SECTION A

Original Books
Entries for original books are slightly simplified from the exhaustively complete form that might be desirable for another author or another historical period. The aim has been to present in as brief and as clear form as possible the information needed to identify the various editions and later impressions, the text that each represents, and the place of each in the printing history of the volume. A high degree of bibliographic sophistication on the part of the user is not assumed.

The title page of the first impression of each book is reproduced in simplified quasi-facsimile. That is, the distinction is made between lower and upper case, small capitals and large capitals (when used within an individual line), in both roman and italic letters. No attempt, however, is made to distinguish between sizes of type in different lines. A line in large lower-case type, for instance, is transcribed in the same manner as one in smaller lower-case type. Similarly a line in large capitals is transcribed in the same manner as one in small capitals; the distinction is made only when both appear within the same line on the title page. (No such variation of lower-case letters within a single line appears in Thurber's books.) All type is in black ink unless a color is specified.

Page sizes (properly speaking, leaf sizes) are given in inches, first the vertical measurement and then the horizontal. The collation follows standard form: the pasted-down and free end papers are not reckoned unless they are integral with the internal gatherings. Unsigned gatherings are indicated by assigned numbers within square brackets: Arabic numerals, since none of the American editions carries signatures. Single leaves inserted separately from the regular gatherings are noted separately.

The number of pages is stated after the collation. In this description all counted pages are listed, even though they may be unnumbered in the book itself. Blank pages at the beginning or end, uncounted by the publisher, are noted by assigned letter or number in square brackets. The intention is simply to give the number of pages in the book and so to allow a quick check of a given copy. The detailed description of contents that follows defines the pagination more specifically.

All of the books are printed on wove paper unless laid paper is specified after the pagination. All paper is of one of the standard shades of white.
The description of the contents is organized by leaves, and is designed to make it possible to detect any later rearrangement of the contents. Where no page number appears in the book, the number is assigned in square brackets. If a leaf is not included in the page-numbering system of the book, the leaf is described separately at the end.

For the benefit of collectors and bookdealers, the printed identification of the first impression (the collector's "first edition") is listed on a separate line where it may be found at a glance.

Bindings are described in sufficient detail to enable the user to identify the volume readily. All cloth bindings are of the "V" cloth of Jacob Blanck's *Bibliography of American Literature*; that is, the standard woven cloth of modern binding, without other surface texture. Some are more tightly or more loosely woven, with other minor variations, but none has the elaborate texturing of earlier styles of binding. Some of the later volumes appear in a plastic or a plastic-coated paper over boards rather than a cloth over boards. These are often impressed to resemble cloth and at first glance may be mistaken for cloth. Colors are described in familiar terms. Where an occasional color variant appears, more care is taken in distinguishing between shades. The term "binding" is used throughout, as a familiar term, although these are, in the more exacting terminology of the bibliographer, "casings," mass-produced bindings manufactured separately and applied by machine to the sewn gatherings. Produced in large numbers, they seldom vary within a single impression.

Only publisher's bindings are listed. In a few instances, such as *Many Moons* (A12a) or *The Thurber Carnival* (A15a), publishers have issued books—generally children's books—in a special library binding as well as in the common edition binding, and those few are noted. There is another class of library bindings, generally called "prebound," that falls somewhere between publisher's binding and private binding by the individual library or owner. Firms such as the New Method Book Bindery of Jacksonville, Illinois, will buy a book in sheets from the publisher and bind it by mass-production methods in heavy casings for libraries. This sort of "prebound" book, particularly books for the young, is commonly seen in public libraries and may generally be recognized by the heavy-duty binding with a colorful illustration on the front (as opposed to *rebound* volumes that generally have no illustration). Since these are not true publisher's bindings, however, they are not listed here.

Dust jackets are described in outer details. The intention is not only to offer a means of identification but to suggest—in the most easily lost part of the book—the outer appearance of the volume. For some of the earlier books, copies in dust jackets are very rare, and Thurber admirers may never have the chance to see one. In a few
instances, such as *The Owl in the Attic* (A2a) or *My World—And Welcome to It* (A11a) or *Thurber Country* (A20a), the dust jacket also offers original material not appearing within the book proper.

The date of publication is taken from publishers' records and from the copyright records. When the two do not agree, further evidence is cited. Since author's copies, review copies, and the like are nearly always in circulation well before the official date of publication, the date on which the publisher received the first impression from the printer is recorded when known. Harper & Row has been particularly generous with such information. As a further check, the copyright deposit date is also noted. To complete the process of copyright of a printed book, two copies of the book must be given to the copyright division of the Library of Congress, and the date of that deposit may occasionally be significant.

Copies of the first impression of each book are located, using Library of Congress abbreviations. I have tried to locate two copies examined in American libraries in addition to the Library of Congress (DLC). For most, I have listed the copy in the library of the Ohio State University (OU) and of The University of Texas (TxU). In the instance of a very few of the rarer first impressions, I was able to examine copies in only two libraries, finding the other copies either in private collections or still in the hands of book dealers. For those few I have offered my own (E.T.B.) as the third copy. At least one copy of the first English impression of each book is also located in an American library. A second is usually to be found in the British Museum, even though not specifically noted.

The list of "subsequent impressions" is a record of the later impressions made by the same publisher from the original printing plates. Strictly speaking, these are all part of the original first edition. Publishers often call them later "printings." Unless it is a matter of some importance, as it is with *The Thurber Carnival* (A15), no consistent attempt is made to distinguish between impressions printed directly from the plates themselves and those printed by one of the photolithographic, or offset, processes. For textual purposes all are printed—by whatever means—from the original plates.

The date of printing and the mark of identification for each impression by the original publisher are given when known. Harcourt, Brace & World, Harper & Row, Little, Brown and Company, Simon and Schuster, and The World Publishing Company have been generous in providing information about dates (as well as about the number of copies printed), and most of the dates here come from their files. Only Hamish Hamilton of London and Random House of New York have failed to offer help, and the dates for their books come from other sources. The marks of identification are taken from the books themselves. If no copy of a particular impression has been
located, the space for the identification is left blank. (The blank space is not to be confused with the statement that the book has no mark of identification; when applicable, that statement is made directly, in square brackets.) Common sense and a glance at the system of identification used by the publisher would probably provide correctly four out of five of the missing marks, but in a reliable bibliography there is no place in the column for that treacherous fifth.

Twenty-two of Thurber's books are made up in large part of drawings and shorter pieces that had been previously published in periodicals or in earlier books. But more often than not, the author added a few original pieces also. All such original pieces are identified specifically. Often the reprinted older pieces have been partially revised, but no attempt is made to identify revisions except in titles. The original drawings are identified or described if they are few. If they are numerous, they are simply noted by the total number of new ones appearing.

Modern publishing methods make the definition and ordering of later impressions and editions a complicated matter. Often plates are passed from publisher to publisher, each printing his own impression from the original plates. More commonly in recent years, the impression is printed by photo-offset rather than from the physical plates themselves. Occasionally, as in the instance of the first English impression of *The Middle-Aged Man on the Flying Trapeze* (A5b), one publisher will print the sheets for another. Bibliographically, from one point of view, all such printing is still a part of the original edition, since it is reproduced, by whatever means, from the original setting of type. Such strictness is defensible, and in some bibliographies, desirable. Here, in order to show more clearly the printing history, a new letter suffix is assigned not only for a new edition—that is, a new setting of type—but for a new publisher as well. When the new publisher printed from the original plates, by whatever means, a notation is made to indicate the fact. If no notation appears, the setting is new, and the entry represents a new edition in every sense of the term. More involved complications arise with *Is Sex Necessary?* (A1) and *The Thurber Carnival* (A15), but the minor variations there are explained.

The book clubs, too, present particular problems in definition. The Book-of-the-Month Club, for instance, printed its own copies of Thurber's books from plates supplied by the original publisher. But the imprint of the original publisher was retained, and the volumes offer no overt statement of distinction from the volumes printed and sold by the original publisher. But they were published by a different publisher, generally printed by a different printer, and there are differences from the original volumes. Book club impressions, then, are here assigned a new entry number if the club printed its
own volumes, in parallel with impressions that bear the imprint of a different publisher.

A complete bibliographic description is offered only for the first impression of each title. New impressions or new editions are simply listed with their dates and the derivation of their printed text, with additional pertinent information added when it seems of significance. The one exception appears in the entries for later editions by the original publisher, new editions that the author had the opportunity to see through the press. Some of these, such as the second Harper edition of The Seal in the Bedroom (A3b), offer new prefaces, and so constitute significant new editions. Since most later editions, however, represent "reprints" of the original volume and are of no textual importance, they receive a minimum of description.

**Is Sex Necessary?**

(with E. B. White)


[i]–[ii], half-title, verso blank; [iii]–[iv], title, on verso copyright notice (1929), identification of edition, and drawing of two creatures face to face; [v]–[vi], dedication ("To Daisy and Jeanie"), verso blank; [vii]–[viii], table of contents with drawing of crawling man at head, verso blank; [ix]–[x], joking preliminary quotation and drawing of group of slumping men, on verso comment on the drawings; xi–[xvi], Foreword, with drawing at end of man slumped on bench, verso of last leaf blank; xvii–[xxx], Preface, verso of last leaf blank; [xxx]–[xxxii], fly title, verso blank; 1–[198], text, on verso of last leaf only the publisher's emblem; [199]–[200], blank. Single leaf with photograph of New York, titled "NEW YORK BECAME THE CAPITAL OF THE SEXUAL REVOLUTION," inserted between [ii]–[iii], not reckoned in pagination.

Identification on copyright page: FIRST EDITION

I–D
Light green boards with black cloth half-binding. On front, in lower right quarter, drawing in dark blue of man slumping over dejectedly. Spine titled in gilt, with large question mark below title. On free end paper at front and pasted-down end paper at back, drawing in blue of man with umbrella reaching out to feel rain drops.

Dust jacket: front and spine on red. On front, in black, one-line quotation by Heywood Broun, title and subtitle, Thurber drawing in white outlined in black of naked seated man and woman (she is pointing at him; he is looking angry), authors, seven-line quotation by Isabel Patterson, heavy rule, publisher. Spine titled in black, with large question mark below title. On back, in black on white, within wavy frame lines, advertisements for "New Harper Fiction": Five and Ten, by Fannie Hurst; The Unwilling God, by Percy Marks; Give Me My Sin Again, by Naomi Royde-Smith; The World's Delight, by Fulton Oursler; Black Sun, by Aben Kandel.

The jacket on later impressions, certainly by 1930, substitutes other advertisements on the back. One from a 1930 impression has been noted with a buff-yellow band, 2 x 19 inches, added loosely around the jacket, the ends of the band folded in with the flaps of the jacket. On the sections of the band that overlie the front and back of the jacket is printed, "Book Review | The season's laugh hit, droll and bright: | “Is Sex Necessary?” by E. B. White. | [one line space] | A regular risibility disturber, | And wrote as well by James G. Thurber. | CUSH”. The quotation is circled as though by black crayon, and above it is written in script, "From F. P. A.'s Column”. On the section of the band that overlies the spine is printed, "The Season's | Laugh | Hit”. How many impressions were issued with the band, or exactly how early, is unknown.

Published November 7, 1929. The first impression, 2,500 copies, was received by the publisher September 23, 1929. Copyright deposit November 7, 1929. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. November, 1929
3. THIRD PRINTING
   L-D December, 1929, although the code
indicates that the print order was placed in November.

4. **FOURTH PRINTING**  
   **M-D**  
   December, 1929

5. **FIFTH PRINTING**  
   **M-D**  
   December, 1929

6. **SIXTH PRINTING**  
   **M-D**  
   January, 1930, although the code indicates that the print order was placed in December.

7.  
   January, 1930

8.  
   January, 1930

9. **NINTH PRINTING**  
   **A-E**  
   February, 1930, although the code indicates that the print order was placed in January.

10.  
    February, 1930

11.  
    February, 1930

12.  
    February, 1930

13. **THIRTEENTH PRINTING**  
    **A-E**  
    February, 1930

14.  
    February, 1930

15. **FIFTEENTH PRINTING**  
    **B-E**  
    February, 1930

16. **SIXTEENTH PRINTING**  
    **B-E**  
    February, 1930

17.  
    February, 1930

18.  
    February, 1930

19.  
    February, 1930

20.  
    February, 1930

21.  
    February, 1930

22. **TWENTY-SECOND PRINTING**  
    **B-E**  
    February, 1930
For the last three impressions, Blue Ribbon Books took over the sales—and the imprint. The three impressions should then, perhaps, constitute a new bibliographical entry. But since they continue the Harper & Brothers enumeration of "printings," and clearly continue the Harper & Brothers series of impressions, they are here retained in the original series. When Blue Ribbon Books began its own series of impressions in 1944, with its own notice on the copyright page, the impressions are assigned a new entry number (# 1c).

The binding and general appearance of the volume remain stable through all of the Harper impressions, although the boards vary from light green to blue, light blue, gold-flecked, pink, and buff. The last three, the Blue Ribbon impressions, are in red cloth.

The text remains unchanged through all impressions from the original plates, including the Blue Ribbon impressions of 1944. The plates, however, for no reason clearly apparent from an examination of the books themselves, were altered in a minor fashion from time to time. In the sixth impression and those that followed, the last paragraph of p. 51 is in large part reset. The simplest test is that in the third line from the foot of the page the space from the beginning of the line to the period after "Libido" increases from 67 mm. to 68 mm. Also, on p. 62 the last paragraph is in large part reset. As a test, in the third line from the foot of the page the space from the center of the period after "it" to the center of the first downstroke in the following "H" shrinks from 5 mm. to 4½ mm. In the twenty-third impression, the first paragraph of p. 62 is largely reset. As a test, in the second line the space from the period after "Q.T.'s" to the center of the following "I" changes from 4½ mm. to 3 mm. In the Blue Ribbon impressions of 1944, the text for the drawing on p. 27 is reset, with "DRAW-" in the title correctly aligned with the right margin rather than set back a few mm. from the margin. By the twenty-fourth impression, the last lines of the drawing captions on pp. 27 and 31, which had become badly battered, are reset.
This is the first appearance of the entire contents of the volume, including the 48 titled and 9 untitled drawings by Thurber, and the 1 untitled drawing on the dust jacket.

Primary responsibility for the writing of the various parts of the book is divided between the two authors as follows:

- Foreword .......... White
- Preface ............... Thurber
- Chapter I ............. Thurber
- Chapter II ............. White
- Chapter III ........... Thurber
- Chapter IV ............. White
- Chapter V ............. Thurber
- Chapter VI ............. White
- Chapter VII ........... Thurber
- Chapter VIII .......... White
- Answers to Hard Questions White
- Glossary ............. Thurber

    Published April, 1930. Copy: OU

    Text reprinted from the plates of 1a in a late state of the plates.
    (See the discussion of text under 1a.) The dedication is omitted.
    The photograph of New York is no longer included.
    There are a number of different impressions. Two early states are apparent, with two different identifications on the copyright page:
    
    (1) BLUE RIBBON BOOKS Reprint Edition, 1944, by special arrangement with HARPER & BROTHERS

    (2) 1944 | BLUE RIBBON BOOKS

    Copies have been noted in blue, black, gray, and beige boards, some on thick paper stock and some on thin.

A second impression, 1946, is # 1016.

Published May, 1947.
Text reprinted by offset from the plates of 1a in the original, unreset state of the plates, with gathering signatures added.


Although reset, the text is the same. The photograph of New York is omitted, and also the drawing of a couple and child at the end of Chapter Seven. The drawing of a man with umbrella from the original end papers is added on the last page, although the two rain drops are omitted from the drawing.

Published April 12, 1950. The first impression, 5,000 copies, was received by the publisher on February 20, 1950. The first impression is identified by the code letters B–Z on the copyright page.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:
2. October, 1951
3. October 1952
5. A–I January, 1959

Published January, 1955.

Published May 26, 1960.
Published February, 1963.

In the third impression, the reinforcing cloth is omitted and the number 4124 is added. But despite the common series name and number, the setting throughout is not the same as li.

Published June, 1964.
Despite the common series name or number, the setting throughout is not the same as lg, li, or lj.

2a. THE OWL IN THE ATTIC | and other perplexities | by | JAMES THURBER | WITH MANY DRAWINGS BY | THE AUTHOR | [drawing of the owl in the attic] | HARPER & BROTHERS PUBLISHERS | NEW YORK AND LONDON MCMXXXI Title in frame line, with triple lines at top and bottom.

(8¾ x 5½): [1–108 114], 84 leaves, pp. i–xvi, 1–152.

[i]–[ii], half-title and drawing of dog, verso blank; [iii]–[iv], blank, on verso drawing of "A Gentleman and His Wife Going to Call on Friends"; [v]–[vi], title, on verso drawing of dog, copyright notice (1931) and identification of edition; [vii]–[viii], dedication ("For Althea"), verso blank; [ix]–[x], table of contents, on verso acknowledgments; xi–xvi, Introduction by E. B. White; [1]–[2], fly title for Part One, verso blank; 3–72, text; [73]–[74], fly title for Part Two, verso blank; 75–[94], text, verso of last leaf blank; [95]–[96], fly title for Part Three, verso blank; 97–[152], text, verso of last leaf blank.
Identification on copyright page: FIRST EDITION A–F

Yellow cloth. On front, title and author in upper left, drawing of dog in lower right, in black. Spine titled in black, with Harper torch at foot above publisher's name.

Dust jacket: on white. Front: in upper quarter, on red panel: "By one of the authors of "IS SEX NECESSARY" | THE | OWL IN THE ATTIC | AND OTHER PERPLEXITIES"; in center half, drawing of man leaning on table, head in arms, with cat lying on his back, owl perched on his head, and dog asleep on table; in lower quarter, on red panel: "By | JAMES THURBER | With an Introduction by E. B. White | [short narrow rule] | HARPER & BROTHERS PUBLISHERS | ESTABLISHED 1817". Spine: title and author on matching red panel at top; publisher on matching red panel at foot. Back: same as front, except that the drawing is of a startled man holding an owl in one arm as a dog runs between his legs.

Published February 5, 1931. The first impression, 3,355 copies, was received by the publisher December 29, 1930. Copyright deposit February 5, 1931. Copies: DLC, OU, E.T.B.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. February, 1931
3. THIRD PRINTING February, 1931 B–F

The text remains unchanged through all impressions from the original plates.

Four selections in this collection appear for the first time, all in "The Pet Department": (1) about the family that has cats the way most people have mice, p. 85; (2) about the wooden horse from a merry-go-round, p. 87; (3) about the dog who must be crazy, p. 89; (4) about the moose with loose antlers, p. 93. In addition, 30 titled and 14 untitled drawings, including the 4 in "The Pet Department," appear for the first time. The two on the dust jacket are also new.
Published March, 1931.
No copy located. This edition is listed in *The English Catalogue of Books, 1931*; *The Publishers' Circular and Booksellers' Record*, March 28, 1931; and *The Reference Catalogue of Current Literature, 1932*; but it may still be the American edition distributed in England. The 151 pages described in the listing would suggest the original plates at least.

Each edition is paged separately, with a separate title page. There is no common title page for the entire volume, although the spine of the binding lists both.
Text reprinted from the plates of 2a.

Published June, 1936.
No copy located. Like 2b, this edition is listed in *The English Catalogue, 1936*; *The Publishers' Circular*, June 27, 1936; and *The Reference Catalogue of Current Literature, 1938* (where it is listed as one of the "Blu Ribbon" series of Harpers), but it may again represent the American edition distributed in England. The number of pages is not given in the listings.

Text reprinted from the plates of 2d or 2c, and so ultimately from 2a.

Also issued in library binding: a colorful buckram in black, white, red, purple and orange.
Text reprinted from the plates of 2a.
Published July 28, 1965.
The first impression is identified by the code letters F-P.

A3 The Seal In The Bedroom 1932

3a. THE SEAL IN THE BEDROOM & Other Predicaments By
JAMES THURBER WITH AN INTRODUCTION BY
DOROTHY PARKER [drawing of seal] Harper & Brothers
Publishers NEW YORK AND LONDON 1932

(10% x 7%): [1–108], 80 leaves, pp. i–x, 1–148 [149–150].

[i]–[iii], half-title, verso blank; [iii]–[iv], title, on verso copyright
notice (1932), "Printed in the U.S.A." and identification of
edition; [v]–[vi], table of contents, verso blank; vii–x, Intro-
duction by Dorothy Parker; [1]–[148], text: captioned, titled and
untitled drawings, with seven sectional fly-titles and one brief
prose sectional introduction, pages not numbered; [149]–[150],
blank.

Identification on copyright page: FIRST EDITION
K–G

Boards. On front, a background of Thurber drawings in black
on white; red panel across top with author's name in white;
green irregular panel below that at left, with title in black; red
panel at lower right with "Introduction by Dorothy Parker"
in black; green strip across foot, with publisher in white. Spine
titled in white against red, black, and green. Back, blank white.

Most copies were issued with a green paper band that sealed
most of the drawings until the book was purchased. The band
was approximately 6½ in. wide, with the two ends pasted down
to the back free end paper. On the front of the band, a drawing
of a seal peeking through a keyhole, and under the drawing:
"What does the seal see? | How does the cow go? | Who's in
that room? Where do men get the strength to go on? Is there any life after marriage? Give the nice man (or nice lady) $2 and get James Thurber's plain blunt answers to these involved and daring questions."

Dust jacket: Front and spine reproduce the boards; back a repetition of the front.

Published November 23, 1932. The first impression, 2,000 copies, was received by the publisher October 17, 1932. Copyright deposit November 26, 1932. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. November, 1932
3. THIRD PRINTING December, 1932
   M-G
4. December, 1932

The text (drawings, titles, captions, prose introductions) remains unchanged through all impressions.

In this collection, seventeen captioned drawings appear for the first time. In the "Women and Men" section:

"I'm Helping Mr. Gorley with His Novel, Darling"
"When I Realize that I Once Actually Loved You I Go Cold All Over"
"Well, What's Come Over You Suddenly?"
"I Understand She Kills Herself in the Next Act and He Goes Back to His Wife"
"Will You Be Good Enough to Dance This Outside?"
"He Got Aphasia and Forgot Where I Lived"
"Why Don't You Get Dressed, Then, and Go to Pieces Like a Man?"
"Your Ailment Is on the Tip of My Tongue, Mrs. Cartright—Let Me Think"
"He Claims Something Keeps Following Him, Doctor"
"Get a Load of This Sunset, Babe!"
"You Keep Your Wife's Name Out of This, Ashby!"
In the “Miscellany” section:

“A Penny For Your Thoughts, Mr. Gardiner”
“A Penny For Your Thoughts, Mr. Jaffe”
“He’s Finally Got Me So That I Think I See It, Too”
“A Penny For Your Thoughts, Mr. Speaks”
“A Penny For Your Thoughts, Dr. Garber”
“A Penny For Your Thoughts, Mr. Coates”

Sixty-three titled drawings appear for the first time. In “The Race of Life” section, all thirty-five are new; in the “Parties” section, all eight are new; in “The Collapse of Civilization” section, ten are new, all except “The Flirt”; in the “Miscellany” section, ten are new, all except “Mating-Time.”

Five untitled drawings appear for the first time, all in the “Miscellany” section:

(1) Dogs and mounted hunters racing across the landscape.
(2) Two large women chatting, with tiny men behind.
(3) Highly decorated bird and snake in fantastic flowers.
(4) A double drawing of dog following man’s footsteps.
(5) Man tuning a radio.

A few captions have been revised from the original periodical appearances, and a few titles added to drawings.


The title page reads: THE | SEAL IN THE BEDROOM | & Other Predicaments | By | JAMES THURBER | WITH AN “AUTHOR’S MEMOIR” | AND AN INTRODUCTION BY | DOROTHY PARKER | [drawing of the seal in the bedroom] | Harper & Brothers Publishers | NEW YORK

(8½ x 7¼): [1–10⁹], 80 leaves, pp. (unnumbered) i–xii, 1–146.
Blue-green plastic-coated boards with black cloth half-binding. No identification of edition on copyright page.

Printed by offset, with the drawings reduced in size. All drawings in usual horizontal position, in contrast to the original edition where many were printed in a vertical position.

Published September 20, 1950. The first impression, 7,500 copies, was received by the publisher July 12, 1950.

Drawings, captions, and titles reprinted from 3a. The prose introductions reset.

Published August, 1951. Copy: OU.
Second impression, September, 1951.
Contains the "Author's Memoir."
Drawings reproduced as in 3b; all letterpress reset.

Published February, 1957.
Drawings reproduced from 3c on fewer pages.

Contains the "Author's Memoir."
Drawings reproduced as in 3b; all letterpress reset.
The text of the captions and titles is unreliable: "Your" for "You're"; "Asphasia" for "Aphasia"; a dash for a hyphen; and so on.

The first impression is identified by the code letters I-P.
Contains the "Author's Memoir."

Drawings reproduced as in 3b, with a number of tiny corruptions; all letterpress reset.

**A4**

*My Life And Hard Times* 1933

4a. *My Life and Hard Times* | By | James Thurber | [Harpers torch emblem] | HARPER & BROTHERS | PUBLISHERS | NEW YORK AND LONDON | 1933 | [drawing of man slumped in chair]

(8½ x 5½): [1-11⁷], 88 leaves, pp. i-xx, 1-154 [155-156].

[i]-[iii], half-title with drawing of dog, as on p. [97], verso blank; [iii]-[iv], blank, on verso titled drawing: "One woman climbed up into the 'These Are My Jewels' statue"; [v]-[vi], title, on verso copyright notice (1933), reservation of rights, identification of edition, and drawing of native woman selling baskets, as on p. 151; [vii]-[viii], dedication ("For Mary A. Thurber"), verso blank; [ix]-[x], table of contents, verso blank; xi-xii, list of illustrations, on verso drawing of marching soldiers; xiii-xviii, "Preface to a Life"; [xix]-[xx], fly title with drawing of roller coaster, verso blank; 1-[154], text, verso of last leaf blank; [155]-[156], blank.

Identification on copyright page: FIRST EDITION

K-H

Yellow cloth, with drawings of running men, women, and dogs, in black, across entire binding, front, spine, and back. On front, title in white and author in yellow on black paper label. On spine, title in white, author in yellow, publisher in black on black and white paper label. On front pasted-down end paper and back free end paper, in gray, the untitled drawing "Some nights she threw them all." On front free end paper and back pasted-down end paper, drawing of policeman.

Dust jacket: Front and spine: upper half black with title in white and author in yellow; lower half yellow with drawing in black of men pushing car through crowded street, and boxed quotation in black from Ernest Hemingway; narrow band of
black at foot with publisher in yellow. Back: in black on white, self-portrait of author and dog, and publisher’s blurb.

Published November 10, 1933. The first impression, 3,000 copies, was received by the publisher October 16, 1933. Copyright deposit November 9, 1933. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. SECOND PRINTING M–H December, 1933
3. December, 1933
4. December, 1933
5. FIFTH PRINTING A–I January, 1934
6. SIXTH PRINTING G–I February, 1934, although the code would indicate March
7. SEVENTH EDITION A–K January, 1935
8. June, 1940
9. December, 1941
10. September, 1942
11. ELEVENTH EDITION A–S December, 1942
12. TWELFTH EDITION G–S July, 1943
13. October, 1943
14. August, 1944
15. January, 1945
17. H–Y September, 1949, although the code indicates that the print order was placed in August.
18. April, 1951
19. G–C June, 1953, although the code would indicate July.
The binding and general appearance of the volume remain fairly stable through the twelfth impression, although a few impressions employ a light green cloth and a few omit the drawings from the binding. In the postwar offset impressions, the paper is a much thinner stock and the volume is only about half as thick. These later impressions are bound in plastic-coated boards, sometimes in half-cloth, and appear in such colors as gray, beige, cream, and blue.

The text remains unchanged through all impressions, although some of the plates were partially reset, by the fifth impression and after the second, for no reason clearly apparent from an examination of the books themselves. The resetting may be identified by the following:

Page 142. In the second line, the period shifts from a little to the right of “r” in the first line (almost underneath) to halfway between “r” and “c.” Also, the width of the bracket around the page number shrinks from 11½ mm. to 10¾ mm.

Page 143. The distance from the baseline of the running head to the dot of the “j” in “jump” increases from 4 mm. to 4½ mm.

Page 144. The distance from the bottom of the car (between the wheels) to the top of the page number increases from 33 mm. to 37 mm. Also, in the drawing the space under the headlights of the car changes from filled in to rounded. The text itself does not appear reset.

Page 147. The distance from the baseline of the ornament at the top to the rule above the text increases from 46 mm. to 49½ mm. Also, the width of the title decreases from 35½ mm. to 33¾ mm.

Page 151. The width of the running head decreases from 47 mm. to 46 mm. The distance from the baseline of the drawing title to the dot in the “i” of “native” increases from 6 mm. to 7½ mm. Finally, an imaginary line from the “T” of “THE” in the
running head to the closing bracket of the page number moves from several mm. behind the elbow of the native woman in the drawing to the tip of the elbow.

There is a particular problem of resetting on page [31]. In the second impression the alignment between the drawing and its title is changed so that the left toe of the man in the drawing moves from over the “s” in “same” to halfway between “the” and “same.” The alignment remains changed in the sixth, seventh and twelfth impressions. But in the fifth impression, and all of the postwar impressions examined, the alignment returns to the original state. This shifting is in contrast to the other resettings in the volume, which remain constant.

One piece in the collection, “The Dog that Bit People,” appears for the first time, as well as the new “Preface to a Life” and “A Note at the End.” The title “University Days” is a variation of the earlier title, “College Days.” All of the drawings, 24 titled and 5 untitled, are new.

Published January, 1934.
No copy located. This edition is listed in *The Printers' Circular and Booksellers' Record*, January 13, 1934, under “Thruber,” where it is described as having 173 pages. The same listing appears in *The English Catalogue of Books*, 1934. The edition is also listed, under the correct spelling of the author’s name, in *The Reference Catalogue of Current Literature*, 1936, but the number of pages is not given. The American edition has 153 Arabic-numbered pages and 20 Roman-numbered. There are, then, several possibilities: the “173” may be a misprint for “153” in one method of listing number of pages; or, the most likely, the “173” may have been derived from adding the total of the numbered pages, another common method; or the edition may indeed have 173 Arabic-numbered pages. If there are 173 Arabic-numbered pages, it would be a separate edition printed from separate plates. If not, it could be an English edition from the same plates or the American edition distributed in England. I favor the last, since none of the listed English Harpers editions of any of Thurber’s books have been located.

Each edition is paged separately, with a separate title page. There is no common title page for the entire volume, although the spine of the binding lists both. This is the same volume as A2c.

Text reprinted from the plates of 4a, reset in all points.

"Eighth Edition" stated after the Harpers copyright on the copyright page, although this edition was issued four years before the Harpers eighth impression.


Published June, 1936.

No copy located. See the note on A2d, of which this is part of the same volume.


A second impression, 1945, is # 856.


Published May, 1947.


Published July, 1948.


Text reprinted from the plates of 4d or 4c, and so ultimately from 4a.

This is the same volume as A2e.


By the fourth impression the identifying number is # HC227.

With an introduction by John K. Hutchens.
*My Life and Hard Times* was recorded by the American Foundation for the Blind in 1941. Read by Alexander Scourby. Distributed by the Library of Congress "Talking Books" for the blind.

5a. **THE | MIDDLE-AGED | MAN | ON THE | FLYING TRAPEZE | A COLLECTION OF SHORT PIECES, | WITH DRAWINGS BY THE AUTHOR | By | JAMES THURBER | HARPER & BROTHERS | NEW YORK AND LONDON | 1935**

Diagonally across the page, drawing of man flying from his trapeze toward woman on hers, her arms down behind her.

(8½ x 5½): [i–158], 120 leaves, pp. i–xii, 1–228.

[i]–[ii], half-title with drawing of two creatures, verso blank; [iii]–[iv], blank, on verso drawing of Barney Haller; [v]–[vi], title, on verso copyright notice (1935), statement of American printing, identification of edition, drawing of man, woman, and dog walking in snowstorm; [vii]–[viii], dedication ("For Bob and Elsa Coates"), verso blank; ix–x, table of contents, with two drawings; [xi]–[xii], fly title with drawing of dog peeking out of doorway into snow, verso blank; 1–226, text; [227]–[228], drawing for "A Box to Hide In," verso blank.

Identification on copyright page: FIRST EDITION

K–K

Light neutral-tan cloth. On front, in blue, title and author and drawing of man flying from his trapeze toward woman on hers. The drawing is generally similar to that on the title page, but here the woman has her arms out toward the man. Spine titled in blue.

Dust jacket: manilla-yellow paper. On front, previous publications by author, title, author, publisher, date in red and blue; drawing from the title page in blue. Spine titled in red and blue. On back, in blue, within box of frame lines, advertisements for five "Harper Novels of Distinction": *Pleasure Piece* by Rose Batterham; *Horse Shoe Bottoms* by Tom Tippett; *The Asiatics* by
Frederic Prokosch; Selina by Sheila Kaye-Smith; The Sixth of June by Stanley Hopkins.

Published November 15, 1935. The first impression, 4,000 copies, was received by the publisher October 19, 1935. Copyright deposit November 14, 1935. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. THIRD EDITION October, 1935
   L-K
3. THIRD EDITION November, 1935
   M-K
4. FOURTH EDITION December, 1935
   C-L
5. FIFTH EDITION March, 1936
   K-P
6. SIXTH EDITION October, 1940
   B-S
7. SEVENTH EDITION February, 1943
   B-S
8. NINTH EDITION March, 1944
   L-T
9. NINTH EDITION November, 1944
   L-T
10. F-E June, 1955

The binding and general appearance of the volume remain fairly stable through the first nine impressions. The postwar offset impression is on much thinner stock, with green plastic-coated boards and cream half-cloth. There the drawing on the front is that of the title page.

The text remains unchanged through all impressions.

There is no writing in the collection that had not appeared previously, although there are 37 new untitled drawings: an illustration for each piece except numbers 25, 31, 33, 35, with two illustrations for numbers 17 and 34, and new drawings on the binding, half-title, title, and beginning of table of contents.


Published November, 1935. Copy: TxU.
Text reprinted from the plates of 5a. The first impression was printed in America by Harper & Brothers for Hamish Hamilton. The second (1947), third (1948), and fourth (1951) were reprinted by Bishop and Sons Ltd. in Edinburgh from the same plates, with gathering signatures added.


A second impression, 1945, is # 705.


Text reprinted from the plates of 5a.


Text reprinted from the plates of 5a.

In 1945 a two-volume edition in Braille was printed by the Braille Institute of America, Los Angeles.

A6 Let Your Mind Alone! 1937

6a. LET YOUR MIND | ALONE! | AND OTHER | MORE OR LESS INSPIRATIONAL PIECES | By | JAMES THURBER | With Drawings by the Author | Harper & Brothers Publishers | New York and London | 1937 | [drawing of large dog and small man, as on p. 158]

(8½s x 5½s): [1-168], 128 leaves, pp. i–x, 1–246.

[i]–[ii], half-title with drawing of small girl, as on p. 147, on verso list of other works by author; [iii]–[iv], blank, on verso titled drawing for "Bateman Comes Home"; [v]–[vi], title, on verso copyright notice (1937), statement of American printing, reservation of rights, identification of edition; [vii]–[viii], dedication ("For Helen"), on verso acknowledgments; ix–x, table of contents; [1]–[2], fly title with drawing of drunken man, verso blank; 3–[246], text, verso of last leaf blank.
Identification on copyright page: FIRST EDITION
H-M

Tan cloth. On front, drawing in blue of “Motorman Concealing His Sex Life from a Woman Psychologist”; title and author in blue against an orange panel on lower third of cover. Spine titled in blue against an orange panel on upper two-thirds. End papers: tan laid paper, with drawing in black across the pasted-down and free papers of “Conducting a Lady to a Table in a Restaurant.”

There are two variant states of the drawing on the front: in one, there is a clear line around the dots in the motorman’s cheek, and an extra line curving down from the top of the head toward the ear; the other lacks both lines, with the motorman bald on top, as in the drawing on page 67. It is probable that the state with the extra lines is the earlier, since the other state is the one reproduced on all later impressions. Observation of a number of copies indicates that it is noticeably scarcer too. On the other hand, the copyright deposit copies in the Library of Congress do not have the extra lines, but Copy 3 does. The preponderant evidence, however, is on the side of the extra lines as the first state. To further complicate the problem, the binding appears in two colors, a red-orange and a lighter yellow-orange. Both states have been observed in both colors.


Published September 8, 1937. The first impression, 5,000 copies, was received by the publisher July 28, 1937. Copyright deposit September 8, 1937. Copies: DLC, TxU, E.T.B.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:
The binding and general appearance of the volume remain stable through the ninth impression at least, favoring light yellow-orange, sometimes almost a yellow. The eleventh impression is in blue waffled boards. The postwar offset impressions are on much thinner stock, in gray or beige plastic-coated boards.

The text remains unchanged through all impressions.
One piece in the collection appears for the first time, "A Dozen Disciplines." Also appearing for the first time, as illustrations for most of the pieces in the collection, are 24 titled drawings, 10 untitled, and 1 captioned.

Published October, 1937. Copies: OU, TxU.
A second impression, 1947, is in slightly taller format.

A second impression, 1945, is # 755.

Also issued in a library binding of buckram.
Text reprinted from the plates of 6a.

A7 Cream Of Thurber 1939

7a. CREAM OF | THURBER | [double rule] | skimmed from the following | writings and drawings of | JAMES THURBER | MY
LIFE AND HARD TIMES | THE OWL IN THE ATTIC | THE
MIDDLE-AGED MAN ON | THE FLYING TRAPEZE | LET
YOUR MIND ALONE! | [publisher's emblem] | HAMISH
HAMILTON | 90 GREAT RUSSELL STREET LONDON

(7¾ x 5¼): [A]³ B–Q⁸, 128 leaves, pp. 1–254 [255-256]. First and last leaves pasted down to form end papers.

[1]–[2], pasted-down end paper, on verso left half of drawing of "Conducting a Lady to a Table in a Restaurant"; [3]–[4], right half of drawing, verso blank; [5]–[6], half-title, verso blank; [7]–[8], title, verso carries only the statement, "PRINTED IN GUERNSEY, C.I., BRITISH | ISLES, BY THE STAR AND
GAZETTE LTD."; [9]–[10], table of contents; [11]–[12], sectional fly title, verso blank; 13–[252], text, verso of last leaf blank; [253]–[254], blank, on verso drawing of drunken man waving; [255]–[256], pasted-down end paper, on recto drawing of small girl.

Blue cloth. On front, title, author, and drawing in darker blue of kneeling man and dog facing each other.

Published June, 1939, in an unknown number of copies. Listed in Publishers' Circular on June 24, 1939. Copies: DLC, OU, [British Museum].

The collection contains no new material.

7b. London: Readers Union Ltd. and Hamish Hamilton, 1939.

On the copyright page appears an "Explanation": "This edition is not for public sale. It is distributed only to members of Readers' Union. . . . Commentaries on CREAM OF THURBER will be found in the June, 1939, issue of Readers' News. . . . "

Text reprinted from the plates of 7a by The Star and Gazette Ltd., Guernsey, C.I.

7c. London: Hamish Hamilton, [1940?].

This second edition carries on the copyright page the statement, PRINTED IN GREAT BRITAIN BY | LOWE AND BRYDONE PRINTERS LIMITED, LONDON, N. W. 10. The page size is smaller, 6¼ x 4¼", and the binding is of yellow cloth. The collation is the same, with the pasted-down and free end papers. The edition does not appear in the English bibliographic listings, although it may possibly be represented by the listing for CREAM OF THURBER in The Reference Catalogue of Current Literature, 1940, where the volume is described as a crown octavo rather than the demy octavo of the other listings.

Text reprinted from the plates of 7a, except that all drawings, both in text and alone on page, up to p. [59] are enlarged approximately ten per cent. From p. [65] on, the drawings are the same size.

A8

The Last Flower

1939

8a. THE LAST FLOWER | A PARABLE IN PICTURES | By | James Thurber | [publisher's emblem: two hands holding torch within an oval] | HARPER & BROTHERS • PUBLISHERS • NEW YORK • AND • LONDON • 1939

All pages, including title page, bordered in blue; all text, including title page, in "hand-lettering."

(7¾ x 10¾): [1-14†], 56 leaves, pp. (unnumbered) i–viii, 1–102 [103]–[104].

Unpaged: [i]–[ii], blank; [iii]–[iv], half-title, on verso list of author's other books; [v]–[vi], title, on verso copyright notice (1939), statement of American printing, reservation of rights, identification of edition; [vii]–[viii], dedication ("For Rosemary"), verso blank; [1]–[2], fly title, on verso first page of text; [3]–[102], text, verso of last leaf blank; [103]–[104], blank.

11–39

Identification on copyright page: FIRST EDITION
K-O

Red boards. On front: in upper right corner, in white, "By the author of | 'LET YOUR MIND ALONE' | 'THE SEAL IN THE BEDROOM' | ETC. ETC.'; title, author, and drawing of man and girl nurturing the flower, in black; subtitle and publisher in white. On back: the same drawing in black. Spine titled in black, with two small flower ornaments in white. End papers bordered in blue.

Dust jacket: same design and colors as boards.

Published November 17, 1939. The first impression, 5,500 copies, was received by the publisher November 2, 1939. Copyright deposit November 17, 1939. Copies: DLC, OU, TxU.
Subsequent impressions, with the date of printing:

2. November, 1939
3. November, 1939
4. January, 1940
5. November, 1943
6. February, 1944
7. December, 1945
8. June, 1946
9. December, 1961

No code or identification of edition appears on the copyright page after the first impression. No sure means has been found to distinguish between later impressions. Copies have been noted in different combinations of a number of different features: in boards and in cloth; with top edges of pages stained and unstained; with pages bordered in blue, green-blue, and gray (at some point the change was made definitively to gray); with “1939” retained on the title page and without; with the notice of other Thurber books on the cover and without; on the original paper stock and on much thinner; with bordered end papers and with blank; publisher’s emblem on the title page with hands holding the torch and without hands. Although common sense indicates that certain features are earlier or later, no sure pattern emerges. The ninth impression, in cloth, with gray borders, end papers blank, no “1939,” no notices on cover, on thin stock, in gatherings of eight rather than four, has on the front flap of the dust jacket a quotation from E. B. White, dated November 11, 1961, in which he says of Thurber, “Like all good writers he fashioned his own best obituary notice.” The title had been out of print for some time, and this impression was issued as a memorial edition, although there is no indication of the fact in the volume itself.

At some point, presumably in the earliest impressions, a few changes appear in the drawings. The only major change is in the drawing for “Even the few generals who were left forgot what the last war had decided”: a large bird swooping down in the upper left corner of the page is removed. Two drawings are reversed: in “The young man discovered that touching the girl was pleasurable,” the young man in the later states is looking toward the outer margin rather than the inner; in “Before long, those who had gone to live in the valleys wished they had gone
to live in the hills,” the people in the later states are looking toward the outer margin rather than the inner. Finally, in the later states the two leaves that follow the first “And soldiers” drawing have the drawings of soldiers repeated on the verso rather than a blank page.

All drawings and text for the volume appear for the first time.

A note in Publishers' Weekly, 136 (November 4, 1939), 1776, is of interest in the publishing history of The Last Flower: “Harper reports that a recent brainstorm on the part of James Thurber, in the shape of a brand new book entitled ‘The Last Flower,’ has caused a sudden and drastic change in publishing plans regarding Thurber’s fall book. Harper had already manufactured and announced for publication on November 15th Thurber’s ‘Fables for Our Time.’ Suddenly Mr. Thurber telephoned to announce that he had a new book, a parable in pictures, which 100 people had seen and which he claimed inspired them to make affidavits before notaries public that nothing like it had ever come from the hand of Thurber before. . . . Harper . . . promptly ordered its manufacture for publication in place of ‘Fables for Our Time’ on November 15. The manufacturing job was done in a week despite the dangers of delay when the whole office staff clamored for extra proofs to read. ‘Fables’ will be released early in 1940.”


Published December, 1939. Copies: DLC, TxU.

Text and drawings reprinted by Lowe & Brydone (Printers) Ltd., London, from the plates of 8a, with blue borders and the original state of the drawings. Some of the drawings have been “cleaned” in the photolithographic process, in at least two instances removing original lines that did not represent errors: in the drawing for “Discouraged and disillusioned . . . ,” the lightly-drawn bricks at the left of the wall are taken out; in the drawing for “Before long, those who went to live . . . ,” the line extending into the cloud from the left is taken out.

Published June, 1951.

Common title page for the two; page numbering does not extend through THE LAST FLOWER, but the signatures do.

Reduced in size, with two drawings and accompanying text to the page instead of one. Reproduced from the plates of 8b, except that the drawing for “And one woman” has been reversed so that the woman faces the inner margin, presumably to match the drawing for “Except one man” on the same page above it.

A9

The Male Animal

(with Elliott Nugent)

9a. The Male Animal | A Play by | JAMES THURBER | and | ELLIOTT NUGENT | With Drawings by | JAMES THURBER
| [publisher’s emblem: a random house] | RANDOM HOUSE • NEW YORK


[ii]–[ii], half-title, verso blank; [iii]–[iv], title, on verso identification of edition, reservation of rights, caution against copyright infringement, addresses for inquiries about acting rights, credit for photographs, copyright notice (1940), statement of simultaneous publication in Canada by Macmillan, statement of American printing; [v]–[vi], information on first production of the play (January 9, 1940), on verso setting of the acts and scenes; [1]–[2], fly title for Act One, verso blank; 3–[72], text, verso of last leaf blank; [73]–[74], fly title for Act Two, verso blank; 75–142, text; [143]–[144], fly title for Act Three, verso blank; 145–202, text. Three photographs not paged: inserted between pp. [ii]–[iii], 22–23, 76–77.

Identification on copyright page: FIRST PRINTING

Green cloth. Front and back blank. Spine titled in gilt on a red panel surrounded by gilt frame line with Random House ornament at top. End papers light manila. Top edges stained maroon.

Published March 27, 1940. The play itself originally copyrighted, with one manuscript copy, August 30, 1939. Elliott Nugent believes that 3,000-4,000 copies were issued. Copyright deposit March 30, 1940. Copies: DLC, OU, TxU.

This is the first appearance of the play in a public printing. There are 12 new untitled drawings in illustration of the play: pp. 7, 38, 65, 71, 78, 107, 124, 132, 154, 169, 193, 201. The drawing on the dust jacket is also new.

The writing and revision of the play was so completely shared by the two authors that it is almost impossible to identify individual responsibility. Elliott Nugent in his autobiography, Events Leading Up to the Comedy (New York: Trident Press, 1965), discusses the composition and concludes, “By the time we considered the play ready to submit to a producer, it was hard to identify many scenes as the work of one man. Only two come to mind: the football scene at the beginning of Act II, which was mine, and the famous drunk scene in Act II, which was the purest Thurber.”
last leaf blank; [55]–[56], fly title for Act Two, verso blank; 57–104, text; [105]–[106], fly title for Act Three, verso blank; 107–144, text; 145–148, costume plot, on verso of last leaf beginning of working property plot; 149–156, remainder of working property plot, on verso of last leaf beginning of sound plot; 157–158, remainder of sound plot; 159–166, light plot, on verso of last leaf information for publicity; 167–168, remainder of information for publicity; [169]–[170], scene design, on verso lighting area plot.

No identification of edition on copyright page.


Published June 25, 1941. Copyright deposit August 4, 1941. Copies: DLC, NN, Chicago P.L.

This acting edition has continued to appear in new impressions into the mid-1960’s, but the number and order of the impressions are unknown. In addition to the problem of new impressions, the sheets are bound, as needed, in wrappers with advertisements of current plays. The various impressions and issues vary widely. Copies have been noted in red, beige, and yellow wrappers, and in varying collations, some with extra leaves at beginning or at end for advertisements. Some later impressions omit the fly titles. At least one has a photograph of the original production inserted before the title. Presumably, the advertisements would give an approximate date. The identification of The Vail-Ballou Press as printers disappears very quickly after the first impression. One copy has been noted with a price of 85 cents stated on the cover; most of the later impressions give no price.

The text of the play itself remains unchanged through the various impressions. Later impressions omit the section on “Publicity Through Your Local Papers.” Some time very soon after the first impression, a notice was added before the text that the publisher could not authorize the use of three songs in the play.
The acting edition text varies noticeably from that of the Random House edition. Stage directions are much more numerous and explicit. The lines themselves also vary. A few short ones of the “How do you do?” sort are added or omitted. Occasional words or phrases of no great importance are changed. The most noticeable changes appear in a “toning down” of expressions that suggests a mild censorship: “God” and “god-damn” are omitted several times; “God” becomes “gosh” or “Lord”; “a hell of a way” becomes “a fine way”; “slept with this girl” becomes “went away with this girl”; “free love” becomes “his love life”; and so on. The most amusing change is in the name of a girl discussed in the play: she changes her name from “the Hot Garters” to “the Hot Cha-cha.” The Samuel French Company says that its texts follow the final stage version. In this instance, however, Elliott Nugent did some revising, particularly of stage directions. For the reader, a quick check for identification of text is provided by the final curtain line of Act Two: the Samuel French acting text ends, “We’ll miss the kick-off!”; the Random House text adds, “God damn it.”

The New York Public Library Theatre Collection has a mimeographed actors’ script, for use in the original production:
HERMAN SHUMLIN | PRESENTS | “THE MALE ANIMAL” | BY | JAMES THURBER | AND | ELLIOTT NUGENT | PLEASE RETURN TO: | HERMAN SHUMLIN | 229 WEST 42nd STREET | NEW YORK, N.Y. | Wisconsin 7-9195

Published July, 1950. Copy: OU.
The text is that of 9a, although from a new setting of type.

10a. Fables for Our Time | and | Famous Poems | Illustrated | by | JAMES THURBER | [drawing of sheep at typewriter] | [double straight rules] | HARPER & BROTHERS PUBLISHERS | New York | London
(10% x 7%): [1–8ṣ 9i], 68 leaves, pp. [a–b], i–viii, 1–124 [125–126].

[i]–[iii], blank; [iii]–[iv], half-title, on verso list of other books by author; [v]–[vi], title page, on verso copyright notice (1940), statement of American printing, reservation of rights, identification of edition; [vii]–[viii], dedication ("For Herman and Dorothy"), verso blank; vii–viii, table of contents [These pages would normally be numbered ix–x. The first blank leaf was apparently not counted by the publisher in numbering.]; [1]–[2], fly title, drawing on verso for "The Mouse Who Went to the Country"; 3–124, text; [125]–[126], blank.

Identification on copyright page: FIRST EDITION

H–P

White boards. Front: background of drawings in black of Thurber animals and people; in upper left corner, red panel with "By the author of | LET YOUR MIND | ALONE, | THE SEAL IN THE | BEDROOM, Etc." in white; red panel across center with author and title in black, publisher in white; narrow red strip across top and foot. Back: background of other drawings of Thurber animals and people; red panel about a quarter of the way down with author and title in black, publisher in white; narrow red strip across top and foot. Spine titled in white against black; short red panel at foot.

Dust jacket: same as boards.

Published September 18, 1940. The first impression was one of 6,600 copies. The first three impressions, before publication, totalled 8,000 copies. Copyright deposit September 18, 1940. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. (before publication)
3. August 13, 1940
4. November, 1940
5. FIFTH PRINTING July, 1941

G–Q
6. January, 1942

For a note on the printing history, see the quotation from Publishers' Weekly in the description of A8a, THE LAST FLOWER.

The binding and general appearance of the volume remain stable through all impressions.

The text, including the drawings, remains unchanged through all impressions.

All of the fables and all of the "famous poems illustrated" in this collection had appeared previously in periodical form. The 29 drawings for the 28 fables, however, appear for the first time; they are not the illustrations used originally in the New Yorker. Some of the original drawings appear to be incorporated in the background of the dust jacket, but only the sheep at the typewriter, reproduced on the title page, is used in the book proper. In addition, there are 6 new untitled drawings scattered through the volume for extra pleasure:

p. [23]. Dog looking at butterfly.
p. [31]. Dog looking at turtle.
p. [37]. Dog coming down stairs with suitcase in his mouth.
p. [47]. Dog asleep in chair.
p. [67]. Dog balancing ball on nose.


Published December, 1940. Copy: E.T.B., [British Museum].

Text reprinted from the plates of 10a, with gathering signatures added.


Listed in Publishers' Weekly February 6, 1943.

Text reprinted from the plates of 10a. The page number of p. 5 accidentally deleted.

Published June, 1951. In *Publishers' Circular*, June 30, 1951, it is listed as "Fables of Our Time, etc."

This is the same volume as A8c.

Text reprinted from the plates of 10b, and so ultimately from 10a.


Text reprinted by offset from the plates of 10a, reduced about ten per cent in size.

The first impression, 7,500 copies, was received by the publisher May 5, 1952. There are seven subsequent impressions by August, 1964, lacking any statement of identification on the copyright page. The last impressions bear the imprint of Harper & Row rather than Harper & Brothers.

11. **My World—and Welcome to It** 1942

11a. **JAMES THURBER | My World— | And Welcome To It | [drawing of man, woman, and dog looking up] | HARCOURT, BRACE AND COMPANY, NEW YORK**

(8 x 5½): [1-20], 160 leaves, pp. i-x, 1-310.

[i]-[ii], half-title, on verso list of other books by author; [iii]-[iv], title, on verso copyright notice (1942), reservation of rights, identification of edition, statement of American printing; [v]-[vi],
dedication ("For Norma and Elliott Nugent"), verso blank; [vii]–[viii], acknowledgments, verso blank; ix–x, table of contents, on recto drawing of two dogs, one sniffing a flower, the other eyeing a bird on the wing, on verso drawing of two dogs, one baying the moon, the other running; [1]–[2], fly title for Part One, verso blank; 3–208, text; [209]–[210], fly title for Part Two, verso blank; 211–310, text.

Identification on copyright page: first edition

Red cloth. On front, drawing in black from title page, of man, woman, and dog looking up. Spine titled in black in "hand lettering," with drawing from the front of dog looking up.


Published October 29, 1942. The first impression was one of 7,500 copies. Copyright deposit October 26, 1942. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. Second printing, October, 1942
3. Third printing, November, 1942
4. Fourth printing, December, 1942
5. Fifth printing, January, 1943
6. f.6.43
7. September, 1943
8. June, 1944
9. i.11.44
10. July, 1952
11. K.7.56
12. L.11.61
13. M.1.66

At least one impression exists with no mark of identification. The binding and general design and appearance of the volume
change somewhat in the later impressions. The sixth impression is in yellow cloth. By 1944 the collation changes from gatherings of 8 to gatherings of 16. By 1956 the cloth gives way to plastic-coated boards, first in red and then in yellow.

The text remains unchanged through all impressions.

Two pieces in the collection are published for the first time: "Journey to the Pyrenees" and the short "Appendix" at the end. In addition, there are 19 untitled drawings that appear for the first time, some more or less in illustration of the pieces they accompany:

- **Title page.** The drawing of the man and woman looking up appears also on p. 247. The dog between them is new.
- **p. ix.** Two dogs, one sniffing a flower, the other eyeing a bird on the wing. This drawing appears also on p. 204.
- **p. x.** Two dogs, one baying the moon, the other running. The dogs appear also as two separate drawings on pp. 122, 195.
- **p. 8.** Dog asleep.
- **p. 17.** Quartet of men singing.
- **p. 32.** Man on hands and knees staring at what may well be a whip-poor-will.
- **p. 42.** Man kicking rabbits.
- **p. 67.** Two men arguing over drinks at a table.
- **p. 81.** Woman shouting at a man behind her.
- **p. 84.** A lemming.
- **p. 110.** A baseball player fielding a fly.
- **p. 118.** Men, women, and dogs as shooting stars in the sky.
- **p. 133.** Two dogs asleep, face to face.
- **p. 208.** Dog lying at foot of grave. The gravestone is repeated on p. 273.
- **p. [212].** Troubadour playing his lute, dog at his feet, moon behind.
- **p. 258.** Three ghost-like creatures.
- **p. 287.** Dog asleep, mountains behind him.
- **p. 299.** Two crossed pistols.

Published December, 1942. Copy: TxU.

Text reprinted from the plates of 11a, with preliminary matter rearranged and renumbered, and gathering signatures added. The acknowledgments are omitted.

A second impression, July, 1948, is recorded.


A second impression, 1945, is # S–5.

*My World—and Welcome to It* was recorded by the American Foundation for the Blind in 1943. Read by Kermit Murdock. Distributed by the Library of Congress "Talking Books" for the blind.

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12a. **MANY MOONS** | BY | JAMES THURBER | ILLUSTRATED BY | LOUIS SLOBODKIN | HARCOURT, BRACE AND COMPANY | NEW YORK

Title in red “hand lettering”; author and illustrator in gray "hand lettering”; publisher in conventional black type. Drawing of a landscape, predominantly blue, with large cloud and three moons fills the page as background.

(9¾ x 8¼): [1–3⁹], 24 leaves, pp. (unnumbered) i–ii, 1–46.

Unpaged: [i]–[iii], title, on verso copyright notice (1943), reservation of rights, identification of edition, statement of American printing; [1]–[46], text, verso of last leaf blank.

Red cloth. On front, title and author in black “hand lettering.” Spine and back blank. Drawing across the pasted-down and free end papers, front and back, of the princess alone at long table
with an enormous platter of raspberry tarts, all in the suggestion of a gilded frame.

Dust jacket: On the front, a reproduction of the title page, with name of publisher omitted. Spine titled in red and black. Back: blue-green without lettering or picture.

Identification on copyright page: a small figure "I"

Published September 9, 1943. The first impression was one of 15,000 copies. Copyright deposit September 16, 1943. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. September, 1943
3. June, 1944
4. March, 1949
5. September, 1952
6. F.7.56 September, 1956
7. January, 1960
8. h.1.62 March, 1962
9. September, 1962
10. February, 1964

The binding and general appearance of the volume remain stable through all impressions, except that the later ones are in plastic-coated boards. At least one impression in such a binding has no mark of identification on the copyright page.

Also issued in library binding: blue heavy cloth. On front, title and author in black; "HB&W [laurel wreath design] LIBRARY EDITION" in upper right corner. Spine and back blank.

The text remains unchanged through all impressions except for one small point: on p. [10] (the page with the drawing of three blue poodles at the foot) the quotation marks at the end of the first line are missing in the first impression. At the time of some later impression they are added crudely.

This is the first appearance of the story.

Published March, 1945. Copy: [British Museum].

The text is reprinted from the plates of 12a. No quotation marks on first line of p. [10].


Illustrated with woodcuts by Philip Reed.

In two states:

(1) Blue cloth. 2,250 copies. "Limited Edition" stated on last page, but no statement of number of copies.
(2) Blue leather, boxed. Limitation notice reads, "Elizabeth Kner bound 250 copies of this book." Signed by Philip Reed.

An edition in braille was printed by the American Printing House for the Blind, Louisville, Ky., in 1953.

A dramatization of the story by Charlotte B. Chorpenning, with copyright still in the name of Thurber, was published in paperback by The Dramatic Publishing Company, Chicago, in 1946.

13a. Thurber's MEN, | WOMEN AND | DOGS | [drawing of woman holding dog and sleeping man in her arm, flying through the air and reaching for the stars] | A BOOK OF DRAWINGS | WITH A PREFACE BY Dorothy Parker | HARCOURT, BRACE AND COMPANY, NEW YORK

(9¾ x 6¾): [1-14°], 112 leaves, pp. i-xii, 1-212.

[i]-[ii], half-title, on verso list of other books by author; [iii]-[iv], title, on verso copyright notice (1943), reservation of rights,
identification of edition, statement of American printing; [v]–[vi], dedication ("To Andy White"), on verso acknowledgments; vii–x, Preface by Dorothy Parker, dated New York, 1943, on verso of last leaf also a drawing of woman and dog serenading man on balcony in snow; [xi]–[xii], table of contents with drawing of two cats in flowerbed, on verso a drawing of dog looking up at owl in tree; 1–206, text, verso of last leaf contains only a drawing in lower right corner of dog asleep; 207–[212], index of captions, verso of last leaf blank.

Identification on copyright page: first edition

Dark blue cloth. Front and back blank. Spine titled in white, in type suggesting hand lettering.

Dust jacket: on red. On front and back, similar over-all pattern of drawings of men, women, and dogs. On front, over the drawings, author and title in black. Spine titled in black.

Published November 10, 1943. The first impression was one of 27,500 copies. Copyright deposit November 30, 1943. Copies: DLC, OU, TxU.

Subsequent impressions, with date of printing:

2. January, 1944
3. February, 1946.
4. January, 1951

All are without identifying statement on the copyright page. The second and third impressions are similar to the first in binding and appearance; the fourth is in tan cloth.

The text, printed by offset throughout, remains the same through all impressions. The setting of the captions remains the same, although the physical relationship in imposition between the drawing and the caption is changed slightly in a number of instances. In a few captions, as on p. 92, the line under a word, used to indicate emphasis, has been lengthened or changed slightly.

The collection contains six new untitled drawings:

p. [xii]. Dog looking up at owl in tree.
p. 7. Human figure trying to touch its toes beneath a lamp.
p. 38. Naked man running by a naked woman sitting on ground with a flower in her hair.
p. 43. Dog seated on ground with sun or moon and landscape behind.
p. 69. Curious creature that may be a horse striding through field of flowers.
p. 206. Dog asleep, head on paws.

Published January, 1945. Copy: OU.
Text reprinted from plates of 13a.

Published February, 1946.
Some of the drawings are enlarged and some reduced. The original order of the drawings is abandoned. Neither the text nor the reproduction of the drawings is completely reliable. On p. 171, for instance, "finger-prints" is substituted for "fingerprints." On p. 202, the comma is omitted after "French." In the Preface, on p. x, "finally" appears for "finally." And in the drawing on p. 199, the dog is moved closer to the desk than in the original.

A14 The Great Quillow 1944

14a. THE GREAT | QUILLOW | by JAMES THURBER | [Doris Lee drawing of figure emerging from clock, as on p. 7] | ILLUSTRATED BY DORIS LEE | HARCOURT, BRACE AND COMPANY • NEW YORK

(8½ x 6½): [1–3 4o], 30 leaves, pp. i–iv, 1–54 [55–56].
[ii]–[iii], half-title, on verso notice of Many Moons by same author; [iv], title, on verso copyright notice (1944), reservation of
Rights, identification of edition, statement of American printing; [1]–[2], fly title, on verso Doris Lee drawing of The Great Quillow; 3–54, text; [55]–[56], blank.

Identification on copyright page: a small figure “I”

Yellow cloth. On front, blue paper label with title and author in white. Spine and back blank. Light blue end papers.

Dust jacket: on yellow. On front, the Doris Lee colored drawing from p. [2]; the drawing is divided and elongated to allow space for title, author, and illustrator in black. Spine titled in black. On back, the drawing from the title page and p. 7.

Published October 5, 1944. The first impression was one of 15,000 copies. Copyright deposit September 21, 1944. Copies: DLC, OU, E.T.B.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. October, 1944
3. June, 1955
4. October, 1958
5. E.4.62 April, 1962

At least one of the subsequent impressions, and probably more, has no identification of edition on the copyright page. Some copies are on whiter, glazed stock, in contrast to the gray, coarse wartime stock of the first impression. Presumably, these represent a later impression.

The text remains unchanged through all impressions.

This is the first appearance of the story.

15a. THE | THURBER | CARNIVAL | WRITTEN AND | ILLUSTRATED BY | JAMES | THURBER | HARPER & BROTHERS | NEW YORK AND LONDON In lower left quarter, drawing of grandmother, as on p. [185].
(8½ x 5%): [1-1218], 192 leaves, pp. i-xiv, 1-370.

[i]–[ii], half-title with drawing of crowd running down street, on verso list of other adult books by author; [iii]–[iv], title, on verso copyright notice (1945), statement of American printing, reservation of rights, statement of conformity with wartime regulations; [v]–vi, dedication ("For Harold Ross") with drawing of man asleep in chair, on verso first page of table of contents; vii–x, continuation of table of contents, on verso of last leaf the Foreword; xi–[xiv], Preface, dated December 6, 1944, verso of last leaf blank; [1]–[2], fly title with drawing of the dog that bit people, as on p. 216, verso blank; 3–[370], text, verso of last leaf blank.

No identification of edition on copyright page.

Tan cloth. On front, drawing in black of man and woman on merry-go-round, she riding a dog, he a rabbit; above, a red panel with scalloped lower edge outlined in black, suggesting a carnival tent; below, a narrow red panel; narrow strip of tan cloth showing around all; title in upper panel in tan and black. On spine, the red panels continued; in upper panel the author in tan and somewhat similar drawing of woman riding rabbit in black and tan; in tan panel, title in red and black; in lower red panel, publisher in tan. Two "V" cloths have been noted in the first impression, one noticeably coarser in texture than the other. The red on the two cloths varies slightly in shade also.

Dust jacket: on off-white. Front and spine match the binding, except that author and publisher are added in black and off-white in lower red panel on front. On back, seven quotations headed, "The Critics say of JAMES THURBER", all within box of narrow frame lines.

Published February 1, 1945. The first impression in its entirety, 50,000 copies, was received by the publisher December 12, 1944. The first 40,000 copies received November 27, 1944. Copyright deposit January 26, 1945. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. [no identification] January 24, 1945
3. SECOND EDITION February 7, 1945
<table>
<thead>
<tr>
<th>#</th>
<th>Edition</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>THIRD EDITION</td>
<td>February 15, 1945</td>
</tr>
<tr>
<td></td>
<td>B-U</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>FOURTH EDITION</td>
<td>February 21, 1945</td>
</tr>
<tr>
<td></td>
<td>B-U</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>FIFTH EDITION</td>
<td>April 19, 1945</td>
</tr>
<tr>
<td></td>
<td>E-U</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>[no identification]</td>
<td>June 22, 1959</td>
</tr>
<tr>
<td>8</td>
<td>[no identification]</td>
<td>July 13, 1960</td>
</tr>
<tr>
<td>9</td>
<td>[no identification]</td>
<td>February 23, 1961</td>
</tr>
<tr>
<td>10</td>
<td>[no identification]</td>
<td>November 7, 1962</td>
</tr>
<tr>
<td>11</td>
<td>[no identification]</td>
<td>October 26, 1964</td>
</tr>
</tbody>
</table>

Through the sixth impression the volumes remain stable in binding and general appearance, although by the fourth impression the back of the dust jacket substitutes other quotations by critics and omits the box of frame lines. With the seventh impression—the first offset printing—the binding changes to gray plastic-coated boards with yellow cloth half-binding; drawing of Thurber man on front; spine lettered in red and black, with drawing of Thurber woman in black. A new dust jacket with three horizontal scalloped bands of red, white and green generally matches the dust jacket of *Alarms and Diversions*. The matching in appearance was intentional: on September 30, 1959, the seventh impression was issued in a boxed set with *Alarms and Diversions* (see the description under A26). The eleventh impression is in green with yellow cloth half-binding.

In 1961 the volume was also issued in a heavy-duty library binding, called first by the publisher “Harpercrest Library Binding,” and later, “Harpercrest Library Edition.”

The history of the text and the printing history of *The Thurber Carnival* provide the most complicated and the most challenging problem of any of Thurber’s books. The manufacturing records of Harper & Brothers, now Harper & Row, do not record changes in text or the details of the physical printing itself, and the production memoranda that might help with questions about the plates are no longer in existence. In the first year of its physical life, the volume was printed in very large numbers by the original publisher, by the Book-of-the-Month Club, and by Grosset and Dunlap, and went through a number of plate changes, including the variations in duplicate plates. It is probable now that the exact history will never be known in all its
detail. The evidence of the books themselves remains, and it is this evidence that must provide the principal basis for speculation and inductive conclusions.

For the first six Harper impressions, printed directly from the plates themselves, the publisher's records are not in complete agreement and the identifications of impression in the volumes themselves do not agree entirely with the records. One publisher's record lists an impression—here called the fifth—on February 21, 1945, and the other does not. Since three volumes that carry identification on the copyright page are marked B–U (February, 1945), it seems probable that the February 21 impression was indeed a third date of printing during that month. Both records agree on a second impression of January 24, 1945. That date is not in agreement with the code letters on the so-called second edition. It is possible, of course, that the code letters are inaccurate—a glance at the list of impressions of other Harper titles will show that such a mistake does appear occasionally; in fact, that on the sixth impression here is questionable—but it is more likely that since that impression was printed before the date of official publication, the numbering of "editions" did not begin until after official publication, and so began with the third impression.

Finally, there is minor disagreement on the printing of the first impression. The publisher's records show that 40,000 copies were received on November 27, 1944, with an "increase" of 10,000 copies on December 12. The term "increase" seems to have been normally used to indicate the number of extra copies above the number originally specified in the first print order, whether accidental or by later order. It is very possible, particularly in view of the two weeks and more separating the delivery of the two lots, that the "increase" of 10,000 copies was not simply a longer run than originally ordered of the first impression but a separate second impression. Since the publisher considered it all one impression, however, and since there is no clear proof either way, it is here listed as a single impression. It can certainly be argued, however, that the problem is relevant to the two different states of the text in the earliest impressions.

As the volume went through successive impressions from the original setting, in the hands of Harper & Brothers, the Book-of-the-Month Club, Grosset and Dunlap, Hamish Hamilton, Modern Library, and Dell, a number of variations in text and setting appear. To clarify the many combinations, a table of the thirteen major variations is here provided. Most may be easily detected by eye.
On p. vi, the page number "xi" given for the Preface in the table of contents is either properly aligned with the right margin or is set back several mm. from the margin.

On p. [1], the fly title, the dog in the drawing either has a large black blob for a nose or has no nose at all.

On p. 25, line 7 reads "prettily easily shaken" or "pretty easily shaken."

On p. 60, a number of lines through the lower half of the page occur in two settings. The easiest test appears in the last line of the first paragraph: the measurement from the beginning of the line to the final period is either 45 mm. or 46 mm.

On p. 81, much of the last quarter of the page appears in two settings. In one setting, the eighth line from the foot reads, "too much too say"; the other, "too much to say."

On p. [171], the upper-case "H" in HARD TIMES occurs in two states. In one, the vertical strokes of the letter curve inward slightly at the upper and lower portions of the inside of the bars, so that the letter has a slightly bowlegged appearance. In the other state, the vertical lines are straight, although the left stroke may be a shade wider at the foot than at the top.

On p. 216, the dog in the drawing either has a large black crescent above the line forming the inside of his rear thigh or the area above the line is completely blank.

On p. 274, the ground at the lower left of the drawing is indicated by three curved, horizontal strokes. In one state of the drawing all three lines are present; in the other, only the right line (nearest the figures) is completely present. There are also intermediate states in which small portions of the two left lines may show.

On p. 294, the first line of the text reads "speck or light below," or "speck of light below."

On p. 300, the second line of the text occurs in three states. In one, the line ends, "beginning to get to." In the other two, the line ends, "beginning to get." In the most common state of the "get" reading, the left edge of the "f" in "follows" at the beginning of the line is aligned with the left edge of the "S" in "She" immediately below it, and the space between the body of that "f" and the edge of the "e" preceding it is 2½ mm. In the reset state of the "get" reading, the left edge of the "f" is noticeably to the right of the "S" below it, and the space between the body of the "f" and the edge of the preceding "e" is 3 mm.

On p. 331, the "#8" above the top drawing is present or is missing.

On p. 348, three different titles for the lower drawing appear: "House and Woman," "Home," or "Home and Woman."
On p. 349, the end of the caption appears in three different settings, often difficult to distinguish by eye. In (a), “Answer the Phone?” is properly aligned with the baseline of the rest of the caption, with a gap of 1 mm. between the farthest left of the “A” of “Answer” and the farthest right of the preceding “u.” In (b), “Answer the Phone?” is dropped almost imperceptibly below the baseline, and the gap is 1½ mm. In (c), “the Phone?” is in still another setting of the basic (b) state: the two words are raised almost imperceptibly above the baseline of the phrase itself, and the gap between the “e” of “the” and the dot under the question mark is 10 mm. rather than 9½ mm.

Since the first two impressions have no explicit mark of identification, the candidates for the two positions must be nominated on other grounds. The plates show no clear progression of wear. The changes in text show no completely logical progression. (Throughout the complete history of the text, in fact, any given order has some element of apparent logical inconsistency.) External evidence is scanty. In the first appearance, in periodical or book or both, the reading on p. 25 is “prettily,” the drawing on p. 216 does not have the crescent, the reading on p. 300 is “get to,” and the drawing on p. 348 is untitled. Mrs. Thurber is not certain what changes the author himself may have made, although she is sure that “Home” is the final correct reading on p. 348. One suggestive piece of external evidence is that the copyright deposit copies in the Library of Congress, received January 26, 1945, before official date of publication, are of state A. There is always the attractive possibility of duplicate plates run more or less simultaneously through the presses. There is no sure evidence, however, to back the supposition, either from the books themselves or from the publisher. It is more likely that one state represents a partial resetting of the original plates. From a study of the changes and of the available external evidence, the A state is almost certainly the first state. The argument for the priority of A is worth making in the evidence of the early copyright copies, and convincing in the fact that the later third, fourth, fifth, and sixth impressions are all of the B state. The argument is mixed as it considers the substance of the changes, with its weakest point in the reappearance of the missing or partially missing lines on p. 274, evidence that might be interpreted in favor of duplicate plates. “Home,” the correct reading on p. 348, is a correction—and also brings the caption into conformity with the table of contents, where it remains unchanged through all impressions except the Hamish Hamilton (where the table of contents reads “House and Woman”). The change from “prettily” to “pretty” might be blamed on someone who did not understand that the word is meant to represent
## Variations in Impressions of "The Thurber Carnival"

<table>
<thead>
<tr>
<th>Significant Loci of Text</th>
<th>State A</th>
<th>State B</th>
<th>B-O-M-C State C</th>
<th>B-O-M-C State D</th>
<th>B-O-M-C State E</th>
<th>Grosset and Dunlap</th>
<th>Hamish Hamilton</th>
</tr>
</thead>
<tbody>
<tr>
<td>p. vi: # xi ....................</td>
<td>not aligned</td>
<td>aligned</td>
<td>aligned</td>
<td>aligned</td>
<td>aligned</td>
<td>——</td>
<td>——</td>
</tr>
<tr>
<td>p. 1: nose of dog ..........</td>
<td>absent</td>
<td>present</td>
<td>absent</td>
<td>present</td>
<td>absent</td>
<td>absent</td>
<td>absent</td>
</tr>
<tr>
<td>p. 25, line 7 .................</td>
<td>prettily</td>
<td>pretty</td>
<td>pretty</td>
<td>pretty</td>
<td>(pretty)</td>
<td>prettily</td>
<td></td>
</tr>
<tr>
<td>p. 60: last line of first paragraph</td>
<td>46 mm.</td>
<td>46 mm.</td>
<td>45 mm.</td>
<td>45 mm.</td>
<td>45 mm.</td>
<td>——</td>
<td>46 mm.</td>
</tr>
<tr>
<td>p. 81, line 8 from foot .......</td>
<td>to</td>
<td>too</td>
<td>too</td>
<td>too</td>
<td>(to)</td>
<td>to</td>
<td></td>
</tr>
<tr>
<td>p. 171: H .........................</td>
<td>curved</td>
<td>straight</td>
<td>straight</td>
<td>straight</td>
<td>straight</td>
<td>——</td>
<td>straight</td>
</tr>
<tr>
<td>p. 216: crescent above thigh of dog ..........</td>
<td>present</td>
<td>absent</td>
<td>absent</td>
<td>absent</td>
<td>(absent)</td>
<td>absent</td>
<td></td>
</tr>
<tr>
<td>p. 274: lines of ground .........</td>
<td>absent or weak</td>
<td>present</td>
<td>present</td>
<td>present</td>
<td>present</td>
<td>present</td>
<td>present</td>
</tr>
<tr>
<td>p. 294: first line of text ..........</td>
<td>or</td>
<td>or</td>
<td>of</td>
<td>of</td>
<td>or</td>
<td>of</td>
<td></td>
</tr>
<tr>
<td>p. 300, line 2 .................</td>
<td>get to</td>
<td>get to</td>
<td>get to</td>
<td>get (reset)</td>
<td>get</td>
<td>get to</td>
<td></td>
</tr>
<tr>
<td>p. 331: # 8 .......................</td>
<td>present</td>
<td>present</td>
<td>present</td>
<td>present</td>
<td>present</td>
<td>present</td>
<td>present</td>
</tr>
<tr>
<td>p. 348: caption .....................</td>
<td>House and Woman</td>
<td>House and Woman</td>
<td>House and Woman</td>
<td>House and Woman</td>
<td>House and Woman</td>
<td>Home</td>
<td>House and Woman</td>
</tr>
<tr>
<td>p. 394, caption .....................</td>
<td>(a)</td>
<td>(b)</td>
<td>(c)</td>
<td>(c)</td>
<td>(c)</td>
<td>(b)</td>
<td>(a)</td>
</tr>
</tbody>
</table>
drunken speech. But why "get to" should be changed to "get" on p. 300 is puzzling, although either reading makes sense if the original is ignored.

There is probably no sure means of determining now whether the first impression is entirely in the A state or, specifically, whether those copies that belonged to the 10,000 copy "increase" are in the B state. Over a long period of investigation, a rigorous statistical survey might be enlightening. But from the many copies examined, the B state would seem fully as common as the A, if not more common, and speculation suggests that the first impression as defined by the publisher was issued in both an earlier and later state.

Beginning with the seventh impression, June, 1959, the volumes are printed by offset and are reproduced from the A state throughout, except that on p. 331 the "#8" is omitted from the top drawing. Presumably, the figure was "cleaned" away in the offset process, since there are no other differences and the figure is not missing on any earlier impression. Why the publisher chose the earliest state to reproduce by the photographic process is unknown. Perhaps there was no deliberate intention beyond looking for clean copy.

Except for the Foreword—primarily acknowledgments—and the Preface, there is nothing in the collection that had not previously appeared elsewhere, either prose or drawings. All but the six prose pieces in the first section, in fact, had previously appeared in book form. The volume was clearly intended to serve as a traditional "selected works of James Thurber."

15b. For use as the selection for February, 1945, the Book-of-the-Month Club printed a total of 375,000 copies directly from plates supplied by Harper & Brothers.

The Club volumes may be identified by the line "Printed at the Kingsport Press" after the reservation of rights on the copyright page. The red of the binding is somewhat darker, and the red panels at top and bottom of the front and the spine are slightly less tall: they end ¼ in. short of the upper and lower edge rather than ⅛ in. The dust jacket is the same as that on the first Harper impressions.

The majority of copies were printed and bound by the Kingsport Press, Kingsport, Tenn. A lesser number were printed and bound by H. Wolff Book Co., New York. Both carry the identification of the Kingsport Press on the copyright page.
Copies have been noted in three states of the text, identified as C, D, and E in the table of variants. State D is bound in a smooth, sized cloth binding. It is by far the most commonly seen. State E is bound in a rougher, relatively unsized cloth, with a darker red color. It is much less commonly seen. State C has been found in only two copies of the hundreds examined. Both were library copies (in the Albuquerque, N.M., public library and the San Antonio, Texas, public library) and both had been rebound. The relative numbers of copies seen suggest that state D is the common Kingsport Press impression and that state E is the H. Wolff Book Co. impression.

It is known that the volumes were printed from duplicate plates supplied by Harper & Brothers. Whether there were two sets of duplicate plates or one set passed from one company to the other and changed during the total run is not known. The only difference in setting between the three states is in the “or” reading on p. 294 and the curious variant setting of “get” on p. 300, the only occurrence of that setting in the printing history of the volume. If there was only one set of plates used, the C state would have to be the first setting, since there would be no sense in changing “of” to “or” (admittedly dangerous as an appeal to “sense” may be in bibliography). In turn, the D state would have to precede the E, since the “get” of the singular E state setting could not be returned to the exact setting of the “get to” of state D. It may therefore be conjectured—although it is a reasonable conjecture only—that state C is an early and relatively scarce state of the volumes printed by the Kingsport Press.

In 1946, Harper & Brothers purchased 4,000 copies from the Book-of-the-Month Club for its own distribution and sale.


A new edition, in double columns through Section V. The remaining sections reprinted from the Harper plates.

An advertisement in Publishers' Weekly, 148 (July 28, 1945), [299] announced that until further notice Grosset and Dunlap would publish, promote, advertise, and sell The Thurber Carnival. On August 25, 1945 the new edition was listed as received by Publishers' Weekly.

The section of the volume—a little less than the last half—that is reprinted from the original plates is in state B. The reset
double-column text in the readings "pretty" and "to say" also agrees with the B text. The only anomaly is the missing crescent on the drawing of the dog on the equivalent of p. 216. The text on that page (p. 159) is reset in double columns, and so not from an earlier plate, but the drawing itself is necessarily reproduced from some earlier source. The original drawing in My Life and Hard Times does not contain the crescent, and it is possible that the removal of the fault, here and elsewhere, was deliberate.


Published November, 1945. Copies: OU, TxU.

The body of the text is reprinted by offset, slightly reduced, from a version of the plates of Harper & Brothers. Gathering signatures added.

The preliminary matter is renumbered, with some changes in text. In the list of works by the same author, only Hamish Hamilton titles are included, in short title form. Cream of Thurber is added, and the "And" is omitted in My World—And Welcome to It. In the table of contents, there are a number of changes as well as a few errors. "Stories Not Collected Before in Book Form" becomes "Stories Hitherto Unpublished in Book Form." In "What Do You Mean It Was Brillig?" the "Was" is not in italics. "From Fables For Our Time and Famous Poems Illustrated" becomes "From Fables For Our Time and Illustrated Poems," a British version of the title. In captions for drawings, "American" is omitted from " . . . And Keep Me a Normal, Healthy, American Girl," and "You" from "You and Your Premonitions!" "Home" is listed as "House and Woman." Two captions, "Darling, I Seem to Have This Rabbit" and "What Do You Want To Be Inscrutable for, Marcia?,” are reversed and the wrong page numbers assigned. The Foreword is rewritten to omit reference to American publishers and titles. In the Preface, the date, December 6, 1944, is omitted at the end. The fly title is changed from THE THURBER CARNIVAL to THE THURBER MERRY-GO-ROUND.

The body of the text is badly corrupt, full of misprints and obvious errors. A complete list would be pointless, and far too long. A few selections will demonstrate the variety: p. 27, line 2 from foot, comma omitted after "cheap." P. 39, line 17, "1650"
for "1560." P. 64, last line, "Alpins" for "d'Alpins." P. 90, last line, "extricably" for "inextricably." P. 97, line 12 from foot, apostrophe omitted after "thousan." P. 111, line 7 from foot, "loose" for "lose." P. 144, line 12, "commenced" for "commented." P. 168, line 27, "would snarl" for "wouldn't snarl." P. 212, last line of first paragraph, period for comma after "father." P. 232, middle of page, extra line space between paragraphs. Each of the dozens of errors represents a different setting of a line, and sometimes a number of lines.

A few of the changes are deliberate. On the divisional fly title for Fables for our Time, p. [243], the second half of the title, and Famous Poems Illustrated, is omitted entirely. On p. 276, the acknowledgment to Henry Holt and Co. is to Jonathan Cape, Ltd. On pp. 329–33, "The Bloodhound and the Bug," the number symbols (#) are omitted from each number. On p. 341, as suggested by the table of contents, the word "American" is omitted from the caption. Whether deliberate or not, the "moral" on p. 251 correctly has a period at the end, as the American editions do not. One other "correct" variant has been noted: on p. 312, the beast in the drawing has an eye, as he does not in the American editions.

Despite the many small differences, the setting is still basically that of the Harper plates, although of a state not represented in any of the American impressions. The reduced size indicates that the volume was printed by offset. From the many errors, speculation suggests a source in uncorrected page proofs. But page proofs of what state? If the setting corresponded demonstrably with one of the American states, it would be valuable in illustrating an early state of the setting. But the characteristics are so combined that they deny any one correspondence. Unfortunately, the setting clarifies nothing, and offers the English reader a corrupt text.


At some time, apparently in 1946, Harper & Brothers purchased 6,909 copies of 15c from Grosset and Dunlap for its own sale. In December, 1947, Harper began to print its own impressions: (8% x 5%): [1–1018], 160 leaves, pp. i–xiv, 1–306. The first impression is identified by the code letters A–X on the copyright page, although the code would indicate January, 1948. Binding similar to 15a. Dust jacket similar to 15a, except that advertisements for "Outstanding New Harper Fiction" are substituted on the back.

The first impression, 2,500 copies, was received by the publisher December 10, 1947.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. January, 1949
3. December, 1950
4. D–B March, 1952, although the code would indicate April.
5. H–C (August?), 1953
7. I–G September, 1957

Later impressions in plastic-coated binding.

The setting throughout is that of 15c (that is, double columns through section V; state B in remaining sections), except that the page number "x" has been accidentally omitted.


The body of the text is reprinted by offset from the setting of 15b, state D, reduced about ten per cent in size.

Through some accident, on p. 231, line 8 from foot, the first word is missing. The Preface is reset and revised to bring it up
to date. The title, "My Fifty Years with James Thurber," is changed to "My Sixty Years. . . ." In the first paragraph, the references to fifty are changed to sixty, and forty-nine to sixty-two. The next-to-last paragraph is revised to show the author's having found the old colonial house rather than still looking for it. The new version of the Preface is dated September 1, 1957 rather than December 6, 1944.


"First Dell printing—October, 1962" stated on copyright page.
Contains the original preface, dated December 6, 1944.


"First Delta Printing—March, 1964" stated on copyright page.
Text reprinted by offset from the setting of 15a, state A, slightly reduced. On p. 331, the "#8" is omitted from the top drawing, as it is from the seventh and later impressions of 15a.

The collection was recorded by the American Foundation for the Blind in 1960. Read by Tom Ewell. Distributed by the Library of Congress "Talking Books" for the blind.

A16 The White Deer 1945

16a. JAMES THURBER | THE | WHITE | DEER | ILLUSTRATED BY THE AUTHOR | AND DON FREEMAN | HARCOURT, BRACE AND COMPANY • NEW YORK

(8 x 5\(\frac{1}{5}\)): [1–40], 64 leaves, pp. 1–116 [117–118]. Two leaves of illustrations not reckoned: inserted between [34–36].
Identification on copyright page: a small figure "I"

Green cloth. On front, in white, author at top, a straight rule, title, and a second straight rule. Spine lettered in white. On back, Thurber drawing in white of owl and two shields, as on p. 14. The cloth appears in two variant colors: a straight green and a darker blue-green. No priority of color is apparent; the original copyright deposit copy in the Library of Congress is in the straight green, yet an advance review copy examined is in the darker blue-green.

Dust jacket: on front, a Don Freeman drawing of the white deer in a mountain forest, in several colors on a light green background; on the drawing, the title in white lettering; below it, the author in purple lettering. On spine, title in white lettering on a blue oblong, author and publisher in blue lettering, all on light green. On back, list of Thurber books published by Harcourt, Brace, in black and purple type, within box of black frame-lines; below the box, a recommendation of The Thurber Carnival published by Harper & Brothers.

Published September 27, 1945, in a first impression of 35,000 copies. Copyright deposit September 2, 1945. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. b.9.45 September, 1945
3. C.10.45 October, 1945
4. D.9.56 October, 1956
5. E.8.60 August, 1960
6. F.2.63 April, 1963
With the third impression the notice of compliance with wartime regulations disappears, although the book is still printed on rough wartime stock. Later impressions are on whiter stock and are bound in a light green cloth.

The text remains unchanged through all impressions.

This is the first appearance of the story and of the 46 untitled drawings by Thurber.

Published November, 1946. Copy: OU.
Text reprinted by offset, slightly reduced in size, from the plates of 16a. The illustrations by Don Freeman are omitted.

Published December 12, 1963.

The White Deer was recorded by the American Foundation for the Blind in 1946. Read by George Keane. Distributed by the Library of Congress "Talking Books" for the blind.
Janey Williams"), verso blank; vii–viii, table of contents; ix–x, Foreword; [xi]–[xii], quotation from The Tenant of the Room by Douglas Bryce, verso blank; [1]–[2], fly title for first section, verso blank; 3–340, text.

Identification on copyright page: first edition

Issued in two clearly distinct color states: (1) blue-green and (2) light lime-green cloth. Design on both states the same. On front, in black, drawing in lower right corner of dog balancing a ball on his nose. Spine titled in black.

Dust jacket: on yellow. On front, title in green, drawing of the two figures from "The Joust" in black (as on p. 285, except that the center of the drawing has been removed, and the two figures moved closer to each other), subtitle in black, and author in green. Spine titled in black, with drawings of two birds in green (to be accurate, the upper is "The Tire Tool," as on p. 168, the lower is "A female Shriek," as on p. 157). On back, the same design as the front except that a drawing of an enormous dog lying down, with a small startled woman in front of him, is substituted.

Published September 17, 1948, in a first impression of 5,000 copies. Copyright deposit September 25, 1948. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. [No identification]
3. November, 1950
4. D.5.56 June, 1956
5. E.5.62 June, 1962

The later impressions reduce both dimensions of the page size by about a quarter of an inch. Type size remains the same. The fourth and fifth impressions are bound in plastic-coated boards impressed to resemble cloth. The fourth is in light green, the fifth in dark green.

The first impression issued in two states. Technically, one may represent a concealed impression, although the term might be
misleading in the publishing history of the volume, suggesting a full, separate impression. The text is the same in both, but the setting of the plates of p. 55 and p. 63 differs in the lower half of the page:

State 1. On p. 55, line 9 from the foot (the last line of the paragraph) reads burn". On p. 63, no easily distinguished point of identification appears.

State 2. On p. 55, line 9 from the foot reads Milburn". On p. 63, second line from the foot, the word "President" shows a small accidental dot at the base line between the "s" and the "s."

Both states of the plates appear in both states of the binding, so that four combinations were issued, all with the identification "first edition" on the copyright page.

Since the later impressions are from the plates of state 2, with no other change, it may be argued that state 1 represents the earlier state. It might further be argued, in seeking a reason for the change, that the splitting of the name "Milburn" in state 1, leaving the tag end to fill the last line of the paragraph, is unconventional and visually unattractive. Perhaps the plate was reset to improve the appearance, although no similar argument may be proposed for the resetting on p. 63. The argument is, at best, speculative. Although there is no irrefutable evidence to prove the priority of state 1, the evidence of the subsequent impressions makes the probability very high.

Except for the Foreword, all of the writing in this collection had been published previously. A number of the drawings appear here for the first time:

One series of 16 titled drawings, "A Gallery of Real Creatures."

Three titled drawings in the "Miscellany" section.
  "Sunday Morning"
  "Death comes for the dowager"
  "American Folk Dance"

Four captioned drawings in the "Miscellany" section.
  "I wear it for luck."
“Comb the woods!”
“We had to hang it sideways, unfortunately.”
“I couldn’t make any man happy. I’m a femme fatale.”

Published March, 1949. Copy: OU.

An abridged edition.
A later impression is numbered G-0437. There is a statement on the copyright page that the volume was printed in Canada.

Published August 31, 1961.
A Braille edition in three volumes was printed in 1949 by the American Printing House for the Blind, Louisville, Kentucky.


(8¾ x 6½): [1-8⁸], 64 leaves, pp. [1-4] 5-124 [125-128]. [1₁] and [8₈] pasted down to form the end papers.
[1]-[2], pasted-down end paper; [3]-[4], free end paper; [5]-[6], Simont drawing of woman sower, verso blank; [7]-[8], title, on
verso reservation of rights, copyright notice (1950), statement of American printing “BY THE ACWELTONE CORPORATION | BOUND BY H. WOLFF MFG. CO., | HAND SET BY HOWARD O. BULLARD, INC.”; [9]–[10], dedication (“To Jap and Helen Gude”), verso blank; 11–[14], Foreword, verso of last leaf blank; [15]–[16], fly title with Simont drawing of sinister knight in armor, verso blank; 17–124, text; [125]–[126], free end paper; [127]–[128], pasted-down end paper.

No identification of edition on copyright page.

Blue boards impressed to resemble cloth, with red cloth half-binding. On front, in lower left corner, the Marc Simont drawing from the title page in dark blue. Spine titled in dark blue. End papers carry over-all multicolor drawing by Simont of dark castle on hill above town.

Dust jacket: over-all multicolor design of clocks; in yellow, title, author, and illustrator on front; title, author, publisher on spine; author and title on back.

Published November 15, 1950, in a first impression of 28,518 copies. Copyright deposit November 27, 1950. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. SECOND PRINTING February, 1951
3. December, 1951
4. Fourth Printing February, 1953
5. December, 1954 (First half bound December, 1954; remaining copies December, 1955)
6. Fourth Printing SIXTH PRINTING January, 1957 (First half bound January, 1957; remaining copies December, 1957)
7. Seventh Printing February, 1960
8. EIGHTH PRINTING September, 1961
9. NINTH PRINTING

Thurber's text remains unchanged through all of the impressions, although the plates themselves show evidence of a series of
changes. The shifts in color of the drawings are particularly evident. Most appear accidental: the blues and purples, for instance, differ sharply from impression to impression. But some are deliberate changes: in the second impression, the drawing on p. [25] adds yellow to the crackers above the soup bowl; by the fourth impression the soup bowl is changed from blue to green. Also by the fourth impression, the clocks on pp. 108-109 show a number of changes of color: the pendulum at the lower left of p. 108, for example, changes from violet to yellow-brown, and the clock at upper left from gray to yellow-green. It is probable that some of the many other less obvious color changes are deliberate also.

One change involves more than color: in the second impression, the drawing of the lantern on p. 37 has the blue circular background and the white rays removed entirely. After the first impression, the line on the title page, “Illustrated by Mark Simont,” is in red rather than black, and until the seventh impression the name of the illustrator is correctly spelled “Marc.” There are other minor variations. In the second impression, a page number for p. 48 is added, although somewhat crudely and weakly. By the seventh impression it has disappeared again. Also in the seventh impression, the page numbers for pp. 74 and 75 disappear. From the fourth impression on, a gray ground is added beneath the sower on p. [5].

In the seventh impression, the line on the copyright page, “BY THE ACWELTONE CORPORATION,” is replaced by “BY REEHL LITHO, INC.” Simon and Schuster report that at this point the original plates were lost, and a film was borrowed from Hamish Hamilton of London. The name of the illustrator again returns to “Mark” on the title page. The soup bowl on p. [25], however, remains green, even though it is blue in the Hamish Hamilton edition (A18b). It is probable that the impression is, finally, from mixed plates.

The binding remains fairly constant, although the later impressions show smooth gray or gray-blue boards with a yellow cloth half-binding.

This is the first appearance of the story.

Published October, 1951. Copy: OU.
Text reprinted from the plates of 18a, with gathering signatures added. The name of the illustrator continues to be misspelled "Mark." On p. [25] the soup bowl is blue, and on p. 37 the lantern is without background or rays, in accordance with the American second impression.

Illustrated by Ronald Searle.
Published June 28, 1962.

The Thurber Album 1952

19a. The | Thurber Album | A NEW COLLECTION OF PIECES | ABOUT PEOPLE | BY | JAMES THURBER | [publisher's sower emblem] | Simon and Schuster | New York, 1952

(8½ x 5½"): [1–910 1110 12–138], 180 leaves, pp. i–xii, 1–346 [347–348].

[i]–[ii], publisher's sower emblem, verso blank; [iii]–[iv], title, on verso reservation of rights, copyright notice (1952), identification of edition, acknowledgments, statement of American printing, "BY AMERICAN BOOK—STRATFORD PRESS, INC., NEW YORK | GRAVURE ILLUSTRATIONS BY PHOTO-GRAVURE & COLOR CO., | NEW YORK"; [v]–[vi], dedication ("To Herman Allen Miller"), verso blank; [vii]–[viii], prefatory quotation from The Autobiography of Judge Stacy Taylor, verso blank; ix–x, Foreword; [xi]–[xii], table of contents, on verso Author's Note; 1–316, text; [317]–[318], fly title for Photograph Gallery, verso blank; 319–346, photographs, cartoons, and accompanying text; [347]–[348], blank.

Identification on copyright page: FIRST PRINTING

Gray-green boards with light linen-color cloth half-binding. On front, "thurber" in black script. On spine, title, author, and publisher in gray-green, with "thurber" in the title in black
script; six horizontal double rules in gray-green and five small diamonds in black for ornamentation. Top edges of pages stained dark gray. The last two gatherings, "Photograph Gallery," on slightly more heavily glazed paper.

Dust jacket: Front and spine on black. On front, title, subtitle, and author in yellow-green; self-portrait by author in white. On spine, title in yellow-green, author and publisher in white. On back, in black on white, five comments by critics about James Thurber, all surrounded by box of frame lines. Blurb on the flaps surrounded by frame lines. Two first impression copies have been noted with the titling in red, the color that normally appears on the dust jacket of the second impression. Since the copies gave no appearance of sophistication, it is probable that a few copies of the first impression were issued with the later jacket.

Published April 29, 1952, in a first impression of 30,310 copies. Copyright deposit May 5, 1952. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. SECOND PRINTING August, 1952
3. THIRD PRINTING January, 1953
4. FOURTH PRINTING October, 1957
5. FIFTH PRINTING January, 1963
6. FIRST PAPERBACK PRINTING, November, 1964
   1965

In appearance, the first four impressions remain stable, although on the dust jacket the color of the printing on front and spine is changed from yellow-green to red on the second impression. The binding of the fifth impression is glazed bright red boards with linen-color cloth half-binding; the volume is also on lighter weight stock.

The sixth impression is in paperback. The type size is not reduced. The preliminary matter is rearranged. The statements on the copyright page of printing by American Book-Stratford Press and by Photogravure and Color Co. are omitted.

The text proper remains unchanged through all impressions.
 Appearing in this collection for the first time are "Conversation Piece" and "Loose Leaves." The Foreword, the Author's Note, and the comments in the Photograph Gallery are, of course, also new. There are no drawings in the book itself; the self-portrait on the dust jacket appears to be new.

Published September 29, 1952. Copies: OU, TxHR.
The body of the text, reset, is that of the American edition, although the spelling is changed to conform to British conventions. The "Photograph Gallery" at the end of the volume is omitted entirely. In the Foreword, the acknowledgment to "My World and Welcome to It, published by Harcourt, Brace" is changed to "published by Hamish Hamilton." In the Author's Note, the second paragraph, which refers to the "Photograph Gallery," is omitted.

19c. The Book Find Club in January, 1953, produced 1,000 copies of its own edition from the plates of the third impression of 19a. It differs in a number of ways from the Simon and Schuster edition. It is bound in light gray boards with light brown cloth half-binding. The title page carries the preliminary quotation from the autobiography of Judge Stacy Taylor, and the preliminary matter is rearranged. The copyright page carries a statement of printing by The Haddon Craftsmen, Inc., Scranton, Pa. and by Photogravure and Color Co., New York. The dust jacket changes the color of the printing on front and spine to yellow, and carries the small number "127" on the lower right corner of the back.

Published November 23, 1961.
The "Photograph Gallery" is omitted.

The collection was recorded by the American Foundation for the Blind in 1953. Read by Alexander Scourby. Distributed by the Library of Congress "Talking Books" for the blind.
20a. Thurber Country [in hollow type] | A New Collection of Pieces About Males and Females, | Mainly of Our Own Species, | by JAMES THURBER [in hollow type] | [drawing of family looking at group of sculptures: one of woman shooting bow and arrow toward another of nude man] | SIMON AND SCHUSTER: NEW YORK, 1953

(8 ¼ x 5 ½): [1–91⁴], 144 leaves, pp. i–viii, 1–278 [279–80].

[i]–[ii], publisher’s sower emblem, verso blank; [iii]–[iv], title, on verso reservation of rights, copyright notice (1953), identification of edition, acknowledgments, LC and Dewey catalog numbers, statement of American printing “BY AMERICAN BOOK—STRATFORD PRESS, INC., NEW YORK”; [v]–[vi], dedication (“For Rosie and Fred”), on verso brief statement of acknowledgments; vii–viii, table of contents, on verso drawing of dog between two flowers; 1–276, text; [277]–[278], drawing of line of travelers with luggage, verso blank; [279]–[280], blank.

Identification on copyright page: FIRST PRINTING

Dusty rose boards with natural linen-color cloth half-binding, “thurber” in black script on front; spine titled in black and red-brown, with design the length of the spine of alternating horizontal lines and open asterisks. End papers yellow-cream. Top edge of pages stained dark gray.

Dust jacket: on yellow. On front and spine, a background of a Thurber map of “Thurber Country,” with drawings in red, blue, green, black and white. Front titled in black, with author and subtitle, in blue and black, within a scroll. Spine titled in blue and black. On back, in black on white, with yellow panel behind heading, two paragraphs from “What’s So Funny?”

Published October 26, 1953, in a first impression of 34,714 copies. Copyright deposit October 5, 1953. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and date of printing:

2. SECOND PRINTING December, 1953
The text proper remains unchanged through all impressions. The copyright page, however, shows a number of changes beyond the normal substitution of new identifications of edition. In the second impression, the acknowledgment of first appearance in the *New Yorker* of "The Case Book of James Thurber" (originally published under the title "The Notebooks of James Thurber") is dropped, and "Do You Want to Make Something Out of It?" is substituted. The errors were apparently quickly discovered. As a matter of fact, "The Case Book of James Thurber" first appeared in the *Bermudian*, March, 1950, under the general series title, "Letter from the States." "Do You Want to Make Something Out of It?" did indeed first appear in the *New Yorker*, September 29, 1951. The brief acknowledgments on the verso of the dedication page were correct in the first impression and are left unchanged. In the third impression, the first paperback, the statement of printing by American Book–Stratford Press is omitted.

All of the pieces in the collection had appeared previously in periodical form, although some are revised. Thirteen of the drawings, untitled, appear to be new; the others are reprinted. A few, such as that on p. 126, are one part of the drawing of an earlier captioned drawing.
self-portrait on p. 201. On p. 131 the photograph of the telephone is masked in a different manner and includes more than the equivalent photograph in the American edition.

20c. The Book Find Club selection for December, 1954. An edition of approximately 22,000 copies printed by the Club from the plates of 20a.

Title page the same as 20a.

On the copyright page, which carries no statement of edition, the printer is identified as The Haddon Craftsmen, Inc., Scranton, Pa. The volume is approximately .3 in. shorter than the Simon and Schuster hard-cover volume.

There are three variant bindings. One duplicates 20a, although plastic-coated paper is substituted for cloth; the other two use turquoise or steel-gray cloth with the same markings.

The dust jacket varies only in that it is correspondingly shorter also, omits the price from the foot of the front flap, and adds "#147" at the foot of the back under Thurber's name.


Published February 22, 1962.

Contains the new self-portrait on p. 231.

A21

Thurber on Humor 1953

21a. Thurber | ON | Humor [initial capitals of title in fancy type] | THE MARTHA KINNEY COOPER OHIOANA | LIBRARY ASSOCIATION • Columbus, Ohio. At upper left of page, to left of first two lines of the title, the Thurber self-portrait from the dust jacket of The Thurber Album (A19a). The place of publication is a cancel, a small slip of wove paper pasted over the originally printed place of publication, Cleveland, Ohio. Dividing lines of short dashes may sometimes be seen at the top or bottom of the slip. At least one uncanceled copy has been noted.
(8 x 5%) One gathering of eight, stapled at center fold. In pamphlet form, with self-cover, the recto of the first leaf serving as title page. 8 leaves, pp. 1–16. Laid paper.

[1]–[2], title, on verso: "Prepared and printed by | THE WORLD PUBLISHING COMPANY, CLEVELAND | and presented to | THE OHIOANA LIBRARY ASSOCIATION | by BEN D. ZEVIN | Designed by Joseph Trautwein | PRINTED IN THE UNITED STATES OF AMERICA"; 3–[4], Foreword by Florence R. Head, Executive Director, Ohioana Library Association, verso blank; 5–[6], Citation upon presentation of the Ohioana Sesquicentennial Medal to Thurber, dated October 24, 1953, verso blank; 7–[8], Introduction by George Smallsreed, Sr., Editor, Columbus Dispatch, verso blank; 9–[14], text, titled "Thurber Response to His Award of the Ohioana Sesquicentennial Medal"; [15]–[16], acknowledgment for self-portrait on cover, verso blank.

Self-cover of same laid paper stock, formed by conjugate first and last leaf.

Exact publication date undetermined. Since the pamphlet itself was not copyrighted, no copyright date is available. The ceremony commemorated was held October 24, 1953, and the pamphlet was published (hors de commerce) some time shortly after, possibly early in 1954. Copies: OU, TxU, The M.K.C. Ohioana Library.

In a letter of August, 1964, Mr. Ben D. Zevin, Chairman of The World Publishing Co., recalls that the company printed about 10,000 copies. The pamphlet does not seem that common now.

Thurber's response appears here for the first time.
[i]--[ii], blank; [iii]--[iv], publisher's sower emblem, verso blank; [v]--[vi], title, on verso reservation of rights, copyright notice (1955), identification of edition, acknowledgments, LC catalog number, statement of American printing "BY AMERICAN BOOK—STRATFORD PRESS, INC., NEW YORK"; [vii]--[viii], dedication ("For Sara Thurber Sauer's"), verso blank; ix--x, table of contents; xi--xviii, "Foreword, with Figures," verso of last leaf blank; [xix]--[xx], fly title, verso blank; 1--294, text; [295]--[300], blank.

Identification on copyright page: FIRST PRINTING

Black boards with light gray cloth half-binding. On front, in lower right corner, drawing in gilt of dog lying down, as on p. 195. On spine, title in gilt on black square, author and publisher in black, drawing of dog's head in black at top. Top edge of pages stained red.

Dust jacket: Front, light gray with background in darker gray of a number of drawings of dogs' heads; title in red script, drawing of dog's head in black and white (similar to that on spine, but reversed), subtitle in black, author in red. Spine white, with title in red script, drawing of dog's head, as on spine of the binding, in black and white on light gray rectangle, author in red, publisher in black. On back, photograph identified as "Thurber and Poodle."

Published October 17, 1955. The first impression, 35,200 copies, was received by the publisher in September, 1955. Copyright deposit November 25, 1955. Copies: DLC, OU, TxU.

The second impression is in paperback, printed in December, 1962, identified on the copyright page as FIRST PAPERBACK PRINTING, 1963. Printed by offset, the size of the print is reduced by approximately six per cent. The drawings, however, are not reduced. Page numbers are often omitted, particularly on pages with drawings, such as pp. 182--196, 289--294. The statement of printing by American Book—Stratford Press is omitted from the copyright page. The third impression is identified as SECOND PAPERBACK PRINTING, 1965.

One" and "Christabel: Part Two" are a broad expansion of the piece originally called "My Friend, the Poodle" in the Bermudian, December, 1950. Other pieces had originally appeared under other titles, and some are revised. The author discusses some of the complications in the Foreword. Most of the many drawings had earlier appeared elsewhere, but the series called "The Hound and the Gun" and two captioned drawings, "You're a dirty, low-down human being!", p. 59, and "He's in love with a Basset who moved away," p. 62, appear for the first time.

Published December 1, 1955. Copies: OU, TxU (proof copy).
The text employs British conventions of spelling. In the Acknowledgments, the page numbers are not changed from those of the American edition, although the acknowledgments are to English editions.

Published October 23, 1958.

A23 A Thurber Garland 1955

23a. A THURBER GARLAND by James Thurber [publisher's emblem: open book with plant growing from top; HH on book] HAMISH HAMILTON LONDON


Unpaged: [i]–[ii], title, on verso: "First published in Great Britain, 1955 | by Hamish Hamilton Ltd. | 90 Great Russell Street, London, W. C. 1 | Printed at The Curwen Press, Plaistow, E. 13"; [iii]–[iv], Foreword by Thurber, dated London, August 16th, 1955; [1]–[28], text of 1 titled and 27 captioned drawings.

No specific identification of edition on copyright page.

Boards. Front and back similar: divided into three horizontal bands by black wavy lines; top band orange-red, with drawing
in black of man running on foot with the hounds as he blows hunting horn; center band white, with title and author in black; lower band light blue, with drawing in black of hunters and hounds racing across landscape. Spine orange-red with no titling. End papers: drawings of men, women, and dogs in white on orange-red.

Issued in a two-part mailing box of brown cardboard. On the top, a large pasted-down label in brown on manila: decorative border, drawing at upper left of dog between two flowers, title of book, marked space for stamp (with inscription, “Postage | Inland | 4d”), and lines for address headed “To”. On the bottom of the box, a small 5 shilling pasted-down price label. The interior dimensions of the box are slightly larger than the dimensions of the book itself, so that the volume fits very loosely.

Published October 27, 1955. Number of copies unknown. In *The Years with Ross*, chapter 3, Thurber says that Hamish Hamilton once wrote to him to say that more than 5,000 copies were sold in the first year. *Copies*: MH, MiU, TxU.

The author’s Foreword is new in this volume, but none of the drawings.

### A24

*Further Fables for Our Time*  
24a. *Further Fables for Our Time* | by | JAMES THURBER | *Illustrated by the Author* | [drawing of seated naked man and woman; he is pointing at her and talking] | SIMON AND SCHUSTER | New York | 1956

(8½ x 5¼): [1–616], 96 leaves, pp. i–xii, 1–174 [175–180].

[i]–[ii], publisher’s sower emblem, verso blank; [iii]–[iv], title, on verso reservation of rights, copyright notice (1956), identification of edition, LC catalog number, statement of American printing “BY AMERICAN BOOK—STRATFORD PRESS, INC., NEW YORK”; [v]–[vi], dedication (“To Elmer Davis”), verso blank; [vii]–[viii], acknowledgments, verso blank; ix–[xii], table
Identification on copyright page: FIRST PRINTING

Blue boards with light green cloth half-binding. On front, Thurber drawings of man, woman, and animals in gilt down the outer half of the board. On spine, title in gilt upon a matching blue rectangle; author and publisher, and a Thurber butterfly at head, in blue. Top edge of pages stained gray.

Dust jacket: Front and spine on light green; in background, drawing in white of tree with many animals; on front, author in black, title in red; on spine, author and title in white, and a butterfly in black, on a red rectangle, publisher in black at foot. On back, the general design of the front repeated: but on white, with the drawing reversed and in black; author in green and title in red.

Published October 31, 1956, in a first impression of 30,000 copies. Copyright deposit January 22, 1957. Copies: DLC, OU, TxU.

The printing history of other and subsequent impressions shows three variant states. Of this first state, there is a second impression, printed January, 1957, identified by SECOND PRINTING on the copyright page. It is in gray boards with light green cloth half-binding. The third impression is identified by THIRD PRINTING.

Simultaneous with the first trade impression, there was issued a special impression of 5,000 copies for the New Yorker. It is identical with the trade impression, including the identification of FIRST PRINTING on the copyright page, but the publisher’s sower emblem on the recto of the first leaf is replaced by the New Yorker emblem of top-hatted dandy within an oval frame, and the statement, “With best wishes from | your friends at | THE NEW YORKER | October 1956”.

As a third state, Simon and Schuster printed in November, 1956, 3,000 copies of a special, boxed impression. It differs in a number of ways and generally gives a more opulent appearance. It is printed on laid paper rather than the usual wove. The binding is of oatmeal-colored cloth with the drawing from the front of the original dust jacket, of a tree and animals, impressed in blind.
The spine is titled in red, with six small animals in blind. The end papers are navy blue, and the top edges of the pages are stained light green. The box is light green; the front reproduces the front of the original dust jacket; the spine and back are blank. On the copyright page, the identification is SPECIAL PRINTING, and the name of the printer is omitted. It is bound in gatherings of eight.

This third state also exists in a second impression, identified on the copyright page as SECOND PRINTING and dated 1957 on the title page. It is bound in a somewhat thinner and less opulent cloth, with the end papers of brown-red and the top edges of the pages stained a more yellow shade of green.

In November, 1956, Simon and Schuster produced 15,000 copies of the third state for the Book Find Club. The Club reports that their edition was identical with the publisher’s “Special Edition,” with no club identification and no way to distinguish between the two. It is probable, however, that the “second printing” is the Book Find Club selection.

The text of all the states remains unchanged through all impressions.

Ten fables appear here for the first time: “The Sea and the Shore,” “The Lion and the Foxes,” “The Bears and the Monkeys,” “The Hen Party,” “The Godfather and His Godchild,” “The Trial of the Old Watchdog,” “Tea for One,” “The Chipmunk and His Mate,” “The Lady of the Legs,” “The Shore and the Sea.” A few of the many drawings may be first published here, but if so, they are not readily identifiable. Most, certainly, are reproductions of previously published drawings, a number of them small sections from larger drawings, including captioned drawings. It is probable that some of those that appear new are, in fact, obscure details from earlier drawings.

Published November 29, 1956. Copy: OU.
The text reprinted from the plates of 24a.

Published October 27, 1960.

(8¾ x 5¼): [1–58], 40 leaves, pp. i–vi, 1–74. Laid paper.

[i]–[ii], Simont version of publisher's sower emblem, verso blank; [iii]–[iv], title, on verso reservation of rights, copyright notice (1957), identification of edition, LC catalog number, statement of American printing; [v]–[vi], dedication ("For Ted Gardiner and his Julias and Patricias"), verso blank; 1–[74], text and illustrations, verso of last leaf blank.

Identification on copyright page: FIRST PRINTING

Blue boards with yellow cloth half-binding. On front, an "O" above a column, in darker blue. Spine titled in blue. End papers in light blue with darker blue "ground" at foot. Several copies have been noted with double end papers at front.

Dust jacket: front and spine drawn by Marc Simont, with park scene in yellow, blue, black, and white. On front, title and author in black, with the "O" of the title on column in the park, and illustrator in gray. Spine titled in black. On back, in black type with blue initial letters on white panel surrounded by the blue and yellow of the drawing on front and spine, quotations from E. B. White, T. S. Eliot, Frank Sullivan, Gilbert Seldes.

Published May 20, 1957. The first impression, 29,400 copies, bound in May. Copyright deposit June 21 1957. Copies: DLC, OU, TxU.

Subsequent Impressions, with the identification appearing on the copyright page, and the date of printing:

2. SECOND PRINTING September, 1957
3. THIRD PRINTING, with the original identification of FIRST PRINTING retained in its original position. May,
1963; somewhat less than half of the sheets bound at that time.

The third impression is bound in yellow cloth.

The text remains unchanged through the three impressions.

This is the first appearance of the story.

   Published May 8, 1958. Copy: OU.
   Text reprinted from the plates of 25a.

   Illustrated by Ronald Searle.
   Published June 28, 1962.
   This is the same volume as A18c.

A Braille edition in one volume was printed in 1957 by the American Printing House for the Blind, Louisville, Kentucky.

A26 Alarms and Diversions 1957

26a. Alarms and Diversions | BY James Thurber | HARPER & BROTHERS | PUBLISHERS New York The title covers two facing pages. On center half of left page, a Thurber drawing of naked man, woman, and animals under interlocking trees. On right page, to left of publisher's imprint, the Harper torch.

(8 7/8 x 5 1/8): [1-12\textsuperscript{10}], 192 leaves, pp. i-xiv, 1-368 [369-370].

[i]-[ii], half-title and drawing of two cat-like animals in luxuriant flowers, on verso first half of title; [iii]-[iv], second half of title,
on verso copyright notice (1957), statement of American printing, reservation of rights, identification of edition, acknowledgments, LC catalog number; [v]–[vi], dedication ("for Helen"), on verso drawing of a drunk waving; vii–x, table of contents, on verso of last leaf also a drawing of people passing in the street; xi–xii, Foreword; [xiii]–[xiv], fly title and drawing of two women sitting talking, with tiny men behind, verso blank; 1–[368], text and drawings, verso of last leaf blank; [369]–[370], blank.

Identification on copyright page: FIRST EDITION
H–G

Dark gray plastic-coated boards impressed to resemble cloth, with yellow cloth half-binding. On front cloth, drawing in black of naked woman. On spine, author, publisher, and Harper torch in violet-red; title and drawing of naked man in black.

Dust jacket: three horizontal bands, divided by scalloped black line; green at top, white in middle, red at foot. On front, title and author in black in top band; the drawing of "Spring Dance," as on p. 233, in middle band; a description of the collection and drawings of two crane-like birds, in black, in lower band. On spine, drawing in black of owl in top band; title in black and author in green in middle band; drawing of crane-like bird in lower band. On back, title and author in black in top band; drawing in black from "Out of the Storm," as on p. 240, in middle band; drawings in black of five crane-like birds in lower band.

Published November 12, 1957. The first impression, 50,000 copies, received by publisher August 15, 1957. Copyright deposit November 13, 1957. Copies: DLC, OU, TxU.

Subsequent impressions, with the identification appearing on the copyright page, and the date of printing:

2. L–G November, 1957
3. August, 1959

The general appearance of the volumes remains stable through all impressions.

Of the 50,000 copies of the first impression, 5,000 copies constituted a special issue for the New Yorker. An extra leaf is tipped
in on the half-title. The recto carries the emblem of the *New Yorker* (top-hatted dandy within an oval) and the inscription, "With best wishes from | your friends at | THE NEW YORKER | November 1957"; the verso is blank. No priority in time established.

In September, 1959, the publishers issued the volume boxed with a late impression of *The Thurber Carnival*. For use in the set, the earlier collection was produced in a matching size and with a new, matching dust jacket. In the boxed sets examined, *Alarms and Diversions* has been the first impression, although it is probable that some sets were made up of second impression copies also. The box itself is constructed of black glazed paper over cardboard. On the two sides: an upper red and a lower green panel that suggests the bands on the dust jacket. In upper panel, in black, "Selections from | JAMES THURBER'S; in lower panel, "Writings & Drawings | OVER 30 YEARS"; above panels, in white, "The Thurber Carnival"; below, "Alarms and Diversions." At center of spine, in red and in green, drawings of the two crane-like birds.

All of the writing and drawings in this collection had appeared previously except for the brief Foreword. Many of the pieces, however, are revised, and two earlier captioned drawings are given new captions: on p. 89, "My wife always has me shadowed on Valentine's day"; and on p. 293, "It's a strange mood she's in, kind of a cross between Baby Doll and Elizabeth Barrett Browning."


Published October 31, 1957. In official date of publication, this first English edition precedes the American. The American publisher, however, received copies some three months before formal publication. Copies: OU, TxU. Second impression, October, 1958.

The text is reprinted from the plates of 26a, although a number of lines and several paragraphs throughout are in a different setting with no change of text. The last three paragraphs of the Foreword are omitted, and most of the acknowledgments from the copyright page. Gathering signatures added. There are occasional very minor differences in size of type from 26a. It
is probable, then, that the text is reproduced by photo-offset from a preliminary state of the plates.

26c. For use as a book dividend, the Book-of-the-Month Club printed 35,000 copies from the plates of 26a at Haddon Craftsmen. First listed in the Club News for January, 1958.

Issued in two states:

1. Gray plastic-coated boards with yellow cloth half-binding. Identical with 26a except for omission of the identification of edition on the copyright page. This impression may be identified easily only by a small dot in blind on the lower right corner of the back of the binding.

2. Black boards with light natural-tan cloth half-binding. Contents of volume identical with state 1. Small dot in blind on lower right corner of the back of the binding. From the number of copies seen, this state would seem to be far less common than state 1.

The dust jacket on both states is the same. It is identical with that of 26a except that the price is omitted from the front flap.

The text remains unchanged from that of the first and second impressions.


Published November 22, 1962.


Published December 2, 1964.

The first impression is identified by the code letters K-O.

In 1958 the collection was recorded by the American Foundation for the Blind. Read by Alexander Scourby. Distributed by the Library of Congress "Talking Books" for the blind.


[i]–[iii], half-title, verso blank; [iii]–[iv], title, on verso copyright notice (1959), reservation of rights, LC catalog number, identification of edition, acknowledgments, boxed statement of collaboration of Little, Brown and the Atlantic Monthly Press, statement of simultaneous publication in Canada, statement of American printing; [v]–viii, Foreword; [ix]–[x], table of contents, verso blank; [1]–[2], fly title, on verso dedication (“To Frank Sullivan”); [3]–310, text. Single leaf, with photograph of Ross on verso, inserted between [ii]–[iii], not reckoned in pagination.

Identification on copyright page: FIRST EDITION

Dusty-pink boards with black cloth half-binding. On front board, New York harbor, tug, and skyline in gilt, surrounded by three gilt frame lines. The black cloth half-binding covered with small gilt six-pointed stars. Spine titled in gilt within a black rectangle formed by three gilt frame lines at top and two at center; stars on lower half of spine with three gilt frame lines at foot.

Dust jacket: front and spine on light green background. Front carries author and title in alternating lines of brick-red and black; also drawing of New York harbor scene, not by Thurber, in black; all surrounded by outer frame of brick-red and inner, narrower frame of white. Spine titled in black, with stars in black at top and bottom, divided and framed by horizontal bars of brick-red within white. On back, photograph of author by Cecil Beaton, with identification “James Thurber” at foot. On front flap, “YWR $5.00” at upper right corner. On back flap, “A BOOK-OF-THE-MONTH CLUB SELECTION” at foot.

Published May 28, 1959. Copyright deposit May 7, 1959. Copies: DLC, OU, TxU.
Subsequent impressions, with the identification appearing on the copyright page:

2. SECOND PRINTING
3. THIRD PRINTING
4.
5. FIFTH PRINTING
6. SIXTH PRINTING
7. SEVENTH PRINTING

In appearance, the volumes remain stable through all impressions.

Four changes in text appear through the printing history of the volume. In the sixth impression, on p. 214, line 11 from the foot of the page, “William Furth” is changed to “Albert L. Furth.” In the Grosset and Dunlap printing, number A27d below, three more approved changes appear. On p. 9, lines 4 and 5, “the Charlie Chaplin of The Gold Rush, who, snowbound and starving with another man” is changed to “Mack Swain in The Gold Rush, who, snowbound and starving with Charlie Chaplin.” On p. 17, last two lines, “be—came” is changed to “be—came.” On p. 227, line 8 from the foot, “1827” is changed to “1817.” The pages are reset only in the few necessary lines. The last three changes do not appear in the seven Little, Brown impressions.

Six chapters appear here for the first time: chapters number 8, 10, 11, 12, 13, and 14. A few of those that had appeared earlier in the Atlantic are slightly expanded. The Foreword is also new. None of the drawings are new, although several are earlier captioned or titled drawings here reproduced as untitled drawings; some reproduce only part of the original drawing.

27b. The Book-of-the-Month Club printed 125,000 copies for distribution as one of a double selection for June, 1959. The volume was issued in three states—in fact, three impressions—produced by three different firms. All were printed directly from the original plates. There is no order of priority established.

1. Title and text identical with 27a. On the copyright page, only the identification of edition is omitted. Produced by Haddon Craftsmen.
2. Title and text identical with 27a. On the copyright page, the identification of edition is omitted and a small upper-case "W" is added above the statement of simultaneous publication in Canada. Produced by H. Wolff Book Co.

3. Title and text identical with 27a. On the copyright page, the identification of edition is omitted and the statement of American printing is replaced by two new lines, "PRINTED IN THE UNITED STATES OF AMERICA BY KINGSPORT PRESS, INC., KINGSPORT, TENNESSEE."

The three states are generally similar in binding to 27a except that the three frame lines around the drawing on the front board are in blind rather than gilt, and the titling on the spine is in somewhat smaller type. In addition, the three states are distinguished by a small figure in blind in the lower right corner of the back board: in state 1, a filled square; in state 2, a filled circle; in state 3, an "x".

The dust jacket is the same on all 3 states. It is generally similar to that on 27a, although it uses less highly glazed stock. In addition, on the front flap the price is replaced by an identification of this as a Book-of-the-Month Club selection. On the back flap, "BOOK-OF-THE-MONTH" is added at the top and the identification of the volume as a Book-of-the-Month Club selection is dropped from the foot. On both flaps, the blurb is reset. Finally, on the back, the credit, "Cecil Beaton," is on the reader's left below the photograph rather than on the right. All states have the same text, and all have the unrevised text.

Published June 25, 1959. Copy: OU.

The text employs British conventions of spelling. On p. 14, "become" is corrected to "became," but none of the other revisions appears.

27d. New York: Grosset and Dunlap, [1960].
Text reprinted from the plates of 27a, in the fully revised state.

The copyright page of the first impression carries the statement, "First Printing, January, 1962."

The text is reset, but follows the text of the sixth impression; that is, "William Furth" is changed to "Albert L. Furth," but none of the other revisions appears.


Published September 26, 1963.

The text is that of A27c.

_The Years with Ross_ was recorded by the American Foundation for the Blind in 1959. Read by Kermit Murdock. Distributed by the Library of Congress "Talking Books" for the blind.

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A28  

_Lanterns and Lances_  

1961

28a. LANTERNS | & LANCES | [publisher’s emblem of torch and initials] | HARPER & BROTHERS, PUBLISHERS, NEW YORK

On facing page, to the left, is name of author and a drawing of two men fencing.

(8½" x 5½") [1⁸ 2-6¹⁶ 7⁸ 8¹⁶ 9⁸], 120 leaves, pp. i-xviii, 1-218 [219-222].

[i]-[ii], half-title, verso blank; [iii]-[iv], list of other books by author, on verso facing page of title; [v]-[vi], title, on verso copyright notice (1961), statement of American printing, reservation of rights, identification of edition, LC catalog number; [vii]-[viii], dedication ("To Rose Algrant"), verso blank; ix-x, table of contents; xi-xii, acknowledgments; xiii-[xvi], Foreword, verso of last leaf blank; [xvii]-[xviii], fly title, verso blank; 1-[216], text, verso of last leaf blank; [217]-[218], identification of type and designer, "Manufactured by the Murray Printing Co. and The Haddon Craftsmen, Inc.", publisher, verso blank; [219]-[222], blank.

Identification on copyright page: FIRST EDITION
Light gray-green boards with darker green cloth half-binding. On front, Thurber drawing in blind of two men fencing. Spine titled in gilt. On back, in lower right quarter, in blind, publisher’s emblem of torch and initials within circle.

Dust jacket: across front and spine, three horizontal bands: top three inches black; below that, 4% inches of blue-green; at foot, ¾ inch of black. On front, in top band, title in blue-green and yellow, author in yellow-green; in center band, drawings in black of men fencing, three pairs of them caught in spotlights of yellow and yellow-green; in lower band, in white, “A VARIETY OF ENCOUNTERS WITH WOMEN, MEN, AND OTHER CHILDREN AS WELL AS SOME LESS CONFUSING CREATURES”. On spine, title in white in upper band, author in black in middle band, publisher in white in lower band. On back, on white, photograph of author by Antony Armstrong-Jones, with identification of photographer and subject below.

Published April 26, 1961. The first impression, 15,000 copies, was received by the publisher March 1, 1961. *Copyright deposit* May 2, 1961. *Copies*: DLC, OU, TxU.

Subsequent impressions, with date of printing:


No means discovered of distinguishing between the second, third, or fourth impressions. In the fifth impression, the publisher is Harper & Row rather than Harper & Brothers, and p. [217] is blank.

The text is unchanged through all impressions.

Except for the Foreword, only one piece in the collection, “How the Kooks Crumble,” appears for the first time. No drawing is new, although several represent a part only of an earlier captioned drawing.

28b. The Book Find Club printed an impression, from the publisher’s plates, for use as a selection in April, 1961. The Club reports
that the volume is identical to the publisher's edition, with no special number or book club identification. No sure means of identification known.

28c. The Book-of-the-Month Club printed 28,000 copies by offset at the Murray Printing Co., bound at The Haddon Craftsmen, for use as one of a double selection for May, 1961.

The volume is the same as the publisher's edition, with the identification of edition on the copyright page omitted, except for a small solid square in blind on the lower right corner of the back of the binding. The dust jacket is the same except that the code numbers at the foot of the front and back flaps are omitted.


The acknowledgments and the list of other books by Thurber are revised to fit English publication. Spelling is brought into conformity with British practice. Many of the illustrations appear in different order through the text.

Published May 25, 1961. Copy: OU.


Introduction by Peter De Vries; Preface by the editors of Time.

Copyright February 20, 1963, although the copyright notice indicates 1962.


Published December 12, 1963.


In 1961 the collection was recorded by the American Foundation for the Blind, New York. Read by Alexander Scourby. Distributed by the Library of Congress "Talking Books" for the blind.


[ii]–[iii], half-title with drawing of moth, lantern, and star, on verso list of books by Thurber; [iii]–[iv], title, on verso acknowledgments, copyright notice (1962), reservation of rights, identification of edition, LC catalog number; [v]–[vi], quotation from Dylan Thomas, verso blank; vii–viii, table of contents; ix–[xii], Foreword by Helen Thurber, verso of last leaf blank; 1–180, text. Leaf with photograph of Thurber by H. Cartier-Bresson, inserted between [ii]–[iii], not reckoned in pagination.

Identification on copyright page: FIRST EDITION

Red boards with red cloth half-binding. On front, decorative gilt line composed of small loops in a continuous line, as on the title page, down the length of the cloth, the line broken for a quarter of an inch about a third of the way down the line. Spine titled in gilt.

Dust jacket: on yellow. On front, spine, and right half of back, drawing in black of "Thurber and his Circle," as on p. 3. On front, author in black and title in red. On spine, author and publisher in black, title in red.

Published November 21, 1962. The first impression, 20,000 copies, was received by the publisher September 12, 1962. Copyright deposit November 30, 1962. Copies: DLC, OU, TxU.

The second impression has no identification of edition on the copyright page. It is in the same binding and dust jacket. Printed September, 1962.

None of the writing in the collection is new except for the Foreword by Helen Thurber. Of the drawings, only "Thurber and his Circle" on p. 3 and on the dust jacket, the dog at the
mouse hole on p. 102, and the enormous man approaching the small man at the typewriter on p. 139 appear for the first time. Some of the others are the drawings alone from earlier captioned and titled drawings.


Published November 8, 1962. The official date of publication of this English edition precedes that of the American edition. Copy: TxU.

The text is reprinted from the plates of 29a with some minor differences. The text of the Foreword by Helen Thurber is divided into page lengths at different lines. For example, p. x begins with the line, “dancing class, over a bowling alley very much on the wrong.” Yet the lines themselves are identical. Throughout the volume, the drawings are out of register with the text when compared with the American edition, but the drawings and the texts themselves are identical. Reproduction from early proofs of 29a seems probable.

30a. A [Thurber Carnival ] By James Thurber | [publisher’s lion emblem] | SAMUEL FRENCH, INC. | 25 WEST 45TH STREET NEW YORK 36 | 7623 SUNSET BOULEVARD HOLLYWOOD 46 | LONDON TORONTO Publisher’s name and addresses in a variety of different upper-case types.

(7¾ x 4¼): single gathering of 48 leaves stapled at center fold, pp. 1–92 [93–96].

[1]–[2], title, on verso copyright notice (1962), reservation of rights, information about royalties and permissions, statement of American printing; 3–4, information about first production (February 26, 1960), scenes of Act One, on verso scenes of Act Two, information about music and slides, notice of drawings at end of this book; 5–86, text, on verso of last leaf beginning of the Property Plot; 87–90, continuation of the Property Plot; [91]–[92], three Thurber drawings from “The Pet Department,”
on verso three more drawings from “The Pet Department”; [93]–[94], advertisements for Good Housekeeping and Come Back, Little Sheba, verso blank; [95]–[96], blank, on verso list of musical productions controlled by Samuel French, Inc., beginning with Plain and Fancy and ending with Old King Cole.

No identification of edition on copyright page.

Red paper jacket. On front, in black, title, author, publisher’s lion emblem, publisher, and price ($1.25), all enclosed within open geometric design made of straight lines. Title on spine, even though spine not squared. On back, advertisements for The Late Christopher Bean and The Male Animal. On inside of back cover, advertisements for Our Town and Ten Little Indians.


The first impression may be identified by the advertisements on the back cover and on the final four pages of advertisements. Later impressions, and perhaps later states, carry different advertisements. Since the pages of advertisements are continuous with the preliminary matter, it is possible for the publisher to bind existing sheets of the text with new advertisements, preliminary matter, and a new cover. New sheets are printed as needed.

Although the scenes are developed from earlier stories, sketches, fables, and The Last Flower, this is the first appearance of this revue.

The New York Public Library Theatre Collection has a copy of the mimeographed actors’ edition. At the foot of the self-cover appears: “Michael Davis | Helen Bonfils | Haila Stoddard | 220 Central Park South | New York 19, New York | JUDson 2–2649”.

A31 Vintage Thurber, 2 Volumes 1963

31a. VINTAGE THURBER | A COLLECTION, IN TWO VOLUMES, | OF THE BEST WRITINGS AND DRAWINGS OF |
JAMES THURBER | WITH AN INTRODUCTION BY | HELEN THURBER | VOLUME I [II] | [publisher's emblem: open book with plant growing from top; hh on book] | HAM­ISH HAMILTON | LONDON Introduction on volume 1 only.


Volume 1: Two blank leaves not reckoned in pagination; [i]–[ii], half-title, verso blank; [iii]–[iv], title, on verso copyright notice for the collection and for the introduction (1963), “Printed in Great Britain | by W. S. Cowell Ltd, Butter Market, Ipswich”; v–viii, table of contents; ix–[x], Note on revisions in earlier printings of the contents, verso blank; xi–[xiv], Introduction by Helen Thurber dated July, 1963, verso of last leaf blank; [1]–[2], fly title for My World—and Welcome to It, on verso dedication for that volume; 3–630, text; [631]–[634], blank.

Volume 2: [i]–[ii], half-title, verso blank; [iii]–[iv], title, on verso copyright notice for the collection only, statement of printing by W. S. Cowell Ltd.; v–viii, table of contents; [ix]–[x], Note on revisions in earlier printings of the contents, verso blank; [1]–[2], fly title for The Middle-Aged Man on the Flying Trapeze, on verso dedication for that volume; 3–550, text.

No identification of edition on copyright pages.

Both volumes: brick-red cloth. On spine, title in silver gilt within yellow square, with silver gilt frame lines at top and bottom of square; volume number and publisher's emblem in silver gilt. Top edges of pages stained yellow.

Dust jacket. Volume 1: red, with background of Thurber drawings in white of many men, women and dogs on front and back. On front, in black, “VINTAGE | THURBER | VOLUME 1 | A Selection in Two Volumes | of the best writings and drawings of | JAMES THURBER | With an Introduction by Helen Thurber”. Spine titled in black with white ornaments above and below the volume number.

Volume 2: yellow, with same design and text except for different volume number and omission of the line “With an Introduction by Helen Thurber” from the front.

Published November 21, 1963. Copies: DLC, TxU, E.T.B.

All of the contents, both writings and drawings, had appeared in earlier books except for the Introduction by Helen Thurber. In
those instances where writings or captions had been revised in some earlier book, the later version is printed here.


(10¾e x 6½e): [1–516 68 718], 104 leaves, pp. i–xii, 13–208.

[i]–[ii], half-title with drawing of dog looking at globe, verso blank; [iii]–[iv], list of other books by author, with drawing of two dogs as bookends, verso blank; [v]–[vi], title, on verso acknowledgments, copyright notice (1966), statement of American printing, reservation of rights, identification of edition, LC catalog number; vii–[viii], table of contents with drawing of dog looking at book of drawings of flowers, verso blank; ix–[xii], Introduction by Helen Thurber dated April, 1966, verso of last leaf blank; [13]–204, text; [205]–208, Index, recto of first leaf blank.

Identification on copyright page: FIRST EDITION

Light yellow-olive cloth. On front, in gilt, Thurber self-portrait with dog. On spine, in gilt, title, drawing of rabbit, and publisher. End papers: checkerboard design in green and off-white; in the darker squares, the initials “T & Co.” in off-white; in the lighter, the self-portrait from the binding in green.

Dust jacket: on continuous background of drawing of yellow-green wallpaper with light blue stripes and small designs, based on the paper in the room in which the husband lost his mind, in the drawing on pp. 166–167. On the wall hang pictures (Thurber drawings from the book) in black, white, light blue, and chartreuse, with various frames of the same colors. On the back, a large moosehead in white also hangs on the wall. The principal picture on the front is the self-portrait from the book binding. On the front, below the framed self-portrait: “Thurber
& Company | A new | collection of drawings | of male and female animals, | including the human”. On spine, title and publisher in black.

Published October 11, 1966, in a first impression of 20,000 copies. Copyright deposit November 7, 1966. Copies: DLC, TxU, Austin P.L.

The second impression, November, 1966, is without identification of edition on the copyright page. The binding and general appearance are the same. In copies examined, the dust jacket may be identified only by a somewhat crude printing of the price ($6.95) at the top center of the front inner flap, to the left of a triangular piece cut out of the corner: the sort of cut commonly made by booksellers to conceal the printed price when a book is sold. The dust jacket of the first impression carries the same price in the usual position in the corner. Speculation suggests that the publisher intended to change the price, while keeping the same dust jacket, but for some reason did not.

A number of small corrections and changes appear in the second impression. On the copyright page, the beginning of line 9, “and those on pp. 4, . . .” is changed to “and those on pp. v, . . .” On p. vii, in the table of contents, the page number given for the Introduction is changed from “9” to “ix.” On p. 17, the remnant of the old title of “Cross court,” beneath the right foot of the player, is removed. On p. 89, the title, “The Gentile Lemur,” is corrected to “The Gentle Lemur,” and on p. 206 the title is also corrected in the Index. On p. 129, the drawing has been reproduced in a sharply different fashion: the lines are much lighter, the details (particularly in the head and face) are much clearer, and a rectangular background of light gray is present all around the central drawing. In the background, about a quarter of the way up the right border, appears the figure “27” in a circle. Finally, in a number of instances, as on p. 152, the relative alignment between drawing and text is shifted slightly.

The publishers are aware of the misspelling “Vivant” for “Vivante” on p. 98, and plan to correct it in the third impression.

Twelve drawings and one “Famous Poems Illustrated” sequence appear for the first time.
Five untitled drawings:

[title page]. Self-portrait.
p. 128. Three self-portraits.
p. 181. Child lighting candles beside Christmas tree; rabbit standing at side.

Seven titled drawings:
p. 68. THE AWAKENING OF SPRING.
p. 74. OPPORTUNITY.
pp. 96-97. HOPE AFTER HANNIBAL: ROME, 1937.
pp. 130-131. THE READING HOUR: THURBER AND SANDBURG.
p. 132. AFTER-DINNER MUSIC: THURBER AND SANDBURG.
p. 168. ALGONQUIN LOBBY.
p. 169. WAITER. (on Hotel Algonquin stationery)

One "Famous Poem Illustrated":

pp. 135-141. Poe's "The Raven."

Seven captions taken from A Thurber Carnival (A30) are substituted for the original caption on older drawings or, in one instance, are added to an older untitled drawing.

p. 192. "You may call it sleepwalking, but I say she's promiscuous" added to the drawing of June 29, 1935 (C235).
p. 195. "My husband went up to bed one night and was never seen again" substituted on the drawing of April 9, 1932 (C43).
p. 195. "She never saw much of her husband until after they were separated" substituted on the drawing of July 11, 1931 (C16).
p. 196. "She says he proposed something on their wedding night her own brother wouldn't have suggested" substituted on the drawing of November 12, 1938 (C384).

pp. 200-201. "So I said to the bank teller, 'How can I be overdrawn when I have all these checks left?" substituted on an unidentified earlier drawing.
p. 203. "My husband wanted to live in sin, even after we were married" substituted for "I couldn't make any man happy. I'm a femme fatale" on the drawing appearing first in The Beast in Me (A17).

Two titles taken from A Thurber Carnival (A30) are substituted for the original titles on parts of older drawings.


p. 204. FINAL CURTAIN substituted for SUNSET on the drawing in "The Race of Life" series appearing first in The Seal in the Bedroom (A3).

Two original drawings are sub-divided into several separate drawings.

pp. 192, 194, 198. The drawing of three couples dancing, November 2, 1935 (C250), is reproduced as three separate drawings.

pp. 200, 201. The drawing of two couples dancing, May 5, 1934 (C164), is reproduced as two separate drawings.


Published April, 1967. Copy: [British Museum].

Text printed from the plates of 32a.