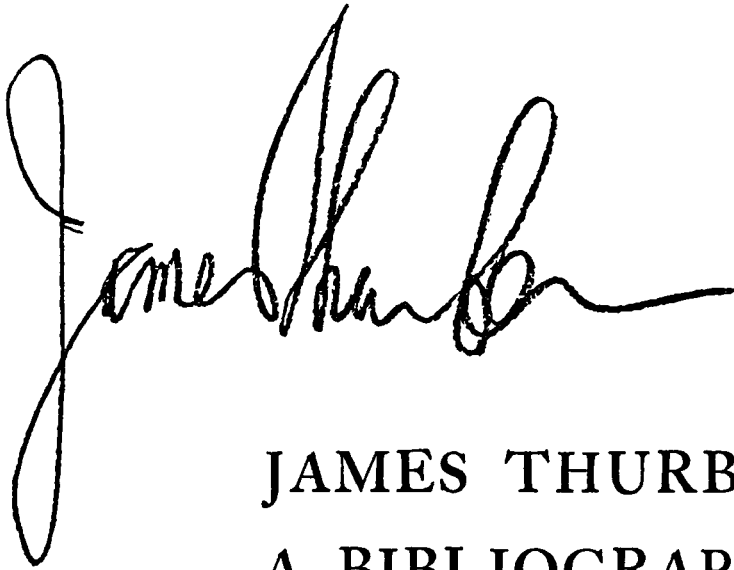


**JAMES THURBER: A BIBLIOGRAPHY**



*Ohio State University Press*

A large, stylized handwritten signature of James Thurber in black ink, positioned on the left side of the cover. The signature is written in a cursive style with a large initial 'J' and a long, sweeping tail.

**JAMES THURBER  
A BIBLIOGRAPHY**

*by Edwin T. Bowden*

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MEN, WOMEN AND DOGS (New York: Harcourt, Brace, and  
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## PREFACE

James Thurber, one of the genuinely popular and widely admired writers of this age, would hardly need introduction if it were not for the fact that "humorists" in our time—or at least the unpretentious humorists—are not accustomed to being taken very seriously. It might therefore seem pretentiously out of character with the subject—even though the argument is self-evident—to argue that Thurber's work may be taken seriously, just as he took it himself: seriously, if not solemnly. But that is my intention in this work. He deserves no less, and a bibliography may hopefully be a nudge toward further serious investigation of Thurber as a writer, historian, satirist, commentator, and critic of his times.

His life (1894–1961) touched many of the representative areas of the American twentieth century: boyhood and young manhood in the Middle West of the pre-World War I era; the expatriate world of Europe of the postwar years; the world of journalism in the Middle West and East in the twenties; New York in its literary renaissance; the *New Yorker* in the years of its growth and flowering; World War II and its following cold war at home and abroad; and finally, the new world of exurbia. He worked in and with and for (and sometimes against) them all, and his work demonstrates an even greater variety: reporting, the journalistic column and special feature, the short humorous piece that the *New Yorker* has named the "casual," the more nearly solemn essay, the fable, the parody, the short story in a variety of forms and moods, the book review and drama criticism, the novel—or at least the children's novel—the biography and the autobiographical reminiscence, the preface, the play, the stage review, even a few short poems. And then there are the drawings, hundreds of them liberally strewn through his own and others' books, the *New Yorker*, and the magazines and newspapers of his day. Some are cartoons (with their captions another form of literary art); some illustrations; some perceptive caricatures; some biting or gentle visual comments on men, women, and dogs; some just amusing doodlings with an elusive undercurrent of implication. Here is wide variety and great plenty, ranging from pure humor to fantasy to satire to disillusioned commentary or philosophical speculation.

The very variety of writing and drawing demands a bibliographic accounting. But the quantity, in view of the quality, presents the accountant with a tangled problem. In his writing Thurber worked

almost entirely with short pieces, precise and carefully written—he told the interviewers for the *Paris Review* in 1955 that he revised and rewrote as many as fifteen times before publication—but short nonetheless. And being a professional writer, he tended to get as much mileage from them as possible. Typically, a piece would appear first in a periodical, then in one of his books, and finally in one of the later collected books such as *The Thurber Carnival* or *Alarms and Diversions*. From the book, in turn, the piece might well be picked up in anthologies or in other periodicals. Occasionally, too, one periodical piece might be split into two later ones, or one part expanded into another whole. Despite the tendency to husband and preserve his creative capital, he was also—and perhaps even more typically—creatively prodigal and prolific. He wrote and drew much, and scattered his works widely through the magazines and newspapers of the day. Those that he wished to preserve he collected in book form; those that presumably he did not wish to preserve he allowed to be forgotten. And one of the intended values of a bibliography is to direct attention to that uncollected writing that shows a Thurber sometimes quite different from the Thurber of his books.

Thurber is associated in the public mind with the *New Yorker*, and it is true that from 1927 to his death he published the largest part of his work there. But all of his writing before 1927, and a good body of writing and drawing after 1927, appeared in other periodicals. This more obscure writing, particularly of the early days, offers both the greatest sense of discovery and the greatest threat of accidental omission. When Thurber first began as a free-lance writer, he published where he could, in newspaper or in magazine. Most of this apprentice work is listed here; but undoubtedly, despite the best efforts of many people, some of it has been missed. In the very few instances where it is known to exist but cannot be located, it is listed as specifically as possible, hoping that someone some day will stumble across it.

During the first half of the 1920's, Thurber worked primarily as a journalist—or less elegantly, a reporter. In 1920 when he returned to Columbus from Paris, where he had been a code clerk in the United States embassy, he took a job as reporter on the *Columbus Dispatch* for four years. During 1924–25 he went back to Europe again and there worked for the Paris edition of the *Chicago Tribune*. In “Memoirs of a Drudge” (B454) he describes these years amusingly, including in particular getting out the Riviera edition. In 1926 he returned to America, working for the *New York Evening Post* for half a year before joining the staff of the *New Yorker*. And even before the years of professional reporting, he had been one of the editors for the Ohio State University student newspaper, the *Lantern*, during the school year of 1917–18.

Obviously, there is a large body of reporting existing for these early years, but this bibliography makes no attempt to identify or to list it. The entries here are limited to the writing that clearly prefigured the Thurber of the later years. The distinction is perhaps a tenuous one. The "Credos and Curios" page of the *Columbus Dispatch* in 1923, for instance, is not reporting in the usual meaning of the word but is humorous work of the sort he was later to develop and refine. But should a piece published February 17, 1925, in the Riviera edition of the *Chicago Tribune* on the Helen Wills-Suzanne Lenglen tennis match be included on the grounds that Thurber was later to cover tennis matches occasionally for the *New Yorker*? Or a feature article in the *New York Evening Post* on the blindfolded table-tennis player who talked backwards? The distinction is finally arbitrary, although demanded by the impossibility of identifying the anonymous writing. (All of Thurber's work in the *Lantern*, for instance, is anonymous.) I have, as a matter of fact, entered most of what I have found, but the reluctant decision must stand: early reporting is not listed.

Everything else is included, in the detail consistent with the demands of the material itself. The books are described in considerable detail; the contributions to other books that do not constitute original publication, in considerably less detail. The preface to each section describes the particular methods of that section. Throughout, the bibliography aims first at clarity and usefulness. The more esoteric bibliographic jargon has been avoided where possible, although the standard bibliographic vocabulary has necessarily been employed. Any unusual usage is explained in the section preface.

The world of readers and scholars is becoming increasingly aware of the problems of accurate transmission of text. Many of the editions in which authors old and new appear today are corrupt, and it should be the obligation of a bibliography to identify the reliable—that is, the accurate—texts. Accordingly, this bibliography makes a special point of identifying those editions or later impressions of books that are accurately reproduced from the original edition—in fact, the original plates—that was proofread and approved by the author. Any changes in the original plates, whether suggested by the author or not, are also carefully noted. In the investigation on which such notations are based, the mechanical Hinman collator has been employed as well as sight-collation. On the other hand, no attempt is made to define the author's revisions between editions or between periodical and book publication. Thurber often touched up his work between periodical and the later book, but he generally gives fair warning in the book preface that he has done so.

The drawings receive a more nearly offhand attention, partly because they are so widely broadcast and so easily and so often

reprinted that it is sometimes difficult to find them all or to distinguish between them when found, partly because drawings are a slightly alien element in conventional bibliography with its traditions and methods based on the description of books. Yet the drawings are important in Thurber's work; some critics now hail him as one of the most interesting minor artists of the century. I have tried to reach a reasonable compromise between neglect and full-scale description and listing. The preface to the section on drawings in periodicals explains the specific methods and organization, but in general the aim is to list specifically the first periodical appearance of every drawing—titled, untitled, or captioned—that was printed for its own sake. Drawings intended or used primarily for illustration of some piece of writing, either in book or in periodical, are simply mentioned as "illustration" in the listing for the written piece. By this somewhat arbitrary means, the drawings that Thurber intended to be seen as self-entities, complete in and for themselves, receive individual listing; the others are simply associated with the writing of which they form a more or less integrated part.

The bibliography of an author as prolific as Thurber could not be compiled without the help of a great many people and institutions. My first thanks go to those libraries that have been particularly helpful, both in providing books and periodicals and in answering many detailed questions: the library of the Ohio State University with its special Thurber collection, the library of The University of Texas, which has shown such willingness to acquire what it did not already have, the Austin Public Library, the Martha Kinney Cooper Ohioana Library Association, the New York Public Library, and—as reliably as always—the Library of Congress. Others, too, deserve mention by name, although I did not have the opportunity to make as great use of them: the Chicago Public Library, the Columbia University Library, the Columbus Public Library, the University of New Mexico Library, and the British Museum. Still others have been generous in answering letters, and many others have offered their public collections for my scrutiny and an occasional unexpected discovery.

A bibliographer working in the modern period soon finds that after libraries his next most useful source of new discoveries is the secondhand book shop. Several dealers in rare and out of print books—John S. Van E. Kohn of the Seven Gables Bookshop in New York, Percy Muir of Elkin Mathews in England, and Franklin Gilliam and Anthony Newnham of the Brick Row Book Shop in Austin—were helpful in tracking down known books. But my particular thanks go to all those secondhand dealers spread across the country, through whose shops I wandered taking notes. They seem to be growing fewer every year, and it is a great loss to the literary and scholarly com-

munity. They might be surprised and a little amused to be thanked, but they deserve it.

I have been fortunate in the generous co-operation of most of Thurber's publishers. Without their records much of the information in the bibliography would have been impossible to find. Mrs. Beulah Hagen, assistant to Cass Canfield of Harper & Row, deserves particular thanks for personal patience far beyond the call of duty and for willingness to represent the co-operation of the company itself. But generosity does not end there. Harcourt, Brace & World, represented by Priscilla Colt and Audrey McEwen; Little, Brown and Company, represented by Alexander W. Williams; Rowohlt Verlag, whose representative remained anonymous; Simon and Schuster, represented by Robert Gottlieb; and the World Publishing Company, represented by Ben D. Zevin; all contributed their time and efforts. To the original publishers I should also like to add two of the book clubs that have helped to clarify the bibliographical complexity of their publications: The Book-of-the-Month Club, represented by Mrs. Elizabeth Easton, and The Book Find Club, represented by Phyllis Rosen.

So many people have taken the time to search for information, write a letter, advise, or generally go to some trouble to help that I cannot thank them all individually. A few I do want to mention by name, even if I cannot indicate the particular degree of aid: Mrs. Hayward Anderson of Milford, Connecticut; Paul W. Austin of Oak Park, Illinois; Dale Beardale of *Fantasy and Science Fiction*; Bernard A. Bergman of the Philadelphia *Bulletin*; Lewis C. Branscomb of the Ohio State University Libraries; John C. Broderick of the Library of Congress; Della M. Cortner of the Kansas City Public Library; Robert S. Demorest of the Ohio State University Press; Gretchen DeWitt of the Columbus Public Library; John J. Doohan of the Kansas City *Star*; Elizabeth B. Drewry of the Franklin D. Roosevelt Library, Hyde Park; Mrs. Aurevia Eaton of the Hugh Stephens Library, Stephens College; John B. Fullen of the Ohio State University Association; James W. Geibel of the Ohio State University; Jane Gwynn of the British Museum; Charles S. Holmes of Pomona College; L. J. King of the Detroit Public Library; Hyman Kritzer of the Ohio State University Library; William Lichtenwanger of the Music Division, Library of Congress; Mrs. Marguerite McAneny of the Princeton University Library; Ralph L. F. McCombs of Columbus, Ohio; Robert E. Morsberger of Michigan State University; Elliott Nugent of New York; Richard Palmer of the Montrose Book Shop, Houston; Richard A. Ploch of the Ohio State University Library; Walter E. Strickland of Best and Company, New York; William B. Todd of The University of Texas; Ronald John Williams of the *Bermudian*; Ernest S. Zimmerman of Otto Zimmerman and Son, Cincinnati. The entire staff of The University of Texas Library, including Alexander Moffit, the librarian, and Mrs. Mary

Hirth, librarian of the Academic Center, should rightfully be mentioned individually. I hope that they will forgive me for simply pointing to them all with gratitude and with real pride in them as a highly professional group.

Finally, my special and particular thanks go to Mrs. Helen Thurber of West Cornwall, Connecticut. Mrs. Thurber not only generously shared with me the information and the books in her personal collection but expended a great deal of effort—at a time of physical trials—to find more for my use. With great patience she answered my too frequent letters, and several times she was instrumental in introducing me to others who could answer my questions. Without her aid, this would be a far thinner book.

E. T. B.

*Austin, Texas*  
*January, 1969*

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# SECTION A

## *Original Books*





## *Introduction*

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.

AI *Is Sex Necessary?* 1929  
(with E. B. White)

- 1a. IS SEX NECESSARY? | OR | WHY YOU FEEL THE WAY YOU DO | BY | JAMES THURBER AND E. B. WHITE | [drawing of seated woman] | *Harper & Brothers Publishers* | NEW YORK AND LONDON | 1929

(8½ x 5½): [1-14<sup>s</sup> 15<sup>a</sup>], 116 leaves, pp. i-xxxii, 1-198 [199-200]. Single leaf of illustration not reckoned: inserted between [1<sub>1</sub>-1<sub>2</sub>].

[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; [xxxi]-[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<br>L-D | December, 1929,<br>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

23. TWENTY-THIRD PRINTING  
[Under Blue Ribbon imprint]
24. TWENTY-FOURTH PRINTING  
[Under Blue Ribbon imprint]
25. TWENTY-FIFTH PRINTING  
[Under Blue Ribbon imprint]

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

- 1b. London: William Heinemann, 1930.

Published April, 1930. *Copy: OU*

- 1c. Garden City, N. Y.: Blue Ribbon Books, 1944.

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.

- 1d. "Armed Services Edition" # M-2. (paperback) New York: Editions for the Armed Services, 1944.

A second impression, 1946, is # 1016.

- 1e. London: Hamish Hamilton, 1947.

Published May, 1947.

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

- 1f. "Coming of Age Edition." New York: Harper & Brothers, 1950.

A new edition, with a new Preface by E. B. White. (8½ x 5½): [1-6<sup>16</sup>], 96 leaves, pp. i-xxxii, 33-190 [191-192]. Black cloth with spine titled in red; publisher's emblem in blind on front. Dust jacket in red and black on cream, headed "'Coming of Age' Edition" on front.

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
4. B-D February, 1954
5. A-I January, 1959
6. F-M June, 1962

- 1g. "Dell Book" # 820. (paperback) New York: Dell Publishing Co., 1955.

Published January, 1955.

- 1h. "Penguin Book" # 1422. (paperback) Harmondsworth, Middlesex: Penguin Books, 1960.

Published May 26, 1960.

- li. "Delta Book" # 4124. (paperback, with reinforced cloth spine) New York: Dell Publishing Co., 1963.  
Published February, 1963.
- lj. "Delta Book." (paperback, with reinforced cloth spine) New York: Dell Publishing Co., 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.
- lk. "Dell Book" # 4124. (paperback) New York: Dell Publishing Co., 1964.  
Published June, 1964.  
Despite the common series name or number, the setting throughout is not the same as lg, li, or lj.

A2

*The Owl In The Attic*

1931

- 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.

(8½ x 5¼): [1-10<sup>8</sup> 11<sup>4</sup>], 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.

- 2b. London: Harper & Brothers, 1931.  
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.
- 2c. New York: Blue Ribbon Books, 1936. Bound with the Blue Ribbon edition of *My Life and Hard Times*, 2 vols. in 1.  
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.
- 2d. London: Harper & Brothers, 1936. Bound with *My Life and Hard Times*, 2 vols. in 1.  
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 "Blue 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.
- 2e. London: Hamish Hamilton, 1950. Bound with *My Life and Hard Times*, 2 vols. in 1.  
Text reprinted from the plates of 2d or 2c, and so ultimately from 2a.
- 2f. "Universal Library" # UL-51. (paperback) New York: Grosset and Dunlap, 1959.  
Also issued in library binding: a colorful buckram in black, white, red, purple and orange.  
Text reprinted from the plates of 2a.

- 2g. "Perennial Library" # P50-A. (paperback) New York: Harper & Row, 1965.

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

(10¾ x 7¾): [1-10<sup>8</sup>], 80 leaves, pp. i-x, 1-148 [149-150].

[i]-[ii], 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, Introduction 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, Babel!"

"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.

3b. New York: Harper & Brothers, 1950.

A new edition, with a new "Author's Memoir" dated West Cornwall, Connecticut, 1950.

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

(8<sup>11</sup>/<sub>16</sub> x 7<sup>13</sup>/<sub>16</sub>): [1-10<sup>8</sup>], 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.

- 3c. London: Hamish Hamilton, 1951.  
Published August, 1951. *Copy*: OU.  
Second impression, September, 1951.  
Contains the "Author's Memoir."  
Drawings reproduced as in 3b; all letterpress reset.
- 3d. London: Hamish Hamilton, 1957.  
Published February, 1957.  
Drawings reproduced from 3c on fewer pages.
- 3e. "The Universal Library" # UL85. (paperback) New York: Grosset and Dunlap, 1960.  
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.
- 3f. "Perennial Library" # P65-A. (paperback) New York: Harper & Row, 1965.  
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): [1-11<sup>8</sup>], 88 leaves, pp. i-xx, 1-154 [155-156].

[i]-[ii], 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<br>M-H  | December, 1933   |
| 3.  |                         | December, 1933   |
| 4.  |                         | December, 1933   |
| 5.  | FIFTH PRINTING<br>A-I   | January, 1934  |
| 6.  | SIXTH PRINTING<br>C-I   | February, 1934, although<br>the code would indicate<br>March                                     |
| 7.  | SEVENTH EDITION<br>A-K  | January, 1935  |
| 8.  |                         | June, 1940   |
| 9.  |                         | December, 1941   |
| 10. |                         | September, 1942  |
| 11. | ELEVENTH EDITION<br>A-S | December, 1942   |
| 12. | TWELFTH EDITION<br>G-S  | July, 1943   |
| 13. |                         | October, 1943  |
| 14. |                         | August, 1944   |
| 15. |                         | January, 1945  |
| 16. |                         | July, 1946   |
| 17. | H-Y                     | September, 1949, although<br>the code indicates that the<br>print order was placed in<br>August. |
| 18. |                         | April, 1951  |
| 19. | G-C                     | June, 1953, although the<br>code would indicate July.  |
| 20. | A-G                     | January, 1957  |

- |     |     |   |
|-----|-----|---|
| 21. | D-I | April, 1959   |
| 22. | H-L | August, 1961  |
| 23. | C-N | January, 1963, although the code would indicate March.    |
| 24. | M-O | October, 1964, although the code would indicate December. |

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.

4b. London: Harper & Brothers, 1934.

Published January, 1934.

No copy located. This edition is listed in *The Printers' Circular and Booksellers' Record*, January 13, 1934, under "Thruher," 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.

4c. New York: Blue Ribbon Books, 1936. Bound with the Blue Ribbon edition of *The Owl in the Attic*, 2 vols. in 1.

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.

- 4d. London: Harper & Brothers, 1936. Bound with *The Owl in the Attic*, 2 vols. in 1.

Published June, 1936.

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

- 4e. "Armed Services Edition" # L-2. (paperback) New York: Editions for the Armed Services, 1944.

A second impression, 1945, is # 856.

- 4f. "Bantam Book" # 92. (paperback) New York: Bantam Books, 1947.

Published May, 1947.

- 4g. "Penguin Book" # 653. (paperback) Harmondsworth, Middlesex: Penguin Books, 1948.

Published July, 1948.

- 4h. London: Hamish Hamilton, 1950. Bound with *The Owl in the Attic*, 2 vols. in 1.

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

This is the same volume as A2e.

- 4i. "Bantam Classic" # FC88. (paperback) New York: Bantam Books, 1961.

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.

A5      *The Middle-Aged Man On The Flying Trapeze*      1935

- 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): [1-15<sup>8</sup>], 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 Tippet; *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.		October, 1935
3.	THIRD EDITION L-K	November, 1935
4.	FOURTH EDITION M-K	December, 1935
5.	FIFTH EDITION C-L	March, 1936
6.	SIXTH EDITION K-P	October, 1940
7.	SEVENTH EDITION B-S	February, 1943
8.		March, 1944
9.	NINTH EDITION L-T	November, 1944
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.

5b. London: Hamish Hamilton, 1935.

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.

- 5c. "Armed Services Edition" # I-253. (paperback) New York: Editions for the Armed Services, 1944.

A second impression, 1945, is # 705.

- 5d. Garden City, N.Y.: Blue Ribbon Books, 1946.

Text reprinted from the plates of 5a.

- 5e. "Universal Library" # UL-69. (paperback) New York: Grosset and Dunlap, 1960.

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]

(8 $\frac{1}{8}$  x 5 $\frac{7}{8}$ ): [1-16<sup>s</sup>], 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.

8/7

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.

Dust jacket: On cream-colored paper. Front: "JAMES THURBER" in black and "Author of MY LIFE AND HARD TIMES" in cream on orange panel across top, drawing from the binding (second state) in black, title in black on orange panel in lower third, publisher in black on cream strip at foot. Spine: title and author in black on orange panel, publisher in cream on orange strip at foot. Back: six advertisements for "Important New Non-fiction" in box of frame lines: *The Conquest of Civilization* by James Henry Breasted; *The Case of Leon Trotsky: Report of the Hearings . . .*; *400 Million Customers* by Carl Crow; *Labby* by Hesketh Pearson; *Inside Europe* by John Gunther; *Man, the Unknown* by Alexis Carrel.

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:

- |     |                                |   |
|-----|--------------------------------|---|
| 2.  | 8/7<br>SECOND EDITION<br>H-M   | August, 1937  |
| 3.  | 8/7<br>THIRD EDITION<br>K-M    | October, 1937   |
| 4.  | 8/7<br>FOURTH EDITION<br>L-M   | November, 1937  |
| 5.  |                                |   |
| 6.  | 8/7<br>SIXTH EDITION<br>M-M    | December, 1937  |
| 7.  | 8/7<br>SEVENTH EDITION<br>B-P  | February, 1940  |
| 8.  |                                | February, 1942  |
| 9.  | 8/7<br>NINTH EDITION<br>L-R    | November, 1942  |
| 10. |                                | August, 1943  |
| 11. | 8/7<br>ELEVENTH EDITION<br>C-T | March, 1944   |
| 12. |                                | January, 1945   |
| 13. |                                | August, 1945  |
| 14. | 8/7<br>B-W                     | December, 1946, although<br>the code would indicate<br>February, 1947 |
| 15. | M-Y                            | December, 1949  |
| 16. | A-C                            | December, 1952, although<br>the code would indicate<br>January, 1953  |

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.

- 6b. London: Hamish Hamilton, 1937.  
Published October, 1937. *Copies*: OU, TxU.  
A second impression, 1947, is in slightly taller format.
- 6c. "Armed Services Edition" # N-7. (paperback) New York: Editions for the Armed Services, 1944.  
A second impression, 1945, is # 755.
- 6d. "Universal Library" # UL-77. (paperback) New York: Grosset and Dunlap, 1960.  
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]<sup>8</sup> B-Q<sup>8</sup>, 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,  $6\frac{1}{4} \times 4\frac{11}{16}$ , 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.

- 7d. “Services Edition.” “Guild Book” # S97. (paperback) London: Published for The British Publishers Guild by Hamish Hamilton, [n.d.]

- 7e. (paperback) London: Hamish Hamilton, 1948.  
Published July, 1948.

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<sup>4</sup>], 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."

8b. London: Hamish Hamilton, 1939.

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.

8c. FABLES FOR OUR TIME AND THE LAST FLOWER. London: Hamish Hamilton, 1951.

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* 1940  
(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

(8 x 5 $\frac{5}{16}$ ): [1-13<sup>s</sup>], 104 leaves, pp. i-vi, 1-202. Three leaves of photographs not reckoned: inserted between [1<sub>1</sub>-1<sub>2</sub>], [2<sub>6</sub>-2<sub>7</sub>], [6<sub>1</sub>-6<sub>2</sub>]). Laid paper.

[i]-[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.

Dust jacket: light gray paper. Front: drawing in green of couple dancing, with disapproving man and startled dog beside them; titled in red and green, with heavy green frame line. Spine titled in red and green. Back: advertisements for Random House plays, in green with red decorations.

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."

- 9b. The | MALE ANIMAL | A Comedy in Three Acts | By | JAMES THURBER | and | ELLIOTT NUGENT | [publisher's emblem] | SAMUEL FRENCH | NEW YORK, N.Y. LOS ANGELES, CALIF. | 25 WEST 45th STREET 811 WEST 7th STREET | SAMUEL FRENCH, Ltd., LONDON | SAMUEL FRENCH, (Canada) Ltd., TORONTO

(7¼ x 5): [1–11<sup>8</sup>], 88 leaves, pp. i–vi, 1–170.

[i]–[ii], title, on verso copyright notice (1939, 1940; 1941, acting edition), reservation of rights, warning against copyright infringement, MANUFACTURED IN THE UNITED STATES OF AMERICA | BY THE VAIL-BALLOU PRESS, INC., BINGHAMTON, N.Y.; [iii]–[iv], program of first performance, on verso synopsis of scenes; [v]–[vi], story of the play, verso blank; [1]–[2], fly title for Act One, verso blank; 3–[54], text, verso of

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.

Light tan paper wrappers. On front, in red, title, authors, drawing of couple dancing, with disapproving man and startled dog beside them, publisher, and price (75 cents). Spine titled in red. On back, advertisements for *Libel* and *The Amazing Dr. Clitterhouse*. On verso of front cover, advertisements for *When Stars Shine* and *The Enchanted Maze*. On recto of back cover, advertisements for *Love from a Stranger* and *French Without Tears*.

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

9c. London: Hamish Hamilton, 1950.

Published July, 1950. *Copy*: OU.

The text is that of 9a, although from a new setting of type.

A10

*Fables for Our Time*

1940

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%): [1-8<sup>s</sup> 9<sup>a</sup>], 68 leaves, pp. [a-b], i-viii, 1-124 [125-126].

[i]-[ii], 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.

9-0

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. [11]. Dog looking at book that shows pictures of flowers.
- 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.

10b. London: Hamish Hamilton, 1940.

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

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

10c. Garden City, N.Y.: Blue Ribbon Books, 1943.

Listed in *Publishers' Weekly* February 6, 1943.

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



- 10d. FABLES FOR OUR TIME AND FAMOUS POEMS ILLUSTRATED, AND THE LAST FLOWER. London: Hamish Hamilton, 1951.

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.

- 10e. New York: Harper & Brothers, 1952.

A second edition in a new format. ( $8\frac{1}{16}$  x  $7\frac{13}{16}$ ): [1-8<sup>s</sup>], 64 leaves, pp. i-iv, 1-124. Yellow plastic-coated boards with black cloth half-binding. New design for dust jacket in black, white, red, and yellow. No identification of edition on copyright page.

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.

*All*

*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  $5\frac{3}{8}$ ): [1-20<sup>s</sup>], 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.

Dust jacket: Front: on yellow, author and title in red "hand lettering," drawing from title page in black. Spine: on yellow, author, title, publisher in red, drawing of dog from title page in black at foot. Back: on white, drawing and statement for war bonds by author.

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	October, 1942
3.	Third printing, November, 1942	November, 1942
4.	Fourth printing, December, 1942	December, 1942
5.	Fifth printing, January, 1943	January, 1943
6.	f.6.43	June, 1943
7.		September, 1943
8.		June, 1944
9.	i.11.44	November, 1944
10.		July, 1952
11.	K.7.56	September, 1956
12.	L.11.61	December, 1961
13.	M.1.66	1966

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].   | Troubador 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.   |

- 11b. London: Hamish Hamilton, 1942.

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.

- 11c. "Armed Services Edition" # A-11. (paperback) New York: Editions for the Armed Services, 1943.

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.

A12

*Many Moons*

1943

- 12a. MANY MOONS | BY | JAMES THURBER | ILLUSTRATED BY | LOUIS SLOBODKIN | HARDCOURT, 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.

(9¼ x 8¼): [1-3<sup>8</sup>], 24 leaves, pp. (unnumbered) i-ii, 1-46.

Unpaged: [i]-[ii], 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.

12b. London: Hamish Hamilton, 1945.

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

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

12c. Saint Joseph, Mich.: A. M. and R. W. Roe, 1958.

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.

A13

*Men, Women and Dogs*

1943

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* | HARDCOURT, BRACE AND COMPANY, NEW YORK

(9¼ x 6½): [1-14<sup>8</sup>], 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.

13b. London: Hamish Hamilton, 1945.

Published January, 1945. *Copy*: OU.

Text reprinted from plates of 13a.

13c. "Bantam Book" # Humor 21. (paperback) New York: Bantam Books, 1946.

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, "finaly" 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

(8 $\frac{7}{16}$  x 6 $\frac{1}{16}$ ): [1-3<sup>8</sup> 4<sup>6</sup>], 30 leaves, pp. i-iv, 1-54 [55-56].

[i]-[ii], half-title, on verso notice of *Many Moons* by same author; [iii]-[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.

A15

*The Thurber Carnival*

1945

- 15a. THE | THURBER | CARNIVAL | WRITTEN AND | ILLUS-  
TRATED BY | JAMES | THURBER | HARPER & BROTHERS |  
NEW YORK AND LONDON In lower left quarter, drawing of  
grandmother, as on p. [185].

(8½ x 5¾): [1-12<sup>16</sup>], 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
- B-U

- |     |                       |                   |
|-----|-----------------------|-------------------|
| 4.  | THIRD EDITION<br>B-U  | February 15, 1945 |
| 5.  | FOURTH EDITION<br>B-U | February 21, 1945 |
| 6.  | FIFTH EDITION<br>E-U  | April 19, 1945    |
| 7.  | [no identification]   | June 22, 1959     |
| 8.  | [no identification]   | July 13, 1960     |
| 9.  | [no identification]   | February 23, 1961 |
| 10. | [no identification]   | November 7, 1962  |
| 11. | [no identification]   | October 26, 1964  |

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 10mm. 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"

<i>Significant Loc of Text</i>	<i>State A</i>	<i>State B</i>	<i>B-O-M-C State C</i>	<i>B-O-M-C State D</i>	<i>B-O-M-C State E</i>	<i>Grosset and Dunlap</i>	<i>Hamish Hamilton</i>
p. vi: # xi .....	not aligned	aligned	aligned	aligned	aligned	—	—
p. 1: nose of dog .....	absent	absent	present	absent	present	absent	absent
p. 25, line 7 .....	prettily	pretty	pretty	pretty	pretty	(pretty)	prettily
p. 60: last line of first paragraph .....	46 mm.	46 mm.	45 mm.	45 mm.	45 mm.	—	46 mm.
p. 81, line 8 from foot .....	to	to	too	too	too	(to)	to
p. 171: H .....	curved	straight	straight	straight	straight	—	straight
p. 216: crescent above thigh of dog .....	present	present	absent	absent	absent	(absent)	absent
p. 274: lines of ground .....	absent or weak	present	present	present	present	present	present
p. 294: first line of text .....	or	or	or	of	of	or	of
p. 300, line 2 .....	get to	get	get to	get to	get (re- set)	get	get to
p. 331: # 8 .....	present	present	present	present	present	present	present
p. 348: caption .....	House and Woman	Home	House and Woman	House and Woman	Home and Woman	Home	House and Woman
p. 394, caption .....	(a)	(b)	(c)	(c)	(c)	(b)	(a)

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  $\frac{1}{4}$  in. short of the upper and lower edge rather than  $\frac{1}{8}$  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.

15c. New York: Grosset and Dunlap, 1945.

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.

15d. London: Hamish Hamilton, 1945.

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 Premotions!" "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.

15e. "Armed Services Edition" # 970. (paperback) New York: Editions for the Armed Services, [1946?].

15f. New York: Harper & Brothers, [1947].

The second Harper edition. A new Harper edition, but in fact simply a new impression, under the Harper & Brothers imprint, of the double-column edition of Grosset and Dunlap (15c).

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: ( $8\frac{3}{16} \times 5\frac{7}{16}$ ): [1-10<sup>16</sup>], 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
6. B-E February, 1955
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.

- 15g. "Penguin Book" # 871. (paperback) Harmondsworth, Middlesex: Penguin Books, 1953.

An abridged edition, published June 19, 1953.

- 15h. New York: The Modern Library, 1957.

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.

- 15i. "Dell Book" # 8880. (paperback) New York: Dell Publishing Co., 1962.

"First Dell printing—October, 1962" stated on copyright page.

Contains the original preface, dated December 6, 1944.

- 15j. "Delta Book" # 8880. (paperback) New York: Dell Publishing Co., 1964.

"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 5½): [1-4<sup>16</sup>], 64 leaves, pp. 1-116 [117-118]. Two leaves of illustrations not reckoned: inserted between [3<sub>4</sub>-3<sub>5</sub>].

[i]–[ii], blank; [iii]–[iv], half-title, on verso list of other books by author published by Harcourt, Brace; [v]–[vi], title, on verso copyright notice (1945), reservation of rights, identification of edition, statement of compliance with wartime regulations, statement of American printing; [vii]–[viii], dedication (“To Joe and Gertrude and Nora”), verso blank; [ix]–[x], table of contents, verso blank; [1]–[2], fly title, verso blank; 3–[116], text, verso of last leaf blank; [117]–[118], blank. Four pages of Freeman illustrations not reckoned in pagination; inserted between pp. 62–63.

Identification on copyright page: a small figure “T”

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, OÜ, 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.

16b. London: Hamish Hamilton, 1946.

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.

16c. "Penguin Book" # 2056. (paperback) Harmondsworth, Middlesex: Penguin Books, 1963.

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.

A17

*The Beast In Me And Other Animals*

1948

17a. JAMES THURBER | [line of six small circles] | *The Beast in Me | and Other Animals* | A NEW COLLECTION OF PIECES AND DRAW- | INGS ABOUT HUMAN BEINGS AND LESS | ALARMING CREATURES | *New York | Harcourt, Brace and Company* At lower right of page, to right of publisher, drawing of dog looking up with mouth open.

(8 $\frac{1}{16}$  x 5 $\frac{1}{16}$ ): [1-11<sup>16</sup>], 176 leaves, pp. i-xii, 1-340.

[i]-[ii], half-title, on verso list of other books by author published by Harcourt, Brace; [iii]-[iv], title, on verso copyright notice (1948), reservation of rights, identification of edition, statement of American printing; [v]-[vi], dedication ("For Ronnie and

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 "e" 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."

17b. London: Hamish Hamilton, 1949.

Published March, 1949. *Copy*: OU.

Text reprinted from the plates of state 2 of 17a with gathering signatures added. Printed by Morrison and Gibb Ltd., London and Edinburgh.

17c. "Avon Book" # T-437. (paperback) New York: Avon Book Division, The Hearst Corporation, [1960].

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.

17d. "Penguin Book" # 1646. (paperback) Harmondsworth, Middlesex: Penguin Books, 1961.

Published August 31, 1961.

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

A18

*The 13 Clocks*

1950

18a. JAMES THURBER | [Marc Simont drawing of the Golux in red, blue, black, and white] | The | 13 Clocks [title in type suggesting black letter] | ILLUSTRATED BY MARK SIMONT | Simon and Schuster [in type in keeping with that of the title] | NEW YORK Name of illustrator misspelled "Mark."

(8 $\frac{3}{16}$  x 6 $\frac{1}{2}$ ): [1-8<sup>8</sup>], 64 leaves, pp. [1-4] 5-124 [125-128]. [1<sub>1</sub>] and [8<sub>8</sub>] 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, OÜ, 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. | <i>Fourth Printing</i>                   | February, 1953  |
| 5. |  | December, 1954 (First half bound December, 1954; remaining copies December, 1955) |
| 6. | <i>Fourth Printing</i><br>SIXTH PRINTING | January, 1957 (First half bound January, 1957; remaining copies December, 1957)   |
| 7. | <i>Seventh Printing</i>                  | 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.

18b. London: Hamish Hamilton, 1951.

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.

- 18c. THE 13 CLOCKS and THE WONDERFUL O, 2 vols. in 1. "Puffin Book" # 180. (paperback) Harmondsworth, Middlesex: Penguin Books, 1962.

Illustrated by Ronald Searle.

Published June 28, 1962.

A19

*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

(8 $\frac{7}{16}$  x 5 $\frac{1}{2}$ ): [1-9<sup>16</sup> 10<sup>4</sup> 11<sup>16</sup> 12-13<sup>8</sup>], 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 PHOTOGRAVURE & 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,<br>1965 | November, 1964 |

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.

19b. London: Hamish Hamilton, 1952.

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.

19d. "Penguin Book" # 1606. (paperback) Harmondsworth, Middlesex: Penguin Books, 1961.

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.

A20

*Thurber Country*

1953

- 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

(8¼ x 5½): [1-9<sup>16</sup>], 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**



3.		December, 1959
4.	FOURTH PRINTING	October, 1960
5.		April, 1962
6.	FOURTH PAPERBACK PRINTING	December, 1962
7.	FIFTH PAPERBACK PRINTING	January, 1964
8.	SIXTH PAPERBACK PRINTING	1965

From the third impression on, the book appears as a paperback rather than a hard cover. Printed by offset, the size of the print is reduced by approximately ten per cent. A new jacket design is also substituted, with a red background and on the front a large Thurber drawing of an intricate balancing act with a large dog pawing at the man on the bottom, as on p. [164].

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.

20b. London: Hamish Hamilton, 1953.

Published October 30, 1953. *Copy*: OU.

Although the reset text is the same, the spelling is changed to conform to British conventions. One new drawing is added; a

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.

- 20d. "Penguin Book" # 1769. (paperback) Harmondsworth, Middlesex: Penguin Books, 1962.

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 5½) 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.

A22

*Thurber's Dogs*

1955

- 22a. THURBER'S | DOGS [title in hollow type] | A Collection of the Master's Dogs, | Written and Drawn, Real and Imaginary, | Living and Long Ago | by | James Thurber [in hollow type] | [publisher's sower emblem] | SIMON AND SCHUSTER • NEW YORK, 1955

(8½ x 5½): [1-10<sup>16</sup>], 160 leaves, pp. i-xx, 1-294 [295-300].

[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 Sauers"), 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.

Five of the prose pieces appear here for the first time: "Foreword, with Figures," "In Defense of Dogs, Even, After a Fashion, Jeannie," "And So to Medve," "Lo, Hear the Gentle Bloodhound!", and "A Glimpse of the Flatpaws." "Christabel: Part

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.

22b. London: Hamish Hamilton, 1955.

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.

22c. "Penguin Book" # 1322. (paperback) Harmondsworth, Middlesex: Penguin Books, 1958.

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

(4¼ x 5½): [A<sup>4</sup>] B-D<sup>4</sup>, 16 leaves, pp. (unnumbered) i-iv, 1-28.

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*

1956

- 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

(8 $\frac{5}{16}$  x 5 $\frac{1}{2}$ ): [1-6<sup>16</sup>], 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

of contents, verso of last leaf blank; 1-174, text; [175]-[180], blank.

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.

24b. London: Hamish Hamilton, 1956.

Published November 29, 1956. *Copy*: OU.

The text reprinted from the plates of 24a.

24c. "Penguin Book" # 1504. (paperback) Harmondsworth, Middlesex: Penguin Books, 1960.

Published October 27, 1960.



A25

*The Wonderful O*

1957

- 25a. The | Wonderful | O | [Simont drawing of man and woman playing musical instruments, in blue, black, and white] | by | James Thurber | Illustrated by Marc Simont | Simon and Schuster | New York

(8¼ x 5½): [1-5<sup>8</sup>], 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.

25b. London: Hamish Hamilton, 1958.

Published May 8, 1958. *Copy*: OU.

Text reprinted from the plates of 25a.

25c. THE 13 CLOCKS and THE WONDERFUL O, 2 vols. in 1. "Puffin Book" # 180. (paperback) Harmondsworth, Middlesex: Penguin Books, 1962.

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.

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 $\frac{1}{8}$  x 5 $\frac{1}{8}$ ): [1-12<sup>16</sup>], 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."

26b. London: Hamish Hamilton, 1957.

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.

- 26d. "Penguin Book" # 1756. (paperback) Harmondsworth, Middlesex: Penguin Books, 1962.

Published November 22, 1962.

- 26e. "Perennial Library" # P13. (paperback) New York: Harper & Row, 1964.

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.

A27

*The Years with Ross*

1959

- 27a. *The Years with Ross* | by | JAMES THURBER | [Atlantic Monthly Press emblem of Neptune] | WITH DRAWINGS BY THE AUTHOR | *An Atlantic Monthly Press Book* | BOSTON • Little, Brown and Company • TORONTO

(8¼ x 5½<sub>16</sub>): [1-10<sup>16</sup>], 160 leaves, pp. i-x, 1-310. Not reckoned: single leaf of illustration inserted between [1<sub>1</sub>-1<sub>2</sub>].

[i]-[ii], 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, snow- | bound 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- | come" 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 | KINGSFORT PRESS, INC., KINGSFORT, 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.

27c. London: Hamish Hamilton, 1959.

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.

27e. "Signet Book" # T2020. (paperback) New York: The New American Library, 1962.



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.

- 27f. "Penguin Book" # 1994. (paperback) Harmondsworth, Middlesex: Penguin Books, 1963.

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.

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.

(8 $\frac{5}{16}$  x 5 $\frac{5}{8}$ ) [1<sup>s</sup> 2-6<sup>16</sup> 7<sup>s</sup> 8<sup>16</sup> 9<sup>s</sup>], 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, 4½ 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:

2. [no identification] March, 1961.
3. [no identification] April, 1961.
4. [no identification] July, 1961.
5. [no identification] September, 1962.

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.

- 28d. London: Hamish Hamilton, 1961.

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.

- 28e. "Time Reading Program Special Edition." (paperback) New York: Time Incorporated, 1963.

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

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

- 28f. "Penguin Book" # 2057. (paperback) Harmondsworth, Middlesex: Penguin Books, 1963.

Published December 12, 1963.

- 28g. "Perennial Library" # P 74. (paperback) New York: Harper & Row, 1966.

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.

A29

*Credos and Curios*

1962

- 29a. *Credos and Curios* | James Thurber | [decorative line, composed of small loops in a continuous line] | Harper & Row, Publishers | New York and Evanston

(8 $\frac{5}{16}$  x 5 $\frac{5}{8}$ ): [1-6<sup>16</sup>], 96 leaves, pp. i-xii, 1-180. Not reckoned: single leaf of illustration, inserted between [1<sub>1</sub>-1<sub>2</sub>].

[i]-[ii], 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.

29b. London: Hamish Hamilton, 1962.

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.

A30

*A Thurber Carnival*

1962

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.

(7 $\frac{3}{16}$  x 4 $\frac{15}{16}$ ): 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*.

Published November 29, 1962. *Copyright deposit* November 29, 1962. *Copies*: DLC, NN, OCL.

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 [III] | [publisher's emblem:  
open book with plant growing from top; hh on book] | HAM-  
ISH HAMILTON | LONDON Introduction on volume 1 only.

(9½ x 6) Volume 1: [A<sup>16</sup>] B-T<sup>16</sup> U<sup>14</sup> V<sup>8</sup> W<sup>16</sup>, 326 leaves, pp. [a-d], i-xiv, 1-630 [631-634]. Volume 2: [A<sup>14</sup>] B-R<sup>16</sup> S<sup>10</sup> T<sup>16</sup>, 280 leaves, pp. i-x, 1-550.

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.

A32

*Thurber & Company*

1966

- 32a. [Self-portrait or caricature] | Thurber & Company | [drawing: woman chases man who chases dog who chases rabbit] | Introduction by Helen Thurber | Harper & Row, Publishers: New York, Evanston, and London

(10 $\frac{3}{16}$  x 6 $\frac{15}{16}$ ): [1-5<sup>16</sup> 6<sup>8</sup> 7<sup>16</sup>], 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. 202. "He's having all his books translated into French. They lose something in the original" substituted on the drawing of April 9, 1938 (C387).

- 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. 203. LET US PONDER THIS BASIC FACT ABOUT THE HUMAN: AHEAD OF EVERY MAN, NOT BEHIND HIM, IS A WOMAN substituted for THE PACE-MAKER on the drawing in "The Race of Life" series appearing first in *The Seal in the Bedroom* (A3).
- 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.

32b. London: Hamish Hamilton, 1967.

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

Text printed from the plates of 32a.



# SECTION B

## *Writing in Periodicals*



*"I'm so glad you're a writer—I'm just full of themes and ideas."*



## Introduction

Since Thurber's common practice, despite a few exceptions, was to publish first in periodicals and only later in book form, the list of his contributions to periodicals becomes a vital center of his bibliography. It is apparent that he chose carefully what he wanted to reprint, and let many pieces fade unobtrusively from sight. His reputation rests primarily on his books, but a study of the unreprinted material will sometimes reveal a writer at odds with what the world now calls his image.

As a reporter or professional journalist in the early and mid-twenties, he wrote a great deal for the newspapers of the day, some signed and some anonymous. No attempt is made to list that work here, with a few exceptions such as the "Credos and Curios" page in the *Columbus Dispatch* that clearly prefigure his later style and subject matter. After 1927, when he moved from the *New York Post* to the *New Yorker*, everything is listed that I could find and identify as his.

The words "identify" and "his" suggest the two related problems of the early days on the *New Yorker*. A small amount of his writing was published under various pseudonyms: a few early humorous pieces under such names as Col. Bolton Field-Field or Childe Harold or the obvious James Grover; some of "The Tennis Courts" columns in the mid-thirties under the name of Foot Fault or various combinations of his initials; later, the "Where Are They Now?" pieces under the name of Jared L. Manley. A greater problem is raised by his work on "The Talk of the Town" section. As editor and rewrite man on the section through the early thirties, his hand appears indirectly and anonymously in a large part of the section. Some few pieces, however, may be identified as entirely his own. Two or three of them he mentions himself in prefaces or in *The Years with Ross*; some he reprinted in *The Beast in Me*; the rest are identified—as are the pseudonymous pieces—by the authority of the *New Yorker* through the intervention and good will, as well as the personal knowledge, of Mrs. Helen Thurber.

Information that led to the discovery of many of the early pieces outside of the *New Yorker* came from a wide variety of sources: friends, colleagues, librarians, casual mention by Thurber in one of his interviews or prefaces or reminiscences, Mrs. Thurber—and serendipity. A particularly happy discovery by Mrs. Thurber was an early scrapbook of newspaper clippings. Unhappily, however, many of the clippings are without the date or the name of the paper. Most have now been identified and exposed, but two remain lurking somewhere under the voluminous leaves of the newspapers of the twenties. Those

tantalizing two are listed here with the approximate date and the probable paper in which they will sooner or later allow themselves to be discovered. Undoubtedly there are also a few others not yet even suspected.

The form of the entries is designed to encompass the varied demands of the different sorts of writing in periodicals. The entries for the later period and for most of Thurber's work in the *New Yorker* simply give the title or identification, the periodical with volume number and date, and the pages on which the piece appears. Any pseudonym, or the lack of a signature at all, is indicated at the end. Since so much of the writing appeared in the *New Yorker*, the abbreviation NY is used for that magazine. If the writing was reprinted in one of Thurber's books, the reference number of the book is given after the entry. In the few instances in which a piece was repeated in the same periodical or reprinted in another, the fact is noted on a separate line. Periodicals in foreign languages are not included.

If the writing is untitled, or if the title is unclear, or if the writing appears under a series title—such as the irregular column called “If You Ask Me” in *PM* in 1940–41, or the series called “Letter from the States” in the *Bermudian* in 1949–52—or in general where it seems desirable, further information or identification is given. A more nearly complete description is offered for the series of Sunday pages, “Credos and Curios,” in the *Columbus Dispatch* in 1923. Those pages offer so many different sorts of short pieces that a longer list is a necessary part of the entry. There, incidentally, as in the youthful “Sidelights” for his old high school periodical, *The X-Rays*, the term “short bit” is employed as a generic term for the wisecrack, joke, brief comment of a sentence or two, and the like.

If the written piece is accompanied by a Thurber drawing, it is described as “illustrated.” If it is illustrated by someone else, as a few pieces outside of the *New Yorker* are, no mention is made of the fact.

In some senses, perhaps, printed interviews with Thurber constitute a form of publication. They are not included here, however, unless they later appeared in book form—and so possibly gave Thurber the chance to correct or to object to the original quotations attributed to him. Thurber, at least in his later career, was painstaking and meticulous in his writing, and it does not seem an act of justice to perpetuate remarks that may represent misunderstanding or misquotation and certainly represent selection and editing over which he would have no control.

### 1913

- B1. THE THIRD BULLET. *The X-Rays* [East High School, Columbus, Ohio], 15 (May, 1913), 237–41.



## 1915

- B2. SIDELIGHTS. (13 humorous short bits) *The X-Rays* [East High School, Columbus, Ohio], 17 (February, 1915), 15. Signed J. T.
- B3. SIDELIGHTS. (9 humorous short bits) *The X-Rays* [East High School, Columbus, Ohio], 17 (March, 1915), 19. Signed J. T.
- B4. SIDELIGHTS. (15 humorous short bits) *The X-Rays* [East High School, Columbus, Ohio], 17 (April, 1915), 20. Signed J. T.
- B5. SIDELIGHTS. (14 humorous short bits) *The X-Rays* [East High School, Columbus, Ohio], 17 (June, 1915), 57-58. Signed J. T.

## 1921

- B6. BROWSING ABOUT BROADWAY: DISPATCH STAFF MAN WRITES IMPRESSIONS OF "DULCY," "THE HERO" AND THE DRAMATIZED "MAIN STREET." Columbus Sunday *Dispatch*, October 23, 1921, "The Passing Show" section, 6.
- B7. OF PLAYS AND PEOPLE ALONG A STREET CALLED BROADWAY. (of Al Jolson in "Bombo," of Zoe Akins' "Daddy's Gone a-Hunting," and of "Blossom Time") Columbus Sunday *Dispatch*, October 30, 1921, "The Passing Show" section, 6, 8.
- B8. DOING WHITE WAY WITH OLD MISTER BAEDEKER HIMSELF. (of "Liliom" and David Belasco's "The Easiest Way"; "How to Know Broadway"; "Those Clever Nugents"; "Mae Marsh's Hubby") Columbus Sunday *Dispatch*, November 6, 1921, "The Passing Show" section, 6.
- B9. IDLE THOUGHTS BY IDLE FELLOWS: THE CABINET OF DOCTOR PYTER. (poem in seven stanzas) Not located. Columbus *Dispatch*, probably 1921-22.

## 1923

- B10. CREDOS AND CURIOS. "Dad Dialogs" (on the literature of the south seas and the use of "islandese"). "The Cases of Blue Ploermell" #1. 10 short bits. Columbus Sunday *Dispatch*, February 18, 1923, Section II, 9.
- B11. CREDOS AND CURIOS. "Dad Dialogs" (on the degeneracy of the older generation rather than the younger). "The Cases of Blue Ploermell" #2. 8 short bits. Columbus Sunday *Dispatch*, February 25, 1923, "The Passing Show" section, 8.

- B12. CREDOS AND CURIOS. "Dad Dialogs" (on "technique" in music and theater). "The Cases of Blue Ploermell" #3. 16 short bits. Columbus Sunday *Dispatch*, March 4, 1923, "The Passing Show" section, 8.
- B13. CREDOS AND CURIOS. "Dad Dialogues" (on the international situation). Central article, untitled, on Julia A. Moore. "The Cases of Blue Ploermell." 3 short bits. Columbus Sunday *Dispatch*, March 11, 1923, "The Passing Show" section, 8.
- B14. CREDOS AND CURIOS. "Dad Dialogs" (on music and dancing). "Memoranda for Movie Men." "The Cases of Blue Ploermell" #5. 15 short bits. Columbus Sunday *Dispatch*, March 18, 1923, "The Passing Show" section, 8.
- B15. CREDOS AND CURIOS. "Dad Dialogs" (on courts and legal complications). Story, untitled, of a visit to the doctor. "The Cases of Blue Ploermell" #6. 14 short bits. Columbus Sunday *Dispatch*, March 25, 1923, "The Passing Show" section, 12.
- B16. CREDOS AND CURIOS. "Dad Dialogues" (on modern psychology). "The Cases of Blue Ploermell." 11 short bits. Columbus Sunday *Dispatch*, April 1, 1923, "The Passing Show" section, 12.
- B17. CREDOS AND CURIOS. "Dad Dialogues" (on ghosts, spirits, and A. Conan Doyle). Central article, untitled, on having a telephone installed. "The Cases of Blue Ploermell" # 8. 5 short bits. Columbus Sunday *Dispatch*, April 8, 1923, "The Passing Show" section, 12.
- B18. CREDOS AND CURIOS. "Dad Dialogues" (on children performing for an audience). Central article, untitled, on foreign exchange. "The Cases of Blue Ploermell" #9. 12 short bits. Columbus Sunday *Dispatch*, April 15, 1923, "The Passing Show" section, 12.
- B19. CREDOS AND CURIOS. "The Cases of Blue Ploermell" #9 [misnumbered]. Central article, untitled, on length of women's dresses. "The Book-End" (on Zona Gale's *Faint Perfume*; and 3 short bits). 9 short bits. Columbus Sunday *Dispatch*, April 22, 1923, "The Passing Show" section, 12.
- B20. CREDOS AND CURIOS. "The Cases of Blue Ploermell" #10. Central article, untitled, on American souvenir-hunting during the war. 3 short bits. Columbus Sunday *Dispatch*, April 29, 1923, "The Passing Show" section, 13.
- B21. CREDOS AND CURIOS. "The Cases of Blue Ploermell" #11. Central article, untitled, on the horrors of horseback riding. "The Book-End" (on the choice of literature for high school classes;

- "Travel" by Edna St. Vincent Millay; 4 short bits). 1 short bit. Columbus Sunday *Dispatch*, May 6, 1923, "The Passing Show" section, 12.
- B22. CREDOS AND CURIOS. "The Cases of Blue Ploermell" #12. Central article, untitled, on father and bats. "The Book-End" (on the silliness of Poe's Miss Annabelle Lee; on the death of Jim Faulkner; poem by W. E. Henley). 7 short bits. Columbus Sunday *Dispatch*, May 13, 1923, "The Passing Show" section, 12.
- B23. CREDOS AND CURIOS. "The Book-End" (on Willa Cather's *One of Ours*; 7 short bits). Central article, untitled, on the language of hail and farewell in America. "The Comic Urge." 2 short bits. Columbus Sunday *Dispatch*, May 20, 1923, "The Passing Show" section, 12.
- B24. CREDOS AND CURIOS. "The Book-End" (on Willa Cather's *One of Ours*, Sinclair Lewis's *Babbitt*, and the Pulitzer prize; A. E. Housman's "Oh, when I was in love with you"; 5 short bits). Central article, untitled, on buying clothes in Paris. 15 short bits. Columbus Sunday *Dispatch*, May 27 1923, "The Passing Show" section, 12.
- B25. CREDOS AND CURIOS. "The Book-End" (on "romanticism" and decency in literature, as opposed to "realism"; 8 short bits). Central article, untitled, on buying a hat in Paris. 15 short bits. Columbus Sunday *Dispatch*, June 3, 1923, "The Passing Show" section, 12.
- B26. CREDOS AND CURIOS. "The Book-End" (on "romanticism" in literature, and on literary magazines at Ohio State University, including the first number of *The Candle*). 3 short bits. Columbus Sunday *Dispatch*, June 10, 1923, "The Passing Show" section, 12.
- B27. CREDOS AND CURIOS. "The Book-End" (on Holbrook Jackson's *The Eighteen Nineties*; 5 short bits). Central article, untitled, on the death of his telephone. 7 short bits. Columbus Sunday *Dispatch*, June 17, 1923, "The Passing Show" section, 12.
- B28. CREDOS AND CURIOS. "The Book-End" (on Robert Lynd's *Books and Authors* and Ernest [i.e., Thomas] Boyd's *Through the Wheat*; poem by Shelley; 4 short bits). "The Stranger Fascination (If Booth Tarkington Should Come Under the Influence of D. H. Lawrence)." Columbus Sunday *Dispatch*, June 24, 1923, "The Passing Show" section, 12.
- B29. CREDOS AND CURIOS. "The Book-End" (on the movies becoming an art; 6 short bits). "An Expose of Exposes of Hollywood." 1 short bit. Columbus Sunday *Dispatch*, July 1, 1923, "The Passing Show" section, 12.

- B30. CREDOS AND CURIOS. "A Conversation on Cabell." "The Book-End" (on some good things in the *New Republic*; Wordsworth's "Lucy"; 4 short bits). 1 short bit. Columbus Sunday *Dispatch*, July 8, 1923, "The Passing Show" section, 12.
- B31. CREDOS AND CURIOS. "The Book-End" (in answer to letters about various past columns; 2 short bits). "The Menace of the Mystery." 4 short bits. Columbus Sunday *Dispatch*, July 15, 1923, "The Passing Show" section, 12.
- B32. CREDOS AND CURIOS. "The Book-End" (on Lord Dunsany's *Plays of Near and Far*; 8 short bits). "Why Men Leave Home." 6 short bits. Columbus Sunday *Dispatch*, July 22, 1923, Section II, 13.
- B33. CREDOS AND CURIOS. "The Book-End" (a quotation from Joseph Hergesheimer to add to the earlier "Why Men Leave Home," and other odds and ends). "Three Plays and a Picture" (on Maugham's *Rain*, Philip Barry's *You and I*, Kaufman and Connelly's *Merton of the Movies*, and the motion picture *The Covered Wagon*). 2 short bits. Columbus Sunday *Dispatch*, July 29, 1923, Section II, 13.
- B34. CREDOS AND CURIOS. "The Book-End" (on the Nugent family and J. C. Nugent's play, *Blum*; on the actors in new plays; on a quotation from a book advertisement). "The Captain's Dominoes." "Ships and Shoes" and "Yes, Etc" (collections of short bits). Columbus Sunday *Dispatch*, August 5, 1923, Section II, 32.
- B35. CREDOS AND CURIOS. "The Book-End" (on George Jean Nathan and H. L. Mencken's announcing candidacy for presidency; on Robert O. Ryder). "Our Hat Is in the Ring." 3 short bits. Columbus Sunday *Dispatch*, August 12, 1923, "The Passing Show" section, 20.
- B36. CREDOS AND CURIOS. "The Book-End" (on substituting for H. E. Cherrington in drama criticism; 4 short bits). "A Song of the Sea." (verse) Comic piece on the "Thurber for Council" campaign. Columbus Sunday *Dispatch*, August 19, 1923, "The Passing Show" section, 20.
- B37. CREDOS AND CURIOS. "The Book-End" (on Frank Norris' *Blix* and Herbert Tolan's apparent plagiarism in "Thirty Fathoms Deep"). 16 short bits. Columbus Sunday *Dispatch*, August 26, 1923, "The Passing Show" section, 20.
- B38. CREDOS AND CURIOS. "The Book-End" (on obscurity in literature—Stein, Hecht, Amy Lowell, Joyce, Anderson, Eliot—

and the return to the intelligibility of James, Hergesheimer, Conrad; a poem by Vachel Lindsay, "The Mysterious Cat"). "A Classic Conversation." 3 short bits. Columbus Sunday *Dispatch*, September 2, 1923, Section II, 8.

- B39. CREDOS AND CURIOS. "The Book-End" (on Wallace Irwin's *Lew Tyler's Wives*; 3 short bits). "The Second Invasion of America." Columbus Sunday *Dispatch*, September 9, 1923, Section II, 12.
- B40. CREDOS AND CURIOS. "The Book-End" (on Carl Van Vechten; "Memory" by Arthur Symons; on newspaper columnists and other odds and ends). "The Plaguey Hundredth Chance: A Short Story." "A Book on Buccaneers." 13 short bits. Columbus Sunday *Dispatch*, September 16, 1923, Section II, 12.
- B41. CREDOS AND CURIOS. "The Book-End" (on Randall and Ryan's history of Ohio, Wallace Smith's *The Little Tigress*, Charles H. Towne's *Ambling Through Arcadia*; poem by Alice Meynell; a bit on puns). "The Curse of Contentment." 11 short bits. Columbus Sunday *Dispatch*, September 23, 1923, Section II, 12.
- B42. CREDOS AND CURIOS. "The Book-End" (on the movie of Zane Grey's *To the Last Man*; on Wallace Irwin's *Lew Tyler's Wives*; poem on cats by Ralph P. Bishop; 1 short bit). "Worrying the C-E World." 12 short bits. Columbus Sunday *Dispatch*, September 30, 1923, Section II, 12.
- B43. CREDOS AND CURIOS. "The Book-End" (on Donald Ogden Stewart). "A Note on Mr. Griffith." 7 short bits, including poems by Don Marquis and John Masefield. Columbus Sunday *Dispatch*, October 7, 1923, Section II, 1.
- B44. CREDOS AND CURIOS. "The Book-End" (On Willa Cather's *A Lost Lady*; poem by A. E. Housman). "Portrait of a Noon Edition: A Tone Poem." Parody of the Housman poem. 4 short bits. Columbus Sunday *Dispatch*, October 14, 1923, Section II, 12.
- B45. CREDOS AND CURIOS. "The Book-End" (additions to the earlier "Portrait of a Noon Edition"; 4 short bits). "Chicago's Literary Tradition." 5 short bits. Columbus Sunday *Dispatch*, October 21, 1923, Section III, 12.
- B46. CREDOS AND CURIOS. "The Book-End" (on the movie of *If Winter Comes*). "So Shines a Good Dime in this Naughty World." 7 short bits. Columbus Sunday *Dispatch*, October 28, 1923, Section II, 12.

- B47. CREDOS AND CURIOS. "The Book-End" (in answer to a letter critical of the column's literary tastes and ideas). A poem, "Canopus," by Bert L. Taylor. "Trouble Is---" 3 short bits. Columbus Sunday *Dispatch*, November 4, 1923, Section II, 12.
- B48. CREDOS AND CURIOS. "The Book-End" (on Ohio State University's literary magazine, *The Candle*; on police reporting and literature). "Broken-Hearted Googly." 7 short bits. Columbus Sunday *Dispatch*, November 11, 1923, Section II, 12.
- B49. CREDOS AND CURIOS. "The Book-End" (on Poe's "The Haunted Palace" as a parallel to the rise and fall of liquor in America; on Nathan and Mencken moving from the *Smart Set* to the *American Mercury*). 23 short bits. Columbus Sunday *Dispatch*, November 18, 1923, Section II, 12.
- B50. CREDOS AND CURIOS. "The Book-End" (two lists of comic All-American teams. One, printed in *Life* [The list in *Life*, 82 (November 15, 1923), 10 is there called "Our Own All-American Team."] and reprinted by F.P.A. in "The Conning Tower," in some part by Thurber). "The North-East Game." Untitled review of the second number of *The Candle*. 7 short bits. Columbus Sunday *Dispatch*, November 25, 1923, Section II, 12.
- B51. CREDOS AND CURIOS. "The Book-End" (on Don Stewart's *Aunt Polly's Story of Mankind*). Central article, untitled, on the Paris taxi driver. 4 short bits. Columbus Sunday *Dispatch*, December 9, 1923, Section II, 12.

## 1924

- B52. Paragraph on bullhead fishing in Falls Franklin and Union. In Heywood Broun's column, "It Seems to Me." New York *World*, August 14, 1924, 7.

## 1925

- B53. "TIP, TIP, HURRAY!" THE BATTLE CRY OF FREEDOM. Kansas City *Star Magazine*, 2 (August 23, 1925), 12.
- B54. WILSON'S PARIS BARBER CALLS HIM GREATEST OF THE WORLD-FAMOUS. New York *World*, Sunday, September 20, 1925, 12E.
- B55. THE EVOLUTION OF AN AMBASSADOR: HOW MYRON T. HERRICK WON HIS LAURELS AS THE FOREMOST

- AMERICAN DIGNITARY IN EUROPE. *Kansas City Star Magazine*, 2 (October 4, 1925), 3.
- B56. QUICK THE OTHER SIDE! SOME HINTS FOR THE WELL-DRESSED MAN WHO PLANS TO TRAVEL IN FRANCE. *Detroit Athletic Club News*, 10 (November, 1925), 91-92.
- B57. BALM FOR THOSE WHO DIDN'T GO ABROAD: IF COMPELLED BY CIRCUMSTANCES TO REMAIN IN THE UNITED STATES, THIS CONFESSION MAY RECONCILE YOU TO YOUR FATE. *New York Herald Tribune Magazine*, (December 6, 1925), 9.

## 1926

- B58. THE PLAYSHIPS OF THE WORLD: A U. S. CRUISER HOLDS THE SECRETS OF THE HARBOR OF ROMANCE. Not located. Probably in *New York Herald Tribune*, 1926.
- B59. A SOCK ON THE JAW—FRENCH STYLE. *Harper's Magazine*, 152 (February, 1926), 384-86.
- B60. JOSEPHINE HAS HER DAY. *Kansas City Star Magazine*, 2 (March 14, 1926), 3-4, 15. A22.
- B61. FATE OF JOAN'S WHITE ARMOR A MYSTERY FOR 500 YEARS. *New York Herald Tribune Magazine*, (July 4, 1926), 10-11.
- B62. IF THE TABLOIDS HAD COVERED THE FAMOUS SPORT "LOVE-DEATH" SCANDAL OF HERO AND LEANDER. In "The Conning Tower" column. *New York World*, September 28, 1926, 15. Signed Jamie Machree.

## 1927

- B63. VILLANELLE OF HORATIO STREET, MANHATTAN. NY, 3 (February 26, 1927), 74. Verse.
- B64. STREET SONG. NY, 3 (February 26, 1927), 81. Verse, signed J. G. T.
- B65. AN AMERICAN ROMANCE. NY, 3 (March 5, 1927), 63-64.
- B66. TIDBITS. NY, 3 (March 12, 1927), 88-89.
- B67. NEWS OF THE DAY: AND A LITTLE CHILD—. NY, 3 (April 2, 1927), 34.

- B68. PORTRAIT OF A LADY [FROM INFANCY TO MURDER TRIAL]. *NY*, 3 (April 9, 1927), 99. Verse.
- B69. THE YOUNGSTERS AS CRITICS [WITH APOLOGIES TO THE LITERARY REVIEW OF THE NEW YORK *EVENING POST*]. *NY*, 3 (April 30, 1927), 31.
- B70. MORE AUTHORS COVER THE SNYDER TRIAL. *NY*, 3 (May 7, 1927), 69. Signed J. G. T.
- B71. NOTES AND COMMENT, in *THE TALK OF THE TOWN*. [The section from "We do not fall a victim . . ." to ". . . five hundred years."] *NY*, 3 (July 30, 1927), 7. Unsigned.
- B72. MY TRIP ABROAD. *NY*, 3 (August 6, 1927), 25-26.
- B73. THE THIN RED LEASH. *NY*, 3 (August 13, 1927), 60-61. A22.
- B74. POLO IN THE HOME. *NY*, 3 (September 17, 1927), 29.
- B75. THE LITERARY MEET. *NY*, 3 (September 24, 1927), 20.
- B76. MEMOIRS OF A WREATH-LAYER. *NY*, 3 (October 15, 1927), 32. Signed Col. Bolton Field-Field, K.C.B., V.C., M.P., K.R.G.E.
- B77. BREAKFAST WITH THE PRESIDENT [AS THE *HERALD TRIBUNE* MIGHT REPORT IT]. *NY*, 3 (November 12, 1927), 28.
- B78. A FRIEND OF JIMMY'S, in *THE TALK OF THE TOWN*. *NY*, 3 (December 24, 1927), 8. Unsigned.
- B79. VISIT FROM SAINT NICHOLAS [IN THE ERNEST HEMINGWAY MANNER]. *NY*, 3 (December 24, 1927), 17-18.
- B80. HOW TO ACQUIRE ANIMAL CRACKERS. *NY*, 3 (December 24, 1927), 29-30. Signed Childe Harold.

## 1928

- B81. CHRONICLE OF A CRIME [WRITTEN AFTER AN EVENING SPENT READING *THE NATION*]. *NY*, 3 (January 21, 1928), 58-59.
- B82. CROSS-COUNTRY GAMUT. *NY*, 3 (February 11, 1928), 40-42.
- B83. SEEING THINGS, in *THE TALK OF THE TOWN*. *NY*, 3 (February 18, 1928), 12-13. Unsigned. A17.



- B84. THE STORY OF A SUPERFILM [AS TOLD IN ADVERTISEMENTS]. *NY*, 3 (February 18, 1928), 20.
- B85. WHERE TIME HAS STOPPED, in THE TALK OF THE TOWN. *NY*, 4 (February 25, 1928), 12-13. Unsigned. A17.
- B86. AS EUROPE SEES US. *Sunset Magazine*, 60 (March, 1928), 17.
- B87. NOT TOGETHER [A FRAGMENT FROM THE THEATRE]. *NY*, 4 (March 3, 1928), 73.
- B88. HOW IT FEELS TO KILL A MAN. *NY*, 4 (March 10, 1928), 27-28.
- B89. BAGDAD-ON-THE-SUBWAY, in THE TALK OF THE TOWN. *NY*, 4 (March 31, 1928), 20. Unsigned. A17.
- B90. HELPS FOR ENTERTAINING COUNT DETERDING (COMPILED BY HIS SECRETARY). *NY*, 4 (April 14, 1928), 32, 34, 36.
- B91. THE CALEDONIA, in THE TALK OF THE TOWN. *NY*, 4 (April 28, 1928), 14. Unsigned. A17.
- B92. LAST CALL, in THE TALK OF THE TOWN. *NY*, 4 (May 19, 1928), 19-20. Unsigned. A17.
- B93. MENACES IN MAY. *NY*, 4 (May 26, 1928), 30, 32, 34, 36. A29.
- B94. CHILDS IN PARAMOUNT, in THE TALK OF THE TOWN. *NY*, 4 (June 9, 1928), 13. Unsigned. A17.
- B95. NOTES AND COMMENT, in THE TALK OF THE TOWN. [The section from "No less an authority . . ." to ". . . do just that."] *NY*, 4 (June 16, 1928), 15. Unsigned.
- B96. ADVICE TO AMERICAN LADIES WHO ARE PREPARING TO TRAVERSE THE ATLANTIC. IN THE STYLE OF MISS LESLIE'S HOUSEHOLD BOOK, 1854. *NY*, 4 (June 16, 1928), 28.
- B97. NOTES AND COMMENT, in THE TALK OF THE TOWN. [The entire section] *NY*, 4 (June 23, 1928), 7. Unsigned.
- B98. NOTES AND COMMENT, in THE TALK OF THE TOWN. [The section from "Our principal interest . . ." to ". . . for a long time."] *NY*, 4 (June 30, 1928), 9. Unsigned.
- B99. CAMERA VS. ST. BERNARD. *NY*, 4 (June 30, 1928), 17-18.
- B100. MASTER OF CEREMONIES. *NY*, 4 (July 21, 1928), 19-22. Profile of Myron T. Herrick.

- B101. NOTES AND COMMENT, in THE TALK OF THE TOWN. [The section from "Although America . . ." to ". . . grand-aunt's farm."] NY, 4 (August 18, 1928), 9-10. Unsigned.
- B102. ONE WONDERFUL HOUR, in THE TALK OF THE TOWN. NY, 4 (August 18, 1928), 10-11. Unsigned. A17.
- B103. DISCOVERIES WEST, in THE TALK OF THE TOWN. NY, 4 (October 13, 1928), 19. Unsigned. A17.
- B104. HOT DOG, in THE TALK OF THE TOWN. NY, 4 (October 27, 1928), 21. Unsigned. A17.
- B105. DUET. NY, 4 (November 17, 1928), 31.
- B106. BACHELOR BURTON. NY, 4 (November 17, 1928), 34. Verse, signed J. T.
- B107. TOPICS OF THE DAY. NY, 4 (November 24, 1928), 25.
- B108. I BURN MY BRIDGE BEHIND ME. NY, 4 (December 1, 1928), 31-32.
- B109. THE SPIRIT OF SAINT LOUIS. NY, 4 (December 8, 1928), 27.
- B110. TEA AT MRS. ARMSBYS. NY, 4 (December 29, 1928), 15. A2, A7, A31.

## 1929

- B111. THE BUSINESS OUTLOOK IS—97,000,000. *Magazine of Business*, 55 (January, 1929), 49, 87-88.
- B112. OUR OWN MODERN ENGLISH USAGE, AFTER READING A BOOK ON THE SUBJECT. "Who and Whom." NY, 4 (January 5, 1929), 22-23. A2. Reprinted: *Scholastic*, 25 (October 20, 1934), 8. Illustrated.
- B113. QUIET PLEASE, THE CURTAIN IS UP. NY, 4 (February 9, 1929), 79.
- B114. OUR OWN MODERN ENGLISH USAGE, AFTER CONTINUING IN A BOOK ON THE SUBJECT. "Only and One." NY, 5 (February 23, 1929), 19-20. A2. Reprinted, condensed: *Reader's Digest*, 37 (August, 1940), 91-93.
- B115. ON TEARING INTO BUSINESS. *Magazine of Business*, 55 (March, 1929), 267.
- B116. THIS WEEK'S MIRACLE, FROM THE INNER SHRINE OF SIGNEM AND BOOSTEM PUBLISHERS. NY, 5 (April 6, 1929), 25-26.

- B117. OUR OWN MODERN ENGLISH USAGE. "Whether." *NY*, 5 (April 13, 1929), 28. A2.
- B118. BAD BOY. *NY*, 5 (April 13, 1929), 34. Verse, signed J. T.
- B119. THE PSYCHING OF MR. ROGERS. *NY*, 5 (April 27, 1929), 22.
- B120. LET'S HAVE A SET OF RULES FOR OUR TESTIMONIAL INDUSTRY. *Magazine of Business*, 55 (May, 1929), 538.
- B121. BIG BOY, in THE TALK OF THE TOWN. *NY*, 5 (May 4, 1929), 14. Unsigned. A17.
- B122. OUR OWN MODERN ENGLISH USAGE. "Which." *NY*, 5 (May 4, 1929), 28. A2. Reprinted: *Scholastic*, 25 (September 22, 1934), 8. Illustrated. *Reader's Digest*, 37 (August, 1940), 91-93, condensed.
- B123. LAST DAY, in THE TALK OF THE TOWN. *NY*, 5 (May 11, 1929), 12. Unsigned. A17.
- B124. THE "WOOING" OF MR. MONROE. *NY*, 5 (May 11, 1929), 17-18. A2, A7, A31.
- B125. THE MONROES FIND A TERMINAL. *NY*, 5 (May 25, 1929), 20-21. A2, A7, A22, A31.
- B126. TWO SHIPS BRING AMERICANS OF NOTE AND ENGLISH AUTHOR [BY OUR OWN SHIP-NEWS REPORTER]. *NY*, 5 (June 8, 1929), 18.
- B127. MR. MONROE OUTWITS A BAT. *NY*, 5 (June 15, 1929), 17-18. A2, A7, A31.
- B128. OUR OWN MODERN ENGLISH USAGE. "The Perfect Infinitive." *NY*, 5 (June 22, 1929), 27. A2. Reprinted, condensed: *Reader's Digest*, 37 (August, 1940), 91-93.
- B129. GANG WAR, 1940 [FROM A NEWSPAPER ACCOUNT OF THAT DAY]. *NY*, 5 (July 13, 1929), 16.
- B130. OUR OWN MODERN ENGLISH USAGE. "Exclamation Points and Colons." *NY*, 5 (July 20, 1929), 20-21. A2. Reprinted: *Scholastic*, 29 (January 23, 1937), 5. Illustrated. *Reader's Digest*, 37 (August, 1940), 91-93, condensed.
- B131. OUR OWN MODERN ENGLISH USAGE. "The Subjunctive Mood." *NY*, 5 (August 17, 1929), 25. A2.
- B132. THE ROARING TALKIES. *NY*, 5 (August 24, 1929), 19.
- B133. LITTLE JOE [SUGGESTED BY THE LATEST GUNMAN FICTION, AND SEVERAL OTHER THINGS]. *NY*, 5 (September 7, 1929), 24-25.

- B134. BURGLAR PROOF—MAYBE. *NY*, 5 (September 14, 1929), 72, 74, 77-78, 80. Signed James Grover.
- B135. WHAT EVERY WIFE SHOULD KNOW: A STUDY OF CLAUSTROPHOBIA. *NY*, 5 (October 12, 1929), 23-24.
- B136. MOB SCENE, in *THE TALK OF THE TOWN*. *NY*, 5 (October 26, 1929), 22-23. Unsigned. A17.
- B137. OUR OWN MODERN ENGLISH USAGE. "Adverbial Advice." *NY*, 5 (November 2, 1929), 27. A2. Reprinted: *Scholastic*, 30 (March 13, 1937), 7. Illustrated.
- B138. MR. MONROE HOLDS THE FORT. *NY*, 5 (November 30, 1929), 24-25. A2, A7, A31.
- B139. THE IMPERTURBABLE SPIRIT. *NY*, 5 (December 14, 1929), 25-26. A2, A7, A31.
- B140. OUR OWN MODERN ENGLISH USAGE. "The Split Infinitive." *NY*, 5 (December 21, 1929), 31. A2. Reprinted, condensed: *Reader's Digest*, 37 (August, 1940), 91-93.

## 1930

- B141. THE MIDDLE YEARS. *NY*, 5 (January 11, 1930), 18-19. A2, A7, A31.
- B142. WHAT LIFE DID TO US: ONE MAN'S TRUE CONFESION. *NY*, 5 (February 1, 1930), 16-17.
- B143. A POPULAR HIT AND ITS DEBT TO A NOVELIST: A CONTRIBUTOR EXPANDS ON THE THEME OF HENRY JAMES AND 'BERKELEY SQUARE.' *New York Herald Tribune*, February 2, 1930, Section VIII, 2, 4.
- B144. OUR PET DEPARTMENT. (about the dog who lies down and the seal who will not juggle) *NY*, 6 (February 22, 1930), 25. Illustrated. A2, A7, A15, A31.
- B145. PSYCHOGRAPHS, in *THE TALK OF THE TOWN*. *NY*, 6 (March 1, 1930), 15. Unsigned. A17.
- B146. OUR PET DEPARTMENT. (about the gull who cannot get his head down and the unidentifiable dog) *NY*, 6 (March 1, 1930), 24. Illustrated. A2, A7, A15, A31.
- B147. OUR PET DEPARTMENT. (about the fish with ears and the police dog who is sensitive to jokes) *NY*, 6 (March 15, 1930), 21. Illustrated. A2, A7, A15, A31.

- B148. NEWS IS STRANGER THAN FICTION [AN IMPRESSION GAINED FROM READING THE MINOR CRIME-AND-DISASTER ITEMS IN A MORNING PAPER]. *NY*, 6 (March 22, 1930), 21-22.
- B149. MEMOIRS OF A BANQUET SPEAKER. *NY*, 6 (March 29, 1930), 17-18.
- B150. A REPORTER AT LARGE: Cop Into College Man. *NY*, 6 (March 29, 1930), 43-46, 48.
- B151. OUR PET DEPARTMENT. (about the cat who is thirty-five years old and the beast that Mr. Jennings bought) *NY*, 6 (April 5, 1930), 20. Illustrated. A2, A7, A15, A31.
- B152. LITERARY TEA [AFTER MILLING AROUND AT FIVE OR SIX OF THEM]. *NY*, 6 (April 12, 1930), 22.
- B153. SPRING REHEARSAL. *NY*, 6 (April 26, 1930), 19-20.
- B154. OUR PET DEPARTMENT. (about the three undisciplined Scotch terriers and the owl in the attic) *NY*, 6 (May 3, 1930), 19. Illustrated. A2, A7, A15, A31.
- B155. HUMANISTS AND OTHERS, in THE TALK OF THE TOWN. *NY*, 6 (May 17, 1930), 18. Unsigned. A17.
- B156. OUR PET DEPARTMENT. (about the horse that peers from behind things and the dog with something preying on his mind) *NY*, 6 (May 17, 1930), 25. Illustrated. A2, A7, A15, A31.
- B157. A LITTLE EPISODE. *NY*, 6 (May 24, 1930), 20.
- B158. OUR PET DEPARTMENT. (about the raven in the study and the husband who tries to hypnotize the dog) *NY*, 6 (June 7, 1930), 25. Illustrated. A2, A7, A15, A31.
- B159. DOROTHY AND HARRY [A STORY FOR CHILDREN, WRITTEN IN COLLABORATION WITH SALLY MORRISON, AGED FIVE, WHO WAS BORED TO TEARS BY ALL THE NICE STORYBOOKS SHE GOT FOR HER BIRTHDAY]. *NY*, 6 (June 14, 1930), 20.
- B160. THE FUTURE OF PSYCHOANALYSIS [MORE OR LESS IN THE MANNER OF THE SCIENCE ITSELF]. *NY*, 6 (July 19, 1930), 16-17.
- B161. AN OUTLINE OF THE BYRD REPORT. *NY*, 6 (July 26, 1930), 22-23.
- B162. ANSWERS-TO-HARD-QUESTIONS DEPARTMENT: The New Yorker policy on drawings. *NY*, 6 (August 2, 1930), 17-18. Signed Wayne Van R. Vermilye. Illustrated.

- B163. MR. MONROE AND THE MOVING MEN. NY, 6 (August 9, 1930), 13-14. A2, A7, A31.
- B164. ARE WOMEN GETTING ANYWHERE? [A PROFOUND AND SEARCHING ARTICLE, A WHOLE LOT LIKE SOME OF THOSE IN "SCRIBNER'S," "HARPERS," THE "ATLANTIC MONTHLY," ETC.]. NY, 6 (September 6, 1930), 17-18.
- B165. MR. HIGGINS' BREAKDOWN. NY, 6 (September 20, 1930), 19-20.
- B166. NORTH AMERICA IN FERMENT. NY, 6 (September 27, 1930), 27-28.
- B167. BROADWAY BULLETIN [WITH ALL THE CONFUSION OF THE THEATRE COLUMNS IN THE PAPERS]. NY, 6 (October 4, 1930), 25.
- B168. SO YOU'RE GOING TO A HOTEL! NY, 6 (November 1, 1930), 16-18.
- B169. THE REMARKABLE CASE OF MR. BRUHL. NY, 6 (November 15, 1930), 23-25. A5, A15, A31.
- B170. THE HIGH PLACE, in THE TALK OF THE TOWN. NY, 6 (November 22, 1930), 19. Unsigned. A17.
- B171. BIG AND COSTLY, in THE TALK OF THE TOWN. NY, 6 (November 22, 1930), 20-21. Unsigned. A17.
- B172. THUMBS UP. *Harper's Magazine*, 162 (December, 1930), 123-24.
- B173. IF GRANT HAD BEEN DRINKING AT APPOMATTOX ["Scribner's" Magazine Is Publishing a Series of Three Articles: "If Booth Had Missed Lincoln," "If Lee Had Not Won the Battle of Gettysburg," and "If Napoleon Had Escaped to America." This is the Fourth.]. NY, 6 (December 6, 1930), 24. A5, A15, A31. Reprinted: *Fantasy and Science Fiction*, (February, 1952), 119-21.

## 1931

- B174. SUBSCRIBER'S NIGHTMARE. NY, 6 (January 3, 1931), 19.
- B175. THE MAN WHO WAS WETLY [AFTER READING AN ANTHOLOGY OF BRITISH SHORT STORIES]. NY, 6 (January 17, 1931), 19. A5, A31.
- B176. A BOX TO HIDE IN. NY, 6 (January 24, 1931), 25. A5, A31. Reprinted: *Fiction Parade and Golden Book Magazine*, 4 (February, 1937), 460-61.

- B177. THE BURNING DECK. *NY*, 6 (February 7, 1931), 16-18.
- B178. THE GREATEST MAN IN THE WORLD. *NY*, 7 (February 21, 1931), 20-23. A5, A15, A31. Reprinted: *Man About Town* (The Tailor and Cutter Ltd., London), (Winter, 1954), 30 *et seqq.*
- B179. LATE AFTERNOON OF A PATROLMAN. *NY*, 7 (April 11, 1931), 19-20.
- B179-X. NOTES AND COMMENT, in THE TALK OF THE TOWN. [Entire column] *NY*, 7 (June 13, 1931), 11. Records also attribute to Thurber five short pieces in the section: SET ADrift, MRS. FLAMINGO, CORDIAL COSTS, HATS OFF, INFLECTION. Unsigned.
- B180. SOME NOTES ON THE MARRIED LIFE OF BIRDS. *NY*, 7 (June 27, 1931), 13-14.
- B181. SAPOLIO, in THE TALK OF THE TOWN. *NY*, 7 (August 1, 1931), 8. Unsigned. A17.
- B182. THE FUNNIEST MAN YOU EVER SAW. *NY*, 7 (August 15, 1931), 13-14. A5, A31.
- B183. CHOLLY. *NY*, 7 (September 19, 1931), 17-18.
- B184. TEA PARTY, in THE TALK OF THE TOWN. *NY*, 7 (October 24, 1931), 13-14. Unsigned. A17.
- B185. THE FUTURE OF ELEMENT 87. *NY*, 7 (October 31, 1931), 17.
- B186. THE CURB IN THE SKY. *NY*, 7 (November 28, 1931), 17-18. A5, A7, A15, A31.
- B187. WHY MR. WALKER WENT TO CALIFORNIA. *NY*, 7 (December 5, 1931), 23.
- B188. 1015, in THE TALK OF THE TOWN. *NY*, 7 (December 19, 1931), 13. Unsigned. A17.

## 1932

- B189. "LISTEN TO THIS, DEAR." *Harper's Magazine*, 164 (January, 1932), 250-52. Reprinted: *Reader's Digest*, 77 (September, 1960), 62-64.
- B190. A PREFACE TO DOGS. *NY*, 7 (January 2, 1932), 17-18. A5, A22, A31. Reprinted: *Chicago Daily News Panorama*, (April 13, 1963), 3-4. In an illustrated collection of memorial pieces on Thurber.

- B191. MR. HOOVER OR MR. COOLIDGE? [A RÉSUMÉ OF THE LETTERS TO THE EDITOR WHICH WILL APPEAR IN THE "HERALD TRIBUNE" DURING THE NEXT FEW MONTHS, COMPILED SO THAT YOU WON'T HAVE TO READ THEM ALL]. NY, 7 (January 30, 1932), 13.
- B192. OLD SLEUTHS, in THE TALK OF THE TOWN. NY, 7 (February 13, 1932), 10. Unsigned.
- B193. THOUGHTS FROM MR. TIERNEY. NY, 7 (February 13, 1932), 13-14.
- B194. VOICES FROM A BOX. NY, 8 (February 20, 1932), 20-21.
- B195. MR. PENDLY AND THE POINDEXTER. NY, 8 (February 27, 1932), 13-14. A5, A7.
- B196. NO MORE BIOGRAPHIES. NY, 8 (March 19, 1932), 16.
- B197. EVERYTHING IS WILD. NY, 8 (April 2, 1932), 13-14. A5, A31.
- B198. THE ADVENT OF MR. MORAY. NY, 8 (April 16, 1932), 15-16.
- B199. A FAREWELL TO FLORIDA [OR HELLO TO ALL THIS]. NY, 8 (April 30, 1932), 15-16.
- B200. CASUALS OF THE KEYS. NY, 8 (May 7, 1932), 17-18. A5, A31.
- B201. THE CROSTOWN-BUS SITUATION. NY, 8 (May 14, 1932), 20-21.
- B202. BACK TO THE GRADES. NY, 8 (June 11, 1932), 13-14. A5.
- B203. ISN'T LIFE LOVELY! [IF SOME PROMINENT AUTOBIOGRAPHERS HAD WRITTEN THEIR MEMOIRS THE WAY ELSI JANIS RECENTLY WROTE HERS!]. NY, 8 (June 25, 1932), 15-16.
- B204. UNVEILING, in THE TALK OF THE TOWN. NY, 8 (July 9, 1932), 8-9. Unsigned. A17.
- B205. THE FLAW IN THE JEWEL. NY, 8 (July 9, 1932), 18-19.
- B206. THE TOPAZ CUFFLINKS MYSTERY. NY, 8 (July 23, 1932), 14. A5, A7, A15, A31. Reprinted: *Adelphi*, 5 (January, 1933), 281-83. *Fiction Parade and Golden Book Magazine*, 5 (September, 1937), 576-78.
- B207. PROFILES: SOMETHING TO SAY. NY, 8 (July 30, 1932), 17-19. Illustrated. A5, A15, A31.



- B208. THE BRIGHT EMPEROR. *NY*, 8 (August 20, 1932), 16-17.
- B209. THE BLACK MAGIC OF BARNEY HALLER. *NY*, 8 (August 27, 1932), 13-14. A5, A15, A31.
- B210. THIS LITTLE KITTY STAYED COOL. *NY*, 8 (September 10, 1932), 17-18.
- B211. GUESSING GAME. *NY*, 8 (September 24, 1932), 24-25. A5, A31.
- B212. A REPORTER AT LARGE: "Blushes and Tears." *NY*, 8 (September 24, 1932), 34, 36-39.
- B213. THE CIVIL WAR PHONE-NUMBER ASSOCIATION. *NY*, 8 (October 15, 1932), 17-18. A5.
- B214. THE EVENING'S AT SEVEN. *NY*, 8 (October 22, 1932), 15. A5, A15, A31.
- B215. NAMES, NAMES, NAMES, in THE TALK OF THE TOWN. *NY*, 8 (November 12, 1932), 10. Unsigned. A17.
- B216. A LETTER FROM ROGER. *NY*, 8 (November 12, 1932), 19-21.
- B217. KIDDIES' HOUR AT THE SURROGATE'S [AFTER READING REPORTS OF SURROGATE O'BRIEN'S SPEECH, "A KIDDY IN EVERY HOME," AND THE ONE ON "KEEP THE KIDDIES IN SCHOOL"]. *NY*, 8 (November 19, 1932), 20.
- B218. THE GREAT SHEET SCANDAL. *NY*, 8 (December 17, 1932), 15-16.
- B219. A FAREWELL TO SANTA CLAUS; OR, VIOLINS ARE NICE FOR BOYS WITH CHINS [The idea of this playlet grew gradually in the mind of the writer while he was quietly trying to read Chekhov's "Notebooks" at a cocktail party where the guests were discussing Hemingway, while one man in a lady's hat was imitating Ed Wynn.]. *NY*, 8 (December 24, 1932), 12.
- B220. A REPORTER AT LARGE: Georgia vs. the World. *NY*, 8 (December 31, 1932), 25, 28-29.

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- B221. THE PRIVATE LIFE OF MR. BIDWELL. *NY*, 8 (January 28, 1933), 12-13. A5, A7, A31.
- B222. THE INDIAN SIGN. *NY*, 9 (February 18, 1933), 23-25. A5, A31.

- B223. MR. PREBLE GETS RID OF HIS WIFE. NY, 9 (March 4, 1933), 17. A5, A7, A31.
- B224. WHAT PRICE A FAREWELL TO DESIGNS? NY, 9 (March 18, 1933), 13.
- B225. TOM THE YOUNG KIDNAPPER; OR, PAY UP AND LIVE: A KIND OF HORATIO ALGER STORY BASED ON THE SUCCESSFUL KIDNAPPING IN KANSAS CITY OF MISS MARY McELROY, WHO HAD A LOVELY TIME, WHOSE ABDUCTORS GAVE HER ROSES AND WEPT WHEN SHE LEFT, AND WHOSE FATHER SAID HE DID NOT WANT THE YOUNG MEN TO GO TO THE PENITENTIARY. NY, 9 (June 10, 1933), 14-16.
- B226. RECOLLECTIONS OF HENRY JAMES. NY, 9 (June 17, 1933), 11-13.
- B227. BEHIND THE STATISTICS. NY, 9 (July 1, 1933), 21-23.
- B228. MY LIFE AND HARD TIMES. I. "The Night the Bed Fell." NY, 9 (July 8, 1933), 11-12. A4, A7, A15, A31. Reprinted: *Adelphi*, 6 (September, 1933), 406-9.
- B229. FIELD MUSIC, in THE TALK OF THE TOWN. NY, 9 (July 15, 1933), 6-7. Unsigned. A17.
- B230. MY LIFE AND HARD TIMES. II. "The Car We Had to Push." NY, 9 (July 15, 1933), 13-14. A4, A15, A31.
- B231. MY LIFE AND HARD TIMES. III. "The Day the Dam Broke." NY, 9 (July 29, 1933), 11-13. A4, A7, A15, A31. Reprinted: *Reader's Digest*, 43 (July, 1943), 33-35. Illustrated. *Together*, 8 (October, 1964), 28-30. Illustrated.
- B232. THE THREEFOLD PROBLEM OF WORLD ECONOMIC COOPERATION (BY SIX OR EIGHT WRITERS FOR THE "TIMES" MAGAZINE SECTION, ALL WRITING AT ONCE). NY, 9 (August 5, 1933), 19-20.
- B233. MY LIFE AND HARD TIMES. IV. "The Night the Ghost Got In." NY, 9 (August 12, 1933), 11-12. A4, A7, A15, A31. Reprinted: *Reader's Digest*, 68 (March, 1956), 139-43. Illustrated.
- B234. MY LIFE AND HARD TIMES. V. "More Alarms at Night." NY, 9 (August 26, 1933), 13-15. A4, A15, A31.
- B235. ROUGH ON RATS, in THE TALK OF THE TOWN. NY, 9 (September 2, 1933), 6-7. Unsigned. A17.
- B236. MY LIFE AND HARD TIMES. VI. "A Sequence of Servants." NY, 9 (September 9, 1933), 15-16. A4, A7, A15, A31.

- B237. MY LIFE AND HARD TIMES. VII. "College Days." *NY*, 9 (September 23, 1933), 15-17. Under the title, "University Days": A4, A15, A31. Excerpt reprinted under title, "Seeing Cells": *Reader's Digest*, 56 (April, 1950), 38.
- B238. MY LIFE AND HARD TIMES. VIII. "Draft Board Nights." *NY*, 9 (September 30, 1933), 15-17. A4, A15, A31. Reprinted: *Adelphi*, 7 (December, 1933), 162-66.
- B239. IS THE ALLURE OF GLAMOUR CLOYING? (AFTER READING ALL THE MOVIE MAGAZINES TO FIND OUT). *NY*, 9 (October 21, 1933), 20.

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- B240. THE HAPPIER BEAST. *NY*, 9 (January 13, 1934), 21. Signed Rags. A part of the *Punch* parody issue.
- B241. ONE MAN IN HIS TIME. (on Eugene O'Neill's plays) *NY*, 9 (January 20, 1934), 11-12.
- B242. THE STATE OF BONTANA. *NY*, 9 (February 3, 1934), 17-18. A5.
- B243. LENOX 1734, in THE TALK OF THE TOWN. *NY*, 10 (February 24, 1934), 12. Unsigned. A17.
- B244. HOW TO TELL A FINE OLD WINE. *NY*, 10 (February 24, 1934), 17-18.
- B245. HELL ONLY BREAKS LOOSE ONCE (WRITTEN AFTER READING JAMES M. CAIN'S "THE POSTMAN ALWAYS RINGS TWICE"). *NY*, 10 (March 10, 1934), 17-18. A5, A31.
- B246. THE "ODYSSEY" OF DISNEY. *Nation*, 138 (March 28, 1934), 363.
- B247. HOW TO RELAX WHILE BROADCASTING. *NY*, 10 (May 5, 1934), 24-25.
- B248. NOTES FOR A PROLETARIAN NOVEL. *NY*, 10 (June 9, 1934), 15-16.
- B249. THE GOB: IT'S TIME WE GOT SAILORS STRAIGHT. *New York American*, June 13, 1934, "March of Events" page.
- B250. HOW TO TRACE A FISH. *NY*, 10 (July 21, 1934), 15-16.
- B251. HAS PHOTOGRAPHY GONE TOO FAR? *NY*, 10 (August 11, 1934), 13-14. Reprinted: *MD*, (May, 1962), 51-52.

- B252. A FAIRLY INTERESTING ENVELOPE (WITH APOLOGIES TO MR. R. A. BARRY'S COLUMN ABOUT INTERESTING STAMPS AND ENVELOPES, IN THE HERALD TRIBUNE). NY, 10 (August 25, 1934), 20. Illustrated.
- B253. THIRTEEN KEYS. NY, 10 (September 8, 1934), 23-24.
- B254. AND THE WORLD LAUGHS WITH THEM. NY, 10 (September 29, 1934), 15-16.
- B255. ONE MORE APRIL [AN EFFORT TO START ANOTHER NOVEL ABOUT THE GALSWORTHY CHARACTERS, TAKING THEM UP WHERE HE LEFT OFF]. NY, 10 (October 20, 1934), 17. A5, A31.
- B256. A PORTRAIT OF AUNT IDA. NY, 10 (November 10, 1934), 19-20. A5, A7.
- B257. EXCURSION, in THE TALK OF THE TOWN. NY, 10 (November 17, 1934), 15-16. Unsigned. A17.
- B258. THERE'S AN OWL IN MY ROOM. NY, 10 (November 17, 1934), 19-20. A5, A7, A15, A31.
- B259. GTDE, in THE TALK OF THE TOWN. NY, 10 (November 24, 1934), 12-13. Unsigned. A17.
- B260. THE LUCK OF JAD PETERS. NY, 10 (December 8, 1934), 23-25. A5, A15, A31.
- B261. THE WIZARD OF CHITENANGO. *New Republic*, 81 (December 12, 1934), 141-42.
- B262. MORE ICE ADDED TO U. S. AS THOUSANDS CHEER. NY, 10 (December 22, 1934), 13-14. Illustrated.

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- B263. THE JAPANESE NAVAL SITUATION. NY, 10 (January 12, 1935), 17.
- B264. THE INTERNATIONAL SPY SITUATION. NY, 10 (January 19, 1935), 15-16.
- B265. THE GENTLEMAN IS COLD. NY, 10 (February 2, 1935), 18-19. A5, A7, A31.
- B266. PRODUCERS NEVER THINK TWICE. NY, 11 (February 16, 1935), 17-18.

- B267. ONE IS A WANDERER. NY, 11 (March 2, 1935), 15-17. A5, A15, A31. Reprinted: *Fiction Parade and Golden Book Magazine*, 6 (November, 1937), 24-29.
- B267-X. Cartoon caption: Galbraith drawing of bar full of women; bartender says to lone man, "Take your hat off! Try and remember where you are, will you?" NY, 11 (March 2, 1935), 14. Caption anonymous.
- B268. SNAPSHOT OF A DOG. NY, 11 (March 9, 1935), 15-16. A5, A7, A15, A22, A31. Reprinted: *Fiction Parade and Golden Book Magazine*, 1 (May, 1935), 71-73. *Reader's Digest*, 28 (March, 1936), 86-88.
- B269. THE OLD FRIENDS. NY, 11 (March 23, 1935), 16-18.
- B270. MIGHTY MATCH, in THE TALK OF THE TOWN. NY, 11 (April 6, 1935), 14. Unsigned. A17.
- B271. THE MAN ON THE TRAIN. NY, 11 (April 20, 1935), 19-20. A5. Reprinted: *Fiction Parade and Golden Book Magazine*, 1 (June, 1935), 209-210.
- B272. I WENT TO SULLIVANT. NY, 11 (June 22, 1935), 13-14. A5.
- B272-X. NOTES AND COMMENT, in THE TALK OF THE TOWN. [Entire column] NY, 11 (August 3, 1935), 7-8. Unsigned.
- B273. THE DEPARTURE OF EMMA INCH. NY, 11 (August 10, 1935), 13-14. A5, A7, A15, A22, A31.
- B274. THE TENNIS COURTS: "Budge Takes Shields," "Easy Does It," "How Now?" NY, 11 (August 24, 1935), 31. Signed T. J. G.
- B275. THE TENNIS COURTS: "Doubles at Longwood." NY, 11 (August 31, 1935), 31. Signed T. J. G.
- B276. THE TENNIS COURTS: "Mixed Championships," "Advice for Gamblers." NY, 11 (September 7, 1935), 49-50. Signed T. J. G.
- B277. HOW TO SEE A BAD PLAY. NY, 11 (September 14, 1935), 19-20. Illustrated. A5.
- B278. THE TENNIS COURTS: "Three-Court Circus," "If Vines Played Perry," "Foot Fault at Set Point," "Forest Hills Notes." NY, 11 (September 14, 1935), 50-51. Signed G. T. J.
- B279. WHY NOT DIE? NY, 11 (September 21, 1935), 21. Illustrated.

- B280. THE TENNIS COURTS: "A Word for the Ladies," "Bitsy Grant's Two-Day Match," "Wood versus Allison." *NY*, 11 (September 21, 1935), 42. Signed G. T. J.
- B281. SMASHUP. *NY*, 11 (October 5, 1935), 23-25. A5.
- B282. Letter to the Editor: THE AUTHOR STANDS CORRECTED. *NY*, 11 (October 12, 1935), 50-52.
- B283. HOW TO LISTEN TO A PLAY. *NY*, 11 (October 19, 1935), 21-22. A5.
- B284. DOC MARLOWE. *NY*, 11 (November 2, 1935), 19-21. A6, A15, A31.
- B285. A COUPLE OF HAMBURGERS. *NY*, 11 (November 16, 1935), 20-22. A6, A15, A31.
- B286. GUNS AND GAME CALLS. *NY*, 11 (December 14, 1935), 25-26. Illustrated. A6.
- B287. AISLE SEATS IN THE MIND. *NY*, 11 (December 21, 1935), 19-20. A6.
- B288. STREET SCENE, in THE TALK OF THE TOWN. *NY*, 11 (December 28, 1935), 10-11. Unsigned. A17.

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- B289. ESSAY ON DIGNITY. *NY*, 11 (January 4, 1936), 19-20.
- B290. THE BREAKING UP OF THE WINSHIPS. *NY*, 11 (January 11, 1936), 15-16. A6, A15, A31.
- B291. NINE NEEDLES. *NY*, 11 (January 25, 1936), 17-18. A6, A7, A31.
- B292. THE ADMIRAL ON THE WHEEL. *NY*, 11 (February 1, 1936), 16. A6, A15, A31.
- B293. MY DAY (WITH APOLOGIES TO ELEANOR ROOSEVELT). *NY*, 11 (February 15, 1936), 17.
- B294. A REPORTER AT LARGE: "Crime in the Cumberland." *NY*, 12 (February 29, 1936), 30, 32-35.
- B295. VOICES OF REVOLUTION. (review of *Proletarian Literature in the United States*, ed. Granville Hicks) *New Republic*, 86 (March 25, 1936), 200-201.

- B296. BATEMAN COMES HOME (WRITTEN AFTER READING SEVERAL RECENT NOVELS ABOUT THE DEEP SOUTH AND CONFUSING THEM A LITTLE—AS THE NOVELISTS THEMSELVES DO—WITH “TOBACCO ROAD” AND “GOD’S LITTLE ACRE”). NY, 12 (March 28, 1936), 21–22. A6, A15, A31.
- B297. REDEMPTION: SAN FRANCISCO DOLL BECOMES NOME MISSIONARY. (commentary-review of Mae West’s *Klondike Annie*) *Stage*, 13 (April, 1936), 46–47. Illustrated.
- B298. THE TENNIS COURTS: “Five Sets—And a Dog.” NY, 12 (April 4, 1936), 55–57. Signed Foot Fault.
- B299. WAKE UP AND LIVE, EH? NY, 12 (April 18, 1936), 17–18.
- B300. WHERE ARE THEY NOW?: “Boy from Boston.” NY, 12 (April 18, 1936), 23–27. On Joseph Killion [Jack Kilrain] and Gertrude Ederle. Signed Jared L. Manley.
- B301. WHERE ARE THEY NOW?: “Glory Be and What Hol” NY, 12 (April 25, 1936), 20–23. On William Sulzer and Wilber Huston. Signed Jared L. Manley.
- B302. THE HIDING GENERATION. NY, 12 (May 2, 1936), 17–19. A6, A7.
- B303. SULI SULI. NY, 12 (May 16, 1936), 17–19. A6. Reprinted: *Fiction Parade and Golden Book Magazine*, 3 (September, 1936), 596–598.
- B304. WHERE ARE THEY NOW?: “The Little Tailor,” “The Lady in Fox Street.” NY, 12 (May 23, 1936), 22–25. On Jacob Maged and Charles G. Pease. Signed Jared L. Manley.
- B305. THE STORY OF SAILING. *Bermudian*, 7 (June, 1936), 14–15. Illustrated. A11, A31. Repeated: 23 (August, 1952), 20–21. Reprinted: *Skipper*, (September, 1956), 22 *et seqq.* Illustrated.
- B306. WHERE ARE THEY NOW?: “Izzy and Moe,” “An Honest Man.” NY, 12 (June 6, 1936), 18–20. On Izzy Einstein and Moe W. Smith. Signed Jared L. Manley.
- B307. HIGHBALL FLAGS. NY, 12 (June 13, 1936), 17. A6.
- B308. MY MEMORIES OF D. H. LAWRENCE. NY, 12 (June 27, 1936), 18–19. A6, A7, A31.
- B309. WHERE ARE THEY NOW?: “Little Johnny,” “Crusader.” NY, 12 (July 4, 1936), 19–24. On John Joseph Hayes and Kitty Marion. Signed Jared L. Manley.

- B310. GOODBYE, MR. O. CHARLES MEYER! NY, 12 (August 1, 1936), 12-13. A6.
- B311. SOMETHING ABOUT POLK. NY, 12 (August 8, 1936), 13-14. A6, A31.
- B312. WHERE ARE THEY NOW?: "The Glorified Tug." NY, 12 (August 15, 1936), 21-24. On the *Macom*. Signed Jared L. Manley.
- B312-X. NOTES AND COMMENT, in THE TALK OF THE TOWN. [Entire column] NY, 12 (August 29, 1936), 7-8. Unsigned.
- B313. THE TENNIS COURTS: "The Rise of Robert Riggs." NY, 12 (August 29, 1936), 38-39. Signed Foot Fault.
- B314. WHERE ARE THEY NOW?: "Eight Men in a Boat." NY, 12 (September 5, 1936), 20-25. On Richard Pearson Hobson. Signed Jared L. Manley.
- B315. THE TENNIS COURTS: "Doubles at Longwood." NY, 12 (September 5, 1936), 28. Signed Foot Fault.
- B316. REMEMBRANCE OF THINGS PAST. NY, 12 (September 12, 1936), 25-26. A6, A31.
- B317. AN OUTLINE OF SCIENTISTS. NY, 12 (September 19, 1936), 17-18. Illustrated. A6.
- B318. THE TENNIS COURTS: "Summer Is Ended." NY, 12 (September 19, 1936), 75-77. Signed Footfault.
- B319. FOOD FUN FOR THE MENFOLKS. NY, 12 (October 3, 1936), 15-17. A6.
- B320. THE CASE AGAINST WOMEN. NY, 12 (October 24, 1936), 15-16. A6. Reprinted: *Fiction Parade and Golden Book Magazine*, 4 (January, 1937), 352-54.
- B321. THE CASE OF THE LAUGHING BUTLER. NY, 12 (October 31, 1936), 15-16. A6.
- B322. WHERE ARE THEY NOW?: "Finnigin," "The Erg Man." NY, 12 (October 31, 1936), 19-21. On Strickland Gillilan and Howard Scott. Signed Jared L. Manley.
- B323. FOOTNOTES ON A COURSE OF STUDY. NY, 12 (November 7, 1936), 17-18. A6. Reprinted: *Orbit* (Newark College of Engineering), (March, 1963), unpagged. Illustrated.
- B324. THE WOOD DUCK. NY, 12 (November 21, 1936), 19-22. A6, A15, A31.



- B324-X. PEACE, IT'S WONDERFUL. (review of *Be Glad You're Neurotic*, by Louis E. Bisch, M.D.) *Saturday Review*, 15 (November 21, 1936), 13.
- B325. LET YOUR MIND ALONE! I. "Pythagoras and the Ladder." *NY*, 12 (November 28, 1936), 15-17. A6.
- B326. TONIGHT AT 8:30. (on Noel Coward's collection of plays) *Stage*, 14 (December, 1936), 56-57. Illustrated.
- B327. LET YOUR MIND ALONE! II. "Destructive Forces in Life." *NY*, 12 (December 5, 1936), 25-27. A6, A7, A15, A31.
- B328. WHERE ARE THEY NOW?: "Invitation to Dinner." *NY*, 12 (December 5, 1936), 29-33. On Andrew Summers Rowan. Signed Jared L. Manley.
- B329. MRS. PHELPS. *NY*, 12 (December 12, 1936), 23-24. A6.
- B330. LET YOUR MIND ALONE! III. "The Case for the Day-dreamer." *NY*, 12 (December 19, 1936), 20-21. A6.
- B331. WHERE ARE THEY NOW?: "The Santa Claus Girl." *NY*, 12 (December 19, 1936), 22-25. On Virginia O'Hanlon. Signed Jared L. Manley.
- B332. MERRY CHRISTMAS TO ALL. *NY*, 12 (December 26, 1936), 16-17.

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- B333. LET YOUR MIND ALONE! IV. "How to Adjust Yourself to Your Work." *NY*, 12 (January 9, 1937), 17-19. A6.
- B334. THE TENNIS COURTS: "Two Sick Men." *NY*, 12 (January 16, 1937), 32-33. Signed Foot Fault.
- B335. WHERE ARE THEY NOW?: "A Sort of Genius." *NY*, 12 (January 23, 1937), 21-27. On the Hall-Mills case and Willie Stevens. Signed Jared L. Manley. A11, A26, A31.
- B336. LET YOUR MIND ALONE! V. "Anodynes for Anxieties." *NY*, 12 (January 30, 1937), 16-18. A6.
- B336-X. THE VOICE WITH THE SMILE. (review of Dale Carnegie's *How to Win Friends and Influence People*) *Saturday Review*, 15 (January 30, 1937), 6.
- B337. LET YOUR MIND ALONE! VI. "The Conscious vs. the Unconscious." *NY*, 13 (February 20, 1937), 19-21. A6.

- B338. LET YOUR MIND ALONE! VII. "Sex Ex Machina." NY, 13 (March 13, 1937), 16-19. A6, A15, A31.
- B339. NO STANDING ROOM ONLY. NY, 13 (March 20, 1937), 21-22. A6.
- B340. WHERE ARE THEY NOW?: "41313 N. Y." NY, 13 (March 27, 1937), 22-25. On the Herman Rosenthal murder case. Signed Jared L. Manley. A26 under the title, "Two O'Clock at the Metropole."
- B340-X. ROOM AT THE TOP. (review of Noel Coward's *Present Indicative*) *Saturday Review*, 15 (March 27, 1937), 6.
- B341. TEMPEST IN A LOOKING GLASS. *Forum and Century*, 97 (April, 1937), 236-38. Illustrated.
- B342. LET YOUR MIND ALONE! VIII. "Sample Intelligence Test." NY, 13 (April 3, 1937), 23-24. A6.
- B343. WHAT ARE THE LEFTISTS SAYING? NY, 13 (April 10, 1937), 19-20. A6, A7.
- B344. MEN, WOMEN, AND DOGS. NY, 13 (April 17, 1937), 23-24.
- B345. AFTER THE STEPPE CAT, WHAT? *Forum and Century*, 97 (May, 1937), 299-301. Illustrated. A6, A7.
- B346. LET YOUR MIND ALONE! IX. "Miscellaneous Mentation." NY, 13 (May 1, 1937), 22-24. A6.
- B347. HOW TO WRITE A LONG AUTOBIOGRAPHY. NY, 13 (May 15, 1937), 21-22. A6.
- B348. WILD BIRD HICKOK AND HIS FRIENDS. NY, 13 (May 29, 1937), 18-20. A6; A26, A31 under the title, "The French Far West."
- B349. IS IT TRUE WHAT THEY SAY ABOUT CONNECTICUT? *Forum and Century*, 97 (June, 1937), 363-366. Illustrated. Reprinted: *Connecticut Holiday*, 1 (1957), 10 *et seqq.* Illustrated.
- B350. Letter to S. and G. Gump art gallery, [n.d.]. (in an anonymous note entitled "Tsk! Tsk!") *Art Digest*, 11 (June 1, 1937), 12.
- B351. WHERE ARE THEY NOW?: "500,000 Copies." NY, 13 (June 26, 1937), 26-29. On Edward Streeter and *Dere Mable*. Signed Jared L. Manley.
- B352. YOU KNOW HOW THE FRENCH ARE. NY, 13 (July 17, 1937), 15-16. A11.
- B353. THE TENNIS COURTS: "Budge and Television." NY, 13 (July 17, 1937), 38-39. Signed Foot Fault.

- B354. THE TENNIS COURTS: "Greatest Match in the History of the World." *NY*, 13 (July 31, 1937), 41-42. Signed Foot Fault.
- B355. LET PSYCHOLOGISTS ALONE. *For Men—and Men Only*, 1 (August, 1937), 48-52, 54. Illustrated.
- B356. BUT WOMEN GO ON FOREVER. *For Men Only*, 1 (September, 1937), 16-19. Illustrated. A6, A7.
- B357. THE TENNIS COURTS: "Budge Against the World." *NY*, 13 (August 7, 1937), 35. Signed Foot Fault.
- B358. THERE'S NO PLACE LIKE HOME. *NY*, 13 (August 14, 1937), 18-20. A11, A26, A31.
- B359. WHERE ARE THEY NOW?: "April Fool!" *NY*, 13 (August 14, 1937), 22-26. On William James Sidis. Signed Jared L. Manley.
- B360. OUR FOOTLOOSE CORRESPONDENTS: "An Afternoon in Paris." *NY*, 13 (September 11, 1937), 64-66. A11.
- B361. THE MACBETH MURDER MYSTERY. *NY*, 13 (October 2, 1937), 16-17. A11, A15, A31. Reprinted: *Scholastic*, 43 (September 27, 1943), 18-19. Illustrated. *Man About Town* (The Tailor and Cutter Ltd., London), (Winter, 1955), 56 *et seqq.* *McCarter Theatre of Princeton: Bulletin and Calendar*, 1 (Winter, 1961), 11 *et seqq.* *Show*, 4 (February, 1964), 72-73.
- B362. Letter to Editor: OUR CAPTIOUS READERS. *NY*, 13 (October 9, 1937), 30.
- B363. THE CITY OF LIGHT. *NY*, 13 (October 23, 1937), 50-51.
- B364. A NIGHT WITH THE KLAN. *Night and Day*, 1 (November 25, 1937), 12-14. Illustrated.
- B365. THE MAN WHO KNEW TOO LITTLE. *NY*, 13 (December 4, 1937), 29-30.
- B366. PEPPER FOR THE BELGIANS. *NY*, 13 (December 18, 1937), 20.
- B367. WHERE ARE THEY NOW?: "Prodigy," "The Bananas Boys." *NY*, 13 (December 25, 1937), 23-25. On Edward Rochie Hardy, Jr.; and Irving Conn and Frank Silver. Signed Jared L. Manley.

## 1938

- B368. THE STRANGE CASE OF THE PENSIONED TRAMCAR CONDUCTOR. *For Men Only*, 1 (January, 1938), 2-4, 6-8. Illustrated.

- B369. A REPORTER AT LARGE: "La Grande Ville de Plaisir." NY, 13 (January 29, 1938), 25-26, 31-32. A11, A31.
- B370. AFTER CATO, WHAT? NY, 14 (March 5, 1938), 17-19. A11.
- B371. ONWARD AND UPWARD WITH THE ARTS: "La Fleur des Guides Français." NY, 14 (April 16, 1938), 32, 34, 36, 38, 40, 42. A11.
- B372. FINAL ORDERS GIVEN BY A VERY ILL COUNTRY GENTLEMAN TO HIS GRIEF-STRICKEN SECRETARY. NY, 14 (April 23, 1938), 19. Verse.
- B373. A RIDE WITH OLYMPY. NY, 14 (April 30, 1938), 17-20. A11, A15, A31.
- B374. THE CHARACTER OF CATASTROPHE. NY, 14 (May 28, 1938), 17-18.
- B375. THE TENNIS COURTS: "The Helens' Wimbledon." NY, 14 (July 16, 1938), 38-39. Signed Foot Fault.
- B376. DAGUERRETYPE OF A SPY. *For Men*, 2 [1] (August, 1938), 14-18, 20-22.
- B377. WHERE ARE THEY NOW?: "Death of a Dog." NY, 14 (August 20, 1938), 24, 26, 30, 32. On Caleb E. Norris and Albert Payson Terhune's collie, Sunnybank Jean. Signed Jared L. Manley. A22 under the title, "Collie in the Driveway."
- B378. LAUGHS FROM LONDON. NY, 14 (August 27, 1938), 31.
- B379. WHERE ARE THEY NOW?: "The Hoosier Cyclone." NY, 14 (September 17, 1938), 51-52, 54-57. On Amos Rusie. Signed Jared L. Manley.
- B380. THE LETTERS OF JAMES THURBER. NY, 14 (October 8, 1938), 15. Signed Anon. A11, A31.
- B381. E. B. W. *Saturday Review*, 18 (October 15, 1938), 8-9. Illustrated. A29.

## 1939

- B382. WHAT DO YOU MEAN IT WAS BRILLIG? NY, 14 (January 7, 1939), 14-15. A11, A15, A31. Reprinted: *Encore*, 5 (February, 1944), 169-71.
- B383. FABLES FOR OUR TIME—I. 4 Fables, untitled: ["The Mouse Who Went to the Country," "The Little Girl and the Wolf," "The Two Turkeys," "The Tiger Who Understood

- People." NY, 14 (January 21, 1939), 19. Illustrated. A10, A31; "The Little Girl and the Wolf" in A15. "The Little Girl and the Wolf" reprinted: *Reader's Digest*, 42 (February, 1943), 20.
- B384. FABLES FOR OUR TIME—II. 4 Fables, untitled: ["The Fairly Intelligent Fly," "The Lion Who Wanted to Zoom," "The Very Proper Gander," "The Hen and the Heavens."] NY, 14 (February 4, 1939), 18. Illustrated. A10, A31; "The Very Proper Gander" in A15.
- B385. FABLES FOR OUR TIME—III. 4 Fables, untitled: ["The Moth and the Star," "The Shrike and the Chipmunks," "The Hunter and the Elephant," "The Scotty Who Knew too Much."] NY, 15 (February 18, 1939), 19–20. Illustrated. A10, A31; all except "The Hunter and the Elephant" in A15; "The Scotty Who Knew too Much" in A22. "The Shrike and the Chipmunks" reprinted in paraphrase and quotation (in article, "Fables in Dance"): *Life*, 24 (April 19, 1948), 79–80, 83, 84. "The Scotty Who Knew too Much": *Reader's Digest*, 79 (December, 1961), 201.
- B386. THE SECRET LIFE OF WALTER MITTY. NY, 15 (March 18, 1939), 19–20. A11, A15, A31. Reprinted: *Reader's Digest*, 42 (January, 1943), 59–62. Illustrated. *Reader's Digest*, 79 (November, 1961), 168–72. *Life*, 23 (August 4, 1947), 91–92, 95 (as part of the coverage of the motion picture). *Scholastic*, 52 (February 2, 1948), 25–26, 31. *This Week Magazine*, April 12, 1959, 27–29, 31 (in Charles Laughton's "Read-Aloud Classic" column).
- B387. I LIKE DOGS. *For Men*, 2 (April, 1939), 14–19, 21. Illustrated.
- B388. LOOK OUT FOR THE WARELIANS! NY, 15 (April 1, 1939), 17–18.
- B389. FABLES FOR OUR TIME—IV. 3 Fables, untitled: ["The Bear Who Let It Alone," "The Owl Who Was God," "The Sheep in Wolf's Clothing."] NY, 15 (April 29, 1939), 23. Illustrated. A10, A31; "The Bear Who Let It Alone" and "The Owl Who Was God" in A15. "The Bear Who Let It Alone" reprinted: *Reader's Digest*, 41 (December, 1942), 120. "The Owl Who Was God" in paraphrase and quotation (in article, "Fables in Dance"): *Life*, 24 (April 19, 1948), 79–80, 83, 84. Illustrated.
- B390. ONWARD AND UPWARD WITH THE ARTS: "Backward and Downward with Mr. Punch." NY, 15 (May 13, 1939), 44, 46–49. A11; A26, A31 under the title, "Mr. Punch."
- B391. UNFAMILIAR MISQUOTATIONS. NY, 15 (May 20, 1939), 18.

- B392. I CAN'T MAKE ANYTHING WORK. *For Men*, 2 (June, 1939), 16-20. Illustrated.
- B393. THINKING OURSELVES INTO TROUBLE. (the credo from *I Believe*) *Forum and Century*, 101 (June, 1939), 309-11.
- B394. THE VENGEANCE OF 3902090. *NY*, 15 (June 10, 1939), 16-17. All.
- B395. FABLES FOR OUR TIME—V. 3 Fables, untitled: ["The Stork Who Married a Dumb Wife," "The Crow and the Oriole," "The Elephant Who Challenged the World."] *NY*, 15 (July 29, 1939), 16-17. Illustrated. A10, A31; "The Crow and the Oriole" in A15.
- B396. DAMES ACROSS THE SEA. *For Men*, 2 (August, 1939), 38-43. Illustrated.
- B397. FABLES FOR OUR TIME—VI. 4 Fables, untitled: ["The Courtship of Arthur and Al," "The Hen Who Wouldn't Fly," "The Glass in the Field," "The Rabbits Who Caused All the Trouble."] *NY*, 15 (August 26, 1939), 21-22. Illustrated. A10, A31; "The Glass in the Field" and "The Rabbits Who Caused All the Trouble" in A15. "The Glass in the Field" reprinted: *Reader's Digest*, 82 (March, 1963), 168c.
- B398. FABLES FOR OUR TIME—VII. 3 Fables, untitled: ["The Birds and the Foxes," "The Tortoise and the Hare," "The Unicorn in the Garden."] *NY*, 15 (October 21, 1939), 24. Illustrated. A10, A31; "The Birds and the Foxes" and "The Unicorn in the Garden" in A15. "The Unicorn in the Garden" reprinted in paraphrase and quotation (in article, "Fables in Dance"): *Life*, 24 (April 19, 1948), 79-80, 83, 84. Illustrated. Reprinted: *Reader's Digest*, GL edition, 79 (October, 1961), 24F. "The Tortoise and the Hare" reprinted (in article, "The Nervous System and General Semantics," by Russell Meyers, M.D.): *Etc.: A Review of General Semantics*, 5 (Summer, 1948), 231-32.
- B399. COURTSHIP THROUGH THE AGES. *NY*, 15 (December 9, 1939), 27-28. All. Reprinted: *Encore*, 7 (February, 1945), 166-70. Illustrated. *Reader's Digest*, 50 (May, 1947), 13-15. Illustrated.

## 1940

- B400. ROAMING IN THE GLOAMING. (on *The Male Animal*) *New York Times*, January 7, 1940, section IX, 1-2. Illustrated.

- B401. FABLES FOR OUR TIME—VIII. 3 Fables, untitled: ["The Seal Who Became Famous," "The Green Isle in the Sea," "The Patient Bloodhound."] *NY*, 16 (February 17, 1940), 25. Illustrated. A10, A31; "The Seal Who Became Famous" in A15; "The Patient Bloodhound" in A22.
- B402. THE MAN WHO HATED MOONBAUM. *NY*, 16 (March 16, 1940), 30–32. A11, A15, A31.
- B403. BERMUDA FOR DEBTS? *Bermudian*, 11 (April, 1940), 14–15. Illustrated.
- B404. THE REAL MAN, NUGENT. *New York Times*, April 28, 1940, section IX, 3. A29.
- B405. THE STORY OF THE BICYCLE. *Bermudian*, 11 (May, 1940), 14–15. Illustrated. Repeated: 23 (September, 1952), 20–21. Reprinted under the title, "The Relation of the Bicycle to the Gasoline Shortage and Vice Versa," interspersed with editorial comments by someone other than Thurber: *Federal Architect*, 12 (July, 1943), 17, 40.
- B406. Interview: THURBER'S LIFE AND HARD TIMES, by Robert van Gelder. *New York Times Book Review*, May 12, 1940, 20.
- B407. EXTINCT ANIMALS OF BERMUDA. *Bermudian*, 11 (June, 1940), 16–17. Illustrated. A17. Repeated: 23 (December, 1952), 24–25.
- B408. FOOTNOTE ON THE FUTURE. *NY*, 16 (June 15, 1940), 18–19. A11.
- B409. MEET MR. CURVEY. *Bermudian*, 11 (September, 1940), 22–23. Illustrated. Repeated: 23 (October, 1952), 18, 43.
- B410. IF YOU ASK ME. (on the disappearance of leisurely publishing; and on the changing of rural telephone numbers by such officials as Rudwooll Y. Peffifoss) *PM*, September 17, 1940, 10. Illustrated. A11 under the title, "The Preoccupation of Mr. Peffifoss."
- B411. IF YOU ASK ME. (on Will Rogers' *Letters of a Self-Made Diplomat to His President*, 1926) *PM*, September 19, 1940, 13. Illustrated.
- B412. IF YOU ASK ME. (on attack by Martians; and on women changing typewriter ribbons) *PM*, September 24, 1940, 13. Illustrated.
- B413. IF YOU ASK ME. (on the priority of baseball broadcasts) *PM*, September 26, 1940, 12. Illustrated.

- B414. The drunk scene from THE MALE ANIMAL. *Theatre Arts*, 24 (October, 1940), 753-54.
- B415. IF YOU ASK ME. (on the draft) *PM*, October 1, 1940, 13. Illustrated.
- B416. IF YOU ASK ME. (on American book reviews and Thomas Wolfe's new book) *PM*, October 3, 1940, 13. Illustrated.
- B417. IF YOU ASK ME. (on baseball) *PM*, October 8, 1940, 13. Illustrated.
- B418. IF YOU ASK ME. (on why Big Bill, the polar bear at the San Francisco zoo, killed his mate) *PM*, October 10, 1940, 12. Illustrated. A11 under the title, "Death in the Zoo."
- B419. IF YOU ASK ME. (on why he does not send telegrams instead of writing the column) *PM*, October 15, 1940, 15. Illustrated.
- B420. IF YOU ASK ME. (on the life and death of a black poodle) *PM*, October 17, 1940, 11. Illustrated. A11, A22, A31 under the title, "Memorial."
- B421. IF YOU ASK ME. (on Chic Harley and football at Ohio State) *PM*, October 22, 1940, 11. Illustrated.
- B422. IF YOU ASK ME. (on Anne Morrow Lindbergh's *The Wave of the Future*) *PM*, October 24, 1940, 13. Illustrated.

## 1941

- B423. THE MALE ANIMAL. *Stage*, 1 (January, 1941), 89-111. Illustrated. A9. The complete play in the Random House text.
- B424. IF YOU ASK ME. (on hearing from Maisie that "the time-keeper" is watching over him) *PM*, January 27, 1941, 15. A11 under the title, "The Gentleman in 916."
- B425. IF YOU ASK ME. (on radio programs) *PM*, February 3, 1941, 20.
- B426. IF YOU ASK ME. (on Wendell Willkie's English) *PM*, February 17, 1941, 11.
- B427. IF YOU ASK ME. (a comparison of animals and humans) *PM*, February 24, 1941, 19.
- B428. IF YOU ASK ME. (conversation with a lemming) *PM*, March 3, 1941, 19. A11, A31 under the title, "Interview with a Lemming."
- B429. IF YOU ASK ME. (on the eyesight of the water buffalo) *PM*, March 10, 1941, 14.



- B430. IF YOU ASK ME. (on going through old envelopes of odds and ends) *PM*, March 17, 1941, 15.
- B431. IF YOU ASK ME. (on memories of the "dim, incomprehensible past") *Sunday PM*, March 30, 1941, 11.
- B432. YOU COULD LOOK IT UP. *Saturday Evening Post*, 213 (April 5, 1941), 9-11, 114, 116. A11. Reprinted: *Reader's Digest*, 42 (May, 1943), 47-50. Illustrated. Summary with liberal quotation: *Life*, 31 (September 3, 1951), 32.
- B433. IF YOU ASK ME. (on the social differences between authors of the past and present; and on the new style in fingerbowls) *Sunday PM*, April 6, 1941, 13.
- B434. IF YOU ASK ME. (on the Forest Hills singles championship of 1935; and on assorted other memories of the past) *Sunday PM*, April 13, 1941, 14.
- B435. IF YOU ASK ME. (conversation of a scientist and a giant fulmar on the Byrd expedition) *Sunday PM*, May 11, 1941, 11.
- B436. IF YOU ASK ME. (on Rudolph Hess) *Sunday PM*, May 18, 1941, 14.
- B437. IF YOU ASK ME. (on patriotic linguistic hysteria and the changing of German names in America) *Sunday PM*, May 25, 1941, 20.
- B438. IF YOU ASK ME. (on refugee children speaking to their parents on radio program; and on finding directions in the modern world) *Sunday PM*, June 1, 1941, 14.
- B439. IF YOU ASK ME. (on Aristide Mian and the Free French; and on fear advertising) *Sunday PM*, June 8, 1941, 14.
- B440. IF YOU ASK ME. (on radio and Henry Morgan) *Sunday PM*, June 15, 1941, 13.
- B441. IF YOU ASK ME. (on Moonbaum and *The Man Without a Country*) *Sunday PM*, June 22, 1941, 8.
- B442. IF YOU ASK ME. (on man becoming extinct, and the response of a number of people in the news to that idea) *Sunday PM*, June 29, 1941, 18.
- B443. IF YOU ASK ME. (on radio programs of the day) *Sunday PM*, July 6, 1941, 13.
- B444. IF YOU ASK ME. (on Hitler and Hannibal) *Sunday PM*, July 13, 1941, 13.
- B445. IF YOU ASK ME. (story of the murder mystery of Lester Wedge and Mrs. William K. Van Fix) *Sunday PM*, July 20, 1941, 12.

- B446. THE WHIP-POOR-WILL. NY, 17 (August 9, 1941), 12-15. A11, A26, A31.

## 1942

- B447. A FRIEND TO ALEXANDER. NY, 17 (January 10, 1942), 14-18. A11, A26, A31.
- B448. TAPS AT ASSEMBLY. (review of F. Scott Fitzgerald's *The Last Tycoon*) *New Republic*, 106 (February 9, 1942), 211-12. Repeated, in condensed form: 131 (November 22, 1954), 61.
- B449. WHAT PRICE CONQUEST? (review of John Steinbeck's *The Moon Is Down*) *New Republic*, 106 (March 16, 1942), 370. Followed by letter in correspondence column about the review, 106 (March 30, 1942), 431.
- B450. HERE LIES MISS GROBY. NY, 18 (March 21, 1942), 12-13. A11, A15, A31.
- B451. HELPFUL HINTS AND THE HOVEYS. NY, 18 (April 11, 1942), 15-16. A11.
- B452. A GOOD MAN. NY, 18 (May 2, 1942), 14-17. A11; revised and expanded, A19, A31, under the title, "Adam's Anvil." Reprinted under the title, "Adam's Anvil": *The Land*, 12 (Spring, 1953), 34-37.
- B453. THE DOG THAT BIT PEOPLE. *Reader's Digest*, 41 (September, 1942), 100-102. Illustrated. Reprinted from A4. Reprinted: *Your Dog*, 2 (January, 1952), 8 *et seqq.* Illustrated.
- B454. MEMOIRS OF A DRUDGE. NY, 18 (October 3, 1942), 12-15. A15, A31.
- B455. THE CATBIRD SEAT. NY, 18 (November 14, 1942), 17-20. A15, A31. Reprinted: *Everybody's Digest*, (July, 1952), 80 *et seqq.*
- B456. THE LIGHT THAT FAILS. (review of Aldous Huxley's *The Art of Seeing*) *New Republic*, 107 (November 30, 1942), 719-20.

## 1943

- B457. THE CANE IN THE CORRIDOR. NY, 18 (January 2, 1943), 21-23. A15, A31.

- B458. THE SECRET LIFE OF JAMES THURBER. NY, 19 (February 27, 1943), 15-17. A15, A31. Reprinted, condensed: *Reader's Digest*, 42 (May, 1943), 68.
- B459. 1776—AND ALL THAT. NY, 19 (April 24, 1943), 15-17.
- B460. THE LADY ON 142. NY, 19 (August 21, 1943), 19-21. A15, A31. Reprinted: *Literary Cavalcade*, Teacher Edition, 9 (February, 1957), 12-14.
- B461. PREHISTORIC ANIMALS OF THE MIDDLE WEST. *Mademoiselle*, 17 (September, 1943), 120-21, 230-31. Illustrated. A17.
- B462. RECOLLECTIONS OF THE GAS BUGGY: FOOTNOTES TO AN ERA FOR THE FUTURE HISTORIAN. *Saturday Review*, 26 (September 25, 1943), 10-11. Illustrated. A15, A31. Reprinted; condensed under the title, "Thurber's Good-Bye to the Gas Buggy": *Reader's Digest*, 43 (November, 1943), 105-107. Illustrated. Excerpt, under the title, "Spirit of the Woods": *The Argosy of Complete Stories* [London], (October, 1961), 87.

## 1944

- B463. THE CHERBOORS. NY, 20 (August 5, 1944), 17.
- B464. A GUIDE TO THE LITERARY PILGRIMAGE. NY, 20 (August 26, 1944), 23-25. A17, A31.
- B465. MY FRIEND DOMESTICUS. NY, 20 (September 9, 1944), 22-24. A17. Reprinted: *Scholastic*, 47 (September 24, 1945), 17-18, 24.
- B466. HOW TO NAME A DOG. *Good Housekeeping*, 119 (October, 1944), 24, 149. Illustrated. A17, A22. Reprinted: *Pet Life*, (November, 1963). Illustrated.

## 1945

- B467. THURBER AS SEEN BY THURBER. *New York Times Magazine*, (January 28, 1945), 16-17. Illustrated. A17, A26, A31 under the title, "The Lady on the Bookcase."
- B468. FAIRY TALES FOR OUR TIME: THE PRINCESS AND THE TIN BOX. NY, 21 (September 29, 1945), 29. A17, A31. Reprinted: *The Argosy of Complete Stories* [London], (August, 1949), 87 *et seqq.*

- B469. MEMOIRS OF A FAIRLY OLD TIMER. *Columbus Dispatch Magazine*, (October 28, 1945), 6-7. Illustrated.
- B470. MANY MOONS. *Reader's Digest*, 47 (December, 1945), 56-60. Reprinted from A12.

## 1946

- B471. WHAT THE ANIMALS WERE UP TO. *Life*, 20 (January 21, 1946), 55-56, 58, 60, 62. Illustrated. A22. A note explains that this is from the forthcoming book, *While You Were Gone*.

## 1947

- B472. THE WATERS OF THE MOON. *NY*, 23 (March 1, 1947), 26-28. A17, A26, A31.
- B473. THIX. *NY*, 23 (April 26, 1947), 23-25. A17.
- B474. GOLDWYN vs. THURBER. (a letter to the editor about the motion picture of "The Secret Life of Walter Mitty") *Life*, 23 (August 18, 1947), 19-20, 22.
- B475. HERE COME THE TIGERS. *NY*, 23 (August 23, 1947), 23-26. A17, A31.
- B476. AM NOT I YOUR ROSALIND? *NY*, 23 (November 8, 1947), 28-34. A17, A26, A31.
- B477. Letter to the Editor. (on a *Herald Tribune* editorial of Dec. 2, 1947 written in answer to an E. B. White letter) *New York Herald Tribune*, December 5, 1947, 30.
- B478. THE ORDEAL OF MR. MATTHEWS. *NY*, 23 (December 6, 1947), 39-41, A17, A26, A31.
- B479. THE GLASS OF FASHION. *NY*, 23 (December 27, 1947), 20-21. A17.

## 1948

- B480. NOTES ON TALKING AND HOMING DOGS. *New York Times Magazine*, (February 8, 1948), 18-19, 27. Illustrated. A17, A22 under the title, "Look Homeward, Jeannie." Reprinted under the title, "The Dog that Wouldn't Come Home": *Reader's Digest*, 52 (May, 1948), 5-6. Illustrated.

- B481. THE DEWEY DEWEY FOG. *NY*, 23 (February 14, 1948), 22-23. A17.
- B482. EXHIBIT X. *NY*, 24 (March 6, 1948), 26-28. A17, A26, A31.
- B483. ONWARD AND UPWARD WITH THE ARTS: "Soapland."  
I. "O Pioneers!" *NY*, 24 (May 15, 1948), 34-38, 40, 42, 44, 46-47. A17.
- B484. ONWARD AND UPWARD WITH THE ARTS: "Soapland."  
II. "Ivorytown, Rinsoville, Anacinburg, and Crisco Corners." *NY*, 24 (May 29, 1948), 30-32, 34-38. A17.
- B485. ONWARD AND UPWARD WITH THE ARTS: "Soapland."  
III. "Sculptors in Ivory." *NY*, 24 (June 12, 1948), 48, 50-58. A17.
- B486. A CALL ON MRS. FORRESTER (AFTER REREADING, IN MY MIDDLE YEARS, WILLA CATHER'S "A LOST LADY" AND HENRY JAMES' "THE AMBASSADORS"). *NY*, 24 (June 19, 1948), 23-25. A17, A26, A31.
- B487. ONWARD AND UPWARD WITH THE ARTS: "Soapland."  
IV. "The Invisible People." *NY*, 24 (July 3, 1948), 40, 42-48. A17.
- B488. ONWARD AND UPWARD WITH THE ARTS: "Soapland."  
V. "The Listening Women." *NY*, 24 (July 24, 1948), 63-68. A17.  
On p. 68 also appears a note by the author correcting an error in "O Pioneers!" of May 15.
- B489. THE BEAST IN THE DINGLE: WITH QUITE THE DEEPEST OF BOWS TO THE MASTER, HENRY JAMES. *Horizon*, 18 (September, 1948), 170-86. A17.
- B490. TEN RULES FOR A HAPPY MARRIAGE. *Cosmopolitan*, 125 (November, 1948), 50-53, 130-131. Illustrated. A20, A26, A31 under the title, "My Own Ten Rules for a Happy Marriage." Reprinted under the title, "My Own Rules . . .": *Reader's Digest*, 73 (December, 1958), 152-54. Under the title, "My Own Ten Rules . . .": *Doctor's Wife*, 1 (July-August, 1960), 10. Illustrated.
- B491. SIX FOR THE ROAD. *NY*, 24 (December 18, 1948), 25-26. A29, A31.

1949

- B492. FILE AND FORGET. *NY*, 24 (January 8, 1949), 24-28. A20, A26, A31. Reprinted: *Cosmopolitan*, 147 (September, 1959), 100-104.

- B493. THE NOTEBOOKS OF JAMES THURBER. NY, 24 (February 5, 1949), 27-29. A29, A31.
- B494. WHAT A LOVELY GENERALIZATION! NY, 25 (March 26, 1949), 24-26. A20.
- B495. WHAT EVERY TRAVELER SHOULD KNOW. *Holiday*, 5 (June, 1949), 91-94, 96, 149-51. Illustrated. A20, A31 under the title, "The Pleasure Cruise, and How to Survive It."
- B496. A FRIEND OF THE EARTH. NY, 25 (June 4, 1949), 24-26. A20.
- B497. JOYEUX NOËL, MR. DURNING. NY, 25 (July 2, 1949), 26-30, 32. A20, A31.
- B498. THE AMERICAN LITERARY SCENE (AFTER READING SEVERAL ESSAYS, IN ENGLISH MAGAZINES, ON THE PLIGHT OF THE AMERICAN WRITER AND THE NATURE OF THE AMERICAN MALE). NY, 25 (July 30, 1949), 21-22. A20.
- B499. TEACHER'S PET. NY, 25 (August 20, 1949), 20-23. A20.
- B500. THE CASE OF THE LAUGHING LADY. NY, 25 (September 10, 1949), 24-28.
- B501. THE INCOMPARABLE MR. BENCHLEY. (review-article on Benchley's *Chips Off the Old Benchley*) *New York Times* Book Review, September 18, 1949, 1, 31. A29.
- B502. THE COMPARABLE MAX: A QUANDARY. NY, 25 (September 24, 1949), 34-35.
- B503. LETTER FROM THE STATES. (on American radio) *Bermudian*, 20 (October, 1949), 25, 31. Illustrated.
- B504. HOW I RECLAIMED "THE CATBIRD SEAT." (letter to Paul S. Nathan) *Publishers' Weekly*, 156 (October 8, 1949), 1671.
- B505. A FINAL NOTE ON CHANDA BELL (AFTER READING TWO OR THREE LITERARY MEMORIALS, TO THIS OR THAT LAMENTED TALENT, WRITTEN BY ONE CRITIC OR ANOTHER). NY, 25 (October 15, 1949), 28-31. A20, A26, A31.
- B506. LETTER FROM THE STATES. (on Aunt Doris [Mrs. John Minnafee]) *Bermudian*, 20 (November, 1949), 23. Illustrated.
- B507. THE WHITE RABBIT CAPER (AS THE BOYS WHO TURN OUT THE MYSTERY PROGRAMS ON THE AIR MIGHT WRITE A STORY FOR CHILDREN). NY, 25 (November 19, 1949), 30-33. A20, A22, A26, A31. Reprinted: *Diner's*

- Club Magazine*, 14 (February, 1964), 38-39, 55-56. P. S., 1 August, 1966), 16-18. Illustrated.
- B508. LETTER FROM THE STATES. (on modern literature) *Bermudian*, 20 (December, 1949), 19, 30-31. Illustrated.
- B509. Interview: MR. THURBER OBSERVES A SERENE BIRTHDAY, by Harvey Breit. *New York Times Magazine*, (December 4, 1949), 17, 78-79. Illustrated.
- B510. THE STORY I ENJOYED WRITING MORE THAN ANYTHING ELSE. (on *The White Deer*, presented on the B.B.C.) *Radio Times*, 105 (December 23, 1949), 6.

1950

- B511. LETTER FROM THE STATES. (on letters of 1855 left by George C. Woodruff of Litchfield, Conn.) *Bermudian*, 20 (January, 1950), 22, 30.
- B512. THERE'S A TIME FOR FLAGS (NOTES OF A MAN WHO BOUGHT A CURIOUS CHRISTMAS GIFT). *NY*, 25 (January 14, 1950), 23-25. A20, A26, A31. Reprinted: *The Annin Banner* [Annin Flag Co., Verona, N.J.], (October, 1963), 3 *et seqq.*
- B513. LETTER FROM THE STATES. (on the uprising of the animals; and on Pears' soap) *Bermudian*, 20 (February, 1950), 19, 28. Illustrated.
- B514. THE INTERVIEW. *NY*, 26 (February 25, 1950), 35-38. A20, A26, A31.
- B515. LETTER FROM THE STATES. (on the telephone company "Sympathizer," or an Anatomy of Telephone Confusion) *Bermudian*, 21 (March, 1950), 23, 39. Illustrated. A20, A31 under the title, "The Case Book of James Thurber"; a part in A22 under the title, "The Cockeyed Spaniard."
- B516. LETTER FROM THE STATES. (on 3 current plays in New York: Shaw's *Caesar and Cleopatra*, Eliot's *The Cocktail Party*, James's *The Turn of the Screw*) *Bermudian*, 21 (April, 1950), 24, 34. Illustrated.
- B517. WHAT COCKTAIL PARTY? *NY*, 26 (April 1, 1950), 26-29. A20, A31.
- B518. LETTER FROM THE STATES. (on his knowledge of farm life) *Bermudian*, 21 (May, 1950), 21. Illustrated. Reprinted under the title, "Don't Fire Through the Front Door": *Maclean's*, 64 (May 1, 1951), 26. Illustrated.

- B519. LETTER FROM THE STATES. (on the Andrews Sisters' "Sweet Molly Malone," and other dead and dying heroines) *Bermudian*, 21 (June, 1950), 19, 25. Illustrated. A20 under the title, "Take Her Up Tenderly." Reprinted under the title, "Penicillin for Sweet Molly": *Maclean's*, 64 (May 15, 1951), 48. Illustrated.
- B520. THE FIGGERIN' OF AUNT WILMA. NY, 26 (June 10, 1950), 22-24. A20, A26, A31.
- B521. LETTER FROM THE STATES. "Return of the Native." *Bermudian*, 21 (July, 1950), 19, 26. Illustrated. A29.
- B522. LETTER FROM THE STATES. "MS Found in a Book." *Bermudian*, 21 (August, 1950), 19. Illustrated.
- B523. LETTER FROM THE STATES. "Heads I Win, Tails You Lose." (also, on Murderland on the radio) *Bermudian*, 21 (September, 1950), 19. Illustrated.
- B524. A BRILLIANT PICTURE OF THE WAYS OF THE SURGEON. (review of Morris Markey, *Doctor Jeremiah*) New York *Herald Tribune* Book Review, 27 (September 3, 1950), 4.
- B525. LETTER FROM THE STATES. "Look Out for the Thing." *Bermudian*, 21 (October, 1950), 18. Illustrated. A29.
- B526. JAMES THURBER. (one of a series, "Important Authors of the Fall, Speaking for Themselves") New York *Herald Tribune* Book Review, 27 (October 8, 1950), 4.
- B527. LETTER FROM THE STATES. "Ave Atque Vale." *Bermudian*, 21 (November, 1950), 21, 36-38. Illustrated.
- B528. LETTER FROM THE STATES. "My Friend, the Poodle." *Bermudian*, 21 (December, 1950), 21, 37. A22 expanded under the titles, "Christabel: Part One" and "Christabel: Part Two."
- B529. PHOTOGRAPH ALBUM. "A Couple of Snapshots." NY, 26 (December 9, 1950), 35-38. A19 revised and expanded under the title, "Snapshot of Mr. Ziegfeld."

## 1951

- B530. LETTER FROM THE STATES. "Confederates in the West." *Bermudian*, 21 (January, 1951), 20, 30-31. Illustrated.
- B531. PHOTOGRAPH ALBUM. "The Tree on the Diamond." NY, 26 (January 6, 1951), 33-35. A19.
- B532. LETTER FROM THE STATES. "Winter Thoughts." *Bermudian*, 21 (February, 1951), 26, 33. Illustrated.



- B533. PHOTOGRAPH ALBUM. "Man With a Rose." *NY*, 27 (February 17, 1951), 26-31. A19.
- B534. LETTER FROM THE STATES. "Lady in a Trap." *Bermudian*, 22 (March, 1951), 28, 30-31. Illustrated. A20, A31. Reprinted: *Maclean's*, 65 (July 1, 1952), 24 *et seqq.* *Reader's Digest*, 74 (June, 1959), 169-72.
- B535. THE TELEPHONE AND I. *Holiday*, 9 (March, 1951), 83-84, 86-89. Illustrated. A20 under the title, "The Girls in the Closet." Reprinted: *Go* [London], #2, New Series (June/July, 1951), 24-26. Illustrated.
- B536. LETTER FROM THE STATES. "What's So Funny?" *Bermudian*, 22 (April, 1951), 21, 34-35. Illustrated. A20.
- B537. 'SCOTT IN THORNS.' *Reporter*, 4 (April 17, 1951), 35-38. Illustrated. A29.
- B538. PHOTOGRAPH ALBUM. "Daguerreotype of a Lady." *NY*, 27 (April 28, 1951), 24-30. A19, A26, A31.
- B539. JOTTINGS OF A JOURNALIST. *Bermudian*, 22 (May, 1951), 23, 42-45.
- B540. NOTES OF AN OLD REPORTER. *Bermudian*, 22 (June, 1951), 28, 44-45. Illustrated.
- B541. PHOTOGRAPH ALBUM. "Gentleman from Indiana." *NY*, 27 (June 9, 1951), 29-33. A19.
- B542. LETTER FROM THE STATES. "The Harpers and Their Circle." *Bermudian*, 22 (July, 1951), 18, 34-36. Illustrated.
- B543. PHOTOGRAPH ALBUM. "Lavender With a Difference." *NY*, 27 (July 28, 1951), 20-26. A19, A26, A31; one section in A22 under the title, "Canines in the Cellar."
- B544. LETTER FROM THE STATES. "Back Home Again." *Bermudian*, 22 (August, 1951), 20, 37. Illustrated. A20.
- B545. PHOTOGRAPH ALBUM. "Man With a Pipe." *NY*, 27 (August 25, 1951), 33-34, 36-37, 43-44. A19.
- B546. LETTER FROM THE STATES. "The Real Harpers." *Bermudian*, 22 (September, 1951), 21, 41. Illustrated.
- B547. NOTES AND COMMENT, in THE TALK OF THE TOWN. [The section from "One of our colleagues. . . ." to ". . . wasn't infallible."] *NY*, 27 (September 1, 1951), 15. Unsigned.
- B548. DO YOU WANT TO MAKE SOMETHING OUT OF IT? OR, IF YOU PUT AN "O" ON "UNDERSTO," YOU'LL RUIN MY "THUNDERSTORM." *NY*, 27 (September 29, 1951), 27-

29. A20, A26, A31. In part reprinted in "The Word Game": *Bermudian*, 22 (December, 1951), 21, 43. Illustrated.
- B549. Brief statement about humanism. (in article, "Authors and Humanism," by Warren A. Smith) *Humanist*, 11 (October, 1951), 204.
- B550. LETTER FROM THE STATES. "Cops and Writers." *Bermudian*, 22 (October, 1951), 19, 39. Illustrated.
- B551. LETTER FROM THE STATES. "The Golden Words." *Bermudian*, 22 (November, 1951), 21, 36-37. Illustrated.
- B552. PHOTOGRAPH ALBUM. "Lengths and Shadows." NY, 27 (December 1, 1951), 45-51. A19: first section, revised, under the title, "B@II"; second section, revised, under the title, "Length and Shadow."
- B553. Symposium on Henry James's *The Ambassadors* with James Thurber, Mark Van Doren, and Lyman Bryson. *Invitation to Learning*, 1 (Winter, 1951-52), 364-371.
- B554. LETTER FROM THE STATES, "The Word Game." *Bermudian*, 22 (December, 1951), 21, 43. Illustrated. In part reprinted from B548.

## 1952

- B555. Letter to editor. *Arena* [Grinnell College, Grinnell, Iowa], 3, #2 (1952), 43.
- B556. LETTER FROM THE STATES. "The Old Year." *Bermudian*, 22 (January, 1952), 20, 31. Illustrated.
- B557. PHOTOGRAPH ALBUM. "Newspaperman." NY, 27 (January 5, 1952), 20-26. A19, A31 under the title, "Newspaperman: Head and Shoulders."
- B558. LETTER FROM THE STATES. "Faraway and Long Ago." *Bermudian*, 22 (February, 1952), 18, 35. Illustrated.
- B559. PHOTOGRAPH ALBUM. "Time Exposure." NY, 27 (February 16, 1952), 31-37. A19.
- B560. LETTER FROM THE STATES. "The Third Hour." *Bermudian*, 23 (March, 1952), 22, 47. Illustrated.
- B561. SEE NO WEEVIL. *Bermudian*, 23 (April, 1952), 22, 38-39. Illustrated. A20.

- B562. PHOTOGRAPH ALBUM. "Boy from Chillicothe." *NY*, 28 (April 19, 1952), 33-38. A19. Reprinted: *Land*, 12 (Summer, 1953), 166-73.
- B563. NOTES IN MAY. *Bermudian*, 23 (May, 1952), 20, 38. Illustrated.
- B564. PHOTOGRAPH ALBUM. "Franklin Avenue, U.S.A." *NY*, 28 (May 3, 1952), 34-39. A19.
- B565. MICHAEL, SON OF ADAM. *Bermudian*, 23 (June, 1952), 28, 47. Illustrated.
- B566. THE CASE OF DIMITY ANN. *NY*, 28 (June 7, 1952), 22-25. A20.
- B567. Interview: TALK WITH JAMES THURBER, by Harvey Breit. *New York Times Book Review*, June 29, 1952, 19.
- B568. LOOK AT THAT DARLING THING! *Bermudian*, 23 (July, 1952), 22, 43. Illustrated. A20.
- B569. DARK SUSPICIONS: CONTEMPORARY WRITERS ARE HANDICAPPED BY CURRENT ATMOSPHERE OF DIS-TRUST. *New York Times*, Sunday, July 27, 1952, section II, 11. Excerpt reprinted: *Nation*, 175 (August 30, 1952), 172.
- B570. THURBER TO HOBSON TO THURBER. (2 letters, September 17 and October 2, 1952, to Laura Z. Hobson) *Saturday Review*, 35 (November 8, 1952), 24.

1953

- B571. SHAKE HANDS WITH BIRDEY DOGGETT. *NY*, 29 (May 9, 1953), 28-29. A20.
- B572. Letter to editor, Miss Coburn, dated August 17, 1953. (on relationship of the author and his public) *Standard* [Stephens College, Columbia, Mo.], 34 (Fall, 1953), 15.
- B573. WHEN CHIC HARLEY GOT AWAY. (early verse) *Columbus Dispatch*, November 5, 1953, 1B.

1954

- B574. Response to award of the Ohioana Sesquicentennial Medal. *Library Journal*, 79 (February 15, 1954), 273-75. Reprinted from A21. A28 under the title, "The Duchess and the Bug."

- B575. HOW TO BE SIXTY. *Bermudian*, 25 (June, 1954), 25, 51, 53-54.
- B576. THE THEATRE: "Get *Thee* to a Monastery." *NY*, 30 (August 21, 1954), 54, 56, 58-63. A26.
- B577. MY SENEGALESE BIRDS AND SIAMESE CATS. *Holiday*, 16 (September, 1954), 36-37, 76, 78, 80. Illustrated. A28, A31.
- B578. Extensive excerpts from a letter. *Bermudian*, 25 (November, 1954), 17.

## 1955

- B579. AND A HAPPY NEW YEAR. *NY*, 30 (January 8, 1955), 24-27. A26 under the title, "Merry Christmas." Reprinted: *Perspectives*, #14 (Winter, 1956), 92-99.
- B580. A HOLIDAY RAMBLE. *NY*, 31 (April 2, 1955), 34-37. A26
- B581. IT'S YOUR MOTHER. *NY*, 31 (May 14, 1955), 36-37. A26.
- B582. THE PSYCHOSEMANTICIST WILL SEE YOU NOW, MR. THURBER, *NY*, 31 (May 28, 1955), 28-31. A26, A31. Reprinted: *Science*, 123 (April 27, 1956), 705-7.
- B583. THE LADIES OF ORLON. *NY*, 31 (June 11, 1955), 28-29. A26.
- B584. LO, THE GENTLE BLOODHOUND! *Holiday*, 18 (September, 1955), 36-37, 60-62, 64-66. Illustrated.
- B585. Interview: THE ART OF FICTION X: JAMES THURBER. *Paris Review*, 3 (Fall, 1955), 34-49. Illustrated.
- B586. THE MORIBUNDANT LIFE, OR, GROW OLD ALONG WITH WHOM? *NY*, 31 (October 1, 1955), 31-34. A26, A31.
- B587. THE TYRANNY OF TRIVIA. *NY*, 31 (December 17, 1955), 30-35. A28, A31.

## 1956

- B588. Letter to editor. *Rivet* [Purdue University]. Not located. Probably 1956-60.
- B589. HARK, THE HERALD TRIBUNE, TIMES, W.O.R., AND ALL THE OTHER ANGELS SING! *NY*, 32 (April 14, 1956), 40-41. A28.

- B590. FURTHER FABLES FOR OUR TIME. 4 Fables: "The Truth About Toads," "The Butterfly, the Ladybug, and the Phoebe," "The Foolhardy Mouse and the Cautious Cat," "The Rose and the Weed." *NY*, 32 (May 12, 1956), 38-39. Illustrated. A24, A31.
- B591. FURTHER FABLES FOR OUR TIME. 4 Fables: "The Bat Who Got the Hell Out," "The Wolf Who Went Places," "The Bluebird and His Brother," "The Clothes Moth and the Luna Moth." *NY*, 32 (May 19, 1956), 28-30. Illustrated. A24, A31.
- B592. FURTHER FABLES FOR OUR TIME. 4 Fables: "The Lover and His Lass," "The Fox and the Crow," "Variations on the Theme," "The Father and His Daughter." *NY*, 32 (May 26, 1956), 36-37. Illustrated. A24, A31.
- B593. FURTHER FABLES FOR OUR TIME. 3 Fables: "The Cat in the Lifeboat," "The Bragdowny and the Busybody," "The Human Being and the Dinosaur." *NY*, 32 (June 9, 1956), 28-29. Illustrated. A24, A31.
- B594. FURTHER FABLES FOR OUR TIME. 3 Fables: "The Rose, the Fountain, and the Dove," "The Bachelor Penguin and the Virtuous Mate," "The Peacelike Mongoose." *NY*, 32 (June 23, 1956), 24-25. Illustrated. A24, A31.
- B595. FURTHER FABLES FOR OUR TIME. 3 Fables: "The Grizzly and the Gadgets," "The Goose That Laid the Gilded Egg," "The Philosopher and the Oyster." *NY*, 32 (July 7, 1956), 18-19. Illustrated. A24, A31.
- B596. FURTHER FABLES FOR OUR TIME. 3 Fables: "The Mouse and the Money," "The Wolf at the Door," "What Happened to Charles." *NY*, 32 (July 28, 1956), 23-24. Illustrated. A24, A31.
- B597. Interview: JAMES THURBER IN CONVERSATION WITH ALISTAIR COOKE. (first presented on *Omnibus*, the Ford Foundation TV program) *Atlantic Monthly*, 198 (August, 1956), 36-40. Illustrated. Reprinted: *Literary Cavalcade*, Teacher Edition, 9 (February, 1957), 3T-4T. Illustrated.
- B598. JOHN McNULTY. *NY*, 32 (August 4, 1956), 80. Obituary. Unsigned.
- B599. FURTHER FABLES FOR OUR TIME. 3 Fables: "The Daws on the Dial," "The Tiger Who Would Be King," "The Weaver and the Worm." *NY*, 32 (August 11, 1956), 19. A24, A31. "The Weaver and the Worm" reprinted: *Newsweek*, 49 (February 4, 1957), 52-56. "The Tiger Who Would Be King": *New Republic*, 145 (November 13, 1961), 3, under the title, "King of Beasts."

- B600. MAGICAL 'LADY.' (on *My Fair Lady*) *New York Times*, Sunday, August 12, 1956, section II, 1. A28.
- B601. FURTHER FABLES FOR OUR TIME. 4 Fables: "Two Dogs," "The Kingfisher and the Phoebe," "The Turtle Who Conquered Time," "The Lion and the Lizard." NY, 32 (September 1, 1956), 22-23. Illustrated. A24, A31.
- B602. FURTHER FABLES FOR OUR TIME. 3 Fables: "The Tigress and Her Mate," "The Magpie's Treasure," "The Cricket and the Wren." NY, 32 (September 22, 1956), 45-46. Illustrated. A24, A31.
- B603. FURTHER FABLES FOR OUR TIME. 3 Fables: "The Crow and the Scarecrow," "Ivory, Apes, and People," "Oliver and the Other Ostriches." NY, 32 (October 13, 1956), 44-45. Illustrated. A24, A31.
- B604. Excerpts from 2 letters, undated, to Malcolm Cowley. (in Malcolm Cowley's review of *Further Fables for Our Time*) *Reporter*, 15 (December 13, 1956), 42-44. Illustrated.

## 1957

- B605. THE FIRST TIME I SAW PARIS. *Holiday*, 21 (April, 1957), 72-73, 186-88, 190-91, 193-95. A26, A31.
- B606. Paragraph by "The Man Who Reads Dictionaries." (advertisement for *Webster's New World Dictionary*) *Atlantic*, 199 (June, 1957), 86.
- B607. A NOTE ON THE BERMUDIAN LANGUAGE. *Caprice* [King's School, Bruton, Somerset, England], #7 (Summer, 1957).
- B608. THERE'S SOMETHING OUT THERE! *Holiday*, 22 (September, 1957), 54-55, 118, 120-22, 124, 126-27. A26, A31. Reprinted under the title, "Is There a Loch Ness Monster?": *Reader's Digest*, 71 (November, 1957), 105-10.
- B609. THE YEARS WITH ROSS, Part I. *Atlantic*, 200 (November, 1957), 46-51. A27. Excerpt: *Time*, 70 (November 4, 1957), 79.
- B610. THE YEARS WITH ROSS, Part 2. *Atlantic*, 200 (December, 1957), 45-50. Illustrated. A27.
- B611. Brief statement of BOOKS I HAVE LIKED. *New York Herald Tribune*, Sunday, December 1, 1957, Book Review Section, 8.

## 1958

- B612. THE YEARS WITH ROSS, Part 3. *Atlantic*, 201 (January, 1958), 63-69. A27.
- B613. THE YEARS WITH ROSS, Part 4. *Atlantic*, 201 (February, 1958), 48-55. A27.
- B614. THE YEARS WITH ROSS, Part 5. *Atlantic*, 201 (March, 1958), 54-62. Illustrated. A27.
- B615. THE YEARS WITH ROSS, Part 6. *Atlantic*, 201 (April, 1958), 49-54. Illustrated. A27.
- B616. THE YEARS WITH ROSS, Part 7. *Atlantic*, 201 (May, 1958), 47-52. A27.
- B617. Interview: EVERYBODY IS GETTING VERY SERIOUS. (a conversation with Henry Brandon) *New Republic*, 138 (May 26, 1958), 11-16. Illustrated.
- B618. THE YEARS WITH ROSS, Part 8. *Atlantic*, 201 (June, 1958), 83-88. Illustrated. A27.
- B619. THE YEARS WITH ROSS, Part 9. *Atlantic*, 202 (July, 1958), 40-45. A27.
- B620. THE NEW VOCABULARIANISM. (in a series, "Western Approaches: Language") *Punch*, 235 (July 23, 1958), 100-101. A28.
- B621. THE YEARS WITH ROSS, Part 10. *Atlantic*, 202 (August, 1958), 51-56. A27.
- B622. MIDNIGHT AT TIM'S PLACE. *NY*, 34 (November 29, 1958), 46-47. A28, A31.
- B623. ON THE BRINK OF WAS. (in a panel of five discussions of "State of the Nation's Humor") *New York Times Magazine*, (December 7, 1958), 26.

## 1959

- B624. HARMONICA MAN. (on Larry Adler) Not located. Probably in *New York Times*, 1959. Reprinted: *Echo: A Magazine of Sight and Sound*, 1 ([June], 1959), 15. Accompanied in this experimental periodical by a Larry Adler record.

- B625. Letter to Editor: DEPARTMENT OF CORRECTION. *NY*, 34 (February 7, 1959), 77.
- B626. THE LAST CLOCK: A FABLE FOR THE TIME, SUCH AS IT IS, OF MAN. *NY*, 35 (February 21, 1959), 28-31. A28, A31.
- B627. 5 letters to Mrs. Elizabeth C. Acosta, dated November 29, 1958; December 26, 1958; January 8, 1959; April 8, 1959; April 24, [1959]. (in article, "House-Hunting with Thurber") *The Washington Sunday Star*, May 31, 1959, B4. Letter of November 29, 1958 reprinted: in article by Mrs. Acosta, "James Thurber, I Love You," *Saturday Evening Post*, 240 (May 20, 1967), 88-89. Illustrated.
- B628. FRIENDS, ROMANS, COUNTRYMEN, LEND ME YOUR EAR MUFFS. *NY*, 35 (June 20, 1959), 28-30. A28.
- B629. CONVERSATION PIECE: CONNECTICUT. *NY*, 35 (August 22, 1959), 28-29. A28.
- B630. GROUCHO AND ME. (review of Groucho Marx's *Groucho and Me*) *New York Herald Tribune Book Revue*, September 13, 1959, 1.
- B631. THE PORCUPINES IN THE ARTICHOKEs. *Atlantic*, 204 (October, 1959), 35-37. A28.
- B632. THE SAVING GRACE. *Atlantic*, 204 (November, 1959), 61-64. Illustrated. A28, A31.
- B633. ONWARD AND UPWARD WITH THE ARTS: "The Wings of Henry James." *NY*, 35 (November 7, 1959), 188-201. A28, A31.
- B634. THE DARLINGS AT THE TOP OF THE STAIRS. *Queen*, 215 (Christmas, 1959), 126-27. A28. Reprinted: *Harper's Magazine*, 220 (February, 1960), 35-36. Illustrated.
- B635. THE WATCHERS OF THE NIGHT. *NY*, 35 (December 26, 1959), 18-21. A28.

## 1960

- B636. Letter to editor. *Vignettes* [Edison High School, probably in New Jersey], 5 (1960), 9.
- B637. PROPER CARE OF THE EYES IS VITAL. Columbus Sunday *Dispatch*, January 17, 1960, 45B. Excerpt under the title, "Advice from a Blind Writer": *Newsweek*, 55 (February 1, 1960), 48-49.



- B638. A MOMENT WITH MANDY. *Suburbia Today*, (February, 1960). A28, A31. Reprinted: *Reader's Digest*, 76 (April, 1960), 117-20.
- B639. THE QUALITY OF MIRTH. (a speech given for ANTA) *New York Times*, Sunday, February 21, 1960, Section II, 1, 4.
- B640. THURBER. (an article on Thurber, containing a number of brief original quotations and reprinting 6 captioned drawings) *Life*, 48 (March 14, 1960), 103-8. Illustrated.
- B641. Remarks at dedication of Denney Hall, April 1, 1960. *Ohio State University Monthly*, 51 (May, 1960), 6-7.
- B642. COME ACROSS WITH THE FACTS. *Saturday Review*, 43 (June 18, 1960), 6. A28.
- B643. THE TROUBLE WITH MAN IS MAN. *NY*, 36 (August 27, 1960), 25-27. A28.
- B644. HOW TO GET THROUGH THE DAY. *Suburbia Today*, (September, 1960). A28.
- B645. STATE OF HUMOR IN STATES. *New York Times*, Sunday, September 4, 1960, Section II, 3.
- B646. HERE COME THE DOLPHINS. *Punch*, 239 (October 5, 1960), 480. A28. Reprinted: *Harper's Bazaar*, 94 (March, 1961), 178-79. *Motor Boating*, 111 (January, 1963), 88-89.
- B647. THE THURBER METHOD OF ACTING. *New York Times Magazine*, (October 16, 1960), 28, 33, 36.
- B648. THE CASE FOR COMEDY. *Atlantic*, 206 (November, 1960), 97-99. A28, A31.
- B649. SUCH A PHRASE AS DRIFTS THROUGH DREAMS. (in "Party of One" column) *Holiday*, 28 (December, 1960), 11, 14, 16. Illustrated. A28. Reprinted under the title, "The Meaning Manglers": *Reader's Digest*, 78 (March, 1961), 62-64.
- B650. THE SPREADING "YOU KNOW." *NY*, 36 (December 31, 1960), 23. A28.

## 1961

- B651. THE LADY FROM THE LAND. *Punch*, 240 (April 19, 1961), 602-4. A29, A31. Reprinted under the title, "Cocktail Party Line": *Town and Country*, 115 (July, 1961), 54-55.

- B652. AFTERNOON OF A PLAYWRIGHT. *Esquire*, 56 (August, 1961), 64-65. A29, A31.
- B653. THE MAN WHO WAS COMEDY. (on George S. Kaufman) *Theatre Arts*, 45 (August, 1961), 8-9. A29.
- B654. THE FUTURE, IF ANY, OF COMEDY; OR WHERE DO WE NON-GO FROM HERE? *London Times Literary Supplement*, # 3, 102 (August 11, 1961), 512-13. A29, A31. Reprinted: *Harper's Magazine*, 223 (December, 1961), 40-45. Illustrated.
- B655. THE MANIC IN THE MOON. *NY*, 37 (August 19, 1961), 22-24. A29, A31.
- B656. IF YOU WANT TO BE A WRITER. . . . (brief statement in answer to questionnaire) *Writer's Digest*, 41 (September, 1961), 78.
- B657. THURBER LOOKS BACK. (reminiscences of Sullivant school) *Columbus Dispatch Magazine*, (October 1, 1961), 14-16.
- B658. Letter to Henry Hewes, September 21, 1961. (In a collection of memorial articles under the title, "Salute to Thurber." Also reprints 14 drawings and a number of brief excerpts.) *Saturday Review*, 44 (November 25, 1961), 14-18, 63-64. Illustrated.
- B659. TO SCOTTIE AND REX: A TRIBUTE BY JAMES G. THURBER. (a high school poem, in an article, "Thurber," by Samuel B. Baker) *Ohio State University Monthly*, 53 (December, 1961), 11.

## 1962

- B660. PREFACE TO A LIFE. *Sequoia* [Stanford University], 7 (Winter, 1962), 1 *et seqq.* Reprinted from A4.
- B661. CARPE NOCTEM, IF YOU CAN. *Atlantic*, 209 (January, 1962), 59-61. A29.
- B662. 2 letters to Elliott D. Landau, June 9 and June 25, 1954. (in article by Landau, "Quibble, Quibble: Funny? Yes; Humorous, No!") *Horn Book Magazine*, 38 (April, 1962), 162-64.
- B663. THE OTHER ROOM. *Harper's Magazine*, 225 (July, 1962), 72-76. Illustrated. A29, A31.
- B664. THE DANGER IN THE HOUSE. *Harper's Magazine*, 225 (September, 1962), 43-46. Illustrated. A29.

- B665. THURBER ON THE EDUCATION OF GIRLS. 3 letters to Sarah B. Whitaker, May 13, 1947; March 24, 1948; June 1, 1949. *Alumnae News* [Northampton School for Girls], (December, 1962), 3 *et seqq.* Reprinted in article, "James Thurber on the Perplexities of Educating a Daughter": *Chicago Tribune Magazine*, (May 26, 1963), 16, 18, 20, 22, 24-25. Illustrated.
- B666. BROTHER ENDICOTT. *Playboy*, 9 (December, 1962), 99-100, 104, 172-75. Illustrated. A29, A31.

## 1963

- B667. Letter to Sam Goldwyn, December 19, 1945. Letter to Ken Englund, undated. Excerpts from various notes, telegrams, letters. (in article by Ken Englund, "The Secret Life of James Thurber: Fond Recollections of Thurber's *Lost Dreams*") *Point of View*, 1 (October, 1963), 15-30.
- B668. THURBER ON "NERVOUS NEWS." (excerpt from "How the Kooks Crumble") *Columbia Journalism Review*, 1 (Winter, 1963), 22. Reprinted from A28.

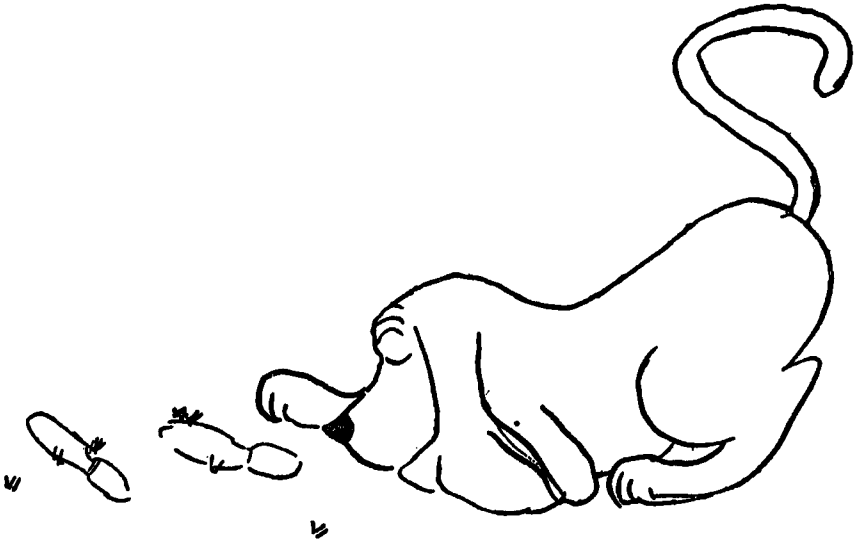
## 1965

- B669. Letter to Guy F. Smith, November 21, 1957. (under the title, "The Secret Life of James Thurber") *Esquire*, 64 (December, 1965), 152, 286.



# SECTION C

## *Drawings in Periodicals*





## Introduction

Thurber's drawings in periodicals are classified in three categories: untitled, titled, and captioned. The untitled drawing is one that appears with no explanatory or accompanying words, and is here described briefly within square brackets. The titled drawing is one that appears with a descriptive title or with some accompanying statement (not by a character within the drawing) that it is intended to illustrate. The title or the statement is here given in capital letters, but the drawing itself is not described. The captioned drawing—often popularly called a “cartoon”—appears with a quotation from one of the characters in the drawing itself. The quotation is here given in quotation marks, but the drawing itself is not described. Ideally, perhaps, all drawings should be described, but to do so would add intolerably to the length of this section. And at best, a description of a drawing is not very satisfactory. The purpose of the section is not description but identification and location.

Drawings are recorded only if they originally appeared alone or if they were printed for their own sake rather than for an illustration of one of Thurber's pieces. The distinction is generally valid and practicable for the first appearance of a drawing and for Thurber's own use of his drawings. It becomes more arbitrary in the later reprinting of drawings, particularly by others. In reprinting a Thurber prose piece, for instance, editors often include an older drawing, more or less as illustration. Reviews, interviews, advertisements for Thurber's books, critical articles, recollections, and the like by others are often accompanied by a drawing or two. Such decorative or illustrative use is not recorded here. On the other hand, critical discussions of Thurber's drawings, or articles on Thurber as an artist, reproduce the drawings for their own sake—not merely as decoration—and so are included. The section, then, is intended to document the first appearance and the significant later appearances of all drawings that are offered as independent self-contained creations.

The entries take this form: the title, caption, or description of the drawing, the periodical in which it appears, the volume number, date, page, and the reference number of the “A” Section books in which the drawing appears. Because so many drawings appeared first in the *New Yorker*, the abbreviation NY is again employed for that magazine. When occasionally a drawing in the *New Yorker* appeared in a particular section to which it seems to have some

relevance, the section is named: "The Talk of the Town," for instance, or "Goings On About Town." If a drawing was later run again in the same periodical—in practice, always in the *New Yorker*—the term "repeated" is used, with the volume number, date, and page following. When a drawing is reprinted in another periodical, the term "reprinted" is used, with the full reference following.

In 1948, when Thurber's blindness forced him to stop drawing, the *New Yorker* began to print old captioned drawings with new captions by the author. When the experiment proved unsatisfactory, the magazine for several years ran isolated parts of older drawings as new "spots," the magazine's term for small untitled drawings. Some of the "new" drawings were repeated a number of times. Under these special circumstances, the late versions are treated here as new entries, although the derivation of each drawing is also noted.

### 1917

- C1. [Two students, backs toward reader, sprawled in chairs before fireplace]. (probably intended as illustration to joke below) *Sun-Dial* [Ohio State University], 7 (November, 1917), 19. A32.
- C2. [Silhouette of soldier speaking to civilian]. (to accompany soldier-civilian joke below) *Sun-Dial*, 7 (December, 1917), 6. Signed JGT.
- C3. A series of 4 titled drawings of bare landscapes: CHRISTMAS NEAR SOUTH BEND, INDIANA (p. 8); CHRISTMAS NOT FAR FROM OMAHA, NEBRASKA (p. 10); CHRISTMAS NORTH OF CARSON CITY, NEVADA (p. 12); CHRISTMAS SOUTH-EAST OF PORTLAND, OREGON (p. 14). *Sun-Dial*, 7 (December, 1917), 8-14. Not signed. A32.
- C4. [Two bearded hillbillies fighting]. (to accompany joke, "In Tennessee," below) *Sun-Dial*, 7 (December, 1917), 10. Not signed. A32.
- C5. [Two gentlemen in ornate easy chairs in room with astonishing furnishings and decoration]. (to accompany two-liner joke below) *Sun-Dial*, 7 (December, 1917), 12. Not signed. A32.
- C6. WHEN THE FROST IS ON THE FURNACE AND THE COAL IS NOT IN STOCK. *Sun-Dial*, 7 (December, 1917), 16. Not signed. A32, as untitled drawing of uniformed and civilian people, huddled in their overcoats, hurrying down a cold street.



## 1918

- C7. [Stone Age man with club dragging woman by hair]. (in illustration of: "How Our Slang Terms Originated: Stone Age Sources | No. 1. 'He Had a Drag With Her.'") *Sun-Dial*, 7 (March, 1918), 9. Anonymous. Attribution not certain, but probable.
- C8. 6 titled drawings of caricature faces, under general title: AMERICANS WHO ARE DOING THEIR BIT AT HOME: PROMINENT PERSONS OVER HERE WHO ARE HELPING THE HEROES OVER THERE WIN THE WAR. Also 3 untitled drawings of marching soldiers, a warship, and an out-dated airplane. With accompanying brief texts. *Sun-Dial*, 7 (March, 1918), 16-17. Anonymous. Attribution not certain, but possible.

## 1931

- C9. "Take a good look at these fellows, Tony, so you'll remember 'em next time." *NY*, 6 (January 31, 1931), 16.
- C10. "You're the only woman I ever knew that left me alone." *NY*, 6 (February 14, 1931), 26. A3, A31, A32 with minor revision.
- C11. "With you I've known peace, Lida, and now you say you're going crazy." *NY*, 7 (February 28, 1931), 11. A3, A15, A17, A26, A31.
- C12. "I'm the finest man she's ever known, fellows." *NY*, 7 (March 14, 1931), 21.
- C13. "You know, Doctor, I've been toying with the idea of killing myself." *NY*, 7 (May 16, 1931), 15. A3, A31, A32 in the revised version, "I keep toying with the idea of suicide, Doctor."
- C14. "Everybody noticed it. You gawked at her all evening." *NY*, 7 (June 20, 1931), 13. A3, A26, A31.
- C15. "I can tell you right now that isn't going to work." *NY*, 7 (July 4, 1931), 10. A3, A31, A32.
- C16. "She was crazy about him, but he interfered with her novel." *NY*, 7 (July 11, 1931), 18. A3, A31; A32 with new caption, "She never saw much of her husband until *after* they were separated."
- C17. "Your wife strikes me as awfully sane, Mr. Burch." *NY*, 7 (July 25, 1931), 20. A3, A31 in the revised version, "Your wife seems terribly smart, Mr. Bruce."

- C18. "Don't be uneasy. One of *my* husbands was gone for three weeks." *NY*, 7 (August 22, 1931), 10. A3, A31 in the revised version, "I wouldn't be uneasy. . . ."
- C19. "Mamma! Come quick! I think Grandpa is folding up." *NY*, 7 (August 29, 1931), 17. A3, A31.
- C20. "I've told my analyst everything except my experience with Mr. Reinsfoos." *NY*, 7 (September 12, 1931), 16. A3, A26, A31, A32 in the revised version, "I told the analyst . . . Rinesfoos."
- C21. "Lookit, Herman—flars!" *NY*, 7 (September 26, 1931), 11. A3, A31.
- C22. "Perhaps my feminine intuition could solve your problem, Mr. Spence." *NY*, 7 (October 3, 1931), 19. A3, A31 in the revised version, "Perhaps a woman's intuition . . . Mr. Barr."
- C23. "It's in the bag for the little guy, Bobby." *NY*, 7 (October 10, 1931), 18. A3.
- C24. AT THE CROSSROADS. Also, unsigned, small figures of man with sword and shield, and Liberty with torch, for masthead of parody newspaper, *The Blotz*. *NY*, 7 (October 24, 1931), 20-21.
- C25. INTELLIGENT WOMAN. *NY*, 7 (October 31, 1931), 27.
- C26. "And I says to him: 'Don't take that tone with me, Mr. Buckholtz.'" *NY*, 7 (November 7, 1931), 13. A3, A31 in the revised version, "So I says . . . Mr. Gebholtz."
- C27. "Charlie Reed! Or have I gone crazy?" *NY*, 7 (November 14, 1931), 27. A3.
- C28. "They say he has no weakness." *NY*, 7 (November 21, 1931), 26. A3, A31.
- C29. "Have you people got any .38 cartridges?" *NY*, 7 (December 5, 1931), 35. A3, A15, A31.
- C30. "Sunday, April fifth, was the last the children and I ever saw of him." *NY*, 7 (December 12, 1931), 14.
- C31. THE COLLAPSE OF CIVILIZATION. *NY*, 7 (December 19, 1931), 13. A3 under title, THE FLIRT.

## 1932

- C32. "Best two falls out of three, Mr. Montague? Okay?" *NY*, 7 (January 2, 1932), 10. A3, A31 with minor revision; A29 drawing only.

- C33. "Papa spank if you muss up his handkerchiefs." *NY*, 7 (January 9, 1932), 13.
- C34. "You and your suppressed desires!" *NY*, 7 (January 16, 1932), 12.
- C35. "I ask you, what kind of a person is it that gallivants around in a foreign automobile?" *NY*, 7 (January 23, 1932), 18. A3, A31 with minor revision.
- C36. "All right, have it your way—you heard a seal bark!" *NY*, 7 (January 30, 1932), 11. A3, A15, A17, A23, A26, A27, A31. Reprinted: *Golden Book Magazine*, 15 (April, 1932), 384. *Life*, 51 (November 10, 1961), 44.
- C37. Series of 17 drawings: THE BLOODHOUND AND THE BUG. *NY*, 7 (February 6, 1932), 22-23. A3, A15, A22, A31 with the revised title, "The Hound and the Bug."
- C38. "Stop mel!" *NY*, 8 (February 27, 1932), 11. A3, A15, A31, A32.
- C39. "Have you fordod our ittle suicide pact?" *NY*, 8 (March 12, 1932), 13. A3, A31 with minor revision.
- C40. "I don't know. George got it somewhere." *NY*, 8 (March 19, 1932), 26. A3, A15, A31.
- C41. "I yielded, yes, but I never led your husband on, Mrs. Fisher." *NY*, 8 (April 2, 1932), 9. A3, A31, A32.
- C42. [Men, women and children in street, walking in opposite directions]. In "Goings on About Town." *NY*, 8 (April 9, 1932), 4. A3, A26, A29. Repeated: 9 (December 30, 1933), 7.
- C43. "Then he wrote me from Detroit that he couldn't get married because there was crazy people in his ancestors." *NY*, 8 (April 9, 1932), 11. A3, A31; A32 with new caption, "My husband went up to bed one night and was never seen again."
- C44. "Here's to the old-time saloon, stranger!" *NY*, 8 (April 16, 1932), 10. A3, A31, A32.
- C45. Series of 9 drawings: THE BLOODHOUND AND THE HARE. *NY*, 8 (April 23, 1932), 24-25. A3, A22, A31, A32 with the revised title, "The Hound and the Hare."
- C46. "If I'm a fake, Officer, how do you account for this?" *NY*, 8 (April 30, 1932), 10. A3, A31.
- C47. "Here's a study for you, Doctor—he faints." *NY*, 8 (May 7, 1932), 26. A3, A15, A22, A31.
- C48. "Hello, dear. How's everything in the marts of trade?" *NY*, 8 (May 14, 1932), 11. A3, A23, A31, A32.

- C49. [Woodland scene with animals, nude woman, and man asleep against a tree]. *NY*, 8 (May 28, 1932), 12. A3, A26, A32.
- C50. "You and your horsie get away from me and stay away!" *NY*, 8 (May 28, 1932), 22. A3, A15, A17, A26, A31 in the revised version, "For the last time—you and your. . . ."
- C51. [3 drawings of men playing tennis]. *NY*, 8 (June 4, 1932), 18. A3, A32 under titles, THE KILL, FOREHAND SMASH, DROP SHOT.
- C52. "The father belonged to some people who were driving through in a Packard." *NY*, 8 (June 11, 1932), 11. A3, A15, A17, A22, A26, A31.
- C52-X. [Two female figures of Liberty holding up torches]. (In masthead of *The Blotz*, a parody newspaper sports section) *NY*, 8 (June 18, 1932), 16. Unsigned.
- C53. [Man and woman looking at birds in nest]. *NY*, 8 (June 25, 1932), 9. A28; A3 under title, MATING-TIME.
- C54. "Listen—they're playing 'Bolero'! It drives me mad, Mr. Considine!" *NY*, 8 (July 2, 1932), 9. A3, A31 with minor revision.
- C55. THE UPTURN. *NY*, 8 (July 9, 1932), 7.
- C56. [3 drawings of men playing tennis]. In "The Tennis Courts." *NY*, 8 (July 16, 1932), 44. A3, A32 under titles, PLACEMENT, CROSS COURT, WAITING FOR SERVICE.
- C57. [2 cat-like animals in gaudy flowers]. *NY*, 8 (July 23, 1932), 8. A3, A26, A32.
- C58. "Are you the young man that bit my daughter?" *NY*, 8 (July 30, 1932), 9. A3, A15, A31.
- C59. "Mamma always gets sore and spoils the game for everybody." *NY*, 8 (August 13, 1932), 12. A3, A15, A23, A31, A32. Reprinted: *Life*, 51 (November 10, 1961), 44.
- C60. "How large is your family, Madam?" *NY*, 8 (August 13, 1932), 38.
- C61. "No son of mine is going to stand there and tell me he's scared of the woods!" *NY*, 8 (August 20, 1932), 8. A3, A26, A31.
- C62. [Man playing tennis: leaning over after hitting ball]. *NY*, 8 (September 3, 1932), 15.
- C63. "Let's dance this!" *NY*, 8 (September 3, 1932), 30.
- C64. [Hound and native boy in jungle]. *NY*, 8 (September 10, 1932), 12. A22.

- C65. "Roosevelt is the weakest man in the country, Miss Gledhill." NY, 8 (September 17, 1932), 13.
- C66. "Then I get this feeling that my feet are trying to tell me something but can't." NY, 8 (September 24, 1932), 13.
- C67. "Sorry, partner!" NY, 8 (October 1, 1932), 12. A13, A31.
- C68. "Will you brace up or will I come over there?" NY, 8 (October 8, 1932), 13.
- C69. "A penny for your thoughts, Mr. Griscom." NY, 8 (October 15, 1932), 20. A3, A23.
- C70. "Slip something on, Mrs. Parks, and take a look at the new Warner Brothers sign." NY, 8 (October 22, 1932), 12.
- C71. [Opposing football linemen crouched in position]. NY, 8 (October 29, 1932), 8. Repeated: 11 (November 16, 1935), 2.
- C72. "Now I'm going to go in over your horns!" NY, 8 (October 29, 1932), 16. A13, A31, A32.
- C73. "Well, you can't wait for the upturn in *here*." NY, 8 (November 5, 1932), 16.
- C74. PLACE KICK and SIGNALS. NY, 8 (November 5, 1932), 62.
- C75. "Don't you remember? I was here three nights ago with a lady who beat me up." NY, 8 (November 12, 1932), 14.
- C76. "She's been this way ever since she saw 'Camille.'" NY, 8 (November 19, 1932), 17. A13, A31.
- C77. [Man in gallery staring at sculpture of man hitting woman with stone club]. In "Goings On About Town." NY, 8 (November 26, 1932), 4. A13.
- C78. "What's come over you since Friday, Miss Schemke?" NY, 8 (November 26, 1932), 13. A13, A15, A23, A31.
- C79. [Man and woman drinking cocktails at small table]. In "Tables for Two." NY, 8 (November 26, 1932), 49. A13. Repeated: 11 (November 16, 1935), 97. 12 (May 30, 1936), 28.
- C80. WHAT DOES THE SEAL SEE? (in a reproduction of the drawing and text on the paper band around *The Seal in the Bedroom*, 1932) *Publishers' Weekly*, 122 (November 26, 1932), 2026.
- C81. "Touché!" NY, 8 (December 3, 1932), 13. A13, A15, A17, A23, A26, A31. Reprinted: *Life*, 18 (February 19, 1945), 12-14.
- C82. [Stout woman singing into microphone and small man playing piano]. NY, 8 (December 3, 1932), 30. A13, A31.

- C83. [4 hooded figures lighting ritualistic candles]. In "Goings On About Town." *NY*, 8 (December 10, 1932), 4. A13.
- C84. [Elaborate and detailed toy department, with saleswoman]. *NY*, 8 (December 10, 1932), 26-27.
- C85. "One of you men in the kitchen give the officer another drink!" *NY*, 8 (December 17, 1932), 13. A13, A31.
- C86. "It's Parkins, sir; we're 'aving a bit of a time below stairs." *NY*, 8 (December 24, 1932), 9. A13, A15, A31.
- C87. "I wouldn't rent this room to everybody, Mr. Spencer. This is where my husband lost his mind." *NY*, 8 (December 31, 1932), 14. A13, A31, A32.

## 1933

- C88. "He's given up everything for a whole year." *NY*, 8 (January 7, 1933), 11. A13, A31, A32.
- C89. [Man waving to seagull in tropic setting]. (in advertisement for the French Line) *NY*, 8 (January 14, 1933), 2.
- C90. "I'd give my right arm to play the violin like you do, Mr. Bolenska." *NY*, 8 (January 14, 1933), 15.
- C91. [Scene at automobile show: woman in auto; man crouched on running board]. *NY*, 8 (January 14, 1933), 48.
- C92. "Dance with the nice man's little boy, dear." *NY*, 8 (January 21, 1933), 11. A13, A31.
- C93. "My wife had me arrested one night last week." *NY*, 8 (January 28, 1933), 10. A13; A26, A31 in the revised version, "My wife always has me shadowed on Valentine's day."
- C94. "That martyred look won't get you anywhere with me!" *NY*, 8 (February 4, 1933), 17. A13, A31, A32.
- C95. "I want to send that one about 'Instead of hearts and cupid's darts I'm sending you a wire,' or whatever the hell it is!" *NY*, 8 (February 11, 1933), 11.
- C96. THE ENEMIES. *NY*, 9 (February 18, 1933), 13. A13, A31.
- C97. "Why, Mr. Spears, how cute you look!" *NY*, 9 (February 25, 1933), 26. A13, A26, A31.
- C98. [Man sitting slumped on bench with snow falling on him]. In "Goings On About Town." *NY*, 9 (March 4, 1933), 4. A13, A31.

- C99. [Men and women at tables on tropical beach; hound in foreground]. (in advertisement for the French Line) *NY*, 9 (March 4, 1933), 8.
- C100. "For Heaven's sake, why don't you go outdoors and trace something?" *NY*, 9 (March 4, 1933), 15. A13, A15, A22, A23, A31. Reprinted: *Life*, 51 (November 10, 1961), 44.
- C101. "See how beautifully your *wife* has caught the spirit of nudism, Mr. Spencer." *NY*, 9 (March 11, 1933), 13.
- C102. 6 drawings with general title, "DON'TS" FOR THE INFLATION: DON'T SHOUT OVER THE PHONE; DON'T RUN; DON'T LIE DOWN; DON'T KEEP SAYING "HARK!"; DON'T SCREAM; DON'T OFFER MONEY YOU PRINTED YOURSELF. *NY*, 9 (March 18, 1933), 19.
- C103. "I tell you there isn't going to *be* any insurrection." *NY*, 9 (April 1, 1933), 10. A13, A31.
- C104. [Line of hooded figures approaching a shrine of flowers; three kneel before it]. In Alexander Woollcott's *Shouts and Murmurs*. *NY*, 9 (April 1, 1933), 32-33. A13, A26, A32; part of drawing in A27. Reprinted in article, "Cartoons" by Walt Kelly: *Art in America*, 47 (Winter, 1959), 42-43.
- C105. [Man asleep in chair; hound asleep at his knee]. *NY*, 9 (April 8, 1933), 8. A13, A15, A22. Repeated: 10 (October 27, 1934), 11.
- C106. "You go back to the party, Mr. McMurtrie. I'll handle *him*." *NY*, 9 (April 8, 1933), 29.
- C107. "This is Miss Jones, Doctor—I want you to cheer her up. She's been through hell recently." *NY*, 9 (April 22, 1933), 10. A13, A31.
- C108. [Two men playing the cello]. In "Goings On About Town." *NY*, 9 (April 29, 1933), 4.
- C109. [Travelers and dogs at dockside]. (in advertisement for the French Line) *NY*, 9 (May 6, 1933), 10.
- C110. "Well, it makes a difference to *me*!" *NY*, 9 (May 6, 1933), 14. A13, A15, A23, A31.
- C111. DESTINATIONS. *NY*, 9 (May 13, 1933), 13. A13, A26, A29, A31, A32.
- C112. "It's Lida Bascom's husband—he's frightfully unhappy." *NY*, 9 (May 27, 1933), 10. A13, A26, A31.
- C113. "Father would be much happier if you wouldn't." *NY*, 9 (June 3, 1933), 11. A13, A31.

- C114. [Two men and a woman at table, waiters and tree in background; one man offers champagne to a dog standing beside a potted palm]. (in advertisement for the French Line) *NY*, 9 (June 10, 1933), 27.
- C115. [2 drawings of women playing golf]. *NY*, 9 (June 17, 1933), 3. A13, A31; one of woman and caddy in A32.
- C116. "I brought a couple of midgets—do you mind?" *NY*, 9 (June 24, 1933), 11. A13, A31.
- C117. "I'll thank you to keep your mother's name out of this!" *NY*, 9 (July 1, 1933), 11. A13, A31.
- C118. "Tell her she's *afraid* to come out and fight!" *NY*, 9 (July 8, 1933), 9. A13, A31.
- C119. "Oh, Doctor *Conroy*—*look!*" *NY*, 9 (July 15, 1933), 6. A13, A15, A31.
- C120. [Two naked men and women with blank faces inspect a flower]. *NY*, 9 (July 22, 1933), 14.
- C121. [Three naked men, hand on shoulder of man before, walking along dejectedly]. *NY*, 9 (August 12, 1933), 8. A13.
- C122. THE LAST FLOWER. *NY*, 9 (September 16, 1933), 14. A13.
- C123. "Hey, Joe. How d'ya spell 'rhythm'?" *NY*, 9 (September 16, 1933), 52.
- C124. [Woman with birdcage, suitcase, and determined expression walking away from couple]. (in advertisement for Fisher Body) *NY*, 9 (September 23, 1933), 33. Unsigned.
- C125. RAIN IN THE DESERT. *NY*, 9 (September 30, 1933), 10. A13.
- C126. "I'm *warning* you now, Papa!" *NY*, 9 (October 7, 1933), 25.
- C127. "Make that woman take back what she just said about Cochet!" *NY*, 9 (October 14, 1933), 17.
- C128. "The party's breaking up, darling." *NY*, 9 (October 21, 1933), 17. A13, A31, A32.
- C129. "I'd like to get my hands on the astrologer who told you that!" *NY*, 9 (November 4, 1933), 13.
- C130. [Woman sharing bed with large dog]. *NY*, 9 (November 11, 1933), 28.



- C131. [Man and hound in snowstorm see visions of sunlight and palm trees]. (in advertisement for the French Line) *NY*, 9 (November 18, 1933), 9.
- C132. [Man in bed holding thermometer in mouth; doctor sitting beside him—or perhaps on him]. (in advertisement for Fisher Body) *NY*, 9 (November 18, 1933), 39. Unsigned.
- C133. “Of course he’s terribly nervous, but I’m sure he meant it as a pass at me.” *NY*, 9 (November 25, 1933), 26. A13, A31, A32.
- C134. “Have you seen my pistol, Honey-bun?” *NY*, 9 (December 2, 1933), 12. A13, A15, A31.
- C135. [Woman in flowing costume on ice skates]. *NY*, 9 (December 9, 1933), 8. A13.
- C136. “George! If that’s you I’ll never forgive you!” *NY*, 9 (December 9, 1933), 20. A13, A31, A32.
- C137. “She’ll spoon with any man that comes along.” *NY*, 9 (December 16, 1933), 14.
- C138. “. . . and keep me a normal, healthy girl.” *NY*, 9 (December 23, 1933), 10. A13, A23, A31; A15 in revised version, “. . . normal, healthy, American girl.”
- C139. “Darling, I seem to have this rabbit.” *NY*, 9 (December 30, 1933), 21. A13, A15, A31.

## 1934

- C140. “I can’t *stand* to have my pulse felt, Doctor!” *NY*, 9 (January 6, 1934), 17. A13, A31, A32.
- C141. LAOCOÖN. (in parody of *Punch*) *NY*, 9 (January 13, 1934), 23. Unsigned.
- C142. “I’m bored to tears with Sistie Dall.” *NY*, 9 (January 13, 1934), 41.
- C143. THE WAR BETWEEN MEN AND WOMEN: I. The Overt Act. *NY*, 9 (January 20, 1934), 7. A13, A15, A31; A27 drawing only.
- C144. THE WAR BETWEEN MEN AND WOMEN: II. The Battle on the Stairs. *NY*, 9 (January 27, 1934), 17. A13, A15, A31.

- C145. THE WAR BETWEEN MEN AND WOMEN: III. The Fight in the Grocery. *NY*, 9 (February 3, 1934), 25. A13, A15, A31; A22 drawing only.
- C146. THE WAR BETWEEN MEN AND WOMEN: IV. Men's G.H.Q.; V. Women's G.H.Q. *NY*, 9 (February 10, 1934), 24-25. A13, A15, A31.
- C147. TOBACCO ROAD. In "The Theatre." *NY*, 9 (February 10, 1934), 28. A13.
- C148. THE WAR BETWEEN MEN AND WOMEN: VI. Capture of Three Physics Professors; VII. Surrender of Three Blondes. *NY*, 10 (February 17, 1934), 24-25. A13, A15, A31.
- C149. THE WAR BETWEEN MEN AND WOMEN: VIII. The Battle of Labrador. *NY*, 10 (February 24, 1934), 27. A13, A15, A31.
- C150. THE WAR BETWEEN MEN AND WOMEN: IX. The Spy. *NY*, 10 (March 3, 1934), 27. A13, A15, A31.
- C151. THE WAR BETWEEN MEN AND WOMEN: X. Mrs. Pritchard's Leap. *NY*, 10 (March 10, 1934), 26. A13, A15, A31.
- C152. THE WAR BETWEEN MEN AND WOMEN: XI. Zero Hour—Connecticut. *NY*, 10 (March 17, 1934), 29. A13, A15, A31.
- C153. THE WAR BETWEEN MEN AND WOMEN: XII. The Sniper. *NY*, 10 (March 24, 1934), 24. A13, A15, A31.
- C154. THE WAR BETWEEN MEN AND WOMEN: XIII. Parley. *NY*, 10 (March 31, 1934), 26. A13, A15, A31.
- C155. THE WAR BETWEEN MEN AND WOMEN: XIV. Gettysburg. *NY*, 10 (April 7, 1934), 31. A13, A15, A31.
- C156. [Man holding flower pot points at woman sitting at table with cooking pot]. (in advertisement for Heinz soup) *NY*, 10 (April 7, 1934), 79.
- C157. [Acrobatic balancing team of men, women, children, and hound]. In "Goings On About Town." *NY*, 10 (April 14, 1934), 4.
- C158. THE WAR BETWEEN MEN AND WOMEN: XV. Retreat. *NY*, 10 (April 14, 1934), 28. A13, A15, A31.
- C159. THE WAR BETWEEN MEN AND WOMEN: XVI. Rout. *NY*, 10 (April 21, 1934), 19. A13, A15, A29, A31. Reprinted: *Picture Post*, (January 5, 1952).
- C160. [Men and women dancing around Maypole]. In "The Talk of the Town." *NY*, 10 (April 28, 1934), 13. A13, A28, A31.

- C161. THE WAR BETWEEN MEN AND WOMEN: XVII. Surrender. NY, 10 (April 28, 1934), 27. A13, A15, A31.
- C162. [Man in foxhunting regalia running with hounds on foot as he blows his horn]. NY, 10 (April 28, 1934), 36. A13, A22, A23, A31, A32.
- C163. [Woman bawling out man and dog]. (in advertisement for American Radiator Co.) NY, 10 (April 28, 1934), 84.
- C164. [Scowling man dancing with grinning woman; another couple in background]. In "Goings On About Town." NY, 10 (May 5, 1934), 2. A13.
- C165. "This is like that awful afternoon we telephoned Mencken." NY, 10 (May 5, 1934), 19. A13.
- C166. "While you were out of the room I lost my mind." NY, 10 (May 12, 1934), 26.
- C167. "Are you two looking for trouble, Mister?" NY, 10 (May 19, 1934), 27. A22, A32.
- C168. [Hound chasing what may well be a horse]. NY, 10 (May 26, 1934), 2. A13, A22, A31, A32.
- C169. "Nothing you wore could ever change my feeling for you, Miss Sargent." NY, 10 (May 26, 1934), 17.
- C170. "There's no use you trying to save *me*, my good man." NY, 10 (June 2, 1934), 13. A13, A15, A31.
- C171. [Two faceless belligerent men and a drooping woman]. In "Goings On About Town." NY, 10 (June 9, 1934), 2. A13, A31, A32.
- C172. "If you can keep a secret, I'll tell you how my husband died." NY, 10 (June 9, 1934), 26. A13, A31, A32; A28 drawing only.
- C173. "Bang! Bang! Bang!" NY, 10 (June 16, 1934), 16. A13, A26, A31; A27 drawing only.
- C174. "She has the true Emily Dickinson spirit except that she gets fed up occasionally." NY, 10 (June 23, 1934), 12. A13, A15, A31.
- C175. "And *this* is my *father*, Mr. Williams—home from the wars or something." NY, 10 (July 7, 1934), 13. A13, A31.
- C176. "What have you done with Dr. Millmoss?" NY, 10 (July 14, 1934), 11. A13, A15, A17, A23, A26, A31; A24, A27, part of drawing only. Repeated in advertisement by Random House for *The Seventh New Yorker Album*: 11 (December 7, 1935), 148. Also 11 (January 4, 1936), 61. Reprinted: *Life*, 51 (November 10, 1961), 44.

- C177. "Look out, Harry!" *NY*, 10 (August 18, 1934), 22. A13, A31, A32.
- C178. Series of 8 drawings: *THE HOUND AND THE HAT*. *NY*, 10 (August 25, 1934), 24-25. A13, A22, A31, A32.
- C179. "This is my brother Ed. He's given up." *NY*, 10 (September 1, 1934), 12.
- C180. "You owe it to your glorious body, Mr. Cambodia, to eat at Schrafft's." *NY*, 10 (September 22, 1934), 31.
- C181. "She's out of fix because they've cleaned up the movies." *NY*, 10 (September 29, 1934), 13.
- C182. "However this comes out, Marian, I want you to remember it was your ideal!" *New York American*, October 5, 1934, "March of Events" page.
- C183. "Do you people mind if I take off some of these hot clothes?" *NY*, 10 (October 6, 1934), 18. A13, A31.
- C184. "I'm going to stay in bed all day and meditate!" *New York American*, October 13, 1934, "March of Events" page.
- C185. "I thought you'd enjoy Miss Perrish, darling. She has a constant ringing in *her* ears, too." *NY*, 10 (October 13, 1934), 17. A13, A23, A31.
- C186. "I love him, Father, and he loves me, and we came here to tell you!" *NY*, 10 (October 20, 1934), 14.
- C187. "The next time you sic him on me at a party I'll poison you both!" *New York American*, October 22, 1934, "March of Events" page.
- C188. "And remember, Parks, I shall not be home to anyone!" *New York American*, October 27, 1934, "March of Events" page.
- C189. "This is not the real me you're seeing, Mrs. Clisbie." *NY*, 10 (October 27, 1934), 15. A13, A15, A31.
- C190. "One more of these and I'll spill the beans about everybody here." *NY*, 10 (November 3, 1934), 15.
- C191. "This gentleman was kind enough to see me home, darling." *NY*, 10 (November 10, 1934), 29. A13, A15, A23, A31.
- C192. "The magic has gone out of my marriage. Has the magic gone out of your marriage?" *NY*, 10 (December 1, 1934), 31.
- C193. "Think of it, Madam! I was only sixteen at the time." *NY*, 10 (December 8, 1934), 21.

- C194. "You gah dam pussy cats!" *NY*, 10 (December 15, 1934), 20. A13, A31, A32.
- C195. "You destroy the scientist in me, Miss Blair, and bring out the man." *NY*, 10 (December 22, 1934), 16.
- C196. "I assume, then, that you regard yourself as omniscient. If I am wrong, correct me!" *NY*, 10 (December 29, 1934), 13. A13, A31, A32.

## 1935

- C197. "Your husband has talked about nothing but you, Mrs. Mason." *NY*, 10 (January 5, 1935), 15. A13, A31, A32 with the name "Mason" changed to "Miller."
- C198. [Dog peeking out of doorway at falling snow]. *NY*, 10 (January 5, 1935), 29. A5, A13, A15, A22, A31. Repeated: 28 (January 17, 1953), 17.
- C199. "You're not my patient, you're my meat, Mrs. Quist!" *NY*, 10 (January 12, 1935), 26. A13, A15, A31.
- C200. "Why don't you young people play Post Office?" *NY*, 10 (January 19, 1935), 25.
- C201. "I'm offering you sanctuary, Dr. Mason." *NY*, 10 (January 26, 1935), 13. A13, A31.
- C202. "Don't you think the subconscious has been done to death and it's high time some one rediscovered the conscious?" (in advertisement for S. N. Behrman's *Rain from Heaven*) *NY*, 10 (January 26, 1935), 49.
- C203. "You're afraid of life, that's your trouble!" *New York American*, January 31, 1935, "March of Events" page.
- C204. "Well, *I'm* disenchanted, too. We're *all* disenchanted." *NY*, 10 (February 2, 1935), 15. A13, A15, A17, A26, A31. Reprinted: *Life*, 18 (February 19, 1945), 12-14.
- C205. "You bring out the worst in me—the most feminine." (in advertisement for S. N. Behrman's *Rain from Heaven*) *NY*, 10 (February 9, 1935), 7.
- C206. "Other end, Mr. Pemberton." *NY*, 10 (February 9, 1935), 23. A13, A22, A31, A32.
- C207. "I can't get in touch with your uncle, but there's a horse here that wants to say hello." *NY*, 11 (February 16, 1935), 14. A13, A31.

- C208. [Man, woman, and dog walking in snowstorm]. In "Goings On About Town." NY, 11 (February 23, 1935), 3. A5, A13, A22, A31, A32. Repeated: 24 (January 1, 1949), 14. 27 (February 9, 1952), 34. 34 (January 10, 1959), 21.
- C209. "Could you play something just a tiny bit hotter this time, Mr. Ranoldi?" NY, 11 (February 23, 1935), 11.
- C210. [Small man menaced by four enormous blank-faced women]. NY, 11 (March 2, 1935), 12. A5, A13, A29, A31, A32.
- C211. [Man, woman, and dog linked arm in arm in a circle]. In "Goings On About Town." NY, 11 (March 9, 1935), 2. A13, A31. Repeated: 25 (June 25, 1949), 30. 31 (October 22, 1955), 42.
- C212. "I suppose that subconsciously he didn't really want to come." NY, 11 (March 9, 1935), 12. Reprinted: *Fiction Parade and Golden Book Magazine*, 1 (May, 1935), 12-13.
- C213. "That's my first wife up there, and this is the *present* Mrs. Harris." NY, 11 (March 16, 1935), 33. A13, A15, A17, A23, A26, A27, A31. Reprinted: *Ladies' Home Journal*, 63 (July, 1946), 27.
- C214. [Man approaching house that becomes enormous woman peering from behind itself]. In "Goings On About Town." NY, 11 (March 23, 1935), 4. A13, A15, A17, A23, A26, A31. Reprinted: *Ladies' Home Journal*, 63 (July, 1946), 27. *Journal of the American Institute of Architects*, 34 (September, 1960), 41; in article, "Images of Home" by Richard D. Cramer. *Life*, 51 (November 10, 1961), 44.
- C215. "You've taken the best years of my life, *that's* what you've done!" NY, 11 (March 23, 1935), 11.
- C216. "I've gone nudist, Mr. Ballinger. Do you mind?" NY, 11 (March 30, 1935), 27. Reprinted: *Fiction Parade and Golden Book Magazine*, 1 (June, 1935), 220-21.
- C217. "Perhaps *this* will refresh your memory." NY, 11 (April 6, 1935), 17. A13, A15, A23, A31.
- C218. [Man asleep and woman with book sit at small table with lamp; she looks at him in disgust]. In "Goings On About Town." NY, 11 (April 13, 1935), 2. A15. Repeated: 12 (January 9, 1937), 22.
- C219. "And I say he *couldn't* have hypnotized you!" NY, 11 (April 13, 1935), 19.
- C220. [Woman pursues man, who pursues dog, who pursues rabbit]. In "Goings On About Town." NY, 11 (April 20, 1935), 4. A13, A22, A29, A32.

- C221. "Lippmann scares me this morning." *NY*, 11 (April 20, 1935), 25. A13, A32.
- C222. "Shut up, Princl! What's biting you?" *NY*, 11 (April 27, 1935), 15. A13, A22, A31, A32.
- C223. "And this is the little woman." *NY*, 11 (May 4, 1935), 10. A13, A26, A31.
- C224. [A large group of women standing talking together; two men looking lost]. In "On and Off the Avenue." *NY*, 11 (May 4, 1935), 46.
- C225. [Woman and baby carriages in park; one man sitting dejectedly on bench]. In "Goings On About Town." *NY*, 11 (May 11, 1935), 4. A13, A27, A31, A32.
- C226. "I never really rallied after the birth of my first child." *NY*, 11 (May 11, 1935), 21. A13, A31, A32.
- C227. [Man and dog standing in a field of flowers; he looks up at winged woman flying above]. In "Goings On About Town." *NY*, 11 (May 18, 1935), 4. A13, A22, A31, A32. Repeated: 35 (September 12, 1959), 41.
- C228. [Two men with umbrellas passing in the rain]. *NY*, 11 (May 18, 1935), 14. A13, A31. Repeated: 22 (April 6, 1946), 19.
- C229. "You haven't got the face for it, for *one* thing." *NY*, 11 (May 25, 1935), 27. A13, A26, A31.
- C230. [Man asleep under tree; woman tickles his nose with flower]. In "Goings On About Town." *NY*, 11 (June 1, 1935), 2. A31. Repeated: 28 (June 28, 1952), 17.
- C231. "He broke a chain letter and he's scared of every sound." *NY*, 11 (June 1, 1935), 13.
- C232. [A family, seen from behind, bending over picking flowers]. In "Goings On About Town." *NY*, 11 (June 15, 1935), 4.
- C233. "Look out! Here they come again!" *NY*, 11 (June 15, 1935), 9. A13, A15, A31.
- C234. [Beautiful woman and dog fly through air carrying sleeping man and reaching for a star]. *NY*, 11 (June 22, 1935), 21. A13, A15, A22. Repeated: 35 (August 8, 1959), 20.
- C235. [Man and woman in bed; he sits up startled as another woman sleepwalks toward him]. In "Goings On About Town." *NY*, 11 (June 29, 1935), 4. A13, A31; A32 with added caption, "You may call it sleepwalking, but *I* say she's promiscuous."

- C236. "You're going a bit far, Miss Blanchard." *NY*, 11 (July 6, 1935), 10. A13, A31, A32.
- C237. [Spotted dog and flowers; rainbow-shaped cloud arching behind]. *NY*, 11 (July 13, 1935), 14. A13, A22, A31. Repeated: 20 (May 13, 1944), 19. 27 (May 19, 1951), 27.
- C238. "Le coeur a ses raisons, Mrs. Bence, que la raison ne connait pas." *NY*, 11 (July 27, 1935), 12. A13, A26, A31.
- C239. "Do you pet, Mr. Stanton?" *NY*, 11 (August 3, 1935), 24.
- C240. [Dog and cat in flowers]. In "Goings On About Town." *NY*, 11 (August 10, 1935), 3. A13, A22, A29, A31.
- C241. [Two dogs yapping at each other; ferocious one faces reader]. *NY*, 11 (August 17, 1935), 13. Repeated: 28 (October 25, 1952), 28.
- C242. "Unhappy woman!" *NY*, 11 (August 31, 1935), 12. A13, A26, A31.
- C243. 4 captioned drawings under one title: JAMES THURBER PRESENTS WILLIAM SHAKESPEARE. *Stage*, 12 (September, 1935), 32-33. A32. Reprinted: *Horizon*, 7 (Winter, 1965), 118-20.
- C244. [Woman shouting for man; he is lying on top of tree above her]. *NY*, 11 (September 7, 1935), 30. A13, A15, A31.
- C245. "I'd dread falling under your spell, Mr. Pierson." *NY*, 11 (September 28, 1935), 16. A13, A31; A28 drawing only.
- C246. THE JAMES THURBER PRODUCTION OF *OTHELLO*. With brief explanatory text. *Stage*, 13 (October, 1935), 51. A32. Reprinted: *Horizon*, 7 (Winter, 1965), 119.
- C247. "He's just heard about the changes that are taking place in civilization." *NY*, 11 (October 19, 1935), 19. A13, A31.
- C248. "Well, you see, the story *really* goes back to when I was a teensy-weensy little girl." *NY*, 11 (October 26, 1935), 17. A13, A31. Reprinted: *Fiction Parade and Golden Book Magazine*, 2 (December, 1935), 150-51.
- C249. THE JAMES THURBER PRODUCTION OF *MACBETH*. *Stage*, 13 (November, 1935), 45. A32. Reprinted: American Shakespeare Festival Theatre Anniversary Program (Stratford, Conn.), 1964 season. *Horizon*, 7 (Winter, 1965), 120.
- C250. [Three couples dancing]. In "Goings On About Town." *NY*, 11 (November 2, 1935), 4. A13, A31; in A32 divided into 3 separate drawings. Repeated: 21 (March 3, 1945), 18. 25 (April 23, 1949), 25.



- C251. "The eternal feminine, Mr. Brice, the eternal feminine!" *NY*, 11 (November 2, 1935), 22. A17, A31, A32 with the name "Brice" changed to "Blake."
- C252. "All right, all right, try it that way! Go ahead and try it that way!" *NY*, 11 (November 9, 1935), 15. A13, A15, A31.
- C253. "He looks a little like Thomas Wolfe, and he certainly makes the most of it." *NY*, 11 (November 23, 1935), 101.
- C254. [Football player straight-arming a woman tackler]. In "Goings On About Town." *NY*, 11 (November 30, 1935), 2.
- C255. THE JAMES THURBER PRODUCTION OF *ANTONY AND CLEOPATRA*. *Stage*, 13 (December, 1935), 65. A32. Reprinted: *Horizon*, 7 (Winter, 1965), 118-20.
- C256. "You can't *make* me go home!" *NY*, 11 (December 7, 1935), 28. A13, A31.
- C257. [Two dogs used as bookends]. In "Books." *NY*, 11 (December 7, 1935), 145. A13, A22, A24, A31, A32. Repeated: 14 (April 16, 1938), 79. 20 (July 15, 1944), 13. 23 (June 21, 1947), 20. 29 (January 9, 1954), 26.
- C258. "For instance, Doctor, sometimes I feel as if I were travelling at a speed of more than two hundred miles an hour." *NY*, 11 (December 14, 1935), 33.
- C259. "Courting the Muse?" *Saturday Review*, 13 (December 14, 1935), 9.

## 1936

- C260. COSTUMES FOR *PRIDE AND PREJUDICE*. With brief explanatory text. *Stage*, 13 (January, 1936), 44-45.
- C261. "Now don't you worry for a *minute*—I'll drive the car." *NY*, 11 (January 11, 1936), 23.
- C262. "With a hey-nony-nony and a nuts to you!" *NY*, 11 (January 18, 1936), 20. A13, A23, A31.
- C263. [Woman with dog standing in falling snow serenading man peeking out of his balcony]. *NY*, 11 (January 25, 1936), 12. A13, A31, A32. Reprinted: *Fiction Parade and Golden Book Magazine*, 2 (March, 1936), 570.
- C264. JAMES THURBER RECALLS THE DANCE ROUTINES FROM GEORGE WHITE'S SCANDALS. *Stage*, 13 (February, 1936), 51.

- C265. [Two men fencing]. In "Goings On About Town." NY, 11 (February 15, 1936), 4. A13, A28, A31, A32.
- C266. "See you at the barricades, Mr. Whitsonby!" NY, 11 (February 15, 1936), 23. A13, A31.
- C267. "Those drypoints I was speaking of are in this next room, Mr. Norris." NY, 12 (February 22, 1936), 11.
- C268. [Woman and dog rush by as man hides behind tree]. NY, 12 (February 29, 1936), cover.
- C269. "If I told you a dream I had about you, Mr. Price, would you promise not to do anything about it unless you really *want* to?" NY, 12 (February 29, 1936), 11.
- C270. IMPRESSION OF *FIRST LADY*. With brief explanatory text. *Stage*, 13 (March, 1936), 50.
- C271. [Crowd scene at a cocktail party]. In "Goings On About Town." NY, 12 (March 7, 1936), 4. A13, A31.
- C272. "I'm very sorry, Madam, but the one in the middle is stuffed, poor fellow." NY, 12 (March 7, 1936), 16. A22.
- C273. "And this is Tom Weatherby, an old beau of your mother's. He never got to first base." NY, 12 (March 14, 1936), 23. A13, A15. Reprinted: *Fiction Parade and Golden Book Magazine*, 3 (May, 1936), 16-17.
- C274. [Assorted birds, animals, and men sitting on a branch]. In "Goings On About Town." NY, 12 (March 21, 1936), 2. A13, A28, A31, A32.
- C275. "Are you listening to me, or aren't you?" NY, 12 (March 21, 1936), 15.
- C276. "Come on, get hot!" NY, 12 (April 4, 1936), 32.
- C277. "I want you to know Mr. Thrawn, Mr. Simms. Mr. Thrawn claims to be a werewolf." NY, 12 (April 11, 1936), 10. A13, A31.
- C278. "Her maid told ours that she has a heart tattooed on her hip." NY, 12 (April 25, 1936), 12.
- C279. "Well, I've found Miss Gish for you, Mr. Freeman. No relation to the sisters, incidentally." NY, 12 (May 9, 1936), 20.
- C280. [Man in one chair playing banjo and tapping his foot for stout woman in another chair]. NY, 12 (May 16, 1936), 26. A20, A32. Repeated: 21 (April 21, 1945), 23. 24 (May 8, 1948), 28. 27 (March 3, 1951), 21. 30 (November 6, 1954), 35.

- C281. "He's giving Dorothy Thompson a piece of his mind." *NY*, 12 (May 16, 1936), 74.
- C282. "Mine!" *NY*, 12 (May 23, 1936), 28.
- C283. [Woman playing polo—viciously]. In "Goings On About Town." *NY*, 12 (June 6, 1936), 2. A13, A31, A32. Repeated: 24 (August 21, 1948), 19. 33 (July 13, 1957), 30.
- C284. "Would you step over here a second, Waldo? This one's bearing cotton." *NY*, 12 (June 20, 1936), 10. A13, A31; A24, part of drawing only; A29, drawing only. Reprinted: *Fiction Parade and Golden Book Magazine*, 3 (August, 1936), 390-91.
- C285. "Let me take your hat, Mr. Williams." *NY*, 12 (June 27, 1936), 11. A17, A31, A32. Reprinted: *Fiction Parade and Golden Book Magazine*, 3 (September, 1936), 632.
- C286. [Two men boxing; referee in background]. In "Goings On About Town." *NY*, 12 (August 15, 1936), 2. A13, A31.
- C287. [Cow looking at man asleep in a hammock slung between two trees]. *NY*, 12 (August 15, 1936), 12.
- C288. [Man serving in tennis; dog leaping at his racquet]. In "Goings On About Town." *NY*, 12 (August 22, 1936), 6. Repeated: 27 (August 11, 1951), 18.
- C289. "Are there any—cucarachas?" *NY*, 12 (September 5, 1936), 24.
- C290. "Here! Here! There's a place for that, sirl!" *NY*, 12 (September 12, 1936), 17. A13, A26, A31.
- C291. "Good morning, my feathered friends!" *NY*, 12 (October 24, 1936), 24. A13, A26, A31.
- C292. "I'm the Times man. Did they have pistol permits?" *NY*, 12 (October 31, 1936), 10. A17.
- C293. "You tell me if I bend my knees, Sugar." *NY*, 12 (November 14, 1936), 30. A13, A31, A32.
- C294. "I'm Virgo with the moon in Aries, if that will help you any." *NY*, 12 (November 21, 1936), 12. A13, A31.
- C295. "I don't want any part of it!" *NY*, 12 (November 28, 1936), 13. A13, A26, A31.
- C296. ONE, TWO, THREE, GLIDE! (in subscription advertisement for the *New Yorker*) *NY*, 12 (November 28, 1936), 45. Unsigned.

- C297. WHERE THERE'S A WILL THERE'S A WAY. (in subscription advertisement for the *New Yorker*) NY, 12 (December 5, 1936), 120. Unsigned.
- C298. "He doesn't know anything except facts." NY, 12 (December 12, 1936), 35. A13, A26, A31. Reprinted: *Fiction Parade and Golden Book Magazine*, 4 (February, 1937), 452-53. *New York Sunday Times*, April 25, 1965, Section 12 (Advertising Supplement), 7.
- C299. "WHAT! Another Whiskey?" "Yes, but NOT." (in advertisement for William Jameson whiskey) NY, 12 (December 12, 1936), 63.

## 1937

- C300. "My analyst is crazy to meet you, darling." NY, 12 (January 2, 1937), 10. A13, A31, A32. Reprinted: *Fiction Parade and Golden Book Magazine*, 4 (March, 1937), 544-45.
- C301. [Man skiing into the air]. NY, 12 (January 2, 1937), 18. A13. Repeated: 21 (January 19, 1946), 13.
- C302. [Man doing fancy figure skating, scarf and hat flying, watched by a man and woman on skates]. NY, 12 (January 16, 1937), 24. A13, A31, A32. Repeated: 22 (March 9, 1946), 23.
- C303. [Woman skier flying through air with skis crossed]. NY, 12 (January 23, 1937), 16. A13, A29, A32. Repeated: 25 (March 5, 1949), 34.
- C304. "Mush!" NY, 12 (January 30, 1937), 11. A17, A23, A26, A31.
- C305. "I don't know them either, dear, but there may be some very simple explanation." NY, 12 (February 6, 1937), 11. A13, A31, A32.
- C306. [Man ice-skating with one foot in air]. NY, 12 (February 6, 1937), 18. A13, A31. Repeated: 21 (January 5, 1946), 15. 24 (January 29, 1949), 15. 34 (February 14, 1959), 23.
- C307. "You said a moment ago that everybody you look at seems to be a rabbit. Now just what do you mean by that, Mrs. Sprague?" NY, 12 (February 13, 1937), 11. A13, A15, A17, A23, A26, A31. Reprinted: *Fiction Parade and Golden Book Magazine*, 4 (April, 1937), 655-56.
- C308. [Two men fencing, hilt to hilt and glaring at each other]. In "Goings On About Town." NY, 13 (February 27, 1937), 6. A13, A31. Repeated: 20 (November 11, 1944), 21. 24 (April 17,

- 1948), 34. 28 (September 6, 1952), 41. 32 (September 8, 1956), 23. 36 (November 12, 1960), 44.
- C309. "Here's to m' first wife, darling—she only wore one hat, God bless 'er!" *NY*, 13 (February 27, 1937), 12. A13, A31.
- C310. JAMES THURBER PRESENTS DER TAG AUX COURSES. Also 3 drawings of the Marx Brothers, to illustrate an article, "Laughing Stock," by Teet Carle. *Stage*, 14 (March, 1937), 48-49.
- C311. "Certainly I can make it out! It's three sea horses and an 'h.'" *NY*, 13 (March 6, 1937), 29. A32.
- C312. "He says he's just about got the government where he wants it." *NY*, 13 (March 13, 1937), 15.
- C312-X. "He's unmasking her ideology." *Saturday Review*, 15 (March 13, 1937), 9.
- C313. "It's a naïve domestic Burgundy without any breeding, but I think you'll be amused by its presumption." *NY*, 13 (March 27, 1937), 19. A13, A15, A23, A31. Reprinted: *Holiday*, 15 (March, 1954), 6. In Clifton Fadiman's "Party of One" column.
- C314. [Boy playing marbles]. In "Goings On About Town." *NY*, 13 (April 17, 1937), 4. Repeated: 25 (May 21, 1949), 37. 28 (May 17, 1952), 28.
- C315. "I'm getting tired of you throwing your weight around!" *NY*, 13 (April 17, 1937), 19. A17, A31, A32.
- C316. "He says Thomas Wolfe has no real stature." *Saturday Review*, 15 (April 17, 1937), 9.
- C317. "I wish she'd go to town, don't you?" *NY*, 13 (April 24, 1937), 23.
- C318. "Dr. Rathbone told her she was disingenuous and she's been acting that way ever since." *NY*, 13 (May 8, 1937), 22.
- C319. "I was voted the biggest heel in school, Mamma!" *NY*, 13 (May 22, 1937), 20. A13, A31.
- C320. "Yoo-hoo—George! Chanticleer!" *NY*, 13 (May 29, 1937), 22. A13, A31.
- C321. "Well, if I called the wrong number, why did you answer the phone?" *NY*, 13 (June 5, 1937), 14. A13, A15, A22, A23, A31, A32.
- C322. "She predicts either war or the end of the world in October." *NY*, 13 (June 12, 1937), 24. A13, A31.

- C323. "Sweets?" *NY*, 13 (June 19, 1937), 11.
- C324. [Black dog and turtle face each other]. *NY*, 13 (June 26, 1937), 19.
- C325. "She's sex-starved." *NY*, 13 (July 3, 1937), 21.
- C326. [Two cats lying in flower bed]. *NY*, 13 (July 10, 1937), 10. A6, A13.
- C327. "There go the most intelligent of all animals." *NY*, 13 (July 24, 1937), 13. A13, A22, A31, A32; A24, part of drawing only; A28 drawing only.
- C328. [Spotted dog lying asleep]. *NY*, 13 (July 31, 1937), 13. A6, A13, A22, A29, A31.
- C329. [Man with banjo serenading woman lying on the new moon; houses in background]. *NY*, 13 (August 7, 1937), 26. A13, A31, A32.
- C330. [Two hounds sitting facing each other moodily]. *NY*, 13 (August 28, 1937), 16. Repeated: 24 (May 29, 1948), 16.
- C331. "No, I won't apologize—and neither will your father." *Night and Day*, 1 (September 23, 1937), 9. A17, A26, A31, A32.
- C332. "I'm wearing gloves because I don't want to leave any fingerprints around." *NY*, 13 (September 25, 1937), 10. A13, A31.
- C333. "There's something in the air here tonight." *Night and Day*, 1 (September 30, 1937), 15.
- C334. [Man in riding habit holding horse]. In "Goings On About Town." *NY*, 13 (October 2, 1937), 2.
- C335. "Mamma! Daddy's just swallowed a butterfly or something!" *Night and Day*, 1 (October 7, 1937), 9.
- C336. "I warn you, this had better turn out to be a joke." *Night and Day*, 1 (October 14, 1937), 9.
- C337. "A subtle change has come over my wife, Doctor." *NY*, 13 (October 16, 1937), 18.
- C338. THE PATIENT: 1. Pulse and temperature. *Night and Day*, 1 (October 21, 1937), 10. A17, A32.
- C339. "My husband and I washed up the Exposition in one afternoon." *NY*, 13 (October 23, 1937), 12.
- C340. THE PATIENT: 2. Lunch time again. *Night and Day*, 1 (October 28, 1937), 8. A17, A32.

- C341. "What ever became of the Socialist Party?" NY, 13 (October 30, 1937), 20.
- C342. THE PATIENT: 3. The jolly visitors. *Night and Day*, 1 (November 4, 1937), 6. A17, A32.
- C343. THE PATIENT: 4. His nurse tells him the plot of "Sparkenbroke." *Night and Day*, 1 (November 11, 1937), 8. A17, A32 with revised title.
- C344. THE MASCULINE APPROACH: The Candy-and-Flowers Campaign; The Strong, Silent System; The I'm-Drinking-Myself-to-Death-and-Nobody-Can-Stop-Me Method. NY, 13 (November 13, 1937), 18-19. A13, A26, A31; Candy-and-Flowers in A27; drawing only from I'm-Drinking-Myself-to-Death in A28.
- C345. THE MASCULINE APPROACH: The Pawing System; The Strange-Fascination Technique. NY, 13 (November 20, 1937), 28. A13, A26, A31; drawing only of Strange-Fascination in A27.
- C346. THE PATIENT: 5. Momentary content: The sports page. *Night and Day*, 1 (November 25, 1937), 8. A17, A32.
- C347. THE PATIENT: 6. A fit of temper. *Night and Day*, 1 (December 2, 1937), 8. A17, A32.
- C348. THE MASCULINE APPROACH: The You'll-Never-See-Me-Again Tactics; The Heroic, or Dangers-I-Have-Known, Method; The Let-Em-Wait-and-Wonder Plan. NY, 13 (December 4, 1937), 34-35. A13, A26, A31.
- C349. THE PATIENT: 7. The doctor describes a streptococcus case. *Night and Day*, 1 (December 9, 1937), 8. A17, A32.
- C350. "They were shot by George's uncle—the one that lost his mind." NY, 13 (December 11, 1937), 20. A13, A31.
- C351. THE PATIENT: 8. Trying to take a linked puzzle apart. *Night and Day*, 1 (December 16, 1937), 8. A17, A32 with revised title.
- C352. [Two dogs growling over a bone; a third with big ears and inquisitive face comes from behind]. *Night and Day*, 1 (December 16, 1937), 24.
- C353. THE PATIENT: 9. Toying with the idea that his wife is out somewhere with an old beau. *Night and Day*, 1 (December 23, 1937), 8. A17, A32 with revised title.
- C354. [Man and woman on park bench, with bird and butterfly above]. *Night and Day*, 1 (December 23, 1937), 12.

- C355. THE MASCULINE APPROACH: The Letter-Writing Method; The Unhappy-Childhood Story; The Indifference Attitude. NY, 13 (December 25, 1937), 24-25. A13, A26, A31.

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- C356. [Man sitting dejectedly on park bench; bare tree behind]. NY, 13 (January 8, 1938), 16. A13, A15, A27, A28, A31. Repeated: 20 (December 9, 1944), 23. 27 (November 3, 1951), 25. 33 (January 11, 1958), 27.
- C357. THE MASCULINE APPROACH: The Just-a-Little-Boy System; The Harpo Marx Attack; The I-May-Go-Away-for-a-Year-or-Two Move. NY, 13 (January 15, 1938), 26-27. A13, A26, A31; the Harpo Marx drawing only in A29.
- C358. "Have you no code, man?" NY, 13 (January 22, 1938), 13. A13, A31, A32.
- C359. THE MASCULINE APPROACH: The Sudden Onslaught; The Continental-Manners Technique; The I'm-Not-Good-Enough-for-You Announcement. NY, 13 (February 12, 1938), 17. A13, A26, A31.
- C360. "George! I think I got it straightened out now!" NY, 14 (February 19, 1938), 22.
- C361. "She's reading some novel that's breaking her heart, but we don't know where she hides it." NY, 14 (February 26, 1938), 21. A13, A31, A32.
- C362. "Don't keep saying 'God forbid' every time I mention Mr. Roosevelt!" NY, 14 (March 5, 1938), 15.
- C363. "Well, *don't* come and look at the rainbow then, you big ape!" NY, 14 (March 12, 1938), 22. A13, A31, A32.
- C364. THE MASCULINE APPROACH: The Sweep-'Em-Off-Their-Foot Method; The Man-of-the-World, or Ordering-in-French, Maneuver; The Her-Two-Little-Hands-in-His-Huge-Ones Pass. NY, 14 (March 19, 1938), 24-25. A13, A26, A31; drawing only of Sweep-'Em-Off-Their-Foot in A27.
- C365. "Lots of little men have got somewhere—Napoleon, Dollfuss, Billy Rose." NY, 14 (March 26, 1938), 13. A13.
- C366. "I'm afraid you are in the wrong apartment, madam." NY, 14 (April 2, 1938), 17. A13, A31, A32.



- C367. "He doesn't believe a single word he's read in the past ten years." NY, 14 (April 9, 1938), 20. A13, A31; A32 with new caption, "He's having all his books translated into French. They lose something in the original."
- C368. [Woman archer aiming at target a few inches away]. In "Goings On About Town." NY, 14 (May 7, 1938), 5. A13, A31, A32. Repeated: 24 (July 24, 1948), 15. 33 (May 11, 1957), 35.
- C369. [Two girls dancing in a meadow with Pan]. In "Goings On About Town." NY, 14 (May 14, 1938), 4. A13, A32.
- C370. "You and your premonitions!" NY, 14, (May 21, 1938), 24. A13, A15, A31.
- C371. [Sad-eyed dog lying between two flowers]. NY, 14 (May 28, 1938), 14. A20, A28. Repeated: 28 (July 12, 1952), 32. 36 (May 7, 1960), 34.
- C372. "She says she's burning with a hard, gemlike flame. It's something they learn in school, I think." NY, 14 (June 18, 1938), 11. A13; A26, A31 with new caption, "It's a strange mood she's in, kind of a cross between Baby Doll and Elizabeth Barrett Browning."
- C373. [Baby about to take bone away from dog]. NY, 14 (July 2, 1938), 8. A13, A22, A31.
- C374. "Ooooo, *guesties!*" NY, 14 (July 9, 1938), 18. A13, A26, A31.
- C375. [Man clutching a glass leans across dining table]. NY, 14 (July 16, 1938), 19. A20, A28, A29, A31. Repeated: 29 (October 3, 1953), 30. 32 (February 18, 1956), 34.
- C376. "He's so charming it gives you the creeps." NY, 14 (July 23, 1938), 15. A13, A26, A31.
- C377. "My heart has been a stick of wood since May, 1927, Miss Prentice." NY, 14 (September 10, 1938), 15. A13, A31.
- C378. "He hates people." NY, 14 (October 8, 1938), 19. A13, A31, A32.
- C379. "Who are you today—Ronald Colman?" NY, 14 (October 15, 1938), 21. A13.
- C380. "Mother, this is Tristram." NY, 14 (October 22, 1938), 25. A13, A31.
- C381. "Why do you keep raising me when you *know* I'm bluffing?" NY, 14 (October 29, 1938), 23. A13, A26, A31.

- C382. [Naked man and woman in dance]. *NY*, 14 (November 5, 1938), 15. A13, A31, A32. Repeated: 24 (September 18, 1948), 21. 30 (May 15, 1954), 30.
- C383. "There isn't room in this house for belles lettres and me both." *Saturday Review*, 19 (November 5, 1938), 9.
- C384. "I say she used to be no better than she ought to be, but she is now." *NY*, 14 (November 12, 1938), 24. A13, A31; A32 with new caption, "She says he proposed something on their wedding night her own brother wouldn't have suggested."
- C385. "Why, I never dreamed your union had been blessed with issue!" *NY*, 14 (November 19, 1938), 16. A13, A15, A31.
- C386. [Dog running down hill]. *NY*, 14 (November 19, 1938), 25. A10, A20, A22. Repeated: 31 (August 13, 1955), 24.
- C387. [Man and woman dancing]. *NY*, 14 (December 3, 1938), 18. A13, A31. Repeated: 29 (February 21, 1953), 34. 35 (January 16, 1960), 25.
- C388. [Dog leaning on his elbow, paw under chin]. *NY*, 14 (December 10, 1938), 24. A13, A15. Repeated: 20 (August 5, 1944), 42.
- C389. "Won't you put your burdens on me?" *NY*, 14 (December 10, 1938), 29.
- C390. "I'd feel a great deal easier if her husband hadn't gone to bed." *NY*, 14 (December 17, 1938), 21. A13, A15, A23, A31.
- C390-X. "It's nothing serious, madam. They're writers." *Saturday Review*, 19 (December 17, 1938), 9.
- C391. [Man in chair; dog with chin on man's knee]. *NY*, 14 (December 31, 1938), 18. Repeated: 20 (August 26, 1944), 14. 31 (March 5, 1955), 36.

## 1939

- C392. "Welcome back to the old water hole, Mrs. Bixby!" *NY*, 14 (January 7, 1939), 25. A13, A31.
- C393. [Two couples sitting at a bar; one couple chats with animation, the other looks dour]. In "Goings On About Town." *NY*, 14 (January 14, 1939), 2. Repeated: 25 (March 12, 1949), 25.
- C394. "She's all I know about Bryn Mawr and she's all I have to know." *NY*, 14 (January 28, 1939), 12. A13, A27, A32.

- C395. [Man sitting in chair] and [Woman drinking cocktail]. (in advertisement by F. A. Stokes Co. for Frank Case's *Tales of a Wayward Inn*) NY, 14 (February 4, 1939), 56. Unsigned.
- C396. [Naked man and woman in dance]. NY, 14 (February 11, 1939), 16. A13, A15, A31, A32. Repeated: 34 (May 10, 1958), 34.
- C397. "One of us ought to be a Boswell, taking this all down." NY, 15 (February 18, 1939), 15. A13, A31.
- C398. [Dog lying down, looking quizzically at reader]. NY, 15 (February 25, 1939), 12. Repeated: 21 (May 12, 1945), 20. 33 (April 6, 1957), 30.
- C399. "It's our *own* story *exactly!* He bold as a hawk, she soft as the dawn." NY, 15 (February 25, 1939), 61. A13, A15, A23, A31.
- C400. "Yoo-hoo, it's me and the ape man." NY, 15 (March 4, 1939), 23. A13, A15, A31.
- C401. FAMOUS POEMS ILLUSTRATED: I. "Excelsior," by Henry Wadsworth Longfellow. NY, 15 (March 11, 1939), 28-29. A10, A15, A31.
- C402. "I said the hounds of Spring are on Winter's traces—but let it pass, let it pass!" NY, 15 (March 18, 1939), 17. A13, A15, A22, A31.
- C403. FAMOUS POEMS ILLUSTRATED: II. "The Sands o' Dee," by Charles Kingsley. NY, 15 (March 25, 1939), 23. A10, A15, A31.
- C404. "He's been like this ever since Munich." NY, 15 (April 1, 1939), 27. A13.
- C405. FAMOUS POEMS ILLUSTRATED: III. "Lochinvar," by Sir Walter Scott. NY, 15 (April 8, 1939), 26-27. A10, A31, A32.
- C406. [Winged horse]. (in advertisement for *Poetry* magazine) NY, 15 (April 8, 1939), 72.
- C407. "He gave up smoking and humor the first of the year." NY, 15 (April 15, 1939), 17.
- C407-X. "Am I the only woman in America who isn't writing novels?" *Saturday Review*, 19 (April 15, 1939), 9.
- C408. "I love the idea of there being two sexes, don't you?" NY, 15 (April 22, 1939), 15. A13, A26, A31. Reprinted: *Ladies' Home Journal*, 63 (July, 1946), 27.
- C409. [A crowd at the New York World's Fair]. NY, 15 (April 29, 1939), cover.

- C410. FAMOUS POEMS ILLUSTRATED: IV. "Locksley Hall," by Alfred, Lord Tennyson. *NY*, 15 (May 6, 1939), 22-23. A10, A31, A32.
- C411. "What do you want me to do with your remains, George?" *NY*, 15 (May 13, 1939), 28. A13, A31, A32.
- C412. "How do you stand on a third term, scout—right or wrong?" *NY*, 15 (May 20, 1939), 17. A20, A31 part of drawing only.
- C413. "My husband has insured my life for a hundred thousand dollars. Isn't that sweet?" *NY*, 15 (May 27, 1939), 21.
- C414. FAMOUS POEMS ILLUSTRATED: V. "Oh When I was . . .," by A. E. Housman. *NY*, 15 (June 3, 1939), 23. A10, A15, A31.
- C415. "Send up an elephant please!" (in advertisement by F. A. Stokes Co. for Frank Case's *Tales of a Wayward Inn*) *NY*, 15 (June 3, 1939), 75. Unsigned.
- C416. [Dog carrying woman's purse in mouth]. *NY*, 15 (June 10, 1939), 12. A22. Repeated: 29 (March 7, 1953), 19. 34 (February 22, 1958), 38.
- C417. "I don't want him to be comfortable if he's going to look too funny." *NY*, 15 (June 10, 1939), 25. A13, A15, A31. Reprinted: *Ladies' Home Journal*, 63 (July, 1946), 120.
- C418. [Man with dog looking at wilted flower in pot]. (in advertisement by Random House for Elizabeth Hawes' *Men Can Take It*) *NY*, 15 (June 10, 1939), 77. Unsigned.
- C419. FAMOUS POEMS ILLUSTRATED: VI. "Curfew Must Not Ring Tonight," by Rose Hartwick Thorpe. *NY*, 15 (June 17, 1939), 26-27. A10, A15, A31.
- C420. [Men in various stages of undress sitting under a tree]. (in advertisement by Random House for Elizabeth Hawes' *Men Can Take It*) *NY*, 15 (June 17, 1939), 76. Unsigned.
- C421. "Now take you and me, Blodgett—we're both men of the world." *NY*, 15 (June 24, 1939), 19.
- C422. "You wait here and I'll bring the etchings down." *NY*, 15 (July 1, 1939), 19. A13, A15, A31, A32.
- C423. [Man sitting in chair reading book]. (in advertisement by F. A. Stokes Co. for Frank Case's *Tales of a Wayward Inn*) *NY*, 15 (July 8, 1939), 86. Unsigned.

- C424. [Dog and puppy in same pose]. *NY*, 15 (July 15, 1939), 23.  
Repeated: 30 (October 2, 1954), 31. 34 (June 28, 1958), 30.
- C425. "Hello, darling—woolgathering?" *NY*, 15 (July 22, 1939),  
25. A13, A15, A31.
- C426. "Maybe you don't have charm, Lily, but you're enigmatic."  
*NY*, 15 (July 29, 1939), 24. A13, A31, A32; A24, A27 part of  
drawing only.
- C427. FAMOUS POEMS ILLUSTRATED: VII. "Ben Bolt," by  
Thomas Dunn English. *NY*, 15 (August 5, 1939), 22-23. A10,  
A31, A32.
- C428. "He comes in here and sits all alone." *NY*, 15 (August 12,  
1939), 10.
- C429. "I come from haunts of coot and hern!" *NY*, 15 (August 19,  
1939), 15. A13, A15, A23, A31.
- C430. "I beg to differ with you!" *NY*, 15 (September 2, 1939), 26.  
A13, A26, A31.
- C431. FAMOUS POEMS ILLUSTRATED: VIII. "Barbara Friet-  
chie," by John Greenleaf Whittier. *NY*, 15 (September 16, 1939),  
24-25. A10, A15, A31.
- C432. INSULT. (in advertisement by Alfred Knopf for Margaret  
Ernst's *In A Word*) *NY*, 15 (September 16, 1939), 68.
- C433. CANARY. (in advertisement by Alfred Knopf for Margaret  
Ernst's *In A Word*) *NY*, 15 (September 23, 1939), 61.
- C434. ECSTASY. (in advertisement by Alfred Knopf for Margaret  
Ernst's *In A Word*) *NY*, 15 (September 30, 1939), 59.
- C435. "I suppose all that you men think about is war." *NY*, 15  
(October 14, 1939), 27. A13, A31.
- C436. FAMOUS POEMS ILLUSTRATED: IX. "The Glove and the  
Lions," by Leigh Hunt. *NY*, 15 (October 28, 1939), 24-25. A10,  
A31, A32.
- C437. "He knows all about art, but he doesn't know what he likes."  
*NY*, 15 (November 4, 1939), 17. A13, A23, A31, A32.
- C438. "Dr. Livingstone, I presume?" *NY*, 15 (November 11, 1939),  
24. A13, A31, A32.
- C439. 24 drawings from *The Last Flower*, under the title, THURBER  
DRAWS A PARABLE ON WAR. *Life*, 7 (November 27, 1939),  
10-11.

- C440. PABLO RUIZ Y PICASSO. Illustration for Profile of Picasso. NY, 15 (December 9, 1939), 32.
- C441. "It goes, 'Build thee more stately mansions, O my soul.'" NY, 15 (December 16, 1939), 27. A13, A31.
- C442. [Church with stars above]. NY, 15 (December 23, 1939), 15.

## 1940

- C443. [Two men fencing]. NY, 15 (January 6, 1940), 17. A13, A31.
- C444. "Every day is Arbor Day to Mr. Chisholm." NY, 15 (January 27, 1940), 17. A13, A26, A31.
- C445. [Man with pince-nez laughing]. (in advertisement for *The Male Animal* at the Cort Theatre) NY, 15 (January 27, 1940), 30. Repeated in the theater advertisement section almost every week until August 3, 1940.
- C446. 7 titled drawings under the general title, THURBER REPORTS HIS OWN PLAY, "THE MALE ANIMAL," WITH HIS OWN CARTOONS. The text states that these were "drawn especially for LIFE." *Life*, 8 (January 29, 1940), 27-28, 30.
- C447. "Don't you want to greet the rosy-fingered dawn?" NY, 16 (February 24, 1940), 16. A17, A23, A26, A31.
- C448. [Figures from *The Male Animal* drawn for the theater program]. *Theatre Arts*, 24 (March, 1940), cover.
- C449. "What do you want to be inscrutable for, Marcia?" NY, 16 (March 2, 1940), 23. A13, A15, A23, A31.
- C450. [Family admiring statues, including one statue of woman aiming bow and arrow]. In Profile of Metropolitan Museum. NY, 16 (March 23, 1940), 25. A20, A32. Repeated: 21 (September 29, 1945), 24. 31 (September 3, 1955), 20.
- C451. "Well, who *made* the magic go out of our marriage—you or me?" NY, 16 (April 13, 1940), 21. A13, A15, A23, A31.
- C452. "Sober, Mrs. Tomkins is the personification of virtue." NY, 16 (April 20, 1940), 25.
- C453. INTERIOR WITH FIGURES OR WHY IS THIS GODDAM THING HURTING ME SO? (in article, "Flowering of American Cartoon Art Is Hailed at Rhode Island Museum") *Life*, 8 (April 22, 1940), 71.

- C454. A TREE DRAWN BY JAMES THURBER IN 1901. Also an untitled drawing made up of a hodgepodge of figures, log cabin, tent, woodsmen, and random words. With accompanying letter from Ruth Y. White explaining that these are pictures drawn at the age of seven. *Life*, 8 (April 22, 1940), 108.
- C455. [Men, women, children, and lambs gamboling about a tree in the wilds.]. *NY*, 16 (April 27, 1940), cover.
- C456. "Who is this Hitler and what does he want?" *NY*, 16 (April 27, 1940), 21. A13.
- C457. "Will you please cease calling me Sweetie Pie in public?" *NY*, 16 (May 4, 1940), 29. A13, A31.
- C458. [Two boxers in a clinch]. In "Goings On About Town." *NY*, 16 (June 22, 1940), 7. A13, A31, A32. Repeated: 25 (February 26, 1949), 20. 29 (August 1, 1953), 17. 32 (June 16, 1956), 23.
- C459. "I'm so glad you're a writer—I'm just full of themes and ideas." *NY*, 16 (June 22, 1940), 54. A13, A31.
- C460. "Is this man annoying you, dear?" *NY*, 16 (July 6, 1940), 25.
- C461. [Dog sitting on edge of cliff looking out]. *NY*, 16 (August 10, 1940), 16.
- C462. "I do love you. I just don't feel like talking military tactics with you." *NY*, 16 (August 24, 1940), 19. A13, A31.
- C463. "The trouble with me is I can never say no." *NY*, 16 (September 7, 1940), 18. A13, A31, A32.
- C464. "Why did I ever marry below my emotional level!" *NY*, 16 (September 21, 1940), 18. A13, A31, A32. Reprinted: *Ladies' Home Journal*, 63 (July, 1946), 122.
- C465. "What do four ones beat?" *NY*, 16 (October 5, 1940), 20. A13, A26, A31.
- C466. [Man and small girl trying to tear book away from each other]. (in advertisement by Harper & Brothers for *Fables For Our Time*) *NY*, 16 (October 5, 1940), 66.
- C467. [Two men boxing]. *NY*, 16 (November 2, 1940), 12. A13, A31, A32.
- C468. "They're going to put you away if you don't quit acting like this." *NY*, 16 (November 9, 1940), 74. A13, A31.
- C469. [Drawing for "Mr. Preble Gets Rid of His Wife" from *The Middle-Aged Man on the Flying Trapeze*]. (in advertisement by Robert M. McBride Co. for Allen Churchill's *All in Fun*) *NY*, 16 (November 9, 1940), 78.

## 1941

- C470. [Dog on skis, complete with ski poles]. *NY*, 16 (January 25, 1941), 12.
- C471. "I have a neurosis." *NY*, 17 (February 15, 1941), 66.
- C472. [Dog baying]. *NY*, 17 (March 15, 1941), 24. Repeated: 25 (June 4, 1949), 56.
- C473. [Woman and dog holding a tug of war over a towel or piece of clothing]. *NY*, 17 (March 29, 1941), 25. A32.
- C474. [Two men and two women sitting opposite each other on sofas]. *NY*, 17 (May 3, 1941), 12.
- C475. [Dog digging a hole; only his hindquarters show]. *NY*, 17 (May 17, 1941), 14. Repeated: 36 (September 24, 1960), 35.
- C476. "Miss Gorce is in the embalming game." *NY*, 17 (June 28, 1941), 15. A13, A26, A31; A32 with the addition, "I want you to meet Miss Gorce."
- C477. [Woman lights rocket beside the house as family and dog cower]. *NY*, 17 (July 5, 1941), cover. A32.
- C478. "I drew three more clubs and filled my flush!" *NY*, 17 (July 12, 1941), 12. A13, A31.
- C479. [Dog sitting on haunches looking at turtle; tree and cloud in background]. *NY*, 17 (October 25, 1941), 19. Repeated: 28 (August 30, 1952), 19.

## 1942

- C480. "I wonder what dark flowers grow in the mysterious caverns of your soul." *NY*, 17 (February 14, 1942), 25. A13, A31.
- C481. "Which you am I talking to now?" *NY*, 18 (February 21, 1942), 16. A13, A31, A32.
- C482. [Two dogs looking up at something]. *NY*, 18 (March 14, 1942), 14.
- C483. "She built up her personality but she's undermined her character." *NY*, 18 (March 28, 1942), 24. A13, A31, A32.
- C484. "The trouble is you make me think too much." *NY*, 18 (April 25, 1942), 19.



- C485. "I've always wanted to get just the least bit tipsy in the Jumble Shop." *NY*, 18 (May 9, 1942), 22.
- C486. [Dog watches man light a rocket]. In "Goings On About Town." *NY*, 18 (July 4, 1942), 2.
- C487. [Dog sitting, with six pups around]. *NY*, 18 (July 18, 1942), 22.
- C488. "In first-aid class today we learned eleven different ways to poison people." *NY*, 18 (July 25, 1942), 14. A13, A31.
- C489. "Well, you're not going to try the fireman's lift on me!" *NY*, 18 (August 1, 1942), 19. A13, A31.
- C490. "I think he's stopped breathing. What do I do now?" *NY*, 18 (August 29, 1942), 13. A13, A31.
- C491. "Alice can be a little *girl* Commando in your game, Donald." *NY*, 18 (September 5, 1942), 10. A13, A31.
- C492. "Now if I were Oveta Culp Hobby . . ." *NY*, 18 (September 12, 1942), 18. A13.
- C493. "How's about going somewhere and trying traction splints on each other, Miss Bryson?" *NY*, 18 (September 19, 1942), 19. A13, A31.
- C494. "Laissez faire and let laissez faire is what I believe in." *NY*, 18 (September 26, 1942), 25. A13, A31, A32; A28 drawing only.
- C495. [Woman and girl stride energetically past autumn tree with falling leaves; man, boy, and dog follow sleepily behind]. *NY*, 18 (October 3, 1942), cover.
- C496. [Two dogs digging a hole head to head; only their hind-quarters show]. *NY*, 18 (October 24, 1942), 26.
- C497. "My wife wants to spend Halloween with her first husband." *NY*, 18 (October 31, 1942), 28. A13, A26, A31, A32.
- C498. "What the hell ever happened to the old-fashioned love story?" *NY*, 18 (November 14, 1942), 22. A13, A31, A32.
- C499. "Walter, do you remember when the one thing in the world that made you maddest was boondoggling?" *NY*, 18 (December 12, 1942), 31.

## 1943

- C500. "I have given you a son and the best years of my life, haven't I? What more do you want?" *NY*, 18 (January 9, 1943), 12.

- C501. "Professor Townsend is really too high-strung to be a philosopher." *NY*, 18 (January 23, 1943), 12.
- C502. "You were wonderful at the Gardners' last night, Fred, when you turned on the charm." *NY*, 18 (February 6, 1943), 13. A13, A26, A31; A28 drawing only.
- C503. "She's broken up about this play she saw. Thomas Jefferson loses his wife and four children and Monticello." *NY*, 19 (March 6, 1943), 21. A13.
- C504. "Why don't you wait and see what becomes of your *own* generation before you jump on mine?" *NY*, 19 (March 13, 1943), 20. A13, A26, A31; A28, drawing only; A24, part of drawing only. Reprinted: *Ladies' Home Journal*, 63 (July, 1946), 124.
- C505. "Why don't you let *me* know what it is, if it's so pleasant?" *NY*, 19 (March 20, 1943), 16. A13, A31, A32; A28 part of drawing only.
- C506. "I think of you as being enormously alive." *NY*, 19 (March 27, 1943), 20. A13, A31. Reprinted in advertisement for the *New Yorker: Advertising Age*, 31 (October 24, 1960), 103.
- C507. "Well, the bridge game is off. Ely Culbertson is coming and he wants us all to help plan the post-war world." *NY*, 19 (April 3, 1943), 15. A13.
- C508. "I don't understand a thing that's happened since Coolidge was President." *NY*, 19 (May 1, 1943), 15.
- C509. "I had the strangest feeling in the elevator that I was changing into Clare Luce." *NY*, 19 (May 22, 1943), 28.
- C510. [Dog with eyes closed sniffing flower]. *NY*, 19 (May 29, 1943), 20. A22. Repeated: 24 (June 26, 1948), 30.
- C511. "I could find the chink in your armor if I were given the time." *NY*, 19 (July 10, 1943), 30.
- C512. "Some people glow inside when they're happy, but I buzz." *NY*, 19 (July 24, 1943), 15.
- C513. [Man holding a banner for war bonds, striding forward with woman, children, and dogs]. (in advertisement by McCreery for war bonds) *NY*, 19 (September 11, 1943), 41. The advertisement offers an 11 × 14 sepia reproduction of the drawing, autographed or unautographed, for buying war bonds in various amounts.
- C514. "It's wonderful to get away from women in every shape and form." *NY*, 19 (September 11, 1943), 58.

- C515. "Do you ever have fears that you may cease to be before your pen has gleaned your teeming brain?" *NY*, 19 (October 2, 1943), 25.
- C516. "Sometimes the news from Washington forces me to the conclusion that your mother and brother Ed are in charge." *NY*, 19 (October 16, 1943), 24. A17, A31, A32.
- C517. ANIMAL ARTIST. (a self-portrait) *Life*, 15 (October 25, 1943), 14.
- C518. "I can't find any serenity in contemplation because I keep thinking of this one girl." *NY*, 19 (October 30, 1943), 16. A17, A31.
- C519. "That's right, now try to win *him* away from me." *NY*, 19 (November 13, 1943), 20. A22.
- C520. "She's bankrupt in every way except financially." *NY*, 19 (November 20, 1943), 18.

## 1944

- C521. "There is no laughter in this house." *NY*, 19 (January 15, 1944), 16.
- C522. "Well, *I* call it Carribbean, and I intend to go to my grave calling it Caribbean." *NY*, 19 (January 29, 1944), 23.
- C523. "There's been some mixup or other—we're waiting for Morris Ernst." (the drawing on the dust jacket of Morris Ernst's *The Best Is Yet*) *Life*, 16 (February 21, 1944), 107. Reprinted in advertisement by Harper & Brothers for the Morris Ernst book: *NY*, 21 (June 23, 1945), 69.
- C524. [Standing woman talks accusingly to man on sofa]. (in article, "Cartoonists Draw Themselves") *Vogue*, 103 (April 15, 1944), 107.
- C525. "Where did you get those big brown eyes and that tiny mind?" *NY*, 20 (September 2, 1944), 13. A17, A26, A31, A32.
- C526. "All right, all right, all right. You're for Roosevelt. I don't go around trying to win you over to Dewey all the time, do I?" *NY*, 20 (September 16, 1944), 18.
- C527. "Sir, you are speaking of the woman I once loved!" *NY*, 20 (September 30, 1944), 24.
- C528. "I told Womrath's I don't want to read anything instructive until the war ends." *NY*, 20 (October 14, 1944), 78.

- C529. 3 titled drawings in illustration of Aldous Huxley's article, "Who Are You?" *Harper's Magazine*, 189 (November, 1944), 512-22.
- C530. "I wouldn't even let Cary Grant lounge around the house in the afternoon." *NY*, 20 (November 4, 1944), 18. A17, A31, A32.
- C531. [Dog asleep in bed]. *NY*, 20 (November 18, 1944), 24. Repeated: 27 (October 20, 1951), 23.

## 1945

- C532. [Dog asleep in front of fireplace]. *NY*, 20 (January 6, 1945), 20. A32. Repeated: 27 (December 29, 1951), 9.
- C533. "What was the matter with the lamps we used to have?" (An original drawing for *Life*, shown in the eight stages of its creation. In article, "Thurber Amuses People by Making Them Squirm." Two older captioned drawings also reproduced.) *Life*, 18 (February 19, 1945), 12-14. Reprinted: *Ladies' Home Journal*, 63 (July, 1946), 26.
- C534. OUR NEW NATURAL HISTORY: The Early and the Late Riser; The Hopeless Quandary; A Serenade (left) about to engage in combat with a Victual. *NY*, 21 (March 10, 1945), 23. A17, A26, A31; The Hopeless Quandary in A27.
- C535. OUR NEW NATURAL HISTORY: Two widely distributed rodents: the Barefaced Lie (left) and the White Lie; The Common Carrier; A Scone (left) and a Crumpet, peering out of the Tiffin. *NY*, 21 (March 17, 1945), 33. A17, A26, A31.
- C536. OUR NEW NATURAL HISTORY: The Living, or Spitting, Image (left) and a Dead Ringer; The Lapidary in a clump of Merry-Go-Round; The Hoodwink on a spray of Ragamuffin. *NY*, 21 (March 31, 1945), 30. A17, A26, A31.
- C537. OUR NEW NATURAL HISTORY: An Upstart rising from a clump of Johnny-Come-Lately; The small rodent (right) is a Spouse; A Trochee (left) encountering a Spondee; Three freshwater creatures: The Qualm, The Glib, The Moot. *NY*, 21 (April 14, 1945), 21. A17, A26, A31.
- C538. OUR NEW NATURAL HISTORY: The Troth, Plighted (right) and Unplighted; A female Volt with all her Ergs in one Gasket; A Gloat near a patch of I-Told-You-So. *NY*, 21 (May 5, 1945), 31. A17, A26, A31.

- C539. [Morris Ernst settling the Russo-Japanese trouble]. (the drawing from the dust jacket of Morris Ernst's *The Best Is Yet*, in advertisement by Harper & Brothers for the book) NY, 21 (May 19, 1945), 91.
- C540. OUR NEW NATURAL HISTORY: The Huff; The White-faced Rage (left) and the Blind Rage; The Dudgeon. NY, 21 (June 2, 1945), 26. A17, A26, A31.
- C541. OUR NEW NATURAL HISTORY: The female Snarl (left) and the male Sulk; A Garble with an Utter in its claws; The male Wedlock (left) cautiously approaching a clump of Devil-May-Care; at right, the female. NY, 21 (July 7, 1945), 29. A17, A26, A31.
- C542. OUR NEW NATURAL HISTORY: A group of Birds of the Western Hemisphere: (left to right) the Whited Sepulchre; the Misfit; the American Playboy, or Spendthrift, also sometimes called (southern U.S.A.) the Common Blackguard; a Stuffed Shirt; and (above) a Termagant. NY, 21 (August 11, 1945), 27. A17, A26, A31.
- C543. "Well, sir, he was the most astonished magician you ever saw in your life." NY, 21 (September 1, 1945), 21. A17, A31.
- C544. OUR NEW NATURAL HISTORY: A Group of Sea Creatures: The Limpid; The Mordant; The Vivid; The Livid; The Lambent; The Torpid. NY, 21 (September 8, 1945), 25. A17, A26, A31.
- C545. "I'd give the world to be sultry, but I just succeed in looking sleepy." NY, 21 (September 22, 1945), 16.
- C546. OUR NEW NATURAL HISTORY: The Femur (left) and the Metatarsal; The Peeve (or Pet Peeve); The male and female Tryst. NY, 21 (October 6, 1945), 34. A17, A26, A31.
- C547. [Dog facing up at falling leaves, eyes closed]. NY, 21 (October 13, 1945), 20.
- C548. [Dog crouching down nose to nose with football]. NY, 21 (October 20, 1945), 19. Repeated: 29 (November 21, 1953), 35.
- C549. OUR NEW NATURAL HISTORY: A Group of Rare Blossoms and Butterflies:  
 Flowers (left to right): Baker's Dozen, Shepherd's Pie, Sailor's Hornpipe, Stepmother's Kiss.  
 Butterflies (left to right): The Admirable Crichton, the Great Gatsby, the Magnificent Ambersons (male and female), the Beloved Vagabond.  
 NY, 21 (November 3, 1945), 36. A17, A26, A31.

- C550. OUR NEW NATURAL HISTORY: The Goad; A female Shriek (right) rising out of the Verbiage to attack a female Swoon; A Group of Destructive Insects: The Coal Bin, The Door Latch, The Clock Tick (or Stop Watch), The Tire Tool, The Window Ledge, The Ball Bat. *NY*, 21 (December 8, 1945), 42. A17, A26, A31; The Goad in A24.

## 1946

- C551. OUR NEW NATURAL HISTORY:  
 A Group of More or Less Pleasant Birds: Left to right: the Apothecary, the Night Watchman, the Scoutmaster, and the Barred Barrister.  
 A Trio of Prehistoric Creatures: Left to right: the Thesaurus, the Stereopticon, and the Hexameter. The tree is a Sacroiliac.  
*NY*, 21 (January 19, 1946), 30. A17, A26, A31.
- C552. [Dogs and more dogs, with emblems of dog show down the left edge]. *NY*, 21 (February 9, 1946), cover.
- C553. "How is it possible, woman, in the awful and magnificent times we live in, to be preoccupied exclusively with the piddling?" *NY*, 22 (February 16, 1946), 31.
- C554. OUR NEW NATURAL HISTORY:  
 Four Plants of the Temperate Zone: Left to right: Single Standard, False Witness, Double Jeopardy, Heartburn.  
 A Grope approaching, unaware, a Clinch in hiding.  
 Creatures of the Meadow: Left, the Aspice on a stalk of Visiting Fireman; Center, the Throttle; Right, a Ticket in a patch of Marry-in-Haste; Below, a 99-year Lease working slowly toward the surface through the years.  
*NY*, 22 (March 2, 1946), 24-25. A17, A26, A31.
- C555. "Your faith is really more disturbing than my atheism." *NY*, 22 (March 23, 1946), 20.
- C556. OUR NEW NATURAL HISTORY: A Group of Semi-Edible Vegetables: Top: Quench (left) and Arpeggio; Bottom: Therapy (left) and Scabbard. *NY*, 22 (April 13, 1946), 37. A17, A26, A31.
- C557. OUR NEW NATURAL HISTORY: A Group of Miscellaneous Creatures: The Tantamount, A Pair of Martinets, The Bodkin (left) and the Chintz. *NY*, 22 (May 11, 1946), 37. A17, A26, A31.

- C558. AT THE END OF SIX WEEKS SHE TELLS THEM TO SCRAM. (from *How to Raise A Dog*) (in article by Alan Priest, "Mr. Thurber's Chinese Dog") *Metropolitan Museum of Art Bulletin*, 4 (June, 1946), 260.
- C559. THE OLDEN TIME: The Boar Hunt. *NY*, 22 (June 29, 1946), 16. A17.
- C560. [Man and woman on sofa; she leans seductively toward him, he inches away]. (in article, "The Legendary Mr. Thurber" by C. Lester Walker) *Ladies' Home Journal*, 63 (July, 1946), 26.
- C561. "What is she up to now?" (in article, "The Legendary Mr. Thurber" by C. Lester Walker) *Ladies' Home Journal*, 63 (July, 1946), 26.
- C562. [Head of dog sniffing flower; stem comes down from above him]. (in article, "The Legendary Mr. Thurber" by C. Lester Walker) *Ladies' Home Journal*, 63 (July, 1946), 26.
- C563. [Head of dog]. (in article, "The Legendary Mr. Thurber" by C. Lester Walker) *Ladies' Home Journal*, 63 (July, 1946), 27.
- C564. MY CANDIDATE and MR. SANDUSKY. Apparently re-drawings of youthful drawings by Thurber and his brother, William, of imaginary political candidates. (in article, "The Legendary Mr. Thurber" by C. Lester Walker) *Ladies' Home Journal*, 63 (July, 1946), 121.
- C565. "H'm-m! Explorers!" Apparently a re-drawing of the original first drawing submitted by Thurber to the *New Yorker*, rejected by the magazine, and defended by E. B. White. (in article, "The Legendary Mr. Thurber" by C. Lester Walker) *Ladies' Home Journal*, 63 (July, 1946), 121.
- C566. [Dog running, with rear feet up behind]. (in article, "The Legendary Mr. Thurber" by C. Lester Walker) *Ladies' Home Journal*, 63 (July, 1946), 125.
- C567. THE OLDEN TIME: The Dragon. *NY*, 22 (July 6, 1946), 19. A17.
- C568. THE OLDEN TIME: Supper. *NY*, 22 (August 3, 1946), 29. A17.
- C569. THE OLDEN TIME: The Joust. *NY*, 22 (September 7, 1946), 31. A17.
- C570. THE OLDEN TIME: The Long Bow. *NY*, 22 (October 12, 1946), 33. A17.

- C571. THE OLDEN TIME: The Giant. NY, 22 (November 16, 1946), 32. A17.
- C572. THE OLDEN TIME: Falconry. NY, 22 (December 14, 1946), 43. A17.

## 1947

- C573. THE OLDEN TIME: The Voice of the Questing Beast. NY, 22 (January 18, 1947), 35. A17.
- C574. [Two men boxing; one, in star-spangled tights, is missing with a haymaker]. NY, 23 (November 1, 1947), 30. Repeated: 29 (May 16, 1953), 29.

## 1948

- C575. [A variation on the Random House trademark]. (in article, "A Trademark and Its Variations by Ten Distinguished Designers") *American Artist*, 12 (May, 1948), 42.
- C576. "What did those flying saucers turn out to be, George?" NY, 24 (September 11, 1948), 25. New caption for drawing of C362, March 5, 1938.
- C577. "You ought to spend more time with your own species." NY, 24 (September 25, 1948), 32. New caption for drawing of C100, March 4, 1933.
- C578. "Do you remember, Crosby, when the only thing to fear was fear itself?" NY, 24 (October 2, 1948), 27. New caption for drawing of C226, May 11, 1935.
- C579. "CEREBRETONIA IS A MOVEMENT AWAY FROM A DEMANDING, PUSHING WORLD." (in advertisement by Prentice-Hall for Charles Morris' *The Open Self*) NY, 24 (October 30, 1948), 109. Repeated: 24 (November 6, 1948), 126.
- C580. "SONATOTONIA EXHIBITS THE NEED FOR A WORLD IN WHICH EFFORT IS EFFICACIOUS." (in advertisement by Prentice-Hall for Charles Morris' *The Open Self*) NY, 24 (November 13, 1948), 138.
- C581. "She went down the north slope with the skiing instructor, and that was the last I ever saw of her." NY, 24 (December 4, 1948), 32. New caption for drawing of C497, October 31, 1942.



## 1949

- C582. "But you're *you*, and I'm only me." *NY*, 24 (January 15, 1949), 22. New caption for drawing of C245, September 28, 1935.
- C583. "What do you expect to do when I'm gone, may I ask—live by your wits?" *NY*, 24 (February 12, 1949), 29. New caption for a composite of the drawings of C500, January 9, 1943, and C515, October 2, 1943.
- C584. [Doctor and eye chart]. *NY*, 25 (July 23, 1949), 18. A repeat of part of the drawing of C311, March 6, 1937. A20. Repeated: 27 (October 13, 1951), 31. 31 (June 4, 1955), 31. 33 (August 17, 1957), 20.
- C585. [Woman standing holding cocktail glass]. *NY*, 25 (August 6, 1949), 24. Repeat of part of drawing of C374, July 9, 1938. Repeated: 36 (February 27, 1960), 27.
- C586. [Man carrying tray of glasses]. *NY*, 25 (September 3, 1949), 23. Repeat of part of drawing of C476, June 28, 1941.
- C587. [Woman sitting in chair, legs crossed]. *NY*, 25 (September 24, 1949), 23. Repeat of part of drawing of C76, November 19, 1932. Repeated: 32 (September 29, 1956), 26.
- C588. [Little girl with ribbon in hair]. *NY*, 25 (October 29, 1949), 30. Repeat of part of drawing of C526, September 16, 1944.
- C589. [Self-portrait]. An original drawing for the interview with Harvey Breit. *New York Times Magazine*, (December 4, 1949), 17.
- C590. [Man playing at upright piano]. *NY*, 25 (December 24, 1949), 28. Repeat of part of drawing of C317, April 24, 1937.

## 1950

- C591. [Dog looking at two footprints]. (in article by Ernst Lehner, "The Animal in American Advertising") *Graphis*, 6, #29 (1950), 44. Reprinted from *Fables for Our Time*.
- C592. [Dog confronting psychiatrist in office]. *Life*, 28 (January 9, 1950), 69. Acknowledgment given to previous publication in 1938, but source of original publication unknown.
- C593. [Woman playing the harp]. *NY*, 25 (February 4, 1950), 27. Repeat of part of drawing of C276, April 4, 1936. Repeated: 30 (August 7, 1954), 18.

- C594. [Woman looking inscrutable while sitting on stool]. *NY*, 26 (February 25, 1950), 27. Repeat of part of drawing of C449, March 2, 1940. Repeated: 30 (March 20, 1954), 26.
- C595. [Man at desk figuring income tax]. *NY*, 26 (March 11, 1950), 35. Repeat of part of drawing of C312, March 13, 1937. A32. Repeated: 29 (October 31, 1953), 28.
- C596. [Woman with mop and pail]. *NY*, 26 (March 25, 1950), 33. Repeat of part of drawing of C73, November 5, 1932. Repeated: 28 (May 31, 1952), 29.
- C597. [Man sitting in chair playing mandolin]. *NY*, 26 (April 15, 1950), 36. Repeat of part of drawing of C276, April 4, 1936. Repeated: 33 (June 15, 1957), 23. 35 (June 6, 1959), 36.
- C598. [Man and woman having cocktails at a table]. *NY*, 26 (May 13, 1950), 25. Repeat of part of drawing of C412, May 20, 1939. Repeated: 29 (May 9, 1953), 23.
- C599. [Small boy and girl glaring at each other]. *NY*, 26 (June 17, 1950), 22. Repeat of part of drawing of C491, September 5, 1942. Repeated: 30 (May 1, 1954), 39.
- C600. [Sheep lying under a tree]. *NY*, 26 (August 5, 1950), 30. Repeat of part of drawing of C284, June 20, 1936. Repeated: 34 (July 26, 1958), 22.
- C601. [Two men and a woman standing talking at a cocktail party]. *NY*, 26 (August 12, 1950), 18. Repeat of part of drawing of C493, September 19, 1942. Repeated: 28 (January 3, 1953), 9. 30 (February 5, 1955), 30.
- C602. [Naked man and woman dancing together]. *NY*, 26 (September 2, 1950), 30. Repeat of part of drawing of C101, March 11, 1933. Repeated: 31 (February 19, 1955), 24. 32 (October 20, 1956), 23.
- C603. [Imposing woman in evening dress]. *NY*, 26 (October 7, 1950), 35. Repeat of part of drawing of C317, April 24, 1937.

## 1951

- C604. [Self-portrait and four dogs]. (in cover-story that also reprints a number of drawings) *Time*, 58 (July 9, 1951), cover, 88-90, 92-95. Self-portrait reprinted: *Ohio State University Monthly*, 53 (December, 1961), cover.

- C605. [Rabbit lying in the grass]. *NY*, 27 (August 4, 1951), 22. Repeat of part of drawing of C543, September 1, 1945. Repeated: 36 (August 20, 1960), 24.
- C606. [Woman standing holding glass]. *NY*, 27 (September 8, 1951), 36. Repeat of part of drawing of C201, January 26, 1935. Repeated: 28 (April 26, 1952), 28.
- C607. [Man and woman dancing; he leers at her]. *NY*, 27 (December 8, 1951), 31. Repeat of part of drawing of C250, November 2, 1935.

## 1952

- C608. Drawing for "The Very Proper Gander" from *Fables for Our Time*. *Johns Hopkins Magazine*, January, 1952, 21.
- C609. [A sheep]. *NY*, 27 (January 26, 1952), 28. Repeat of part of drawing of C284, June 20, 1936. Repeated: 35 (August 1, 1959), 22.
- C610. [An eye]. *NY*, 28 (March 1, 1952), 60. Repeat of part of drawing of C311, March 6, 1937.

## 1953

- C611. [Caricature of Winston Churchill]. *Bermudian*, 24 (December, 1953), cover. A32.

## 1957

- C612. Drawing for "The Little Girl and the Wolf" from *Fables for Our Time*. (in article, "From Tenniel to Thurber") *Literary Cavalcade*, Teacher Edition, 9 (February, 1957), 9.

## 1958

- C613. [Faceless man and woman on park bench; he is slumped over, she is looking sideways; bare tree behind]. *NY*, 34 (July 19, 1958), 19. Repeat of part of drawing of C225, May 11, 1935.
- C614. [Man figure-skating on ice]. *NY*, 34 (December 13, 1958), 33. Repeat of part of drawing of C302, January 16, 1937.

## 1960

- C615. [Thurber dog]. *Guide Post*: Publication of the Public Library of Cincinnati and Hamilton County, 35 (March, 1960), cover. Origin unknown.
- C616. 10 titled drawings from *The Last Flower*. With accompanying text under title, "A Glimpse Into Thurber's World." *New York Times Magazine*, (March 6, 1960), 18.
- C617. Drawing for "There's a Time for Flags" from *Thurber Country*. (in advertisement for Kenyon and Eckhardt) *Advertising Age*, 31 (October 10, 1960), 133.

## 1964

- C618. [Dog lying in chair with chin on arm of chair]. Reprinted from *Fables For Our Time*. *Forbes*, 94 (July 1, 1964), 15.

## 1965

- C619. [Doodlings of men, women, and dogs, embroidered on tablecloth]. (in article by Barbara Klaw, "James Thurber, Doodler Extraordinary") *American Heritage*, 16 (February, 1965), 56-57.

## 1966

- C620. [Bemused dog looking at numbered page references]. Reproduced from inside cover of first edition copy of John O'Hara's *Butterfield 8* presented by O'Hara to John Hayward. Catalogue of Sotheby and Co., London, for sales of July 12-13, 1966, p. 26.
- C621. THE PATIENT WITH THERMOMETER. (self-portrait) *Harper's Magazine*, 233 (August, 1966), 44. A32.
- C622. [Self-portrait with dog]. Reprinted from the English edition of *Thurber Country*, A20b. *Harper's Magazine*, 233 (August, 1966), 45. A32.

- C623. NATURE VIVANTE AUX POMMES (AFTER A VISIT TO THE PARIS EXPOSITION). *Harper's Magazine*, 233 (August, 1966), 45. A32.
- C624. PARIS STREET. *Harper's Magazine*, 233 (August, 1966), 45. A32.
- C625. AU QUATRIÈME: LEFT BANK HOTEL. *Harper's Magazine*, 233 (August, 1966), 45. A32.

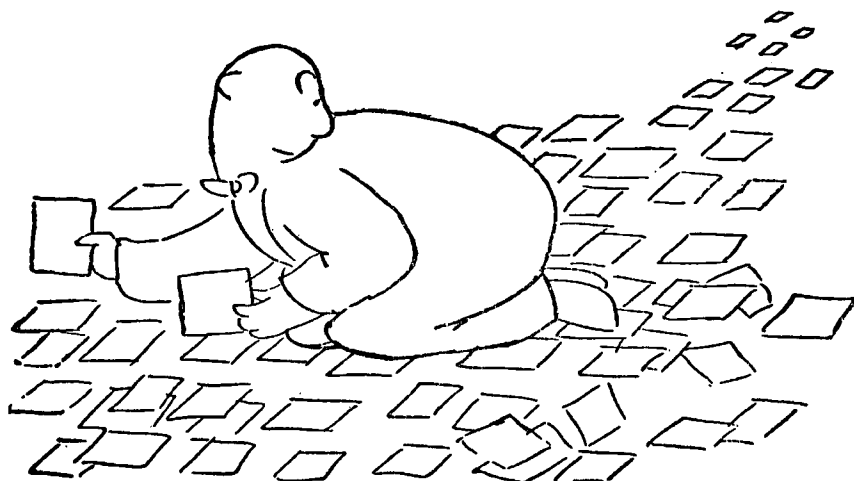
## 1968

- C626. [Sitting dog, and separate drawing of woman pouncing on man]. Reproduced from preliminary pages of first edition copy of Frank Sullivan's *In One Ear*, 1933, presented by Sullivan to Polly Buddy, May 24, 1933. Catalogue # 6, titled *Unique*, of Bennett & Marshall, Los Angeles [1968], unpagged center gathering of illustrations.



# SECTION D

## *Contributions to Other Books*







## *Introduction*

Entries for this section are listed alphabetically by title for each year. Part of the intent of the section is to offer evidence of the popularity and critical acceptance of James Thurber as reflected in the number of pieces of writing or drawing reprinted in books during a given year. The relative popularity of particular pieces, in turn, may be determined by examining the entries themselves or the listing of the particular piece in the Index. The survey ends with 1964, three years after the author's death. By that time, anything reprinted with the specific approval of Thurber himself should have appeared. The list could be continued on to later years—and would demonstrate the continued and even increasing interest in Thurber's work—but enough seems enough.

The form is a simple one. The title of the book itself is followed by the names of editors as they are listed on the title page. If the book is one of a named series, as textbooks for lower schools are likely to be, the name of the series is also given. The date is the copyright date as stated on the copyright page. An occasional complication arises from the practice of textbook publishers in issuing a part of a larger book under a separate title. Where this has been detected, the separate publication is listed under the entry for the original full book. Or conversely, occasionally several separate anthologies will be combined into one title. Here again the separate books are listed under the entry for the combined title.

Following the identification of the book itself is the list of Thurber's contributions contained in the book, with the page on which each piece begins. Drawings are listed only by category: titled, untitled, or captioned. If a written piece is accompanied by a drawing, it is described as "illustrated."

If the book containing the contribution also appears in one or more later editions, the later editions are listed as subcategories of the original entry. Titles, editors, and publishers of the later editions are given only if they vary from those of the preceding edition. If a revised edition adds or substitutes other Thurber pieces, the contributions are named. If no contributions are named, they are the same as those in the preceding edition. Occasionally, the original entry for a title will be that of an edition later than the first edition. If so, the earlier editions of the anthology contain nothing by Thurber.

The great majority of Thurber's contributions to other books are pieces that had previously been published elsewhere. In a few instances, however, the contribution represents original publication of writing or drawing done specifically for that book. As such, it has greater bibliographical interest than the simple "reprints." To identify these original contributions and to give fuller information about the books in which they appear, the books are here described in a separate, preliminary category under the entry number of their appearance in the complete, simplified list. The description is shortened somewhat from the full description of Thurber's own books in the "A" section, with the description of contents omitted and the later impressions treated more sketchily, but is in much more specific detail than the books containing reprinted pieces seem to demand. An "original contribution," qualifying the book for listing in the preliminary group, is here defined as one of some moment, written specifically for the book. A few lines quoted from a letter, as in D180 or D277, is not enough, nor is an interview or a few comments published by someone else. In the full list, however, anything original, even if minor, is identified.

One group of these original contributions calls for special comment. Between 1920 and 1925 Thurber had a hand in writing, and often producing, at least six musical comedies presented by The Scarlet Mask Club of Ohio State University. Of these, printed scores for words and music have been located for three: *Oh My, Omar!*, 1921; *Many Moons*, 1922; and *Tell Me Not*, 1924. The manuscript of a fourth, *Nightingale*, 1924, is in the Library of Congress, and appears never to have been printed. But the other two, *A Twin Fix*, 1923, and *The Cat and the Riddle*, 1924, have so far not been located despite the most diligent search.

A number of pressing questions appear at once. The first and most immediate is the question of whether the unlocated scores were in fact printed at all. For one, *A Twin Fix*, copyright was issued for a publication, and several correspondents now report memories of probably having seen it. For *The Cat and the Riddle*, a theater program for the performance of the comedy at the Hartman Theatre carries a note offering the score for sale. The second question presented is that of the extent of Thurber's authorship. For two, *Oh My, Omar!* and *A Twin Fix*, Hayward M. Anderson is listed as joint author. For the others, on title page or in copyright, Thurber is listed as sole author. But the authorship claimed, in the located works at least, is that of the theatrical "book" alone, not of the songs and their words—and only the songs and words are printed. In the three located scores, Thurber's printed work is a relatively minor part of the whole. Presumably, the same relative proportion would hold for the un-

located copies also. A different problem of authorship is raised by another play, *Amorocco*, a two-act musical comedy of 1925. Tradition assigns Thurber a hand in its composition, but in the copyright registration (A875990, December 16, 1925) Thurber is not registered as an author, and one correspondent who acted in the show does not remember Thurber as one of the authors. It has therefore not been listed here. A third question, and perhaps still part of the second, is whether these scores should be classified as "contributions" or as "original works." Presumably, on the evidence offered, Thurber did write the "book"; but despite the title pages, his part in the published musical score itself is no more than a "contribution" to a larger work by a number of authors.

*Major Original Contributions to Other Books*

- D1. THE SCARLET MASK CLUB | of | Ohio State University | Presents | "OH MY, OMAR!" | [line of three asterisks] | A | MUSICAL COMEDY | [asterisk] | By | JAMES THURBER, Ex '19 | AND | HAYWARD M. ANDERSON, '22 Double frame line around all, with six-pointed star in each corner within the lines.

(11¾ x 9½) Folio of double leaves in single gathering tied at center fold with ornamental brown string. 28 leaves, pp. 1-56.

Gray paper cover. On front, in black, in left half of page, drawing of oriental girl clashing cymbals. The cover title reads: "OH MY! OMAR | A Musical Comedy — | PRESENTED BY | THE | SCARLET MASK | CLUB | of | THE OHIO STATE UNIVERSITY | BOOK BY | JAMES G. THURBER | MUSIC BY | RICHARD E. FIDLER | CHARLES MOBLEY | H. T. BRETTELLE | W<sup>m</sup> HAID | W<sup>m</sup> HAVENS | PAUL HANCUFF | STAGED BY | RAY LEE JACKSON" Hand-lettered. Single frame line around all. At lower left, cover attributed to Carl H. Schinke. In copy located, back of cover missing.

Presumably published early 1921. Not copyrighted. The musical comedy was produced January 13-15, 1921. *Copy*: OU

The vocal score only. Thurber is not specifically given credit for the words of any of the songs; he may be responsible for those where no credit is given.

- D2. THE SCARLET MASK CLUB | of the | OHIO STATE UNIVERSITY | Season 1921-22 | Presents | MANY MOONS | A MUSICAL COMEDY IN TWO ACTS | by | JAMES G. THURBER '19 | Staged by | RAY LEE JACKSON '16 | Music Under Direction of | HOWARD E. HAWK '22 | and | RICHARD E. FIDLER '21 | Words and Music by | W. W. HAVENS '23 — WM. HAID '23 — RICHARD E. FIDLER '21 — | RUSSELL H. DUKE '22 — HYATT M. BERRY '23 — ROBERT | R. ROYCE '24 — CHARLES A. MOBLEY '24 — JOHN WALDRON, JR. '21 — | HAYWARD M. ANDERSON '22 — GERALD R. BLACK '23 — HEATH WOOD '22 — | JAMES G. THURBER '19 | Copyright, MCMXXII, by Scarlet Mask Club.

(12 $\frac{1}{2}$  x 9 $\frac{1}{16}$ ): [1-3<sup>8</sup> 4<sup>4</sup>], 28 leaves, pp. 1-56.

Cream paper cover. On front, against purple background, drawing by Sidney A. Wells of naked girl at lakeside raising hands toward many colored moons in sky; superimposed over the drawing, in cream and darker purple: A MUSICAL COMEDY | MANY MOONS | BY JAMES G. THURBER | PRESENTED BY THE | SCARLET MASK CLUB | OF THE | OHIO STATE UNIVERSITY. Spine and back blank.

Published January 24, 1922. Copyright # A 656649. Printed by Rayner, Dalheim & Co., Chicago. *Copies*: OU, H.T.

The vocal score only. Thurber is given credit specifically only for the words of the Finale of Act 1: "Many Moons," 34-36.

- D3. [A TWIN FIX, by Hayward M. Anderson and James G. Thurber. A musical comedy presented by The Scarlet Mask Club January 11-13, 1923. Copyright in the name of The Scarlet Mask Club, under copyright number A 697418. Otto Zimmerman and Son Co., Cincinnati, listed as publisher. Published January 11, 1923. No copy located.]
- D4. [THE CAT AND THE RIDDLE, by James G. Thurber. A musical comedy presented by The Scarlet Mask Club at the Hartman Theater February 4-6, 1924. A note at the foot of the title page of the theater program reads, "Musical score on sale in Lobby before and after the performance, and between acts in the theatre." No copy located.]
- D5. [NIGHTINGALE, by James G. Thurber. A musical comedy presented by The Scarlet Mask Club during the season 1924-1925.

The Library of Congress has a typescript of the libretto, 54 pages, which constituted the copyright deposit copy. Copyright October 2, 1924, under copyright number D 69000. There is no certain evidence of publication. No copy located.]

- D6. THE SCARLET MASK CLUB | OF THE | OHIO STATE UNIVERSITY | *Season 1924-25* | PRESENTS | TELL ME NOT | A Two Act Musical Comedy | By | JAMES G. THURBER '19 | Music under the Direction of | ROBERT B. JENNINGS '25 | Lyrics & Music by | RALPH L. F. McCOMBS '19 R. B. JENNINGS '25 | RALPH L. WOLF '21 JAMES G. THURBER '19 | W. W. HAVENS '24 ARTHUR ZINT '27 | BUELL MASON '26 ALBERT KELLY '25 | CARTER KISSELL '26 RALPH C. DAVIS *Faculty* | Others not Printed by | DUDLEY T. FISHER Jr. '16 J. T. FULTON '25 CHAS. MOBLEY '25 | Copyright 1924 by the Scarlet Mask Club of Ohio State University.

(11¾ x 9) Folio of double leaves in a single gathering stitched at center fold. 24 leaves, pp. 1-46 [47-48].

Buff paper cover. On front, against dull scarlet background, drawing within a narrow frame of owl with mask sitting on tree limb, in black, gray, orange, and scarlet; above the frame, title in white; below the frame, SIXTH • ANNUAL • PRODUCTION | SCARLET • MASK • CLUB | OHIO • STATE • UNIVERSITY, in white; narrow black border around all. Back blank.

Published December 23, 1924. Copyright # A 817893. *Copies:* OU, H.T.

The vocal score only. Thurber is given credit specifically only for the words of "Kelley," 16-19, and "Tell Me Not," 45-46.

- D7a. WHITHER, | WHITHER, | OR AFTER | SEX, WHAT? | A | Symposium | to End | Symposiums | EDITED BY | Walter S. Hankel | ILLUSTRATED BY | Bill Gropper | New York, 1930 | THE MACAULAY COMPANY At upper right of page, drawing by Gropper of two men pointing in opposite directions; below the drawing, heavy black vertical bar extending the length of the type, ending in a question mark at the foot.

(8½<sub>16</sub> x 5¾<sub>16</sub>): [1-17<sup>s</sup> 18<sup>g</sup>], 142 leaves, pp. i-x, 7-280.

No identification of edition on copyright page.

Black cloth. On front, in white, the Gropper drawing of two men pointing in opposite directions, as on the title page. Spine titled

in white, with drawing from the front at head, publisher and publisher's emblem at foot. End papers in green with Gropper drawings in white of many subjects. Top edges of pages stained red.

Dust jacket: front and spine on red. On front, title and editor in black; Gropper drawing in black and white of statue of woman on pedestal. Spine titled in black. On back, text in black of advertisement for the book listing some of the sorts of readers to whom the book is directed. The dust jacket is very similar in design to that of *Is Sex Necessary?* (A1a). (And deliberately so, it would seem: an advertisement by The Macaulay Company in *Publishers' Weekly*, 118 (September 20, 1930), 1189, lists Thurber and White, as the authors of *Is Sex Necessary?*, first among the contributors, and in fact lists only one other contributor.)

Published September 4, 1930. *Copyright deposit* September 9, 1930. *Copies*: DLC, OU, E.T.B.

Also issued in a variant that—reasoning from the LC copyright copies—represents a later impression: [1-18<sup>8</sup>], 144 leaves, pp. i-x, 7-280 [281-284]. The dust jacket differs completely: on front and spine, upper two-thirds yellow, lower one-third sienna. Front: on upper section, title in blue and sketch by Gropper in sienna, blue, and white of woman with butterfly net chasing a baby-carrying stork; on lower section: "BY | JAMES THURBER | E. B. WHITE | COREY FORD | E. E. CUMMINGS | EDMUND WILSON | ROBERT M. COATES | and 7 other future-peeping racketeers". Spine: title in blue; drawing in blue and sienna of a real dog sniffing a toy dog; publisher in yellow at foot. Back: text in black of advertisement for the book listing some of the sorts of readers to whom the book is directed.

Thurber contributed: "Freud: or the Future of Psychoanalysis," 111-30, written for this collection. It is probable that he also wrote the "Brief Biography," 130-32.

Thurber published a shorter, variant version of "Freud" under the title of "The Future of Psychoanalysis" (B160) in the *New Yorker* some six weeks before the official date of publication of this volume. No acknowledgment appears here, however, and it is clear that he was simply taking advantage of the opportunity for multiple publication, more or less simultaneously, of generally similar pieces.

7b. New York: Gold Label Books, 1932.

Text reprinted from the plates of 7a.

- D11. THE | FIFTH | NEW YORKER | ALBUM | [*New Yorker*  
emblem of top-hatted dandy in oval] [in light blue] | WITH A  
FOREWORD | BY | JAMES THURBER | MCMXXXII |  
HARPER & BROTHERS | NEW YORK, N.Y.

(12 x 8 $\frac{3}{4}$ ): [1<sup>10</sup> 2-9<sup>8</sup>], 74 leaves, pp. (unnumbered) i-viii, 1-140.

No identification of edition on copyright page.

Blue boards with black cloth half-binding. On front, the *New Yorker* dandy in blue on black rectangle, with white border within rectangle; white vertical stripe inside inner edge of board. Spine titled in blue. On back, white vertical stripe inside inner edge of board. End papers buff-yellow.

Dust jacket: no copy located. An advertisement in the *New Yorker*, 8 (December 31, 1932), 2, pictures the front of the jacket: title in colored band in top quarter; drawing in lower two-thirds, signed "M," of cab horse reaching up to nibble at the top of a small tree planted in the sidewalk.

Copyright November 6, 1932. Advertised in *Publishers' Weekly*, October 29, 1932, to be published November 16, but not listed as received. *Copyright deposit* November 16, 1932. Copies: DLC, NN, E.T.B.

Thurber contributed: "Foreword," [vii]-[viii], written for this collection. 14 captioned drawings. 2 titled drawings. 8 untitled drawings, all previously published in the *New Yorker*.

- D25a. HOW TO RAISE A DOG: | IN THE CITY . . . | IN THE  
SUBURBS | *by* | JAMES R. KINNEY, V.M.D. | *Chief Veterinarian* |  
ELLIN PRINCE SPEYER HOSPITAL | *with* | ANN HONEYCUTT  
| [Thurber drawing of man sitting in chair with dog beside him,  
as in the left part of drawing on p. (13)] | *Illustrated by* JAMES  
THURBER | [straight rule] | SIMON AND SCHUSTER | NEW  
YORK | 1938

(7 $\frac{1}{2}$  x 5 $\frac{3}{8}$ ): [1-18<sup>8</sup>], 144 leaves, pp. i-xiv, 1-274.

No identification of edition on copyright page.

Yellow cloth (in a fine cross-hatch surface texture, similar to BAL "S" cloth with the rib running diagonally in both directions). On front, Thurber drawing in red of woman feeding dog, as on p. [67] (with dog house omitted). Spine titled in white and red on black paper label; publisher in red at foot of spine printed on the cloth. Top edges of pages stained red.

Dust jacket: front and spine on red. On front, title and authors in black; Thurber drawing, in black on white framed rectangle, of man with dog whose leash is wound around woman's legs; description of book in red on black panel; at foot, illustrator in white on black strip. Spine titled in black, with drawing of dog wearing a crown, as suggested by the chapter headings. On back, in black on white, framed by red line, Thurber drawing of dog jumping through hoop held by woman, as on p. [71].

Published December 5, 1938. *Copyright deposit* December 7, 1938. *Copies*: DLC, E.T.B.

There were ten subsequent impressions, identified on the copyright page as "THIRD PRINTING," "EIGHTH PRINTING," and so on. The page size is approximately one-quarter inch narrower and the stock is somewhat lighter in weight. Bindings vary: the third impression is similar in appearance; the sixth and seventh are in blue boards; the eighth is in yellow cloth again but without the paper label.

Thurber contributed: 31 titled drawings in the volume itself. 1 untitled drawing on front of dust jacket. The drawings are original ones for this book.

25b. London: Hamish Hamilton, 1939.

The text is revised to make the book applicable to British conditions.

Published March, 1939.

25c. Second American edition. New York: Simon and Schuster, 1953.

The edition describes itself as "Completely revised and up-to-date." The Thurber drawings are retained.

Published June 8, 1953.

The first impression of this second edition is marked "Twelfth Printing" on the copyright page.

25d. London: Harvill Press, 1954, under the title, THE TOWN DOG.

The text is that of the revised American edition, further revised to make the book applicable to British conditions.

25e. "Cornerstone Library" # CN4. (paperback) New York: Cornerstone Library; distributed by Affiliated Publishers, 1961.



The text is that of the revised American edition.

D32a. I BELIEVE | *The Personal Philosophies | of Certain Eminent | Men and Women | of Our Time* | [narrow rule in red] | Edited, with an Introduction | and Biographical Notes, by | CLIFTON FADIMAN | 1939 [the date divided by publisher's square emblem of sower against rising sun, in red] | [narrow rule in red] | SIMON AND SCHUSTER • NEW YORK All surrounded by box of double narrow frame lines in red; the two horizontal straight rules join the inner frame line.

(9 $\frac{3}{16}$  x 6 $\frac{7}{8}$ ): [1-28<sup>8</sup>], 224 leaves, pp. i-xiv, 1-430 [431-434]. 21 leaves of illustration not reckoned in collation or pagination: inserted between each of the first 22 gatherings.

No identification of edition on copyright page.

Blue cloth. On spine, in gilt on red rectangle, "I | *Believe* | [narrow rule] | A SERIES OF | INTIMATE | CREDOS | [narrow rule] | *Edited by | Clifton Fadiman*"; all within a box of narrow frame lines; publisher in gilt at foot of spine. Top edges of pages stained red. Endpapers buff-yellow.

Dust jacket: on red. On front, title and subtitle at head, editor at foot in white; on light green panel at center, names of the contributors in black; vertical black strip at inner margin, with "BY THE LEADING THINKERS OF OUR TIMES" vertically in white. On spine, title and subtitle at head, publisher at foot in white; in light green panel at center, editor and publisher's square sower emblem in black. On back, within light green panel surrounded by narrow white frame, "A | series of | intimate | credos" in black.

Copyright August 15, 1939. Listed in *Publishers' Weekly* on August 26, 1939. *Copyright deposit* August 22, 1939. *Copies*: DLC, NN, TxU.

There are at least four subsequent impressions, the last two identified on the copyright page as "FOURTH PRINTING" and "FIFTH PRINTING."

Thurber contributed: A statement of belief, 295-300, written for this collection.

32b. I BELIEVE, by W. H. Auden and 22 others. London: George Allen and Unwin, 1940.

An abridged edition, with no editor given. The contribution by Thurber is retained.

Published May, 1940.

32c. "U Book." (paperback) London: Allen and Unwin, 1962.

The abridged version.

Published October 25, 1962.

D33a. IN | A WORD | BY MARGARET S. ERNST | Drawings by  
JAMES THURBER | [publisher's borzoi emblem within stylized  
frame] | 1939 | ALFRED • A • KNOPF | NEW YORK

(8¼ x 5<sup>1</sup>/<sub>16</sub>): [I-17<sup>s</sup>], 136 leaves, pp. [a-d], i-x, 1-252 [253-258].

Identification of edition on copyright page: FIRST EDITION

Tan cloth. On front, abstract design in green, 1¾ x 1¾ in., with initials "MSE" and "JT" in blue in lower half. On spine, two abstract designs in green, each approximately 2 in. high; titled in blue, with green bar between name of author and illustrator. On back, publisher's borzoi emblem in green in lower right corner. Top edges of pages stained yellow.

Dust jacket: front and spine on blue. On front: "*In a Word* [red] | *by* [white] | MARGARET S. ERNST [black] | [Thurber drawing to illustrate "Lunatic," in black on an irregular white area] | *Drawings by* [white] | JAMES THURBER [red] | A rare primer from which to learn what the words *really* | mean—and to make you laugh in the learning! [black]" On spine, author in black, title in red on an irregular white area, illustrator in white and black, publisher's emblem and publisher in white on a red panel separated from the blue by a narrow black line. On back, on white, brief biography of Margaret Ernst, in box of two red frame lines; drawing of borzoi in black below.

Copyright September 5, 1939. Listed in *Publishers' Weekly* September 2, 1939. *Copyright deposit* September 11, 1939. *Copies*: DLC, TxU.

A second impression is marked, "SECOND PRINTING, JANUARY 1944".

Thurber contributed: 63 titled drawings, drawn to illustrate words discussed in this volume.

33b. London: Hamish Hamilton, 1939.

Text reprinted from the plates of 33a.

Published December, 1939.

- 33c. IN A WORD | Text by MARGARET S. ERNST | Drawings by JAMES THURBER | Channel Press, Great Neck, New York Above the title, a Thurber drawing, the principal part of the illustration for "Book," as on p. [43].

(8 x 5 $\frac{5}{16}$ ): [1-6<sup>16</sup> 7<sup>8</sup> 8<sup>16</sup>], 120 leaves, pp. 1-240.

No identification of edition on copyright page, but new copyright date: 1960.

Mottled light blue and white boards with blue cloth half-binding. On front, in blue, the drawing to illustrate "Insult." Spine titled in blue, with drawing of woman from "Carouse."

Dust jacket: An elaborate and detailed design in red, white, blue, black, and pink. On front, author, illustrator, Thurber drawings for "Insult," "Mistletoe," and "Carouse," and four lines of blurb. Spine includes also the drawing from the spine of the binding. On back, in black and red within a decorative red border, an advertisement in many type styles in imitation of an early American playbill.

A new, expanded edition, published October 14, 1960.

Thurber contributed: "Preface," [7]-9, written for this revised edition. 63 titled drawings, reprinted from the original edition. 23 untitled drawings, made up of parts of the titled drawings.

- 33d. London: Herbert Jenkins, 1962.

Taken from the revised edition, this edition contains 60 of the Thurber illustrations.

Published May 10, 1962.

- 33e. THE EXECUTIVE'S IN A WORD BOOK. "Belmont Book" # L92-566. (paperback) New York: Belmont Books, 1963.

An abridgment of the revised edition. As stated on the copyright page, "This book contains all the definitions which are illustrated by cartoons in the hard-cover edition of *In a Word*. . . ."

It reprints the preface from the revised edition, the original 63 drawings, and 3 untitled drawings made up of parts of the titled drawings.

Published June, 1963.

- D35a. ELIZABETH HAWES | MEN | CAN TAKE IT [title in blue] | ILLUSTRATED BY JAMES THURBER | [Thurber's version

of the Random House emblem, in blue] | RANDOM HOUSE • NEW YORK.

(8 x 5 $\frac{5}{16}$ ): [1-18<sup>s</sup>], 144 leaves, pp. i-x, 1-276 [277-278].

Identification of edition on copyright page: *First Printing*

Blue cloth. On front, Thurber drawing in white of puzzled man leaning on chest of drawers, as in part of drawing on p. [32]. Spine titled in white. End papers buff-yellow.

Dust jacket: on white. Front: title in white on blue panel in upper third of jacket; on most of lower two thirds, on very light olive panel, Thurber drawing in blue of man in coat and tie under hot sun, as in the full drawing on p. [271], with below the drawing, in blue, "By ELIZABETH HAWES | *Author of "Fashion Is Spinach"* | With 14 full-page illustrations by James Thurber"; at foot, on a narrow blue panel, in white, "A FRONTAL ATTACK ON BARBARIC MALE ATTIRE | AND BARBARIC FEMALES WHO HELP TO PERPETUATE IT". Spine: author, publisher in blue; title, emblem in white. Back: advertisements for this book and for the author's *Fashion Is Spinach* in blue and black.

Published June 5, 1939. *Copyright deposit* June 24, 1939. *Copies:* DLC, NN, TxU.

Thurber contributed: 14 titled drawings, drawn in illustration of this book. 1 untitled drawing, an emblem drawn for Random House.

35b. Cleveland: The World Publishing Co., 1941.

On the copyright page, the original identification of "First Printing" after the copyright notice is retained. Below it is added, "*Tower Book Editions* | First Printing, March, 1941".

Text reprinted from the plates of 35a.

Binding similar to that of the original edition although the blue cloth is of a smoother texture and the decoration and printing is in black.

Dust jacket also similar, although "Tower Books" and a new emblem are substituted on the spine, and advertisements for other Tower Books on the back.

D79a. THE FIRESIDE BOOK OF | DOG | STORIES [title in brown-red] | Edited by | Jack Goodman | With an Introduction by | James Thurber | [dog's paw print, in brown-red] | SIMON AND SCHUSTER | New York

(8 $\frac{7}{16}$  x 5 $\frac{3}{4}$ ): [1-19<sup>16</sup>], 304 leaves, pp. i-xvi, 1-592.

On copyright page: reservation of rights, copyright notice (1943), statement "About the Appearance of Books in War-time," statement of American printing "BY H. WOLFF BOOK MFG. CO., INC., NEW YORK." No identification of edition appears.

Brick-red cloth. On front, paw print in gilt. Spine titled in gilt: the title within green square; editor, contributors, and publisher in a vertical list along the full length of the spine, separated by horizontal green lines. Top edges of pages stained green.

Dust jacket: a folded double jacket; outside in brown-red, green, black, and white, with drawing of dog (not by Thurber) on front and "A Message To America's Dog-Owners" from Dogs for Defense, Inc., New York City, on the back. On inside, a "Dog Map of the World" in several colors, surrounded by drawings (not by Thurber), descriptions, and places of origin of 66 breeds of dogs.

Published May 10, 1943, although listed in *Publishers' Weekly* on May 8. *Copyright deposit* May 7, 1943. *Copies*: DLC, TxU, Austin P.L.

There were at least five later impressions. The third is bound in blue-gray cloth and identified on the copyright page as "Third Printing"; the fifth in brown-red, identified as "Fifth Printing."

Thurber contributed: "Introduction," xi-xiv, written for this collection. Series of drawings, "The Hound and the Hat," 51. "The Dog that Bit People," 59. "Snapshot of a Dog," 65.

79b. For use as a Book Dividend in May and June, 1943, the Book-of-the-Month Club printed its own impression from the original plates. The volume and the dust jacket are identical, except that in place of the statement of printing by H. Wolff there appears at the foot of the copyright page, "PRINTED AND BOUND IN THE UNITED STATES OF AMERICA | BY KINGSPORT PRESS, INC., KINGSPORT, TENNESSEE."

79c. "Armed Services Edition" # A-30. (paperback) New York: Editions for the Armed Services, [1943].

79d. London: Cassell and Co., 1947.

Published September, 1947.

79e. BEST LOVED DOG STORIES. Chicago: Peoples Book Club, [1949].

As stated on the copyright page, "This is a special edition published exclusively for the members of The Peoples Book Club. . . ." An abridged edition, it reprints from the plates of D79a the first 377 pages of text. Preliminary matter, including Thurber's Introduction, reset.

- D103. JOEL SAYRE | *Persian Gulf Command* [in red] | SOME MARVELS ON THE ROAD TO KAZVIN | *Random House* • *New York* | [narrow rule in red] | [publisher's house emblem]

(7 $\frac{1}{16}$  x 4 $\frac{7}{16}$ ): [1-5<sup>16</sup>], 80 leaves, pp. i-xvi, 1-140 [141-144], 4 leaves of illustration not reckoned in collation or pagination: inserted between third and fourth gathering.

Identification of edition on copyright page: *First Printing*

Green cloth. On front, insignia of the Persian Gulf command in red and white; title to its right in red. On spine, title in white, author and publisher in red. Top edges of pages stained red.

Dust jacket: front and spine on black. On front, title in yellow; painting in various colors of ship unloading at dock, as on second page of illustrations; author and two lines of description in yellow. Spine titled in yellow. On back, in black on white, advertisement for six "Recent and Forthcoming Random House Books," from *The Pattern of Soviet Power* by Edgar Snow to *Santa Fe* by James Marshall.

Published August 31, 1945. *Copyright deposit* August 27, 1945. *Copies*: DLC, NN, TxU.

There was at least one subsequent impression, identified as "Second Printing." The wartime notice is omitted from the copyright page.

Thurber contributed: "Preface," xi-xvi, written for this volume. It is dated April 4, 1945.

- D105a. THIS PETTY PACE | A Book of Drawings | By MARY PETTY | *With a Preface by JAMES THURBER* | [Petty drawing of starched maid holding Borzoi dog on leash] | NEW YORK: ALFRED A. KNOPF | 1945

(11 x 8 $\frac{9}{16}$ ): [1<sup>8</sup> 2<sup>10</sup> 3-4<sup>8</sup> 5<sup>10</sup> 6<sup>8</sup>], 52 leaves, pp. (unnumbered) i-x, 1-94.

Identification of edition on copyright page: *FIRST EDITION*

Brick-red cloth. On front, title, subtitle, author, and flower ornament in gilt. Spine titled in gilt. On back, in lower right corner, Borzoi Books emblem in blind. All edges of pages stained red.

Dust jacket: On front, colored drawing of starched maid leaning out of attic window smoking a cigarette, as on p. [77]; white border around drawing, with notice of Thurber Preface, in red, within it at top, notice of eight pages in full color at bottom; white panel across drawing, with title and author within it in red. Spine titled in white on red. On back, in black on white, drawing from behind of starched maid looking out of attic window, as on p. [104]; publisher in red at foot of page; red frame line around edge, broken by Borzoi emblem at bottom center.

Published November 8, 1945. Printed and bound by the Plimpton Press, Norwood, Mass. *Copyright deposit* October 14, 1945. *Copies*: DLC, NN, TxU.

There were two subsequent impressions. The third impression is marked on the copyright page:

PUBLISHED NOVEMBER 8, 1945  
SECOND PRINTING, NOVEMBER 1945  
THIRD PRINTING, MAY 1946

Thurber contributed: "Preface," [vii]-[x], written for this collection.

105b. London: Paul Elek, 1947.

Published July, 1947.

D112. I Wish I'd | Written That | [swelled rule] | SELECTIONS  
CHOSEN BY | FAVORITE AMERICAN AUTHORS | [swelled  
rule] | *Edited by* | EUGENE J. WOODS | Whittlesey House |  
McGRAW-HILL BOOK COMPANY, INC. | *New York: London*  
All surrounded by box of three frame lines.

(8<sup>1</sup>/<sub>16</sub> x 5<sup>5</sup>/<sub>16</sub>): [1-12<sup>16</sup> 13<sup>8</sup> 14<sup>16</sup>], 216 leaves, pp. i-x, 1-422.

No identification of edition on copyright page.

Tan cloth. On front, title in blue on narrow yellow panel surrounded by box of blue lines. On spine, editor and publisher in blue, title in blue on yellow panel with blue lines above and below, three blue decorative brasses with horizontal yellow lines between.

Dust jacket: issued in two variants. (1) Front and spine on brown, shading from lighter at top to darker at foot. On front, description at top in black, title in bright yellow, editor in brown-red and bright yellow, star at upper left of page in green-yellow.

On spine, title and publisher in green-yellow, editor in brown-red. On back, advertisements for two Whittlesey House books in brown-red and black on white. (2) The same, except star at upper left of front is in bright yellow, and title and publisher on spine in white.

Published November 13, 1946. *Copyright deposit* October 27, 1946. *Copies*: DLC, NN, TxU.

Thurber contributed: "The Day the Dam Broke," 97. "I Wish I Had Written *Farewell, My Lovely!* by Lee Strout White," 168-69, written for this collection. "One Is a Wanderer," 381.

D116a. MY | COUNTRY-IN-LAW | [Duvalet drawing of a man dancing before a crowd in a hall] | BY | MARY MIAN [first four lines in hand-drawn hollow type] | *With an Introduction by James Thurber* | *Illustrated by Maurice Duvalet* | HOUGHTON MIFFLIN COMPANY BOSTON | The Riverside Press Cambridge [in fancy type] | 1946 The date divided by publisher's dolphin emblem.

(9 $\frac{3}{8}$  x 5 $\frac{7}{16}$ ): [1-14<sup>8</sup>], 112 leaves, pp. i-xvi, 1-198. 5 leaves of illustration (a drawing on recto and verso blank) not reckoned in pagination: between pp. 22-23, 42-43, 86-87, 114-115, [126]-127.

No identification of edition on copyright page.

Tan cloth. On front, Duvalet drawing in green of street scene, as in that facing p. 22. Spine titled in green.

Dust jacket: front and spine on green. On front, title in pink-beige and author in yellow-green; Duvalet drawing in several colors of couple being welcomed at gate of French provincial farmhouse; at foot: "FOREWORD BY JAMES THURBER" in black. Spine titled in pink-beige and yellow-green. On back, on white, photograph of Mian family and summary of her life by Mary Mian, continued on the back flap.

Published March 28, 1946. *Copyright deposit* March 23, 1946. *Copies*: DLC, NN, TxU.

Thurber contributed: Introduction, ix-[xv], written for this volume.

116b. London: Michael Joseph, 1947.

Published May, 1947.



D123a. *While You Were Gone* | A Report on Wartime Life | in the United States | BY | ALLEN NEVINS — PAUL GALLICO — ANNA W. M. WOLF | IRMA SIMONTON BLACK — CAREY McWILLIAMS — JONA- | THAN DANIELS — THOMAS L. STOKES — HENRY F. PRINGLE | R. J. THOMAS — DONALD M. NELSON — RUSSELL LORD | GERALD WENDT — MARGARET MEAD — DAN PARKER — JAMES | THURBER — LESTER MARKEL — NORMAN CORWIN — ERIC | HODGINS — RAYMOND RUBICAM — LEWIS GANNETT — WOL- | COTT GIBBS — MILTON CANIFF — BOSLEY CROWTHER | CHARLES HURD — CHARLES BOLTÉ — JOSEPH H. BALL | *Edited by Jack Goodman* | SIMON AND SCHUSTER, NEW YORK, 1946.

(8% x 5%): [1-20<sup>16</sup>], 320 leaves, pp. i-viii, 1-626 [627-632].

No identification of edition on copyright page.

Tan cloth. Spine titled in gilt; title and author within black rectangle with decorative line in gilt at top and bottom; publisher in narrow black rectangle at foot, with straight gilt lines at top and bottom. Top edges of pages stained green. Light buff end papers.

Dust jacket: front and spine on green. On front, title and subtitle in white; contents and editor in black on irregular yellow panel. On spine, title and publisher in white; editor in yellow. On back, in black on white, quotation from the introduction by Jack Goodman.

Published February 15, 1946. *Copyright deposit* January 20, 1946. *Copies*: DLC, NN, TxU.

There was at least one subsequent impression, identified on the copyright page as "SECOND PRINTING." Top edges of pages stained yellow.

Thurber contributed: "What the Animals Were Up To," 311-32. The piece was written for this collection, although its publication was preceded chronologically by its appearance in *Life*, January 21, 1946, where it is described as "from the forthcoming book, *While You Were Gone*."

123b. "Armed Services Edition" # 1178. (paperback) New York: Editions for the Armed Services, 1946. Abridged edition.

D391. the Wizard | of | OZ [title in green] | [Denslow drawing of the Scarecrow, the Tin Woodsman and Dorothy; the drawing

overlaps the O of OZ] | *A Crest Reprint* | by L. Frank Baum [in green] | *With the original illustrations* | by W. W. Denslow | Introduction by JAMES THURBER | [Crest emblem in green and white] | Fawcett Publications, Inc., Greenwich, Conn.

(7 $\frac{1}{16}$  x 4 $\frac{1}{2}$ ): unsewn binding, 96 leaves, pp. i-xii, 13-192.

Identification of edition on copyright page: First Crest printing, August 1960

Paperback binding of glazed stock. On yellow. Front: at top, Crest Book emblem, series (s395), author and price (35¢) in black; title in red edged in white; below title, illustrator, introducer, and statement, "COMPLETE AND UNABRIDGED" in black; the Denslow drawing from the title page, with the addition of the dog Toto, in black; at foot, in red, "FOR CHILDREN OF ALL AGES." Spine titled in black and red. Back: "AMERICA'S BEST LOVED FAIRY TALE" in red, blurb in black, Denslow drawing of the Wizard and the Cowardly Lion in black and white, publisher in red at foot. All edges of pages stained red.

Published August 15, 1960. *Copies*: CLSU, E.T.B.

There are at least two subsequent impressions. The third impression is marked, "Third Crest printing, July 1964". On the binding, it is renumbered as # k674, the price is raised to 40¢, and the name JAMES THURBER is in larger type and precedes the name of the illustrator.

Thurber contributed: "The Wizard of Chitenango" as introduction, vii-xi. An earlier version had appeared in the *New Republic*, December 12, 1934, but was revised and expanded specifically for this volume.

D319a. THE | WORLD | OF | JOHN | McNULTY | Doubleday & Company, Inc., Garden City, New York 1957.

(8 $\frac{3}{8}$  x 5 $\frac{1}{2}$ ): unsewn binding, 180 leaves, pp. 1-358 [359-360].

No identification of edition on copyright page.

Black cloth. On spine, title in gilt, author and publisher in silver gilt.

Dust jacket: on white. On front, on upper three-quarters a black and white photograph of Third Avenue tinted in yellow; title superimposed in white letters with black outlines; below, in green, "With An Appreciation | By James Thurber". On spine, the photograph continued, with title superimposed in white

letters; publisher below in green. On back, black and white photograph of John McNulty in pasture with horses, his name in black below.

Published September 19, 1957. *Copyright deposit* September 26, 1957. *Copies*: DLC, NN, TxU.

Thurber contributed: "My Friend McNulty," 9-17, dated West Cornwall, Connecticut, 1957, written for this collection.

319b. "Dolphin Book" # C321. (paperback) Garden City, N.Y.: Doubleday, 1961.

An abridged edition, although the appreciation by Thurber is retained in its entirety.

D437. Ohio Authors | and Their Books | BIOGRAPHICAL DATA AND SELECTIVE BIBLIOGRAPHIES | FOR OHIO AUTHORS, NATIVE AND RESIDENT, | 1796-1950 | [swelled rule] | EDITED BY | WILLIAM COYLE | WITTENBERG UNIVERSITY | [swelled rule] | PRELIMINARY RESEARCH BY | MR. AND MRS. ERNEST WESSEN | [swelled rule] | SPONSORED BY | THE MARTHA KINNEY COOPER | OHIOANA LIBRARY ASSOCIATION | [publisher's emblem of tree and initials within circle] | THE WORLD PUBLISHING COMPANY | CLEVELAND AND NEW YORK

(10 x 6½): [1-24<sup>16</sup>], 384 leaves, pp. [a-b], i-xxiv, 1-742.

Identification of edition on copyright page: FIRST EDITION

Red cloth. Spine titled in gilt; title and editor on black rectangle with horizontal decorative bands and narrow frame lines in gilt at top and bottom. On back, in lower right corner in blind, publisher's emblem of tree and initials within circle. Top edges of pages stained gray.

Dust jacket: on textured beige paper with red decorative band across entire head and foot. On front, "Ohio Authors and their Books" in black; "1796-1950" in red; editor in black. Spine titled in black, with publisher's emblem in red above name of publisher. On back, the publications of The Martha Kinney Cooper Ohioana Library in black and red.

Published March 12, 1962. *Copyright deposit* April 2, 1962. *Copies*: DLC, OU, TxU.

Thurber contributed: "Elliott Nugent," 474, written for this reference work.

*Contributions to Other Books*

1921

- D1. OH MY, OMAR!, by James Thurber. Columbus: The Scarlet Mask Club of Ohio State University, 1921.  
Thurber's contribution to the printed vocal score not certain.

1922

- D2. MANY MOONS, by James G. Thurber. Columbus: The Scarlet Mask Club of Ohio State University, 1922.  
"Many Moons," 34. Original.

1923

- D3. [A TWIN FIX, by Hayward M. Anderson and James G. Thurber. Columbus: The Scarlet Mask Club of Ohio State University, 1923.] Thurber's contribution to the printed vocal score not known. No copy located.

1924

- D4. [THE CAT AND THE RIDDLE, by James G. Thurber. Columbus: The Scarlet Mask Club of Ohio State University, 1924.]  
Thurber's contribution to the printed vocal score not known. No copy located.

- D5. [NIGHTINGALE, by James G. Thurber. Typescript of libretto in the Library of Congress. Possibly printed by The Scarlet Mask Club of Ohio State University, 1924.]

Thurber's contribution to any printed vocal score not known. No copy located.

- D6. TELL ME NOT, by James G. Thurber. Columbus: The Scarlet Mask Club of Ohio State University, 1924.

"Kelley," 16. Original.

"Tell Me Not," 45. Original.

### 1930

- D7a. WHITHER, WHITHER, OR AFTER SEX, WHAT?: A SYMPOSIUM TO END SYMPOSIUMS, ed. Walter S. Hankel. New York: Macaulay, 1930.

"Freud: or the Future of Psychoanalysis," 111. Original.

- 7b. New York: Gold Label Books, 1932.

### 1931

- D8. THE FOURTH NEW YORKER ALBUM. Garden City, N.Y.: Doubleday, Doran, 1931.

6 captioned drawings.

- D9. THE NEW YORKER SCRAPBOOK. Garden City, N.Y.: Doubleday, Doran, 1931.

"A Box to Hide in," 83.

"Menaces in May," 240.

1 captioned drawing, on back of dust jacket.

1932

D10a. COMIC RELIEF: AN OMNIBUS OF MODERN AMERICAN HUMOR, ed. R. N. Linscott. New York: The Laugh Club, 1932.

“What Should Children Tell Parents?” (Chapter from *Is Sex Necessary?*), 97.

“Memoirs of a Banquet Speaker,” 121.

“The Funniest Man You Ever Saw,” 342.

10b. Garden City, N.Y.: Blue Ribbon Books, 1942.

10c. “Armed Services Edition” #1076. (paperback) New York: Editions for the Armed Services, 1945.

10d. “Popular Library” #170. (paperback) New York: Popular Library, [n.d.].

D11. THE FIFTH NEW YORKER ALBUM. With a Foreword by James Thurber. New York: Harper & Bros., 1932.

Original Foreword.

14 captioned drawings.

2 titled drawings.

8 untitled drawings.

1933

D12. THE SIXTH NEW YORKER ALBUM. New York: Harper & Bros., 1933.

20 captioned drawings.

D13. THESE OUR MODERNS, ed. Robert E. Galbraith. New York: Thomas Nelson and Sons, 1933.

“A Preface to Dogs,” 214.

## 1934

D14a. MODERN ENGLISH READINGS, ed. Roger S. Loomis and Donald L. Clark. New York: Farrar and Rinehart, 1934.

"University Days," 44.

14b. Second edition, revised. 1936.

14c. Third edition, revised. 1939.

A related separate volume: MODERN ENGLISH READINGS: BIOGRAPHY, PERSONAL ESSAY, EXPOSITION.

14d. Fourth edition, revised. 1942.

14e. Fifth edition, revised. New York: Rinehart, 1946.

14f. Sixth edition, revised. 1950.

A related separate volume: READINGS IN BIOGRAPHY AND EXPOSITION: ALTERNATE EDITION OF MODERN ENGLISH READINGS, SIXTH EDITION.

14g. Seventh edition, revised. Ed. Roger S. Loomis, Donald L. Clark, John H. Middendorf. 1956.

A related separate volume: READINGS IN BIOGRAPHY AND EXPOSITION: ALTERNATE . . . SEVENTH EDITION.

14h. Eighth edition, revised. New York: Holt, Rinehart and Winston, 1963.

"How the Kooks Crumble," 161.

A related separate volume: READINGS IN EXPOSITION: ALTERNATE . . . EIGHTH EDITION.

D15a. THE PANORAMA OF MODERN LITERATURE, CONTRIBUTED BY THIRTY-ONE GREAT MODERN WRITERS, ed. Christopher Morley. Garden City, N.Y.: Doubleday, Doran, 1934.

"The Greatest Man in the World," 362.

15b. New York: The Book League of America, [n.d.]

15c. "Special Book Club Edition." 1935.

## 1935

- D16. HER FOOT IS ON THE BRASS RAIL, by Don Marquis. Privately printed, February, 1935. [A limited edition of 500 copies printed by The Marchbanks Press, New York.]  
1 captioned drawing.
- D17. THE SEVENTH NEW YORKER ALBUM. New York: Random House, 1935.  
15 captioned drawings.  
3 titled drawings.  
4 untitled drawings.  
1 titled series of drawings.

## 1936

- D18a. ENJOYMENT OF LAUGHTER, by Max Eastman. New York: Simon and Schuster, 1936.  
3 captioned drawings.  
1 titled drawing.  
Excerpt from "The Car We Had to Push," 87.  
3 excerpts from *Is Sex Necessary?*, 87, 223, 257.  
Original discussion of humor, 341.
- 18b. London: Hamish Hamilton, 1937.
- D19a. NELSON'S COLLEGE CARAVAN, ed. Arthur P. Hudson, Leonard B. Hurley, Joseph D. Clark. New York: Thomas Nelson and Sons, 1936.  
"A Preface to Dogs," section 1, 298.  
Section 1 also issued as a separate volume: NELSON'S COLLEGE CARAVAN: ESSAYS, MODELS, MATERIALS.
- 19b. Second edition, revised. 1939.



Section 1 also issued as a separate volume: NELSON'S COLLEGE CARAVAN: MODELS OF EXPOSITION.

19c. Third edition, revised. 1942.

D20a. STORIES FOR MEN, ed. Charles Grayson. Boston: Little, Brown, 1936.

"The Greatest Man in the World," 511.

20b. "Deluxe Edition." New York: Garden City, 1938.

20c. "Armed Services Edition" # E-136. (paperback) New York: Editions for the Armed Services, 1944.

1937

D21. ESSAY ANNUAL, 1937, ed. Erich A. Walter. Chicago: Scott, Foresman, 1937.

"Wake Up and Live, Eh?," 65.

D22. MODELS FOR WRITING PROSE, ed. Roger S. Loomis and Vail Motter. Revised edition. New York: Farrar and Rinehart, 1937.

"University Days," 553.

D23. THE 1937 NEW YORKER ALBUM. New York: Random House, 1937.

19 captioned drawings.

1 untitled drawing.

D24. TWENTY-TWO SHORT STORIES OF AMERICA, ed. Edith Mirrielees. Boston: D. C. Heath, 1937.

"Snapshot of a Dog," 250.

1938

D25a. HOW TO RAISE A DOG: IN THE CITY . . . IN THE SUBURBS, by James R. Kinney with Ann Honeycutt. Illustrated by James Thurber. New York: Simon and Schuster, 1938.

31 original titled drawings.

1 original untitled drawing on front of dust jacket.

25b. London: Hamish Hamilton, 1939.

Text revised for British conditions.

25c. Second American edition, revised. 1953.

25d. Second English edition under new title, THE TOWN DOG. London: Harvill Press, 1954.

The text is that of the revised edition, further revised for British conditions.

25e. "Cornerstone Library" # CN4. (paperback) New York: Cornerstone Library; distributed by Affiliated Publishers, 1961.

The text is that of the revised American edition.

D26. THE NEW COLLEGE OMNIBUS, ed. James F. Fullington, Harry B. Reed, Julia N. McCorkle. New York: Harcourt, Brace, 1938.

"The Gentleman Is Cold," 306.

The essays also issued separately: THE COLLEGE BOOK OF EXPOSITION, ed. Harry B. Reed and Julia N. McCorkle. 1938.

D27a. TALES OF A WAYWARD INN, by Frank Case. New York: Frederick A. Stokes, 1938.

1 original titled drawing.

27b. New York: Garden City, 1940.

1939

- D28. AN ANTHOLOGY OF FAMOUS AMERICAN STORIES, ed. Angus Burrell and Bennett Cerf. "The Modern Library." New York: Random House, 1939.  
"The Secret Life of Walter Mitty," 1040.
- D29. THE COLLEGE BOOK OF ESSAYS, ed. John A. Clark. New York: Henry Holt, 1939.  
"College Days," 54.  
"Greatest Match" (Budge-Von Cramm), 169.  
"An Outline of Scientists," 479.
- D30. DESIGNS FOR WRITING, ed. Walter Havighurst and Harold L. Haley. New York: The Cordon Co., 1939.  
"University Days," 90.
- D31. ESSAY ANNUAL, 1939, ed. Erich A. Walter. Chicago: Scott, Foresman, 1939.  
"E. B. W.," 9.
- D32a. I BELIEVE: THE PERSONAL PHILOSOPHIES OF CERTAIN EMINENT MEN AND WOMEN OF OUR TIME, ed. Clifton Fadiman. New York: Simon and Schuster, 1939.  
Original statement of belief by Thurber, 295.
- 32b. An abridged edition: I BELIEVE, by W. H. Auden and 22 others. [No editor given.] London: George Allen and Unwin, 1940.
- 32c. "U Book." (paperback) London: Allen and Unwin, 1962.  
The abridged version.
- D33a. IN A WORD, by Margaret S. Ernst. Drawings by James Thurber. New York: Alfred A. Knopf, 1939.  
63 original titled drawings.

- 33b. London: Hamish Hamilton, 1939.
- 33c. Revised and enlarged edition. Great Neck, N.Y.: Channel Press, 1960.  
 Original "Preface," [7].  
 63 titled drawings from the first edition.  
 23 untitled drawings, made up of parts of the titled drawings.
- 33d. London: Herbert Jenkins, 1962.  
 Reprinted from the first, unrevised edition.  
 60 titled drawings.
- 33e. THE EXECUTIVE'S IN A WORD BOOK. "Belmont Book" # L92-566. (paperback) New York: Belmont Books, 1963.  
 An abridged edition that contains the definitions accompanied by illustrations in the original edition.  
 "Preface."  
 63 titled drawings.  
 3 untitled drawings, made up of parts of the titled drawings.
- D34. LIVING LITERATURE, SENIOR BOOK. London: Browne and Nolan, [n.d.]  
 "Snapshot of a Dog," 32.
- D35a. MEN CAN TAKE IT, by Elizabeth Hawes. Illustrated by James Thurber. New York: Random House, 1939.  
 14 original titled drawings.  
 1 original untitled drawing.
- 35b. "Tower Book Edition." Cleveland: World, 1941.
- D36a. THE 1940 NEW YORKER ALBUM. New York: Random House, 1939.  
 11 captioned drawings.  
 2 titled drawings.  
 1 untitled drawing.  
 1 "Famous Poems Illustrated."
- 36b. London: Hamish Hamilton, 1939.

- D37. NOVEL AND STORY: A BOOK OF MODERN READINGS, ed. Ellery Sedgwick and Harry A. Dominovich. Boston: Little, Brown, 1939.

"The Macbeth Murder Mystery," 23.

## 1940

- D38a. ALL IN FUN: AN OMNIBUS OF HUMOR, ed. Allen Churchill. New York: R. M. McBride, 1940.

"The Departure of Emma Inch," 15.

"Mr. Preble Gets Rid of his Wife," 34.

- 38b. New edition under new title: A TREASURY OF MODERN HUMOR: ALL IN FUN. New York: Tudor Publishing Co., 1941.

- D39. THE BEST PLAYS OF 1939-40, ed. Burns Mantle. New York: Dodd, Mead, 1940.

*The Male Animal*, 215. (The text is that of the Random House edition, somewhat condensed, with editorial summaries for the omitted portions.)

Reprinted in 1949 on thinner paper to match the later volumes of the series.

- D40. COMPLETE COLLEGE COMPOSITION, ed. A. Wigfall Green, Dudley R. Hutcherson, William B. Leake, Peter K. McCarter. New York: F. S. Crofts, 1940.

"E. B. W.," 388.

- D41a. A COMPLETE COURSE IN FRESHMAN ENGLISH, by Harry Shaw and others. New York: Harper & Bros., 1940.

"The Case Against Women," 649.

"The Hiding Generation," 652.

- 41b. Second edition, revised. 1949.

"The Case Against Women," Section 2, 256.

"The Secret Life of Walter Mitty," Section 2, 511.

41c. Third edition, revised. 1951.

41d. Fourth edition, revised. 1955.

41e. Fifth edition, revised. New York: Harper & Row, 1959.

41f. Sixth edition, revised. 1967.

"The Secret Life of Walter Mitty."

41g. Also appeared in various separate volumes: A COLLECTION OF READINGS FOR WRITERS; BOOK III OF A COMPLETE COURSE IN FRESHMAN ENGLISH. 1946. Second edition, revised. 1949. Third edition, revised. 1951. EXPOSITORY READINGS FOR WRITERS. (Part I of Book III of *A Complete Course in Freshman English*, Fifth edition.) 1959.

D42. ESSAY ANNUAL, 1940, ed. Erich A. Walter. Chicago: Scott, Foresman, 1940.

1 titled drawing.

"Courtship Through the Ages," 173.

D43. MODERN AMERICAN VISTAS, ed. Howard W. Hintz and Bernard D. N. Grebanier. New York: Dryden, 1940.

"College Days," 406.

D44a. PATTERNS FOR LIVING, ed. Oscar J. Campbell, Justine Van Gundy, Caroline Shrodes. New York: Macmillan, 1940.

"Wake Up and Live, Eh?," 604.

Also issued in two volumes.

44b. "Alternate edition," revised. 2 vols. 1943.

44c. Third edition, revised. (1 vol.) 1949.

"The Secret Life of Walter Mitty," 141.

44d. Fourth edition, revised. 1955.

"The Secret Life of Walter Mitty," 181.

"University Days," 500.

- D45. **READING TO OTHERS**, by Argus Tresidder. Chicago: Scott, Foresman, 1940.  
"The Case Against Women" (abridged), 242.
- D46a. **SHORT STORIES FROM THE NEW YORKER**. New York: Simon and Schuster, 1940.  
"The Secret Life of Walter Mitty," 16.
- 46b. London: Victor Gollancz, 1951.
- 46c. "Essandess Paperback." 1965. One of 3 volumes in a boxed set titled **STORIES FROM THE NEW YORKER**.
- D47. **THE WEEKEND COMPANION**, ed. Mary Breen and Arthur Lawson. New York: George W. Stewart, 1940.  
"One Is a Wanderer," 259.

## 1941

- D48. **THE AMERICAN TRADITION: NATIONAL CHARACTERISTICS, PAST AND PRESENT**, ed. Louis B. Wright and H. T. Swedenberg, Jr. New York: F. S. Crofts, 1941.  
"University Days," 219.
- D49a. **A COLLEGE BOOK OF PROSE**, ed. Selma W. Schneider and John A. Sanford. Boston: Ginn, 1941.  
"E.B.W." 76.
- 49b. Second edition, revised, 1947.
- D50. **CONTEMPORARY AMERICAN BIOGRAPHY**, ed. John A. Beckwith and Geoffrey Coope. New York: Harper & Bros., 1941.  
"The Hiding Generation," 299.
- D51. **CURRENT EXPRESSIONS OF FACT AND OPINION**, ed. Harrison G. Platt, Jr. and Porter G. Perrin. Chicago: Scott, Foresman, 1941.

- "Roaming in the Gloaming," 18.
- D52. DECADE 1931-1941: A COMMEMORATIVE ANTHOLOGY. London: Hamish Hamilton, 1941.  
 "The Night the Bed Fell," 775.  
 "Mr. Preble Gets Rid of His Wife," 779.  
 "Destructive Forces in Life," 783.  
 "My Memories of D. H. Lawrence," 788.  
 "The Lion that Wanted to Zoom," 791.  
 "The Crow and the Oriole," 793.
- D53. MODELS AND MOTIVATIONS FOR WRITING, ed. William D. Templeman, Charles W. Roberts, Leah F. Trelease. New York: Thomas Nelson and Sons, 1941.  
 "The Secret Life of Walter Mitty," 603.
- D54. NEW DIRECTIONS: SECOND SERIES, ed. Warren Bower. Philadelphia: J. B. Lippincott, 1941.  
 "The Very Proper Gander," 133.
- D55a. NEW STORIES FOR MEN, ed. Charles Grayson. Garden City, N.Y.: Doubleday, Doran, 1941.  
 "You Could Look It Up," 531.
- 55b. Garden City, N.Y.: Garden City Publishing Co., 1943.
- 55c. "Armed Services Edition" # M-28. (paperback) New York: Editions for the Armed Services, 1944.
- D56. THE 1942 NEW YORKER ALBUM. New York: Random House, 1941.  
 9 captioned drawings.  
 3 untitled drawings.  
 2 "Famous Poems Illustrated."
- D57. THE POCKET READER, ed. Philip V. D. Stern. "Pocket Book" # 108. (paperback) New York: Pocket Books, 1941.  
 "The Secret Life of Walter Mitty," 187.
- D58a. PRESENT TENSE, ed. Sharon Brown. 3 vols., boxed. New York: Harcourt, Brace, 1941.



"I Went to Sullivant," II, 299.

"The Secret Life of Walter Mitty," II, 339.

Volume 2, as a separate volume, has the sub-title THE ARTS OF LIVING.

58b. Second edition, revised. (1 vol.) 1945.

"The Secret Life of Walter Mitty," 147.

D59a. *READING I'VE LIKED*, ed. Clifton Fadiman. New York: Simon and Schuster, 1941.

*My Life and Hard Times*, 297.

Later printings also issued in paperback.

59b. London: Hamish Hamilton, 1946.

D60a. *A SUBTREASURY OF AMERICAN HUMOR*, ed. E. B. White and Katherine S. White. New York: Coward-McCann, 1941.

"The Owl Who Was God," 121.

"The Shrike and the Chipmunks," 122.

"The Moth and the Star," 124.

"The Unicorn in the Garden," 125.

"If Grant Had Been Drinking at Appomattox," 292.

"The Greatest Man in the World," 355.

"The Night the Bed Fell," 795.

60b. "Armed Services Edition" # F-176. (paperback) New York: Editions for the Armed Services, 1944.

60c. New York: Tudor Publishing Co., 1945.

60d. "Modern Library" # G73. New York: Random House, 1948.

60e. "Cardinal Edition" # C-183. Abridged. (paperback) New York: Pocket Books, 1955.

D61. *TEN HEROES*, ed. David Malcolmson. New York: Duell, Sloan and Pearce, 1941.

Excerpts from "Smash-Up" and "A Fairly Interesting Envelope," 159.

1942

- D62. AMERICAN HARVEST: TWENTY YEARS OF CREATIVE WRITING IN THE UNITED STATES, ed. Allen Tate and John P. Bishop. New York: L. B. Fischer, 1942.

"The Secret Life of Walter Mitty," 120.

- D63a. THE BEST AMERICAN SHORT STORIES 1942, ed. Martha Foley. Boston: Houghton Mifflin, 1942.

"You Could Look It Up," 355.

- 63b. "Armed Services Edition" # D-116. (paperback) New York: Editions for the Armed Services, 1944.

- D64a. COLLEGE PROSE, ed. Theodore J. Gates and Austin Wright. Boston: D. C. Heath, 1942.

"University Days," 431.

- 64b. Second edition, revised. 1946.

- D65. THE HARBRACE OMNIBUS, READINGS EDITION, ed. Harry B. Reed, Julia N. McCorkle, William C. Hildreth. New York: Harcourt, Brace, 1942.

"The Gentleman Is Cold," Part 1, 354.

Part 1 also issued as a separate volume: READINGS IN EXPOSITION, ed. Harry B. Reed and Julia N. McCorkle. 1941.

- D66a. HORSE SENSE IN AMERICAN HUMOR, FROM BENJAMIN FRANKLIN TO OGDEN NASH, by Walter Blair. Chicago: University of Chicago Press, 1942.

1 titled drawing.

- 66b. New York: Russel and Russel, 1962.

- D67. THE PLAYBOY'S HANDBOOK, ed. William A. Brooks. New York: Knickerbocker, 1942.

"Mr. Preble Gets Rid of His Wife," 47.

- D68. THE POCKET BOOK OF DOG STORIES, ed. Harold Ber-  
man. "Pocket Book" #187. (paperback) New York: Pocket  
Books, 1942.  
"Snapshot of a Dog," 142.
- D69. THE POCKET ENTERTAINER, ed. Shirley Cunningham.  
"Pocket Book" # 165. (paperback) New York: Pocket Books,  
1942.  
1 original untitled drawing, on cover.
- D70. POST STORIES OF 1941, ed. Wesley W. Stout. Boston: Little,  
Brown, 1942.  
"You Could Look It Up," 329.
- D71. A PRIMER FOR READERS, ed. Edward A. Tenney and  
Ralph M. Wardle. New York: F. S. Crofts, 1942.  
"Peace, It's Wonderful," 83.
- D72. THIS AMERICA, ed. John D. Kern and Irwin Griggs. New  
York: Macmillan, 1942.  
"University Days," 482.
- D73a. THIS IS MY BEST, ed. Whit Burnett. New York: Dial Press,  
1942.  
Original statement of why Thurber selected this story, dated  
July 24, 1942, 872.  
"The Night the Ghost Got In," 872.
- 73b. Philadelphia: Blakiston, 1945.
- D74. WRITING FROM OBSERVATION, ed. Leslie L. Hanawalt  
and Emilie A. Newcomb. New York: Harcourt, Brace, 1942.  
"University Days," 260.  
A note in the preface: "The present volume is a revision and ex-  
pansion of two experimental editions in lithoprinted form brought  
out in 1939 and 1940 for use only at Wayne."

## 1943

- D75a. THE BEST AMERICAN SHORT STORIES 1943, ed. Martha Foley. Boston: Houghton Mifflin, 1943.  
"The Catbird Seat," 360.
- 75b. "Armed Services Edition" # G-206. (paperback) New York: Editions for the Armed Services, 1944.
- D76a. CARTOON CAVALCADE, ed. Thomas Craven. New York: Simon and Schuster, 1943.  
14 captioned drawings.
- 76b. "People's Book Club Edition." Chicago: Consolidated Book Publishers, 1945.
- D77. ENCORE: A CONTINUING ANTHOLOGY, VOLUME III. Hoboken, N.J.: Encore Press, June, 1943.  
"The Case Against Women," 748.
- D78. ESSAYS OF YESTERDAY AND TODAY, ed. John A. Lester. New York: Harcourt, Brace, 1943.  
"Wake Up and Live, Eh?," 39.
- D79a. THE FIRESIDE BOOK OF DOG STORIES, ed. Jack Goodman. New York: Simon and Schuster, 1943.  
Original introduction, xi.  
1 titled drawing series.  
"The Dog that Bit People," 59.  
"Snapshot of a Dog," 65.
- 79b. Book-of-the-Month Club edition, 1943.
- 79c. "Armed Services Edition" # A-30. (paperback) New York: Editions for the Armed Services, 1943.
- 79d. London: Cassell, 1947.

- 79e. Chicago: Peoples Book Club, [1949]. An abridged edition.
- D80a. GREAT MODERN READING, ed. W. Somerset Maugham. Garden City, N.Y.: Nelson Doubleday, 1943.  
"The Greatest Man in the World," 390.  
Also issued in a limited edition.
- 80b. Under new title, W. SOMERSET MAUGHAM'S INTRODUCTION TO MODERN ENGLISH AND AMERICAN LITERATURE. New York: New Home Library, 1943.
- D81a. NEW HIGHWAYS IN COLLEGE COMPOSITION, ed. Homer A. Watt, Oscar Cargill, William Charvat. New York: Prentice-Hall, 1943.  
"University Days," 293.  
"The Dog that Bit People," 515.
- 81b. Second edition, revised. Ed. Oscar Cargill, Reginald Call, Homer A. Watt, William Charvat. Englewood Cliffs, N.J.: Prentice-Hall, 1955.
- D82. O. HENRY MEMORIAL AWARD PRIZE STORIES OF 1943, ed. Herschel Brickell and Muriel Fuller. Garden City, N.Y.: Doubleday, Doran, 1943.  
"The Cane in the Corridor," 277.
- D83. THE POCKET BOOK OF CARTOONS, ed. Bennett Cerf. "Pocket Book" # 233. (paperback) New York: Pocket Books, 1943.  
6 captioned drawings.
- D84a. THE POCKET BOOK OF MODERN SHORT STORIES, ed. Philip V. D. Stern. "Pocket Book" # 238. (paperback) Philadelphia: Blakiston; distributed by Pocket Books, 1943.  
"The Night the Ghost Got In," 201.
- 84b. New York: Pocket Books, 1953.
- 84c. "Washington Square Press Book" # W224. (paperback) New York: Washington Square Press, 1964.

- D85. A SAILOR'S READER, ed. George Macy. New York: Heritage Press, 1943.  
 "The Secret Life of Walter Mitty," 588.
- D86. A SOLDIER'S READER, ed. George Macy. New York: Heritage Press, 1943.  
 "The Secret Life of Walter Mitty," 588.
- D87a. UNDERSTANDING FICTION, ed. Cleanth Brooks, Jr., and Robert P. Warren. New York: F. S. Crofts, 1943.  
 "The Secret Life of Walter Mitty," 251.
- 87b. Second edition, revised. New York: Appleton-Century-Crofts, 1959.

## 1944

- D88. AMERICA IN LITERATURE, ed. Tremaine McDowell. New York: F. S. Crofts, 1944.  
 "The Night the Ghost Got In," 354.
- D89. EFFECTIVE READING: METHODS AND MODELS, ed. M. L. Rosenthal, W. C. Hummel, V. E. Leichty. Boston: Houghton Mifflin, 1944.  
 "Memorial" ("Tribute to a Dead Poodle"), 419.
- D90. FOUR AMERICAN PLAYS. "Armed Services Edition" # M-23. (paperback) New York: Editions for the Armed Services, 1944.  
*The Male Animal*, 281. (The text is that of the Random House edition.)
- D91a. HERITAGE OF AMERICAN LITERATURE, ed. E. A. Cross, Grace A. Benscoter, William A. Meacham. "Literature: A Series of Anthologies" series. New York: Macmillan, 1944.  
 "The Indefinite *One*," 528.
- 91b. Second edition, revised. 1954.

D92a. **WORLD'S GREAT HUMOROUS STORIES**, with an introduction by Irvin S. Cobb. Cleveland: World, 1944.

"Mr. Preble Gets Rid of His Wife," 43.

Also issued in a limited impression of 500 copies.

92b. "Armed Services Edition" # P-22. (paperback) New York: Editions for the Armed Services, 1944.

1945

D93a. **THE BEDSIDE TALES: A GAY COLLECTION**. Intro. by Peter Arno. New York: William Penn, 1945.

"Frigidity in Men" (selection from *Is Sex Necessary?*), 140.

93b. "Armed Services Edition" # 933. (paperback) New York: Editions for the Armed Services, 1945.

D94. **THE BEST AMERICAN HUMOROUS SHORT STORIES**, ed. Robert N. Linscott. "The Modern Library" # 87. New York: Random House, 1945.

"The Secret Life of Walter Mitty," 347.

"The Night the Bed Fell," 354.

"The Night the Ghost Got In," 360.

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96b. Philadelphia: Blakiston, 1947.

- 96c. "Popular Library" # SP102. (paperback) New York: Popular Library, 1961.
- D97a. HALF-A-HUNDRED: TALES BY GREAT AMERICAN WRITERS, ed. Charles Grayson. Philadelphia: Blakiston, 1945.  
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- 97b. Garden City, N.Y.: Garden City Publishing Co., 1946.
- D98. HUMOR OF AMERICA, ed. Max J. Herzberg and Leon Mones. New York: D. Appleton-Century, 1945.  
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- D99a. MODERN AMERICAN SHORT STORIES, ed. Bennett Cerf. Cleveland: World, 1945.  
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- 99b. "Armed Services Edition" # 1050. (paperback) New York: Editions for the Armed Services, 1946.
- D100. THE NEW YORKER CARTOONS WITH THE TALK OF THE TOWN. "Special Edition for the Armed Forces." (paperback pamphlet) New York: F-R Publishing Corp., 1945.  
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- D101. NORTH, EAST, SOUTH, WEST: A REGIONAL ANTHOLOGY OF AMERICAN WRITING, ed. Charles Lee. New York: Howell, Soskin, 1945.  
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- D102. NOTABLE SHORT STORIES, ed. Nelson A. Crawford. (paperback) Girard, Kansas: Haldeman-Julius, 1945.  
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- D103. PERSIAN GULF COMMAND: SOME MARVELS ON THE ROAD TO KAZVIN, by Joel Sayre. New York: Random House, 1945.  
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D104a. TALES FOR MALES, ed. Ed Fitzgerald. New York: Cadillac Publishing Co., 1945.

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"Claustrophobia, or What Every Young Wife Should Know" (chapter from *Is Sex Necessary?*), 93.

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D105a. THIS PETTY PACE: A BOOK OF DRAWINGS, by Mary Petty. With a Preface by James Thurber. New York: Alfred A. Knopf, 1945.

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105b. London: Paul Elek, 1947.

D106a. TIME TO BE YOUNG: GREAT STORIES OF THE GROWING YEARS, ed. Whit Burnett. Philadelphia: "The Story Press": J. B. Lippincott, 1945.

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D107. A TREASURY OF SATIRE, ed. Edgar Johnson. New York: Simon and Schuster, 1945.

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D108. AMERICAN LEGEND: A TREASURY OF OUR COUNTRY'S YESTERDAYS, ed. Robert Van Gelder and Dorothy Van Gelder. New York: D. Appleton-Century, 1946.

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D114. THE MODERN OMNIBUS, ed. Franklin P. Rolfe, William H. Davenport, Paul Bowerman. New York: Harcourt, Brace, 1946.

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- D116a. MY COUNTRY-IN-LAW, by Mary Mian. With an introduction by James Thurber. Boston: Houghton Mifflin, 1946.  
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- 116b. London: Michael Joseph, 1947.
- D117. READING AROUND THE WORLD, ed. Floyd Stovall, Leo Hughes, Haldeen Braddy. New York: Macmillan, 1946.  
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- D118. READING FOR WRITING, ed. John T. Frederick and Leo L. Ward. Third edition. New York: F. S. Crofts, 1946.  
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- D119a. THE SHORT STORY READER, ed. Rodney A. Kimball. New York: Odyssey Press, 1946.  
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- D120. A TREASURY OF ANIMAL STORIES, ed. E. Louise Mally. New York: Citadel Press, 1946.  
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- D121. A TREASURY OF LAUGHTER, ed. Louis Untermeyer. New York: Simon and Schuster, 1946.  
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- D122. THE TWIN BEDSIDE ANTHOLOGY, ed. Charles Lee. 2 vols. New York: Howell, Soskin, 1946.  
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D125. **WRITERS AND WRITING**, by Robert van Gelder. New York: Charles Scribner's Sons, 1946.

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*Many Moons*, 73.

126b. "Mercury Edition," revised. 1953.

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"The Night the Bed Fell," 222.

126c. "Olympic Edition," revised. Ed. Elizabeth C. O'Daly and Egbert W. Nieman. 1958.

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- D129. THE AMERICAN IMAGINATION AT WORK: TALL TALES AND FOLK TALES, ed. Ben C. Clough. New York: Alfred A. Knopf, 1947.

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- D130. AMERICAN POETRY AND PROSE, ed. Norman Foerster. Third edition. Boston: Houghton Mifflin, 1947.

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- D131. BEST PLAYS OF THE MODERN AMERICAN THEATRE, SECOND SERIES, ed. John Gassner. New York: Crown Publishers, 1947.

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D133a. THE GOLDEN ARGOSY: A COLLECTION OF THE MOST CELEBRATED SHORT STORIES IN THE ENGLISH LANGUAGE, ed. Charles Grayson and Van H. Cartmell. New York: Dial Press, 1947.

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"The Day the Dam Broke," 116.

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136b. Second edition, revised. 1956.

D137. TRAVELERS IN TIME: STRANGE TALES OF MAN'S JOURNEYINGS INTO THE PAST AND THE FUTURE, ed. Philip V. D. Stern. Garden City, N.Y.: Doubleday, 1947.

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- D142a. AMERICAN ESSAYS, ed. Charles B. Shaw. "Mentor Book" # MP377. (paperback) New York: New American Library, 1948.

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- 142b. "Expanded edition." # MD137. 1955.

- D143a. ANTHOLOGY OF CHILDREN'S LITERATURE, ed. Edna Johnson, Carrie E. Scott, Evelyn R. Sickels. Second edition. Boston: Houghton Mifflin, 1948.

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*Many Moons*, 624.

- D144. COLLEGE READER, ed. Homer A. Watt and Oscar Cargill. New York: Prentice-Hall, 1948.

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- D145. THE COLLEGE SHORT STORY READER, ed. Harry W. Hastings. New York: Odyssey, 1948.

"The Catbird Seat," 293.

- D146. THE HOME BOOK OF LAUGHTER, ed. May L. Becker. New York: Dodd, Mead, 1948.

"The Night the Bed Fell," 3.



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"The Secret Life of Walter Mitty," 494.

D148. PAGEANT OF AMERICAN HUMOR, ed. Edwin Seaver. Cleveland: World, 1948.

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D149. PATTERNS IN MODERN DRAMA, ed. Lodwick Hartley and Arthur Ladu. New York: Prentice-Hall, 1948.

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D150. THE PLEASURES OF THE JAZZ AGE, ed. William Hodapp. New York: Farrar, Straus, 1948.

Excerpt from "What Should Children Tell Parents?" (chapter from *Is Sex Necessary?*), 407.

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"University Days," 1.

"The Case for the Daydreamer," 142.

152b. Second edition, revised. 1952.

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- 152c. Third edition, revised. 1957.  
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- 152d. Fourth edition, revised. 1962.
- 152e. Fifth edition, revised. 1967.
- D153a. INTRODUCTION TO LITERATURE. 1948.  
*The Male Animal*, 8. (The text is that of the Samuel French edition.)  
 "The Secret Life of Walter Mitty," 255.
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- 152c. Third edition, revised. 1957.
- 153d. Fourth edition, revised. 1962.

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- 154b. "Mercury Edition," revised. 1952.  
 "The Secret Life of Walter Mitty," 120.
- 154c. "Cardinal Newman Edition," revised. Ed. Sstr. Maria Theresa, Bro. Basilian Richard, Sstr. Anna Mercedes, Rev. Leo F. Halpin. 1954.
- 154d. "Olympic Edition," revised. Ed. John Gehlmann and Mary R. Bowman. 1958.  
 "The Secret Life of Walter Mitty," illustrated with two drawings, 100.
- 154e. "Laureate Edition," revised. Ed. Mary R. Bowman and B. Jo Kinnick. New York: Harcourt, Brace and World, 1963.  
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"The Night the Ghost Got In," 171.

D156a. THE CRITICAL READER: POEMS, STORIES, ESSAYS, ed. Wallace Douglas, Roy Lamson, Hallett Smith. New York: W. W. Norton, 1949.

"The Secret Life of Walter Mitty," 156.

"Preface to a Life," 490.

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- 159c. "Essandess Paperback." 1965. One of three volumes in a boxed set titled **STORIES FROM THE NEW YORKER**.
- D160. **FUN FARE: A TREASURY OF READER'S DIGEST WIT AND HUMOR**, ed. the editors of *The Reader's Digest* and others. Pleasantville, N.Y.: The Reader's Digest Association, 1949.  
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"The Dog that Bit People," 280.
- D161a. **MODERN MINDS: AN ANTHOLOGY OF IDEAS**, ed. Howard M. Jones, Richard M. Ludwig, Marvin B. Perry, Jr. Boston: D. C. Heath, 1949.  
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- 161b. Second edition, revised. 1954.
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- 162b. Second edition, revised. 1958.  
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- D163. **PLEASURE IN LITERATURE**, ed. Egbert W. Nieman and George E. Salt. "Living Literature" series. New York: Harcourt, Brace, 1949.  
"More Alarms at Night," 515.  
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- D164. **THE POCKET WEEK-END BOOK**, ed. Philip Van Doren Stern. "Pocket Book" # 586. (paperback) New York: Pocket Books, 1949.  
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- D165a. **PROBLEMS IN READING AND WRITING**, ed. Henry W. Sams and Waldo F. McNeir. New York: Prentice-Hall, 1949.

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D166. **THE SATURDAY EVENING POST SPORTS STORIES**, ed. Red Smith. New York: A. S. Barnes, 1949.

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D167. **U.S. STORIES: REGIONAL STORIES FROM THE FORTY-EIGHT STATES**, ed. Martha Foley and Abraham Rothberg. New York: Hendricks House-Farrar Straus, 1949.

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- D172. **A COMPLETE COLLEGE READER**, ed. John Holmes and Carroll S. Towle. Boston: Houghton Mifflin, 1950.  
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- D173. **THE LITERATURE OF CRIME: STORIES BY WORLD-FAMOUS AUTHORS**, ed. Ellery Queen. Boston: Little, Brown, 1950.  
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- D174. **MODERN SHORT STORIES: A CRITICAL ANTHOLOGY**, ed. Robert B. Heilman. New York: Harcourt, Brace, 1950.  
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- D175a. **PATTERNS IN WRITING: A BOOK OF READINGS FOR COLLEGE STUDENTS**, ed. Robert B. Doremus, Edgar W. Lacy, George B. Rodman. New York: William Sloane Associates, 1950.  
"Ladies' and Gentlemen's Guide to Modern English Usage" (Which; The Perfect Infinitive; The Subjunctive Mood), 554.
- 175b. Second edition, revised. New York: Dryden Press, 1956.
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"A Preface to Dogs," 462.
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- "The Night the Bed Fell," 210.  
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- 176d. Fifth edition, revised. 1963.
- D177a. READING-LITERATURE; BOOK ONE: YOUR WORLD, ed. Wilfred Eberhart, Irma D. Swearingen, Bernice E. Leary. Evanston, Ill.: Row, Peterson, 1950.  
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- D178. SLIGHTLY OVERDRAWN: A SAFE DEPOSITORY OF CARTOONS ABOUT BANKS AND BANKERS, ed. Thomas L. Stix. New York: Simon and Schuster, 1950.  
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- D179a. THE STORY: A CRITICAL ANTHOLOGY, ed. Mark Schorer. Englewood Cliffs, N.J.: Prentice-Hall, 1950.  
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- D181a. YOUR OWN BOOK OF FUNNY STORIES. "Pocket Book, Jr." # J45. (paperback) New York: Pocket Books, 1950.  
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"Guessing Game," 111.
- 181b. "Special Scholastic Book Services Edition." (paperback) 1962.

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182c. Fifth edition, revised. Ed. Robert Freier, Arnold Lazarus, Herbert Potell. New York: Harcourt, Brace and World, 1962.

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- D188a. GOOD TIMES THROUGH LITERATURE, ed. Robert C. Pooley, Irvin C. Poley, Jean C. Leyda, Lillian J. Zellhoefer. "America Reads" series. Chicago: Scott, Foresman, 1951.  
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- D190. THE HERITAGE OF AMERICAN LITERATURE, ed. Lyon N. Richardson, George H. Orians, Herbert R. Brown. 2 vols. Boston: Ginn, 1951.  
 "The Night the Ghost Got In," II, 572.
- D191a. IDEAS FOR WRITING: READINGS FOR COLLEGE COMPOSITION, ed. Kenneth L. Knickerbocker. New York: Henry Holt, 1951.  
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- D192a. THE NEW YORKER TWENTY-FIFTH ANNIVERSARY ALBUM, 1925-1950. New York: Harper & Bros., 1951.  
 25 captioned drawings.  
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- 192b. London: Hamish Hamilton, 1951.
- D193. READINGS FOR COLLEGE ENGLISH, ed. John C. Bushman and Ernst G. Mathews. New York: American Book, 1951.

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- D194. READINGS FOR FRESHMAN ENGLISH, ed. Howard H. Dunbar, Mildred E. Marcett, Frank H. McCloskey. Boston: D. C. Heath, 1951.  
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- D195. ROSS AND THE NEW YORKER, by Dale Kramer. Garden City, N.Y.: Doubleday, 1951.  
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"The Night the Bed Fell," 367.
- D443a. MODERN SHORT STORIES: THE USES OF IMAGINATION, ed. Arthur Mizener. New York: W. W. Norton, 1962.  
"A Couple of Hamburgers," 272.
- 443b. Second edition, revised, 1967.
- D434. MY FAVORITE ANIMAL STORIES, ed. Gerald M. Durrell. New York: McGraw-Hill, 1962.  
"The Dog that Bit People," 125.
- D435. NONFICTION II, ed. Alice C. Baum, "Literary Heritage" series. (paperback) New York: Macmillan, 1962.  
"Snapshot of a Dog," 91.
- D436. O RARE DON MARQUIS: A BIOGRAPHY, by Edward Anthony. Garden City, N. Y.: Doubleday, 1962.  
1 captioned drawing.
- D437. OHIO AUTHORS AND THEIR BOOKS, ed. William Coyle. Cleveland: World, for The Martha Kinney Cooper Ohioana Library Association, 1962.  
"Elliott Nugent," 474. Original.
- D438. AN OUTLINE OF ENGLISH COMPOSITION, ed. Alan B. Howes. (paperback) Garden City, N.Y.: Doubleday, 1962.  
Excerpt from "Which," 173.  
Excerpt from "University Days," 201.
- D439. THE PRINCESSES: SIXTEEN STORIES ABOUT PRINCESSES, ed. Sally P. Johnson. New York: Harper & Row, 1962.  
*Many Moons*, 234.

- D440. PRINCIPLES AND TYPES OF SPEECH, by Alan H. Monroe. Fifth edition. Chicago: Scott, Foresman, 1962.  
 "The Moth and the Star," 111.
- D441. PROSE AND THE ESSAY: A DEVELOPMENTAL ANTHOLOGY, ed. Celia T. Wells. (paperback) Boston: Houghton Mifflin, 1962.  
 "The Waters of the Moon," 414.
- D442a. A READER FOR WRITERS: A CRITICAL ANTHOLOGY OF PROSE READINGS, ed. Jerome W. Archer and Joseph Schwartz. New York: McGraw-Hill, 1962.  
 "The Night the Ghost Got In," 473.
- 442b. Second edition, revised. 1966.
- D443. READING AND WRITING, Alternate Edition, ed. John Hartley, Roy Male, Martin Shockley, Hulon Willis. New York: Holt, Rinehart and Winston, 1962.  
 "Something to Say," 299.  
 "The Secret Life of Walter Mitty," 369.
- D444a. READING FOR RHETORIC: APPLICATIONS TO WRITING, ed. Caroline Shrodes, Clifford Josephson, James R. Wilson. (paperback) New York: Macmillan, 1962.  
 "Courtship Through the Ages," 151.  
 "The Psychosemanticist Will See You Now, Mr. Thurber," 307.
- 444b. Second edition, revised. 1967.  
 "What Cocktail Party?"
- D445. READING LITERATURE ALOUD, ed. Lawrence H. Mouat. (paperback) New York: Oxford University Press, 1962.  
 "The Night the Bed Fell," 91.
- D446. RETURN TO READING, ed. Randall E. Decker. (paperback) Boston: Little, Brown, 1962.  
 "Courtship Through the Ages," 336.



D447. RHETORIC: PRINCIPLES AND USAGE, ed. Richard E. Hughes and Albert Duhamel. Englewood Cliffs, N.J.: Prentice-Hall, 1962.

"The Tiger Who Would Be King," 268.

"The Psychosemanticist Will See You Now, Mr. Thurber," 288.

D448. SATIRE: THEORY AND PRACTICE, ed. Charles A. Allen and George D. Stephens. (paperback) Belmont, Cal.: Wadsworth, 1962.

"The Mouse Who Went to the Country," 54.

D449. SENSE AND STYLE: THE CRAFT OF THE ESSAY, ed. Suzanne Silberstein and Marian Seldin. New York: Random House, 1962.

"University Days," 301.

"Ladies' and Gentlemen's Guide to Modern English Usage" (The Split Infinitive; Only and One; The Subjunctive Mood), 475.

D450. THEMES FROM EXPERIENCE: A MANUAL OF LITERATURE FOR WRITERS, ed. William E. Buckler. New York: W. W. Norton, 1962.

"I Went to Sullivant," 121.

D451. 30 STORIES TO REMEMBER, ed. Thomas B. Costain and John Beecroft. Garden City, N.Y.: Doubleday, 1962.

"The Catbird Seat," 291.

D452. TYPES OF SHORT FICTION, ed. Roy R. Male. (paperback) Belmont, Cal.: Wadsworth, 1962.

"The Secret Life of Walter Mitty," 474.

D453. VARIETIES OF ENGLISH AND AMERICAN PROSE, ed. David Levin and Howard E. Hugo. Englewood Cliffs, N.J.: Prentice-Hall, 1962.

"The Greatest Man in the World," 117.

D454. WRITING: FORM, PROCESS, PURPOSE, ed. Martha H. Cox. (paperback) San Francisco: Chandler, 1962.

"Here Lies Miss Groby," 51.  
 "A Ride with Olympy," 289.

D455. WRITTEN WORDS: A LITERARY INTRODUCTION TO ENGLISH COMPOSITION, ed. Arthur Norman and Lewis Sawin. New York: Random House, 1962.

"The Tree on the Diamond," 393.

D456. THE YOUNG WRITER AT WORK, ed. Jessie Rehder. New York: Odyssey Press, 1962.

"The Moth and the Star," 157.

1963

D457. ADVENTURES IN APPRECIATION, ed. Walter Loban and Rosalind A. Olmsted. "Laureate Edition." New York: Harcourt, Brace and World, 1963.

"What Happened to Charles," 274.

ADVENTURES IN APPRECIATION, Vol. 2. (paperback)

This is a related volume to the regular "Laureate Edition," although a separate edition.

D458. AMERICAN COLLOQUY, ed. Leonard Lief and David Hawke. (paperback) Indianapolis: Bobbs-Merrill, 1963.

"A Holiday Ramble," 34.

D459. BASIC COURSE IN MODERN ENGLISH, ed. Robert M. Gorrell, Charlton Laird, Raymond J. Pflug. (paperback) Englewood Cliffs, N.J.: Prentice-Hall, 1963.

"Ladies' and Gentlemen's Guide to Modern English Usage" (selections), 103.

D460. BENNETT CERF'S HOUSEFUL OF LAUGHTER. New York: Random House, 1963.

"The Little Girl and the Wolf," 38.

"The Night the Bed Fell," 153.

D461. CONTEMPORARY AMERICAN PROSE, ed. Clarence W. Wachner, Frank E. Ross, Eva Marie Van Houton. "Literary Heritage" series. (paperback) New York: Macmillan, 1963.  
"Courtship Through the Ages," 225.

D462. CROSS SECTION: ESSAYS ON CONTEMPORARY AMERICA, ed. Mordecai Marcus and Henry F. Salerno. New York: Holt, Rinehart and Winston, 1963.  
"Man with a Rose," 240.

D463. DISCOVERY THROUGH READING, ed. Mary A. Gunn, Mabel Snedaker, David H. Russell. Boston: Ginn, 1963.  
"The Tiger Who Would Be King," 476.  
"The Weaver and the Worm," 478.

D464. ENGLISH ONE: A COMPLETE FRESHMAN COURSE, ed. Ray Frazer and Harold D. Kelling. Boston: D. C. Heath, 1963.  
"Ladies' and Gentlemen's Guide to Modern English Usage" (Which; The Perfect Infinitive; The Subjunctive Mood), 236.  
"The Secret Life of Walter Mitty," 283.

One section issued separately in paperback under new title, LITERATURE IN FOUR ASPECTS. 1965.

"The Secret Life of Walter Mitty," 283.

D465. THE FIRESIDE TREASURY OF MODERN HUMOR, ed. Scott Meredith. New York: Simon and Schuster, 1963.  
"The Lady on the Bookcase," 882.

D466. HORIZON: READINGS FOR COLLEGE STUDENTS, ed. Orville Baker and Donald Murray. Boston: D. C. Heath, 1963.  
"My Own Ten Rules for a Happy Marriage," 29.

D467. HOW THINKING IS WRITTEN: AN ANALYTIC APPROACH TO WRITING, by Lawrence S. Hall. Boston: D. C. Heath, 1963.  
"Our Own Modern English Usage" (Which; Whether; The Subjunctive Mood), 171, 176, 179.

- D468. INTRODUCTION TO LITERATURE: STORIES, ed. Lynn Altenbernd and Leslie L. Lewis. (paperback) New York: Macmillan, 1963.  
"You Could Look It Up," 317.
- D469. A LIBERAL ARTS READER, ed. Robert B. Partlow, Jr. Englewood Cliffs, N.J.: Prentice-Hall, 1963.  
"The Birds and the Foxes," 271.  
"The Owl Who Was God," 272.
- D470. MYSTERY! A TREASURE FOR YOUNGER READERS, ed. Seon Manley and Gogo Lewis. New York: Funk and Wagnalls, 1963.  
"The Night the Ghost Got In," 9.
- D471. THE NARRATIVE IMPULSE: SHORT STORIES FOR ANALYSIS, ed. Mary Purcell and Robert C. Wylder. (paperback) New York: Odyssey Press, 1963.  
"You Could Look It Up," 95.
- D472. THE NEW INTERMEDIATE ENGLISH COURSE, BOOK 2, ed. John Millington-Ward. London: Longmans, Green, 1963.  
"The Private Life of Mr. Bidwell"
- D473. THE 1964 FIRESIDE CALENDAR AND ENGAGEMENT BOOK. (paperback loose-bound calendar) New York: Simon and Schuster, 1963.  
"Tea for One," on page opposite week of June 1.
- D474. PARTY OF TWENTY: INFORMAL ESSAYS FROM HOLIDAY MAGAZINE, ed. Clifton Fadiman. New York: Simon and Schuster, 1963.  
"Such a Phrase as Drifts Through Dreams," 235.
- D475. READER'S DIGEST NEW TREASURY FOR YOUNG READERS. Pleasantville, N.Y.: The Reader's Digest Association, 1963.  
"The Scotty Who Knew too Much," 27.

D476. **READING AND RHETORIC FROM HARPER'S**, ed. Leo Hamalian, John C. Sherwood, Edmond L. Volpe. (paperback) New York: Harper & Row, 1963.

"The Future, If Any, of Comedy—or, Where Do We Non-Go from Here?", 295.

D477a. **THE RESPONSIBLE MAN: THE INSIGHTS OF THE HUMANITIES**, ed. Robert W. Frank, Jr., and Harrison T. Meserole. University Park, Pa.: Pennsylvania State University, Center for Continuing Liberal Education, 1963.

"The Scotty Who Knew Too Much"

477b. (paperback) New York: Doubleday, 1965.

D478. **STORY AND CRITIC**, ed. Myron Matlaw and Leonard Lief. New York: Harper & Row, 1963.

"The Secret Life of Walter Mitty," 1.

"The Lady on 142," 8.

1964

D479. **AMERICAN SHORT STORIES**, ed. Barry Taylor. "Bridge Series." London: Longmans, Green, 1964.

"The Night the Ghost Got In"

D480. **THE BEAR WENT OVER THE MOUNTAIN: TALL TALES OF AMERICAN ANIMALS**, ed. Robert B. Downs. New York: Macmillan, 1964.

"Prehistoric Animals of the Middle West," 258.

"The Pet Department" (complete, with the illustrations), 264.

"The Dog that Bit People," 276.

D481. **DESIGN FOR READING**, ed. W. Paul Jones, Fred W. Lorch, Keith G. Huntress. (paperback) New York: American Book, 1964.

"The Little Girl and the Wolf," 152.

"Snapshot of a Dog," 198.

- D482. DEVELOPMENTAL READING, ed. Walter S. Guiler, Claire Raeth, Merrill May. Second edition. (paperback) Philadelphia: J. B. Lippincott, 1964.  
"Courtship Through the Ages," 44.
- D483. DOGS: HEROES, ADVENTURERS, FRIENDS, ed. Florence Peterson. New York: Platt and Munk, 1964.  
"Snapshot of a Dog," 120.
- D484. ESQUIRE'S WORLD OF HUMOR, ed. Editors of *Esquire* Magazine. New York: Esquire, Inc. in association with Harper & Row, 1964.  
["Afternoon of a Playwright"], 198.
- D485. ESSAYS: AN ANALYTIC READER, ed. Ralph W. Rader and Sheldon Sacks. Boston: Little, Brown, 1964.  
"The Case for the Daydreamer," 369.
- D486. EXPLORATION THROUGH READING, ed. Mary A. Gunn, Thomas G. Devine, Ralph C. Staiger, David H. Russell. Boston: Ginn, 1964.  
"The Moth and the Star," 351.
- D487. FIFTY GREAT ESSAYS, ed. Elizabeth and Edward Huberman. "Bantam Classic" # NC255. (paperback) New York: Bantam Books, 1964.  
"How to Name a Dog," 385.
- D488. FORM AND FOCUS 2: A RHETORICAL READER, ed. William E. Morris. (paperback) New York: Harcourt, Brace and World, 1964.  
"Such a Phrase as Drifts Through Dreams," 122.
- D489. GUIDE TO SPEECH TRAINING: VOICE, ARTICULATION, AND ORAL READING, ed. George W. Hibbitt and Richard A. Norman. New York: Ronald Press, 1964.

Excerpt from "The Spreading 'You Know,'" 225.

Excerpt from "Friends, Romans, Countrymen, Lend Me Your Ear Muffs," 237.

D490. LANGUAGE COMES ALIVE, 9, ed. Charles B. Rittenhouse. Toronto: J. M. Dent, 1964.

"The Moth and the Star"

"The Unicorn in the Garden"

D491. LANGUAGE, FORM, AND IDEA, ed. T. Benson Strandness, Herbert Hackett, Harry H. Crosby. New York: McGraw-Hill, 1964.

"University Days," 310.

D492. THE LIGHTER SIDE, ed. Ned E. Hoopes and Diane A. Wilbur. "Scholastic Literature Unit" # TX369. (paperback) New York: Scholastic Book Services, 1964.

Captioned drawing, cover.

"My Secret World of Idiom" (excerpt from "The Secret Life of James Thurber"), 49.

"The Tiger Who Would Be King," 88.

D493. THE MASS MEDIA: REPORTING, WRITING, EDITING, by William L. Rivers. New York: Harper & Row, 1964.

"The Very Proper Gander," 13.

Excerpt from "Memoirs of a Drudge," 186.

D494. MODERN ESSAYS ON WRITING AND STYLE, ed. Paul C. Wermuth. (paperback) New York: Holt, Rinehart and Winston, 1964.

"Courtship Through the Ages," 288.

D495. MODES OF RHETORIC, ed. Leo Rockas. New York: St. Martin's Press, 1964.

"The Unicorn in the Garden," 102.

- D496. THE 1965 ALL-FOR-FUN FIRESIDE CALENDAR AND ENGAGEMENT BOOK. (paperback loose-bound calendar) New York: Simon and Schuster, 1964.

1 captioned drawing.

- D497. THE OXFORD BOOKS OF STORIES FOR JUNIORS, BOOK 1, ed. James Britton. London: Oxford University Press, 1964.

Excerpt from *The White Deer*.

- D498. READING LITERATURE, ed. Joseph Satin. Boston: Houghton Mifflin, 1964.

"The Greatest Man in the World," 448.

Part Two published separately in paperback, under the title, READING PROSE FICTION.

- D499. READING, WRITING AND REWRITING: A RHETORIC READER, ed. William T. Moynihan, Donald W. Lee, Herbert Weil, Jr. Philadelphia: J. B. Lippincott, 1964.

"Up Popped the Devil" (excerpt from *The Years with Ross*), 183.  
"The Macbeth Murder Mystery," 356.

- D500. A SECOND BOOK OF NONFICTION, ed. Alice C. Baum and Bro. Antony Cyril, F.S.C. "The Pageant of Literature" series. (paperback) New York: Macmillan, 1964.

"The Dog that Bit People," 79.

- D501. A SECOND BOOK OF STORIES, ed. Elizabeth Scheld and Sister M. Judine, I.H.M. "The Pageant of Literature" series. (paperback) New York: Macmillan, 1964.

"The Catbird Seat," 38.

- D502. STAGES OF COMPOSITION: A COLLEGE READER, ed. William M. Jones. (paperback) Boston: D. C. Heath, 1964.

"Footnote on the Future," 403.

- D503. STUDENT, SCHOOL, AND SOCIETY: CROSSCURRENTS IN SECONDARY EDUCATION, ed. John A. Dahl, Marvin



Laser, Robert S. Cathcart, Fred H. Marcus. (paperback) San Francisco: Chandler, 1964.

"Here Lies Miss Groby," 169.

D504. THE THURBER TOUCH, ed. Eloise Rue and Charlamae Rollins. "Pilot Library" series. (paperback) Chicago: Science Research Associates, 1964.

"The Figgerin' of Aunt Wilma," 3.

"File and Forget," 14.

4 untitled drawings, including one on cover.

D505. A TREASURY OF AMERICAN POLITICAL HUMOR, ed. Leonard C. Lewin. New York: Delacorte Press; distributed by The Dial Press, 1964.

"The Dewey Dewey Fog," 75.

"The Very Proper Gander," 335.

"The Rabbits Who Caused All the Trouble," 435.

"The Tiger Who Would Be King," 468.

D506a. THE TWELVE DANCING PRINCESSES AND OTHER FAIRY TALES, ed. Alfred and Mary E. David. "Signet Classic" # CT205. (paperback) New York: The New American Library, 1964.

*Many Moons*, 309.

506b. London: New English Library. (paperback) # M/SK205. 1964.

D507. UNDER THE SUN: STORIES, POEMS, ARTICLES, ed. John Verney and Patricia Campbell. London: Constable, 1964.

"The Secret Life of Walter Mitty," 55.

D508. THE WORLDS OF FICTION: STORIES IN CONTEXT, ed. T. Y. Greet, Charles E. Edge, John M. Munro. Boston: Houghton Mifflin, 1964.

"The Catbird Seat," 36.

Issued in both hardcover and paperback.



# SECTION E

## *Translations in Books*



"He's having all his books translated into French.  
They lose something in the original."



## *Introduction*

The degree of Thurber's world-wide popularity is suggested by the number of translations of his works in books. If the translations in the many USIA publications or in foreign periodicals were added, the list would be far longer.

Unfortunately, the translations are often difficult to find, and a few have stubbornly resisted discovery at all. It is doubly unfortunate because translators and their publishers have tended not to present a complete book—or at least not the typical book of short pieces—but to make an eclectic selection from Thurber's work and then to publish it either under the title of a complete book or under the title of one of the pieces in the collection. Unless the book itself can be examined, it is sometimes impossible to tell from existing references, or even from kindly but hurried correspondents, exactly what the book does contain.

In the instances in which I have been unable to examine a copy, I have noted at the end of the entry my primary bibliographical sources of information about the book. The *Index Translationum*, published after 1948 by UNESCO, has proved the most fruitful single source, in conjunction with the various national bibliographies or private cumulative book lists for the countries that publish them. Books that I have examined are located, in a library if possible. For a few it has been necessary to list the copy in the collection of Mrs. Helen Thurber [H.T.] or in my own collection [E.T.B.].

The entries are arranged alphabetically by language but chronologically within the language group. Titles in foreign languages are reproduced in Roman or modified Roman characters according to the general method of transliteration employed by the *Index Translationum*. The original English title (or a description of the contents) and the name of the translator follow.

The list includes translated contributions to other books as well as translations of Thurber's own books. For the contributions the title of the complete book is given, with the contribution named below. There are also six examples of selections in English published outside of the English-speaking countries. These books are aimed primarily at students learning English and often contain notes or commentary in the foreign language.

*Arabic*

- E1. SOWAR DHAHIKA. "World Literature" series # 41. (paperback) Beirut: "House of the New East," [n.d.].  
A translation by the publisher of 12 selections from *Alarms and Diversions*, including *The Last Flower*. [Copy: OU]

*Bengali*

- E2. JIMIR JHAKMARI. Calcutta: Hasantika Prakashika, 1955.  
A translation by A. Ku. Ra of *My Life and Hard Times*. Illustrations omitted. [Copy: OU]

*Croatian*

- E3. AMERIČKE KRATKE PRIČE. Belgrade: Sportska Knjiga, 1958.  
Contains "Dvostruki Život Valtera Mitija," a translation by Djurica Kristić of "The Secret Life of Walter Mitty." [*Index Translationum*, vol. 11, entry # 29180]
- E4. AMERIKANSKI RASKAZI. Skopje: Kočo Racin, 1960.  
Contains a translation by Sveto Serafimov of an unidentified piece, "Sedalo od Kukumyavka." [*Bibliografija Jugoslavije*, 1961, # 22]
- E5. BASNE. Belgrade: Narodna Knjiga, 1961.  
A translation by Luka Semenović of *Further Fables for our Time*. [*Index Translationum*, vol. 15, entry # 32718]
- E6. AN APPROACH TO ENGLISH AND AMERICAN DRAMA, ed. Baldo šoljan. Zagreb: Skolska Knjiga, 1962.  
Contains *The Male Animal* in English, with commentary. [*Bibliografija Jugoslavije*, 1962, # 13]

- E7. DORBO DOŠLI U MOJ SVIJET. "Biblioteka Jeftine Knjige" # 1. (paperback) Zagreb: Stvarnost, 1962.

Acknowledgment is made on the copyright page to *Alarms and Diversions*, but in fact this is a translation by Nada Šoljan of an eclectic selection from Thurber's works. [Copy: H.T.]

### Czech

- E8. ZMATENÝ MUŽ NA HRAZDĚ. Prague: Sfinx, Bohumil Janda, 1948.

A translation by Karel Beran of selections from *The Thurber Carnival*. [Copy: OU]

### Danish

- E9. SÆLEN DER BLEV BERØMT OG ANDRE HISTORIER. "Hasselbalchs Billigbøger" # 354. Copenhagen: Hasselbalch, 1966.

A translation, with a foreword, by Ole Storm of *The Thurber Carnival*. [Dansk Bogfortegnelse Årskatalog, 1966]

### Dutch

- E10a. AMERIKAANSE VERHALEN. "Prisma-Boeken" # 51. Utrecht: Het Spectrum, 1953.

Contains a translation by P. J. M. Boezeman-Droog of "The Secret Life of Walter Mitty." [Brinkman's Catalogus van Boeken, 1951-55]

- 10b. Second edition. 1958. [Brinkman's Catalogus van Boeken, 1956-60]

- E11. ALLEEN. (*hors commerce*) Amsterdam: Corvey, 1961.

A translation by "A. Nonymus" of "One Is a Wanderer." [Index Translationum, vol. 14, entry # 19328]

- E12. IS HET LIEFDELEVEN ZO NOODZAKELIJK? "ABC-Boeken" # 154. (paperback) Amsterdam: De Arbeiderspers, 1963.

A translation by Maria de Roo of *Is Sex Necessary?* [Copy: OU]

### *Finnish*

- E13. MIEHÄ, NAISIA KOIRIA. Helsinki: Wellin & Göös, 1965.

Titled "Men, Women and Dogs," and subtitled "Selections from Thurber's World," this volume of 194 pages, with illustrations, is apparently a translation, under the editorship of Tuomas Anhava, of various selections from Thurber's work. [*Index Translationum*, vol. 18, entry # 12378]

### *French*

- E14. LA VIE SECRÈTE DE WALTER MITTY. (paperback) Paris, London, Brussels: Nicholas and Watson, 1948.

A translation by Denise Van Moppes of 18 pieces from *My World—and Welcome to It*, including the title story. Also included is a complete translation of *The White Deer*. [Copy: TxU]

- E15. LA DERNIÈRE FLEUR. (paper boards) Paris: Librairie Gallimard, 1952.

A translation by Albert Camus of *The Last Flower*. [Copies: DLC, OU]

- E16. LA QUADRATURE DU SEXE. (paperback) Paris: Éditions du Seuil, 1952.

A translation by Christian Marker of *Is Sex Necessary?* [Copy: OU]

- E17. VOTRE CHIEN, by James R. Kinney and Ann Honeycutt. Illustrated by James Thurber. Paris: Calmann-Lévy, 1954.

A translation by Jean Rosenthal of *How to Raise a Dog: In the City . . . In the Suburbs*. [*Biblio: Catalogue Français*, 1954. *La*



*Librairie Française*, 1946-55, lists the book as illustrated by R. Massin.]

- E18. MY LIFE AND HARD TIMES: extraits présentés par Jean et Claire Auffret. "Collection Atlantique." (paperback) Paris: Librairie Hachette, 1956.

Seven selections in English from *My Life and Hard Times*, for use as a language text. [Copy: H.T.]

- E19. THURBER. "Humour Secret" series. (paperback) Paris: René Julliard, 1963.

A translation by Christiane Potesta and Claude Dalla Torre of selections from *The Thurber Carnival*. Preface by Jacques Sternberg. [Copy: OU]

### German

- E20. RETTE SICH, WER KANN! (paper boards) Stuttgart: Rowohlt Verlag, 1948.

A translation by Beate Möhring, Hilde Quack-Mentzel, Hans Reisiger, Leonore Schlaich-Kauffmann, Kurt Wagenseil of selections from *The Thurber Carnival*. Edited by H. M. Ledig. [Copies: DLC, NjP]

- E21. MAN HAT'S NICHT LEICHT. Vienna: Verlag Neue Welt, 1949.

A translation by Lotte Katscher of *My Life and Hard Times*. [Copies: DLC, OU]

- E22. DIE PRINZESSIN UND DER MOND. Stuttgart: Union Deutsche Verlagsgesellschaft, 1949.

A translation by Lisa Heiss of *Many Moons*. New illustrations by Horst Schönwaller. [Copy: H.T.]

- E23. ACHTUNG, SELBSTSCHÜSSEL Hamburg: Rowohlt Verlag, 1950.

A translation by H. M. Ledig-Rowohlt and Peter Dülberg of an eclectic selection from five of Thurber's books. [Copy: OU]

- E24a. DIE LETZTE BLUME: EINE PARABEL UND 27 FABELN FÜR UNSERE ZEIT. "rororo Taschenbuch" # 85. (paperback with cloth-reinforced spine) Hamburg: Rowohlt Verlag, 1953.  
A translation by H. M. Ledig-Rowohlt of *The Last Flower* and 27 fables from *Fables for Our Time*. Foreword by Kurt Kusenberg. [Copy: OU]
- 24b. London: Barmerlea Book Sales, 1953. [*The English Catalogue of Books*, 1952-55. *Whitaker's Cumulative Book List*, 1953]
- E25. WARUM DENN LIEBE? ODER, MEHR FREUDEN OHNE FREUD. Zurich: Sanssouci Verlag, 1953.  
A translation by Andreas A Porta of *Is Sex Necessary?* [Copy: Chicago P.L.]
- E26. GEZEICHNETE PARODIEN. (*hors commerce*) Hamburg: Rowohlt Verlag, 1954.  
Contains a translation of 4 "Famous Poems Illustrated" from *Fables for Our Time*. Designed as a Christmas and New Year's present from Rowohlt Verlag to its friends. 1700 copies printed. [*Deutsches Bücherverzeichnis*, 1951-55. Information from Rowohlt Verlag]
- E27a. THURBER'S GÄSTEBUCH. Zurich: Sanssouci Verlag, 1956.  
A translation by Guido Baumann of selections from *The Seal in the Bedroom*. [*Schweizer Bücherverzeichnis*, 1956-60]
- 27b. London: Barmerlea Book Sales, 1956. [*The English Catalogue of Books*, 1956-59]
- E28. WOLLEN SIE MIT UNS LACHEN?, ed. Fritz J. Raddatz. Berlin: Verlag Volk und Welt, 1957.  
Contains the series of drawings, "The Hound and the Bug." [Copy: DLC]
- E29. SELECTED HUMOROUS STORIES FROM THE THURBER CARNIVAL, ed. Karl Botzenmayer. (paperback) Paderborn: Verlag Ferdinand Schöningh, 1958.

Eight selections in English, with notes in English and German.  
[Copy: OU]

E30. SO SPRICHT DER HUND. "rororo Taschenbuch" # 283.  
(paperback with cloth-reinforced spine) Hamburg: Rowohlt  
Verlag, 1958.

A translation by Johanna Prym, Peter Dülberg, H. M. Ledig-  
Rowohlt of *Thurber's Dogs*. [Copy: OU]

E31a. DAS KLEINE FABEL-BUCH. (paper boards) Hanover:  
Fackelträger-Verlag, 1959.

A translation by Gerda Richter of 25 fables from *Further Fables  
for Our Time*. [Copy: OU]

31b. London: Barmerlea Book Sales, 1959. [*The English Catalogue  
of Books, 1956-59. Whitaker's Cumulative Book List, 1959*]

E32. HUMOR DER WELT IM BILD: HEITERKEIT BRAUCHT  
KEINE WORTE, ed. Erich Kästner. Hanover: Fackelträger-Ver-  
lag; Schmidt-Kuster GMBH, 1962.

Contains 9 captioned drawings, with captions translated. [Copy:  
DLC]

E33. LACHEN MIT THURBER. "Die Bücher der Neunzehn"  
# 110. Reinbek bei Hamburg: Rowohlt Verlag, 1964.

A translation by Peter Dülberg, H. M. Ledig-Rowohlt, Beate  
Möhrling, Hilde Quack-Mentzel, Hans Reisiger, Leonore Schlaich-  
Kauffmann, Kurt Wagenseil of 75 pieces from 6 of Thurber's  
books. Foreword by Reinhard Lettau. [Copy: H.T.]

E33-X1. DIE DREIZEN UHREN. Düsseldorf: Karl Rauch Verlag,  
1967.

A translation by Hans Georg Lenzen of *The 13 Clocks*. [*Charto-  
theca Translationum Alphabetica*, vol. 7, entry # 103298]

E33-X2. DAS GEHEIMNISVOLLE O. Düsseldorf: Karl Rauch  
Verlag, 1967.

A translation by Hans Georg Lenzen of *The Wonderful O*.  
[*Chartotheca Translationum Alphabetica*, vol. 7, entry # 103427]

*Greek*

- E34. ANAMNESEIS. "Eklekta Biblia Sepes" # 54. (paperback)  
Athens: M. Pechlivanides, 1963.  
A translation by Bas. L. Kazantzzes of *My Life and Hard Times*.  
[Copy: OU]

*Gujarati*

- E35. MADIBHUKHYO. Surat: Gandiv Shahitya Mandir, 1963.  
Contains a translation by Vanraj Malvi of "The Catbird Seat."  
[*Index Translationum*, vol. 16, entry # 15357]

*Hungarian*

- E36. SÜRGÖSEN FELEJTSD EL! Budapest: Terra, 1959.  
A translation by Livia Havas of "File and Forget!" [*Index Translationum*, vol. 12, entry # 10816]

*Icelandic*

- E37. SÍPASTA BLÓMIP. Reykjavik: Helgafell, 1946.  
A translation by Magnús Ásgeirsson of *The Last Flower*. [Copy:  
E.T.B.]

*Italian*

- E38. LA NOTTE DEGLI SPIRITI. "Collano di Libri Divertenti"  
# 1. (paperback) Turin: Frassinelli Tipografo Editore, 1946.

A translation by A. Severino of 17 selections from *The Thurber Carnival*. [Copies: DLC, OU]

- E39. IL PIÙ GRAND'UOMO DEL MONDO. "Collano di Libri Divertenti" # 8. (paperback) Turin: Frassinelli Tipografo Editore, 1947.

A translation by A. Severino of selections from *The Thurber Carnival*. [Copy: DLC]

- E40. IL MEGLIO DI JAMES THURBER. "Il Meglio" series, vol. 19. (boxed) Milan: Longanesi & C., 1960.

A translation by Adriana Pellegrini of an eclectic selection from Thurber's books. Preface by Giambattista Vicari; Introduction by Mario Monti. [Copy: OU]

### Japanese

- E41. TAKUSAN NO OTSUKISAMA. Tokyo: Nichibei Shuppansha, 1949.

A translation by Natsuya Mitsuyoshi of *Many Moons*. Contains the original illustrations. [Copy: H.T.]

- E42. GENDAI ISOPPU. Tokyo: Banyusha, 1950.

A translation by Tsuneari Fukuda of *Fables for Our Time*. The cover also carries the title in English. [Copy: H.T.]

- E43. SEKKUSU WA HITSUYO KA? Tokyo: Shinchosha, 1953.

A translation by Tsuari Fukuda of *Is Sex Necessary?* [*Index Translationum*, vol. 6, entry # 11115]

- E44. GENDAI SEKAI GIKYOKU ZENSHU. Tokyo: Hakusuisha, 1954.

Contains "Dansei Dobutsu," a translation by Takashi Sugawara and others of *The Male Animal*. [*Index Translationum*, vol. 7, entry #13075]

- E45. SEI NO SHINRI. Tokyo: Kadokawa Shoten, 1954.

A translation by Yoshitaka Terezawa of *Is Sex Necessary?* [*Index Translationum*, vol. 7, entry # 12378]

- E46. GENDAI AMERIKA BUNGAKU ZENSHU, vol. 4. (boxed) Tokyo: Arechi Shuppansha, 1957.

Contains 180 pages of translation by Takashi Sugimoto and others from *My Life and Hard Times* and *The Thurber Album*. [Copy: OU]

- E47. THE DAY THE DAM BROKE, ed. T. Kanamaru and T. Takechi. "Seibido's English Texts" series. (paperback) Tokyo: Seibido, 1959.

Seven selections in English from *My Life and Hard Times*, with notes and introduction in Japanese. [Copy: OU]

- E48. NIJI O TSUKAMU OTOKO. "Ishoku Sakka Tampen Shu" series # 9. Tokyo: Hayakawa Shobo, 1962.

A translation by Shiro Narumi of "The Secret Life of Walter Mitty" and 25 other selected pieces. [*Shuppan Nenkan*, 1963]

- E49. SEKAI JINSEI RON ZENSHU, vol. 7. (boxed) Tokyo: Chikume Shobo, 1962.

Contains a translation by Shiro Narumi of "Sex Ex Machina" and "My Own Ten Rules for a Happy Marriage." [Copy: H.T.]

#### Norwegian

- E50. LIVET ER SKJØNT. Oslo: Dreyers Forlag, 1959.

A translation by Colbjørn Helander of *My Life and Hard Times*. [Copy: OU]

#### Portuguese

- E51. A MODERN AMERICAN SAMPLER, ed. Edd Winfield Parks in collaboration with Olive Shaw and Michael Keller. 2 vols. Rio de Janeiro: Instituto Brasil-Estados Unidos, 1951.

Contains "The Secret Life of Walter Mitty" in English. [*Bibliografia Brasileira*, 1947-52, vol. 2]

*Slovene*

- E52. TJA IN NAZAI: OSEM AMERIŠKIH ZGODB. Maribor: Založba Obzorja, 1955.  
 Contains a translation by Herber Grün of "The Secret Life of Walter Mitty." [*Index Translationum*, vol. 8, entry # 23852]

*Spanish*

- E53. ANTOLOGÍA DE ESCRITORES CONTEMPORÁNEOS DE LOS ESTADOS UNIDOS, ed. John P. Bishop and Allen Tate. 2 vols. (paperback) Santiago, Chile: Editorial Nascimento, 1944.  
 Contains a translation, under the direction of Ricardo A. Latcham, of "The Secret Life of Walter Mitty." [*Copy: DLC*]
- E54. LA VIDA SECRETA DE WALTER MITTY. Barcelona: Ediciones Bistagne, 1949.  
 Further information not available. Presumably a translation of the title story, within a total of 72 pages of translation. [*Index Translationum*, vol. 2, entry # 2720]
- E55. LA VIDA SECRETA DE WALTER MITTY. Barcelona: Ediciones Cliper, 1949.  
 Further information not available. Presumably a translation of the title story, within a total of 128 pages of translation. [*Index Translationum*, vol. 6, entry # 5660]
- E56. MALOS TIEMPOS. "Colección Novelas y Cuentos de la Isla" series. (paperback) Buenos Aires: Ediciones La Isla, 1955.  
 A translation by Marisa Ábalos of *My Life and Hard Times*. [*Copy: H.T.*]
- E57. CUENTOS NORTEAMERICANOS (PARA ESTUDIANTES DE INGLÉS), ed. Jacob Canter. (paperback) New York: Thomas Y. Crowell, 1956.  
 Contains in English "The Night the Bed Fell." [*Copy: TxU*]

*Swedish*

- E58. DEN STORE QUILLOW. Stockholm: Kooperativa Förlagets Bokförlag, 1949.  
A translation by Åke Löfgren of *The Great Quillow*. Illustrated by Olle Eksell. [Copies: DLC, TxU]
- E59a. THURBERS KARNEVAL. (paperback) Stockholm: Albert Bonniers Förlag, 1950.  
A translation by Birgitta Hammar of *The Thurber Carnival*. [Copy: OU]
- 59b. "Delfinbok" # D71. (paperback) Stockholm: Bokförlaget Aldus/Bonniers, 1962.  
A new edition, abridged, of the earlier translation. [Copy: OU]
- E60. MODERN SHORT STORIES AND POEMS, ed. Ian Dunlop. Stockholm: Almqvist & Wiksell, 1954.  
Contains in English "The Secret Life of Walter Mitty." [*Svensk Bokförteckning*, 1954]
- E61. FABLER FÖR VÅR TID. Stockholm: Albert Bonniers Förlag, 1957.  
A translation by Birgitta Hammar of *Further Fables for Our Time*. [Copy: OU]
- E62. ÄR SEX NÖDVÄNDIGT? (paperback) Stockholm: Christofers Bokförlag, 1960.  
A translation by Marianne Höök of *Is Sex Necessary?* [Copy: OU]
- E63. DE TRETTON KLOCKORNA. Stockholm: Sven-Eric Berghs Förlag, 1960.  
A translation by Ingegärd Martinell of *The Thirteen Clocks*. With the original illustrations in black and white. [Copy: OU]



- E64. DEN SISTA BLOMMAN. Stockholm: Bokförlaget Fabel, 1963.  
A translation of *The Last Flower*. Translator not named. [Copy:  
E.T.B.]

*Turkish*

- E65. İYİ GECELER AYDEDE. "Yanki Çocuk Kitaplığı" # 5. Istanbul: Nurgök Basimevi, 1963.  
A translation by Cevat Özdizdar of *Many Moons*. [Index Translationum, vol. 17, entry # 31029. *Türkiye Bibliyografyasi*, 1963]



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- TARSIER, THE, A17, 32
- TASMANIAN DEVIL, THE, A17, 32
- TATTOO, D33
- "Tell her she's afraid to come out and fight!," A13, 31; C118
- TENNIS series, A3, 32; C51, 56
- "That martyred look won't get you anywhere with me!," A13, 31, 32; C94
- "That's my first wife up there, and this is the present Mrs. Harris," A13, 15, 17, 23, 26, 27, 31; C213
- "That's right, now try to win him away from me," A22; C519
- "Then he wrote me from Detroit that he couldn't get married because there was crazy people in his ancestors," A3, 31; C43; *see also* "My husband went up to bed one night and was never seen again"
- "Then I get this feeling that my feet are trying to tell me something but can't," C66
- "There go the most intelligent of all animals," A13, 22, 31, 32; C327; *see also* A24, 28
- "There is no laughter in this house," C521
- "There isn't room in this house for belles lettres and me both," C383
- "There's been some mix-up, or other—we're waiting for Morris Ernst," C523; D95
- "There's no use you trying to save me, my good man," A13, 15, 31; C170
- "There's something in the air here tonight," C333
- "These are my jewels," D35
- "They're going to put you away if you don't quit acting like this," A13, 31; C468
- "They're playing 'Bolero,' Mr. Considine—It drives me mad"; *see* "Listen—they're playing 'Bolero'! It drives me mad, Mr. Considine"
- "They say he has no weakness," A3, 31; C28
- THEY SEEM TO THINK THEY LOOK SILLY IN THEM, D25
- "They were shot by George's uncle—the one that lost his mind," A13, 31; C350
- "Think of it, Madam! I was only sixteen at the time," C193
- "This gentleman was kind enough to see me home, darling," A13, 15, 23, 31; C191
- "This is like that awful afternoon we telephoned Mencken," A13; C165
- "This is Miss Jones, Doctor—I want you to cheer her up, She's been through hell recently," A13, 31; C107
- "This is my brother Ed. He's given up," C179
- "This is not the real me you're seeing, Mrs. Clisbie," A13, 15, 31; C189
- "Those drypoints I was speaking of are in this next room, Mr. Norris," C267

- THUNDERSTORMS HAVE DRIVEN MORE THAN ONE DOG INTO HYSTERICIS, A22; D25
- TOBACCO ROAD, A13; C147
- "Touché!," A13, 15, 17, 23, 26, 31; C81  
[Tree drawn by James Thurber in 1901], C454
- TRIO OF PREHISTORIC CREATURES, A: THE THESAURUS, THE STEREOPTICON, THE HEXAMETER; THE TREE IS A SACROILLAC, A17, 26, 31; C551
- TRIVIAL, D33
- TROCHEE ENCOUNTERING A SPONDEE, A, A17, 26, 31; C537
- TROPHY, D33
- TROTH, PLIGHTED AND UNPLIGHTED, THE, A17, 26, 31; C538
- "The trouble is you make me think too much," C484
- "The trouble with me is I can never say no," A13, 31, 32; C463
- "Two best falls out of three—Okay, Mr. Montague?"; *see* "Best two falls out of three, Mr. Montague? Okay?"
- UGLY, D33
- UMBRAGE, D33
- UNHAPPY-CHILDHOOD STORY, THE, A13, 26, 31; C355
- "Unhappy woman!," A13, 26, 31; C242
- UPSTART RISING FROM A CLUMP OF JOHNNY-COME-LATELY, AN, A17, 26, 31; C537
- UPTURN, THE, C55
- VERDICT, D33
- VILLAIN, D33
- VOICE OF THE QUESTING BEAST, THE, A17; C573
- WAITER, A32
- WAITING FOR SERVICE, A3, 32; C56
- "Walter, do you remember when the one thing in the world that made you maddest was boondoggling?," C499
- WAR BETWEEN MEN AND WOMEN, THE, sequence, A13, 15, 31; C143-55, 158, 159, 161
- "We had to hang it sideways, unfortunately," A17
- "Welcome back to the old water hole, Mrs. Bixby!," A13, 31; C392
- "Well, *don't* come and look at the rainbow then, you big ape!," A13, 31, 32; C363
- "Well, I call it Caribbean, and I intend to go to my grave calling it Caribbean, C522
- "Well, if I called the wrong number, why did you answer the phone?," A13, 15, 22, 23, 31, 32; C321
- "Well, I'm disenchanted, too. We're *all* disenchanted," A13, 15, 17, 26, 31; C204
- "Well, it makes a difference to *me!*," A13, 15, 23, 31; C110
- "Well, I've found Miss Gish for you, Mr. Freeman. No relation to the sisters, incidentally," C279
- "Well, sir, he was the most astonished magician you ever saw in your life," A17, 31; C543; *see also* C605
- "Well, the bridge game is off. Ely Culbertson is coming and he wants us all to help plan the post-war world," A13; C507
- "Well, What's Come Over You Suddenly?," A3, 15
- "Well, who *made* the magic go out of our marriage—you or me?," A13, 15, 23, 31; C451
- "Well, you can't wait for the upturn in *here*," C73; *see also* C596
- "Well, you're not going to try the fireman's lift on me!," A13, 31; C489
- "Well, you see, the story *really* goes back to when I was a teensy-weensy little girl," A13, 31; C248
- "WHAT! Another Whiskey?" "Yes, but NOT," C299
- "What did those flying saucers turn out to be, George?," C576; *see also* C362
- WHAT DOES THE SEAL SEEP, C80
- "What do four ones beat?," A13, 26, 31; C465
- "What do you expect to do when I'm gone, may I ask—live by your wits?," C583; *see also* C500, 515
- "What do you want me to do with your remains, George?," A13, 31, 32; C411
- "What do you want to be inscrutable for, Marcia?," A13, 15, 23, 31; C449; *see also* C594
- "What ever became of the Socialist Party?," C341
- "What have you done with Dr. Millmoss?," A13, 15, 17, 23, 26, 31; C176; *see also* A24, 27
- WHAT IF HE DID GO TO HARVARD?, D35
- "What is she up to now?," C561
- "What kind of a woman is it, I ask you, that goes gallivanting around in a foreign automobile?"; *see* "I ask you, what kind of a person is it that gallivants around in a foreign automobile?"
- "What's come over you since Friday, Miss Schemke?," A13, 15, 23, 31; C78
- "What the hell ever happened to the old-fashioned love story?," A13, 31, 32; C498
- "What was the matter with the lamps we used to have?," C533
- "When I Realize That I Once Actually Loved You I Go Cold All Over," A3
- "WHEN I WORE A TULIP," A3, 32
- WHEN THE FROST IS ON THE FURNACE AND THE COAL IS NOT IN STOCK, A32; C6
- "Where did you get those big brown eyes and that tiny mind?," A17, 26, 31, 32; C525
- WHERE THERE'S A WILL THERE'S A WAY, C297
- "Which you am I talking to now?," A13, 31, 32; C481
- "While you were out of the room I lost my mind," C166
- WHITE ELEPHANT, D33
- WHITE-FACED RAGE AND THE BLIND RAGE, THE, A17, 26, 31; C540
- "Who are you today—Ronald Colman?," A13; C379
- "Who is this Hitler and what does he want?," A13; C456



- "Why did I ever marry below my emotional level," A13, 31, 32; C464
- "Why Don't You Get Dressed, Then, and go to Pieces Like a Man?," A3, 26, 32
- "Why don't you let me know what it is, if it's so pleasant?," A13, 31, 32; C505; *see also* A28
- "Why don't you wait and see what becomes of your own generation before you jump on mine?," A13, 26, 31; C504; *see also* A24, 28
- "Why don't you young people play Post Office?," C200
- "Why do you keep raising me when you know I'm bluffing?," A13, 26, 31; C381
- "Why, I never dreamed your union had been blessed with issue!," A13, 15, 31; C385
- "Why, Mr. Spears, how cute you look!," A13, 26, 31; C97
- "Will you be good enough to dance this outside?," A3, 22, 32
- "Will you brace up or will I come over there?," C68
- "Will you please cease calling me Sweetie Pie in public?," A13, 31; C457
- "With a hey-nonny-nonny and a nuts to you!," A13, 23, 31; C262
- "With you I've known peace, Lida, and now you say you're going crazy," A3, 15, 17, 26, 31; C11
- "Won't you put your burdens on me?," C389
- "Would you step over here a second, Waldo? This one's bearing cotton," A13, 31; C284; *see also* A24, 29; C600, 609
- "Yoo-hoo—George! Chanticleer!," A13, 31; C320
- "Yoo-hoo, it's me and the ape man," A13, 15, 31; C400
- "You and your horsie get away from me and stay away!," A3, 15, 17, 26, 31; C50
- "You and your premonitions!," A13, 15, 31; C370
- "You and your suppressed desires!," C34
- "You bring out the worst in me—the most feminine," C205
- "You can't make me go home!," A13, 31; C256
- "You destroy the scientist in me, Miss Blair, and bring out the man," C195
- "You gah dam pussy cats!," A13, 31, 32; C194
- "You go back to the party, Mr. McMurtrie. I'll handle him," C106
- "You haven't got the face for it, for one thing," A13, 26, 31; C229
- "You Keep Your Wife's Name Out of This, Ashby!," A3, 32
- "You know, Doctor, I've been toying with the idea of killing myself," A3, 31, 32; C13
- YOU'LL-NEVER-SEE-ME-AGAIN TACTICS, THE, A13, 26, 31; C348
- "You may call it sleepwalking, but I say she's promiscuous," A32; *see also* C235
- YOU NEED THE STRENGTH AND ENDURANCE OF A WRESTLER, D25
- "You ought to spend more time with your own species," C577; *see also* C100
- "You owe it to your glorious body, Mr. Cambodia, to eat at Schrafft's," C180
- "You're a dirty, low-down human being!," A22
- "You're afraid of life, that's your trouble!," C203
- "You're going a bit far, Miss Blanchard," A13, 31, 32; C236
- "You're not my patient, you're my meat, Mrs. Quist!," A13, 15, 31; C199
- "You're the only woman I ever knew that left me alone," A3, 31, 32; C10
- "You said a moment ago that everybody you look at seems to be a rabbit. Now just what do you mean by that, Mrs. Sprague?," A13, 15, 17, 23, 26, 31; C307
- "You tell me if I bend my knees, Sugar," A13, 31, 32; C293
- "You've taken the best years of my life, that's what you've done!," C215
- "You wait here and I'll bring the etchings down," A13, 15, 31, 32; C422
- "You were wonderful at the Gardners' last night, Fred, when you turned on the charm," A13, 26, 31; C502; *see also* A28
- "Your Ailment Is on the Tip of My Tongue, Mrs. Cartwright—Let Me Think," A3, 32
- YOUR CHILD BRINGS HOME A SCRAGGLY PUPPY FROM THE LORD KNOWS WHERE, D25
- "Your faith is really more disturbing than my atheism," C555
- "Your husband has talked about nothing but you, Mrs. Mason," A13, 31, 32; C197
- "Your wife seems terribly smart, Mr. Bruce"; *see* "Your wife strikes me as awfully sane, Mr. Burch"
- "Your wife strikes me as awfully sane, Mr. Burch," A3, 31; C17
- YOUTH, A3, 32