

The following pages include the entire Introduction and an excerpt from the A Section.

Introduction

This comprehensive bibliography of Gore Vidal includes, in two volumes, books and pamphlets authored by him, with their foreign translations; books and pamphlets with contributions by him; appearances of his writings in periodicals; interviews with him; and, in non-print media, works Vidal created for film and television and versions of his written work released in other media. Appendices contain a chronology of Gore Vidal's life, a table of his essays, plays and short stories, the appearances of his work in small presses, selected works about him and his oeuvre, his work as an actor, and a table of his Afterwords, Epilogues, Forewords, Introductions, Notes, and Prefaces. Images of the covers of a wide selection of Vidal's books are included in grayscale in Volume I, and in color in Volume II, on the accompanying CD-ROM. The bibliography includes Gore Vidal's works available through June, 2009.

GENERAL INTRODUCTION TO SECTIONS A AND B

MAIN ENTRIES

Sections A and B contain descriptive bibliographic entries.

Section A includes Vidal's primary books and pamphlets: published novels, plays, memoirs, and collections, including short stories and essays. If a work has alternate titles, each is listed as a separate entry, and the reader is directed to the bibliographic entry showing the original title and edition.

Section B includes the author's contributions to books; in these, Vidal is not the primary author, but has contributed original material, such as afterwords, epilogues, forewords, introductions, notes, and prefaces. It also includes books in which periodical articles, chapters of novels, plays, and other works by him are reprinted.

Main entries are identified by a capitalized letter indicating the section and a number indicating the chronological order of publication. For instance, "A1" is the first published book written by Vidal (*Williwaw*). The main entries include the title and subtitle, followed by the year published. If the year of publication does not appear on the title page, it is enclosed in brackets. The completed main entry for *Williwaw* is: "A1 WILLIWAW 1946".

EDITIONS

Subsequent to the main entries, italicized letters identify the editions, which are listed chronologically. For instance, "A1c" is the third edition of the first published book written by Vidal. If the subletter is a Capital letter it indicates a proof copy. For instance "A24A" is the first proof copy of the book.

The A and B sections include editions published in English. They are listed in chronological order identified by country, as paperbound or hardcover editions, and their year of publication (for example, "*First American paperbound edition (1965)*", "*Second English hardcover edition (1965)*"). When the year of publication is not found in the book and there are no data from the publisher's archives, the probable year is given. For instance: "*A1j Second American hardcover edition (After 1980)*".

Section A lists the original published edition and each known subsequent edition, including trade, limited, presentation, book club, collector, numbered, lettered, signed, movie tie-in, and pirated. Authenticated prepublication, or proof copies, are included. (Authenticated materials are those which I have examined and/or verified.)

When the title of a book has been changed in a subsequent edition, but the material in the book is identical, a descriptive entry of the renamed edition is included under the original title's main entry. The new title becomes a

separate main entry with a “*Note*” referring the reader to the original title’s descriptive edition entry. If a subtitle only has changed, there is no separate entry.

Books that combine, in one volume, two or more texts found elsewhere as main entries, are listed as separate main entries. They do not appear as editions under the individual works that they contain. For example, *Three By Box: The Complete Mysteries of Edgar Box*, which includes *Death in the Fifth Position*, is listed as a main entry, A42. *Three By Box* is not listed as an edition under the main entry for A10, *Death in the Fifth Position*.

Paperbound printings identical to first paperbound editions, or that are reprints with little or no alteration from previous editions, are not entered unless they have new covers or other notable changes. The reprinted paperbound editions are included as a “*Note*” in the entry of the edition from which the subsequent editions are reprinted. Where there is incomplete information about paperbound publications, notably by Signet, I provide all available information about printing runs, including dates of publication, International Standard Book Numbers (ISBNs), change in publisher subsidiary, and/or number of copies published.

For prepublication copies (identified by capital letters, e.g. A24A), the distinctions noted are: American or English, first-stage Proof, Proof, and Advance Copies. Descriptions include binding (with identifying information), publication information (printed on covers, on attached labels, or handwritten), dimensions, and, where possible, indication of text revisions for published issues. It is assumed that all Random House proof copies published between 1972 and 1990 originally had labels taped on front covers; not all proofs examined had the label. Proofs are printed on verso and recto unless otherwise noted.

In Section B, some entries have earlier editions, that did not include Vidal material. This bibliography counts the first edition as that which contains a contribution by Vidal.

There are editions that I could not verify; that information is included as a “*Note*” in the pertinent entry. The ordinal sequence of the editions listed reflects the books examined. I would be grateful to have any omissions or errors brought to my attention.

DESCRIPTIONS OF BOOKS

The descriptions of books in Sections A and B are based on examination of the actual books. Additional information was provided by publishers and other sources, including Gore Vidal.

I have based my descriptive model on the format Donald Gallup used in his bibliographies of T. S. Eliot and of Ezra Pound, which accounts for all printed, blank, and endpaper leaves.

Title page

The title page is transcribed exactly, but without reproducing bold, italics, or underline formatting. Line breaks are indicated by vertical slashes, and descriptive visual (non-text) information is included in brackets. If the city of publication does not appear on the title page, it is included in brackets as well. A “device” refers to the official logo of the publishing house.

Collation

The collations enumerate leaves (unnumbered pages, assumed to have printing on them unless named as “blank”), pages marked by Roman numerals, and pages marked by Arabic numerals. I identify the last page number of a section paginated with Roman numerals. I identify the first and last page number of text paginated with Arabic numerals. For example, a collation reading “1 blank leaf, 1 leaf, vi, 3–250 pp.” means there is one blank leaf, one leaf with printing on it but no page number, followed by three leaves numbered with Roman numerals, then one leaf numbered on both sides with Arabic numerals before the text begins on page 3, and the numbered pages continuing to the end of the book.

Within a numbered sequence, if a section begins or ends on an unnumbered page, that page counts as part of the sequence, and the page number is bracketed to signify the number does not appear on the page.

Leaves containing information such as “Part One,” “Part Two,” and so forth, and leaves naming sections of the text (such as “Youth,” “Caesar,” and “Augustus” in *Julian*), prologues, indices, and so on, count as part of the text and

are included in the text pagination. I do not count in the pagination of the text a leaf with the title of the book on it at the beginning of a text.

Prefaces, Introductions, Afterwords, and Author Notes appear as a “*Note*” in the entry. They are not repeated for each subsequent edition but are assumed to be included in these after their initial appearance unless noted otherwise. If these appear in all editions, I include them in the pagination of the text. Material appearing in subsequent editions that is not included in the original text (such as a new Vidal essay for an anniversary printing) is included in the collation as part of the pagination of the text of that edition. My guide is the table of contents of the edition described.

Illustrated

Following the collation, “illustrated” indicates a text with illustrations, including photographs.

Dimensions

The book dimensions are ordered by height, followed by width, and are listed in inches and in centimeters for all entries. American editions show inches first, while all other editions list centimeters first.

Describing bindings and jackets

In naming the colors of boards, backstrips, endpapers, jacket panels, paperbound covers, and their designs and illustrations, I have attempted to be precise without becoming esoteric. Others may disagree with my nomenclature; different copies of editions may differ in appearance; and certainly, aging may affect color and saturation. Endpapers are white or off-white unless otherwise noted. Author photographs are in black and white unless otherwise noted.

On paperbound covers and on dust jackets, the description includes the lettering colors. Other colors found on spine, back cover (including within the bar code area), and/or flaps are identified as such in parentheses. If I have stated that covers or jackets are on white paper, the listing of that color is not repeated unless it figures prominently in the look or design of the cover or panel.

While striving for thoroughness, decisions were also made for expediency, therefore some of what appears on boards, panels, and covers is not identified. Readers will find the most complete descriptions within Section A, with less complete ones in Sections B and Db (the section of the foreign editions where I give descriptions).

Number of copies and date of publication

The second paragraph of an entry gives information about the number of copies printed and dates of publication of that edition. All copies or printings that I am aware of have been included. Most entries include a transcription from the book, listing year of publication or of copyright. The transcription is taken from the verso of the title page (and identified as such—if from elsewhere in the book, I identify its location). The transcription of the information is exact, indicating line breaks with vertical slashes. However, bold, italics, or underline formatting are not reproduced.

Additional sources for number of copies produced and/or date of publication include jacket flaps, publisher’s internal memos, press releases, file copies, Books for Review slips, and publisher and library archives. This information is included before “*Note on verso of title page:*”.

ISBNs/SBNs

ISBNs (International Standard Book Numbers) are taken from versos of title pages, and reflect the use of hyphens as found there. If there are discrepancies between the ISBN on the verso of the title page and the ISBN on the dust jacket, preference is given to the jacket version, which is more likely to be accurate for later editions: some later editions are facsimiles of earlier editions, including the ISBN found on the verso of the title page. British editions are under the SBN numbering system. Book numbers that predate the Standard Book Number system’s formal adoption are identified as “pre-ISBN” or “pre-SBN.”

Library of Congress Catalog Card Numbers

The Library of Congress Catalog Card Number is assumed to be the same for subsequent editions, and is not listed after its initial appearance for a main entry unless it has been changed.

Dedications

Up until 1983 (and once in 2002 and once in 2007) Vidal dedicated most of his works. For those with dedications, I include the dedication as a “*Note*” for the main entry, and do not include it under subsequent editions. Information is provided about the dedicatee’s relationship to Vidal, and, when possible, his or her birth and death years.

Contents

The table of contents page information is transcribed with the exception of “(Table of) Contents” and page numbers, and does not reproduce bold, italics, or underline formatting. *En* dashes indicate line breaks, and forward slashes show section divisions. If the text is clearly organized by sections, but there is no table of contents page, I describe the divisions (for example, “Six numbered chapters”). Contents information is included in the entry for the edition in which it first appears. That usually, but not always, is the first edition entry. It is assumed to continue in subsequent editions unless otherwise noted.

In Section B, table of contents information is not listed. Vidal’s work and directly relevant material (such as photographs or biographies of him) are listed under “*Contains*” for the first edition entry, and it is assumed that subsequent editions include the same material unless otherwise noted.

CHANGES TO TEXTS IN LATER EDITIONS

Gore Vidal made text changes to some later editions, especially of his earlier works. There were many reasons for the text changes, including style, connecting of plot and characters from one book to another (for the “*Narratives of Empire*” series), rectifying publishers’ errors, overzealous editing (in the case of *Creation*), and most dramatically, responding to censorship (in the cases of *The City and the Pillar* and *Myra Breckinridge*).

This bibliography notes which editions include revised text. For most editions with revisions, there is a table listing the text changes in the revised edition in the right-hand column with the original text in the left-hand column. The passages are identified by page number, paragraph number, and line number, usually giving a little of the text just before the altered text, to help the reader find the revisions in the books. Other text revisions are identified in a “*Note*.”

DEFINITION OF TERMS

I use “hardcover” and “paperbound” and not “hardback” or “paperback.”
“Front/back boards” refer to cloth- or paper-covered boards of hardcover editions.
“Front/back panels” refer to the covers of dust jackets.
“Front/back covers” refer to the covers of paperbound editions.

GENERAL INTRODUCTION TO SECTIONS C AND D

Section C lists appearances in periodicals of essays, reviews, comments, speeches, poetry, short stories, letters to the editor, and excerpts from Vidal’s books. The entries include, when available: title of the piece by Vidal, name of the periodical, place of publication, date of publication, volume number, page numbers, and a note giving additional explanatory information, such as whether the citation is an essay, a book review, a theater review, and so forth; and if later republished, under what altered title, in which collection, and so forth (the page numbers given for pieces reprinted in later collections refer to the first edition of that collection). The entries also include cross-references to other appearances in this bibliography of that piece. There is no physical description of the periodicals. I include all first appearances of periodical articles, in the U.S. and Britain, and generally do not include syndicated appearances in subsequent periodicals. However, all Vidal contributions to *The New York Review of Books* and *The Nation* are included, even if not the original appearances of those articles, since these two publications were the ones Vidal used as his primary periodical forums.

Section D lists translations into foreign languages of books by Vidal, organized by language. Within each language grouping, the translated books are ordered by date of original (English language) publication and not by the publication dates in the foreign language. The entries include: language, original title, foreign title, translator, place of publication, publisher, year published in foreign language, number of pages, dimensions, binding, ISBN, and year originally published.

Section Da (in Volume II, on accompanying CD-ROM) lists translations into foreign languages of books by Vidal, organized by original (English language) title. The works are organized alphabetically by English title, listed by title alphabetically by language, and then chronologically if there were multiple editions in a language. The entries include: original title, language, foreign title, translator, place of publication, publisher, year published in foreign language, number of pages, dimensions, binding, ISBN, and year originally published.

Section Db (in Volume II, on accompanying CD-ROM) includes full descriptive entries for editions of Vidal's books published in French, Italian, and Spanish. Gore Vidal's work has been translated into more than 35 languages, totaling, at this writing, over 440 editions. This number may well be greater, given how much harder it is to discover and track down these editions than the already often elusive editions in English. I have therefore added to Volume II the three selected languages' editions in full descriptive format, as a start on a full descriptive bibliography of all Vidal's foreign editions, the realization of which I leave to future bibliographers.

GENERAL INTRODUCTION TO SECTIONS E AND F

Sections E and F, part of Volume II, are on the accompanying CD-ROM.

Section E lists Vidal's works originally created for motion pictures and television, including original scripts, adaptations for the screen of other authors' works, and his contributions as one of several other writers to certain film and television projects, some of which were not ultimately credited to Vidal. The entries, listed in chronological order, include, when available: title, medium, source material, other authors, studio and/or production information, release and/or air date, director, and re-releases in other formats (VHS tape, Laser Disc, DVD). During his long career, Vidal generated many film and television projects that did not get produced; they have not been included in this bibliography. Those titles can be found in the Gore Vidal Papers at Houghton Library, Harvard University.

Section Ea lists the titles of Vidal's literary works that were produced and/or released in the following audio-visual formats: motion pictures, television movies, LP albums, tape cassettes, CDs, VHS video tapes, DVDs, and electronic editions. Unless otherwise noted, these adaptations have been abridged. The entries, listed by title, presented in chronological order by the date of publication of the original text, include, when available: title, medium, year of release, running time, studio and/or production information, price, production and realization credits, packaging design, and ISBN or Universal Product Code (UPC).

Section Eb lists the on-line periodical appearances of essays, comments, excerpts, and reviews by Gore Vidal. The entries, presented in chronological order, include, when available: title, previous titles, web journal name, date posted, date last updated, URL (with date accessed), kind of piece it is, additional explanatory information about the piece, and reprint and/or repost information.

Section F lists selected interviews with Vidal published in periodicals and books. Usually interviews are not part of a descriptive bibliography, but Vidal's use of his interviews for further expounding on his evolving cultural analysis and concerns merits a partial inclusion here. A complete list of interviews is beyond the scope of this bibliography. The entries, listed in chronological order, include, when available, for periodicals: article title, periodical name, city of publication; date of publication; volume number, number number, issue number, textual pages; the interviewer; and reprint information. For books: article title, book title, city of publication; date of publication; hardcover or paperbound; textual pages; ISBN; Library of Congress Catalog Card Number; the interviewer; and reprint information.

Section Fa lists selected appearances of Vidal in interviews and as a commentator in the following media: motion pictures, television, DVDs, VHS tapes, CDs, and the World Wide Web. The entries, listed in chronological order, include, when available: title, medium, release/air date, running time, production company's name and city, producer, director, information about what Vidal does, and re-release information, including format, production company, date, price, ISBN. For online interviews: title, website, URL (with date accessed); the interviewer; and reprint and/or repost information. Vidal regularly appeared on the David Susskind, Johnny Carson, and Dick Cavett television shows. This is noted in Section Fa but listing separate appearances is beyond the scope of this bibliography.

TITLE PAGES AND COVER ART

This bibliography includes images pertinent to Vidal's career. In grayscale, in Volume I, are images of selected Vidal books: title pages and cover art of dust jackets and paperbound editions of Vidal's proof copies and published work.

Gore Vidal Bibliography

The range and scope of these images reflect the cultures, eras, and marketing goals of the publishers and artists of Vidal's books over the last 60 years. In Volume II, on the accompanying CD-ROM, are many more images, here in color. They include many images from books in the A, B, and D Sections, including those in Volume I (here, of course, in color). In addition, the images in Volume II include advertizing for Vidal's books and plays, packaging of some of Vidal's appearances in audio-visual media, publicity for speeches and lectures, magazine covers, and memorabilia from Vidal's political campaigns, as well as a selection of photographs from the bibliographer's collection.

A44 JULIAN WILLIWAW THE JUDGEMENT OF PARIS [1979]
MESSIAH THE CITY AND THE PILLAR

First edition

Julian | Williwaw | The Judgement | of Paris | Messiah | The City and the | Pillar | [*in dark gray:*]
GORE | [*thin black rule*] | [*in dark gray:*] VIDAL | [*in black:*] Octopus/Heinemann [*New York*]

[9]–[326] pp. (*Julian*), [329]–[434] pp. (*Williwaw*), [437]–614 pp. (*The Judgement of Paris*), [617]–761 pp. (*Messiah*), [765]–874 pp. (*The City and The Pillar*), 3 blank leaves. 9¹/₈ × 5⁵/₈ in.; 23.3 × 14.7 cm. No price. Crimson-brown leather-covered boards with gilt lettering stamped down and across spine; front board has author's name stamped in gilt; violet endpapers (white on verso) with author's name in pink in a repeating pattern. False head and tail bands in red and white. White paper dust jacket in purple, magenta, and orange-yellow with yellow and white lettering; front panel has titles (*Julian* and *The City and the Pillar* in bold); back panel has author photograph by Scavullo; front flap has synopsis of titles.

ISBN 0 905712 39 0. *Note on verso of title page:* . . . This edition first published in the United States of America | in 1979 jointly by | William Heinemann Inc . . . and | Octopus Books Inc . . .

Notes: For this compilation the following versions of the novels were used: *Julian*—1964 Little, Brown (see A24a); *Williwaw*—1946 Dutton (see A1a); *The Judgement of Paris*—1961 Ballantine (see A9c); *Messiah*—1965 Little, Brown (see A14e); *The City and The Pillar*—1965 Dutton (see A3i). There may have been a 1982 printing, but not all reprints were examined by the bibliographer.

Contents: Julian—Williwaw—The Judgement of Paris—Messiah—The City and the—Pillar

A45 CREATION [1981]

A. *American proof copy* (1981)

Red covers with “Uncorrected Proof” on front cover; title and author on spine; on white xeroxed label taped on front cover: “. . . TITLE: | AUTHOR: | PRICE: | PUBLICATION DATE: . . . ” completed by typewriter: “CREATION” “Gore Vidal” “\$15.95 | Boxed, signed, limited ed./\$45.00” “March 26, 1981”. 8³/₄ × 5³/₄ in.; 22.2 × 14.5 cm.

a. *First edition*

GORE VIDAL | [*on a gray rectangular field with intricate ornamental pattern*] CREATION | A Novel | Random House [*device*] New York

6 leaves, [1]–510 pp., 1 blank leaf, 1 leaf (with “About the Author”), 1 blank leaf. 9¹/₂ × 6³/₈ in.; 24 × 16 cm. \$15.95 (from the upper right front flap). Wine cloth-covered boards with author's initials and ornament stamped in white gold on front board; lettering, ornaments, and device stamped in white gold across and down spine; café au lait endpapers. False head and tail bands in red and gold. White paper dust jacket in cream and white (on flaps) with wine, black, and white (on back panel) lettering; front panel and spine have an illustration in the form of a band with interlocking design in green, gold, white, and red; back panel has author photograph by Larry B. Stevenson; front flap has synopsis; back flap has review quotes: of *Julian* by Louis Auchincloss (*Life*) and *Christian Science Monitor*, of *Burr* from *The New Yorker* and *New York Times*, and of *1876* from *Time* and Jimmy Breslin (*Harper's*). Jacket designed by Paul Bacon. Book design by Lilly Langotsky.

75,000 copies were published on March 26, 1981. ISBN 0–394–50015–6. Library of Congress Catalog Card Number 79–5528. *Note on verso of title page:* Copyright © 1981 . . . First Edition . . .

Notes: Dedication page: For Thomas Pryor Gore [author's grandfather, U.S. Senator; 1870–1949], recto of leaf 4. Black-and-white map of Asia by Raphael Palacios [verso of leaf 5 and recto of leaf 6] with an inset map of the Aegean coastline [recto of leaf 6]. There were at least three printings of this edition. A limited number of copies of this edition have a tipped-in leaf, at the very front of the book, with author's signature.

Contents: Book ONE: Herodotus Gives a Reading at the Odeon in Athens—Book TWO: In the Days of Darius the Great King—Book THREE: The Greek Wars Begin—Book FOUR: India—Book FIVE: The Passing of the

Awesome Royal Glory—Book SIX: Cathay—Book SEVEN: Why the Ganges River Turned Red with Blood—Book EIGHT: The Golden Age of Xerxes the Great King—Book NINE: The Peace of Pericles.

Author Note: Recto of leaf 5. This note is included in all editions, on the leaves at the front of the books.

b. First American hardcover edition, numbered and signed issue (1981)

Same collation as *a*, above, except there is a tipped-in leaf (after first blank leaf) with the following information: “Of the first edition of *Creation* five hundred copies have been specially printed and bound. These books are signed by the author, and numbered 1 to 500.” Dark brown cloth-covered boards with a facsimile of the author’s signature stamped in white-gold on the front board; lettering, ornaments, and device stamped in white-gold across and down spine; dark brown endpapers. False head and tail bands in red and gold. This edition came in an unmarked light-brown slip case.

500 copies were published in 1981. ISBN 0–394–51995–7. *Note on verso of title page:* Copyright © 1981 . . . First Edition . . .

Note: The text in this edition is an exact facsimile of *a*, above.

c. First American hardcover edition, book club issue (1981)

Same as *a*, above, except: the dust jacket paper stock is lighter weight; front flap has no price; and back flap has no month and year of publication.

ISBN 0–394–50015–6. *Note on verso of title page:* Copyright © 1981 . . . First Edition . . .

d. First English hardcover edition (1981)

GORE VIDAL | [*on a gray rectangular field with intricate ornamental pattern*] CREATION | A Novel | [*device with “WH”*] | Heinemann:London

Same collation as *a*, above. 24.1 × 15.7 cm.; 9½ × 6¼ in. £8.95 (from the lower right front flap). Wine cloth-covered boards with author’s initials and ornament stamped in gold on front board; lettering and ornaments stamped in gold across and down spine; café au lait endpapers. White paper dust jacket printed in mottled gray, pink, and white (on flaps) with black-and-gray, light gray, and black (on spine and flaps) lettering; front flap has synopsis; back flap has author photograph by Larry B. Stevenson. Jacket designed by Bill Dare.

6,000 copies were published on April 27, 1981. SBN 434 82969 2. *Note on verso of title page:* . . . First published in Great Britain 1981 . . .

Note: The text in this edition is an exact facsimile of *a*, above.

e. Pirated edition (1981)

CREATION [*this is actually the recto of leaf 2 of a, above, and not a proper title page as such. City unknown*]

Same collation as *a*, above, except title page has been removed. 20.8 × 13.8 cm.; 8¼ × 5½ in. [\$15.95; see note below.] Blue green textured paper-covered boards with lettering stamped in gold down spine; endpapers. False head and tail bands in light blue and white. Same dust jacket as *a*, above, except in pale lemon instead of cream; red instead of wine lettering; yellow instead of gold and black instead of red in the illustration in the form of a band; no device or publisher on spine; and on back flap, and last four lines are eliminated (jacket design credit, Random House address, country and date of publication, and copyright).

Notes: This edition is likely a Taiwanese edition but no Chinese characters are in the book. The price, taken from the dust jacket, does not necessarily reflect the price at which this edition was sold in Taiwan. The text in this edition is a reduced facsimile of *a*, above, minus the title page leaf.

f. First American paperbound edition (1982)

Creation | Gore Vidal | A Novel | BALLANTINE BOOKS • NEW YORK

6 leaves, [1]–593 pp. (p. [594] has “About the Author”), 1 leaf. 7 × 4⅞ in.; 17.8 × 10.6 cm. \$3.95 (from the lower center front cover). Stiff white paper wrappers printed in yellow with red and black lettering; front cover has

an illustration (uncredited) of four figures from different ancient civilizations and a review quote from *The New York Times*; back cover has review quotes from Anthony Burgess and *The New York Times* and an illustration (uncredited) of a figure from ancient Greece; spine has an illustration (uncredited) of a Greco-Roman figure. All edges stained yellow.

ISBN 0-345-30007-6. Ballantine Book 30007. *Note on verso of title page:* . . . First Ballantine Books Edition: February, 1982 . . .

Note: There were at least 12 Ballantine reprints of this edition, including the 12th in September, 1990, priced at \$6.99, but not all reprints were examined by the bibliographer.

Note: The edges of the later reprints are unstained.

g. First English paperbound edition (1982)

GORE VIDAL | Creation | A PANTHER BOOK | GRANADA | London Toronto Sydney
New York

[11]-702 pp. (p. [1] has an author biography), 1 leaf. 17.8 × 11 cm.; 7 × 4³/₈ in. £2.50 (from the lower left back cover). Stiff white paper covers with black, metallic gold, and red (on spine and back cover) lettering; front cover has an illustration by Peter Goodfellow of an ancient Babylonian on horse and a review quote from John Osborne (*New Standard*); back cover has review quotes from *The Times*, Mary Renault (*New York Review of Books*), *Observer*, *Guardian*, and *Sunday Times*; inside front cover has an uncredited author photograph by Scavullo and a review quote by Anthony Burgess (*Inquiry*).

Published on June 24, 1982. ISBN 0 586 05458 8. *Note on verso of title page:* Published by Granada Publishing Limited in 1982 . . .

h. Second English paperbound edition (1993)

[Ornaments] | GORE VIDAL | CREATION | A Novel | [*device with “Abacus”*] [London]

[x] (p. [i] has author biography), 2 leaves, [1]-657 pp. 19.6 × 12.5 cm.; 7³/₄ × 5 in. £7.99 (from the lower left back cover). Stiff white paper covers with black lettering; front cover has a translucent cream band with author, title, notice of new introduction, and a quote by Anthony Burgess over a montage illustration by Simon Henshaw of a gold-winged lion, three Asian figures, and two Greek bearded men against a blue background; back cover has an author photograph by Jane Bown (uncredited), synopsis, and quotes by *Observer*, *Guardian*, and *Sunday Times*. Cover designed by AB3.

Published on September 9, 1993. ISBN 0 349 10475 1. *Note on verso of title page:* . . . This edition published by Abacus 1993 . . .

Note: There were Abacus reprints of this edition in 1994, 1996, 1998, 1999, 2000, 2002, 2005, and 2007, but not all reprints were examined by the bibliographer.

Author Introduction: Written for this edition, dated 1993, pp. [vii]-ix.

B. American 1st-stage proofs (2002)

Unbound sheets printed only on rectos with “ROUGH PAGES” on bottom right; mock-ups of all leaves (no covers). Just above top cut-mark are alphanumeric code, “4/12/02,” timestamp, and page number. 8¹/₂ × 11 in.; 27.7 × 21.5 cm.

i. Second American hardcover edition (2002)

CREATION | A NOVEL | Restored Edition | [*ornament*] | GORE VIDAL | DOUBLEDAY |
New York London Toronto Sydney Auckland

1 blank leaf, 6 leaves, [1]-574 pp., 1 leaf (with short author biography), 1 blank leaf. 8¹/₄ × 5³/₈ in.; 20.9 × 13.7 cm. \$39.95 (from the upper center front flap). Orange paper-covered boards; cream paper backstrip with lettering

and device stamped in gold down and across spine; endpapers. False head and tail bands in brown and yellow. White paper dust jacket in white, gold, and textured brown with white, black, wine, and gold (on front flap) lettering; front panel has illustration from Museo Archeologico Nazionale of Naples, Italy (Scala/Art Resource/ NY) of ancient battle in black, gold, red, brown, and cream; back panel has review quotes from *New York Times Book Review*, *San Diego Union*, *Wall Street Journal*, *New Republic*, *Vogue*, and *New York Times*; front flap has synopsis; back flap continues synopsis and has a short author biography. Jacket designed by John Gall. Book designed by Oksana Kushnir.

Published in September, 2002. ISBN 0-385-50762-3. *Note on verso of title page:* . . . Copyright © 1981, 2002 . . .

Author Note: Written for this edition, dated 2002, recto of leaf 6.

Notes: Foreword by Anthony Burgess (from his *99 Novels: The Best in English Since 1939*, published in 1984), recto of leaf 5. For this edition, Vidal restored the following text from his original (pre-publication) manuscript: (In this revised version “The Burning of Sardis” was added as Book Four, so Book Four in the first edition, “India,” became Book Five in the restored edition, and Book Five through Book Nine became Book Six through Book Ten.)

1981 RANDOM HOUSE	2002 DOUBLEDAY
<p><i>Page 100, Paragraph 6, Lines 9–10, and Chapter heading</i> Since long life is a curse, I now realize that I should have drunk more Helbon wine. [Chapter] 2</p> <p><i>Page 100, Paragraph 7, through Page 101, Paragraph 2</i> In the summer of the next year, Mardonius and I left Babylon for Sardis. We traveled with four companies of cavalry and eight companies of foot soldiers. As we left by the Ishtar Gate the ladies of the harem waved to us from the roof of the new palace; but then, so did the eunuchs. We junior officers were much in awe of the dozen or so—to us, depressingly old—men who had fought with Darius from one end of the world to the other. I even met a senior officer who had actually known my father; unfortunately, he could not remember anything of interest to tell me about him. Darius’ brother Artanes commanded our small army. A dim figure, he later became a leper and was forced to live alone in the wilderness. It is said that lepers have great spiritual powers. Happily, I’ve not been close enough to one to find out. I have never enjoyed myself more . . .</p>	<p><i>Page 105, Paragraph 1, Lines 5–6, through Paragraph 4</i> Since long life is a curse, I now realize that I should have drunk more Helbon wine. [Three paragraphs of restored text:] Hystaspes was standing in front of the lodge . . . [through] . . . “I go to Persepolis with Cyrus Spitama.”</p> <p><i>Page 105, Paragraph 5, through Page 140, Paragraph 8</i> [Restored text. Book Three Chapters 2, 3, and 4, and Book Four, “The Burning of Sardis,” Chapter 1]</p> <p><i>Page 140, Paragraphs 9–10</i> Mardonius and I left Babylon with four companies of cavalry and eight companies of foot soldiers. We junior officers were much in awe of the dozen or so, to us, depressingly old men who had fought with Darius from one end of the world to the other. I even met a senior officer who had actually known my father; unfortunately, he could not remember anything of interest to tell me about him. Darius’ brother Artanes commanded our small army. A dim figure, he later became a leper and was forced to live alone in the wilderness. It is said that lepers have great spiritual powers. Happily, I’ve never been close enough to one to find out. Darius was not on hand to see our brave, bannered display. A few days before our departure, he had slipped out of the city, accompanied only by his standard-bearer. It was said that he was on his way to holy Pasargada. Actually, he joined a unit of the immortals at the delta of the Tigris and Euphrates rivers and set sail for India. But the winds were against him, and on the third day he was obliged to turn back. India fascinated him all his life, as it does me. I have never enjoyed myself more . . .</p>

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<p>Page 111, Paragraph 3, Lines 4–5 to Paragraph 4</p> <p>. . . I was to remain on the satrap’s staff at Sardis. The first bad news arrived during a ceremony . . .</p>	<p>Page 151, Paragraph 3, Lines 4–5, through Page 154, Paragraph 3</p> <p>. . . I was to remain on the satrap’s staff at Sardis. The night before Mardonius left for Miletus, we were given a feast by Ardes in the state apartments of Croesus . . . [through] . . . Although I saw a good deal of Ardes during my tour of duty at Sardis, I was careful never again to enjoy another truly Lydian evening. The first bad news arrived during a ceremony . . .</p>
<p>Page 111, Paragraph 4, Line 5, to Paragraph 5</p> <p>“ . . . Like us, they are slaves Great King. Like us, they are loyal.” I watched with distaste as the priestesses danced . . .</p>	<p>Page 154, Paragraph 4, Lines 4–5, through Page 155, Paragraph 5</p> <p>“ . . . Like us, they are slaves Great King. Like us, they are loyal.” I do not exaggerate my prescience when I say that I never . . . [through] . . . But at the temple of Cybele that winter day in Sardis, Artaphrenes—with Hippias beside him—looked to be a wise commander, in perfect control of a war that would soon be won. I watched with distaste as the priestesses danced . . .</p>
<p>Page 114, Paragraph 5, Line 3, through Page 115, Paragraph 2</p> <p>. . . At one point we tried and failed to take back the northern city of Byzantium. I was at Sardis when I learned of Hystaspes’ death. He had died while supervising the construction of Darius’ tomb. I mourned him. He was the best of men. At Sardis, I helped Mardonius celebrate, first, his victory in Cyprus, which he had regained for Persia; then, his marriage to Artazostra, the Great King’s daughter. According to Lais, she was a pretty girl but stone-deaf from birth. Mardonius was to have four sons by her. Shortly before I returned to Susa, Histiaeus went into rebellion against the Great King, and Lais decided that it was time to visit her family in Abdera. She always knew when to vanish, when to reappear. In due course Histiaeus was captured and put to death by Artaphrenes. By then Lais had trouble remembering his name. When I came home to Susa . . .</p>	<p>Page 159, Paragraph 3, Line 2, through Page 163, Paragraph 5</p> <p>. . . At one point we tried and failed to take back the northern state of Byzantium. Mardonius came only once to Sardis. He was disgusted with Artaphrenes. “If he had taken proper precautions, none of this would have happened.” We were standing in front of the scorched remains of the temple of Cybele. . . . [through] . . . But all of this was still far in the future when my term of duty with Artaphrenes came to an end. I had fought in nine engagements. I had proved to be in no way distinguished as a soldier. I simply did what I was told to do and survived. When I came home to Susa . . .</p>
<p>Page [117], Paragraph 4, Line 2, to Paragraph 5</p> <p>. . . and my life has been spent at Courts and with Greeks. I told Lais that I had requested an audience with Queen Atossa . . .</p>	<p>Page 166, Paragraph 2, Line 2, through Paragraph 5</p> <p>. . . and my life has been spent at Courts and with Greeks. Lais wanted news of Histiaeus. When I told Lais about his appearance at Sardis, she shook her head. “He is simply not clever enough to survive. He’ll make a bad end.” “Who does not?” “I won’t!” Nor has she thus far. “I don’t know about you. Anyway, Histiaeus has been away from Miletus too long. He’ll go back; and no one will remember him. Then what will he do?” In this case, Lais was a good prophet. I told Lais that I had requested an audience with Queen Atossa . . .</p>

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<p><i>Page 128, Paragraph 11, Line 3, through Page [129]</i> . . . Persian noble, and if I survived my embassy, my fortune was made. Book FOUR India</p>	<p><i>Page 177, Paragraph 8, Line 3, through Page [179]</i> . . . Persian noble, and if I survived my embassy, my fortune was made. As it turns out, all our plans were changed. That winter Scythian tribes crossed the Oxus River. . . . [<i>through</i>] . . . left Susa with all the eagerness of someone in love with . . . [<i>ellipses in original</i>] cows, not deity. Adventure, I suppose; and glory. BOOK FIVE [<i>ornament</i>] India</p>

j. Second American paperback edition (2002)

CREATION | A NOVEL | Restored Edition | [*ornament*] | GORE VIDAL | VINTAGE
INTERNATIONAL | Vintage Books | A Division of Random House, Inc. | New York

7 leaves (recto of leaf 2 has short author biography), [1]–574 pp., 1 blank leaf, 1 leaf. 8 × 5¹/₈ in.; 20.2 × 13 cm. \$17.00 (from the lower left back cover). Stiff white paper covers printed in white and gray-gold with wine, black, and white lettering, a modified version of the dust jacket of *b*, above; front cover has a review quote from *The New York Times* and states “and Four Never-Before-Published Chapters”; back cover has synopsis and review quotes from Mary Renault (*The New York Review of Books*), Anthony Burgess, and *The Wall Street Journal*. Jacket designed by John Gall. Book designed by Oksana Kushnir.

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Notes: The text in this edition is an exact facsimile of *i*, above. There were at least four Vintage reprints of this edition.

A46 **THE SECOND AMERICAN REVOLUTION** **[1982]**
AND OTHER ESSAYS (1976–1982)

A. American proof copy (1982)

Red covers with “UNCORRECTED PROOF” on front cover; on white xeroxed label taped on front cover: “. . . TITLE: | AUTHOR: | PRICE: | PUBLICATION DATE: . . .” completed by typewriter: “THE SECOND AMERICAN REVOLUTION” “Gore Vidal” “\$15.00” “April 1982”. Handwritten page numbers. 8³/₈ × 5³/₈ in.; 21 × 13.8 cm. *Note on inside back cover:* [*device with* “CRANE”] | CRANE Duplicating Service, Inc. | P.O. BOX 487 Barnstable, Mass. 02630

Notes: The essay “Pink Lambda and Yellow Star” was renamed “Pink Triangle and Yellow Star” for the first edition. Dedication: “For Alexander Herzen | who wrote, | ‘Do you really wish to condemn | the human beings alive today to the sad role | of Caryatids supporting a floor | for others some day to dance on?’.” This was changed to Grace Zaring Stone for the first edition. The Contents page lists six of the 19 essays.

a. First edition

[*All text in a thin rule rectangular border:*] THE SECOND | AMERICAN | REVOLUTION |
And Other Essays | (1976–1982) | GORE VIDAL | [*device*] | Random House New York

4 leaves, [3]–278 pp., 1 leaf (with “About the Author”). 9¹/₂ × 6³/₈ in.; 24.1 × 16 cm. \$15.00 (from the top right front flap). Black paper-covered boards with author’s initials stamped in gold on front board; black cloth backstrip with lettering and device stamped in gold down and across spine; endpapers. False head and tail bands