

M.

[M - MACDONALD, IAN] -- **M:** **The Unreconstructed M* (g): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // *q11) *The Phantom Tollbooth*; [Juster, Norton]. // *q16) *The Girl With the Dragon Tattoo*; [Larsson, Stieg]. // **House of M (2015)*; [Secret Wars 2015]. |||| **"M" words:** *n31) *The Idiot*; [Dostoevsky, Fyodor]. |||| **Ma'an:** **The Tale of Ma'an Son of Zaidah* (k): *Arabian Nights*; [Arabian Nights]. |||| **Ma'aruf:** **Ma'aruf the Cobbler and His Wife Fatimah* (d2): *The Arabian Nights*; [Arabian Nights]. // **The Tale of Ma'aruf the Cobbler* (b): *The Voyages of Sindbad*; [Arabian Nights]. |||| **Mabinogian:** **The Mabinogion*. Jeffrey Gantz trans, Penguin Classics Edition, 1976. From a Wittenberg class. // *n1) *Hammet Unwritten*; [Hammett, Dashiell: (McAlpine, Gordon)]. |||| **Mabuhay:** *n8) *The Yiddish Policeman's Guild*; [Chabon, Michael]. |||| **Mac:** *q3) *Cities of the Plain*; [McCarthy, Cormac]. |||| **mac and cheese:** *q3) *The Big Over Easy*; [Fofor, Jasper]. |||| **macabre:** **Dance Macabre*; [Reeves, Robert]. |||| **macaroni:** *n1) *The First Third* (a): *The First Third & Other Writings*; [Cassady, Neal]. |||| **MacDonald, Andy:** **Infinity Wars: Fallen Guardian (2018) #1*; [Infinity]. // **Multiple Man (2018) #1*; [Multiple Man]. // **Wonder Woman (2016) #774-775*; [Wonder Woman]. |||| **MacDonald, Ian:** **Wonder Woman (2016) #755.21*; [Wonder Woman].

[MACDONALD, JOHN D.] -- **MacDonald, John D.:** **A Flash of Green*; Fawcett Gold Medal Books, 1962. Purchased from Pendragon Books on College Avenue in Oakland on Sunday June 10th 2007. Only two bucks. Smells as good as it looks. q1) I've fallen so low I even like the noise it makes. p11. \ q2) It was a constant temptation to read too much into meaningless things, like the idiots who find codes and prophecies in Shakespeare. p20. \ q3) Not love, please. p22. \ q4) "Maybe my wants are small." -- "Maybe it pleasures you to think they're small." p53. \ q5) "Fifty years ago there were so many unusual fellas around, you had to be hell on wheels to get any attention at all. Nowadays the people of the world are so hungry for somebody different that a lot of half-bright men stand out." p54. \ q6) First off, that's the ugliest way you could have put it. Second, nobody is about to know it, unless you tell them. p57. \ q7) "I don't scare, Elmo." -- "Now that's a damn fool thing to say!" p58. \ q8) "If you have to make excuses for yourself, you can tell yourself you're researching a book." p59. \ q9) But she instead suffered the homely miracle of becoming an adult. p67. \ q10) "You can't do things you aren't capable of doing." -- "What if my capacity changes?" p68. \ q11) "I realize that out here in the hinterland it is really difficult to come up with truly creative ideas." p74. \ q12) "What's the word for the opposite of something you can hold onto?" -- "Abstraction?" -- "That's it." p93. \ q13) "I have to save that center wall for the Diebenkorn, please." p120. \ q14) "They're afraid of their materials." p121. \ q15) "I'll tell you one of the great truths I've learned. Every place in the world is exactly like every other place." p138. \ q16) "All glorious speculation is valid." p168. \ q17) "Will you publish your results?" -- She turned and stared at him stonily. "Where? How? I'm a layman." -- "Then why bother?" -- "Are you trying to irritate me? I bother because it is knowledge. I bother because I am curious and I want to know." p169. \ q17) "Where did you get your training, Mrs. Rowell?" -- "I read. I study. I work. I think. I observe." p171. \ q18) "Jimmy, it's hard to keep up any interest in somebody strictly minds her own business. p172. \ q19) "You usually like the people who like you. And that, I suppose, is just one of the general forms of stupidity." p192. \ q20) "And, best of all, Jimmy, we're right and they're wrong." p209. \ "I've done it as a long dialogue between an empty bay and a sexy bulldozer." p226. \ q21) "What? I wasn't listening, darling." -- "Let me guess! You were thinking about the bank!" -- "Well... as a matter of fact, I was." p231. \ q24) "Work like this is like mirrors. Cruel mirrors. They can't reflect a substance which doesn't exist. A person who is nothing will look at these and see nothing." p279. // q25) "Like my daddy used to say, a man with a plate glass ass shouldn't walk where it's slick." p281. \ q26) "Are you going to have me killed?" -- "Killed! Lord God, fella, what kind of a man do you think I am. I'm a businessman who's got into politics a little. I got a wife and six kids and another on the way. Why, if I went around having everybody killed that let me down in some little way, I'd be busy night and day." p311. \ q27) "There's an old definition of how find out how smart a mob is. You take the I.Q. of the most stupid person in the group, then divide that number by the number of people in the group." p312. \ q28) "That would be a hell of a thing." p317. \ q29) "The heat is the common enemy. The purge of the degenerates has ended." p323. // **Cape Fear*, Fawcett World Library Edition. Originally published in 1957. No date given for this edition. The title font says early 1960's (very Hitchcocky). Three bucks from the Smith Family Bookstore in Eugene Oregon on Friday June 21st, 2007. q1) It's a creaking, shambling, infuriating structure. p18. \ q2) "The Business of living is a very precarious occupation." p42. \ q3) Jamie ran off. Carol said "I wonder if it's healthy, the way his imagination works. Some of the things he comes out with are shocking.." -- "At eleven civilization is still a thin coating. Underneath is all savage." -- "Sir, you are speaking of the children I love." -- "They run in packs, pick on the weak ones and the different ones, gloat on thoughts of dreadful torture. It's part of survival, darling. In wartime, in the big cities, they survive, when the ones a little older, softened up a little by the moralities, perish." p47. \ q4) "Where there's money you can sell organized vice." p69. \ q5) "What will they do?" -- "What the hell do you think? They'll beat hell out of him. With a couple of pieces of pipe and a bicycle chain, they'll do a professional job. A hospital job." His eyes changed, became remote. "I took a professional beating once. Oh, I was a hard boy. I believed that short of killing me they couldn't hurt me. I was going to bounce right back like Mike Hammer. But it doesn't work that way, Mr. Bowden. It marks you through and through. It's the pain, I guess. And the way they won't stop. The way you hear

yourself begging and they still won't stop. The guts and pride run right out of you. I wasn't worth a damn for two long years. I was perfectly healthy, but I had the jumps. I had them bad. I wasn't ready to have anybody start hurting me like that again. Then I started to come back. It happened eighteen years ago and even today I'm not sure I got all the way back to where I was. And I'm tougher than most. There isn't one man out of fifty -- and understand, I've seen these figures work -- who is ever worth a damn after a thorough professional beating. They have rabbit blood for the rest of their lives. You're doing the right thing. p75. // **Finders Killers!* (d): *The Mammoth Book of Pulp Fiction*; [anthologies, crime fiction]. This is the first MacDonald I ever read (June twenty-something 2007). I liked it. Moving on quickly to *Cape Fear*. q1) "I've watched you carefully, Gandy. You've got a lot of presence. You speak well and you think clearly. But you're too ambitious. You expect too much, too fast." p77. \ q2) "A private citizen has no standing." p78. \ q3) Pretty soon she decided that this was a "great love" and that I was a very dramatic type and it was all pretty much like out of a Raymond Chandler movie. By the time the cops the aunt had called started beating on the door, I had our little contract all signed and tucked into the back of my wallet. p80. \ q4) I found the driver having coffee. I asked him if he'd taken the bus on that run for the previous Thursday week. He took a tattered mimeographed schedule out of his inside pocket, studied it and said that he had. I asked him if he remembered any specific people on that trip and he gave me a look of complete disgust. p81. // **Murder in One Syllable* (t2): *Black Lizard Big Book of Black Mask Stories*; [anthologies, crime fiction]. q1) "That that is is that that is not is not that that is." p969. \ q2) The facts were a silver thread running through her fabric of woe. p971. \ q3) "Anybody we can't track is a good bet." p976. \ q4) "Don't let my self-mutilation go for nothing." p980. \ n1) sickening dimple. p975.

[MACDONALD, ROSS] -- **Macdonald, Ross:** **The Moving Target*; Vintage Crime/Black Lizard, 1998. First published in 1949. The first Lew Archer novel. I got this for Christmas in 2012 from Mom and Dad along with a slew of others. Tracy had a baby shower for us that Christmas. We got lots of swag and the party was amazing. Entered in the Library Thursday December 27 at Elston Ave. q1) "These aesthetic men! I've always suspected his mistress wasn't a woman." p6. \ q2) "Perhaps you'd like a drink?" -- "Not before lunch. I'm the new-type detective." p9. \ q3) "I don't have to tell you about Los Angeles. It isn't safe for an elderly lush by himself." p21. \ q4) The false fronts looked so real from a distance, so ugly and thin close up, that they made me suspicious of my own reality. p37. \ q5) "Hold it," said agent eyes. "If you're a creative artist you may sit down. Otherwise I can hardly be expected to waste my time with you." p47. \ q6) "There's money in it for a smooth operator with a convincing spiel." p52. \ q7) "Fay's very tolerant, of course. I am less tolerant. Some of her associates aren't tolerant in the least." -- "Are they all as wordy as you?" p69. \ q8) "You have very passionate hands," I said; "only I happen to be waiting for Betty." p73. \ q9) The Mexicans lived off the land when the canneries were closed. The rest of the townspeople lived off the Mexicans and the fishing fleet. p139-40. \ q10) "You see a patrol car and you wet your pants. So you try to get a woman to take your rap, like any other pimp." p151. \ q11) "You've got a lot of guts," I said. "It takes a lot of guts to hit a man from behind while somebody else holds a gun on him." p165. \ q12) A death mark like a little red birthmark, and Taggart was thirty dollars' worth of organic chemicals shaped like a man. p187. \ q13) "We know you swallowed the dictionary," Fay Estabrook said. "Get on with it, Troy." p206. \ q14) "Kidnappings don't come off. Especially when the kidnapers start murdering each other." p215. \ q15) There was something pathetic about the bright plaid socks, yellow and red and green, on the thick dead ankles. p225. \ q16) "You can't blame money for what it does to people. The evil is in people, and money is the peg they hang it on." p242. \ n1) Private Property. I bet the back side didn't say nothin'. p3. \ n2) card-index brain. p32.

**The Drowning Pool*; Vintage Crime/Black Lizard Edition, 1996. First published 1950. The second Lew Archer novel. Purchased from Pendragon Books on College Avenue on Thursday February 7th, 2008. q1) "The legal mating of the married is the coupling of frightened rabbits in a hutch." p18. \ q2) "I know you're irresistible, Mr. Reavis. My failure to respond is unquestionably pathological" p20. \ q3) There was nothing wrong with Southern California that a rise in the ocean level wouldn't cure. p26. \ q4) I listened to them talk. Existentialism, they said. Henry Miller and Truman Capote and Henry Moore. Andre Gide and Anais Nin and Djuna Barnes. And sex-- hard-boiled, poached, coddled, shirred, and fried easy over in sweet, fresh creamery butter. Sex solo, in duet, trio, quartet; for all-male chorus; for choir and symphony; and played on the harpsichord in three-fourths time. And Albert Schweitzer and the dignity of everything that lives. p50. \ 15) He smiled bleakly, as a monk might smile over the memory of an ecstasy. p60. \ q6) The night was murmurous with the voices of girls who threw their youth away and got the screaming meemies at three or four a.m. p91. \ q7) "That's the percentage, kid. You got to pay something for all the fun you get." p132. \ q8) Like other self-educated men, he was vain of his vocabulary. p195. \ q9) We had an assistant director called Mr. Organic once, but nobody could take him seriously. p221.

**The Way Some People Die*; Black Lizard, 2007. First Published 1951. The third Lew Archer novel. Christmas 2012 with many others. Entered in the Library at Elston St on Thursday December 27. I bought a lot of groceries earlier today. Still have to clean up this place. It looks like a clothes bomb went off. I am one hell of a House Husband! q1) "But you can't get by on personality alone. I learned that in the depression." p20. \ q2) Starting with the assumption that no man could like him in any case, he said, he figured he might just as well be himself. He had nothing to lose. p49. \ q3) "Where are you going?" -- "Indio." -- "You're way off the track." p52. \ q4) He didn't sap you in the moneybags, baby. That's where you

get the real agony." p84. \ q5) "They don't like badger games in a tourist town." p132. \ q6) "I get a buzz out of Frisco. It suits my personality, not like this one-horse town--" p136. \ q7) I didn't believe it. I had a post-midnight feeling. p137. \ q8) "All those official faces are like death masks. You have a human face, you're made of flesh and blood." p142. \ q9) A pair of heavenly twins I guessed, from the Los Angeles police. p149. \ q10) "I'm afraid when you wave a warrant at me it brings out the comedian." p151. \ q11) Whoever did it had both money and taste, an unusual combination anywhere. p161. \ q12) "You probably made a mistake divorcing George, but a lot of women make the same mistake. Or else they make the mistake of not divorcing George." p166. \ q13) "I want to go back to Toledo, where people are nice. I always wanted to live in California but now that I've seen it, it's a hellish place." p168. \ q14) The potato chips that came with my sizzling steak tasted exactly the same as the chips I ate out of greasy newspaper wrappings when I was in grade school in Oakland in 1920. p216. \ q15) She sounded like a runner who has run a fast race and fallen and broken his heart. p227.

[MACDONALD, ROSS (CONT)] -- **The Ivory Grin*; Black Lizard Edition, 2007. First published in 1952. The fourth Lew Archer novel. Purchased from *Pegasus Books* on Shattuck in Berkeley before working day three of the 2009 Codex Book Fair. q1) "I mean, do you make a habit of cutting your clients' throats? I've had some pretty discouraging experiences." p5. \ q2) The image didn't excite me, and I registered a suitable apathy. p7. \ q3) People are always sobbing to themselves and saying that they didn't know what to do." p25. \ q4) The back of my neck began to itch where the bitch goddess coincidence had bitten me before. p67. \ q5) "I can talk different ways, depending on who I'm talking to. To scavengers, I can also talk with a gun." p76. \ q6) The walls were lined with cases of books uniformly bound in white calf. The cases were interspersed with paintings; one of them, of a laughing girl in a low-cut bodice, might have been a Watteau or a Fragonard. p83. \ q7) "Reward money has a way of slipping into policemen's pockets. p85. \ q8) "These pre-Freudian women know it all, but they never say it, even in their thoughts. Their whole lives are dressing for dinner in the jungle. p92. \ q9) "I went to school once, strangely enough. That was before I came down with a bad case of art." p107. \ q10) "You can describe her?" -- "If I can find the words. She was a young Aphrodite, a Velasquez Venus with a Nordic head." -- "Try me again, Me. Wilding, in simple language." -- "A Nordic Aphrodite rising from the Baltic." He smiled reminiscently. "She was perfect until she opened her mouth." p125. \ q11) "Here you are, as representational as I can make her. It's pastel chalk sprayed with fixative, so don't try to fold it." p126. \ q12) She gathered her coat and shifted her body to one side, an involuntary sigh escaping from its concertina folds. p133. \ q13) "Lunch money mounts up." p189. \ q14) There were seven of him, one for each stage of the journey. There was only one of me, and my earlobes felt inadequate. p215.

**Find a Victim*; Vintage Crime/Black Lizard Edition, 2001. First published 1954. The fifth Lew Archer novel. Christmas 2012 from Mom and Dad. While I am entering this book into this document I am listening to Bonnie "Prince" Billy doing R Kelly's *The World's Greatest*. Now Bessie Smith sings *Me and My Gin*. December 27 at Elston Ave. q1) "Was that your wife on the phone? I never talked to her before, She's got a very educated diction." p24. \ q2) "You silence yourself, my sisters is all working." p28. \ q3) "I like a guy who can roll his own, and I talk too much sometimes." p35. \ q4) "Seventy thousand dollars' worth of bourbon is a big order for a man with a bad credit rating." p41. \ q5) "When a woman disappears, you look for the men in her life." p48. \ q6) "Most of the men in this city are barbarians where women are concerned. It's a wretched place for a girl to try and grow up. it's like living among savages." -- "As bad as that?" -- "Yes. As bad as that." p48. \ q7) "Look at the class of customer I'm getting. I lose the spending trade and inherit the goof-ball set." p60. \ q8) His voice was quiet and calm, but I could sense the one-track fury behind it. He was one of the dangerous boys, born dry behind the ears and weaned on fury and grief. p75. \ q9) "You haven't even given me common fidelity." -- "Prove it." -- "I don't have to. I know." p78. \ q10) "You don't even know you exist unless a woman whispers it in your ear. Any woman." p81. \ q11) There was music in the house behind the monkey-puzzle tree. p95. \ q12) "Give me a moment, won't you? That concerto is still running in my head. I shouldn't have put it on when I was feeling so vulnerable." p96. \ q13) "I was misled by something that happened last Friday." p101. \ q14) He was a bureaucrat, no matter how reluctant. p155. \ q15) "There's a certain law of economy in the interpretation of evidence." p156. \ q16) "You don't judge a man by his father-in-law." p158. \ q17) "You live in a terrible world, don't you?" -- "The real world." p161. \ q18) "I'm afraid you can't console me with rustic philosophy." p162. \ q19) "There's plenty of money in town, but no action." p179. \ n1) Hard to Handle? p47.

**The Barbarous Coast*; Vintage Crime/Black Lizard Edition, 2007. First published in 1956. The sixth Lew Archer novel. Christmas 2012 from Mom and Dad. Sunset is at 4:58 today and that isn't even the shortest day of the year. The shortest day of the year was last week I think. It is still December 27th. Right now I mean. At Elston Ave! q1) "My clients are always in a rotten mood when they call me in." -- "You an undertaker or something?" -- "Something." p8. \ q2) "A lot of harmless looking souls have guns in their drawers." p25. \ q3) "I'd had a wife and lost her in those silences. p29. \ q4) "She was clerking in the liquor store during the war, which is how we became acquainted." p33. \ q5) "How's the Sherlock kick?" -- "It keeps me in beer and skittles. By the way, what are skittles? You're a writer, you're supposed to know these things." p50. \ q6) "A man got lonely in the stucco wilderness, pushing forty with no chick, no child." p65. \ q7) Her generosity disturbed me. I hated to accept anything from her under false pretenses. p72. \ q8) I could have shot him through my pocket. Maybe I should have. p82. \ q9) "The subject isn't funny, fifteen million dollars isn't funny." p88. \ q10) A double-

barreled shotgun stood in a corner beside a two-foot pile of comic books and crime magazines. I leafed through the top ones: Fear, Lust, Horror, Murder, Passion. p110. \ q11) "I thought marijuana was the opium of the people." -- "*Marijuana* is the marijuana of the people." p141. \ q12) I didn't like men who bit. p145. \ q13) "When a girl loses one earring, she doesn't go on wearing the other one." p178. \ q14) He vaguely remembered some kind of oral tradition to the effect that a city had stood there once. p182. \ q15) "Not nice," I said, "but it wouldn't necessarily mean anything, would it?" p216.

**The Doomsters*; Vintage Crime/Black Lizard Edition, 2007. First published in 1958. The seventh Lew Archer novel. Picked up on Tuesday July 22nd, 2008 from *Pendragon* with store credit earned from books given to me by David Kimball. Quotations: q1) There he consoled himself with a greenhouseful of cymbidium orchids and dreams of eventual greatness in some unnamed field of activity. p14. \ q2) I couldn't stand to see the way the orange pickers were treated. Whole families, men and women and kids, herded into open trucks and hauled around like cattle. Paid by the box, hired by the day, then shunted on their way. p16. See *The Grapes of Wrath*; [Steinbeck, John]. \ q3) Carl Hallman was a handsome boy, and a handsome boy in trouble was a double threat to women, a triple threat if he needed mothering. p33. \ q4) The trouble with you, I said to myself: you're always turning over the postcards and reading the messages on the underside. Written in invisible ink, in blood, in tears, with a black border around them, with postage due, unsigned, or signed with a thumbprint. p42. \ q5) She had such good bones, her skeleton would have been an ornament in any closet. p78. \ q6) Try listening to yourself sometime, alone in a transient room in a strange town. The worst is when you draw a blank, and the ash-blond ghosts of the past carry on long twittering long-distance calls with your inner ear, and there's no way to hang up. p103. \ q7) "I think you're basically a fool," I said, "like any other man who tries to beat the ordinary human averages. I think you're a dangerous fool, because you're frightened." p203. \ q8) I still don't like to kill a man. It's too damn easy to wipe one out and too damn hard to grow one." p209. \ q9) Why go to all the trouble of having a child if he was going to live in grief, cut off from the stars. p226.

[MACDONALD, ROSS (CONT)] -- **The Galton Case*; Vintage Crime Black Lizard Edition, 1996. First published 1959. The eighth Lew Archer novel. Purchased on Wednesday July 25th, 2007 from a street vendor on Seventh Avenue near President Street in the Park Slope neighborhood of Brooklyn. Had a bagel with Al's Jill's friend Ellie two blocks down on Fifth. Watched kids whip plastic sacks of water at one another in a little park there. q1) He had utter contempt for business of any kind. Tony used to say he wanted to be a writer, but I never saw any evidence of talent. What he was really good at was boozing and fornicating. I gather he ran with a very rough crowd in San Francisco. I've always believed myself that one of them killed him for the money in his pockets and threw him in the Bay. p16. \ q2) I'm afraid my son had a *nostalgie de la boue* -- a nostalgia for the gutter. He tried to cover it over with fancy talk about re-establishing contact with the earth, becoming a poet of the people, and such nonsense. His real interest was dirt for dirt's own sake. I brought him up to be pure in thought and desire, but somehow he became fascinated with the pitch that defileth. p23. \ q3) The woods were full of young writers; it was hard to keep track of them all. p64. \ q4) "I soar like Icarus toward the sun. The wax melts. I fall from a great height into the sea. Mother Thalassa." -- "Mother who?" -- "Thalassa, the sea, the Homeric sea. We could build another Athens. I used to think we could do it in San Francisco, build a new city of man on the great hills. A city measured with forgiveness. Oh, well." p68.

**The Wycherly Woman*; Vintage Crime/Black Lizard, 1998. First published in 1961. The ninth Lew Archer novel. Christmas 2012 from Mom and Dad. Entered in the Library at Elston Ave on Friday December 28 before I launched into "The first real day of book production in the new studio." q1) "You have to have a crime, it appears, before you can stir up the animals." p12-13. \ q2) You don't fool around with the girl you want to marry. I don't" p35. \ q3) He gave me a heavily insured look. p44. \ q4) The migrant years had flown through the place and left their droppings. p82. \ q5) Forty years as a bellhop follows a man out into a kind of receptacle for tips. Twenty years as a detective works changes in a man, too. p87. \ q6) "Wishing-wells are to drown in." p94. \ q7) "Alcohol doesn't work to well for me, I find. I've been thinking I ought to try drugs." p99. \ q8) I was beginning to wonder if the Sacramento River ran alcohol instead of water. p108. \ q9) "You know, I can see, you think I am a stupid woman. But I have had transactions with the spirits of the dead." p113. \ q10) "When the dead come back they attach themselves to anyone who is waiting." p113. \ q11) A repeated lie can do strange things to the mind. p118. \ q12) Willie believed that there was an earthly paradise, and that San Francisco was it. p129. \ q13) "That combination of paranoia and righteousness bothers me." p136. \ q14) "He suggested we ought to take off our clothes and dance around in our bones." p171. \ q15) I caught three hours of sleep at five dollars an hour. p211. \ q16) "You asked to be called at eight, sir," a girl's voice said. -- "I must have been insane." -- "Yessir." p211. \ q17) Men with money never saw the inside of the gas chamber. p253. \ q18) "Bastard is just a word. I think of her as a love-child." p266. \ n1) Scathing review of the Peninsula. Some highlights: slow traffic, innumerable stoplights, Bloody Bayshore, grubby tracts, junior executive ranchhouse, violence and passionate crime, you get the idea. \ n2) I prefer not to. Bartleby sighting. p180.

**The Zebra-Striped Hearse*; Vintage Crime/Black Lizard, 1998. First published in 1962. The tenth Lew Archer novel. Even more Christmas 2012. Today I really need to get to work on the special edition paintings for Mom and Dad's copy of Joshua. Also it would help to do Jack & Ladell's special edition. That one I can still get paid for. I guess that sale would be a good way to start out Super Classy's 2013 salestravaganza. q1) As a man gets older, if he knows what is good for him, the

women he likes are getting older too. p3. \ q2) "poor boys can be sensitive, especially under cross-examination." p12. \ q3) "You feel you can afford to lay down terms to your prospective clients?" -- "Certain terms are always implied. Sometimes I have to spell them out. I have a license to lose, and a reputation." -- "His face had entered the color cycle again, starting with pink. "If you consider me a threat to your reputation--" p15. \ q4) But the sadder and more troubled they were, the more they yearned for omnipotence. p17. \ q5) It must have been very good or very bad, because it gave me a *frisson*. p22. \ q6) "A man stops being an orphan at twenty-one." p28. \ q7) It doesn't pay to argue with a source of information. p52. \ q8) "I'm stony until payday." p56. \ q9) *And what is your philosophy of life?* -- *Keep moving, amigo*. p72. \ q10) "The doctor's in Guad and I'm here." p74. \ q11) Nobody paints for a *living*. p81. \ q12) Everything was under control, except that she worked all the time. p90. \ q13) "You haven't told me if you like women or not." -- "I like individual women." p101. \ q14) "The mechanism of punishment is anathema to me." p114. \ q15) "Be good enough to take that pot of water with you. It's out of place here." p116. \ q16) Palomino fillies browsed in herds on the Tahoe shores. p134. \ q17) "You don't talk like a married man and you don't look like a bachelor." p138. \ q18) "I prefer not to." p149. \ q19) "Storm troopers make dull companions." p164. \ q20) The ultimate slowdown of the universe would probably begin in Citrus Junction. p187. \ q21) "Sometimes when he was asleep, when he was asleep and out of trouble, I used to think he was beautiful." -- "He's asleep and out of trouble now," I said. p196. \ q22) "Hello-hello," she said. "Don't I know you from somewhere?" -- "I'm just a type." p198. \ q23) "Never believe a mother." p202. \ q24) "Secret drinkers don't fool around with fancy accessories." p212. \ q25) "Do you think she knows something she hasn't told?" -- "People nearly always do." p226. \ q26) People start out young on the road to becoming murderers. They start out equally young on the road to becoming victims." p230.

**The Chill*; Vintage Crime/Black Lizard, 1991. Originally published 1963. The eleventh Lew Archer novel. Acquired from Pendragon Books in Oakland on October 27th, 2007. I purchased this without realizing that I already had a copy anthologized in *Great Detectives*; [anth, crime fiction]. q1) "I can't do it all by myself, without any cooperation from the police. They write down what I say on little pieces of paper and put them away in a drawer and give me pitying looks." p10. \ q2) Some men spend their lives looking for ways to punish themselves for having been born, and Begley had some of the stigmata of the trouble-prone. p20. \ q3) From Dean Bradshaw's office across the hall the heads of departments emerged in a body. In spite of their glasses and their foreheads and their scholars' stoops, they looked a little like schoolboys let out for recess. p34. \ q4) "The grapevine. Colleges have the most marvelously efficient grapevines, second only to penitentiaries." p42. \ q5) "How brave are you, Mr. Lew?" -- "Men don't talk about how brave they are." -- "You're full of copybook maxims," she said with some malice. p45. \ q6) "Towns don't kill people." -- "You don't know the proud city of my birth." p47. \ q7) The walls of books around me, dense with the past, formed a kind of insulation against the present world and its disasters. I hated to get up. p61. \ q8) She wanted to know if it was safe for her to see a Tennessee Williams movie all by herself. p76. \ q9) It was good to sit at the counter of a working-class restaurant where men spoke when they wanted something, or simply to kid the waitress. p88. \ q10) "You care about your patients, doctor." -- "Yes. I care. It keeps me tired." p93. \ q11) Such implacability as hers, I thought, could rise from either one of two sources: righteous certainty, or a guilty dubious fear that she was wrong. p103. \ q12) There were mottoes on the walls instead of pictures, and one of them brought back with a rush and a pang my grandmother's house in Martinez. It said: "He is the Silent Listener at Every Conversation." p105. \ q13) "I promised myself a clear weekend of study, murder or no murder." p113. \ q14) The mark of organization was on him, like an invisible harness worn under his conservative gray suit. p116. \ q15) "If the administration employed proper screening procedures we would not have students of that sort on the campus, endangering our lives. But we are very backward here in some respects." p130. \ q16) Later, as we were entering Pacific Point, she said: "Why couldn't Helen marry an upstanding husband? It's funny. She had brains and looks *and* class, but she never could attract an upstanding man." -- I could feel her eyes on my profile, trying to chart the lost continent of her daughter's life. p140. \ q17) "It's really amazing, you know? You really can make a decision inside yourself. You can decide to be one thing or the other." -- The only trouble was that you had to make the decision every hour on the hour. But he would have to find that out for himself. p150. \ q18) "Don't give me that, you lousy intellectual." p166. \ q19) "The woman your friend registered with," he said in the car, "is a good-looking brunette type, well stacked, who talks like a book." p204. \ q20) "Do you suppose they're trying to fake something?" -- "No, I don't. Ballistics experts don't go in for fakery." p227. \ q21) "Roy has always been attracted to women who are obviously mammals." p250. \ q22) "But why would two grown men collaborate in such a silly letter-writing game?" p25.

[MACDONALD, ROSS (CONT)] -- **The Far Side of the Dollar*; Bantam Books, 1979. First Published in 1965. The twelfth Lew Archer novel. Purchased from Black Oak Books on Irving St in San Francisco on Monday December 31th, 2007. I was on an extended hike through the city that had taken me up over Twin Peaks from the Portola Avenue side and then down something called Medical Center Boulevard to Parnassus and finally over to Irving. I had a terrible New Years Eve, but it was entirely my own doing. q1) She smiled, and I caught a glimpse of her life's meaning. She cared for other people. Nobody cared for her. p13. \ q2) "Are they trying to cut out his frontal lobe like in Tennessee Williams?" p38. \ q3) These guys and dolls pursuing the rapid buck hated to be reminded of what was waiting on the far side of the last dollar. p76. \ q4) A little bookcase,

painted white like the bed, was filled with high-school texts and hospital novels and juvenile mysteries. p126. \ q5) "I'm bushed. Make yourself a drink." -- "I couldn't use one. There's a long night ahead." -- "That sounds ominous. Make me one then. Make me a Journey to the End of the Night cocktail, with a dash of henbane. Or just dip me a cup of Lethe, that will do." p168. \ q6) "Ungrateful sons are like a serpent's tooth," he said, not very conversationally. -- Elaine spoke up distinctly from the chesterfield: "If you're attempting to quote from *King Lear*, the correct quotation is: 'How sharper than a serpent's tooth it is to have a thankless child!' But it isn't terribly appropriate, since Tom is not your child. A more apt quotation from the same work would be Edmund's line, 'Now, gods, stand up for bastards!'" p192-193.

**Black Money*; Vintage Crime/Black Lizard Edition, 1996. First published 1966. The thirteenth Lew Archer novel. Picked up with store credit and some cash from *Moe's Books* on Telegraph Avenue in Berkeley on Sunday February 24th, 2008. It was rainy, and as is quite normal in Berkeley, people just wandered out in front of oncoming traffic. q1) "The Monday hot lunch is New England boiled dinner." p3. \ q2) As the century wore on-- I could feel it wearing on-- angry pointless encounters like this one tended more and more to erupt in violence. p11. \ q3) "Anything I've learned about people I've had to learn by examining myself. It's a slow painful process." p23. \ q4) Maybe Peter had the makings of a man, as Ella said, but when he sat down at the table he turned into something less, an appetite that only walked like a man. p59. \ q5) The country blues hadn't ended yet. It had been a long two minutes. p78. \ q6) "He's a very important and well-heeled man in certain circles." -- "The lower circles of hell?" p81. \ q7) He had dust on his hands and fingerprints on his forehead, like a human clue. p85. \ q8) But she was entering a fourth, lugubrious stage. p98. \ q9) "It's the way the hospital runs its business. I've seen people die on the way between Mercy and County." p119. \ q10) He was new to the harness, and I hoped it wouldn't cut to deep into his willing spirit. p124. \ q11) "We faculty wives get tired of pale scholarly types." p134. \ q12) The easy ones were nearly always trouble: frigid or nympho, schizy or commercial or alcoholic, sometimes all five at once. p138. \ q13) The drivers looked apprehensive, as if they had been kidnapped by their cars. p159. \ q14) "You can question anything human." p167. \ n1) smilers front for death. p179.

**The Instant Enemy*; Black Lizard/Vintage Crime edition 2008. First published in 1968. The fourteenth Lew Archer novel. More Christmas 2012 swag. Entered into the Library on Saturday December 29, 2012. Katie and I went walking at Sausal Creek this morning. Later on the girls are coming over and going out to dinner. I am probably going to simulcast the Phish show from MSG with Orin. q1) "okay, Mr. God. Come in. The place is a mess but then so are you." p27. \ q2) "Are you a policeman or a doctor or something?" -- "I'm a something" \ q3) I watched the traffic go by on Wilshire. It usually made me feel better to watch traffic and not be in it. Not today." p43. \ q4) "Gerda went to pieces- par for the course. Fortunately I always carry chloral hydrate." p66. \ q5) "I didn't know you smoked," he said lamely. -- I smoke pot when I can get it." p95. \ q6) "What's her big objection to the police?" -- "She has a fixed idea that they're corrupt and incompetent." p100. \ q7) For a spoiled old cop, having to apologize was cruel and unusual punishment. p134. \ q8) "I don't have to be charming. I'm a serious painter, and that is all I have to be." p169. \ q9) I went into a chain restaurant on Ventura and ordered a rare steak for breakfast. p175. \ q10) "I never saw a p-professor yet that knew what he was talking about. p192. \ q11) "Jack Fleischer was like n older b-brother to me. He t-taught me to shoot and drink. He g-got me my first woman. He m-made a m-man of me." -- "I was wondering who to blame." p194. \ q12) "Alma was a Bible-thumping sobersides." p196. \ q13) "I never could respect a man who didn't like normal meat-and-potatoes--" p198. \ q14) If I had liked the man I might have shot to kill. I shot him in the right leg. p239. \ n1) The other one. p17. \ q2) Jerusalem cricket. p139.

**The Goodbye Look*, Bantam Books, 1977. First published 1969. The fifteenth Lew Archer novel. Picked up with store credit and some cash from *Moe's Books* on Telegraph Avenue in Berkeley on Sunday February 24th, 2008. q1) He edged past me in the deep doorway, taking care not to brush against me. I was a commoner, and it might be catching. p11. \ q2) "How can a man help breaking the law if he don't have money to live on?" -- It was a good question. p87. \ q3) "I have a secret passion for mercy," I said. "But justice is what keeps happening to people" p96. \ q4) She was walking backward, trying to fit her feet again into the prints she had made and not succeeding. -- She walked into me and turned, her furred breast against my arm. I put my arm around her and held her. There were tears on her face, or spray. Anyway, it tasted salt. p99. \ q5) "I'm sick of always doing the professional thing for prudential reasons." p100. \ q6) "He came on in bed like an army pacifying an undeveloped country." p116. \ q7) "A boy either wants to be like his father or he doesn't." p124. \ q8) I went out to the kitchen and turned my steak. It was hot and sizzling on one side, frozen solid on the other, like schizophrenic people I had known. p151. \ q9) "I don't like making money from other people's suffering. Do you know what I mean?" -- "I ought to. It's how I live." -- "But you don't do it for the money, do you?" -- "I try not to," I said. "When your income passes a certain point you lose touch. All of a sudden the other people look like geeks or gooks, expendables." p178.

[MACDONALD, ROSS (CONT)] -- **The Underground Man*; Vintage Crime/Black Lizard Edition, 1996. First published in 1971. The sixteenth Lew Archer novel. More Christmas swag from Mom and Dad in 2012. Entered in the Library on Monday December 31, 2012 at Elston Ave. Katie and I just got back from an ultrasound for those twins. Everyone's brains are developing normally. q1) She was pretty enough to make me conscious that I hadn't shaved. p5. \ q2) The walls were lined with books, many of them in foreign languages, like insulation against the immediate present. p15. \ q3) "What kind of files does he keep in this?"

-- "It's his father's file," she said. -- "His father's file?" -- "Stanley keeps a file on his father..." p21. \ \ q4) "They wanted me to keep the boy with me. But I didn't want the responsibility. That's the way you get in trouble," he said with stupid wisdom. p34. \ \ q5) Carlos shrugged. "Pedro, he's got children to feed. He don't have time to stop and fool around with crazy girls." p66. \ \ q6) "Do you have any children?" -- "Only each other," she answered in a wry voice. \ \ q7) "The house on Crescent Drive just burned to the ground." -- His face lengthened. "With all my clothes?" \ \ q8) It was late on a Saturday afternoon, and the beach was littered with bodies. It was like a warning vision of the future, when every square foot of the world would be populated. I found a place to sit in the sand beside a youth with a guitar who lay propped against a girl's stomach. I could smell her sun-tan oil, and I felt as if everybody but me was paired off like the animals in the ark. p73. \ \ q9) "Only thing I can swear to, it was today." -- "Before dark?" -- He peered at the sky as if nightfall had taken him by surprise. "Must have been. I bought some wine with the dollar, and it's gone." He glanced around at me. "I could use another dollar." p78. \ \ q10) *I think it is unwise for a son to attempt to delve too deeply into his father's life. What man is without blame?* p96. \ \ q11) "Yes, we had an argument. I tried to straighten the boy out on his philosophy of life." p105. \ \ q12) "I have the ad in my clipping file," Willie said. "As I recall, it offers a thousand-dollar reward." p156. \ \ q13) Once a boy gets into trouble, he's lost his good name for all future time." p164. \ \ q14) "He's hypersensitive, and he tends to blame himself for everything. When he gets emotionally upset, he loses all sense of reality." p171. \ \ q15) "The Great Dane," Willie said impatiently. "He was lost all right. I've been in touch with the owner, who lives outside Mill Valley. He advertised for his dog last week, and somebody found it in Sausalito. That's a long way from the Peninsula, Lew." -- "My informant was an acid freak, I think." -- "I was wondering," Willie said. p181. \ \ q16) "Take Mother and I with you." -- "Mother?" -- "Mrs. Crandall." He was one of those men who seldom referred to their wives by their Christian names. p186. \ \ q17) "She was a frozen woman, a daddy's girl." -- "The frozen ones sometimes explode." -- "I know they do." p231. \ \ q18) "How can you know that if it isn't so?" She was playing a game that guilty people play, questioning the questioner. p251. \ \ q19) "I thought she had more sense. And more gratitude. But that's a woman for you." -- "He gave me a tentative look to see if we could get together on an anti-feminist platform. p258.

**Sleeping Beauty*; Vintage Crime/Black Lizard Edition, 2000. First published 1973. The seventeenth Lew Archer novel. Yet again Christmas 2012. Entered into the Library on Monday December 31 at Elston Ave. New Years Eve is such a strange day. I have had some pretty bad NYE's. This year will be cozy. q1) "They think water is a nuisance because they can't sell it for two or three dollars a barrel." p6. \ \ q2) His eyes reminded me of certain losers I had known. p7. \ \ q3) "He's very much attached to that awful house of his. Apparently he's lived in it all his life." p71. \ \ q4) I lapsed for a while into my freeway daydream. p84. \ \ q5) He was a salesman, or an ex-salesman, who couldn't bear to be disliked. p92. \ \ q6) "How was I to know that Tijuana lawyer was a crook?" p95. \ \ q7) "Why didn't they take the right preventive measures?" -- "It cost money," he said. p109. \ \ q8) "You've got to use your innocence for something. You can't just keep it in a hope chest." p149. \ \ q9) I hunched my mind around a little until my scar tissue was back in place. p158. \ \ q10) "Clean sheets and dirty minds." p171. \ \ q11) "I don't know where I'd be without this house." p197. \ \ q12) "I've always had a very low voice," she whispered. p246. \ \ q13) "My father was killed this morning. I happen to be his main heir, which means I've taken all the crap I'm ever going to take from anybody." p259. \ \ n1) Squirm without movement. p89. \ \ n2) affectionate sadism. p113. \ \ n3) acrobatic humming bird love. p245.

**The Blue Hammer*; Vintage Crime/ Black Lizard, 2008. First published in 1976. The seventeenth and final Lew Archer novel. Also finally the last of the Christmas 2012 books. Entered into the Library on Monday December 31 at Elston Ave. The doctor today would not stop complimenting Katie's cervix. Good to know. // **The Blue Hammer*; Alfred A. Knopf, 1976. This beautiful first edition was in the for sale box at SFAI Library. I found it there one Friday in late September 2014. paid fifty cents. The book is probably worth 10 or 15 bucks. Finally getting the thing entered here on Thursday October 2, 2014. I am seepies.

[**MACDONALD, ROSS (CONT)**] -- **The Name is Archer*; Bantam, 1971. First published in 1955. I was in Spectator Books to look for twelve copies of something all the same size. I found twelve "Catchers" and also this little Archer short story book. This was all Tuesday March 19, 2013. + (a) *Find the Woman*; q1) What do you expect of a war marriage? she seemed to be saying. Performance? Fidelity? The works? p3. + (b) *Gone Girl*; q1) "Oh. I didn't recognize you with all your clothes on." -- "That's a good line. May I use it?" p32. \ \ q2) "No suicide wants to die of peritonitis." p35. \ \ q3) "No sale. The higher you raise it, the guiltier you look." p36. \ \ q4) He began to expostulate in formless sentences that ran together. At the same time his hand was moving across the dirty gray blanket. It burrowed under the pillow and came out holding a crumpled card. He tried to stuff it into his mouth and chew it. I tore it away from between his discolored teeth. p40. \ \ q5) "Strange things can happen to the female form." p43. \ \ q6) "You're going soft in your old age, Angel." -- "Am I?" There was a light slapping sound, of a blow on flesh. "I have killed many men, for good reasons. So I think you will take that back." -- "I take it back." -- "And call me Mr. Funk. If I am so old, you will treat my gray hairs with respect. Call me Mr. Funk." -- "Mr. Funk." p48-9. \ \ q7) "I'm a garbage collector in the moral field." p55. \ \ q8) It runs in my family, this insane hunger for blondness and stupidity and size." p56. + (c) *The Bearded Lady*. + (d) *The Suicide*; q1) "I like to see hungry people eat." p122. \ \ q2) "He's quite the Cassanova, isn't he?" -- "Edward is a dreadful man." p125. \ \ q3) "I told him he's got a scour & scrub neurosis, his mother was frightened by a washing machine." p129. \ \ q4) "I always say, better late than never." -- "Is that what you always say?"

p149. \ \ q5) "I'll believe the physical evidence, if any." p155. + (e) *Guilt-Edged Blonde*. + (f) *The Sinister Habit*. + (g) *Wild Goose Chase*.

**Meet Me at the Morgue*; Pocket Edition 1967. First published in 1953. Purchased on Friday June 29th, 2007 at Pendragon Books in College Avenue in Oakland. Bought primarily for the cover. Everybody is apparently the best hard-boiled writer since Raymond Chandler. I thought this story had just one to many twists. q1) I talked and Forest listened. He listened well. I had the impression that my words were being recorded on rolls of permanent tape whizzing round in his skull. p47. \ \ q2) Their father was a strict man, a member of the Mennonite sect whose motto was: "The Devil finds things for idle hands to do." The boy's hands were seldom idle. p52. \ \ q3) "Say, old man, could I have a drink of some kind? My throat is parched." -- I pointed to the cooler. "All we stock is water." -- "Water will be fine. Adam's ale, my mother calls it." p57. \ \ q4) "Do I detect a faintly peremptory note? Was that a sneer of cold command, Mr. Ozymandias?" p57. \ \ q5) "I wish to state my objections to the recording of my statement at the present time." But he sat down. The machine between us enforced an impersonal atmosphere. p59. \ \ q6) "Just a minute. I could remember better, and express myself more freely, if you'd turn that instrument off." -- "Is that a threat to withhold information, Mr. Seifel?" -- "Certainly not," he said emphatically, to the machine. "It's a simple psychological fact, and I resent your attempt to ask tendentious and misleading questions of that nature." p59. \ \ q7) "He wanted you to hire him to do something, but you don't know exactly what?" -- "That's right. He wasn't too easy to follow. He talked a great deal without saying much, praising his own discretion and general aptitude. In addition to which, he had a breath that kept me off. The stink of corruption. I was dodging his breath half the time, and only half-listening." p61. \ \ q8) On the wall behind the black glass-topped desk, a bad oil-painting of a beautiful dark-haired woman in a 1920 cloche hat dominated the room. I guessed that it was Mrs. Seifel keeping an eye on her son. He opened a small bar-cabinet built into a corner and held up a bottle of Scotch. p65. \ \ q9) the card was soiled and bent, as if it had been offered and rejected a number of times. p66. \ \ q10) She left me in a room with heavily beamed ceiling and book-lined walls. Many of the books were beautifully bound, but they looked as if they had never been read. Someone had probably bought them all at once, stacked them in the cases because the room required them, and then forgotten them. -- A round-faced white-haired man in a dinner jacket darted in, leaning forward as if the floor were slanted to his disadvantage. He shook my hand vigorously. "Glad to meet you sergeant, always glad to meet a member of your fine organization. Magnificent library I have here, eh? Cost me five thousand dollars for the books alone. Wish I had time to read them. p90. \ \ q11) There was a layer of books and papers at the bottom. One of the books was entitled "The Real Meaning of Your Dreams"; the cover illustration was a man's head swelling with fantasies. The nature of Lemp's fantasies was indicated by the other books, most of which were under-the-counter paper-backs with sadistic illustrations. p112.

**Guilt-Edged Blond* (x); *The Oxford Book of American Detective Stories*; [anthologies, crime fiction]. // **Sleeping Dog* (r); *The Mammoth Book of Pulp Fiction*; [anthologies, crime fiction]. q1) "You know Marie is a country girl -" -- "I am not. I was born in Chilliwack." p302.

[**MACDOUGAL, CURTIS D. - MAGICIAN**] -- **MacDougal, Curtis D.**: *n3) *Monsters, Giants and Little Men from Mars: An Unnatural History of the Americas*; [Cohen, Daniel]. ||||| **Macedonia**: *q2, q11) *The Legendary Adventures*; [Alexander the Great]. ||||| **Machen, Arthur**: *n1) *The Whisperer in Darkness* (p); *Tales*; [Lovecraft, H.P.]. ||||| **machete**: *q8) *The Secret of the Bottle*; [Kersh, Gerald]. // *q3) *Effective Medicine*; [Traven, B.]. ||||| **Machiavelli, Niccolo**: **The Prince & The Art of War*; Barnes & Noble Collector's Library Edition, 2004. A gift from Mom and Dad. Maybe college era. + (a) *The Prince*; q1) I wished that mine should derive credit only from the truth of the matter. p10. \ \ q2) For in the antiquity and continuity of dominion the memory of innovations, and their causes, are effaced; for each change and alteration always prepares the way and facilitates the next. p12. \ \ q3) men change their rulers gladly. p13. \ \ q4) And here we must observe that men must either be flattered or crushed. p16. \ \ q5) time drives all things before it, and may lead to good as well as to evil, and to evil as well as to good. p19. \ \ q6) no one should ever submit to an evil for the sake of avoiding a war. p22. \ \ q7) And whoever becomes master of a city that has been accustomed to liberty, and does not destroy it, must have himself ruined by it. p29. \ \ q8) We must bear in mind, then, that there is nothing more difficult and dangerous, or more doubtful of success, than an attempt to introduce a new order of things in any state. p32. \ \ q9) For whoever thinks that amongst great personages recent benefits will cause old injuries to be forgotten, deceives himself greatly. p44. \ \ q10) For men will ever be indisposed to engage in enterprises that present manifest difficulties. p56. \ \ q11) But the short-sightedness of men leads them to adopt any measure that for the moment seems good, and which does not openly reveal the poison concealed under it. p73. \ \ q12) For, all things considered, it will be found that some things that seem like virtue will lead you to ruin if you follow them. p80. \ \ q13) In our own times we have not seen any great things accomplished except by those who were regarded as parsimonious. p82. \ \ q14) For it may be said of men in general that they are ungrateful and fickle, dissemblers, avoiders of danger, and greedy of gain. p85. \ \ a15) for men will sooner forget the death of their fathers than the loss of their patrimony. p86. \ \ q16) You must know, therefore, that there are two ways of carrying on a contest; the one by law, and the other by force. The first is practised by men, and the other by animals; and as the first is often insufficient, it becomes necessary to resort to the second. p88. \ \ q17) for mankind in general judge more by what they see and hear than by what they feel, everyone being capable of the former, and but few of the latter. p90. \ \ q18) The great mass of men will live quietly and contentedly provided you do not rob

them of their substance and their honour. p92. \ q19) for the difficulties that surround conspirators are infinite. p93. \ q20) for such is the order of things that one inconvenience cannot be avoided except at the risk of being exposed to another. p114. \ q21) There is no other way of guarding against adulation, than to make people understand that they will not offend you by speaking the truth. p118. \ q22) for men will always naturally prove bad, unless some necessity constrains them to be good. p120. \ q23) That defence alone is effectual, sure and durable which depends upon yourself and your own valour. p123. \ q24) for men do not readily deviate from the course to which their nature inclines them. p126. \ q25) God will not do everything; for that would deprive us of our free will, and of that share of glory which belongs to us. p131. \ n1) Savonarola. p33. \ n2) humanity, charity, religion. p90. + (b) *The Art of War*. // ***Fortune is a River**; [Masters, Roger D.]. // *n11) **The Confidence-Man: His Masquerade** (i): *Complete Works v3*: [Melville, Herman]. |||| **machine**: (I wouldn't trust no words, write down no piece of paper, by no Dickins, in the town of Machine...) ***The Sound Machine** (o): *Collected Stories*; [Dahl, Roald]. // *q2) **Fantastic Mr. Fox**; [Dahl, Roald]. // *q1) **Rainbow Diamonds**; [Decolta, Ramon]. // *q7) **Flow My Tears, the Policeman Said** (d): *Five Novels of the 1960's & 70's*; [Dick, Philip K.]. // *q18, q50) **The Divine Invasion** (c): *Valis & Later Novels*; [Dick, Philip K.]. // *q4) **Novelty Act** (l): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // *q1) **Stability** (a); **The Preserving Machine** (k): *Paycheck & Other Classic Stories*; [Dick, Philip K.]. // *q14, q126) **The Name of the Rose**; [Eco, Umberto]. // *q9) **Foucault's Pendulum**; [Eco, Umberto]. // *n8) **History of Beauty**; [Eco, Umberto]. // *q30) **Invisible Man**; [Ellison, Ralph]. // *n3) **Out of the Silent Planet**; [Lewis, C.S.]. // *q5-6) **Meet Me at the Morgue**; [MacDonald, Ross]. // *q24-25) **The Confidence-Man: His Masquerade** (i): *Complete Works v3*: [Melville, Herman]. // *q16) **Rabbit Boss**; [Sanchez, Thomas]. // *n15) **Hell's Angels**; [Thompson, Hunter S.]. // *q2) **"Hell," from IRONSIDE** (k): *Fireworks: The Lost Writings*; [Thompson, Jim]. // *q1) **Deer in the Works** (r): *Welcome to the Monkey House*; [Vonnegut, Kurt]. // *q23) **Player Piano**; [Vonnegut, Kurt]. // ***The Time Machine** (a): *The Complete Science Fiction Treasury*; [Wells, H.G.]. |||| **machine guns**: *n6) **Rainbow Diamonds**; [Decolta, Ramon]. |||| **Machine Man (1984)**: [Marvel]. ***Machine Man (1984) #2-rep**; [1984/11]. reprinted in *True Believers: Iron Man 2020- Machine Man- Arno Stark*; [Machine Man: True Believers]. |||| **Machine Man: True Believers**: [Marvel]. ***True Believers: Iron Man 2020- Machine Man- Arno Stark**; [2020/4]. reprints *Machine Man (1984) #2*; [1984/1]. story: Tom DeFalco. cover art & art: Barry Windsor Smith. pencils: Herb Trimpe. mycomichop. order: 2019/12/13. ship: 2020/2/12. receive: 2020/2/21. [New/NM]. cover \$1. preorder \$0.65. |||| **Machine Man**: (see also) ***Marvel Comics Presents (1988) #10**; [Marvel Comics Presents]. |||| **machine militant**: *q1) **Wolverine, Inner Fury**; [Wolverine]. |||| **machinery**: *q4) **Recall Mechanism** (f): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // *q1) **Vision** (g): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q2) **At the Gate of the Tropics** (q): *American Writings*; [Hearn, Lafcadio]. |||| **Mac, David**: ***Alias (2001) #1**; [Jones, Jessica]. // ***Jessica Jones (2016) #3-4**; [Jones, Jessica]. |||| **MacKay, Jed**: ***Infinity Wars: Ghost Panther (2018) #1-2**; [Infinity]. // ***Moon Knight (2021) #1-15**; [Moon Knight]. |||| **Mackenzie, Compton**: ***The Adventures of Bonaparte** (e2): *The Spy's Bedside Book*; [Greene, Graham]. q1) "And, Skipper, you'll tell her I died game?" -- "I will, Bonaparte." |||| **Mackie, Howard**: ***Ghost Rider (1990) #19-20, #22, #25, #32-34, #36, #39, #44-45**; [Ghost Rider]. // ***Ghost Rider, Wolverine, Punisher, Hearts of Darkness**; [Ghost Rider]. |||| **MacNaughton, Wendy**: ***Meanwhile in San Francisco: The City in It's Own Words**; Chronicle Books, 2014. Jack and Ladell? or someone got this for Katie for her 31st birthday. Mimi and Grandpa? Don't remember. In any case, May 16 now. Lot's of stuff needs tending around here. I should go work on "Knuckles." |||| **Macomber, Francis**: ***The Short Happy Life of Francis Macomber** (j): *The Snows of Kilimanjaro & Other Stories*; [Hemingway, Ernest]. // *n2) **The Homing Pigeons** (c): *Schrodinger's Cat Trilogy*; [Wilson, Robert Anton]. |||| **macrobiotic**: *q57) **Foucault's Pendulum**; [Eco, Umberto]. |||| **MacTaggart, Moira**: ***True Believers: X-Men- Moira MacTaggart**; [X-Men Reprints]. |||| **mad**: (What, me worry?) ***Veteran Kills 12 in Mad Rampage on Camden Street**; [Berger, Meyer]. // ***The Mad Farmer Poems**; [Berry, Wendell]. // ***A Mad Gleam** (n): *Collected Poems, 1947-80*; [Ginsberg, Allen]. |||| **madam me**: *q25) **Pierre** (a): *Complete Works Vol. 3*: [Melville, Herman]. |||| **Madam Rosette**: ***Madame Rosette** (h): *Collected Stories*; [Dahl, Roald]. |||| **Madame de Luzy**: ***Madame de Luzy**; [France, Anatole]. |||| **madhouse**: ***Archie's Madhouse Mayhem**; [Archie]. // ***Archie's Madhouse Returns**; [Archie]. // *q1) **Green Valentine Blues** (v3): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q8) **The Thing on the Doorstep** (t): *Tales*; [Lovecraft, H.P.]. |||| **Madison Avenue**: *q1) **American Change** (h5): *Collected Poems, 1947-80*; [Ginsberg, Allen]. |||| **Madison Square Garden**: {YEMSG?} *q31) **The Man in the High Castle** (a): *Four Novels of the 1960's*; [Dick, Philip K.]. |||| **Madison Wisconsin**: *q12) **One to Count Cadence**; [Crumley, James]. |||| **madman**: ***Madman I have been called** (c3): *Selected Poems*; [Blake, William]. // *q126) **Don Quixote**; [Cervantes, Miguel de]. // *q4) **Yvain** (d): *Arthurian Romances*; [Chretien de Troyes]. // *q5) **The Exhibition** (q3): *Can't & Won't*; [Davis, Lydia]. // ***The Professor and the Madman**; [Dictionary, Oxford English]. // *q53) **Crime & Punishment**; [Dostoevsky, Fyodor]. |||| **madness**: *q3) **The Damned Thing** (d): *Ghost and Horror Stories*; [Bierce, Ambrose]. // *q34, 42) **Don Quixote**; [Cervantes, Miguel de]. // *q28) **The Man Who Was Thursday**; [Chesterton, G.K.]. // *q21) **The Last Good Kiss**; [Crumley, James]. // *q12) **Oliver Twist**; [Dickens, Charles]. // *q13) **Numero Zero**; [Eco, Umberto]. // *q31, q58-59) **The Praise of Folly**; [Erasmus of Rotterdam, Desiderius]. // *q8) **The Bacchae of Euripides**; [Euripides]. // *q13) **A Fan's Notes**; [Exley, Frederick]. // ***Madness and Civilization**; [Foucault, Michel]. //

*q1) **Refrain** (j): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q15) **The Prisoner of Zenda**; [Hope, Anthony]. // *q9, 13) **Herbert West-- Reanimator** (d); q6) **The Shunned House** (g); q6) **He** (i); **At the Mountains of Madness** (q): *Tales*; [Lovecraft, H.P.]. // *q4) **The Colour Out of Space** (n): *Tales*; [Lovecraft, H.P.]. // *q29) **A Dance with Dragons**; [Martin, George R.R.]. // ***The Madness of Nero**; [Tacitus]. // *n3) **Welcome to the Monkey House** (d): *Welcome to the Monkey House*; [Vonnegut, Kurt]. |||| **madness, Dionysian**: *n19) **The Mythologies of India** (b): *The Masks of God: Oriental Mythology*; [Campbell, Joseph]. |||| **Madonna**: ***The Power of Madonna**; [Glee]. // *n1) **The Boarding House** (g): *Dubliners*; [Joyce, James]. // *q8) **Cities of the Plain**; [McCarthy, Cormac]. |||| **Madonna Poverty**: *q131) **The Name of the Rose**; [Eco, Umberto]. |||| **Madripor**: ***Hunt for Wolverine: Mystery in Madripor (2018)**; [Wolverine]. |||| **Madrox, Jamie**: *[Multiple Man]. |||| **Madwoman of the Sacred Heart**: ***DHP (1986) #70-76**; [Dark Horse Presents]. |||| **Madureira, Joe**: ***Inhuman (2014) #1-2**; [Inhumans]. |||| **maelstrom**: *n8) **Pierre** (a): *Complete Works v3*: [Melville, Herman]. |||| **maester**: *q1) **A Clash of Kings**; [Martin, George R.R.]. |||| **Maestro, El**: *q1) **Saint Malo, A Lacustrine Village in Louisiana** (d2): *American Writings*; [Hearn, Lafcadio]. |||| **Magilla Gorilla**: ***Nightwing / Magilla Gorilla #1.21**; [DC / Hanna Barbera Crossovers]. |||| **magazine**: *q5) **Thieves Like Us**; [Anderson, Edmund]. // *q8) **The Last Good Kiss**; [Crumley, James]. // *q3) **The Big Clock**; [Fearing, Kenneth]. // *q2) **Top of the Heap**; [Gardner, Erle Stanley]. // ***Dubliners**; [Joyce, James]. // *n1) **An Encounter** (b): n1) **Ghost / Hellboy #1-2**; [Hellboy]. // *q1) **From Another World**; [Rawson, Clayton]. // *q1) **Miss Temptation** (g): *Welcome to the Monkey House*; [Vonnegut, Kurt]. |||| **magazine clipping**: *q29) **A Scanner Darkly** (e): *5 Novels of the 1960s & 70s*; [Dick, Philip K.]. |||| **magazine, wimpy bourgeois**: *q2) **The Girl With the Dragon Tattoo**; [Larsson, Stieg]. |||| **mage**: *q2) **The Farthest Shore**; [Le Guin, Ursula K.]. |||| **Magi**: *q38) **Baudolino**; [Eco, Umberto]. // ***Journey of the Magi** (o): *The Waste Land & Other Poems*; [Eliot, T.S.]. |||| **magian**: *q40) **The Confidence-Man: His Masquerade** (i): *Complete Works v3*: [Melville, Herman]. |||| **magic**: ***The Last Alchemist**; [Cagliostro, Count]. // *q98) **Don Quixote**; [Cervantes, Miguel de]. // ***The Magic of the Train** (z): *Can't and Won't*; [Davis, Lydia]. // *q69) **The Name of the Rose**; [Eco, Umberto]. // *q46) **Foucault's Pendulum**; [Eco, Umberto]. // ***The Magic Table, the Gold Donkey, and the Club in the Sack** (j2): *Complete Fairy Tales of the Brothers Grimm*; [Fairy Tales]. // ***Magic Psalm** (v5): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q15) **Siddhartha**; [Hesse, Herman]. // *q4) **Wilson**; [Mamet, David]. // *q4) **Redburn** (a): *Complete Works v2*; [Melville, Herman]. // ***My Little Pony: Friendship is Magic (2012)**; [My Little Pony]. // ***Magic Treehouse Book 1-4**; [Osborne, Mary Pope]. // ***The Little Magic Shop** (j): *Crystal Express*; [Sterling, Bruce]. // ***Hal Irwin's Magic Lamp** (w): *Bagombo Snuff Box*; [Vonnegut, Kurt]. // *q12) **Player Piano**; [Vonnegut, Kurt]. // *q14) **The Homing Pigeons** (c): *Schrodinger's Cat Trilogy*; [Wilson, Robert Anton]. |||| **magician**: *q9) **The Devil in the White City**; [Larson, Erik]. // ***The Magicians Nephew**; [Lewis, C.S.]. // ***Mario & the Magician** (c): *Death in Venice: And Seven Other Stories*; [Mann, Thomas]. // ***Mario and the Magician**; [Mann, Thomas].

[**MAGIK**] -- **Magik (1983)**: [Marvel]. (Illyana Rasputin) ***Magik (1983) #1-rep**; [1983/12]. reprinted in *True Believers: X-Men- Magik*; [X-Men reprints]. // ***Magik (1983) #2**; [1984/1]. Shield #1996-2. cover pencils & pencils: Ron Frenz. cover inks & inks: Tom Palmer. story: Chris Claremont. Venice Pavilion Antiques, Ross, OH - 2021/7/16. [FN]. cover \$.60. dollar bin. I got a third painting started this week. It is of a brick. I am thinking of it as a brick in some kind of "superposition". I am not sure what that amounts to visually yet. It means more than painting it from different angles. I only have the brick at this moment in time to I have to extrapolate into the past and the future to express what I am trying to express. Me "trying to express" something may or may not be a good sign. // ***Magik (1983) #3**; [1984/2]. Shield #1996-2. cover pencils & pencils: Ron Frenz. cover inks & inks: Tom Palmer. story: Chris Claremont. Venice Pavilion Antiques, Ross, OH - 2021/7/9. [VF]. cover \$.60. dollar bin. I am making two paintings right now. One is an apology and one is called "People Are Excellent at Making Noise."

[**MAGNETO**] -- **Magneto (1993)**: [Marvel]. ***Magneto #0**; [1993/9]. cover art: Bill Sienkiewicz. + (a) **A Fire in the Night** from *X-Men Classic (1986) #12* + (b) "I, Magneto" from *X-Men Classic (1986) #19*. prehistory. |||| **Magneto**: (see also) ***True Believers: What If Legion Killed Magneto?**; [What If? Reprints]. // ***Giant-Size X-Men: Magneto**; [X-Men]. // ***X-Men: The Trial of Magneto**; [X-Men].

[**MAGNO, CARLOS - MALIGN(ANCY)**] -- **Magno, Carlos**: ***Kang the Conqueror (2021) #1-5**; [Kang]. |||| **magnolia**: *q8) **Strangers on a Train**; [Highsmith, Patricia]. |||| **Magnolia Editions**: *n5) **"Surely You're Joking Mr. Feynman!"**; [Feynman, Richard, P.]. // ***A Child's Virgil**; [Virgil]. |||| **Magog**: *n2) **Baudolino**; [Eco, Umberto]. |||| **Magonia**: *n15) **Monsters, Giants and Little Men from Mars: An Unnatural History of the Americas**; [Cohen, Daniel]. |||| **Magnus: Robot Fighter (1991)**. [Valiant]. I am finishing these fuckers up. Just try and stop me. November 26, 2016. ***Magnus: Robot Fighter (1991) #41**; [1994/11]. "Chaos Effect" pt 17 of 18. prehistory. |||| **Maguire, Kevin**: ***Guardians of the Galaxy (2013) #10.11**; [Guardians]. |||| **Magyar, Rick**: ***Marvel Two-in One (1974) #89**; [1982/7]. // ***FF (2011) #1.91**; [Fantastic Four]. |||| **The Mahabharata**: *n17) **The Mythologies of India** (b): *The Masks of God: Oriental Mythology*; [Campbell, Joseph]. |||| **Mahlstedt, Larry**: ***Legion of Super-Heroes (1980) #302-303**; [Legion of Super-Heroes]. |||| **mahogany, excessive use of**: *q13) **Anatomy of a Murder**; [Traver, Robert]. |||| **maid**: *q43) **Don Quixote**; [Cervantes, Miguel de]. // ***The White Old Maid** (b2): *Stories & Sketches*; [Hawthorne, Nathaniel]. |||| **maid, parlor**: *q13) **Player Piano**; [Vonnegut, Kurt]. |||| **maid, pretty, hard to meet**: *q10) **A Feast For Crows**;

[Martin, George R.R.]. |||| **maiden**: *q8) *Lancelot* (c): *Arthurian Romances*; [Chretien de Troyes]. // **The Gentle Maiden* (b): *Letters from the Underworld*; [Dostoevsky, Fyodor]. // **The Maiden Without Hands* (e2); *The Maiden From Brakel* (i6): *Complete Fairy Tales of the Brothers Grimm*; [Fairy Tales]. // *q11) *A Storm of Swords*; [Martin, George R.R.]. // **The Paradise of Bachelors and the Tartarus of Maids* (v): *Complete Works v3*; [Melville, Herman]. // *q1) *Sagas and Myths of the Northmen*; [Northmen]. |||| **mail**: *"*Junk Mail*" (w11): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q3) *The Thin Man*; [Hammett, Dashiell]. |||| **Maillol, Aristide**: **Maillol Vivant*; Editions Pierre Cailler, Geneva, 1947. This is just another weird book from the McCune sale table that I got for a buck or something. It is quite a nice look at the artist's life but I can't read French for shit. |||| **maiming, relative cost, quality of, risks regarding**: *q3) *Homicide Highball*; [Bellem, Robert Leslie]. // *q1) *Neuromancer*; [Gibson, William]. // *q1) *Dune*; [Herbert, Frank]. |||| **Main Street**: **Main-street* (j4): *Stories & Sketches*; [Hawthorne, Nathaniel]. |||| **Maine**: **The Beans of Egypt, Maine*; [Chute, Carolyn]. // *q2) *Nightfall* (b): *5 Noir Novels of the 1940s & 50s*; [Goodis, David]. // *q2) *Sir William Phips* (b): *Stories & Sketches*; [Hawthorne, Nathaniel]. // *q2) *Let Me at the Enemy- An' George Brown* (e): *Collected Stories*; [Himes, Chester]. |||| **maintenance**: *q6) *The Universe Next Door* (a): *Schrodinger's Cat Trilogy*; [Wilson, Robert Anton]. |||| **majesty**: *q2) *The Dinosaurs* (i): *Cosmicomics*; [Calvino, Italo]. |||| **major**: *q49) *Crime & Punishment*; [Dostoevsky, Fyodor]. |||| **Major Andre**: **The Sad Fate or Major Andre*; [Garnett, Richard]. |||| **Major Victory**: **Marvel Comics Presents (1988) #134d*; [Appendix N: Comics]. |||| **makeup**: *q9) *Thieves Like Us*; [Anderson, Edward]. |||| **make**: *q4) *War Game* (i): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // *n9) *"Surely You're Joking Mr. Feynman!"*; [Feynman, Richard, P.]. // **Making a Change* (e): *The Yellow Wallpaper & Other Stories*; [Gilman, Charlotte Perkins]. // **Make With the Shape* (o): *The Collected Stories of Chester Himes*; [Himes, Chester]. // *q23) *Brave New World & Brave New World Revisited*; [Huxley, Aldous]. // *q12) *Out of the Silent Planet*; [Lewis, C.S.]. // **Words Do Not a Book Make*; [Pronzini, Bill]. |||| **make-believe**: *q19, q21) *Conspicuous Consumption*; [Veblen, Thorstein]. |||| **make haste**: *q20) *Perceval* (e): *Arthurian Romances*; [Chretien de Troyes]. |||| **make it**: *q48) *VALIS* (b): *Valis & Later Novels*; [Dick, Philip K.]. |||| **make it happen**: *q32) *The Prague Cemetery*; [Eco, Umberto]. |||| **make-it-short-ism**: *q3) *Sinful Woman*; [Cain, James M.]. |||| **make love**: *"*I made love to myself*" (j3): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q2) *Nightmare Alley*; [Gresham, William Lindsay]. // *q2) *Escape from Spiderhead* (d): *Tenth of December*; [Saunders, George]. // *q28) *The Once and Future King*; [White, T.H.]. |||| **make no move**: *q19) *Yvain* (d): *Arthurian Romances*; [Chretien de Troyes]. |||| **make sure**: *q4) *The Prisoner of Zenda*; [Hope, Anthony]. |||| **making it**: *q1) *Yes I Can*; [Davis Jr., Sammy]. |||| **Malachi**: **Malachi* (m2): *The Holy Bible, King James Version*; [Bible]. |||| **Maladon, George**: *q4) *Pretty Boy*; [Floyd, Charles Arthur]. |||| **maladjustment**: *q22) *Dr. BloodMoney* (b): *5 Novels of the 1960s & 70s*; [Dick, Philip K.]. |||| **malady**: *q42) *The Divine Invasion* (c): *Valis & Later Novels*; [Dick, Philip K.]. |||| **Malamud, Bernard**: **The German Refugee* (f2): *The Best American Short Stories of the Century*; [anthologies, general fiction]. |||| **malapert**: *q59) *Don Quixote*; [Cervantes, Miguel de]. |||| **Malcolm X**: **The Autobiography of Malcolm X*; Ballantine Books, 1992. I don't know where or when I got this Malcolm X. I have had it for many many years. |||| **male, no ordinary**: *q11) *Street of No Return* (e): *5 Noir Novels of the 1940s & 50s*; [Goodis, David]. |||| **Maleev, Alex**: **Age of Ultron (2013) #10.11*; [Age of Ultron]. // **Daredevil (2016) #11*; [Daredevil]. // **Event Leviathan (2019) #1-6*; [Event Leviathan]. // **Star Wars: Lando (2015) #1-3*; [Star Wars]. |||| **malefactor**: *n1) *Ambrose Bierce and the One-Eyed Jacks*; [Bierce, Ambrose: (Hall, Oakley)]. |||| **Malevich, Kazimir**: *n5) *Nightmare Alley*; [Gresham, William Lindsay]. |||| **malice**: **With Malice Toward None* (f): *The Collected Stories of Chester Himes*; [Himes, Chester]. |||| **maliciousness**: *q1) *Erec & Enide* (a): *Arthurian Romances*; [Chretien de Troyes]. // *q6) *Pillars of Salt*; [Mather, Cotton]. |||| **malign(ancy)**: *q1) *The Mold of Yancy* (d): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // *q3) *The Shunned House* (g): *Tales*; [Lovecraft, H.P.].

[MALORY, SIR THOMAS] -- **Malory, Sir Thomas**: **King Arthur's Last Battle*; Penguin Epics Edition, 2006. Excerpt from *Le Morte D'Arthur*. Tracy gave me an Amazon.com gift certificate for my 29th birthday on August 14th, 2008. I went down to the USPS Depot on West Grand Ave in Oakland during my lunch break at Magnolia on Friday August 22nd, 2008. q1) And anon he made Sir Kay to swear upon a book how he came to that sword. p11. \q2) "There shall no damsel pass this way but she shall bleed of her blood in a silver dish full." p32. \q3) "Knight, why beholdest thou me so? For shame therefore, eat thy meat and do that thou came for." p35. \q4) "Alas," he said, "that I have lived so long; now I am shamed." p76. \q5) And at the last the dragon spit out of his mouth as it had been a hundred dragons; and lightly all the small dragons slew the old dragon and tare him all to pieces. p83. \q6) And when Sir Launcelot awoke of his swoon, he leapt out a bay window into a garden, and there with thorns he was all to-cratched in his visage and his body; and so he ran forth he wist no whither, and was wild wood a ever was man; and so he ran two year, and never man might have grace to know him. p89. \q7) "Alas," said Sir Bors, "what shall we do that be of his blood?" -- "Alas," said Ector de Maris. -- "Alas," said Lionel. p92. \q8) Alas, this is a great default of us Englishmen, for there may nothing please us no term. p99. \n1) Stroke, Dolorous. p35-36. // **Le Morte D'Arthur*; Modern Library, 1999. From Wittenberg class. I remember I was supposed to be reading this the week Carrie and I went to Denver to visit Jeff and Itai. Not much reading going on. Those potato burritos from Chubby's were the bomb. Blowing lines off of the tabletop Pac-Man console Jeff had was fun.

[MALRAUX, ANDRE] -- **Malraux, Andre**: **Man's Fate*; Vintage International, 1990. First published 1934. Purchased from Diesel Books on College Avenue in Oakland on Saturday December 8th, 2007. An excerpt from *Man's Fate* also appears in *A World of Great Stories*; [anthologies, general fiction]. For more on the same time period see *In the Back of the Head*; [Petrov, Vladimir.] q1) Oh, what a relief to fight, to fight enemies who defend themselves, enemies who are awake! p3. \q2) The door opened almost immediately: a shop full of records arranged with care, having vaguely the look of a poor library; the room back of the shop, large, bare, and four comrades in shirtsleeves. p11. \q3) Now that he had killed, he had the right to crave anything he wished. p14. \q4) Since he had started to prepare the insurrection, over a month ago, working from committee to committee, he had ceased to see the streets: he no longer walked in the mud, but on a map. p18. \q5) the Central Committee knew the details of everything he had organized, but on index cards, whereas for him the insurrection was a living thing. p38. \q6) "Mythomania is always a rather disturbing thing." p40. \q7) What is deepest in a man is rarely what one can use directly to make him act. p40. \q8) "It's also possible to choose the wrong vice; many men never strike the one that might save them." p42. \q9) Victory- or the firing-squad, with some refinements. Tomorrow. No; by and by. p43. \q10) "Suffering can have meaning only when it does not lead to death, and that's where it almost always leads." p45. \q11) He knew the fundamental misogyny of almost all men. p50. \q12) One does not forget what one wishes. p50. \q13) "My good fellow, the story of my night's adventure is a remarkable moral tale: it began with charity and ends in wealth." p52. // q14) "Fantomas salutes you!" p52. \q15) To others, I am what I have done. p54. \q16) "Do we live for ourselves? We are nothing. We live for the State in the present, for the order of the dead through the centuries..." p55. \q17) Action in the shock groups was no longer enough for the young man, terrorism was beginning to fascinate him. p60. \q18) "There is life only in God; but man, through sin, is degraded to such a point, so irremediably sullied, that to attain God is a kind of sacrilege. p? \q19) "Charity does not always suffice to dispel anguish." p62. \q20) His life had a meaning, and he knew what it was: to give to each of these men whom famine, at this very moment, was killing off like a slow plague, the sense of his own dignity. p65. \q21) two pipes. Formerly, as soon as his craving began to be quenched, he would contemplate men with benevolence, and the world as an infinite of possibilities. p67. \q22) But if he could not escape from himself into another being, he knew how to find relief: there was opium. p68. \q23) Ch'en hated all the Chinese good sense which he recognized in himself. p95. \q24) in spite of the gunfire which the listless wind brought from the entire city, violence gave him the sensation of solitary activity. p103. \q25) "Europeans never understand anything of China that does not resemble themselves." p111. \q26) Moral license in a woman excited Ferral, but intellectual license only irritated him. p122. \q27) With his one-sided information he produced bad arguments. p126. \q28) "In this whole matter it's not a question of playing chess, but of thinking seriously of the proletariat." p128. \q29) On the ground-floor the printing-press was running at full speed, with the clatter of an enormous ventilator in bad condition. p139. \q30) "Every time fatality comes before will I'm suspicious." p143. \q31) "Destruction alone could put him in accord with himself. p147. \q32) "You know as well as I do that numbers are nothing in a democracy against the ruling apparatus." p149. \q33) "Dentists don't seem to have been affected by the Revolution." p160. \q34) "What political faith can account for the world's suffering." p173. \q35) "Each of us knows only his own unhappiness." p174. \q36) "The sons of torture-victims make good terrorists." p189. \q37) "The master says that if he knew he was going to die, he thinks he would paint better, but not differently." p197. \q38) "Sadism with pins," he went on, "is rare; with words, far from rare." p216. \q39) It struck him once more how few and awkward the expressions of manly affection are. p219. \q40) His almost aggressive love of art, of thought, of the cynicism which he called lucidity, was a defense. p234. \q41) "Don't you consider it a stupidity characteristic of the human race that a man who has only one life should be willing to lose it for an idea?" p238. \q42) "There is always a need for intoxication: this country has opium, Islam has hashish, the West has woman.... Perhaps love is above all the means which the Occidental uses to free himself from man's fate...." p238. \q43) "A man is the sum of his actions, of what he has done, of what he can do. Nothing else. p239. \q44) One could have made the most subtle portrait of him by piercing together his examples of perspicacity. p240. \q45) "Modern capitalism," he would explain to his students, "is much more a will to organization than to power..." p240. \q46) "Lust," he thought, "is the humiliation of oneself or of the other person, perhaps of both." p242. \q47) The oldest Chinese legend came to his mind: men are the vermin of the earth. It was necessary that terrorism become a mystic cult. p243. \q48) He knew how much weight an idea acquires through the blood that is shed in its name. p244. \q49) Yet behind that scene of a dead planet there were men. Almost all were asleep, and the disquieting life of sleep was in harmony with the desolation of a buried city, as if this life too had belonged to another planet. -- "In the *Arabian Nights* there are l-little cities full of sleepers, abandoned for centuries with their mosques under the moon, sleeping-cities-of-the-desert... Which doesn't alter the fact I'm perhaps going to die." Death, even his own death, was not very real in this atmosphere, so inhuman that he felt himself an intruder. And those who were not sleeping? "There are those who read. Those who are gnawed by their conscience. (Lovely phrase!) Those who make love." p255-56. \q50) He could endure the idea of death more easily than its smell. p257. \q51) Nothing stirred, and the immense indifference of the world settled, together with the unwavering light, upon the records, the dead, the blood. p267. \q52) He had managed to escape almost everything upon which men base their lives- love, family, work; but not fear. p270. \q53) "What woman has not invented a life-history for at least one of the men

who have accosted her on the street?" p275. \q54) "Opium teaches only one thing, which is that aside from physical suffering, there is nothing real." p275. \q55) Beyond a doubt he told this story- or told it to himself- each time he had a chance to kill, as if this tale could rub into the limitless humiliation which tortured him until it bled. p280. \q56) A deep humiliation calls for a violent negation of the world; only drugs, neuroses, and blood insistently shed, can feed such solitudes. p281. \q57) They knew they were doomed, and killing was the only means of making their last hours count. p283. \q58) "I think I am very close to death: that kills curiosity." p304. \q59) The habitual single witness of his mythomania had become a crowd. p309. \q60) "You must introduce the means of art into life, my g-good man, not in order to make art- God, no!- but to make more life. Not a word!" p310. \q61) His shadow grew upon the wall of those who were to be tortured. p314. \q62) All grief that helps no one is absurd. p326. \q63) The power of thought is not great against the metamorphosis to which death can oblige a man. p329. \q64) Perhaps great individualism could be fully developed only on a dung-heap of hypocrisy. p339. \q65) " 'A civilization becomes transformed, you see, when its most oppressed element- the humiliation of the slave, the work of the modern worker- suddenly becomes a *value*. p348. \q66) "Every old man is a confession, believe me." p352.

[MALTA - MAMA] -- **Malta:** **The Maltese Falcon*; [Hammett, Dashiell]. // **The Maltese Falcon* (c); *5 Complete Novels*; [Hammett, Dashiell]. // **The Maltese Falcon (Original serialized version)*; [Hammett, Dashiell]. |||| **Maltet:** *q19) *The Song of Roland*; [Roland: (Sayers, Dorothy L.)]. |||| **Malvin, Roger:** **Roger Malvin's Burial* (j); *Stories & Sketches*; [Hawthorne, Nathaniel]. |||| **mama:** *q1) *See No Evil*; [Gault, William Campbell]. // **Mama's Missionary Money* (o2); *The Collected Stories of Chester Himes*; [Himes, Chester].

[MAMET, DAVID] -- **Mamet, David:** **Wilson: A Consideration of The Sources*; Overlook Press, 2000. Purchased from Diesel Books on College Avenue in Oakland on Saturday December 8th, 2007. Removed 2020/9/3. I bought these books. I read them. I wrote this stuff down. Now I can't figure out what I need the book for anymore. q1) And yet, were we to abjure Sloppy Seconds in the practice of our craft - upon what would we practice it? p7. \q2) For, finally, he was obsessed. The very name of his pets testify to the fact, as do the names of his retreats. p27. \q3) A close observation, an extended contemplation of a flower bed yields nothing superior to a cursory one. p37. \q4) "surprise" is but pique at one's inability to immediately assimilate the unforeseen. There is no magic to it. p38. \q5) O, Ears. Most outboard of appendages. -- Who praises thee? -- (Yes, this or that aurally fixated swain, -- Be-smitten of the Lobes. But *otherwise?* -- Oh, please. p51. \q6) And would that determination, or its attempt, not consume that which is least replaceable: time? p87. \q7) Here he consulted his notes and died. p109. \q8) That being the case, wouldn't it do to, once in a while, just "give it a rest"?; because, if we think about it, what difference does it make? p142. \q9) His eyes turned seaward, less for information than for relief, as if it offered a blank vista upon consideration of which he could form his thoughts. And, so, he rested his eyes upon that which, he supposed, would offer the least distraction. What historic miscalculation. For, there, bobbing in the waves he saw, he was the first to see, the Capsule. p145. \q10) For we see the essence of the Club is that most pleasant fiction: that its members have something in common. p154. \q11) The Red Planet, fourth from the Sun, that blob of flaming gas (but how we need it, how we require its heat, its light, its inspiration...) p176. \q12) Question: Is this an arithmetic or ethical error? Let us examine it. p227. \q13) How infinitely preferable the monastic life-- a round of contemplation, and occasional oral and anal sex. p236. \q14) The phrase from Hazlitt -- so useful so oft -- returned to her mind: "The truest test of superiority is never to be upset by impertinence." p254. \q15) Her knowledge of war was limited to those daguerreotypes in Grandfather's rolloptop. p265. \q16) ...when will man's nature be comprehensible? This will occur when Hell freezes over and all the little devils go ice-skating. (One tradition holds that the sentence or *bon mot* ends, "... in their picturesque Scandinavian knitwear." p274. \q17) "What are the limits of resistance?" he wondered. p294. \q18) "Do you like country music?" he said. -- "I don't know, sir," I said. "it very much depends on the artist." And then the moment was gone. p319.

[MAMIE - MAMMOTH CAVE] -- **Mamie:** **Mamie 'N' Me* (h); *Nightwebs*; [Woolrich, Cornell]. |||| **mammal:** *q21) *The Chill*; [MacDonald, Ross]. |||| **Mammouth Cave:** *n4) *Nightmare Alley*; [Gresham, William Lindsay]. // *n8) *The Confidence-Man: His Masquerade* (i); *Complete Works v3*; [Melville, Herman].

[MAN / MEN] -- **man / men, capable, or not:** **Animal Man (1988)*; [Animal Man]. // **[Ant-Man]*. // **The Man Who Stole the Dish of Gold Wherein the Dog Ate* (o); *The Ruined Man Who Became Rich Again Through a Dream* (p); *The Angel of Death with the Proud King and the Devout Man* (s); *Arabian Nights*; [Arabian Nights]. // *q2) *Blind Alley* (d); *Complete Stories v2*; [Asimov, Isaac]. // **The Jet-Man* (r); *The Great Family of Man* (a2); *Mythologies*; [Barthes, Roland]. // **The Man and the Snake* (j); *Ghost and Horror Stories*; [Bierce, Ambrose]. // **'When a Man Has Married a Wife'* (s2); *'The only Man that eer I knew'* (13); *'Great Men & Fools do often me Inspire'* (o3); *'Why should I care for the men of Thames'* (o4); q1) *The Fly* (e5); q1) *London* (m5); *Selected Poems*; [Blake, William]. // **The Man in the Soft Cap*; [Blunden, Edmund]. // *q3) *Cry Silence*; [Brown, Fredric]. // *n30) *How the Irish Saved Civilization*; [Cahill, Thomas]. // **Dead Man* (o); *Baby in the Icebox*; [Cain, James M.]. // *q71, q74, q79) *Don Quixote*; [Cervantes, Miguel de]. // **Fingerman* (c); *Trouble is My Business*; [Chandler, Raymond]. // **The Man Who Liked Dogs* (b); *The Killer in the Rain*; [Chandler, Raymond]. // **Lady's Man*; [Chatterton, Ruth]. // **The Man Who Was Thursday*; [Chesterton, G. K.]. // **The Invisible Man*; [Chesterton, G.K.]. // *q4)

Perceval (e); *Arthurian Romances*; [Chretien de Troyes]. // **The Creation of Man* (b); *The Fall of Man* (d); *Religious Drama Two*; [Christianity: (drama)]. // *q30) *The Lost World*; [Conan Doyle, Sir Arthur]. // *q26) *The Alchemist's Journal*; [Connell, Evan S.]. // **Death of an Old Old Man* (g); *Man from the South* (m); *The Umbrella Man* (t2); *Collected Stories*; [Dahl, Roald]. // *q3) *The Third Murderer*; [Daly, Carroll John]. // *#20) *The Mystery Men* (f); *Dark Horse Presents*; [Dark Horse Comics]. This is so strange an anti-format entry that I am leaving it for posterity. // **Men* (h3); *The Sentence and the Young Man* (b4); *Can't & Won't*; [Davis, Lydia]. // **The Man in the High Castle* (a); *4 Novels of the 1960s*; [Dick, Philip K.]. // *q24) *VALIS* (b); *Valis & Later Novels*; [Dick, Philip K.]. // **What the Dead Men Say* (m); *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // *q3) *The Infinities* (j); *The Variable Man* (m); *Paycheck & Other Classic Stories*; [Dick, Philip K.]. // *q36) *Oliver Twist*; [Dickens, Charles]. // **The Dream of a Ridiculous Man* (h); *The Great Short Works*; [Dostoevsky, Fyodor]. // *n4) *The Idiot*; [Dostoevsky, Fyodor]. // *q8) *Crime & Punishment*; [Dostoevsky, Fyodor]. // *q48) *Baudolino*; [Eco, Umberto]. // *q91) *The Name of the Rose*; [Eco, Umberto]. // *q37) *The Prague Cemetery*; [Eco, Umberto]. // *q2) *Languages in Paradise* (b); *Serendipities: Language and Lunacy*; [Eco, Umberto]. // *q21) *History of Beauty*; [Eco, Umberto]. // **The Hollow Men* (m); *The Waste Land & Other Poems*; [Eliot, T.S.]. // **The Man Who Rowed Christopher Columbus Ashore* (a); *Slippage*; [Ellison, Harlan]. // **Invisible Man*; [Ellison, Ralph]. // *q11, q26) *A Fan's Notes*; [Exley, Frederick]. // **The Wolf and the Man* (t3); *The Old Man and His Grandson* (z3); *The Poor Man and the Rich Man* (i4); *The Rejuvenated Little Old Man* (q6); *Complete Fairy Tales of the Brothers Grimm*; [Fairy Tales]. // **Old Man*; [Faulkner, William]. // **Man's Search for Meaning*; [Frankl, Victor E.]. // *q12) *The Crime of Galileo*; [Galilei, Galileo]. // **Leg Man*; [Gardner, Erle Stanley: (anth)]. // *q1, q4) *See No Evil*; [Gault, William Campbell]. // *q4, q15) *The Epic of Gilgamesh*; [Gilgamesh]. // **If I Were a Man* (f); *The Yellow Wallpaper & Other Stories*; [Gilman, Charlotte Perkins]. // **Man's Glory* (y5); *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q4) *The Overcoat* (a); *The Overcoat & The Nose*; [Gogol, Nikolai]. // *q1) *Black Pudding*; [Goodis, David]. // **The Third Man* (a); *The Third Man & The Fallen Idol*; [Greene, Graham]. // **The Tenth Man*; [Greene, Graham]. // *q3) *She*; [Haggard, H. Rider]. // **The Thin Man*; [Hammett, Dashiell]. // *q9) *The Big Knockover* (i); *The Big Knockover*; [Hammett, Dashiell]. // **The Man Who Killed Dan Odams* (d); *A Man Called Spade* (p); *A Man Named Thin* (s); *The First Thin Man* (t); *Nightmare Town*; [Hammett, Dashiell]. // **The Thin Man* (e); *5 Complete Novels*; [Hammett, Dashiell]. // **The Thin Man and the Flack* (c2); *Dashiell Hammett: Lost Stories*; [Hammett, Dashiell]. // *q3) *Sir William Phips* (b); q8) *The Seven Vagabonds* (1); *The Man of Adamant* (n2); *Fragments from the Journal of a Solitary Man* (u2); *A Good Man's Miracle* (a4); *Stories & Sketches*; [Hawthorne, Nathaniel]. // **The Old Man and the Sea*; [Hemingway, Ernest]. // *q3) *The Gambler, The Nun, and the Radio* (d); *The Snows of Kilimanjaro & Other Stories*; [Hemingway, Ernest]. // *q16) *Xerxes Invades Greece*; [Herodotus]. // *q4) *Blind Man with a Pistol*; [Himes, Chester]. // **Run Man Run*; [Himes, Chester]. // *q1, q3) *The Five Orange Pips* (g); *The Man with the Twisted Lip* (h); *The Crooked Man* (u); *The Complete Sherlock Holmes Vol 1*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // **The Adventure of the Creeping Man* (c2); *The Complete Sherlock Holmes v2*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // *q5) *The Valley of Fear*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // *q7, q10) *The Final Solution*; [Holmes, Sherlock: (Chabon, Michael)]. // *q2) *Odysseus Returns Home*; [Homer: (Fagles, Robert)]. // *q28) *The Iliad*; [Homer: (Lattimore, Richmond)]. // *q53) *Brave New World & Brave New World Revisited*; [Huxley, Aldous]. // **Horn Man*; [Howard, Clark]. // **[Iron Man]*. // **Billy Joel: An Innocent Man*; [Joel, Billy]. // *q21) *The Fall of Jerusalem*; [Josephus]. // *q1) *The Dead* (o); *Dubliners*; [Joyce, James]. // **A Portrait of the Artist as a Young Man*; [Joyce, James]. // **The Cares of a Family Man* (e2); *The Metamorphosis, The Penal Colony and Other Stories*; [Kafka, Franz]. // **Men Without Bones*; [Kersh, Gerald]. // *q3) *The Colorado Kid*; [King Stephen]. // *q8) *The Cage*; [Kitakata Kenzo]. // *q18) *The Girl Who Played with Fire*; [Larsson, Stieg]. // *q23) *The Girl Who Kicked the Hornet's Nest*; [Larsson, Stieg]. // *q5) *A Wizard of EarthSea*; [Le Guin, Ursula K.]. // *q2) *The Tombs of Atuan*; [Le Guin, Ursula K.]. // *q7) *The Lion, The Witch & The Wardrobe*; [Lewis, C.S.]. // *q3) *The Silver Chair*; [Lewis, C.S.]. // **The Funny Man Who Repented*; [Lobat, Montiero]. // *q1) *The Moving Target*; [MacDonald, Ross]. // *q5-6) *Find a Victim*; [MacDonald, Ross]. // *q4) *Black Money*; [Macdonald, Ross]. // *q5) *The Chill*; [MacDonald, Ross]. // **The Underground Man*; [MacDonald, Ross]. // *q11) *The Instant Enemy*; [MacDonald, Ross]. // *q3-4, q10-11, q14-18, q22, q24) *The Prince* (a); *The Prince & The Art of War*; [Machiavelli, Niccolo]. // **Machine Man (1984)*; [Machine Man]. // *q7, q39) *Man's Fate*; [Malraux, Andre]. // *q16) *Wilson*; [Mamet, David]. // **[Man-Thing]*. // **A Man and His Dog* (e); *Death in Venice & Seven Other Stories*; [Mann, Thomas]. // *q27) *A Clash of Kings*; [Martin, George R.R.]. // *q20, q26) *A Storm of Swords*; [Martin, George R.R.]. // *q11, q38) *A Feast For Crows*; [Martin, George R.R.]. // *q21) *A Dance with Dragons*; [Martin, George R.R.]. // *q1) *Pillars of Salt*; [Mather, Cotton]. // *q3) *The Gutter and the Grave*; [McBain, Ed]. // *q7, q9) *The Crossing*; [McCarthy, Cormac]. // *q19) *Cities of the Plain*; [McCarthy, Cormac]. // *q5) *Typee* (a); *Complete Works v1*; [Melville, Herman]. // *q10, q48) *Redburn* (a); *Complete Works v2*; [Melville, Herman]. // *q33, q37, q48) *Pierre* (a); *The Lightning-Rod Man* (f); *The Confidence-Man: His Masquerade* (i); *Complete Works v3*; [Melville, Herman]. // **No Man is an Island*; [Merton, Thomas] // **The Man Who Had All the Luck* (a); *Collected Plays 1944-61*; [Miller, Arthur]. // **[New Men]*. // **Ecce Homo* (b); *On The Genealogy of Morals & Ecce Homo*;

[Nietzsche, Friedrich]. // ***The Man of the House**; [O'Connor, Frank]. // ***Rights of Man**; [Paine, Thomas]. // *q2) **A Cold Foggy Day**; [Pronzini, Bill]. // ***Stop This Man!**; [Rabe, Peter]. // ***A Volume of Ideas: A Mixed Bag of Ideas, Notions & Emotions Which Have Moved the Minds of Men**; [reference books]. // *q3) **The Eternal Blonde**; [Runyon, Damon]. // ***The Man Who Mistook His Wife for a Hat** (b); **The Man Who Fell out of Bed** (e); **The Man Who Mistook His Wife for a Hat**; [Sacks, Oliver]. // ***The Laughing Man** (d); **Nine Stories**; [Salinger, J.D.]. // *[Shade the Changing Man]. // ***Solar: Man of the Atom**; [Solar]. // ***The Man Who Saw Through Heaven**; [Steele, Wilbur Daniel]. // *q32) **The Diamond Age**; [Stephenson, Neal]. // ***The Man of Steel (1986)**; [Superman]. // ***Superman: The Man of Steel (1991)**; [Superman]. // ***Superman: The Man of Tomorrow (1995)**; [Superman]. // *q8, q11, q29, q38) **The Madness of Nero**; [Tacitus]. // *q2) **The Killer Inside Me**; [Thompson, Jim]. // *q3) **Sunrise at Midnight** (j); **Fireworks: The Lost Writings**; [Thompson, Jim]. // ***A Man Without A Country**; [Vonnegut, Kurt]. // *q1) **More Stately Mansions** (l); **Welcome to the Monkey House**; [Vonnegut, Kurt]. // *q4) **The Wisdom of Insecurity**; [Watts, Alan]. // *q14) **The Time Machine** (a); q11) **The Island of Dr. Moreau** (b); **The Invisible Man** (c); **The First Men in the Moon** (e); **The Complete Science Fiction Treasury**; [Wells, H.G.]. *q16, q21, q23) **The War of the Worlds**; [Wells, H.G.]. // ***The Man Who Could Work Miracles**; [Wells, H.G.]. // ***Petrified Man**; [Welty, Eudora: (anth)]. // *q4) **Tokyo Underworld**; [Whiting, Robert]. // *q23-24) **Breaking and Entering**; [Williams, Joy]. // ***The Man Who Shot Snapping Turtles**; [Wilson, Edmund]. // ***Old Man Logan (2016)**; [Wolverine]. // ***Dead Man Logan (2019)**; [Wolverine]. // ***All The President's Men**. [Woodward & Bernstein]. // ***The Man Who Lived Underground**; [Wright, Richard]. // *q9) **The Sea, The Sea**; [Xenophon]. // ***X-Men: God Loves Man Kills-Extended Cut (2020)**; [X-Men reprints].

[MAN / MEN MISC] -- **men, few score beaten**: *q6) **The First Third** (a); **The First Third & Other Writings**; [Cassady, Neal]. |||| **man-hater**: *q41) **Redburn** (a); **Complete Works v2**; [Melville, Herman]. |||| **man, honest & sensitive**: *q15) **Crime & Punishment**; [Dostoevsky, Fyodor]. |||| **manhood**: *q8) **The Farthest Shore**; [Le Guin, Ursula K.]. // *q8) **The Acts of King Arthur and His Noble Knights**; [Steinbeck, John]. // *q3) **The Island of Dr. Moreau** (b); **The Complete Science Fiction Treasury**; [Wells, H.G.]. |||| **man, inland, always, not so great**: *q37) **White-Jacket** (b); **Complete Works v2**; [Melville, Herman]. |||| **man, integral**: *q2) **The Left Hand of Darkness**; [Le Guin, Ursula K.]. |||| **man, just, terrifying**: *q29) **A Game of Thrones**; [Martin, George R.R.]. |||| **mankind: {that's why I love?}** *q3) **The Shadow Out of Time** (u); **Tales**; [Lovecraft, H.P.]. |||| **man, plain, honest**: *q4) **Witch's Money**; [Collier, John]. |||| **man, like tree**: *q1) **The Stranger** (w); **Ghost and Horror Stories**; [Bierce, Ambrose]. |||| **man-meat, grand**: *q3) **Tehanu**; [Le Guin, Ursula K.]. |||| **man, mechanical**: *q16) **Invisible Man**; [Ellison, Ralph]. |||| **man, more than devil**: *q26) **The Man Who Was Thursday**; [Chesterton, G.K.]. |||| **man, relations with**: *q1) **Exactly What Happened** (b); **Fireworks: The Lost Writings**; [Thompson, Jim]. |||| **man, what a**: *q34) **The Iliad**; [Homer: (Lattimore, Richmond)]. |||| **man of the world**: *q11) **The Last Good Kiss**; [Crumley, James]. // *q7) **Hammet Unwritten**; [Hammett, Dashiell: (McAlpine, Gordon)]. |||| **man, world of**: *q13) **All the Pretty Horses**; [McCarthy, Cormac].

[MANHUNTER (DC COMICS)] -- **Manhunter (1988)**: [DC]. ***Manhunter (1988) #1**; [1988/7]. [VF]. mycomicshop. order: 2017/10/24. ship: 2017/11/9. receive: 2017/11/14. cover \$1. date of purchase \$1.70. // ***Manhunter (1988) #2**; [1988/8]. [FN]. mycomicshop. order: 2017/10/24. ship: 2017/11/9. receive: 2017/11/14. cover \$1. date of purchase \$2. dollar bin.

[MAN-THING (MARVEL COMICS)] -- **Man-Thing (2017)**: [Marvel]. ***Man-Thing (2017) #1.11**; [2017/5]. cover art: Tyler Crook. + (a) Man Thing - story: R.L. Stine. art: German Peralta. + (b) Chamber of Chills. - story: R.L. Stine. art: Daniel Johnson. mycomicshop. order: 2018/2/20. ship: 2018/3/7. receive: 2018/3/13. [NM]. cover & date of purchase \$4. dollar bin. // ***Man-Thing (2017) #2.11**; [2017/5]. cover art: Tyler Crook. + (a) Man Thing - story: R.L. Stine. art: German Peralta. + (b) Chamber of Chills - story: R.L. Stine. art: Christopher Mitten. mycomicshop. order: 2018/3/6. ship: 2018/3/21. Receive: 2018/3/27. [NM]. cover & date of purchase \$4. dollar bin. // ***Man-Thing (2017) #3.11**; [2017/6]. cover art: Tyler Crook. + (a) Man Thing - story: R.L. Stine. art: German Peralta. + (b) Chamber of Chills - story: R.L. Stine. art: Kate Niemczyk. mycomicshop. order: 2018/8/20. ship: 2018/9/12. receive: 2018/9/17. [NM]. cover \$4. date of purchase \$3.70. sale \$3.33. // ***Man-Thing (2017) #4.11**; [2017/7]. cover art: Tyler Crook. + (a) Man Thing - story: R.L. Stine. art: German Peralta. + (b) Chamber of Chills - story: R.L. Stine. art: Johnathan Marks Barravecchia. mycomicshop. order: 2018/7/17. ship: 2018/7/25. receive: 2018/7/31. [NM]. cover \$4. date of purchase \$3.70. dollar bin. // ***Man-Thing (2017) #5.11**; [2017/8]. cover art: Tyler Crook. + (a) Man Thing - story: R.L. Stine. art: German Peralta. + (b) Chamber of Chills - story: R.L. Stine. art: Tyler Crook. mycomicshop. order: 2018/7/17. ship: 2018/7/25. receive: 2018/7/31. [NM]. cover \$4. date of purchase \$3.70. dollar bin. |||| **Man-Thing**: (see also) ***MCP (1988) #1-12**; [Marvel Comics Presents].

[MANACLES - MANN ACT] -- **manacles**: *q1) **London** (m5); **Selected Poems**; [Blake, William]. |||| **manage**: ***I used to be the owner and manager of an automobile dealership** (l); **A Man Without A Country**; [Vonnegut, Kurt]. |||| **management, shady rooming house**: *q2) **The Assistant Murderer** (g); **Nightmare Town**; [Hammett, Dashiell]. |||| **manager**: ***Letter to a Marketing Manager** (u2); **Letter to a Hotel Manager** (q4); **Can't & Won't**; [Davis, Lydia]. |||| **Manak, David**: ***Star Wars: Ewoks (1985) #1**; [Star Wars]. // ***ALF (1988) #11**; [Alf]. |||| **Manapul, Francis**: ***Action Comics (2016) #1009-1010**; [Superman]. |||| **Manchuria**: ***The Manchurian Candidate**; [Condon, Richard]. |||| **Mandel**:

George: ***Adjustments** (i); **Alfred Hitchcock Presents: Stories My Mother Never Told Me** [Hitchcock, Alfred]. q1) Going to him, she was thinking that if they could sit down together some time and organize once and for all the index cards for his other four classes, there was every probability that he would, within another year, arrive at an assistant professorship. p143. |||| **Mandarin**: (Marvel Comics) ***True Believers: Criminally Insane- Mandarin**; [Tales of Suspense Reprints]. |||| **Mandarin**: ***Mandarin's Jade** (e); **The Killer in the Rain**; [Chandler, Raymond]. |||| **Mandeville, Sir John**: *n2) **Monsters, Giants and Little Men from Mars: An Unnatural History of the Americas**; [Cohen, Daniel]. |||| **Mandrake, Tom**: ***Animal Man (1988) #39**; [Animal Man]. |||| **mane**: ***The Adventure of the Lion's Mane** (d2); **The Complete Sherlock Holmes v2**; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. |||| **Manet, Edouard**: ***Manet**; John Richardson, Phaidon Colour Library, 1993. I think this might have been Lisa Wagner's book. // ***Manet**: Madeleine Ledivelec, Crown Publishers. Free pile sometime. removed 2020/9/7. It is getting late. It is 9 pm. I got up at 5am. No hyperbole there. I really got up at 5am. (Now I get up at 5 every day). |||| **mango**: {spasmed waiter?} *q22) **Siddhartha**; [Hesse, Herman]. |||| **Manhattan**: ***Manhattan Thirties Flash** (s8); **Manhattan May Day Midnight** (n12); **Collected Poems, 1947-80**; [Ginsberg, Allen]. *q9) **Nightfall** (b); **5 Noir Novels of the 1940s & 50s**; [Goodis, David]. |||| **maniac**: ***Confessions of a Sex Maniac**; [Sterry, David Henry]. |||| **manifesto**: ***Manifesto** (c11); **Collected Poems, 1947-80**; [Ginsberg, Allen]. // ***The Communist Manifesto**; [Marx, Karl]. // ***Communist Manifesto** (a); **Essential Thinkers: Karl Marx**; [Marx, Karl]. |||| **Mankell, Henning**: ***Faceless Killers**; Black Lizard Vintage Crime. Katie and I had to order a bunch of books about pregnancy in September of 2012. We had amazon credit to spare so I tacked this on. Received at DeMerritt's on September 17. This thing is swept away in the first round of cleanout for our move to Ohio. 2020/8/7. q1) Daybreak will reveal that one of us has been left all alone. p1. \ q2) Before she was 15, she never gave any hint that she was carrying around secret demons that one day would drive her into a precarious and inscrutable landscape. p19. \ q3) "it was worse than you could imagine," he said. "Wouldn't you say so, Rydberg?" -- "You're right," replied Rydberg. "Like an American movie." p21. \ q4) "To a retired dairy farmer an empty stable is like a morgue." p50. \ q5) The woman had a pleasant voice, but what she said annoyed him instantly. p110. \ q6) "Who the hell would buy women's novelty underwear sold by a mail order company from a town like that?" p150. \ q7) "Leather underpants and empty birdcages," said Wallander. "What exactly is this guy up to?" p156. \ q8) "People who choose to eat an apple in a tense situation are probably not smokers." p168. \ q9) "There are hookers who collect stamps," said Rydberg. "Why shouldn't a dermatologist be into Citroens?" p186. \ q10) "He cleans chimneys and spends the rest of his time drinking aquavit and looking after pet rabbits." p233. |||| **Mankiewicz, Don M.**: ***Odds on Death** (g2); **The Black Lizard Big Book of Black Mask Stories**; [anthologies, crime fiction]. q1) "Looks like you lose your dough, son. Two rolls, no coffee." "Two rolls, no coffee" always struck me as a pretty terrible pun, but guys who are winning in crap games all over the world think it's about the wittiest remark ever made. p765. \ q2) A man going duck hunting doesn't tell the ducks. It gives them a chance to set up. p767. |||| **Mann Act**: *q3) **One, Two, Three**; [Cain, Paul]. |||| **Mann, Clay**: ***Batman Catwoman (2021) #1-6, #10-12**; [Batman]. // ***Guardians Team-Up (2015) #6.11**; [Guardians].

[MANN, THOMAS] -- **Mann, Thomas**: ***Death in Venice & Seven Other Stories**; Vintage International, 1989. Purchased from Pegasus Books on Shattuck Avenue in Berkeley on Wednesday February 11th, 2009 before heading over to the third day of the Codex Book Fair. + (a) **Death in Venice**; q1) He had meant to bring his work, for which he lived, to a certain point before leaving the country. p6. \ q2) The union of dry, conscientious officialdom and ardent, obscure impulse, produced an artist. p8. \ q3) Why should a career attended by the applause and adulation of the masses necessarily take the same course as one which does not share the glamour and the obligations of fame. p13. \ q4) Immeasurable unarticulated space weakens our power to measure time as well. p18. \ q5) Solitude gives birth to the original in us, to beauty unfamiliar and perilous-- to poetry. But also, it gives birth to the opposite: to the perverse, the illicit, the absurd. p24. \ q6) "Good, oh, very good indeed!" thought Aschenbach, assuming the patronizing air of the connoisseur to hide, as artists will, their ravishment over a masterpiece. p29. \ q7) He would soon be conscious of the imperative summons-- and especially was this so in his youth. p40-41. \ q8) For one human being instinctively feels respect and love for another human being so long as he does not know him well enough to judge them. p49. \ q9) It had been a service, and he was a soldier, like some of them; and art was war. p55. \ q10) And to teach youth, or the populace, by means of art is a dangerous practise and ought to be forbidden. p71. \ n1) *motus animi continuus*; Cicero. p3. \ n2) *Simple and Sentimental Poetry*; Schiller. p8. \ n3) Discussion of relationship between greatness and struggle. An overplayed relationship? p10. + (b) **Tonio Kroger**; See also n4) *A Fan's Notes*; [Exley, Frederick]. q1) He who loves the more is the inferior and must suffer. p77. \ q2) When you have done your prep you take your riding-lesson, or make things with a fret-saw; even in the holidays, at the seashore, you row and sail and swim all the time, while I wander off somewhere and lie down in the sand and stare at the strange and mysterious changes that whisk over the face of the sea. p79. \ q3) All this excess of self-confidence and good form was positively overpowering. p85. \ q4) To be able to walk like that, one must be stupid. p86. \ q5) It seemed against all sense, and most depressing, that he must be dancing when he was in love... p87. \ q6) He stole out into the corridor and stood there, his hands behind his back, in front of a window with the blind down. He never thought that one could not see through the blind and that it was absurd to stand there as though one were looking out. p88. \ q7) Knowledge of the soul would unfaillingly make

us melancholy if the pleasures of expression did not keep us alert and of good cheer. p91-2. \ q8) "If you are possessed by an idea, you find it expressed everywhere, you even *smell* it." p95. \ q9) "Spring is really not very conducive to work." p95. \ q10) "Nobody but a beginner imagines that he who creates must feel. Every real and genuine artist smiles at such naive blunders as that." p96. \ q11) "If you care too much about what you have to say, if your heart is too much in it, you can be pretty sure of making a mess. You get pathetic, you wax sentimental. p96. \ q12) "The very gift of style, of form and expression, is nothing else than this cool and fastidious attitude towards humanity." p96. \ q13) "For sound natural feeling, say what you like, has no taste." p96. \ q14) "It seems to me we artists are all of us something like those unsexed papal singers... we sing like angels; but--" p97. \ q15) "A banker who writes-- that is a rarity, isn't it? But a banker who isn't a criminal, who is irreproachably respectable, and yet writes-- he doesn't exist. p99. \ q16) "It is a fact that there is no society in the world so dumb and hopeless as a circle of literary people who are hounded to death as it is." p101. \ q17) "The kingdom of art increases and that of health and innocence declines on this earth. What there is left of it ought to be carefully preserved; one ought not to tempt people to read poetry who would much rather read books about instantaneous photography of horses. p103. \ q18) "We artists have a consummate contempt for the dilettante, the man who is leading a living life and yet thinks he can be an artist too if he gets the chance." p103. \ q19) "There he stood, suffering embarrassment for the mistake of thinking that one may pluck a single leaf from the laurel tree of art without paying it with his life." p104. \ q20) He enjoyed profound forgetfulness. p121. \ q21) Even a few children were there, dancing with each other in their own way, even after the music stopped. p125. \ q22) "The work I have so far done is nothing or not much-- as good as nothing." p131. + (c) *Mario & the Magicia* + (d) *Disorder & Early Sorrow* + (e) *A Man and His Dog* + (f) *The Blood of the Walsungs* + (g) *Tristan* + (h) *Felix Krull*.

[MANN, THOMAS (CONT)] -- **The Transposed Heads, A Legend of India*; Vintage, 1969. Complete with some scrawled notes and underlining from prehistory. I think I bought this book in Chicago sometime circa 2004. Meant to share it with Daniel who was already Daniel at the time and that precludes any time before around 03 or 04. Daniel died in May 2010 and I was on a little dharma kick at the time. Hauled this guy out before we went up to the memorial in Eugene, but I didn't read any of it. q1) Incorporation, that is, makes for isolation, isolation for difference; difference makes for comparisons, comparisons give rise to uneasiness, uneasiness to wonderment, wonderment tends to admiration; and finally admiration turns to a yearning for mutual exchange and unity. p4. \ q2) The youths expressed their pleasure at having hit on this spot, which gave them opportunity for worship, refreshment and rest in the shade. p10. \ q3) Then they descended, cupping their hands, into the green river-bed; drank, poured the ritual water, dipped and gave thanks. p10. (There was a water ceremony at Daniel's funeral that I helped with. That was nice.) \ q4) "Here we seem to be beyond the six waves of hunger and thirst, age and death, suffering and illusion," said Shridaman. "It is extraordinarily peaceful. It is as though we were moved from the restless whirl of life and placed in its motionless centre where we can draw a long breath. p12 (This quote marked from prehistoric reading). \ q5) "You are perfectly at home in the depths, where such complex profusion and variety of shapes and forms exist." p13. \ q6) "We must think about pious simplification." p17. \ q7) "And even though we no longer rightly know what is to be done, yet it will come to us, and our hearts shall teach us." p17. \ q8) "There is far more pleasure in using correct and cultured words to support the claims of simplicity." p19. \ q9) "This is a serious, a sacred sight; that we look on it is only excusable if we do it with serious and pious minds." p21. \ q10) "But who would recognize a naked person straight off?" p22. \ q11) "In the long run it gets tiresome to act as though you were not there." p23. \ q12) "All beings have two sorts of existence: one for themselves and one for the eyes of others. They are, and also they are to be seen, soul and image; and ever is it sinful to let oneself be influenced by the image only and not to heed the soul. p25. \ q13) Yet we are equally guilty if we simply feast on the sight of beauty without inquiring into its being. p26. (From prehistory) \ q14) Do you not know, then, that in every female shape-- child, maid, mother, or grey-haired woman-- *she*, the All-Mother, hides herself, the all-nourisher, Sakti. p27. \ q15) "For so it is, that what enchains us frees us, and that exultation it is that binds together beauty of sense and beauty of spirit." p28. (from prehistory) \ q16) "But I am sure you mean well by me, you want to console me, so I forgive you the vulgar and ignorant way you express yourself about my mortal illness." p36. \ q17) A person gifted with second sight would certainly have seen a shadow, like a black pinion, covering them as they drove. p41. \ q18) The confusion of their own souls was favoured by the darkness. p42. \ q19) Self-beheading, however often it may be reported, is an act well-nigh impossible, to carry it out takes enormous determination. p46. \ q20) "But what more can a man do than avoid acting?" p50. \ q21) "Once so merry, but headless, what now?" p54. \ q22) "The lust of thy awakened creature was greater than its satisfaction, its craving greater than its joy." p60. \ q23) "So I forbid your tone, quite aside from whether there is any truth in your words or not!" p64. \ q24) "For it is self-denial to avoid men, it is still greater self-denial to put up with them." p81. \ q25) "asceticism is a bottomless vat." p83. \ q26) Must you still go on, with your ogling, licking, slavering, your knees giving way with desire when the object of your delusion heaves in sight?" p86. \ q27) The common earthly joys, the gratifications falling to the lot of mortals in all the conditions of the moral order and social pressure under which we live, are circumscribed indeed. p90. \ q28) "Bliss experienced in all the universe is of two kinds only: the joys received through the body and those through the redeeming peace of the spirit." p98. \ q29) In short, he was merely contemplative after the fashion of any disappointed and dejected man. p104. \ n1) morals dependent upon convention. p26. (from

prehistory). \ n2) Sita = furrow. In *The Ramayana* I recall that Sita was found by her father in a furrow in his field. It later led to some innuendo concerning her being Ravana's daughter by rape. \ n3) Extended description of temple bottom p43 reminds of Adso hallucinating in conjunction with the carvings at the monastery; *The Name of the Rose*; [Eco, Umberto]. \ n4) sweep the ground before you. p80. \ n5) courage v curiosity. p82.

Disorder and Early Sorrow* (w2): *A World of Great Stories*; [anthologies, general fiction]. // **Mario and the Magician* (g): *Eleven Modern Short Novels*; [anthologies, general fiction]. **Mann, Thomas; (see also) *q15) *On Ugliness*; [Eco, Umberto]. // **Operation Goethe* (y2): *The Spy's Bedside Book*; [Greene, Graham]. // *q9) *In the Garden of Beasts*; [Larson, Erik].

[MANNA - MARAUD] -- **manna**: *q33) *Baudolino*; [Eco, Umberto]. // *q44) *White-Jacket* (b): *Complete Works* v2; [Melville, Herman]. |||| **mannerism**: *n1) *The Handkerchief*; [Akutagawa, Rynosuke]. // *q27) *History of Beauty*; [Eco, Umberto]. // *q16) *The Killer Inside Me*; [Thompson, Jim]. |||| **manowar**: *X-O *Manowar*; [X-O Manowar]. |||| **Mansfield, Katherine**: **The Garden Party* (a): *50 Great Short Stories*; [anthologies, general fiction]. // **Miss Brill* (a2): *A World of Great Stories*; [anthologies, general fiction]. // **Manson, Charles**: **Charlie Manson's Home on the Range*; [Talese, Gay]. |||| **mansion**: **Mansions of Death*; [Torrey, Roger]. // **More Stately Mansions* (l): *Welcome to the Monkey House*; [Vonnegut, Kurt]. |||| **Mantis**: (Marvel Comics) **True Believers: Annihilation-Mantis*; [Avengers Reprints]. // **True Believer / Marvel's Greatest Creators: Avengers- Origin of Mantis*; [Avengers Reprints]. // **True Believers: Epyrean-Mantis*; [Avengers Reprints]. |||| **Mantlo, Bill**: **Rocket Raccoon (1985) #1*; [Rocket Raccoon]. |||| **manufacture**: **Manufacturing Consent*; [Chomsky, Noam]. |||| **Manus, Morton**: **The Complete Book of Scales, Chords, Arpeggios & Cadences*; [music instruction]. |||| **manuscript**: *q1) *Shooting Star* (a): *Shooting Star & Spiderweb*; [Bloch, Robert]. // **The Devil in Manuscript* (d2): *Stories & Sketches*; [Hawthorne, Nathaniel]. // **An Old Manuscript* (y): *The Metamorphosis, The Penal Colony and Other Stories*; [Kafka, Franz]. // *q16, q23) *The Once and Future King*; [White, T.H.]. |||| **manuscripts, grime of**: *q7) *She*; [Haggard, H. Rider]. |||| **manuscripts, 224 illuminated**: *q44) *The Alchemist's Journal*; [Connell, Evan S.]. |||| **many**: *q63) *Don Quixote*; [Cervantes, Miguel de]. // *q21) *The Bacchae of Euripides*; [Euripides]. // **Many Loves* (u4): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q9) *Out of the Silent Planet*; [Lewis, C.S.]. |||| **Mao Bell**: **In the Kingdom of Mao Bell (Selected Excerpts)* (h): *Some Remarks*; [Stephenson, Neal]. |||| **Mao Tun**: **Spring Silkworms* (k4): *A World of Great Stories*; [anth, general fiction]. n1) climate change. p754. \ n2) mulberry leaves never go to waste. p754. \ n3) prosperous in the village. prosperous in the town. p755. \ n4) deep enmity against foreign devilry. p756. \ n5) paper with characters. p758. \ n6) garlic prognostications. p760. \ n7) doubts not stop work. p763. |||| **map**: **The name "America" appears on a map* (b): *A New Literary History of America*; [America]. // **Atlas of European History (with exercises)*; [Europe]. // *q15) *Fantomas*; [Allain, Marcel]. // *q5, q14) *The Yiddish Policeman's Guild*; [Chabon, Michael]. // *q26, q38) *Invisible Man*; [Ellison, Ralph]. // *q6) *You Only Live Twice*; [Fleming, Ian]. // *q6-8) *Pattern Recognition*; [Gibson, William]. // *q17) *The Third Man* (a): *The Third Man and The Fallen Idol*; [Greene, Graham]. // *q1) *The Big Knockover* (i): *The Big Knockover*; [Hammett, Dashiell]. // *q1) *The Assistant Murderer* (g): *Nightmare Town*; [Hammett, Dashiell]. // *q1) *Sir William Phips* (b): *Stories & Sketches*; [Hawthorne, Nathaniel]. // *q4) *Man's Fate*; [Malraux, Andre]. // *q7) *A Dance with Dragons*; [Martin, George R.R.]. // *q10-11) *The Crossing*; [McCarthy, Cormac]. // *n4) *The Hobbit*; [Tolkien, J.R.R.]. // **The War in Maps*; [World War II]. |||| **map filled in**: *q5) *The Lost World*; [Conan Doyle, Sir Arthur]. |||| **map, pulpy**: *q34) *The Riddle of the Sands*; [Childers, Erskine]. |||| **map show**: *q7) *The Manchurian Candidate*; [Condon, Richard]. |||| **Marabou**: **Marabou Stork Nightmares*; [Welsh, Irvine]. |||| **maraud**: *q33) *White Noise*; [deLillo, Don].

[MARAUDERS] -- **Marauders (2019)**: [Marvel]. **Marauders (2019) #1.11*; [2019/12]. story: Gerry Duggan. cover art: Russell Dauterman. art: Matteo Lolli. mycomicshop. order: 2019/8/14. ship: 2019/10/23. receive: 2019/10/29. [New/NM]. cover \$5. preorder \$3.24. // **Marauders (2019) #2.11*; [2020/1]. story: Gerry Duggan. cover art: Russell Dauterman. art: Matteo Lolli. mycomicshop. order: 2019/9/16. ship: 2019/11/29. receive: 2019/12/4. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #3.11*; [2020/2]. cover art: Russell Dauterman. story: Gerry Duggan. art: Michele Bandini. inks: Elisabetta D'Amico. mycomicshop. order: 2019/10/15. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #4.11*; [2020/2]. cover art: Russell Dauterman. story: Gerry Duggan. art: Lucas Werneck. mycomicshop. order: 2019/10/15. ship: 2019/12/24. receive: 2020/1/4. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #5.11*; [2020/3]. story: Gerry Duggan. cover art: Russell Dauterman. art: Matteo Lolli & Lucas Werneck. mycomicshop. order: 2019/11/3. ship: 2020/1/8. receive: 2020/1/17. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #6.11*; [2020/3]. cover art: Russell Dauterman. story: Gerry Duggan. art: Matteo Lolli & Mario Del Pennino. mycomicshop. order: 2019/11/3. ship: 2020/1/22. receive: 2020/1/30. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #7.11*; [2020/4]. cover art: Russell Dauterman. story: Gerry Duggan. art: Stefano Caselli. mycomicshop. order: 2019/12/13. ship: 2020/2/12. receive: 2020/2/21. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #8.11*; [2020/4]. cover art: Russell Dauterman. story: Gerry Duggan. art: Stefano Caselli. mycomicshop. order: 2019/12/13. ship: 2020/2/26. receive: 2020/3/4. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #9.11*; [2020/5]. story: Gerry Duggan. art: Matteo Lolli. cover art: Russell Dauterman. mycomicshop. order: 2020/1/9. ship: 2020/3/10. receive: 2020/3/19. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #10.11*; [2020/6]. cover art: Russell Dauterman. story: Gerry

Duggan. art: Stefano Caselli. mycomicshop. order: 2020/2/15. ship: 2020/5/27. receive: 2020/6/5. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #11.11*; [2019/10]. cover art: Russell Dauterman. story: Gerry Duggan. art: Stefano Caselli. mycomicshop. order: 2020/3/15. ship: 2020/8/13. receive: 2020/8/21. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #12.11*; [2020/11]. cover art: Russell Dauterman. story: Gerry Duggan. art: Matteo Lolli. mycomicshop. order: 2020/4/15. ship: 2020/9/10. receive: 2020/9/16. last shipment to Terrybrook Lane. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #13.11*; [2020/12]. "X of Swords" part 5 of 22. cover art: Russell Dauterman. story: Vita Ayala. art: Matteo Lolli. mycomicshop. order: 2020/4/15. ship: 2020/10/15. receive: 2020/10/21. [New/NM]. cover \$5. preorder \$3.24. the "real" last shipment to Terrybrook Lane. This one showed up with a busted corner. That sucks. // **Marauders (2019) #14.11*; [2021/1]. "X of Swords" part 14 of 22. story: Gerry Duggan & Benjamin Percy. art: Stefano Caselli. cover art: Russell Dauterman. mycomicshop. order: 2020/9/8. ship: 2020/11/11. receive: 2020/11/16. [New/NM]. cover \$4. preorder \$2.59. to Adena Trail // **Marauders (2019) #16.11*; [2021/2]. story: Gerry Duggan & Benjamin Percy. art: Stefano Caselli. cover art: Russell Dauterman. mycomicshop. order: 2020/10/13. ship: 2020/12/10. receive: 2020/12/16. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #17.11*; [2021/3]. story: Gerry Duggan. art: Matteo Lolli. cover art: Russell Dauterman. mycomicshop. order: 2020/11/15. ship: 2021/1/13. receive: 2020/1/17. [New/NM]. cover \$4. preorder \$2.59. Mama mama many worlds I've come since I first left home. It's snowing outside but it's not sticking. // **King in Black: Marauders (2021) #1.11*; [2021/4]. story: Gerry Duggan. art: Luke Ross. cover art: Russell Dauterman. mycomicshop. order: 2021/2/23. ship: 2021/2/26. receive: 2021/3/4. [FN]. cover \$5. date of purchase \$3. // **Marauders (2019) #18.11*; [2021/4]. story: Gerry Duggan. art: Stefano Caselli & Matteo Lolli. cover art: Russell Dauterman. mycomicshop. order: 2020/12/13. ship: 2021/2/26. receive: 2021/3/4. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #19.11*; [2021/6]. story: Gerry Duggan. art: Stefano Caselli. cover art: Russell Dauterman. mycomicshop. order: 2021/2/18. ship: 2021/4/15. receive: 2021/4/21. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #20.11*; [2021/7]. story: Gerry Duggan. art: Stefano Caselli. cover art: Russell Dauterman. mycomicshop. order: 2021/3/19. ship: 2021/5/13. receive: 2021/5/19. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2019) #21.11*; [2021/8]. "Hellfire Gala" story: Gerry Duggan. art: Matteo Lolli. cover art: Russell Dauterman. mycomicshop. order: 2021/4/19. ship: 2021/6/10. receive: 2021/6/15. [New/NM]. cover \$5. preorder \$3.24. // **Marauders (2019) #22.11*; [2021/9]. story: Gerry Duggan. art: Matteo Lolli & Klaus Janson. cover art: Russell Dauterman. mycomicshop. order: 2021/5/22. ship: 2021/7/28. receive: 2021/8/1. [New/NM]. cover \$4. preorder \$2.59. I was thinking of renaming this whole project (re)collection. // **Marauders (2019) #23.11*; [2021/10]. story: Gerry Duggan. art: Ivan Fiorelli. cover art: Russell Dauterman. mycomicshop. order: 2021/6/21. ship: 2021/8/19. receive: 2021/8/23. [New/NM]. cover \$4. preorder \$2.59. Sam and Max created a club called D.I.A. (Doom Is Awesome). I am pretty jealous of the name. // **Marauders (2019) #24.11*; [2021/11]. story: Gerry Duggan. art: Phil Noto. cover art: Russell Dauterman. mycomicshop. order: 2021/7/26. ship: 2021/9/22. receive: 2021/9/27. [New/NM]. cover \$4. preorder \$2.59. I can go inside and get a cookie anytime I want. That is the privilege of adulthood. // **Marauders (2019) #25.11*; [2021/12]. story: Gerry Duggan. art: Phil Noto. cover art: Russell Dauterman. mycomicshop. order: 2021/8/23. [New/NM]. cover \$4. preorder \$2.59. I got a job yesterday. I got a job today. What will happen tomorrow? // **Marauders (2019) #26.11*; [2022/1]. story: Gerry Duggan. art: Phil Noto. cover art: Russell Dauterman. mycomicshop. order: 2021/9/20. ship: 2021/12/9. receive: 2021/12/17. [New/NM]. cover \$4. preorder \$2.59. I was reading this whole "we are the mighty river of justice" routine. Lotsa flotsom. Private jetsum. Going with the flow. // **Marauders (2019) #27.11*; [2022/2]. story: Gerry Duggan. Matteo Lolli. art: Phil Noto. cover art: Russell Dauterman. mycomicshop. order: 2021/10/18. ship: 2022/1/25. receive: 2022/1/31. [New/NM]. cover \$5. preorder \$3.24. My cart had a cruddy wheel. The propane stoves were wiped out. I was back in that area for the flashlights. It was getting a little heated. People needed propane stoves to get heated. There were no propane stoves to get heated. |||| *Marauders (2022): [Marvel]. *Marauders (2022) Annual #1.11*; [2022]. story: Steve Orlando. art: Crees Lee. cover art: Russell Dauterman. mycomicshop. order: 2021/11/23. ship: 2022/1/25. receive: 2022/1/31. [New/NM]. cover \$5. preorder \$3.24. I moved a few sticks and it released the water. Away it flowed. Just a few sticks. Dam! // **Marauders (2022) #1.11*; [2022/5]. story: Steve Orlando. art: Eleonora Carlini. cover art: Kael Ngu. mycomicshop. order: 2022/1/20. [New/NM]. cover \$5. preorder \$3.24. I track my progress by where I was at the time I have gotten to now. I am up to a point that correlates to the late era of me trying to destroy myself, or, in other words, 2005. Won't be long until I meet Katie and then Sam and Max and then the present day will be in the crosshairs. // **Marauders (2022) #2.11*; [2022/6]. story: Steve Orlando. art: Eleonora Carlini. cover art: Kael Ngu. mycomicshop. order: 2022/2/22. ship: 2022/5/12. receive: 2022/5/18. [New/NM]. cover \$4. preorder \$2.59. I walked around looking at old trees. Some of them had red tape on them which I think means that they have been marked for death. The only solution for that is planting young trees and letting them grow. // **Marauders (2022) #3.11*; [2022/8]. story: Steve Orlando. art: Eleonora Carlini. cover art: Kael Ngu. mycomicshop. order: 2022/3/21. ship: 2022/6/9. receive: 2022/6/16. [New/NM]. cover \$4. preorder \$2.59. The cabbages are patching out. 3 feet apart indeed. They

needed water but I watered them. // **Marauders (2022) #4.11*; [2022/9]. story: Steve Orlando. art: Eleonora Carlini. cover art: Kael Ngu. mycomicshop. order: 2022/4/17. ship: 2022/7/14. receive: 2022/7/19. [New/NM]. cover \$4. preorder \$2.59. The Campaign for Quiet. People would laugh, but I think that the world would be a better place. Be quiet. Save the World. // **Marauders (2022) #5.11*; [2022/10]. story: Steve Orlando. art: Andrea Broccardo. cover art: Kael Ngu. mycomicshop. order: 2022/5/21. ship: 2022/8/24. receive: 2022/8/29. [New/NM]. cover \$4. preorder \$2.59. Go up on the hill. That is where you belong. I will stay down here. This is where I belong // **Marauders (2022) #6.11*; [2022/11]. story: Steve Orlando. art: Andrea Broccardo. cover art: Kael Ngu. mycomicshop. order: 2022/7/26. ship: 2022/9/15. receive: 2022/9/24 [New/NM]. cover \$4. preorder \$2.59. I race to get there before the timer ends. The world will end if I do not. Oh no! The alarm has sounded. All life on earth has ended. // **Marauders (2022) #7.11*; [2022/?]. mycomicshop. order: 2022/8/22. [New/NM]. cover \$4. preorder \$2.59. // **Marauders (2022) #8.11*; [2022/?]. mycomicshop. order: 2022/9/19. [New/NM]. cover \$4. preorder \$2.59.

[MARBLE - MAROTO, ESTEBAN] -- **marble**: **The Marble Faun* (e): *Novels*; [Hawthorne, Nathaniel]. // *q47) **Redburn** (a): *Complete Works v2*: [Melville, Herman]. // *q20) **Billy Budd** (d): *Shorter Novels*; [Melville, Herman]. |||| **March**: **March*; [Lewis, John]. |||| **March**: *q2) *The Piazza* (c); *Complete Works v3*: [Melville, Herman]. |||| **March, Guillem**: **Batman (2016) #88-89, #92-94*; [Batman]. // **Batman: Legends of the Dark Knight (2012) #6*; [Batman]. // **Joker (2021) #1-10*; [Joker]. |||| **marching or sleeping?**: *q11) *Prince Caspian*; [Lewis, C.S.]. |||| **marching West**: *n1) *The name "America" appears on a map* (b): *A New Literary History of America*; [America]. |||| **Marcos, Pablo**: **Star Trek the Next Generation (1989) #23, #33*; [Star Trek]. |||| **Marcus, Greil**: **Introduction* (a): *A New Literary History of America*; [America]. Co-authored with [Sollors, Werner]. |||| **Mardi**: **Mardi* (c): *Complete Works v1*: [Melville, Herman]. |||| **Mare Island**: *n2) *The Dain Curse* (b): *Five Complete Novels*; [Hammett, Dashiell]. |||| **Margaret**: **To Margaret* (e): *Tales & Sketches*; [Poe, Edgar Allan]. |||| **margarine**: **Operation Margarine* (h). (Especially q3): *Mythologies*; [Barthes, Roland]. // *q15) *Matilda*; [Dahl, Roald]. // *q1) *Prince Caspian*; [Lewis, C.S.]. |||| **margarita**: **The Master and Margarita*; [Bulgakov, Mikhail]. |||| **margin**: *q8) *The Girl Who Kicked the Hornet's Nest*; [Larsson, Stieg]. |||| **Marin, Rafael**: **Fantastic Four (1998) #54*; [Fantastic Four]. |||| **mariner**: **The Lost Mariner* (c): *The Man Who Mistook His Wife for a Hat*; [Sacks, Oliver]. |||| **Mario**: (itsa me?) **Mario & the Magician* (c): *Death in Venice & Seven Other Stories*; [Mann, Thomas]. |||| **marijuana**: *q10) *Farewell, My Lovely*; [Chandler, Raymond]. // *q3) *Brother Murderer*; [Flynn, T.T.]. // *q6) *Hibiscus and Homicide*; [Gault, William Campbell]. // **Marijuana Notation* (e3): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // *q20) *The Heat's On*; [Himes, Chester]. // **Marihuana and a Pistol* (x2): *The Collected Stories of Chester Himes*; [Himes, Chester]. // *q12) *The Girl Who Played with Fire*; [Larsson, Stieg]. // *q11) *The Barbarous Coast*; [MacDonald, Ross]. // *q5) *The Instant Enemy*; [MacDonald, Ross]. |||| **Mariko**: **Demon Days: Mariko (2021) #1*; [Demon Days]. |||| **marine**: **The Rime of the Ancient Mariner & Other Poems*; [Coleridge, Samuel Taylor]. |||| **Marion, V. Kenneth**: **Wonder Woman (2016) Annual #3*; [Wonder Woman]. |||| **Maris, Ector de**: *q7) *King Arthur's Last Battle*; [Malory, Sir Thomas]. |||| **maritime**: **Skylight: A Collection of Maritime Poetry*; [poetry journal]. |||| **Mark**: **Mark* (o2): *The Holy Bible, King James Version*; [Bible]. |||| **mark (as in target)**: *q6) *The Trick Top Hat* (b): *Schrodinger's Cat Trilogy*; [Wilson, Robert Anton]. |||| **mark, the best**: *q7) *The Heat's On*; [Himes, Chester]. |||| **mark, devalued**: *q4) *Gun Work*; [Schow, David J.]. |||| **market**: *n5) *The Yiddish Policeman's Guild*; [Chabon, Michael]. // **Captive Market* (c): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // **The Winter Market* (h): *Burning Chrome*; [Gibson, William]. |||| **Market Street**: *q1) *The Manchurian Candidate*; [Condon, Richard]. // *q2) *Dead Yellow Women* (f): *The Big Knockover*; [Hammett, Dashiell]. |||| **marketing**: **Letter to a Marketing Manager* (u2): *Can't & Won't*; [Davis, Lydia]. |||| *n2) *At the Gate of the Tropics* (q): *American Writings*; [Hearn, Lafcadio]. |||| **Marley, Bob**: **Bob Marley, A Life*; Gerry Steckles. Interlink Books, 2009. Part of the Katie Rottner collection. A collection, mind you, that has been offered an independent space. I came here today [May 2, 2012] to enter the Bob Marley biography that Ma and Pa got for Katie for her twenty-eighth birthday. I found the somewhat ambiguous entry: {** Youth, A Narrative*; [Conrad, Joseph].} filed here. All I can think of is the fact that Katie loves that song "You Can't Blame the Youth." Peter Tosh actually does the lead vocals on that track. Beyond all that, it could be some random error I made. (smoke the chalice). Something else may have gone here. The last hardcopy of the Document from August 2011 has no Bob Marley entry at all. By March 21st, the entry was definitely there. (What the sweet hell?). |||| **Marley, Bob**: (see also) *n2) *Nobody's Angel*; [McGuane, Thomas]. |||| **Marlowe, Philip**: **The Big Sleep*; *Farewell, My Lovely*; *The High Window*; *The Lady in the Lake*; *The Long Goodbye*; *Playback*; *The Simple Art of Murder*; *Trouble is My Business*; [Chandler, Raymond]. // *q2) *The Homing Pigeons* (c): *Schrodinger's Cat Trilogy*; [Wilson, Robert Anton]. |||| **marmalade**: **A Maze of Death* (a): *Valis & Later Novels*; [Dick, Philip K.]. |||| **Marnoo**: *n13) *Typee* (a): *Complete Works v1*; [Melville, Herman]. |||| **Maroto, Esteban**: **Wonder Woman (2016) #67*; [Wonder Woman].

[MARRIAGE - MARTIN, DEBORAH L.] -- **marriage**: (what bwings us together today?) *q2) *The Other Woman*; [Anderson, Sherwood]. // *q2) *Story of King Shahryar and His Brother*; *The Tale of the Bull and the Ass* (a1); q6-7) *Alaeddin; or, The Wonderful Lamp* (b2): *The Arabian Nights*; [Arabian Nights]. // *q1, q5) *The Tale of Ma'Aruf the Cobbler* (b): *The Voyages of Sindbad*; [Arabian Nights]. // *q3) *The Man and the Snake* (j): *Ghost & Horror Stories*;

[Bierce, Ambrose]. // *q4) *Ambrose Bierce and the Queen of Spades*: [Bierce, Ambrose: (Hall, Oakley)]. // *'When a Man Has Married a Wife' (s2): *Selected Poems*; [Blake, William]. // *q7, q10) *The Yiddish Policeman's Guild*: [Chabon, Michael]. // *q13) *Erec & Enide* (a); q8) *Yvain* (d): *Arthurian Romances*; [Chretien de Troyes]. // *q22) *The Last Good Kiss*; [Crumley, James]. // *q21) *Yes I Can*; [Davis Jr., Sammy]. // *q5) *Martian Time-Slip* (a); q7, q24, q26) *Now Wait for Last Year* (c): *5 Novels of the 1960s & 70s*; [Dick, Philip K.]. // *q2) *What'll We Do With Ragland Park* (q): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // *q11) *What is the What*: [Eggers, Dave]. // *q13) *The Praise of Folly*: [Erasmus of Rotterdam, Desiderius]. // *q2) *The Three Little Gnomes in the Forest* (m); q1-3) *The Fisherman and His Wife* (s); *Hans Gets Married* (f4): *Complete Fairy Tales of the Brothers Grimm*; [Fairy Tales]. // *q1) *Tomorrow* (d): *Knight's Gambit*; [Faulkner, William]. // *q2) *The Nose* (b): *The Overcoat & The Nose*; [Gogol, Nikolai]. // *q7) *The Moon in the Gutter* (d): *5 Noir Novels of the 1940s & 50s*; [Goodis, David]. // *q2) *The Fallen Idol* (b): *The Third Man and The Fallen Idol*; [Greene, Graham]. // *q1) *The Barber and His Wife* (d): *Dashiell Hammett: Lost Stories*; [Hammett, Dashiell]. // *q1) *Roger Malvin's Burial* (j): *Stories & Sketches*; [Hawthorne, Nathaniel]. // *q7) *The Crazy Kill*; [Himes, Chester]. // *A *Modern Marriage* (q): *The Collected Stories of Chester Himes*; [Himes, Chester]. // *q7) *The Valley of Fear*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // *q6) *Odysseus Returns Home*; [Homer: (Fagles, Robert)]. // *q1) *Rip Van Winkle*; *Rip van Winkle & The Legend of Sleepy Hollow*; [Irving, Washington]. // *q2) *The Monkey's Paw*; [Jacobs, W.W.]. // *q1) *The Boarding House* (g): *Dubliners*; [Joyce, James]. // *The *Married Couple*; [Kafka, Franz]. // *q2) *Home is the Sailor*; [Keene, Day]. // *q10) *The Screwtape Letters*; [Lewis, C.S.]. // *q8) *Find a Victim*; [MacDonald, Ross]. // *q2) *The Wycherly Woman*; [MacDonald Ross]. // *q16) *The Chill*; [MacDonald, Ross]. // *q6, q16) *The Underground Man*; [MacDonald, Ross]. // *q17) *The Zebra-Striped Hearse*; [MacDonald, Ross]. // *q1) *Find the Woman* (a): *The Name is Archer*; [MacDonald, Ross]. // *q15, q26) *A Storm of Swords*; [Martin, George R.R.]. // *q1) *A String of Beads*; [Maugham, W. Somerset]. // *q15) *The Gutter and the Grave*; [McBain, Ed]. // *q5) *He Got What He Asked For*; [McCandless, D.B.]. // *q1) *A Shock for the Countess*; [Montanye, C.S.]. // *q4) *The Eternal Blonde*; [Runyon, Damon]. // *q1) *Al Roosten* (f); q2) *The Semplica Girl Diaries* (g): *Tenth of December*; [Saunders, George]. // *q8) *Player Piano*; [Vonnegut, Kurt]. // *q7) *Mother Night*; [Vonnegut, Kurt]. // *q5) *Ordo*; [Westlake, Donald E.]. // *I *Married a Dead Man* (f); *The Cornell Woolrich Omnibus*; [Woolrich, Cornell]. // *I *Married a Dead Man*; [Woolrich, Cornell]. |||| marriage, Italian opinions of: *q7) *Straight Cut*; [Bell, Madison, Smartt]. |||| marriage, potential side effects of: *q3) *Breaking and Entering*; [Williams, Joy]. |||| marriage, sex and: (life after death is as improbable as sex after marriage.) *q1) *The Drowning Pool*; [MacDonald, Ross]. // *q1) *Forever After* (e): *Fireworks: The Lost Writings*; [Thompson, Jim]. |||| Marquette, Father: *The *Jesuit relations* (1): *A New Literary History of America*; [America]. |||| Marquez, David: *Age of Ultron (2013) #10.11; [Age of Ultron]. // *Fantastic Four (2018) #8; [Fantastic Four]. // *Guardians of the Galaxy (2013) #13, #16; [Guardians]. // *Guardians of the Galaxy (2019) #2-4; [Guardians]. // *Jessica Jones (2016) #6.21; [Jones, Jessica]. // *Wonder Woman (2016) #759, #764-769; [Wonder Woman]. // *All-New X-Men (2013) #6-8; [X-Men]. |||| Marquez, Gabriel Garcia: *Bon Voyage, Mr. President. Penguin 60s Edition, 1995. Half Price Books. |||| Mars: *Monsters, Giants and Little Men from Mars: *An Unnatural History of the Americas*; [Cohen, Daniel]. // *Martian Time-Slip (a): *5 Novels of the 1960s & 70s*; [Dick, Philip K.]. // *q11) *Wilson*; [Mamet, David]. // *Martian Manhunter / Marv the Martian Special; [Martian Manhunter]. // *The War of the Worlds; [Wells, H.G.]. |||| Mars Attacks (2012): [IDW]. *Mars Attacks (2012) #1.23; [2012/6]. cover art: Norman Saunders. "The Frost Ray" variant #23. story: John Layman. art: John McCre. mycomicshop. order 2018/3/6. ship: 2018/3/21. receive: 2018/3/27. [NM]. cover \$4. date of purchase \$2.70. dollar bin. |||| Marti, Jose: *The Trial of Guiteau (o): *True Crime: An American Anthology*; [crime, true]. q1) The moral gamut that runs from the wild beast to man has its degrees, like the zoological gamut. p157. \ q2) killing the monster is an inadequate way of ending nature's power to grow monsters. p157. \ q3) He loves life with abominable adhesion. p158. \ q4) His services are high-priced and valuable; his laugh is chilling, his perspicacity great, and his conduct in the courtroom puerile and reprehensible. p159-60. \ q5) "Oh, my father! I wanted to get an education and he wanted to save my soul." p165. \ q6) "I went on my way, always thinking of Saint Peter and running from conductors. p168. \ q7) "They paid fifty cents to hear that there was no infernal torment, but they didn't want to pay a cent to hear that there was one." p169. |||| martial spirit: *q14) *Conspicuous Consumption*; [Veblen, Thorstein]. |||| Martian Manhunter: *Martian Manhunter / Marv the Martian; [DC / Looney Tunes Crossover]. Weird couple of days here since we got back from Michigan. Teaching at SFCB this upcoming weekend. Shit! I better go prep. I wonder (in 2022) why it was weird whenever this undated entry was written |||| Martian, Marv the: *Martian Manhunter / Marv the Martian; [DC / Looney Tunes Crossover]. |||| Martin, Dean: *n5) *Quarry in the Middle*; [Collins, Max Allan]. |||| Martin, Deborah L.: *Rodale's Basic Organic Gardening; Deborah L. Martin, Rodale Inc, 2014. This was a gift from Mimi and Grandpa for Christmas 2014. They are here right now. The boys are sleeping so everyone is getting a little break. After the boys wake up we are going to go outside and see if the birds are liking the new birdfeeders and also play in our new playhouse. It is Monday December 29, 2014. q1) Most important, think about the fact that your organic garden will be a demonstration of the cleanliness and spirituality of nature's design for life on this planet. p5. \ q2) "What we call 'organic gardening' today is what my grandparents (or previous generations) simply called gardening. p8. \ q3)

Gardening is not natural-- it is our effort to direct nature to serve our interests. p8. \ q4) The soil around many homes is in trouble, either because of damage caused during construction or neglect by past owners. p71. \ q5) resistance is not immunity. p104. \ q6) Hope for better weather-- the culprit of last resort. p278. \ n1) omri.org p11. \ n2) foodshed mapping. p13. \ n3) Hungry bird chomps Beetle. This appears in How in the Heck or whatever it ended up being called. (Mystic Sand Statistics) p77. \ n4) softneck v hardneck. p146. \ n5) Sex traps attract males. Big surprise! p269. \ n6) Pigweed is annual. Motherfucking pigweed. p278.

MARTIN, GEORGE R.R. -- Martin, George R.R.: *A Game of Thrones; 2011, bantam, originally published in 1996. Katie got me the first three of this series for my 33rd birthday. The next day Steve, Jen, Orin & I drove down to Long Beach for extreme sickness. That night went around the bend on me a little bit. That show did indeed have "extreme sickness" as old me so eloquently recalls. Saying that the night went around the bend on me is a euphemism for drinking way too much even for me and walking around downtown Long Beach at 3AM calling Katie over and over again. q1) "And how did you find the Wall?" -- "Weeping," Will said, frowning. p5. \ q2) Here every castle had its godswood, and every godswood had its heart tree, and every heart tree its face. p23. \ q3) "The eons have turned them to stone, yet still they burn bright with beauty." p105. \ q4) "Varys tells me that spies are more useful than corpses." p112. \ q5) "Never draw your sword unless you mean to use it." p137. \ q6) "There's much to be said for taking people unawares, you never know what you might learn." p184. \ q7) "Someone should tell the cooks that turnip isn't a meat." p186. \ q8) "If a man paints a target on his chest, he should expect that sooner or later someone will loose an arrow at him." p204. \ q9) "You're asking a lame man to teach a cripple how to dance," Tyrion said. p213. \ q10) "The common people pray for rain, healthy children, and a summer that never ends," Ser Jorah told her. "It is no matter to them if the high lords play their game of thrones, so long as they are left in peace." p233. \ q11) "I know a story about a boy who hated stories." p238. \ q12) "Stories wait, my little lord, and when you come back to them, why, there they are," Old Nan said. "Visitors are not so patient, and oftentimes they bring stories of their own." p241. \ q13) "My sleeve is torn and my breeches are unaccountably damp, but nothing was harmed save my dignity." p245. \ q14) "the man as asks the question must bear the answer." p247. \ q15) "all men carry murder in their hearts, yet even so, the poisoner is beneath contempt." p253. \ q16) "The gods frown on the gambler," p288. \ q17) "Come, you're not the only one needs sleep. I've drunk too much, and I may need to kill my brother tomorrow." He laughed again. p301. \ q18) "They say night's beauties fade at dawn, and the children of wine are oft disowned in the morning light." p306. \ q19) "I will not kill a man for loyalty, nor for fighting well." p352. \ q20) "My brother is undoubtedly arrogant," Tyrion Lannister replied. "My father is the soul of avarice, and my sweet sister Cersei lusts for power with every waking breath. I, however, am innocent as a little lamb. Shall I bleat for you?" He grinned. p368. \ q21) "Love is sweet, dearest Ned, but it cannot change a man's nature." p379. \ q22) "The mystery of a midnight visitor is a welcome diversion." p449. \ q23) "Make no mistake, dwarf. I fought for you, but I do not love you." p453. \ q24) Only Sam and Daeon remained on the benches; a fat boy, a singer... and him. p518. \ q25) In the songs, the knights never screamed nor begged for mercy. p543. \ q26) His chin hairs were redder than the ones on his head. p598. \ q27) Laughter is poison to fear. p600. \ q28) Ser Barristan looked up sharply. "A hall to die in, and men to bury me. I thank you, my lords... but I spit upon your pity." p623. \ q29) "There is no creature on earth half so terrifying as a truly just man." p635. \ q30) They'd hung a target on the granary doors, so they could seem to be honing their skills as archers, but he knew lurkers when he saw them. p658. \ q31) He was who he was; Jon Snow, bastard and oathbreaker, motherless, friendless and damned. p775. // *A Clash of Kings; 2011, bantam, originally published 1999. The Rock & Roll at Long Beach was 25 minutes into a fifteen minute Ghost. Ridiculous. q1) *An ugly little girl and a sad fool, and a maester makes three... now there is a tale to make men weep.* p4. \ q2) "It's swords I need, not blessings." p18. \ q3) "I am sorry for your loss as well, Joffrey," the dwarf said. -- "What loss?" -- "Your royal father? A large fierce man with a black beard; you'll recall him if you try. He was king before you." p50. \ q4) "Blood and fire, boy, and nothing sweet." p71. \ q5) A boy called Tarber tossed a handful of acorns of top of Praed's body, so an oak might grow to mark his place. p83. \ q6) "Renly is not like to heed a quaking fat boy." p102. \ q7) *This world is twisted beyond hope, when lowborn smugglers must vouch for the honor of kings.* p153. \ q8) "One hundred seventeen ravens will carry one hundred seventeen copies of my letter to every corner of the realm." p159. \ q9) "My daughter has taken an axe for a lover," Lord Balon said. "I will not have my son bedeck himself like a whore." p184. \ q10) "I fear no ghosts. Dragons are more powerful than ghosts." *And figs are more important.* p195. \ q11) "Why should death make a man truthful, or even clever?" p205. \ q12) "A folly," sighed Tyrion. "When you tear out a man's tongue, you are not proving him a liar, you're only telling the world that you fear what he might say." p230. \ q13) Master Luwin had a number of choice things to say about hedge wizards. p257. \ q14) "My life is a poor thing, but it is yours." p285. \ q15) "If we see any leg potion, we'll bring it." p296. \ q16) *The substance* was the pyromancers' own term for wildfire. They called each other *wisdom* as well, which Tyrion found almost as annoying as their custom of hinting at the vast secret stores of knowledge that they wanted him to think they possessed. p308. \ q17) "We have become swollen, bloated, foul. Brother couples with sister in the bed of kings, and the fruit of their incest capers in his palace to the piping of a twisted little monkey demon." p317. \ q18) "For dragons are fire made flesh, and fire is power." p426. \ q19) "Dragons die." She stood on her toes to kiss him lightly on an unshaven cheek. "But so do dragon-slayers." p432. \ q20) The young knight fell to his knees a frightened boy. "Mercy, my lord, I beg you." -- "Save it for Joffrey. He likes a

good beg." p447. \ q21) Kings have no friends," Stannis said bluntly, "only subjects and enemies." p474. \ q22) "Sorcery is the sauce fools spoon over failure to hide the flavor of their own incompetence." p492. \ q23) "No men were hurled from the walls. I would surely remember that." p500. \ q24) "The sea is it? Happens I always wanted to see the sea." p524. (Golgi?) \ q25) "The Others bugger your wet god!" p538. \ q26) Whenever he was in his cups he would call for a reaving song, something loud and stormy that told of dead heroes and deeds of wild valor. p545. \ q27) The gods don't care about men, no more than kings care about peasants. p561. \ q28) "*Whore!*" she shrieked. "*Kingslayer's whore! Brotherfucker brotherfucker brotherfucker!*" p593. \ q29) *Starving men take a hard view of priests too fat to walk.* p599-600. \ q30) "The Others can bugger each other with the septon's crown, for all I care." p600. \ q31) There were some secrets that should never be spoken, some shames a man should take to his grave. p643. \ q32) "They'll kill for that knighthood, but don't ever think they'll die for it." p710. \ q33) "So much villainy, it sings a sad song for our age. Did honor die with our fathers?" p719. \ q34) "a bard's truth is different than yours or mine." p747. \ q35) "Tell me true, which one gave you the fiercest fight, the cripple or the babe?" p804. \ q36) "All you know of life you learned from singers, and there's such a dearth of good sacking songs." p818. \ q37) Forty years at sea, and yet this was the first time he'd rammed another ship. p831. \ q38) "Those are brave men," he told Ser Balon in admiration. "Let's go kill them." p857. \ q39) "These are strange times in Qarth. And strange times are bad for trade." p872. \ n1) Lumpyhead (Lucy had a...) (Lucy took a walk and now she's dead?) p30. // **A Storm of Swords*; 2011, Bantam, Originally published 2000. Also a wonderful Hood in LB. Quinn, Cool it Down. Even Guyute was good. I am not a big Guyute guy. q1) To pay for his one sweet moment, they took his whole life. p7. \ q2) *What did we have here, an honest muttonhead or lickspittle?* p22. \ q3) "Every lord has need of a beast from time to time." p64. \ q4) "No, don't blush, with your hair it makes you look like a pomegranate." p83. \ q5) "Should you ever have a son, Sansa, beat him frequently so he learns to mind you." p84. \ q6) There is entirely too much tut-tutting in this realm, if you ask me." p84. \ q7) "I cut off no man's fingers, though. What good are bits of fingers?" p137. \ q8) "All the laws are not helping when all the ships burn up, I am thinking." p138. \ q9) He was tired of being disregarded by this huge ugly cow of a woman. p153. \ q10) "There are worse things than dying with a song on your lips." p180. \ q11) "If a song makes a maid want to slip off her clothes and feel the good warm sun kiss her skin, why, is that the singer's fault?" p183. \ q12) "He wanted to be grandfather to a king. You will not appease him with the offer of two hoary old brigands and the second son of the fattest man in the Seven Kingdoms." p196. \ q13) "Bedding," said Cersei, "is not wedding." p258. \ q14) "The fruits of victory wait division." p261. \ q15) Having once married a whore, Tyrion could not entirely share his uncle's horror at the thought of wedding a girl whose great grandfather sold cloves. p271. \ q16) "Any act can be a prayer, if done as well as we are able." p305. \ q17) "There is no crime so foul as for a guest to bring murder into a man's hall." p457. \ q18) "You took my sword, my horse, and my gold, so take my life and be done with it... but spare me this pious bleating." p464. \ q19) "As to writing, my last Hand wrote the head off his shoulders." p499. \ q20) "A man can own a woman or a man can own a knife," Ygritte told him, "but no man can own both. Every little girl learns that from her mother." p559. \ q21) The Greatjon laughed. "King crabs, I hope, to sup upon such royal jelly, eh?" p632. \ q22) Some guests were no doubt stealing off to see if the bastards were having a better time than they were. p697. \ q23) "A man who fears battle wins no victories, ser." p775. \ q24) The eunuch turned his back on the steel-tipped rain, lowered his trousers, squatted, and shat in the direction of the city. He wiped himself with Oznak's striped cloak, and paused long enough to loot the hero's corpse and put the dying horse out of his agony before trudging back to the olive grove. p779. \ q25) Ser Dontos galloped about on his broom-stick horse and Moon Boy made farting sounds with his cheeks and sang rude songs about the guests. p802. \ q26) "Your brother was a terrible traitor, I know, but if we start killing men at weddings they'll be even more frightened of marriage than they are presently." p816. \ q27) "A valiant deed unsung is no less valiant." p822. \ q28) As a boy he'd dreamed of riches, but that was long ago. Later, grown, all he had wanted was a few acres of good land, a hall to grow old in, a better life for his sons. p863. \ q29) He looked about the Round Room once more. p913. \ q30) All the heroes were tall and handsome, and you could tell the traitors by their shifty eyes. p991. \ q31) *A shout, a slash, and fine brave death*, Jon had heard brothers say of the free folks way of fighting. p1022. \ q32) "A toad grows wings and thinks he's a bloody dragon." p1083. // **A Feast For Crows*; 2011, Bantam, Originally published 2005. We ordered Book 4 with Amazon credit in October of 2012. Entered into the Library on Friday October 12. q1) "even with knowledge, some things are not possible." p13. \ q2) *Hedge knights*, she thought, *old and vain and plump and nearsighted, yet decent men for all that*. p89. \ q3) *It is such a little thing, though, and hungry*. How could he begrudge it a few crumbs? *It's eating books though...* p103. \ q4) "Send a knight to slay a knight and an archer to kill an archer, the smallfolk often say" p158. \ q5) "and from what I saw of Joffrey, you are as unfit a mother as you are a ruler." p162. \ q6) "...well it does no good to speak of roads not taken." p168. \ q7) "That is no smile, only a ... a *drying*, that is all." p170. \ q8) *How much can a crown be worth, when a crow can dine upon a king?* p174. \ q9) *They were the glory of their House. And now they are a sign above an inn*. p188. \ q10) "Fools I've met, and plenty, but not so many pretty maids." p195. \ q11) "Men of honor will do things for their children that they would never consider doing for themselves." p223. \ q12) "What reading was so urgent that you leave your guests without a host?" p231. \ q13) "Do you want to die old and craven in your bed?" - "How else? Though not till I'm done reading." p236. // q14) He only knew six words of the common Tongue, but "fuck" was one of them. p243. // q15) "And

where is the brave young gallant who said he wished to spend the rest of his life in my arms?" -- "I was drunk when I said that." -- "You'd had three cups of watered wine." p271. \ q16) "My father is very good at doing nothing. He calls it *thinking*." p273. \ q17) "When you're a head, talking's all you got to pass the day." p304. \ q18) The Coddys were there, though every decent man despised them. p367. \ q19) "Every man should lose a battle in his youth, so he does not lose a war when he is old." p370. \ q20) "It does no good to speak of things no man can change." p375. \ q21) *Drink deep*, he thought, *for we have god's work to do today*. p382. \ q22) "What's the point o' having some magic sword if you don't bloody well use it?" -- "Honor," she said. "The point is honor." p401. \ q23) "I *yield*. You mustn't hurt sweet Shagwell, I'm too droll to die." p421. \ q24) "How could he know?" she asked the captain. "I was so careful. How could he know?" -- "Someone told," Hotah shrugged. "Someone always tells." p443. \ q25) "A man does not need to be a wizard to know truth from falsehood, not if he has eyes." p459. \ q26) *Salt a slug and shame a hero, and they shrink right up*. p505. \ q27) *Is your sigil a lamb, my lady, or some sort of grasping monkey?* p509. \ q28) What he works at makes no matter. What matters is, he works. p527. \ q29) "It's sad here. He likes it where the wine is, and the smiles." p538. \ q30) "What should we do my lord?" -- "Plant," said Jaime. p570. \ q31) "Sins may be forgiven. Crimes require punishment." p580. \ q32) "Work is a form of prayer, most pleasing to the Smith." p596. \ q33) His cousin should be busy fathering a little weasel-faced heir on his widow instead of starving himself to death. p641. \ q34) "Faith is like porridge. Better with milk and honey." p650. \ q35) "It is not treason unless you finish inside." p652. \ q36) "It is hard to speak of sin with signs and nods." p665. \ q37) "The wars are ending, and these outlaws cannot survive the peace." p672. \ q38) "Men are such thundering great fools. Even the sort who come along once in a thousand years." p717. \ q39) Summer Islanders revered the elderly and celebrated their dead. p741. \ q40) "His High Holiness promised me peace in my streets. Whoring helps keep the peace." p765. \ q41) Anger was better than tears, better than grief, better than guilt. p841. \ q42) "I want a consort with teeth." p849. \ q43) "I *could* do it," Lord Robert said, "but I don't choose to." p868. \ q44) A good supply of hard frozen meat foretold a summer of plenty, old Gretchel claimed. p875. \ q45) "Death and guest right," muttered Long Jeyne Heddle. "They don't mean so much as they used to, neither one." p913. \ n1) The Knight called Darkstar. p424 and elsewhere. \ n2) Riverbend. I saw Phish there in 2000. p787. // **A Dance with Dragons*; [#]. 2013, Bantam. Originally published 2011. I guess I never entered this guy in the Library when we got it. Fall 2013. Terrybrook Lane. Katie read it first, then me. We both were pretty disappointed in this volume, but I won't get into that. Finally getting it entered now, Saturday March 8, 2014. Katie is out at her new book club. They read *The Book of Illusions*; [Auster, Paul]. q1) The cooks might be old and fat, but they knew their business. p28. \ q2) *That bird is too clever by half*. It had been the Old Bear's companion for long years, but that had not stopped it from eating Mormont's face once he died. p54. \ q3) *You cannot know what the light might summon from the darkness*. p73. \ q4) We left the gold and gems for common thieves. Instead our mice stole letters, ledgers, charts..." p82. \ q5) The magister wagged his fat fingers. "Some contracts are writ in ink, and some in blood. I say no more." p85. \ q6) "Dead men do not care what kind of wine they drink." p93. \ q7) "And you would know all this if you had troubled to read the book Maester Kedry gave you." -- "It had no pictures." -- "There were maps." -- "Maps do not count." p101. \ q8) "He'll be down with the books. My old septon used to say that books are dead men talking. Dead men should keep quiet is what I say." p104. \ q9) The drains never drained half so well as when he had charge of them. p129. \ q10) "You would be surprised to know how many fish it takes to buy a decent suit of plate and mail." p138. \ q11) "Not to say that the wildlings mean us harm. Aye, we hacked their gods apart and made them burn the pieces, but we gave them onion soup." p156. \ q12) "I train since three," said Goghor the Giant. "I kill since six. Mother of Dragons says I am free. Why not free to fight?" p169. \ q13) "Yum," declared Dolorous Edd. "Nothing beats a hot cup of horse blood on a cold night. I like mine with a pinch of cinnamon sprinkled on top." p241. \ q14) "Dead children come last everywhere." p246. \ q15) "Parchment. What good is that? It's cheese we need, and meat." p284. \ q16) Haldon pursed his lips. "The gossip of fishmongers is not to be relied on. Still, I suppose Griff will want to hear. You know how he is." p310. [John and Nora are coming over tomorrow. John will find this quote funny]. \ q17) "You are fighting shadows when you should be fighting the men who cast them." p333. \ q18) "A fearsome lot. Nothing scares me worse than stilt-walkers in pink scales and feathers." p355. \ q19) "Keep your silver. I have gold." p404. \ q20) "No sailor prays for storms, Your Grace." p435. \ q21) "The trees remember, but men forget, and so now they write the messages on parchment and tie them round the feet of birds who have never shared their skin." p494. \ q22) *And if my womb is withered and my female parts accursed, is there a special cake for that as well?* p526. \ q23) "The disruption of the slave trade has caused great injury throughout the civilized world. p527. \ q24) "And we should have had her and the castle both if you prancing southron jackanapes didn't piss your satin breeches at a little snow." p615. \ q25) "By nightfall I shall have no foes." -- "It is only dawn, sweet queen." p628. \ q26) They had only the afternoon to learn the ways of chattel. p687. \ q27) *The world is full of boys*. p727. // q28) "How old was the lad?" -- "Nine, on his last nameday." -- "So young," said Wyman Manderly. "Though mayhaps this was a blessing. Had he lived he would have grown up to be a Frey." p739. \ q29) All singers were half mad. p747. \ q30) "There has never been a better fighter." -- "Strong Belwas was better," insisted Strong Belwas. p758. \ q31) "I have found that it is only when the food is tempting that one must beware." p872. \ q32) "Out Yunkish friends were kind enough to provide us with a chart. I must strive to be more assiduous in consulting it." p874. \ q33) "He does not know," said the kindly man, "but he

suspects." p919. \ q34) She had washed and stripped a hundred corpses, dead things did not frighten her. *They carry them down here and slice their faces off, so what?* p921. \ q35) Those are the Stones of the Silent God, and there the entrance to the Patternmaker's Maze. Only those who learn to walk it properly will ever find their way to wisdom, the Priests of the Pattern say. p925. \ q36) "There was a time when each new man wrote his name in his own blood, but as it happens, blood makes piss-poor ink." p945. \ q37) Naked men felt vulnerable and were less inclined to acts of suicidal heroism. p966. \ q38) "Feels nasty... but Tormund Thunderfist had better things to do than learn to make papers talk at him." p995. \ q39) "If I had me a nice goose quill and a pot o' maester's ink, I could write down that me member was long and thick as me arm, wouldn't make it so." p995. \ q40) "The time to speak of the cold," said Grand Maester Pycelle, "is not when we are standing out in it." p1042. \ n1) Spice soldiers & cheese lords. p24. \ n2) stuff in sack. (if perchance a newt slides by?) p399. \ q3) gossip at the old scuttlebutt. p832. \ q4) flying pig logo. p896. \ q5) King o' My Hairy Butt Crack. p993. \ q6) Girls girls girls. Jay-Z fantasy time. p993.

[MARTIN, JAMES - MARVEL] -- **Martin, James:** **The Abbey*; Priests write novels now. Katie's books. I am finding all these books that were never entered and now I am doing that. 11 days until we leave California. ||||| **Martin, John Bartlow:** **Butcher's Dozen* (g2): *True Crime: An American Anthology*; [crime, true]. ||||| **Martin, Marcos:** **Multiple Man (2018) #1*; [Multiple Man]. ||||| **Martinez, Carlos:** **The Devil's Bookkeeper* (v2): *The Black Lizard Big Book of Pulps*; [anthologies, general fiction]. ||||| **Martin, Patricia:** **Wonder Woman (2016) #54-55*; [Wonder Woman]. ||||| **Martinez, Roger:** **Age of Ultron (2013) #6-7*; [Age of Ultron]. ||||| **martini:** *q6) *Honey in His Mouth*; [Dent, Lester]. // *q17) *The Talented Mr. Ripley* (a): *The Mysterious Mr. Ripley*; [Highsmith, Patricia]. ||||| **martvr:** *n28) *How the Irish Saved Civilization*; [Cahill, Thomas]. // *q125) *Don Quixote*; [Cervantes, Miguel de]. // *q5) *James and the Giant Peach*; [Dahl, Roald]. // *q16) *Out of the Silent Planet*; [Lewis, C.S.]. ||||| **marvel:** *q40) *History of Beauty*; [Eco, Umberto]. // *q9) *The Big Over Easy*; [Fforde, Jasper].