

# V.

**VACATION - VALLEY** -- **vacation**: \*Contingency (vs. Necessity) 2: *On Vacation* (m); *I Ask Mary About Her Friend, the Depressive, and His Vacation* (y): *Can't & Won't*; [Davis, Lydia]. ||||| **vacuum**: \*q3) *Stand By* (p): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // \*n2) *Boba Fett: Bounty on Bar-Kooda*; [Appendix N: Comics]. ||||| **vacuum cleaner**: \**The Problem of the Vacuum Cleaner* (v3); *The Old Vacuum Cleaner Keeps Dying on Her* (15): *Can't & Won't*; [Davis, Lydia]. ||||| **Vader, Darth**: \**Star Wars: Darth Vader* (2017); [Star Wars]. // \**Star Wars Adventures: Tales From Vader's Castle* (2018); [Star Wars]. ||||| **vagabond**: \**The Little Vagabond* (15): *Selected Poems*; [Blake, William]. // \**The Seven Vagabonds* (1): *Stories & Sketches*; [Hawthorne, Nathaniel]. // \*[My Vagabond Days]. ||||| **vagrant**: \*q1) *Two Gallants* (f): *Dubliners*; [Joyce, James]. ||||| **vague**: \*q3) *At Daybreak* (b): *Cosmicomics*; [Calvino, Italo]. // \*q2) *A Short Trip Home*; [Fitzgerald, F. Scott]. // \*q3) *Brooksmith*; [James, Henry]. // \*q6) *The Left Hand of Darkness*; [Le Guin, Ursula K.]. ||||| **Vakueva, Nina**: \**Guardians of the Galaxy* (2020) #3; [Guardians]. ||||| **Vajrayana Seminary**: \**Land O'Lakes, Wisconsin: Vajrayana Seminary* (a12): *Collected Poems, 1947-80*; [Ginsberg, Allen]. ||||| **Vala**: \**Vala: The Four Zoas* (y5): *Selected Poems*; [Blake, William]. ||||| **Valentine**: \**Green Valentine Blues* (v3): *Collected Poems, 1947-1980*; [Ginsberg, Allen]. ||||| **Valentino**: \**What is the What*; [Eggers, Dave]. ||||| **Valentino, Jim**: \**Guardians of the Galaxy* (1990) #15; [Guardians]. ||||| **valet**: \**The Ambassador's Valet*; [Paleologue, Maurice]. ||||| **Secrets of the Valiant Universe** (1994): [Valiant]. I got the boys from preschool. Now we are trying to figure out if, or if not, Max chucked something out the window when we were driving home. It sounded like he did but I was driving and I didn't actually see anything. \**Secrets of the Valiant Universe* (1994) #2; [1994/10]. "Chaos Effect" pt 5 of 18. prehistory. ||||| **VALIS**: \**VALIS* (b): *Valis and Later Novels*; [Dick, Philip K.]. ||||| **Valkyrie**: \**True Believers: King in Black- Valkyrie*; [Avengers: True Believers]. ||||| **Vallee, Jacques**: \*n15) *Monsters, Giants and Little Men from Mars: An Unnatural History of the Americas*; [Cohen, Daniel]. ||||| **Vallejo California**: \*n1) *The Days of Perky Pat* (c): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // \*n2) *The Dain Course* (b): *5 Complete Novels*; [Hammett, Dashiell]. ||||| **valley**: \**The Haunted Valley* (r): *Ghost and Horror Stories*; [Bierce, Ambrose]. // \*q1) *To Summer* (c): *Selected Poems*; [Blake, William]. // \**Valley Heat*; [de la Cuadra, Jose]. // \**Carmel Valley* (k7): *Collected Poems, 1947-1980*; [Ginsberg, Allen]. // \**The Valley of Fear*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // \**The Boscombe Valley Mystery* (f); q7) *The Greek Interpreter* (w): *The Complete Sherlock Holmes Vol 1*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // \**The Valley of Fear* (n): *The Complete Sherlock Holmes Vol 2*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // \*q1) *The Legend of Sleepy Hollow* (b): *Rip van Winkle & the Legend of Sleepy Hollow*; [Irving, Washington].

**VALOR (DC & EC)** -- **Valor** (1992): [DC]. \**Valor* (1992) #17; [1994/3]. cover pencils & pencils: Colleen Doran. cover inks: Terry Asutin. story: Mark Waid. inks: Mischa McDowell & Colleen Doran. prehistory. *To save money on friends during life, Self Sufficiency Magazine recommends holding yourself while dying.* // \**Valor* (1992) #18; [1994/4]. cover pencils: Stuart Immonen. cover inks: Dick Giordano. story: Mark Waid. pencils: Colleen Doran. inks: Mischa McDowell. prehistory. *Someone misspelled "chocolate" on the Bob Evans sign near the movie theater that the children shun.* ||||| **Valor** (1955): [EC]. \**Valor* (1955-EC) #3-rep; [1955/7-8]. reprinted in *Valor* (1998- Gemstone) #3. // \**Valor* (1955-EC) #4-rep; [1955/9-10]. reprinted in *Valor* (1998- Gemstone) #4. ||||| **Valor** (1998): [Gemstone]. \**Valor* (1998- Gemstone) #3; [1998/12]. cover art: Joe Orlando. reprints *Valor* (1955-EC) #3; [1955/7-8]. + (a) "The Cloak of Command" - pencils & inks: Al Williamson. + (b) "Gentle as a Whisper" - pencils & inks: Joe Orlando. + (c) "The Pyramid" - story: Otto Binder. Pencils & inks: Bernie Krigstein. + (d) "The Wandering Minstrel" (text story). + (e) "Debt of Honor" - story: E. Toomey. pencils & inks: Reed Crandall. mycomicshop. order: 2019/2/26. ship: 2019/3/13. receive: 2019/3/19. [NM]. cover \$2.50. date of purchase \$2. dollar bin. // \**Valor* (1998- Gemstone) #4; [1999/1]. cover art: Wally Wood. + reprints *Valor* (1955-EC) #4; [1955/9-10]. + (a) "Gratitude" - art: Joe Orlando. + (b) "The Alamo". + (c) "The Know-Nothing" - art: Bernie Krigstein. + (d) "The Taste of Freedom" - art: Graham Ingels. + (e) "A Knight's Dream" - art: Reed Crandall. mycomicshop. order: 2019/3/26. ship: 2019/4/11. receive: 2019/4/17. [NM]. cover \$2.50. date of purchase \$4.30. dollar bin.

**VALOUR - VATICAN** -- **valour**: \*q8) *Xerxes Invades Greece*; [Herodotus]. // \*q23) *The Prince* (a): *The Prince & The Art of War*; [Machiavelli, Niccolo]. // \*q3) *Siegfried's Murder*; [Siegfried]. ||||| **value, paucity of, or not**: \**The Value of Hide-and-Seek*; [Baden-Powell, Sir Robert]. // \*q49) *Don Quixote*; [Cervantes, Miguel de]. // \*q18) *Now Wait for Last Year* (c): *5 Novels of the 1960s & 70s*; [Dick, Philip K.]. // \*q52) *The Divine Invasion* (c): *Valis & Later Novels*; [Dick, Philip K.]. // \*q1) *Plunder of the Sun*; [Dodge, David]. // \*q14) *Street of No Return* (e): *5 Noir Novels of the 1940s & 50s*; [Goodis, David]. // \*q2) *All God's Chillun Got Pride* (c): *The Collected Stories of Chester Himes*; [Himes, Chester]. // \*q65) *Man's Fate*; [Malraux, Andre]. // \*n8) *Typee* (a): *Complete Works v1*; [Melville, Herman]. // \*q4) *IQ84*; [Murakami, Haruki]. ||||| **values, family**: \**Sin City: Family Values* (1997); [Sin City]. ||||| **Valve, Rex**: \**Fantastic Four* (1961) #342; [Fantastic Four]. ||||| **vampire**: \**Death is a Vampire*; [Bloch, Robert]. // \**Dracula*; [Stoker, Bram]. // \**Sherlock Holmes and Dracula*; [Holmes, Sherlock: (Estelman, Loren)]. // \*[Morbius te Living Vampire]. // \**Interview with the Vampire*; [Rice, Anne]. ||||| **Vampirella**: \**Vampirella FCB* 2019; [2019/5].

[cover art: Ergun Gunduz. + (a) "Disciple"- story: Christopher Priest. art: Ergun Gunduz. + (b) "Bugs" - story: Kurt Busiek. art: Arthur Adams. from *Creepy 1993 Yearbook*. Zeppelin Comics, Benicia, CA - 2019/5/4. free. ||||| **Vampirella & Shadowhawk: Creatures of the Night** (1995): [Image/Harris]. I don't remember reading this when I was a kid. I find myself distinctly not a kid here on Thursday December 15, 2016. It is very rainy. Sam and Max are getting a new window if it isn't too rainy. \**Vampirella & Shadowhawk Book 1*; [1995/2]. prehistory. // \**Vampirella / Shadowhawk Book 2*; [1995/3]. prehistory. ||||| **Vamplets**: \**Vamplets: The Undead Pet Society*; [2019/10]. story: Gayle Middleton. art: Amanda Coronado. Max & Sam. Katie picked this at Purple Turtle on Halloween Comicfest 2019/10/26. We dragged her to Comicfest at two shops and she got us extra comics thereby. Good old Katie. Removed 2020/8/26. Now that great effort by Katie gets off to Snow in Washington. Sam and Max's afternoon class is starting. katie is probably waiting for her bag at CVG. ||||| **Van Fleet, John**: \**Animal Man* (1988) #76; [Animal Man]. ||||| **Van Gogh, Vincent**: \**Van Gogh*; Pierre Cabanne, Thames & Hudson, 1963. Carrie Yeomans Horowitz Lang gave me this for my birthday the year we were more than friends. // \**Van Gogh*; W. Uhde, Borders Press, 1951. Art book gift days. // \**Van Gogh at the Van Gogh Museum*; Ronald De Leeuw, Waanders, 1999. Purchased at the Van Gogh Museum in Amsterdam in 1999. // \**Van Gogh*; Meyer Schapiro, Harry N. Abrams, 1983. Art book gift days. // \*q29) *Madness and Civilization*; [Foucault, Michel]. // \**Death to Van Gogh's Ear* (z4): *Collected Poems, 1947-80*; [Ginsberg, Allen]. ||||| **van Houten Milhouse**: \**Bart Simpson's Pal Milhouse*; [Simpsons]. ||||| **Van Winkle, Rip**: \**Rip Van Winkle: Rip van Winkle & The Legend of Sleepy Hollow*; [Irving, Washington]. ||||| **Vancata, Brad**: \**Fantastic Four Unlimited* (1993) #1; [Fantastic Four]. ||||| **Vance, Philo**: \*q33) *The Big Sleep*; [Chandler, Raymond]. ||||| **vanilla extract**: \*q8) *The Seven Percent Solution*; [Holmes, Sherlock: (Meyer, Nicholas)]. ||||| **vanish**: \**Vanishing Act* (b): *Baby in the Icebox*; [Cain, James M.]. // \**The Ghost Who Vanished by Degrees* (c): *A Gathering of Ghost Stories*; [Davies, Robertson]. ||||| **vanity**: \*q30) *Meditations*; [Aurelius, Marcus]. // \*q16) *The Name of the Rose*; [Eco, Umberto]. // \*q8) *The Drowning Pool*; [MacDonald, Ross]. // \*q16) *The Confidence-Man: His Masquerade* (i): *Complete Works v3*; [Melville, Herman]. // \*q8) *The Island of Dr. Moreau* (b): *Complete Science Fiction Treasury*; [Wells, H.G.]. ||||| **Vanity Fair**: \*q6) *They Shoot Horses, Don't They?*; [McCoy, Horace]. ||||| **vanity, world of**: \*q1) *The Seven Vagabonds* (1): *Stories & Sketches*; [Hawthorne, Nathaniel]. ||||| **vanquish**: \*q9) *You Only Live Twice*; [Fleming, Ian]. ||||| **varnish brush, last years**: \*q29) *The Alchemist's Journal*; [Connell, Evan S.]. ||||| **variable**: \**The Variable Man* (m): *Paycheck & Other Classic Stories*; [Dick, Philip K.]. ||||| **variety**: \*q13) *The Name of the Rose*; [Eco, Umberto]. // \*q39) *The Praise of Folly*; [Erasmus of Rotterdam, Desiderius]. // \*n17) "Surely You're Joking Mr. Feynman!"; [Feynman, Richard, P.]. ||||| **verse**: \*q2) *The Canterbury Pilgrims* (m): *Stories & Sketches*; [Hawthorne, Nathaniel]. ||||| **vase**: \*q42) *A Confederacy of Dunces*; [Toole, John Kennedy]. ||||| **vasectomy**: \*q2) *Tenth of December* (j): *Tenth of December*; [Saunders, George]. ||||| **vat, bottomless**: \*q25) *The Transposed Heads*; [Mann, Thomas]. ||||| **Vatican**: \*[Italy: (Vatican)].

**VAULT OF HORROR** -- **Vault of Horror** (1950): [E.C.]. \**Vault of Horror* (1950-EC) #33-rep; [1953/10-11]. reprinted in *Vault of Horror* (1991- Cochran) #2; [1991/11]. // \**Vault of Horror* (1950-EC) #35-rep; [1954/2-3]. reprinted in *Vault of Horror* (1991- Cochran) #4; [1992/3]. ||||| **Vault of Horror** (1991): [Cochran]. \**Vault of Horror* (1991- Cochran) #2; [1991/11]. cover art: Johnny Craig. + "a-d" reprints *Vault of Horror* (1950-EC) #33; [1953/10-11]. + (a) "Together They Lie" - art: Reed Crandall. + (b) "Let the Punishment Fit the Crime" - story: Al Feldstein & William Gaines. art: Jack Davis. + (c) "A Slight Case of Murder" - art: George Evans. + (d) "Strung Along" - story: Albert B. Feldstein & William Gaines. art: Graham Ingels. + "e-h" reprints *Weird Science* (1950-EC) #20; [1953/7-8]. + (e) "The Loathsome" - story: Al Feldstein. art: Wally Wood. + (f) "Surprise Package" - story: Ray Bradbury & Albert B. Feldstein. art: Jack Kamen. + (g) "The Reformers" - story: Albert B. Feldstein. art: Joe Orlando. + (h) "50 Girls 50" - story: Albert B. Feldstein. art: Al Williamson. mycomicshop. order: 2018/6/20. ship: 2018/6/27. receive: 2018/7/2. [NM]. cover \$2. date of purchase \$3. dollar bin. // \**Vault of Horror* (1991- Cochran) #4; [1992/3]. cover art: Johnny Craig. + "a-d" reprints *Vault of Horror* (1950-EC) #35; [1954/2-3]. + (a) "And All Through the House" - story & art: Johnny Craig. + (b) "Tombs Day" - story: Jack Oleck?. art: Jack Davis. + (c) "Beauty Rest" - story: Jack Oleck?. art: Jack Kamen. + (d) "Shoe-Button Eyes" - story: Johnny Craig. art: Graham Ingels. + "e-h" reprints *Weird Science* (1950-EC) #15; [1952/9-10]. + (e) "The Martians" - story: Albert B. Feldstein. art: Wally Wood. + (f) "Captivity" - story: Albert B. Feldstein. art: Al Williamson. + (g) "Miscalculation" - story: Albert B. Feldstein. art: Jack Kamen. + (h) "Bum Steer" - story: Albert B. Feldstein. art: Joe Orlando. mycomicshop. order: 2018/6/20. ship: 2018/6/27. receive: 2018/7/2. [NM]. cover \$2. date of purchase \$3. dollar bin.

**VEBLEN, THORSTEIN** -- **Veblen, Thorstein**: \**Conspicuous Consumption*; Penguin Great Ideas edition 2006. A Christmas gift from Mom and Dad in 2011. Chris and Ryan got those insane war games for Christmas. Those games make me a little sick. q1) Esteem is gained and dispraise is avoided by putting one's efficiency in evidence. p15. \q2) Labour acquires a character of irksomeness by virtue of the indignity imputed to it. p17. \q3) There are few things that so touch us with instinctive revulsion as a breach of decorum. p25-6. \q4) The pervading principle and abiding test of good breeding is the requirement of a substantial and patent waste of time. p29. \q5) For the purpose in hand it will be sufficient to say that gentle blood is blood which has been ennobled by protracted contact with accumulated wealth or unbroken prerogative. p32. \q6) Domestic service might be said to be a spiritual rather than a mechanical function. p38. \q7) Drunkenness

and other pathological consequences of the free use of stimulants therefore tend in their turn to become honorific, as being a mark, at the second remove, of the superior status of those who are able to afford the indulgence. p44. \ \ q8) The use of the cow as an object of taste must be avoided. p61. \ \ q9) And even those varieties of the dog which have been bred into grotesque deformity by the dog-fancier are in good faith accounted beautiful by many. p68. \ \ q10) The commercial value of canine monstrosities, such as the prevailing styles of pet dogs both for men's and women's use, rests on their high cost of production, and their value to their owners lies chiefly in their utility as items of conspicuous consumption. p68. \ \ q11) The fast horse, then, is aesthetically fortunate, in that the canon of pecuniary good repute legitimates a free appreciation of whatever beauty or serviceability he may possess. p70. \ \ q12) To this untutored taste the most beautiful horse seems to be a form which has suffered less radical alteration than the race-horse under the breeder's selective development of the animal. p70. \ \ q13) The delinquent is very commonly of a superstitious habit of mind. p75. \ \ q14) In cases where the predatory activity is a collective one, this propensity is frequently called the martial spirit, or, latterly, patriotism. p77. \ \ q15) It is only the high-bred gentleman and the rowdy that normally resort to blows as the universal solvent of differences of opinion. The plain man will ordinarily fight only when excessive momentary irritation or alcoholic exaltation act to inhibit the more complex habits of response to the stimuli that make for provocation. p79-80. \ \ q16) The ground of an addiction to sports is an archaic spiritual constitution -- the possession of the predatory emulative propensity in a relatively high potency. p85. \ \ q17) The addiction to sports, therefore, in a peculiar degree marks an arrested development of the man's moral nature. p86. \ \ q18) Similarly in athletic sports there is almost invariably present a good share of rant and swagger and ostensible mystification -- features which mark the histrionic nature of these employments. p86. \ \ q19) Except where it is adopted as a necessary means of secret communication, the use of a special slang in any employment is probably to be accepted as evidence that the occupation in question is substantially make-believe. p87. \ \ q20) Sports have come to be the only form of outdoor activity that has the full sanction of decorum. p88. \ \ q21) Sports satisfy these requirements of substantial futility together with a colourable make-believe of purpose. p89. \ \ q22) For the purpose in hand, canons of taste are race habits. p95. \ \ q23) The fact that classical learning acts to derange the learner's workmanlike aptitudes should fall lightly upon the apprehension of those who hold workmanship of small account in comparison with the cultivation of decorous ideals. p98. \ \ q24) The presumption that there can ordinarily be no sound scholarship where a knowledge of the classics and humanities is wanting leads to a conspicuous waste of time and labour on the part of the general body of students in acquiring such knowledge. p99. \ \ q25) Indeed, there can be little doubt that it is their utility as evidence of wasted time and effort, and hence of the pecuniary strength necessary in order to afford this waste, that has secured to the classics their position or prerogative in the scheme of the higher learning, and has led to their being esteemed the most honorific of all learning. p100. \ \ q26) 'Classic' always carries this connotation of wasteful and archaic, whether it is used to denote the dead languages or the obsolete or obsolescent forms of thought and diction in the living language. p101. \ \ q27) Great purity of speech is presumptive evidence of several successive lives spent in other than vulgarly useful occupations. p102. \ \ n1) amiable inefficiency. p7. \ \ n2) instinct of workmanship. p15. \ \ n3) vicarious leisure. p36.

**[VEER - VENNARD, JANE E.]** -- **veer**: \*q6) *The Road*; [McCarthy, Cormac]. // \***Turn On, Tune In, Veg Out** (e): *Some Remarks*; [Stephenson, Neal]. // **vegan**: \*q12) *The Girl Who Kicked the Hornet's Nest*; [Larsson, Stieg]. // **vegetable**: \*q2) *Recall Mechanism* (f): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // \*q8) *Nobody's Angel*; [McGuane, Thomas]. // \*q39) *The Diamond Age*; [Stephenson, Neal]. // **vegetation, spontaneous**: \*q6) *White-Jacket* (b): *Complete Works Vol. 2*; [Melville, Herman]. // **veil**: \**The Trembling of the Veil* (l): *Collected Poems, 1947-1980*; [Ginsberg, Allen]. // \**The Minister's Black Veil* (h2): *Stories & Sketches*; [Hawthorne, Nathaniel]. // \**The Minister's Black Veil*; [Hawthorne, Nathaniel]. // \**The Adventure of the Veiled Lodger* (e2): *The Complete Sherlock Holmes v2*; [Holmes, Sherlock (Conan Doyle, Sir Arthur)]. // \*q3) *The Time Machine* (a): *The Complete Science Fiction Treasury*; [Wells, H.G.]. // **Veitch, Tom**: \**Animal Man (1988) #39, #43, #50*; [Animal Man]. // \**Dark Empire*; [Star Wars]. // **Velasquez, Diego**: \*q7) *Courbet*; [Courbet, Gustave]. // \*q10) *The Ivory Grin*; [MacDonald, Ross]. // **vellum**: \*q1) *Stand By* (p): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. // \*q8) *Cults, Conspiracies & Secret Societies*; [Goldwag, Arthur]. // **vendetta**: \**New Orleans (Ruffians in New Orleans-- The Sicilian Vendetta-- Some Curiosities of Creole Grammar-- A Weird Creole Love Song--Voodooism-- The Grace of the Serpent)* (s): *American Writings*; [Hearn, Lafcadio]. // **Venditti, Robert**: \**Damage (2018) #1*; [Damage]. // **vendor-client interaction**: \*q3) *The Zebra-Striped Hearse*; [MacDonald, Ross]. // **veneer**: \*n55) *The Idiot*; [Dostoevsky, Fyodor]. // **veneration**: \*q7) *The Madness of Nero*; [Tacitus]. // **Venezia**: [Italy]. // **vengeance**: \**The Vengeful Virgin*; [Brewer, Gil]. // \*q2) *Ere & Enide* (a): *Arthurian Romances*; [Chretien de Troyes]. // \**Vengeance Is Mine Inc.* (q): *Collected Stories*; [Dahl, Roald]. // \*q12) *Baudolino*; [Eco, Umberto]. // \**Ghost Rider: Blaze- Spirits of Vengeance (1992 Series)*; [Ghost Rider]. // \**The Terrible Vengeance* (a): *Tales of Good and Evil*; [Gogol, Nikolai]. // \*q17) *The Fall of Jerusalem*; [Josephus]. // \*q3) *Wolverine, Inner Fury*; [Wolverine]. // **Vengeance**: \**MCP #149*; [Marvel Comics Presents]. // **Venice**: [Italy]. // **Vennard, Jane E.**: \**Embracing the World: Praying for Peace and Justice*; Jossey-Bass, 2003. Katie got this for school in late 2018. Entered 2018/12/02. I guess this was already entered because I reentered it with this entry. John Wiley & Sons, 2003. Katie's book. Katie isn't feeling well so after Alison left she and Sam

and Max watched two animated movie and had a snuggle fest. Sunday May 19, 2019.

**[VENOM]** -- **Venom: Venom: Lethal Protector (1993)**: [Marvel]. \**Venom: Lethal Protector (1993) #1-rep*; [1993/2]. *Venom Legacy #1*. reprinted in *True Believers: Venom Lethal Protector #1*; [Venom Reprints]. // **Venom: Funeral Pyre (1993)**: [Marvel]. I have to go help Katie get Sam and Max in their clothes. February 18, 2017. \**Venom: Funeral Pyre (1993) #1*; [1993/8]. *Venom Legacy #7*. prehistory. Punisher and Venom cover. Sigh. I am going to turn this into cash. Brian can sell this. He can buy it from me. I have had it since I was a kid and that carried us this far, but... Venom sucks. I said it. Traded to Future Great Comics, Oxford, OH -- 2022/8/4. // **Venom: Separation Anxiety (1994)**: [Marvel]. \**Venom: Separation Anxiety (1994) #1-rep*; [1994/12]. *Venom Legacy #23*. reprinted in *True Believers: Absolute Carnage- Separation Anxiety*; [Venom: True Believers]. // **Venom: Sinner Takes All (1995)**: [Marvel]. \**Venom: Sinner Takes All (1995) #3-rep*; [1995/10]. *Venom Legacy #34*. reprinted in *True Believers: Absolute Carnage- She-Venom*; [Venom: True Believers]. // **Venom: Tooth and Claw (1996)**: [Marvel]. \**Venom: Tooth & Claw (1996) #1-rep*; [1996/11]. *Venom Legacy #48*. reprinted in *True Believers: Wolverine vs Venom*; [Venom: True Believers]. // **Venom (2003)**: [Marvel]. \**Venom (2003) #1-rep*; [2003/6]. *Venom Legacy #61*. reprinted in (a) *True Believers: Venom- Shiver #1 & (b) True Believers: Maximum Carnage - Mania*; [Venom Reprints]. // **Venom: Dark Origin (2008)**: [Marvel]. \**Venom-Dark Origin (2008) #3-rep*; [2008/12]. *Venom Legacy #81*. reprinted in *True Believers: Venom- Dark Origin*; [Venom: True Believers]. // **Venom (2011)**: [Marvel]. \**Venom (2011) #1-rep*; [2011/5]. *Venom Legacy #84*. reprinted in *True Believers: Agent Venom*; [Venom: True Believers]. // \**Venom (2011) #17-rep*; [2012/7]. *Venom Legacy #100*. reprinted in *True Believers: Venom- Toxin #1*; [Venom: True Believers]. // **Venom (2016)**: [Marvel]. \**Venom (2016) #6-rep*; [2017/6]. *Venom Legacy #149*. reprinted in *True Believers: Venom- Homecoming*; [Venom: True Believers]. // \**Venom (2016) #157.11*; [2018/1]. story: Mike Costa. cover art & art: Mark Bagley. [8.5/VF+]. mycomicshop. order: 2019/5/22. ship: 2019/6/12. receive: 2019/6/18. cover & date of purchase \$4. dollar bin \$1. traded to Purple Turtle Comics, Vallejo, CA, 2019/9/27. another I thought I could trade up on out of the dollar bin. In the end, not worth the effort but I got to read it for free. // \**Venom (2016) #162.11*; [2018/4]. "Poison-X" pt 3 of 5. contined from *X-Men Blue (2017) #21*; [X-Men]. continues in *X-Men Blue (2017) #22*; [X-Men]. cover art: Will Robson. story: Cullen Bunn. art: Edgar Salazar & Ario Anindito. mycomicshop. order: 2018/1/23. ship: 2018/2/21. receive: 2018/2/27. [New/NM]. cover \$4. preorder \$3.39. // \**Venom (2016) #163*; [2018/5]. *Venom Legacy #163*. "Poison-X" pt 5 of 5. continued from *X-Men Blue (2017) #22*; [X-Men]. cover art: Will Robson. story: Cullen Bunn. art: Edgar Salazar & Ario Anindito. mycomicshop. order: 2018/1/23. ship: 2018/3/7. receive: 2018/3/13. [New/NM]. cover \$4. preorder \$2.59. // **Venom vs Carnage (2004)**: [Marvel]. \**Venom vs Carnage (2004) #1-rep*; [2004/9]. reprinted in *True Believers: Absolute Carnage- Venom vs Carnage*; [Venom: True Believers]. //

**[VENOM REPRINTS]** -- **Venom: True Believers: \*True Believers: Venom: Lethal Protector #1**; [2018/5]. reprints *Venom: Lethal Protector (1993) #1*; [1993/2]. cover pencils & pencils: Mark Bagley. cover inks: Sam de la Rosa. story: David Michelinie. inks: Al Milgrom. mycomicshop. order: 2018/1/16. ship: 2018/3/21. receive: 2018/3/27. [New/NM]. cover \$1. preorder \$0.65. // \**True Believers: Absolute Carnage- Separation Anxiety*; [2019/9]. reprints: *Venom: Separation Anxiety (1994) #1*; [1994/12]. cover pencils & pencils: Ron Randall. cover inks & inks: Sam DeLaRosa. story: Howard Mackie. mycomicshop. order: 2019/5/7. ship: 2019/7/24. receive: 2019/7/30. [New/NM]. cover \$1. preorder \$0.65. traded to Future Great Comics, Hamilton, OH - 2021/2/23. // \**True Believers: Absolute Carnage- She-Venom*; [2019/9]. partially reprints *Venom: Sinner Takes All (1995) #3*; [1995/10]. cover pencils & art: Greg Luzniak. cover inks: Scott Koblish. story: Larry Hama. art: Greg Luzniak, Jimmy Palmiotti & Ken Branch. mycomicshop. order: 2019/5/7. ship: 2019/7/11. receive: 2019/7/16. [New/NM]. cover \$1. preorder \$0.65. traded to Future Great Comics, Hamilton, OH - 2021/2/23. // \**True Believers: Wolverine vs Venom*; [2018/7]. reprints *Venom: Tooth & Claw (1996) #1*; [1996/11]. cover art & pencils: Joe St. Pierre. inks: Al Milgrom. story: Larry Hama. mycomicshop. order: 2018/3/7. ship: 2018/5/22. receive: 2018/5/30. [New/NM]. cover \$1. preorder \$0.65. traded to Future Great Comics, Hamilton, OH - 2021/2/23. // \**True Believers: Venom- Shiver*; [2018/5]. reprints *Venom (2003) #1*; [2003/06]. cover art: Sam Kieth. story: Daniel Way. pencils: Francisco Herrera. inks: Carlos Cuevas. mycomicshop. order: 2018/11/16. ship: 2018/3/21. receive: 2018/3/27. [New/NM]. cover \$1. preorder \$0.65. traded to Purple Turtle Comics, Vallejo, CA, 2019/9/27. // \**True Believers: Venom- Dark Origin*; [2008/12]. cover art & pencils: Angel Medina. story: Zeb Wells. inks: Scott Hanna. reprinted in *True Believers: Venom- Dark Origin*; [2018/5]. mycomicshop. order: 2018/1/16. ship: 2018/3/21. receive: 2018/3/27. [New/NM]. cover \$1. preorder \$0.65. traded to Future Great Comics, Hamilton, OH - 2021/2/23. The new expansion pack for Minecraft Dungeons came out today. Sam and max will be excited about that. // \**True Believers: Agent Venom*; [2018/5]. reprints *Venom (2011) #1*; [2011/5]. cover art: Joe Quesada. story: Rick Remender. pencils: Tony Moore. inks: CrimeLab! Studio w/ Sandu Florea & Karl Kesel. mycomicshop. order: 2018/1/16. ship: 2018/4/11. receive: 2018/4/13. [New/NM]. cover \$1. preorder \$0.65. traded to Future Great Comics, Hamilton, OH - 2021/2/23. // \**True Believers: Venom- Toxin*; [2018/5]. reprints *Venom (2011) #17*; [2012/7]. cover art: Michael Del Mundo. story: Rick Remender & Cullen Bunn. pencils: Kev Walker. inks: Terry Pallot. mycomicshop. order: 2018/1/16. ship: 2018/4/11. receive: 2018/4/13. [New/NM]. cover \$1. preorder \$0.65. traded to Future Great Comics, Hamilton, OH - 2021/2/23. // \**True*

**Believers: Venom-Homecoming**; [2018/5]. reprints *Venom* (2016) #6; [2017/6]. story: Mike Costa. cover art & art: Gerardo Sandoval. mycomicshop. order: 2018/1/16. ship: 2018/4/11. receive: 2018/4/13. [New/NM]. cover \$1. preorder \$0.65. traded to Future Great Comics, Hamilton, OH - 2021/2/23. I spent all morning trying to figure out David's paper portfolio dinguses. A few hiccups but I think I have it all worked out now. // **\*True Believers: Absolute Carnage-Venom vs Carnage**; [2019/9]. reprints *Venom vs. Carnage* (2004) #1; [2004/9]. cover art & art: Clayton Crain. story: Peter Milligan. mycomicshop. order: 2019/5/7. ship: 2019/7/11. receive: 2019/7/16. [New/NM]. cover \$1. preorder \$0.65. traded to Future Great Comics, Hamilton, OH - 2021/2/23. |||| **Venom**: (see also) **\*MCP (1988) #117-122**; [Marvel Comics Presents]. // **\*True Believers: Venom & Carnage #1**; [Spider-Man: True Believers]. // **\*True Believers: Venom-Flashpoint**; [Spider-Man: True Believers].

**[VENTRILOQUIST - VILLAMONTE, RICARDO]** -- **ventriloquist**: **\*The Silent Ventriloquist** (a): *Five Shots and a Funeral*; [Loveless, Dashiell]. |||| **ventilator**: \*q29) **Man's Fate**; [Malraux, Andre]. |||| **Ventura Blvd**: \*q9) **The Instant Enemy**; [MacDonald, Ross]. |||| **ventures, cosmic abstract**: \*q4) **Orpheus with Clay Feet** (n): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. |||| **venue**: \*q3) **The Girl With the Dragon Tattoo**; [Larsson, Stieg]. |||| **Venus**: \*q2, q7, q11) **Cupid and Psyche**; [Apuleius]. // \*q12, 40) **The Praise of Folly**; [Erasmus of Rotterdam, Desiderius]. // \*q10) **The Ivory Grin**; [MacDonald, Ross]. |||| **verb**: \*q3) **A Scandal in Bohemia** (c): *The Complete Sherlock Holmes Vol 1*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // \*q6) **The Colour Out of Space** (n): *Tales*; [Lovecraft, H.P.]. // \*q24) **The Eye in the Pyramid** (a): *Illuminatus Trilogy*; [Wilson, Robert Anton: (Shea, Robert)]. |||| **verbosity**: \*q5) **Proper Family Management** (c): *Three Traditional Chinese Texts on Family and Family Responsibilities*; [China]. |||| **Ver. Ed**: **\*Max the Brave**; Entered 2020/10/20. // **\*Red Train**; [Grace, Will]. |||| **verisimilitude**: \*q62) **Don Quixote**; [Cervantes, Miguel de]. // \*q1) **Monk** (b): *Knight's Gambit*; [Faulkner, William]. |||| **verity, immobile (subject to observation)**: \*q1) **A Jug of Sirup** (s): *Ghost and Horror Stories*; [Bierce, Ambrose]. // \*q53) **The Alchemist's Journal**; [Connell, Evan S.]. |||| **Verlaine, Paul**: \*q38) **History of Beauty**; [Eco, Umberto]. |||| **vermin**: \*q2) **Not Final!** (a): *Complete Stories v2*; [Asimov, Isaac]. // \*q47) **Man's Fate**; [Malraux, Andre]. |||| **Vermont**: \*q2-3) **The Whisperer in Darkness** (p): *Tales*; [Lovecraft, H.P.]. |||| **vernacular revolution**: \*q5) **The Name of the Rose**; [Eco, Umberto]. // \*q3) **Languages in Paradise** (b): *Serendipities: Language and Lunacy*; [Eco, Umberto]. |||| **Verne, Jules**: (pipe down?) **\*Twenty-Thousand Leagues Under the Sea**; Wordsworth Classics, 1992. Really crummy edition from the now abandoned outlet mall in Holland Michigan. // **\*Journey to the Center of the Earth**; Airmont, 1965. High School. // \*q6) **The Gernsback Continuum** (b): *Burning Chrome*; [Gibson, William]. |||| **Vernissage**: \*n1) **The Maltese Falcon**; [Hammett, Dashiell]. |||| **Verona**: **\*Verona, A Young Woman Speaks**; [Brodkey, Harold]. |||| **Veronica**: **\*Archie's Girls: Betty & Veronica (1951)**; [Archie]. // **\*Betty & Veronica (1987)**; [Archie]. // **\*Betty & Veronica (2016)**; [Archie]. // **\*Betty & Veronica (2019)**; [Archie]. // **\*Betty & Veronica: Vixens (2018)**; [Archie]. // **\*Veronica (1989)**; [Archie]. |||| **Verpoorten, John**: **\*Fantastic Four (1961) #108**; [Fantastic Four]. |||| **vertigo**: **\*Vertigo**; [Hostovsky, Egon]. |||| **verve**: \*n23) **How the Irish Saved Civilization**; [Cahill, Thomas]. |||| **vestibule, Satan's**: \*q3) **The Alchemist's Journal**; [Connell, Evan S.]. |||| **veteran**: **\*Veteran Kills 12 in Mad Rampage on Camden Street**; [Berger, Meyer]. |||| **vey**: \*q1) **The Barber and His Wife** (d): *Dashiell Hammett: Lost Stories*; [Hammett, Dashiell]. // \*q4) **The Song of Roland**; [Roland: (Sayers, Dorothy L.)]. |||| **Vey, Al**: **\*Fantastic Four (1998) #54**; [Fantastic Four]. |||| **VHS**: \*n1) **The Distance of the Moon** (a): *Cosmicomics*; [Calvino, Italo]. |||| **vials, phalanx of**: \*q7) **Wuthering Heights**; [Bronte, Emily]. |||| **vice**: \*q9) **The Confessions**; [Augustine of Hippo]. // \*q4) **The Suitable Surroundings** (k): *Ghost and Horror Stories*; [Bierce, Ambrose]. // \*q43) **The Name of the Rose**; [Eco, Umberto]. // \*q33) **History of Beauty**; [Eco, Umberto]. // \*q18) **Run Man Run**; [Himes, Chester]. // \*q4) **Cape Fear**; [MacDonald, John D.]. // \*q8) **Man's Fate**; [Malraux, Andre]. // \*q47) **Redburn** (a): *Complete Works v2*; [Melville, Herman]. // \*q2) **Doors in the Dark**; [Nebel, Frederick]. // \*q1) **Sunrise at Midnight** (j): *Fireworks: The Lost Writings*; [Thompson, Jim]. |||| **vice-bench**: \*q4) **The Bell-Tower** (h): *Complete Works v3*; [Melville, Herman]. |||| **Vicentini, Federico**: **\*X Deaths of Wolverine (2022) #1-5**; [Wolverine]. // **\*X Lives of Wolverine (2022) #4**; [Wolverine]. |||| **vicious**: \*q30) **A Confederacy of Dunces**; [Toole, John Kennedy]. |||| **victim**: \*q34) **The Divine Invasion** (c): *Valis & Later Novels*; [Dick, Philip K.]. // \*q40) **Crime & Punishment**; [Dostoevsky, Fyodor]. // \*q1) **An Error in Chemistry**; [Faulkner, William]. // **\*I Am a Victim of Telephone** (x6): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // \*n1) **Cults, Conspiracies & Secret Societies**; [Goldwag, Arthur]. // **\*Find a Victim**; [MacDonald, Ross]. // \*q26) **The Zebra-Striped Hearse**; [MacDonald, Ross]. |||| **victory**: \*q2) **'My Spectre around me'** (r2): *Selected Poems*; [Blake, William]. // \*q80) **Don Quixote**; [Cervantes, Miguel de]. // \*q19) **The Inner Life**; [Kempis, Thomas a.]. // \*q25) **The Zebra-Striped Hearse**; [MacDonald, Ross]. // \*q9) **Man's Fate**; [Malraux, Andre]. // \*q14, q23) **A Storm of Swords**; [Martin, George R.R.]. // **\*Victory Lap** (a): *Tenth of December*; [Saunders, George]. // \*n6) **Tokyo Underworld**; [Whiting, Robert]. // \*q12) **The Sea, The Sea**; [Xenophon]. |||| **Vienna**: \*q3) **I'll Be Waiting**; (c): *The Simple Art of Murder*; [Chandler, Raymond]. // **\*The Third Man** (a): *The Third Man and The Fallen Idol*; [Greene, Graham]. |||| **Vietnam**: \*q5) **The First Quarry**; [Collins, Max Allan]. // **\*One to Count Cadence**; [Crumley, James]. // **\*Anti-Vietnam War Peace Mobilization** (z9): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // **\*The Cock**; [Tao Kim Hai]. |||| **view**: \*q3) **Pigeon Blood**; [Cain, Paul]. |||| **\*A View from the Bridge** (One-act version) (g): **A View from the Bridge** (two-act version) (h): *Collected Plays 1944-61*; [Miller, Arthur]. |||| **vigilance**: \*q7) **Billy Budd** (d):

*Shorter Novels*; [Melville, Herman]. |||| **vigor**: {I salute your?} \*q1) **What'll We Do With Ragland Park** (q): *Minority Report & Other Classic Stories*; [Dick, Philip K.]. |||| **vile, absolutely, or not**: \*q27) **Crime & Punishment**; [Dostoevsky, Fyodor]. // \*q14) **Mother Night**; [Vonnegut, Kurt]. |||| **Villa, Carlos**: **\*Uncanny X-Men (2019) #18-19**; [X-Men]. |||| **village**: \*q14) **Don Quixote**; [Cervantes, Miguel de]. // **\*Father Wakes up the Village**; [Day, Clarence]. // **\*The Old Village Before I Die** (x7): **Teton Village** (z10): *Collected Poems, 1947-1980*; [Ginsberg, Allen]. // \*q2) **Mr. Higginbotham's Catastrophe** (p); **The Village Uncle** (s): *Stories & Sketches*; [Hawthorne, Nathaniel]. // **\*The Next Village** (e2): *The Metamorphosis, The Penal Colony and Other Stories*; [Kafka, Franz]. // \*q4) **The Secret of the Bottle**; [Kersh, Gerald]. |||| **village provost**: \*q5) **Dune**; [Herbert, Frank]. |||| **Villagran, Ricardo**: **\*Star Trek (1984) #42**; [Star Trek]. |||| **villain**: **\*DC Villains Giant (2019)**; [DC]. // **\*DC World's Most Dangerous Villains (1972)**; [DC]. // **\*DC's Year of the Villain**; [DC]. // **\*Brewer's Rogues, Villains & Eccentrics**; [reference books]. |||| **villain, loathsome**: \*q6) **Clouds**; [Aristophanes]. |||| **villainy**: \*q33) **A Clash of Kings**; [Martin, George R.R.]. |||| **Villamonte, Ricardo**: **\*Power Man & Iron Fist (1972) #75, #78**; [Cage, Luke].

**[VILLEHARDOUIN, GEOFFREY DE]** -- **Villehardouin, Geoffrey de**: **\*The Conquest of Constantinople** (a): *Chronicles of the Crusades*; [Crusades]. q1) I can assure you gentlemen, that if God had not loved our army, it could never have held together when so many people wished it ill. p53. \q2) I can assure you that all those who had never seen Constantinople before gazed very intently at the city, having never imagined there could be so fine a place in all the world. They noted the high walls and lofty towers encircling it, and its rich palaces and tall churches, of which there were so many that no one would have believed it to be true if he had not seen it with his own eyes, and viewed the length and breadth of that city which reigns supreme over all others. p58-59. \q3) "For the man who has something to eat fights with a better chance of winning than the one with nothing in his stomach." p59. \q4) "We therefore tell you," said the clergy, "that this war is just and lawful; and if you fight to conquer this land with the right intention of bringing it under the authority of Rome, all those of you who die after making confession shall benefit from the indulgence granted by the Pope." p85. \q5) But, for our sins, our troops were repulsed in that attack. p89. \q6) But those who do right often have to suffer for the misdeeds of the unrighteous. p94. \q7) Judge for yourselves, after hearing of this treachery, whether people who could treat each other with such savage cruelty would be fit to hold lands or would deserve to lose them? p99. \q8) The road from one city to the other was so safe that although it took twelve full days to cover the distance between them people were able to come and go as they pleased. p107. \q9) Thus the prophecy, as portrayed in the marble figure, came true. p109. \q10) Now the Greeks, who were by nature very perfidious, still harbored thoughts of treachery in their hearts. p115. \q11) For, as wise men say, a man does a very foolish thing when through fear of death he commits an act that will be a reproach to him for ever. p126. \q12) The men inside the castle had not slept that night, but had kept guard all the time however sick or wounded they might be, hopeless as men who expected nothing but death. p151. \q13) But what God wills is bound to happen. p153.

**[VINDICATION - VIRELLA, NIK]** -- **vindication**: \*q8) **The Valley of Fear**; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // \*q12) **Billy Budd** (d): *The Shorter Novels of Herman Melville*; [Melville, Herman]. // **\*A Vindication of the Rights of Woman**; [Wollstonecraft, Mary]. |||| **vinegar**: **\*Oils and Vinegars**; [food]. // \*q6) **The Wounded and the Slain**; [Goodis, David]. |||| **vintage**: **\*An Essay on Brewing, Vintage and Distillation together with selected Remedies for Hangover Melancholia or How to Make Booze**; [alcohol]. |||| **Violator (1994)**: **\*Violator #1**; prehistory. // **\*Violator #2**; prehistory. // **\*Violator #3**; prehistory. |||| **Violator vs Badrock (1995)**. [Image]. We went Lake Herman today. That place was neat but it was also a little creepy. The first Zodiac killing was not far from there. Mimi brought these comics along with most of the prehistoric comics others in October of 2016. Today is November 6, 2016. We are going to have pizza for dinner. Now that we know that it isn't pizza making me sick it is ok to eat pizza again. **\*Violator vs Badrock #1**; prehistory. // **\*Violator vs Badrock #2**; prehistory. // **\*Violator vs Badrock #3**; prehistory. // **\*Violator vs Badrock #4**; prehistory. |||| **violence**: \*q42) **The Prague Cemetery**; [Eco, Umberto]. // \*q17) **You Only Live Twice**; [Fleming, Ian]. // **\*Violence** (a9): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // \*q8) **Dune**; [Herbert, Frank]. // \*q20) **A Rage in Harlem**; [Himes, Chester]. // \*q23) **The Girl Who Kicked the Hornet's Nest**; [Larsson, Stieg]. // \*q2) **Black Money**; [Macdonald, Ross]. // \*q24) **Man's Fate**; [Malraux, Andre]. // \*q2) **Dance Macabre**; [Reeves, Robert]. // **\*The Savage Dragon: Sex & Violence**; [Savage Dragon]. // **\*Sin City: Sex & Violence (1997)**; [Sin City]. // \*q9) **The Dead Man's Brother**; [Zelazny, Roger]. |||| **violence, acceptable provocations to**: \*q3) **Blackmailer**; [Axelrod, George]. |||| **violet**: \*q15) **Billy Budd** (d): *Shorter Novels*; [Melville, Herman]. |||| **violin**: \*q7) **The Five Orange Pips** (g): *Complete Sherlock Holmes v1*; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // **\*The Resemblance Between a Violin Case and a Coffin**; [Williams, Tennessee]. |||| **Virella, Nik**: **\*Infinity Countdown: Black Widow (2018) #1**; [Infinity].

**[VIRGIL]** -- **Virgil**: **\*A Child's Virgil**; John Yau & Norbert Prangenberg, Magnolia Editions, 2010. I designed and built the clamshell box for this. We finally finished the edition in April of 2011. Catalogued on Sunday May 1, 2011. // **\*The Destruction of Troy**; Penguin Epics Edition, 2006. Contains the first four chapters of W.F. Jackson Knight's prose translation of the Aeneid. Tracy gave my an Amazon.com gift certificate for my 29th birthday on August 14th, 2008. I drove down to the UPS Depot by the Oakland Airport on August 20th, 2008 to pick up the package. q1) In my next poem I left the woodes for the adjacent farmlands, teaching them to obey even the most exacting tillers of the soil; and the farmers liked my work. But now I turn to the terrible strife of Mars. p1. \q2) Fragments

of wreckage, personal equipment, and precious things saved from Troy floated on the waves. p6. \ q3) Then they ate and restored their strength; stretched on the grass, they filled themselves with old wine and rich venison and feasted till their hunger was gone. p10. \ q4) To Romans I set dominion, and it has no end. p13. \ q5) Around them is Africa; and no war can subjugate Africans. p15. \ q6) "I carry with me in my ships the gods of our home rescued from the foe." p17. \ q7) It was only a picture, but sighing deeply he let his thoughts feed on it, and his face was wet with tears. p21. \ q8) "My own acquaintance with misfortune has been teaching me to help others who are in distress." p27. \ q9) Dido's eyes and her whole mind were fixed on him, and at times she would fondle him and hold him close to her, for she could not know, Poor Dido, how mighty a god was entering her. p31. \ q10) "Besides, the moist air of late night falls swiftly from the sky." p33. \ q11) "Trojans, never trust that horse. Whatever it proves to be, I still fear Greeks, even when they offer gifts." p35. \ q12) "Filth and black venom drenched his priestly hands." p42. \ q13) "That engine of doom, pregnant with armed men, mounted out walls." p42. \ q14) "But we remained witless, and blind, and mad; we pressed ahead, and stationed the malignant horror within our consecrated citadel." p43. \ q15) We, poor fools, spent this our last day decorating with festal greenery every temple in out town." p43. \ q16) "I had no time for decisions; I only remembered that death in battle is glorious." p46. \ q17) "Nothing can save the conquered but the knowledge that they cannot now be saved." p47. \ q18) "No tongue could describe the carnage of that night and its orgy of death; no tears could match such agonies. An ancient city was falling and the long years of her empire were at an end." p47. \ q19) "Sad to say, even trust in Heaven is forbidden when Heaven itself declines the trust." p49. \ q20) "Utmost violence opened a passage." p53. \ q21) "I fared out upon the high seas, an exile with my comrades and my son, with the little Gods of our Home and the Great Gods of our race." p66. \ q22) No monster is more grim than the Harpies; no stroke of divine wrath was ever more cruel, and no wicked demon ever soared upwards from the waters of Styx. p75. \ q23) "Gods, forbend this menace and avert all such calamities. Be gracious, and preserve righteous men." p77. \ q24) So are the lots of destiny drawn by the King of Gods; so does he set events to roll their course; so does he turn the pages of history to come. p81. \ q25) It is said that the lands here were in the past one unbroken whole, but that some titanic convulsion long since tore them up so that they flew apart, for time's vast antiquity has been sufficient to compass even so mighty a change. p83. \ q26) She commits words to writing by making marks on leaves; afterwards she sorts into order all the prophecies which she has written on them, and allows their messages to remain, a closed secret, in her cave. There they stay, all in order and motionless; but if once the hinge-post turns and even a slight wind strikes them, the delicate leaves are disturbed by the door's movement, and the prophetess never afterwards thinks of catching them as they flit within the rock-hollow, or of putting them together again into prophecies. p84. \ q27) No more did young soldiers practise arms. The construction of harbours and impregnable battlements came to a stop. Work hung suspended on gigantic, menacing walls, and the sky-high cranes were still. p99-100. \ q28) And [Rumour] strikes dead throughout the great cities, for she is as retentive of news which is false and wicked as she is ready to tell what is true. p104. \ q29) "If it is not too late to beg you, have pity for the ruin of a home." p109. \ q30) "And for as long as I have consciousness and breath of life controls my movement, I shall never tire, Elissa, of your memory." p110. \ q31) "Neither Supreme Juno, nor the Father who is Saturn's son, can possibly look with the impartial eyes of justice on what is happening now." p111. \ q32) "But I still believe that, if there is any power for righteousness in Heaven, you will drink to the dregs the cup of punishment amid sea-rocks, and as you suffer cry "Dido" again and again." p112. \ q33) So therefore Iris, saffron-winged, sparkling like dew and trailing a thousand colours as she caught the light of the sun, flew down across the sky. She hovered over Dido's head: "By command I take this lock as an offering to Pluto; and I release you from the body which was yours." Speaking so, she held out a hand and cut the lock. At once, all the warmth fell away, and the life passed into the moving air. p125. // \***The Aeneid**; Bantam Classic, 1981. In high school, I took Latin as my foreign language because I wasn't smart enough to realize that I should have been taking Spanish. We spent the better portion of one year slowly translating the Aeneid into English. During that time, this verse translation by Allen Mandelbaum was my guide. Here's a taste: Arma virumque cano, Troiae qui primus ab -- oris Italiam, fato profugus, Laviniaque venit -- litora, multum ille et terris iactatus et alto -- vi superum saevae memorem Iunonis ob iram; -- multa quoque et bello passus, dum conderet urbem, -- inferretque deos Latio, genus unde Latinum, -- Albanique patres, atque altae moenia Romae. ----- I sing of arms and of a man: his fate -- had made him fugitive; he was the first -- to journey from the coasts of Troy as far -- as Italy and the Lavinian shores. -- Across the lands and waters he was battered -- beneath the violence of High Ones, for -- the savage Juno's unforgetting anger; -- and many sufferings were his in war -- until he brought a city into being -- and carried in his gods to Latium; -- from this have come the Latin race, the lords -- of Alba, and the ramparts of high Rome. |||| **Virgil**: (see also) \*n13) **How the Irish Saved Civilization**; [Cahill, Thomas]. // \*q19) **My Antonia**; [Cather Willa]. // \*q69) **Don Quixote**; [Cervantes, Miguel de]. // \*q24) **The Lost World**; [Conan Doyle, Sir Arthur].

**VIRGIN - VOLCANO** -- **virgin**: \***The Vengeful Virgin**; [Brewer, Gil]. // \*q1) **Home is the Sailor**; [Keene, Day]. // \*q8) **Rabbit Boss**; [Sanchez, Thomas]. |||| **Virgin Mary**: \***On the Virginity of the Virgin Mary and Johanna Southcourt** (u2): **Selected Poems**; [Blake, William]. // \***The Virgin Mary's Child** (c): **Complete Fairy Tales of the Brothers Grimm**; [Fairy Tales]. |||| **Virginia Colony**: \***Fear and love in the Virginia colony** (f): **A New Literary History of America**; [America]. |||| **virtual**: \***Virtual Light**; [Gibson, William]. |||| **virtue**: \*q72, q114) **Don Quixote**;

[Cervantes, Miguel de]. // \*q45) **Baudolino**; [Eco, Umberto]. // \*q43) **The Name of the Rose**; [Eco, Umberto]. // \*q33) **History of Beauty**; [Eco, Umberto]. // \*q23) **A Fan's Notes**; [Exley, Frederick]. // \*q22, q26) **Christians & the Fall of Rome**; [Gibbon, Edward]. // \*q12) **The Prince** (a): **The Prince & The Art of War**; [Machiavelli, Niccolo]. // \*q16) **Cities of the Plain**; [McCarthy, Cormac]. // \*q1) **My Chivalric Fiasco** (i): **Tenth of December**; [Saunders, George]. // \*q1) **Growth of Hate**; [Wang Hsi-yen]. |||| **virtue forgotten**: \*q27) **The Mythologies of India** (b): **The Masks of God: Oriental Mythology**; [Campbell, Joseph]. |||| **virtuosity**: \*q3) **The Child Who Believed**; [Amundson, Grace]. // \*q2) **Courbet**; [Courbet, Gustave]. // \***A Virtuoso's Collection** (n3): **Stories & Sketches**; [Hawthorne, Nathaniel]. |||| **visibility**: \*q1) **A Sign in Space** (c): **Cosmicomics**; [Calvino, Italo]. |||| **vision**: \***Visions of the Night** (x): **Ghost and Horror Stories**; [Bierce, Ambrose]. // \***Visions of the Daughters of Albion** (p2): **Selected Poems**; [Blake, William]. // \***Vision** (g): **A Methedrine Vision in Hollywood** (o7): **Collected Poems, 1947-80**; [Ginsberg, Allen]. // \***The Vision of the Fountain** (c2): **Stories & Sketches**; [Hawthorne, Nathaniel]. // \*q1) **Pickman's Model** (l); q4) **The Shadow Out of Time** (u): **Tales**; [Lovecraft, H.P.]. // \*q1) **Transports: Introduction** (q); **The Visions of Hildegard** (w): **The Man Who Mistook His Wife for a Hat**; [Sacks, Oliver]. // \***Paper Visions**; [Weichel, Ken]. |||| **vision, sick, morbid**: \*q8) **Martian Time-Slip** (a): **Five Novels of the 1960's & 70's**; [Dick, Philip K.]. |||| **visit**: \***DHP (1986) #20**; [Dark Horse Presents]. // \***The Visit to the Dentist** (u): **Can't & Won't**; [Davis, Lydia]. // \***Returning to the Country for a Brief Visit** (r10): **Collected Poems, 1947-80**; [Ginsberg, Allen]. // \***My Visit to Niagara** (v); **A Visit to the Clerk of the Weather** (j2): **Stories & Sketches**; [Hawthorne, Nathaniel]. // \***The Visiting Hour** (c2): **The Collected Stories of Chester Himes**; [Himes, Chester]. // \*q5) **The Valley of Fear**; [Holmes, Sherlock: (Conan Doyle, Sir Arthur)]. // \*q1) **Brooksmith**; [James, Henry]. // \***A Visit to a Mine** (b2): **The Metamorphosis, The Penal Colony and Other Stories**; [Kafka, Franz]. // \***A Visit to the Lavatory**; [Lockhart, R.H. Bruce]. |||| **visitant**: \*q1) **Chamber Music**; [Joyce, James]. |||| **visitor**: \***The Visitor** (m2): **Collected Stories**; [Dahl, Roald]. // \*q12, q22) **A Game of Thrones**; [Martin, George R.R.]. |||| **visitors, uninvited**: \*n18) **Monsters, Giants and Little Men from Mars: An Unnatural History of the Americas**; [Cohen, Daniel]. |||| **visual**: \***Visual Explanations**; [Tuft, Edward R.]. // \***The Visual Display of Quantitative Information**; [Tuft, Edward R.]. |||| **Vitaliano, Fausto**: \***Uncle Scrooge: My First Millions (2018) #1-3**; [McDuck, Scrooge]. |||| **vitality**: \*q8) **The Divine Invasion** (c): **Valis & Later Novels**; [Dick, Philip K.]. // \*q15) **History of Beauty**; [Eco, Umberto]. |||| **vitality waning**: \*q26) **The Mythologies of India** (b): **The Masks of God: Oriental Mythology**; [Campbell, Joseph]. |||| **vivisection**: \*q6) **Out of the Silent Planet**; [Lewis, C.S.]. // \*q35) **Breaking and Entering**; [Williams, Joy]. |||| **Vixen**: \***Betty & Veronica: Vixens (2018)**; [Archie]. |||| **Vlasco, Juan**: \***U.S. Avengers (2016) #1-3**; [Avengers]. // \***Legendary Star-Lord (2015) #9-11**; [Star-Lord]. // \***Uncanny X-Men (2019) #18-19**; [X-Men]. |||| **vocabulary**: \*q8) **The Drowning Pool**; [MacDonald, Ross]. |||| **vocation, peculiar**: \*q29) **The Confidence-Man: His Masquerade** (i): **Complete Works Vol. 3**; [Melville, Herman]. |||| **vodka**: \***Vodka with Pepper**; [Fleming, Ian]. // \*q18) **Reamde**; [Stephenson, Neal]. // \*q17) **Breaking and Entering**; [Williams, Joy]. |||| **vogue**: \***Vogue Sewing**; [sew]. // \***Vogue Knitting**; [knit]. |||| **Vogt, Janet**: \***Mastering Music: Versatile Piano Studies for Older Beginners**; [music]. // \***Mastering Music Theory: Music Theory Workbook for Older Beginners**; [music]. |||| **voice**: \*q1) **The Other Woman**; [Anderson, Sherwood]. // \***Little Voices**; [Bareilles, Sara]. // \***The Voice of the Ancient Bard** (l2); q1) **London** (m5): **Selected Poems**; [Blake, William]. // \*q4) **The Last Words of Dutch Schultz**; [Burroughs, William]. // \*q18) **Cliges** (b): **Arthurian Romances**; [Chretien de Troyes]. // \*q4) **See No Evil**; [Gault, William Campbell]. // \***The Voice of Rock** (i): **Collected Poems, 1947-80**; [Ginsberg, Allen]. // \***Voices of Dawn** (a2): **American Writings**; [Hearn, Lafcadio]. // \*q4) **At the Mountains of Madness** (q): **Tales**; [Lovecraft, H.P.]. // \*q2) **The Silent Ventriiloquist** (a): **Five Shots and a Funeral**; [Loveless, Dashiell]. // \*q5) **Faceless Killers**; [Mankell, Henning]. // \*q13) **The Monster of Florence**; [Preston, Richard]. // \*q10) **Rabbit Boss**; [Sanchez, Thomas]. // \***Voices in Stone, The Decipherment of Ancient Scripts and Writings**; [writing]. |||| **voice, low**: \*q12) **Sleeping Beauty**; [MacDonald, Ross]. |||| **voice, your father's**: \*q16) **Breaking and Entering**; [Williams, Joy]. |||| **void**: \*q1) **VALIS** (b): **Valis and Later Novels**; [Dick, Philip K.]. |||| **Volcana**: \***MCP (1988) #88**; [Marvel Comics Presents]. |||| **volcano**: \*q9) **The War of the Worlds**; [Wells, H.G.].

**VOLTAIRE** -- **Voltaire**: \***Candide**; Bantam Classic, 1991. High School era. Read then. Again March 2014. q1) The baron was one of the most powerful lords in Westphalia, for his castle had a door and windows. p17. \ q2) One day as Cunegonde was walking near the castle in the little wood known as "the park," she saw Dr. Pangloss in the bushes, giving a lesson in experimental physics to her mother's chambermaid. p18. \ q3) Candide, utterly bewildered, still could not make out very clearly how he was a hero. p21-22. \ q4) "My friend," said the orator, "do you believe that the Pope is the Antichrist?" -- "I've never heard anyone say so," answered Candide, "but whether he is or not, I still have nothing to eat." p24. \ q5) "I'm penniless, my friend, and nowhere on the face of the globe can you get a blood letting or an enema without paying." p27. \ q6) "I had a very good seat; refreshments were served to the ladies between the mass and the executions." p35-6. \ q7) "Fairest lady," said Candide, "when a man is in love, jealous, and whipped by the Inquisition, he no longer knows what he's doing." p39. \ q8) "I must admit that it is possible to complain about some of the things that go on in our world, from both a physical and a moral point of view." p41. \ q9) "Misfortune gives us certain rights." p51. \ q10) ""The Fathers have everything, the people nothing; it's a masterpiece of reason and justice." p53. \ q11) "He's a Jesuit, he's a Jesuit! We'll have our revenge, and eat a good meal! Let's eat Jesuit, let's eat Jesuit!" p60. \ q12)

"If we don't exercise the right to eat him, it's because we have other things to make a good meal of." p61. \ \ q13) Cacambo explained his witty remarks to Candide, and they seemed witty even in translation. Of all the things that amazed Candide, this was by no means the least amazing. p70. \ \ q14) He judged that there was no profession on earth with which a man could be more thoroughly disgusted [than publishing]. p76. \ \ q15) "A million regimented assassins sweep over Europe from one end to the other, murdering and robbing with discipline to earn their bread, because there's no more honorable occupation." p78. \ \ q16) "But there is some good in the world," replied Candide. -- "Perhaps so," said Martin, "but I haven't seen it." p78. \ \ q17) "How many plays have been written in France?" Candide asked the abbe. -- "Five or six thousand." -- "That's a lot," said Candide. "How many of them are good?" -- "Fifteen or sixteen," replied the abbe. -- "That's a lot," said Martin. p83. \ \ q18) "You know, sir, how dangerous it is for a shrewish woman to be a doctor's wife." p96. \ \ q19) "I might like opera more if they hadn't managed to make it into a monstrosity that revolts me." p100. \ \ q20) "Fools admire everything in a celebrated author." p101. \ \ q21) "Let's work without theorizing," said Martin; "it's the only way to make life bearable." p120. ||||| **Voltaire: (see also) \*'Mock on, Mock on Voltaire, Mock on Rousseau' (v2): Selected Poems;** [Blake, William]. // \*n2) **Sir William Pepperell (n): Stories & Sketches;** [Hawthorne, Nathaniel]. // \*n4) **Mother Night;** [Vonnegut, Kurt].

**[VOLUME - VON HORVATH, ODON] -- volume (as in book): \*n2) The Boarding House (g): Dubliners;** [Joyce, James]. ||||| **voluptuary: (tut tut gentle Marge?) \*q25) Baudolino;** [Eco, Umberto]. ||||| **vomit: \*q15) The Crazy Kill;** [Himes, Chester]. // \*q8) **Pillars of Salt;** [Mather, Cotton]. // \*q2) **Tokyo Underworld;** [Whiting, Robert]. ||||| **von Horvath, Odon: \*Odon von Horvath Out Walking (t3): Can't and Won't;** [Davis, Lydia].

**[VONNEGUT, KURT] -- Vonnegut, Kurt: \*Bagombo Snuff Box, Uncollected Short Fiction;** Berkley, 1999. + (a) *Thanasphere*. + (b) *Mnemonics*. + (c) *Any Reasonable Offer*. + (d) *The Package*. + (e) *The No-Talent Kid*. + (f) *Poor Little Rich Town*. + (g) *Souvenir*. + (h) *The Cruise of The Jolly Roger*. + (i) *Custom Made Bride*. + (j) *Ambitious Sophomore*. + (k) *Bagombo Snuff Box*. + (l) *The Powder-Blue Dragon*. + (m) *A Present for Big Saint Nick*. + (n) *Unpaid Consultant*. + (o) *Der Arme Dolmetscher*. + (p) *The Boy Who Hated Girls*. + (q) *This Son of Mine*. + (r) *A Night for Love*. + (s) *Find Me a Dream*. + (t) *Runaways*. + (u) *2BRO2B*. + (v) *Lovers Anonymous*. + (w) *Hal Irwin's Magic Lamp*.

\***Player Piano;** Delta, 1999. q1) Democracy owed its life to know-how. p1. \ \ q2) It annoyed him that sophomoric high spirits should be correlated with the kind of young men it took to keep the plant going. p5. \ \ q3) Of late, his job, the system, and organizational politics had left him variously annoyed, bored and queasy. p7. \ \ q4) The glove compartment wouldn't lock, so Paul covered the pistol with tissues. p23. \ \ q5) Finnerty had claimed that his love of books and records and good whisky kept him too broke to buy a car and clothes commensurate with his position in life. p34. \ \ q6) "So you are in rough shape. Wonderful!" p40. \ \ q7) It was what everyone said when he had to make a talk. p52. \ \ q8) In the quasi nightmare of being only half asleep, he visualized the notion of man and wife as one flesh-- a physical monstrosity, pathetic, curious and helpless Siamese twins. p61. \ \ q9) "I drink because I'm scared-- just a little scared, so I don't have to drink much. p92. \ \ q10) For once, his dissatisfaction with his life was specific. He was reacting to an outrage that would be regarded as such by almost any man in any period in history. He had been told to turn informant on his friend. p134. \ \ q11) Skills-- that was what that hands of heroes in the novels had, skills. p146. \ \ q12) Farming-- now *there* was a magic word. p147. \ \ q13) "I'm no parlor maid, but I try to be a good friend." p169. \ \ q14) "I'm serious, Anita. I want us to live here." -- "We'd die in six months." p182. \ \ q15) "Any barber could do what a doctor does nowadays. but I'll give you fifty dollars if you can show me a doctor who can cut hair. p204. \ \ q16) He shook his head wonderingly, admiringly. "Don't tell me art is dying." p220. \ \ q17) "Nobody's so damn well educated that you can't learn ninety per cent of what he knows in six weeks." p229. \ \ q18) "Well, a fully automatic setup like that makes culture very cheap. Book costs less than seven packets of chewing gum." p243. \ \ q19) Paul had always been a petty thief of others' high moments. p248. \ \ q20) Roland and Oliver had become a pair of jet-drive computers hurtling toward each other far faster than the flight of a man's scream. p255. \ \ q21) "Pick out something impossible and do it, or be a bum the rest of your life." p269. \ \ q22) "You can't play college football, *and* go to school. They tried that once, and you know what a silly mess that was." p278. \ \ q23) "What have you got against machines?" said Buck. -- "They're slaves." p280. \ \ q24) "I wonder if things would have been much different if it hadn't been for the liquor," said Paul. -- "You can't ask men to attack pillboxes cold sober," said Finnerty. p330.

\***Mother Night;** Dell, 1974. q1) My duties as an editor are in no sense polemic. ix-x. \ \ q2) "All day long, music and announcements." -- "Very modern," I said. p21. \ \ q3) No young person on earth is so excellent in all respects as to need no uncritical love. p44. \ \ q4) Say what you like about me, I have never touched my principal. p46. \ \ q5) "The only relative I've got in this world is art--" he said, "and I'm the poorest relative that art ever had..." p50. \ \ q6) History often goes hand-in-hand with sports. p51. \ \ q7) "We were stumbling sluts," she said, "married to mud." p69. \ \ q8) She had been given her opportunity to participate in civilization, and she had muffed it. p78. \ \ q9) "Anything I have is yours." he said. -- "Anything I have is yours, Heinz," I said. -- The amount of property between us was negligible. p89. \ \ q10) "So typical, so typical, Any time anything of real dignity appears in this country, it's torn to shreds and thrown to the mob." p102-03. \ \ q11) "Living people make words, don't they?" p105. \ \ q12) "Most things in this world don't work--" he said, "but aspirin do." p114. \ \ q13) I had hoped, as a broadcaster, to be merely ludicrous, but this is a hard world to be ludicrous in. p120. \ \ q14) Say what you will about the sweet miracle of unquestioning faith, I consider a capacity for it

terrifying and absolutely vile. p120. \ \ q15) "The big miracle is the talent you were born with." p126. \ \ q16) I've always been able to live with what I did. How? Through that simple and widespread boon to modern mankind-- schizophrenia. p133. \ \ q17) "I don't admire suicide," said Wirtanen. -- "I admire form," I said. p136. \ \ q18) "I wonder," I said. -- "You're entitled to wonder," he said. "I'm not." p138. \ \ q19) "Fourteen plates in lifelike color--" said Wirtanen, "forty rubles extra." p149. \ \ q20) "It's a mutilation!" I said. "The pictures are bound to mutilate the words. Those words weren't meant to have pictures with them! With pictures, they aren't the same words!" p150. \ \ q21) "The things I see-- the things people say to me. Sometimes I get very discouraged." p171. \ \ n1) Protocols of the Elders of Zion. v. \ \ n2) Pornographic number 23. xi. \ \ n3) Don Quixote sighting. p127. \ \ n4) all for the best (Candide). p139.

\***Welcome to the Monkey House;** Delta, 1998. Read in prehistory. Probably in the Library since high school. The stories *Harrison Bergeron* and *Report on the Barnhouse Effect* have asterisks next to them in the table of contents. I remember reading A through G again when Katie worked at B'stro and she was in Vancouver and I visited her there That was maybe 2010? + (a) *Where I Live;* q1) "Nobody ever went broke overestimating the vulgarity of the American people." (H.L. Mencken) p4. \ \ n1) leaky roof piano. p1. \ \ n2) spoiled salmon curtain. p3. \ \ n3) suggestive balls. p3. + (b) *Harrison Bergeron;* n1) A nice raise. For trying so hard. p10. \ \ n2) Halloween and hardware. p11. + (c) *Who Am I This Time;* n1) Unitorphan. p17. \ \ n2) twenty Blanches to one Stella. p20. \ \ q3) Dictionary flags. p21. + (d) *Welcome to the Monkey House;* q1) "A woman's not a woman till the pills wear off." p41. \ \ n1) Drupelets. (Little raspberry dudes.) p30. \ \ n2) science and morals. p31. \ \ n3) the madness of taking nothing. p33. \ \ n4) Everything Government. p34. \ \ n5) Time miracle. p48. + (e) *Long Walk to Forever;* n1) Where Scarlett O'Hara went to school. p53. + (f) *The Foster Portfolio;* n1) No money in the middle class. p61. \ \ n2) Red leatherette reports. p64. + (g) *Miss Temptation;* q1) He wished she were in black and white, a thousandth of an inch thick on a magazine page. p86. \ \ n1) Fuller channels Cotton Mather. p81. + (h) *All the King's Horses;* q1) "the honor of the first move belongs to the white men." He grinned. "An ancient tradition." p97. \ \ q2) "There isn't a grain of luck in the game, you know. There's no excuse for the loser." p101. \ \ q3) "Without rules, my friend, games become nonsense." p103. + (i) *Tom Edison's Shaggy Dog;* q1) "Uh, this intelligence analyzer," he said, "it analyzed intelligence, did it?" p114. + (j) *New Dictionary;* q1) The first thing he was going to buy was his entire language between hard covers. p119. \ \ q2) I worry about the biographies and the works of art, since they seem a mixed bag, possibly locked for all eternity in a matrix of type. p122. \ \ q3) It is the biographical inclusions and exclusions, in fact, which make this dictionary an ideal gift for the paranoiac on everybody's Christmas list. p122. + (k) *Next Door;* q1) "He called up and said he was gonna blow his brains out," said Sam, "and I played *The Bluebird of Happiness*." p129. + (l) *More Stately Mansions;* q1) "I swear," Grace said. "I'll never understand how so many artists are men. No man I ever met had a grain of artistic temperament in him." p137. + (m) *The Hyannis Port Story;* q1) A man who sells storm windows can never be really sure about what class he belongs to, especially if he installs the windows, too. p152. + (n) *D.P.;* q1) "Talks like a Kraut and dresses like a Kraut, but just look at it a minute." p166. + (o) *Report on the Barnhouse Effect;* q1) "Don't forget to wind the restricted clock and put the confidential cat out," he said gloomily. p183. + (p) *The Euphio Question;* q1) This is no time for oblivion to become a national craze. p205. + (q) *Go Back to Your Precious Wife and Son;* q1) "You people around here don't grasp the thistle firmly." He had to explain that to me, about how a thistle won't prick you if you grab it real hard and fast. -- "I don't believe that about thistles," I said. -- "Typical New England conservatism," he said. p212. + (r) *Deer in the Works;* q1) "We didn't put out a call for that sort of people. You can't run a machine, can you?" p223. \ \ q2) "One of the big shortages in this country," said Dilling philosophically, concentrating on lighting a cigarette, "is men who know how to do things, and know how to take responsibility and get things done." p224. + (s) *The Lie;* q1) "It would be a source of the greatest embarrassment to me," said Doctor Remenzel with considerable grandeur, "if I were ever to hear that you had used the name Remenzel as though you thought Remenzels were something special." p246. \ \ q2) "Never mind. Excuse me. Forget it." said Doctor Remenzel. p247. + (t) *Unready to Wear;* q1) "Trouble with the world," said Konigswasser, "isn't too many people-- it's too many bodies. p258. \ \ n1) The Ladies Auxiliary. A good Auxiliary. p262. \ \ n2) old-style reproduction. p262. + (u) *The Kid Nobody Could Handle;* q1) "And then, Jim, I remember that I've got at least one tiny corner of the universe I can make just the way I want! I can go to it and gloat over it until I'm brand-new and happy again." p274-5. \ \ q2) "If I'd caught you hurting the bass drum, I think I would have killed you with a single blow." p277. \ \ q3) "Think of it this way," said Helmholtz. "Our aim is to make the world more beautiful than it was when we came into it. it can be done. You can do it." p282. + (v) *The Manned Missiles;* q1) He does not think that a very old man who can do nothing but put one stone on top of another can say the right things about young men who die in space. p284. \ \ q2) Alexei told me that the only inconvenience would be the lack of gravity. p285. + (w) *Epicae;* q1) "I write better poetry than you do," said EPICAC, coming back to ground his magnetic tape-recorder memory was sure of. p303. + (x) *Adam;* q1) "There are too many of us, and we are all too far apart." p313. + (y) *Tomorrow and Tomorrow and Tomorrow;* q1) "Where you think we'd find a vacant room to rent? Iowa, maybe? Well, who wants to live on the outskirts of Chicago?" p316. \ \ q2) "When they wave that checkered flag at the Indianapolis Speedway, and old Gramps gets ready for the Big Trip Up Yonder." p320.

\***Breakfast of Champions;** Delta, 1999. // \***Cat's Cradle;** Delta, 1998. // \***God Bless You, Mr. Rosewater;** Delta, 1998. // \***Letters;** 2012. Delacorte Press. Katie got this book from my Mom and Dad for her 29th birthday. The boys were born

three days earlier. I got this book entered in the Library on Saturday May 4, 2013. Mimi and Grandpa are here helping take care of the boys. This book needs unpacking sometime; but not today. // \**A Man Without A Country*; Seven Stories Press, 2005. + (a) *As a kid I was the youngest*. + (b) *Do you know what a twerp is?* . + (c) *Here is a lesson in creative writing*. + (d) *I'm going to tell you some news*. + (e) *Okay, now let's have some fun*. + (f) *I have been called a Luddite*. + (g) *I turned eighty-two on November 11*. + (h) *Do you know what a humanist is?* . + (i) *Do unto others*. + (j) *A sappy woman from Ypsilanti*. + (k) *Now then, I have some good news*. + (l) *I used to be the owner and manager of an automobile dealership*. // \**Slaughterhouse-Five*; Delta, 1991. // \**TimeQuake*; Putnam, 1997. unread. This a Christmas gift in 2006 or something.

**VOODOO - VVEDENSKY, ALEXANDER** -- **voodoo**: \**The Adventures of the Voodoo Moon*; [Thomas, Eugene]. ||||| **Voodoo/Zealot: Skin Trade (1995)**: [IMAGE]. \**Voodoo/Zealot: Skin Trade (1995) #1*; [1995/8]. prehistory. traded to Purple Turtle Comics, Vallejo, CA - 2019/6/7. ||||| **vortex**: \**Wichita Vortex Sutra* (r7); *Returning North of Vortex* (k8): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // \**Guardians of the Galaxy & X-Men: Black Vortex*; [Guardians]. ||||| **vote**: \*q13) *Pretty Boy*; [Floyd, Charles Arthur]. // \*q8) *The Crucible* (e): *Collected Plays 1944-61*; [Miller, Arthur]. ||||| **Voodooism**: \**New Orleans (Ruffians in New Orleans-- The Sicilian Vendetta-- Some Curiosities of Creole Grammar-- A Weird Creole Love Song--Voodooism-- The Grace of the Serpent)* (s); *The Last of the Voodoos* (h2): *American Writings*; [Hearn, Lafcadio]. ||||| **vow**: \**A Vow* (e8): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // \*q3, q7) *Roger Malvin's Burial* (j): *Stories & Sketches*; [Hawthorne, Nathaniel]. // \**Amazing Spider-Man: Renew Your Vows (2015)*; [Spider-Man]. ||||| **voyage**: \**Sindbad the Seaman and Sindbad the Landsman* (t): *Arabian Nights*; [Arabian Nights]. // \**The Voyages of Sindbad*; [Arabian Nights]. // \**The Voyage of The Dawn Treader*; [Lewis, C.S.]. // \*q1) *The Call of Cthulhu* (k): *Tales*; [Lovecraft, H.P.]. // \*q10) *The Crossing*; [McCarthy, Cormac]. ||||| **voveurism**: \*q41) *The Prague Cemetery*; [Eco, Umberto]. // \*q1, q3) *Sights from a Steeple* (f): *Stories & Sketches*; [Hawthorne, Nathaniel]. ||||| **Vozenesky**: \**Vozenesky's "Silent Tingling"* (j10): *Collected Poems, 1947-80*; [Ginsberg, Allen]. ||||| **vulgarian**: \*q6) *The Talented Mr. Ripley* (a): *The Mysterious Mr. Ripley*; [Highsmith, Patricia]. ||||| **vulgarity**: \*q41) *Crime & Punishment*; [Dostoevsky, Fyodor]. // \*q10) *The Crime of Galileo*; [Galilei, Galileo]. // \*q15) *Run Man Run*; [Himes, Chester]. // \*q7) *Daisy Miller*; [James, Henry]. // \*q3) *The Dead* (o): *Dubliners*; [Joyce, James]. // \*q12) *The Left Hand of Darkness*; [Le Guin, Ursula K.]. // \*q16) *The Transposed Heads*; [Mann, Thomas]. // \*q52) *Pierre* (a): *Complete Works Vol. 3*; [Melville, Herman]. // \*q1) *Where I Live* (a): *Welcome to the Monkey House*; [Vonnegut, Kurt]. // \* q17) *The Eye in the Pyramid* (a): *Illuminatus Trilogy*; [Wilson, Robert Anton: (Shea, Robert)]. ||||| **vulgarity, bodily**: \*q35) *Baudolino*; [Eco, Umberto]. ||||| **vulgarity, usual**: \*q12) *The Big Sleep*; [Chandler, Raymond]. ||||| **vulnerability**: \*q25) *You Only Live Twice*; [Fleming, Ian]. // \*q12) *Find a Victim*; [MacDonald, Ross]. // \*q37) *A Dance with Dragons*; [Martin, George R.R.]. ||||| **vulture**: \**Miss Ferber Views "Vultures" at Trial*; [Ferber, Edna]. // \**Vulture Peak: Gridhakuta Hill* (m6): *Collected Poems, 1947-80*; [Ginsberg, Allen]. // \**[Yakub & the Vulture]*. ||||| **Vvedensky, Alexander**: \**The Gray Notebook*; Published by the Ugly Duckling Presse in Brooklyn. A beautiful handmade edition of an exiled 20th century Soviet poet. A wedding gift from Jennifer Merrill. We met at the Merritt Bakery in Oakland early Sunday morning, November 1st, 2009.