

# BAUMAN RARE BOOKS

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Fantasy, Sci-Fi, & Horror







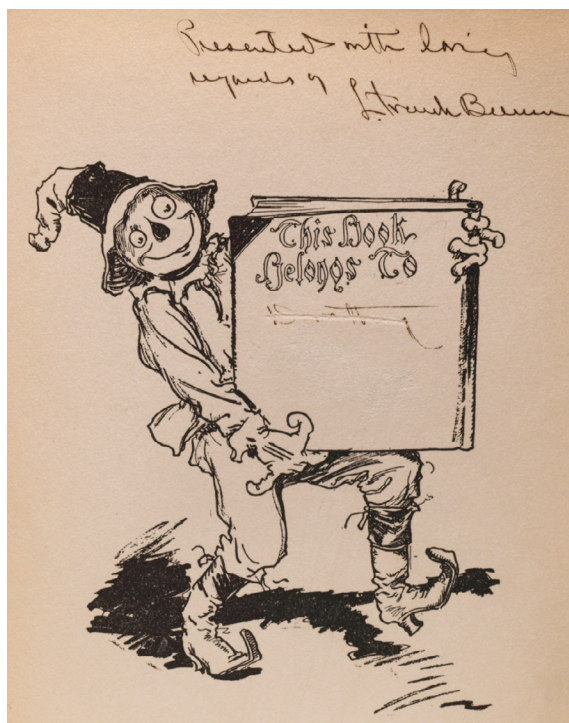
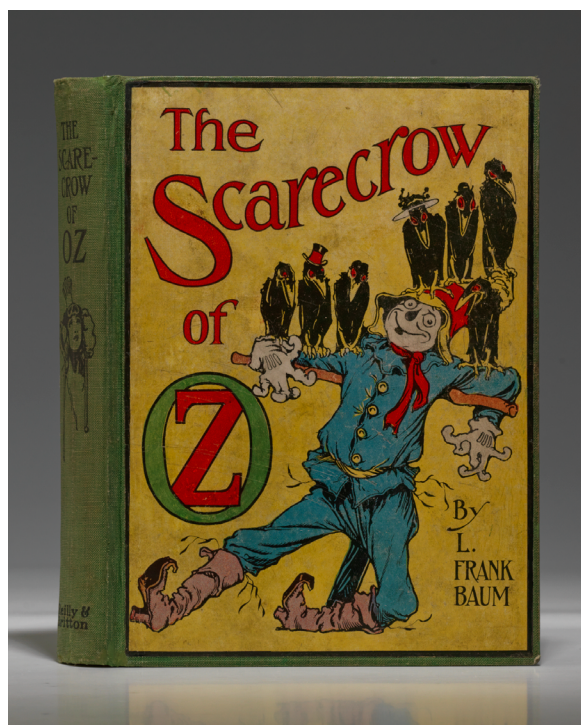
## "DON'T PANIC!": FIRST AMERICAN EDITIONS OF *THE HITCHHIKER'S GUIDE TO THE GALAXY* FIVE-VOLUME "TRILOGY"

1. ADAMS, Douglas. *The Hitchhiker's Guide to the Galaxy*. WITH: *The Restaurant at the End of the Universe*. WITH: *Life, the Universe and Everything*. WITH: *So Long, and Thanks for all the Fish*. WITH: *Mostly Harmless*. New York, (1980-1992). Octavo, original half cloth or full paper, dust jackets. \$2800

*First American editions, first printings of all five books in Adams' pan-galactically popular "trilogy in five parts."*

Inspired by a fleeting thought Adams had while hitchhiking across Europe as a teen, the cult classic *Hitchhiker's* story began life as a 1978 BBC radio serial. "The series was an overnight success and rescued Adams from the life of a struggling comedy sketch writer. It spawned a television show, five books and other spin-offs," including a major motion picture in 2005 (*Guardian*). *Hitchhiker's* "came at just the right time... *Star Wars* and *Close Encounters of the Third Kind* had created a willingness among the public to regard science fiction as an acceptable form of entertainment," and "science fiction readers had long been in need of something that was actually funny" (Neil Gaiman, *Don't Panic*, 58). "Adams' work is now enshrined as part of the global cultural zeitgeist" (Simpson, 351). Series first published as Pan paperbacks in London from 1979-1992, the first three books followed by Arthur Barker's first English hardcover editions of 1980-1982, the fourth printed in hardcover by Pan in 1984, and the fifth by Heinemann in 1992. After the first two books, the first American editions of the rest of the series were published in the same years as the first English editions. Third book bound upside down (apropos for this series). Price inked out on one dust jacket. Books overall in fine condition; dust jackets generally fine, with two short closed tears to the one on the first title, one with faint scratches.





**“NO ONE CAN GO FAR ASTRAY IN THE LAND OF  
OZ”: FIRST EDITION OF *THE SCARECROW OF OZ*,  
INSCRIBED BY L. FRANK BAUM**

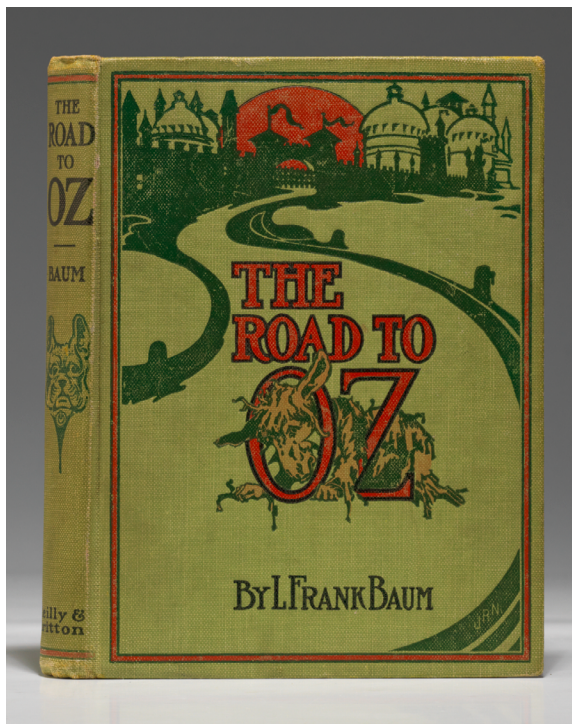
**2. BAUM, L. Frank. *The Scarecrow of Oz*. Chicago, 1915. Octavo, original green cloth.**

**\$23,500**

*First edition, first state, of Baum's ninth Oz tale, richly illustrated by John R. Neill with 12 color plates and numerous black-and-white illustrations, inscribed by the author on the ownership page, "Presented with loving regards of L. Frank Baum."*

Adapted from a 1914 production by Baum's Oz Film Manufacturing Company, this volume brings Trot and Cap'n Bill, two of Baum's popular characters from unrelated books, into the ongoing Oz adventures. This was allegedly Baum's favorite book of the series. *First state*, with the publisher's advertisement on the verso of the half title listing eight titles, the last of which is this one. Without extremely scarce original dust jacket. Hanff & Greene, 68-69. Eyles, 50. Scattered marginal light soiling to interior; minor expert restoration to inner paper hinges, minor restoration to cloth extremities. A handsome, extremely good copy, quite rare inscribed by Baum.





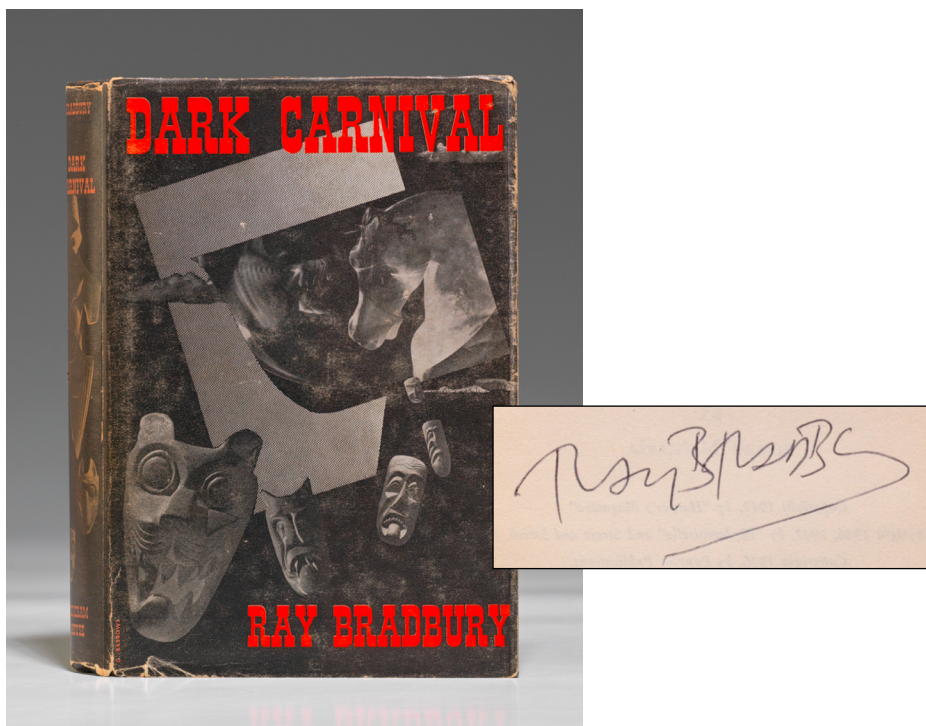
**“FOR WHATEVER COUNTRY DOROTHY VISITS  
IS SURE TO BECOME FAMOUS”: FIRST EDITION,  
FIRST STATE, OF *THE ROAD TO OZ***

**3. BAUM, L. Frank. *The Road to Oz*. Chicago, 1909. Octavo, original pictorial light green cloth. \$3200**

*First edition, first state, of Baum's fifth Oz book—Dorothy and her new friends' lively journey through several marvelous lands, printed on a rainbow of colored paper, with numerous illustrations by John R. Neill, many full-page.*

Ever responsive to his young readers' wishes, Baum returned Dorothy's dog Toto along with his mistress to Oz in this, the series' fifth book. He also included a host of characters (even Santa Claus) from his other, non-Oz work, as well as new creations like the Shaggy Man and Polychrome, the Rainbow's Daughter, who would become fan favorites. "Baum develops his concept of Oz... as a fully realized fairyland in far greater detail than in any of the earlier books" (Bienvenue, 39); just like its predecessors, however, *The Road to Oz* was "received with enthusiasm by critics and rapture by readers" (Fricke, 25). The publishers' novel use of multiple colors of paper (abandoned after the first printing) "produced a striking effect and certainly helped distinguish the book from those offered by the competition" (Bienvenue, 40). *First state*, with perfect type on pages 34 and 121, caption and numeral on page 129, two pages of advertisements at rear, gatherings printed on tinted sheets (in order: off-white, gray, light blue, salmon, tan, light green, tan—this arrangement matching Hanff and Greene's variant state A, "apparently part of the earliest copies of state 1"). *First state* binding of light green cloth stamped in black, dark green, tan, and red; back cover with silhouettes and sunburst effect; "Reilly & Britton" imprint at spine foot. Without very scarce original dust jacket. Hanff & Greene, 57-59. Bienvenue, 41-42. Slight fading to some edges of color stock as often seen, a few leaves with short closed tears from margins; binding with mild toning to spine and minor shelfwear to edges. A lovely copy in near-fine condition.





**"AT THE HEAD OF A TRADITION": FINE FIRST  
EDITION OF *DARK CARNIVAL*, RAY BRADBURY'S  
FIRST BOOK, SIGNED BY HIM**

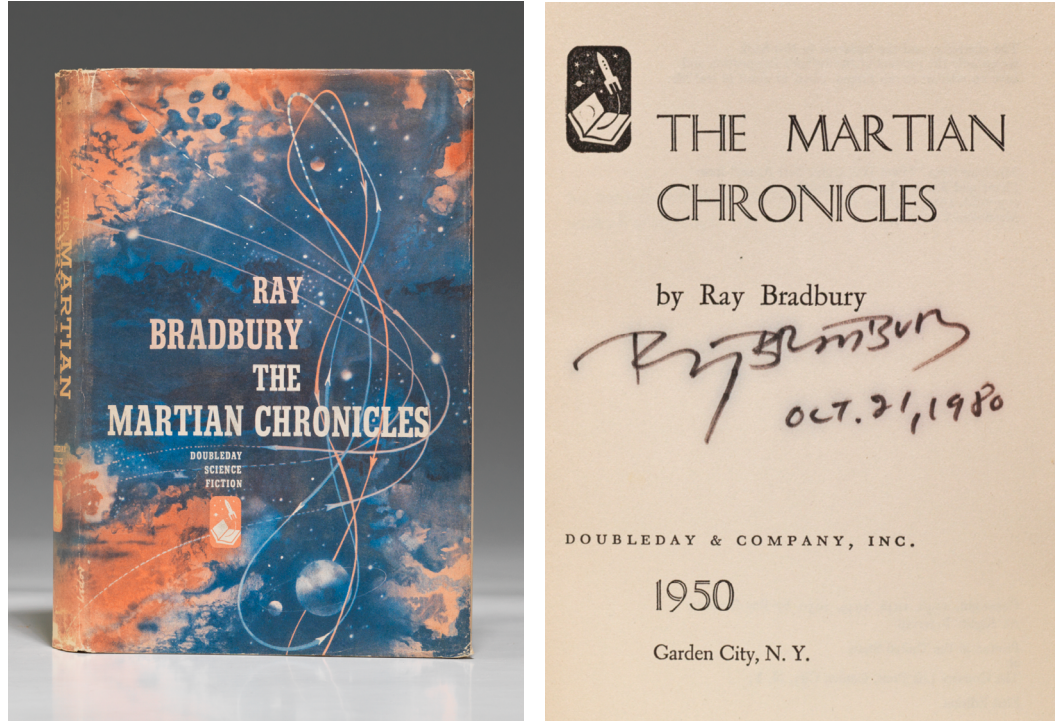
4. BRADBURY, Ray. **Dark Carnival**. Sauk City, Wisconsin, 1947. Octavo, original black cloth, dust jacket.

\$6800

*First edition of Bradbury's important first book, signed by him on the title page.*

The legendary Bradbury was “as influenced by George Bernard Shaw and William Shakespeare as he was by Jules Verne... Bradbury’s poetically drawn and atmospheric fictions—horror, fantasy, shadowy American gothics—explored life’s secret corners” (*Los Angeles Times*). The 27 stories collected in *Dark Carnival* mark Bradbury’s departure from publishing in pulp magazines. Their “stylistic deftness... stands at the head of a tradition in modern horror fiction” (Barron 4-24). “Evocative, poetic and suffused with youthful wonder, Bradbury’s tales broke with pulp conventions in their style and approach to the fantastic... Collected in his first book *Dark Carnival*... they mesh to form a small-town landscape in which the magic possibilities of ordinary life and the banality of the fantastic are indistinguishable from one another” (Clute & Grant, 132). Because only 3112 copies were printed, “*Dark Carnival* was never widely available,” and in 1955 Arkham House published *The October Country*, which is “substantially a reprint of *Dark Carnival*” (*Horror 100 Best* 55). With pictorial dust jacket designed by George Barrows. Currey, 55. Book fine, dust jacket extremely good with light rubbing, shallow chipping to spine ends. A near-fine copy.





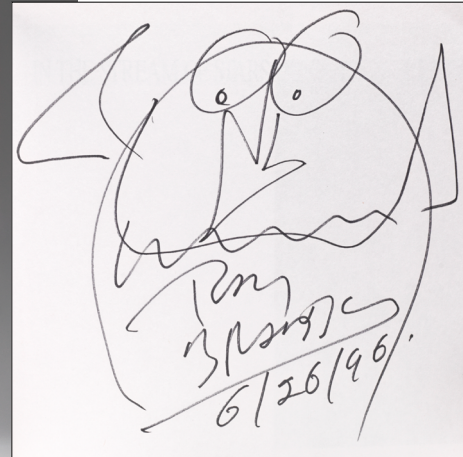
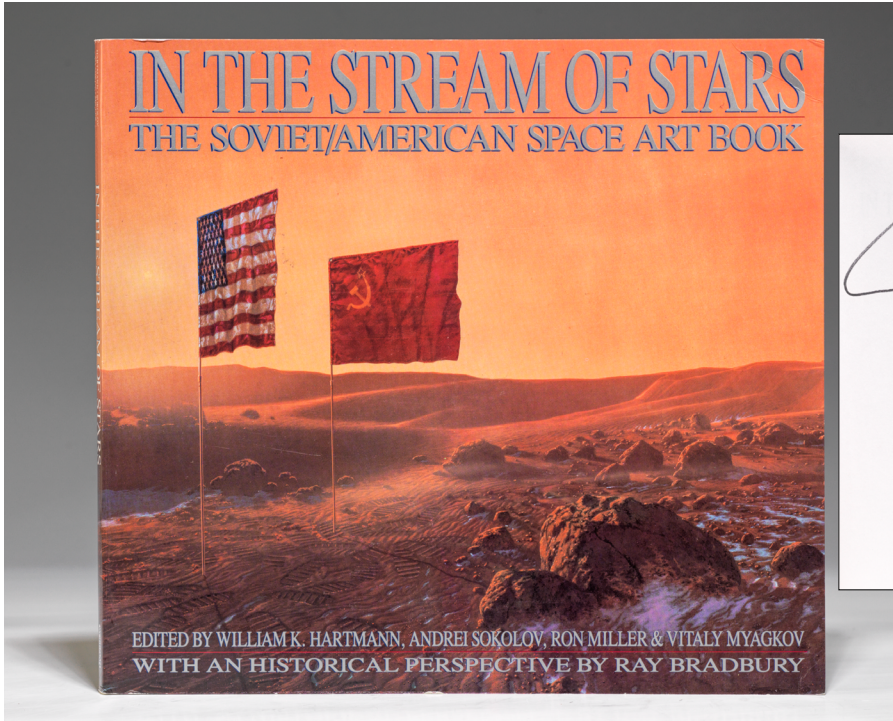
**"THIS WAS THE BOOK THAT ESTABLISHED HIS REPUTATION": FIRST EDITION OF *THE MARTIAN CHRONICLES*, SIGNED BY RAY BRADBURY**

**5. BRADBURY, Ray. *The Martian Chronicles*.** Garden City, 1950. Octavo, original light green cloth, dust jacket. Housed in a custom clamshell box. \$6800

*First edition of this scarce science fiction classic, Bradbury's second book, signed by him and dated October 21, 1980.*

Bradbury's first novel and second book, "which could be regarded as an episodic novel, made Bradbury's reputation... Its closely interwoven stories, linked by recurrent images and themes, tell of the repeated attempts by humans to colonize Mars... All the Bradbury themes that were later to be repeated find their earliest shapes here" (Clute & Nicholls, 151). "This was the book that established Bradbury's reputation... He put far more emphasis on style and mood than he did on technical detail or scientific plausibility... His reward was a stunning popular and critical success" (Pringle, *Science Fiction 100* 3). Cloth lightly toned at spine. Shallow wear to head of dust jacket spine, rubbing to rear panel, foxing to flaps, front panel bright and clean. A near-fine signed copy. Scarce.



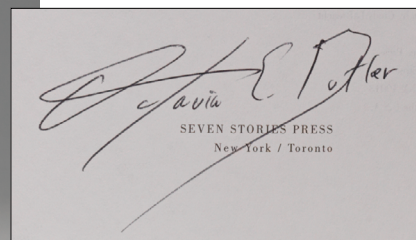
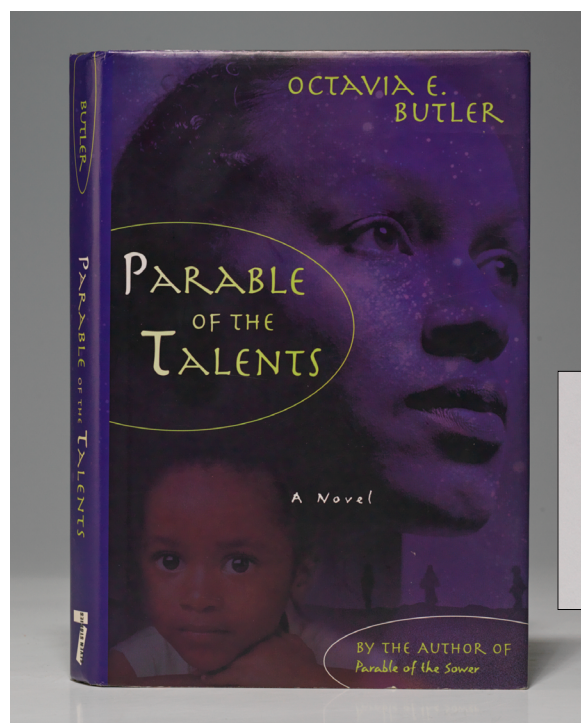


**"WE HAVE IMPORTANT RIDDLES TO SOLVE. OURSELVES": FIRST EDITION OF *IN THE STREAM OF STARS*, BOLDLY INSCRIBED BY RAY BRADBURY WITH HIS SKETCH OF A SPACEMAN**

6. (BRADBURY, Ray) HARTMANN, William K., SOKOLOV, Andre, MILLER, Ron, MYAGKOV, Vitaly, eds. ***In the Stream of Stars. The Soviet/American Space Art Book. With an Historical Perspective by Ray Bradbury.*** New York, 1990. Large oblong quarto (10 by 11 inches), original pictorial wrappers. \$2200

*First edition of an expansive, richly illustrated volume celebrating the brilliance of American and Soviet artists, featuring Ray Bradbury's moving lead essay that urges humanity to meet the challenge of the universe and "fall upward," wonderfully inscribed by Bradbury with his date of "6/26/96" across an entire page with his sweeping sketch of a wide-eyed spaceman, profusely illustrated with over 140 illustrations, most color and full page.*

Ray Bradbury, in his opening essay to this lavishly illustrated work, urges us to remember "we came out of the sun... the universe is grandiose, romantic, endless. It asks us to expand to fit eternity." Humanity's passion for "stupendous journeys" is affirmed by this volume's over 140 illustrations, most in color and full-page. To Bradbury, they remind "us of where we have been and might go again." Featured are images by nearly 70 artists, including classic views by pioneering artists such as Lucian Rudaux, the brilliance of those linked with science fiction, and works by American and Soviet artists who traveled to space on missions for both nations. "This association has produced some breathtaking art... the pictures range from realistic, through symbolic, to frank surrealism" (*Science Fiction Research Association Newsletter* 188). In Bradbury's moving essay, he asks us to continue to defy gravity and "fall upward... space travel is the religious endeavor of humankind to comprehend the mystery, box the miracle, understand the immense... We have important riddles to solve. Ourselves." First edition, first printing. With essays by editor William K. Hartmann and fellow editor/artists Andrei Sokolov, Ron Miller and Vitaly Myagkov, as well as those by Soviet cosmonaut Alexei Leonov, artist Alan Bean of Apollo 12 and Ron Schulman, director of the NASA Art Program. Containing the work of over 70 artists in over 140 illustrations, most full-page and in color. Issued same year in hardcover, no priority established. A fine copy.



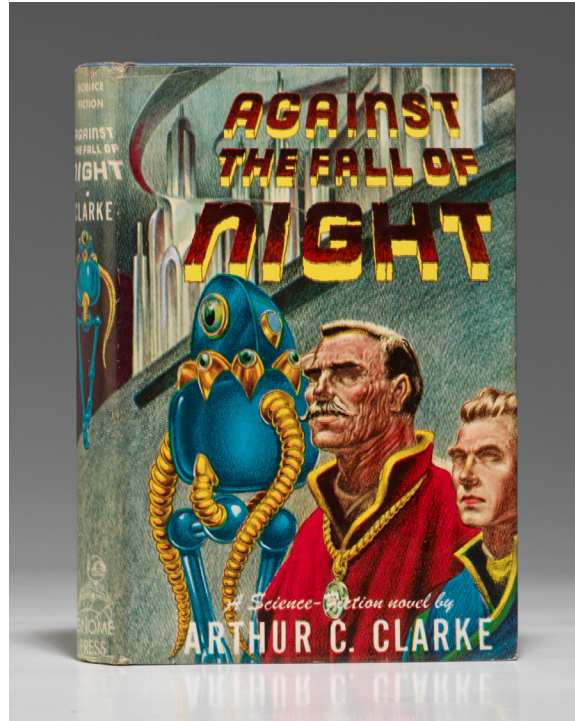
**A "TESTAMENT... TO THE HUMAN SPIRIT": FIRST  
EDITION OF OCTAVIA BUTLER'S NEBULA AWARD-  
WINNING NOVEL, *PARABLE OF THE TALENTS*,  
BOLDLY SIGNED BY HER**

**7. BUTLER, Octavia E. *Parable of the Talents*.** New York / Toronto, 1998. Octavo, original black paper boards, dust jacket. \$1800

*First edition of one of Butler's final novels, the concluding work in her Parable Series—a "masterpiece" (New York Times)—boldly signed on the title page by her.*

"By writing Black female protagonists into science fiction, and bringing her acute appraisal of real-world power structures to bear on the imaginary worlds," Butler became a prominent early voice of Afrofuturism (*New Yorker*). Her *Parable* series, begun with *Parable of the Sower* (1993), was continued by her series' final work, *Parable of the Talents* (1998). Awarded the 1999 Nebula Award for Best Novel, it was quickly heralded as a "masterpiece" (*New York Times*). The novel, which evokes a dystopian world in which "indentured servitude and slavery are common" (*New Yorker*), nevertheless stands "as a testament to the author's enormous talent, and to the human spirit" (*Publishers Weekly*). To Butler, the book "was not intended as an augur. 'This was not a book about prophecy,' she said... 'this was a cautionary tale'" (*New Yorker*). In addition to her two Nebula Awards—for *Parable of the Talents* and for *Bloodchild* (1985) as "Best Novelette"—Butler won two Hugo Awards: one for *Bloodchild* and another for her 1984 short story *Speech Sounds*. Following her sudden death in 2006, Butler was inducted into the Science Fiction Hall of Fame in 2010. Her body of work "pushes the genre to speak to our deepest, culturally burdened horrors as well as to our transcendent hopes" (Kilgore & Samantrai, *Memorial*, 353). Interior fine with scant foxing to fore-edge; mere trace of soiling to bright dust jacket. A handsome about-fine copy.





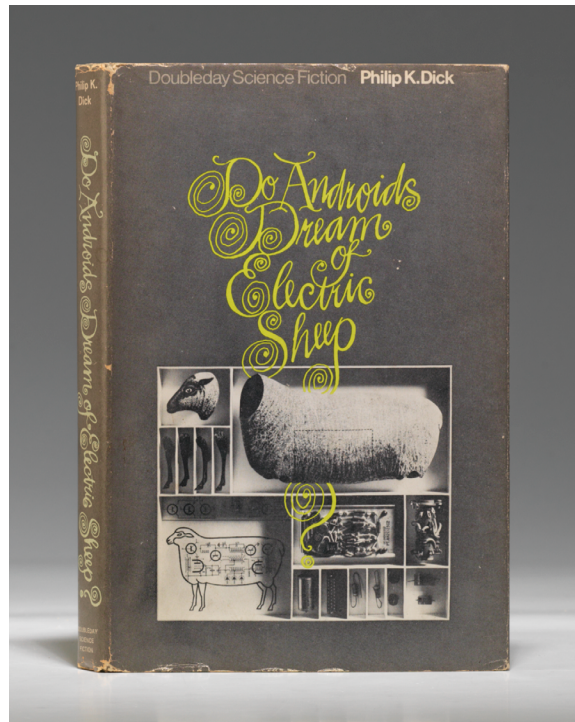
**"THE HUMAN RACE HAD CHANGED—AND HE  
HAD NOT"**

8. CLARKE, Arthur C. **Against the Fall of Night**. New York, 1953. Octavo, original blue cloth, dust jacket.

\$1200

*First edition of this classic Golden Age science fiction adventure, an early Clarke novel—his first when published in novella form in *Startling Stories*, and only his third when revised and published separately as a full-length novel.*

Clarke revised and expanded this early novel and reissued it in 1956 as *The City and the Stars*. “Partisans are deeply divided between this early work, which first appeared in the plebeian pages of *Startling Stories*, and the completely revised and expanded version, *The City and the Stars*. Raw first novel versus smoother, more complex finished work; take your pick. Yes, the initial account of how lonely young Alvin finds his way from the self-satisfied stagnation of the far future city Diaspar to the pastoral community of telepaths known as Lys shows the rough carpentry of its pulp origins. But it also exemplifies in its very simplicity the archetypal quest of a youth for hidden treasure for the regeneration of humanity that is the theme of Joseph Campbell’s essay in comparative mythologies, *The Hero with a Thousand Faces*. In the revision, that theme is lost” (Barron). “First Edition” stated on copyright page. Currey, 90. Barron, *Anatomy of Wonder* II-245\*. Book with mild toning to spine, near-fine; in a near-fine dust jacket with light wear to spine extremities and minor dust-soiling to back panel. A lovely copy in a bright, original dust jacket.



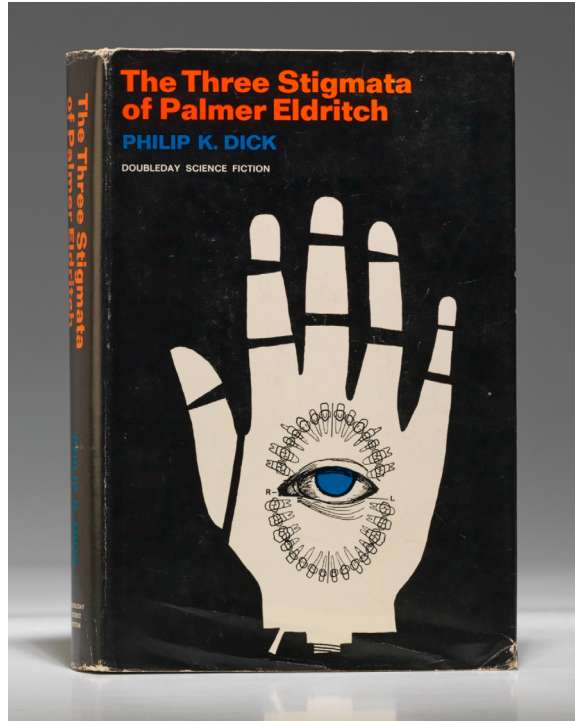
**"IT'S THE BASIC CONDITION OF LIFE TO BE  
REQUIRED TO VIOLATE OUR OWN IDENTITY":  
FIRST EDITION OF PHILIP K. DICK'S *DO  
ANDROIDS DREAM OF ELECTRIC SHEEP?***

**9.** DICK, Philip K. **Do Androids Dream of Electric Sheep?** Garden City: 1968. Octavo, original gray cloth, dust jacket, custom clamshell box. \$24,500

*First edition of one of science fiction's most famous and influential novels (and inspiration for the landmark futuristic film noir, Blade Runner), Dick's masterful vision of the struggles between technology and humanity, entropy and empathy, in a post-apocalyptic world.*

Dick looms large as science fiction's "all-time grand master of... pop epistemology" (Disch, 52). In this novel, one of his most popular and powerful, he envisions a bleak future in which "android animals are marketed to help expiate the guilt people experience because real ones have been virtually exterminated," and in which bounty hunter Rick Deckard "must hunt down androids illegally imported from Mars. In so doing, he learns that the society's new messiah may also be a fake; and that [its] landscapes of decay and imposture may in fact only mirror his own condition" (Clute & Nicholls, 329). "A key novel in Dick's canon" (*Anatomy of Wonder* II-326). *Blade Runner*, director Ridley Scott's visually stunning film adaptation, "did not receive much critical acclaim nor did it do well at the box office" when released in 1982. A "Director's Cut" a decade later, however, "received highly positive reviews" (Tibbetts & Welsh, 91-92), and subsequent revisions have only enhanced its status as a definitive fusion of hard-boiled detective story and philosophically profound science fiction. "First Edition" stated on copyright page. Currey, 125. Pringle 55. Inner hinges and text block fore-edge with very light foxing; book cloth with a few small, faint spots; dust jacket with light edgewear and dust-soiling to back panel, spine gently toned as often seen. A very good or better copy.



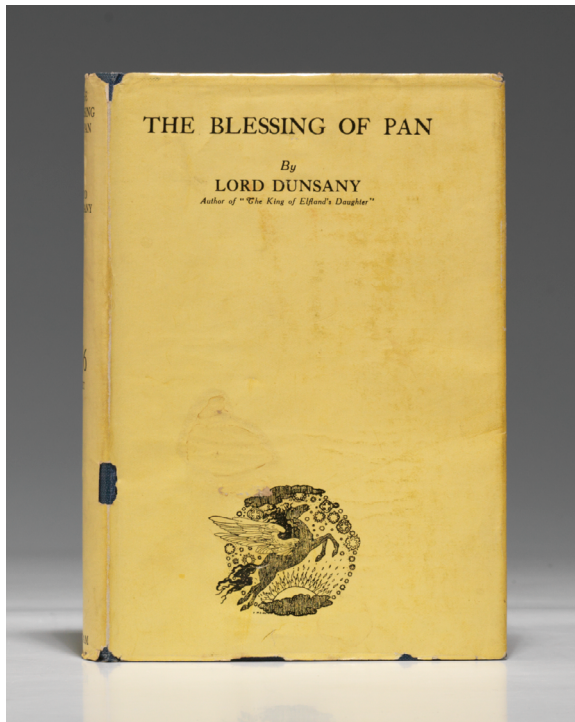


**"YOU HAVE TO CONSIDER WE'RE ONLY MADE  
OUT OF DUST": FIRST EDITION OF PHILIP  
K. DICK'S *THE THREE STIGMATA OF PALMER  
ELDRITCH***

**10.** DICK, Philip K. ***The Three Stigmata of Palmer Eldritch***. New York, 1965. Octavo, original gray cloth, dust jacket. Housed in a custom clamshell box. \$6500

*First edition of Dick's Nebula Award-winning science fiction novel.*

*"The Three Stigmata of Palmer Eldritch* more extremely than any previous Philip K. Dick book, inhabits the badlands within which the real and the ersatz interpenetrated: suppliers of a hallucinogenic drug which makes like tolerable for Martian colonists face opposition from the sinister Eldritch, whose own new drug (imaged in a language which recalls the Communion wafer) pre-empts reality entirely" (Clute & Nicholls, 329). *Three Stigmata* "would resemble the Knossos labyrinth if you tried to diagram it. For density of ideas and sheer trippiness, this one is hard to beat" (Molly Young in *The New York Times*). With a sticker price of \$4.95 on top of the printed price, as is often the case: "this is not an issue point" (Currey, 127). Bookplate. Book fine, dust jacket with very minor wear to spine ends and corners, a few marks to rear panel. A near-fine copy.



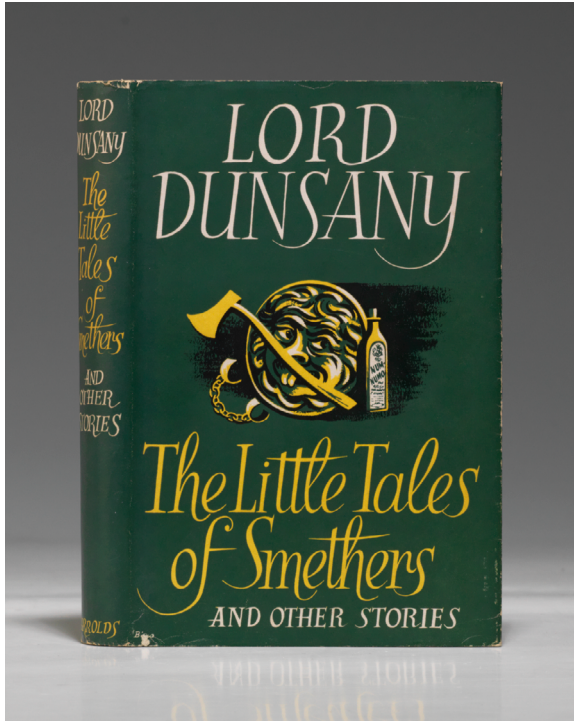
**"A CLEAR WILD TUNE... MORE MAGICAL THAN  
ALL NIGHTINGALES": FIRST EDITION OF LORD  
DUNSANY'S PAGAN FANTASY**

- 11.** DUNSANY, Lord (PLUNKETT, Edward John Moreton Drax, 18th Baron of Dunsany). **The Blessing of Pan.** London & New York, (1927). Octavo, original blue cloth, dust jacket. \$1750

*First edition of this wistful fantasy from the author of The King of Elfland's Daughter, in the rare dust jacket.*

A rural vicar fights in vain against the hypnotic spell cast by a set of panpipes as his quiet English village starts to forsake "the ways of the nineteenth century," in a conflict not only between Christianity and paganism but also between industrialization and Arcadian nature. This and other groundbreaking fantasies from Lord Dunsany inspired a wide range of authors including H.P. Lovecraft, J.R.R. Tolkien, Jorge Luis Borges, Ursula Le Guin and Neil Gaiman: "His influence, especially on writers of heroic fantasy, was strong from almost the beginning of his long career... [his] work as a fantasist is of high intrinsic merit" (Clute and Nicholls). Frontispiece illustration by Sidney Herbert Sime, to whom the book is dedicated. Barron 5-89. Preliminary leaf with inked gift inscription dated Christmas, 1927. Pages largely clean with scattered spotting to edges and some margins, offsetting to endpapers and two leaves, cloth fine. Scarce and fragile dust jacket with minor chipping, soiling to front panel, toning and small hole to spine, old tape repair to verso of spine head.



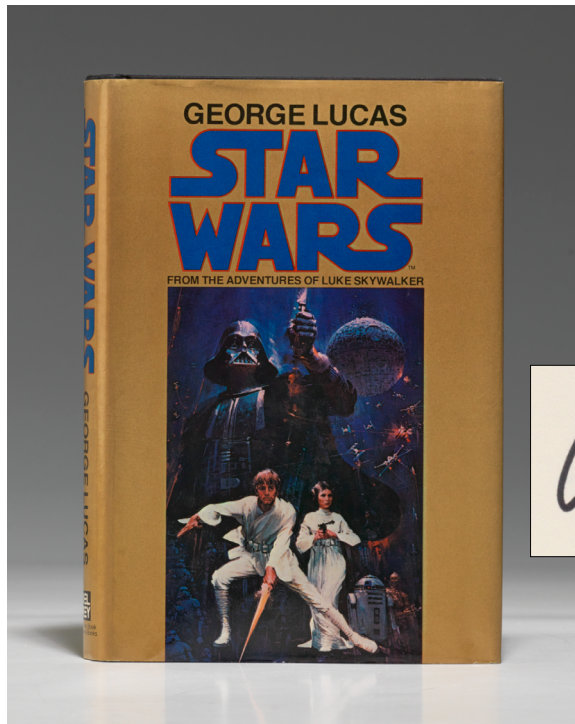


## "AN UNEQUIVOCAL KEYSTONE"

- 12.** DUNSANY, Lord (PLUNKETT, Edward John Moreton Drax, 18th Baron of Dunsany). **The Little Tales of Smethers.** London, 1952. Octavo, original black cloth, dust jacket. \$950

*First edition of one of Lord Dunsany's later books, a collection of crime short stories, with a laid-in autograph letter signed by him.*

Dunsany is "unquestionably one of the most important writers of heroic fantasy of the century" (Bleiler). "In 1905 Dunsany published *The Gods of Pegana*, the first of his many books of dreamlike stories. Unsuccessful in his bid to become MP for Wiltshire in the parliamentary election of 1906, and encouraged by W.B. Yeats, AE, and others, he took up literature rather than politics. The general public liked the gentleman author better than the critics did... [Dunsany] possessed a vivid imagination and an entrancing if mannered style, and... he enjoyed a loyal and enchanted public" (ODNB). Later he turned to detective and crime fiction, producing (among other works) this collection, called by Ellery Queen "an unequivocal keystone." "The book is a treasure trove—no less than 26 tales of crime and detection, all illumined by Lord Dunsany's charm and wit, and his individualistic style. The first nine stories record the exploits of Mr. Linley, including (for the first time in one of the author's own books) that undeniable modern classic, *The Two Bottles of Relish*" (Queen, *Queen's Quorum* 109). In Currey's binding A. Currey, 138. Laid into this copy is an autograph letter signed by Dunsany on his Dunsany Castle stationery. It reads in full: "Ap. 27 1946. Dear W. Neville. Steiger used the filed bones to adulterate salt, a very proper occupation for a murderer. I believe this is what is usually used for the purpose, though my local doctor tells me that, judging from the fact that what they use is insoluble in water, it may be something to do with magnesium. I admit that my murderer must have eaten a very great deal of salt, or else used more bone-dust to adulterate it than what is generally used. Yours truly, Dunsany." In addition, there is an original drawing on the front free endpaper signed by illustrator Val Biro, who designed the dust jacket cover, which he has also signed on the front flap. Book with mild toning to endpapers, dust jacket with only very minor edge-wear. A near-fine copy.



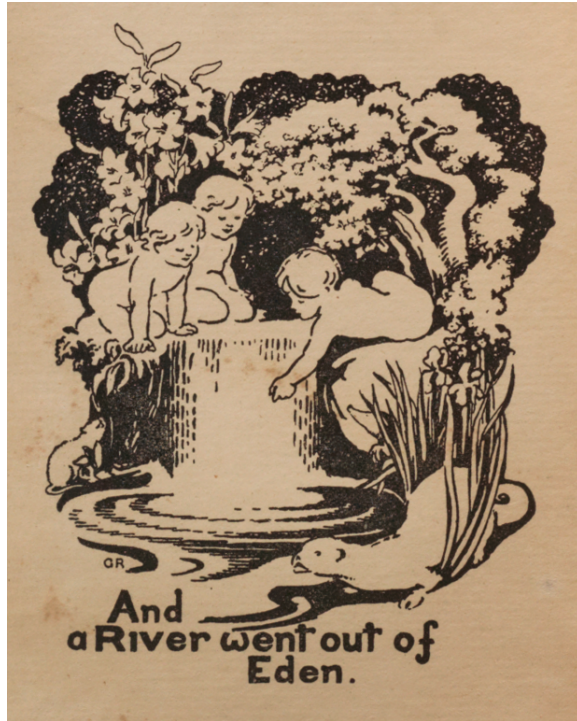
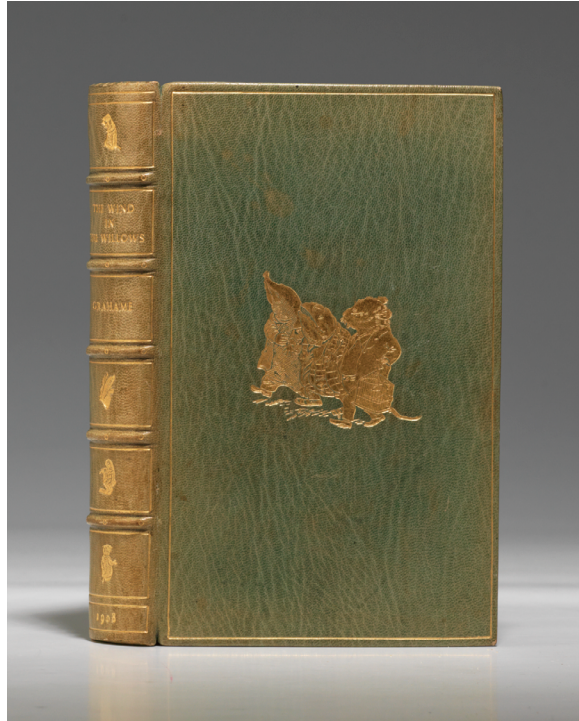
**"ANOTHER GALAXY, ANOTHER TIME":  
STAR WARS, THE NOVELIZATION, SIGNED BY  
GHOSTWRITER ALAN DEAN FOSTER**

- 13.** (FOSTER, Alan Dean) LUCAS, George. **Star Wars. From the Adventures of Luke Skywalker.** New York, 1977. Octavo, original black cloth, dust jacket. \$2800

*First hardbound trade edition, signed on the title page by ghostwriter Alan Dean Foster.*

Though credited to screenwriter and director George Lucas, veteran scifi author Alan Dean Foster wrote this novelization based on Lucas' script, for a flat fee of \$5000. The following year Foster published his sequel, *Splinter of the Mind's Eye* (1978), which Lucas commissioned for the purpose of being filmed as a low-budget sequel in the event that *Star Wars* did not do well at the box office. Needless to say, the movie's spectacular success led to the big-budget sequel *The Empire Strikes Back*, scripted by Lawrence Kasdan and Leigh Brackett and directed by Irvin Kershner. With 16 pages of color stills from the movie production; the dust jacket incorporates John Berkey's iconic poster image. First hardbound trade edition, published October, 1977; preceded by the paperback edition published in December, 1976, well in advance of the May 1977 movie premiere, and by the Del Rey Science Fiction Book Club edition. Fine condition.



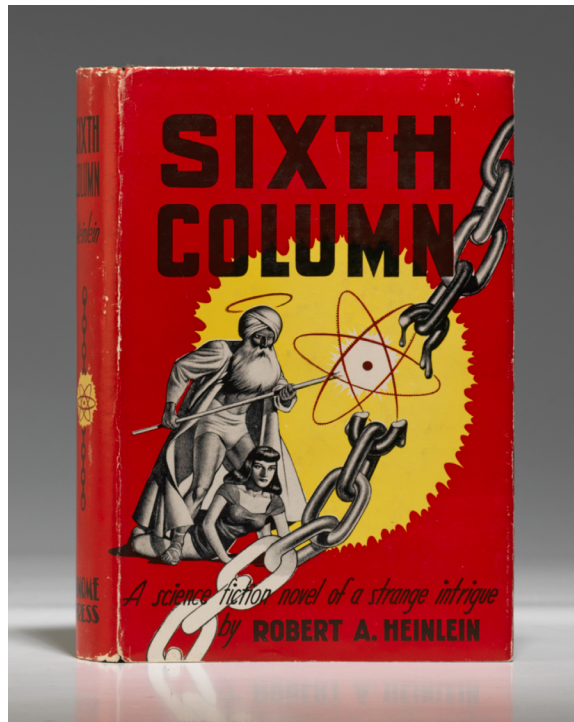


**"ONE OF THE MOST ENDEARING BOOKS EVER  
WRITTEN FOR CHILDREN"**

14. GRAHAME, Kenneth. **The Wind in the Willows.** London, 1908. Octavo, modern full green morocco gilt. \$5200

*First edition of the beloved children's novel, "one of the classic read-aloud books that should not be missed by any family" (Silvey), handsomely bound by Asprey.*

"Unquestionable is the permanence, as an inspired and characteristically English contribution to children's literature, of Kenneth Grahame's *The Wind in the Willows*... one of the most endearing books ever written for children... Part of the secret success of the book is that its appeal is ageless and parents never tire of reading it aloud. Like all great books it is inexhaustible" (Eyre, 62). Grahame created his classic as a series of bedtime stories for his four-year-old son, Alastair, who was known as Mouse; yet it also became "in many respects an elegy for the old idyllic English rural life which Grahame could now see was passing away forever" (Carpenter & Prichard, 218). In a letter to Theodore Roosevelt, Grahame described the book as "an expression of the very simplest of joys of life as lived by the simplest beings." C.S. Lewis praised it as "a perfect example of the kind of story which can express things without explaining them" (Carpenter, 168). Pierpont Morgan *Children's Literature* 269. Scattered foxing, a few instances of very faint marginal dampstaining; mild toning to spine. A lovely copy.



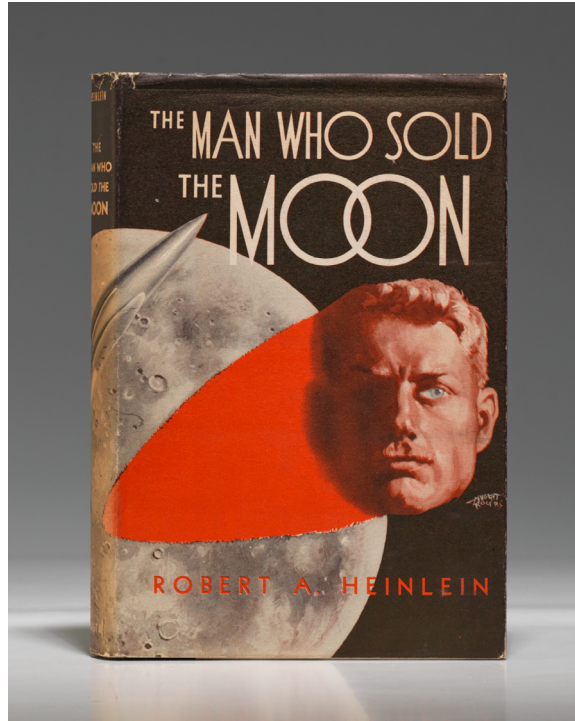
### HEINLEIN'S FIRST PUBLISHED NOVEL

- 15.** HEINLEIN, Robert. **Sixth Column.** New York, 1949. Octavo, original black cloth, dust jacket. \$1100

*First edition of this controversial early Heinlein novel—his first published novel when it appeared as a serial in 1941—only his fifth novel to appear in book form. A lovely copy.*

Heinlein's first published novel, notable for its frank and controversial portrayal of racism, first appeared as a serial in *Astounding Science Fiction* from January-March, 1941, credited to "Anson MacDonald." In book form, this is Heinlein's fifth novel, and was reissued in 1951 as *The Day after Tomorrow*. First edition stated on copyright page. Currey, 193. Bookplate. Book with one tiny rub to front panel, dust jacket with mild rubbing to spine and folds, mild foxing to rear panel, one small tape repair to verso. An excellent copy.



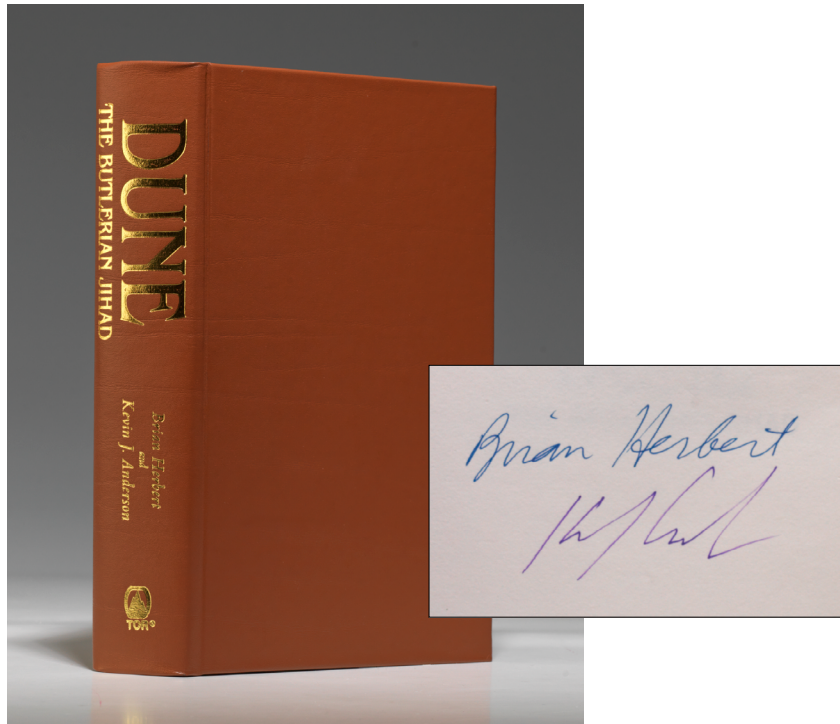


**"OUR WILDEST DREAMS OF THE FUTURE WILL  
BE SURPASSED" (HEINLEIN)**

**16.** HEINLEIN, Robert A. **The Man Who Sold The Moon.** Chicago, 1950. Octavo, original half black cloth, dust jacket. \$650

*First edition of the first book in Heinlein's Future History series, in lovely original dust jacket.*

Heinlein may have “been the all-time most important writer of... science fiction... For half a century he was the father—loved, resisted, emulated—of the dominant US form of the genre” (Clute & Nicholls, 554). *The Man Who Sold the Moon* collects six stories—“Requiem,” “The Roads Must Roll,” “Blowups Happen,” “Life-Line,” “Let There Be Light” and the title novella (a prescient tale of a private entrepreneur)—that their author, in his preface, calls stories “of the ‘What-would-happen-if—’ sort, in which the ‘if’... is some possible change in the human environment latent in our present day technology or culture.” Heinlein’s outline of the future, presented on the endpapers, linked these and other stories, together with some Heinlein hadn’t yet written, into a coherent chronology of things to come. It “was an extraordinarily acute idea... For many years only Heinlein’s and perhaps Isaac Asimov’s similar scheme... were able to generate a sense of genuine conceptual breakthrough” (Clute & Nicholls, 554). In 1960, Damon Knight selected the book as one of the previous decade’s ten best in the genre. Introduction by John W. Campbell, Jr., the genre-shaping editor of *Astounding Science Fiction*. Currey, 192. Owner inkstamp. Dust jacket mildly toned. A near-fine copy.



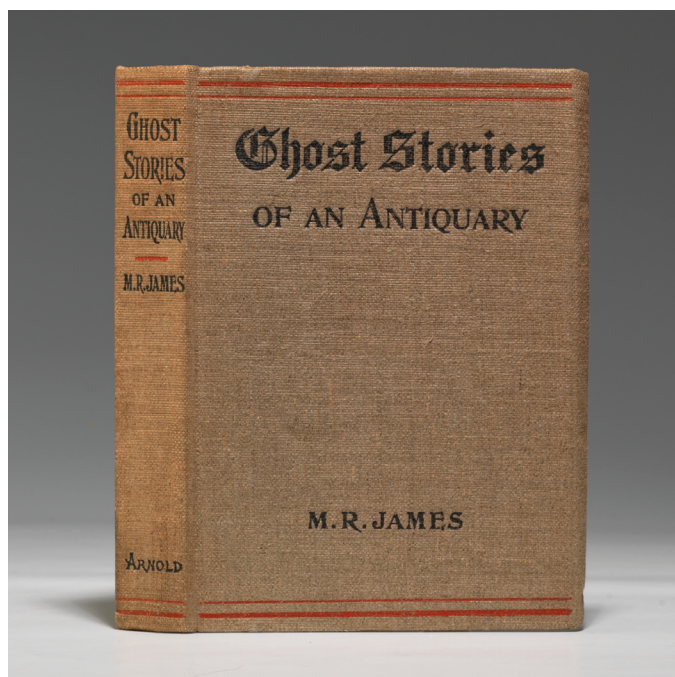
**"WE WILL DELVE INTO THE MOST ANCIENT  
RECORDS, INTO THE VERY MYTHS OF DUNE":  
SIGNED LIMITED FIRST EDITION**

**17. HERBERT, Brian and ANDERSON, Kevin J. *Dune: The Butlerian Jihad*. New York, 2002. Octavo, original faux brown leather, matching slipcase. \$950**

*Signed Limited First Edition of this Dune prequel set ten thousand years before the events of the original books, signed by authors Brian Herbert and Kevin J. Anderson, numbered copy 4 of only 100 copies released to the trade.*

"Frank Herbert's *Dune* series is one of the grandest epics in the annals of imaginative literature. Selling millions of copies worldwide, it is science fiction's answer to *The Lord of the Rings*, a brilliantly imaginative epic of high adventure, unforgettable characters, and immense scope. Decades after Herbert's original novels, the *Dune* saga was continued by Frank Herbert's son, Brian Herbert, an acclaimed SF novelist in his own right, in collaboration with Kevin J. Anderson... Now Herbert and Anderson, working from Frank Herbert's own notes, reveal a pivotal epoch in the history of the *Dune* universe, the chapter of the saga most eagerly anticipated by readers... the long-ago war in which humans wrested their freedom from 'thinking machines.'" (Macmillan). Color frontispiece by Stephen Youll. Without dust jacket as issued, in the original slipcase. This is numbered copy 4 of 100 released to the trade, signed on a tipped-in leaf; another 26 lettered copies were reserved to the author and publisher. See Barron II-524. A fine copy.





**“M.R. JAMES’ INFLUENCE ON THE ENGLISH  
GHOST STORY HAS BEEN IMMEASURABLE”:  
FIRST EDITION OF *GHOST STORIES OF AN  
ANTIQUARY*, 1904**

**18. JAMES, Montague Rhodes. *Ghost Stories of an Antiquary*. London, 1904. Octavo, original natural yapped-edged linen. \$6800**

*First edition of the scarce first and finest book by “the most important and influential figure in the horror field,” with four illustrations by James McBryde.*

To H.P. Lovecraft, fellow writer Montague Rhodes James (1862-1936) memorably “evokes fright and hideousness in their most shocking forms; and will certainly stand as one of the few really creative masters in his darksome province” (*Supernatural Horror in Literature*). A renowned medievalist and biblical scholar, James was also “a consummate artist of the creepy tale, and his best works are literary gems... *Ghost Stories of an Antiquary* is the first and best of James’ classic collections” (Barron 4-81). Further, “M.R. James’ influence on the English ghost story has been immeasurable. He also contributed to a revival of interest in earlier examples of the genre” (*Encyclopedia of Fantasy*, 513). The editors of *Horror: 100 Best Books* noted: “When we asked more than a hundred modern writers to contribute to this book, M.R. James was named far more times than any other author as the most important and influential figure in the horror field” (85-6). This scarce first edition features eight of James’ classic stories, six appearing in print for the first time and all eight first published here in book form. James initially revealed his talent for the genre when he read two of these stories before the Cambridge “Chitchat Society” in 1893. Subsequently those same stories appeared in magazines in 1895: “Canon Alberic’s Scrap-book” (originally titled “A Curious Book”) appeared in *The National Review*, March 1895, and “Lost Hearts” in *Pall Mall Magazine*, December 1895. Seven of the eight stories were adapted for the BBC series “A Ghost Story for Christmas”—three in the original run and four in the revival. With tissue-guarded frontispiece and three full-page illustrations by James McBryde, a close friend of James’ who tragically died before this work’s publication; 16-page catalogue of advertisements at rear dated November 1904. Clute & Grant, 513. Currey, 261. Tynm 3-125. Early leaves with a few small smudges, text generally clean, inner paper hinges expertly reinforced. Linen-covered boards in unusually solid condition, spine slightly toned. A nearly fine copy.



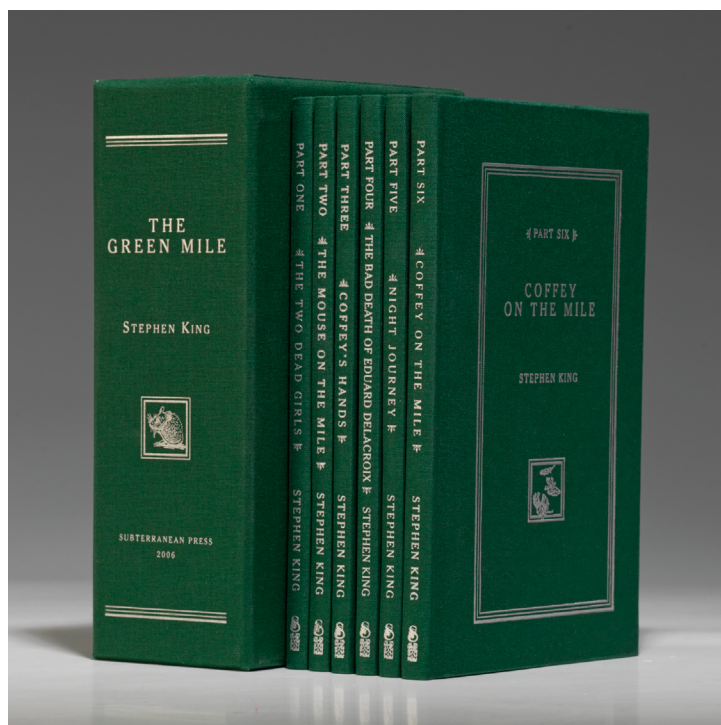
**"STEPHEN KING'S GREATEST SHORT STORIES  
PRESENTED IN A WAY NEVER BEFORE  
IMAGINED"**

**19. KING, Stephen. CHADBOURNE, Glenn, illustrator. *The Secretary of Dreams*.** Baltimore, 2006-2010. Two volumes. Folio, original brown faux leather, dust jackets, matching slipcases. \$2200

*Deluxe "gift" first edition, each volume one of only 5000 copies printed, of Stephen King stories in graphic novel format, illustrated by acclaimed Maine-based horror and fantasy artist Glenn Chadbourne.*

Each volume is one of only 5000 copies of the oversized, slipcased "gift edition," with the two books designed in complementary orange and purple color schemes. The 12 stories included are "Home Delivery," "Jerusalem's Lot," "The Reach," "The Monkey," "Strawberry Spring" and "In the Deathroom" (all heavily illustrated) and "The Road Virus Heads North," "Rainy Season," "Uncle Otto's Truck," "Gray Matter," "One for the Road" and "Nona" (all in full graphic format for the first time ever). As the publisher notes, "not one word from King's original manuscripts has been left out. Instead Chadbourne presents the stories through a variety of techniques: traditional paragraphs of text merged directly into the artwork, handwritten bursts of dialogue to convey emotion, and even multiple fonts to match the mood of each scene." *Fangoria* called the first volume Cemetery Dance's "most ambitious and unique King-related work yet ... Chadbourne's art is incredibly intricate, unmistakably unique and marvelously atmospheric, adding a somber yet blackly witty tone to the written words." Each volume issued in the same year as a signed and traycased edition of 750 copies and a signed lettered edition of 52 copies, no priority established. Dust jackets presumably variant issues, each with spine lettering of the author's name matching tones from front panels. Brooks A94 & A96. Books in fine condition; dust jackets near-fine.



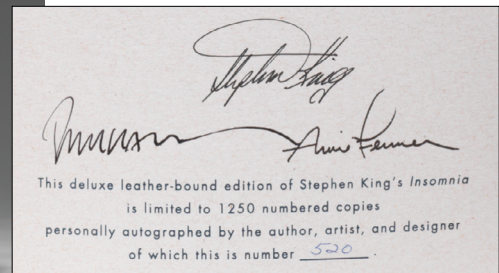


### "DEAD MAN WALKING!": FIRST SEPARATE HARDCOVER EDITION

**20.** KING, Stephen. **The Green Mile.** Burton, Michigan, 2006. Six volumes. Slim octavo, original silver-stamped green cloth, matching slipcase. \$1200

*Limited tenth anniversary edition of one of Stephen King's most famous works, the only hardcover printing done in the style of the original six-part serialized run, with more than 60 drawings by Mark Geyer and an introduction by Ralph Vicinanza.*

Winner of the Bram Stoker Award for best novel in 1996, *The Green Mile* is today equally well known for the award-winning 1999 film starring Tom Hanks and Michael Clarke Duncan. The story originally appeared in 1996 in six self-contained monthly installments inspired by Dickens' serialized novels; in 2006, Subterranean Press published this 10th Anniversary Edition of 2000 copies. This first separate hardcover edition reproduces the original six-volume format and adds more than 60 drawings by Mark Geyer as well as an introduction by Ralph Vicinanza. Vicinanza notes that while publishers were skeptical about the format, King "delivered six separate stories, each with a satisfying ending, as well as an overall story that unifies them... In the end, *The Green Mile* was an enormous success." A fine, beautiful set.



**"ONE OF KING'S TRUE MASTERPIECES": SIGNED  
LIMITED GIFT EDITION OF STEPHEN KING'S  
*INSOMNIA*, IN DELUXE LEATHERETTE BINDING**

**21.** KING, Stephen. *Insomnia*. Shingletown, California, 1994. Thick octavo, full burgundy leatherette gilt, dust jacket, full leather tray case. \$3500

*Signed first limited gift edition of this Stephen King classic, number 520 of 1250 deluxe leather-bound copies signed on the limitation page by Stephen King, illustrator Phil Hale, and designer Arnie Fenner, in original gilt-leather tray case.*

"A spiritual successor to *It*, and a Dark Tower novel in all but name, this meditation on time, ageing, free will and predestination is one of King's true masterpieces" (*Guardian*). King's return to long-form horror, following the shorter psychological thrillers *Gerald's Game* and *Dolores Claiborne*, features numerous references to the author's other works as well as direct connections to the mythos of the world of Roland the Gunslinger: "*Insomnia* is a unique hybrid, at once one of King's more down-to-earth and one of his more 'cosmic' novels ... due to its explicit ties to King's The Dark Tower series" (*The Stephen King Universe*, 158). This is the signed limited gift edition, published the same year as the regular gift edition but with a special limitation page and a burgundy leatherette tray case; both were published the same year as Viking's first trade edition. Brooks A50. A fine copy.



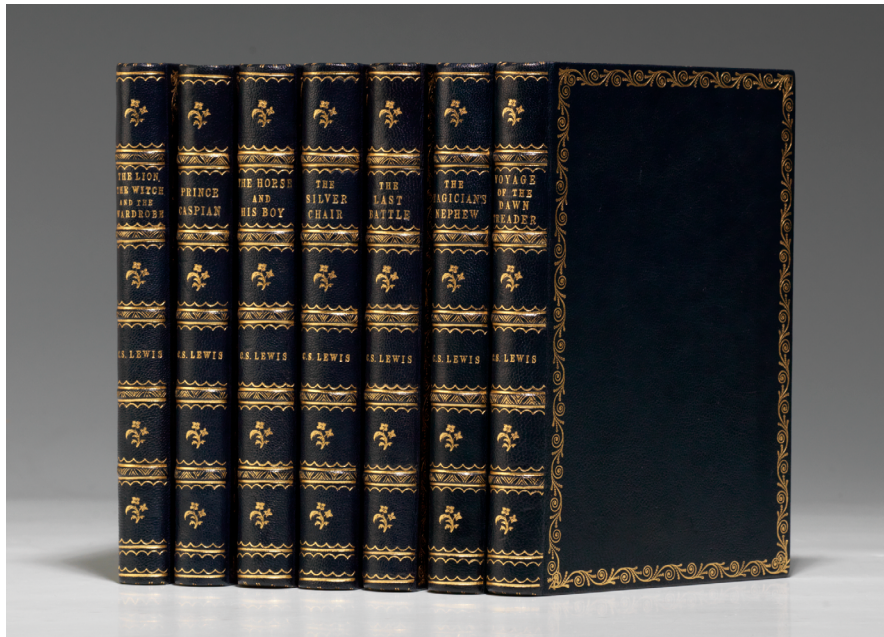


**"A HAUNTED LOVE STORY": FIRST EDITION OF  
BAG OF BONES, SIGNED BY STEPHEN KING**

**22.** KING, Stephen. **Bag of Bones.** New York, 1998. Octavo, original half white cloth gilt, dust jacket, custom slipcase. \$2000

*First edition of "one of King's most accomplished novels," signed on the title page by the author.*

"From his mint-fresh etching of spooky rural Maine to his masterful pacing and deft handling of numerous themes, particularly of the fragility of our constructs about reality and of love's ability to mend rifts in those constructs, this is one of King's most accomplished novels. It is his most personal as well, revealing... intimacies of the creative writing process: a passionate gift from a veteran author to all who care about the art and craft of storytelling" (*Publishers Weekly*). In 1999 the book won the Bram Stoker Award for Best Novel and the Locus Award for Best Dark Fantasy/Horror Novel, and in 2011 it was adapted into a television miniseries starring Pierce Brosnan and Anika Noni Rose. The novel's many links to the overarching fictional world created by Stephen King include the presence of Ralph Roberts and Joe Wyzer (characters from *Insomnia*), the locations Derry, Maine (setting of *IT*) and Dark Score Lake (site of a critical moment in *Gerald's Game*) and references to events such as the fate of Thad Beaumont (protagonist of *The Dark Half*); at the center of the book is the summer cabin called Sara Laughs—the counterpart of Cara Laughs, the house owned by the metafictional version of Stephen King in his epic Dark Tower series. Brooks A65. A fine signed copy.



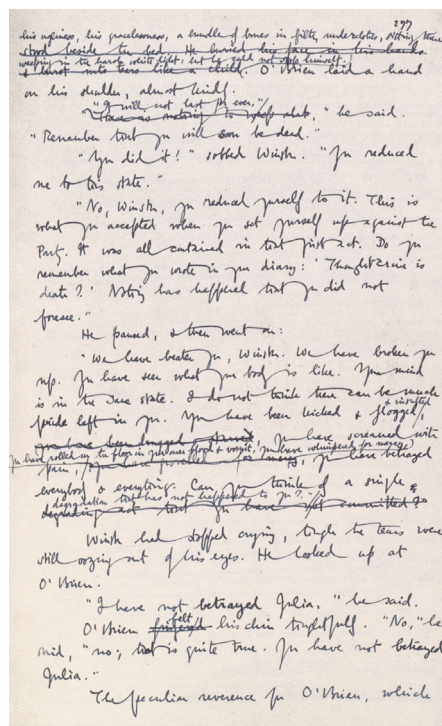
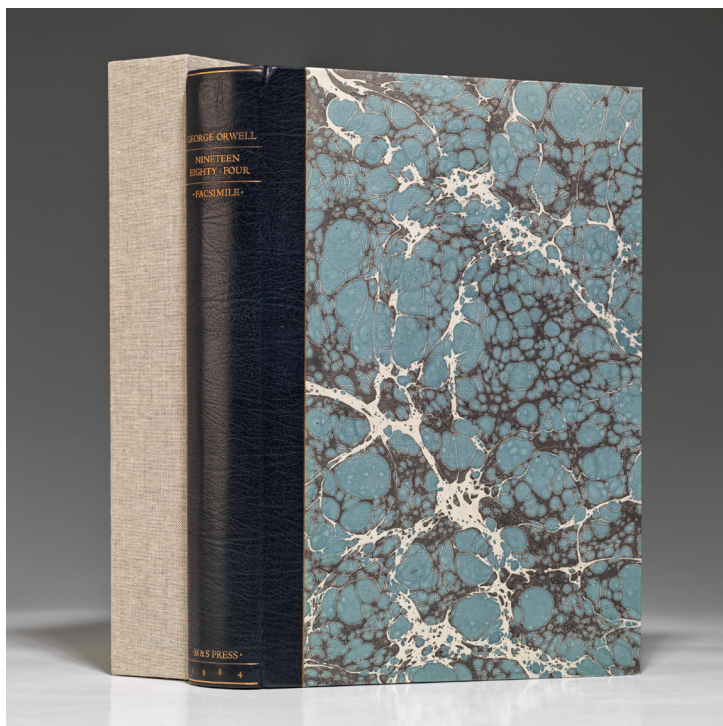
**"THE MOST SUSTAINED ACHIEVEMENT IN  
FANTASY FOR CHILDREN BY A 20TH-CENTURY  
AUTHOR": COMPLETE SET OF FIRST EDITIONS  
OF C.S. LEWIS' *CHRONICLES OF NARNIA* SERIES,  
VERY HANDSOMELY BOUND**

**23. LEWIS, C.S. The Chronicles of Narnia. The Lion, The Witch and the Wardrobe. WITH: Prince Caspian: The Return to Narnia. WITH: The Voyage of the Dawn Treader. WITH: The Silver Chair. WITH: The Horse and His Boy. London: Geoffrey Bles, (1950, 1951, 1952, 1953, 1954). WITH: The Magician's Nephew. WITH: The Last Battle: A Story for Children. London, 1955-56. Together seven volumes. Octavo, modern full blue morocco gilt. \$19,500**

*First editions of all seven books in Lewis' cherished Chronicles of Narnia, handsomely bound in full morocco-gilt.*

An Oxford professor who also wrote literary criticism, fiction for adults and numerous volumes of Christian apologetics, C.S. Lewis is likely best remembered for his beloved fantasy series, the Chronicles of Narnia. "All my seven Narnia books," Lewis once wrote, "began with seeing pictures in my head... *The Lion* began with a picture of a faun carrying an umbrella and parcels in a snowy wood. This picture had been in my mind since I was 16. Then one day, when I was about 40, I said to myself, 'Let's try and make a story about it'" (Brown, 19). Lewis was also "concerned to do for children what he had done for an adult readership in his science fiction... to re-imagine the Christian story in an exciting narrative context... [The Narnia books are] intoxicating to all but the most relentlessly unimaginative of readers, and must be judged the most sustained achievement in fantasy for children by a 20th-century author" (Carpenter & Pritchard, 370). "The stories are unforgettable not only for the excitement and suspense of the adventures but also for the strong emotions they describe so well... [and they are] further enriched by Lewis' skillful use of language" (Silvey, 406). Unlike most fantasy series, "each book has something new and different to offer and there is no weakening of either inspiration or interest" (Eyre, 132). "Adored by children and academics alike, these books are extremely collectible, sought-after and scarce" (Connolly, 186). *Fantasy and Horror* 5-176. Gift inscriptions, prize bookplate. Interiors generally fine, with just a few instances of light soiling, front free endpapers of *The Silver Chair* and *The Horse and His Boy* toned. An about-fine set, beautifully bound.





## "WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH"

**24. ORWELL, George. *Nineteen Eighty-Four. The Facsimile of the Extant Manuscript.* Weston, Massachusetts, 1984. Folio (10 by 14 inches), original half blue morocco, slipcase, shipping box. \$1000**

*Limited edition, number 167 of 275 copies (out of a total edition of 330) of this facsimile edition of the extant manuscript of *Nineteen Eighty-Four*, edited by Peter Davidson and with a preface by Daniel G. Siegel, handsomely bound at Grey Parrot bindery.*

Published in 1984, this sumptuous privately printed edition presents in facsimile all that survives of the preliminary draft versions of *Nineteen Eighty-Four*, a manuscript described by Sonia Orwell as "the only MS of any of George's books in existence." Orwell's classic work of dystopian fiction was begun in 1946 and composed in four stages. The extant manuscript provides the narrative of *Nineteen Eighty-Four* in outline from the beginning almost to the conclusion, with some gaps. As noted by Peter Davison in his Introduction to this edition, "despite all the rewriting revealed by this facsimile, it is remarkable how closely what has survived adheres to the main sweep of the narrative of *Nineteen Eighty-Four*. All the principal features, except the Appendix on Newspeak, are present, suggesting that the story had been pretty fully formed in Orwell's mind by the time he sat down to write it." In 1952 Sonia Orwell contributed "the original manuscript of Orwell's last novel, partly in typescript but mainly in his own manuscript" to a charity auction at Christie's. It sold to Scribner's of New York who then arranged a sale to a collector in Kansas. Scribner's again handled the manuscript in 1969 when it was sold to Daniel G. Siegel. It is now at Brown University Library. With 190 color facsimile illustrations and a full transcript of Orwell's manuscript. A fine copy.



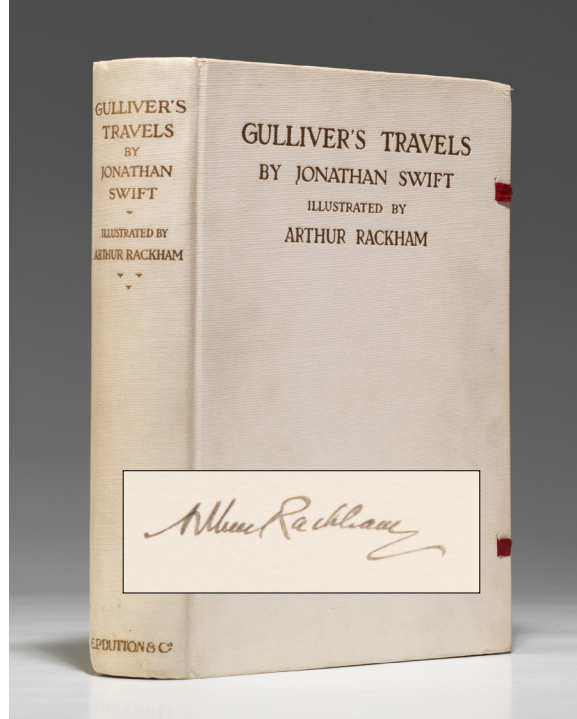
**“A REFUSAL TO LAMENT THE LOSS OF  
INNOCENCE”: PHILIP PULLMAN’S *HIS DARK  
MATERIALS* TRILOGY, FIRST EDITIONS SIGNED  
BY HIM IN ALL THREE VOLUMES**

**25. PULLMAN, Philip. *His Dark Materials: Northern Lights*. WITH: *The Subtle Knife*. WITH: *The Amber Spyglass*. London, 1995, 1997, 2000. Together three volumes. Octavo, original cloth, dust jackets. \$13,000**

*First editions of Pullman’s celebrated trilogy—including the very scarce first volume, Northern Lights—each volume signed by Pullman on the title page.*

A former schoolteacher and an accomplished playwright, Pullman followed several historical and realistic novels with this literate, sophisticated series, “perhaps the most highly acclaimed work of fantasy for young adults published in the 1990s—in part, certainly, because it can easily be enjoyed by older readers as well. The alternative 20th-century world Pullman creates is extremely imaginative, including creatures as diverse as water gypsies, witches and armored bears... The Dark Materials series is filled with moral ambiguity rather than clear-cut didacticism, and readers as well as [protagonist] Lyra must grapple with the difficult questions raised by the story” (*Fantasy and Horror* 7-311). “Initially... [Pullman] simply planned to infuse his story with Miltonian atmosphere—’the grandeur, the nobility, the overwhelming magnitude of ambition and imaginative power.’ Soon, however, Milton’s theme, the Fall of Man, crept into the novel... [Pullman explains,] ‘My story resolved itself into an account of the necessity of growing up, and a refusal to lament the loss of innocence’ (*The New Yorker*). Volume I, *Northern Lights* (renamed *The Golden Compass* for the American edition) earned a 1996 Carnegie Award, “the most prestigious United Kingdom award for children’s literature” (Clute & Grant, 791); and the final installment, *The Amber Spyglass*, became in 2001 the first children’s novel ever to win the Whitbread Book of the Year Award. Each volume signed by Pullman on the title page. With two bookplates signed by Pullman, two bookmarks from the 2003 stage adaptation and publisher’s excerpt from *The Amber Spyglass* laid in. *The Amber Spyglass* dust jacket with bookstore price sticker to rear panel. A fine set, desirable signed in each volume by the author.





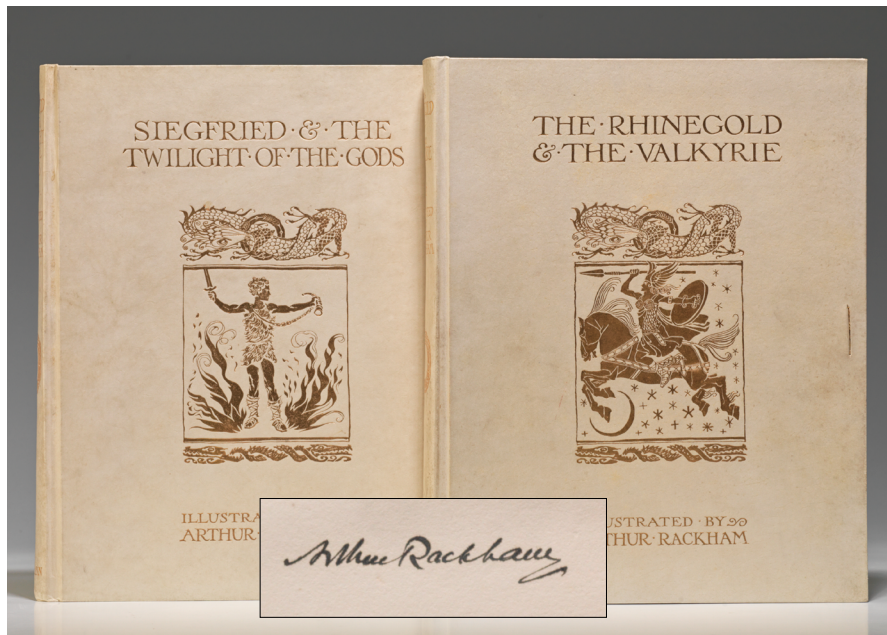
**"SOFT COLORING, HUMOR AND FANTASTIC  
BEAUTY": SIGNED LIMITED EDITION OF  
GULLIVER'S TRAVELS, ILLUSTRATED BY ARTHUR  
RACKHAM**

**26.** (RACKHAM, Arthur) SWIFT, Jonathan. **Gulliver's Travels Into Several Remote Nations Of The World.** London and New York, 1909. Quarto, original off-white cloth gilt. \$3500

*Signed limited edition, number 564 of 750 copies signed by illustrator Arthur Rackham, of Swift's sharp, satirical masterpiece, with 13 mounted full-page color plates, two full-page black-and-white illustrations, and seven in-text black-and-white vignettes.*

In a contemporary review, the *New York Times* praised "the soft coloring, the humor and fantastic beauty" of Rackham's illustrations for Swift's most famous work, "at once a favorite book of children and a summary of bitter scorn for mankind" (DNB). This deluxe signed edition is "a revised edition of the work originally published in 1900, with some additional illustrations and others redrawn and coloured," boasting an extra color plate not found in the trade edition (Hudson, 168). With spine stamped by Dutton and without J.M. Dent publisher's monogram on front board, indicating that this copy was one of those intended for U.S. sale. Latimore & Haskell, 32-33. Riall, 91. Hamilton, 188. Plates and text fine, mild soiling to pale cloth and faint spotting to spine foot, corners rubbed, ribbon ties partly perished. A very nice copy.



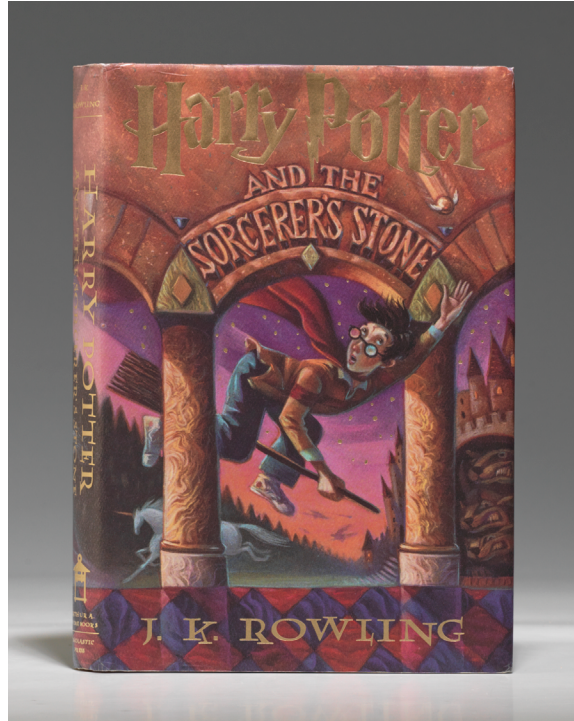


**“THE VERY MUSIC MADE VISIBLE” (C.S. LEWIS):  
THE RACKHAM EDITION OF WAGNER’S RING  
CYCLE, BOTH VOLUMES SIGNED BY THE  
ILLUSTRATOR**

**27.** (RACKHAM, Arthur, illustrator) WAGNER, Richard. **The Ring of the Niblung: The Rhinegold & The Valkyrie.** **WITH: Siegfried and the Twilight of the Gods...** Translated by Margaret Armour. London, 1910. Together, two volumes. Quarto, original full vellum gilt. \$5600

*First deluxe limited edition, each volume one of only 1150 copies (402 and 295, respectively) and each signed by Rackham, boasting in all 64 mounted color plates and 23 black-and-white drawings.*

“Germany was Rackham’s favorite holiday destination, and the country which, apart from England, had the single most important influence on his art” (Hamilton, 42). Appropriately, then, Rackham provided the libretti of Wagner’s epic “Ring cycle”— arguably German opera’s greatest achievement— with a dramatic series of illustrations, his only work aimed exclusively at adults. At least one child, however, saw and responded to Rackham’s art: the young C.S. Lewis, who would later recall, “His pictures, which seemed to me then to be the very music made visible, plunged me a few fathoms deeper into my delight. I have seldom coveted anything as I coveted that book” (Hamilton, 101). *The Rhinegold* and *The Valkyrie*, first performed separately in 1869 and 1870, constitute the first half of Wagner’s epic cycle; *Siegfried* and *The Twilight of the Gods*, which complete it, were both first performed in 1876. Latimore & Haskell, 37-38. Riall, 103, 109. Bookplate, booksellers’ small ticket. Without yellow silk ties in one volume, with ties laid into the second volume. Plates fine, vellum unusually fresh and clean, gilt bright. A beautiful set.

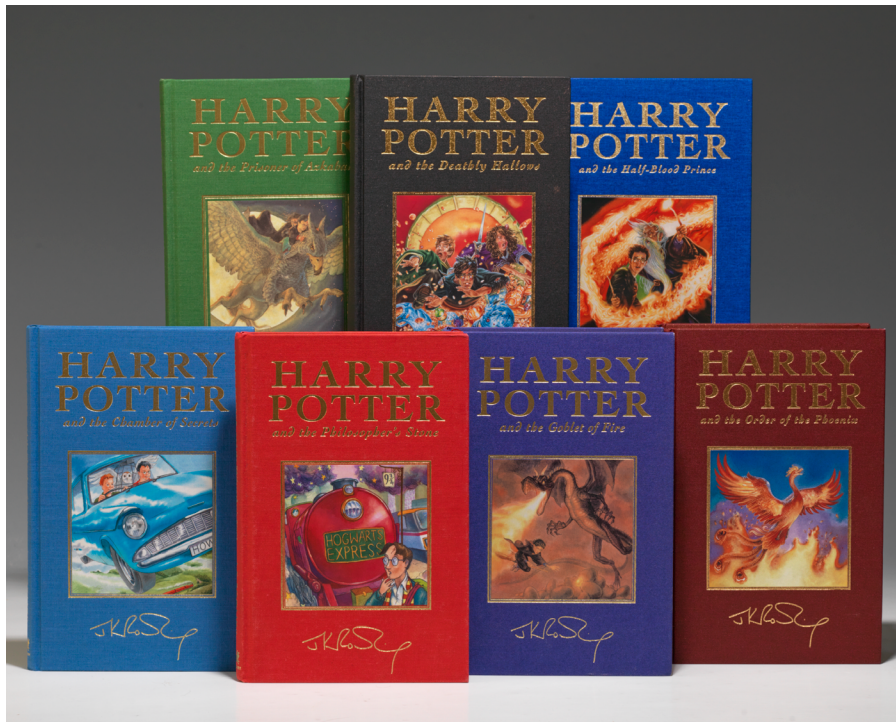


**“HE’LL BE FAMOUS—A LEGEND... THERE WILL BE BOOKS WRITTEN ABOUT HARRY—EVERY CHILD IN OUR WORLD WILL KNOW HIS NAME!”**

**28. ROWLING, J.K. *Harry Potter and the Sorcerer’s Stone*. New York, 1998. Octavo, original half red cloth, dust jacket. \$4500**

*First American edition of the first volume in Rowling’s phenomenally popular Harry Potter series.*

At the time a mother struggling on welfare, “Rowling first thought of Harry while riding a train in 1990. ‘Harry just strolled into my head fully formed.’ Several publishers turned down the finished manuscript before one took interest,” publishing it in 1997 in a very small first printing of only about 300 copies (Scholastic). *It first appeared in America—the “philosopher’s stone” of the original title changed to “sorcerer’s stone”—the following year, also in a small first printing.* By the time the fifth book in the series was published, “Harry Potter [had] shown empire-building skills that would put Queen Victoria to shame... Worldwide sales [had] topped 190 million in more than two hundred countries... It’s a Harry Potter world, and we just live in it” (Weinberg, 43). “A marriage of good writing, inventiveness and sheer child appeal that has not been seen since Roald Dahl, perhaps even since Tolkien, Lewis and Ransome” (*The Times*). *First printing, in first-printing dust jacket, without “Year 1” box on spine and with Guardian quote on rear panel.* First published in a 1997 English edition titled *Harry Potter and the Philosopher’s Stone*. Book with two corners slightly bumped, dust jacket with one short closed tear, slightest toning to spine. A near-fine copy.



### FIRST DELUXE EDITIONS OF ALL SEVEN *HARRY POTTER* BOOKS

**29. ROWLING, J.K. *Harry Potter deluxe editions*.** London, 1999-2007. Seven volumes. Octavo, original cloth, pictorial paper labels. \$5200

*First deluxe editions of the entire run of Harry Potter books.*

“A marriage of good writing, inventiveness, and sheer child appeal that has not been seen since Roald Dahl, perhaps even since Tolkien, Lewis and Ransome,” Rowling’s extraordinarily popular *Harry Potter* series has become a classic praised by children, teachers and parents; “the emergence of each of the remaining books in the series of seven [will] become an annual event” (*The Times*). Each volume from the first deluxe edition. *Philosopher’s Stone* was first published in 1997, and *Chamber of Secrets* was first published in 1998. With the third volume in the series, *Harry Potter and the Prisoner of Azkaban*, the publisher decided to release deluxe editions of all of the first three titles, in a larger format with color illustrations on the front covers; subsequent titles all had deluxe editions produced, usually within a few months of the first trade edition. *First state of Prisoner of Azkaban*, with “Joanne Rowling” on copyright page. Fine condition.



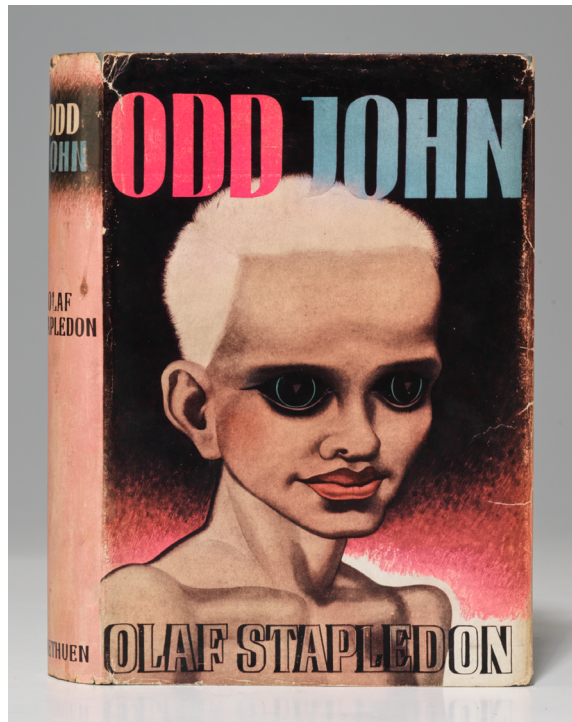


**"WITH ALL DUE RESPECT": THE FIRST NINE  
VOLUMES FROM LEMONY SNICKET'S *A SERIES  
OF UNFORTUNATE EVENTS*, EACH VOLUME  
STAMPED, DATED AND INSCRIBED BY "LEMONY  
SNICKET" HIMSELF**

**30. SNICKET, Lemony. *A Series of Unfortunate Events. The Bad Beginning. The Reptile Room. The Wide Window. The Miserable Mill. The Austere Academy. The Ersatz Elevator. The Vile Village. The Hostile Hospital. The Carnivorous Carnival.*** New York, 1999-2002. Nine volumes. Small octavo, original laminated paper boards. \$5000

*A splendid set of the first nine volumes of the Lemony Snicket series, all first editions in beautiful condition, each volume with embossed stamp "Library of Lemony Snicket" and signed by the author "with all due respect" and dated.*

One of the most imaginative series to appear in recent years, books by "Lemony Snicket"—a pen name of author Daniel Handler—"have collectively sold more than 51 million copies worldwide... Handler's literary opera buffa of calamity has been a children's book phenomenon second only to Harry Potter... The tales chronicle the unrelenting misfortunes of the three Baudelaire siblings... [Readers] rebelled against the author's admonition to steer clear of the horrid stories, in which the hapless Baudelaires face hurricanes, indentured servitude, entrapment in a shack with biting crabs, numerous kidnappings, a merciless all-night gym class, shoves down an elevator shaft and near death by spores from a deadly fungus, to name a few. *The End* is indeed the end of what the author calls '170 chapters of misery... Critics have compared the Snicket oeuvre to Edward Gorey, the Brothers Grimm and Roald Dahl. They are melodramatic gothic-style cliffhangers, darkly lighthearted (or lightly dark-hearted) books with a contemporary sardonic wit... The inventive use of irony and language, including defining big words... shows that 'kids have a nose for literature that is often underestimated'" (*New York Times*). By 2006 the *Series* had extended to 13 volumes. A fine set of the first nine volumes of the series.

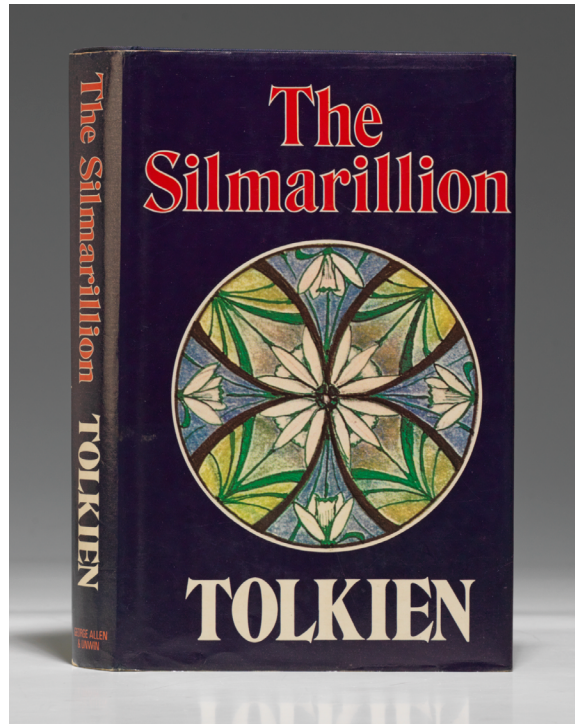


**"STAPLEDON CHOSE THE LARGEST SUBJECT  
POSSIBLE, THE MEANING OF THE UNIVERSE,  
AND HE TACKLED IT COURAGEOUSLY": *ODD  
JOHN*, 1935 FIRST EDITION IN SCARCE ORIGINAL  
DUST JACKET**

**31. STAPLEDON, Olaf. *Odd John. A Story between Jest and Earnest*. London, 1935. Small octavo, original blue cloth, dust jacket. \$2500**

*First edition of Stapledon's "story of a superhuman child born ahead of his time," in scarce original dust jacket.*

"The story of a superhuman child born ahead of his time, taking up the theme of Beresford's *Hampdenshire Wonder* and extrapolating it by allowing the feral superchild to grow to adulthood and discover others of his kind, operating meanwhile as an uncompromising observer of human failings" (Barron). "For a long time sf had no sharply defined identity. In Britain, occasional novelists wrote stories in the Wellsian tradition... Olaf Stapledon, author of *Last and First Men* (1930) and *Star Maker* (1937) has a claim to being the greatest. Stapledon did not call his books 'science fiction'—the term is supposed to have been invented in America in 1929—but he was certainly aware that his self-imposed task was to illuminate, in fictional form, the perspectives of modern science. 'To romance of the far future,' he wrote in the Preface to his first novel, 'is to attempt to see the human race in its cosmic setting, and to mold our hearts to entertain new values'... Stapledon chose the largest subject possible, the Meaning of the Universe, and he tackled it courageously" (Pringle, *Science Fiction: The 100 Best Novels*, 9-10). *Currey's first issue, second state*, with eight-page publisher's catalogue at rear dated "835" (rather than "535" in the first state), noting that neither state has any claim to priority as both were bound up into first-issue copies published October 3, 1935. *Currey*, 378. Barron, *Anatomy of Wonder* II-1070. Mild foxing to first few leaves and text block edges, spine mildly toned. Scarce original dust jacket with shallow chip to spine head and mild edge-wear, a few archival mends on verso at spine head, mild soiling to rear panel, front panel bright and clean. An exceptionally good copy of this rare early scifi classic.



"IN THIS MUSIC THE WORLD WAS BEGUN..."

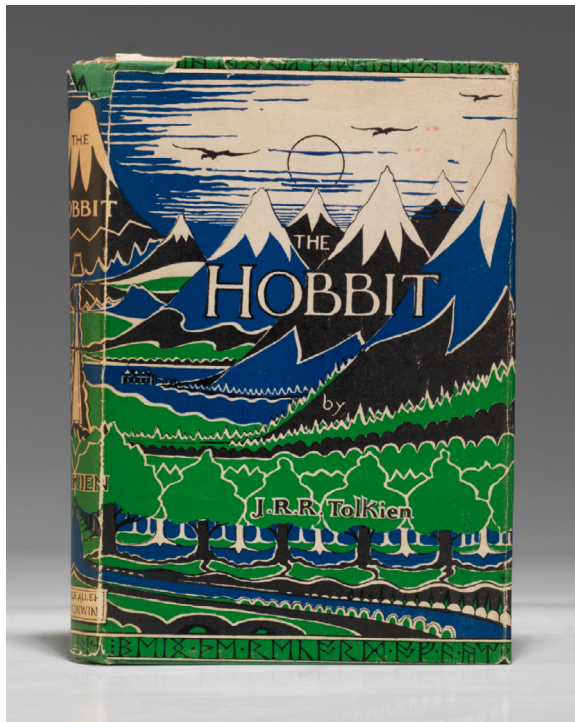
**32. TOLKIEN, J.R.R. *The Silmarillion*.** London, 1977. Octavo, original gilt-stamped blue cloth, dust jacket.

\$900

*First edition of "the work of Tolkien's heart," his monumental presentation of the personal mythology undergirding his epic adventure *The Lord of the Rings*, illustrated with a folding map of Tolkien's fantastic lands.*

"The publication and success of *The Lord of the Rings* in 1954-55 left Tolkien in much the same position as the publication and success of *The Hobbit* in 1937. The publishers wanted a sequel... But Tolkien had no sequel ready to hand, or even in mind. What he had was... the work of his heart" (Shippey, 226): the vast body of myth, language and lore edited after Tolkien's death in 1973 by his son Christopher and published as *The Silmarillion*. Tolkien began crafting the rich, imaginative soil from which Middle-earth eventually sprang as early as 1913; over the decades, it became nothing less than an effort to construct for the English people a national mythology, akin to the Norse mythic legacy. "In *The Silmarillion* what is finally most moving is not the individual legends but the total vision, the eccentric heroism of Tolkien's attempt... [He] has taken on the incredible task of seeking to rejuvenate the medieval Christian way of seeing and feeling" (John Gardner). First edition, bound in dark blue cloth with blue topstain. Red-and-black map of Beleriand tipped to blank page [367] (rather than rear free endpaper), priority undetermined. Issued along with export copies, which contain a Clowes imprint on page [6] and without the price on front dust jacket flap, priority undetermined. Hammond & Anderson A15b. Fine condition.





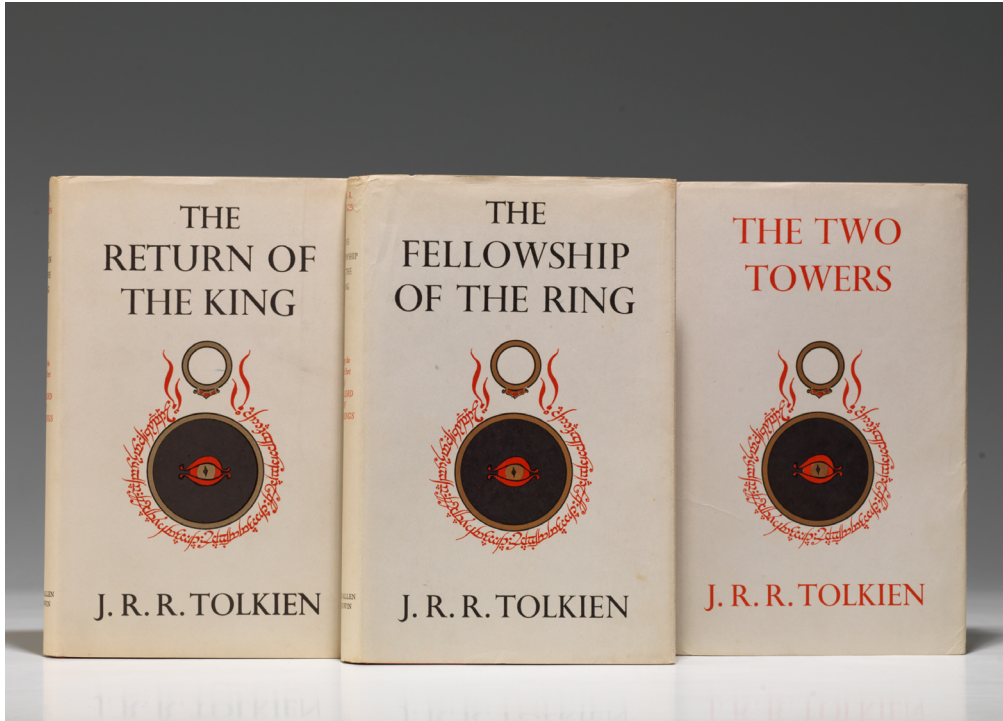
### "IN A HOLE IN THE GROUND THERE LIVED A HOBBIT"

**33. TOLKIEN, J.R.R. *The Hobbit, or There and Back Again*.** London, 1942. Octavo, original light green cloth, dust jacket, custom clamshell box. \$18,500

*First edition, third printing of the fantasy classic—"among the very highest achievements of children's authors during the 20th century" (Carpenter & Pritchard, 530), with the color frontispiece not included in the first printing.*

Much more than a "fine, robustly plotted adventure story" (*Fantasy and Horror* 5-288), *The Hobbit* endures as "the outstanding British work of fantasy for children to appear between the two World Wars... All historians of children's literature... agree in placing [*The Hobbit*] among the very highest achievements of children's authors during the 20th century" (Carpenter & Pritchard, 254, 530). It served as readers' introduction to Middle-Earth, the world that Tolkien had been creating as a private exercise since as early as 1918. "Professor Tolkien's epic of Middle Earth... [is considered] one of [the 20th] century's lasting contributions to that borderland of literature between youth and age. There are few such books—*Gulliver's Travels*, *The Pilgrim's Progress*, *Robinson Crusoe*, *Don Quixote*, *Alice in Wonderland*, *The Wind in the Willows*—what else?... [Tolkien's tales of Middle-Earth are] destined to become this century's contribution to that select list of books which continue through the ages to be read by children and adults with almost equal pleasure" (Eyre, 67, 134-5). Published on September 21, 1937 in a first printing of only 1500 copies, *The Hobbit* had completely sold out by December 15.

All of the book's illustrations and decorations are by Tolkien: eight black-and-white pen drawings; the color frontispiece (which did not appear in color until the second printing); and two maps printed in red and black (appearing as the front and rear endpapers). The first printing was issued September 21, 1937, in a print run of only 1500 copies, which sold out within months, followed by a second printing in December of that same year in a print run of only 2300 copies, 423 of which were destroyed at the warehouse of the binder Key and Whiting in the bombing of London on November 7, 1940. This third printing of 1500 copies is dated 1942, "but slow binding delayed publication by Allen & Unwin until 1943" (Hammond & Anderson, 16); as noted on the copyright page, it was produced "in complete conformity with the authorized economy standards" instituted during World War II. Dust jacket with "third impression" on front flap. Hammond & Anderson A3a. Currey 385. Owner signature on front free endpaper. Book with occasional faint soiling, paper flaw affecting text but not readability at pages 99-100. Unrestored dust jacket with chipping to spine head, mild toning to spine. An exceptional copy.

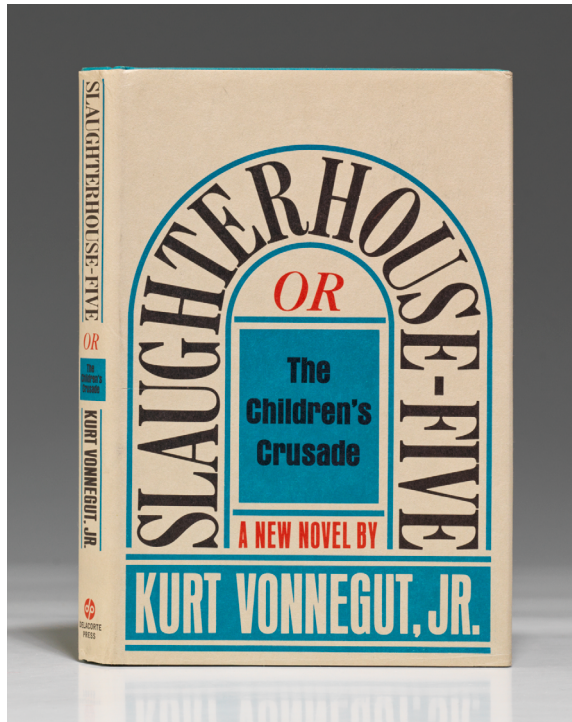


**"THE MOST INFLUENTIAL FANTASY NOVEL  
EVER WRITTEN": FIRST EDITIONS OF ALL  
THREE VOLUMES OF *THE LORD OF THE RINGS*, A  
STUNNING SET**

**34. TOLKIEN, J.R.R. *The Lord of the Rings: The Fellowship of the Ring. The Two Towers. The Return of the King*.** London, 1954-55. Three volumes. Octavo, original red cloth, dust jackets. \$125,000

*First editions, in original first edition dust jackets, of all three volumes of Tolkien's stirring tour de force: his richly imagined, elegantly crafted and wildly popular vision of the battle for the fate of Middle-Earth. A beautiful copy.*

"The most influential fantasy novel ever written" (Clute & Grant, 951). Although immediately occasioned by his publisher's request for a sequel to *The Hobbit* (1937), Tolkien's incomparable epic draws on lore, legends and languages of Middle-Earth that he had been creating since the First World War. He wrote *The Lord of the Rings* during World War II in letters to his son, "and finally, having polished it to his own satisfaction, published it as a trilogy from 1954 to 1955, a volume at a time, impatiently awaited by a growing audience... [It is considered] one of this century's lasting contributions to that borderland of literature between youth and age... [It] seems destined to become this century's contribution to that select list of books which continue through the ages to be read by children and adults with almost equal pleasure" (Eyre, 134-35). "Many critics, including W.H. Auden, praised it as an extraordinary achievement" (DNB). "Of all popular bestsellers, *The Lord of the Rings* is the one most likely to be read over and over again" (Shippey, 306). Large folding maps, printed in black and red, at rear of each book. *Return of the King* in Hammond's revised first state, with no mark "4" and straight type on page 49. Hammond & Anderson A5a. *Fantasy and Horror* 5-289. Pringle, *Modern Fantasy*, 60-61. *Fantasy 100Best*, 161-62. Owner signature, small bookstore slip in first volume. Books with a bit of toning to endpapers of first and last volume, text and cloth fine; beautiful dust jackets supplied from another set of first impressions, with only mildest toning and creasing to spine ends. Exceptionally desirable in such magnificent condition.



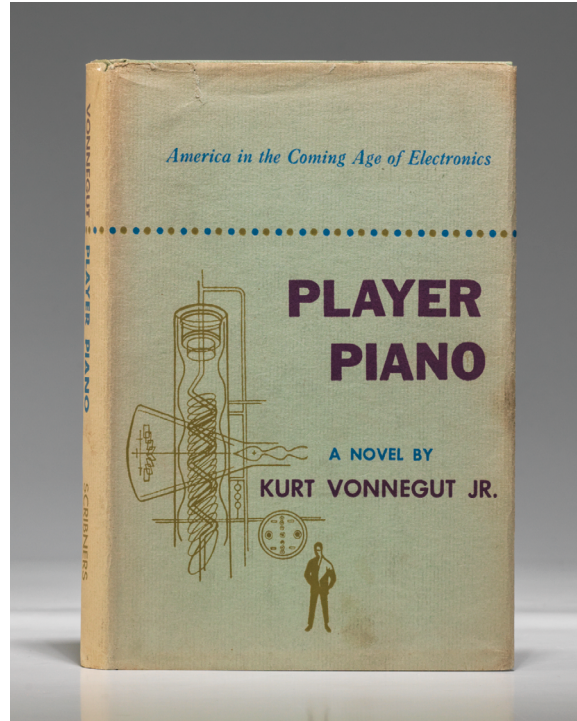
**"LISTEN: BILLY PILGRIM HAS COME UNSTUCK  
IN TIME": FIRST EDITION OF *SLAUGHTERHOUSE-  
FIVE***

**35. VONNEGUT, Kurt. *Slaughterhouse-Five or The Children's Crusade, A Duty-Dance With Death*. New York, 1969. Octavo, original gilt-stamped blue cloth, dust jacket. \$3800**

*First edition of Vonnegut's masterpiece—his "most powerful novel"—a modern classic of time travel, metaphysics and the morality, or lack thereof, of war.*

"During the decade of the 1960s Kurt Vonnegut, Jr. emerged as one of the most influential and provocative writers of fiction in America... *Slaughterhouse-Five*, perhaps Vonnegut's most powerful novel, presents two characters who can see beneath the surface to the tragic realities of human history but make no attempt to bring about change... The central event is the destruction of Dresden by bombs and fire storm—a catastrophe that Vonnegut himself witnessed as a prisoner of war" (Vinson, 1414-15). "A masterpiece... A key work" (*Anatomy of Wonder* II:1204). With "First Printing" on copyright page. Currey, 407. Owner ink signature on half title. A fine copy.



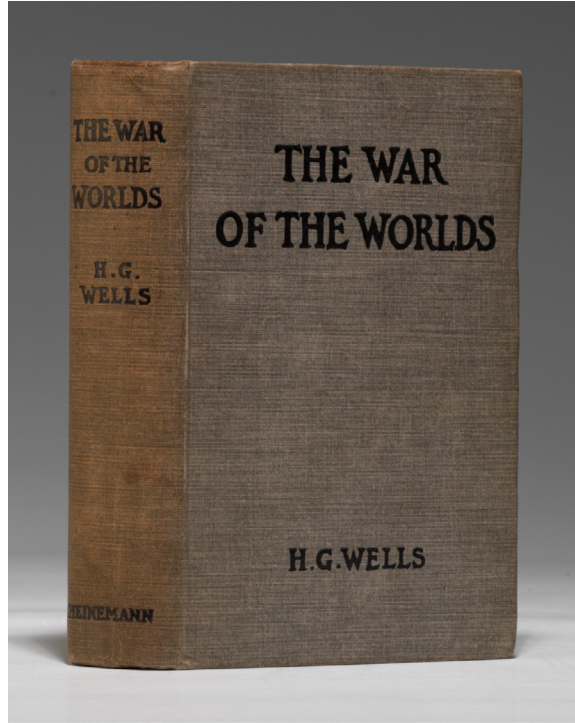


**"IF IT WEREN'T FOR THE PEOPLE... THE WORLD  
WOULD BE AN ENGINEER'S PARADISE": FIRST  
EDITION OF VONNEGUT'S *PLAYER PIANO***

**36.** VONNEGUT, Kurt. **Player Piano.** New York, 1952. Octavo, original green cloth, dust jacket. \$4000

*First edition of Vonnegut's first novel, an "increasingly prescient," darkly humorous dystopia.*

A "dystopia of automation, *Player Piano*... describes the dereliction of the quality of life by the progressive surrender of production and political decision to machines. The mixture of heavy irony, bordering on black humor, and unashamed sentimentality displayed in the novel became the hallmark of Kurt Vonnegut's work" (Clute & Nicholls, 1289). "The story... is increasingly prescient as globalism triumphs" (*Anatomy of Wonder* II-1202). This first edition numbered 7600 copies "and is accordingly difficult to find today" (Reed, 41). With Scribner's "A" on copyright page. Pieratt & Klinkowitz AA1. Bruccoli & Clark I:395. Currey, 407. Book with offsetting from tape to pastedowns and boards; dust jacket with very mild soiling, toning to spine and along flap folds. A very nice copy.

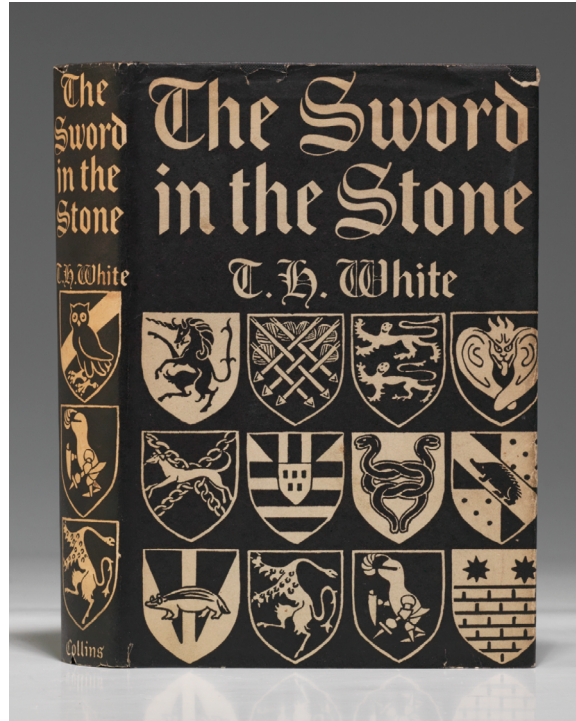


**"IT NEVER WAS A WAR, ANY MORE THAN  
THERE'S WAR BETWEEN MEN AND ANTS":  
SCARCE FIRST EDITION OF WELLS' *WAR OF THE  
WORLDS***

- 37. WELLS, H.G. *The War of the Worlds*. London, 1898. Octavo, original gray cloth, custom clamshell box. \$7500**

*First edition of H.G. Wells' classic and influential "scientific romance."*

"Almost all of Wells' best science fiction has an evolutionary subtext... The British Empire, like all others before it, represented the successful predation of the weak by the strong, and that was the subject, in a metamorphosed form, of *The War of the Worlds*" (Disch, 62-63). "The novel is a tour de force whose innumerable fictional offspring include numerous adaptations and homages, by far the most effective of which was Orson Welles' Mercury Theater radio broadcast of 1938" (*Anatomy of Wonder* II-1234). *First issue*, "with no statement of printing on copyright page"; this copy bound without publisher's catalogue at rear—copies "occur both with and without an inserted publisher's catalogue" (Currey). Without extremely rare dust jacket. Currey, 426. Hammond B5. Interior clean; cloth fairly tight, with toning to spine. An excellent copy in near-fine condition.



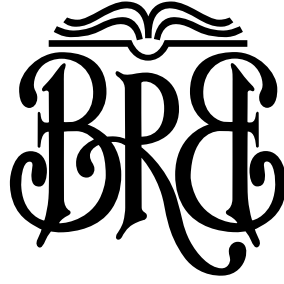
**"ONE OF THE FINEST CHILDREN'S FANTASIES  
OF THE 20TH CENTURY": FIRST EDITION OF *THE  
SWORD IN THE STONE***

- 38. WHITE, Terence Hanbury. *The Sword in the Stone*. London, 1938. Octavo, original black cloth, dust jacket. \$7000**

*First edition of the original version of White's playful and profound tale of King Arthur's youth, illustrated with numerous linecuts by the author.*

To craft his charming story of "The Wart," the boy who is—unknown to anyone except his magical tutor, Merlyn—the future king of England, White drew inspiration more from his own experiences as a schoolmaster than from Malory's *Morte d'Arthur*. He also confessed in a letter that he wrote "about what he would have liked to have happened to him when he was a boy" (Gallix, 16). "The characterizations are exceptionally fine and the story has a perfect blend of humor and sentimentality" (*Anatomy of Wonder* 5-318). "Few would deny its romance and humanity" (*An English Library*, 56). "One of the finest children's fantasies of the 20th century" (Clute & Grant, 1010-11). White substantially revised the book for its 1958 inclusion in *The Once and Future King*. In 1963, Disney released an animated adaptation. Gallix A10. Currey, 430. See Cawthorn & Moorcock, *Fantasy 100 Best* 54. Book fine, dust jacket very good with light wear to edges, one small chip to top edge of front panel, closed tear to rear panel, mild toning to spine.





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