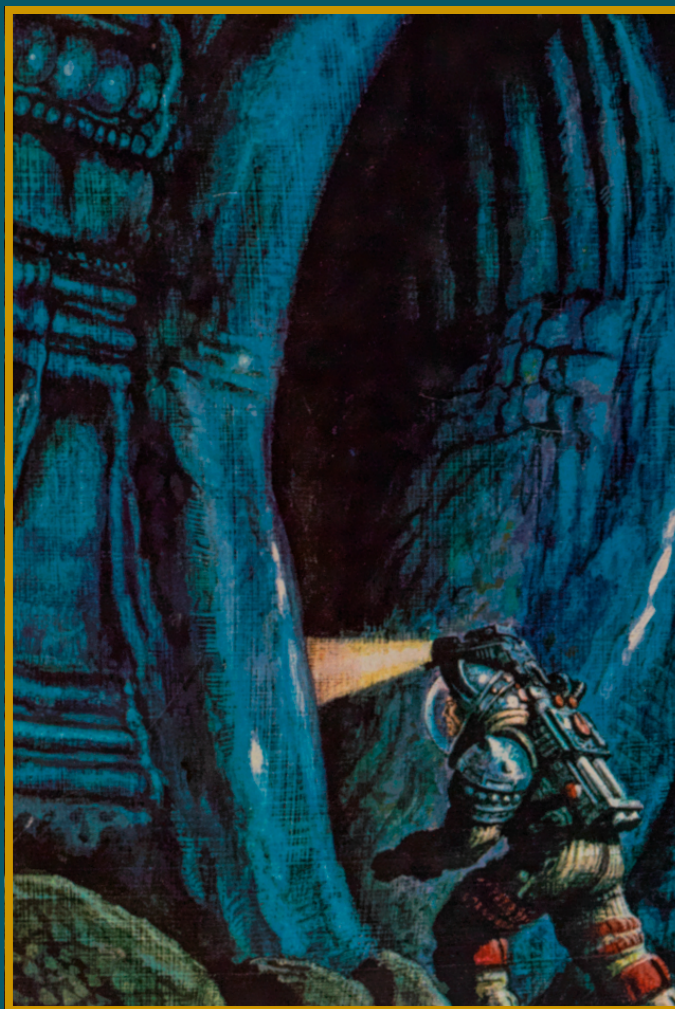
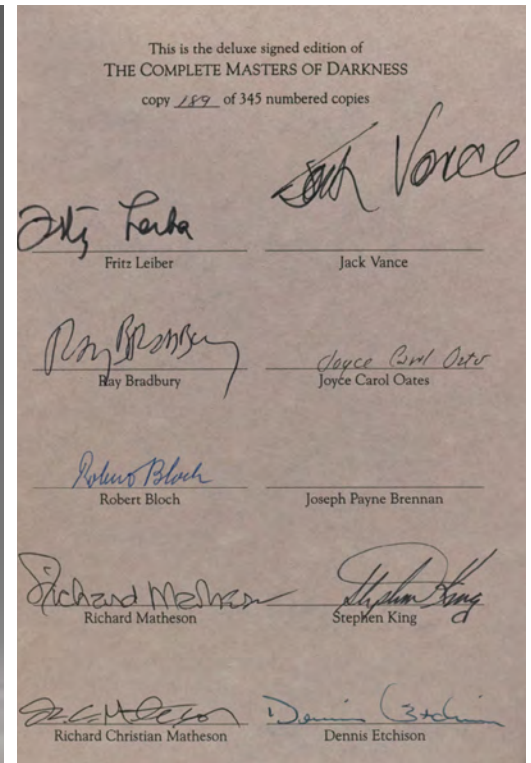
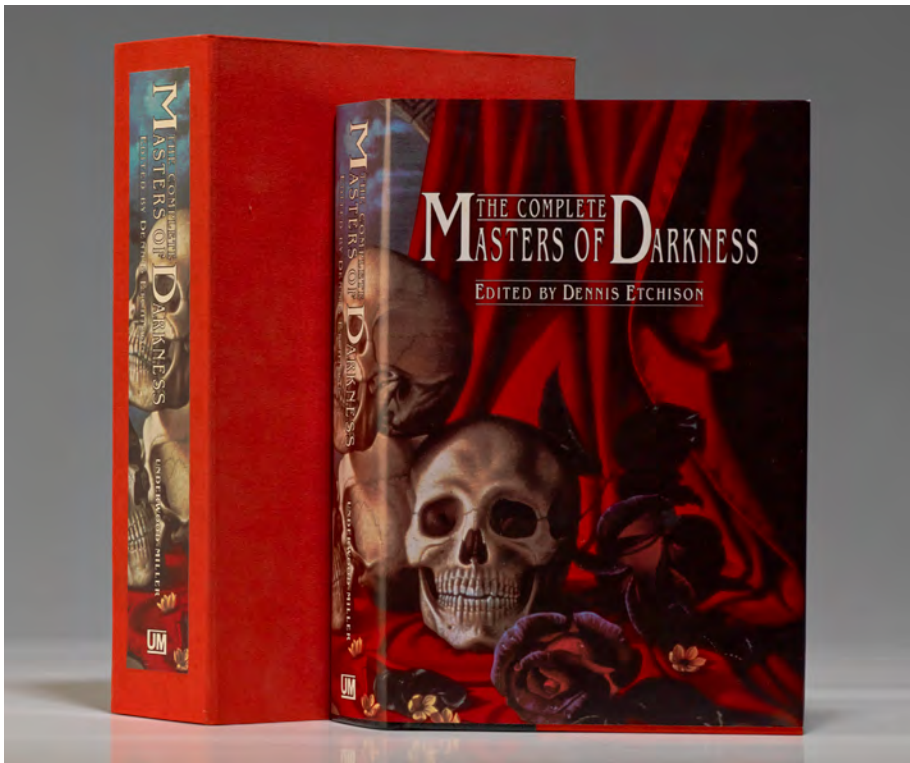




BAUMAN RARE BOOKS



Horror, fantasy, & Sci-fi

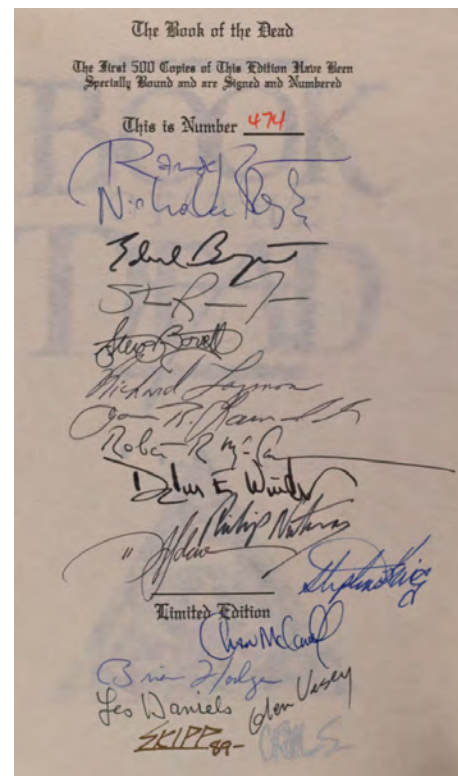
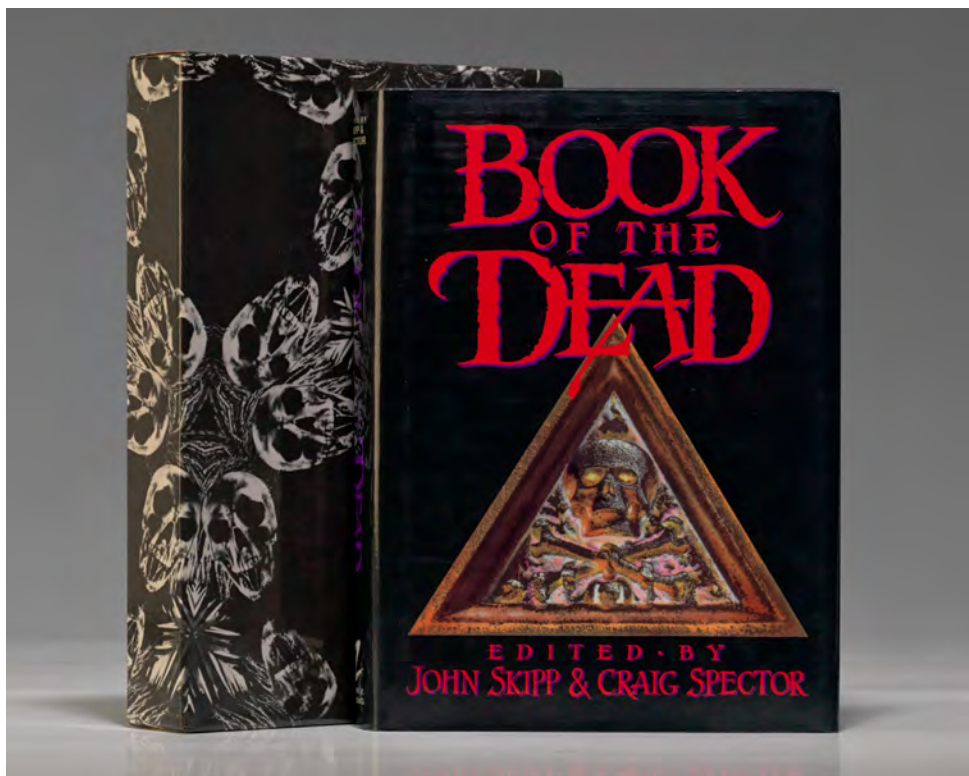


“AUTHORS’ CHOICE’ COLLECTION OF WORKS... BY WRITERS AT THE TOP OF THEIR FORM, PUBLISHED HERE—AND IN SOME CASES HERE ALONE—IN THEIR DEFINITIVE VERSIONS”: SIGNED BY STEPHEN KING, RAY BRADBURY AND MANY MORE

01 (KING, Stephen; MARTIN, George R.R.; BRADBURY, Ray, et al.) ETCHISON, Dennis, editor. **The Complete Masters of Darkness.** Novato, CA; Lancaster, PA, 1990. Large thick octavo, original half black leatherette, dust jacket, clamshell box. \$3800

Deluxe signed limited first collected and first hardcover edition, copy 189 of only 345 printed, of this anthology of 45 tales of terror by renowned “Masters of Darkness” including Stephen King, George R.R. Martin, Joyce Carol Oates, Ray Bradbury, Clive Barker and many more—each story selected for this collection by the author—signed by the editor and 39 of the authors (including all those mentioned here).

This is the first collected and first hardcover edition of the three volumes of Tor’s *Masters of Darkness* anthology series, all originally published in paperback: *Masters of Darkness* in 1986, *Masters of Darkness II* in 1988 and *Masters of Darkness III* in 1990 (after the publication of the present hardcover collected edition). The collection includes “The Woman in the Room” by Stephen King (a harrowing tale of a man planning to euthanize his ailing mother with sleeping pills, the basis for the 1983 film by Frank Árpád Darabont, who would go on to direct three other King adaptations: *The Shawshank Redemption*, *The Green Mile* and *The Mist*), “The Monkey Treatment” by George R.R. Martin, “Family” by Joyce Carol Oates and “The Dead Man” by Ray Bradbury, along with stories by Robert Bloch, Richard Matheson, Joe Haldeman, Frank Belknap Long, Fritz Leiber, Tanith Lee, Jack Vance, David Morrell, Brian Lumley, L. Sprague de Camp, Clive Barker, Jack Williamson, Gardner Dozois, Algis Budrys, Chelsea Quinn Yarbro, Dean Koontz and dozens more. The authors have also contributed notes regarding the stories they selected. Spaces were marked on four preliminary leaves for 40 signatures, including that of the editor Dennis Etchison. Joseph Payne Brennan did not sign above his printed name (he died in January of 1990) and in most copies, there were five other contributors who did not sign, with no space having been provided for them: Richard McKenna (died 1964), Manley Wade Wellman (died 1986), Tanith Lee, Dean Koontz, Frank Belknap Long, and Ray Russell. Brooks B58. A fine signed copy.

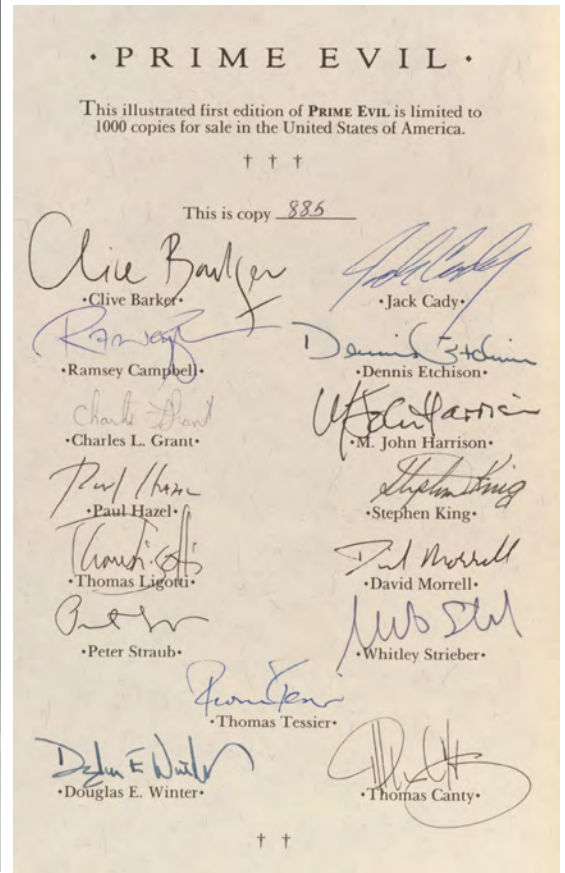
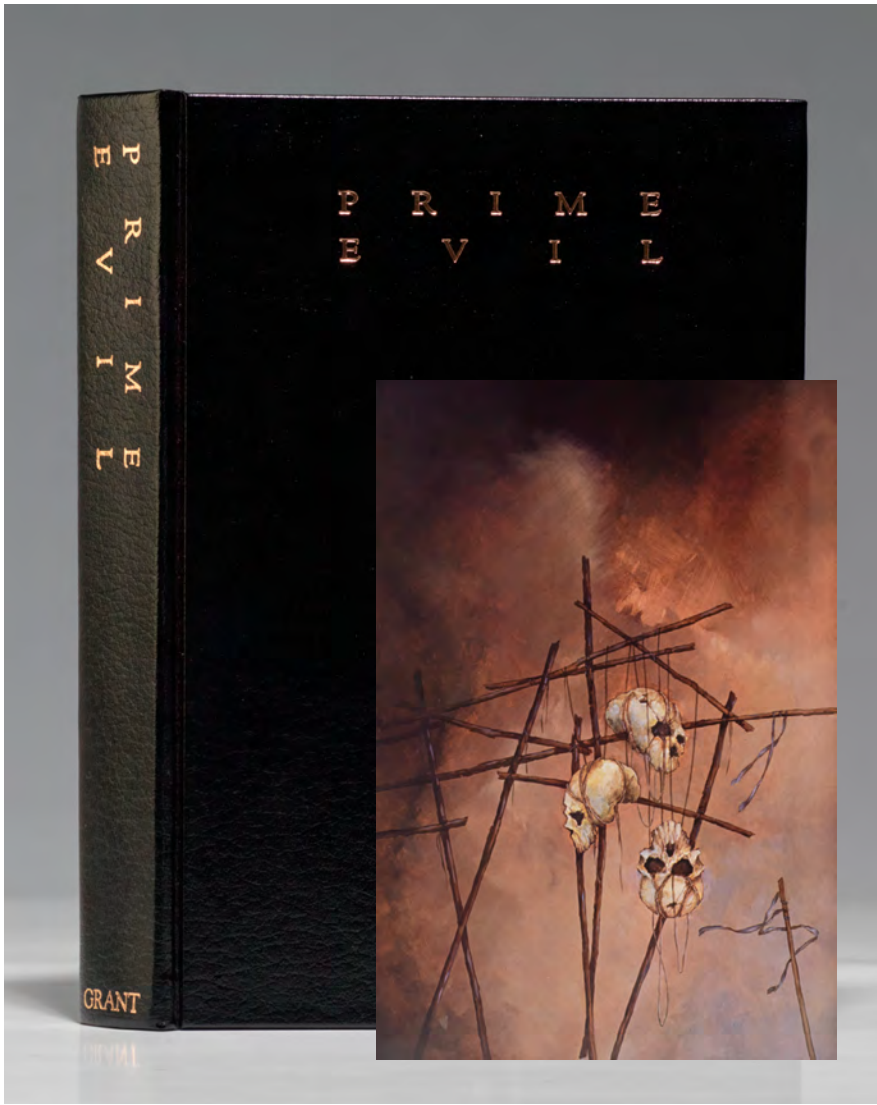


**“YOU HOLD IN YOUR HANDS A WORLD OF HURT”: SIGNED LIMITED EDITION OF
BOOK OF THE DEAD, ONE OF 500 COPIES SIGNED BY THE CONTRIBUTORS,
INCLUDING STEPHEN KING**

02 (KING, Stephen) SKIPP, John and SPECTOR, Craig, editors. **Book of the Dead**. Willimantic, Connecticut, 1989. Octavo, original black cloth gilt, patterned endpapers, dust jacket, illustrated slipcase. \$1400

Signed limited first edition of this anthology of zombie fiction, number 474 of 500 specially bound copies signed by the editors and 16 contributors, including Stephen King.

“You hold in your hands a world of hurt: a psychic neutron bomb disguised as a bunch of zombie stories, able to vaporize the conventions of a genre while leaving the glory and terror intact. You hold in your hands a universe of grisly possibility, replete with all of the hope and humanity supportable by such a place. Not bad for a book of zombie stories” (Introduction). This anthology contains the first appearance of King’s short story “Home Delivery,” described by George Beahm as “quintessential King” (*Stephen King from A to Z: an Encyclopedia of His Life and Work*); other contributors include Richard Laymon, Ramsey Campbell, Joe R. Lansdale and Robert R. McCammon. George Romero, director of the landmark 1968 zombie film *Night of the Living Dead*, provided the foreword (with printed facsimile signature) to this collection that anointed his zombies as “the official icons of splatterpunk fiction” (Dziemianowicz, *Fantasy and Horror*). With seven full-page black-and-white illustrations and small decorative chapter headings. Also issued in a paperback edition and an unsigned hardcover edition in the same year. Brooks B114.1. *Fantasy and Horror* 6-453. Book and dust jacket very nearly fine with only the slightest traces of wear to spine ends. A bright, clean signed copy.

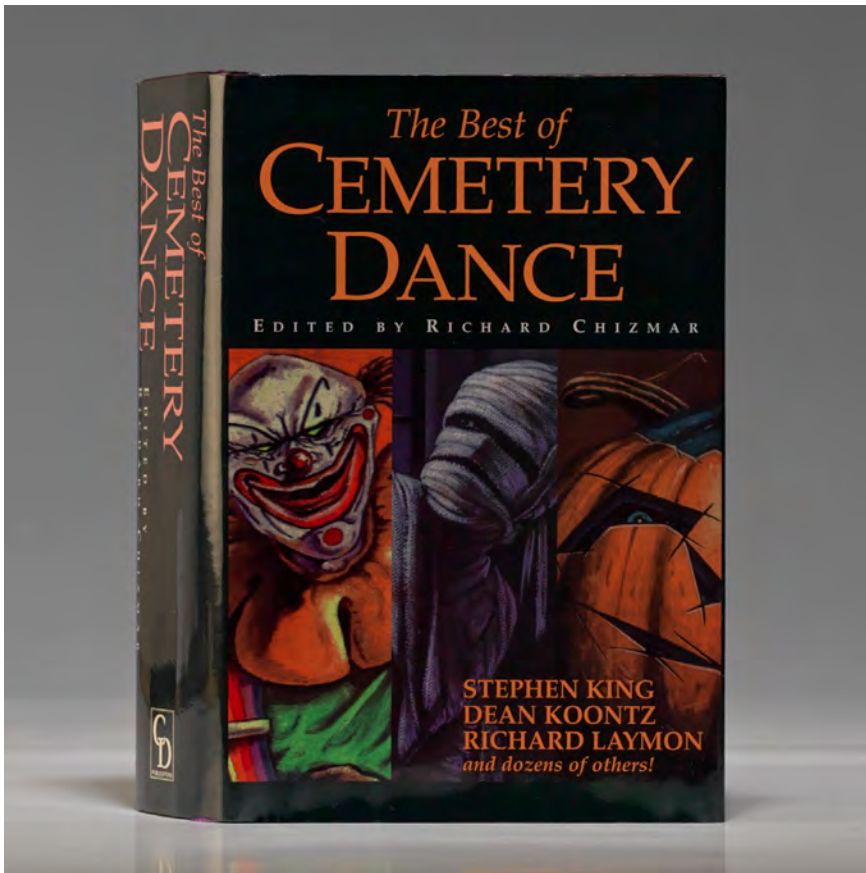


“THE MOST CONSISTENTLY ORIGINAL AND HAUNTING VOICES IN CONTEMPORARY FICTION”: FIRST ILLUSTRATED EDITION, SIGNED BY ALL CONTRIBUTORS INCLUDING STEPHEN KING

03 (KING, Stephen). WINTER, Douglas E., editor. **Prime Evil**. West Kingston, (1988). Octavo, original leather, clamshell box. \$1600

Signed, limited first illustrated edition of this anthology of horror superstars, number 885 of 1000 copies for sale in the U.S., signed by all of the authors as well as the editor Douglas E. Winter and illustrator Thomas Canty.

13 stories offering “eloquent testimony to the literary possibilities of the horror tale at the end of the twentieth century” (Barron 6-458), written by Clive Barker, Ramsey Campbell, Stephen King, Thomas Ligotti, Peter Straub, Whitley Strieber and seven others. King’s “The Night Flier” (the basis for a 1997 film starring Miguel Ferrer) made its first appearance in this collection. The darkly beautiful color and black and white illustrations were done by Thomas Canty, who also designed the book. Issued simultaneously with a U.K. edition of 250 copies. Brooks B106. Book fine, traycase with one expertly repaired seam.

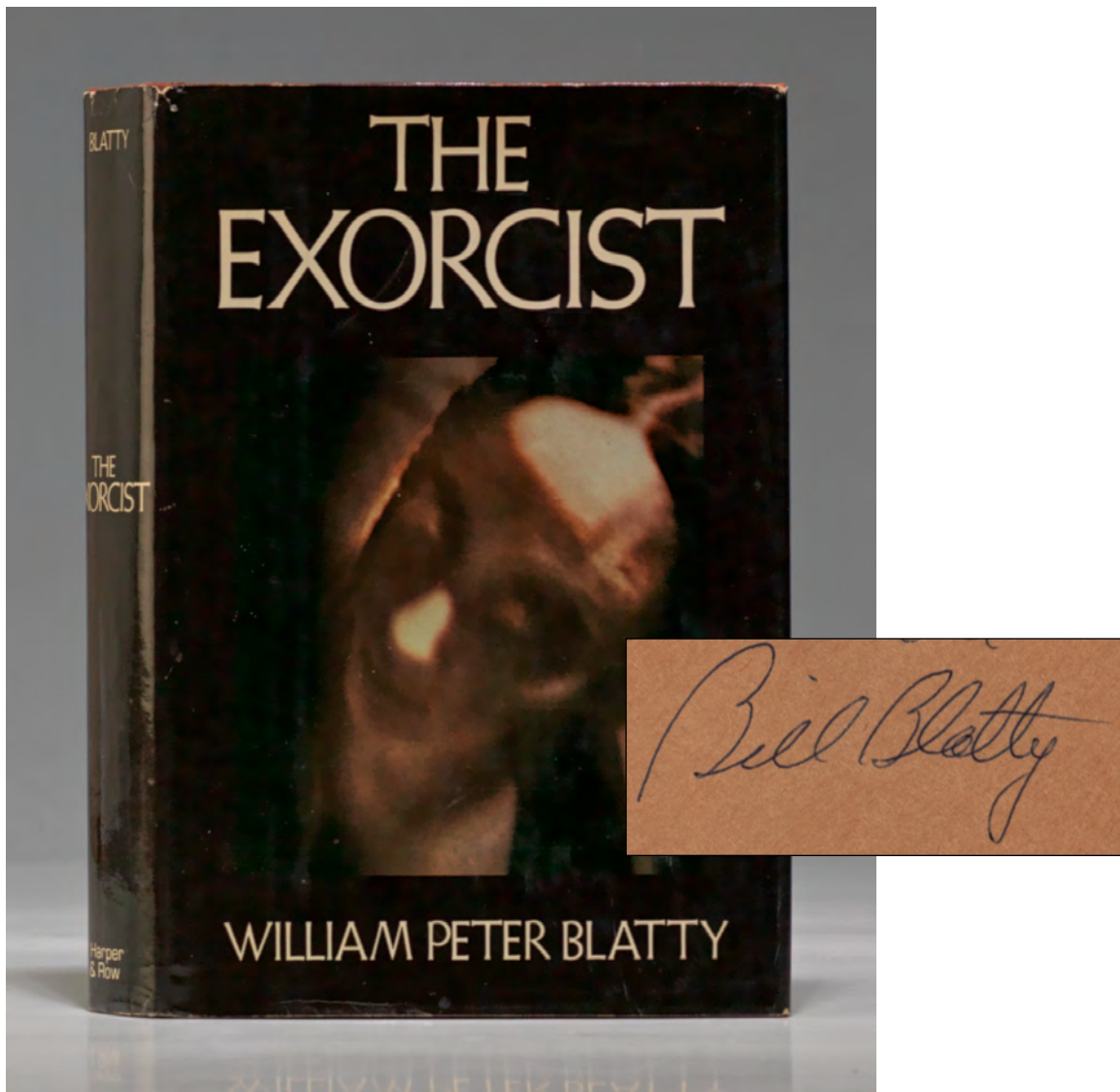


**SIGNED LIMITED FIRST EDITION OF *THE BEST OF CEMETERY DANCE*,
ONE OF 400 COPIES SIGNED BY 64 CONTRIBUTORS INCLUDING STEPHEN KING
AND DEAN KOONTZ**

04 CHIZMAR, Richard, editor. **The Best of Cemetery Dance.** Baltimore, 1998. Thick octavo, original maroon leatherette, dust jacket, slipcase. \$1650

Signed limited first edition of this anthology of dark fiction from the premiere horror magazine Cemetery Dance, number 59 of 400 copies signed by 64 contributors including Stephen King, Dean Koontz, Richard Laymon, Poppy Z. Brite, and many other masters of the genre.

These stories are drawn from the first 25 issues of *Cemetery Dance*, a leading horror magazine and winner of the World Fantasy Award. *Hellnotes* called this “the most important anthology of the decade, much less 1998!” The collection features short stories by authors such as Stephen King, Dean Koontz, Bentley Little, R.C. Matheson, Poppy Z. Brite, Nancy A. Collins, and Jack Ketchum, among many others. “This hefty and satisfying anthology is superbly representative of the state of contemporary horror and dark fantasy. Selections showcase the talents of leading luminaries whose work defines the art of darkness. An embarrassment of riches about which everyone can be proud” (*Publishers Weekly*). This volume contains King’s short story “Chatterry Teeth,” which first appeared in *Cemetery Dance* magazine and was later collected in *Nightmares & Dreamscapes*. King sent the story in as an unsolicited submission to Richard Chizmar, founder of *Cemetery Dance*, a magazine founded in the spirit of “the old Twilight Zone TV show . . . King was a regular reader of the magazine, and when the story was published in the [1992] fall issue, his byline helped raise the profile of the magazine” (*Haunted Heart: The Life and Times of Stephen King* by Lisa Rogak). A fine signed copy.

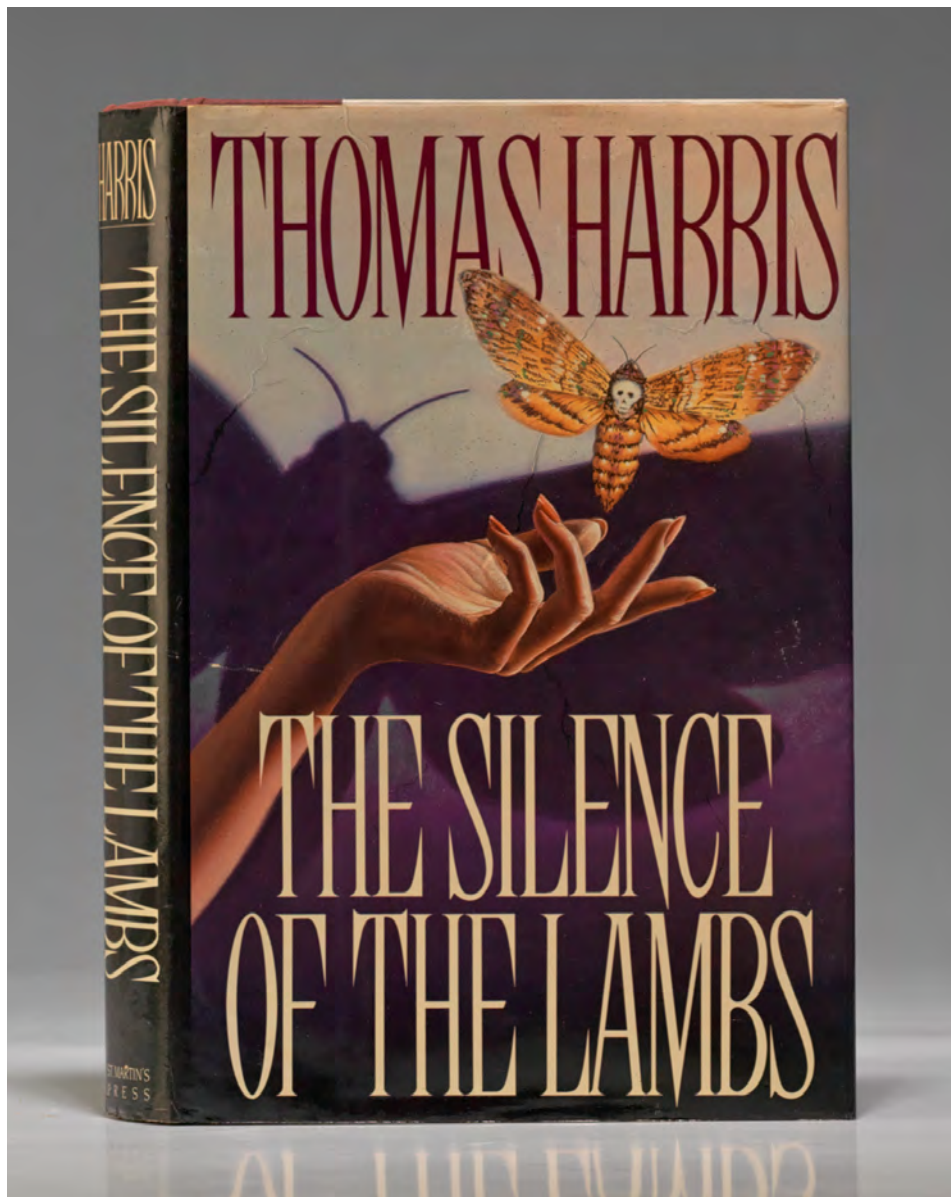


**“ANGELS AND MINISTERS OF GRACE, DEFEND US AGAINST THE DEMONS”:
THE EXORCIST, WONDERFULLY INSCRIBED BY WILLIAM PETER BLATTY**

05 BLATTY, William Peter. **The Exorcist**. New York, 1971. Octavo, original half maroon cloth, dust jacket. \$4000

First edition of Blatty's bestselling horror novel, inscribed on the front free endpaper in the year of publication: "To Hal—'Angels and ministers of grace defend us' against the demons. Thank you so much. With my warmest best wishes. Bill Blatty. June 24, 1971."

Blatty's novel "took the horror genre out of the specialist category and into the bestseller racks" (*Horror 100 Best* 68) and is considered "a landmark of modern horror fiction that grounds the classic battle between Good and Evil in the generation gap of the 1960s and explores the incongruity of religious faith in the modern secular world" (*Fantasy and Horror* 6-36). "An intelligent exploration of possession and exorcism... an intense and dark theodicy. The screen version [released 1973], with its realistic and shocking effects, transformed the horror movie and revived the moribund horror fiction market" (Clute & Grant, 119). The 1973 film version, directed by William Friedkin, starred Ellen Burstyn, Max von Sydow, and Linda Blair in her break-out role. Book fine, dust jacket near-fine with light wear to spine ends.

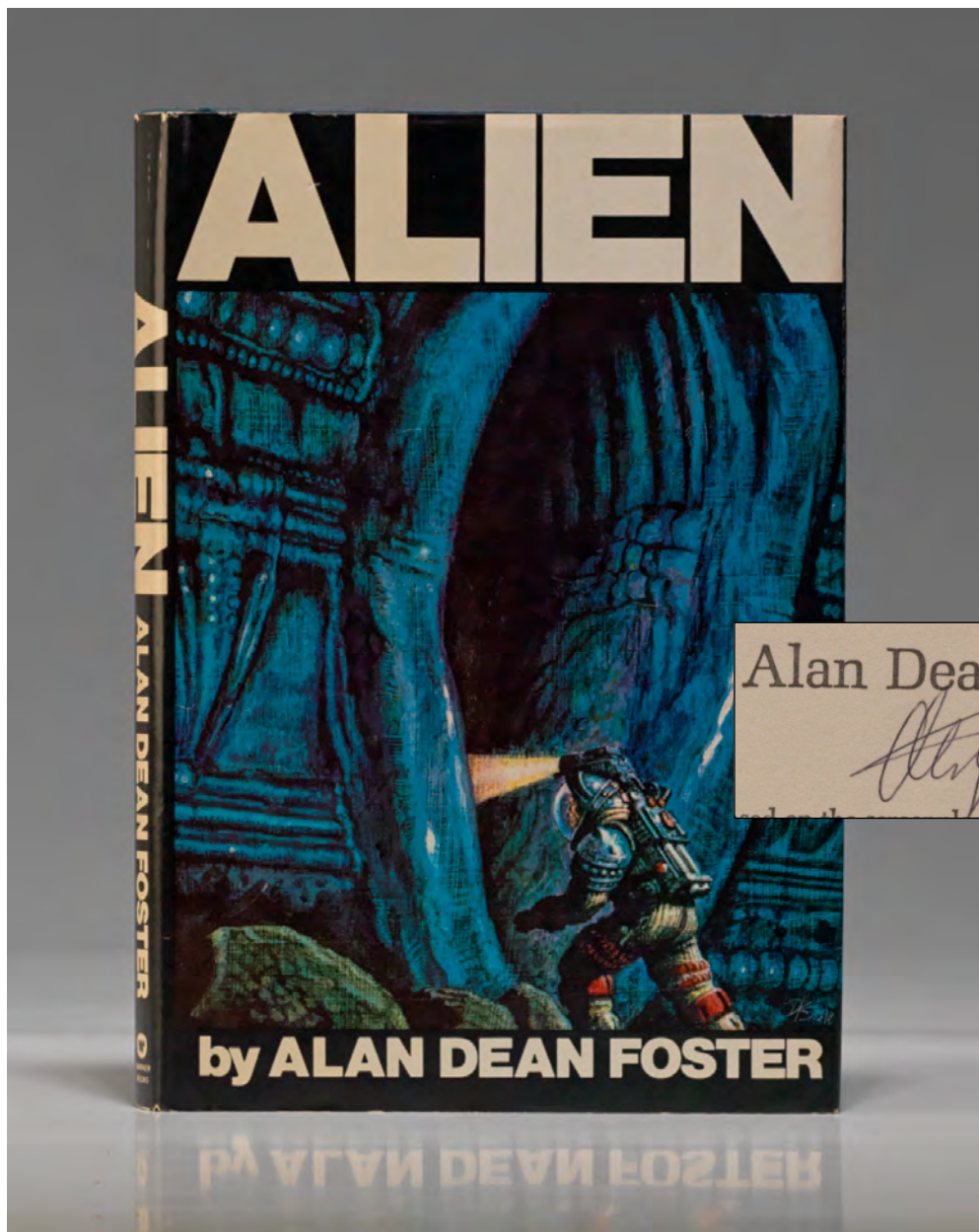


“QUID PRO QUO, DR. LECTER”: FIRST EDITION OF *SILENCE OF THE LAMBS*

06 HARRIS, Thomas. **The Silence of the Lambs.** New York, 1988. Octavo, original half maroon cloth, dust jacket. \$450

First edition of Harris' third and most famous novel, basis for the 1991 Academy Award-winning film starring Jodie Foster and Anthony Hopkins, in original dust jacket.

Silence of the Lambs is “a virtual textbook on the craft of suspense. A masterwork of sheer momentum that rockets seamlessly toward its climax... Harris is quite simply the best suspense novelist working today” (*Washington Post Book World*). The 1991 film adaptation won five Oscars, including Best Picture and awards for stars Jodie Foster and Anthony Hopkins. Book about-fine with hint of toning to board edges; dust jacket with one faint scratch to front panel, small dampstain to verso. An excellent copy.



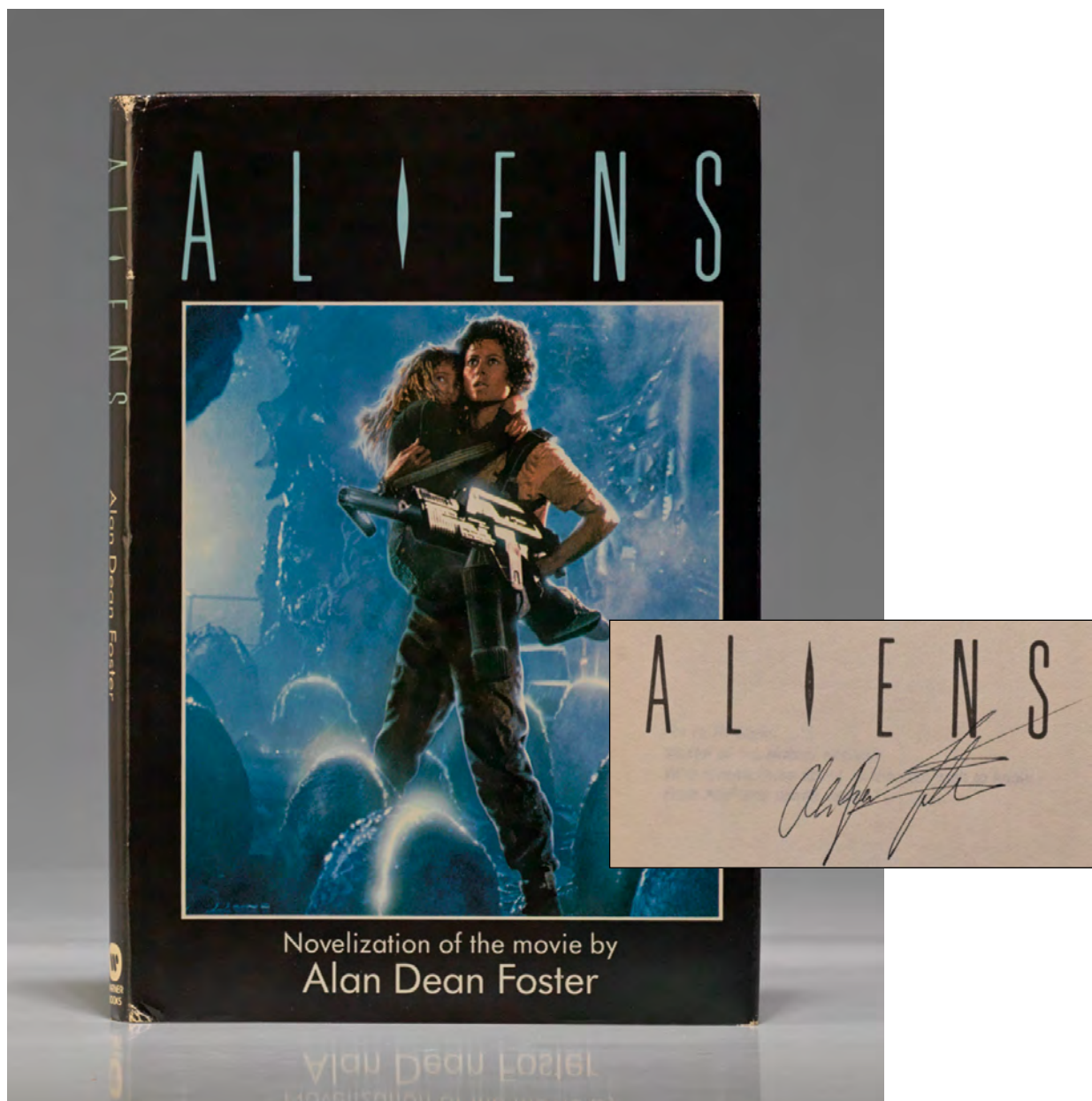
ALIEN, THE NOVELIZATION, SIGNED BY ALAN DEAN FOSTER

07 FOSTER, Alan Dean. **Alien**. New York, 1979. Octavo, original blue boards, dust jacket.

\$1500

First hardcover edition (this Science Fiction Book Club edition preceded the trade edition), signed on the title page by Alan Dean Foster.

Veteran scifi author Alan Dean Foster wrote this novelization based on “the screenplay by a whole bunch of people but mostly Dan O’Bannon and Ronald Schusett, who originated the scary thing in the first place.” The dust jacket bears the original cover art of D.K. Stone. First hardbound edition, preceding the trade edition, preceded by the paperback edition. With letter code on page 184 of “J 27,” indicating print date of August, 1979. Dust jacket with very minor edge-wear. A nearly fine copy.



**“TIME PASSES. HORROR DOES NOT”:
ALIENS, SIGNED BY AUTHOR ALAN DEAN FOSTER**

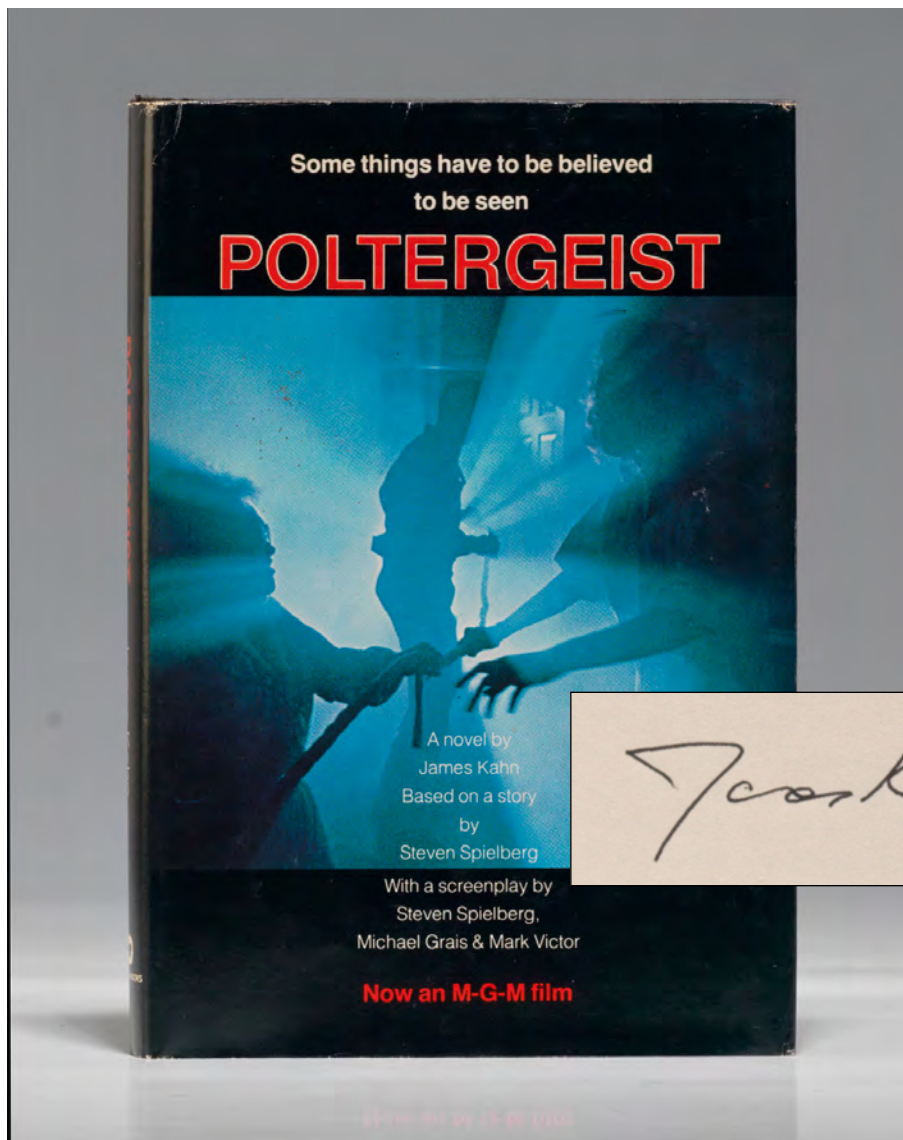
08

FOSTER, Alan Dean. **Aliens**. New York, 1986. Octavo, original black paper boards, dust jacket.

\$1250

First hardcover edition, “Book Club Edition,” of this novelization of the scifi classic, the sequel to Alien, adapted from James Cameron’s screenplay and signed on the title page by author Alan Dean Foster.

This novelization was based on James Cameron’s screenplay and written by acclaimed science fiction author Alan Dean Foster. “The official novelization is a stroll-back to memory lane of sweat inducing horrors” (*Retrenders*). “As timeless as the movie that spawned it” (*Den of Geek*). *First printing*, with “Q34” gutter code on page 182 indicating August 1986. Preceded by the softcover first edition, issued two months prior. Dust jacket with very minor rubbing. A near-fine copy.



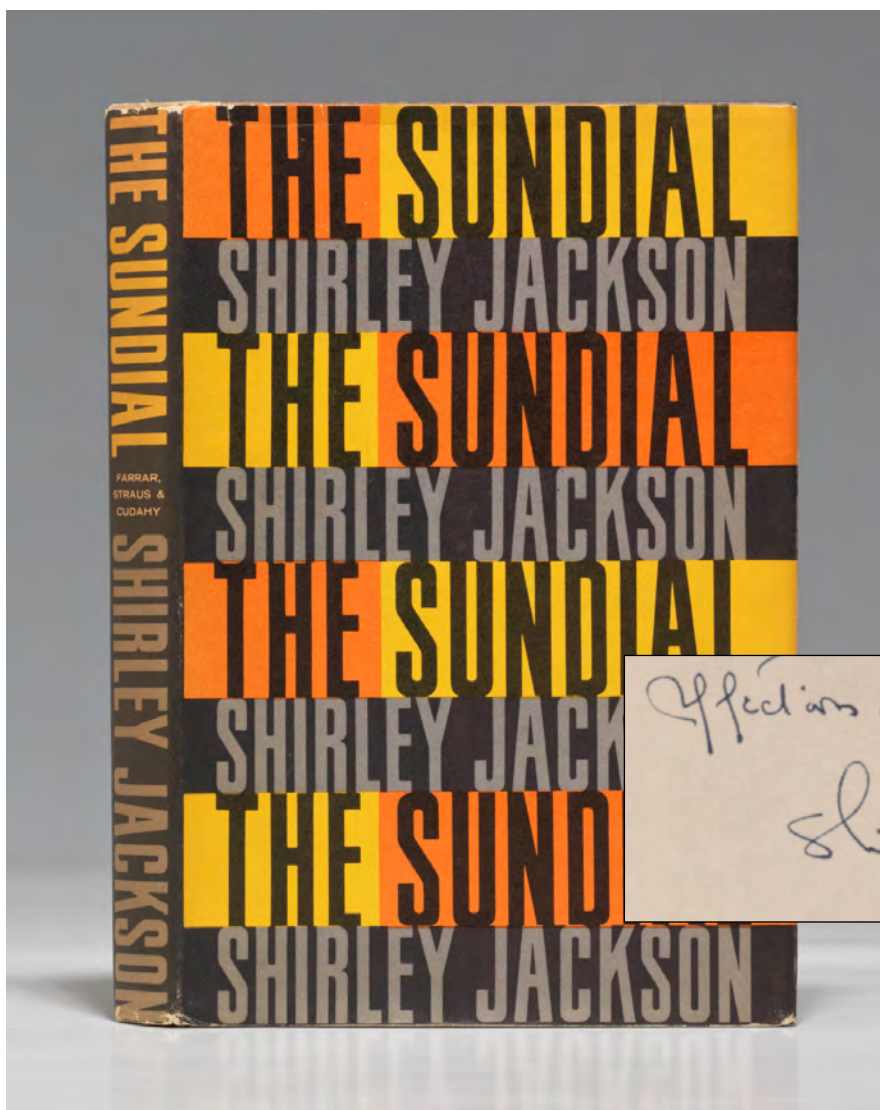
**“THEY’RE HERE”: NOVELIZATION OF *POLTERGEIST*,
SIGNED BY AUTHOR JAMES KAHN**

09 KAHN, James. **Poltergeist**. (New York), (1982). Octavo, original black paper boards, dust jacket.

\$1750

First hardcover edition of the novelization of Poltergeist, based on the screenplay by Steven Spielberg, signed by author James Kahn on the title page.

Regarding the creation of this book based on the hit 1982 film, doctor and author James Kahn said “Spielberg gave me pretty free rein to add new material, so I drew on personal experiences researching ESP in the laboratory, among other things, to add about 50% new story to the novelization. Steven later told me it was the best novelization of any of his movies.” His success with *Poltergeist* led to several more novelizations: *Indiana Jones and the Temple of Doom*, *The Goonies*, and *Return of the Jedi*. This American Book Club printing was the only hardcover edition published in the United States; the first U.K. hardcover edition was issued in the same year. With printing code M27 on page 182. Book with slight wear to spine ends; dust jacket with very minor toning and edge wear. A near-fine signed copy.



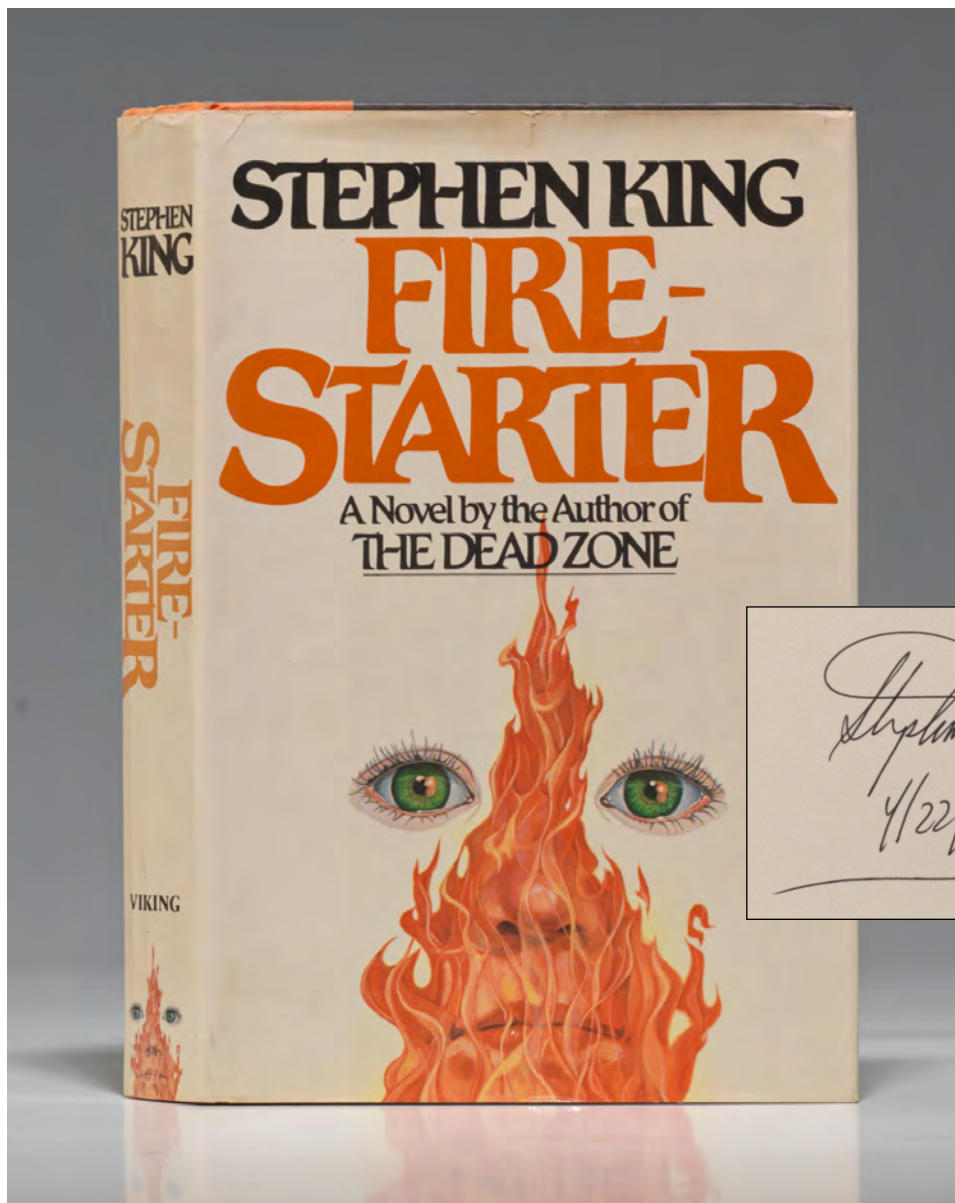
“I HAVE NEVER BEFORE BEEN REQUESTED TO TAKE AN IMMEDIATE OPINION ON THE QUESTION OF THE ANNIHILATION OF CIVILIZATION”: *THE SUNDIAL*, INSCRIBED BY SHIRLEY JACKSON

10 JACKSON, Shirley. **The Sundial**. New York, 1958. Octavo, original half gray cloth, dust jacket.

\$4200

First edition of Jackson's bleakly satirical novel, inscribed by the author on the front free endpaper: "For Eleanor and Franklin, affectionately, Shirley."

Appearing only one year before her classic horror novel *The Haunting of Hill House* (1959), Shirley Jackson's *Sundial* shares that work's psychologically thrilling approach to terror in its own story of 12 people living in an isolated mansion, awaiting the prophesied end of the world. It is a tale that again confirms Jackson's "jeweler's eye for the microscopic degrees by which a personality creeps into madness" (Jonathan Letham, *Salon*), "written with the kind of humor that would make a guillotine laugh" (Victor LaValle, *Slate*). Jackson was, as *The New York Times* observed, always "a true storyteller, with a rich and haunted imagination, and she could walk unafraid in regions where love and murder have each other's names and speak each other's tongues." Barron 6-182. Tymn 4-120. Very slight toning and rubbing to spine ends and dust jacket spine. A near-fine inscribed copy.

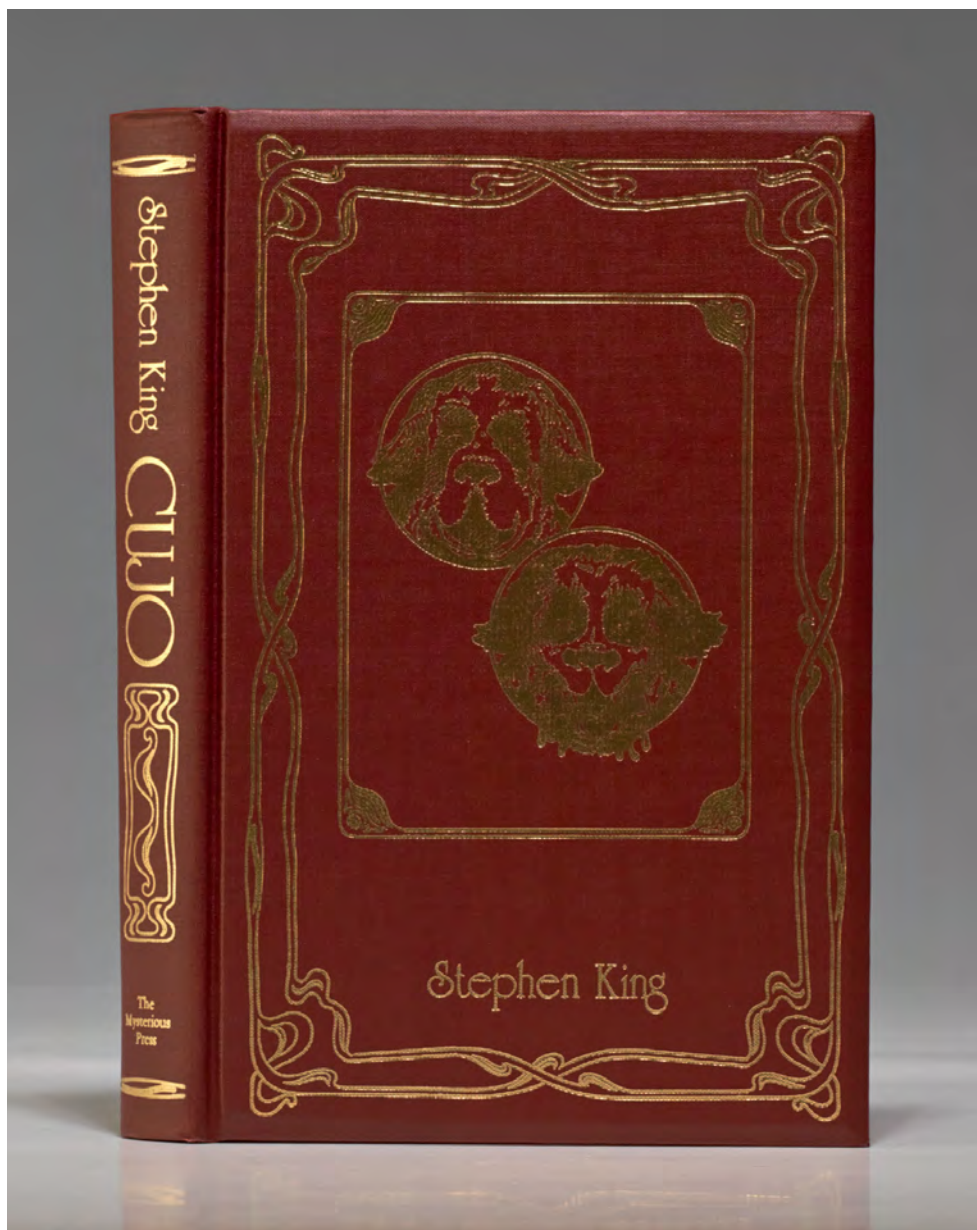


“GOD LOVES TO MAKE A MAN BREAK A VOW”

11 KING, Stephen. **Firestarter**. New York, 1980. Octavo, original half red cloth, dust jacket. \$5800

First trade edition of this horror novel about government intrusion and pyrokinesis, boldly inscribed on the front free endpaper by the author: “To Bev—Be well, Stephen King 4/22/98.”

“I like to scare people,” said Stephen King. “I like to go for the jugular” (*New York Times*). “Rooted in the topical realities of the notorious CIA drug experiments... *Firestarter* has the nitty-gritty reality we’ve come to expect of King,” fulfilling “John D. MacDonald’s prediction that King would get away from writing books about ‘spooks and spells and slitherings in the cellar’” (Leiber in *Fear Itself*, 111-12). *First trade edition, first printing*, with no edition statement or printings noted. Preceded only by a signed limited edition published in the same year. Basis for the 1984 film starring Drew Barrymore. Underwood & Miller, 254. *Horror Literature* 4-131. Light marginal staining to a few leaves, minor wear to binding; slightly toned dust jacket with three taped repairs. A very good signed copy.



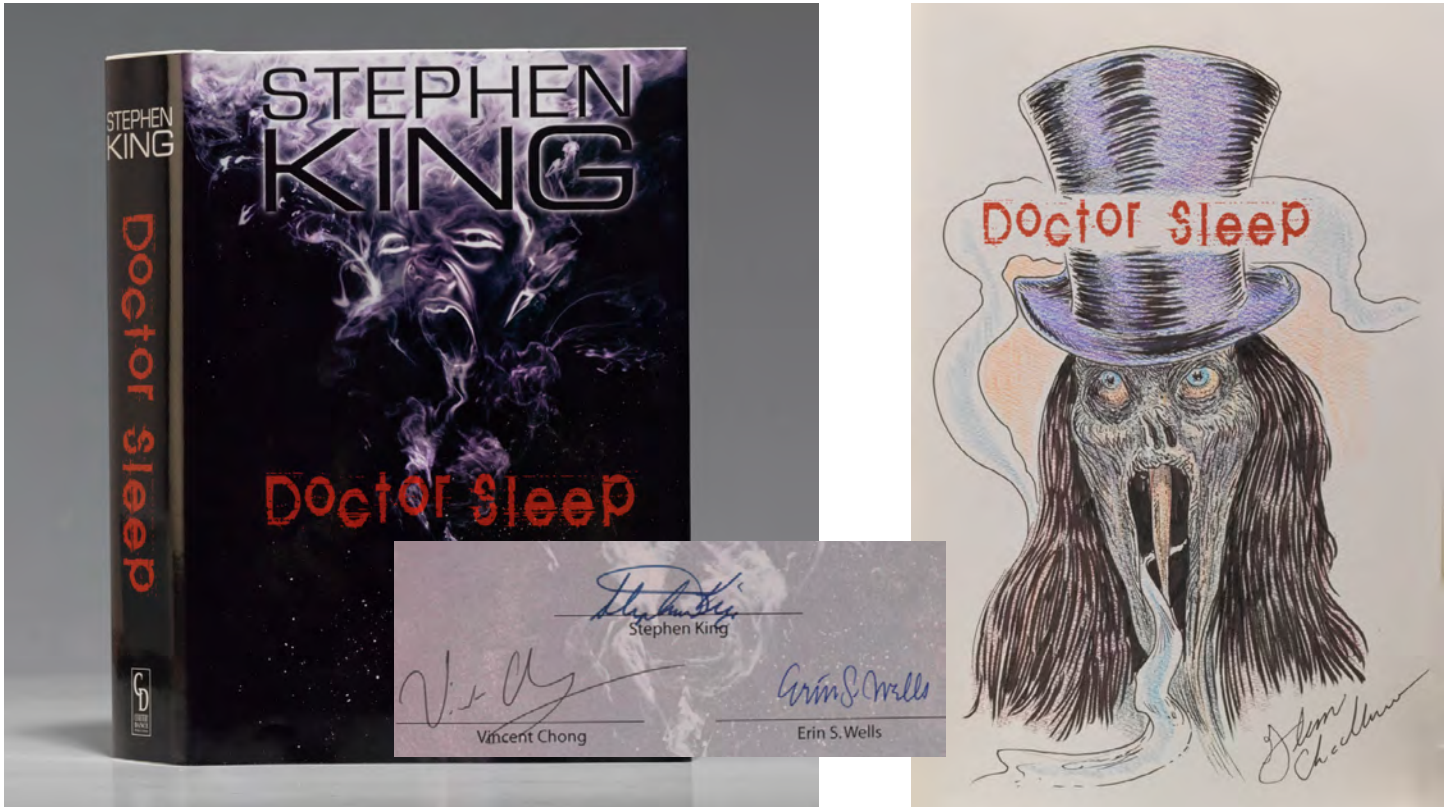
CUJO, ONE OF 750 COPIES SIGNED BY STEPHEN KING

12 KING, Stephen. **Cujo.** New York, 1981. Octavo, original red cloth gilt, slipcase.

\$3000

Signed limited first edition of "perhaps the cruelest [and] most disturbing" Stephen King novel, number 54 of 750 copies signed by King on the limitation leaf at rear.

On the publication of *Cujo*, *The New York Times* praised it as "perhaps the cruelest, most disturbing tale of horror King's written yet... He certainly hits the jugular with *Cujo*." In this return to a Maine setting after King's Colorado novels, "*Cujo* represents the fullest and most complete elaboration of King's 'myth of Maine' to date... In this novel King has... come fully into his own" (Underwood & Miller, 56-61). Basis for the 1983 film directed by Lewis Teague. Brooks A13. In fine condition. Binder's minor stamping error to back panel, otherwise a beautiful signed copy.

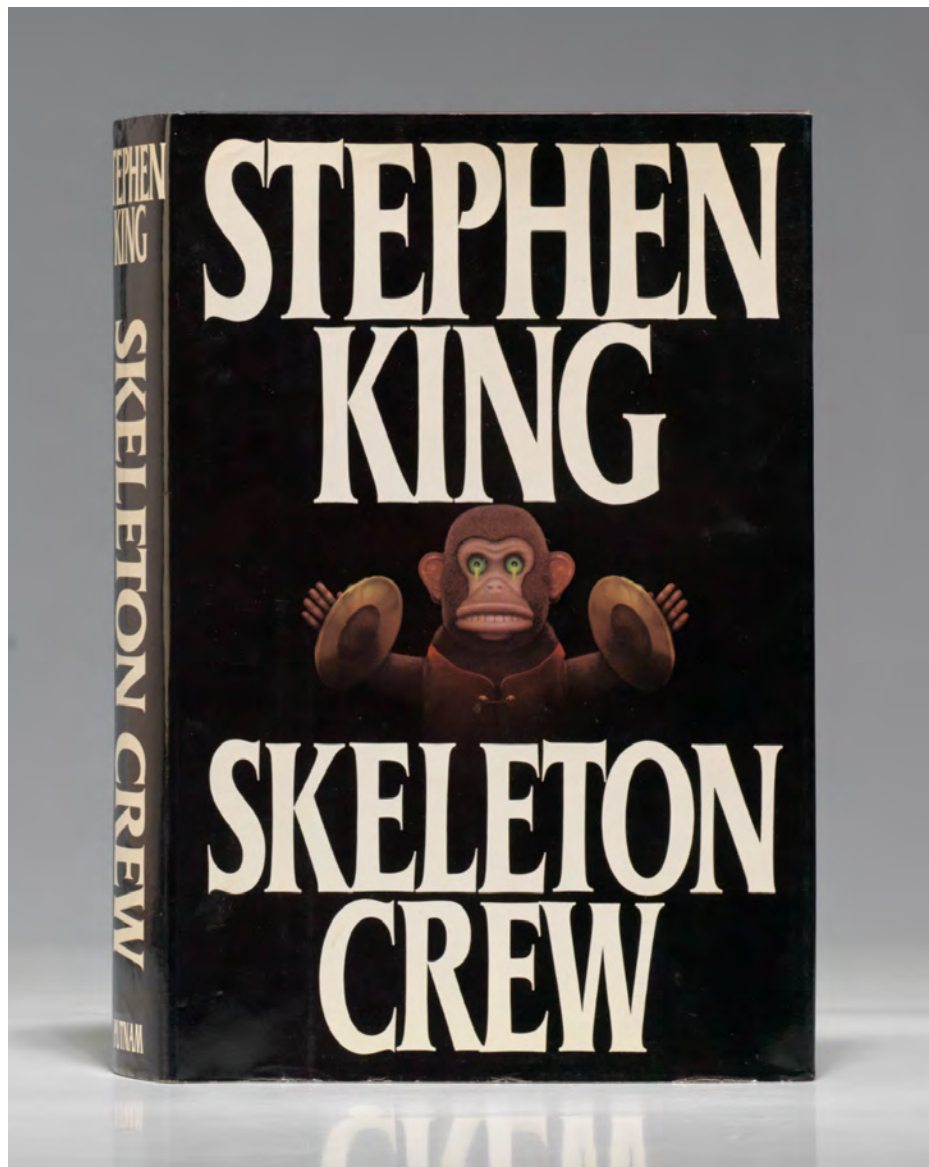


“SHE THOUGHT THAT THINGS COULD NOT GET WORSE... BUT THEY ALWAYS CAN, AND OFTEN DO”: *DOCTOR SLEEP*, LIMITED ILLUSTRATED EDITION SIGNED BY STEPHEN KING

13 KING, Stephen. **Doctor Sleep**. Baltimore, 2013. Thick octavo, original cloth, dust jacket, clamshell box. \$6800

*Signed limited first edition, issued the same year as the Scribner's trade edition, of King's terrifying sequel to *The Shining*, number 112 of 750 copies signed by King, dust jacket designer Vincent Chong, and illustrator Erin Wells on the limitation page, one of 100 copies with an additional remarque signed by Chong and also with a signed remarque print by artist Glenn Chadbourne. This deluxe illustrated edition includes features six full-page color illustrations (two folding), 19 full-page and several in-text black-and-white illustrations by Wells.*

In *Doctor Sleep*, which King calls a return to “keep-the-lights-on horror,” he continues the story of Danny, “the little boy with psycho-intuitive powers in King’s famous 1977 novel, *The Shining*... King is a pro: by the end of this book your fingers will be mere stubs of their former selves, and you will be looking askance at the people in the supermarket line, because if they turn around they might have metallic eyes. King’s inventiveness and skill show no signs of slacking: *Doctor Sleep* has all the virtues of his best work” (*New York Times*). The novel won a 2013 Bram Stoker Award and was adapted for a 2019 film directed by Mike Flanagan. A fine copy in a nearly fine clamshell box.



“A WORLD THAT ONLY STEPHEN KING COULD HAVE CREATED”

14 KING, Stephen. **Skeleton Crew**. New York, 1985. Quarto, original half black cloth, dust jacket.

\$350

First trade edition of King's critically praised collection of stories, featuring classics such as The Monkey, The Raft, and The Mist.

Skeleton Crew is “wonderfully gruesome. Don’t turn your back on this book... [It] lifts the reader off the page into a world that only Stephen King could have created” (*New York Times*). The book includes eighteen short stories, two novellas (“The Mist” and “The Ballad of the Flexible Bullet”), and two poems, “Paranoid: A Chant” and “For Owen.” In an interview in *Monsterland* magazine, May/June 1985, King remarked that “as far as short stories are concerned, I like the grisly ones the best. However, the story ‘Survivor Type’ goes a little bit too far, even for me.” Many of the stories have been adapted for film and television, some as episodes of *The Twilight Zone* and *Tales from the Dark Side*. Preceded by the *Scream/Press* signed limited first edition of 1000 copies. Brooks A29. *Fantasy and Horror* 6-205. Small spot of light staining to text block fore-edge, otherwise a fine copy in an exceptionally nice dust jacket.



**“THIS FINEST OF FINEST OF ARTISTS”: RARE FIRST COLLECTED EDITION OF
EDGAR ALLAN POE’S WORKS, 1850**

15 POE, Edgar Allan. **The Works of the Late Edgar Allan Poe: with Notices of His Life and Genius.** New York, 1850, 1856 (Volume IV). Four volumes. Octavo, mid-20th-century three-quarter teal morocco gilt. \$6000

First collected edition of Poe’s complete works, published one year after his death, with steel-engraved portrait of Poe in Volume I. This set includes the separately published third and fourth volumes, which include the first edition in book form of Poe’s The Literati, his essays on contemporary authors (Volume III), and Rufus Griswold’s notorious “Memoir of the Author,” a smear penned by Poe’s ill-chosen executor.

“Poe was the founder of the modern detective story... [as well as] the ablest critic of his time in America. In verse he achieved incomparable melodic effects... His influence has been incalculable in both verse and prose on later writers... ‘This finest of finest of artists,’ Bernard Shaw has called him” (Kunitz & Haycraft, 625). This four-volume set, the first collected edition of Poe’s works, includes Poe’s tales, poems, literary criticism, and miscellaneous works. This collection was edited by N.P. Willis, James Russell Lowell, and Poe’s rather ill-chosen executor Rufus Griswold, *and includes in Volume III Griswold’s notorious “Memoir of the Author.”* “For decades after Poe’s death his reputation suffered from the smears of the editor Rufus Griswold. Over the years the two men had developed an outwardly respectful relationship, with undercurrents of mutual fear, envy, and loathing. In a scurrilous obituary article and a late memoir of Poe [included here in Volume III], Griswold alleged or implied that his competitor had been expelled from the University of Virginia, had deserted the army, and had tried to seduce John Allan’s second wife. Although many of Poe’s admirers defended him in print against Griswold, nothing has spoken so convincingly for his importance as has the influence of his works. His detective fiction and his macabre treatment of the uncanny and the disgusting pervade 20th-century popular culture. Among the foundations of modernism is the analytic attitude he brought to literature, his determined separation of the man who suffers and the artist who creates” (ANB).

Publisher Redfield clearly intended to publish only two volumes of Poe’s *Works*, as indicated on the first two title pages, “In Two Volumes.” These first two volumes contain the Tales, Poems, and some miscellaneous prose. Volume III, published separately later in 1850, is titled *The Literati: Some Honest Opinions about Autorial Merits and Demerits*, and collects Poe’s essays on contemporary authors, *marking the first edition in book form*; Volume IV, published in 1856, includes Poe’s long story “Narrative of A. Gordon Pym,” along with further miscellaneous prose works. *Volume I is the second printing*, with preliminary matter ending on page xx and no statement “Was published on the First of April” on the last page of advertisements; Volume II is the first printing, with the “r” in “choir” missing in the first line of the third stanza on page 46. Volume III is the second printing state listed by BAL, with “1” signature mark on page 1. BAL 16158, 16159, 16161. Scattered light foxing and smudging, contents overall clean; spines evenly toned. A handsome set.

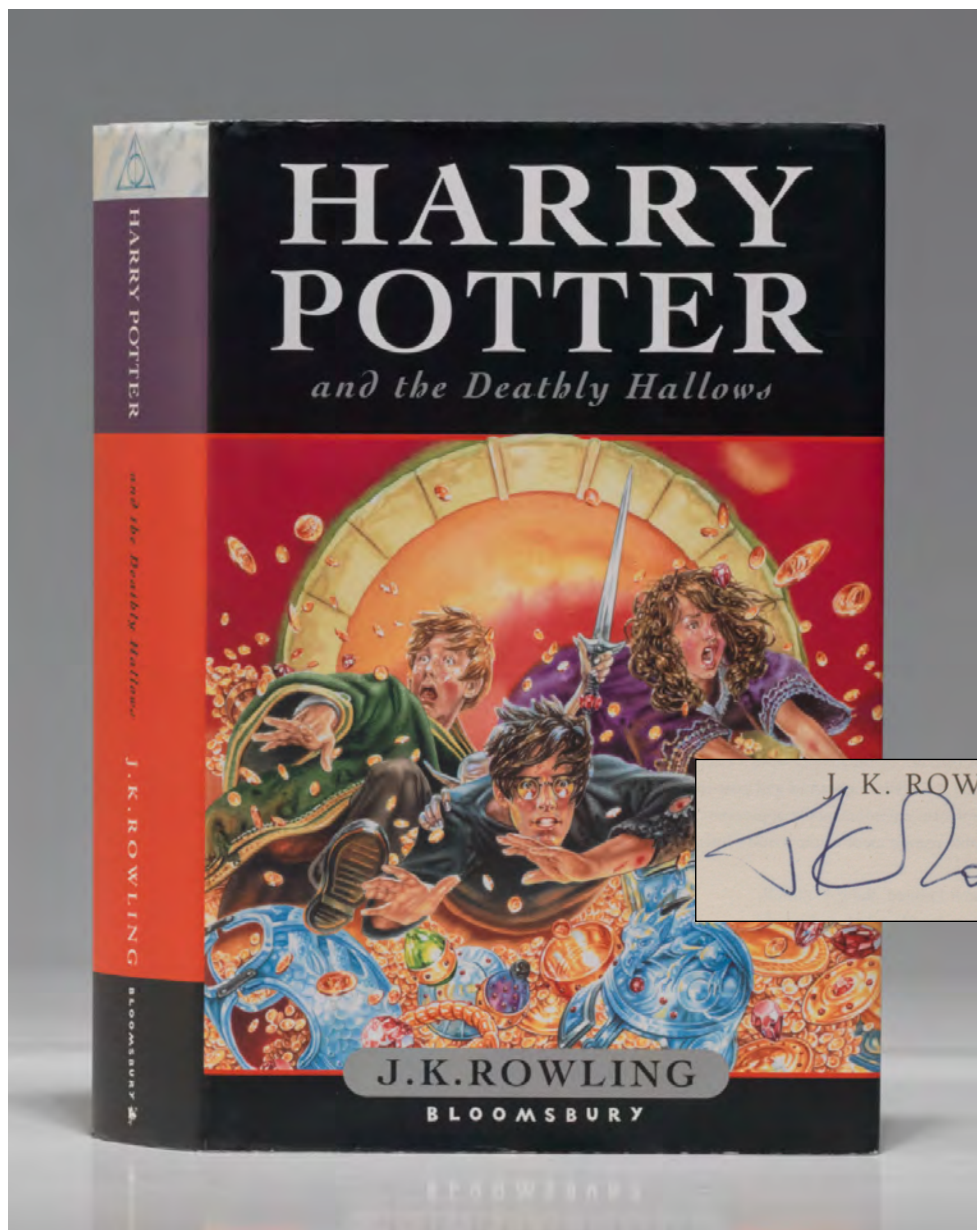


“...FOR THE WORLD IS FULL OF WONDERS”: *RINKITINK IN OZ*, FIRST EDITION

16 BAUM, L. Frank. *Rinkitink in Oz*. Chicago, 1916. Thick octavo, original light blue cloth, custom clamshell box. \$3750

First edition, first printing, of Baum's tenth Oz title, the tale of a young prince's quest to free his people, richly illustrated by John R. Neill with 12 tipped-in color plates and numerous black-and-white illustrations, many full-page.

Under pressure from his publishers to deliver a certain commercial success in uncertain economic times, “Baum took a circa 1906 non-Oz manuscript, *King Rinkitink*, and turned it into one of his most exciting Oz books by adding a new conclusion” (Douglas & David Greene 100). “The ‘de-Oz ex machina’ intervention of Dorothy and the Wizard in the final chapters... is an anticlimax after the reader follows the bravery and resourcefulness of [new character] Prince Inga... Nonetheless, had Baum not recycled the story in this way, it is almost certain that the tale of King Rinkitink would have been lost” (Bienvenue, 67). The title character has influenced other authors’ imaginations, including a young Frederick Buechner; the future novelist found in *Rinkitink* “a wisdom [he] regards as timeless: ‘Never question the truth of what you fail to understand, for the world is full of wonders’” (Brown, 131). *First* edition, without publisher’s advertisement and with all color plates called for by Hanff & Greene. Without the extremely scarce original dust jacket, but with the rear flap from the dust jacket laid in. Hanff & Greene, 70-71. Bienvenue, 68. Gift inscription dated Christmas from the year of publication. A few instances of mild staining to text, plates fresh and bright; cloth in unusually bright and crisp condition. A nearly fine copy.

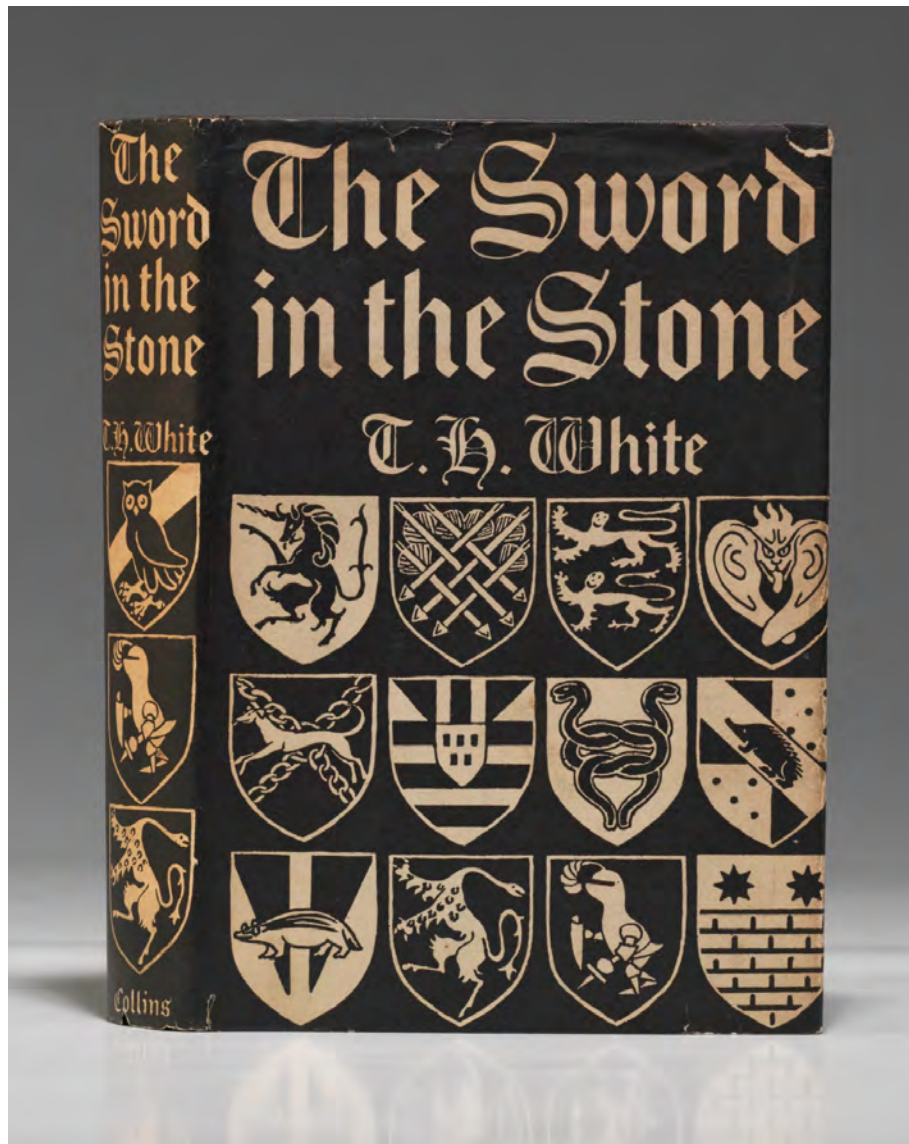


HARRY POTTER AND THE DEATHLY HALLOWS, INSCRIBED BY J.K. ROWLING

17 ROWLING, J.K. **Harry Potter and the Deathly Hallows.** London, 2007. Thick octavo, original stiff paper boards, dust jacket. \$7500

First edition of the seventh and final book in Rowling's phenomenally popular fantasy series, inscribed by the author on the title page: "To the L—s, J.K. Rowling."

"We can't think of anyone else who has sustained such an intricate, endlessly inventive plot over seven thick volumes and so constantly surprised us with twists, well-laid traps and *Purloined Letter*-style tricks. *Hallows* continues the tradition, both with sly feats of legerdemain and with several altogether new, unexpected elements." (*Publishers Weekly*) Due to her series' enormous popularity, *copies of the later volumes signed by Rowling are extraordinarily scarce*, as the author very seldom holds book signing events. Slight bump to foot of spine, faint creasing to dust jacket. An about-fine copy.



**“ONE OF THE FINEST CHILDREN’S FANTASIES OF THE 20TH CENTURY”:
FIRST EDITION OF *THE SWORD IN THE STONE***

18 WHITE, Terence Hanbury. **The Sword in the Stone.** London, 1938. Octavo, original black cloth, dust jacket. Housed in a custom clamshell box. \$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.



**“THE MOST INFLUENTIAL FANTASY NOVEL EVER WRITTEN”
BEAUTIFULLY BOUND IN FULL MOROCCO GILT**

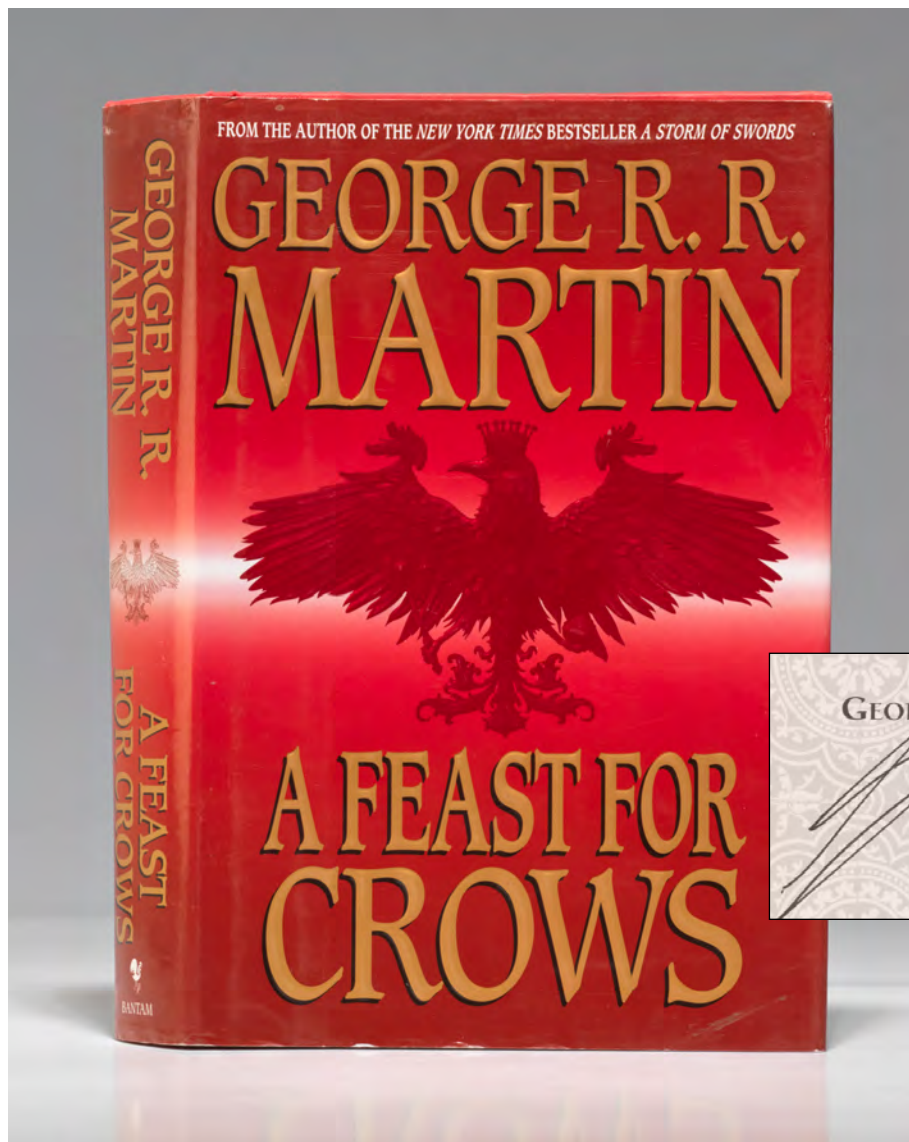


19 TOLKIEN, J.R.R. *The Lord of the Rings: The Fellowship of the Ring. The Two Towers. The Return of the King.* London, 1966. Three volumes. Octavo, modern full black morocco gilt, raised bands, top edge gilt, marbled endpapers, front boards gilt stamped with Eye of Sauron and the One Ring. \$8800

Second edition—with the author’s new foreword and his revisions to the text throughout—of Tolkien’s stirring tour de force, beautifully bound.

“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. Hammond & Anderson A5e. See Fantasy and Horror 5-289. Pringle, *Modern Fantasy*, 60-61. *Fantasy 100Best*, 161-62. Volumes I and III with light spotting to text block edges and a few page margins. About fine condition, beautifully rebound.



“I PREFER MY HISTORY DEAD. DEAD HISTORY IS WRIT IN INK, THE LIVING SORT IN BLOOD”

20 MARTIN, George R.R. **A Feast for Crows**. New York, 2005. Thick octavo, original half red cloth, dust jacket.

\$850

First edition of the fourth novel in Martin’s “Song of Ice and Fire” saga—“one of the best fantasy series ever written”—signed by him on the title page.

Publication of the first five books in George R.R. Martin’s brilliantly conceived series *A Song of Ice and Fire* earned him the title of “the American Tolkien” (*Time Magazine*). “Martin possesses a nearly supernatural gift for storytelling... His finest creations thus far are Tyrion Lannister, Jon Snow and Daenerys Targaryen... Moreover, historical asides are inseparable from the books’ larger narratives, so as you’re propelled through the story, the sensation is like riding a wave” (*New York Times*). Likening it to not only Tolkien’s *Lord of the Rings* but also *The Once and Future King* by T.H. White, critics deem Martin’s work “one of the best fantasy series ever written” (*Denver Post*). Date stamp, evidence of label removal on rear free endpaper. Short closed tear to top of dust jacket rear flap fold. Very nearly fine condition.



“SHE SEEMS TO HAVE SEEN THE REAL FUTURE COMING IN A WAY FEW OTHER WRITERS DID”: FIRST EDITION OF *DAWN*, 1987, SIGNED BY OCTAVIA BUTLER

21 BUTLER, Octavia. ***Dawn: Xenogenesis***. New York, 1987. Octavo, original half navy cloth, dust jacket. \$2000

First edition of the visionary first novel in the innovative Xenogenesis trilogy, boldly signed on the title page by Butler—"the first Black woman to win Hugo and Nebula awards"—a beautiful copy in the original dust jacket.

Dawn, the first novel in Butler's Xenogenesis trilogy (*aka* Lilith's Brood), begins hundreds of years after a global nuclear holocaust and is centered around Lilith Iyapo, a Black woman who awakens from suspended animation to find herself held captive on an interplanetary ship of the Oankali, aliens who practice gene trading to exchange genetic information with other species. "Evocative of the biblical first but defiant wife of Adam," Lilith is told by one of the Oankali, "Your Earth is still your Earth, but between the efforts of your people to destroy it and ours to restore it, it has changed... You will become something other than you were'... The Oankali have left the species with little choice and Lilith must come to terms with the ambivalence of the circumstances that are simultaneously salvation and slavery, evolutionary and exploitative, transformation and cooptation" (Chang, "Drawing the Oankali," 81-2).

Butler, who died in 2006, "walked a singular path... she became the first science fiction author to be granted a MacArthur fellowship, and the first Black woman to win Hugo and Nebula awards" (*New York Times*). As in all her work, *Dawn*'s "leitmotif of bondage situates her firmly in the African American literary tradition, which is infused with the racial memories of slavery" (*Oxford Companion to African American Literature*, 113-14). "Butler's concern with racism and sexism is a conscious part of her vision... confronting this problem head on, she placed her heroines in worlds filled with racial and sexual obstacles, forcing her characters to survive." These features made Butler a revolutionary "voice in the traditional domains of science fiction, feminism and Black literature" (Salvaggio, *Octavia Butler*, 78). To *Library of America* editor Gerry Caravan, "she seems to have seen the real future coming in a way few other writers did... it's hard not to read [her] books and think 'How did she know?'" (*USA Today*). First edition, first printing; first printing dust jacket with price of \$15.95, "0587" on lower corner of front flap. The cover art of this first edition later became controversial for whitewashing the protagonist, described in the text as a Black woman. Clute & Nicholls, 180-81. Book in fine condition, in a very nearly fine dust jacket with spine slightly toned. An attractive signed copy.

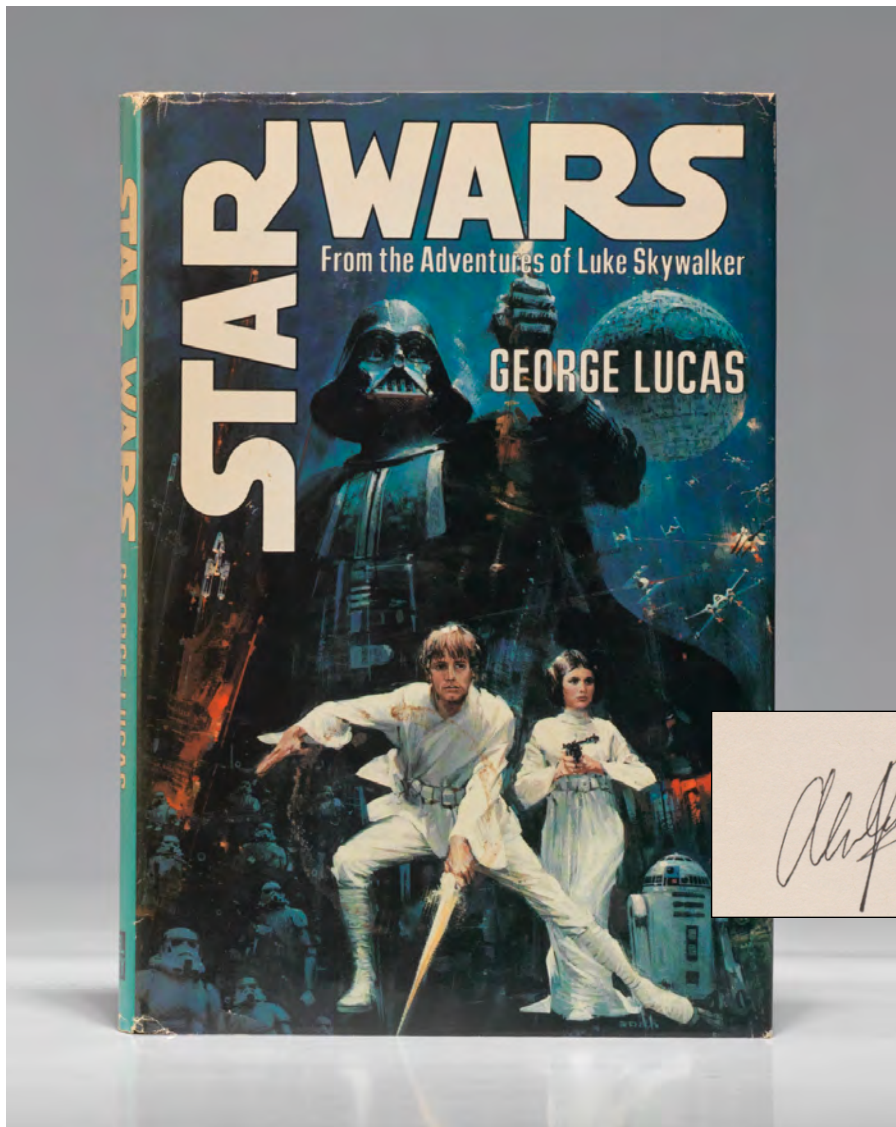


“I WAS NEVER ABLE TO LET ROLAND CREEP AWAY INTO THAT EXILE WHICH IS THE UNHAPPY HOME OF UNFULFILLED CHARACTERS”: *THE LITTLE SISTERS OF ELURIA*, SIGNED BY STEPHEN KING AND ILLUSTRATOR MICHAEL WHELAN

22 KING, Stephen. **The Little Sisters of Eluria.** Hampton Falls, New Hampshire, (2008). Quarto, original leatherette, dust jacket, clamshell box. \$2800

Limited deluxe first edition, number 280 of 1250 copies, of this companion volume to Stephen King’s masterful Dark Tower series, with full-page color illustrations by Michael Whelan, signed by King and Whelan.

“The man in black fled across the desert, and the gunslinger followed.” With those words—inspired by Robert Browning’s *Childe Roland* and Sergio Leone’s film, *The Good, the Bad, and the Ugly* and typed on an old Underwood in 1970—King struck the initial notes of a saga 34 years in the completion. “Many of my fictions,” King reflected, “refer back to Roland’s world and Roland’s story... My idea was to use the *Dark Tower* stories as a kind of summation, a way of unifying as many of my previous stories as possible...” These novels, the work of a lifetime, are “different in tone from most of Stephen King’s work—and perhaps more demandingly inventive than usual—these have an undeniable mythic charge” (Clute & Nichols, 666). “Each of the novels is a mélange of motifs and ideas borrowed from horror, fantasy, Western and science fiction... King’s narrative strategy and plot mechanics for the individual installments of the series show a wide variety of influences, ranging from L. Frank Baum’s Oz novels to Chaucer’s *Canterbury Tales*... [King indulges] some of his most fanciful and extravagant horrors” (*Fantasy and Horror* 6-194). The later addition of *The Little Sisters of Eluria* (2004) occurs in the same universe, although the novella precedes the rest of the stories in the timeline and was meant to provide “a clearer start and a slightly easier entry into Roland’s world... that more effectively foreshadowed coming events.” This volume also contains King’s revised and expanded version of *The Gunslinger*, the first book in the epic series. Illustrated with dramatic full-page color plates by Michael Whelan. Issued simultaneously with the first trade edition and with a limited artist’s edition of 4000 copies signed only by Whelan. Brooks A18 & B155. Fine condition.

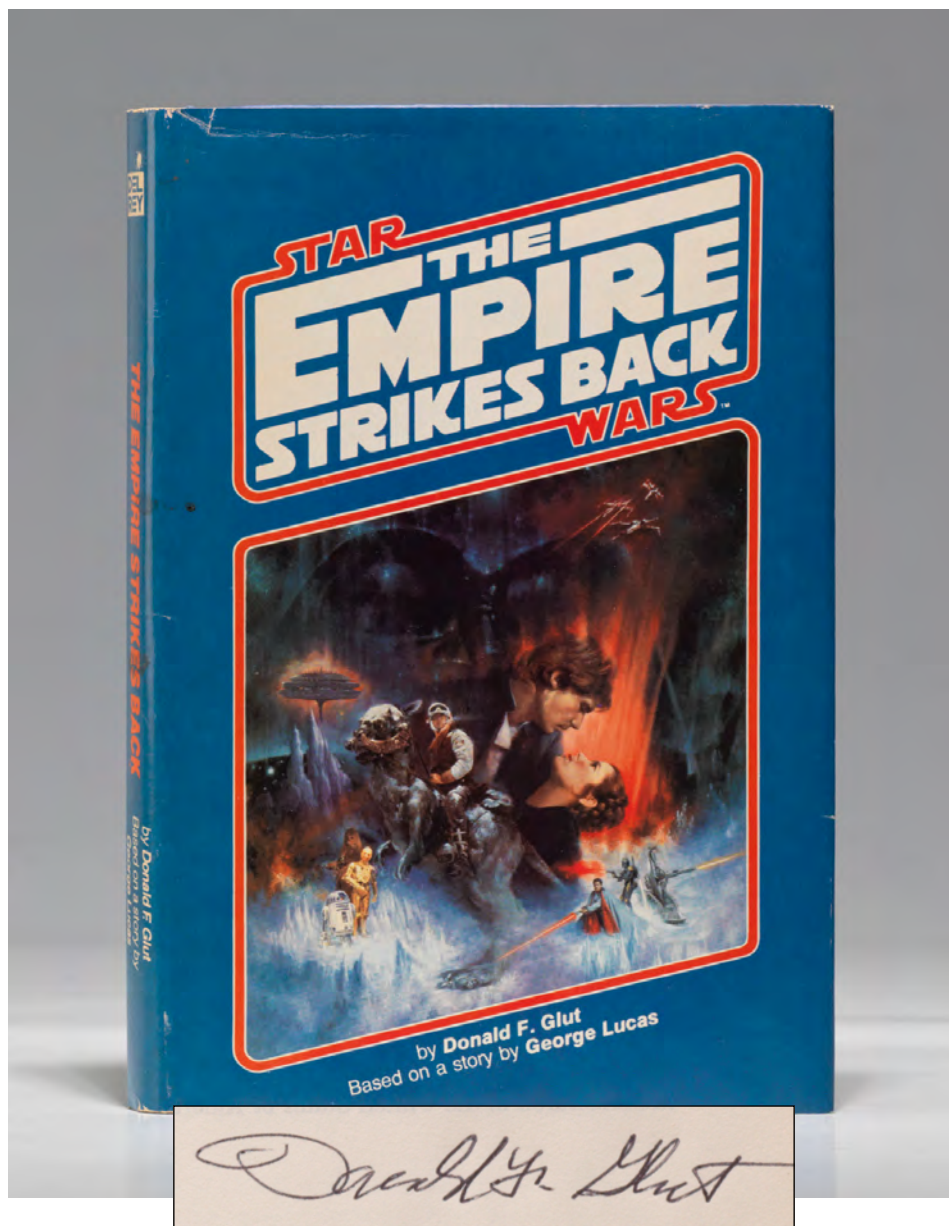


**“ANOTHER GALAXY, ANOTHER TIME”: *STAR WARS*, THE NOVELIZATION,
SIGNED BY GHOSTWRITER ALAN DEAN FOSTER**

23 (FOSTER, Alan Dean) LUCAS, George. **Star Wars. From the Adventures of Luke Skywalker.** New York, 1976. \$2800
Octavo, original gray paper boards, dust jacket.

True first hardbound 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 instead to the big-budget sequel *The Empire Strikes Back*, scripted by Lawrence Kasdan. First hardbound edition, released for the Del Rey Science Fiction Book Club, with gutter code S27; preceded only by the paperback edition published in December, 1976, well in advance of the May 1977 movie premiere, and followed by the first trade edition of the next year. Illustrated with 16 pages of color stills from the movie production; the dust jacket incorporates John Berkey's iconic poster image. Book with small faint stain to front cover, dust jacket with mild toning to flap folds and spine, light wear to spine ends. A near-fine copy.

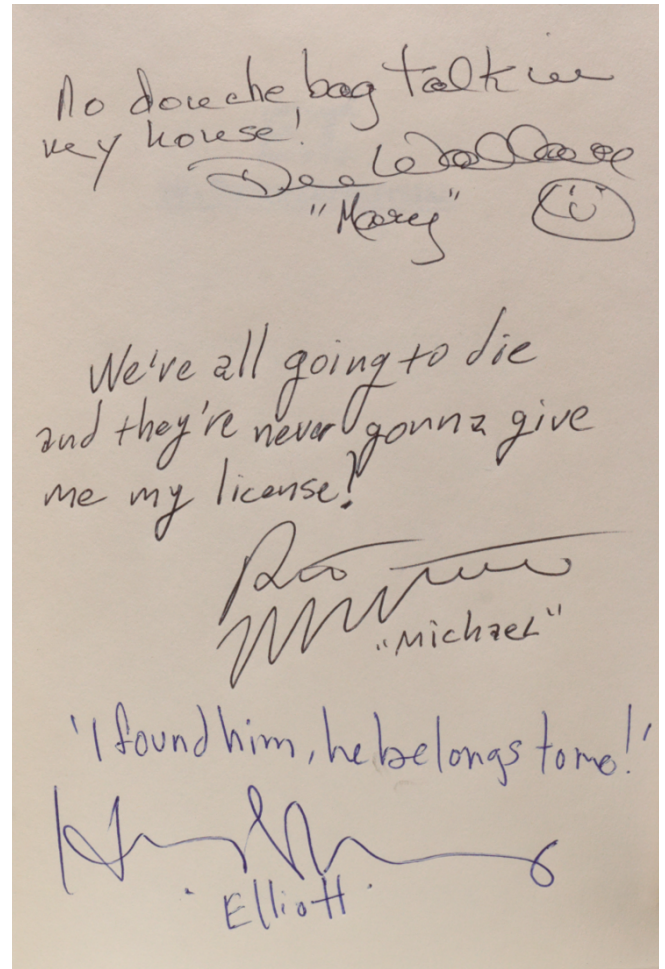
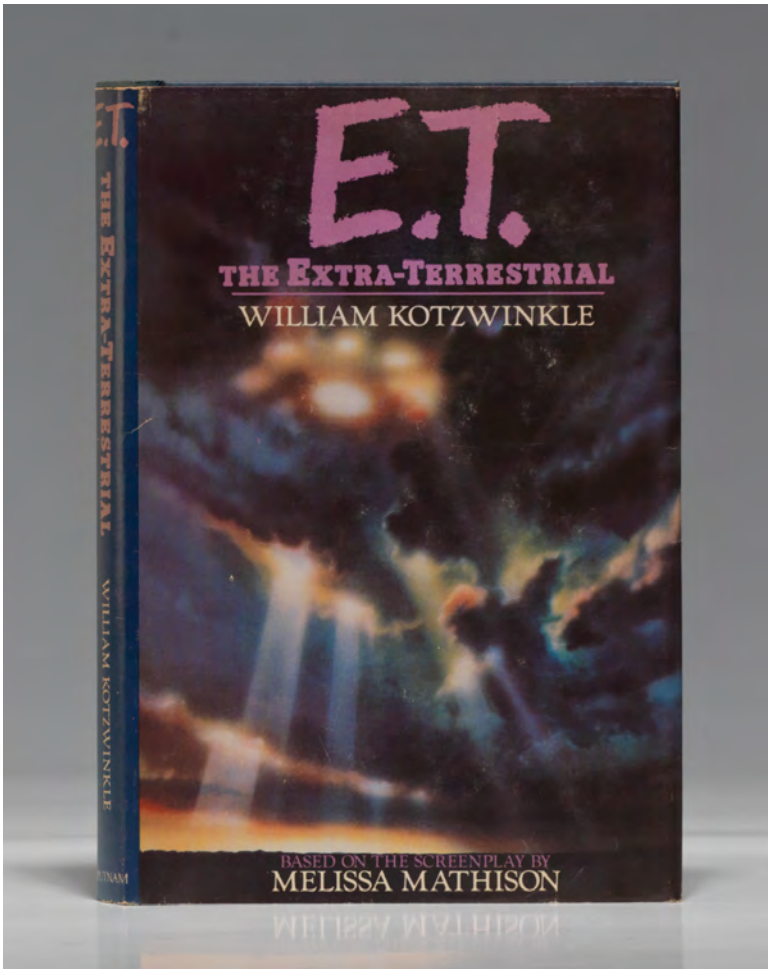


**“THE FORCE IS WITH YOU, YOUNG SKYWALKER... BUT YOU ARE NOT A JEDI YET”:
SIGNED BY THE AUTHOR**

24 (LUCAS, George) GLUT, Donald F. **Star Wars. The Empire Strikes Back.** New York, 1980. Octavo, original blue paper boards, dust jacket. \$1350

First hardcover edition of the novelization of Empire Strikes Back, signed on the title page by author Donald F. Glut.

George Lucas chose his USC classmate Donald F. Glut, an accomplished comic writer and television screenwriter, to pen the novelization of the big-budget *Star Wars* sequel *The Empire Strikes Back*, scripted by Lawrence Kasdan and Leigh Brackett and directed by Irvin Kershner. Glut was forced to work with limited access to information during the film's production, resulting in a handful of notable differences between the book and the movie—including Yoda's skin being described as blue rather than green. First hardbound edition, released for the Del Rey Science Fiction Book Club with gutter code K29; preceded by a paperback edition. Book fine, dust jacket with mild rubbing to extremities, a few small stains to spine. A near-fine copy.



**"I FOUND HIM, HE BELONGS TO ME!": *E.T.: THE EXTRA-TERRESTRIAL*,
INSCRIBED BY THREE PROMINENT CAST MEMBERS**

25 KOTZWINKLE, William. *E.T. The Extra-Terrestrial*. New York, 1982. Octavo, original blue paper boards, dust jacket. \$1350

Early printing of the novelization of E.T., based on the Melissa Mathison screenplay, inscribed on the front free endpaper by the actors who played main characters Elliott, his mother and his big brother, each with a memorable quote from the film.

E.T.: The Extra-Terrestrial is a novelization of the beloved Spielberg classic, based on the screenplay by Melissa Mathison. Award-winning novelist William Kotzwinkle is known for novels whose intricate plots skillfully "blend fantasy and playful reality" (Wood, *Who's Who*, 101). "The experience of reading *E.T.* is extremely satisfying. Kotzwinkle seems to improve upon and enrich Spielberg's film" (*New York Times*). This copy was signed by Dee Wallace ("Mary Taylor") with "No douche bag talk in my house!" and a smiley face, Robert MacNaughton ("Michael Taylor") with "We're all going to die and they're never gonna give me my license!" and Henry Thomas ("Elliott Taylor") with "I found him, he belongs to me!" This Book Club edition was printed in the same year as the hardcover trade release and may have preceded it; this is a later state of the first BC edition, with printing code M52 on page 183. Book in fine condition; dust jacket extremely good, with minor toning and one short edge tear with tape repair to verso. A desirable inscribed copy.

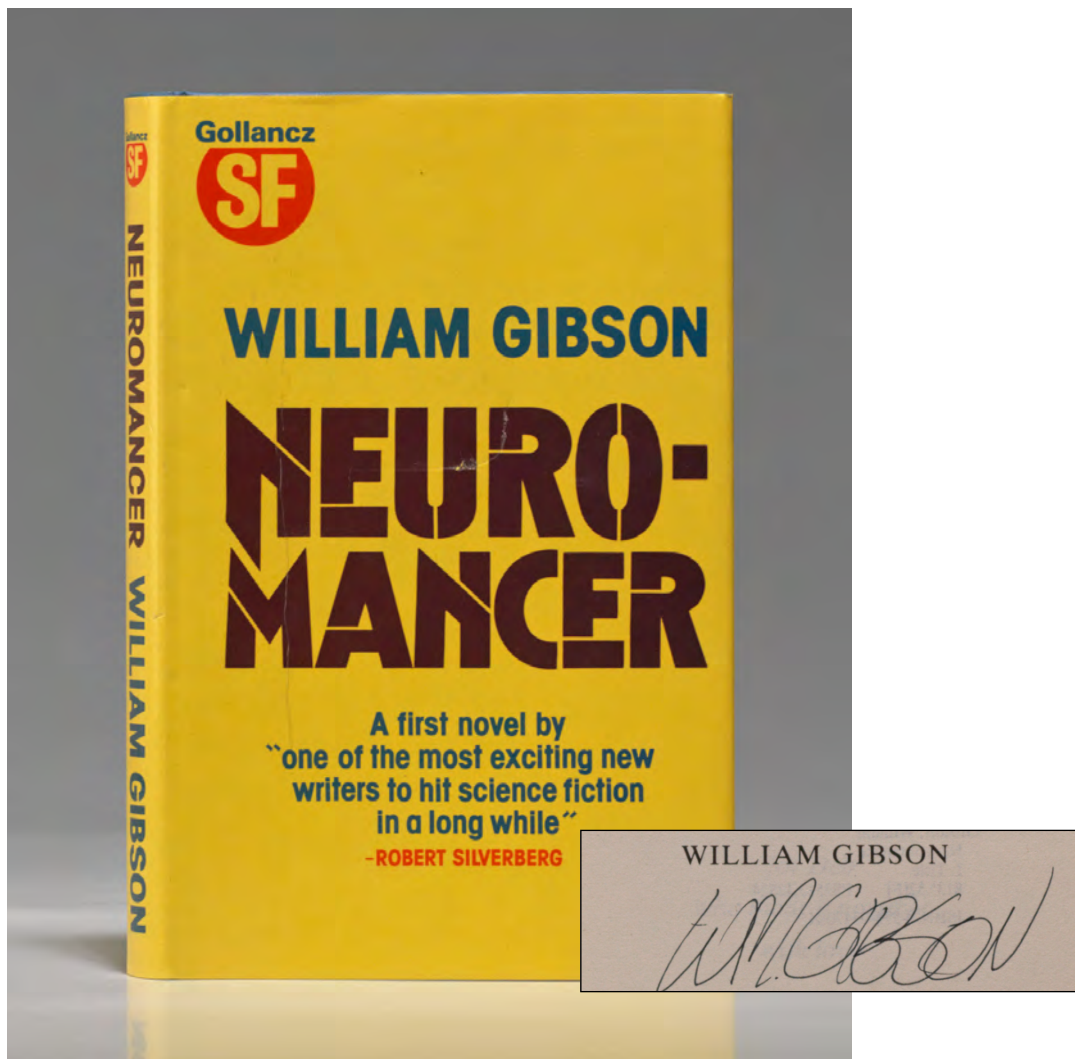


THE REMEMBRANCE OF EARTH'S PAST TRILOGY

26 LIU, Cixin. **The Three-Body Problem. WITH: The Dark Forest. WITH: Death's End.** New York, 2014, 2015, 2016.
Three volumes. Octavo, original blue, brown and black paper boards, dust jackets. \$3500

Scarce first editions in English of Liu's bestselling, award-winning science fiction trilogy.

"Remarkable, revelatory and not to be missed... In concept and development, it resembles top-notch Arthur C. Clarke or Larry Niven but with a perspective—plots, mysteries, conspiracies, murders, revelations and all—embedded in a culture and politic dramatically unfamiliar to most readers in the West, conveniently illuminated with footnotes courtesy of translator Liu" (*Kirkus Reviews*). In 2015 *The Three-Body Problem* received the Hugo Award, marking both the first novel in translation and the first Asian author to win. Translated from the original Chinese by Ken Liu and Joel Martinsen. Basis for the *3 Body Problem* television series. First two books and dust jackets in fine condition, third volume near-fine with very slight bumping to extremities. A bright, attractive set.

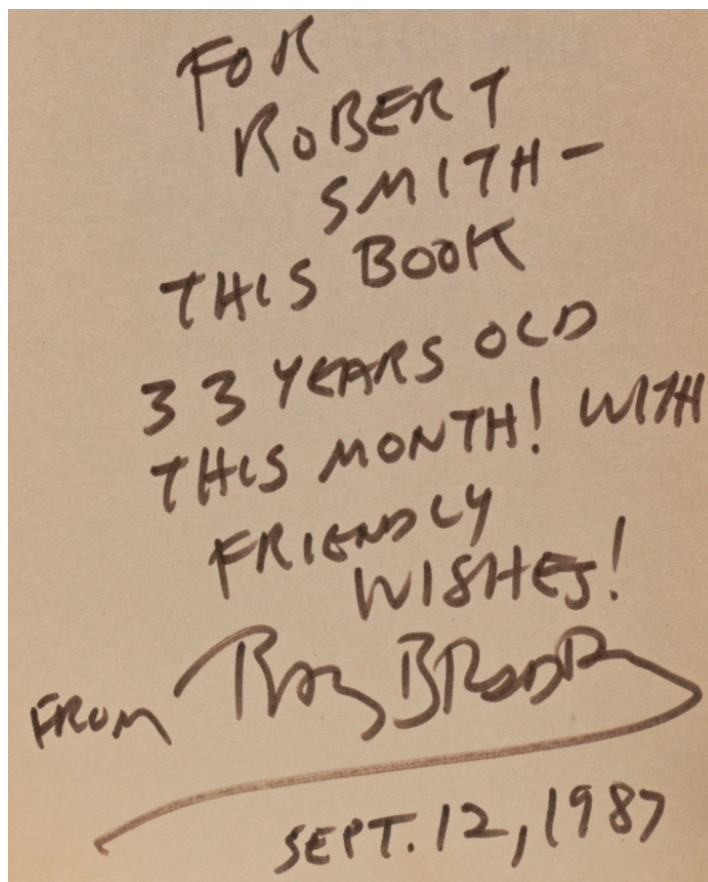
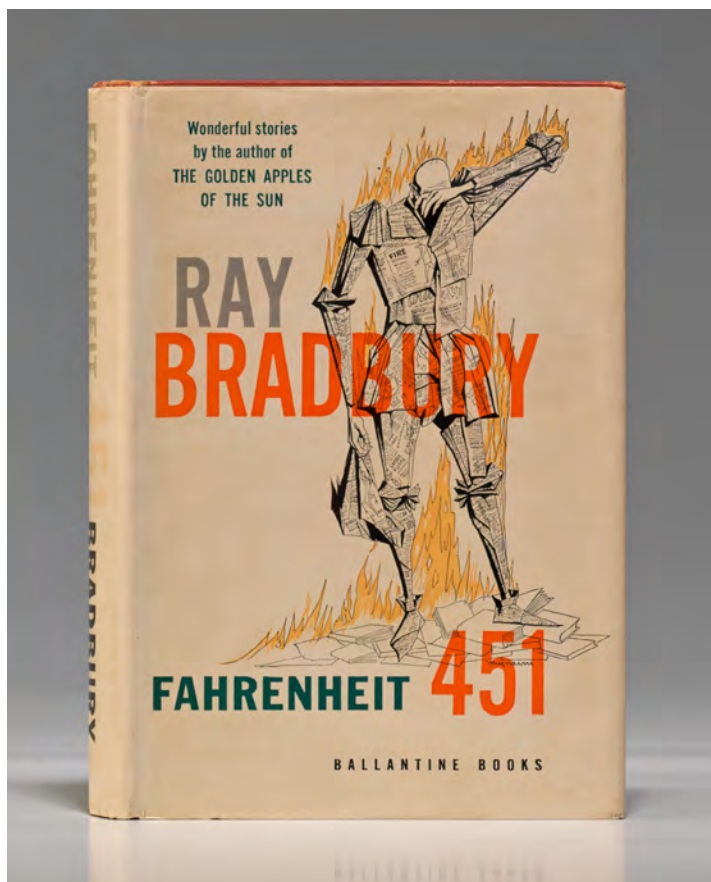


**“ARGUABLY THE MOST INFLUENTIAL SCIENCE FICTION NOVEL OF THE 1980S”:
INSCRIBED BY WILLIAM GIBSON**

27 GIBSON, William. **Neuromancer**. London, 1984. Octavo, original blue paper boards, original dust jacket. Housed in a custom embossed full yellow leather and teal cloth clamshell box. \$12,000

First English and first hardcover edition of William Gibson's landmark first novel, the most influential exemplar of cyberpunk fiction, inscribed on the title page by him: "Wm. Gibson to Robert Ashworth, London/L.A. '88."

While Gibson did not invent cyberpunk, his *Neuromancer*—winner of the Hugo, Nebula and Philip K. Dick awards—remains one of its most definitive expressions. “In a highly urbanized future dominated by cybernetics and bioengineering, anti-hero Case is rescued from wretchedness and given back the ability to send his persona into the cyberspace of the world’s computer networks... An adventure story much enlivened by elaborate technical jargon and sleazy, streetwise characters... [*Neuromancer* is] arguably the most influential science fiction novel of the 1980s” (*Anatomy of Wonder* II-439). “*Neuromancer* proved, not for the first or last time, that science fiction is... a crucial tool by which an age shaped by and obsessed with technology can understand itself” (Grossman, *All-Time 100 Novels*). First published by Ace in paperback in July 1984; this first English edition, the first hardcover edition, followed in October. No American hardcover edition would appear until Phantasia Press’ signed limited edition of 375 copies in 1986. *Science Fiction 100 Best 100*. Book and dust jacket clean and bright; very slight toning to board edges, a few minor scratches to jacket. A near-fine signed copy in an eye-catching custom box.



**“IT WAS A PLEASURE TO BURN”: FIRST EDITION OF *FAHRENHEIT 451*,
INSCRIBED BY BRADBURY**

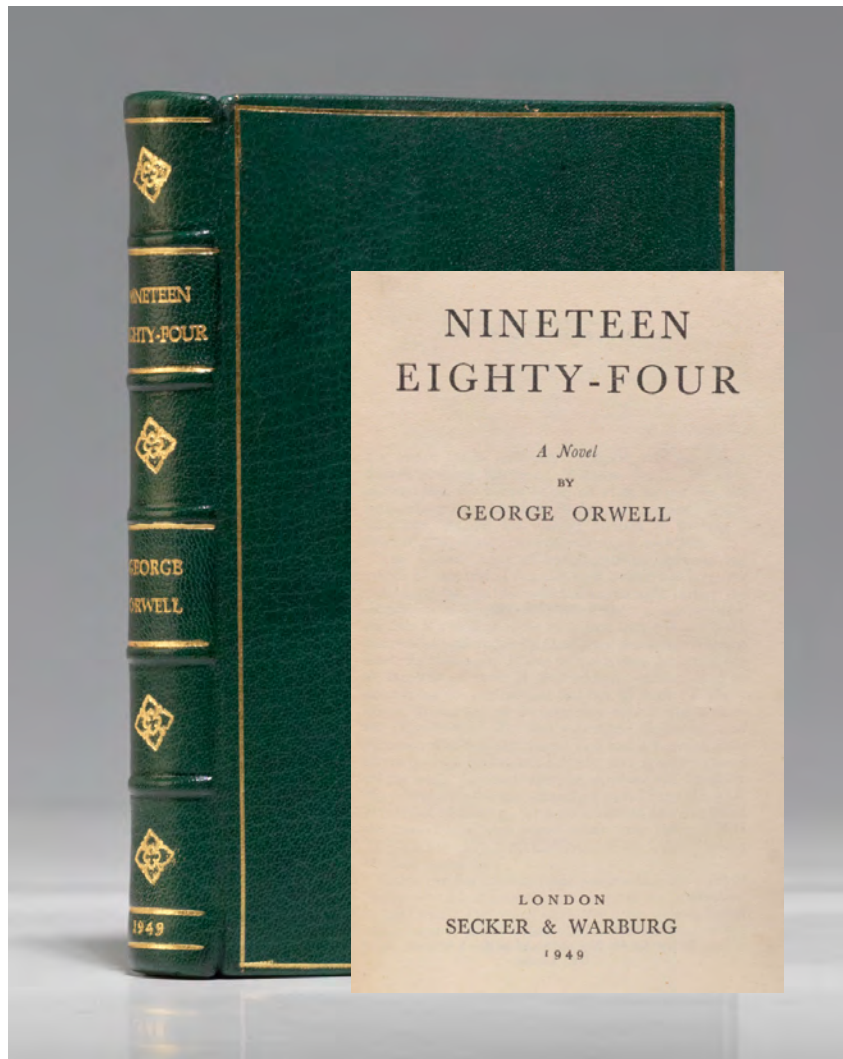
28

BRADBURY, Ray. **Fahrenheit 451**. New York, 1953. Octavo, original red paper boards, dust jacket.

\$9000

First edition of Bradbury's classic dystopia, boldly inscribed by him: "For Robert Smith—this book 33 years old this month! With friendly wishes! From Ray Bradbury / Sept. 12, 1987."

"Bradbury's talents are very clear in the first of his few novels" (Clute & Nicholls, 152). "What is distinctive about *Fahrenheit 451* as a work of literature is not what Bradbury says but how he says it... Bradbury's evocative, lyrical style charges [the book] with a sense of mystery and connotative depth that go beyond the normal boundaries of dystopian fiction... It is the only major symbolic dystopia of our time" (Donald Watt). This volume contains the famous title novel (expanded from a novella which appeared in 1950 in *Galaxy Science Fiction*), together with the short stories "The Playground" and "And the Rock Cried Out." Illustrated with three full-page drawings by Joe Mugnaini, who also provided the dust jacket art. With no statement of printing on copyright page, as called for. The first edition was issued in four different bindings (a paperback binding preceded the three hardcover bindings, among which no priority has been determined); this is binding C, red cloth-textured paper boards lettered in yellow (Currey, 44). Barron, *Anatomy of Wonder* II:153. Pringle, *100 Best Science Fiction Novels* 8. New York Public Library, *Books of the Century*, 162. Book with light rubbing to edges and corners; dust jacket with mild toning to spine and light wear to spine ends. A near-fine signed copy.

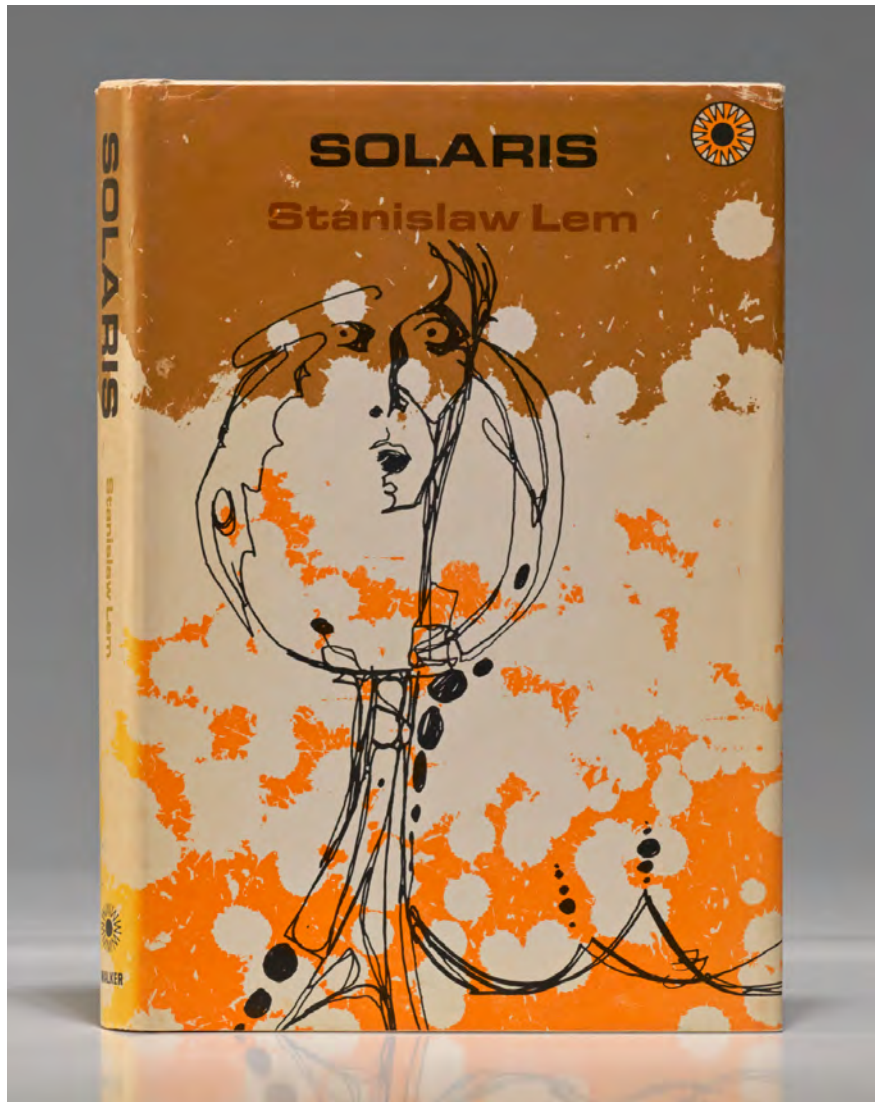


“QUITE SIMPLY A NOVEL WHICH HAS CHANGED THE WORLD”

29 ORWELL, George. **Nineteen Eighty-Four**. London, 1949. Octavo, modern full green morocco gilt. \$5500

First edition of Orwell's powerful and influential dystopia, handsomely bound.

“No other dystopian novel has received the critical acclaim or had the wide-ranging influence that *1984* has” (*Books of the Century*, 161). Written while Orwell suffered severely from tuberculosis and published shortly before the disease claimed his life, the novel is a work “of hectic, devilish, claustrophobic intensity... nightmarish in the telling” (Clute & Nicholls, 896). Writing of Orwell, Christopher Hitchens said, “the three great subjects of the 20th century were imperialism, fascism and Stalinism... Orwell got all three right” (*New York Times*). It was this aptitude for politics that enabled Orwell to create a cautionary tale at once remarkably profound and widely accessible. “It is possible to say that the ghastly future Orwell foretold has not come about simply because he foretold it: we were warned in time” (Burgess, *99 Novels*, 46). For its enrichment of the English language—bequeathing such words as “doublethink,” “Newspeak,” and, of course, “Big Brother”—and its warning about the dire consequences of unchecked power in any hands, *1984* remains a literary landmark. “It is quite simply a novel which has changed the world” (Pringle, *100 Best Science Fiction Novels* 1). Fenwick A12a. Connolly 99. *Anatomy of Wonder* II:838. *100 Most Influential Books* 93. Trimming of text block slightly uneven. Very handsomely bound.



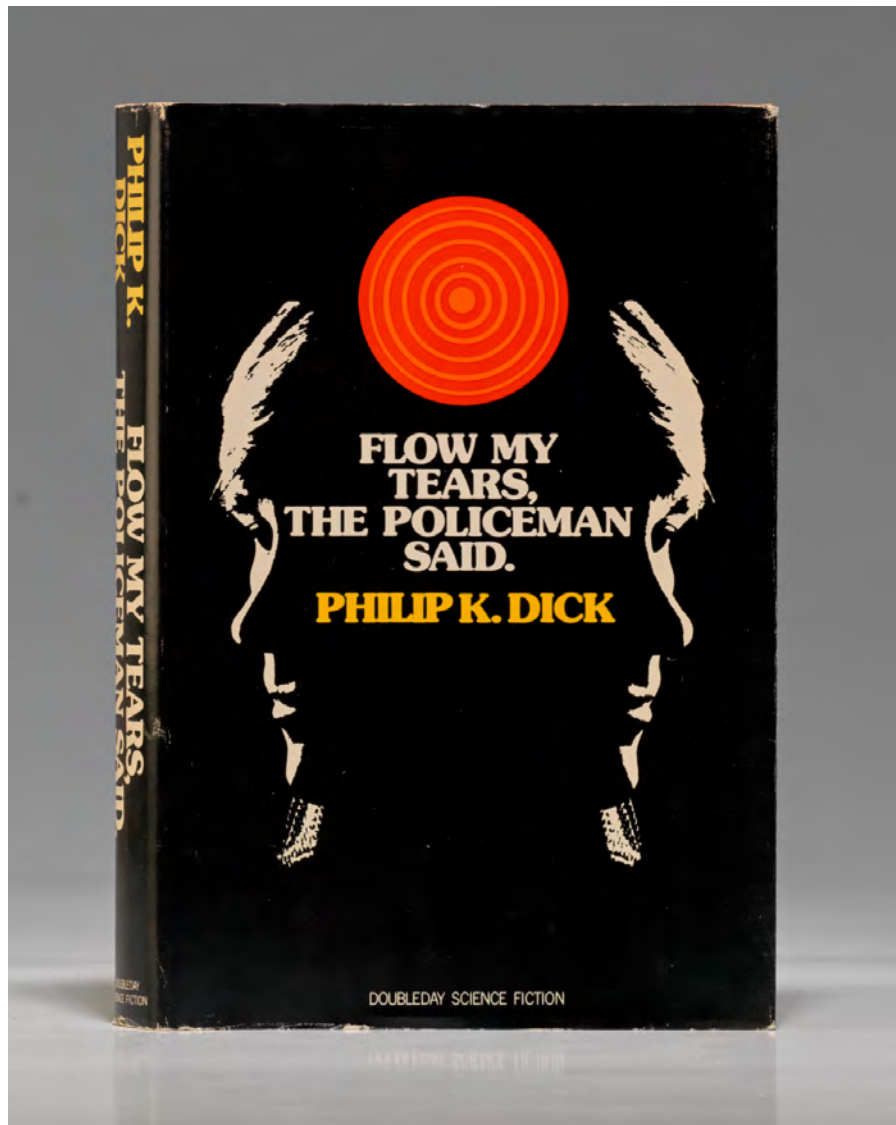
**“THE TIME OF CRUEL MIRACLES WAS NOT PAST”:
FIRST ENGLISH-LANGUAGE EDITION OF A SCIENCE-FICTION LANDMARK**

30 LEM, Stanislaw. **Solaris**. New York, 1970. Octavo, original white cloth, dust jacket.

\$3500

First English-language and first U.S. edition of a philosophical classic of science fiction from “one of the most significant sf writers of our century.”

Set on a space station orbiting a mysterious planet, Lem’s story of alien contact focuses on human identity and the limits of human understanding. The author’s position “at the crossroads of major European cultures and ethics, joined to an intense internalization of problems from cybernetics and information theory, his fusion of dilemmas from ultramodern science and the oldest cosmogonic heresies, his dazzling formal virtuosity—all mark him as one of the most significant sf writers of our century, and a distinctive voice in world literature” (Clute & Nicholls, 711). First published in Polish in 1961; translated into English by Joanna Kilmartin and Steve Cox, with an afterword by Darko Suvin. Basis for several adaptations including the 1972 film directed by Andrei Tarkovsky and the 2002 Steven Soderbergh film starring George Clooney. *Anatomy of Wonder* II-661. Inked owner name dated 1971. White cloth showing minor soiling; spine of price-clipped dust jacket slightly toned. A very good copy.

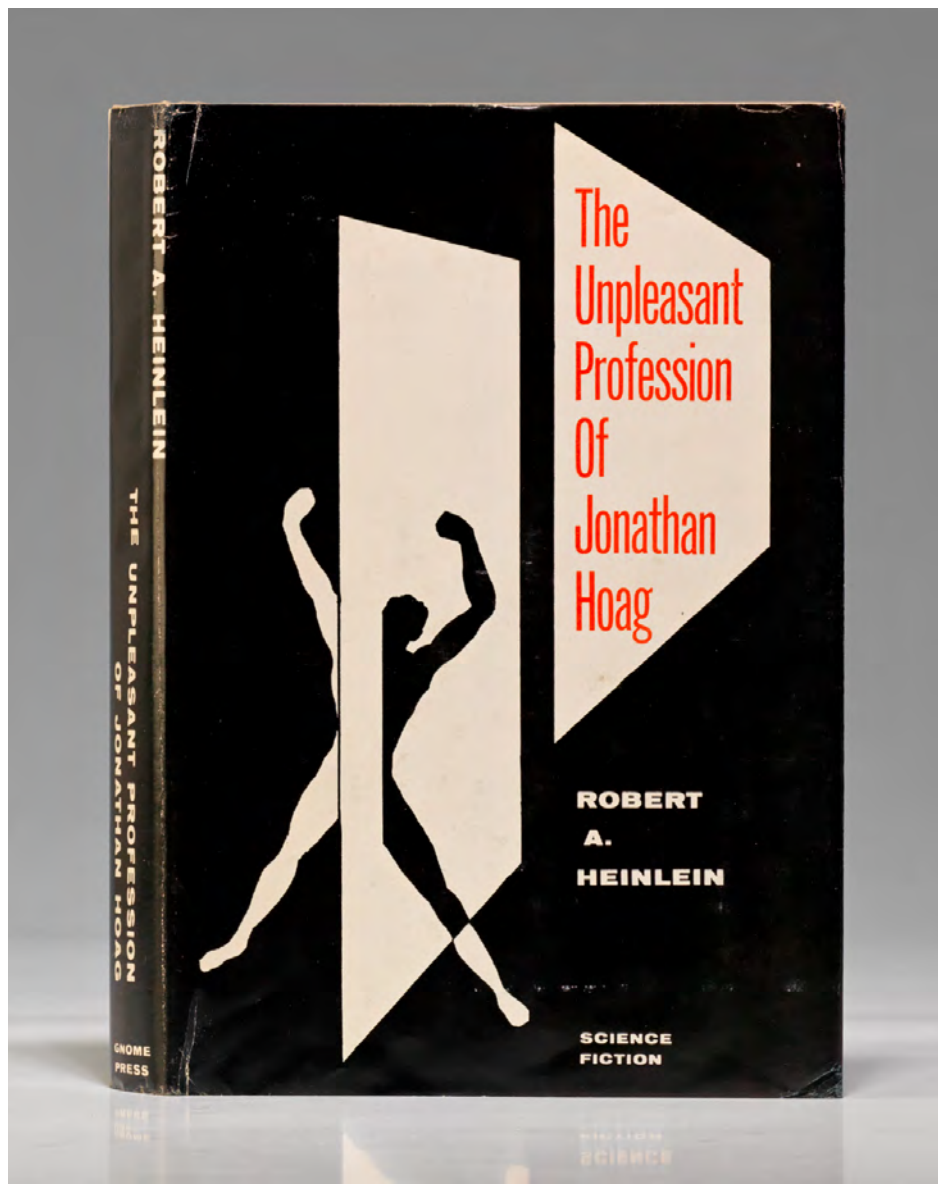


**“WE’RE NOT GOING TO CHARGE HIM WITH ANYTHING; I JUST WANT A FINGERPRINT, VOICEPRINT, FOOTPRINT, EEG WAVE PATTERN”: FIRST EDITION OF PHILIP K. DICK’S
*FLOW MY TEARS, THE POLICEMAN SAID***

31 DICK, Philip K. *Flow My Tears, the Policeman Said*. Garden City, 1974. Octavo, original russet cloth, dust jacket. \$900

First edition, first printing of Dick’s award-winning science-fiction amnesia novel.

“Experiments with a world-shifting drug draw Jason Taverner, a famous entertainer, into an alternate reality in which he is more than anonymous. Taverner is immediately harassed by the police state organization of the new world. Taverner learns his displacement has been caused by Alys Buckman, the police commissioner’s psychotic sister-lover, who is in love with him” (Levack 16a). “Dick skillfully explores the psychological ramifications of this nightmare” (*New York Times*). The novel was nominated for Nebula and Hugo awards and won the 1975 John W. Campbell Memorial Award for Best Novel. *First printing*, with the year of publication on the title page and the code “O50” in the gutter of page 231 (Levack 16a). Currey, 125. Clute & Nicholls, 329. Barron, *Anatomy of Wonder* II-329. Book fine, in a near-fine, lightly rubbed dust jacket.



“MAYBE THE WHOLE WORLD HELD TOGETHER ONLY WHEN YOU KEPT YOUR ATTENTION CENTERED ON IT AND BELIEVED IN IT”: FIRST EDITION OF HEINLEIN’S *THE UNPLEASANT PROFESSION OF JONATHAN HOAG*

32 HEINLEIN, Robert A. *The Unpleasant Profession of Jonathan Hoag*. Hicksville, New York, 1959. Octavo, original gray cloth, dust jacket. \$850

First edition of this Heinlein collection comprising a novella and five stories, in original dust jacket.

“An early, and very dark, example of urban fantasy” (William H. Stoddard), the titular novella stands out from Heinlein’s other work with its genre-defying blend of science fiction, fantasy, horror and detective noir. The accompanying stories are: “The Man Who Travelled in Elephants,” “All You Zombies” (basis for the 2014 film *Predestination*, starring Ethan Hawke), “They,” “Our Fairy City” and “—And He Built a Crooked House.” The first edition of the novella, “The Unpleasant Profession of Jonathan Hoag,” was published under the pseudonym John Riverside in the October 1942 issue of *Unknown Worlds*. Book with the usual toning to contents, in a lightly worn dust jacket. A near-fine copy.

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