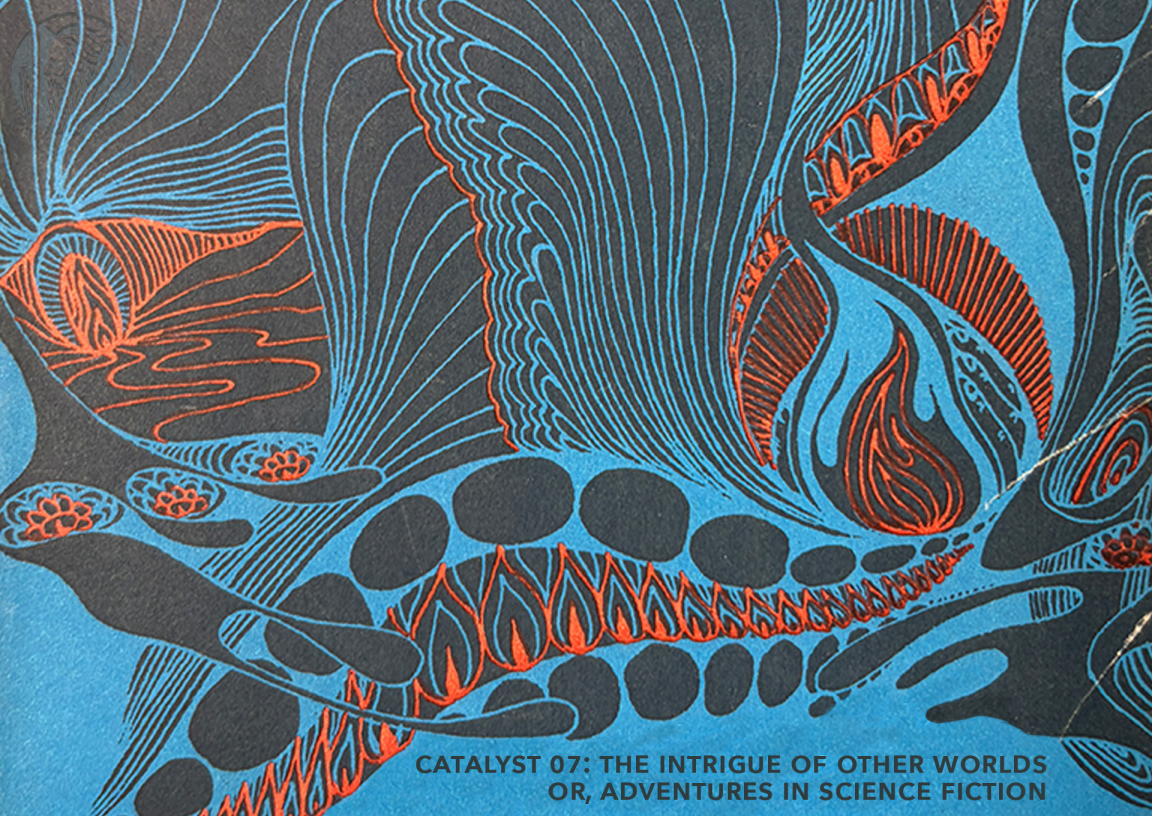




CATALYST 07: THE INTRIGUE OF OTHER WORLDS
OR, ADVENTURES IN SCIENCE FICTION

Welcome to our October Catalyst!

As autumn settles in, the world around us begins to shift. The days grow shorter, a chill settles into the air, and the season itself seems to move us from one world into the next. With that spirit of transition in mind, our October *Catalyst* turns its attention to the literature of Other Worlds—space exploration, alternate futures, and unsettling possibilities. Filled with classics of science fiction along with a few discoveries that may spark your next literary or collecting adventure, we're sure these offerings will intrigue.

For those local to Denver, the books featured here will be available for first viewing at our *AfterHours* on **October 2, from 5:00–9:00 pm**. Join us for free drinks and desserts and an early chance to explore these new arrivals in person. Mention that you follow us on social media or subscribe to the *Catalyst*, and we'll extend **20% off** your entire purchase—including these new acquisitions.

To receive all future *Catalysts* and catalogues, and to stay abreast of events and news from The Hermitage Bookshop, subscribe at www.hermitagebooks.com.

catalyst / n. / derived from English bookseller's parlance "catalogue" and "list"

- 1 : A miscellany of recent acquisitions to spark your collecting imagination.
 - 2 : More than a mere list, these pieces have sparked our own imagination and joy. And we can't wait to share them with you. Sometimes themed. Often multifarious. Always intentional.
-

INVESTIGATING THE ANTHROPOTECHNOLOGICAL

New York: Alfred A. Knopf, 1969 [1970]. Early Book Club Edition. Publisher's sky blue cloth, titled in black, top edge stain yellow, in Peter Bramley dust jacket (unpriced). 274, [4, blank] pp. 8.5" x 5.75". #244435

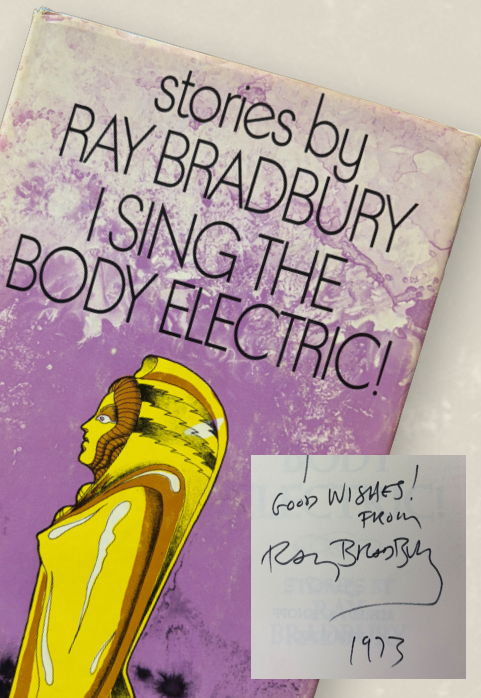
Comprised of eighteen short stories, including a closing cantata, this collection is a masterclass of diverse environments, characters, and voices. However, its titular story is its most potent expression of Bradbury's recurring preoccupation—what makes a thing human, and in what does our identity lie? Bradbury nods to Whitman by way of his poem of the same title, in which Whitman asks "And if the body were not the soul, what is the soul?" And, as if in a testing response, Bradbury adds tension to the dialogue through the self-reflection of "the first humanoid-genre mini-circuited, rechargeable AC-DC Mark V Electrical Grandmother": "You ask what I am? Why, a machine. But even in that answer we know, don't we, more than a machine. I am all the people who thought of me..."

This early Book Club Edition is **inscribed by Bradbury** with "Good Wishes!" to science fiction collector Donald Davidson, from whose library this copy was purchased, with his blind stamp to fep. Included is a ticket to a Bradbury lecture titled "How to 'Get High and Stay High for 40 Years,'" dated Saturday March 17, 1973—presumably the event at which this copy was signed.

[Nolan, 166]

Mild shelf wear, spine tips gently pressed, near fine in very good plus dust jacket with small touches of wear spine tips and general rubbing, in mylar cover.

\$150



Good Wishes!
From

Ray Bradbury

1973

02

THE MARTIAN CHRONICLES BY RAY BRADBURY

BRADBURY'S MARS MEETS THOLE'S SURREALISM

Garden City, NY: Doubleday & Company, 1973. Ten black-and-white illustrations by Karel Thole. First printing thus. Publisher's blue cloth, spine-titled and decorated in gilt, in Milton Glaser dust jacket (8.95). 298, [4, blank] pp. 8.5" x 5.75". #244433

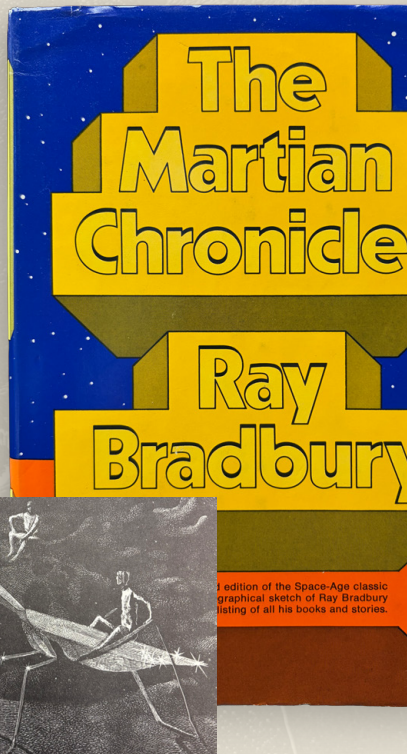
Bradbury's classic fix-up Martian adventure is brought to life in this new illustrated edition. Beyond the reader's familiarity with this landmark of science fiction, the first impression is supplied by Milton Glaser's geometric and typographical cover design. But as the reader ventures farther into Bradbury's Mars, they encounter the stark contrast of Dutch painter Karel Thole's dark and surreal depictions of the alien environment.

First printing of this illustrated edition, with Karel Thole's striking illustrations, here credited as deriving from Mondadori's 1954 Italian edition of *Cronache marziane*. The attribution is bibliographically intriguing: modern Italian bibliographies do not credit Thole in the standard 1954 Medusa edition and instead explicitly document his illustrations in Mondadori's 1971 juvenile edition, leaving the precise first appearance of these designs unresolved.

Milton Glaser's boldly geometric, typography-driven dust jacket acts as a striking illustrative foil to Thole's eerie, fluid surrealism within.

Tape shadows and fading upper and lower edges of ffeps, not affecting cloth or dust jacket, touches of shelfwear, near fine in near fine dust jacket, minor wrinkling spine tips, mild shelf wear extremities, spine sunned a shade, in mylar cover.

\$350



AMNH 5027 AND THE MAKING OF A LITERARY-CINEMATIC FRANCHISE

New York: Alfred A. Knopf/W.H. Freeman and Company, 1990/1988. Jacket Illustration by Chip Kidd. First editions, first printings. Hardcovers, in dust jackets. 399, [1], [2]; 698 pp. 9.5" x 6.5"; 11.25" x 8.75". #244578

In 1989, then junior book jacket designer at Alfred A. Knopf, Chip Kidd sat down to read a manuscript of Michael Crichton's *Jurassic Park*. Tasked with creating a dust jacket "as iconic as *Jaws*," Kidd wandered into the American Museum of Natural History for inspiration. Enter AMNH 5027—the Museum's now-iconic *Tyrannosaurus rex* specimen. Making his way to the Museum gift shop, Kidd purchased a copy of *Vertebrate Paleontology and Evolution* by Robert T. Carroll. On page 296, Kidd found scientific illustrations of AMNH 5027. Working in the pre-digital age of publication and illustration, Kidd traced the illustration, making creative alterations to create "something somewhere between just a skeleton and a completed animal."

Paired with Crichton's fast-paced techno-thrilling storytelling, *Jurassic Park* vaulted onto the *New York Times* best-seller list and went on to become one of the most successful literary-cinematic franchises in history—preserving Kidd's design in nearly every marketing iteration.

Presented here is the **first edition of Crichton's landmark prehistoric science fiction novel** along with a **first edition of the work that inspired Kidd's illustration**—an image that has been burned into the minds of multiple generations of science fiction readers and movie-goers.

["ICONS – T. rex: The King of Time." American Museum of Natural History, November 2019. Featuring an interview with graphic designer Chip Kidd.]

Light rubbing with some mild spots of wear extremities both volumes, inked name to Carroll volume, near fine in near fine dust jackets with touches of shelf wear, in mylar covers.

\$450



THE BIRTH OF GNOME PRESS

New York: The Gnome Press, 1948. First edition, first printing. Full grey cloth, in David Kyle dust jacket (\$3.00). 230 pp. 8.25" x 5.5". #244434

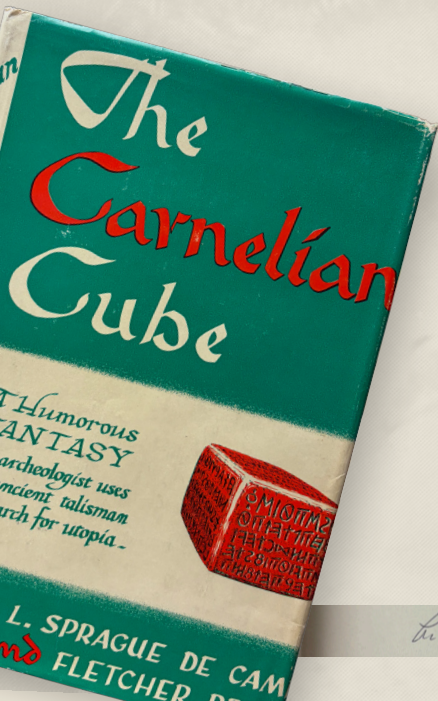
Before there was Gnome Press, there was *The Carnelian Cube*. L. Sprague de Camp and Fletcher Pratt completed their wacky trip through parallel worlds as the United States entered WWII, but when paper rations stopped its serial release in *Unknown* magazine, the project languished. However, the Retro Hugo award-winners' novel wasn't dead yet. Martin Greenberg returned to the U.S. following service overseas to confront cheap pulp science fiction, determined to publish his beloved genre in hardcover. After a failed start at The New Collector's Group—where Greenberg took the rights to *The Carnelian Cube* as his buyout—the soon-to-be publisher set off with David Kyle to found Gnome Press. They printed 2500 copies of the iconic duo's tale as their 1948 publishing debut. Readers flocked to archeologist Arthur Finch's journey through dimensions, aided by an ancient cube that crafts dream worlds, launching the publishing house responsible for *I, Robot* and the Conan series.

This **first edition, first printing is signed** and dated by de Camp on full title.

[Currey, 132]

Light shelf wear, several small stains and toning text block edge, owner name flap, else near fine in very good or better dust jacket with touches of wear extremities, in mylar cover.

\$550



L. Sprague de Camp

05

GALACTIC POT-HEALER
BY PHILIP K. DICK

"I SORT OF HATE GALACTIC POT-HEALER"

New York: Berkley Publishing Corporation, [1970]. First hardcover edition, first printing (i.e. Book Club Edition). Full black cloth, in dust jacket (unpriced). 149 pp. 8.5" x 5.5". #244432

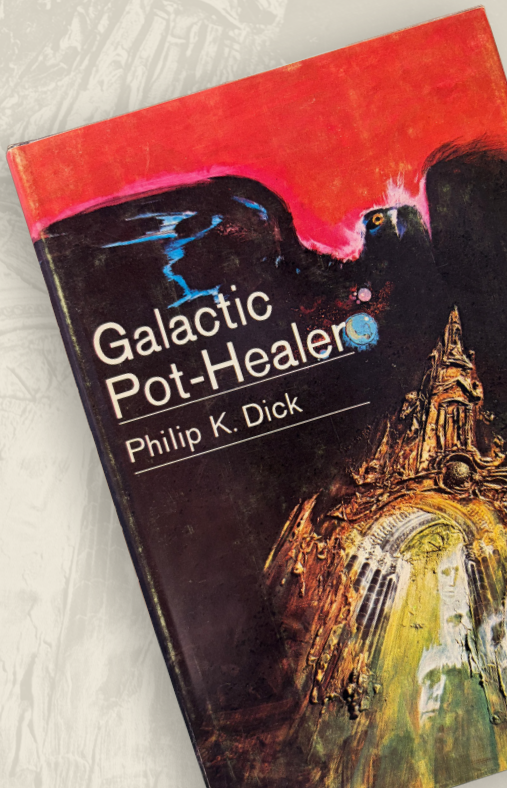
Tim Power's evaluation of *Galactic Pot-Healer* may have been true—Philip K. Dick "winged it." Dick wrote his pot mender's tale in a fervor and spent the rest of his career oscillating between loving and loathing it: "*Galactic Pot-Healer* is minor, very minor; in fact I wish I hadn't written it. I think, though, it has one good part: the section in which -- aw the hell with it. No part of it is any good (I was going to say the part where the protagonist is reached by telephone while crouched in a packing crate). (I sort of hate *Galactic Pot-Healer*, as well as *Zap Gun* plus a few more. Wrrgh.)" However, his novel of reckless abandon featured his beloved ironic characters and remained a fan favorite.

First published in June 1969 as a Berkley Books paperback, this **first hardcover edition** followed in April 1970 as a Science Fiction Book Club release, with corresponding gutter code (08L).

[Currey, 157]

Touch of shelf wear, else fine in fine, lightly rubbed dust jacket with gently toned top edge, small sticker shadow lower spine, in mylar cover.

\$225



AT ODDS WITH ACE

New York: Ace Books, [1970]. First hardcover edition, first printing. [i.e. Book Club Edition]. Full grey cloth, top edge stained green, in [Diane and Leo Dillon] dust jacket (unpriced). 314 pp. 8.5" x 5.5" #244426

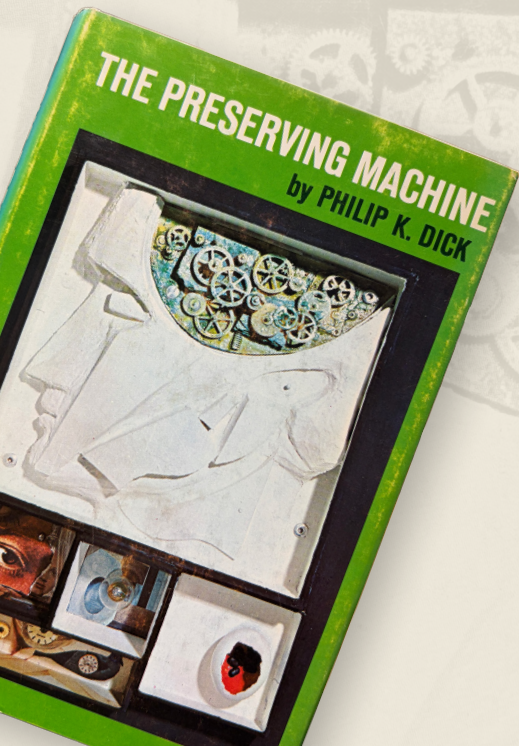
Rankled from Ace editor Don Wollheim's 1965 rejection of an expanded *The Unteleported Man*, there was no love lost between Philip K. Dick and Ace Books. However, Terry Carr piqued Dick's interest when Carr asked for any new novel to publish in the prestigious Ace Science Fiction Specials (a series of paperbacks featuring the best sci-fi authors of the 60s and 70s). Carr's editing redeemed the author-publisher relationship, with Dick raving in a letter to Peter Fitting, "I'm very proud of it (It's called *THE PRESERVING MACHINE*, and the editor has so carefully combed my 150 odd stories so as to make it appear that I'm a good short story writer, which I am not)."

First published in April 1969 as an Ace paperback, this **first hardcover edition** followed in January 1970 as a Science Fiction Book Club release.

[Currey, 158]

Numerous small tide marks top edge, else near fine in near fine, rubbed dust jacket, lightly sunned spine with small sticker shadow, in mylar cover.

\$125



"UBIK ISN'T FICTION"

Garden City, NY: Doubleday & Company, 1969. *First Book Club Edition*, first printing. Full grey cloth, top edge stained yellow, in Peter Rauch dust jacket (unpriced). 202 pp. 8.5" x 5.75". #244415

This odd story, the one that people mispronounce (it's YOO-bik) and sent the Russian embassy to Dick's house for his theories on the afterlife (he played dumb and they left), made more of an impact on Philip K. Dick's psyche than most. Self-described as "a very strange one," Dick's novel explored sliding theories of reality in a world where psychic powers are common, death can be postponed, and time fails to hold firm after an explosion on the Moon. His walking nightmare may have started as a science fiction experiment but solidified into belief; he later wrote, "All I know today that I didn't know when I wrote *Ubik* is that *Ubik* isn't fiction." Who knows, maybe the only way we can stop Dick's mode of reality is by spraying our own *Ubik* can.

First published in 1969, this **first Book Club Edition** was released several months later with corresponding gutter code (28K).

[Anatomy of Wonder, 4-214; Currey, 158]

Lightly pressed corners and tips, else fine in near fine, lightly soiled dust jacket with spine toned a shade and small sticker shadow lower spine, in mylar cover.

\$450



DO NOT READ IN ONE SITTING

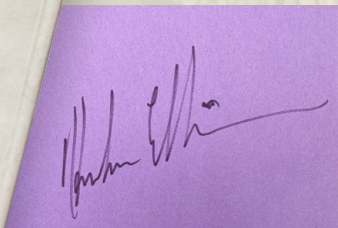
New York: Harper & Row, 1975. First edition, first printing. Quarter purple cloth over grey boards, in Leo and Diane Dillon dust jacket (\$8.95). 334, [1] pp. 8.5" x 5.75". #243873

Nietzsche's death of God is easy to take to heart amidst Harlan Ellison's pantheon of modern gods, a vivid exploration of our psychological and social deities. Armed with Ellison's warning not to read the collection in one sitting, plunge into a melee of gore, drugs, and human skepticism, including Hugo Award-winning "The Deathbird" and Edgar Award-winning "The Whimper of Whipped Dogs." Fantastical and horrifying, this anthology features Ellison at the height of his career, shaping science fiction (or as he preferred, magic realism) from pulp into art.

This **first edition** is **signed by Ellison** on ffeep.

Very slight sunning to edges, near fine in near fine, faintly toned dust jacket with touch of wear spine tips, vertical crease to front panel, in mylar cover.

\$375



09-10

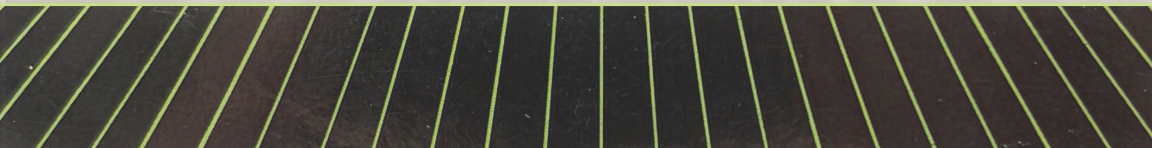
NEUROMANCER
BY WILLIAM GIBSON

THE BIRTH OF THE NEUROMANTICS

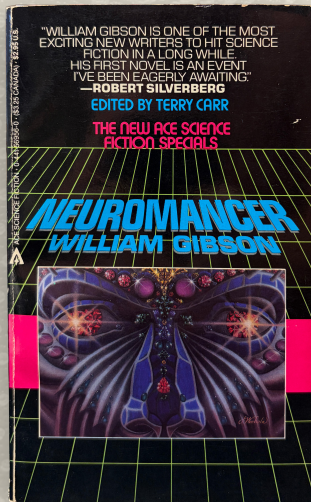
While the term "cyberpunk" was coined by science fiction writer Bruce Bethke the year before William Gibson's *Neuromancer*, and the fundamental elements of the would-be subgenre had existed since the mid-1970s, *Neuromancer* is arguably the most significant and pivotal of the genre. *Neuromancer* became so quickly inseparable from cyberpunk that some suggested that those writing in Gibson's wake should simply be referred to as "neuromantics." Once Gibson solidified the world of cyberpunk, there was, seemingly overnight, nothing new under the sun. So much so that Bethke, forty years later, described the genre as having "suffocated on its own vomit and died."

Cyberpunk is far from dead, and possibly even undergoing a resurgence in pop culture and literature. Even still, *Neuromancer*—Gibson's debut novel—remains the guidepost. It is still the only novel to have won science fiction's so-called "triple crown" combination of Hugo, Nebula, and Philip K. Dick awards.

Presented here are two copies, bookending a 20 year history of one of science fiction's most enduring works. The first is the **true first edition**, in its paperback-original form, beautifully **signed by Gibson** on the title page. Secondly, published is the **Signed Collector's Edition** of the 20th Anniversary edition, beautifully published and bound by Easton Press.



Neuromancer



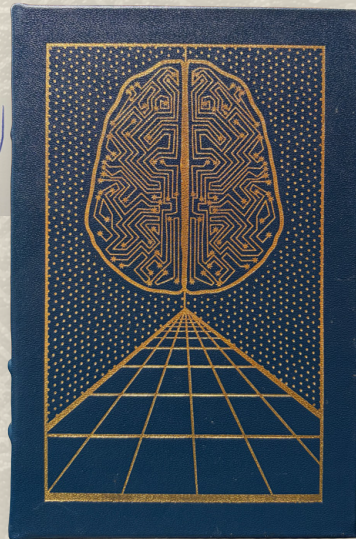
WM. GIBSON

NEUROMANCER
WILLIAM GIBSON
WM. GIBSON

New York: Ace Science Fiction Books, 1984. First edition, first printing. Illustrated wraps, all edges stained yellow. 271, [1, blank], [1, thanks], [1, blank], [2, ads] pp. 7" x 4.25". #244334

Mild wear extremities, a few minor waves along spine, but uncreased. A near fine copy.

\$3000



Norwalk, CT: Easton Press, 2015. Signed Collector's Edition. Publisher's full blue leather, illustratively stamped in gilt, aeg, ribbon marker. xi, [1], 371, [1] pp. 8.75" x 5.75". #244696

Fine.

\$150

THE JACKPOT BEGINS

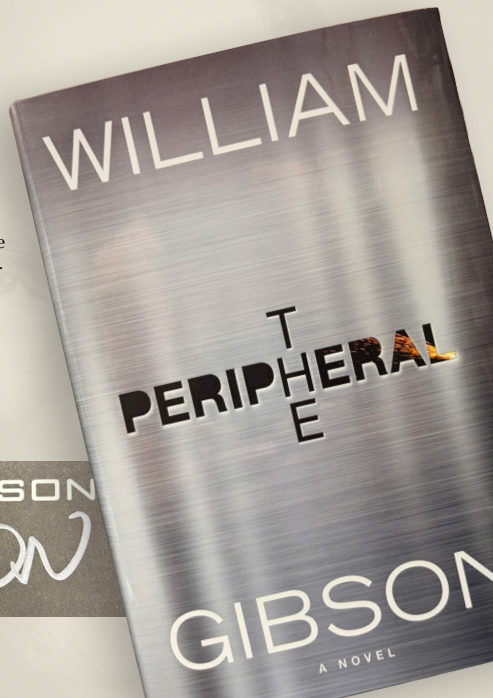
New York: G.P. Putnam's Sons, 2014. First edition, first printing. Publisher's quarter cloth, in Richard Hasselberger dust jacket (\$28.95). 485, [1, acknowledgments] pp. 9.25" x 6.25". #243481

The Peripheral inaugurates William Gibson's "Jackpot" trilogy, weaving a techno-thriller across two intertwined futures. In a failing near-future America, rural gamer Flynne Fisher inadvertently witnesses a murder—not in a game, but in a London decades ahead, reached through a mysterious connection across time. Publicist Wilf Netherton, living on the far side of the slow-motion catastrophe known as the Jackpot, must navigate corporate intrigue, alternate timelines, and existential collapse to protect both worlds. Gibson's narrative melds noir mystery, speculative world-building, and societal critique, offering a chillingly plausible vision of how fragile timelines and fragile societies might collide.

This **first edition** is **signed by Gibson** on full title.

Fine in fine dust jacket, in mylar cover.

\$350



THE GREEN HILLS OF EARTH
BY ROBERT A. HEINLEIN

12

HEINLEIN'S SPACEFARING FUTURE HISTORY

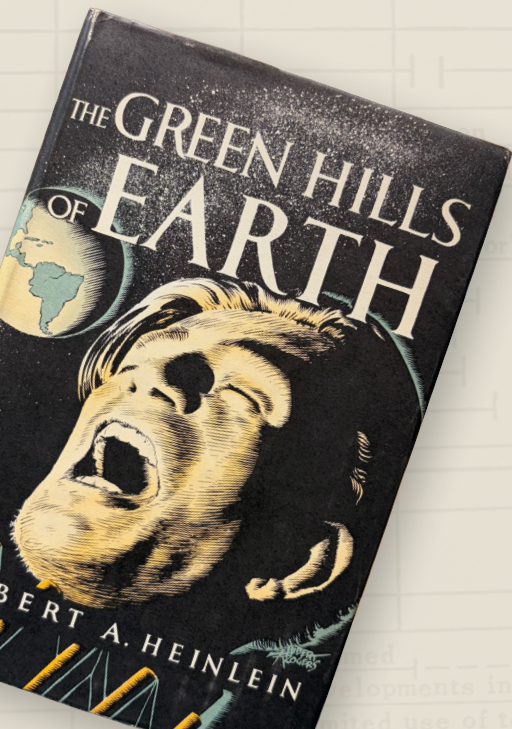
Chicago: Shasta Publishers, 1951. First edition, first printing. Publisher's quarter black cloth over green boards in Hubert Rogers dust jacket (\$3.00). 256 pp. 8.25" x 5.5". #240053

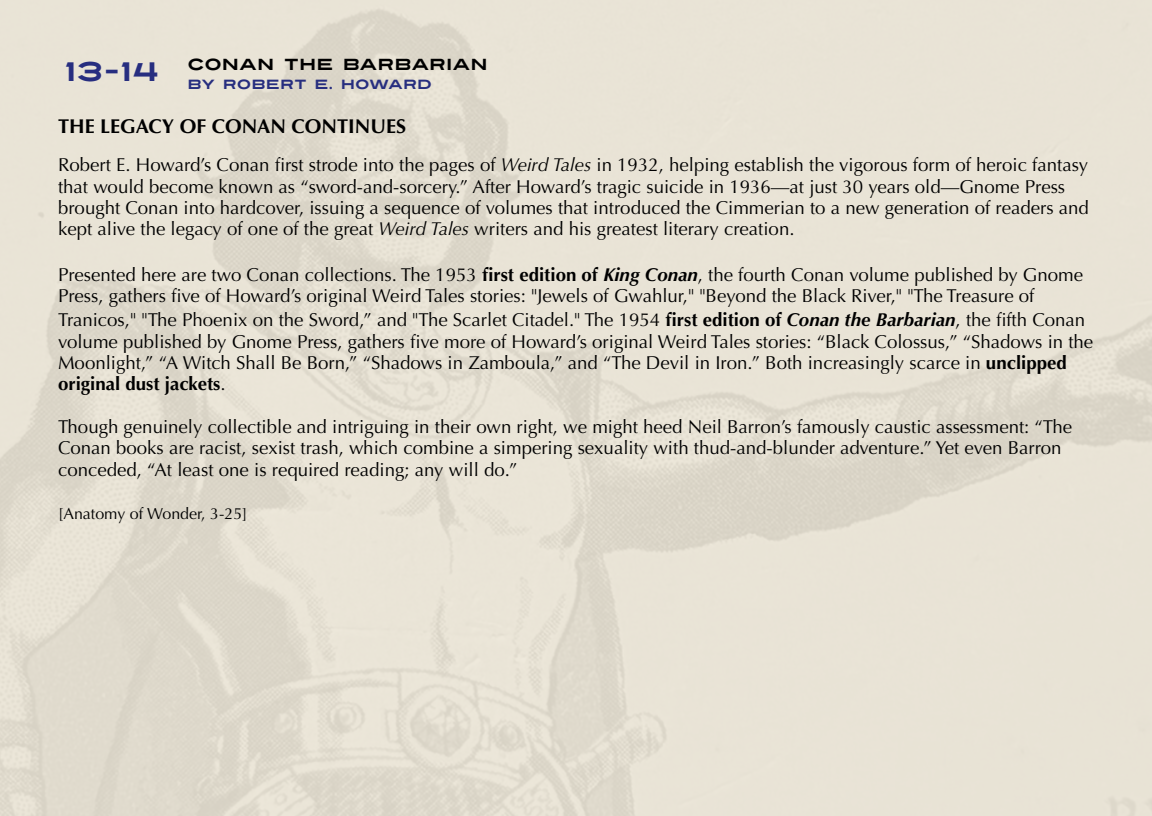
One of three published collections of Heinlein's Future History stories issued by Shasta, *The Green Hills of Earth* gathers together some of the most influential science-fiction stories of the 1940s. In these tales, Heinlein transformed space from a distant fantasy into a working frontier of engineers, wanderers, and musicians. The collection's title story—featuring the blind poet Rhysling and his haunting song of Earth—became one of the most beloved songs in science-fiction lore. With the publication of "The Green Hills of Earth" in *The Saturday Evening Post* (1947), followed shortly by this **first edition** book publication in 1951, Heinlein helped further propel science fiction from the so-called "pulp ghetto."

[Currey, 232]

Small bump upper corners, just a touch of shelf wear, overall near fine in near fine dust jacket.

\$525





13-14 CONAN THE BARBARIAN BY ROBERT E. HOWARD

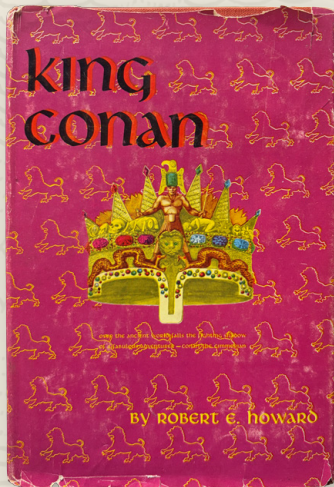
THE LEGACY OF CONAN CONTINUES

Robert E. Howard's Conan first strode into the pages of *Weird Tales* in 1932, helping establish the vigorous form of heroic fantasy that would become known as "sword-and-sorcery." After Howard's tragic suicide in 1936—at just 30 years old—Gnome Press brought Conan into hardcover, issuing a sequence of volumes that introduced the Cimmerian to a new generation of readers and kept alive the legacy of one of the great *Weird Tales* writers and his greatest literary creation.

Presented here are two Conan collections. The 1953 **first edition of *King Conan***, the fourth Conan volume published by Gnome Press, gathers five of Howard's original *Weird Tales* stories: "Jewels of Gwahlur," "Beyond the Black River," "The Treasure of Tranicos," "The Phoenix on the Sword," and "The Scarlet Citadel." The 1954 **first edition of *Conan the Barbarian***, the fifth Conan volume published by Gnome Press, gathers five more of Howard's original *Weird Tales* stories: "Black Colossus," "Shadows in the Moonlight," "A Witch Shall Be Born," "Shadows in Zamboula," and "The Devil in Iron." Both increasingly scarce in **unclipped original dust jackets**.

Though genuinely collectible and intriguing in their own right, we might heed Neil Barron's famously caustic assessment: "The Conan books are racist, sexist trash, which combine a simpering sexuality with thud-and-blunder adventure." Yet even Barron conceded, "At least one is required reading; any will do."

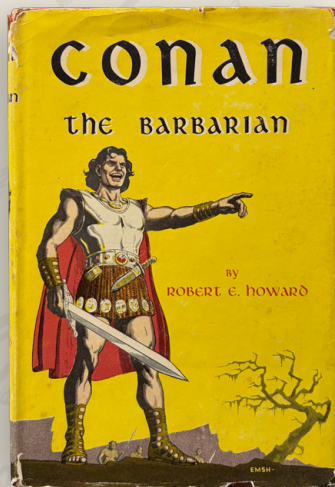
[Anatomy of Wonder, 3-25]



New York: Gnome Press, 1953. First edition, first printing.
 Publisher's red cloth, titled and stamped in black, in David
 Kyle dust jacket (\$3.00). 255, [1, blank] pp. 8.25" x 5.5".
 #244397

Small bump upper corners, just a touch of shelf wear, overall
 near fine in near fine dust jacket.

\$225



New York: Gnome Press, 1954. First edition, first printing.
 Publisher's red cloth, titled and stamped in black, in Emsch dust
 jacket (\$3.00). 224 pp. 8.25" x 5.5". #244396

Extremities rubbed, pages toned, very good plus in very good, edge
 worn dust jacket, with some shallow chipping extremities, in mylar
 cover.

\$600

15

A CRYSTAL AGE BY [W.H. HUDSON]

SCI-FI PUBLISHED ANONYMOUSLY TO MAINTAIN HIS REPUTATION

London: T. Fisher Unwin, 1887. First edition, first printing. Full crushed black morocco, spine panels and inner dentelles decoratively gilt, teg, marbled endpapers, with original publisher's cloth binding and floral patterned front endpaper bound in, housed in custom marbled slipcase. Octavo. 287, [1], 30p. ads, [2] pp. 7.5" x 5.5". #157230

Although authors commonly published anonymously throughout the nineteenth century, William Henry Hudson maintained his anonymity in *A Crystal Age* for different reasons. Reeling from a poorly received first novel, Hudson was a budding Argentinian naturalist and ornithologist (he went on to discover two Patagonian bird species) and worried about tarnishing his fledgling career if he did not distance himself from fiction. So, *A Crystal Age* entered the world unattributed as a groundbreaking science fiction work where narrator Smith mysteriously awakens in a land that has no politics, no cities, and no romance. Anti-capitalist and pro-communal living, Hudson took a startling pastoral approach to the future rather than the technological veneration popular among his peers, paving the path for H. G. Wells and Olaf Stapledon.

Beautifully bound in full black crushed morocco with a custom marbled slipcase, this **first edition, first printing** has the original cloth spine and covers backed and bound in the rear.

[Wilson, 2; Bleiler, p. 154.]

1" chip fore edge of rebacked original front endpaper, title page detached and laid in, else near fine in very good slipcase with some repair to seams.

\$1000



THE FANTASIST'S FANTASIST

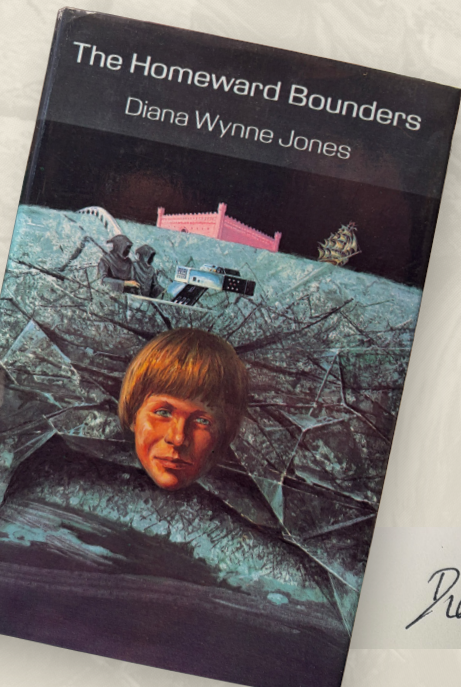
London: Macmillan, 1981. First edition, first printing. Publisher's full teal cloth, in Graham Townsend dust jacket. 224 pp. 8" x 5.25". #234129

Before multiverses were cool, Diana Wynne Jones was bending reality with the flick of a pen. *The Homeward Bounders* is her masterstroke of metafictional fantasy—a tale of interdimensional exile, sinister game-masters, and the lonely courage of a boy cast out of his world. Jones' work prefigures the genre-defying work of Neil Gaiman, Philip Pullman, and even today's screen-hopping sci-fi epics. A student of C.S. Lewis and J.R.R. Tolkien during her time studying English at Oxford, she was captured and inspired by their ability to put the mythic imagination onto the page and has since solidified herself within the Inklings-era literary milieu. Jones doesn't just write fantasy—she deconstructs its rules and reassembles them with wit, danger, and philosophical bite. A cornerstone of 20th-century speculative fiction from the author who remains, to this day, the fantasist's fantasist.

An extremely scarce **signed true first edition**, signed by Jones on ffep.

Faint rubbing and sunning extremities, near fine in fine, price-clipped dust jacket, in mylar cover.

\$625



Diana Wynne Jones

A VENUSIAN REVOLT IN THE SHADOW OF BURROUGHS

New York: A.C. McClurg & Co., 1929. First edition, first printing.
 Publisher's green cloth, titled and decorated in black, in Robert Graef dust
 jacket (\$2.00). 358 pp. 7.5" x 5". #244402

The first volume in Otis Adelbert Kline's "Grandon" trilogy, *The Planet of Peril* launches a planetary sword-play adventure written in open imitation of Edgar Rice Burroughs. Its hero, Robert Grandon, becomes entangled in a Venusian slave rebellion, setting the pattern for the interplanetary exploits that follow. The novel first appeared serially in six parts in *Argosy All-Story Weekly* in 1929 before publication in book form later that year.

This **first edition**, along with retaining its original dust jacket, is additionally distinguished by **Kline's signature** on ffp.

[Anatomy of Wonder, 3-31; Currey, 280; Bleiler, 171]

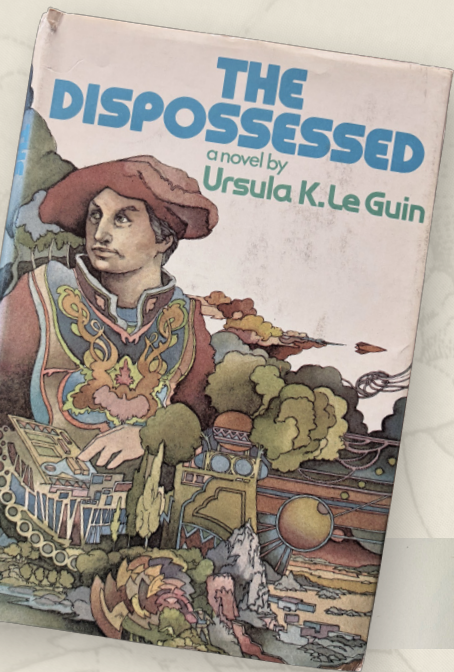
Heavy fading and some soiling to lower spine, wear extremities, particularly bottom edge of front board, very good minus in deficient dust jacket, lacking lower two-thirds of spine panel, chipping to extremities and joints, spots of rubbing, fading, and soiling, front flap and spine joints tape-repaired verso, in mylar cover.

\$325

Otis Adelbert Kline



MAKE LOVE, NOT WAR



New York: Harper & Row, 1974. First Book Club Edition, first printing. Full beige cloth, in Fred Winkowski dust jacket (unpriced). 338 pp. 8.5" x 5.5". #244438

Bleak, anarchist Anarres and its wealthy, capitalistic mother planet, Urras were born from a "very bad short story" Ursula Le Guin just couldn't let go. Consumed by the Vietnam War, it was impossible to compile the story fragments into the philosophically wondrous exploration of anarchist utopia they would become. First, Le Guin had to shift from studying war to peace. As she read about nonviolence from Peter Kropotkin and Paul Goodman, discovering deep affinities there, *The Dispossessed* began to take shape. Exploding upon its 1974 publication, her novel resonated with a country exhausted from a decade of war and protesting, securing a "triple crown" (the Hugo, Nebula, and Locus awards) and offering a different vision of life to the so-called "American dream."

Signed by Le Guin on full title, this first Book Club Edition was released in May 1974, the same month as the first edition, with corresponding gutter code (21Q). From the library of science fiction collector Donald Davidson, featuring his blind stamp on half title.

[Anatomy of Wonder, 4-371; Sargent, 160; Currey, 304]

Slight lean, near fine in near fine, lightly soiled dust jacket with short closed tear spine head, lightly sunned spine, in mylar cover. Internally clean and bright copy.

\$750

Ursula K. Le Guin

19

THE LEFT HAND OF DARKNESS BY URSULA K. LE GUIN

TRADING MEN FOR GETHENIANS

Norwalk, CT: Easton Press, 2018. Eight full page, color illustrations by Vanessa Lemen. Signed Limited Edition. Publisher's full black leather, decoratively stamped in gilt, aeg, ribbon marker, housed in publisher's slipcase with illustrated cover label. xvi, 304 pp. 10" x 6.75". #244697

In 1969, science fiction was a world of beat-up paperbacks and nonstop forward action and men. Male main characters, male authors, male interests. Ursula Le Guin changed all of that. Le Guin broke into our world, rife with gender stereotypes and war, with Gethen, the frozen home to its ambisexual inhabitants. Genly Ai's exploration of the planet drew readers into a new, deeply philosophical approach to the genre, threaded with folklore and feminist criticisms. *The Left Hand of Darkness* quickly became the foundational text of feminist science fiction after winning the Hugo and Nebula, making Le Guin the first woman to win both.

Abstract and ethereal, Vanessa Lemen's beautiful illustrations enhance Le Guin's genderfluid thought experiment, crafting Easton Press's Signed Limited Edition into a true work of art.

Limited to 1200 copies, of which this is 1122, **signed by Le Guin** on signature page and Lemen on limitation page, including both Certificates of Authentication.

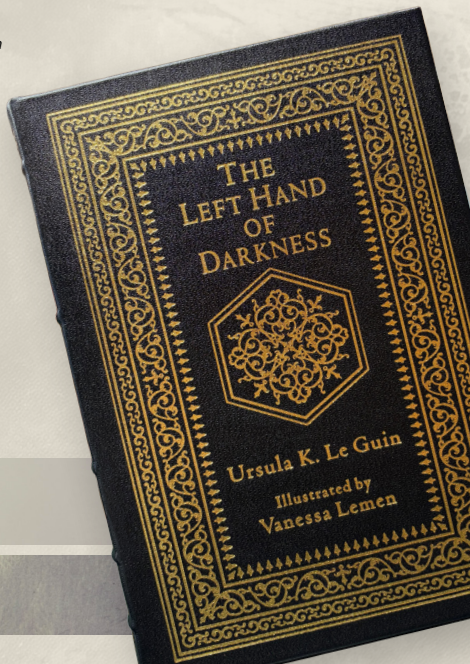
[Anatomy of Wonder, 4-373 for first edition]

Fine in near fine publisher's slipcase with touch of rubbing to gilt.

\$600

UK Le Guin

Vanessa



ARCHIVES OF THE ARCHIPELAGO

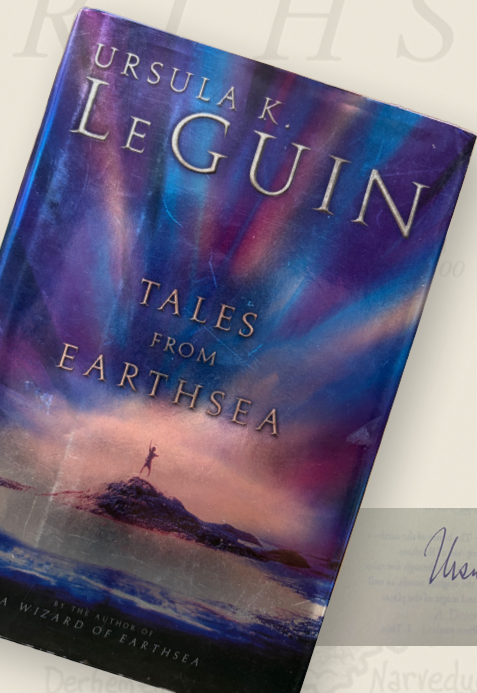
New York: Harcourt, 2001. First edition, first printing. Quarter blue paper over purple boards, in Kelly Nelson dust jacket (\$24.00). 296 pp. 9" x 6.25". #244439

In the seven years between publishing *Tehanu* and sitting down to write another story about Earthsea, Ursula Le Guin's fantastical Archipelago continued to change (as any world, real or imagined does). She had to dive into the Archives of the Archipelago and research, crafting both history and new facets of her beloved universe. In this Locus Award-winning collection of short stories, Le Guin bridged *Tehanu* and *The Other Wind*, filling in the gaps with dragon tales, her hand-drawn Earthsea map endpapers, and a morphing understanding of the world she crafted. "God knows inventing a universe is a complicated business," Le Guin wrote. So why not continue to play in it?

Signed and dated by Le Guin on full title.

Slight lean, moderate wear top edge, small bump lower edge of front board, 1" tide mark to text block fore edge that does not impact text, else near fine, in near fine dust jacket with light shelf wear, in mylar cover.

\$325



Ursula K. Le Guin
2 VI 01

IT ALL BEGAN WITH A TOSS

New York: Macmillan, 1943; 1944; 1946. First American Editions, first printings. Publisher's cloth, in illustrated dust jackets (\$2.00; \$2.00; \$3.00). 174; [2, blank]; 238; 459 pp. 8.25" x 5.5". #244641

It may have been the result of a coin. It may have been the result of a late-into-the-night discussion on the nature of science fiction and myth. Or it may have been, to some extent, only in their minds. But in 1936, during a conversation between two participants in one of literature's most consequential friendships, an idea was "tossed up": each would write an "excursionary 'Thriller'"—one through space, the other through time—each "discovering Myth." So whether by chance or suitability, C.S. Lewis ventured into writing a thriller of space-travel—and J.R.R. Tolkien of time-travel. Tolkien's time-travel project would remain unfinished. But Lewis, quick to the pen, began what became his Space Trilogy.

Lewis's trilogy follows philologist Elwin Ransom and moves from interplanetary adventure (*Out of the Silent Planet*) to Edenic re-imagination (*Perelandra*) to social, political, and moral thriller (*That Hideous Strength*). Even though it was received with mixed reviews from critical and popular voices—as well as a mixed reception among his friends (Tolkien was notably dissatisfied with *That Hideous Strength*, and in particular Charles Williams's influence on the novel)—the trilogy remains one of the most distinctive marriages of science fiction, myth, and Christian cosmology of the mid-twentieth century.

Presented here is a truly exemplary set of the **first American editions in original unclipped dust jackets**—increasingly difficult to find complete, uniform, and without major flaw.

[Larsen, Kristine (2025) "Wibbly-Wobbly Timey-Wimey Inklings: Tolkien and Lewis's Relative Dimensions in Space-Time," *Journal of Tolkien Research*: Vol. 23: Iss. 2, Article 11.; Humphrey, *The Letters of J.R.R. Tolkien*]

Mottling v. 1 boards, else near fine, others fine. All volumes in very good plus dust jackets with mild rubbing and touches of edge wear and a few shallow chips, not affecting illustrations or text, strip of sunning front joint v. 3 with two 2-inch closed tears upper and lower front flap crease, in mylar covers.

\$8500



A PIECE OF STAR WARS HISTORY

New York: Del Rey / Ballantine, 1976 [1977]. First hardcover edition, first printing. Publisher's grey paper-covered boards in John Berkey dust jacket (unpriced). 183, [1, blank] pp. 8.5" x 5.75". #239851

The spring of 1977 reshaped popular culture as one of the most important narrative universes burst onto the screen and into the literary marketplace. Though credited to George Lucas, the novelization, which appeared in paperback form in the fall of 1976, was in fact written by science-fiction legend Alan Dean Foster, whose text introduced readers to the galaxy far, far away, just months before the film's release.

Presented here is the **first hardcover edition**, issued by the Science Fiction Book Club in 1977 and preceded only by the 1976 Ballantine paperback original. With identifying "S27" gutter code and preserved in its original dust jacket, this edition is illustrated with dozens of color photographs from the cinematic production, securing the book as a piece of literary, cinematic, and cultural history.

Very mild shelf wear, a fine copy in very good, lightly edge worn and rubbed dust jacket with spot of soiling upper front corner.

\$525



ONE SMALL TIME JUMP FOR MAN

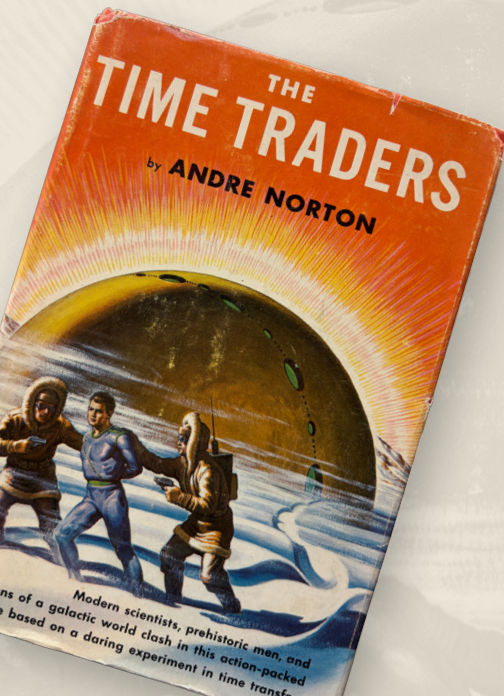
Cleveland/New York: The World Publishing Company, 1958. First edition, first printing. Full orange cloth, top edge stained black, in Virgil Finlay dust jacket (\$3.00). 219 pp. 8.25" x 5.5". #244492

Published three years into the Space Race, the Grand Dame of Science Fiction situated American and Soviet technology tensions around time travel. NASA may have historically beaten the Russians to the Moon, but as Andre Norton's *The Time Traders* bounces from Cold War present to Bronze Age Britain to a prehistoric outpost in the Ice Age, it's clear USSR scientists are getting their innovations from an advanced alien community. Seamlessly introducing an anti-hero angst to the genre (Ross Murdock, petty criminal turned secret agent), Norton's hidden galactic history first reached fans through this World publication, as the novel was not serially published as was typical for early science fiction.

This **first edition, first printing** features an iconic Virgil Finlay dust jacket, offering a taste of the classic, pulpy science fiction tale inside.

Light shelf wear, lightly pressed corners, else near fine in very good dust jacket with light wear and chipping to extremities, touch of foxing upper rear flap, in mylar cover.

\$325



THE GENESIS OF DISCWORLD

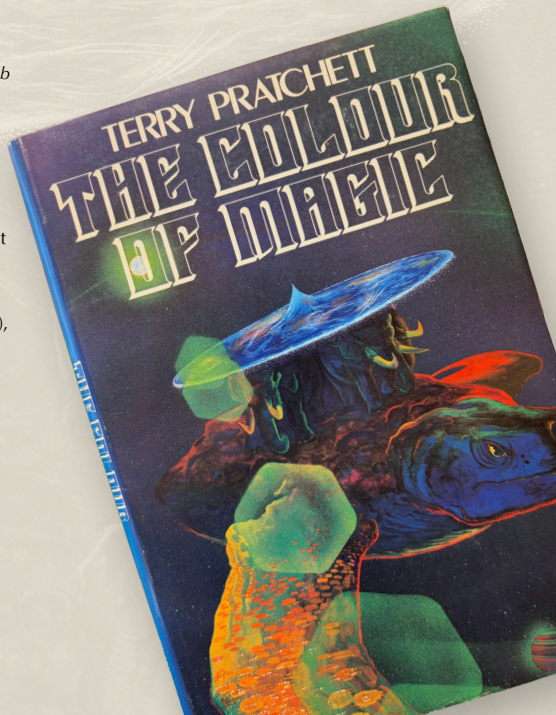
New York: St. Martin's Press, 1983 [1984]. First Science Fiction Book Club Edition. Publisher's dark green boards in Alan Smith dust jacket (unpriced). 183pp. 8.5" x 5.75". #239860

The Colour of Magic marks the genesis of Terry Pratchett's imaginative Discworld—one of the most influential fantasy landscapes of the late twentieth-century. This debut volume establishes Pratchett's distinctive fusion of high fantasy and razor-edged satire. Over the course of just over thirty years, Pratchett built a literary world exceeding forty volumes and global sales in the millions.

Presented here is the **first Science Fiction Book Club Edition** (1984), with identifying "O15" gutter code and preserving the psychedelic cover art of Alan Smith.

Fine in fine, faintly shelf worn dust jacket, in mylar cover.

\$225



"THE HORROR! THE HORROR!" NO MORE

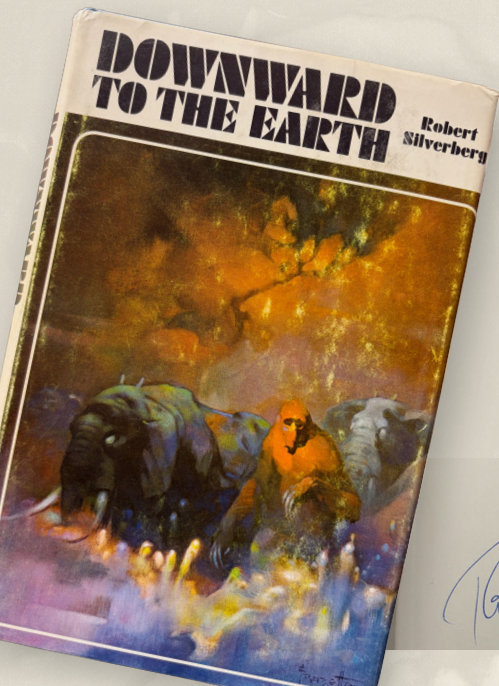
Garden City, NY: Nelson Doubleday, 1970. Book Club Edition. Full light blue cloth, in Frank Frazetta dust jacket (unpriced). 180 pp. 8.5" x 5.75". #244399

Ever wondered what Charles Marlow's journey up the Congo would look like on a different planet? Well, Grand Master of SF Robert Silverberg turned Conrad's *Heart of Darkness* extraterrestrial in *Downward to the Earth* (1970). Silverberg first unfurled his planet of misty jungles and psychic, elephant-like Nildoror across four *Galaxy Magazine* publications, transforming Conrad's nihilistic tale into Edmund Gunderson's profound spiritual rebirth. Watch Silverberg shift science fiction to the philosophical and literary realm in an anti-colonialist novella made for the 70s.

Signed by Silverberg on ffep.

Slight lean, owner name ffep, owner blindstamp half title, near fine, in near fine, lightly rubbed dust jacket with touch of wear and sticker shadow to spine, in mylar cover.

\$185



Robert Silverberg

MYTHOGRAPHY OF MAN

New York: Gnome Press, 1952. First edition, first printing. Full pale green cloth, in Frank Kelly Frease dust jacket (\$2.75). 224 pp. 8.25" x 5.5". #244479

These are the tales dogs tell their pups at night, literally. Ten thousand years ago, when men and dogs lived together as we understand them to, the Webster family set off a chain of events that would force the human race off Earth and leave dogs living peacefully (eternally helped by the immortal robot Jenkins, of course). Clifford D. Simak's imagination is astounding, transforming post-WWII disillusionment with humanity into eight linked stories first published in *Astounding Science Fiction* (1944-1951). Upon its 1952 release by Gnome Press, fans and critics fell over themselves for the International Fantasy Award-winning, fix-up novel. "Here is a book," critics Boucher and McComas wrote, "that caused these reviewers to chuck objective detachment out the window and emit a loud, partisan 'Whee!'" Characterized by Simak's gentle and pastoral approach to science fiction, his mythography of man allows us to imagine a more peaceful world.

This **first edition** of Simak's most popular work features a bright dust jacket and clean interior.

Slight lean, lightly soiled spine, 3" tide mark front board, else very good in very good dust jacket with shallowly chipped extremities, short closed tear lower edge, light foxing, 5" circular tide mark jacket verso not affecting cover illustrations, in mylar cover. A tight and internally clean copy.

\$350



THE DOUBLE SHADOW AND OTHER FANTASIES
BY CLARK ASHTON SMITH

27

CORRECTED BY SMITH

[Auburn, CA]: Auburn Journal Print, 1933. First edition, first printing. Grey, illustrated, stapled wraps. 30 pp. 11.5" x 8.5". #244637

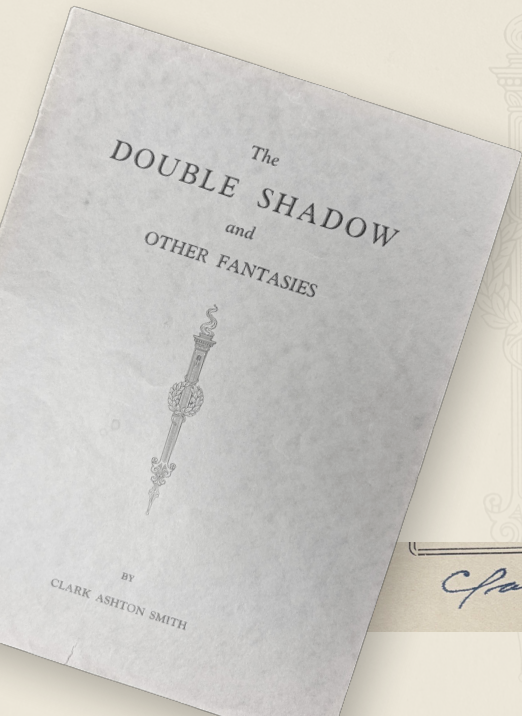
Privately printed in Auburn in 1933 in an edition of just 1,000 copies, *The Double Shadow and Other Fantasies* was Clark Ashton Smith's first collection of short fiction and remains one of the key early books of American weird fantasy. Issued in gray printed wrappers, the volume gathers six tales from Smith's strange and decadent imaginative world.

This edition, **signed by Smith** on Contents page, is especially appealing for Smith's manuscript corrections to the printed text, giving the book a tangible record of the author revisiting his own work after publication.

[Sidney-Fryer, 183; Bleiler, 252; Currey, 453]

Short tear lower edge front wrapper, mild toning and wear spine, rust residue to staples, not affecting text or margins, near fine.

\$1250



A close-up of a handwritten signature in blue ink. The signature is written in a cursive, flowing style and reads "Clark Ashton Smith". It is positioned on a light-colored, possibly cream or off-white, surface.

AWESOME LIGHT SHOW, NOVELIZED

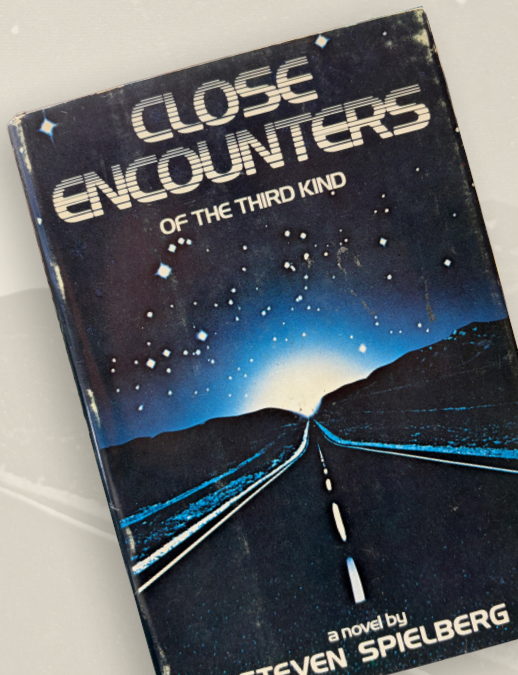
New York: Delacorte Press, [c. 1977]. Early Book Club Edition. Hardcover, in dust jacket. 215 pp. 8.5" x 5.5". #240954

Coming hot on the heels of *Star Wars* (and costing nearly twice as much), *Close Encounters of the Third Kind* had enormous shoes to fill. And fill them Spielberg did. Wowing the public with an "awesome light show that stuns the senses" (*The Hollywood Reporter*), the Oscar-winner established Spielberg as the master of modern science fiction. Spielberg's script, transformed into a novel under ghostwriter Leslie Walle's pen, was released in conjunction with the film, capturing the visual marvels in print.

Presented here is an **early Book Club Edition**.

Gently pressed and rubbed spine tips, remainder spray bottom edge, near fine, in very good dust jacket with shallow chips and several short closed tears to corners, in mylar cover.

\$45



THE DIVINE (AND ALIEN) BUDDHA

Garden City, NY: Doubleday & Company, [1968]. First Book Club Edition, first printing. Full blue buckram, top edge stained orange, in Howard Bernstein dust jacket (unpriced). 257 pp. 8.5" x 5.75". #244398

Where Hinduism goes, Buddhism must follow, and the planet Urath is no exception. Technologically reincarnated, a crew from Earth rules the commoners as Hindu gods for centuries until Sam is reborn—first as Prince Siddhartha and then as the Divine Buddha—to offer his people a way out. Roger Zelazny plays expert mythmaker in his Hugo-winner and Nebula-nominee, twisting colonial Indian history into the "color and smoke and folktale" that ushered in New Wave science fiction.

Presented here is a **first Book Club Edition** with corresponding gutter code 143 (contra Levack). Includes Zelazny's newspaper obituary laid in.

Fun fact: the Lord of Light's abandoned movie script and set designs were used in the rescue of the US Embassy staff during the 1979 Iranian hostage crisis.

[Levack 25b]

Owner blind stamp and inked name ffeep, else near fine in near fine dust jacket with two short closed tears front panel, touch of wear extremities, in mylar cover.

\$650



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