

And God said: DELETE lines
One to Aleph. LOAD. RUN.
And the Universe ceased to exist.

Then he pondered for a few aeons,
sighed, and added: ERASE.
It never had existed.



Catalogue 147:
Science Fiction

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For David

In the Introduction to Catalogue 123, which contained the bulk of a science fiction collection he had assembled, David Bromer noted that “science fiction is a robust genre of literature, not allowing one to ever complete a collection.” The progressive nature of science and the social fabric that it impacts means that the genre itself has to be fluid, never quite getting pinned down like a specimen under glass.

In this regard, it is entirely fitting that David has been drawn to science fiction as a reader, and as a collector. He is a scientist by training, having earned a PhD in Metallurgy from MIT and worked in research fields early in his career. Even after switching careers to pursue his other great interest—rare books—David was able to bring his analytical mind to the many research-heavy tasks that are part and parcel of this trade. The culmination of David’s skills as a researcher was his bibliography of Aldous Huxley, for which he spent nearly a half-century assembling a collection, tracking publisher’s archives, and writing entries.

In this catalogue, we honor David Bromer by offering a selection of highlights from his own personal collection. It is a grouping that reflects both the fluid nature of the genre and the wide-ranging intellect of the collector who was irresistibly drawn to it. As a collector, David tended to gravitate toward several distinct areas within science fiction. From his youthful reading, he gained a tremendous appreciation for the important Golden Age authors: specifically, Isaac Asimov, Ray Bradbury, Arthur C. Clarke, and Robert Heinlein. Each of these authors is well-represented in this catalogue, in both highspots and hard-to-find early works.

One of David’s abiding interests in the genre has been the exploration of alternate worlds and realities. For this reason, his collection is rich in works by Philip K. Dick, whose work is not only well-crafted, but has, in recent years, become quite popular and been made into films (*Blade Runner*, *Minority Report*) and television series (*The Man in the High Castle*).

Finally, as a scientist, David was drawn to “hard” science fiction, that is, works that are based in actual science. Of these, Arthur C. Clarke’s 2001: A Space Odyssey is perhaps the best-known and is represented here, as is Hal Clement’s *Mission of Gravity*.

In his fifty years as a bookman, David naturally recognized the significance of the early rarities, the books that laid the groundwork for the authors of the modern era. He was pleased to discover, when cataloguing Cyrano de Bergerac’s *The Comical History of the States and Empires of the Worlds of the Moon and the Sun*, that its author described a personal music player—anticipating in the year 1687 the creation of the Walkman and iPod three centuries later.

Ultimately, science fiction primed the human imagination to accomplish what is perhaps its greatest achievement: the exploration of space and the mission to the moon in 1969. Having spent his formative years reading speculative fiction about space travel and voyages to the moon, David was moved by this achievement, and in this catalogue is a group of vintage photographs from the lunar surface—the intersection of where speculation ends and science takes charge.

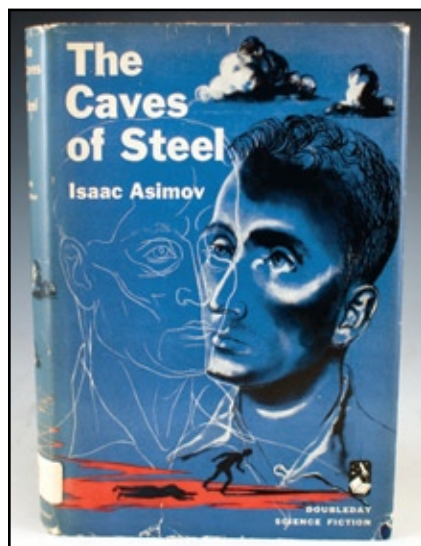
It bears noting that while David is still very much with us, his own present reality has been impacted by Alzheimer’s Disease, which began afflicting him a decade ago. Even though he is no longer able to be a part of the business that we both began fifty years ago, science, speculative fiction, and the books that contain them continue to be important to him.

Sincerely,

Anne

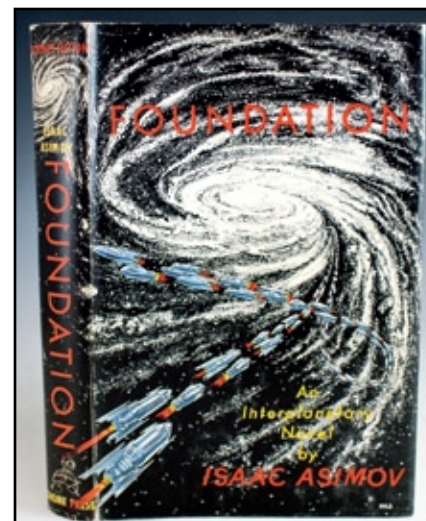
HUMANKIND'S GREATEST ACHIEVEMENT

1. [ARMSTRONG, NEIL]. Set of eight vintage Apollo 11 moon landing photographs. c. 1970. Eight chromogenic prints, each measuring 5 inches square, printed on Kodak paper that is marked "A Kodak Paper" on verso, dating the paper to the late 1960s or early 1970s. This set contains a number of iconic images from the 11 July 1969 moon landing, taken by Neil Armstrong. These images show Buzz Aldrin performing various tasks during the mission's 21 hours and 36 minutes on the moon. The images in this group show Aldrin on the verge of taking his first step onto the moon's surface; saluting the flag; standing beside the lunar module strut; unpacking experiments from the lunar module; standing next to, and later dismantling the solar wind experiment; and finally, a close up of the commemorative plaque behind the lunar module's ladder. Slight loss of emulsion on the image of Aldrin saluting the flag, otherwise a fine group of images from one of humankind's greatest achievements to date. (See image on back cover). \$2,250



2. ASIMOV, ISAAC. *The Caves of Steel*. Garden City, Doubleday & Co., 1954. First edition. Publisher's file copy with statement stamped on front free endpaper. A science fiction murder mystery in which a robot detective is teamed with a human counterpart. Although Asimov is best known for his science fiction work, he also dabbled in mystery. A near fine copy in boards, with light wear to foot of spine and bottom corners. The dust wrapper is very good, with some wear to extremities, a small chip to bottom front corner and a few short closed tears. This is Asimov's most difficult title to obtain. (Barron 3-10). \$2,750

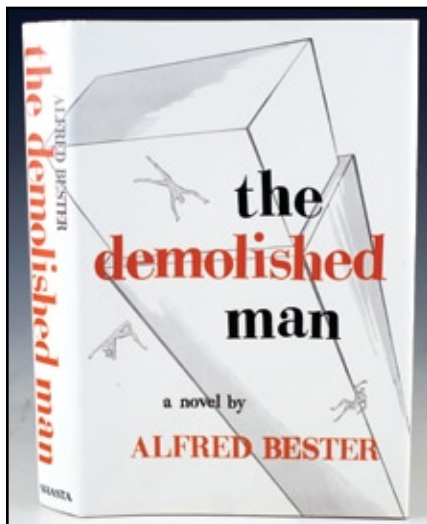
3. ASIMOV, ISAAC. *Foundation*; *Foundation and Empire*; and *Second Foundation*. NY, Gnome Press, 1951; 1952; 1953. First editions of the Foundation Trilogy. All of the books are in first issue bindings and bright, unrestored dust wrappers. The third volume is inscribed by the author: "Best wishes / Isaac Asimov." The Foundation Trilogy is per-



haps the best-known science fiction series and was awarded a Hugo Award in 1966. Set in the far future, it chronicles the efforts of psychohistorian Hari Shelden to mitigate the downfall of the Galactic Empire into a dark age with the creation of the Foundation. As civilization begins to recover, a psychic mutant, the Mule, creates a new empire which threatens to derail the plans of the Foundation. Ultimately, the forces of good prevail, and under the guidance of the Second Foundation, mankind is able to climb out of the dark age. *Foundation* shows some rubbing to extremities of the dust wrapper and book spine, previous owner's name to front free endpaper; *Foundation and Empire* shows slight wear to spine ends and corners of the book and dust wrapper, previous owner's inscription to front free endpaper; *Second Foundation* has two short, closed tears and light creasing to the front panel of the dust wrapper, as well as some wear to spine ends, else a near fine set. (Barron 3-12). \$9,500



4. BESTER, ALFRED. *The Demolished Man*. Chicago, Shasta Publishers, (1953). First edition. Award-winning science fiction author Poul Anderson's copy, with his signature on the front flyleaf. A science fic-

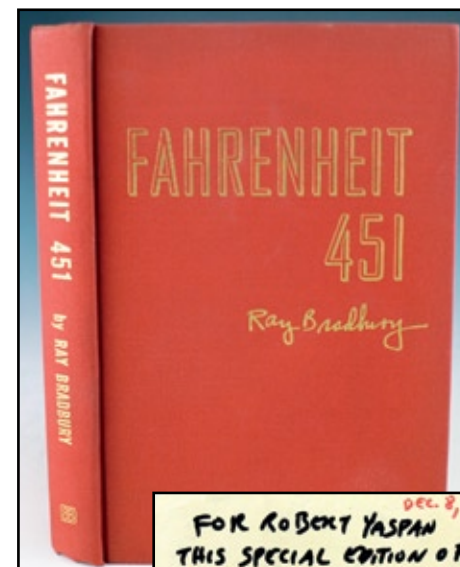


tion detective novel set in the 24th century in which the most talented mutant law enforcer, or Esper, in the world is matched against the richest man in the world. This is one of the best examples of the double genre and was awarded the first Hugo Award for Best Novel in 1953. A fine, bright copy in cloth-backed boards and a fine dust wrapper that shows only a hint of creasing at the head and tail of the spine. (Barron 3-17; Pringle 7). \$1,250

FIREPROOF LITERATURE

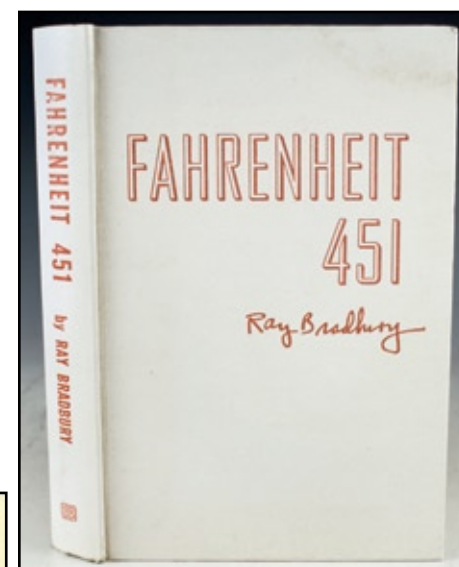
5. BRADBURY, RAY. *Fahrenheit 451*. NY, Ballantine Books, (1953). First edition. One of 200 numbered copies bound in full asbestos and signed by the author. Bradbury's first and best-known novel, *Fahrenheit 451*—the temperature at which book paper ignites—envision a dystopian world in which reading is considered a subversive activity and books are burned by “firemen” whose job it is to destroy rather than preserve. Montag, the novel's protagonist, is a fireman whose covert interest in literature and eventual rejection of his duties as a book-burner turn him into an enemy of the state. In the book's denouement, he joins a band of likeminded renegades who take it upon themselves to commit important literary texts to memory, where they cannot be burned. Two short stories, “The Playground” and “And the Rock Cried Out,” which are absent in later printings, complete the volume.

The history of *Fahrenheit 451*'s presentation and marketing is an interesting one. Perhaps because Bradbury had gained notoriety as a short story writer, his publisher, Ballantine, packaged the book with the two shorter pieces and sold the book as a collection, with quasi-misleading promotional copy on the dust jacket referring to the contents as “Wonderful stories,” even though one of them was a full-length novel. Regardless of its classification, however, *Fahrenheit 451* endures as a cherished work of American speculative fiction, one that to many readers transcends its genre.

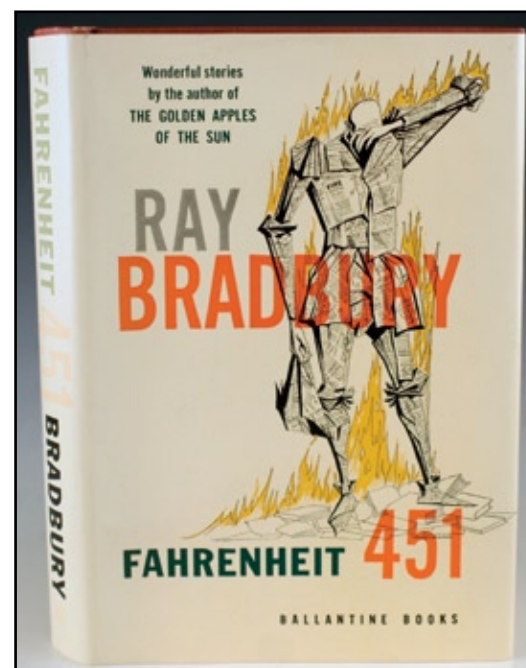


Item 7

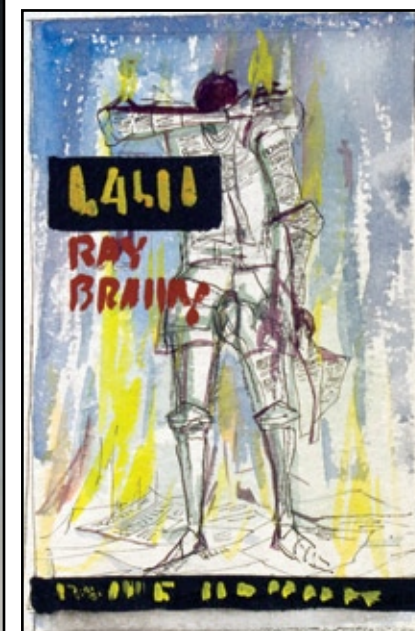
DEC. 8, 1979
FOR ROBERT YASPER
THIS SPECIAL EDITION OF
"FAHRENHEIT 451"
SIGNED WITH GOOD WISHES
FROM
RAY BRADBURY



Item 5



Item 6



Faint discoloration to upper corners and two tiny nicks to the bottom of the spine do little to diminish the appeal of a book that has become increasingly difficult to find in acceptable condition, featuring what is arguably the most outrageous trade binding of the twentieth century. (Barron 3-31; Pringle 8). (See image on page 9). \$13,500

WITH ORIGINAL DUST WRAPPER ARTWORK

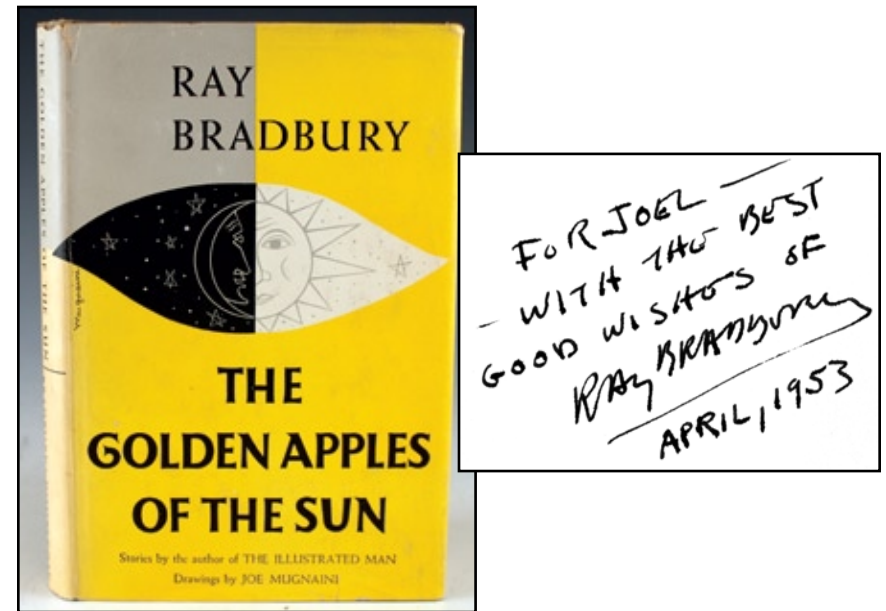
6. ANOTHER COPY. First Edition, first hardbound trade issue. Laid in to this copy is Joseph Mugnaini's original preliminary cover art for the novel, which Bradbury personally owned. The watercolor and sketch work features the same elongated human figure dressed in newspapers and surrounded by flames. Mugnaini collaborated with Bradbury to interpret and illustrate the covers and interiors of many of his works, including *The October Country*, *A Medicine for Melancholy*, and *Twice 22*. This, however, is his most famous piece, and this original artwork is entirely unique.

Fahrenheit 451 has long been regarded as a high point of the science fiction genre. Written in the peak of McCarthyism, it grapples with the consequences of censorship and the destruction of knowledge. The novel has been celebrated since its first publication. In 1954 it won the American Academy of Arts and Letters Award in Literature, and in 2004 it was granted a 1954 Retro Hugo Award, one of only four Retro Hugos ever given. Bound in red cloth with yellow stamping (Currey binding D) with minimal edgewear. Both volume and dust jacket in very fine condition. (Barron 3-31; Pringle 8). (See image on page 9). \$9,500

ONE OF FIFTY COPIES BOUND FOR PRESENTATION

7. ANOTHER COPY. One of a likely 50 copies bound in red cloth, stamped in gold, intended for Bradbury's personal use. Author's inscription and signature laid in. Minor soiling to lower board and head of text block, else a fine copy. Housed in custom clamshell box in red cloth with black leather spine label. (Barron 3-31; Pringle 8; Internet Speculative Fiction Database #262160). (See image on page 9). \$8,500

8. BRADBURY, RAY. *The Golden Apples of the Sun*. Garden City, Doubleday & Co., 1953. First edition of this collection of short stories by one of the masters of the genre. This copy is inscribed by Bradbury in April 1953. A mixture of science fiction and fantasy, the best known story is "The Pedestrian." This is also the first book on which Joe Mug-

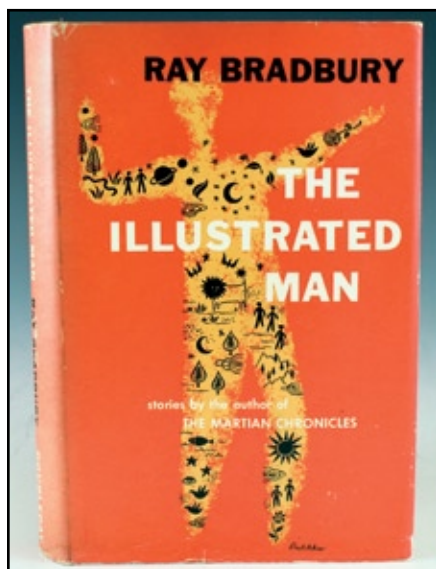


naini collaborated with Bradbury as the illustrator and designer of the dust wrapper. A fine copy in yellow-stamped boards, with the slightest wear to head and tail of spine, and a very good dust wrapper with several short closed tears, minor chipping to top corners and top of spine, and some sunning to spine. \$800

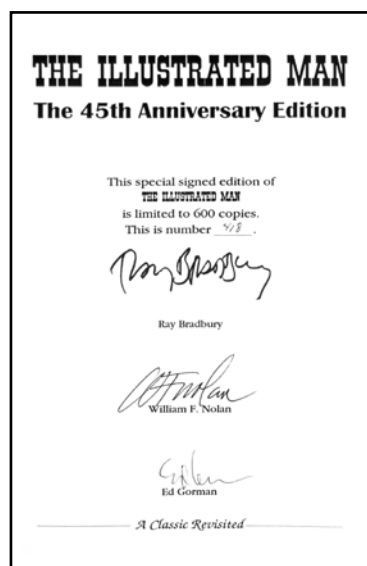
INSCRIBED TO ONE OF BRADBURY'S PUBLISHERS

9. BRADBURY, RAY. *The Illustrated Man*. Garden City, Doubleday & Co., 1951. First edition of Bradbury's third book. Inscribed by Bradbury "For Roy—with my thanks for a wonderful afternoon." It is likely that the recipient is Roy Squires, who published several chapbooks of Bradbury's work. Although a collection of twenty short stories, *The Illustrated Man* has the feel of a novel due to its being "welded in a delightfully ingenious framework." A fine copy, with only the slightest tanning to edges, in a near fine dust wrapper that shows wear to extremities and fading to spine. (See image on page 12). \$1,500

10. BRADBURY, RAY. *The Illustrated Man: The 45th Anniversary Edition*. Springfield, PA, Gauntlet Publications, 1996. One of 600 numbered copies. This celebratory edition features an introduction by science fiction and fantasy author William F. Nolan and an Afterword by short-story writer Ed Gorman. Signatures of Bradbury, Nolan, and Gorman on the title page. *The Illustrated Man* is a collection of short stories, pre-

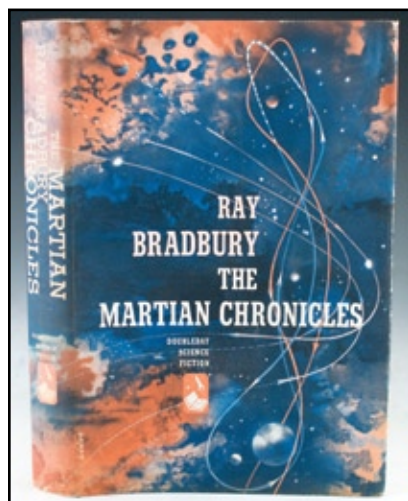


Item 9



Item 10

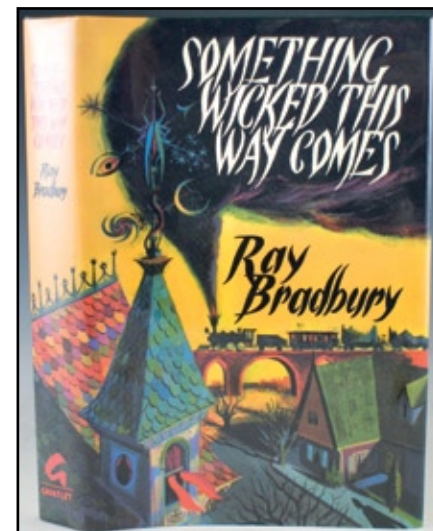
sented within the frame narrative of an ex-circus worker who appears with each story illustrated on his body. Though different editions add and omit different stories, this volume features every story originally intended for the anthology (as per the first American printing), with the addition of “The Illustrated Man.” The inner flap of the dust jacket bears an inexplicable typo, “25th Anniversary Edition” rather than the 45th. Bound in black cloth boards with orange commemorative dust jacket, housed in black slipcase. Fine. \$450



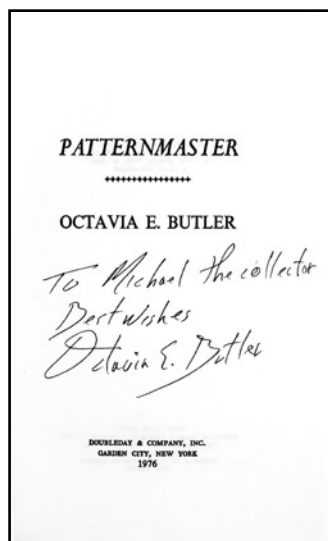
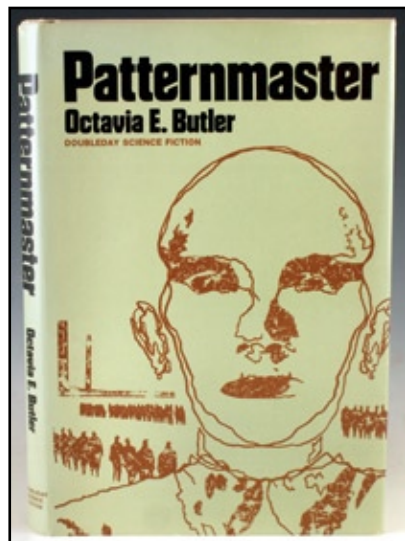
11. BRADBURY, RAY. *The Martian Chronicles*. Garden City, Doubleday & Co., 1950. First edition of Bradbury’s magnum opus. *The Martian Chronicles* consists of a string of episodes originally published separately. All of them relate to the colonization and exploration of Mars and result in a compelling narrative. Bradbury’s mixture of science fiction and fantasy is first shown in book form in *The Martian Chronicles*. A fine copy with the inevitable sunning to the spine and edges of the boards, and slight bowing to

lower board. In a near fine dust wrapper that shows hints of wear at the extremities. A cornerstone in any serious collection of science fiction. (Barron 3-32; Pringle 3). \$2,750

12. BRADBURY, RAY. *Something Wicked This Way Comes*. Springfield, PA, Gauntlet Publications, 1999. One of 52 lettered copies. Signed by Bradbury, crime and horror author Joe Lansdale, who wrote the first afterword, and writer and editor Peter Crowther, who wrote the second afterword. A touchstone for the genre of dark fantasy, Bradbury’s novel narrates the battle between two young boys and the fearsome malevolence of a supernatural traveling circus. The story originated as an expanded adaptation of Bradbury’s 1948 short story “The Black Ferris.” It was then intended as a collaborative project for cinema, with Gene Kelly as director, but received no financial backing. That 1960 screenplay has been included at the back of the edition. Also appended are selected pages from Bradbury’s screenplay, with notes and corrections, written for Disney and released in 1983. The novel has influenced many subsequent dark fantasy and horror writers, including Stephen King. This connection between Bradbury and King bears particular weight to this copy’s provenance; on the front free endpaper is the bookplate of Stanley Wiater, celebrated horror writer and co-author of a definitive companion to Stephen King’s corpus. Bound in green leather over boards in a very fine dust jacket. Housed in a deluxe green box with gold stamping and a reproduction of Bradbury’s original cover art affixed to upper lid. Slight bumps to corners of box, else a fine copy of a celebratory edition of this work central to the genres of science fiction and fantasy. \$750

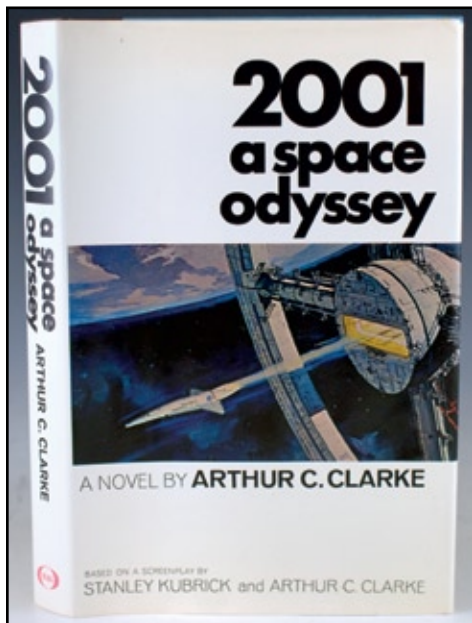


13. BUTLER, OCTAVIA E. *Patternmaster*. Garden City, Doubleday & Co., 1976. First edition of the author’s first book. Butler, who died in 2006, has inscribed this copy. Although it was the first to be published, *Patternmaster* is the last volume of the *Patternist* series, which follows the development of a race of networked telepaths from its inception in the 17th and 18th centuries, to the distant future where society is



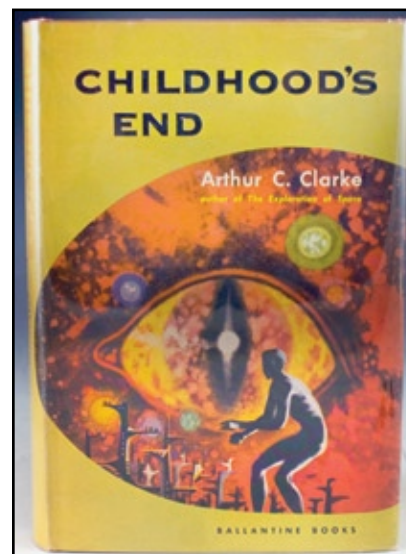
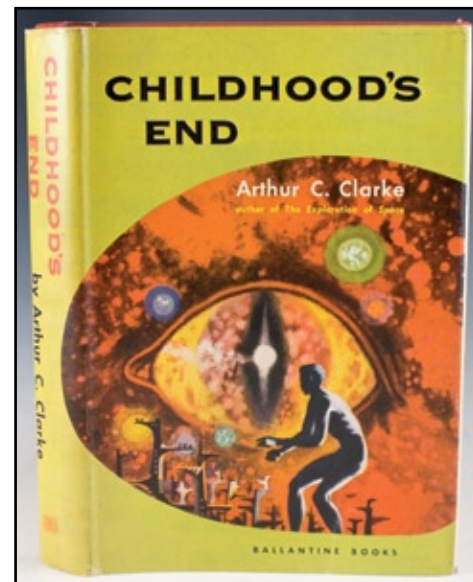
sharply divided and controlled by the now ascendant Patternists. A fine copy in boards with light creasing to top of spine, and a fine dust wrapper that shows a hint of soiling and light wear to edges. \$550

14. CLARKE, ARTHUR C. 2001: *A Space Odyssey*. (NY, The New American Library, 1968). First edition. This novel, which is Clarke's best known title, is based on the screenplay for the film written by Clarke and Stanley Kubrick. The movie is one of the best science fiction films ever made and won a Hugo Award for the Best Dramatic Presentation of 1969, in addition to netting Kubrick his only Oscar. 2001 presents a sweeping panorama of man, from his first emergence 100,000 years ago to his rebirth as the "Star Child" at the end of the book. A fine copy showing the faintest amount of sunning to edges, in a fine dust wrapper, which has a small waterstain to the upper corner of the front panel. (Barron 4-110). \$2,000



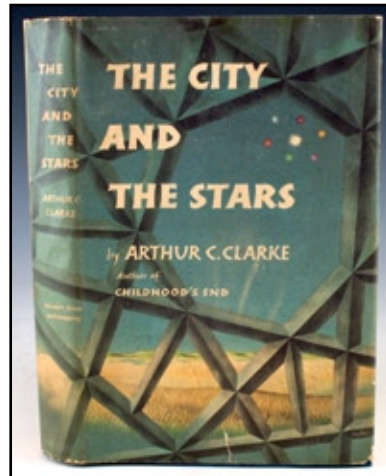
THE BEST COPY IN THE GALAXY?

15. CLARKE, ARTHUR C. *Childhood's End*. NY, Ballantine Books, (1953). First edition. One of Clarke's most famous novels, and considered by many to be one of his best. A Golden Age tale about the evolution of the human race and its joining the other advanced races of the galaxy. Recipient of the 2004 Retro Hugo Award for Best Novel and ranked number 9 on Pringle's list of the 100 best science fiction novels, *Childhood's End* "gained praise from C.S. Lewis, among others, for its deft blend of hard science and religious mysticism." Very fine in a fine dust wrapper that shows slight wear at the spine. A magnificent copy of a science fiction cornerstone, rarely available in this condition. (Barron 3-44; Pringle 9, pp. 37-38).

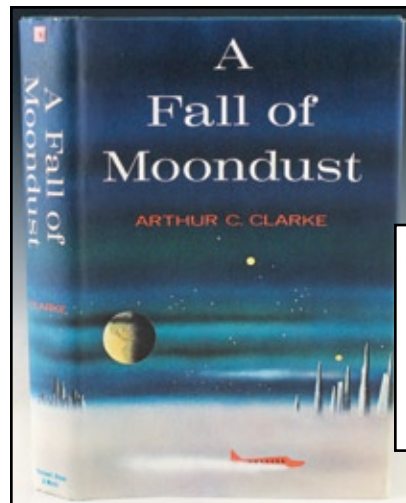


16. ANOTHER COPY. Dust wrapper spine a bit toned, with some faint creasing from the spine onto the back panel and a few faint spots of wear, else a near fine copy. (Barron 3-44; Pringle 9). \$5,000
17. CLARKE, ARTHUR C. *The City and the Stars*. NY, Harcourt, Brace & Co., (1953). First edition. This is an expansion of Clarke's earlier novel, *Against the Fall of Night*. It shares with *Childhood's End* and 2001 the theme of mankind being transformed by reaching for the stars. A near fine copy in boards with some lean to the spine and bumping to edges. In a very good dust wrapper that shows overall darkening, with some wear along the

edges, including a closed tear on the bottom edge of the upper panel, two splits at the hinges of the jacket flaps, and an open tear at the head of the spine. This is a publisher's file copy, so stamped on the front endpaper. (Pringle 22). \$450



18. CLARKE, ARTHUR C. *A Fall of Moondust*. NY, Harcourt, Brace and World, Inc., (1961). First edition. Inscribed by Clarke to legendary editor, agent, and collector Forrest Ackerman, who is often referred to as



“Mr. Science Fiction.” Tourists crash on the Moon and are buried in fifty feet of moon dust. The rescue completes the picture. A fine copy in a fine dust wrapper with light sunning to edges and minor wear to spine head. \$950

To Fmei,
with all good wishes
Arthur C. Clarke

THE END OF THE WORLD IN THIRTY-ONE WORDS

19. CLARKE, ARTHUR C. *siseneG*. 1984. Typescript on both sides of a single letter-sized sheet of dot-matrix printer paper. Inscribed by Clarke and signed twice by him on the recto. Clarke's inscription, to an unnamed recipient, tells most of the story of this piece: “This is the only short story I've written in ten years or so. I think you'll agree that they don't come much shorter.” The story on the verso, consisting of thirty-one words, may be viewed as a somewhat dark science fiction version of Genesis, to which the title alludes: “And God said: DELETE lines One to Aleph. LOAD. RUN. And the Universe ceased to exist. Then he pondered for a few aeons, sighed, and added: ERASE. It never had

deleted
to
Arthur C. Clarke

This is the only short story I've
written in ten years or so.
I think you'll agree that they don't
come much shorter.

Arthur C. Clarke
21 Nov 84

(Affinity - Analog, 1984).

#513 (c) Arthur C. Clarke 1984 31 words

And God said: DELETE lines One to Aleph. LOAD. RUN.
And the Universe ceased to exist.
Then he pondered for a few aeons, sighed, and added: ERASE.
It never had existed.

existed.” This story appeared in the May 1984 issue of *Analog* magazine (Clarke notes its upcoming appearance in a parenthetical postscript after his inscription but did not know the month at the time he sent it), as well as in *The Collected Stories of Arthur C. Clarke*. Composed on a computer in the early days of personal computing by one of Science Fiction's “Big Three” Golden Age authors, this short story takes on the idea of God-as-programmer in a sly, mischievous way and makes for an intriguing mix of science and religion for the current information era. Light creases from folding, else fine. \$1,500

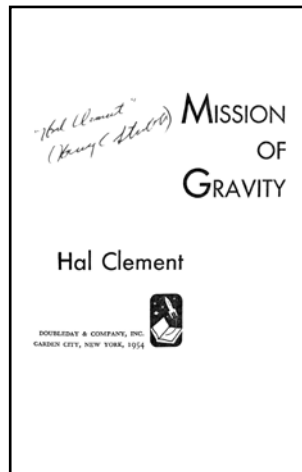
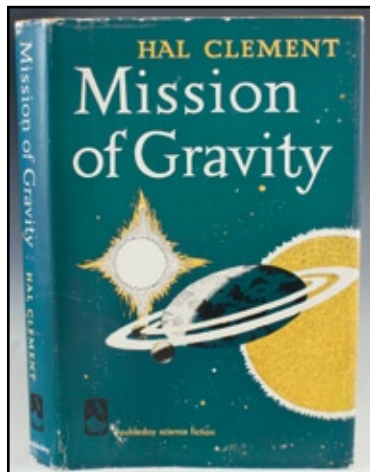
RARELY SEEN IN A JACKET



20. CLEMENT, HAL. *Cycle of Fire*. NY, Ballantine Books, 1957. First edition. A sort of interstellar *Robinson Crusoe*, *Cycle of Fire* follows the survival of human castaway Nils Kruger and his shipwrecked extraterrestrial companion Dar. As they travel across an unfamiliar planet, they learn to communicate and trust one another, eventually sharing critical knowledge that ensures the prosperity of Dar's species. This work falls firmly within the genre of hard science fiction, an areathat demands of its authors not only a galactic imagina-

tion but also a rigorous adherence to scientific fact. Indeed, the key piece of knowledge that promises salvation for Dar's people is the scientific method. Hal Clement saw hard science fiction as a competition between himself as the author and his readers, stating that the role of the reader is to find "as many as possible of the author's statements or implications which conflict with the facts as science currently understands them" while the author must "make as few such slips as he possibly can." Bound in red cloth over boards, which is lightly rubbed to corners and tips of spine. In a very good dust wrapper that is faded at the spine, lightly soiled, and shows some wear to the spine tips and front panel.

\$2,500

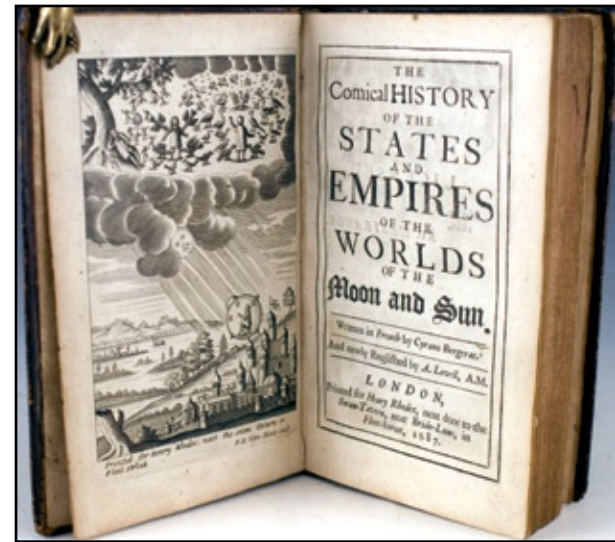


21. CLEMENT, HAL. *Mission of Gravity*. Garden City, Doubleday & Co., 1954. First edition. Signed by Clement on the title page, under which he has also signed his real name, Harry Stubbs, in parentheses. Clement is one of the premier practitioners of hard science fiction. His best novels concern the lives of aliens in their own environment. Here the aliens help the humans to retrieve a probe on their planet where the gravity ranges from 3g to 700g. *Mission of Gravity* is Clement's magnum opus and has become increasingly difficult to find in collector's condition. A fine copy in boards with some faint spotting to edges, with a very good dust wrapper showing some wear to edges and paper creasing, with a dampstain to the hinges of the jacket flaps. (Barron 3-50; Pringle 15).

\$950

SCIENCE FICTION PIONEER

22. CYRANO DE BERGERAC, SAVINIEN. *The Comical History of the States and Empires of the Worlds of the Moon and the Sun*. London,

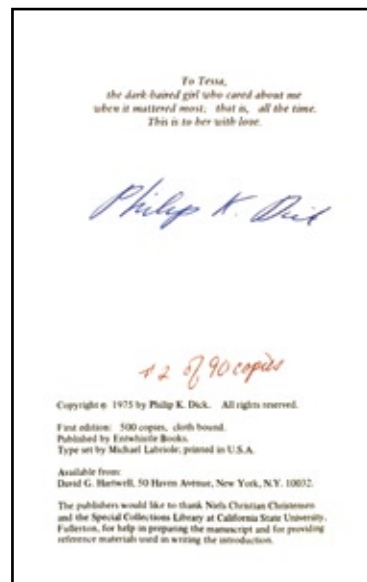


- Henry Rhodes, 1687. Octavo, (viii), 140, (iv), 206, (ii)pp. Engraved frontispiece by F. H. van Hove. First complete edition in English, translated by Archibald Lovell. Cyrano was influenced by the revolutionary ideas of Copernicus, Galileo, and Kepler. He created utopian societies to illustrate the satirical points of his political treatise. Several of these fantasy societies were to influence Swift fifty years later. One of the more remarkable passages in the book appears on pages 121-122 of Part One, in which Cyrano describes a machine which seems virtually identical to an iPod: "It was a Book, indeed; but a Strange and Wonderful Book, that had neither Leaves nor Letters: In fine, it was a Book, made wholly for the Ears, and not the Eyes. So that when any Body has a mind to read in it, he winds up that Machine, with a great many little Springs; then he turns the Hand to the Chapter which he desires to hear, and straight, as from the Mouth of a Man, or a musical Instrument, proceed all the distinct and different Sounds." This is a fine copy in a contemporary calf binding, blind-stamped on the boards and gilt-stamped on the spine. The binding has been skillfully rebaked, preserving the original spine. Contemporary owner's signature on front free endpaper; bookplate to front paste-down. One of the most important precursors to the science fiction canon. (Barron 1-12; Wing C7717).

\$9,500

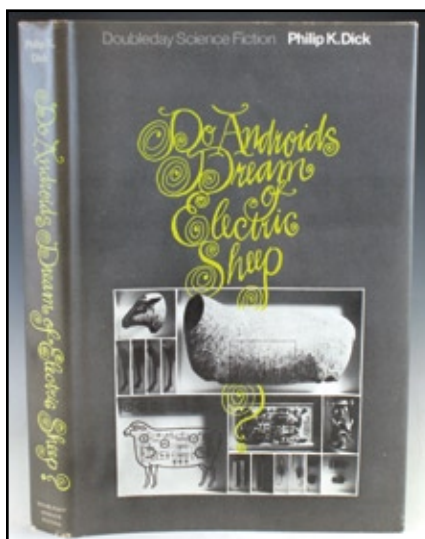
23. DICK, PHILIP K. *Confessions of a Crap Artist*. NY, Entwhistle Books, 1975. First edition. One of 500 copies comprising the hardcover issue of this title. Two copies: the first is number two of 90 copies signed by Philip K. Dick on the copyright page. The second is one of 410 unsigned copies. This latter copy has been signed by the publisher,

and Dick's literary executor, Paul Williams, above his Introduction. Written in 1959, this novel is one of about a dozen so-called "experimental" novels that marked Dick's attempt at entering the mainstream fiction market, and is the only one published in his lifetime. It recounts a bitter and complex marital conflict in 1950s California, at the center of which is the "crap artist," socially awkward and obsessive-compulsive Jack Isidore. Though not science fiction, Dick does not stray too far from his preference for the mystical, incorporating an impending (thoroughly falsified and ultimately unrealized) apocalyptic disaster propagated by a religion that shares Isidore's belief in extra-sensory perception, telepathy, and UFOs. Both copies are fine, with only the slightest wear to the extremities. In burgundy cloth, issued without a dust wrapper. \$1,500



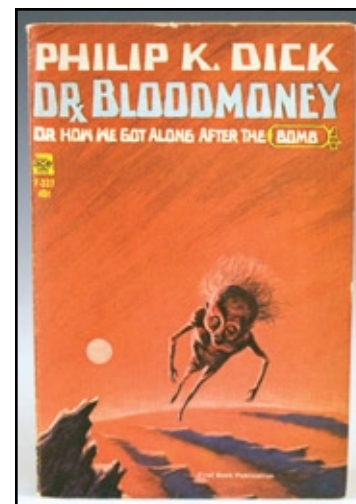
STUNNING REVIEW COPY

24. DICK, PHILIP K. *Do Androids Dream of Electric Sheep?* Garden City, Doubleday & Co., 1968. First edition. Review copy, with publisher's slip laid in showing publication date of March 22, 1968. Dick's novel achieved widespread acclaim as a consequence of its adaptation for the screen as the Ridley Scott film *Blade Runner*, and a resurgence of interest with Scott's follow-up, *Blade Runner 2049*. Thematically, this story represents the apogee of Dick's near obsession with the nature of artifice and the human response to it: here, androids—human and animal—are created to serve an end, but instead evoke feelings of sympathy and, ultimately, affection from the human bounty hunter who is supposed to objectively hunt them down. A



fine, sharp copy of this modern science fiction highspot, in publisher's cloth, and with an equally fine, bright dust wrapper, which shows just a few tiny nicks to spine ends. Housed in a quarter morocco folding case. (Barron 4-135; Pringle 55). \$13,500

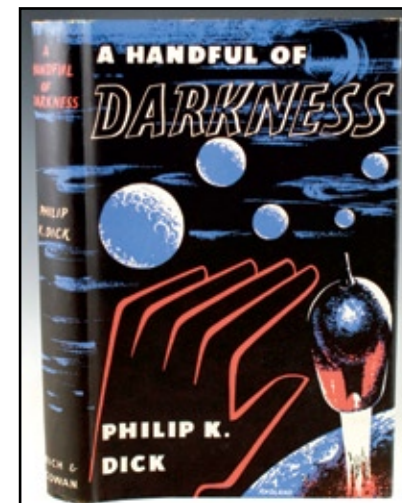
INSCRIBED TO TIM POWERS



25. DICK, PHILIP K. *Dr. Bloodmoney or How We Got Along After the Bomb*. NY, Ace Books, 1965. First edition paperback. Inscribed by the author to Tim Powers on the title page. A mainstay of post-apocalyptic science fiction, this novel narrates the aftermath of global nuclear conflict. Spanning from the initial 1972 atmospheric disaster as a result of protectionary nuclear weapons, to the 1981 launch of a colonization mission to Mars and simultaneous nuclear strike, and finally, a 1988 California society ruled by a mutant with psychokinetic powers, Dick's tale provides a

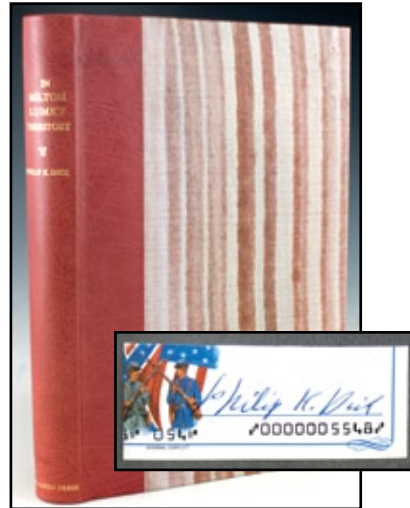
thorough, and frightening, look at a world in which hypothetical mutually assured destruction becomes reality. Dick wrote the novel with working titles "In Earth's Diurnal Course" and "A Terran Odyssey," but the final title was suggested by Ace editor Donald Wollheim after the cinematic success of the film *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. Dick inscribed the book to his good friend, fellow science fiction author Tim Powers, whose novels *Last Call* and *Declare* each won the World Fantasy Award. A remarkably well-preserved and fine paperback with minor edgewear, usual tanning of text block, and slightly loosening upper cover. \$1,250

26. DICK, PHILIP K. *A Handful of Darkness*. London, Rich and Cowan, (1955). First edition of the author's first hardcover book. Collects fifteen

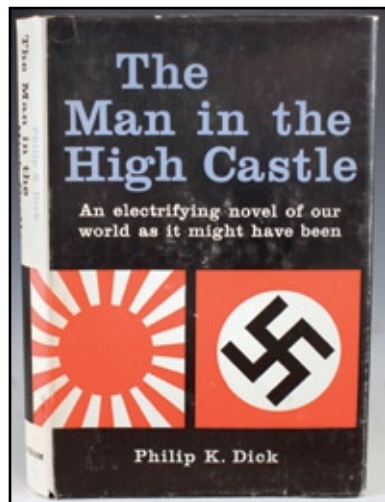


short stories written immediately following the publication of Dick's first short story in 1952. This is a fine copy in the first issue binding of dark blue boards stamped in silver on the spine, that shows just a bit of bumping to lower corners and spine tips, and with a price-clipped, first issue dust wrapper, which has light soiling to back panel and very minor edgewear. \$1,500

27. DICK, PHILIP K. *In Milton Lumky Territory*. Pleasantville, NY, Dragon Press, 1985. First edition. One of fifty copies with the author's signature clipped from a check mounted to the front endpaper. This novel was among those that came from Dick's efforts to publish outside the science fiction genre; most of the dozen or so novels that were written between 1953 and 1960 were not published until after his death. An very fine copy in morocco-backed paste-paper boards. \$450

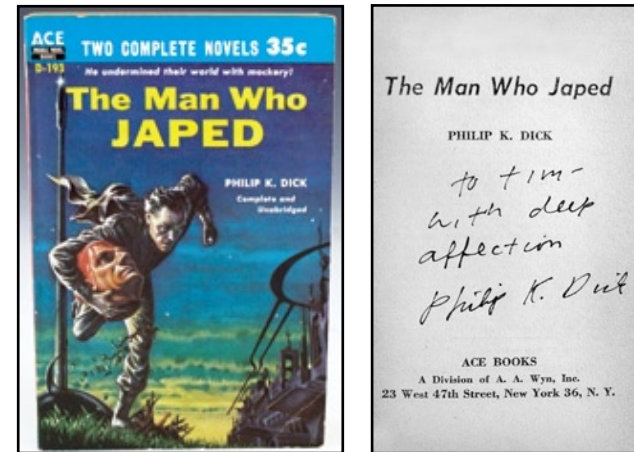


28. DICK, PHILIP K. *The Man in the High Castle*. NY, G. P. Putnam, (1962). First edition. Dick's intricately woven novel about parallel universes and the nature of reality received the 1962 Hugo Award. It is generally considered one of Dick's best works, imagining a world in which the Axis Powers won the Second World War, but where a novel within the novel suggests a parallel universe in which they actually lost.

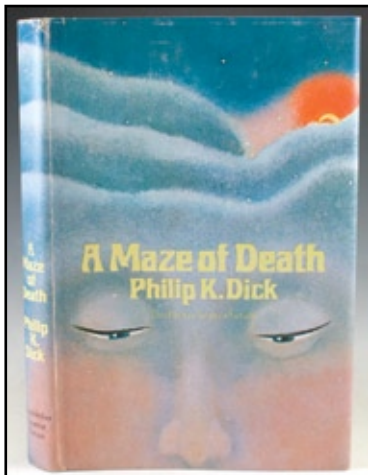


Elements of the supernatural come into play, from spiritually potent jewelry to the heavy use of the "I Ching," an ancient Chinese divination text, in decision-making. This confluence of the spiritual and the historical into alternate planes of existence characterizes much of Dick's work. This novel has borne particular influence and acclaim, winning the 1963 Hugo Award for Best Novel and recently being adapted into a television series produced by Ridley Scott. Small number stamped on top and bottom of textblock, else fine in cloth, with very

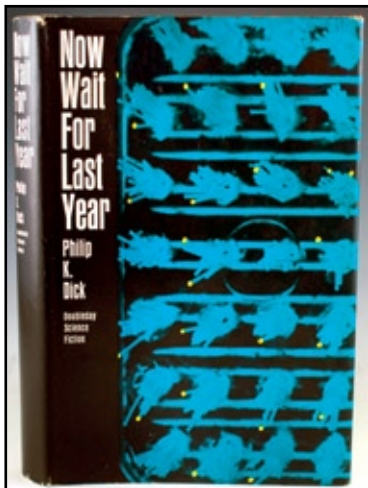
light edgewear, and a near fine dust wrapper, which has a small chip at spine foot, a couple short closed tears, and light wear to extremities. (Barron 3-65; Pringle 37). \$1,850



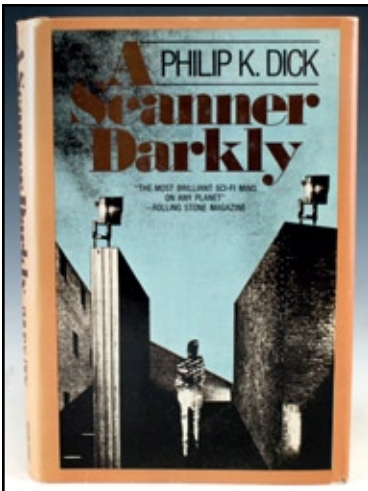
29. DICK, PHILIP K. *The Man Who Japed*. Together with: *The Space Born*. NY, Ace Books, 1956. First edition paperback. Ace Double D-193. Inscribed by Dick to fellow science fiction author Tim Powers on the title page: "To Tim—with deep affection Philip K. Dick." Two volumes bound as a tête-bêche, as part of the Ace Doubles series that ran from 1952 until the early 1970s. *The Man Who Japed* describes a world ruled by a totalitarian and puritanical regime, founded by South African military survivor General Streiter in 1985 and perpetuated in 2114 by his descendant Ida Pease Hoyt. The "japery" of the title refers to the practical jokes of the protagonist Allen Purcell, who is ironically in line for a high-level position as guardian of public ethics. Purcell's disregard for the moral righteousness of the government places him and his wife in danger, prompting a fateful decision of whether to escape to a colonized planet or remain and face the consequences. Much like George Orwell's 1984, Dick's novel challenges the absolutism of Nazism, imperialism, nationalism, colonialism, and communism. The opposite novel, *The Space Born*, similarly challenges the notions of absolute power and judgment. It follows the generational descendants of the original crew of a ship traveling far from earth. Onboard, life is heavily regimented, with death coming at the order of a computer and carried out by Gregson, chief of the psych-police. The novel posits the possibility of a breaking point in the system, narrating the consequences of Gregson's rebellion against the duties of his position. Covers show scant wear, usual tanning to interior, some scuffing to exterior of text block, else a fine copy of an innovatively -bound first edition. \$1,250



30. DICK, PHILIP K. *A Maze of Death*. Garden City, Doubleday & Co., 1970. First edition. This bleak novel, the plot of which is structured like a twisted anti-Genesis, was among the last books published during a high period of productivity for Dick, and is regarded as one of his best works. Very fine in cloth, and a near fine dust wrapper, which shows a few light spots to back panel and light wrinkling to spine head. 1,250



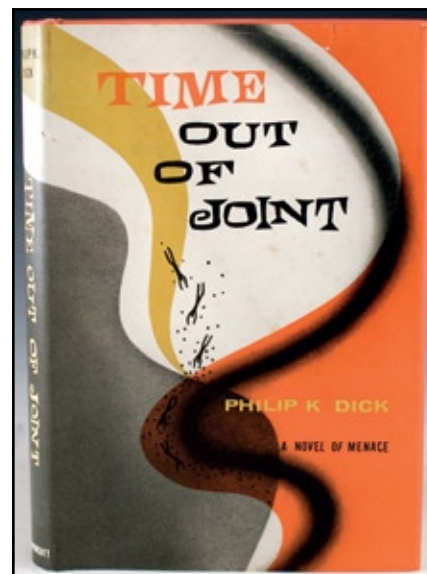
31. DICK, PHILIP K. *Now Wait For Last Year*. Garden City, Doubleday, 1966. First edition. A novel that combines various signature Dick devices: a world in decay ruled by an immortal authoritarian figure, a protagonist who possesses the ability to travel to alternate worlds, and the trauma of drug addiction. A fine copy in cloth, lightly worn at the spine tips, with a dust wrapper that has a few small nicks to extremities and light soiling to back panel. \$450



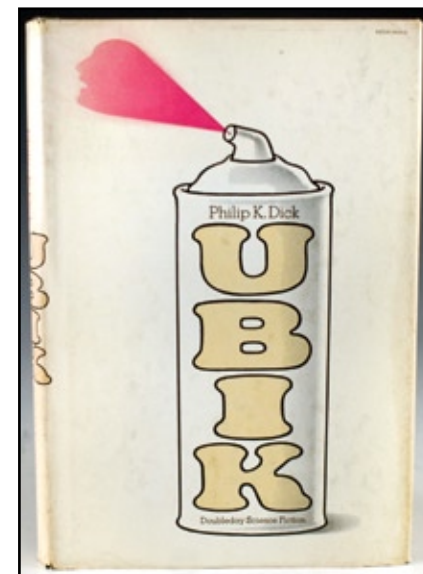
32. DICK, PHILIP K. *A Scanner Darkly*. Garden City, Doubleday & Co., 1977. First edition. A dark novel of drug use and resultant paranoia, set in 1986, likely derived from Dick's own personal tribulations. Because much of Dick's experience appears on the page, whether abstractly through the involuntary goodbyes of drug-ridden characters or concretely through the inclusion of intentional community living, as in rehab facilities, the novel is exceptionally profound. It received widespread acclaim from the science fiction and fantasy communities, win-

ning the British Science Fiction Award in 1978 and the French Graouilly d'Or in 1979. In 2006, the story was adapted into a rotoscopic film written by Richard Linklater and starring Keanu Reeves, Winona Ryder, Robert Downey, Jr., and Woody Harrelson. This is a fine copy in boards and dust wrapper, which has some light soiling to back panel, a hint of fading to spine, and light edgewear. (Barron 4-139). \$400

33. DICK, PHILIP K. *Time Out of Joint*. Philadelphia, Lippincott, (1959). First edition of the author's first hardcover book. What at first glance appears to be a story about a man living in late 1950s America opens up to reveal that the protagonist is actually living in the late 1990s and performing crucial intelligence work in a war against lunar rebels. Here Dick established thematic devices—constructed reality, contradictory timelines, recovered memory, and the ethics of government—that he later employed in his most compelling science fiction. The title itself serves to evoke these themes; it refers to the line uttered by Hamlet to Horatio after being visited by his father's ghost, a life-altering supernatural event that shifts Hamlet's perceived reality. Edges of text block very lightly foxed and a few areas of wear at spine tips, else a fine, bright copy in cloth. In a fine dust wrapper with a hint of fading to spine, and some light foxing, and a short closed tear to front panel. Uncommon thus. (Pringle 5). \$950



Item 33



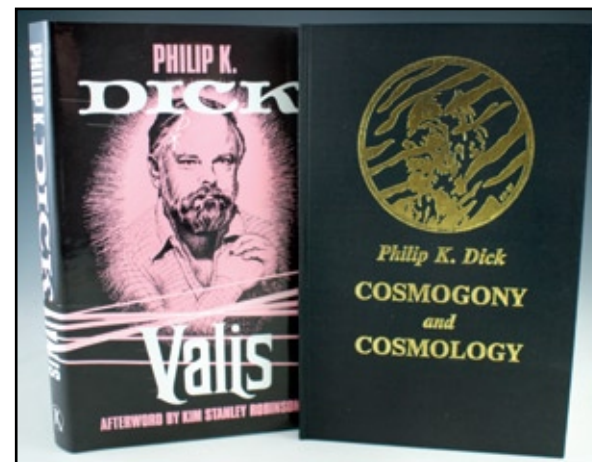
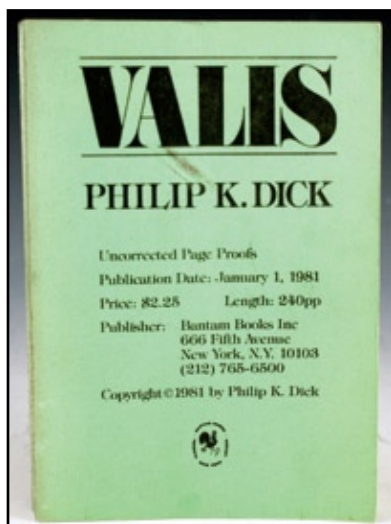
Item 34

34. DICK, PHILIP K. *Ubik*. Garden City, Doubleday, 1969. First edition. A novel published toward the end of Dick's extraordinary period of productivity, *Ubik* presents a world of parallel time periods composed of a reality so tenuous and subjective that it remains highly dubious even at the story's close. In a striking jacket designed by Peter Rauch, the white color of which makes finding a copy in collector's condition challenging. Few spots near spine head, otherwise a fine copy in cloth, with a lightly soiled dust wrapper that is faintly toned along the extremities and shows a bit of edgewear. (Barron 4-140). (See image on page 25). \$2,850

JOURNEY THROUGH THE MIND OF PHILIP K. DICK

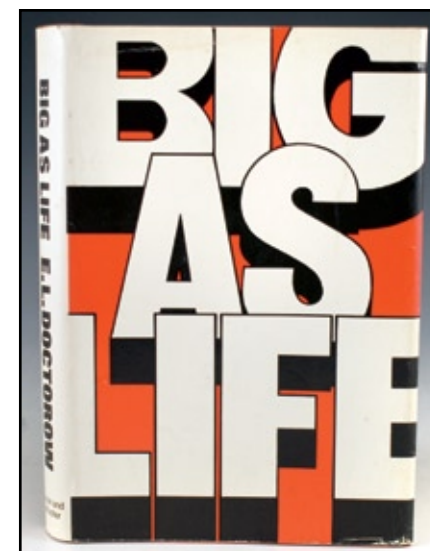
35. DICK, PHILIP K. *VALIS*. NY, Bantam Books, 1981. Uncorrected page proofs of the first of Dick's incomplete VALIS trilogy. The title is an acronym for Vast Active Living Intelligence System, a gnostic vision of one aspect of God. The novel itself establishes the possibility of a rational, gnostic "deity" that provided humans with a shared reality. The protagonist, Horselover Fat, experiences visions that expose the hidden reality of earth. He and his companions theorize that there is some sort of space probe orbiting earth and aiding their quest to research Fat's revelations. The probe also fictionally aided in the discovery of the Watergate scandal and the resignation of Richard Nixon. Throughout the novel, Dick posits a number of explanations for alternate realities or planes of existence, considering pre-Socratic, religious, and gnostic philosophies, in addition to aliens. Perhaps undermining all this

previous philosophizing, Dick also presents the possibility that Fat is experiencing drug-induced hallucinations or is schizophrenic. Indeed, Dick himself is both narrator of the novel and Horselover Fat. *VALIS* is a novelization of Dick's own religious and visionary experiences, which he expressed in his lengthy *Exegesis*. Bound in green wrappers, with inch-long mark to upper cover and inch-and-a-half-long separation of lower portion of upper cover from spine. A near fine copy of rare proofs of the novel that best epitomizes Philip K. Dick. \$650

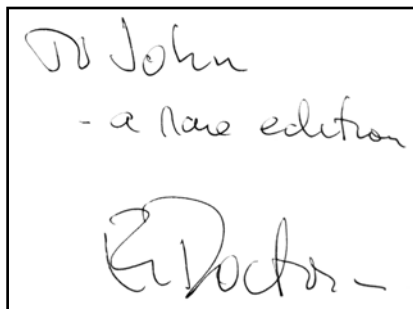


36. DICK, PHILIP K. *VALIS*. Together with: *Cosmogony and Cosmology*. (Surrey), Kerosina Books, 1987. First hardcover edition. One of 250 copies signed by Kim Stanley Robinson, who contributes an Afterword. This is the text of the first of Dick's incomplete VALIS trilogy, which, Robinson notes, was to consist of the present title as the centerpiece, with the additions of *The Divine Invasion* and *The Transmigration of Timothy Archer*. It was published as a paperback original in 1981. Together with *Cosmogony and Cosmology*, which is one of 325 hardcover copies. This is the first edition of an essay Dick wrote in January of 1978, and, according to Dick's literary executor, Paul Williams, represents the most comprehensive exegesis of his body of work. This is a fine set overall, housed in the publisher's cloth slipcase. \$400

37. DOCTOROW, E. L. *Big As Life*. NY, Simon and Schuster, (1966). First edition of the author's scarce second book. This copy is inscribed by Doctorow on the front endpaper, and even the inscription, "A rare edition," attests to the scarcity of this title. Although not set in the future, Doctorow employs the science fiction device of a catastrophic event, in this instance, the appearance of two gigantic figures in New York Harbor, and the human drama that unfolds in response

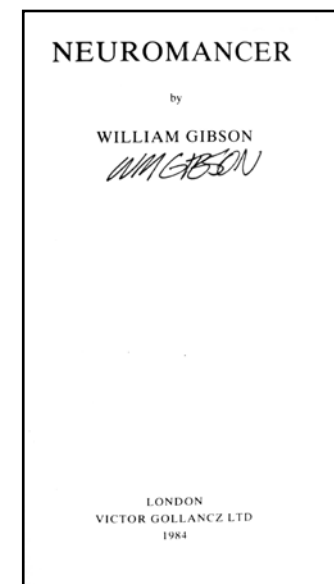
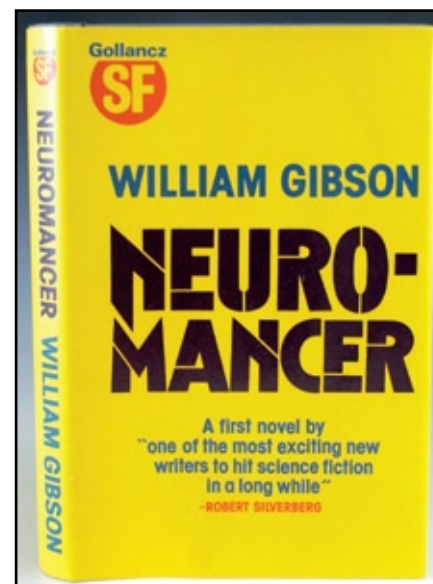
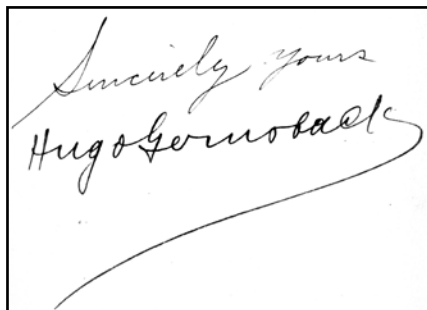
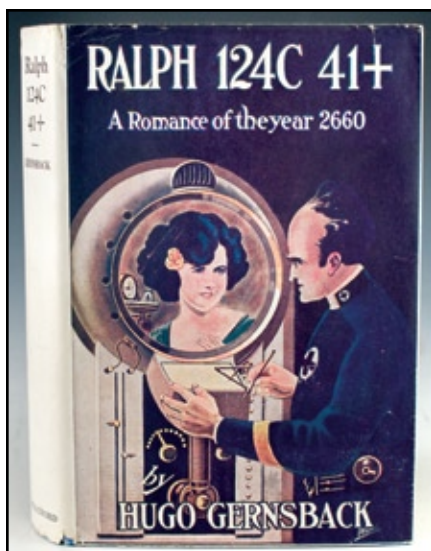


to it. Doctorow never allowed this book to be reprinted. Faint strip of sunning along upper edge of front board, small spot to back cover, else a near fine copy in an unfaded dust wrapper, which is lightly worn at extremities, including a crease on the upper panel. \$650



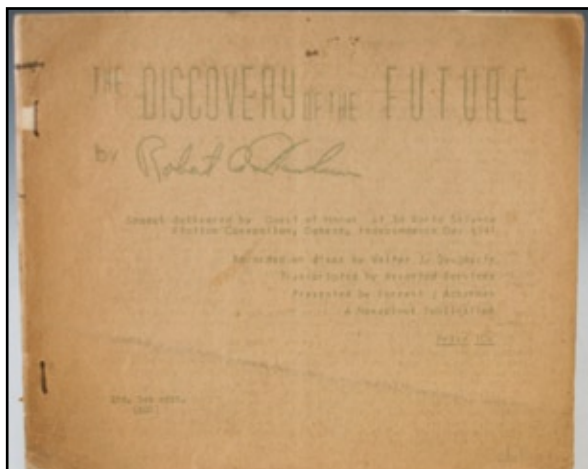
SEEING INTO THE FUTURE

38. GERNSBACK, HUGO. *Ralph 124C 41+*. A Romance of the Year 2660. Boston, Stratford Co., 1925. First edition, binding A. Signed by Gernsback on the front free endpaper, with "Sincerely yours" added in a different hand. Illustrated with eleven black & white plates by Frank R. Paul. A novel of the future in which Gernsback intertwines a love story with predictions for the development of the world. Unlike his predecessors who also predicted the future in science fiction novels, Gernsback was a trained scientist who was not only one of the pioneers of television but the founder of the first pulp magazine devoted to science fiction. *Ralph 124C 41+* was originally published in *Modern Electrics*, one of Gernsback's magazines. Faint rubbing to edges, else fine in blue cloth with the excessively rare dust wrapper, which shows a small stain to rear panel, minor chipping to spine tips, and few short closed tears, three of which are reinforced with cello tape. (Barron 1-37). \$9,000



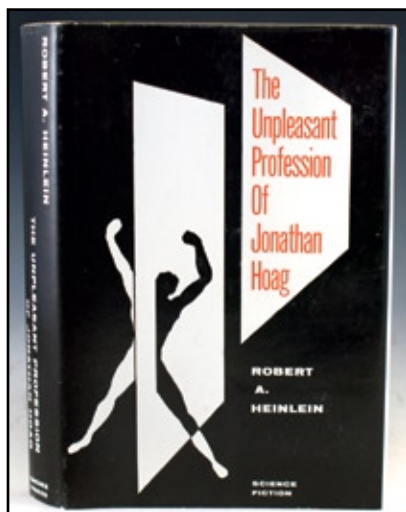
INSPIRATION FOR THE MATRIX FILMS

39. GIBSON, WILLIAM. *Neuromancer*. London, Victor Gollancz Ltd., 1984. First edition. Signed by the author on the title page. A key work in the cyberpunk genre, Gibson's debut was the first novel to win the Nebula Award, the Philip K. Dick Award, and the Hugo Award. Building on the themes developed in his short fiction, Gibson narrates the story of Henry Dorsett Case, a low-level computer hacker, who is hired by an ex-military officer, Armitage, to do his dirty work. As Case and his companion Molly Millions delve deeper into the underworld of cyberspace, they are confronted with the schemes of Artificial Intelligence systems, the dual realities of a physical world and an online world, and the threat of being erased from either one. Upon its publication, *Neuromancer* at once legitimized and epitomized cyberpunk as a branch of science fiction. It popularized several linguistic terms to define the technological world evolving throughout the 1980s, including "cyberspace" and "ICE" (Intrusion Countermeasures Electronics). It successfully insisted upon the legitimacy of human connection in the cyber universe, thus resonating with a generation watching that universe continue to grow before their eyes. It bore particular influence on the film *The Matrix*, even lending it the titular term. The novel itself has been adapted into a graphic novel, video game, radio play, and an opera. Bound in blue boards with a brilliant dust wrapper. The slightest of creasing to corners and ends of spine, else a very fine copy of a true cult phenomenon. \$3,000



HEINLEIN'S FIRST SEPARATE PUBLICATION

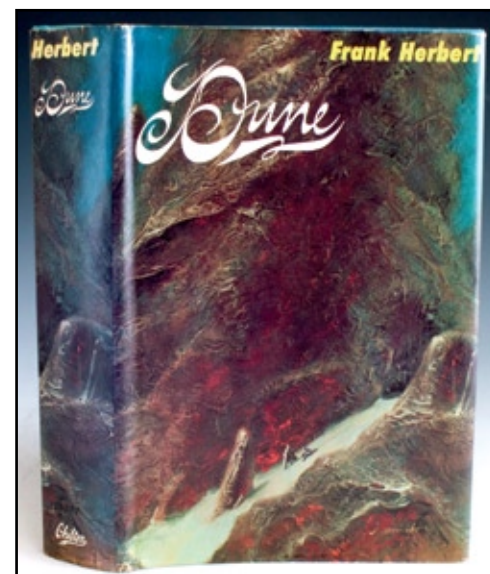
40. HEINLEIN, ROBERT A. *The Discovery of the Future*. Los Angeles, Novacious, (c. 1941). First edition, limited to 200 copies. Transcript of the speech Heinlein delivered as the Guest of Honor at the Third World Science Fiction Convention on July 4, 1941. The transcription was prepared by Forrest J. Ackerman from tapes of the speech, which discusses the need for humanity to concern itself with the distant future and place its trust in facts and the scientific method in order to not devolve into mass insanity. Fragile printed wrappers are present, though front wrapper is chipped around top staple and back wrapper has come loose from both staples. Poor quality paper is evenly browned. Overall, a very nice copy of a rare item. \$1,750



41. HEINLEIN, ROBERT A. *The Unpleasant Profession of Jonathan Hoag*. Hicksville, NY, Gnome Press, 1959. First edition. Inscription of publisher, Martin Greenberg, on front paste-down identifies this as the publisher's file copy. Gnome Press, though short-lived, was responsible for the publication of many significant works in the Golden Age of science fiction. Their output included Arthur C. Clarke's *The Sands of Mars* and *Against the Fall of Night*, Isaac Asimov's *I Robot*, and

Clifford M. Simak's *City*. This present volume offers a collection of six of Heinlein's short stories, which embody Heinlein's knack for scientific, imaginative, and morally challenging storytelling. Bound in gray cloth with original dust wrapper. Text block tanned, as is usual for Gnome Press books, with a bit splaying to the boards and scant wear to edges of boards and dust wrapper, else fine. \$950

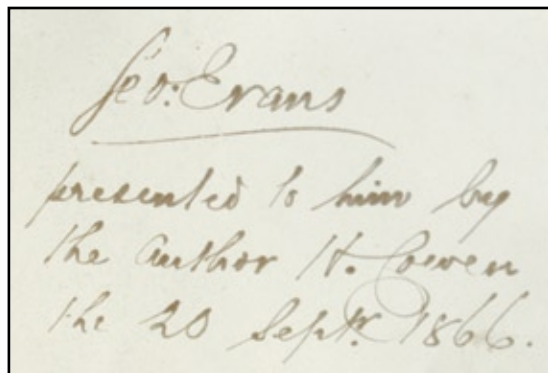
42. HERBERT, FRANK. *Dune*. Philadelphia, Chilton Books, 1965. First edition. Herbert's best-known novel was awarded the first Nebula Award in 1965, shared a Hugo Award in 1966, and was the basis for the film by David Lynch. Regarded as one of the most popular science fiction novels of all time, *Dune* is a vast, complex story incorporating elements of "hard" science fiction, fantasy, mythology, religion, and politics, set on an exotic planet, the flora and fauna of which are fully realized and described. The combination of its size and popularity, coupled with its having been published by a house better known for its automobile repair manuals, have made this book rather difficult to obtain in fine condition. This is an uncommonly fine copy in pale blue cloth with heavy gray textured endpapers. The first issue dust wrapper, with \$5.95 price intact and four-line publisher's information on rear flap, shows a bit of wear to extremities, otherwise fine and bright. (Barron 4-207; Pringle 48). \$11,500



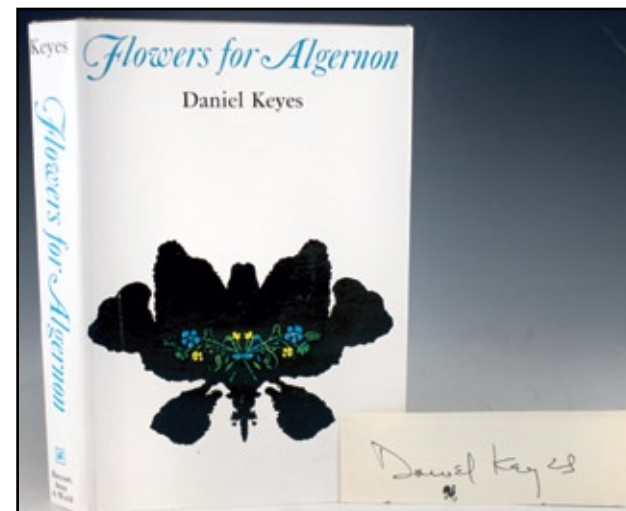
THE COPY THAT IDENTIFIED THE AUTHOR

43. *THE HISTORY OF A VOYAGE TO THE MOON, WITH AN ACCOUNT OF THE ADVENTURERS' SUBSEQUENT DISCOVERIES. An Exhumed Narrative, Supposed to Have Been Ejected from a Lunar Volcano*. London, Lockwood & Co., 1864. Octavo. (4), 204pp. First edition. Inscription on recto of frontispiece identifies author: "Geo. Evans presented to him by the Author H. Cowen the 20 Sept. 1866." In standard references and OCLC previous to this copy's discovery, the book was recorded as

anonymous or according to the names of its pseudonymous authors (Stephen Howard and Carl Geister) or editor (Chrysostom Trueman). Cowen presented the tale in two parts, "The Voyage" and "The Ideal Life." The former follows the protagonists



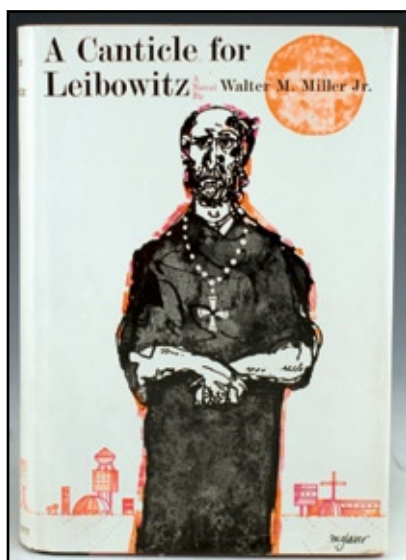
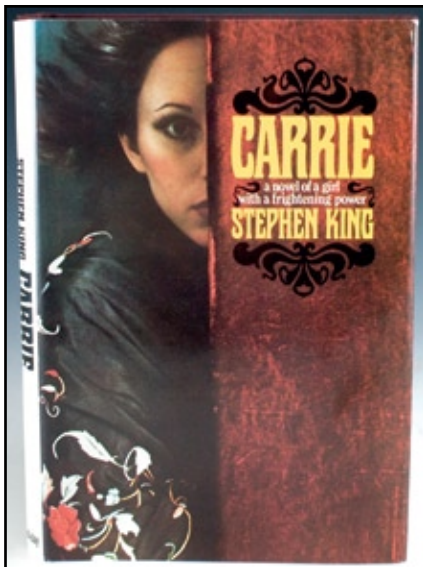
as they learn how to create a new gravity-resistant power source and travel to the moon. In the latter, they discover a utopian society inhabited by "amnesiac reincarnations of select Earthmen," miniature in stature and communitarian in ethos. The narrative is as much a philosophical exercise as a scientific one. Thus, while not as ambitious in scope or innovative in detail as other proto-science fiction texts, its grasp of larger ethical and societal issues has made it highly influential. Shortly after its first publication, *The History of the Voyage to the Moon* appeared in France as *Voyage à la Lune*, making its influence on Jules Verne's *From the Earth to the Moon* highly plausible. Bound in pebble-grain green cloth with blind-stamped ornamentation to covers and gilt-lettering to spine. Slightly shaken, spine and corners bumped, edges of text block show minor soiling. Housed in box with green morocco exterior and gilt stamping. A fine copy of a genre rarity. \$15,000



44. KEYES, DANIEL. *Flowers for Algernon*. NY, Harcourt, Brace & World, Inc., 1966. First edition. Author's signature laid in. First appearing as a short story in 1959, this first expanded edition of *Flowers for Algernon* earned immediate acclaim, becoming a joint winner of the 1966 Nebula Award for Best Novel. Written as a series of journal entries from its main character, Charles Gordon, the novel follows Gordon's progression as the subject of an experimental surgery to artificially increase intelligence. Algernon, a laboratory mouse, has already completed the procedure. Throughout the novel, Keyes reflects on the ethics and morality of medical testing, the treatment of animals, and especially society's relationship with the mentally disabled. Keyes was inspired by his own experiences as an English teacher to students with special needs, during which time he witnessed a dramatic change in one student who regressed after being removed from regular lessons. Shortly after its publication, *Flowers for Algernon* was adapted into a feature film with the title *Charly*, whose leading man, Cliff Robertson, received an Academy Award for Best Actor. Bound in gray cloth over boards, with slight soiling to extremities, else near fine. White dust wrapper remains bright with scant wear to spine ends. \$2,750

45. KING, STEPHEN. *Carrie: The Novel of a Girl with a Frightening Power*. Garden City, NY, Doubleday & Company, Inc., 1974. First edition. Early inscription from author to previous owner on the half-title page: "For Steve—With all good wishes—Stephen King 9/8/79." In this, King's first published novel, teenage girl Carrie White finds she has telekinetic powers. Against the backdrop of an abusive relationship with her religious fanatic mother, Carrie is subjected to the torments

of many of her high school classmates. She goes to prom, but, in one of the most iconic scenes in horror and science fiction literature, is tricked into being doused with pig's blood. In response, Carrie sets fire to her high school and eventually her entire town. Through the excerpts of news articles and academic reports interspersed throughout, the novel contends with the vagaries between "objective" study and actual reality. Additionally, King himself has remarked on the novel's allegorical overtones of women's equality, stating that it is "largely about how women find their own channels of power." Though initially the book struggled to sell—the first hardback edition, as presented here, sold only 13,000 copies—it quickly rose in popularity. In 1976, *Carrie* was released as a feature film starring Sissy Spacek and John Travolta. Bears all first edition points, including the "P6" on page 199 and the original price of \$5.95 on the dust wrapper. Bound in maroon cloth over boards with gold lettering to spine, and dust wrapper fully intact with just a hint of wear to upper corners. A fine copy. \$3,750



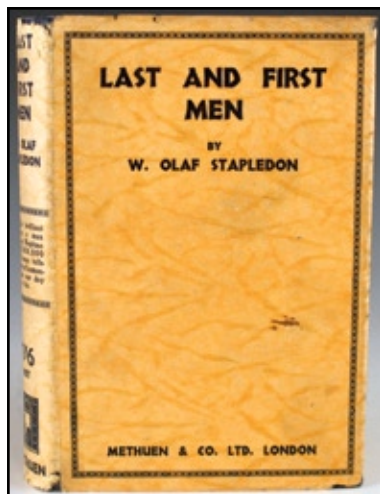
46. MILLER, WALTER M., JR. *A Canticle for Leibowitz*. Philadelphia, J.B. Lippincott, 1960. First edition. Winner of the 1960 Hugo Award. Miller's quirky, significant novel was among the first in the modern science fiction canon to develop futuristic themes around religion: here, a monastic order in whose charge were a number of books saved from "the first Atomic Deluge" provides the key to leading humanity out of the "Age of Simplification," ushering in a Renaissance that would eventually prove the cyclical nature of history. Few small rubbed spots to

bottom edge, boards a trifle splayed, else a fine copy in cloth-backed boards. Dust wrapper shows faint toning to spine and light edgewear, otherwise fine. Novelist and critic Edmund Fuller's copy, with his ownership inscription on front endpaper, and his review of this book for the Chicago Sunday Tribune laid in. (Barron 3-125; Pringle 30). \$2,500

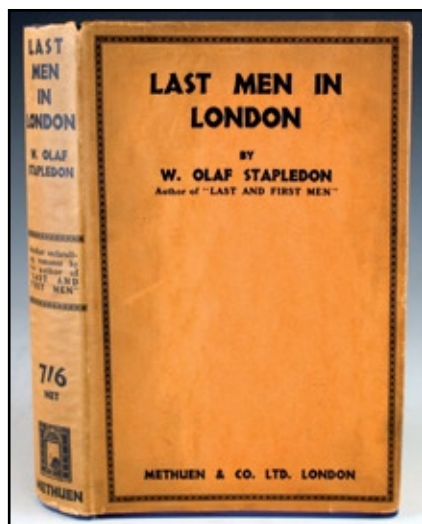
STAPLEDON'S INFLUENTIAL FIRST NOVEL

47. STAPLEDON, W. OLAF. *Last and First Men: A Story of the Near and Far Future*. London, Methuen & Co. Ltd., 1932. First edition, first issue. A work of considerable depth, Stapledon's novel describes the history of humanity from the present onwards across two billion years. Through a conceit that a member of a future human species has channeled the text through him, the narrator relates the evolution of the human race across eighteen different species, of which our own is the first and the future being responsible for sending the text to the narrator belongs to the last. The history relies on Hegelian Dialectic, consisting of a repetitive cycle in which civilizations rise and fall from savagery, with each successive race reaching greater heights than the first. The novel has borne extensive weight among future authors, influencing C. S. Lewis's theological science fiction Space Trilogy, Arthur C. Clarke, and H. P. Lovecraft. In original first state dust wrapper, which is a touch faded to spine, has chips to edges, three short tears to back, creasing along spine, and small stains to front and back panel, else very good. Book itself bound in blue cloth over boards with gilt lettering, minor bumps to corners and ends of spine, with very minor foxing to pages of text block, else a fine and square copy. Bookplate of Adrian Homer Goldstone, avid collector and bibliographer of Arthur Machen and John Steinbeck, on front paste-down. (Barron, 2-119). (See image on page 36). \$5,500

48. STAPLEDON, W. OLAF. *Last Men in London*. London, Methuen & Co. Ltd., 1932. First edition, first issue. Told by the same "last man" who related the history of humanity's future in *Last and First Men*, this work describes the last man's exploration of the consciousness of present-day Englishman Paul. The advanced being experiences the world through Paul: his childhood, his service with an ambulance crew in the First World War, and his adult life as a schoolteacher. The semi-autobiographical nature of the novel creates a platform for Stapledon to expound on his own philosophies. After an English childhood very similar to Paul's, Stapledon served in the First World War as a conscientious objector, becoming an ambulance driver and earning the Croix



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Item 49

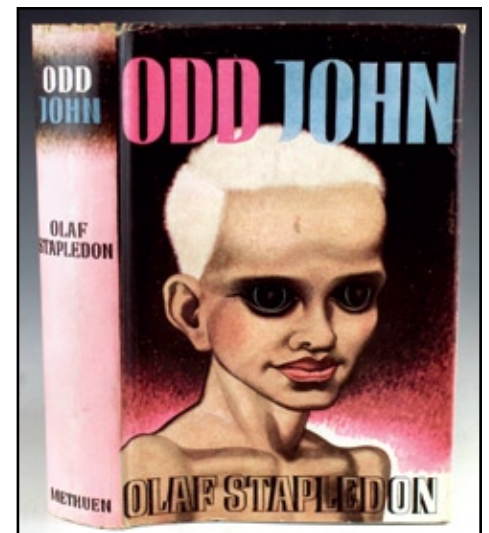
de Guerre for bravery. He earned his PhD in philosophy from the University of Liverpool, and then turned to fiction as a means of spreading his ideas to a larger audience. Though a supporter of the war effort in the Second World War, Stapledon never lost his passion for pacifism and justice, speaking in 1948 at the World Congress of Intellectuals for Peace in Wroclaw, Poland, attending the 1949 Conference for World Peace in New York City as the sole Briton granted a visa to do so, and becoming involved in the anti-apartheid movement in 1950. *Last Men in London*, though less acclaimed than Stapledon's other works, best promotes his vision of peace through its honest description of the First World War and its satirical look at the modern world. In original

first issue dust wrapper, which shows general wear to corners, edges, and spine, and discoloration to upper flap and spine. Book bound in blue cloth over boards with gilt lettering. Spine creased, upper board splayed, toning and bumps to extremities, scant foxing of first few pages of text block, else a near fine copy of a book scarce in this state. (See image on page 36). \$2,000

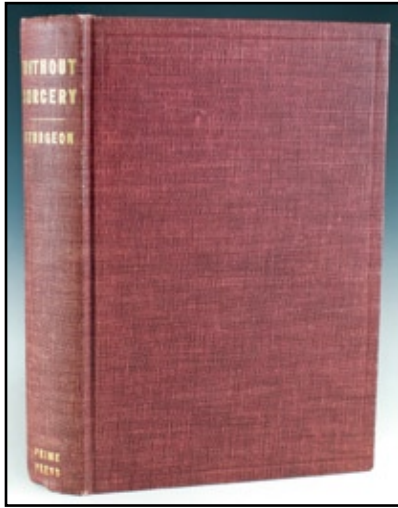
49. ANOTHER COPY. First edition, in second issue dust wrapper from 1933. A bright, fine copy, with faint wear to tips and splaying of boards, in a near fine dust wrapper, with faint fading to spine, a bit of wear to spine ends and corners, and an ink spot on the rear panel not affecting the text. (See image on page 36). \$950

50. STAPLEDON, W. OLAF. *Odd John*. London, Methuen, (1935). First edition, first issue, with ads at rear dated "535" (i.e., May, 1935); later issues bear an August date. One of 3096 copies printed. A novel that explores the idea of a Nietzschean "Super-man" with great mental prowess living among ordinary human beings. John Wainwright, the titular character, winds up feeling oppressed, and, together with fellow "Homines Superiores" he locates in mental asylums and other

far-flung places, flees to an island where they form a colony. Eventually, the activities of the colonists are looked upon by the rest of humanity with suspicion, and when the island is invaded, the colonists deliberately destroy it. The theme of misunderstood intellectualism was a recurring one for Stapledon, whose first book dealt with similar ethics. Stapledon was inducted into the Science Fiction and Fantasy Hall of Fame in 2014. Light foxing along edge of text block, some shelfwear to bottom edge, faint toning to spine, Dublin book-seller's label on lower front paste-down. Overall, a near fine copy in light blue cloth with dark blue lettering, in the extremely rare first issue dust wrapper, with the 7s/6d price intact on the lower front flap. Dust wrapper shows light soiling to back panel and a few small chips at the top of the spine and upper corners, but is quite bright, showing almost



none of the fading to the pink spine color to which this title is subject. Housed in a white cloth folding case. (Barron 2-120). \$3,500



To ONKL J Stanton
as a mark of my
deep gratitude and
respect.

Theodore Sturgeon Feb '48
L. Robert Tschirky

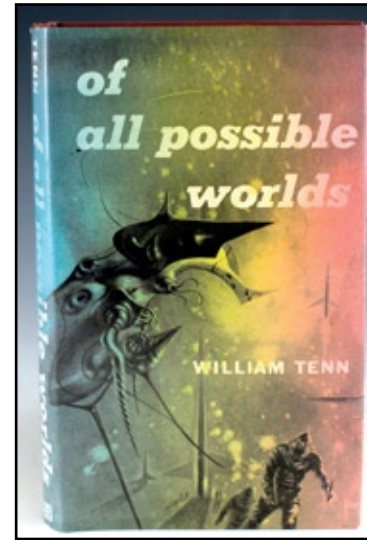
51. STURGEON, THEODORE. *Without Sorcery*. N.p., Prime Press, 1948. First deluxe edition. One of 100 copies, signed by the author and the illustrator L. Robert Tschirky. Sturgeon's first book, this copy has been inscribed by Sturgeon to "Onkl J" Stanton. Limitation notice hand-written by a member of the Prime Press on front paste-down, which certifies this is a "special edition of only 80 copies." Title bears an original color engraving by Tschirky, while the other illustrations appear at the beginning of each chapter. All edges untrimmed and text unopened. Fine in maroon buckram, spine stamped in gold, with just a hint of fading to the spine. Lacks slipcase and glassine dust wrapper. (Barron 3-173). \$950

Sept 1962
Chicago

To all possible
Dirce Archers
— warning
W. Tenn
(J. Klass)

52. TENN, WILLIAM. *Of All Possible Worlds*. NY, Ballantine Books, (1955). First edition of the author's first book. Inscribed by Tenn to prominent science fiction fan and advocate Dirce Archer, or rather, "To all possible Dirce Archers," and includes his real name, P[hilip] Klass in parentheses. Four powerful novel-ettes that expose the author's sense of humor: "Firewater," "Time in Advance," "The Sickness," and "Winthrop Was Stubborn." A fine copy with toning

to text block, as expected, in a fine dust wrapper with minor wear to top of spine. Scarce in the hardcover issue. (Barron 3-175). \$550



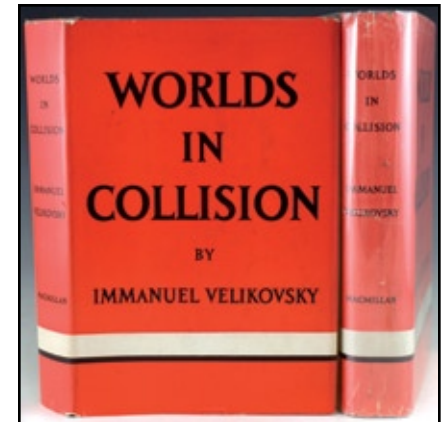
Item 52



Item 53

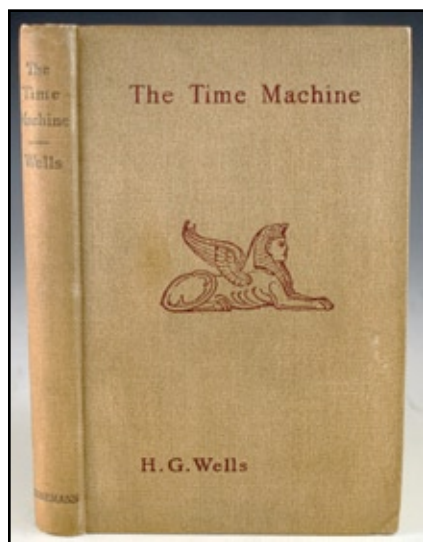
53. VAN VOGT, A.E. *Slan*. Sauk City, WI, Arkham House, 1946. First edition of the author's first book. One of the most popular science fiction novels ever, *Slan* was first published in *Astounding Science Fiction* in 1940. The plot revolves around the classic science fiction motif: the struggle between mutants and humans in a period hundreds of years in the future. Fine in black cloth and dust wrapper, which is lightly toned, with some edgewear. (Barron 3-180). \$400

54. VELIKOVSKY, IMMANUEL. *Worlds in Collision*. NY, MacMillan, 1950. First edition. Velikovsky's controversial and best known work, which derives conclusions on the nature and history of the universe from his studies of Hebrew and Egyptian history and mythology. After two months, the book was transferred to Doubleday due to a threatened boycott of MacMillan's textbooks by the scientific community, led by Harvard astronomer Harlow Shapley. The book would go on to become a best-seller, and Doubleday pub-



lished Velikovsky's second work (though the first to be written), *Ages in Chaos*. A fine copy in blue cloth, with an unfaded dust wrapper that shows faint soiling and light edgewear. Together with: an advance review copy consisting of unbound quires in a corner-clipped dust wrapper. Publication date of April 3, 1950 rubber-stamped at the top of the title page. Jacket is wrinkled and shows light wear, with a hint of fading to the spine.

\$750



55. WELLS, H.G. *The Time Machine*. London, William Heinemann, 1895. First edition, first issue. Among the numerous contributions Wells made to the evolution of science fiction, *The Time Machine* is especially noteworthy, as it is one of the earliest books to explore the subject of time travel. The story itself is quite well-known—a machine is invented that enables travel to the year 802,701 AD, in which humankind has evolved into two distinctly separate groups—and this familiarity owes much to its film adaptations over the years. Light soiling and toning to spine of decorated oatmeal cloth, upper corner bumped, else a fine copy of a book that is seldom encountered thus. (Barron 1-103; Wells Society 4).

Light soiling and toning to spine of decorated oatmeal cloth, upper corner bumped, else a fine copy of a book that is seldom encountered thus. (Barron 1-103; Wells Society 4).

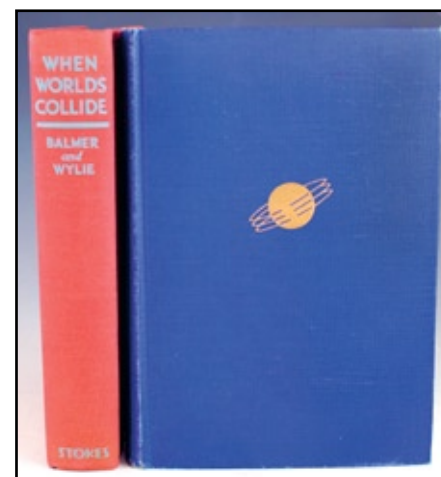
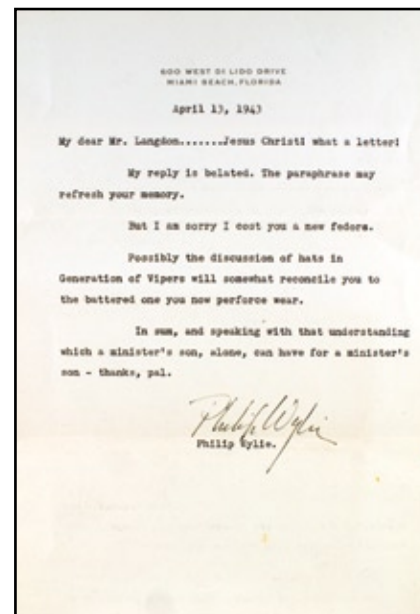
\$6,500

PRESCIENT POST-APOCALYPTIC NOVELS

56. WYLIE, PHILIP. *When Worlds Collide*. Together with: *After Worlds Collide*. NY, Frederick A. Stokes Company, 1933; 1934. First Edition. Laid in is a typed letter, signed, from Wylie to a Mr. Langdon, dated April 13, 1943, which reads: "My dear Mr. Langdon..... Jesus Christ! What a letter! My reply is belated. The paraphrase may refresh your memory. But I am sorry I cost you a new fedora. Possibly the discussion of hats in *Generation of Vipers* will somewhat reconcile you to the battered one you now perforce wear. In sum, and speaking with that understanding which a minster's son, alone, can have for a mister's son—thanks, pal. Philip Wylie." A foundational text to the genre of science fiction, *When Worlds Collide* narrates the struggles of astronomer Sven Bronson and scientist Cole Hendron to save the human race in the face of Earth's

destruction. As doomsday approaches and the world descends into chaos, Bronson, Hendron, and company become increasingly desperate, but, in the end, they successfully launch two ships of survivors and find a new habitable planet. In the sequel, *After Worlds Collide*, Bronson and Hendron's American survivors discover the remnants of an alien civilization. They quickly find themselves in a bloody conflict with a "soviet" of German, Russian, and Japanese survivors. These two books presented themes that radiated throughout the science fiction genre, bearing heavy influence on the comic strip *Flash Gordon* and the comic *Superman*. Philip Wylie also wrote the novel *Gladiator*, which likewise inspired the creation of *Superman*. *When Worlds Collide* bound in red cloth with silver stamping; slight toning to spine, else fine. *After Worlds Collide* bound in blue cloth with gold stamping; toning to spine, minor rubbing to extremities, else fine. Housed together in a clamshell box with black leather exterior and painted sides, bearing an image of a planet approaching Earth formed from leather onlays on the upper lid, and gold stamping at the spine. Both books have dust jackets tipped in, and are complete with advertisements and reviews.

\$6,000



Text by Philip Salmon and Meredith Santaus
Design by Shannon Struble

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