

Type Punch Matrix

George Orwell
nineteen
eighty-four



Classics

Pulped



DR. JEKYLL AND MR. HYDE

By Robert Louis Stevenson

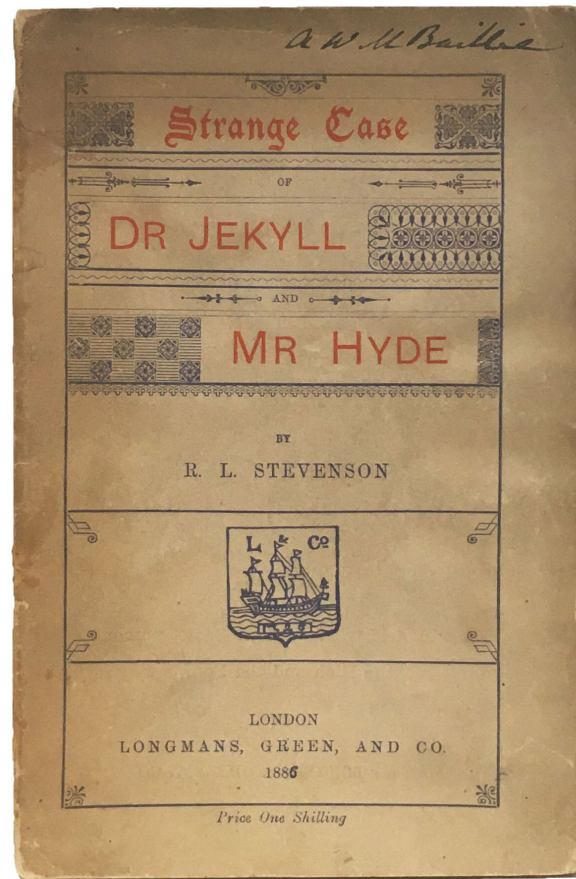
1.

First issue of the 1886 Gothic thriller, in the scarce original wrappers.

Following in the tradition of Mary Shelley's FRANKENSTEIN, this novella explores the philosophical consequences of scientific pursuit unrestrained by conscience. Originally priced at one shilling, it is bargain horror at its best, a penny dreadful that is "dam dreadful," as Stevenson wrote in a letter during its composition. The work's popularity is based in part on its masterly balance of cheap thriller and conte philosophique – an equation that continues to influence creators: Stan Lee credited a combination of FRANKENSTEIN and JEKYLL AND HYDE as the inspiration behind the Incredible Hulk.

First edition. Full title: The Strange Case of Dr. Jekyll and Mr. Hyde. London: Longmans, Green, and Co., 1886. 7" x 4.5". Original wrappers printed in blue and red. Ads in red and blue on interior of both wrappers, one page of ads at rear. [8], 141, [1], [2] pages. Date hand-corrected from 1885 to 1886 and likely contemporary ink ownership signature on front wrapper. Housed in custom gilt brown goatskin clamshell box. Spine largely perished (as common), browning to extremities to wrappers: interior bright. Very good.

Read more: Mehew (editor), Selected Letters of Robert Louis Stevenson. Web of Stories: Stan Lee, "Creating The Hulk, Spider-Man and Daredevil."



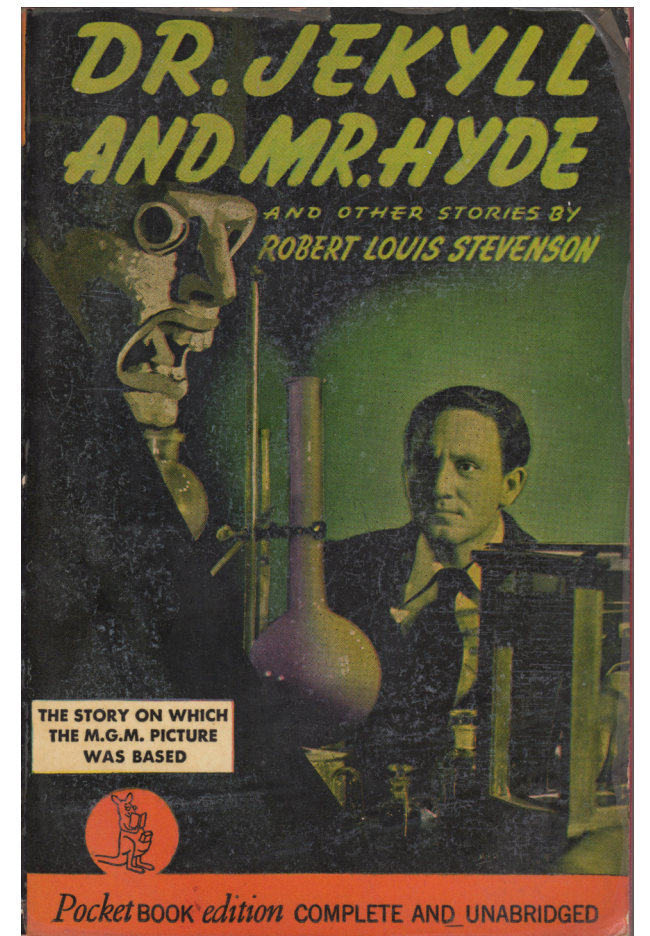
2.

First printing of this striking 1941 movie-tie in edition, in beautiful condition.

"HUMAN BEING INTO DEVIL-MAN!"
(rear cover)

With a cover featuring Spencer Tracy from the 1941 film adaptation (which also starred Lana Turner and Ingrid Bergman), an edition perfectly capturing the popular conception of Stevenson's classic. A handsome example with little of the laminate peeling that is rather endemic to this edition.

Full title: Dr. Jekyll and Mr. Hyde and Other Stories. New York: Pocket Books, (1941). No. 123. 6.5" x 4.25". Original color pictorial mass market wraps. Red endpapers, all edges stained red. Ads on interior of front and rear endpapers. [8], 375, [1] pages. Mild edgewear, faint rubbing to covers. Laminate loose at one corner. Else clean and sound throughout. Near fine.

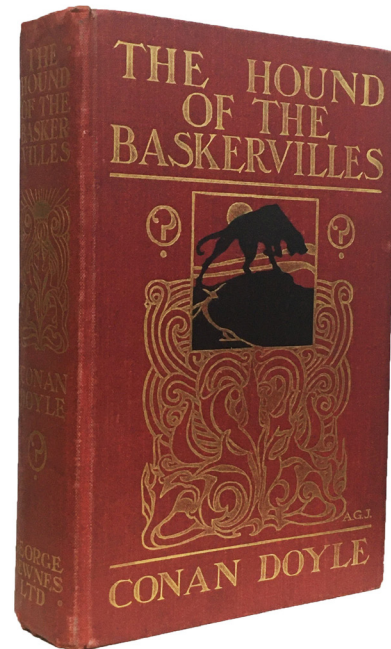


"I was dreaming a fine bogey tale."
– Stevenson to his wife Fanny, when she woke him from the nightmare that inspired JEKYLL AND HYDE.

THE HOUND OF THE BASKERVILLES

By Arthur Conan Doyle

3.



Full title: *The Hound of the Baskervilles*. Another adventure of Sherlock Holmes. London: George Newnes, Limited, 1902. Octavo. 7.25" x 4.5". Original full red cloth, elaborately stamped in gilt and black on front cover including silhouette of a hound designed by Alfred Garth Jones, gilt-ornamented spine. 16 full-page illustrations by Sidney Paget. Misprint "you" on page 13, line 3. [8]. 359, [1] pages. Faint erased owner inscription on half title, blue paper label removed from gutter of rear pastedown. Housed in a custom red half goatskin clamshell box. A couple spots to cloth, only light rubbing to gilt, faint foxing to title page: overall fresh. Near fine.

Read more: Green & Gibson, *Bibliography of A. Conan Doyle*, A26.

First issue of the Gothic-tinged Sherlock Holmes novel, the first publication featuring the great detective since his "death" in 1893.

HOUND is one of only four novels featuring Sherlock Holmes (the remaining Canonical appearances being short stories), and probably the most beloved: a client's fear of a mysterious giant hound takes Holmes and Watson to the moors of Devon. The publication of this novel brought hope to every Sherlockian, as Holmes had famously disappeared off the cliff of the Reichenbach Falls in "The Final Problem" (1893). HOUND shows Doyle flirting with bringing Holmes back from the dead: while the story takes place before the events of "The Final Problem," it paved the way for Holmes's full return in "The Empty House" (1903) – where he first appears disguised as a rare book dealer. A beautiful copy, unusual in this condition.

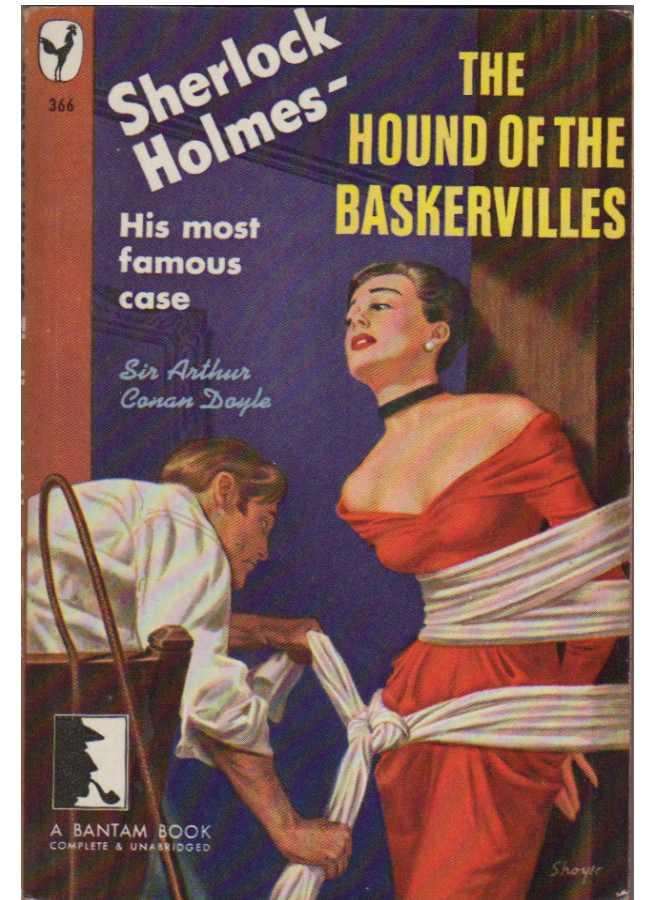
"It is not my intention to be fulsome, but I confess that I covet your skull."

4.

First Bantam paperback printing (1947) featuring a colorful cover by Bill Shoyer.

Though the "About the cover" page just before the title page seemingly quotes from the novel itself ("He had tied her to an upright beam in the centre of the room, her perfect figure and elegant dress swathed in the sheets that dug into her flesh and secured her to the post. She was tall, dark, and slender, with a proud, finely cut face so regular it would have been impassive except for the sensitive mouth and the beautiful, dark, eager eyes. The eyes—full of fear and grief—stared out at her tormentor with a dreadful questioning."), in fact this is at best a loose interpretation of at least two scenes from Doyle's text. A typically titillating pulp cover.

New York: Bantam Books, (1947). Bantam 333. Original color pictorial mass market wraps. 6.25" x 4.25". All edges stained red. 4 pages of ads at rear. [6], 181, [1], [4] pages. Trace edgewear. Small spot of laminate loosening on rear cover, as common. Else remarkably bright and sharp. Near fine.



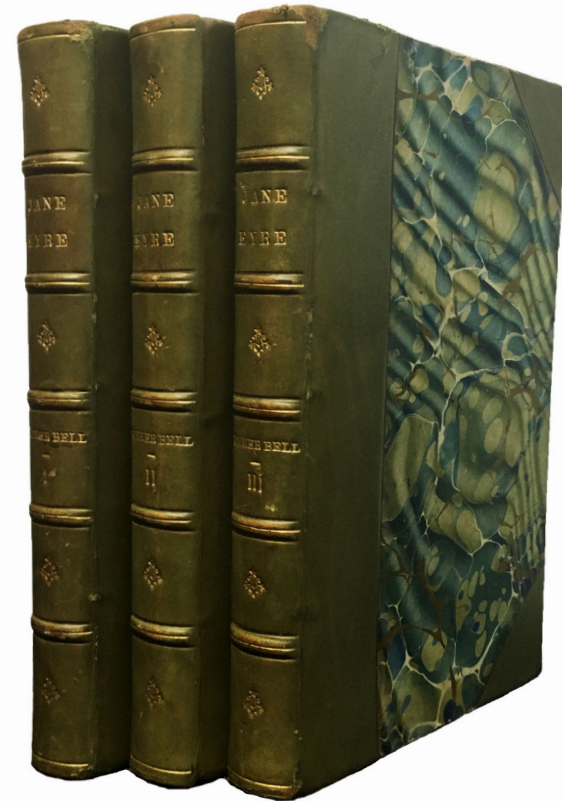
JANE EYRE by Charlotte Brontë

5.

First edition of a masterwork in the development of the English novel, written by the previously unknown Charlotte Brontë under the pseudonym Currer Bell.

The book was wildly popular upon publication, spurring the demand for stories focusing on the interior state and perceptions of the protagonist. No book focused on the inner experience of a woman's life had before attained such a degree of success. Tracing the development of its heroine from her earliest days spent reading in isolation through the hard choice rejecting ill-fated love and finally to the achievement of her rightful estate, Jane Eyre remains a central work in English literature.

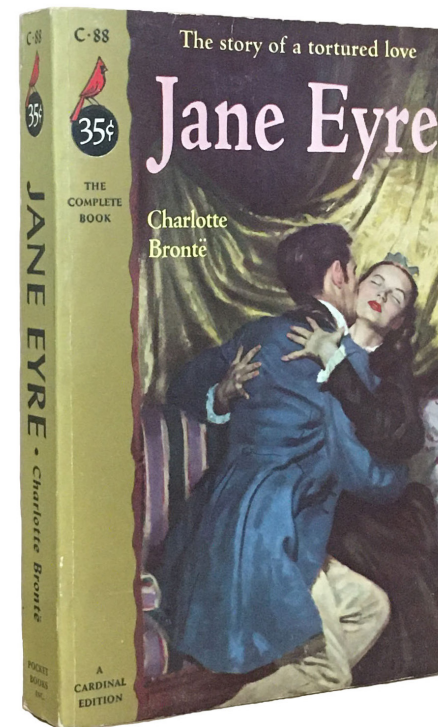
Full title: Jane Eyre. An Autobiography. Edited by Currer Bell. London: Smith, Elder, and Co., 1847. Octavo. 7.25" x 4.5". 3 volumes. Late 19th-century 3/4 green calf with green and blue marbled boards. Raised bands, gilt-stamped spine. Marbled endpapers and text block edges. With all three half titles; without publisher's ads. [4], 304; [4], 304; [4], 311, [1] pages. 20th-century bookplate of a woman owner, "Constance," on front pastedowns. Older pencil cataloging notes on verso of volume I front fly leaf. Housed in custom blue clamshell box. Some unobtrusive surface wear to binding extremities, infrequent light foxing to text: a remarkably fresh copy. Near fine.



6.

First Cardinal Books printing (1953) with a heavily romance-influenced cover.

About this very edition, John Buchtel has written: "We often dismiss mass market paperbacks as cheap and disposable, but they can do much to reveal the history of a novel's cultural status and readership... the 1953 Cardinal paperback cover shows Jane and Rochester embracing passionately, wedding the text of a nineteenth-century gothic romance to the modern conception of a bodice ripper." While more accurately a "Clutch" than a "bodice ripper" cover, this point was apparently not lost on the Cold-War era servicemen (this copy stamped from the Army Library Service), who seem to have left this book untouched. A (sadly?) beautiful copy of an oddly uncommon edition.



New York: Pocket Books, 1953. Cardinal C88. 6.5" x 4.25". Original color pictorial mass market wraps (35c), cover art by Tom Dunn. One page of ads at rear. viii, [2], 517, [1] pages. Just trace wear. US Army Library Service Stamp to title page; appears unread: bright and sharp. Near fine.

Read more: Hawkins, editor, Teaching Bibliography, Textual Criticism and Book History.

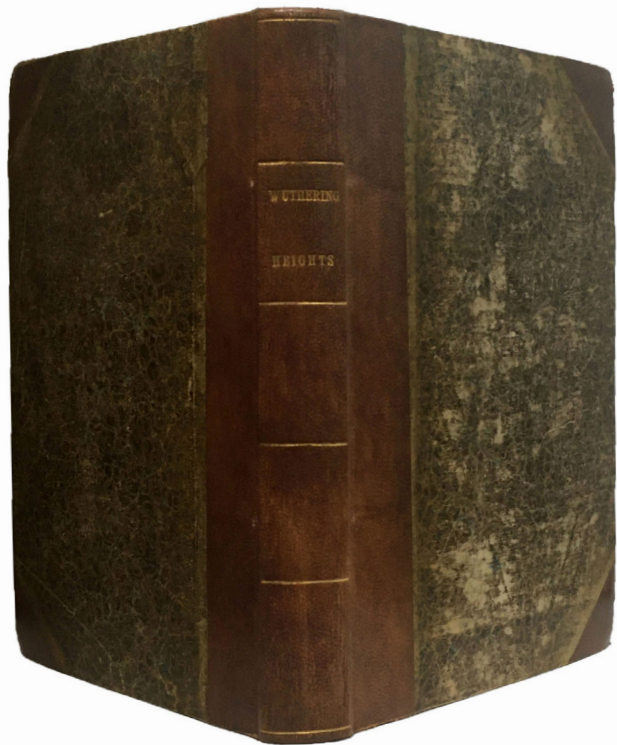
WUTHERING HEIGHTS

By Emily Brontë

7.

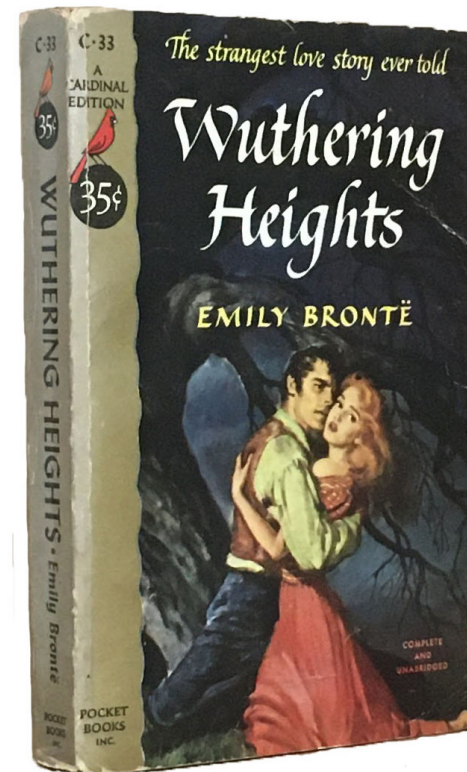
First American edition of the wild Gothic tale of romance and betrayal, published only a few months after the nearly unobtainable London first.

WUTHERING HEIGHTS remains one of the most polarizing novels in the English tradition, yet its preeminence is beyond doubt. Brutality and passion drive the plot, which is subtly executed with a virtuosity unmatched even by the author's famed sisters. The complexity of the main characters, who exhibit equally dramatic virtues and vices, was a revolutionary choice in the Victorian era, when protagonists typically acted only with exemplary conduct. As a result, the story of Catherine and Heathcliff has become a turbulent dream of our collective psyche. This American edition was published only a few months after the London (and Brontë would die eight months after), and is legendarily scarce: recent copies have all sold for into the six figures. An important edition of the masterwork that has baffled and intrigued for generations.



New York: Harper & Brothers, 1848. Octavo. 7.25" x 4.75". Modern three-quarter brown sheep over 19th-century marbled boards, spine ruled and lettered in gilt. New endpapers only at rear. Binder stamp, "Baker Bindery / Anniston, Alabama," on verso of front free endpaper. 288 pages. Expert marginal paper repairs to a few leaves (including gutter of title page), some instances of spotting, little spot of ink on bottom edge: overall fresh. Very good.

8.



First Cardinal Books printing (1951) with an uncredited but striking cover by Walter Martin Baumhofer.

"The strangest love story ever told!" Not so much. But again, an oddly uncommon edition with a heavily romance-influenced cover – and another Clutch.

New York: Pocket Books, (1951). Cardinal C33. 6.5" x 4.25". Original color pictorial mass market wraps (35c), cover art by Walter Martin Baumhofer. [4], 408, [2] pages. Staining, edgewear. But sound and presentable. Good plus.

"Fascinated by strange magic we read what we dislike [...] we are spell-bound, we cannot choose but read."
— contemporary review of the first edition in the LITERARY WORLD

DEATH ON THE NILE

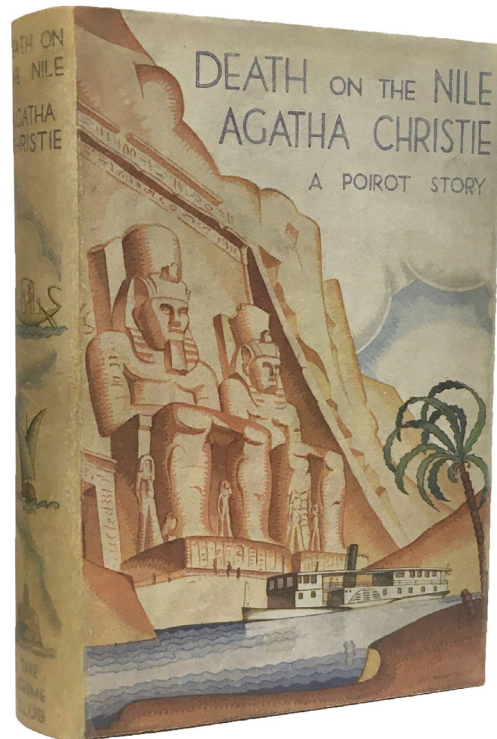
By Agatha Christie

9.

First edition of the beloved 1937 Poirot mystery, in the scarce dust jacket.

“Why, I haven’t got an enemy in the world!”

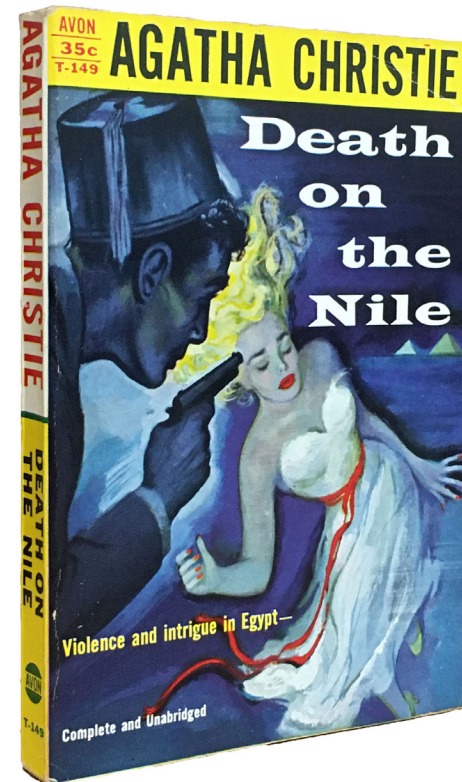
Christie has cited this multiple-murder mystery as one of her favorites, filled with questions that challenge her detective Hercule Poirot. (Miss Marple fans will be aggrieved to learn that Christie had originally planned Marple as the lead.) It stands out for the punchy dialogue and strength of its characters, each a joy to watch in their range of pettiness, snobbery, and varying degrees of innocence. It is also known for the memorable setting, based in part on Christie’s own travels to Egypt with her husband, an archaeologist: the classic “locked room” mystery here becomes the “isolated boat on the Nile.” A page-turning, perfectly calibrated puzzle box. Very scarce and desirable in the original dust jacket.



London: Published for the Crime Club by Collins, 1937. Original full orange cloth, black-lettered spine. Original unclipped color pictorial dust jacket designed by Robin Macartney. 4 pages of ads at rear. 284, [4] pages. Erasure trace of owner initials on title page. Expert restoration to jacket, spine lean, streak of sunning to foot of cloth spine. Very good+ book in a jacket that presents near fine.

Read more: Bunson, *The Complete Christie*; Hubin, *Crime Fiction IV*.

10.



First Avon printing (1956). “An exotic honeymoon with murder and – Hercule Poirot!”

With an evocative cover by an uncredited artist, it is *White Peril* at its most glamorous. “Exotic” is used twice in the rear copy. Uncommon this condition.

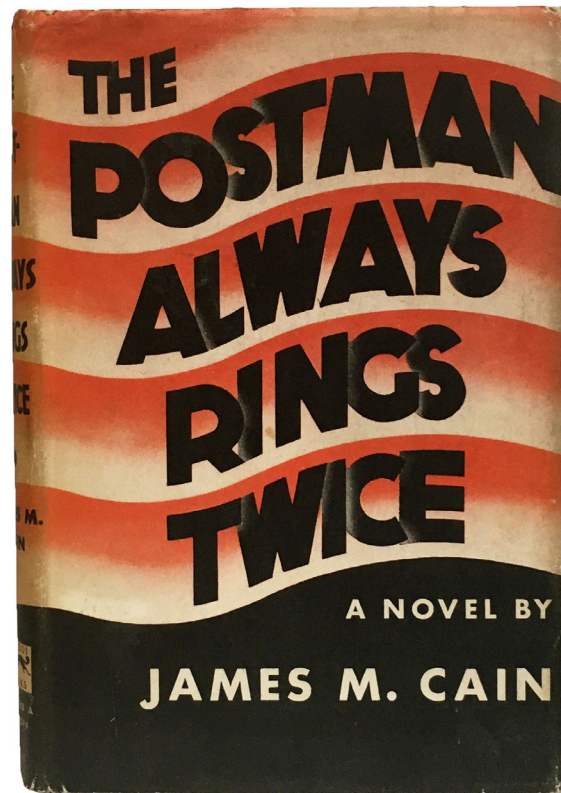
New York: Avon, [1956]. T-149. 6.5” x 4.25”. Original pictorial mass market wrappers (35c). All edges stained yellow. [4], 11-262 pages (complete). Just a couple faint creases to top corners. Near fine.

“You’ve simply got everything. Here you are at twenty, your own mistress, with any amount of money, looks, superb health. You’ve even got brains!”

THE POSTMAN ALWAYS RINGS TWICE

By James M. Cain

11.



"While you were thinking about a way to kill me, Frank, I was thinking the same thing. Of a way you could kill me."

First printing of the bleakest and most shocking of the 20th century's classic crime novels, in the scarce original dust jacket.

A genre-defining blueprint for the golden age of film noir and a masterfully brutal anti-melodrama, THE POSTMAN draws the boundaries of a world driven by loveless passion and existential despair, where violence is certain and its victims subject to an unknowable blend of fate, chance, and the malice of their closest companions.

First edition. New York: Alfred A. Knopf, 1934. 7.5" x 5". Original orange and blue cloth. In original unclipped (\$2.00) dust jacket. Dark blue topstain. [8], 188 pages. Contemporary review slip (4" x 5.5") laid in. Typical offsetting to endpapers, spot of soil to lower corner of text block. Jacket with gentle edgewear, a few spots of staining to jacket flaps, and a short closed tear at spine head, spine somewhat sunned. Near fine in very good plus jacket.

First Pocket Books edition (1947).

While not exactly a movie tie-in, the not-exactly-not Lana Turner cover certainly alludes to the classic film noir released the previous year, in which Turner indelibly portrays the quintessential femme fatale Cora.

New York: Pocket Books, 1947. No. 443. Original color pictorial mass market wraps. Mild edgewear and faint rubbing to covers. Else clean and sound throughout. Near fine.

"A good, swift, violent story."
(Dashiell Hammett)

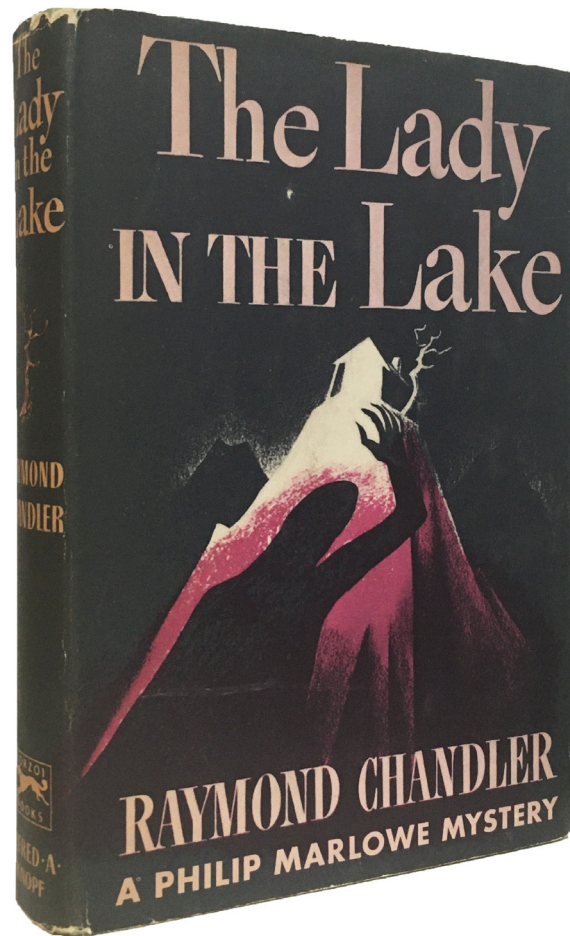
12.



THE LADY IN THE LAKE

By Raymond Chandler

13.



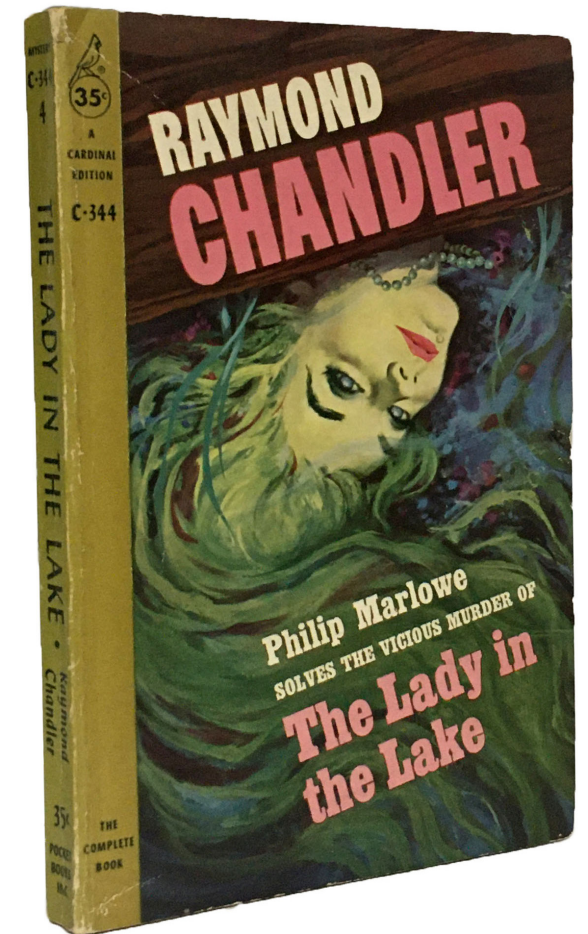
First printing of the modernist 1943 detective novel, a small-town nightmare grimly navigated by detective Philip Marlowe.

A disenchanting Arthurian romance, Chandler's fourth novel takes Marlowe out of Los Angeles to a town near a lake, inspired in part by Chandler's own money-saving move to the woods before his writing saw mainstream success. Marlowe is sucked into a hard-boiled drama where there are no pleasant solutions, creating a disillusioned inversion of the classic Arthurian tale. A lovely copy, scarce in a bright dust jacket during wartime paper rationing.

First edition. New York: Alfred A. Knopf, 1943. 7.5" x 4.5". Original full green cloth, boards and spine stamped in blue. Original unclipped (\$2.00) pictorial dust jacket designed by Norman Reeves. [6], 216, [2] pages. Shallow chipping to jacket spine head, otherwise minimal edgewear. Near fine in like jacket.

"There are no goodies in THE LADY IN THE LAKE, just degrees of corruption." – Tom Hiney

14.



First Cardinal edition (1959).

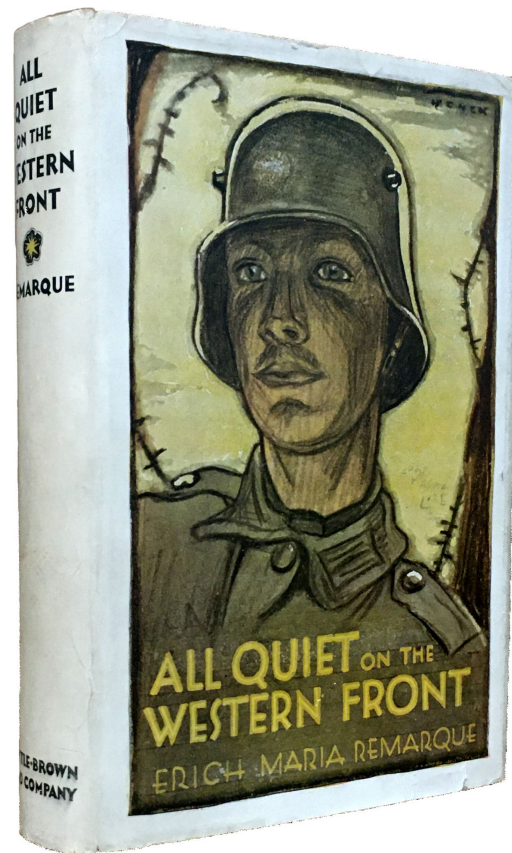
Morgan Kane's cover art blends the murder victim below the water into the seaweed, while her pearls float next to a panel of wood, implying undersea treasure. A compelling image of the "Women in Refrigerators" trope.

New York: Pocket Books, (1959). Cardinal C344. 6.25" x 4". Original color pictorial mass market wrappers (35c), cover art by Morgan Kane. All edges stained yellow. [6], 202 pages. Front hinge separating. Faint rubbing to spine extremities. Very good plus.

ALL QUIET ON THE WESTERN FRONT

By Erich Maria Remarque

15.



"We have become wild beasts.
We do not fight, we defend
ourselves against annihilation."

First American edition (1919) of the extraordinary novel by a German soldier who fought in the trenches of World War I, an exceptionally fresh copy.

Stark as a documentary and lyrical as a meditation, ALL QUIET ON THE WESTERN FRONT is one of the most moving anti-war works of the modern era. The novel refuses to glorify anyone, while poignantly lingering on the psychological effects, especially the loss of humanity, experienced by the soldiers. Its original title in German, IM WESTEN NICHTS NEUES, literally translates to "Nothing new in the West." Wildly successful upon publication both in Germany and abroad, the book — decrying the depredations of war and its catastrophic human toll — was inevitably banned in 1930 as the Nazi party grew in power. It remains one of our most valuable reminders of the true costs of war.

Boston: Little, Brown, and Company, 1919. 7.5" x 5". Original full textured grey cloth, front board and spine lettered in black and red. Original unclipped color pictorial dust jacket designed by Paul Wenck. Red topstain, other edges machine deckle. [6], 291, [1] pages. Only light edgewear and soiling to jacket: very scarce thus. Fine in near-fine jacket.

Read more: Green & Karolides, Encyclopedia of Censorship.

16.



First Lion Books edition (1950).

Lion Books was one of the premier pulp publishers in the postwar era. Though they published paperback originals from David Markson, Jim Thompson, and other major figures, their success was in no small part due to cover art that almost always walked the line between being exploitive enough to attract attentions, but not so extreme as to not be carried by newsstands, drug stores, and other popular outlets.

New York: Lion Books, (1950). Lion 49. 6.25" x 4". Original color pictorial mass market wrappers (25c). Grey endpapers. 2 pages of ads at rear. 190, [2] pages. Small chip to head of spine, else remarkably fresh. About fine.

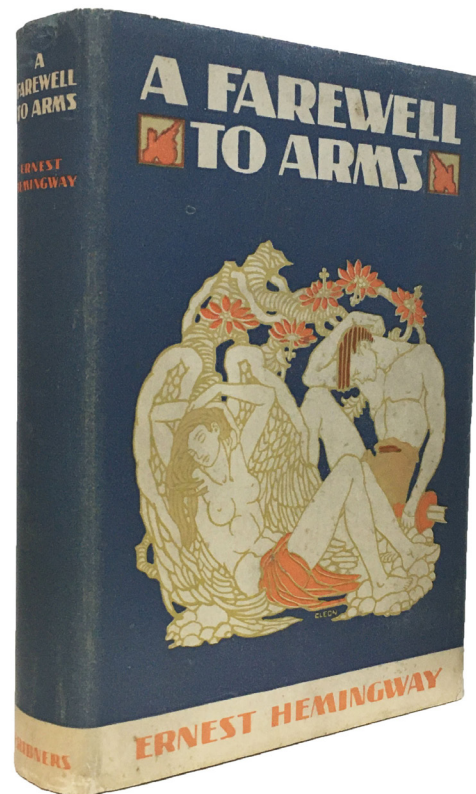
"One of the 'most often'
censored books"
(Encyclopedia of Censorship)

A FAREWELL TO ARMS

By Ernest Hemingway

17.

"A writer's job is to tell the truth"
(Hemingway)



Early Style/Parsing Gertrude Stein's Modernism."
Grissom, Descriptive Bibliography.

First printing of Hemingway's 1929 tragedy of ill-fated love amidst the fighting of First World War.

Based on Hemingway's experiences as an ambulance driver on the Italian front, this novel is a disillusioned indictment of war. Heavily influenced by the modernist approach to fiction developed by Gertrude Stein, Hemingway's prose largely directed the critical judgments of style in the second half of the 20th century. "Hemingway's words strike you, each one, as if they were pebbles fetched fresh from a brook. They live and shine, each in its place. So one of his pages has the effect of a brook-bottom into which you look down through the flowing water" (Ford Madox Ford, intro to the Modern Library Edition, 1932).

First edition. New York: Charles Scribner's Sons, 1929. 7.25" x 5". Original full black cloth, gold metallic printed paper labels on front board and spine. Original unclipped blue pictorial dust jacket designed by Cleonike Damianakes Wilkins (front flap includes "Katherine Barclay"). Fore edge machine deckle. No legal disclaimer on [x]. [8], 355, [1] pages. Bookseller label of the Norman, Remington Company, Baltimore, in gutter of rear pastedown. Light archival restoration to corners of dust jacket folds and spine extremities, faint darkening around folds and only very minor spotting. Hinges expertly repaired, top edge dusty, a small spot of rubbing to each label. Presents beautifully. Very good plus in like jacket. Read more: Introduction to Men At War (1942) by Hemingway [first quote]; Ryan, "Dating Hemingway's

18.



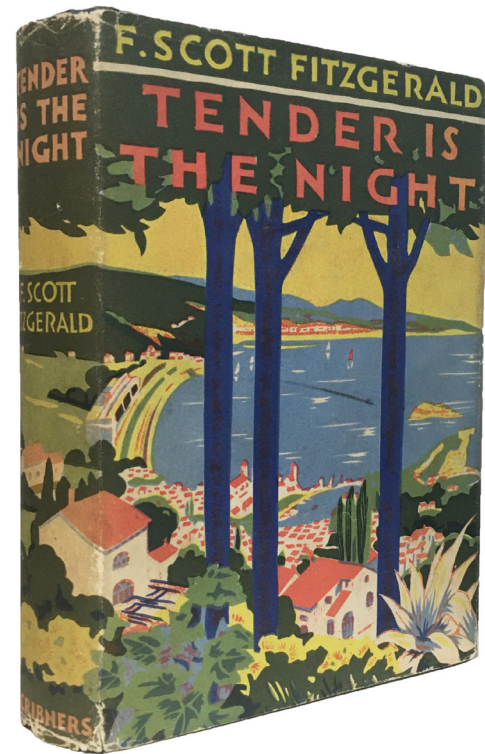
First Bantam printing (1949), with cover art by C.C. Beall, best known for his WWII-era posters designed for the US government.

The prominence of Catherine Barkley's (we presume?) literal naked arm suggests to this cataloguer at least that Beall did not read the book.

New York: Bantam Books, (1949). Bantam 467. 6.5" x 4.25". Original color pictorial mass market wrappers with art by C.C. Beall. All edges stained red. 4 pages of ads at rear. [6], 277, [1], [4] pages. Bump with slight loss to front foot of spine, crease to rear bottom corner, trace laminate separation at spine. Very good plus.

"Some people used to say, why is the man so preoccupied and obsessed with war, and now, since 1933 perhaps it is clear why a writer should be interested in the constant, bullying, murderous, slovenly crime of war."
– Hemingway, 1948 introduction to FAREWELL TO ARMS

19.



First edition in book form of Fitzgerald's last complete novel, a story of artistic and romantic disillusionment, the most personal of his works, and the book he hoped would be his masterpiece.

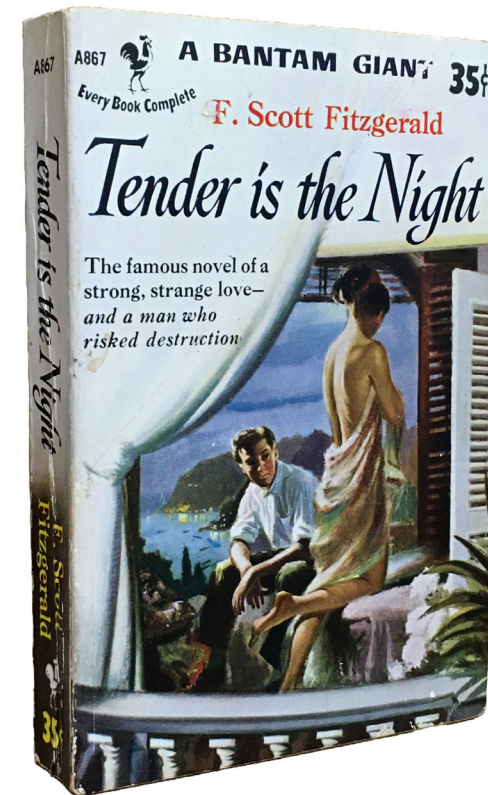
Intimate and lyrical, TENDER draws from much of Fitzgerald's own experiences in the wake of THE GREAT GATSBY's success. While it was the next novel he started, he couldn't finish it and returned to it again and again for nearly a decade. His struggles in reaching his potential as an author, his love for and tragic connection with Zelda, and the bittersweet beauty of the recently crushed Jazz Age all make their way into this book. Individual lines and passages shine like poetry. But the novel didn't do as well as his others, so he kept revising it after publication; this first edition retains Fitzgerald's entirely original structure. A wonderful copy entirely unrestored and scarce thus.

Full title: *Tender Is the Night: A Romance*. New York: Charles Scribner's Sons, 1934. 7.25" x 5". Original green cloth, spine lettered in gilt. Original multicolor dust jacket depicting a Riviera scene, unclipped and unrestored. Fore edge machine deckle. [6], 408 pages. Lightest edgewear to jacket, primarily at spine tips, just a hint of toning to spine. Faint spotting to front board. A superior copy. Near fine in like jacket. Read more: Brucoli, *F. Scott Fitzgerald: A Descriptive*

TENDER IS THE NIGHT

By F. Scott Fitzgerald

20.



Uncommonly beautiful first paperback printing of the edition that helped revive the reputation of the novel Fitzgerald considered his greatest.

"The famous novel of a strong, strange love – and a man who risked destruction" (front cover).

Essentially out of print between the book's original publication date (1934) and this edition due to the novel's poor critical and popular reception, this cover largely dispenses with literary allusions and aspirations, walking a line between sultry and romantic. It appeared to succeed: Scribner's brought the book back into print in hardcover the following year.

New York: Bantam Books, (1950). Bantam A867. 6.5" x 4.25". Original color pictorial mass market wrappers (35c). All edges stained yellow. 2 pages of ads at rear. [6], 345, [2] pages. Reading crease and just a bit of rubbing. Near fine.

"She smiled at him, making sure that the smile gathered up everything inside her and directed it toward him, making him a profound promise of herself for so little, for the beat of a response, the assurance of a complimentary vibration in him."

GENTLEMEN PREFER BLONDES

By Anita Loos

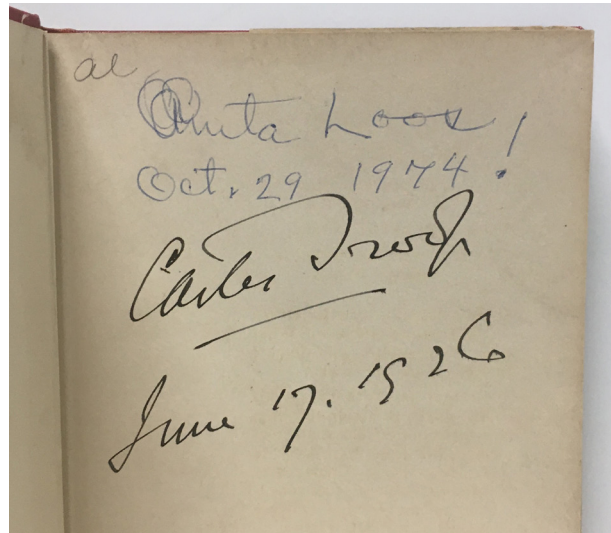
21.

Inscribed first issue of the famous 1925 bestseller of the Jazz Age, chronicling the high life of a Hollywood flapper's trip to Europe.

"The Great American Novel"
(Edith Wharton)

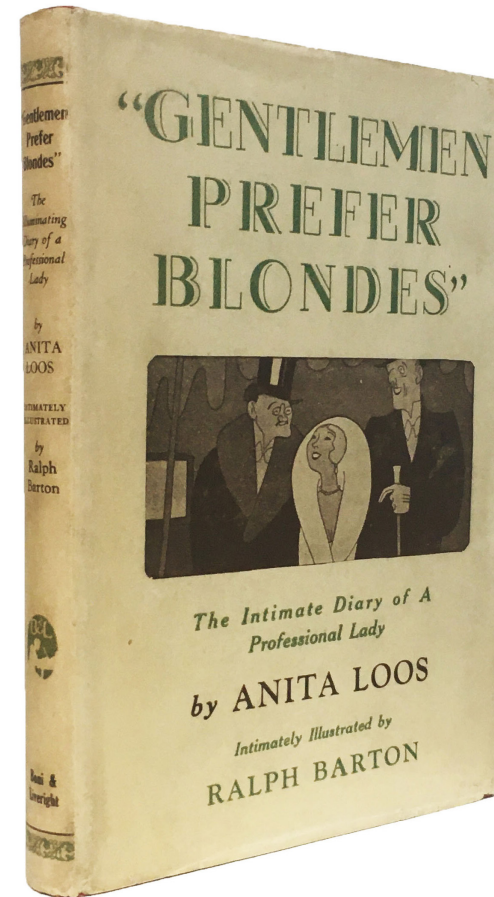
One of the great comic novels of the early 20th century, this work follows in the tradition of humorists like Mark Twain with the conceit of the American innocent abroad. Wildly popular, all copies of the first edition sold out in a single day; it serves as a useful contrast to the melancholy symbolism of *THE GREAT GATSBY* published the same year. Its tongue-in-cheek satire is nevertheless a perceptive commentary on the roles power and money can play in expanding or limiting women's freedoms, a theme which made Edith Wharton a vocal admirer. The 1949 musical introduced the song "Diamonds Are a Girl's Best Friend," memorably performed by Marilyn Monroe in the 1953 film. A rollicking adventure of the Roaring Twenties, scarce in the first issue and dust jacket, especially signed.

First edition. New York: Boni & Liveright, 1925.



Illustrations by Ralph Barton. 7.5" x 4.75". Original red cloth, gilt-lettered front board and spine. Original unclipped pictorial dust jacket printed in black and green, with illustration by Barton on front panel and dashing portrait of Loos on rear flap. Illustrated throughout by Ralph Barton. 217, [1] pages. Ownership inscription dated January 1926 on front free endpaper, above which Anita Loos has signed and dated (1974) in blue ink. Laid in: two typed letters signed by rare book dealers (David Randall, 1932; Philip Duschnes, 1933) concerning the scarcity of first state copies (as this copy). Dampstaining to verso of rear panel of jacket, also affecting bottom of rear board, else quite a clean copy with very little wear. Very good in very good jacket.

Read more: Olin-Ammentorp, Edith Wharton, Willa Cather, and the Place of Culture.



"It would be strange if I turn out to be an authoress."

GENTLEMEN PREFER BLONDES

By Anita Loos

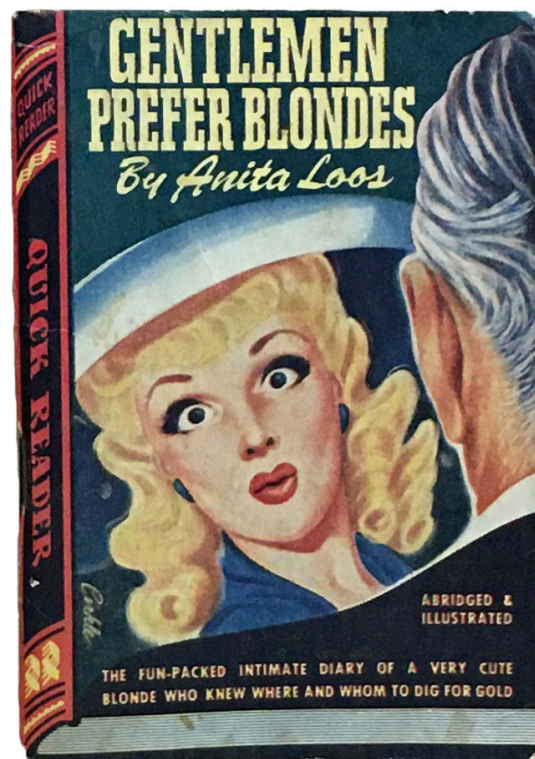
22.

A. Pocket "Quick Reader" edition.

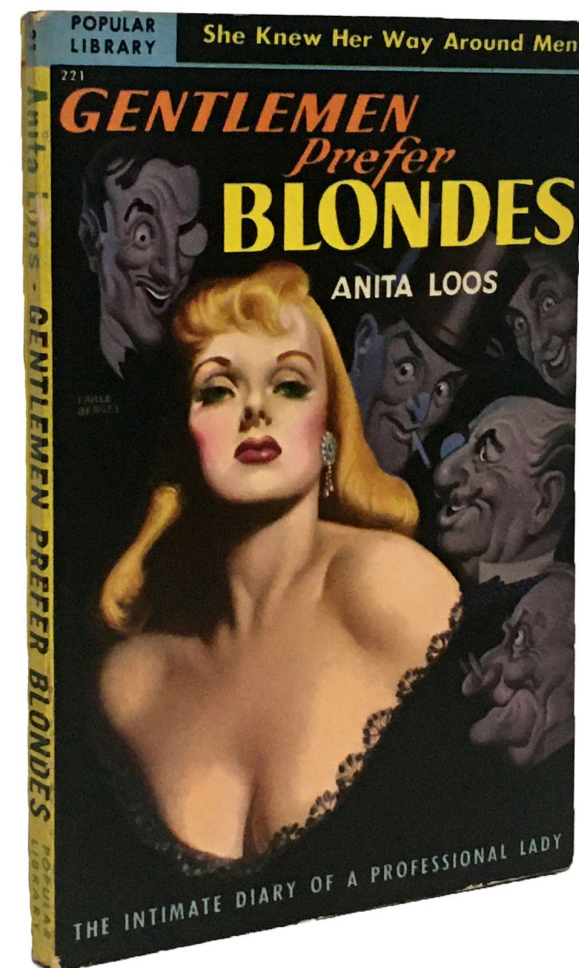
"The fun-packed intimate diary of a very cute blonde who knew where and whom to dig for gold" (front cover).

Issued the same year as the hardcover, a surprisingly charming abridged pocket edition – only 3 inches wide – of the comic novel, published a few years before the theatre and film adaptations. "Here's your chance to prowl through the diary of the cutest blonde gold-digger that ever kept a record of her mad treasure hunting days."

Chicago: Royce Publishers, 1945. Quick Reader 133. 4.5" x 3". Original color pictorial mass market wrappers, cover art by Cirkle. Illustrated with black and white vignettes. 128 pages. Only faint rubbing to extremities. Very good plus.



"What Loos did [...] was identify a new female American archetype, one that not only survives today, but thrives." – Candace Bushnell, author of SEX AND THE CITY



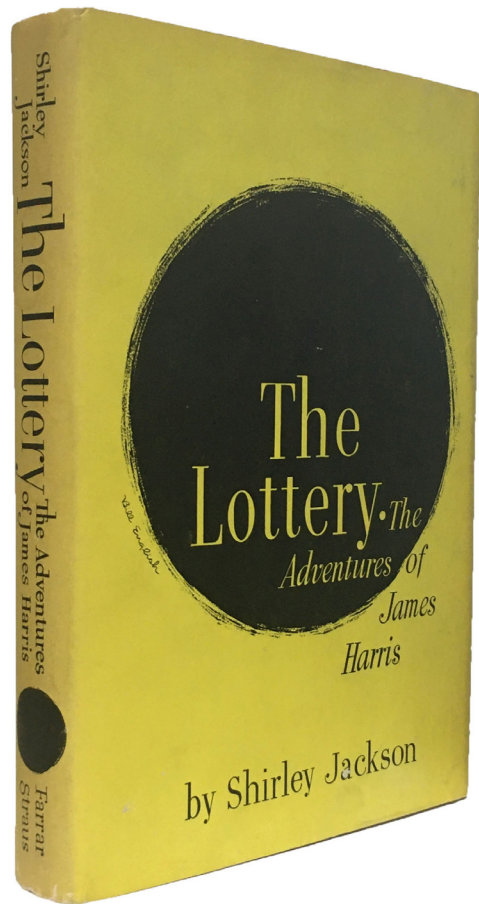
B. First Popular Library edition (1950).

"She was a give and take girl" (rear cover).

Ignoring the playful tone that made the book and the 1949 stage adaptation (with Carol Channing) so popular, this edition emphasizes a leering sensuality for a very different sales strategy. The prominently featured décolletage of this cover contrasts interestingly with the similar cover for the 1950 Lion Books edition of Shirley Jackson's THE LOTTERY.

New York: Popular Library, [1950]. No. 221. 6.25" x 4.25". Original color pictorial mass market wrappers, cover art by Earle Bergey. All edges stained green. 2 pages of ads at rear. 125, [3] pages. A touch of edgewear; remarkably nice overall. Near fine.

23.



First printing of Jackson's spectacular 1949 first collection of short fiction, in second-issue dust jacket.

Jackson's first collection of short stories, including some of her greatest work: from the keen satire of "After You, My Dear Alphonse" to the shifting, sinking unreality of "Like Mother Used to Make." Capped by the notorious "The Lottery," such a viscerally resonant jewel of folk horror that contemporary readers refused to believe she had made it up.

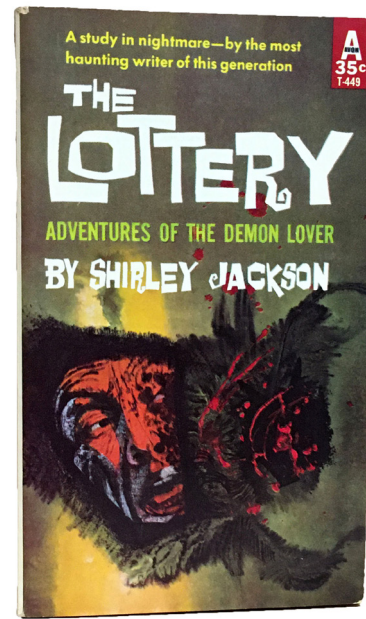
Full title: *The lottery or, The Adventures of James Harris*. New York: Farrar, Straus and Company, 1949. 8" x 5.5". Original grey cloth, spine lettered in brown. Original unclipped (\$3.50) dust jacket. [8], 306 pages. Jacket spine slightly sunned, with minor scuff to spine foot and faint shelf soil to edges. Book with sunning to spine and edges, a few faint stains to cloth, some spotting to foot of fore edge. A solid copy. Very good in very good plus jacket.

"It isn't fair, it isn't right,' Mrs. Hutchinson screamed, and then they were upon her."

THE LOTTERY

By Shirley Jackson

24.



A. First paperback edition (1949).

Jackson was unhappy with her publishers' choices in marketing her important collection of short stories even before they received the pulp treatment. Biographer Ruth Franklin tells the story: "Jackson found Farrar, Straus's promotional efforts distasteful, if effective. They were playing up the

book as 'the most terrifying piece of literature ever prints, which is bad enough' [...] she complained, rightly believing that such insinuations trivialized her work. Publicist Pyke Johnson was telling any reporter who would listen that Jackson had used witchcraft to break Knopf's leg. 'Boy, that story is sure going to sell copies,' he told her, slapping her on the back."

New York: Avon Books, (1949). T-449. 7" x 4.25". Original mass market color pictorial wrappers (35c). All edges stained yellow. 222, [2] pages. A couple tiny nicks. Beautiful. About fine.

Read more: Franklin, *Shirley Jackson: A Rather Haunted Life*.



B. First Lion Books printing (1950).

"Read it – IF YOU CAN!" (rear cover)

Jackson's story was already infamous by the time it appeared in this Lion Books edition, having garnered more letters upon its publication in the *NEW YORKER* than anything

had before. How to stir up still more extreme reactions? How about a décolletage stoning? While silhouettes of Tessie Hutchinson's neighbors throwing stones hint at the actual plot of the titular story, Herman Bischoff's cover suggests something rather more salacious than shocking.

New York: Lion Books, (1950). Lion 14. 6.25" x 4". Original color pictorial mass market wrappers (25c), cover art by Herman Bischoff. Green endpapers. 238 pages. Only lightest edgewear. Near fine.

BRAVE NEW WORLD

By Aldous Huxley

25.

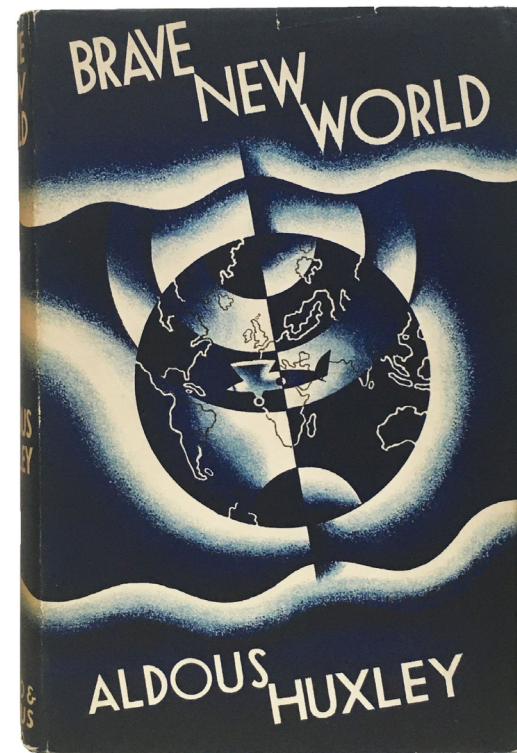
First printing of this phantasmagoric dystopia from 1932, exploring the human cost of scientific efficiency.

"You can carry at least half your morality about in a bottle."

BRAVE NEW WORLD is a key example of modern science fiction's role as the human conscience considering the unintended consequences of scientific advancements. It is uncommonly prescient in its overarching thesis that technology has the potential to limit personal freedoms. As real-life counterparts to the book's particulars have developed, BRAVE NEW WORLD has become a cultural touchstone for much of the English-speaking world, and was an especially popular text in San Francisco counterculture. A lovely copy of a relentlessly relevant book.

London: Chatto & Windus, 1932. Octavo. 7.5" x 4.5". Original full blue cloth, gilt-lettered spine. Original unclipped blue and white pictorial dust jacket. Blue topstain, bottom edge machine deckle. [8], 306, [2] pages. Housed in custom blue half goatskin clamshell box. Very shallow chipping to jacket spine extremities, toning to spine, short closed tear at top of front panel. Near fine in very good+ jacket.

Read more: *Anatomy of Wonder* (5th ed.), II-558.



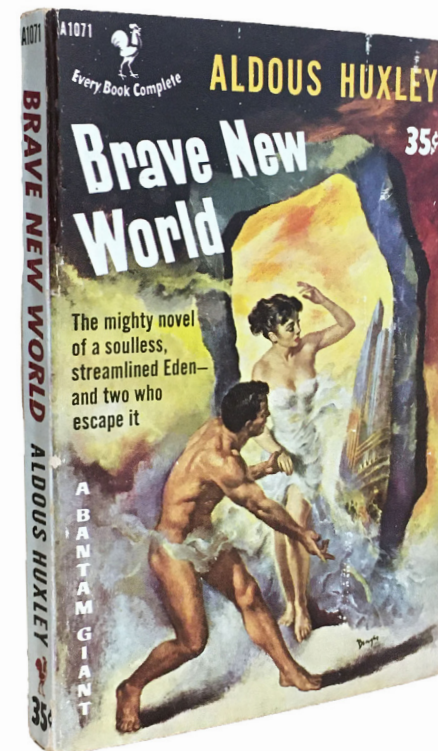
"Along with Orwell's NINETEEN EIGHTY-FOUR, it [...] made a considerable contribution to the social and political rhetoric of the 20th century"
— ANATOMY OF WONDER

26.

First Bantam printing (1952) of Huxley's "cellophane-wrapped tomorrow" (rear cover).

One would not imagine Huxley's dystopia could actually be sexy, despite the rear copy insisting it is "a licentious world where morality as we know it is taboo." No one, that is, except cover artist Charles Binger. Binger had a long career illustrating film posters, magazines, and book covers. "This is a savage, witty, and shocking story of a natural man in an unnatural world" (rear cover). A handsome example of this disconcertingly erotic edition.

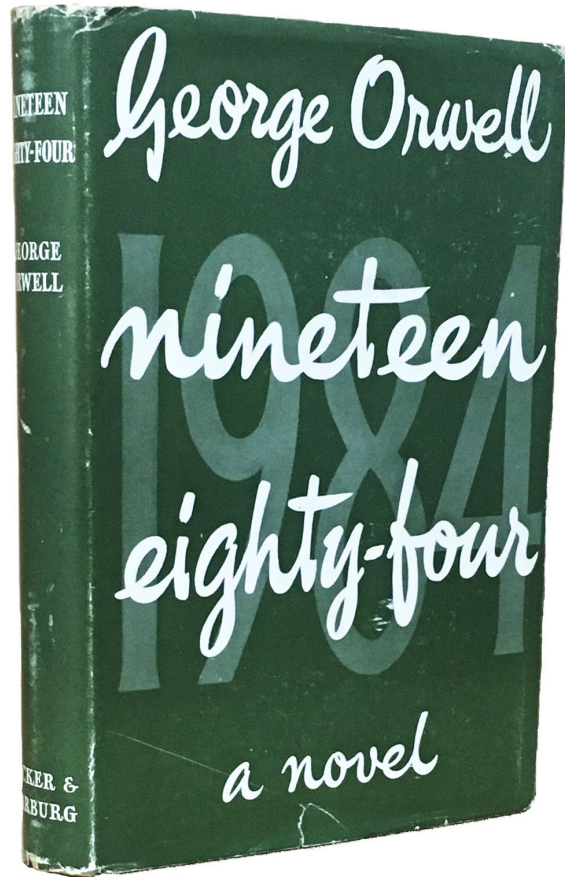
New York: Bantam Books, (1952). Bantam A1071. 6.25" x 4". Original color pictorial mass market wrappers (35c), cover art by Binger. All edges stained orange. 3 pages of ads at rear. xviii, 266, [4] pages. Tiny abrasion to fore edge and front wrapper, only minimal rubbing. Near fine.



"Civilization has absolutely no need of nobility or heroism. These things are symptoms of political inefficiency."

NINETEEN EIGHTY-FOUR (1984) By George Orwell

27.



First printing of the unmatched dystopic vision of totalitarian control.

"You must love Big Brother. It is not enough to obey him: you must love him."

An uncomfortable and unforgiving classic: in John Clute's words, "a book of hectic, devilish, claustrophobic intensity." More than a mere prediction of brutal governmental control, Orwell's NINETEEN EIGHTY-FOUR is a ruthlessly coherent argument about what precisely such control must mean, and what it must destroy in order to dominate a people: what interior human freedoms of thought, language, and desire its subjects must, willingly or unwillingly, be induced to give up. A lovely copy in the original dust jacket.

First edition. London: Secker & Warburg, 1949. 7" x 5". Original pale green cloth with red lettering. Original unclipped (10s) green dust jacket, designed by Michael Kennard. Red topstain. 312pp. Ownership signatures to front free endpaper. Fading and light wear to boards at extremities; spine slightly cocked. Mild wear and very slight chipping to jacket corners and spine extremities, with one small closed tear to lower edge. Very good plus in like jacket.

Read more: Lynskey, The Ministry of Truth: The Biography of George Orwell's 1984; Clute, The Encyclopedia of Science Fiction.

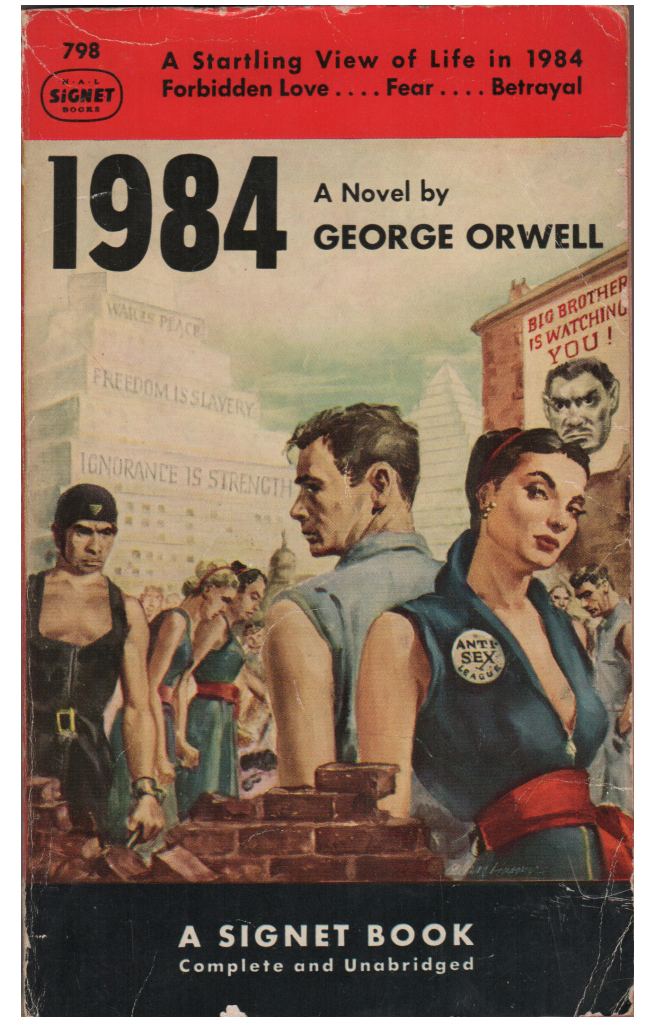
28.

Infamous 1952 pulping of Orwell's anti-totalitarian masterwork.

Alan Harmon's cover art has become something of a cult favorite, featuring as it does an "Anti-Sex League" member with an oddly low-cut uniform and a lascivious glance suggesting far more prurient interest than Orwell delivers ("Party Member – Female – A member of the Anti-Sex League from birth, your duty will be to smother all human emotion, and your children might not be your husband's!" - rear cover). Though this edition went through numerous printings (this is the eighth), it remains uncommon, no doubt in part due to the cover.

New York: Signet Books, (1952). 798. 7.25" x 4.25". Original color pictorial mass market wrappers, cover art by Alan Harmon. All edges stained red. 3 pages of ads at rear. 237, [3] pages. One-inch closed tears to head and foot of front joint, moderate creasing and rubbing around extremities, pages 17-20 torn in top corner with some loss. Good.

WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH



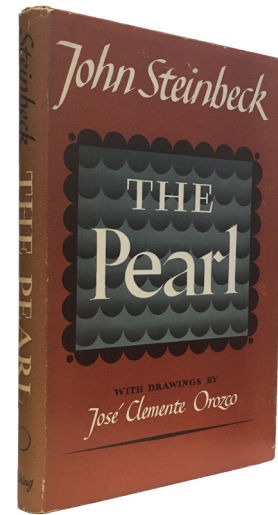
THE PEARL and BURNING BRIGHT by John Steinbeck

29.

A. Handsome first printing of Steinbeck's classic tale, with five full-page woodcuts by José Clemente Orozco throughout.

An attractive copy of this tragic Steinbeck novella about the pearl diver Kino. Equal parts folk tale and parable, it remains among his most popular works.

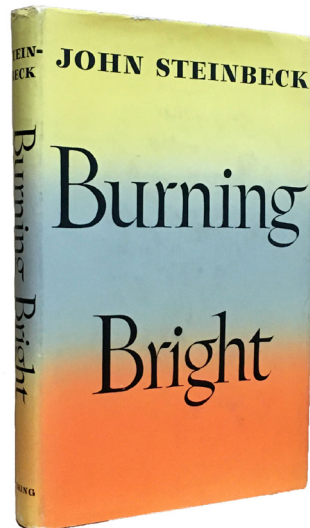
New York: The Viking Press, 1947. 8" x 5.25". Original brown cloth, front board illustrated in black, gilt-lettered spine in black panel. Original unclipped (\$2.00) blue and red just jacket designed by Robert Hallock, photographic portrait of Steinbeck by Breitenbach on rear panel. [4], 123, [1] pages. Mild rubbing to jacket at extremities, tiny closed tear to lower edge of rear panel. Touches of wear to edges of book. Near fine in like jacket.



B. First printing of Steinbeck's 1950 experimental work.

Expanding on ideas developed in OF MICE AND MEN – adapting aspects of theater into the structure of a novel – Steinbeck wrote this “play in story form” about the birth of a long-awaited child. The book was staged the same year with Rodgers and Hammerstein as producers, but neither book nor play did well. “We were kicked around like dogs, but I still want to do it . . . I’m so fascinated by everything about the theatre I don’t really care if the show’s a flop” (NEW YORK TIMES BOOK REVIEW, 18 Sept. 1952). A lovely copy.

New York: Viking Press, 1950. 7.5" x 4.75". Original full tan cloth, front board and spine lettered in red. Original unclipped (\$2.50) dust jacket in yellow, grey, and orange. Orange topstain. 159, [1] pages. Lightest edgewear to jacket extremities. Tiny spot to fore edge. About fine in near fine jacket.



30.

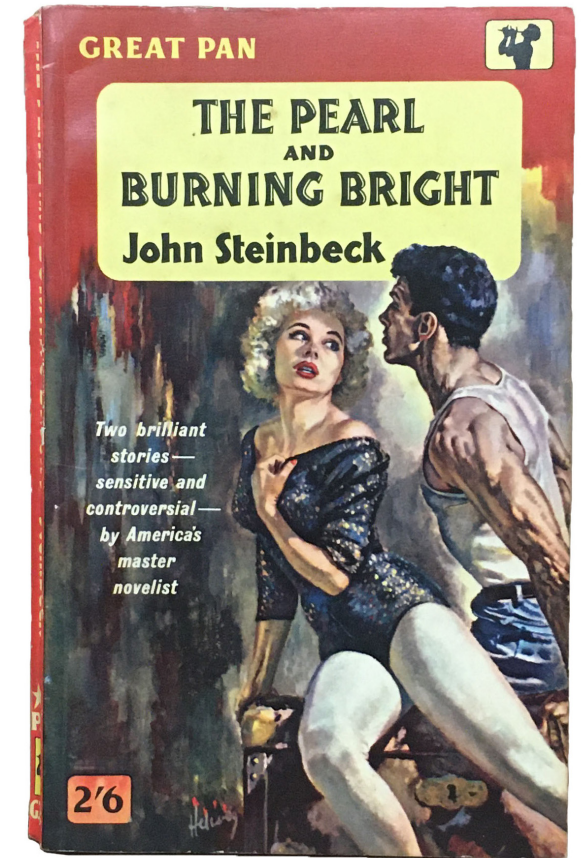
“It was a morning like other mornings and yet perfect among mornings.”

First 1959 Pan printing (from newly reset type), which attempts to repackage one of Steinbeck's most unsuccessful works with one of his most beloved.

Hans Helwig's dramatic cover depicts what we can only assume to be a scene from BURNING BRIGHT — even though that work includes no dancers.

London: Pan Book Ltd., (1959). Pan G308. Original color pictorial mass market wraps. 7" x 4.25". [6], 7-154, [155], [5 - ads]. Spine cocked, creased. Rubbing, wear overall. Still, a sound and attractive example of a poorly made book. About very good.

“He moved very quickly to her and put his arms around her. And there was hunger and eagerness in his body and in his face.”



THE STREET

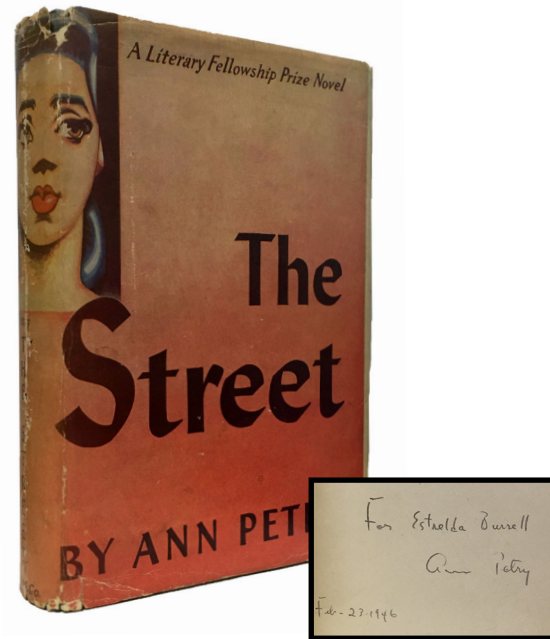
By Ann Petry

31.

“Ann Petry is increasingly recognized as one of the essential American novelists of the twentieth century.”
– Library of America

Inscribed early printing of this major mid-century novel, scarce signed by Petry.

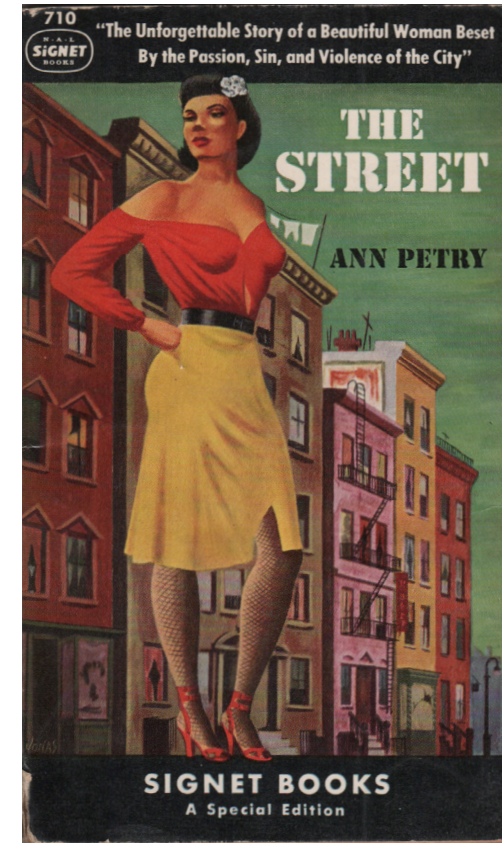
THE STREET is a powerful realist novel of social protest, exploring the oppressions at the intersection of race, gender, and class. In it, a Black single mother in Harlem seeking to live the American Dream fights against the seeming inevitability of her downfall. A tremendous success at the time, making Petry the first African-American woman to sell over 1 million copies, it has since fallen bafflingly into obscurity. As Tayari Jones remarked in THE NEW YORK TIMES: “I recently reread *The Street* and I just can’t figure out why this work is not more widely read and celebrated. After such a stunning reception in the 1940s, why hasn’t this novel become a college staple? [...] Maybe a better question is what can be done to ignite an Ann Petry revival?” Highly desirable with the early inscription by Petry of February 23, 1946.



Boston: Houghton Mifflin Company, (1946). 8" x 5.25". Original full grey cloth, illustration of a Harlem street stamped across boards, spine lettered in grey. Original unclipped color pictorial dust jacket, photographic portrait of the author by Edna Guy on rear panel. [8], 436 pages. Inscribed on front free endpaper: “For Estrelida Burrell / Ann Petry / Feb - 23 - 1946.” A couple chips to dust jacket spine head, with some edgewear and a streak of rubbing down spine, some closed tears near folds. Glue remnants on front pastedown and facing endpaper. Rarely found in better condition. Very good in like jacket.

Read more: Tayari Jones, “In Praise of Ann Petry,” *NEW YORK TIMES*, 10 November 2018.

32.



Scarce 1949 first paperback edition of Petry’s bestselling novel.

Featuring a rather exploitive cover (“A Beautiful Woman Beset By the Passion, Sin, and Violence of the City”) by the normally more reserved Robert Jonas, who later went on to design numerous Penguin paperbacks. Lutie Johnson definitely did not wear fishnets.

(New York): Signet Books, (1949). Signet 710. 7" x 4". Original color pictorial mass market wrappers, cover art by Jonas. 3 pages of ads at rear. 189, [3] pages. Laminate beginning to peel at front lower corner and top of of rear wrapper, closed tear to foot of spine, front hinge cracking. Very good.

“Petry is the writer we have been waiting for” – Tayari Jones

James Bond & Jackie Holmes

33.

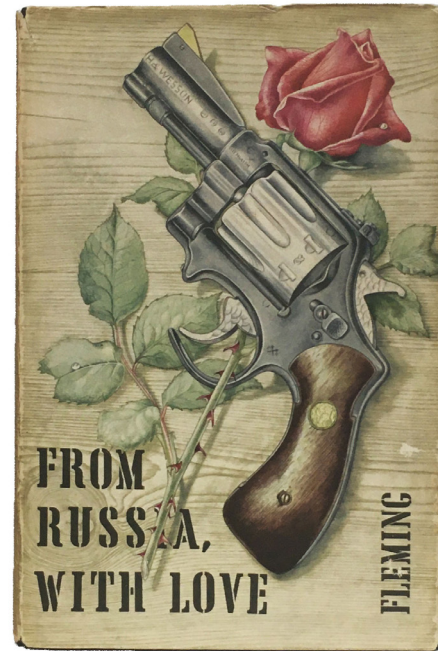
FROM RUSSIA WITH LOVE

By Ian Fleming
(1957)

First printing of this fan favorite that became the turning point in James Bond's popularity in the United States.

Among the fourteen James Bond books in the original series, FROM RUSSIA remains the pinnacle. Remarkable for many reasons, it was the first Bond novel issued with a dust jacket using Richard Chopping's now iconic artwork. Nearly planned to be the final Bond book, it was the one Fleming considered his best. President Kennedy included it in his 1961 list of 10 favorite books; when CIA director Allen Dulles heard of Kennedy's love for the series, Dulles "told Fleming, and the next time Fleming came to the U.S., Kennedy had him over for dinner" (LIFE). Kennedy's list led to an explosion in popularity for the series in the States. Its classic movie adaptation, starring Sean Connery and Lotte Lenya, is the most acclaimed of the many Bond films. It is, by nearly every standard of affection readers have for the series, the quintessential James Bond book.

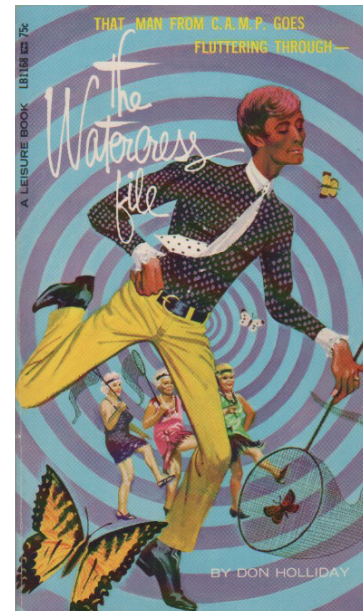
"Those whom the Gods wish to destroy, they first make bored."



First edition. London: Jonathan Cape, (1957). Original black paper boards, silver and metallic red-stamped ornament on front board, spine lettered like colors. Original unclipped (13s 6d) pictorial dust jacket "devised by the author and executed by Richard Chopping." 253, [1] pages. 1957 ink ownership inscription on front free endpaper. Housed in custom black half goatskin clamshell box. Shallow chipping around spine ends and corners of dust jacket, with spine uniformly toned, light rubbing primarily around folds; book beautiful. Fine in very good jacket.

Read more: Sidey, "The President's Voracious Reading Habits," LIFE, 17 March 1961.

34.



A. THE WATERCRESS FILE

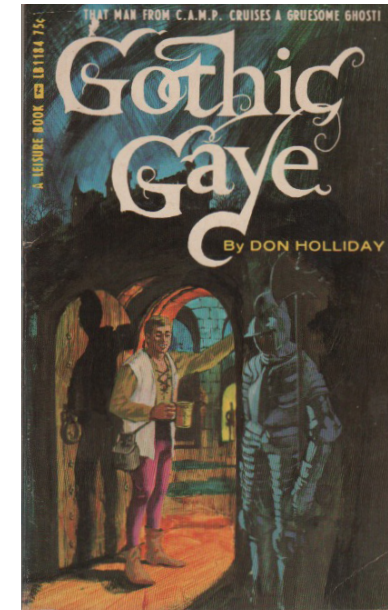
By Don Holliday
1966

Third in the James Bond-esque "Man from C.A.M.P." series, starring Jackie Holmes,

a millionaire secret agent who fights homophobia and seduces grateful men wherever he goes.

In this installment, Holmes assembles a team to foil the assassin Butterfly with spycraft and amateur theatricals. By the legendary and prolific Victor Banis, writing as Don Holliday.

San Diego: Corinth Publications, Inc. Leisure 1166. 7" x 4.25". Original mass market wrappers (75c). One page of ads at rear. [4], 159, [1] pages. Minor edgewear; top edge sunned. Pages lightly toned, as common. Near fine.



B. GOTHIC GAYE

By Don Holliday
1966

"In a sense, gay pride could be said to have started with Jackie Holmes."
-Victor Banis

In this installment of this semi-Bond spoof, Holmes falls in love with a baron and visits the haunted Castle Gaye. Cover copy promises: "THAT MAN FROM C.A.M.P. CRUISES A GRUESOME GHOST!" Includes a wistful reference to a (fictional) "legendary film version of [Mary Renault's classic novel] The Charioteer."

San Diego: Corinth Publications, Inc. Leisure 1184. 7" x 4.25". Original mass market wrappers (75c). [6], 160 pages. Light scuffing to wraps. Pages lightly toned. Very good plus.

CATCHER IN THE RYE

By J.D. Salinger

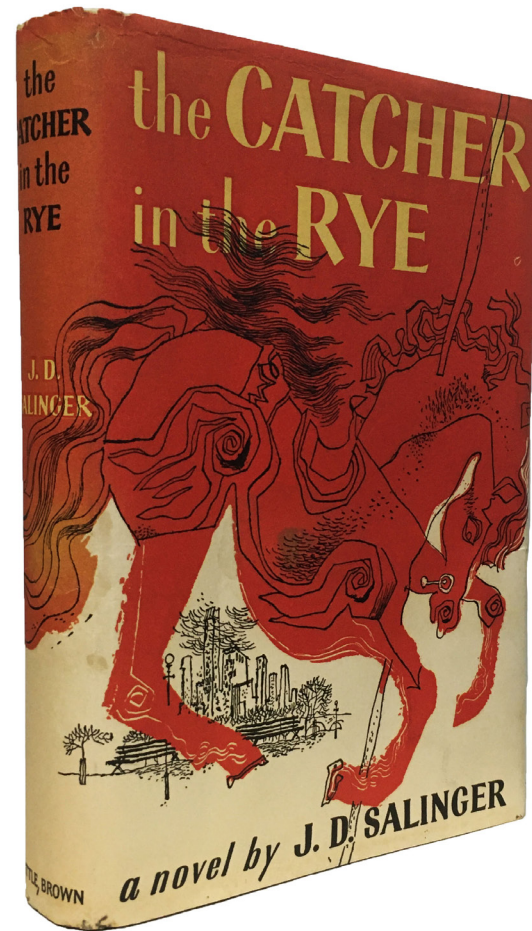
35.

First edition of this enduring portrait of 1950s adolescent angst.

"I'm the most terrific liar you ever saw in your life."

Divisive since it was published (when James Stern famously mocked CATCHER in his NEW YORK TIMES review by writing in the voice of Holden Caulfield), Salinger's novel of a teen's adventures and alienations in New York City remains equally beloved and denounced. One of the most widely banned books ever published, it has been both scapegoated as a template for deranged gunmen (like Mark David Chapman) and praised as a "perfect book" (Adam Gopnik). These tensions continue to drive its popularity and importance, and CATCHER regularly appears on the lists of the best novels of the 20th century. A handsome example of this controversial classic.

Boston: Little, Brown and Company, 1951. 7.75" x 5". Original full black cloth, gilt-lettered spine. Original unclipped (\$3.00) red pictorial dust jacket designed by Michael Mitchell. [6], 277, [1] pages. Housed in a custom red quarters goatskin clamshell box. Touch of edgewear to jacket spine extremities, a few barely visible spots to jacket. Book with spots of toning in gutters and on rear pastedown. Overall fresh and bright. Near fine in like jacket.

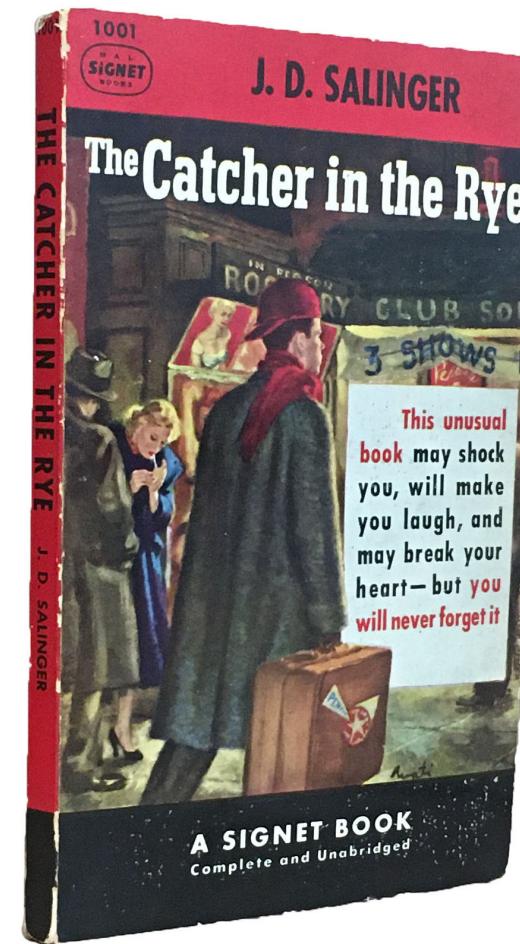


36.

First paperback edition (1953) of Salinger's classic.

Featuring a rather unimaginative and literal rendering of Holden Caulfield's NYC adventures by James Avati, this edition's cover art so horrified Salinger that he insisted on purely typographic covers on all of his books for the rest of his career ("... he would be happier if the book was distributed in mimeographed form" - editor Marc Jaffe quoted in Two-Bit Culture: The Paperbacking of America). Nice examples are difficult to find.

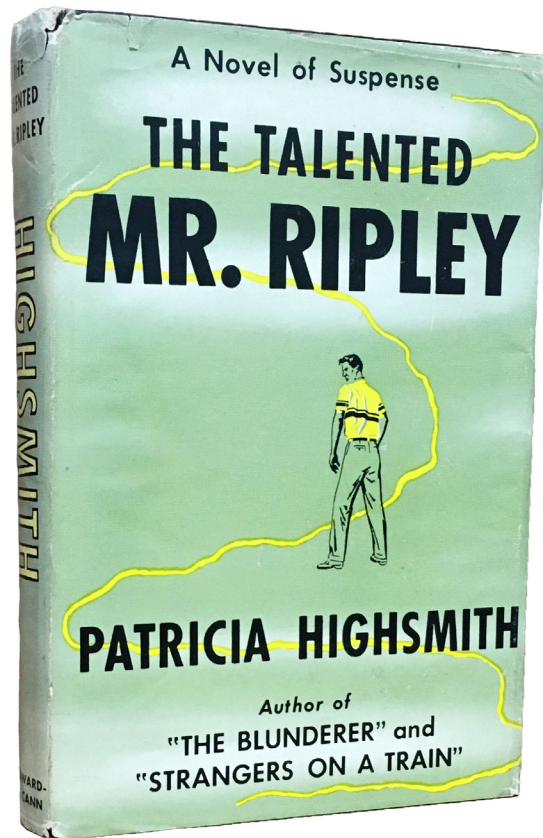
New York: Signet Books, (1953). 1001. 7" x 4.25". Original color pictorial mass market wrappers, cover art by Avati. All edges stained red. 1 page of ads at rear. 159, [1] pages. Light rubbing and edgewear, slight lean. Very good.



THE TALENTED MR. RIPLEY

By Patricia Highsmith

37.



First printing of Highsmith's classic exploration of murderous envy and identity theft.

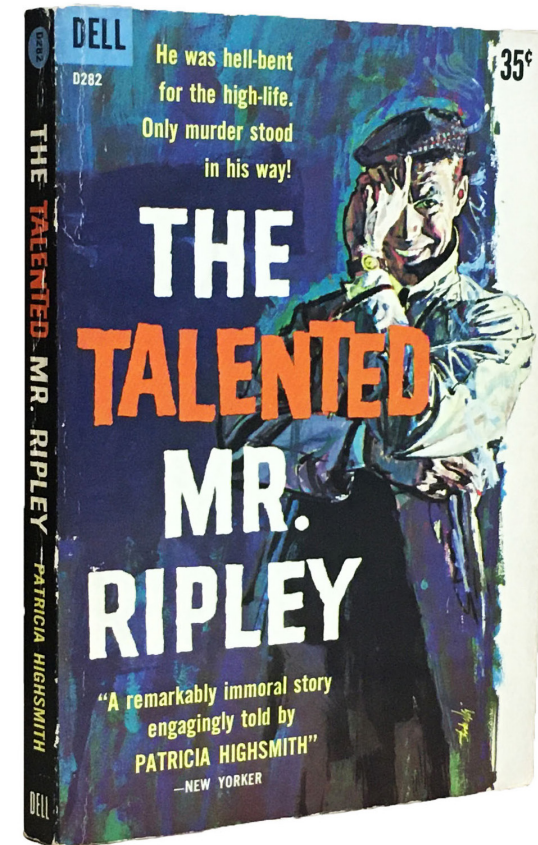
"Murder, to me, is a mysterious thing."

The ruthlessly original novel about a man who will sacrifice anything he is to keep all that he has. Amoral psychopath or overzealous social climber, Tom Ripley's ferocious outsider's hunger for wealth, culture, and belonging is all too relatable. The susceptible reader falls easily into the pit along with Tom, a murderer animated by acutest desire for the finer things, driven to his crimes by the biting unfairness of a world that apports beauty and luxury to those less deserving than himself.

First edition. New York: Coward-McCann, Inc., (1955). 8" x 5.5". Original black cloth boards, green-lettered spine. In original price-clipped dust jacket. [4], 252 pages. A few tiny chips and closed tears to jacket; spine lightly sunned. Boards lightly worn along edges. Near fine in very good plus jacket.

Read more: "Patricia Highsmith on Murder, Murderers, and Morality," Paris Review, 2015.

38.



First paperback edition (1959).

Ripley has turned from a well-masked gentleman into a maniacal lowlife in this striking cover art by Teodecki, accented by the creepy title lettering. The watch is a nice touch. The rear blurb ends: "And the talented Mr. Ripley learned that murder was just the bare beginning of evil."

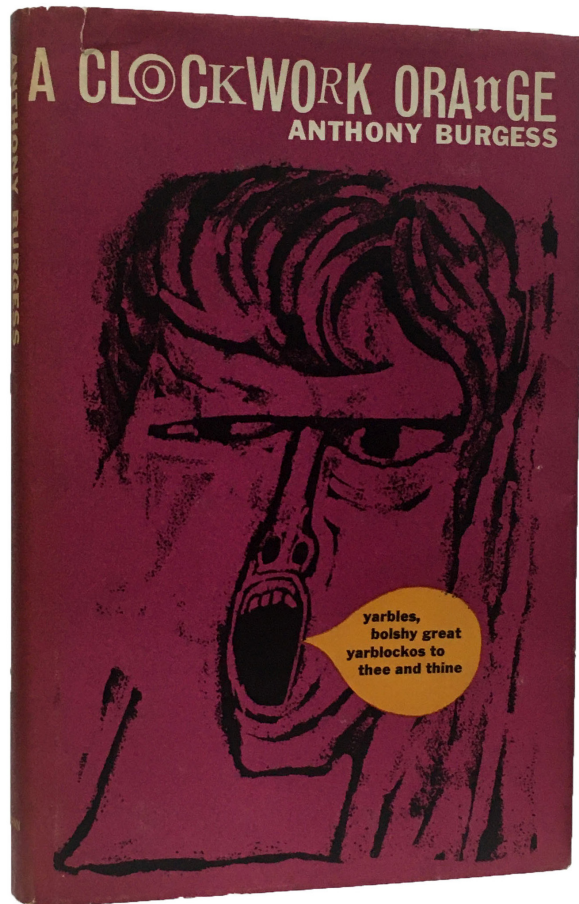
(New York): Dell, (1959). D282. 6.25" x 4". Original color pictorial mass market wrappers (35c), cover art by Teodecki. All edges stained blue. 1 page of ads at rear. 255, [1] pages. Very slight lean and faint reading crease. Near fine.

"The first step, anyway, was to make Dickie like him. That he wanted more than anything else in the world."

A CLOCKWORK ORANGE

By Anthony Burgess

39.

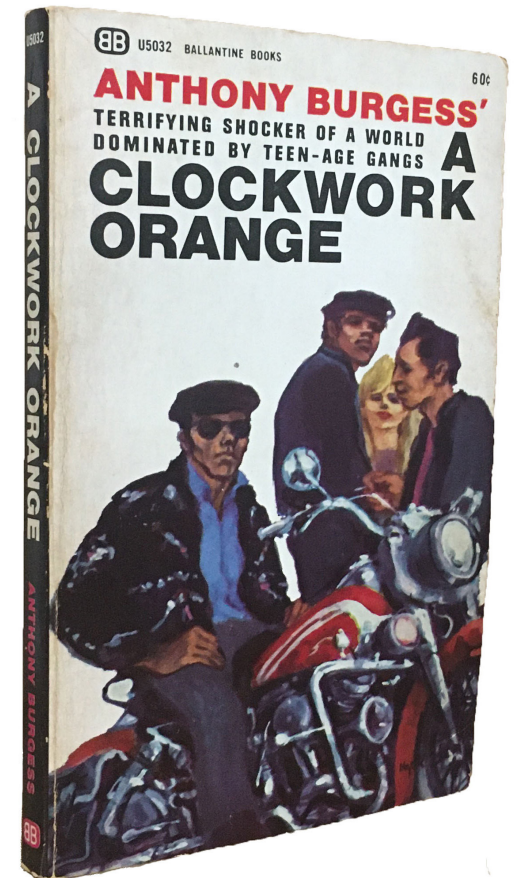


First printing in the first-issue dust jacket, with the original last chapter as Burgess intended.

Burgess's inimitably stylish account of brutal youth, told in a florid invented slang made, if possible, more memorable by Stanley Kubrick's equally stylish film adaptation. Little Alex's addiction to ultraviolence cannot be cured and must be endured; the novel's famous aversion therapy sequence implants no morals and effects no true reform. Most disquietingly, the last chapter — excised from the American edition — suggests that a boyish love of assault and battery is doomed to fade away even as late adolescence wilts into manhood; that Nature will clean up its own mess, succeeding where all the crude instruments of Society failed. A gorgeous copy.

First edition. London: Heinemann, 1962. 7.75" x 5". Original black cloth boards. Original unclipped (16s) fuschia dust jacket designed by Barry Trengove. [8], 196 pages. Housed in custom quarter black black clamshell box. Single small closed tear to jacket; spine just barely sunned. Fine in near fine jacket.

40.



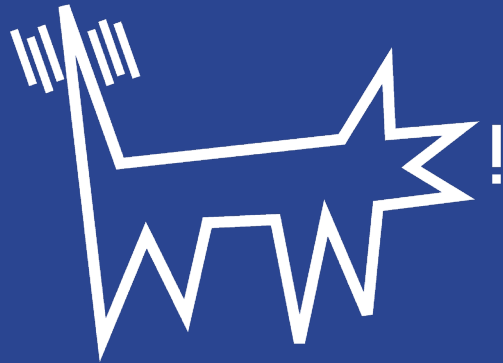
First US paperback edition (1965), with an afterword by Stanley Edgar Hyman.

Burgess's rebellious and marauding British teens are here rendered in the American vernacular as WILD ONES-inspired bikers. "A terrifying shocker of a world dominated by teen-age gangs," indeed.

New York: Ballantine Books, (1965). U5032. 7" x 4.25". Original color pictorial mass market wraps (60c). All edges stained orange. One page of ads at rear. 91, [1] pages. Mild edgewear, rubbing. Very good or better.

"It may not be nice to be good, little 6655321. It may be horrible to be good."

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