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First, read Part I: Next, go through this list with each book that seems promising. Scott, Tender is the Night, New York: Dust jackets, dust jackets, and more dust jackets! If there is one single thing that is a make or break for book value, it would be the dust jacket. The value of a first edition copy of F. Without a dust jacket! If you have one on a good book, treasure it and be sure to protect it with a plastic sleeve. A book is more likely to appeal to collectors, and therefore be worth more, if you have actually heard of the book or its author. Additionally, some books by famous authors are better than others. Where was it published? The location of publication is an often overlooked but important detail in a list of information about a collection of books. Many titles were published virtually simultaneously in two places, for example, London, and New York. Location is very important. To err is Human. And it will make your book more valuable! Thrifty printers will not throw out a batch of sheets simply because there was a mistake on the page. They will correct it and move on. Leave no page behind! Completeness in a book is critical. Even simple pages that have no printing on them, called blanks, are critical to the value of the book. Make certain that there are no loose pages or gatherings of leaves that have come out or are in danger of falling out. Please return to! Look for ownership inscriptions on books. With luck, they will not be on the title-page, as this diminishes value; they should ideally be located on blank pages before the title page. An owner inscription or signature from a member of your own family is always interesting to find, and if he or she was a well-known person, could add to value. An author signature by a significant and recognized writer can mean an increase in value of ten times or more the ordinary value of the book in most cases. For example, as stated above, an unsigned copy of F. Skinner sold a copy that was signed and presented to the famous poet Archibald MacLeish. A beautifully leather bound book or one with a pictorial gold leaf cover can form the basis for a really eye-catching shelf; these antique books are usually quite collectible. Did you find something intriguing on your shelves? Thank you for your interest in Skinner. This post was originally published in September and has been completely revamped and updated for accuracy and comprehensiveness.

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Chapter 3 : Buy The Last Door: Collector's Edition - Microsoft Store

The Collector's Edition of Victorian Erotica - Kindle edition by Major LaCaritilie, Major LaCaritilie. Download it once and read it on your Kindle device, PC, phones or tablets. Use features like bookmarks, note taking and highlighting while reading The Collector's Edition of Victorian Erotica.

In early the family moved to a house named Griff House , between Nuneaton and Bedworth. Because she was not considered physically beautiful, Evans was not thought to have much chance of marriage, and this, coupled with her intelligence, led her father to invest in an education not often afforded women. The other important early influence in her life was religion. She was brought up within a low church Anglican family, but at that time the Midlands was an area with a growing number of religious dissenters. Move to Coventry[edit] In her mother died and Evans then 16 returned home to act as housekeeper, but she continued correspondence with her tutor Maria Lewis. When she was 21, her brother Isaac married and took over the family home, so Evans and her father moved to Foleshill near Coventry. The closeness to Coventry society brought new influences, most notably those of Charles and Cara Bray. Charles Bray had become rich as a ribbon manufacturer and had used his wealth in the building of schools and in other philanthropic causes. Evans, who had been struggling with religious doubts for some time, became intimate friends with the radical, free-thinking Brays, whose "Rosehill" home was a haven for people who held and debated radical views. Through this society Evans was introduced to more liberal and agnostic theologies and to writers such as David Strauss and Ludwig Feuerbach , who cast doubt on the literal truth of Biblical stories. Instead, she respectfully attended church and continued to keep house for him until his death in , when she was She commented happily that "one feels in a downy nest high up in a good old tree". Her stay is commemorated by a plaque on the building. While residing there, she read avidly and took long walks in the beautiful Swiss countryside, which was a great inspiration to her. She stayed at the house of John Chapman , the radical publisher whom she had met earlier at Rosehill and who had published her Strauss translation. Chapman had recently purchased the campaigning, left-wing journal *The Westminster Review* , and Evans became its assistant editor in Although Chapman was officially the editor, it was Evans who did most of the work of producing the journal, contributing many essays and reviews beginning with the January issue and continuing until the end of her employment at the Review in the first half of During this period, she formed a number of unreciprocated emotional attachments, including one with Chapman who was married but lived with both his wife and his mistress , and another with Herbert Spencer. Lewes was already married to Agnes Jervis, although in an open marriage. In addition to the three children they had together, Agnes also had four children by Thornton Leigh Hunt. By contrast, Lewes and Evans declined to conceal their relationship, and it was this refusal which perhaps gave an additional edge to the reproaches of contemporary moralists. Career in fiction[edit] While continuing to contribute pieces to the *Westminster Review*, Evans resolved to become a novelist, and set out a pertinent manifesto in one of her last essays for the Review, "Silly Novels by Lady Novelists" [19] The essay criticised the trivial and ridiculous plots of contemporary fiction written by women. In other essays, she praised the realism of novels that were being written in Europe at the time, an emphasis on realistic storytelling confirmed in her own subsequent fiction. She also adopted a nom-de-plume, George Eliot. This pen-name has been said to be an homage to George Lewes, obviously in the first name, while the surname, Eliot, may have been a code for "to Lâ€"I owe it". The *Scenes* published as a book in , was well received, and was widely believed to have been written by a country parson , or perhaps the wife of a parson. Her relationship with Lewes afforded her the encouragement and stability she needed to write fiction, but it would be some time before the couple were accepted into polite society. Acceptance was finally confirmed in when they were introduced to Princess Louise , the daughter of Queen Victoria. Within a year of completing *Adam Bede*, she finished *The Mill on the Floss* , dedicating the manuscript: Although the marriage courted some controversy due to the difference in ages. However it pleased her brother Isaac, who had broken off relations

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with her when she had begun to live with Lewes, and now sent congratulations. While the couple were honeymooning in Venice, Cross, in a fit of depression, jumped from the hotel balcony into the Grand Canal. He survived, and the newlyweds returned to England. They moved to a new house in Chelsea, but Eliot fell ill with a throat infection. This, coupled with the kidney disease with which she had been afflicted for several years, led to her death on 22 December at the age of . She was buried in Highgate Cemetery East, Highgate, London, in the area reserved for societal outcasts, religious dissenters and agnostics, beside the love of her life, George Henry Lewes. The graves of Karl Marx and her friend Herbert Spencer are nearby. Several landmarks in her birthplace of Nuneaton are named in her honour. Portrait by Frederick William Burton, Throughout her career, Eliot wrote with a politically astute pen. *Felix Holt, the Radical* and *The Legend of Jubal* were overtly political, and political crisis is at the heart of *Middlemarch*, in which she presents the stories of a number of inhabitants of a small English town on the eve of the Reform Bill of ; the novel is notable for its deep psychological insight and sophisticated character portraits. Readers in the Victorian era praised her novels for their depictions of rural society. Much of the material for her prose was drawn from her own experience. She shared with Wordsworth the belief that there was much value and beauty to be found in the mundane details of ordinary country life. Eliot did not, however, confine herself to stories of the English countryside. *Romola*, an historical novel set in late fifteenth century Florence, was based on the life of the Italian priest Girolamo Savonarola. Elements from these works show up in her fiction, much of which is written with her trademark sense of agnostic humanism. The religious elements in her fiction also owe much to her upbringing, with the experiences of Maggie Tulliver from *The Mill on the Floss* sharing many similarities with the young Mary Ann Evans. Eliot also faced a quandary similar to that of Silas Marner, whose alienation from the church simultaneously meant his alienation from society. This was not helped by the posthumous biography written by her husband, which portrayed a wonderful, almost saintly, woman totally at odds with the scandalous life people knew she had led. In the 20th century she was championed by a new breed of critics, most notably by Virginia Woolf, who called *Middlemarch* "one of the few English novels written for grown-up people".

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Major LaCaritille is the author of Masterpieces of Victorian Erotica (avg rating, 20 ratings, 2 reviews, published), The Collector's Edition of.

TS Eliot, claiming that the genre was "invented by Collins and not by Poe", declared it to be "the first, the longest and the best of modern English detective novels". Dorothy L Sayers , a queen of crime in the 30s and 40s, echoing Eliot, pronounced it "probably the finest detective story ever written". Its influence continues to animate the work of crime writers such as PD James. Certainly, Collins adheres faithfully to the rules of detective fiction: *The Moonstone* has this, and more, all of it brilliantly executed. It connects every detail of the plot to the great imperial drama of India, the society over which Queen Victoria would eventually declare herself "Empress". The Indian factor imbues the tale with the sinister mystery of the east. Mid-century, this "moonstone" is given to a young Englishwoman, Rachel Verinder, on her 18th birthday and then mysteriously disappears. A quest ensues in which, after murder and marriage, the Moonstone is restored to its Indian source. However, although this is classic detective fiction, its greatness really lies in its qualities as a novel. Collins signalled his ambitions for the book in the preface to the first edition, in which he wrote: In the present story I have reversed the process. A second, crucial element to the success and longevity of *The Moonstone* is less about detection than storytelling. In this series, we have already seen the power of epistolary fiction *Clarissa* , No 4; and *Frankenstein* , No 8. Collins first uses garrulous Gabriel Betteredge, then meddlesome Miss Clack, then the solicitor Matthew Bruff, and then the opium addict Ezra Jennings drawing on his own opium habit. The narrative dividend for Collins is that he can use these different voices to vary the tone and tempo of a complicated but not impossibly so plot. The upshot is his masterpiece, a brilliant marriage of the sensational and the realistic. In short, a classic. A second, revised edition was issued in 1851. In 1852, Collins adapted the novel for the stage, a production that ran for about two months. Subsequently, there have been many film, radio and television adaptations. In 1953, *The Moonstone* was made into a critically acclaimed American film. It continues to earn its reputation as the founding text of the classic English detective story.

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