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# Old books, new looks.

Gladstone Press likely started when I was about seven years old and decided to reproduce my entire library of Dick Bruna books on used computer paper my dad brought home from the office, folded and stapled together, and ‘sold’\* door-to-door. A few years after that, I swiftly made my way through my mom’s collection of classic novels from the International Collectors Library.

It only took a few decades (and a career as a book designer) for me to put two and two together.

Through Gladstone Press, I focus on redesigning and reprinting classic novels, but with a modern audience in mind—from title selection to the final printed book.

There are some exquisite print editions of classic novels available on the market. But these novels—which I find so exciting, daring, and interesting—keep being packaged to highlight their historical importance. That’s fine, but some readers see those designs and think that the book is a ‘difficult’ read. (Not true.) For me, it’s enjoyment. Pure, pleasurable reading.

So, I redesigned these to be approachable, collectible, modern, sleek, but still (particularly when it comes to the text itself) true to the original books. It’s a fresh approach intended to revitalize that zeal you have reading a good novel. And these? These are great novels. Enjoy.

—Ingrid Paulson

\* I gave them away.



# The Scarlet Letter

## Nathaniel Hawthorne

‘She had wandered, without rule or guidance, in a moral wilderness. . . . The scarlet letter was her passport into regions where other women dared not tread. Shame, Despair, Solitude! These had been her teachers,—stern and wild ones,—and they had made her strong, but taught her much amiss.’

In the strict theocracy of the newly formed Massachusetts Bay Colony, even private sins are punished. For the sin of adultery, the magistrates of the colony sentence Hester Prynne, her fatherless child in her arms, to wear a red letter ‘A’ on her breast for the rest of her life. Although she must publicly bear an intolerable shame, she refuses to succumb to pressure and name her lover.

As Hester raises her daughter, Pearl, within the community that censured her, she finds a way to accept her past transgressions and live with her situation. However, both her lover and her recently returned husband steadfastly hide their connections to her public downfall—a decision that weighs on their minds and threatens to warp their souls. This brooding psychological portrait deftly explores the nature of pride, tolerance, virtue, and what it costs to be true to one’s self.

**‘This is where American literature begins.’**

Paul Auster

### Why now?

The TV adaptation of Margaret Atwood’s *The Handmaid’s Tale*, coupled with the much-anticipated release of Atwood’s sequel, *The Testaments*, makes it a perfect time to revisit one of Gilead’s progenitors: Pilgrim-era Boston.

Hawthorne’s sympathetic descriptions of his characters’ psychological conflicts, coupled with his feminist beliefs, is astonishing for a novel written in 1850.

In over two centuries of American literature, this novel comes closest to describing the fears, beliefs, and attitudes prevalent in the United States today.

FICTION, CLASSIC  
978-1-989544-00-6

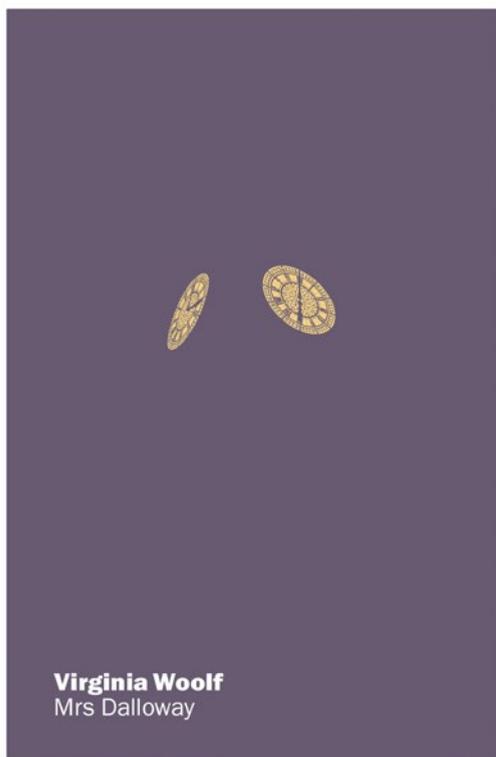
5.25 × 8, 256pp  
paperback

\$20.95

PUBLICATION DATE  
July 30, 2019



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# Mrs Dalloway

## Virginia Woolf

'First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street.'

On a Wednesday in the middle of June, a British parliamentarian's wife decides 'she will buy the flowers herself' for the evening party she has planned. What transpires is a walk through post-wwi London set to the inner monologue of Mrs Dalloway, and, as the hours pass, deftly shifts to the thoughts, worries, desires, histories, and errands of those around her—from her childhood beau, Peter, through a troubled young war vet named Septimus suffering from PTSD.

This watershed novel—one of the first to truly be described as 'modern'—is a portrait of London itself on the brink of the twentieth century.

### About Dalloway Day

The British Library and Woolf Societies worldwide are now celebrating 'a Wednesday in the middle of June' as Dalloway Day. In 2019—and to great success—Gladstone Press live-tweeted a walk through Toronto that tried to mimic the book. For 2020, the Press will find a similar unique way to engage readers to celebrate this day. (Even if it means drinking Tokay.)

This book includes an era-specific map of London that highlights the major walking locations in the novel.

### One of *The Guardian's* 100 Best Novels

**'Hers is indisputably among the most sensitive of the minds and imaginations felicitously experimenting with the English novel.'**

Jorge Luis Borges

FICTION, CLASSIC  
978-0-9950132-9-2

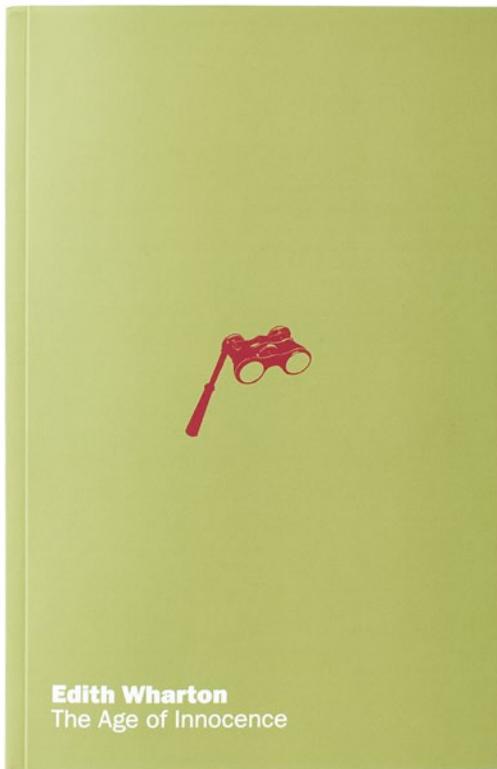
5.25 × 8, 196pp  
paperback

\$20.95

PUBLICATION DATE  
March 26, 2019



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# The Age of Innocence

Edith Wharton

**Winner of the 1921 Pulitzer Prize for Fiction**

‘Everything may be labelled—  
but everybody is not.’

The elite families of Gilded Age New York adhered to rigid social conventions: marry within one’s circle (if not higher); if a man must have a career, make it a profession (and not an overly ambitious one); shun the new and risqué; and most importantly, never cause a scandal. For all of his life, Newland Archer followed these rules without question.

On the eve of his engagement to shy, well-bred May Welland, her unconventional cousin, Ellen Olenska, returns to New York after a disastrous arranged marriage to a Polish count. Ellen is not only unashamed to have left her errant husband, but even wants a *divorce*, which immediately threatens to tarnish her position and cast shadows on the very family to which Newland is tying his fortunes. As he tries to guide Ellen through the maze of New York society and steer her away from social ostracism, her independent spirit opens Newland’s eyes—and heart—to other possibilities, as he begins to see his life in a new, dangerous light.

**‘There is no woman in American literature as fascinating as the doomed Madame Olenska.’**

Gore Vidal

**‘I loved my copy [of *The Age of Innocence*] SO MUCH. Will not be my last book from Gladstone Press . . .’**

Kerry Clare, Pickle Me This and Briny Books

FICTION, CLASSIC  
**978-0-9950132-5-4**

PUBLICATION DATE  
**November 7, 2018**

**5.25 × 8, 320pp**  
**paperback**

**\$20.95**





# Wuthering Heights

Emily Brontë

‘May you not rest, as long as I am living.  
You said I killed you—haunt me, then!’

Heathcliff, a ‘dark-skinned’ orphan, and Catherine Earnshaw, the cruel daughter of his wealthy benefactor, were inseparable: twinned spirits running wild on the Yorkshire moors. But when Catherine’s father dies, those around the lovers conspire to tame Catherine so she will take her place in society, and to humiliate proud Heathcliff, now forced to labour as a servant.

After a final betrayal by Catherine herself, Heathcliff flees Wuthering Heights, only to reappear years later, hardened and vengeful, with a fortune and a fiendish plot to forever erase the ancient names of Earnshaw and Linton from the Yorkshire countryside . . . and to reunite with Catherine—long after her death.

FICTION, GOTHIC  
978-0-9950132-1-6

5.25 × 8, 352pp  
paperback

\$20.95

PUBLICATION DATE  
July 30, 2018



**‘[Emily Brontë] could free life from its dependence on facts; with a few touches indicate the spirit of a face so that it needs no body; by speaking of the moor make the wind blow and the thunder roar.’**

Virginia Woolf



# The Hound of the Baskervilles

Arthur Conan Doyle

‘Now is the dramatic moment of fate, Watson, when you hear a step upon the stair which is walking into your life, and you know not whether for good or ill.’

One wet spring night, Sir Charles Baskerville is found dead in the moors near his estate, a look of horror frozen on his face. No foul play is apparent, yet alongside his body are the footprints of a gigantic dog—reviving the spectre of a centuries-old curse that a black hellhound will seek vengeance on all who bear the Baskerville name.

Sir Charles’ long-lost heir, Henry, is determined to reside in his ancestral home, but after receiving an anonymous note warning him to stay away, he invites the private detective Sherlock Holmes to Dartmoor. Using his famous skills of deduction, Holmes must sort fact from fiction to answer the urgent question: is the threat to Henry’s life just local lore—or very real?

FICTION, DETECTIVE  
978-0-9950132-2-3

5.25 × 8, 196pp  
paperback

\$16.95

PUBLICATION DATE  
September 29, 2018



**‘Conan Doyle was an expert in setting a scene in which a drama, fraught with menace and horror, will unfold....’**

Ruth Rendell

(*The Guardian*, 2008)

I muttered, knocking my knuckles through the glass, and stretching an arm out to the branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The voice sobbed, 'Let me in—let me in!' **WUTHERING HEIGHTS · EMILY BRONTË**

First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the Such fools we are, she thought, crossing Victoria Street. **MRS DALLOWAY · VIRGINIA**

I muttered, knocking my knuckles through the glass, and stretching an arm out to the branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The voice sobbed, 'Let me in—let me in!' **WUTHERING HEIGHTS · EMILY BRONTË**

'There go two of my threads, Watson. There is nothing more stimulating than a case where everything goes against you.' **THE HOUND OF THE BASKERVILLES · ARTHUR CONAN DOYLE**

It was the old New York way of taking life 'without effusion of blood': the way of people more than disease, who placed decency above courage, and who considered that not 'scenes,' except the behaviour of those who gave rise to them. **THE AGE OF INNOCENCE**

No man for any considerable period can wear one face to himself and another to the multitude and finally getting bewildered as to which may be the true. **THE SCARLET LETTER · NATHANIEL HAWTHORNE**

I muttered, knocking my knuckles through the glass, and stretching an arm out to the branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The voice sobbed, 'Let me in—let me in!' **WUTHERING HEIGHTS · EMILY BRONTË**

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