



Laurence Olivier

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Cover image taken from no. 24.

1. **ALTON, John.** *Painting with light. New York, Macmillan, 1949.*

4to, pp. [xvi], 191, with 3 colour plates; blue cloth, lettered in gilt and red on the spine and upper board; **inscribed by the author 'To Sir Laurence Olivier whose great art I so much admire'**, dated June 1949 in New York. **£70**

First edition. Written with the intention of making the skills used with such great success by film producers accessible to still photographers. Numerous stills from films, as well as photographs taken by the author, are used to illustrate the techniques of lighting, composition, and equipment being described.

2. **ATKINSON, Henry.** *Shakespeare in Lypiatt. London, E. T. Heron & Co., 1946.*

8vo, pp. [iv], 80; lightly browned; beige cloth, lettered in gilt on upper board; somewhat faded, and creased at corners; **inscribed 'Presented to Laurence Olivier'**, signed Robert B. Abbott [?], dated May 1946. **£60**

First edition. A play giving a fictional account of a young Shakespeare's visit to the village of Lypiatt on Ascension Day, prior to his move to London. In May 1946 Olivier was in New York with the Old Vic, performing *Uncle Vanya*, *Henry IV Parts I & II*, and a double-bill of *Oedipus* and *The Critic*.

3. **BANACH, Andrzej.** *O Modzie XIX Wieku. Warszawa, Państwowy Instytut Wydawniczy, 1957.*

Folio, pp. 408, with 16 colour plates; some faint browning, a few leaf edges a little creased; blue cloth, spine lettered in black, paper lettering label to upper board; spine sunned, boards somewhat soiled; **inscribed 'Au grand artiste Monsieur Laurence Olivier avec compliments de l'auteur'**, dated June 1957 in Krakow. **£80**

First edition. An illustrated work on nineteenth century fashions by the Polish art historian Banach. Olivier took a detailed interest in the design of costumes, sets and props for his productions, demanding complete accuracy. In a letter to Cecil Beaton, written between the Australian and English runs of *The School for Scandal* in 1948, he gave Beaton detailed instructions for the redesign of a number of costumes, commenting that one dress looked like a telephone cover and another like a tea cosy. He took an equal amount of interest in other seemingly minor issues, insisting that the Ribena used for table wine in the 1970 production of *The Merchant of Venice* be changed for something which was a more realistic colour.

OLIVIER, SARAH MILES, TERENCE STAMP

4. BARLOW, James. *Term of Trial*. London, Hamish Hamilton, 1961.

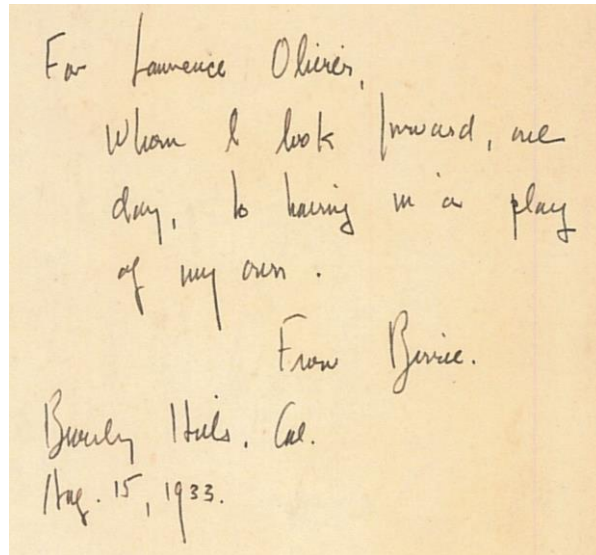
8vo, pp. 307, [1] blank; publisher's cloth, spine lettered silver; spine sunned, with a couple of waterstains, boards lightly marked; **inscribed by the author to Olivier, 'Hello, & good luck to Sir Laurence!'**. **£250**

First edition. A film of the novel was made in 1962, starring Olivier, with both Sarah Miles and Terence Stamp making their film debuts. Olivier won a BAFTA nomination for his performance as a schoolmaster falsely accused of seducing a schoolgirl whilst on a trip to Paris.

5. BEAUMONT, Francis, and John FLETCHER. The works of Beaumont and Fletcher, with an introduction by George Darley. London, George Routledge & Sons, [n.d.].

Two vols; large 8vo, pp. lxxii, 645; vii, 720; both vols with an engraved frontispiece portrait, and an additional engraved title-page; tears to outer edge of some leaves from crude opening, a few leaves unopened; uncut in red cloth, spines lettered gilt; spines sunned with ends a little frayed, somewhat rubbed and lightly marked, both vols a little shaken. **£150**

New edition, first published in 1840. This collection comprises all of the plays jointly attributed to Fletcher and Beaumont as well as their individual works. Volume One contains Fletcher's play *The Chances* (written c. 1617), which was later adapted by the Second Duke of Buckingham around 1680. Olivier chose this play, in its adapted form, as one of the plays for the opening season of the Chichester Festival Theatre. An ambitious choice (the play had rarely been staged since the seventeenth century), it was received with surprise and criticism by most audiences and critics at Chichester. Olivier explained his choice of this play and the other failure of that season, Ford's *Broken Heart*, by saying that he wanted to impress Kenneth Tynan: 'I wanted people saying, "He doesn't just do *Peer Gynt* and *Charley's Aunt*"'. Ironically Tynan was one of the most outspoken in his criticism of Olivier's selection, although he subsequently praised the third play, *Uncle Vanya*, very highly. Although Olivier used Buckingham's adaptation for the Chichester production, he was always very thorough in his research for any performance and almost certainly consulted Fletcher's original text.



For Lawrence Olivier,
Whom I look forward, one
day, to having in a play
of my own.
From Berrie.
Beverly Hills, Cal.
Aug. 15, 1933.

6. **BEHRMAN, Samuel Nathaniel.** *Biography: A comedy.* New York, Farrar & Rinehart, 1933.

8vo, pp. xii, 241, [3] blank; uncut in red publisher's cloth, lettered in black; spine sunned and bumped, boards stained; **inscribed by the author to Olivier, 'whom I look forward, one day, to having in a play of my own. From Berrie', August 1933.** £250

First edition. Behrman got his wish the following year when Olivier starred in *Biography* at the Globe Theatre, under the direction of Noël Coward. In 1939 Olivier appeared in another of Behrman's plays, *No Time for Comedy*, at the Ethel Barrymore Theatre in New York, taking the role of Gaylord Easterbrook to great acclaim.

7. **BEHRMAN, Samuel Nathaniel.** *The Worcester Account.* New York, Random House, 1954.

8vo, pp. [xii], 239, [5] blank; faint waterstains to edges of pages, particularly preliminary leaves, text unaffected; publisher's cloth; spine sunned, waterstain to upper board and spine; **presentation inscription from Behrman dated April 1958: 'For Larry O. Not gifted but cherishable ... P.S. – all you have to read of this is page 32'.** £250

First edition of Behrman's first collection of autobiographical essays (a second, entitled *People in a Diary*, was published in 1972), recounting many memories from his childhood in Worcester, MA. The essays were originally published individually in the *New Yorker* between 1946 and 1954 but this is the stated first printing of the collected volume. Page 32 is, in part, an account of a dream in which Behrman recalled a long-dead and almost forgotten childhood acquaintance. He states, 'Submerged memories of the dead are like actors waiting for a cue in the wings of the subconscious; the more assertive come on oftener.'

8. BEHRMAN, Samuel Nathaniel, and Joshua LOGAN, based on the Trilogy of Marcel PAGNOL. *Fanny: A musical play. New York, Random House, 1955.*

8vo, pp. x, 143, [1] blank, with a photograph of the stage production on the title page, and two additional photographic plates; publisher's cloth with printer's device and photograph laid on to upper board, lettered in blue and gilt, with a printed dust-jacket; dust-jacket a little soiled with some staining to the fore-edge; **presentation inscription to Olivier on front free endpaper, reading 'Dear Larry, Here is the book as promised. See you next week, Eva'**, with 'Sir Laurence Olivier, Carlyle Hotel' written on the first blank. **£70**

First edition. This book accompanies the first production of the play, at the Majestic Theatre, New York, in 1954. The inscription is undated, but the book was perhaps given to Olivier while he was in New York in February 1956 meeting with Marilyn Monroe regarding the contract for *The Prince and the Showgirl*, which was filmed later in the year. It was during this visit that the famous press conference took place, during which one of the straps of Marilyn Monroe's dress broke.

9. BELL'S British Theatre: Consisting of the most esteemed English plays. *London, John Bell, 1776-78.*

19 vols only, lacking vol. 7; 12mo, engraved frontispieces and plates; occasional foxing; half sheep with marbled boards, spines with raised bands, morocco lettering-pieces; edges speckled; worn and scratched, with chips to spines and corners, several spine labels missing, joints of most volumes cracking, a couple of boards detached; ink ownership inscription 'WG' to all title-pages, additional ink ownership inscription of 'Misses Harris' to front free endpaper of vol. I. **£150**

First editions.

[*With:*]

[Bell's British Theatre.] *The Maid of the Mill; Love in a Village; The Jovial Crew; The Accomplish'd Maid; Lionel and Clarissa.* Bell's Edition. *London, Printed for John Bell, 1781.*

5 plays bound in 1 vol.; 12mo, pp. vii, [i], 66, [2, advertisements]; iv, [ii], 57, [3, advertisements]; [iv], 50, [2, Table of Songs], [4, advertisements]; [vi], ii, 47; [iv], 67, [5, advertisements]; each with an engraved frontispiece; some light spotting, frontispiece to first play detached; half sheep with marbled boards, spine with raised bands; worn, with substantial chips to spine and corners, spine label chipped and detached (but preserved), upper board detached.

Appears to be volume 20 of a later edition (faint gilt numbering visible on spine).

10. BERTHET, Jean. *Mandoline, ou Les amants imaginaires.* Comédie en quatre actes. *Paris, Les Cahiers du Mouton Bleu, No. 14, 1954.*

8vo, pp. 88, [4]; uncut in the original printed paper wrappers, lightly spotted and soiled, with a waterstain to the head of the spine, and a few marks and creases; with a **presentation inscription from the author, dated July 1954, on the half-title: 'À Sir Laurence Olivier, Saint James Theater [sic.]. Hommage de l'auteur.'**; typed reader's report by 'K. A.', dated November 1954 loosely inserted. **£70**

First edition, number 14 in Le Mouton Bleu series. The enclosed reader's report reads, 'A whimsy comedy' with Mandoline 'like a kind of Walter Mitty' who 'believes that escapism is the key to happiness ... An amusing little piece for the French equivalent of a theatre like the Arts'. This report may have been compiled for Laurence Olivier Productions, which had been founded by Olivier and Cecil Tennant in 1946. The author is a little-known French dramatist who wrote numerous short plays, many of just one act, some of which were intended for radio.

11. BRITTEN, Frederick James. *Old Clocks and Watches and their makers.* *London, E. & F. N. Spon, 1932.*

8vo, pp. viii, 891, with a frontispiece and 934 illustrations (included in pagination); full navy morocco, **bound for Olivier by Bumpus of Oxford**, spine with raised bands, lettered gilt, gilt-ruled inner dentelles, all edges gilt; lightly rubbed in places. **£250**

Sixth edition, much enlarged (first published in 1899). The book contains several references to an important collection of watches owned by a Monsieur Olivier. Friend and fellow actor Sir Ralph Richardson had a passion for clocks and his library contained a number of volumes on this subject.

12. CAMPBELL, Thomas. *Life of Mrs. Siddons.* *London, Effingham Wilson, 1834.*

2 vols; 8vo, pp. xi, 299, with frontispiece portrait; vii, 394; some faint browning, ink mark to frontispiece (not affecting image); half calf over marbled boards, spines with raised bands, gilt in compartments, gilt-lettered red morocco labels, all edges speckled red; preserving the original silk bookmark in vol. II; spines worn and loose with some chips, joints cracked, upper board of vol. I detached, boards rubbed with some wear at corners. **£180**

First edition. Sarah Siddons, the pre-eminent actress of the late eighteenth and early nineteenth centuries, 'owed her popular success to her command of a wide range of tragic roles, many of them in plays by her contemporaries which have since vanished from the repertory. She continues to exert a fascination in part because her biography (like those of many successful women) appears to conform to a familiar pattern of public success shadowed by personal tragedy, and also because she seems both to belong to natural thespian aristocracy and to embody a vanished golden age of classical acting that could seemingly move spectators almost beyond the bounds of endurance.' (ODNB)

13. CIRLOT, Juan Eduardo. Lucio Fontana. *Barcelona, Editorial Gustavo Gili, [1966].*

4to, pp. 59; original black cloth with a printed dust-jacket; dust-jacket a little worn; a very nice copy; **author's presentation inscription 'For Sir Laurence Olivier with my greatest admiration'**. **£150**

First edition. Lucio Fontana, the Argentine painter and sculptor, was the founder of the Spatialist movement. Cirlot, the poet and art critic, was an expert on Surrealist artists, and is also well known for his 1958 *Dictionary of Symbols*.

14. COLLISSON, Nora W. *By Royal Command: A pageant play of English Church history. Adelaide, Hunkin, Ellis and King, Ltd., 1947.*

8vo, pp. 51; some pen revision to text; in faded paper wrappers; **presentation inscription to Olivier, 'with Miss Collisson's compliments'**. **£70**

First edition. A play by a little-known Australian writer and teacher, written 'to commemorate the Centenary of the Dioceses of Adelaide, Newcastle and Melbourne, in Australia'.

15. CONSTANTIN-WEYER, Maurice, and Clara LONGWORTH CHAMBRUN, comtesse de Chambrun. *Le Grand Will: Drame historique en 3 actes. Illustrations de Rémy Hétreau. Paris, Les Éditions de la Nouvelle France, 1945.*

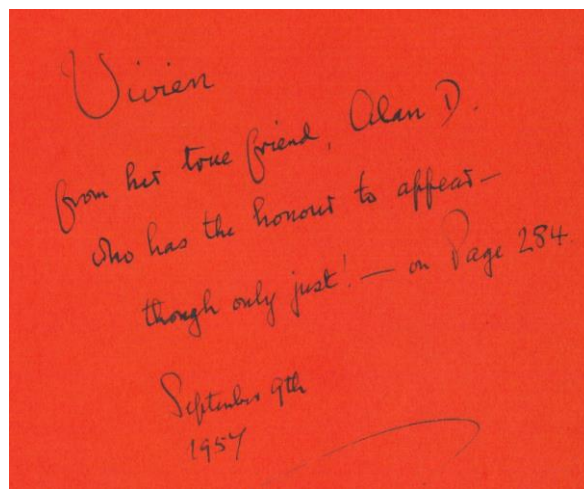
8vo, pp. 244; browned; partially unopened in printed paper wrappers; spine browned, corners a little creased; **inscribed by Longworth Chambrun 'à Lawrence [sic] Olivier – hommage d'admiration et de reconnaissance'**, dated July 1945. **£100**

First edition. A play about the life of Shakespeare, written by the Canadian novelist, Constantin-Weyer, and the American Shakespeare scholar, Longworth Chambrun. In July 1945 Olivier was in Paris with the Old Vic company, at the end of their victory tour of Europe. They spent a week at the Marigny in Paris and then two weeks at the Comédie Française, performing *Arms and the Man*, *Peer Gynt*, and *Richard III*.

16. COUNSELL, John. *Counsell's Opinion. London, Barrie and Rockliff, 1963.*

8vo, pp. [viii], 216, with a frontispiece photograph of the author and 3 plates; orange cloth, spine lettered in silver; a few light marks; **inscribed by the author, 'For Larry Olivier to whose inspiration and example all in the theatre owe so much. With affectionate good wishes'**. **£150**

First edition. Counsell, the manager of the Theatre Royal, Windsor, gives an autobiographical account of thirty years of his life, focussing primarily on the theatre but also recounting his wartime experiences with the army. Olivier never appeared at the Theatre Royal, Windsor but he and Counsell worked together on a production of *Anastasia* at St James's in 1953. Counsell recalls several differences of opinion with Olivier but fondly remembers the 'charm, reasonableness and humour which made him such an attractive person to deal with'. One anecdote in particular highlights this: 'Larry came down to me... "John – you have had your way over everything – the third act, three acts instead of two and now the final curtain. But over one thing I am absolutely adamant." There was a pause. I wondered what new tussle lay ahead. "Quite definitely and without any argument YOU WILL SCRAP THAT BLOODY AWFUL BEARSKIN RUG."'"



17. CRAIG, Edward Gordon. Index to the story of my days: Some memoirs...
London, Hulton Press, 1957.

Large 8vo, pp. vii, 308; imitation vellum, backed with cloth, spine lettered and tooled in gilt, Gordon's device, of his own design, on the upper board; boards rubbed; **inscribed with a flourish to Leigh 'From her true friend, Alan D[ent] who has the honour to appear—though only just!—on Page 284'.** £250

First edition. Craig, a theatre director, stage designer, wood-engraver and sometime actor was the son of celebrated actress Ellen Terry. His wood engravings were considered revolutionary and he was a prominent figure among theatrical circles. Olivier received a letter from the seventy-five year old Craig in January 1947, just as the younger actor was to embark on a tour of Australia with the Old Vic: 'The Company can count itself lucky and proud to be under you, and tell 'em so from me for they have a chance of a lifetime. I know all this is "the obvious" but one is so apt to overlook the obvious. I was under Irving so I know. We hadn't the faintest realisation of what luck was ours ... you in your quiet way will say you are not Irving. That's true today – tomorrow you may equal him – the day after you may surpass him. It rests with you.'

Alan Dent co-wrote the screenplays for Laurence Olivier's Shakespeare films. He was also a close friend of Vivien Leigh and later wrote *Vivien Leigh: a Bouquet*, published by Hamish Hamilton.

18. CRONIN, Vincent. *Louis XIV.* London, Collins, 1964.

8vo, pp. 384, with a frontispiece and seven plates; original cloth and pictorial dust jacket (this worn); **inscribed to Olivier, 'For some train journeys to Brighton' from 'George'**, dated Christmas 1964; gift tag loosely inserted (previously pasted to front free endpaper) inscribed 'Larry from George'. **£120**

Second impression of September 1964, (first printed July). Possibly from Olivier's friend George Devine, the artistic director of the English Stage Company at the Royal Court theatre. Devine was an old friend of Olivier and had also known Joan Plowright since she had trained under his supervision at the Old Vic Theatre School. When Olivier and Joan Plowright first became lovers, in late 1957, it was Devine who lent them a flat in Chelsea where they could meet without attention.

19. DENT, Alan, with a prefatory letter from Sir Max BEERBOHM. *Preludes and Studies.* London, Macmillan, 1942.

8vo, pp. xiii, 251, with a photographic frontispiece; blue cloth, spine lettered gilt; spine sunned, boards lightly faded, marked in places; **inscribed by the author, 'for Vivien and her Larry – something to read in the train – love Alan D[ent]. May 1st, 1942. Recommend / And do not Lend. A. D.'** **£150**

First edition of a collection of Dent's dramatic criticism. The train journey referred to may have been from London, where Vivien's play *The Doctor's Dilemma* was playing at the Haymarket, to Worthy Down, near Winchester, where Olivier was stationed as a lieutenant with the Fleet Air Arm of the Royal Navy.

IN A PRESENTATION BINDING

20. DENT, Alan, editor. *Hamlet. The Film and the Play.* Designs by Roger Furse. London, World Film Publications Ltd., 1948.

4to, pp. [167], with 16 leaves of photographs; full black morocco, spine and upper board lettered gilt, **with 'Laurence Olivier' in gilt on the upper board**, all edges gilt; binding rather rubbed and scratched with minor loss at spine ends and corners; a very good copy. **£150**

First edition, a commemorative volume issued shortly after the release of Olivier's film of *Hamlet*. Olivier wrote the foreword to the volume, and this copy appears to have been bound for him by the publisher.

21. DODSLEY, Robert, *editor*. A select collection of old plays. *London, Dodsley, 1744.*

11 vols only, lacking vol. 12; 12mo; title-pages with engraved images, woodcut head- and tail-pieces; occasional worm tracks and small tears; bound in contemporary mottled calf, spines with raised bands, gilt in compartments, contrasting lettering and numbering-pieces, edges speckled red; worn, with a number of small chips, boards detached in several volumes, lower board of vol. I missing, lettering and numbering pieces largely lost; armorial bookplate of General Philip Honywood of Marks Hall on front pastedowns. **£225**

First edition of a popular collection of plays which includes works by Marlowe, Heywood, Ford, Shirley, and Jonson.

HOLLYWOOD VICE AND GLAMOUR

22. DONLAN, Yolande. *Third Time Lucky.* *New York, The Dial Press/James Wade, 1976.*

8vo, pp. 276; manuscript pagination; original printed publisher's wrappers headed 'Uncorrected Galleys' in emboldened text; lightly faded and dust-soiled with an unobtrusive tear to the upper joint. **£150**

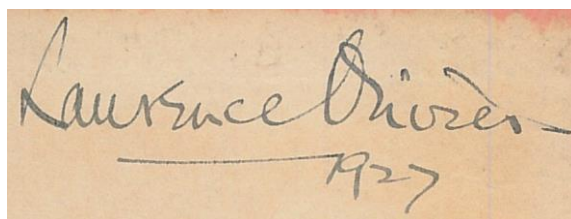
Uncorrected galley proof (the first edition was published later the same year). Yolande Donlan, an American actress who has worked extensively in Britain, is the daughter of James Donlan, a Hollywood character actor of the 1930s. Over a period of ten years between 1929 and 1939 he appeared in no less than 107 films, including the 1935 comedy *The Whole Town's Talking* (released as *Passport to Fame* in the UK) and the last feature film to star Buster Keaton, *What! No Beer?* (1933). This autobiographical work, focussing on the author's childhood, begins with an account of "Daddy's" funeral (he died aged 49 in 1938, when Yolande was 18). Olivier first encountered Yolande Donlan when he directed her in the play *Born Yesterday* at the Garrick Theatre in 1947. Donlan had already featured in a production of the play in Boston but this marked her first breakthrough on the London stage. The play was written by Olivier's friend Garson Kanin who, along with Katharine Hepburn, had witnessed Olivier's marriage to Vivien Leigh in Santa Barbara in 1940.

23. DREISER, Theodore. *Sister Carrie*. Illustrated from crayon drawings by Reginald Marsh. *New York, The Limited Editions Club [Joseph Blumenthal], 1939.*

8vo, pp. 404; uncut in original brown cloth, backed with coarse-woven beige cloth, gilt-lettered leather spine label (small chips at corners); bookplate removed from front pastedown; **signed by the illustrator Reginald Marsh at the colophon; inscribed to Olivier in 1950 by Dreiser's widow, Helen, 'with admiration and appreciation'**.
£250

Number 994 of a third edition limited to fifteen hundred copies (first published in 1900 by Doubleday). Olivier starred in the 1952 film of the novel, *Carrie*, directed by William Wyler. Helen Dreiser wrote flatteringly to Olivier to convince him to take the part and was equally fulsome in her praise at the finished production: 'I was actually startled by your natural American speech with no trace of English accent. However did you achieve this? ... You conveyed so much that had happened to you ... It was all shown in your facial expression'.

FROM DRINKWATER TO OLIVIER
WITH 'UNQUALIFIED THANKS'

A photograph of a handwritten signature in cursive ink on aged, yellowish paper. The signature reads 'Laurence Olivier' and is dated '1927' below it. A horizontal line is drawn under the signature.

24. DRINKWATER, John. *Bird in Hand: A play in three acts.* *London, Sidgwick & Jackson, 1927.*

8vo, pp. 96; shaken, some gatherings coming loose at the foot; original boards; spine with printed label; spine browned, boards a little marked; **ownership inscription of Olivier on front free endpaper; presentation inscription from Drinkwater to Olivier, 'with unqualified thanks from Gerry's maker', dated 1927, at the Birmingham Repertory Theatre.**
£350

First edition. Olivier played Gerald Arnwood, the lead role in *Bird in Hand*, in Barry Jackson's production for the Birmingham Rep. in 1927, opposite Peggy Ashcroft. When Jackson took the play to London in 1928 Olivier once again played Gerry but Ashcroft had moved on to another company so her part was taken by his future wife Jill Esmond, who Olivier met here for the first time.

25. DRYDEN, John. Dryden, the dramatic works. *London, The Nonesuch Press, 1931.*

6 vols; large 8vo, pp. cxxxvi, 460; [iv], 532; [iv], 595; [iv], 603; [iv], 545; [iv], 594; partially unopened in marbled boards backed with cloth, spines lettered gilt, top edges gilt (tarnished); spines sunned, boards rubbed and a little scratched. **£250**

Limited edition; this is number 776 of 800 copies. A collection of all of Dryden's plays. The main attraction for Olivier may have been Dryden's *Oedipus, a Tragedy*, an adaptation of Seneca's play on the myth of Oedipus. Olivier performed Sophocles' *Oedipus* (translated by W. B. Yeats) in 1945-6 and cast John Gielgud in Seneca's version at the National in 1968. Both productions were notable, for rather different reasons. Olivier's *Oedipus* made a startling impression upon many people, particularly as it was paired in a double-bill with Sheridan's *The Critic*. The transformation from Oedipus to Mr Puff was a bold move but one which received much critical acclaim. Olivier's heart-rending cry as Oedipus, when he discovers what he has done, was described by many who heard it as unforgettable. The 1968 production was, by contrast, badly received, primarily as a result of the bizarre decision of the director, Peter Brook, to bring on a giant golden phallus at the end of the performance and invite the actors and audience to dance around it. Olivier had protested in vain against this ultimately disastrous addition to the play which was almost universally criticised, not least by John Gielgud (who refused to participate) and fortunately dropped after only a few performances. *Oedipus* was therefore both one of Olivier's greatest successes and, in his own opinion, the start of his decline and loss of grip at the National.

26. DUNCAN-JONES, Caroline Mary. S. Richard of Chichester. Introduction by Dorothy Sayers. *London, Faith Press, [c. 1953].*

8vo, pp. vii, 39, with four plates; printed paper wrappers; lightly browned, with a tear to the upper joint, and a small chip at the foot of the spine; annotated in pencil on front cover. **£70**

Third edition (first published in 1930). The front cover has Richard's dates (1197-1253) and those of near-contemporary English kings (Henry III and Edward I) noted in pencil. Richard of Chichester is the patron saint of Sussex where Olivier lived for many years.

27. DURANT, Will. *Outlines of Philosophy: Plato to Russell.* London, Ernest Benn, 1962.

8vo, pp. 471; green cloth; **inscribed to Olivier from Will and Ariel Durant, 'two grateful admirers of [Olivier's] supreme wit and his dedicated life'**, dated June 1965 at the Old Vic. **£80**

Second edition (first published 1947). Olivier was directing *The Crucible* at the Old Vic in June 1965. The Durants were Pulitzer Prize-winning American historians and philosophers.

28. ERSKINE, John. *The private life of Helen of Troy.* New York, Bobbs-Merrill, 1947.

8vo, pp. 304; uncut in original black cloth, spine and upper board lettered gilt; a little worn; **inscribed to Olivier by the author's widow Helen, 'with sincere regard'**, dated 1953. **£70**

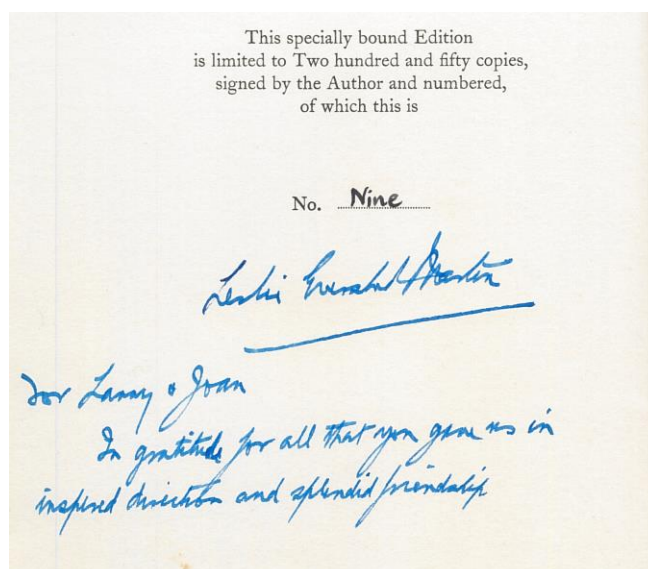
Second edition (first published 1925). In 1929 Alexander Korda had directed a silent film based on the novel.

29. EVANS, Mary. *Costume throughout the ages.* Philadelphia, PA, J. B. Lippincott, 1938.

8vo, pp. xv, 360; blue boards and original printed dust-jacket (worn); **a gift to Olivier inscribed 'Wishing you many happy returns of the day from The Laurence Olivier Fan Club'**. **£70**

Second edition, revised (first published 1930).

FOR INSPIRED DIRECTION



- 30. EVERSLED-MARTIN, Leslie.** *The Impossible Theatre. The Chichester Festival Theatre adventure. With a prologue by Laurence Olivier. London & Chichester, Phillimore, 1971.*

8vo, pp. xix, 144, with 17 leaves of photographs; a few marks on title-page; white cloth with photographic dust-jacket; upper board stained, dust-jacket heavily worn with tears, creases, and a number of chips; **inscribed from the author 'For Larry and Joan, In gratitude for all that you gave us in inspired direction and splendid friendship'**.
£300

Limited edition; number 9 of 250 copies, specially bound, and signed by the author. Evershed-Martin was founder and chairman of the Chichester Festival Theatre, and appointed Olivier as its first director. After the first season, Olivier took on the role of director of the National Theatre as well and his relationship with Chichester soured. Evershed-Martin was eventually forced to resign at the end of 1964, after having begged Olivier in vain to attend a number of important events at Chichester including a royal night. There was also a dispute about Olivier's *Othello* earlier in 1964. Evershed-Martin wrote to Olivier, asking for twenty-two performances: 'Please Larry, this is terribly, terribly important for me'. Olivier consented in the end to give only fourteen performances and he too resigned at the end of 1964, citing his duty to the National and consequent lack of time for Chichester as his reason. Despite this tension in their relationship, Olivier and Evershed-Martin collaborated on this volume which describes the creation of the Theatre from the first idea to the end of the opening season. In the prologue, Olivier says of Evershed-Martin. 'If he is high-handed, he is after all a conqueror. If he is self-important, he is in fact really important. If he is self-righteous, he is in truth righteous' (p. xviii).

‘TO THE BOSS’

31. FARQUHAR, George, edited by Kenneth TYNAN. *The Recruiting Officer: The National Theatre Production. London, Rupert-Hart Davis, 1965.*

Large 8vo, pp. 144, with black and white photographs from the 1965 production; faint browning, with waterstains to the upper corner of the first few leaves; original red cloth and printed dust-jacket; spine sunned, a couple of short tears; **inscribed ‘To the boss – with my best – Ken’.** **£350**

First edition. The National Theatre, with Olivier as director and Tynan as literary manager, produced *The Recruiting Officer* with Olivier as Captain Brazen, alongside an illustrious cast including Derek Jacobi and Maggie Smith. In the introduction to this edition, Tynan explains that it is ‘not primarily meant to be a souvenir volume. Rather it is a detailed illustrated account of a production that did for an English classic the kind of service a National Theatre exists to provide – that of cleaning away the accretions of dust and overprinting with which time has disfigured the text’.

A photograph of a handwritten inscription on a piece of aged, yellowish paper. The text is written in cursive and reads: "To Larry / Who know what rhythm / means / from E". The signature "from E" is enclosed in a simple rectangular box.

32. FOGERTY, Elsie. *Rhythm. London, George Allen & Unwin Ltd, 1937.*

8vo, pp. 245, with 7 plates; blue cloth, spine lettered gilt; **inscribed from the author; ‘To Larry who knew what rhythm means’.** **£350**

First edition. An elocution teacher and an actress with William Poel’s Elizabethan Stage Society, Fogerty was the founder and principal of the Central School of Speech and Drama. She recognised Olivier’s potential at his 1924 audition and awarded him a scholarship and a bursary; he studied with her for a year. She was also a private consultant in voice production to a number of leading actors, including Olivier, Peggy Ashcroft, John Gielgud, and Edith Evans, and even some members of the royal family. Fogerty died in 1945 and the ‘chief joy of [her] last year was Olivier’s film of *Henry V* in which she saw her leading pupil bringing Shakespeare and fine speech to popular audiences as she had hoped’ (*ODNB*).

33. FORSYTH, James. Tyrone Guthrie: A biography. *London, Hamish Hamilton, 1976.*

8vo, pp. xi, 372, with 6 leaves of photographs; blue cloth, spine lettered in silver; two typed letters to Olivier loosely inserted, one from the publisher requesting a quotation for use in publicity, the other **from the author to accompany the gift of the book, describing Guthrie as ‘your great associate in great things in the theatre, who ... clearly liked you no small amount and admired you very much’.** **£200**

First edition. Guthrie, an award-winning theatrical director who had died in 1971, enjoyed a long collaborative career with Olivier, although following a disagreement about the direction and set design for the Old Vic’s 1945 production of *Oedipus*, their personal relationship deteriorated. Guthrie directed many productions for the Old Vic, including the hugely successful runs of *Hamlet* and *Henry V* in 1937 in which Olivier starred. He also directed Olivier and Vivien Leigh in *Hamlet* at Elsinore the same year although he was critical of Leigh’s ability as a stage actor. It was during this production that Guthrie unwittingly gave Olivier one of his first experiences of directing. The play was supposed to take place outdoors at Kronborg Castle, but owing to heavy rain one performance was moved to the ballroom of the nearby Marienlyst Hotel. This required substantial editing of the stage directions, in particular entrances and exits, in a very short time. Olivier later recalled his excitement when Guthrie simply said “‘Fix it for me, Larry” ... I was thrilled to do it, and of course I enjoyed myself wildly’. Guthrie also offered Olivier an important piece of advice during the Manchester run of Shaw’s *Arms and the Man* (1944). Olivier disliked the part of Sergius and was struggling to play it convincingly until Guthrie came to see the play and told him, ‘if you can’t love [Sergius] you’ll never be any good in him will you?’ This was central to Olivier’s ability not merely to act a character but to become that character, an attribute which was often highly praised.

GREAT ACTOR, GREAT FRIEND

34. FOX, Angela. Slightly Foxed by my theatrical family. *London, Collins, 1986.*

8vo, pp. [viii], 214; red cloth and photographic dust-jacket (slightly discoloured); **inscribed by the author ‘To Larry, A Very Happy Birthday – with the affectionate love of all Foxes’.** **£150**

First edition. The Foxes comprise Robin Fox, an actor and theatrical agent, his wife Angela Worthington, actress and daughter of the English playwright Frederick Lonsdale, and their three sons, the actors James and Edward Fox and the theatrical agent Robert Fox. Their grandchildren include the actors Emilia, Laurence, and Lydia Fox. In the epilogue to this volume Angela recalls Olivier’s kindness following Robin’s death, describing how he arranged for her and the boys to come to tea with his family after the wake so that they would not be alone: ‘He had observed us clearly and been generously aware that what we needed was a change of thought as well as of scene ... Let me never forget: great actor, great friend.’

‘REVERED BY ARCHERS’

35. FOY, Tom. A guide to archery. *London, Pelham Books, 1980.*

Small 4to, pp. 144; original cloth boards and photographic dust-jacket, spine sunned; **presentation inscription from the author to Olivier, ‘revered by archers for his “Agincourt” scene, but also for being the only actor we ever managed to shoot!’.**
£150

Second edition (first published as *Beginner’s Guide to Archery* in 1972). Now out of print, this is a classic treatise on archery. The shower of arrows at ‘Agincourt’ was one of the most celebrated scenes of Olivier’s *Henry V* (1944). Olivier admitted in a letter to Vivien Leigh that the arrows had to be dubbed in artificially, ‘because ours can fly only about twenty five yards and in all different directions – as the men aren’t trained properly of course, and anyway there aren’t nearly enough men or arrows as the sky should be black with them’. The filming of *Richard III* also involved archers and whilst working on the scene in which Richard’s horse was shot from under him, Olivier was hit in the leg by an arrow. Conveniently the injured leg fitted perfectly into Olivier’s portrayal of the crippled king. It is possible that Foy was himself involved with the filming of *Richard III* as an archer or consultant, although the battle scenes were filmed in Spain and the majority of extras were soldiers in the Spanish army.

36. GALSWORTHY, John. *The Silver Spoon.* *London, William Heinemann, 1928.*

8vo, pp. viii, 323; red cloth; spine sunned, a couple of faint stains; **ownership inscription of Olivier on front free endpaper,** dated 1928. **£150**

Popular 3/6 edition [third edition] (first published 1926). Olivier and Vivien Leigh starred together in the film adaptation of John Galsworthy’s *First and Last*, released as *21 Days* in 1940. Olivier later thought of it as a terrible film which only continued to be shown because of the subsequent fame and romance of its stars. Olivier’s biographer Terry Coleman notes that its ‘greatest point of interest is that the principal male character is called Larry, so that throughout its length Vivien calls him ‘Larry’ in the tones she must have used to him in real life’ (Coleman, *Olivier*, p. 94).

37. GEORGE, Christopher. *Kingston Abbey: The greatest love story ever told.* *New York, Vantage, 1972.*

8vo, pp. 82; one leaf creased from folding; full imitation morocco with pictorial dust-jacket; lightly worn with a few short tears; **presentation inscription by the author, ‘Complimentary copy to Sir Laurence Olivier’; envelope containing typewritten letter from the author loosely inserted,** dated 10th April 1976. **£80**

First edition. As explained by the blurb, “‘Christopher George’ is a pen name for two brothers [John and Anthony Amorosa], co-authors of this book’. The enclosed letter

begins 'Dear Sir Laurance [*sic.*], I would deem it an honor if you would accept my novel as a small token of admiration and respect I have for you and your long standing career ...'. 'George' goes on to describe Olivier as 'my idol', and continues, 'I have long dreamed of the day when I could meet you personally and extend my hearty congratulations on you[r] wonderful performances'.

38. GILMORE, Mary. *The Wild Swan: Poems by Mary Gilmore. Melbourne, Robertson & Mullens, Ltd, 1930.*

Large 12mo, pp. [xvi], 217; untrimmed in brown boards, backed with blue cloth, printed paper label to upper board; spine worn with tears to joints; **signed by the author and inscribed to Olivier 'in appreciation' by Doris E. Ross**, dated 1948. **£250**

Number 24 of an edition 'limited to 200 numbered copies signed by the author, of which 180 copies for sale'. A gift given during the Old Vic's 1948 tour of Australia. Olivier received mixed reviews in Melbourne, with one newspaper review claiming 'we have better Richard IIIs here in Melbourne' despite the fact that, following Olivier's attempts to find these talented actors, it emerged that there were no professional actors in the city.

39. GITTINGS, Robert. *This Tower My Prison and other poems. London, William Heinemann, 1961.*

8vo, pp. [viii], 56; original yellow cloth with printed dust-jacket, lettered in red; spine sunned, boards lightly soiled; **presentation inscription from the author to Olivier** dated August 1962. **£80**

First edition. Gittings was a prize-winning biographer and poet, appointed CBE in 1970. As a playwright he primarily wrote for radio.

40. GITTINGS, Robert. *Wentworth Place: Poems. London, William Heinemann, 1950.*

8vo, pp. viii, 75; upper corner a little creased; original green cloth, spine lettered in silver; **inscribed to Olivier 'From the Author in deepest admiration for the first Chichester season and gratitude for the recording'**. **£80**

First edition of Gittings' best-known collection of poetry. Olivier was appointed director of the newly founded Chichester Festival Theatre in 1961. The opening season began in July 1962 and ran with three plays, of which Olivier directed all three and starred in two. Olivier was initially worried by the poor reception of the first two plays but his *Uncle Vanya* was a great success with Joan Plowright, Michael Redgrave, Joan Greenwood, Sybil Thorndike, and Lewis Casson starring alongside him.

41. GLÜCK, Gustav. Pieter Brueghel the Elder. Translated from the German by Eveline Byam Shaw. *London, The Hyperion Press, [c. 1937].*

Folio, pp. 34, with 63 plates; a number of plates loose or detached (all present); beige cloth, lettered in brown on spine and upper board; lightly soiled, upper hinge cracked (binding detached at upper hinge); **bookplate of Roger Furse to front pastedown.**
£80

First English edition. Perhaps used by Furse for inspiration for his costume designs. Pieter Brueghel the Elder was nicknamed 'Peasant Brueghel' supposedly as a result of his practice of disguising himself as a peasant in order to observe peasant clothing and mannerisms more closely. His paintings are therefore a good source for research into the clothing and settings of Dutch peasant life in the mid-sixteenth century.

42. GOODMAN, Edward. *Make Believe: The art of acting.* *New York, Charles Scribner's Sons, 1956.*

8vo, pp. xiv, 242, with four leaves of photographs; original brown cloth; lettered in gilt on upper board and spine; spine a little sunned; **presentation inscription from the author to Olivier, 'just this side of critical idolatry',** dated 1961. **£80**

First edition. A seminal work, in which Goodman offers theories on acting for teachers and pupils. He frequently uses Olivier as an example of good practice throughout the text, praising in particular the emotion of Olivier's Oedipus: 'Those who heard Laurence Olivier's uninhibited, agonized cry when as Oedipus he learns that he, himself, is the culprit he is searching for, are not likely to forget. I can still hear it ring in my mind's ear across the years' (p. 139). In June 1961, at the time when this book was inscribed, Olivier was newly married (for the third time) and finishing a successful American tour of Anouilh's *Becket* with three weeks at the Hudson Theatre in New York.

43. GORDON, Ruth. *The Leading Lady; Play in three acts.* *New York, Dramatists Play Service, 1949.*

8vo, pp. [vi], 81, with a frontispiece photograph (detached); blue cloth with pictorial dust jacket; lightly worn, a few small chips to extremities; **inscribed on the front free endpaper, 'For Larry, with love, Ruth',** dated August 1975. **£150**

First edition. In August 1975 Olivier was in New York, working on a cameo as Dr Moriarty in *The Seven-Per-Cent Solution*, a Sherlock Holmes film. He was still recovering from a very serious illness which had kept him in hospital for several months

in late 1974, and after which he was noticeably frailer, but he had insisted on getting back to work as soon as he was physically able.

44. GORE-BROWNE, Robert. Lord Bothwell: A study in the life, character and times of James Hepburn, 4th Earl of Bothwell. *London, Collins, 1937.*

8vo, pp. 471, with nineteen plates; faintly browned; untrimmed in cloth boards, spine lettered in gilt; spine lightly sunned; **inscribed in pencil to front free endpaper: 'Larry Dear Love Mercia & George', dated 1937.** **£150**

First edition. In 1934 Olivier received positive notices for his portrayal of Bothwell in Gordon Daviot's *Queen of Scots*, directed by John Gielgud at the New Theatre, London. Mercia and George Relph were actors and friends of Olivier and also of Jill Esmond from whom Olivier was already drifting in 1937, although they may not have known it at the time. Olivier approached Mercia as a potential Gertrude to his Hamlet in the 1948 film production, although Eileen Herlie was eventually chosen.

45. HACKETT, Francis. Francis the First. *London, William Heinemann, 1934.*

8vo, pp. [x], 479, with sixteen plates; yellow cloth, spine lettered gilt; soiled; **inscribed 'For Larry from Tony, Christmas 1934'.** **£130**

First edition. Inscribed by the actor Tony Bushell, a friend of Olivier from 1931, when they met in Hollywood, and later a director of Laurence Olivier Productions. He worked as associate producer on *Hamlet* (1948) and associate director on *Richard III* (1965).

46. HALL, Peter. Peter Hall's Diaries. The Story of a Dramatic Battle. Edited by John Goodwin. *London, Hamish Hamilton, 1983.*

8vo, pp. xiii, 507, with 4 leaves of plates; green cloth, spine lettered gilt, printed dust-jacket; some creasing to dust-jacket, small price ticket on lower board; a very good copy. **£25**

First edition. Covers the years 1972 to early 1980, during which time Hall succeeded Olivier as Director of the National Theatre and oversaw the move from the Old Vic to the South Bank.

47. **HANDLEY-TAYLOR, Geoffrey, and Frank Granville BARKER.** Ninth Music Book containing John Gay and the Ballad Opera [The Beggar's Opera]. London, Hinrichsen Edition Limited, 1956.

8vo, pp. 56, followed by unpaginated sections comprising series of plates with short introductory texts; original black cloth; lettered in gilt on spine; **presentation inscription, 'For Sir Laurence Olivier with the good wishes of Geoffrey Handley-Taylor'**, dated March 1958. **£80**

First edition. This ninth instalment in Hinrichsen's series of *Musical Year Books* is an account of the performance history of John Gay's *The Beggar's Opera*. Hinrichsen's 'preamble' closes with an account of Olivier explaining that two of the first litter of pigs to be born on his farm were named 'Mrs. Peachum and Mrs. Trapes, after the characters in *The Beggar's Opera*' (p. 21). This book records the performance history of the musical, as well as reproducing examples of the original score and various ephemera. It details the 'Coronation Year Film Production' of *The Beggar's Opera* (1953), which Olivier produced and in which he starred and sang as Macheath, insisting on doing his own singing although most of the actors were dubbed.

SCHOOL PRIZE



48. **HAVELL, H.L., editor.** *Stories from the Iliad.* London, George G. Harrap & Company, 1910.

8vo, pp. xxi, 242, with 16 plates; in a school prize binding of red pebbled cloth, spine gilt, crest and motto of All Saints, Margaret Street school stamped in gilt on the upper board; worn and soiled, spine and both boards detached; **bookplate on front pastedown recording the award of the book to Olivier as 'Latin Prize (Junior) 1918', with Olivier's ink ownership inscription, also dated 1918,** to front free endpaper. **£120**

First edition, presented to an eleven year old Olivier at the choir school of All Saints, Margaret Street, which he attended between 1916 and 1920.

49. HEALY, Maurice. *Stay Me with Flagons: A book about wine and other things.* London, Michael Joseph, 1949.

8vo, pp. 262; faintly browned, tear to lower edge of first leaf; red cloth, spine lettered in silver, silver stamped bunch of grapes motif on upper board; spine sunned, small stain to upper board; **inscribed to Olivier by Bridget Boland, 'Suitable memento of The Dam' Blade'**. £80

Second edition (first published 1940). Bridget Boland was an Academy Award nominated stage and screen writer. Olivier directed her play, *The Damascus Blade*, at the Theatre Royal, Newcastle and on a brief tour in March 1950.

50. HELLER, Arthur David, Dr. *Two Scenes: Socrates and the Man in the Street; The Three and the One.* Colchester, Printed privately for and by Dr. A. D. Heller, 1950.

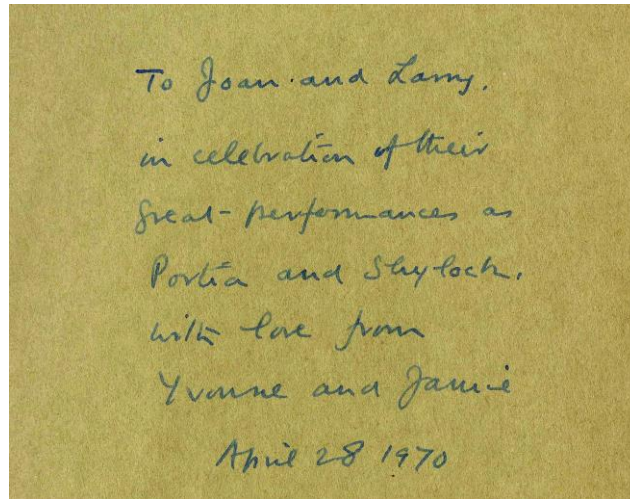
8vo, pp. 23; lightly browned; printed paper wrappers; a little browned with a small stain to the upper cover; **numbered, signed and inscribed by the author 'To Miss Vivian [sic.] Leigh and Sir Laurence Kerr Olivier in admiration'**, dated June 1950. £50

Number 16 of 50 privately printed copies. Heller says in the preface that he does not expect this work to ever be printed or performed: 'This must perhaps be so because there have always been "Voices crying in the Wilderness"'. He concludes by quoting from another of his books, *Glauben und Wissen* (1936) to indicate his purpose: 'If we do not remove the power of rulership from the inadequate though responsible politicians, in order to hand it over to a few wise men, we shall, in due course, face utter disaster', a sentiment ascribed to Socrates by Plato in his *Republic*. In June 1950 Olivier and Leigh were taking a break between the end of the lengthy run of *A Streetcar Named Desire* and the start of film projects (*Streetcar* and *Carrie*) in Hollywood.

51. HOME, William Douglas. *The plays of William Douglas Home.* London, William Heinemann, 1958.

8vo, pp. 434; green cloth, spine lettered in silver; chip to upper edge of lower board, both boards lightly marked; **inscribed by the author, 'Dear Sir Laurence. As I said in my letter The Thistle and the Rose is the one I hope you'll cast an eye over'** on front free endpaper. £100

First edition. Known for his comedies ridiculing upper-class British life, Douglas Home was a prolific post-war playwright. He had success with plays such as *Now Barabbas* and *The Chiltern Hundreds*. *The Thistle and the Rose* is an historical drama centring on the Battle of Flodden and was first performed in 1949. Olivier never starred in a Douglas Home play, although his friend and fellow actor Ralph Richardson appeared in the 1972 production of Douglas Home's *Lloyd George knew my Father*.



52. [HORIZON MAGAZINE.] The Horizon book of Great Cathedrals. London, Hamish Hamilton, 1969.

Folio, pp. 384; patterned brown cloth, backed with lighter cloth, spine lettered gilt; spine lightly faded with a nick to the upper joint, boards marked in places; **inscribed from Jamie and Yvonne Hamilton 'To Joan and Larry, in celebration of their great performances as Portia and Shylock'**, dated April 1970. **£100**

First British edition (published in America the previous year). Olivier stepped in to play the role of Shylock in the National's 1970 production of *The Merchant of Venice* only after both Paul Scofield and Alec Guinness had pulled out. Joan had been lined up to play Portia long before it was expected that Olivier would also be acting. He, however, was evidently not reluctant to take the part, having already been researching Disraeli and the Rothschilds in preparation for this nineteenth-century setting of the play.

53. **IBSEN, Henrik.** John Gabriel Borkman. Copenhagen, Gyldendalske Boghandels Forlag, 1896.

8vo, pp. 245; beige cloth, spine lettered and embossed in gilt and black, upper board patterned, richly decorated and lettered, blind stamped border and printer's device to lower board, all edges gilt, patterned endpapers, preserving the original silk marker; spine darkened. **£750**

First edition, handsomely bound, of Ibsen's play in the original Norwegian. Olivier took the title role in an ATV adaptation of the play in 1958, his first work for English television.

54. JORDANOFF, Assen. *Through the Overcast: The weather and the art of instrument flying.* *New York, Funk and Wagnalls, 1939.*

4to, pp. xii, 356, with a frontispiece photograph; some leaves lightly browned; blue cloth, lettered and stamped in silver; a few marks to the lower board; **inscribed by the author, 'To Laurence Olivier with my best regards'**. **£120**

First edition, third impression. Olivier took flying lessons first in England in 1936 and then more seriously in New York and California in 1940, going on to serve with the Fleet Air Arm of the Royal Navy from February 1941 to October the following year. He clocked 456 hours of flying and rose to the rank of lieutenant, although he never saw active service. Jordanoff was a Bulgarian-American aviation engineer and designer, test pilot and instructor. In July 1939 when this book was published Olivier and Vivien Leigh were in New York, reunited following the conclusion of her filming for *Gone with the Wind* in Hollywood, and his appearance in *No Time for Comedy* with Katharine Cornell in New York.

55. JORDANOFF, Assen. *Your Wings.* *New York & London, Funk & Wagnalls Co., 1940.*

4to, pp. ix, 281, with one leaf of photographs; a little browned at the edges; green cloth, lettered and printed in black on spine and upper board; spine a little rubbed and darkened; **inscribed from the author to Olivier 'I wish Happy Greetings in flying and on the ground as well'**, dated 1940. **£100**

Second, revised edition (first published in 1936). A basic introduction to the art of flying. In addition to general guides such as this, during the 1940s Jordanoff wrote a number of instruction manuals for different planes and guides to flying in difficult conditions, on behalf of the U.S. Department of Defence.

56. KANIN, Fay & Michael. *Rashomon.* Based on stories by Ryunosuke Akutagawa. *New York, Random House, 1959.*

8vo, pp. [xiv], 76, with 3 leaves of photographs; blue boards backed with cloth, with a photograph laid on the upper cover, with a printed dust-jacket; lightly browned; **inscribed by the authors to Olivier 'with deepest respect and admiration'**, dated September 1959. **£100**

First edition. The producer, director, and writer Michael Kanin was the brother of Olivier's great friend Garson Kanin. He and his wife, Fay, collaborated on a number of projects and were jointly nominated for an Academy Award for their screenplay of *Teacher's Pet* (1958).

57. KIPLING, Rudyard. *Debits and Credits.* London, Macmillan, 1926.

12mo, pp. viii, 416; title-page and facing leaf printed in red and black; lightly browned; red cloth boards, spine lettered and patterned in gilt, bearing the 'Ganesha roundel' stamped in gilt to upper board; spine cracked in two, joints cracked and boards almost detached, chips to head and foot of spine, corners worn; **inscribed to Olivier** with a birthday greeting from 'Dorothy', 1927. **£150**

First edition, third impression. In May 1927, at the time of his twentieth birthday, Olivier was in the middle of a season with the Birmingham Rep., playing Tony Lumpkin in *She Stoops to Conquer*, which was already his eighth play of the year. Dorothy was perhaps Dorothy Turner who starred with Olivier in several productions that year, including *Aren't Women Wonderful* and *The Mannoeh Family*.

58. KIPLING, Rudyard. *The Seven Seas.* London, Methuen and Co., 1920.

12mo, pp. xv, [iii], 230 (with 8-page publisher's catalogue); red cloth-covered boards, spine lettered and patterned in gilt, bearing the 'Ganesha roundel' stamped in gilt to upper board; spine worn with chips to head and foot, joints cracked but holding, boards worn at edges; **with a young Olivier's ownership inscription to front free endpaper.** **£150**

Thirty-fifth edition (first published 1896).

59. KOMISARJEVSKY, Theodore, and Lee SIMONSON. *Settings & costumes of the modern stage.* London, The Studio Limited, 1933.

4to, pp. 132; black and white and occasional colour plates; Chesterfield branded cigarette loosely inserted accompanied by loose tobacco and a faint tar stain but damage minimal; a good copy in original cloth; lightly faded with a few marks. **£80**

First edition. Komisarjevsky was famed for his groundbreaking productions of plays by Chekhov and Shakespeare and for his design of the interior of London's Phoenix Theatre. He was briefly married to Olivier's close friend Peggy Ashcroft. This work includes images of around 150 stage productions from across Europe and America.

60. KORDA, Michael. *Worldly Goods.* New York, Random House, 1982.

8vo, pp. [x], 353; paper-covered boards backed with cloth, with printed dust-jacket; **presentation inscription from the author to Olivier, 'with respect and good wishes'.** **£100**

First edition. Michael Korda is a former publisher and novelist, and the nephew of film magnate Alexander Korda. He had met the Oliviers on his uncle's yacht in the late 1940s and early 1950s, when he had been charmed by Vivien Leigh. Years later Korda's firm, Simon and Schuster, had published the American edition of Olivier's autobiography, *Confessions of an Actor*. Prior to publication, Korda met with Olivier and suggested over a hundred revisions to the text. Olivier refused any such changes and the book was published in its original form.

61. LEECH, Clifford. John Ford and the drama of his time. *London, Chatto & Windus, 1957.*

8vo, pp. 144; a good copy in blue cloth with printed dust-jacket; lightly browned; **inscribed by Leech 'To Sir Laurence Olivier in token of admiration'**, dated March 1962. **£70**

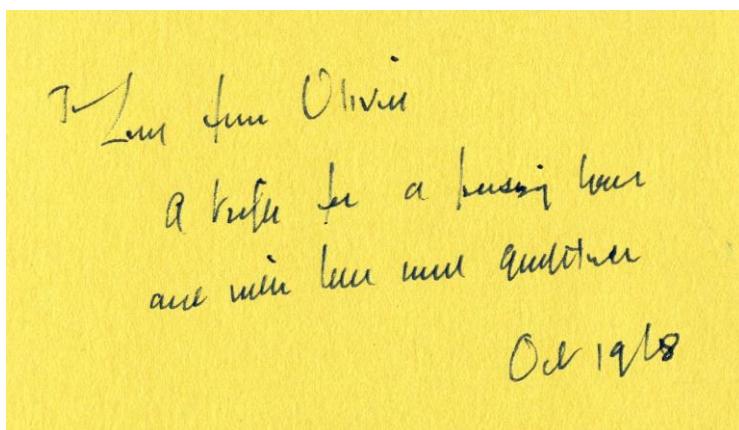
First edition. John Ford (1586-c. 1639), the English Jacobean and Caroline playwright and poet, was part of the theatrical tradition in which Olivier was so interested. Olivier directed Ford's *The Broken Heart* at the Chichester Festival Theatre in 1962.

62. LICHINE, Alexis. Guide to the Wines and Vineyards of France. *New York, Alfred A. Knopf, 1979.*

8vo, pp. 449; cloth-backed red boards, spine and upper board lettered red, with photographic dust-jacket; jacket rubbed and lightly soiled with a few short tears; **presentation inscription from the author: 'For Laurence Olivier – 'In homage to a great artist and to a lover of fine things which fortunately includes wines! With best wishes Alexis Lichine'**. **£80**

First edition. The inscription records that the book was inscribed at Château Prieuré-Lichine in June 1981.

LYTTELTON AND OLIVIER



- 63. LYTTELTON, Oliver, Viscount Chandos.** From Peace to War: A study in contrast 1857-1918. London, Bodley Head, 1968.

8vo, pp. 208; green cloth, spine lettered in silver; **with presentation inscription 'To Larry from Oliver, A trifle for a passing hour and with love and gratitude, Oct 1968'.** **£300**

First edition. A successful politician, Lyttelton became president of the Board of Trade under Churchill in 1940 and a member of the War Cabinet the following year. He served as the first chairman of the National Theatre, from 1962 until 1971. Olivier was director of the National at this time and the two men initially had a good working relationship. Lyttelton had been chairman of the Joint Theatre Council before the advent of the National, and had been instrumental in pushing for the Theatre's creation and Olivier's appointment as its director. Their partnership deteriorated when Olivier sided with his literary manager Kenneth Tynan over the proposal for the staging of Hochhuth's controversial play, *Soldiers*. In 1969 Tynan was demoted by the National Theatre Board and Olivier's relationship with Chandos was irretrievably damaged. Nevertheless the two men continued to work side by side at the National, and their partnership was reflected in the naming of the Olivier and Lyttelton Theatres.

HENRY IRVING

- 64. [MARSHALL, Frank.]** Henry Irving, actor and manager: A criticism of a critic's criticism. By an Irvingite. London, George Routledge, 1883.

12mo, pp. 80; faintly browned; original green cloth, stamped and lettered in black on upper board; blind-stamped publisher's device to lower board, printed endpapers; spine darkened, binding somewhat shaken and loose in places; 'Frank Marshall' written in pencil below 'An Irvingite' on title-page; earlier ownership inscription to head of title-page. **£50**

First edition. Olivier's concern with the theatrical tradition is perhaps best illustrated by his early conversations with Mark Amory who was intending to ghost-write Olivier's first book. Olivier spent so long discussing Garrick, Kean and Irving that

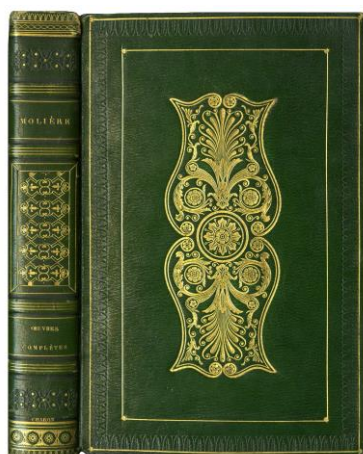
Amory worried that he would struggle to find enough information on Olivier's life. Joan Plowright, on hearing these concerns, reassured him: 'You mean... you can't get Larry to talk about himself? I don't think you need worry' (see Coleman, *Olivier*, p. 463). This book is a response to an earlier work by William Archer entitled, *Henry Irving, Actor and Manager: A critical study* (1883).

65. MICHAELIS, Gustav. *Meine Erinnerungen an Josef Kainz.* Privatdruck [Nowawes, Th. Steiner], 1930.

8vo, pp. 243, with a frontispiece portrait; a good copy in original cloth, spine lettered and printed in gilt and green, Kainz's signature stamped in gilt to upper board; inscribed, "**He who has a God given gift has everything. – To us God's gifts go not to Emperors [and] Kings but to artists who are the heaven-sent Princes of the World.**" (Written by the 19 year old Joseph Kainz to his parents.) Laurence Oliver from Gustav Michaelis', dated 1946. **£120**

First edition. Kainz was an Austrian actor of the late nineteenth-century, reputed to be one of the greatest ever actors in German-speaking theatre. Amongst his most successful roles were several from the works of Shakespeare, including Hamlet and Shylock. Olivier toured Europe in the summer of 1945 with the Old Vic as a 'victory tour', performing *Arms and the Man*, *Peer Gynt*, and *Richard III* in several cities including Hamburg.

MOLIÈRE, BARRAULT AND OLIVIER,
AN ANGLO-FRENCH ACCORD



66. [MOLIÈRE]. *Oeuvres complètes de Molière.* Paris, Delongchamps, 1826.

8vo, pp. [553], a series of reprints with original pagination; woodcut portrait of Molière on title-page, woodcut head-pieces; light foxing to first leaves but a good copy, handsomely bound in dark green morocco, spine lettered and patterned in gilt with raised bands, boards blind and gilt-ruled with large gilt foliate stamp, all edges gilt,

marbled endpapers, original silk bookmark; upper joint cracked but holding; bookplate to front pastedown; **ALS to Olivier from Madeleine Renaud and her husband Jean Louis Barrault loosely inserted**, dated September 1951. **£500**

Barrault, a close contemporary of Olivier, was the outstanding master of French theatre. Parallels have frequently been drawn between Barrault and Olivier, both pre-eminent actors of their generation, brilliant directors and competent administrators. They were friends, and Barrault directed Vivien Leigh as Paola in *Duel of Angels* at the Apollo Theatre, London, 1958. This effusive letter, sent to accompany the gift of the Molière ('comme symbole de notre affection'), thanks Olivier and Leigh for their kindness and friendship and closes with a drawing of French and British flags crossed above a heart, with the caption 'may they ever be united'.

67. MORLEY, Sheridan. John G: The authorised biography of John Gielgud. *London, Hodder and Stoughton, 2001.*

8vo, pp. xvii, 510; black cloth with photographic dust-jacket; **inscribed by the author to Joan Plowright, 'Darling Joannie, all love'**. **£100**

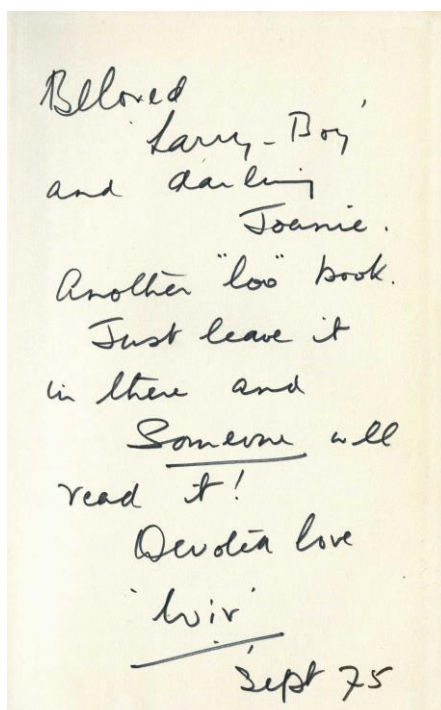
First edition. Gielgud's production of *Romeo and Juliet* at the New Theatre in 1935, with Gielgud and Olivier alternating as Romeo and Mercutio, launched Olivier's Shakespearean career. These two great Knights of the theatre worked together a number of times thereafter, although their differing acting styles and natural competitiveness meant that relations were not always harmonious. Nevertheless, Olivier repaid the favour of Gielgud's early patronage by lobbying Churchill for his knighthood in 1953. Morley, the eldest son of actor Robert Morley and grandson of actress Dame Gladys Cooper was a biographer, critic, actor and broadcaster. His son was one of Noël Coward's godchildren and he was closely connected with the acting community in Britain.

68. MORRIS, Ivan. *The Lonely Monk and other puzzles.* Illustrations by Hugh Casson. *Boston, Little, Brown, 1970.*

8vo, pp. 128; original blue and white cloth, lettered and illustrated on spine; a few small marks; **inscribed [by Penelope Gilliatt], 'Darling Larry – This will drive you crackers and bonkers in the middle of the night: but think of yourself as a child and cheat by looking at the back ... With love Penelope'**. **£70**

First edition. Penelope Gilliatt was a novelist, screenwriter, and film critic and the second wife of John Osborne. Osborne wrote *The Entertainer* for Olivier, and they remained friends despite Osborne's close friendship with and sympathy for Vivien Leigh during and after her divorce from Olivier. Osborne and Gilliatt divorced in 1968 but Olivier stayed in contact with both. Osborne continued to visit Olivier until the latter's death, and subsequently sent a letter to the Times advocating that Olivier should receive the same honour as Garrick, a memorial service at Westminster Cathedral. The

illustrations for this volume were provided by architect Sir Hugh Casson, who designed Osborne and Gilliat's home in Chester Square.



Beloved
Larry-Boy
and darling
Joannie.
Another "loo" book.
Just leave it
in there and
Someone will
read it!
Devoted love
'Niv'
Sept 75

TO 'BELOVED LARRY-BOY'

69. NIVEN, David. *Bring on the Empty Horses.* London, Hamish Hamilton, 1975.

8vo, pp. xiv, 362, with 12 leaves of photographs; pink cloth, spine lettered gilt; a few faint waterstains to upper board; **inscribed 'Beloved Larry-Boy and darling Joannie. Another 'loo' book. Just leave it in there and someone will read it! Devoted love, 'Niv', dated September 1975.** £750

First edition. Niven, the Oscar-winning actor and novelist, was a friend of Olivier's for much of his life and here gives an account of Hollywood between 1935 and 1960. Olivier features in a couple of reminiscences and in one is described as 'blessed with a massive talent and a highly justified faith in himself' (p. 166). Vivien Leigh is introduced as 'utterly delicious and kitten-like' and at the time of the casting for *Gone with the Wind* Niven says that she and Olivier were 'deeply and touchingly in love' (p. 68). Niven and Olivier corresponded frequently and at length, with Niven writing letters of concern about Leigh during her breakdown in 1953 (he was with her in the first few days before Olivier arrived, and he gives an account of that time, although naming Leigh only as 'Missie', (pp. 295-305)), as well as details of his health and struggle with motor neurone disease. Niven's death in 1983, coming in the midst of a long period of illness for Olivier, was a serious blow and he wept openly at the memorial service.

‘AU PLUS GRAND ACTEUR VIVANT’

70. PAGNOL, Marcel. *La Femme du Boulanger.* Paris, *Les Editions Marcel Pagnol*, 1938.

8vo, pp. 148, with seven leaves of photographs; a little browned; printed paper wrappers, browned and somewhat water-stained, with ink lines over the author's name on the upper wrapper; **ink presentation inscription from the author to Olivier dated June 1960, ‘au plus grand acteur vivant ... avec mon admiration et mon amitié’.**
£300

An edition to accompany Pagnol's 1938 film starring Raimu, with a printed dedication to Raimu, ‘plus grand acteur du monde’, and captioned stills from the production.

71. PARTRIDGE, Eric. *Usage and Abusage: A guide to good English.* London, *Hamish Hamilton*, 1948.

8vo, pp. 384; lightly browned; original red cloth, spine lettered gilt; spine sunned, boards somewhat soiled; **inscribed ‘Vivien and Larry, with love from Jamie [Hamilton]. Christmas 1948.’**
£100

Fourth edition, revised (first published 1947). Following the successful Old Vic tour of Australia, the Oliviers were back in England for Christmas, recovering from a physically and emotionally exhausting trip and also from the news that Olivier had been dropped as a director of the Old Vic (his first duty on his return from Australia was to ‘resign’ his directorship).

72. PRIESTLEY, John Boynton. *Angel Pavement.* London, *William Heinemann*, 1935.

8vo, pp. [x], xiv, 613; a little faint browning; half-sheep over marbled boards, spine stamped in gilt with two gilt-lettered lettering pieces, top edge gilt, marbled endpapers; extremities worn, with chips to head of spine; **inscribed to ‘Larry ... Xmas 1935. A message from the sea’.**
£80

‘New leather-bound [third] edition’ (first published 1930). Olivier and Ralph Richardson presented Priestley's *Bees on the Boatdeck* at the Lyric Theatre, London 1936. Olivier portrayed Bob Patch and the production also starred Richardson, Kay Hammond, Rene Ray, and Raymond Huntley. Olivier's last television production was a 1986 adaptation of Priestley's novel, *Lost Empires*.

73. RUSSELL, Rosalind, and Chris CHASE. *Life is a Banquet.* London, W. H. Allen, 1978.

8vo, pp. xxii, 260, with sixteen leaves of photographs; original red cloth, spine lettered gilt; spine sunned, mark to upper board; **inscribed from Russell's widower 'For Lord Olivier – with great gratitude for the joy and happiness you gave Rosalind when you wrote to her in 1976 ... her biggest regret was not to have worked with you. Her admiration and respect for you were without limit'**, dated April 1978. **£100**

First British edition (first published 1977). The celebrated American actress of stage and screen, Russell (1907-1976) held a record number of Golden Globe awards, winning all five for which she was nominated.

74. SARTRE, Jean-Paul. *The Flies (Les Mouches) and In Camera (Huis Clos).* Translated by Stuart Gilbert. London, Hamish Hamilton, 1946.

8vo, pp. 167; red cloth with printed dust-jacket; dust-jacket browned and soiled with a number of tears and chips; **inscribed to Olivier from Jamie Hamilton, 'Life Begins at Forty'**, dated 15th November 1946. **£125**

First English edition. The 15th November 1946 was Hamilton's 46th birthday. Olivier turned forty in May the following year.

OLIVIER AND J. F. K.

75. SCHLESINGER, Arthur M., Jr. *A Thousand Days: John F. Kennedy in the White House.* Boston, Houghton Mifflin, 1965.

8vo, pp. xiv, 1087; blue cloth, printed in red and gilt on spine and upper board; a few marks; **inscribed by the author to Olivier on front free endpaper, 'with admiration and regard'**. **£200**

First edition, third printing (first published in 1965). Olivier was asked to speak at Kennedy's Inauguration Ball in Washington in January 1961. He was delighted at the invitation and devoted considerable space in his autobiography to recounting the occasion. 'J. F. K.'s father, who had been a disagreeable ambassador to the Court of St James in 1940, referred to him as "Mr Olivier", and he was much gratified when the president-elect, correcting his father, said how pleased he was to see *Sir Laurence* there' (Coleman, *Olivier*, p. 333).

76. [SCOTT, Clement.] THE THEATRE. A Monthly Review and Magazine. Vol. I. New Series. August 1878 – January 1879 [- Vol. II. New Series. February – July 1879.]; [and] July 1895 – December 1895. *London, Wyman & Sons, 1878-79; 1895.*

2 vols (the first of which contains 2 vols bound in 1); large 8vo, pp. iv, 458; iv, 410; 374, lacking title and index, with photographic plates; some light browning and foxing, first leaf of second vol. detached; half roan over pebbled cloth, spines lettered and tooled in gilt, first vol. with marbled edges and endpapers, second vol. with speckled edges; rubbed with some loss of leather at corners, joints cracking, spine of second vol. worn with substantial loss, upper board of second vol. detached, boards somewhat worn; first vol. **inscribed ‘To Larry, with my best wishes for many Happy Birthdays, and my love – and gratitude for much. Bernard’**, dated 22nd May 1949.
£180

First editions. *The Theatre* was created by Clement Scott, the great theatre critic of his day, and provided topical articles, reviews of productions around the world, theatrical news, extracts from new novels or dramatic works, and ‘portraits’ (short biographical pieces accompanied by a Woodburytype portrait) of important figures of the time, including Ellen Terry and Henry Irving. The magazine ran from 1877 to 1897, with a total of over 50 volumes.

The inscription marks Olivier’s forty-second birthday. ‘Bernard’ may be Bernard Braden whom Olivier directed in *A Streetcar Named Desire* later in 1949, alongside Vivien Leigh. Braden greatly admired Olivier, and later described the remarkable ease with which Olivier performed difficult actions which others found impossible: ‘I could no more have reproduced it than fly, but I realized that to anyone sitting in the stalls it would have looked incredibly simple’.

77. SHAKESPEARE, William. The plays of William Shakspeare, accurately printed from the text of the corrected copy left by the late George Steevens, Esq. Volume I containing *The Tempest*; *Two Gentlemen of Verona*; *Merry Wives of Windsor*. *London, F. C. & J. Rivington [et al] 1805.*

Vol. I (of IX) only; 8vo, pp. [x], xlvi, [ii], 119, 309, with four engraved plates; somewhat browned with a little dust-soiling in places; full calf, rebacked with sheep with the original spine laid on, spine with gilt in compartments and lettered gilt, single-ruled gilt border to both boards; worn, spine rubbed, both boards detached, rubbed with chips at corners; inscribed ‘These volumes are presented to Charles St Clare by his affectionate friend Charles Whitaker ... this day May 20th 1821’; **small card loosely inserted inscribed ‘Dearest Larry “Thank you, Your Royal Highness, from my heart” Love, T.’**
£120

This first volume includes a sketch of the life of Shakespeare by Alexander Chalmers, the text of Shakespeare’s will, prefaces by Dr Johnson and Alexander Pope, and a historical account of the English stage by Malone. Olivier acted in *The Tempest* only once, very early in his career in 1925, with the Lena Ashwell Players, when he took the

part of Antonio. He disliked the company and was fired soon after when he walked off the stage in fits of laughter during a performance of *Julius Caesar*. (The underpants of another cast member had fallen down under his toga.) Peter Hall almost convinced Olivier to take the role of Prospero in a National Theatre production in 1974 but he declined and John Gielgud took the role instead.

NEW VARIORUM SHAKESPEARE

78. SHAKESPEARE, William. Twelfth Night, or, What You Will. Edited by Horace Howard Furness. *Philadelphia & London, J. B. Lippincott, 1901.*

Sixth impression.

The Tragedie of Anthonie, and Cleopatra. *Philadelphia & London, J. B. Lippincott, 1907.*

First edition.

Romeo and Juliet. *Philadelphia & London, J. B. Lippincott, 1913.*

Sixteenth edition.

Othello. *Philadelphia & London, J. B. Lippincott, 1914.*

Fourteenth impression.

Macbeth. *Philadelphia & London, J. B. Lippincott, 1915.*

Revised edition, ninth impression.

Hamlet. Vol. I: Text [- Vol. II: Appendix]. *Philadelphia & London, J. B. Lippincott, 1918.*

Seventeenth impression.

Seven vols; 8vo, uncut in red pebbled cloth, spines lettered gilt, publisher's device stamped in gilt on upper boards and in blind on lower boards; a little shaken but very good copies. **£800**

Olivier performed in all these plays beginning, as a schoolboy, with the role of Maria in the All Saints' Choir School's production of *Twelfth Night*. He went on to appear in two later productions, as Sir Toby Belch in 1937 at the Old Vic, and as Malvolio as part of the 1955 Stratford season in which he and Vivien Leigh starred and John Gielgud directed. His final appearance on stage in a Shakespeare play came when he spoke the Prologue to *Twelfth Night* at the opening performance of the National Theatre's production at the Old Vic in 1973, shortly before his retirement as director of the National.

SHAKESPEARE'S SONNETS FINELY BOUND

- 79. SHAKESPEARE, William.** Shakespeare's Sonnets with introduction and notes by C. C. Stopes. *London, Chatto & Windus, 1907.*

Small 8vo, pp. lvi, [ii (heading 'Sonnets', blank)], 242, [4 (colophon, 3 blanks)], with a frontispiece portrait of Henry Wriothesley, third Earl of Southampton; faint offsetting to title; full navy morocco, **possibly bound for Olivier by Morrell**, spine with raised bands, lettered gilt, with gilt dentelles and elaborate gilt turn-ins, all edges gilt; spine faded, boards a little scratched, nonetheless a very good copy. **£150**

Second edition to contain Stopes's introduction and notes (first published by Alexander Moring in 1904). Olivier commissioned a number of similar blue morocco bindings from binders including Bumpus of Oxford and Asprey, several of which had his initials embossed in gilt on the upper board.

- 80. SHAW, Irwin.** *Whispers in Bedlam: Three novellas.* *London, Weidenfeld and Nicholson, 1972.*

8vo, pp. [viii], 169; brown cloth, spine lettered gilt; **inscribed by the playwright, 'Larry, a small return for many great evenings'**. **£150**

First edition, three stories that first appeared in *Playboy*. Irwin Shaw was a prolific and successful American playwright, novelist and screenwriter whose works include *Bury the Dead* (1936), *The Young Lions* (1949) and *Rich Man, Poor Man* (1970). Accused of being a communist, and placed on the Hollywood blacklist, he left America and spent 25 years in Paris and Switzerland.

- 81. SHEAFFER, Louis.** O'Neill. Son and playwright. *Boston, Little, Brown, 1968.*

8vo, pp. xx, 543; original brown cloth, printed in black and silver on the spine, publisher's device blind-stamped on the upper board; printing on spine a little faded; **inscribed by the author to 'Sir Laurence Olivier – an actor of dedication and genius'**, dated August 1972. **£80**

First edition. Olivier starred as James Tyrone in the National Theatre Company's 1971-72 production of Eugene O'Neill's *Long Day's Journey into Night*, directed by Michael Blakemore. A year later he appeared in the ABC television production for which he won an Emmy Award (Outstanding Single Performance by an Actor in a Leading Role).

82. SITWELL, Edith. *Fanfare for Elizabeth.* London, Macmillan, 1949.

8vo, pp. viii, 202, with a frontispiece and three plates; occasional light foxing; green cloth, spine lettered gilt; front free endpaper removed. **£50**

Second reprint (first printed 1946). At George Cukor's request, Olivier met with Dame Edith about the possibility of turning *Fanfare for Elizabeth* into a script. The project was never realised.

83. [COBETCKИЙ TEATP.] Soviet Theatre. *Moskva, Izdatel'stvo Iskusstvo, 1967.*

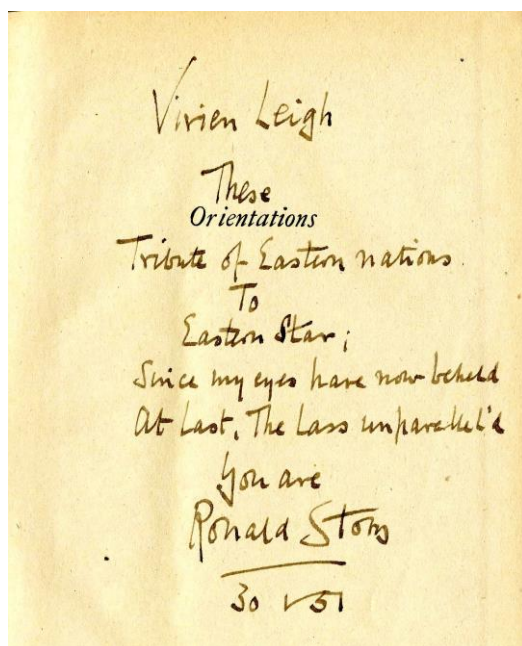
Folio, ff. 150, [25]; red cloth with printed dust-jacket; browned with tears to head; **inscribed 'To Sir Laurence Olivier, the brightest star outshining the constellation of all the great actors, from his faithful admirer, Galya Rudinsky'**, dated December 1967 in Kiev. **£80**

First edition. Olivier had toured behind the Iron Curtain in 1957, when the Shakespeare Memorial Theatre Company took *Titus Andronicus* to Belgrade, Zagreb, Vienna, and Warsaw. He took a keen interest in the rights of Soviet performers, and was vocal in his criticism of the Soviet regime's refusal to allow the dancers Valery Panov and Galya Ragozina to leave the country in the 1970s.

84. SPARROW, Gerald, Judge. *The Great Impostors.* London, John Long, 1962.

8vo, pp. 192; brown cloth, lettered in white and blue on the spine; **inscribed 'To Sir Laurence Olivier this little book about people who acted in real life, with the best wishes of the author'**, dated August 1962. **£70**

First edition. Formerly a Judge at the International Court in Bangkok, Sparrow wrote a number of books about notorious criminals.



INSCRIBED TO VIVIEN LEIGH

85. STORRS, Ronald. *Orientations.* London, Nicholson & Watson, 1949.

8vo, pp. xx, 532, with a frontispiece and ten leaves of photographs; browned; original blue cloth, spine lettered gilt, maps on endpapers; lightly faded; **inscribed in verse by the author, 'Vivien Leigh, These Orientations/ Tribute of Eastern nations/ To/ Eastern Star;/ Since my eyes have now beheld/ At last, The lass unparallel'd/ You are'**, dated May 1951. **£150**

Reprint of the 'Definitive Edition' (this edition first published 1945, first edition 1937). Storrs was a Foreign and Colonial Office official. He served in the Middle East during the First World War, becoming Governor of Jerusalem and later Governor of Northern Rhodesia and of Cyprus. The inscription refers to a line from *Anthony and Cleopatra* which opened with Olivier and Leigh in the leading roles at St James's Theatre on May 11th 1951. Critical response to this production was mixed, but Ivor Brown of *The Observer* also quoted this line in praise of Leigh's performance.

86. TAINSH, William, foreword by Alec CHISHOLM. Special Occasions. Melbourne, Hawthorn Press, 1948.

8vo, pp. [xii], 113; faintly browned; brown cloth; spine sunned; **inscribed from the author, 'To Sir Laurence Olivier with my respects and felicitations'**. **£50**

First edition. Tainsh was an Australian poet who enjoyed significant success amongst the Scottish community in Melbourne. Inscribed during the Old Vic tour of Australia.

LEARNING TO BE AN ACTOR

87. TENNYSON, Alfred, Lord. Dramas. London, Macmillan, 1906.

12mo, pp. v, 498; faintly browned; full green sheep, lettered and tooled in gilt on spine and upper board, tooled in blind on upper board; spine and edges of both boards browned, spine chipped at head and foot, upper board detached, boards a little worn at corners; **Olivier's ownership inscription**, dated 1928; **some pencil underlining of the text of Harold.** **£650**

First Macmillan edition. Olivier played the title character of Tennyson's *Harold* with Barry Jackson's Birmingham Rep. Company at the Royal Court Theatre in April 1928. It is a play widely considered to be unactable; Irving described it as impossible. The verdict given by the critics of Olivier's performance was that it was sincere. That was the best that could be hoped for from this part, but it was one of Olivier's first lead roles, and one for which he was well paid. This is the copy he would have used for learning and rehearsing the role. He has underlined every line spoken directly before Harold speaks, presumably to help him memorise the cue for each line.

88. THEATRE ROYAL, DRURY LANE. Playbills from the 1836-1837 season. 8th October 1836 to 19th July 1837.

Small folio, c. 260 playbills, some cut in half for binding, others folded; some light browning and creasing; cloth-backed paper boards; spine missing, both boards detached and worn. **£1200**

A collection of around 260 playbills for performances of the Theatre Royal, Drury Lane for the 1836-37 season. The fourth and present Theatre Royal, Drury Lane was constructed on the site of three of its previous iterations, the first being built in 1663, and was re-opened for the fourth time with a performance of *Hamlet* in 1812. The theatre was lavishly redecorated in time for the 1836-1837 season, from designs based on Raphael's *Loggia in the Vatican* (*British History Online*). The season most notably featured the prominent Shakespearean actor Edwin Forrest in a variety of roles including King Lear, Othello, and Macbeth. Olivier never acted at the Theatre Royal, Drury Lane, appearing there only once, in 1951, to introduce a scene from *The School for Scandal* as part of an evening entitled Late Night Theatre.

89. THEATRE WORLD. The magazine for the playgoer. Incorporating Play Pictorial. London, 1942, 1944-48, 1953 and 1955-1960.

Thirteen vols; a little browned; bound in black cloth, spines lettered gilt. **£500**

Each volume contains twelve monthly issues which include illustrated reviews of current shows, a full listing of plays in London theatres, and a summary of shows on

Broadway and amateur theatre. There are also interviews with promising new actors, and articles on the history of British theatre and the development of new theatrical traditions abroad. Many of Olivier's performances are given lengthy (and generally enthusiastic) reviews. In the later months of 1944 substantial space was given to the re-opening of the Old Vic, particularly *Richard III*; the reviewer concluding 'This is Laurence Olivier's play. As Richard he gives perhaps the most brilliant performance of his career, relying rather on a clever psychological approach than on the horrific effects of the exaggerated make-up so often adopted for this part.' Olivier's interpretation of *King Lear* (1946) was praised for offering 'a new and brilliantly revealing plausibility ... The voice in rages and tempest has an awe-inspiring volume ... but Olivier also sensitively conveys the spiritual regeneration of the King's progress from tyranny to humane pity'. There are long reviews of Olivier and Vivien Leigh's 1955 Stratford Memorial Theatre season, with his *Macbeth* proclaimed 'one of the most brilliant performances of [Olivier's] career... most ably partnered by his wife, Vivien Leigh, as Lady Macbeth'. Two years later and Olivier had taken on the role of Archie Rice: 'In many ways *The Entertainer* is not such a good play [as John Osborne's first work, *Look Back in Anger*]' but 'Laurence Olivier's performance in the rôle [of Archie Rice] is a *tour de force*, not to be believed unless seen'.

90. TREVELYAN, George Macaulay. *English Social History: A survey of six centuries. Chaucer to Queen Victoria. London, Longmans, Green and Co., 1945.*

8vo, pp. xii, 628, with two double-page colour maps; lightly browned; in full red morocco by Morrell, panelled spine, ruled and lettered in gilt, single ruled gilt borders, gilt-ruled inner dentelles, all edges gilt, marbled endpapers; lightly worn at extremities with a few scratches, a couple of short tears to fore-edge of upper board. **£120**

First British edition, third impression (originally published in the USA in 1942).

TYNAN ON OLIVIER

91. TYNAN, Kenneth. *Curtains: Selections from the drama criticism and related writings. New York, Atheneum, 1961.*

8vo, pp. ix, 495; blue cloth, spine lettered in gilt and red; spine faded, boards somewhat marked, a little shaken. **£100**

First edition. The book contains a number of Tynan's reviews of Olivier's performances, including *Anthony and Cleopatra* (1951), *Macbeth* and *Titus Andronicus* (1955), *The Entertainer* (1957), and *Coriolanus* (1959). In all of the above he singles out Olivier for special praise and in reviews of others he often uses Olivier as an example of greatness. Speaking of Olivier's *Coriolanus* he says, 'The first thing to praise is its sheer, intuitive intelligence ... The dark imprint of Olivier's stage presence is something one forgets only with an effort, but the voice is a lifelong possession of those who have heard it at its best. It sounds, distinct and barbaric, across the valley of

many centuries' (pp. 240-41). After seeing Olivier's *Titus*, Tynan was moved to declare that 'this is a performance which ushers us into the presence of one who is, pound for pound, the greatest actor alive'. Tynan had earlier attempted to explain 'greatness' in acting: 'There is, you see, a gulf fixed between good and great performances; but a bridge spans it, over which you may stroll if your visa is in order ... Olivier pole-vaults over in a single animal leap; Gielgud, seizing a parasol, crosses by tight-rope' (p. 42). If the personal relationship between Olivier and Tynan became strained during their time at the National, there can be no doubt about Tynan's regard for Olivier the actor.

92. VINAVER, Michel. *Iphigénie Hôtel*. Paris, Gallimard, 1963.

8vo, pp. 208; largely unopened in original printed paper wrappers; browned, spine somewhat creased; **inscribed 'à Lawrence [sic.] Olivier, hommage de M. Vinaver'**.
£100

First edition. Vinaver is a highly respected experimental French novelist and playwright who was encouraged by Camus and has been compared to T. S. Eliot in his portrayal of 'everyday' characters.

93. WARD, Elizabeth, D. *Timbo: A struggle for survival*. London, Sidgwick & Jackson, 1986.

8vo, pp. xi, 147, with six leaves of photographs; original blue cloth, spine lettered gilt; **inscribed from the author to Olivier, 'with admiration and best wishes'**, dated August 1986.
£50

First edition. Ward is the founder of the British Kidney Patient Association which she established in 1975 after her son, Timbo, was diagnosed with kidney failure at the age of 13. This book is the story of his battle with the illness. Olivier suffered with kidney problems for a number of years and had a kidney removed in 1983. His death in July 1989 was caused by the failure of his remaining kidney.

95. WEBSTER, Margaret. *The Same Only Different: Five generations of a great theatre family.* London, Victor Gollancz, 1969.

8vo, pp. xviii, 391, xiv (index) with twelve leaves of photographs; corners of some leaves creased; black cloth (stained) and printed dust-jacket; somewhat soiled, with a few tears; **inscribed from the author, 'My dear Larry, with deepest admiration and love'**. **£200**

First edition. A great actress, director and producer on Broadway, Webster's major success was her 1943 production of *Othello* which starred Paul Robeson and Jose Ferrer, and which ran for almost 300 performances. She was the daughter of Ben Webster and Dame May Whitty, themselves famous actors and members of an illustrious theatre family. She first met Olivier when they were both young actors working for Lewis Casson and Sybil Thorndike on their production of *Henry VIII* in 1925-26. Webster recalls that it was at her twenty-first birthday party that Olivier first met Jill Esmond, whom he later married. Margaret Webster also worked with Olivier on *Queen of Scots* (1934), observing that 'the cast ... was, I think, the most brilliant with which I have ever been associated'.

96. WEST, Morris Langlo. *The Tower of Babel: A novel.* New York, William Morrow, 1968.

8vo, pp. [xii], 361; red boards backed with black cloth, spine lettered in gilt and white, coloured maps on endpapers; **inscribed by the author, 'For Larry, with thanks and good wishes and an invitation back to Rome'**, dated 1968. **£150**

First edition. Olivier starred with Anthony Quinn and John Gielgud in the 1968 film production of West's novel *The Shoes of the Fisherman*. It was directed by Michael Anderson and filming took place over three weeks in Rome.

97. WILLIAMSON, Audrey. *The Mystery of the Princes: An investigation into a supposed murder.* Dursley, Gloucestershire, Alan Sutton, 1978.

8vo, pp. 215, with seven plates; purple cloth with printed dust-jacket; corners bumped, jacket a little scratched; **inscribed by the author 'Laurence Olivier and Joan Plowright – In long admiration'**, dated 1980. **£80**

First edition. In addition to this historical work about Richard III Williamson wrote a noted biography of George Bernard Shaw. Olivier's portrayal of Richard III would have brought him to the notice of Williamson, and he also played several of Shaw's characters including Sergius in *Arms and the Man* (at the New Theatre in 1944) and Caesar in *Caesar and Cleopatra*, with Vivien Leigh, in 1951.

98. WOLKONSKY, Sofia, Princess Peter Wolkonsky. *The way of bitterness.* Soviet Russia, 1920. With an introduction by Col. John Buchan. *London, Methuen and Co., 1931.*

8vo, pp. xi, 212, with twelve leaves of photographs; occasional marks; blue cloth, spine lettered in black; spine sunned, boards a little faded and marked; **inscribed to “The Darlings” from The Secretariat’.** **£150**

First edition. An account of the Princess’s journey back to Moscow where her husband was imprisoned in 1920, their struggle to obtain his freedom and their escape from Soviet Russia. John Buchan called it ‘the most vivid picture I know of the chaos of Russia in 1920’. Inscribed by the author’s daughter (and translator) Sofka Zinovieff (née Princess Sophia Dolgorouky, and later Sofka Skipwith), a White Russian who had fled into exile after the Revolution. Through the Universal Aunts agency she was hired as a secretary by Olivier and worked for him for six years in the 1930s. After her marriage to Grey Skipwith the couple lived in Olivier’s Cheyne Walk House. Sofka was the daughter of Princess Peter Wolkonsky, from her first marriage to Prince Peter Dolgorouky.

99. WOODHAM-SMITH, Cecil. *The Great Hunger.* Ireland 1845-9. *London, Hamish Hamilton, 1962.*

8vo, pp. 385, with eight plates and a folding map; green cloth, spine lettered in silver; spine sunned; **inscribed by the author, ‘For Laurence Olivier with deep admiration’**, dated November 1962. **£80**

First edition. A powerful criticism of the British treatment of Ireland during the famine of the 1840s, by the noted historian of Victorian Britain.

16-8-55.
TITUS

Dearest Larry.

The nearest thing
to your beloved
Mediaeval period
I can lay hands
on at the moment.
God speed you
to-night, you are
really great in
this.

Yours Truly,
Trader

100. WYNDHAM LEWIS, Dominic Bevan. François Villon. A documented survey. With a preface by Hilaire Belloc. *London, Sheed & Ward, 1945.*

8vo, pp. xxii, 355, with a folding map; faintly browned; black boards, spine lettered gilt; boards rubbed and marked with paint, spine ends and corners a little bumped; **inscribed from Trader Faulkner, 'Dearest Larry, the nearest thing to your beloved Mediaeval period that I can lay hands on at the moment. God speed you to-night, you are really great in this', dated August 1955 with the note 'Titus'. £200**

First edition. Peter Brook's production of *Titus Andronicus* was the third and final play in the 1955 Stratford season. Olivier starred in each of the plays (*Twelfth Night*, *Macbeth* and *Titus*) alongside Vivien Leigh. This was the first time *Titus* had ever been performed at Stratford and it received positive reviews despite the gruesome nature of the story. Kenneth Tynan enthused, 'Sir Laurence Olivier's *Titus*, even with one hand gone, is a five-finger exercise transformed into an unforgettable concerto of grief. This is a performance which ushers us into the presence of one who is, pound for pound, the greatest actor alive.' Leigh and Olivier reprised their roles for the 1957 Shakespeare Memorial Theatre tour. Trader Faulkner met Olivier in Sydney, Australia in 1948 when he was hired for a walk-on part in the Old Vic's production of *Richard III*. He came to England and was, for the most part, a good friend and keen admirer of Olivier. The only dent in their relationship was caused by Olivier's affair with Dorothy Tutin. Faulkner was in love with Tutin and deeply jealous of Olivier. He later told Terry Coleman (interview, 2003) how he had hidden in a dustbin one night in order to ambush Olivier as he left Tutin's houseboat, intending to injure or kill him. Olivier's open-armed welcome of Faulkner when he caught sight of him so disarmed the latter that he abandoned his plan and never again let his jealousy affect their friendship.

PHOTOGRAPHS

Photographs of Olivier taken throughout his career are also available. These include proof photographs of many of his best-known roles on both stage and screen, as well as publicity photographs, and a selection of images taken at the National Theatre's tribute evening for Olivier's 80th birthday. Individual images from £30 + VAT. Further information and full listing available on request.

