

L. O.

FROM
THE LIBRARY
OF
LORD OLIVIER

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Cover illustration adapted from item 11.

FROM THE LIBRARY OF LORD OLIVIER

As actor, director, producer, manager, and administrator Laurence Olivier (Baron Olivier of Brighton OM, 1907-1989) was at the centre of British theatre and film for more than half of the twentieth century. His own performances on stage and screen, in London, New York and Hollywood, are among the most memorable of the century, and he was just as influential and important behind the scenes, putting Shakespeare on the screen, creating and running a production company, and shaping and directing the new National Theatre.

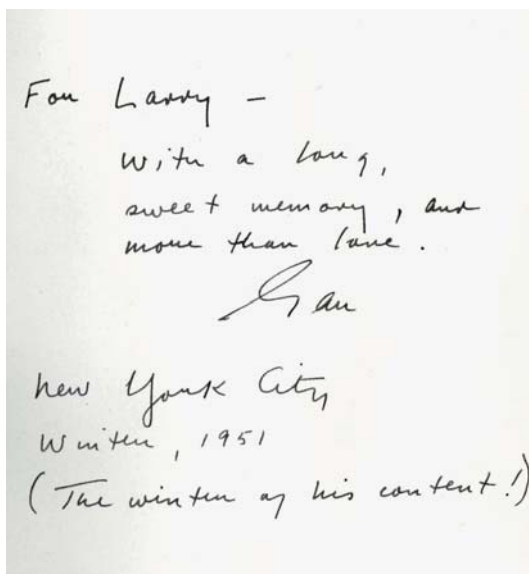
The books in this collection were selected for their contribution to Olivier's story. The library provides an insight into all facets of Olivier's personal and professional life from his first performance to his death: his family and friends, his acting and directing, his relations with other actors, producers and playwrights, and his role at the National Theatre. Unlike his contemporary and friend, Sir Ralph Richardson, Olivier was not a great bibliophile or collector of books, but there is no doubt that he was a grateful recipient and took pride and pleasure in the gift of a warmly inscribed book.

Among the many highlights of this memorable collection are Olivier's copies of a number of plays marked up for performance. These include some of his best-known roles: Richard III, Macbeth, Othello, and King Lear stand out. There are also several items, treasured by Olivier, which locate him firmly within the theatrical tradition established by his predecessors: books owned by Henry Irving, Ellen Terry, and David Garrick. The core of the library is comprised of books inscribed from friends, colleagues, and admirers, expressing the respect and affection which Olivier inspired in so many people over the course of his life and career.

THE ASTOR PLACE RIOT

1. **ACCOUNT of the terrific and fatal riot at the New York Astor Place Opera House on the night of May 10th, 1849.** *New York, H. M. Ranney, 1849.*

8vo, pp. 32; lightly soiled; in later full red morocco, lettered in gilt on the spine, with double-ruled gilt borders, gilt inner dentelles, silk bookmark, with a red cloth slipcase, preserving the original (worn) printed paper front cover; light wear to joints, bookmark faded and a little frayed; **inscribed 'For Larry – with a long, sweet memory, and more than love. Gar. New York City. Winter, 1951 (The winter of his content!).'** **£250**



For Larry –
with a long,
sweet memory, and
more than love.
Gar
New York City
Winter, 1951
(The winter of his content!)

First edition. The Astor Place riot took place following the build-up of an increasingly hostile rivalry between the British actor William Charles Macready and the American actor Edwin Forrest. The two great actors naturally came into competition but their professional dispute became associated with American (particularly working-class) hostility to the British upper classes in New York. Three days before the riot, a substantial crowd had forced Macready's performance of *Macbeth* at the Opera House to be abandoned, by bombarding the stage with a variety of items. Macready was

persuaded to attempt one more performance on May 10th but on this evening around 20,000 people gathered at Astor Place where they threw stones at the windows, attempted to set fire to the building, and attacked police officers. During the rioting, 34 people were killed and several hundred injured, and the police were not able to gain control of the situation until the following day.

This beautifully-bound copy is inscribed by Garson Kanin, a close friend of Olivier who lived in New York and no doubt saw Olivier frequently while the latter was in New York performing *Anthony and Cleopatra* and *Caesar and Cleopatra* at the Ziegfeld Theatre in December 1951.

2. **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.

3. **ARDITI VOLK, Rita.** *There is no such phenomenon. With exercises. San Francisco, Sedarsky-Besse, 1974.*

Folio; pp. 159; blue cloth, spine and upper board lettered gilt, unopened envelope attached to rear pastedown as issued, entitled 'Before and After' and containing a '45 record disc with recorded evidence of the efficacy of Ardit's techniques; boards lightly marked in places; **presentation inscription from the author: 'To Lord and Lady Olivier, Thanks for the inspiration'**. **£70**

First edition. This elegant book by voice-coach Ardit Volk contains vocal exercises and mnemonics, with photographs of her pupils at work. Defending her methodology and preference for exercises over technical diagrams and explanation, she states, 'As a singer I believe implicitly in the sensation imagination and co-ordination of the vocal organs'.

4. **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*.

5. **AUSTEN, Jane.** *Persuasion.* London, Hamish Hamilton, 1947.

8vo, pp. vi, 254; title-page printed in red and black; pictorial paper-covered boards, backed with black cloth, spine lettered gilt; lightly rubbed, with a couple of creases to the spine; **inscribed 'Vivien, with love from Jamie'**, dated December 1946. **£100**

First Novel Library edition. Hamish ('Jamie') Hamilton founded his own publishing company in 1931 and published a wide range of American as well as British writers. 'Over the years, he built up an extraordinary collection of acquaintances in the worlds of academe, politics, music, the theatre, and above all society' (*Oxford DNB*). He was a friend and frequent escort of Vivien Leigh prior to her marriage to Olivier, and remained close to them both.

6. **BAGNOLD, Enid.** Enid Bagnold's Autobiography (from 1889). London, Heinemann, 1969.

8vo, pp. [x], 293, with 8 leaves of photographs; black cloth, spine lettered gilt, publisher's device stamped in gilt on upper board, illustrated endpapers; **Bagnold's holograph corrections and comments on printing errors ('Nonsense!')** and **inscribed by the author 'for Joan and Larry - & if too busy to read it don't bother: I shall understand. (It's not out yet.) With my real love for both of you'**, dated 1969 at Rottingdean. **£100**

First edition. Enid Bagnold is best-known for her novel *National Velvet*, in the film of which the young Elizabeth Taylor made her breakthrough. She lived for many years in Rottingdean, close to Brighton where the Oliviers had moved in the early 1960s. In addition to novels, she wrote several plays and was a well-known figure in theatrical, literary, and artistic circles, having studied at the art school of Walter Sickert. She makes mention of Olivier in her autobiography, describing him as 'the tops' and saying 'I know one or two great actors, but they are protected in the street by a quality of invisibility. Laurence Olivier especially.' (pp. 240-1).

7. **[BAKER, George Pierce.]** George Pierce Baker: A Memorial. New York, Dramatists Play Service, 1939.

8vo, pp. 46, with a frontispiece photograph; original marbled boards with printed label on upper board, preserved in a glassine wrapper; a couple of small chips to extremities, lightly faded; **inscribed by Dan Smith on front pastedown 'For Laurence Olivier, whose genius illuminates this great play - sincere thanks and much respect'**, dated February 1972; **signed on front free endpaper by Eugene O'Neill, Sidney Howard, Stanley McCandless, Donald Oenslager, John Mason Brown, Arthur Wilmurt and Allardyce Nicholl** (all contributors to this volume). **£400**

First edition. George Pierce Baker was an American drama teacher. He founded the "47 workshop" class in playwriting at Harvard University and helped to found the Yale School of Drama. O'Neill, McCandless (lighting designer) and Howard (who wrote the screenplay for *Gone With the Wind*) were all students of Baker's at one point in their careers. John Mason Brown was an American drama critic and author and Allardyce Nicholl was chair of the drama department at Yale University. The inscription relates to Olivier's 1972 performance in O'Neill's *Long Day's Journey into Night*.

8. **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

9. **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.

10. **BARRAULT, Jean-Louis.** *Réflexions sur le theatre. Paris, Jacques Vautrain, 1949.*

4to, pp. 203; no. 202 of 800 'exemplaire sur pur fil johannot'; some offsetting to early pages from the inserted copy number slip; largely unopened in the original printed paper wrappers, with a glassine cover and beige cloth slipcase; wrappers lightly browned, some wear to slipcase. **Inscribed from Barrault to Olivier and 'Viviane Leigh', 'en signe de mon admirative affection'.** **£300**

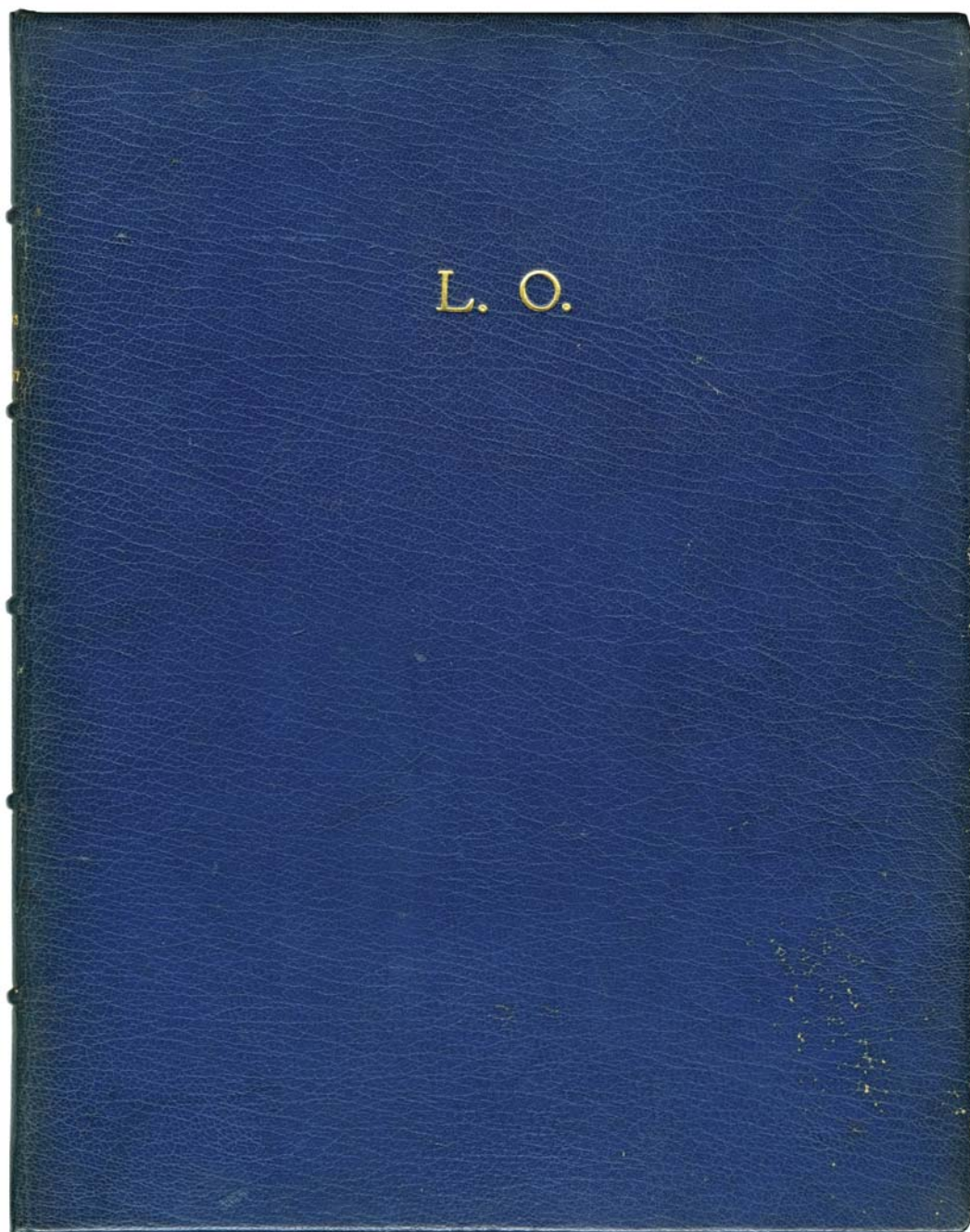
First edition. From Olivier's great French contemporary, an actor, director, and founder of several theatres. This is a partially autobiographical account of the theatrical world as Barrault knew it.

BOUND FOR 'L. O.'

11. **BEARDSLEY, Aubrey.** A book of fifty drawings by Aubrey Beardsley [and] A second book of fifty drawings by Aubrey Beardsley. *London, Leonard Smithers, 1897 & 1899.*

Two vols, 4to, pp. [x], 212; 214; each with a frontispiece, and 50 plates (included in pagination); occasional light soiling to edges, but a very good copy; **bound in Olivier's personalised binding of navy morocco with 'L.O.' stamped in gilt on upper board**, spine with raised bands lettered in gilt, inner and outer edges gilt filleted, all edges gilt; spines faintly sunned, boards very lightly worn. **£1500**

First editions; the second book (published the year after Beardsley's premature death from tuberculosis) is one of a limited issue of 1000 copies printed on Art Paper. Beardsley, the most controversial artist in the Art Nouveau movement, was closely involved with the social milieu of Oscar Wilde and the 'Aesthetics', and provided drawings for Wilde's play, *Salome* (first shown in Paris in 1896). These volumes include many of his most famous works, including several from *Salome*, *La Morte d'Arthur*, and his unfinished *Venus and Tannhäuser*. The inclusion of a number of these images by the publisher, Leonard Smithers, directly contravened Beardsley's instruction, following his conversion to Catholicism in March 1897, to destroy all his 'obscene drawings' (*Letters*, 439, quoted by *Oxford DNB*). Olivier owned several books in bespoke bindings by Bumpus of Oxford, but few bear his initials.



- 12. BEARDSLEY, Aubrey.** The uncollected work of Aubrey Beardsley. With an introduction by C. Lewis Hind. *London, John Lane, 1925.*

4to, pp. xxvi, 162, with 162 plates (some colour, some double-page); browned; **bound in Olivier's personalised binding of navy morocco with 'L.O.' stamped in gilt on upper board**, spine with raised bands lettered in gilt, inner and outer edges gilt filleted, all edges gilt; somewhat rubbed and scratched with a couple of small chips to upper board. **£750**

First edition. The introduction comprises a description of Beardsley's work and his life, drawing on the memories of those who knew him. The images contained in this volume include portraits of Beardsley by others, including Walter Sickert, as well as Beardsley's caricatures of figures including Oscar Wilde and Paganini. Also included are Beardsley's illustrations for *La Morte d'Arthur* and the *Aeneid*, and copies of several illustrated letters sent to friends.

- 13. 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 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.

14. **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 being in a play of my own', 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.

15. **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.'

16. **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.

- 17. BELL'S British Theatre:** Consisting of the most esteemed English plays. *London, John Bell, 1777; 1781.*

Two vols only; 12mo; engraved frontispieces and plates; occasional foxing; half sheep over marbled boards, spines filleted in gilt with raised bands, morocco lettering-pieces; edges speckled; worn and faded with chips to head and foot of spine, joints cracked but holding; Vol. 15 has initials WG in ink on title. **£150**

First edition of both vols. Vols 15 and 20 of 34, which include a selection of comedies and comic opera. Among the works in these volumes is *The Chances* by the Duke of Buckingham. This was one of the first three plays chosen by Olivier for the Chichester Festival Theatre for its opening season in 1962. It was not a success and was soon fortunately overshadowed by the better-known and better-received *Uncle Vanya*.

- 18. 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.

LOVERS OF BRIGHTON

19. **BETJEMAN, John, and J. S. GRAY.** Victorian and Edwardian Brighton from old photographs. *London, Batsford, 1972.*

Large 8vo, pp. [128], black & white plates; original cloth with photographic dust-jacket; a couple of minute tears; **card from Rex Harrison to Olivier loosely inserted (formerly pasted to front free endpaper): 'Larry from Rex, from one lover of Brighton to another', dated May 1972.** £120

First edition. Fellow actor and friend of Olivier, Rex Harrison also lived in Brighton and Hove for a time. In 1970, Olivier was honoured with the title, 'Baron Olivier of Brighton'.

20. **BISHOP, Edward.** The Debt we Owe: The Royal Air Force Benevolent Fund 1919-1979. *London, George Allen & Unwin, 1979.*

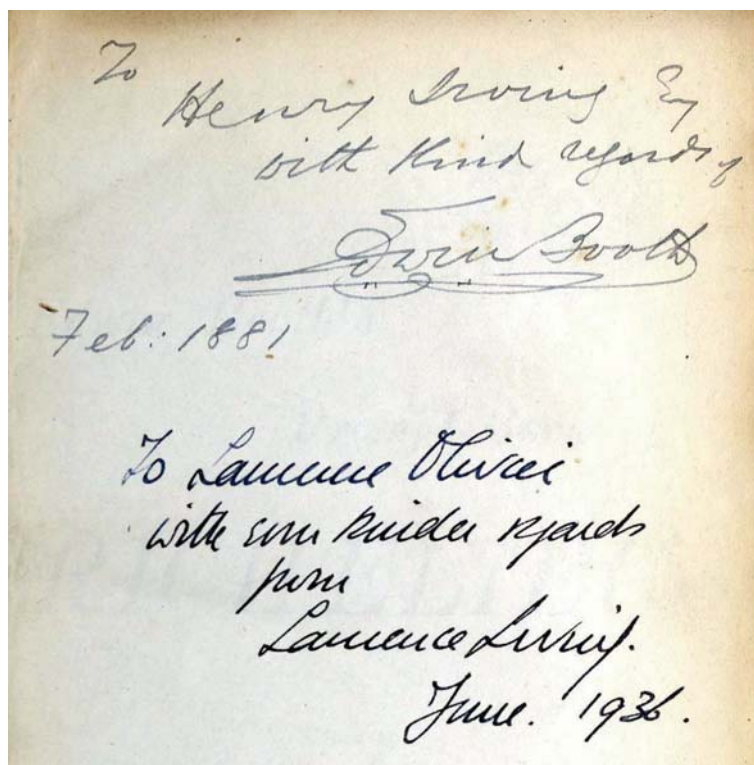
8vo, pp. xix, 202; publisher's cloth with a dust-jacket; lightly worn; **inscribed to Olivier, 'with much gratitude on behalf of the chairman and council of the Royal Air Force Benevolent Fund' signed by Michael Stanton.** £70

Second edition, revised and enlarged (an earlier version was published in 1969). Olivier was an ardent supporter of the RAF. During World War II, he served with the Fleet Air Arm but was released twice to act in British war films. These included the patriotic (and deliberately propagandist) *Henry V*, for which Olivier won enormous praise and an Academy Award.

21. **BOADEN, James.** Memoirs of Mrs. Siddons interspersed with anecdotes of authors and actors. *London, Henry Colburn, 1827.*

Two vols; 8vo, pp. xxvii, 382, with a frontispiece portrait; xii, 394; browned, with some foxing to preliminary leaves; uncut in contemporary drab boards, backed with cloth, spines with printed labels; marked, joints cracking at head, spine labels chipped (with minor loss); small bookseller's ticket to upper board of Vol. I; armorial bookplate of a former owner on both front pastedowns. £120

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.' (*Oxford DNB*)



EDWIN BOOTH - HENRY IRVING – LAURENCE OLIVIER COPY

22. **BOOTH, Edwin**, *edited by William Winter*. Edwin Booth's Prompt Book. [Richelieu and The Fool's Revenge] *New York, William Winter, 1878*.

8vo, pp. [ii], 104, [2]; [ii], 96; bound in red morocco, tooled in gilt, lettered in gilt to spine, marbled endpapers and gilt edges, preserving the original printed wrappers of each play; spine worn and joints fragile, boards rubbed.

Inscribed, 'To Henry Irving Esq with kind regards of Edwin Booth', dated 1881, and below, 'To Laurence Olivier, with even kinder regards from Laurence Irving' dated 1936. £15,000

A contemporary of Irving, on his arrival in Britain in 1862 Booth's reputation initially outshone that of Irving: 'in Manchester Irving played secondary roles to Booth's leads and was influenced by Booth's Hamlet in conceiving his own.' (*Oxford DNB*). Twenty years on, when Booth visited London for the 1880-81 season, Irving invited him to the Lyceum and the two alternated the parts of Othello and Iago to great acclaim. Booth first appeared on stage alongside his father (Junius Brutus Booth) as Tressel in *Richard III* in 1849 and a year later took the lead in the same play whilst his father was unwell. This role, as well as that of *Hamlet* which he once played for 100 consecutive performances, was widely renowned as one of his best, although the frenetic energy for which he was initially known gradually gave way to the 'cool, polished' style for which his Iago was so highly praised. This book was given to

Irving shortly before the famed run of *Othello* and has additional resonance because Irving had made his stage debut as the Duke of Orleans in an 1856 production of *Richelieu*. Laurence Irving, the art director and Hollywood set designer, was the grandson and biographer of the great actor-director.

Olivier had a complex relationship with Henry Irving, the grand master of Victorian theatre. In many ways he was considered the heir to the theatrical line that included David Garrick, Edmund Kean and Irving. This lineage was formalised when John Gielgud presented Olivier with the prop sword used first by Kean in his 1813 portrayal of Richard III, then by Irving when he played the same part in 1877. Gielgud had inherited the sword from his maternal great-aunt, Irving's leading lady, Ellen Terry and decided to give it to Olivier after his performance as Richard III in 1944. The heirloom was inscribed to Olivier and carried from Haymarket, past Irving's statue at the National Gallery, to the New Market Theatre in St Martin's Lane where it was presented to Olivier on stage. In further evidence of the association between the great actors past and present, Laurence Irving asked Olivier to open the gardens around Irving's statue opposite the Lyceum Theatre. Olivier, doing so, made a speech saying that although born two years after Irving's death, he was as conscious of him as if he had served as a member of his company. Olivier was wary however, of remaining too much in the shadow of past masters. He declined Laurence Irving's offer to have the bells from Irving's famous play *The Bells* installed at his newly opened National Theatre in 1963, asking, 'Do we want reminders and mementos or a clean sheet and no ghosts?'

23. BOWEN, John Charles Edward. *The Golden Pomegranate.* A selection of poetry from the Mogul Empire in India 1526 – 1858 with decorations by the author and twelve illustrations in colour by Balai Das. *Bombay, Thacker & Company Limited, 1957.*



Large folio, pp. xvi, 96, with many pages with elaborately decorated coloured borders, and twelve colour plates (included in pagination); coarsely woven green cloth, lacking dust-jacket; one small snag on upper board; **inscribed by the author 'For Sir Laurence Olivier with best wishes from John Bowen / 10th August 1964'** on front free endpaper, with an autograph letter laid in. **£250**

First edition. The enclosed letter states that Bowen had previously met Olivier 'at Noel Coward's house at Les Avants' and was encouraged to think that 'you

may care to have this collection of my verse translations from the Poets of the Mogul Empire in India, published in India in 1957 and virtually unknown in this country.' Bowen later adapted Noel Coward's play *Still Life* for the 1974 British-Italian film *Brief Encounter* starring Richard Burton and Sophia Loren. This copy of *The Golden Pomegranate*, Bowen's last, was given to Olivier during his run as Othello at the Old Vic in 1964: 'There is no one to whom I would rather give it, and as my wife and I are coming to see *Othello* this evening, it seemed a suitable moment to inscribe it to you'.

For

Sir Laurence Olivier

with best wishes from

John Bowen

10th August 1964

INGOLDSBY HOUSE,
22, HIGH STREET,
PETERSFIELD.
PETERSFIELD 1044.

10th August 1964

Dear Sir Laurence,

I once had the privilege and pleasure of meeting you (at Noel Coward's house at Les Arants), and you afterwards wrote me a very nice letter, which encourages me to think that you may care to have this collection of my verse translations from the Poets of the Mogul Empire in India, published in India in 1957 and virtually unknown in this country.

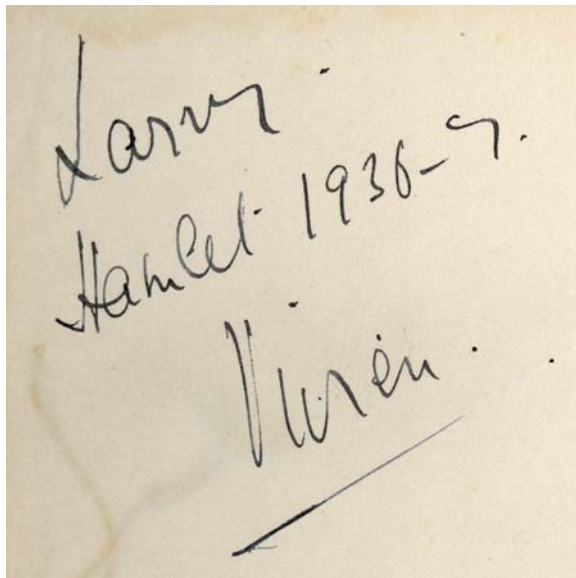
I am sorry that the book has no dust jacket, but (while I was still serving as a District Officer in Africa) the book went unexpectedly out of print, so this is the last copy I have. There is no one to whom I would rather give it, and as my

FROM VIVIEN, FOR HAMLET

24. **BRADLEY, Andrew Cecil.** Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth. *London, Macmillan, 1932.*

8vo, pp. 498; in a **rich brown morocco binding by Bumpus of Oxford**, spine with raised bands, lettered in gilt, doublures, edges gilt; **simple ink inscription from Vivien Leigh: 'Larry. Hamlet 1936-7. Vivien.'**, with a small flower pressed between the front endpaper and first blank. **£5000**

Second edition, twentieth impression (first published 1904). This elegant gift from Vivien Leigh, so simply inscribed, commemorates Olivier's 1937 season as Hamlet with the Old Vic, performed in London and at Elsinore castle, Denmark. The Elsinore run of *Hamlet* marked the real intensification of the love affair between Olivier and Leigh, who at the time were both married. Leigh had not appeared in the London run of the play and it is likely Olivier insisted she join the company in Denmark. He later wrote of this production, 'We could not keep from touching each other... This welding closeness tripped the obvious decision, and two marriages were severed.'



TO RICHARD BURTON'S HERO

- 25. BRAGG, Melvyn.** Rich. The life of Richard Burton. *London, Hodder & Stoughton, 1988.*

8vo, pp. ix, 533, with 24 leaves of photographs; black cloth, spine lettered gilt; lightly marked in places; **inscribed from Bragg to 'Larry, his hero, and Joan'**, dated 1988.
£200

First edition. In a published section of Burton's notebooks he speaks of his first film contract, with Alexander Korda, who said 'I have never seen you act but... my friend and colleague Laurence Olivier told me that you are a natural aristocrat & now that I have seen you I know that he is right. I am therefore investing £5000 on a belief that Olivier and I are right'. Bragg repeatedly uses Olivier as a point of comparison by which to judge Burton's status at various stages in his career. He also asserts that Burton aspired to equal or better Olivier and suggests a (mostly) respectful rivalry between the two. He recounts an occasion when Burton was having lunch with Ken Tynan. When Olivier came over to their table, Burton informed him that he was planning a film of *Macbeth*, a comment calculated to annoy Olivier who had desperately tried to make *Macbeth* but failed to raise funds. Olivier refused to take offence, merely wishing Burton good luck with it, and despite many years of frequent competition for parts and recognition, the two remained on good terms. Joan Plowright recalls coming home from a performance one night to find Olivier, Burton and Elizabeth Taylor all rather drunk, with Olivier, in a fit of enthusiasm, practically offering the directorship of the National to Burton, a misunderstanding which she rather awkwardly had to clarify the following evening but which did not dim the friendship.

DRAFT LETTER FROM OLIVIER TO RADA

- 26. BRECHT, Bertolt, translated by John BERGER, and Anna BOSTOCK.**
Poems on the theatre. *Middlesex, Scorpion Press, 1961.*

8vo, pp. 22; wire-stitched in original printed paper wrappers; these faded and lightly soiled; with **ink notation (mostly word games) on the final page and a draft of a letter on the inside back cover, both in Olivier's hand.**
£150

First edition. The inside back cover bears a hastily written draft of a letter to the Council of RADA, regarding the resignation of John Fernald, RADA's Principal. Olivier argues that the resignation requires that he be released from his agreement to join the Council of RADA. Parts of the letter are erased, as Olivier searched for the phrasing for this delicate issue. Fernald held the position of Principal from 1955 (succeeding Sir Kenneth Barnes), until 1965 when he was succeeded by Hugh Crutwell.

- 27. 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.

TO VIVIEN LEIGH
FROM RALPH RICHARDSON

- 28. BRYANT, Arthur.** The story of England: Makers of the realm. *London, Collins, 1953.*

8vo, pp. 399; original cloth, spine lettered in gilt, lower edges uncut; **inscribed 'Viv, a souvenir of a nice wet day... Ralph'**, dated 1954.

£350

First edition, the first in a two volume series (the second volume published in 1963). Sir Ralph Richardson, one of a close group of twentieth-century theatrical knights, was appointed Co-Director of the Old Vic alongside Olivier and John Burrell in 1944. He and Olivier had served together as pilots in the Fleet Air Arm for a period during the Second World War and enjoyed a close, though competitive, friendship. Vivien Leigh starred with Richardson in Julien Duvivier's 1948 film, *Tolstoy's Anna Karenina*, (screenplay by Jean Anouilh). Leigh had suffered a serious breakdown in 1953 and took several months to recover. Although she was able to perform in *The Sleeping Prince* later in the year, the following years were tense and saw the disintegration of her marriage to Olivier. Richardson remained close to Olivier throughout this period, but also retained his warm and supportive friendship with Vivien Leigh.

LIFE
OF
MRS. SIDDONS.

BY THOMAS CAMPBELL.



House in which Mrs. Siddons was born

*A little Inn - The Shoulder of Mutton
Brecon - South Wales*

LONDON:
EDWARD MOXON, DOVER STREET.

MDCCCXXXIX.

*(Very like the Andrey Arms
Inn - Brecon -*

ELLEN TERRY'S MRS SIDDONS
WITH HER ANNOTATIONS

29. **CAMPBELL, Thomas.** *The life of Mrs Siddons.* London, Edward Moxon, 1839.



8vo, pp. 378, title-page with engraved image of Siddons' birth place; ribbed cloth, large decorative blind stamp to upper and lower boards; lacking spine, boards shaken and rear cover detached; **with the bookplate of Ellen Terry (designed by her son Edward Gordon Craig) and her underlinings, marginal markings, and holograph annotations to title and throughout the text.** £9500

First edition thus (a two volume *Life* was issued in 1834). The copy is filled with Ellen Terry's extensive and emphatic annotation, exclamation marks and underlining to many passages. Sarah Siddons was the most acclaimed tragic actress of the late eighteenth century and 'is widely regarded as the greatest female performer in British theatrical history' (*Oxford DNB*). As Lady Macbeth her performance had such 'devastating power that some of the audience, overwhelmed by the atmosphere of evil they breathed in, had fainted away' (Michael Holroyd, *A Strange Eventful History; The Dramatic Lives of Ellen Terry, Henry Irving and their Remarkable Families*). It was one of the many Siddons roles later played by Ellen Terry, in this case to Henry Irving's Macbeth. This is a well-loved and much studied copy in which Terry responds to descriptions of Sarah Siddons and her performances. 'Just the very thing we want', she writes in the margin next to the heavily underlined comment that 'Her elocution varied its tones from the height of vehemence to the lowest despondency, with an eagle-like power of stooping and soaring, and with the rapidity of thought'.

Chapter VIII, 'Mrs Siddons acts Lady Macbeth – Her own Remarks on the Character' is extensively marked and annotated with Ellen Terry's commentary on those remarks including 'There's a lack of consistency somewhere which accounts for her description of how she acted the Banquet scene' and '*not Shakespeare to me'. The annotation extends even to the engraved portrait on the title.

Ellen Terry was Henry Irving's leading lady and widely acclaimed as the best Shakespearean actress of her day. She saw Olivier's early performances with the All Saints Choir School and was impressed by his Katherine in *The Taming of the Shrew*; she thought him second only to Ada Rehan, the great American actress who was famous for the role.

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

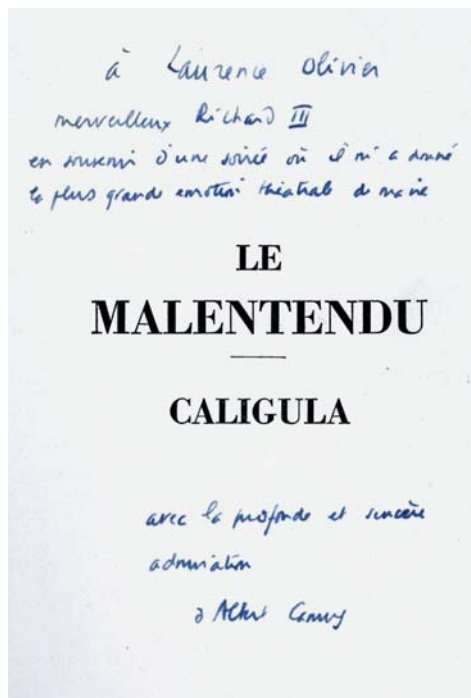
Vol. II only; 8vo, pp. vii, 394; some faint browning; half calf over marbled boards, spine with raised bands, gilt in compartments, gilt-lettered red morocco labels, all edges speckled red, preserving the original silk bookmark; spine rubbed and loose, joints cracked but holding, boards rubbed with wear at corners. **£80**

First edition. Covers the period from 1785 (Mrs Siddons' *Macbeth*) to her death in 1831. Campbell concludes 'she was more than a woman of genius; for the additional benevolence of her heart, made her an honour to her sex and to human nature'.

CAMUS TO OLIVIER
LA PLUS GRANDE EMOTION THEATRICAL

31. **CAMUS, Albert.** *Le Malentendu and Caligula.* Paris, Gallimard, 1944.

8vo, pp. 214; in original printed boards; spine slightly darkened, small waterstain to front edge of upper board, but a very good, bright copy; **inscribed from Camus, 'à**



Laurence Olivier merveilleux Richard III en souvenir d'une soirée où il m'a donné la plus grande émotion théatrical de ma vie. Avec le profonde et sincère admiration d'Albert Camus'.

£5000

First edition, **number XIII of XL hors commerce copies.** Olivier played Richard III for the first time in 1944, with the Old Vic Company at the New Theatre. It was a career defining performance; Noel Coward considered it the best performance he had ever seen and James Agate of the *Sunday Times* wrote that the death scene was as impressive as the legendary Edward Kean's was said to have been. Olivier revived the iconic role for the 1955 film, which he also produced and directed.

32. CAMUS, Albert. *Le Malentendu* [and] *Caligula*. [*Paris*], Gallimard, 1944.

8vo, pp. 214; browned; in the original printed wrappers; some browning and dust-soiling, a few tears and chips to head and foot of spine; previous ownership inscription to first leaf; **loose leaf autograph note from Jamie Hamilton laid in.**
£200

First edition of both plays, although *Caligula* was written in 1938 and an earlier, three-act version appeared in 1941. The stage premier of Camus' *Caligula* was held in Paris in 1945 and Jamie Hamilton, reporting that it met with 'tremendous success', encourages Olivier who was at the time playing Oedipus with the Old Vic, to take on the role: 'I find it impressive & horrific & well worth your consideration, unless you feel that Oedipus is enough for a life time'. Olivier never appeared in either play but Hamilton published a translation of the two works in 1947.

FROM THE 'MATA HARI' OF RUSSIA

33. CHEKOV, Anton, translated by Moura BUDBERG. *Three Sisters*. London, Davis-Poynter, 1971.

8vo, pp. 107, printed on rectos only; in pictorial paper wrappers; lightly dust-soiled, with marks to the back cover; **inscribed 'To dearest Larry with love Moura'.** **£120**

First edition of this translation. Budberg's translation of *Three Sisters* was directed by Olivier for the National Theatre in 1967 and adapted as a film in 1970, which Olivier co-directed with John Sichel. Joan Plowright starred as Masha, one of the eponymous sisters, Alan Bates played Col. Vershinin and Olivier featured as Dr. Ivan Chebutikin. Moura Budberg (c.1891-1974) also wrote the screenplay for *The Sea Gull*, directed by Sidney Lumet (1968).

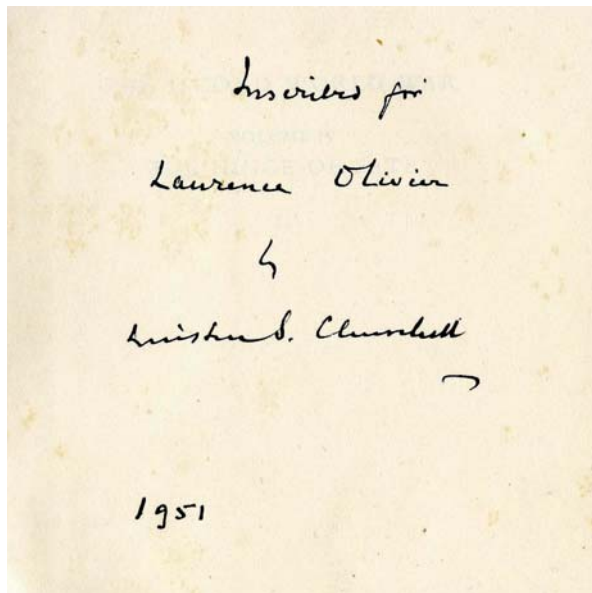
Née Zakrevsky, Moura Budberg was married twice and was the mistress of Sir R. H. Bruce Lockhart (she is mentioned in his *Memoirs of a Secret Agent*), Maxim Gorky and H.G. Wells.

INSCRIBED BY WINSTON CHURCHILL

34. CHURCHILL, Winston Spencer. The Second World War. Volume IV: The hinge of fate. *London, Cassell & Co, 1951.*

8vo, pp. 917; edges lightly foxed, but a very good copy in original black cloth, lettered in gilt on spine; **'Inscribed for Laurence Olivier by Winston S. Churchill 1951'.** **£5000**

First edition. Olivier and Vivien Leigh were invited by Churchill to dine with him at his country house at Chartwell to celebrate Olivier's 44th birthday in 1951. This volume was likely inscribed on this occasion, when Churchill was also particularly taken by Leigh (he described her to Olivier as 'a clinker') and presented her with the very rare gift of one of his own paintings. Churchill was a great fan of both Olivier and Leigh; *Lady Hamilton* was his favourite film, frequently shown to weekend guests at Chequers or Ditchley Park during the war; the viewings were often followed by unexpected late night strategy meetings! Churchill had also encouraged Olivier to fashion *Henry V* (1944) as morale-boosting propaganda. The respect was mutual: Olivier and Leigh were so inspired by Churchill's *Painting as a Pastime* that they took a three week holiday in Opio near Cannes in 1949 for the purpose of painting. Olivier was also proud to be chosen to give the commentary for the ITV coverage of Churchill's funeral in 1965.



- 35. CIBBER, Colley.** An apology for the life of Mr Colley Cibber, Comedian, and late patentee of the Theatre-Royal. With an historical view of the stage during his own time. *London, Printed by John Watts for the Author, 1740.*

8vo, pp. [xxiv], 488; lacking the frontispiece; lightly browned, with some worming to outer margin; full mottled calf, spine with raised bands, filleted in gilt, double-ruled gilt border to both boards; heavily worn, rubbed and chipped, upper board detached, lower joint cracked but holding; inscribed 'The gift of Edmund Strange' dated March 1740, with the verse 'Asses and owls, unseen, themselves betray/ when these attempt to hoot, or those to bray'. **£250**

Second edition, first published earlier the same year. Cibber, the poet, playwright, and actor-manager, had a reputation for 'mutilating' plays in adaptations which fulfilled his desire to play tragic heroes. Although widely respected as a comic actor, his attempts at tragedy were never well-received and he was soon eclipsed by Garrick who came to prominence just as Cibber's star was declining. In spite of this, Cibber's adaptation of *Richard III* was the standard version used on stage until 1845 and it was in this form that the play became one of the most popular of Shakespeare's works. Cibber was one of the first great actor-managers, taking control of the Theatre Royal, Drury Lane in 1711, and a notable predecessor of Garrick, Irving, and Olivier.

'FROM THAT TRUE FRIEND' ALAN DENT

- 36. CIBBER, Colley.** An apology for his life. *London, J.M. Dent & Sons, 1938.*

8vo, pp. xv, 302, 16 (publisher's catalogue); pink cloth, gilt lettering to spine, blind-stamped to upper board, orange printed endpapers; **inscribed, 'Laurence Olivier, from that true friend and good index-manager, Alan Dent'**, dated March 1968. **£150**

Second printing in this Everyman's Library edition (first published in this edition 1917). Dent was a theatre critic and close friend of Olivier, working with him as text-editor and text-advisor on the films *Henry V* (1944), *Hamlet* (1948), and *Richard III* (1955). He later wrote the biography, *Vivien Leigh; A bouquet*, which he published after her death in 1967.

37. **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*.

38. **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'.

39. **CONSTANTIN-WEYER, Maurice, and Clara LONGWORTH CHAMBRUN, comtesse de.** 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*.

40. **COOKE, Robert.** West Country Houses. An illustrated account of some country houses and their owners, in the counties of Bristol, Gloucester, Somerset and Wiltshire. *Bristol, Published by the Author, 1957.*

Folio, pp. 183; red cloth, lettered in gilt on the upper board; **inscribed 'For Sir Laurence. With thanks – and admiration. Alan Arnold. 'Sleuth' Athelhampton'.** **£80**

First edition. Robert Cooke was the owner of Athelhampton House in Dorset, which was used for the filming of *Sleuth* (1972), starring Olivier alongside Michael Caine. Both actors were nominated for the Best Actor Academy Award for their roles and the film was very well received by the public. Olivier later told a US Court (he was called as a witness in a case involving S&L Entertainment who managed his later Hollywood career) how he had greatly enjoyed working with Caine. He went on to say that he had, however, been disappointed by the lack of response on the part of the movie industry, having been hoping for offers of further roles.

41. COOPER, Duff. *Operation Heartbreak.* London, Rupert Hart-Davies, 1950.

8vo, pp. 166; original cloth and printed dust-jacket; lightly browned with a few stains, a little worn at the edges; **inscribed, 'To Vivien from Duff with love'.** £250

First edition. Duff Cooper, politician, diplomat, author and socialite was a friend of Vivien Leigh and Olivier. In 1940 when Cooper was Minister of Information, Olivier had approached him, trying to get back from America. Cooper advised Olivier to stay in America, informing him 'Korda going there'. This turned out to be an excellent piece of advice, as Korda almost immediately contacted Olivier about his idea for a film about Lady Hamilton. The result, *Lady Hamilton* was both the best and the last film that Olivier and Leigh made together, achieving much-needed success in the aftermath of their failed *Romeo and Juliet*. It was also Winston Churchill's favourite film. Later Vivien would stay with the Coopers in Paris. *Operation Heartbreak*, a work of fiction, is based on Cooper's private knowledge of a successful episode of deception used by the Allies prior to the invasion of Sicily.

THE DIVINE INTERPRETER

42. COOPER, Duff. *Sergeant Shakespeare.* London, Rupert Hart-Davies, 1949.

8vo, pp. 100; in publisher's cloth, spine lettered gilt; **inscribed, 'To Vivien the divine interpreter of Shakespeare from the humble author'** dated July 1951. £150

First edition. Vivien Leigh starred with Olivier in Shakespeare's *Anthony and Cleopatra* throughout 1951. Her previous Shakespearean roles had included Ophelia and Juliet, both with Olivier, and they also later appeared together in *Twelfth Night*, *Macbeth*, and *Titus Andronicus*. In this book, Cooper raises the possibility that Shakespeare had once served as a soldier, and draws upon military terms and descriptions of battle in various plays to test his hypothesis.

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

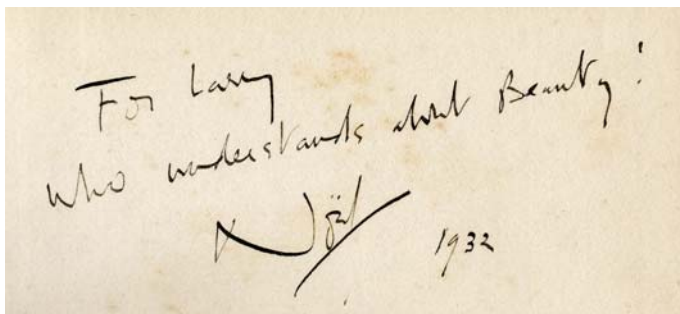
8vo, pp. [viii], 216, with a frontispiece photograph of the author and 3 plates; orange cloth, spine lettered in silver; a few light marks; **inscribed by the author, 'For Larry Olivier to whose inspiration and example all in the theatre owe so much. With affectionate good wishes'.** £150

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."'

FOR LARRY 'WHO UNDERSTANDS ABOUT BEAUTY'

44. COWARD, Noël. *Spangled Unicorn.* London, Hutchinson & Co. Ltd, [1932].

8vo, pp.101, with 11 portrait plates including frontispiece portrait of Coward; title-page in red and black; pink boards, backed with cloth; water damage to lower corner of both boards (pages faintly stained in places but text unaffected); **inscribed by Coward, 'For Larry who understands about Beauty!'** dated 1932. £1250



First edition. This rich satire by Coward purports to be an anthology of 'fragments of thought, rich in beauty' by a number of modern poets, with an introduction, photographs and biographies of the poets. (*A Withered Nosegay*, *Chelsea Buns* and *Poems by Hernia Whittlebot* were further Cowardian contributions to the genre).

Olivier collaborated several times with Coward, first starring as Victor Prynne in *Private Lives* at London's Phoenix Theatre in 1930. Coward directed the production

and it travelled to the Times Square Theatre the following year, where Jill Esmond joined the cast. In 1934 Olivier starred as Richard Kurt in Coward's directorial enterprise *Biography* (by S. N. Behrman), at the Globe Theatre.

Coward was already a great man of the theatre when he gave the role in *Private Lives* to Olivier, and the two men became close friends. In 1984 Olivier spoke to Gawn Grainer, the friend who ghosted his second autobiography, about the affection Coward had for him: 'He was fond of me anyhow, and he was very fond of me as an actor. And he realised that my acting was more important to me than having an affair with him... I had great love for him, but not of the kind that suited him.'

45. 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!'** **£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.

KENNETH TYNAN, 'ADORING BANE'

46. 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 in ink to Olivier and Leigh 'from their adoring bane' Kenneth Tynan, 1957.** **£300**

47. 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.

48. DAUBENY, Peter. *My World of Theatre. London, Jonathan Cape, 1971.*

8vo, pp. 350, with black and white plates; blue cloth; **inscribed by the author 'To Joan and Larry with my devoted respect love and inextinguishable admiration for being the best actor in the world...'** **£120**

First edition. Daubeny was an impresario and organiser of the annual World Theatre Season at the Aldwych Theatre 1967-1973 and 1975. In the book, he recalls approaching Olivier for the leading role in a French play called 'Tchin-tchin'. Having sent a copy of the play to Olivier, he 'received a rude postcard of 'Mother's posterior appearing from the brine' with the words 'Chin-Chin from us and bottoms up from Mum''. After further discussions, in which Daubeny had 'analysed, clarified, elucidated and edited' the play, Olivier declared 'You can sell anybody anything'. Ultimately Olivier decided not to take the part but this exchange demonstrates a lively and respectful professional and personal relationship.

OLIVIER'S LIFE OF GARRICK

49. DAVIES, Thomas. *Memoirs of the life of David Garrick, Esq. Interspersed with characters and anecdotes of his theatrical contemporaries... London, Thomas Davies, 1784.*

Two vols, 8vo, pp. [xvi], 368, with a frontispiece portrait; [xvi], 471; occasional foxing and some light browning to edges; contemporary calf with gilt stamped border, spine with raised bands, filleted in gilt, with contrasting morocco lettering and numbering-pieces, edges speckled; lightly worn with a few small chips to extremities, joints starting, vol. II lacking numbering-piece; earlier ownership inscription to front free endpapers. **£300**

Fourth edition. Garrick was the premier actor, director, theatre manager and producer of the eighteenth century. He came to prominence playing Richard III and was

acclaimed for his Shakespearean roles as well as for his management of the Theatre Royal, Drury Lane. Garrick is notable for forging the tradition of theatrical actor-director-manager that would be taken up by first Henry Irving then Olivier.

FROM 'JOSEPHINE TEY' TO GALLANT BOTHWELL

- 50. DAVIOT, Gordon, *pseud.*** *Queen of Scots: A play in three acts. London, Victor Gollancz, 1934.*

8vo, pp. 127; browned due to paper quality, edges slightly foxed but a good copy in black cloth, red lettering-piece on spine, original dust-jacket, this browned and ink-flecked at foot of lower cover; **presentation inscription by the author to Olivier, reading 'Dear Larry, I *may* forget how well you played Bothwell. I may even forget the blue doublet and how you looked in it! But I shall remember always the gallant way you took over the part, the way you worked at it in those last crowded days, and the peace and reassurance your coming brought us. Bless you! Gordon'.** £450

First edition. Olivier played Bothwell in *Queen of Scots* in 1934, taking on the role only eight days before the play opened, following Ralph Richardson's withdrawal. Richardson had objected to the extravagantly romantic nature of the part and, although the play had a successful three-month run and received good notices, one reviewer did observe that it was unusual to find so many of Clark Gable's mannerisms in a sixteenth-century Scottish nobleman. Although rarely remembered, this was an important early success for Olivier and also provided a number of very useful introductions, most notably to John Gielgud who directed the play.

'Gordon Daviot' was the pseudonym used by author Elizabeth Mackintosh when publishing dramatic works. She was best known for her mystery novels, written as 'Josephine Tey', particularly *The Daughter of Time* in which she considers Richard III and the Princes in the Tower. She composed about a dozen one-act plays and another dozen full-length plays, but only four of them were produced during her lifetime. *Richard of Bordeaux* was particularly successful; directed by and starring John Gielgud, it ran for fourteen months in 1932-33.

- 51. 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. 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.

‘MY KINGDOM FOR A HORSE’

52. DENT, Anthony. *Horses in Shakespeare’s England. London, J.A. Allen, 1987.*

Large 8vo, pp. xii, 170; blue cloth with pictorial dust-jacket; **signed by Olivier on the front free endpaper.** **£250**

First edition. Olivier provided the foreword, beginning with the famous Richard III quotation. He endorses the book, citing its ‘masterly exposition’ and value as a work of Shakespearian scholarship. It was one of the last projects Olivier undertook, published just two years before his death in 1989.

53. DICKENS, Charles. *Great Expectations: With forty-six illustrations by Norman Lindsay. Sydney, NSW, Shepherd Press, 1947.*

8vo, pp. [viii], xviii, 520, with 46 illustrations, the first two pasted in as usual, resulting in some cockling of the leaves; original cloth, lettered in gilt to spine; **inscribed by the publisher ‘To Sir Laurence Olivier. In appreciation of your contribution to Australian culture from the Publishers Charles Frank Shepherd.’** **£150**

Australian edition, deliberately omitting the ‘postscript that Dickens tacked on to the end [because] it has no relation to the novel’s theme... [which is] published here as Dickens, in the full integrity of his mind, intended it to be published.’ Olivier and Vivien Leigh toured Australia and New Zealand with the Old Vic in 1948. The tour lasted the best part of a year and was part organised and subsidised by the British Council. *Richard III*, *The School for Scandal*, and *The Skin of Our Teeth* were played to audiences in a gruelling schedule of 179 performances. The Oliviers were treated everywhere as if they were on a royal visit: ‘For grand balls and any big occasion a speech was always expected, but even at small gatherings someone would toast the King in a cup of tea and one was on, replying to the toast apparently on behalf of the King.’

54. DICKENS, Charles. *The personal history of David Copperfield. With illustrations by H. K. Browne. London, Chapman and Hall, [c. 1850].*

8vo, pp. xiv, 624, with 39 plates; some light browning and occasional foxing; half roan over green pebbled cloth boards, spine lettered and filleted gilt, with raised bands, edges and endpapers marbled, preserved in a red cloth and imitation leather cover and slipcase; rubbed, with chips to extremities, joints cracking, boards marked

in places; armorial bookplate of a former owner (John Albert Rhodes) on front pastedown. **£350**

First complete edition, previously issued in monthly instalments during 1849 and 1850.

55. DOBELL, William. *The art of William Dobell. Sydney, Ure Smith, 1946.*

8vo, pp. 136, many black and white and a few colour plates (included in pagination); grey cloth, lettered in orange on spine, Dobell's signature stamped on upper board; **inscribed 'To Sir Laurence and Lady Olivier in appreciation, Bill Dobell', dated July 1948, with a small painting of an Australian scene, signed 'Will Dobell' loosely inserted** (a little torn with minor loss to one edge). **£150**

First edition. Presented to the Oliviers during their 1948 Australian tour. Sir William Dobell was a highly respected Australian artist who, in 1948, won both the Archibald Prize and the Wynne Prize for his work.

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

Complete in 12 vols; 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. **£450**

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

HOLLYWOOD VICE AND GLAMOUR

57. 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.

- 58. 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 THE AUTHOR TO THE STAR
WITH 'UNQUALIFIED THANKS'

- 59. 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 Jill Esmond whom Olivier met here for the first time.

60. 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. An exclusive 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.

61. 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.

- 62. 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.

FOR HAMLET
FROM 'ANCIENT PISTOL'

- 63. ELIOT, Thomas Stearns.** Murder in the Cathedral. *London, Faber and Faber, 1937.*

8vo, pp. 86; very faintly browned, but a good copy in original purple cloth, lettered in gilt on spine; upper board rubbed and lightly marked; **inscribed to Olivier, 'Will you please accept my congratulations... in commemoration of your memorable performance of "Hamlet" at castle Kronborg, Elsinore, June 2nd 1937' signed, 'Ancient Pistol'**. **£250**

Second edition, third printing (first published June 1935). *Hamlet* was Olivier's first and breakthrough performance with the Old Vic. In addition to a 1937 run in London the company gave six performances in the open air at Kronberg, the site of Hamlet's Castle in Elsinore. The first night on 2nd June was a gala performance for the Crown Prince of Denmark. In the same year Olivier played the title role in the Old Vic's *Henry V*, and the present volume is a gift from Lawrence Baskcomb, that production's 'Ancient Pistol'. Baskcomb had appeared in a number of Shakespeare productions for the Old Vic, including the Shakespeare Birthday Festival with Olivier and many others, in April 1937. *Murder in the Cathedral* was also staged at the Old Vic during the 1936-37 season, with Robert Speaight as Becket.

- 64. 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.

65. **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

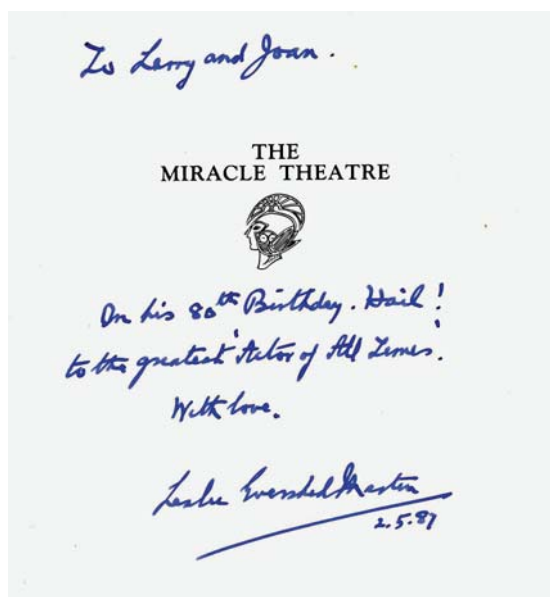
Second edition, revised (first published 1930).

FOR INSPIRED DIRECTION

66. **EVERSHED-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).



[67]

- 67. EVERSLED-MARTIN, Leslie.** *The Miracle Theatre: The Chichester Festival Theatre's coming of age.* London, David & Charles, 1987.

8vo, pp. 192; black cloth with photographic dust-jacket; a few marks and scratches; **inscribed by the author 'To Larry and Joan. On his 80th Birthday. Hail! to the greatest 'Actor of All Times'. With love', dated May 1987.** **£150**

First edition. Olivier has contributed a foreword to the book in which he praises many actors and directors who worked with the theatre over its twenty-five year history, concluding 'Let us celebrate the achievements of this renowned theatre and long may it flourish and prosper'.

'TO THE BOSS'

- 68. 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'.

69. FAY, Stephen. *Power Play: The life and times of Peter Hall.* London, Hodder & Stoughton, 1995.

8vo, pp. xii, 402; black cloth and photographic dust-jacket; **inscribed from the author, 'to Joan Plowright, Lady Olivier with great regard'.** £50

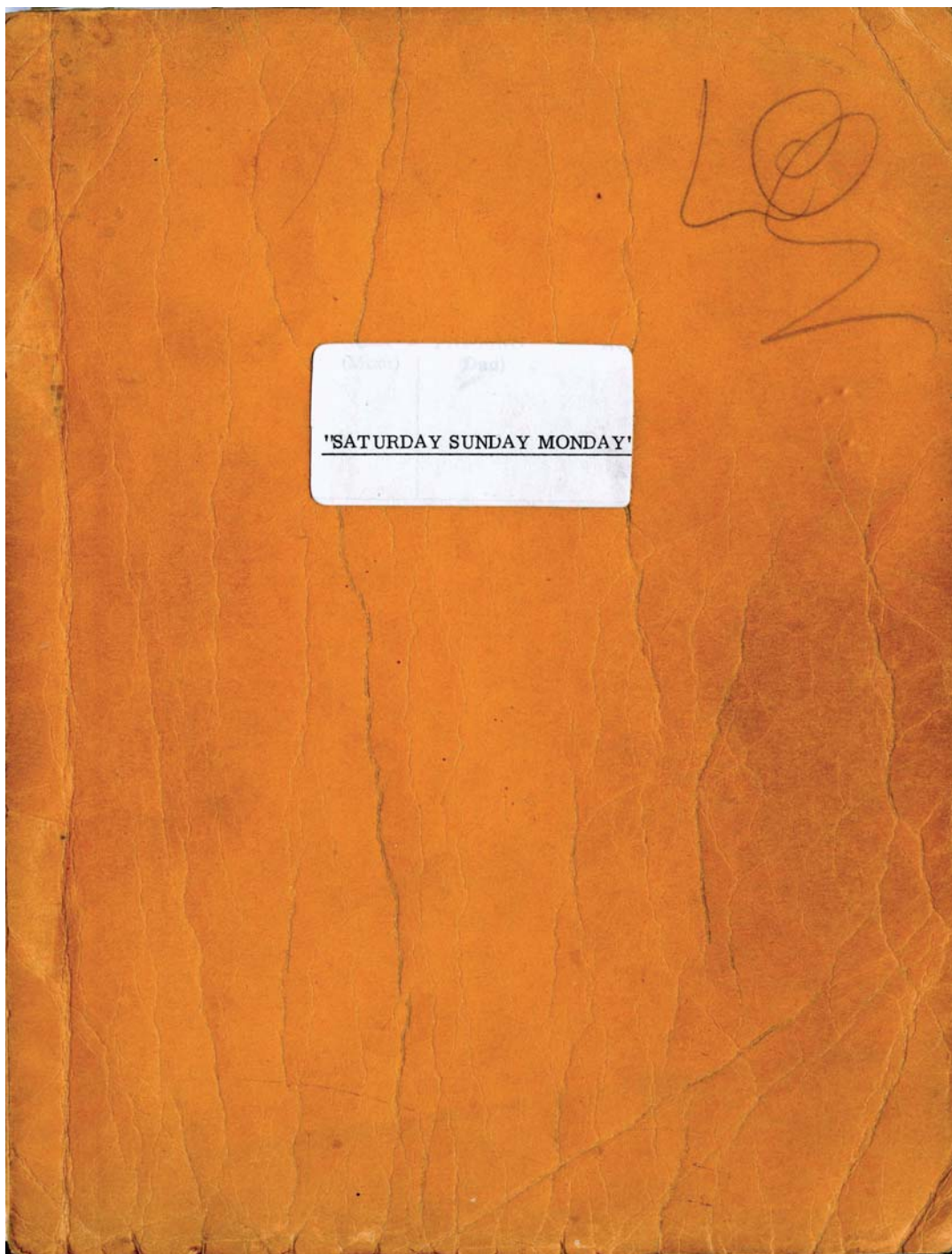
First edition. In 1959 Peter Hall directed Olivier in the Stratford production of *Coriolanus*. The following year he founded the Royal Shakespeare Company and served as its artistic director. As manager of the RSC and a couple of smaller theatres in London, Hall was the most credible challenger to Olivier's position as founder and first director of an English national theatre. Indeed, Hall did replace Olivier as director of the National when he retired from the role in 1973.

SATURDAY SUNDAY MONDAY
OLIVIER'S WORKING SCRIPT

70. FILIPPO, Eduardo de, adapted by Keith WATERHOUSE, and Willis HALL. *Saturday Sunday Monday.* London, For The National Theatre, 1973.

Typescript, bound in orange card wrappers, secured with metal pins; worn and dust-soiled from frequent use; re-typed sections sellotaped to some pages; **Olivier's initials on upper cover and extensive annotation throughout.** £2000

The second adaptation (as noted in pencil on title page). This is Olivier's working script for the 1973 production of *Saturday Sunday Monday*, in which he played Antonio. Olivier has deleted individual lines and substantial sections of dialogue; new text is added in holograph or through laid-in typescript, these also full of holograph deletions and alterations. He has written stage instructions for his role in the margins ('Hang up hat', ironing sporadically', 'up out on Balcony', 'ring bell' and more). This production was directed by Franco Zeffirelli for the National Theatre with Joan Plowright playing the lead. It was made into a film for television in 1978, in which Olivier reprised his role.



OLIVIER'S SPEECH TEACHER
THE REDOUBTABLE ELSIE FOGERTY

- 71. FOGERTY, Elsie.** The speaking of English verse. *London, J. M. Dent and Sons, 1923.*

8vo, pp. xvi, 254; original blue cloth; publisher's device blind-stamped to upper board; spine sunned, boards lightly rubbed; **Olivier's ownership inscription**, dated 1924. **£450**

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 recognized 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' (*Oxford DNB*).

- 72. 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.

- 73. 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* in 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

74. 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’

75. 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.

76. FRANCIS, Clive. *Laugh Lines.* Foreword by John Gielgud. *London, Hodder and Stoughton, 1989.*

Oblong 4to, pp. 96; black cloth with illustrated dust-jacket; a little discoloured; inscribed by Francis 'Dear Joan, In memory of Larry, the greatest artist of all'.
£120

First edition. A collection of Francis's witty caricatures of theatrical figures, accompanied by quotations from his subjects. Francis appeared opposite Olivier in the Granada television production of *Saturday, Sunday, Monday* and in the introduction to this book fondly recalls Olivier's reaction to the caricature drawn of him by Francis and given to him by the cast as a seventieth birthday present: 'Darling boy, I thought it was charmingly witty and so clever... It will hang – no offence, dear boy, *believe me* – in my lavatory, a very special spot in my household'. Francis also designed the cover for the programme of the National Theatre celebration of Olivier's eightieth birthday. This book contains numerous caricatures of Olivier, including his 1949 Richard III, his 1964 Othello, his 1983 King Lear, and as Archie Rice (1957). He also appears alongside Alan Bates in an image from *A Voyage Around my Father* (1982) and in a serious pose as 'The Baron Olivier of Brighton'. Each of these is attended by a quotation, mostly from Olivier's books, *Confessions of an Actor* (1981) and *On Acting* (1986).



CENSORSHIP AT THE NATIONAL:
OLIVIER'S ANNOTATED COPY

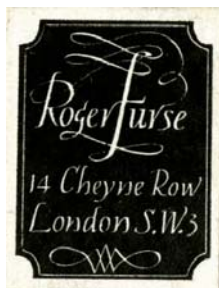
77. **FRISCH, Max, translated by Michael BULLOCK.** Three Plays: The Fire Raisers[.] Count Oederland[.] Andorra. *London, Methuen, 1962.*

8vo, pp. 254; lightly browned; original cloth, spine lettered silver; **lengthy notation by Olivier, entitled 'Andorra', in pencil to pastedown and front free endpaper.**
£850

First English edition. As the first Artistic Director of the National Theatre Olivier produced Frisch's *Andorra* in 1964. It was the first non-British play to be staged at the National and dealt with themes of anti-Semitism, hypocrisy, and responsibility. It was a source of some dispute between Olivier and his literary manager at the National, Kenneth Tynan. When the Lord Chamberlain cut the lines '...and it's on the floor/And shut the door/ And take your knickers off girl' from the text Tynan wanted them to be printed in the programme as a rebuke to censorship; Olivier was opposed to such an action. In hastily pencilled paragraphs of notes on the front endpapers, crossed out but still legible, Olivier seriously queries the protagonist's motivation and the racial and Semitic contexts of the play.

ROGER FURSE AND HENRY V

78. **[FURSE, Roger.]**



DEAN, Bashford. Handbook of arms and armor, European and Oriental including the William H. Riggs Collection. *New York, The Metropolitan Museum of Art, 1915.*

8vo, pp. 161, 65 plates; faintly browned; uncut in the original printed wrappers; worn with a few tears, front cover almost detached; **bookplate of Roger Furse on inside front cover.**

First edition, rare.

GALBREATH, Donald Lindsay. Manuel du Blason. *Lausanne, Éditions Spes, [1942].*

8vo, pp. 351, with an errata page inserted; printed wrappers; spine a little worn; **bookplate of Roger Furse on first blank.**

First edition.

GARDNER, J. Starkie. Foreign armour in England. *London, Seeley and Co., 1898.*

4to, pp. 96, with 8 colour plates; some waterstaining; cloth, lettered in gilt to spine and upper board; boards somewhat stained; two pictures of men in armour loosely

inserted; pencil lists to front free endpaper; **bookplate of Roger Furse on front pastedown.**

First edition, the second of two volumes on 'Armour in England'.

Together: £600

Roger Furse was an art director and costume designer for stage and film and a regular collaborator with Olivier. His wife, Margaret Furse, was also a costume designer and together they designed the costumes for Olivier's 1944 film *Henry V*. Furse won two Academy Awards in 1948 for the costume design and art direction of Olivier's *Hamlet* of that year. He worked with Olivier again on *Richard III* in 1955 and *The Prince and the Showgirl* in 1957 and designed the sets for several of the actor's Shakespearean productions at the Old Vic Theatre.

These three books on medieval arms, armour, and heraldry provided source material for Furse's costume design for *Henry V*. The wartime propaganda production was the first time Shakespeare had been seen in such an extravagant scale on film. With Olivier as director, producer, and leading actor, it was shot on location in Ireland with a cast of over 600 actors and 150 horses, was filmed in Technicolor, and featured ambitious pitched battle scenes. The recreation of period armour and costume were crucial to both the epic and naturalistic aesthetic of the production, breaking with the more stylised and theatrical approach usual for adaptations of Shakespeare. Olivier's helmet and gorget were made of bronze and his armour of metal. The chain mail of the Irish extras playing the men was made from coarsely woven twine sprayed with aluminium paint. The size of the undertaking had evident financial and time implications: a letter to Olivier during production explains a delay citing 'the unstraightforward nature of the work... the considerable complexity involved in properly rehearsing and shooting the many crane and tracking shots, and the directorial vigilance imperative upon Shakespearean playing qua Shakespeare.' Wardrobe had its own problems, as when an outbreak of lice on location necessitated the destruction of a number of hired costumes. Olivier and Furse's efforts were worthwhile; the film is one of Olivier's best-known and most lauded and won the star an Honorary Academy Award for 'his outstanding achievement as actor, producer and director in bringing *Henry V* to the screen.'

STARRING OLIVIER AND VIVIEN LEIGH

79. 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).

80. GALSWORTHY, John. *The White Monkey.* London, William Heinemann, 1924.

8vo, pp. viii, 325, with a colour plate pasted to the verso of the front free endpaper; contents page torn; green cloth; gilt lettering; short tear to head of spine; spine a little darkened, waterstains to front edge of both boards; **ownership inscription of Olivier on front free endpaper**, dated 1928. **£100**

First edition. In 1928, Olivier met Jill Esmond for the first time, playing opposite her in a Barry Jackson production of Drinkwater's *Bird in Hand* in London. In 1931, following their marriage, Esmond appeared in a film adaptation of Galsworthy's *The Skin Game*, directed by Alfred Hitchcock.

81. 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'.

82. GINZBURG, Natalia, translated by Angus DAVIDSON. *Dead Yesterdays.* London, Secker & Warburg, 1956.

8vo, pp.300; original blue cloth, spine lettered in silver; spine sunned, boards faintly marked; **presentation inscription from the author to, 'Joan and Larry, with love'**. **£100**

First edition of this translation (published in Italy in 1952). In 1968 Olivier co-directed Joan Plowright (for the National, first in Brighton and then at the Old Vic) in Ginzburg's *The Advertisement* (*L'Inserzione*). The inscription in this volume is dated

16th September, in Brighton, so may have taken place in 1968 while *The Advertisement* was being performed there.

- 83. 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 III's 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.

- 84. 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 but this *Son et lumière*, written in verse, although not well-known was nonetheless highly acclaimed.

- 85. 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.

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

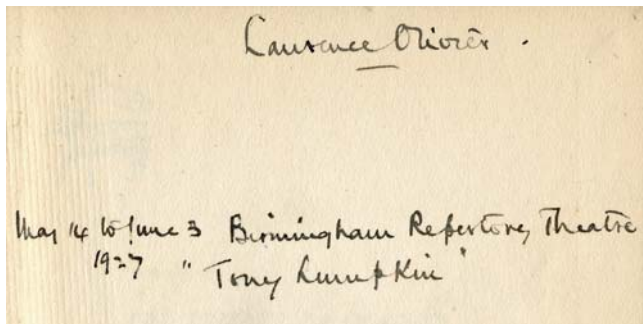
Folio, pp. 34, with 63 plates; a number of plates loose or detached (all present); beige cloth, lettered in brown on spine and upper board; lightly soiled, upper hinge cracked (binding detached at upper hinge); **bookplate of Roger Furse to front pastedown.**

£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.

TONY LUMPKIN'S COPY
OLIVIER AT THE BIRMINGHAM REP.

87. **GOLDSMITH, Oliver, edited with preface and notes by J. M. DENT.** *She Stoops to Conquer*, or, *The Mistakes of a Night*. A comedy. *London, J. M. Dent & Sons, 1925.*



12mo, pp. viii, 147, with a frontispiece portrait; title-page with elaborate woodcut decoration in red and black; uncut in dark blue boards, stamped and lettered in gilt on spine, blind stamped to upper board, preserving original bookmark; a little rubbed; **Olivier's ownership inscription and note, 'May 14 to June 3 1927. Birmingham Repertory theatre. "Tony Lumpkin"' to front free endpaper; Olivier's pencil annotations against his part.**

£1250

Eighth issue of 'The Temple Dramatists' edition. In 1927 Olivier was invited by Barry Jackson to join his Birmingham Repertory Company, which was providing an excellent training for many young actors at the time. In addition to Olivier, the company in the mid 1920s included Peggy Ashcroft and Ralph Richardson. Olivier appeared in 15 plays including *She Stoops to Conquer*. This is his copy of the text, annotated in pencil, with marginalia against Lumpkin's dialogue including stage directions and dramatic notation such as 'smash pipe over his head' (p. 27).

- 88. 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.

- 89. GORDON, Ruth.** *Over Twenty-One.* New York, Random House, 1944.

8vo, pp. [x], 149, with a frontispiece photograph; original beige cloth, printed in blue and gilt on spine; lightly soiled; **presentation inscription, 'Love to Vivien and Larry from Ruth and Gar'**. **£200**

First edition. Ruth Gordon was an award winning American actress and author, who was Oscar-nominated for both her acting and writing. She married Garson Kanin, her second husband, in 1942. Kanin had been one of only two witnesses to Leigh and Olivier's wedding in California in 1940, the other being Katharine Hepburn.

- 90. 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.

- 91. 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.

- 92. GREENE, Graham.** Brighton Rock, The End of the Affair, It's a Battlefield, England Made Me, The Ministry of Fear, Our Man in Havana. *London, Book Club Associates, 1981.*

8vo, pp. 827; a couple of marks on early leaves; red imitation leather, lettered in gilt on spine and upper board; spine a little creased; **inscribed 'For Larry, Christmas Greetings and all good wishes for 1983. Blessings, Cora and Emile'.** **£80**

First collected edition. A gift from the great pantomime producer Sir Emile Littler and his wife Cora Goffin, famous for her roles as principal boys. Like Olivier, Littler was involved with the Birmingham Repertory Theatre during the 1920s and 30s and their friendship endured.

- 93. GREENIDGE, Terence.** Four Plays for Pacifists. *Glasgow, Strickland Press, 1955.*

8vo, pp. 228; lightly browned; printed card wrappers with a printed dust-jacket; a little browned; **inscribed from the author 'To Sir Laurence, from the Pantomimist, who must now be known by the more dignified name of the Scrivener, with continued devotion', dated January 1955.** **£120**

First edition, comprising the plays *The Wrench*, *The Mad Clergyman*, *The House Under the Hill*, and *The King of the Waste Lands*. Greenidge was also an actor and worked with Olivier on the films of *The Beggar's Opera* (1953) and *Richard III* (1955). In the latter he played the role of Scrivener, as mentioned in his inscription which is dated during the production of this film. In the inscription he also notes that the 'Athletic Lead' in *The Wrench* was inspired by Tony Bushell, an old friend of Olivier.

94. 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).

95. 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.

96. HART, Moss. *Act One: An autobiography.* New York, Random House, 1959.

8vo, pp. [viii], 444; cloth with printed dust-jacket; dust-jacket torn and chipped at edges (text unaffected); **inscribed by Hart on half-title, 'This book comes to you, dear Larry, with a great deal of admiration and affection'**, dated January 1960. **£120**

First edition. Hart, an American playwright and director, was best known on Broadway for his work with musical theatre. He directed the first Broadway production of *My Fair Lady*. Both Hart and Olivier were friends of Noel Coward. Olivier was in New York and Boston in the early months of 1960 directing Charlton Heston in *The Tumbler*.

97. **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

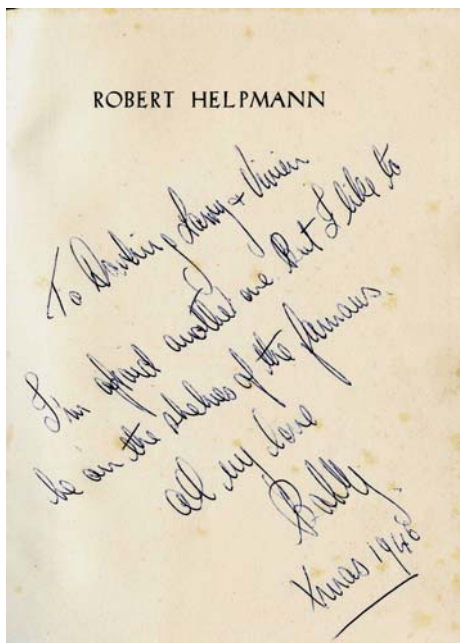
Second edition (first published 1940). Bridget Boland was an Academy Award nominated stage and screen writer. Olivier directed her play, *The Damascus Blade*, at the Theatre Royal, Newcastle and on a brief tour in March 1950.

98. **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.

99. [HELPMANN, Robert.] Robert Helpmann. Studies by Gordon Anthony. With an introduction by Ninette de Valois. *London, Home & Van Thal, 1946.*



4to, pp. 16, with 32 black & white plates; black cloth, lettered in gilt on spine and upper board; spine sunned, a little shaken; **inscribed 'To Darling Larry and Vivien, I'm afraid another one. But I like to be on the shelves of the famous. All my love, Bobby', dated Christmas 1946.**

£120

First edition. A collection of photographs of Helpmann in character for various productions. A close friend of Vivien Leigh, Helpmann was a frequent presence at Notley during the 1940s but his influence over Vivien was not approved of by some of her other friends. It may also have been Helpmann who persuaded Vivien to make a public statement, announcing her split from Olivier in May 1960, at a time when she was unwell and vulnerable. Helpmann worked with Olivier on the film of *Henry V* (1944), playing the role of the Bishop of Ely.

100. HOLLOWAY, Stanley, *edited and introduced by Michael MARSHALL.* The Stanley Holloway Monologues. *London, Elm Tree Books, 1979.*

8vo, pp. xx, 92; photographic paper wrappers; lower cover stained; **inscribed 'For Larry - Happy Christmas 1979 Love, Cora and Emile'.** **£100**

First edition. From Emile Littler and Cora Goffin, who remained friends of Olivier throughout his career. Littler and Goffin had worked with Stanley Holloway in 1934 on Littler's famous production of *Aladdin*, in which Holloway had starred alongside Goffin and Sir Henry Lytton. Olivier worked with Stanley Holloway on the film of *The Beggar's Opera* in 1953, in which they were the only two principal actors to do their own singing.

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

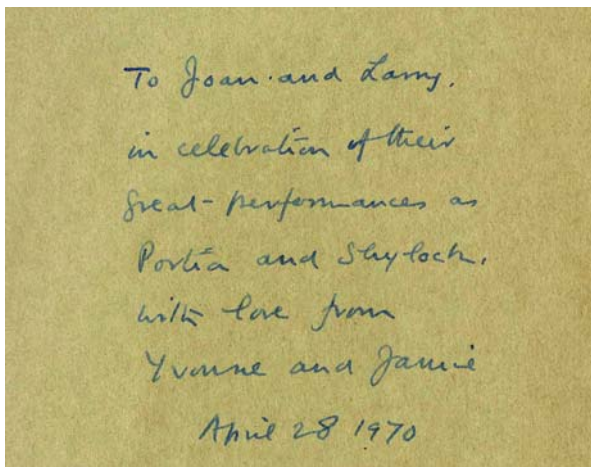
8vo, pp. 434; green cloth, spine lettered in silver; chip to upper edge of lower board, both boards lightly marked; **inscribed by the author, 'Dear Sir Laurence. As I said in my letter The Thistle and the Rose is the one I hope you'll cast an eye over'** on front free endpaper. **£100**

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*.

102. [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.



To Joan and Larry,
in celebration of their
great-performances as
Portia and Shylock,
with love from
Yvonne and Jamie
April 28 1970

103. 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.

'TO THE MOST MASTERFUL BUILDER'

104. IBSEN, Henrik, translated by Eva LE GALLIENNE. The Master Builder: With a prefatory study. *London, Faber and Faber, 1955.*

8vo, pp. 222; blue cloth; lettered in gilt on spine; faintly marked; **inscribed 'once upon a time this book belonged to Margaret Webster... and is hereby respectfully proffered to The Most Masterful builder Laurence Olivier ("wonderfully thrilling")'**, giving Olivier's address as The National Theatre. **£150**

First edition. Webster was an American theatre actress, producer and director. She had a long-term romance with fellow actress and translator Eva Le Gallienne and together they founded the American Repertory Theatre. Olivier played Halvard Solness, the 'master builder', in a production of the Ibsen play at the National Theatre in 1964.

105. IBSEN, Henrik, translated by Michael MEYER. Brand. *London, Rupert Hart-Davis, 1960.*

8vo, pp. 106; blue cloth with printed dust-jacket, this worn at the head with a few short tears, but a good copy; **presentation inscription, 'For Laurence Olivier with best wishes from Michael Meyer'** dated May 1960. **£100**

First edition of this translation. Olivier acted in and produced several plays by Ibsen, including *Peer Gynt* (1944) and *The Master Builder* (1964). Meyer is considered the greatest translator of Ibsen and Strindberg into English.

106. IBSEN, Henry, translated by Michael MEYER. When We Dead Awaken.
London, Rupert Hart-Davis, 1960.

8vo, pp. 72; blue cloth with printed dust-jacket; jacket lightly soiled with a tear at the head; **inscribed to Olivier by the translator, 'with best wishes'**, May 1960. **£100**

First edition.

107. 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.

108. 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.

109. 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).

110. 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 Mannocho Family*.

SCHOOL PRIZE KIPLING

111. KIPLING, Rudyard. *Kim*. *London, Macmillan and Co., 1920.*

12mo, pp. [vii], 413, with 10 plates; red cloth-covered boards, spine lettered and patterned in gilt, bearing the 'Ganesha roundel' and device of St Edward's School, Oxford stamped in gilt to upper board; upper board detached, chips to head and foot of spine, edges of boards worn; **bookplate of St Edward's School, Oxford to front pastedown, naming Olivier as the recipient of the 'Senior History Prize'**, signed by the headmaster and vicar and dated Christmas 1920. **£250**

Reprint (first published in this edition in 1908). Olivier attended St Edward's School, Oxford between 1920 and 1924. Olivier was also often called 'Kim' by his family who continued to use nicknames in much later correspondence. This was not in fact a reference to Kipling's novel, but a corrupted abbreviation of the pet-name 'Larrykin'.

112. 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).

113. KLINGENDER, Francis D., editor. *Hogarth and English caricature. London, Transatlantic Arts Ltd, 1944.*

Large 8vo, pp. xvi, 72; blue cloth, spine and upper board lettered gilt; a little rubbed; **autograph letter pasted to front free endpaper, to 'Larry darling & Vivien darling' signed 'Sybil - & Lewis too'.** **£200**

First edition. Dame Sybil Thorndike and Sir Lewis Casson were one of the leading theatrical couples of the twentieth century. Thorndike's most celebrated performance was in the title role of George Bernard Shaw's *Saint Joan* (1924), which had been written with her specifically in mind. Casson directed the production. Thorndike and Casson gave Olivier one of his first opportunities in the theatre when they allowed him to be 'spear, halberd, and standard bearer, all the understudies you can take without looking ridiculous, and second assistant stage manager' in their *Henry VIII* at the Empire Theatre in 1925. Years later, Olivier went on to star alongside Thorndike in *Coriolanus*, directed by Casson at the Old Vic in 1938, and again in *Uncle Vanya* at Chichester in 1962. In the letter in this volume, Thorndike writes: 'I thought this might be nice for your dressing table – it's a good "glanceable" book... It's to wish you a happy Xmas. Thank you for your lovely work, which I do so love to watch'.

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

4to, pp. 132; black & 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.

115. 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.

A CHRISTMAS OFFERING

116. LANG, Harold, and Kenneth TYNAN. *The Quest for Corbett.* London, Gaberbochus, 1960.

Small oblong 4to; pp. 111; extensively illustrated in colour; black cloth with printed gold dust-jacket; dust -jacket worn with tears and creasing at edges; **inscribed by Tynan 'for Larry and Joan, with love'** dated Christmas 1966. **£150**

First edition. A vignette written for radio with unusual and surrealist illustrations by Franciszka Themerson around the text. By Christmas 1966 tensions involving Tynan were beginning to arise at the National. Tynan had recently proposed an extremely controversial piece called *The Soldiers* by Rolf Hochhuth which accused Churchill of war crimes. His persistent assault on the Board of the National, in particular Lord Chandos, over the subsequent months created a serious rift between the Board on the one hand, and Olivier and Tynan on the other. Olivier found himself in the middle of this dispute, siding with Tynan on a point of principle: 'I just knew which side I was on and it was not on the side of authority. I had chosen golden youth' he later recalled. He was not, however, entirely happy with the aggressive methods used by Tynan, which included a series of provocative letters to Chandos, the Lord Chamberlain's Office and various newspapers, and later wrote in his autobiography that he 'was deeply distressed and torn about'.

117. LANIER, Emilia. *The poems of Shakespeare's Dark Lady.* Introduced by A. L. Rowse. London, Jonathan Cape, 1978.

8vo, pp. xiii, 144; green cloth and original printed dust-jacket; **inscribed to Olivier 'Merry Christmas' from "The Boy" Linus'.** **£60**

First edition. Rowse's collection of the poems of Emilia Lanier, whom he had asserted in an earlier work to be the 'Dark Lady' of Shakespeare's sonnets. "The

Boy" Linus is perhaps Linus Roache, a member of the Royal Shakespeare Company in the 1980s and 1990s, who had already made several television appearances by 1978 (at which time he was aged fourteen).

118. 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.

'NOËL LOVED YOU'

119. LESLEY, Cole. The life of Noël Coward. *London, Jonathan Cape, 1976.*

8vo, pp. xx, 499, with 24 leaves of photographs; black cloth with a red printed dust-jacket; worn at edges with a couple of tears to joints; **bookplate of Lesley Cole on front free endpaper, inscribed, 'Darling Larry Noël loved you and so does Toley'**. **£200**

First edition. 'Toley' is Lesley Cole, as he explains: 'There is less excuse for our [Cole, Coward, and friends] reprehensible use of Baby Talk except that it amused us, and I am afraid that a lot of it stuck. Joycie became Doycie, I Toley' (p. 243). Lesley began work for Coward as a cook-valet and general assistant in 1936. By 1939 he 'had become companion rather than servant, and later his secretary and friend until he died.' (p. xviii) On the affection between Olivier and Coward, Lesley reveals, 'Noel adored Larry, there is no other word for it, and Larry adored Noel.' (p. 138). Olivier himself later discussed their relationship with the ghost-writer of his second book: 'He was fond of me anyhow, and he was very fond of me as an actor... I had a great love for him, but not of the right kind that suited him... Noel was very attractive and very, very, very winning... Almost irresistible. And I had to pull out my strongest stock of masculinity'.

120. LOESSER, Frank. Guys and Dolls. *London, Edwin H. Morris, 1953.*

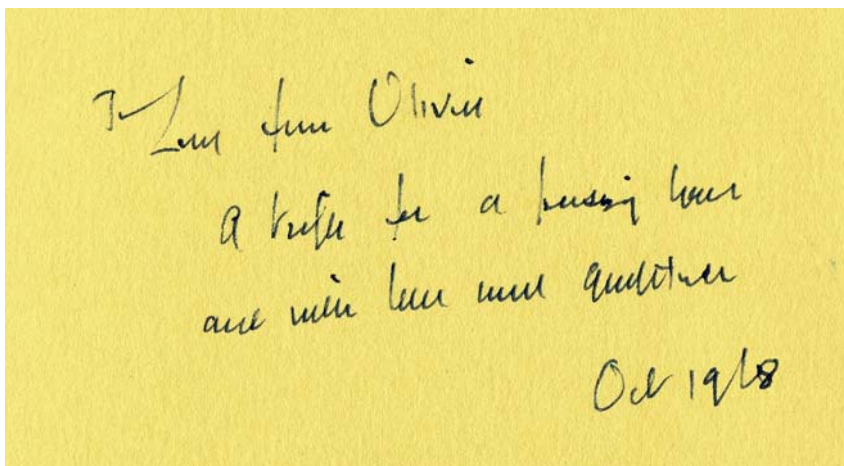
Small folio, pp. [iv], 124; printed paper wrappers; a little discoloured with a couple of small stains and some creasing to corners; **Olivier's initials in ink to upper cover.** **£130**

The full musical score to *Guys and Dolls* to accompany the production at the Coliseum Theatre in London. Olivier planned a run of *Guys and Dolls* at the National Theatre in 1970, with himself in the role of Nathan Detroit. However, illness forced him to pull out and the National cancelled the production in his absence, a decision Olivier felt to be a great betrayal.

121. LOGUE, Christopher. Singles. *London, John Roberts Press, 1973.*

8vo, pp. [16]; paper wrappers with a blue dust-jacket, printed label on the upper cover; a couple of faint marks on upper cover; **inscribed from the author 'for Sir Laurence and Joan'**, dated Christmas 1973. **£70**

First edition. Christopher Logue, OBE, is a poet, actor, and critic of both theatre and cinema.



To Larry from Oliver
A trifle for a passing hour
and with love and gratitude
Oct 1968

[122]

LYTTLETON AND OLIVIER

122. LYTTLETON, 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 had an initially 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.

123. MAHON, Peter, *photography by Patrick LICHFIELD*. Dawn Till Dusk: an anthology on life. *London, Regency Press, 1975.*

8vo, pp. 106, with two leaves of photographs; pebbled cloth, spine and upper board lettered gilt, with gilt border on upper board, silk bookmark; **autograph statement of copy and edition, headed 'Lord Olivier', with the author's signature below. £150**

Number nine of a limited edition of nineteen signed copies issued in advance of the first edition. Contains, in a section headed 'Friends' a poem about Olivier. Introducing this, Mahon says that he 'cannot express to the reader the single greatness of the world's leading actor' and describes Olivier as 'instrumental in helping me in my writing career when he became director of the Festival Theatre at Chichester' (p. 74). The poem itself begins with the lines, 'The face portrays the characters of countless parts/ Throughout the whole world, he has captivated hearts'. Others who feature in this volume include Edith Evans, Roger Moore, and Nanette Newman.

124. MARLOWE, Christopher, *edited by Havelock ELLIS*. Christopher Marlowe. The Mermaid Series. *London, T. Fisher Unwin, [n.d.].*

12mo, pp. xlviii, 430, with a frontispiece photograph; original boards, paper labels to spine and upper board; spine label browned, joints cracked; **light pencil annotation to text and rear free endpaper in Olivier's hand; presentation inscription from Alan Dent to Olivier, 'on the trifling condition that he plays Tamburlaine, Faustus, Barrabas, and Piers Gaveston'. £350**

First edition in this series. Contains four Marlowe works: *Tamburlaine the Great*, *The Tragical History of Doctor Faustus*, *The Jew of Malta*, and *Edward the Second*. Olivier's annotation refers to certain lines from *Doctor Faustus*, for example with reference to the lines 'Ah, my sweet friend, I feel/ Thy words do comfort my distressed soul./ Leave me a while to ponder on my sins' Olivier has noted: 'Ralph (exquisite here)'. The majority of his annotations mention 'Ralph', suggesting that

Olivier perhaps considered directing the play with Ralph Richardson in the title role, although this was never carried out. *Tamburlaine the Great* was the inaugural National Theatre production in the Olivier Theatre in 1976. Olivier had resigned as director of the National in 1973, and the play was directed by his successor Peter Hall. Olivier declined to make an appearance at the opening night although Hall had invited him to speak the prologue, but he did make a speech at the royal opening of the National later in the same month.

125. MARLOWE, Christopher. The tragical history of Doctor Faustus. *London, Macmillan, 1936.*

Small 8vo, pp. xxx, 88; red boards lettered in black to spine and upper board; spine lightly sunned and bumped at head; **Olivier's ownership inscription to front free endpaper**, dated 1944. **£60**

Fifth impression of this reprinted edition of the 1604 text, edited by William Modlen. Although undoubtedly an expert in Shakespearean roles, Olivier never directed or performed in any works by Shakespeare's contemporary, Marlowe.

HENRY IRVING

126. [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).

127. 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 Olivier 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.

128. MILLER, J. William. *Helen of Troy: A play in blank verse. Boston, Christopher Publishing House, 1952.*

8vo, pp. 123; original red cloth with printed dust-jacket, this somewhat stained; **inscribed 'To Vivien Leigh and Sir Laurence Olivier who could bring Helen and Paris to life again - with boundless admiration for you from J. William Miller, who wrote this play with you in mind'**, dated May 1952. **£50**

First edition. Olivier and Leigh did not take up Mr Miller's invitation, and never played these roles.

129. MITCHELL, Susanna Valentine. *Make New Banners: A narrative in verse of the days of Christopher Columbus. New York, Farrer, Straus and Young, 1954.*

8vo, pp. [viii], 291; blue cloth with printed dust-jacket; lightly worn; **inscribed 'For Sir Laurence Olivier from Susanna Valentine Mitchell'**. **£50**

First edition.

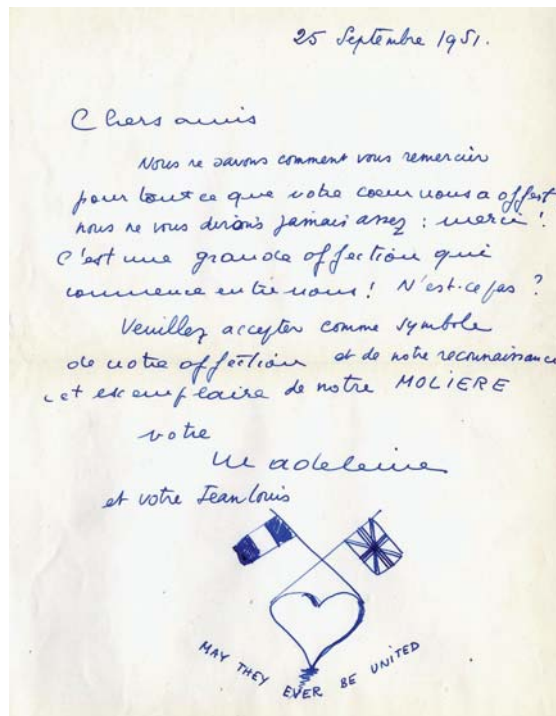
MOLIÈRE, BARRAULT AND OLIVIER
AN ANGLO-FRENCH ACCORD

130. [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; 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'.



‘FOR LARRY BOY’

131. MORLEY, Sheridan. A talent to amuse. A biography of Noël Coward.
London, Heimemann, 1969.

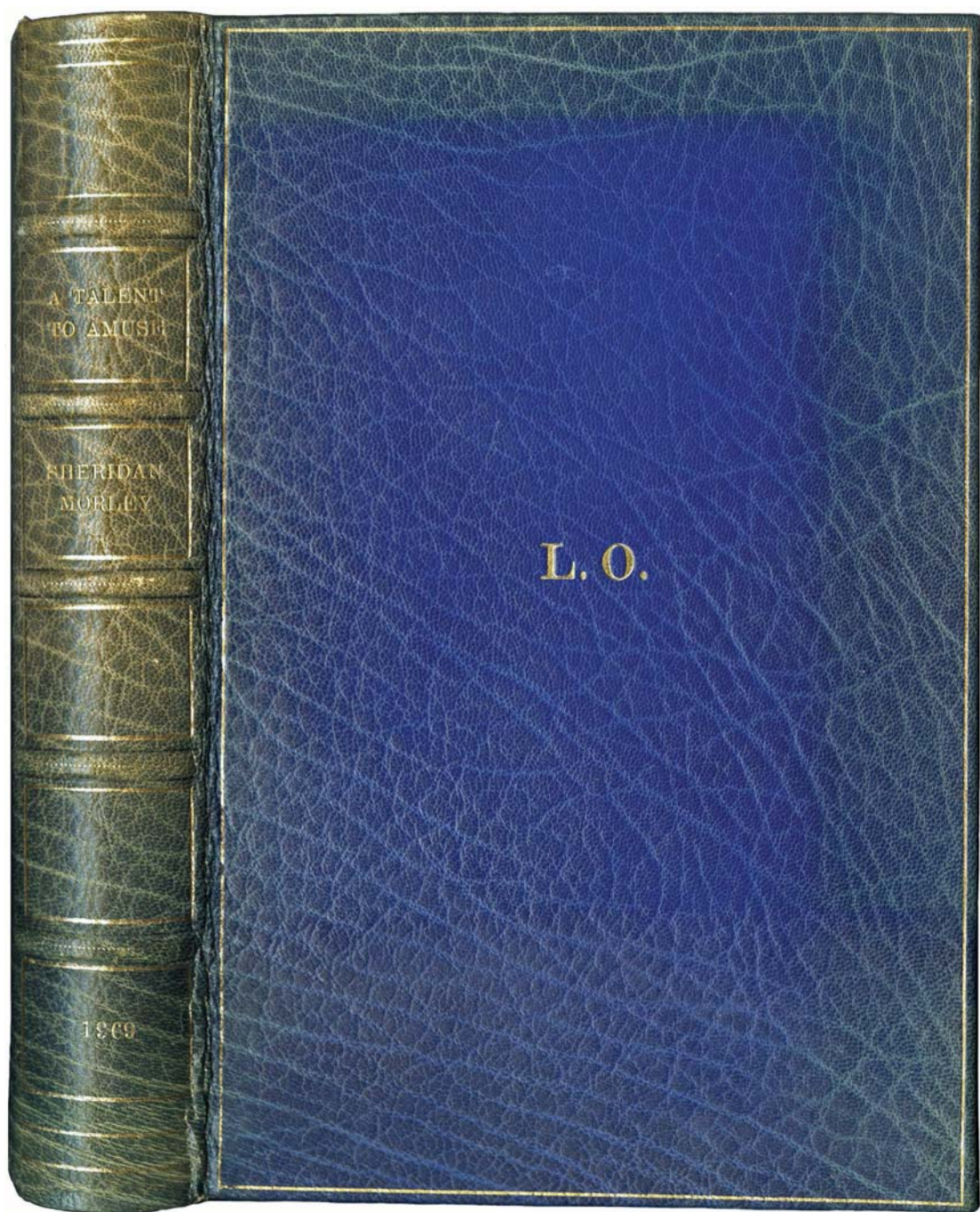
8vo, pp. [xv], 359, with 16 leaves of photographs; **bound in Olivier’s personalised binding of navy morocco by Asprey with ‘L.O.’ stamped in gilt on upper board**, spine with raised bands, filleted and lettered in gilt, gilt-ruled border to both boards and gilt-ruled inner dentelles, all page edges gilt, endpapers marbled; spine and upper board somewhat faded; **inscribed by Coward ‘For Larry Boy, with all my love as always, Noëlie’.** **£950**

First edition. Written four years before Coward’s death, Morley received Coward’s approval of his biography as well as the praise of John Gielgud, who wrote a letter which is printed as a foreword to the book. The account of Coward’s first meeting with Olivier, whom he approached to play Victor in *Private Lives*, is revealing. Coward thought of the parts of Victor and Sibyl as ‘extra puppets’, ‘little better than ninepins’, so ‘on the principle that only exciting actors can ever play bores successfully, Coward approached Olivier... knowing that he was sufficiently in need of a success’ (p. 146). Olivier remembered going to see Coward and finding him in bed eating his breakfast: ‘He told me I could ill afford to turn down the shop window of a London success at this point in my career... He told me not to be a bloody fool, that he’d get me fifty pounds a week for playing Victor, and that we’d start rehearsing in a fortnight’. Coward’s directness perhaps startled but nonetheless impressed Olivier. They formed a strong and enduring friendship and kept up a lively correspondence.

132. 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.



133. 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 Gilliatt’s home in Chester Square.

TO MARK THE OPENING

134. NARES, Robert. A glossary or collection of words, phrases, names, and allusions to customs, proverbs, etc. which have been thought to require illustration in the works of English authors particularly Shakespeare and his contemporaries. *London, Gibbings & Co., 1901.*

2 vols; 8vo, pp. ix, 476; [iv], 477-981; blue cloth, spines lettered gilt; **inscribed ‘To Sir Laurence, On the opening of our National Theatre with many congratulations and sincere good wishes for much success in the future, from Dora Burch’,** dated October 22nd 1963. £180

New edition, with considerable additions both of words and examples. The opening of the National Theatre at the Old Vic on 22nd October 1963 was the culmination of many years of campaigning and planning and was, as such, a great success for Olivier and all involved. The performance itself, however, was somewhat of a disappointment. Having chosen *Hamlet* as the opening play, Olivier insisted on casting Peter O’Toole in the lead role, a choice which was not popular with his associate directors but which he felt necessary to satisfy public expectation. It was a decision he came to regret; on the opening night O’Toole departed from Olivier’s direction and substantially changed the tempo of the play. Olivier described it as ‘tragic’, saying ‘if O’Toole had given on the first night the performance he gave on the last dress rehearsal it would have been an absolute sensation... The scene that follows the graveyard has to go like *lightning* to bring them forward in their seats again. And he’d be so sleepy in it that the audience that weren’t asleep yet, were *now* fast asleep’. Nonetheless the 22nd October became a significant date for Olivier. When the new building for the National was due to be opened and the committee were selecting a date for the royal opening, Olivier was outraged when Lord Rayne stated in a meeting that October had no significance for the National Theatre. He

responded angrily that not only should the royal opening be in October but that it should be on the 22nd. In the event, the Queen was unable to attend on the 22nd so the date was moved to the 25th but the point had been made that the opening of the National at the Old Vic was to be considered of at least equal significance with the opening in the new building.

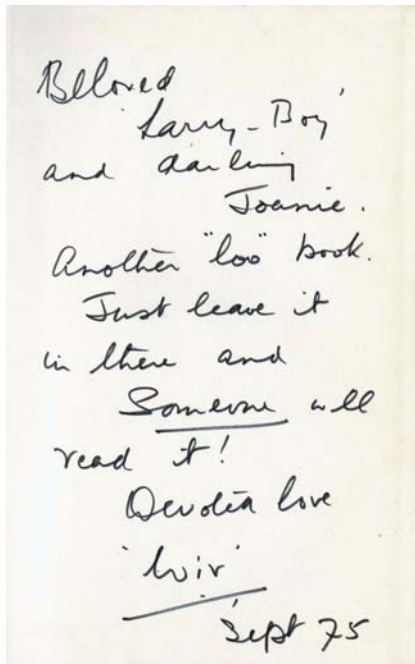
135. NICOLL, Allardyce. The development of the theatre: A study of theatrical art from the beginnings to the present day. *London, George G. Harrap, 1937.*

4to, pp. 309; original black cloth lettered in gilt on spine and upper board; lightly marked; **inscribed 'To darling Viv with much love' signed Mercia and George [Relph], dated November 1942. £120**

Second, revised edition (first published 1927). A gift for Leigh's twenty-ninth birthday. George and Mercia Relph were old friends of Olivier and Jill Esmond, as well as Leigh. George Relph worked with Olivier in a number of productions for the Old Vic including *Richard III* and *Peer Gynt* in 1944 and appeared alongside both Olivier and Leigh in *Antigone* and *The Proposal* in 1949.

TO 'BELOVED LARRY-BOY'

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



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

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.

137. NURNBERG, Maxwell, and Morris ROSENBLUM. *Your Baby's Name: The parents' guide to choosing baby's name.* New York, World Publishing Company, 1951.

4to, pp. 240; quarter cloth over boards printed with blue and pink stork motif; boards soiled, spine very loose, upper board coming away, lower holding; pencil marks against some names; **inscribed 'What's in a name? Everything – Every/ Last damned thing/ In the world/ Is in A/ Name. For Sir Laurence from Len & Betty Pogeter 1960'.** **£50**

First edition. An intriguing gift, with an inscription echoing *Romeo and Juliet*.

138. [OLIVIER, Laurence, Lord Olivier.] Notebook, containing handwritten index of Bell's British Theatre volumes. *n.d.*

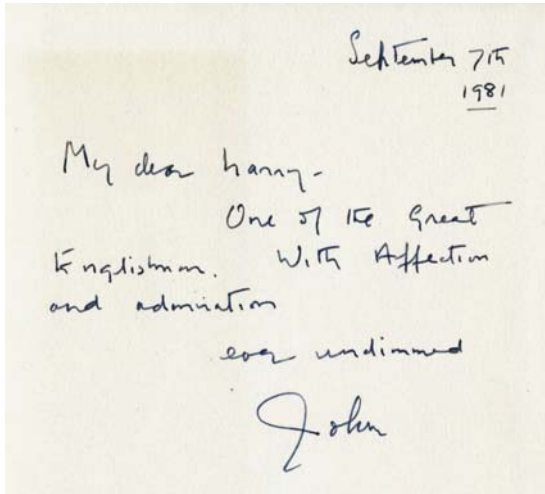
Small 8vo ruled notebook; bound in calf, rich gilt decoration to upper board; marbled endpapers, gilt edges; joints fragile. **£200**

The volume includes 20 pp. of neat, careful notes in Olivier's hand listing the contents of twenty volumes of Bells British Theatre, and creating alphabetical lists of the contents by play (noting whether tragedy or comedy) and by author.

TO OSBORNE'S ENTERTAINER

- 139. OSBORNE, John.** A Better Class of Person: An autobiography 1929-1956. London, Faber & Faber, 1981.

8vo, pp. 285; red cloth with photographic dust-jacket; dust-jacket a little creased; **inscribed from the author, 'My dear Larry – One of the Great Englishmen. With affection and admiration ever undimmed', dated September 1981. £500**



First edition. Arthur Miller recounted one of the first meetings between Olivier and Osborne: 'a few inches to my right I overheard, with some incredulity, Olivier asking the pallid Osborne – then a young guy with a shock of uncombed hair and a look in his face of having awakened twenty minutes earlier – "Do you suppose you could write something for me?" in his most smiling tones, which would have convinced you to buy a car with no wheels for twenty thousand dollars'. This commission became *The*

Entertainer with the role of washed-up and seedy music hall performer Archie Rice created for Olivier. This was both a departure and a reincarnation for Olivier and he later admitted, 'I am Archie Rice. I am not Hamlet.' The notoriously iconoclastic Osborne became a firm, though unlikely, fan of Olivier, writing to him before the first performance, at the Royal Court Theatre, April 1957, 'Whatever might become of me in the future, nothing could deprive me of your tremendous, overwhelming performance, nor the experience of working with such greatness.' The play was a critical success and transferred to New York, before being filmed in 1960 with Olivier, Joan Plowright, Alan Bates, and Shirley Ann Field.

'AU PLUS GRAND ACTEUR VIVANT'

- 140. 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.

FROM THE PANOVS

141. PANOV, Valery, with George FEIFER. *To Dance. New York, Alfred A. Knopf, 1978.*

8vo, pp. xvi, 397, with twenty plates of photographs; uncut in black cloth with a photographic dust-jacket; somewhat faded; **inscribed from Panov 'To Lord and Lady Olivier with deepest gratitude'**, dated April 1978. **£150**

First edition. Valery Panov, virtuoso star of the Kirov Ballet, and his wife, the ballerina Galina Ragozina, became international news in 1972 when they applied to leave the Soviet Union for Israel. Their visas were refused, Panov was briefly imprisoned and both were banned from dancing. For more than two years they lived in fear of their lives. Finally, in 1974, under pressure from high profile appeals in Britain and the USA, the Soviet government allowed them to leave, although not before inflicting horrific mental and physical pain upon them. Olivier was one of many who vocally campaigned for their release. Panov describes how Olivier, who rarely involved himself in political causes, wrote a letter to *The Times* calling on the Soviet Minister of Culture to 'take from us the shocking sense of disillusion which has shattered our belief' in the positive force of the Soviet arts. Panov says 'his support became my symbol for what thousands of strangers were doing for me' (p. 351).

142. 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).

143. PEAKE, Mervyn. *Figures of Speech.* London, Victor Gollancz, 1954.

4to, pp. [vi], 29; a little faint browning; red cloth with a printed dust-jacket; soiled with a couple of short tears and a little waterstaining; **signed by the author on the title page and with a typed author's compliments slip loosely inserted.** £120

First edition, an advance copy issued before the publication date. A selection of amusing sketches, illustrating various figures of speech, by Peake who is best-known as the writer of the *Gormenghast* books but whose works also include poetry, drawings, and paintings. The Olivier archive, now in the British Library, contains correspondence from Peake regarding his play *The Wit to Woo*.

144. PEPPER, Curtis Bill. *An Artist and the Pope: Based upon the personal recollections of Giacomo Manzù. Illustrations by Manzù.* New York, Grosset and Dunlap, 1968.

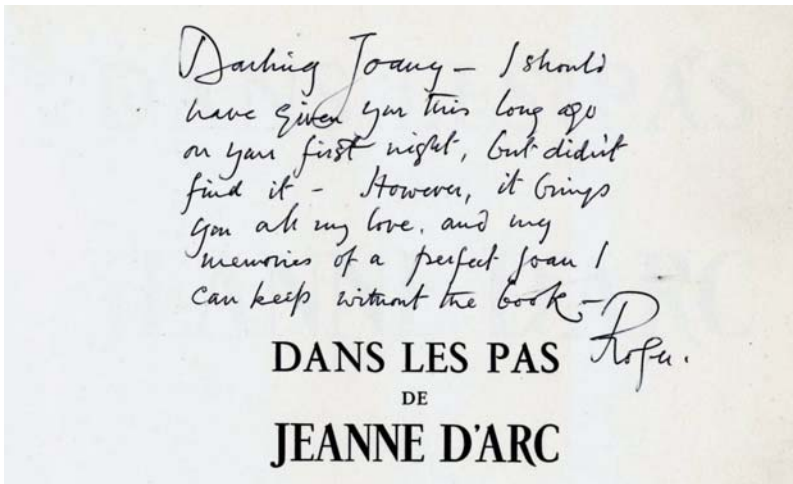
8vo, pp. [vi], 249 with 18 leaves of photographs; original brown and beige cloth, lettered in gilt on spine; **signed by the illustrator on title-page and p. 1; inscribed by the author 'For Larry – No STRANGER To These immortal dreams – Nor the mortal call to love – Most fondly - Bill',** dated September 1978. £150

First edition. Manzù was an Italian sculptor and personal friend of Pope John XXIII who carried out a number of commissions for the Vatican including the 'Door of Death' for St Peter's Basilica.

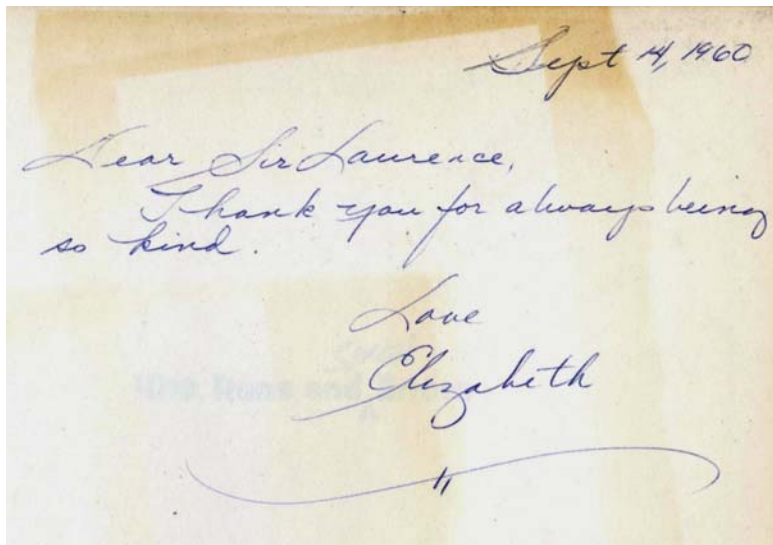
A PERFECT JOAN

145. PERNOUD, Régine. Dans les pas de Jeanne D'Arc. Photographies de Frédérique Duran. [Paris], Librairie Hachette, 1956.

Folio, pp. 127, including many black & white and colour plates; faint browning to edges; card wrappers with photographic dust-jacket; spine darkened and chipped at head, lower cover lightly soiled; **bookplate and ownership inscription of Roger Furse (dated January 1957) to inside front cover; inscribed by Furse to 'Darling Joany – I should have given you this long ago on your first night, but didn't find it. However, it brings you all my love, and my memories of a perfect Joan I can keep without the book'.** £250



First edition. Joan Plowright starred in Shaw's *Saint Joan* at Chichester in 1963, a production which then moved to the brand new National at the Old Vic later the same year, along with the equally successful *Uncle Vanya*. She won an *Evening Standard* award for her portrayal of Joan of Arc. Furse, who worked with Olivier on *Henry V*, was involved with both Chichester and the National from the start, designing *The Broken Heart* for Chichester's first season and being appointed one of the first members of the building committee who worked with architect Denys Lasdun on the new building for the National.



Sept 4, 1960

Dear Sir Laurence,
Thank you for always being
so kind.

Love
Elizabeth

WITH LOVE FROM
ELIZABETH TAYLOR

146. PRESTON, Charles, editor. Hits, Runs and Social Errors: Choice cartoons from Sports Illustrated. New York, Random House, 1956.

Large 4to, pp. [96]; pictorial boards with (somewhat worn) matching dust-jacket; inscribed to, 'Dear Sir Laurence, Thank you for always being so kind. Love Elizabeth [Taylor]', dated September 1960. £400

First edition. Olivier had known Richard Burton for some years and they remained good friends. It was Burton who hosted the party at which Olivier's marriage to Joan Plowright (which had taken place quietly earlier the same day) was announced. Elizabeth Taylor was, at this time, still married to her fourth husband, Eddie Fisher, but since the spring of 1960 had been working with Burton on the film of *Cleopatra* (released in 1963) and it was during the filming that their romance began. Olivier may have previously encountered Taylor in 1953 when she replaced Vivien Leigh in *Elephant Walk*, following the latter's breakdown, but they did not become close until after Taylor's marriage to Burton. In September 1960 the filming of *Cleopatra* was still taking place in London (before a move to Rome the following year) and it is possible that Olivier had offered advice on the roles, having previously played the lead roles in both Shakespeare's *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra*.

A MESSAGE FROM THE SEA

147. 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*.

148. PRIESTLEY, John Boynton. *Time and the Conways.* London, Samuel French, 1939.

8vo, pp. 84; occasional emphasis given to passages, with underlining in ink; printed paper wrappers; somewhat soiled; typed details of a Birmingham B&B loosely inserted. **£50**

'Acting edition' (first published in 1937), with photographs from the production at the Duchess Theatre in 1937, starring Barbara Everest, Raymond Huntley and Molly Rankin. Priestley always thought *Time and the Conways* was his best play.

149. PRYOR, Felix, editor. *The Faber Book of Letters.* Letters written in the English language 1578-1939. London, Faber and Faber, 1988.

8vo, pp. xvi, 319; faintly browned at edges; blue cloth, lettered in white on the spine; spine creased, boards a little marked; **inscribed 'To Larry and Joan with love from Tom and Miriam [Stoppard]'.** **£200**

First edition. Olivier knew Tom Stoppard from the 1967 National Theatre production of *Rosencrantz and Guildenstern are Dead*. The choice of this book as a gift may have been influenced in part by the inclusion of Shakespeare's letter from Hamlet to Ophelia: 'Doubt thou, the Starres are fire, Doubt, that the Sunne doth move: Doubt Truth to be a Lier, But never Doubt, I love' (p. 8). The volume also includes a letter purporting to be from Queen Elizabeth I to William Shakespeare, in fact an eighteenth-century forgery. 'The Queen' summons Shakespeare to Hampton Court with his 'beste Actorres' to entertain the Earl of Leicester.

150. RATHBONE, Basil. In and Out of Character. *New York, Doubleday, 1962.*

8vo, pp. x, 278, with ten leaves of photographs; black boards with printed dust-jacket (worn); **inscribed by Rathbone 'Dear Larry. "Tis a poor thing but mine own." Greetings, with love to you and yours this Christmas and for 1964. From us both. Ever, Basil. It isn't an autobiography – it's just a few remembrances and damn it, I wrote every word of it myself! No ghost writer for me!'** **£150**

First edition. Rathbone, the South African-born British actor, was most famous for his portrayals of Sherlock Holmes, Baron Wolf Von Frankenstein, and numerous suave villains of the silver screen. He also unsuccessfully campaigned for the role of Rhett Butler in *Gone with the Wind*. He and his second wife, Ouida Bergère, were famous for their extravagant Hollywood parties.

151. RATTIGAN, Terence. French without Tears. *London, Samuel French Ltd, 1937.*

8vo, pp. 80, with one plate; a little browned and dust-soiled with occasional tears; printed paper wrappers, spine reinforced with cloth; worn, cloth on spine coming away, an ex-library copy from the British Drama League Library, with library stamp and borrowing-slip; extensively annotated with staging notes and ticks against much of the dialogue. **£100**

French's Acting Edition, accompanying the 1936 production at the Criterion Theatre which starred Trevor Howard, Rex Harrison and Jessica Tandy. Olivier directed and starred as the Prince in Rattigan's *The Sleeping Prince* at the Phoenix Theatre, in 1953 and Rattigan remained a friend, sending a telegram to Olivier to congratulate him on his peerage which read, 'I shall lift up mine eyes unto the Lord'. This copy is heavily annotated by an earlier owner, with additional stage directions, and notes on timings and advance preparation for entrances, sound effects, and scene changes.

152. ROWE, Nicholas. The Tragedy of Jane Shore. Written in imitation of Shakespeare's style. *London, Bernard Lintott, [c.1714].*

[bound with:]

[ANON.] The life and character of Jane Shore. Collected from our best historians, chiefly from the writings of Sir Thomas More... *London, J. Morphew & A. Dodd, 1714.*

4to, pp. [viii]; 64; [iv], 20; browned and a little foxed, upper corner of one leaf missing, tidy repair to fore-edge of one leaf, text not affected in both cases; recent marbled boards, backed with sheep, lettered in gilt on spine; spine ends worn, boards faded; a good copy; catalogue description pasted to front pastedown; **inscribed 'To**

Larry – “Incomparable representative” of Richard III – from Dan’, dated October 1944. £650

First editions. In October 1944 Olivier was playing Richard III in the enormously successful Old Vic production at the New Theatre. The first night was described by Noël Coward as the best performance (by a man) he had ever seen and Olivier was highly praised by critics and actors alike. J. C. Trewin wrote, ‘no other player in recent memory has made us so conscious of the usurper’s intellect, made so plausible every move on the board’ (quoted by *Oxford DNB*). One of the adaptations made by Olivier to Shakespeare’s original script was the addition of a silent part for Edward IV’s mistress Jane Shore, who appears alongside Edward in a number of scenes.

HENRY IRVING, ELLEN TERRY
AND SARAH BERNHARDT
AT THE LYCEUM

153. ROYAL LYCEUM THEATRE. Programmes. 1882, 1886-91, 1893-95.

10 vols; 4to; bound in half roan over red cloth, spines filleted and lettered in gilt, blind tooling to boards, all edges and endpapers marbled; worn, chips to extremities, joints cracking, some boards loose or crudely repaired. **£2500**

First editions. A substantial collection of approximately 1000 programmes from this period. Irving was manager of the Lyceum between 1878 and 1899 and the period covered by these volumes includes many of his best performances. His *Romeo and Juliet* (1882), his ‘magnificent’ and over-subscribed *Faust* (1886), performances as Shylock in *The Merchant of Venice* and Benedick in *Much Ado About Nothing* (1887), all with Ellen Terry, are included this collection, as are their *Macbeth* (1889), *Ravenswood* (1890, the cast also included Edward Gordon Craig, Ellen Terry’s son), *Henry VIII* (1892), *King Lear* (1892-3), *Becket* (1893), and *King Arthur* (1895). All of these are punctuated by occasional performances of Irving’s most famous melodramatic role, Mathias in *The Bells*, which was regularly repeated for charity and other special evenings including benefits for Ellen Terry, and which he played for the last time the night before his death. The repertoire also included Lord Byron’s *Werner*, Sir Arthur Conan Doyle’s one-act play *A Story of Waterloo* and Pinero’s *Bygones* (with Ellen Terry’s daughter Edy Craig) and there are announcements (April 1887) for a meeting to discuss the Shakespeare Memorial Library, with Henry Irving taking the Chair.

This was the peak of Irving’s career and the height of the success of the Lyceum, the partnership between Irving and Terry drawing in crowds and impressing the critics. During his tenure at the Lyceum, Irving was known as ‘The Governor’, taking a detailed personal interest in almost every aspect of the productions. In this respect, Olivier was very similar to his predecessor. He was never satisfied with merely acting or directing, frequently involving himself in costume or set design and writing immense letters to the authors of several plays, explaining his reasons for cuts to the text or slight changes to one or another aspect of the direction.

The volume for 1889 includes programmes for the first London performance of Verdi's *Otello* (5 July) and for Sarah Bernhardt in *Phèdre*, *La Dame aux Camélias*, *Lena*, *La Tosca*, *Frou-Frou*, *Adrienne Lecouvreur*, and *Fedora*.

The programmes for the 1890-1891 season show a marked change in typography, layout and design. They are printed on heavy paper with edges uncut and with a repeated trefoil design and ornaments very similar to those employed by Edward Gordon Craig a decade later in *The Page* and in his early bookplates and designs.

154. 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.

155. RUSSELL, William Clark. *Representative actors.* A collection of criticisms, anecdotes, personal descriptions, etc. etc. referring to many celebrated British actors from the sixteenth to the present century. London, Frederick Warne, [n.d.].

8vo, pp. xv, 496; some foxing; half calf over marbled boards, spine with raised bands, gilt in compartments, gilt-lettered red morocco label, endpapers and all edges marbled, preserving the original silk bookmark; boards and extremities lightly rubbed; a very good copy; two earlier pencil ownership inscriptions to endpapers and title, and pencil annotation to a few pages; **inscribed 'To dear Larry Olivier, in admiration from Sydney Carroll'**, dated March 1949. **£200**

The prolific American screenwriter Sydney Carroll, was perhaps best known for the 1961 film *The Hustler*. This book, written not long before the great success of Henry Irving, gives short accounts of many of the famous figures of the stage from the mid sixteenth century to around 1830. Long articles, full of anecdotes, are devoted to Garrick and Kean, as well as Mrs Siddons, and earlier Ben Jonson and Colley Cibber. The section on Kean begins with a quotation from Byron: 'Just returned from seeing Kean in *Richard*. By Jove, he is a soul! Life, nature, truth, without exaggeration or diminution... *Richard* is a man; and Kean is *Richard*.' Hazlitt's review of Kean's *Richard III* is similarly enthusiastic: 'The transition from the fiercest passion to the

most familiar tone, was a quality which Kean possessed over every other actor that ever appeared. Many attempted this style, and all have most egregiously failed'. Deeply devoted to theatrical tradition, Olivier modelled his death scene for *Richard III* on Hazlitt's description of Kean's performance.

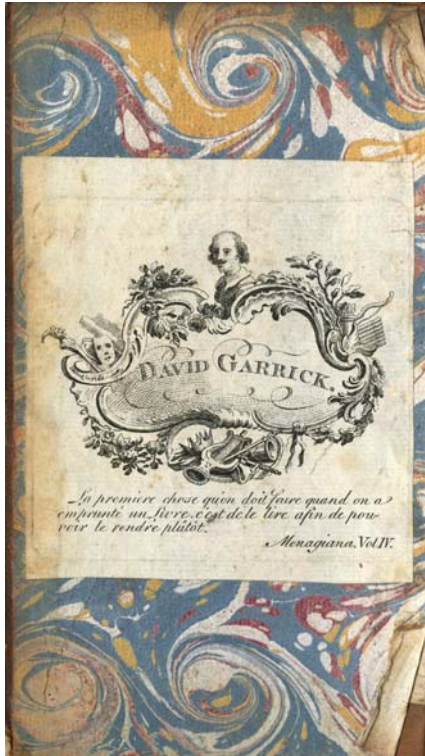
156. SARTRE, Jean-Paul. *The Flies (Les Mouches) and In Camera (Huis Clos).* Translated by Stuart Gilbert. *London, Hamish Hamilton, 1946.*

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.

GARRICK'S PHILOSOPHY

157. SAVÉRIEN, Alexandre. *Histoire des Philosophes Modernes.* *Paris, Brunet, et al., 1761-64.*



Four vols; 8vo, pp. lxxi, 363; lix, 366; lxxv, 377; lxxix, 309; woodcut frontispieces and plates; occasional water staining and foxing; contemporary mottled calf, spine with raised bands, gilt in compartments, red lettering and numbering-pieces, all edges red, marbled endpapers; spines worn and chipped, some lettering pieces detached, joints cracked but holding, boards rubbed and chipped in places; bookplate of 'Hannah Dockray', dated 1857, in all vols; **bookplate of David Garrick on front pastedown of vol. I.**

£1800

Second edition of vol. I, first edition of vols II-IV. Garrick (1717-1779) was not only the greatest actor and theatre manager of his day, but a source of inspiration to several of the most highly renowned theatrical figures of subsequent centuries. In particular, Henry Irving modelled himself upon Garrick and Irving's reign at the Lyceum has been likened to Garrick's at Drury Lane. Olivier was heavily

influenced by the theatrical tradition of both predecessors and his admiration of Irving is well-documented. Comparisons between Olivier and Garrick were also made. On the day of Olivier's funeral John Osborne wrote to *The Times* that 'it seems astounding... that he should not be accorded a funeral like Garrick's at Westminster Abbey. This was said to be the most remarkable London had ever seen, with Sheridan in full rig as chief mourner, while Burke and Dr Johnson wept openly'. Olivier did receive a memorial service in the Abbey and is buried alongside Garrick in Poets' Corner.

Garrick was a passionate and notable collector of books. In the diary he kept during his first visit to Paris in 1751 he listed the titles and prices of at least some of the books he acquired. His eighteen month grand tour, which began in the autumn of 1763, afforded him ample opportunity to acquire books in France and Italy. This set of Savérien may have been one of his grand tour purchases. It was included in the eventual sale of Garrick's library, which took place 'On Wednesday, April 23d, 1823, and 9 following days', where it was lot 2155.

OLIVIER AND J.F.K.

158. 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).

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

2 vols in 1; large 8vo, pp. iv, 458; iv, 410, with photographic plates; some light browning and foxing; half roan over pebbled cloth, spine lettered and tooled in gilt, with raised bands, marbled edges and endpapers; rubbed with some loss of leather at corners, joints starting, boards a little marked; **inscribed 'To Larry, with my best wishes for many Happy Birthdays, and my love – and gratitude for much. Bernard', dated 22nd May 1949.** £150

First editions, collected and bound in one volume. *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. This 'new series' is the second series (1878-80), after which the title was changed to 'a monthly review of drama, music and the fine arts'.

The volume was given to Olivier on his 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'.

160. SHAKESPEARE, William. Teatro Completo di Shakespeare Tradotto Dall' Originale Inglese in Prosa Italiana da Carlo Rusconi. *Padova, Minerva, 1838.*

Two vols; large 8vo, pp. xxvi, 608; [609]-1233; half diced rusia over marbled boards, spines lettered and stamped in gilt, with large blind stamped decoration; extremities worn with a few small chips, joints starting, boards rubbed; earlier bookplates and ownership inscriptions to front endpapers of both vols; **inscribed 'Congratulations to Laurence Olivier and "all the best" from Sydney H. McQueen'**, dated June 1947. **£200**

A gift to Olivier to congratulate him on his knighthood which was announced in the birthday honours list and with which he was invested on 8th July 1947.

OLIVIER'S ANNOTATED MACBETH
AND
THE ABANDONED SCREENPLAY

161. SHAKESPEARE, William. The Tragedy of Macbeth. Edited by G. B. Harrison. *London, Penguin Books, 1957.*

8vo, pp. 124; pictorial wrappers with dust-jacket; dust-jacket soiled with some tears, front turn-in detached; **Olivier's pencil annotation and revision to text.**

Fifth reprint of this edition (first published 1937). Olivier played Macbeth twice on stage, in a 1937 run at the Old Vic and with Vivien Leigh in the 1955 season at Stratford. Both performances met with near universal praise. 'As for Mr Olivier' the novelist Elizabeth Bowen declared, 'he has that gift, above price for a Shakespearean actor, of speaking every majestic, well-known line as though it sprang, only now, direct from his own heart.' Success at Stratford prompted plans for a film production of the play and for several years after that Olivier made efforts to raise interest and funding. He was to play Macbeth with Vivien as Lady Macbeth and he has noted this

in pencil against the list of parts in this volume. Substantial effort was put into the preparations for the film and Olivier even toured Scotland with his son Tarquin in the summer of 1957 to select locations for filming. Alexander Korda, J. Arthur Rank, and Filippo Del Giudice all came forward as potential backers but Korda's death, the unreliability of Del Giudice's funds, and Rank's eventual loss of interest led to the project being reluctantly abandoned in 1958. This volume is likely to have been annotated in preparation for the film project and gives an insight into the script and casting decisions being considered for this ill-fated production. One point of note is that Olivier intended to cut much of the dialogue of the three witches, except where they speak directly with Macbeth.

[WITH:] OLIVIER, Laurence. SHAKESPEARE, William. *Macbeth.* Draft Screenplay by L.O. *Duplicated by Catherine Billingham Ltd, London.*

Small folio, ff. 113, typed on rectos only; a little creased; wire stitched in blue card wrappers, backed with cloth; somewhat rubbed and marked. **Together: £10,000**

Full duplicated screenplay for Olivier's intended film of *Macbeth*, with detailed stage directions, camera instructions and production notes. He includes acting notes, describing facial expressions, manner of delivery, as well as thorough explanations of camera shots, visual effects, and scene changes. Amongst production notes are found such remarkable comments as 'Attempt whether temple-haunting martlet or some such creature could be tempted to make its procreant cradle on location'. Against the crowning of Macbeth, Olivier has noted 'With fair respected to what might be the outraged feelings of historians and theologists, the appearance of Scone should be a little more effective than its present day aspect would seem to suggest that it was... We will assume that the coronation was a civil affair, thus dispensing with any Archbishoprics of other Monckery.' He even suggests occasional locations for scenes (although he anticipated building sets for most of the film), speculating that it might be possible to use Eilean Donan for long shots of MacDuff's castle, which is to be 'a small manor castle on a small island in a loch'. *Macbeth* was a pet project of Olivier's for a number of years: he persisted in planning it and attempting to find funding despite suffering several misfortunes, including the death of Alexander Korda. The screenplay, locations, and cast were near complete when the film had to be abandoned, to Olivier's great disappointment. A further copy of the separate screenplay can be found in the Olivier Archive, now at the British Library.

THE ACTORS' NAMES

DUNCAN, King of Scotland
MALCOLM } his sons
DONALBAIN }
MACBETH } generals of the King's army
BANQUO }
MACDUFF }
LENNOX }
ROSS } noblemen of Scotland
MENTEITH }
ANGUS }
CAITHNESS }
FLEANCE, son to Banquo
SIWARD, Earl of Northumberland, general of the English forces
Young SIWARD, his son
SEYTON, an officer attending on Macbeth
Boy, son to Macduff
An English Doctor
A Scottish Doctor
A Captain
A Soldier
A Porter
An Old Man
Three murderers
LADY MACBETH
LADY MACDUFF
Gentlewoman attending on Lady Macbeth
HECATE
Three Witches
Apparitions
Lords, Gentlemen, Officers, Soldiers, Attendants, and Messengers

I. I

Thunder and lightning. Enter three Witches.
FIRST WITCH: When shall we three meet again?
In thunder, lightning, or in rain?
SECOND WITCH: When the hurly-burly's done,
When the battle's lost, and won.
THIRD WITCH: That will be ere the set of sun.
FIRST WITCH: Where the place?
SECOND WITCH: Upon the Heath.
THIRD WITCH: There to meet with Macbeth.
FIRST WITCH: I come, Graymalkin.
ALT: Paddock calls anon:
Fair is foul, and foul is fair,
Hover through the fog and filthy air.
Exit.

I. 2

Alarm within. Enter King Duncan, Malcolm, Donalbain, Lennox, with Attendants, meeting a bleeding Captain.
DUNCAN: What bloody man is that? He can report,
As seemeth by his plight, of the revolt
(The newest state)
MALCOLM: This is the Sergeant,
Who like a good and hardy soldier fought
'Gainst my captivity: hail brave friend;
Say to the King, the knowledge of the broil,
As thou didst leave it.
CAPTAIN: Doubtful it stood,

I. 4

Flourish. Enter King Duncan, Lennox, Malcolm, Donalbain, and Attendants.
DUNCAN: Is execution done on Cawdor?
MALCOLM: My Liege, they are not yet come back.
But I have spoke with one that saw him die:
Who did report that very frankly he
Confess'd his treasons, implor'd your Highness' pardon,
And set forth a deep repentance:
Nothing in his life became him,
Like the leaving it. He died,
As one that had been studied in his death,
To throw away the dearest thing he ow'd,
As 'twere a careless trifle.
DUNCAN: There's no art
To find the mind's construction in the face.
He was a gentleman, on whom I built
An absolute trust.
Enter Macbeth, Banquo, Ross, and Angus.
O worthy cousin,
The sin of my ingratitude even now
Was heavy on me. Thou art so far before,
That swiftest wing of recompense is slow,
To overtake thee: Would thou hadst less deserv'd,
That the proportion both of thanks, and payment,
Might have been mine: only I have left to say,
More is thy due, than more than all can pay.
MACBETH: The service, and the loyalty I owe,
In doing it, pays itself.
Your Highness' part, is to receive our duties:

Act One, Scene Four

35

And our duties are to your throne, and state,
Children, and servants: which do but what they should,
By doing every thing safe toward your love
And honour.
DUNCAN: Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserv'd, nor must be known
No less to have done so: let me enfold thee,
And hold thee to my heart.
BANQUO: There if I grow,
The harvest is your own.
DUNCAN: My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, Thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter,
The Prince of Cumberland: which honour must
Not unaccompanied, invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.
MACBETH: The rest is labour, which is not us'd for you:
I'll be myself the harbinger, and make joyful
The hearing of my wife, with your approach:
So humbly take my leave.
DUNCAN: My worthy Cawdor.
MACBETH: The Prince of Cumberland: that is a step,
On which I must fall down, or else o'erleap,
For in my way it lies. Stars hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be,

M A C B E T H

First Draft

Mist covers the last title and wipes it out. The mist darkens and the screen is split by lightning and the thunder crashes. Through a hurly-burly of noise and music is heard the sound of a cat screaming three times. The mist clears to disclose a wild cat standing sentinel on the limb of a blasted oak. The mist envelops the picture.

WITCH'S VOICE: (off screen)
Thrice the brindled cat hath mewed.

As the CAMERA appears to be travelling down the tree off screen is heard a sound that could approximate to the noise that a hedgehog might make. The mist clears again and a hedgehog is huddled under the roots of the tree which seem to jut out into a precipice or pit. Picture mists over.

WITCH'S VOICE: (off screen)
Thrice and once the hedge-pig whin'd.

A sharp croaking is heard. The mist clears, the CAMERA is still seen to be travelling downwards and discovers a toad sitting on a wet rock.

WITCH'S VOICE: (off screen)
Harpier cries "'Tis time, 'tis time."

CAMERA TILTS DOWNWARDS and through the mist is seen a flickering shaft of light. As the CAMERA STARTS towards this:

FIRST WITCH:
Round about the cauldron go
In the poison'd entrails throw;
Eye of newt, and toe of frog,

SECOND WITCH:
Wool of bat and tongue of dog;
Adder's fork and blind-worm's sting;

THIRD WITCH:
Lizard's leg and howlet's wing;

- 16 -

(The conception of the following sequences is subject to much change.)

A distant door opens, cutting a shaft of light into the blackness, and the figure of a woman who is carrying a letter comes through the door, closing it behind her. All is dim in the room where the camera is, for we are in LADY MACBETH's bedchamber, which is only lighted by thin shafts of sunlight which stream through the narrow slits in the walls. As her hands which are holding the letter come within the light radius of the first slit she stops and starts to read. The light is so strong upon the letter that we can only very dimly see her face by the refraction therefrom.

LADY MACBETH:
"They met me in the day of success;
and I have learn'd by the perfect'st report, they have more in them than mortal knowledge. When I burn'd in desire to question them further, they made themselves air, into which they vanish'd."

On the word "vanish'd" LADY MACBETH too seems to vanish as she comes towards the camera out of that shaft towards the next one. Though she is coming towards the camera she is coming to the right of it so that as she approaches she is getting more profile. At her first stop she was in full shot; now she is at half figure; again her face is almost invisible.

"While I stayed rapt in the wonder of it, came missives from the king, who all-hail'd me thence of Cawdor, by which title, before, these weird sisters saluted me, and reffer'd me to the coming on of time, with 'Hail, King thou shalt be!'"

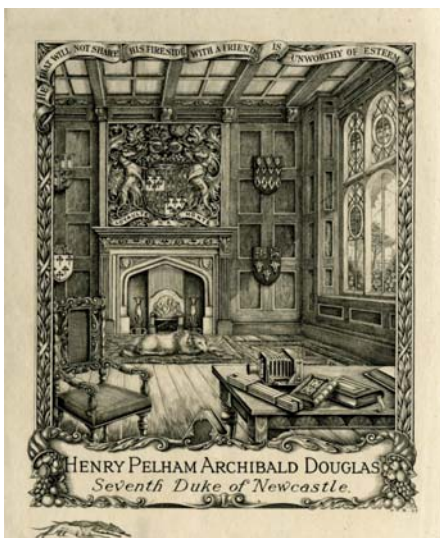
Again she moves towards the camera, almost disappearing in the darkness. The CAMERA, PANNING RIGHT with her, comes face to face with the third arrow

OLIVIER'S FIRST PERFORMANCE
A DUCAL OFFERING

162. SHAKESPEARE, William. *Julius Caesar.* Edited by Michael Macmillan.
London, Methuen, 1917.

8vo, pp. xciii, 180; faintly browned; upper edge untrimmed, in red cloth, spine lettered gilt, blind-stamped coat of arms on upper board; upper corner a little water stained, boards lightly rubbed; **bookplate of Henry Pelham Archibald Douglas, the Seventh Duke of Newcastle to front pastedown; inscribed 'Larry Olivier, from Newcastle. As a souvenir of the splendid performance of Julius Caesar. All Saints', Margaret Street, January 1918'.** £1200

Second issue of this edition (first issued in 1902). The Duke of Newcastle was a churchwarden of All Saints' Church and patron of the Choir School, which Olivier attended. This gift, from the Duke's personal library, celebrates the All Saints' Choir School's Christmas 1917 production of *Julius Caesar*, which is recognised as Olivier's first stage performance, aged nine. Olivier had been given the part of First Citizen but rehearsed so well that he was promoted to the role of Brutus. The celebrated leading lady, Ellen Terry, was in the audience and recorded in her diary, 'Already a great actor.' Years later, in an American television advertisement, Olivier said of this performance that it was the first time he had known there was something wonderful about being on the stage. Pasted to the rear free endpapers of this volume is a newspaper review of Olivier's performance by Lady Tree: 'Brutus – dreamer, philosopher, noblest Roman of them all, lured by false reasoning to the murder of his best lover “for the good of Rome;” how were you able to portray this, boy, who hast no figures nor no phantasies that busy care draws in the brains of men? ... Bless you, eager souls! ... such as you are the Glory and Hope of England'.



*Larry Olivier
from
Newcastle,
as a souvenir of the
splendid performance of
Julius Caesar.
All Saints' Margaret Street
January 1918*

FOR VIVIEN LEIGH
'A MEMORABLE CLEOPATRA'

163. SHAKESPEARE, William. *Anthony and Cleopatra*. Edited by John Dover Wilson. *Cambridge University Press, 1950.*

8vo, pp. xlvii, 262, with a frontispiece; patterned imitation leather binding, spine lettered gilt, publisher's device stamped in gilt on upper board, original silk bookmark, patterned endpapers; spine a little faded, chips to head of spine and edge of upper board; **signed by John Dover Wilson and inscribed to 'Vivien Leigh, in gratitude for a memorable Cleopatra on 19 May 1951 from the editor'.** **£150**

First *Cambridge Works* edition. Leigh spent much of 1951 playing *Cleopatra*. With Olivier, she starred in a double bill of George Bernard Shaw's *Cleopatra and Caesar* and Shakespeare's *Anthony and Cleopatra*, which ran for five months in London and four months in New York. She had also previously starred in the film production of *Cleopatra and Caesar* (1945). A renowned scholar of Shakespeare, Dover Wilson was an ardent fan of both Leigh and Olivier and frequently wrote to congratulate them on their performances. Olivier's correspondence contains a number of letters from Dover Wilson, relating to, amongst others, *Henry V*, *Coriolanus*, and *The Entertainer*.

OLIVIER'S MEMORIES
ANNOTATED TWELFTH NIGHT

164. SHAKESPEARE, William. *Twelfth Night*. The Arden Edition of the works of William Shakespeare. Edited by J. M. Lothian and T. W. Craik. *London, Methuen, 1981.*

8vo, pp. xcvi, 188; many pages loose or detached, creased at edges from frequent reading; printed paper wrappers; somewhat faded and creased; **extensively annotated by Olivier with pencil, pen and coloured highlighters.** **£2500**

Fourth printing of this Arden edition. On the half-title and title Olivier has listed the scenes and given each a descriptive title. Throughout the text various stage directions and sections of dialogue relating to Viola and the Clown have been highlighted, and occasional additional stage directions have been added in the margins. Olivier played Malvolio in a 1955 production, with Vivien Leigh as Viola so perhaps this copy shows Olivier remembering his earlier work in the later years of his life. His attachment to earlier times and particularly times when he was happy with Vivien can be seen in anecdotes from his later years. Peter Hiley recalls visiting Olivier who would 'become animated' at the mention of Notley and say 'Yes, I was happy at Notley, yes'. Similarly Michael Korda tells of a meeting to discuss Olivier's autobiography at which Olivier insisted on going to a restaurant where he and Vivien used to eat, and ordering exactly what she had always eaten there, most of which 'he did not touch but stared at'. On the same evening, at the mention of *Richard III*, he regaled a somewhat bemused but nonetheless appreciative audience of waiters and fellow diners with Richard's first speech. Often frustrated by his inability to work,

Olivier liked sometimes to retreat into memories of his earlier successes, watching videos of his films with his nurses.

165. SHAKESPEARE, William. The tragedy of Richard III. [London, 1632].

Small folio, pp. 173-204; browned, crudely repaired tears at foot of a few leaves (minor loss to one leaf, sense recoverable); later half red morocco over marbled boards, spine lettered gilt; very lightly soiled and rubbed in places. **£900**

Extracted from the Second Folio. In spite of the fact that it turned out to be one of his greatest performances and most memorable roles, Olivier was not at all confident about the opening night of *Richard III* at the Old Vic in 1944. Before the performance he called his friend John Mills to his dressing room and told him 'you're in for a very poor evening. I'm lousy in the part, I don't know it, and I just want you to know that I know'. Mills nonetheless stayed and watched and later described it as 'the performance of a lifetime'.

166. SHAKESPEARE, William. Oxberry's Edition. Richard the Third; King Henry VIII; Hamlet; Romeo and Juliet; King Henry IV Part I; The Merry Wives of Windsor; King John. As [they are] performed at the Theatres Royal. *London, W. Simpkin & R. Marshall et al, 1818-23.*

12mo, each play separately paginated, each with an engraved frontispiece; lacking the text of Richard the Third; foxed; half calf over marbled boards; badly worn, spine missing, both boards detached, rubbed and chipped; **loosely inserted is a list in Olivier's hand of eight Shakespeare plays.** **£150**

First edition of each, collected and bound in one volume. Oxberry was an actor and perhaps stage manager at Drury Lane between 1812 and 1820. He also worked as a printer, and between 1818 and 1825/26 issued *Oxberry's New English Drama*, comprising plays by many great English playwrights including Shakespeare, Jonson, Sheridan, Goldsmith, and Farquhar. Each play was published separately but they were soon collected into volumes with accompanying details of the cast of famous performances, the costumes, stage directions, and introductory 'remarks' by Oxberry himself or by Hazlitt or others. This volume contains seven Shakespeare plays, though most of *Richard III* is missing (only the introduction remains). Olivier played in five of these seven plays during his career and took an interest in earlier productions, basing his interpretation of Richard III's death scene on Hazlitt's description of Kean in the same role.

167. 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, rebound 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

168. 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.*

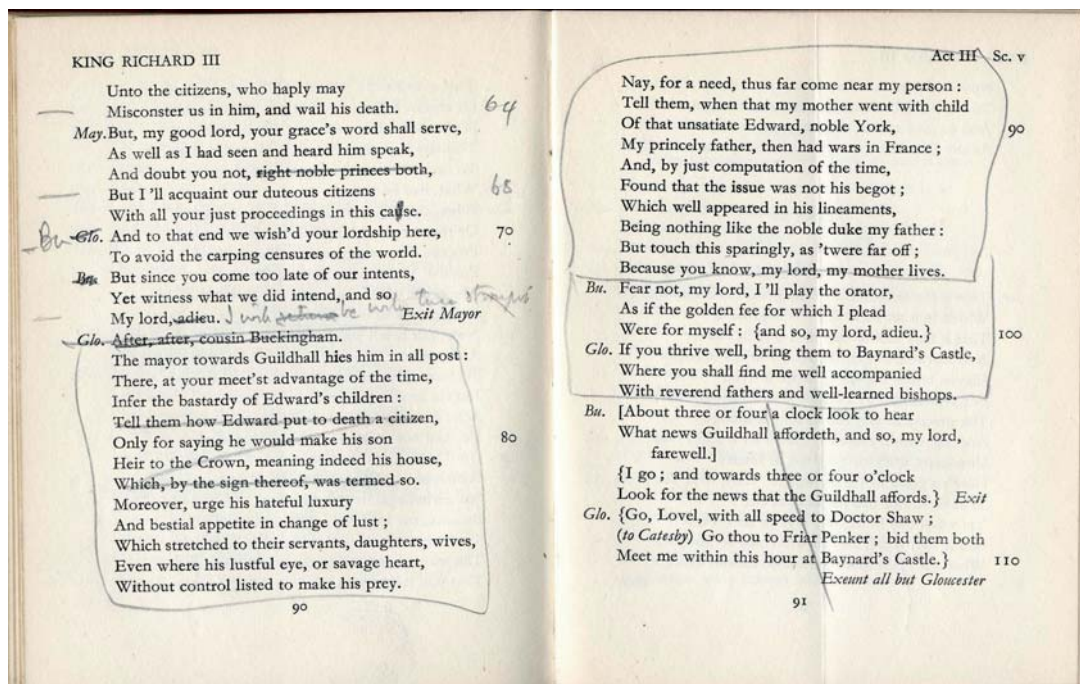
Revised edition, ninth impression.

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.



OLIVIER'S SHAKESPEARE
MARKED UP FOR PERFORMANCE

169. SHAKESPEARE, William. The New Temple Shakespeare. Edited by M. R. Ridley. London, J. M. Dent, 1934-55.

8 vols; small 8vo; half-titles bear the woodcut device of the series, title pages with attractive woodcuts relevant to the individual plays red cloth, spines lettered gilt, with gilt stamped insignia on upper boards; spines a little sunned, a few tears to joints; very good copies; **extensively marked up and annotated in Olivier's hand.** **£12,000**

The editions comprise:

***Coriolanus*:** substantial sections of text have been crossed through in pencil, including sections of Act II, Scene ii, several scenes of Act III, and part of the final scene (Act V, Scene vi). Oliver played Coriolanus at the Old Vic in 1937 and at Stratford in 1959.

King Richard III (two copies): pencil revisions throughout both copies, including crossing through and rearrangement of text and alterations of character parts. The revisions differ slightly between the two copies. In both copies large sections are crossed through; for example, the lengthy dialogue between Richard and Queen Elizabeth in Act IV, Scene iv is deleted in its entirety. One copy has several characters completely removed including the Archbishop of York, the Bishop of Ely, and the Earl of Oxford, and this also has the name Torin Thatcher pencilled beside the Duke of Buckingham in the list of Dramatis Personae. Thatcher had appeared alongside Olivier and Vivien Leigh in the 1937 Old Vic production of *Hamlet* but does not appear to have ever taken the part of Buckingham, played by Ralph Richardson in the 1955 film.

***Macbeth*:** substantial sections of text are crossed through. Marginal notes in pencil and in pen indicate numerous rearrangements and alteration of words and phrases. Notable deletions include the passage beginning 'Is this a dagger, which I see before me' (Act II, Scene i) and sections of the witches dialogue (similar to deletions in Olivier's other annotated *Macbeth* and his screenplay).

***Othello*:** revision in pencil and ink, with some minor deletions. The part of Othello has been marked in the margin throughout and some stage directions have been added. Olivier played Othello to great acclaim at the newly opened National Theatre in 1964. He drew some controversy for playing the title role as black but impressed with the power of his performance. Philip Hope-Wallace described the production as 'an experience in the theatre altogether unforgettable by anyone who saw it.'

MACBETH

So were their daggers, which unwip'd we found
Upon their pillows:
They star'd, and were distracted; no man's life
Was to be trusted with them.

Mac. O, yet I do repent me of my fury,
That I did kill them.

Macd. Wherefore did you so?

Mac. Who can be wise, amaz'd, temperate, and furious,
Loyal, and neutral, in a moment? No man:
The expedition of my violent love
Outran the pauser, reason: Here lay Duncan,
His silver skin lac'd with his golden blood,
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there the murderers,
Steep'd in the colours of their trade; their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?

L.M. Help me hence, ho!

Macd. Look to the lady.

Mal. (aside to Don.) Why do we hold our tongues? 120
That most may claim this argument for ours?

Don. (aside to Mal.) What should be spoken here, where our
fate,

Hid in an auger-hole, may rush, and seize us?

Let's away;

Our tears are not yet brew'd.

Mal. (aside to Don.) Nor our strong sorrow
Upon the foot of motion.

Ban. Look to the lady:

Lady Macbeth is carried out

And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us: 130
In the great hand of God I stand, and thence
Against the undivulg'd pretence I fight
Of treasonous malice.

Macd. And so do I.

All. So all.

Mac. Let's briefly put on manly readiness,
And meet it the hall together.

All. Well contented.

Exeunt all but Malcolm and Donalbain

Mal. What will you do? Let's not consort with them:

To show an unfelt sorrow is an office

Which the false man does easy. I'll to England.

Don. To Ireland, I; our separated fortune

Shall keep us both the safer: where we are, 140
There's daggers in men's smiles: the near in blood,

OTHELLO

And your fate hies apace: strumpet, I come!
Forth of my heart those charms, thine eyes, are
blotted:
Thy bed lust-stain'd shall with lust's blood be spotted.

Exit

Enter Lodovico and Gratiano

Cas. What, ho! no watch? no passage? murder! murder!

Cas. 'Tis some mischance, the cry is very direful.

Cas. O, help!

Lod. Hark!

Rod. O wretched villain.

Lod. Two or three groan: it is a heavy night:

These may be counterfeit, let's think 't unsafe

To come into the cry without more help.

Rod. Nobody come? then shall I bleed to death.

Lod. Hark!

Re-enter Iago, [with a light]

Gra. Here 's one comes in his shirt, with light and weapons.

Iago. Who's there? whose noise is this that cries on
murder?

Lod. I do not know.

Iago. Did not you hear a cry?

Cas. Here, here! for heaven's sake, help me!

Iago.

What's the matter?

Gra. This is Othello's ancient, as I take it.

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Act V Sc. i

Enter Lodovico and Gratiano

Iago. What are you here that cry so grievously?

Cas. Iago, O, I am spoil'd, undone by villains!

Give me some help.

Iago. O me, lieutenant! what villains have done this?

Cas. I think the one of them is hereabout,

And cannot make away.

Iago. O treacherous villains:

What are you there? come in and give some help.

To Lodovico and Gratiano

Rod. O, help me here!

Cas. That's one of them.

Iago. O murderous slave! O villain!

Stabs Roderigo

Rod. O damn'd Iago! O inhuman dog! . . . oh, oh, oh!

Iago. Kill him! the dark! Where be those bloody thieves?

How silent is this town! Ho! murder! murder!

What may you be? are you of good or evil?

Lod. As you shall prove us, praise us.

Iago. Signior Lodovico?

Lod. He, sir.

Iago. I cry you mercy. Here's Cassio hurt by villains.

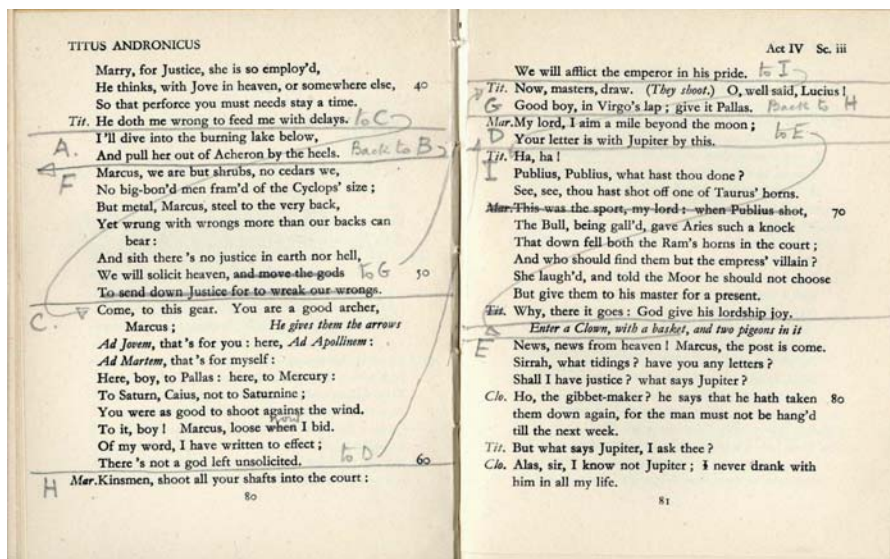
Gra. Cassio?

Iago. How is it, brother?

Cas. My leg is cut in two.

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Titus Andronicus: ownership inscription of Olivier in pencil on front free end-paper with the note 'Tour Cuts 1957'. Many small sections of text have been crossed through or rearranged and several scenes have been merged so that Olivier's 'End of Act I' comes at the end of the original Act III, Scene i. Beside Act III, Scene ii (much of which he has excised) Olivier has noted in brackets 'Not in any Quarto'. Olivier first performed *Titus* for the 1955 Stratford Season with Vivien Leigh as Lavinia. He returned to his role for the 1957 tour of The Shakespeare Memorial Theatre Company, for which this volume was annotated. The Company performed in Paris and then in Belgrade, Zagreb, Vienna, and Warsaw, becoming the first English theatre group to perform behind the Iron Curtain.



Venus & Adonis; The Phoenix & Turtle; The Rape of Lucrece: 96 stanzas (just under half) of *Rape of Lucrece* have been crossed through in pencil.

Anthony and Cleopatra: with the stamp of 'Laurence Olivier Productions Limited' on the front free endpaper. Heavily underlined, annotated and edited in pencil with occasional markings in red. Many parts excised or merged to simplify the play and casting. Several scenes (including the first scene of both Acts I and II) are deleted completely and each scene is numbered and given an illustrative title, such as 'Fulvia is Dead' (Act I, Scene ii), 'Sick and Sullen' (Act I, Scene iii), and 'Salad days' (Act I, Scene v). Olivier starred as Anthony opposite Vivien Leigh in the 1951 Festival of Britain production of *Anthony and Cleopatra*. Performed on alternate nights with Shaw's *Caesar and Cleopatra*, the plays ran in Manchester and London before transferring to New York. When Olivier first proposed this juxtaposition, the idea was met with scepticism. John Gielgud, writing to his mother, thought 'The Oliviers are surely biting off more than they can chew with the *two* Cleopatra plays... she will never be able to touch the Shakespeare part, and he is not well cast for either play... I can't imagine how they can contemplate it, though I admit it makes a splashy announcement!' The reviewers disagreed, and the productions were a success.

Olivier had played several Shakespearean roles early in his career, at school, with the Birmingham Rep., and alongside John Gielgud in *Romeo and Juliet* (1935-6), but it was in late 1936 that he committed himself fully to becoming a Shakespearean actor and signed a contract to appear for a full season at the Old Vic. 'My ambition required it. I required it of myself. I knew it wouldn't happen unless I crashed that market. So I had to go on with the critics giving me bad notices, saying that I couldn't speak the verse to save my life and all that, and I just went on and on, and after a year the Press referred to me as "that Shakespearean actor." Then I knew it had been done.' Success in *Hamlet* followed and Olivier developed an association with the production and performance of Shakespeare that endured throughout his life.

These are Olivier's revised working copies of the plays he performed. They demonstrate his role in the editing and staging of Shakespeare for stage or film. In his capacity as actor-manager (and director and producer of the films) Olivier brought his own interpretation to all elements of the iconic plays and was rewarded with critical acclaim. The novelist J. D. Salinger summed up the special relationship between Olivier and Shakespeare in a letter written after a performance of *Anthony and Cleopatra*: 'I think you're the only actor in the world who plays in a Shakespeare play with a special, tender familiarity – as if you were keeping it in the family. Almost as if you were appearing in a play written by an older brother whom you understand completely and love to distraction. It's an almost insupportably beautiful thing to watch, and I certainly think you're the only actor who can bring it off.'

170. SHAKESPEARE, William. *King Lear*. 1608 (Pied Bull Quarto). Shakespeare Quarto Facsimiles, No. 1. London, *The Shakespeare Association & Sidgwick and Jackson, Ltd*, 1939.

4to, pp. [92], facsimile plates; blue cloth with printed dust-jacket, top edges gilt; lightly soiled with a short tear at head of spine; **anonymously inscribed to Olivier, 'With love and gratitude'**, dated 1946. **£100**

A collotype facsimile of the 1608 Gorhambury quarto. Olivier played and produced *King Lear* for the 1946-7 season at the Old Vic. He had long known that *Lear* was the one part in the Shakespearean canon that Ralph Richardson longed to do, but when Richardson politely suggested taking on *Cyrano de Bergerac* for that season Olivier took his chance and announced that if that were the case, he would do *Lear*. He was a young *Lear* but received positive notices for his portrayal of the King. Somerset Maugham wrote that it was the first time that he had seen the play's difficult opening scene made believable, and the novelist Rosamond Lehmann confessed, 'I think about it every day – seeing *Lear* as a dwindled mad old man, then swelling in majesty and spiritually illuminated like Blake's *Jehovah*'.

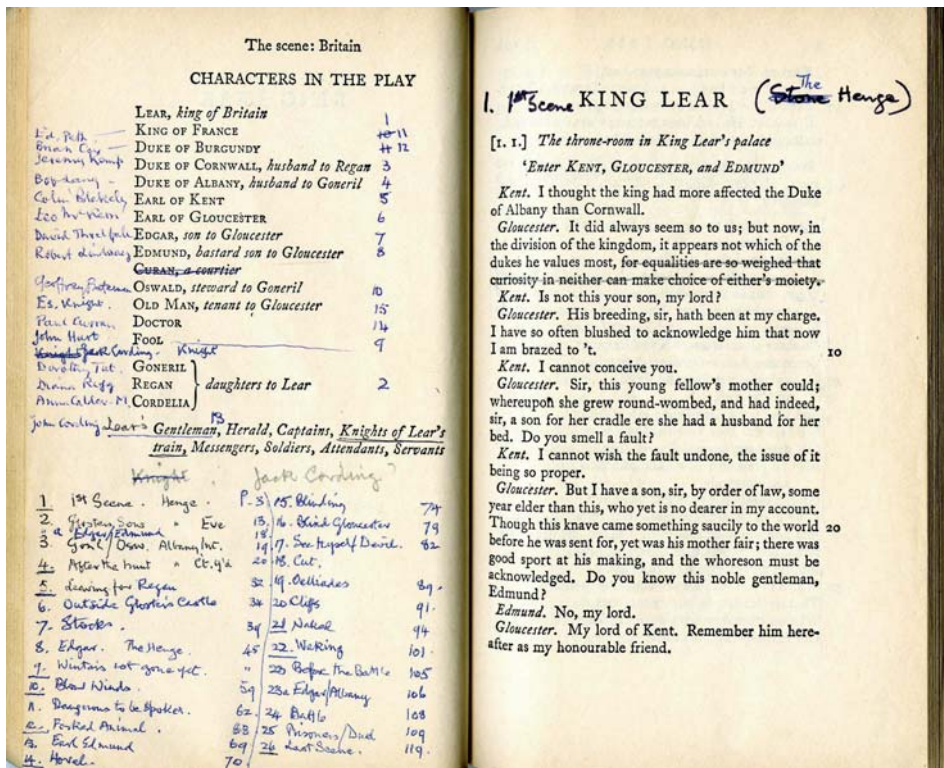
OLIVIER'S KING LEAR THE GRANADA PRODUCTION

171. SHAKESPEARE, William. *King Lear*. Edited by George Ian Duthie, and John Dover Wilson. *Cambridge, Cambridge University Press, 1981.*

8vo, pp. lxi, 300; faintly browned; in printed wrappers; creased and a little faded; extensively annotated by Olivier. £2,500

The New Shakespeare series; sixth printing of the paperback edition (first edition 1960). Heavily annotated by Olivier for Michael Elliott's 1983 Granada Television production. Olivier won an Emmy Award (Outstanding Lead Actor in a Limited Series or a Special) for his *Lear*. Olivier has annotated the character list with names of his fellow actors, including David Threlfall as Edgar, Brian Cox as Burgundy, John Hurt as the Fool, and Diana Rigg as Regan. Below these he has added a numbered list of scenes with headings which contextualise the play: 'henge', 'stocks', 'naked', 'waking', etc.

The Granada production was only the second time Olivier had played *Lear*. Coming to the part for the first time since 1946 he felt he had a new perspective on the role. At 76, he was as old and frail as the king himself: 'Is it now possible that I have placed a part of his clothing upon me? I wear an invisible theatrical crown, which I like, am very attached to and will not give up.'



172. 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.

173. 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).

174. SHELLEY, Percy Bysshe. The poetical works of Percy Bysshe Shelley. Vol II: Plays, translations & longer poems. *London, J. M. Dent & Sons, 1919.*

8vo, pp. viii, 439; ribbed green cloth, spine lettered and patterned in gilt, publisher's device stamped in blind on upper board, patterned endpapers; spine faded; **Olivier's ownership inscription, dated 1928, and pencil annotation to *The Cenci*.** **£350**

The second volume only of the fourth printing of this *Everyman's Library* edition (first published 1907). Olivier has made extensive revisions to the early acts of Shelley's play *The Cenci*, deleting sections of dialogue and changing occasional words. He has also marked his place by folding down the corner of the last leaf which he has edited, suggesting that he intended to return to make similar revisions to the rest of the play. Olivier may have considered a production of *The Cenci*, probably early in his career, but abandoned the project and never returned to it. He had already appeared in Lewis Casson and Sybil Thorndike's 1926 production of the play, taking the small role of the Count's servant. (In 1922 the Cassons had famously given the first public performance of the play for over a century; it had been banned by the Lord Chamberlain). In his preface Shelley draws comparisons between the tale of the wicked Count Cenci and the legends which inspired *Oedipus* and *King Lear*, both of which Olivier played with great success.

175. SHERIDAN, Richard Brinsley. *The School for Scandal.* Illustrated by Hugh Thomson. *London, Hodder and Stoughton, [1911].*

Small folio, pp. 196, with 25 colour plates laid on (included in pagination); some faint browning, a few plates coming loose; green cloth, lettered in gilt on spine, lettered and printed in red and blue on upper board; spine darkened, a little shaken. **£130**

First printing in this edition. Olivier directed and played Sir Peter Teazle for an Old Vic Company production of *The School for Scandal*, on their tour of Australia in 1948 and in England at the start of 1949. He described the play as his 'baby of all time', taking a detailed interest in Cecil Beaton's costume and set designs. The play was a great success but marked the end of close friendship between Beaton and the Oliviers, the former feeling that his contribution went ignored. Such was Olivier's confidence in the play that his initial suggestion for the 1951 Festival of Britain was a production of *The School for Scandal* with Ralph Richardson, John Gielgud, Vivien Leigh and himself. The idea was abandoned, the Oliviers putting on the two 'Cleos' for the Festival instead.

176. SIDDONS, Henry. Practical illustrations of rhetorical gesture and action, adapted to the English drama. From a work on the same subject by M. Engel. *London, Richard Phillips, 1807.*

8vo, pp. iv, 387, [23 index], with 66 plates; some quires misbound, one plate misbound at the front, some soiling and creasing to leaf edges, plates lightly foxed, occasional tears and some waterstaining; half sheep over marbled boards, spine filleted in gilt, green morocco lettering piece; somewhat rubbed, chips to head of spine and corners, joints starting, front free endpaper torn; previous ownership inscriptions to a few pages, pencil sketches to rear free endpaper. **£100**

First edition; an English version of a German treatise on theatrical expression by Johann Jacob Engel. Siddons, the son of Sarah Siddons, acted in London, managed the Theatre Royal in Edinburgh and wrote several plays. This work illustrates in words and images the means by which an actor can portray a wide variety of emotions ranging from 'Idiotism' to 'Obsequious Attention'. The study of such works was never high in Olivier's priorities. When asked by a young Kenneth Branagh for advice on how to play Chebutikin in *The Three Sisters* Olivier replied 'That author has it all there for you. I should have a bash at it and hope for the best.'

177. 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.

178. SLONIMSKY, Yuri. The Bolshoi Ballet. Notes. *Moscow, Foreign Languages Publishing House, [1960].*

Folio, pp. 135, including 173 black & white plates; red cloth with photographic dust-jacket, preserving the bookmark; dust-jacket a little worn and scratched; **inscribed 'To Sir Lawrence [sic], with gratitude from his most ardent admirers' with the same inscription in Russian, signed by R. Nesterova, Filatova, V. Nesterov, and P. Filatov.** £70

Second revised and enlarged edition of a work documenting, in text and photographs, the history of the Bolshoi Academy and Theatre. This was first published in English in 1956 to coincide with a visit of the Bolshoi to London.

179. [COBETCKИЙ ТЕАТР.] 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 start 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.

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

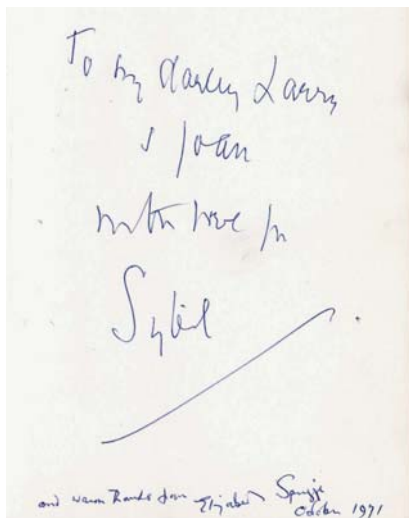
8vo, pp. 192; brown cloth, lettered in white and blue on the spine; **inscribed 'To Sir Laurence Olivier this little book about people who acted in real life, with the best wishes of the author',** dated August 1962. £70

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

FROM THE QUEEN'S 'NICEST COMPANION'

181. SPRIGGE, Elizabeth. Sybil Thorndike Casson. *London, Victor Gollancz, 1971.*

8vo, pp, 348, with a frontispiece photograph, and eleven leaves of photographs; brown cloth with photographic dust-jacket; lightly faded and soiled; **inscribed 'To my darling Larry and Joan with love from Sybil' and below 'warm thanks from Elizabeth Sprigge October 1971'.** **£500**



First edition. Thorndike first met Olivier when the latter was a small child. Her family lived close to and were acquainted with Olivier's parents and her children were similar in age to the young Oliviers. Olivier approached Thorndike and Lewis Casson for help in 1926 when they were working on Norman's *Henry VIII* and was offered 'spear, halberd, and standard bearer, all the understudies you can undertake without looking ridiculous, and second assistant stage manager', providing him with several months' work and valuable experience. Sprigge writes that 'the Cassons recognised that he was that rare thing, an actor born with technique' (p. 174). He also worked with the Cassons (particularly Sybil) on numerous Old Vic productions including

Coriolanus in 1938 in which he took the title role, with Thorndike as Volumnia and Casson directing. Thorndike said of this, 'Of course it was wonderful playing with Larry... I always feel he's such a supreme comedian, but there was real tragedy in his performance' (p. 225). The friendship remained close and she later recalled 'Larry was simply angelic. He is a truly kind man. I can't tell you what a help he was to me when Lewis died' (p. 251). The last time they worked together was on Olivier's production of *Uncle Vanya* at the Chichester Festival Theatre in 1962, an outstanding success in which both Casson and Thorndike as well as Olivier and Joan Plowright performed. Olivier was very fond of Thorndike and when she was made a Companion of Honour in 1970, sent her a telegram reading 'I can't imagine the Queen having a nicer Companion'.

182. ST. VINCENT MILLAY, Edna. *The Buck in the Snow and other poems.* New York, Harper & Brothers, 1928.

8vo, pp. vi, 69; uncut in half cloth over blue boards, printed paper spine label, remnant of printed-dust-jacket around lower board; spine label a little browned; **inscribed, 'For Sir Lawrence [sic]... this first edition copy... by America's greatest lyric poet – suitable for the world's greatest lyrical artist' signed 'Dan Smith', July 1970.** £70

First edition. Perhaps sent to congratulate Olivier on his recent elevation to the peerage, although the inscription does not mention this directly.

183. STEINER, George. *The portage to San Cristobal of A. H.* London, Faber & Faber, 1981.

8vo, pp. 126; printed card wrappers; spine faded, covers a little marked; **heavily annotated in pencil by John Dexter.** £200

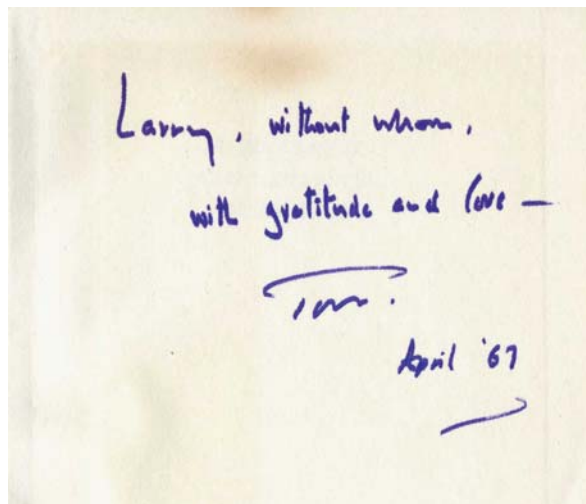
First edition in book form (published in the *Kenyon Review* in 1979). This copy previously belonged to John Dexter, who directed a stage adaptation (by Christopher Hampton) of Steiner's controversial novel at the Mermaid Theatre in 1982. Dexter has underlined a number of descriptions and sections of dialogue for emphasis and made occasional marginal notes. He has also made extensive notes on the first few leaves including drafts of two telegrams. On the half-title, he has written, 'Now is the time and I think I am ready. It is the first English modern text which I find bigger than my imagination – just as GO advised but did not tell me how long I would have to wait.' On the title-page he has queried 'would Bernard M let me paint the back wall white?', a reference to Bernard Miles who created and ran the Mermaid Theatre. Olivier appointed Dexter to be an associate director of the National Theatre Company in 1963 and they worked successfully together until 1967 when Dexter left the National after a row. In spite of this, Dexter remained a close friend of Joan Plowright (he had first directed her in Shaw's *Saint Joan* in the National's opening season) and, during Olivier's serious illness in 1974 he was one of few friends in whom she confided.

STOPPARD'S SHAKESPEARE

184. STOPPARD, Tom. *Rosencrantz and Guildenstern are Dead.* London, Faber and Faber, 1967.

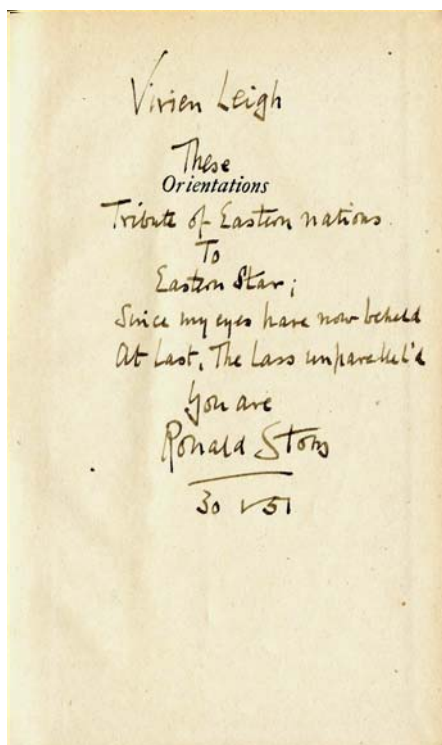
8vo, pp. 96; blue cloth with printed dust-jacket; a little faded; **inscribed to 'Larry, without whom, with gratitude and love – Tom', dated April 1967.** **£5000**

First edition. *Rosencrantz and Guildenstern* made Stoppard's name as a clever and daring comic playwright, inviting comparisons with Samuel Beckett's *Waiting for Godot*. It was partly at Olivier's suggestion that Stoppard expanded his initial idea into a play for the stage. The play was given its first professional production by the National Theatre Company at the Old Vic in 1967. Olivier was artistic director of the National at this time and Stoppard's inscription here acknowledges his influence in bringing about the success of the young playwright's first major work. Stoppard's brave adaptation of the Shakespearean theme made this a fascinating project for a classical Shakespearean actor such as Olivier. In an interview for *The Paris Review* in 1988 Stoppard described his first experience with the great actor: 'The first time I met Laurence Olivier we were casting *Rosencrantz and Guildenstern*. He asked me about The Player. I said The Player should be a sneaky, snakelike sort of person. Olivier looked dubious. The part was given, thank God – or Olivier – to Graham Crowden who is about six foot four and roars like a lion.' He added, 'Olivier came to rehearsal one day. He watched for about fifteen minutes, and then, leaving, made one suggestion. I forget what it was. At the door he turned again, twinkled at us all, and said, "Just the odd pearl," and left.'



Larry, without whom,
with gratitude and love –
Tom.
April '67

185. 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' 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.

OLIVIER AT THE BIRMINGHAM REP

186. SYNGE, John Millington. *The Well of the Saints: A play.* London, George Allen & Unwin, 1924.

8vo, pp. [iv], 92; brown boards, backed with beige paper, spine lettered gilt; spine sunned, boards a little soiled; **ownership inscription of Olivier on front free endpaper with the note 'Jan. 31st – Feb 11th 1927 Birmingham Repertory Theatre "Mat Simon"'.**

£300

Later edition (first published in 1905). *Well of the Saints* was one of the plays Olivier performed with Barry Jackson's Birmingham Repertory Theatre. He joined the group in 1927 with a contract to play as cast, eventually performing fifteen roles including Mat Simon, Tony Lumpkin in *She Stoops to Conquer*, and the title role in *Uncle Vanya*.

187. 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.

188. TAYLOR, Francis Henry. *The Taste of Angels: A history of art collecting from Rameses to Napoleon.* London, Hamish Hamilton, 1948.

8vo, pp. xxx, 661, with black & white and colour plates; original green cloth; lettered in gilt on spine, illustrated endpapers; **inscribed to, 'Vivien and Larry, who already have The Taste of Angels' from Jamie Hamilton,** dated September 1949 at Notley. £150

First edition. Notley Abbey was the Oliviers' country house, near Thame in Oxfordshire, from 1944 until 1960. They were enchanted by the romantic history of the majestic stone abbey, entertained their friends, and threw lavish weekend parties; Olivier described this as his 'baronial period'. The considerable cost of restoring, decorating and maintaining the buildings and gardens, together with Vivien Leigh's taste for expensive art and frequent re-decoration, made Notley a substantial drain on their resources.

LEARNING TO BE AN ACTOR

189. 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.

EDMUND KEAN AT DRURY LANE

190. THEATRE ROYAL, DRURY LANE. Playbills from the 5th season. 7 *September 1816 – 20 June 1817.*

Small folio, pp. 215 (paginated by hand); faintly browned, some leaves dust-soiled; half sheep over marbled boards, spine filleted and lettered in gilt, paper label near head of spine; worn with chips to extremities; upper board detached, rubbed and soiled; indexes neatly written in ink on front endpapers. **£950**

First edition, a collection of playbills for almost all of the performances of the 1816-17 season. The fourth Theatre Royal, Drury Lane opened in 1812, on the site of three previous theatres, the first of which was founded in 1663. The second theatre had been managed by David Garrick and then by Richard Brinsley Sheridan so the new theatre had a substantial reputation to live up to. In 1814 the committee decided to give a chance to the as yet little-known Edmund Kean and cast him as Shylock. The opening night received spectacular reviews and the fortunes of both Kean and Drury Lane took a dramatic turn for the better. During the 1816-17 season Kean appeared in seventeen different roles, often playing for only one night at a time in each, and always receiving advance billing several days beforehand. Between the 14th and 20th June 1817, to close the season, he played five different parts, appearing as Sir Giles Overreach (in *A New Way to Pay Old Debts*), Macbeth, Hamlet, Othello, and Richard III. His Timon in Shakespeare's *Timon of Athens* was performed seven times over the course of around three weeks, billed after each performance with the following notice: 'received throughout with the most unbounded and unanimous Approbation; and Mr. Kean in the Part of Timon, was honour'd with Acclamations of Applause'. His Oroonoko in Southern's tragedy of the same name was equally well received. Olivier never acted at the Theatre Royal, Drury Lane, appearing there only once, in 1951, when he introduced a scene from Sheridan's *The School for Scandal* as part of an evening entitled Late Night Theatre, but he knew well the theatre's connections with Garrick and Kean.

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

Twelve 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'.

192. THURBER, James, and Elliott NUGENT. *The Male Animal: A comedy in three acts.* London, Samuel French, 1941.

8vo, pp. [iv], 165; small hole to title (slight loss to inscription); original printed paper wrappers; lightly browned and rubbed; **occasional pencil annotation in Nugent's hand; inscribed from Nugent 'For Sir Laurence Olivier – or, (as I knew him) To Larry, that nice tennis player – and actor too'.** £120

First 'Acting' edition (first published in 1939). Nugent was an American actor, writer and film director who starred in the Broadway production of this play, and directed the 1942 film. He may have been introduced to Olivier by Danny Kaye, whom he directed in the comedy *Up in Arms* or through Jamie Hamilton, Thurber's English publisher. Nugent has made occasional changes to the text in pencil, and underlined several words for emphasis, and has noted at the end of the first act, 'Act I is now OK. E. Nugent. Mar. 29, 1969'.

193. 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).

HENRY V

- 194. TYLER, James Endell.** Henry of Monmouth: or, memoirs of the life and character of Henry the Fifth, as Prince of Wales and King of England. *London, Richard Bentley, 1838.*

Two vols; 8vo, pp. xxiv, 403; viii, 444; woodcut frontispiece in both vols; frontispieces and titles a little foxed; full polished calf, panelled spine, gilt in compartments, gilt-lettered morocco labels on spines, double-ruled gilt borders, blind-tooled inner dentelles, all edges marbled, marbled endpapers, preserving both original silk bookmarks; spines rubbed, joints starting, boards a little scratched. **£350**

First edition. Olivier's 1944 film of *Henry V* was widely considered to be a morale-boosting contribution to the British war effort, owing to the resounding English victory it depicts. He won a special Academy Award for his triple triumph as director, producer, and star of the film.

TYNAN ON OLIVIER

- 195. 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' (p. 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.

196. TYNAN, Kenneth. Tynan Right and Left: Plays, films, people, places, and events. *New York, Atheneum, 1967.*

8vo, pp. ix, 479; small marks to a couple of pages; claret cloth, lettered in gilt on spine, top edges blue; boards lightly marked, a little shaken; **inscribed by the author 'For Larry and Joan'**, dated 1967. **£200**

First edition. This collection includes a number of reviews and comments on Olivier, not all entirely positive. One takes the form of a letter which Tynan wrote soon after the opening of the Chichester Festival Theatre in 1962: 'Dear Sir Laurence, I have now seen all but one of the three inaugural productions you have directed at the Chichester Festival Theatre, and I have to report a general feeling that all is not well with your dashing hexagonal playhouse'. Tynan continues, however, to use Olivier's performances as a point of comparison when reviewing later productions, refers to him frequently, and regrets at least one of his roles. Reviewing Olivier in Ionesco's *Rhinoceros* (1960), Tynan writes '[he] is not so much miscast as undercast... Sir Laurence skitters gracefully around the stage, rolling his eyes and trying hard to seem humble and insignificant... He controls himself quite splendidly; one merely laments the waste of his time.'

197. USTINOV, Peter. The Loser. *Boston, Little, Brown, and Co., 1960.*

8vo, pp. [viii], 308; blue cloth, spine lettered gilt, blind-stamped publisher's device on upper board; spine faded; **inscribed by Ustinov 'For Joan and Larry – At the start of the longest run, love Peter'**. **£150**

First edition, his first novel. Ustinov and Olivier starred together in the 1960 epic film *Spartacus*, for which Ustinov won his first Oscar as best supporting actor, and 'contrived to out-ham' Olivier.

198. 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.

CHICHESTER'S CONTROVERSIAL OPENING
OLIVIER'S WORKING COPY

- 201. WEBSTER, John, and John FORD.** Webster and Ford: Selected plays. *The White Devil, The Duchess of Malfi, The Broken Heart, 'Tis Pity She's a Whore.* London, J. M. Dent & Sons, 1961.

8vo, pp. xv, 336; faint waterstains to front edge of a few leaves; blue cloth, spine lettered gilt; rubbed, a little shaken; **Olivier's pencil annotation to *The Broken Heart*.** £750

In 1962 Olivier, as Artistic Director of the Chichester Festival Theatre, selected *The Broken Heart* as one of three plays for the inaugural season. He spoke the prologue and played the role of Bassanes, whose entry in the list of characters has pencilled beside it a list of the scenes in which he appears. Olivier has edited the play, changing it from five acts to simply seventeen scenes, each of which is numbered and given a descriptive title. These alterations were some of the necessary adjustments for performing on an open stage, without the usual curtain falls and scene changes. He has also highlighted entrances and exits for consideration, possibly intending musical interludes to cover these.

Olivier was candid about his choice of *The Broken Heart* for Chichester: 'I did that of course out of sheer frank, disgraceful gumming up to the critics, because I wanted Mr Tynan's high regard. I wanted, you know, people saying, "He doesn't just do *Peer Gynt* and *Charley's Aunt*.'" In the event, Tynan was one of the most outspoken critics of the first two weeks of performances at Chichester, querying whether the blame should lie with the stage, the choice of play, or Olivier as artistic director. The season was a success overall, but Olivier's choice of *The Broken Heart* was somewhat controversial.

- 202. 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’.

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

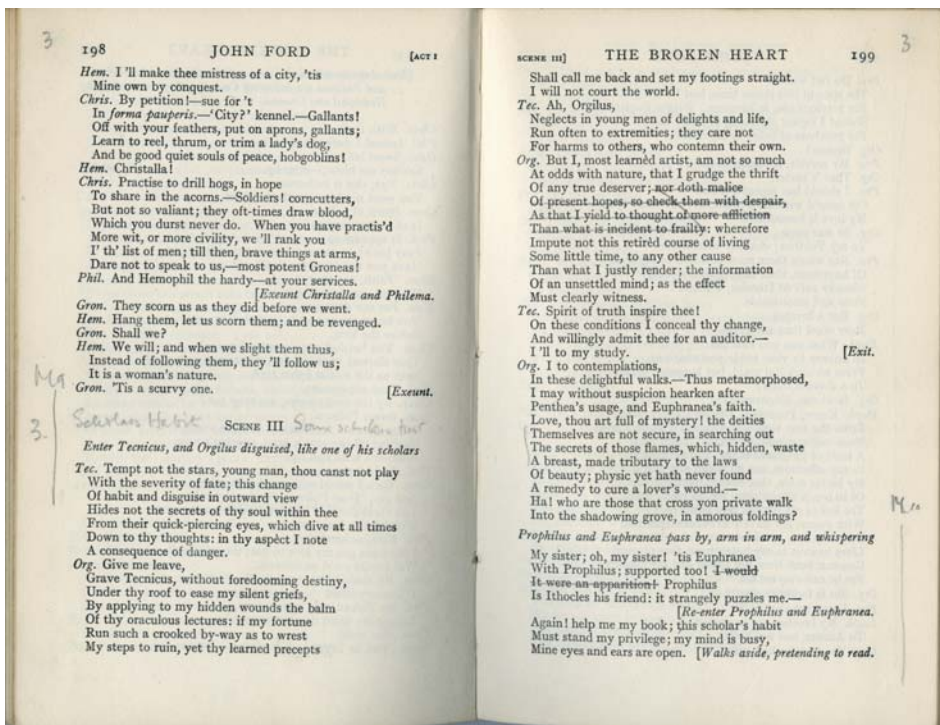
8vo, pp. [xii], 361; red boards backed with black cloth, spine lettered in gilt and white, coloured maps on endpapers; **inscribed by the author, ‘For Larry, with thanks and good wishes and an invitation back to Rome’**, dated 1968. **£150**

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.

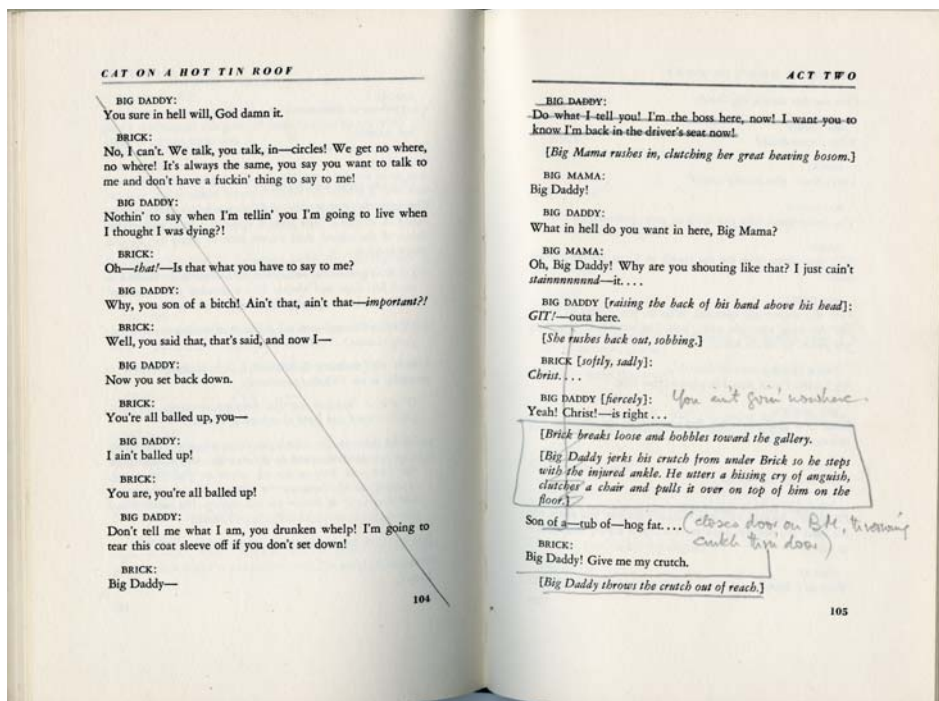
204. WILDER, Thornton. *The Ides of March.* New York, Harper & Brothers, 1948.

Tall galley proof, pp. [viii], 149, printed on rectos only; some corners a little creased; in paper wrappers, spine reinforced with tape, preserved in a blue cloth folding box, lettered in gilt on the spine; wrappers a little worn with some creasing and waterstaining; **inscribed ‘To Vivien and Larry, so affectionately, Thornton’**, dated January 1948 in London. **£650**

Galley proof. Wilder was also the author of *The Skin of Our Teeth* in which Olivier directed Vivien Leigh in 1945. During this run both were exhausted from months of overwork and Vivien had to withdraw from the play for several weeks when diagnosed with tuberculosis. Both nonetheless persisted in working, Olivier undertaking a victory tour of Europe with members of the Old Vic company and Vivien returning to *The Skin of Our Teeth* long before her doctors advised. Wilder remained on friendly though competitive terms with Olivier; they once argued about whose honorary degrees were the most prestigious. *The Skin of Our Teeth* was reprised by the Old Vic for the 1948 Australian tour and rehearsals were likely underway when Wilder inscribed this galley proof of his latest novel.



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‘BIG DADDY’ PRESENTS

205. WILLIAMS, Tennessee. *Cat on a Hot Tin Roof.* *New York, New Directions, 1975.*

8vo, pp. 173; blue cloth with photographic dust-jacket; a little worn at the head;
Olivier’s pencil annotation. **£950**

New edition based on the 1974 production by the American Shakespeare Theatre in Stratford, Connecticut. In 1977 Olivier co-produced *Cat on a Hot Tin Roof* as part of Granada Television’s ‘Laurence Olivier Presents’ series. The production starred Natalie Wood and Robert Wagner with Olivier taking the part of Big Daddy. The pencil changes in this copy make substantial cuts to some scenes, particularly large sections of Big Daddy’s dialogue in Act II. The six-play series was a project arranged for Olivier by David Plowright, his brother-in-law and programme controller at Granada. Fearing that Olivier had lost the will to recover following his life-threatening and debilitating attack of dermatopolymyositis, Joan and David Plowright came up with the idea, hoping it would restore a sense of purpose. The plan was a success; Joan recalled ‘That is *really* when he began to turn around, suddenly back in charge’. The series has received little attention but was important as Olivier’s first serious entry into the medium of television.

In 1949 Olivier had directed Vivien Leigh in Tennessee Williams’ *A Streetcar Named Desire*, for which he made numerous cuts to the text. He wrote to Williams to persuade him of the necessity, a thirty-two page letter in which he praised the play as a ‘masterpiece’ but was adamant that several scenes needed to be reduced for the sake of both audience and actors. In pressing his case Olivier considered the graveyard scene in *Hamlet*: ‘There has never in history been an actor however resourceful who could play this in its entirety without being drowned in coughing. *It’s too LONG.*’ Williams gave in.

206. WILLIAMS, Thomas Demarden. *The last of the Cambrian Princes.* A trilogy.
Part III: Our martyred Prince. *Swansea, Christopher Davies, 1967.*

8vo, pp. 118; original printed wrappers; spine and lower cover lightly browned;
inscribed by the author ‘To Sir Laurence Olivier, Director of the National Theatre: With compliments: and thanks for his ‘Richard III’ – the only Shakespearean interpretation, within my experience of the stage, the screen, or T.V., that ever came up to the Text’, dated October 1968. **£80**

First edition. Williams wrote as a historian, aiming to make his plays both accessible and accurate. Attention to detail in terms of the representation of historical figures and events was of great importance to him and his praise of Olivier’s *Richard III* focuses on faithfulness to Shakespeare’s text.

207. 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.

208. 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.

209. 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.

210. 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.

211. YEATS, William Butler. The Land of Heart's Desire [and] The Countess Cathleen. *London, T. Fisher Unwin, 1925.*

8vo, pp. 166; uncut in ribbed green cloth, spine lettered gilt, Yeats' signature stamped in gilt on upper board, marbled endpapers; **Olivier's ownership inscription, dated 1925 on front free endpaper; inscribed 'To Larry with Christmas wishes from Sybil [Thorndike] and Lewis Casson' on title-page.**
£350

First in this *Cabinet Library* edition. At Christmas 1925 the young Olivier was working with the Cassons on their production of *Henry VIII*, playing a small part and assisting with understudies and stage management.

