

YGRbooks

““Why don’t you go home, Miss Watson?
There’s nothing for you to do here.””

Raymond Chandler

Works and letters – manuscripts, books and photographs from his own library –
novels by other writers mentioned in the Marlowe novels – works on the author
– some movies and memorabilia – latest arrivals



YGRbookS

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This catalogue is mainly about crime and in particular about Raymond Chandler. It is structured as follows:

- Part I : Raymond Chandler's works in chronological order
- Part II : Books from Raymond Chandler's own library
- Part III: Writers and books mentioned in the Marlowe novels
- Part IV: Works on Raymond Chandler and Marlowe
- Part V : Movies, comics, memorabilia and paraphernalia
- Part VI: Latest arrivals

It contains all the books, magazines, movies, trivia and information connected to Raymond Chandler that we have been able to gather over the last 35 years.

In bringing this together in one catalogue, we have also relied on the following four books: *Raymond Chandler Speaking* edited by Dorothy Gardiner & Katherine Sorley Walker, Frank MacShane's excellent *Selected Letters of Raymond Chandler*, Matthew J. Bruccoli's *Raymond Chandler – A Descriptive Bibliography*, and Toby Widdicombe's *A Reader's Guide to Raymond Chandler*.

We hope the reader will find something of interest and share our enthusiasm for The Bard of Crime, whom we consider one of the best and certainly most entertaining writers in American fiction. In an age where collectors are mainly looking for untouched, unread, unloved copies of signed modern firsts, we would like to add that the pleasure you can gain from collecting pulps is immense. These survivors of an era long gone literally reek character.

Please note that we have reduced our prices by approximately 20% to counterbalance the effects of the strong Swiss franc.

September 2016 – Updated March 2025

Yves Rittener

Part I: Raymond Chandler's works

Before 1933

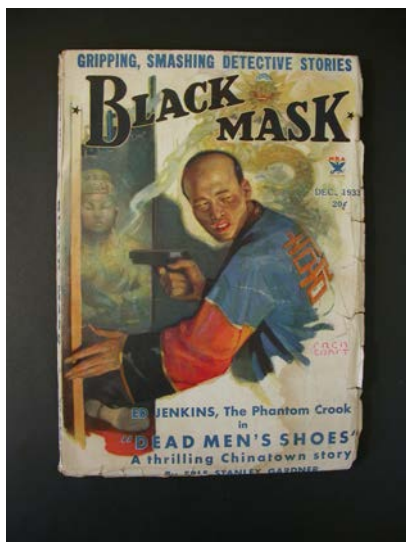
Most of the available and attributable material reprinted in *Chandler Before Marlowe* (1973) and *The Raymond Chandler Papers: Selected Letters and Nonfiction* (2000), see below.

1933

1. "Blackmailers Don't Shoot" in *Black Mask*, 16 (December): 8-33

New York: Pro-Distributors Publishing Company, Inc., 1933. Vol. XVI, No. 10. A very good copy of the US edition with less than the usual browning of the paper. Covers intact with a light water stain on the bottom right-hand front edge. Other than Chandler's "A complete novelette", contents include the Editor's "One for the Book" – Erle Stanley Gardner's "Dead Men's Shoes" – Raoul Whitfield's "Murder Again" – John L. Chambliss's "The Contact" – Eugene Cunningham's "Chalk" – Tom Curry's "Clancy Takes The Air" – Rafael Inzunza's "Brass Bound For Hell". In addition there are the two features "Detective Story Puzzle No. 2" and "January's New Deal".
Sold

Chandler's first appearance in the Pulp – and what a start: "It was a fast game, and it seemed to Mallory, the private dick, that everyone in it was playing a different way."



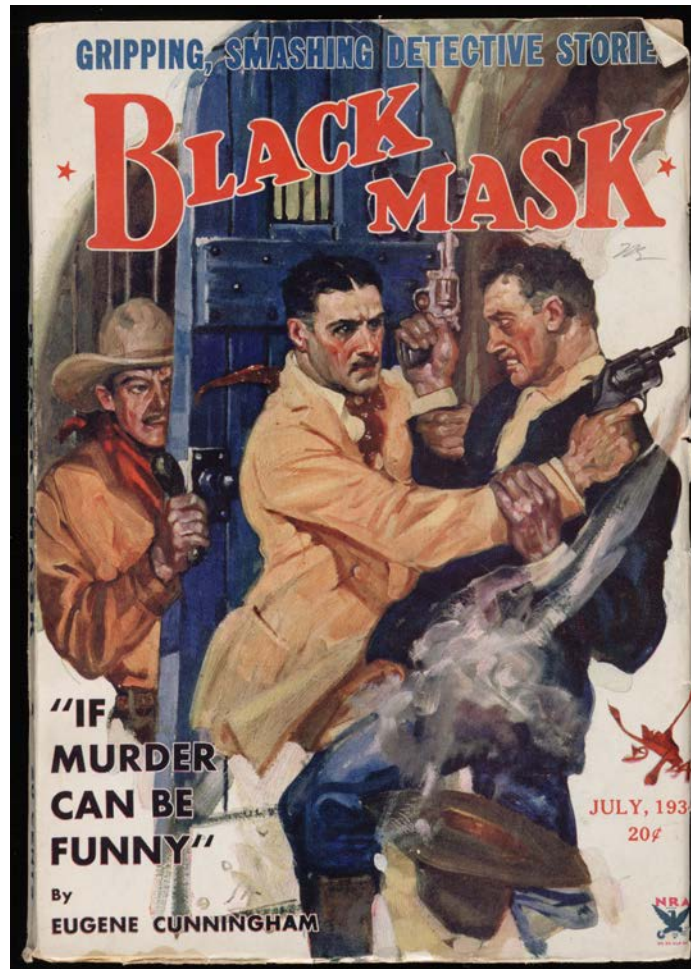
Art on pulp: Chandler's literary debut offers a richly coloured canvas. Mallory, a private dick from Chicago, is hired to find some letters written by a slim, dark woman with cornflower blue eyes. Her kidnapping and fake rescue by an old flame turned racketeer lead to lots of minutely described gun-battles. However, beauty is deceptive, or as Mallory puts it: "Why should I front for a chiseler like you, baby?" Just the perspective and the name of the protagonist are not fully convincing: he – Mallory. While Chandler soon worked out the first part for himself, Cissy would see to the second.

First reprinted in *Five Murderers* (1944: 70-101), see below.

1934

2. "Smart-Aleck Kill" in *Black Mask*, 17 (July): 54-78

New York: Pro-Distributors Publishing Company, Inc., 1934. Vol. XVII, No. 5. Other than Chandler's "A complete novelette", contents include the Editor's "Dillinger Et Al" – Eugene Cunningham's "If Murder Can Be Funny" – W.T. Ballard's "Whatta Guy" – George Harmon Coxe's "Hot Delivery" – Raymond Jae Moffat's "Death In The Dark" – John Graham's "Murder Crate". In addition there are the three features "Cover Painting Contest", "What Do You Know?" and "The Tip-Off". We have never had a copy of this pulp.



Mallory gets going and investigates the faked suicide of a producer of Hollywood smut. In contrast to the rest of Chandler's oeuvre, this story follows the formulae of his literary model Hammett rather closely – particularly the Spade-Archer routine – in that Dalmas is very well-connected, has to share work with a partner who turns out to be a louse, and makes too ample use of a taxi-driver-companion to get away and around.

First reprinted in *Finger Man And Other Stories* (1947: 76-109). Later reprinted with John Dalmas as the Detective in *The Simple Art of Murder* (UK, 1950: 52-92), see below.

3. "Finger Man" in *Black Mask*, 17 (October): 8-38

New York: Pro-Distributors Publishing Company, Inc., 1934. Vol. XVII, No. 8. Other than Chandler's "A complete novelette", contents include the Editor's "Do You Ever Find Fault With The Police?" – Horace McCoy's "Somebody Must Die" – W.T. Ballard's "Snatching Is Dynamite" – Nels Leroy Jorgensen's "Immunity Murders" – Thomas Walsh's "Best Man" – John Graham's "Murder Crate". In addition there are the three features "Black Mask Brevities", "What Do You Know?" and "In November". Please note that the names printed on the bottom of the front cover ("Bill Lennox – Jerry Frost – Black Burton") refer to the main characters in three of the stories. We have never had a copy of this pulp.



Chandler at his early best. The change of perspective makes this story into a real gem, which shows in the fact that in later publications just two lines had to be inserted to change the anonymous detective protagonist into Philip Marlowe. Bernie Ohls is there too and with him a bunch of ill-fated crooks who try to kill or corrupt honest men. Also, this is the first time Chandler's story made it to the cover. Small bits even made it into *The Big Sleep*.

First reprinted in *Finger Man And Other Stories* (1947: 11-52). Reprinted with Philip Marlowe as the Detective in *The Simple Art of Murder* (UK, 1950: 1-51), see below.

1935

Please note that we offer a complete set of all the 12 UK issues of *Black Mask* 1935 containing three stories by Raymond Chandler (“Killer In The Rain” – “Nevada Gas” – “Spanish Blood”) in our “Latest Arrivals” section at the end of this catalogue (No. 13)

4. “Killer in the Rain” in *Black Mask*, 17 (January): 8-33

a) New York: Pro-Distributors Publishing Company, Inc., 1935. Vol. XVII, No. 11. A (very) good copy of the US edition with the usual browning of the paper and some water stains. Covers mostly intact, except for the spine, which is supplied in facsimile. Other than Chandler’s “A complete novelette”, contents include the Editor’s “The Jury System And Justice” – Frederick Nebel’s “He Was A Swell Guy” – Erle Stanley Gardner’s “Winged Lead” – George Harmon Coxe’s “Murder Picture” – Roger Torrey’s “Beginner’s Luck” – George Alden Edson’s “Hot Lead” – Sergeant George W. Schattle’s “A Fool For Luck”. In addition there are the two features “What Do You Know” and “In February”.
Sold

b) London: The Atlas Publishing and Distributing Co.; Ltd., 1935. Vol. XIII, No. 4. A very fine copy of the UK edition with only the slightest of browning of the paper. Covers in gorgeous condition. Apart from the different numbering of this volume, contents and pagination are almost as above. However, since there are significantly fewer (and different) advertisements, two stories – Capt. George F. Shearwood’s “And Death Passed By” and Ellsworth Braun’s “A Boa Glides In” – were added to fill the 128 pages.

CHF 1’700

The *Ur-Big Sleep* features a nameless detective who is hired to get a dame off the hands of some pornographers and blackmailers. Violets M’Gee is introduced and the idea that it never rains in southern California put to rest. “A roughneck comes into big money, but it’s only dough to him and bullets mean nothing when he fights for the girl he tries to protect.”

For Chandler’s cannibalization of this and some other stories, please check Philip Durham’s introduction to *Killer in the Rain* (1964)

First reprinted in *Killer in the Rain* (UK, 1964: 1-37), see below.



5. "Nevada Gas" in *Black Mask*, 18 (June): 8-34

London: The Atlas Publishing and Distributing Co.; Ltd., 1935. Vol. XIII, No. 9. A very fine copy of the UK edition with only the slightest of browning of the paper. Covers in gorgeous condition. Together with Chandler's "A complete novelette", contents include the Editor's "Trial By Fire" – Roger Torrey's "Dead Men Can Talk" – George Harmon Coxe's "Thirty Tickets To Win" – Dwight V. Babcock's "Hide-Out" – W.T. Ballard's "Murder Makes A Difference". In addition there are the four features "Winners in the Second Monthly Prize Contest", "Continuing the Great Warner Bros.-Black Mask Mystery Story Contest", "The Case Of The Velvet Claws" and "July Is Full Of Pep". Contents and pagination almost the same as the US edition, but since there are significantly fewer (and different) advertisements, one story – H.G. Addison's "The Pain Thermometer" – was added to fill the 128 pages.

CHF 1'700

Chandler's early penchant for Cyanide shows in this story, the protagonist of which is a gambler named Johnny De Ruse, whose mission is to solve a variety of killings mostly in order to find out if he should really trust his girl (Francine Rey) so that they can get married: he does, he should (more or less), they can. On his way he is helped by two ex-private dicks and – more importantly – saved by carrying a little Mauser in the right place. All in all a well-told story which shows how Chandler was still experimenting with character and perspective. "A lethal chamber on wheels was a killer's cute idea of revenge, but it was a mistake to try it on Johnny DeRuse."

First reprinted in *Five Murderers* (1944: 136-166), see below.



6. "Spanish Blood" in *Black Mask*, 18 (November): 38-64

New York: Pro-Distributions Publishing Company, 1935. Vol. XVIII, No. 9. A very fine copy with only the slightest hint of browning. Covers in excellent condition. Apart from Chandler's "A complete novelette", contents include the Editor's "America's Most Famous Crime Fighters" – Frederick Nebel's "Winter Kill" – Theodore A. Tinsley's "Five Spot" – John K. Butler's "G'-Heat" – William Donald Bray's "A Keg Of Muscatel". In addition there are the four features "Winners of the Seventh Monthly Warner Bros.-Black Mask Contest", "Continuing the Great Warner Bros.-Black Mask Mystery Story Contest", "The Affair Of The Jealous Groom", and "December – A Challenge".

Sold

"With his friend killed, himself in a spot, it takes all Delaguerra has to carry on."

First reprinted in *Five Murderers* (1944: 40-69), see below.

1936

Please note that we offer a complete set of all the 12 UK issues of *Black Mask* 1936 containing four stories by Raymond Chandler (“Guns At Cyrano’s” – “The Man Who Liked Dogs” – “Goldfish” – “The Curtain”) in our “Latest Arrivals” section at the end of this catalogue (No. 14)

7. “Guns at Cyrano’s” in *Black Mask*, 18 (January): 8-37

New York: Pro-Distributions Publishing Company, 1936. Vol. XVIII, No. 11. A near fine copy, the front cover of which is slightly creased, but has very few tears. Pages extremely clean, supple and much less browned than usual. Other than Chandler’s “A complete novelette”, contents include the Editor’s “Firearms And Crime” – Frederick Nebel’s “Fan Dance” – Paul Cain’s “Death Song” – Dwight V. Babcock’s “G-Man Chuck Thompson” – W.T. Ballard’s “Numbers with Lead”. In addition there are the four features “Winners of the Ninth Monthly Warner Bros.-Black Mask Contest”, “Continuing the Great Warner Bros.-Black Mask Mystery Story Contest”, “The Murder of Dr. Harrigan Groom”, and “In February”. This is a Canadian copy. On the differences between US and Canadian editions, prominent pulp seller David T. Alexander wrote to us: “In many cases collectors will pay the same for the Canadian and US printings from the mid and early 1930s. There are some collectors who feel that certain Canadian variants are much more elusive than the American version and I think this is probably correct as it does not seem that the publisher would send more copies to Canada than to the US in the 1930s when much of Canada was wilderness. The only difference in the 1930s editions is the cover price in Canadian funds and the line on the cover that says ‘Printed in Canada’. The contents and ads are almost always the same as the US editions. Many historians think they were printed in the same print run at a US printing company, with the Canadian variation printed with the slight cover changes at the end of the run. In the 1940s the Canadian copies were probably printed in Canada as these have different covers, different ads for Canadian businesses with Canadian addresses, and the stories did not follow the same sequence as the US copies. Of course, the Chandler era was not in the 1940s.”

CHF 1’200

Malvern, hotel owner and PI, clears up the case of a mob-biased senator who is blackmailed by what turns out not to be his daughter born out of wedlock and falls for a girl called Jean Adrian – a tramp with guts and deep blue eyes. “Ted Malvern, ‘All American sucker,’ wants to see for himself what is behind the guns at Cyrano’s.”

First reprinted in *Five Murderers* (1944: 136-166), see below. In reprints after 1950 with Ted Carmady as the detective.



8. "The Man Who Liked Dogs" in *Black Mask*, 19 (March): 10-33

New York: Pro-Distributions Publishing Company, 1936. Vol. XIX, No. 1. A very good copy, the lower right front cover of which is creased and partly torn, but without loss. Pages extremely clean, supple and much less browned than usual. Together with Chandler's "A complete novelette", contents include the Editor's "Firearms And Self Defense" – George Harmon Coxe's "You Gotta Be Tough" – John K. Butler's "Guns For A Lady" – Paul Cain's "Pineapple" – Edward S. Williams's "Death Has Green Eyes" – Thomas Walsh's "Diamonds Mean Death" – Captain G.S. Dexter's "Bullets On The Yangtse" – Eugene Cunningham's "Duels—Early American Style". In addition there are the two features "Winners of the Eleventh Monthly Warner Bros.-Black Mask Contest ("The Murder of Lady Wentworth") and "April is another Knockout". Sold

The Ur-Farewell, *My Lovely*: "Private dick Carmady trails a lead into a town too spotless and pure to be true."

Reprinted in *Killer in the Rain* (UK, 1964: 39-72), see below.

9. "Noon Street Nemesis" in *Detective Fiction Weekly*, 102 (30 May): 36-62

New York: The Red Star News Company, 1936. Vol. CII, No. 4. A (very) good copy with the paper brittle and visibly browned, covers intact but lacking the top left corner of the back wrapper (supplied as facsimile, though). Apart from Chandler's "Novelette" featuring Pete Anglich, contents include Fred MacIsaac's "Death Rides the Deep (6 Parts – 1)" – J. Lane Linklater's "The Face of Excitement" – H.W. Guernsey's "The Rabbit's Foot" – Richard Wormser's "How Good a Detective Are You?" – The Confession of Broadway Jack's "Birds of Prey (Conclusion)" – Stookie Allan's "Illustrated Crimes" – Jack Callahan's "Lo, the Poor Indian" – Donald S. Aitken's "Eye-Witness" – Robert H. Rohde's "Nickel Tip" – Zeta Rothschild's "The monster of the Swamp" – "G-2"'s "Civil Service Q & A" – M.E. Ohaver's "Solving Cipher Secrets" – "Flashes from Readers" – Frank Wrentmore's "Picking Your Own Pocket". Sold

Chandler's first and only appearance in this magazine. Also undercover cop Pete Anglich's only appearance. "Crime Prowled That Street Beside the Mystery Girl." For a better copy, see Part VI: Latest arrivals 8.

First reprinted as "Pick-up on Noon Street" in *The Simple Art of Murder* (UK, 1950: 93-133), see below.



10. "Goldfish" in *Black Mask*, 19 (June): 10-35

New York: Pro-Distributions Publishing Company, 1936. Vol. XIX, No. 4. A very good copy with intact covers, though the bottom of the spine is creased. Paper very brittle and browned. Other than Chandler's "A complete novelette", contents include the Editor's "Hollywood Keeps After US" – Frederick Nebel's "Hard To Take" – George Harmon Coxe's "Fall Guy" – Theodore A. Tinsley's "Storm Signal" – Nels Leroy Jorgensen's "Two Tickets To Trinidad" – M.A. Gutschow's "The Wild Rose Hermit". In addition there is the feature "On The Front In July". CHF 1'100

Our favourite pulp story. "Carmady trails a man, who liked Goldfish, for a mere matter of two hundred grand."

First reprinted in *Five Murderers* (1944: 11-39), see below. In later reprints Marlowe becomes the detective.

11. "The Curtain" in *Black Mask*, 19 (September): 10-33

New York: Pro-Distributions Publishing Company, 1936. Vol. XIX, No. 7. A near fine copy of the Canadian edition, the front cover of which is slightly creased, but has very few tears. Pages extremely clean, supple and much less browned than usual. Together with Chandler's "A complete novelette", contents include The Editor's "Before Capone" – George Harmon Coxe's "Too Many Women" – Dwight V. Babcock's "Men Of The F.B.I." – W.T. Ballard's "There's No Excuse For Murder" – Theodore A. Tinsley's "Murder Maze". In addition there is the feature "October Has Plenty".
CHF 1'200

The Ur-*Big Sleep* and *Long Good-Bye*: "A man disappears, and Carmady finds that bullets guard the answer."

Reprinted in *Killer in the Rain* (UK, 1964: 73-106), see below.



1937

12. "Try the Girl" in *Black Mask*, 19 (January): 10-34

New York: Pro-Distributions Publishing Company, 1937. Vol. XIX, No. 11. A very good copy, the front cover of which is slightly creased, has some tears and an unobtrusive ownership inscription. Pages clean and supple. Apart from Chandler's "A complete novelette", contents include Max Brand's "Bulldog" – Theodore Tinsley's "Little Guy" – Dwight V. Babcock's "State Narcotic Dick" – Cornell Woolrich's "Shooting Going On" – Roger Torrey's "Murder Frame" – A readers' forum "The Amateur Detective" – J.M. Bell's "The Blinking Eye".
CHF 500

The Ur-*Farewell, My Lovely*: "Nick Carmady goes to the root of the trouble."

Reprinted in *Killer in the Rain* (UK, 1964: 107-141), see below.

13. "Mandarin's Jade" in *Dime Detective*, 25 (November): 36-67

Chicago: Popular Publications Inc., 1937. Vol. 25, No. 24. A very good copy with the usual browning of the paper and loss to overhang, slightly warped. Bookseller's stamps and price ("3/6") to first page. Other than Chandler's story, contents include Leslie T. White's "Corpse Crazy – A Duke Martindel Story" – John K. Butler's "The Pied Piper of Frisco" – Hugh B. Cave's "Twenty After Murder" – Jan Dana's "Dead Failure" – Gray H. Moody's Department "Ready for the Rackets" – The Editor's "The December Thrill-Docket" and "Our Phantom Fictioneers" (the latter mentioning Raymond Chandler).
Sold

The Ur-*Farwell, My Lovely* (and a tiny bit of *The Big Sleep*): "Follow the dim green light reflected by 300 carats of Mandarin's Jade. On the wake of a murder parade that wound through Hollywood's half-world and kept John Dalmas dodging bullets and blondes for twenty-four hours of concentrated horror."

Reprinted in *Killer in the Rain* (UK, 1964: 143-186), see below.



1938

14. "Red Wind" in *Dime Detective*, 26 (January): 40-70

Chicago: Popular Publications Inc., 1938. Vol. 26, No. 2. A very fine copy with light-cream-colored pages and just missing a tiny bit of the overhang of the front cover, which is otherwise as fresh as a daisy. Together with Chandler's "A Dumas Novelette", contents include Carroll John Daly's "The Book of the Dead" – Jan Dana's "To the Murder Born" – B.B. Fowler's "Lead Legacy" – George A. Shaftel's "Star Crossed" – Dale Clark's "Stone-Blind Killer" – Jan Dana's "Dead Failure" – A Department "Ready for the Rackets" – The Editor's "The February Thrill-Docket".

Sold

"Ride into the middle of homicide on the wings of a Red Wind – A John Dumas Story – that blew hot as the hinges of Hell and gave the toughest shamus in L.A. a chance to feed forty-one matched pearls to the seagulls."

First reprinted in *Five Sinister Characters* (1945: 133-168), see below. In later reprints with Philip Marlowe as the detective.

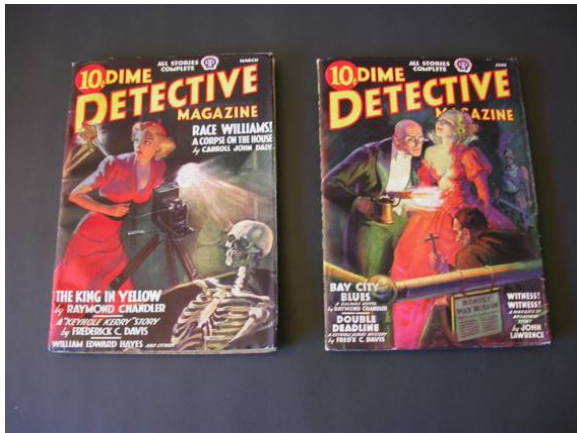
15. "The King in Yellow" in *Dime Detective*, 26 (March): 42-74

Chicago: Popular Publications Inc., 1938. Vol. 26, No. 4. An excellent copy: it is really quite sharp, essentially in very fine condition. The front cover has a slight smudge to the "D" and "E" of "DETECTIVE". The pages are near white. The head of spine is a tiny bit bumped. There is virtually no other wear to this copy. Apart from Chandler's "Gripping Complete Novel-Length Murder-Action Thriller", contents include Carroll John Daly's "A Corps on the House—A Race Williams Story" – Frederick C. Davis's "Crimson Broadcast—A Keyhole Kerry Story" – William Edward Hayes's "Death by Enlargement" – Maxwell Hawkins's "R Murder" – A Department "Ready for the Rackets" – The Editor's "In Our Face Red!" and "The April Thrill Docket".

Sold

A small portion of this story went into *The High Window*, so: "Meet The King in Yellow who stepped off his bandshell to mix murder with his blue notes and only achieved a corny interlude when Steve Grace, house dick at the Carlton, started to best his time."

First reprinted in *Five Sinister Characters* (1945: 96-132), see below.



16. "Bay City Blues" in *Dime Detective*, 27 (June): 6-47

Chicago: Popular Publications Inc., 1938. Vol. 27, No. 3. An excellent copy: essentially fine. Pages are very light coloured and supple. The back cover has one corner crease and also two very small discreet puncture holes. Other than Chandler's "A Smashing Novel-Length Murder Mystery", contents include Frederick C. Davis's "Double Deadline—A Keyhole Kerry Mystery" – John Lawrence's "Witness! Witness!" – Baynard Kendrick's "Murder in A-3" – Milton Lowe's "Too Smart to Live" – A Department "Ready for the Rackets" – A Letter "Cold Poison" – The Editor's "The July Thrill Docket".

Sold

The *Ur-Lady in the Lake*: "Let a midnight medico cure your Bay City Blues – A John Dalmas Story – with a shot in the arm, before you find yourself railroaded into a kill-frame by a red-headed woman who talked too much – out of the wrong side of her mouth."

Reprinted in *Killer in the Rain* (UK, 1964: 187-240), see below.

1939

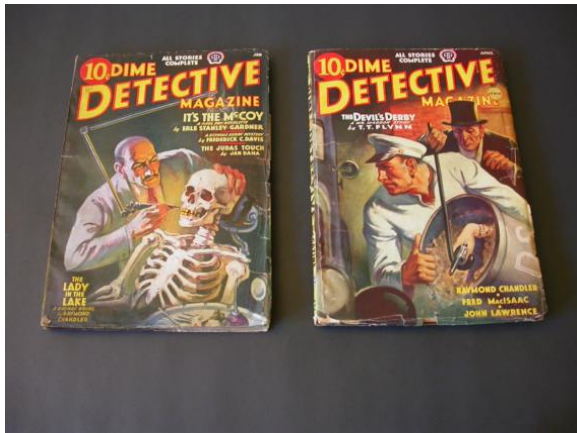
17. "The Lady in the Lake—A Dalmas Story" in *Dime Detective*, 29 (January): 94-127

Chicago: Popular Publications Inc., 1939. Vol. 29, No. 2. A very good copy with less than the usual browning of the paper and very little loss to overhang. Some tears to front cover but without any loss, except for a very small area at the bottom of the spine. Apart from Chandler's "Complete Novel-Length Midnight Murder Mystery", contents include Erle Stanley Gardner's "It's the McCoy—A Paul Pry Story" – Jan Dana's "The Judas Touch—An Acme Insurance Op Story" – Frederick C. Davis's "The Fugitive Skeleton—A Keyhole Kerry Story" – Walter C. Brown's "One for the Book" – A Department "Ready for the Rackets" – The Editor's "The February Thrill Docket".

Sold

Again, this is *Ur-Lady in the Lake* stuff: "Dive after The Lady in the Lake – A Dalmas Story – as that tough-luck private dick tries to squirm out from behind the eight-ball in time to save lunch money from a fifty-buck murder fee."

Reprinted in *Killer in the Rain* (UK, 1964: 241-282), see below.



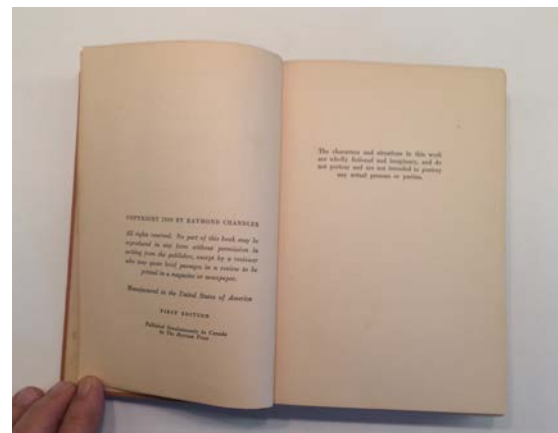
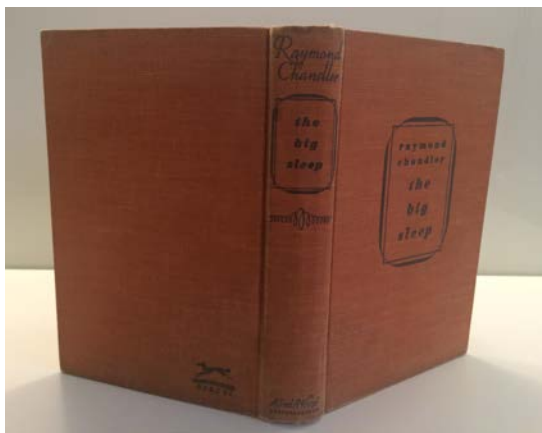
18. *The Big Sleep*

a) New York: Alfred A. Knopf, 1939. First Edition, First Printing. Published on the 6th of February in an edition of 5'000 copies. A very good copy in a fine facsimile dustwrapper. Ex-libris on the front free endpaper, top edge faded and some pages spotted. CHF 2'000

b) London: Hamish Hamilton, 1939. First Edition, First Printing. Published in March in an unknown number of copies. Please see latest arrivals no. 22 for a copy of this edition.

Note: Proof or rather Review Copies of both the US as well as the English edition exist. The wording on their front wrappers slightly differ (i.e. US: "In 1929 we gave you / Hammett" versus English: "In 1929 came / Dashiell Hammett" etc.). Both versions are offered at regular intervals at auction or on the net.

c) New York: Alfred A. Knopf, 1939. First Edition, Second Printing. Published on the 6th of February like the first edition. A near fine copy, the front bottom corner of which is bumped, the endpapers and the spine darkened. Signed and dated by Raymond Chandler (according to the eBay seller we bought this from) on the title page "Ray 1939", though we have our doubts whether this signature is genuine. Sold



d) Shelton, Connecticut: The First Edition Library, 1994. Otto Penzler Books Facsimile Edition. Fine in fine dustwrapper as issued. CHF 200

Enter Marlowe. And his only flaw: killing a man. Also worth considering: “Throughout his play *The Iceman Cometh*, O’Neill used ‘the big sleep’ as synonym for death. He used it, so far as one can judge from the context, as a matter of course, apparently in the belief that it was an accepted underworld expression. If so, I’d like to see whence it comes, because I invented the expression. It is quite possible that I reinvented it, but I never saw it in print before I used it, and until I get the evidence I shall continue to believe that O’Neill took it from me, directly or indirectly, and thought I was using a standard term.”

Letter to Hamish Hamilton, May 18th, 1950

19. “Pearls Are a Nuisance” in *Dime Detective*, 30 (April): 68-94

Chicago: Popular Publications Inc., 1939. Vol. 30, No. 1. A very good copy: There is a water stain to the top edge of the front and back covers, but it is not visible on the outer cover. Front cover has some short tears to the right-hand edge and a small bit of chipping. Pages are yellowing at the edges. Other than Chandler’s “Smashing Crime Action Novelette” contents include T.T. Flynn’s “The Devil’s Derby—A Mr. Maddox Story” – Fred MacIsaac’s “Murder at the Beauty Show—A Rambler Story” – John Lawrence’s “Old Wives Tale—A Marquis of Broadway story” – Dale Clark’s “Mercy Killing” – A Department “Ready for the Rackets” – The Editor’s “The May Thrill Docket”.
Sold

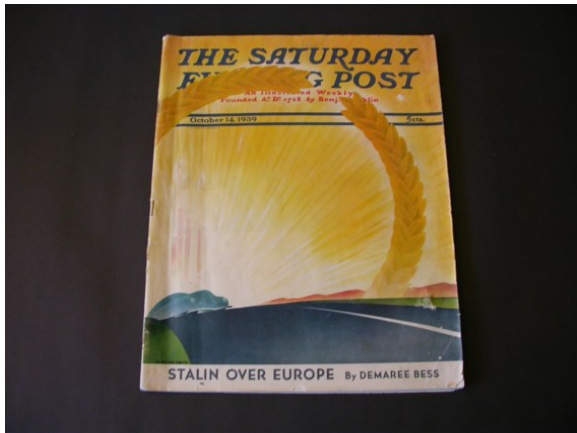
First reprinted in *Five Sinister Characters* (1945: 51-95), see below.

20. “Trouble is My Business” in *Dime Detective*, 31 (August): 42-76

Vintage Chandler featuring John Dalmas on his mission to make a woman called Harriett Huntress lay off a rich kid called Gerald. At the end – after several people get in the way of bullets or suffer a stroke – the police are called and Dalmas goes out with Huntress a couple of times, even though a gambler called Marty Estel tells him to lay off of her. She then leaves for New York. “I was glad when she left—even though she didn’t bother to tell me good-bye.” The last copy we were able to trace was sold on eBay in 2007, unfortunately not to us. Since 2009 we have been able to buy a copy, which, however, is good only. See Part VI: Latest arrivals 7.



First reprinted in *Five Sinister Characters* (1945: 11-50), see below. Chandler changed the name of the detective into Philip Marlowe in 1950. However, in *Verdict* (1953: 102-144) it is Dalmas again.



21. "I'll Be Waiting" in *The Saturday Evening Post*, 212 (14 October): 10-11, 72, 74-75, 78

New York: The Curtis Publishing Company, 1939. Vol. 212, No. 16. A (very) good copy of this magazine, marred by some tears to the cover (with loss) and an indentation (without loss) to the lower right that runs through the first fifty or so pages. Chandler's contribution lavishly illustrated by Hy Rubin. Other literary contributions include Philip Wylie's "Blowing East" – Ruth Burr Sanborn's "I Am the Clay" – Herbert Ravenel Sass's "The Venus Mugwump" – Octavius Roy Cohen's "Two-Gun Slappey Rides Again" – Allan R. Bosworth's "—And Iron Men". In addition there are some articles, serials and miscellany.

CHF 150

This is Tony Reseck's only appearance as a (hotel) detective and Chandler's only contribution to this magazine. Tony wants to help the disillusioned Miss Cressy, but soon needs help himself to cope with the brutal death of his own brother Al. "I'm waiting for a tall dark guy that's no good, Tony. I was married to him once. I might be married to him again. You can make a lot of mistakes in just one lifetime." For better copy see VI:11.

First reprinted in *Five Sinister Characters* (1945: 84-95), see below.

22. "The Bronze Door" in *Unknown*, 11 (November): 90-106

New York: Street & Smith Publications, Inc., 1939. Vol. 11, No. 3. A very good copy in the original covers missing a small corner at the back. Paper less browned than usual. Together with Chandler's "Short Story", contents include Norwell W. Page's "Sons Of The Bear-God" – H.W. Guernsey's "The Monocle" – H.L. Gold's "Day Off" – Stewart Todd's "The Question Is Answered" – A Reader's Department "Of Things Beyond".

CHF 300

Mr. James Sutton-Cornish and Detective-Sergeant Thomas Lloyd of Scotland Yard in a case of: "A very remarkable Moorish bit of bronze work it was—the back door of a harem, perhaps, or the door to—where?"

First reprinted in *Finger Man And Other Stories* (1946: 53-75), see below.



1940

23. *Farewell, My Lovely*

a) New York: Alfred A. Knopf, 1940. First Edition, First Printing. Published on the 1st of October in an edition of 7'500 copies. A Haycraft-Queen cornerstone. Very good copy with minor rubbing in a similar dustwrapper with some tiny chips, tears and very moderate soiling and wear. Not restored in any way. CHF 5'500

b) London: Hamish Hamilton, 1940. First Edition, First Printing. Published in October in an unknown number of copies. We have not seen any copy in a long time.

c) Shelton, Connecticut: The First Edition Library, 1994. Otto Penzler Books Facsimile Edition. Fine in fine dustwrapper and slipcase as issued. Sold

Note: Review Copies of the US edition are first-printing sheets bound in wrappers made from the dustwrapper. A yellow promotional slip was laid in. No English Review Copies have been located.

Considered by many to be Chandler's best novel. Marlowe's sidekick Anne Riordan makes her first appearance as the cool, clever, and pretty virgin in love with the PI.

1941

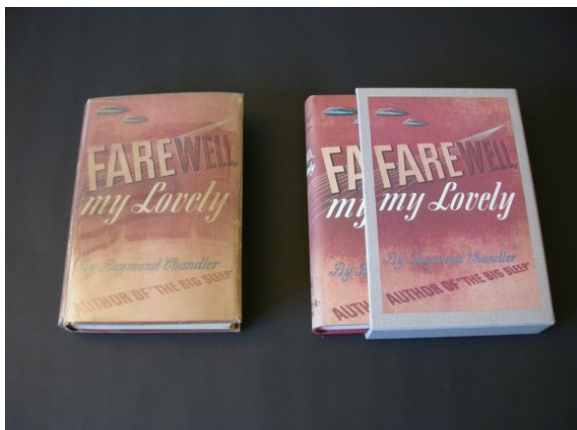
24. "No Crime in the Mountains" in *Detective Story*, 162 (September): 9-54

New York: Street & Smith Publications, Inc., 1941. Vol. CLXII, No. 5. A near fine copy in like wrappers, showing just a little wear at the top of the spine, with creamy supple pages. Apart from Chandler's "Complete Novel", contents include Ethel Lina White's "She Faded Into Air" – Edward Ronns's "Drop Of Doom" – Dale Clark's "Lens Load Of Murder".

Private eye John Evans from L.A is introduced to life and crime in Puma Point. Although he sees the larger connections in the Nazi counterfeiting scheme, more often than not is he flat out on the floor, lacks the necessary equipment – though he has and smokes a pipe – has his gun constantly taken from him, and just watches Sheriff Barron do his job: "I stood in the corner where I belonged." In another of Chandler's positioning remarks he has the Sheriff tell the other detective with the pipe – here a man with heavy, furled eyebrows, and a screwed-in cigar: "That will be all for now, Mr. Holmes." CHF 400

The Ur-*The Lady in the Lake*, here introduced with: "What better place for passing counterfeit money than a summer resort with a floating population?" And Chandler's last story for a long, long time.

Reprinted in *Killer in the Rain* (UK, 1964: 283-332), see below.



1942

25. *The High Window*

a) New York: Alfred A. Knopf, 1942. First Edition, First Printing. Published on the 17th of August in an edition of 6'500 copies. Book is about fine with corners a little bumped and the usual binder's glue staining on pastedown. Dustwrapper with a slightly creased back flap and very minor wear. Not restored in any way.

CHF 8'750

b) London: Hamish Hamilton, 1943. First Edition, First Printing. Published in February in an unknown number of copies. A very good copy in a fine facsimile dustwrapper. Please see latest arrivals no. 23 for another copy of this edition.

Sold

c) *The Brasher Doubloon*. Cleveland and New York: The World Publishing Company, 1945. First Edition, Second Printing, 1946. A Tower Mystery. A very good copy in a similar dustwrapper. While the 1945 Tower Edition was issued as *The High Window* with the original dustwrapper design, the second edition was renamed *The Brasher Doubloon* after the release of the 20th Century-Fox movie of the same name, given a new design, featuring George Montgomery and Nancy Guild and other stills from the movie.

Sold

1943

26. *The Lady in the Lake*

a) New York: Alfred A. Knopf, 1943. First Edition, First Printing. Published on the 1st of November in an edition of 6'000 copies. A fine copy in a dustwrapper with very slight wear and just a touch of soiling. A superior example of what many consider to be the scarcest of Chandler's books to find in fine condition. Not restored in any way.

CHF 13'000

b) London: Hamish Hamilton, 1944. First Edition, First Printing. Published in October in an unknown number of copies. Please see latest arrivals no. 24 for a copy of this edition.

1944

27. *Five Murderers*

New York: Avon Book Company, 1944. Murder Mystery Monthly No. 19. First Edition, First Printing. Published on the 3rd of February in an unknown number of copies. A collection of five stories: "Goldfish" – "Spanish Blood" – "Blackmailers Don't Shoot" – "Guns at Cyrano's" – "Nevada Gas". All first book appearances. A very good copy in the original pictorial wrappers. There is a lower front corner crease and a light narrow scruff. Paper browned as usual.

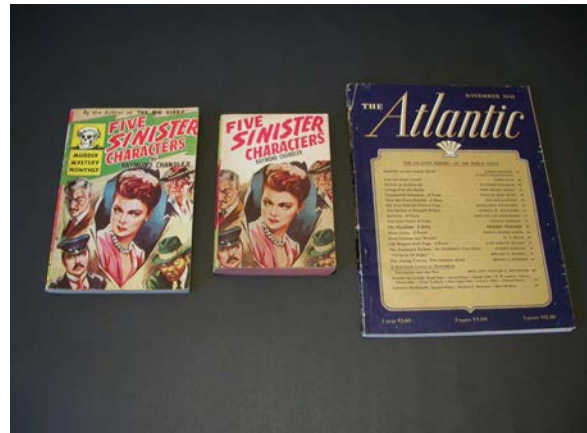
CHF 200

We love the dedication to the former editor of *Black Mask* on page 10 in this book: "For Joseph Thompson Shaw with affection and respect, and in memory of the time when we were trying to get murder away from the upper classes, the week-end house party and the vicar's rose garden, and back to the people who are really good at it."

28. "The Simple Art of Murder" in *The Atlantic Monthly*, 174 (December): 53-59

Concord, N.H.: The Atlantic Monthly Company, 1944. Vol. 174, No. 6. A near fine copy of this magazine, just the spine is a little creased and its bottom slightly chipped; the paper still of an incredible white. Contains Chandler's seminal essay – simply the most important and best ever written on crime fiction. Sold.

First reprinted (in a slightly revised form) in *Finger Man and Other Stories* (1947: 110-122) and in *The Simple Art of Murder* (UK, 1950: 318-333), see below.



1945

29. *Five Sinister Characters*

a) New York: Avon Book Company, 1945. Murder Mystery Monthly No. 28. First Edition, First Printing. Published on the 14th of February in an unknown number of copies. A collection of five stories: “Trouble is My Business” – “Pearls Are a Nuisance” – “I’ll Be Waiting” – “The King in Yellow” – “Red Wind”. All first book appearances. A near fine copy in the original pictorial wrappers, with a little rubbing along the spine.

CHF 250

b) New York: Avon Book Company, 1946. New Avon Library No. 88. Second Edition, First Printing. Content as above, though layout and format are different. A very good copy in original wrappers. CHF 100

30. “Writers in Hollywood” in *The Atlantic Monthly*, 176 (November): 50-54

Concord, N.H.: The Atlantic Monthly Company, 1945. Vol. 176, No. 5. A near fine copy of this magazine, the spine of which is creased but without any loss. The cover and pages feature Chandler in the good company of Albert Einstein, Dorothy Lee Richardson and Frederic Prokosch among others. Sold

Reprinted in *Raymond Chandler Speaking* (UK, 1962: 116-125) and in *Later Novels & Other Writings* (US, 1995: 993-1003), see below.

1946

31. *Double Indemnity* in *Best Film Plays 1945*: 115-174

New York: Crown Publishers, 1946. First Edition, First Printing. Month of publication and number of copies unknown. Edited by John Gasser and Dudley Nichols. Contains the screenplay for *Double Indemnity* by Billy Wilder and Raymond Chandler, adaptation by Angus MacPhail from the novel by James M. Cain. Contents also include John Gasser’s “A Second Annual” – Dudley Nichols’s “The Machine From The God” – Charles Brackett and Billy Wilder’s *The Lost Weekend* from the novel by Charles Jackson – Ben Hecht’s *Spellbound* suggested by the novel *The House of Dr. Edwardes* by Francis Beeding – Tess Slesinger and Frank Davis’s *A Tree Grows In Brooklyn* adapted from the novel by Betty Smith – Clifford Odets’s *None But The Lonely Heart* from the novel by Richard Llewellyn – Hugo Butler’s *The Southerner* from the novel *Hold Autumn in Your Hand* by George Sessions Perry – Leopold Atlas, Guy Endore and Philip Stevenson’s *Ernie Pyle’s Story Of G.I. Joe* based on the books *Here Is Your War* and *Brave Men* by Ernie Pyle – Dalton Trumbo’s *Thirty Seconds Over Tokyo* based on the book by Captain Ted W. Lawson and Robert Considine – Sidney Buchman’s *Over Twenty-One* adapted from the Play by Ruth Gordon – Frank Butler’s *A Medal For Benny* additional dialogue by Jack Wagner, based on a story by John Steinbeck and Jack Wagner. A (very) good copy in a slightly better dustwrapper.

CHF 200

32. *Red Wind*

Cleveland and New York: The World Publishing Company, 1946. First Edition, First Printing. Published in March in an unknown number of copies. A collection of five stories: “Red Wind” – “Blackmailers Don’t Shoot” – “I’ll Be Waiting” – “Goldfish” – “Guns at Cyrano’s”. A (very) good copy in a similar dustwrapper. CHF 100



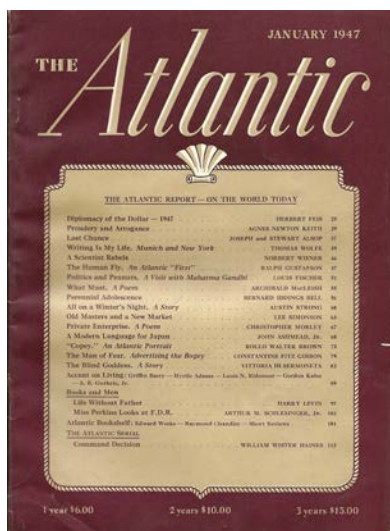
33. *Spanish Blood*

Cleveland and New York: The World Publishing Company, 1946. First Edition, First Printing. Published in July in an unknown number of copies. A collection of five stories: “Spanish Blood” – “The King in Yellow” – “Pearls Are a Nuisance” – “Nevada Gas” – “Trouble Is My Business”. A very good copy in a similar dustwrapper. CHF 200

1947

34. “The Hollywood Bowl” in *The Atlantic Monthly*, 179 (January 1947): 108-109

Concord, N.H.: The Atlantic Monthly Company, 1947. Vol. 179, No. 1. We have never had a copy of this magazine. Photograph courtesy of T. Zobeck.

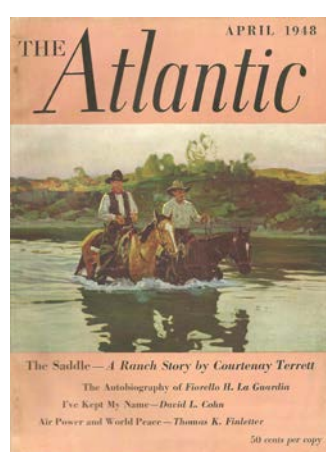
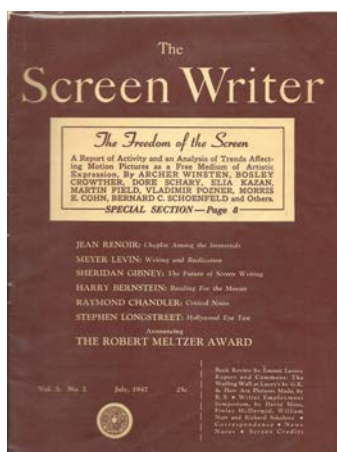


35. *Finger Man and Other Stories*

New York: Avon Book Company, 1947. Murder Mystery Monthly No. 43. First Edition, First Printing. Published on the 15th of April in an unknown number of copies. A collection of three stories: “Finger Man” – “The Bronze Door,” “Smart-Aleck Kill” and the essay “The Simple Art of Murder.” First book appearance of the three stories. A very good copy in the original pictorial wrappers. CHF 200

36. “‘Pros’ and Cons—.” *Harper’s Magazine*, 194 (May 1947): xiii.

We have never had a copy of this magazine. Photograph courtesy of T. Zobeck.



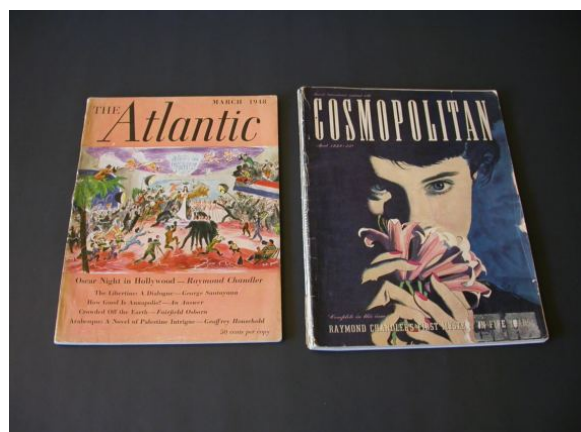
37. “Critical Notes” in *The Screen Writer*, 3 (July 1947): 31-32.

We have never had a copy of this magazine. Photograph courtesy of T. Zobeck.

1948

38. “Oscar Night in Hollywood” in *The Atlantic Monthly*, 181 (March): 24-27

Concord, N.H.: The Atlantic Monthly Company, 1948. Vol. 181, No. 3. A near fine copy of this magazine, the back cover of which has a little snag near the spine, but without any loss of writing. The cover and pages feature Chandler in the good company of George Santayana, George Bernard Shaw and W. Somerset Maugham (on *The Brothers Karamazov*) among others. CHF 150



39. “Studies in Extinction” in *The Atlantic Monthly*, 181 (April): 110-112

We have never had a copy of this magazine. Photograph courtesy of T. Zobeck.

40. “10 Greatest Crimes of the Century” in *Cosmopolitan*, 748 (October): 50-53

New York: Hearst Magazines Inc., 1948. No. 748: Vol. 125, No. 10. We have not been able to find a suitable copy of this magazine and do not know about the content of the article, though it probably revolves around the cases discussed in the chapter “Chandler On Famous Crimes” in *Raymond Chandler Speaking* (UK, 1965: 185-204), see below. Please find a detailed description of this item in section VI, No. 12.

1949

41. “The Little Sister” in *Cosmopolitan*, 754 (April): 173-196

a) New York: Hearst Magazines Inc., 1949. No. 754: Vol. 126, No. 4. A very good copy of this magazine, a few pages (mainly adds, no texts) of which have been cut or cut out, but Chandler’s contribution—a crudely abridged prepublication of the novel with the same title—is complete. CHF 100

b) Another copy. In similar condition, lacking only one cut out piece on pages 1-2, just affecting the Table of Contents. CHF 100

“Raymond Chandler’s First Mystery In Five Years” is introduced with: “A nice clean murder never bothered Philip Marlowe—but when three beauties nylon-deep in blackmail were involved—that he couldn’t take.”

42. *The Little Sister*

a) London: Hamish Hamilton, 1949. First Edition, First Printing. Published on the 24th of June in an unknown number of copies. A near fine copy, slightly bumped, foxing to page edges and a bookseller’s stamp on the front free endpaper in a fine facsimile dustwrapper. CHF 250

b) London: Hamish Hamilton, 1949. First Edition, First Printing. Published on the 24th of June in an unknown number of copies. A very good copy in a very good dustwrapper. It also comes with a fine facsimile dustwrapper. CHF 250

c) Boston: Houghton Mifflin Company, 1949. First Edition, First Printing. Published on the 26th of September in an edition of 12’500 copies. A near fine copy in a good dustwrapper that is missing several pieces, particularly on the spine. Cloth of the binding of this copy is orange. Sold

Many critics agree with Chandler’s judgement of this novel as being far too negative. However, we think that *The Little Sister* is a (The?) great novel about Hollywood, greed, church-goers, L.A., neon lights, Marlowe, and ultimately love. And a lot of the writing easily surpasses anything he has written before.

1950

43. “The Simple Art of Murder” in *The Saturday Review of Literature*, 33 (April 15): 13-14

New York: The Saturday Review Associates Inc., 1950. Vol. XXXIII, No. 15. Though the covers have split along the spine, this is still a very good copy with the usual browning of the paper. CHF 100

Chandler considerably shortened his comments on the art of crime fiction for this publication. Reprinted (in a slightly revised form) as the introduction to *The Simple Art of Murder* (UK 1950: vii-xi), see below.

44. *The Simple Art of Murder*

a) Boston: Houghton Mifflin Company, 1950. First Edition, First Printing. Published on the 19th of September in an edition of 8'000 copies. A collection of twelve stories with an introduction and essay: "Introduction" – "Finger Man" – "Smart-Aleck Kill" – "Guns at Cyrano's" – "Pick-Up on Noon Street" – "Goldfish" – "The King in Yellow" – "Pearls Are a Nuisance" – "I'll Be Waiting" – "Red Wind" – "Nevada Gas" – "Spanish Blood" – "Trouble is my Business" – "The Simple Art of Murder". A very good copy in a fine facsimile dustwrapper. CHF 400

b) London: Hamish Hamilton, 1950. First Edition, First Printing. Published on the 24th of November in an unknown number of copies. A collection of seven stories with an introduction and essay: "Introduction" – "Finger Man" – "Smart-Aleck Kill" – "Pick-Up on Noon Street" – "The King in Yellow" – "Pearls are a Nuisance" – "Nevada Gas" – "Spanish Blood" – "The Simple Art of Murder". A very good copy in a similar dustwrapper. CHF 650



1951

45. "Professor Bingo's Snuff" in *Park East*, 11(June 1951): 14-15, 52-54; (July 1951): 29, 52-54; (August 1951): 27, 52-55. Also published in *Go*, (June-July 1951): 81-93.



Joe Pettigrew grows tired of his wife Gladys cheating on him with their lodger Porter Green. With the help of some magical stuff which he buys from Professor Bingo he becomes invisible. Next Pettigrew creates the perfect locked-room murder. However, the police have serious doubts and in the end shoot Pettigrew when he tries to escape. We have been unable to track even one of the original instalments of this story. Photographs courtesy of T. Zobeck.

First reprinted in *Fantastic* (1952: 119-160), see below.

1952

46. “Ten Per Cent of Your Life” in *The Atlantic Monthly*, 189 (February 1952): 48-51

Concord, N.H.: The Atlantic Monthly Company, 1952. Vol. 189, No. 2. A (near) fine copy of this magazine. Apart from Chandler’s essay on literary agents, contents include Governor Adlai Stevenson’s “Who Runs the Gambling Machines” and François Valéry’s touching memory of his father “Paul Valéry” among others.

CHF 150

Chandler’s article is introduced thus: “Agents – It is inevitable that Raymond Chandler, who has written pungently for the *Atlantic* on many subjects, would have some lively opinions on the function of the literary agent. Journalist, screen writer, and novelist, Mr. Chandler speaks from long professional experience.”

Reprinted in *Raymond Chandler Speaking* (UK, 1962): 158-166, see below.



47. “Professor Bingo’s Snuff” in *Fantastic*, 1 (Summer 1952): 119-160

New York: Ziff-Davis Publishing Company, 1952. Vol. 1, No. 1. A near fine copy in original wrappers. Other than Chandler’s “A classic novel”, contributions include Walter M. Miller, Jr.’s “Six And Ten Are Johnny” – Sam Martinez’s “For Heaven’s Sake” – Paul W. Fairman’s “Someday They’ll Give Us Guns” – H. B. Hickey’s “Full Circle” – Louise Lee Outlaw’s “The Runaway” – Kris Neville’s “The Opal Necklace” – Ray Bradbury’s “The Smile” – H. L. Gold’s “And Three To Get Ready” – Isaac Asimov’s “What If”. CHF 200

The magazine also contains some biographical material on Chandler. The story, which is rather well illustrated, is introduced with: “To our knowledge, Professor Bingo’s Snuff is Mr. Chandlers second—and longest—fantasy. It will not at all surprise you that his talent brings added luster to the field.”

1953

48. "Trouble Is My Business" in *Verdict*, 1(June): 102-144

New York: Flying Eagle Publications Inc., 1953. Vol. 1, No. 1. A very good copy in slightly creased, but wonderfully illustrated original wrappers. Together with Chandler's "Novelette", contents include Rex Stout's "Fer-De-Lance (A Nero Wolf Mystery) Part I" – Henry Kane's "A Glass Of Milk" – Craig Rice's "His Heart Could Break (A John J. Malone Mystery)" – Frederic Brown's "Don't Look Behind" – Steve Fisher's "Goodbye Hannah" – Chester B. Himes's "Marihuana And A Pistol" – Dan Sontup's Feature "Tricks Of The Trade: Fingerprints" – Edward Clark's Feature "Crime Firsts: The La Rosa Case". CHF 250



49. *The Raymond Chandler Omnibus*

London: Hamish Hamilton, 1953. First Edition, First Printing. A (very) good copy in unevenly faded boards and a custom-made dustwrapper. Collects *The Big Sleep* – *Farewell, My Lovely* – *The High Window* – *The Lady in the Lake* in one volume. Sold

50. "The Bronze Door" in *The Magazine of Fantasy and Science Fiction*, 5 (October): 47-69.

New York: Fantasy House Inc., 1953. Vol. 5, No. 4. A very good copy in slightly creased original wrappers. Chandler's story comes with Philip José Farmer's "Attitudes" – Esther Carlson's "Long Distance" – Arthur Porges's "The Ruim" – Charles B Harness's "The Chessplayers" – The Editors' "Recommended Reading" – Bill Brown's "The Trunk and the Trumpet" – Poul Anderson's "Three Hearts and Three Lions: Conclusion" – Kay Rogers's "Letter to a Tiger".
CHF 100

Here is a part of the excellent introduction to Chandler's story: "It's possible, if highly improbable, that some science-fiction readers are so absorbed in this special field that they do not know the name of Raymond Chandler, universally acclaimed as the King or at least (we're old Hammett men ourselves) the Crown Prince of the few writers who have raised the hard-boiled detective story to the level of literature. But this most realistic exponent of the simple art of murder could, if he but wished, have as high a reputation among fantasy-readers as among crime-enthusiasts."



51. *The Long Good-Bye*

a) London: Hamish Hamilton, 1953. First Edition, First Printing. Published on the 27th of November in an unknown number of copies. Book is fine except for two small marks on the back board, dustwrapper rubbed, creased and soiled along the edges, spine and back, missing a small piece at the bottom of the spine, but still intact and at least very good. And not restored in any way.
CHF 800

b) Boston: Houghton Mifflin Company, 1954. First Edition, First Printing. Published on the 18th of March in an edition of 10'000 copies. A very good copy in a facsimile dustwrapper.
Sold

In Chandler's great novel Philip Marlowe fails to help both Roger Wade, a writer resembling Chandler, and his alter-ego Terry Lennox aka Paul Marston. However, he meets his future wife Linda Loring and shares gimlets, champagne and a night with her.

1957

52. “I’ll Be Waiting” in *Dolls are Murder*: 34-50

New York: Lion Books, February 1957. LB 152. First Edition, First Printing. A very good copy in creased wrappers with the usual paper browning. This volume “A Mystery Writers of America Anthology” edited by Harold Q. Masur finds Chandler’s story in the company of Brett Halliday’s “Human Interest Stuff” – John D. MacDonald’s “The Homesick Buick” – Ellery Queen’s “Mind Over Matter” – George Harmon Coxe’s “The Doctor Makes It Murder” – Bruno Fischer’s “The Dog Died First” – Georges Simenon’s “Affaire Ziliouk” – Rex Stout’s “Cop’s Gift”.
CHF 100



53. Superb original picture postcard written and sent by Chandler from Palms Springs to his publisher Hamish Hamilton in London

Postmarked Palm Springs: 24th December 1957. A “Giant Post Card” with “Greetings from Palm Springs” printed on the front over a picture of Palm Springs Plaza sent by Chandler to his publisher in London. In fine condition apart from some slight creasing and two punch holes, only affecting the letters “ut” in “but” and the first “l” in “alcoholic” in the second last line.
CHF 15'000

This gem is as good as it gets: Address (“Hamish Hamilton, Esq., / 90(50?) Great Russell St., / London, W.C. 1, / England.”) and text **written entirely in Chandler’s hand**. The text reads as follows:

“Dear Jamie: Here are so few of these
oversized nonsenses that I may have sent
you this one before. But don’t kick me,
I’m old and weak. Thanks for letter
which I shall answer very soon.
Went to a party last night at a home which is
the ideal setting for the 8 million
dollar girl **Marlowe** is going to be
married to in my next after the one
I am finishing up. They’ll have a
hell of a time squabbling. The party
was elaborate but the same old thing.
Elaborate catering and decorations,
but the same loud empty alcoholic
voices. Love to all. Ray.”

Note that “Jamie” is how friends called Hamish (Hamilton). At the time and as mentioned in the text, Chandler was putting the finishing touches on his novel *Playback*, which ends with Linda Loring (“the 8 million dollar girl” of *The Long Good-Bye* fame) calling Marlowe and asking him to marry her. This is the first time Chandler mentions marriage and the setting for the beginning of his last novel *The Poodle Springs Story*.

1958

54. *Playback*

a) London: Hamish Hamilton, 1958. First Edition, First Printing. Published on the 10th of July in an unknown number of copies. A near fine copy in a very good dustwrapper. The lettering on the spine of this copy is in sliver. CHF 200

b) Boston: Houghton Mifflin Company, 1958 First Edition, First Printing. Published on the 16th of October in an edition of 6'000 copies. A very good copy in a fine facsimile dustwrapper. Sold

Playback is generally considered Chandler's weakest effort, but we like many things about this novel. For instance, there is the idea of the total anti-detective, who helps and even goes to bed with the person he has to shadow, and turns against his employer. And there are many good Chandlerisms: "I'm old, tired and full of no coffee."



c) London: The Amalgamated Press Limited, 1958. First Edition thus, First Printing in *Suspense* Vol. 1, No. 3 (October 1958): 130-160 and *Suspense* Vol. 1, No. 4 (November 1958): 126-160. Both volumes only good copies, but still of interest to the collector not only because of their rarity or the cuts throughout, but also because of textual variations. For instance, Marlowe's "Why don't you go kiss a duck?" in the Hamish Hamilton edition (208) becomes "Why don't you jump in a lake?" in the *Suspense* version (Vol. 1, No. 4: 160). Together with the first part of Chandler's novel, contents include Frederic Brown's "Wait in the Dark" – Jack Finney's "Contents of the Dead Man's Pocket" – C.B. Gilford's "Heaven Can Wait" – Carter Dickson's "The Crime in Nobody's Room" – Barry Joynson Cork's "Wagon Train: The Mary Anderson Story" – Gerald Kersh's "One Case in a Million" – Clive Burnley's "Herbs and the Horse" – George Langelaan's "The Informer" – Peter Fleming's "The Kill" – Ignatz Peters's "Luck of Frau Marek" – H.T. Hopkinson's "Man in the Bowler Hat" – James Gould Cozzens's "Account Rendered". With the second part contents include Howard Bloomfield's "Man at Bay" – Robert Branson's "A String of Blue Beads" – Garnett Radcliffe's "Pit of Screams" – Manning Coles's "Buyer Collects" – Barry Joynson Cork's "Wagon Train: The Amos Wylie Story" – Charlotte Armstrong's "The Hedge Between" – Patrick Quentin's "Puzzle for Poppy" – The Editor's "The Right Door" – Ray Bradbury's "While Earthmen Sleep" – Edgar Wallace's "The Stolen Romney" – Victor Francis's "Danger Money" – Leonard Gribble's "Pantomime of Death." CHF 100

1959

55. “Marlowe Takes on the Syndicate” in *London Daily Mail* (6-10 April 1959): 4 & 8

We have not seen this version of the only one of Chandler’s stories to feature Marlowe as the original detective. Toby Widdicome (167) claims it was abridged for this publication, whereas Matthew J. Bruccoli (123) mentions only that it was abridged in *Perth Daily News* (15-20 May 1959). Later, the story appeared unabridged under various titles such as “Wrong Pigeon” in *Manhunt*, 8 (February 1960), see below – “The Pencil” in *Argosy*, 26 (September 1965) and in *Raymond Chandler’s Philip Marlowe – A Centennial Celebration* (1988: 340-368, see Part IV below) – “Philip Marlowe’s Last Case” in *Ellery Queen’s Mystery Magazine*, 39 (January 1962), see part VI, number 4.

56. Fleming, Ian. “Raymond Chandler” in *The London Magazine*, 6 (December 1959): 43-54

London: Shenval Press (for John Lehmann), 1959. Vol. 6, No. 12. A near fine copy in fine original wrappers.
CHF 150

James Bond meets Philip Marlowe: basically this article is a series of letters between Fleming and Chandler. The contents of these letters mostly revolve around Chandler’s opinion of the James Bond novels, which he quite liked, and the friendship between the two authors.

These letters were not published in *The Selected Letters of Raymond Chandler* (US 1981), see below.



1960

57. “Wrong Pigeon” in *Manhunt*, 8 (February 1960): 1-27

New York: Flying Eagle Publications, Inc., 1960. Vol. 8, No. 1. A near fine copy in the original wrappers. First complete publication of Chandler’s “novelette”. Contents include Al James’s “Death At Full” – Dick Ellis’s “A Killer’s Witness” – Richard Hardwick’s “A Miser’s Secret” – Frank Sisk’s “Twelve-Grand Smoke” – R. D’Ascoli’s “The Worm Turns” – Bob Bristow’s “The Grateful Corpse” – Hal Ellson’s “The Lost Key” – Paul Daniels’s “Switch-Blade” – Leo Ellis’s “The Idiot’s Tale” – Donald E. Westlake’s “An Empty Threat” – Carroll Mayer’s “No Place To Run”.
CHF 150

“The ‘Mob’ had a grudge against Marlowe . . . and they were out to kill two pigeons with one stone.”

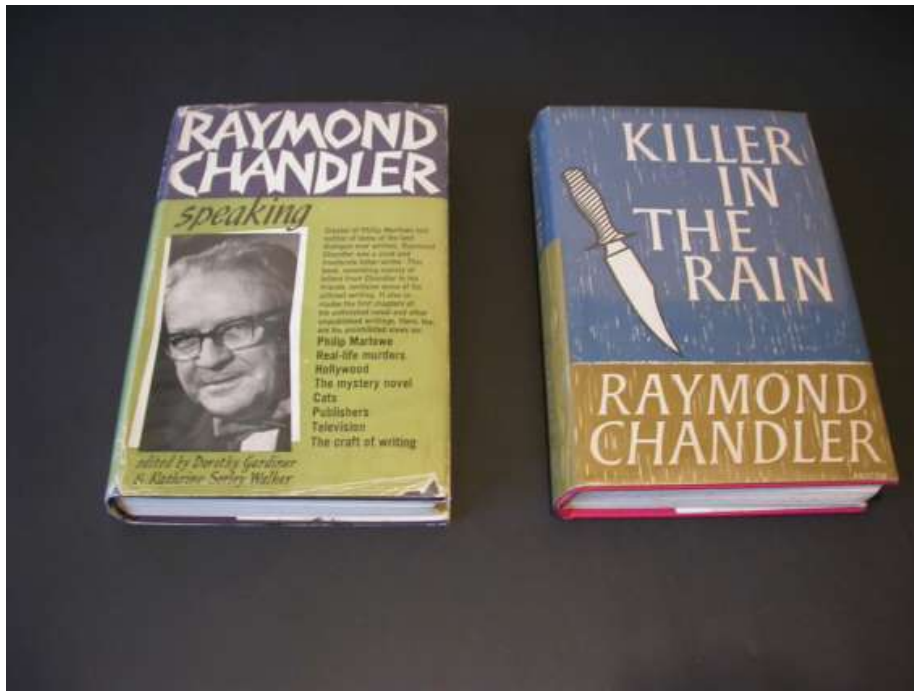
1962

58. Gardiner Dorothy and Katherine Sorley Walker (Editors). *Raymond Chandler Speaking*

London: Hamish Hamilton, 1962. First Edition, First Printing. Published on the 15th of March in an unknown number of copies. A very good copy in a very good price-clipped dustwrapper. Inscribed on the front fly-leaf by Helga Greene, Chandler's agent and wife-(not)-to-be, in the month of publication: "To Ruth / who has always been a / Chandler fan – / Love Helga / March 1962". Contains a great wealth of Chandler's musings – mainly from his letters – on himself, the mystery novel, the craft of writing, writers, the film world and television, publishing, cats, famous crimes, his novels, short stories and Philip Marlowe. This is also the first publication of the short story "A Couple of Writers" and the beginning of Marlowe's last novel *The Poodle Springs Story*.

CHF 800

Probably the best copy of this title in the world.



59. *Killer In The Rain*

London: Hamish Hamilton, 1964. First Edition, First Printing. Published on the 26th of March in an unknown number of copies. Apart from some foxing, a near fine copy in a near fine dustwrapper. Comes with an introduction by Philip Durham and contains the following stories "cannibalized" by Chandler: "Killer in the Rain" – "The Man Who Liked Dogs" – "The Curtain" – "Try the Girl" – "Mandarin's Jade" – "Bay City Blues" – "The Lady in the Lake" – "No Crime in the Mountains". Only "The Man Who Liked Dogs" and "No Crime in the Mountains" had appeared in book form before, though without Chandler's permission, which annoyed him a great deal as you can see in his letter dated 16th November 1952 to Howard Hunt – Yes, the one thug of later Watergate "fame" – (*Selected Letters of Raymond Chandler*, 1981: 332-334).

CHF 400

1973

60. Bruccoli, Matthew (Editor) and Jacques Barzum (Foreword). *Chandler Before Marlowe – Raymond Chandler's Early Prose & Poetry, 1908-1912*

Columbia: University of South Carolina, 1973. First Edition, First Printing. One of 499 copies (this being No. 155) of which 400 were for sale. Fine in a red leather-covered slipcase with no dust jacket as issued. More than half of the text is devoted to Chandler's verse, most of it written between 1908 and 1912 (more than 20 years before his first crime story) and published in *The Westminster Gazette*. Also included are two later poems, "Requiem", and "Sonnet 13", written in 1955 and 1958 respectively, and not previously published (the latter piece was written for *The Atlantic Monthly* shortly after Chandler's wife Cissy died, but was never published there).
CHF 300



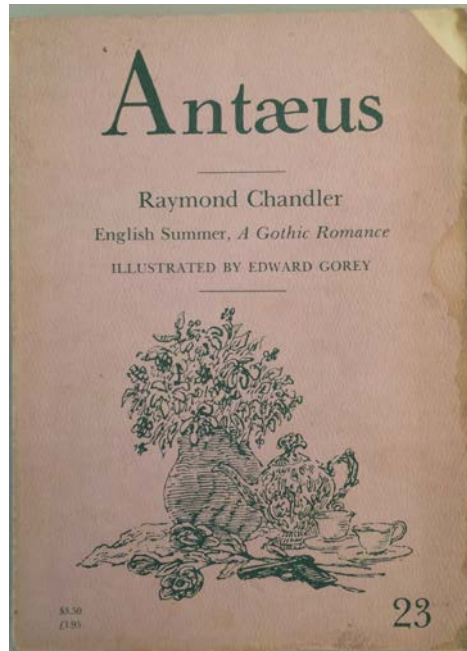
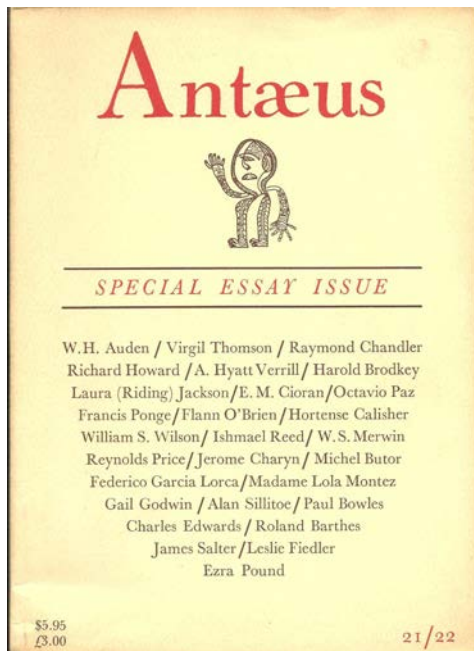
1976

61. Bruccoli, Matthew (Editor and Afterword) and John Houseman (Memoir). *The Blue Dahlia – A Screenplay*

Carbondale and Edwardsville: Southern Illinois University Press, 1976. First Edition, First Printing. Published on the 14th of June in an edition of 1000 clothbound copies (clothbound). A fine copy in a near fine dustwrapper. Laid in is the film on DVD and a copy of a letter dated 9th December 1946 by Chandler to his Hollywood agent H. N. Swanson about the inclusion of a story in an anthology.
CHF 300

62. “Farwell, My Hollywood” in *Antæus* 21/22 (Spring/Summer 1976): 24-33

We have never had a copy of this magazine. Photograph courtesy of T. Zobeck.



63. “English Summer, A Gothic Romance” in *Antæus* (Autumn 1967): 7-27

Tangier, London, New York: The Ecco Press, 1976. First Edition, First Printing. A near fine copy in very good original wrappers. CHF 120

64. MacShane, Frank (Editor) and Edward Gorey (Illustrator). *The Notebooks of Raymond Chandler and English Summer – A Gothic Romance by Raymond Chandler*

New York: The Ecco Press, 1976. First Edition, First Printing. Published on the 1st of December in an edition of 6108 copies. A fine copy in a fine dustwrapper. CHF 300

Contains lots of great ideas, wonderful Chandlerisms – “Nothing answered me, not even a stand in for an echo” – and the first publication of *English Summer*.



1978

65. Pepper, James (Editor). *Letters – Raymond Chandler and James M. Fox*

Santa Barbara: Neville Publishing Company, 1978. First Edition, First Printing. The edition consisted of 350 copies of which this is number 210. A fine copy without dustwrapper as issued. Signed by James M. Fox.

CHF 300

This is the first and only publication of a literary correspondence between Raymond Chandler and thriller writer James M. Fox.

1981

66. MacShane, Frank (Editor). *Selected Letters of Raymond Chandler*

a) New York: Columbia University Press, 1981. First Edition, First Printing. A near fine copy in a near fine price-clipped dustwrapper. CHF 75

b) London: Jonathan Cape, 1981. First Edition, First Printing. A very good copy in a very good dustwrapper. CHF 40

An indispensable work for any Chandler fan as the man may have been a recluse, but he sent letters out to the world in great quality and quantity.



1985

67. *Raymond Chandler's Unknown Thriller: The Screenplay of Playback*

London: Harrap Limited, 1985. First Edition, First Printing. A fine copy in a (near) fine dustwrapper. With a preface by James Pepper and an introduction by Robert B. Parker. CHF 120

Chandler wrote this screenplay, which he regarded as one of his best, between 1947-1948. Unfortunately, the film was never produced. Turning it into the final Marlowe novel proved extremely difficult and tiresome as the film was not about Marlowe nor the qualities that he embodies.

1989

68. *Poodle Springs* (Raymond Chandler and Robert B. Parker)

New York: G.P. Putnam's Sons, 1989. Apart from a leaning spine a near fine copy in a near fine dustwrapper. Inscribed on the front fly-leaf: "Chris Rohmer / Best Wishes / RBP". CHF 50

Parker is good, though nowhere near Chandler. This novel is based upon and incorporates the first four chapters of the unfinished novel *The Poodle Springs Story*, first printed in *Raymond Chandler Speaking* (UK, 1962: 251-264), see above.

1995

69. Close Alan. *The Australian Love Letters of Raymond Chandler*

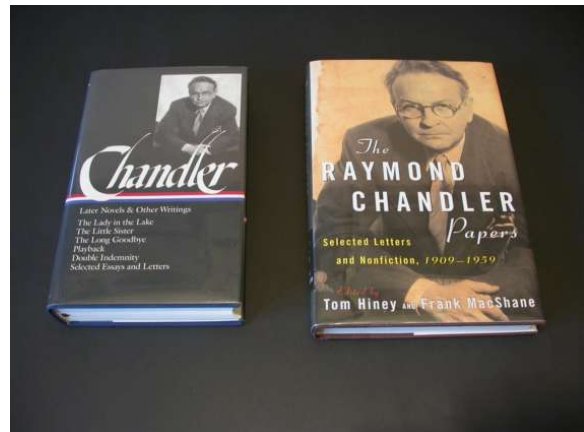
Ringwood, Victoria (Australia): McPhee Gribble Publishers, 1995. First Edition, First Printing. A near fine copy in the original wrappers. CHF 80

This "true story" incorporates letters written by Chandler to various people, but in particular those to his Australian fan Deirdre Gartrell, which are published here for the first time.

70. *Stories & Early Novels*

New York: Literary Classics of the United States, Inc., 1995. First Edition, First Printing. A fine copy in a fine dustwrapper. CHF 80

Chandler finally makes it into the Parthenon of American Literature. And in two volumes at that. In this first volume contents include "Blackmailers Don't Shoot" – "Smart-Aleck Kill" – "Finger Man" – "Nevada Gas" – "Spanish Blood" – "Guns at Cyrano's" – "Pick-Up on Noon Street" – "Goldfish" – "Red Wind" – "The King in Yellow" – "Pearls Are a Nuisance" – "Trouble Is My Business" – "I'll Be Waiting" – *The Big Sleep* – *Farewell, My Lovely* – *The High Window* – Chronology – Note on the Texts – Notes (written by Frank MacShane).



71. *Later Novels & Other Writings*

New York: Literary Classics of the United States, Inc., 1995. First Edition, First Printing. A fine copy in a fine dustwrapper. CHF 80

In the second volume contents include *The Lady in the Lake* – *The Little Sister* – *The Long Goodbye* – *Playback* – *Double Indemnity* – "The Simple Art of Murder" – "Writers in Hollywood" – "Twelve Notes on the Mystery Story" – "Notes on English and American Style" – "Introduction to The Simple Art of Murder" – Selected Letters – Chronology – Note on the Texts – Notes (written by Frank MacShane).

2000

72. Hiney, Tom and Frank MacShane (Editors). *The Raymond Chandler Papers: Selected Letters and Nonfiction, 1909-1959*

New York: Atlantic Monthly Press, 2000. First Edition, First Printing. A fine copy in a fine dustwrapper.
CHF 80

This volume contains new letters and previously unpublished writings by Chandler, some of which date from the pre-*Black Mask* era.

End of Part I

Part II: Books from Raymond Chandler's own library

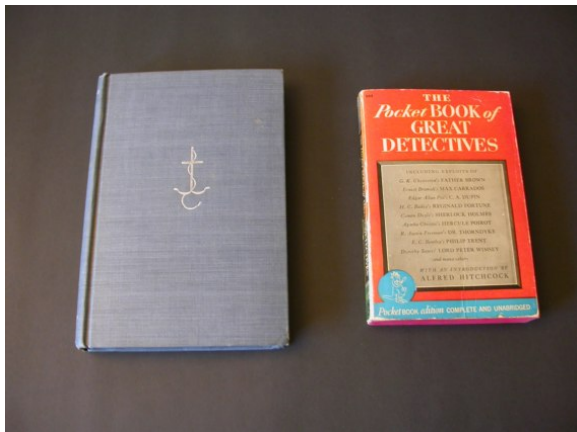
Chandler on James Gould Cozzens:

“Of Jim’s books I have *Guard of Honour*, *The Just and the Unjust* and *S.S. San Pedro*. Which others should I get? I mean, are there any that would be likely to disappoint me? If that is possible.”

Letter to Cozzens’s wife Bernice Baumgarten, December 29th, 1948

1. Cozzens, James Gould. *S.S. San Pedro* – Raymond Chandler’s copy

New York: Harcourt, Brace and Company, 1931. First Edition, First Printing. A very good copy, the front flap of the original dustwrapper laid in. Raymond Chandler’s La Jolla address stamp on the front free endpaper. This is the copy mentioned in the above letter to Bernice Baumgarten. Chandler not only highly estimated Cozzens’s novels but also thought him the only one capable of writing THE Hollywood Novel, more so than Nathanael West or Scott Fitzgerald (see below). This book was found with several others from Chandler’s library at a VFW Rummage sale about 45 min from La Jolla. CHF 600



2. *The Pocket Book of Great Detectives* – Raymond Chandler’s copy

New York: Pocket Books, 1941. First Edition, Sixth Printing (December 1941). A very good copy in original creased wrappers, the cellophane of which is starting to go off. Though not stamped like the other books from Chandler’s library in this section of the catalogue, it has the same provenance. Furthermore, Chandler’s name has been pencilled on the half-title (“Chandler” – whether or not he did this himself is difficult to ascertain). What make this little book so special is that Chandler has given each story a kind of grading (“A”, “B” or “C”) on the table of contents page. Sometimes he revised a grading, or added a “–” sign. The grading is consistent with his judgement of these detectives and their cases in his letters, in his “Casual Notes on the Mystery Novel” in *Raymond Chandler Speaking* (UK, 1962: 65) – where he asks: “Could *any* modern reader be fooled by *The Red-Headed League*? Could any modern police routine miss *The Purloined Letter*?” – and in his essay “The Simple Art of Murder”. Therefore, Agatha Christie’s Hercule Poirot gets a “C” in the story “The Disappearance of Mr. Davenheim”, Edgar Allan Poe’s C. Auguste Dupin gets a “B” in “The Purloined Letter” (very much like A. Conan Doyle’s Sherlock Holmes in “The Red-Headed League”), and R. Austin Freeman’s Dr. Thorndyke an “A” in “The Aluminium Dagger” (“This Austin Freeman is a wonderful performer ... Thorndyke would have won hands down.” *Raymond Chandler Speaking*: 59-60). An intriguing item, which gives you a wonderful glimpse on what Chandler thought of Marlowe’s competitors and how he judged the plausibility of their quests.

Sold

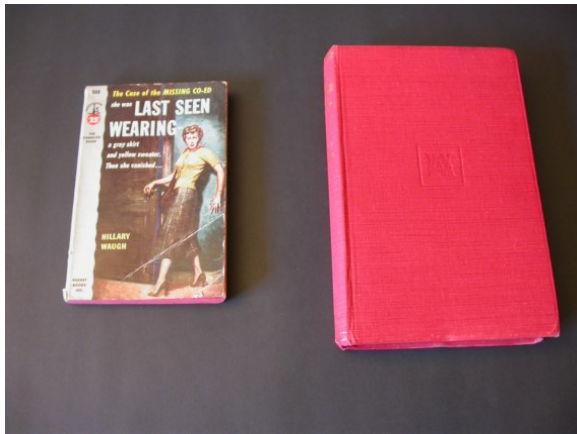
Chandler to Hillary Waugh:

“Over here [London] I am not regarded as a mystery writer but as an American novelist of some importance.”

Letter to Hillary Waugh, October 1955

3. Waugh, Hillary. *Last Seen Wearing* – Raymond Chandler’s copy

New York: Pocket Books Inc., 1941. First Edition thus, First Printing (March 1954). Paper browning, but still a very good copy of this crime novel in original creased wrappers. Chandler’s La Jolla address stamp on the blurb page, dated “May 11 1954”.
CHF 400



4. Webb, A.M. *The Natzweiler Trials* – Raymond Chandler’s copy

London: William Hodge and Company Ltd., 1949. Book V of IX war crime trials in 1946. This the trial of nine camp officials “for the cold-blooded killing in 1944 of four women by injection followed by cremation, in circumstances which gave rise to suspicions whether or not the victims were dead or even unconscious when they were put into the crematorium oven.” A very good copy of a book quite uncommon in itself, made rare by Raymond Chandler’s La Jolla address stamp on the front free endpaper. Chandler’s view on the Nazis and their crimes is reflected in several passages of his novels, particularly in *Playback*, where he has old Henry Clarendon IV (a comic rendering of Chandler himself) say: “On the other hand how can I imagine a hell in which a baby that died before baptism occupies the same degraded position as a hired killer or a Nazi death-camp commandant or a member of the Politburo?”
CHF 600

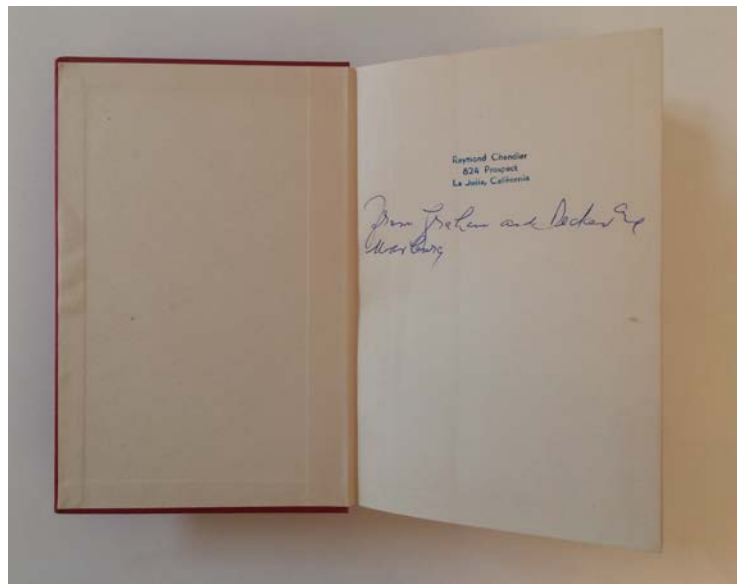
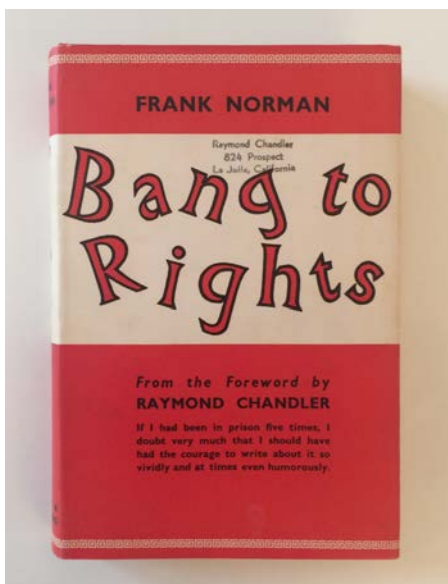


5. Norman, Frank. *Bang to Rights*

London: Secker & Warburg, 1958. First Edition, First Printing. Publisher's cloth, in original dust jacket: a fine copy overall with some minor wear to the jacket along the spine and corners. An ink notation on the rear endpaper mentions Norman's death in 1981. Foreword by Raymond Chandler. With Chandler's stamp ("Raymond Chandler / 824 Prospect / La Jolla, California") on both the dust jacket and front flyleaf which also bears his ink notation "From Graham and Secker and Warburg." Publisher's cloth, in original dust jacket.

Raymond Chandler has provided the foreword to this memoir by Frank Norman, who after five stints in prison went on to write plays and mysteries. In the foreword, Chandler describes Norman's writing as "no damned literary nonsense" and has underlined in blue ink that because of his experiences "he is a potentially dangerous man." Chandler did not contribute to many books in his career in this manner. With a perfect record of provenance from the Jean Vounder-Davis Collection of Raymond Chandler.

CHF 700



End of Part II

Part III: Writers and books mentioned in the Marlowe novels

“He showed about four o’clock. A cream-colored coupé stopped in front of the store and I caught a glimpse of the fat face and the Charlie Chan moustache as he dodged out of it and into the store.”

The Big Sleep (37)

1. Biggers, Earl Derr. *The House Without A Key*

Shelton, Connecticut: The First Edition Library, 1996. A fine copy in a fine dustwrapper of the Otto Penzler facsimile edition. The leaflet accompanying these editions is laid in. The first appearance of Charlie Chan originally published by the Bobbs-Merrill Company in 1925.

CHF 150

“‘Well, you *do* get up,’ she said, wrinkling her nose at the faded red settee, the two odd semi-easy chairs, the net curtains that needed laundering and the boy’s size library table with the venerable magazines on it to give the place a professional touch. ‘I was beginning to think perhaps you worked in bed, like Marcel Proust.’

‘Who’s he?’ I put a cigarette in my mouth and stared at her. She looked a little pale and strained, but she looked like a girl who could function under a strain.

‘A French writer, a connoisseur in degenerates. You wouldn’t know him.’

‘Tut, tut,’ I said. ‘Come into my boudoir.’”

The Big Sleep (66-67)

2. Proust, Marcel. *Les Plaisirs et les Jours*

Paris: Librairie Gallimard – Éditions De La Nouvelle Revue Française, 1924. Dix-huitième édition. A very good copy in the original wrappers. Comes with a preface by Anatole France.

Sold



3. Proust, Marcel. *A La Recherche Du Temps Perdu* (Eight Volumes in Fifteen)

Paris: Librairie Gallimard – Éditions De La Nouvelle Revue Française: 1925-1931. First Editions, Later Printings. The complete set in original wrappers and original cellophane in very good condition. Spines slightly chipped at tops and bottoms and evenly darkened. Browning to pages due to the cheap paper used. Some ownership and volume inscriptions on front wrappers, cellophane and half titles. The individual volumes as follows:

1 & 2	<i>Du Côté De Chez Swann</i> , soizante-dix-huitième édition, 1926
3 & 4	<i>À L'Ombre Des Jeunes Filles En Fleurs</i> , quatre-vingt troisième édition, 1925
5	<i>Le Côté De Guermantes I</i> , quarante-deuxième édition, 1925
6	<i>Le Côté De Guermantes II – Sodome Et Gomorrhe I</i> , soizante-cinquième édition, 1931
7 – 9	<i>Sodome Et Gomorrhe II</i> , vols. 1 & 2, soizante-huitième édition, 1927; vol. 3 soizante-troisième édition, 1927
10 & 11	<i>La Prisonnière (Sodome Et Gomorrhe III)</i> , 2 vols., cinquante-neuvième édition, 1930
12 & 13	<i>Albertine Disparue</i> , cinquante-troisième édition, 1930
14 & 15	<i>Le Temps Retrouvé</i> , vingt-troisième édition, 1927

A lovely and early set of one of the masterpieces of 20th century fiction or 27.5cm of pure, degenerate joy.
Sold



“I’m not Sherlock Holmes or Philo Vance. I don’t expect to go over ground the police have covered and pick up a broken pen point and build a case from it. If you think there is anybody in the detective business making a living doing that sort of thing, you don’t know much about cops. It’s not things they overlook, if they overlook anything.”

The Big Sleep (256)

4. (Sir Arthur Conan Doyle) Hardwick, Michael & Mollie. *Sherlock Holmes Investigates – Four Sherlock Holmes Plays – Four More Sherlock Holmes Plays*

London, John Murray, 1963, 1964 and 1973. First Editions, First, Second (1966) and First Printings. Near fine copies, the first in near fine dustwrapper, the latter ones in near fine original wrappers. Six stories selected and introduced “for new readers” as well as eight plays dramatised by the Hardwicks. For more books on Sherlock Holmes, see Nos. 14 and 15 below. For a book on Philo Vance, see No. 13 below. CHF 50

5. Doyle, Sir Arthur Conan. *Sir Nigel – The White Company – Adventures of Gerard – The Exploits of Brigadier Gerard*

London: John Murray and Jonathan Cape, 1975 and 1976. First Editions thus, First Printings. Fine copies in (near) fine dustwrappers. Four books introduced by Mary Renault, Anthony Burgess, Elizabeth Longford and Fitzroy Maclean respectively. CHF 100

“The big man said: ‘Now that we are between pals and no ladies present, we really don’t give so much time to why you went back up there, but this Hemingway stuff is what really has me down.’

‘A gag,’ I said. ‘An old, old gag.’

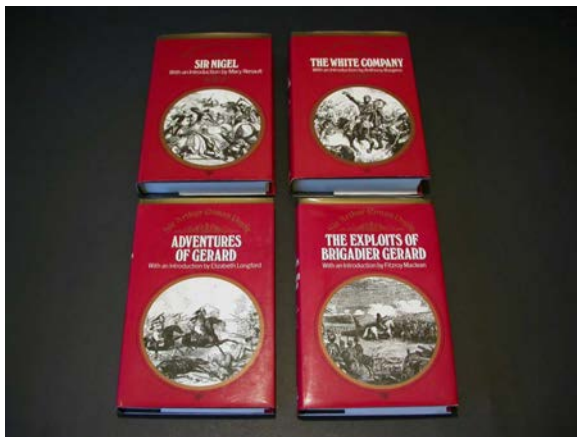
‘Who is this Hemingway person at all?’

‘A guy that keeps saying the same thing over and over until you begin to believe it must be good.’”

Farewell, My Lovely (154)

6. Hemingway, Ernest. *The Sun Also Rises*

New York: Charles Scribner's Sons, 1926. First Edition, First Printing. The first state with the uncorrected word “stopped” on p. 181. Book is in near fine condition. Complete spine labels with modest age marks and toning, minor bumping to edges. Great inside paper joints without tears or repair, free of former owner writing or bookplates, just some very small spots on the outer edges of margins on first several pages, not a big deal at all. Binding is straight. Black cloth boards much better than usual with only some very minor surface spots. The fine dust-jacket is included, but of course a reproduction and not the original. Sold



7. Hemingway, Ernest. *The Fifth Column and the First Forty-Nine Stories*

London: Jonathan Cape, 1939. First Edition, First Printing. A near fine copy in a very good dustwrapper, which is rubbed and chipped along the edges, the top of the spine in particular. Lots of repetitions in this book, particularly in the stories “Cat in the Rain” and “The Killers”, both of which Chandler heavily relied on when writing for the pulps (“Killer in the Rain” for instance). Chandler himself frequently used repetitions and with gusto: “same”, “nice”, “there”, “like” come to mind. Sold

“‘A very bad murderer,’ I said. ‘Like Shakespeare’s Second Murderer in that scene in *King Richard III*. The fellow that had certain dregs of conscience but still wanted the money, and in the end didn’t do the job at all because he couldn’t make up his mind. Such murderers are very dangerous. They have to be removed—sometimes with a blackjack.’”

Farewell, My Lovely (263-4)

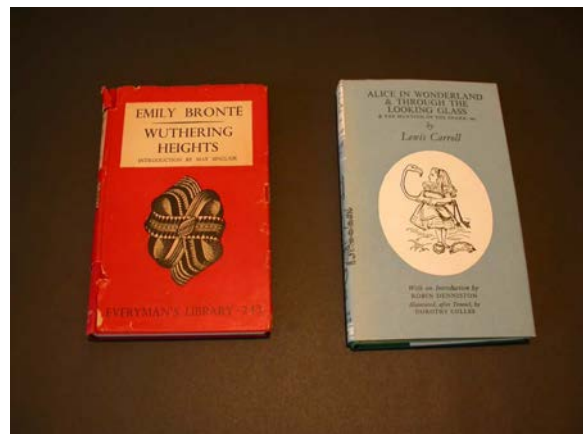
8. Shakespeare, William. *King Richard the III*

London: J.M. Dent & Sons Ltd., 1935. First Edition thus, First Printing. A near fine copy in red cloth of the New Temple Shakespeare edited by M.R. Riley, M.A. and decorated by Eric Gill. CHF 100

9. Shakespeare, William. *The Oxford Miniature Edition of the Complete Works of William Shakespeare* (Six Volumes)

London: Henry Frowde, 1903. First Editions thus, First Printings. Apart from bookseller's labels to each volume and some rubbing to the boards, a near fine set in a very good original folding box. All edges gilt. Edited with a Glossary by W.J. Craig. The above reference to Shakespeare's *King Richard III* and the near quote from *Othello* "“An old man who had loved not wisely, but too well”" *Farewell, My Lovely* (275) are but two of Chandler's musings on The Bard. At the end of *The Big Sleep* Marlowe clearly echoes Hamlet's famous monologue, at the beginning of *The Little Sister* (7-8) Orfamay Quest is described as "nobody ever looked less like Lady Macbeth", and there's a lengthy discussion in *The Long Good-Bye* (288) of what Ophelia said or didn't say in *Hamlet*. We feel that this miniature edition of Shakespeare's works is exactly what a PI on a case needs to while a way time and understand the complexities of man(un)kind. For more literary allusions in *Farewell, My Lovely*, you might want to read William Marling's article on the novel on the internet.

Sold



"A male voice called: 'Here, Heathcliff. Here, Heathcliff.' Steps sounded on a hard walk.
'That's Heathcliff,' the chauffeur said sourly.
'Heathcliff?'
'Cripes, that's what they call the dog, Jack.'
'*Wuthering Heights*? I asked.
'Now you're double talking again,' he sneered. 'Look out—company.'"

The High Window (39-40)

10. Brontë, Emily. *Wuthering Heights*

London: J.M. Dent & Sons Ltd., 1907. First Edition thus, Later Printing (1946). No. 243 of Everyman's Library with an introduction by May Sinclair. A near fine copy in the original red cloth in a good only dustwrapper, which is torn, chipped and missing parts of the spine in particular. The novel tells the tale of the all-encompassing and passionate, yet thwarted, love between Heathcliff and Catherine Earnshaw, and how this unresolved passion eventually destroys them and many around them. As such the reference would probably fit better into *Farewell, My Lovely*. Apart from the use of "High" and "Heights" for the titles or their novels, Emily Brontë and Raymond Chandler share an affinity to Thornton: Emily was born there and it is Chandler's second – his mother's family – name.

Sold

"He nodded and was gone. The unnatural brightness of his smile seemed to linger in the air after the door closed, like the smile of the Cheshire cat."

The High Window (178)

11. Carroll, Lewis (Charles Lutwidge Dodgson). *Alice's Adventures in Wonderland – Through the Looking Glass and other Writings*

London and Glasgow: Collins, 1954. First Edition thus, Later Printing (1966). With an introduction by Robin Denniston and illustrated after Tenniel by Dorothy Colles. An ex-library copy, though apart from two library stamps and the number “20” written on the spine and title page, both book and dustwrapper are in near fine condition. Sold

““She might have tossed him our on his can,’ I said. ‘That would have hurt him in his deep place—his Casanova complex.’”

The Lady in the Lake (11)

12. Casanova. *La Vie Amoureuse De Casanova*

Paris: Éditions Armand-Fleury, 1953. First Edition thus. A near fine copy in the original wrappers, the luscious front cover of which has been expertly reattached. Préface de Lucien Sahuguet. Sold

““Well, that’s that,’ I said.

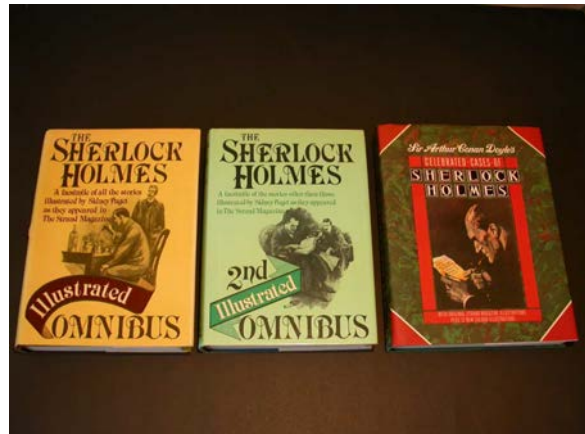
She nodded brightly. ‘Yes, that’s that. And what did you say your name was?’

‘Vance,’ I said. ‘Philo Vance.’

‘And what company are you employed with, Mr. Vance?’

‘I’m out of work right now,’ I said. ‘Until the police commissioner gets in a jam again.’”

The Lady in the Lake (91)



13. Van Dine, S.S. (Willard Huntington Wright). *The Dragon Murder Case*

Shelton, Connecticut: The First Edition Library, 1996. A fine copy in a fine dustwrapper of the Otto Penzler facsimile edition. The leaflet accompanying these editions is laid in. The eighth appearance of Philo Vance originally published by Charles Scribner's Sons in 1933. CHF 150

Note that on the above page of *The Lady in the Lake*, Marlowe makes a reference to “... East Lynne.” However, it is not clear if this reference is to the novel by Mrs. Henry (Ellen) Wood (published in London by Richard Bentley in 1861) or to one of the movies based on the novel.

“‘Why don’t you go home, Miss Watson? There’s nothing for you to do here.’”

[...]

“‘Miss Watson has gone home,’ Dr. Lagardie said. ‘We are all alone in the house.’”

The Little Sister (143-4)

14. Doyle, Sir Arthur Conan. *The Sherlock Holmes Illustrated Omnibus* and *2nd Omnibus*

London: John Murray and Jonathan Cape, 1978 and 1979. First Editions thus, First Printings. Near fine copies in very good dustwrappers. Facsimiles of the stories as they appeared in *The Strand Magazine*. Vol. 1 with illustrations by Sidney Paget, Vol. 2 with illustrations other than those of Sidney Paget. CHF 200

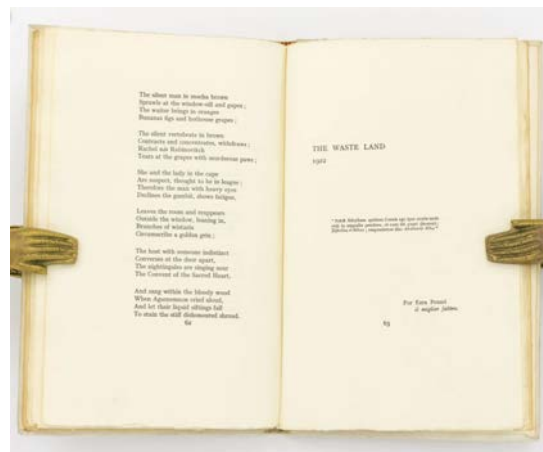
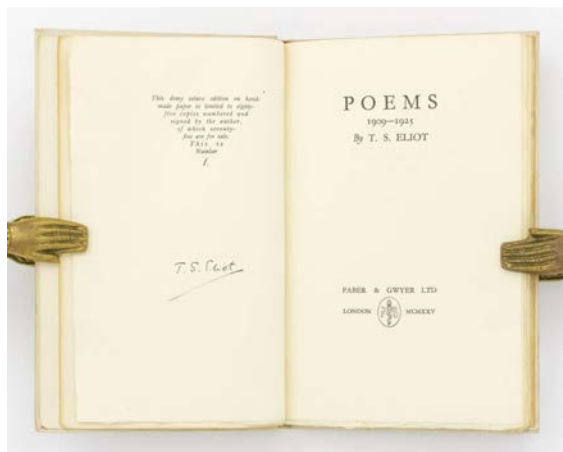
15. Doyle, Sir Arthur Conan. *Celebrated Cases of Sherlock Holmes*

London: Octopus Books, 1986. First Edition thus, First Printing. A near fine copy in a near fine dustwrapper with original *Strand Magazine* illustrations plus 12 new colour illustrations. CHF 100

“There is the pale, pale blonde with anæmia of some non-fatal but incurable type. She is very languid and very shadowy and she speaks softly out of nowhere and you can’t lay a finger on her because in the first place you don’t want to and in the second place she is reading *The Waste Land* or Dante in the original, or Kafka or Kierkegaard or studying Provençal.”

The Long Good-Bye (77)

16. Eliot, T.S. – *Poems 1909—1925*



London: Faber & Gwyer LTD, 1925. First Edition, First Printing. Number 1 of the signed limited edition of eighty-five copies, seventy-five of which were for sale. Spine slightly darkened, else a fine copy on hand-made paper in fine original white linen boards with title and author embossed in gold on the spine. Collected in this volume are: *Prufrock* (1917), *Poems* (1920), *The Waste Land* (1922), and “The Hollow Men” (1925).

CHF 37'500

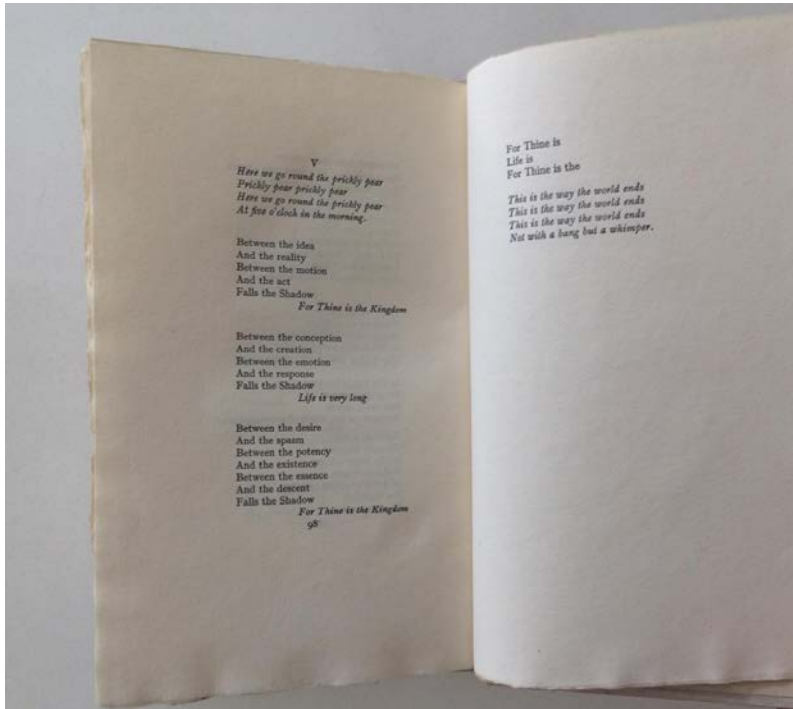
Where to begin with this copy of this book?

Well, you rarely get to buy Number 1 of any limited edition, let alone one of such impact.

Cyril Connolly writes in *The Modern Movement – 100 Key Books from England, France and America 1880—1950*: “30(b) ... [*The Waste Land*] Becoming as hard to obtain as ‘Prufrock’; it is better to search for the *Poems 1909—1925*, perhaps his most important book.”

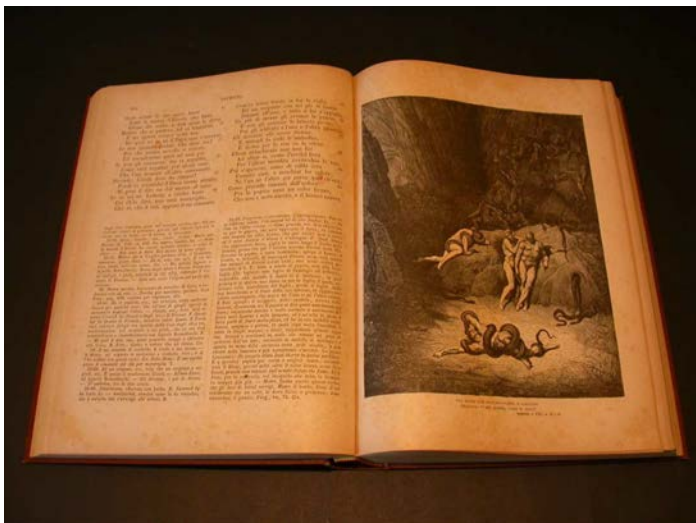
This book also contains Eliot’s first publication of “The Hollow Men”; maybe the most quoted of Eliot's poetry:

“This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.”



17. Dante Alighieri. *La Divina Commedia Illustrata Da Gustavo Doré*

Milano: Edoardo Sonzogno, 1887. A very good copy rebound in brown cloth. Edited by Eugenio Camerini.
Not for sale



“I looked at the first piece, the one not crumpled. There was a short typewritten paragraph on it, no more. It read: ‘I do not care to be in love with myself and there is no longer anyone else for me to be in love with. Signed: Roger (F. Scott Fitzgerald) Wade. P.S. This is why I never finished *The Last Tycoon*.’

‘That mean anything to you, Mrs. Wade?’

‘Just attitudinizing. He has always been a great admirer of Scott Fitzgerald. He says Fitzgerald is the best drunken writer since Coleridge, who took dope. Notice the typing, Mr. Marlowe. Clear, even, and no mistakes.’”

The Long Good-Bye (92)

18. Fitzgerald, F. Scott. *The Bodley Head Scott Fitzgerald* (Six Volumes)

London: The Bodley Head, 1959. Apart from Volume One, which is the 1960 reprint, all First Editions, First Printings. Books in near fine condition with barley perceptible foxing to front edges. Dustwrappers darkened at the spines and Volume One a little rubbed and soiled on the front board, but still easily near fine. The Bodley Head, 1959-63. The only collected works of Fitzgerald ever printed and scarce. Sold



19. Coleridge, Samuel Taylor. *Complete Verse, Select Prose and Letters*

London: The Nonesuch Press, 1933. First Edition thus, Later Printing (1950). A fine copy in a near fine dustwrapper. Edited by Stephen Potter. CHF 50

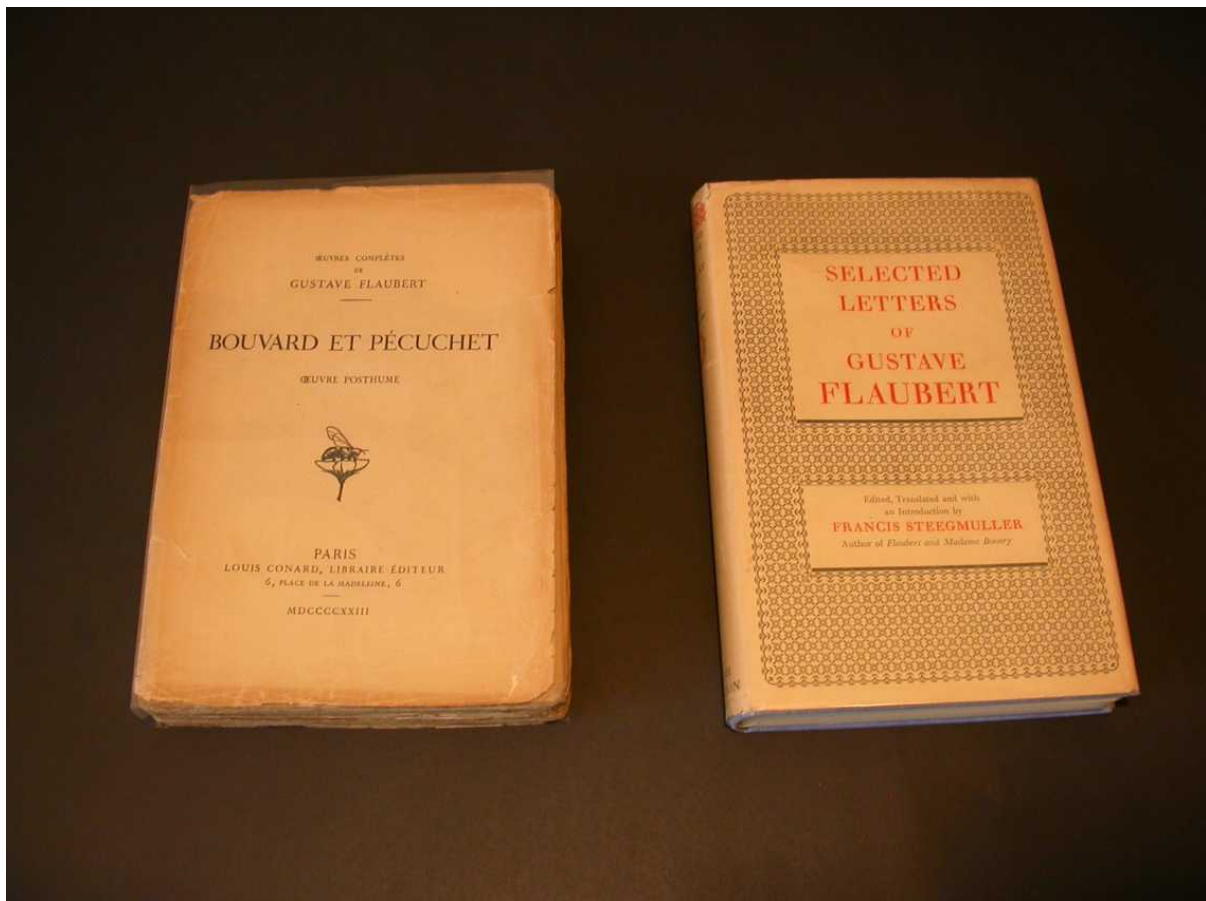
“‘Depends who the writer is, maybe,’ I said. ‘It didn’t come easy to Flaubert, and his stuff is good.’

‘Okay,’ Wade said, sitting up. ‘So you have read Flaubert, so that makes you an intellectual, a critic, a savant of the literary world.’ He rubbed his forehead, ‘I’m on the wagon and I hate it. I hate everybody with a drink in his hand, I’ve got to go out there and smile at those creeps. Every damn one of them knows I’m an alcoholic. So they wonder what I’m running away from. Some Freudian bastard has made that a commonplace.’”

The Long Good-Bye (148)

20. Flaubert, Gustave. *Bouvard et Pécuchet*

Paris: Lois Conard, 1902. First Edition, Later Printing (1923). A very good copy in the original wrappers, lacking (?) a page following the title page (looks more like a cancel). CHF 300



21. Flaubert, Gustave. *Selected Letters*

London: Hamish Hamilton, 1954. First Edition, First Printing. A near fine copy in a very good dustwrapper. Edited, translated and with an introduction by Francis Steegmuller. CHF 150

22. Freud, Prof. Dr. Sigmund. *Die Traumdeutung*

Leipzig und Wien: Franz Deuticke, 1900. First Edition, Fifth Printing (1919). A very good copy in the original wrappers, though lacking the rear wrapper. Fünfte, vermehrte Auflage mit Beiträgen von Dr. Otto Rank.

Sold

“‘What’s your name?’

‘Marlowe.’

‘With an “e” or not?’

‘With.’

‘Ah, Marlowe,’ she intoned. ‘Such a sad beautiful name.’ She put her glass down damn near empty and closed her eyes and threw her head back and her arms out, almost hitting me in the eye. Her voice throbbed with emotion, saying:

*‘Was this the face that launch’d a thousand ships
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss.’*

She opened her eyes, grabbed her glass and winked at me. ‘You were pretty good in there, chum. Been writing any poetry lately?’

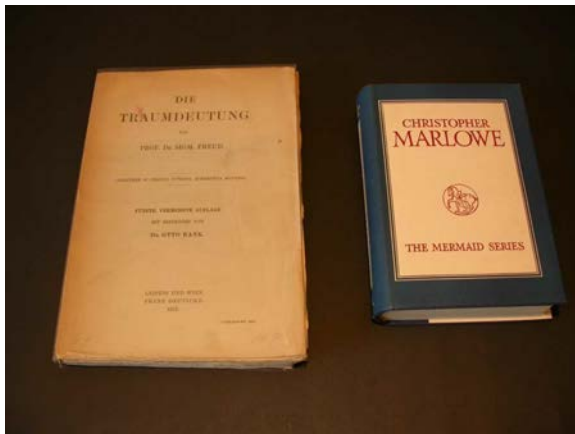
‘Not very much.’

‘You can kiss me if you like,’ she said coyly.”

The Long Good-Bye (152-3)

23. Marlowe, Christopher. *Christopher Marlowe – Four Plays*

London: Ernest Benn Limited, 1951. First Edition thus, First Printing. A near fine copy in a near fine dustwrapper. Contains four plays: *Tamburlaine the Great: Part the First and Part the Second – The Tragical History of Doctor Faustus – The Jew of Malta – Edward the Second*. Edited by Havelock Ellis with an introduction by J.A. Symonds. The quote is from *Doctor Faustus*, scene xiv. Sold



“I went on out and Amos had the Caddy there waiting. He drove me back to Hollywood. I offered him a buck, but he wouldn’t take it. I offered to buy him the poems of T.S. Eliot. He said he already had them.”

The Long Good-Bye (201)

24. Eliot, T.S. *The Complete Poems and Plays*

London: Faber and Faber, 1969. First Edition, Seventh Printing (1985). A fine copy in a fine dustwrapper. Sold, but not to Amos

“‘A pretty colour whisky is, isn’t it? To drown in a golden flood—that’s not so bad. “To cease upon the midnight with no pain.” How does that go on? Oh, sorry, you wouldn’t know. Too literary. You’re some kind of dick, aren’t you? Mind telling me why you’re here?’”

The Long Good-Bye (210)

25. Keats, John. *Selected Poems & Letters*

London: Heinemann, 1966. First Edition thus, First Printing. A near fine copy in a near fine dustwrapper. Edited with an introduction and commentary by Robert Gittings. The reference is to “Ode to a Nightingale” (line 56), which goes on with: “While thou art pouring forth thy soul abroad / In such an ecstasy!” CHF 50

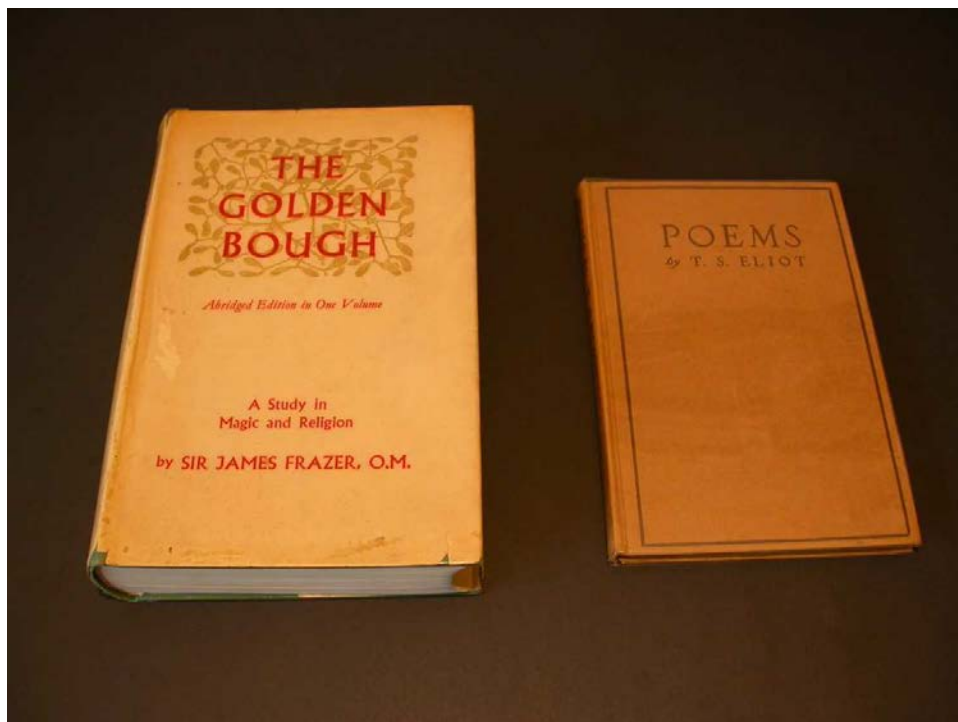
“‘Word would have got around I was a homo. The clever boys that write book reviews because they can’t write anything else would have caught on and started giving me the build-up. Have to take care of their own, you know. They’re all queers, every damn one of them. The queer is the artistic arbiter of our age, chum. The pervert is the top guy now.’

‘That so? Always been around, hasn’t he?’

He wasn’t looking at me. He was just talking. But he heard what I said.

‘Sure, thousands of years. And especially in all the great ages of art. Athens, Rome, the Renaissance, the Elizabethan Age, the Romantic Movement in France—loaded with them. Queers all over the place. Ever read *The Golden Bough*? No, too long for you. Shorter version though. Ought to read it. Proves our sexual habits are pure convention—like wearing a black tie with a dinner jacket. Me, I’m a sex writer, but with frills and straight.’”

The Long Good-Bye (212-3)



26. Frazer, Sir James, O.M. *The Golden Bough – A Study in Magic and Religion*

London: Macmillan and Co. Limited, 1922. First Printing, Tenth Edition (1950). Abridged Edition in One Volume. A very good copy in like dustwrapper, which has been bound in transparent self-adhesive foil.

CHF 80

““I grow old . . . I grow old . . . I shall wear the bottom of my trousers rolled.” What does that mean Mr. Marlowe?”

‘Not a bloody thing. It just sounds good.’

He smiled. ‘That is from the Love Song of J. Alfred Prufrock. Here’s another one: “In the room the women come and go Talking of Michelangelo.” Does that suggest anything to you, sir?’

‘Yeah—it suggests to me that the guy didn’t know very much about women.’

‘My sentiments exactly, sir. Nonetheless I admire T.S. Eliot very much.’”

The Long Good-Bye (302)

27. Eliot, T.S. *Prufrock and Other Observations*

London: The Egoist LTD (Oakley House, Bloomsbury Street), 1917. First Edition, First Printing. One of only 500 copies. In fine condition in fine original wrappers, which are protected by a glassine wrapper that was probably added later on. Brentano’s Bookseller label at the bottom of the inside of the rear wrapper, some light browning of the paper, but no inscriptions or flaws whatsoever, a split to the spine and weak inner hinges, but still a most beautiful, spectacular, unrestored copy of one of the most fragile books – nowadays it is called a pamphlet - of one of the milestones of Modernism. Housed in a custom clamshell box.

This copy is accompanied by two typed letters signed by Eliot. Though they are not directly related to the book, they enhance the value of this copy to a great extent since they feature Eliot’s later role as an editor at Faber’s and his affinity to the French (*Prufrock* is dedicated to “Jean Verdenal – 1889-1915” and contains a poem with the French title “Conversation Galante”):

1. Faber and Faber, London, 13th of October 1943. One page, approximately 350 words, to the art scholar Hartley Ramsden explaining at some length a delay in the publication of her essay, apparently in an anthology: “I have your letter of the 5th October and am distressed to learn the facts which you set before me. [...] The delay is entirely due to circumstances arising out of the war. The available printers have limited resources and we have to have those books printed first which are needed first, and after printing there are often similar delays owing to the difficulties of the binders.” The book which took precedence was *Education through Art* by Herbert Read, with whom Ramsden had been at handbags drawn the previous year in the pages of Cyril Connolly’s *Horizon* magazine. Folded twice for mailing else in nice condition.
2. Written in Eliot’s capacity as President of the Fédération Britannique des Comités de l’Alliance Française (and on their letterhead which I have not seen Eliot use before), 21st of October 1953. One page, approximately 100 words, to the historian Sir John Pollock: “I have read your letter [...] with much regret, and I know that my feelings will be shared by the other members of the Council. I must submit your letter for their consideration at our next meeting, and will convey their response to you in due course. I must say, however, that your scruples about replying to notices of meetings, and your compunction at having failed to answer owing to your absences abroad, seemed to me exaggerated, and I am sure that our colleagues will agree with me in deprecating your emphasis on this point.” Folded twice for mailing, short closed tear to left margin else in nice condition.

For the Lot: CHF 45’000

There has been a remarkable change in collectors’ appreciation of this book over the last 30 years: in the 90s you could get one of the 1’000 copies of *The Waste Land* in fine condition and fine dustwrapper for less than the price of a *Prufrock*. Nowadays, the price of *The Waste Land* has skyrocketed, while *Prufrock*’s has remained stable. Still, we would always prefer *Prufrock*. It has so many wonderfully memorable lines and worked its way into popular culture much more than *The Waste Land*.

PRUFROCK

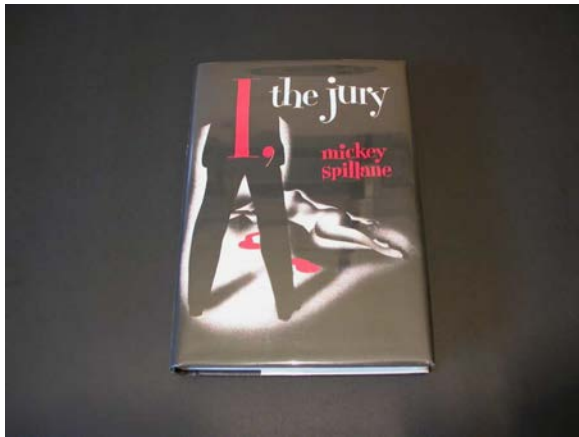
T. S. ELIOT

“‘Sure.’ I picked a paperback off the table and made a pretence of reading it. It was about some private eye whose idea of a hot scene was a dead, naked woman hanging from the shower rail with the marks of torture on her. By that time Betty was in the bathroom. I threw the paperback into the wastebasket, not having a garbage can handy at the moment.”

Playback (192)

28. Spillane, Mickey. *I, The Jury*

Shelton, Connecticut: The First Edition Library, 1996. A fine copy in a fine dustwrapper of the Otto Penzler facsimile edition. The leaflet accompanying these editions is laid in. The first appearance of Mike Hammer originally published by E.P. Dutton & Company, Inc. in 1947. The reference in Chandler’s novel is to the fourth Mike Hammer book *One Lonely Night* published by Signet in paperback in 1951. CHF 150



“I remembered a girl in a story by Anatole France who insisted on taking her stockings off. Keeping them on made her feel like a whore. She was right.”

Playback (192)

We were unable to find any literary allusions in the first four chapters of *Poodle Springs*, so we can only refer you back to the beginning of this part (III) of our catalogue and Anatole France’s introduction to Marcel Proust’s *Les Plaisirs et les Jours*.

However, Marlowe has one final appearance in the novelette “Wrong Pigeon” in which you can find the following passage:

“I bought a paperback and read it. I set my alarm watch for 6:30. The paperback scared me so badly that I put two guns under my pillow. It was about a guy who bucked the hoodlum boss of Milwaukee and got beaten up every fifteen minutes. I figured that his head and face would be nothing but a piece of bone with a strip of skin hanging from it. But in the next chapter he was as gay as a meadow lark. Then I asked myself why I was reading this drivel when I could have been memorizing *The Brothers Karamasov*. Not knowing any good answers, I turned the light out and went to sleep.”

Manhunt (Vol. 8, No. 1): 23-24

Part IV: Works on Raymond Chandler and Marlowe

1. MacShane, Frank. *The Life of Raymond Chandler*

New York: E. P. Dutton & Co., Inc., 1976. First Edition, First Printing. A near fine copy in a near fine dustwrapper. CHF 80

2. Gross, Miriam (Editor) and Patricia Highsmith (Introduction). *The World of Raymond Chandler*

London: Weidenfeld and Nicolson, 1977. First Edition, First Printing. A fine copy in a fine dustwrapper. CHF 100

3. Brucoli, Matthew J. *Raymond Chandler – A Descriptive Bibliography*

Pittsburgh: University of Pittsburgh Press, 1979. First Edition, first Printing. A fine copy issued without a dustwrapper. CHF 120



4. Bishop, Paul. "The Longest Goodbye – In search of Raymond Chandler's Los Angeles" in *Mystery* 1 (March/April 1980): 33-36

Los Angeles: Mystery, 1980. Vol. 1, No. 2. A near fine copy in the original wrappers. CHF 25

5. Speir, Jerry. *Raymond Chandler*

New York: Frederick Ungar Publishing Co., 1981. First Edition, First Printing. A fine copy in a near fine dustwrapper. CHF 80

6. Luhr, William. *Raymond Chandler And Film*

New York: Frederick Ungar Publishing Co., 1982. First Edition, First Printing. A fine copy in a fine dustwrapper. CHF 80

7. *The Raymond Chandler Mystery Map of Los Angeles*

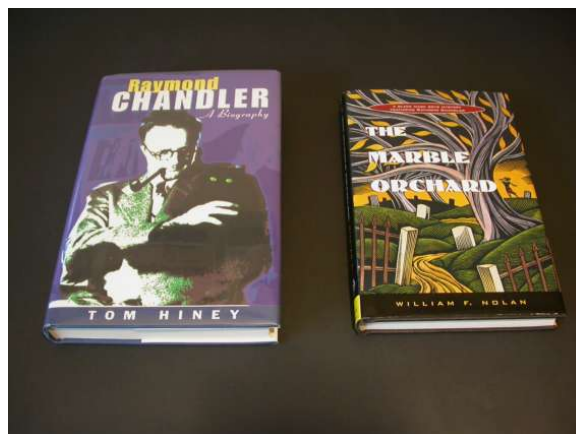
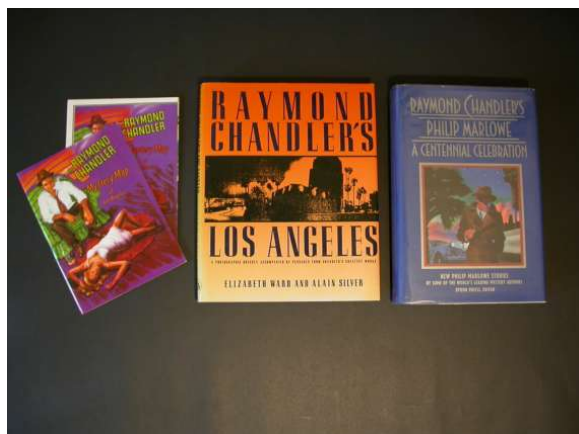
Los Angeles: Aaron Blake Publishers, 1985. First Edition, First Printing. A fine copy in original, loose wrappers.
CHF 120

8. Ward, Elizabeth and Alain Silver. *Raymond Chandler's Los Angeles – A Photographic Odyssey Accompanied By Passages From Chandler's Greatest Works*

Woodstock: The Overlook Press, 1987. First Edition, First Printing. A fine copy in a fine slightly faded dustwrapper.
CHF 120

9. Preiss, Byron (Editor). *Raymond Chandler's Philip Marlowe – A Centennial Celebration*

New York: Alfred A. Knopf, 1988. First Edition, First Printing. A fine copy in a fine dustwrapper. Contains new Philip Marlowe stories by some of the world's leading mystery authors and an introduction by Frank MacShane. It also reprints Chandler's story "The Pencil", see Part I, Nos. 50 & 52.
CHF 80



10. Nolan, William F. *The Marble Orchard*

New York: St. Martin's Press, 1996. First Edition, First Printing. A fine copy in a fine dustwrapper. Inscribed by the author on the front fly-leaf: "Hardboiled best! / William F. Nolan". A Novel Featuring The Black Mask Boys: Dashiell Hammett, Raymond Chandler and Erle Stanley Gardner.
CHF 150

11. Hiney, Tom. *Raymond Chandler – A Biography*

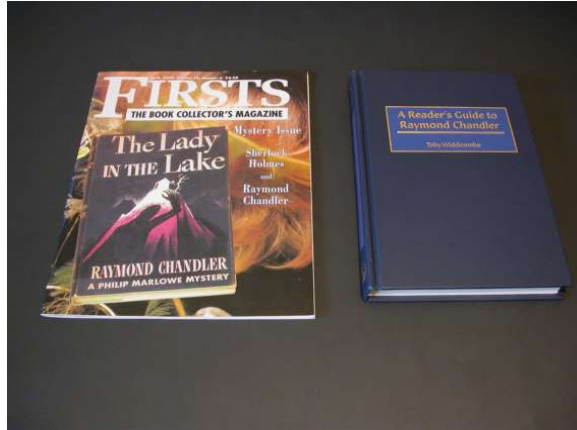
London, Chatto & Windus, 1997. First Edition, First Printing. A fine copy in a fine dustwrapper.
CHF 50

12. Nolan, William F. "Collecting Raymond Chandler" and Robin H. Smiley "Raymond Chandler: A Checklist of First Editions" in *Firsts – The Book Collector's Magazine* 10 (April 2000): 40-55

Tucson, Arizona: Firsts Magazine, Incorporated, 2000. Vol. 10, No. 4. A fine copy in original wrappers.
CHF 25

13. Widdicombe, Toby. *A Reader's Guide to Raymond Chandler*

Westport: Greenwood Press, 2001. First Edition, First Printing. A fine copy issued without a dustwrapper.
CHF 150



End of Part IV

Part V: Movies, comics, memorabilia and paraphernalia

1. Dmytryk, Edward (Director). *Murder, My Sweet* (1944)

A new DVD release of the 1944 RKO Pictures film based on *Farewell, My Lovely* and directed by Edward Dmytryk. Featuring Dick Powell, Claire Trevor and Anne Shirley. In fine condition. CHF 30

2. Marshall, George (Director). *The Blue Dahlia* (1946)

A one page ad cut out from the 1946 (11th April) *Kinematograph Weekly*, advertising “The Big 3 – Alan Ladd, Veronica Lake, William Bendix – in Paramount’s Suspense Swept Drama Of Murder In Full Bloom ... by the world famous novelist, Raymond Chandler ... Re-uniting the great stars of ‘This Gun For Hire’ and ‘The Glass Key’!” In very good condition, very rare and very decorative, so we are told. CHF 50



3. Hawks, Howard (Director). *The Big Sleep* (1946)

a) Two great photographs of later vintage. One showing Humphrey Bogart in action, the other showing him and Lauren Bacall getting closer. In fine condition. CHF 40

b) An original autographed picture of Lauren Bacall, well past her prime, but still highly remarkable. CHF 40

4. Robert Montgomery (Director and Marlowe). *Lady in the Lake* (1947)

a) A beautiful, original photograph of a set of lobby cards for the Robert Montgomery movie, showing different stills from the film. Of particular interest is the misspelling of the detective's first name ("Phillip") on the window of his office. In fine condition. CHF 300

b) The front page cut out from the 1946 (12th December) *Kinematograph Weekly*, Vol. 358, No. 2069. This is about Metro-Goldwyn-Mayer's Robert Montgomery movie telling you: "You Are The Star! The First Picture To Use A Sensational Idea In Story Telling! Every Thrill, Every Kiss, Every Adventure Happens To Every Member of The Audience!" Again: in very good condition, very rare and very decorative. CHF 50



5. Brahm, John (Director). *The Brasher Doubloon* (1947)

A new DVD release of the rare 1947 Twentieth Century-Fox film based on *The High Window* and directed by John Brahm. Featuring George Montgomery and Nancy Guild. In fine condition. CHF 40

6. Bogart, Paul (Director). *Marlowe* (1969)

a) Original Exhibitor's Merchandising Manual from MGM, 1969. An advertising brochure showing the different forms and sizes in which cinemas can market the movie which was based on *The Little Sister*. A fine copy. CHF 150

b) Very cool original one sheet poster for the MGM movie. Folded three times, but in excellent condition. CHF 150

7. Richards, Dick (Director). *Farewell, My Lovely* (1975)

London: United Artists, 1975. Original Motion Picture Soundtrack with music composed and conducted by David Shire for the movie starring Robert Mitchum as Marlowe. Both record and sleeve in excellent condition. CHF 40



8. Winner, Michael (Director). *The Big Sleep* (1978)

- a) Original one sheet poster for the movie. In excellent condition. CHF 150
- b) Raymond Chandler Au Cinéma. An illustrated card for French “série noir” movie-goers with a short “Notice Biographique” and a “Filmographie”. Fine and nice. CHF 40
- c) A new DVD release of the movie starring Robert Mitchum in a London-set version of the 1939 novel. In excellent condition. CHF 20



9. Hunt, Peter R. (Director) *Philip Marlowe, Private Eye* (1984-1986)

Thousand Oaks: Goldhil Home Media International, 2004. A boxed three DVD collection of this fine TV series starring Powers Booth as Philip Marlowe. Contains the following episodes: “Smart-Aleck Kill” – “The Pencil” – “Nevada Gas” – “Finger Man” – “The King In Yellow” – “Pickup On Noon Street” – “Guns At Cyrano’s” – “Trouble Is My Business” – “Spanish Blood” – “Blackmailers Don’t Shoot” – “Red Wind”. In excellent condition. CHF 120

10. Preiss, Byron. *Trouble Is My Business – The Raymond Chandler Library*

New York: The Byron Preiss Multimedia Company, 1994. Interactive CD-Rom. The Raymond Chandler Library brings hard-boiled L.A. detective Philip Marlowe to life in this exciting interactive compilation of Chandler’s novels, short stories and letters. The text (which is fully searchable) is accompanied by dramatic audio narration, color illustrations, hundreds of photographs of story locations, film clips from well-known detective movies and archival footage of Hollywood in the 1940’s. Also included are an interactive map, showing the streets where Marlowe travels, and a timeline of Chandler’s life. Includes: *The Big Sleep*, *Farewell, My Lovely*, *The High Window*, *The Lady In The Lake*, *The Long Goodbye*, and more. In excellent condition. CHF 250

11. Bassoff, Lawrence. *Crime Scenes – Movie Poster Art of the Film Noir – The Classic Period: 1941-1959*

Beverly Hills: Lawrence Bassoff Collection, Incorporated, 1997. First Edition, First Printing. A fine copy in the original wrappers. CHF 80

12. Hershenson, Bruce. *Crime Movie Posters*

West Plains: Bruce Hershenson, 1997. First Edition, First Printing. Features hundreds of full color movie posters from silent films to the present day. A fine copy in near fine original wrappers. CHF 40



13. Lark Michael (Illustrator). *Raymond Chandler's Philip Marlowe: The Little Sister*

New York: Simon & Schuster, 1997. First Edition, First Printing in this format. A limited edition of 110 copies of this title was published in 1995. A stunning edition of *The Little Sister*, adapted and illustrated by Michael Lark, lettered by Willie Schubert, colored by Alex Wald and with cover art by Steranko. A fine copy in the original wrappers. CHF 80

14. Motter, Dean (Editor). *Raymond Chandler's Marlowe – The Graphic Novel – A Trilogy of Crime*

New York: Simon & Schuster, 2003. First Edition, First Printing. Contents include “Goldfish”, adapted by Tom DeHaven, illustrated by Rian Hughes, and lettered by Willie Schubert – “The Pencil”, adapted by Jerome Charyn, drawn by David Lloyd, and lettered by Elitta Fell – “Trouble Is My Business”, adapted by James Rose, illustrated by Lee Moyer & Alfredo Alcala, and lettered by Willie Schubert. Cover art by Steranko. A fine copy in the original wrappers. CHF 80

15. Benoit, Ted and François Ayroles. *Raymond Chandler Playback – A Graphic Novel*

a) New York: Arcade Publishing, 2006. First Edition in English, First Printing. A proof copy in spiral binding with a letter from the publisher to reviewers bound in. Based on *Raymond Chandler's Unknown Thriller: The Screenplay of Playback* (see Part I, No. 61 above), adapted by Ted Benoit and illustrated by François Ayroles with an introduction by Philippe Garnier. Originally published in France in 2004. Fine. CHF 80

b) As above, but this a fine copy of the first edition in illustrated boards and printed on better paper. CHF 80

16. Six miniature dollhouse books of works by Raymond Chandler

No place: no date. The six books are reproductions (without pages) of *The Big Sleep* – *Farewell, My Lovely* – *Red Wind* – *Spanish Blood* – *The Simple Art of Murder* (US) – *Killer in the Rain* (US). In excellent condition and rather cute.
CHF 80



End of Part V



Part VI: Latest arrivals

1. A Raymond Chandler Collection of some of the Major Books in Very Good to Near Fine Condition and, except for *The Big Sleep*, all in fine \$25 Facsimile Dustwrappers



- A. *The Big Sleep*. New York: Knopf, 1939. First Edition, Second Printing.
- B. *Farewell, My Lovely*. New York: Knopf, 1940. First Edition, First Printing.
- C. *The High Window*. New York Knopf, 1941. First Edition, First Printing.
- D. *The Little Sister*. London: Hamish Hamilton, 1949. First Edition, First Printing.
- E. *The Little Sister*. Boston: Houghton Mifflin, 1949. First Edition, First Printing.
- F. *The Simple Art of Murder*. London: Hamish Hamilton, 1950. First Edition, First Printing.
- G. *The Long Good-Bye*. Boston: Houghton Mifflin, 1954. First Edition, First Printing.
- H. *Playback*. Boston: Houghton Mifflin, 1958. First Edition, First Printing.
- I. *Killer in the Rain*. London: Hamish Hamilton, 1964. First Edition, Third Printing.

Price for the collection CHF Sold

Please note that the facsimile dustwrapper for *The Big Sleep* has gone. The book is a second printing and ex-library copy with 20 stamps dating from February 24th 1939 to March 21st 1941 on the rear endpaper. Also, the following five books shown in the picture above have been sold:

The Lady in the Lake. New York: Knopf, 1943.

Red Wind. Cleveland and New York: The World Publishing Company, 1946.

Spanish Blood. Cleveland and New York: The World Publishing Company, 1946.

The Long Good-Bye. London: Hamish Hamilton, 1953 and *The Long Good-Bye*. Boston: Houghton Mifflin, 1954. First Edition, First Printing. These copies were replaced with: London: Thriller Book Club, no date, First Edition thus, First Printing. A very good copy in a fine \$25 facsimile dustwrapper. See item 9 below.

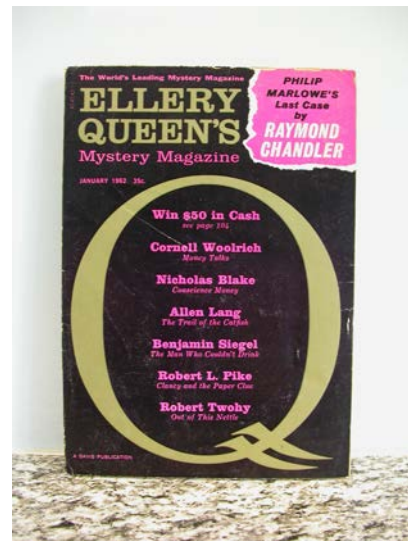
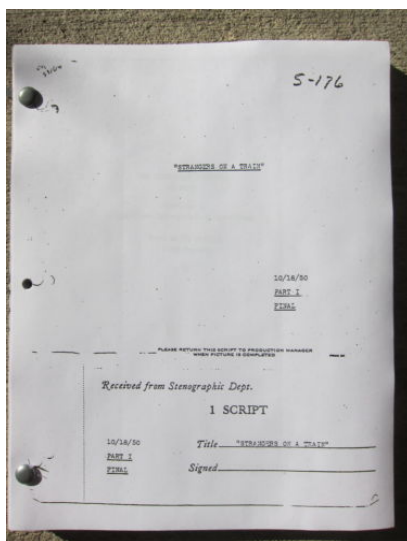
Playback. London: Hamish Hamilton, 1958.



3. *Strangers on a Train* – Script

(Recent) Photocopy of the script/screenplay *Strangers on a Train* with a Draft Date of 10/18/50. *Strangers on a Train* is an American psychological thriller film produced and directed by Alfred Hitchcock, and based on the 1950 novel of the same name by Patricia Highsmith. It was shot in the autumn of 1950 and released by Warner Bros. on June 30, 1951. The film stars Farley Granger, Ruth Roman, and Robert Walker, and features Leo G. Carroll, Patricia Hitchcock, and Laura Elliott. Screenplay by Whitfield Cook, Czenzi Ormonde, Raymond Chandler.

CHF 100



4. "Philip Marlowe's Last Case" in *Ellery Queen's Mystery Magazine* 39 (January 1962): 30-43 & 84-96.

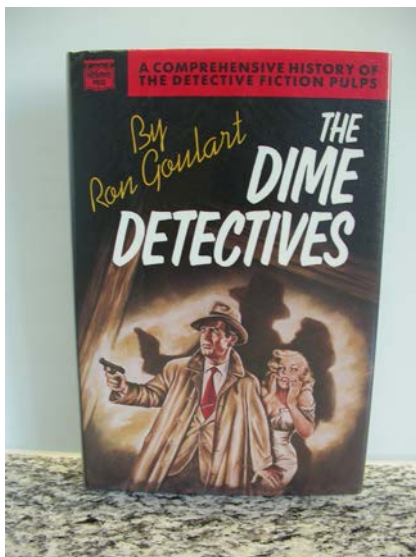
New York: Davis Publications, Inc., 1962. Vol. 39, No. 1. A near fine copy of this magazine in original near fine printed wrappers. Other than Chandler's Black Mask Magazine Novelette, contents include Cornell Woolrich's "Money Talks" – Nicholas Blake's "Conscience Money" – Robert L. Pike's "Clancy And The Paper Clue" – Benjamin Siegel's "The Man Who Couldn't Drink" – A. Conan Doyle's "The Red-Headed League" – Allen Lang's "The Trial Of The Catfish" – Robert Twohy's "Out Of This Nettle" – Thomas L Stix's "The 7 Errors In The Red-Headed League" – Sister Paschala, O.P.'s "?" – "Mystery Hardcover Of The Month" – "Mystery Paperbacks Of The Month" – Anthony Boucher's "Best Mysteries Of The Month". CHF 200

5. Goulart, Ron. *The Dime Detectives – A Comprehensive History of the Detective Fiction Pulps*.

New York: The Mysterious Press, 1988. First Edition, First Printing. A fine copy in a fine dustwrapper. CHF 120

6. Taylor, James L. *10¢ Dime Detective Companion*.

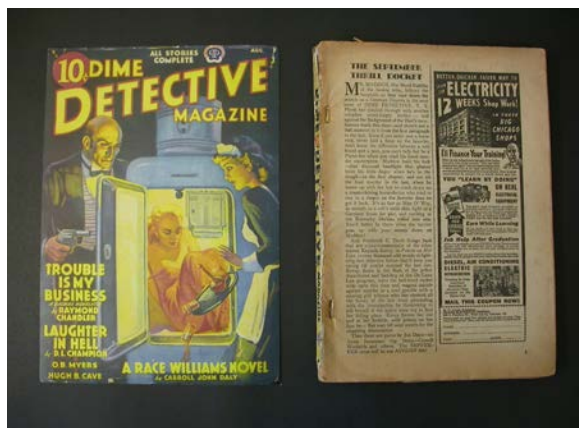
Boston: Altus Press, 2011. First Edition thus, First Printing. A fine copy in fine original printed wrappers. The "Revised and Expanded" edition of this guide, edited and designed by Matthew Moring. CHF 80



7. "Trouble is My Business" in *Dime Detective*, 31 (August): 42-76

Chicago: Popular Publications Inc., 1939. Vol. 31, No. 1. A good copy only: Front cover missing (but supplied in facsimile), spine and rear cover have some chips and slight loss at the bottom. Pages are brittle around the edges. Other than Chandler's "Thrill-Packed Midnight Murder Novelette" contents include the complete Race Williams novel *Gangman's Gallows* by Carroll John Daly – Edward Ronns's "Three Doors to Doom" – O.B. Myer's "Fire and Ice" – Hugh B. Cave's "Deal From the Bottom" – D.L. Champion's "Laughter in Hell" – A Department "Ready for the Rackets" – The Editor's "The September Thrill Docket". CHF 300

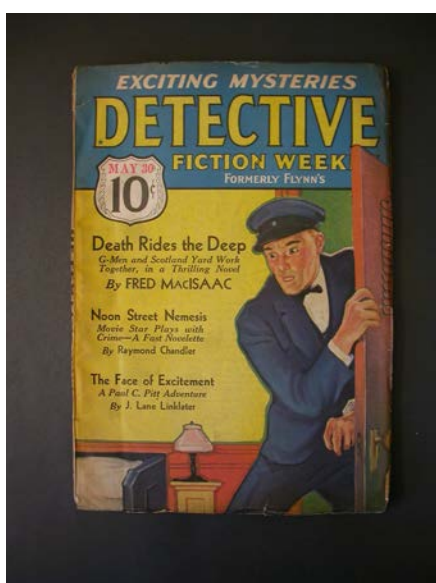
"Listen to a tough-luck shamus crack 'Trouble Is My Business' once too often as he rolls along in the shadow of the eight-ball after a red-head who'd got her hooks in a rich man's pup and wouldn't let go till murder pried her loose."



8. "Noon Street Nemesis" in *Detective Fiction Weekly*, 102 (30 May): 36-62

New York: The Red Star News Company, 1936. Vol. CII, No. 4. A solid very good copy with the paper only slightly browned, the covers and spine intact. Bookseller's stamp on back cover, spine faded. Apart from Chandler's "Novelette" featuring Pete Anglich, contents include Fred MacIsaac's "Death Rides the Deep (6 Parts - 1)" - J. Lane Linklater's "The Face of Excitement" - H.W. Guernsey's "The Rabbit's Foot" - Richard Wormser's "How Good a Detective Are You?" - The Confession of Broadway Jack's "Birds of Prey (Conclusion)" - Stookie Allan's "Illustrated Crimes" - Jack Callahan's "Lo, the Poor Indian" - Donald S. Aitken's "Eye-Witness" - Robert H. Rohde's "Nickel Tip" - Zeta Rothschild's "The monster of the Swamp" - "G-2's" "Civil Service Q & A" - M.E. Ohaver's "Solving Cipher Secrets" - "Flashes from Readers" - Frank Wrentmore's "Picking Your Own Pocket".

CHF 850



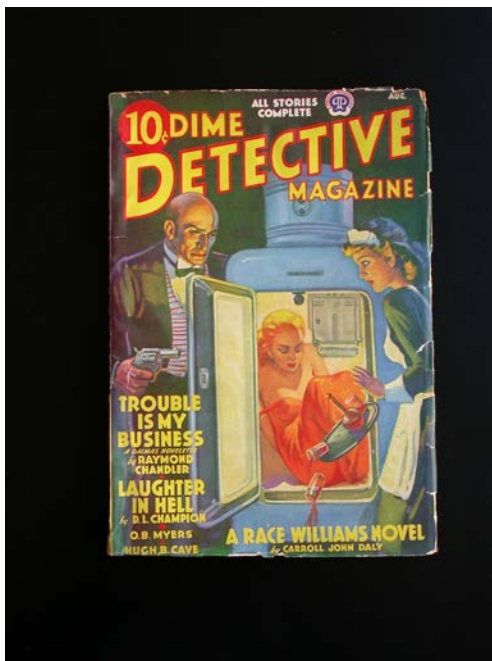
9. *The Long Good-Bye*

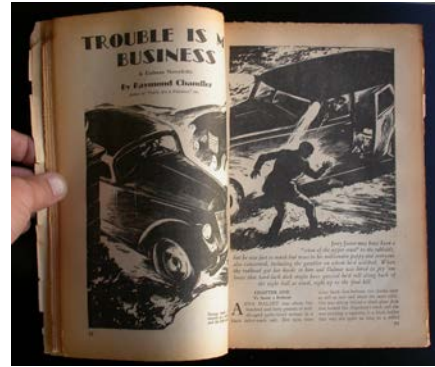
London: Thriller Book Club, no date, but probably late 50ies. First Edition thus, First Printing. A very good copy in a fine \$25 facsimile dustwrapper. sold



10. "Trouble is My Business" in *Dime Detective*, 31 (August): 42-76

Chicago: Popular Publications Inc., 1939. Vol. 31, No. 1. A solid very good copy: the front and back cover are really beautiful, the spine has a tiny chip missing at the bottom. Pages are darkened around the edges. Other than Chandler's "Thrill-Packed Midnight Murder Novelette" contents include the complete Race Williams novel *Gangman's Gallows* by Carroll John Daly – Edward Ronns's "Three Doors to Doom" – O.B. Myer's "Fire and Ice" – Hugh B. Cave's "Deal From the Bottom" – D.L. Champion's "Laughter in Hell" – A Department "Ready for the Rackets" – The Editor's "The September Thrill Docket". CHF 1'550





11. "I'll Be Waiting" in *The Saturday Evening Post*, 212 (14 October): 10-11, 72, 74-75, 78

New York: The Curtis Publishing Company, 1939. Vol. 212, No. 16. A very good copy of this magazine, marred only by two tears to the front cover (with minimal loss), one tear to the first page and a small water stain that shows on the first four pages. Chandler's contribution lavishly illustrated by Hy Rubin. Other literary contributions include Philip Wylie's "Blowing East" – Ruth Burr Sanborn's "I Am the Clay" – Herbert Ravenel Sass's "The Venus Mugwump" – Octavius Roy Cohen's "Two-Gun Slapppy Rides Again" – Allan R. Bosworth's "—And Iron Men". In addition there are some articles, serials and miscellany.

Sold

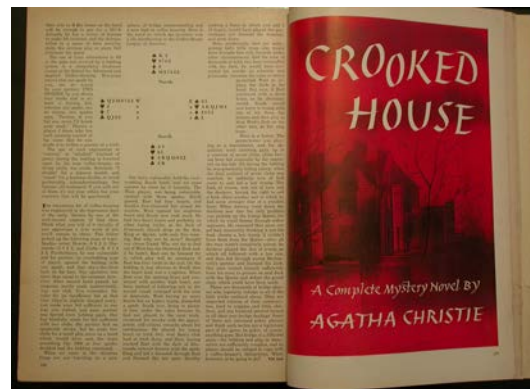
This is Tony Reseck's only appearance as a (hotel) detective and Chandler's only contribution to this magazine. Tony wants to help the disillusioned Miss Cressy, but soon needs help himself to cope with the brutal death of his own brother Al. "I'm waiting for a tall dark guy that's no good, Tony. I was married to him once. I might be married to him again. You can make a lot of mistakes in just one lifetime."

First reprinted in *Five Sinister Characters* (1945: 84-95), see above.



12. “10 Greatest Crimes of the Century” in *Cosmopolitan*, No. 748 (October): 50-53

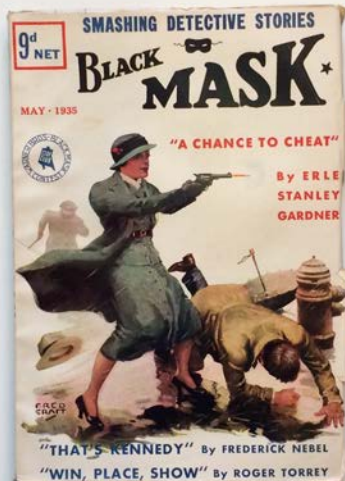
New York: Hearst Magazines Inc., 1948. Vol. 125, No. 4. Apart from some tears to the margins (without loss) a near fine and complete copy of this magazine. Chandler’s article (or rather list) accompanied by many photographs. Other literary contributions include Ken Purdy’s “The Trouble With Men” – George Sumner Albee’s “End of Summer” – George Oppenheimer’s “Debut” – Frank Yerby’s “The Master of Harrow (Part I)” – Loretta Burrough’s “The Wedding Guest” – Elizabeth Enright’s “Nancy” – Agatha Christie’s *Crooked House* (a book-length novel).
CHF 250



13. A complete set of 12 UK issues of *Black Mask* 1935 containing three stories by Raymond Chandler: “Killer In The Rain” – “Nevada Gas” – “Spanish Blood”

London: The Atlas Publishing and Distributing Co.; Ltd., 1935. First Editions, First Printings. The complete set of 12 issues (Raymond Chandler appears in three of them) in very good to near fine condition. Covers and spines in near fine condition, overhangs partly split and bent, but mostly complete. Some paper browning around the edges, but not brittle. While we intend to sell this as a set, we will also consider selling individual issues. Sets like this and the next lot very rarely come to the market. CHF 12'500





14. A complete set of 12 UK issues of Black Mask 1936 containing four stories by Raymond Chandler: "Guns At Cyrano's" – "The Man Who Liked Dogs" – "Goldfish" – "The Curtain"

London: The Atlas Publishing and Distributing Co.; Ltd., 1936. First Editions, First Printings. The complete set of 12 issues (Raymond Chandler appears in four of them) in very good to near fine condition. Covers and spines in near fine condition, overhangs partly split and bent, but mostly complete. Some paper browning around the edges, but not brittle. While we intend to sell this as a set, we will also consider selling individual issues. Sets like this very rarely come to the market. CHF 13'500

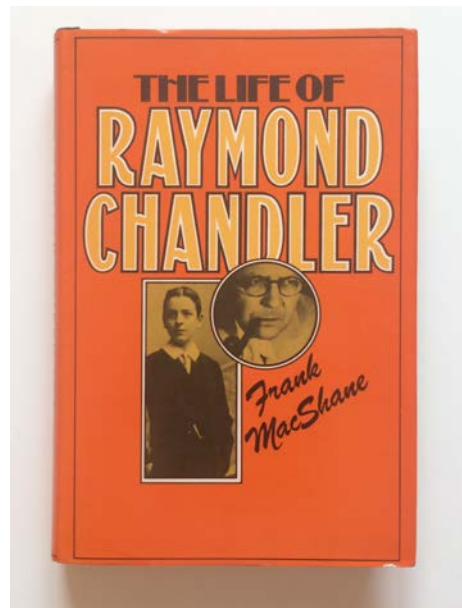
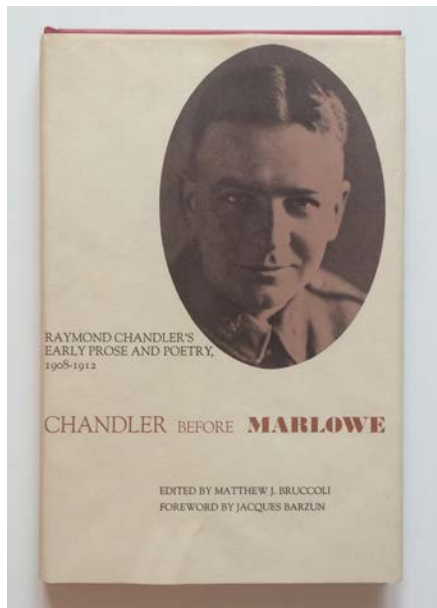




15. Bruccoli, Matthew (Editor) and Jacques Barzum (Foreword). *Chandler Before Marlowe – Raymond Chandler's Early Prose & Poetry, 1908-1912*

Columbia: University of South Carolina, 1973. First Edition, Second Printing. A fine copy in a very good dustwrapper. More than half of the text is devoted to Chandler's verse, most of it written between 1908 and 1912 (more than 20 years before his first crime story) and published in *The Westminster Gazette*. Also included are two later poems, "Requiem", and "Sonnet 13", written in 1955 and 1958 respectively, and not previously published (the latter piece was written for *The Atlantic Monthly* shortly after Chandler's wife Cissy died, but was never published there).

CHF 80



16. MacShane, Frank. *The Life of Raymond Chandler*

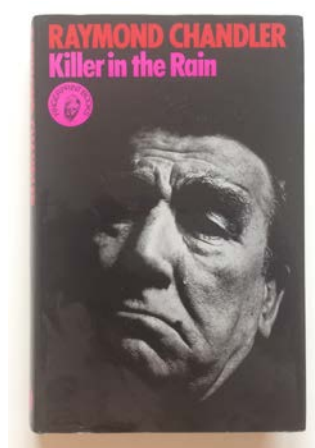
London: Jonathan Cape, 1976. First Edition, First Printing. A fine copy in a near fine price-clipped (by the publisher) dustwrapper.

CHF 80

17. Bruccoli, Matthew (Editor and Afterword) and John Houseman (Memoir). *The Blue Dahlia – A Screenplay*

Carbondale and Edwardsville: Southern Illinois University Press, 1976. First Edition, Second Printing. (1977) A fine copy in a near fine dustwrapper.

CHF 50

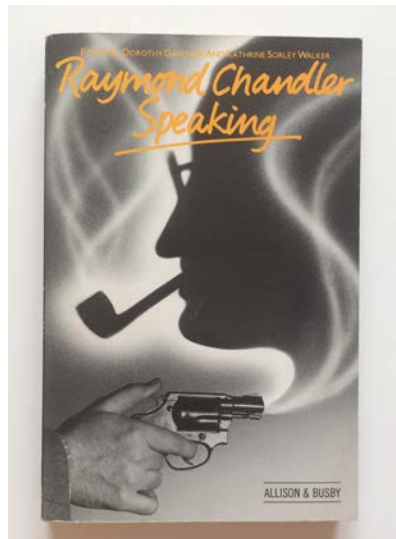
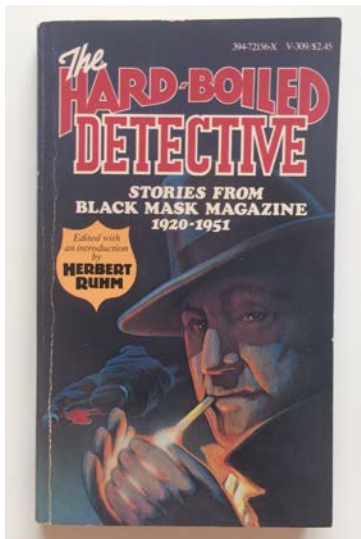


18. *Killer In The Rain*

London: Hamish Hamilton, 1964. Second Edition (1970), Third Printing (1979). A near fine copy in a near fine dustwrapper. Comes with an introduction by Philip Durham and contains the following stories “cannibalized” by Chandler: “Killer in the Rain” – “The Man Who Liked Dogs” – “The Curtain” – “Try the Girl” – “Mandarin’s Jade” – “Bay City Blues” – “The Lady in the Lake” – “No Crime in the Mountains”. Only “The Man Who Liked Dogs” and “No Crime in the Mountains” had appeared in book form before, though without Chandler’s permission, which annoyed him a great deal as you can see in his letter dated 16th November 1952 to Howard Hunt – Yes, the one thug of later Watergate “fame” – (*Selected Letters of Raymond Chandler*, 1981: 332-334).
CHF 20

19. Herbert Ruhm, (Editor and Introduction) – *The Hard-Boiled Detective – Stories from Black Mask Magazine 1920-1951*

New York: Vintage Books, 1977. First Paperback Edition, First Printing. A near fine copy in original printed wrappers. Contains Chandler’s “Goldfish”.
CHF 10



20. Gardiner Dorothy and Katherine Sorley Walker (Editors). *Raymond Chandler Speaking*

London: Allison & Busby, 1984. First Edition thus, First Printing. A near fine copy in near fine printed wrappers. Contains a great wealth of Chandler’s musings – mainly from his letters – on himself, the mystery novel, the craft of writing, writers, the film world and television, publishing, cats, famous crimes, his novels, short stories and Philip Marlowe. This is also the first publication of the short story “A Couple of Writers” and the beginning of Marlowe’s last novel *The Poodle Springs Story*.
CHF 10

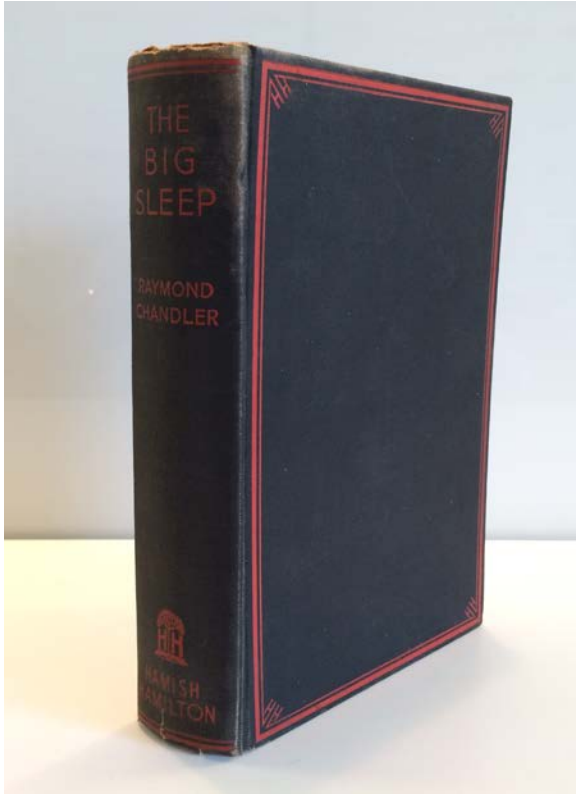
21. MacShane, Frank (Editor) and Edward Gorey (Illustrator). *The Notebooks of Raymond Chandler and English Summer – A Gothic Romance by Raymond Chandler*

New York: The Ecco Press, 1976. First Edition, First Printing. Published on the 1st of December in an edition of 6108 copies. A fine copy in a near fine dustwrapper faded at the spine.
CHF 90

Contains lots of great ideas, wonderful Chandlerisms – “Nothing answered me, not even a stand in for an echo” – and the first publication of *English Summer*.

22. *The Big Sleep*

London: Hamish Hamilton, 1939. First Edition, First Printing. A very good copy in the original black boards in a fine \$25 facsimile dustwrapper.
CHF 600

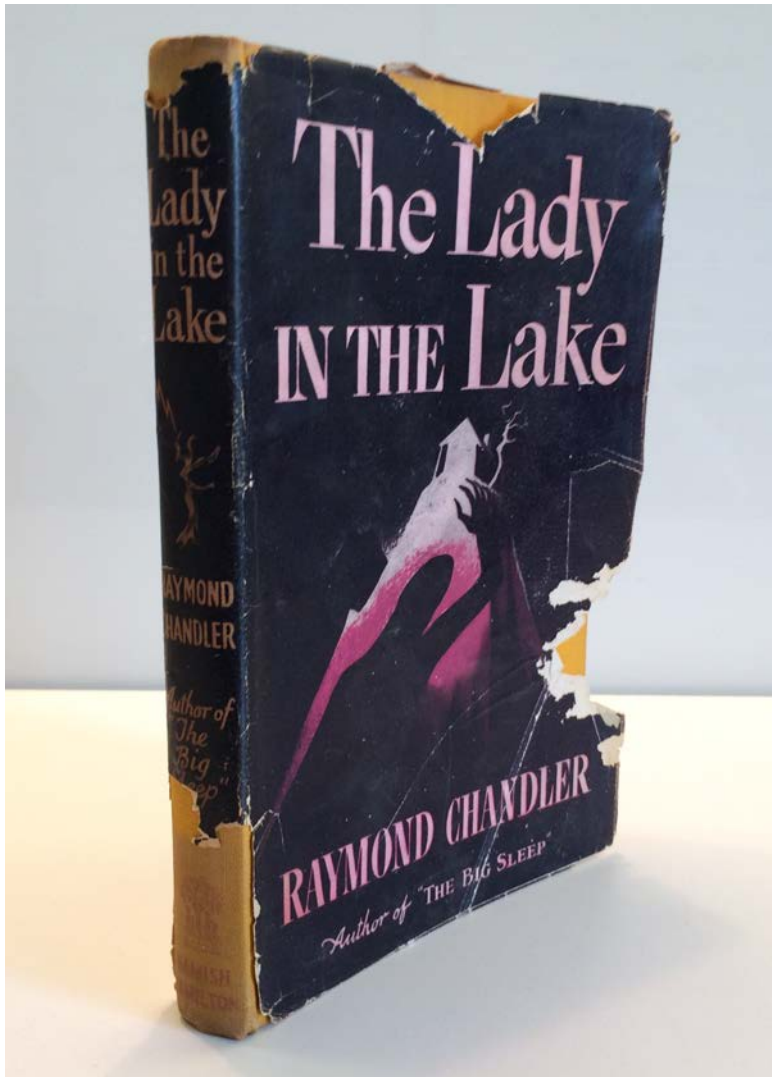


23. *The High Window*

Hamish Hamilton, 1943. First Edition, First Printing. A very good copy in a good only dustwrapper, though we have provided a fine \$25 facsimile dustwrapper for this copy.
CHF 400

24. *The Lady in the Lake*

Hamish Hamilton, 1944. First Edition, First Printing. A very good copy in a good only dustwrapper, though we have provided a fine \$25 facsimile dustwrapper for this copy. CHF 300



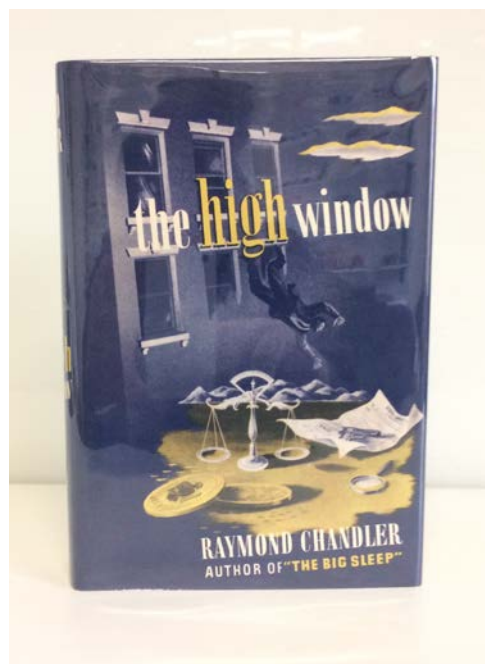
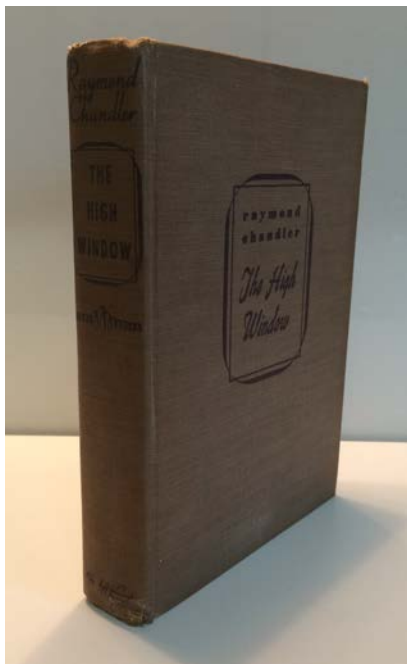
25. *The Big Sleep* – *The High Window* – *The Lady in the Lake* – *The Little Sister*

London: Hamish Hamilton, 1939-1949. First Editions, First UK Printings. Very good copies in non-existent (*The Big Sleep*), good (*The High Window* & *The Lady in the Lake*) and very good (*The Little Sister*) dust wrappers, though we will provide \$25 facsimile ones for all four of the books. These English editions are quite elusive, particularly those printed during the 2nd World War. CHF 1'500



26. *The High Window* – American crime writer Bill Pronzini's Copy

New York: Alfred A. Knopf, 1942. First Edition, First Printing. Despite some bumps to the spine – a particularly heavy one to the bottom – and the usual discolouring of the binder's glue, and some darkening to some pages still a very good to near fine copy in a fine facsimile dust wrapper. From the library of Bill Pronzini with his stamp on the front paste-down. CHF 500



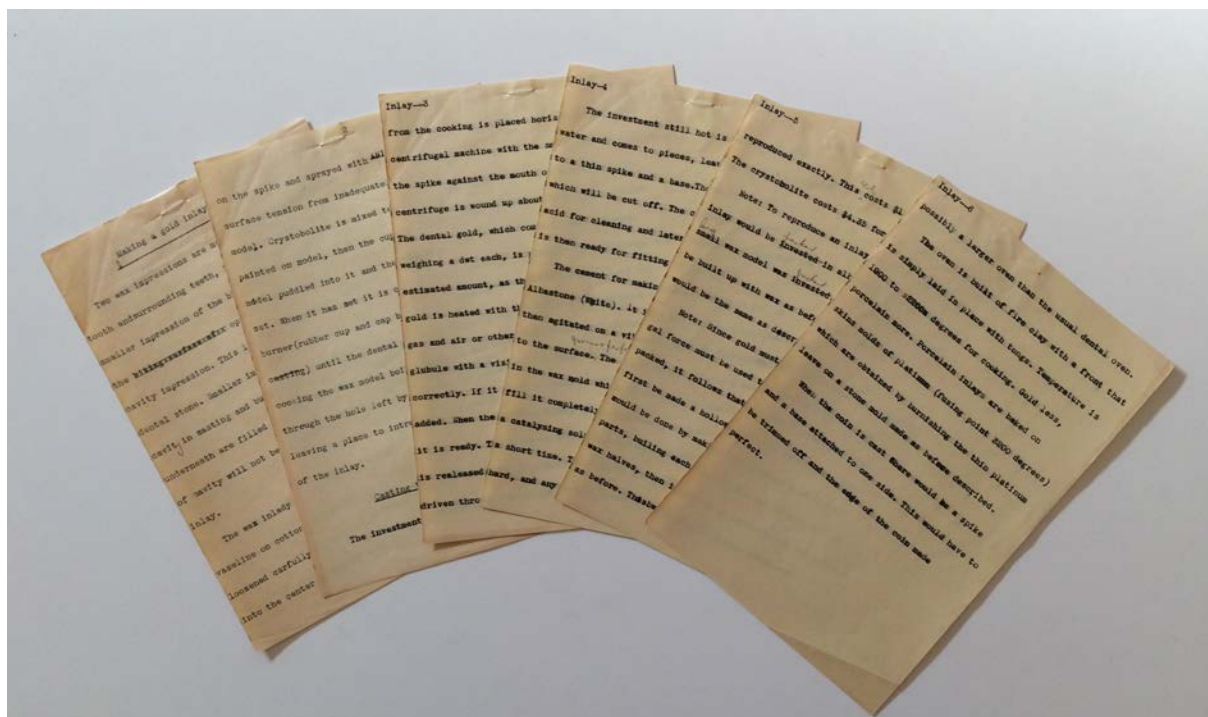
27. Raymond Chandler "Making a gold inlay" – 6-page original typescript with corrections in the author's hand, written around 1941-42 in preparation for his novel *The High Window*

No Place, No date. Original 6-page typescript (each page 14 by 21.5cm) with 10 pencilled-in corrections in Raymond Chandler's hand. Slightly creased, browned and with staple holes to the top, but still in near fine condition.

This document describes the process of making gold inlays in great detail, but more importantly also describes the moulding of gold coins.

A lot of this information made its way into Chandler's third novel *The High Window*. In the novel (p. 132) it says: "The bill was for 30 lbs. Kerr's *Crystobolite* \$15.75, and 25 lbs. *White's Albastone* \$7.75, plus tax." In this typescript the price is given as follows: "This (pencilled in by hand "stuff") costs \$1.55 for five pounds. The *crystobolite* costs \$4.35 for ten pounds." From this we can safely assume that this typescript dates from before the publication of *The High Window* in 1942. Any original material relating to any of Chandler's major publications is scarce.

CHF 1'000



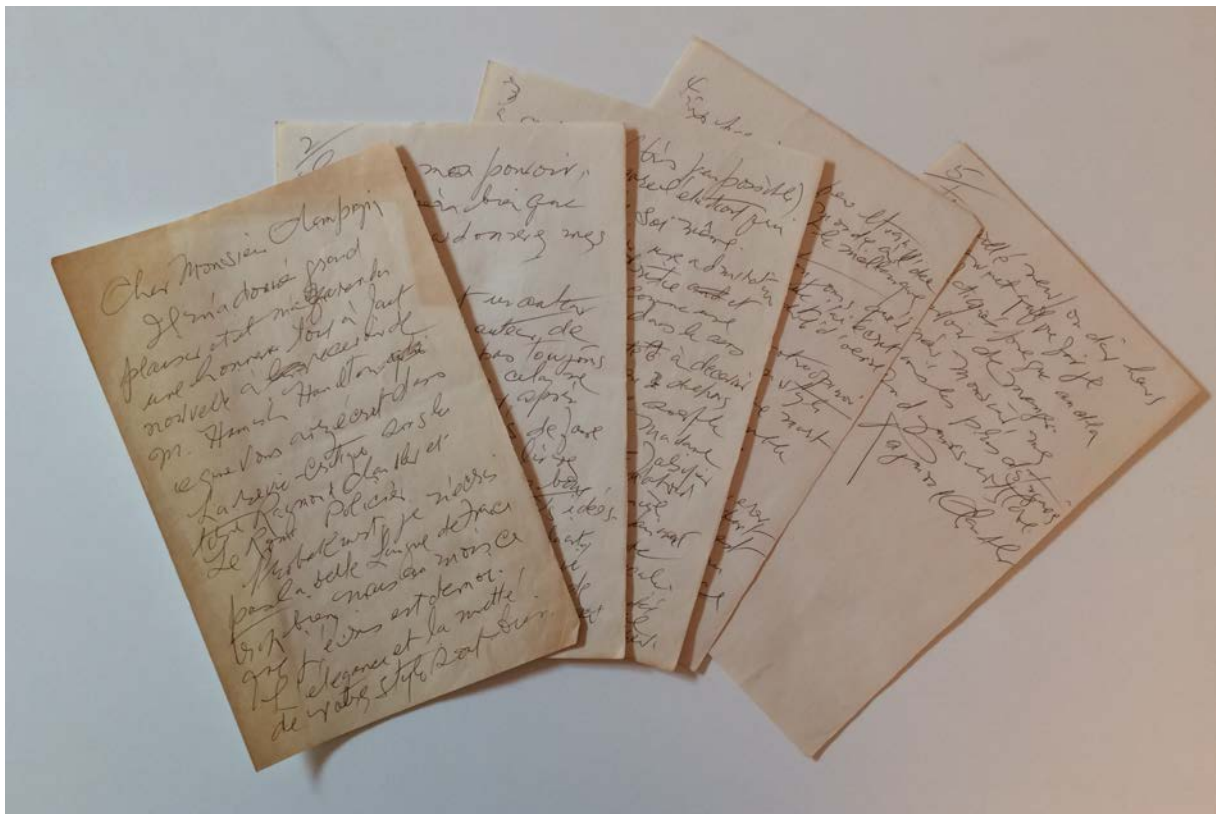
28. Raymond Chandler – A 5-Page Autograph letter mentioning Agatha Christie (twice) and in defence of *The Long Goodbye*, signed and written in French, together with a critical essay about Chandler by Robert Champigny

No Place (La Jolla), No Date (1957-58). The first leaf of the letter is toned, some creasing and wear to the original article, but still in near fine condition.

In this long letter, which is a draft and differs considerably from the published version in the *Selected Letters of Raymond Chandler* (pp. 471-473), Chandler responds to a critical essay about him by Robert Champigny published in “*Critique*, No. 127: Revue générale des publications Françaises et étrangères” (Paris: Editions de Minuit, December 1957), titled “Raymond Chandler et Le Roman Policier [the Detective Novel].”

Champigny’s article, extracted from the journal, is present. Chandler’s response is written in ink, addressed to “Cher Monsieur Champigny,” signed in full “Raymond Chandler” at the end, and is five pages on 8 1/2 x 5 1/2 inch (21 x 14 cm) sheets.

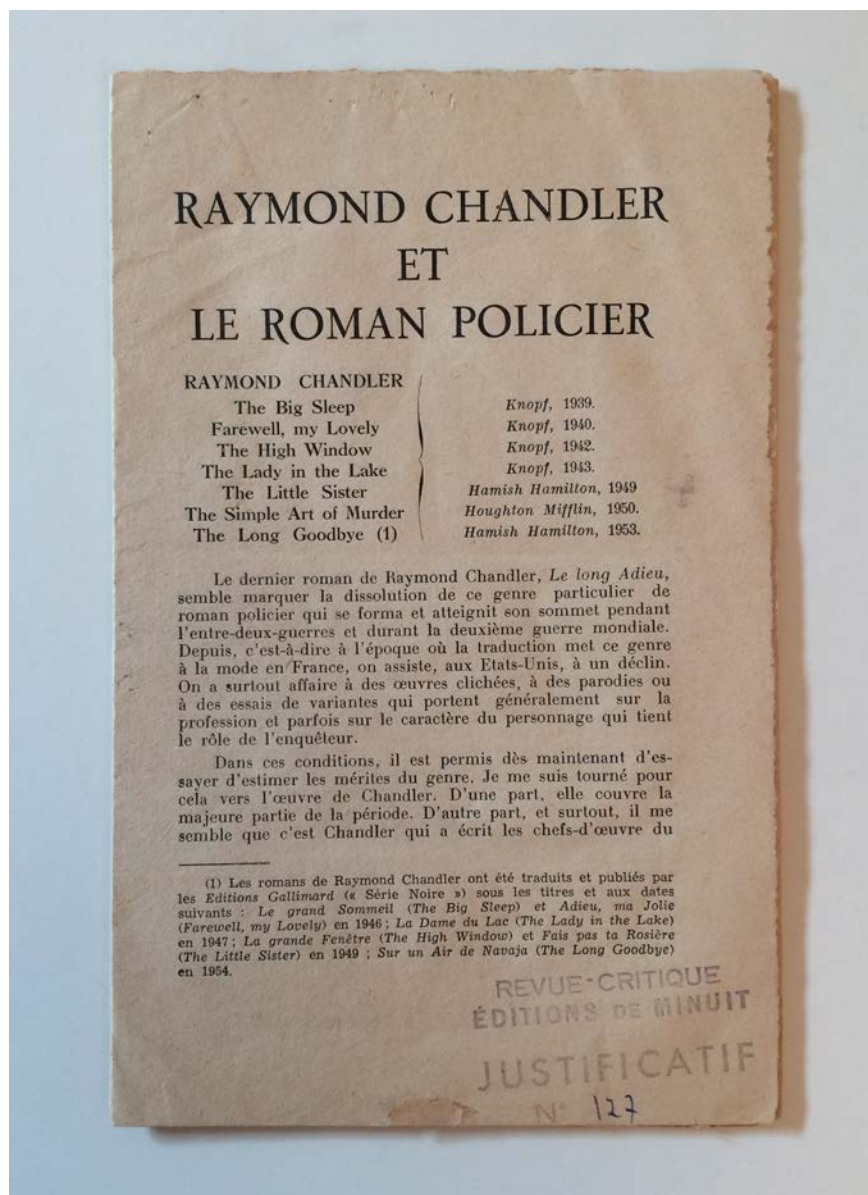
A long autograph letter from Chandler to a French critic. The letter touches on some of the same themes he broached in his famous essay about the detective genre, *The Simple Art of Murder* (*The Atlantic*, December 1944), and also includes a staunch defense of his novel, *The Long Goodbye*. The letter is written entirely in French and is a good example of the author's fluency in the language.



Chandler responds to an article by Robert Champigny, who argues that the American genre of hardboiled detective fiction is in a state of decline. After an overwhelmingly positive review of Chandler's past oeuvre and style, discussed in comparison with the “classic” English style of detective fiction, Champigny offers a blunt critique of Chandler's *The Long Goodbye*, calling it “an error... marking the dissolution of the genre.” The critic argues that this is because the book’s plot lacks unity, and Chandler abandons certain aesthetic conventions of the genre in favour of an increased focus on his characters’ psychologies. Chandler begins his response to this critique with an expression of gratitude at what Champigny has written, and he explains that Hamish Hamilton, his publisher, had given him the article. He makes an apology, rather unnecessarily, for his written French, before launching into his rebuttal. Chandler humbly states that “after thirty-five years of making an effort to write a book that seems to me to be almost good ... I am still a student ... [and] at a hundred years (very possibly) I will still be a student who distrusts himself.” Chandler then criticizes the conventions of English Golden Age detective fiction, especially Agatha Christie’s way of unfairly

misleading her readers about the murderer – “a character who is at first presented in a false mask” – only to suddenly reveal them at the end of the story. He writes, “Me, I view this method as ridiculous.” Finally, he defends his book against Champigny’s critique – “it seems to me a bit strange. Almost everyone is of the idea that this book is the best I’ve written.” Nonetheless, Chandler agrees with Champigny’s diagnosis of the poor state of hardboiled fiction – “I don’t contest your opinion that the American-style detective novel is almost dead. The writers seem to me to be always more and more mechanical.”

With a perfect record of provenance from The Jean Vounder-Davis Collection of Raymond Chandler. Please note that any lengthy writing in Chandler’s hand is quite scarce. Anything signed by him with his full name even more so. And anything mentioning Agatha Christie must be considered rare. And in French? Probably unique. CHF 4’000



29. Raymond Chandler – Original photograph of the author with his beloved cat “Taki” taken in 1945 and from his own estate

Beverly Hills: John Engstead, 1945. A near fine, matt, black and white photograph measuring 20.3 by 25.2cm of Raymond Chandler with his beloved cat “Taki”. Taken in 1945 by John Engstead for *Harper's Bazaar* in LA. On the back of the photograph there is the photographer's stamp in blue: “PHOTOGRAPH / BY / JOHN ENGSTEAD / BEVERLY HILLS”. A famous image that is mentioned in *Selected Letters of Raymond Chandler* (1981 – p. 52) and reprinted in *Raymond Chandler Speaking* (1962 – inserted between pp. 245-55) where a whole chapter is devoted to “Chandler on Cats” in which “Taki” features prominently. This was Chandler's own copy, which comes with a perfect record of provenance from The Jean Vounder-Davis Collection of Raymond Chandler.
CHF 600



30. Raymond Chandler – Original photograph of the author with his beloved cat “Taki” taken in 1945 and from his own estate

Beverly Hills: John Engstead, 1945. Two creases to the top left corner, else a near fine, glossy, black and white photograph measuring 20.3 by 25.2cm of Raymond Chandler with his beloved cat “Taki”. Taken in 1945 by John Engstead for *Harper's Bazaar* in LA. On the back of the photograph there is the photographer's stamp in black: “PHOTOGRAPH / BY / JOHN ENGSTEAD / BEVERLY HILLS”. A famous image that is mentioned in *Selected Letters of Raymond Chandler* (1981 – p. 52) and used as the front of the dustwrapper for the US edition of *The Life of Raymond Chandler* by Frank MacShane (1976). This was Chandler's own copy, which comes with a perfect record of provenance from The Jean Vounder-Davis Collection of Raymond Chandler.

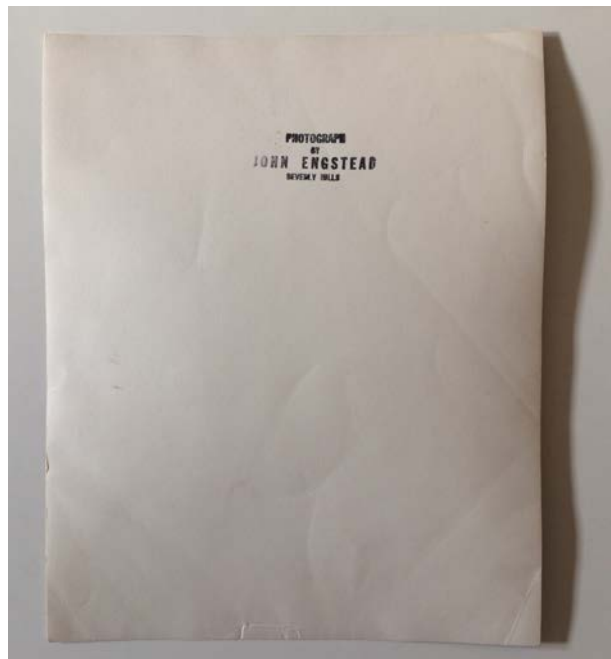
CHF 600



31. Raymond Chandler – Original photograph of the author with his beloved cat “Taki” taken in 1945 and from his own estate

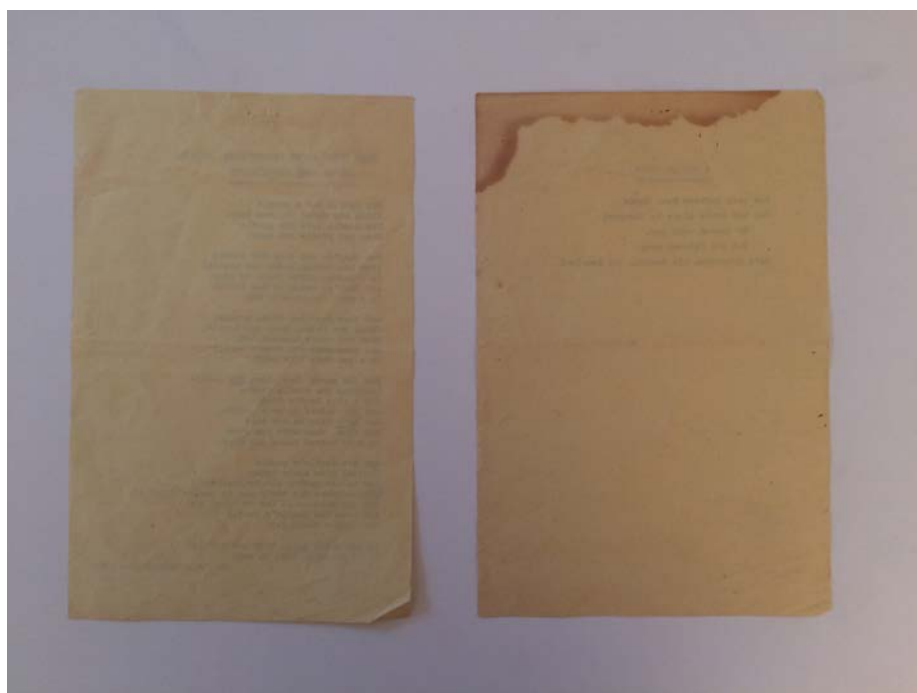
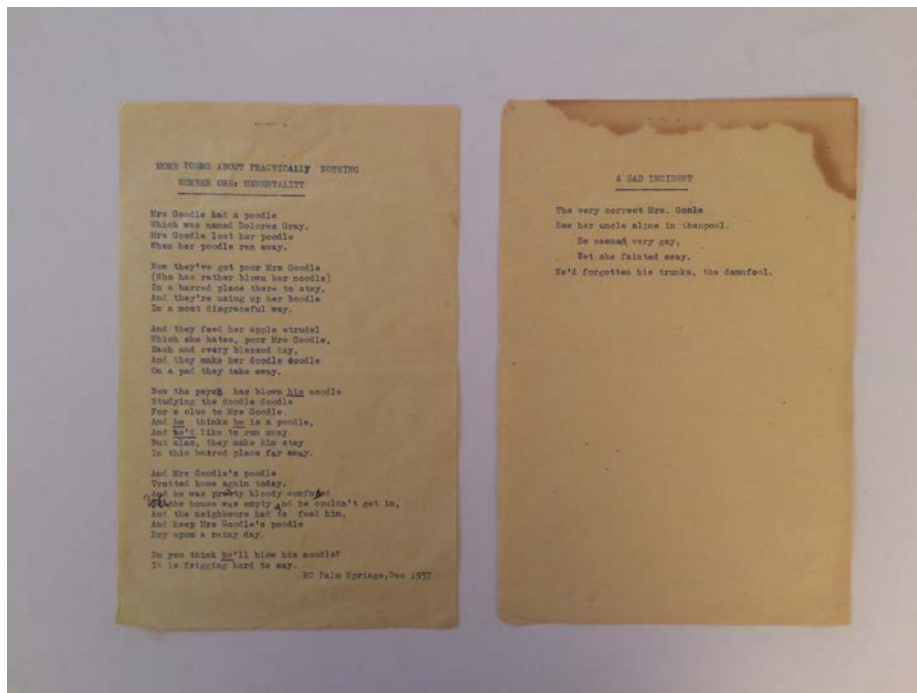
Beverly Hills: John Engstead, 1945. Some minor creases and a cut to the middle of the bottom end, else a near fine, glossy, black and white photograph measuring 20.3 by 25.2cm of Raymond Chandler with his beloved cat “Taki”. Taken in 1945 by John Engstead for *Harper's Bazaar* in LA. On the back of the photograph there is the photographer's stamp in black: “PHOTOGRAPH / BY / JOHN ENGSTEAD / BEVERLY HILLS”. A famous image that is mentioned in *Selected Letters of Raymond Chandler* (1981 – p. 52) and used – cropped – facing the title page of the US edition of *The Life of Raymond Chandler* by Frank MacShane (1976). This was Chandler's own copy, which comes with a perfect record of provenance from The Jean Vounder-Davis Collection of Raymond Chandler.

CHF 600



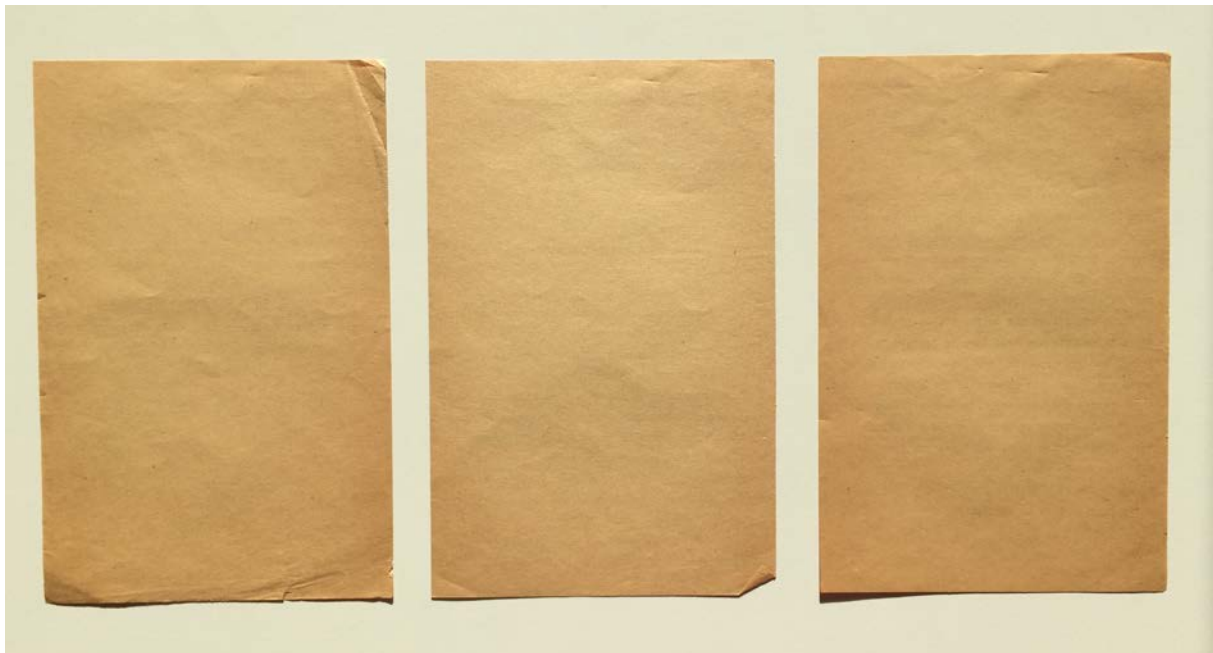
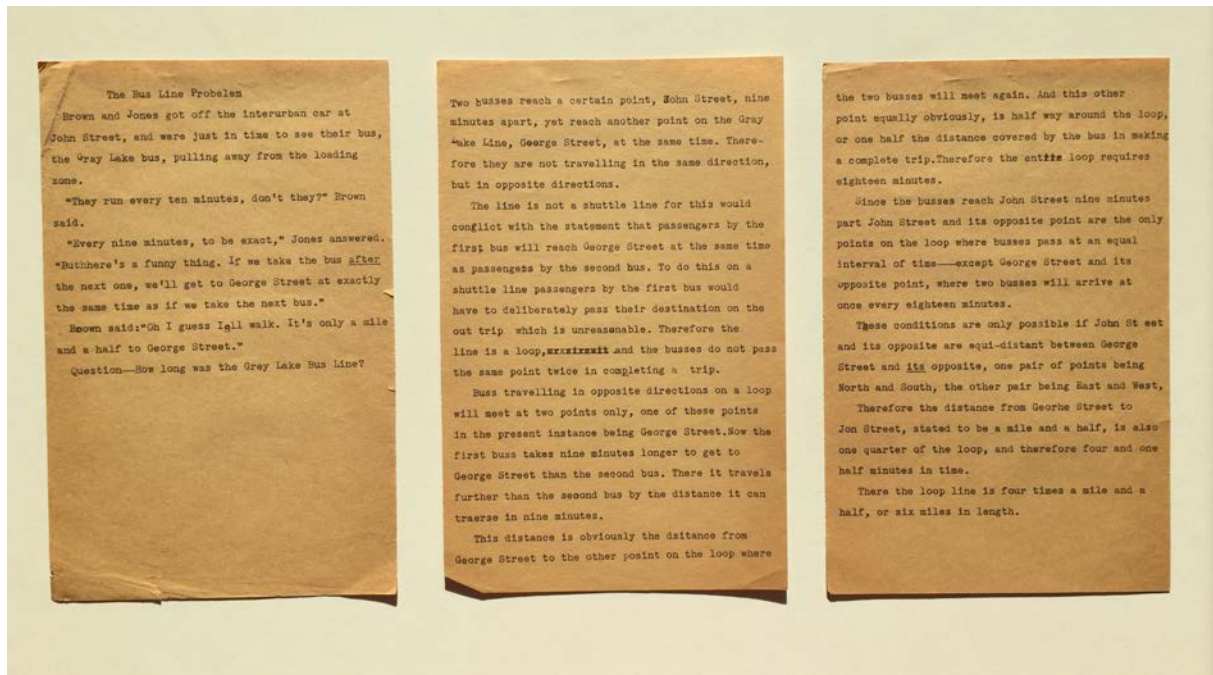
32. Raymond Chandler – Two original and very funny typed poems, one with corrections in the author's hand, initialed and dated "RC Palm Springs, Dec 1957"

Two typed poems, a longer one titled "More Poems About Practically Nothing. Number One: Unmentality" (30 lines, with corrections), and a short poem titled "A Sad Incident" (5 lines). The longer initialed and dated from Palm Springs in December 1957; the second presumed the same. Typed in blue ink on yellow half sheets, 8 1/2 x 5 1/2 inches (21.5 x 14 cm). Staple wholes, the shorter poem with a stain at the head. Chandler discovers the poodle in Palm Springs – nice! With a perfect record of provenance from the Jean Vounder-Davis Collection of Raymond Chandler. CHF 650



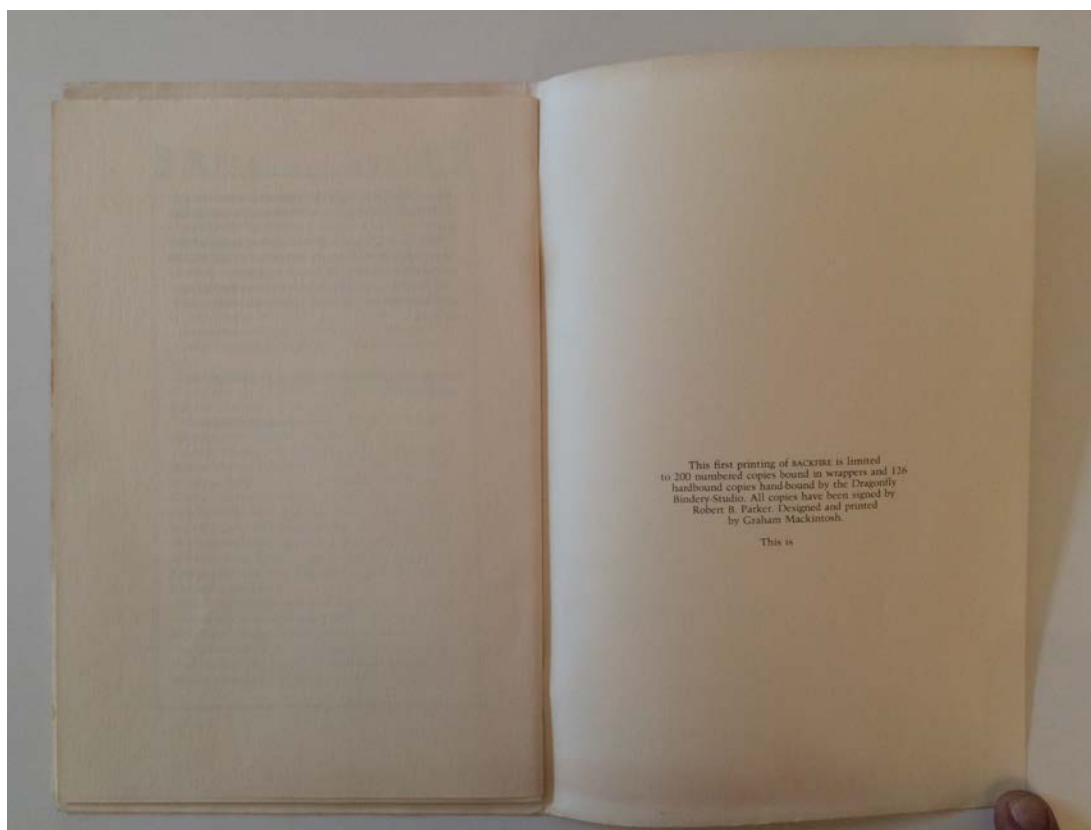
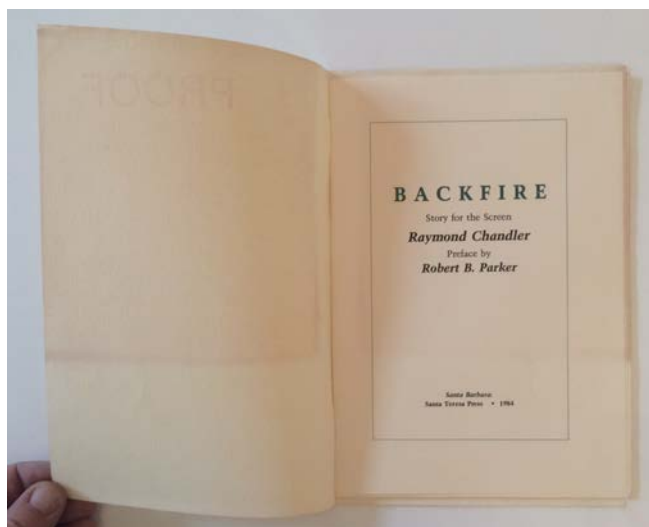
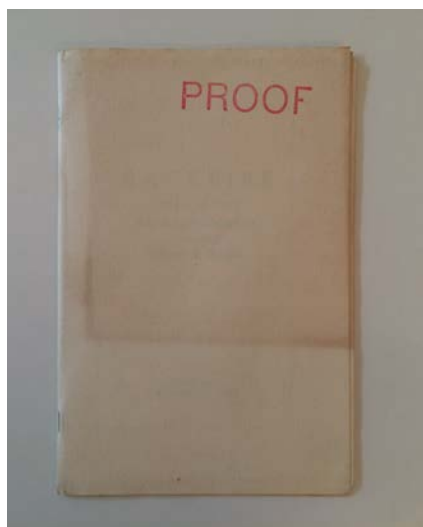
33. Raymond Chandler – Original three page manuscript entitled “The Bus Line Problem”

No Publisher, No Place, No Date, but most probably Palm Springs 1957. Typed non-fiction work, titled “The Bus Line Problem”, a three-page (each measuring 13.8 by 21.5cm) typed manuscript. Basically a math word problem possibly prepared for Jean Fracasse’s children Sybil or Vincent. With a perfect record of provenance from the Jean Vounder-Davis Collection of Raymond Chandler. CHF 350



34. Raymond Chandler. *Backfire – Story for the Screen* (Preface by Robert B. Parker)

Santa Barbara: Santa Teresa Press, 1984. First Edition, First Printing. Proof copy of the limited edition of 200 copies, unopened. The outer wrapper stamped "Proof." 10 x 6 1/2 inches. Offset to wrapper which is faintly visible on title, edges toned and uncut. *Backfire* was a film treatment written by Chandler and circulated to the studios in his lifetime but never sold. This is a proof of the 1984 limited edition with a preface by Robert Parker. From the Estate of LeGrand Mellon. CHF 250



35. Chandler, Raymond. Group of items relating to Chandler's response to an article in the *Daily Express*, May – June 1957

In May 1957, the British cricketer and journalist René MacColl published an article in the *Daily Express* expressing negative perceptions of America to which Raymond Chandler, the American-British novelist living in California, took umbrage and responded with a strongly worded letter. Present in this lot are two copies of the newspaper printing Chandler's letter; a letter from the newspaper transmitting the copy; a carbon copy of a letter from Chandler to the newspaper; five letters to Chandler from readers in response to the published letter including one with a carbon copy of Chandler's response (with carbon copy signature and ink notation to the verso of the letter); and a second letter by Chandler as published in the *Daily Express* in June 1957. Some light handling wear and folds.

Raymond Chandler writes a biting response to an article published by René MacColl in the *Daily Express*. The two have a history: as Chandler explains in his private letter to the paper "Early in 1955, Mr. René MacColl interviewed me at the Connaught. I thought he was an ass, and he might well have thought the same of me..." In the published letter, Chandler is just as harsh, slamming MacColl over aspects of his article such as "I admit the cost of living has reached absurd levels, but at least we have clean kitchens and clean bathrooms – and we bathe." He closes "It is so easy to write a newspaper article sneering at some other country ... If René MacColl would like me to write a few comments on England as disparaging as his about America, I should not do it... it would be too cheap a victory over a friend." With a perfect record of provenance from the Jean Vounder-Davis Collection of Raymond Chandler. CHF 800

