

Thomas A. Goldwasser Rare Books, Inc.
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From the Library of George and Ira Gershwin

1. **Allen, Steve.** *The Funny Men.* New York: Simon & Schuster, 1956. Cloth and boards, second printing. Fine in dust jacket. Inscribed by Allen to Ira Gershwin "from the 'expert' who predicts herein that Martin and Lewis will never split up." Martin and Lewis had just split in July. \$150

2. **Armitage, Merle.** *Merle Armitage Bibliography. M.A. by Robert Marks.* New York: E. Weyhe, (1956). First edition. Boards, spine slightly tanned, slight wear; nearly fine. One of 500 copies, designed by Merle Armitage, printed by Cole-Holmquist Press in Los Angeles. Inscribed by Merle Armitage to Ira Gershwin. \$250

3. **Firbank, Ronald.** *Prancing Nigger. With an introduction by Carl Van Vechten.* New York: Brentano's, (1924). First edition. Black cloth, average used condition. First American edition, preceding English publication (where it was published as "Sorrow in Sunlight") by six months. George Gershwin's copy with his ownership signature on pencil on the front endpaper. A clipping of Herschel Brickell's review, "The Negro in Fiction," published in the New York Evening Post for April 12, 1924, is glued below, and its last paragraph, which expands on Van Vechten's introductory comparison of the book to "a drawing by Alastair, set to music by George Gershwin", is underlined. Brickell wrote: "The mention of Gershwin is a master stroke; there is nothing on earth so much like 'Prancing Nigger' in spirit as the sort of music we have come to call 'classical jazz' -- jazz with its rough edges smoothed away." The underlining may have been part of an attempt, to enroll Gershwin in "a flurry of plans to dramatize the book, with Gershwin songs and an elaborate production by the Theatre Guild," as Bruce Kellner writes in "Carl Van Vechten and the Irreverant Decades" (1968). "In October 1924 Stuart Rose and Thurston Macauley...prepared a comedy adaptation in ten scenes with the title 'A Jazz Fantasy.' Their plans included a special musical score composed by George Gershwin....Philip Moeller and William Brady both considered the piece, but the cost of staging and the financial risk of so avant garde a comedy were too great," And in the spring of 1925 Gershwin, interviewed on the subject of a jazz opera, said it should be "a Negro opera...The book ... should be an imaginative, whimsical thing, like a Carl Van Vechten story; and I would like to see him write the libretto." Later that year he remarked that he intended to write an opera for African-American singers, and that Van Vechten would help him find a suitable libretto. One can only wonder at what might have been, if Gershwin had been satisfied with Firbank's work as a basis for his African American jazz opera, or not been given a copy of "Porgy" (no longer extant) a few months later. Benkowitz, *Bibliography of Ronald Firbank*, A10. Pollock, *George Gershwin* (2007), pp. 567-568 \$2,000

4. **Gershwin, George and Ira Gershwin and DuBose Heyward.** *Porgy and Bess. An Opera in Three Acts.* Music by George Gershwin. Libretto by DuBose Heyward. Lyrics by DuBose Heyward and Ira Gershwin. Production directed by Ruben Mamoulian. New York: Random House, 1935. First edition of the vocal and piano score. One of 250 copies signed by both Gershwins, Heyward, and Mamoulian. Original red morocco, top edge silvered, black leather cover label, spine label replaced with an exact facsimile, spine slightly darkened but an excellent copy, In the original straw covered slipcase. \$10,000

5. **Goldberg, Isaac.** *Tin Pan Alley.* A Chronicle of the American Popular Music Racket. New York: \$750

John Day, 1930. First edition. Black cloth, very good. The dedication copy, inscribed to George Gershwin, who also wrote the Introduction.

6. **Handy, W.C.** *A Treasury of the Blues*. Complete Words and Music of 67 Great Songs...Edited by W.C. Handy. With an Historical and Critical Text by Abbe Niles. With Pictures by Miguel Covarrubias. New York: Charles Boni, (1949). A revised edition of Handy's "Blues: An Anthology," originally published in 1926. Cloth and boards, fine in lightly worn dust jacket. Inscribed by both Handy and Niles to Ira Gershwin. George and Ira Gershwin's "The Half of it Dearie, Blues," is included, also George Gershwin's Concerto in F. Laid in is a one-page handwritten letter of thanks from Ira Gershwin to Handy (perhaps an unmailed draft). \$2,000

7. **Hellman, Lillian.** *The Children's Hour*. New York: Knopf, 1934. First edition. Brown cloth, very good. Inscribed to the Gershwins, "For Master Ira and Mistress Leonore with love / Lillian". \$1,500

8. **Hellman, Lillian.** *Days to Come*. New York: Knopf, 1936. First edition. Orange cloth, very good. Inscribed "For Leonore and Ira [Gershwin] with a great deal of affection for years past and years to come. / Lillian. May 1938". First edition of Hellman's second book. \$750

9. **(Hellman, Lillian); Hammett, Dashiell.** *The Big Knockover. Selected Stories and Short Novels of Dashiell Hammett. Edited with an introduction by Lillian Hellman*. New York: Random House, (1966). First edition. Black cloth, fine in somewhat faded dust jacket. Inscribed by Hellman to Ira and Leonore Gershwin, "For Ira and Lenore with happy memories of the past. Lillian". Hellman and Hammett had been friends of the Gershwins for many years. \$1,500

10. **(Hellman, Lillian); Voltaire, Jean François Marie Arouet.** *Candide. Illustrated by Rockwell Kent*. New York: Random House, 1930. First trade edition. Cloth, two-inch chip at the base of the spine, otherwise a good copy. Inscribed by Lillian Hellman "To Ira [Gershwin] without whom this book could never have been written. Lillian Voltaire," signed also by Arthur Kober as "Arthur Voltaire" and dated 1930. Twenty-five years later Hellman wrote the book for the musical version of Voltaire's novel. \$250

11. **Howard, John Tasker.** *Our American Music. Three Hundred Years of It*. New York: Thomas Y. Crowell, (1931). First edition. Blue cloth, very good. Inscribed by the author to George Gershwin. Gershwin is discussed in the chapter "Our Lighter Musical Moments". \$250

12. **Huston, John.** *Frankie and Johnny. Illustrated by Covarrubias*. New York: Albert & Charles Boni, 1930. First edition. Color frontispiece, six full-page half-tone lithographs, 12 full-page line drawings, and other decorations by Covarrubias. Red cloth, very good, clipping of FP Adams's column about the event paper-clipped to front endpaper. Inscribed by Huston to "For Lou and Emily Paley from their Brother John." The Paleys were hosts of a long-running Greenwich Village musical salon. Emily Paley was the sister of Leonore, wife of Ira Gershwin. Lou Paley was a teacher and owner of a Greenwich Village book shop. He was probably George Gershwin's closest friend. Before beginning his long and distinguished career as a film director and screenwriter, Huston befriended Ruth Squires, who made marionettes and worked in a marionette theatre. He wrote this play for her, based on the famous ballad and his friend Sam Jaffe composed music for it. It was first performed at George Gershwin's apartment in December 1929. Gershwin, according to Huston, had the idea of making it into an opera, but he died before they made any progress. \$1,000

"The production was written up in the New York Times, where Charles Boni read about it and was inspired to pair Huston with Covarrubias to collaborate on a book. The result, published in 1930, is a richly illustrated collection of various versions of the well-known song, including Huston's and thirteen others...." Adrianna Williams, Covarrubias, 1994.

13. **Huston, John.** *Frankie and Johnny. Illustrated by Covarrubias.* New York: Albert & Charles Boni, 1930. First edition. Color frontispiece, six full-page half-tone lithographs, 12 full-page line drawings, and other decorations by Covarrubias. Red cloth, very good, light wear. Inscribed by Huston to "For Ira and Leonore [Gershwin] John." Before beginning his long and distinguished career as a film director and screenwriter, Huston befriended Ruth Squires, who made marionettes and worked in a marionette theatre. He wrote this play for her, based on the famous ballad and his friend Sam Jaffe composed music for it. It was first performed at George Gershwin's apartment in December 1929. Gershwin, according to Huston, had the idea of making it into an opera, but he died before they made any progress. \$1,250

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14. **Kahn, Otto H.** *Of Many Things.* New York: Boni and Liveright, 1926. First edition. Black cloth, inner hinges cracked, else a good copy. Inscribed by the author, a prominent banker and philanthropist, to George Gershwin. Kahn was a backer of Gershwin's first big hit musical "Lady, Be Good" (1926). \$350

15. **Kandel, Aben.** *Vaudeville. A Novel.* New York: Henry Waterson, 1927. First edition. Cloth. Inscribed by the author to George Gershwin. The scarce first book by the novelist and screen writer ("I Was a Teenage Werewolf," "The Knute Rockne Story," "Dinner at Eight," etc.). Very good condition. \$350

16. **Kanin, Fay and Michael.** *Rashomon. Based on stories by Ryunosuke Akutagawa.* New York: Random House, (1959). First edition. Cloth and boards, fine in lightly used dust jacket. Inscribed "For Lee and Ira [Gershwin] -- With admiration and love -- Fay and Mike," dated August 18, 1960. And with an handwritten note, signed, from the authors to Ira Gershwin: "Yours is fatter -- but this is the best we can do for the moment." \$300

17. **Kober, Arthur.** *Thunder Over the Bronx;* Introduction by Dorothy Parker. New York: Simon & Schuster, 1935. First edition. Cloth, very good. Inscribed by Kober to Ira and Lee Gershwin. \$250

18. **Levy, Newman and John Held Jr.** *Saturday to Monday.* New York: Knopf, 1930. First edition. Pictorial boards. Mild acid-burn from enclosures on endpapers, otherwise fine, in chipped dust jacket. Inscribed by both Levy and Held to Ira and Leonore Gershwin, "Week End of May 24, 1930". \$500

19. **Mantle, Burns (et al).** *The Best Plays of 1899 [- 2003]. Edited by Burns Mantle [John Chapman,* \$1,750

Louis Kronenberger, Henry Hewes, Otis L. Guernsey, Jr, Jeffrey Eric Jenkins]. 86 volumes. New York: Dodd, Mead, 1899-2003. First editions. A solid century-plus run of this essential anthology, comprising two decennial volumes, (1899-1909 and 1909-1919), and annual volumes from 1919-2003. Good to fine condition. Dust jackets are not present for the years from 1899-1909 (#1) through 1948-1949 (#32). Dust jackets are present for all issues from 1949-1950 (#33) through 2002-2003 (#86). The set is from Ira Gershwin's library (the subscription continued after his death) and his ownership signature appears in fourteen volumes. The 1927-28 volume contains Dubose Heyward's play "Porgy". Please inquire for a detailed inventory. Extra shipping charge to be applied.

INSCRIBED FIRST NOVEL

20. **O'Hara, John.** *Appointment in Samarra.* New York: Harcourt ,Brace, (1934). Black cloth, faded and rubbed. Third printing. Inscribed by O'Hara "For lyrics that are paramount, try Ira. / John O'Hara / (Music to come.) See pages....." With Ira Gershwin's ownership signature. O'Hara had been a friend and member of the Gershwin salon, while he was working as a journalist, before he published *Appointment in Samarra*. On the strength of pre-publication proofs sent them, he landed a screenwriting job with Paramount, although it resulted in nothing for which he was credited. \$1,750
21. **Perelman, S.J.** *The Swiss Family Perelman. Illustrations by Hirschfeld.* New York: Simon & Schuster,, 1950. First edition. Yellow boards, very good copy in dust jacket. Inscribed by Perelman to Ira and Leonore Gershwin. \$750
22. **Schulberg, Budd.** *The Disenchanted.* New York: Random House, (1950). Second printing. Blue cloth, very good. Inscribed "For Lee and Ira [Gershwin], With warmest regards always from their tardy but affectionate guest. Budd Dec. 6, 1950". \$450
23. **Weill, Kurt.** *Down in the Valley. Music by Kurt Weill. Libretto by Arnold Sundergaard. Vocal Score.* New York: G. Schirmer, (1948). First edition. 76 pp. Original wrappers reproducing a Grandma Moses painting; light wear to edges. Advertising flyer inserted quoting reviews of the Bloomington Indiana premiere. Inscribed by Weill to Ira Gershwin. \$3,000
- Weill's short (40 minute) opera was based on American folk songs, both for some of the music, and the story.
24. **Wodehouse, P.G.** *Bachelors Anonymous.* London: Barrie & Jenkins, (1973). First edition. Boards, fine in dust jacket. Inscribed by Wodehouse "To Ira [Gershwin] with more affection than I can express from Plum / P.G. Wodehouse / Christmas 1973". \$5,000
25. **Wodehouse, P.G.** *A Few Quick Ones.* New York: Simon and Schuster, 1959. First edition. Cloth and boards, fine in worn dust jacket. Inscribed to his old friend and frequent collaborator "To Ira [Gershwin] all the best from // Plum / P.G. Wodehouse Jan 6- 1960." \$5,000
26. **Wodehouse, P.G.** *Jeeves and the Tie That Binds.* New York: G.K. Hall, 1971. Large print edition. Cloth, a near-fine copy in dust jacket. Inscribed by Wodehouse to his friend and collaborator Ira Gershwin: "To Ira with all possible affection and admiration from Plum / P.G. Wodehouse Christmas, 1972". \$2,500

Peter Schmed, the Simon & Schuster editor, changed the title from "Much Obliged, Jeeves" and rewrote the last page to reconcile the change.

27. **Wodehouse, P.G.** *Much Obliged, Jeeves*. London: Barrie & Jenkins, (1971). First edition. Boards, fine in dust jacket. The penultimate Jeeves and Wooster novel. Inscribed by Wodehouse "to Ira and Lee [Gershwin] with love from Plum / P.G. Wodehouse / Christmas 1971". \$5,500