F. SCOTT FITZGERALD

A Catalogue of Books and Correspondence from the Library of a Noted Collector
From the Library of Nicholas Patrick Beck

The books and correspondence in this catalogue were acquired from the estate of the late Nicholas Patrick Beck (1932-2017) of Sherman Oaks, California. He was an avid F. Scott Fitzgerald collector and something of an authority on the writer’s Hollywood years. Beck corresponded with many Fitzgerald scholars, as well as those close to the Jazz Age icon and his wife Zelda. Among them was Fitzgerald’s lover, gossip columnist Sheilah Graham, and his secretary Francis Kroll Ring. Beck was also a journalism professor, sportswriter, boxing aficionado, book and Hollywood memorabilia collector, trivia buff, and connoisseur of fine mixed spirits.

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TERMS OF SALE

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F. Scott Fitzgerald Works and Related Material
From the Library of Nicholas Patrick Beck

PRIMARY WORKS

An original program for the December 30, 1914 performance of Fie! Fie! Fi-Fi! at the Broadway Theatre in Detroit. Earlier in 1914, while still a freshman at Princeton University, Fitzgerald wrote the book and lyrics for this musical comedy, which involves an American con man, now prime minister of Monaco, and his abandoned wife, a hotel manicurist. Fitzgerald was cast as a dancer in a love subplot, but he failed a make-up exam in coordinate geometry and was excluded from extracurricular activities, including the Triangle Club’s 3,500-mile Christmas tour after a premiere at Princeton on December 19, 1914. This eight-page program credits Fitzgerald with composing the lyrics and Triangle Club president Walker M. Ellis with writing the book (Fitzgerald corrected the credits in his own copy of the program: “Books and lyrics by F. Scott Fitzgerald, 1917. Revision by Walker Ellis, 1915.”). It also lists the cast, staff, and patronesses, and includes a diagram of the Broadway Theatre. The original pictorial paper wrappers are bound with a string tie. “Dec. 30, 1914 with Marion Willcox” is neatly handwritten at the top of the front panel. Some very light horizontal creasing. The wrappers are a trifle browned along the extremities; else crisp, clean, and very good. Quite scarce. Not in Bruccoli, issued at the same time as A2, Fitzgerald’s first publication. Offered together with the facsimile of the 1914 acting script and musical score issued by the University of South Carolina Press in 1996. SOLD
**THIS SIDE OF PARADISE.** New York: Charles Scribner's Sons, 1920. First edition, first printing (April, 1920) with the publisher's seal and no indication of later printings on the copyright page. The author's first novel, which takes its title from a line in Rupert Brooke's poem Tiare Tahiti. Fitzgerald displays his unparalleled wit and keen social insight in this portrayal of college life through the struggles and doubts of Amory Blaine, a self-proclaimed genius with a love of knowledge and a penchant for the romantic. As Blaine journeys into adulthood and leaves the aristocratic egotism of his youth behind, he becomes painfully aware of his lost innocence and the new sense of responsibility and regret that has taken its place. The novel remains crucial to an understanding about the changes of the Jazz Age and their effects on the individual. Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. Small crease to the top corner of p.21-22. Some light dust staining to the top edge, with just a hint foxing along the extremities. Minor bit of mottling to the spine head and along the rear joint; the boards are otherwise clean and bright. Accompanied by a pristine facsimile dust jacket. Bruccoli A5.1.a. **$2,000**

**THIS SIDE OF PARADISE.** New York: Charles Scribner’s Sons, 1920. First edition, second printing (April, 1920). Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. Some general dust staining to the top edge, with a bit of mild foxing along the extremities. The boards are clean and bright, with just a hint of wear to the corners and tips. A very good copy, accompanied by a pristine facsimile dust jacket. Bruccoli A5.1.b. **$600**

**THIS SIDE OF PARADISE.** New York: Charles Scribner’s Sons, 1920. First edition, third printing (April, 1920), lacking the tipped-in “The Author’s Apology” leaf. Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. Extremely unobtrusive remnants of a removed label to the rear pastedown, with some general dust staining to the top edge. The spine is faded just a touch, with a very slight ripple in the cloth on the front board and some occasional mild edgewear; else very good. Bruccoli A5.1.c. **$250**

**THIS SIDE OF PARADISE.** New York: Charles Scribner’s Sons, 1921. First edition, tenth printing (February, 1921). Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. Minor dust staining to the top edge, with a bit of light wear to the corners and tips. In the original dust jacket, labeled “TENTH LARGE PRINTING” on the front panel, which is browned along the spine and folds and a bit edgeworn, with a lengthy tear along the front fold and some archival reinforcement to the verso; otherwise very good. Bruccoli A5.1.j. **$1,500**
**THIS SIDE OF PARADISE.** New York: Charles Scribner’s Sons, 1921. First edition, eleventh printing (March, 1921). Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. Faint stain to the fore-edge, with a very slight lean to the spine. The boards are extremely clean and bright. Better than very good. Accompanied by a pristine facsimile dust jacket. Bruccoli A5.1.k. $175

**THIS SIDE OF PARADISE.** London: W. Collins Sons & Co. Ltd. 1921. First British edition, first printing (May 26, 1921). As Bruccoli notes, “The first English printing of This Side of Paradise varies from the first Scribner’s printing of the novel in some 850 readings. This figure does not include variants caused by Collins’s omission of periods after abbreviations or alteration of quotation marks. Of the 850 variants, 32 are substantive.” Octavo. Original blue cloth binding, with red titles. Period previous owner’s ink signature and date (1924) to the front pastedown. Some general minor dust staining to the top edge. The boards are a bit edgeworn, largely at the corners and tips; otherwise very good. Accompanied by a pristine facsimile dust jacket. Bruccoli A5.2.a. $500

**THIS SIDE OF PARADISE.** New York: Charles Scribner’s Sons, 1925. First edition, sixteenth printing. Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. Unobtrusive remnants of what appears to be a removed label to the rear pastedown, with a portion of the dust jacket flap neatly affixed to the front pastedown. The boards are clean and bright, with only the slightest bit of rubbing to the corners and tips. Bruccoli A5.1.p. $125

**THIS SIDE OF PARADISE.** London: The Grey Walls Press, 1948. The second British edition. Small octavo. Original gray cloth binding, with gilt titles. The top edge is dust stained, with some very light foxing to the extremities. The dust jacket is price-clipped, with some browning and wear along the edges; else about very good. Bruccoli A5.3. $150

**F. SCOTT FITZGERALD’S PREFACE TO THIS SIDE OF PARADISE.** Iowa City: The Windhover Press and Bruccoli Clark, 1975. First Edition. Limited to 150 copies printed from handset Palatino types on Rives Heavy, a French mould-made paper. In September 1919, F. Scott Fitzgerald’s first novel, This Side of Paradise, was accepted for publication by Charles Scribner’s Sons. Accompanying the typescript was a preface which Fitzgerald mentions briefly in a 4 September 1919 letter to Maxwell Perkins: ‘The preface I leave to your discretion - perhaps it’s a little too clever-clever.’ It was omitted when the novel was published in March 1920. Illustrated with a tipped-in drawing by John Thein, which is based on a photograph of Fitzgerald taken during the period when the preface was being written. Quarto. Original olive green cloth binding, with a printed paper title label on the front. Issued without a dust jacket. Near fine. Bruccoli A35. $150
FLAPPERS AND PHILOSOPHERS. New York: Charles Scribner’s Sons, 1920. First edition, first printing with the publisher’s seal and no indication of later printings on the copyright page. Fitzgerald (1896-1940) followed up his smash debut novel, This Side of Paradise, with this collection of short stories, which contains several of his signature pieces, including Bernice Bobs Her Hair, The Ice Palace, and Benediction. Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. Small crease to the top corner of p.197-198. Some general minor dust staining to the top edge. The spine is a bit sun faded, with a minor smudge to the front board; otherwise very good. Accompanied by a pristine facsimile dust jacket. Bruccoli A6.1.a. $400


THE BEAUTIFUL AND DAMNED. New York: Charles Scribner’s Sons, 1922. First edition, first state with no publisher’s seal on the copyright page. Fitzgerald’s semi-autobiographical and sadly prophetic second novel explores New York cafe society and the American Eastern elite during the Jazz Age. As in his other novels, Fitzgerald’s characters are complex, especially with respect to marriage and intimacy. Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. An exquisite copy, with only some light wear to the corners and tips. Accompanied by a pristine facsimile dust jacket, and housed in a custom green morocco clamshell box. Bruccoli A8.1.a. $1,500


TALES OF THE JAZZ AGE. New York: Charles Scribner’s Sons, 1922. First edition, second state with “and” on line 6 of page 232. Fitzgerald’s second collection of short stories includes three of his best known works: May Day, The Diamond as Big as the Ritz, and The Curious Case of Benjamin Button. Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. This copy bears a label from The Booklovers Library of Los Angeles on the rear pastedown, an ink date stamp (“SEP 23 ‘22”) to the front flyleaf, and the Booklover’s Library embossed stamp to the top edge of most of the preliminary leaves and periodically throughout the text. Minor crease to the top corner of a few leaves. Some general dust staining to the top edge. The spine is a touch sun faded, with a bit of wear to the corners and tips. Accompanied by a pristine facsimile dust jacket. Bruccoli A9.1.a. $300
TALES OF THE JAZZ AGE. Toronto: The Copp Clark Co., Limited, 1922. First Canadian edition, first printing with the “1902” date on the copyright page. Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. The spine is ever so slightly sun faded, with some extremely faint evidence of moisture to the rear board; otherwise very good. Bruccoli A9.1.ab. $350

TALES OF THE JAZZ AGE. London: W. Collins Sons & Co. Ltd. 1923. First British edition, first printing (March 28, 1923). Octavo. Original dark blue cloth binding, with red titles. Period previous owner’s ink signature and date (1926) on the front flyleaf. Extremely faint stain to the top edge. Some general shelfwear to the boards, which are a touch sun faded along the spine; else very good. Accompanied by a pristine facsimile dust jacket. Bruccoli A9.2.a2. $150

THE GREAT GATSBY. New York: Charles Scribner’s Sons, 1925. First edition, first issue with all six textual points. The most profoundly American novel of its time, The Great Gatsby (1925) centers on Jay Gatsby, a self-made Midwesterner of considerable wealth, who is betrayed by his own dreams, which have been nurtured by a meretricious society. Octavo. Original dark bluish green cloth binding, with gilt and blind-stamped titles. An especially nice example, with only some very light wear to the corners and tips. Better than very good. Accompanied by a pristine facsimile dust jacket. Bruccoli A11.1.a. SOLD

THE GREAT GATSBY. London: Chatto & Windus, 1926. First British edition, first printing (February, 1926) in a second issue binding. Octavo. Original blue cloth binding, with black titles. Some general dust staining to the top edge, with a bit of foxing along the extremities. The spine and front board are sun faded, with a bit of wear to the corners and tips. Bruccoli A11.1.c. $1,000

GATSBY LE MAGNIFIQUE. Paris: Simon Kra, 1926. The fourth French edition, translated by Victor Llona. 12mo. In a modern full blue morocco binding, with four raised bands, red and burgundy leather spine labels, decorative gilt stamping, and marbled endpapers. The front panel of the original wrappers is bound in. Some toning to the contents, as usual; else quite lovely. $250

THE GREAT GATSBY. New York: The Modern Library, 1934. First Modern Library Edition, with a new introduction by the author. 12mo. Original green cloth binding, with gilt titles. Period ink gift inscription to the front flyleaf (“Dear Joan: I’ve always liked this novel - I hope you do too. Get well. Sincerely, Jack Sanford, April 26th, ‘38”). Period bookseller’s label to the rear pastedown. Mild sun fading along the spine. The dust jacket is browned, more so along the spine and folds, with a small stain to the spine head and a bit of shallow chipping at the corners and tips; else very good. Bruccoli A11.1.e. $600
THE GREAT GATSBY. Introduction by Lionel Trilling. Dust jacket art by Alvin Lustig. New York: New Directions, [1945]. First edition thus. The new wave of critical reviews that accompanied this edition led to a reconsideration of Fitzgerald’s 1925 novel as not simply a period piece, but something important and a work of lasting significance. Small octavo. Original gray cloth binding, with blue titles. Period previous owner’s name and address to the front flyleaf. The front board is bowing ever so slightly. Some general shelfwear to the dust jacket, with a bit of shallow chipping to the corners and tips (not affecting the titles) and a few faint stains to the rear panel; else very good. Bruccoli A11.1.g. $500

THE GREAT GATSBY. New York: Bantam Books, 1945. First paperback edition, first printing in the scarce dust jacket which was added to all unsold copies in 1949. Original pictorial paper wrappers. Some toning to the contents, as usual. The dust jacket, which features Alan Ladd in a scene from the Paramount Pictures adaptation of the novel, is a bit edgeworn, with a half-inch chip to the spine heel, a smaller chip near the spine head, and some tape reinforcement to the verso. A very good copy. Bruccoli A11.5. $300

THE GREAT GATSBY. London: The Grey Walls Press, 1948. First edition thus. 12mo. Original green cloth binding, with gilt titles. Some mild dust staining to the top edge, with a bit of light foxing along the extremities. In an exquisite example of the dust jacket, which features artwork by George Woodward, with a bit of minor browning along the spine and folds. Better than very good. Bruccoli A11.7. $750


SUUR GATSBY. Tallinn: Kirjastus Eesti Raamat, 1966. Presumed to be the first edition in Estonian. Octavo. Original decorative paper-covered board over a gray cloth spine, with black and light blue stamping. Extremely faint evidence of moisture to the fore-edge of the first few pages. Light edge-wear to the boards and pictorial dust jacket; else a crisp and clean copy. $75
**THE GREAT GATSBY: A Facsimile of the Manuscript.** Washington, D.C. Microcard Editions Books, 1973. First Edition, #1886 of 2000 copies. "The present edition is the first photographic facsimile of the manuscript of F. Scott Fitzgerald's The Great Gatsby - including rejected material, as well as the holograph and typescript drafts of later insertions. The pages of the manuscript have been reduced 20%. Several examples of the author's revised galleys have also been included to show the reader how Fitzgerald continued to perfect the novel while it was in production." Edited with an Introduction by Matthew J. Bruccoli, University of South Carolina. Quarto. Original black cloth binding, with silver titles. Spine a bit sun faded; otherwise very good. Housed in the publisher's slipcase. **$150**


**THE GREAT GATSBY.** New York: Charles Scribner's Sons, 1980. First edition thus, limited to 3,000 copies issued in celebration of the grand opening of Scribner's Bookstore. Includes a new introduction by Charles Scribner III. Octavo. Original blue cloth binding, with gilt and blind-stamped titles. Tiny crease to the bottom corner of p.167-168. Light spotting to the very top edge of the boards; else nearly fine in a pristine dust jacket. **SOLD**

**TRIMALCHIO: A Facsimile Edition of the Original Galley Proofs for The Great Gatsby.** Columbia: University of South Carolina Press in cooperation with the Thomas Cooper Library, 2000. First Edition. #192 of 500 copies printed on laid paper. Includes both the original copyright page and the corrected version, along with a printed note from the publisher. A facsimile of the only extant set of unrevised galleys of Trimalchio, the novel later published as The Great Gatsby. The galleys differ importantly, and often extensively, from the 1925 first edition: two-thirds of the galleys vary at least in a sentence or two from the printed text; about one-half show major changes (paragraph deletions or additions, altered dialogue, etc.); and blocks of material in a few galleys have been left out of the book entirely. Includes an afterword, notes, and a postscript by Matthew J. Bruccoli. Folio. Unbound (24" x 6"), and housed in the publisher's two-part box. Light bit of wear to the box; else fine. **$250**


**TENDER IS THE NIGHT: A Romance.** New Haven: Charles Scribner’s Sons, 1934. First Edition. The true first printing, with the "A" and the publisher’s seal on the copyright page. This story of Americans on the French Riviera in the 1930s is a portrait of psychological disintegration as a wealthy couple supports a group of dubious friends and hangers-on at the cost of their own stability. Features decorations by Edward Shenton. Small octavo. Original dark bluish green cloth binding, with gilt titles. Period bookseller’s label to the rear pastedown. The spine is sun faded just a touch, with a few very faint spots to the boards; else very good or better. Accompanied by a pristine facsimile dust jacket. Bruccoli A15.l.a. **$2,500**

**TENDER IS THE NIGHT: A Romance.** London: Chatto & Windus, 1934. First British edition, first printing (September, 1934) with the publisher’s ads inserted at the rear. Octavo. In a modern three-quarter blue morocco over marbled paper binding, with decorative gilt stamping, four raised bands, and matching marbled endpapers. A very handsome presentation. Bruccoli A15.2.a. **$250**

**TENDER IS THE NIGHT.** London: The Grey Walls Press Ltd. 1948. The second British edition. Octavo. Original gray cloth binding, with gilt titles. Period bookseller’s label to the front pastedown. Some light wear to the dust jacket; else very good or better. Bruccoli A15.4. **$100**


**TENDER IS THE NIGHT: A Romance.** New York: Charles Scribner’s Sons, 1971. First revised edition, later printing. Octavo. In a three-quarter brown calf over marbled paper binding, with decorative gilt stamping and five raised bands. Previous owner’s ink signature and date to the front flyleaf. Some mild soiling and a few tiny spots and smudges along the edges. The spine is a touch sun faded; else very good. **$75**

**TENDER IS THE NIGHT.** New York: The Limited Editions Club, 1982. #1829 of 2000 copies signed by the illustrator, Fred Meyer, and by Charles Scribner III, who wrote the introduction. Quarto. Designed by Freeman Keith and printed at The Stinehour Press. Bound in full Lee/Jofa natural linen in an ochre and blue Lotus Print, with a printed cream paper spine label. A near fine copy, accompanied by the original glassine wrapper and housed in the publisher’s slipcase. **SOLD**

**THE LAST TYCOON: An Unfinished Novel, Together with The Great Gatsby and Selected Stories**, New York: Charles Scribner's Sons, 1941. First edition, first printing with the “A” and the publisher's seal on the copyright page. A roman a clef, following the Hollywood rise to power of Monroe Stahr, modeled after film producer Irving Thalberg, and his conflicts with rival Pat Brady, a character based on studio head Louis B. Mayer. The novel was unfinished and in rough form at the time of Fitzgerald's death at the age of 44. His close friend, literary critic and writer Edmund Wilson, collected the notes for the book and edited it for publication. This copy is inscribed on the front flyleaf by Frances Kroll Ring to Nicholas Patrick Beck, an avid F. Scott Fitzgerald collector and scholar, who was also a journalism professor at California State University, Los Angeles. Ring (1916-2015) was the personal secretary of F. Scott Fitzgerald in Hollywood from 1939 and until his death in 1940. She typed the manuscript for The Last Tycoon and settled Fitzgerald's affairs upon his death. This included corresponding with Wilson and advising him on the author's intentions for the book. Octavo. Original blue cloth binding, with gilt titles. An especially crisp and tight, near fine copy in an uncommonly nice example of the dust jacket with only some light fading along the spine and occasional mild edgewear. Offered together with a first paperback edition (1987) of Frances Kroll Ring's AGAINST THE CURRENT: As I Remember F. Scott Fitzgerald, also inscribed by Ring to Beck and accompanied by a small group of correspondence (1983-91) between Ring and Beck. This includes one typed letter signed and four handwritten notes. Notably, in a 1991 note, Ring confirms the authenticity of a typed letter signed in Beck's collection from Fitzgerald to Charles Marquis Warren. A photocopy of the Fitzgerald letter, dated May 15, 1939, is included. The group also includes a four-page document entitled Facts About Gatsby, which was prepared by Beck and is signed by Ring on the front panel. **$4,000**
THE LAST TYCOON: An Unfinished Novel, Together with The Great Gatsby and Selected Stories. New York: Charles Scribner’s Sons, 1941. First edition, first printing with the “A” and the publisher’s seal on the copyright page. This copy is inscribed on the front flyleaf by Anne Crawford Warren to her husband, writer Charles Marquis “Bill” Warren (1912–90) “in memory of Scott.” The Warren’s bookplate is affixed to the front pastedown. Fitzgerald and Warren met in Baltimore in 1934 through the Vagabond Junior Players. Warren made several unverified claims about their friendship, including that Fitzgerald and his wife Zelda formally had declared themselves his godparents. However, it is well known that he collaborated with Fitzgerald on the movie treatment for Tender is the Night. When agent Harold Ober was unable to sell it, Fitzgerald sent Warren to Hollywood to shop the treatment, providing him with letters of introduction to several studios and allowing him to live for a time at his Malibu home. Octavo. Original blue cloth binding, with gilt titles. The notoriously difficult dust jacket is price-clipped and rather edgeworn, with some mild fading along the spine, a one-inch piece missing from the spine head (affecting the “Scott”), a half-inch piece missing from the spine heel, and some archival reinforcement to the verso. Offered together with a small group of correspondence (1983-91) between Warren and Nicholas Patrick Beck, an avid F. Scott Fitzgerald collector and scholar, who was also a journalism professor at California State University, Los Angeles. This includes three handwritten notes and a photocopy of a Fitzgerald letter to Warren, dated May 15, 1939. In addition, the group includes clips of Warren’s newspaper obituary and a seven-page, typed document prepared by Beck in which he summarizes the stories Warren told him about his relationship with Fitzgerald, as well as with Ernest Hemingway. “Why such a talented, wealthy and enormously successful man felt the need to fabricate stories about his relationship with Fitzgerald, and an apparently non-existent relationship with Hemingway, probably went with him to his Arlington National Cemetery grave,” Beck wrote. $2,750


LE DERNIER NABAB. Paris: Gallimard, 1952. The first French edition of The Last Tycoon, translated by Andre Michel. In a mid-century one-quarter green morocco over buff paper binding, with six raised bands, gilt titles, matching endpapers, and a ribbon marker. The original paper wrappers are bound in. The spine is sun faded, with a small scuff near the spine head and some general minor edgewear to the boards; else very good. $100


THE PORTABLE F. SCOTT FITZGERALD. New York: The Viking Press, 1945. First Edition. Selected by Dorothy Parker, with an Introduction by John O’Hara. Includes The Great Gatsby, Tender is the Night, and nine short stories. Parker was an admirer of Fitzgerald’s work, once noting that although he could write a bad story, Fitzgerald could not write badly. The two first met in Paris in 1926 and later, Fitzgerald was Parker’s guest at the July 22, 1937 Screen Writers Guild dinner dance where he saw Sheilah Graham for the second time. 12mo. Original reddish brown cloth binding, with blue stamping. An especially crisp, near fine copy in a near fine dust jacket with just a hint of edgewear. Bruccoli AA1. SOLD

THE DIAMOND AS BIG AS THE RITZ AND OTHER STORIES. New York: Editions for the Armed Services, Inc. 1946. First Edition. The “Armed Services Diamond,” distributed by the Special Services Division, A.S.F., for the Army, and by the Bureau of Naval Personnel for the Navy. Includes ten short stories and an introduction by Louis Untermeyer. Produced in an oblong format (6 1/2” x 4 1/2”), and bound in the original printed paper wrappers. An uncommonly crisp and bright example, with only an occasional hint of wear to the extremities. Near fine. Bruccoli AA2. SOLD

BORROWED TIME: Short Stories selected by Alan and Jennifer Ross. London: The Grey Walls Press, 1951. First edition, first printing. A collection of nine stories, including May Day and The Diamond as Big as the Ritz. Octavo. Original red cloth binding, with black titles. The spine is a touch sun faded. The dust jacket is price-clipped and somewhat browned, with some light edgewear and a few tape repairs to the verso; otherwise very good. Bruccoli AA3. $100

AFTERNOON OF AN AUTHOR: A Selection of Uncollected Stories and Essays. Princeton: Princeton University Press, 1957. First edition, first printing (1,500 copies), with the publisher’s prospectus laid in. Contains fourteen uncollected short stories and six uncollected essays by Fitzgerald and includes reproductions of photographs from the author’s scrapbook in the Princeton Library. The selections from Fitzgerald’s uncollected work are evenly distributed over the course of his career as a writer, beginning with the autobiographical essay called “Who’s Who - and Why,” which he wrote for The Saturday Evening Post in 1920, and ending with “News of Paris - Fifteen Years Ago,” a story found among Fitzgerald’s papers, apparently written in 1940, and posthumously published in Furioso. Octavo. Original reddish brown cloth binding, with burgundy and silver stamping. A fine copy in a near fine dust jacket with some mild browning along the spine and extremities. Bruccoli A22.1.a. $400


AFTERNOON OF AN AUTHOR: A Selection of Uncollected Stories and Essays, With an Introduction and Notes by Arthur Mizener. New York: Charles Scribner’s Sons, 1958. First edition thus, with the “A” on the copyright page, preceded by the Princeton University Press issue. Octavo. Original mauve cloth binding, with gilt titles. Faint stain to the rear board, not affecting the contents. The dust jacket is price-clipped, with a bit of minor edgewear and some neat tape repair to the verso; otherwise very good. Bruccoli A22.1.b. $100
THE MYSTERY OF THE RAYMOND MORTGAGE. New York: Random House, 1960. First edition, privately printed and limited to 750 copies. F. Scott Fitzgerald’s first story, written when he was only 13 years old. This skillfully plotted murder story was also his first published work, having originally appeared in the September 1909 issue of Now and Then. Original printed blue paper wrappers. Typical browning along the extremities; else very good or better. Bruccoli D2. $100

THE PAT HOBBY STORIES. New York: Charles Scribner’s Sons, 1962. First Edition. Written between 1939 and 1940, when F. Scott Fitzgerald was working for Universal Studios, the seventeen Pat Hobby stories were first published in Esquire magazine and present a bitterly humorous portrait of a once-successful writer who becomes a forgotten hack on a Hollywood lot. Includes an introduction by Arnold Gingrich. Octavo. Original blue cloth binding, with gilt titles. Mild bit of rubbing to the corners and tips. The dust jacket is a touch rubbed, with some fading and two faint stains to the spine; else very good. Bruccoli A 23.1.a. $40

THE APPRENTICE FICTION OF F. SCOTT FITZGERALD, 1909-1917. New Brunswick, New Jersey: Rutgers University Press, 1965. First Edition. The fifteen stories in this collection show that in his prep school and college days Fitzgerald was exploring the major themes and writing techniques that were later to appear in his full-length fiction, particularly in his use of the narrator-observer. Edited with an introduction by John Kuehl. Laid in is a typed letter signed from Kuehl to noted Fitzgerald collector Nick Beck. Octavo. Original red paper-covered boards over a black cloth spine, with gilt titles. Faint label shadow to the front flyleaf. The dust jacket is price-clipped, with some light edgewear; otherwise very good or better. Bruccoli A25.1.a. $100

BITS OF PARADISE: 21 Uncollected Stories by F. Scott and Zelda Fitzgerald. London: The Bodley Head, 1973. The first British edition, which precedes the American. Selected by Scottie Fitzgerald Smith and Matthew J. Bruccoli, with a foreword by Scottie Fitzgerald Smith. “This volume contains eleven uncollected stories by Scott Fitzgerald and all Zelda Fitzgerald's short stories. Although Zelda's novel Save Me the Waltz has received considerable attention, her short stories are virtually unknown: they originally appeared under the joint signature of F. Scott and Zelda Fitzgerald, on the insistence of the magazines which published them. Here for the first time she gets full credit.” Includes eight photographs. Octavo. Original blue cloth binding, with gilt titles. Some mild wear to the dust jacket; else very good or better. Bruccoli A34.1.a. SOLD


THE CRUISE OF THE ROLLING JUNK. Bloomfield Hills, Michigan: Bruccoli Clark, 1976. First Edition. Facsimile of a humorous touring serial, which appeared in three installments (March-May 1924) of Hearst’s Motor magazine. The work is based on a trip Fitzgerald (1896-1940) and his wife Zelda took in their used Marmon from Westport, Connecticut to Montgomery Alabama in the spring of 1920. As Matthew J. Bruccoli notes in his introduction, it is “much more and much better than a nostalgic piece of Fitzgeraldana. Beyond the excellence of the writing, it is a valuable view of the underside of the American Twenties: Fitzgerald, the devout believer in charm and success, confronted by the grubby provincialism of the Main Streets of the South.” Folio. Original tan cloth binding, with brown titles. A fine copy in a fine dust jacket. $60

COLLECTED LETTERS


**LETTERS TO HIS DAUGHTER.** New York: Charles Scribner’s Sons, 1965. First Edition. Edited by Andrew Turnbull, with an introduction by Frances Fitzgerald Lanahan. “Written between 1933 and 1940 in the last seven years of his life, while Scott Fitzgerald was trying to maintain his integrity and hope as a writer and be both father and mother, mainly by long distance, to his only child, these letters nevertheless sparkle with wit and vitality - and create a vivid picture of the Hollywood of the late 1930s.” Octavo. Original decorative paper-covered boards over a cloth spine, with silver titles. A fine copy in near fine dust jacket with some occasional light wear. Bruccoli AA12. $50

Kuehl, John and Jackson R. Bryer (Editors). **DEAR SCOTT / DEAR MAX: The Fitzgerald-Perkins Correspondence.** New York: Charles Scribner’s Sons, 1971. First Edition. The letters of F. Scott Fitzgerald and Maxwell E. Perkins record the relationship between a great writer and an incomparable editor. It was Perkins, then a young editor at Charles Scribner’s Sons, who signed Fitzgerald in 1919 and worked with the writer to revise the manuscript of his first book, This Side of Paradise (1920), after its initial rejection. In addition to revealing the genesis of a talent and the progress of a career, the correspondence includes astute remarks and fascinating details about Ernest Hemingway, Thomas Wolfe, Ring Lardner, Edmund Wilson, Willa Cather, Edith Wharton, Carl Van Vechten, and many others. Signed by Jackson R. Bryer on the title page, and additionally inscribed by him on the half-title to noted Fitzgerald collector Nick Beck. Bryer also wrote the acclaimed *The Critical Reputation of F. Scott Fitzgerald: A Bibliographical Study* (1967). Octavo. Original brown cloth binding, with white and green titles. A fine copy in a nearly fine dust jacket with some light sun fading along the spine. $150

Fitzgerald, Zelda. **SAVE ME THE WALTZ.** New York: Charles Scribner’s Sons, 1932. First edition, first and only printing, with the “A” and the publisher’s seal on the copyright page. Save Me the Waltz was written by Zelda Fitzgerald (1900-48) in six hectic weeks while recovering from a breakdown. The novel is intensely autobiographical, portraying a Southern belle’s struggle to rise above being “a back-seat driver about life” and to earn respect for her own accomplishments - to establish herself independently of her husband. It is a forceful, truthful picture of a legendary marriage in a fabulous age, and one of the most shattering self-portraits of a woman ever committed to paper. Octavo. Original light green cloth binding, with blue titles. The spine is sun faded. In the exceedingly scarce dust jacket, which is rather shelfworn and soiled, more so along the spine and folds, with some shallow chipping to the extremities. Bruccoli ZF-A1.1. **$2,500**

**SAVE ME THE WALTZ.** London: The Grey Walls Press, 1953. First British edition. Small octavo. Original blue cloth binding, with gilt titles. Small bit of foxing to the top edge. The spine is leaning just a touch. The dust jacket is sun faded along the spine; else very good. Bruccoli ZF-A1.2. **$200**

**SAVE ME THE WALTZ.** London: Jonathan Cape, 1968. Proof copy of the third edition, with a preface by Harry T. Moore and a note on the text by Matthew J. Bruccoli. Octavo. Original light red Jonathan Cape wrappers, with the publisher’s printed proof statement affixed to the front panel. The spine is a trifle sun faded. A bit of mild browning and wear along the extremities of the dust jacket; otherwise very good. Bruccoli ZF-A1.3.b. **$250**

**SAVE ME THE WALTZ.** London: Jonathan Cape, 1968. Third edition, first printing thus, with a preface by Harry T. Moore and a note on the text by Matthew J. Bruccoli. Octavo. Original blue cloth binding, with gilt titles. Period bookseller’s label to the front pastedown. Light bumping to the corners and tips. Some general browning and minor soiling to the dust jacket; else very good. Bruccoli ZF-A1.3.b. **$200**

Fitzgerald, Zelda. **SCANDALABRA: A Farce Fantasy in a Prologue and Three Acts.** Bloomfield Hills, Michigan: Bruccoli Clark, 1980. First Edition, #275 of 500 copies. Zelda Fitzgerald wrote Scandalabra in 1932 and 1933 while her husband was in the final stages of writing Tender is the Night. The play is a “farce-fantasy” that turns the world of everyday experience upside down in a reversal of the traditional plot situation that F. Scott Fitzgerald used in The Beautiful and Damned. It was performed during the week of 26 June 1933 by the Vagabond Junior Players of Baltimore. Printed on Warren’s Olde Style Wove Cream White paper, bound in Art Deco wrappers, and housed with the original prospectus in a hardcover portfolio. Near fine. **$50**
Fitzgerald, Zelda. **THE COLLECTED WRITINGS.** New York: Charles Scribner’s Sons, 1991. First edition. Compiled by noted Fitzgerald scholar Matthew J. Bruccoli, this represents Zelda’s attempt to find her own creative identity separate from her status as the wife of a famous novelist. Included are her haunting novel Save Me the Waltz (1932), her “farce fantasy” play Scandalabra, semi-autobiographical stories and articles, and letters written to her husband from the passionate days of their courtship to the bitterness and sadness of Zelda’s mental breakdown. Also contains an introduction by Mary Gordon. Octavo. A fine copy in a fine dust jacket. **$75**


[Fitzgerald, Zelda]

**PAUL MCLENDON CORRESPONDANCE**

A small archive of 12 handwritten letters by Paul McLendon (1925–2004), a friend of Zelda Fitzgerald, to Nicholas Patrick Beck, an avid Fitzgerald collector and scholar, who was also a journalism professor at California State University, Los Angeles.

McLendon writes to Beck about the friendship he forged with Zelda Fitzgerald near the end of her life. She critiqued much of the work he produced as a creative writing student at the University of Alabama: “Zelda was a great help to me. She would read my stories, critique them for me; share long winter evenings and shorter summer afternoons with me – telling me of her life with Scott and subsequently writing long, wondrous letters of advice – encouragement to me while I was in school. Believe me, she was a great, great friend and I will never ever forget her or her influence on my life.”

McLendon was interviewed in the 1960s for Nancy Milford’s acclaimed biography “Zelda” (1970). He shared with Milford the letters Zelda wrote to him. “Incidentally, if you have Milford’s book, refer to page 376 for a none-too-accurately retold story,” he writes to Beck.

The two connected by mail in October 1986 when McLendon wrote to Beck after reading in the newspaper about a 90th anniversary exhibition of F. Scott Fitzgerald’s life Beck staged in Los Angeles. The correspondence concludes with a letter in December 1987, which includes a reference to Beck’s visit to Montgomery, Alabama, the hometown of both McLendon and Zelda Fitzgerald.

McLendon served on the board of the Scott & Zelda Fitzgerald Museum Assn., Inc. A brochure for the museum and eight official updates and fundraising letters are included with these materials. In a letter dated July 10, 1989, the president of the museum association writes that he heard McLendon sent Beck his original Zelda letters. Christie’s sold McLendon’s nine letters from Zelda in a December 14, 2000 auction. **SOLD**
SCOTTIE FITZGERALD SMITH

McLendon, Winzola and Scottie Smith. **DON’T QUOTE ME!** Washington Newswomen and the Power Society. New York: E.P. Dutton, 1970. First Edition. Though best known as the daughter of F. Scott and Zelda Fitzgerald, Scottie Smith (or Frances Scott “Scottie” Fitzgerald Smith, 1921-86) led an active and dynamic life in her own right. She was a writer, journalist (for The Washington Post, The New Yorker, and The Northern Virginia Sun, among others), and a prominent member of the Democratic Party. In this work, written with fellow journalist and longtime collaborator Winzola McLendon, she explores the difficulties of being a woman trying to write about politics in the late ‘60s. Includes eight pages of photographs. Presentation copy, inscribed by Scottie Smith on the front flyleaf: “For Jane and Van, with the very greatest love and appreciation for your being so clever as to have such an aunt - hope this book will provide a few laughs in this role of tears - Scottie.” Octavo. Original paper-covered boards over a red cloth spine, with gilt titles. Some mild fading along the extremities of the boards. The dust jacket is price-clipped, with a bit of browning along the spine and folds; otherwise very good. **$250**

Bruccoli, Matthew J., Scottie Fitzgerald Smith, and Joan P. Kerr (Editors). **THE ROMANTIC EGOISTS: A Pictorial Autobiography from the Scrapbooks and Albums of Scott and Zelda Fitzgerald.** New York: Charles Scribner’s Sons, 1974. First Edition. Limited Edition, #493 of 500 copies signed by Scottie Fitzgerald Smith, with color reproductions of two Zelda Fitzgerald paintings laid in. Pictorial biography of F. Scott (1896-1940) and Zelda (1900-48) Fitzgerald, drawing almost entirely from the scrapbooks and photo albums which the Fitzgerald’s scrupulously kept as their personal record, with many items never before published. Includes a selection of Zelda’s paintings, many reproduced here for the first time. Small folio. Original paper-covered boards over a burgundy cloth spine, with gilt titles. Light crease to the first twenty pages; else an exceptionally crisp and clean copy. Housed in the publisher’s slipcase, which is a touch edgeworn with a small scuff to the rear panel. **$150**
FITZGERALD AT PRINCETON

THE PRINCETON BRIC-A-BRAC, Volume XXXIX - XLIII (Class of 1915-19)
Princeton, New Jersey: Junior Class of Princeton University, 1913-17. First editions. All five volumes in this run include material about the undergraduate activities of F. Scott Fitzgerald (1896-1940), a member of Princeton’s Class of 1917. After graduating from the Newman School in 1913, Fitzgerald enrolled at Princeton where he honed his craft as a writer before dropping out in 1917 to join the Army. Included here are portraits of Fitzgerald with the Class of 1917, the board of the Princeton Tiger, and alongside the other members of the Triangle Club, for whom Fitzgerald wrote “Fie! Fie! Fi-Fi!” (1914) and “Safety First” (1916). Both musical comedies receive extensive reviews, complete with photographs from each production, in Volume XLII and XLIII, respectively. There are also references to Fitzgerald’s involvement with the Frenau Club, the Minnesota Club, and the University Cottage Club. Oblong octavos. Original black buckram bindings, with gilt stamping. Mild foxing to the prefatory and concluding leaves. The bindings of the first four volumes are a little shaken. Some general shelfwear, with a bit of sun fading to Volume XXIX and occasional scuffing to Volume XLI; else about very good. Scarce. $2,000

PRINCETON IN THE WORLD WAR. Princeton: The Office of the Secretary, Princeton University, 1932. First Edition. “This volume contains, first, an account of the activities, in the World War, of Princeton University as a corporate body, including those in which the University cooperated with local non-university organizations; and, second, from data as filed in the Office of the Secretary, the service records of alumni and other members of the University and its staff including temporary War appointees.” Includes a frontispiece and most notably, the service record of writer Francis Scott Fitzgerald (1896-40). When the United States entered World War I in 1917, Fitzgerald dropped out of Princeton and took a commission as a second lieutenant in the army. Worried he might die in battle, he began frantically writing in his off-hours in the hopes of leaving behind a literary legacy. While he never made it to the battlegrounds of World War I - the November 1918 armistice was signed shortly before he was to be shipped overseas - Fitzgerald did complete a draft of an unpublished novel called The Romantic Egoist, which he later reworked with the guidance of editor Maxwell Perkins into This Side of Paradise (1920). Octavo. Original black cloth binding, with gilt titles. One signature is ever so slightly protruding. The spine is a bit sun faded, with some minor edgewear and an occasional hint of mottling; else about very good. $150

Drorbaugh, Wells, et al. TEN YEARS OF PRINCETON ‘17: A Record of the Class of 1917 of Princeton University for the Decade 1917-1927. Princeton, New Jersey: Class of 1917, 1929. First Edition. Though he never graduated, the most famous member of Princeton’s Class of 1917 was writer F. Scott Fitzgerald (1896-1940). This record includes several references to Fitzgerald and his service in the First World War, as well as the first publication in book form of “Princeton” (1927), an article which originally appeared in an issue of College Humor and was later anthologized in Afternoon of an Author (1957). This copy belonged to another member of the Class of 1917, James E. Kimber, who affixed related clippings to the prefatory and concluding leaves. His signature and Berkeley, California address appear on the front flyleaf. Quarto. Original black cloth-covered boards over an orange cloth spine, with a pictorial label inset on the front and black titles along the spine. Light soiling along the edges. The boards are rather shelfworn, with a few faint stains. Bruccoli B12. $150
MATTHEW J. BRUCCOLI CORRESPONDANCE
A small archive of correspondence written by Matthew J. Bruccoli (1931–2008) to Nicholas Patrick Beck (1934–2017), an avid F. Scott Fitzgerald collector and scholar, who was also a journalism professor at California State University, Los Angeles. In addition to Fitzgerald, Bruccoli and Beck shared a mutual love of boxing. Beck covered boxing matches for United Press International and was sent to report on the 1964 Olympics in Tokyo and the 1968 games in Mexico City. He wrote of the beginnings of Muhammad Ali, George Foreman, and Joe Frazier, among many others.

The collection includes:
• Twenty-one brief notes and letters written between 1985 and 2005 by Bruccoli to Beck. Many are accompanied by their original mailing envelopes. A few are typed, while others are handwritten on yellow legal notepad paper. One of these is an email. Most of the correspondence concerns either Fitzgerald or boxing.
• Two original letters written by Bruccoli in 1985 to an individual in San Diego requesting information about Fitzgerald books with dust jackets in his collection.
• Four file copies of letters written by Beck to Bruccoli – an aside typed on the bottom of one notes that ”(Charles Marquis) Warren has repeated to me every story he told Latham about FSF and EH in Malibu…”
• Two letters recognizing donations made to the University of South Carolina by Beck, including a handwritten note from Judy Boughman in 2009 saying she will ensure The Beautiful and Damned script is passed on to special collections in his name.
• Issues 1-5, a repeated issue 5 but a year later, and issues 8 and 9 of the F. Scott Fitzgerald Collection Notes. $500

Bruccoli, Matthew J. APPARATUS FOR F. SCOTT FITZGERALD’S THE GREAT GATSBY [Under the Red, White, and Blue]. Columbia: University of South Carolina Press, 1974. First Edition. “This is number 20 of fifty slipcased copies of Apparatus for F. Scott Fitzgerald’s The Great Gatsby [Under the Red, White, and Blue], the binding of which attempts to duplicate that of the first edition of The Great Gatsby (New York: Charles Scribner’s Sons, 1925), insofar as the changes in fabrics and techniques that have occurred since 1925 permit.” An important bibliographical tool, establishing all the textual material essential to preparing a definitive edition of Fitzgerald’s classic novel. Includes five illustrations and endpaper maps. Small octavo. Original green cloth binding, with gilt and blind-stamped titles. Issued without a dust jacket. A fine copy, housed in the publisher’s slipcase. $300


Buttitta, Tony. *AFTER THE GOOD GAY TIMES: Asheville - Summer of '35, A Season with F. Scott Fitzgerald.* New York: The Viking Press, 1974. First Edition. Buttitta (1907-2004) was the proprietor of the book shop in the George Vanderbilt Hotel in Asheville, North Carolina, whom Fitzgerald met while living there in the summer of 1935. Buttitta published an interview with Fitzgerald (“Fitzgerald’s Six Generations”) in the Raleigh News and Observer on September 1, 1935. Fitzgerald lectured Buttitta, an aspiring writer, about literature; Buttitta’s recollections of their conversations form the basis of this memoir. Inscribed by Buttitta to noted Fitzgerald collector Nick Beck on the front flyleaf. Accompanied by four letters, three typed and one holographic, from Buttitta to Beck, including one in which he explains the decision to change the title of this memoir (it was reissued in 1987 as *The Lost Summer: A Personal Memoir of F. Scott Fitzgerald*). Octavo. A fine copy in a fine dust jacket. **$150**

*F. SCOTT FITZGERALD: INSCRIPTIONS.* Columbia, South Carolina: Matthew J. Bruccoli, 1988. First Edition, #65 of 200 copies signed by Bruccoli, who added a brief inscription to noted Fitzgerald collector Nick Beck next to his signature on the colophon. Laid in is a typed note signed from Santa Barbara, California antiquarian bookseller Maurice F. Neville to Beck: “Bruccoli actually sent this to us gratis so we could send it to you gratis. One of the few generous acts he has performed I should think - but perhaps I’m mistaken. Anyway, enjoy.” Reproduces 86 Fitzgerald inscriptions collected by Bruccoli (1931-2008), the preeminent expert on F. Scott Fitzgerald and the author of the standard bibliography on his work. Quarto. Original gray cloth over black cloth binding, with gilt stamping. Issued without a dust jacket. A very good copy. **$125**

Graham, Sheilah and Gerold Frank. *BELOVED INFIDEL: The Education of a Woman.* New York: Henry Holt and Company, 1958. First Edition. The first of three memoirs Graham (1904-88) about her intimate relationship with F. Scott Fitzgerald during the last years of his life. The legendary writer died at age 44 in Graham’s Hollywood apartment. Includes ten photographs and illustrations. This copy is inscribed by Graham to Nicholas Patrick Beck, a noted Fitzgerald collector and scholar, who was also a journalism professor at California State University, Los Angeles. Accompanied by a signed photograph of Sheilah Graham with her infant daughter Wendy and two holographic letters from Graham to Beck. In the first, a 1987 holiday card, Graham thanks Beck for “the tapes” and alludes to problems with a producer: “Sidney Skolsky said after he was gyped by the producer - Sidney Buchman on ‘The Jolson Story’ - God and one other will take care of him. They did - poor Sidney [Buchman] branded as a communist, which I think he was, was ruined.” In the other, dated the following year, she informs Beck that she is leaving Palm Beach for New York, where she was scheduled to have leg surgery. She died in November of that year. Octavo. Original black cloth over blue cloth binding, with black and green titles. The dust jacket is price-clipped, with some very mild edgewear. **$1,000**

Latham, Aaron. **CRAZY SUNDAYS: F. Scott Fitzgerald in Hollywood.** New York: The Viking Press, 1971. First Edition. The author, a Washington Post reporter, had access to the studio files and has interpreted Fitzgerald’s work on various scripts and combined it with a biographical sketch of his last years. Signed by Latham on the half-title. Octavo. Original blue paper-covered boards over cloth spine, with silver, black, and blue stamping. Light bit of fading along the extremities of the boards; else near fine in a clean and bright dust jacket. $75

Lowry, Malcolm and Margerie Bonner Lowry. **NOTES ON A SCREENPLAY FOR F. SCOTT FITZGERALD’S TENDER IS THE NIGHT.** Bloomfield Hills, Michigan: Bruccoli Clark Books, 1976. First edition. In a 1949 letter to producer Frank Taylor, Malcolm Lowry wrote that he and his wife Marjorie Bonner were “possessed” by Tender is the Night. They were then immersed in what was to become a 500-page filmscript of Fitzgerald’s novel, complete with almost 100 pages of explanatory notes. Although MGM expressed interest, the screenplay was never produced. Includes an introduction by Paul Tiessen. Octavo. Original brown cloth binding, with gilt titles. A fine copy in a near fine dust jacket with some light rubbing. $75

Milford, Nancy. **ZELDA: A Biography.** New York: Harper & Row, 1970. First Edition. Acclaimed portrait of Zelda Fitzgerald (1900-48), tracing the inner disintegration of a gifted, despairing woman undone by the clash between her husband’s career and her own talent. This book, which started out as Milford’s master thesis at Columbia University, was a finalist for the Pulitzer Prize and the National Book Award. Includes several textual photographs and illustrations. Inscribed and dated in the year of publication by Milford on the front flyleaf. Octavo. Original green cloth binding, with silver and purple titles. A near fine copy in a near fine dust jacket with just a hint of edgewear. $50

Miller, James E. **F. SCOTT FITZGERALD: His Art and His Technique.** London: Peter Owen, 1965. First British edition. “The author explores Fitzgerald’s development as a writer - from the early uncertainties of This Side of Paradise, through the polished beauty of The Great Gatsby which T.S. Eliot has called ‘a remarkable book’, to the promise of The Last Tycoon.” Inscribed by Miller on the front flyleaf to noted Fitzgerald collector Nick Beck. Octavo. Original brown cloth binding, with gilt titles. Mild fading and wear to the dust jacket; otherwise very good. $100

Page, Dave and John Koblas. **F. SCOTT FITZGERALD IN MINNESOTA: Toward the Summit.** St. Cloud, Minnesota: North Star Press of St. Cloud, Inc. 1996. First Edition. An exploration and guide to Fitzgerald’s association with the North Star State. Fitzgerald was born on September 24, 1896 in St. Paul, where two of the four novels released in his lifetime - This Side of Paradise and The Beautiful and Damned - were polished for publication. His third novel, The Great Gatsby, was pitched to his editor, Maxwell Perkins, in a letter written from White Bear Lake, the resort community he frequented as a youth and lived in as a young man. In addition, a score of his best short stories - “The Diamond as Big as the Ritz” and “Winter Dreams” - were penned in Minnesota. Includes a detailed guide and a map of Fitzgerald’s Summit Avenue homes and haunts, as well as numerous textual photographs and illustrations. Inscribed by both Page and Koblas on the title page. Original pictorial paper wrappers. A fine copy. $100

Turnbull, Andrew. **SCOTT FITZGERALD.** New York: Charles Scribner’s Sons, 1962. Second printing. Arguably the best, and certainly the most sympathetic, biography of F. Scott Fitzgerald (1896-1940), recounting the celebrated American writer’s life from his childhood in St. Paul to Princeton, New York in the ’20s, the French Riviera, Baltimore, and finally Hollywood. Andrew Turnbull (1921-70) was 11 years old when Fitzgerald, who was then renting a house with his daughter on the Turnbull estate in Maryland, befriended him, taking him to Princeton football games, trying to interest him in boxing and firearms, and encouraging his interest in words. Signed by Turnbull on the front flyleaf. Octavo. Original black cloth binding, with gilt titles. Period bookseller’s label to the front flyleaf. The dust jacket is price-clipped, with just a hint of rubbing; else near fine. $50

Westbrook, Robert. **INTIMATE LIES: F. Scott Fitzgerald and Sheilah Graham – Her Son’s Story.** New York: Harper Collins Publishers, 1995. Uncorrected Proof. Octavo. Original blue printed paper wrappers. A fine copy. Accompanied by a two-page typed letter signed from Westbrook to Nicholas Patrick Beck, an avid F. Scott Fitzgerald collector and scholar, who was also a journalism professor at California State University, Los Angeles. Westbrook (b.1945) is the only son of the late gossip columnist Sheilah Graham, who was Fitzgerald’s lover during the final years of his life. Westbrook wrote to Beck in November 1992 about his book and a planned trip to Los Angeles, where he was hoping to meet with Beck and track down a trunk full of lost papers his mother left at her third husband’s home, including her copy of the “College of One” curriculum Fitzgerald created for her. $100
Biggs, John, Jr. **DEIMGODS.** New York: Charles Scribner’s Sons, 1926. First Edition. The author’s first book, a story of religious fanaticism that opens with the founding of a pioneer Dunkard community in the White Mountains of New Hampshire in 1869 and traces the rise and fall of its leader and blacksmith, Hosea Gault. His son, John Gault, is forced to flee the community and after establishing himself at the head of a Wilmington, Delaware newspaper empire, returns to religion and preaching. Biggs (1895-1979) was F. Scott Fitzgerald’s Princeton roommate, lifelong friend and confidant, and literary executor. Like Fitzgerald, Biggs worked with editor Maxwell Perkins on the manuscript for this and his second novel, Seven Days Whipping (1928). Inscribed and dated by Biggs on the half-title. Original black cloth binding, with gilt titles. The rear hinge is cracked. Some general dust staining to the top edge. The gilt on the spine has perished (the titles are still legible, if a bit faint), with a small dent to the fore-edge of the front board. In the scarce dust jacket, which is a bit faded with some general minor soiling and wear. $200

Biggs, John, Jr. **SEVEN DAYS WHIPPING.** New York: Charles Scribner’s Sons, 1928. First Edition. The author’s second and most successful novel, a tale of primitive emotions set in the isolated home of Judge Stawell Ball La Place above a bend of Red Clay Creek in Delaware. Biggs (1895-1979) was F. Scott Fitzgerald’s Princeton roommate, lifelong friend and confidant, and literary executor. Like Fitzgerald, Biggs worked with editor Maxwell Perkins on the manuscript for this and his first novel, Demigods (1926). Presentation copy, inscribed and dated in the year of publication by Biggs to William M. Banta on the title page, with Banta’s ink stamp to the front flyleaf and half-title. The bookplate of noted collector Oswald Train appears on the front pastedown. Octavo. Original black cloth binding, with gilt titles. The spine is very lightly sun faded; otherwise very good. $75

Toll, Seymour I. **A JUDGE UNCOMMON: A Life of John Biggs, Jr.** Philadelphia: Legal Communications, Ltd. 1993. First Edition. Regarded as one of the most effective congressional lobbyists to serve in the federal judiciary, Biggs (1895-1979) is best remembered as the Princeton roommate and lifelong friend and confidant of F. Scott Fitzgerald. Unbeknown to Biggs, Fitzgerald made him his literary executor. This book tells the moving story of Biggs’ deep involvement in the lives of Zelda and Scottie, and the renewal of Fitzgerald's literary reputation. Much of it has been drawn from Fitzgerald estate correspondence never before published. Includes numerous textual photographs and illustrations. Inscribed and dated by Toll to noted Fitzgerald collector Nick Beck on the front flyleaf. Octavo. Original burgundy cloth binding, with gilt titles. A fine copy in a fine dust jacket. **$100**

Bishop, John Peale. **ACT OF DARKNESS.** New York: Charles Scribner's Sons, 1935. First Edition. A novel based on the true story of the rape of a prominent Charles Town, West Virginia social figure by a local man. Bishop (1892-1944), who was born in Charles Town to a family from New England, attended Princeton University where he became friends with F. Scott Fitzgerald. He was the model for the character Thomas Parke D’Invilliers in Fitzgerald’s first novel, *This Side of Paradise* (1920). Octavo. Original black cloth binding, with decorative red stamping. The dust jacket, which bears a seal of recommendation from The Book of the Month Club on the front panel, is a bit shelfworn; otherwise very good. **$100**

Chamson, Andre. **THE ROAD.** New York: Charles Scribner’s Sons, 1929. First Edition. Translated by Van Wyck Brooks. The story of a humble French couple and the effect upon them of transplantation from the farmlands of their fathers to a small factory town. Chamson (1900-83) was a French novelist, civil servant, and later a member of the French Academy to whom Sylvia Beach introduced F. Scott Fitzgerald in June 1928, beginning his only literary friendship with a Frenchman. It was Fitzgerald who recommended this novel to editor Maxwell Perkins at Charles Scribner’s Sons. Small octavo. Original green cloth binding, with gilt titles. The dust jacket is price-clipped and a bit browned, more so along the spine and folds, with some chipping to the spine head (affecting the “The” in “The Road”) and a half-inch chip to the rear panel; otherwise very good. **$100**
“You don’t write because you want to say something, you write because you have something to say.”

- F. Scott Fitzgerald