Multitudes: A Celebration of the Yale Collection of American Literature, 1911–2011

On view at Beinecke Library, Yale University, July 8 through October 1, 2011

Checklist and Descriptions: Film in the Archive

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Film in the Archive

There has long been a relationship between literary production and filmmaking—from the likes of F. Scott Fitzgerald and Nathanael West toiling away to produce screenplays for the Hollywood studio system, to film versions of contemporary literary novels and short stories such as Michael Cunningham’s *The Hours*, Charles Frazier’s *Cold Mountain*, and Annie Proulx’s “Brokeback Mountain.” The Collection documents filmmaking, with a particular emphasis on experimental projects, through the medium’s various paper trails: scripts, treatments, production materials, journals, stills, publicity ephemera such as posters and lobby cards, and, occasionally, rare footage of short films and home movies. Highlights can be found, for example, in papers relating to H. D. (Hilda Doolittle), Bryher (Annie Winifred Ellerman), and Kenneth Macpherson’s Pool Films and *Close Up* magazine, Stan Brakhage, Gerard Malanga, and the Gene Persson Collection of *Dutchman* Papers.

The Mark Wolff Collection of Photoplay Editions contains over 2000 volumes that document tie-ins between popular novels and motion pictures, ca. 1915–1960. A book is generally considered a photoplay if it features still photography from the film, or artwork depicting the film’s stars. Importantly, while the photoplay edition is often a reprint of a particular novel or play, or a novelization or adaptation from the screenplay, the earliest examples are sometimes the only remaining trace of lost films, especially silent movies. Moreover, given that past publishers such as Zebra, Saalfeld, and Engel-Van Wiseman are somewhat obscure and that titles are often published in variant editions, the photoplay, as a genre, remains of interest to book lovers and cinephiles alike. The Mark Wolff Collection is complemented by modern first editions, other photoplays, and related manuscript material present in the Yale Collection of American Literature.

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Louisa May Alcott


*Little Women, or, Meg, Jo, Beth, and Amy* by Louisa

M. Alcott, with photographs from the 1912 play *Little Women* by Marian De Forest (Boston: Little, Brown, and Company, 1912). Wolff Photoplay 15.

*Little Women* Paper Doll Cut-Outs by Rachel Taft Dixon, used by permission from the RKO Radio Picture, Little Women (Racine, Wis.: Whitman Publishing Company, ca. 1934).


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Southern Pastoral: *Gone with the Wind*


Margaret Mitchell, Gone with the Wind (New York: Macmillan, 1936).


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Zane Grey and the Old West

*The Light of Western Stars: A Romance* by Zane Grey, illustrated with scenes from the Paramount Picture starring Richard Arlen (New York: Grosset & Dunlap, ca. 1914; motion picture, 1930).


*Fighting Caravans* by Zane Grey, illustrated with scenes from the Paramount Picture, featuring Gary Cooper (New York: Grosset & Dunlap, ca. 1929; motion picture, 1931).

*The Border Legion* by Zane Grey, illustrated with scenes from the Paramount Picture (New York: Grosset & Dunlap, ca. 1916; motion picture, 1924).


*Wildfire* by Zane Grey, illustrated by Frank Tenney Johnson, with scenes from the Goldwyn Picture (New York: Grosset & Dunlap, 1917; motion picture, 1922).

*To the Last Man: A Novel* by Zane Grey, illustrated by Frank Spradling, with scenes from the Paramount Picture (New York: Grosset & Dunlap, ca. 1922; motion picture, 1933).

*Wanderer of the Wasteland* by Zane Grey, illustrated with scenes from the Paramount Picture (New York: Grosset & Dunlap, ca. 1923; motion picture, 1924).

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David Belasco


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Edith Wharton


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Herman Melville


The Story of Moby Dick: The Great White Whale, adapted from the novel by Herman Melville, illustrated with scenes from The Sea Beast, a Warner Bros. Picture starring John Barrymore (Racine, Wis.: Whitman Publishing Company, 1934; motion picture, 1926). Wolff Photoplay 29.

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Uncle Tom’s Cabin, or, Life Among the Lowly by Harriet Beecher Stowe, illustrated with scenes from the Universal Super-Jewel Picture (New York: Grosset & Dunlap, 1927).

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American Imaginary: Thomas Dixon and D. W. Griffith


Thomas Dixon, The Fall of a Nation, a sequel to The Birth of a Nation (New York: D. Appleton and Company, 1916). “This novel is not a rehash of the idea of a foreign conquest of America based on the accidents of war. It is the study of the origin, meaning and destiny of American democracy by one who believes that the time is ripe in this country for a revival of the principles on which our republic was founded.”

Abraham Lincoln: His Life in Illinois, Being Year by Year Incidents from 1830 to 1865 written and compiled by H.E. Barker, illustrated with scenes from the motion picture Abe Lincoln in Illinois, starring Raymond Massey as “Abe Lincoln” (New York: M. Barrows and Company, 1940; RKO Pictures, 1940). Wolff Photoplay 9.


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The Great Gatsby


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*Oklahoma!*


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Classics


John Dudley Ball, *In the Heat of the Night* (New York: Harper & Row, 1965). Uncorrected proof copy, with printing on recto only. Spiral bound. Pre-printed front wrapper, with blanks for title, author, etc. that have been filled in with typescript. Manuscript note in green ink by Langston Hughes on p. [1] of cover. From the library of Langston Hughes.

*Murders in the Rue Morgue and Other Tales of Mystery* by Edgar Allan Poe, illustrated with scenes from the Universal Picture (New York: Grosset & Dunlap, 1932). Wolff Photoplay 17.

*The Bridge of San Luis Rey* by Thornton Wilder, illustrated by Amy Drevenstedt, dust jacket illustrated with film still of Francis Lederer and Lynn Bari (New York: Grosset & Dunlap, 1927; motion picture, 1944). “This book, while produced under wartime conditions, in full compliance with government regulations for the conservation of paper and other essential materials, is complete and unabridged.”


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Suspense!


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*Carmen / Carmen Jones*


*Carmen Jones*, 1954. Shooting script, with revision pages, for the 1954 musical film starring an all-black cast. The film, produced and directed by Otto Preminger and starring Dorothy Dandridge and Harry Belafonte, was based on the 1875 opera by George Bizet, the 1934 theatrical adaptation by Oscar Hammerstein, and the screenplay by Harry Kleiner. Two blank memo slips from Charles Bloch laid in.

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Sinclair Lewis (1885–1951)

Harry Sinclair Lewis was born in Sauk Centre, Minnesota, where his boyhood home, at 812 Sinclair Lewis Avenue (formerly South 3rd Street), now functions as a museum. Lewis graduated from Yale in 1908, having written for the Yale Literary Magazine, and he published his first serious work, Our Mr. Wrenn, in 1914. Well known as a best-selling and prolific novelist, he also wrote plays, poetry, and short fiction, and collaborated on screen adaptations of his novels. His novel Main Street (1920) proved to be a publishing sensation, selling an estimated two million copies within just a couple of years. Lewis went on to win the Pulitzer Prize for Arrowsmith (1925), which he refused, and in 1930 he became the first American to win the Nobel Prize for Literature. Based for many years in Washington, D.C., Lewis spent his later years traveling throughout Europe, his literary reputation increasingly in decline in comparison with such great American prose stylists as Fitzgerald, Hemingway, and Faulkner. He died in Rome following complications from alcoholism at the age of sixty-five. Sinclair Lewis Days are celebrated in Sauk Centre this year from July 10–July 16.


Talbot Studio photograph of Sinclair Lewis, n.d.

From the Sinclair Lewis Papers.

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Main Street


Studio photograph of Sinclair Lewis inscribed to Carl Van Vechten, May 27, 1924.

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Ann Vickers

*Ann Vickers* publicity card.

Manuscript example from “Ann Vickers” draft, incomplete, chapter 22 to end, undated.

*From the Sinclair Lewis Papers.*

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*Babbitt*


*Babbitt* by Sinclair Lewis, illustrated with scenes from the Warner Bros. Picture (New York: Grosset & Dunlap, ca. 1922; motion picture, 1924). Wolff Photoplay 44.

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*Cass Timberlane*

Letter from Arthur Hornblow, Jr., MGM Studios, to Sinclair Lewis, April 8, 1947 (with envelope).

*From the Sinclair Lewis Papers.*


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It Can’t Happen Here


Manuscript example, screenplay of “It Can’t Happen Here” by Sidney Howard from the novel by Sinclair Lewis, January 22, 1936.

*From the Sinclair Lewis Papers.*