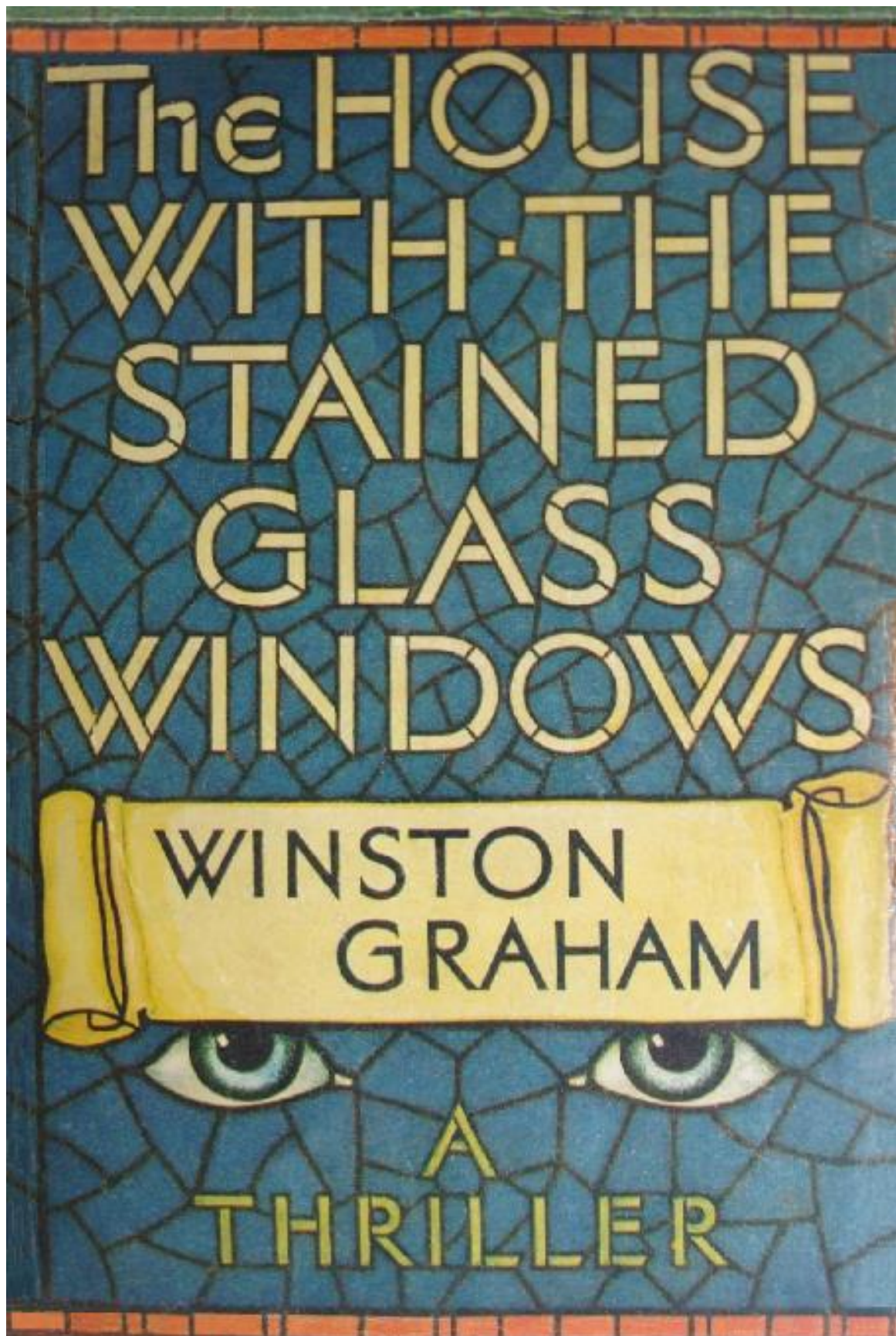
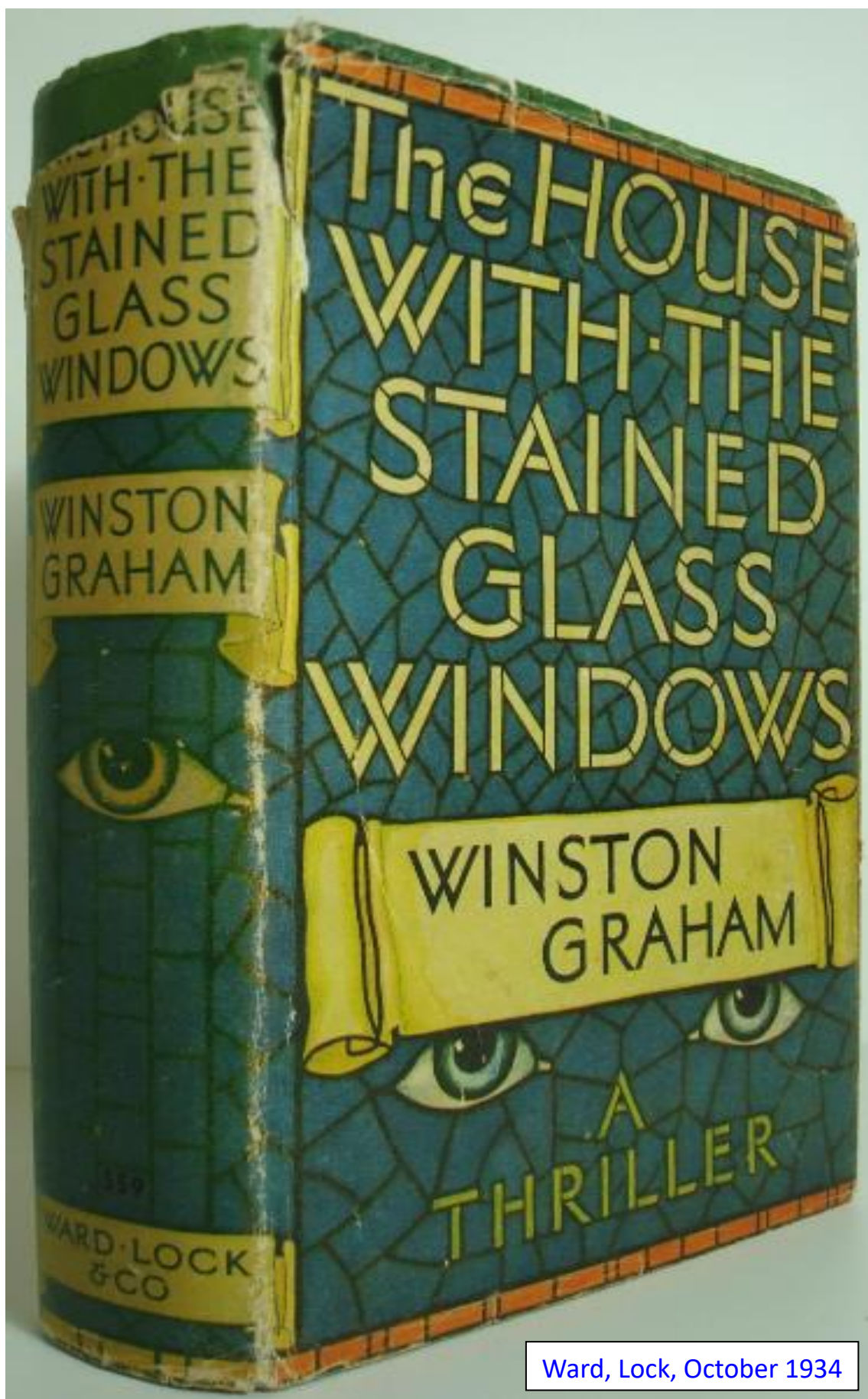
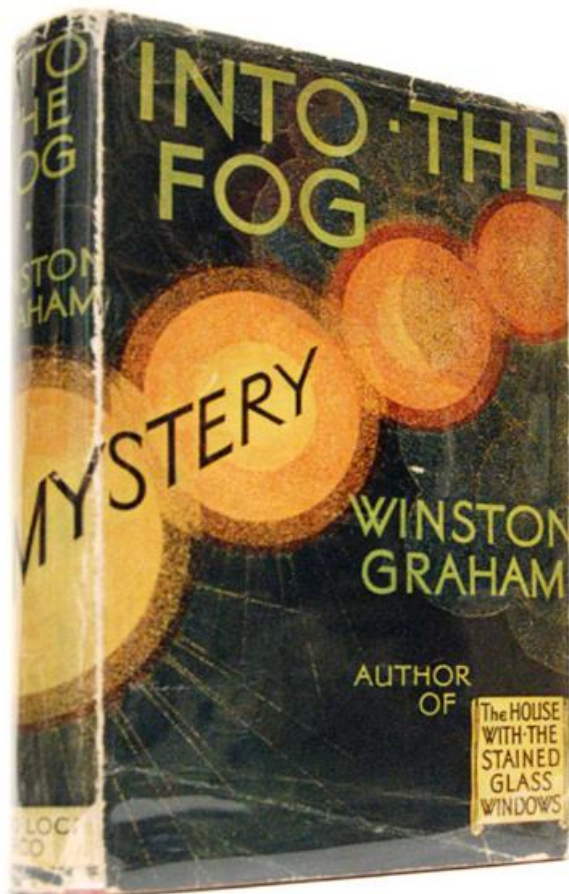
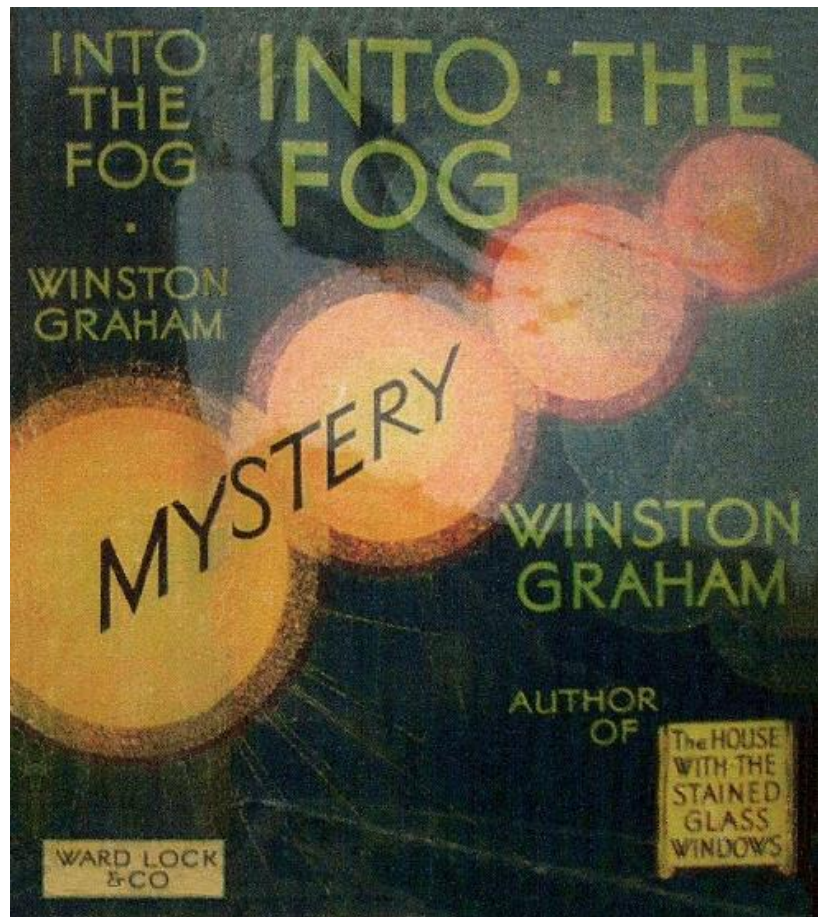


WG Jackets : (1) 1934 to *Marnie*





Ward, Lock, October 1934

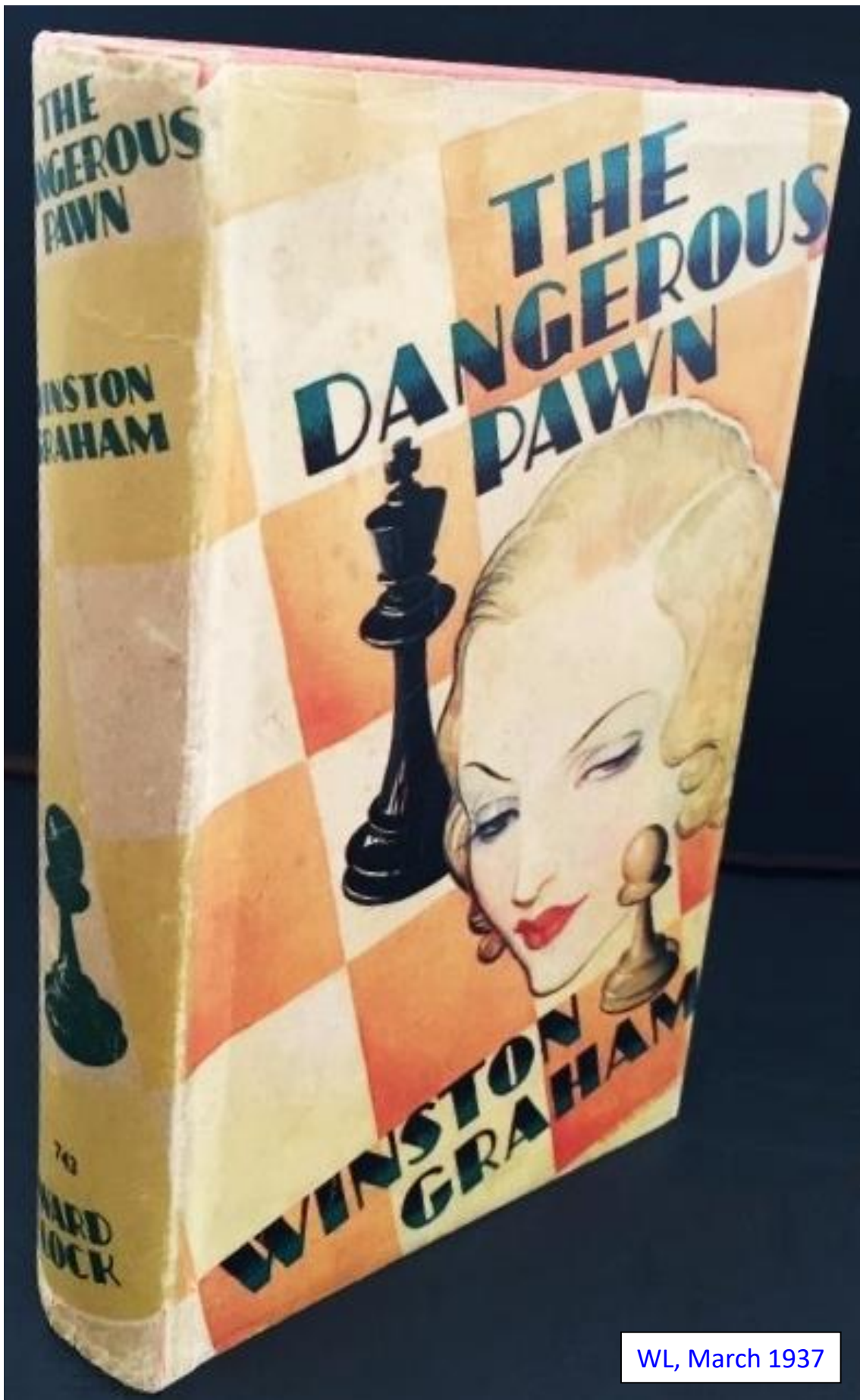


Ward, Lock, March 1935

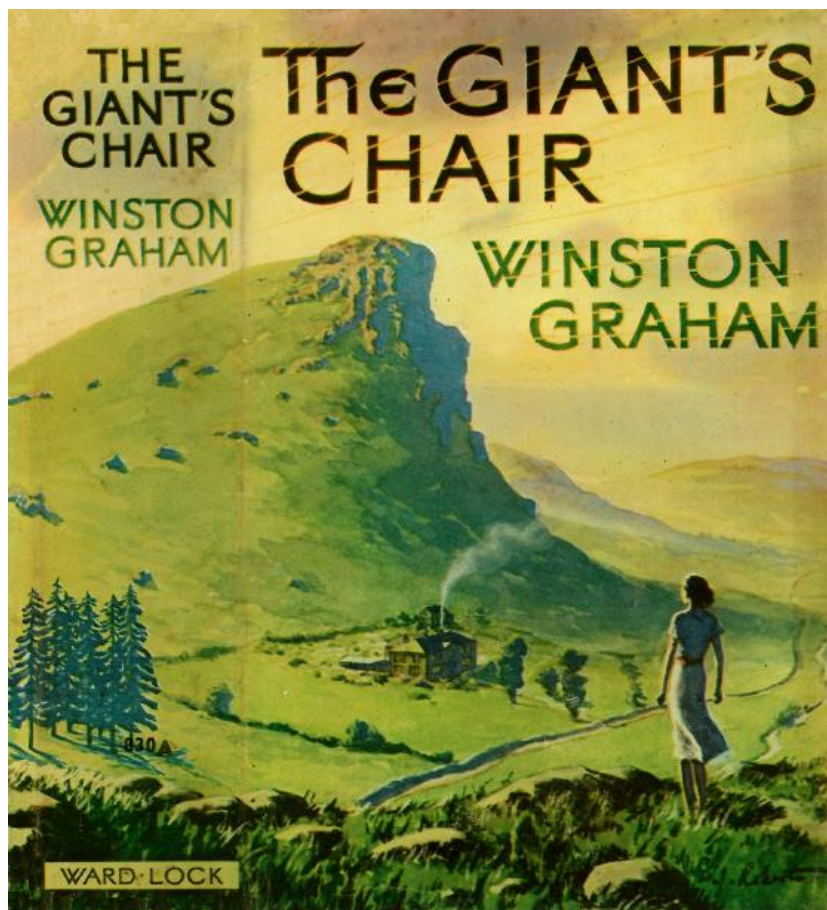
Next page: WL (i) October 1935 and
(ii) April 1936



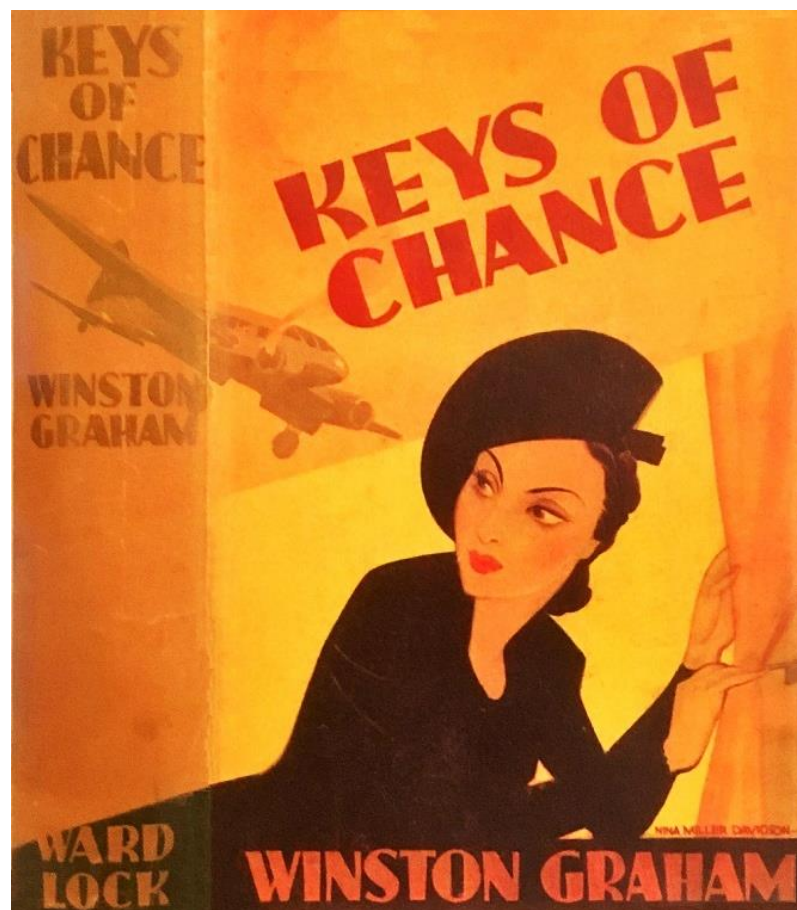
I-IV first editions without jackets



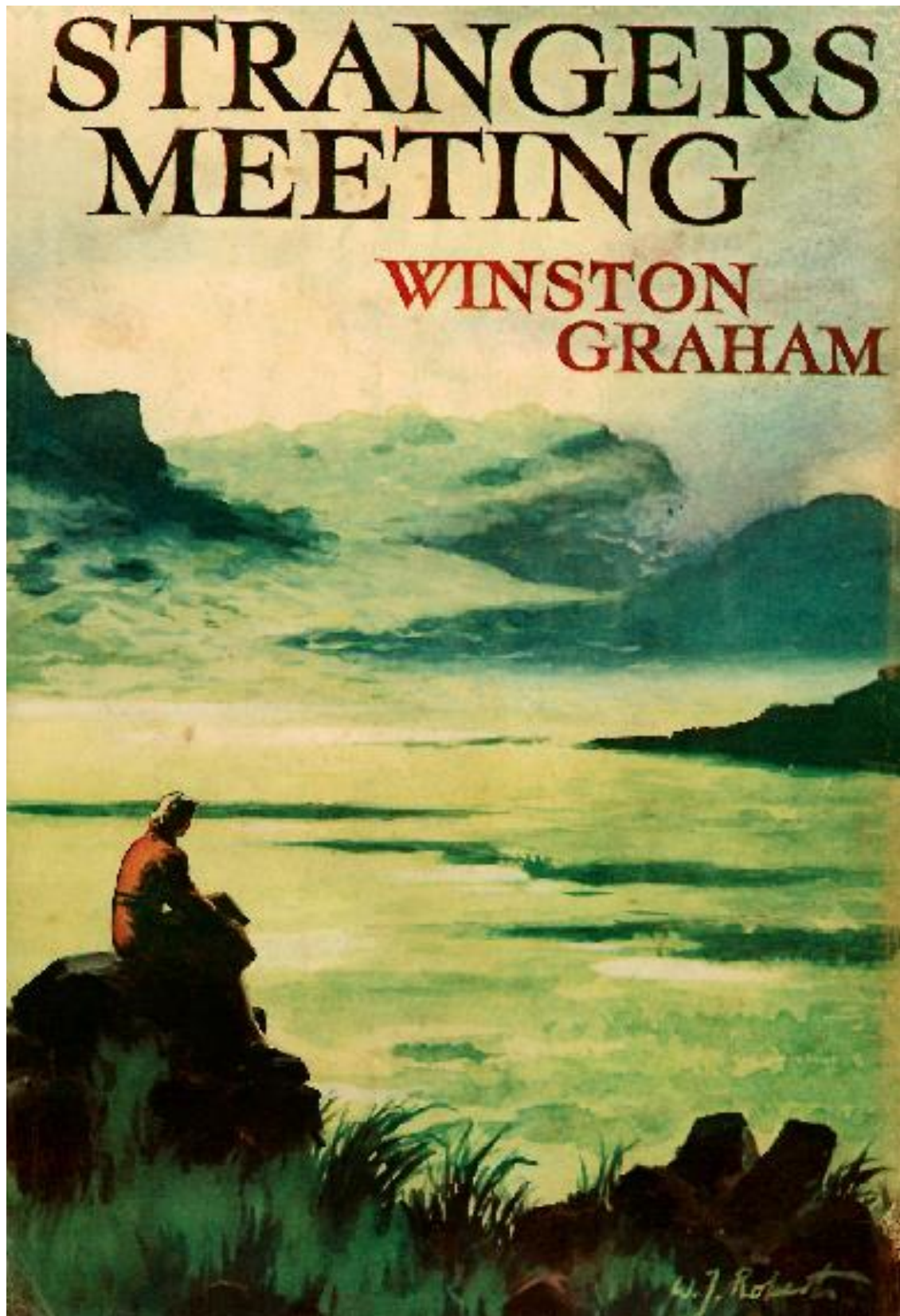
WL, March 1937



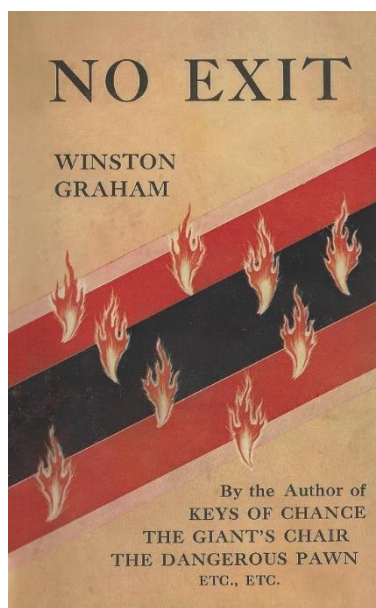
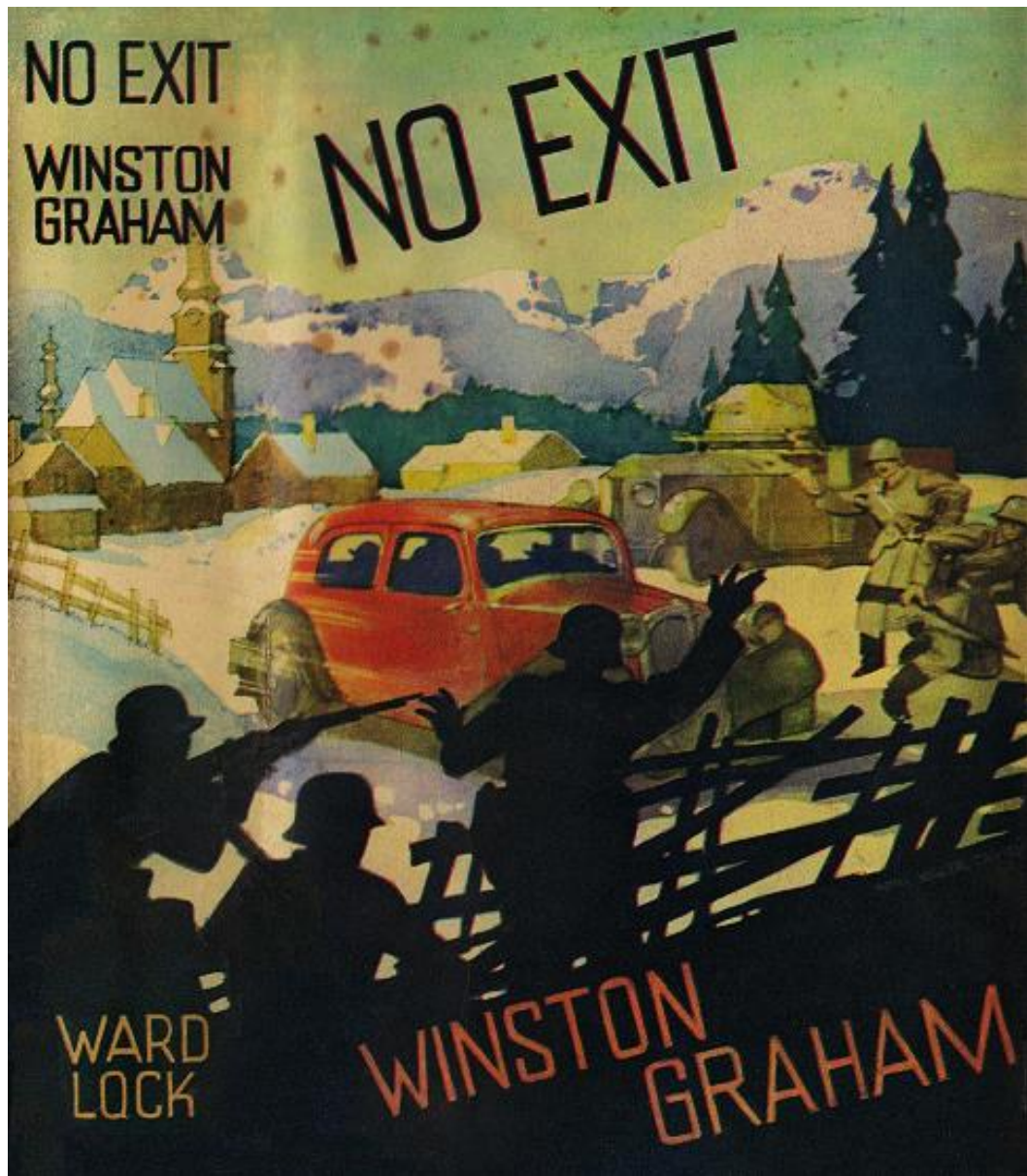
WL, January 1938



WL, January 1939

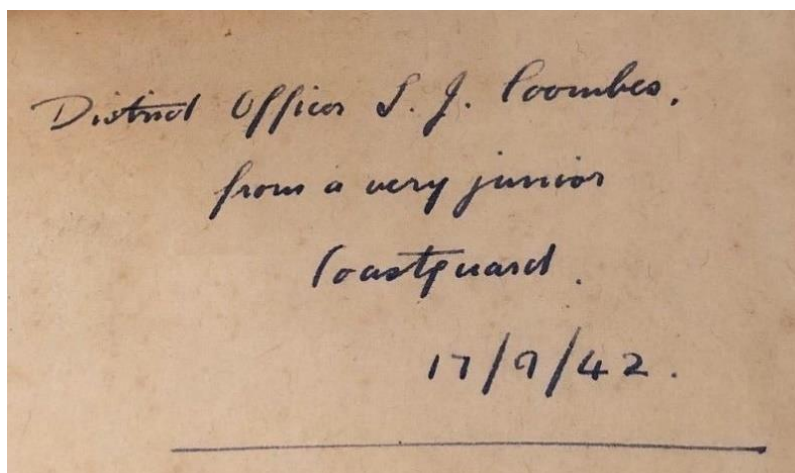
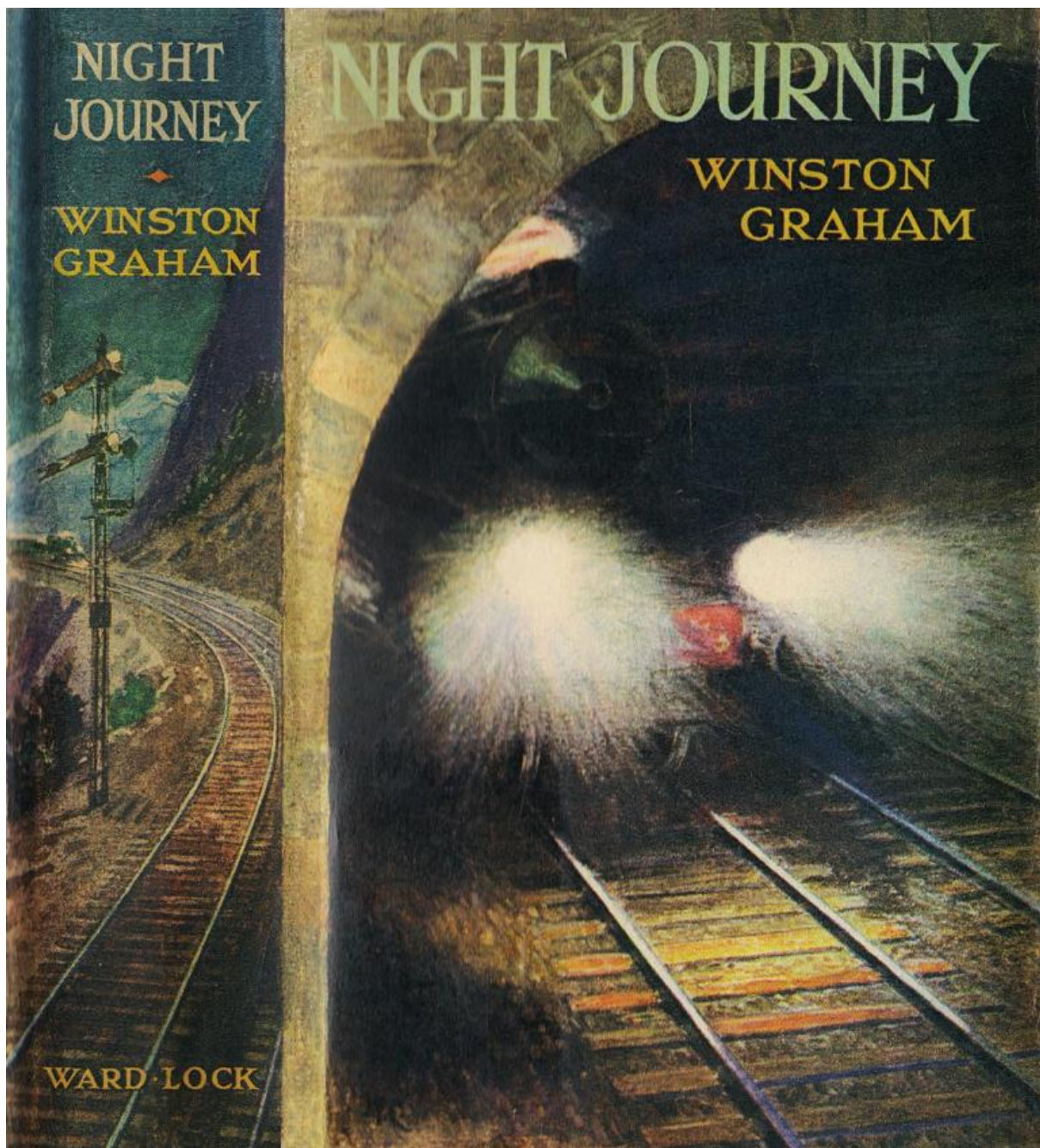


WL, October 1939. The jackets of *John Rowe*, *Without Motive*, *The Dangerous Pawn*, *Keys of Chance* and *No Exit* were designed by Nina Miller Davidson (1895-1972) and those of *The Giant's Chair* and *Strangers Meeting* by W. J. Roberts.



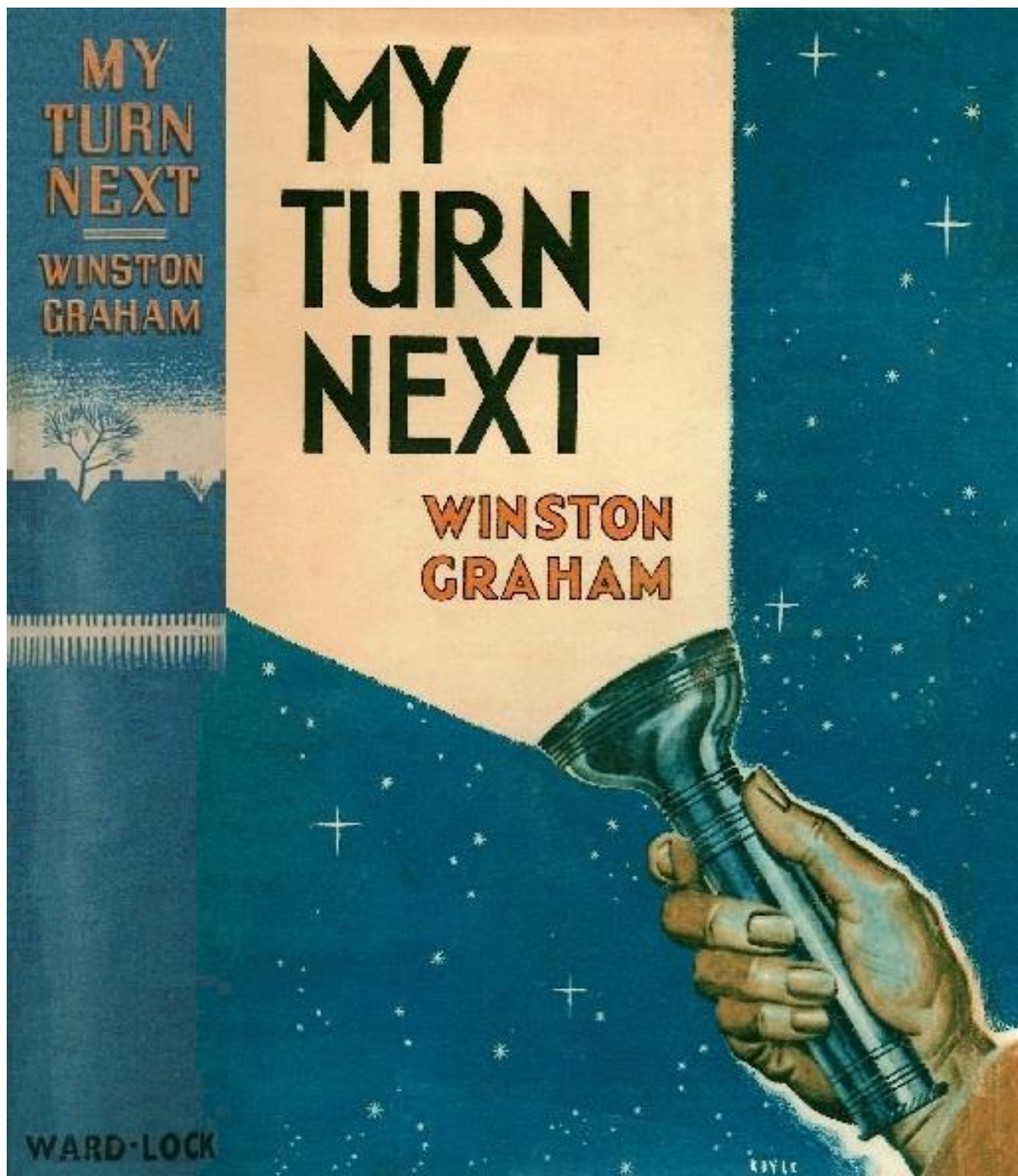
Ward, Lock, June 1940

No Exit is unique among the first dozen Ward, Locks in having variant dust jacket designs



WL, November 1941

Left: from a copy of the book inscribed by WG to S. J. Coombes ("a fatherly old chap" – *Memoirs* 1.5), Area Commander of the Coastguards with whom he served



(i) WL, July 1942. In 1988, *My Turn Next* was republished, thoroughly revised, as *Cameo*

(ii) and (iii) WG, coastguard

THE MERCILESS LADIES

WINSTON
GRAHAM



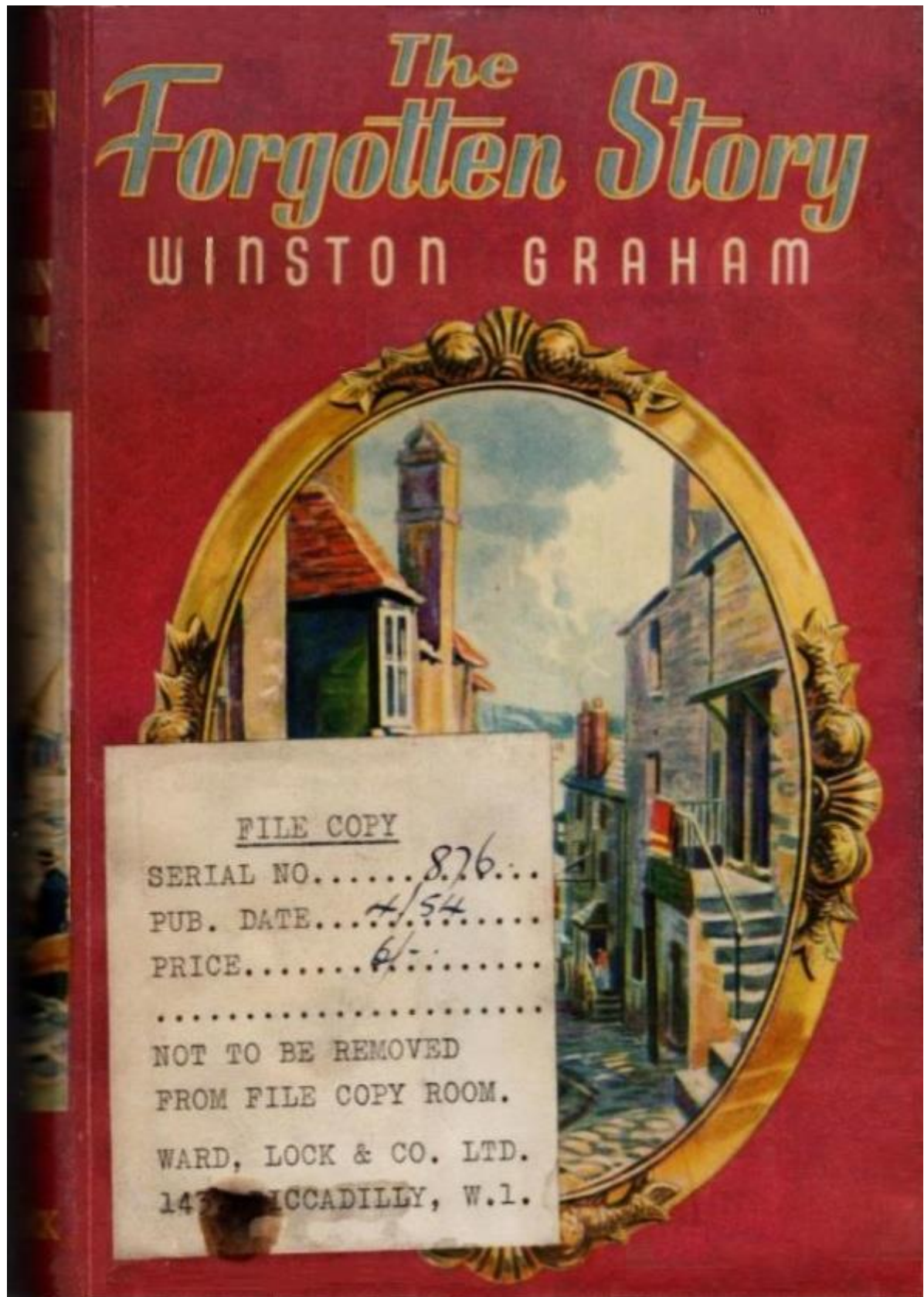
WL, January 1944 – also republished, after revision, in 1979

THE FORGOTTEN STORY

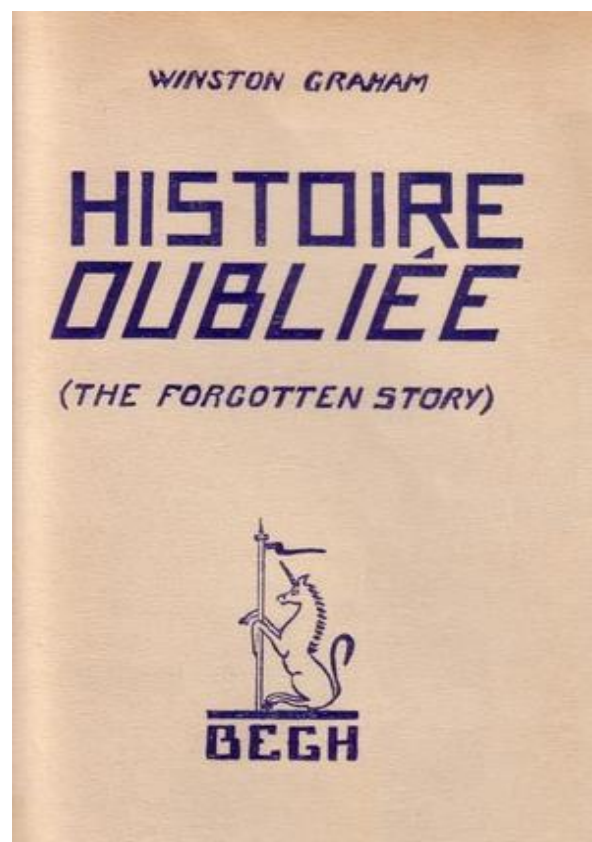
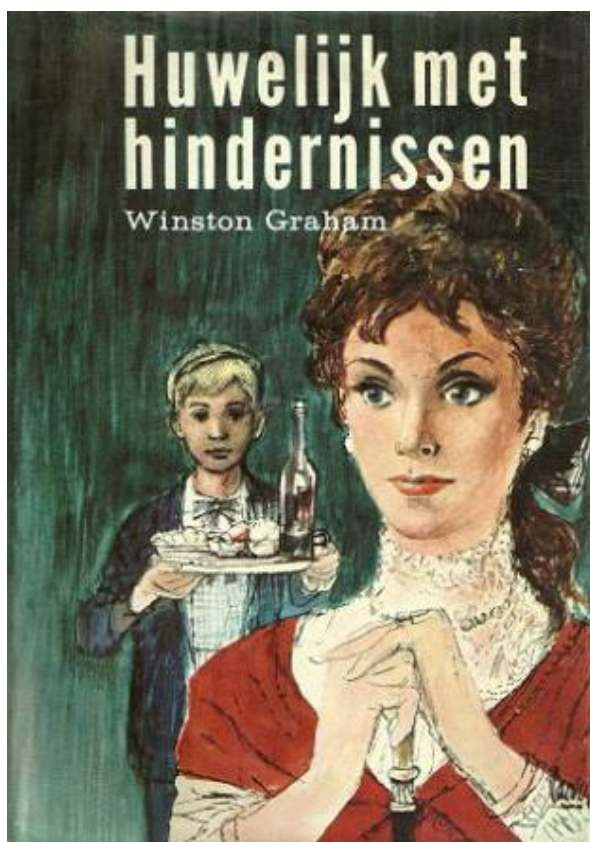
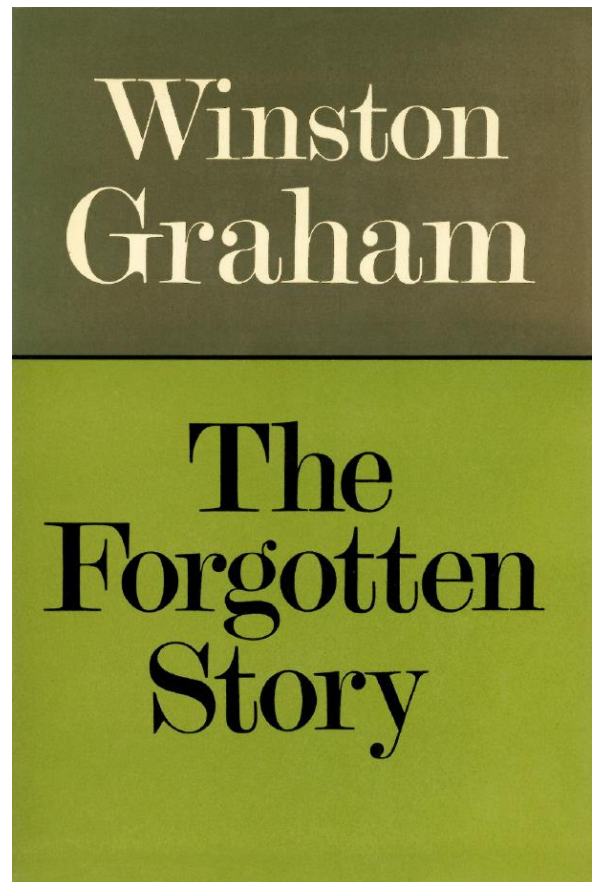
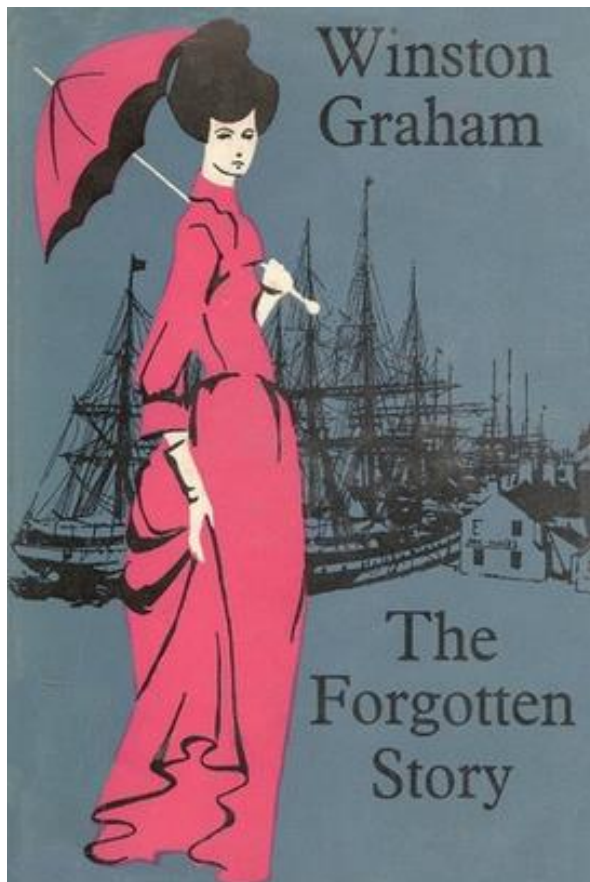
WINSTON GRAHAM



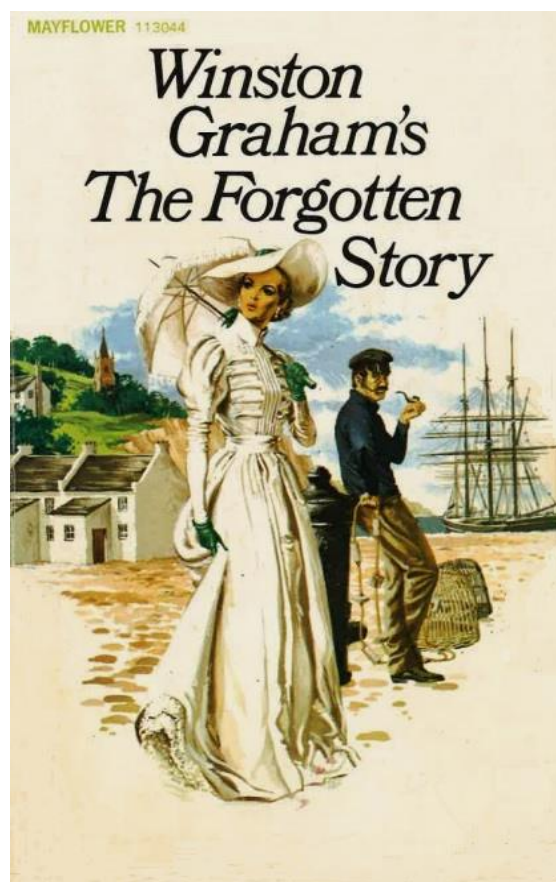
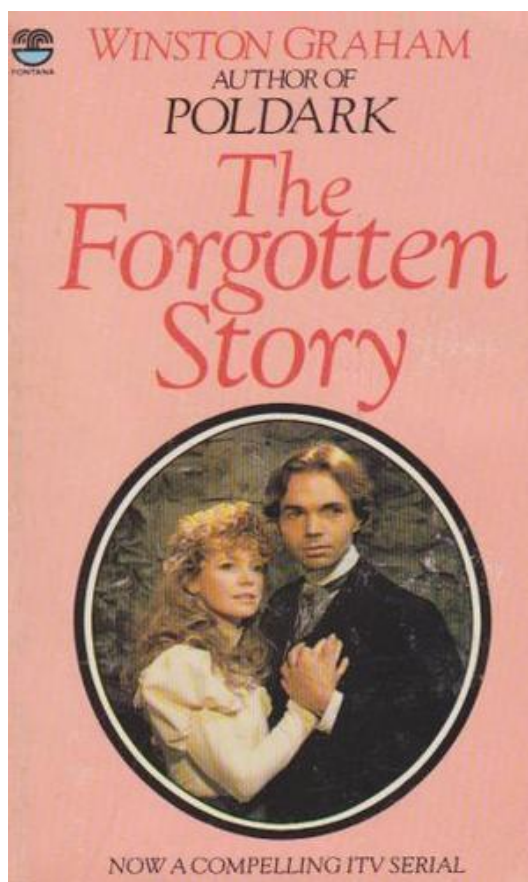
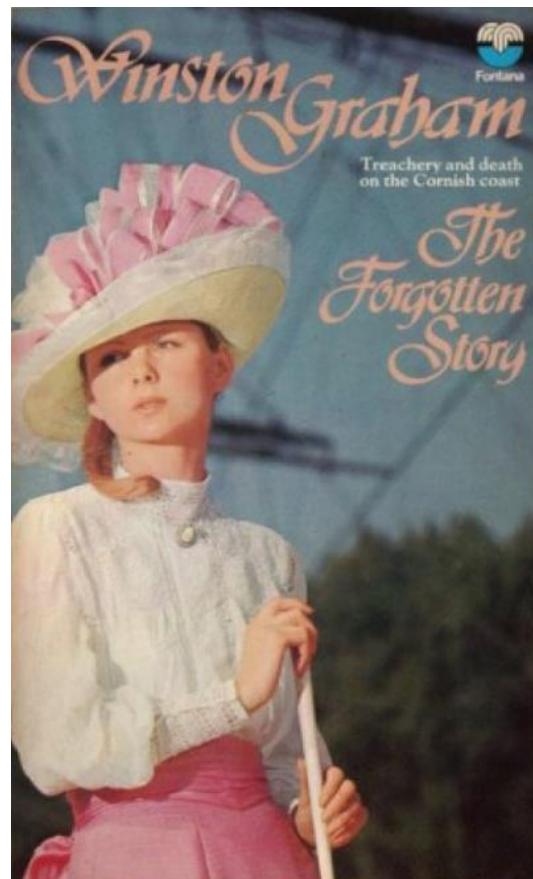
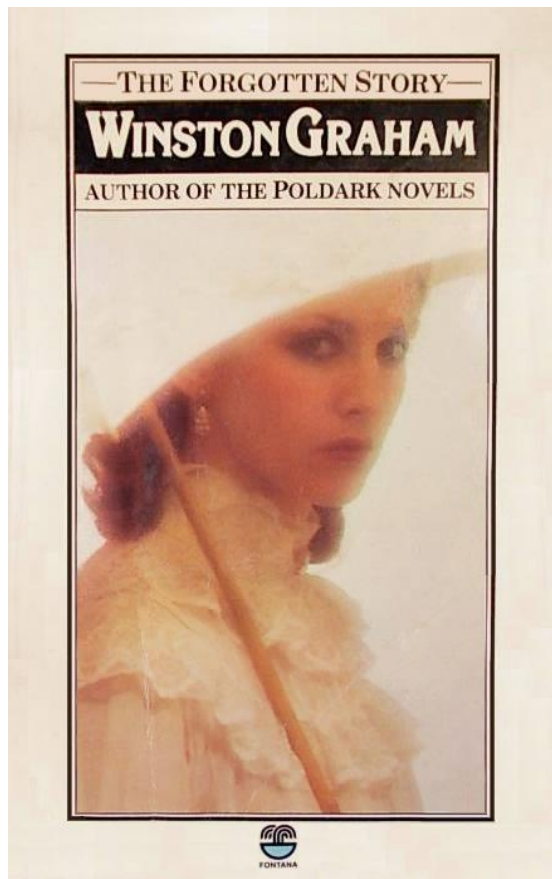
WL, February 1945



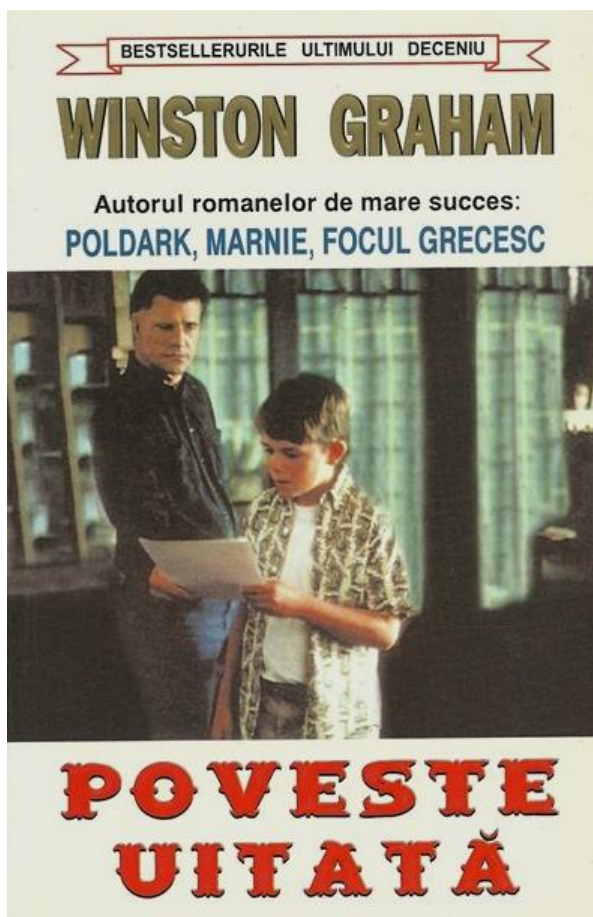
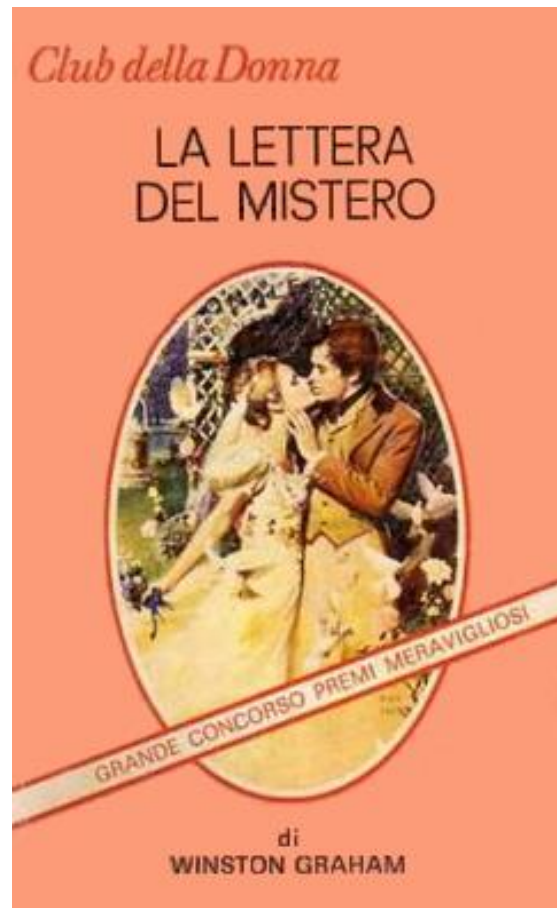
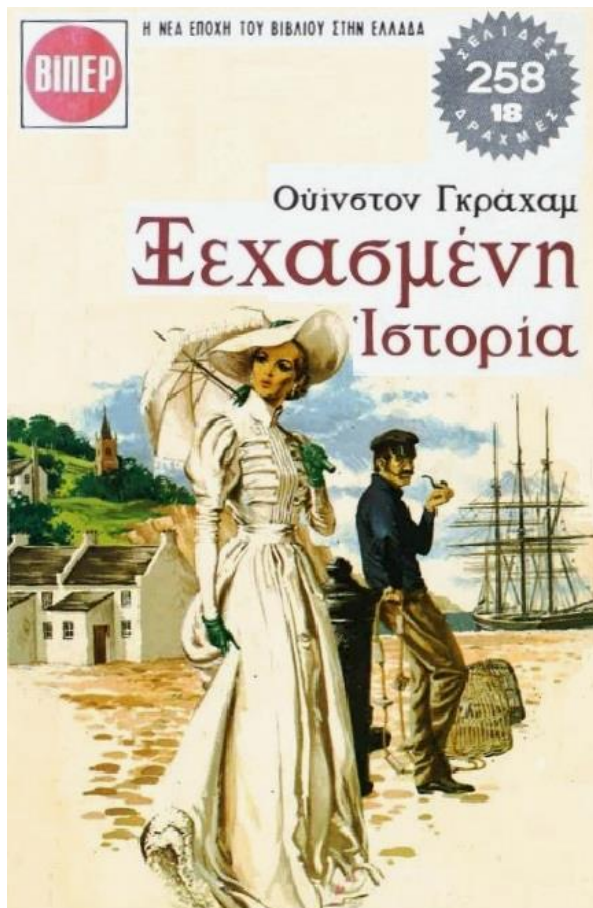
In 2019, the surviving Ward, Lock archives were sold by Orion to a Florida book dealer. Among the stash of more than 1000 file copy novels were ten or so by WG, including this 1954 reissue of *The Forgotten Story*.



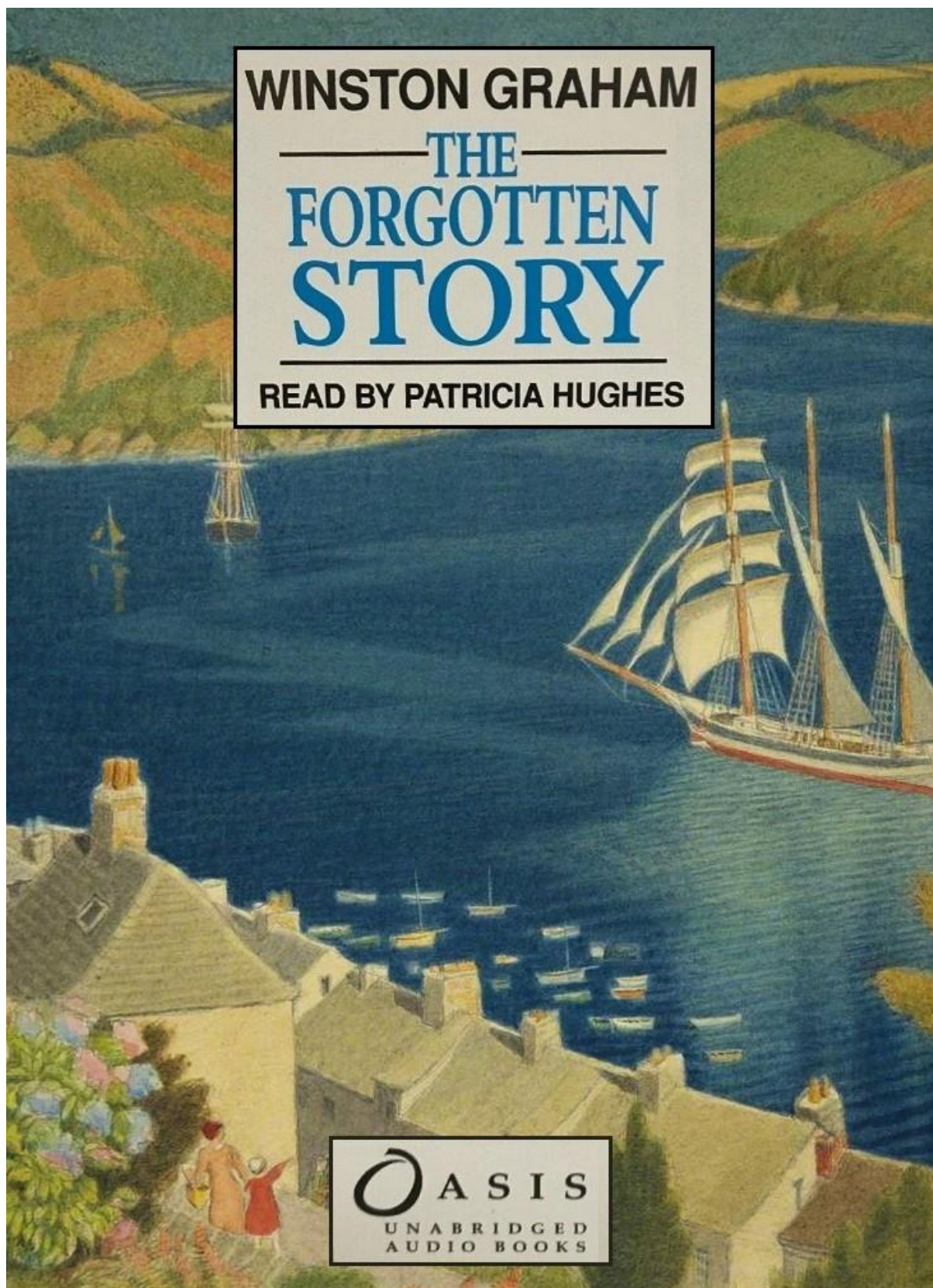
Bodley Head (i) 1964 and (ii) reprint (iii) Dutch, as *Marriage with Obstacles*, De Geillustreerde Pers, 1963 (iv) French, Begh, 1946



Fontana 1976, 1974 and 1982 (note Angharad Rees) / Mayflower, 1969

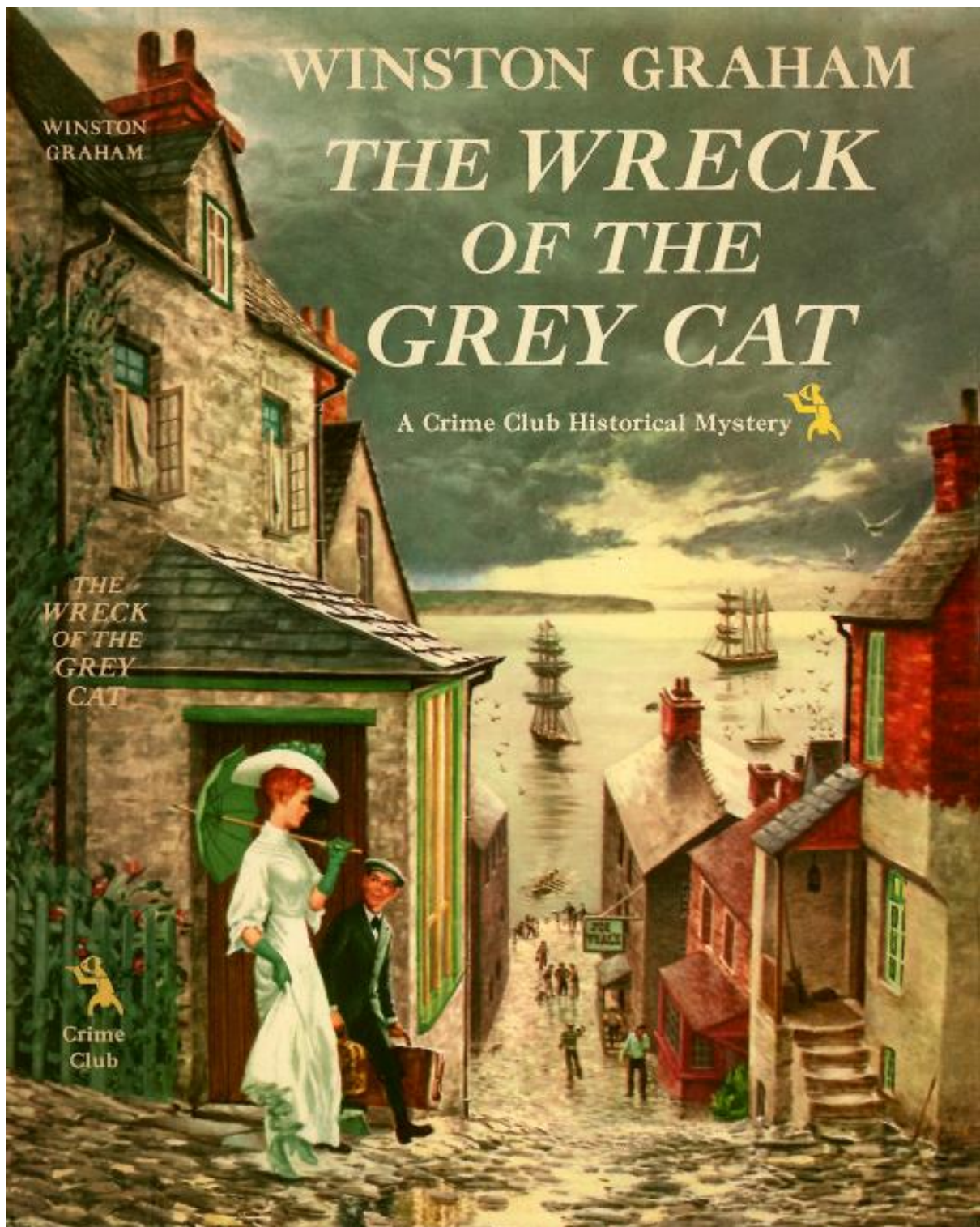


*The Forgotten Story: (i) Greek, Papyrus, 1972 (ii) Italian, as *The Mystery Letter*, Cino del Duca, 1982 (iii) Romanian, Orizonturi, 1997*



The Forgotten Story, audiobook, with Patricia Hughes, Oasis, 1991. The painting is "A Cornish Haven" by Joseph Southall

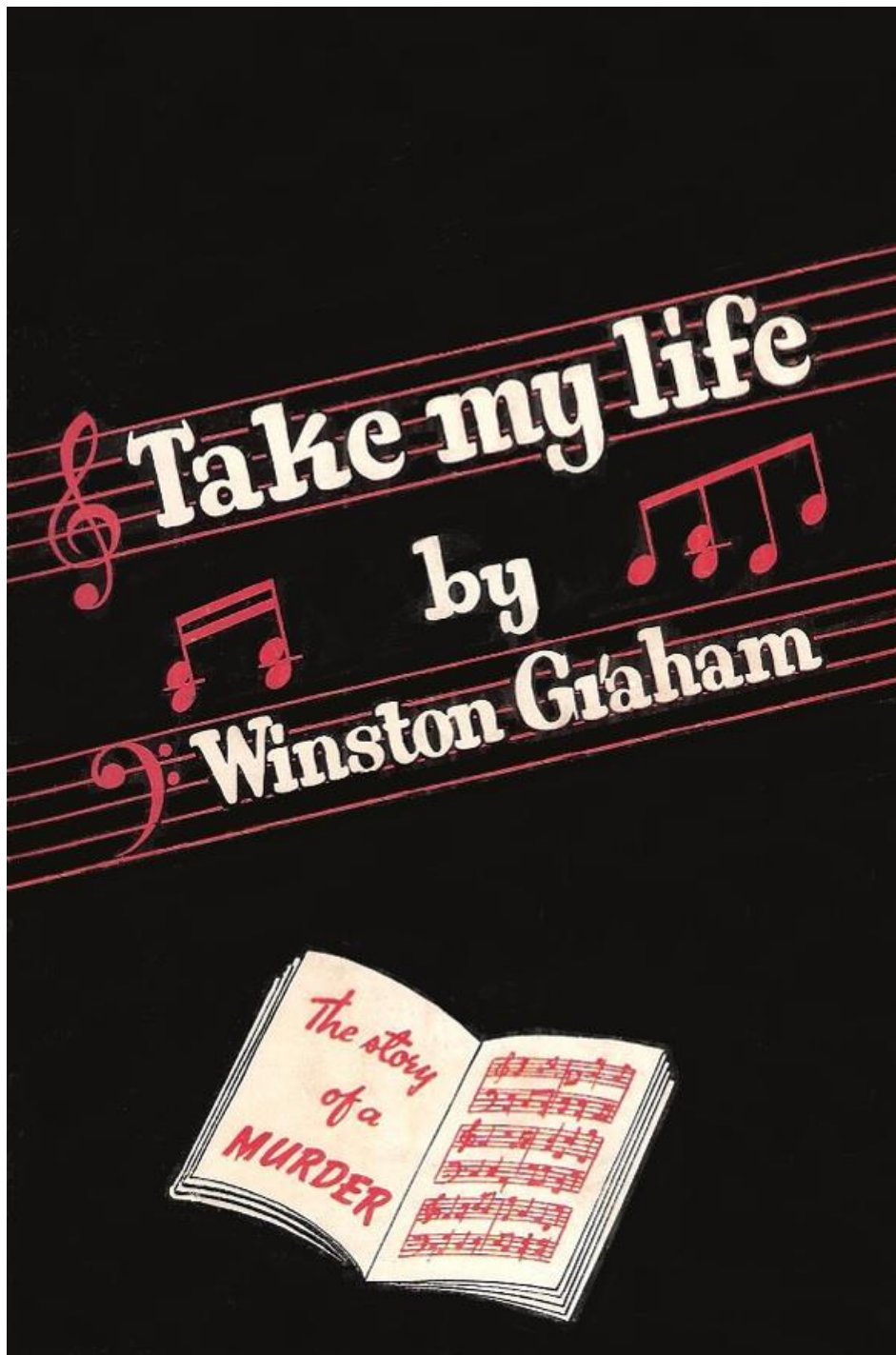
The Forgotten Story (1945) was WG's first historical novel, the first to effectively render its Cornish backdrop (*Into the Fog* and *Strangers Meeting*, though set in Cornwall, could have been anywhere), the first to eventually be filmed (by HTV, in 1982) and the first (of thirteen) that he allowed in later years to remain in print. When Doubleday published it for The Crime Club as *The Wreck of the Grey Cat* in 1958, it became their eleventh WG title in nine years – though the earliest written.



Despite the thirteen-year gap between the first UK and US editions, the two texts are virtually identical. Apart from the silent correction of a typo in Chapter XII, just one change was made, and that – the rechristening of the ill-fated *Maid of Pendennis* – only to accommodate the wish for a more redolent title.

* * * * *

NOTE: Poldark publications are collected in [JACKETS \(2\)](#) and [\(2A\)](#)



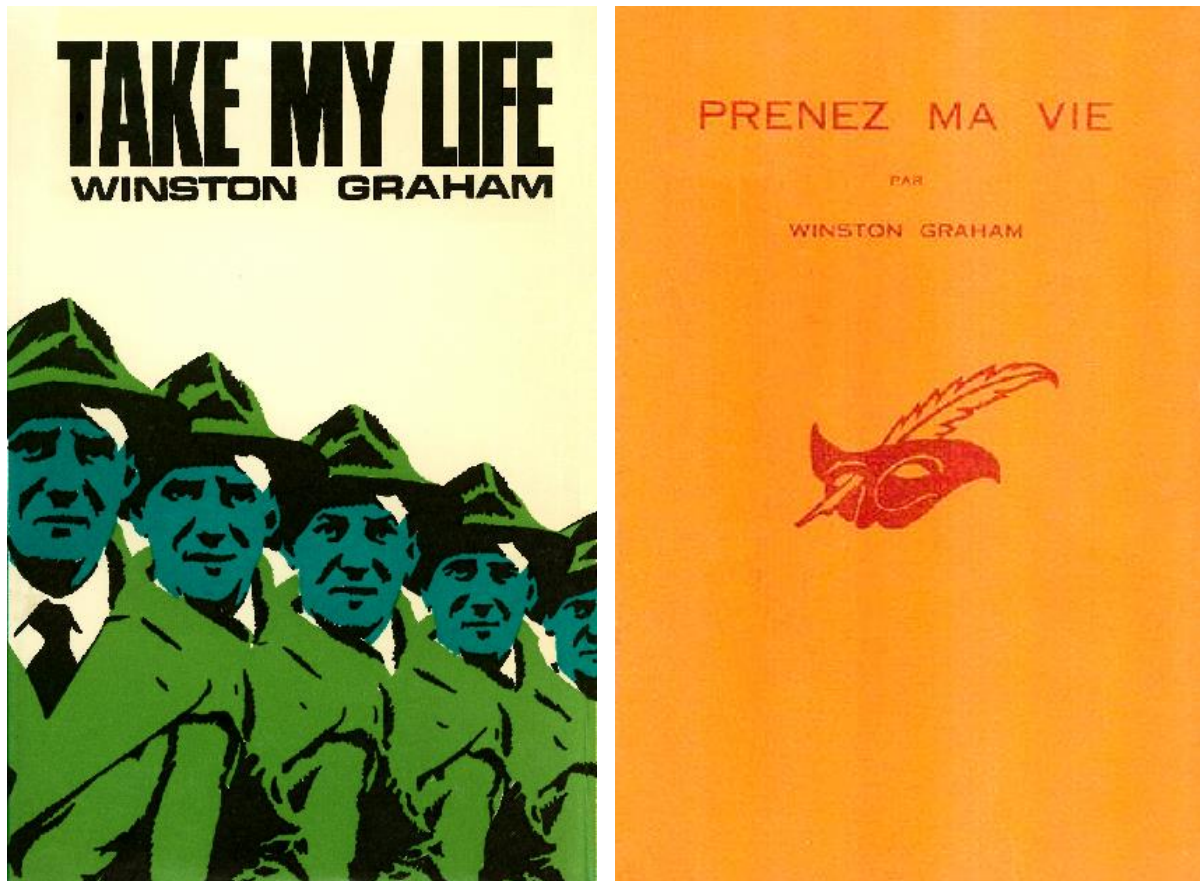
Ward, Lock,
December 1947



WL, undated, circa 1953

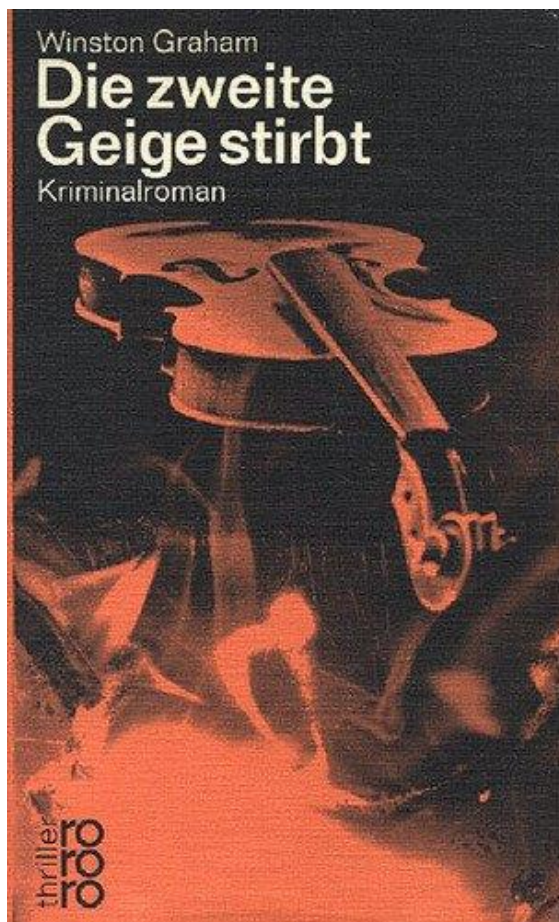
In 1945 actress Valerie Taylor and WG co-wrote a screenplay called *Take My Life*. While the resultant film was still in production, Mr. Graham adapted the co-written script into a novel, with book and film both eventually released in 1947. The book's jacket (see previous page) was understated. However, following the film's perhaps unexpected success, a softback edition of *Take My Life* appeared (see above) in much more eye-catching livery. That its cover's beret-clad central figure should bear a striking resemblance to Norway's Greta Gynt, leading lady of *Take My Life*'s celluloid rendering, is not coincidence but *marketing*. (Conversely, it is strange that the siren on the jacket of Hodder & Stoughton's 1961

Marnie should so resemble the not-yet-cast Tippi Hedren!) The cover of Hodder's *Fortune is a Woman* reprint (1958 – see page 50) features no nameless stock character but Jack Hawkins, who played Oliver Branwell in the novel's cinematic treatment, released in the UK in 1957 and the USA a year later as *Fortune is a Woman* and *She Played with Fire* respectively. Some of the *Night Without Stars* cover variants (pages 37-46) may show a cinematic influence also – and then there's *Poldark* ... But it's here, with *Take My Life*, that the crossfeed begins.



(i) Bodley Head, 1965 (ii) Librairie des Champs-Élysées, Paris, launched budget detective/thriller imprint "Le Masque" in 1927 with Agatha Christie's *The Murder of Roger Ackroyd*. Published in 1957, WG's *Prenez Ma Vie* (*Take My Life*), was number 578 in a series that eventually ran to more than 2,500 titles – though no more by Graham – by the time it ended in 2012

Below: more editions of *Take My Life* in translation: (i) German, abridged, as *The Second Fiddle Dies*, Rowohlt, 1967 (ii) Dutch, as *The Role of her Life*, De Fontein, 1960 (iii) Hungarian, as *Circumstantial Evidence*, General Press Kiadó, 1997 (iv) Norwegian, as *It's About Your Life*, For Alle, 1968



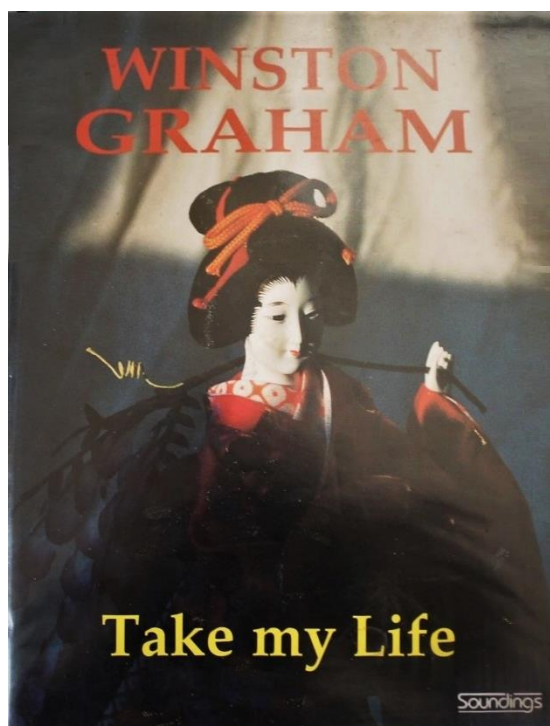
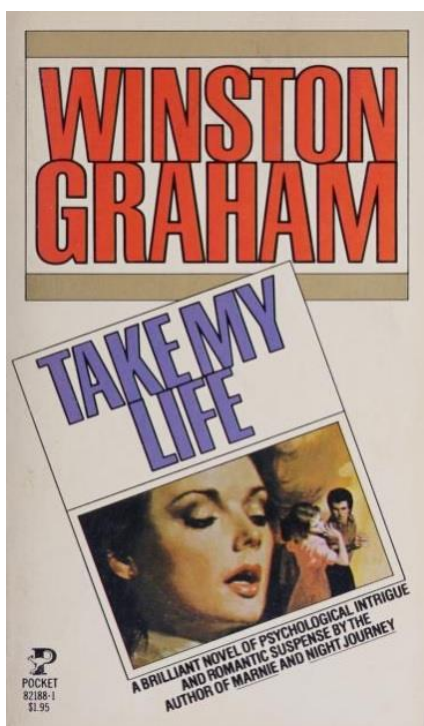
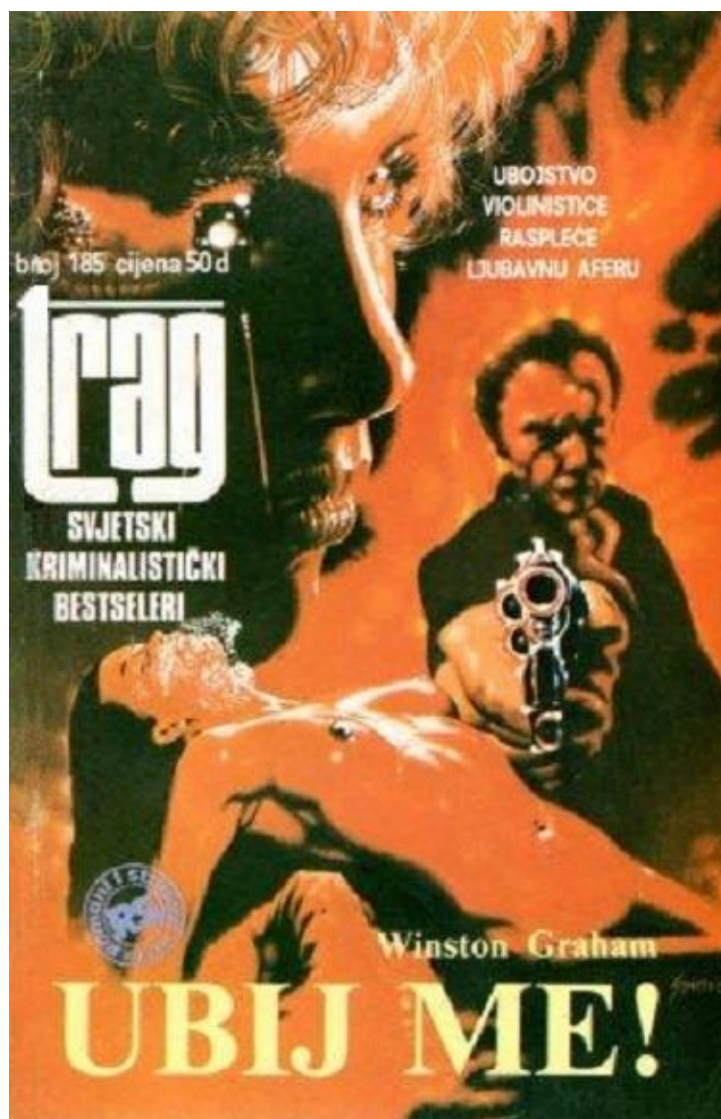


Swedish, as *The Missing Years*, Wahlströms, 1961

Page 25: (i) Serbian, as *Kill Me!* from Vjesnik, 1982 (ii) Pocket Books, 1979
(iii) Audiobook, with Maggie Ollerenshaw, Soundings, 1992

Page 26: Doubleday, 1967

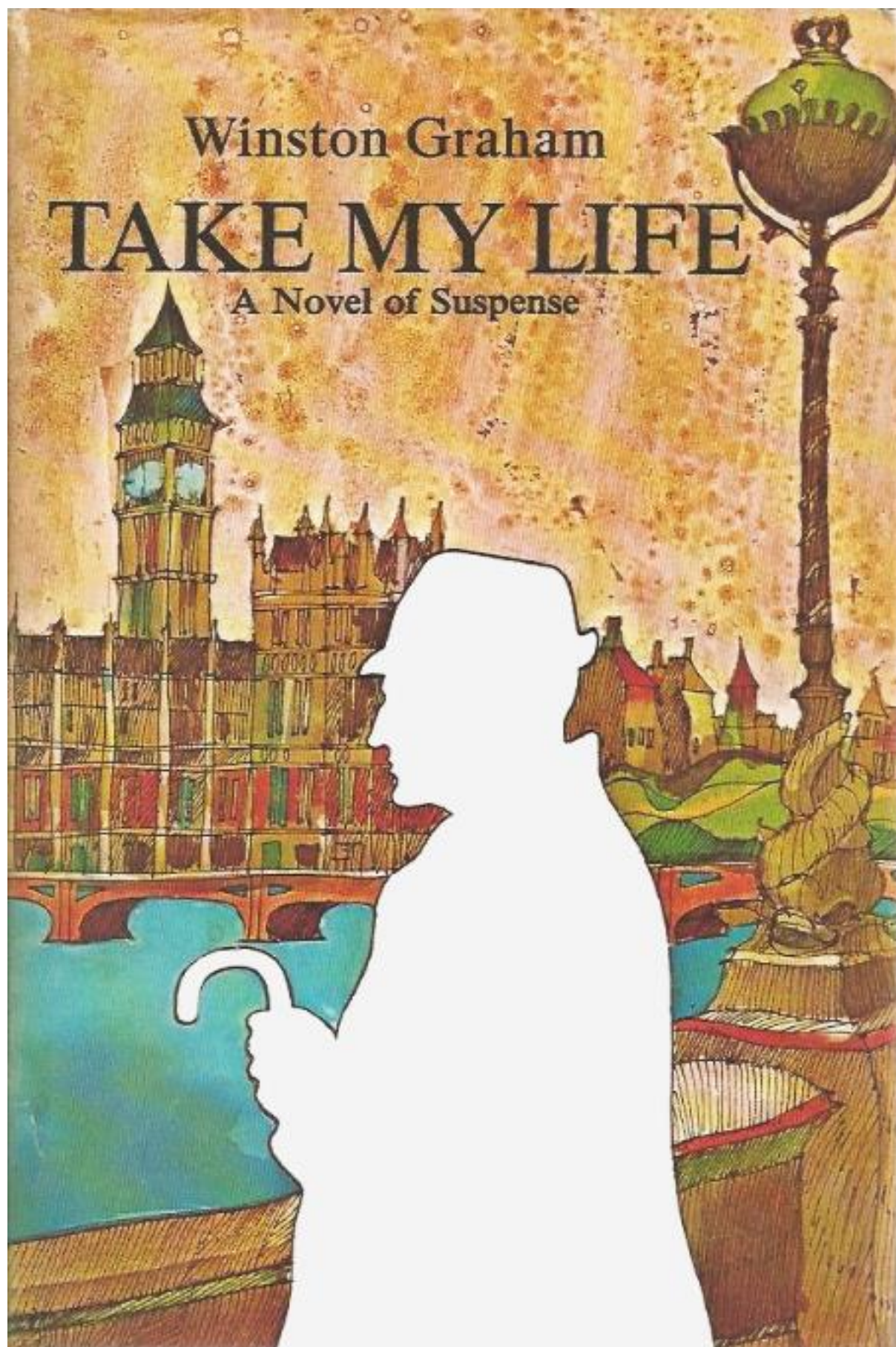
Page 27: Fontana (i) 1975 (ii) 1980 (iii) Bantam, 1968 (iv) Mayflower, 1970

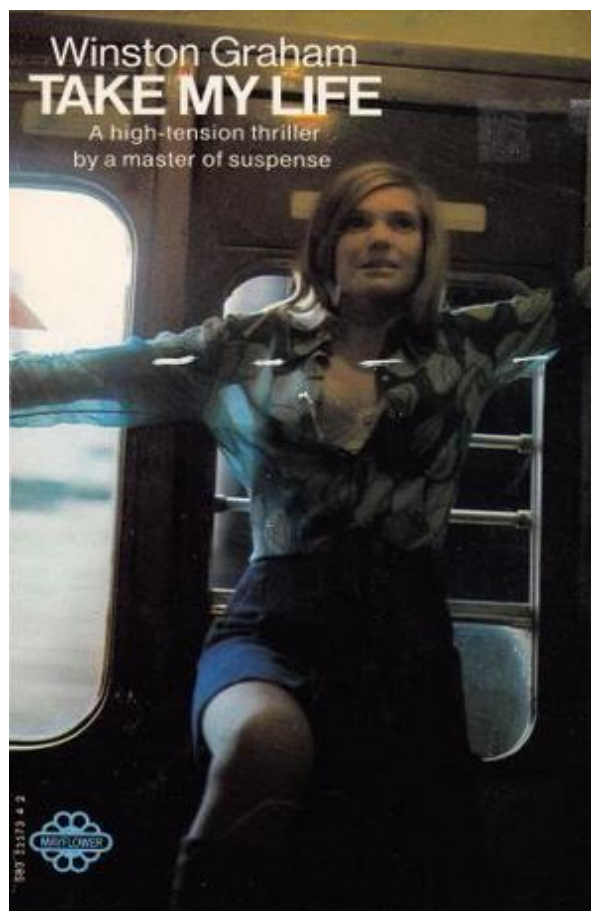
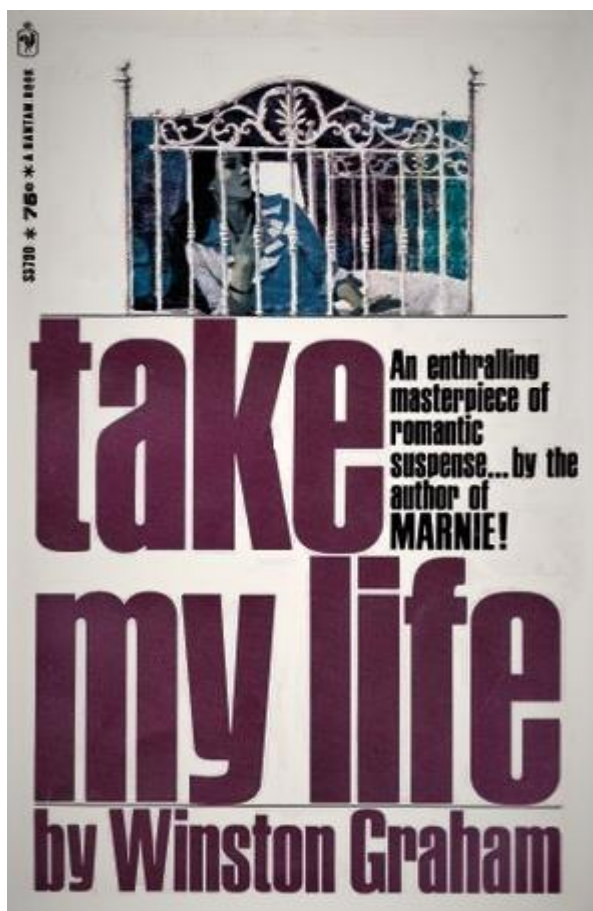
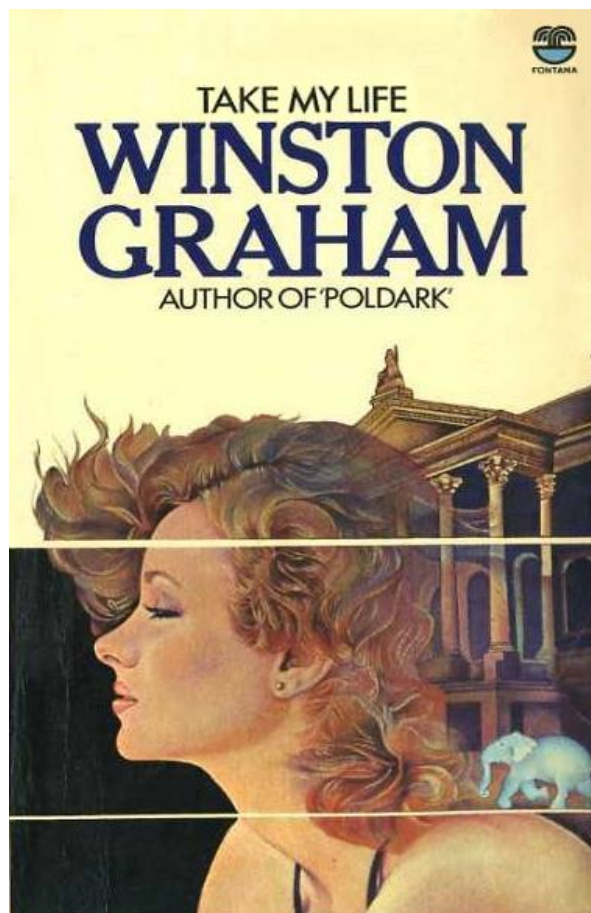
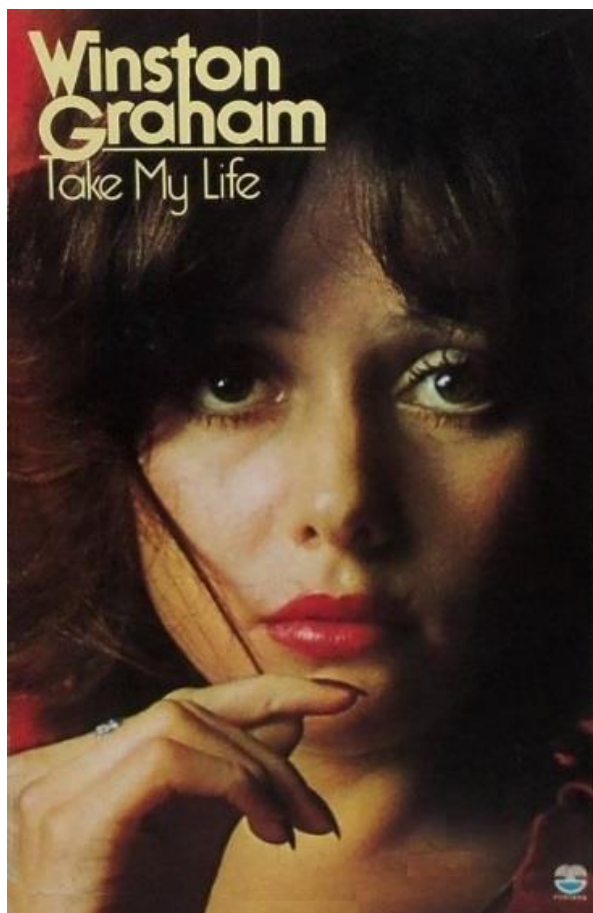


Winston Graham

TAKE MY LIFE

A Novel of Suspense







DID HE DO IT?

Just as she reaches the successful heights in her career as an opera singer, her world is shattered.

Philippa has conquered Covent Garden. Her husband Nicholas shares her pleasure and fulfilment – but a face from the past comes between them.

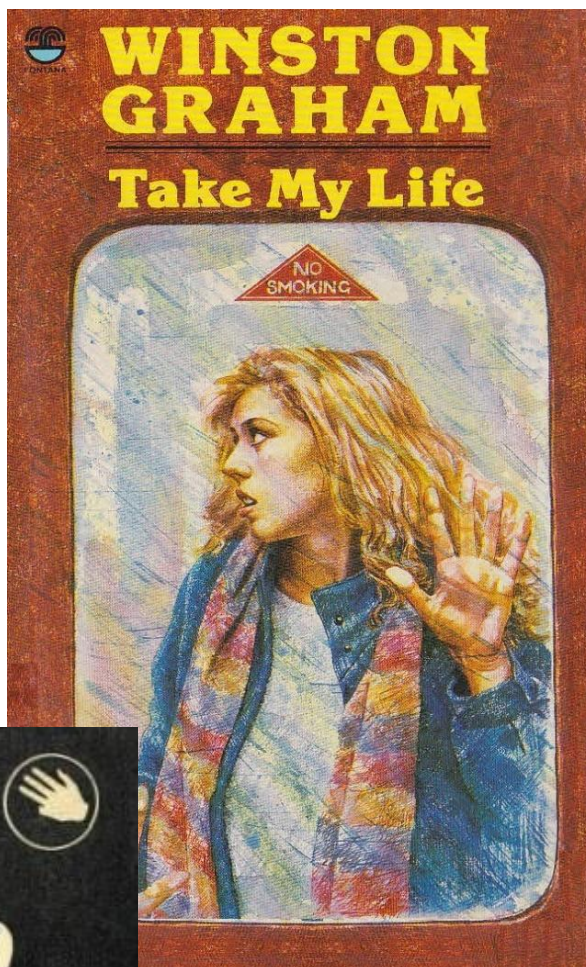
A young violinist in the orchestra, once a lover of Nicholas, is found dead the next morning and Nicholas is accused of her murder.

Only Philippa believes in his innocence. Her fight to prove it exposes her to great danger.

By the author of MARNIE

'The incomparable Winston Graham, who has everything that anyone else has and then a whole lot more.'

GUARDIAN



Colecção XIS

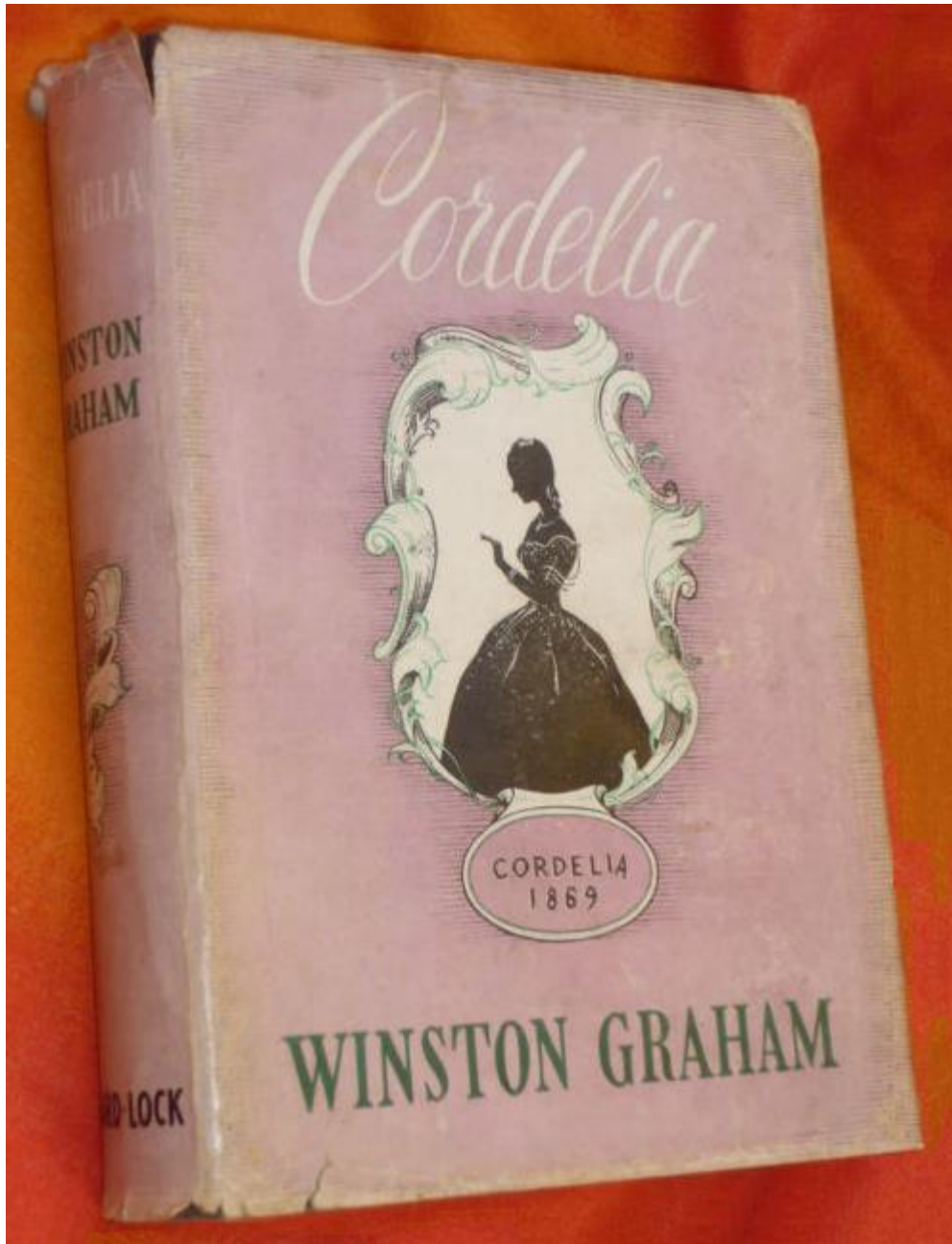
Winston Graham O BENEFÍCIO DA DÚVIDA



Fontana, 1985: (i) back and
(ii) front covers

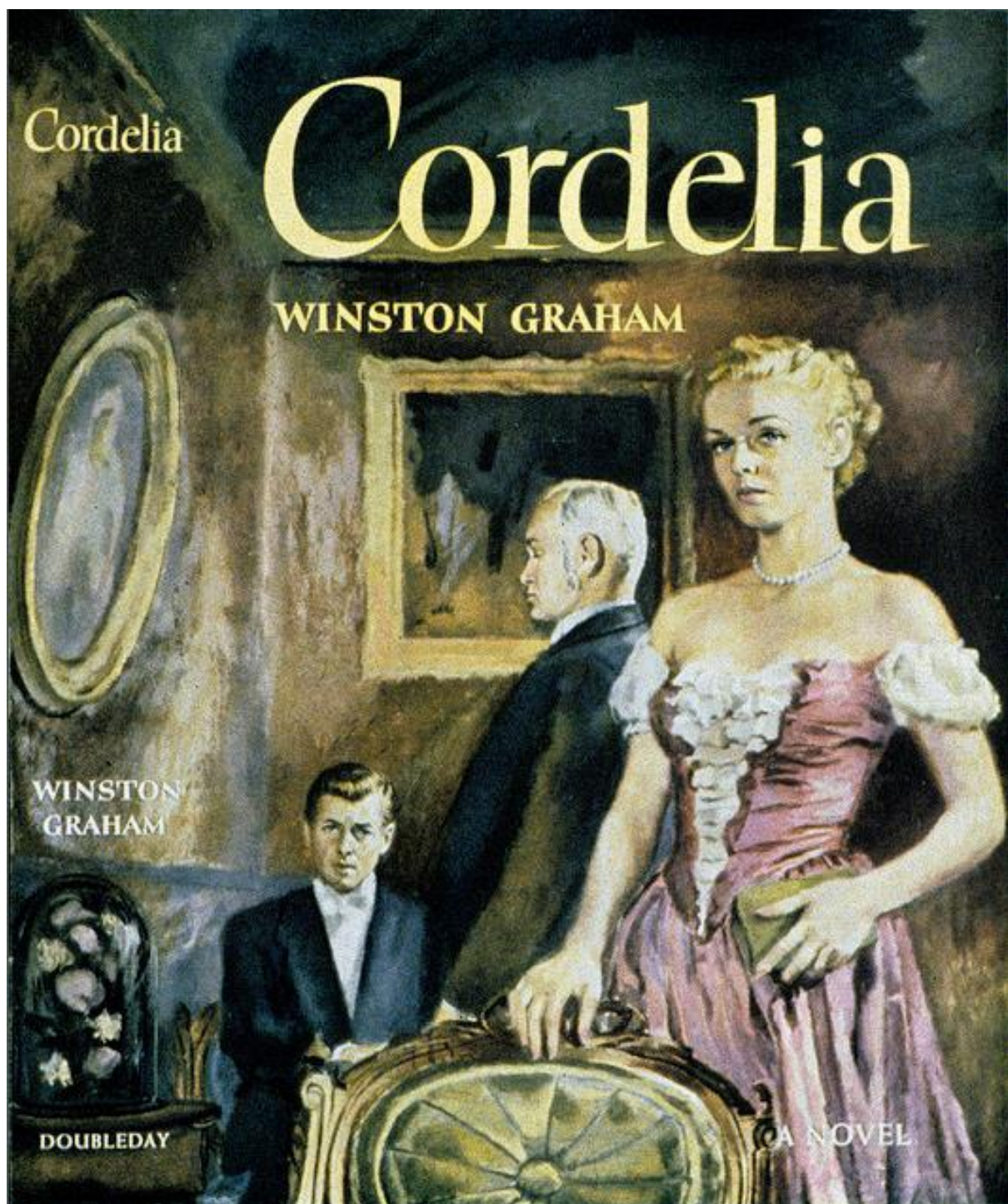
(iii) Portuguese, as *Benefit of
the Doubt*, Minerva, 1967

* * * * *



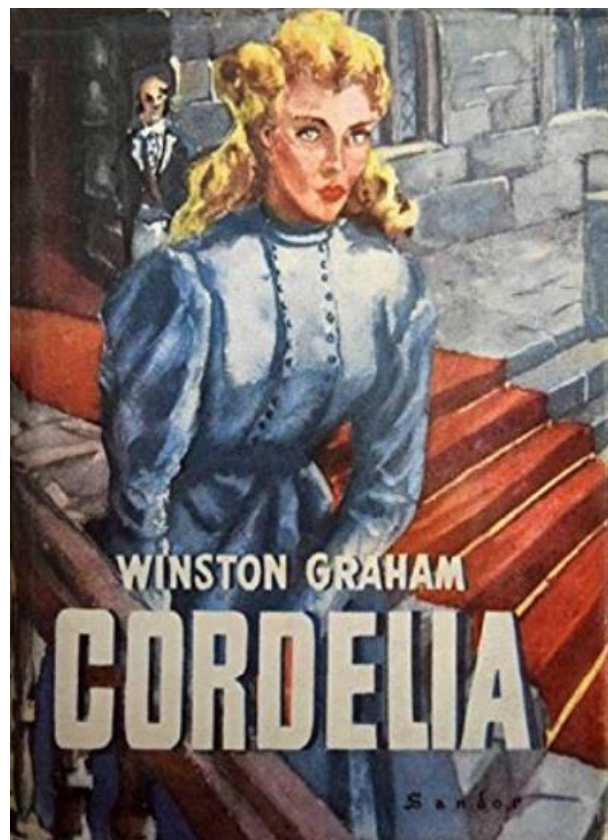
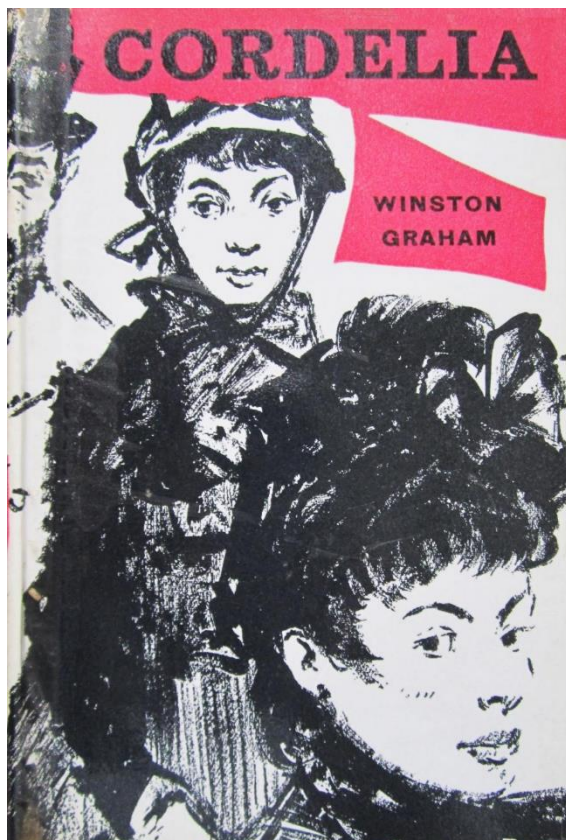
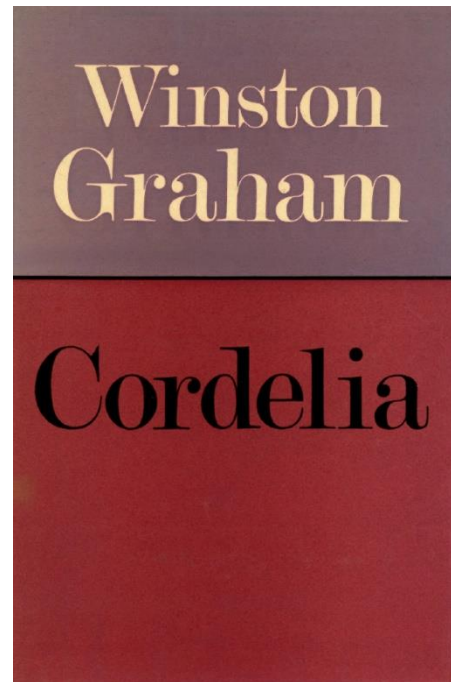
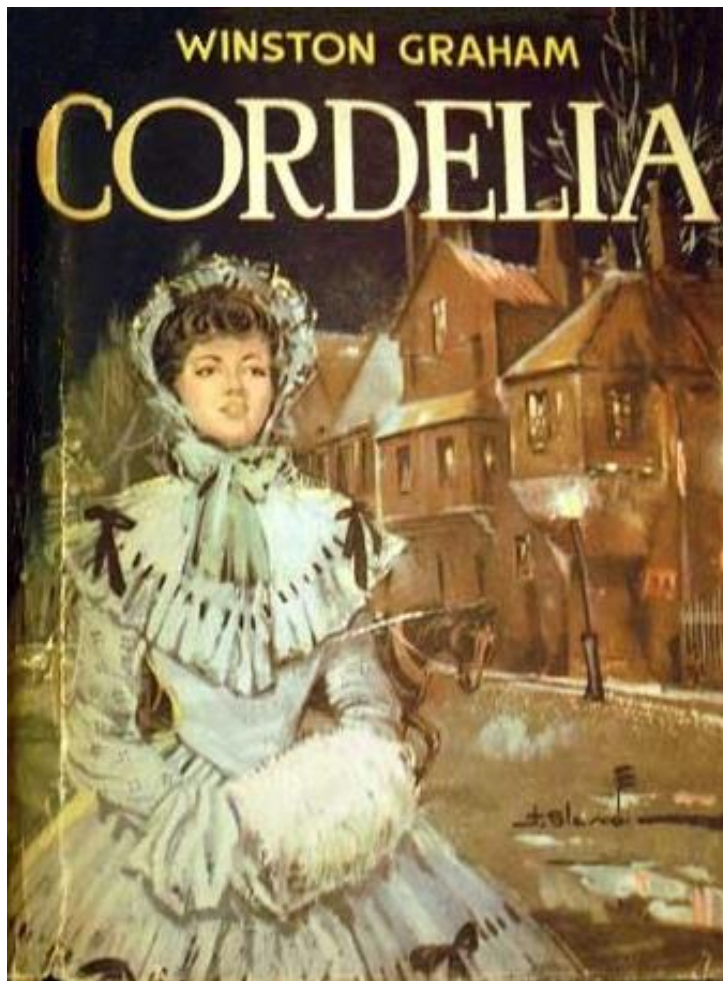
After enjoying belated but no less welcome post-war success at home (*RP / Demelza*, *Take My Life*, both film and book), it was with *Cordelia* that WG broke open the lucrative American market, after which his future was assured. Despite a decidedly unenthusiastic notice in *Kirkus Reviews* – "For women only, for rent largely ... a rather decorous and sometimes dull novel" – Doubleday's Dollar Book Club edition quickly sold over half a million copies.

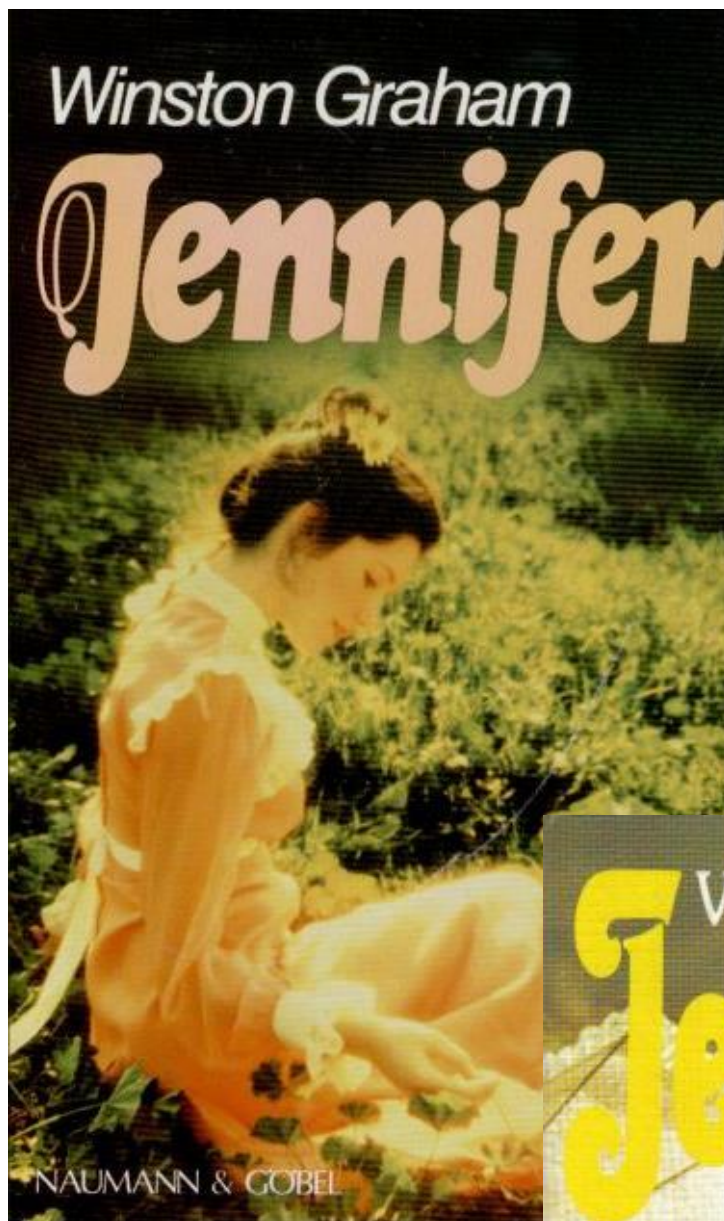
His mother's reminiscences of her early life in Manchester provided WG with the raw material for his story. She passed away after the book was finished, but before it was published, in [May 1949](#).



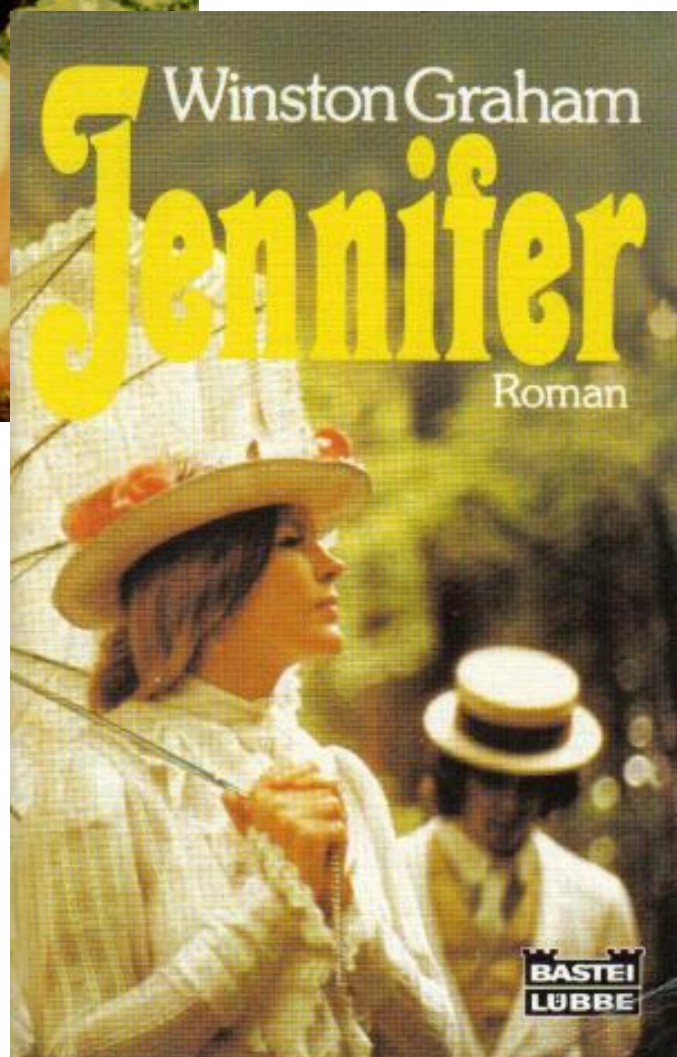
Doubleday & Co., 1950

Next page: (i) and (iv) both Spanish, Jano 1953; (ii) and (iii) both Bodley Head: reprint, 1969 / 1963





German, abridged, as *Jennifer*
from (i) Naumann & Göbel,
1980 and (ii) Lübbe, 1982

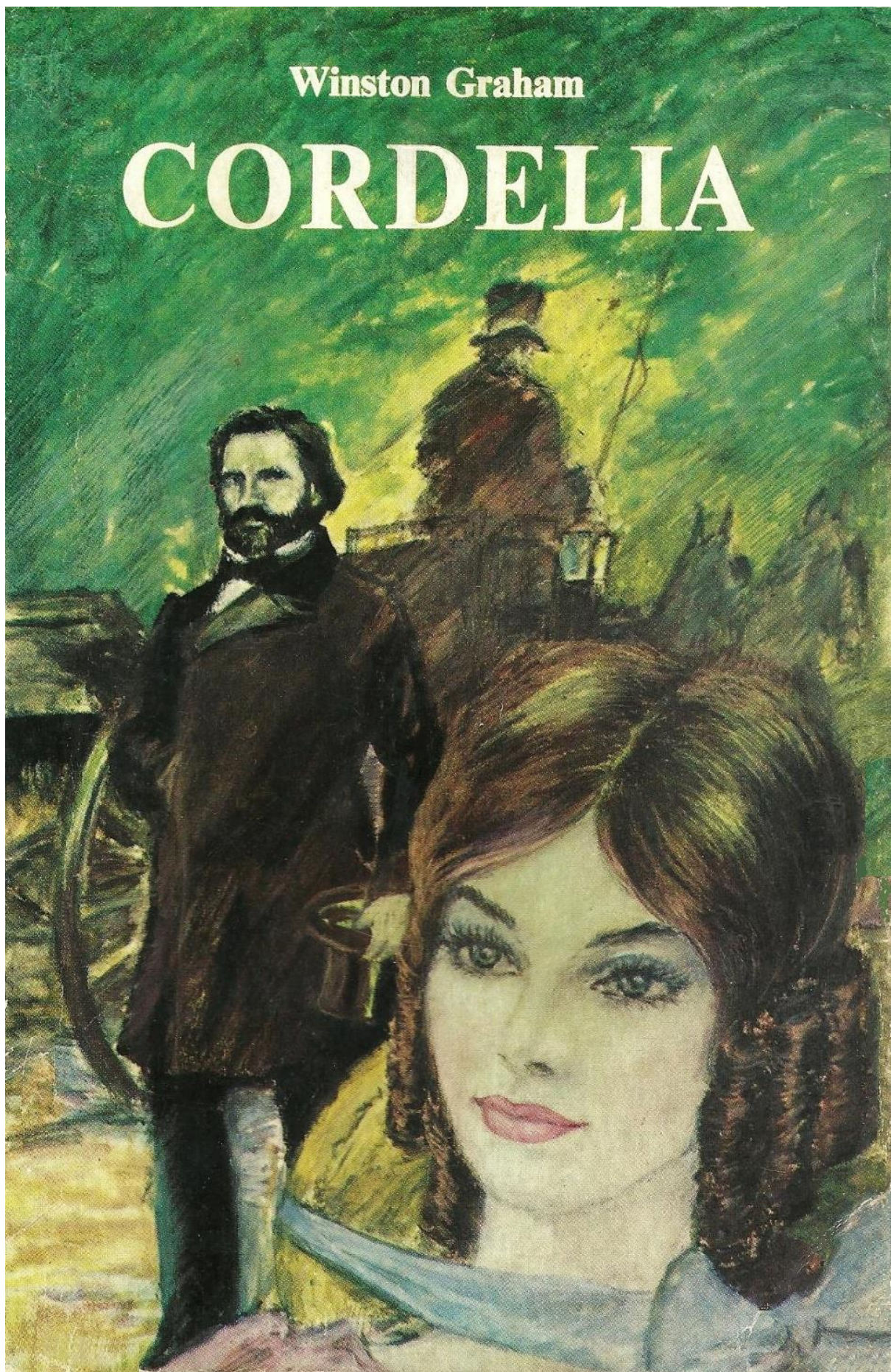


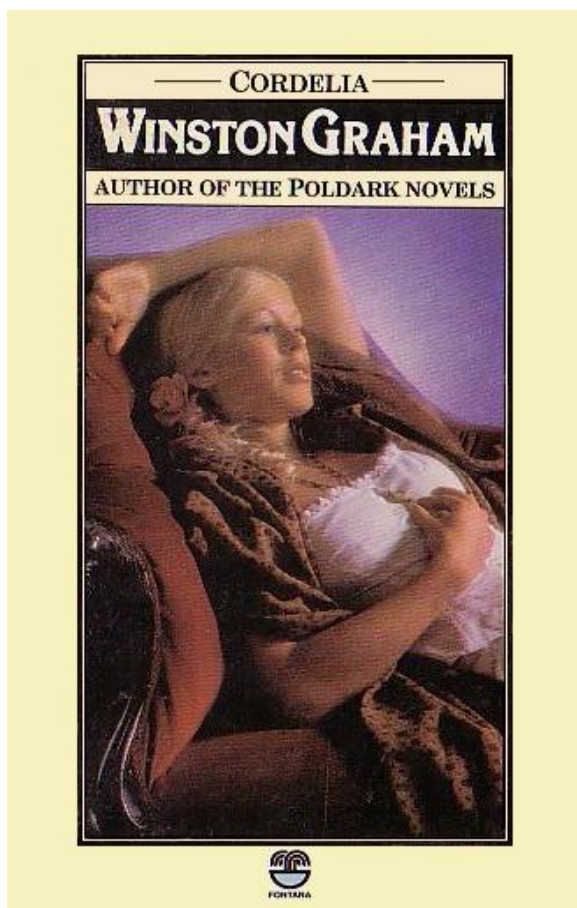
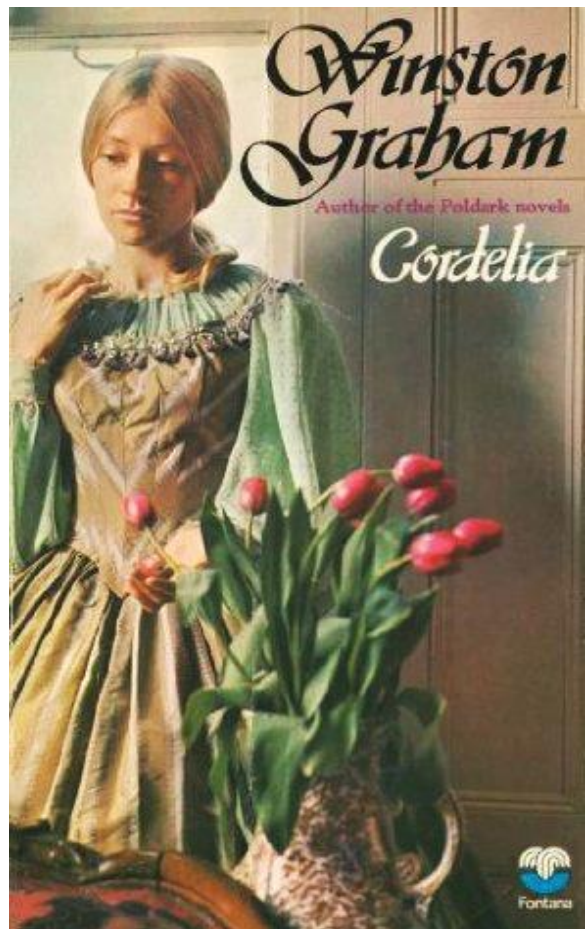
Page 33: Swedish, Lindqvists, 1968

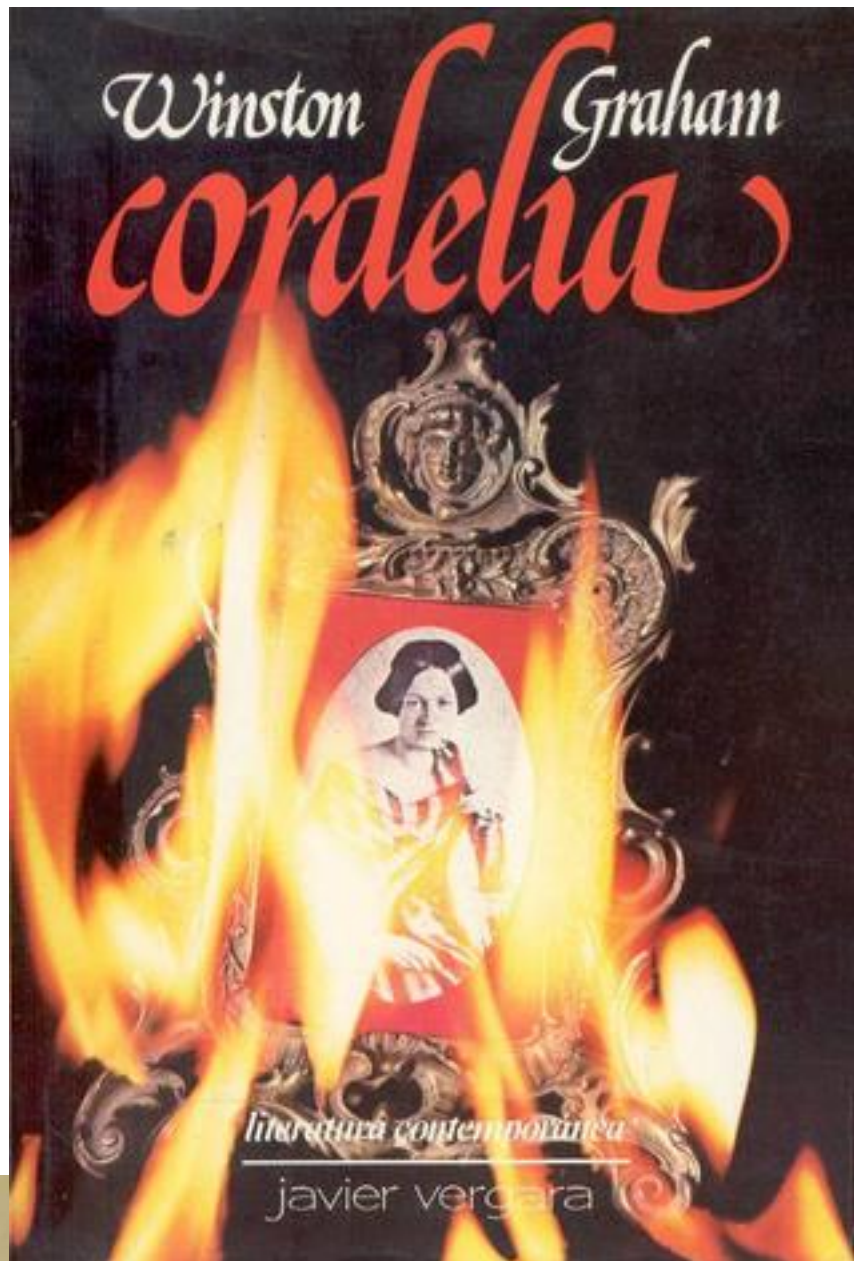
Page 34: (i)-(iii) Fontana, 1969, '72
and '77 (iv) Russian, Art Design,
1994

Winston Graham

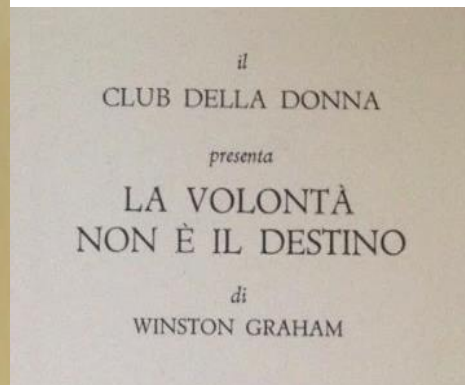
CORDELIA



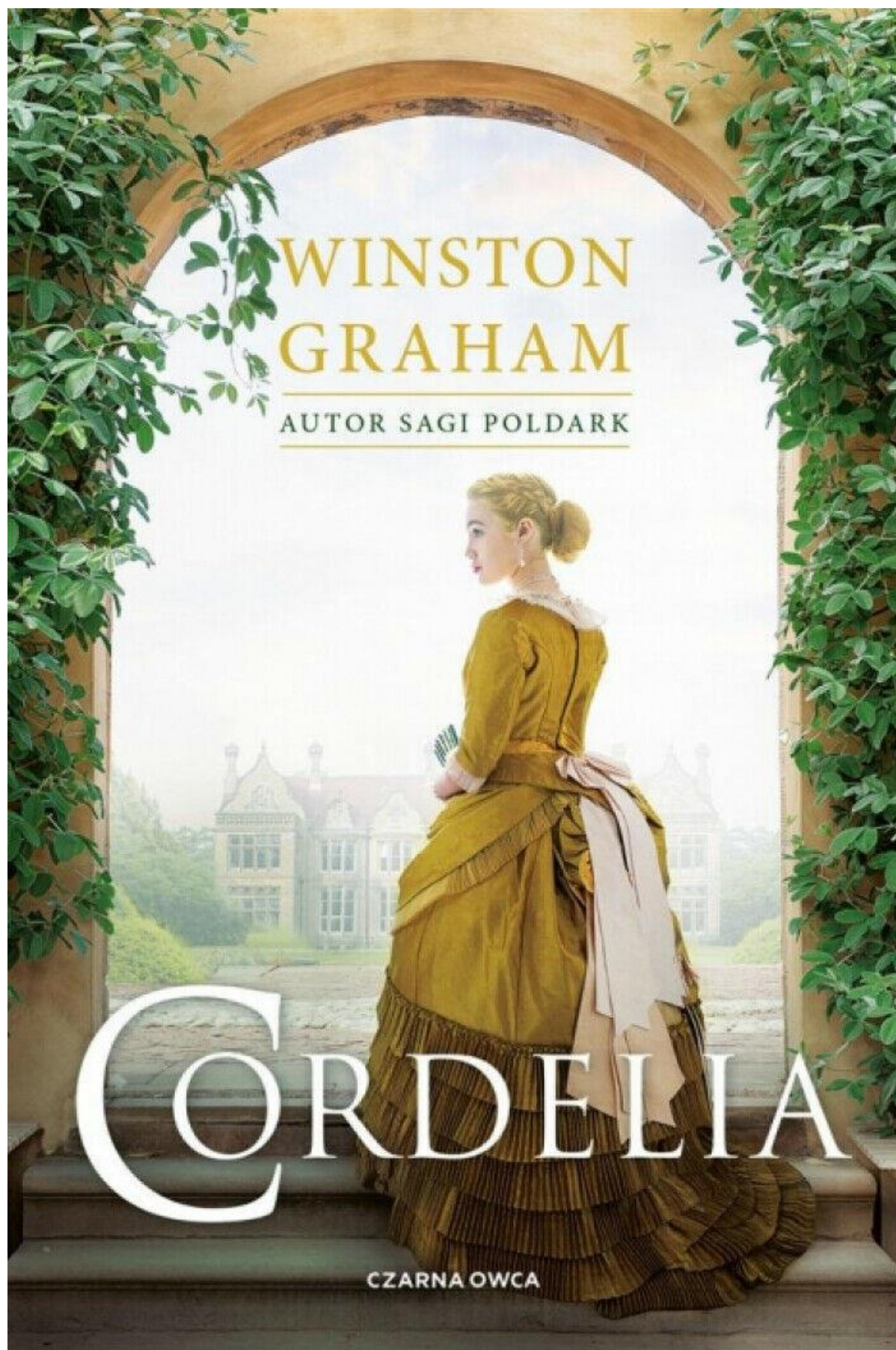




Spanish, Javier Vergara, 1981



Italian, abridged, as *Will is not Destiny*, Del Duca, 1970



Polish: Czarna Owca, 2020

NIGHT
WITHOUT
STARS

WINSTON
GRAHAM

NIGHT WITHOUT STARS



HODDER &
STOUGHTON

WINSTON GRAHAM

Hodder & Stoughton, January 1950 – their first WG title of nine

Page 38: H&S paperback, 1957

Page 39: (i) H&S reprint, 1954 (ii) Spanish: GP Alcotan, 1967 (iii) Four Square, 1961 (iv) Spanish, Planeta, 1955

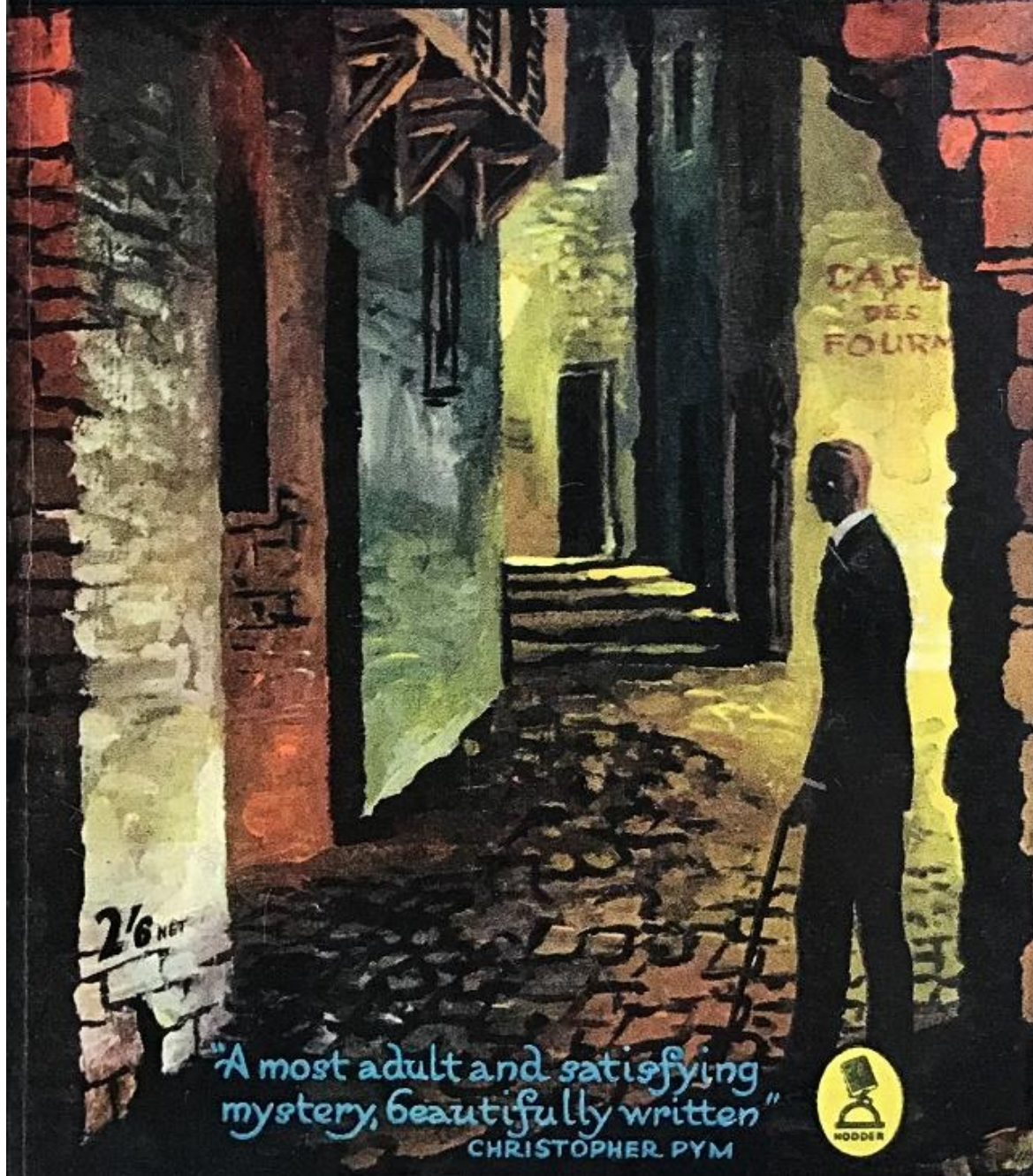
Page 40: Permabooks, first US paperback edition, 1951

Page 41: Mayflower (i) 1966 and (ii) 1969 (iii) Fontana, 1976 (iv) Dutch, Gulden Pocket Books, 1969

BIRD

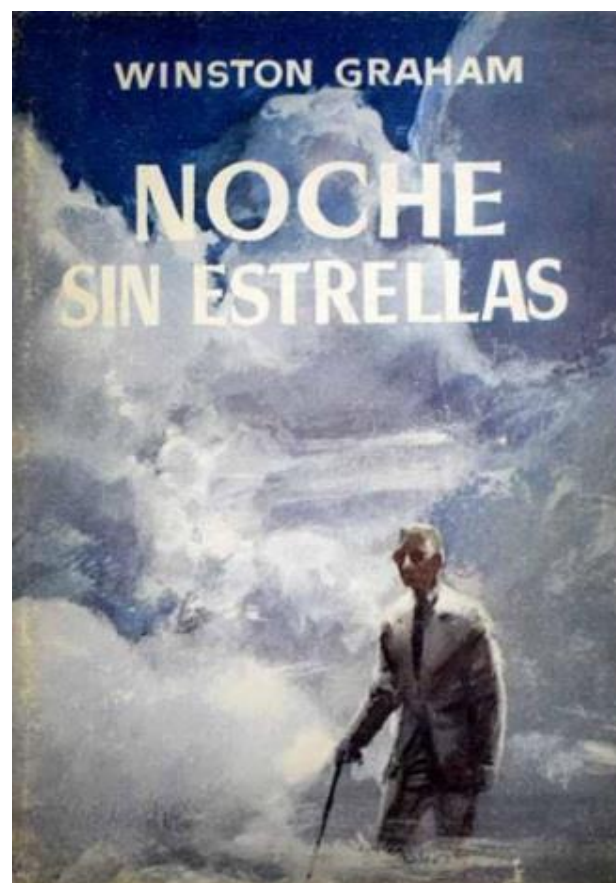
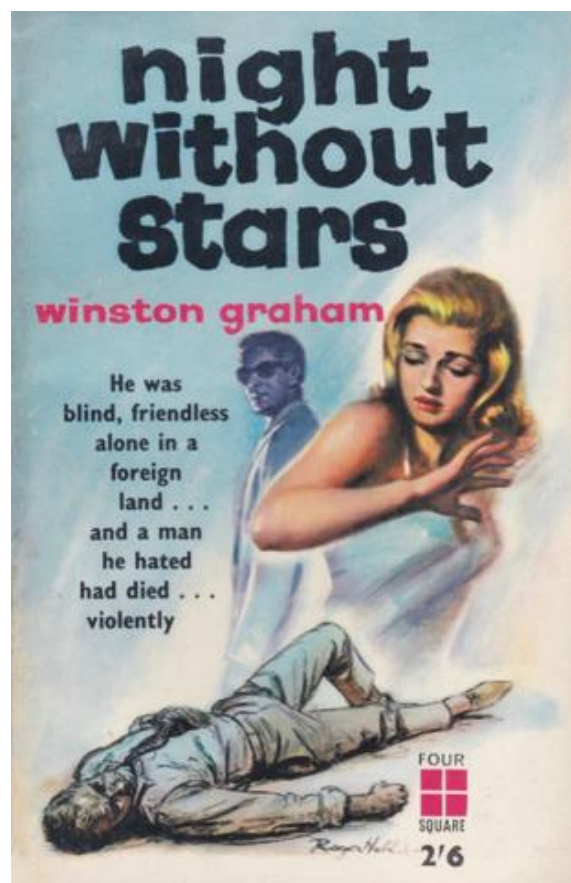
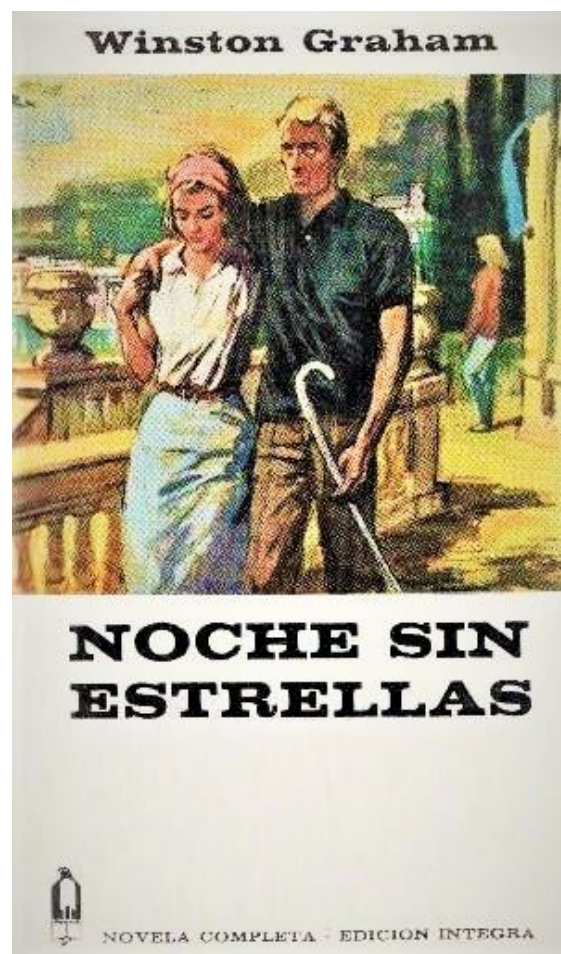
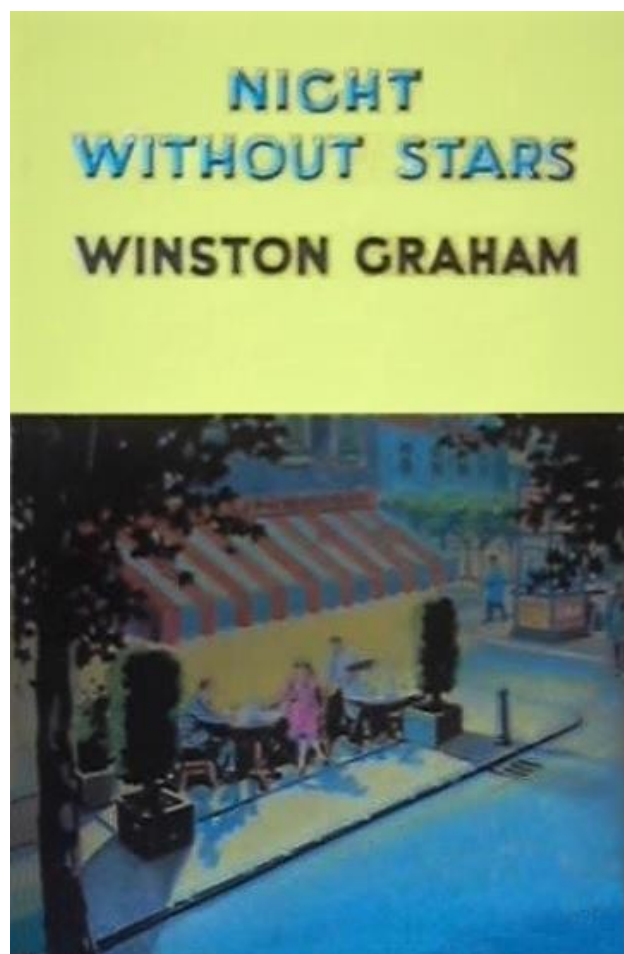
WINSTON GRAHAM

Night without Stars



"A most adult and satisfying
mystery, beautifully written"

CHRISTOPHER PYM





SHE KNEW JUST ENOUGH—
TO DIE!

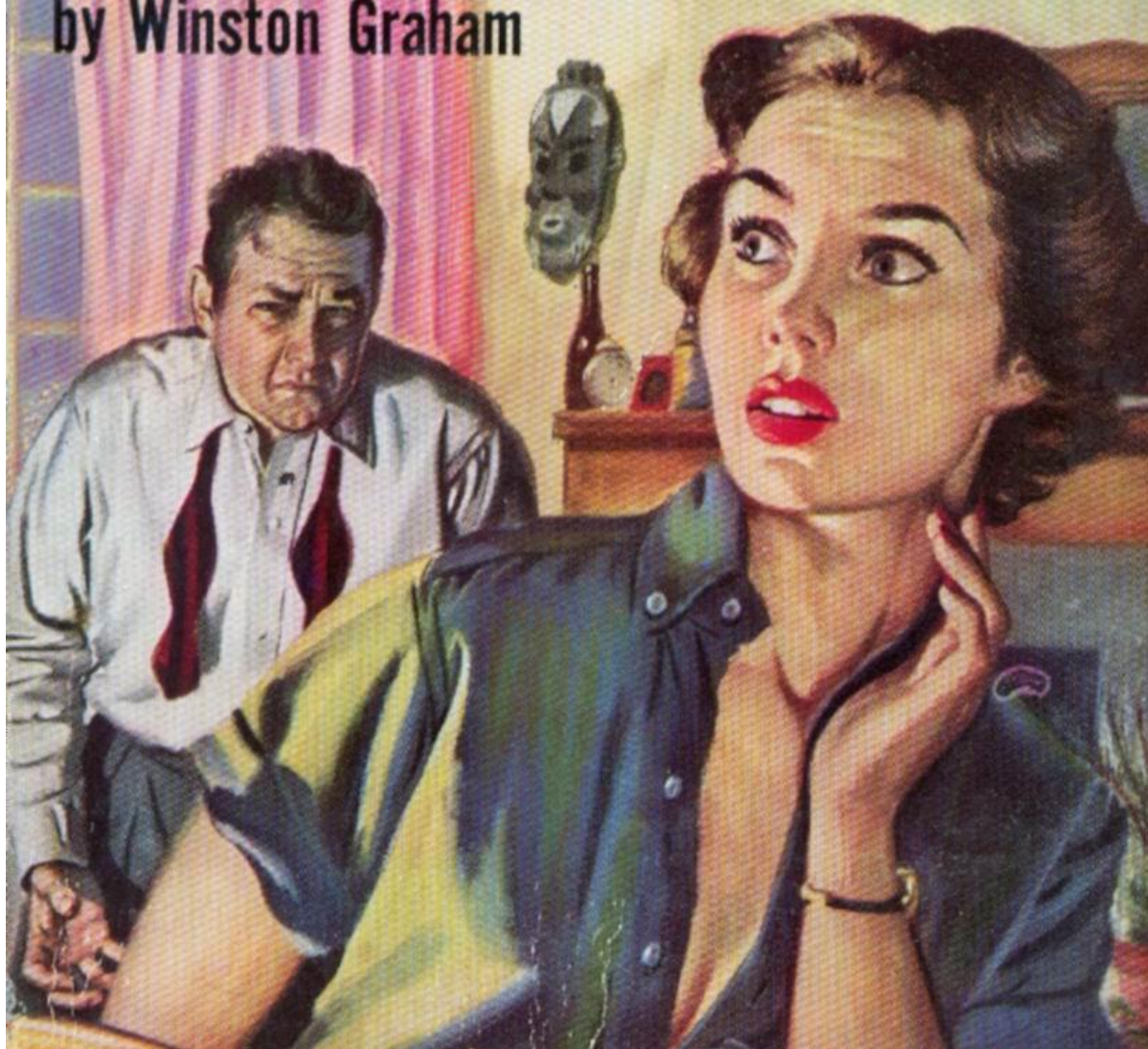
35¢

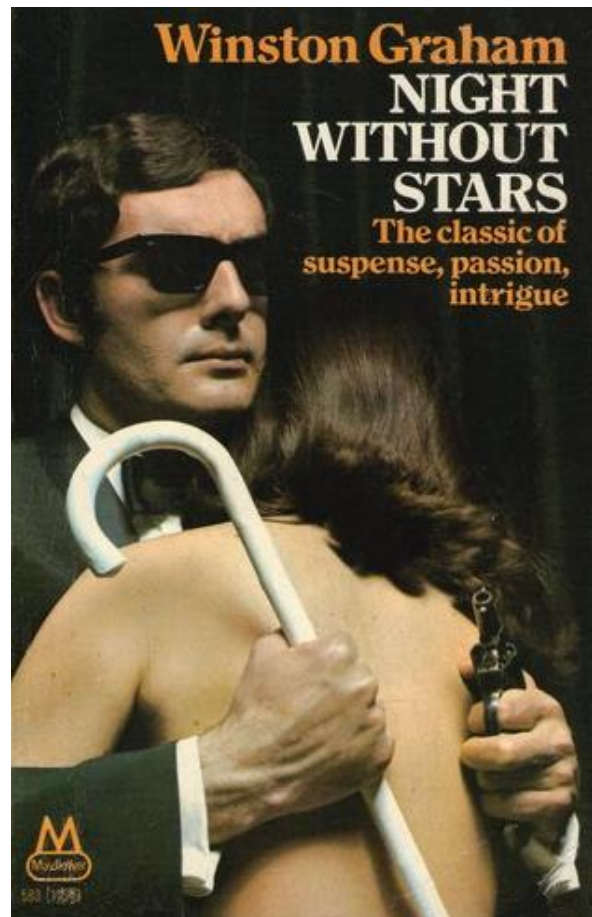
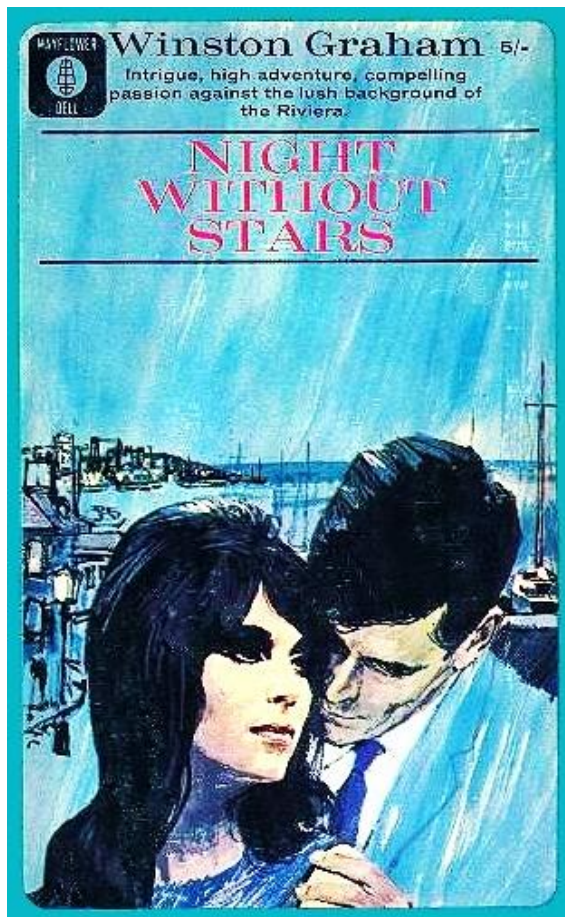
IN CANADA 39¢

NIGHT WITHOUT STARS

COMPLETE
AND UNABRIDGED

by Winston Graham

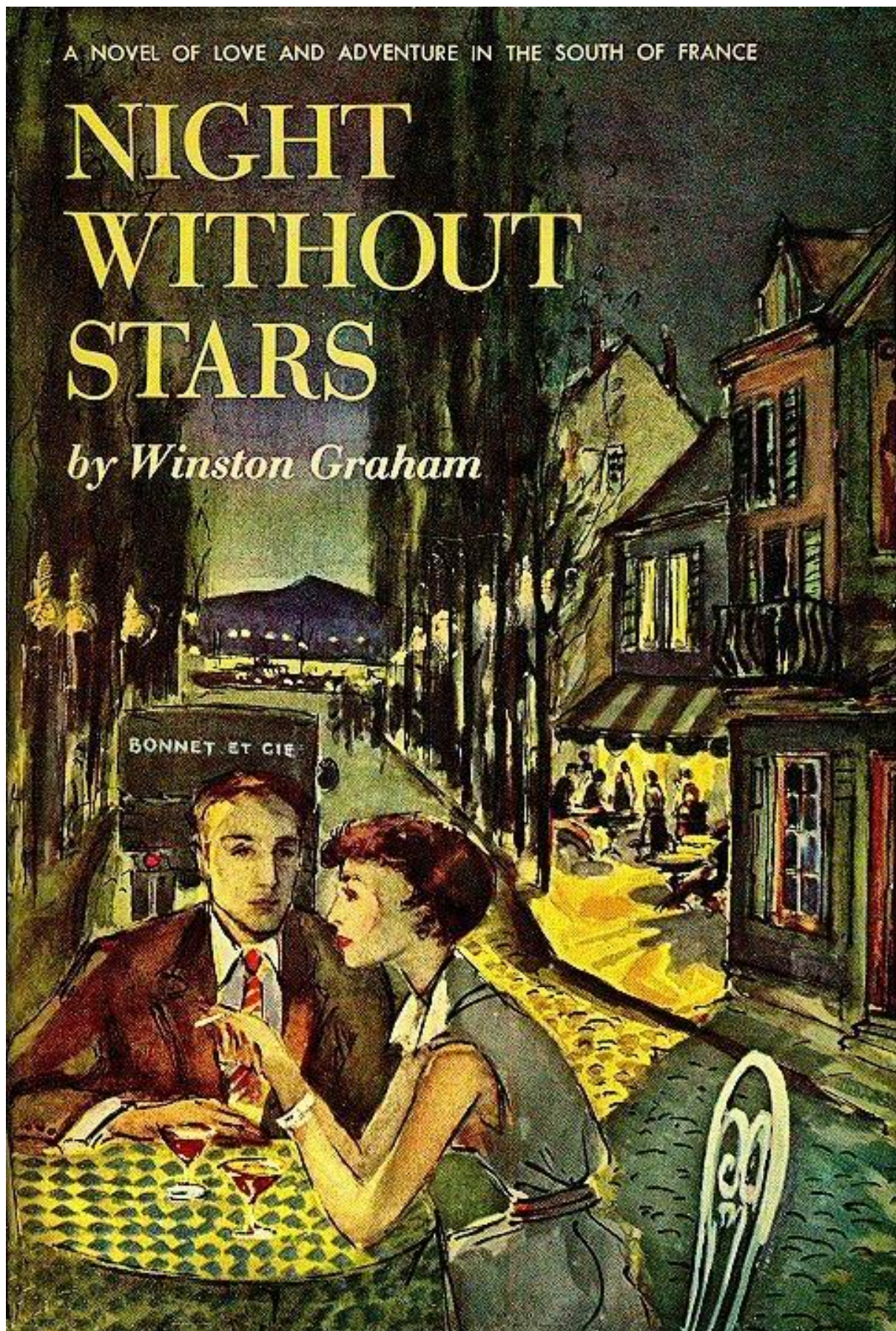




A NOVEL OF LOVE AND ADVENTURE IN THE SOUTH OF FRANCE

NIGHT WITHOUT STARS

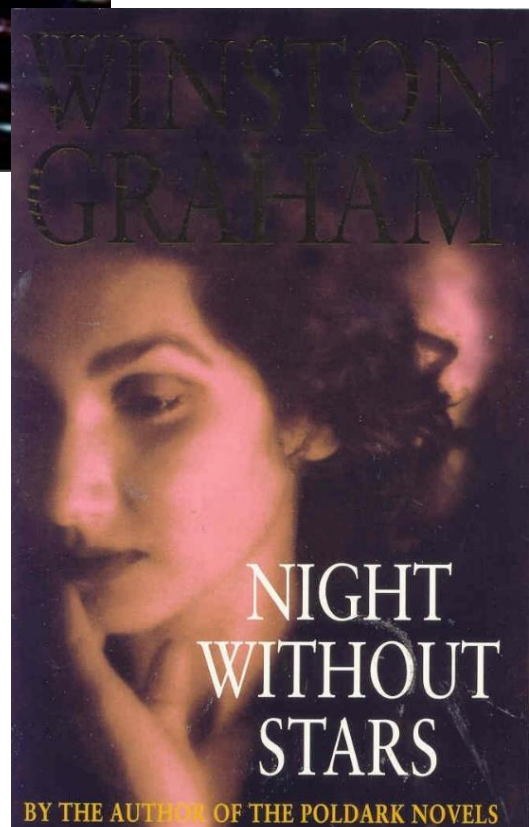
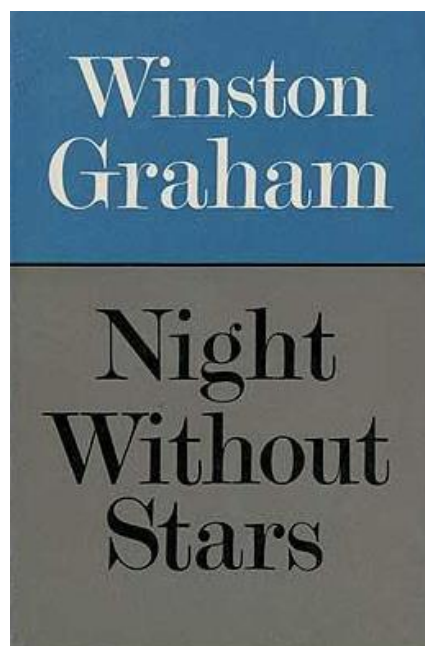
by Winston Graham



Another beautiful jacket from Doubleday, 1950

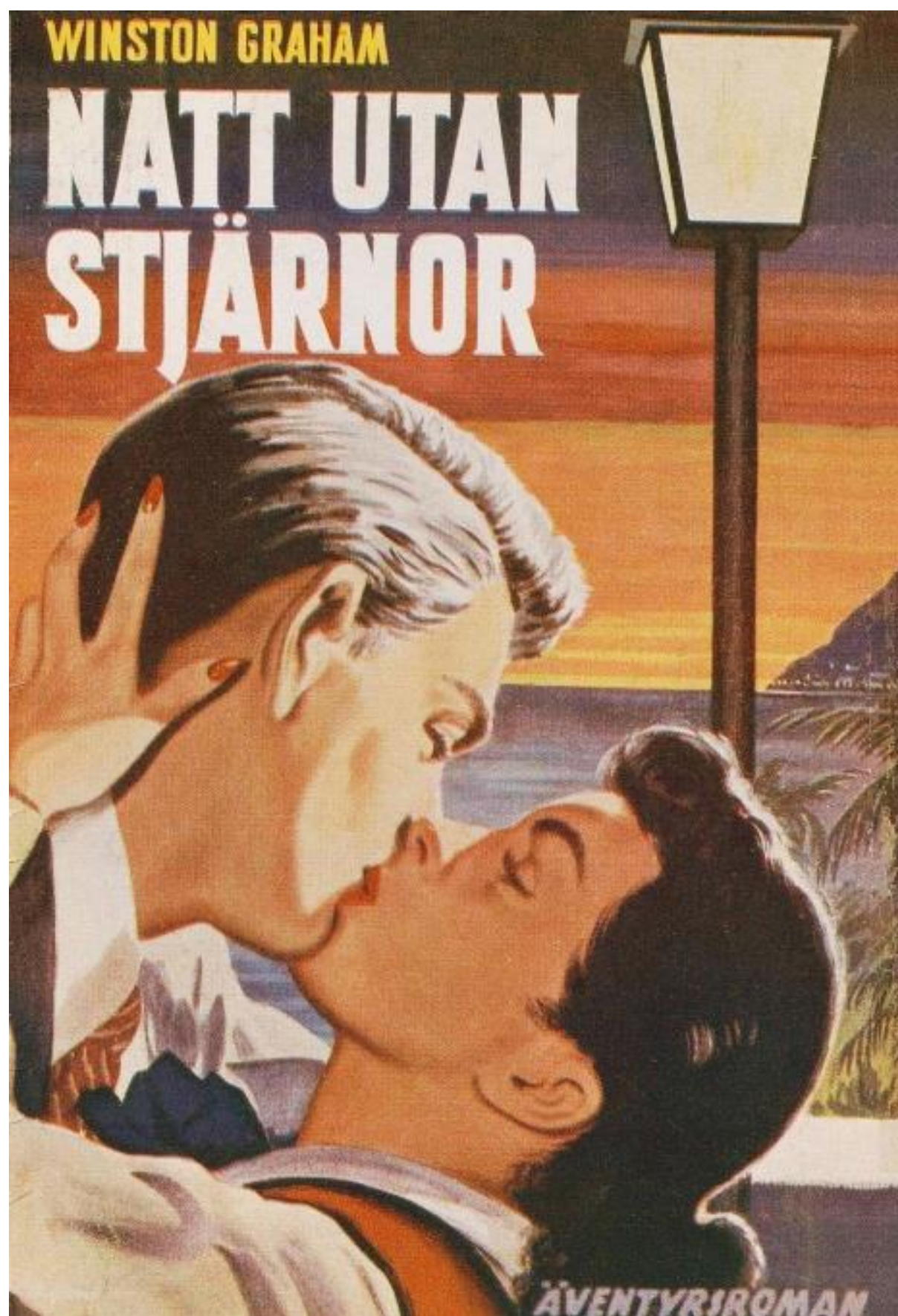


(i) Portuguese, Artenova, 1975 (ii) Bodley Head, '70 (iii) Pan, 1997





Danish, Hasselbalch, 1951

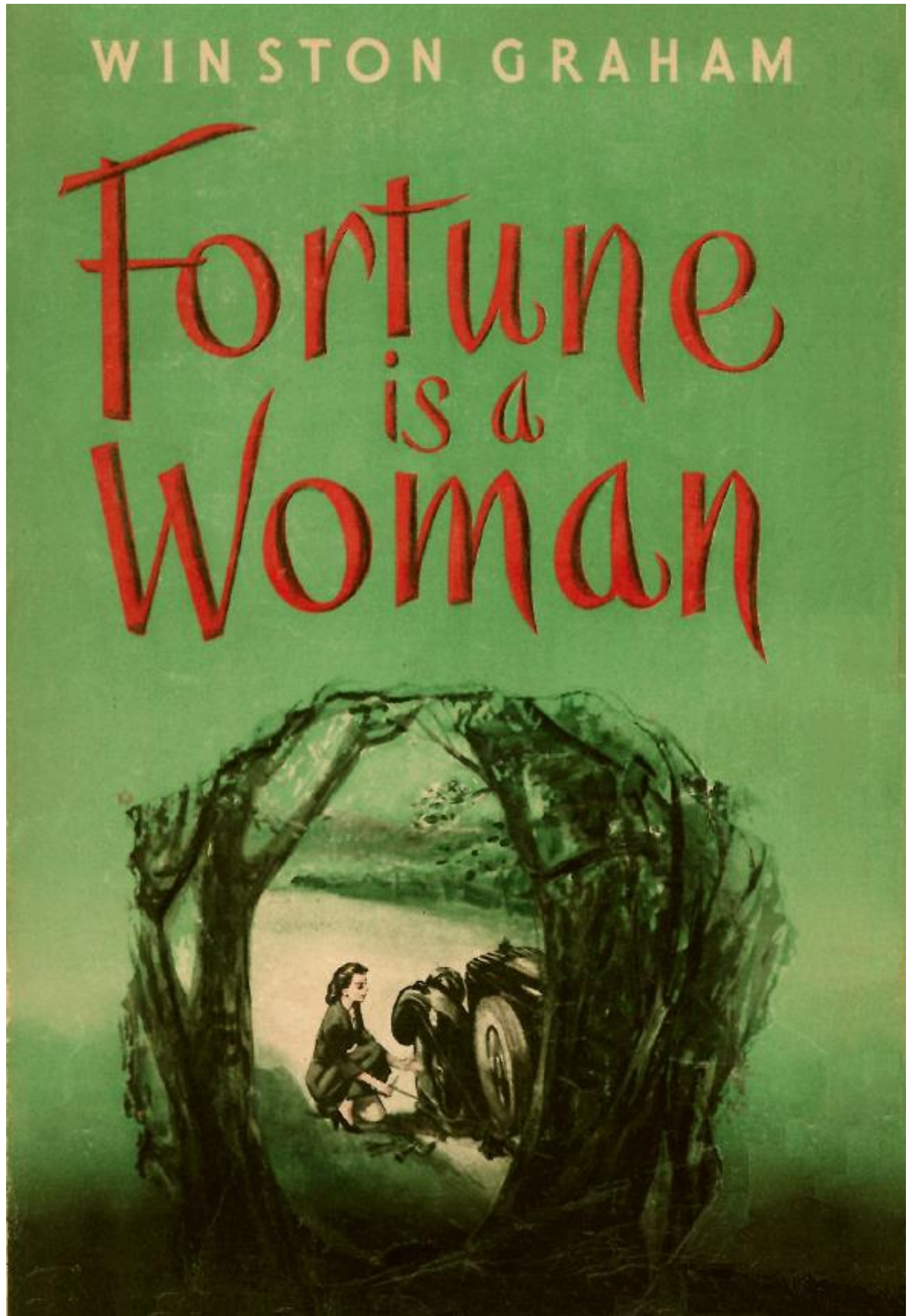


Swedish: Wahlströms, 1953

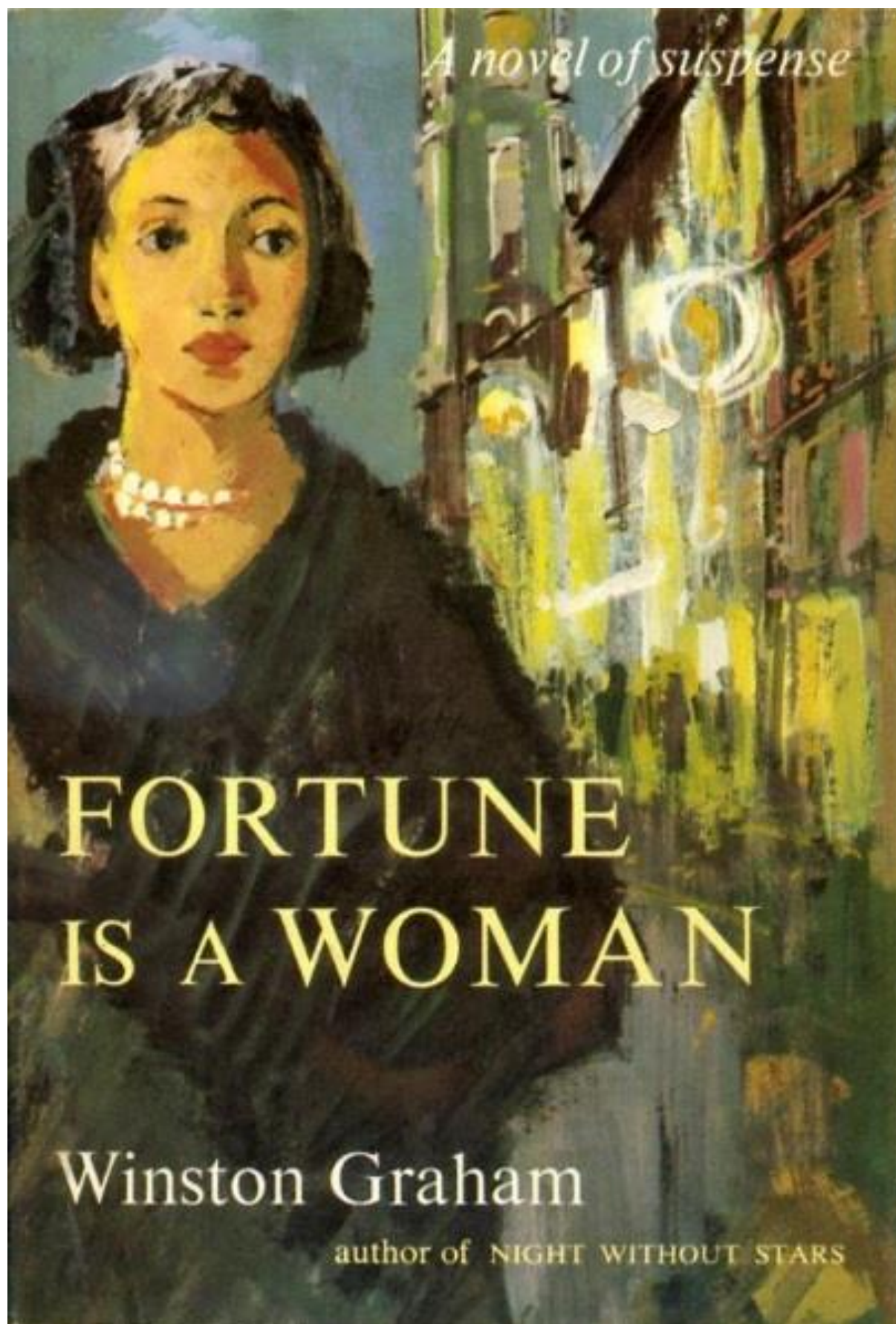


Norwegian: Gyldendals, 1956

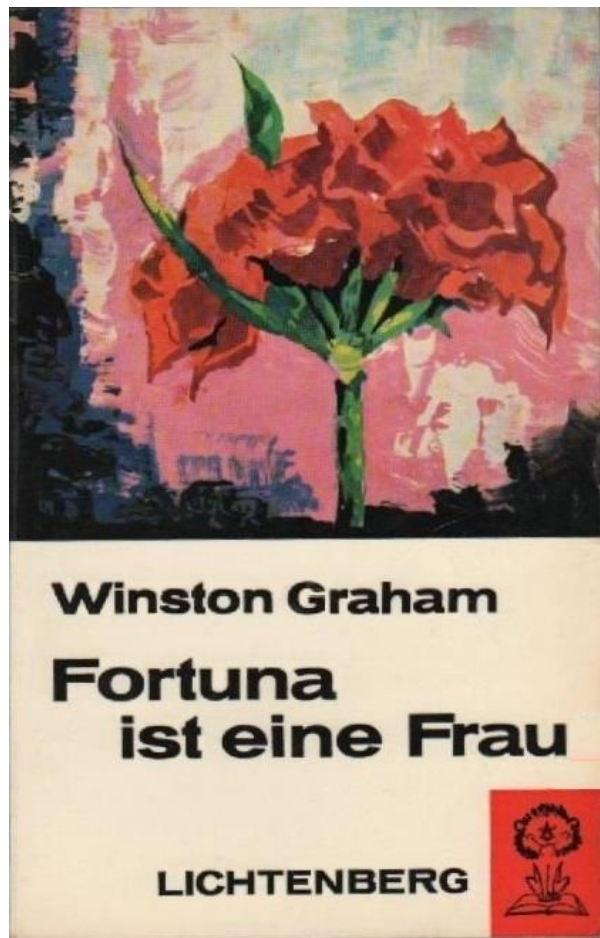
* * * * *



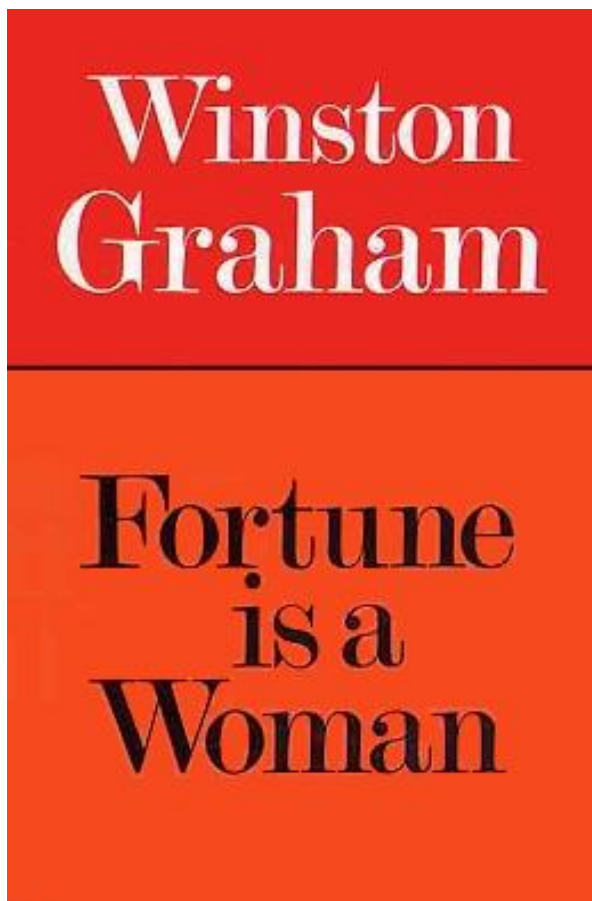
Hodder & Stoughton, December 1952 – WG's twentieth novel
and third of his last five to be filmed



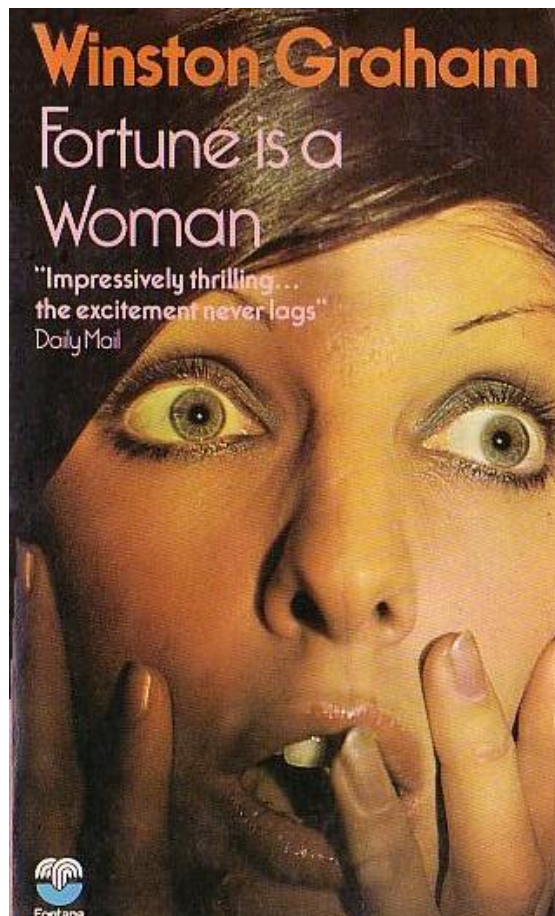
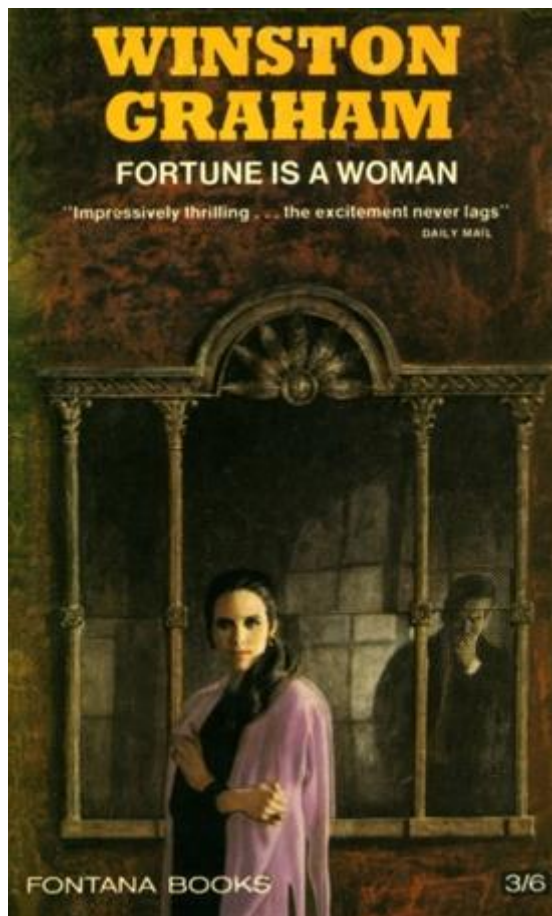
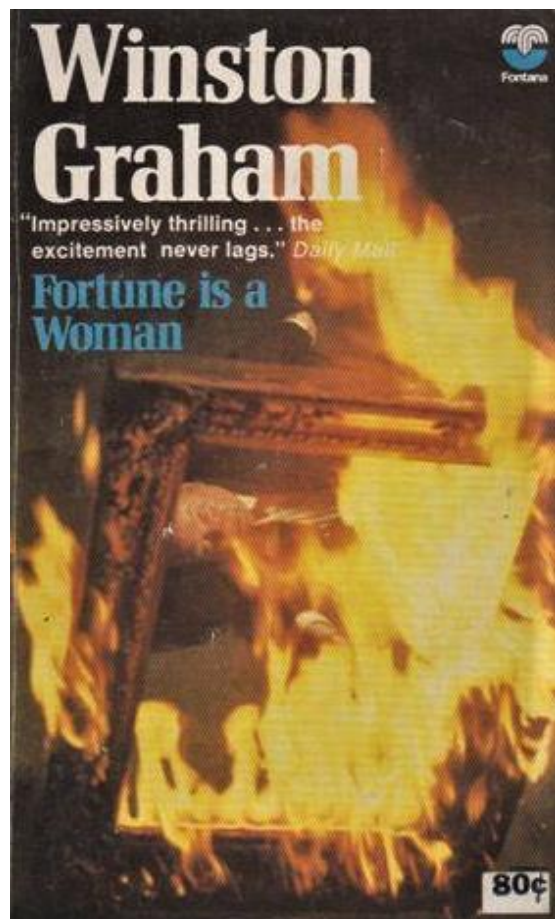
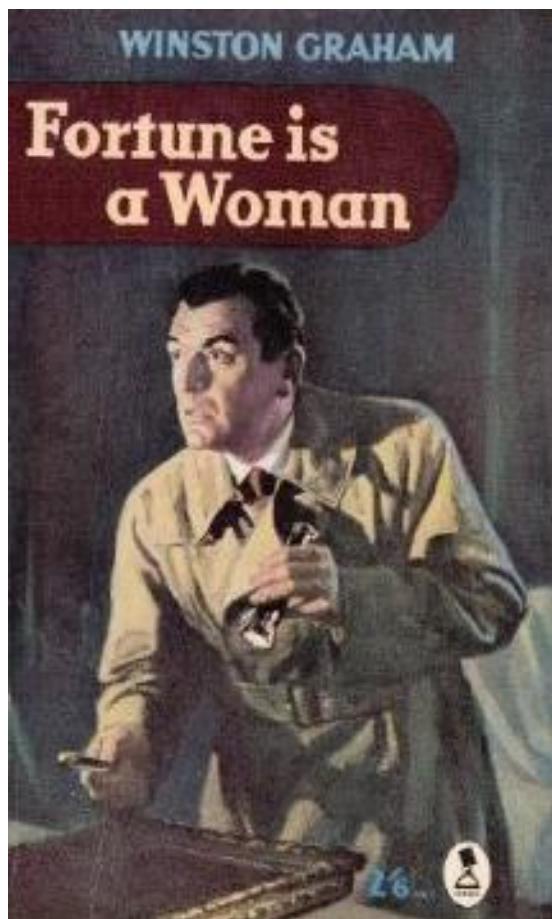
Doubleday, 1953

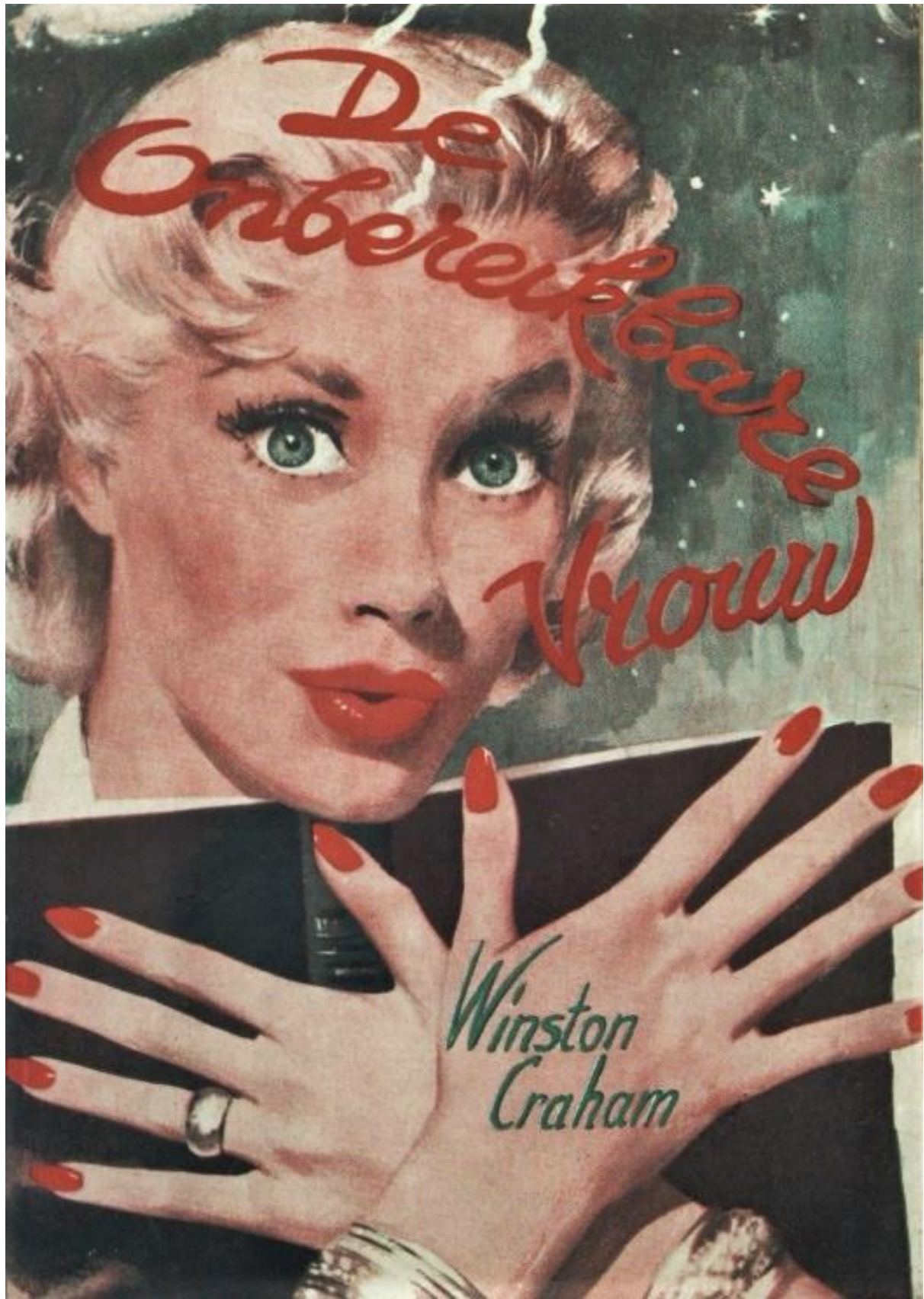


(i) Greek, Papyrus, 1974 (ii) German, Lichtenberg, 1963 (iii) Bodley Head, 1969

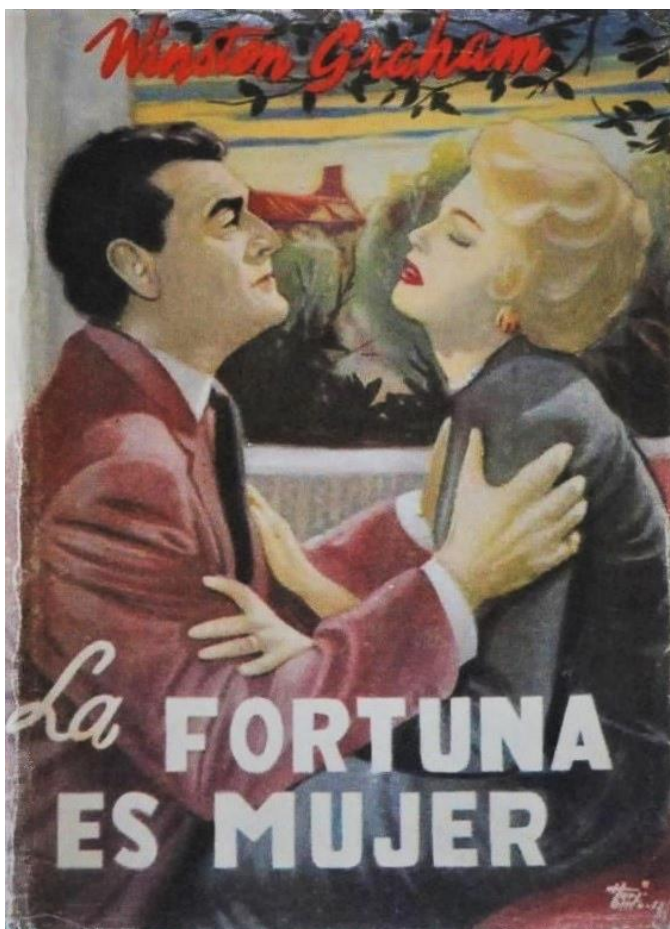


Below: (i) Hodder, circa 1958; Fontana (ii) and (iii) 1968 (iv) 1972



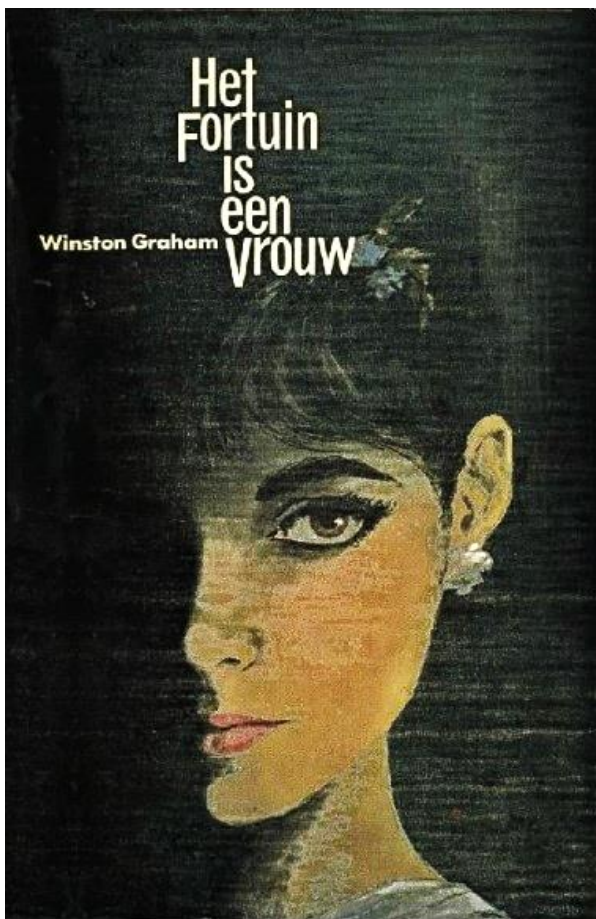


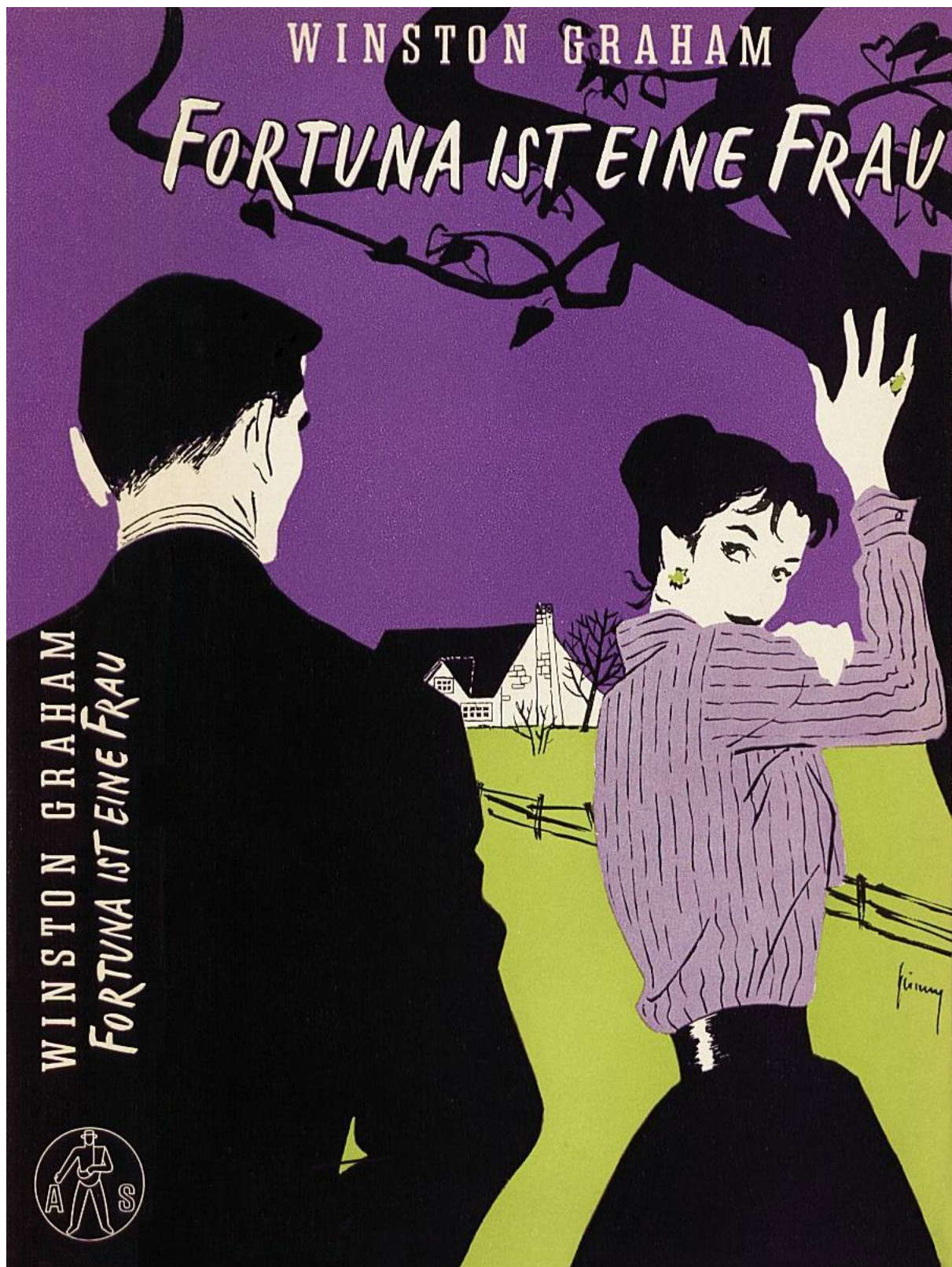
Dutch, as *The Unattainable Woman*, A. G. Schoonderbeek – Laren,
undated, circa 1953



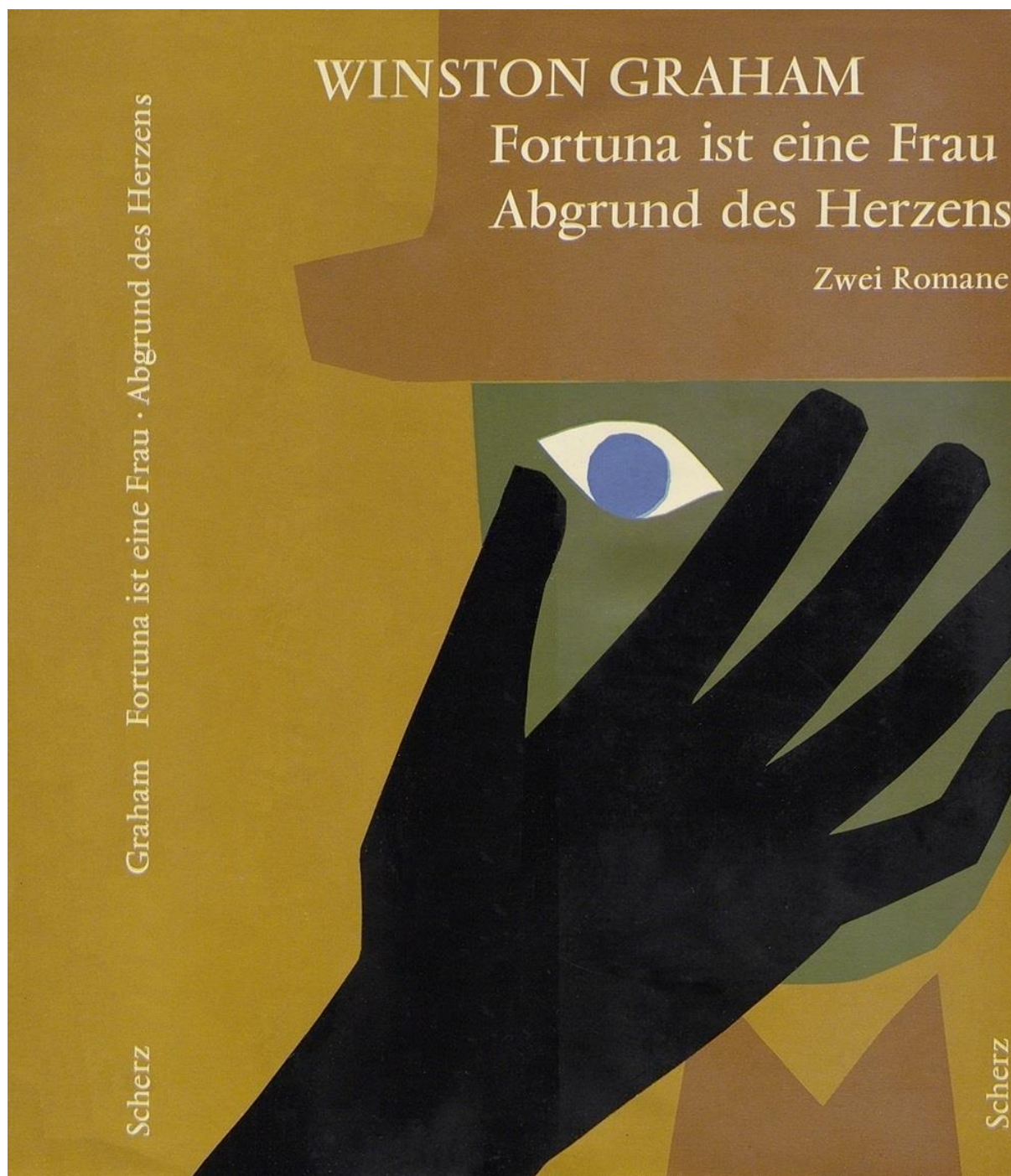
- (i) Swedish, Wahlströms, 1954
- (ii) Norwegian, as *On Shaky Ground*, Gyldendals, 1955
- (iii) Spanish, Jano, 1957

Below: (i) Croatian, Rijeka, 1966
(ii) German, Bertelsmann, 1958
(iii) Dutch, De Fontein, 1963 (iv) Russian, Art Design, 1994 (note: although not stated on the front cover, this edition includes both *Fortune is a Woman* and, as *Barriers, The Little Walls*)





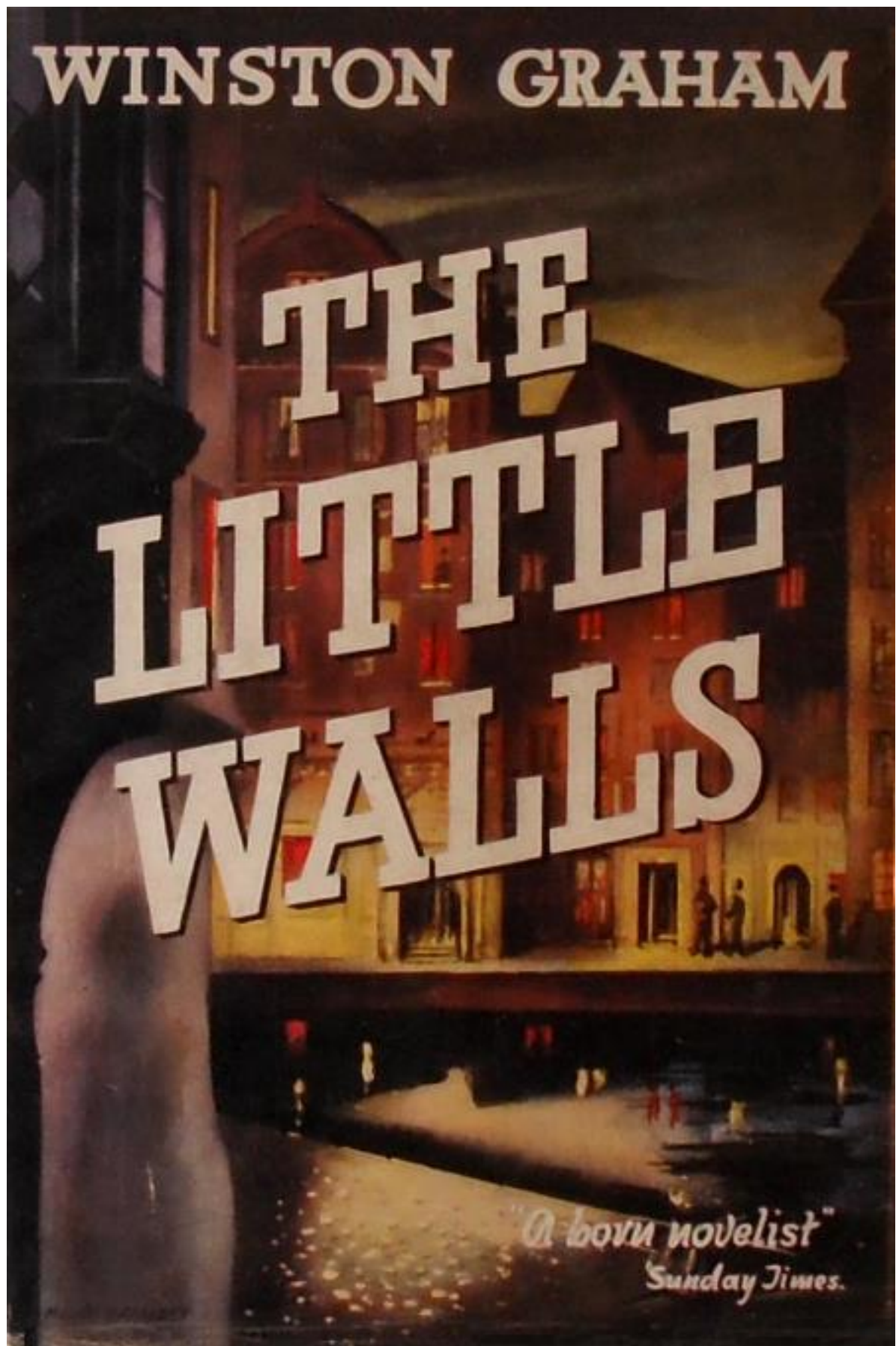
Scherz published *Fortune is a Woman* twice in German, first, in this eye-catching jacket, as a standalone novel in 1958 and then (next page) paired with *The Little Walls*, as *Abgrund des Herzens* or *Depths of the Heart*, in 1962



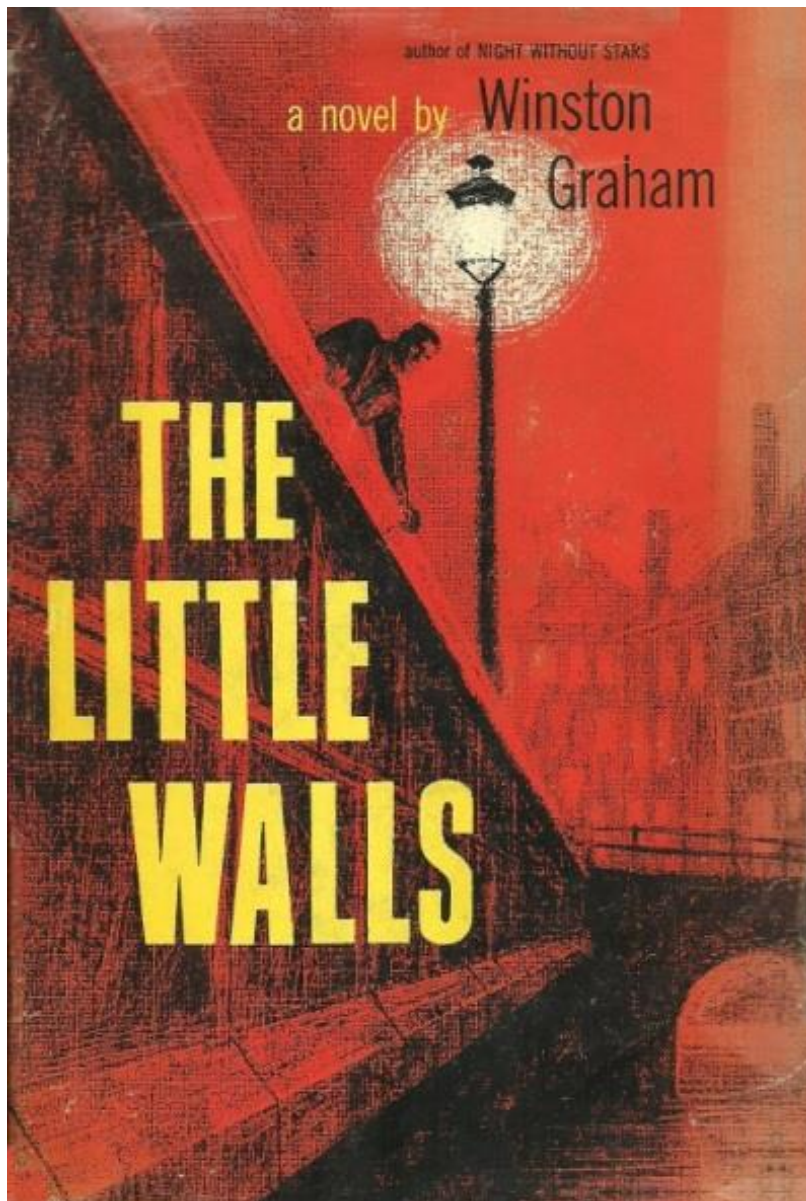
German: Scherz, 1962

* * * * *

The Crime Writers' Association was formed in November 1953 and chose its first "crime novel of the year" in 1955. The winner of the inaugural Crossed Red Herrings Trophy was Winston Graham for his *The Little Walls*. Graham was one of only five writers to receive this accolade (shown on page 64) because in 1960 it was superseded by the Gold Dagger, awarded annually ever since.

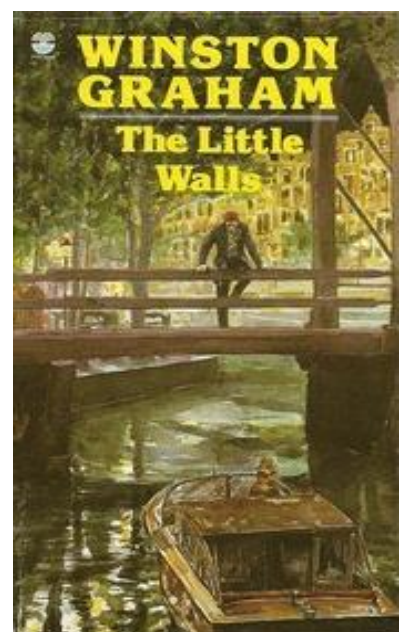
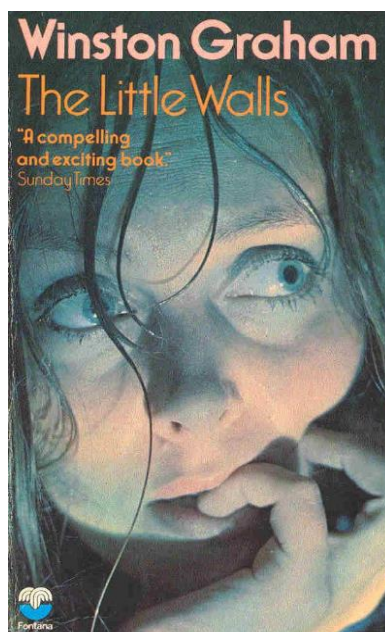
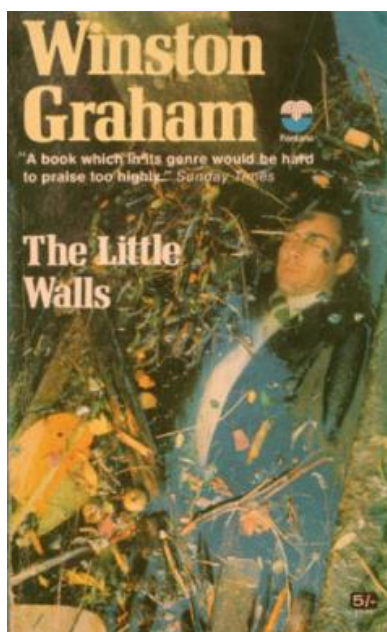


Hodder & Stoughton, 23 June 1955



Left: Doubleday, 1955

Below: Fontana 1967, 1976 and 1985



PDC

B209



Bestseller Mystery



Bridge To Vengeance

(THE LITTLE WALLS)

BY Winston Graham

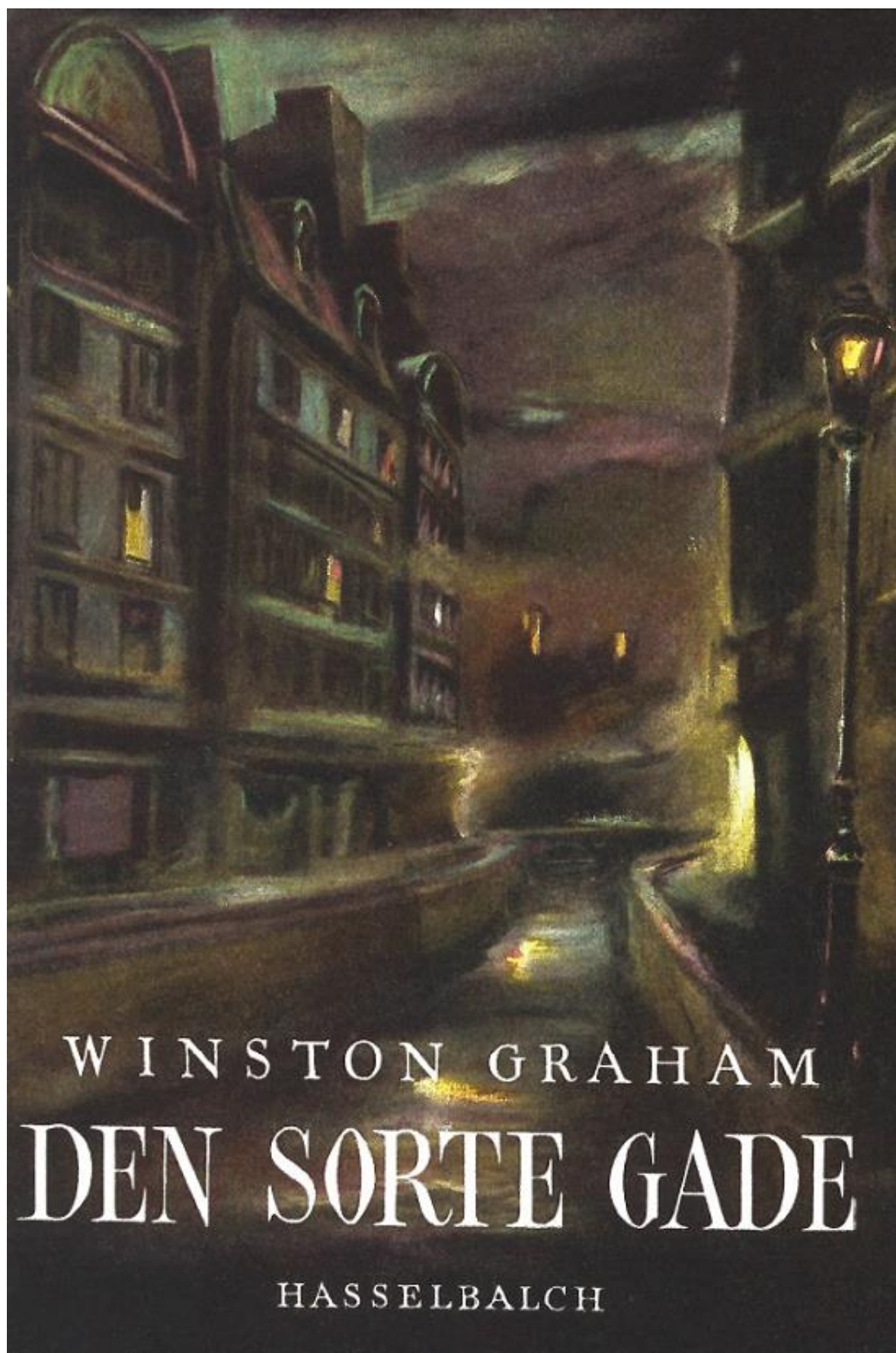
"...a superior suspense item." NEW YORK TIMES



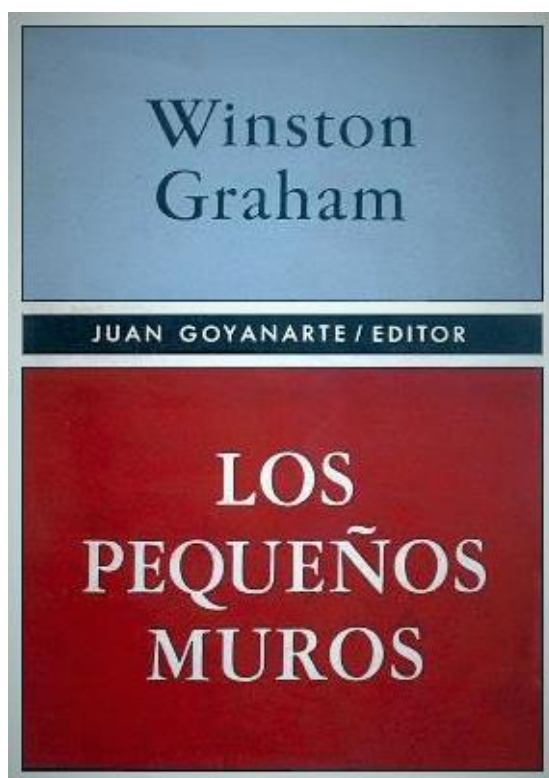
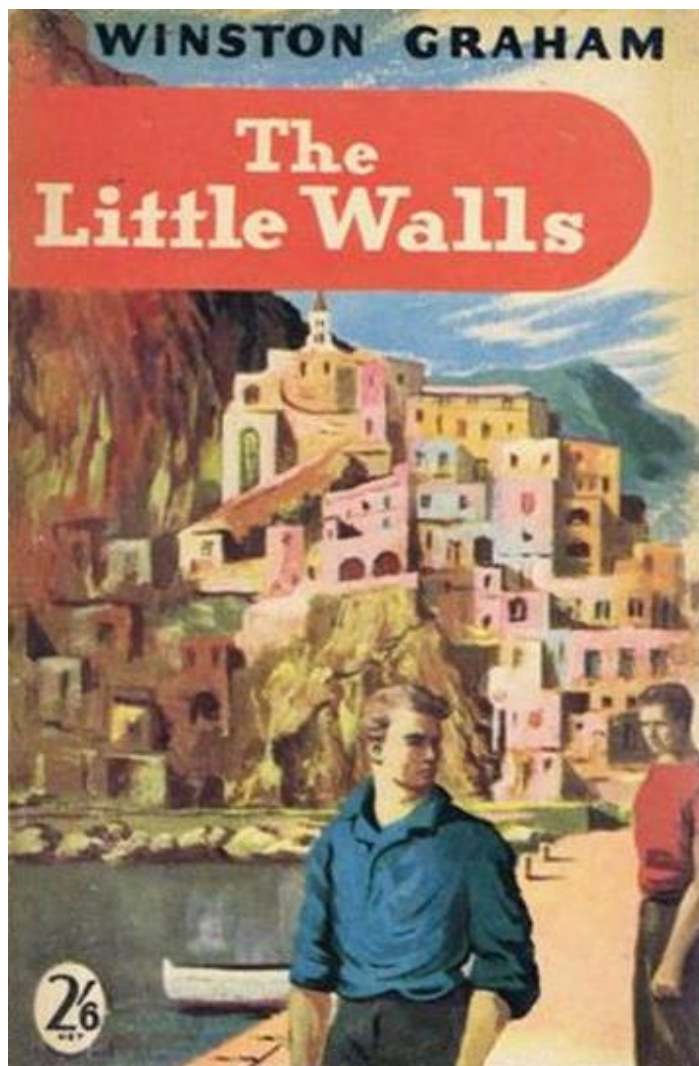
AUTHORIZED ABRIDGMENT

35 ¢

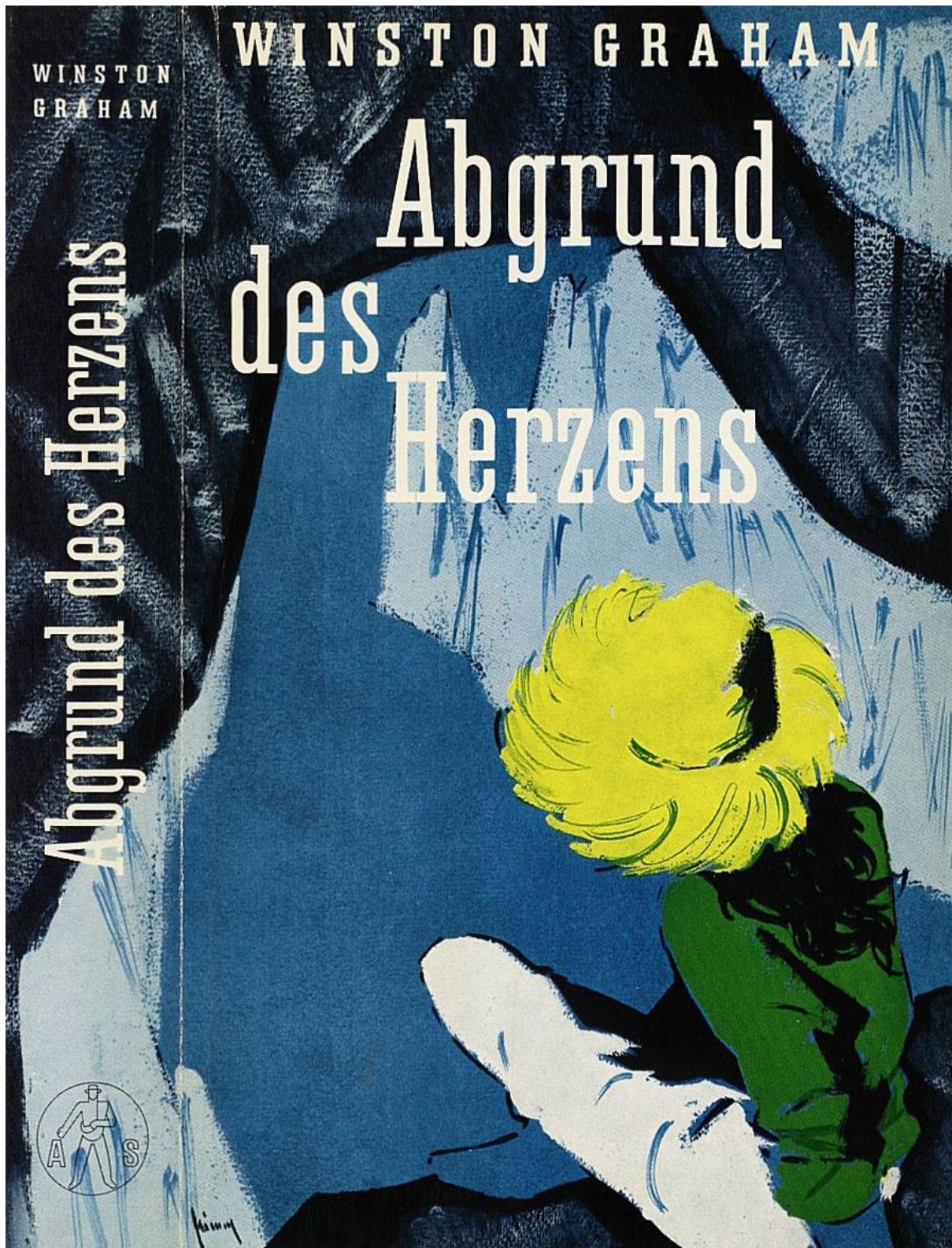
Published on 13 February 1958, the 209th and last title in Mercury Publications' Bestseller Mystery series was WG's *Bridge to Vengeance*, a 129-page "authorized abridgment" of *The Little Walls*



Danish, as *The Black Street*, Hasselbalch, 1956

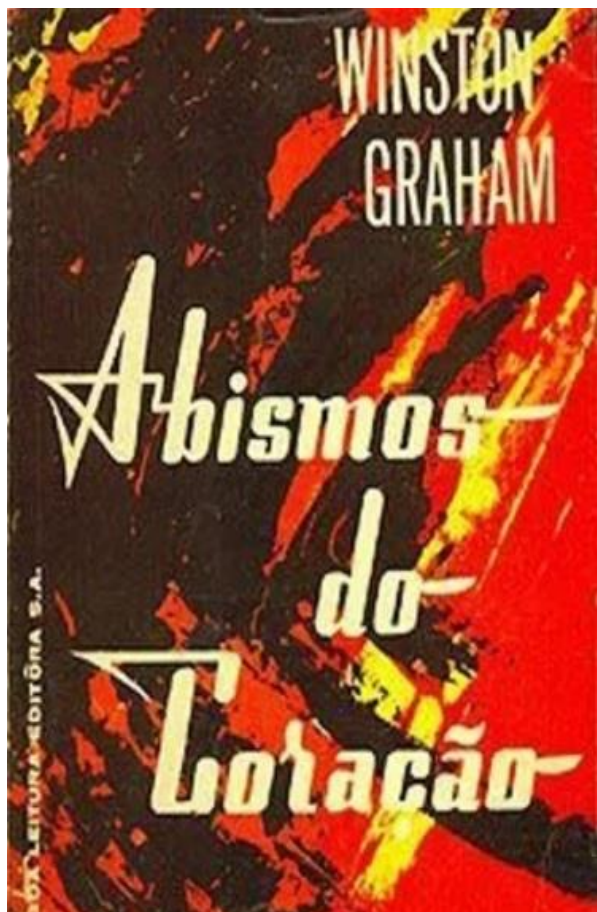
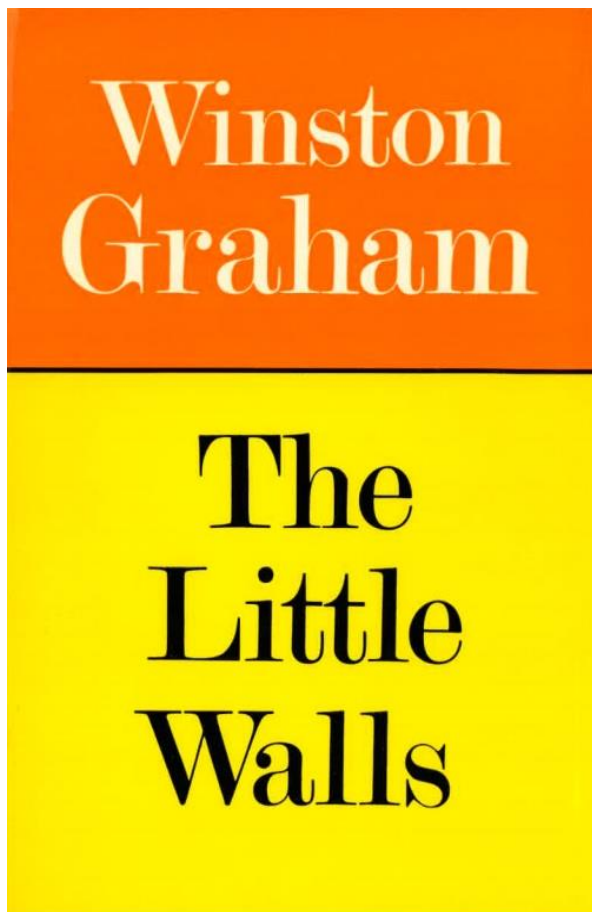
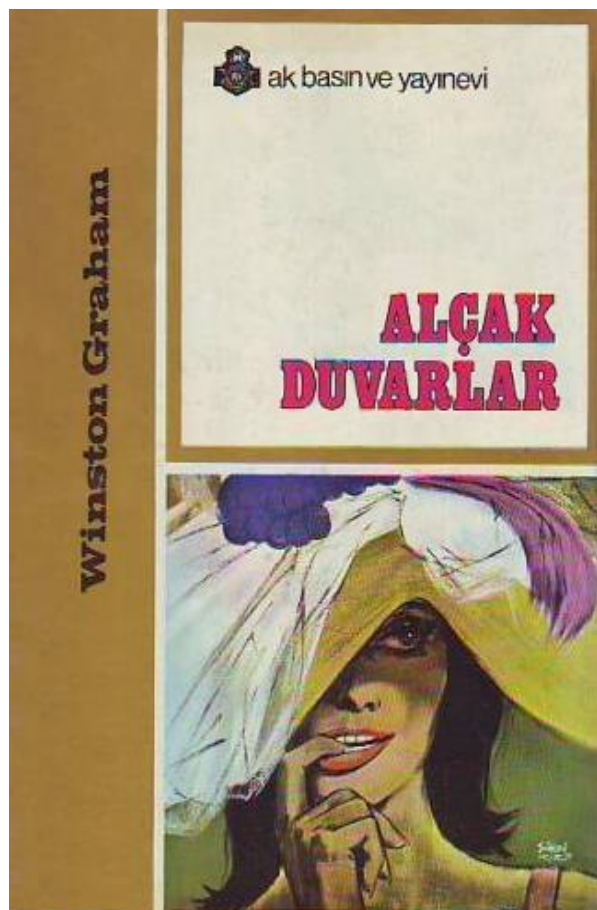


(i) H&S, 1959 (ii) Fontana, 1967 (iii) Spanish, Goyanarte, 1964



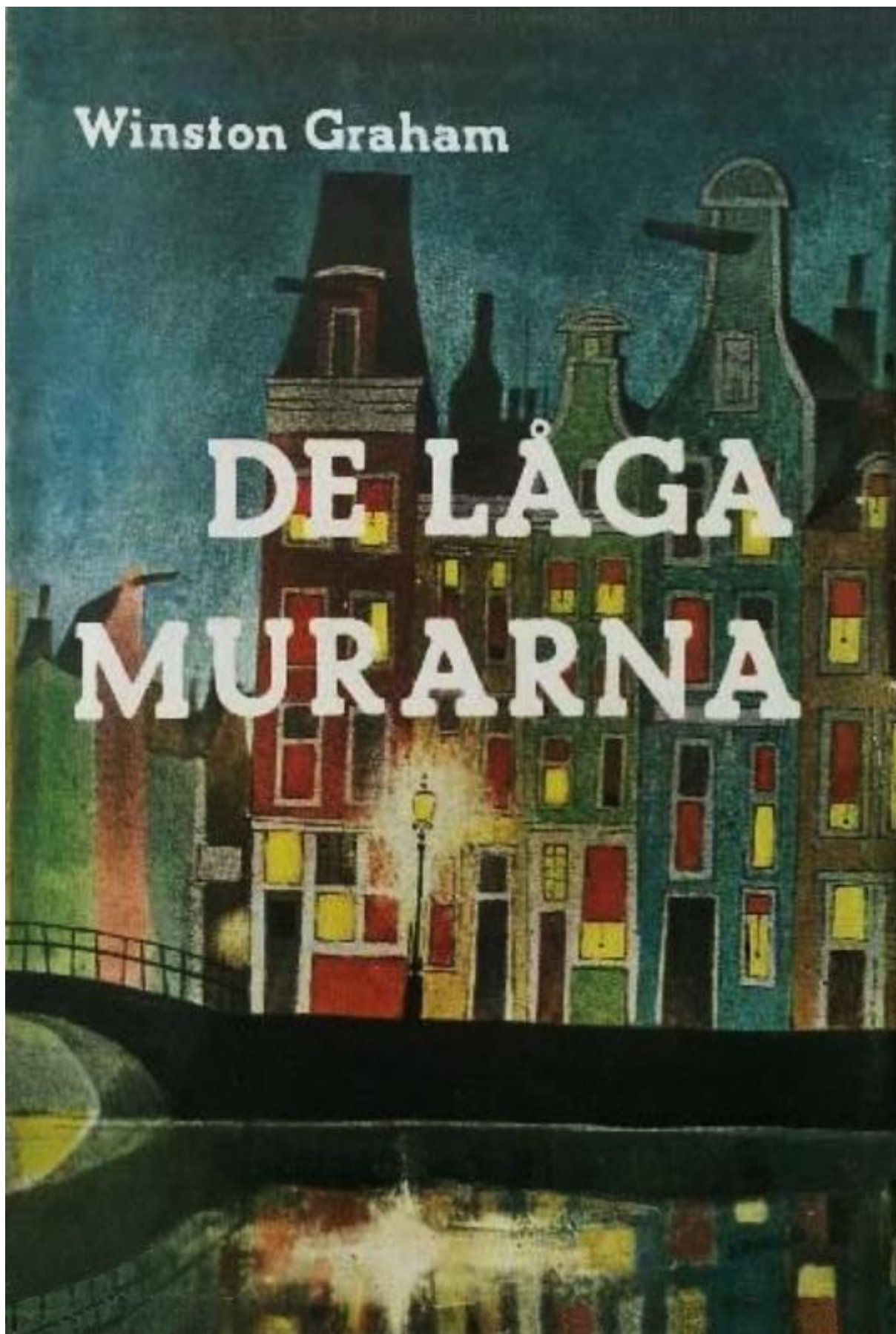
German, as *Depths of the Heart*, Scherz, 1959 (see also page 55)

Next page: (i) Swedish, Lindqvists, 1964 (ii) Turkish, AK Basin, 1971 (iii) Bodley Head 1972 (iv) Portuguese, also as *Depths of the Heart*, Boa Leitura, 1960

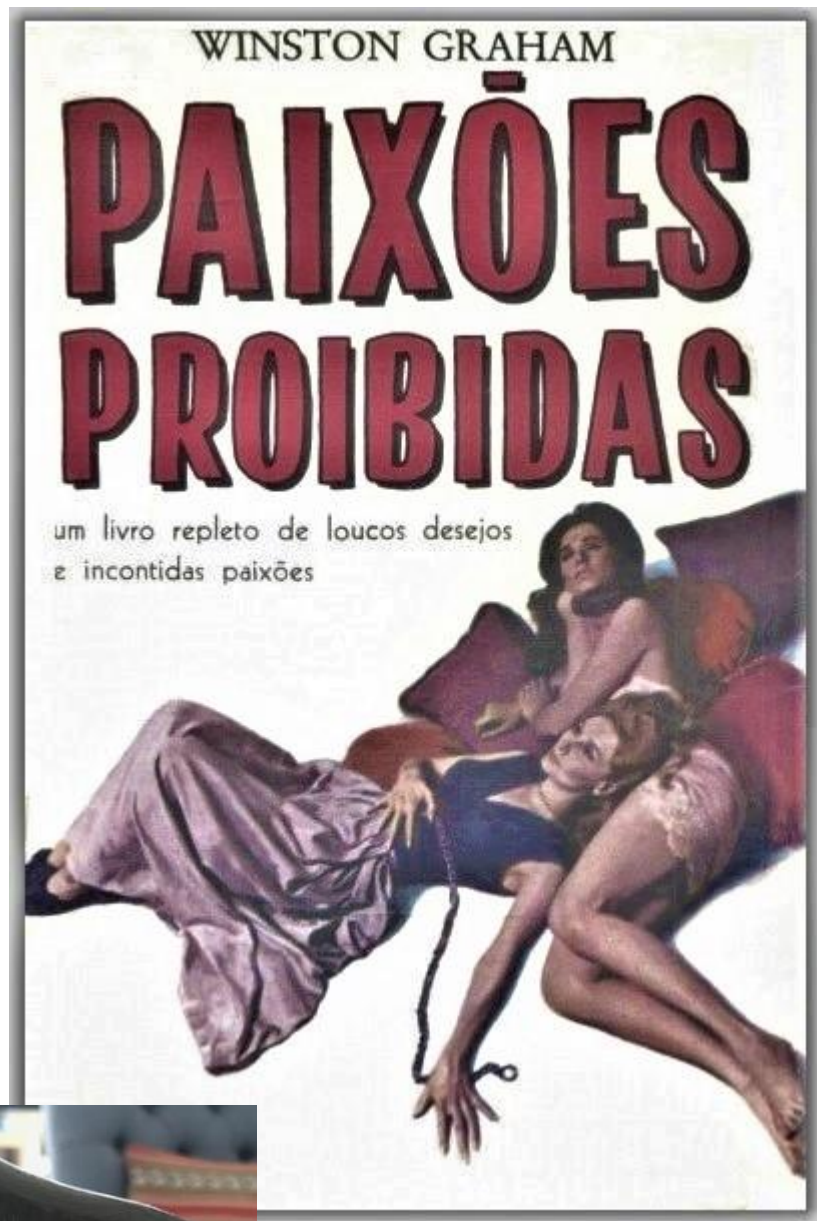


Winston Graham

DE LÅGA MURARNA



Swedish, Lindqvists, 1957

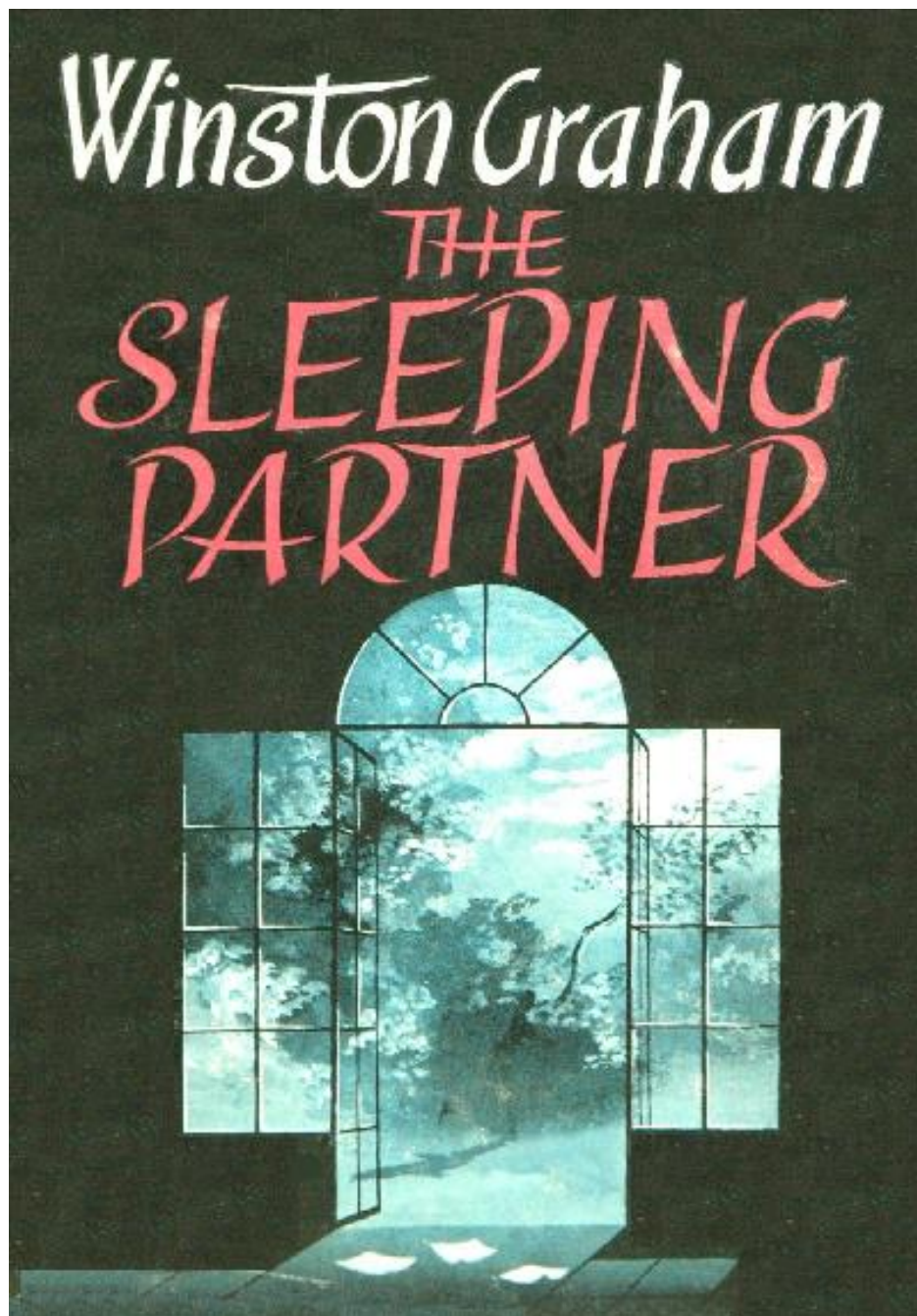


(i) another Portuguese edition, this time as *Forbidden Passions*, Hemus, 1972

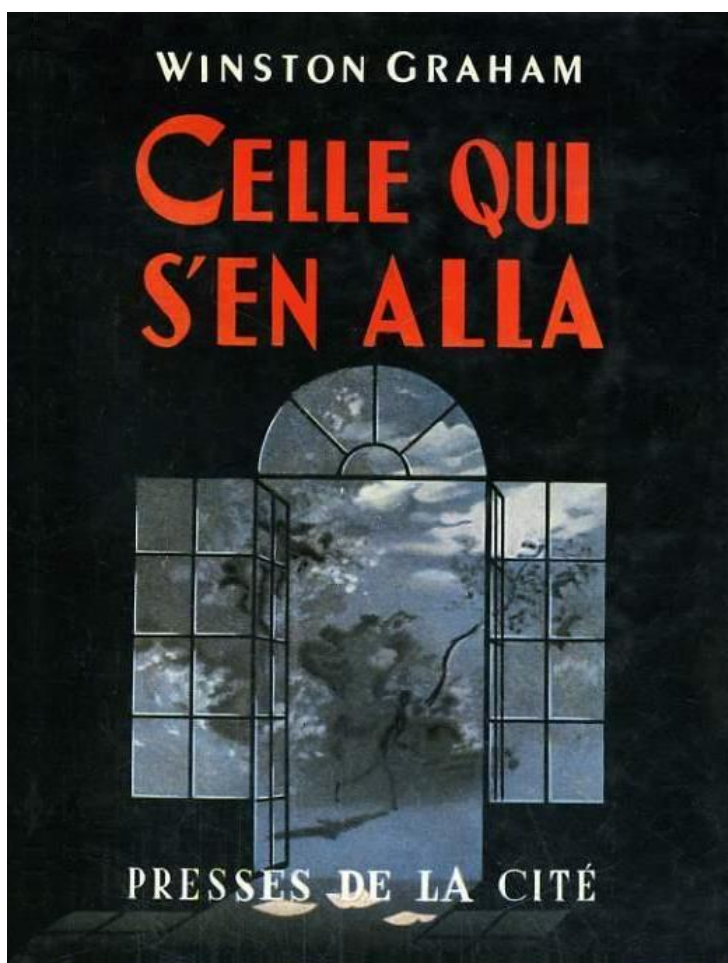
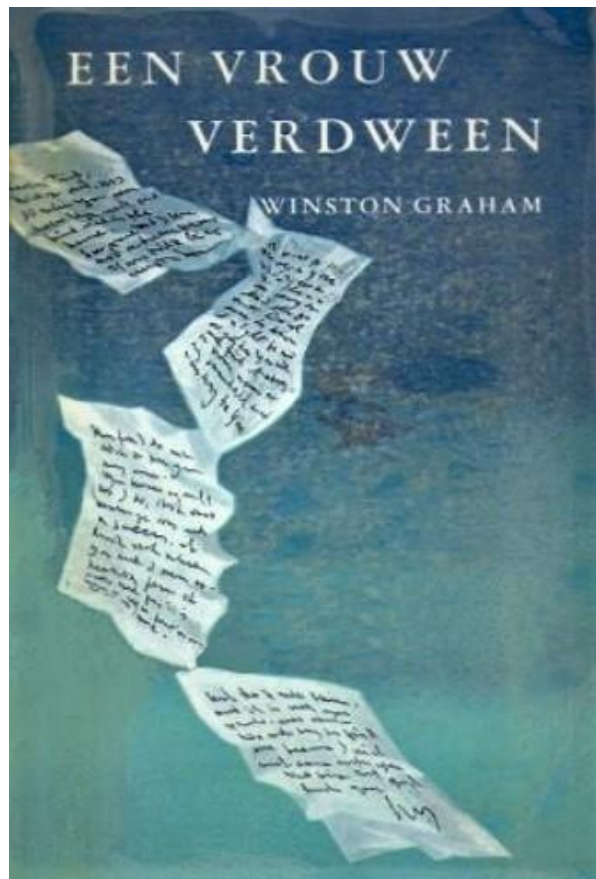
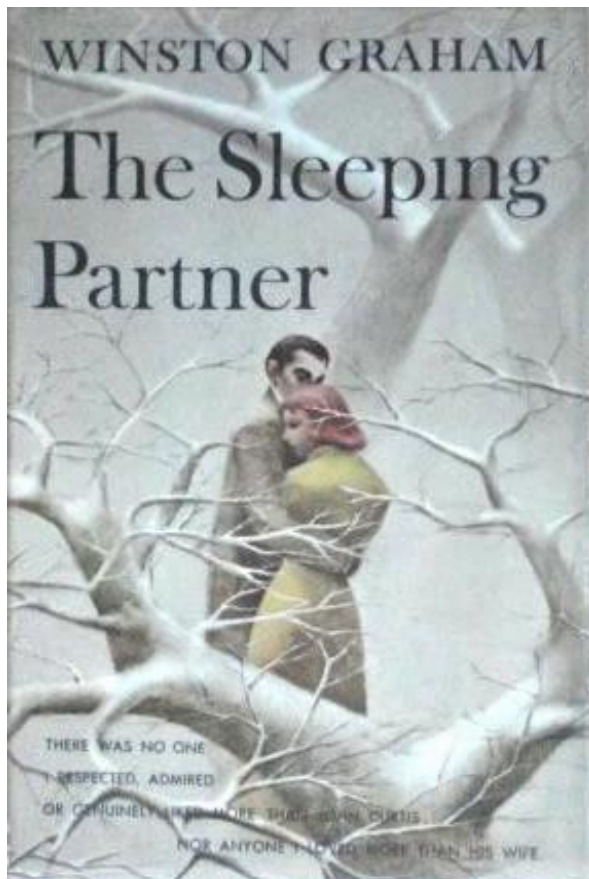
(ii) CWA's Crossed Red Herrings Trophy (see page 55)

* * * * *

The Sleeping Partner was WG's fourth novel of an eventual six to be filmed, with much the worst result: Crown International's *Carnival of Crime* (1964) is as poor as the novel is fine. *The Sleeping Partner* also became WG's first work to be showcased on television when ITV chose to open their 1967 Summer Playhouse season with Anglia TV's 90-minute dramatisation of the book. Starring Keith Michel and Suzy Arthur, the production was scripted by Patricia Highsmith and Anthony Steven and directed by John Jacobs, who in 1983 also took charge of HTV's six-part adaptation of *The Forgotten Story*, starring Angharad Rees, darling of *Poldark* fans' hearts.

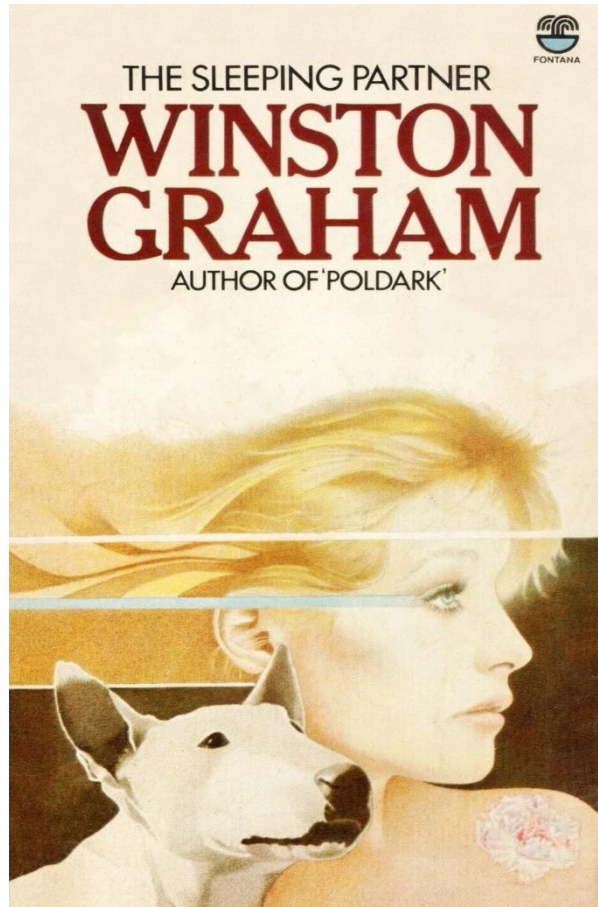
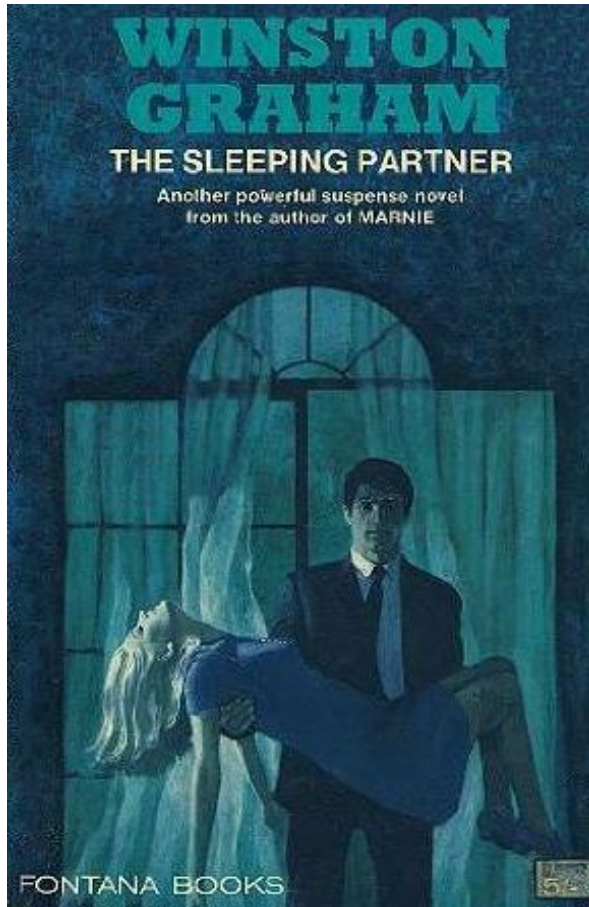
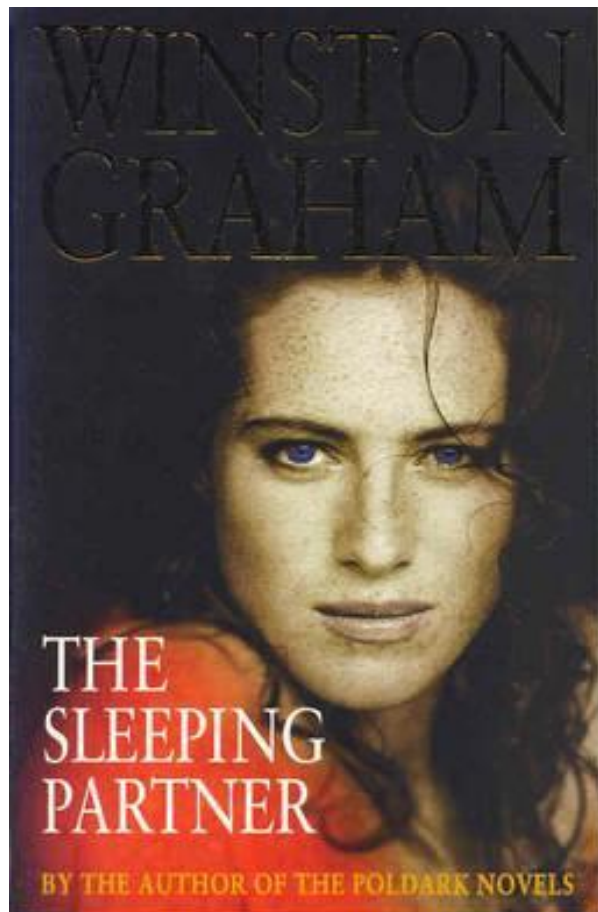
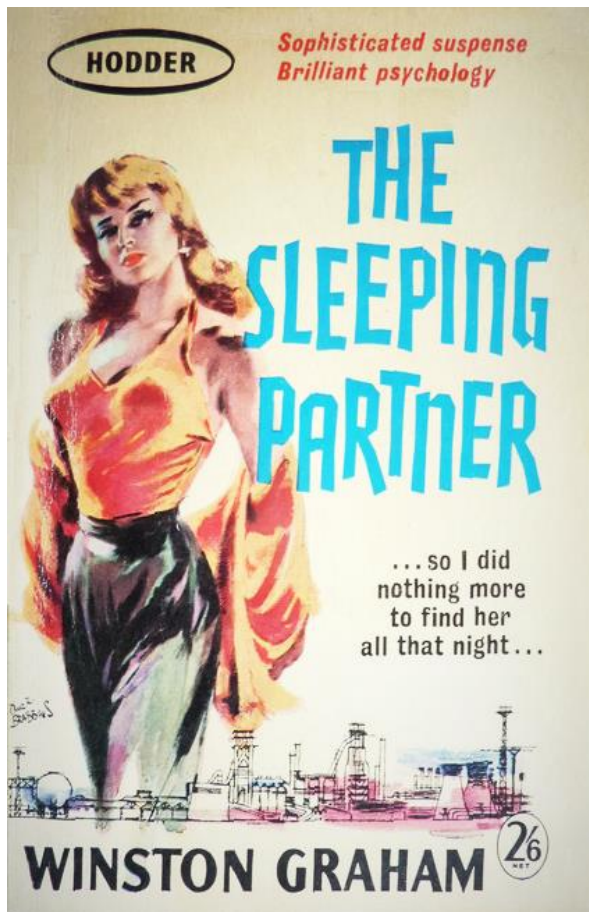


Hodder & Stoughton, June 1956

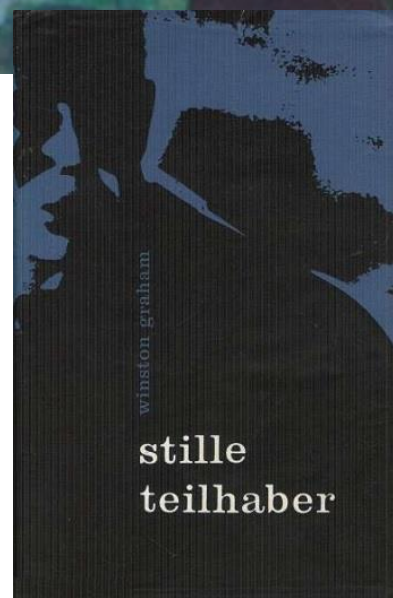
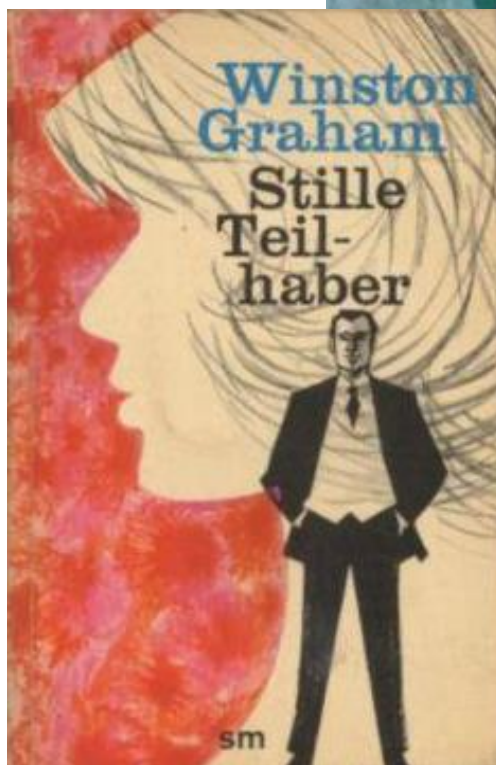
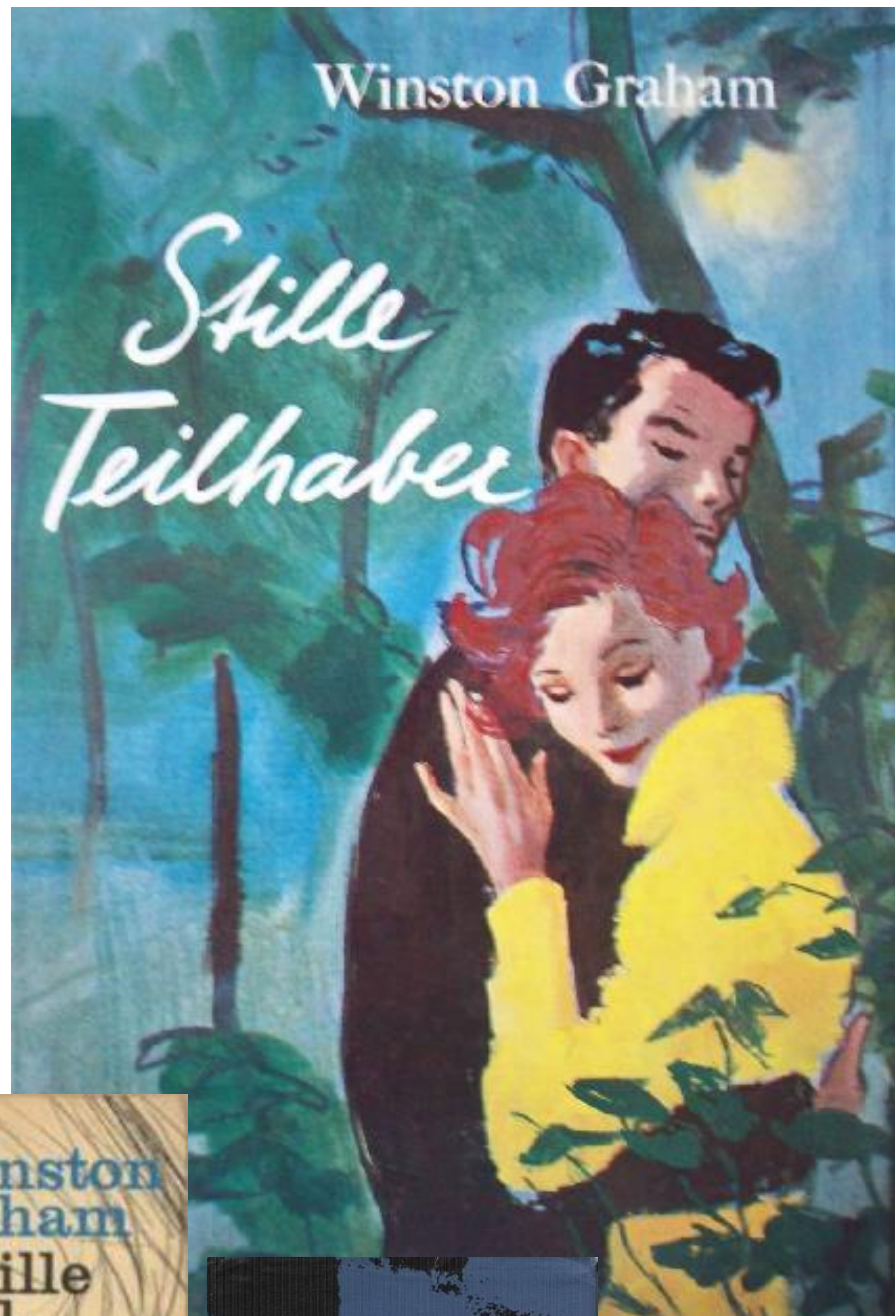


(i) Doubleday, 1956 (ii) Dutch, as *A Woman Disappeared*, Uitgever, 1964 (iii) French, as *The One that Went*, Presses De La Cité, 1957

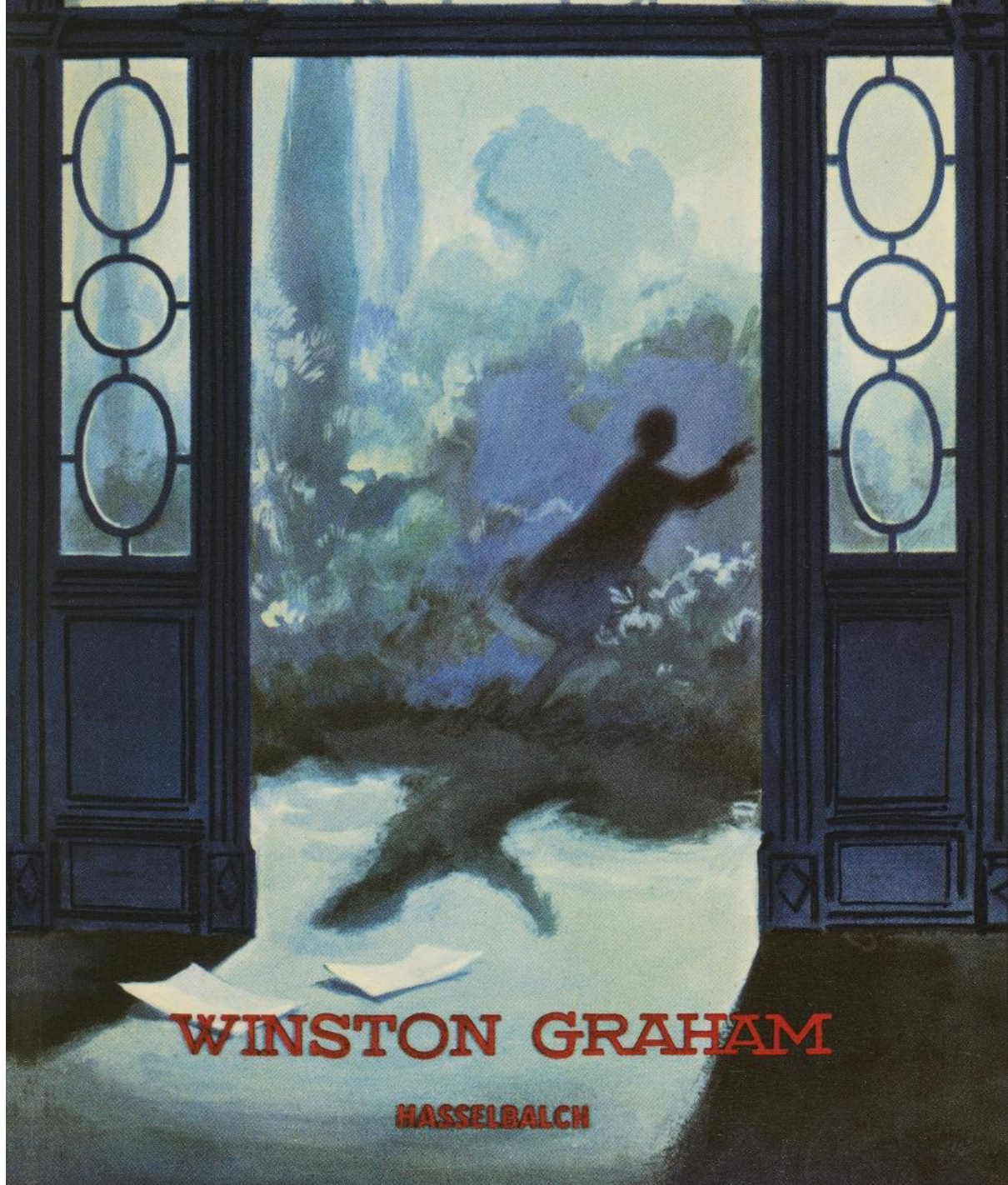
Next page: (i) Hodder, 1959 (ii) Pan, 1998; Fontana (iii) 1967 and (iv) 1979



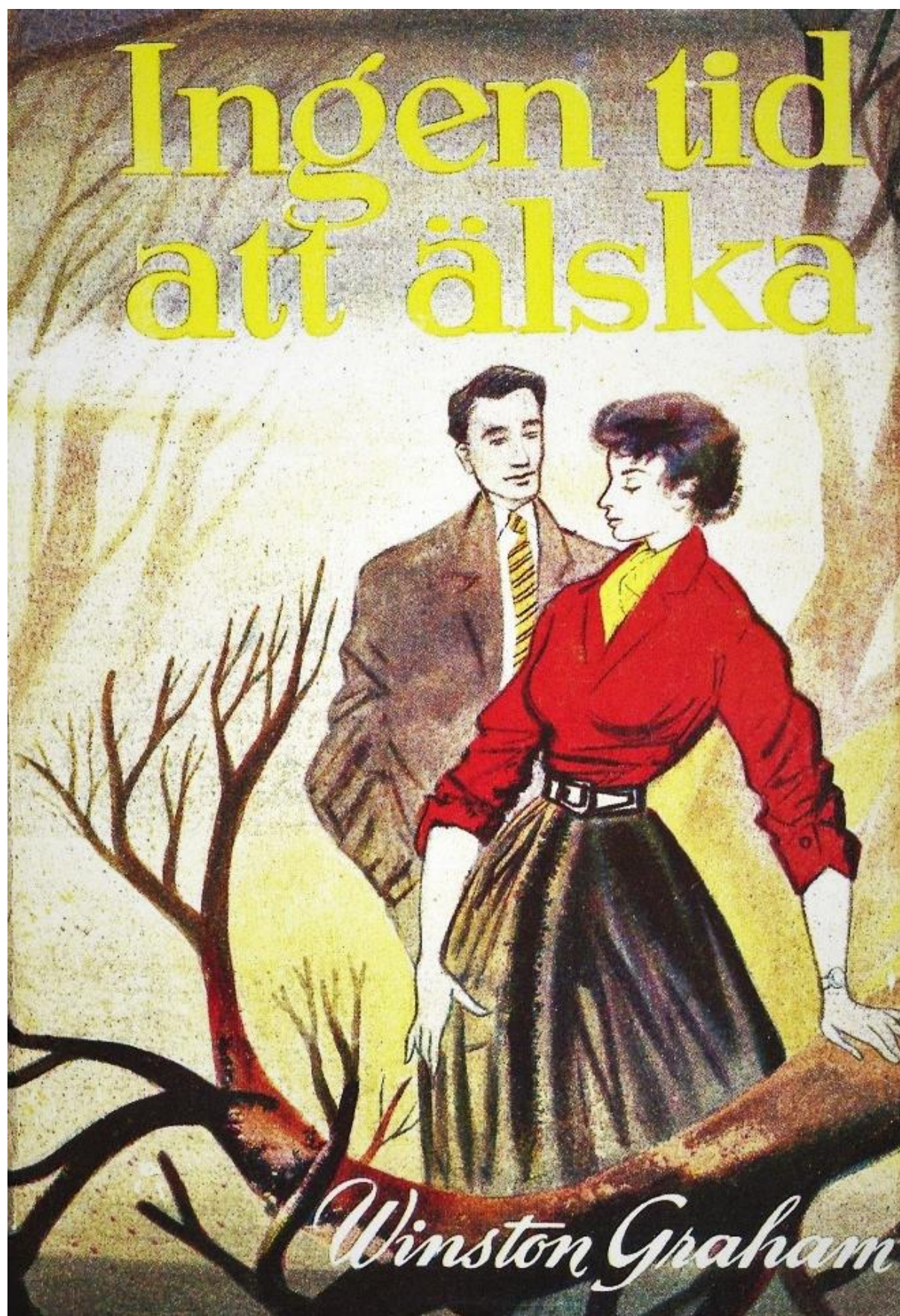
All German, as *The Silent Partner* from
(i) Müller, 1958 (ii)
Signum, 1965 and
(iii) The German
Book Club, Vienna,
1970



KVINDEN DER FORSVANDT



Danish, as *The Woman Who Disappeared*, Hasselbalch, 1957

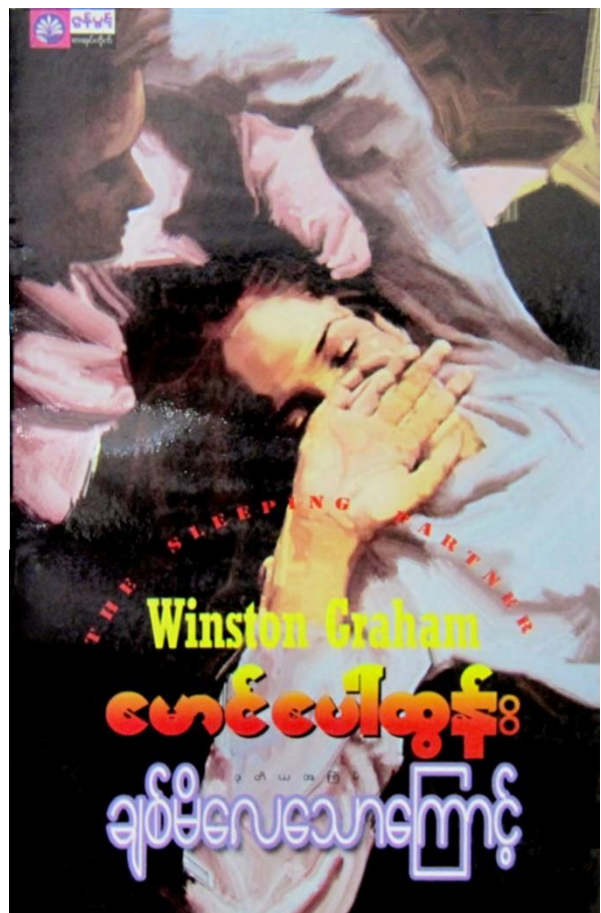
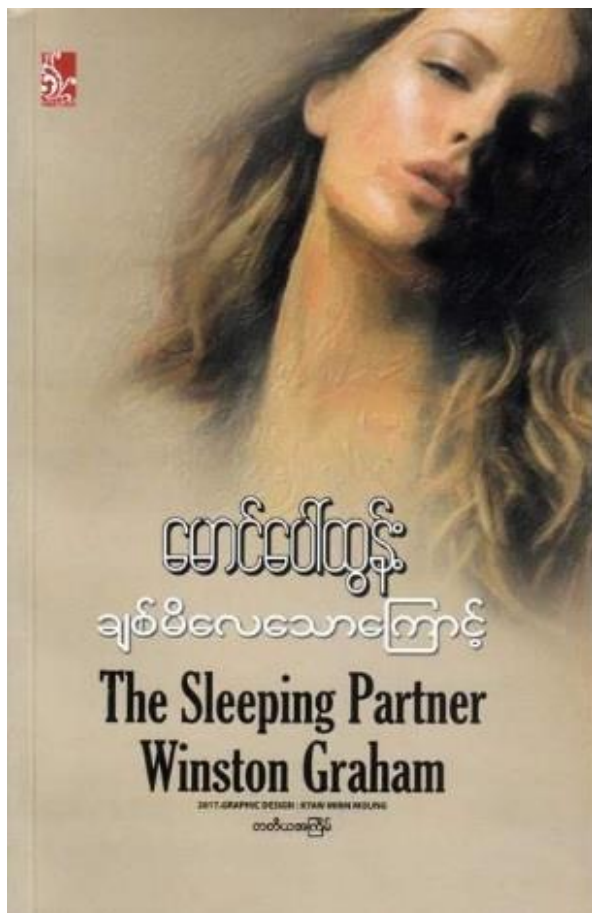
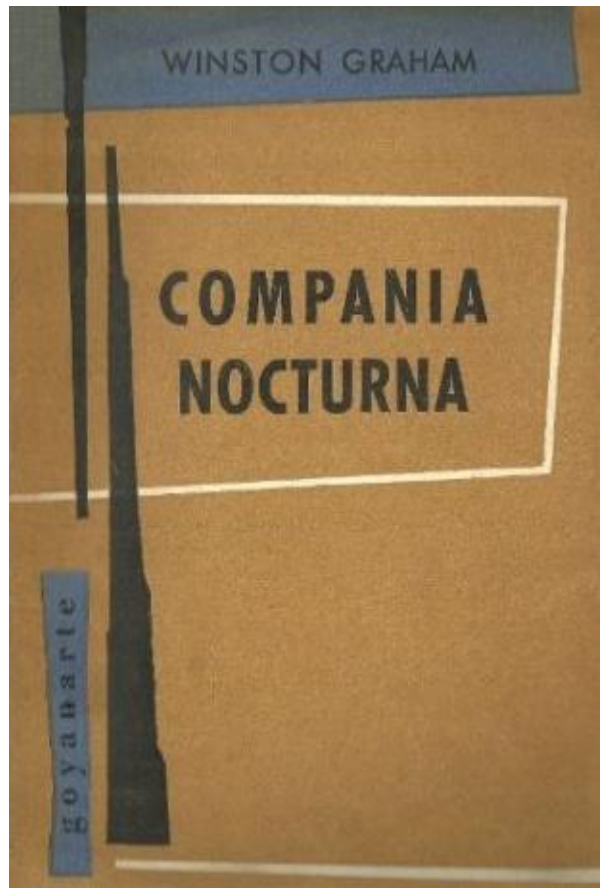
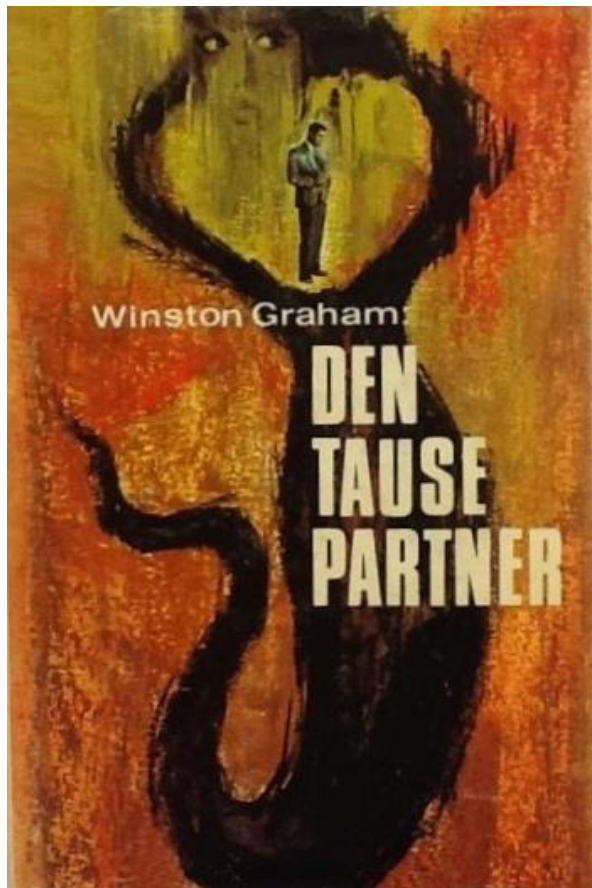


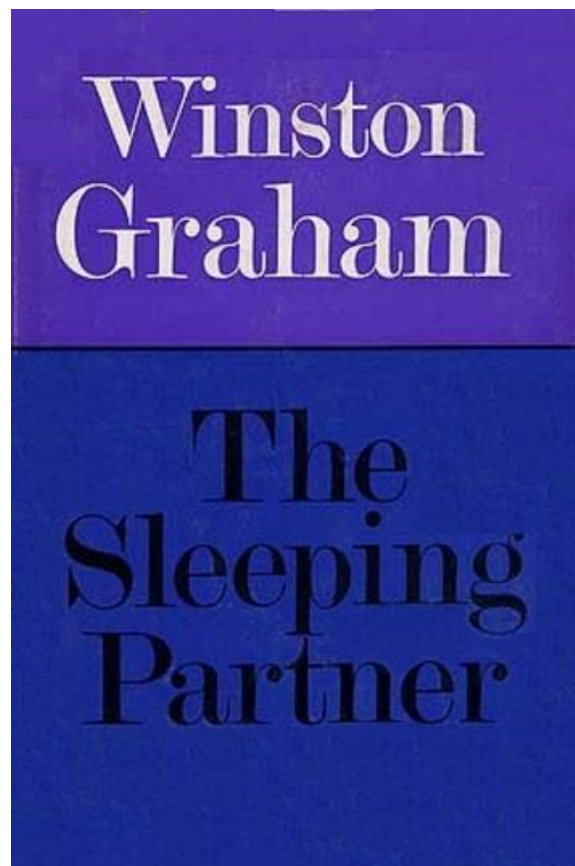
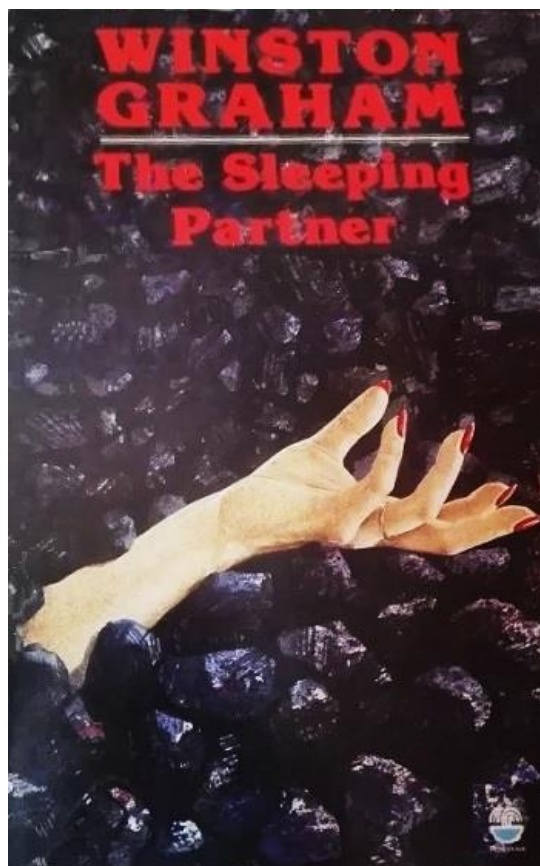
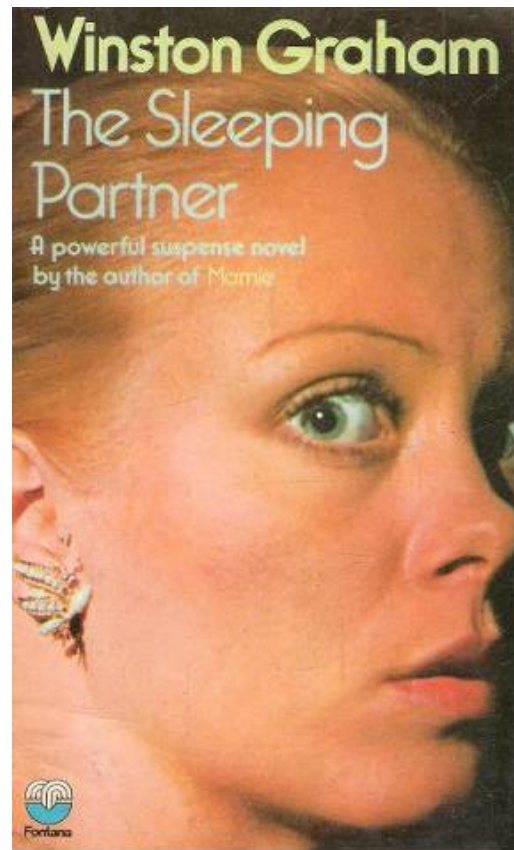
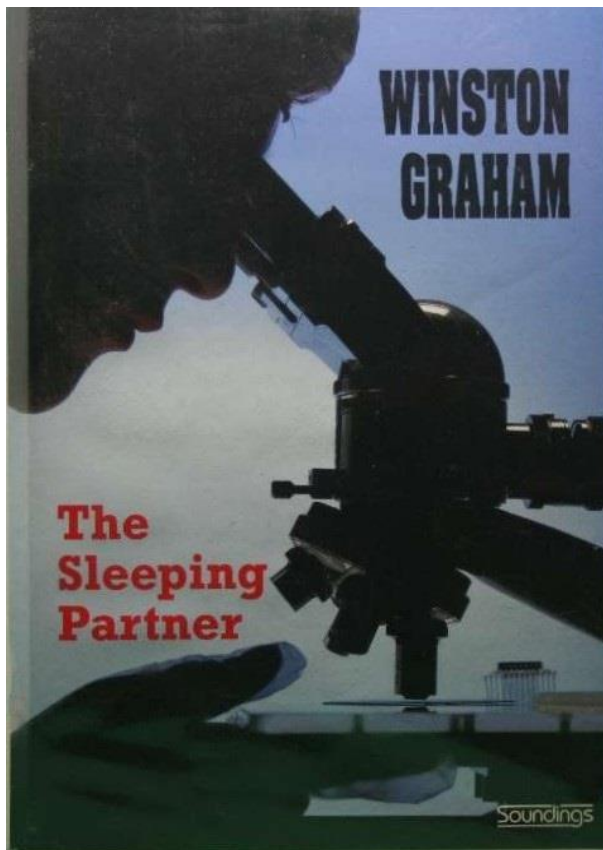
Swedish, as *No Time to Love*, Wahlströms, 1958



Italian, as *A Long Day's Rain*, Longanesi, 1960

Next page: (i) Norwegian, as *The Silent Partner*, Fredhøis, 1968 (ii) Spanish, as *The Night Partner*, Goyanarte, 1960 (iii) and (iv) a couple of oddities: Burmese editions of *The Sleeping Partner* from Myanmar Books, 2017 and Zon Print, year unknown





- (i) Audiobook, with Christopher Scott, Soundings, 1993; Fontana
 (ii) 1971 (iii) 1985; (iv) Bodley Head, 1969



In 1967, Selezione dal Reader's Digest, Milan, published this two-volume Italian slipcased set *60 Storie di crimine e di suspense*. The first story in Volume 1 is *Partita con il "morto"* (Game with the "dead") by WG, condensed from *Lunga giornata di pioggia* (see page 71) i.e. Longanesi's 1960 translation of his 1956 novel *The Sleeping Partner*.

Between 1950 and 1997, *Reader's Digest Condensed Books* anthologised more than a thousand popular titles in abridged format. WG's *The Sleeping Partner* appeared in Volume 4 of their 1956 UK issue with translations into Spanish (*La Compañera Desaparecida* or *The Missing Partner*), German (*Stille Teilhaber* or *The Silent Partner*), Italian (see above), Portuguese (*A Chave no Jarro* or *A Key in the Jar*), Japanese (*The Lost Wife*) and possibly other languages to follow. The story was collected by RD in their *Anthology of Mystery and Suspense* (1959) and its Spanish and Italian equivalents (see below).

Pages 75-79: these eight Reader's Digest volumes all include *The Sleeping Partner*, either in English or retitled in translation as above, in each case cut from twenty-six chapters to just eight: *Condensed Books* (i) Volume Four, UK, 1956 (ii) Brazil, 1956 (iii) Italy, 1958 (iv) USA, 1956 (v) Spain, 1959, then (vi) *The Anthology of Mystery and Suspense*, UK, 1959 (vii) *Antologia del Suspenso*, Spain, 1960 and (viii) *Storie di Brivido e Mistero*, Italy, 1973





I grandi successi condensati a cura del
Reader's Digest

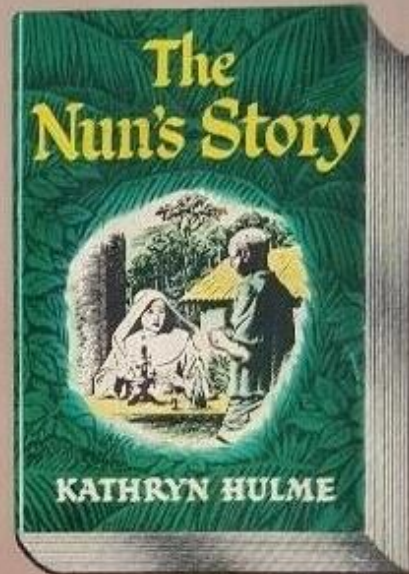
SELEZIONE DEL LIBRO



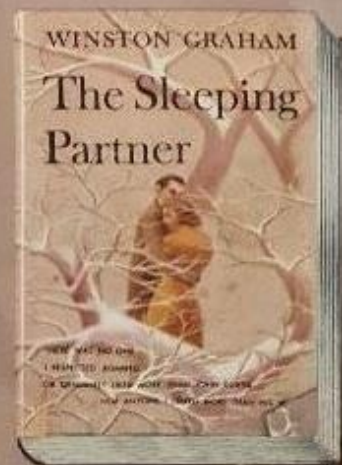
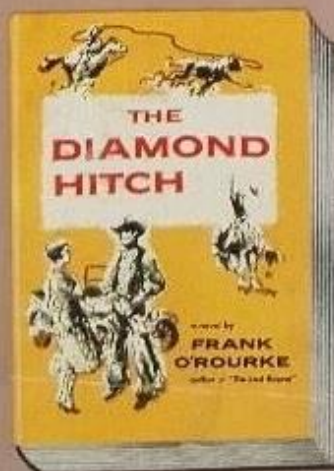
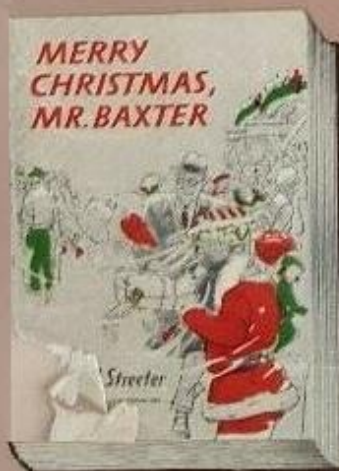
Including (top left) WG's *Partita con il "morto"*

READER'S DIGEST

Condensed Books



Autumn 1956 Selections

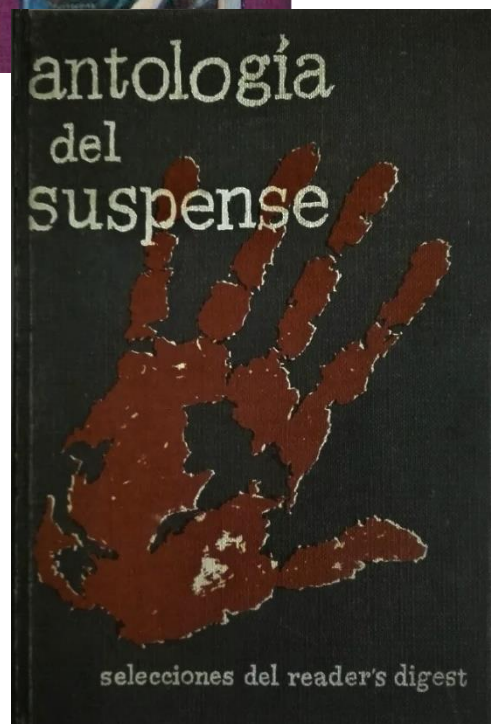
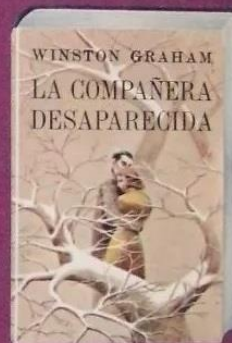
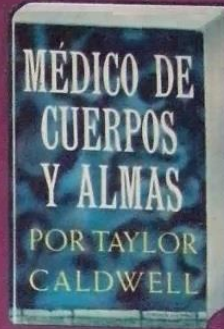


Biblioteca de Selecciones

LOS
MEJORES
LIBROS
CONDENSADOS



SELECCIONES
DEL READER'S DIGEST



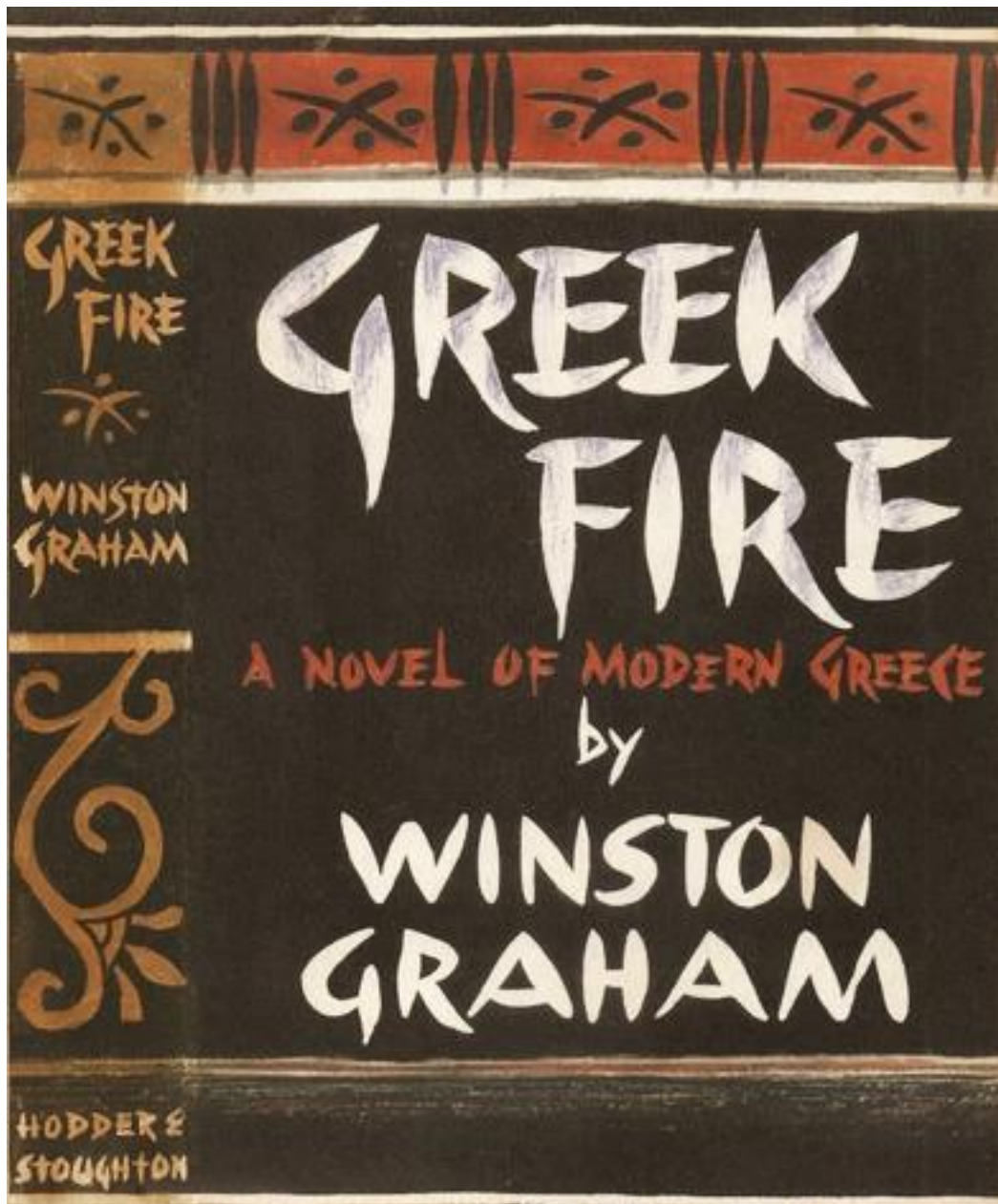
STORIE DI BRIVIDO E MISTERO

SELEZIONE DAL READER'S DIGEST



(For more on WG and RD Japan, see [JACKETS \(3\)](#), pp. 114-15)

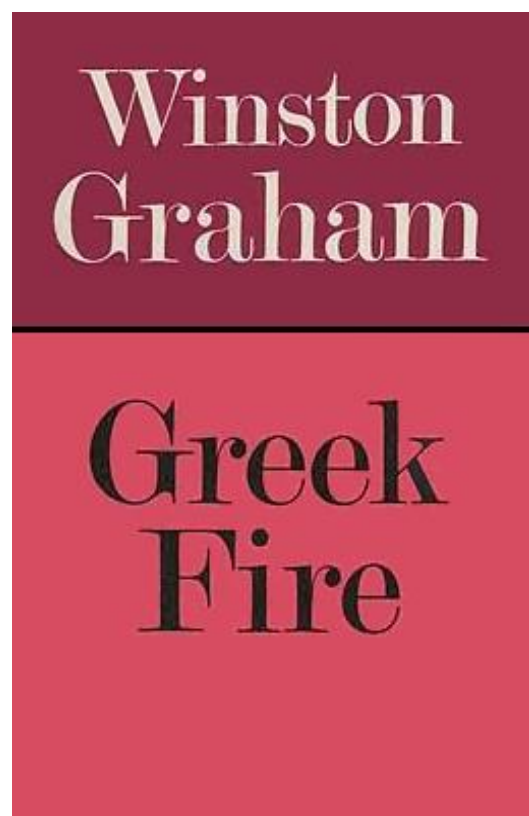
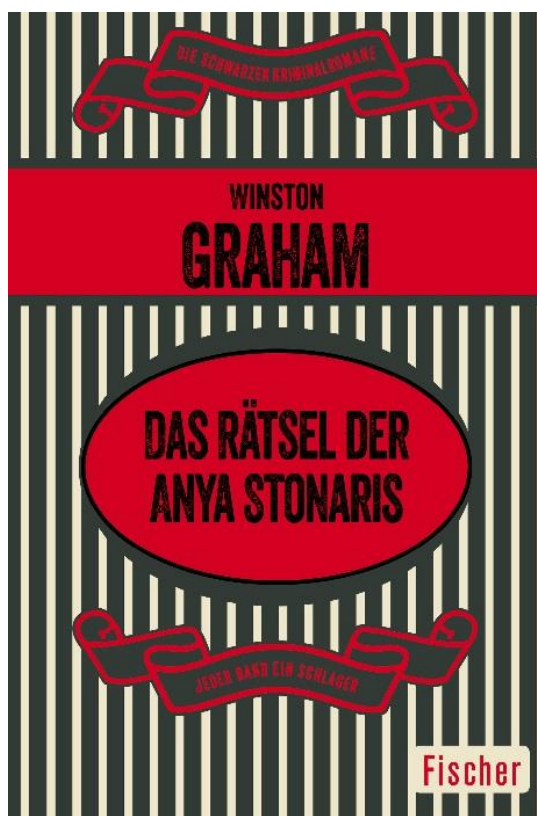
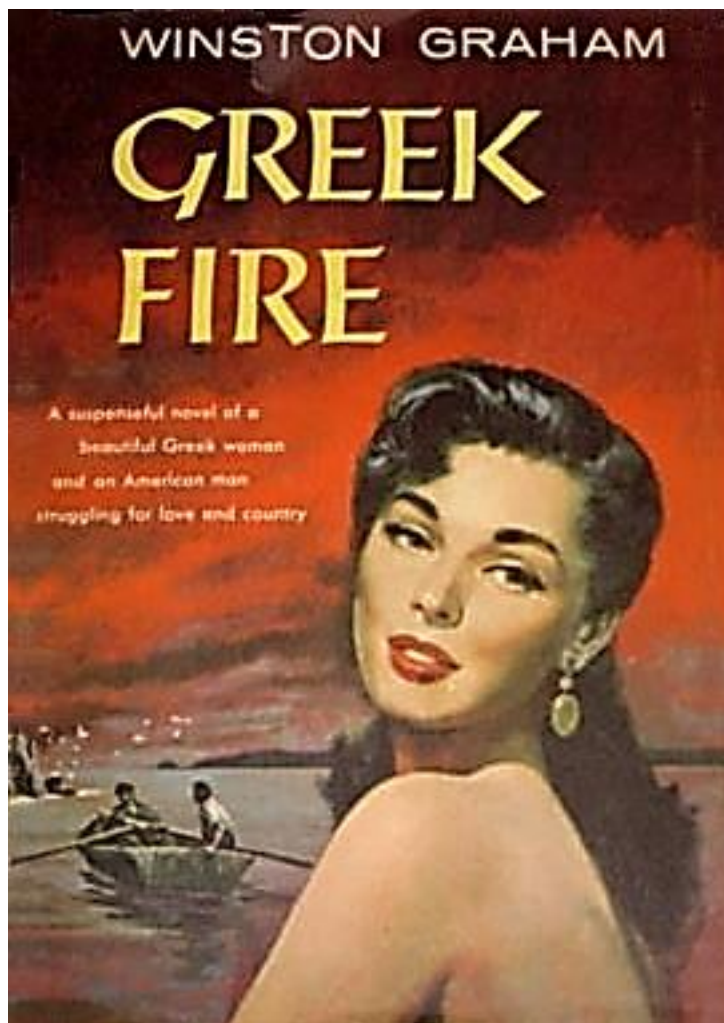
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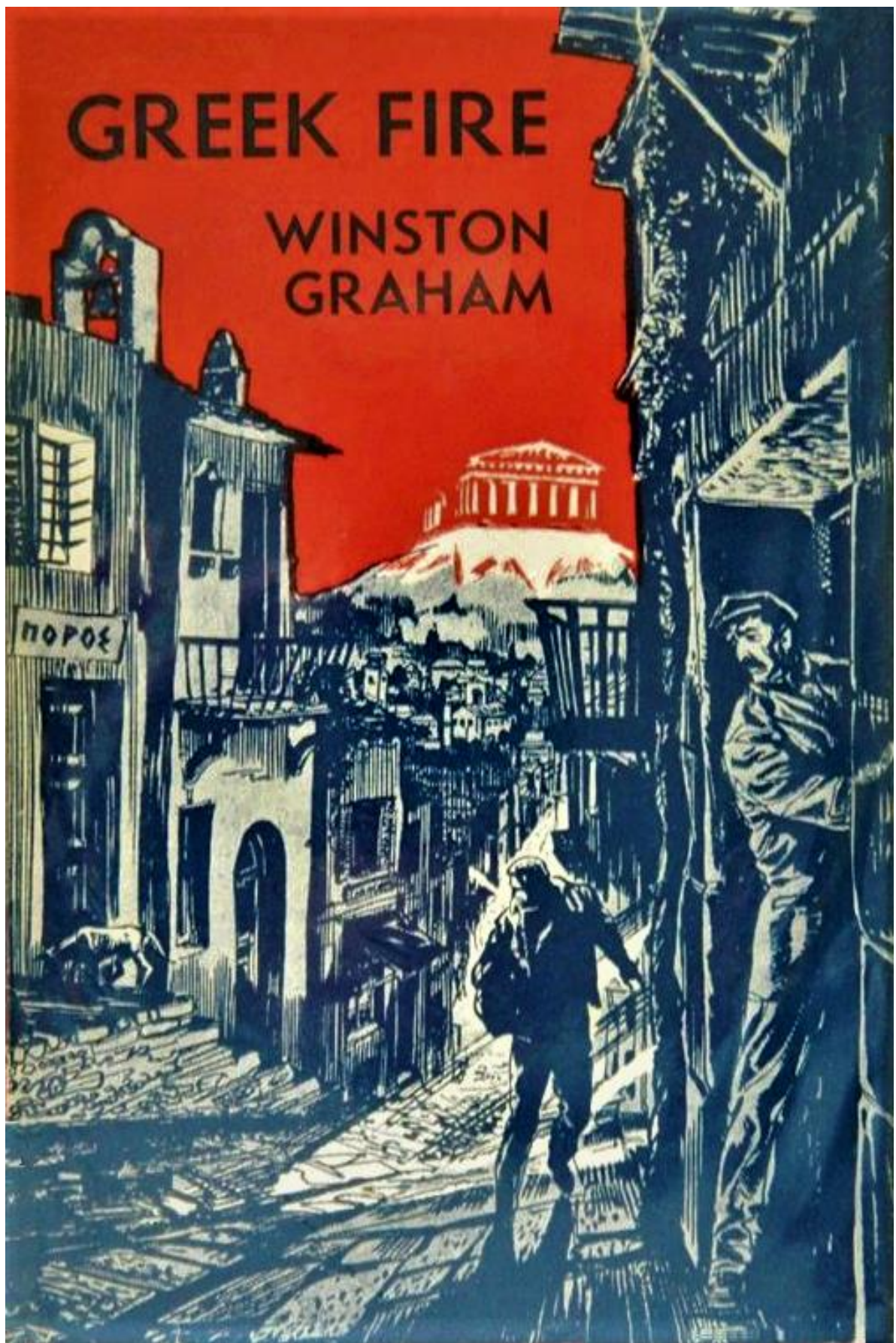


[Hodder & Stoughton, December 1957](#)

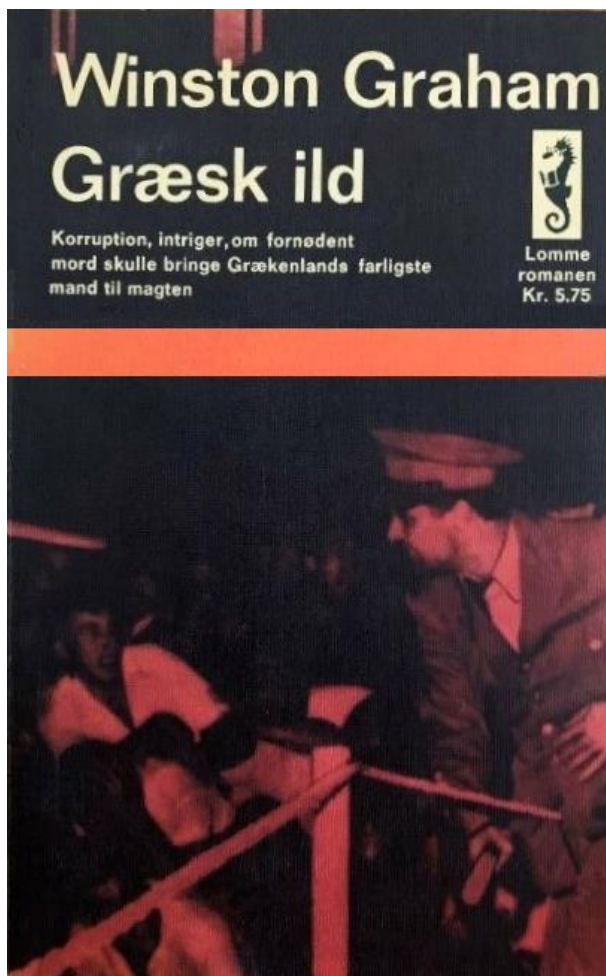
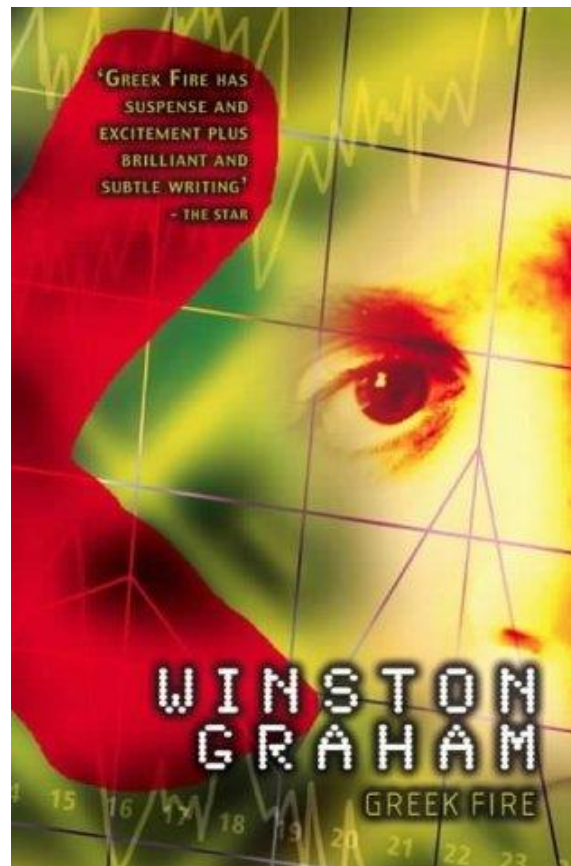
Although *Greek Fire* was the third fifties Graham novel to be set or part-set in Mediterranean southern Europe, you don't get much hint of it from the jackets and covers bearing its name. WG seemed drawn to the region: 1965's *After the Act* pays a visit, and, as he turned fifty, the author himself toyed with the idea of setting up home on the Côte d'Azur until, having summered in Cap Ferrat for six months (mid-March to mid-September 1960) he thought better of it. Since his Mediterranean novels don't soar quite so high as the best of the rest, perhaps it was just as well.

[Next page: \(i\) Doubleday, 1958 \(ii\) and \(iii\) German, as *The Enigma of Anya Ston-aris* from Scherz, 1960 and Fischer, 2017 \(iv\) Bodley Head, 1970](#)



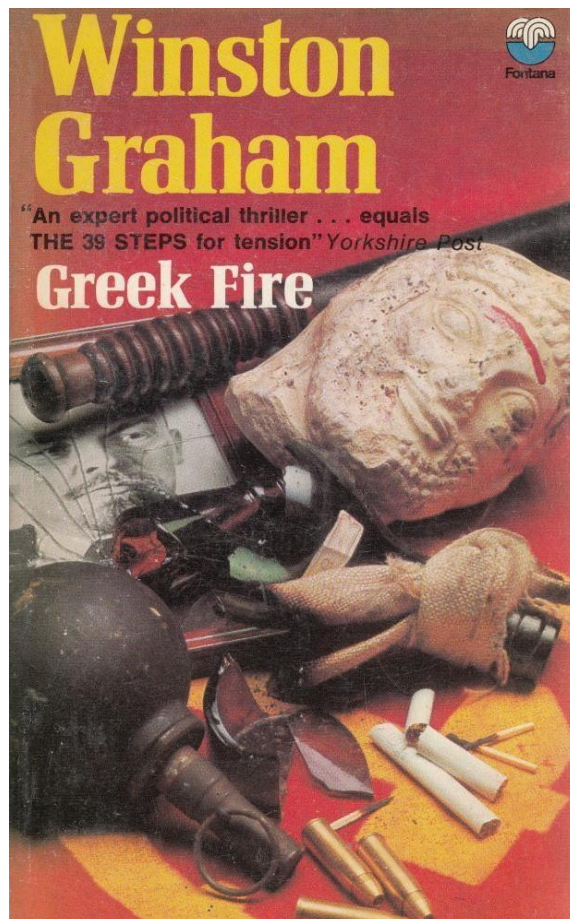
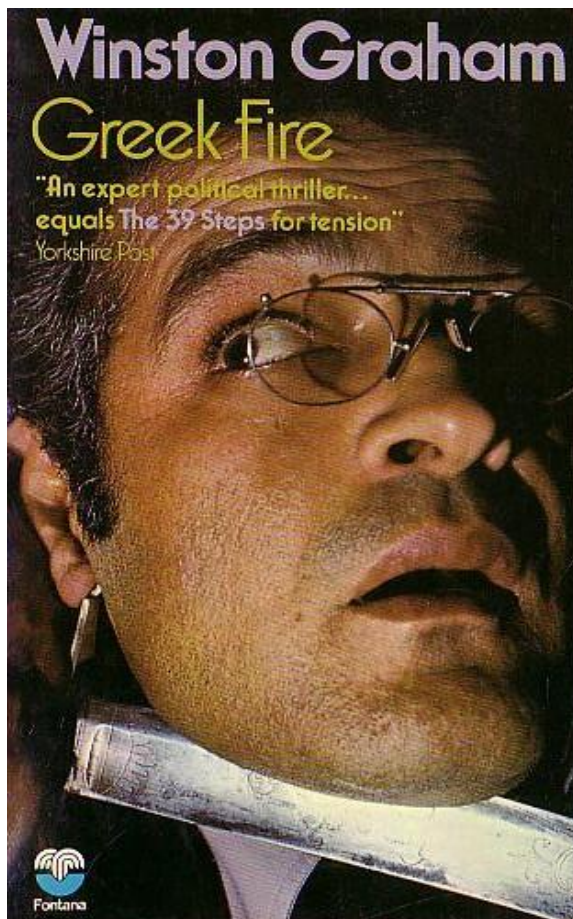
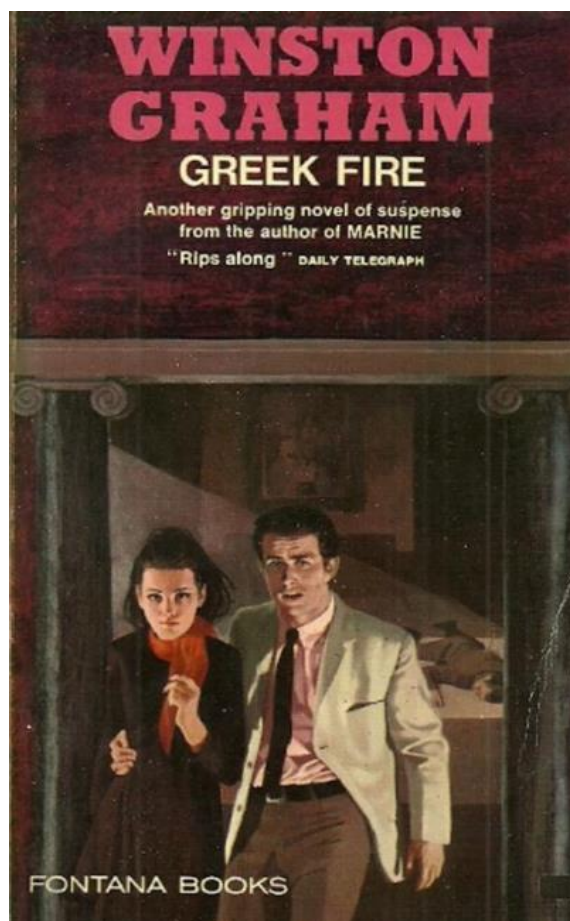
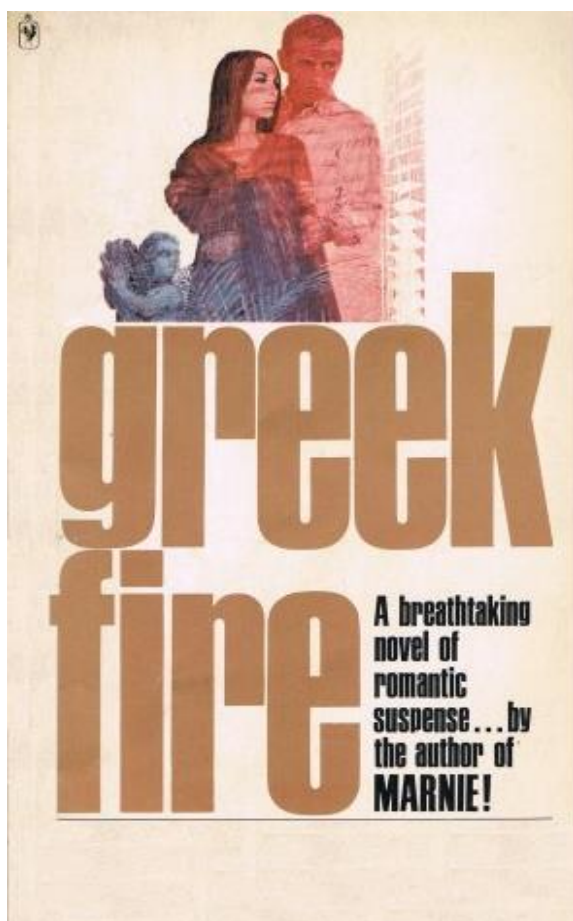


The Popular Book Club, London, 1959



(i) Hodder, 1960 (ii) Redwood Editions, Australia 2003 (iii) Danish, Lomme, 1965

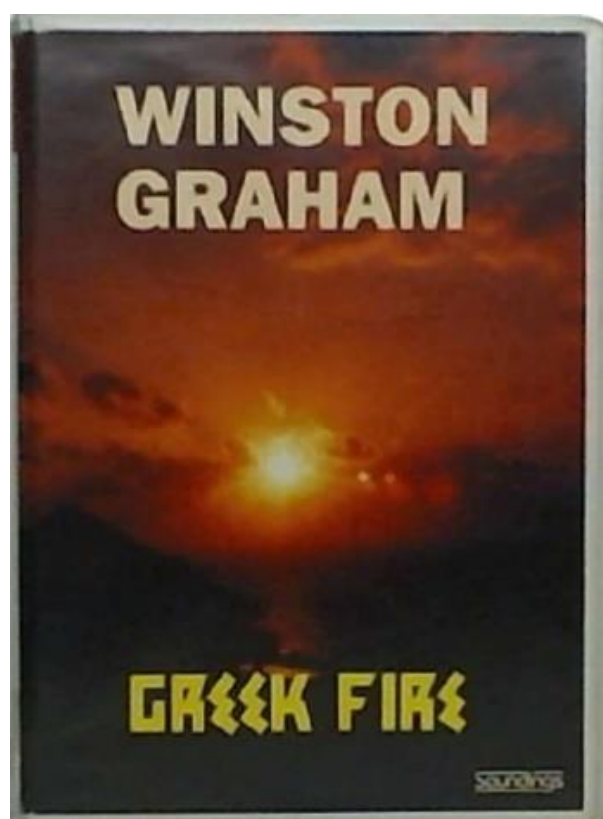
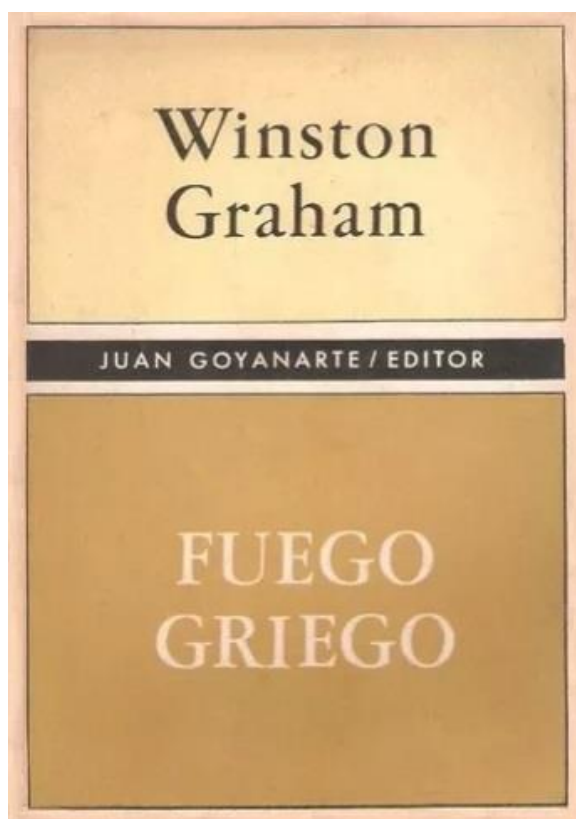
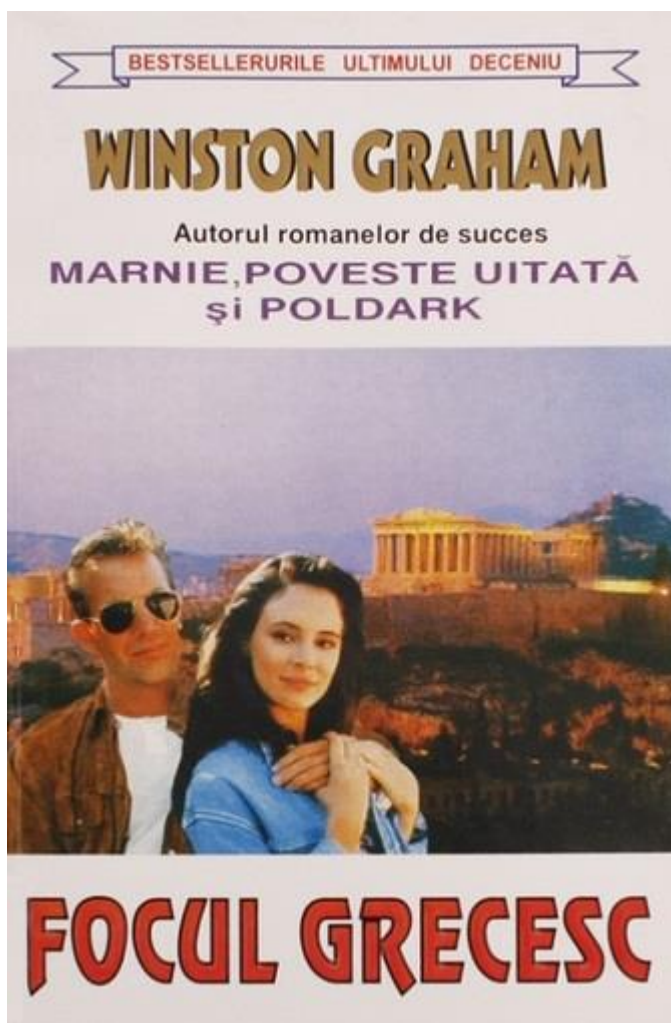
Next page: (i) Bantam, 1968; Fontana (ii) 1969 (iii) 1974 and (iv) 1970

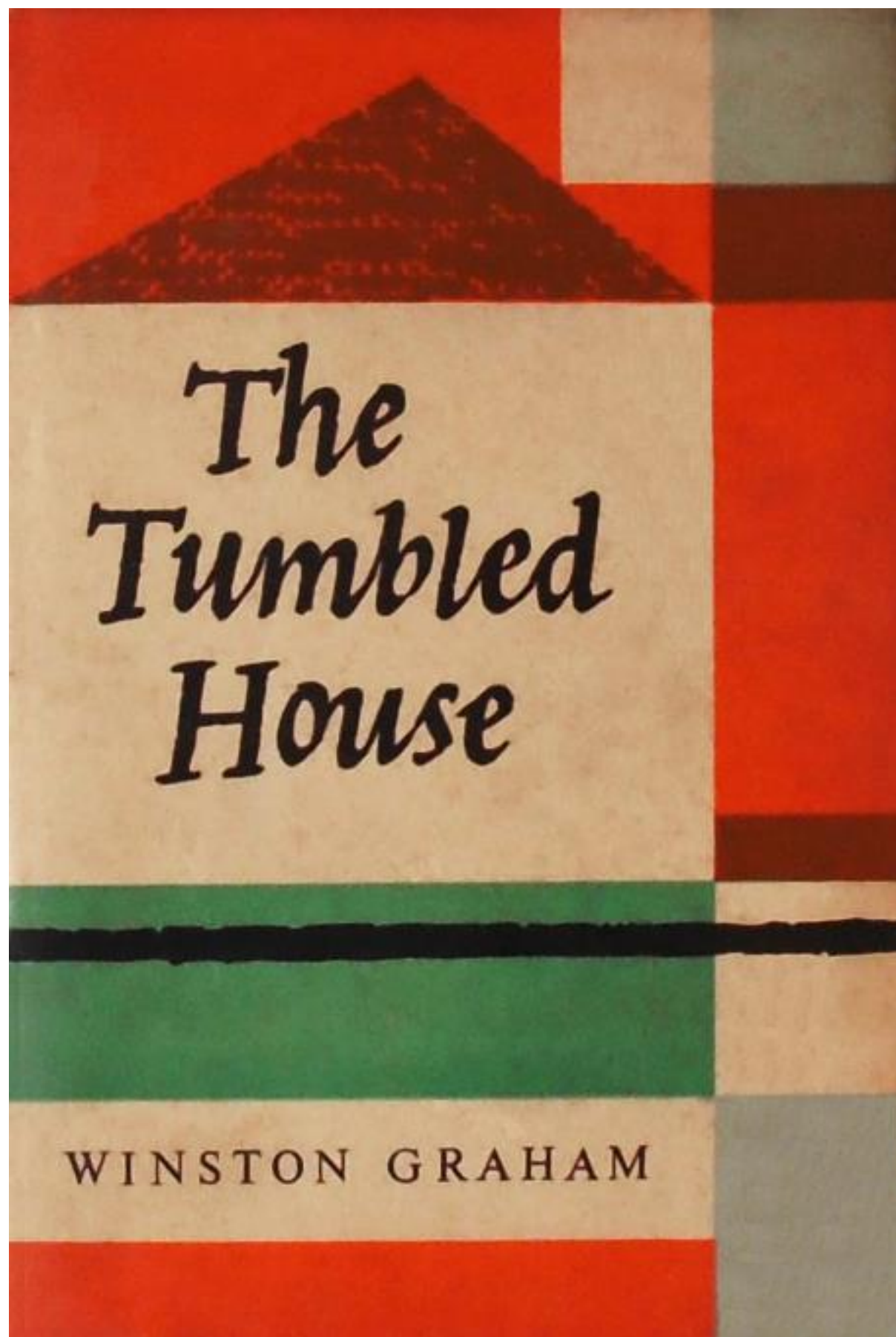




(i) Swedish, as *The Hidden Fire*, Wahlströms, 1960

Next page: (i) Romanian, Orizonturi, 1996 (ii) Spanish, Goyanarte, 1965
(iii) Audiobook, with Gordon Griffin, Soundings, 1992



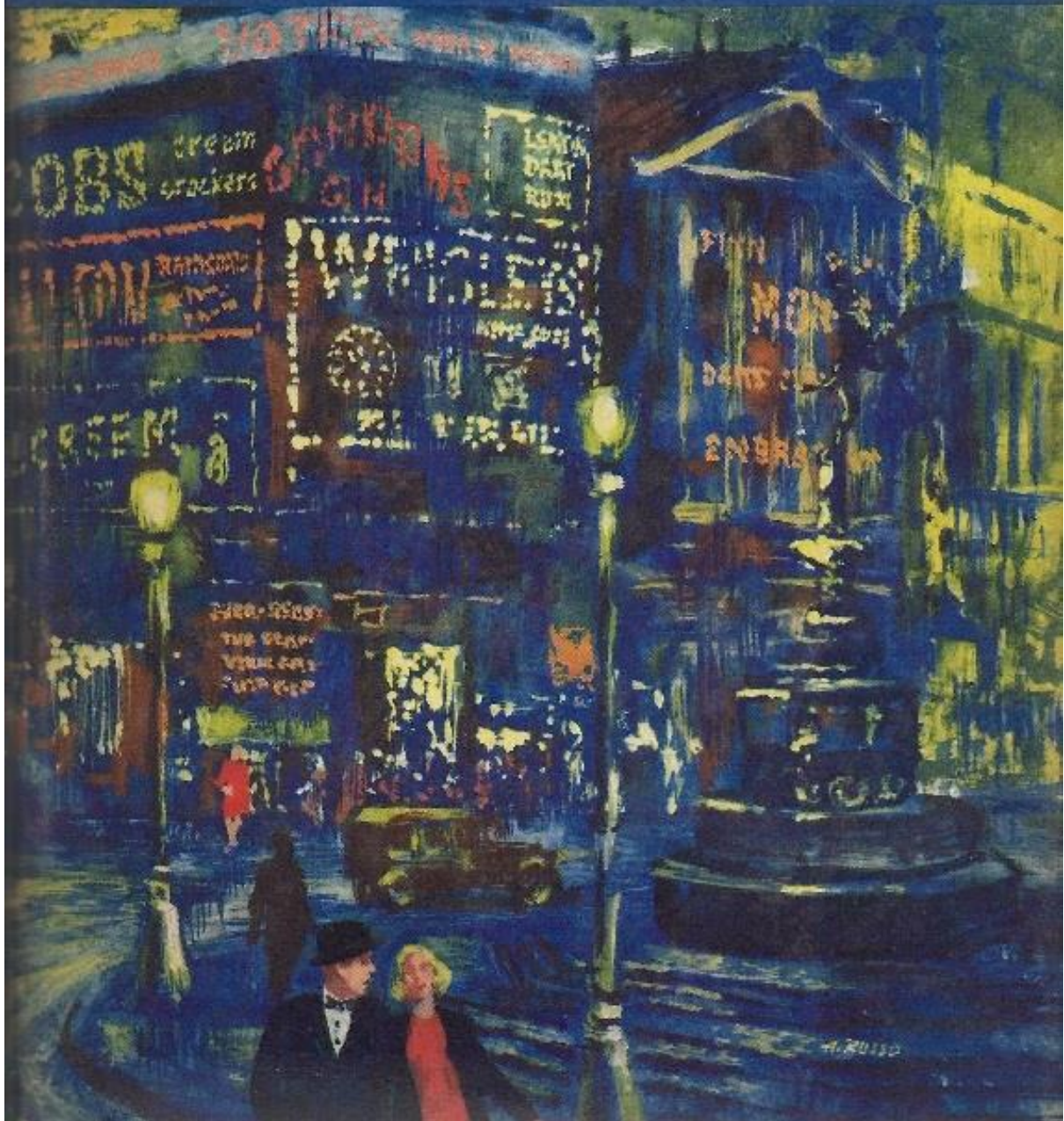


Hodder & Stoughton, October 1959

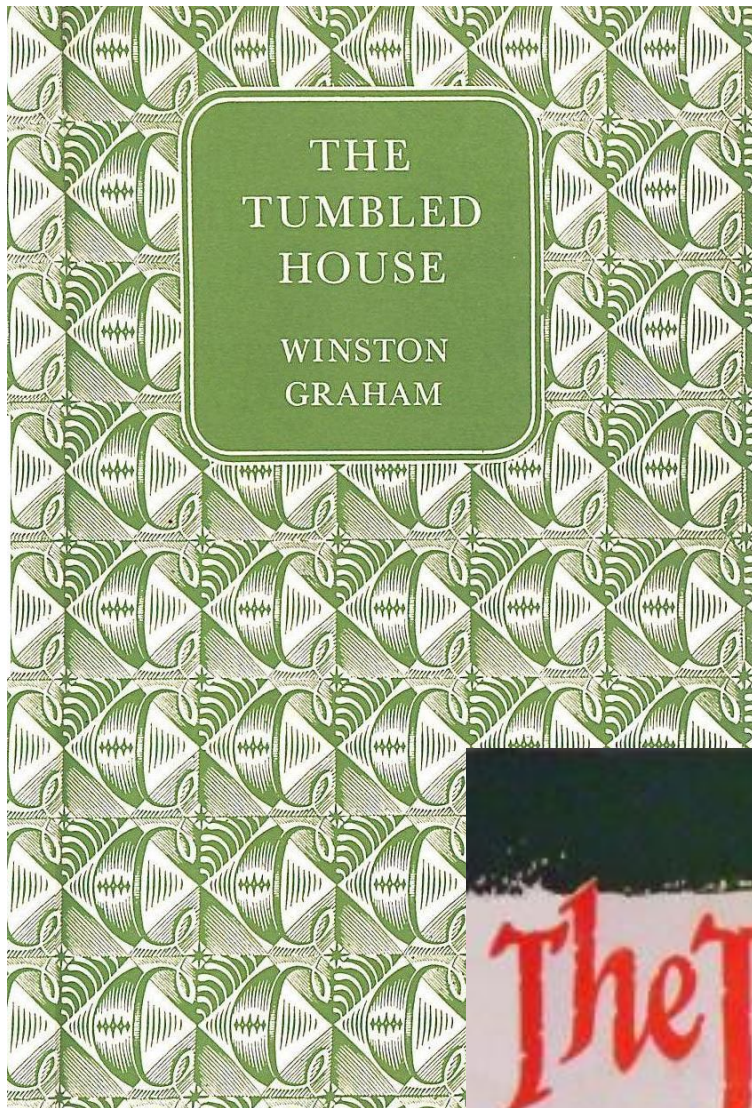
THE TUMBLER HOUSE

A NOVEL ABOUT A MAN WHO IN
TRYING TO DESTROY ANOTHER MAN'S REPUTATION DESTROYED HIS OWN.

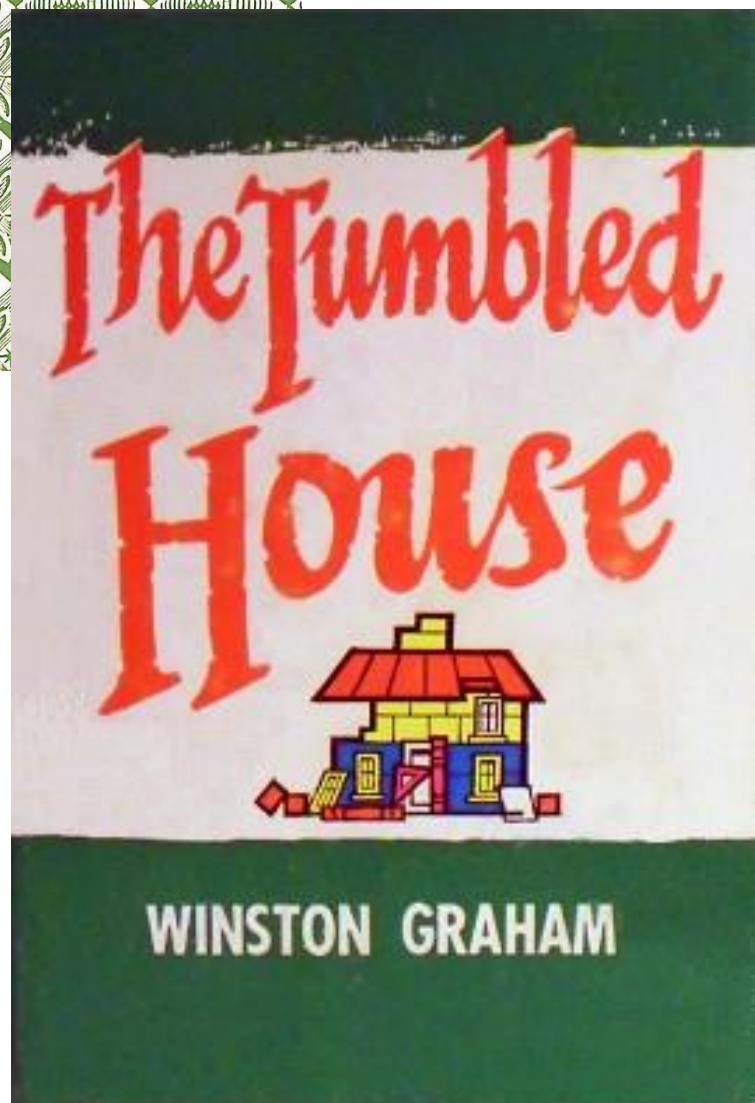
WINSTON GRAHAM



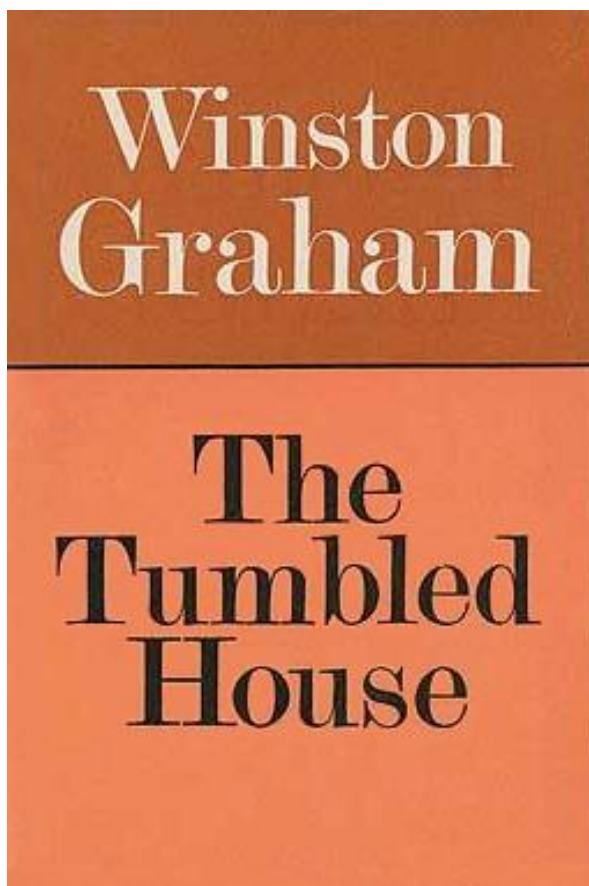
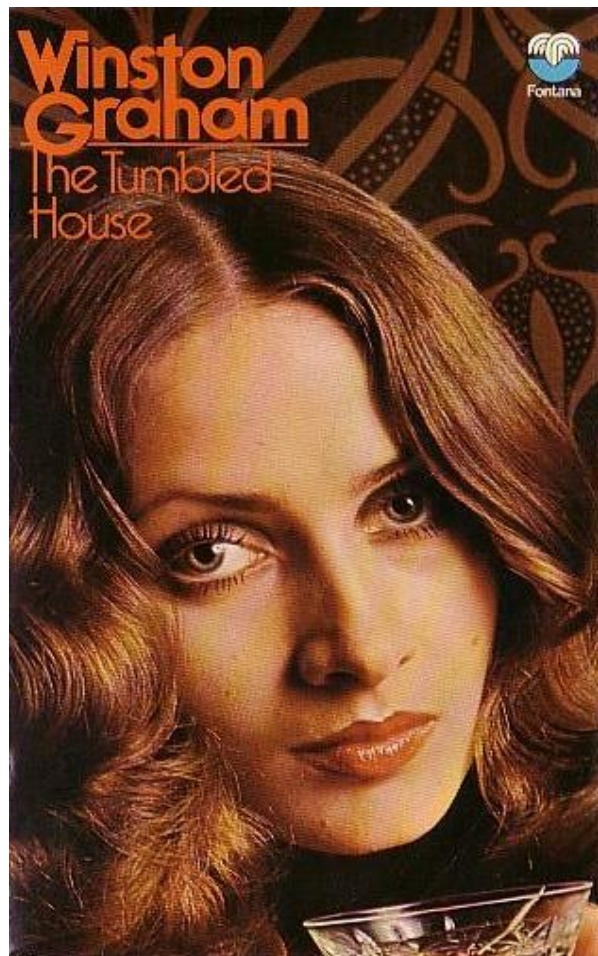
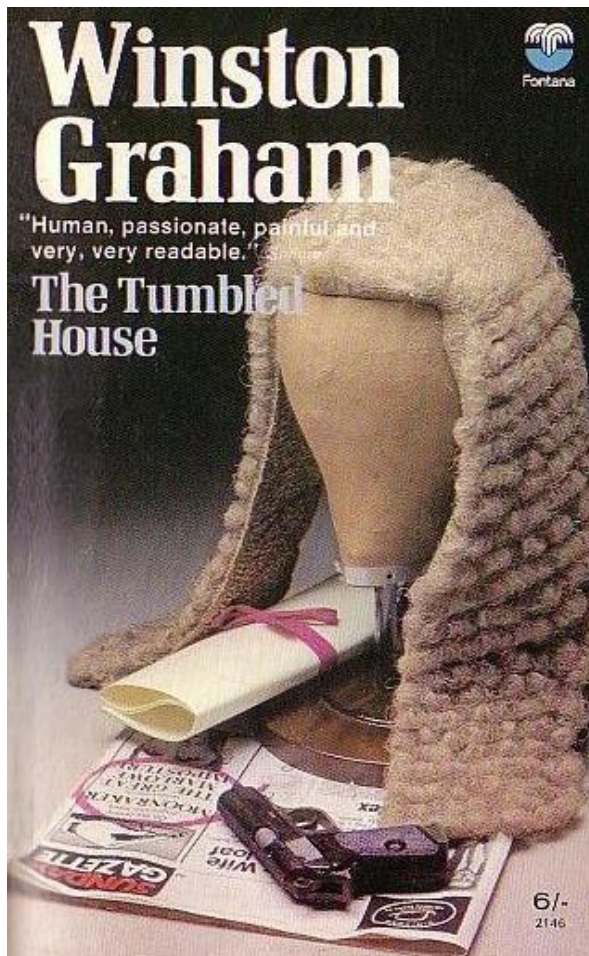
Doubleday, 1960



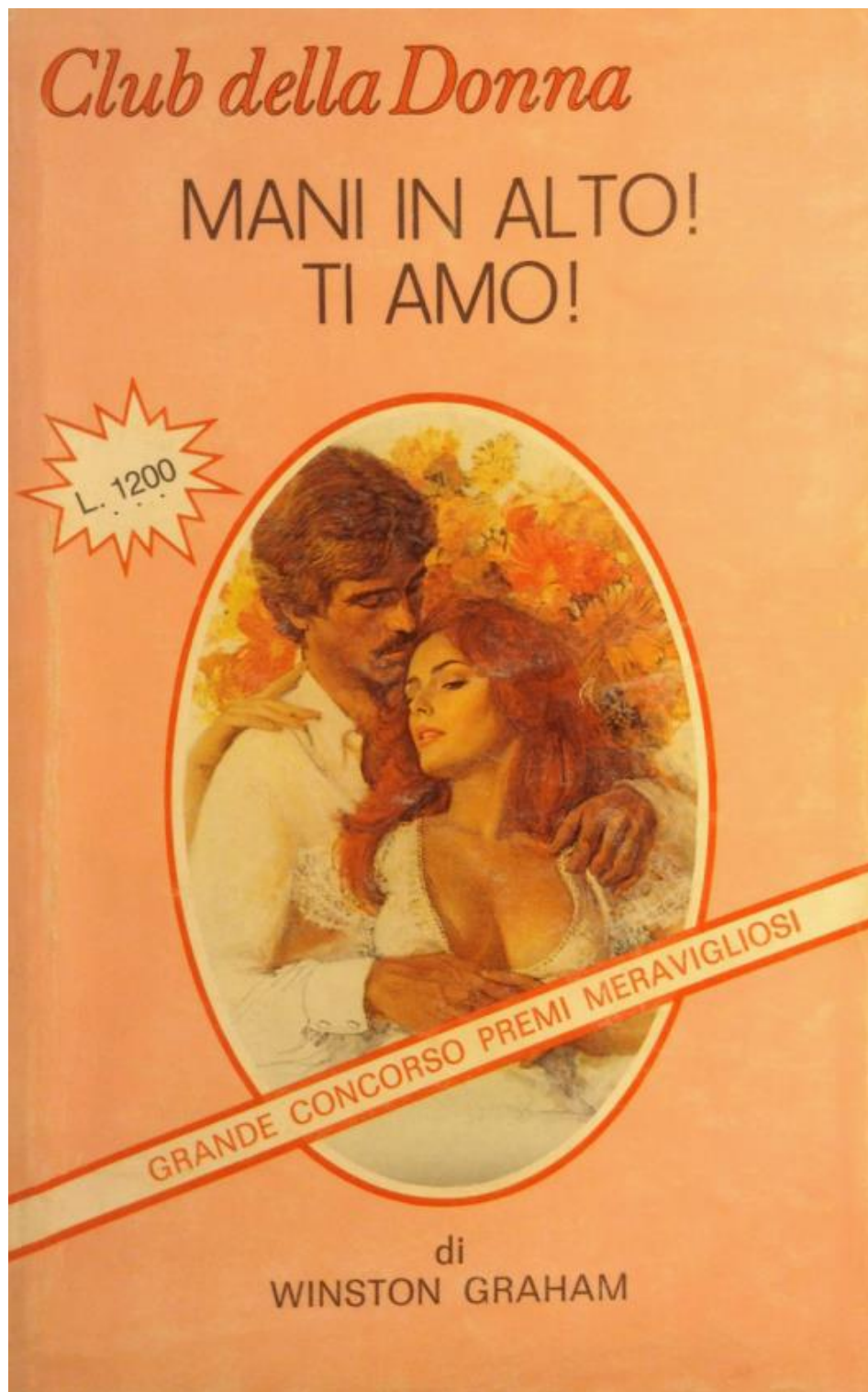
Book club editions from The Companion Book Club (UK), 1960 ...



... and The Readers Book Club (Australia), 1961

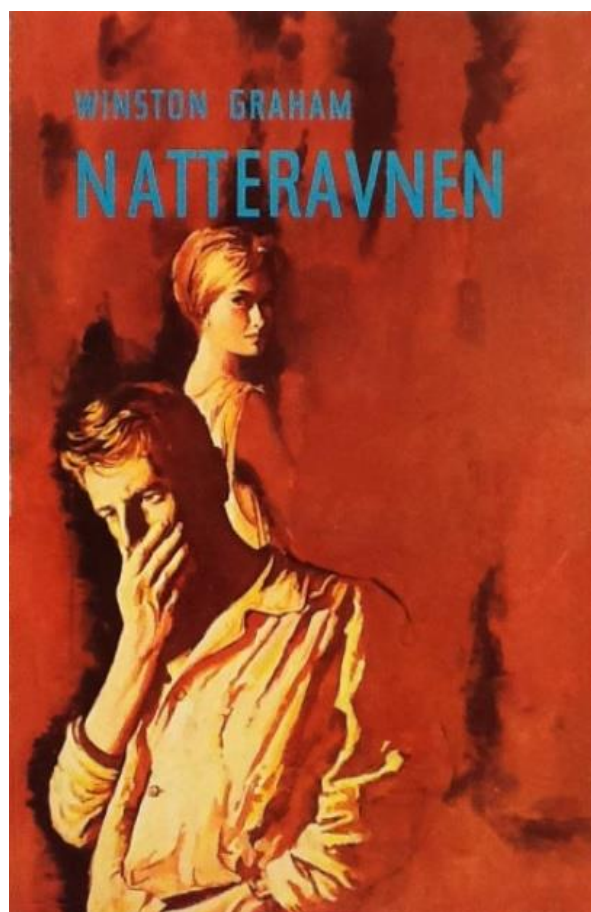
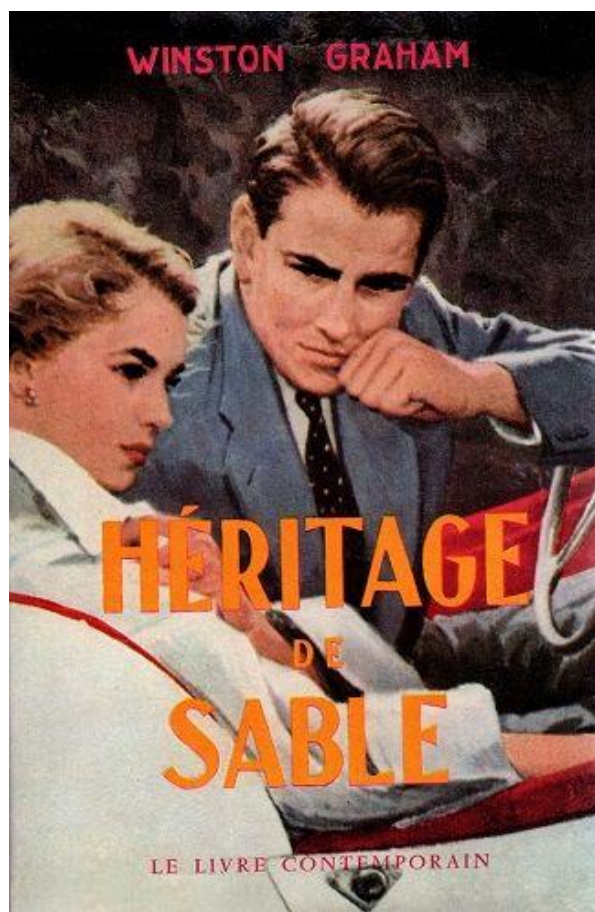


Fontana (i) 1969 (ii) 1973 (iii) Bodley Head, 1970



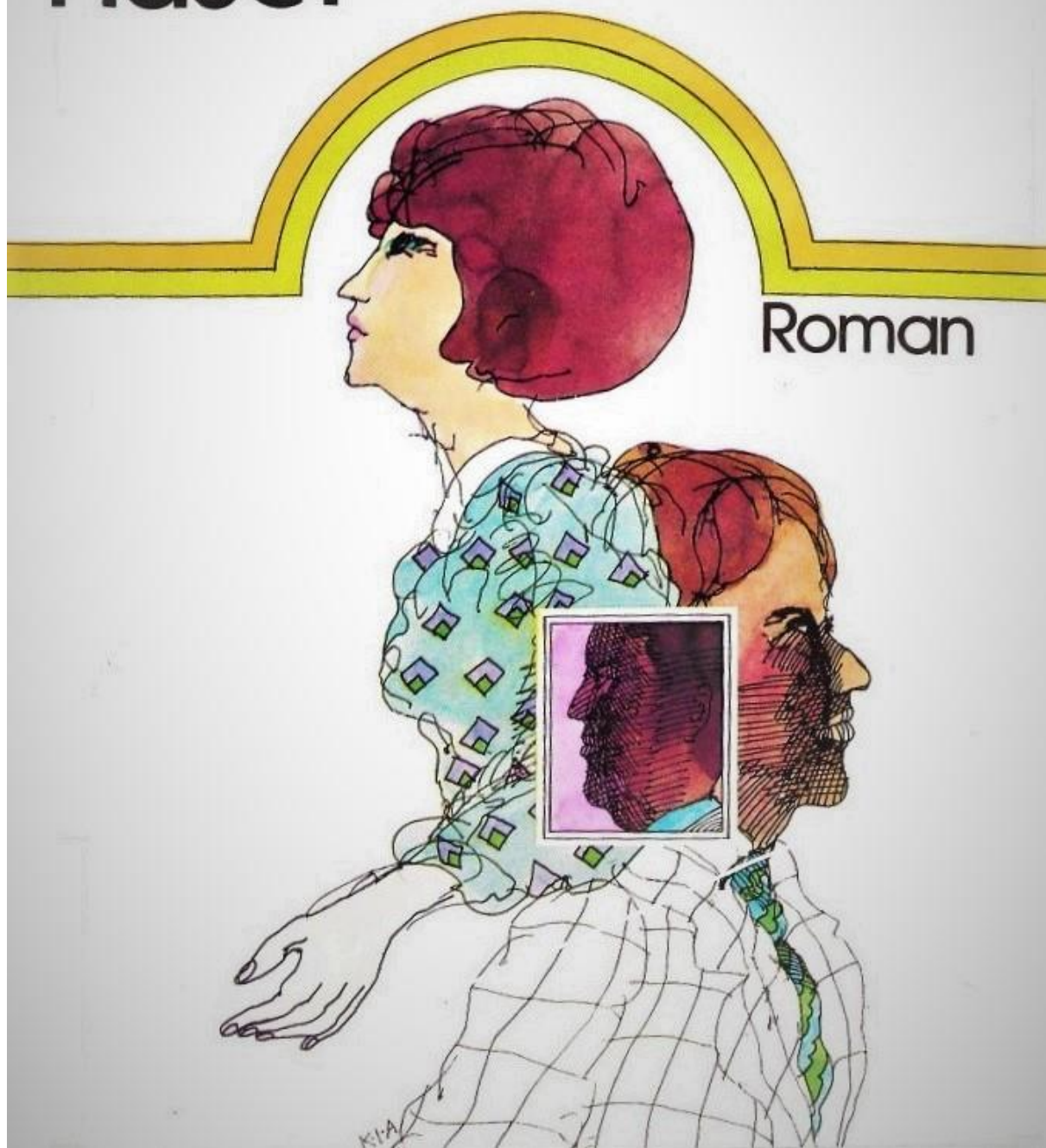
Italian, abridged, as *Hands Up! I Love You!* from Cino Del Duca, 1983 – one of five WG titles in their Club della Donna (Ladies Club) series (see also *The Forgotten Story*, *Cordelia*, *The Walking Stick* and *The Merciless Ladies*, 1979)

Next page: (i) French, as *Legacy of Sand*, Le Livre Contemporain, 1961 (ii) Norwegian, as *The Night Owl*, Fredhøis, 1969 (iii) and (iv) German, from Scherz, 1961 and the German Book Club, Vienna, 1964



Winston Graham

Det fallfärdiga huset



Swedish: Skoglunds, 1971



Another Book Club offering, this time in Dutch, as *The Challenge* from Nederlandse Boekenclub, Den Haag, 1959

* * * * *

Why was Grace lured back to Hollywood?



AND WHAT HAVE THESE GIRLS GOT TO DO WITH IT?



VERA MILES SYLVIA SIMS CAPRICE



IT'S GRACE AGAIN

HOW the film bosses can chuckle... A month ago Paramount Pictures told me they had decided to re-issue Alfred Hitchcock's "REAR WINDOW" ("A"), with James Stewart—and Grace Kelly. At the time, the information was

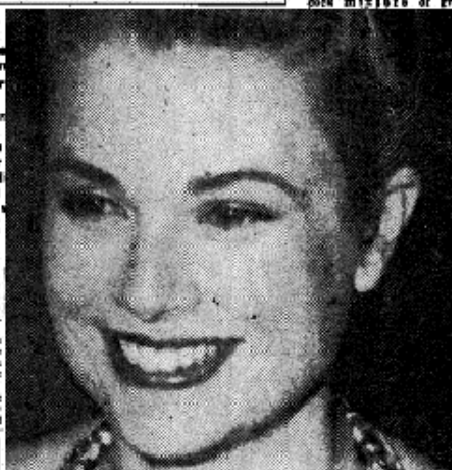
AT THE PICTURES with Dick Richards

ridiculously interesting. I decided to return make another film. I'm not a movie star. I'm a girl. Look out now for Kelly's return.

Metro • Caldwyn

nature, on game another hit—"A" musical starred... A Touch of Brilliance... and film... a race... the World... they gave... Princess... have been... as the... like a... audience... the title... The quiz... 30-year-old

ash!



entire up to a grapple of force. It has the typical film pick-up in force of girl

It's back to Hollywood for Grace



THE PRINCESS

Two faces of Grace

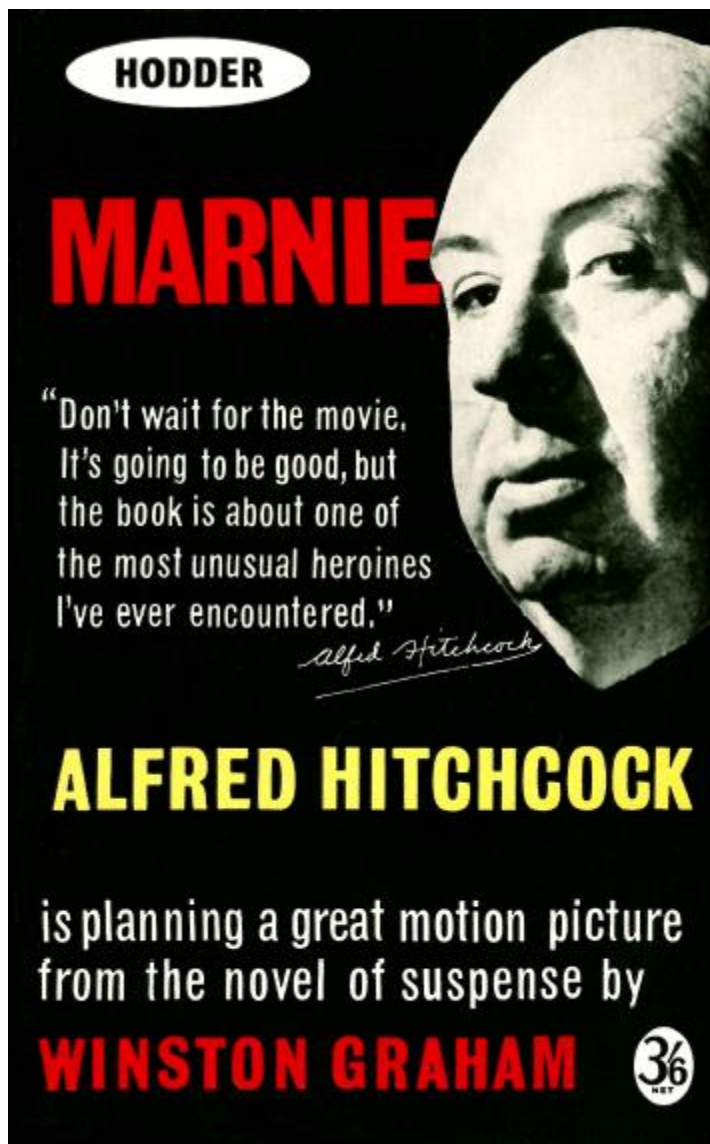
SOME time this summer, Her Serene Highness Princess Grace of Monaco, wife of Louis Henri Maxence Bertrand, Prince Rainier the Third, will return to Hollywood to make a film for Mr. Alfred Joseph Hitchcock the First.

It will be the most spectacular, sensational comeback since General MacArthur's wet-footed paddle back to Batavia.

The astonishing news, which hit us all amidst last week, has staggered the Princess's 20,000 "subjects" in the

DONALD ZEC looks into the film future of Her Serene Highness

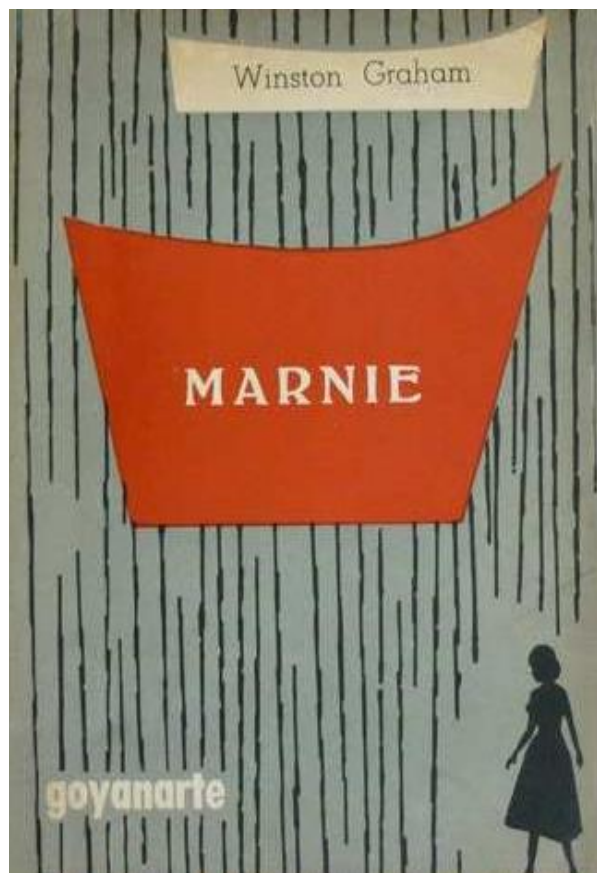
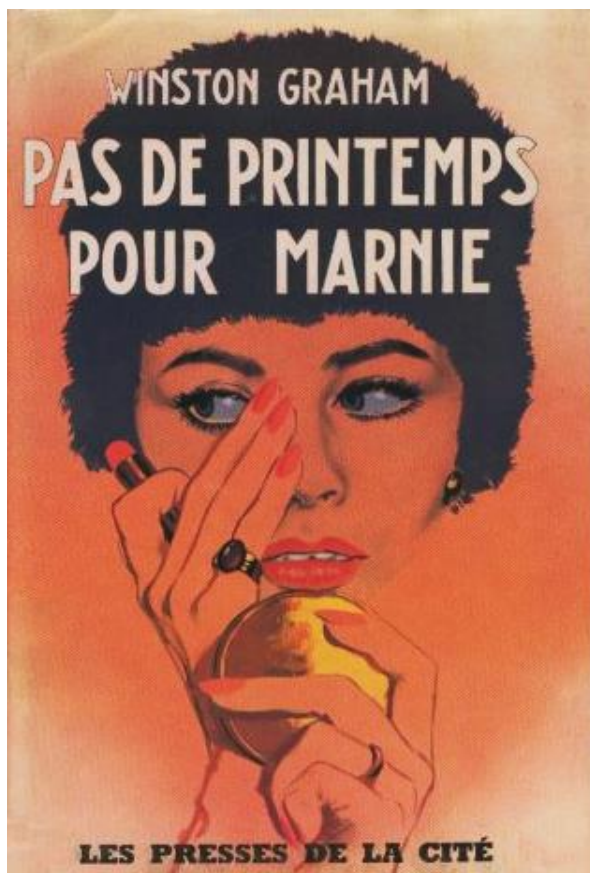
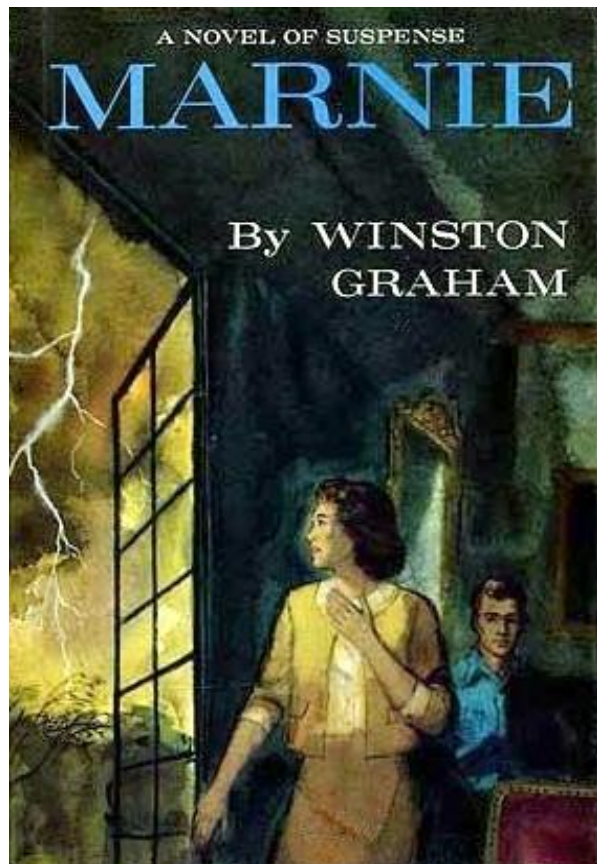
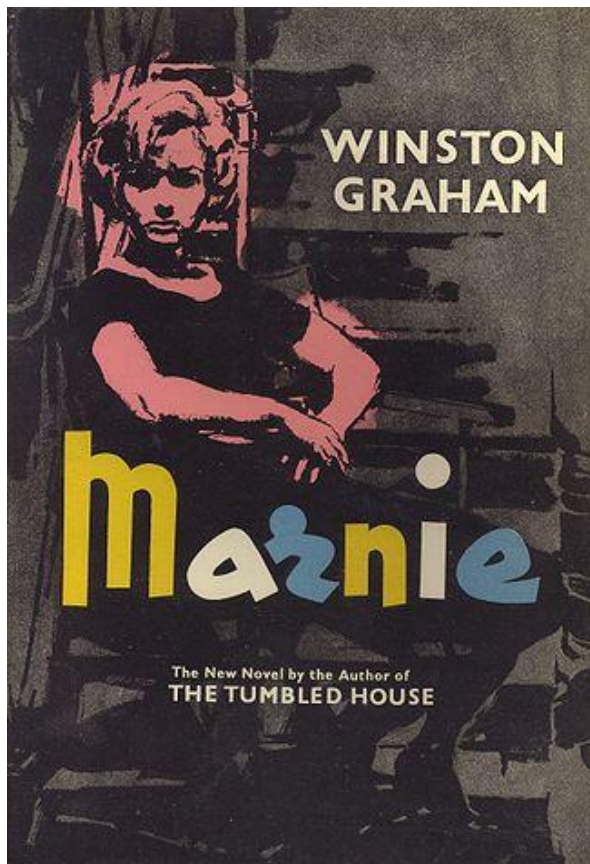




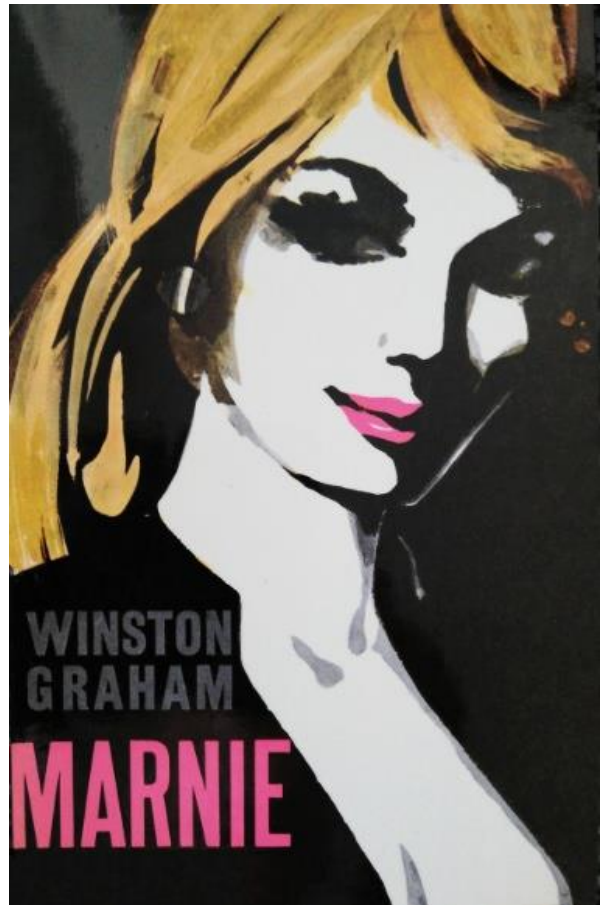
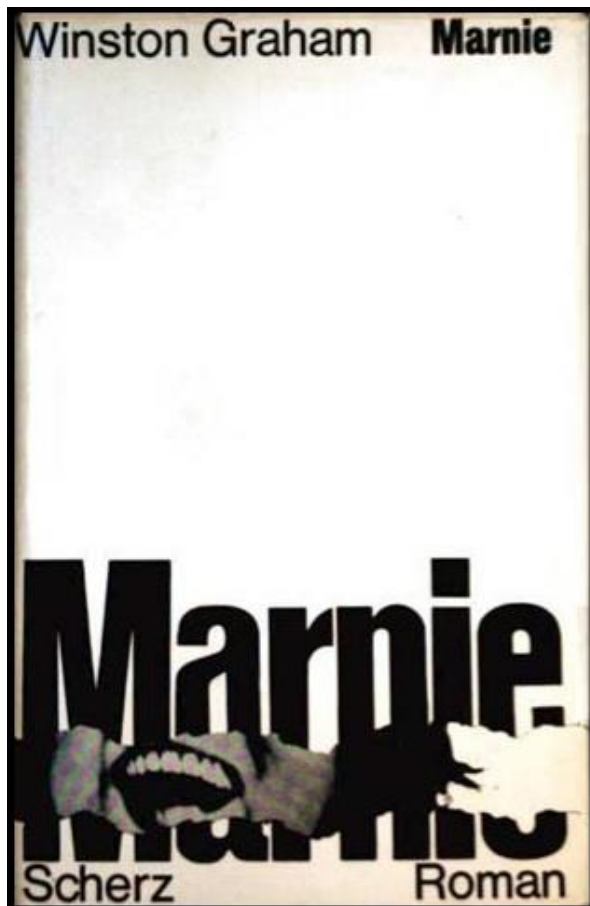
[Hodder, 1962](#)

Thanks in large part to Alfred Hitchcock, there are more editions of *Marnie* than any other Graham work (though *Ross Poldark* now pushes it close). The book was doing well enough on its own, already picked up by a number of European publishers – but when word leaked out that Hitchcock had commissioned a screenplay, it did better, with the director's name, face and recommendation all used shamelessly (see above) to plug both book and film.

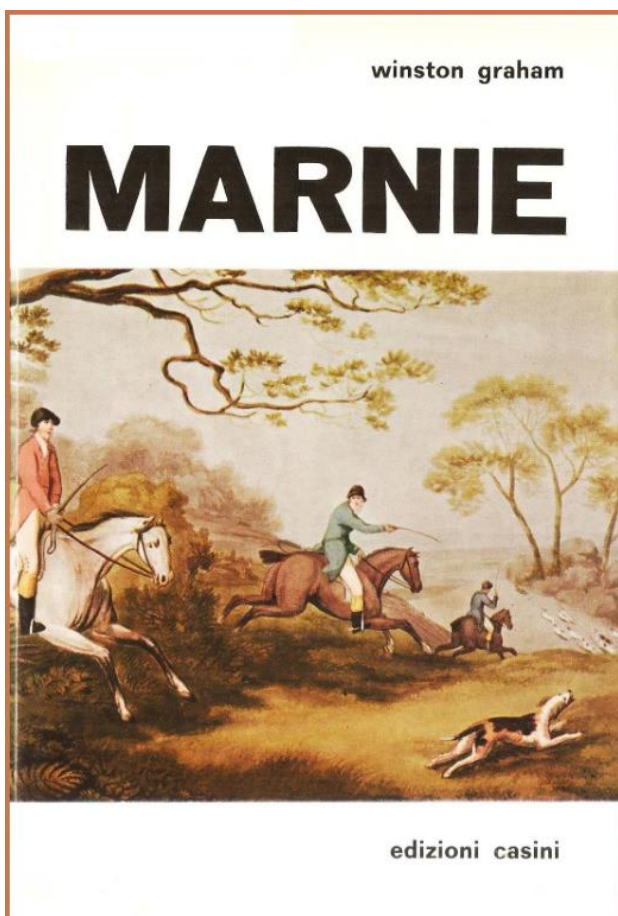
The brouhaha surrounding the casting of Grace Kelly in the title role (see previous page) gave another boost, as in 1964 did the release of the film itself (though without Miss Kelly, who had been replaced by Tippi Hedren). Hitchcock facilitated Graham's entry into markets – Finland, Israel, Japan – where he hadn't been before and must have won him more readers than he had ever had before – and though the indifferent reception given to *Marnie* the film didn't do the director's reputation any favours, it hurt the novelist's not a bit.



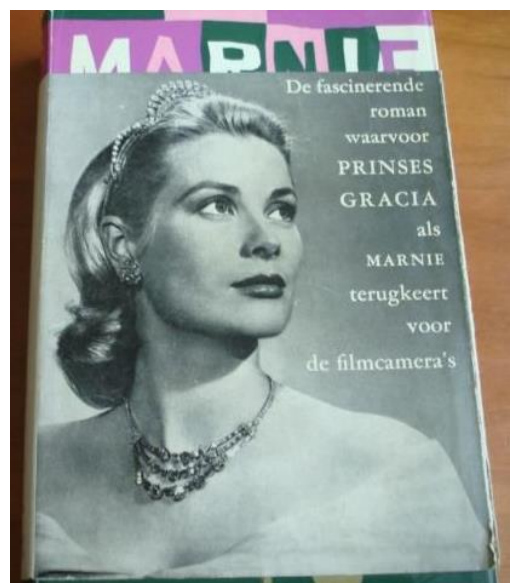
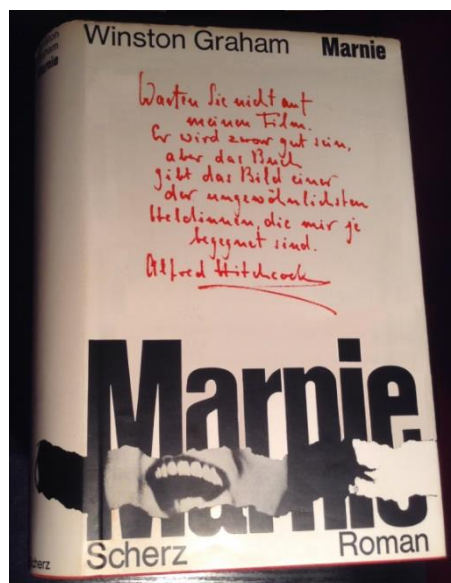
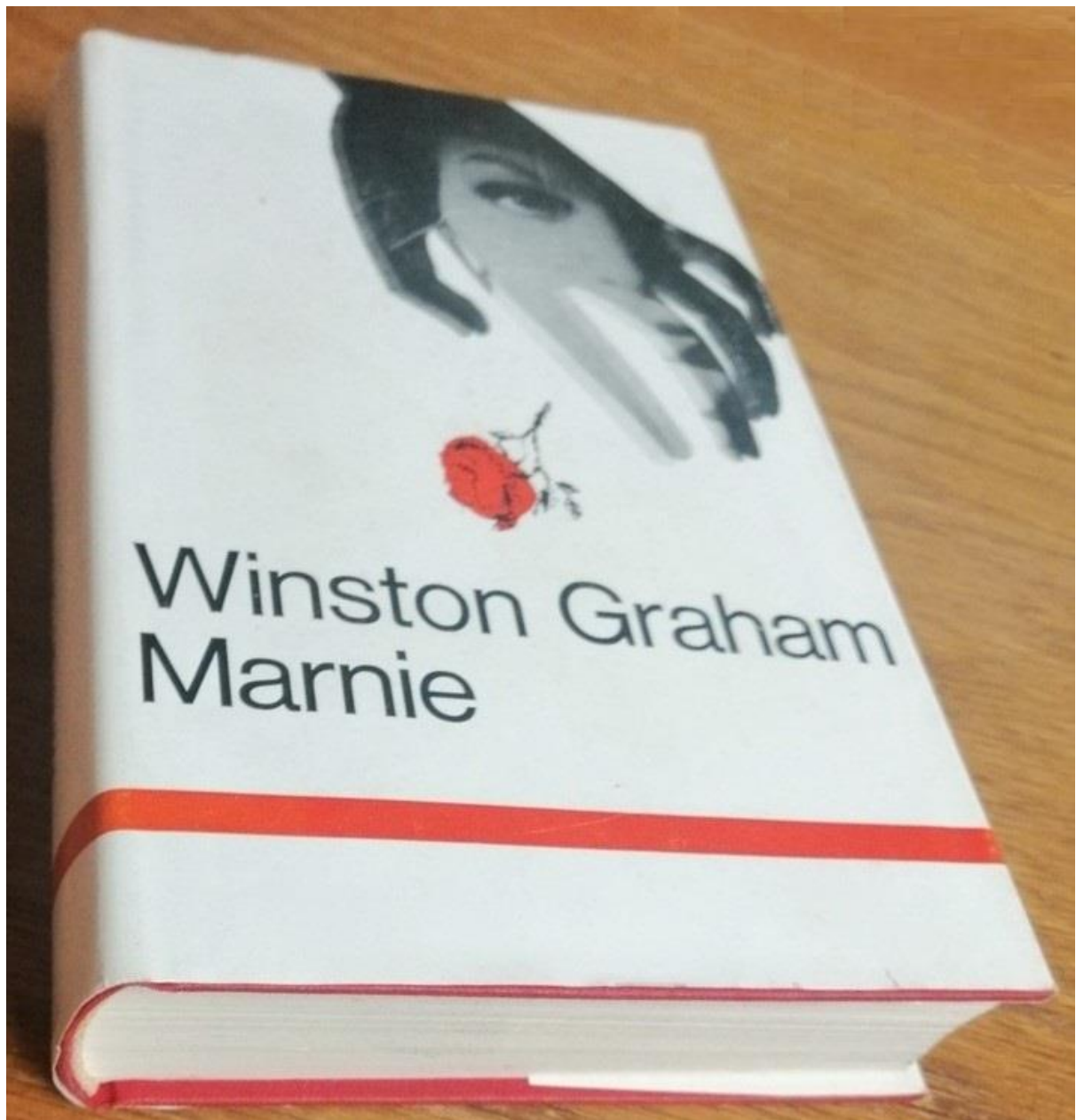
Marnie, 1961 first editions from (i) Hodder & Stoughton (ii) Doubleday
(iii) French: Les Presses de la Cité (iv) Spanish: Goyanarte

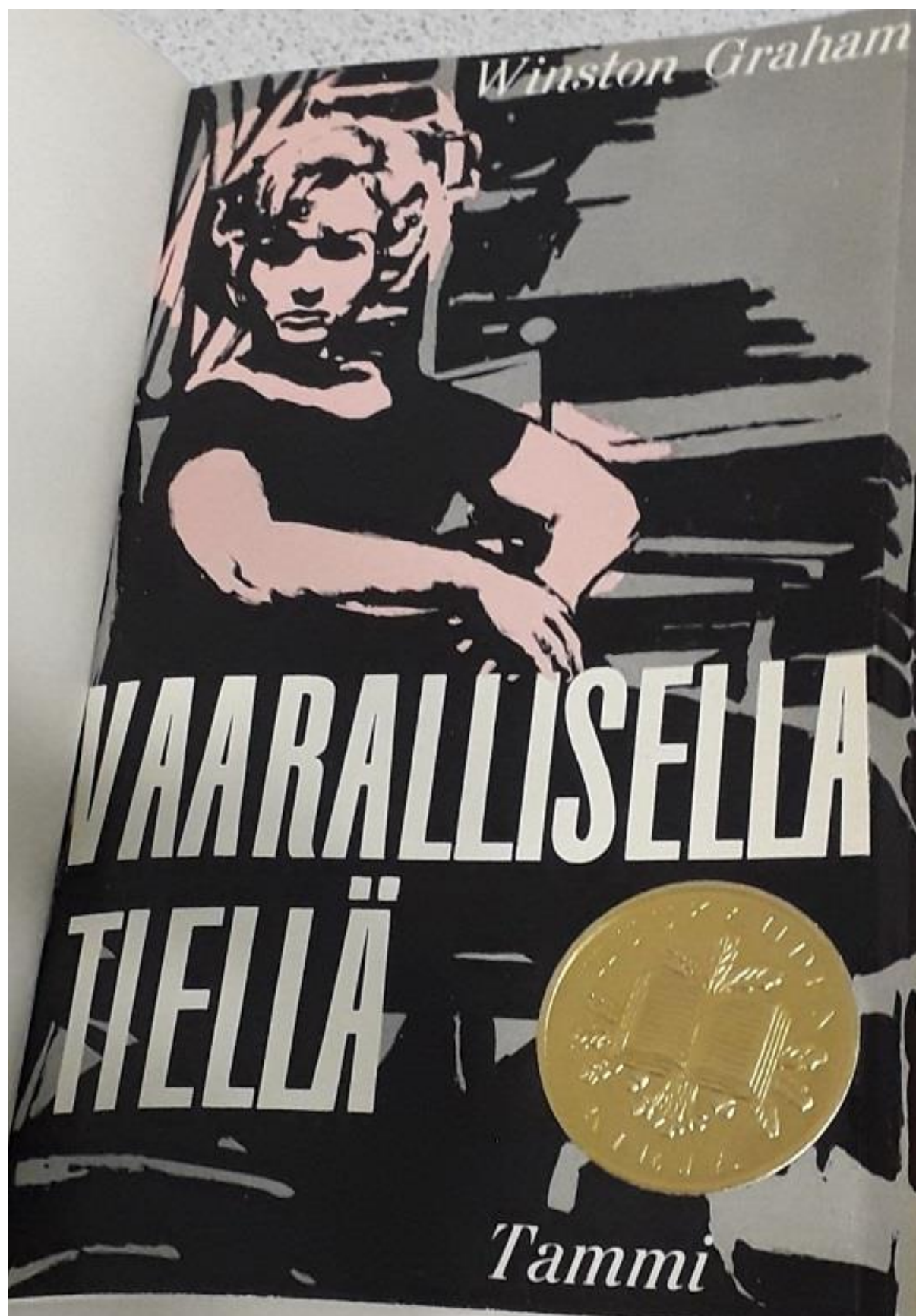


1962: (i) German: Scherz (ii) Danish, Wangel (iii) Italian, Casini

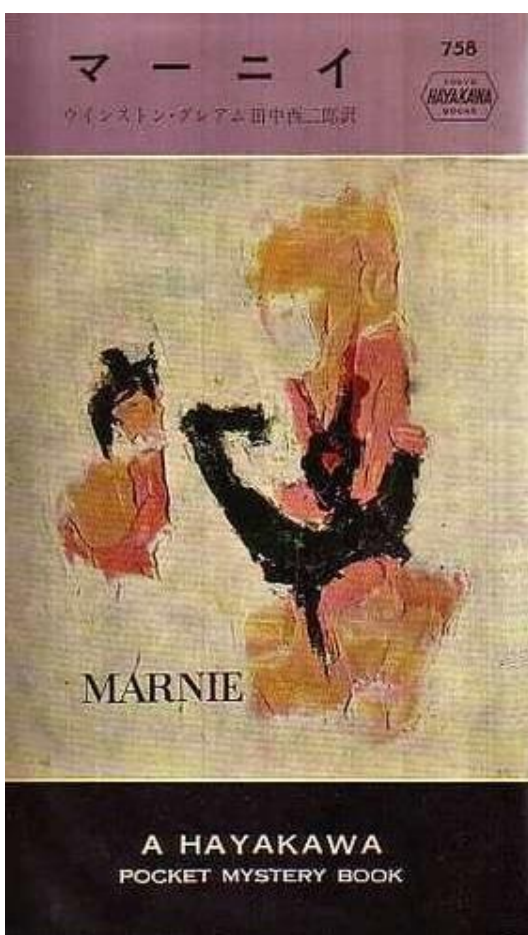
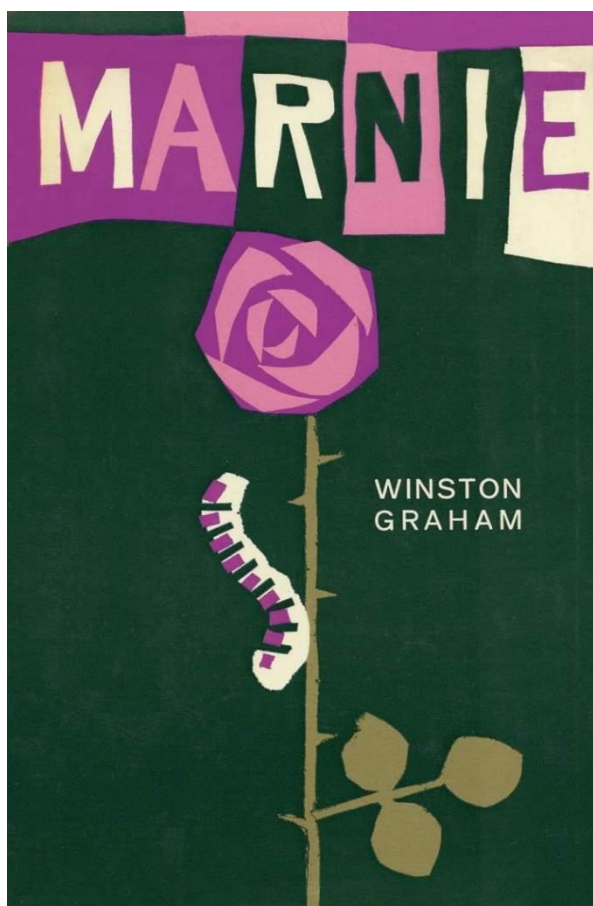


Below: (i) Donnauand Book Club, Vienna, circa 1977 (ii) and (iii) the Hitch / Kelly effect: the books from Scherz (this page) and De Fontein (see page 101) were given promo wraparounds to boost sales, one carrying a puff from the director and the other a portrait of Princess Grace



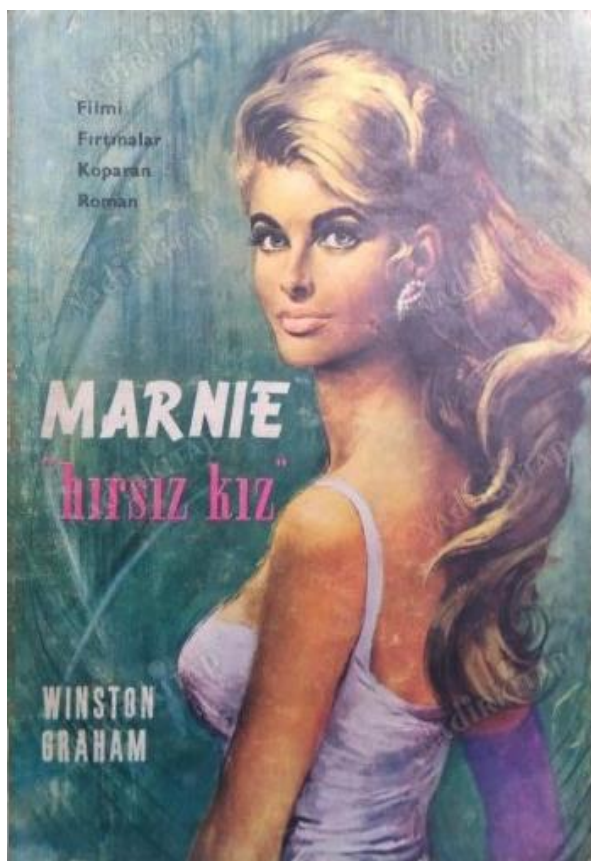


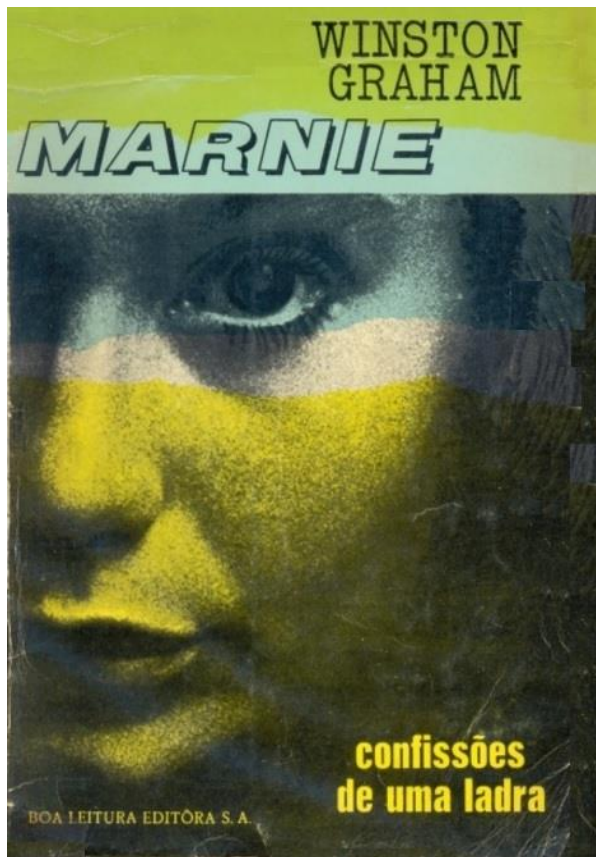
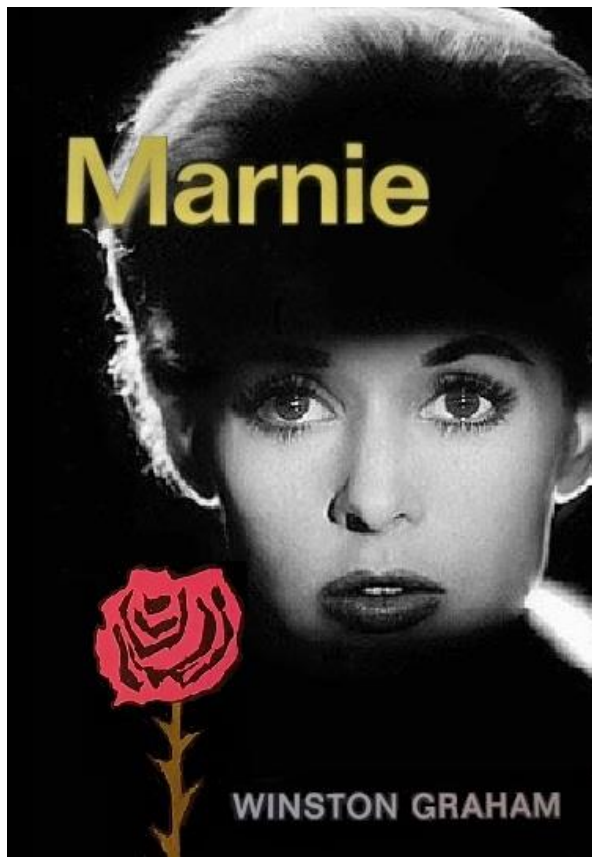
Finnish, as *On a Dangerous Road*, Tammi, 1962



(i) Dutch, De Fontein, 1962 (ii) Swedish, as *Don't Turn Away Happiness*, Wahlströms, 1962 (iii) Japanese, Hayakawa, 1963

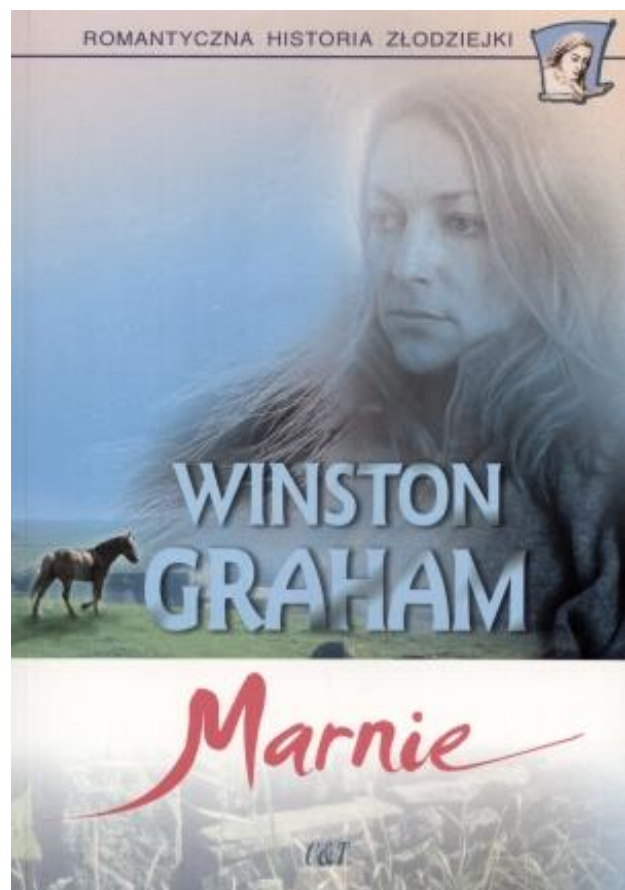
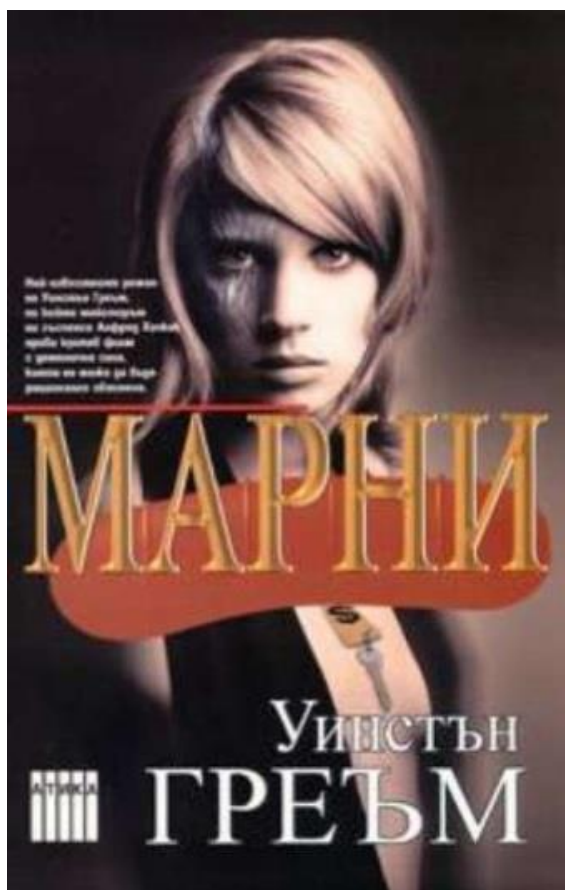
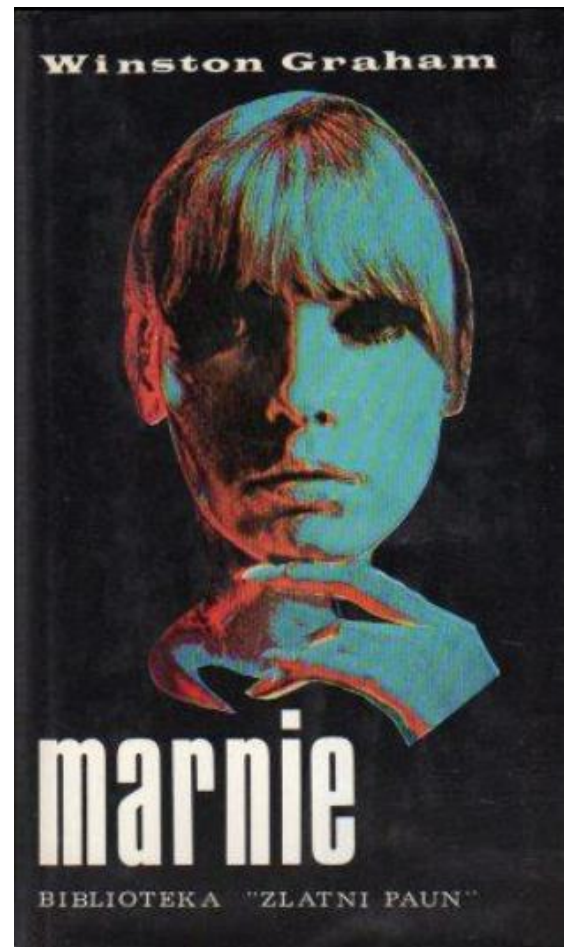
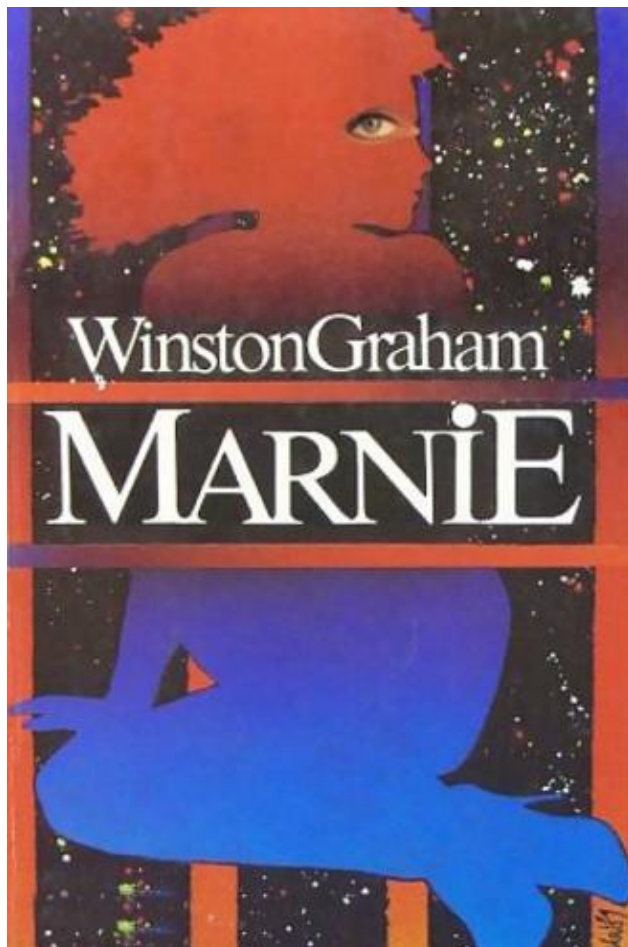
Next page: (i) Thai, Friendly Fun, 1963 (ii) Turkish, as *Marnie, Girl Thief*, Nebioglu, 1967 (iii) Norwegian, For Alle, 1969 (iv) Hebrew, Safiah, 1964 – the legend across the top of the cover reads: "Hitchcock is now filming a movie with Tippi Hedren"

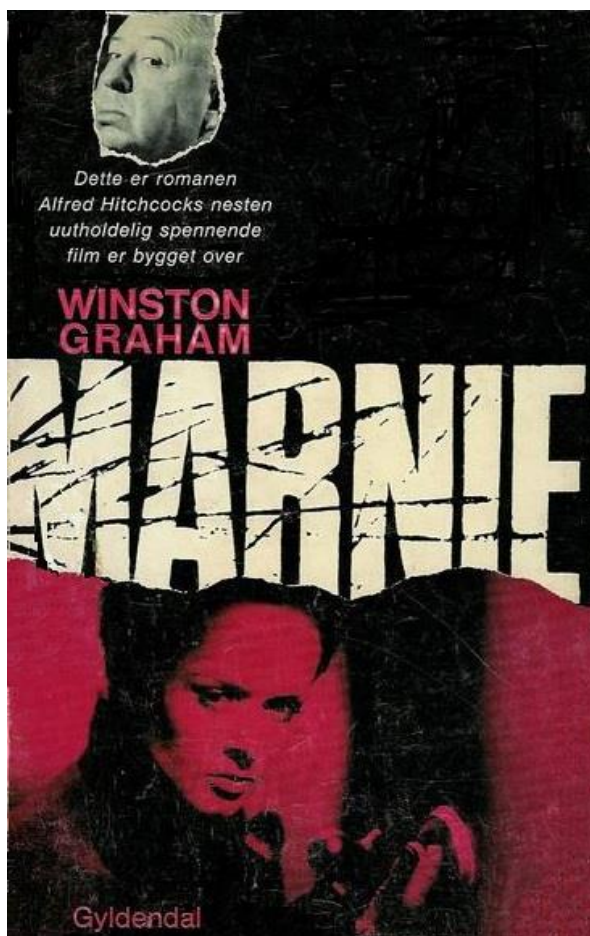
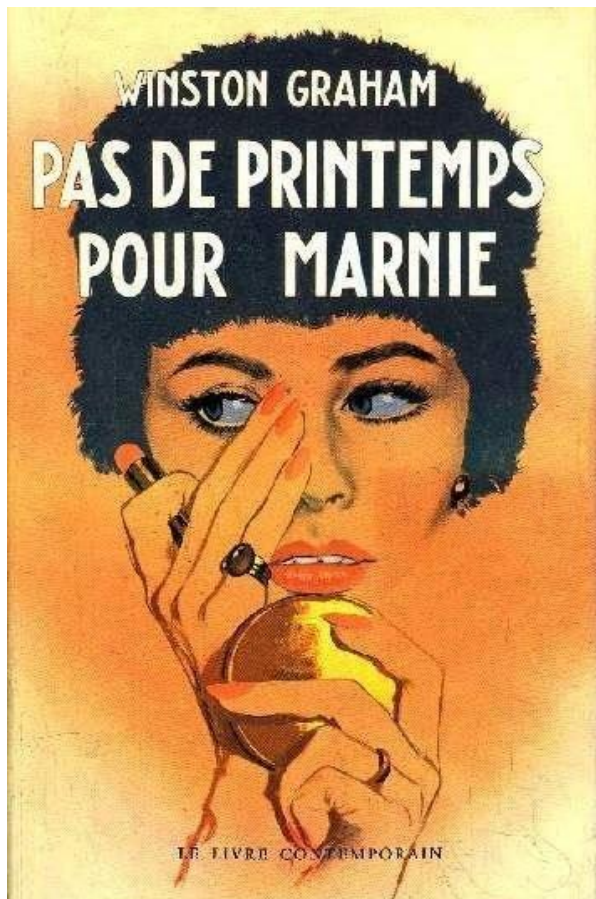
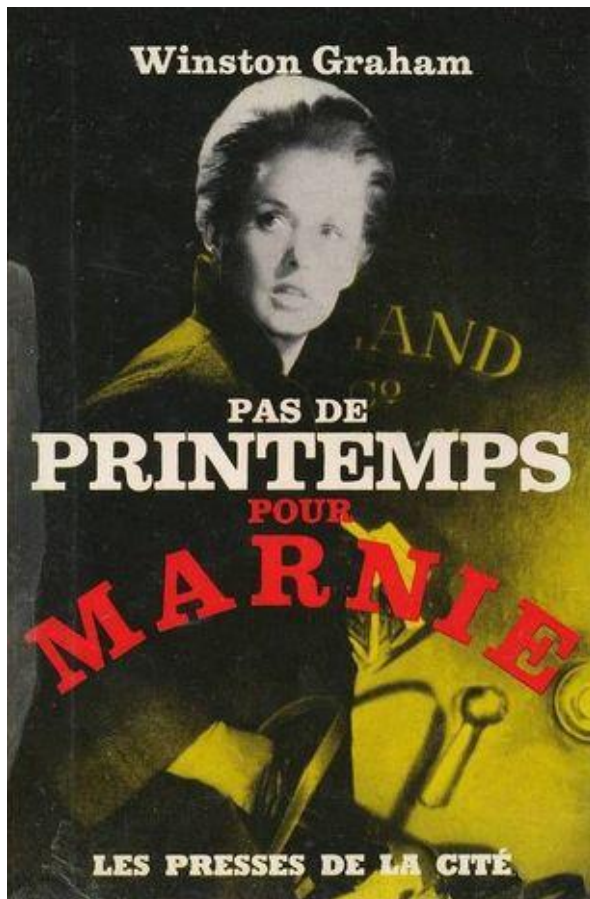




(i) Dutch, BK Boekenkring Baarn, year not stated (the face is Tippi Hedren's) (ii) Portuguese, as *Marnie*, *Confessions of a Thief*, year not stated though probably early sixties (iii) German, Kaiser, 1962

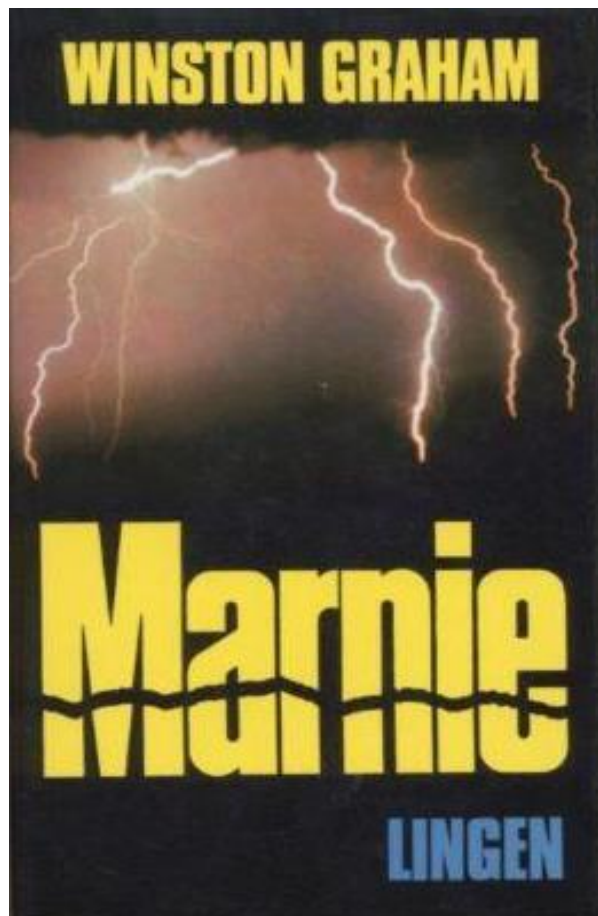
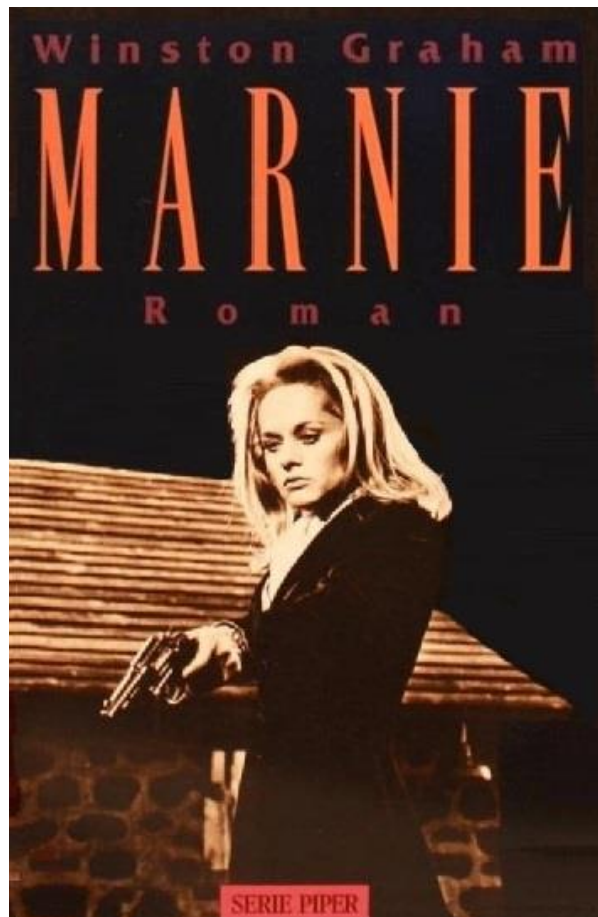
Next page: (i) Hungarian, Rega, 1990 (ii) Croatia, Otokar Keršovani, 1970 (iii) Bulgarian, Attica, 2005 (iv) Polish, C&T, 2005





(i) French, as *No Spring for Marnie*: in 1964 the anonymous lady on the jacket of Les Presses de la Cité's 1961 edition (page 97) was bumped by Tippi Hedren (ii) But not before she'd reappeared on this 1963 Le Livre Contemporain issue (iii) Norwegian, Gyldendal, 1965

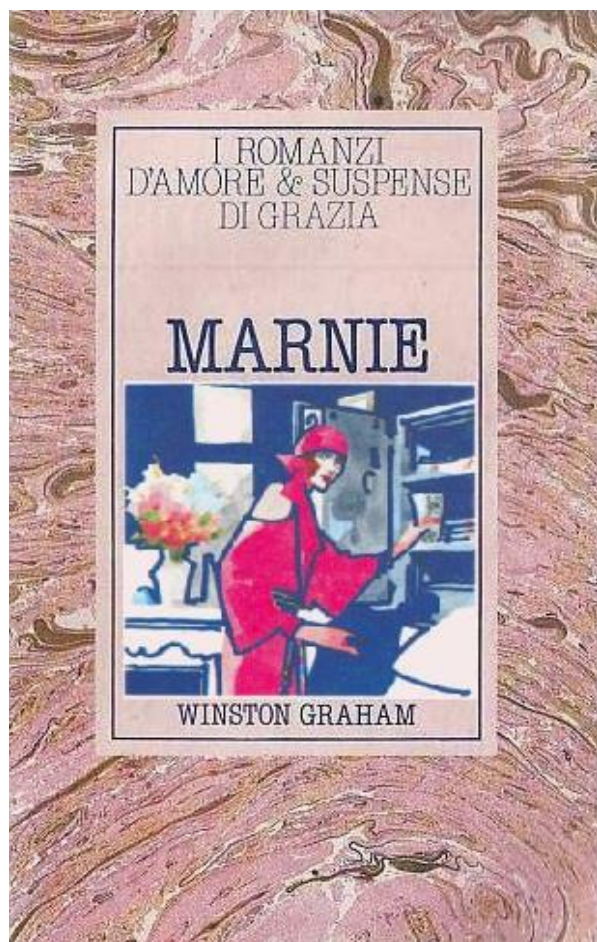
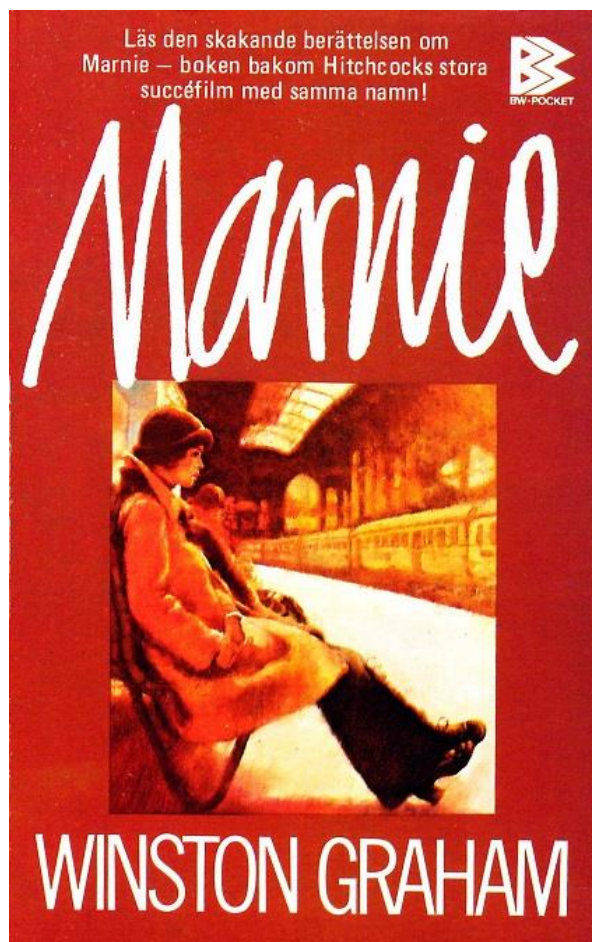
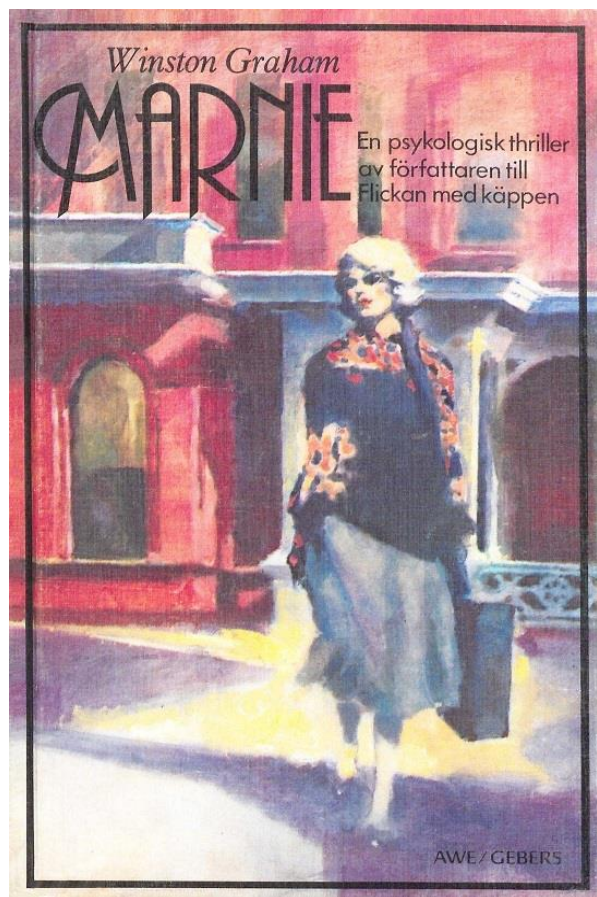
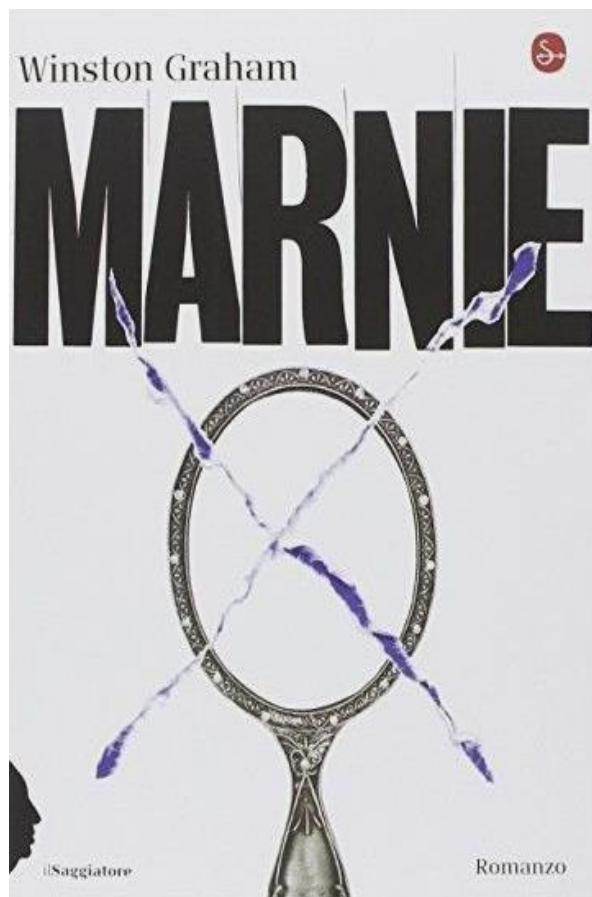
Below, German editions from (i) Knaur, 1965 (ii) Piper, 1994 (iii) Knaur, 1979 (iv) Lingen, 1980

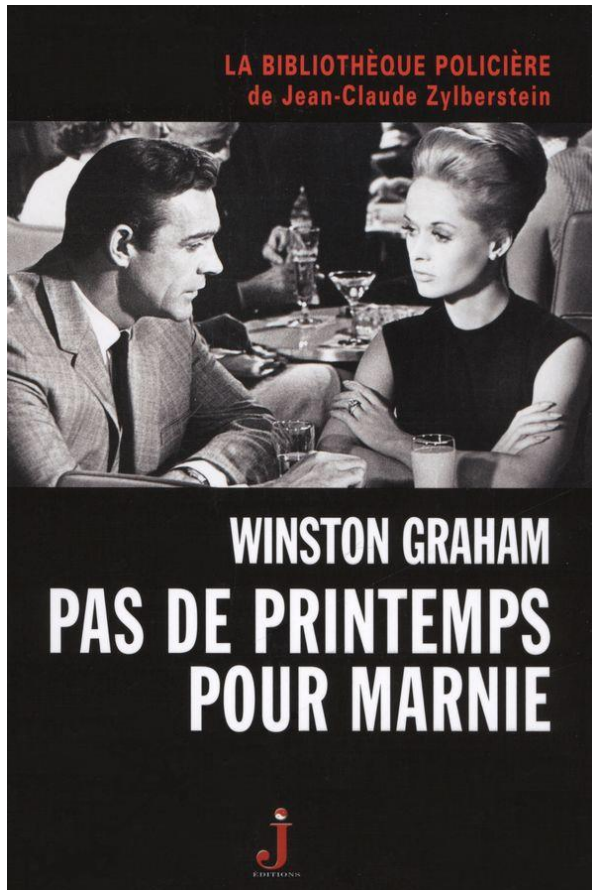
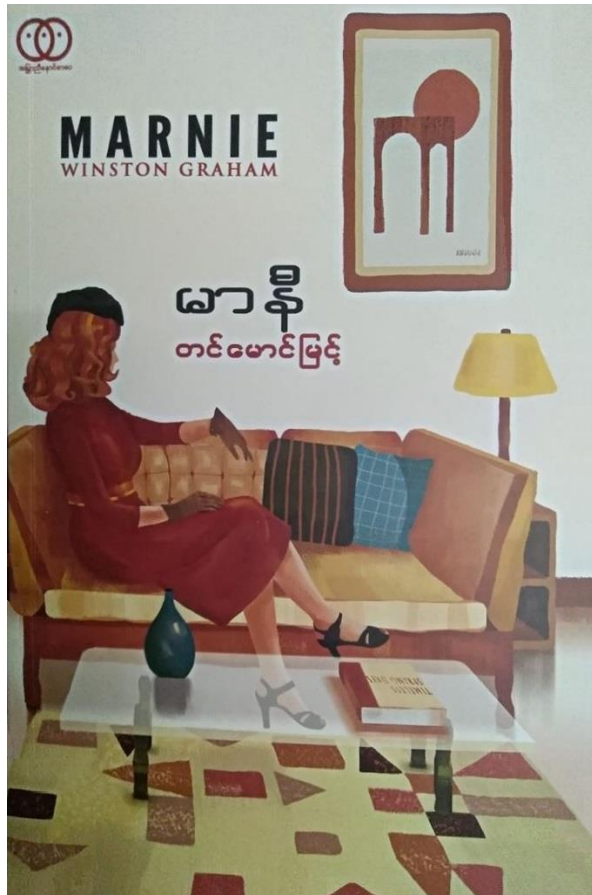




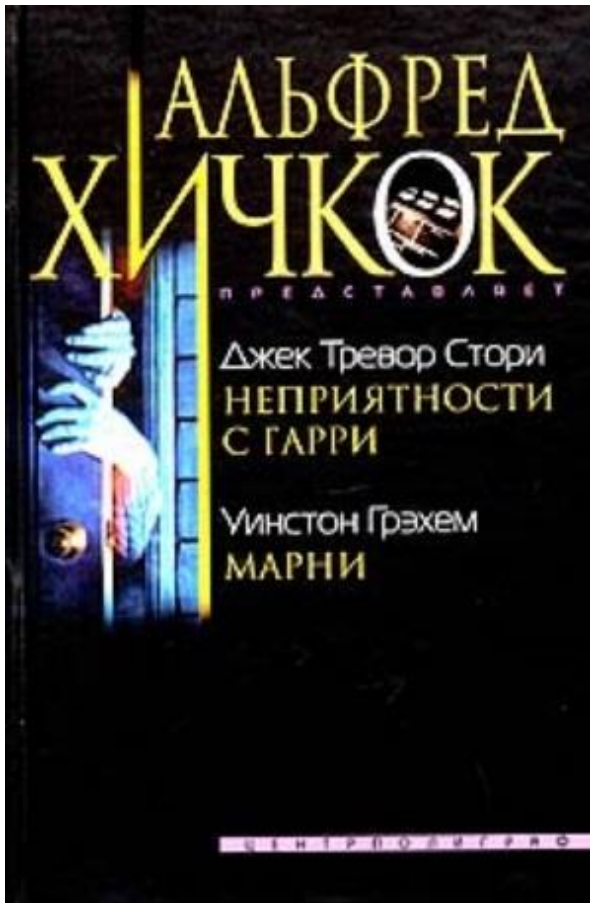
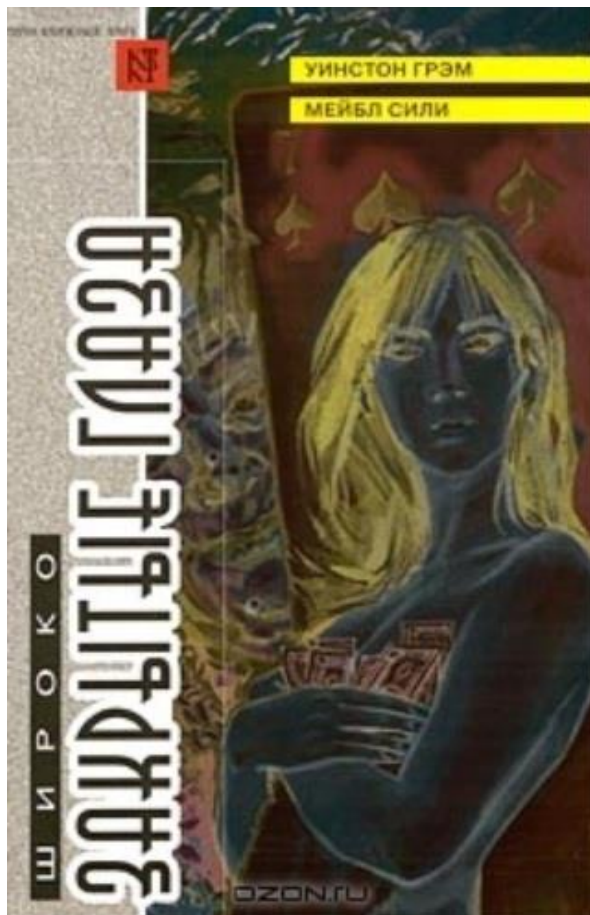
Swedish, (title as before), Wahlströms, 1975

Next page: (i) Italian, Saggiatore, 2015 (ii) Swedish, Gebers, 1983 (iii) Italian, Mondadori, 1985 (iv) Swedish, Wahlströms 1985



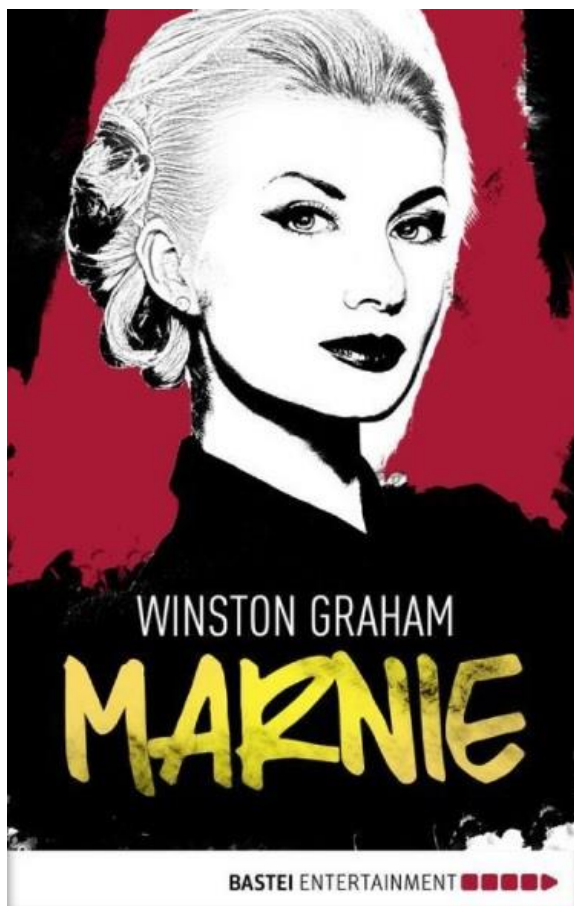
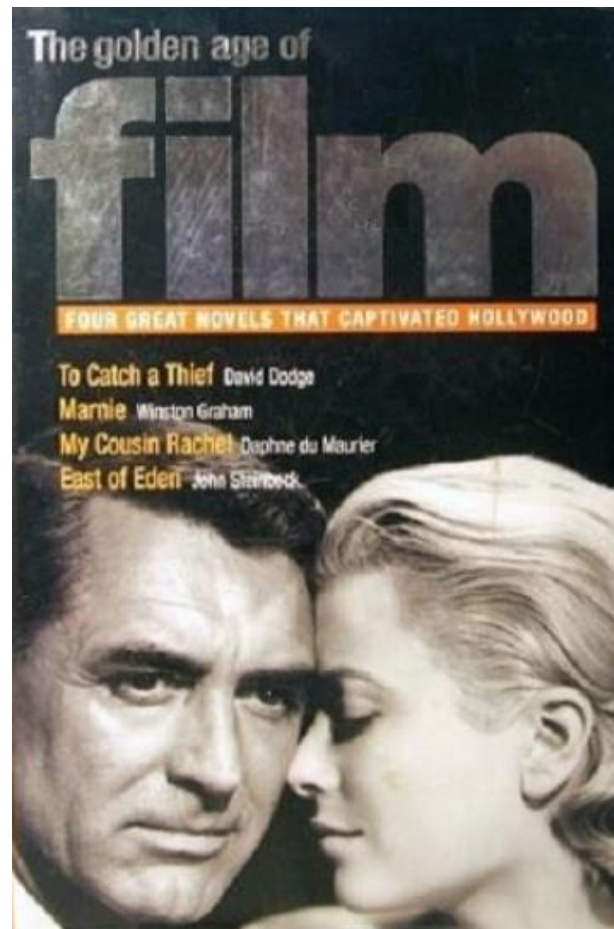
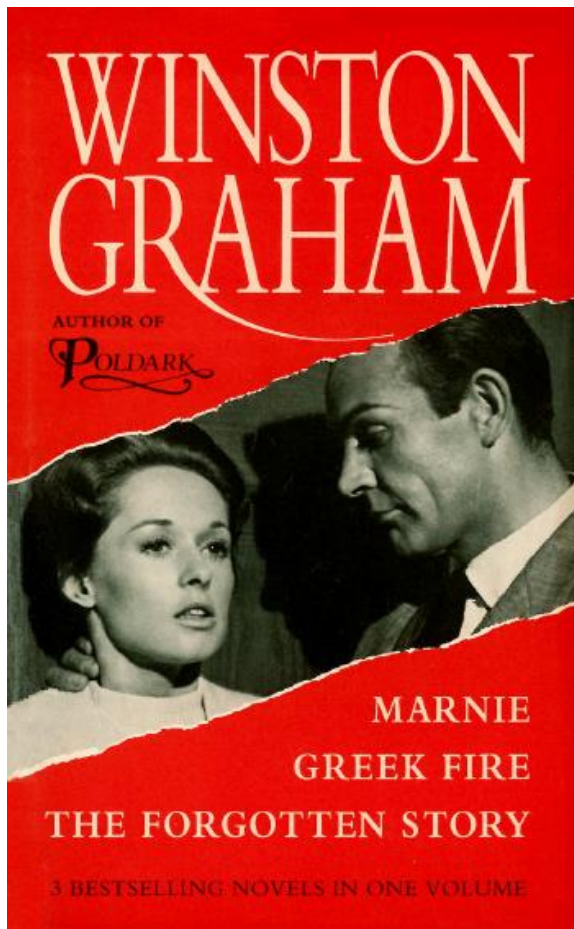


(i) Burmese, from Amhwar Nyinaung Publishing, 2019 (ii) Ukrainian, George, 2019 (iii) French, (title as before), J Editions, 2013



Three Russian editions (i) as *Eyes Wide Shut*, Terra Book Club, 2001 (ii) as *I Can Do This ...* Ural Press, 1994 (iii) From 2004, one of a Centre Polygraph series pairing two novels filmed by Hitchcock – in this case, *Marnie* and Jack Trevor Story's *The Trouble with Harry*

Marnie has been anthologised in other volumes too. Below, top (i) Orion, 1992 (ii) Reader's Digest, Australia, 2009



Left: ebook, Bastei Entertainment, 2016

Page 112: audiobooks from (i) Soundings with Carole Boyd, 1993 and (ii) another in a series featuring novels filmed by Hitchcock – this one, presented on CD by Vitaphon, 2016, is read by Jens Wawrzeczek

Page 113: these four editions of Tony Lee Moral's *Hitchcock and the Making of Marnie* are from (i) Manchester University Press, 2002, (ii) and (iii) Scarecrow Press, 2005 / 2013 and (iv) Rowman & Littlefield, 2017 (paperback and ebook only). The last two editions (contents the same) offer the most comprehensive coverage; all include significant WG content

WINSTON GRAHAM



Marnie

Soundings

MARNIE

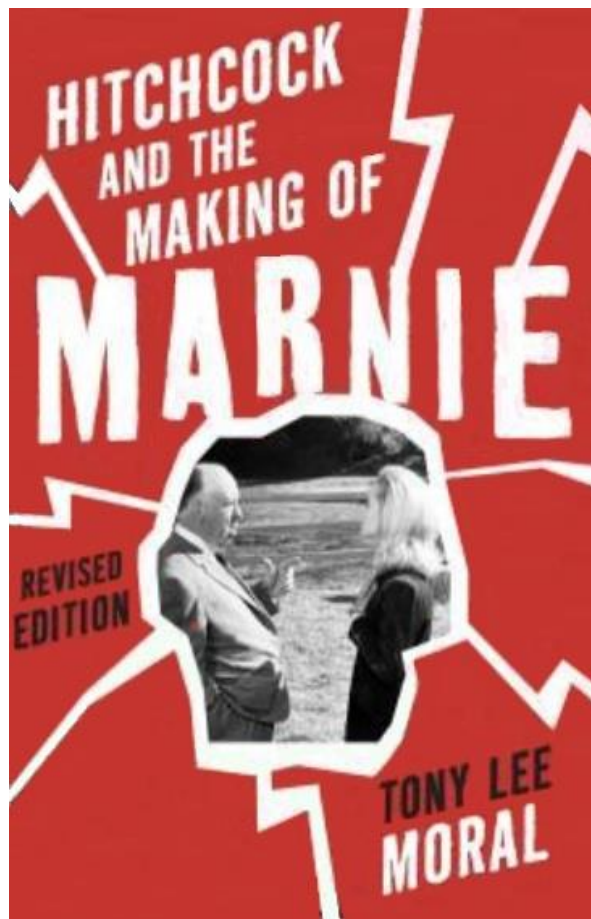
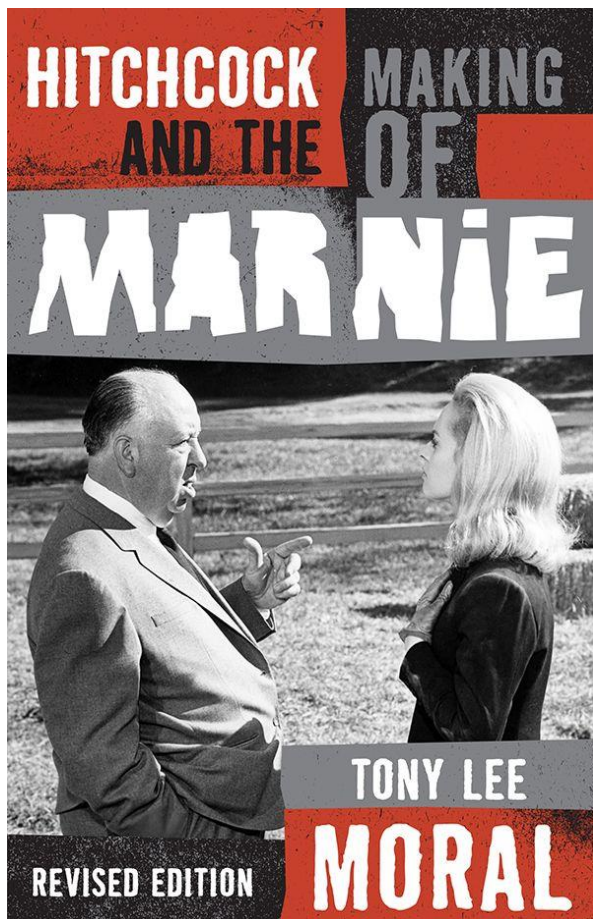
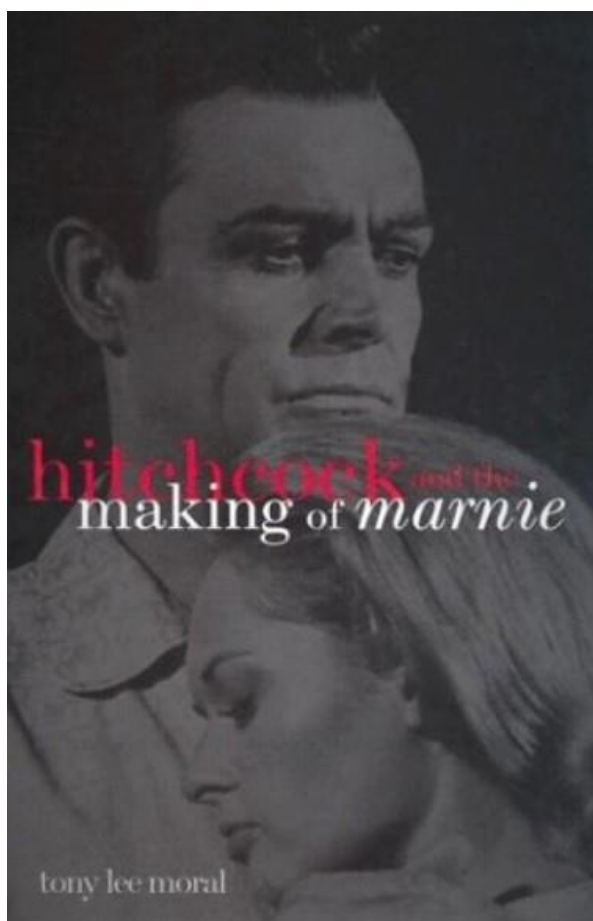
VON WINSTON GRAHAM
GELESEN VON JENS WAWRCZECK

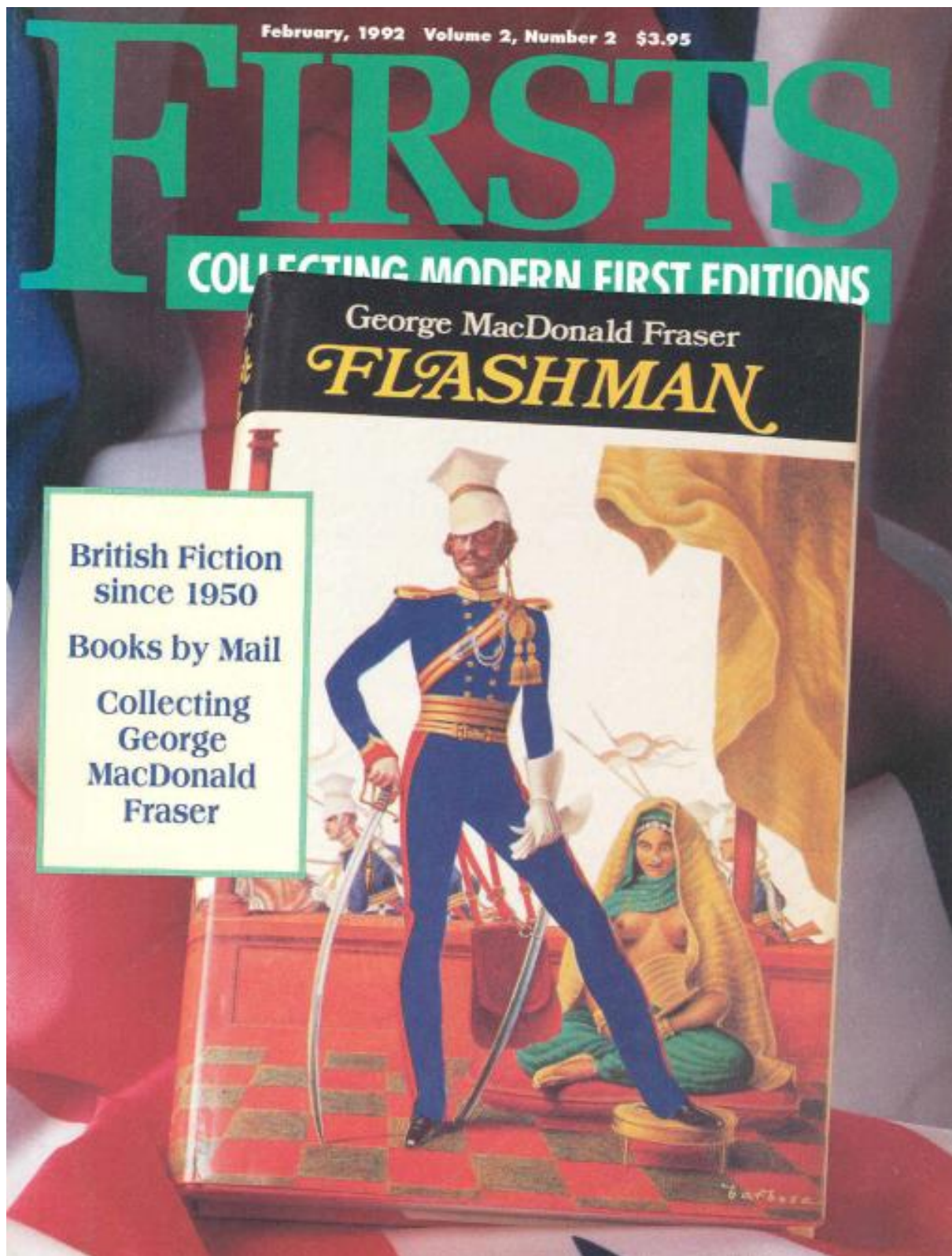


#4

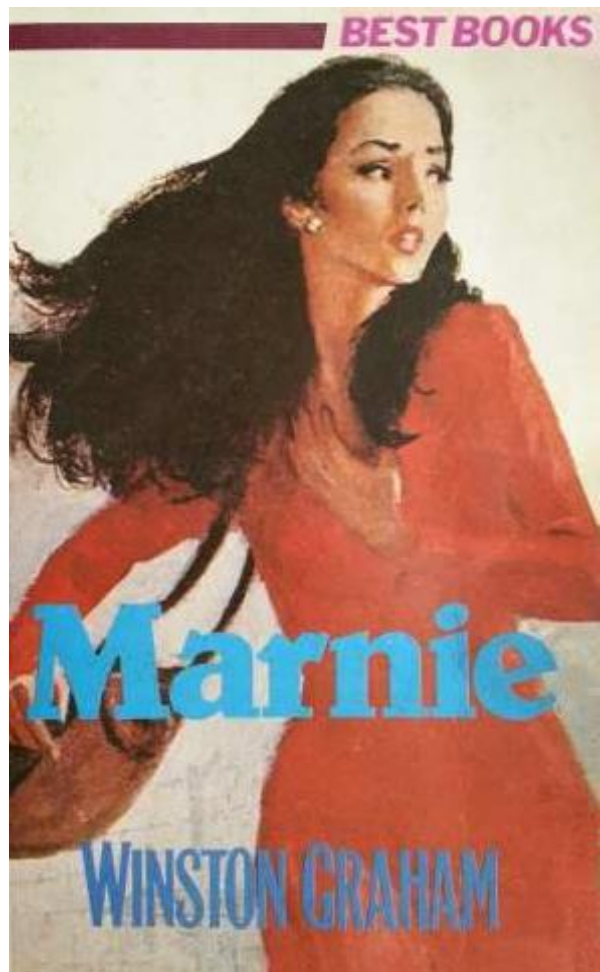
VERFILMT VON ALFRED HITCHCOCK

ALDOBA





Firsts Magazine, Volume 2, Number 2, cover date February 1992, includes a two-page article comparing book and film versions of *Marnie*. For a more in-depth consideration of all aspects of Hitchcock's work, including his initial liaison with WG, see the previous page



Portuguese editions: (i) Nova Cultural, 1987 (ii) as *The Vice called Marnie*, Hemus, 1971 (iii) Abril Cultural, 1984

Page 116: As *Marnie – her Vices and Charms*, Hemus, 1975

Page 117, top: (i) Circulo do Livro and (ii) Abril Cultural, both 1981

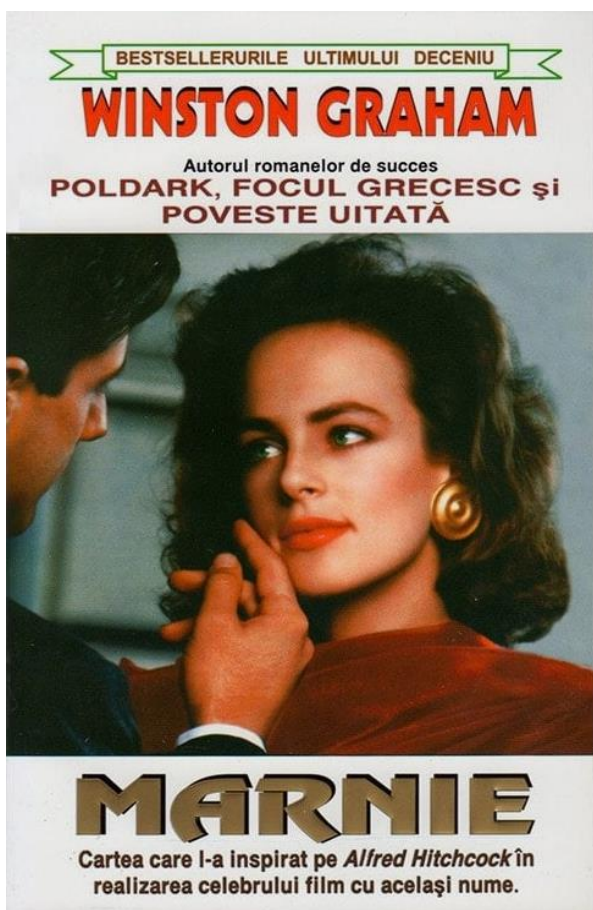
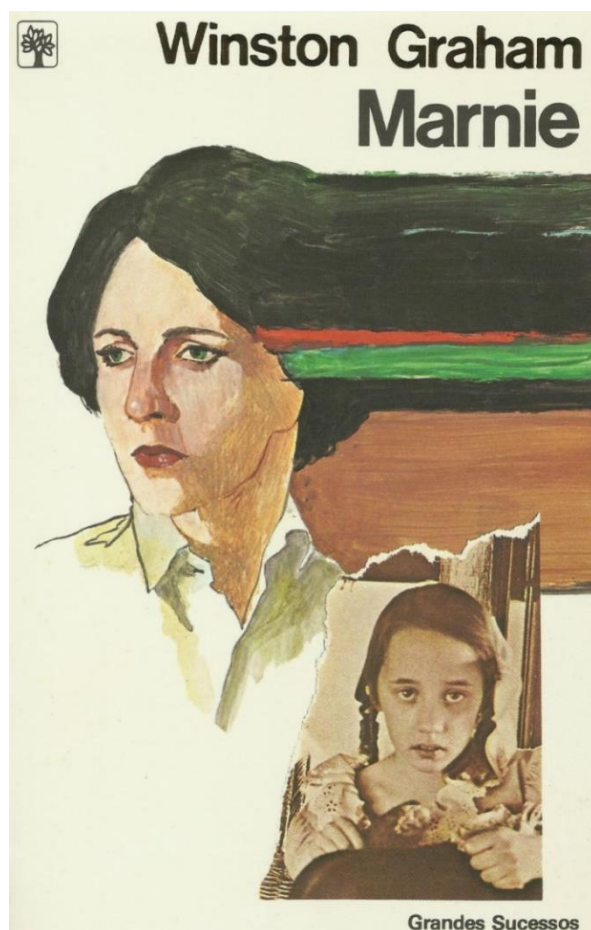
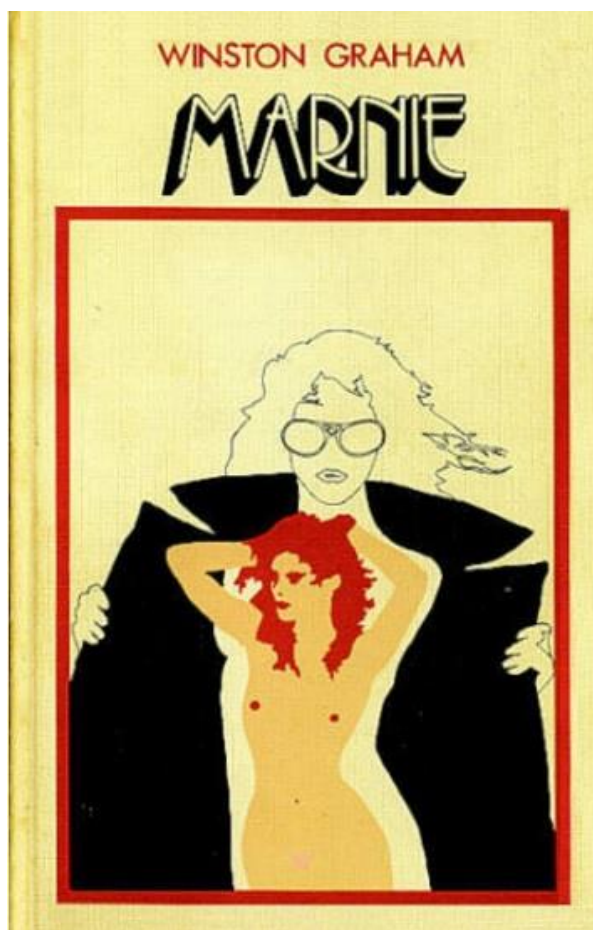
WINSTON GRAHAM

WINSTON
GRAHAM

MARNIE-SEUS VÍCIOS E ENCANTOS

MARNIE
SEUS VÍCIOS
E ENCANTOS

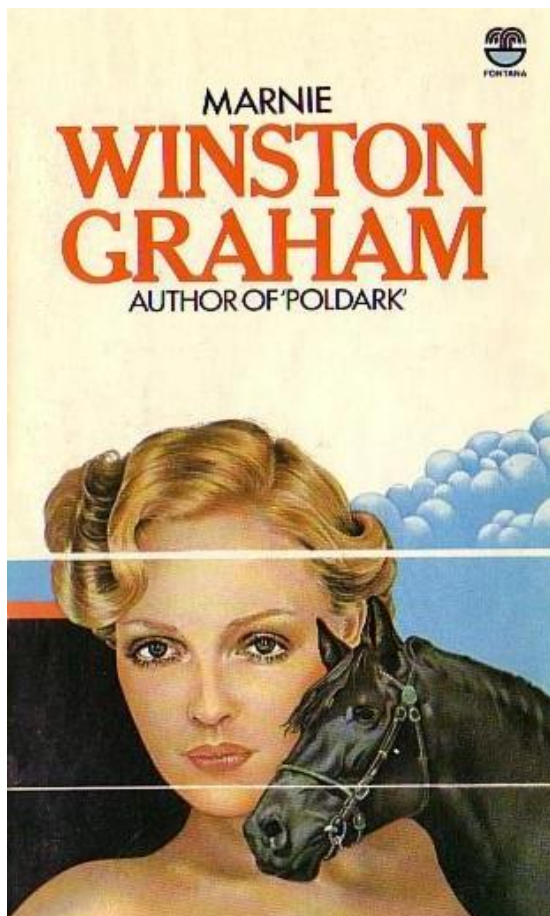
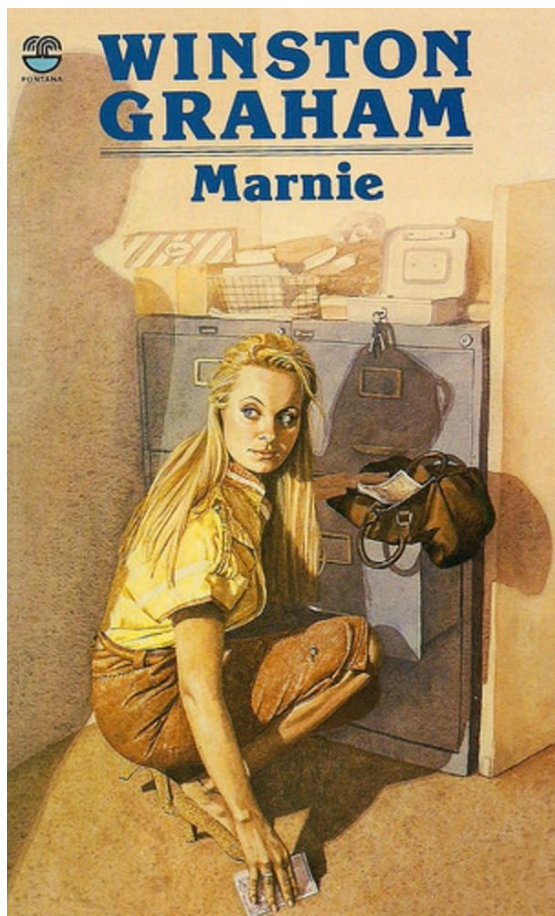
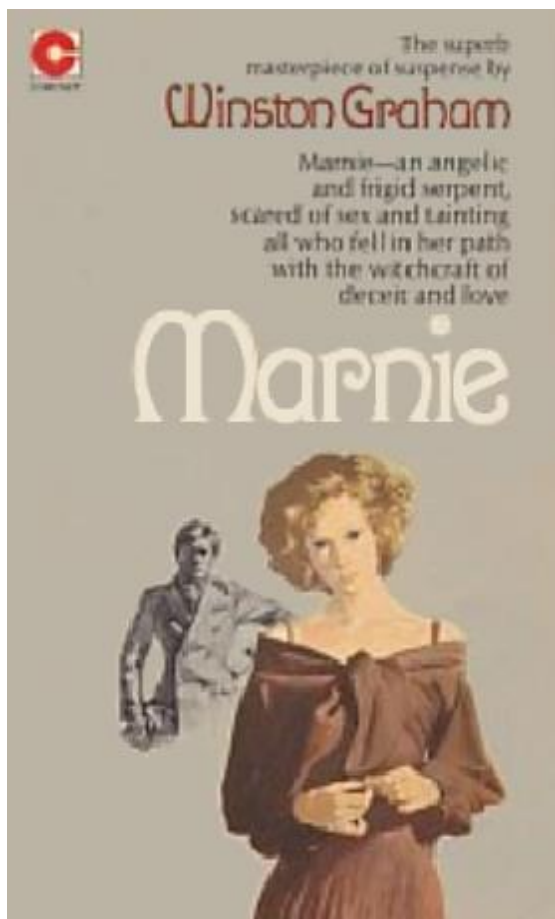


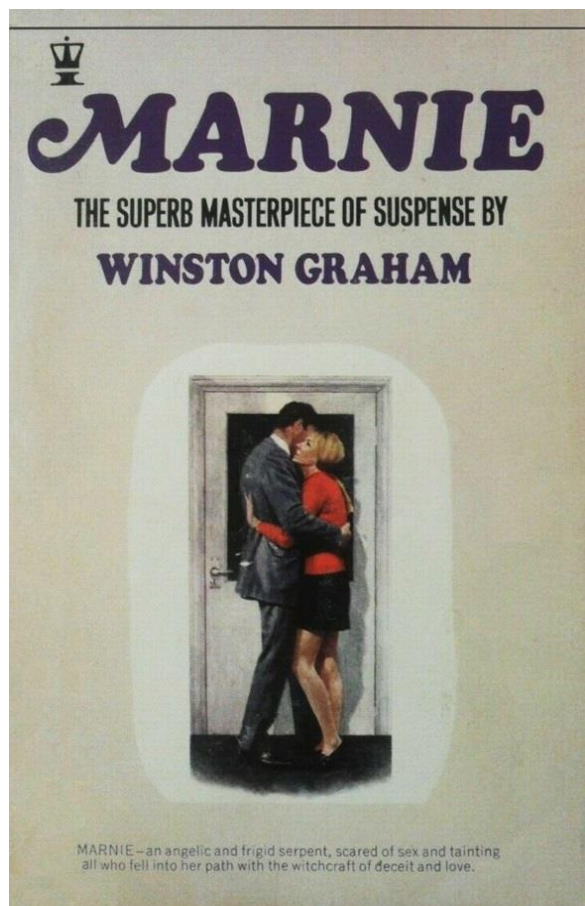
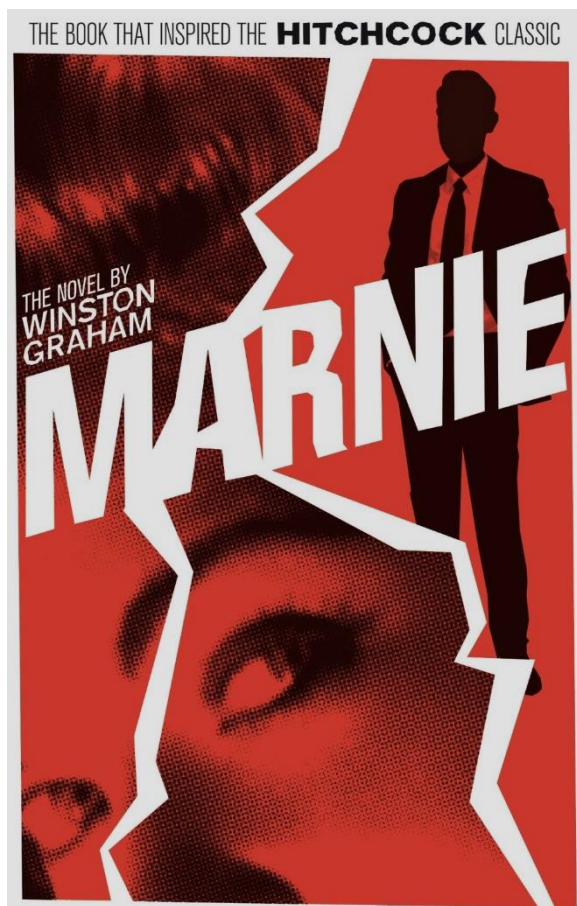
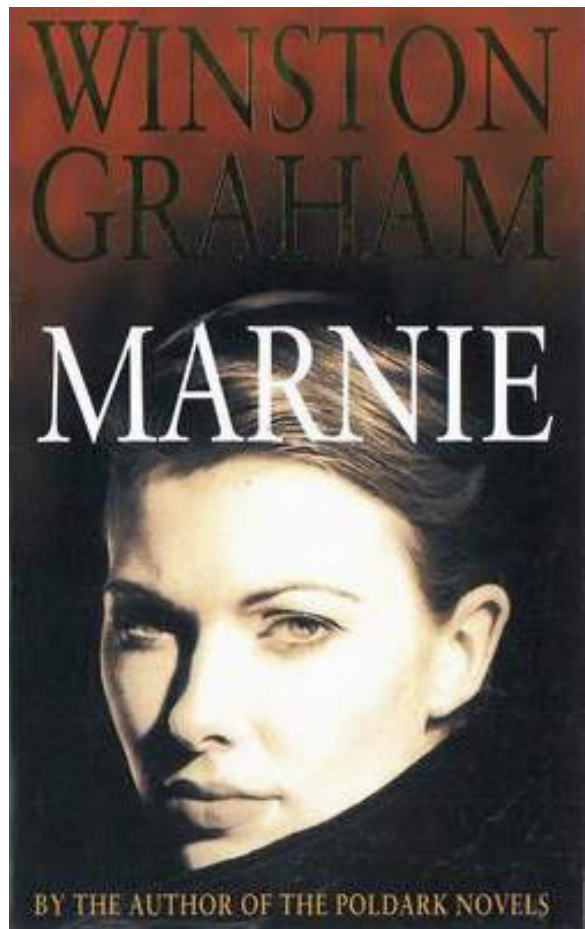
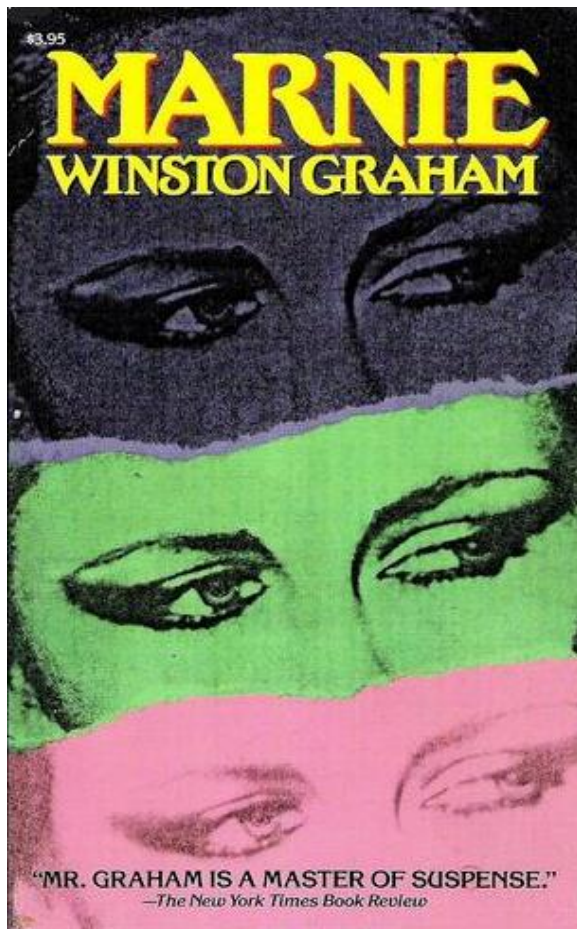


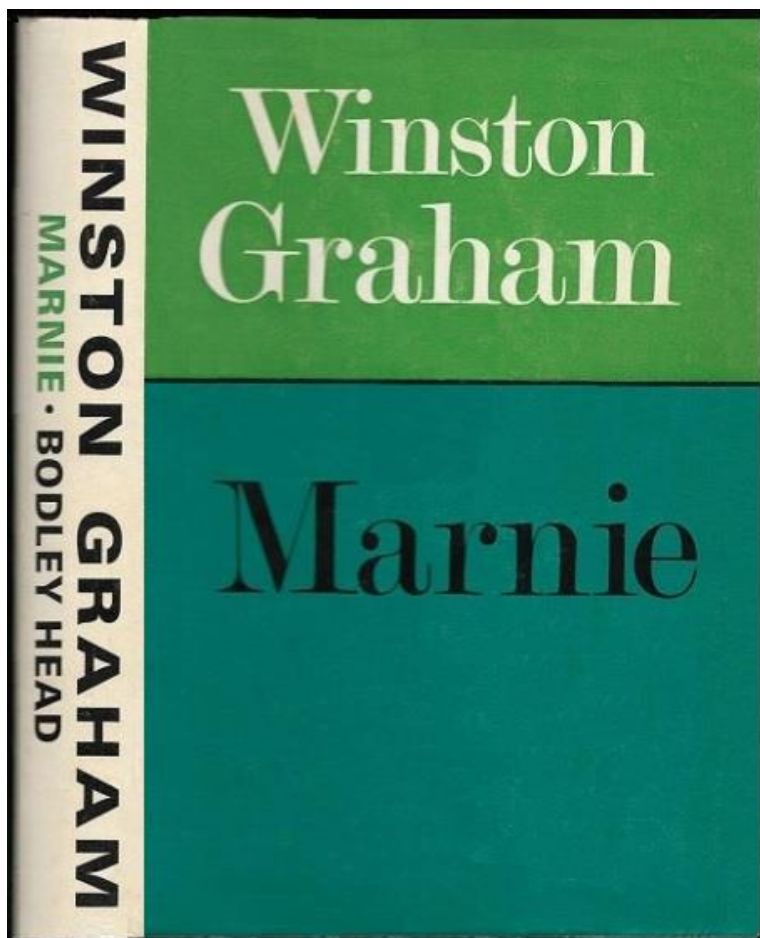
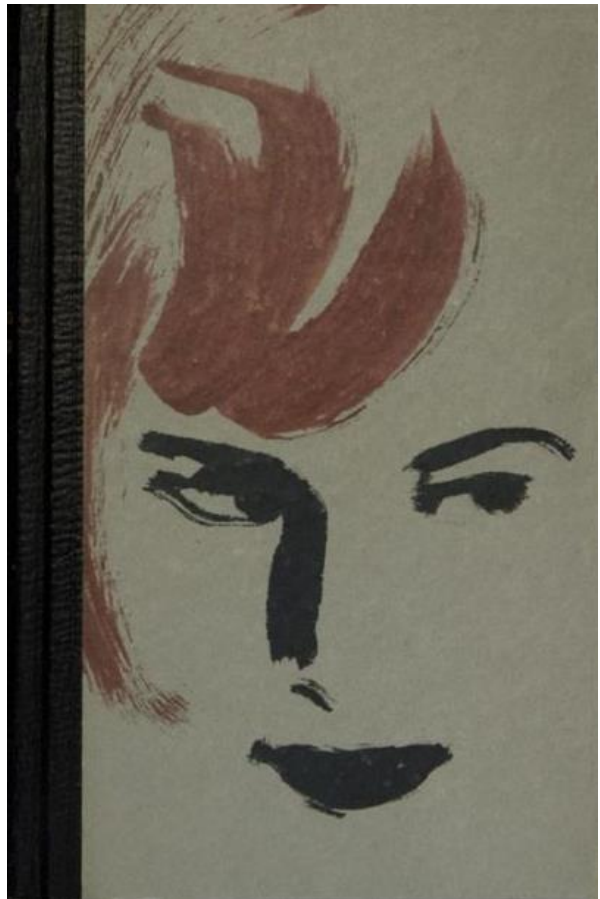
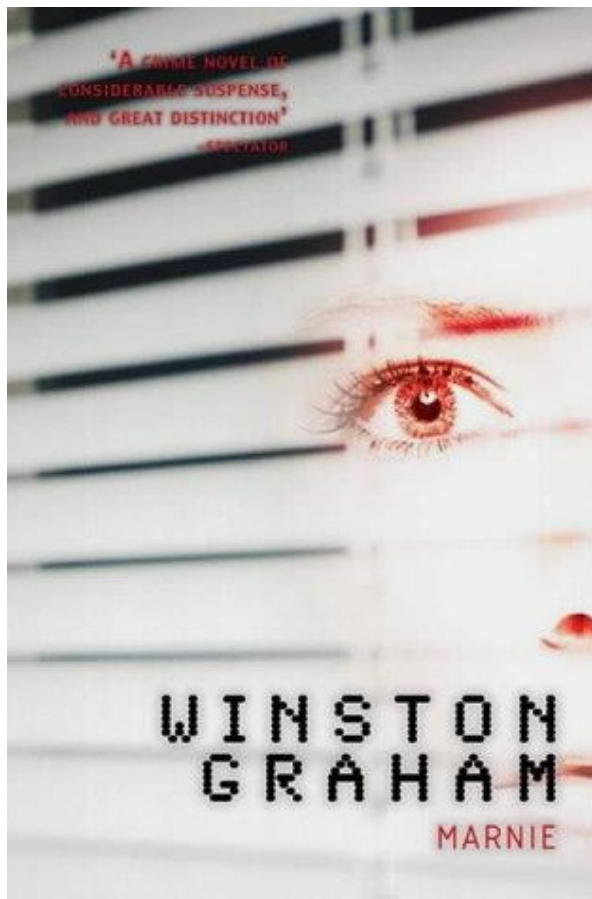
Left: Romanian, Orizonturi, 1994

Page 118: (i) Coronet, 1979; Fontana (ii) 1974 (iii) 1984 (iv) 1980

Page 119: (i) Carrol & Graf, 1988; Pan (ii) 1997 and (iii) 2013 (iv) Hodder, 1969

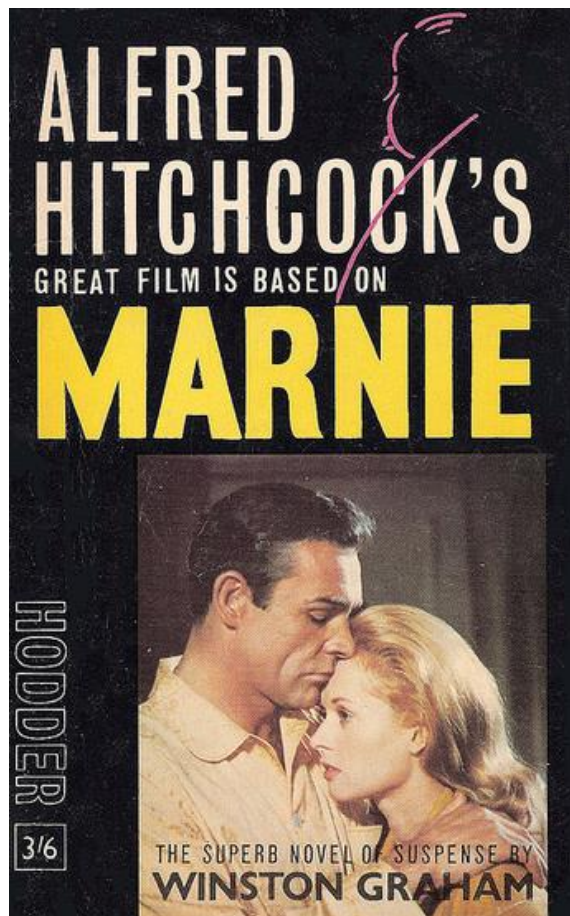
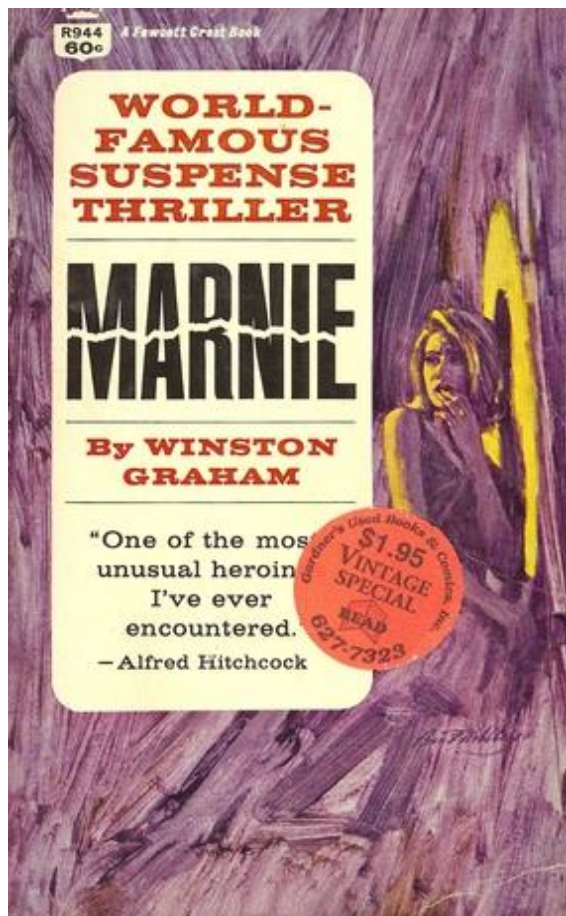
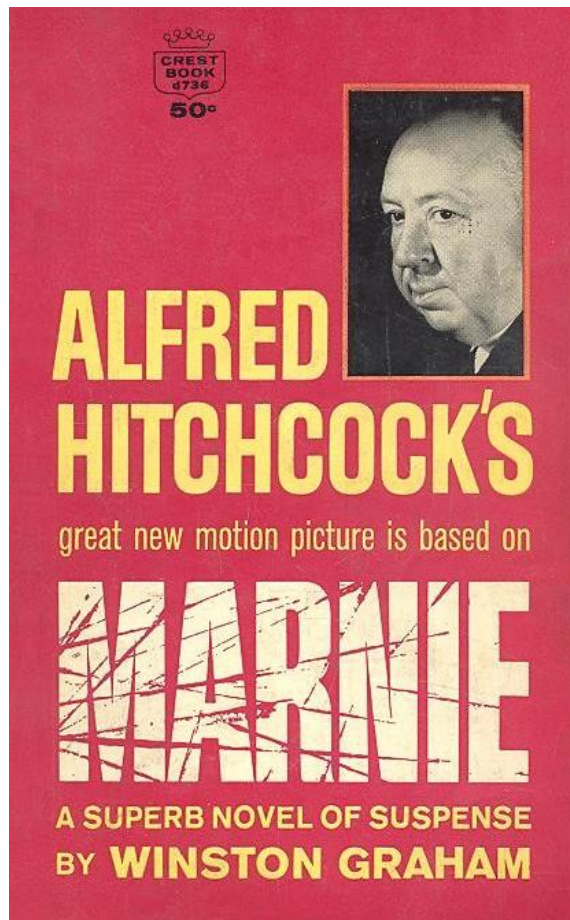
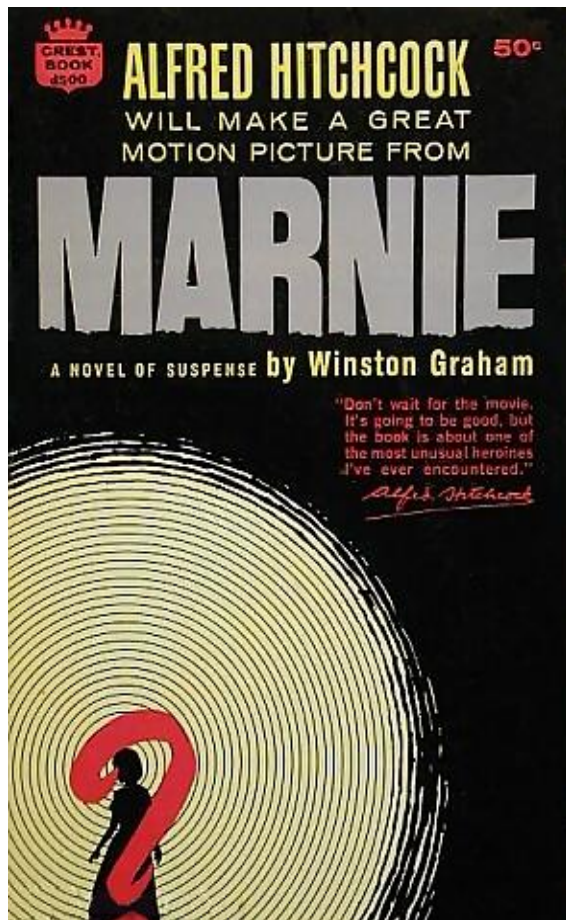


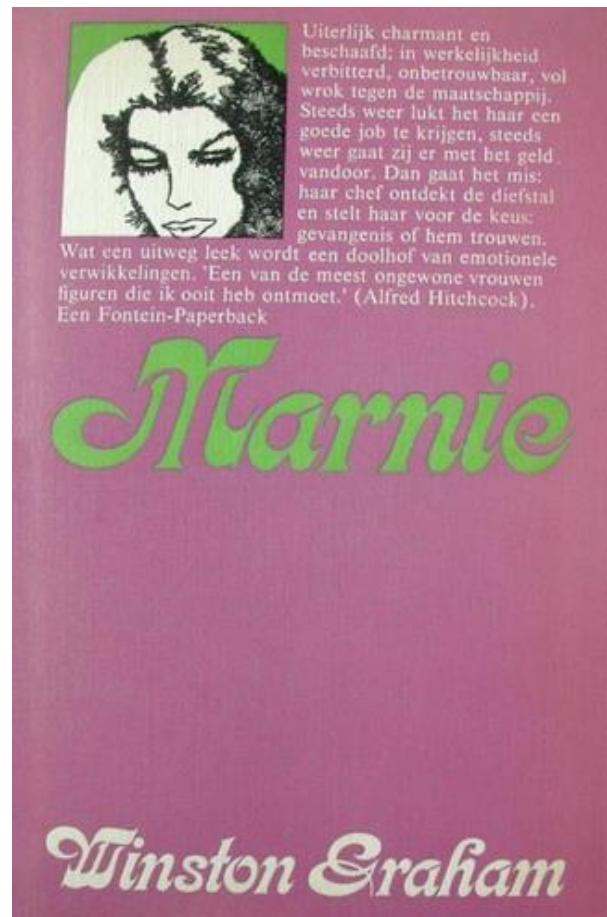
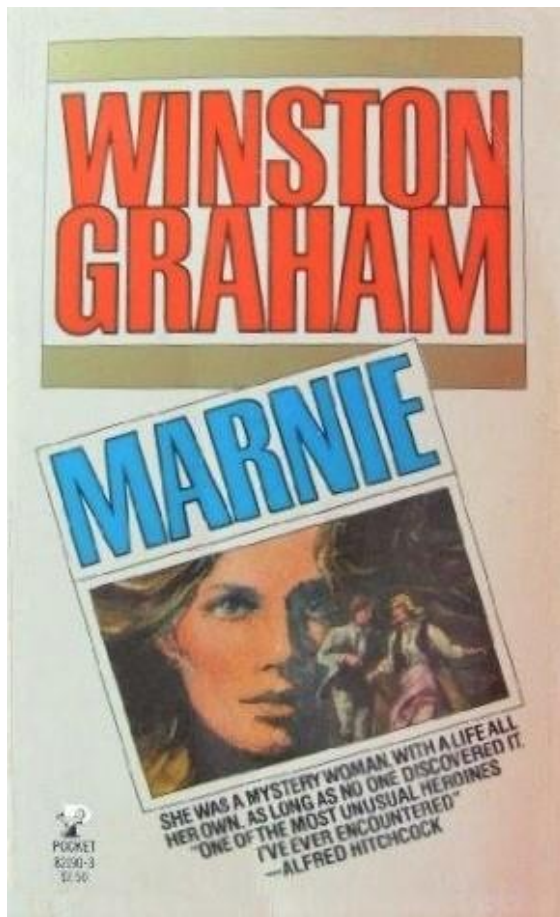




(i) House of Stratus, 2002
(ii) German: a Bertelsmann Book Club edition, 1961 (iii) Bodley Head, 1969

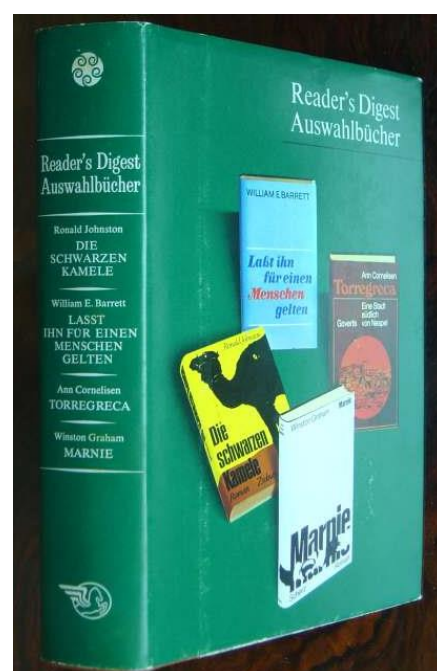
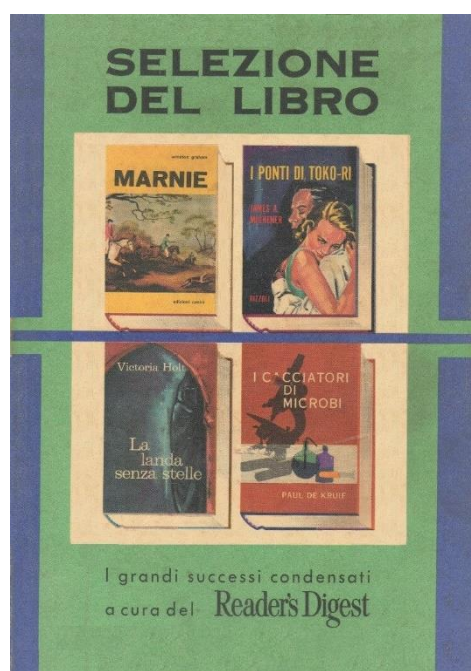
Page 121: Crest (i) 1962 and (ii) 1964 (iii) Fawcett Crest, 1964 (iv) Hodder, 1962





(i) Pocket Books, 1979 (ii) Dutch, De Fontein, year unknown

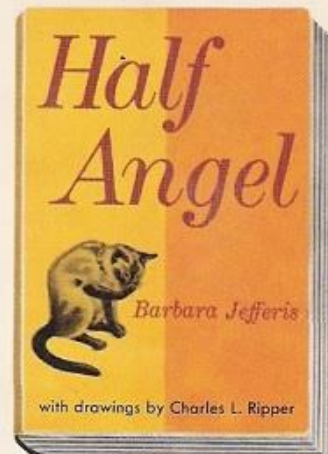
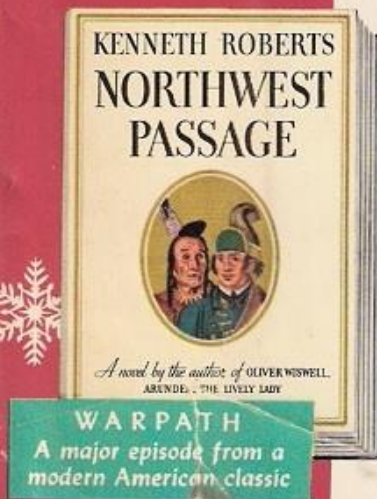
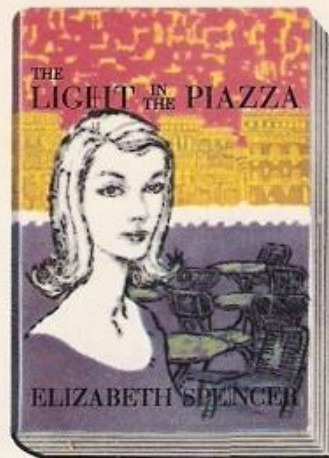
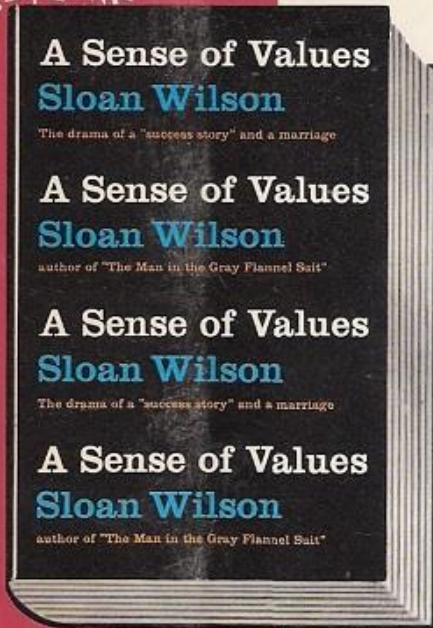
In addition to all of the above, *Marnie* was published widely by *Reader's Digest Condensed Books*: the editions below are from Italy, 1963 and Germany, 1970. Next page: USA, 1961



READER'S DIGEST



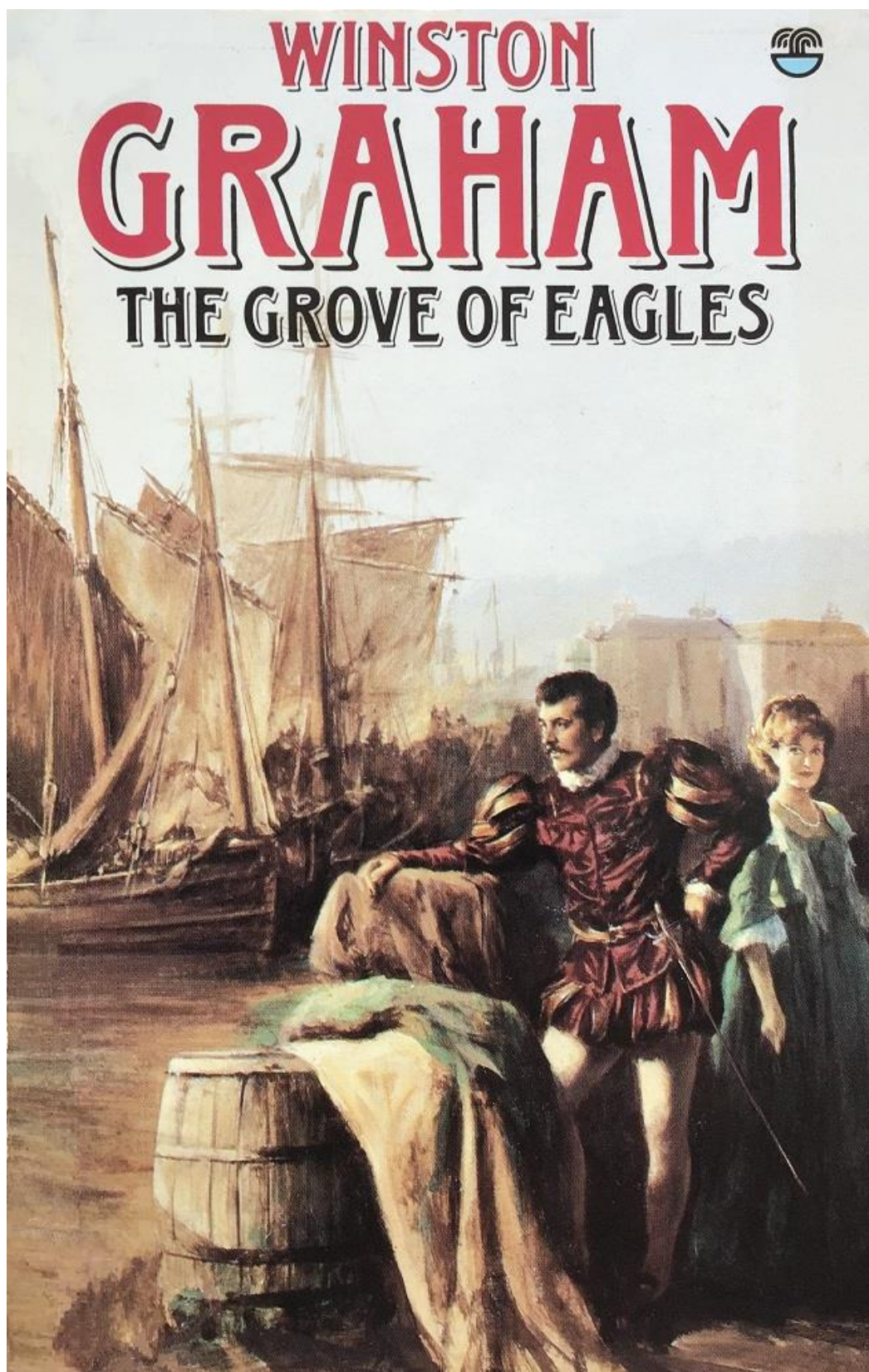
Condensed Books



Winter 1961 Selections

For one or two more *Marnie* covers, see [MARNIE](#)

* * * * *



Fontana, 1987

For Poldark jackets, go to [JACKETS \(2\) / \(2A\)](#). For others from *The Grove of Eagles* onwards, go to [JACKETS \(3\)](#)