

Mon cher Maître

de belles œuvres, mon cher Pissarro  
ne savaient pas comprendre tout de  
suite, quand elles n'ont pas de  
péroratoire. ~~Mais~~ la route est plus longue  
et la foule fait bien des Nations avant  
d'admirer, à quelle bruit, et de bruler  
ce qu'elle adorait.

J'ai passé le matin une heure de  
surprise, je connaissais votre talent mon  
cher Pissarro, mais je ne l'ai ni pleinement  
gouté ni aujourd'hui.

La poésie si c'est le mot qui s'agit de  
de vos toiles, m'était complètement en rade et l'éternelle  
jeunesse de la nature y est comme la Marque  
de votre ~~poésie~~.

avec je vous envoie toute mon affection  
et humble reconnaissance pour la  
plaine que je vous dois.

A Rodin

17 mars 1882 rue de l'Université  
G. S. Moinat London est mort. Ce jour là

"Beautiful works, my dear Pissarro,  
are not understood right away."

Auguste Rodin, p. 32



# SCHULSON AUTOGRAPHS

CATALOG

163

## **Schulson Autographs**

Claudia Strauss Schulson  
PO BOX 54, Millburn, NJ 07041  
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### **Catalog Design**

André Mora & Goretta Kaomora  
Typefaces: Scout and Benton Modern.

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## Abbreviations

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**A.L.S.**

Autograph Letter Signed  
[written and signed by the person described].

**L.S. [T.L.S.]**

Letter Signed  
[signed by the person described, but the  
text or body written by another or typewritten].

**D.S.**

Document Signed.

**A.Q.S.**

Autograph Quotation Signed.

**A.N.S.**

Autograph Note Signed.

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## Measurements

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Vertical measurement given first

**4to**

Quarto [approximately 11x8B/c inches].

**8vo**

Octavo [approximately 8x5 inches].

**n.d.**

No date.

**n.p.**

No place.

**n.y.**

No year.

# CATALOG 163

## HOLIDAY 2014

Our Next Catalog will be offered in January as a PDF only Sale Catalog. Please join our email catalog list if you would like to receive the January Sale Catalog.

We will be exhibiting at the *Greenwich Winter Antiques Show* at the Eastern Greenwich Civic Center, Friday, December 5 (Preview Gala); Saturday, December 6; and Sunday, December 7.  
90 Harding Road, Old Greenwich, CT, 06870.

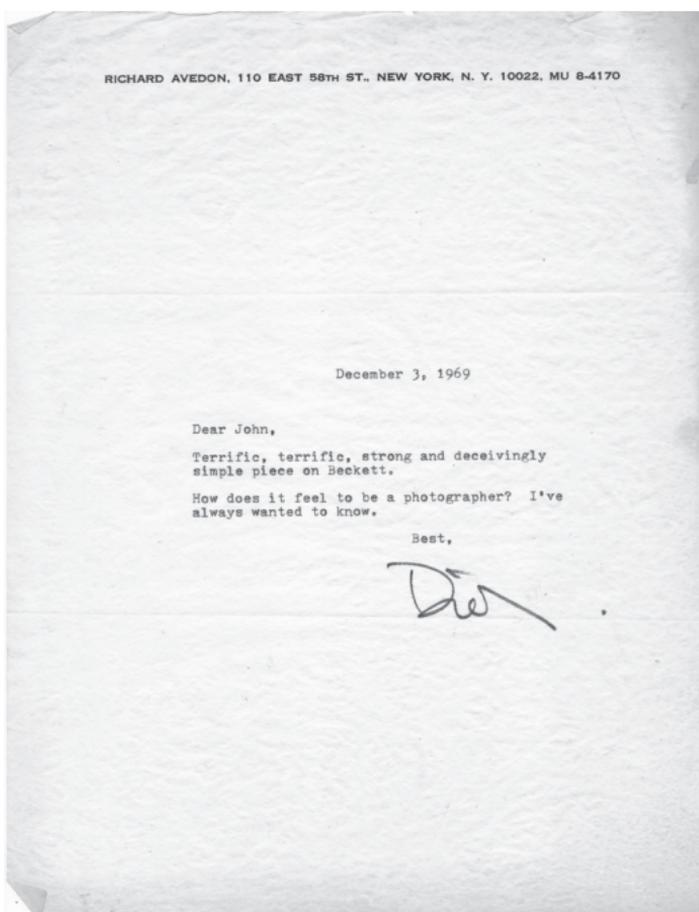
In 2015, we will be exhibiting at:

*The Art, Design & Antiques Show* at Wallace Hall, January 23-25.  
980 Park Avenue at 84th Street, New York City.

*The 2015 ABAA New York Antiquarian Book Fair* at the Park Avenue Armory, April 9-12. Park Avenue at 66th Street, New York City.

Further information will be available on our website.

Richard Avedon



*“How does it feel to be a photographer?  
I’ve always wanted to know....”*

## **AVEDON, RICHARD**

(1923–2004). American fashion and portrait photographer renowned for his sense of beauty and style which influenced American culture.

**Typed Letter Signed on personalized address stationery, 4to,  
New York, Dec. 3, 1969.**

Avedon writes to art critic, author and fellow photographer, John Gruen. “Terrific, terrific strong and deceptively simple piece on Beckett. How does it feel to be a photographer? I’ve always wanted to know....” Signed in blue grease pencil, “Dick.” Avedon refers to Gruen’s article on Samuel Beckett for *Vogue* magazine, “Samuel Beckett Talks About Beckett,” (December 1969). Written on onion skin stationery, bends at corners and some chipping on right margin, browning along lower and right margins.

**\$1900. ID#4018**

“...I’m still playing... At Donte’s in n. Hollywood”

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## BAKER, CHET

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(1929–88). American jazz musician, trumpeter and singer who rose to fame when chosen to play with Charlie Parker in 1951.

**Autograph Letter Signed, 2 separate large 8vo sheets, in pencil,  
n.p. n.d., but ca 1968.**

With reference to performing, Baker writes to Harry Kevis, Vice President of United States Automotive, Inc., Baker writes that his phone is disconnected and he hardly works due to, “fear on the part of would be brokers or club owners...” He continues in relation to Kevis’s letter to him, included. “I was sort of shocked to learn of your having resigned your commission... You don’t say too much about this battery chemical but it sounds very interesting. I don’t suppose you could use a West Coast Distributorship (naturally with ole chet as chief in command)... I’d really like to have something else to fall back on... I’m still playing... at Donte’s in N. Hollywood... you can take Nick’s spot as yet I haven’t let him in on it...” He encourages Kevis to think about a distributorship run by Baker, sends regards from his family and signs, “Ciao, Chet.” The letter is accompanied by the original TLS by Harry Kevis dated March 26, 1968 and a copy of a TLS from Harry Kevis indicating he will be in Los Angeles on April 4, won’t be able to play but will visit Donte’s. A heroin addict, Baker was severely beaten later in 1968, the year of this letter, stopped playing until he could rehabilitate his mouth, eventually moved to New York, then played in Europe until his death. He remains a jazz legend.

**\$775. ID#4023**

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## BARA, THEDA

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(1885–1955). American actress of the Silent Screen era, best remembered for her roles in, *A Fool There Was*, 1915; *Cleopatra* (1917); *Camille* (1917); *Salome* (1918); and *The Hunchback of Notre Dame* (1923).

**Stunning Signed Photograph, 8 x 10, matte finish, 1917.**

Bara is shown full length, in a layered lace long gown, standing by an ornate fireplace with mirror, likely from *Camille*. Photograph by Witzel with photographer’s white stamp in lower right corner. She inscribes in French and signs with fountain pen, “Tres sincerement, Theda Bara 1917.”

**\$850. ID#2580**

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## BARAKA, AMIRI / LEROI JONES

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(1934 –2014). African-American writer.

**Two Signed Books: *Slave Ship*, soft cover, 1969, second edition, Jihad Publications, published as Leroi Jones, signed, “Amiri Baraka 1977;” and *What was the Relationship of the Lone Ranger to the Means of Production*, soft cover, 1978, Anti-Imperialist Cultural Union, signed, “Amiri Baraka 1979.” Both in very good condition.**

**\$250. ID#4033**



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## BARBIER, GEORGES

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(1882–1932). French artist, considered one of the great illustrators of the early 20th century,

**Original Sketch Signed with initials, folio, Aug. 1929.**

Barbier has sketched a multicolored fantasy seascape with a soft toned mermaid at the center. Drawn on folio sheet with some show through of handwriting (in an unknown hand) on verso. The handwriting shows as soft arcs and fits in with the image. Signed in the middle of the drawing in small letters with date, "GB Aug. 1929." Matted in gray and framed in silver toned wood.

Barbier is best known for his theater designs, ballet costumes, and particularly for his high fashion illustrations. He led a group of illustrators from the Beaux Arts School known for their flamboyance as much as their art. Barbier also created jewelry, glass and wallpaper design and worked with Erté to design sets and costumes for the Follies Bergère. He died at the height of his career. In 1929, Barbier was the costume designer for musical *The Street Singer*.

**\$1875. ID#2324**

*“Nothing else in Zionism requires as much practical strengthening—as Hebrew labor...”*

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## BEN GURION, DAVID

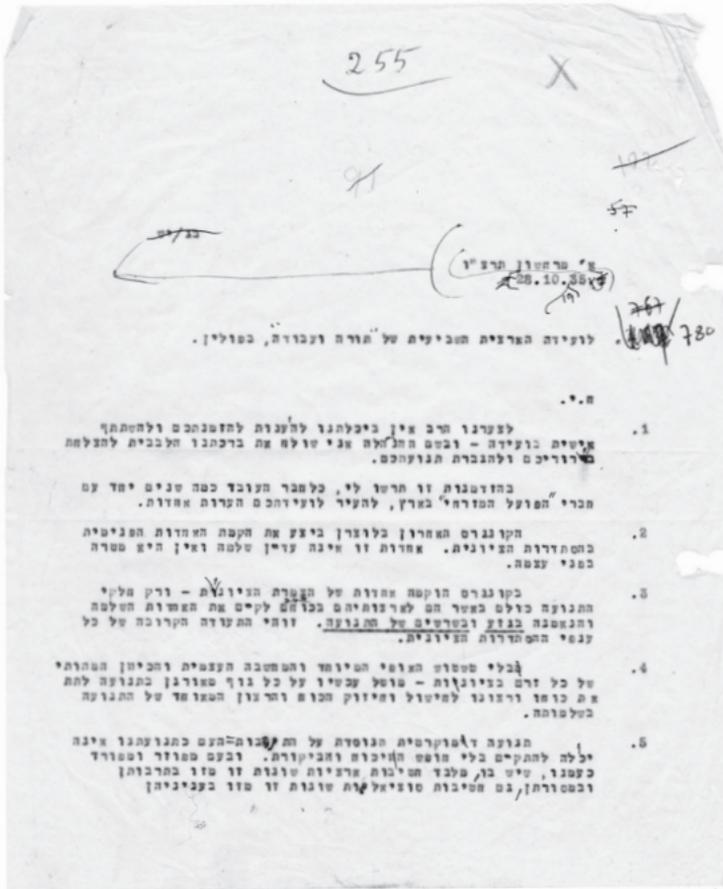
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(1886–1973). First Prime Minister of Israel and one of the nation’s key founders.

**Carbon copy of a Typed Letter Signed with initials, in Hebrew, 4 separate pages, 4to, marked up later, apparently in preparation for publication which never happened. Dated 1 Mar–Cheshvan 5696; 28–10–35 [28 October 1935].**

An important and lengthy letter on Zionism to the Seventh National Conference of Torah va-Avoda in Poland stating that the conference would “succeed in strengthening the Zionist movement in Poland, strengthening the pioneering spirit among the youth and that it will accept and unify the ranks of the Hebrew workers in the land.” Ben Gurion indicates he would not be able to accept the invitation to participate. The Torah va-Avoda is a religious Zionist movement based on the beliefs that the combination of Torah and labor together, social justice and a productive life, are integral in a complete religious life in Judaism. Continuing from his work begun as early as 1920 with the founding of the Histadrut, Ben-Gurion expresses his views on the importance of unity throughout the world to ensure that workers from Poland and beyond immigrate to Israel, bringing skilled labor and joining the Histadrut, ensuring an independent state for the Jews. Ben-Gurion begins this letter with his apology and then says that he would like to “take this opportunity, as a comrade who has worked for years together with members of “Hapoel Hamizrachi” [the religious labor movement] in Eretz Israel, to make several comments to your conference.” His comments basically state the importance of the unity of the Zionist movement worldwide to secure an independent state for Jews and to ensure that skilled labor is brought to Israel to make this happen. Among other points, he discusses “Hebrew labor.” He refers to the recent Congress in Lucerne [the 19th World Zionist Congress at Lucerne where, among other decisions, David Ben-Gurion was elected to the Executive of the Jewish Agency]. He states that the Congress “accomplished the internal unity of the Zionist Organization,” but suggests that it “is not yet whole.” He continues in this vein saying that the Zionist leadership has been formed, but what is needed is “the complete and faithful unity in the body and roots of the movement.” He states that their goal is now to strengthen and harden “the unified strength and will of the entire movement.” His continued discussion points on “Unity in Zionism” addresses the fact that there are a wide variety of nations with different cultures and traditions that need to come together to enlist “all the nations’ efforts in the speedy building of our land and the redemption of our nation in the near future.” He encourages their efforts. “Your members stand together with the entire community of organized labor... the Histadrut National Labor Federation – in a difficult and desperate war in which victory or Heaven forbid defeat will decide the fate of Zionism... nothing else in Zionism requires as much practical strengthening—as Hebrew labor...” He promotes unity and ends offering his blessing, “Yours in faith, D.B.G.” He initialed this important letter with fountain pen, in small letters, on browned, fragile typing paper, two punch holes per page at the right margin, and matching tear to upper right corner on each page.

Ben Gurion writes this statement four years before Germany’s invasion of Poland which began World War II and about a year after



Hitler acceded to power in Germany, officially on Aug. 19, 1934. Ben-Gurion was named one of *Time Magazine's* 100 Most Important People of the 20th Century.

\$3400. ID#4049

*"If Massachusetts is to experience the longed for rebirth, it will come again from the sea."*

## BRANDEIS, LOUIS D.

(1856–1941). American jurist and associate justice of the United States Supreme Court, 1916 to 1939.

Autograph Letter Signed on "Supreme Court of the United States" Stationery, 2 pp on one 8vo sheet, [printed Washington, D. C.] Chatham, July 23, 1922.

Brandeis offers high praise to American historian Samuel Eliot Morrison for his recent book on Massachusetts. "Your *Maritime History* [of Massachusetts] highlights... the thrills of Elizabethan Seaman and the joys of the days when the world was young... what

courage, resourcefulness and perseverance may achieve... If Massachusetts is to experience the longed for rebirth, it will come again from the sea... through coastwise commerce....” He signs, “Louis D Brandeis.” Brandeis settled in Boston after having graduated from Harvard Law School. He is widely regarded as one of the most important Associate Justices in the history of the American Supreme Court due to the combination of his brilliance, his writing, and his ethics. Our letter offers insight into Brandeis’ appreciation for the state of Massachusetts which became his home until he left for Washington, DC, in 1916, to serve on the Court. Tape reinforcement at centerfold.

Samuel Eliot Morrison (1887–1976) was an eminent American historian and distinguished naval officer. Recognized for his research on maritime history, he is perhaps best known for the classic textbook *The Growth of the American Republic* co-authored with Henry Steele Commager, first published in 1930.

**\$875. ID#4045**

*The Foundation of a nation is built on Books.”*

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## **CAPOTE, TRUMAN**

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(1924–84). American author, whose works include *Breakfast at Tiffany’s* and the thriller, *In Cold Blood*.

**Autograph Quotation Signed on 4to sheet of lined notebook paper, n.p., n.d., but from his childhood.**

On the first two lines at upper right of the sheet, young Capote writes, “English, Capote.” Two lines after this near the center, he titles the page, “Book Slogan,” and writes the slogan: “The Foundation of a nation is built on Books.” He is said to have found his calling as a writer at a young age, and this quotation would lend testimony to that notion. Matted with printed photograph, ready for framing.

**\$675. ID#2162**

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## **[CHESS ] FISCHER, BOBBY and BENKO, PAL**

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Fischer (1943–2008). American Grandmaster chess champion. Benko (b. 1928) Hungarian Grandmaster chess champion, both awarded the Grandmaster title in 1958.

**Original 12mo Photograph of Pal Benko signed by both Fischer and Benko. Benko appears to be holding a similar photograph in his hand but with dark side of the image facing front. Benko defeated Fischer on several occasions.**

**\$675. ID#4020**

Art Clokey



*"Merry Christmas!"*

## CLOKEY, ART

(1921–2010). Animation pioneer in stop motion clay animation, best known as the co-creator of Gumby and his horse, Pokey.

**Original Signed Drawing, in pencil, on First Day Cover honoring Christmas 1989.**

Clokey has drawn Gumby and Pokey in full length, with a holiday ribbon around Pokey's neck, and Gumby's arm around his horse. The other arm is drawn as if to hold the reins on Santa Clause's printed sleigh. Gumby offers a Santa Claus greeting, "Ho! Ho! Ho!" Clokey writes in the free space next to Pokey, "Hi Friends—Merry Christmas!, Art Clokey." A Happy Holiday presentation.

**\$425. ID#4050**

*“If you and Garson don’t... see me in ‘present laughter’ before I close... I may never speak to you again...”*

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## COWARD, NOEL

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(1899–1973). Popular and enduring English playwright, actor and composer.

**Autograph Letter Signed, 8vo, on personalized printed address stationery, London, May 15, 1947.**

To Ruth Gordon, (1896–1985), American actress, screenwriter and playwright, referring to Coward’s play, “Present Laughter,” in which he was starring in London, her play, *Years Ago*, and her husband, writer and director Garson Kanin (1912–1999). “Dearest Ruth, I was so touched and pleased that you sent me your play, which... I loved. I shall read it with great nostalgia. If you and Garson don’t come to England & see me in *Present Laughter* before I close on July 12th I may never speak to you again....” He signs boldly, “Noel.”

Coward was leading the cast of the first London revival of his play, *Present Laughter*. At the same time, Gordon’s play, *Years Ago*, directed by Kanin, ran in New York on Broadway until May 31, 1947, leaving less than two weeks for the couple to see Coward’s performance.

**\$680. ID#4011**

*“I shall have great pleasure in retaining for insertion in the Miscellany... your own paper, and Miss Hill’s fragment....”*

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## DICKENS, CHARLES

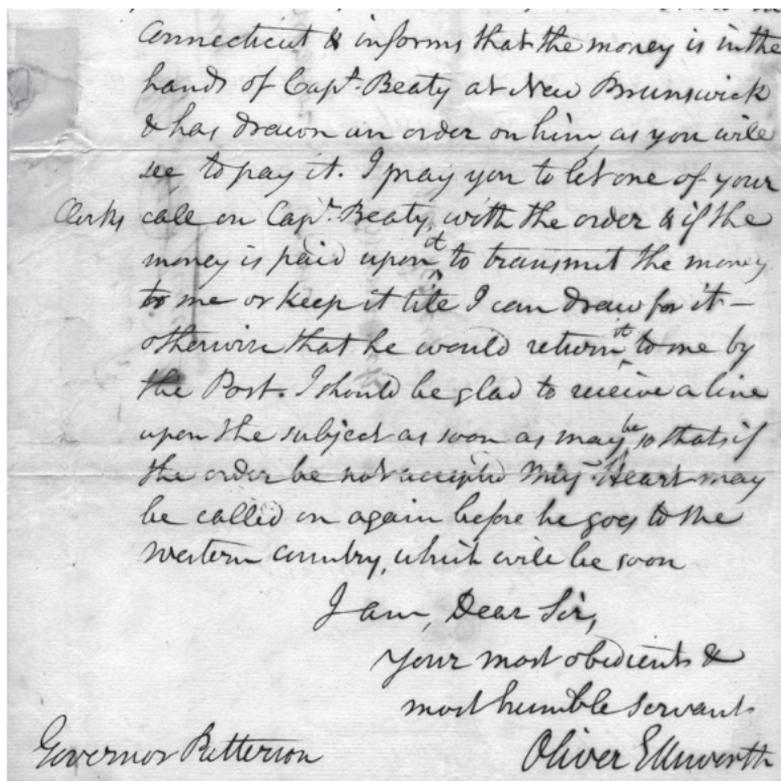
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(1812–1870). Most popular English novelist of the Victorian era and one of the most popular of all time. He created some of literature’s most memorable characters. His novels and short stories have never gone out of print. A concern with what he saw as the pressing need for social reform is a theme that runs throughout his work.

**Autographed Letter Signed, 2pp on one folded 8vo sheet, 15 Furnival Inn, n.d. [but 1837].**

This letter shows Dickens at work as an editor early in his career. As editor of *Bentley’s Miscellany*, Dickens replies to his correspondent, Benson E. Hill, “concerning three papers Hill had submitted for inclusion in the *Miscellany*. Dickens writes, “I shall have great pleasure in retaining for insertion in the *Miscellany* at the very earliest opportunity (I have little doubt, in No. 2) your own paper, and Miss Hill’s fragment of Romance. The Enchanted Tissur (?) I beg to return....” Dickens then offers an apology for taking so long to reply. “I trust you will sustain no inconvenience from the delay....” He signs with his decorative, “Charles Dickens.”

Dickens accepted two of the three submissions of Hill and his sister Isabelle Hill. Hill’s “The Wide Awake Club” and Isabelle Hill’s “Fragment” both appeared in *Bentley’s Miscellany*, no. 2, published on February 1st, 1837, as Dickens proposed. Dickens was the first editor of the general interest magazine, *Bentley’s Miscellany*, published by Richard Bentley. Dickens’ term as editor lasted about two years. *Oliver Twist*, Dickens second novel, was serialized for *Bentley’s*. The magazine was published between 1837 to 1868. Dickens had worked as a reporter and then editor before he found his success writing novels. After he left *Bentley’s Magazine*, he started the weekly magazine in,



Connecticut & informs that the money is in the hands of Capt. Beatty at New Brunswick & has drawn an order on him as you will see to pay it. I pray you to let one of your Clerks call on Capt. Beatty, with the order & if the money is paid upon it to transmit the money to me or keep it till I can draw for it—otherwise that he would return it to me by the Post. I should be glad to receive a line upon the subject as soon as may be, that if the order be not accepted my heart may be called on again before he goes to the western country, which will be soon.

I am, Dear Sir,  
your most obedient &  
most humble servant.  
Oliver Ellsworth

Governor Patterson

*Master Humphrey's Clock*, also as a general interest publication. It failed after a year, however, only succeeding in serializing Dickens novel, *The Old Curiosity Shop*. About a decade later, in 1850, he co-founded the weekly magazine for which he is perhaps best known, *Household Words*, which lasted almost a decade and was followed immediately by his last weekly, *All Year Round*, lasting until 1870. Here he published his great novels, *A Tale of Two Cities*, and *Great Expectations*.

\$7,250. ID#2593

“From all things—Liberty!”

## DICKINSON, ANNA ELIZABETH

(1842–1932). American orator and activist for abolition and women’s suffrage, the first woman to speak before the U.S. Congress.

Autograph Quotation Signed, October 10, 1878 and Autograph Note Signed, April 28, 1875, both on 12 mo cards.

The famed orator writes, “From all things—Liberty! Truly yours,

Anna Dickinson,” dated in lower left corner. The larger card reads, “I am glad to do what you desire, — & so to sign myself Truly Yours, Anna Dickinson,” dated in lower left corner. With carte-de-visite photograph by Sarony matted together in light cream board.

Dickinson gained public attention at the age of thirteen when William Lloyd Garrison published an essay in his abolitionist paper, *The Liberator*. For most of her life she championed the causes of abolition and women’s suffrage with brilliant oratory. After she helped the antislavery wing of the Republican Party win state elections, she was invited to address Congress in 1864, making history as the first woman to speak to the US House of Representatives.

**\$550. ID#4048**

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## **ELLSWORTH, OLIVER**

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(1745–1807). American lawyer, third Chief Justice of the United States (1796 to 1800), drafter of the United States Constitution, one of Connecticut’s first two United States senators holding office 1789 to 1796 when he became Chief Justice.

### **Autograph Letter Signed, one page folio, Windsor, June 29, 1791.**

Ellsworth writes to William Patterson, Governor of New Jersey. In part, “You will have the goodness to excuse my troubling you a moment in behalf of an Ensign Brissel of my vicinity who has served in the Reg’t. & has an arrear of pay due to him. He has been once to Philadelphia to receive it & was there informed that it had been paid to a May Heart. Mrs. Heart is now in Connecticut & informs that the money is in the hands of Capt. Beaty at New Brunswick & has drawn an order on him as you will see to pay it. I pray you to let one of your clerks call on Capt. Beaty with the order & if the money is paid upon it to transmit the money to me or keep it till I can draw for it.” Written and signed in his large hand “Oliver Ellsworth.” Tape repairs across two horizontal margin folds, slight edge tears.

Ellsworth’s most significant contribution is considered to have been accomplished while serving in the United States Senate, representing Connecticut, by drafting the Judiciary Act of 1789. The court system established then has continued to the present with little change.

**\$775. ID#4032**

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## **FRELENG, FRIZ**

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(1905–1995). American cartoonist and animator, best known for his work on the *Looney Tunes* and *Merrie Melodies* cartoons for Warner Brothers.

### **Original Drawing Signed, in pencil, 4to.**

This is an excellent facial drawing of Bugs Bunny sporting a broad smile, drawn on a white board. Signed below the neck, “Friz Freleng.” A superb, happy image of the ever popular Bugs Bunny. Freleng’s other popular characters include Porky Pig, Tweety Bird, Sylvester the Cat, Yosemite Sam, and Speedy Gonzales.

**\$485. ID#4052**

George Gershwin



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## GERSHWIN, GEORGE

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(1898–1937). American composer who wrote most of his vocal and theatrical works in collaboration with his elder brother, lyricist Ira Gershwin. George Gershwin composed songs both for Broadway and for the classical concert hall. He also wrote popular songs with success.

### Classic Signed Photograph, 4to, by Toppo, New York.

This well known sepia toned portrait of Gershwin shows the composer, in profile, seated at his piano, composing. The image which balances Gershwin, his piano and his music, has, itself, become a classic. Gershwin signs on the lower margin in a strong hand, "Sincerely, George Gershwin." Small bend on lower right corner which has been repaired. The photographer has stamped the verso in dark red, "By: Toppo New York." Especially desirable when not inscribed. Matted in tan archival board also opening on verso to show photographer's mark.

**\$6,750. ID#2455**

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## HAYWORTH, RITA

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(1918–1987). American film actress and dancer who attained fame during the 1940s not only as one of the era's top stars, but also as the era's greatest sex symbol, most notably in *Gilda* (1946). She appeared in 61 films over 37 years and is listed as one of the American Film Institute's Greatest Stars of All Time.

**Superb Publicity Photograph Signed, black and white, 4to, n.d.  
but circa 1940s.**

She has signed across her full length dress, "Rita Hayworth." Docketed on verso, "Rita Hayworth, Columbia Pictures, Copyright."

**\$525. ID#2556**

*Hemingway tells a boxing story, "I hadn't had a glove on for six eight months... I was so pitiful...."*

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## HEMINGWAY, ERNEST

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(1899–1961). American writer, awarded the Nobel Prize in literature in 1954. He is best remembered for his novels including, *The Sun Also Rises*, *A Farewell to Arms*, and *The Old Man and the Sea*.

**Substantial Typed Letter Signed, 2 pages on his personal 4to  
"Finca Vigia San Francisco de Paula Cuba" imprinted letterhead, Cuba,  
[June 15, 1943]; undated, but with "June 15" docketed in another  
hand and based on information in the letter, appears to have been  
written in 1943**

To George [Brown], Hemingway's longtime friend, boxing coach, sparring partner, and trainer who was also a tennis partner and friend to Hemingway's wife, Martha, Hemingway writes relaying family news along with news of mutual friends and telling a story of a boxing match gone awry with John "Shipwreck" Kelly, the All-American halfback football player who later played for the New York Giants and Brooklyn Dodgers. Hemingway was an avid fan of boxing and prided himself on his skill at the sport. Kelly was a friend of Hemingway's who went on an African safari with him and apparently visited him in Cuba. Hemingway refers to his children Jack (Bumby), Patrick (Mousie) and Gregory (Gigi), his wife Marty (Martha Gellhorn), and friends including Winston Guest, husband of C.Z. Guest. Hemingway was best man at the wedding of Winston and C.Z. Guest which took place at Finca Vigia in 1947. The letter begins with family news. "Mary is almost finished on a novel she is writing... Bumby went into the army... Mousie did good at school... Gigi same... Mousie never got to like that... school... decided by himself last year that he didn't believe in God..." He then talks about mutual friends. "Don Andrews is fine and sends his best... Jai-alai players are fine and two of them Paxchy and Fernando are with me now on this trip... Also Winston sends his best too..." Hemingway then describes the fishing trip he is on, "an island in the ocean where the trade wind blows day and night... iguanas six feet long... flamingoes... by the thousands... the ocean is full of the biggest kind of fish..." He then tells the boxing story about putting on his boxing gloves. "Speaking of the sour science old John (4F) Kelly got himself down to a natty 205 and brought his lovely bride out the Finca... I hadn't had a glove on for six eight months... I was so pitiful..." He describes the bout at length and then refers to a plan that Kelly will come again the next day at 11 and Hemingway came up with

FINCA VIGIA SAN FRANCISCO DE PAULA CUBA

2  
little scotch in my tea in the mornings I have to go and run to practice to chase that 205 pound bridegroom of the ages fornicate all I will try to fall on him and break his bad leg . So I figured I could maybe get him up against the corner of the court and give it to him or else chase him toward that bench and maybe break his leg there or something stylish and scientific like that or if all failed get him on that concrete by the pool because I am too old to have a mug like Kelly every morning at 11 o'clock .

So my morning was full of christian thought like that and finally I thought the best and simplest thing of all is just to blind him as it always has been because he can look at Brenda out of one eye while if I really give it to him where he makes his living it would be an act against the labouring man .

So at eleven I am ready for him . I have his gloves and my gloves and everything . I turned down the idea of driving a couple of spikes through the corner post of the court inwards as unsportsmanlike and I declare to win without the use of iron or steel . I rig a little business to use if I have to but it is of lead only covered with the leather of an old driving glove .

At 10.45 I take a quick one and at eleven I think I heard a car coming up the drive and I have another one . Kelly I think , why you ingurgonist I will maybe give it to you as the black boy opens the door of the house . It isn't Kelly . By this time I am committed to a policy of drinking since I have the two in my so anyway my perfect condition is gone . I have two three more . By then I think the best system is to be concealed in the shrubbery and and give it to him with the business behind the ear when he steps out of his vehicle . That seems to me sportsmanlike . Sort of like shooting the driven tiger . Finally I have two three more , it is close on one thirty , and I sit on the porch with the business in my pocket waiting for him to show and I will give it to him while he is apologising for being late .

What happens ? He never comes . He never show . He never telephones . He is never seen again . Where is Kelly ? Nobody knows .

I hope you get a laugh out of above . I had one and so did Winston . Marty's only reaction was " What did you let someone like Kelly cut your mouth for in the first place ?" She was right . But thatanks for keeping that little alley we

If Marty goes and I am back in at the Finca and should be staying on there do you think you could come down and stay a couple of months if you can whittle it down to any time you want . Anyhow you will see her in N.Y.

an she can give you the dope on everything . She is fine ; never loweligr . Write me a good letter kid . Will be out in boat a month or six weeks more but get mail every ten days or so .

If you have any papers with the Despsay thing in send them will you ? I have only read it in Spanish and it doesn't come through as beautifully that way . What the hell was Katy plou's lovely bride doing during all of that anyway ? If you can get some of the best papers send them to the Finca will you ? Marty will forward with my mail .

Will you give Marty and my love to Georgette when you see her ? We all got to be sort of partners at one time when they had you carrying that pack . Let me know what you think of For Whom Bell Tolls picture too will you ?

Have to knock off now on acct. the mob being back and with seven men on space 40 by 12 feet as difficult to write as when you used to write me with those hill billy songs going .

Best to you old timer ,

Ernest  
Ernest Hemingway

can still beol down when you taught him of self defence .

strategies to beat him, fair or unfair. He tells how he drinks as he waits for Kelly to arrive but he never arrives. He recounts that he put "a little scotch in my tea" and considers that he might "try to fall on him and break his bad leg." His story, he hopes, gets a laugh out of his friend. "I hope you get a laugh... I had one and so did Winston. Mary's only reaction was 'What did you let... Kelly cut your mouth for in the first place?' She was right." He sends his love to Georgette, referring to George Brown's lover and longtime companion, Georgette Cohan, the daughter of George M. Cohan. And he ends by asking what his correspondent thinks of the film version of *For Whom the Bell Tolls* which came out in 1943, the year of this letter. Hemingway signs twice, "Ernesto," and in full, "Ernest Hemingway."

The boxing story Hemingway relates adds importance to the letter. A good reference to his book, *For Whom The Bell Tolls* published in 1940.

\$11,500. ID#2597

*“Spend your life searching for beauty in simple—  
not ‘fashionable’—things....”*

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## **HORST, HORST P.** [Horst Paul Albert Bohrmann]

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(1906–99). German-American fashion photographer best known for his photographs for *Vogue* magazine.

### **Autograph Note Signed on Typed Manuscript, 4to, June, 7, 1989.**

Horst writes in red on the bottom of the page where he offers sound advice to his correspondent. “Dear James, Thank you for your very kind letter. I hope the few lines above will be all right. Hoping to meet you....” He signs, “Horst.” In the few typed lines above, Horst offers advice on creativity. “Be guided; but don’t copy. Read, listen, and learn from others; then invent. First continue, then begin... Today the world is more open than ever before, to all young people wherever they may be; provided they want to succeed. The really difficult part is to find out where one’s talents lie. Don’t be afraid. One learns through pain... The great German poet, Goethe, said that God gave us the nuts, but that we have to crack them. Self-confidence has nothing to do with self-importance. It has a lot to do with open-mindedness and the capacity to love. Being clever tempts one to criticize, but doesn’t necessarily enable one to create. Creativity has a lot to do with a love of life. Spend your life searching for beauty in simple—not ‘fashionable’—things....”

Horst is also known for his photographs illustrating the lifestyle of international high society

**\$375. ID#2591**

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## **HOWARD, ROBERT**

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(1626–98). British politician interested in finances and playwright.

### **Autograph Document Signed, 8vo oblong, n.p., n.d.**

“Registered & payable” receipt, narrow oblong 8vo, signed, “Ro. Howard.” Sir Robert Howard fought on the Royalist side during the English Civil war, and rose to prominence during the restoration. He served as Secretary to the Treasury in 1671, auditor of the Exchequer in 1673 and after participating in William of Orange becoming King of England in 1689 was appointed to the Privy Council. As Secretary to the Treasury he followed Sir George Downing.

**\$200. ID#1192**

*“I had intended delivering this little picture personally...”*

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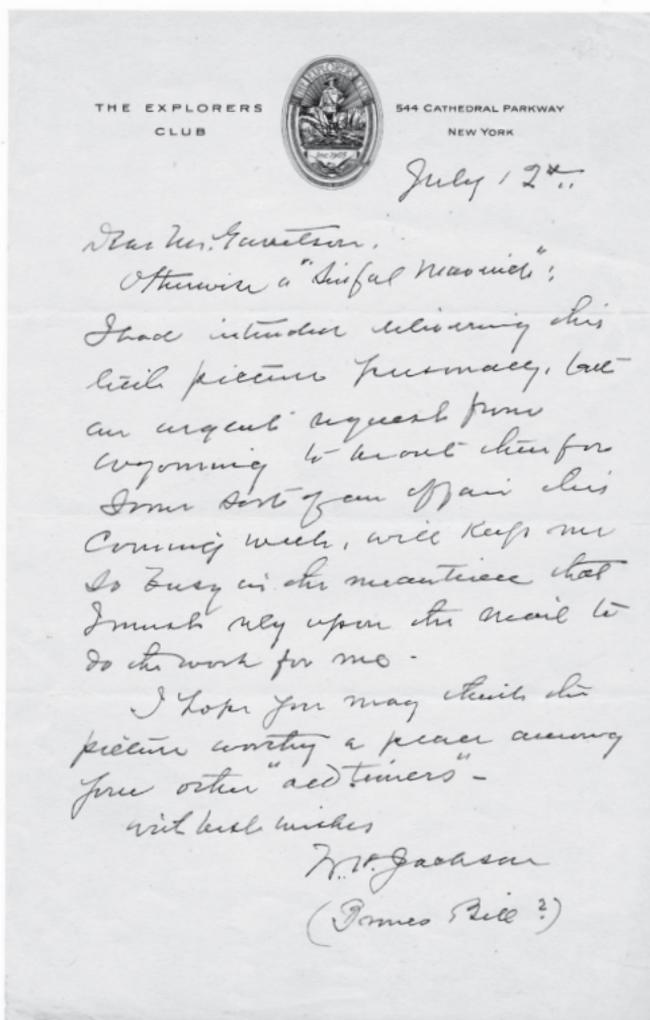
## **JACKSON, WILLIAM HENRY**

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(1843–1942). American photographer and explorer most famous for his photographs of the American West.

### **Autograph Letter Signed on “Explorers Club,” stationery, 8vo, New York, July 12, n.y.**

Jackson likely writes to Martin S. Garretson, (1866–1955), known for his study of and advocacy for the American bison, also depicted in



Garretson's moving photogravures. Jackson begins the letter to Garretson. "Otherwise a 'Sinful Maverick': I had intended delivering this little picture personally... but an urgent request from Wyoming to be out there for some sort of an affair this coming week, will keep me so busy... that I must rely upon the mail to do the work for me...." Jackson then hopes his picture would find, "a place among the other 'old timers'...." He signs, "W. H. Jackson," and in parentheses adds, "(Pawnee Bill?)" Garretson was called the "Sinful Maverick," and given the age difference between the two men, Jackson would be the old timer.

From 1870 to 1878 Jackson was the official photographer for the United States Geological and Geographical Survey of the Territories. His photographs of the natural beauty of northwestern Wyoming, taken during the Hayden survey expedition of 1871, were exhibited in the U.S. Capitol in Washington, D.C. and credited with having influenced the U.S. Congress to establish Yellowstone National Park in 1872. After he retired in 1924 from commercial photography, he traveled back to Wyoming for public appearances. In his official retirement, Jackson returned to painting on Western themes. It is possible that our letter was written during this later period and the picture Jackson mentions is a painting for Garretson. Martin Garretson, as a young man, traveled West to work as a rancher at the time

the bison population was becoming depleted due to expanding settlements on the American plains. Garretson sought to reverse the decimation of the bison herds and eventually became one of the founders of the American Bison Society. He later served as its Secretary and eventually headed the department of Heads and Horns at the Bronx Zoo. During that time, he conducted the majority of the research for his book *The American Bison* (New York, 1938), which remains a standard reference on the species. Jackson's self reference as "Pawnee Bill?", the American showman, suggests association to the showman of the same name as well as to his photographs of the Pawnee tribe.

**\$1,100. ID#4042**

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## JUSTICE, BILL

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(1914–2011). Animator for Disney Studios who also directed for Disney and developed theme park attractions.

**Two Original Signed Sketches, one of Donald Duck and one of Goofy, each on verso of 3 x 5 index card, and each featuring the smiling faces of the characters sporting bow ties.**

Donald Duck wears his sailor cap, looks annoyed while Goofy in his silly hat appears cheery. Each, drawn with black marker, is signed in the lower right of the card, "Bill Justice." (A note to Baby Boomers: Justice directed the animated Mickey Mouse March opening for *The Mickey Mouse Club*.) A fine pair for display.

**\$395. ID#4028**

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## KUHN, WALT

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(1877–1949). American artist, most remembered as the key organizer of the Modern Art Armory Show of 1913 in New York City, which was the first of its genre in America. Most major American art collections include his works.

**Autograph Letter Signed with initials on mechanical relief reproduction of a hand colored drawing, 8vo, New York, 1945.**

Kuhn sends holiday greetings. In full, "A real 'antique' Christmas card I made in 1929. Good Luck for the ensuing year, faithfully, W.K." The drawing shows cowboys in large hats sitting around a camp fire and drinking from mugs. On a nearby scrawny evergreen, hang bottles and a pipe or spoon. Tape repair on verso across horizontal center fold.

Kuhn refers to the year, 1929, when he moved into his 18th St. studio in New York City, the studio he maintained until the end of his life. There he kept costumes for his models who would sit for portraits. Also in 1929, Kuhn gained a great deal of attention through the exhibition of his painting, *The White Clown*, at the newly established Museum of Modern Art in New York.

**\$325. ID#4054**



*“Friends who are going to miss this artistic event, Benjamin Peret, Victor Brauner, Oscar Domingues and lastly, our great friend Andrew Breton”*

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## LAM, WILFREDO

[Wifredo Óscar de la Concepción Lam y Castillam]

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(1902-82) Cuban artist, primarily a painter but also worked with sculpture, ceramics and printmaking

**Typed Letter Signed, one page, in French, Paris, November 15, 1966.**

Lam writes to Varian Fry (1907-1967), the American journalist who ran a rescue network in Vichy, France that helped some 2,000 to 4,000 anti-Nazi and Jewish refugees to escape the Nazis and the Holocaust. Among the artists that Fry helped escape to American were writer Andrew Breton, pianist Heinz Jolles, and artists Marcel Duchamp, Jacques Lipchitz, Max Ernst, Victor Brauner, and Wifredo Lam. Our letter refers to the print that Lam created, *Untitled (for Flight)*, as a part of a fundraising portfolio for the International Rescue Committee, a group that helped finance his flight from Europe. Lam addresses his correspondent as “Dear Friend.” He

thanks Fry for his letter as well as for “all the necessary information from the Rescue Committee in New York to make the litho in question.” He says that he is going to Zurich where he “usually works with the engraver Emil Mathieu... where everything will be done.” Lam continues, “I am very happy that you have found me because I am truly pleased to be able to do something for the Rescue Committee that helped during a critical and difficult time in my life.” He refers to his becoming a client of the Emergency Rescue Committee, “artist no. 998 on Varian Fry’s list of intellectuals and artists to be aided in their flight from fascism” (see Wifredo Lam and the International Avant-Garde, 1923–1982, by Lowery Stokes Sims, 2001). Lam’s Cuban visa and his having exhibited in New York with Picasso made him a person who qualified for rescue. Lam then enumerates the “friends who are going to miss this artistic event, Benjamin Peret, Victor Brauner, Oscar Domingues and lastly, our great friend Andrew Breton,” all of whom had died before the date of this letter. He ends by informing Fry that he will “let you know as soon as the litho is finished.” He signs the letter in a large hand, “Wi Lam.” The lithograph, *Untitled (for Flight)*, was printed in Zurich in 1967 by Mathieu. It was then published in the limited edition *Flight Portfolio* originally organized by Varian Fry, but assembled after his death, in 1971 by the International Rescue Committee to raise funds for Holocaust victims. Lam was one of 12 artists who produced prints for this portfolio. Others included Chagall, Miro, Calder and Lipchitz.

Lam studied painting in Havana and in 1923 continued his studies in Spain. After fighting against Franco in the Spanish Civil War, Lam went to Paris where he met Picasso who introduced him to other artists including Miro and Leger. Lam was one of Picasso’s only students. In 1939 Lam met Andre Breton. Lam worked with Andre Breton collaborating on the publication of Breton’s poem “Fata Morgana,” which Lam illustrated. When the Nazi’s were close to Paris, in 1940, Lam fled to Marseille where he spent time with other artists including Max Ernst and Victor Brauner. He spent time at the Villa Air-Bel, the headquarters of Varian Fry and the International Rescue Committee. When Lam did get rescued, he left for Havana, first spending time in Martinique with Andrew Breton. He later spent time with Breton in Haiti as well. In 1952, Lam returned to settle in Paris and in the 1960s his work showed his interest for engraving. Internationally renowned with works in major museums, Lam’s style has been described as fusing “Western modernism with African and Caribbean symbolism.” [wifredolam.net/en]. The influences of Surrealism, Cubism, African and Cuban cultures combine in his art. His letters rarely become available.

**\$1,675. ID#4014**

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## **LAUREL AND HARDY**

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(STAN LAUREL (1890–1965). OLIVER HARDY (1892–1957). American-based comedy team of thin, British-born Stan Laurel and heavy, American-born Oliver Hardy. They became famous during the early half of the 20th century for their work in motion pictures, and also appeared on stage throughout America and Europe. The team is considered one of the most famous and finest double acts in motion-picture history. Each brought talents from his solo career to the team.

**Early and Outstanding Signed Photograph of the comic pair, standing full length in classic pose, 4to, n.p., 1930.**

The sepia photograph by Stax shows Hardy talking into Laurel’s ear while Laurel sports his typical goofy smile, hands clasped in front.



Both have signed in the lower margin. "With our Best Wishes Jean! Stan Laurel & Oliver Hardy, 1930." This is an early photograph of the comic duo as they officially became a team with the silent short film, "The Second Hundred Years" (1927). They signed this photograph at the beginning of their long career which lasted into the 1950s. This is the image found on the Laurel and Hardy web site, [laurel-and-hardy.com](http://laurel-and-hardy.com).

**\$3,200. ID#4058**

*"I send you the manuscript of another story—the miracle,  
which is beautiful and ends happily...."*

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## LAWRENCE, D.H. (DAVID HERBERT)

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(1885–1930). English novelist. His novels challenged concepts of sexuality in human conduct. Best remembered for his novels including *Sons and Lovers*, *The Rainbow*, and *Lady Chatterley's Lover*.

**Autograph Letter Signed, in pencil, 2 separate pages, on fragile paper; with a now brittle photo attached to end page, Zennor, St. Ives, Cornwall, Friday, no date [January 12, 1917].**

To J.B. Pinker, Lawrence's agent, referring to sending Pinker a manuscript of 'The Miracle'; talking about his book, "Women in Love" not being a novel any of the publishers wanted to publish; his issues with publishers paying him properly; and his desire to visit America where he felt he would be well received. Lawrence begins by informing Pinker that, "I send you the manuscript of another story—*The Miracle*, which is beautiful and ends happily, so the swine of people ought to be very thankful...." He refers here to the story *The Horse Dealer's Daughter* (published in *English Review*, xxxiv, April 1922) which was originally called *The Miracle*. He refers to his novel *Women in Love*, expressing doubt that any publisher would publish it and expresses joy that "there is no more Methuen [referring to the publishing house]." He calls his novel a "chef-d'oeuvre," but suggests that no one "will be dying to publish it." He also refers to poems that he had sent Pinker and suggests that he would be "rather glad if nobody wants... then I shall put them in the fire." He further mentions publishers talking about Duckworth and Mitchell Kennerley who Lawrence says swindled him. Mitchell Kennerley (1878–1950) became Lawrence's American publisher with the publication of *The Trespasser* in May 1912; he published *The Widowing of Mrs Holroyd* in 1914. Lawrence ends by speaking of lack of funds (partly due to Kennerley not paying him properly) and saying, "I am determined that I will have some money before long. I am sick of poking about in a corner, up to the neck in poverty... I think America is my untilled field." Signed, "D.H. Lawrence." Published in *The Letters of D.H. Lawrence: October 1916–June 1921*, #1354, where it is dated as 12 January 1918 [Text TMSC, NWU; Huxley 380].

Lawrence moved to Zennor in March of 1916. In *The Major Short Stories of D.H. Lawrence: A Handbook*, by Kearney, page 147, *The Miracle* is discussed. "He at last sent the completed short story to his agent J.B. Pinker on January 12, 1917. The tone of the accompanying letter was dark." Kearney also quotes a letter of November 13 to Pinker stating that "*The Miracle* is 'on hand,' to be finished as soon as he sent off the novel *Women in Love*. In *The Letters of D.H. Lawrence: October 1916–June 1921*, #1354, a footnote states that the story was "eventually re-titled *The Horse Dealer's Daughter* (see Tedlock, Lawrence MSS 93) and published in *English Review*...."

**\$6,250. ID#4053**

Linnor, St. Ives, Cornwall.  
 Friday  
 Dear Parker  
 I send you the MS of another story -  
 "The Miracle" - which is beautiful and ends  
 happily, so the owners of people ought to be very  
 thankful for it.  
 I am glad there is no more ~~intention~~.  
 You will do as you think best about the novel.  
 I don't suppose anybody will be dying to publish it,  
 though it is a chief theme. Perhaps the faithful  
 darkness will rise up & be noble. though I may  
 much doubt his paying. - The duplicate MS. shall  
 come to you very soon. I love it.  
 I shall be rather glad if nobody wants those little  
 poems. Now I shall put them in the fire.  
 It would be a good thing if I could sell  
 all the rights to my three  
 manuscripts. For everything  
 has paid me only £10 - and I  
 should I could sit cash. So I send  
 and have never heard from the  
 American right of some service  
 to any setting of the other three

I am determined that I will have  
 some money before long. I am sick of poking  
 about in a corner, up to the neck in poverty.  
 It is enough. I think America is my untilled  
 field.  
 Yrs  
 D.H. Lawrence



### LEAN, DAVID

(1908–1991). English filmmaker, producer, screenwriter and editor, best remembered for big-screen epics such as *Lawrence of Arabia*, *The Bridge on the River Kwai*, *Doctor Zhivago*, *Ryan's Daughter*, and *A Passage to India*. Acclaimed and praised by directors such as Steven Spielberg and Stanley Kubrick.

Photograph Signed, 4to, n.p., 1988.

This image is a black and white publicity photograph of the famed director shown half length leaning on his hand, wearing a short sleeved shirt. The thoughtful pose is captioned, "Director, David Lean on location in India while shooting his new film, Columbia Pictures, *A Passage to India*." Signed across his light shirt, "All best David Lean '88."

Lean was voted 9th greatest film director of all time in the British Film Institute Sight & Sound "Directors Top Directors" poll 2002 and has four films in the top eleven of the British Film Institute's Top 100 British Films.

\$450. ID#4024

*"I wish I could not find myself insufficiently interested in the characters."*

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## LEIGH, VIVIEN

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(1913–67). Indian born British actress, winner of two Academy awards for *Gone With the Wind* (1939) and *A Streetcar Named Desire*, (1951).

**Autograph Letter Signed to author and director, Garson Kanin  
Postmarked May 7, 1965, 5 separate pages with holograph envelope  
postmarked Manchester, May 7, 1965.**

Leigh and Kanin were good friends, and she had hoped to act in one of his plays as this letter indicates. "My Dearest Garson, You know without my telling you how dearly I would love to work with you & I was just praying that this play would be the one—But dear friend please forgive me when I say I wish I could not find myself insufficiently interested in the characters. Cynthia herself seems so totally without heart—without enough wit or fun by way of compensation—oh dear—I am so miserable at having to write this I believe which is useless to be anything but honest about it isn't it? As you well know after the kind of wretchedness we have just been through with this play—this judgement is not always the clearest & I just hope I am wrong & that you will find someone & have a glorious success with it—I am endlessly grateful anyway darling that you should have thought of me. We finish here next week—I shall be back in London 16th—Please please write, Garson, & tell me you forgive me for what has been a heartbreaking decision to make—All my dearest deepest love from both—Vivien." Leigh likely refers to the play, *La Contessa*, previewed to poor reception in Newcastle and Liverpool in April and Manchester in May 1965, when she wrote this letter.

**\$2150. ID#4027**

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## LEVIN, ARYEH

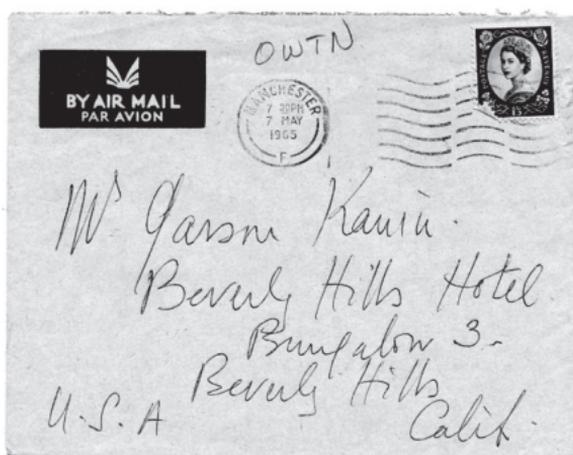
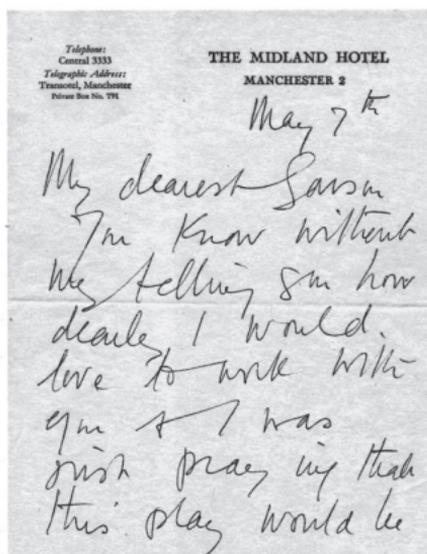
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(1885–1969). Orthodox Rabbi known as the "Father of Prisoners" for his visits to members of the Jewish underground imprisoned in Jerusalem in the 1930s.

**Autograph Letter Signed in Hebrew, partially translated.**

Levin thanks Isaac Freiden for the, "pictures of myself near the Wailing Wall and I am pleased with them... Please send me three more small pictures...." Signed in full. Levin has been recognized for his compassion towards prisoners, victims of illness especially those without visitors regardless of religion or ethnicity,

**\$150. ID#4004**



## LINCOLN, ABRAHAM

(1809–65). Sixteenth President of the United States, serving from March 4, 1861 until his assassination.

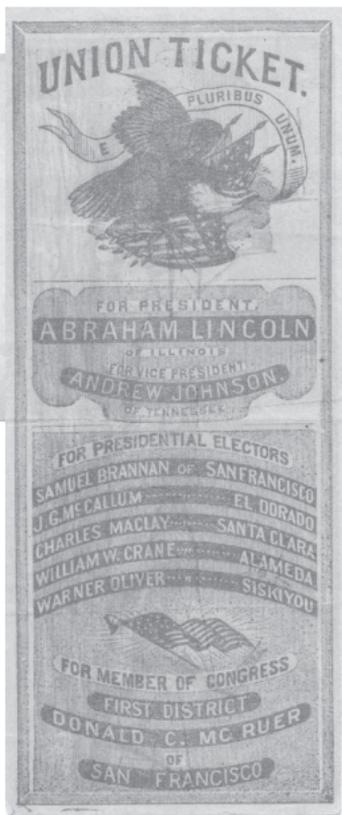
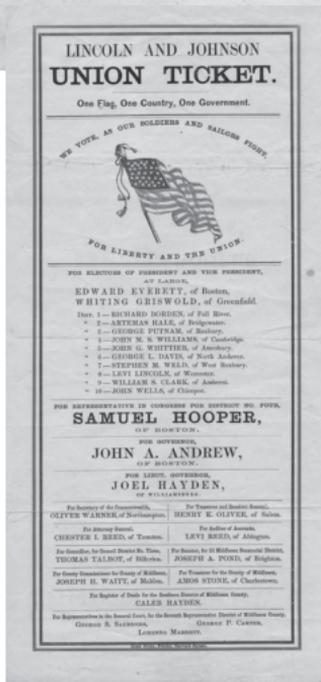
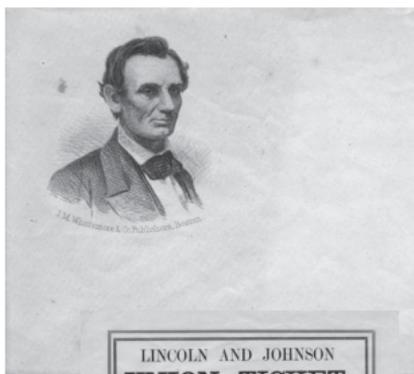
**Collection of six items of Lincoln ephemera, mostly relating to the 1864 re-election campaign; and with one relating to his death.**

A positive outcome of the re-election campaign of Abraham Lincoln in 1864 was in doubt up to the very end. But in the end, Lincoln won with a large electoral college victory and quite a substantial popular vote. There was “dissatisfaction within his own party by Radical Republicans, who doubted Lincoln’s commitment to ensuring political equality for the formerly enslaved once the war had ended” [see the website of the Miller Center, University of Virginia, ‘The Campaign and Election of 1864’]. He was also at odds within his own party regarding his aversion to the Wade-Davis bill. Between those things and the Democratic platform attacking his abuse of presidential powers for “censoring the press, extending military rule over areas adequately served by civilian government, and arresting and detaining war critics without benefit of a trial [see the Miller Center article], even Lincoln felt that his campaign would not survive. And so, a vicious campaign ensued

with a pamphlet battle of opposition tracts the likes of which had not been seen before. The Democrats in New York, for example, formed a "Society for the Diffusion of Political Knowledge" and issued pamphlets confusing voters regarding miscegenation and abolition. Scurrilous pamphlets were issued regarding a number of controversial subjects. And paper ruled supreme. In the end of course, the Emancipation Proclamation, then the fall of Atlanta, and General Grant, insuring that soldiers were able to vote either by absentee ballot or by getting leave to go home to vote, gave the President all he needed to win the election overwhelmingly. Among the paper ephemera and pamphlets issued during this campaign were Union Campaign tickets from various states. The campaign tickets were announcing and supporting the "National Union Party," the name used by the Republican Party for the National ticket in the 1864 presidential election. It was used to attract the War Democrats.

This collection of Lincoln ephemera includes these printed Union tickets. Three Union Tickets, one from Massachusetts, two from California; a broadside poem "Hymn for the National Fast. Appointed by President Lincoln, April 30th, 1863; an envelope with a bust-length engraving of Lincoln imprinted "J.M. Whittemore & Co., Publishers, Boston;" a woodcut engraving of one of the battles of the Civil War, the sinking of the CSS Alabama during the Battle of Cherbourg; and a Boston city pamphlet of the memorial service in honor of the death of President Lincoln, June 1, 1865. The Massachusetts Union Ticket is printed in red, blue, and black on white/cream paper and headed "Lincoln and Johnson Union Ticket. One Flag, One Country, One Government. We Vote, as our Soldiers... for Liberty and the Union..." This is an statement as well on the decision of the president to allow the soldiers to vote in the election by absentee ballot. Among the electors is Edward Everett of Boston. Also included on the ticket were: "For Representative in Congress for District No. Four, Samuel Hooper... Governor, John A. Andrew..." Printed by "John Ford, Printer, Harvard Square." The California Union Tickets are from the 2nd Congressional District which included Sacramento and the 1st Congressional District which included San Francisco. The 2nd district ticket proclaims "We will defend it forever!" with a woodcut of the American flag and a cannon. On the verso, printed in red, is a woodcut of "The Union Forever," with images including Lady Liberty, a flag, the White House, etc. The 1st district ticket is printed in a burnt orange/reddish color.

Also included in this collection is a printed broadside poem "Hymn for the National Fast. Appointed by President Lincoln, April 30th, 1863" which says, in part, "Almighty God, before thy throne A mourning people bend... We come, a sad and broken band, And filled with grief, deplore That Union, once our pride and boast, Which now we know no more...." Senator James Harlan of Iowa, whose daughter later married President Lincoln's son Robert, introduced a Resolution in the Senate on March 2, 1863 asking President Lincoln to proclaim a national day of prayer and fasting. The Resolution was adopted on March 3, and signed by Lincoln on March 30, one month before the fast day was observed. This hymn was printed in honor of the occasion of the National Fast. The woodcut engraving, artist unknown, showing three ships, one, the CSS Alabama, sinking and one, the USS Kearsarge, the US Navy warship with smoke billowing around it. In the center, smaller than the others is the English yacht, the Deerhound which observed the battle off Cherbourg, France on June 19, 1864 and which took Semmes, the Captain of the Alabama and 40 of his men to England to ensure that they were not captured. This battle was unusual because it took place outside of American waters. Also,



the Alabama had been victorious a number of times against the Union during its time at sea, so when news came to the United States, the northerners were thrilled. The battle was so stunning that Edouard Manet painted two paintings of it.

Pamphlet, 4 pages, 1865, entitled *City of Boston. Memorial Services in Honor of Abraham Lincoln, The Late President of the United States, at Music Hall, Thursday, June 1, 1865.* The service program includes the Committee of Arrangements with a list of members' names, including John S. Tyler, Joseph Story, Solomon B. Stebbins and others; a eulogy by Hon. Charles Sumner, and "Choral: Luther's Judgment Hymn. Words by O. W. Holmes." While Lincoln was mourned and honored all along the train route to Illinois for his burial just a few short months after his re-election, there were many memorial services throughout the country, including more than one in Boston. One was held just three days after Lincoln's death in Faneuil Hall. The one offered here was a large service at Music Hall, a building built in 1852, housing the first concert organ in the country (and only first inaugurated in November of 1863). Included as well in this collection is an envelope with a bust-length portrait engraving of Lincoln imprinted "J.M. Whittemore & Co., Publishers, Boston."

\$5500. ID#2445

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## LISTER, JOSEPH

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(1827–1912). British surgeon who decreased post-operative fatalities with his discovery of antiseptics in 1865. He was Professor of Clinical Surgery at Edinburgh University (1869–76), then at the King's College in London (1877–93).

**Autograph Letter Signed, 8vo folded, 2pp., on personalized printed stationery, 12 Park Crescent, Portland Place, February 18, 1893.**

Lister writes to Archibald Geikie, (1835–1924) Scottish geologist and writer who investigated volcanic movement. This beautifully hand-written letter reads, “Dear Sir Archibald Geikie, Sir James Crichton Browne’s name is up for ballot for the Athenaeum on Monday. I learn, on what I fear is only too good authority, that Lord Coleridge is endeavouring to induce members to black-ball him, for no other reason than that he does not disapprove of so-called “vivisection.” It would be a great injustice to Sir James and an insult to biological science if this attempt were to succeed; and I hope it may be in your power to attend and give your vote in his favour. Believe me Your very truly,” and signed in full, “Joseph Lister.”

Lord Coleridge was a politician and Lord Chief Justice of England. Sir James Crichton Browne was a British doctor, early psychiatrist and researcher. This letter is fine in association to contemporary issues which crossed medical, moral and political lines.

**\$775. ID#957**

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## MASCAGNI, PIETRO

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(1863–1945). Italian opera composer. In 1888 he sent the manuscript of his one-act opera ‘Cavalleria rusticana’ to the music publisher Sonzogno for a competition, and won first prize. The opera was performed at the Costanzi Theatre.

**Autograph Musical Quotation Signed, 8vo, Milano, December 14, 1907.**

He scores two bars of music with lyrics from his best known opera, “Cavalleria Rusticana,” titled here as, “Cavalleria,” and signed, “P. Mascagni”. Mascagni includes lyrics under the first notes of the well known aria, “Voi lo Sapete, o Mamma...” This opera was first performed on May 17th, 1890, at the Teatro Costanzi, Rome. Overall sunning and tear at single vertical margin fold not affecting text. Fine for display.

**\$875. ID#2502**

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## MEIR, GOLDA

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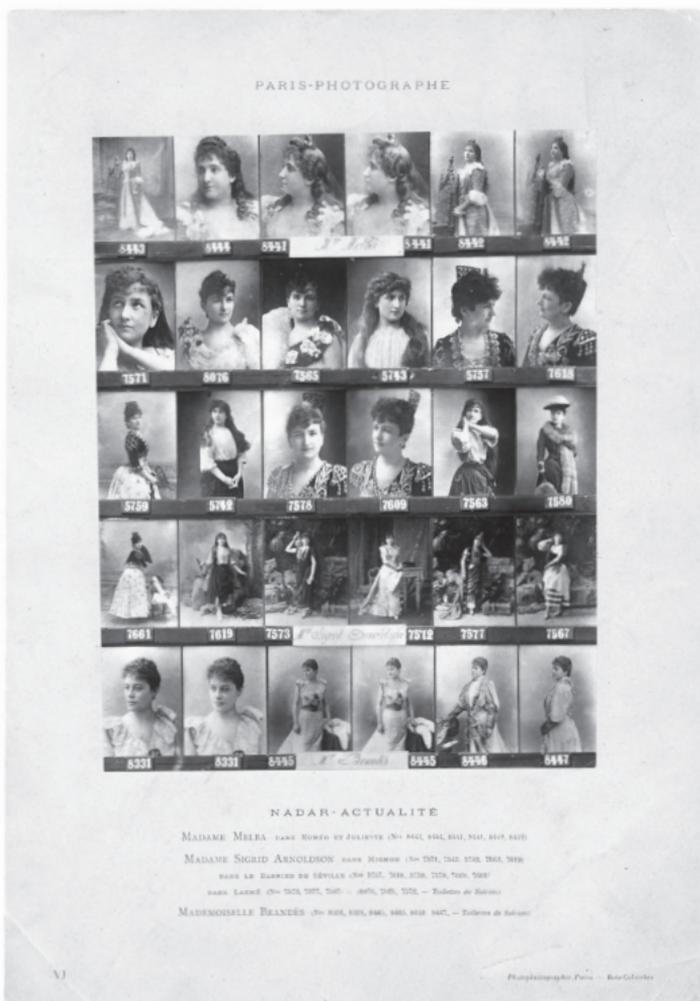
(1898–1978). The fourth prime minister of the State of Israel, served as Minister of Labor and Foreign Minister, and was described as the “Iron Lady” of Israeli politics.

**Black and white Photograph Signed, small 8vo, signed on lower white border.**

The portrait is one of the classic images of Meir, in three-quarter profile bust length, looking toward the right, serious demeanor. Tape stains show on upper and left white borders from previous framing. Meir was often portrayed as the strong-willed, straight-talking, gray haired grandmother of the Jewish people.

**\$525. ID#4012**

Nadar



## NADAR

[Pseudonym for Gaspard-Félix Tournachon]

(1820–1910). French photographer, caricaturist, and author; also a balloonist.

**Original Photographic Proof Sheet, unsigned, 4to, Paris, of Nellie Melba, Sigrid Arnoldson, and Marthe Brandes.**

The proof sheet titled, "Paris-Photographie," contains 30 images together, composed of five rows of six images each. The images are identified at the bottom of the sheet under the title, "Nadar-Actualité." The first row of six photographic proofs shows "Madame [Nellie] Melba" in "Romeo et Juliette," the next three rows show Sigrid Arnoldson, and the last row shows Marthe Brandes. Nellie Melba (1861–1931), renown Australian opera singer and the first Australian to achieve international recognition in the classical music world; Sigrid Arnoldson (1861–1943) Swedish international opera star; Marthe Brandes (1862–1930), French comedienne. The browned sheet is in overall good condition with some soiling at corners and lower right portion not affecting text.

**\$575. ID#4046**

“...I am your Suor Angelica of Hamburg...”

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## PUCCINI, GIACOMO

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(1858–1924). Italian composer whose operas, including *La Boheme*, *Tosca*, and *Madame Butterfly* are among the most beloved and frequently performed of the standard repertoire.

**Autograph Letter Signed to Rose Ader, also commenting on composer Richard Strauss, in Italian, 4 pages on one 8vo sheet of Regina-Palast-Hotel, Maximiliansplatz, Munchen illustrated stationery, August 20, 1921.**

Signed, “Your Muckilini,” Puccini composes a love letter to Rose Ader (1890–1955), Austrian light soprano and mistress of Puccini. Although a letter to his love, the great passion of his final days, it is not as much a love letter as a description of a devious ploy to arrange for them to be with one another in his home at Viarregio. He explains to her that she needs to write him a letter, preferably in “bad Italian,” to say she is coming to Viarregio, but to say it in a way that should his wife open the letter, she would have no idea of their secret love. He tells her to say, “I do not know, dear Maestro, if you remember me... I am your Suor Angelica of Hamburg. I hope to have your protection in singing and studying in Italy. I have a great desire to learn your beautiful language....” He suggests that by writing this way, “there may be less reason for mystery and perhaps fewer sorrows for them.” Puccini met Rose Ader in February of 1921 when she premiered in the role of Angelina in the Hamburg production of Puccini’s *Suor Angelica*, the second opera of the trio of operas Puccini wrote called “Il Trittico.” At the time she was only 31 years old. Their love affair, though possibly largely or even wholly platonic, began in the spring of 1921 after exchanging photographs. Their affair lasted most likely until the end of Puccini’s life. At the time of this letter, Puccini was working on his opera *Turandot* which did not premier until after his death. While only one love letter from Puccini to Rose Ader is known to have been published (see Julian Budden’s *Puccini: His Life and Works* which states that only a May 1921 letter had been published to date), several others, mostly from 1921, are known to exist. A few of them are signed, “Your Muckilini” or “Your Giacomuckilissimo,” clearly endearing terms.

Puccini also mentions seeing the opera, *Joseph*, which he thought was “a fine spectacle, but poor music.” He comments, “Strauss not very beautiful.” *Joseph* (also known as *Joseph of Egypt*) is an opera by the French composer Etienne Mehul, first performed in 1807. A new version of it by Richard Strauss was given at The Dresden State Opera in November of 1920. This is, no doubt, the performance that Puccini saw. In Josmar Lopes’ March 18, 2014 review of the “Team of Operative Rivals... at the Met,” [see [josmarlopes.wordpress.com](http://josmarlopes.wordpress.com)] he writes, “Yes, they were rivals. Giacomo Puccini and Richard Strauss... Or so the accepted wisdom goes. But even as such, they were not openly antagonistic toward one another... Though separated by language, culture and country, the two composers were more alike than either cared to admit... They enjoyed playing cards together, at least according to William Berger, author of *Puccini Without Excuses*, but ‘pointedly avoided discussing music theory,’ a wise course indeed.” He also reports having had a row with Schnabl, but who is now behaving properly. Count Riccardo Schnabl Rossi (1872?–1955) was a long time friend of Puccini who he had known since 1899. He promoted Puccini’s operas throughout Germany, Austrian and Italy. He coached Rose Ader in the title role of Suor Angelina for her Hamburg performance

lunga lettera in  
cablino italiano  
è meglio - scrivi  
subito mia cara  
(Torre del Lago ~~Sta~~ ~~Sta~~ ~~Sta~~  
station) hai viaggio  
Senza Pisa

---

Così io spero più facile  
vederci - meno mistero  
e forse non dolori  
per noi - spero -  
Teri Teatro Joseph e altra  
opera - bello spettacolo

Ma non buona musica  
Hörny poco bello -

---

Forse mia zattin  
aprire mit vedere tua  
lettera e leggere - Gut!

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Mia dolcissima quanto  
pensato a te! ~~ma~~ Ho detto  
a Schnabl <sup>sempre contraddizione</sup> ~~offere~~ molto notajo  
grande come con lui, detto  
fian scrivatore!  
addio mio amore fatto  
mille e mille baci  
sulla tua bocca bella  
su gli occhi - tuo  
marchisi

in 1921. Schnabl was also known to have been Puccini's confidant in covering for Puccini with many of his mistresses [see Michele Girardi's *Puccini: His International Art*, page 436]. A fine letter revealing intimacies and intricacies of the great composer's life.

**\$4,500. ID#4026**

*“Beautiful works, my dear Pissarro,  
are not understood right away.”*

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## **RODIN, AUGUSTE**

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(1840–1917). French artist, most famous as a sculptor. He was the preeminent French sculptor of his time and remains one of the few sculptors widely recognized outside the visual arts community.

**Autograph Letter Signed to painter Camille Pissarro, in French, one page on 8vo folded sheet, 183 rue dl l’universite, March 17, n.y.**

Rodin calls Pissarro, “Dear Master.” “Beautiful works, my dear Pissarro, are not understood right away. When they do not have a path, the road is longer and the crowds make numerous stops before they adore what they used to burn and burn what they used to adore....” He comments on Pissarro’s talent. “The poetry, if this is the word to use for your paintings, took me over completely and the eternal youth of nature in them is like the mark of your palette....” He signs, “A. Rodin,” and adds a post script noting a death. Letters between contemporary artists are particularly desirable.

Pissarro (1830–1903), French Impressionist and post-Impressionist painter, was regarded by fellow artists as a master artist, or father figure as Cezanne felt, or both. As the elder artist, he helped both groups of painters work and exhibit together, and served as an overall supportive influence for the Impressionist and post-Impressionist artists. Rodin reflects the feeling of his contemporaries towards Camille Pissarro.

**\$8,800. ID#4044**

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## **ROGERS, WILL**

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(1879–1935). American comedian, humorist, social commentator, vaudeville performer, and actor.

**Wonderful Signed Photograph, 4to, n.p., n.d.**

In this sepia toned image, Rogers, shown smiling, wearing a hat and bow tie, writes an upbeat inscription. “To... with best wishes after a mighty happy year with your boys, your friend, Will Rogers.” The photograph is by Albert R. Dupont. A charming and warm image.

**\$725. ID#4057**



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## ROUAULT, GEORGES

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(1871–1958). French painter and printer associated with Fauvism and Expressionism.

**Autograph Letter Signed, in French, on his carte de visite,  
2 pp, n.p., n.d.**

Rouault writes a quick note in pencil mentioning that his wife is leaving, “around the 25th, at the same time as the reproductions...” He begins the letter which continues on the verso of the card and along the edge. “You would be very nice to put aside the required numbers. I am not here anymore, I came to thank you...” He signs on verso, “R.” His business card shows his position as “Conservateur du Muse Gustave Moreau.”

Rouault studied under Gutave Moreau at the the École des Beaux-Arts and became his favorite student. When Moreau died in 1898, Rouault was nominated as the curator of the Moreau Museum in Paris.

**\$1,275. ID#4047**

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## SCHIAPARELLI, ELSA

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(1890–1973). Italian Italian-born French couturier renown for her originality and closely associated with surrealist artists.

**Photograph Signed, 7 x 9 inches, black and white.**

This is a portrait photograph of the famed designer. Highly uncommon. Excellent condition. Schiaparelli's designs broadly influenced the fashion world.

**\$1,475. ID#2511**

*“J. L. [Jack London] To the public he is a romantic figure... to me he is an alcoholic tragedy.”*

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## SINCLAIR, UPTON.

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(1878–1968). Prolific American author best known for his classic muckraking novel, *The Jungle* (1906), which exposed conditions in the U.S. meat packing industry. The book influenced lawmakers to pass the 1906 Pure Food and Drug Act and the Meat Inspection Act. In 1943, he won the Pulitzer Prize for Fiction.

**Autograph Letter Signed on personal 4to letterhead with the town of “Corona” California crossed out and replaced with “Box 266 Monrovia,” January 3, 1957.**

To Mr. Greenfield regarding “J.L.” and Sinclair’s book *The Cup of Fury*. J.L. refers to Jack London, one of the writers Sinclair discusses in his book. Regarding “J.L.,” “To the public he is a romantic figure & has to be that to sell the book. But to me he is an alcoholic tragedy. I have made him a leading figure in *The Cup of Fury*...” Sinclair discusses the book, saying, “A score of NY publishers said it wouldn’t sell & I had to go to a church group. They have sold 65000 copies... I send you my *Didymus* of which also US publishers are afraid. It has been published with success in London, Paris...” He signs, “U. Sinclair.” *The Cup of Fury* was published in 1956; it is an attack on alcohol, the tragic stories of talented American writers whose drinking destroyed them and caused grief to others, people like Jack London, O. Henry, Sinclair Lewis, Edna St. Vincent Millay and Dylan Thomas. Sinclair also refers to another book, *Didymus*. He is talking about the book *What Didymus Did*, published in the UK in 1954, which would, in 1958, be published in the US as *It Happened to Didymus*.

In 1919, he published the muckraking exposé about “yellow” journalism, “The Brass Check,” revealing the limitations of the “free press” in the United States. Four years later, the first code of ethics for journalists was created. Sinclair also ran unsuccessfully for Congress as a Socialist, and was the Democratic Party nominee for Governor of California in 1934.

**\$525. ID#2598**



*"Tickets for Sarah Bernhardt...."*

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## **STEINWAY, WILLIAM**

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(1836–96). Piano maker

**Autograph Note Signed on his Carte-de-Visite, Gramercy Park,  
New York, Feb. 15, 1896.**

Steinway requests two complimentary tickets for a performance of Sarah Bernhardt at the Abbey Theatre. "Will you kindly allow... two compl. tickets for Sarah Bernhardt tonight..." He signs, "Wm. Steinway." Below his signature, Henry E. Abbey writes, "OK" and initials, "HEA." Sarah Bernhardt was performing in, *Adrienne Lecouvreur*, at the Abbey according to our research. The card is bent across center horizontally, not affecting text but visible at top edge of his printed name.

William Steinway built Steinway Hall in New York, and prior to establishing the performance space, in 1870 he began building a company town, Steinway Village, in Astoria (Queens), New York, where the pianos are still made. Steinway died in November of the year of this note.

**\$375. ID#4056**

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## STURGES, PRESTON

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(1898–1959). Playwright, screenwriter and film director associated with “screwball comedies.” He is considered to be the first to have established success as a screenwriter and then move into directing his own scripts.

**Typed Letter Signed, on blind embossed personalized stationery, 4to, Hollywood-Granite 1831, June 27, 1940.**

Sturges writes a brief note, “Good luck with your scrapbook—” Signed boldly, “Preston Sturges.” A handsome letter with a large signature. In 1940, the year he wrote this letter, three of Sturges’ films were released: *Remember the Night* (writer only), *The Great McGinty* for which he won an Academy Award, and “Christmas in July.”

**\$475. ID#2296**

*“That agreement, dated May 1, 1959, between Carlyle-Alpina, S. A. and Peter Flint (a pseudonym for Dalton Trumbo) is hereby canceled....”*

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## TRUMBO, DALTON

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(1905–76). American screenwriter and novelist, known for his Academy Award winning films *Roman Holiday* (1953), *Exodus* and *Spartacus*, (both released in 1960). These screenplays were written while he was blacklisted as part of the Hollywood Ten.

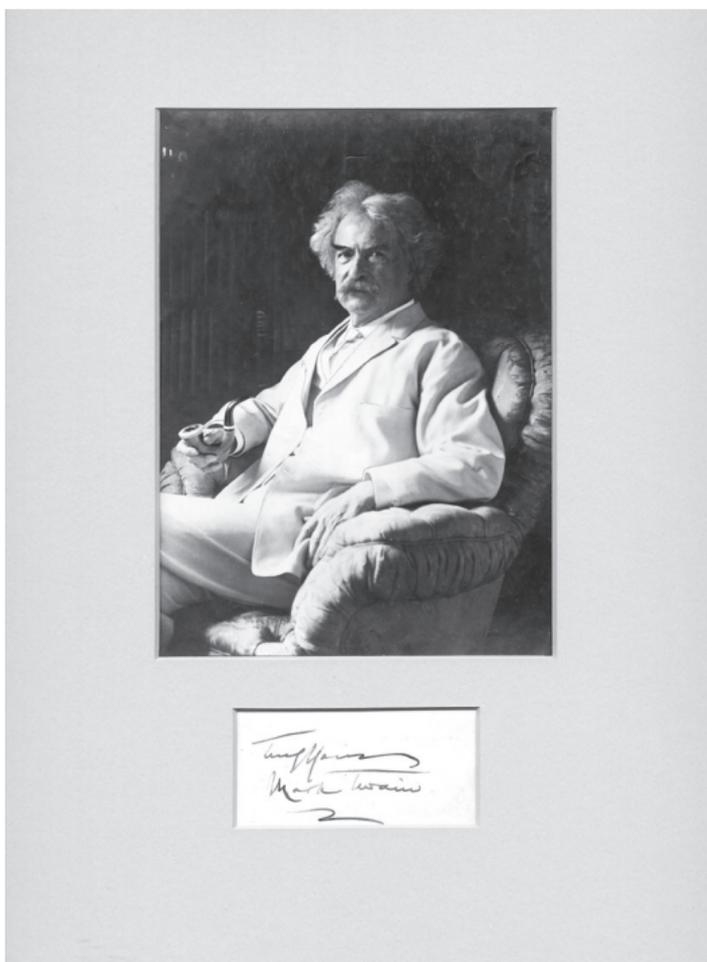
**Typed Document Signed, 4 separate pp, 8vo, n.p., August 10, 1962.**

This document titled, “Loan-out Agreement,” loans “Dalton Trumbo as screenwriter in connection with the writing of the screenplay for your photo play tentatively entitled “The Other Side of the Coin...” The document sets out the terms and conditions including payments. On the last page Trumbo agrees that his, “Springfield Productions, Inc. is entitled to loan Carlyle-Alpina, S. A., my services pursuant to the agreement... set forth... That agreement, dated May 1, 1959, between Carlyle-Alpina, S. A. and Peter Flint (a pseudonym for Dalton Trumbo) is hereby canceled and terminated....” Trumbo signs above his typed name, “Dalton Trumbo.” Two other documents accompany the contract. These documents are copies and do not include original signatures The first is a Typed Document Signed as Peter Flint, one of Trumbo’s alternate names, indicating that an agreement was made for the, “sale of a screenplay based upon the novel entitled *The Other Side of the Coin* by Pierre Boulle...” With a copy of a document dated Nov. 28, 1958, signed by Trumbo indicating that Peter Flint is a name the blacklisted writer used. The second is a copy of a Typed Document Signed, Nov. 28, 1958, where Trumbo confirms that, “Peter Flint is a nom de plume of mine....”

The Hollywood Ten included writers predominantly but also directors and producers, who were held in contempt of Congress for refusing to comply with the House un-American Activities Committee during the McCarthy Era. Trumbo and the others used pseudonyms or “fronts” to conceal their identities while they continued to work. The Blacklist period effectively ended in 1960 when Trumbo was acknowledged as the screenwriter for two films in 1960. A biopic of Trumbo’s life is planned to start filming this year.

**\$700. ID#2370**

Mark Twain



*“Truly yours Mark Twain.”*

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**TWAIN, MARK** [pseudonym of SAMUEL L. CLEMENS]

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(1835–1910). American author and humorist. Twain is most noted for his novels *Adventures of Huckleberry Finn*, which has since been called the Great American Novel and *“The Adventures of Tom Sawyer.”*

**Original Photograph, 8vo, together with signature on verso of carte-de-visite, docketed on verso, Paris, July 4, n.y.**

The photograph shows Twain in older age, pipe in hand, seated in an arm chair with books as part of the dark background. Notations in French on verso of the photograph indicate Twain visited Paris on the anniversary of America’s Declaration of Independence, July 4. There are additional mounting notes. Twain has signed on the back of his small visiting card, “Truly Yours Mark Twain.” His visiting card shows his name with address, “Mr. S. L. Clemens, Villa di Quarto,” [Florence, Italy] and he has written, “over,” to indicate his greeting and signature on the card’s reverse and empty side. Matted together in archival tan colored board so that front and back of photograph and visiting card can be viewed. Ready for framing.

Twain rented the Villa di Quarto for his ailing wife whom doctors thought would benefit from the Italian climate. The Clemens family arrived in 1903 and returned to the United States after the Olivia Clemens died in June 1904.

**\$1,400. ID#4051**

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## **WEBER, MAX**

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(1881–1961). Russian-born American painter who worked in the style of cubism before migrating to Jewish themes towards the end of his life.

**Two Autograph Letters Signed, one in English and Yiddish, 4pp on folded 8vo sheet, June 7, 1942; and one in Yiddish, 4pp on one large 8vo sheet, Great Neck, NY, March 31, 1943.**

In both war-time letters to his cousin, Charles Getz, Weber writes mostly of support for Russia against the Nazis but he also discusses his art. In the letter dated 1942, Weber offers Charles congratulations on his marriage. Weber comments on his cousin no longer being lonely. "One can read the greatest books... but reading is not living. Life without human (and (social) [sic] contact is pretty barren." Weber continues by commenting on an "excellent appreciation of my work in the *Morning Freiheit* by Dr. Kloomok... his is one of the best Jewish writers...." Dr. Isaac Kloomok was a scholar who wrote about Jewish artists, including Weber and Marc Chagall. Weber writes of current events. "At the moment the news from Russia is not so very good, and you know how grieved I am, but in the end the Nazi bastards will be conquered and sent to hell for all time!..." He continues in English until the last paragraph which he writes in Yiddish. "I would like to apologize for not writing in Yiddish, it takes too long... I was in Chicago but after my lecture in the museum my whole time was take up by receptions...." He signs, "Max—Motel," and continues in Yiddish. "They are talking about a second front while Hitler has opened four fronts. How long can Soviet Russia keep on fighting 90% of this war?" In the second letter written almost a year later and fully in Yiddish, Weber apologizes for not writing for some time saying that he had to prepare for two exhibitions, "one in New York [possibly the 1942 Paul Rosenberg & Co. gallery exhibition], and the other, for The Carnegie Institute, museum of Pittsburgh, Pennsylvania [the Carnegie Institute exhibition took place in 1943]. "He says that the other reason for not writing was because he was in a bad mood as his son "Meinard was drafted on the 29th January; he had to interrupt his studies in college." Weber then opens up to his cousin about how he feels, specifically about current world problems. "I got used to the thought of the terrible war lead by the 'Capitalist locust'... You are... a more decent human being than the millions of professional 'Intellectuals'. A person can be very learned, and despite his knowledge be a moron, with lack of insight about himself, who becomes an enemy of himself and an enemy of other people... my heart aches about the fact we witness that after the accomplishment of the Soviet Union to rescue the world from the Nazi snake, she is being criticized and made fun of by her own allies... Now... a trial of two labor leaders in Poland. It's unbelievable how the God of the capitalists provides them with material, accusing them the same way as the previous traitors did at the last trial." He continues in this vein, upset at the "capitalists" and closes by saying that his son, Meinard, is a colonel in the Chemical Impregnating Division of the army. He signs, "Max—Mordecai."

**\$1,350. ID#2599**

Orson Welles



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## WELLES, ORSON

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(1915–85). Academy Award-winning American director, writer, actor and producer for film, stage, radio and television. In 1941, he co-wrote, directed, produced and starred in *Citizen Kane*, often chosen in polls of film critics as the greatest film ever made.

**Signed Photograph, bust length, sepia toned, 8vo, ca 1940–45.**

Welles is shown seated, chest length, with a serious expression, looking towards the camera over the back of his chair. In the upper left corner on a light background, he has inscribed and signed in red ink, “for... regards thanks and good luck, Orson Welles.” Welles is widely acknowledged as one of the most important dramatic artists of the 20th century.

**\$780. ID#4031**

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## WENDELIN, RUDOLPH

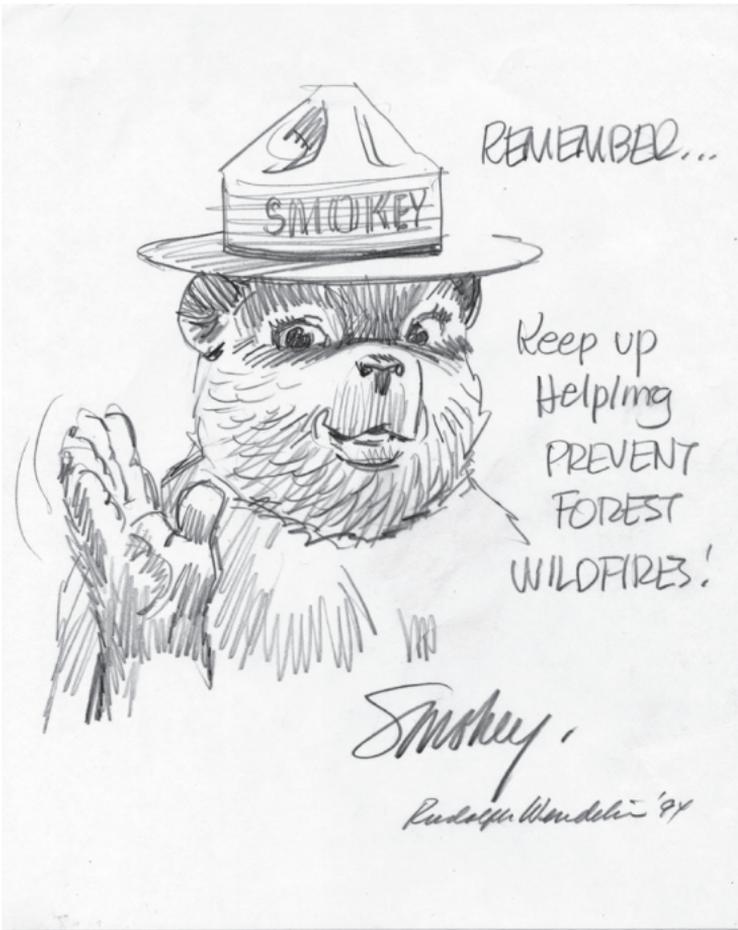
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(1910–2000). American artist and illustrator, best known for creating Smokey the Bear.

**Original Signed Drawing, 4to, in pencil, of Smokey the Bear, 1994.**

Smokey the Bear is drawn bust length, one paw raised. To his right, Wendelin writes, “REMEMBER... Keep up Helping PREVENT FOREST WILDFIRES! Smokey.” Then Wendelin signs in full with date, “Rudolph Wendelin ‘94.” A timely drawing.

**\$325. ID#4055**





From all things -  
liberty!  
Truly Yours  
Anna Dickinson  
4.21.76

I am glad to do what  
you desire, - & so to  
sign myself  
Truly Yours  
Anna Dickinson  
4.21.76

*“From all things—Liberty!”*

Anna Elizabeth Dickinson, p. 11

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