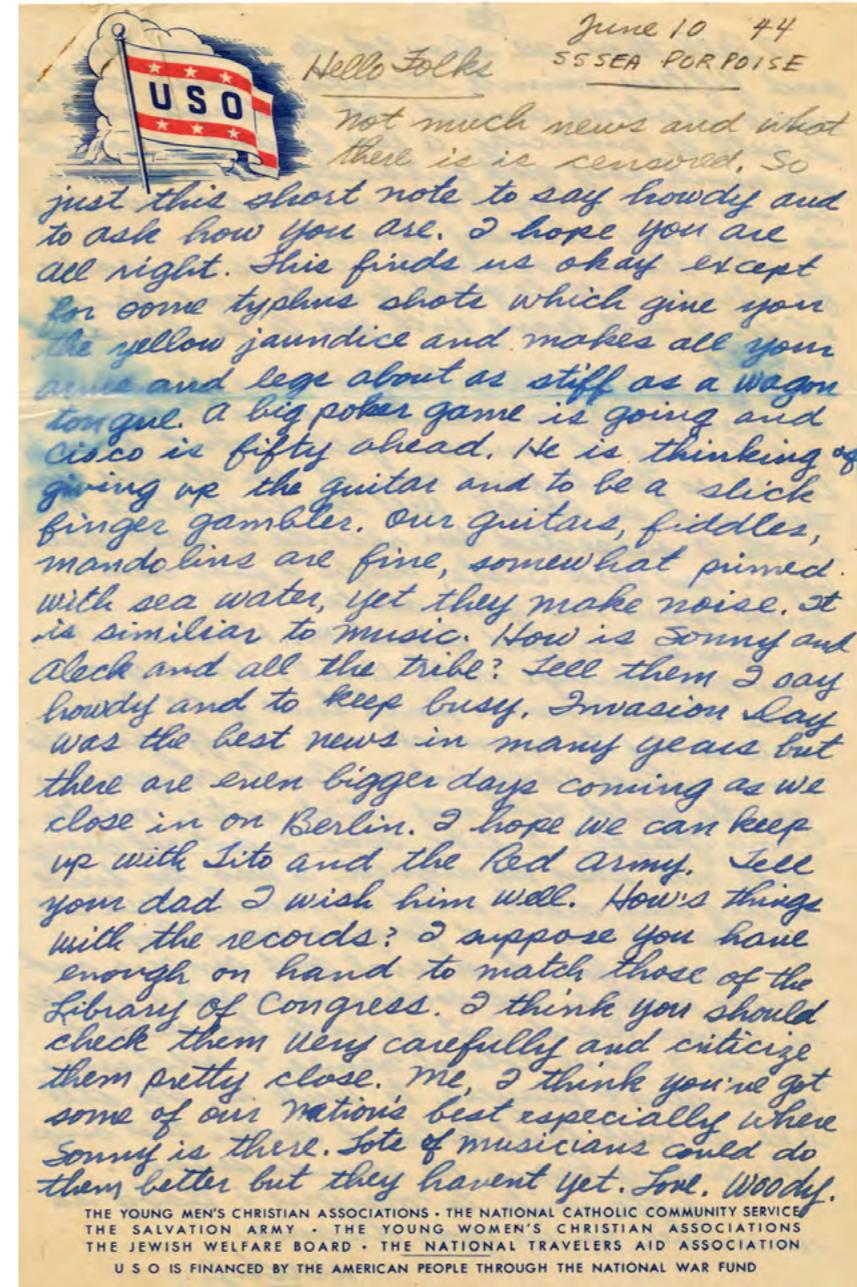


# SCHULSON AUTOGRAPHS CATALOG 173

**"I WOULD TRAVEL A HALF A DAY  
IF NEED BE TO HEAR ONE OF OUR  
RECORDS ON A JUKE BOX."  
—WOODY GUTHRIE**



## Abbreviations

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André Mora & Goretta Kaomora  
Typefaces: Scout and Benton Modern

**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

## Measurements

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Vertical measurement given first.

**4to**  
Quarto [approximately 11x8B/c inches]

**8vo**  
Octavo [approximately 8x5 inches]

**vn.d.**  
No date

**n.p.**  
No place

**n.y.**  
No year

# BUBER, MARTIN

"LIFE WAS NOT MADE EASIER BECAUSE OF HIS PRESENCE...  
BUT JOYFULLY HARD IT WAS..."

(1878–1965) Austrian-Israeli-Jewish philosopher, translator and educator, whose work centered on theistic ideals of religious consciousness, interpersonal relations, and community; best known for his *I and Thou* (1923) and translating the Hebrew Bible into German.

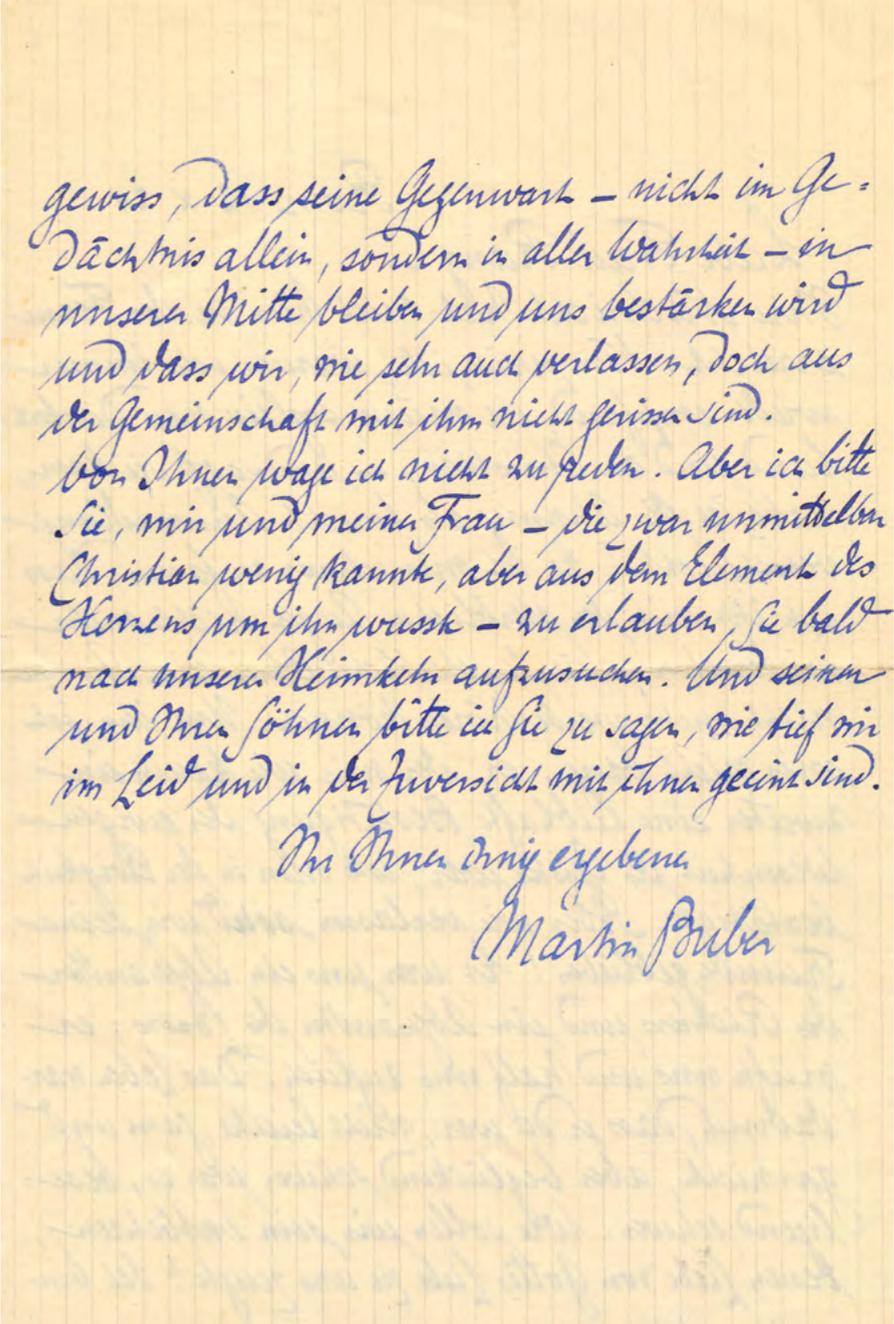
## Autograph Letter Signed, in German, two pages on one 8vo sheet, Rome, December 10, 1924.

Buber expresses his deep sympathy to the widow of his friend Florens Christian Rang (1864–1924), known by his middle name, Christian. He was a pastor, lawyer and author, identified as a Christian Socialist and whom Buber considered to be a Jurist, philosopher and theologian. Replying to Mrs. Rang's news of her husband's death, Buber writes in part, "Your news has reached me abroad. Now I know why ever and again I felt the need to fly to Germany and to Christian—and as often as it overcame me...he like no other was to me an embodied confirmation of the eternal presence of the spirit. He has now been confirmed in eternity...He was an envoy of the Judge and an envoy of the Savior; he tested us and helped us...Life was not made easier because of his presence...but joyfully hard it was, blissfully hard. How are we to do without him whose love proved God's love for us..." Buber asks to be able to visit her with his wife on his return from Rome. He signs, "Your always devoted Martin Buber." He signs in full, "Martin Buber."

Christian Rang played an important role in Buber's life. In June 1914 in Potsdam, just before the start of World War I, Buber met with a group of intellectuals to form the Forte Circle which advocated for international unity among nations. Buber met Rang, a lawyer and former minister, at this time. Though they disagreed on various points at the Potsdam meeting, an important bond developed between the two men in the form of a Jewish-Christian dialogue. Their close friendship lasted until Rang's death as our letter shows. [Maurice Friedman's "Martin Buber's Life and Work."]

Item ID: 4290 \$750.00

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gewiss, dass seine Gegenwart – nicht im Gedächtnis allein, sondern in aller Wahrheit – in unserer Mitte bleiben und uns bestärken wird und dass wir, wie sehr auch verlassen, doch aus der Gemeinschaft mit ihm nicht getrennt sind.  
Von Ihnen wage ich nicht zu fordern. Aber ich bitte Sie, mir und meiner Frau – die zwar unmittelbare Christian wenig kannte, aber aus dem Element des Herzens zum ihm wusste – zu erlauben, Sie bald nach unserer Heimkehr aufzusuchen. Und seinen und Ihre Söhne bitte ich Sie zu sagen, wie tief wir im Leid und in der Zuversicht mit Ihnen geeint sind.  
In Ihrer dringlichen  
Martin Buber

# CRAWFORD, JOAN

"I WAS WORKING ON 'GRAND HOTEL'"

(1908–77) American actress who rose to fame in the 1930s.

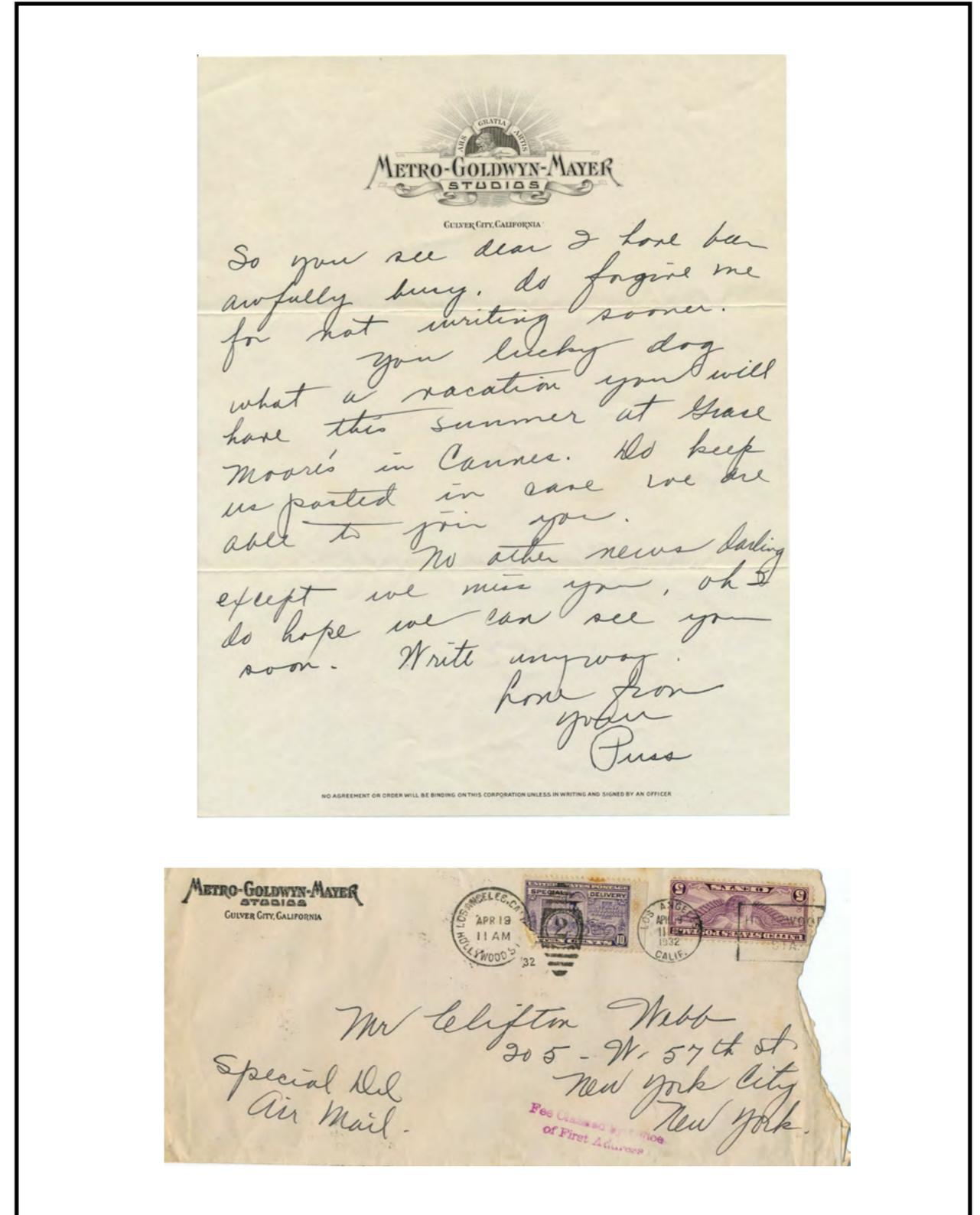
**Autograph Letter Signed "Puss," on "Metro-Goldwyn-Mayer Studios" stationery, 2 separate pp, Culver City on stationery, n.d but ca 1931. With transmittal envelope in Crawford's hand on MGM stationery.**

Crawford writes to Clifton Webb whom she calls "Poopsie." "Dear Poopsie...You must think...I am an awful bitch, I'll admit I've neglected you dreadfully, but Clifton dearest, I was working on "Grand Hotel" and I've never been so miserable in all my life, then before I completed that I started on my last film, which I have just finished... You lucky dog what a vacation you will have this summer at Grace Moore's in Cannes. Do keep us posted in case we are able to join you. No other news darling...Love from your Puss." Crawford refers to one of her most memorable films, "Grand Hotel," a drama released in 1932 by Metro-Goldwyn-Mayer, directed by Edmund Goulding, starring Greta Garbo and John Barrymore. Crawford played the role of the stenographer and aspiring actress. "Grand Hotel" won the 1932 Oscar for best picture. She mentions completing her next film which would have been "Letty Lynton" (1932). Because a plagiarism suit forced MGM to withdraw the film from theaters, "Letty Lynton" has become known as Crawford's "lost film." The movie also gained attention for the gown with large ruffled sleeves Crawford wore.

Clifton Webb (1889–1966) known principally as an actor, was also a dancer and singer. He is best remembered for his Oscar-nominated roles in "Laura" (1944), "The Razor's Edge" (1946), and "Sitting Pretty" (1948) as well as for his stage appearances in the plays of Noël Coward, notably "Blithe Spirit." Grace Moore (1898–1947) was an American operatic soprano and actress in musical theater and film. As an opera singer, Moore made her debut at the Metropolitan Opera in New York City on February 7, 1928, singing the role of Mimì in Giacomo Puccini's *La bohème*. This is a fine letter by Crawford full of vintage Hollywood appeal

**Item ID: 4300 \$495.00**

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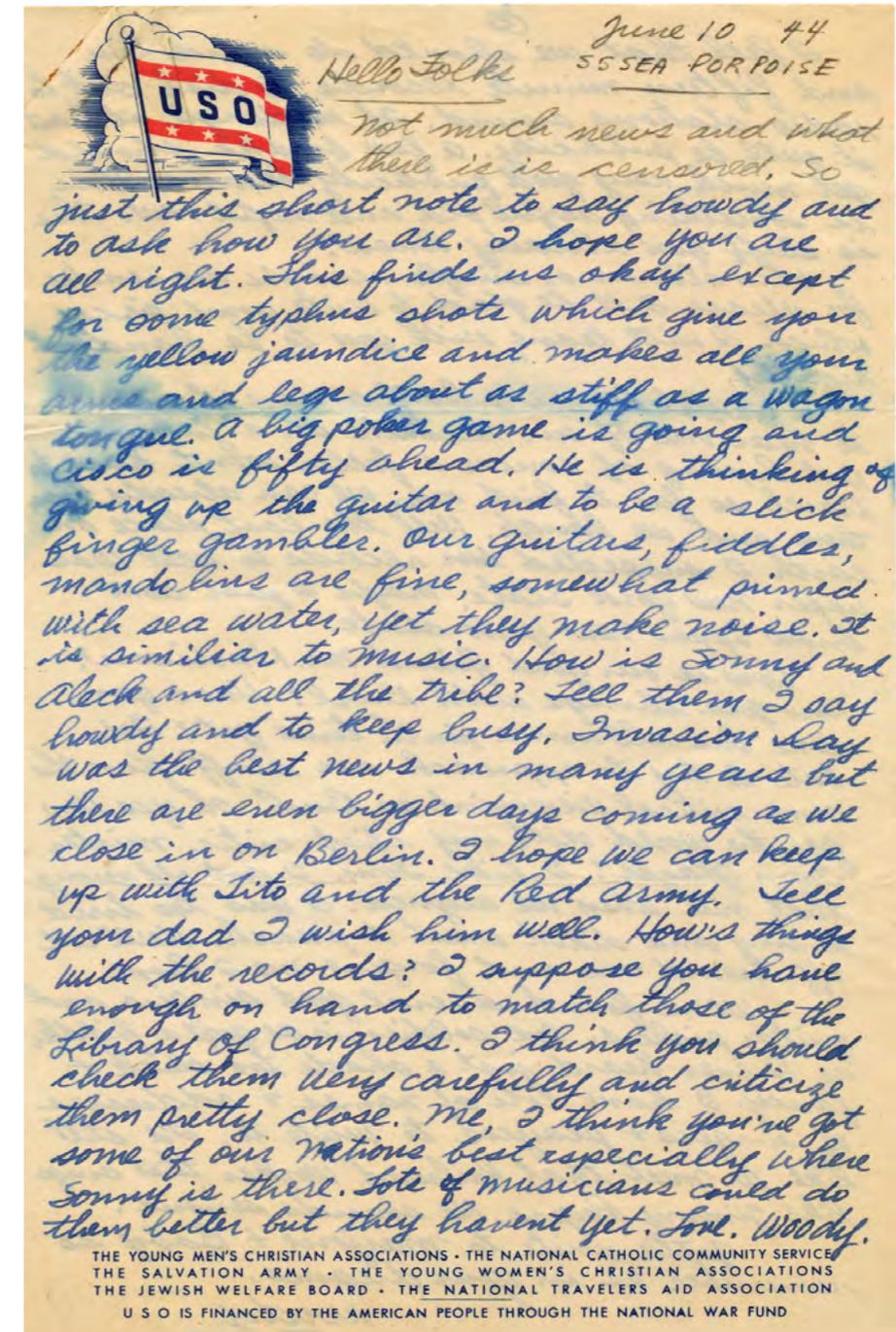
# GUTHRIE, WOODY

(1912–67) American song writer and singer of great influence in folk and rock music genres, particularly evident in the music of Bob Dylan. Guthrie composed children's songs as well.

## Substantial Autograph Letter Signed Twice, 2pp on one sheet of USO stationery while onboard Transport Vessel SS Sea Porpoise, June 10, 1944. With signed transmittal envelope.

Guthrie writes to his music producer Moses Asch aboard the Merchant Marine vessel SS Sea Porpoise four days after the D-Day invasion at Normandy by the Allied forces. Rich in content about music and recording, in part, "...a big poker game is going and Cisco [Houston, singer-song writer] is fifty ahead. He is thinking of giving up the guitar and to be a slick finger gambler. Our guitars, fiddles, mandolins are fine, somewhat primed with sea water, yet they make noise. It is similar to music. " He notes the significance of D-Day and expresses optimism about the end of World War II. "Invasion Day was the best news in many years but there are even bigger days coming as we close in on Berlin..." He changes direction back to music and asks Asch about the recording business. "How's things with the records? I suppose you have enough on hand...check them very carefully and criticize them pretty close. Me, I think I've got some of our nation's best where Sonny [Terry, blues and folk musician known for his blues harmonica] is there. Lots of musicians could do them better but they haven't yet. I feel we should do some ten and fifteen minute records to dish out to radio stations...If no dough at least it will be publicity...When albums or single records are ready for release I'll be glad to write some piece which I will leave with you...I would travel a half a day if need be to hear one of our records on a juke box. But hoping of course a feller won't have to travel so far...Hel, the last place on earth I expected our records to sell was upper New York State...How goes things with Burl? [likely Burl Ives, folk singer and actor]. Have you done his album a ninth time yet? How goes the world with my chief critic Mr. Tom Glazer? [folk singer and song writer]. I like Tom. I got off wrong that night when we argued. I was too tired to sing and didn't want to preach...We've found several good singers and guitar pickers...I'd still like to meet that Railroad worker that sings like Jimmy Rogers [country singer and yodeler]..." Guthrie ends noting that he has to write to his wife and baby. Rare in content on music, the recording business and contemporary folk singers. Condition: Damp stain along one fold on text on both sides, writing is legible; envelope also bears damp stain and easily legible.

"I WOULD TRAVEL A HALF A DAY IF NEED BE TO HEAR ONE OF OUR RECORDS ON A JUKE BOX."

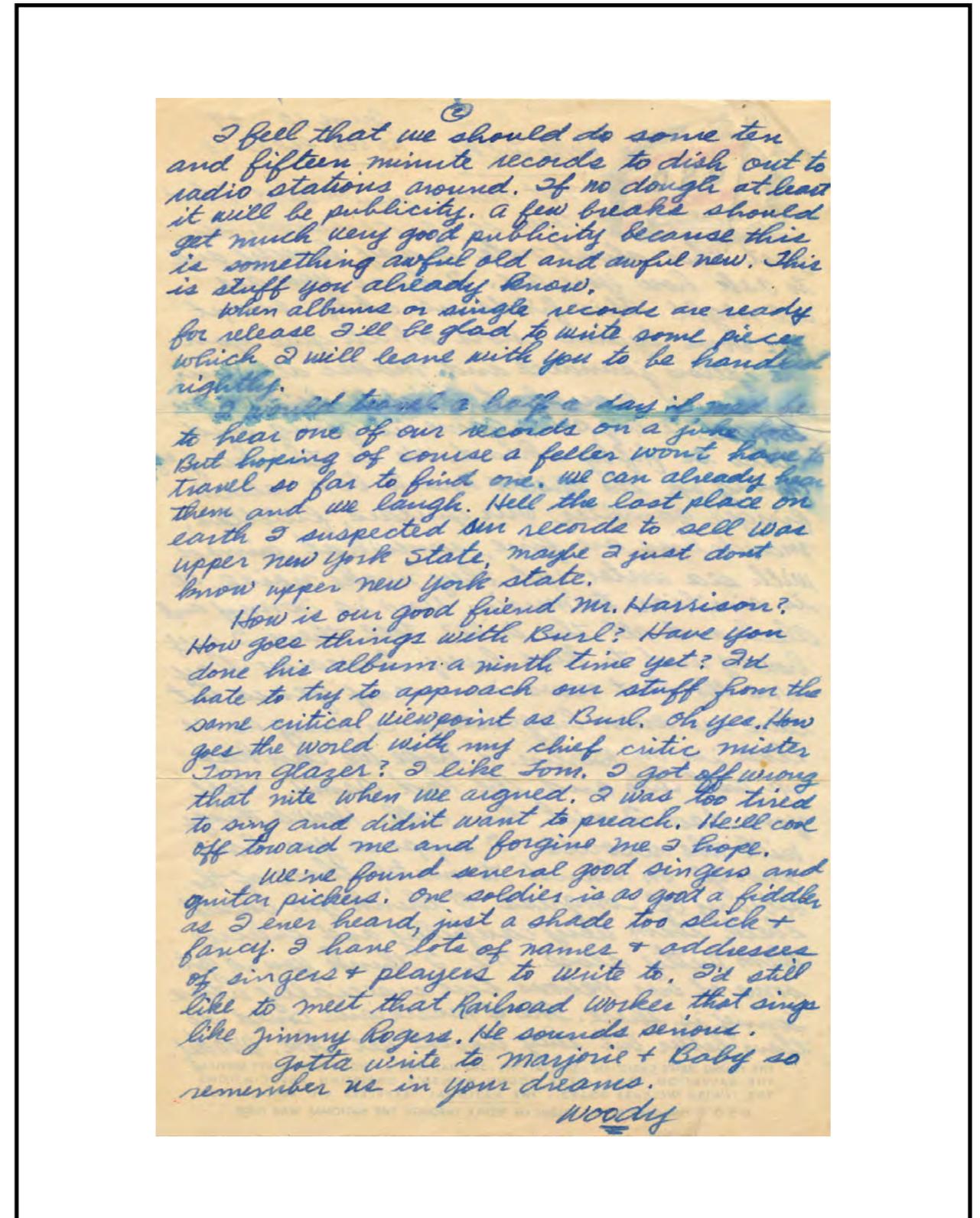


# GUTHRIE, WOODY [CONTINUED]

To avoid being drafted into the Army as a soldier, Woody Guthrie, along with his friends and fellow folk musicians Cisco Houston and Jimmy Longhi, joined the Merchant Marines in 1943. In 1944, they were aboard the Sea Porpoise which took troops across the Atlantic for the D-Day Invasion. The ship was torpedoed off Utah Beach on July 5, 1944, but was able to get to Britain to be repaired. Guthrie returned to the U.S. later in July of 1944. [See: Ronald D. Cohen, Woody Guthrie: Writing America's Song.] Guthrie writes, in this letter, "Invasion Day was the best news in many years...." The postmark and address on the letter require some explanation. This letter is postmarked Belfast, 15 June 1944. After D-Day the ship was sent to Newcastle for repair, but before D-Day the ship was in Liverpool, then Belfast before heading down to Normandy for the invasion. This letter was written and sent after the invasion, but nevertheless postmarked Belfast. Wikipedia reports that Guthrie married and moved to Mermaid Avenue after his discharge in 1945 from the US Army, but this 1944 letter notes a return address of Mermaid Avenue in Coney Island, clearly earlier. His wife might have been there before his arrival home, and that is where he planned to live upon his return. While Guthrie was home in New York at one point during his time in the Merchant Marines, he met Moses Asch, to whom he wrote our letter. According to Karen Mueller Coombs in her Woody Guthrie: America's Folk singer, "Beginning on April 16, 1944, Woody—joined off and on by Cisco Houston, Sonny Terry, Leadbelly, and Alan Lomax's sister, Bess—recorded one hundred thirty-two songs for Asch. During the last session, Woody threw in This Land Is Your Land, probably the first time he had sung it since writing it in his New York hotel room four years earlier." Guthrie writes this letter to Moses Asch, and to all in the studio starting his letter, "Hello folks," a short time after meeting them and recording with them. All of the people he mentions in the letter, Sonny Terry, Burl Ives, Tom Glazer, each recorded with Asch. Guthrie collaborated with many of them on recordings for Asch and his Folkways Records (Asch from 1939–47, then Folkways). He recorded with Sonny Terry and Brownie McGee on a number of songs as well as Cisco Houston alone and with Sonny Terry. Burl Ives sang with the Almanac Players at times and in 1944 recorded with Asch, but later went to Decca and Columbia. The Almanac Players were a loose knit group who performed anti-fascist and folk songs in New York. All of these people and more performed at various times with the Almanac Players, including Tom Glazer.

Item ID: 4291 \$9,500.00

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# HILL, DAVID OCTAVIUS

“ONE WHO KNOWS...ALL THE GOOD AUTHORS & ARTISTS OF AMERICA...”

(1802–70) Scottish landscape and portrait painter and pioneer in photography with Robert Adamson.

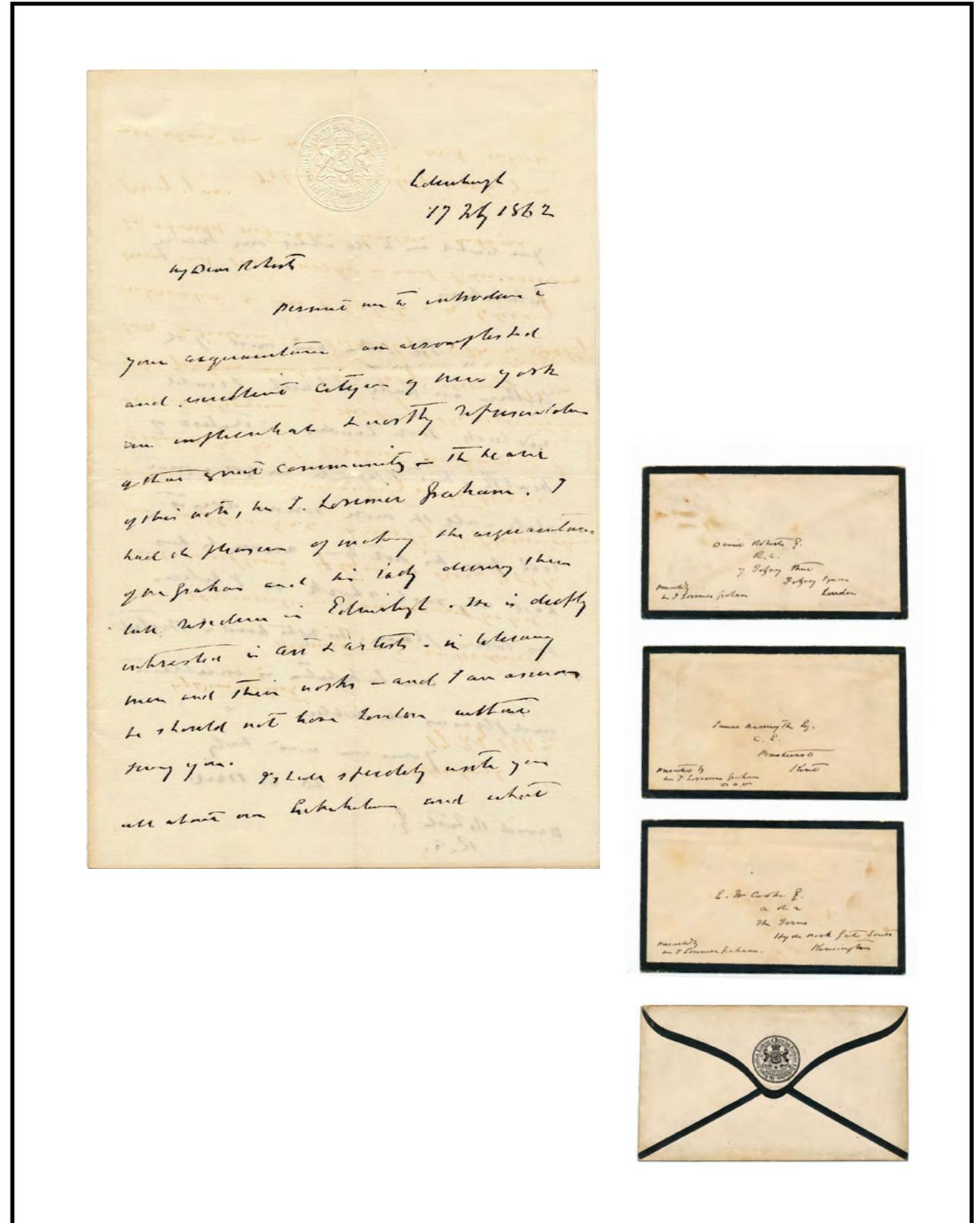
**Group of three Autograph Letters Signed, two to fellow painters, David Roberts and Edward William Cooke and one to engineer, inventor and artist, James Nasmyth, each on blind embossed “Royal Scottish Academy of Painting & Sculptor” folded stationery, 8vo, Edinburgh, each dated July 17, 1862, and each with Royal Scottish Academy envelope bearing the Academy’s embossed emblem.**

Hill writes to painters David Roberts and Edward William Cooke, and engineer, inventor and artist, James Nasmyth. Each is a letter of introduction for James Lorimer Graham, an American diplomat and book collector. Lorimer had also amassed a large collection of letters by contemporary luminaries with whom he corresponded. Hill refers to Graham’s acquaintance with notables in art and literature of his time. Graham had the letters bound in several volumes all of which were lost in a shipwreck. After his death, Graham’s book collection was donated to his club in New York, The Century Association. Hill introduces Graham to fellow artist, David Roberts (1796–1864) in a two page letter written on first and second sides. “I had the pleasure of making the acquaintance of Mr. Graham and his lady during their [?] residence in Edinburgh. He is [?] interested in art & artists—in literary men and their works...” Hill refers to an “Exhibition” which he describes as “excellent.” He signs, “D. O Hill.” Hill writes to Edward William Cooke, (1811–80), English landscape and marine painter, offering a similar explanation of who Graham is and signs, “D. O Hill.” Hill writes the third letter to Scottish engineer and artist, James Nasmyth (1808–90), best remembered for his invention of the steam hammer. Nasmyth shared with Hill an interest in photography. Hill opens his letter with humorous reference to Nasmyth’s hammer, “My Dear Hamish of the Hammer.” Hill mentions that Graham is a friend of Nasmyth’s, “favorite author Washington Irving. —and one who knows...all the good authors & artists of America...” Hill signs, “D O Hill.” Hill’s tight handwriting gets smaller as he seems to squeeze his words into one page. The last lines and signature are compressed. Hill has written, “presented by J. Lorimer Graham...” in the lower left corner of each envelope.

Condition: horizontal and vertical folds visible in each letter, some soiling to the three envelopes along with slight wear to the black borders.

**Item ID: 4289 \$1400.00**

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# MADISON, JAMES & MONROE, JAMES

Madison (1751–1836) Fourth President of the United States, 1809–17 . He is hailed as the “Father of the Constitution” for being instrumental in the drafting of the United States Constitution and as the key champion and author of the United States Bill of Rights. Monroe (1758–1831), Fifth President of the United States, 1817–25, and the last president who was a Founding Father of the United States.

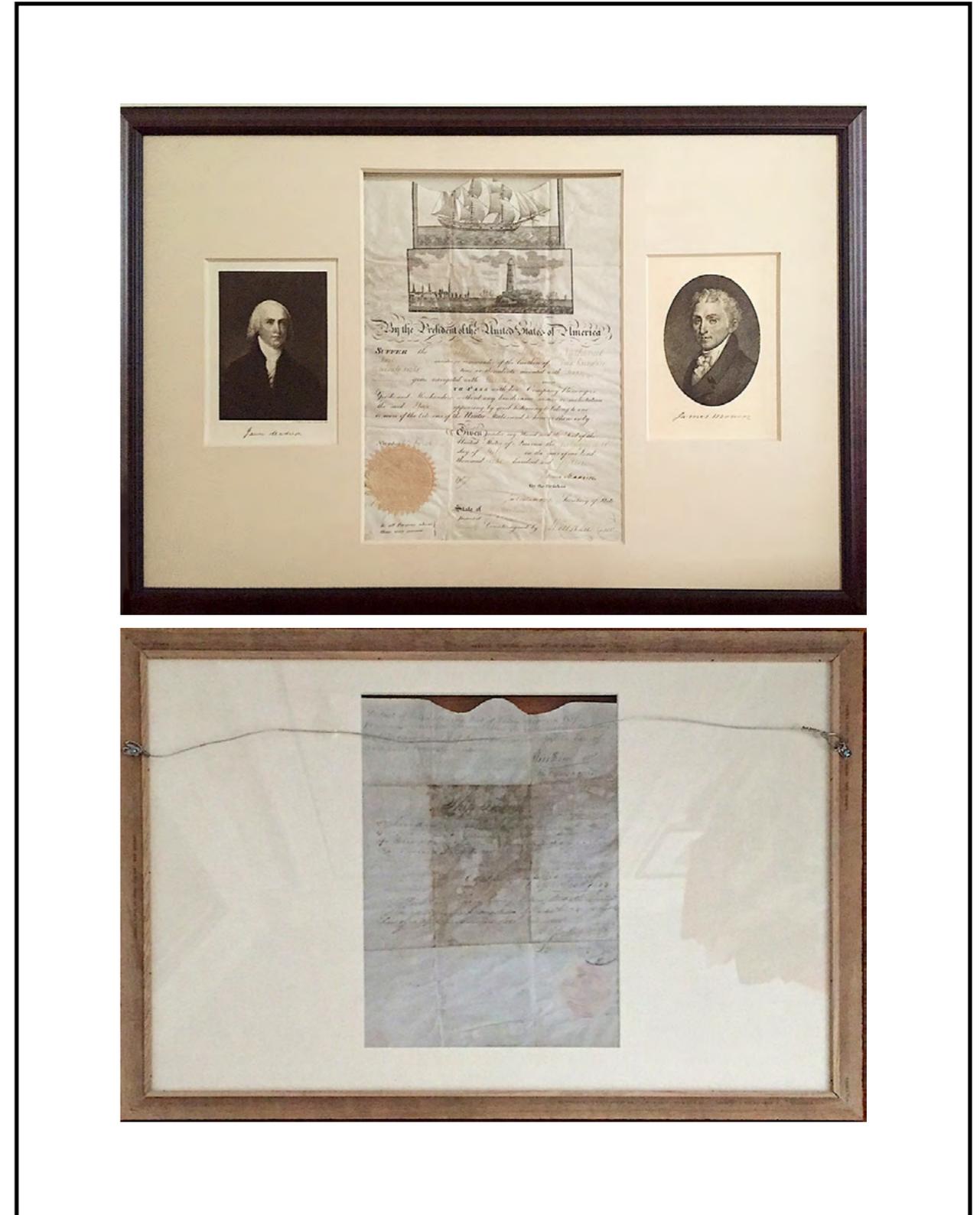
## Presidential Document Signed by Two Founding Fathers of the US, James Madison as President and James Monroe as Secretary of State on parchment, folio, Washington, July 24, 1815.

This visually appealing document is a ship’s passport with dual engraved maritime vignettes below the scalloped top margin and complete Presidential seal affixed at lower left corner. President Madison and his Secretary of State James Monroe have signed this maritime document acknowledging that the ship “Lucas of Salem, Nathaniel Sage, commander,” belongs to the United States. Also signed by the Collector of the Port of Salem, Will R. Lee. Fading to manuscript portions, but President Madison’ signature is strong, Monroe’s signature is somewhat lighter. Matted with a photogravure of each president and archivally framed in classic walnut stained wood frame. Framed with double glass so that the front and back of the passport show. A fine document bearing the signatures of two presidents and two Founding Fathers. Frame measures 29.5 x 20 inches.

Ship passports that were used for US vessels sailing in the Mediterranean resulted from an agreement in 1795 to allow the passage of ships in return for payments to the Barbary pirates who required countries to pay tribute in exchange for not capturing that country’s ships and crews. America was one of the countries who agreed to pay for safe passage. These passports identified ships which had safe passage. The scalloped edge of the passport shows that the top portion had been cut and sent ahead to be matched when, in this case the Schooner Weymouth, arrived. An historic document with great visual appeal.

Item ID: 2419 \$3,200.00

[View this listing on our website](#)



# MAYO, WILLIAM JAMES

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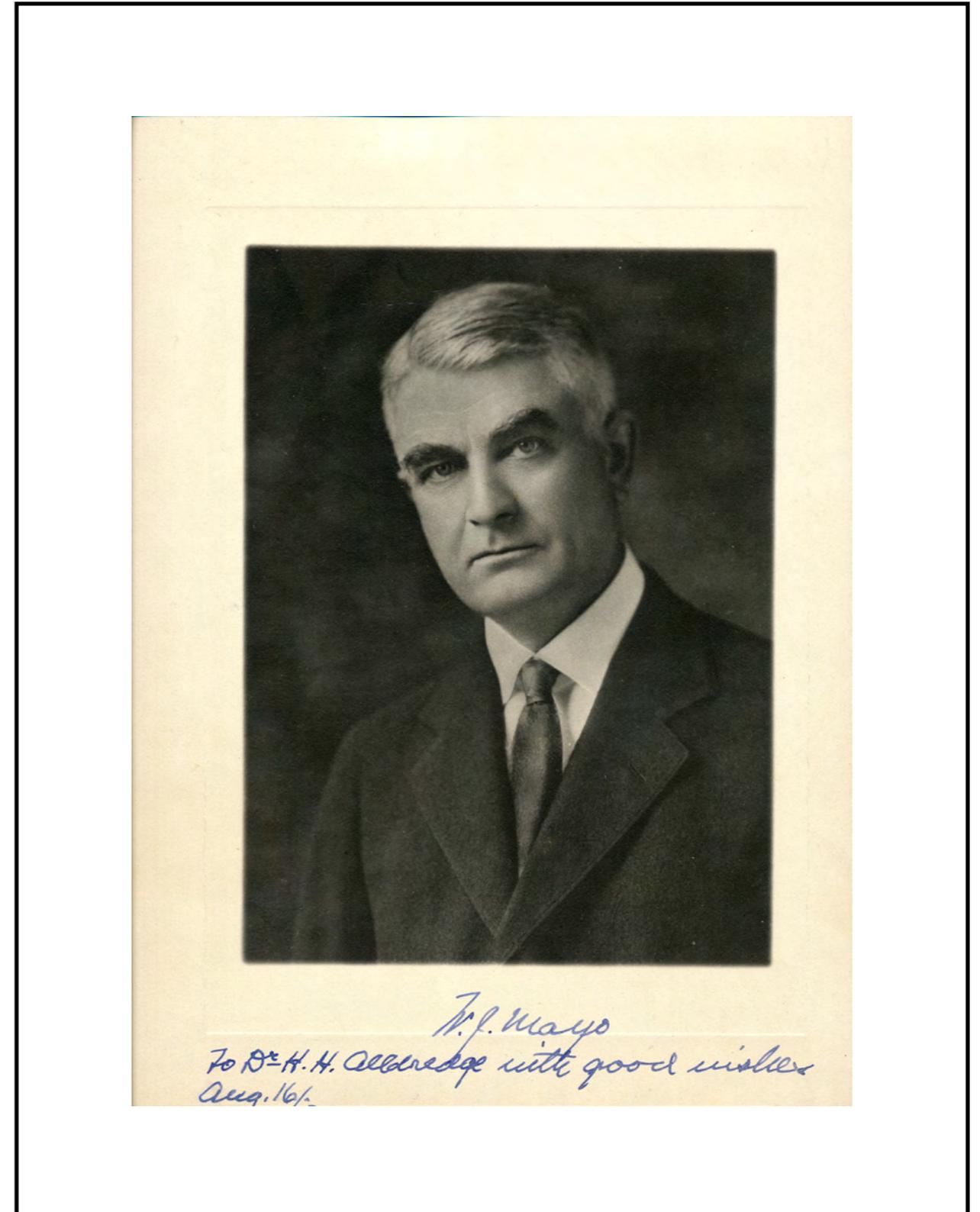
(1861–1939) American medical practitioner and was one of the founders of the Mayo Clinic along with his brother, Charles Horace Mayo his father, William Worrall Mayo, and several other eminent physicians.

## Fine Photograph Signed, folio, Aug. 16, 1933.

Mayo is shown chest length, signed below his image, "W. J. Mayo, " and inscribed below the signature with date, "To Dr. H. H. Alldredge with good wishes...."

**Item ID: 2438     \$375.00**

[View this listing on our website](#)



# McCULLERS, CARSON

"YOU DON'T KNOW HOW GRATEFUL I AM FOR THESE YEARS OF GENEROSITY AND THOUGHTFULNESS."

(1917–67) American novelist, short story writer, playwright, essayist and poet; known especially for *The Heart is a Lonely Hunter* (1940) and *The Member of the Wedding* (1946).

## Typed Letter Signed, 2 separate pages on her personalized address stationery, Nyack-on-Hudson, October 30, 1961. With transmittal envelope.

McCullers writes to Paul Bigelow, a close friend and friend of her cousin Jordon Massee. McCullers and Bigelow were both friends with many writers, but especially Tennessee Williams. The "New York Times" obituary of Bigelow on May 27, 1988, states that he was a theater consultant and editor. In Tennessee Williams' "Notebooks," Williams cites a friend's description of Bigelow. "Paul could tell marvelous stories about the world of arts and letters in which he apparently knew almost everyone... an air of... mystery.... He had been educated in England... lived in Greenwich Village in the twenties, in Hollywood (where he's been a newspaper reporter), as well as in Mexico in the thirties...." [Notebooks by Tennessee Williams and Margaret Bradham, see Notebook 1941 page 228, #389]. Referring to him as "Paul Dearest," McCullers expresses her anticipation of seeing "the beautiful mink coat" Bigelow bought for her. "Paul, seriously, you don't know how grateful I am for these years of generosity and thoughtfulness. I have no verbal thanks but you know I love you in my heart for always. I sent you a case of Vodka, fixings for Bloody Mary. Would you drink a toast for us all...." In "The Lonely Hunter: A Biography of Carson McCullers," by Virginia Spencer Carr, a description of Bigelow buying a mink for McCullers is given. "Carson was almost as excited over Christmas as she was over birthdays, especially when it came to selecting gifts for Mary Mercer. She could seldom think of 'just the right present'... she relied often on her cousin for suggestions.... One winter Paul Bigelow called [Jordan] Massee [Jr.] from Connecticut and told him about an exquisite blond mink stole which he had the opportunity to buy at a great savings. 'Do you think Carson would like it for Mary?' asked Bigelow." Massee asked McCullers who was ecstatic, but she couldn't help but tell Mercer who refused to accept it because it was too expensive. This in turn caused a temporary rift between McCullers and Massee. McCullers wrote him out of her will, but they made up very quickly. Somehow, though, she neglected to reverse the will and when she died, he was not in it.

Carson McCullers  
131 South Broadway  
Nyack-on-Hudson, N. Y.

October 30, 1961

Mr. Paul Bigelow  
Poemfret Center  
Connecticut

Paul Dearest:

Every time the doorbell rings I simply lurch to answer it. When an express truck passes any where in the street I rush out to meet it. I simply can't wait to see the beautiful mink coat. I am writing Cheryl about it today.

Paul, seriously, you don't know how grateful I am for these years of generosity and thoughtfulness. I have no verbal thanks but you know I love you in my heart for always. I sent you a case of Vodka, fixings for Bloody Mary. Would you drink a toast for all of us?

You are right about Cousin Jordan. It is merciful that the Lord took him when he did and that he did not have to suffer. As a matter of fact, he died in a blaze of glory. Mary, whom he adores, had just sent him this beautiful telegram which he had shown to every other soul in the hospital - doctors, nurses, and visitors of other patients. I am glad too that Mary drove him in the Bentley and took him to her house for Champagne supper when he was last in New York. (He celebrated with a half glass of Champagne, bless his heart.)

When, when, when are you coming? As I explained, Mary and I have two houses so there is plenty of room for you and Boots to stay.

# McCULLERS, CARSON [CONTINUED]

"FLUTE PLAYERS AND BATS"

Massee and Bigelow were roommates in New York. According to Tennessee Williams' "Notebooks" [Notebooks by Tennessee Williams and Margaret Bradham, see Notebook 1941 page 228, #389], Paul Bigelow was the "constant companion of Jordan Massee." Bigelow and Tennessee Williams had a close friendship that lasted well into the 1950s. In 1941 Williams wrote a poem for Paul Bigelow, a copy of which is in the "Notebooks."

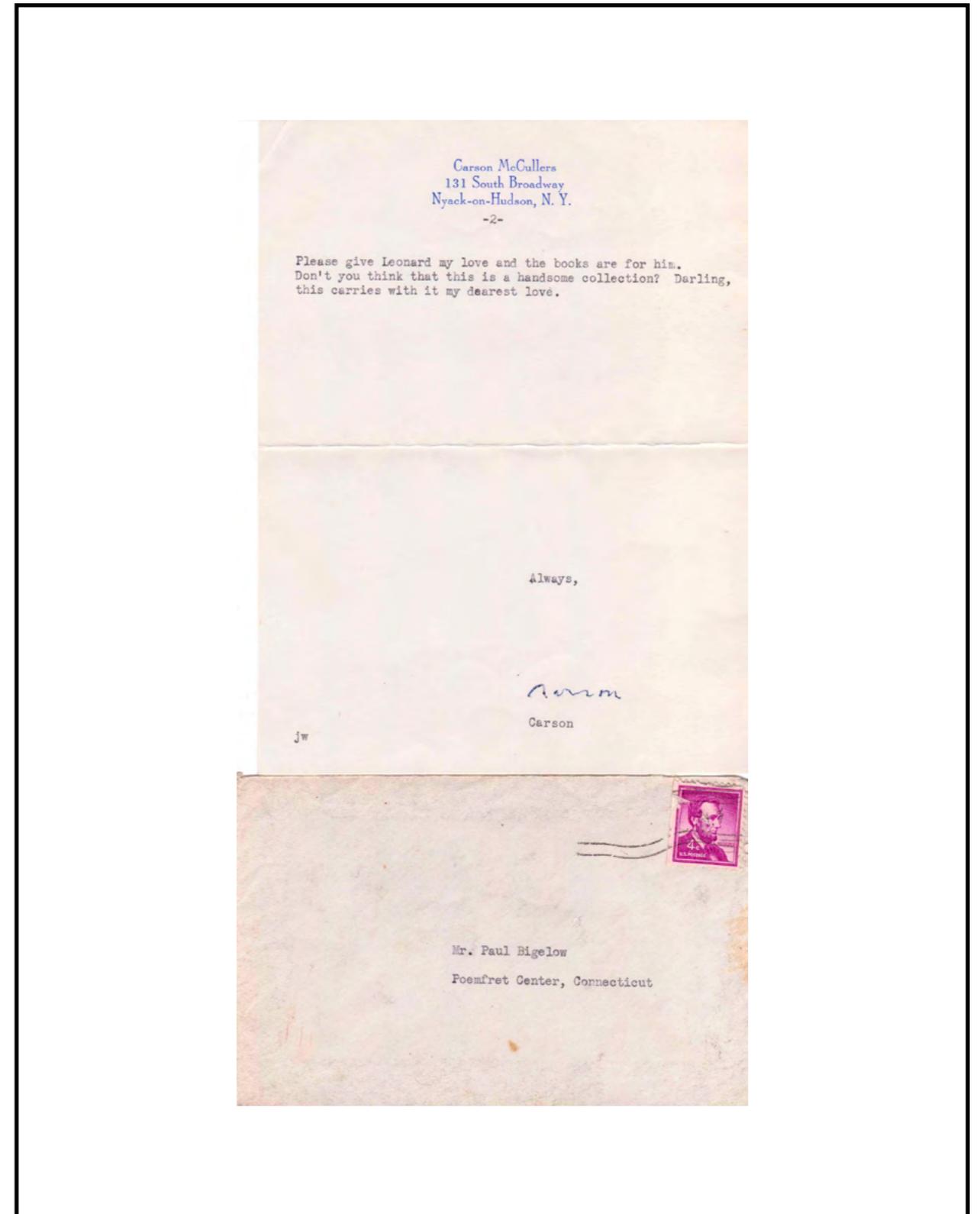
McCullers continues. "You are right about cousin Jordan. It is merciful that the Lord took him when he did and that he did not have to suffer...Mary, whom he adores, had just sent him this beautiful telegram which he had shown to every other should in the hospital...I am glad too that Mary drove him in the Bentley and took him to her house for Champagne supper when he was last in New York..."

McCullers refers to her cousin Jordan Massee, Sr. Mary is Carson McCullers' physician and longtime friend, Dr. Mary E. Mercer. Mercer cared for Carson and became her close confidant in the last years of her life. When Carson died, Mary inherited one third of the McCullers estate and then in 1968 bought the house. As a tribute to McCullers, who rented apartments in her house only to artists, writers and musicians, Mercer continued this practice after McCullers' death. [Nyack News & Views, article on Carson McCullers, 9/25/12]. Mercer bequeathed the house in Nyack to Columbus State University's Carson McCullers Center for Writers and Musicians; it went to them after Mercer's death in 2013. [See: archives.columbusstate.edu] McCullers concludes the letter asking Bigelow when he will visit. "As I explained, Mary and I have two houses so there is plenty [sic] of room for you and Boots to stay..." Boots" is Jordan Massee, Jr. She mentions that she has a collection of books for Leonard and signs above her typed name, "Carson."

McCullers wrote this letter in the year her final novel was published, *Clock Without Hands*, though it garnered little attention.

Item ID: 4294 \$3500.00

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# NEWMAN, ARNOLD

(1918–2006) American Photographer known for his portraits, recognized as the “Father of Environmental Portraiture.” His work is collected and exhibited in the major museums around the world

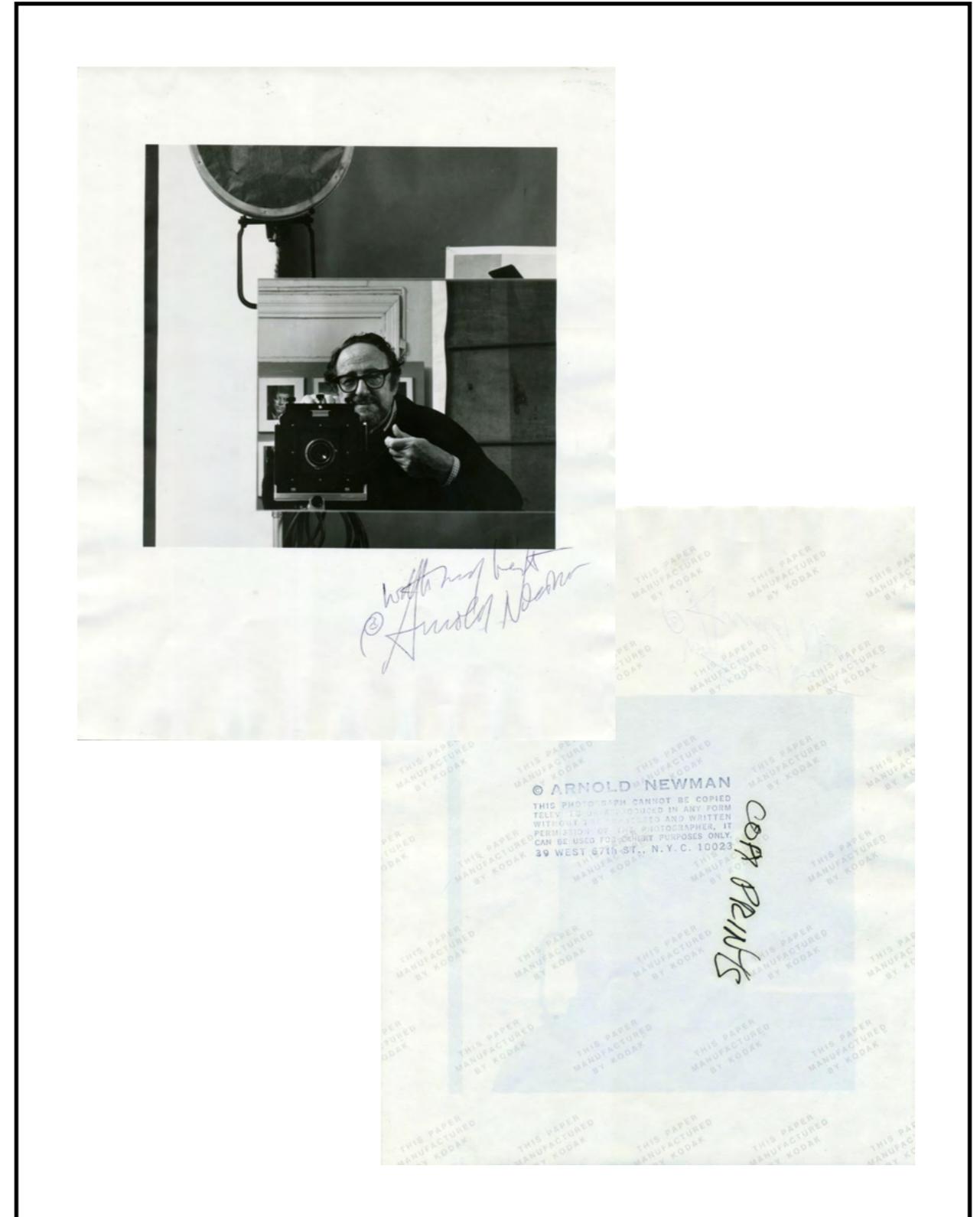
## Signed Self Portrait Photograph, 4to, Gelatin Silver Print, Copy Print and photographer’s stamp on verso.

Newman liked to place his subjects in surroundings representative of their professions in order show the essence of an individual’s life and work. Thus, he placed himself against or within a background showing a photographer’s tools and an important example of his work. Newman is shown smiling and holding his camera. A print of his famous portrait of President John F. Kennedy hangs on the wall clearly visible. Newman signs on the lower white border, “With my best © [in circle for copyright] Arnold Newman.” Charming. The photograph paper has rippled somewhat at the lower margin.

Not unusual today, however, when Newman began in the 1930s, his approach was innovative. He is also known for his abstract still lifes. Newman contributed photographs to the important magazines of his time including *The New Yorker*, *Vanity Fair*, *Life*, *Look*, *Esquire*, *Scientific American*, and the *New York Times Magazine*. He received many awards for his work including in the last year of his life, the Gold Medal for Photography by the National Arts Club.

Item ID: 4301 \$495.00

[View this listing on our website](#)



# PERKINS, MAXWELL

"I AM NOT SURE THAT LOOK HOMEWARD, ANGEL WASN'T PUBLISHED YEARS AGO BEFORE IT CAME UNDER MY CONTROL..."

(1884–1947) American book editor recognized for his work with important early 20th century authors including Thomas Wolfe, Ernest Hemingway, F. Scott Fitzgerald.

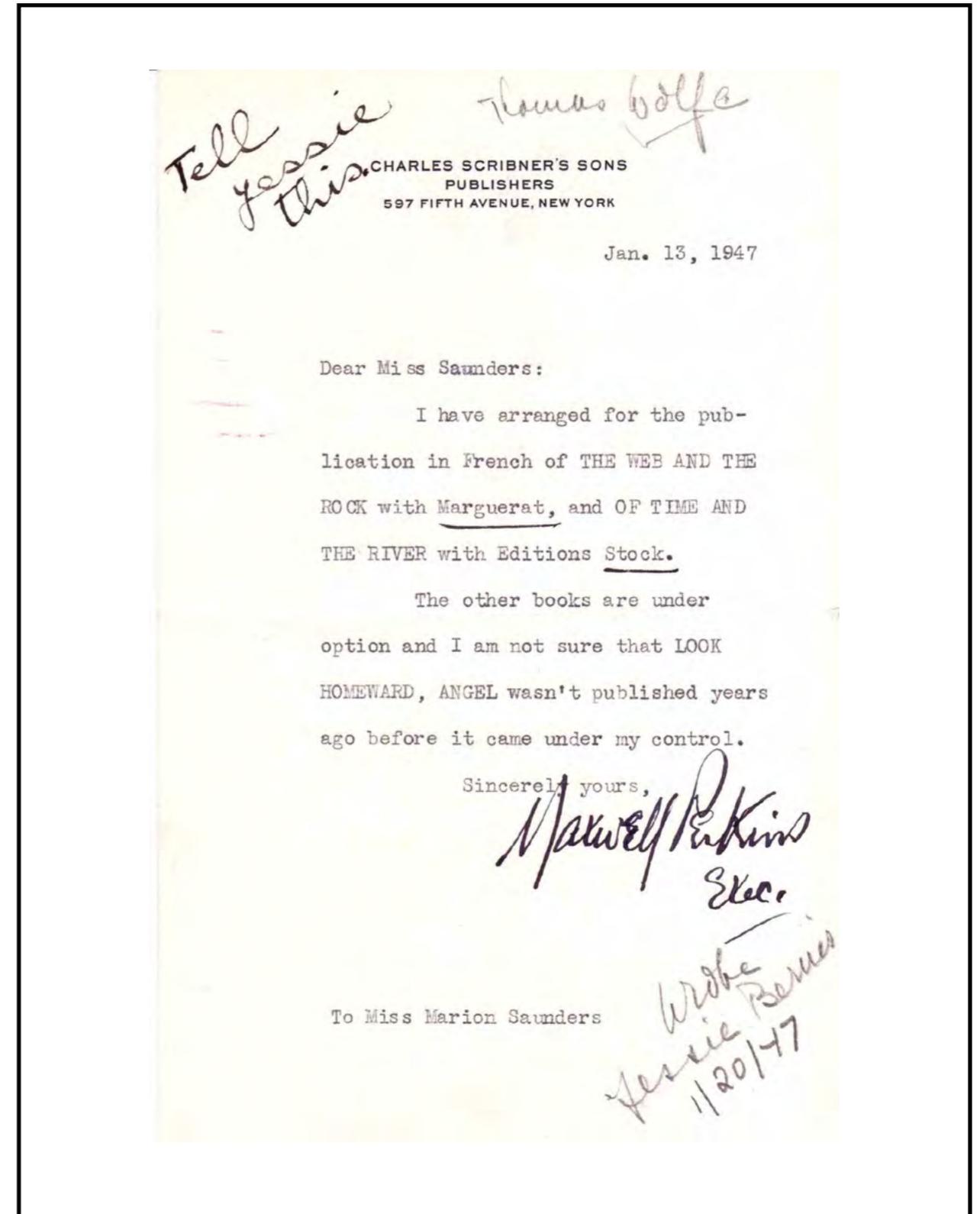
## Typed Letter Signed on "Charles Scribner's Sons Publishers" stationery, 8vo, New York, Jan, 13, 1947.

As executor of Thomas Wolfe's estate, Perkins discusses arrangements for Wolfe's books posthumously published in French. He writes to Marion Saunders, British literary agent who owned her own small firm in New York marketing American authors to foreign markets. Perkins begins, "I have arranged for the publication in French of THE WEB AND THE ROCK with Margueret, and OF TIME AND THE RIVER with Editions Stock...I am not sure that LOOK HOMEWARD, ANGEL wasn't published years ago before it came under my control..." He signs in bold ink, "Maxwell Perkins Exec." Three notes possibly in two other hands, in pencil and pen in upper and lower margins. Though Thomas Wolfe (1900–38) and Maxwell Perkins separated professionally in 1936 after eight years of working together, Perkins was asked to be the executor of Wolfe's estate. As executor, Perkins refers to the posthumous publications of Wolfe's works, *The Web and the Rock* and *Of Time and the River*, in French. Fine literary association and reference to Thomas Wolfe.

Perkins met Thomas Wolfe in January of 1929. According to [www.nchistoricsites.org](http://www.nchistoricsites.org), it was "one of the strongest relationships he [Perkins] ever forged with an author." Perkins was a harsh editor who did severe editing of Wolfe's "Look Homeward, Angel" and some say that it prompted Wolfe to leave him. Others say it was only Perkins' editing that made Wolfe's novel great. Wolfe wrote to Perkins in November of 1936 severing ties, but only describing his leaving as being due to "differences of opinion and belief." [[www.historyvshollywood.com](http://www.historyvshollywood.com)]. Information discussing the 2016 film *Genius*, the story of the relationship between Perkins and Wolfe, describes their relationship as a father-son relationship with a special bond. The film was based on A. Scott Berg's national 1978 bestseller and National Book Award-winner, *Max Perkins: Editor of Genius*, by A. Scott Berg.

Item ID: 4296 \$885.00

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# POUND, EZRA

“I DON’T THINK I HAVE GOT ANY PREJUDICE EITHER WAY; BUT HAVE AN INTEREST IN FACTS....”

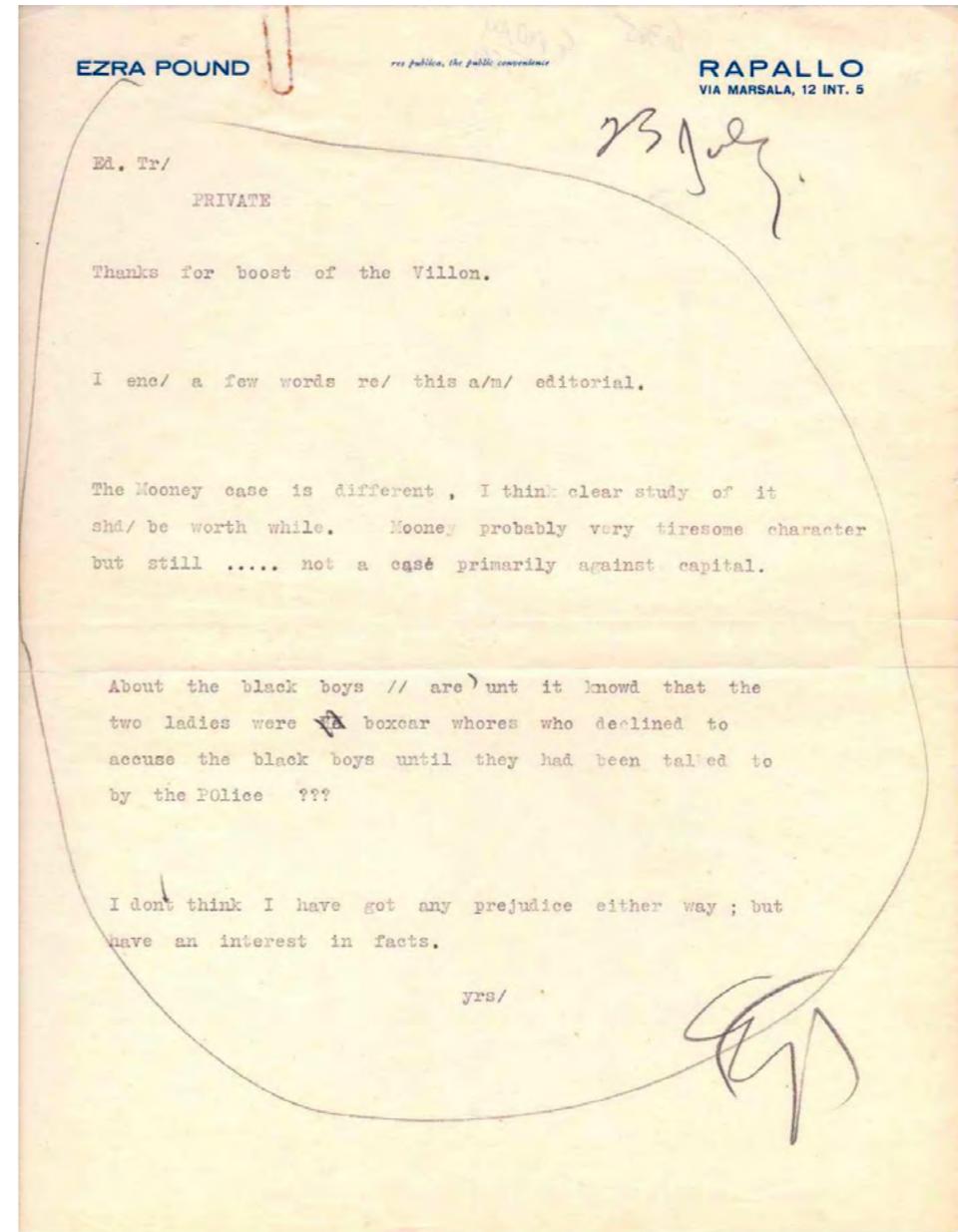
(1885–1972) American expatriate poet, musician, and critic who was a major figure of the Modernist movement in early to mid-20th century poetry. He was the driving force behind several Modernist movements, notably Imagism and Vorticism.

## Typed Letter Signed on personalized stationery with holograph corrections in pencil and text encircled and signed in pencil, 4 to personalized stationery, Rapallo, July 23, n.y. [ca 1932-33].

Pound begins this brief letter with a reference about his opera and makes a significant comment on two notorious trials, the Scottsboro Boys trial and on the Mooney case. The newspaper he references is *The Chicago Tribune*. Pound writes, “Private” at the top of the page and continues. “Thanks for boost of the Villon. I enc/ a few words re/ this a/m editorial. The Mooney case is different...Mooney probably very tiresome character but still.....not a case primarily against capital. About the black boys // are”unt [holograph apostrophe] it knowd that the two ladies were [holograph cross out] boxcar whores who declined to accuse the black boys until they had been talked to by the POLice [sic] ??? I don’t [holograph apostrophe] think I have got any prejudice either way; but have an interest in facts....” Signed in large initials, “EP.” The letter shows a rust stain from a paper clip, center fold crease and mild soiling from normal aging.

It is possible that Pound writes to Wambly Bald. Bald was the literary columnist of the Paris edition during this time. In Pound/Joyce: *The Letters of Ezra Pound to James Joyce*, by Ezra Pound [1968], mention is given to the paper being “one of Pound’s forums for letters to the editor.” This suggests that perhaps the editor to whom Pound writes is Wambly Bald. In addition, Bald had promoted Pound’s opera, *Le Testament de Villon*, in an earlier issue of the paper, as he thanks his correspondent here for the “boost of the Villon.” Pound wrote his first opera, *Le Testament de Villon*, in 1919, but it was not performed until 1931 when it was transmitted as a radio opera. The first complete premier was on BBC Radio in 1933. According to slippediscom, the opera was written as a “revolt against musical impressionism.” Based on this information, the reference to the opera suggests Pound wrote the letter circa 1932–33.

Pound refers to the trial of Thomas Mooney (1882–1942), an American political activist and labor leader, who was convicted with Warren K. Billings for the San Francisco Preparedness Day Bombing of 1916. It was widely believed that he was wrongly convicted of a crime he did not commit and condemned to death. In 1918 Pres. Wilson commuted his



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## POUND, EZRA [CONTINUED]

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death sentence to life in prison. Mooney served 22 years in before finally being pardoned in 1939.

Pound's remarks about the Scottsboro Boys and his interest in the truth makes this brief letter particularly interesting. Protests and fundraising efforts on behalf of the Scottsboro Boys took place in the early 1930s. Writers and intellectuals signed an appeal in the spring of 1933 and included signatures of Ezra and Dorothy Pound with a note by Ezra Pound, "I not only protest, but if this sort of judicial sanction of murder and frame-up continues I shd. Be disposed to advocate direct action. We have had enough criminals in high office already. A state even a state sanely founded can not indefinitely continue if it condones and sanctions legal murder of innocent men." [*The Scottsboro Boys in Their Own Words: Selected Letters 1931-1950*, edited by Kwando M. Kinshasa.]

Pound contributed many letters and articles to the Paris edition (formally, the European Edition) of *The Chicago Tribune*. The paper was one the American expatriates read. It ran from 1917 when it began, started by the editor and publisher Col. Robert R. McCormick, as an Army Edition and after the war continued until 1934. McCormick decided to continue it after the war because it was fostering new art and literary movements and the numbers of Americans in Paris began to increase. In the '20s there were three American papers, but according to the *National Journal of Literature and Discussion* ([vqronline.org](http://vqronline.org)), The Tribune's Paris edition was "the liveliest of the three."

**Item ID: 4293   \$2,600.00**

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# PUCCINI, GIACOMO

"IF YOU WANT TO CALL THE SCENE PAINTER"

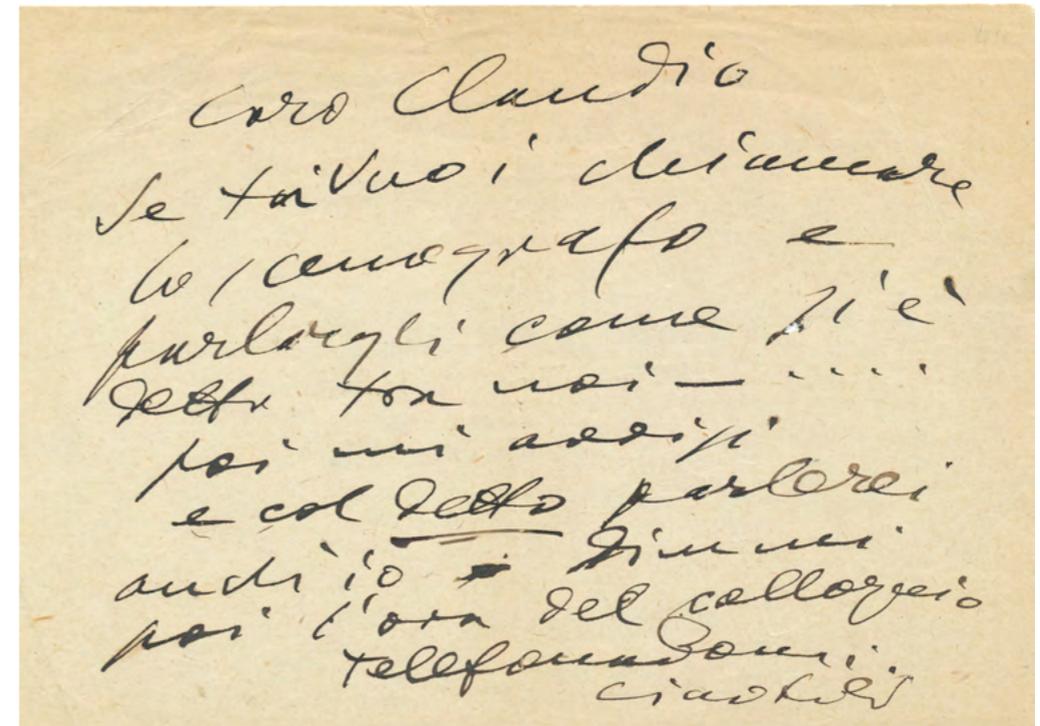
(1858–1924) Italian composer whose operas, including *La Bohème*, *Tosca*, *Madama Butterfly* and *Turandot*, are among the most frequently performed in the standard repertoire.

## Autograph Letter Signed, in Italian, 8vo, n.p., n.d.

Puccini writes to his publisher Carlo Clausetti regarding a scene painter. "If you want to call the scene painter and talk to him as we agreed...I shall also talk to the aforementioned. Tell me the time of the meeting by telephoning me..." Signed with initials, "GP." Overall sunning, several small breaks at top margin and one small pen hole near one letter, otherwise in very good condition.

Item ID: 4299 \$1,100.00

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Caro Claudio  
Se hai vuoi chiamare  
lo scenografo e  
parlargli come si è  
detto con noi - ...  
per mi additi  
e col detto parlerei  
andri' io - Giu' mi  
per l'ora del colloquio  
telefonandomi  
ciao GP

# UNITED ARTISTS STUDIO CORPORATION STOCK CERTIFICATE

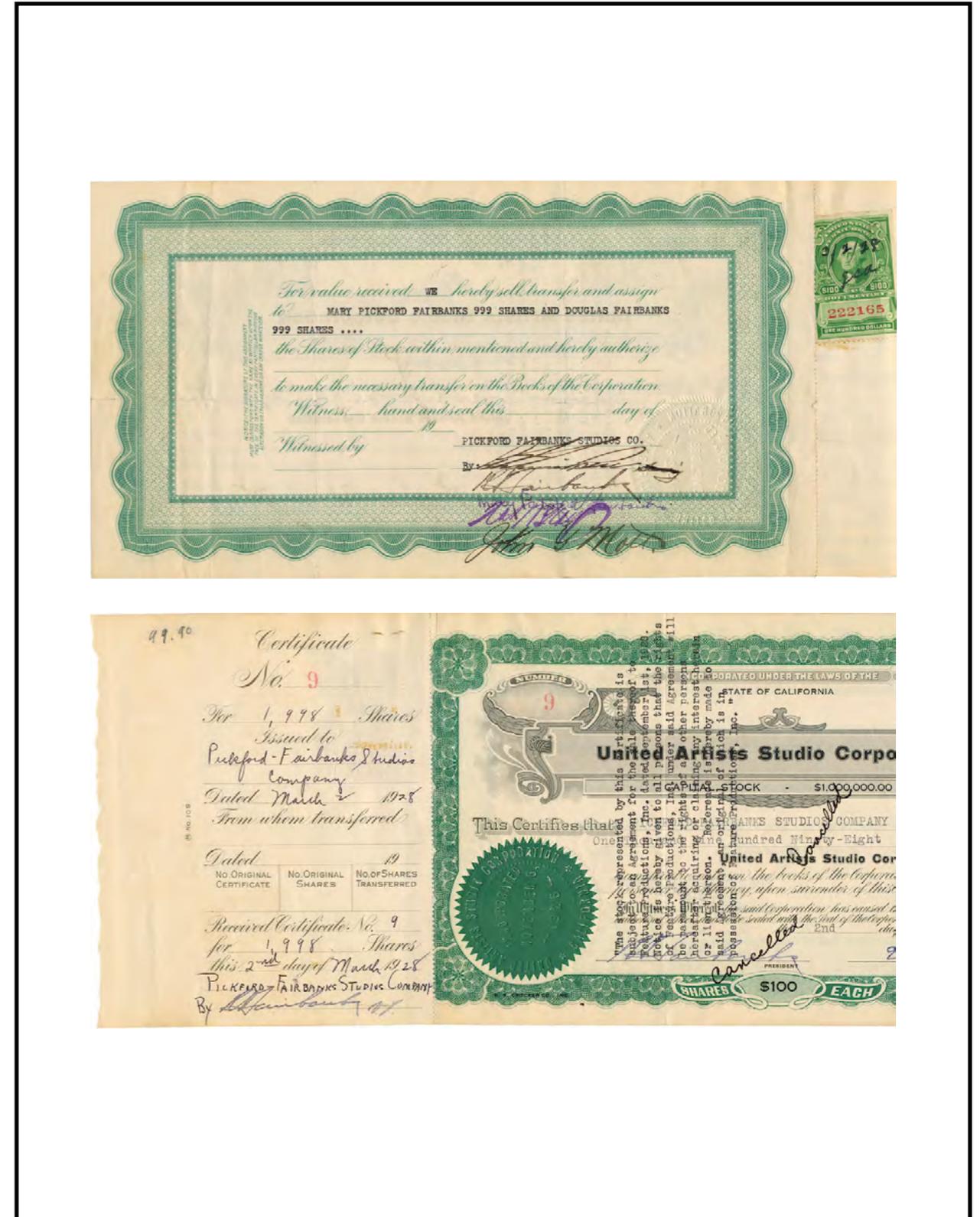
## Document Signed, oblong folio, March 2, 1928.

Rare UA Stock Certificate is "No. 9" dated March 2, 1928, issued for 1998 shares to Pickford-Fairbanks Studios Company and signed by Robert Fairbanks, Jr., Mary Pickford Fairbanks, John Mott, Edwin Loeb as Secretary and one other. The stock certificate reads, "This Certifies that PICKFORD FAIRBANKS STUDIOS COMPANY is the owner of One Thousand Nine Hundred Ninety-Eight Shares of the Capital Stock of United Artists Studios Corporation..." The front of the certificate is signed by "R. Fairbanks" as President of United Artists Studio Corporation and "Edwin Loeb" as Secretary with "cancelled" penned across their signatures. "Cancelled" is also written at an angle in midsection of the certificate. Loeb was an attorney and cofounder of the International Academy of Motion Picture Arts and Sciences which awards the Oscars. [The Academy dropped the International from its name at a later date.] The stub attached at left is signed, "R. Fairbanks, VP" as vice president of "Pickford-Fairbanks Studios Company." The following text shows on verso of the certificate: "For value received WE hereby sell, transfer and assign to MARY PICKFORD FAIRBANKS 999 SHARES AND DOUGLAS FAIRBANKS 999 SHARES..." Signing for PICKFORD FAIRBANKS STUDIOS CO. are: "R Fairbanks," "Mary Pickford Fairbanks," "John G. Mott," and two others. The corporate seal shows through on the verso. The stamp on verso of the stub shows the hand written date of "3/2/28."

On February 14, 1922, Pickford-Fairbanks Studios Company filed articles of incorporation. Named as Directors were Douglas's brothers John Fairbanks and Robert Fairbanks, Mary's mother Charlotte Pickford Smith (died March 21, 1928), Mary's brother Jack Pickford, and Mary's attorney, John G. Mott. Three years earlier, February 5, 1919, United Artists was founded and incorporated as a joint venture by D.W. Griffith, Charlie Chaplin, Mary Pickford and Douglas Fairbanks. The four founders sought to avoid the control of the powerful commercial film studio and to protect their independence. They also created their own distributorships. The four who founded United Artists each held 20% of the company with the remaining 20% held by lawyer, William Gibbs McAdoo, son-in-law of Woodrow Wilson. As a cofounder as well as the producer and star of her own films, Canadian born Mary Pickford became the most powerful woman in Hollywood.

Item ID: 4244 \$2,000.00

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# WESTOVER, RUSS

"I LOVE PEACE SO MUCH THAT I'LL FIGHT LIKE A WILD CAT TO KEEP IT."

(1886–1966) American cartoonist best known for his long-running comic strip, *Tillie the Toiler*.

## Original Drawing Signed, in black pen, 9.5 x 4 inches.

Westover has drawn a character on verso noted in another hand in pencil as "self-portrait." The caption above this curly haired man in shirt and tie reads, "Aunt Min says— ELMER— I LOVE PEACE SO MUCH THAT I'LL FIGHT LIKE A WILD CAT TO KEEP IT." Westover signs in the lower right, "Russ Westover to my friend Elmer Lewis." Two small rust stains in corners of upper margin, some aging to the paper and slight soiling along the edges. A timeless cartoon.

**Item ID: 4302 \$150.00**

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# WHITE, STANFORD [THOMAS WILMER DEWING]

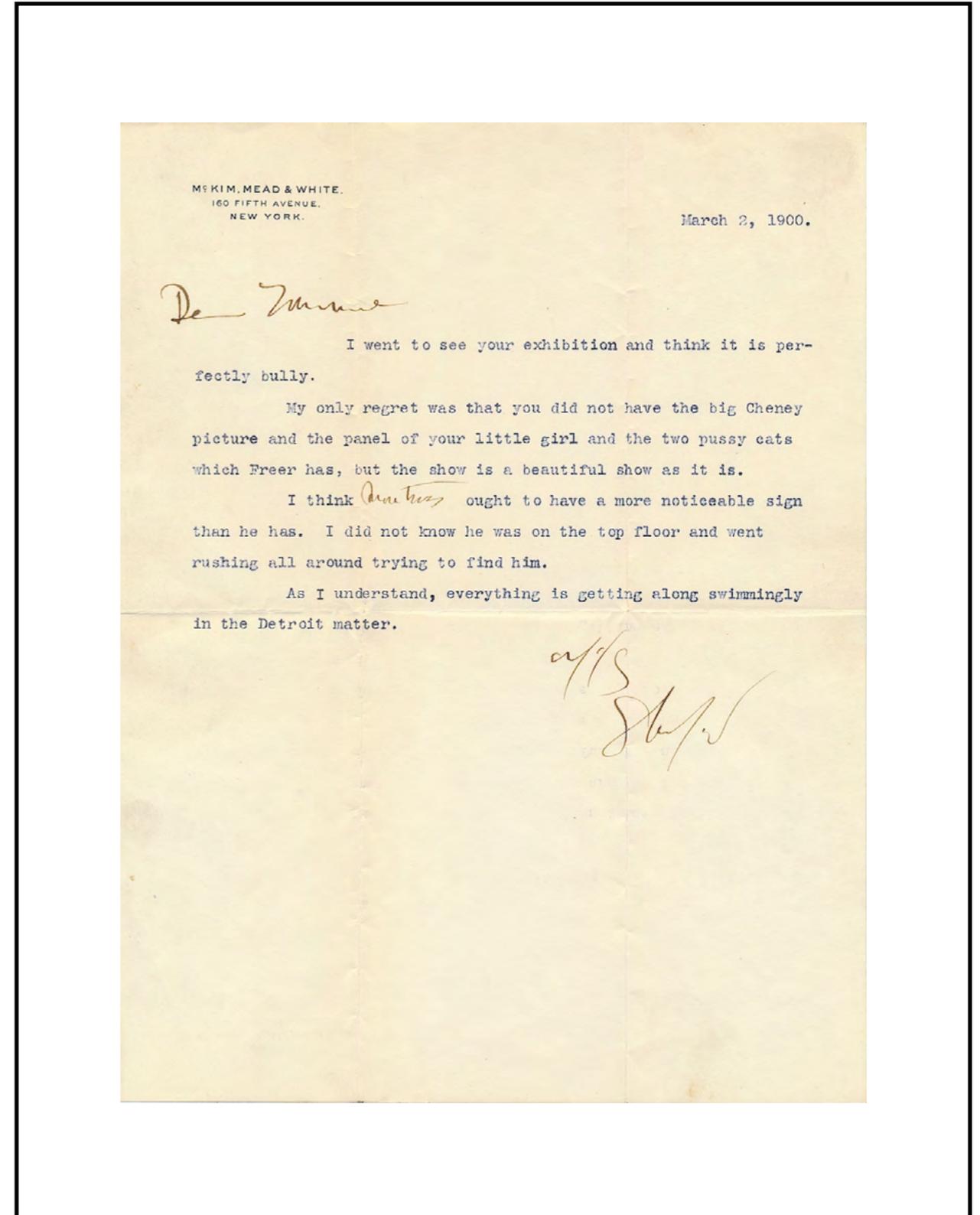
"MY ONLY REGRET WAS THAT YOU DID NOT  
HAVE THE BIG CHENEY PICTURE...."

(1853–1906) American architect and designer.

## Typed Letter Signed on "McKim, Mead & White" stationery, 4to, New York, March 2, 1900.

Letters of Stanford White are rarely available and ours to noted American artist Thomas Wilmer Dewing is particularly noteworthy. White writes to Thomas Wilmer Dewing (1851–1938), American painter and White's friend, commenting on Dewing's exhibit in March 1900 at the Montross Gallery in New York. White writes that the exhibit, "is perfectly bully. My only regret was that you did not have the big Cheney picture and the panel of your little girl and the two pussy cats which Freer has...." Overall, White thinks Dewing's show is "beautiful." In the next sentence White includes a name in holograph difficult to decipher but possibly Montross, the gallery owner. "I think [holograph name] ought to have a more noticeable sign than he had. I did not know he was on the top floor and went rushing all around trying to find him...." In the final sentence, White refers to "the Detroit matter." As I understand, everything is getting along swimmingly in the Detroit matter." He signs, "Stanford." White refers to the "big Cheney picture" not exhibited in Dewing's show. Dewing had painted a portrait of the sisters Louise and Anne W Cheney of Connecticut entitled, *The Days*, for which White had designed the frame and is now in the collection of the Wadsworth Athenaeum Museum of Art. Also mentioned is Detroit businessman Charles Lang Freer (1854–1919), who amassed the most important collection of Whistler in the world. White's mention of "your little girl and the two pussy cats which Freer has" refers to Dewing's painting of his daughter which hung over Freer's living room fireplace. Freer eventually donated his art collection to the Smithsonian which named the Freer Gallery in his honor. The Montross Gallery was named for its owner, Newman Emerson Montross (1849–1932). The gallery, which opened in 1878, represented leading American artists of the time.

Stanford White co-founded the architecture and design firm, McKim, Mead & White which designed outstanding New York City landmark buildings including the University Club on Fifth Avenue. Dewing was among White's circle of friends who were prominent artists, and these artists needed frames for their works which White designed. Dewing painted the portrait of White's wife, Bessie, and his sister-in-law, Ella Batavia Emmet. [*The Gilded Age: The Art of the Frame*, Wilmer]. Dewing was born in Massachusetts, studied in Paris



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## WHITE, STANFORD [CONTINUED]

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and settled in New York where he painted female figures, including society women, in a tonalist style influenced by both Whistler and the English Aesthetic Movement. White successfully recommended Dewing for several mural commissions. [“Thomas Wilmer Dewing,” Terra foundation for American Art web site]. Dewing was also one of the Ten American Painters—known as “The Ten”—who seceded from the Society of American Artists in 1897 over what they saw as falling standards and increasing commercialism. Montross Gallery exhibited the works of “The Ten.” Folded, light soiling especially on verso folds, otherwise in fine condition.

**Item ID: 4068    \$2,100.00**

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# WOLFE, THOMAS

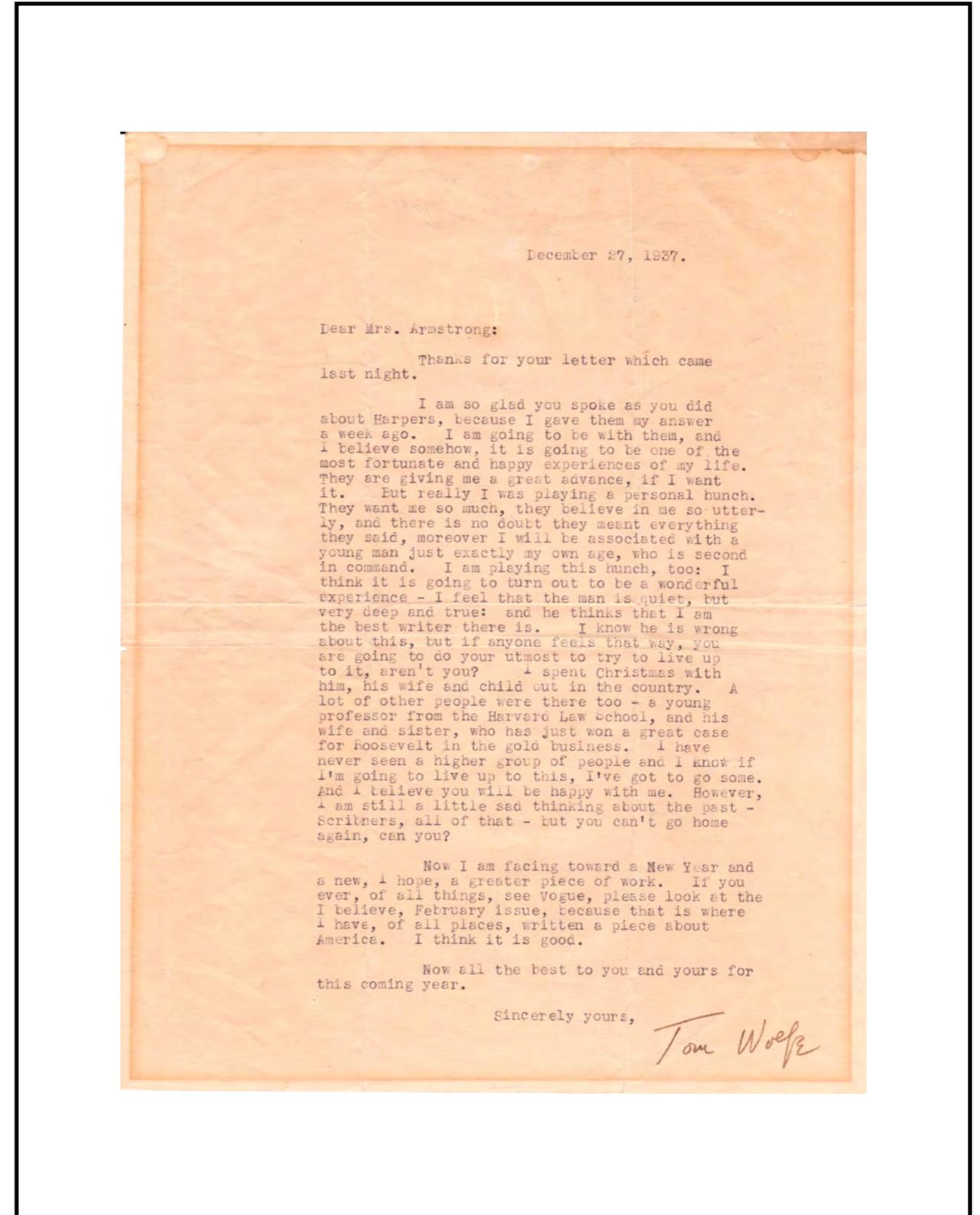
“YOU CAN’T GO HOME AGAIN, CAN YOU?”

(1900–38) American author best known for *Look Homeward Angel* (1929).

## Rare Typed Letter Signed, 4to, np but likely New York, Dec. 27, 1937.

Wolfe writes a remarkable letter to Tennessee author, Anne Armstrong, whom he first met in 1937, the year of our letter. He discusses an important turning point in his career and uses his most famous phrase, “You can’t go home again.” Wolfe had by this date published, *Look Homeward, Angel* and *Of Time and the River*, both of which had been edited by Maxwell Perkins, legendary editor at Charles Scribner’s Sons. In 1937, Wolfe made the difficult decision to break off his long-standing relationship with Perkins, and shortly before he wrote this letter, he opted for Edward Aswell at Harper & Brothers as his new editor and publisher. Aswell would have a crucial role in shaping and editing all of Wolfe’s subsequent books. Wolfe writes about the reasons behind his choice of Aswell and Harpers. “I am so glad you spoke as you did about Harpers, because I gave them my answer a week ago,” Wolfe states. “I am going to be with them, and I believe somehow, it is going to be one of the most fortunate and happy experiences of my life. They are giving me a great advance, if I want it. But really I was playing a personal hunch. They want me so much, they believe in me so utterly, and there is no doubt they meant everything they said....” He explains why he thinks his new editor, Aswell, who was apparently his own age, will work out. “I am playing this hunch, too: I think it is going to turn out to be a wonderful experience—I feel that the man is quiet, but very deep and true: and he thinks that I am the best writer there is, but if anyone feels that way, you are going to do your utmost to try to live up to it, aren’t you....” He describes spending Christmas with Aswell, his family and others. “I have never seen a higher group of people....” He reveals his feelings about leaving Perkins and Scribners. “I am still a little sad thinking about the past—Scribners, all of that—but you can’t go home again, can you? Now I am facing toward a New Year and a new, I hope, greater piece of work....” He signs, “Tom Wolfe.” The letter has some light toning and mat burn from prior framing. A few small stains show along the blank top margin. The letter has been professionally deacidified and is not in sound and very good condition.

Wolfe ends this letter with the title of his novel, *You Can’t Go Home Again*, published posthumously by Edward Aswell. Wolfe had come upon the phrase that would become the novel’s title a few weeks



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## WOLFE, THOMAS [CONTINUED]

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before he penned this letter. He was describing to Ella Winter the problems with his recent trip, the first in man years, to his home town of Asheville, North Carolina. Ella responded, "But don't you know you can't go home again?" The phrase had immediate resonance for Wolfe who asked if he could use it since it captured exactly what he had been feeling. In the following weeks, he used the phrase repeatedly in conversation, notes and letters, even suggesting it as a title for a future book in a letter to Aswell. Following Wolfe's early death in September 1938, Aswell was able to produce three books from the manuscripts Wolfe had left with him, and one would be titled, *You Can't Go Home Again* published in 1940. The letter is published in Elizabeth Nowell, ed., *The Letters of Thomas Wolfe*, (pp. 694-95).

**Item ID: 4286   \$6,000.00**

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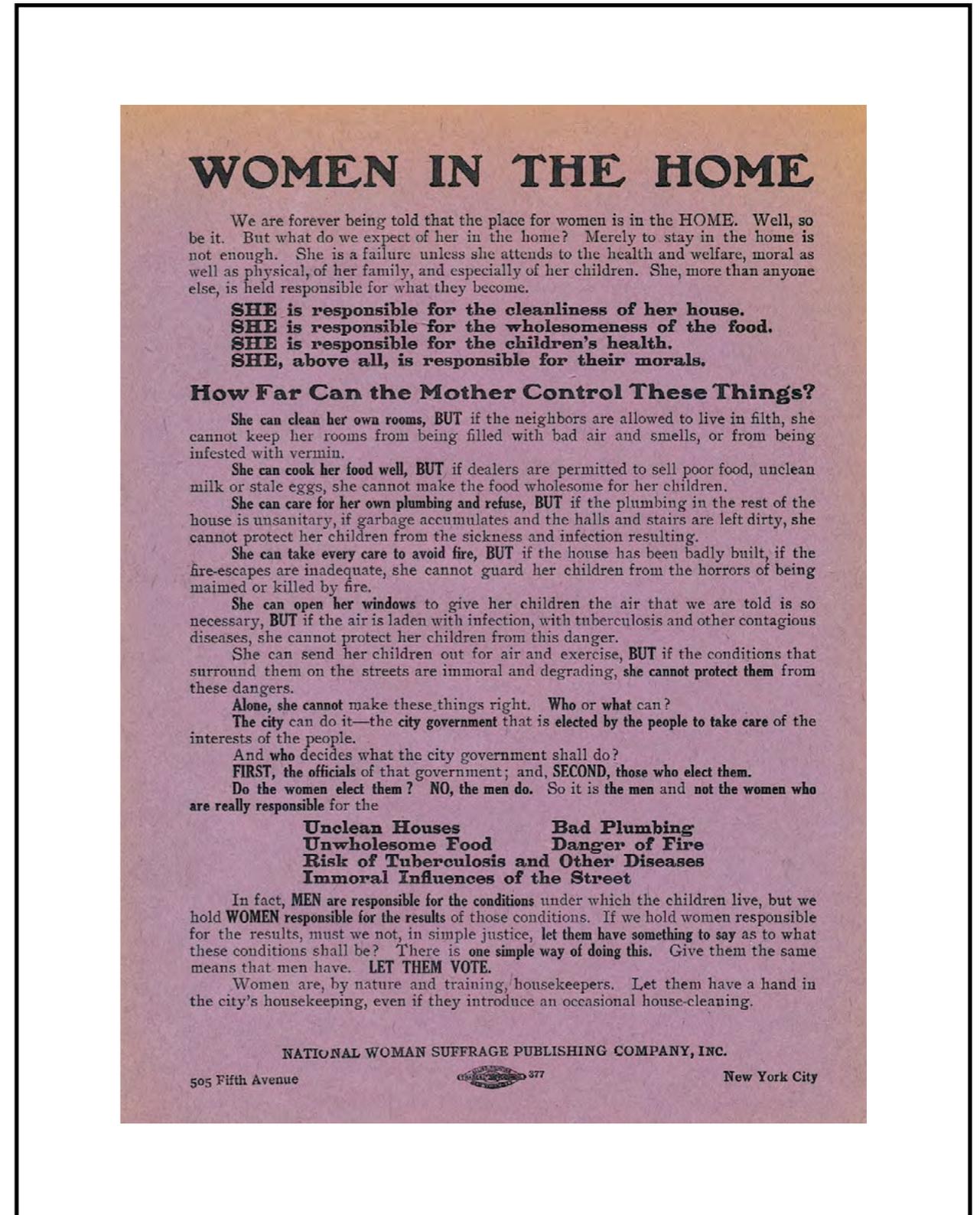
# WOMAN'S SUFFRAGE BROADSIDE: WOMEN IN THE HOME

The 19th Amendment to the US Constitution granted all female citizens the right to vote in federal elections. This broadside was part of the campaign to ratify the 19th Amendment and was produced by the National Woman Suffrage Association, headquartered in New York City. Overall condition is very good. Approximately 7 x 9 inches.

This broadside comes from the period between 1919–20 when the 19th amendment passed the House of Representatives and the Senate and was sent to the states for ratification by a 2/3 majority. The first states to ratify were Illinois, Michigan, Wisconsin, Kansas, New York and Ohio. By March 1920, 35 states had ratified the woman's suffrage amendment. The Southern states held out against ratification, but on August 18, 1920, when Tennessee voted for ratification, the necessary majority of states was reached and American women gained the right to vote. Women exercised that right for the first time in the presidential election on Nov. 2, 1920. Over the next 60 years, the remaining states voted for the amendment with Mississippi finally joining the rest of the states in 1984.

Item ID: 4206 \$280.00

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