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AUTOGRAPHS
CATALOG
159**

Mon cher ami
Te voila en plein Dan,
Le malheur, et je
ne puis venir à tenir
compagnie. Tu as toujours
eu du courage et j'espère
que tu le garderas pour
ces moments cruels,
J'espère que ta femme
qui est ~~devenue~~
par excès de dévouement
pourra se remettre mieux
que tu ne le penses. Je
suis bien triste de ne
pas pouvoir aller te
consoler moi même.
Je ne puis que penser
que ton chagrin sera
à jamais,
ami
Renoi
Marsadi 8 février 99.

Schulson Autographs

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Abbreviations

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

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.

ADORNO, THEODOR

“IF SOMEONE SUCCEEDED IN DEVELOPING A REAL SENSE FOR POLYPHONIC MUSIC, NOBODY WOULD BE HAPPIER THAN I”

(1903–1969). German sociologist, philosopher and musicologist known for his critical theory of society; a leading member of the Frankfurt School of Critical Theory.

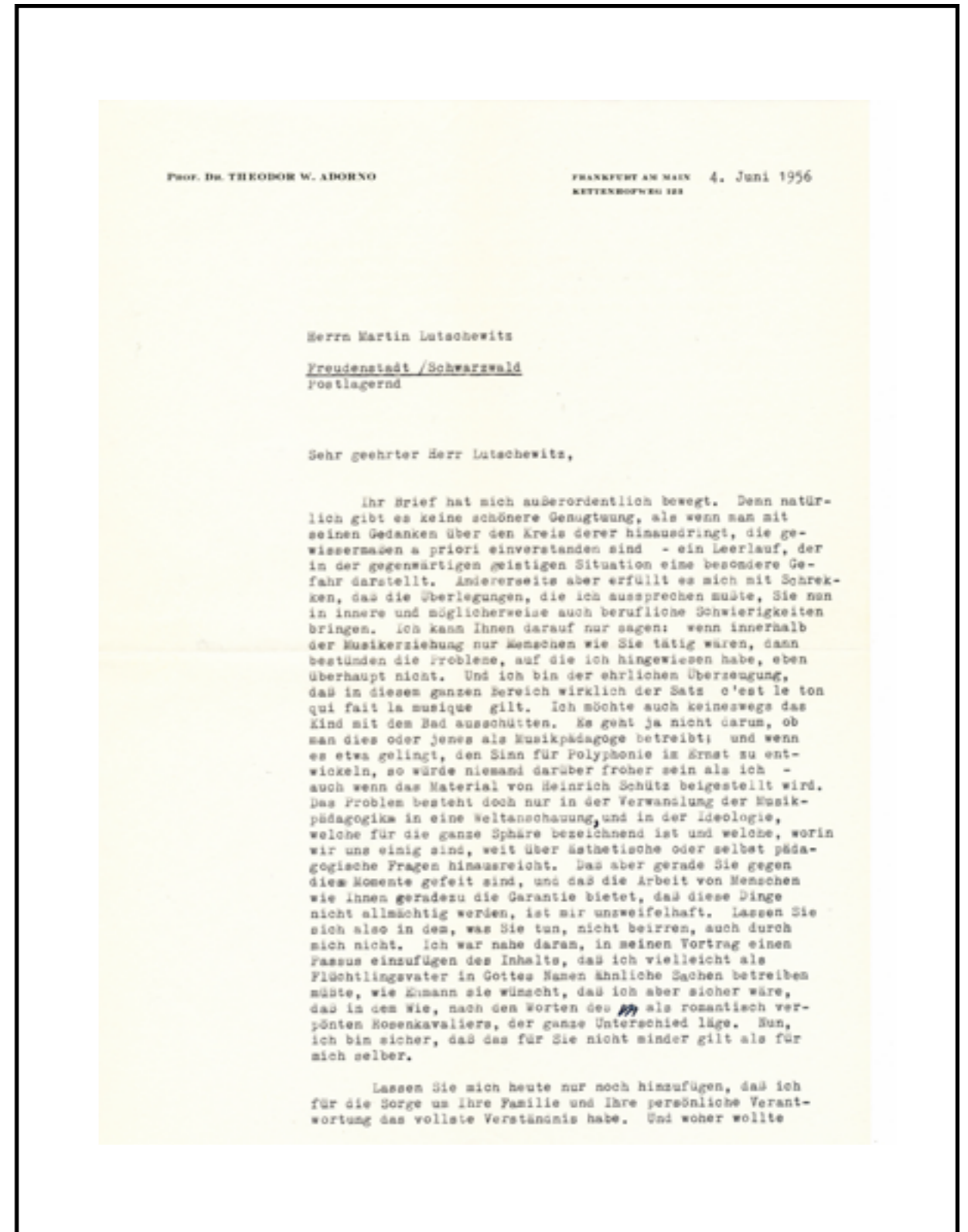
Four Typed Letters Signed, in German, on 4to personal stationery, Frankfurt, March 16, 1955 (1 page), May 12, 1956 (1 page), June 4, 1956 (2 separate pages), and July 28, 1960, (2 separate pages). All to Mr. Martin Lutschewitz, the composer and author, the first addressing him as “Cantor.” One signed “Theodor W. Adorno,” the others “Th. W. Adorno.”

All four letters discuss Adorno’s theories and beliefs on modern music and his attitudes on controversies surrounding music education. Adorno’s writings, coupled with his musical background and sympathies, developed into a commitment to avant-garde music. After being in exile in the U.S. and collaborating with Thomas Mann, after World War II he returned to Germany to teach at Frankfurt University. In the first letter, Adorno thanks Lutschewitz for his letter and encouragement. “It made me extraordinarily happy and confirmed what I have felt... that the effect of what I support is much more lasting in the pedagogical and church music circles than the official organizers... of the Darmstadt event...” He then refers to his manuscript “Aging of New Music,” saying that he doesn’t have a copy to give to his correspondent. Regarding his hope to have the manuscript published, he tells Lutschewitz, “I feel clear responsibility to make something that has the character of a manifesto, and the effort to go with it, accessible to the wider public.”

In the second letter he thanks his correspondent for writing by saying, “I have a personal need to tell you that it means a lot more to me and makes me much happier when people who... have adopted a different world view from mine have been touched by what I try to do...” He mentions several of his adversaries on the topic of the “so-called musical youth movement” by stating, “The endlessly unfair behavior of such people as Twittendorf, Borries, and Wiora (as opposed to Doflein, with whom I carry on a constant and fruitful correspondence) has forced me into extremely pointed wording...” He discusses his “Critique of the Musician” which he says “will be broadcast in the Stuttgart evening program on May 25 and again on June 1” and informs his correspondent that it will be published in a “small music-sociological volume of essays entitled ‘Dissonances, Music in the Administered World.’” He closes by expressing his “repeated gratitude.”

The third letter again notes Adorno’s pleasure that his thoughts “reach beyond the circle of those who are in agreement” and tells his correspondent that if “music education employed only people like you, the problems I pointed out wouldn’t even exist... if someone succeeded in developing a real sense for polyphonic music, nobody would be happier than I—even if side by side with Heinrich Schutz material. The only problem lies in the transformation of the music dialectic into a world view, and in the ideology... goes far beyond esthetic and even dialectic questions.”

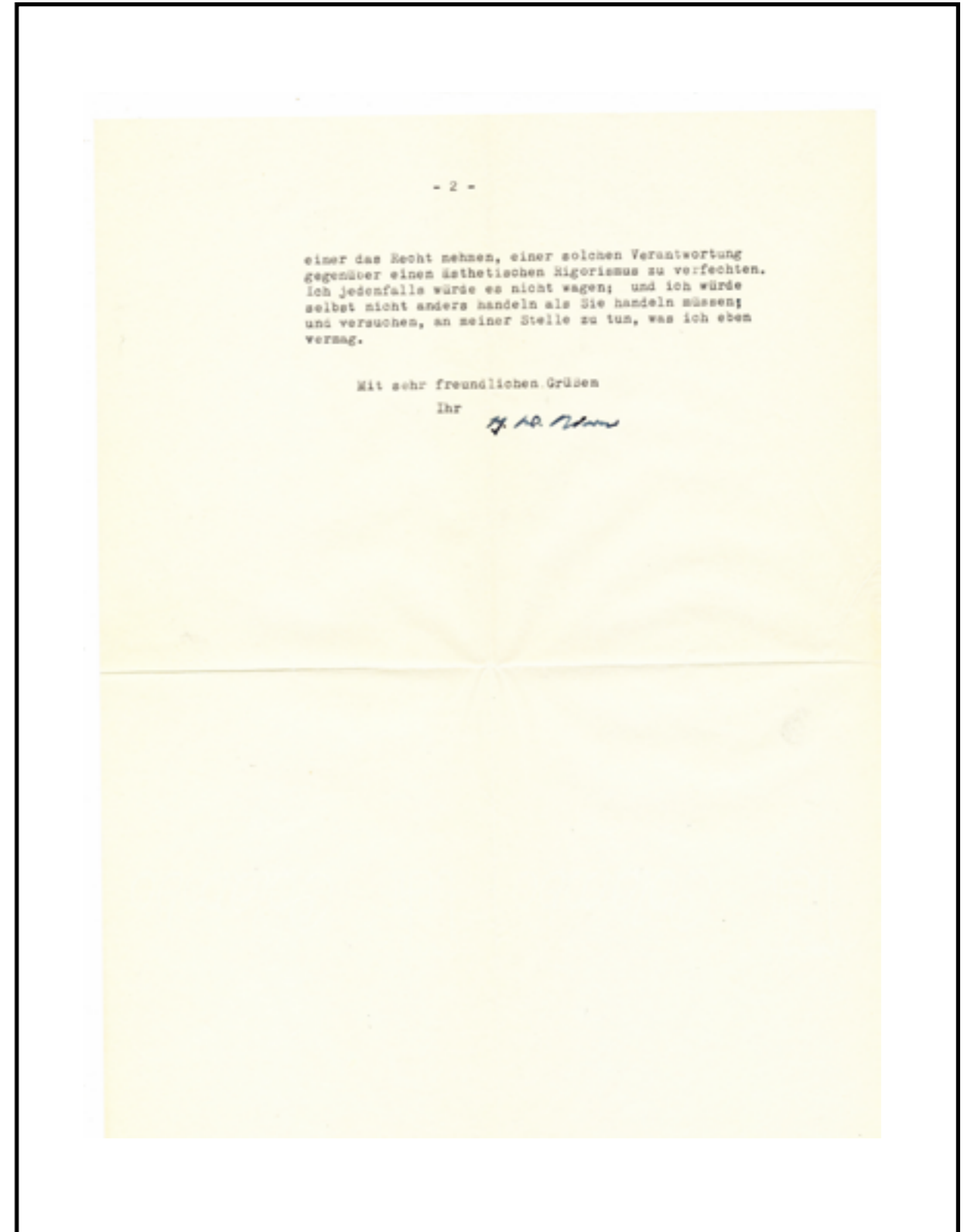
The last letter mentions his “Critique of a Musician” again, this time post its broadcast, and addresses some strong opinions he has that make it hard for him to respond to



ADORNO, THEODOR (CONTINUED)

Lutschewitz. He refers to a Mahler book he has completed and gotten to the publisher and to a trip to Vienna, but says that he hadn't written earlier because he was feeling "ill at ease and with bad conscience" having "expressed radical criticism in a rather precisely circumscribed sector which denies its unity in vain. I know that within this sector there are a number of very serious and committed people, and it is precisely those—among them especially organists—who have been coming to me and asking me: what to do?... The crisis of that sphere really does not appear to be merely symptomatic but rather appears to apply to the whole, as your manuscript would confirm." He asks how he can tell these people "to change their outlook..." Apparently asked for advice on where to send the manuscript to which Adorno referred, he tells his correspondent, "It should reach the circle of music school educators, and their publications are monopolized by precisely those whom your text attacks." Before continuing, and ending in this vain, he mentions that "it is too early for me to tell if the discussion about the 'Critique of a Musician' has ebbed of... it is my impression... that the impact is lasting." Mentioning some like-minded "dissenters" of his correspondent like Theodor Warner, Siegfried Scheytt and Prof. Uhde, he suggests that his correspondent start a study group with them. However, he states, "While I would not refuse to provide my services to such a study group, I would find it politically smarter for me not to belong, since you would all instantly be attacked as renegades by all the Rohwers [Jens Rohwers, German musicologist and composer] out there, and your ability to have an impact is founded precisely on your rebellion coming from within..."

\$3500, ID#2578



BERGMAN, INGRID

“YOUR SCRIPT I READ, I LIKED AND I LAUGHED”

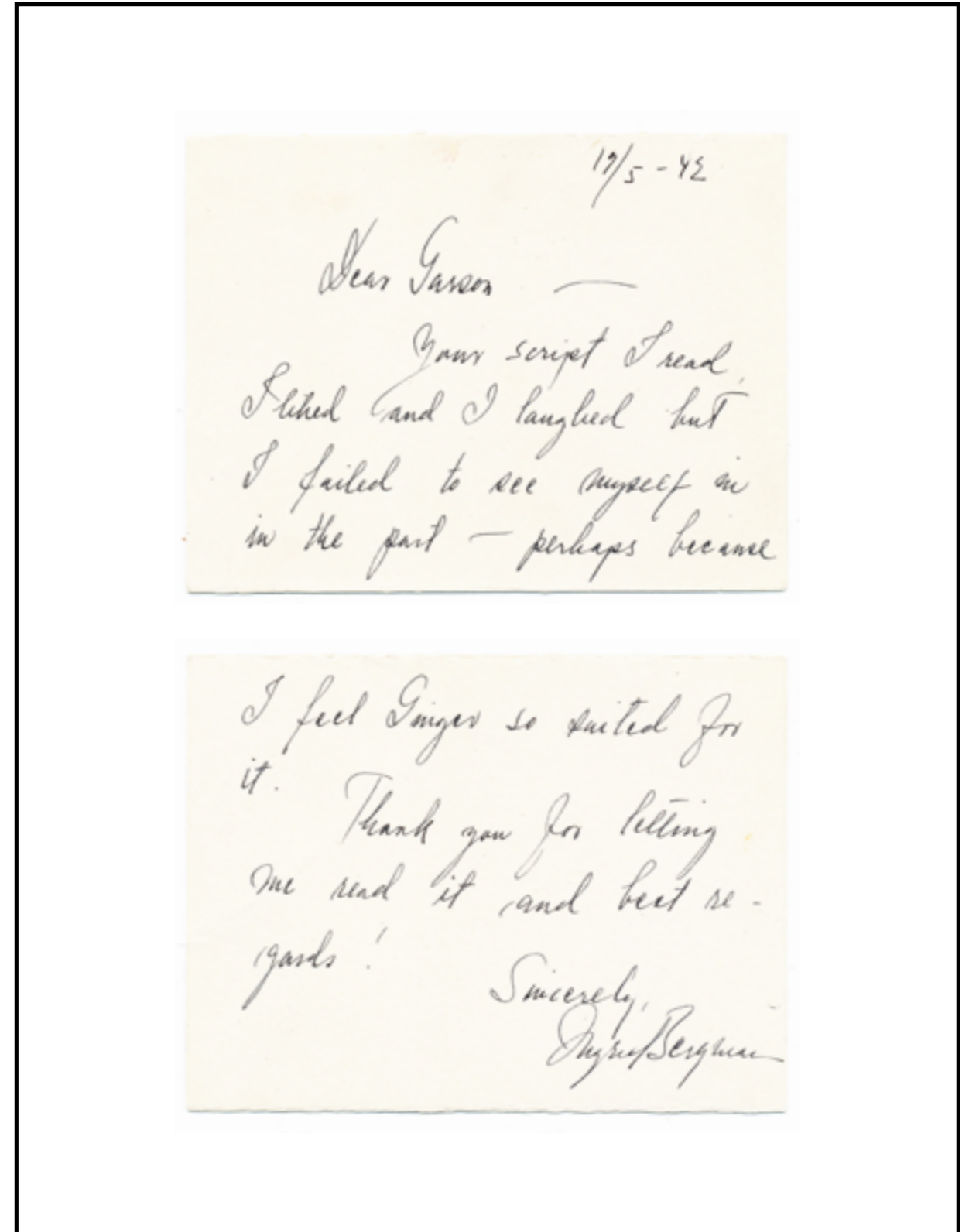
(1915–1982). Swedish three-time Academy Award-winning and two-time Emmy Award-winning actress. She also won the Tony Award for Best Actress in the first Tony Award ceremony in 1947. She is ranked as the fourth greatest female star of American cinema of all time by the American Film Institute. She is widely remembered for her performance as Ilsa Lund in the 1942 classic *Casablanca* (film).

Autograph Letter Signed, 2pp on one 12 mo card, n.p., May 17, 1942.

She writes to Garson Kanin (1912-99) director and playwright, best known for his widely performed play, *Born Yesterday*. “Dear Garson, Your script I read, I liked and I laughed but I failed to see myself in the part - perhaps because I feel Ginger [Rogers] so suited for it....” She thanks Kanin for letting her read the script and signs in full, “Ingrid Bergman.”

While stationed in London, 1941-42, and married to actress and co-writer Ruth Gordon, Kanin wrote a draft of his most well known play, *Born Yesterday*, which opened on Broadway in 1946 starring the unknown actress Judy Holiday. She reprised her role on film. The date of Bergman’s letter suggests she might have read a draft of *Born Yesterday*.

\$350. ID#2568



CRAWFORD, JOAN

PHOTOGRAPH BY HURRELL

(1908–77). American actress. In the 1930s, she was one of the biggest movie stars, playing depression era women forced to work during hard times.

Superb original bust-length portrait Photograph Signed, 4to, n.d., ca early 1930s.

A wonderful vintage portrait of Crawford wearing a collared striped blouse and brooch. She is smiling, staring slightly to the side, and her hair is neck length, but flipped. A superb period image signed, "To ...From Joan Crawford." Photograph hand-stamped on verso, "Kindly credit Hurrell M.G.M."

Portrait photographer George Hurrell (1904–92) is recognized for his stylized images of Hollywood stars in the 1930s and 1940s. He was the photographer for MGM Studios until 1932 when he established his own studio.

\$625. ID#2567



DANDRIDGE, DOROTHY

(1922–65). American actress and singer known for her starring roles in “Carmen Jones” (1954) and “Porgy and Bess” (1959).

Signed Photograph, sepia toned, small 8vo, showing Dandridge full length as Carmen Jones, as printed in white on lower margin with the 20th Century logo. She signs boldly across her light skirt and background, “Dorothy Dandridge.”

\$850. ID#2554



DOYLE, ARTHUR CONAN

“TOO MUCH HAVE WE SUFFERED UPON SHAKESPEARE’S WHO CANNOT WRITE...”

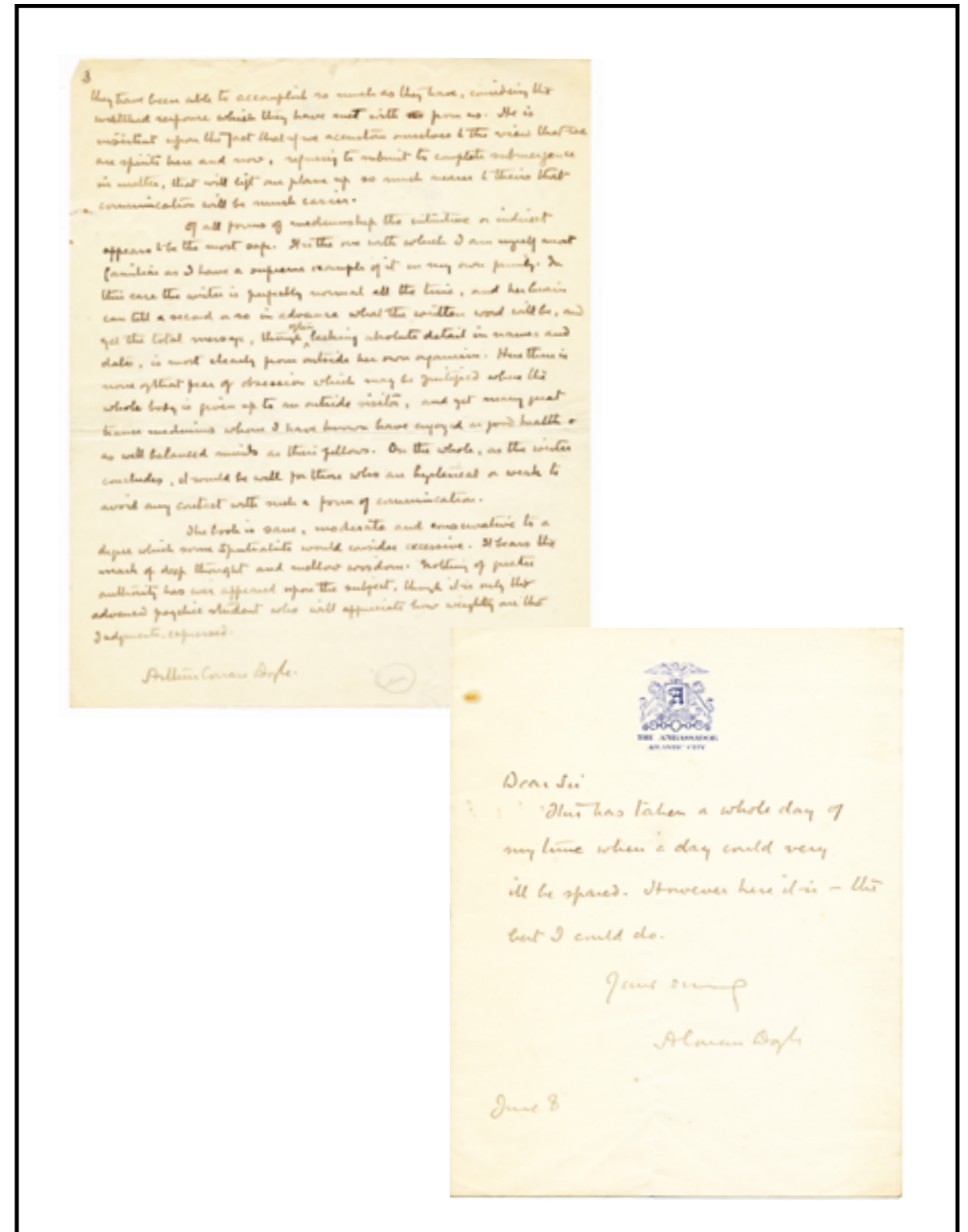
(1859–1930). British physician and writer, known for Sherlock Holmes and as an advocate of spiritualism.

Autograph Manuscript Signed with an Autograph Letter of Transmittal Signed. Letter is 1 page, to Dr. Clifford B. Smyth, editor of the *New York Times Book Review*, n.d. (ca. 1928), transmitting a 3 page holograph review of “Communications with the Next World, “a posthumous work by W.T. Stead.” The four pages are written on stationery from The Ambassador Hotel, Atlantic City, New Jersey; the letter on 8vo sheet, the manuscript on 4to sheets, two of which are on illustrated letterhead.

Doyle complains of his use of a day for writing the book review. “This has taken a whole day of my time when a day could very ill be spared. Here it is – the best I could do.” Signed, “A. Conan Doyle.” He begins his positive review of Stead’s book on Spiritualism. “Too much have we suffered upon Shakespeare’s who cannot write, Shelley’s who cannot scan and Coleridges who have lost all visibility of thought...I have seen a few cases...where...all my literary instincts told me that it was the man himself. I remember for example a very beautiful piece of English purporting to come from Oscar Wilde which contained a description of the Arctic Sea, ‘waters of foaming jade’ which was as clearly his as if I had seen him write it. This little book may also, in my...constitutes the clearest revelation which we have had of the nature and difficulties of mediumship as seen from the other side...this strange and sacred power..Of all forms of mediumship the intuitive or indirect appears to be the most safe. It is this one with which I am myself most familiar as I have a supreme example of it in my own family.” He closes with the overview that the book bears “the mark of deep thought and mellow wisdom. Nothing of greater authority has ever appeared on the subject, though it is only the advanced psychic student who will appreciate how weighty are the judgments expressed...” Signed in full, “Arthur Conan Doyle.”

Doyle and Stead had known each other though their interest in Spiritualism. William Thomas Stead (1849-1912) was an important British journalist during the Victorian era, credited with establishing tabloid journalism as editor of the Pall Mall Gazette. Stead was among those who sailed and died on the Titanic in 1912. Doyle would have been the ideal reviewer of Stead’s posthumously published book supposedly communicated through a medium to Stead’s daughter. The full title is, “Communication with the Next World, the Right and the Wrong Methods, a Text Book given by William T. Stead from ‘Beyond the Veil’ Through Madame Hyvver [a medium] Edited by Estelle W. Stead, original volume of 1921...London...”

\$17,000. ID#2534



GINSBERG, ALLEN

“THE IMAGE OF MAN THAT HOLLYWOOD PROJECTS ON THE
SCREENS OF CANNES IS A MONSTER LIE....”

(1926–1997). American poet, generally regarded as the spokesman for the Beat Generation of the 1950s; best known for his poems “Howl” (1956) and “Kaddish and Other Poems, 1958–1960” (1961).

Autograph Manuscript Signed, with many corrections and revisions in the text, 9 separate pages, 4 to, on lined notebook paper, n.p., n.d. (probably Tangiers or Cannes, 1961).

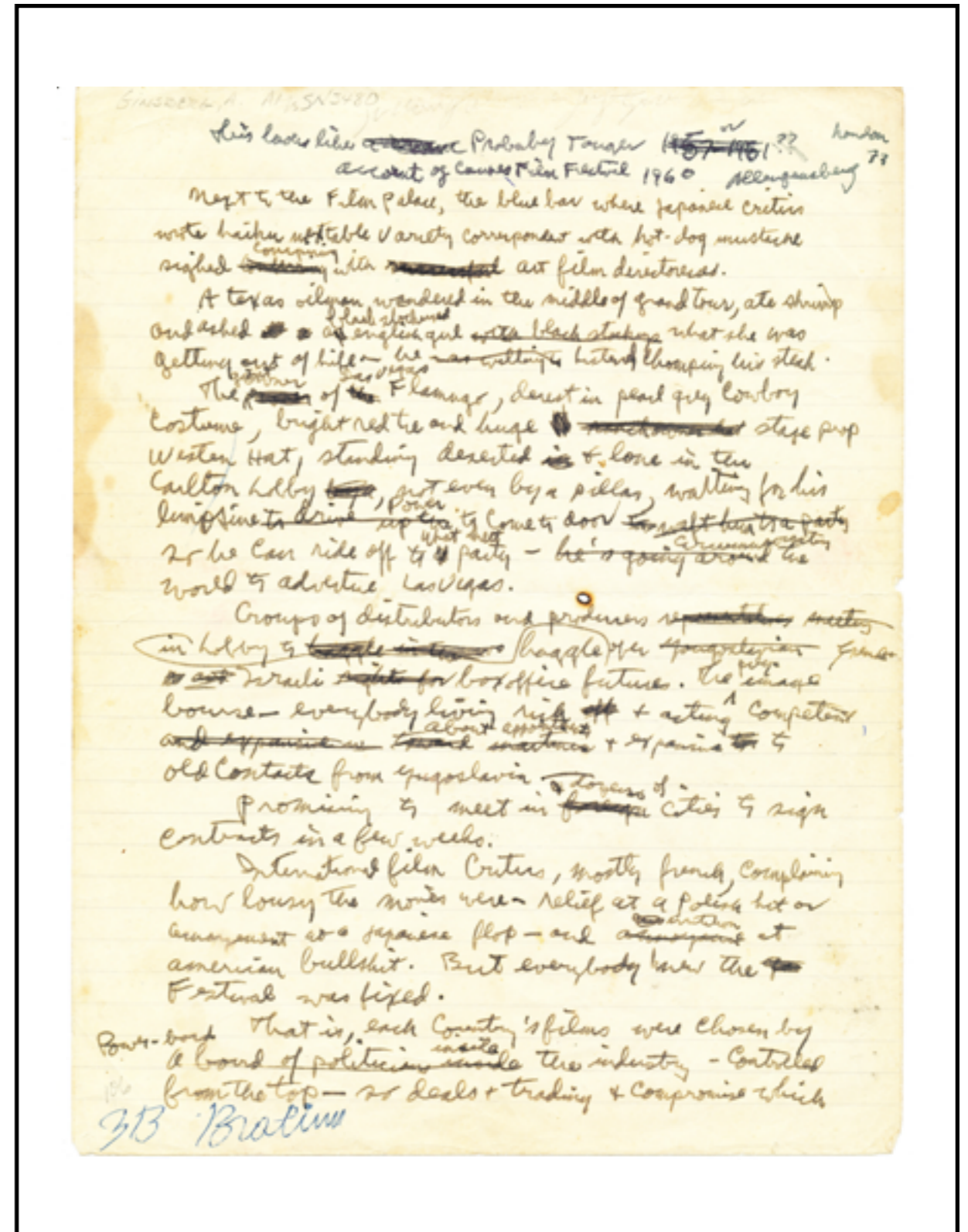
Thoughts and descriptions of the Cannes Film Festival and specifically a rant against the establishment film industry by the great Beat poet who, at the top of this manuscript, writes a handwritten note, dated London 1973, regarding when the manuscript might have been written. It is where the manuscript is signed in full. “This looks like probably Tanger [Tangiers] 1957 1961 [both dates have been crossed out] or account of Cannes Film Festival 1960.” However, it must be an account of the 1961 Cannes Film Festival. He refers to films shown at the 1961 festival, including *A Raisin in the Sun* and *The Connection*. Ginsberg might have been particularly interested in going to Cannes this year because *The Connection* was made by the American experimental filmmaker and friend of the Beat poets, Shirley Clarke. The film, based on a play by Jack Gelber, is about a filmmaker trying to film a group of junkies waiting for their heroin dealer to arrive. When the play was first performed at The Living Theatre in New York in 1959, Ginsberg was one of its most prominent supporters.

The stream of consciousness manuscript begins as a description of what he saw and continues into a diatribe against the festival and mainstream filmmakers, producers and film distributors, “Next to the Film Palace, the blue bar where Japanese critics wrote Haiku. Next table *Variety* correspondent with hot-dog mustache... A Texas oilman wandered in the middle of grand tour... asked a black-stockinged [sic] English girl what she was getting out of life.... Groups of distributors and producers in lobby to haggle over French and Israeli box office futures. The gay image... everybody living rich.... International film critics, mostly French, complaining how lousy the movies were.... But everybody knew the Festival was fixed.... Power board. That is, each country’s films were chosen by a board of politicians inside the industry... control film content. This situation is a scandal....”

He continues along with an assessment of the movie industry. “The image of man that Hollywood projects on the screens of Cannes is a monster lie.... Perhaps only conscious public obscenity on the screen can... alter the consciousness of both makers and public as to what sublime variety cinema can include. If this does not happen American is doomed....”

He compares these films to the independent films and short films. “...In dark local theaters, where independent companies showed their wares to an audience of 12... Israeli documentary... included Arabs in poverty... won’t be shown to the Hadassha [sic] in New York... unless Hadassa [sic] wake up and realize they’re not even Jewish....”

He mentions the British playwright and screenwriter Terence Rattigan. “Terence Rattigan [sic] at bar... a latent fairy...” and quotes Rattigan saying to a reporter, “I simply



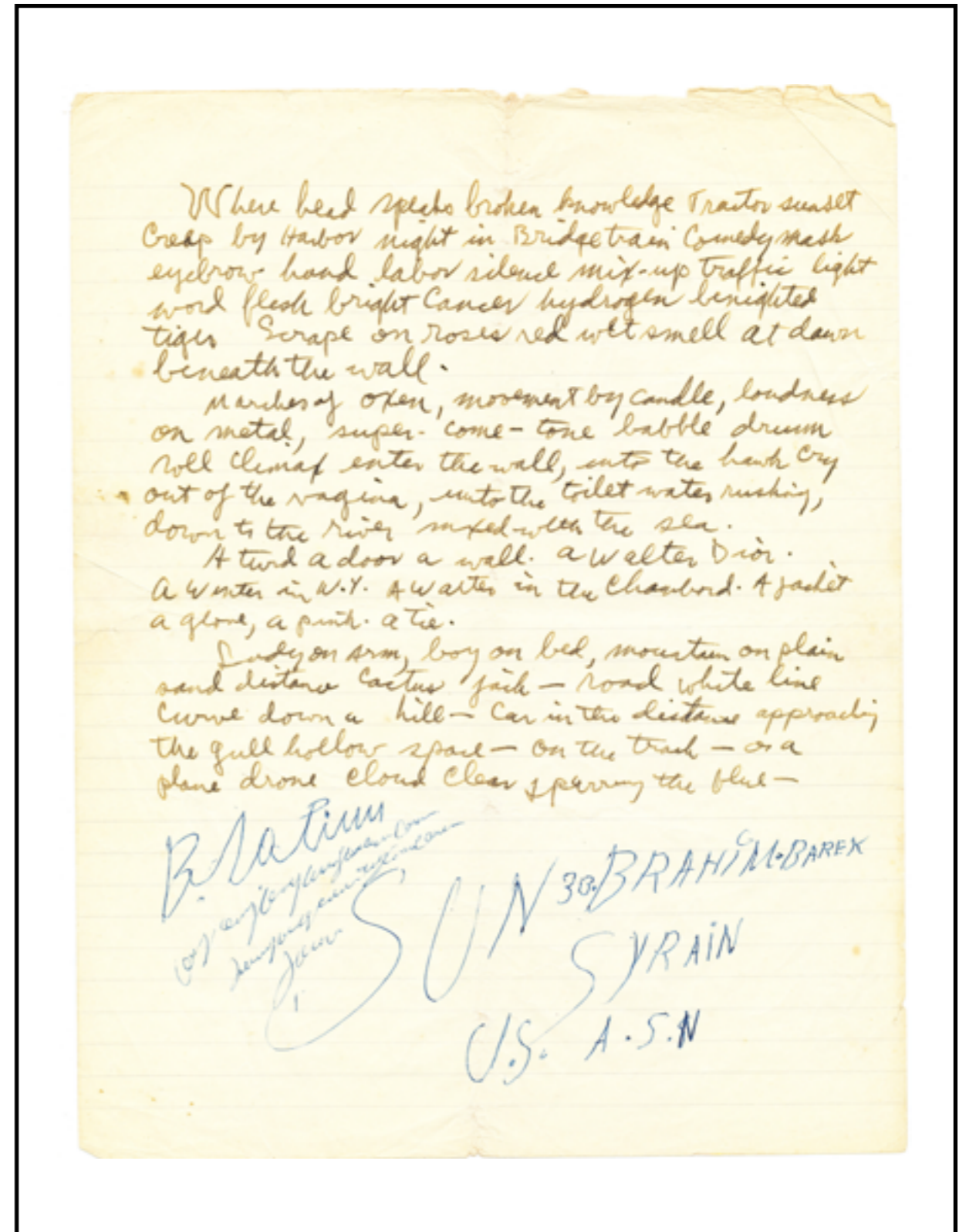
GINSBURG, ALLEN (CONTINUED)

cannot afford to say in public what my position is'." In the middle of talking about various personalities, he writes, "Meanwhile a packet of heroin has arrived from Paris to a villa in Golf Juin." He then proceeds to mention "The Jellaba girls... given protection by Doc Humes (Amer. Novelist)... Some kind of Swedish movie about dreary young couples and suicide poets on the beach. It would be fantastic if it were a US film.... Strange Kafkaian film... *Raisin in the Sun* played, everybody hated it but said Portier should get a prize... huge operatic weeping scenes like a Jewish Tragedy.... *The Connection* was ok because at least they say shit on the screen, which is what people do in real life. Dialogue in US films is like academic poetry, it's just not real talk, it's synthetic...."

Ginsberg talks about parties and the stars stopping by. He mentions Billie Burke, Sid Poitier, Art Buchwald, Ingrid Bergman and Tony Perkins. He has a short tirade about bankers and then more about various film stars. His ending is a series of short, staccato, or rambling thoughts on the stars arriving at performances in all their finery while fans and tourists gaze. "Where head speaks broken knowledge tractor sunset creep by harbor night in bridge train comedy mask eyebrow hand labor silence mix-up traffic light word flesh bright cancer hydrogen benighted tiger scrape on roses red wet smell at dawn beneath the wall. Marches of oxen, movement by candle, loudness on metal, super- come-tone babble drum roll climax enter the wall, into the hawk cry out of the vagina, into the toilet water rushing, down to the river mixed with the sea. A turd a door a wall. A Walter Dior. A Walter in N.Y. A Walter in the Chaudard. A jacket a glove, a pink. a tie. Lady on arm, boy on bed, mountain on plain sand distance cactus fair - road white line curve down a hill - car in the distance approaching the gull hollow space - on the track - or a plane drone cloud clear sperry the blue -"

Docketing in blue ink on the bottom of the first eight pages, "3B Brahim?" and a longer notation on the final page. In good condition except for slight margin staining on some pages.

\$3750. ID#2563



GREY, ZANE

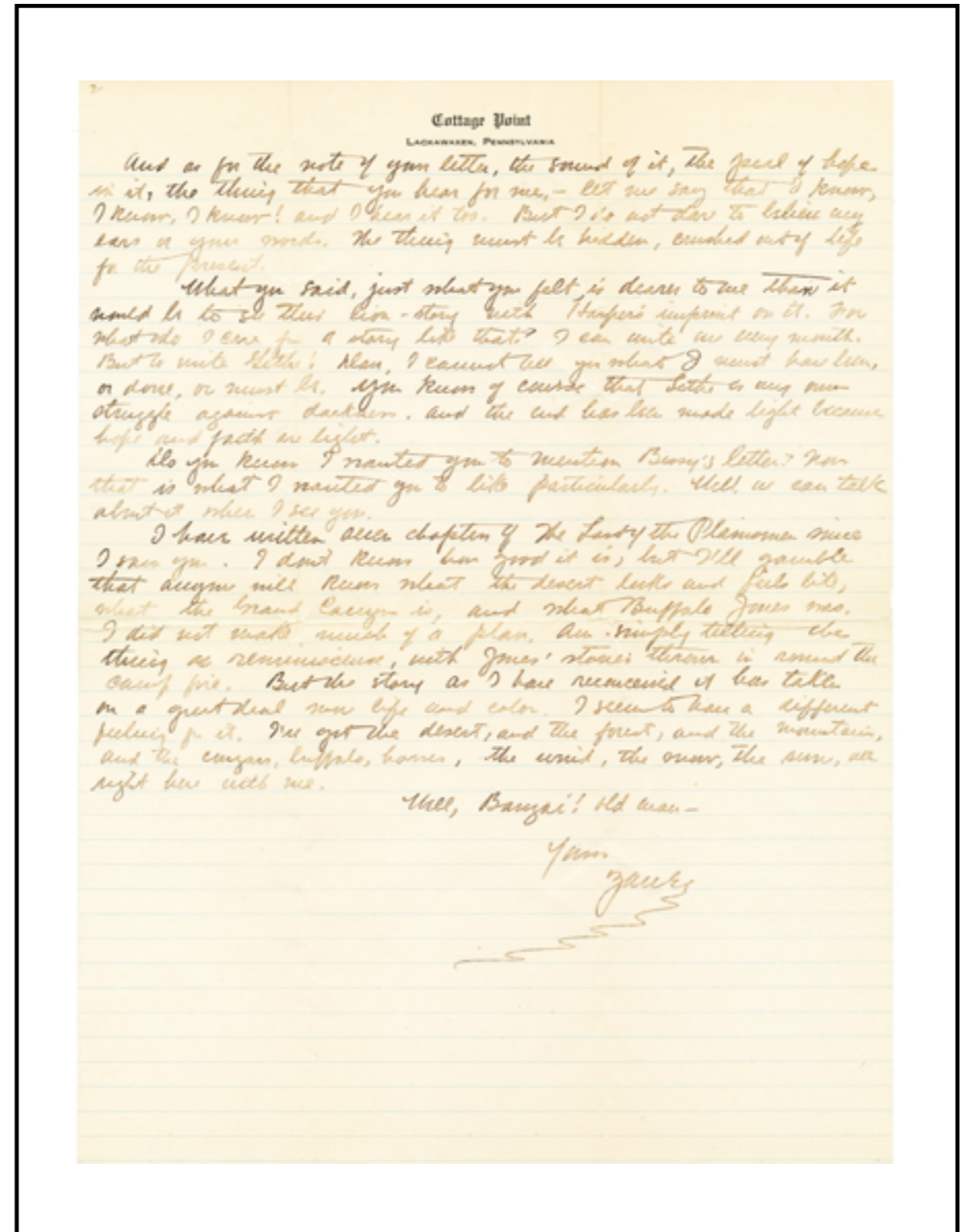
“I HAVE WRITTEN SEVEN CHAPTERS OF THE LAST OF THE PLAINSMEN...I DON'T KNOW HOW GOOD IT IS....”

(1872–1939). was an American author best known for his popular adventure novels and stories that presented an idealized image of the American frontier.

Autograph Letter Signed, 2 separate pages 4to, on lined “Cottage Point, Lackawaxen, Pennsylvania” stationery, Christmas Day 1907.

A poetic tribute to friendship, with information on his writings. “To Alan... I have never had a friend... I have always been a little afraid of you... because I liked you and was afraid you would soon see through me, and regarding me as an opaque, substanceless [sic] shadow, pass me by... I never thought of being different from my real self... I said, ‘If he is ever to like me at all, it must be with bad and all!’” Grey notes that he never cared what anyone thought of him, but that he “did care what you thought.” He refers to his wife, Dolly (Lina Roth): “She is a woman and thinks me a hero, and you are a man and know that I am not.” He further elaborates on his meeting Alan and becoming his friend in a very romanticized manner: “Such glimpses as I have had myself in some gray sleepless morning hour... twilight lonesome... have bewildered and terrified me. I have seen a calm, deep, star-studded pool and I have seen a maelstrom. So here’s to the day I blindly broke into your office, broke in when the world was dark... the day I broke in, to find a friend...” And further, “What you said... is dearer to me than to see this lion-story with Harper’s imprint [referring most likely to “The Last of the Plainsmen” published in 1908 by Outing].” He talks of his “struggle against darkness” made light because “hope and faith are light.” The letter concludes with details of his writing. “I have written seven chapters of The Last of the Plainsmen [published 1908] since I saw you. I don’t know how good it is, but I’ll gamble what the desert looks and feels like... the Grand Canyon... what Buffalo Jones was... simply telling the thing as reminiscence... But the story... has taken on a new life. I seem to have a different feeling for it... I’ve got the desert, and the forest... the wind... the sun, all right here with me.” Signed, “Well, Banzai! Old Man—Yours Zane.”

\$3850. ID#2574



JACKSON, ANDREW

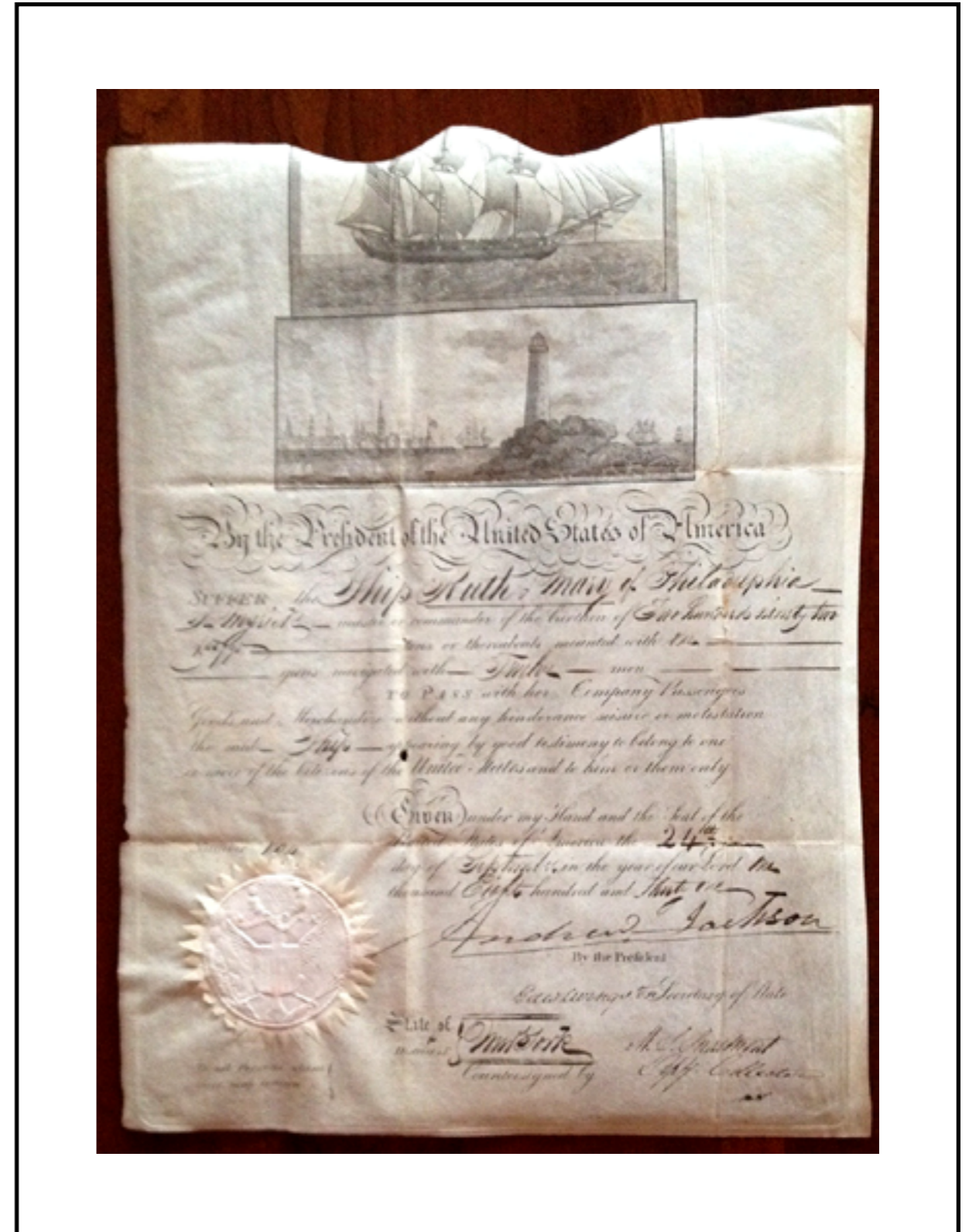
(1767–1845), was the seventh President of the United States (1829–1837)

Presidential Document Signed, on vellum, folio, Washington, September 24, 1831.

This visually appealing document is a ship's passport with dual engraved maritime vignettes below the scalloped top margin and near mint seal of the United States affixed at lower left corner. The document allowed passage of the ship "Ruth Mary" out of Philadelphia. Jackson's full signature reaches almost six inches, "Andrew Jackson." Also signed in full by his Secretary of State, Edward Livingstone. Two small chips on left edge, otherwise fine.

Ships' passports were used for US vessels sailing in the Mediterranean. The passports 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 the ship arrived.

\$3750. ID#2570



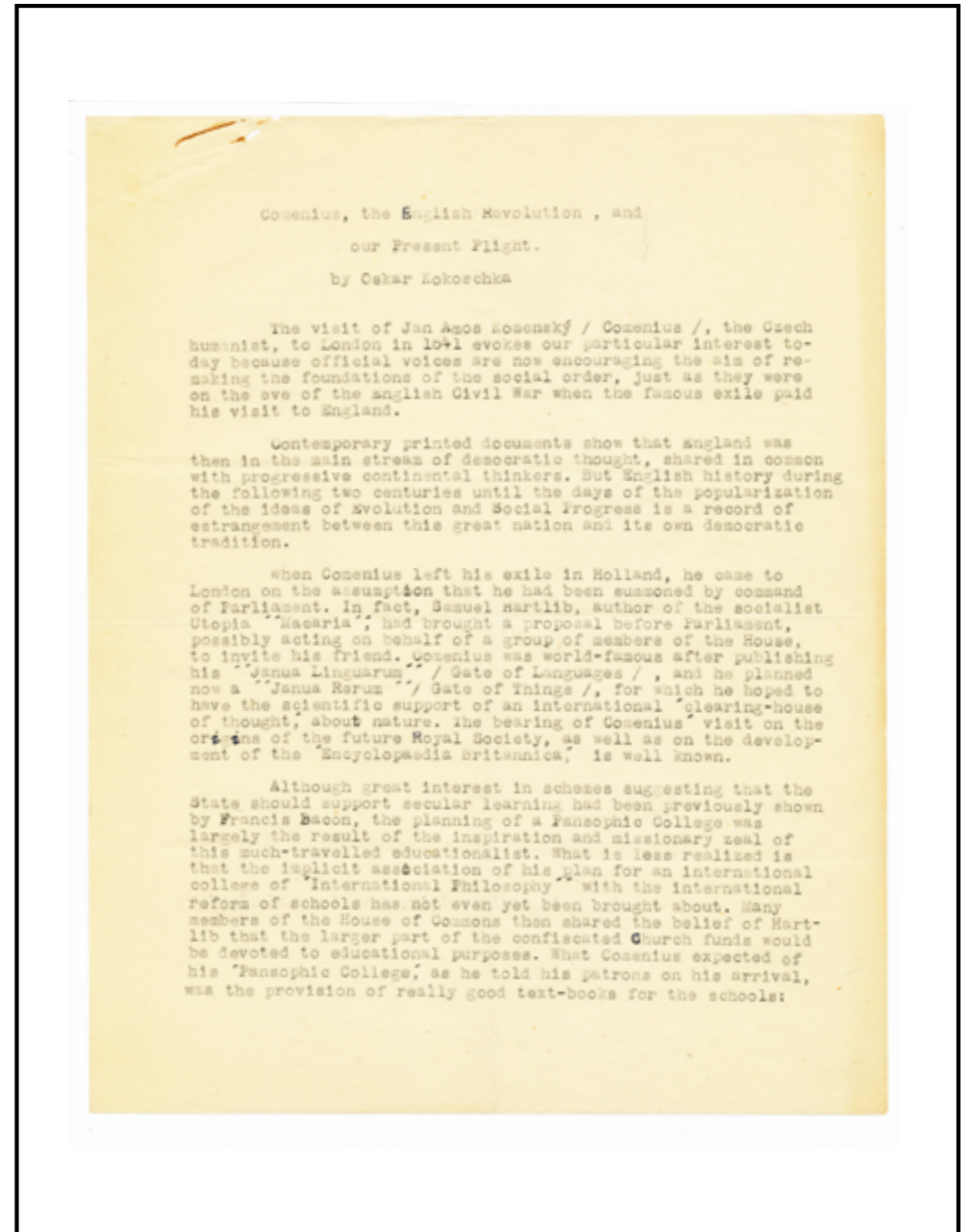
KOKOSCHKA, OSKAR

“COMENIUS’ PLAN HAS NOT YET BEEN REALIZED”

(1886–1980). Czech born Austrian artist and writer, best known for his Expressionist landscapes and figures. A member of the Vienna Secession movement. In 1938, after the German annexation of Austria, Kokoschka returned to Prague and then emigrated to London where he became a citizen.

Typed Manuscript Signed, in English, with many handwritten corrections, 7 separate pages, London, 1941

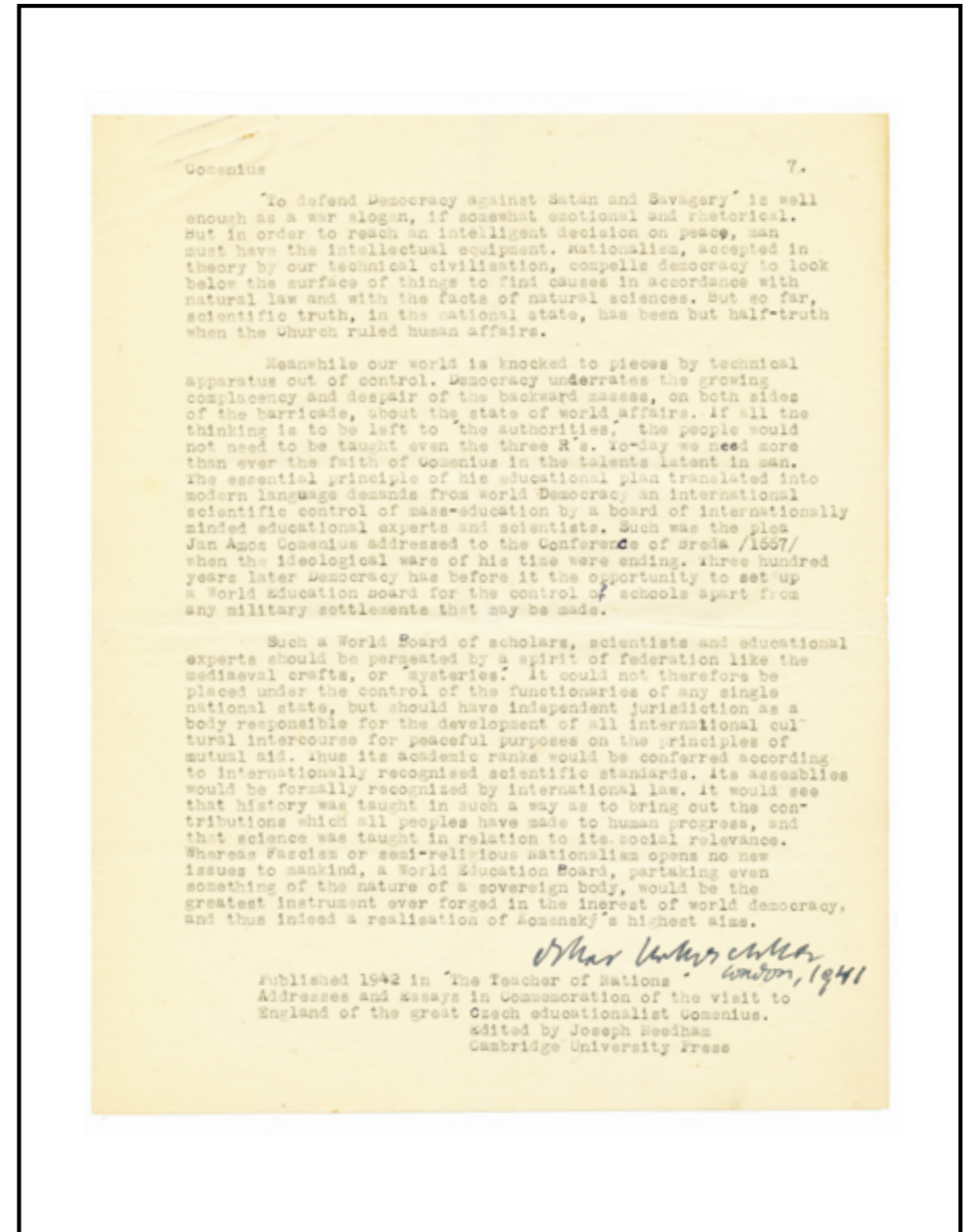
In honor of his Czech heritage, Kokoschka writes on the contributions of John Amos Comenius, (Komenský in Czech,) (1592–1670) a religious refugee, pioneer in education, and one of the earliest champions of universal education. Comenius believed in the role of science in society and promoted his belief that the enlightenment of mankind was ahead. Kokoschka’s essay compares the life and work of Comenius, specifically when he visited England in 1641, to the present time of post-war reconstruction and how universal education must still be the most important goal of society. His essay begins, “The visit of... Comenius... evokes our particular interest to-day because official voices are now encouraging the aim of re-making the foundations of the social order, just as they were on the eve of the English Civil War when the famous exile paid his visit to England.” Kokoschka presents information on England in the 17th century, saying “there was... no fear of foreign ideas... Mystical strains... awoke again in the social unrest... existing order... had come into opposition... with this Christian principle of the human dignity of the individual.” He comments on Comenius’ thought, “Salvation is at hand—through education,” and presents his own views on how education suffered after World War I. Kokoschka felt that as Comenius believed in fighting illiteracy, that fight needed to be continued now. “Mass education seems sometimes to have been a failure. But Comenius’ plan has not yet been realized. The resolve of the democratic peoples that this crusade against Fascism shall not again fade out... can perhaps best be furthered by focusing attention on the problem of how to free the individual by removing the primary cause of his bondage, that is, education for national ends.... With the break-up of the middle-ages, nationalism rose to a position of dominance over all human affairs. Nationalism has made the tone of popular thought sometimes inhuman...superhuman, but never... normal and human. We need a covenant on the guiding principles of of [sic] rational education....” Kokoschka’s essay ends with an appeal. “Democracy underrates the growing complacency and despair of the backward masses.... The essential principle of his [Comenius] educational plan translated into modern language demands from world Democracy an international scientific control of mass-education by a board of internationally minded educational experts and scientists.... A World Education Board... would be the greatest instrument ever forged in the interest of world democracy, and thus indeed a realisation of Komensky’s [Comenius] highest aims.” Kokoschka then signs in full with place and date. Rust stain and small tear at top of first page.



KOKOSCHKA, OSKAR (CONTINUED)

The typed manuscript of Kokoschka's essay "Comenius, the English Revolution, and Our Present Plight," published in 1942 in "The Teacher of Nations: Addresses and Essays in Commemoration of the Visit to England of the Great Czech educationalist Jan Amos Komensky, Comenius," Edited by Joseph Needham (Cambridge University Press).

\$3750. ID#2575



LAWRENCE, D. H. [DAVID HERBERT]

“THE REAL PRINCIPLE OF EVIL IS NOT ANTI-CHRIST OR ANTI-JEHOVAH, BUT ANTI-LIFE.”

(1885–1930). English novelist, short story writer, poet, essayist and painter. Known especially for his novels *Lady Chatterley's Lover*, *Women in Love*, and *Sons and Lovers*.

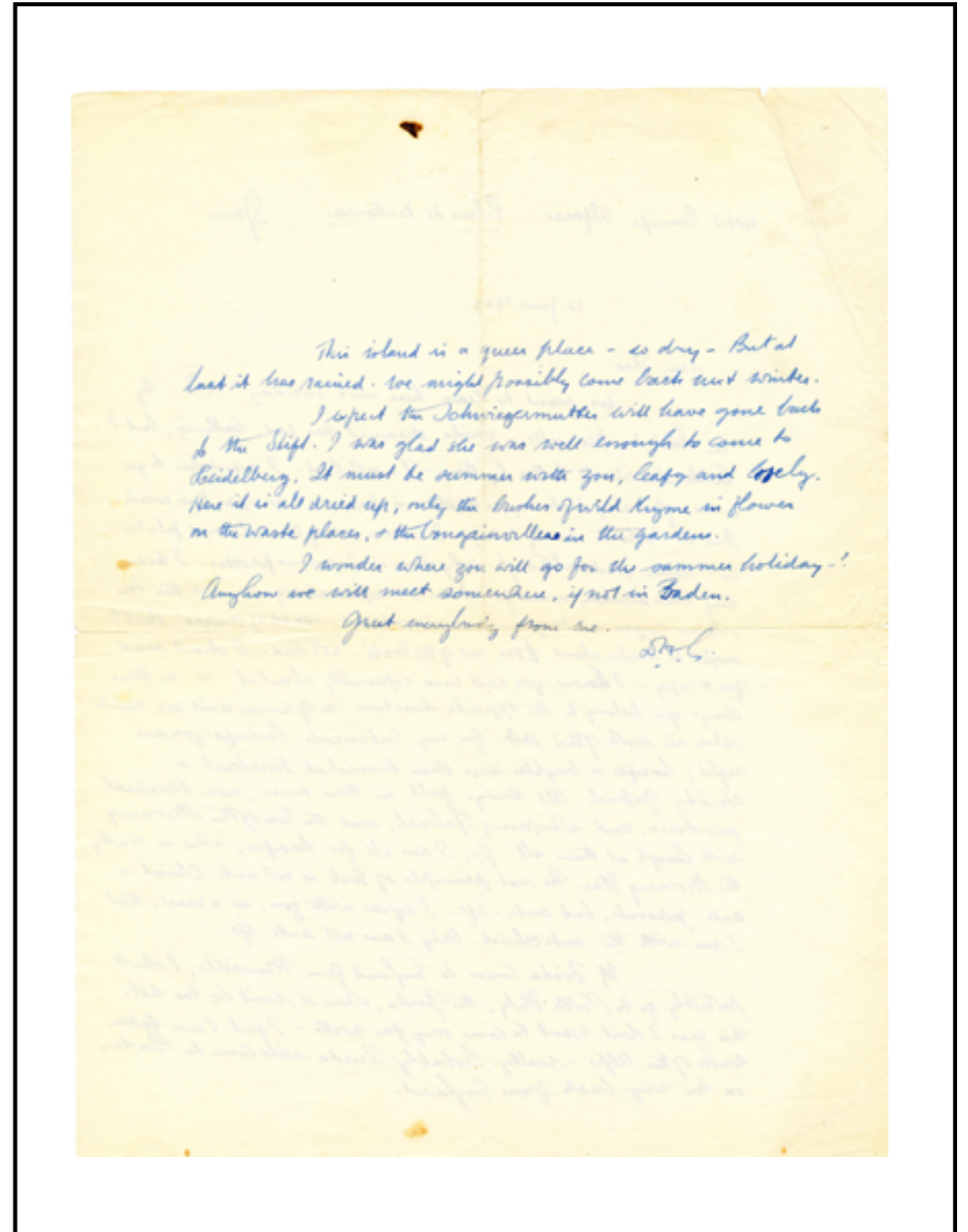
Autograph Letter Signed, 2 pp, 4to, Hotel Principe Alfonso, Palma de Mallorca, Spain, 12 June 1929.

To his sister-in-law, Else Jaffe, Lawrence discusses the publication of one of his books, most likely *The Paintings of D.H. Lawrence* which was published in London in June of 1929. He also addresses his beliefs about himself.

He mentions leaving Palma de Mallorca shortly and wants Frieda (his wife) to “see after my pictures, as the show is supposed to open this week.” He is referring to an exhibition of his oil paintings at the Warren Gallery in London that opened in mid-June. During the final years of his life, Lawrence produced many oil paintings. The exhibition at the Warren Gallery was raided by police and a number of the paintings were confiscated for indecency. He discusses the book, no doubt his book of paintings, and why he will not send a copy to his correspondent. “I have a set of the coloured plates... rather good... I hear they have already orders for about 300 copies.... I shan't send you a copy—I know you don't care especially about it - & in these things you belong to the opposite direction, so of course don't see value in work of this sort. You say Satanish. Perhaps you are right; Lucifer is brighter now than tarnished Michael or shabby Gabriel. All things fall in their turn, now Michael goes down, and whispering Gabriel, and the Son of the Morning will laugh at them all. Yes, I am all for Lucifer, who is really the Morning Star. The real principle of Evil is not anti-Christ or anti-Jehovah, but anti-life. I agree with you, in a sense, that I am with the anti Christ. Only I am not anti-life...” He continues with travel plans for himself and his wife Freida, Else's sister. If Freida comes to England from Marseille, I shall probably go to North Italy...where it won't be too hot. This year I don't want to come very far north—I feel I am better south of the Alps...This island is a queer place—so dry...I expect the schwiegermutter [mother-in-law] will have gone back...I was glad to see she was well enough to come to Heidelberg...we will somewhere if not in Baden...” He signs with initials, “D. H. L.” The letter is published in *The Letters of D. H. Lawrence*—James T. Boulton, ed.

Very slight tears at margin fold and at top margin from a bend at the upper left corner, neither affecting the text.

\$5500. ID#2560



LISZT, FRANZ

“AFTER THE CONCERT WE CAN MEET AT YOUR HOUSE.”

(1811–1886) World famous Hungarian composer, virtuoso pianist and teacher. Liszt became renowned throughout Europe for his great skill as a performer during the 19th century. He is said to have been the most technically advanced and perhaps greatest pianist of all time.

Autograph Letter Signed, in German, 8vo, n.p., Sunday, n.d.

He writes to Professor Reidel, most likely German composer and conductor Carl Reidel, (1827–88) who taught piano and music theory at the Leipzig Conservatory. Liszt asks to meet after a concert. “I will be coming to Leipzig with the 2 o’clock train next Friday. Would you be so kind to let H. Stein know....After the concert we can meet at your house or wherever is most convenient for you....” He signs, “F. Liszt.”

\$2800. ID#2565

Verehrter Freund,
Mit dem halb 2 Uhr Zug
kömme ich nächsten Freitag nach
Leipzig. Bitte H. Stein davon
zu benachrichtigen. Erlauben Sie
mir, im Hotel à Polono, wie gewöhnlich,
abzuwarten. Nach dem Konzert
treffen wir bei Ihnen, oder wo
es Ihnen am bequemsten ^{ist} zusammen.
Freundlichkeit dankend
und ergebenst
F. Liszt

LORRE, PETER

(1904–64). American film actor, noted for his portrayal of sinister foreign characters. His best known films include *The Maltese Falcon* (1941) and *Casablanca* (1942).

Handsome Signed Photograph, 8 x 10, black and white, ca 1940s.

In casual attire, bust length with arms crossed, Lorre inscribes and signs with fountain pen on the upper arm of his light sweater, "To Lorraine all the best! Peter Lorre." Lighter ink on the last name due to the pull of the pen or fading. Still a clear signature.

\$450. ID#2558



MACDONALD, ROSS [PSEUDONYM OF KENNETH MILLAR]

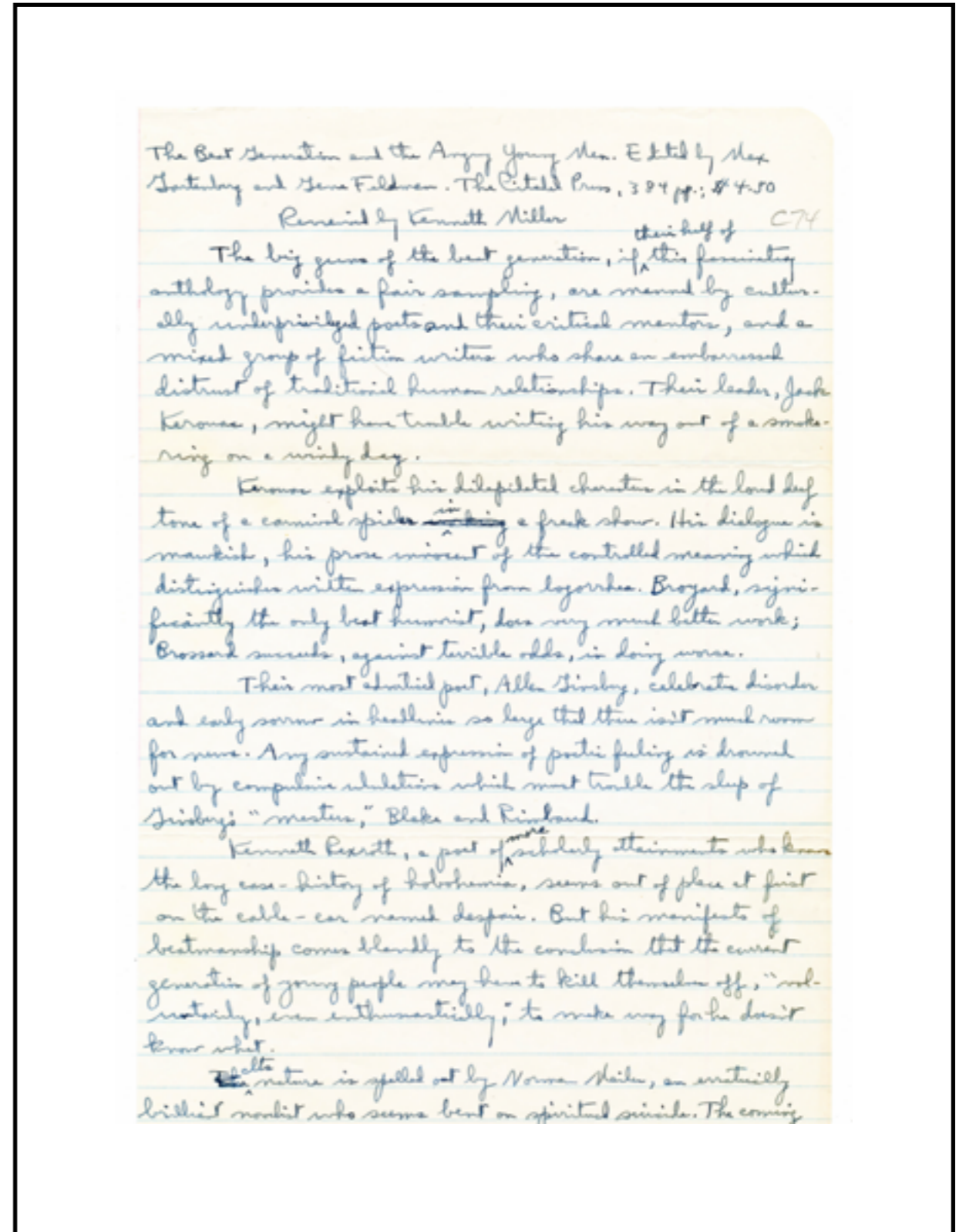
“JACK KEROUAC, MIGHT HAVE
TROUBLE WRITING HIS WAY OUT OF
A SMOKE-RING ON A WINDY DAY.”

(1915–83). (1915–1983). American mystery writer known for his hardboiled detective novels featuring detectives Lew Archer and Chet Gordon.

Autograph Manuscript Signed, 2 separate pages, 4to, n.p., n.d. (probably Santa Barbara, ca. 1958).

MacDonald writes a scathing review of the book *The Beat Generation and the Angry Young Men*, edited by Max Gartenberg and Gene Feldman, published by Citadel Press, 1958, possibly published in the San Francisco Chronicle, June 29, 1958 under the title *Passengers on a Cable Car Named Despair*. Millar, who reviewed many books for the *Toronto Saturday Night* while living in Toronto earlier in his life and then after he moved to Santa Barbara in the early 1950s, writes a searing review of this book meant to be a celebration of Beat literature of the 1950s. He criticizes almost every writer included in the work. Not one positive word is uttered regarding this book. At head of manuscript is the title of the book under review and “Reviewed by Kenneth Millar,” in the author’s hand. In part, “The big guns of the beat generation, if their half of this fascinating anthology provides a fair sampling, are manned by culturally underprivileged poets and their critical mentors and a mixed group of fiction writers who share an embarrassed [sic] distrust of traditional human relationships. Their leader, Jack Kerouac, might have trouble writing his way out of a smoke-ring on a windy day. Kerouac exploits his dilapidated characters in the loud deep tone of a carnival spieler in a freak show. His dialogue is mawkish....” He then continues with his distaste of most of the others, but says, “Broyard... the only beat humorist, does very much better work.” Among his other comments, “Brossard succeeds, against terrible odds, in doing worse.... Ginsberg celebrates disorder and early sorrow in headlines so big there isn’t much room for news.... Kenneth Rexroth... seems out of place on the cable-car named despair but his manifesto of beatmanship comes blandly to the conclusion that the current generation of young people may have to kill themselves off ‘voluntarily, even enthusiastically’ to make way for he doesn’t know what.... Norman Mailer, an erratically brilliant novelist....” He writes that a “failure of humane leadership... has exposed an eager body of adolescent and semi-literate readers, and writers, to the addled pretensions of poolroom mystics and nihilists posing as saviors....” In conclusion he refers to the Beat generation not as a generation but as a “dreary twilight gang of aging Peter Pans and asphalt Crusoe’s who have despaired of finding a star to hitch their wagons to....” Signed in the manuscript’s title, “Kenneth Millar.”

\$650. ID#2573



RENOIR, PIERRE AUGUSTE

RENOIR CONSOLES MONET

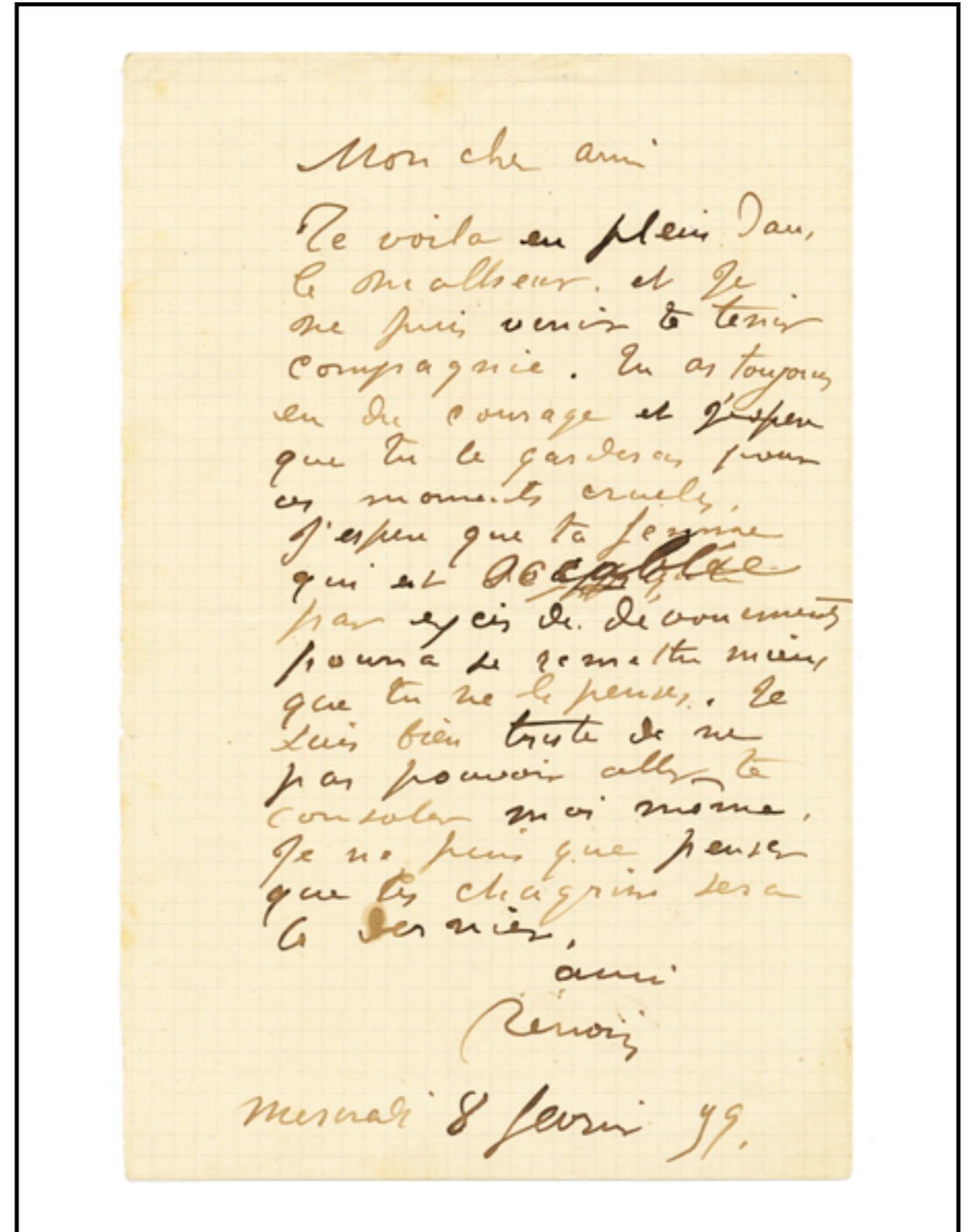
(1841–1919). French artist, leading painter in the development of the Impressionist style.

Autograph Letter Signed, in French, 8vo, n.p., February 8, 1899.

Renoir writes a moving letter of condolences to his friend and fellow painter, Claude Monet, two days after the death of Suzanne Butler-Hoschede on February 6. She was Monet's stepdaughter, the daughter of Alice Hoschede, Monet's second wife, and had married the American painter Theodore Butler. "My dear friend, You find yourself overwhelmed by woe, and I cannot come to you to keep you company. You have always been courageous, and I hope you will be at this cruel time. I hope that your wife who is overcome by an excess of devotion will be able to recover better than you think. I am truly sad that I may not come to console you myself. I can only pray that this sorrow will be the last one..." Signed, "Your friend, Renoir."

Suzanne Butler-Hoschede (1864–1899), married American impressionist painter Theodore Earl Butler. Their wedding is celebrated in the painting, "The Wedding March," 1892, by American Impressionist painter and Butler's friend, Theodore Robinson. Suzanne is recognized in Monet's painting, "The Woman with a Parasol," 1886. Renoir wrote his heartfelt personal letter to colleague and lifelong friend on a plain sheet of graph paper stationery, evenly aged.

\$8300. ID#2542



SINATRA, FRANK

(1915–1998). American singer and actor. He began his musical career in the swing era and became a solo artist with great success in the early to mid-1940s, being the idol of the “bobby soxers”. He won the Academy Award for Best Supporting Actor in 1953 for his role in From Here to Eternity.

Beautiful Vintage Original Sepia Photograph Signed, 8x10, n.p., “June ‘43.”

Sinatra is shown bust length in jacket sweater and bow tie, looking toward the left and smiling. On this shoulder he signs with date, “To...with Sincere Regards As ever, Frank Sinatra, June ‘43.” With photographers stamp in white in lower left corner of the image. The sepia tone has lightened, slight marks at corners. Portraits of Sinatra from this period and of this quality are scarce.

\$2100. ID#2576



SPENDER, STEPHEN

“‘THE ANCIENT MARINER’ IS WELL-KNOWN TO BE AN EXAMPLE OF PURE POETRY, AND THEREFORE INCAPABLE OF BEING PARAPHRASED.”

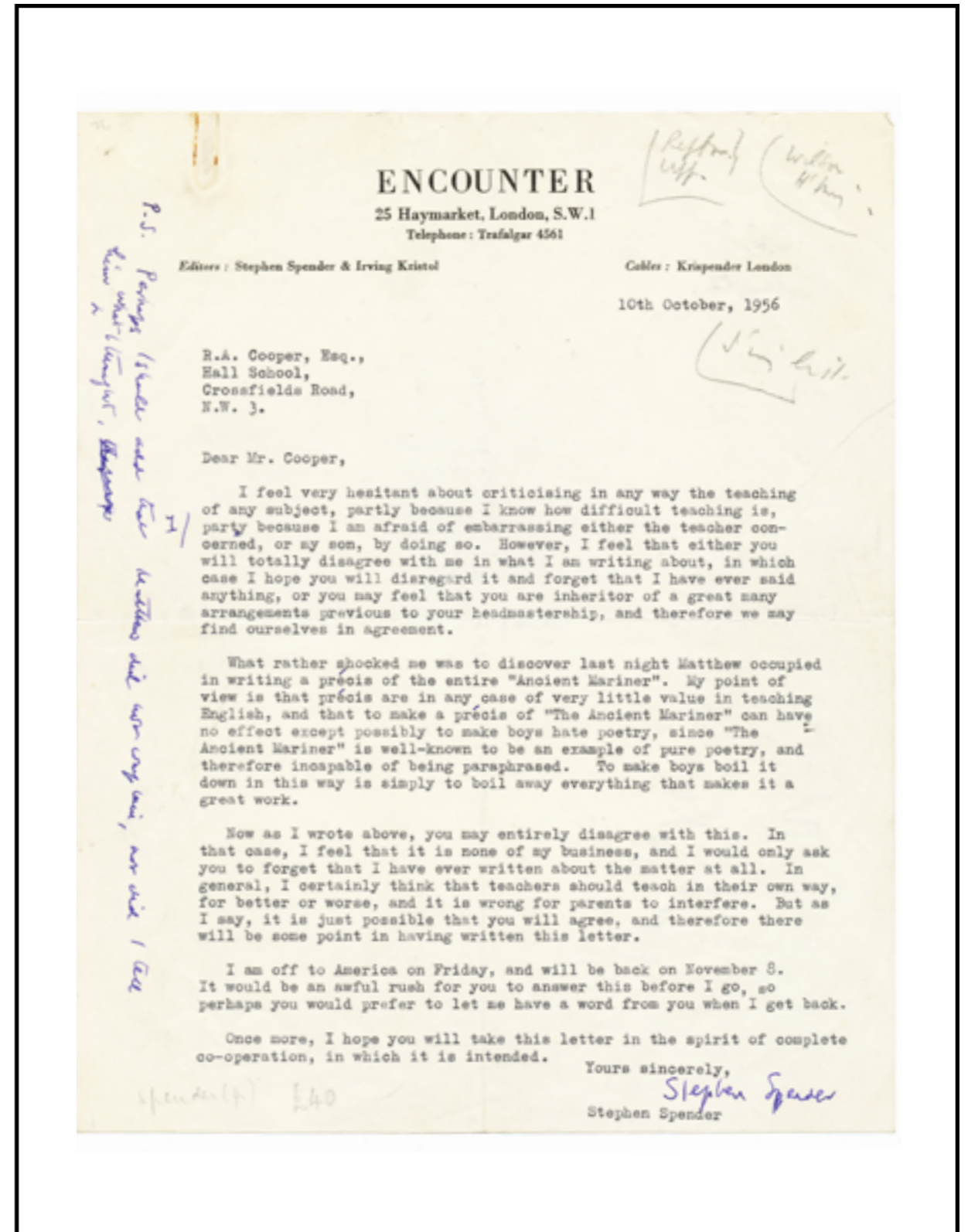
(1909–1995). English poet, novelist and essayist.

Correspondence of 5 Letters, 4 by Spender and 1 to him: 1 TLS with ANS to Mr. R.A. Cooper, 1 TLS to Mr. Drury-Lowe, 2 ALS, to Mr. Drury-Lowe, and 1 ALS to Spender referring to Mr. Cooper, docketed on bottom, “draft of Drury-Lowe’s reply- He taught son English.”

All of Spender’s letters are on “Encounter” letterhead, all 4to, 1 page, and signed in full. The first, a TLS dated Oct. 10, 1956, to R.A. Cooper, Hall School (presumably headmaster of this school in Hampstead) somewhat angrily lashing out to his son’s English teacher. In part, “I feel very hesitant about criticizing in any way the teaching of any subject, partly because I am afraid of embarrassing either the teacher concerned, or my son... What rather shocked me was to discover... Matthew occupied in writing a précis of the entire ‘Ancient Mariner’. My point of view is that précis are in any case of very little value in teaching English, and that to make a précis of ‘The Ancient Mariner’ can have no effect except possibly to make boys hate poetry, since ‘The Ancient Mariner’ is well-known to be an example of pure poetry, and therefore incapable of being paraphrased. To make boys boil it down in this way is simply to boil away everything that makes it a great work... I certainly think that teachers should teach in their own way, for better or for worse, and it is wrong for parents to interfere. But... it is just possible that you will agree...” In a handwritten P.S., along the left side of the page, Spender adds, “Perhaps I should add that Matthew did not complain, nor did I tell him what I thought.” The second TLS, dated Nov. 14, 1956 to Mr. Drury-Lowe is an apology in reply to Drury-Lowe’s letter of explanation (the holograph draft, 5 pages, lined 4to paper is included). Drury-Lowe explains that he did not ask the students to write a précis, but rather to “tell the story of it in their own words.” He then invites Spender to meet with him and his colleagues so they can hear his views. Spender writes, in part, “I misunderstood, I was put off by his use of the word ‘précis’. I agree with most of the observations in your letter.” He then accepts Drury-Lowe’s invitation to meet and says, “I shall be glad to meet you and your colleagues. Not that I think I shall have anything to suggest, because it seems to me that English is an almost impossible subject to teach.” The other notes are about arranging a time to meet. Each letter is signed in full, “Stephen Spender.”

Spender writes on the stationery bearing the name of the literary magazine, *Encounter* he founded in 1953 with journalist Irving Kristol. Published in Britain, the magazine ceased operation in 1991. A paper clip mark to the first letter does not affect text or signature.

\$500, ID#2561



STEINBECK, JOHN

“MY OWN WORK SAILS ALONG LIKE A TRUCK...MY NOVEL
AND TO ACERTAIN EXTENT, MY LIFE IS OVER”

(1902–1968). (1902–68). American novelist. Best remembered for novels about agricultural workers, such as *Of Mice and Men* and *Grapes of Wrath*. Also wrote *Cannery Row*, *East of Eden* and *The Sea of Cortez*. Won the Nobel Prize in Literature in 1962

Autograph Letter Signed, 3 separate pp folio on yellow, lined paper, Aug. 16, [1951].

To Bill [the artist William Ward Beecher, (1921-2006) thanking him for sending a painting of yellow roses and offering his opinion of it. “I myself think it is your best... Last night we sat [Steinbeck and his third wife, Elaine] and were looking at the roses and I suddenly knew what you are doing and why you are a great painter. You are not painting reality any more than an abstractionist is but you are taking the physical through its ultimate reality and beyond. The roses are great not because you can ‘pick’ them out of the frame but because you could not for they are the thought about roses and the emotion about roses set down to be permanent....” Steinbeck then discusses his own work. “My own work sails along like a truck... I have only one more book—the 4th to do and my novel and to a certain extent, my life is over... I think I am not going to be ashamed of it.” He is referring to *East of Eden*, his last novel, which he was working on at the time. He states, “I am reluctant to finish it because it will be like a kind of death....” Signed, “John.” With envelope addressed by hand, signed with his full name, and postmarked Aug 16, 1951, Siasconset, Massachusetts. The envelope is browned at the edges and torn where opened along the edge opposite to Steinbeck’s return address; rust mark from paper clip on first page.

William Ward Beecher (1921–2006) lived and worked in Connecticut and New York and was a leading exponent of the School of “Trompe L’Oeil.”

\$5200. ID#2533

3
Because it will be like a kind of death and I will
have to be reborn (if I am to live) in to an entirely new
world of work and thought. I can never repeat myself
again. That would be true death. But I am learning
from you to carry the eternal real into a new world.
And I think it is gone. But maybe, as with the roses, I may
be able to make even not perishable but to freeze them in
time and space and greatness.
I'm glad you like the Bartlett. I've wanted one
ever since I can remember and this is the first I have
seen here.
One more month and we will be home. And
we'll have a fine country, won't we? I love my life now
and I have hated it as few things have been hated.
Love to you and boy and again my
thanks. Elaine will write to you soon.
John

WEIZMANN, CHAIM

“IT IS BEING REPORTED HERE THAT HERZL IS IN CONSTANTINOPLE
SEEKING A CONCESSION FOR MESOPOTAMIA.”

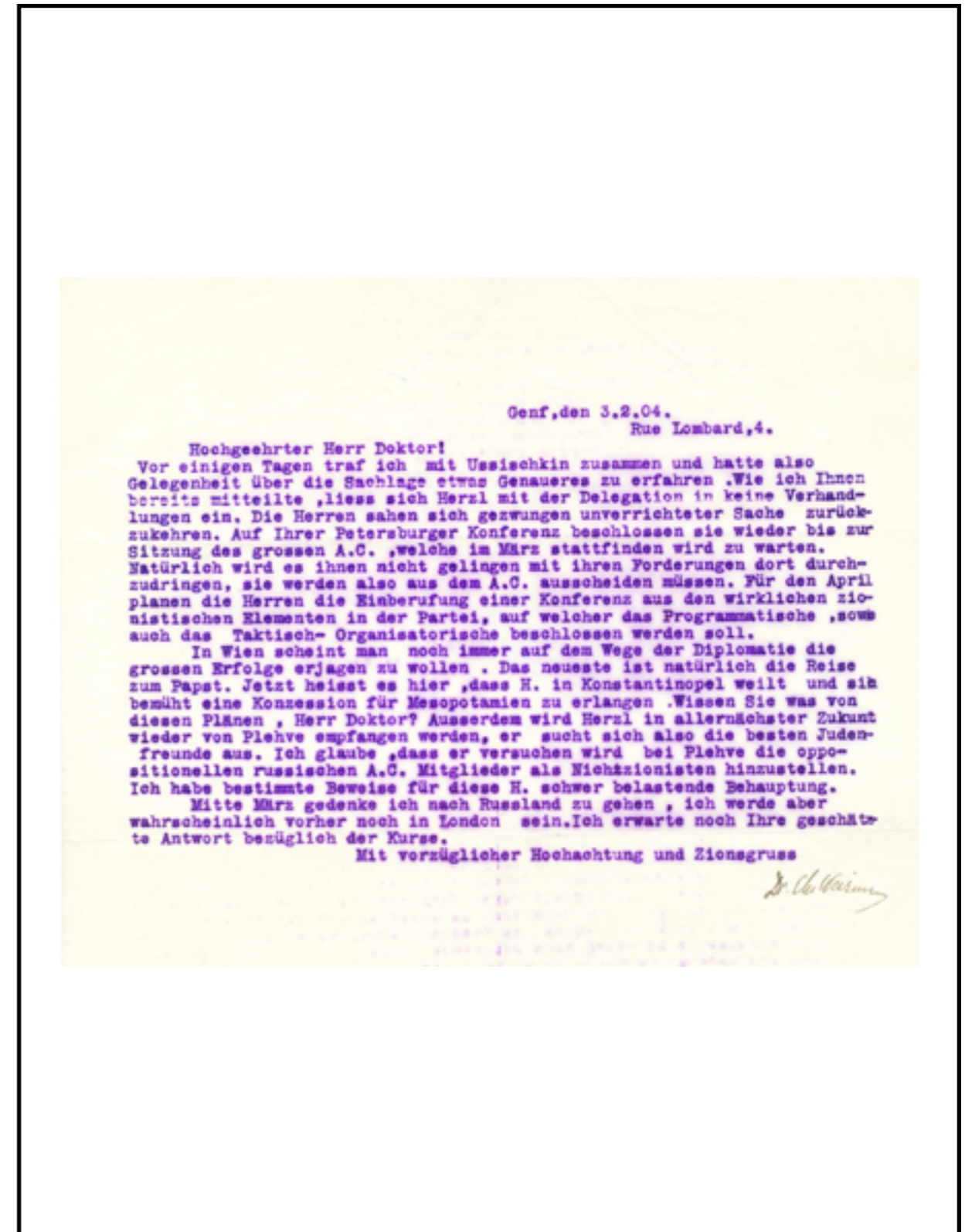
(1874–1952). Russian chemist and Zionist leader. Active on behalf of Jewish interests, and in securing Balfour Declaration. President of the World Zionist Organization and the Jewish Agency of Palestine (1919–1931, 1935–1946).

Typed Letter Signed, in German, Geneva, Feb. 3, 1904.

To Doctor [Moses Gaster (1856–1939), Chief Rabbi of the Sephardic Communities in England (1887–1918), President of the English Zionist Federation, and supporter of Herzl. In this informative letter, Weizmann presents his respect for Menachem Ussishkin, leader of Russian Zionism, later head of the Jewish National Fund; his lack of respect for the abilities of the Russian Greater Action Committee members, predicting they will get nowhere; and his critical opinions of Herzl, although he tried not to criticize Herzl in public. Weizmann discusses a meeting with Ussishkin about “the situation.” He is discussing Herzl’s plan to investigate the possibility of a Jewish settlement in East Africa, often referred to as the Uganda project, a plan designed to find a home for persecuted Jews in danger, mostly in Russia, until they could settle in their biblical homeland in Eretz Israel. Ussishkin was the leader of the opposition in this “situation.” Weizmann writes, “Herzl did not enter into negotiations with the delegation...At their Petersburg Conference they again decided to wait until the meeting of the Greater A.C.... in March...In Vienna, they still seem determined to seek great successes by means of diplomatic efforts. The latest...is the visit to the Pope. Now it is being reported here that Herzl is in Constantinople seeking a concession for Mesopotamia. Do you know anything about these plans, Doctor? Herzl is moreover to be received again by Plehve...so he is picking the Jews’ best friends. I believe he will try to portray the Russian opposition members...as non-Zionist. I have definite proof of this assertion, which is a serious charge against Herzl....” He closes “Respectfully yours with Zion’s greetings, Dr. Ch Weizmann.” Clearly readable with the purpled type having bled somewhat.

Weizmann refers to Herzl’s visit with Pope Pius X at the end of Jan, 1903, to seek the Pope’s support for the Zionist effort to establish a Jewish state in Palestine. The Pontiff refused. Herzl’s recorded this meeting in his diary. In November of 1903, resolutions passed to limit Herzl’s power and end any exploration into Jews settling in East Africa. Weizmann was on Ussishkin’s side against Herzl on this issue, but wielded little power at this time in Zionist history. Weizmann was unhappy with the Russian A.C. members who he considered slow and inept, although he did think Ussishkin worthy. At the end of March, Weizmann went to Russia to organize the factions, but failed. Eventually, though, a compromise was reached. Menachem Ussishkin (1863-1941) was Secretary of the First Zionist Congress, then served on the General Council from 1898 until his death. He also organized the Hebrew school network in Palestine, headed the Jewish National Fund from 1923 to 1941, and was a founder of Hebrew University. Weizmann makes ironic reference to Vyacheslav von Plehve (1846-1904) Russian government official, who met with Herzl in August 1903.

\$2800. ID#2553



SALE

ARMSTRONG, LOUIS

(1901–71). Foremost American jazz musician.

Signed program from a performance in Brezen, in the former Czechoslovakia, in 1965.

Pictured on the cover with his trumpet to his mouth, he has signed boldly across the second inside page which faces another printed image of the influential musician. The page on which he has signed begins in English, "Hello Satchmo." Armstrong's band was the All Stars. The following musicians have signed near their printed photos: Arvel Shaw, Billy Kyle, Danny Barcelona, and Tyree Glenn have also signed though he is not pictured. The next to last page of the program refers to his famous version of "Hello Dolly," and the last page or inside back cover shows Armstrong playing his trumpet against a background of newspapers clippings. A fine souvenir commemorating this great jazz musician's international fame.

[\$425] \$275. ID#174

BRITTEN, BENJAMIN

(1913–1976). English composer, conductor, violist and pianist. His best known operas include *Peter Grimes*, *Billy Budd*, and *The Turn of the Screw*.

Handsome Signed Original Photograph, small 8vo, n.p. n.d but ca 1950's.

A charming, portrait of Britten in three-quarter bust length profile. He is looking towards the right. Boldly signed on lower white border, "Benjamin Britten."

[\$550.] \$400. ID#1968

BROCA, PAUL

(1824–80). French physician, anatomist, and anthropologist.

Autograph Note Signed, in French, on flyer for the “Association Francaise pour L’avancement des Sciences,” Paris, April 15, 1872.

The flyer serves as an invitation to the organization’s General Assembly, noting date, time and venue and purpose. “You are invited to participate in the General Assembly of the Founding members of the French Association...Mr. Claude Bernard, president...The meeting will define the final constitution of the Society...” Broca writes to his associate, Dr. Azam, “I am quite sure that you will not be here for the Wednesday event. But you could send me, on your behalf and for your two subscribers, a letter informing the president that you approve the by-laws...” Signed, “P. Broca.”

Broca’s early scientific works dealt with the histology of cartilage and bone, but he also studied cancer pathology, the treatment of aneurysms, and infant mortality. One of his major concerns was the comparative anatomy of the brain. A long and substantive letter throughout.

[\$750] \$600. ID#2416

CARVER, GEORGE WASHINGTON

(1864–1943). African–American botanical researcher and agronomy educator who worked in agricultural extension at the Tuskegee Institute in Tuskegee, Alabama teaching former slaves farming techniques for self–sufficiency.

T.L.S. carbon copy signed, 2 pp, 4to, Tuskegee, Alabama, July 28, 1931.

The county agricultural agent from Andalusia, Alabama has sent via Mr. Grady Porter diseased peanut plants for analysis. This carbon was sent to Mr. Porter. “These three diseases seem to be quite prevalent in the peanut belt as far as our investigations have extended . We know so little about these diseases at present that we cannot suggest a practical remedy that will affect this year’s crop” though Carver’s station hopes to have treatments for the next year. In an autograph postscript, “Hope you and Mrs. Porter arrived home safely and that Mrs. Porter was not overtaxed—it certainly was good to have you [?].” Signed twice, “G. W. Carver” and after a holograph postscript on verso, “G. W. Carver.”

[\$1000] \$650. ID#322

GERSHWIN, GEORGE

(1898–1937). American composer and pianist whose early death brought to a premature halt one of the most remarkable careers in American music. Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are universally familiar. He wrote most of his vocal and theatrical works in collaboration with his elder brother, lyricist Ira Gershwin. George Gershwin composed music for both Broadway and the classical concert hall, as well as popular songs that brought his work to an even wider public. Gershwin's compositions have been used in numerous films and on television, and many became jazz standards recorded in numerous variations.

Original or very early edition of his "Summertime" with the autograph signature of the composer, copyright, 1935 by Gershwin Publishing Company.

The Theatre Guild presents Porgy and Bess music by George Gershwin libretto by DuBose Heyward lyrics by DuBose Heyward and Ira Gershwin production directed by Rouben Mamoulian. New York: Gershwin Publishing Corp. Along the top margin the music title, "Summertime" is printed. He has signed on a diagonal after the play's title, "George Gershwin." Signature has faded but still clear.

The idea of writing a full-length opera based on DuBose Heyward's novel Porgy, about life among the black inhabitants of 'Catfish Row' in Charleston, South Carolina, first occurred to Gershwin when he read the book in 1926. Heyward's wife Dorothy had later helped him turn Porgy into a successful play, and Heyward had been approached by Al Jolson, who hoped to use the story for a musical show in which he would play the lead in black face. This plan was rejected, however, and in October 1933 Heyward and the Gershwin brothers signed a contract with the Theatre Guild in New York, the same organization that had produced Porgy on stage. Gershwin began the score in February 1934. During much of the summer of 1934 he stayed in South Carolina, composing and absorbing the local atmosphere. By early 1935 the composition was finished, and Gershwin spent the next several months orchestrating." [Richard Crawford in Grove online.]

[\$4400] \$3200. ID#2152

HERRMANN, BERNARD

(1911–75). American composer noted for his work in motion pictures. Herrmann is particularly known for collaborations with director Alfred Hitchcock. He also composed notable scores for many other movies, including *Citizen Kane*, *Cape Fear* and *Taxi Driver*.

Typed Document Signed, 4to, New York, July 17, 1939.

Very early document between Herrmann and CBS for the musical composition entitled, "Incidental Music to: NEVER COME Monday" Used in a nondramatic production..." Signed, "Bernard Herrmann."

In 1934, Herrmann joined the Columbia Broadcasting System as a staff conductor. Within nine years, he had become Chief Conductor and was responsible for introducing more new works to American audiences than any other conductor. While at CBS, Herrmann met Orson Welles, and wrote or arranged scores for his Mercury Theatre broadcasts which were adaptations of literature. He conducted music for the adaptation of H. G. Wells' *The War of the Worlds*. When Welles moved to movies, Herrmann went with him, writing the scores for *Citizen Kane* (1941) and *The Magnificent Ambersons* (1942). Documents of Herrmann are scarce, especially of this date.

[\$900.] \$700. ID#1555

JABOTINSKY, VLADIMIR

(1880–1940). Russian born, Zionist leader. Organized the Hagannah self defense force in Palestine in 1920.

Autograph Letter Signed, in Hebrew and Russian, on a picture postcard depicting a restaurant in Madeira, oblong small 8vo, Madeira, March, 1937.

In Hebrew, Jabotinsky writes, “greetings to the two of you from Madeira. Of course I have not yet finished the miserable manuscript, but there is no doubt I will finish it before we reach Capetown. Jabotinsky concludes, in Russian, “I hug you.” Signed “V”. A late letter when he had just created the NZO (New Zionist Organization”. Uncommon.

[\$700] \$475. ID#177

LIEBIG, JUSTUS FREIHERR VON

(1803–1873). German chemist who made major contributions to agricultural and biological chemistry and worked on the organization of organic chemistry. As a professor, he devised the modern laboratory-oriented teaching method, and for such innovations, he is regarded as one of the greatest chemistry teachers of all time. Professor of Chemistry at Giessen, 1825–1851, and at Munich 1851–1873, founder of agricultural chemistry and discoverer of chloroform.

Autograph Letter Signed, in German, 8vo., Giessen, 25th April 1850 laid down on conjugate blank.

To Dr. John Hall Gladstone, F.R.S., (1827–1902, English chemist), saying that he has just got back from a trip that took me away from Giessen for several weeks, thanking him for his letter of April 18 and your paper about the behaviour of sulphur when added to PCl_5 . This will be recorded in one of the next issues of the Annals. The news that you have been able to confirm the chlorine, phosphorus and nitrogen compound, thus obtaining a new tri-basic acid, was of enormous interest to me...As my health is now so much better, the course of lectures I am giving this summer no longer causes me any anxiety. Please give my respects to Prof. Graham [Thomas Graham, 1805–1869, Professor of Chemistry at University College, London, 1837–1855], he is certainly in the best position for giving you the means to determine small amounts of light carburetted hydrogen...Ó These last three words are written in English. Signed, Dr. Just Liebig.

Liebig at Giessen pioneered the use of chemical laboratories for students, as opposed to mere lectures, and his pupils came from all over Europe. He made fundamental advances in inorganic and organic chemistry, particularly descriptions in terms of radicals. He then turned to applied human and animal chemistry, then agriculture, which he considered the foundation of all trade and industry, and to fertilizers. He is also famous for his food for children and for Liebig's 'extract of meat'. Graham is famous for his law on the rate of diffusion of gases. Gladstone became Professor at the Royal Institution in 1874.

[\$1800] \$1375. ID#1637

LONDON, JACK

(1876–1916). American novelist and short-story writer. Best known for his *The Call of the Wild* (1903), *The Sea Wolf*, and *White Fang* (1906).

Typed Letter Signed, on rubber stamped name and address stationery, Sonoma, CA, July 28, 1909.

He writes to Dunbar referring to his novel *Martin Eden* (1909) about a struggling young writer. It was first serialized in the *Pacific Monthly* magazine from September 1908 to September 1909, then published in book form by Macmillan in September 1909. “My blushes prevent me from stating in any detail my appreciation of all the good things you have to say about MARTIN EDEN; but...you say that Socialism, Nietzscheanism and Agnosticism, are a bit passe...I can’t agree with you...While I am certainly no disciple of Nietzsche, I am nevertheless compelled to believe that at no time before the very present has the Nietzschean thought been so vital and wide-reaching. Agnosticism always has been and always will be....Socialism...includes your Cosmism, Industrial unionism, Materialistic Monism, and all the other Isms under the sun...I don’t know whether you have seen the chapter in MARTIN EDEN where the ‘Real Dirt’ discussed Material Monism versus Industrial Unionism...he never belonged to a labor union...” He signs in a large hand, Jack London.” The paper is browned and somewhat brittle with small fold tear above text.

London joined the Socialist Party of America and ran for mayor of Oakland, CA, on its ticket. By 1916, he left the party as his views changed.

[\$1900.] \$1375. ID#2182

MINEO, SAL

(1939–76). American actor. After a few films and television appearances, he had his breakthrough role in *Rebel Without A Cause* (1955) where he gave an impressive performance as John “Plato” Crawford, the sensitive teenager smitten with James Dean’s Jim Stark. He was stabbed to death at a young age, 37, outside his Hollywood home.

Typed Document Signed, 4to, New York, November 25, 1955.

This is a Standard AFTRA contract between Sal Mineo and NBC, expressing that Mineo will receive \$650 for his performance on December 4, 1955 as Johnny Swaboda in *Trees* sponsored by Goodyear. Signed, in blue ink, by the seventeen year old, “Sal Mineo” and also by his mother, “Josephine Mineo”.

Many of his youthful roles were variations of his role in *Rebel Without a Cause*, and he often played juvenile delinquents.

[\$625] \$425. ID#1358

MONK , THELONIUS

(1920–82). American jazz musician. One of the principal creators of the “bop” style.

Manuscript Document Signed, oblong 8vo, New York, April 4, 1972.

This is a rare check made out by a secretary, Sidney Prosen, of the Hometown Music Company, Jackson Heights, N.Y. This is a royalty check in advance for \$12.50. Signed on verso, “T. Monk.”

Widely considered one of the most important musicians in jazz. Monk had a unique improvisational style and made numerous contributions to the standard jazz repertoire (including his classic works “Round Midnight” and “Blue Moon”). He is often regarded as a founder of bebop.

[\$1200] \$850. ID#1103

MOTHER TERESA

(BOJAXHIU, AGNES GONXHA)

(1910–97). Albanian-born, Indian citizen. She founded the Missionaries of Charity in Calcutta India. For over forty years, she led major humanitarian efforts in India and other poverty stricken areas of the world, which gave her international fame. By the time of her death, her Missionaries of Charity were operating 610 missions in 123 countries. Pope John Paul II beatified her after her death, giving her the title Blessed Teresa of Calcutta. She won the Nobel Peace Prize in 1979.

Exceptional Autograph Letter Signed, on an 8vo sheet of lined paper, marked with Missionaries of Charity purple ink address stamp, Calcutta, “5/1/81.”

Mother Teresa writes a charming and inspiring letter to a supporter who wants to write a biography of the humanitarian nun. “Thank you for...the desire to write another book. There are so many books already written—that I am afraid—people will have M.C. indigestion... something beautiful for God is still bringing people closer to God-this is all I want. Keep the joy of loving Jesus in your heart and share this joy with all you meet...” She ends the letter and signs, “God bless you. M. Teresa ‘m c’.”

Mother Teresa received Vatican permission on October 7, 1950, to start the diocesan congregation that would become the Missionaries of Charity. Its mission was to care for, in her own words, “the hungry, the naked, the homeless, the crippled, the blind, the lepers, all those people who feel unwanted, unloved, uncared for throughout society, people that have become a burden to the society and are shunned by everyone.”

[\$2800] \$1975. ID#2228

POISSON, SIMEON-DENIS

(1781–1840). French mathematician and physicist. The Poisson distribution in probability theory is named after him.

Two Autograph Documents Signed, in French, small 8vo, n.p. September 1, 1837, February 1, 1838.

These are boldly written receipts for salary. “I received from Mr. Tingot my salary for the past month of August. September 1, 1837.” He signs, “Poisson.” The same for the receipt dated 1838.

Poisson contributed to the development of the theories of electricity and magnetism and as a pure mathematician, his most important works were his series of memoirs on definite integrals, and his discussion of Fourier. He also studied Fourier integrals.

[\$525] \$375. ID#1193

PONIATOWSKI, JOSEPH

(1763–1813). Polish military leader who became a Marshall under Napoleon.

Manuscript Document Signed, in French, folio, January 23, 1810.

In full: “To His Excellency Monseigneur Duke of Feltre, War Minister of the French Empire (sent to M. Sabarié) . Monseigneur, I received the letter that Our Excellency has done me the honor to address me in December to inform me of the measures He took to replace both Major Wierzbinski , now Colonel, and Quarter Master Wasitemski accused of embezzlement. Having no doubt that the officer Your Excellency has designated to take on the functions of the latter has all the required qualifications, I believe it is superfluous to name somebody else for that post. Please be assured of my highest respect. The General of the Division Chief Commander of the Polish Army, Joseph Prince Poniatowski.”

After Napoleon’s victory at Jena in October, 1806, Poniatowski received a division command. Shortly afterward, Napoleon named him Minister of War, and in 1808, commander-in-chief of the Grand Duchy of Warsaw (created July, 1807). Two years later, Poniatowski reconquered parts of former Poland and was awarded the Légion d’Honneur by Napoleon. In April 1810, 4 months after he signed this document, Poniatowski attend the wedding in Paris of Napoleon and Marie-Louise.

[\$3000] \$2450. ID#2174

POUND, DOROTHY

(1886–1973). English artist, the daughter of Olivia Shakespeare (a novelist and sometime lover of W.B. Yeats) and the wife of the poet Ezra Pound.

Autograph Letter Signed, 2 pages, 8vo, Washington, September 24, 1946.

This letter was written for publication, addressed to the editor of the New English Weekly. Philip Mairet, about Basil Bunting. “Can anyone send news of Basil Bunting? Considered by a small, determined but highly competent group of leaders to be the most interesting Eng. poet of the late 1920s or early ‘30s—Quaker—conscientious objector in first world war, said by the Chicago ‘Poetry’ to have been doing ground work in air-force, last seen according to rumour on a Trawler...” Signed, “Dorothy Pound.”

After World War II, when Ezra Pound was incarcerated in a mental hospital after having been indicted for treasonous activities against the United States and in support of Mussolini’s fascist regime, Dorothy Pound moved to Washington in 1946 to be near her husband, and thereafter had legal control of his estate.

[\$600] \$400. ID#1366

PUCCINI, GIACOMO

(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 on integral air mail stationery, Milan, March 14, 1911.

He discusses the younger school of conductors with Carlo Clausetti, director of the Ricordi music publishing house which published Puccini. “If Polacco is unable to do it, since the American tour begins soon, there is Campanini, who would like to . However, if pecuniary difficulties prevent Campanini, then I have spoken to Tito [Ricordi] about Gui I prefer him above all the other young ones.’ He explains that Polacco was chosen because he was being trained up or the tour, as well as for his qualities. But...there is uncertainty about the production at Brescia...what of Manon and the flute....” He signs, “Puccini.”

Cleofonte Campanini had conducted the premier of *Madama Butterfly* in 1904. The letter refers to choosing a suitable conductor for *La Fanciulla del West* in Rome. The letter also reveals the close relationship between Puccini and Clausetti.

[\$3600] \$2200. ID#2128

ROBESON, PAUL

(1898–1976). American singer, actor, civil rights activist and football hero. He was a graduate of Columbia University Law School, admitted to the New York Bar and practiced law for a short time in New York.

Beautiful Signed and Inscribed Photograph, 8vo, n.p., June 1945

Robeson is shown in costume, full length, in three-quarter profile, on stage as Othello. He writes, “To...Thanks Bill. It’s been swell having you with us...” He signs with date, “Paul Robeson, June 1945.” The photo has 4 small pin holes in each corner, tape stains to the left corner margins, nothing affecting image or writing.

Having first starred as Othello in 1930 in England, Robeson reprised the role in New York in 1943 and toured the US with it until 1945. He was the first African American to play the role with a white supporting cast on the Broadway stage. His performance as Othello remains the longest of any Shakespeare play on Broadway, running for 296 performances. Uta Hagen played Desdemona, and José Ferrer played Iago. A desirable image.

[\$950] \$650. ID#2227

SLAVERY

(1882–1971). Russian composer considered by many in both the West and his native land to be the most influential composer of the 20th century music.

Manuscript Document Signed, folded folio, n.p., [Florida], March 7, 1785.

The document is an “Inventory of the goods and chattels of the widow...” “Negro girl named Fillis [sic], “the only slave, is the most valuable item in the household inventory...”

One small tear hole at a crease, foxing throughout, otherwise a good 18th century slavery document.

[\$500] \$350. ID#2150

STRAVINSKY, IGOR

(1882–1971). Russian composer considered by many in both the West and his native land to be the most influential composer of the 20th century music.

Typed Letter Signed, on his 4 to “Hollywood, CA” stationery, Hollywood, CA., July 27, 1965.

To John McClure of Columbia Records. “Thank you for your letter and the selection of favorable reviews. The recording schedule you have worked out with Bob seems light enough, and I look forward to working with you again. Now another matter. A young man. Jack Bomer, come (sic) to see me in Chicago earlier this month with an unusual offer. He wanted to pay for recordings of LES NOCES and RENARD in Russian, and he has \$10,000 or \$12,000 to give to this project. I know that it is difficult for COLUMBIA to publish second recording of small scale works, but this seems to me like a good opportunity to record those two works in Russian, and I would like you to consider whether it could be done either here or in Moscow (You and Bob could fly over and still there would be a good sum left of his 10,000 for the recording) If it is decided to record here, a phonetic text will have to be prepared by someone like Bliss Hebert. Mr. Bomer does not care about the release date, which could be in five or more years. Please send me a note about this so that your tabula will be rasa during your vacation...” Signed in red, “I. Stravinsky.” One tear hole below the center of the letter and to the left of the signature not affecting text or signature.

In 1940, Stravinsky took up residence in Hollywood, but he moved to New York in 1969. He continued to live in the United States until his death in 1971 and became a naturalized citizen in 1945. For a time, he preserved a ring of emigré Russian friends and contacts, but eventually found that this did not sustain his intellectual and professional life. He was drawn to the growing cultural life of Los Angeles, especially during World War II, when so many writers, musicians, composers, and conductors settled in the area; A good business letter orchestrating a business deal involving Columbia records.

[\$2000] \$1400. ID#1501

WATERS, ETHEL

(1896–1977). American singer and actress.

Signed photograph, 8vo, showing the popular star full length in light evening gown. Signed in green ink on lower portion of her dress with her last name on darker background, “Sincerely, Ethel Waters.”

[\$400.] \$300. ID#2287

WHITTIER, JOHN GREENLEAF

(1807–1892). American poet and reformer.

Autograph Letter Signed, three pages 8vo, Centre Harbor, N.H. Written as Quaker date of 7th mo., 20, 1887 (July 20, 1887)

To a Friend, It is a matter of real regret to me that I am not able to be with you on the occasion of the birthday of our worthy friend, Edwin Thompson [abolitionist]. I have known him as a faithful and self-sacrificing advocate (of) all good causes. More than 50 years ago, I met him at the convention which formed the First Temperance Society in Essex County, and about the same time, at the formation of the Essex Anti-Slavery Society. Since then, his genial face and cheering voice has been rarely missed wherever the Friends of Temperance and Freedom met together. He was always a welcome speaker. Like President Lincoln, he had the gift of story-telling, and his stories were always to the purpose, putting to shame his opponents with ready wit and humor. Through the long Anti-Slavery struggle, his labors were unremitting, but he was always brave and hopeful and, in the midst of persecution, never posed as a martyr. His enthusiasm of humanity was remarkable healthful; there was no whine or cant in it, and he heartily enjoyed it, for it was its own exceeding great reward. It is fitting that we should honor him and congratulate him that his 78th birthday finds him the same cheerful, warm-hearted man we have known so long; and, (it) will not be amiss if we give him some substantial and unsolicited assurance of our esteem and love. O this end, I enclose my mite with the best wishes for his health and happiness. Signed, I am, truly thy friend, John G. Whittier.”

[\$1350] \$900. ID#1657

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