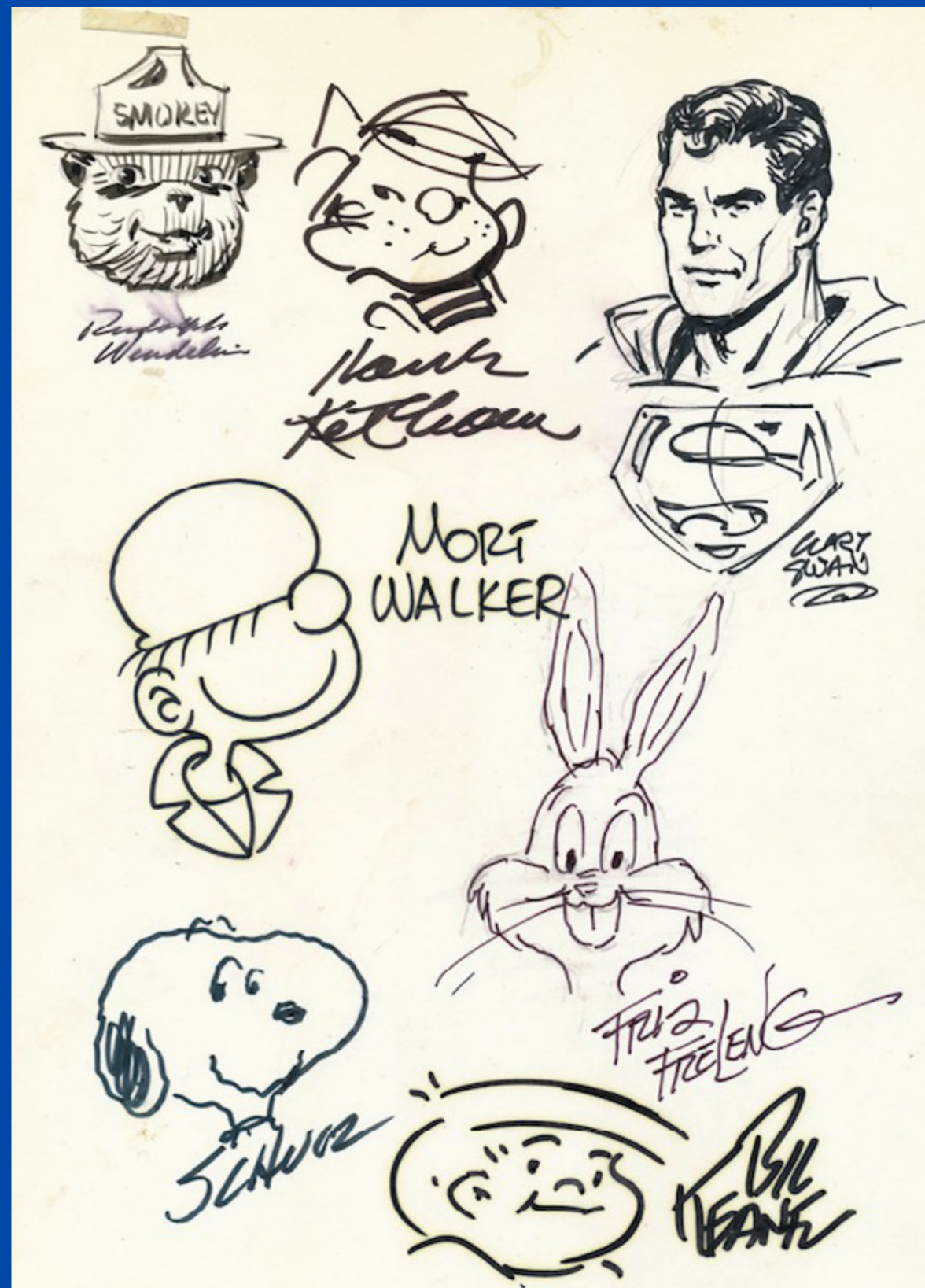


SCHULSON AUTOGRAPHS CATALOG 154

SUMMER 2013

A short, thought-provoking
list for our readers.

PDF ONLY



SCHULSON AUTOGRAPHS

CLAUDIA STRAUSS SCHULSON

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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].

N.D.

No date.

N.P.

No place.

N.Y.

No year.

CATALOG 154 ITEMS

ADDINSELL, RICHARD

(1904–77) British composer, best known for film music, especially his “Warsaw Concerto,” for “Dangerous Moonlight” (1941).

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AUTOGRAPH LETTER SIGNED, 2 PP ON ONE 4TO SHEET,
HOTEL BELLEVUE, VAR, FRANCE, AUG. 13, 1947.

● He answers a letter, carbon copy included, regarding a suggestion to turn a book into a musical. He thanks his correspondent for sending the book, “The Countess to Boot,” by American author, Jack Iams. Addinsell explains that he is on holiday, enjoying, “complete laziness in the sun ... I enjoyed ‘The Countess’ ... it would make a fine musical. Though I am not sure that it is quite right for my own purposes. I think it needs someone younger and more with the rhythms of the moment. Though naturally that would depend on the treatment of the story” He expresses concern about, “the parcel of records,” and continues. “I only saw the out of town opening of ‘Tuppence Coloured ... and after the usual tightenings and cuttings I would say the Revue has excellent chances ...” He signs, “Dick Addinsell.”

Addinsell refers to the West End Revue, in 1942, “Tuppence Coloured and Penny Plain” which writer Joyce Grenfell created with the Addinsell. In upper left corner, there are some small punch holes and staple perforation caused a tear, not affecting text, otherwise fine.

\$395. ID#2467

Hotel Bellevue .
Le Rayot
VAR. France

August 13th 1947. [unclear] I am enjoying a fortnight's complete
laziness in the sun and the sea and having a wonderful
time. It is a tiny village with no one here at all and
I eat & sleep and never move.

Dear Arnold

Thank you for your letter and for
"The Countess to Boot". I enjoyed "The Countess" very much.
And agree with you that it would make a fine musical.
Though I am not sure that it is quite right for my own
purposes. I think it needs someone younger and more
with the rhythms of the moment. Though naturally
that would depend on the treatment of the story. But thank
you very much indeed for sending it to me.

I am afraid it was entirely my fault
that you worried about the parcel of records. I could not
get hold of them in time - and my housekeeper forgot to
askify you at your hotel. I was caught up with some
rehearsals. I am sorry to have bothered you.

I only saw the out of town opening of "Tuppence
Coloured". but Saturday went excellently and after the
usual tightenings & cuttings I would say the Revue
has excellent chances.

AUG 18 RECD

CARUSO, ENRICO

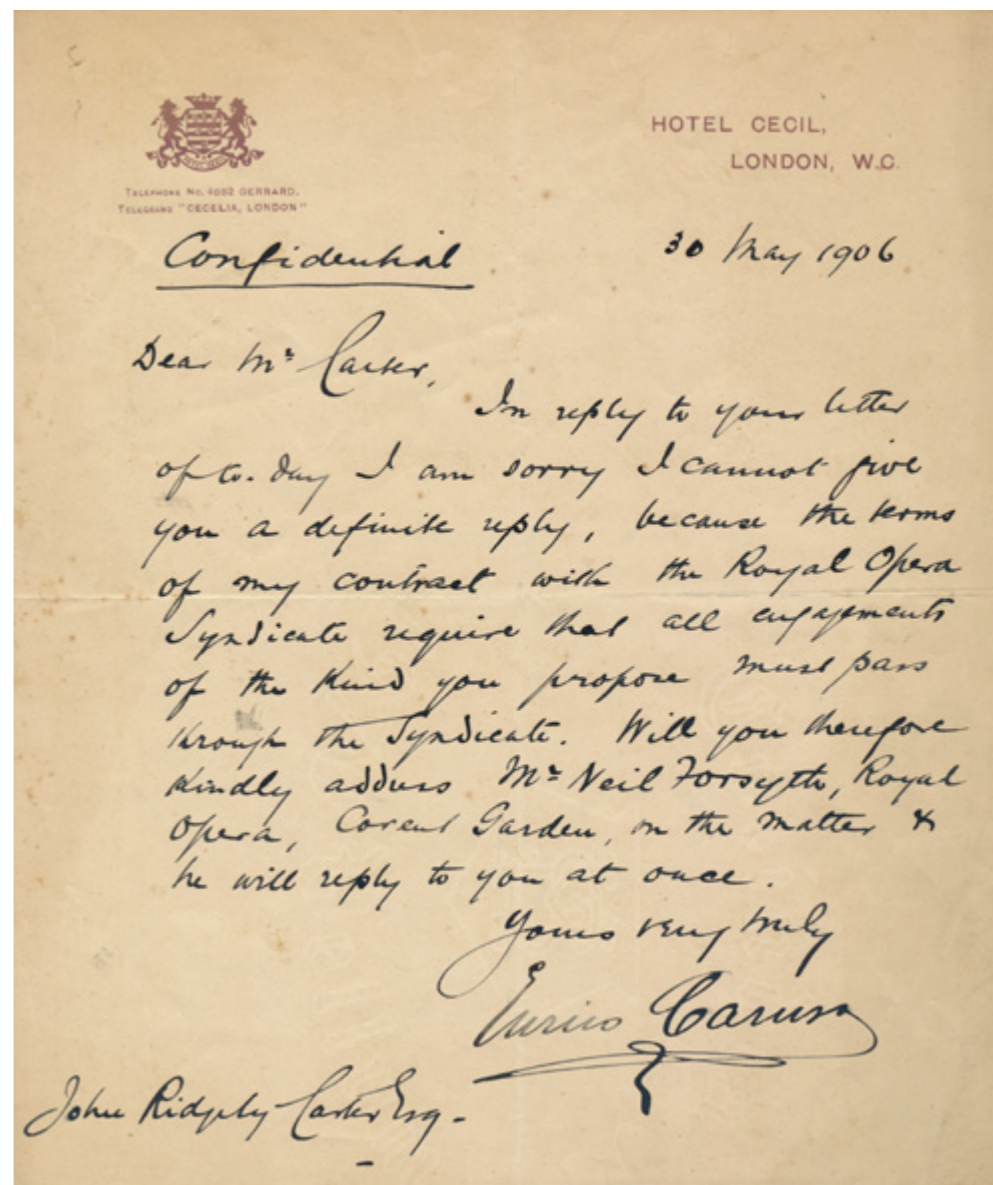
(1873–1921). Italian opera singer. First appeared at the Metropolitan Opera house in New York in 1903 in "Rigoletto".

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A.L.S., IN ENGLISH, ON EMBLEMATIC, "HOTEL CECIL"
STATIONERY, 4TO, LONDON, MAY 30, 1906.

● Caruso writes to John Ridgely Carter, an American diplomat stationed in Great Britain. noting, "Confidential" at the top of the page. "I am sorry I cannot give you a definite reply because the terms of my contract with the Royal Opera Syndicate require that all engagements of the kind you propose must pass through the Syndicate. Covent Garden" He signs, "Enrico Caruso." In the spring of 1906, after he lived through the San Francisco earthquake in April of that year, Caruso returned London to sing at Covent Garden. He reprised his popular roles in "Rigoletto," "Pagliacci," "Tosca," "La Traviata" and "Don Giovanni" for a total of twenty-nine performances under his contract which ended July 26.

\$1300. ID#2472



Superman and Comic Contemporaries

COMIC STRIP ARTISTS AND CARTOONISTS

Curt Swan (1920–96) comic book artist during the super hero hey day of comic book heroes, mid 1950's through the early 1980s and closely associated with Superman comic books; Charles Schulz (1922–2000), cartoonist, "Peanuts" creator; Friz Freleng (1905–95) animator and cartoonist; best known for his work on Looney Tunes and Merrie Melodies; Hank Ketchum (1921–2001), cartoonist and "Dennis the Menace" creator; Bil Keane (1922–2011), cartoonist, "The Family Circus" creator; Mort Walker (b. 1923), cartoonist, "Beetle Bailey" creator; Rudolph Wendelin (1910–2000), artist and US Forest Service worker, best known for his "Smokey the Bear" illustrations.

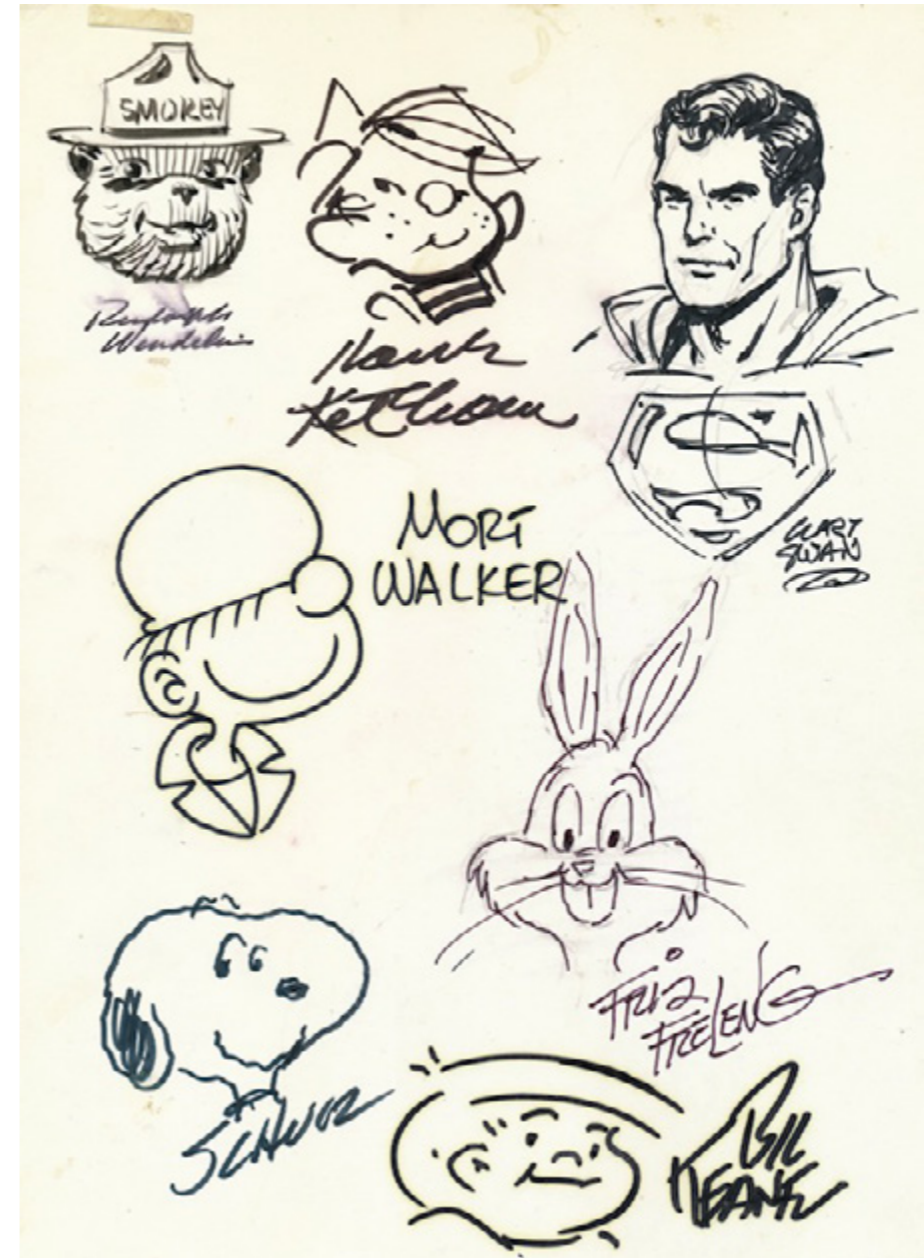
**SIGNED ORIGINAL CARTOON SKETCHES BY THESE
CARTOONISTS ON ONE SMALL 4TO WHITE BOARD
FEATURING SUPERMAN DRAWN BY CURT SWAN, SNOOPY
BY SCHULZ AND BUGS BUNNY BY FRELENG.**

Each artist sketches his most recognizable cartoon and signs next to the drawing. Superman takes up the upper right corner, drawn bust length with the "S" prominent on his chest. The artist signs "Curt Swan" to the right of the "S". Bugs Bunny is drawn by Freleng below and to the left of Superman, and Snoopy sits in the lower left corner, opposite Superman. Snoopy is drawn head only with "Schulz" having signed under the neck. Freleng signs in full to the lower right of Bugs. To his left Walker has drawn Beetle Bailey and signed boldly to the right. Smokey, wearing his "Smokey" hat holds down the upper left corner, signed in full under the bear's face by Wendelin, and between the bear and Superman, Ketchum has drawn his lovable Dennis the Menace and signed in full below his character's face. On the bottom of the sheet, Bil Keane has drawn Billy, from the Family Circus.

Swan's original drawing of Superman makes this montage of memorable cartoon favorites an unusual collection.

\$2000. ID#2462

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EHRlich, PAUL

(1854–1915). German physician and researcher who won the 1908 Nobel Prize in Physiology or Medicine .

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SIGNATURE ON A 12MO PAGE MATTED WITH 8VO
PHOTOGRAPH SHOWING EHRlich IN HIS STUDY.

● He signs, "P. Ehrlich." The sheet is browned with small punch hole not near the signature and matted with the photo above the signature. Five words, in German untranslated, above the signature. Condition is fair. Ehrlich is rare in any form.

\$950. ID# 2441



Ehrlich in seinem Arbeitszimmer

Ich bestehe aufgeklaarten
ganz gleich
P. Ehrlich

"My Muse has gone"

FITZGERALD, F. SCOTT

(1896-1940). Enduring American writer of novels and short stories, whose works are evocative of the Jazz Age, a term he coined. He is widely regarded as one of the twentieth century's great writers, best remembered for his novel, *The Great Gatsby* (1925).

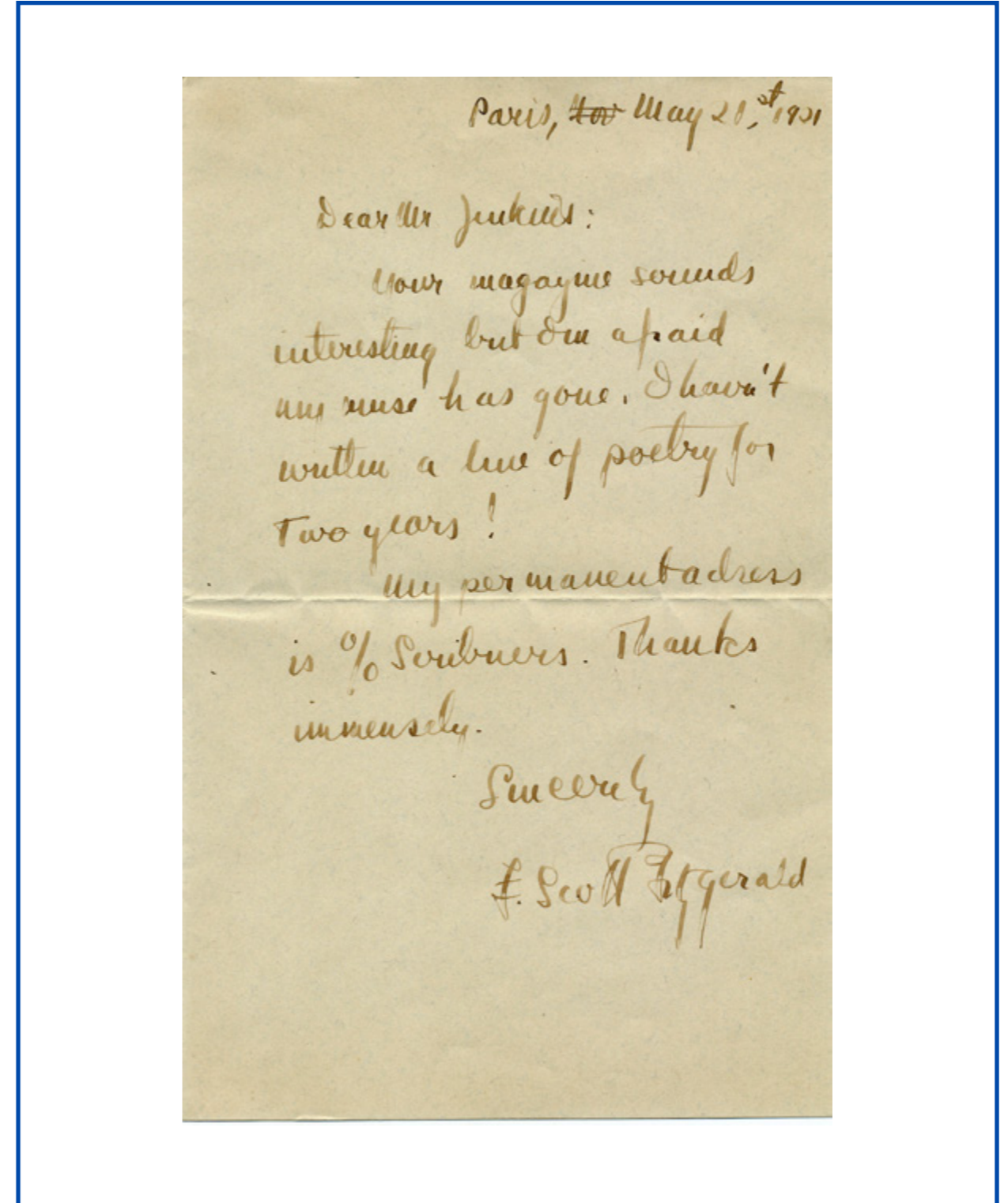
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AUTOGRAPH LETTER SIGNED, ONE PAGE ON 8VO FOLDED SHEET, PARIS, MAY 20 1921.

● Since his muse left him, Fitzgerald would not be able to contribute poetry as he explains to Oliver Jenkins (Danvers, Massachusetts), editor of the short lived poetry magazine, "Tempo," "Your magazine sounds interesting but I'm afraid my muse has gone. I haven't written a line of poetry for two years" He signs, "F. Scott Fitzgerald." The volume of his collected poems is "Poems 1911-1940" by F. Scott Fitzgerald, Bruccoli-Clark Layman, first published, 1940.

By the time Fitzgerald wrote this letter, his novel, "This Side of Paradise" had been published for little over a year and had made the twenty-four-year-old author famous almost immediately. Very soon after the novel's publication, he married Zelda Sayre in New York, and they began their notable life as young celebrities personifying "Jazz Age" extravagance in Connecticut, New York and Europe. They took their first trip to Europe in 1921, then moved to St. Paul where their first child, Frances Scott "Scottie" Fitzgerald, was born in October (d. 1986). F. Scott Fitzgerald wrote the letter offered here from Paris, during this trip, when Zelda was pregnant with their only child.

\$7200. ID#2450



FREUD, SIGMUND

(1856–1939). Austrian neurologist, writer and founder of psychoanalysis.

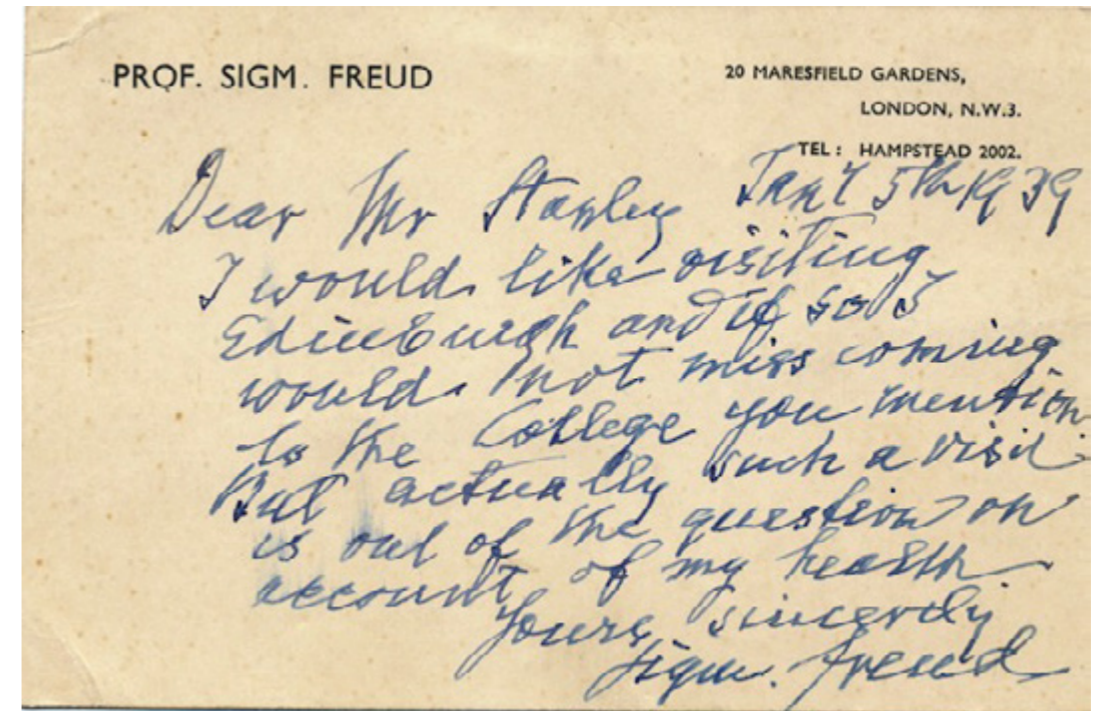
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UNCOMMON AUTOGRAPH LETTER SIGNED, IN ENGLISH,
ON "MARSFIELD GARDENS" PRINTED STATIONERY CARD,
12MO, LONDON STATIONERY, JANUARY 5, 1939.

● To Mr., Stanley. "I would like visiting Edinburgh and if so I would not miss coming to the College you mention. But actually, such a visit is out of the question on account of my health" He signs with using his uncommon signature, "Sigm. Freud."

One of Freud's final letters, unusual for its signature and in English.

\$12,800. ID#2448



"It is hard to part with one so young, wise and amiable - so necessary."

GORDON, CHARLES GEORGE

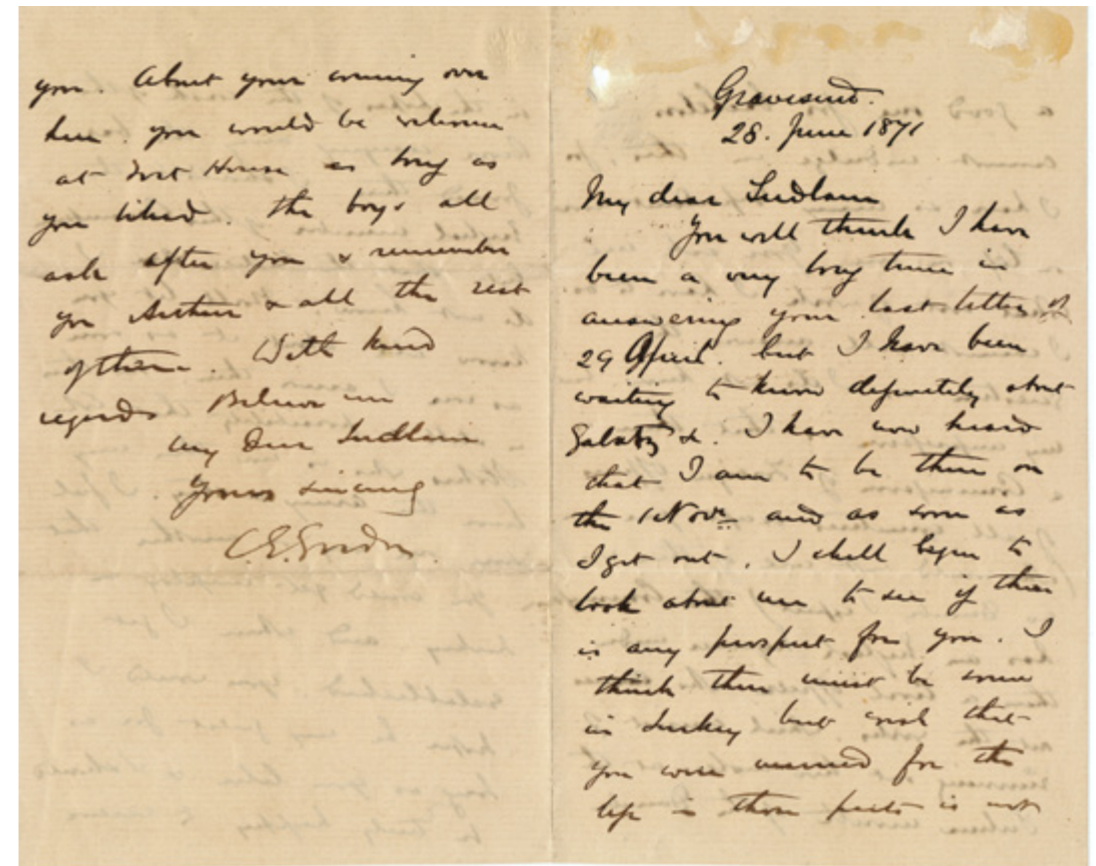
(1833-1885). Known as Chinese Gordon, Gordon Pasha, and Gordon of Khartoum, Gordon was a British army officer and administrator. He is remembered for his campaigns in China and northern Africa.

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AUTOGRAPH LETTER SIGNED, 4PP ON ONE FOLDED 8VO SHEET, GRAVESEND, JUNE 28, 1871.

● He writes to T. Ludlum of New York. Referring his departure to Galatz (Romania). "I have now heard that I am to be there on the 1st Nov. and as soon as I get out, I shall begin to look about to see if there is any prospect for you. I think there must be some in Turkey but wish that you were married for the life in those parts is not a good one for a bachelor ... there is a Commission of Foreign Officers of all countries except your own ... This Commission has an English engineer under them...which consist of running out two moles at the Suhum mouth of the Danube in the hopes of the wash of the River carrying away the bar formed there. I should be the English member of this Commission but what the duties are I do not know ... there is still a possibility that Col. Stokes who is now there may leave the army & stay" He signs, "C. G. Gordon." With holograph envelope which includes his signature in the lower left corner.

\$1850. ID#2443



GRIEG, EDVARD H.

(1843–1907). Norwegian composer and pianist. He is best known for his Piano Concerto in A minor, incidental music Peer Gynt, and for his Lyric Pieces for piano.

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SIGNED CABINET PHOTOGRAPH, DOCKETED 1899 ON VERSO.

● The photograph by Elliott and Fry, London, shows the famed composer, half length, in coat, suit and bow tie. He has signed on the lower margin, just below his printed name, "Edvard Grieg." One small repair at upper margin, usual background foxing. The Elliott and Fry emblem, address and copyright notice are printed on verso along with docketing which includes the name (?) Thane and the date.

\$2900. ID#2302



"DADA was political"

HEARTFIELD, JOHN

(1891–1968) Artist, illustrator, one of the originators of the photomontage, member of the Dada movement in Germany, theater set designer for Berthold Brecht and Erwin Piscator.

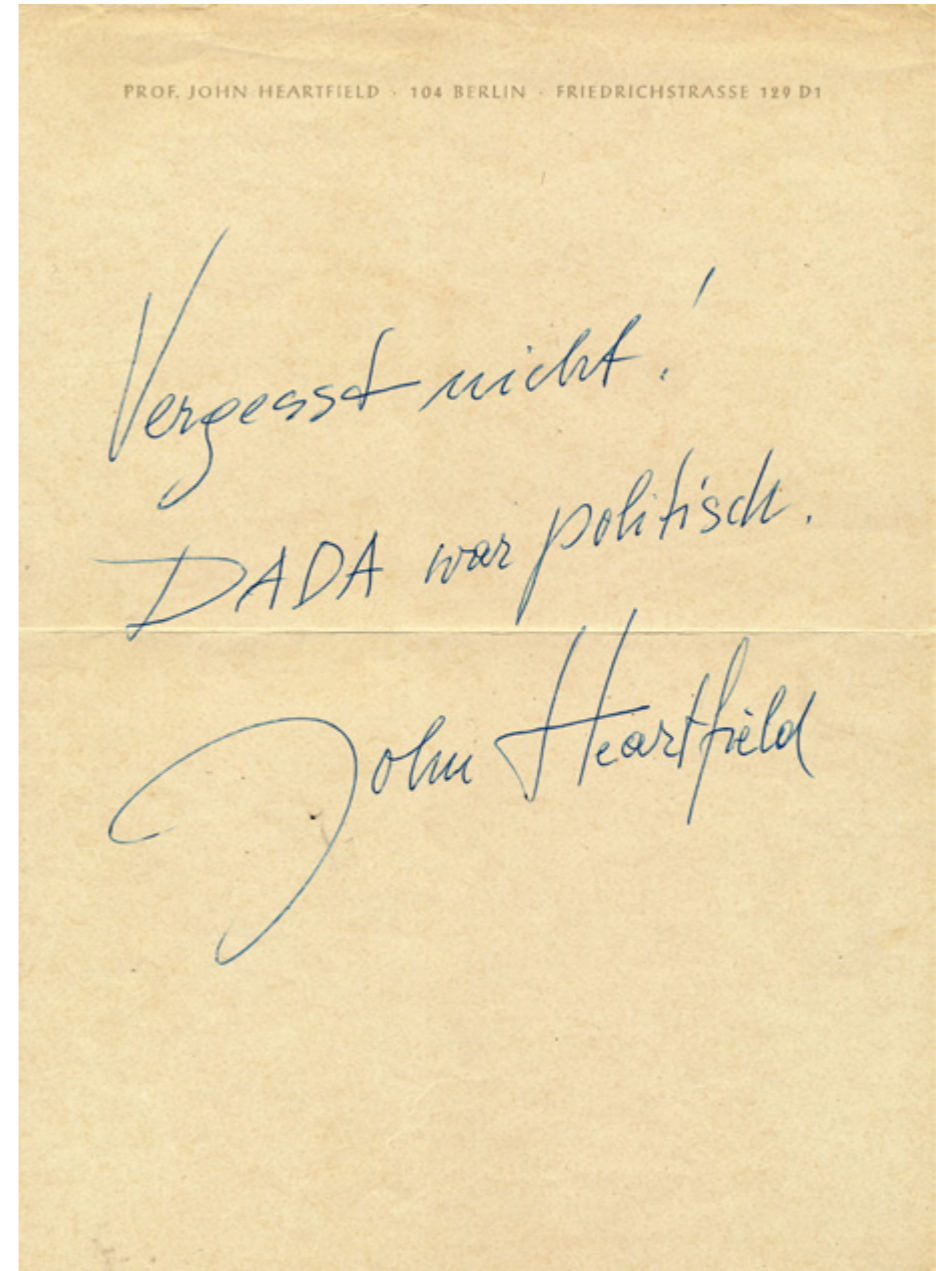
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AUTOGRAPH QUOTATION SIGNED, IN GERMAN,
SLIGHT FOLIO, ON PERSONALIZED ADDRESS STATIONERY,
BERLIN, N.D.

● In a large hand, Heartfield writes and signs, "Don't forget DADA was political, John Heartfield."

An early 20th century art movement, Dada flourished largely in the European cities of Zurich, Berlin, Cologne, Hannover, and Paris, and in the United States in New York City primarily through Alfred Stieglitz's 291 Gallery. Dadaists rejected traditional cultural conventions and values including art forms and developed the new media of collage and photomontage of which Heartfield was master. He is widely associated with the use of photomontage as a political weapon against Nazism. He also designed dust jackets for American muckraking author and social activist Upton Sinclair, including the German edition of "The Jungle."

\$1100. ID#2461



Vachel Lindsay discovers bus boy Langston Hughes

HUGHES, [JAMES] LANGSTON

(1902–67) American writer, remembered especially for his semi-autobiographical novels and poems.

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IMPORTANT TYPED LETTER SIGNED, 2 PP ON ONE FOLDED
8VO SHEET, WASHINGTON, DC, DEC. 7, 1925

● Hughes writes to Block referring to American poet, Nicholas Vachel Lindsay (1879–1931), who essentially discovered Hughes' poetry. Hughes describes the incident he notes in this letter in his autobiography, "The Big Sea," published in 1940. From the letter to Block: "I got busy on publicity soon as I came back with the result that Underwood and Underwood came out and took my picture the same day and a feature writer for the Star promised a next Sunday story. Vachell [sic] Lindsay was again at the hotel when I came back.. I had a chance to talk with him only a few moments but when he went away he left at the front office for me a beautiful set of Amy Lowell's biography of John Keats with a letter of poetic advice written on the fly leaves. He does such charming things without talking about them, – like the surprising way in which he read my poetry. He seems to be a kind, shy sort of fellow. I think I'll have to quit work in order to write my autobiography. (But then I'll starve.) And being a starving artist, romantic thing though it is in operas like *La Vie de Boheme*, really isn't so beauti- [sic] in reality, even though I have a garret room and plenty of manuscripts to make a fire. But then my room hasn't even a stove, much less a fire-place, so little good the manuscripts would do me. Locke gave me an autographed copy of his *New Negro* this afternoon. Today's certainly been my lucky day.... I like Bynner's *Caravan* [Witter Bynner, "Caravan" published 1925] you gave me but haven't had time to look at Lawrence yet" He signs this informative and humorous letter in full, "Langston Hughes." Docketed below his signature, "OK SVB." Slightly soiled on verso at center fold and light soiling around edges, otherwise fine.

In his autobiography, Hughes explains that he met Vachel Lindsay at the Wardman Park Hotel in Washington, DC, where Hughes

1749 S St., N.W.,
Washington, D.C.,
December 7, 1925.

Dear Block,

I wish you'd do something for me. Please tell me how to spell Mr. Smirtenko's (?) name. I've never seen it written down and I might want to write to him sometime or other....I got busy on publicity soon as I came back with the result that Underwood and Underwood came out and took my picture the same day and a feature writer for the Star promised a next Sunday story.

Vachell Lindsay was again at the hotel when I came back. I had a chance to talk with him only a few moments but when he went away he left at the front office for me a beautiful set of Amy Lowell's biography of John Keats with a letter of poetic advice written on the fly leaves. He does such charming things without talking about them, – like the surprising way in which he read my poetry. He seems to be a kind, shy sort of fellow.

I think I'll have to quit work in order to write my autobiography. (But then I'll starve.) And being a starving artist, romantic thing though it is in operas like *La Vie de Boheme*, really isn't so beautiful in reality, – even though I have a garret

HUGHES, [JAMES] LANGSTON

CONTINUED

worked as a bus boy. Lindsay was scheduled to give a reading in the Hotel's little theater where blacks could not go. Hughes wrote out three of his poems and placed them next to Lindsay's plate at dinner in the hotel dining room. In the next day's newspaper, Hughes read that, "Vachel Lindsay had discovered a Negro bus boy poet! At the hotel the reporters were already waiting for me. They interviewed me. And they took my picture, holding up a tray of dirty dishes ... the picture copyrighted by Underwood and Underwood, appeared in lots of newspapers ... Mr. Lindsay ... left a package of me at the desk" Hughes then notes the book mentioned in this letter and includes the letter Lindsay wrote to Hughes on the fly leaves and dated Dec. 6, 1925, the day before this letter was written.]In this letter, Hughes refers to Alain Locke (1885-1954) American author and philosopher concerned with race relations, who fostered the artists of the Harlem Renaissance including Hughes, Claude McKay and Zora Neale Hurston.

\$1875. ID#2470

room and plenty of manuscripts to make a fire. But then my room hasn't even a stove, much less a fire-place, so little good the manuscripts would do me.

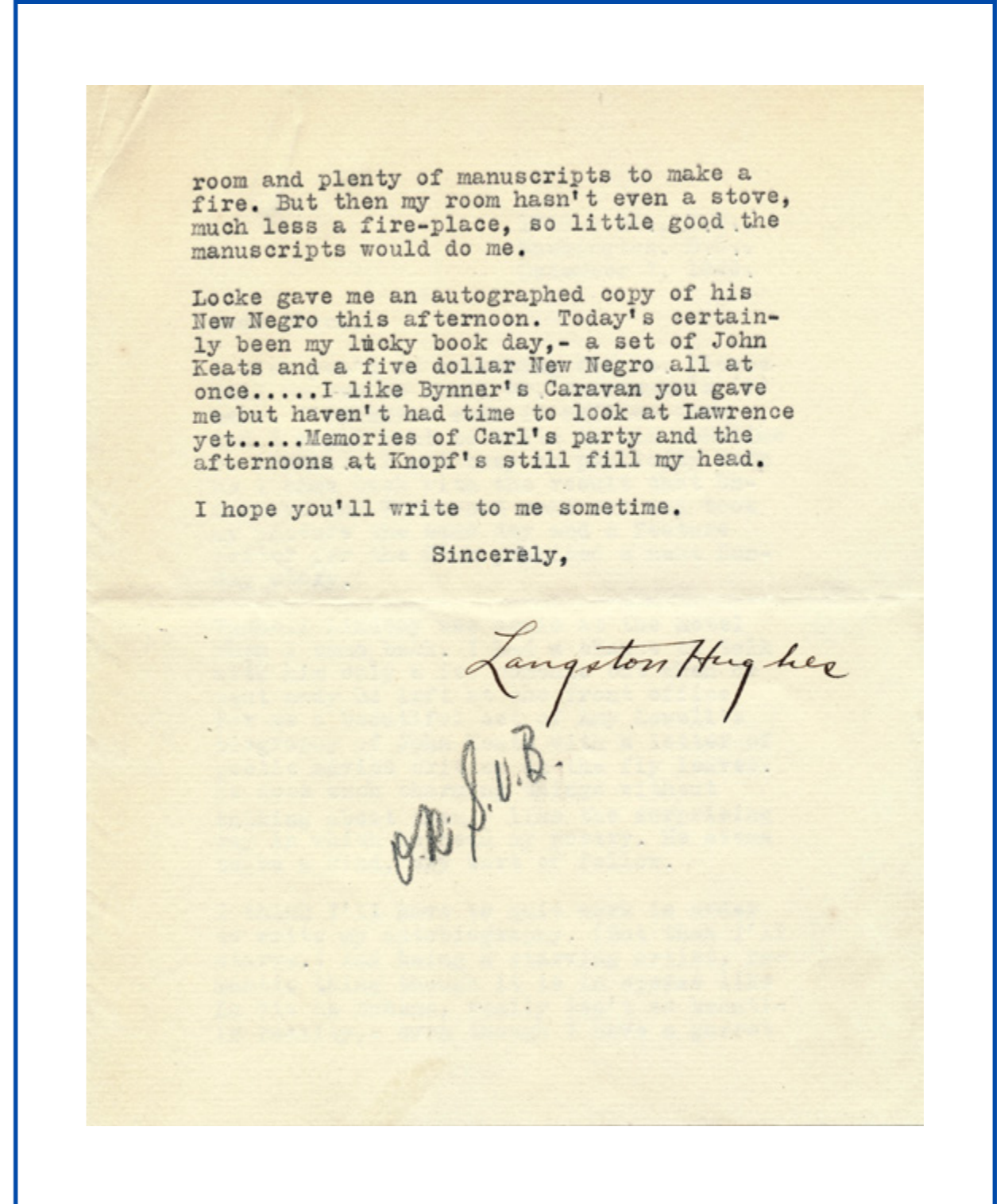
Locke gave me an autographed copy of his New Negro this afternoon. Today's certainly been my lucky book day,- a set of John Keats and a five dollar New Negro all at once.....I like Bynner's Caravan you gave me but haven't had time to look at Lawrence yet.....Memories of Carl's party and the afternoons at Knopf's still fill my head.

I hope you'll write to me sometime.

Sincerely,

Langston Hughes

B.R. S.V.B.



LIVINGSTONE, DAVID

(1813–73) Scottish missionary and explorer in central Africa, named Victoria Falls, but failed to achieve his main goal of finding the source of the Nile.

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AUTOGRAPH LETTER SIGNED, 4PP ON ONE 8VO SHEET,
MALABAR HILL DILL?, DEC. 7, 1865.

● Livingstone writes to Miss Cole in a long letter of condolence for Mrs. Rollerton and signs in full, "David Livingstone." "I was much shocked and grieved by the sad intelligence that your dear sister Mrs. Rollerton had been so suddenly called away from among us, and I ... [offer] my heartfelt condolences. I can sympathize with you and Captain Rollerton ... It is hard to part with one so young, wise and amiable – so necessary ... for the dear child left at home. But the Lord does all things well, and he teaches us to look to that place whither she has gone as our home" He signs in full, "David Livingstone." Livingstone's religious side shows through in this lengthy and heartfelt letter of condolence.

In the year Livingstone wrote this gentle letter, 1865, his "Narrative of an Expedition to the Zambezi and its Tributaries," was published. He also traveled from England to India on his way to embark on another expedition in Africa which began the following year, 1866. He had returned home in 1864. He continues to be regarded as a key figure in African exploration and as a humanitarian, opposing slavery which he say in Africa.

\$3500. ID#2444

Malabar Hill
7 Dec 1865

My dear Miss Cole

I was much shocked and grieved by the sad intelligence that your dear sister Mrs. Rollerton had been so suddenly called away from among us, and I beg you will excuse me liberty I take in offering my heartfelt condolence - I can

with him in this his great affliction and believe me very sincerely yours David Livingstone

MAYO, WILLIAM JAMES

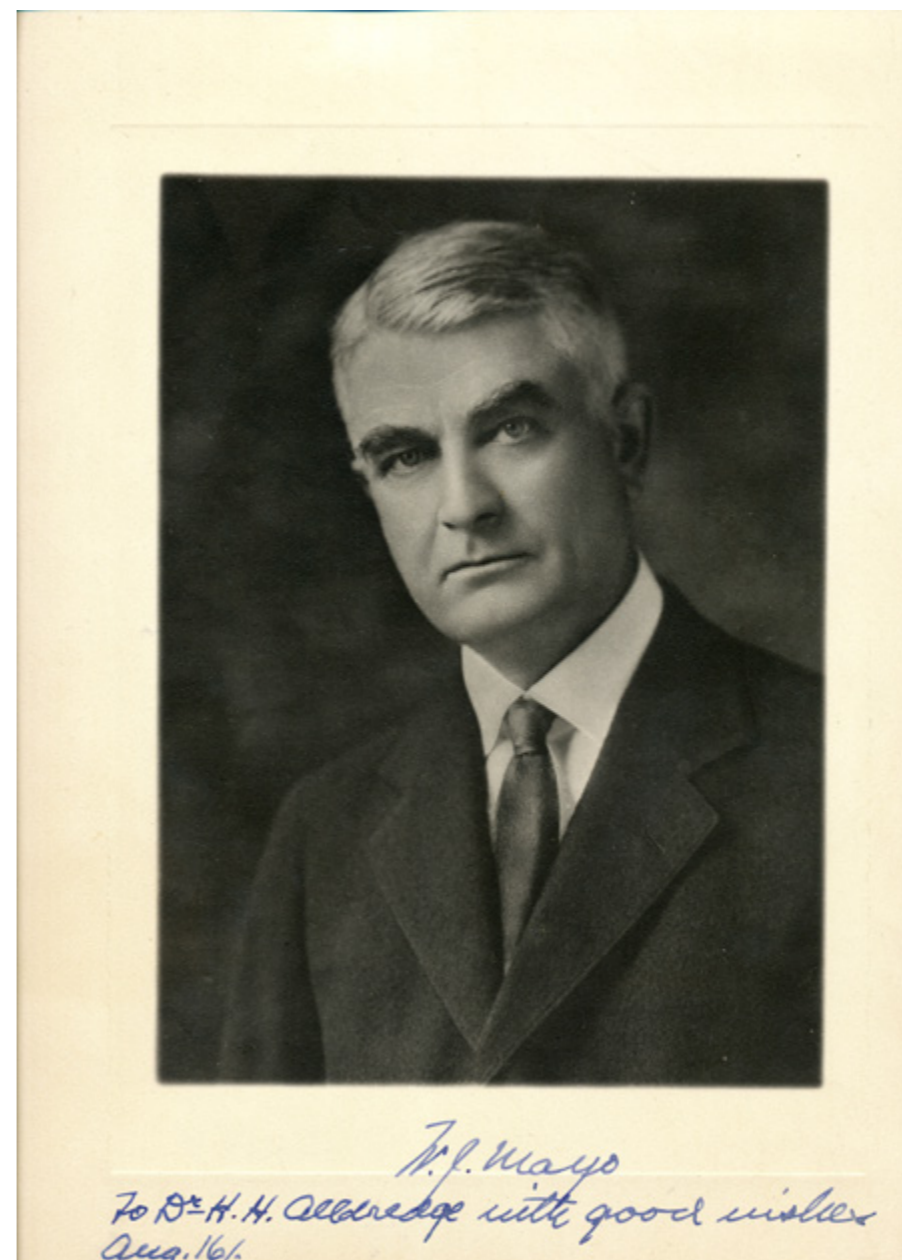
(1865–1939). American medical practitioner and was one of the founders of the Mayo Clinic along with his brother, Charles Horace Mayo his father, William Worrall Mayo, and several other eminent physicians.

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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 ..."

\$375. ID#2438



NEWMAN, JOHN HENRY CARDINAL

(1801–90). Cardinal and reformer of the Catholic Church.

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LENGTHY AUTOGRAPH LETTER SIGNED, 3 PP ON ONE
FOLDED 4TO SHEET WITH INTEGRAL ADDRESS LEAF,
ORIEL COLLEGE, JULY 19, 1834.

● He writes to Mr. Jubber in reply to a letter in the Herald. In part, "I am prompted to avail myself of your invitation (if I may call it) to set matters, if possible, right with you ... the conduct which it was my duty to pursue, took you by surprise perhaps, and put you off your guard. I assure you on my part I am sincerely sorry ... It is a very difficult thing to speak the truth without giving offence ... If you know more of a Churchman's views and principles, you would not accuse me of any other meaning in the use of the word outcast. Even the reference to the Catechism, which I gave in my Memorandum would show you this. The one notion I have before me at the sight of an unbaptized person, is that such a one is still... in the wrath of God as being a child of Adam. You may call this superstition if you will but there is nothing of an afterthought in it ... I plainly deny ... that I used the word 'outcast' leaving the room. I used it immediately upon your speaking about superstition. You made your remark about superstition twice ... I came not to be taught by you, but to tell you my intention ... in conclusion that friendly inclined as I am toward you and those who agree with you in religious opinions, I think my greatest friendliness will be shown in speaking out what I think to be Christian truth, with God's help I will ever do so" He has signed, "John H. Newman," with portions of red wax seal near address on fourth page and on the same page a tear from the seal affecting one word. A substantial letter on matters of faith written when Newman had already achieved prominence in the Church.

\$3125. ID#2446

This was the fault I found with the Herald's report of my words. "I will
not marry her, for &c". His mode of speaking to you would have been very
harsh, but it was not mine. I here repeat what I said in my Memorandum,
I did not use those very words, "I will not marry her."

I plainly deny what you confidently appeal to me to confirm, that I
used the word "outcast" ~~leaving the room~~. I used it ~~immediately upon~~
your speaking about superstition. You made your remark about superstition
twice, nearly in the same words. It was on your making it the second time
that I said that I came, not to be taught by you, but to tell you my inten-
tion; and I think, if I had not done so, you would have gone on to say
much more than you did. It was on your making the remark the first time,
that I ~~gave~~ ^{the} answer in which the word "outcast" occurred; which
I still say was incorrectly reported in the Herald, & made to appear ~~ap-
-ful~~ <sup>ap-
-ful</sup>, which was not my way of using it.

I shall only say in conclusion that friendly inclined as I am towards
you & those who agree with you in religious opinions, I think my greatest
friendliness will be shown in speaking out what I think to be Christian
truth; with ~~his~~ ^{God's} help I will ~~con-
-dole~~ <sup>con-
-dole</sup>; and I doubt not, that, though
I may be misunderstood and thought harsh for a while, yet in the end I
shall get honor for my honesty even from those who differ from me

Your well wisher
John H. Newman

P.S. Should you want any further explanation, I will see you in my room
any time you choose to call.

"The musical segments are very boring ... because of Honnegger [sic]"

PAGNOL, MARCEL

(1895–1974) French writer and filmmaker, first filmmaker elected to Academie Francaise. He founded the important cinema magazine *Les Cahier du Film* in 1931.

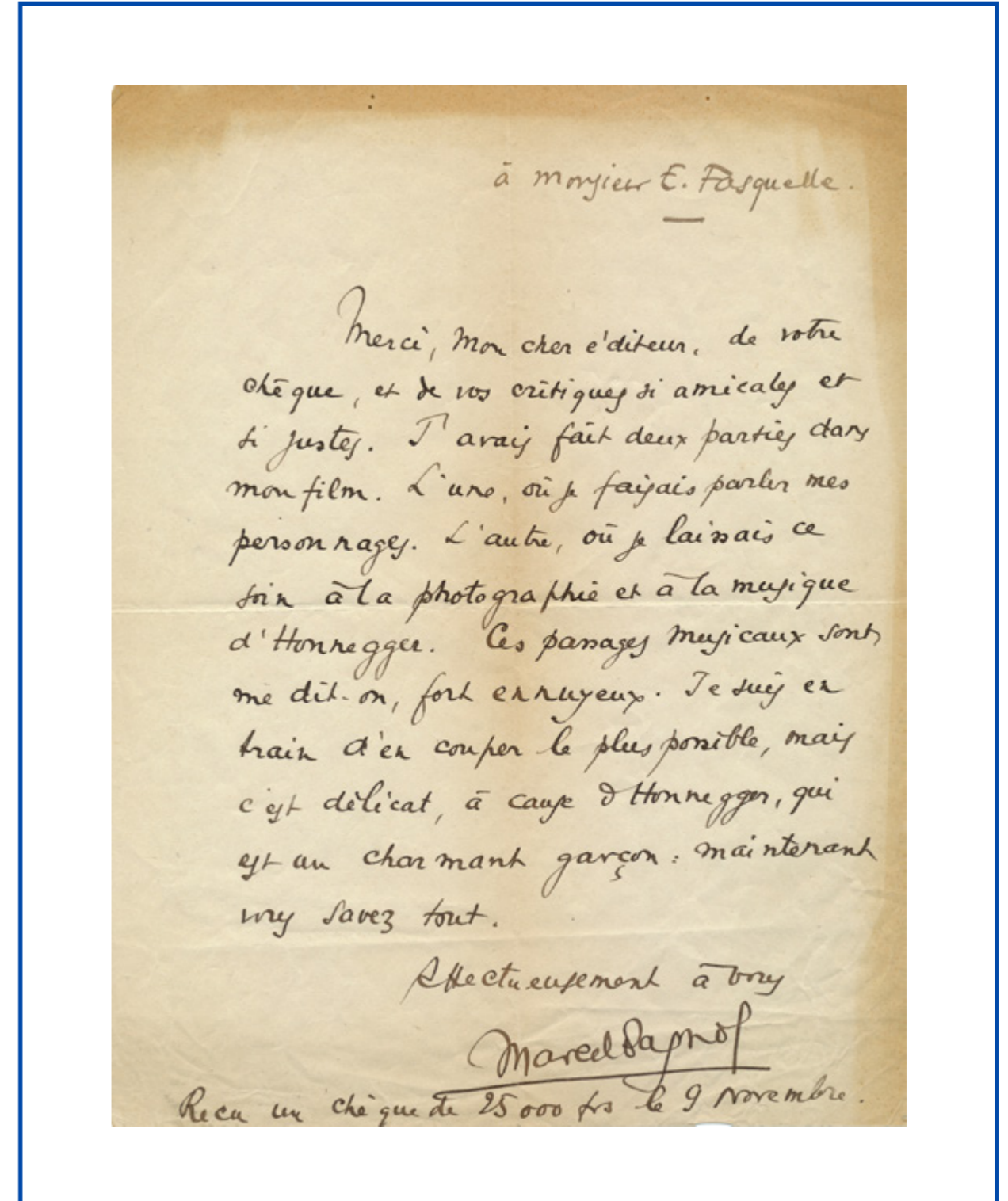
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AUTOGRAPH LETTER SIGNED, IN FRENCH, 4TO, N.P., N.D.

To Mr. E. Fasquelle, editor, Pagnol writes about film. "I had two parts in my film. One, where I had my characters speak. The other, where I left that to the cinematography and to Honnegger's [sic] music. The musical segments are very boring, I am told. I am in the process of cutting out as many as I can but it is a delicate thing because of Honnegger [sic], who is a charming lad" He signs in full, "Marcel Pagnol," then adds a note about having received payment.

Pagnol most likely refers to his 1937 film *Regain* (Harvest) for which Swiss composer Arthur Honegger composed the music. The *Marius* trilogy (*Marius*, *Fanny* and *Cesar*), filmed between 1931 and 1936, are viewed as Pagnol's most important cinematic contribution.

\$750. ID#2469



"I have a colossal hit on my hands called 'Seven Lively Arts.'"

PORTER, COLE

(1891–1964). American composer and songwriter. His works include the musicals, "Kiss Me Kate", and "Anything Goes", as well as the standards "Night and Day", "I Get A Kick Out of You", and "I've Got You Under My Skin".

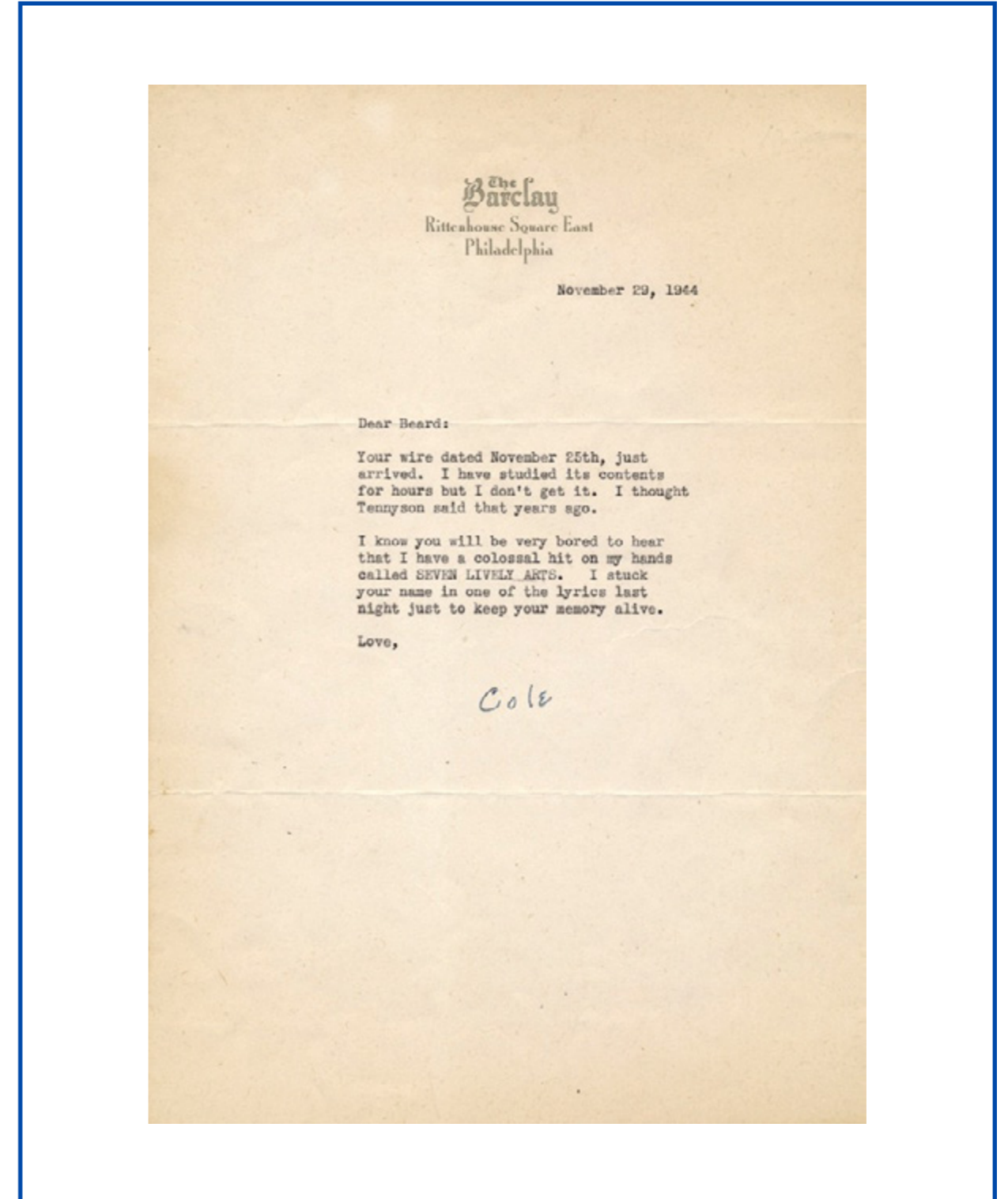
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TYPED LETTER SIGNED, 4TO, ON "THE BARCLAY" HOTEL
STATIONERY, PHILADELPHIA, NOV. 29, 1944.

● He writes to stage director, actor and close friend, Monty Woolley (1888–1963). Porter addresses his good friend by the Woolley's nickname, "Beard." "Dear Beard, Your wire dated November 25th, just arrived. I have studied its contents for hours but I don't get it. I thought Tennyson said that years ago. I know you will be very bored to hear that I have a colossal hit on my hands called SEVEN LIVELY ARTS. I stuck your name in one of the lyrics last night just to keep your memory alive." He signs, "Love, Cole." The "Seven Lively Arts" musical revue Porter refers to opened on Broadway on December 7, 1944. He was in Philadelphia for tryouts which began Nov. 24, 1944. On Nov. 29, he penned this lively letter to Woolley.

Woolley is best remembered for his Academy Award nominated role in *The Man Who Came to Dinner*, (1942). He also played himself in the Warner Brothers biography of Cole Porter, *Night and Day* (1946). In friendship, Porter had satirized Woolley earlier in *Let's Face It*. Paper evenly browned.

\$1275. ID#2452



"I see in my work certain signs of an order frankly unknown to me until recently"

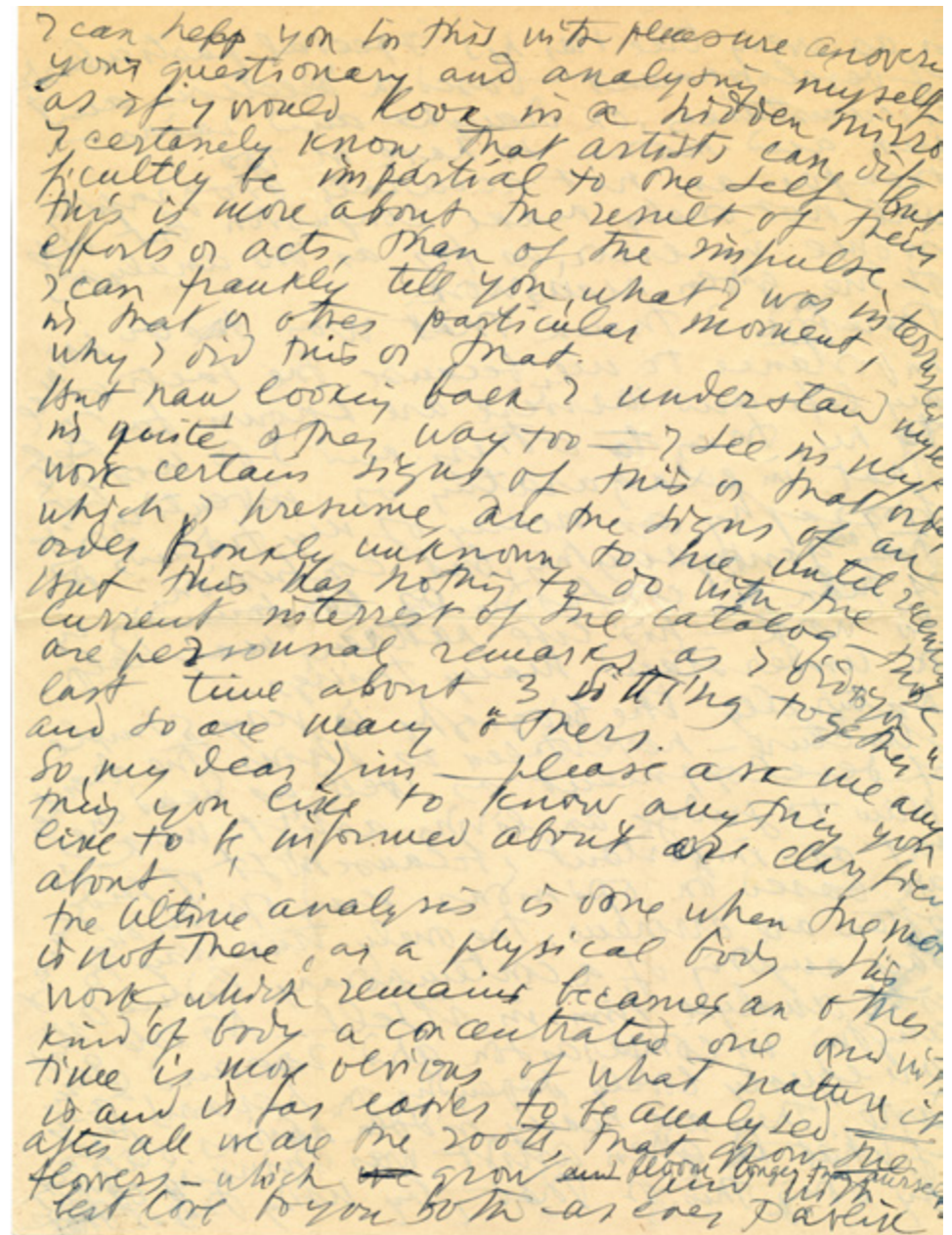
THELITCHEW, PAVEL

(1898–1957). Russian born artist, moved to Berlin 1920, then to Paris where he became part of the cultural circle around Gertrude Stein, then to New York. He worked in the Constructivist and Futurist styles and designed ballet sets for Diaghilev and Balanchine.

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SUBSTANTIAL AND SCARCE AUTOGRAPH LETTER SIGNED,
TO HIS BIOGRAPHER JAMES THRALL SOBY, 4PP ON TWO
4TO SHEETS, NEW YORK, NOV. 6, 1947.

● He writes about the importance of his friendship with his correspondent, James Thrall Soby, (1906–1979) author, critic, collector and patron of the arts, particularly modern Art. Soby wrote a biography of Tchelitchew in 1942. Tchelitchew refers to Nellie, Soby's wife Eleanor ("Nellie") Howland, whom he married in February 1938. He begins with an effusive reference to a visit from Soby to see him and his partner, "Charlie," Charles Henri Ford (1913–2002) writer filmmaker, photographer, and collage artist best known as editor of the Surrealist magazine "View," (1940–1947). Tchelitchew continues noting that he is aware that Soby loves Tchelitchew's painting. "I have so much to tell you on account of the long intervals of time when we have no chance of seeing [sic] each other... you have no chance to tell me what yourself you wanted to know from me...you'll here shut me up and get what you wanted to know. I think it would be much farer [sic] if you make an [sic] questionnaire [sic] of all the things you'll like me to answer, and I will answer to you. If the answers are ... confusing on account of my english [sic] and my metaforic [sic] way of thinking – then we'll see each other and discuss the answers one by one ... I can help you in that with pleasure answering your questionnaire [sic] and analysing myself ... about the biography was that I was upset by it. When Lincoln's book on me arrived ... I was struck with incoherences which certainly have arrived on account of me talking too much in elaboret [sic] way. I think a biography is very important ... it has sort of a tree pattern as the inner man too. So as every tree has his special particularity of development based on directions and circumstances, on drought and rains – sun and moon – so have we to. Therefore an [sic] not accurate biography will not only make confusion but will ...in error, as far



I can help you in this with pleasure answer
your questionnaire and analysing myself
as if you would look in a hidden mirror
I certainly know that artists can not
fully be impartial to one self but
this is more about the result of their
efforts or acts than of the impulse
I can frankly tell you what I was interested
in that or other particular moment
why I did this or that
But now looking back I understand
in quite a new way too – I see in my
work certain signs of this or that order
which I presume are the signs of an
order frankly unknown to me until recently
but this has nothing to do with the
current interest of the catalog
are personal remarks as I said
last time about 3 sitting together
and so are many others.
So my dear Jim – please ask me
things you like to know anything you
like to be informed about or I can
about
the ultimate analysis is one when the man
is not there, as a physical body. His
work which remains becomes an other
kind of body a concentrated one and
time is more obvious of what nature it
is and is far easier to be analysed
after all we are the roots that grow
flowers – which grow and bloom from the
heart core to you both as ever Pavlik

TCHELITCHEW, PAVEL

CONTINUED



as the analysis of one given man's work ... that was of primal importance to me because the facts of my life and carrere [sic] are known far better to me than to others and I do not believe that in exagarating [sic] or inventing on's [sic] biography as many of my friends do they are giving anything but confusion... Naturally the biography is very simple structure ... Now to judge an [sic] living artist work not as important because most of judgements [sic] are based on opinions and opinions often are erroneous. The onely [sic] true way to say anything of a contemporary living artists to analyse him in itself – no one gains anything in comparison as if I would look in a hidden mirror ... I see in my work certain signs of an order frankly unknown to me until recently ... So my dear Jim – please ask me anything you like to know ... the work which remains becomes another kind of body, a concentrated one ... after all we are the roots that grow our flowers which grow and bloom" He signs, "Pavel." With holograph envelope addressed to Soby and signed again on verso in the return address, "Tchelitchew."

The reference to Lincoln is likely to his friend, Lincoln Kirstein (1907–96), writer, New York cultural figure and best known as founder of the New York City Ballet with Balanchine. Tchelitchew also painted Kirstein's portrait. Tchelitchew's most significant work is considered to be "Hide and Seek", painted in 1940–42 the year of Soby's biography. The content of this letter suggests that Tchelitchew wanted to correct Soby's biographical portrait of him.

\$2500. ID#2459

"she wants to recite in houses & halls – marble halls."

TERRY, ELLEN

(1847–1928). British Shakespearian actress, also associated with the plays of George Bernard Shaw, Henrik Ibsen and J. M. Barrie

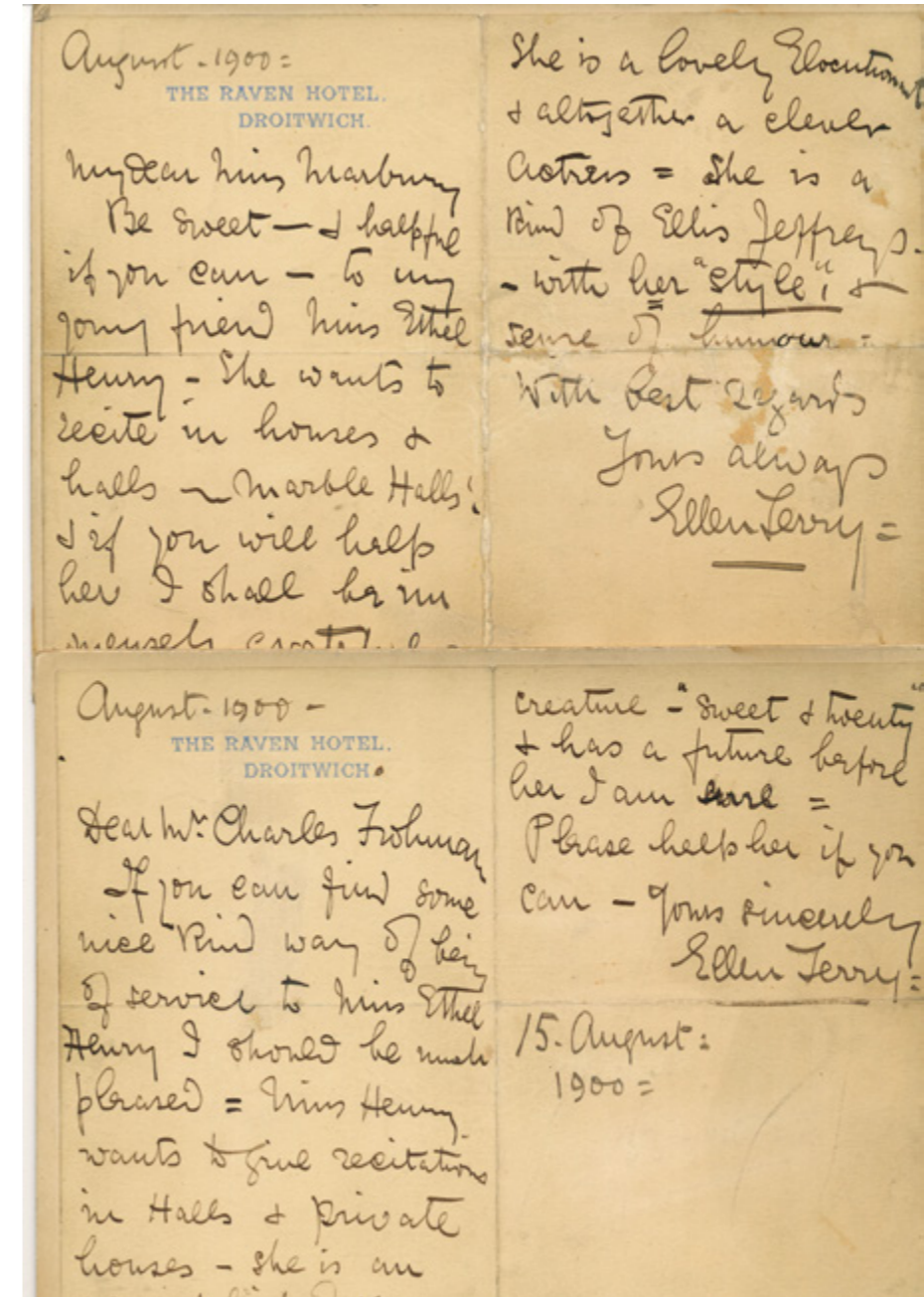
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2 AUTOGRAPH LETTERS SIGNED, 8VO, ON "THE RAVEN HOTEL, DROITWICH" STATIONERY CARD, ONE CARD DATED AUGUST 1900, ONE AUGUST 15, 1900.

● Terry tries to help a young woman promote her acting career through private recitations. "Dear Miss Marbury, Be sweet – & helpful if you can – to my young friend miss Ethel Henry – she wants to recite in houses & halls – marble halls ... She is a lovely elocutionist & altogether a clever actress – she is a kind of Ellis Jeffreys – with her 'style.' & sense of humor" Terry likely wrote to Elisabeth Marbury, (1856–1933), American theatrical and literary agent who represented a stellar array of theatrical performers and writers in the late 19th and early 20th centuries. Terry refers to English actress, Minnie Gertrude Ellis Jeffreys (1872–1943). This card is bent at the vertical center fold as if Terry attempted to fold the card before sending it. The second card, dated August 15, is addressed to Charles Frohman, (1860–1915), leading American theatrical manager of his time. "Dear M. Charles Frohman, If you can find some nice kind way of being of service to Miss Ethel Henry I should be most pleased – Miss Henry wants to give recitations in Halls & private houses – she is an accomplished young creature ... & has a future before her" This card shows no bends. Each card is signed, "Ellen Terry." Both cards show soiling around the margins.

Terry refers to English actress, Minnie Gertrude Ellis Jeffreys (1872–1943).

\$395. ID#2471



“Single Admission” to the 1839 Exhibition of Turner’s, painting, “The Fighting Temeraire”

TURNER, J.M.W.

[JOSEPH MALLORD WILLIAM]

(1775–1851) British artist, landscape painter and water colorist whose use of light anticipated Impressionism. Associated with the Romantic school of landscape painting, he was also a print maker.

DOCUMENT SIGNED, “EXHIBITION OF THE ROYAL ACADEMY” ADMISSION CARD, WITH HOLOGRAPH ADDITIONS, 12MO, 1839.

● “Single Admission, Exhibition of the Royal Academy, 1839, Admit to the Private View, on Friday, May 3, Miss Jones [name penned by Turner] ... The Doors to be opened at Two o’Clock.” Turner changed the time to “Three.” He then signs in his large hand, “JMW Turner, RA.” The admission card presumably allowed Miss Jones to view Turner’s much loved painting, “The Fighting Temeraire”, exhibited at the Royal Academy in 1839. The card is framed in gold with red edging, and doubled matted in beige with blue inner mat to match the print of the admission card. The card is paired with a printed reproduction of “The Fighting Temeraire.” Size with frame is 15 x 12 1/2 in.

\$2200. ID#2077



WASHINGTON, DINAH

(1924–1963) American blues, R&B and jazz singer. Because of her strong voice and emotional singing, she is known as the Queen of the Blues. Despite dying of a drug overdose in 1963, Washington became one of the most influential vocalists of the twentieth century.

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CLASSIC PORTRAIT PHOTOGRAPH SIGNED,
4TO, N.P., CA. 1960.

● Washington is seen half length, wearing her classic white fur cape and small crown. A poignant magnificent image, Signed across the white cape, boldly, "To ... Best Wishes Dinah Washington".

About six months after her marriage to football player Dick "Night Train" Lane, she died from an accidental overdose of prescription sleeping medication ingested on an empty stomach. Washington, who was just 5'2" tall and had fought a weight problem all her life, was dieting to lose weight before a New Year's Eve party.

\$1250. ID#709



"I know (and felt, when I saw your eyes) that you didn't like the show"

ZEFFIRELLI, FRANCO

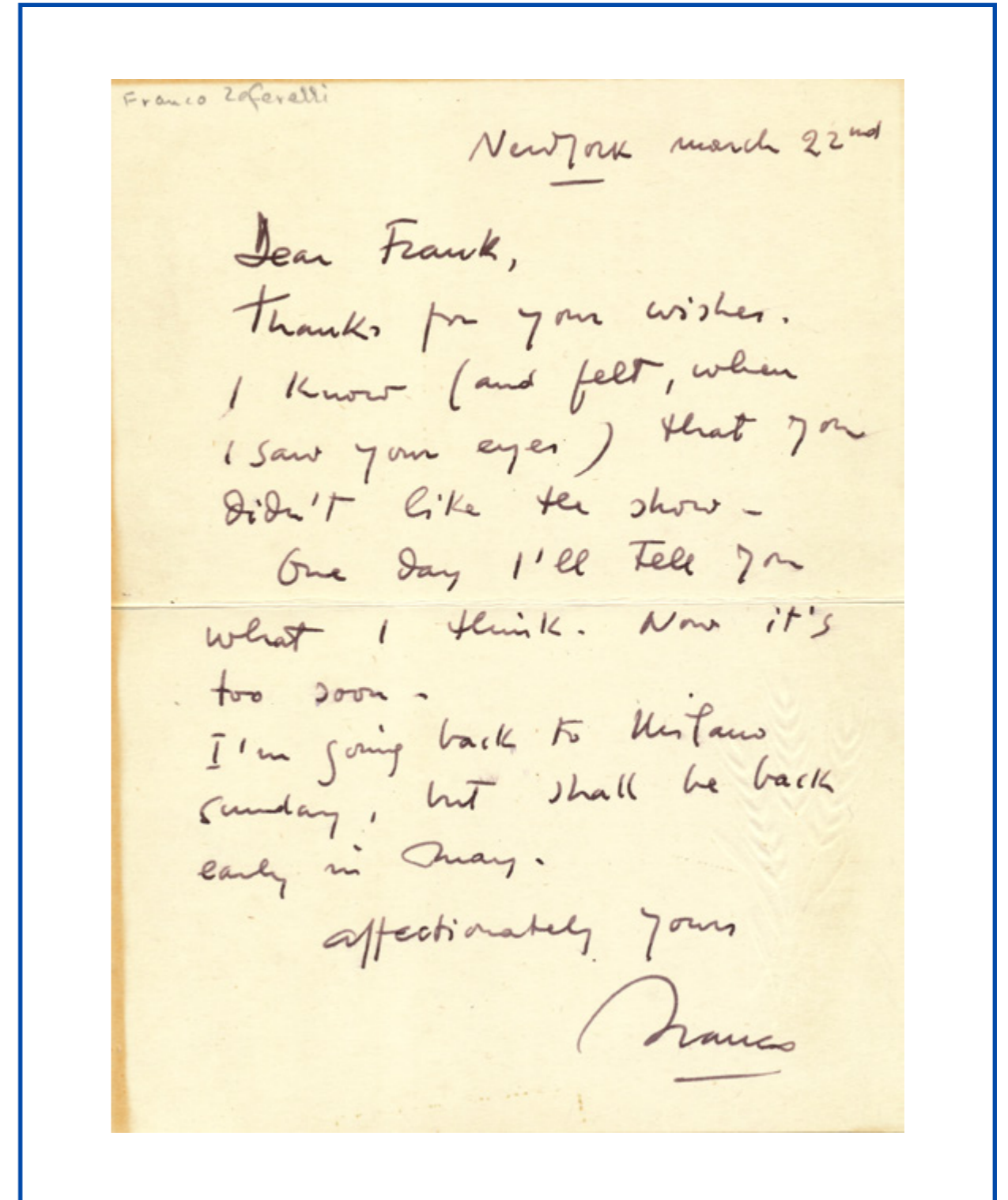
(b. 1923). Italian director and producer of films, television, operas and set designer.

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AUTOGRAPH LETTER SIGNED, 8VO ON OPENED
STATIONERY CARD WITH EMBOSSED WHEAT SHAFT,
NEW YORK, MARCH 22, N.Y.

● To Frank. "I know (and felt, when I saw your eyes) that you didn't like the show - One day I'll tell you what I think. Now it's too soon. I'm going to Milano Sunday" He signs, "Franco." Attractive.

\$150. ID#2468



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