

SCHULSON AUTOGRAPHS CATALOG 160



PDF VERSION

Schulson Autographs

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Catalog Design

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

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.

BARBIER, GEORGES

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

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

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

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

\$2,250.00. ID#2324



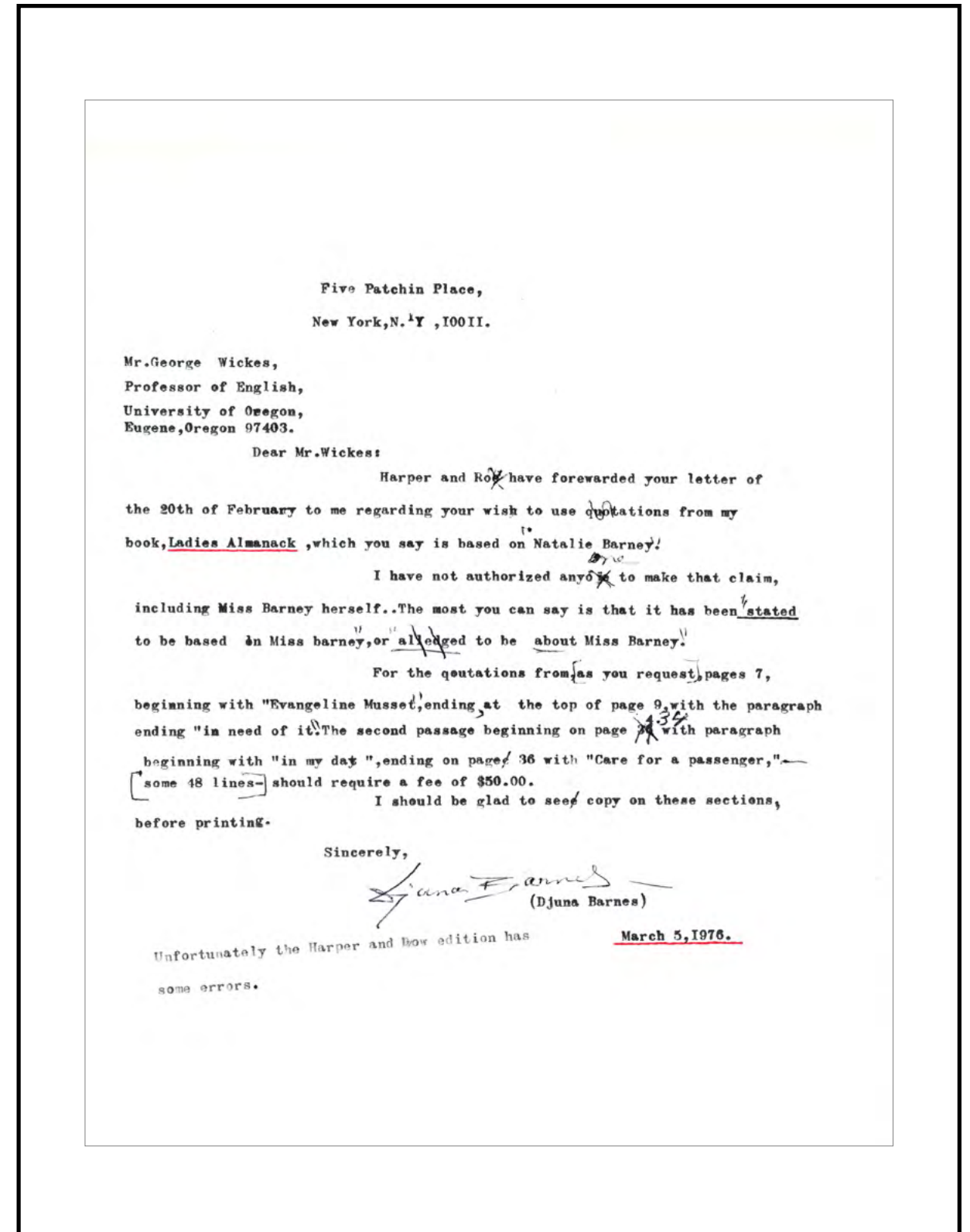
BARNES, DJUNA

“THE MOST YOU CAN SAY IS THAT IT [‘LADIES ALMANACK’]
HAS BEEN STATED TO BE BASED ON MISS BARNEY.”

(1892–1982). American writer who played an important part in the development of 20th century English language modernist writing and was one of the key figures in 1920s and '30s bohemian Paris.

Important group of three Typed Letters Signed, with many holograph corrections, all 4to, with her home address of “Five Patchin Place, New York” typed at top. Letters are dated March 5, April 10 (2 pages), and May 4, 1976. All letters signed in full.

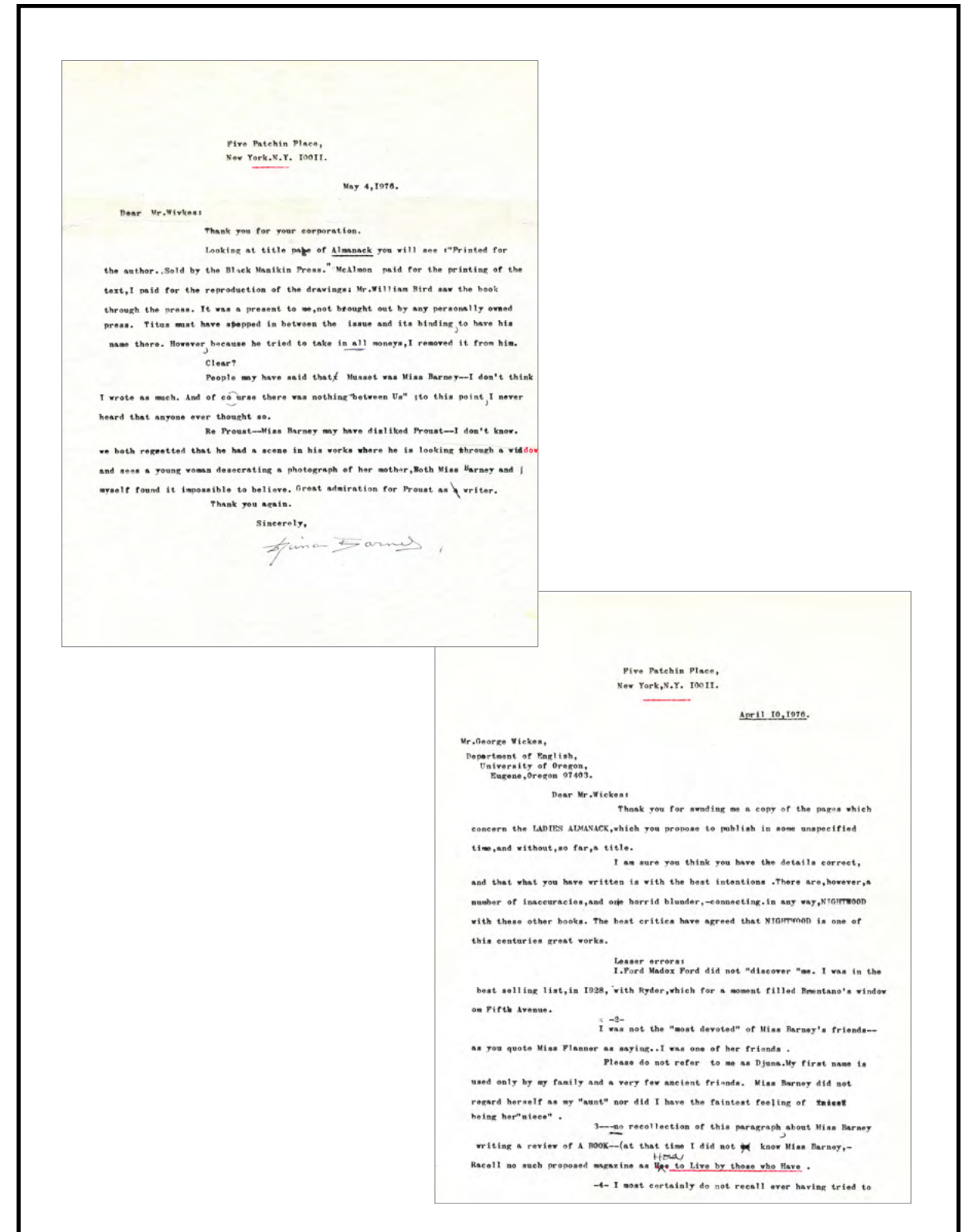
All letters are to George Wickes, Professor of English, University of Oregon. The correspondence is about Wickes' upcoming publication *The Amazon of Letters: The Life and Loves of Natalie Barney* (Putnam's, 1976). In the first letter, dated March 5, 1976, Barnes answers Wickes' request to use “quotations from her book, *Ladies Almanack*. The request was in the form of a letter forwarded to Barnes from Harper and Row. Wickes had written that her book was about Natalie Barney, but Barnes tells him, “I have not authorized anyone to make that claim, including Miss Barney herself. The most you can say is that it has been stated to be based on Miss Barney...” She then itemizes the quotes he wants to use and tells him that the fee will be \$50.00. The second letter is dated April 10, 1976. Barnes thanks him for sending the copy “of the pages which concern the *Ladies Almanack*, which you propose to publish in some unspecified time, and without, so far, a title.” She enumerates inaccuracies “and one horrid blunder,—connecting, in any way, *Nightwood* with these other books. The best critics have agreed that *Nightwood* is one of this centuries great works.” She continues with “lesser errors,” including “Ford Madox Ford did not ‘discover’ me [and] I was not the ‘most devoted’ of Miss Barney’s friends...” She asks Wickes to please “not refer to me as Djuna. My first name is used only by my family and a very few ancient friends...” The itemization of errors continues, including discussion of the publication history of *Ladies Almanack* and who paid for what. The letter ends with her noting, “I have great admiration for Proust as a [crossed out] writer.” In the last letter, dated May 4, 1976, Barnes thanks Wickes for his cooperation and further discusses the publication history of the book and the possibility of it being about Barney. “Looking at title page of Almanack [sic] you will see: ‘Printed for the author. Sold by the Black Minikin Press’. McAlmon paid for the printing of the text, I paid for the reproduction of the drawings; Mr. William Bird saw the book through the press. It was a present to me... Titus must have stepped in between the issue and its binding, to have his name there. However, because he tried to take in all moneys, I removed it from him. Clear?” She continues by commenting again on Natalie Barney. “People may have said that Musset was Miss Barney—I don’t think I wrote as much. And of course there was nothing “between Us.” Finally, she comments that “Miss Barney may have disliked Proust—I don’t know,” but states that she, herself has “Great admiration for Proust as a writer.” Letter dated May 4 is repaired with scotch tape across margin fold, and second page of letter dated April 10 is torn with paper missing across margin fold affection one or two words at margin. Scotch tape holds the page together.



BARNES, DJUNA (CONTINUED)

Natalie Barney (1876–1972) was an American expatriate playwright, poet and novelist who lived in Paris. Her salon on the Left Bank for more than 60 years, brought together writers and artists from around the world, including many leading figures in French literature along with American and British Modernists of the Lost Generation. Barney promoted women's writings, was openly lesbian, supported feminism and pacifism. George Wickes' biography of Barney was of concern to Djuna Barnes as Barney adhered to the belief, like others, that the main character in Barnes' *Ladies Almanack* was based on Natalie Barney and Barnes insisted that she never gave anyone authority to state that as fact.

\$2,500.00. ID#2594



BELLOW, SAUL

“I’VE FLAILED & WINNOWED HENDERSON, AUGIE—
ALL OF THEM....”

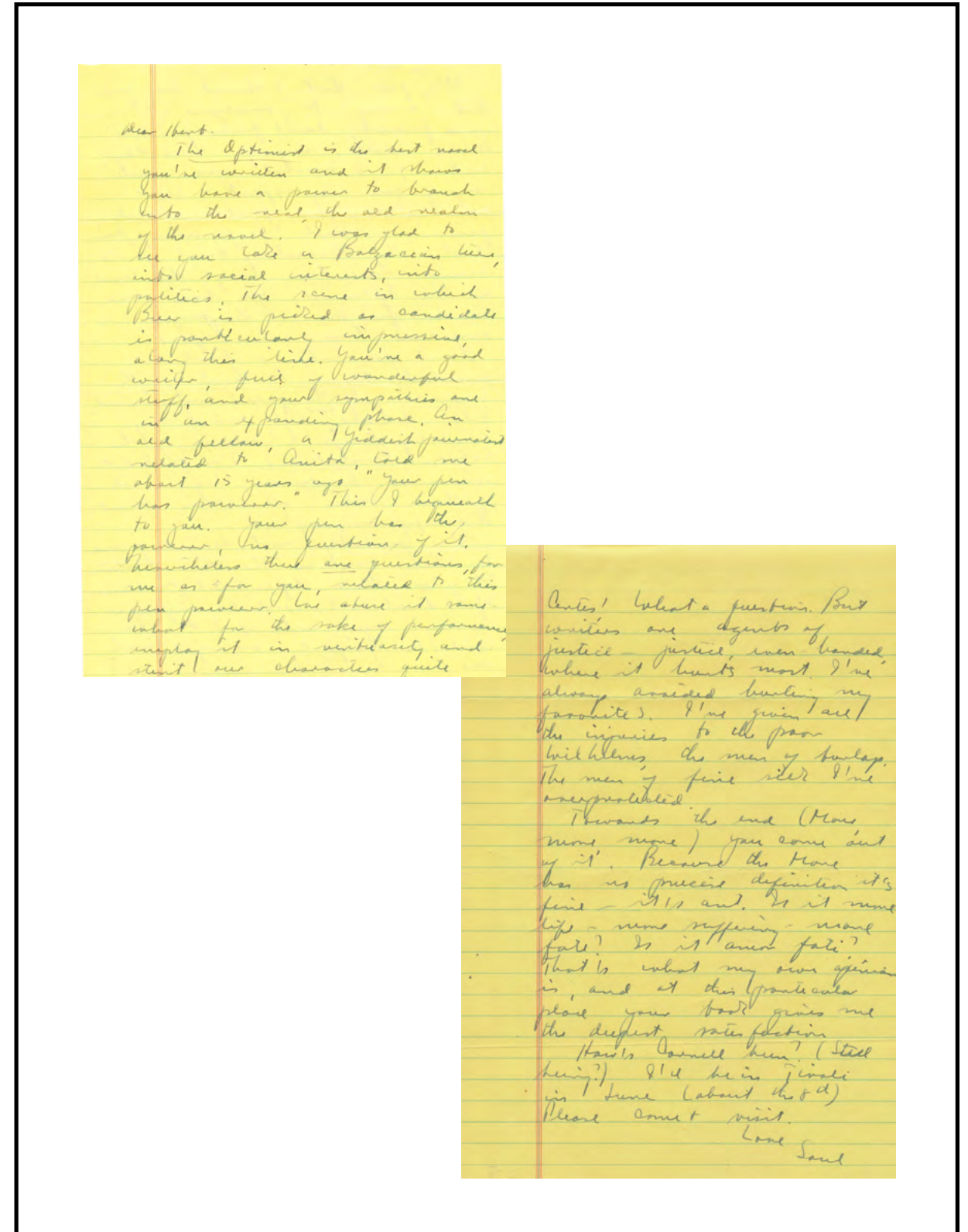
(1915–2005). Canadian born, American novelist and playwright. Winner of the Nobel Prize in Literature in 1976. Best remember for his wonderful depiction of his native Chicago, Illinois.

Autograph Letter Signed, 5 pages on 3 legal pad sheets of paper, with manuscript addressed envelope from Bellow, signed in the return address, from the English Department of University of Minnesota; Minneapolis, May 11, 1959.

Bellow praises his friend’s work. *The Optimist* is the best novel you’ve written and it shows you have a power to branch into the real, the old realm of the novel... a Yiddish journalist related to Anita... told me... ‘Your pen has power’. This I bequeath to you. Your pen has the powerrr [sic]....” In spite of this praise, Bellow then proceeds to critique his friend’s work. “It’s no more than fair that I should tell you that owing to analysis (I see you frown; don’t frown) I am severe with myself these days, and if I bracket you with myself you may expect a little severity....” His critique includes “the characters don’t quite receive their due” and he then relates this to his own work. “Don’t you, when a book is finished, begin to think of the lessons – of the next engagement? I do. I have done it every since my Trotsky days... I’ve flailed & winnowed Henderson, Augie [characters in Bellows’ books] – all of them....” He does offer some positive remarks about the book, “The women are superior to any of mine....” But, then specifies where that isn’t the case. He criticizes the conclusion as not being “larger & sharper,” but offers, by way of apology for being so blunt, “You must forgive me for saying this to you. I say it because it may spare you the labor of learning through the writing of more books. I must have been told repeatedly of my own faults but I haven’t much ability to profit by criticism... In this respect I think you are wiser....” His conclusion, however, states, “Your book gives me the deepest satisfaction....” He signs, “Saul.”
Very Good.

Herbert Gold (b. 1924) is an American novelist who became friends with Bellow in Paris in the early 1950s when they were both living there. Gold also became involved with the writers of the Beat Generation, especially Allen Ginsberg. His book, *The Optimist*, was published in 1959.

\$1,750.00. ID#2596



COPLAND, AARON

“FANFARE (THIRD SYMPHONY)”

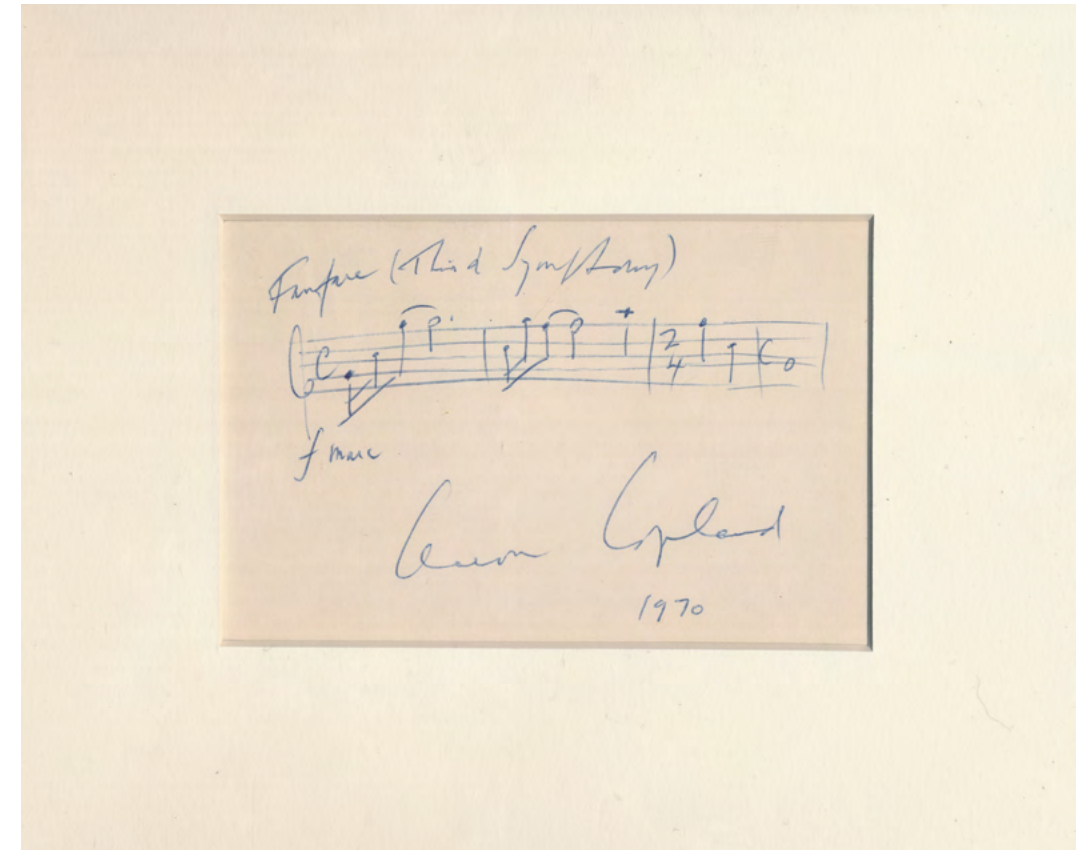
(1900–90). American composer of concert and film music, as well as an accomplished pianist. Instrumental in forging a distinctly American style of composition, he was widely known as “the dean of American composers.” Copland’s music achieved a balance between modern music and American folk styles.

Autograph Musical Quotation Signed, small oblong 8vo, n.p., 1970.

Copland draws a music staff on which he pens three bars of music he titles, “Fanfare (Third Symphony),” and signs with date, “Aaron Copland 1970.” Copland incorporated musical themes from “Fanfare for the Common Man,” into his Third Symphony.

The decade of the 1940s was arguably Copland’s most productive, and it firmly established his worldwide fame. His two ballet scores for *Rodeo* (1942) and *Appalachian Spring* (1944) were huge successes. His pieces *Lincoln Portrait* and *Fanfare for the Common Man* have become patriotic standards. Also important was Copland’s Third Symphony, composed in a two-year period from 1944 to 1946, his foremost symphony and the most popular American symphony of the 20th Century.

\$1,425.00. ID#2588



HOFFMANN, JOSEF

(1870–1956). Austrian architect and designer. One of the founders of the Vienna Secessionist Movement and the Wiener Werkstätte.

Autograph Note Signed, both sides of his visiting card, n.p., Dec. 21, 1892.

Hoffmann writes in full, “I don’t remember clearly since when I have not paid you for your kindness (looking after Papa), so please send me a bill so that I may send my gratitude along with greetings and my best wishes for the Holidays....” He signs, “Jos. Hoffmann.”

In 1892, the year of this note, Hoffmann applied to Vienna’s Akademie der bildenden Künste (Academy of Fine Arts) in Vienna, the city where he remained for the rest of his life. Along with Koloman Moser and others, Hoffmann was a founding member of the Siebner Club in 1895 (Club of Seven). The members discussed current trends in architecture and art. In 1897, Hoffmann became one of the founding members of the Vienna Secession (Vereinigung bildender Künstler Österreichs). He was an instrumental figure within the group, contributing to its publication *Ver Sacrum* (Sacred Spring), and frequently designed exhibitions for the Secession. Shortly afterward, he co-founded the Wiener Werkstätte.

\$375.00. ID#2571

JOSEF HOFFMANN
w. Mitglied der k. k. Akademie der bild. Künste in Wien.
wie ich mich nicht genau seit wann
in Hofmann'scher Kunstausstellung
nicht Kaufung geborgen bitte mit
dieser Briefe mitbringen zu stellen damit
Liechtensteinstrasse Nr. 65, IX. B.

in meine Arbeitstisch mit eingang
mit besten Grüßen und dem Wunsch
guter Feiertage
Jos. Hoffmann
Dec. 21. J. 1892

HORST, HORST P. [HORST PAUL ALBERT BOHRMANN]

“SPEND YOUR LIFE SEARCHING FOR
BEAUTY IN SIMPLE—NOT
‘FASHIONABLE’—THINGS...”

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

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

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

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

\$375.00. ID#2591

Be guided;but don't copy. Read,listen,and learn from others;
then invent.First continue,then begin...

Today the world is more open than ever before,to all young
people wherever they may be:provided they want to succeed.

The really difficult part is to find out where one's talents
lie.

Don't be afraid.One learns through pain,and suffering.Patience
helps!

The great German poet,Goethe,said that God gave us the nuts,but
that we have to crack them.

Self-confidence has nothing to do with self-importance.It has
a lot to do with open-mindedness and the capacity to love.

Being clever tempts one to criticise,but doesn't necessarily
enable one to create.Creativity has a lot to do with a love of
life.

Spend your life searching for beauty in simple--not "fashionable"--
things:in an apple,an eye,a body,a bird or a tree...

Keep on wanting to learn.

Dear James. 6/7/89
Thank you for your
very kind letter. I hope the few
lines above will be all right.
Hoping to meet you
sincerely
Horst

MASCAGNI, PIETRO

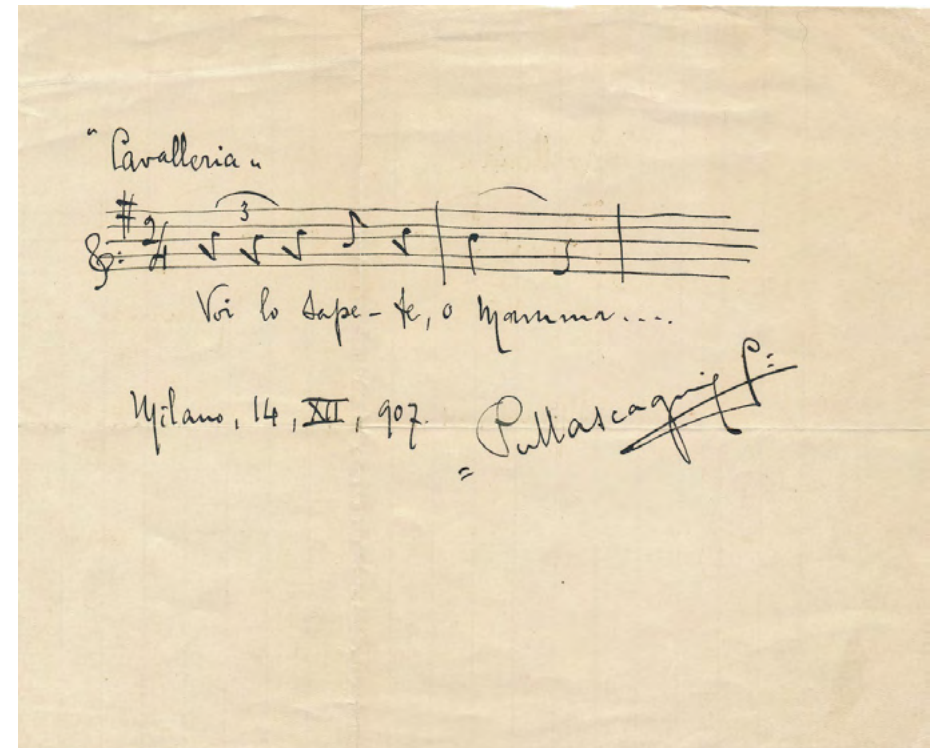
(1863–1945). Italian opera composer. In 1888 he sent the manuscript of his one-act opera *Cavalleria rusticana* to the music publisher Sonzogno for a competition, and won first prize. The opera was performed at the Costanzi Theatre.

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

He scores two bars of music with lyrics from his best known opera, *Cavalleria Rusticana*, titled here as, *Cavalleria*, and signed, "P. Mascagni". Mascagni includes lyrics under the first notes of the well known aria, "Voi lo Sapete, o Mamma..."

This opera was first performed on May 17th, 1890, at the Teatro Costanzi, Rome. Overall sunning and tear at single vertical margin fold not affecting text. Fine for display.

\$875.00. ID#2502



MILNE, A. A. (ALAN ALEXANDER)

“SHAKESPEARE AND MILNE’ WOULD BE EVEN MORE DEADLY THAN PURE MILNE.”

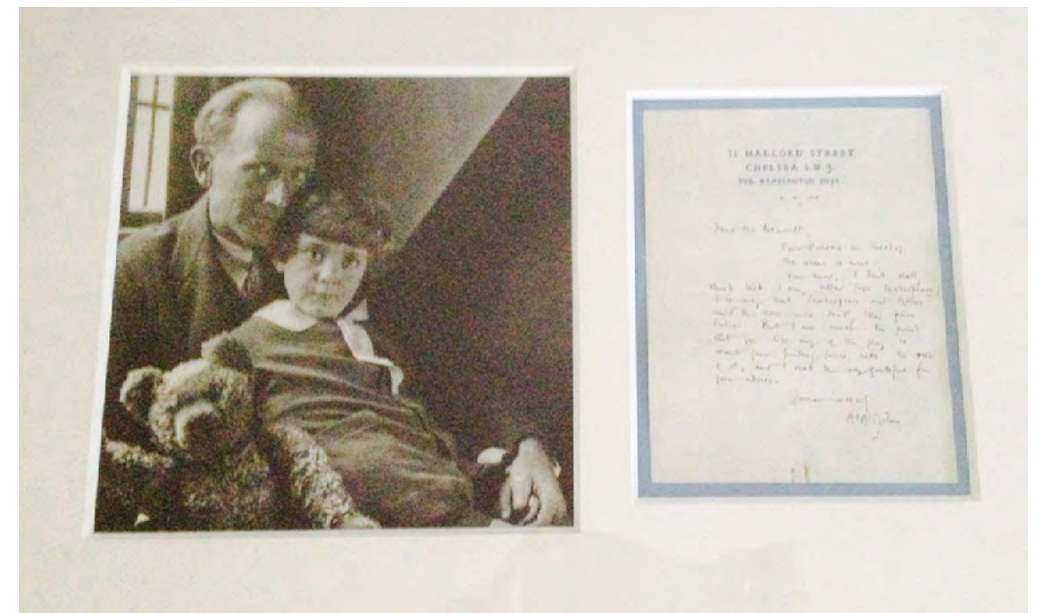
(1882–1956). British author, best known for his children’s stories about Winnie the Pooh and Christopher Robin.

Early Autograph Letter Signed, 8vo, on personalized address stationery, London, May 1, 1920.

He writes the time of day that he writes the letter, “Four o’clock on Tuesday...” He then compares himself to Shakespeare. “I don’t really think that I am better than Shakespeare; it is only that ‘Shakespeare and Milne’ would be even more deadly than pure Milne. but I am much too proud that you like any of the play to resent your finding fault with the rest of it, and I shall be very grateful for your advice...” He signs, “A. A. Milne.” Paper clip rust stain on lower edge. matted on blue board to match the blue of the printed address and framed in white board together with a photograph of his son and teddy bear. Ready for framing.

Milne writes this letter 3 months before his son, about whom he wrote his famed Winnie-the-Pooh stories, was born in August, 1920. In the same year, his first successful play, opened, *Mr. Pim Passes By*, in January and ran for 246 performances in London.

\$2,275.00. ID#2363



ROOSEVELT, FRANKLIN DELANO

“THE BILL IS BADLY DRAWN AND SHOWS AN ENTIRE LACK OF ANY INTEREST IN PROTECTING THE TAX PAYERS....”

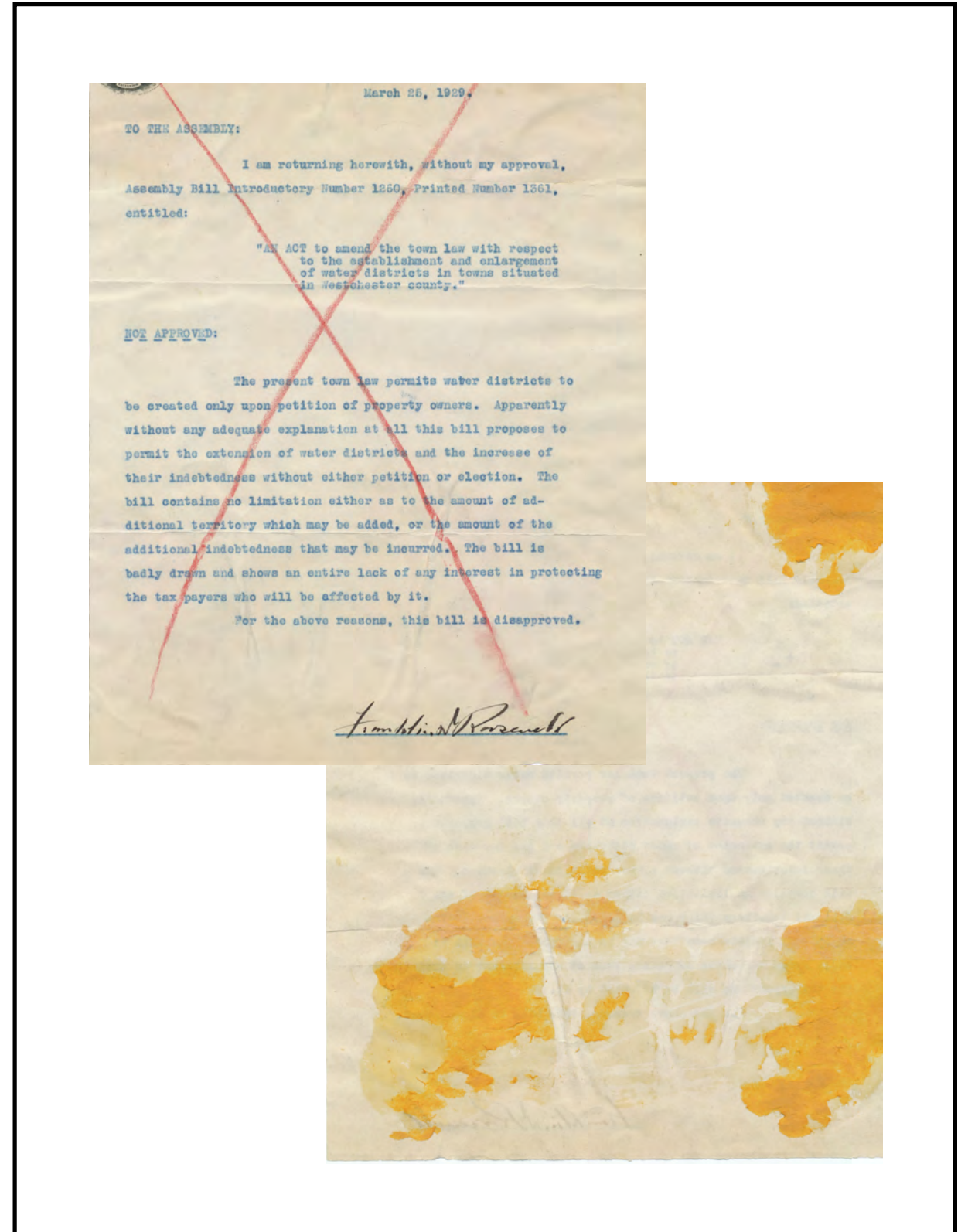
(1882–1945). 32nd President of the United States (1933–45), Governor of New York (1929–32).

Typed Document Signed, carbon copy, 4to, n.p., March 25, 1929.

New York State Governor Franklin Delano Roosevelt signed this document addressed to the New York State Assembly indicating that he is “returning herewith, without my approval Assembly Bill Introductory Number 1260...entitled ‘an Act to amend the town law with respect to the establishment and enlargement of water districts in towns situated in Westchester county...NOT APPROVED,’” is typed above the explanation. “The present town law permits water districts to be created only upon petition of property owners... without any adequate explanation...this bill proposed to permit the extension of water districts and the increase of their indebtedness without...petition...The bill is badly drawn and shows an entire lack of any interest in protecting the tax payers....” The future president signs, “Franklin D. Roosevelt.” Six months after Roosevelt signed this document, the New York Stock Market crashed. FDR established a relief system in the state of New York that would serve as a prototype for the federal programs he would establish upon his election as US President in 1932.

Since the top decorative portion has been removed, only the bottom portion of the New York State printed seal shows with the state motto, “Excelsior.” An X has been drawn across the page in red grease pencil ending just above the signature. One repair across the width of the page and mounting stains on verso. Overall condition is fair.

\$550.00. ID#1965



SINCLAIR, UPTON

“J.L. [JACK LONDON] TO THE PUBLIC HE IS A ROMANTIC
FIGURE...TO ME HE IS AN ALCOHOLIC TRAGEDY.”

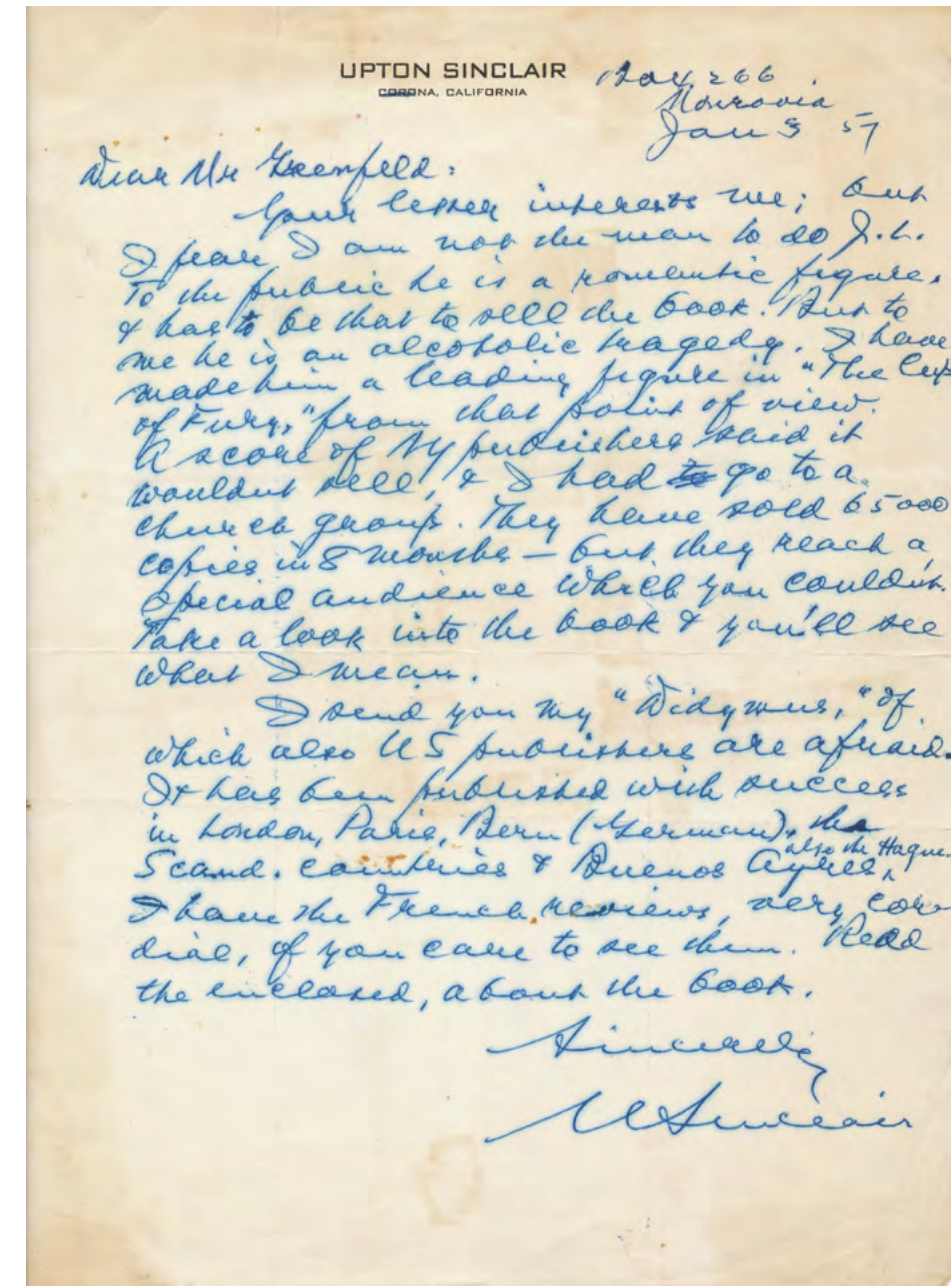
(1878–1968). Prolific American author best known for his classic muckraking novel, “The Jungle (1906),” which exposed conditions in the U.S. meat packing industry. The book influenced lawmakers to pass the 1906 Pure Food and Drug Act and the Meat Inspection Act. In 1943, he won the Pulitzer Prize for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

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

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

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

\$525.00. ID#2598



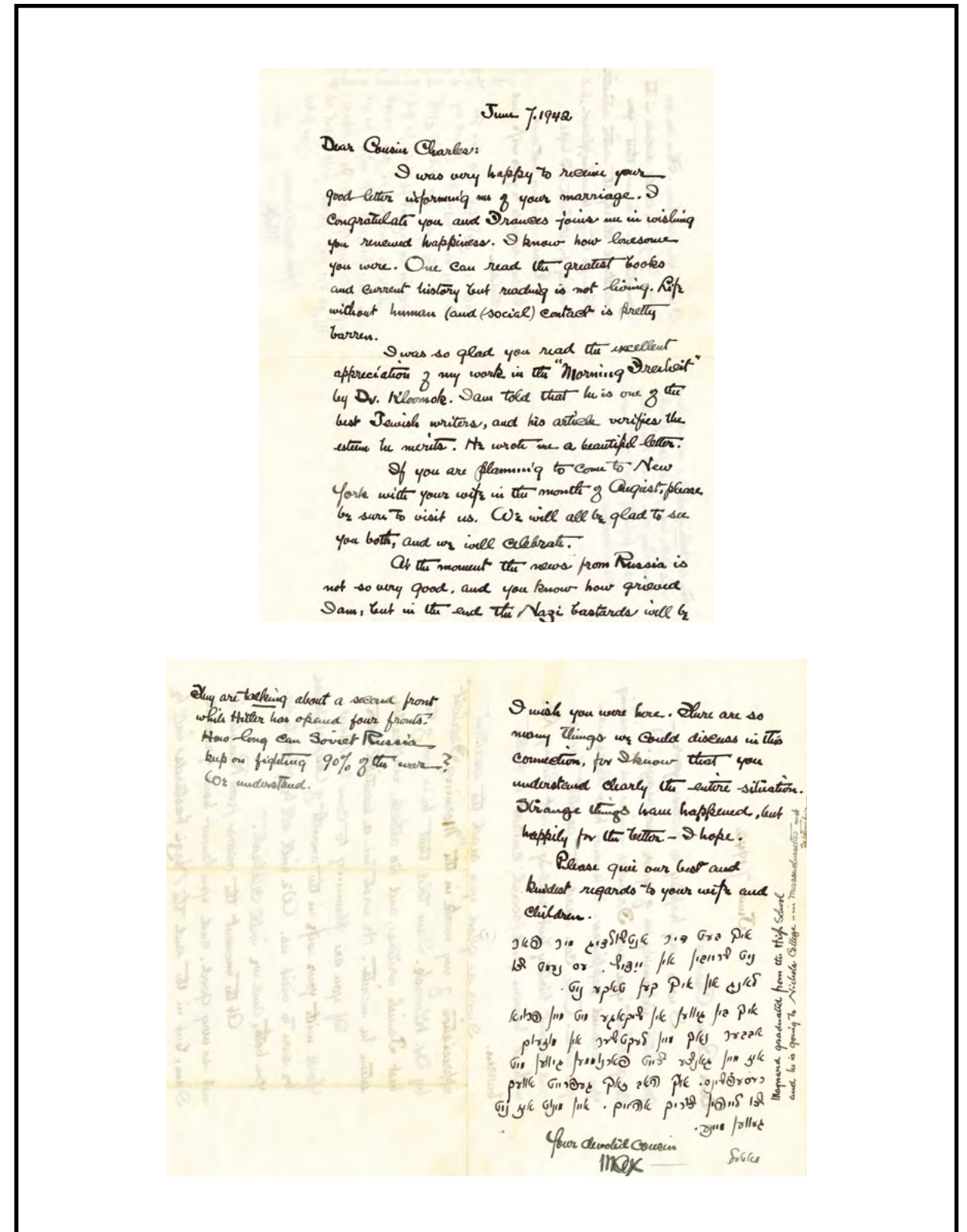
WEBER, MAX

“LIFE WITHOUT HUMAN (AND (SOCIAL) CONTACT IS PRETTY BARREN.”

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

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

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



\$1,350.00. ID#2599

SALE

[ORIGINAL PRICES IN BRACKETS],
SALE PRICE NET TO ALL

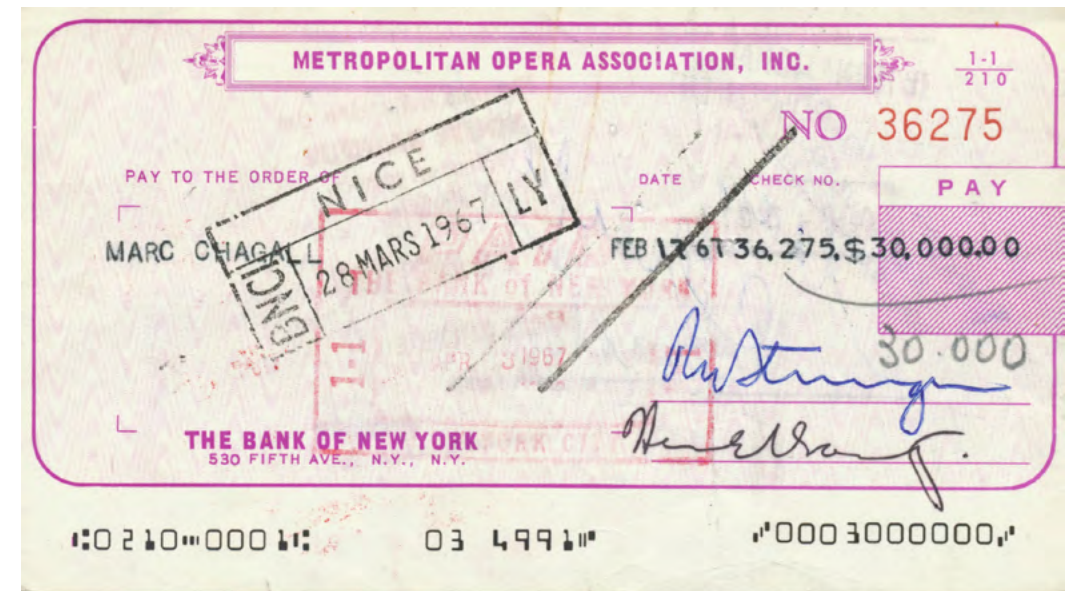
CHAGALL, MARC

(1887–1985). Belarusian painter. Among the most celebrated painters of the 20th century, he is often associated with the Surrealist movement.

Document Signed, oblong 8vo, endorsed March 28 (sold) and April 3, 1967.

Chagall endorsed this check written to him from the New York Metropolitan Opera Association. He has signed on verso, "Marc Chagall," amidst several bank stamps. The famed artist was commissioned to create two enormous murals for the foyer of the Metropolitan Opera House's new home in Lincoln Center in 1966. The murals are titled, *The Triumph of Music* and *The Sources of Music*. In 2009, the Met Opera put up both Chagall murals as collateral on a loan.

[\$1,500.00] \$1000. ID#2089



DOWNING, GEORGE

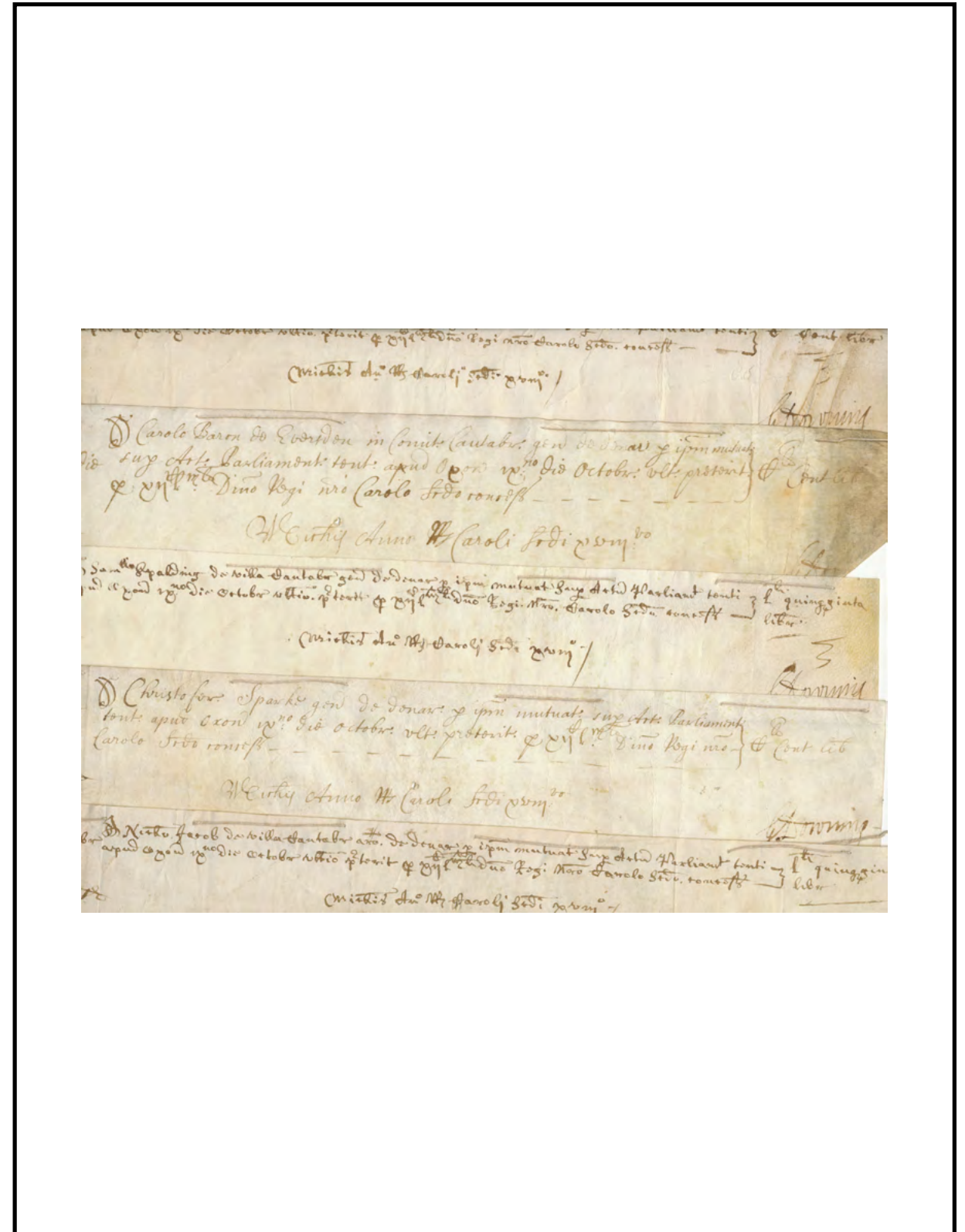
(1624–84). First Baronet, Teller of the Exchequer (1660–84), influential statesman, diplomat and soldier, graduate of Harvard College's first class, 1642. His name is best recognized in the address of the British Prime Minister at 10 Downing Street.

Five Manuscript Documents sewn together, Signed, on vellum, folio, various dates.

Downing signs each receipt, "G. Downing," in the lower right corner, as Teller of the Exchequer during the reign of Charles II. The receipts are penned in various hands.

Downing is credited with having implemented financial reforms in England and facilitated the transfer of New York from the Dutch to the English. Downing was the nephew of Massachusetts Bay Governor, John Winthrop. Downing's family moved to Massachusetts Bay Colony in 1636, and Downing himself was one of the first nine graduates of Harvard College. His memory is preserved in the streets named after him in London and in lower Manhattan.

\$400.00. ID#2437



EDISON, THOMAS ALVA

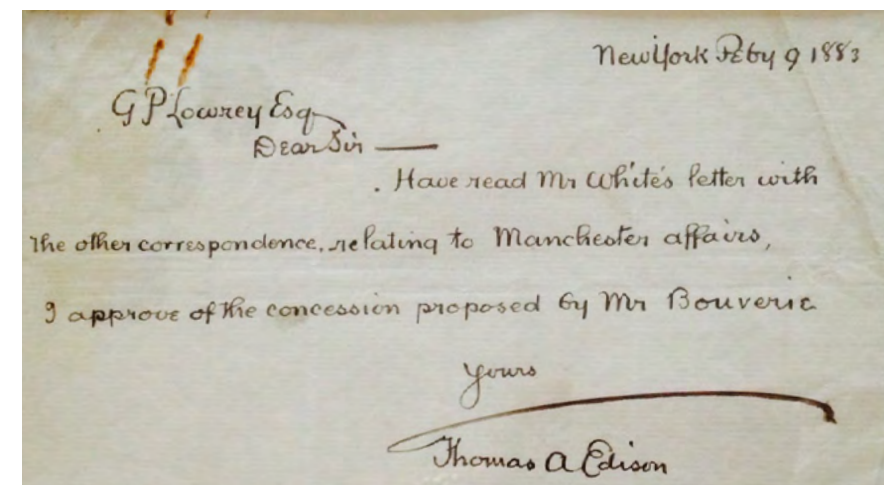
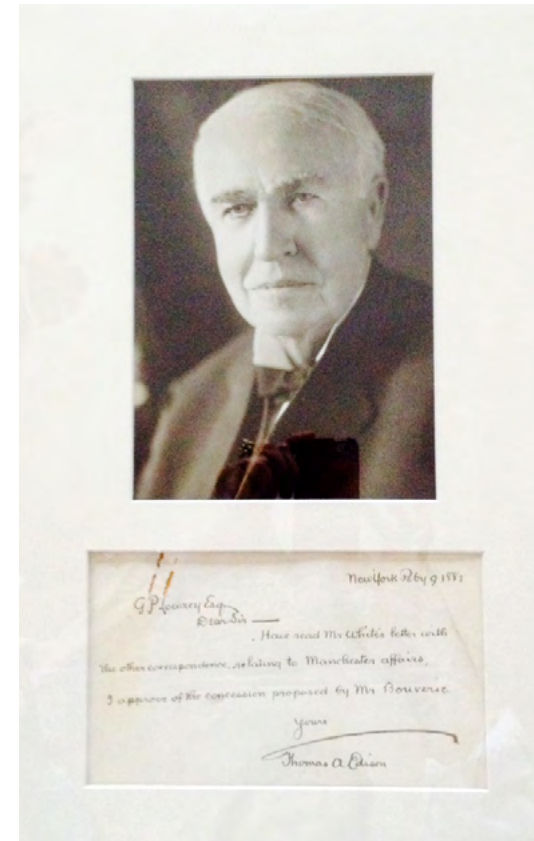
(1847–1931). American inventor. Among his many inventions, of which he patented over a thousand, were an automatic telegraph repeater, printing telegraph, electric pen, the photograph and the incandescent lamp.

Rare Early Autograph Letter Signed, oblong 8vo, New York, February 9, 1883.

To G.P. Lowery. "Have read Mr. White's letter with the other correspondence relating to Manchester affairs. I approve of the concession proposed by Mr. Bouverie". Signed, with his early umbrella signature, "Yours Thomas A. Edison." Chip in upper left corner, rust stains from clip and crease in right corner. A small bit of mounting tape on verso shows on the bottom edge in the center. Matted with original photograph, ready for framing.

Edison was challenged by G. P. Lowery, an attorney with Western Union to, "...undertake an investigation of the electric light..." that pushed Edison to the development of the practical incandescent light bulb. Lowery persuaded Western Union and other wealthy benefactors to support Edison. A superb association.

[\$1,800.00] \$1650. ID#443



FLEISCHER, MAX

(1883–1972). American animator, inventor, animation film director and producer known for his animated characters, Betty Boop, Koko the Clown, Popeye, and Superman.

Excellent small 8vo Printed Color Drawing Signed, Fleischer Studios envelope postmarked New York, Jan. 14, 1935.

The colorful printed drawing shows Koko the Clown, Betty Boop sitting side saddle with other characters walking toward the viewer. The printed caption reads, "There they are! Paramount fun makers at your service. Sincerely yours, Fleischer Studios Inc." Inscribed above the characters in an unknown hand, "Hello Thomas." Fleischer has signed at the under the printed caption in green ink, "Max Fleischer."

[\$375.00] \$250. ID#154



HARTLEY, MARSDEN

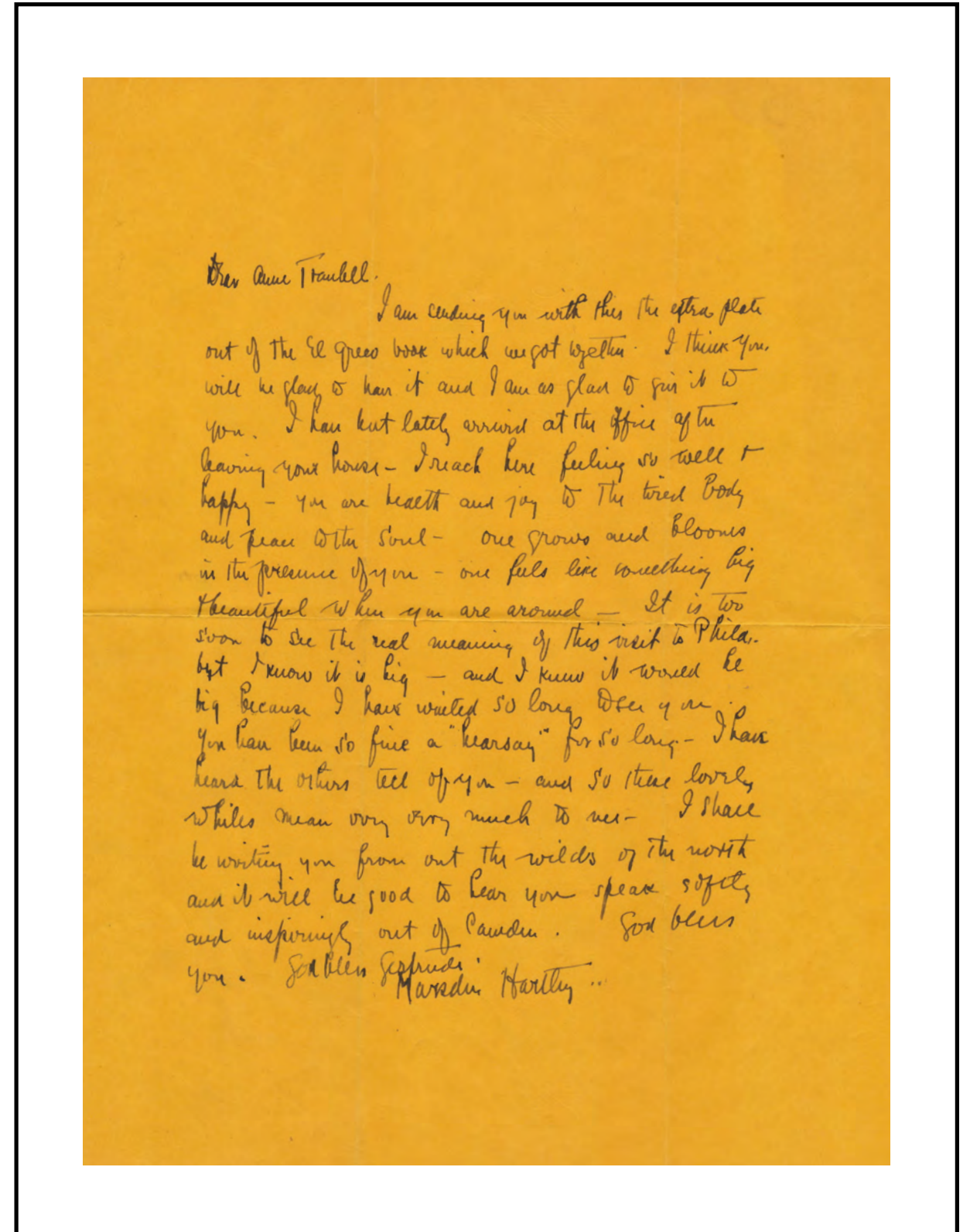
“I AM SENDING YOU WITH THESE THE EXTRA
PLATE OUT OF THE EL GRECO BOOK”

(1877–1943). American painter, critic, and poet. Known for involvement with the Stieglitz circle, and his homosexual symbolism.

A.L.S., 4to, n.p., n.d.

To Ann Traubel, close friend and wife of intellectual companion Horace Traubel (1858–1919). Horace turned out a biography on Walt Whitman, one of the transcendentalist writers with whom Hartley was so enraptured. “Dear Anne Traubel, I am sending you with these the extra plate out of the El Greco book which we got. I have, lately arrived at the office. I reach here feeling so well and happy—you are health and joy to the tired body and peace to the soul—one grows and blooms in the presence of you—one feels like something big & beautiful when you are around—it is too soon to see the real meaning of this visit to Phila. But I know it is big.” Horace and Anne Traubel’s daughter, Gertrude, was a contralto singer in Philadelphia who edited her father’s work posthumously. “—and I know it would be because I have waited so long, so fine a ‘hearsay’ for so long. I shall be writing you from the wilds. and it will be good to hear you speak soft. God bless you. God bless Gertrude.”
Signed, Marsden Hartley.”

[~~\$1,200.00~~] \$950. ID#374



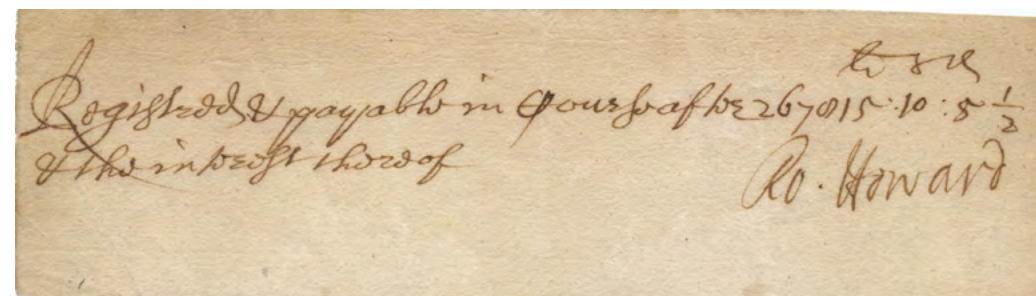
HOWARD, ROBERT

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

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

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

[\$275.00] \$200.00. ID#1192



Registered & payable in four parts 267015.10.5 $\frac{1}{2}$
The interest thereof
Ro. Howard

HUGHES, LANGSTON

“AN INTERESTING...BUT MOSTLY UNPUBLISHED NEGRO POET.”

(1902–67). American poet, novelist, playwright, short story writer, and columnist. Hughes is known for his work during the Harlem Renaissance.

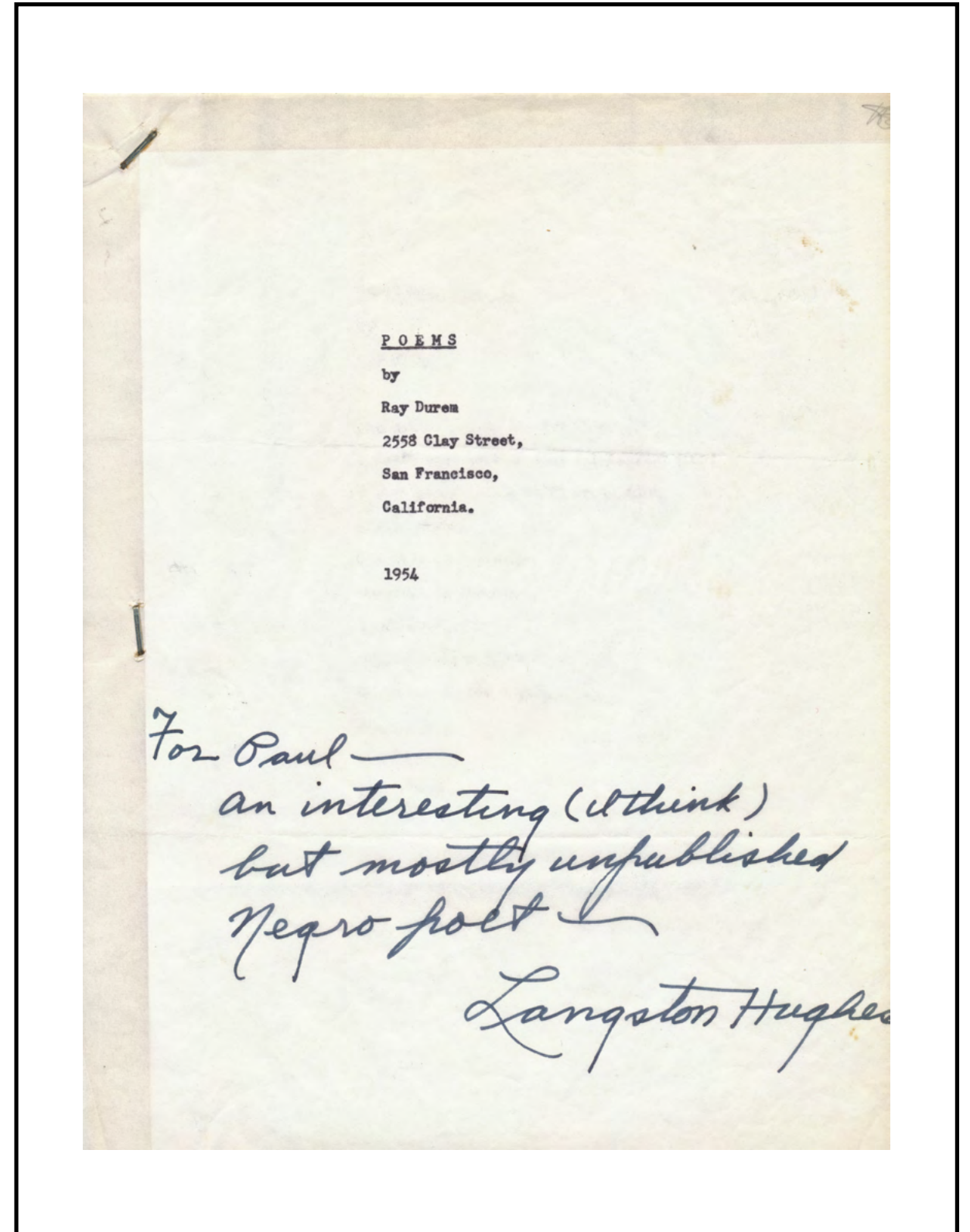
DUREM, RAY [Ramon] (1914–63). American poet.

Autograph Note Signed on a group of typed poems by Durem, 11 separate pp of 4to and oblong 8vo sheets, n.p., n.d. but circa 1954.

Hughes pens his note in a bold hand on the title page of the poems typed on onionskin paper. In full, “For Paul [Bremen]—an interesting (I think) but mostly unpublished Negro poet.” He signs boldly, “Langston Hughes.” Hughes refers to Ray Durem whose early poems attracted Hughes. He tried to find a publisher for Durem, and after Durem’s death, included the poem, “Award” in his anthology, *New Negro Poets USA*, (1964). Hughes writes his note on the title page of Durem’s group of poems titled, *Poems by Ray Durem...1954*. Paul Bremen (1931–2008) is the Dutch born bookseller, writer and publisher whose help Hughes sought on behalf of Durem. Included is Bremen’s soft cover publication of Durem’s “Take No Prisoners,” published posthumously in London in 1971. Bremen published three of the typed poems in the group offered here. Durem’s strident poetry appealed to the Black Power movement.

From *New Negro Poets U.S.A.* Edited by Langston Hughes, Indiana University Press, Bloomington & London Eighth Printing 1970. “Ray Durem was born in Seattle, Washington. At the age of 14 he ran away from home to join the Navy and later became a member of the International Brigades during the Civil War in Spain. In recent years he lived with his wife and daughters in Guadalajara, Mexico, where he operated a guesthouse. Taken with a lingering illness, he came to California for treatment and died in Los Angeles in December, 1963. His poems have been translated and anthologized in Europe as well as appearing in various collections in the United States.” A fine and significant group.

[\$675.00] \$575. ID#2098



LEE, CANADA

(1907–52). American actor, boxer and civil rights activist. His best known films are *Lifeboat* (1944) and *Cry, The Beloved Country* (1952).

Signed Photograph, sepia 4to.

Referring to his role as Bigger in Orson Welles' 1941 stage production of Richard Wright's novel, *Native Son*, Lee has signed and inscribed this fine sepia toned photograph, stamped on verso, "A. Steiner Photographer..." "To my sister Helen Martin From her brother 'Bigger' Canada Lee."

Helen Martin (1910–2000) was an African-American actress who appeared in film and television as well as on stage. Her films include *Hollywood Shuffle*, *Cotton Comes to Harlem*, *Repo Man*, and *Bulworth*. She also appeared in the television series, *Roots*, and other shows.

[\$600.] \$475. ID#2339



LEVIN, ARYEH

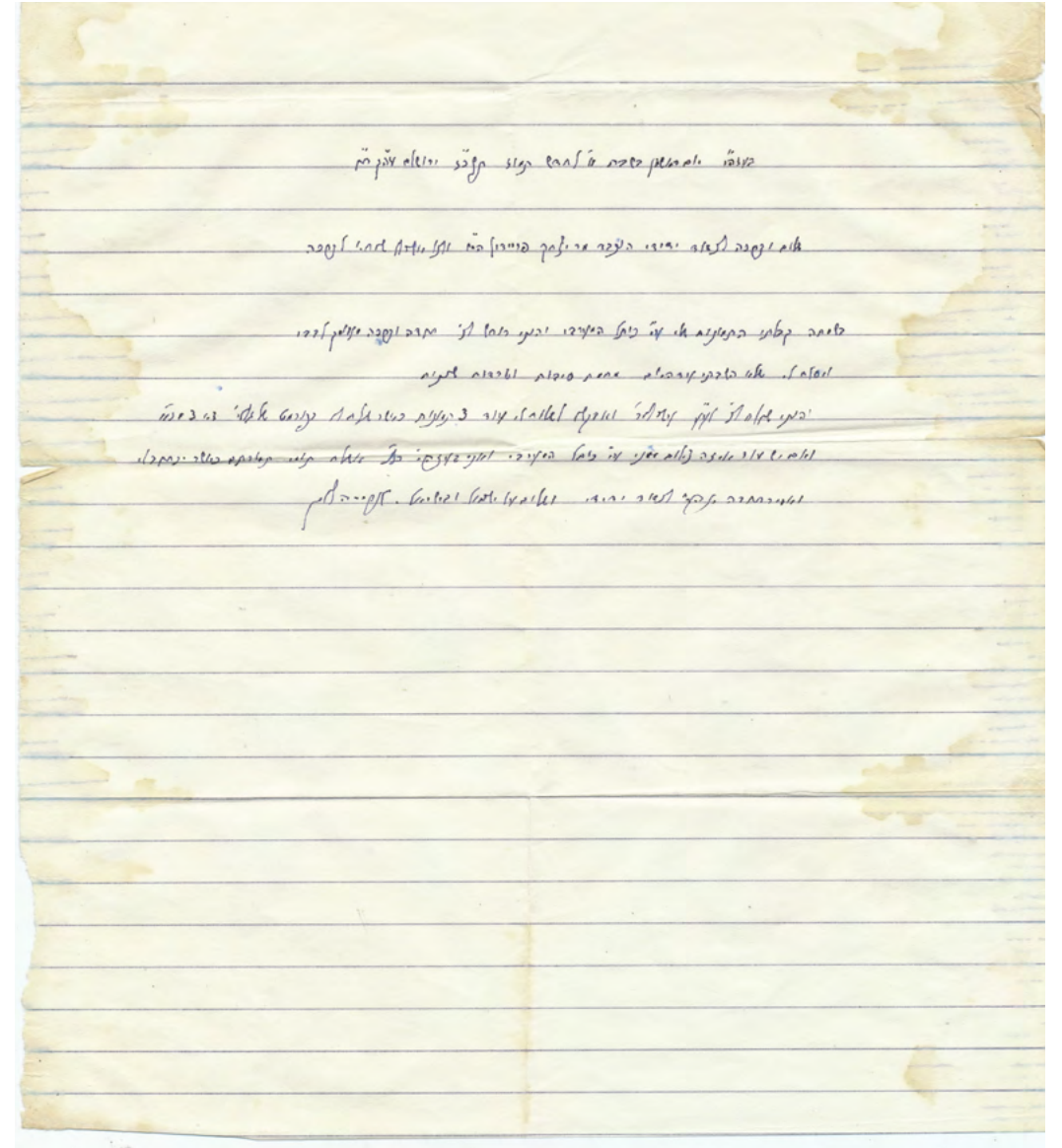
(1885–1969). Orthodox Rabbi known as the “Father of Prisoners” for his visits to members of the Jewish underground imprisoned in Jerusalem in the 1930s.

Autograph Letter Signed in Hebrew, partially translated.

Levin thanks Isaac Freiden for the, “pictures of myself near the Wailing Wall and I am pleased with them...Please send me three more small pictures....” Signed in full.

Levin has been recognized for his compassion towards prisoners, victims of illness especially those without visitors regardless of religion or ethnicity.

[\$225.00] \$150. ID#4004



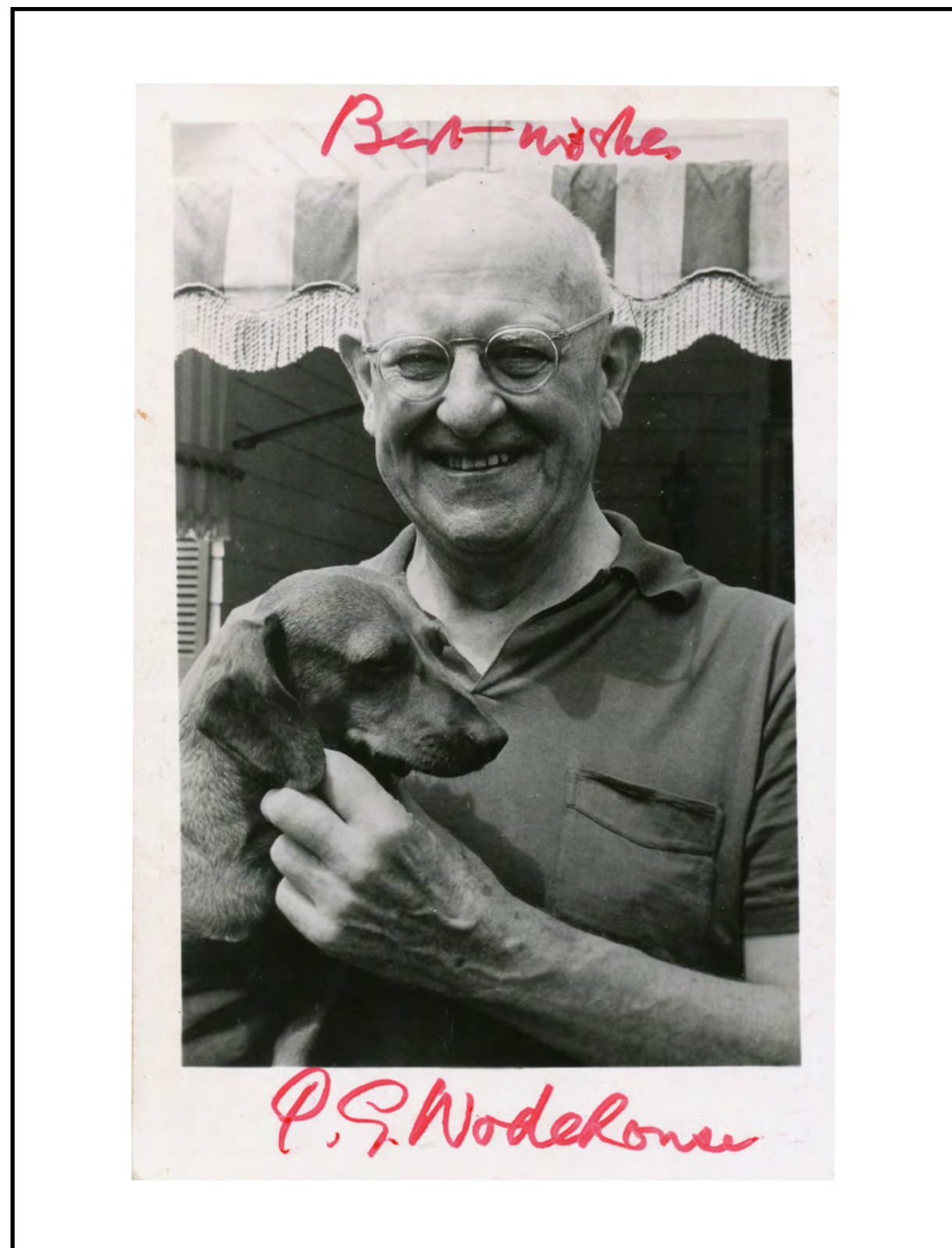
WODEHOUSE, P(ELHAM) G(RENVILLE)

(1881–1975). British author known for his humorous writings centered around upper-class British life before World War, and particularly for his characters Bertie Wooster and his butler Jeeves.

Signed Photograph, post card portrait.

Wodehouse is shown, bust length, smiling broadly, holding a dog. In red marker he writes above his head, "Best Wishes," and signs on lower margin, "P. G. Wodehouse." Charming.

[\$300.00] \$210.00. ID#4005



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