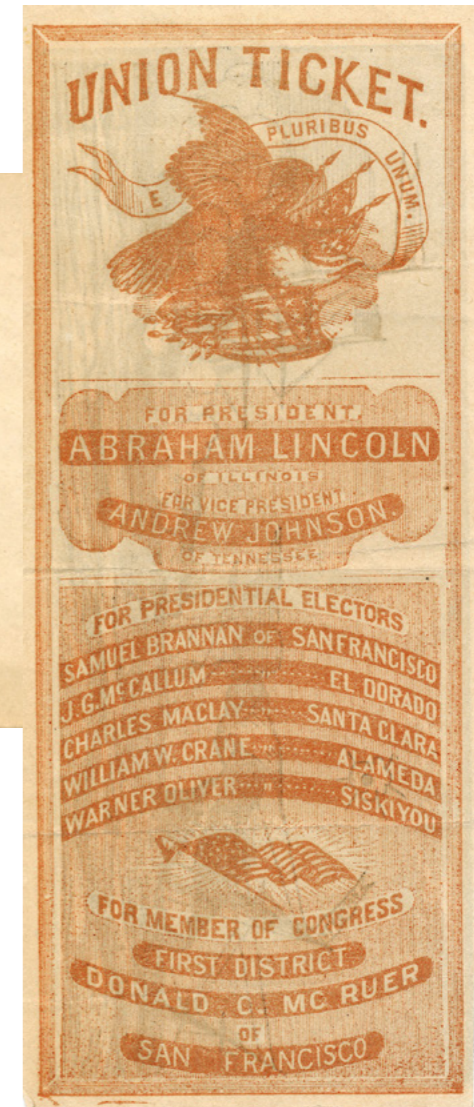
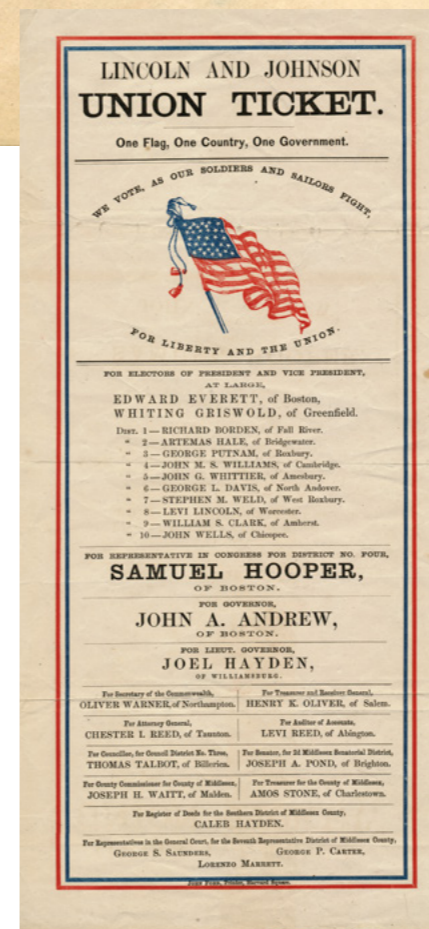
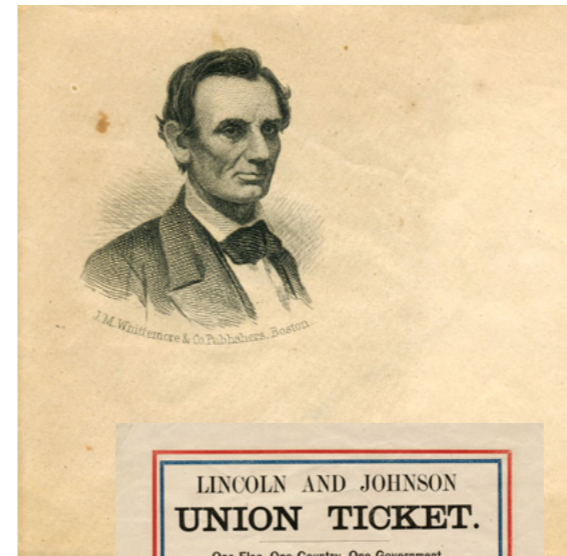


# SCHULSON AUTOGRAPHS CATALOG 162



OCTOBER 2014 PDF VERSION

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## Catalog Design

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

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# Abbreviations

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## A.L.S.

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

## L.S. [T.L.S.]

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

## D.S.

Document Signed.

## A.Q.S.

Autograph Quotation Signed.

## A.N.S.

Autograph Note Signed.

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# Measurements

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Vertical measurement given first

## 4to

Quarto [approximately 11x8B/c inches].

## 8vo

Octavo [approximately 8x5 inches].

## vn.d.

No date.

## n.p.

No place.

## n.y.

No year.

# BAKER, CHET

"... I'M STILL PLAYING ... AT DONTE'S IN N. HOLLYWOOD"

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

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

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

\$775.00. Item ID#4023

Dear Harry, As you see I'm not phoning; my phone is disconnected. I have been here all the time. I hardly ever work. I've attributed it to a great fear on the part of would be brokers or club owners; sad, but true, anyway, I was sort of shocked to learn of your having resigned your commission but as you say, there must have been considerable pressure and I'm sure you know what you're doing. You don't say too much about this battery chemical but it sounds very interesting. I don't suppose you could use a West Coast Distributorship (naturally with ole chet as chief in command) Seriously I could probably handle it if you would give me a chance. I'd really like to have something else to fall back on, of course I'm still playing. I have the first 2 Thursdays in April at Donte's Restaurant

it turns out that during that time, Take Nick's spot, and on it. Think over.

distributorship, I'm serious. Give my warmest regards to Wanda and the kid and keep in touch.

My most sincere regards

Ciao,

Chet

Carol, Paul, Dean, & Melissa send their best.

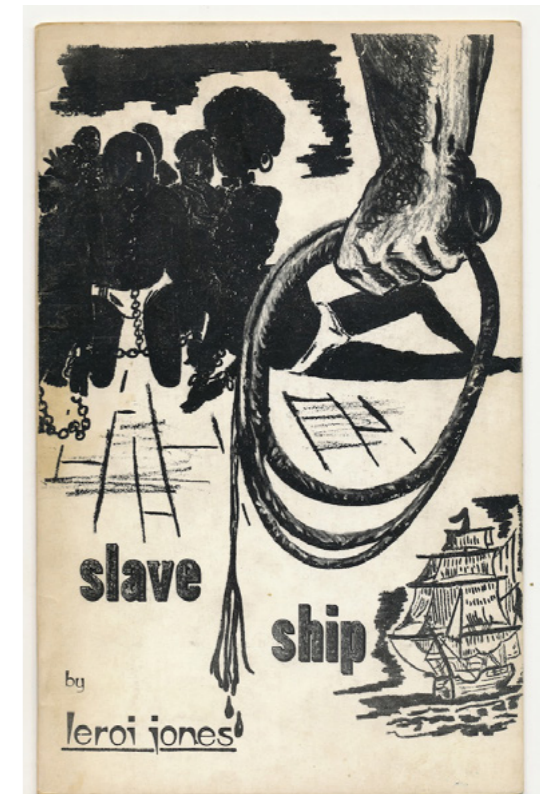
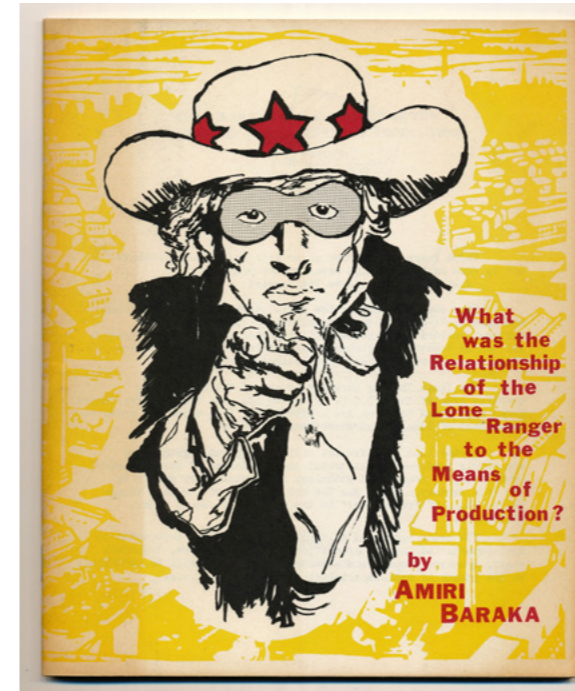
# BARAKA, AMIRI / LEROI JONES

(1934–2014). African-American writer.

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

Very good.

\$250.00. Item ID#4033



# DICKENS, CHARLES

"I SHALL HAVE GREAT PLEASURE IN RETAINING FOR  
INSERTION IN THE MISCELLANY...YOUR OWN PAPER, AND  
MISS HILL'S FRAGMENT..."

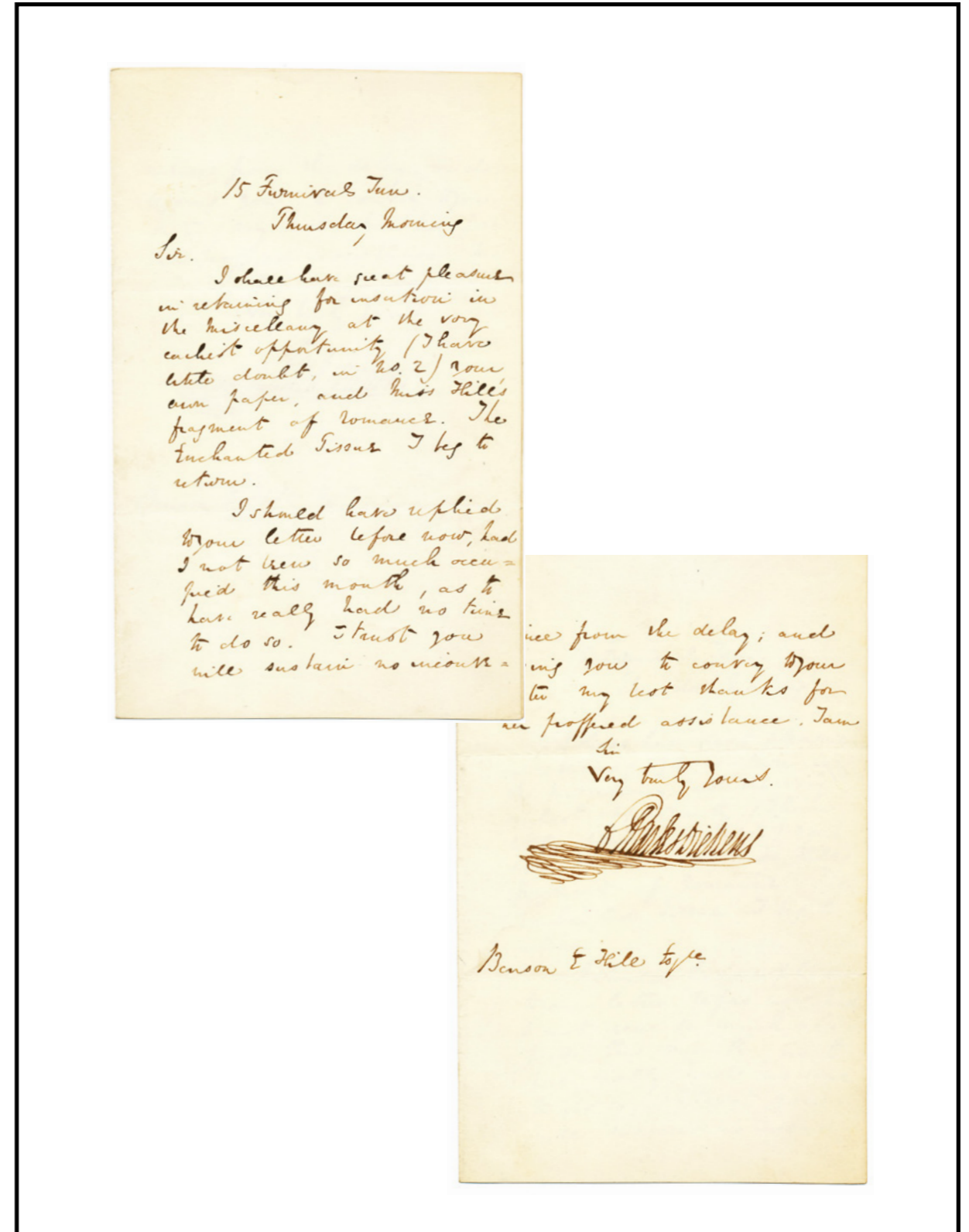
(1812–70) Most popular English novelist of the Victorian era and one of the most popular of all time. He created some of literature's most memorable characters. His novels and short stories have never gone out of print. A concern with what he saw as the pressing need for social reform is a theme that runs throughout his work.

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

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

Dickens accepted two of the three submissions of Hill and his sister Isabelle Hill. Hill's "The Wide Awake Club" and Isabelle Hill's "Fragment" both appeared in *Bentley's Miscellany*, no. 2, published on February 1st, 1837, as Dickens proposed. Dickens was the first editor of the general interest magazine, *Bentley's Miscellany*, published by Richard Bentley. Dickens' term as editor lasted about two years. *Oliver Twist*, Dickens second novel, was serialized for *Bentley's*. The magazine was published between 1837 to 1868. Dickens had worked as a reporter and then editor before he found his success writing novels. After he left *Bentley's Magazine*, he started the weekly magazine in, *Master Humphrey's Clock*, also as a general interest publication. It failed after a year, however, only succeeding in serializing Dickens novel, *The Old Curiosity Shop*. About a decade later, in 1850, he co-founded the weekly magazine for which he is perhaps best known, *Household Words*, which lasted almost a decade and was followed immediately by his last weekly, *All Year Round*, lasting until 1870. Here he published his great novels, *A Tale of Two Cities*, and *Great Expectations*.

\$7,250.00. Item ID#2593



# ELLSWORTH, OLIVER

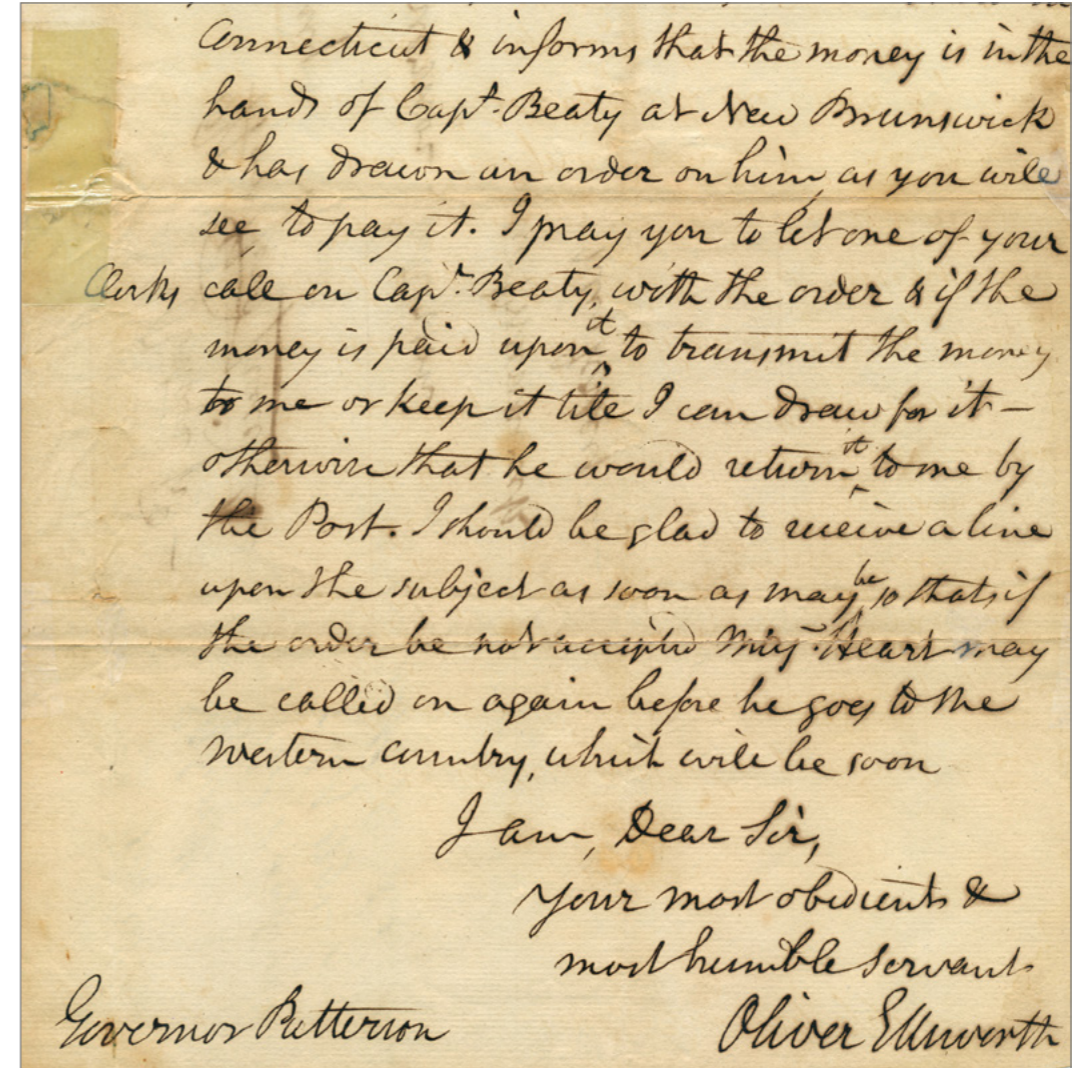
(1745–1807). American lawyer, third Chief Justice of the United States (1796 to 1800), drafter of the United States Constitution, one of Connecticut's first two United States senators holding office 1789 to 1796 when he became Chief Justice.

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

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

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

\$775.00. Item ID#4032



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

I am, Dear Sir,  
your most obedient &  
most humble servant

Governor Patterson  
Oliver Ellsworth

# GERSHWIN, GEORGE

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

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

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

**\$6,750.00. Item ID#2455**



# JUSTICE, BILL

---

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

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

\$395.00. Item ID#4028





# KANE, BOB

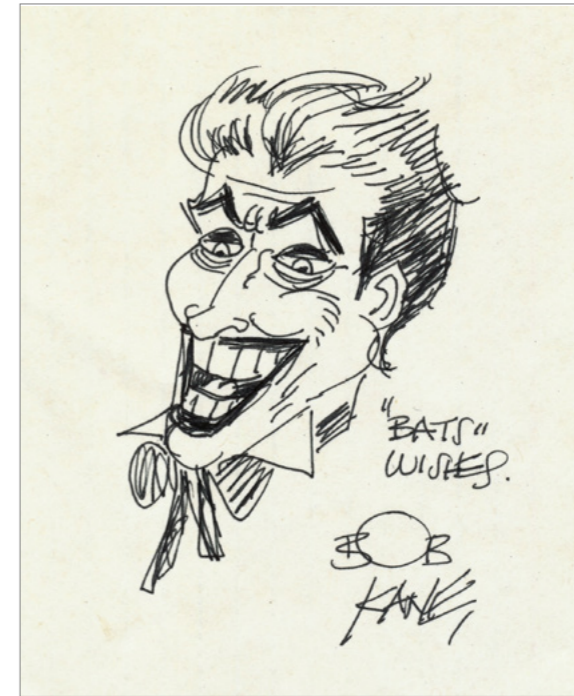
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(1915–98). American comic book artist and writer made famous by his creation of the superhero *Batman* for DC Comics.

**Two Original Signed Sketches, one of Batman's enemy, The Joker, the other of Riddler, another Batman adversary; Joker is rendered on verso of lined, trimmed index card as if intentionally to match the size of the Riddler drawn on a small plain 8vo card.**

Each bust length character expresses a malevolent smile. The Joker is drawn with a fine point marker, and Riddler with somewhat heavier point. The Joker drawing is signed "Bats Wishes Bob Kane;" Riddler is signed, "Bob Kane." A similarly rendered signed drawing of Batman is also available on request.

**\$325.00 for the pair. Item ID#4029**



# LEAN, DAVID

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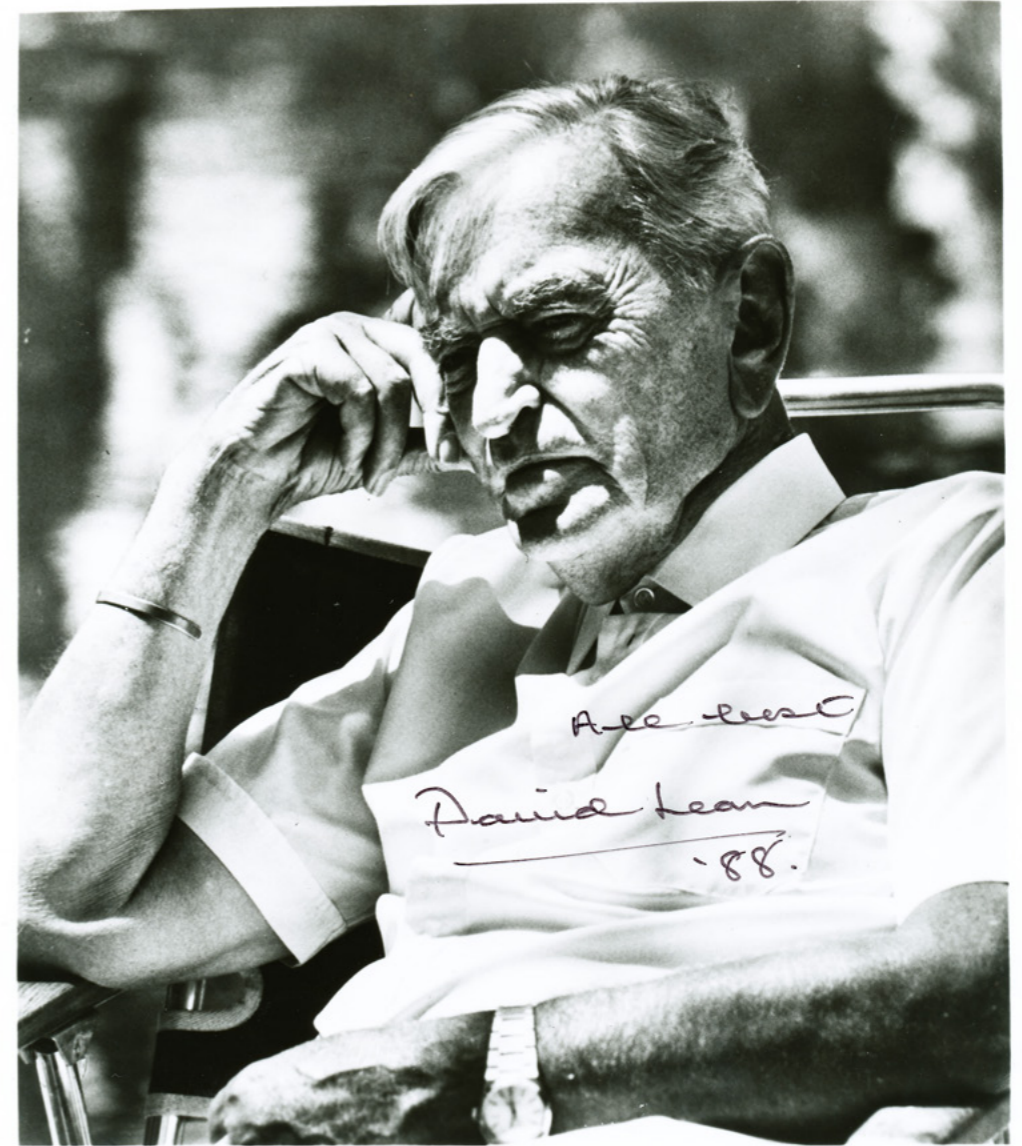
(1908–1991) English filmmaker, producer, screenwriter and editor, best remembered for big-screen epics such as *Lawrence of Arabia*, *The Bridge on the River Kwai*, *Doctor Zhivago*, *Ryan's Daughter*, and *A Passage to India*. Acclaimed and praised by directors such as Steven Spielberg and Stanley Kubrick.

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

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

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

**\$450.00. Item ID#4024**



Director David Lean on location in India while shooting his new film, Columbia Pictures' "A PASSAGE TO INDIA."

# LEIGH, VIVIEN

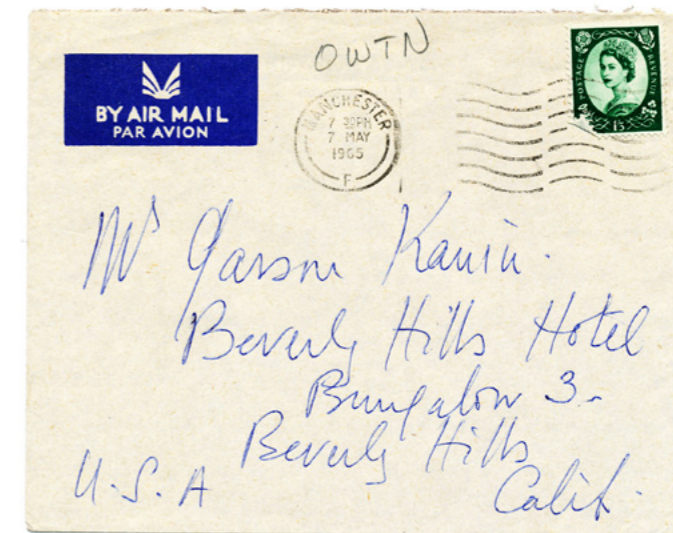
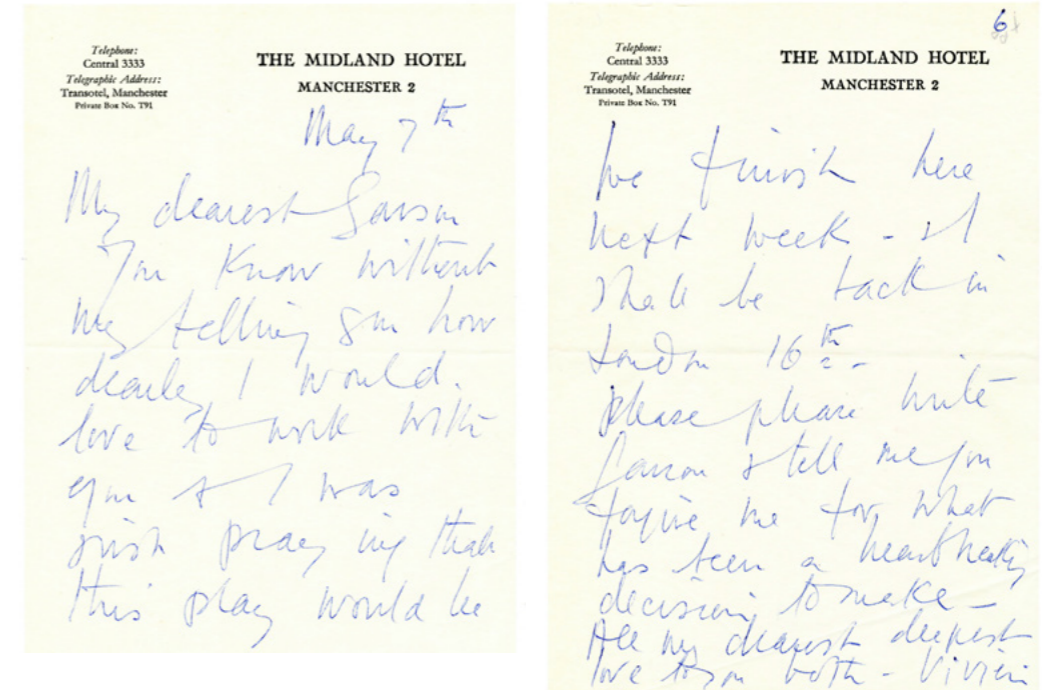
"I WISH I COULD NOT FIND MYSELF INSUFFICIENTLY INTERESTED IN THE CHARACTERS."

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

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

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

\$2150.00. Item ID#4027



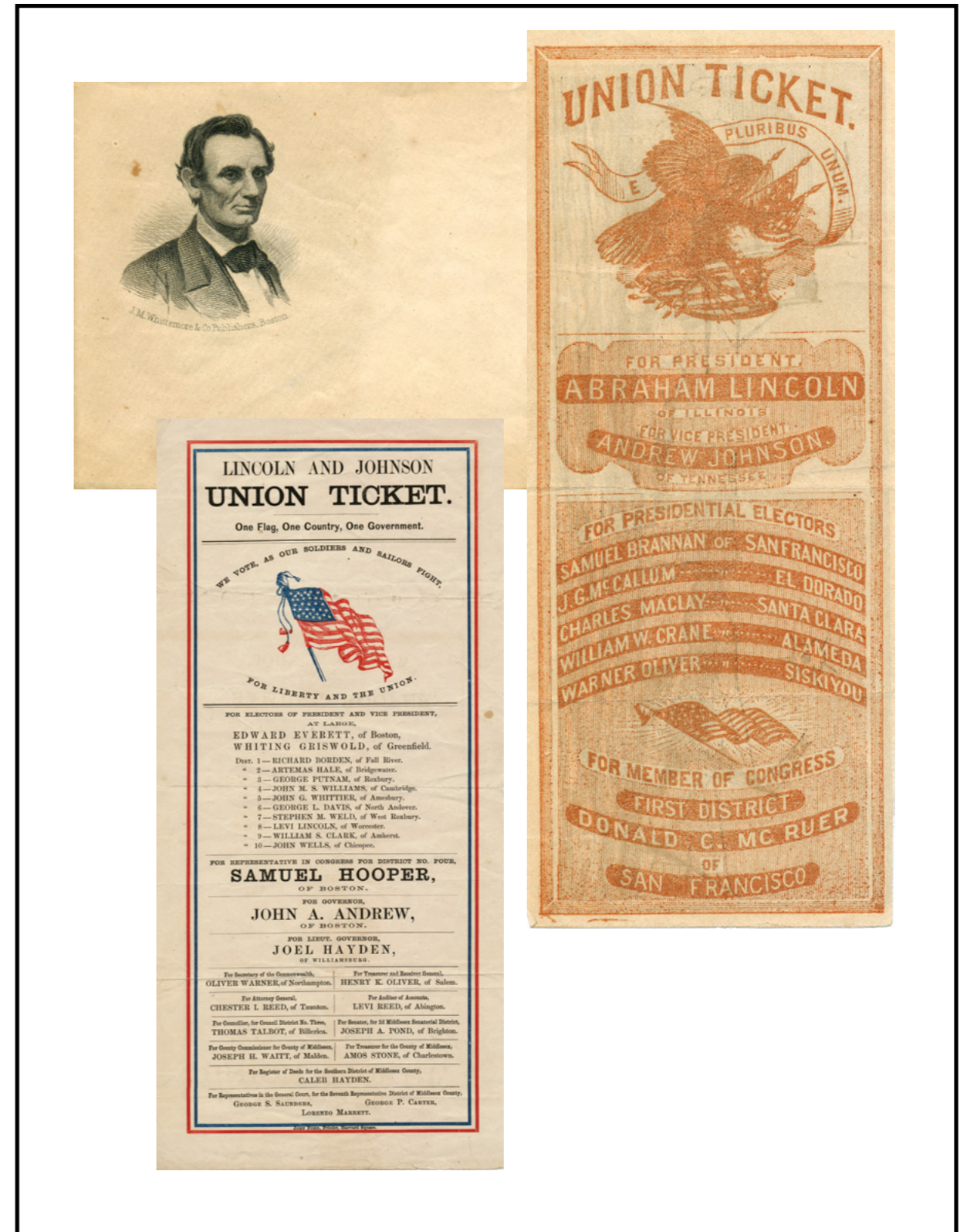
# LINCOLN, ABRAHAM

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

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

A positive outcome of the re-election campaign of Abraham Lincoln in 1864 was in doubt up to the very end. But in the end, Lincoln won with a large electoral college victory and quite a substantial popular vote. There was “dissatisfaction within his own party by Radical Republicans, who doubted Lincoln’s commitment to ensuring political equality for the formerly enslaved once the war had ended” [see the website of the Miller Center, University of Virginia, ‘The Campaign and Election of 1864’]. He was also at odds within his own party regarding his aversion to the Wade-Davis bill. Between those things and the Democratic platform attacking his abuse of presidential powers for “censoring the press, extending military rule over areas adequately served by civilian government, and arresting and detaining war critics without benefit of a trial [see the Miller Center article], even Lincoln felt that his campaign would not survive. And so, a vicious campaign ensued with a pamphlet battle of opposition tracts the likes of which had not been seen before. The Democrats in New York, for example, formed a “Society for the Diffusion of Political Knowledge” and issued pamphlets confusing voters regarding miscegenation and abolition. Scurrilous pamphlets were issued regarding a number of controversial subjects. And paper ruled supreme. In the end of course, the Emancipation Proclamation, then the fall of Atlanta, and General Grant, insuring that soldiers were able to vote either by absentee ballot or by getting leave to go home to vote, gave the President all he needed to win the election overwhelmingly. Among the paper ephemera and pamphlets issued during this campaign were Union Campaign tickets from various states. The campaign tickets were announcing and supporting the “National Union Party,” the name used by the Republican Party for the National ticket in the 1864 presidential election. It was used to attract the War Democrats.

This collection of Lincoln ephemera includes these printed Union tickets. Three Union Tickets, one from Massachusetts, two from California; a broadside poem “Hymn for the National Fast. Appointed by President Lincoln, April 30th, 1863; an envelope with a bust-length engraving of Lincoln imprinted “J.M. Whittemore & Co., Publishers, Boston;” a woodcut engraving of one of the battles of the Civil War, the sinking of the CSS Alabama during the Battle of Cherbourg; and a Boston city pamphlet of the memorial service in honor of the death of President Lincoln, June 1, 1865. The Massachusetts Union Ticket is printed in red, blue, and black on white/cream paper and headed “Lincoln and Johnson Union Ticket. One Flag, One Country, One Government. We Vote, as our Soldiers... for Liberty and the Union...” This is an statement as well on the decision of the president to allow the soldiers to vote in the election by absentee ballot. Among the electors is Edward Everett of Boston. Also included on the ticket were: “For Representative in Congress for



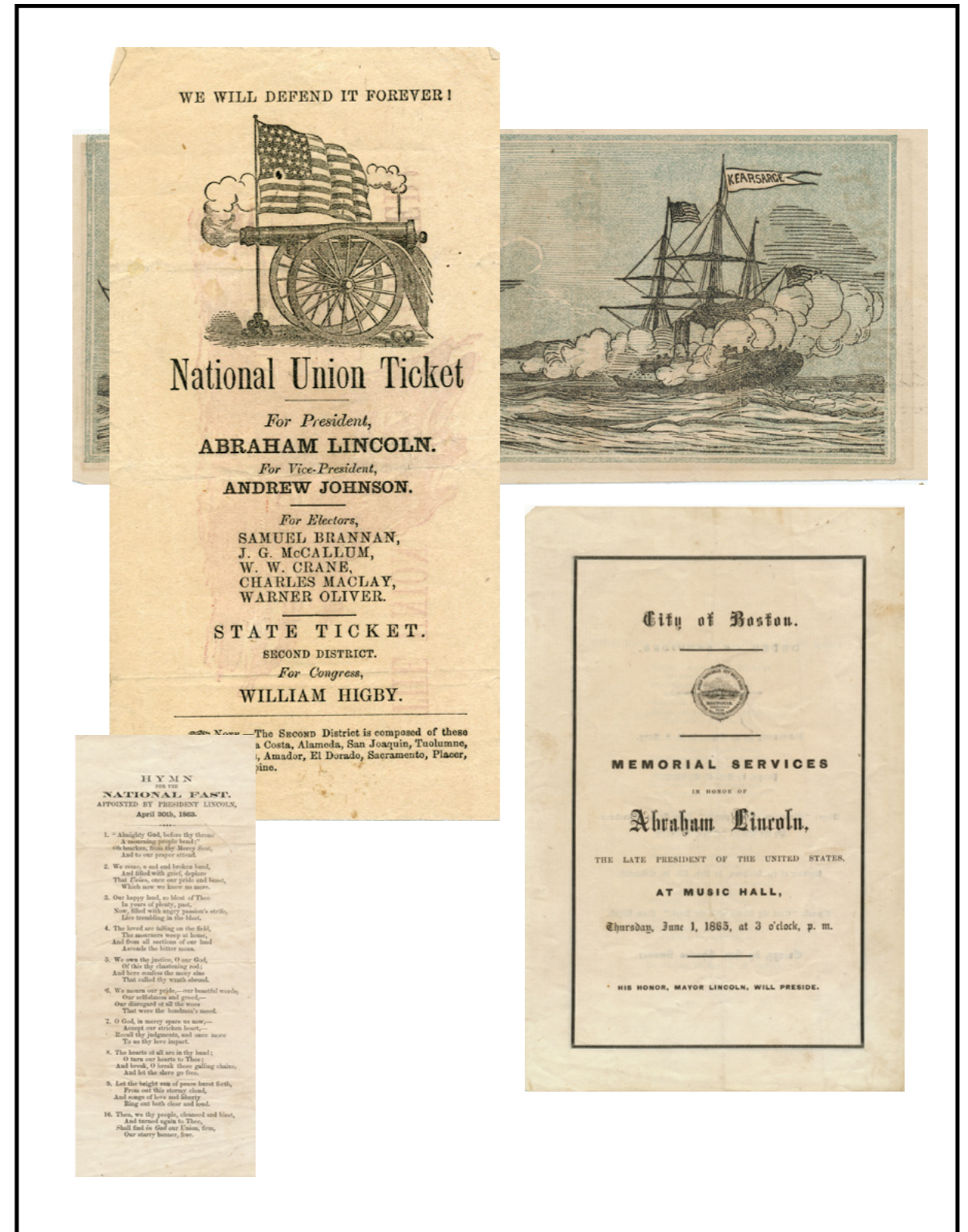
# LINCOLN, ABRAHAM (CONTINUED)

District No. Four, Samuel Hooper... Governor, John A. Andrew..." Printed by "John Ford, Printer, Harvard Square." The California Union Tickets are from the 2nd Congressional District which included Sacramento and the 1st Congressional District which included San Francisco. The 2nd district ticket proclaims "We will defend it forever!" with a woodcut of the American flag and a cannon. On the verso, printed in red, is a woodcut of "The Union Forever," with images including Lady Liberty, a flag, the White House, etc. The 1st district ticket is printed in a burnt orange/reddish color.

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

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

**\$5500.00. Item ID#2445**



# LISTER, JOSEPH

"HE DOES NOT DISAPPROVE OF SO-CALLED 'VIVISECTION'."

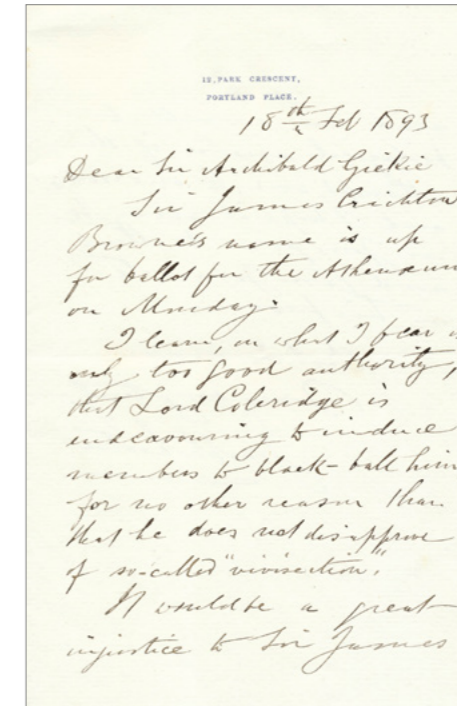
(1827–1912) British surgeon who decreased post-operative fatalities with his discovery of antiseptics in 1865. He was Professor of Clinical Surgery at Edinburgh University (1869–76), then at the King's College in London (1877–93).

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

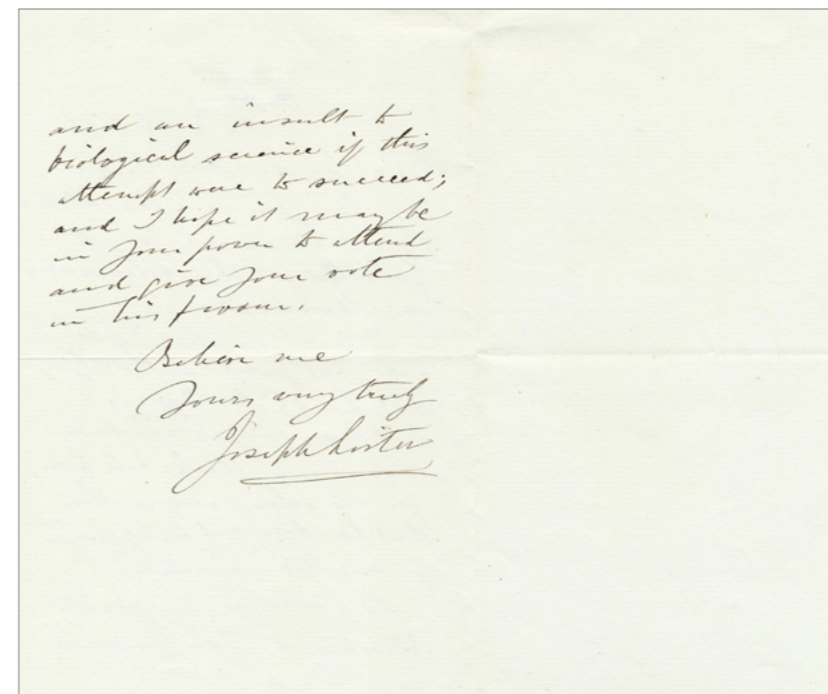
Lister writes to Archibald Geikie, (1835–1924) Scottish geologist and writer who investigated volcanic movement. This beautifully handwritten letter reads, "Dear Sir Archibald Geikie, Sir James Crichton Browne's name is up for ballot for the Athenaeum on Monday. I learn, on what I fear is only too good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

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

**\$775.00. Item ID#957**



12, PARK CRESCENT,  
PORTLAND PLACE.  
18<sup>th</sup> Feb 1893  
Dear Sir Archibald Geikie  
Sir James Crichton  
Browne's name is up  
for ballot for the Athenaeum  
on Monday.  
I learn, on what I fear is  
only too good authority,  
that Lord Coleridge is  
endeavouring to induce  
members to black-ball him,  
for no other reason than  
that he does not disapprove  
of so-called "vivisection".  
It would be a great  
injustice to Sir James



and an insult to  
biological science if this  
attempt were to succeed;  
and I hope it may be  
in your power to attend  
and give your vote  
in his favour.  
Believe me  
Yours very truly  
Joseph Lister

# LUBITSCH, ERNST

“WHO ARE WARNER BROS? FIRST AND FOREMOST, THEY ARE VERY CHARMING PEOPLE WHO LET ME WORK WHICHEVER WAY I WANT...”

(1892–1947). German-born film director. His urbane comedies of manners gave him the reputation of being Hollywood's most elegant and sophisticated director. As his prestige grew, his films were promoted as having “the Lubitsch touch”.

## Typed Letter Signed, in German, to actor Emil Jannings (1884-1950) German-Austrian actor, the first actor to receive an Oscar (1929), 3 pages on two separate slight folio or large 4to sheets, July 23, 1923, with Autograph Note Signed by Lubitsch's wife, Leni Lubitsch.

Lubitsch's letter is a plea for Jannings to join him in Hollywood, espousing the virtues of Warner Brothers where Lubitsch had recently been hired as head director. It is filled with information on films each of them were doing and plans for future work, separately as well as together. Ernst Lubitsch directed Emil Jannings in at least six films while both were still in Germany, between 1917 and 1922. In 1922, Mary Pickford brought Lubitsch over to Hollywood to direct her in *Rosita* which, as Lubitsch writes in this letter, “The premiere of my Pickford film is taking place in New York on September 3 [1923].” Apparently there was some difficulty with the two of them working together, and after that film Lubitsch signed with Warner Brothers for a three year, six-picture contract. Although the Warner brothers began producing films in 1905 and opened their studio in 1908, it wasn't until April 4, 1923 that Warner Bros. Pictures, Inc. was formally established. This letter, imploring Jannings to join him, expresses hope that they could work together in America. That did not happen while Lubitsch was with Warner Brothers, but did eventually happen in 1928 with “The Patriot,” produced by Paramount. Lubitsch says, “You will be interested in having a friend fill you in about your opportunities in this country. Everybody in the film circles who has seen you bows before you... some believe you to be the greatest movie actor in the world...” He suggests that Jannings will ask himself, “Who are Warner Bros? First and foremost, they are very charming people who let me work whichever way I want...” Lubitsch tries further to lure Jannings to America by saying, “we live... in the most splendid landscape... [and] you have the great advantage of Gussi speaking English perfectly.” Lubitsch is referring to Emil Janning's third wife, Gussi Holl. Lubitsch refers to not wanting to break up what Jannings had with Davidson. “You are currently bound to Davidson but I don't wish to do anything unfair to Davidson... help our old friend Davidson once you are here...” In 1922 Jannings established, with Paul Davidson, the Emil Jannings Film Corporation which folded after one year. Lubitsch refers to his own most recent film as well as to Jannings. In 1922, Jannings had completed the film version of *Othello* in Germany. Lubitsch also refers to the film he is about to start. “In about two weeks I will start my new movie, which is adapted from *Only a Dream*.” *The Marriage Circle* (1924) was Lubitsch's second film in America, the first he did with Warner Brothers. It was based on *Only a Dream* and, in fact, was later remade into a musical entitled *One Hour With You* (1932), also directed by Lubitsch.

ERNST LUBITSCH  
814 Camden Drive  
Beverly Hills  
California, U.S.A.

Beverly Hills, 23. JULI 23

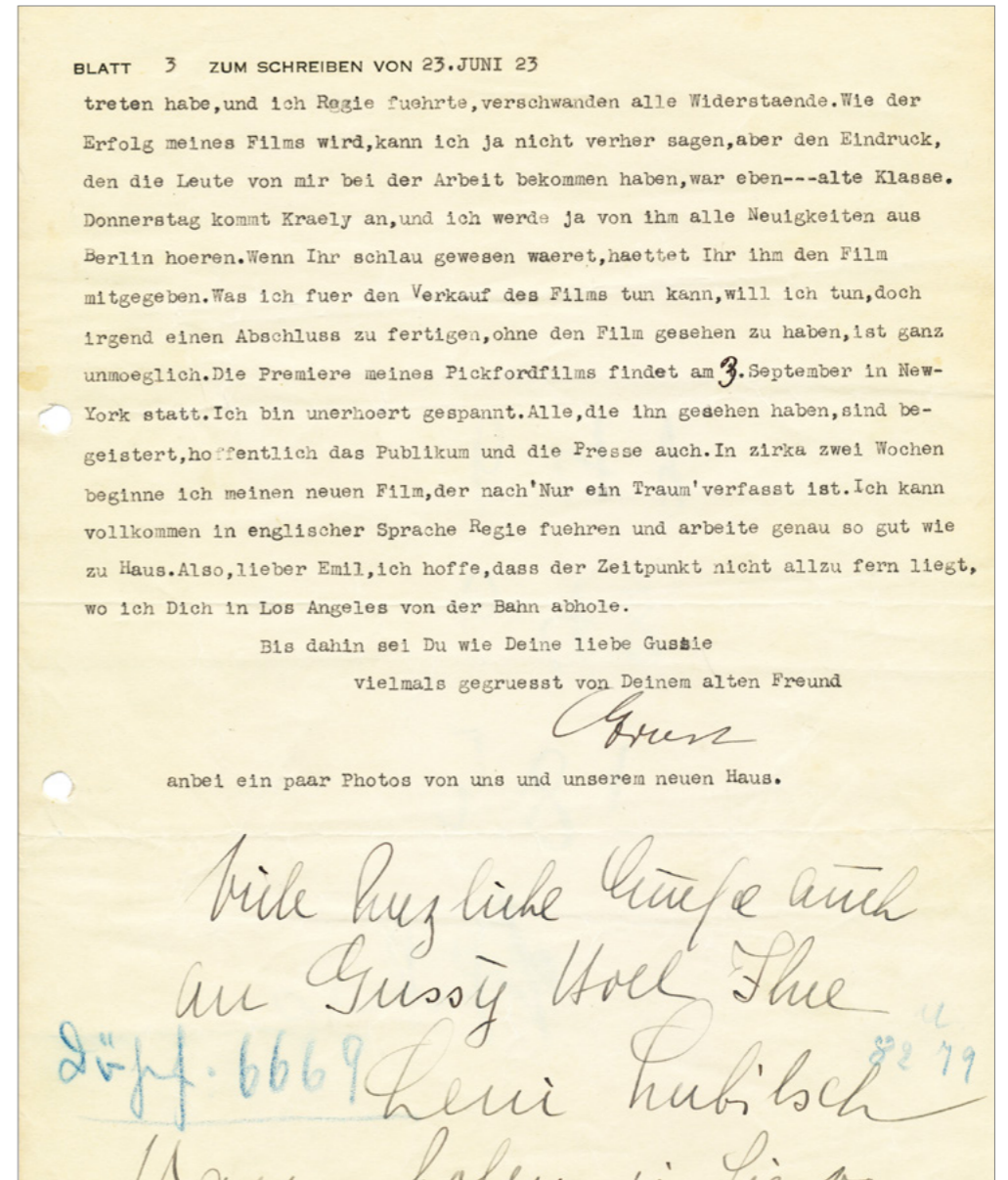
Lieber Emil!

Soeben schickt mir Davidson Deinen Brief, den Du ihm nach Dresden geschickt hast, einerseits um mir Dein Urteil ueber den neuen Film mitzuteilen, andererseits um mir zu beweisen, unter welchen Schwierigkeiten Ihr zu arbeiten ttet. Nachdem ich beides zur Kenntniss genommen hatte, habe ich mich sehr amuesiert ueber den Ton des Briefes. Unwillkuerlich zogen alle Stunden bei der Maenz an mir vorbei, und ich sah den kiebigen Emil im dicken Pelz vorn auf der Elektrischen stehen und kein Fahrgeld bezahlen. Jetzt bist Du ein strenger Chef geworden, was ich daraus ersehe, dass Du alle 'raus geworfen hast. Ich bekomme von allen Seiten Nachricht, wie wunderbar Du die Geschaeftue fuehrst, und da ich beteiligt bin, freue ich mich doppelt darueber. Hoffentlich ist der Film gut geworden!!! Ueber meine Arbeit und Plaene hier wirst Du ja von Davidson und Kurtz unterrichtet sein. Ich habe noch nicht fest unterzeichnet, werde aber wohl einen dreijaeehrigen Vertrag hier machen und in jedem Jahr zwei Filme bei Waner Bros. und einen Film fuer die Pickford machen. Du wirst nun das Telegramm erhalten haben, in dem ich anfragte, ob Du herueberkommen willst. Du wirst Dich ebenso fragen, wer ist Warner Bros?? Das sind vorallem ganz entzueckende Leute, bei denen ich arbeiten kann, wie ich will, und bei denen Du Dich auch wohlfuehlen wuerdest, und das ist in einem fremden Lande neben allem Gelde auch eine Hauptsache. Ich bemuehe mich nun zu sehen, wann ich einen Film mit Dir machen kann, ich moechte es riesig gern und werde Dir dann alles Naehere darueber mitteilen. Wenn das Angebot kommt, ist es ganz selbstverstaendlich, dass man Dir eine Gage anbieten wird, die angemessen ist. Aber mache nicht den Fehler, den Bogen zu ueberspannen und so eventuell eine Kombination zu verlieren, die fuer Dein ganzen Leben ausschlaggebend sein kann. Es wird Dich

# LUBITSCH, ERNST (CONTINUED)

The letter ends with a handwritten note signed by Lubitsch's wife, Leni, expressing her desire as well to have Emil Jannings and his wife, Gussi join them in Hollywood. One holograph correction and two punch holes in each sheet.

\$1100.00. Item ID#4025





# NABOKOV, VLADIMIR

“BRING ME UP TO DATE IN REGARD TO  
THE FRENCH RIGHTS OF ALL THESE BOOKS.”

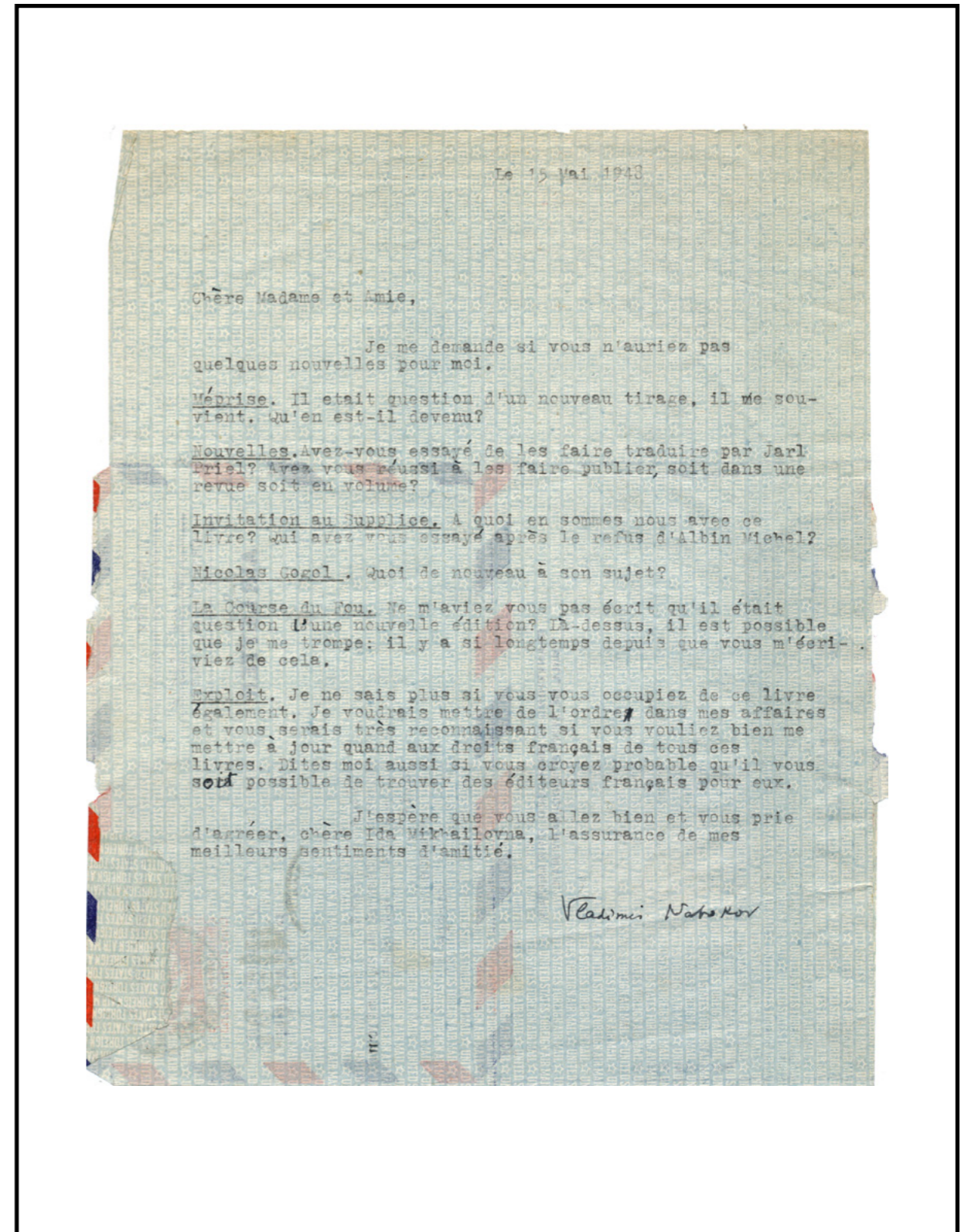
(1898–1977). Multilingual Russian–American novelist and short story writer. Nabokov wrote his first nine novels in Russian, then rose to international prominence as a master English prose stylist. Nabokov’s *Lolita* (1955) is frequently cited as his most important novel and is his most widely known, exhibiting the love of intricate wordplay and descriptive detail that characterized all his works.

## Typed Letter Signed, in French, regarding six of his books. One page, on integral address leaf stationery. 4to, Cambridge, Mass. May 15, 1948.

A remarkable letter from Nabokov to his literary agent, Doussia Ergaz, (at the Bureau Littéraire Clairouin in Paris), in which he wonders, “if you might not have some news for me” regarding six of his books. *DESPAIR* (La Meprise)- “There was some talk of a reprint, as I recall. What’s become of that?”/ *SHORT STORIES* (Nouvelles)- “Have you tried to get them translated by Karl Priel? Have you managed to get them published—either in a magazine or book form?”/ *INVITATION TO A BEHEADING* (Invitation au Supplice)- “Where do we stand with this book? Who have you tried since Albin Michel turned it down”/ *NICOLAI GOGOL*- “What’s going on with this one?”/ *THE DEFENSE* (La Course du Fou)- “Didn’t you write that there was talk of a new edition? I may be wrong about that—it’s been so long since you last wrote me about it” and *GLORY* (Exploit)- “I don’t know if you’re still handling this book as well. I’d like to put some order in my affairs and I would be extremely grateful to you if you would bring me up to date in regard to the French rights of all these books. Also, tell me if you think it likely that you’ll be able to find French publishers for them.” Signed, “I hope you are well, Vladimir Nabokov”.

The Nabokovs resided in Wellesley, Massachusetts during the 1941–42 academic year; they moved to Cambridge, Massachusetts in September 1942 and lived there until June 1948. Following a lecture tour through the United States, Nabokov returned to Wellesley for the 1944–45 academic year as a lecturer in Russian. He served through the 1947–48 term as Wellesley’s one-man Russian Department, offering courses in Russian language and literature. His classes were popular, due as much to his unique teaching style as to the wartime interest in all things Russian. He also made contributions to entomology and had an interest in chess problems. Letters of Nabokov have always been scarce and most desirable.

**\$3750.00. Item ID#2107**



# PORTER, COLE

PERMISSION TO USE "BEGIN THE BEGUINE"  
IN BROADWAY MELODY OF 1940

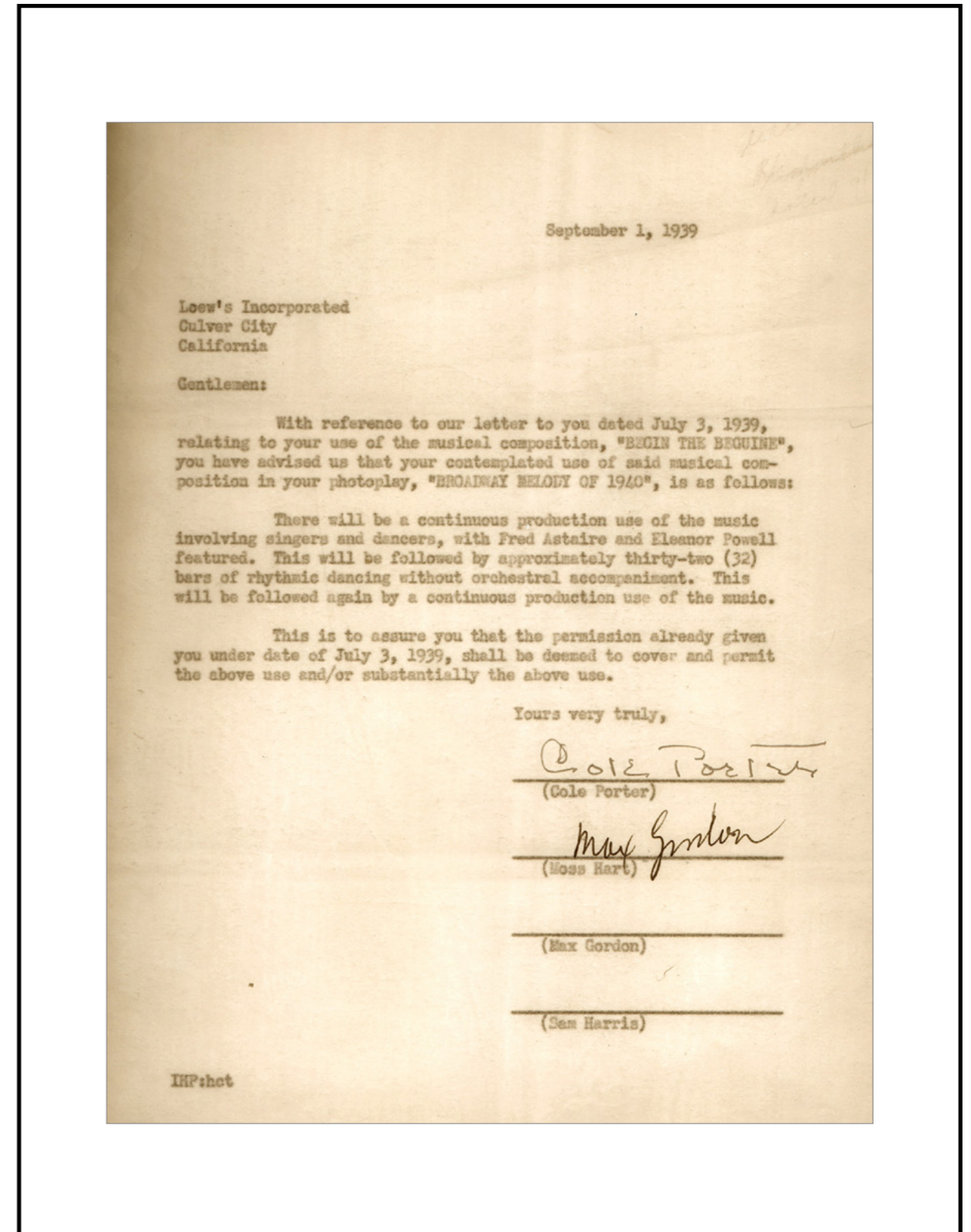
(1891–1964) American composer and songwriter. His works include the musicals, *Kiss Me Kate*, and *Anything Goes*, as well as the standards *Night and Day*, *I Get A Kick Out of You*, and *I've Got You Under My Skin*.

**Important Document Signed, 4to, n.p., September 1, 1939. Also signed by Max Gordon (1892–1978) American theater and film producer, best remembered for stage (1940) and film (1942) productions of *My Sister Eileen*, and co-produced *The Jazz Singer*, 1925.**

This document is the agreement between Porter and Loew's Incorporated, the company which produced *Broadway Melody of 1940*. "With reference to our letter to you dated July 3, 1939, relating to your use of the musical composition, *BEGIN THE BEGUINE*, you have advised us that your contemplated use of said musical composition in your photoplay, *BROADWAY MELODY OF 1940*, is as follows: "there will be a continuous use of the music involving singers and dancers, with Fred Astaire and Eleanor Powell featured. This will be followed again by a continuous production use of the music. this is to assure you that the permission already given you under date of July 3, 1939, shall be deemed to cover and permit the above use and/or substantially the above use..." Porter signs above his typed name, "Cole Porter. Max Gordon has signed in full above his typed name. Matted and framed with a photograph of Astaire and Powell in their *Begin the Beguine* dance.

Cole Porter immortalized Gordon in his song *Anything Goes* from the musical of the same name: "When Rockefeller still can hoard enough, money to let Max Gordon, produce his shows—Anything goes!" (Note to history buffs: this document is signed September 1, 1939, the day Germany invaded Poland to commence World War II).

**\$2,400.00. Item ID#2453**



# PUCCINI, GIACOMO

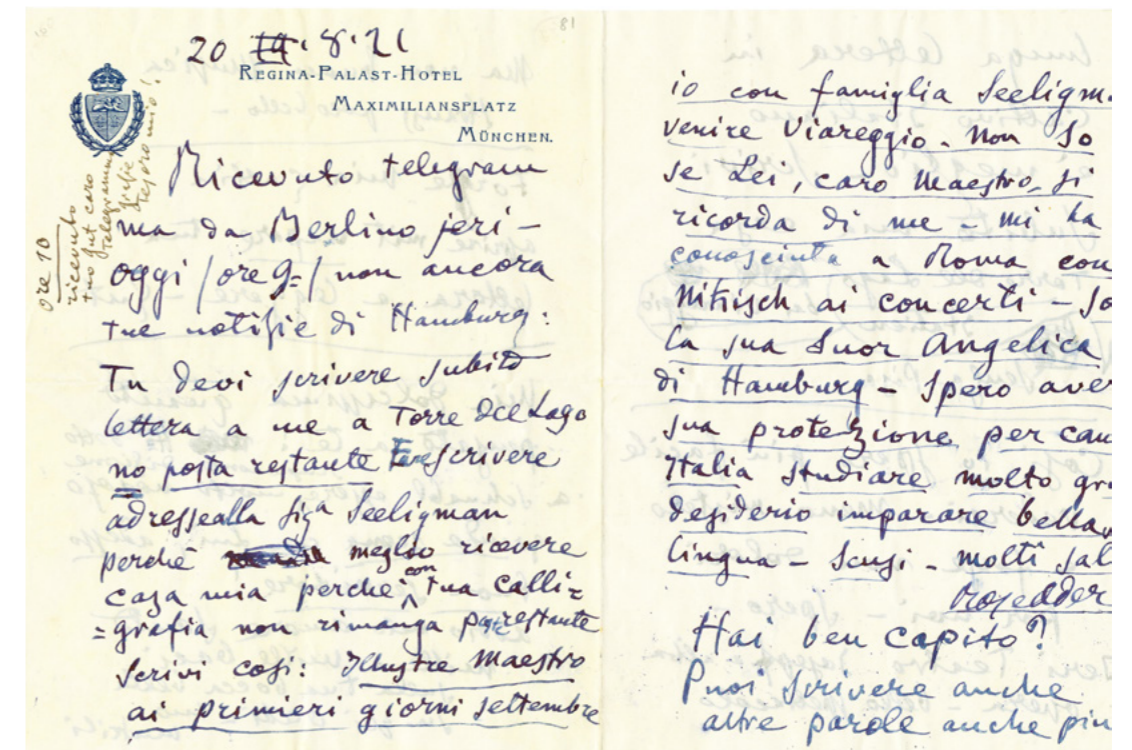
“... I AM YOUR SUOR ANGELICA OF HAMBURG ...”

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

## Autograph Letter Signed, in Italian, 4 pages on one 8vo sheet of Regina-Palast-Hotel, Maximiliansplatz, Munchen illustrated stationery, August 20, 1921.

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

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



# PUCCINI, GIACOMO (CONTINUED)

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

\$4,500.00. Item ID#4026

lunga lettera in  
cattivo italiano  
è meglio - scrivi  
subito mia cara  
Torre del Lago ~~del~~ ~~del~~  
Stazione ~~del~~ ~~del~~ bei Viareggio  
Senza Pisa

Così io spero più facile  
vederei - meno mistero  
e forse non dolori  
per noi - spero -  
Terzi Teatro Joseph e alba  
opera - bello spettacolo

Ma non buona musica  
Henny poco bello -  
Forse mia cattia  
aprire mi vepare tua  
lettera e leggere - Int!

Mia dolcissima quanto  
pensato a te! ~~mi~~ Ho detto  
a Schnabl <sup>sempre contraddizione</sup> essere molto notoso  
grande scena con lui, adesso  
buon servitore!  
addio mio amore quanto  
mille e mille baci  
sulla tua bocca bella  
su gli occhi - tuo mentre li

# TALBOT, WILLIAM HENRY FOX

"MAKE SOME CALOTYPES WITH ME."

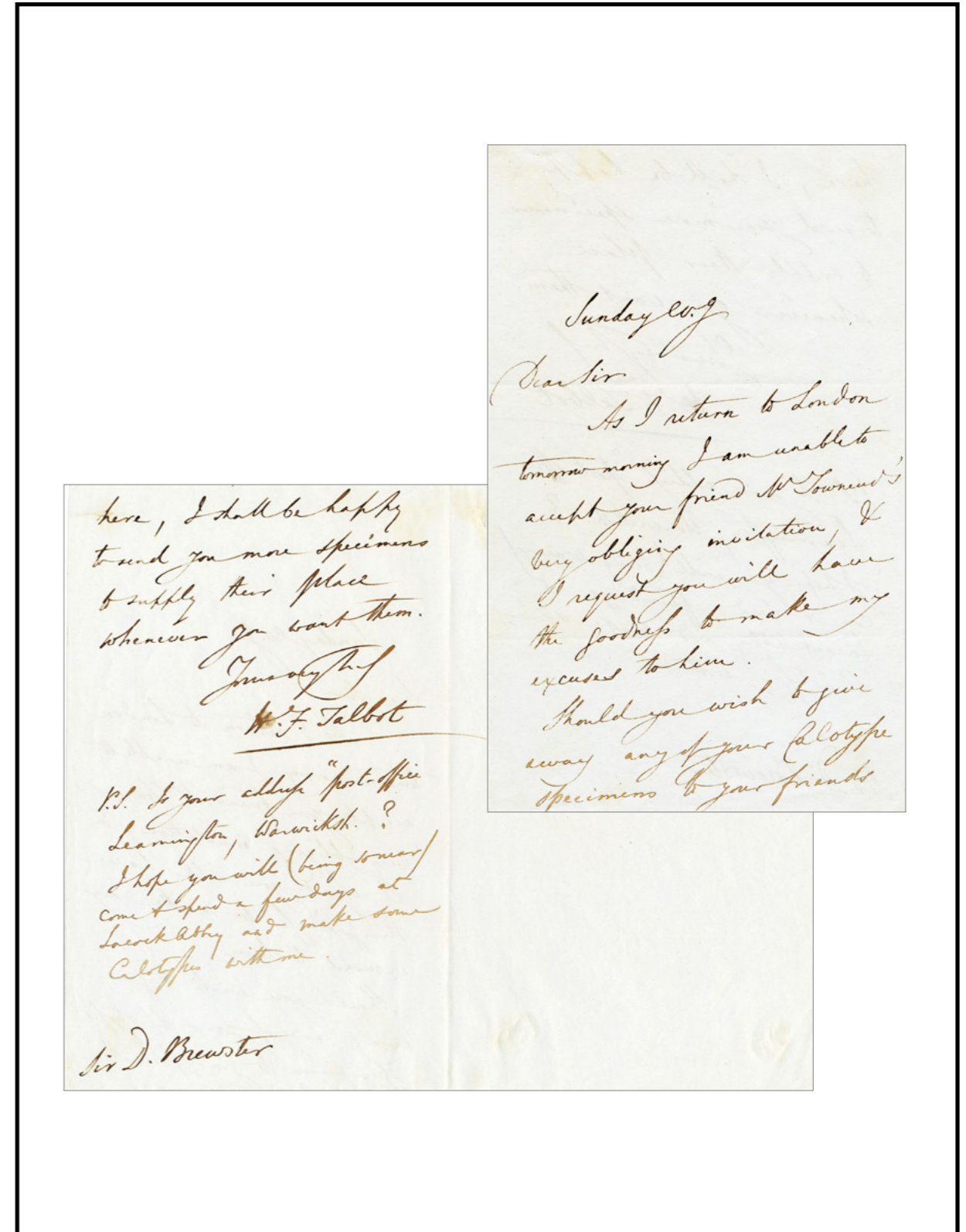
(1800–77). British inventor of the photographic process known as Calotype in 1841 and often referenced as the inventor of photography.

## Autograph Letter Signed, to David Brewster, 2pp on one folded 8vo sheet, Sunday evening, n.p., n.d., [1841].

Talbot writes to his close friend and elder colleague David Brewster with whom he shared an interest in the calotype. "As I return to London tomorrow morning I am unable to accept our friend Mr. Townsend's very obliging invitation...Should you wish to give away any of your Calotype specimens to your friends here, I shall be happy to send you more specimens to supply their place whenever you want them...." He signs, :W. F. Talbot, " and continues in a postscript double checking Brewster's address and, "I hope you will (being so near) come & spend a few days at Leacock Abbey and make some Calotypes with me."

David Brewster, (1781–1868), was a Scottish scientist, mathematician, and inventor of scientific instruments, best known for his work in optics and polarized light. His popular invention, the kaleidoscope, is perhaps better known than his name. Brewster and Talbot met through a mutual friend and scientist, John Herschel, in 1826. The correspondence between Talbot and Brewster reveals their life long friendship and shared interests. Brewster encouraged Talbot to patent his Calotype technique which proved both complex and difficult over a long period of time. Talbot's process created the photographic negative from which multiple prints could be made but also relied on methods that did not produce as sharp an image as Daguerre's process did. Daguerre was one of several contemporary inventors developing photographic techniques. Talbot's attempt to claim origination of a photographic process by patenting the Calotype produced acrimony and continuous legal entanglements. However, Talbot is often credited as having invented photography. Letters referencing Calotypes, also known as Talbotype, written by William Henry Fox Talbot rarely become available.

**\$4,500.00. Item ID#4036**



# TRUMBO, DALTON

“THAT AGREEMENT , DATED MAY 1, 1959, BETWEEN CARLYLE-ALPINA, S. A. AND PETER FLINT ( A PSEUDONYM FOR DALTON TRUMBO) IS HEREBY CANCELED...”

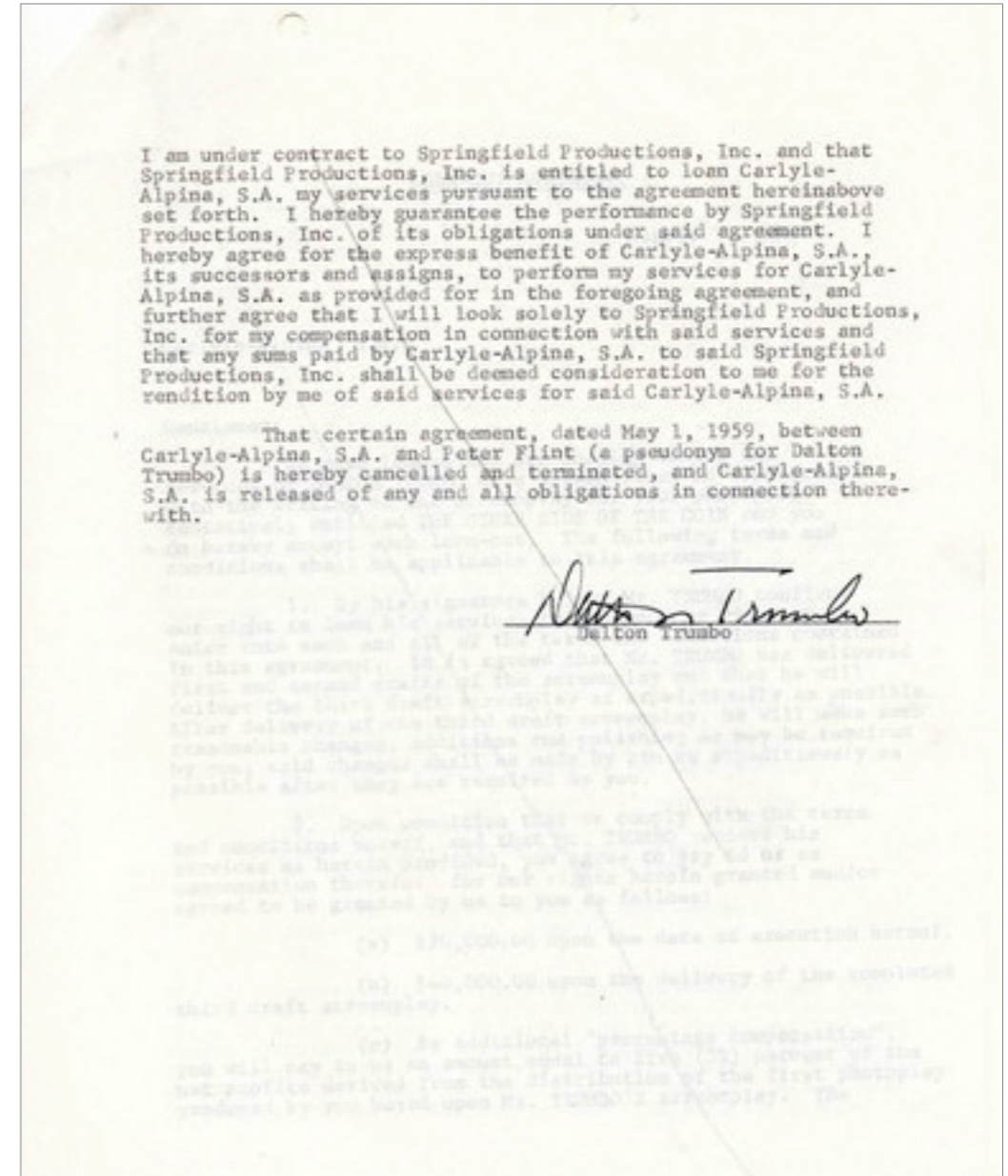
(1905–76). American screenwriter and novelist, known for his Academy Award winning films *Roman Holiday* (1953), *Exodus* and *Spartacus*, (both released in 1960). These screenplays were written while he was blacklisted as part of the Hollywood Ten.

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

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

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

**\$700.00. Item ID#2370**



# WELLES, ORSON

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

## Signed Photograph, bust length, sepia toned, 8vo, ca 1940-45.

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

**\$780.00. Item ID#4031**



# WYETH, ANDREW

"I AM ABSOLUTELY CORRECT ON THE TROOPS I SHOW  
BEHIND MY FIGURE OF GEN. WOLFE"

(1917–2009) American visual artist, primarily a realist painter, working predominantly in a regionalist style. He was one of the best-known U.S. artists of the middle 20th century and was sometimes referred to as the "Painter of the People," due to his work's popularity with the American public. In his art, Wyeth's favorite subjects were the land and people around him, both in his hometown of Chadds Ford, Pennsylvania, and at his summer home in Cushing, Maine.

## Important Autograph Letter Signed, 5 separate pages, with transcription, Chadds Ford, PA., April 22, 1947.

To Mr. Fisher, most likely Allan C. Fisher, writer and editor for the *National Geographic Magazine*. Wyeth writes from his famous winter home, Chadds Ford, Pennsylvania, to Mr. Fisher who, from Wyeth's letter ending, "Have hopes of getting down to Washington... and will plan to visit you," lived in the Washington, D.C. area. Allen C. Fisher lived in the Virginia suburbs of Washington. He worked for the Baltimore Sun from 1941 until 1943 and worked as a writer for the *National Geographic Magazine* in 1950 as well as being a senior assistant editor. During the 1950s he was also an editorial correspondent for the National Geographic Society, and later, in 1957, was the ghostwriter for General George C. Marshall. This letter discusses Wyeth's painting, *James Wolfe at Quebec*. Wyeth writes to Fisher discussing this painting at length. "I have at last received the information proving that I am absolutely correct on the troops I show behind my figure of Gen. Wolfe in my picture. Title of book in which this data is given... refers to the 43rd (later renamed the 42nd) 'as scaling the heights of Abraham at the battle of Quebec the position of the 43rd was in the center of the line'... In reference to the history of the 43rd... the independent companies were formed into a regiment...." He continues, "The tartan and uniforms in my painting are correct. This has been o.k. by Major MacRay Scobie of the Seaforth Highlanders...." And ends this discussion with, "I might add I was certainly wrong in stating that the 42nd Regt fought at Quebec...." He signs, "Andrew." Two punch holes atop each sheet.

\$3850.00. Item ID#4030

April 22, 1947  
Chadds Ford Pa.

Dear Mr. Fisher:

Many thanks for sending me the check for the two paintings - I have at last received the information proving that I am absolutely correct on the troops I show behind my figure of Gen Wolfe in my picture. Title of book in which this data is given

Her Majesty's Army  
Richards Vol. II

15)

I might add that I was certainly wrong in stating that the 42nd Regt fought at Quebec - when you get into British's Regiments you are really hunting for trouble.

Have hopes of getting down to Washington this Spring and will plan to visit you.

With warmest regards

Sincerely yours  
Andrew



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