

**SCHULSON
AUTOGRAPHS
CATALOG
166**



*To James Dunn
from his friend of many years
Winston Churchill*

PDF VERSION

Schulson Autographs

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Abbreviations

A.L.S.

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

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

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

D.S.

Document Signed

A.Q.S.

Autograph Quotation Signed

A.N.S.

Autograph Note Signed

Measurements

Vertical measurement given first.

4to

Quarto [approximately 11x8B/c inches]

8vo

Octavo [approximately 8x5 inches]

vn.d.

No date

n.p.

No place

n.y.

No year

BEN GURION, DAVID

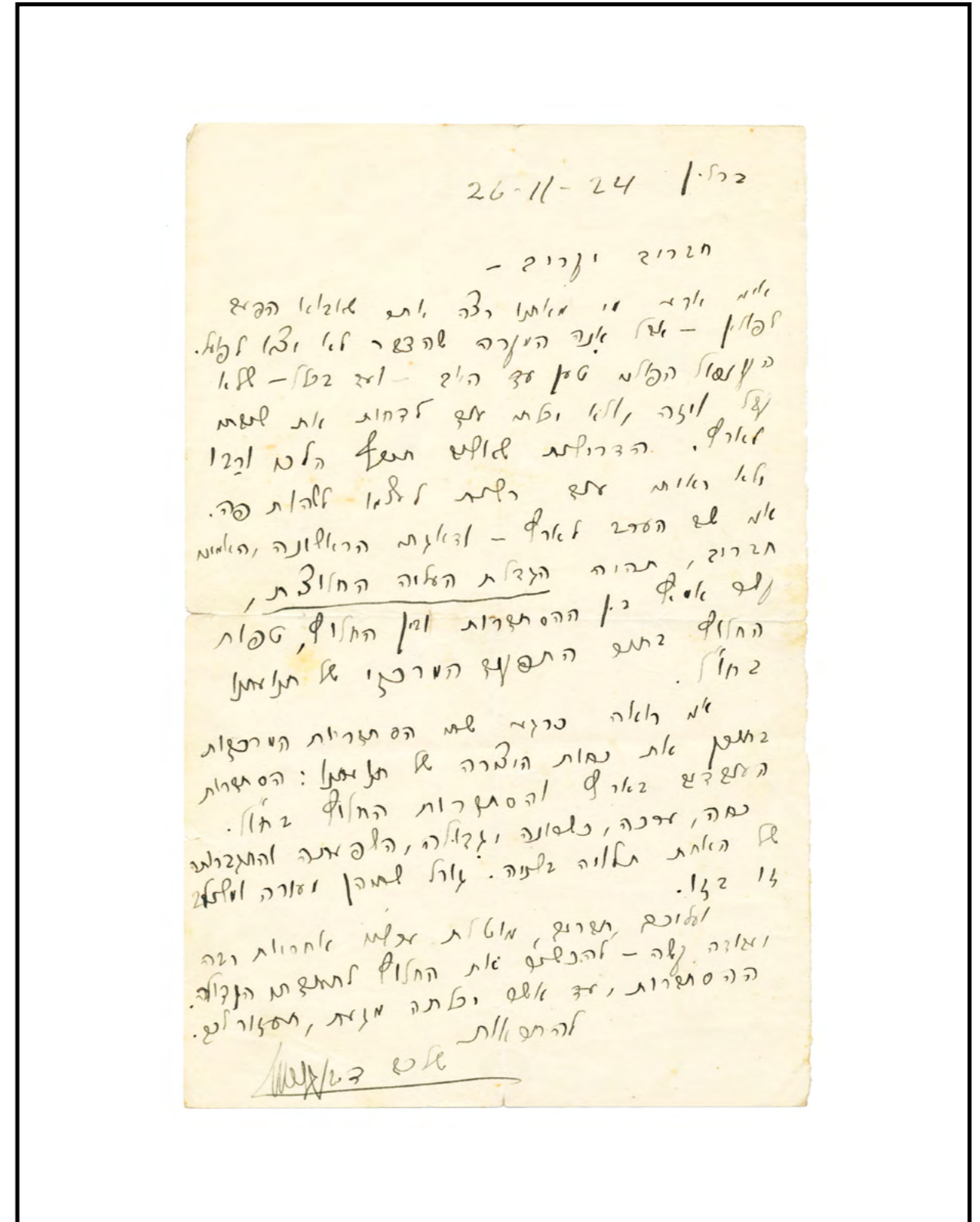
“AT THE MOMENT I SEE TWO HISTADRUTS”

(1886–1973) First Prime Minister of Israel. Ben-Gurion's passion for Zionism, which began early in life, culminated in his instrumental role in the founding of the state of Israel. After leading Israel to victory in the 1948 Arab-Israeli War, Ben-Gurion helped build the state institutions and oversaw the absorption of vast numbers of Jews from all over the world. Posthumously, Ben-Gurion was named one of Time Magazine's 100 Most Important People of the 20th Century.

Autograph Letter Signed, in Hebrew, 8vo, Berlin, Nov. 26, 1924.

Ben-Gurion emphasizes the importance of talented labor in Palestine. He was in Berlin trying to secure a visa into Poland. In the mid-1920s a large number of Polish Jews immigrated to Palestine due to the political and economic crises in Poland the Johnson-Lodge Immigration Act passed by the U.S. Congress which curtailed mass immigration to America. If Ben-Gurion was trying to enter Poland (the country of his birth) to promote immigration to Palestine, he was not successful. He begins this letter telling his friends that “he is unable to get a visa to go to Poland and must return to Aretz.” The letter deals with Ben-Gurion's strategy to promote immigration to Palestine and to create “a firm bond between the Histadrut and the Hehalutz.” Ben-Gurion says that upon his return to Aretz, his first concern will be “to increase the Aliya of Halutzim [pioneering aliya], creating a firm bond between the Histadrut and the Hehalutz, and making the central role of our movement abroad the development of Hehalutz.” He continues, “At the moment I see two Histadruts which contain within the creative forces of our movement: the Workers Histadrut in Aretz and the Hehalutz Histadrut abroad. The strength, value, talent, greatness, influence and success of one is tied to the other. The fates of both are intertwined.” He then asks his friends to “prepare the Hehalutz for its great destiny,” a job he notes as being a great responsibility and hard work. He assures them that the “Histadrut will help as much as it can.” The letter is signed, “D. Ben-Gurion.”

Israel's General Federation of Labor, the Histadrut, was an organization of trade unions established in 1920 during the British Mandate for Palestine. It was founded by Ben-Gurion and others to look out for the interest of Jewish workers and designed to “form a tightly controlled autonomous Jewish economic state within the Palestine economy. It functioned as much more than a traditional labor union, providing... social services and security, setting up training centers,



BEN GURION, DAVID CONTINUED

helping absorb new immigrants ... teaching them Hebrew “ [www.jewishvirtuallibrary.org, section on British Palestine Mandate]. As the goal at the time was to increase the number of Jews going to settle in Palestine, a strong bond needed to be secured between the Histadrut and those in the Hehalutz who were helping in countries abroad to teach, train and compel Jews to immigrate to Palestine. The job of the Hehalutz, which was primarily a youth movement, an umbrella of the Zionist Youth Movement, was to bring Jews to Israel, training them for pioneer life in skilled trades. As early as 1924, Ben-Gurion was trying to get more skilled immigrants to Israel. He felt that the only way was to get the Hehalutz to work hand in hand with the trade unions and to promote all that they were doing for workers in Palestine. Ben-Gurion, in this letter, is emphasizing his desire to see that the two, the pioneers in Palestine and those abroad who were to help train skilled workers and promote the Histadrut, work together to form a state that could be independent. Ben-Gurion, a major Zionist leader, led the Jewish community in Palestine on its struggle for an independent Jewish state.

Item ID #4039 \$3,500.00

BRITTEN, BENJAMIN

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

**Signed Black and White Photograph, small 8vo,
n.p. n.d but ca 1950's.**

A charming, photographic portrait of Britten in three-quarter bust length profile, 3 1/2 x 5 1/2 inches. He is looking towards the right. Boldly signed on lower white border, “Benjamin Britten.”

Item ID #1968 \$550.00



BROCA, PAUL

“THE ACADEMY RECEIVED NO NOTICE ...
ON THE INAPPROPRIATENESS OF A DISCUSSION ON NEWBORNS.”

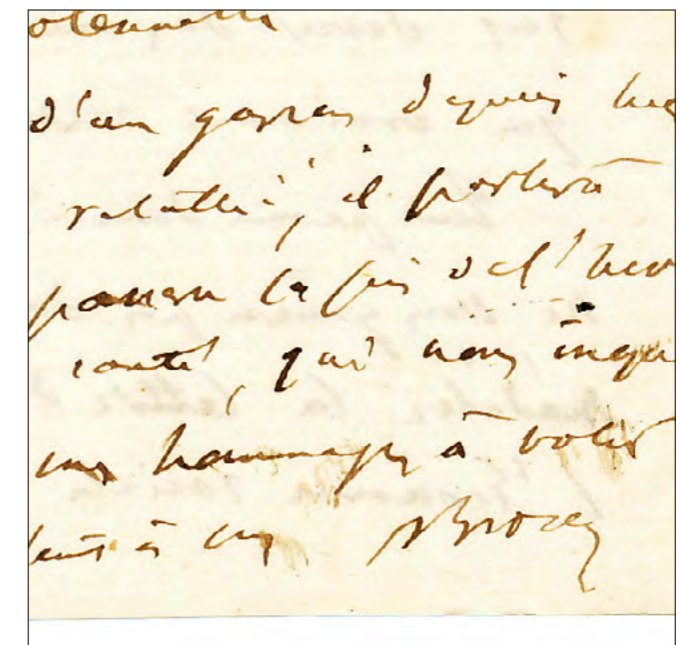
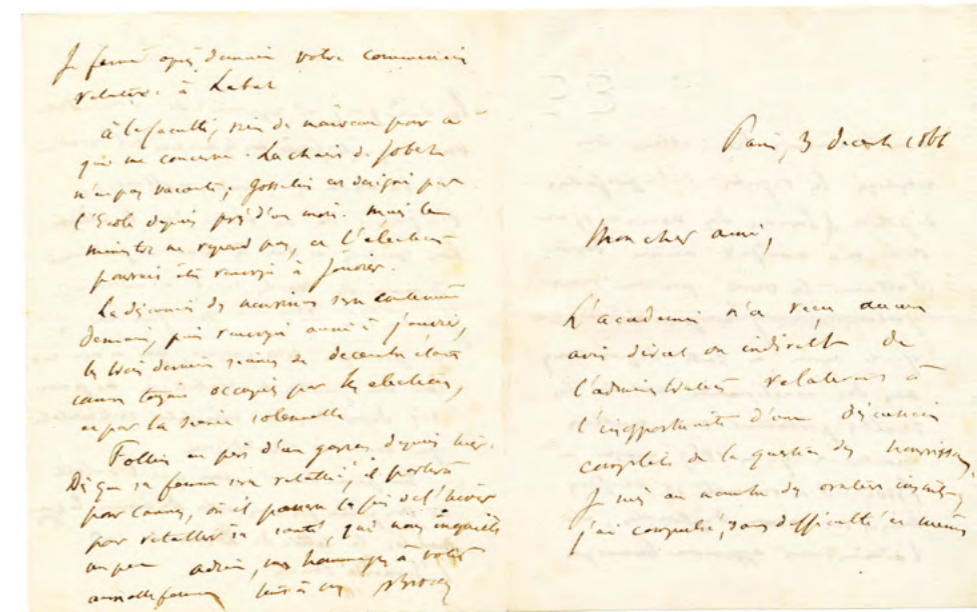
(1824–80) French physician, best known for his role in the discovery of cortical localization in the brain known as Broca's area. He pioneered the field of anthropology.

Autograph Letter Signed, in French, 4pp on small folded 8vo of blind embossed monogrammed stationery, Paris, Dec. 3, 1866.

Broca writes on several topics including accurate newborn statistics. “The academy received no notice ... from the administration on the inappropriateness of a discussion on newborns. I am one of the registered speakers; I consulted ... the police's main registers (wet-nurses' office); there was no attempt at minimizing or altering the truth ... results are probably better now than in 1859 ... but they are still deplorable ... if progress seems soft, it is because it does not fit in with the special attributions and the current research of any of the members of the academy; I only decided to register because this issue, which is first and foremost a question of statistics, seemed to take a course that was more sentimental than scientific ...” He then discusses academy elections and appointments and returns to the discussion of newborns as a conference topic and more on colleagues. He signs, “P. Broca.”

Broca's early scientific works dealt with the histology of cartilage and bone, but he also studied cancer pathology, the treatment of aneurysms, and infant mortality as reflected here. In the year prior to our letter, 1865, Broca published “General Instructions on Anthropological Research,” and about two years after our letter, 1868, he became Paris professor of surgical pathology and also became a member of the Legion of Honor.

Item ID #4134 \$750.00



CARVER, GEORGE WASHINGTON

"THE PEANUT AND COW PEA VINE HAVE THE SAME TROUBLE ..."

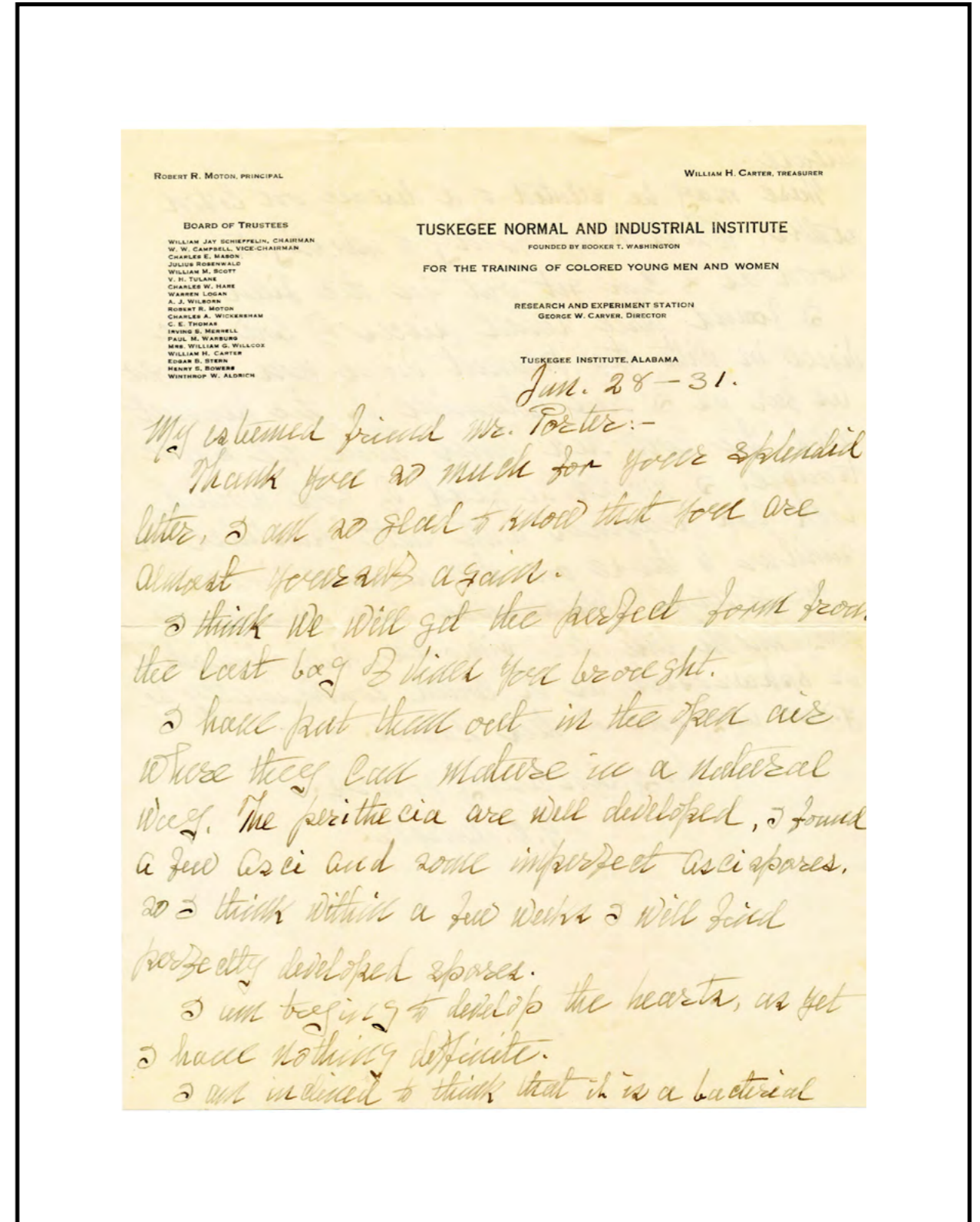
(1864–1943) American botanical researcher and agronomy educator recognized for plant disease research and reviving the peanut industry.

Autograph Letter Signed, 2pp on one sheet of "Tuskegee Normal and Industrial Institute" stationery, 4to, Tuskegee, Jan. 28, 1931.

Carver discusses his investigations into peanut diseases and specific experiments in growing healthy plants. He writes to Grady Porter, a researcher from a peanut processing plant in Columbus, Georgia. Carver thinks they will be able to produce, "the perfect form from the last bag of vines you brought. I have put them out in the open air where they can mature in a natural way. The perithecia are well developed..." He notes that he found, "some imperfect ascispores," but writes that, "within a few weeks I will find perfectly developed spores. I am trying to develop the hearts...." He then suggests that a "bacterial disease" may be affecting growth. "These may be related to a disease on cotton stalks which I am going to investigate... I found three small pieces of cow pea vines in with the peanut vines you brought... the peanut and cow pea vine have the same trouble...." Carver asks Porter to look for cow pea vines "with little pustules" like the ones on peanut vines. He ends the letter using the scientific names for the plants to explain what Grady should look for. He signs, "G. W. Carver." With holograph envelope of Tuskegee Institute.

Carver had achieved widespread recognition by the time he wrote this letter. He was credited for developing peanut products and bringing back the peanut industry which had been devastated by disease from insect infestation at the end of the nineteenth century. Carver also promoted interracial cooperation.

Item ID #4135 \$1,875.00



CHURCHILL, WINSTON

OFFICIAL PORTRAIT

(1874–1965) British politician known chiefly for his leadership of the United Kingdom during World War II. He served as Prime Minister from 1940 to 1945 and again from 1951 to 1955. A noted statesman and orator, Churchill was also an officer in the British Army, historian, writer, and artist. He is the only British Prime Minister who has ever received the Nobel Prize in Literature and the second person to be made an Honorary Citizen of the United States.

Signed Photograph, signed and inscribed as Prime Minister, 10 Downing Street, March 25, 1954.

Our half length photographic portrait of the great World War II leader is stamped on verso, "Vivienne, 20th Century Studios" and described as an official portrait photograph by the noted society photographer Vivienne Mellish Entwhistle, who went by the name "Vivienne." The Prime Minister is shown facing the camera, seated. He signs on the mount, "To James Dunn from his friend of many years, Winston S. Churchill." James Dunn (1874–1956) was a Canadian born financier and industrial magnate who worked with Churchill during World War I to supply nickel from Norway. Photograph is 6 x 8 inches on a 10 x 8 inch board.

Item ID #4103 \$5200



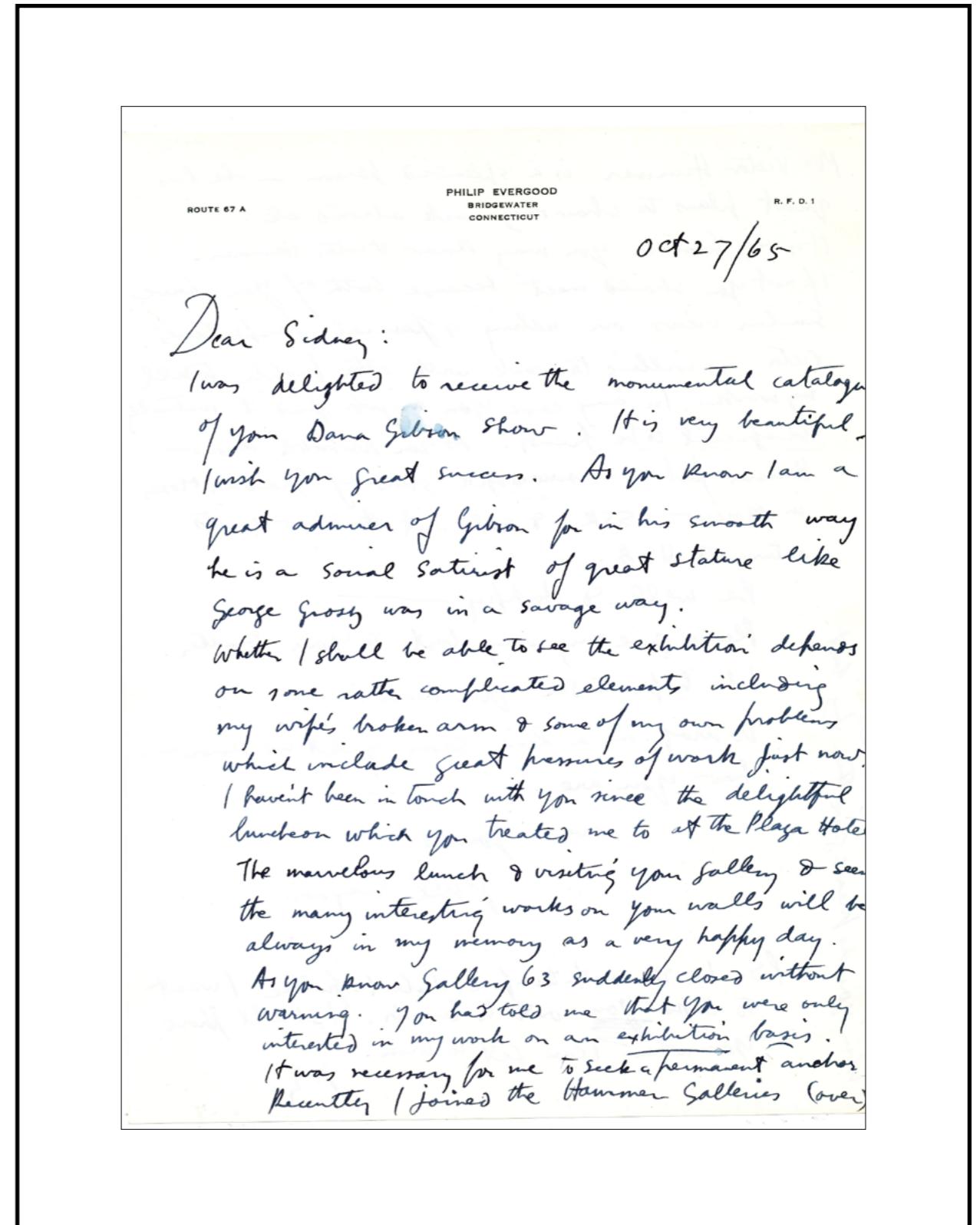
EVERGOOD, PHILIP

"SOME OF MY OWN PROBLEMS WHICH INCLUDE
GREAT PRESSURES OF WORK"

(1901-73) American painter, etcher, lithographer, sculptor, illustrator and writer. He was particularly active during the Depression and World War II era.

Autograph Letter Signed, 2 pp on one 4to sheet of printed personalized stationery, Bridgewater, CT., Oct. 27, 1965.

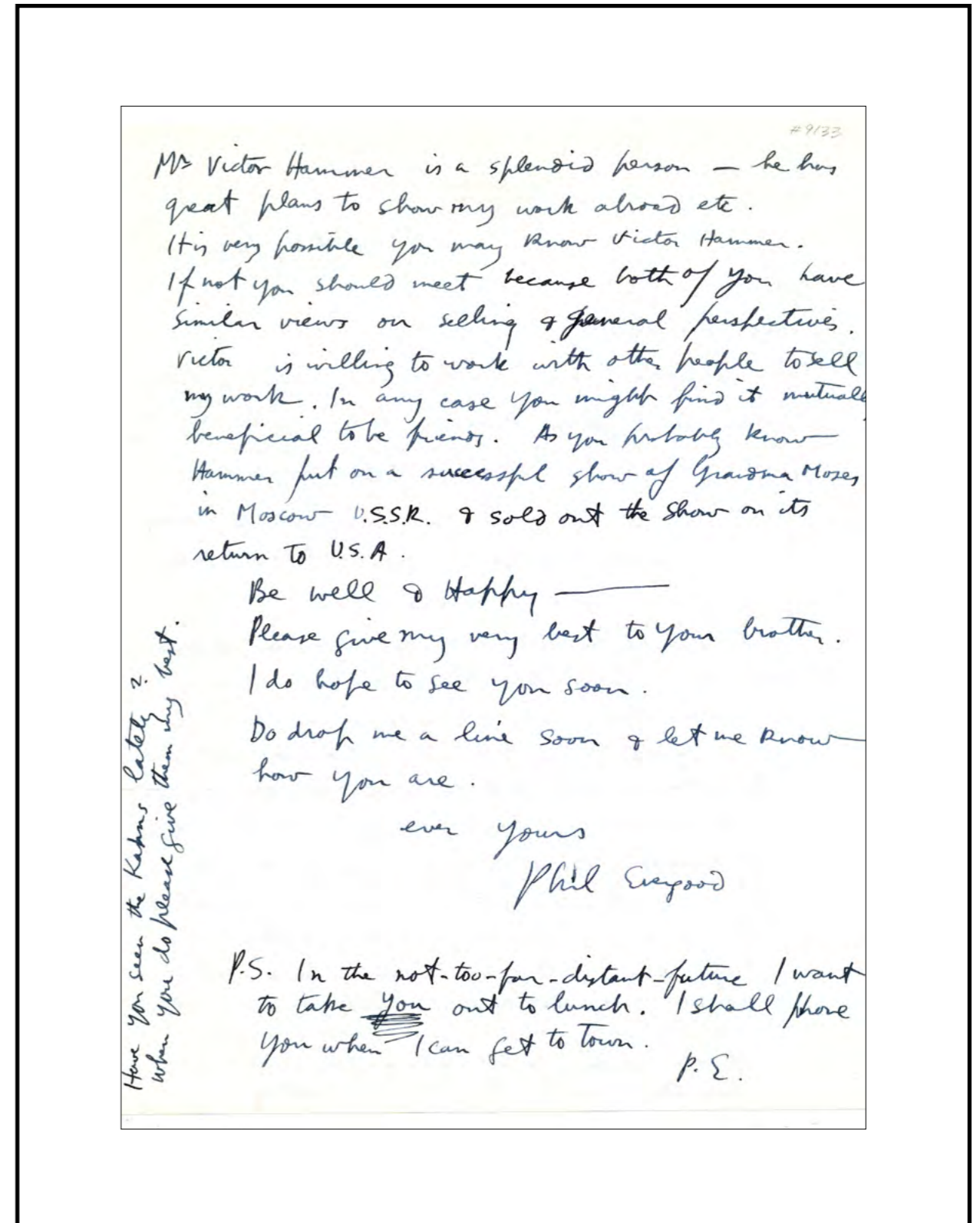
Philip Evergood writes to Sidney Hill regarding, among other things, Sidney's catalogue of his Charles Dana Gibson show. Sidney Hill was co-owner, at the time, with his brother, Henry, of Berry-Hill Galleries in New York. Henry and Sidney moved from London to New York during World War II and established Berry-Hill Galleries. While they were scholars of and dealers in antiquities and gold boxes, they became known in America for dealing in American art. Berry-Hill had an exhibition from October 1–November 15, 1965 of "Charles Dana Gibson, 1867–1944: Creator of the 'Gibson Girl,'" an exhibition of over 100 original Gibson black and white drawings from the artist's collection. Evergood says that he is a "great admirer of Gibson for in his smooth way he is a social satirist of great stature like George Grosz was in a savage way." Evergood says that he is not sure he will get to see the exhibition because of "my wife's broken arm" and "some of my own problems which include great pressures of work" Evergood was with Dintenfuss Gallery in 1963 and left them to join Ziunta Gerst's Gallery 63 in New York. He exhibited at Gallery 63 and in Rome at their La Galleria 63 during 1963 and 1964. But in 1965 "Gallery 63 suddenly closed without warning" as he tells Sidney in this letter. So, as he also tells Sidney, it was in 1965 that he then went to Hammer Galleries, owned by Victor Hammer. Evergood must have been preparing at this time for what would be his first one-man show with Hammer Galleries which occurred in 1967. He didn't stay long there, however, as, according to details in "Philip Evergood: Never Separate from the Heart," by Kendall Taylor (page 20), in 1970 he left Hammer for Kennedy Galleries. Evergood reminds Sidney that since he was only interested in his work on an exhibition basis, he had to go elsewhere to "seek a permanent anchor," saying that he had "recently ... joined the Hammer Galleries." He then speaks highly of owner Victor Hammer who "has great plans to how my work abroad." While in the 1930s, the Hammer Galleries were the first in the west to exhibit the Faberge eggs, by the 1960s they were focused on 19th and 20th century European and American Masters. In a side note, after the P.S., Evergood asks his correspondent if he has "seen the Kahns lately." This reference is



EVERGOOD, PHILIP CONTINUED

most likely to Mr. & Mrs. Harry Kahn (1916-1999) whom the Frick Collection "Archives Directory for the History of Collecting in America" lists as an art collector, an investment advisor and a philanthropist who served on the board of the Brooklyn Museum until 1997 and founder of its Contemporary Arts Council. An informative letter showing the working life of the artist, moving from gallery to gallery, preparing for exhibitions, and commenting on other artists. Signed "Phil Evergood" and again with initials in the P.S.

Item ID #4117 \$625.00



HARTLEY, MARSDEN

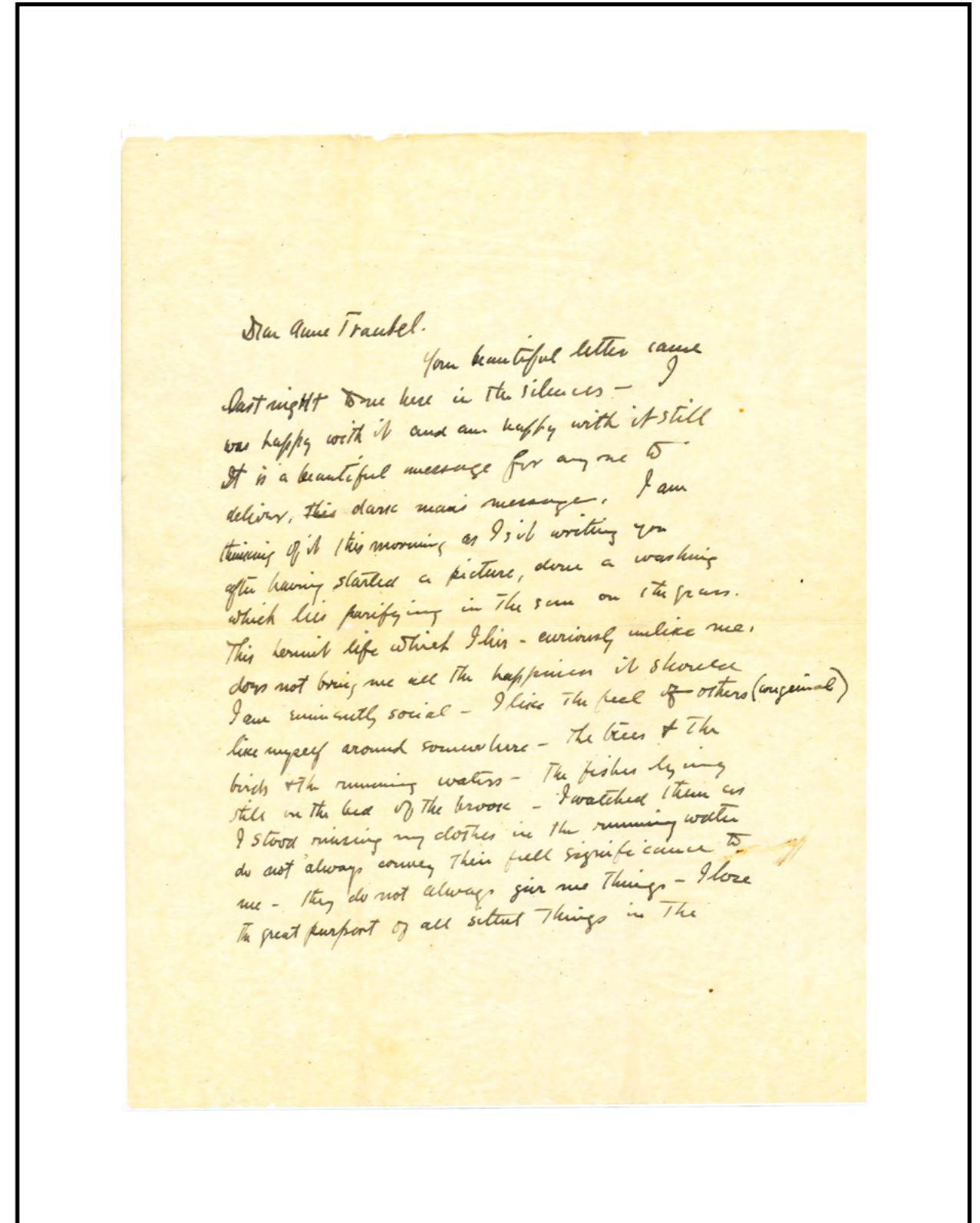
“HOWEVER I HAVE PAINTED ON A PICTURE – I HAVE ALLUDED TO THE NEEDS OF MY BODY”

(1877–1943) American Modernist painter, poet, and essayist of the early 20th century. Hartley was born in Lewiston, Maine, USA, where his English parents had settled. He began his art training at the Cleveland Institute of Art after the family moved to Cleveland, Ohio, in 1892. He was born Edmund Hartley, but chose to take on his stepmother's maiden name, Marsden, as his first name.

Lengthy Autograph Letter Signed, 4 separate 4to sheets of onion skin stationery, n.p., n.d., but companion envelope postmarked, Baltimore, Apr. 21, 1911.

Hartley writes to Anne Traubel discussing personal view of what art is, his loneliness, the nature surrounding him, and his working on his paintings. He had a close friendship with Anne and her husband, Horace Traubel (1877–1943), author and biographer of Walt Whitman (“With Walt Whitman in Camden,” published 1906). Hartley begins with a comment that her “beautiful letter” arrived “in the silences... It is a beautiful message for any one to deliver, this dark man's message... I sit writing you after having started a picture, done a washing which lies purifying in the sun on the grass. This hermit life which I live - curiously unlike me, does not bring me all the happiness it should...” He continues, “I am free to confess that as yet art has never been more than love and friendship nor has it been less - some would say it has nothing to do with either of them because art is purely intellectual and has little to do with the simple emotion - However I have painted on a picture - I have alluded to the needs of my body... and so I am feeling the loneliness in the presence of these beautiful unhuman things - there is too much peace, there is too much indifference too much of supremacy of mighty things... that know not what it is to be human... I desire only a human hand to touch a big broad shoulder to brush by... a smile to be conscious of... These are the emotions that fill me here as the sun is nearly noon high...” He describes the vegetable garden he was planting earlier in the morning before painting. He mentions that the next day is, “Whitman's dinner day isn't it,” and that he would like to attend to see people he would otherwise not meet. He mentions Mildred Bain. Frank and Mildred Bain were supporters and friends of Whitman and of the Traubels. Hartley sends his love to Horace and signs, “Marsden H.” Small tear on the fourth page affecting one word, “dinner.”

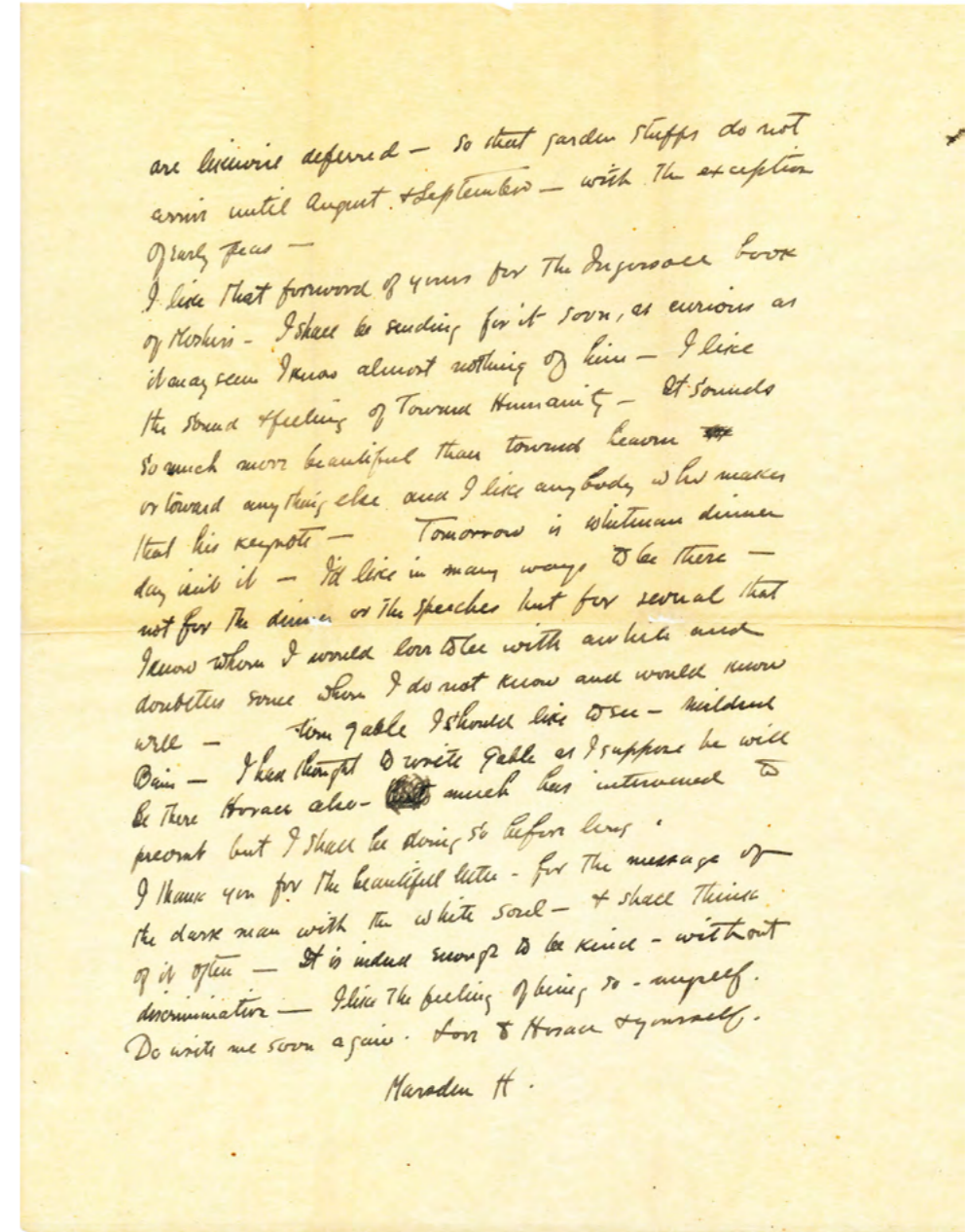
Shortly before he wrote this letter, Hartley had exhibited 15 works in the Independents Exhibition. A group of New York artists sought



HARTLEY, MARSDEN CONTINUED

to establish academy-independent shows in 1910 and 1911. The 1911 show, called the "Independent Exhibition of the Paintings and Drawings of Twelve Men," was held at the Society of Beaux-Arts Architects and organized by Rockwell Kent and Arthur B. Davies. In 1912, the year following our letter, Alfred Stieglitz offered Hartley his second solo show at Stieglitz' 291 Gallery. The show was quite successful, having sold a number of paintings to Agnes Meyer who became a benefactor. The sales to Meyer helped to enable Hartley to travel in Europe to study and paint. He left in 1912 and did not return until 1915.

Item ID #4116 \$1900



are likewise deferred - so that garden sheeps do not
arrive until August & September - with the exception
of early peas -
I like that foreword of yours for The Invention of Solitude
of Moravia - I shall be reading for it soon, as curious as
it may seem I know almost nothing of him - I like
the broad feeling of Toward Humanity - It sounds
so much more beautiful than toward Heaven
or toward anything else and I like anybody who makes
that his keynote - Tomorrow is Whitman dinner
day isn't it - It will be in many ways to be there -
not for the dinner or the speeches but for several that
I know where I would love to be with articles and
doubtless some I don't know and would never
write - Tom Gable I should like to see - Mildred
Dain - I had thought to write Gable as I suppose he will
be there Horace also - much has intervened to
prevent but I shall be doing so before long -
I thank you for the beautiful letter - for the message of
the dark man with the white soul - & shall think
of it often - It is indeed strange to be kind - without
discrimination - I like the feeling of being so - myself.
Do write me soon again - Love to Horace & myself.
Marsden H.

KELLY, GENE

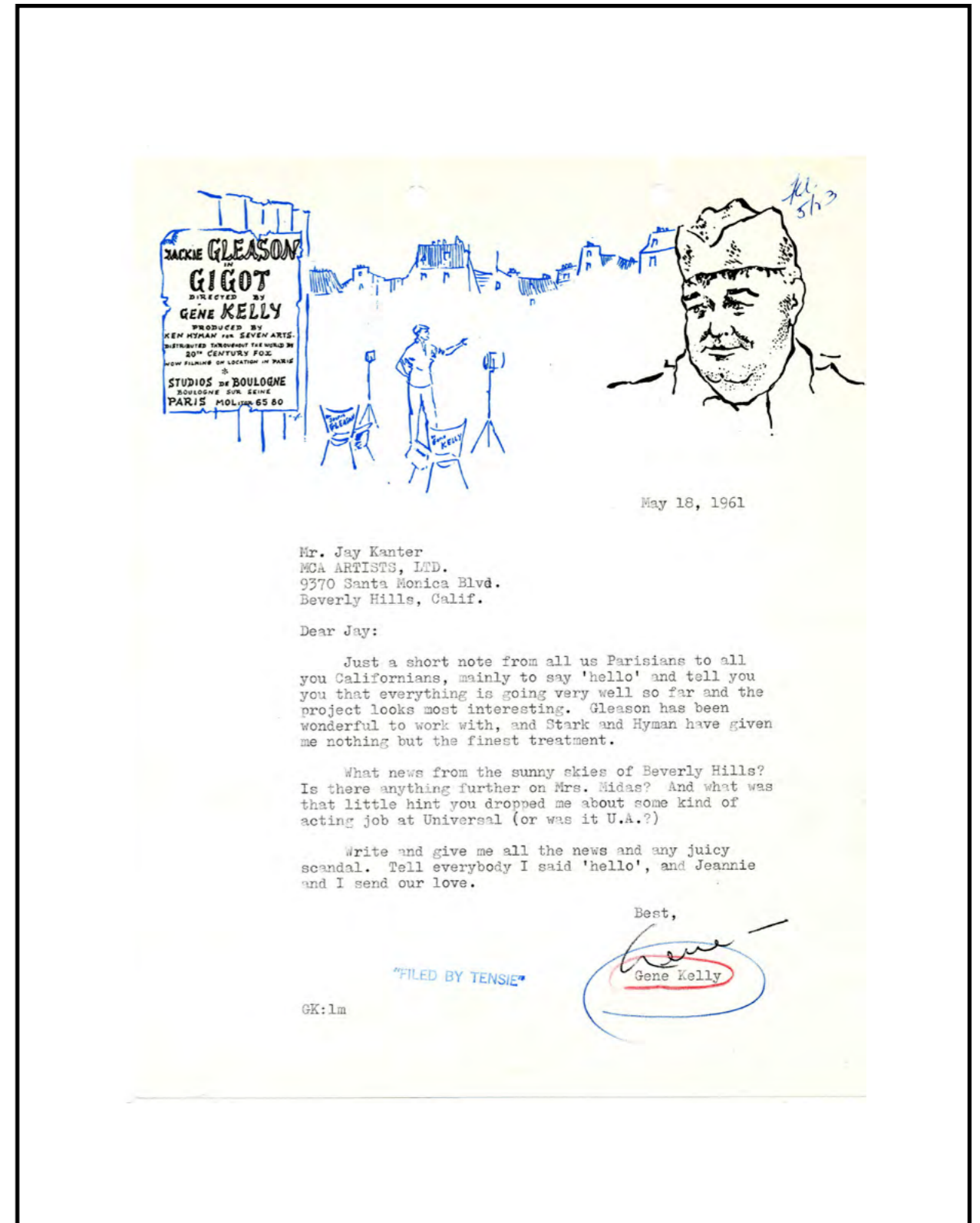
"GLEASON HAS BEEN WONDERFUL TO WORK WITH"

(1912-96) American actor, dancer, director, choreographer.

Autograph Letter Signed on "Gigot" stationery showing Kelly as director and Jackie Gleason as star, 4to, n.p., May 18, 1961.

To Jay Kanter, Hollywood agent, Vice-President of MCA Artists, Inc. Gene Kelly was on location in Paris, filming "Gigot," a film based on an original story of Jackie Gleason who starred in it and which was produced by Kenneth Hyman. He writes to his agent, "Just a short note from all us Parisians to all you Californians, mainly to say 'hello' and tell you you [sic] that everything is going very well so far and the project looks most interesting. Gleason has been wonderful to work with, and Stark and Hyman have given me nothing but the finest treatment." He asks for news from Beverly Hills, if there is "anything further on Mrs. Midas," and "what was that little hint you dropped me about some kind of acting job...." The Gene Kelly filmography suggests that if Kanter did have a job lined up for him, it could have been the 1964 film, "What a Way to Go!" or the 1966 "Les Demoiselle de Rochefort," both of which starred Kelly. Ray Stark mentioned above, was a Hollywood agent who, with Eliot Hyman founded Seven Arts Productions in 1957. Seven Arts is the production company associated with "Gigot." They produced "Lolita," "Two for the Seesaw," and many other films. Kelly closes with "Jeanne and I send our love..." and signs, "Gene." He refers to his wife, Jeanne. "On August 6, 1960, Gene Kelly's personal life took a decided upswing, as he married for the second time. His new wife was an old friend, his long-time dance assistant, Jeanne Coyne.

Item ID #4123 \$580.00



LAURENCIN, MARIE

"THE LEAVES OF THE TREES, DISTURBED ABOUT IT,
MAKE SPLINTERS OF LIGHT"

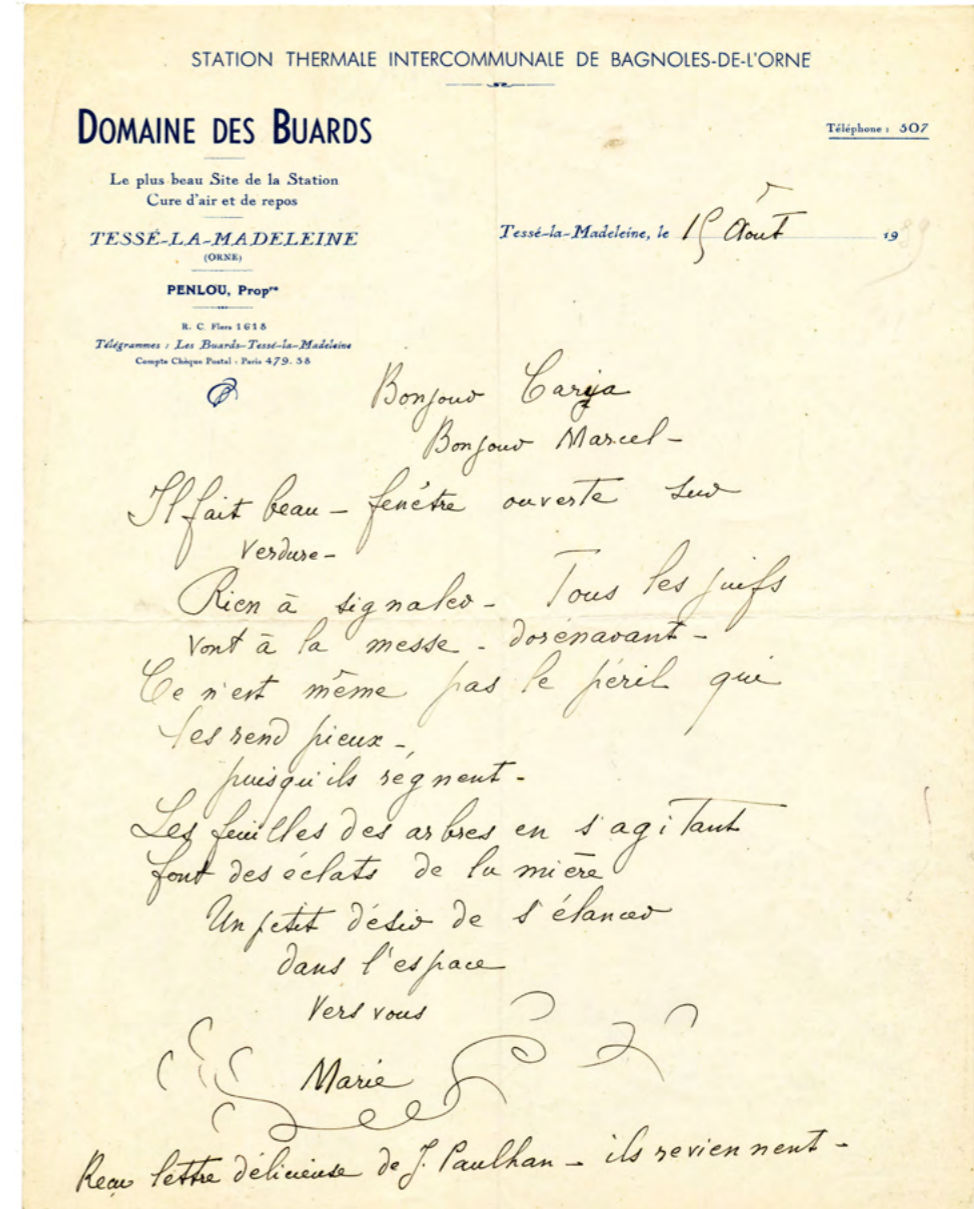
(1883–1956) French artist highly regarded for her paintings depicting women, as well as book illustrations and prints, most closely associated with the poet Guillaume Apollinaire. Her works are included in major art museums globally.

Autograph Letter Signed, in French, on "Domaine Des Buards" stationery, 4to, Bagnoles, August 19, 1939.

Laurencin has been generally regarded as a famous woman painter having shown in eleven exhibitions between 1912 and 1939, in major art capitals including Paris, London, New York and Dusseldorf. She was part of the avant-garde circle of artists and writers that included Apollinaire, Picasso and Braque. By the date of our letter, she was regarded as a queen of French culture. In the weeks before the start of World War II, Laurencin comments to friends about her travel. "The weather is nice – the window open onto greenery – Nothing to tell – All the Jews are going to Mass...it is not only the danger which makes them pious – since they govern – the leaves of the trees, disturbed about it, make splinters of light...." She signs, "Marie." She draws decorative curls around her signature.

Laurencin's letter draws attention to the Nazi threat Jews would face in France in the not too distant future. Her attitude toward Jews shows here. In 1942, she published "Le Carnet des nuits," a collection of reminiscences and poems from her youth and early part of her career, and in 1944 her Paris apartment was taken over by the Germans. By the time she wrote our letter, Laurencin had achieved her greatest successes. Many Jews sought refuge in France once the Nazis acceded to power in Germany, but by 1939 the French government restricted the number of immigrants from Germany and Spain.

Item ID #2357 \$950.00



LAWRENCE, D.H. (DAVID HERBERT)

"THE MIDDLE CLASS READERS HAVE TRIED SO HARD
TO INSULT ME FOR WOMEN IN LOVE, "

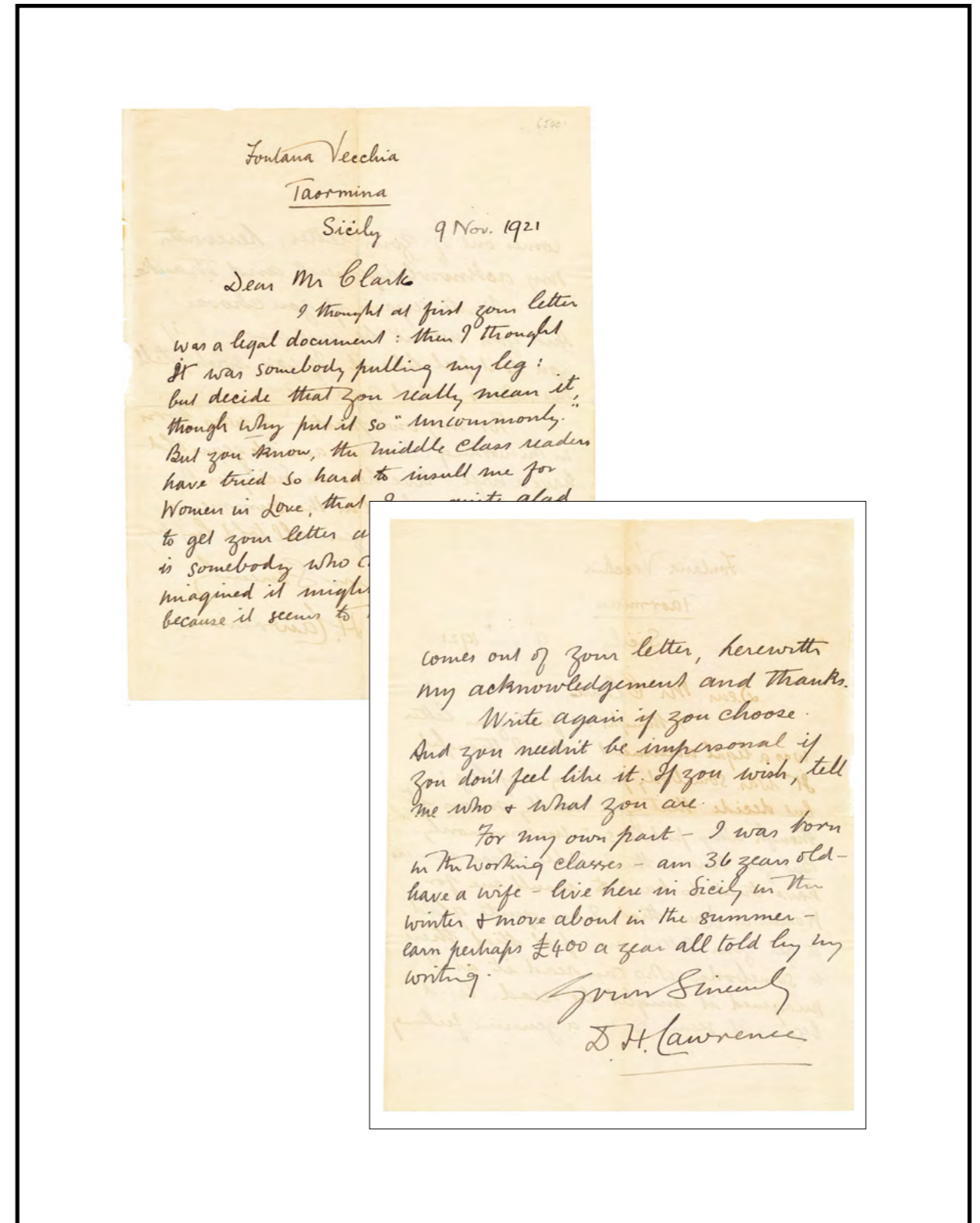
(1885–1930) English novelist. His novels challenged concepts of sexuality in human conduct. Best remembered for his novels including *Sons and Lovers*, *Women in Love*, *The Rainbow*, and *Lady Chatterley's Lover*.

Autograph Letter Signed, 2 pp on one 4to sheet, Taormina, Nov. 9, 1921.

Lawrence writes to Mr. Clark addressing his remarks on "Women in Love," published in 1921 and offers personal information about his current circumstances. Lawrence begins by saying, "I thought at first your letter was a legal document: then I thought it was somebody pulling my leg...but...you really mean it...." This seems to be a reply to Clark who must have said something positive about "Women in Love," which was a pleasant surprise to Lawrence. He writes, "the middle class readers have tried so hard to insult me for Women in Love, that I am quite glad to get your letter and feel that there is somebody who can read it as I imagined it might be read." Lawrence continues on the second page clearly not knowing who Clark is. "Write again if you choose...If you wish, tell me who & what you are. For my own part - I was born in the working classes - am 36 years old, have a wife - live here in Sicily in the winter & move about in the summer - earn perhaps £400 a year all told by my writing...." He ends the letter and signs, "D. H. Lawrence."

While not stated who Mr. Clark is, it is possible that he is John Clark the export bookseller at 12 Ludgate Square, London who around this time asked for copies of Lawrence's books to be sent to Toronto and London as noted in "The Letters of D.H. Lawrence" (Cambridge University Press edition of 2000, page 520). This same Mr. Clark also placed orders for works of James Joyce with the Paris bookstore, Shakespeare and Co., in 1922. If Clark liked "Women in Love" as much as it is suggested in the letter, with the genuine feelings that Lawrence felt from him, then it is most certainly possible that he promoted the book and received orders for it. In 1921, Lawrence was living with his wife, Frieda, at Fontana Vecchia on the outskirts of Taormina in Sicily. It was in 1921 that "Women in Love" was published in America by Thomas Seltzer and in England with Secker. Repair across centerfold, some chipping at right margin above centerfold. To the best of our knowledge the letter is unpublished.

Item ID #4101 \$6,500.00



LONDON, JACK

"KIPLING'S ATTACK IN PARABLE UPON SOCIALISM? THE BEE-HIVE
PARABLE ... I HAVE WRITTEN A REPLY TO IT ..."

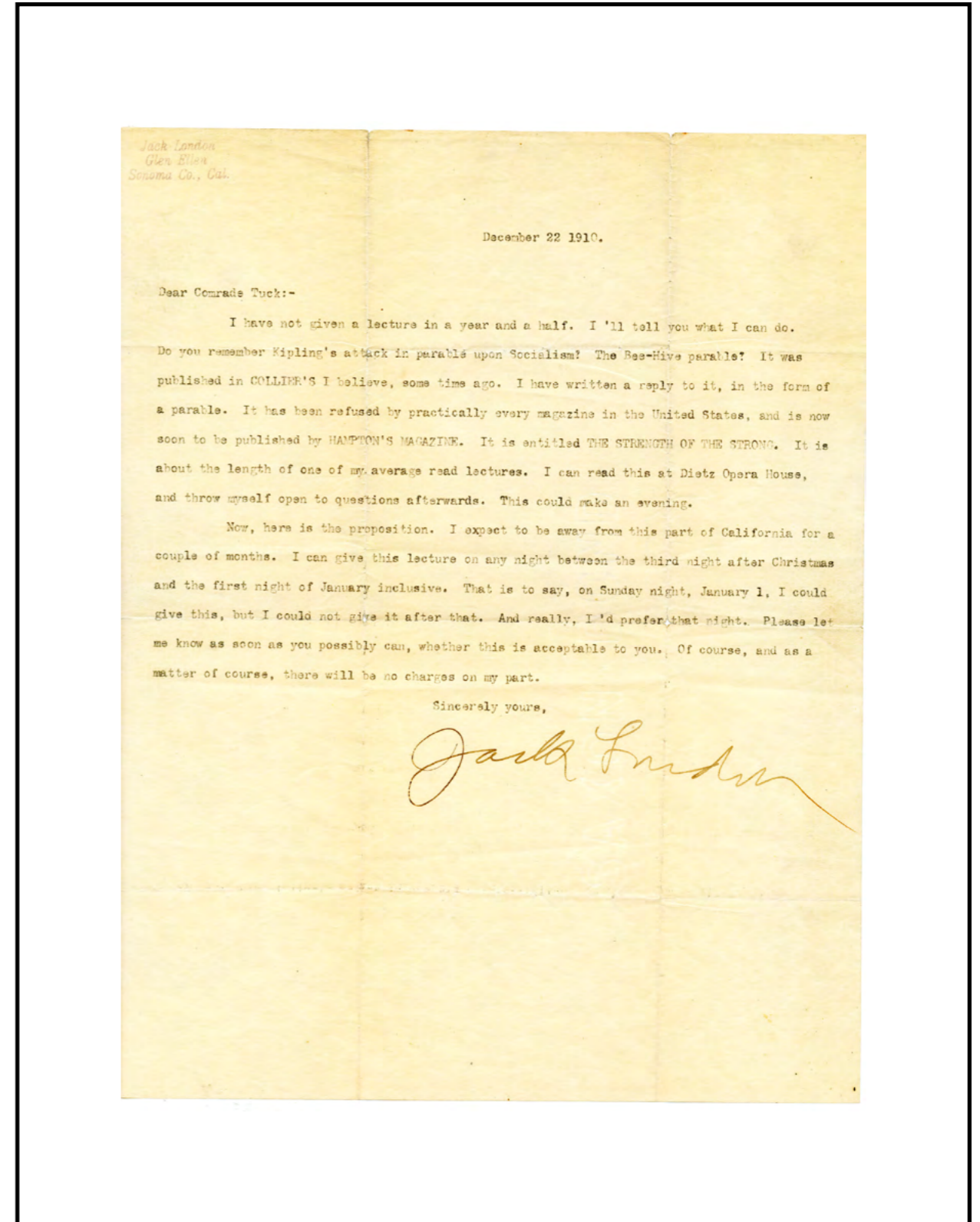
(1876–1916) American author whose most famous novel is
Call of the Wild.

**Typed Letter Signed, large 4to, [Sonoma, California]
Dec. 22, 1910.**

To "Comrade Tuck," London references his writings commenting on the fact that he hadn't lectured in a while and suggesting he organize a talk around his answer to Kipling's attack on Socialism. In part, "Do you remember Kipling's attack in parable upon Socialism? The Bee-Hive parable? ... I have written a reply to it, in the form of a parable. It has been refused by practically every magazine ... soon to be published by HAMPTON'S MAGAZINE ... entitled THE STRENGTH OF THE STRONG." "The Strength of the Strong" was published in "Hampton's Magazine," Volume 26, March 1911 and later published in book form by Macmillan in 1914. Kipling's attack on socialism, in the form of a political parable about bees, was first published in "Collier's Weekly" in the United States on November 28, 1908, under the title, "The Mother Hive," and in the United Kingdom as the "Adventures of Melissa," for "Windsor Magazine," December 1908. In his parable, Kipling argued for the need to recognize socialism as an attack against the future of the British Empire and defend against such false progressive ideas. Slightly faded with margin tear to one fold at top not affecting text.

Jack London was a socialist and member of the radical literary group "The Crowd" in San Francisco, supporting worker's rights and unionization. He became a socialist in 1894 and wove his political perspective into his writings and lectures. Our letter to H.C. Tuck gives evidence to London's political orientation. Referred to here as "Comrade Tuck," Tuck was a socialist leader, editor, and State Secretary of the Socialist Party of California. In 1910-11, Tuck was arrested for libel, having printed some apparently libelous material in various newspaper articles. In 1910, the year he wrote our letter to Tuck, London's "Burning Daylight," as well as "Revolution and Other Essays," "Lost Face," and "Theft: A Play in Four Acts" were all published. That same year saw the birth of his daughter and her untimely death just 36 hours later. It was also in 1910 that London purchased the Kohler & Frohling ranch.

Item ID #4102 \$4,400.00



MASCAGNI, PIETRO

(1863–1945) Italian opera composer. Of his 15 operas his one-act opera 'Cavalleria rusticana' is part of standard operatic repertory.

**Photograph Signed, postcard, in Italian, Italy,
August 24, 1935.**

This is a printed photograph of Mascagni taken in his later years, blank on verso of postcard. The composer is pictured in a thoughtful pose, bust-length, looking into the eye of the camera. He is wearing a formal suit and bowtie with a pin in his lapel. A very nice study of the artist. He has inscribed on the white margin in blue fountain pen, at the bottom, "Alla Cara ..." and signed in full, "Pietro Mascagni". Attractive.

Item ID #1101 \$425.00



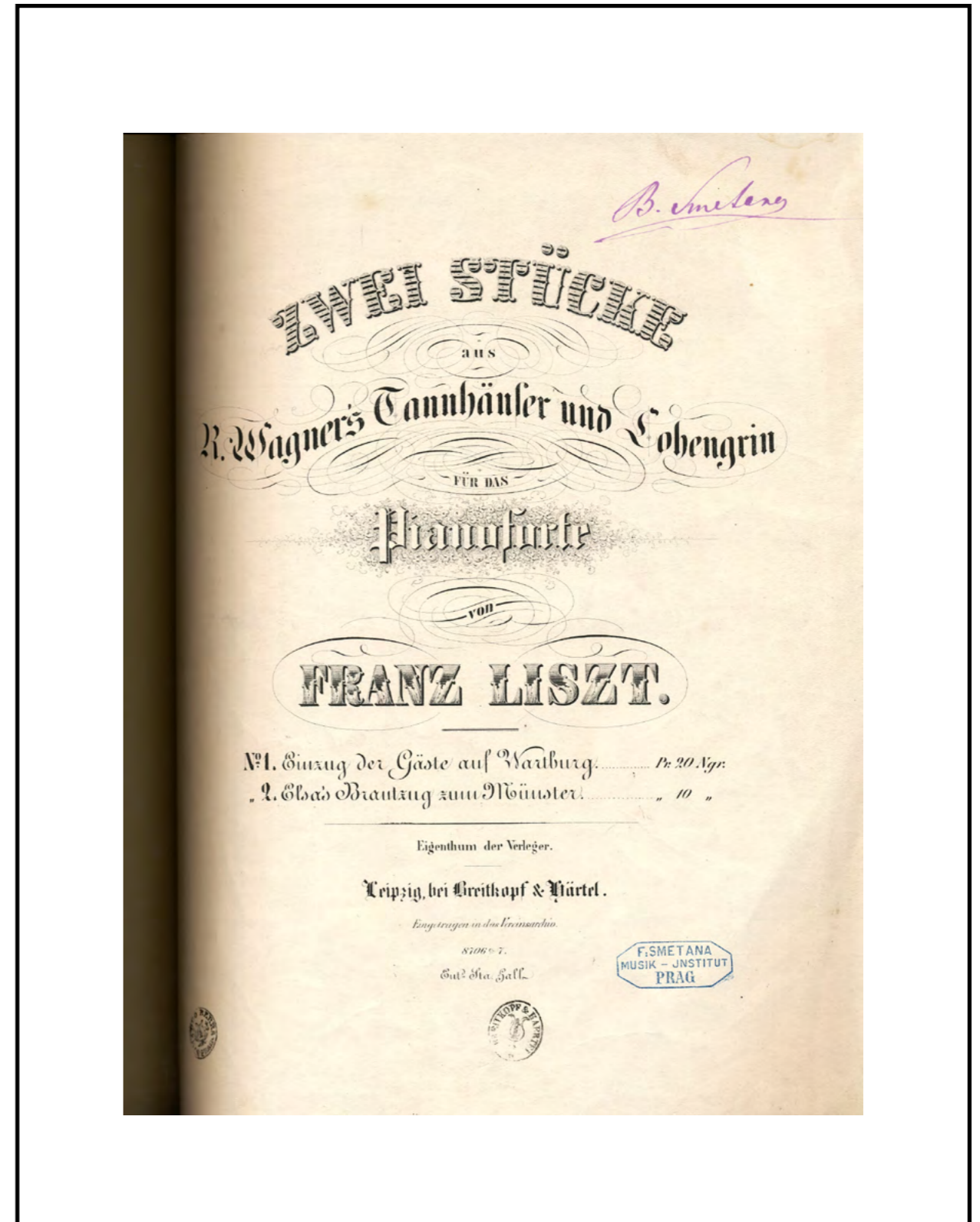
SMETANA, BEDRICH

(1824 – 84) Czech composer, regarded as the father of Czech music, and best known for his opera, “The Bartered Bride.”

Signed music from Smetana’s library, bound in leather trimmed marble boards, folio, in German, “Two Pieces from R[ichard] Wagner’s Tannhauser and Lohengrin for Pianoforte arranged by Franz Liszt.”

The first piece is identified as, “1 Arrival of guests on the Wartburg;” the second piece, “N. 2 Elsa’s Bridal Procession to the Cathedral.” Smetana has signed on the title page in the upper right corner, “B. Smetana.” The lower right corner bears his personal library stamp, “F. Smetana Musik -Institut Prag.” Bound with 8 free end papers.

Item ID #2288 \$2,975.00



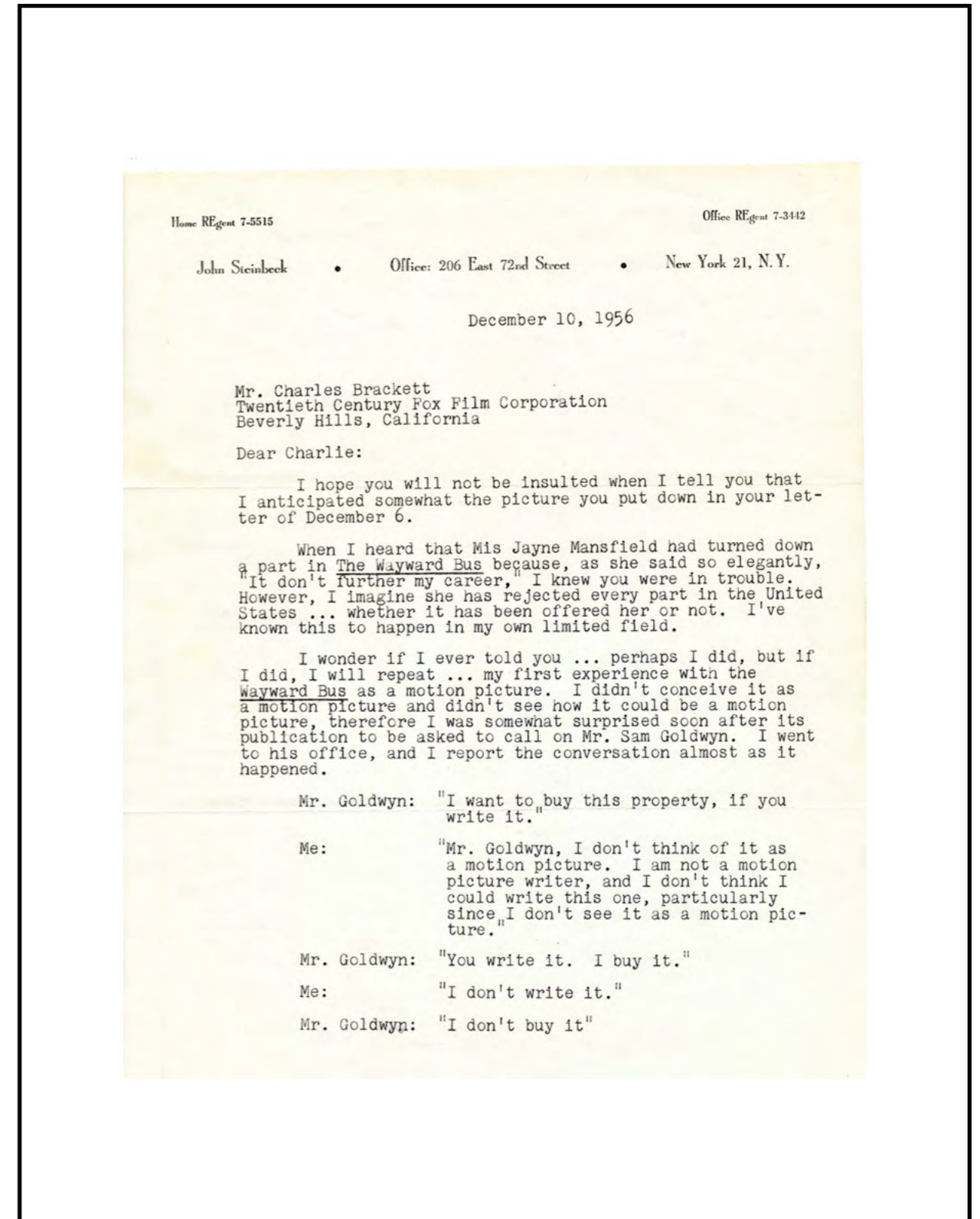
STEINBECK, JOHN

“THE WAYWARD BUS,’ ... SEEMS TO BE STICKING AROUND.

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

Typed Letter Signed, with several holograph corrections, 4 separate 4to on his personal stationery, New York, Dec. 10, 1956.

Using dialogue, he describes a conversation with producer Sam Goldwyn in this friendly letter to screenwriter, Charlie Brackett. Steinbeck discusses “The Wayward Bus,” and Goldwyn who wanted to buy the rights to the book and had asked him to write a screenplay. Steinbeck notes a comment made by Jayne Mansfield about not wanting to be in “The Wayward Bus.” He quotes her words, “It don’t further my career.” Part of the conversation he relates to Brackett of his “first experience with the Wayward Bus as a motion picture” is as follows: “Mr. Goldwyn: ‘I want to buy this property, if you write it.’ Me: ‘Mr. Goldwyn, I don’t think of it as a motion picture. I am not a motion picture writer....’ Mr. Goldwyn: ‘...I got another property, paid a fortune for it...’ Me: ‘...who wrote the property?’ Mr. Goldwyn: ‘Edna Ferber.’” Steinbeck asks Brackett to “forgive” his “name-dropping” but drops another name, that of director and former president of Twentieth Century Fox Films, Spyros Skouras, in relation to Steinbeck’s novel, “The Moon is Down.” Steinbeck recalls that Skouras asked him to come to his office, “and as I came in, he was so excited that his dialect had become almost unintelligible....” Steinbeck offers another dialogue between Skouras and himself in the Greek accent he heard. Steinbeck calls these stories “little vignettes of the workings of great minds.” He then tells the history behind the title of the book, originating as a story set in Mexico with a Spanish title not exactly able to be translated into English. The word “Wayward” came closest to the original Spanish. Steinbeck continues regarding his novel. “‘The Wayward Bus,’ which received rather rough critical treatment when it came out, seems to be sticking around... and by now, I don’t remember what I wrote....” He returns to the production of the film referring to actor Max Wagner whom he considers a “charm...like those scorpions pressed in glass that they sell in Mexico as magic against the bite of scorpions....” In giving his book to Brackett for producing the screenplay for the film, Steinbeck ends by saying, “I have a great feeling of security in knowing that my foster-brainchild is in your hands.” It is signed, “John.”

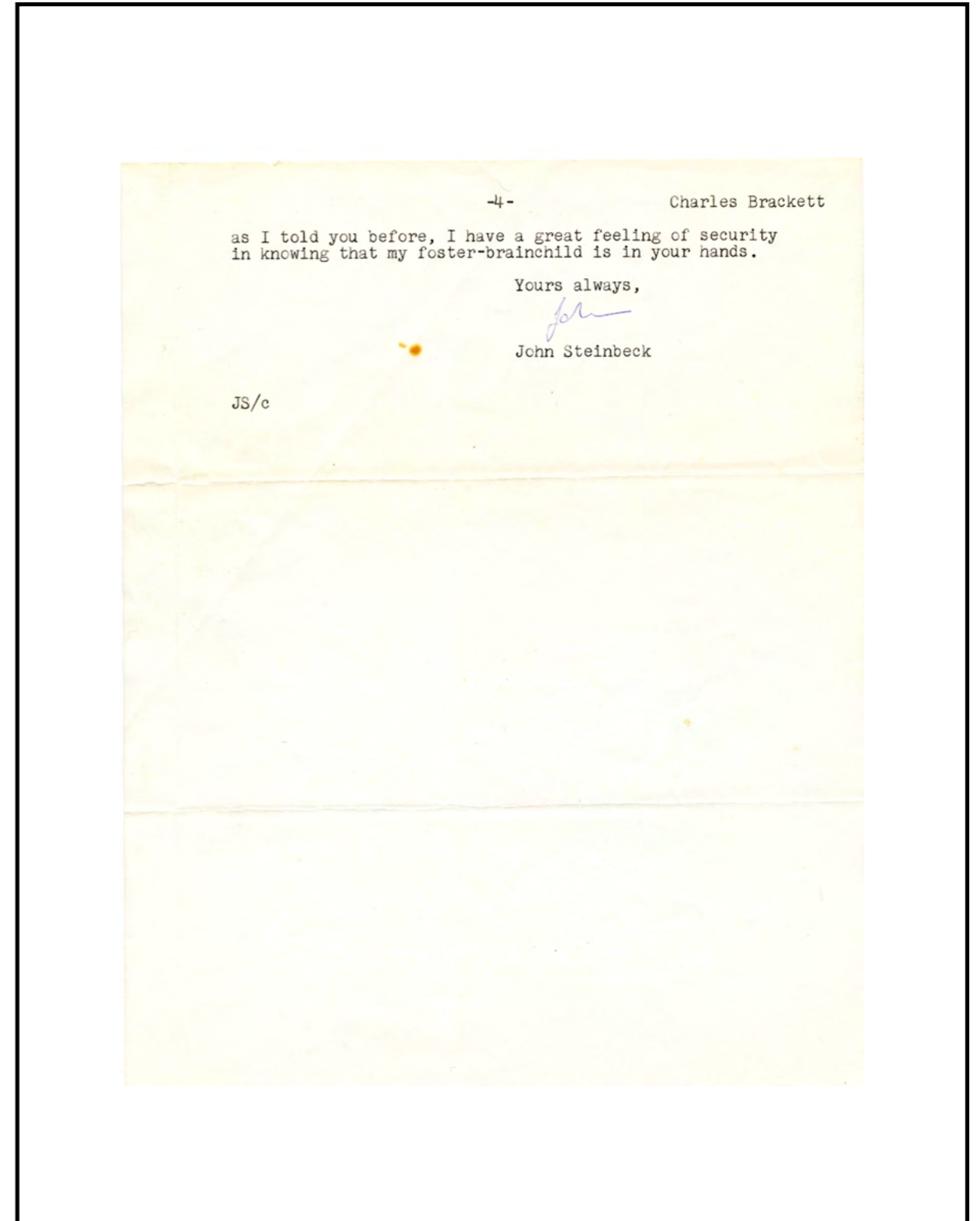


STEINBECK, JOHN

Our letter is listed in the index of "Steinbeck: A Life in Letters," edited by Elaine Steinbeck and Robert Wallsten, page 878, #284, (December 10, 1956 to Charles Brackett) with the provenance of "Steinbeck File," however, the letter itself is not included in the book.

Steinbeck's "The Wayward Bus" was published in 1947 and the film released in 1957 starring Jayne Mansfield, Joan Collins, Dan Dailey and Rick Jason. The film received disappointing reviews and apparently Steinbeck was displeased with the film as well. Charles Brackett, (1892-1969) was a screenwriter who worked closely with director Billy Wilder on many films before moving on to 20th Century Fox.

Item ID #2532 \$8,750.00



STEWART, JAMES

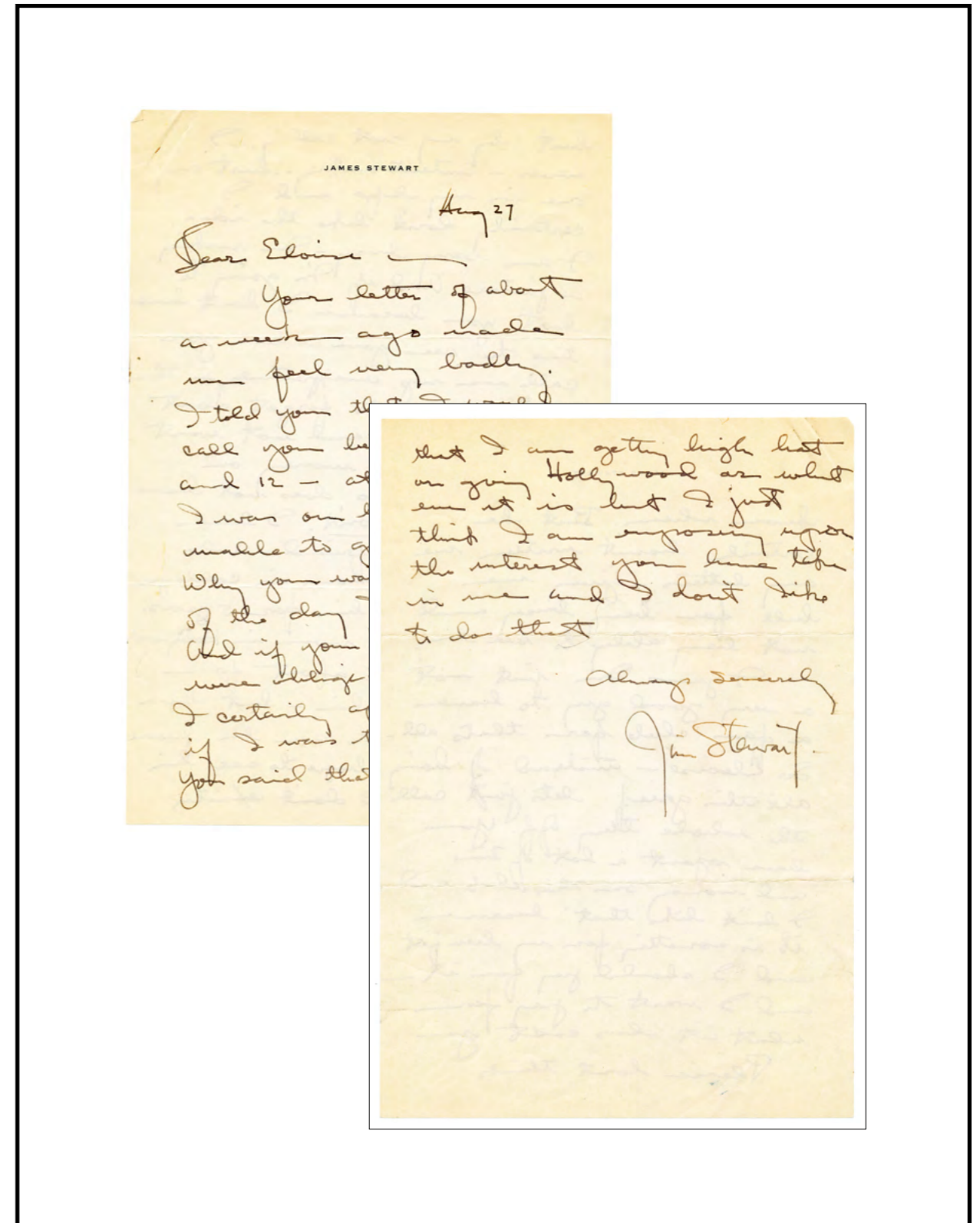
"I NEVER – INTENTIONALLY – HURT ANYONE IN MY LIFE ..."

(1908-97) Iconic Academy Award-winning American film and stage actor, best known for his self-effacing screen persona. Over the course of his career, he starred in many films widely considered classics and was nominated for five Oscars, winning one in competition and one life achievement. He also had a noted military career, rising to the rank of Brigadier General in the United States Air Force.

Autograph Letter Signed, 4 pp on two 4to sheets of personalized stationery, n.p., Aug. 27, envelope postmarked, 1936.

Stewart writes a lengthy apology to a fan for being too busy to see her. He tells his correspondent, Eloise, that her letter made him feel badly because he said he would call her but he was "on location and unable to get to a telephone." He says, "I never – intentionally- hurt anyone in my life ... I am very busy – I'm making a picture ... If I'm going to hurt you because I don't have time to see you ... then I want you to forget about the fan club I guess I'm just not a very good guy to have a fan club Let's just call the whole thing off" She must be a child or young woman as he says, "And if your Mother and Father were obliged to stay too, I certainly apologize to them if I was the cause of it." After Stewart's success in "Speed," in his first starring role, and the eight other films he did that were released in 1936, it is not surprising that someone wanted to start a fan club for him. He then did three more films that were released in 1937, so it is possible he was filming one of them, perhaps "Seventh Heaven," "The Last Gangster," or "Navy Blue and Gold." He ends by saying, "I am imposing upon the interest you have taken in me and I don't like to do that" and has signed, "Always Sincerely, James Stewart."

Item ID #4124 \$475.00



TRUMBO, DALTON

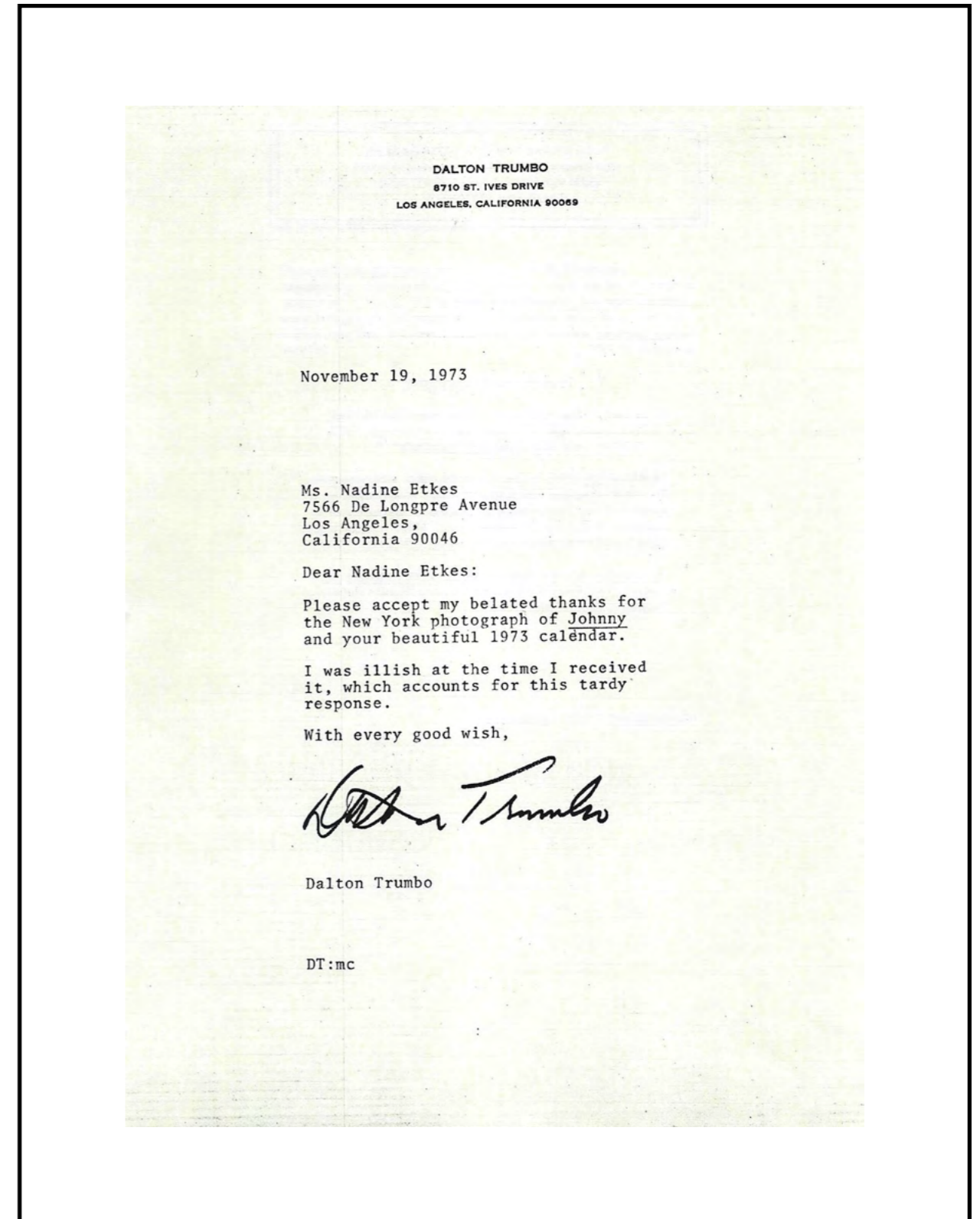
(1905–76) American screenwriter and novelist, known for his Academy Award winning films *Roman Holiday* (1953), *Exodus* and *Spartacus*, (both released in 1960). These screenplays were written while he was blacklisted as part of the Hollywood Ten.

Typed Letter Signed, on personalized printed stationery, 4to, Los Angeles, Nov. 19, 1972.

Trumbo thanks his correspondent for, “the New York photograph of “Johnny” and continues, “I was illish at the time I received” He signs in full above his typed name, “Dalton Trumbo.”

Trumbo refers to his important ant-war novel published in 1939, “Johnny Got His Gun.” However, Dalton Trumbo is probably best known as one of the blacklisted Hollywood Ten who included writers predominantly but also directors and producers. They 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 for release this year. Trumbo authored two Oscar winning screenplays under a pseudonym during this period. “Exodus,” and “Spartacus,” both released in 1960 the year the blacklist effectively ended. He was also awarded a posthumous Oscar for writing the screen play for the film, “Roman Holiday,” (1953).

Item ID #4034 \$395.00



WRIGHT, FRANK LLOYD

"AN ESPECIALLY PERMANENT CONCRETE STRUCTURE, PLYWOOD INTERIOR – APPURTENANCE SYSTEM SIMPLIFIED ..."

(1867–1959) American architect: one of the world's most prominent and influential architects. He developed a series of highly individual styles over his extraordinarily long architectural career (spanning the years 1887–1959) and he influenced the entire course of American architecture and building. To this day, he remains America's most famous architect.

Typed Letter Signed on red emblematic Taliesin stationery, horizontal 4to, October 24, 1954, envelope postmarked Spring Garden, Wisconsin.

Wright tells his correspondent that a building scheme, "which seems within your reach," has been, "worked out." He asks for photographs of the property, "indicating some views from it and its general topography," so that he can work out the floor plan, "an especially permanent concrete structure, plywood interior - appurtenance system simplified" He included the "term sheet" and signs above his typed name, "Frank Lloyd Wright." Terms sheet included.

Item ID #4132 \$1975.



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