

# SCHULSON AUTOGRAPHS CATALOG 168

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### Catalog Design

André Mora & Goretta Kaomora  
Typefaces: Scout and Benton Modern

## 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

## 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

# BARTON, CLARA

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(1821–1912) American humanitarian and nurse, best remembered for founding the American Red Cross.

## Cabinet photo with printed signature.

Barton at first dedicated the American Red Cross to performing disaster relief, such as after the 1893 Sea Islands Hurricane. This changed with the advent of the Spanish-American War during which the organization aided refugees and prisoners of war. Barton herself worked in hospitals in Cuba in 1898 at the age of seventy-seven. As criticism mounted over her management of the American Red Cross as well as her advancing years, Barton resigned as president in 1904, at the age of 83.

**Item ID: 4187**      **\$250.00**

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# BERNHARDT, SARAH

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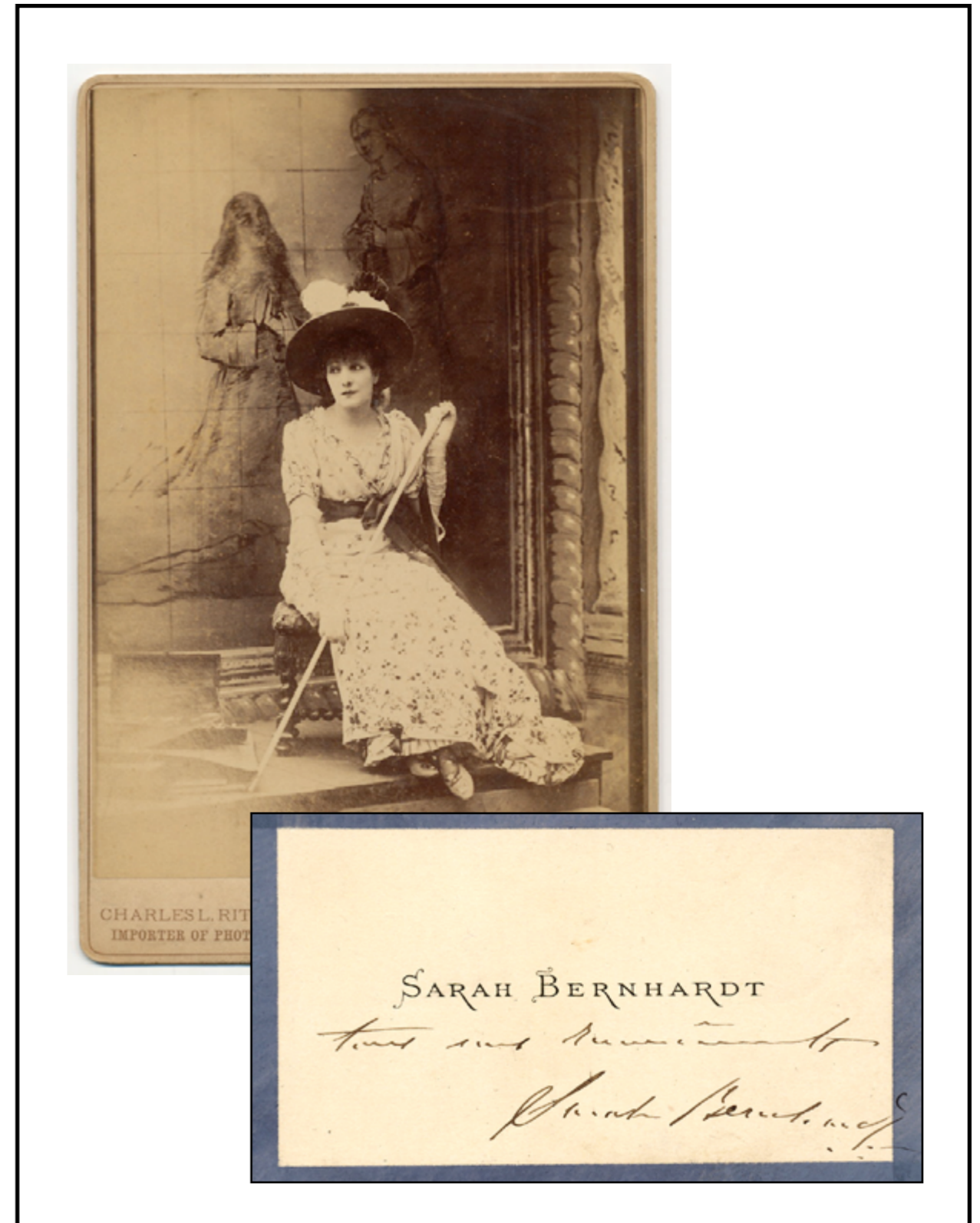
(1844–1923) French actress of stage and early film, one of the finest actors of the 19th century.

**Signature and note on Carte-de-Visite, in French, with Cabinet Photo (unsigned) showing Bernhardt costumed as Tosca.**

Bernhardt writes, “All my thanks, Sarah Bernhardt, “ on her black bordered business card. Paired with fine Cabinet Photo showing Bernhardt dressed in the title role of “La Tosca.” She appeared in the film version in 1911, titled, “La Dame aux Camélias.” Cabinet photo is produced by Charles Ritzmann of New York. Carte-de-Visite black borders are somewhat evenly faded to charcoal gray.

**Item ID: 4189      \$380.00**

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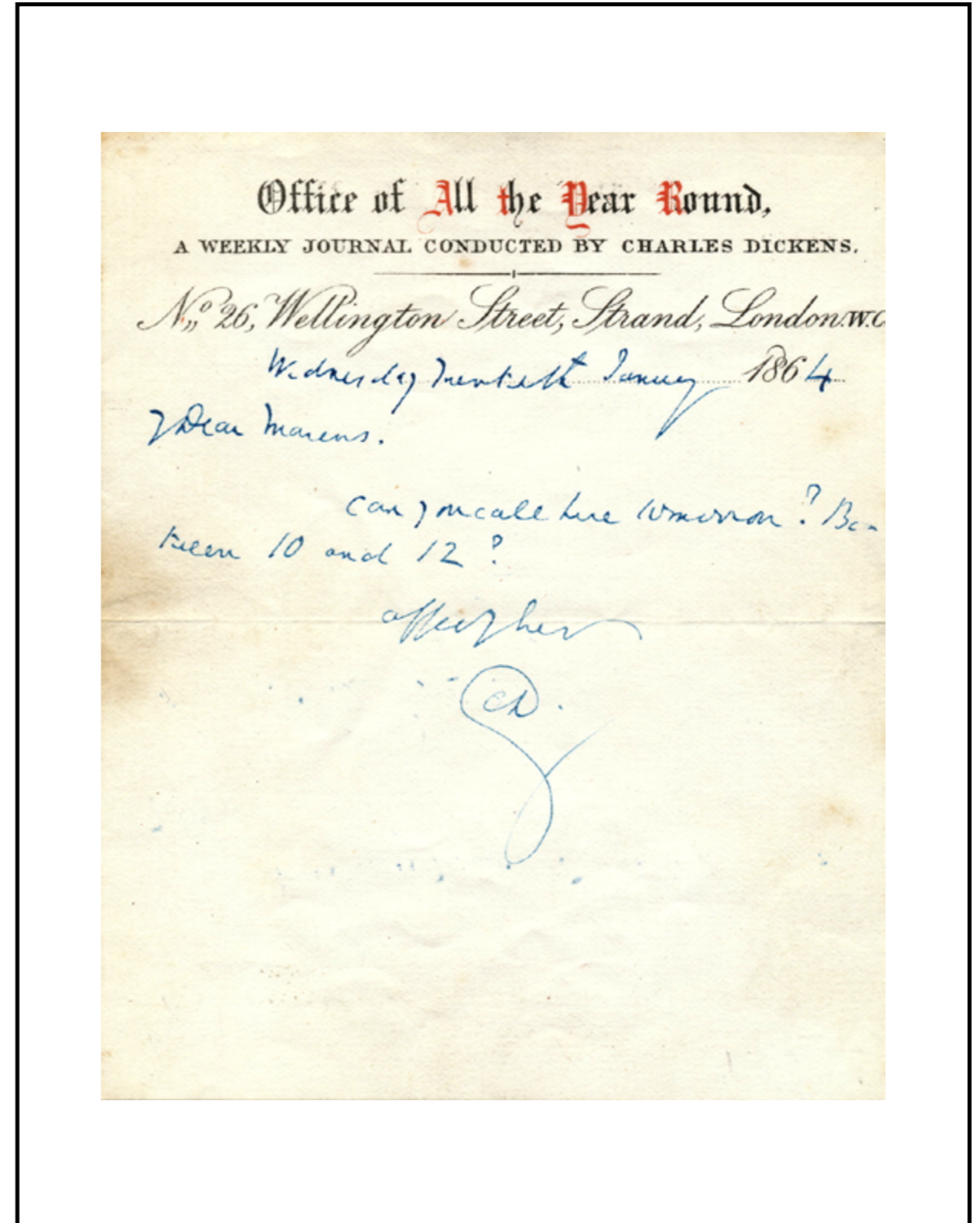
# DICKENS, CHARLES

(1812–1870) 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.

## Autograph Note Signed on "Office of All the Year Round A Weekly Journal Conducted by Charles Dickens" stationery, large 12mo, London, Jan. 20, 1864.

To Marcus Stone, the illustrator of many of Dickens' works, asking if he can "call here tomorrow? Between 10 and 12?" He signs with initials, "CD." Slight break at margin center fold. Marcus Stone was a painter and illustrator, the son of the artist Frank Stone. Marcus was the illustrator of, among other Dickens' works, "Our Mutual Friend." In 1859, Dickens recommended Marcus Stone to Dickens' publishers for a commission for the frontispieces for the cheap editions of "Little Dorritt" and "A Tale of Two Cities" as well as other volumes in the wake of Dickens having dismissed "Phiz" as his official illustrator. Marcus was, according to Philip V. Allingham, contributing editor of Victorian Web ([victorianweb.org](http://victorianweb.org)), "virtually Dickens's adopted son after Frank Stone's death in 1859, staying a month each year at Gad's Hill..." The Morgan Library holds a collection of 32 letters from Dickens to Stone, from February 14, 1864 to September 2, 1865, all related to Marcus Stone's illustrations for "Our Mutual Friend," the first installment of which was published in May of 1864. This letter, though slightly earlier, is no doubt suggesting that Stone visit Dickens to discuss this same book. This is further verified by Dr. Sean C. Grass in his Charles Dickens's "Our Mutual Friend: A Publishing History." Dr. Grass states, "But the easy routine of Dickens's correspondence with Stone underscores nevertheless just how difficult and complex his activities were as he worked through the monthly installments of "Our Mutual Friend." At virtually all times from January 1864 to September 1865, besides reviewing Stone's illustrations, Dickens usually was drafting one installment, correcting initial proofs of another, and working through a combination of intermediate and final proofs for one or even two more." Dickens was also working on various issues of "All the Year Round."

Dickens had worked as a reporter and then editor before he found his success writing novels. He started the weekly magazine, "Master Humphrey's Clock," as a general interest publication, but it failed after a year. However, the magazine succeeded in serializing Dickens's



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# DICKENS, CHARLES

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novel, “The Old Curiosity Shop.” In 1850, Dickens co-founded the weekly magazine for which he is perhaps best known, “Household Words,” and after almost a decade of publication, he replaced it with his last weekly, “All The Year Round.” Here he published his great novels, “A Tale of Two Cities,” and “Great Expectations.” “All the Year Round” began in 1859 and continued until 1895 under the editorship of Dickens eldest son after Dickens’ death in 1870. The magazine’s title is derived from Shakespeare, “The story of our lives, from year to year,” and the quote appears on the journal’s decorative cover page.

**Item ID: 4067     \$1,250.00**

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# GAINES, WILLIAM (BILL)

MAD MAGAZINE AND TALES FROM THE CRYPT

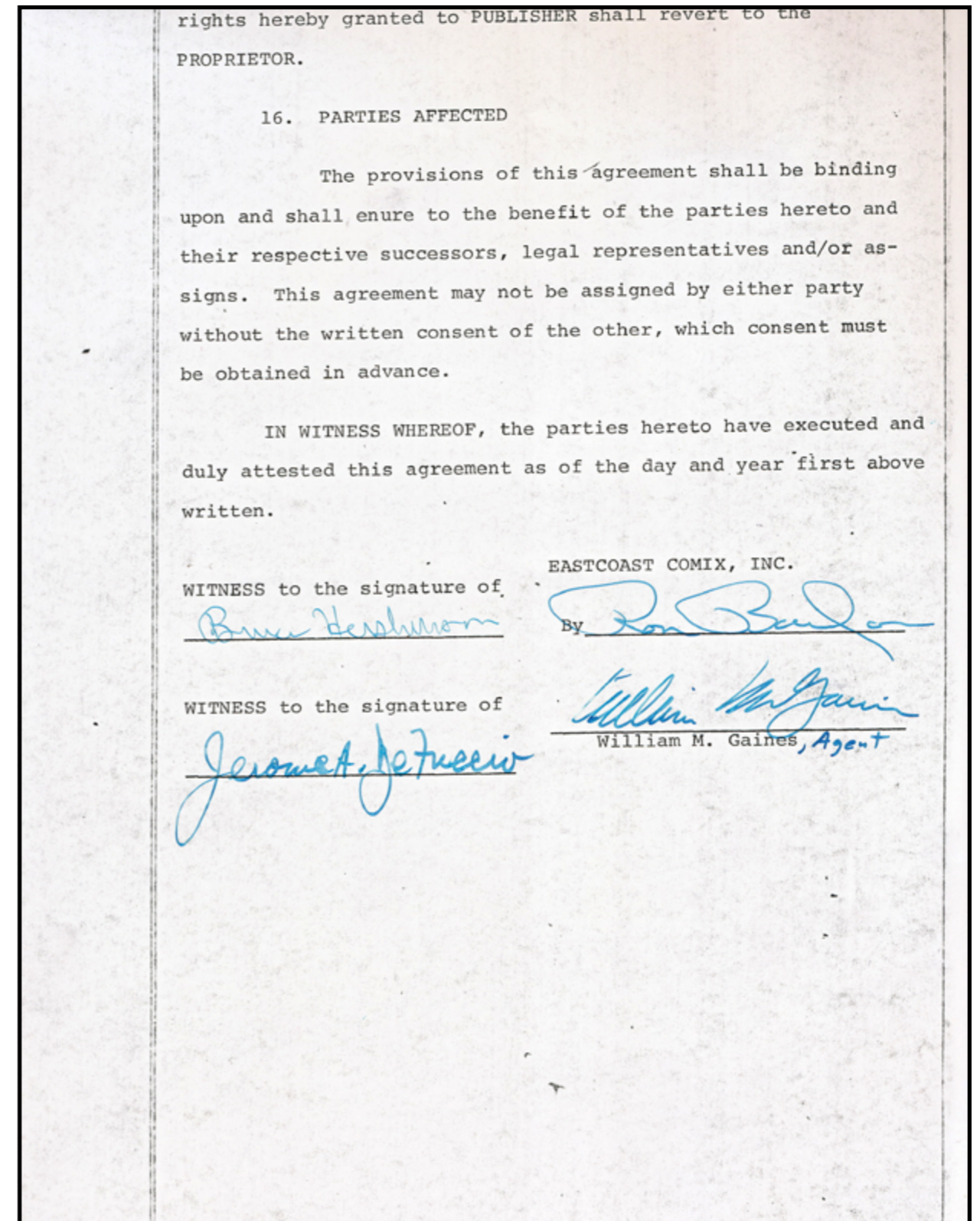
(1922–1992) American humorist and creator of “Mad” magazine and “Tales from the Crypt”.

**Printed Document (publishing contract) Signed, 8 separate pages legal folio, New York, January 4, 1973.**

“Mad Magazine” and “Tales from the Crypt” creator William Gaines signed the contract offered here to publish “Crypt of Terror No. 1” by East Coast Comix, Inc. The publication would include material that originally appeared in “Tales from the Crypt No. 46” in exchange for royalties of 10% of the U.S. list price. Signed at the conclusion “William Gaines, Agent.” Our research indicates East Coast Comix published 12 issues between 1973 and 1975 with “Crypt of Terror” being the first.

**Item ID: 554      \$475.00**

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# KUROSAWA, AKIRA

LET US GIVE A BIG TOAST TO OUR THE RUNAWAY TRAIN  
TOGETHER WHEN WE SEE IT IN A SCREEN....

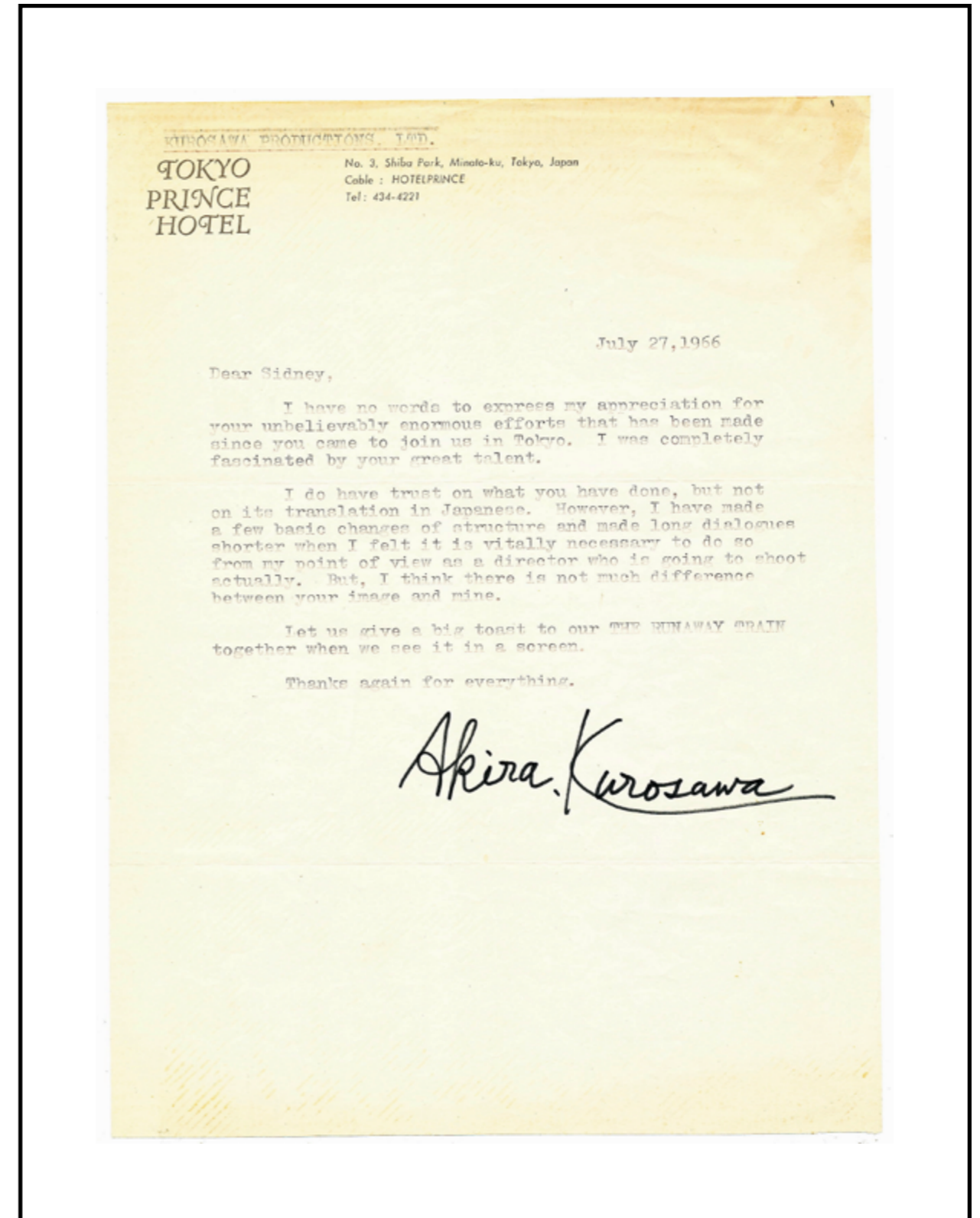
(1910–1998) Filmmaker whose influential films include “Seven Samurai” and “Rashomon.”

## Scarce Typed Letter Signed on “Tokyo Prince Hotel” stationery stamped “Kurosawa Productions, Ltd.”, 4to, Tokyo, July 27, 1966.

The highly influential director writes to Sidney, most likely Sidney Carroll, American screenwriter best known for “The Hustler.” Kurosawa discusses his script, “The Runaway Train,” that would not be made into a film until 1985. Kurosawa wrote the screenplay with Hideo Oguni and Ryuzo Kikushima in 1965. Carroll’s task was to convert the dialogue into American vernacular and the structure into American production standards. American producer Joseph E. Levine became interested in making the film, which would have been Kurosawa’s first outside of the Japanese studio system. The film was to be shot in the US between October 1966 and February 1967 for a late 1967 release. It would be Kurosawa’s first film shot in color, but predominantly dominated by black train engines and a white snow covered landscape. Various problems ensued, which prompted Kurosawa to request a one year delay and Levine to ultimately cancel production. The screenplay circulated for the next fifteen years, was ultimately picked by the Cannon Group and turned into a film released in 1985. The film’s director, Andrei Konchalovsky, sought and gained Kurosawa’s approval for the project. (see Hiroshi Tasogawa’s book “All the Emperor’s Men,” 2012, Applause). Kurosawa writes, “Dear Sidney... I was completely fascinated by your great talent. I do have trust on what you have done, but not on its translation in Japanese. However, I have made a few basic changes of structure and made long dialogues shorter when I feel it is vitally necessary to do so actually. But, I think there is not much difference between your image and mine. Let us give a big toast to our THE RUNAWAY TRAIN together when we see it in a screen....” He signs in his bold hand, “Akira Kurosawa.” Type has somewhat faded but all text remains clear. Sunning evident across top margin and, on verso, at top left corner, some uneven browning.

Item ID: 4125     \$1,250.00

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# MONDRIAN, PIET

"I AM VERY SORRY ABOUT NOT SHOWING AT THE A.A.A.  
BUT I DON'T LIKE TO COME WITH OLD WORKS"

(1872–1944) Dutch artist, contributor to the De Stijl art movement and developed a non-representational art form he termed neoplasticism.

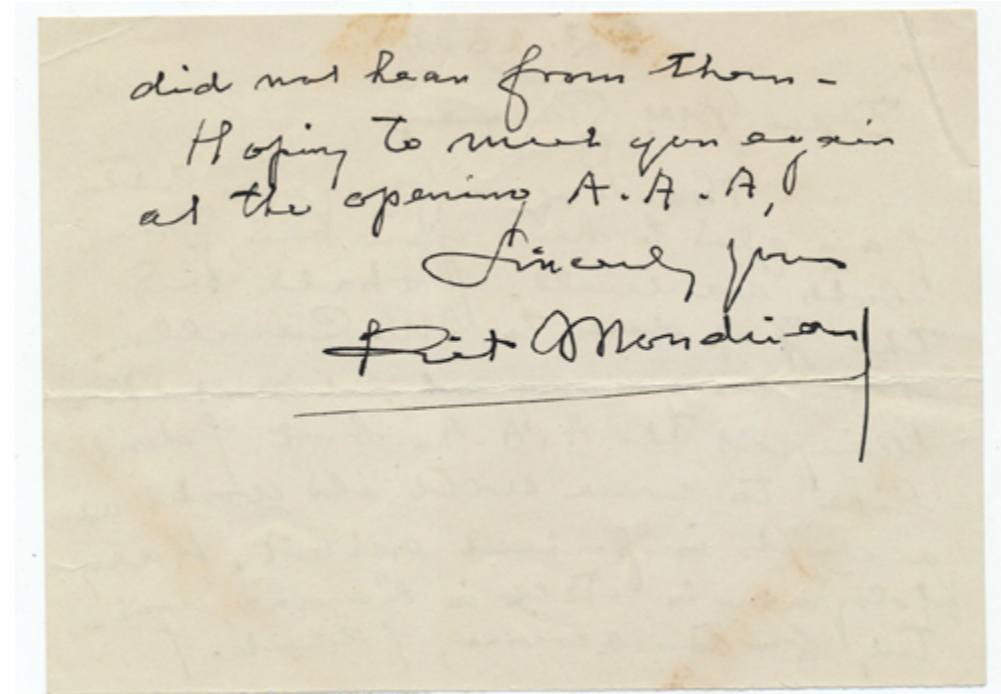
**Rare Autograph Letter Signed, in English, 2 pp on one 8vo sheet, accompanying signed envelope postmarked, New York, Feb. 28, 1943.**

Mondrian explains his reason not to participate in an American Abstract Artists (AAA) exhibition. To AAA, founding member Gertrude Greene (1904–1956), Mondrian writes, "I am glad to hear you and [Balcomb] both are well. I shall send the \$4 dues to Mr. Cavallon. I am very sorry about not showing at the A.A.A. but I don't like to come with old works at a such [sic] important exhibit. Harry Holtzman is still in Kansas waiting for the service, I think. I did not hear from them. Hoping to meet you again at the opening A.A.A....". Gertrude and husband Balcomb Greene (1904–90) were active proponents of Abstract Art working with the AAA committee. Gertrude, an abstract painter and sculptor, worked as a gallery attendant at the AAA's first annual exhibition and was the group's first paid employee. Balcomb served as the first president of the AAA whose members included Willem De Kooning, Ad Reinhardt, Lee Krasner, Holtzman who like Mondrian emigrated to the US. Signed "Piet Mondrian," and again."P. Mondrian," in the envelope's return address. The letter is slightly trimmed at the bottom edge.

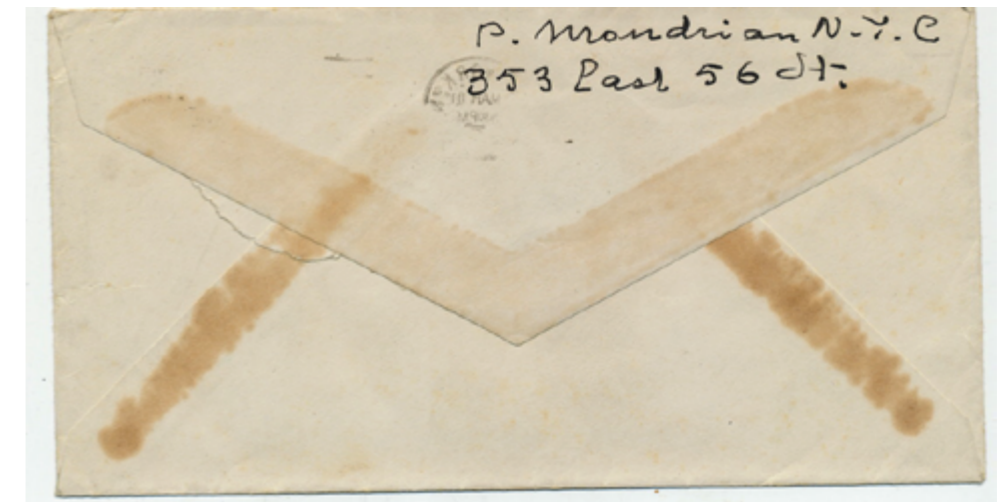
The American Abstract Artists was formed in 1936 in New York City and through its exhibitions, publications, and lectures advanced the understanding of the new art. Harry Holtzman (1912–1987) was an American artist and founding member of the AAA. He was executor of Mondrian's Estate and in 1983 co-edited a volume of Mondrian's complete essays. During the German Blitz of London in 1940, Holtzman arranged for Mondrian to come to New York, where he arrived that October. Giorgio Cavallon (1904–1989) was a founding member of the AAA and a pioneer Abstract Expressionist.

**Item ID: 4140     \$9,350.00**

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did not hear from them -  
Hoping to meet you again  
at the opening A.A.A.  
Sincerely yours  
Piet Mondrian



P. Mondrian N.Y.C.  
353 East 56 St.

# NEWMAN, ARNOLD

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(1918–2006) American Photographer known for his portraits, recognized as the “Father of Environmental Portraiture.” His work is collected and exhibited in the major museums around the world

**Signed Self Portrait Photograph, mounted on board measuring 10 x 14.5 with image measuring 9.75 x 4 positioned in open window of mat board.**

Signed on the inner mat, “c [in circle for copyright] Arnold Newman.” Some soiling on mat board. Newman placed his subjects in surroundings representative of their professions in order show the essence of an individual’s life and work. Not unusual today, however, when Newman began in the 1930s, his approach was innovative. He is also known for his abstract still lifes. Newman contributed photographs to the important magazines of his time including “The New Yorker,” “Vanity Fair,” “Life,” “Look,” “Esquire,” “Scientific American,” and the “New York Times Magazine.” He received many awards for his work including in the last year of his life, the Gold Medal for Photography by the National Arts Club.

**Item ID: 4177      \$585**

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# O'CONNOR, [MARY] FLANNERY

"I BELIEVE THAT THE WRITER'S MORAL SENSE MUST  
COINCIDE WITH HIS DRAMATIC SENSE..."

(1925–64) American author, regarded as one of the most important short story writers of the 20th century.

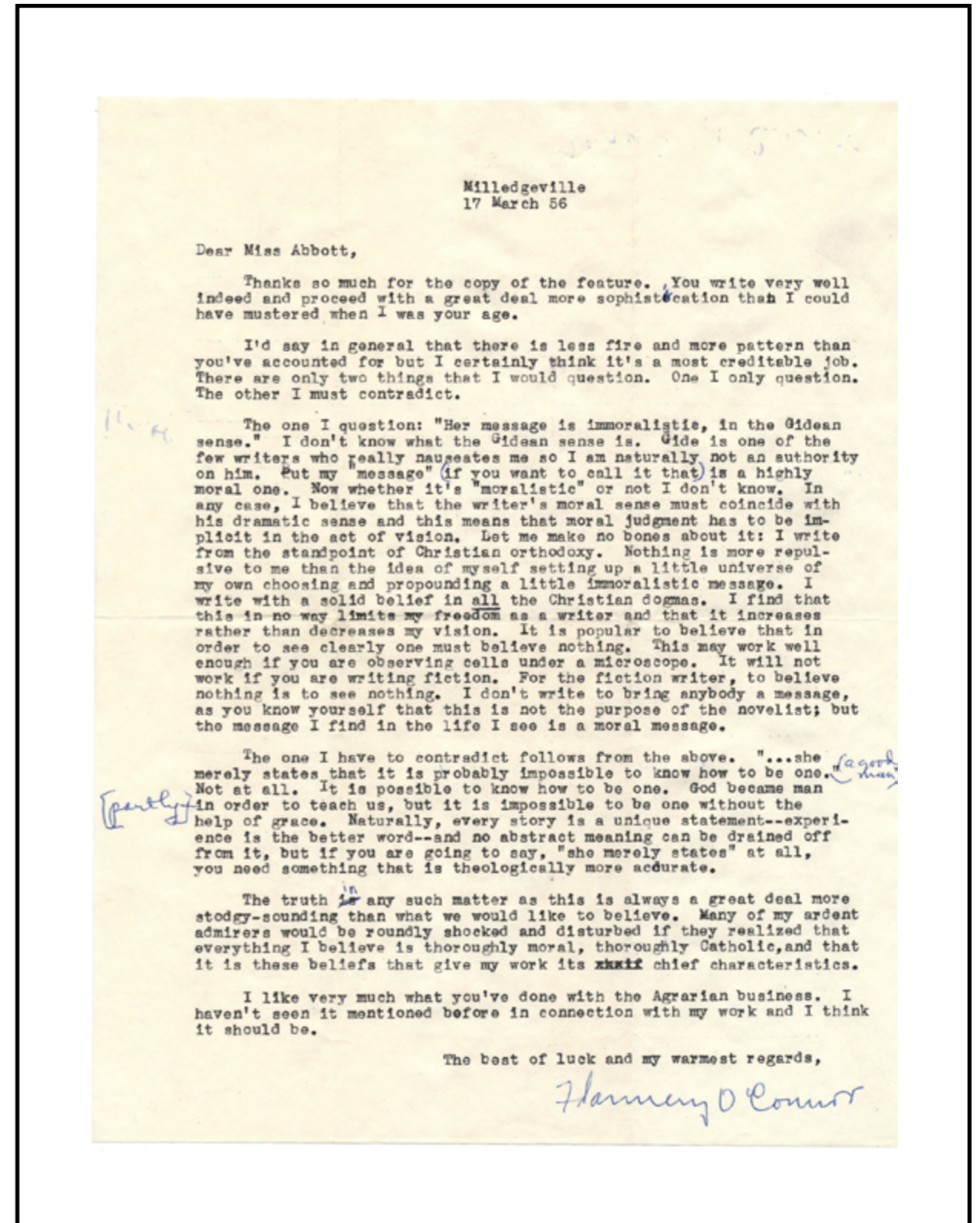
## Scarce Typed Letter Signed on "A Good Man is Hard to Find," with several holograph corrections in ink, 4to, Milledgeville [Georgia], March 17, 1956.

O'Connor responds to a review that Miss Abbott wrote about O'Connor's short story collection "A Good Man is Hard to Find," 1955. While the name of the book is not noted in the letter, several factors make it clear that this is the book that was reviewed, including the date of publication, the reference to "a good man," and the Christian vision presented and discussed. O'Connor comments on Miss Abbott's article, saying that while Abbott writes well, "in general there is less fire and more pattern than you've accounted for... There are only two things I would question. One I only question. The other I must contradict." She questions the reviewer's statement that O'Connor's "message is immoralistic." She states, "I believe that the writer's moral sense must coincide with his dramatic sense and this means that moral judgment has to be implicit... I write from the standpoint of Christian orthodoxy..." She concludes that issue, "the message I find in the life I see is the moral message." She then contradicts Abbott's comment, "...she merely states that it is probably impossible to know how to be one," referred to being a good man (as O'Connor notes in her hand on the margin). O'Connor writes, "Not at all. It is possible..." and offers an explanation. Before closing she informs her correspondent that "many of my ardent admirers would be roundly shocked and disturbed if they realized that everything I believe is thoroughly moral, thoroughly Catholic, and that it is these beliefs that give my work its chief characteristics." Signed in full, "Flannery O'Connor."

According to [www.georgiaencyclopedia.org](http://www.georgiaencyclopedia.org), this book "made O'Connor's Christian vision and darkly comic intent somewhat clearer to readers..." Also, from the same website, "Flannery O'Connor is considered one of America's greatest fiction writers and one of the strongest apologists for Roman Catholicism in the twentieth century. Born of the marriage of two of Georgia's oldest Catholic families, O'Connor was a devout believer whose small but impressive body of fiction presents the soul's struggle with what she called the "stinking mad shadow of Jesus." This letter is a strong example of the presentation of her beliefs.

Item ID: 4191      \$4,900.00

[View this listing on our website.](#)



# SCHULZ, CHARLES M.

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(1922–2000) American comic-strip artist, creator of the popular and beloved comic strip “Peanuts”.

## Original Drawing of Snoopy Signed by Charles Schulz.

Schulz has drawn an exceptionally large and smiling Snoopy, in black marker, and signed under his happy face in a large hand, “Schulz.” Our drawing is uncommon for both size and joyful expression. Schulz had drawn his lovable beagle in black marker, smiling. The image drawn on a large white board, is framed in bright yellow painted wood. Frame measures 20.5 x 17.5 inches and drawing measures 11 x 13 inches with the mat taking up the remaining space. Additional image on request. Note: the mat is white.

**Item ID: 4163**     **\$3,200.00**

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# STRAVINSKY, IGOR

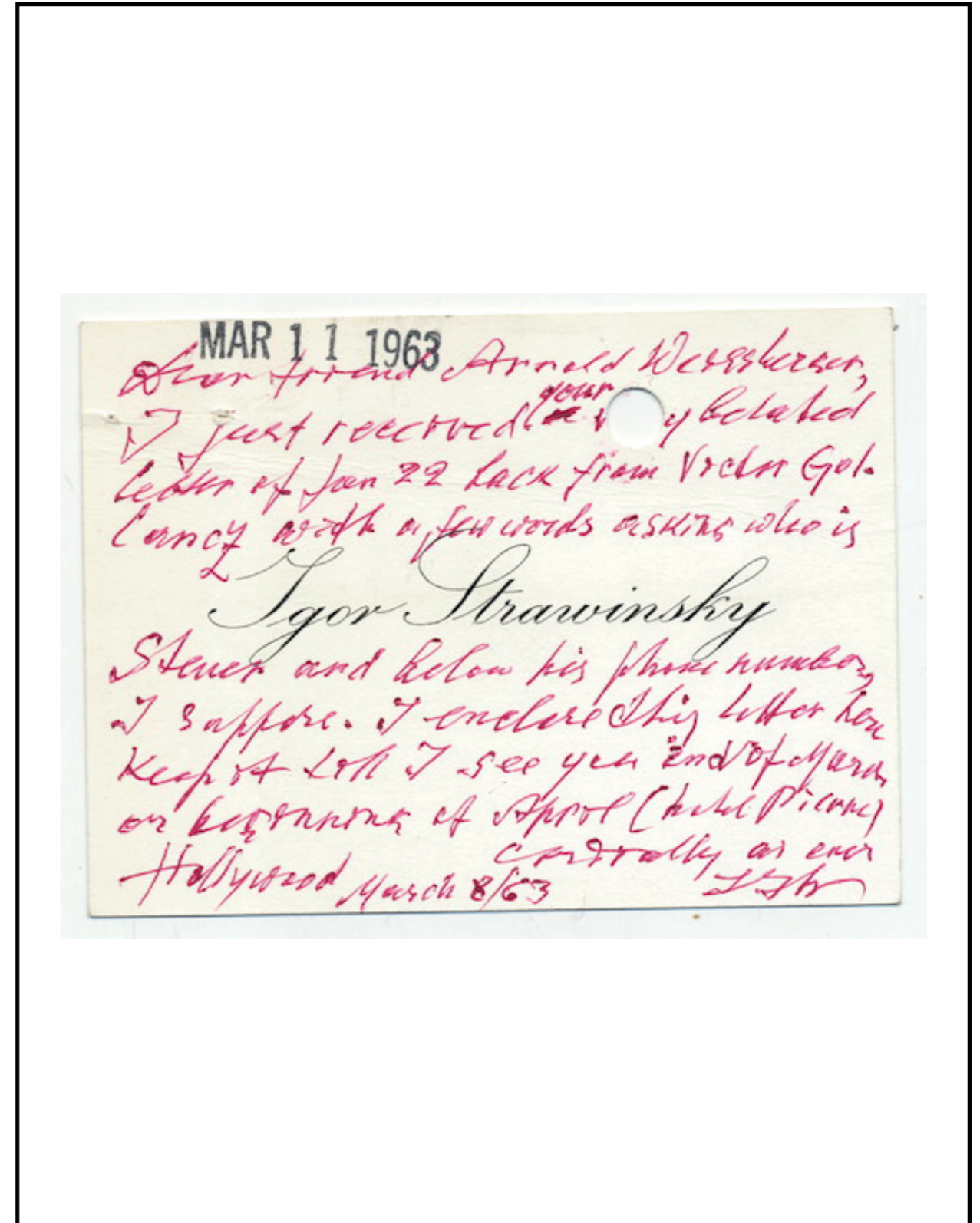
(1882–1971) Russian composer considered by many in both the West and his native land to be the most influential composer of the 20th-century music.

## Autograph Note Signed with initials, on Carte-de-Visite, 12 mo, Hollywood, March 11, 1963.

Stravinsky writes to Arnold Weissberger, (1907–81) theatrical lawyer, in his familiar red ink that he just received a letter from January which he encloses, not included and that he will see Weissberger in March or April. Signed with initials.

Item ID: 4173      \$500.00

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# TEMPLE, SHIRLEY

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(1928–2014) Best known as a popular and beloved child film star from 1935 through 1938.

**Vintage 8x10 matte finish silver tone publicity portrait, circa 1935, signed and inscribed in black fountain pen.**

The iconic child star has inscribed and signed, “To June, Love, Shirley Temple.” In pencil on verso, someone, possibly June herself, has written out the name of the recipient.

As an adult, Temple entered politics and served as United States Ambassador to Ghana, to Czechoslovakia, and later as Chief of Protocol of the United States.

**Item ID: 4169      \$575.00**

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# WILLIAMS, MARY LOU

"NO BLACK 35 YRS OF AGE CAN PLAY THE MUSIC HIS ANCESTORS (SLAVES) SUFFERED FOR. THEY HAVE LOST THE SPIRITUAL FEELING."

(1910–1981) American jazz pianist, composer, and arranger who also wrote and arranged for bandleaders Duke Ellington and Benny Goodman, among others. She mentored and taught many jazz musicians including Thelonious Monk, Charlie Parker, Miles Davis, and Dizzy Gillespie.

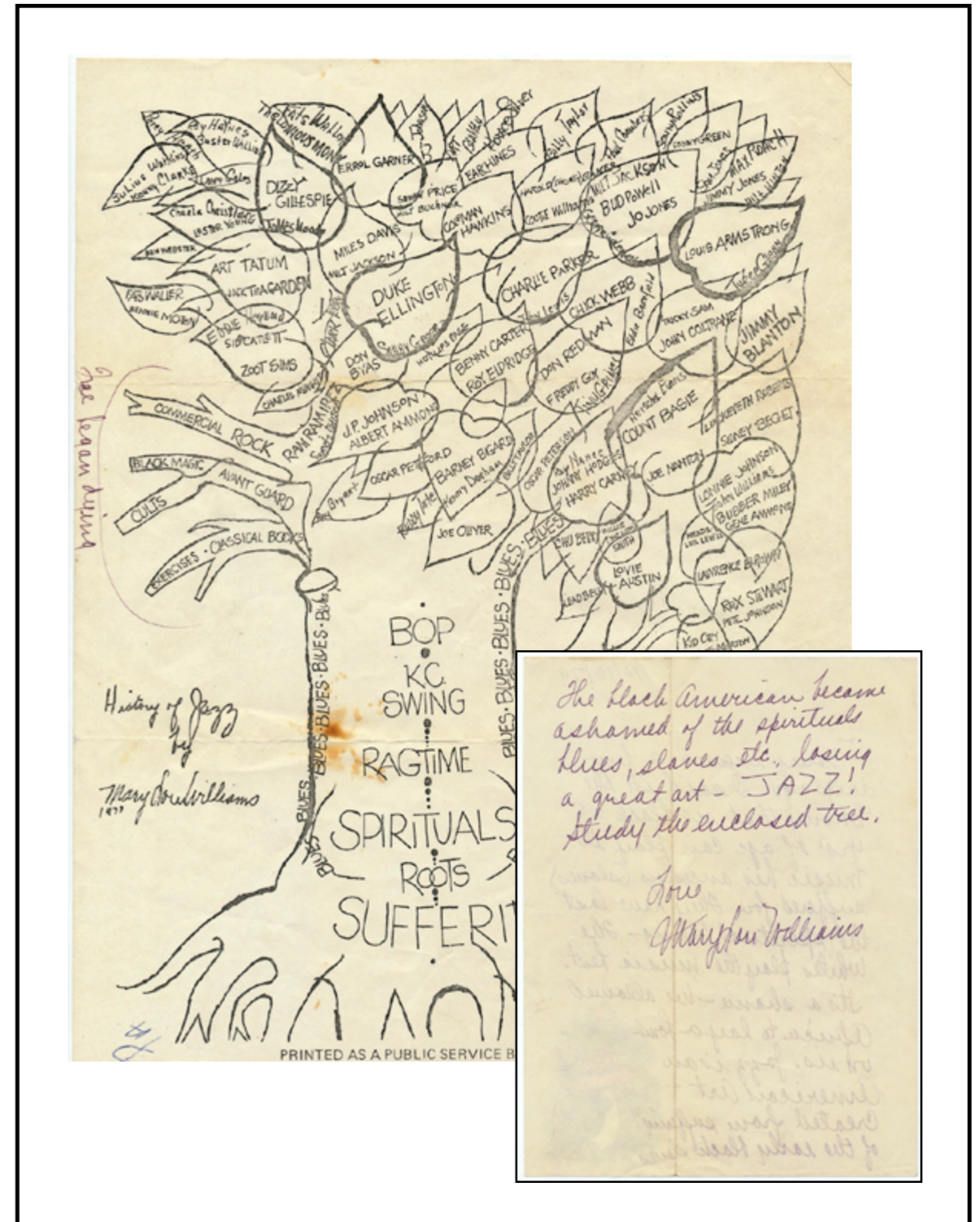
**Autograph Letter Signed, 2 pp on one 8vo sheet of decorative stationery, n.p., Oct. 10, 1979, with signed transmittal envelope and return address of Duke Univ. Music Dept., Durham, NC, and printed copy of Williams "History of Jazz" tree.**

Williams offers her view on blacks playing Jazz. "I said in the Ebony that no black 35 yrs of age can play the music his ancestors (slaves) suffered for. They have lost the spiritual feeling - The whites play the music best. It's a shame - we allowed Africa to lay a bomb on us. Jazz is an American Art - created from suffering of the early black slaves. The black American became ashamed of the spirituals blues, slaves etc., losing a great art - JAZZ! Study the enclosed tree..." She signs, "Mary Lou Williams." Duke University appointed Mary Lou Williams artist-in-residence in 1977. She wrote our fine letter two years after her appointment and held that position she held until her death in 1981.

Williams was as an important jazz composer who continued to grow musically throughout her life. Her most noted compositions are "Zodiac Suite" and "Mary Lou's Mass." A documentary of Williams life, "Mary Lou Williams: The Lady Who Swings the Band," directed by Carol Bash, was released April 2015.

**Item ID: 4188     \$1,100.00**

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