

SCHULSON AUTOGRAPHS CATALOG 163 HOLIDAY 2014



PDF VERSION

Schulson Autographs

Claudia Strauss Schulson
PO BOX 54, Millburn, NJ 07041
(973) 379-3800
info@schulsonautographs.com

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Catalog Design

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

Abbreviations

A.L.S.

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

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

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

D.S.

Document Signed.

A.Q.S.

Autograph Quotation Signed.

A.N.S.

Autograph Note Signed.

Measurements

Vertical measurement given first

4to

Quarto [approximately 11x8B/c inches].

8vo

Octavo [approximately 8x5 inches].

vn.d.

No date.

n.p.

No place.

n.y.

No year.

We will be exhibiting at the
Greenwich Winter Antiques Show at the Eastern Greenwich Civic Center
Friday, December 5 (Preview Gala);
Saturday, December 6; and Sunday, December 7.
90 Harding Road, Old Greenwich, CT, 06870

In 2015, we will be exhibiting at:
The Art, Design & Antiques Show at Wallace Hall, January 23–25.
980 Park Avenue at 84th Street, New York City

The 2015 ABAA New York Antiquarian Book Fair at the
Park Avenue Armory, April 9-12.
Park Avenue at 66th Street, New York City

Further information will be available on our website.

BEN GURION, DAVID

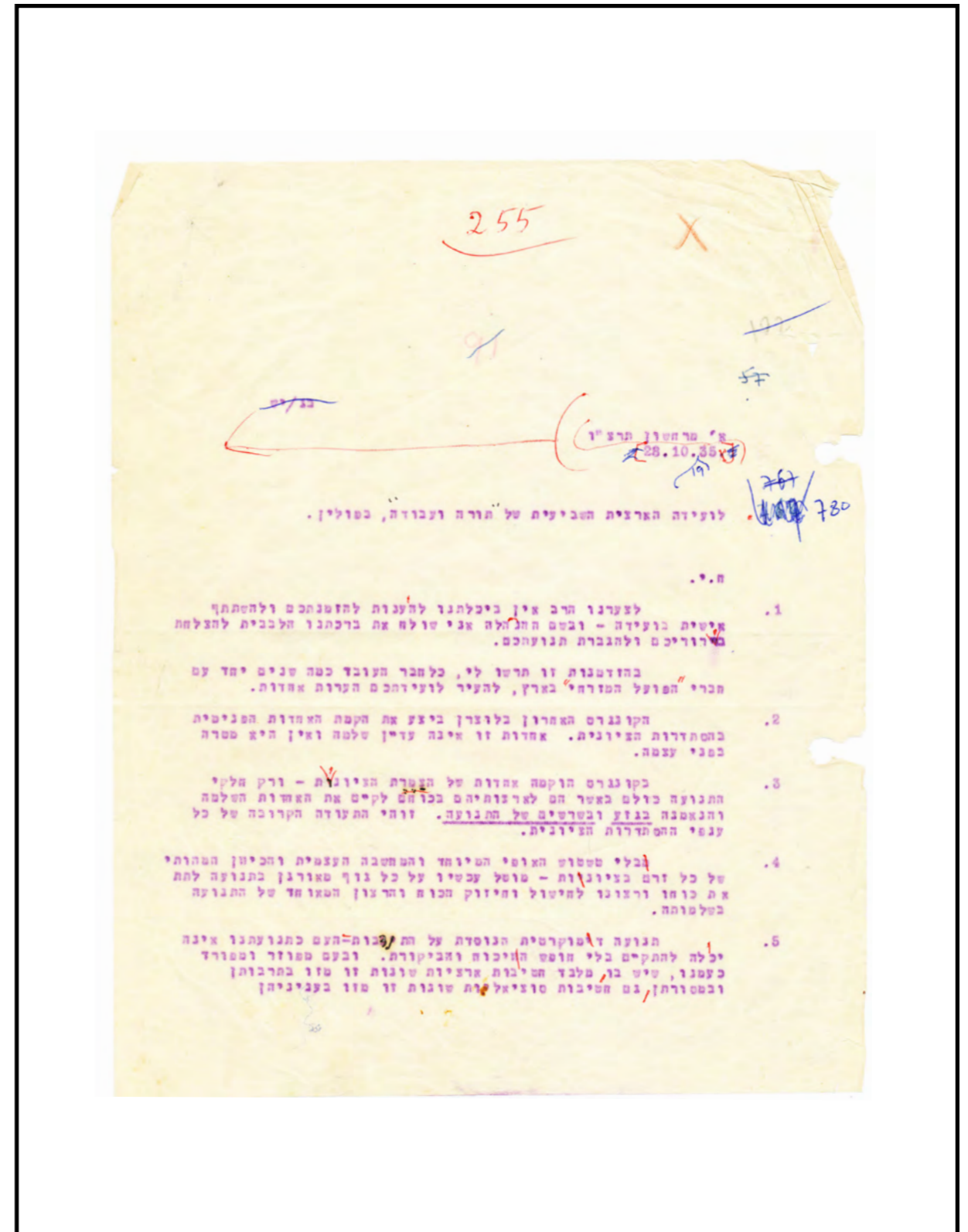
“NOTHING ELSE IN ZIONISM REQUIRES AS MUCH PRACTICAL STRENGTHENING—AS HEBREW LABOR...”

(1886–1973). First Prime Minister of Israel and one of the nation’s key founders.

Carbon copy of a Typed Letter Signed with initials, in Hebrew, 4 separate pages, 4to, marked up later, apparently in preparation for publication which never happened. Dated 1 Mar–Cheshvan 5696; 28–10–35 [28 October 1935].

An important and lengthy letter on Zionism to the Seventh National Conference of Torah va-Avoda in Poland stating that the conference would “succeed in strengthening the Zionist movement in Poland, strengthening the pioneering spirit among the youth and that it will accept and unify the ranks of the Hebrew workers in the land.” Ben Gurion indicates he would not be able to accept the invitation to participate. The Torah va’Avoda is a religious Zionist movement based on the beliefs that the combination of Torah and labor together, social justice and a productive life, are integral in a complete religious life in Judaism. Continuing from his work begun as early as 1920 with the founding of the Histadrut, Ben-Gurion expresses his views on the importance of unity throughout the world to ensure that workers from Poland and beyond immigrate to Israel, bringing skilled labor and joining the Histadrut, ensuring an independent state for the Jews. Ben-Gurion begins this letter with his apology and then says that he would like to “take this opportunity, as a comrade who has worked for years together with members of “Hapoel Hamizrachi” [the religious labor movement] in Eretz Israel, to make several comments to your conference.” His comments basically state the importance of the unity of the Zionist movement worldwide to secure an independent state for Jews and to ensure that skilled labor is brought to Israel to make this happen. Among other points, he discusses “Hebrew labor.” He refers to the recent Congress in Lucerne [the 19th World Zionist Congress at Lucerne where, among other decisions, David Ben-Gurion was elected to the Executive of the Jewish Agency]. He states that the Congress “accomplished the internal unity of the Zionist Organization,” but suggests that it “is not yet whole.” He continues in this vein saying that the Zionist leadership has been formed, but what is needed is “the complete and faithful unity in the body and roots of the movement.” He states that their goal is now to strengthen and harden “the unified strength and will of the entire movement.” His continued discussion points on “Unity in Zionism” addresses the fact that there are a wide variety of nations with different cultures and traditions that need to come together to enlist “all the nations’ efforts in the speedy building of our land and the redemption of our nation in the near future.” He encourages their efforts. “Your members stand together with the entire community of organized labor... the Histadrut National Labor Federation – in a difficult and desperate war in which victory or Heaven forbid defeat will decide the fate of Zionism... nothing else in Zionism requires as much practical strengthening—as Hebrew labor...” He promotes unity and ends offering his blessing, “Yours in faith, D.B.G.” He initialed this important letter with fountain pen, in small letters, on browned, fragile typing pape, two punch holes per page at the right margin, and matching tear to upper right corner on each page.

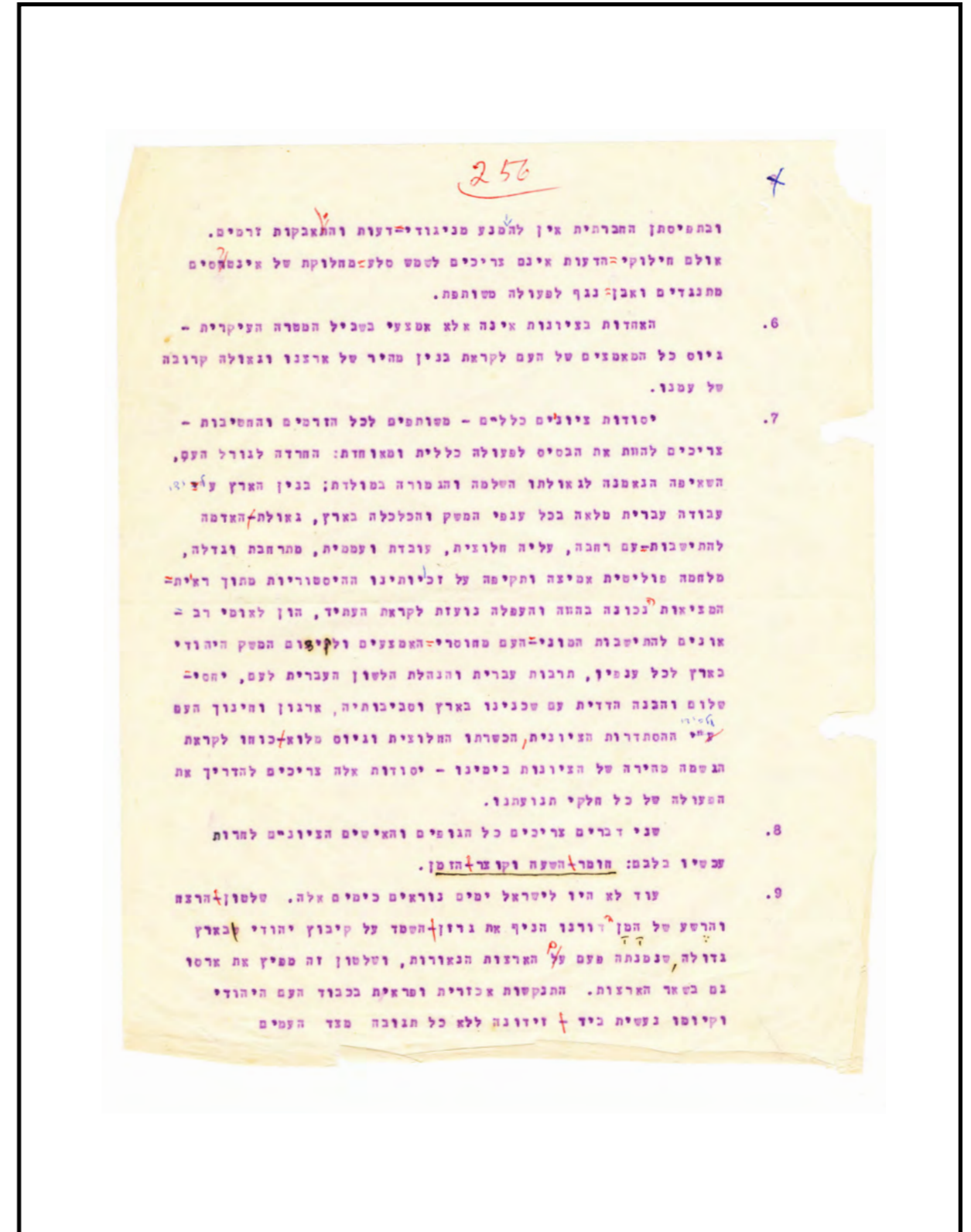
Ben Gurion writes this statement four years before Germany’s invasion of Poland which began World War II and about a year after Hitler acceded to power in Germany, officially on



BEN GURION, DAVID (CONTINUED)

Aug. 19, 1934. Ben-Gurion was named one of *Time Magazine's* 100 Most Important People of the 20th Century.

\$3400. ID#4049



BRANDEIS, LOUIS D.

"IF MASSACHUSETTS IS TO EXPERIENCE THE LONGED FOR REBIRTH,
IT WILL COME AGAIN FROM THE SEA."

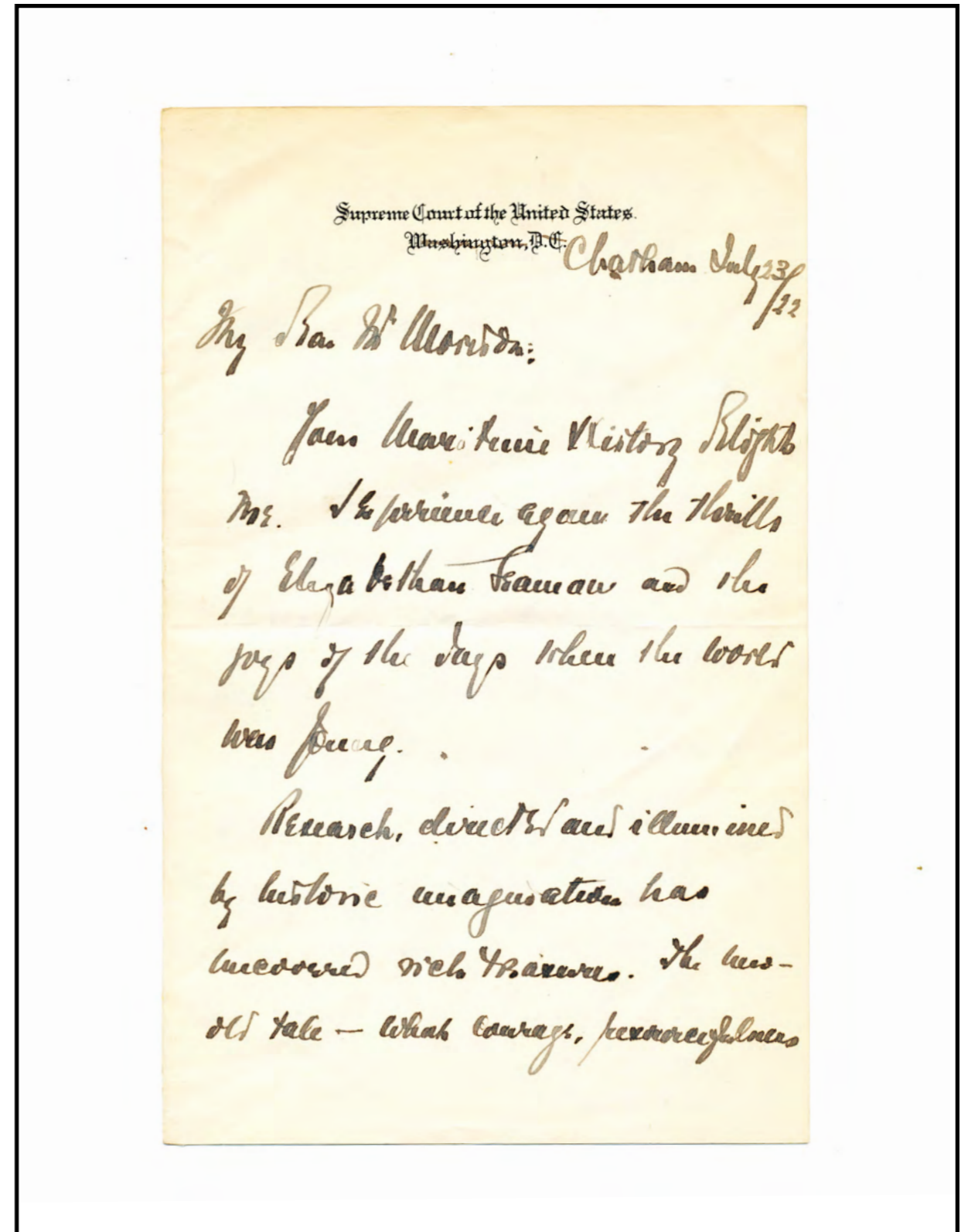
(1856–1941). American jurist and associate justice of the United States Supreme Court, 1916 to 1939.

Autograph Letter Signed on "Supreme Court of the United States" Stationery, 2 pp on one 8vo sheet, [printed Washington, D. C.] Chatham, July 23, 1922.

Brandeis offers high praise to American historian Samuel Eliot Morrison for his recent book on Massachusetts. "Your *Maritime History* [of Massachusetts] highlights... the thrills of Elizabethan Seaman and the joys of the days when the world was young... what courage, resourcefulness and perseverance may achieve... If Massachusetts is to experience the longed for rebirth, it will come again from the sea... through coastwise commerce..." He signs, "Louis D Brandeis." Brandeis settled in Boston after having graduated from Harvard Law School. He is widely regarded as one of the most important Associate Justices in the history of the American Supreme Court due to the combination of his brilliance, his writing, and his ethics. Our letter offers insight into Brandeis' appreciation for the state of Massachusetts which became his home until he left for Washington, DC, in 1916, to serve on the Court. Tape reinforcement at centerfold.

Samuel Eliot Morrison (1887–1976) was an eminent American historian and distinguished naval officer. Recognized for his research on maritime history, he is perhaps best known for the classic textbook *The Growth of the American Republic* co-authored with Henry Steele Commager, first published in 1930.

\$875. ID#4045



CLOKEY, ART

"MERRY CHRISTMAS!"

(1921–2010). Animation pioneer in stop motion clay animation, best known as the co-creator of Gumby and his horse, Pokey.

Original Signed Drawing, in pencil, on First Day Cover honoring Christmas 1989.

Clokey has drawn Gumby and Pokey in full length, with a holiday ribbon around Pokey's neck, and Gumby's arm around his horse. The other arm is drawn as if to hold the reins on Santa Claus's printed sleigh. Gumby offers a Santa Claus greeting, "Ho! Ho! Ho!" Clokey writes in the free space next to Pokey, "Hi Friends—Merry Christmas!, Art Clokey." A Happy Holiday presentation.

\$425. ID#4050



DICKINSON, ANNA ELIZABETH

"FROM ALL THINGS—LIBERTY!"

(1842–1932). American orator and activist for abolition and women's suffrage, the first woman to speak before the U.S. Congress.

Autograph Quotation Signed, October 10, 1878 and Autograph Note Signed, April 28, 1875, both on 12 mo cards.

The famed orator writes, "From all things—Liberty! Truly yours, Anna Dickinson," dated in lower left corner. The larger card reads, "I am glad to do what you desire, — & so to sign myself Truly Yours, Anna Dickinson," dated in lower left corner. With carte-de-visite photograph by Sarony matted together in light cream board.

Dickinson gained public attention at the age of thirteen when William Lloyd Garrison published an essay in his abolitionist paper, *The Liberator*. For most of her life she championed the causes of abolition and women's suffrage with brilliant oratory. After she helped the antislavery wing of the Republican Party win state elections, she was invited to address Congress in 1864, making history as the first woman to speak to the US House of Representatives.

\$550. ID#4048



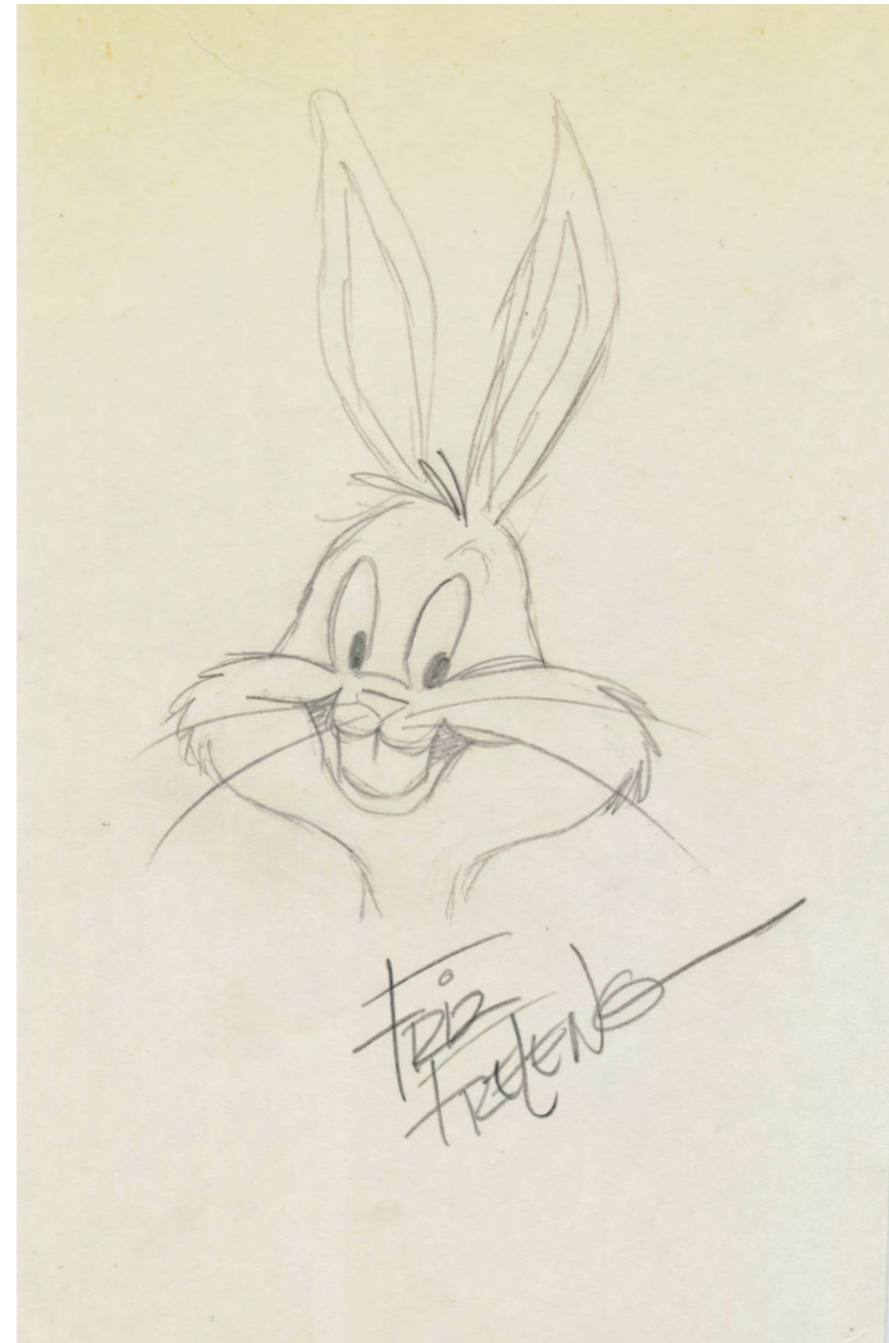
FRELENG, FRIZ

(1905–1995). American cartoonist and animator, best known for his work on the *Looney Tunes* and *Merrie Melodies* cartoons for Warner Brothers.

Original Drawing Signed, in pencil, 4to.

This is an excellent facial drawing of Bugs Bunny sporting a broad smile, drawn on a white board. Signed below the neck, "Friz Freleng." A superb, happy image of the ever popular Bugs Bunny. Freleng's other popular characters include Porky Pig, Tweety Bird, Sylvester the Cat, Yosemite Sam, and Speedy Gonzales.

\$485. ID#4052



JACKSON, WILLIAM HENRY

"I HAD INTENDED DELIVERING THIS LITTLE PICTURE PERSONALLY..."

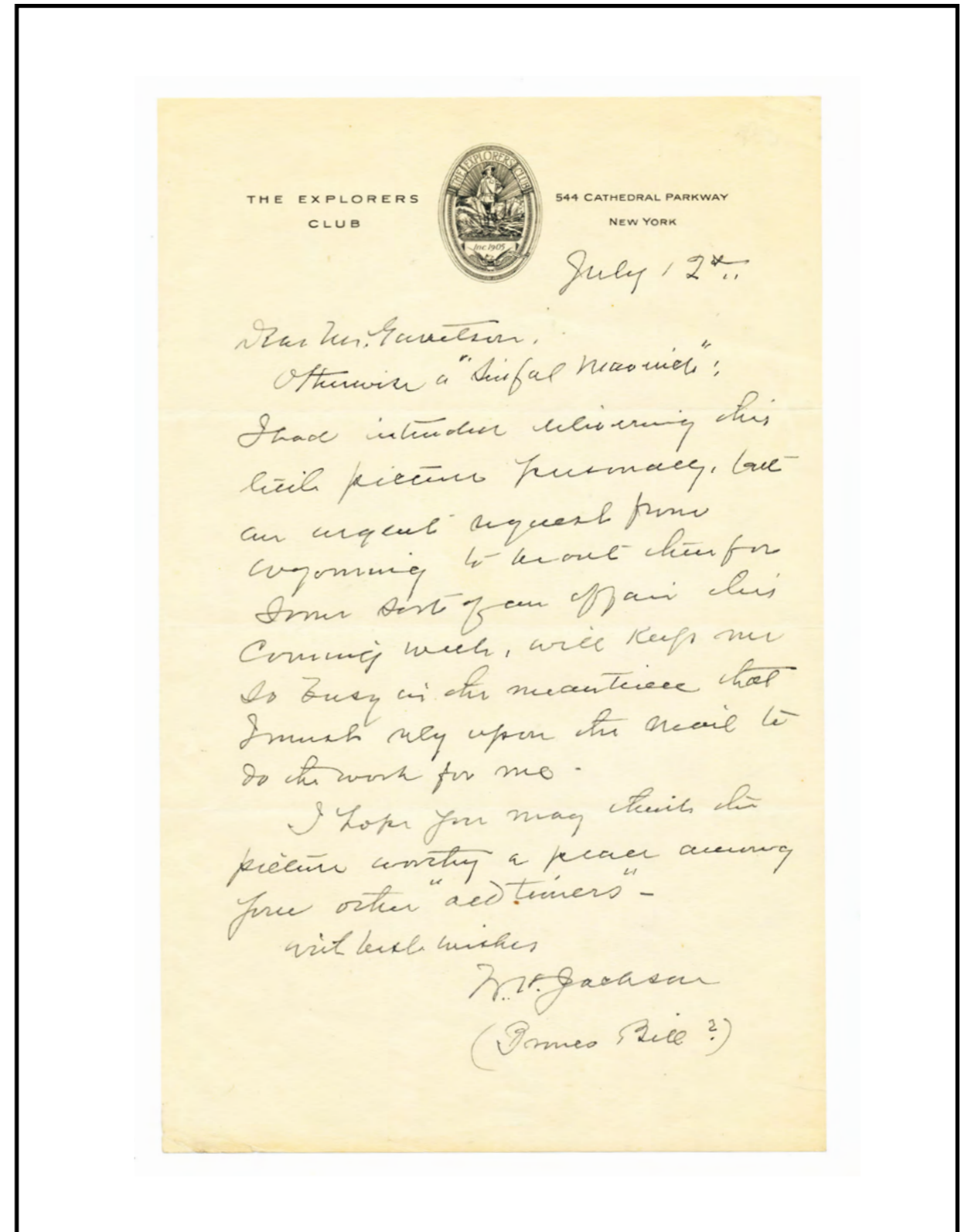
(1843–1942). American photographer and explorer most famous for his photographs of the American West.

Autograph Letter Signed on "Explorers Club," stationery, 8vo, New York, July 12, n.y.

Jackson likely writes to Martin S. Garretson, (1866–1955), known for his study of and advocacy for the American bison, also depicted in Garretson's moving photogravures. Jackson begins the letter to Garretson. "Otherwise a 'Sinful Maverick': I had intended delivering this little picture personally... but an urgent request from Wyoming to be out there for some sort of an affair this coming week, will keep me so busy... that I must rely upon the mail to do the work for me..." Jackson then hopes his picture would find, "a place among the other 'old timers'..." He signs, "W. H. Jackson," and in parentheses adds, "(Pawnee Bill?)" Garretson was called the "Sinful Maverick," and given the age difference between the two men, Jackson would be the old timer.

From 1870 to 1878 Jackson was the official photographer for the United States Geological and Geographical Survey of the Territories. His photographs of the natural beauty of northwestern Wyoming, taken during the Hayden survey expedition of 1871, were exhibited in the U.S. Capitol in Washington, D.C. and credited with having influenced the U.S. Congress to establish Yellowstone National Park in 1872. After he retired in 1924 from commercial photography, he traveled back to Wyoming for public appearances. In his official retirement, Jackson returned to painting on Western themes. It is possible that our letter was written during this later period and the picture Jackson mentions is a painting for Garretson. Martin Garretson, as a young man, traveled West to work as a rancher at the time the bison population was becoming depleted due to expanding settlements on the American plains. Garretson sought to reverse the decimation of the bison herds and eventually became one of the founders of the American Bison Society. He later served as its Secretary and eventually headed the department of Heads and Horns at the Bronx Zoo. During that time, he conducted the majority of the research for his book *The American Bison* (New York, 1938), which remains a standard reference on the species. Jackson's self reference as "Pawnee Bill?", the American showman, suggests association to the showman of the same name as well as to his photographs of the Pawnee tribe.

\$1,100. ID#4042



KUHN, WALT

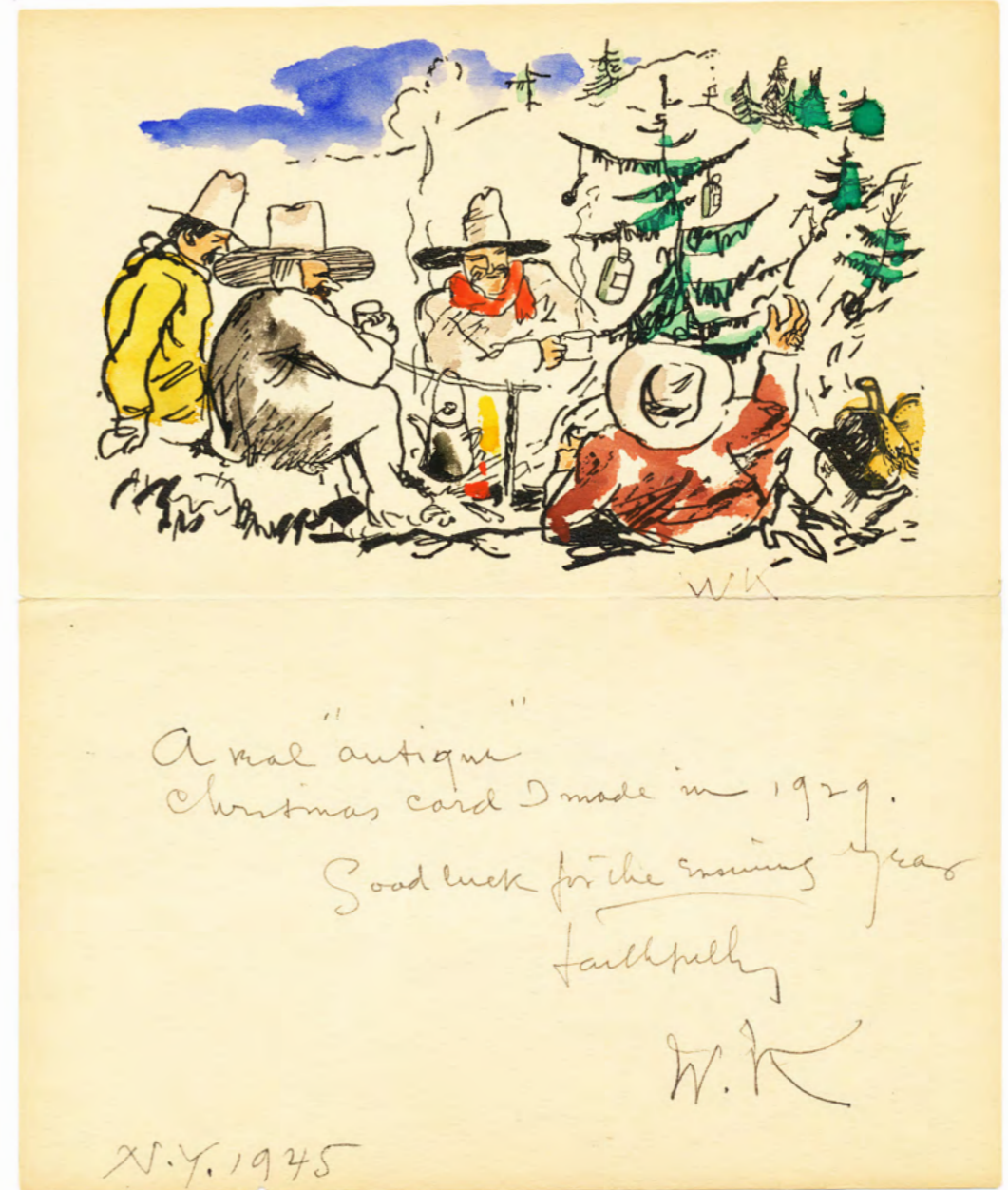
(1877–1949). American artist, most remembered as the key organizer of the Modern Art Armory Show of 1913 in New York City, which was the first of its genre in America. Most major American art collections include his works.

Autograph Letter Signed with initials on mechanical relief reproduction of a hand colored drawing, 8vo, New York, 1945.

Kuhn sends holiday greetings. In full, "A real 'antique' Christmas card I made in 1929. Good Luck for the ensuing year, faithfully, W.K." The drawing shows cowboys in large hats sitting around a camp fire and drinking from mugs. On a nearby scrawny evergreen, hang bottles and a pipe or spoon. Tape repair on verso across horizontal center fold.

Kuhn refers to the year, 1929, when he moved into his 18th St. studio in New York City, the studio he maintained until the end of his life. There he kept costumes for his models who would sit for portraits. Also in 1929, Kuhn gained a great deal of attention through the exhibition of his painting, *The White Clown*, at the newly established Museum of Modern Art in New York.

\$325. ID#4054



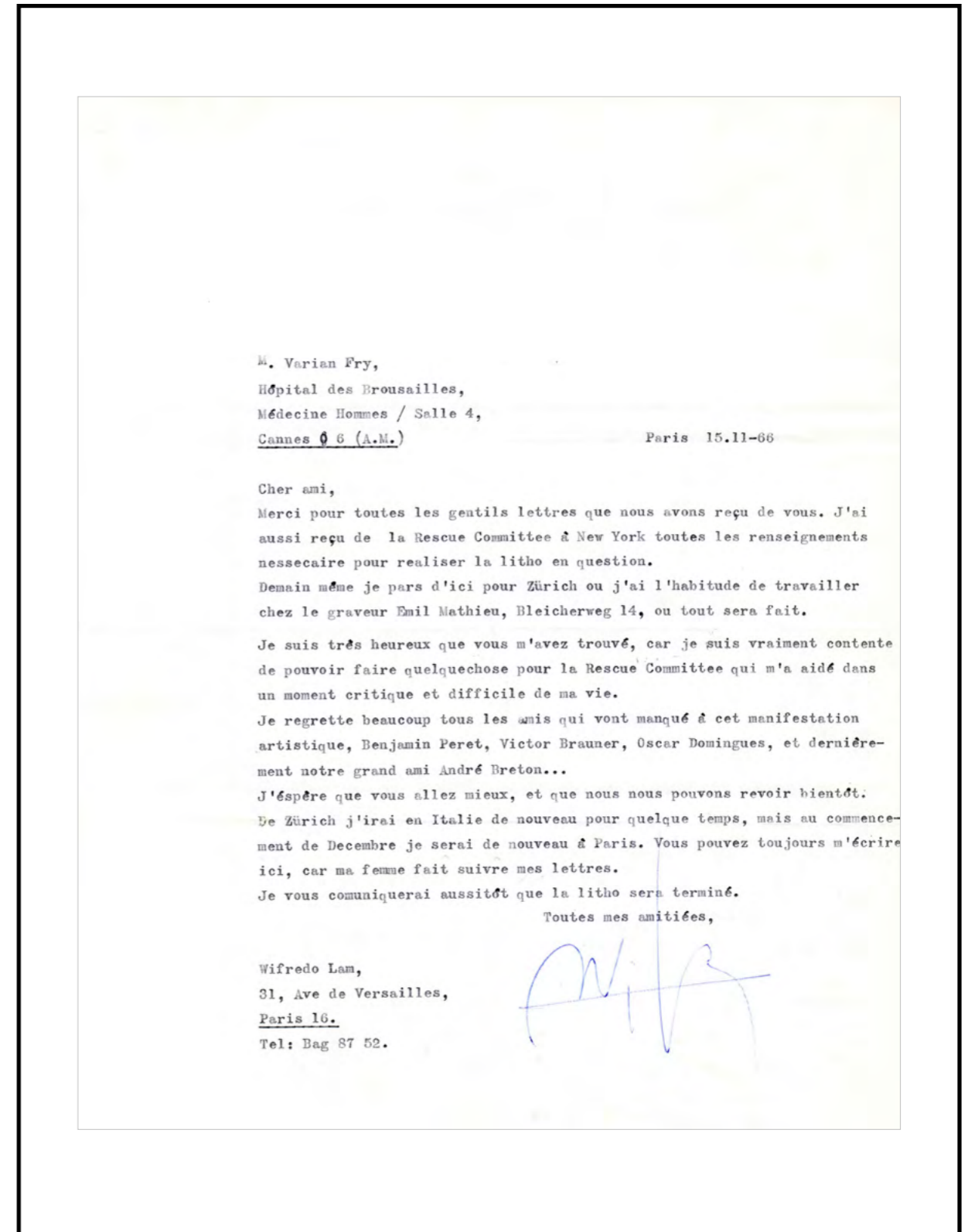
LAM, WILFREDO [WIFREDO ÓSCAR DE LA CONCEPCIÓN LAM Y CASTILLAM]

(1902–82) Cuban artist, primarily a painter but also worked with sculpture, ceramics and printmaking.

Typed Letter Signed, one page, in French, Paris, November 15, 1966.

Lam writes to Varian Fry (1907–1967), the American journalist who ran a rescue network in Vichy, France that helped some 2,000 to 4,000 anti-Nazi and Jewish refugees to escape the Nazis and the Holocaust. Among the artists that Fry helped escape to America were writer Andrew Breton, pianist Heinz Jolles, and artists Marcel Duchamp, Jacques Lipchitz, Max Ernst, Victor Brauner, and Wifredo Lam. Our letter refers to the print that Lam created, *Untitled (for Flight)*, as a part of a fundraising portfolio for the International Rescue Committee, a group that helped finance his flight from Europe. Lam addresses his correspondent as “Dear Friend.” He thanks Fry for his letter as well as for “all the necessary information from the Rescue Committee in New York to make the litho in question.” He says that he is going to Zurich where he “usually works with the engraver Emil Mathieu... where everything will be done.” Lam continues, “I am very happy that you have found me because I am truly pleased to be able to do something for the Rescue Committee that helped during a critical and difficult time in my life.” He refers to his becoming a client of the Emergency Rescue Committee, “artist no. 998 on Varian Fry’s list of intellectuals and artists to be aided in their flight from fascism” (see Wifredo Lam and the International Avant-Garde, 1923–1982, by Lowery Stokes Sims, 2001). Lam’s Cuban visa and his having exhibited in New York with Picasso made him a person who qualified for rescue. Lam then enumerates the “friends who are going to miss this artistic event, Benjamin Peret, Victor Brauner, Oscar Domingues and lastly, our great friend Andrew Breton,” all of whom had died before the date of this letter. He ends by informing Fry that he will “let you know as soon as the litho is finished.” He signs the letter in a large hand, “Wifredo Lam.” The lithograph, *Untitled (for Flight)*, was printed in Zurich in 1967 by Mathieu. It was then published in the limited edition Flight Portfolio originally organized by Varian Fry, but assembled after his death, in 1971 by the International Rescue Committee to raise funds for Holocaust victims. Lam was one of 12 artists who produced prints for this portfolio. Others included Chagall, Miro, Calder and Lipchitz.

Lam studied painting in Havana and in 1923 continued his studies in Spain. After fighting against Franco in the Spanish Civil War, Lam went to Paris where he met Picasso who introduced him to other artists including Miro and Leger. Lam was one of Picasso’s only students. In 1939 Lam met Andre Breton. Lam worked with Andre Breton collaborating on the publication of Breton’s poem “Fata Morgana,” which Lam illustrated. When the Nazi’s were close to Paris, in 1940, Lam fled to Marseille where he spent time with other artists including Max Ernst and Victor Brauner. He spent time at the Villa Air-Bel, the headquarters of Varian Fry and the International Rescue Committee. When Lam did get rescued, he left for Havana, first spending time in Martinique with Andrew Breton. He later spent time with Breton in Haiti as well. In 1952, Lam returned to settle in Paris and in the 1960s his work showed his interest for engraving. Internationally renowned with



LAM, WILFREDO [CONTINUED]

works in major museums, Lam's style has been described as fusing "Western modernism with African and Caribbean symbolism." [wifredolam.net/en]. The influences of Surrealism, Cubism, African and Cuban cultures combine in his art. His letters rarely become available.

\$1,675. ID#4014

LAUREL AND HARDY

(STAN LAUREL (1890–1965). OLIVER HARDY (1892–1957). American-based comedy team of thin, British-born Stan Laurel and heavy, American-born Oliver Hardy. They became famous during the early half of the 20th century for their work in motion pictures, and also appeared on stage throughout America and Europe. The team is considered one of the most famous and finest double acts in motion-picture history. Each brought talents from his solo career to the team.

Early and Outstanding Signed Photograph of the comic pair, standing full length in classic pose, 4to, n.p., 1930.

The sepia photograph by Stax shows Hardy talking into Laurel's ear while Laurel sports his typical goofy smile, hands clasped in front. Both have signed in the lower margin. "With our Best Wishes Jean! Stan Laurel & Oliver Hardy, 1930." This is an early photograph of the comic duo as they officially became a team with the silent short film, "The Second Hundred Years" (1927). They signed this photograph at the beginning of their long career which lasted into the 1950s. This is the image found on the Laurel and Hardy web site, laurel-and-hardy.com.

\$3,200. ID#4058



LAWRENCE, D.H. (DAVID HERBERT)

"I SEND YOU THE MANUSCRIPT OF ANOTHER STORY—THE MIRACLE,
WHICH IS BEAUTIFUL AND ENDS HAPPILY...."

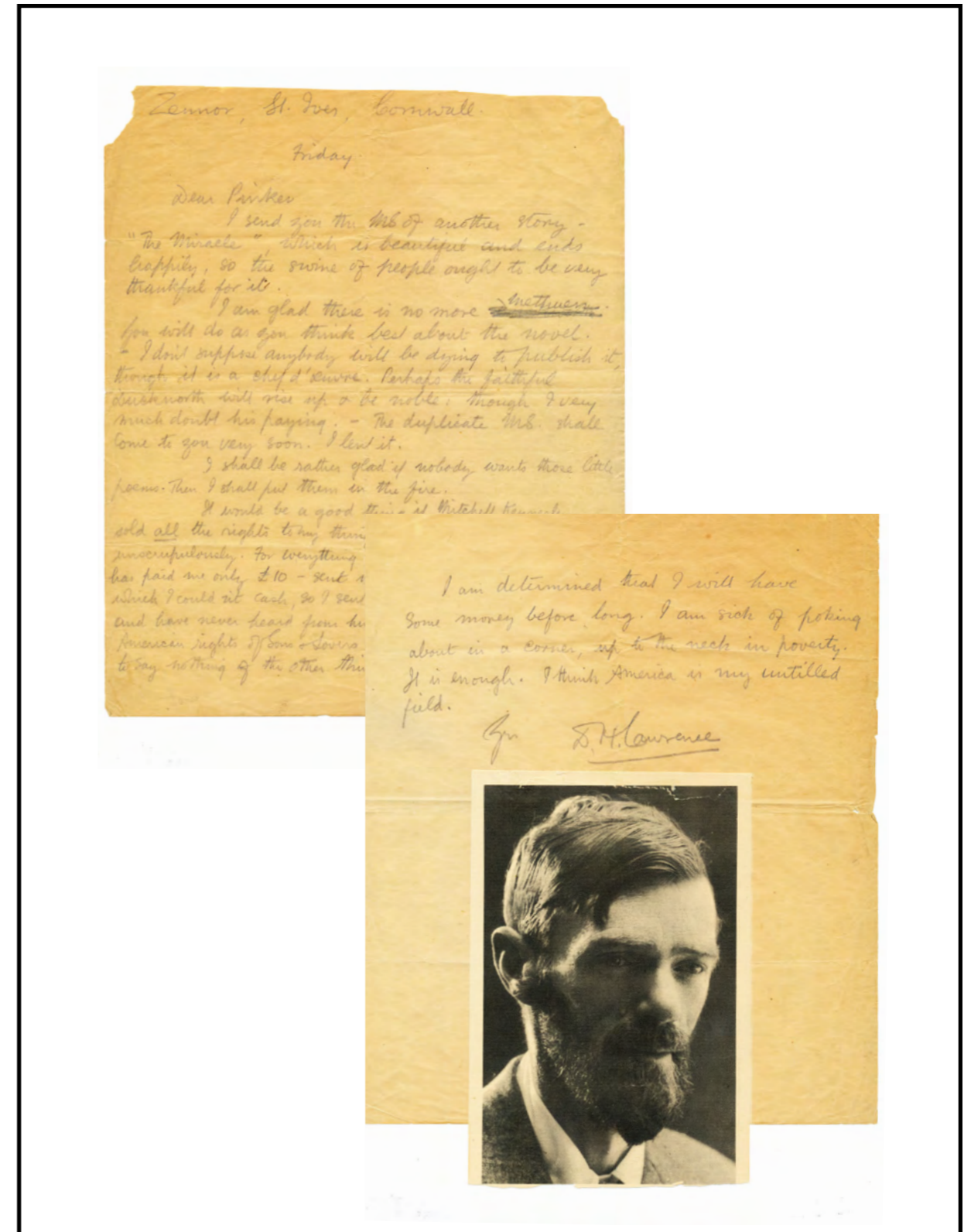
(1885–1930). English novelist. His novels challenged concepts of sexuality in human conduct. Best remembered for his novels including *Sons and Lovers*, *The Rainbow*, and *Lady Chatterley's Lover*.

Autograph Letter Signed, in pencil, 2 separate pages, on fragile paper; with a now brittle photo attached to end page, Zennor, St. Ives, Cornwall, Friday, no date [January 12, 1917].

To J.B. Pinker, Lawrence's agent, referring to sending Pinker a manuscript of 'The Miracle'; talking about his book, "Women in Love" not being a novel any of the publishers wanted to publish; his issues with publishers paying him properly; and his desire to visit America where he felt he would be well received. Lawrence begins by informing Pinker that, "I send you the manuscript of another story—*The Miracle*, which is beautiful and ends happily, so the swine of people ought to be very thankful...." He refers here to the story *The Horse Dealer's Daughter* (published in *English Review*, xxxiv, April 1922) which was originally called *The Miracle*. He refers to his novel *Women in Love*, expressing doubt that any publisher would publish it and expresses joy that "there is no more Methuen [referring to the publishing house]." He calls his novel a "chef-d'oeuvre," but suggests that no one "will be dying to publish it." He also refers to poems that he had sent Pinker and suggests that he would be "rather glad if nobody wants... then I shall put them in the fire." He further mentions publishers talking about Duckworth and Mitchell Kennerley who Lawrence says swindled him. Mitchell Kennerley (1878–1950) became Lawrence's American publisher with the publication of *The Trespasser* in May 1912; he published *The Widowing of Mrs Holroyd* in 1914. Lawrence He ends by speaking of lack of funds (partly due to Kennerley not paying him properly) and saying, "I am determined that I will have some money before long. I am sick of poking about in a corner, up to the neck in poverty... I think America is my untilled field." Signed, "D.H. Lawrence." Published in *The Letters of D.H. Lawrence: October 1916–June 1921*, #1354, where it is dated as 12 January 1918 [Text TMSC, NWU; Huxley 380].

Lawrence moved to Zennor in March of 1916. In *The Major Short Stories of D.H. Lawrence: A Handbook*, by Kearney, page 147, *The Miracle* is discussed. "He at last sent the completed short story to his agent J.B. Pinker on January 12, 1917. The tone of the accompanying letter was dark." Kearney also quotes a letter of November 13 to Pinker stating that "*The Miracle* is 'on hand,' to be finished as soon as he sent off the novel *Women in Love*. In *The Letters of D.H. Lawrence: October 1916–June 1921*, #1354, a footnote states that the story was "eventually re-titled *The Horse Dealer's Daughter* (see Tedlock, Lawrence MSS 93) and published in *English Review*...."

\$6,250. ID#4053



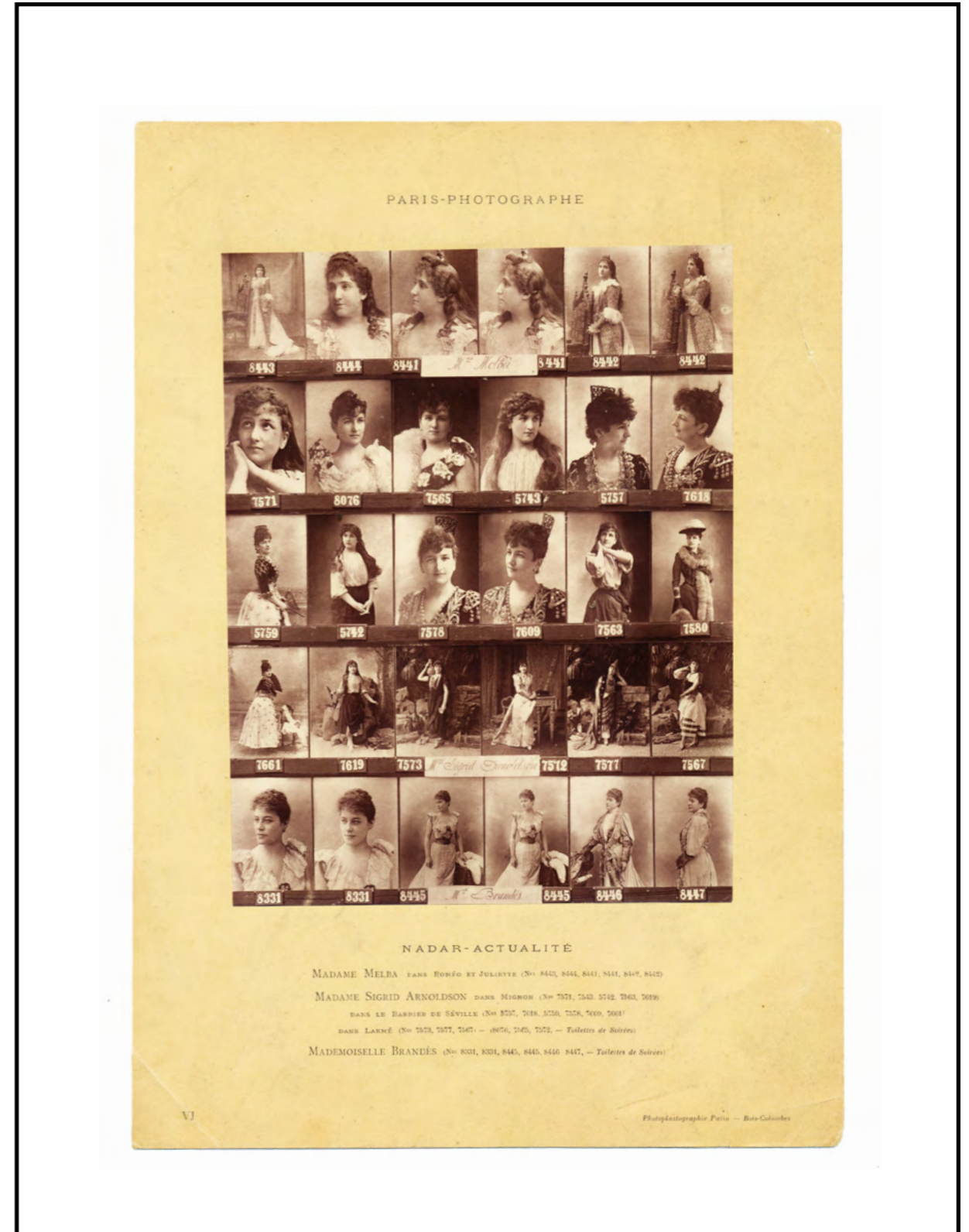
NADAR [PSEUDONYM FOR GASPARD-FÉLIX TOURNACHON]

(1820–1910). French photographer, caricaturist, and author; also a balloonist.

Original Photographic Proof Sheet, unsigned, 4to, Paris, of Nellie Melba, Sigrid Arnoldson, and Marthe Brandes.

The proof sheet titled, “Paris-Photographie,” contains 30 images together, composed of five rows of six images each. The images are identified at the bottom of the sheet under the title, “Nadar-Actualité.” The first row of six photographic proofs shows “Madame [Nellie] Melba” in “Romeo et Juliette,” the next three rows show Sigrid Arnoldson, and the last row shows Marthe Brandes. Nellie Melba (1861–1931), renowned Australian opera singer and the first Australian to achieve international recognition in the classical music world; Sigrid Arnoldson (1861–1943) Swedish international opera star; Marthe Brandes (1862–1930), French comedienne. The browned sheet is in overall good condition with some soiling at corners and lower right portion not affecting text.

\$575. ID#4046



RODIN, AUGUSTE

"BEAUTIFUL WORKS, MY DEAR PISSARRO,
ARE NOT UNDERSTOOD RIGHT AWAY."

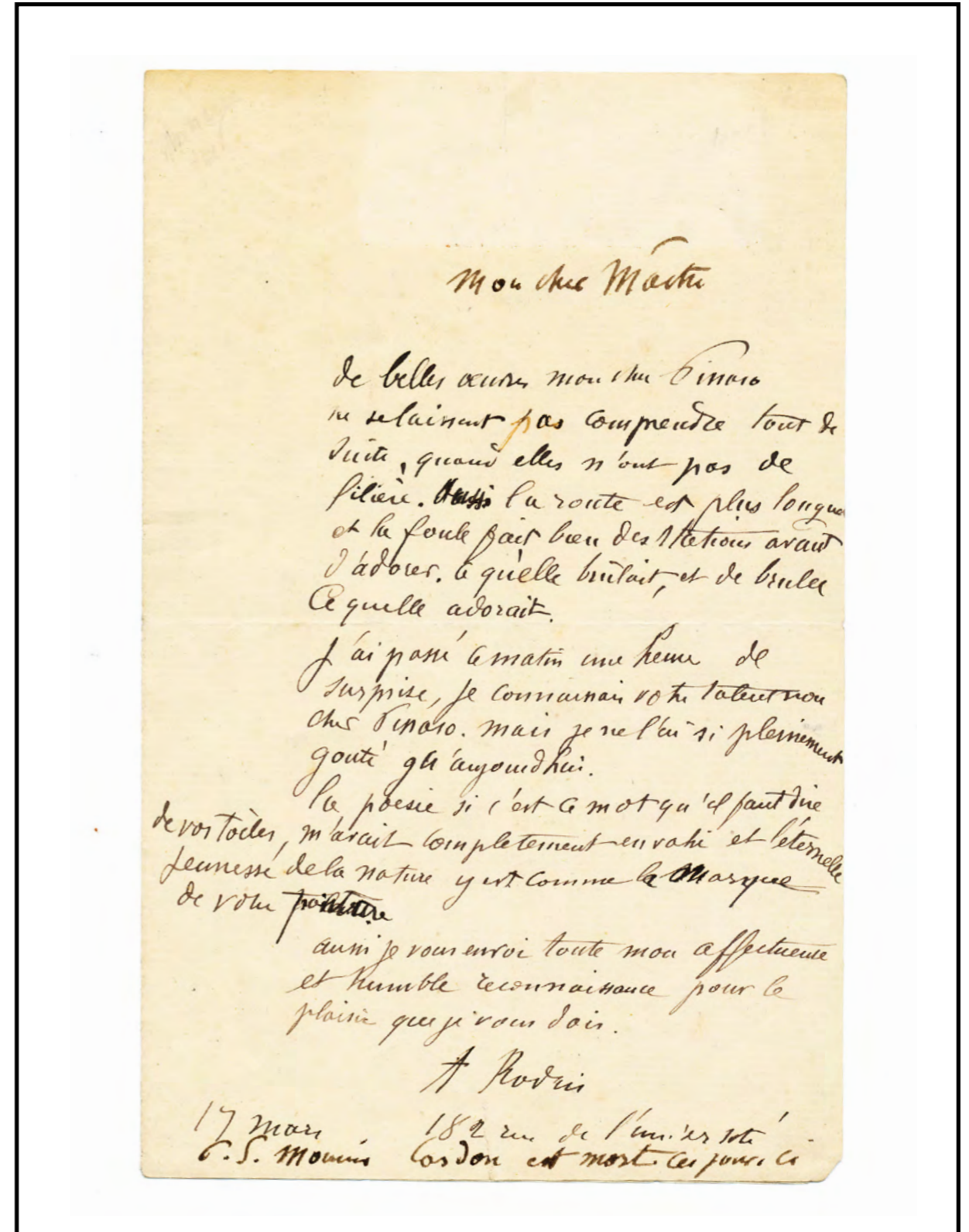
(1840–1917). French artist, most famous as a sculptor. He was the preeminent French sculptor of his time and remains one of the few sculptors widely recognized outside the visual arts community.

Autograph Letter Signed to painter Camille Pissarro, in French, one page on 8vo folded sheet, 183 rue dl l'universite, March 17, n.y.

Rodin calls Pissarro, "Dear Master." "Beautiful works, my dear Pissarro, are not understood right away. When they do not have a path, the road is longer and the crowds make numerous stops before they adore what they used to burn and burn what they used to adore..." He comments on Pissarro's talent. "The poetry, if this is the word to use for your paintings, took me over completely and the eternal youth of nature in them is like the mark of your palette..." He signs, "A. Rodin," and adds a post script noting a death. Letters between contemporary artists are particularly desirable.

Pissarro (1830–1903), French Impressionist and post-Impressionist painter, was regarded by fellow artists as a master artist, or father figure as Cezanne felt, or both. As the elder artist, he helped both groups of painters work and exhibit together, and served as an overall supportive influence for the Impressionist and post-Impressionists artists. Rodin reflects the feeling of his contemporaries towards Camille Pissarro.

\$8,800. ID#4044



ROGERS, WILL

(1879–1935). American comedian, humorist, social commentator, vaudeville performer, and actor.

Wonderful Signed Photograph, 4to, n.p., n.d.

In this sepia toned image, Rogers, shown smiling, wearing a hat and bow tie, writes an upbeat inscription. "To... with best wishes after a mighty happy year with your boys, your friend, Will Rogers." The photograph is by Albert R. Dupont. A charming and warm image.

\$725. ID#4057



ROUAULT, GEORGES

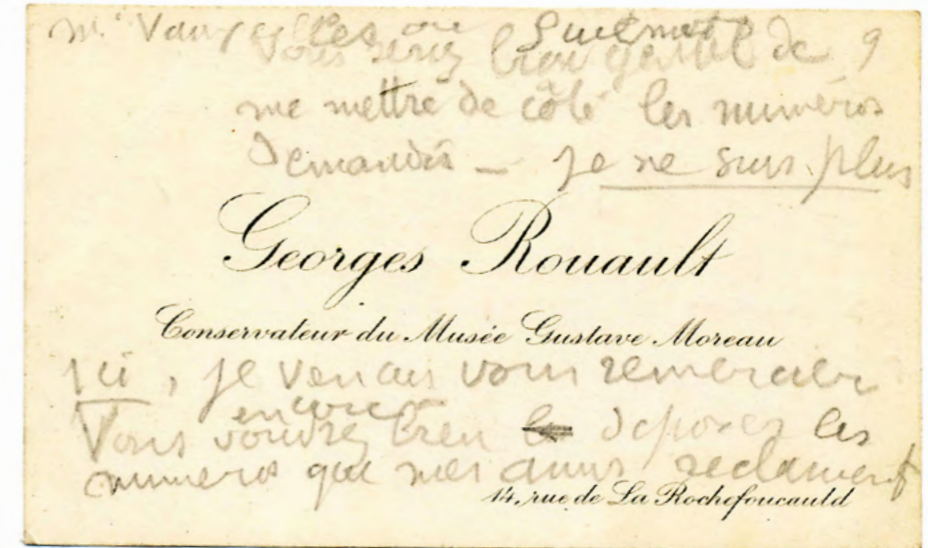
(1871–1958). French painter and printer associated with Fauvism and Expressionism.

Autograph Letter Signed, in French, on his carte de visite, 2 pp, n.p., n.d.

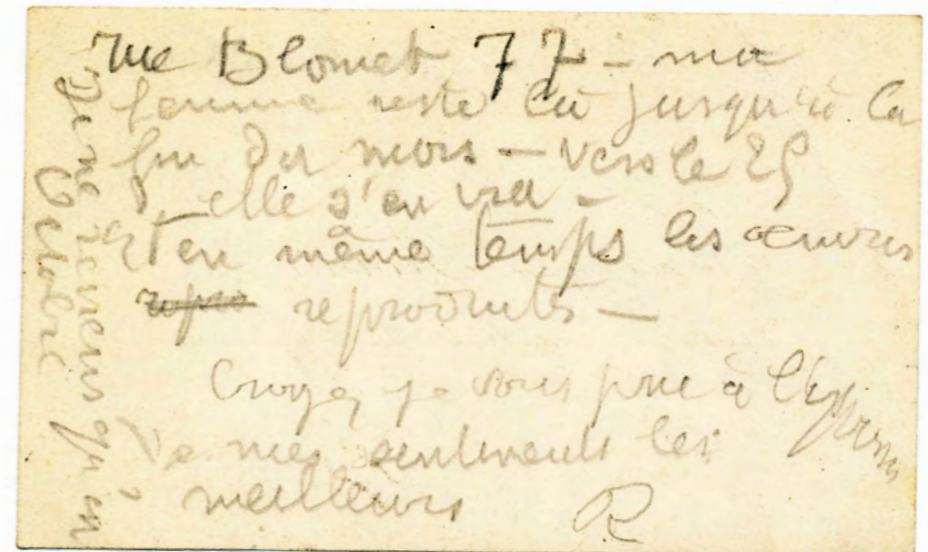
Rouault writes a quick note in pencil mentioning that his wife is leaving, “around the 25th, at the same time as the reproductions....” He begins the letter which continues on the verso of the card and along the edge. “You would be very nice to put aside the required numbers. I am not here anymore, I came to thank you....” He signs on verso, “R.” His business card shows his position as “Conservateur du Muse Gustave Moreau.”

Rouault studied under Gustave Moreau at the the École des Beaux-Arts and became his favorite student. When Moreau died in 1898, Rouault was nominated as the curator of the Moreau Museum in Paris.

\$1,275. ID#4047



M. Van der ... me mettre de côté les numéros demandés - je ne suis plus
Georges Rouault
Conservateur du Musée Gustave Moreau
Ici, je venais vous remercier
pour votre bienveillance et de prier les
numéros que mes amis redament
14, rue de La Rochefoucauld



Mme Blomet 77 - ma
femme reste en jusqu'à la
fin du mois - vers le 25
elle s'en va -
en même temps les œuvres
sont reproduites -
Croyez je vous prie à l'égard
de mes sentiments les
meilleurs R

STEINWAY, WILLIAM

"TICKETS FOR SARAH BERNHARDT..."

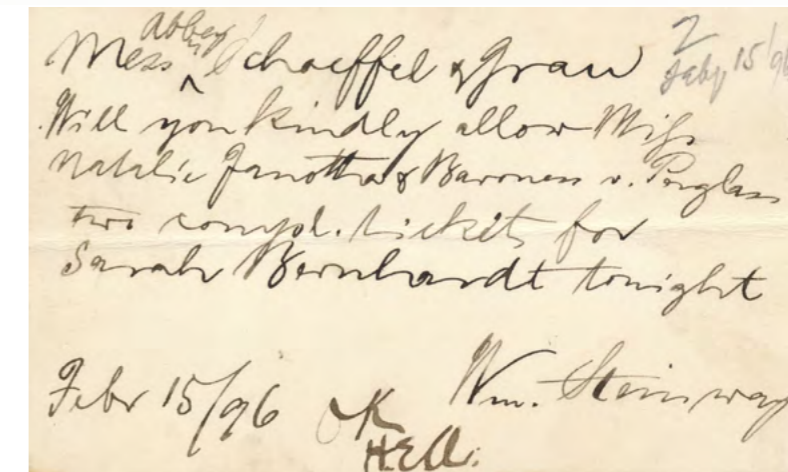
(1836–96). Piano maker

Autograph Note Signed on his Carte-de-Visite, Gramercy Park, New York, Feb. 15, 1896.

Steinway requests two complimentary tickets for a performance of Sarah Bernhardt at the Abbey Theatre. "Will you kindly allow... two compl. tickets for Sarah Bernhardt tonight..." He signs, "Wm. Steinway." Below his signature, Henry E. Abbey writes, "OK" and initials, "HEA." Sarah Bernhardt was performing in, *Adrienne Lecouvreur*, at the Abbey according to our research. The card is bent across center horizontally, not affecting text but visible at top edge of his printed name.

William Steinway built Steinway Hall in New York, and prior to establishing the performance space, in 1870 he began building a company town, Steinway Village, in Astoria (Queens), New York, where the pianos are still made. Steinway died in November of the year of this note.

\$375. ID#4056



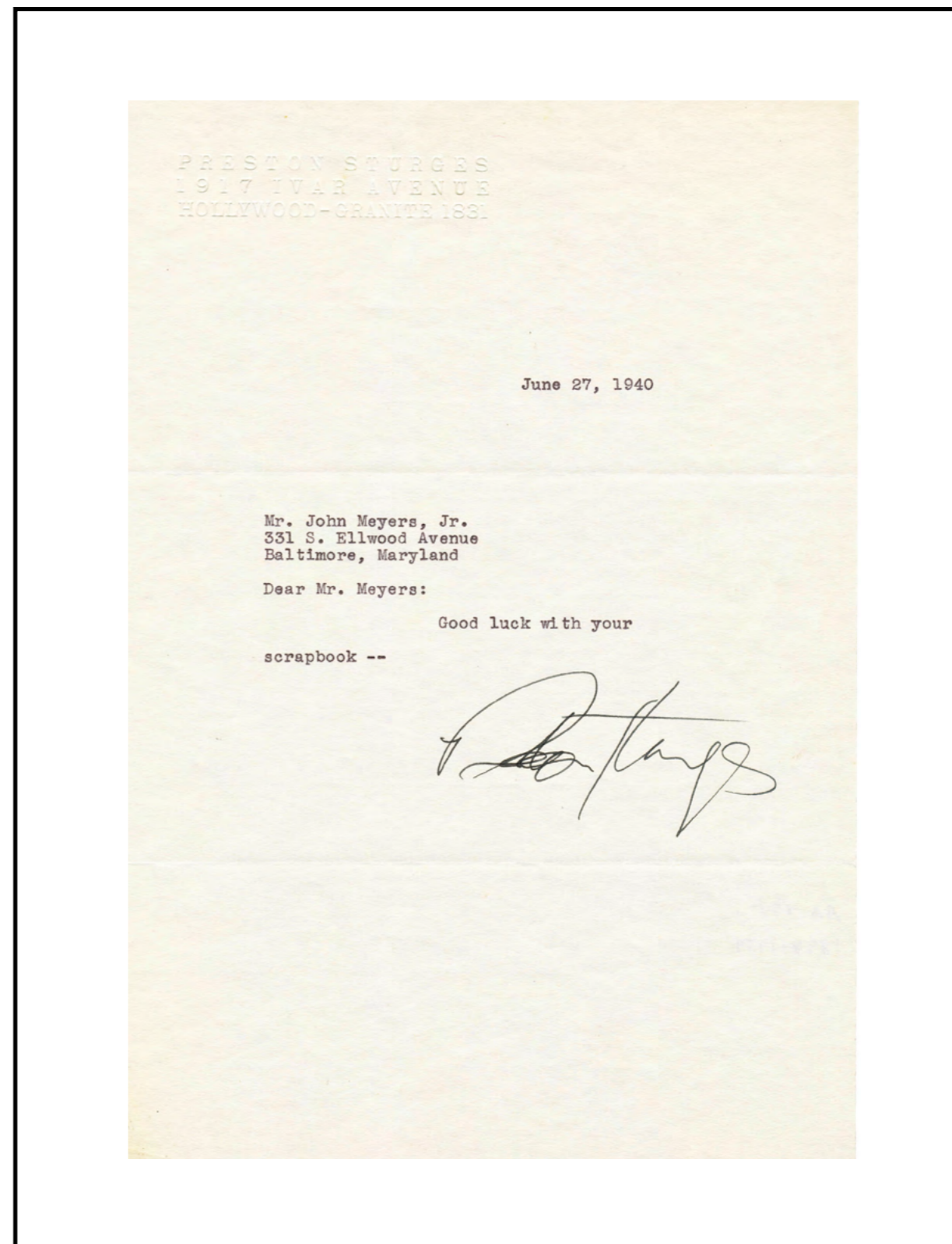
STURGES, PRESTON

(1898–1959). Playwright, screenwriter and film director associated with “screwball comedies.” He is considered to be the first to have established success as a screenwriter and then move into directing his own scripts.

Typed Letter Signed, on blind embossed personalized stationery, 4to, Hollywood-Granite 1831, June 27, 1940.

Sturges writes a brief note, “Good luck with your scrapbook—” Signed boldly, “Preston Sturges.” A handsome letter with a large signature. In 1940, the year he wrote this letter, three of Sturges’ films were released: *Remember the Night* (writer only), *The Great McGinty* for which he won an Academy Award, and “Christmas in July.”

\$475. ID#2296



TWAIN, MARK [PSEUDONYM OF SAMUEL L. CLEMENS]

"TRULY YOURS MARK TWAIN."

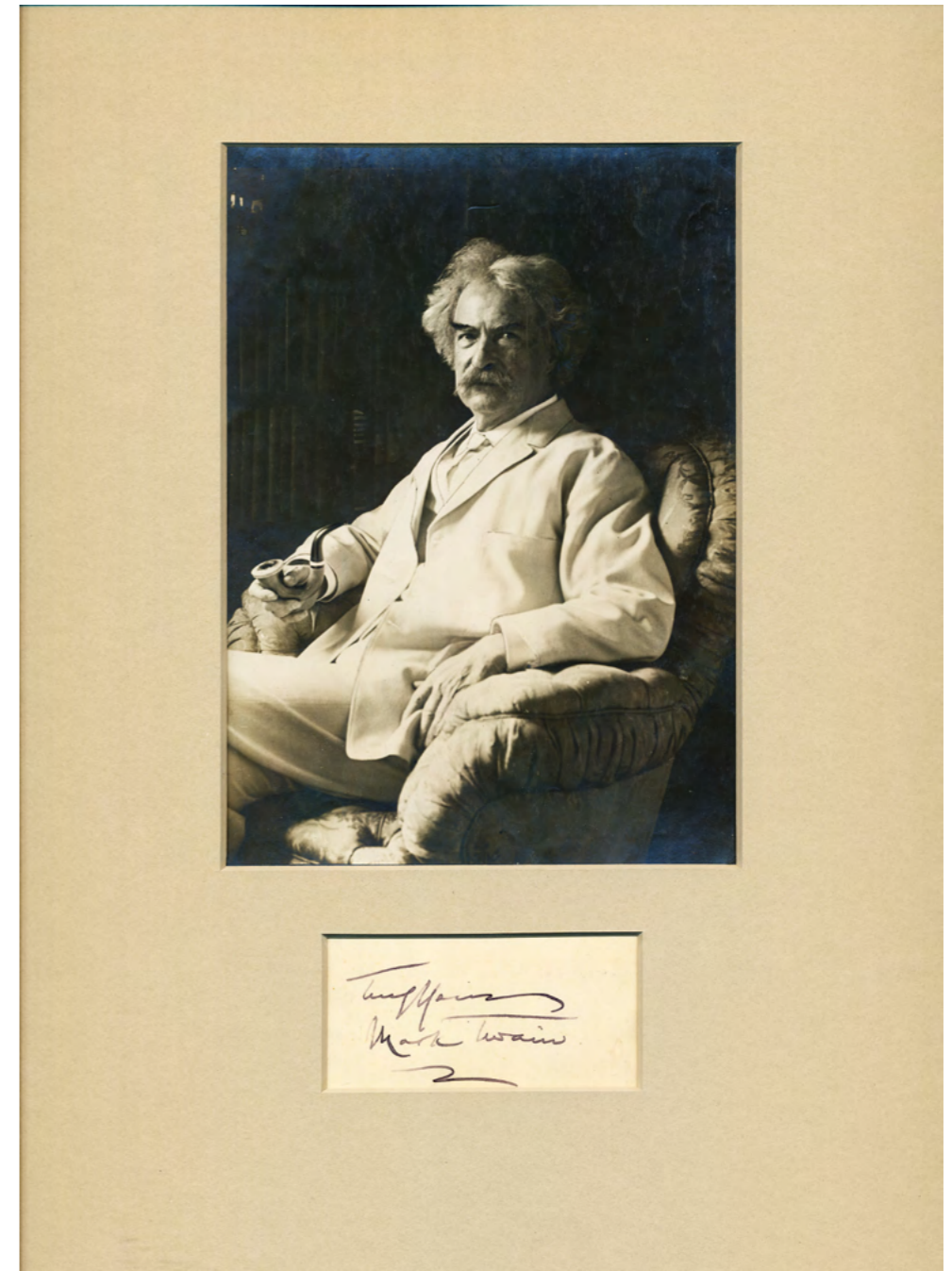
(1835–1910). American author and humorist. Twain is most noted for his novels *Adventures of Huckleberry Finn*, which has since been called the Great American Novel and "*The Adventures of Tom Sawyer*."

Original Photograph, 8vo, together with signature on verso of carte-de-visite, docketed on verso, Paris, July 4, n.y.

The photograph shows Twain in older age, pipe in hand, seated in an arm chair with books as part of the dark background. Notations in French on verso of the photograph indicate Twain visited Paris on the anniversary of America's Declaration of Independence, July 4. There are additional mounting notes. Twain has signed on the back of his small visiting card, "Truly Yours Mark Twain." His visiting card shows his name with address, "Mr. S. L. Clemens, Villa di Quarto," [Florence, Italy] and he has written, "over," to indicate his greeting and signature on the card's reverse and empty side. Matted together in archival tan colored board so that front and back of photograph and visiting card can be viewed. Ready for framing.

Twain rented the Villa di Quarto for his ailing wife whom doctors thought would benefit from the Italian climate. The Clemens family arrived in 1903 and returned to the United States after the Olivia Clemens died in June 1904.

\$1,400. ID#4051



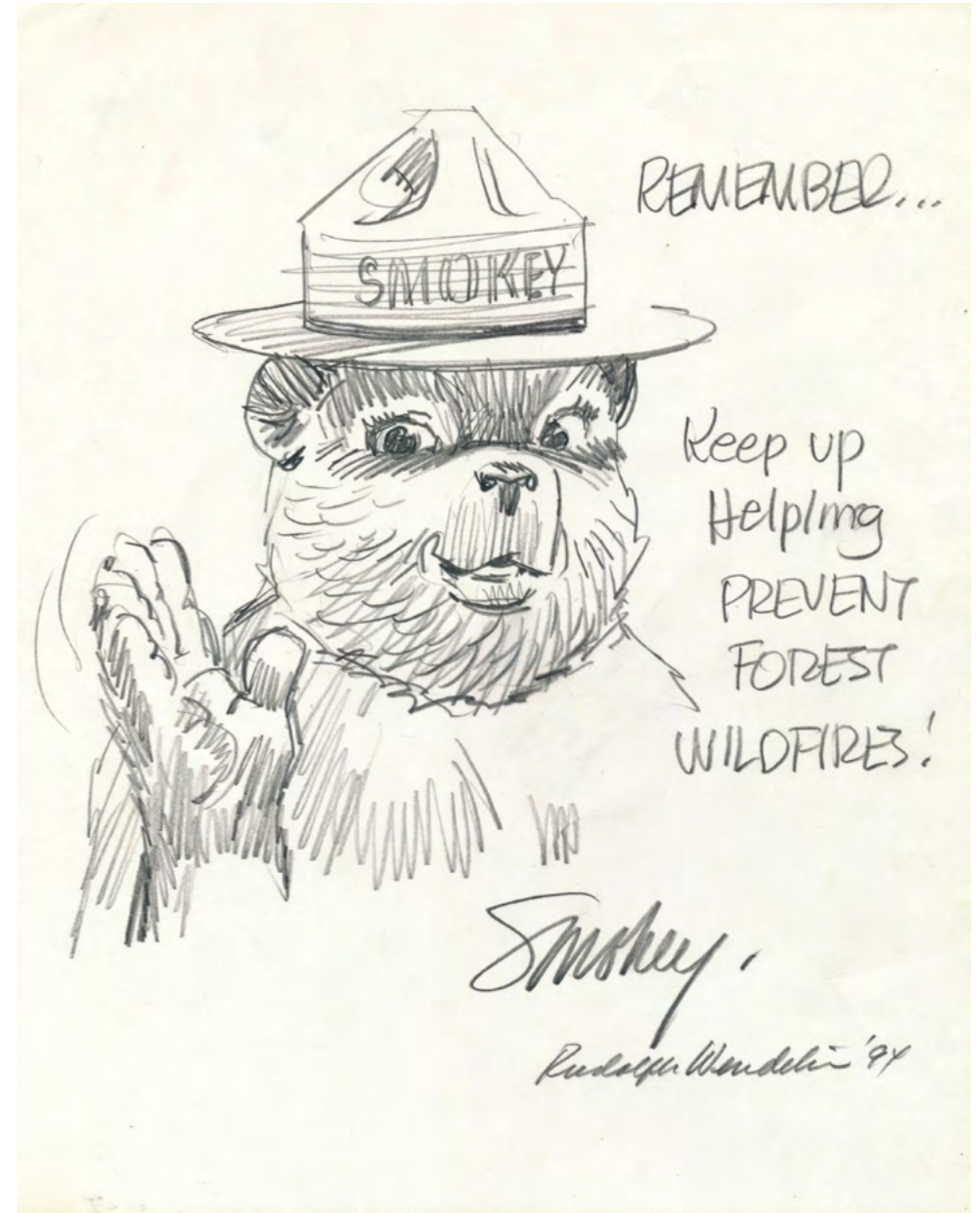
WENDELIN, RUDOLPH

(1910–2000). American artist and illustrator, best known for creating Smokey the Bear.

Original Signed Drawing, 4to, in pencil, of Smokey the Bear, 1994.

Smokey the Bear is drawn bust length, one paw raised. To his right, Wendelin writes, "REMEMBER... Keep up Helping PREVENT FOREST WILDFIRES! Smokey." Then Wendelin signs in full with date, "Rudolph Wendelin '94." A timely drawing.

\$325. ID#4055



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