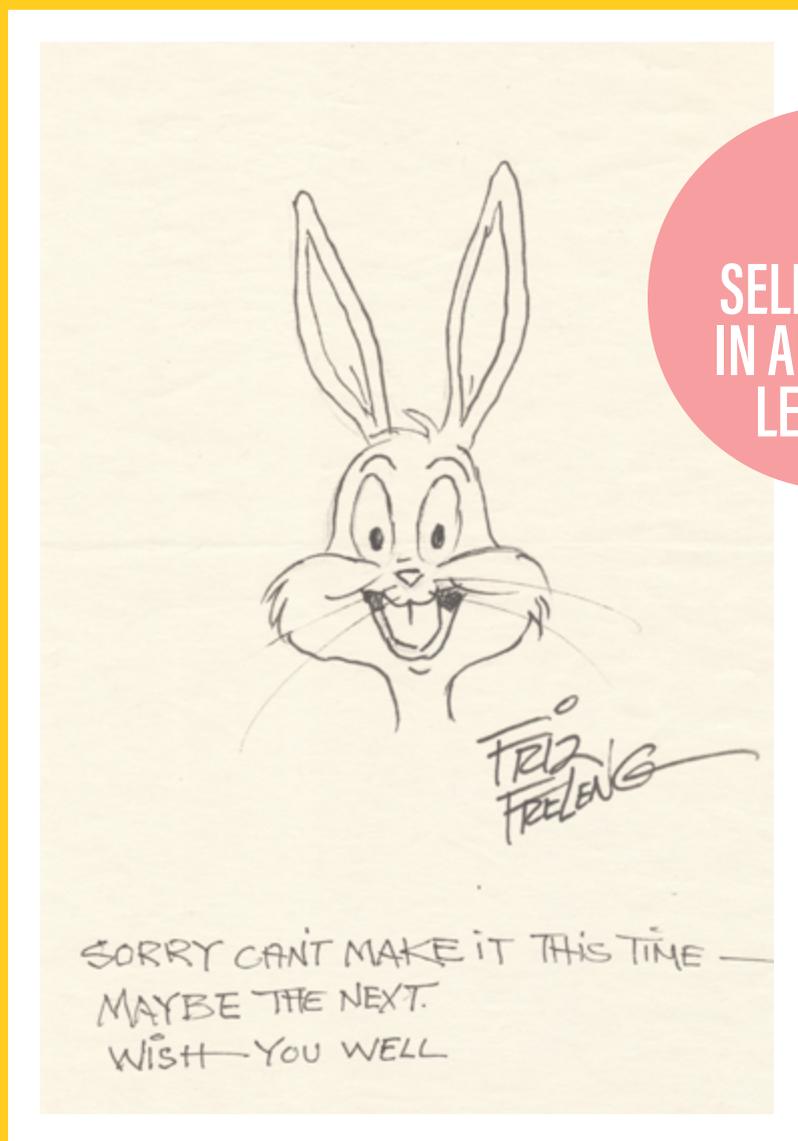


# SCHULSON AUTOGRAPHS



10  
SELECTIONS  
IN ARTS AND  
LETTERS

Schulson Autographs Catalog 184 — July 2019

## Schulson Autograph

Claudia Strauss Schulson  
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(973) 379-3800  
info@schulsonautographs.com

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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

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## MEASUREMENTS

Vertical measurement given first.

### 4to

Quarto [approximately 11x8B/c inches]

### 8vo

Octavo [approximately 8x5 inches]

### n.d.

No date

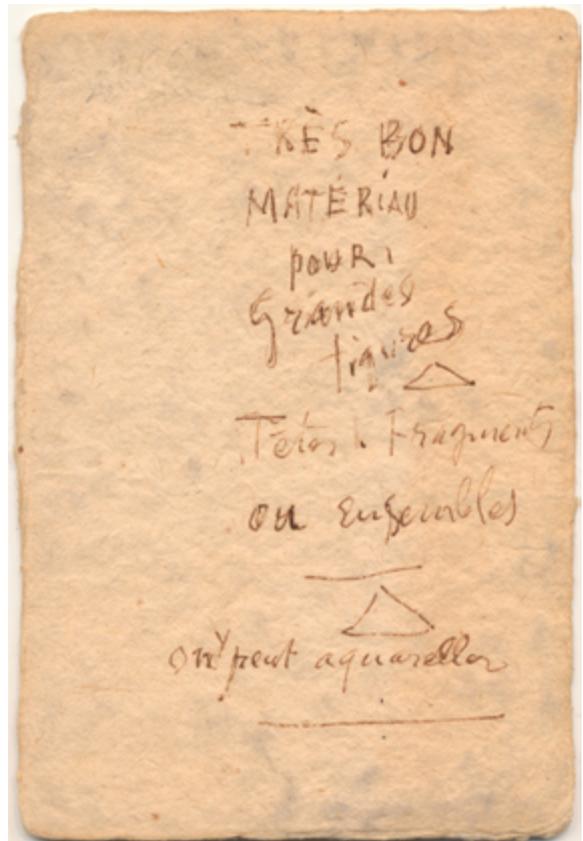
### n.p.

No place

### n.y.

No year

# BOURDELLE, EMILLE- ANTOINE



**Appealing Drawing Signed, water color sketch, with annotation illustrated with a triangle on verso, on a heavy stock paper measuring 4 x 6 inches. With Autograph Note Signed, in French, on Carte-de-visite, 12mo, with envelope.**

\$1,100 ► [View item #4622 online](#)

Known primarily as a sculptor, drew throughout his life. This sketch may have been a preliminary drawing for a larger work or created simply because the artist felt like sketching. Bourdelle signed in the lower right corner with an unusual form of his last name in printed capital letters. Docketing in French on verso is likely in his hand, "Head fragment or ensemble perhaps a water color" as

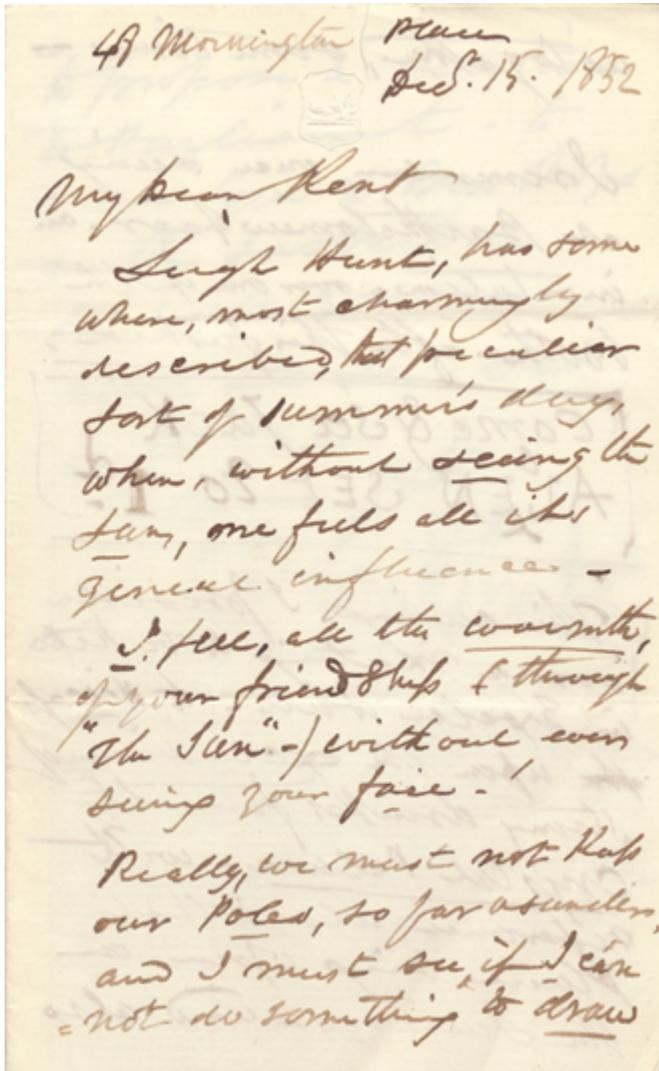
is a sketch of a triangle.

On his business card addressed on the envelope to "Conservateur Musee du Luxembourg, Bourdelle wrote, "In haste - all my gratitude ...dear Director and I can do nothing but bow. I will be left with the pleasures of drawing...Ant. Bourdelle." A fine pairing ideal for presentation.

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(1861-1929) French sculptor and teacher. He became one of the pioneers of 20th century monumental sculpture. Auguste Rodin became a great admirer of his work and in 1893 Antoine Bourdelle joined Rodin as his assistant where he soon became a popular teacher.

# CRUIKSHANK, GEORGE



**Autograph Letter Signed with drawing of a sign, 3 pp  
on one folded 8vo sheet of blind embossed emblematic  
stationery, 48 Mornington Place, Dec. 15, 1852.  
With signed envelope.**

\$825 ► [Item #4634 online](#)

"Leigh Hunt has somewhere most charmingly described that peculiar sort of summer's day, when, without seeing the sun, one feels all its gentle influences..." With warm words of friendship Cruikshank opens his letter to Charles Kent, writer and editor of "The Sun" newspaper and continues in the same metaphoric style to describe a memory. "I remember once seeing at Bartholomew Fair - an invitation-over one of the booths after this fashion..." He draws a sign which reads, "Come & see Jack Allen set to 1d" That evening Cruikshank explains he will "preside over a meeting to be held at Exeter Hall to discuss upon the exclusion of strong [drinks] from the Crystal palace... and also to propose a petition to Parliament to close Gin and Beer shops on the Sabbath..." Beautifully signed in his unmistakable hand, "George Cruikshank" Cruikshank addressed the small envelope and signed in the lower left corner. Cruikshank alludes to his anti-alcohol views which he made apparent in his drawings. Cruikshank seems to be invoking his friendship with Kent, a friendship that seems to have lapsed, as he offers the details of that evening's temperance meeting. The reference to the invitation in the form of a sign could be a clever way of inviting Kent.

Leigh Hunt (1784-1859) was a contemporary poet and editor of the politically independent newspaper, "The Examiner." Condition: Overall very good condition, tape fragment on empty back page and folds noticeable, slight weakness at edges of center fold.

# CRUIKSHANK, GEORGE

us together, some times -

I remember once seeing  
at Bartholomew Fair. an  
invitation. over one of the  
booths. after this fashion,

Come & see JACK  
ALLEN SET 20 1<sup>d</sup>

This evening, I preside  
over a meeting to be held  
in Exeter Hall. to discuss  
the upon the exclusion of  
strong drinkers from the  
Crystal Palace - with  
reference also to that  
place being open on  
the Sundays - and also

to propose a petition  
to Parliament. to  
close Gin & Beer shops  
on the Sabbath. -  
so will you -

come and see, set  
in the Chair

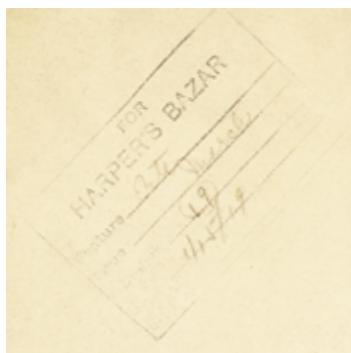
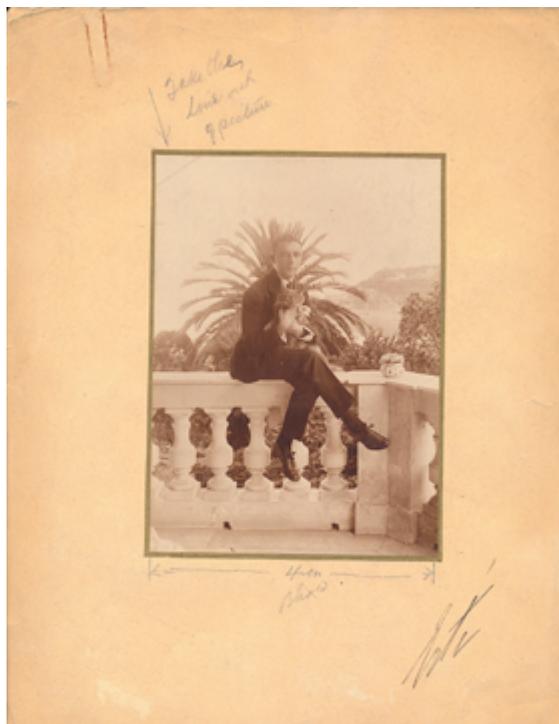
Yours truly

Geo Cruikshank

Pl Enclose - Two tickets  
- and observe - I have this  
advantage over Jack Allen  
that there is no penny  
to pay for admision

W.C. - Kent & Co  
"The Sun" office  
Strand  
Geo Cruikshank

# ERTÉ (Romain de Tiroff)



**A rare signed image of a young Erte. Original Photograph Signed, 8vo, attached to a folio board, stamped on verso, "Harper's Bazar, 1/15/19". With Autograph Note unsigned, in French, on his business card, 1962.**

\$1,600 ► [Item #2512 online](#)

This scarce signed sepia toned photograph" of the 27 year old Erté was prepared for "Harpers and shows the artist/designer perfectly perched in front of a palm protectively holding his cat. He's. The photo mat has sizing notations for printing in the March 1919 issue of "Harper's" according to the docketing on verso. Above the photo to the left, an arrow points to an edit note. "Take the line out of picture." With his distinctive

signature, he signs in pen on the lower right portion of the mat, "Erté." Condition: The photograph is in very good condition with slight rubbing to the surface near the upper corners. The mat shows soiling, slight bends at corners and a rust stain from a paper clip.

To illustrate his long career, this 1912 image is paired with Erte's uniquely small business card with his note dated 1962. "Erte, 'sends you his best wishes for 1962.'"

Erté signed a contract with "Harper's Bazar" magazine in 1915 and for the next 21 years, he contributed dazzling fashion covers in the Art Deco style as well as original fashion drawings. His design style has resonated through the decades since his time at "Harper's" and continues into contemporary design. Note on the spelling of Bazar. Harper's Bazar changed the spelling to Harper's Bazaar in 1929.

# FRELENG, FRIZ



## Bugs Bunny portrait sketch signed with note, on 6 x 8.5 fine paper.

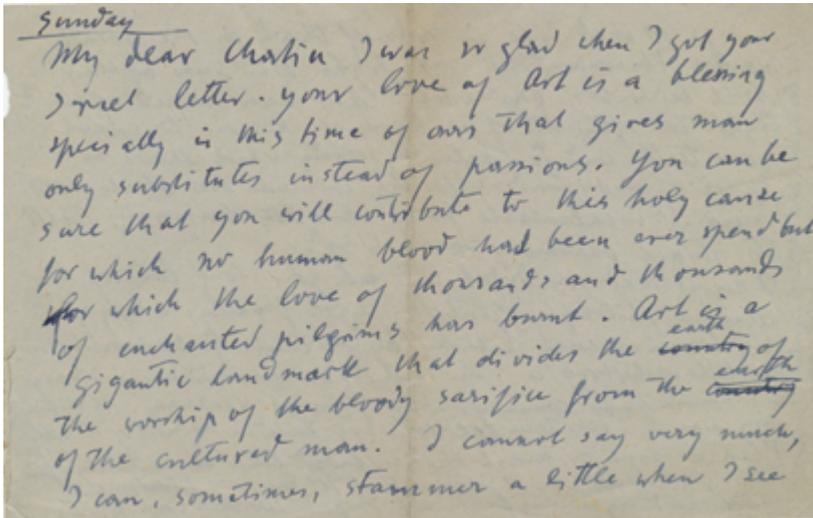
\$495 ► [Item #4635 online](#)

Bugs Bunny smiles brightly from the page in this pen and ink portrait of Bugs' familiar face. Freleng has signed "Friz Freleng" in his typical

capital letters and penned below his name in similar style, "Sorry Can't Make It This Time - Maybe the Next. Wish You Well" What a charming

way to send regrets. Condition: center fold slightly visible suggesting the drawing was sent to decline an invitation. Very Good.

# KOKOSCHKA, OSKAR



## Important Autograph Letter Signed to Chatin Sarachi, fellow painter and friend, in English, 2 pp on one small 8vo page, circa 1942.

\$2,500 ► [Item #4350 online](#)

A superb and important two-page autograph letter signed by Oskar Kokoschka ("Oskar"), in English. Kokoschka painted a portrait of Chatin in 1959: Oskar Kokoschka: "Chatin Sarachi" - London, February 1959. "Kokoschka became a close friend and admirer of Sarachi as well as a constant influence on his work. They shared a Kensington studio in Stratford Road.

In part, "My dear Chatin, I was so glad when I got your sweet letter.

Your love of Art is a blessing specially in this time of ours that gives man only substitutes instead of passions. You can be sure that you will contribute to this holy cause for which no human blood had been ever spend but for which the love of thousands and thousands of enchanted pilgrims has burnt. Art is a gigantic landmark that divides the earth of the worship of the bloody sacrifice from the earth of the cultured man.

I cannot say very much, I can, sometimes, stammer a little when I see a sign of that life in myself that in the great martyrs become the very light and sun of their whole existence. Our world has been raped of its light. Too often all of us have all reasons to gnash our teeth and to hate a society which shows no spark of understanding for the immense loss that does mankind incalculable harm while humanity fights its stupid barbarous wars! Why?"

The artist goes on to refer to an upcoming essay of his, to be published by the Cambridge University Press: "The title of the whole book is: The Teacher of Nations, Addresses and Essays in Commemoration of Comenius, edited by Joseph Needham (5 shilling). My essay is The True Cuckoo's Egg laid in the nest of the little birds."

In fine condition and desirable in this format.

Chatin Sarachi (in Albanian Paskal "Çatin" Saraçi) (1899-1974), was an Albanian painter and politician. Chatin was born in a well-known family of trading traditions, in Shkodër, Albania. He was brought up with an occidental mentality in an environment of European cultural roots. This influence, seems to have helped him in covering for a short period of time, a diplomatic position in the High Administration of King Zog the First.

Oskar Kokoschka (1886-1980). Czech born Austrian artist and writer, best known for his Expressionist landscapes and figures. A member of the Vienna Secession movement. In 1938, after the German annexation of Austria, Kokoschka returned to Prague and then emigrated to London where he became a citizen.

# KOKOSCHKA, OSKAR

at least in and see affectionately yours  
Oskar

a sign of that life in myself that in the great  
masters I become the very light and sun of their  
whole existence. Our world has been raped of its  
light. Too often all of us have all reasons to gnash  
our teeth and to hate a society which shows no  
spark of understanding for the immense loss that does  
menial in calculable harm while ~~the~~ humanity fights  
its stupid barbarous wars! Why?

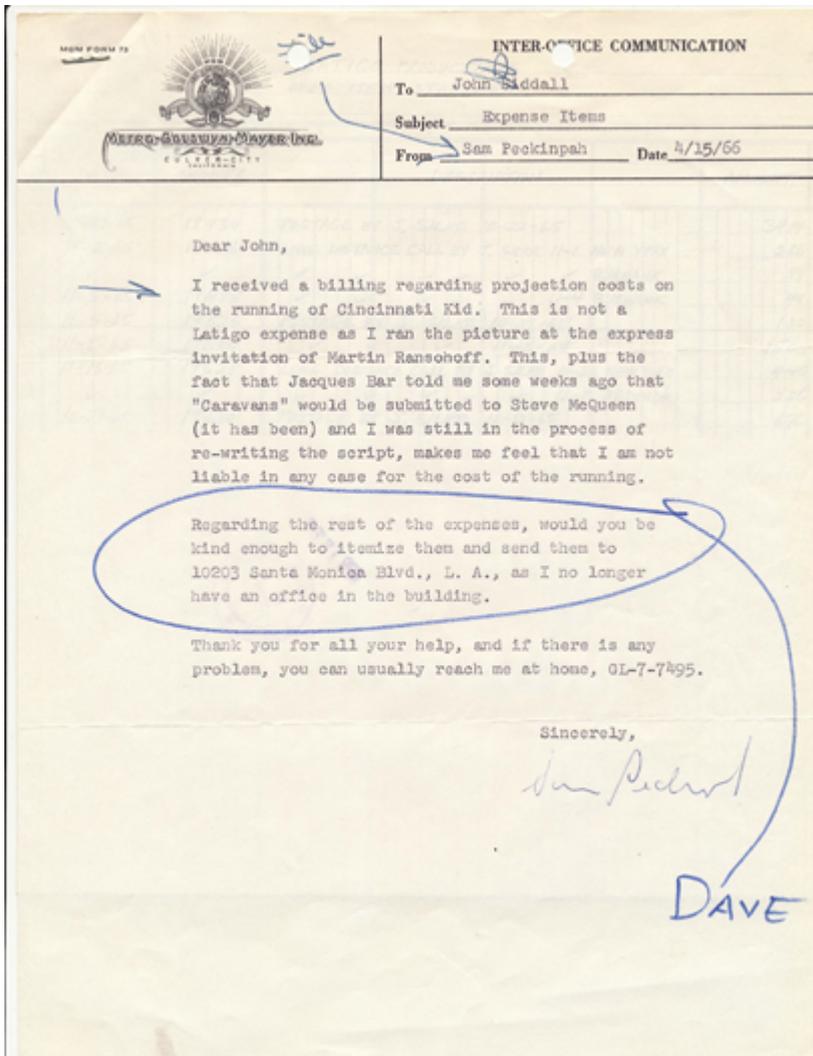
I regret that you didn't read me your long letter of  
Albanian philosophy. Yesterday I got, finally, a copy of  
my Comenius essay published by the Cambridge University Press.  
The title of the book is: The Teacher of Nations, addresses and essays  
in commemoration <sup>whole</sup> of Comenius, edited by Joseph Needham. (5 shilling)

My essay is: The true ~~cock~~cock's egg laid in the nest of the little  
birds.

Please give or mail the included letter immediately after  
having received it. It is important for the poor Fleming.

Love and my blessing for you and art. I hope to see both soon. Love to

# PECKINPAH, SAM



**Typed Letter Signed, on "Metro-Goldwyn-Mayer Inter-office Communication" stationery, 4to, April 15, 1966.**

\$700 ► [Item #4632 online](#)

Referring to Steve McQueen and the 1965 film, "The Cincinnati Kid," Peckinpah discusses expenses incurred during his time directing that movie. "I received a billing regarding projection costs on the running of Cincinnati Kid. This is not a Latigo [production company name] expense as I ran the picture at the express invitation of Martin Ransohoff [producer of this and many successful films]. This, plus the fact that Jacques Bar told me some weeks ago that 'Caravans' would be submitted to Steve McQueen (it has been) and I was still in the process of re-writing the script, makes me feel that I am not liable in any case for the cost of the running." He requests at itemization of "the rest of the expenses..." His correspondent most likely circled this second paragraph and wrote the name, "Dave." Peckinpah ends cordially and signs in full, "Sam Peckinpah."

Included is a copy of the itemized expenses titled, "Latigo Productions Open Item Statement." Peckinpah started shooting "The Cincinnati Kid" in black and white as he wanted but was fired the producer, Ransohoff. According to the New York Times report on Dec. 8, 1964, Ransohoff threw out all of the footage from the first week of shooting and replaced Peckinpah with Norman Jewison. The controversy had to do with filming a nude scene. Peckinpah letters on the making of a film are uncommon, and this one holds particular interest regarding his stint directing "The Cincinnati Kid."

# PECKINPAH, SAM

ZATIGO PRODUCTIONS P.O.  
OPEN ITEM STATEMENT

INVOICE		DESCRIPTION	AMOUNT
DATE	NUMBER		
10-27-65	19434	POSTAGE BY J. SILKE 10-22-65	34.14
11-2-65	19436	LONG DISTANCE CALL BY J. SILKE 11-1 NEW YORK	286
✓	✓	✓ ✓ ✓ ✓ ✓ BURBANK	44
11-5-65	19485	✓ ✓ ✓ ✓ ✓ 11-4 BURBANK	44
11-5-65	19526	POSTAGE BY J. SILKE 10-29-65	120
11-8-65	19550	✓ ✓ ✓ 11-5-65	1505
11-16-65	19628	LONG DISTANCE CALL BY J. SILKE 10-22 NEW YORK	440
✓	✓	✓ ✓ ✓ ✓ ✓ 11-1 REDONDO	226
10-29-65	19680	POSTAGE BY J. SILKE 11-12-65	676
11-16-65	19776	1 RECORD FROM WALLIGHS MUSIC CITY	100
11-23-65	19901	POSTAGE BY J. SILKE 11-19-65	361
1-12-66	20494	LONG DISTANCE CALL BY S. PECKINPAH 1-3 H. LARROQUE	149
✓	✓	✓ ✓ ✓ ✓ ✓ 1-5 ✓	429
✓	✓	✓ ✓ ✓ ✓ ✓ MR. SERRANO	149
✓	✓	✓ ✓ ✓ ✓ ✓ 1-10 COMPTON	28
✓	✓	✓ ✓ ✓ ✓ ✓ 1-11 THOUSAND OAKS	61
1-7-66	20495	✓ ✓ ✓ ✓ ✓ T. SERRANO TO JEAN BENSON	292
1-13-66	20592	ABC MESSENGER SERVICE 12-14-65	355
2-16-66	21263	POSTAGE BY J. SILKE 2-14-66	625
3-3-66	21354	LONG DISTANCE CALL BY S. PECKINPAH 3-2 W. LARUE	44
3-18-66	21546	ABC MESSENGER SERVICE 2-10-66	320
3-16-66	21560	POSTAGE 3-11-66	75
3-29-66	21816	SCRIPT BILLING CHARGE 3-7-66 8 PAGES XEROX	50
			<u>9793</u>

# PAINTED PHOTOGRAPH



**Painted albumen photograph of a 19th-century woman.**

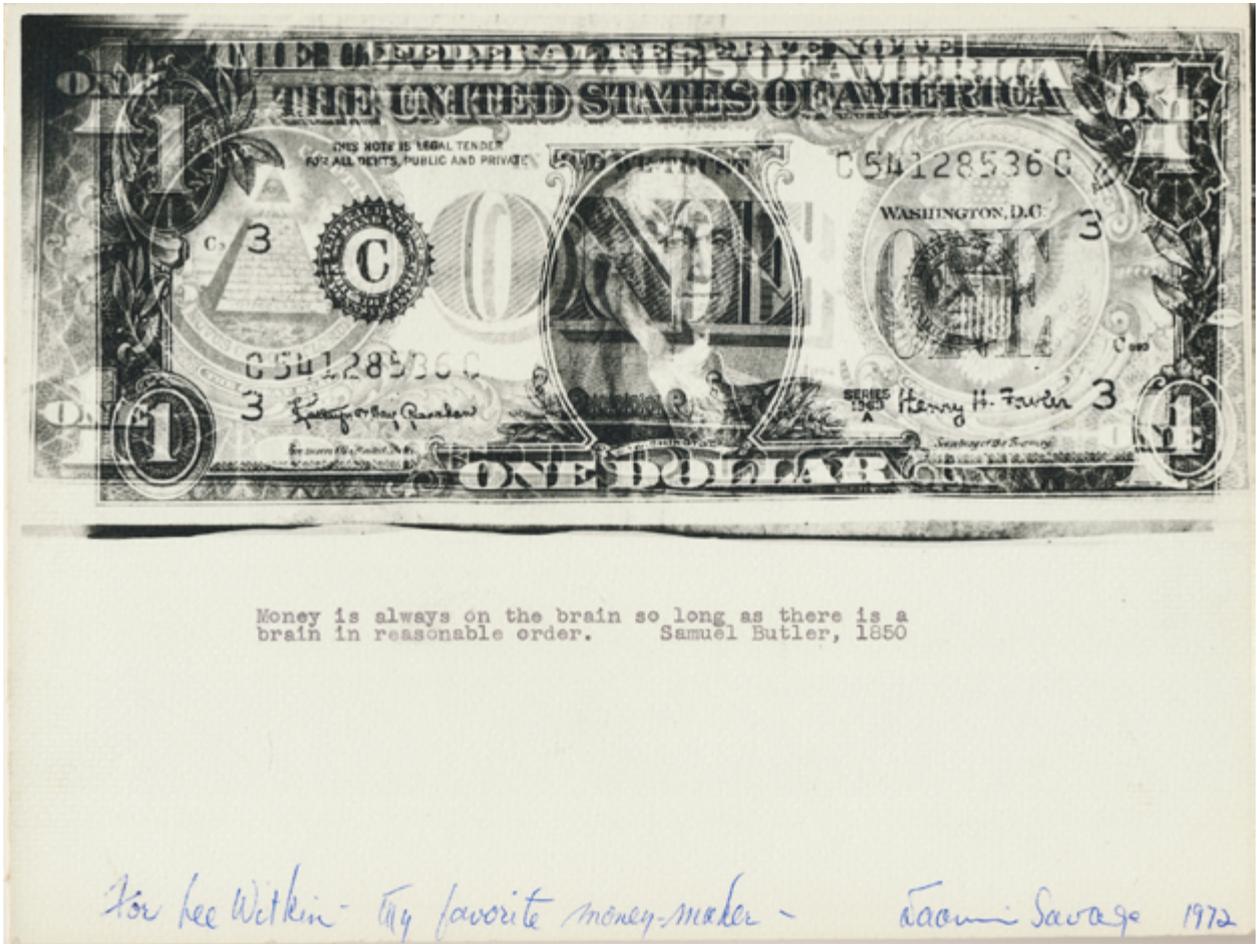
\$650 ► [Item #4626 online](#)

An unusual compelling albumen photograph painted to highlight the youthful face, hands and neck of a 19th century woman. Light ruffles around the neck and wrists also highlight her jewelry as well as her rather severe long sleeved, high neck dark dress. Something about

the image evokes Nathaniel Hawthorne. The 6.5 by 8 inch albumen print is attached to a 7 by 8.5 hard board that has darkened and dried with age. The photograph may have been heavily painted with oils. Condition: since the paint is of uneven thickness it creates both a

shimmery effect in good light as well as a sheen in a scan that creates the effect of fading. The board does show chipping along the edges slightly affecting the upper and lower corners of the photograph; tape residue on verso.

# SAVAGE, NAOMI



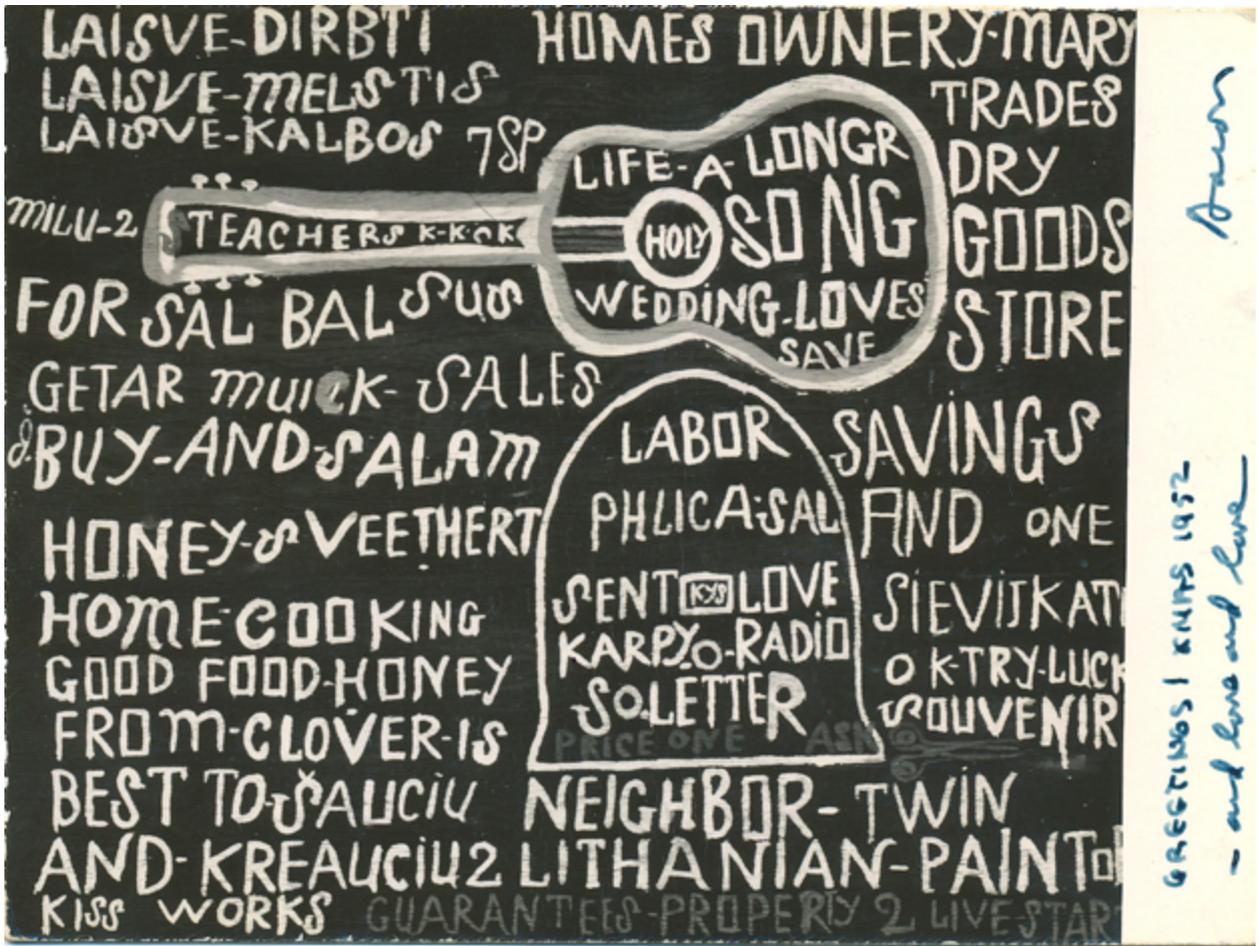
## Photograph Collage with Autograph Note Signed, 1972.

\$1,500 ► [Item #4623 online](#)

Savage inscribed her photo collage of a dollar bill with a quote from Samuel Butler to photography gallery owner Lee Witkin, "For Lee Witkin - my favorite money-maker - Naomi Savage, 1972." Her stamp shows on lower right of verso.

The collage is mounted to a board measuring 7 x 9.5 inches.

# SISKIND, AARON

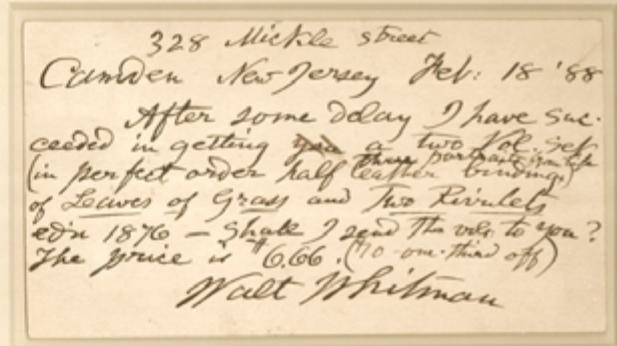


**Original Photograph titled "Lithuanian Storefront",  
as a Christmas card, 1952 signed.**

\$3,200 ► [Item #4625 online](#)

Siskind used his well known abstract photograph as a Christmas Card for 1952, inscribed and signed, "GREETINGS XMAS 1952 - and love and love Aaron." Attached to hard card stock, measuring in full 6.25 by 4.75 inches, slight chipping on edges.

# WHITMAN, WALT



## Autograph Letter Signed mentioning "Leaves of Grass", on post card, Camden, New Jersey, Feb. 18, 1888.

\$5,250 ► [Item #4381 online](#)

"...I have succeeded in getting you... a two Vol. set (in perfect order half leather bindings) of Leaves of Grass and Two Rivulets ed'n 1876...\$6.66 (...one-third off)," writes Walt Whitman. The great American poet, whose 200th birthday is being celebrated this year and particularly in June, sells his best known poem, "Leaves of Grass" at a 30% dis-

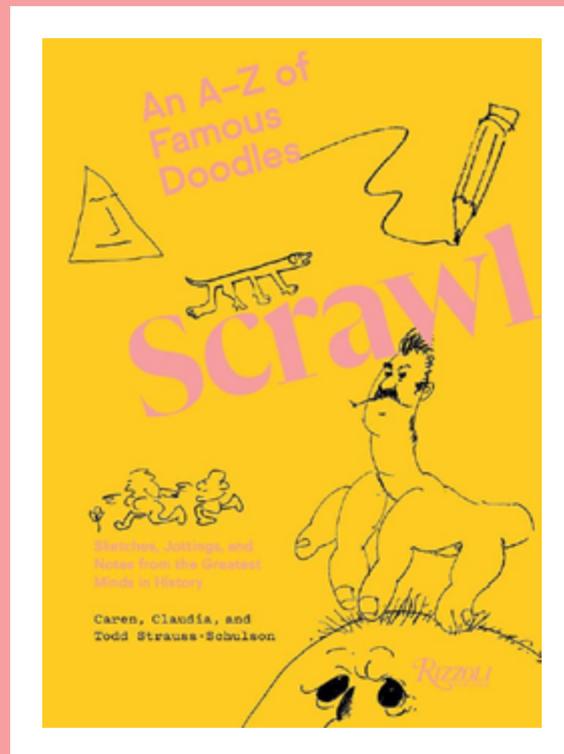
count. Whitman sells the book to New York publishers Dick & Fitzgerald. He signs in strong full signature, "Walt Whitman"

The letter is framed with the frontispiece to the first edition of Whitman's "Specimen Days & Collect" (Philadelphia, 1882), in archival cream colored mat and double sided UV filtered glass with

opening on back to show the address portion of the post card. Dimensions: Frame 15 inches x 12 inches; letter is 5.25 inches x 3 inches, Whitman print is 3.75 inches x 5.75 inches. The 1888 letter offers insight into Whitman's active distribution of his famous verse.

The letter is partially published in the Collected Letters, letter 1674. In fine condition. Whitman's best known poem, "Leaves of Grass," was published first in 1855 and "Two Rivulets" in 1876. He moved to Camden, New Jersey in the early 1870s and remained there for the rest of his life. In the year our letter, 1888, Whitman's "November Boughs" was published by David McKay.

Walt Whitman (1819-1892). American poet, essayist, journalist, and humanist, among the most influential poets in the American canon and often called the father of free verse



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