

SCHULSON

AUTOGRAPHS



ILLUSTRATED
LETTERS
AND
DOODLES

Catalog 185 — November 2019

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]

n.d.

No date

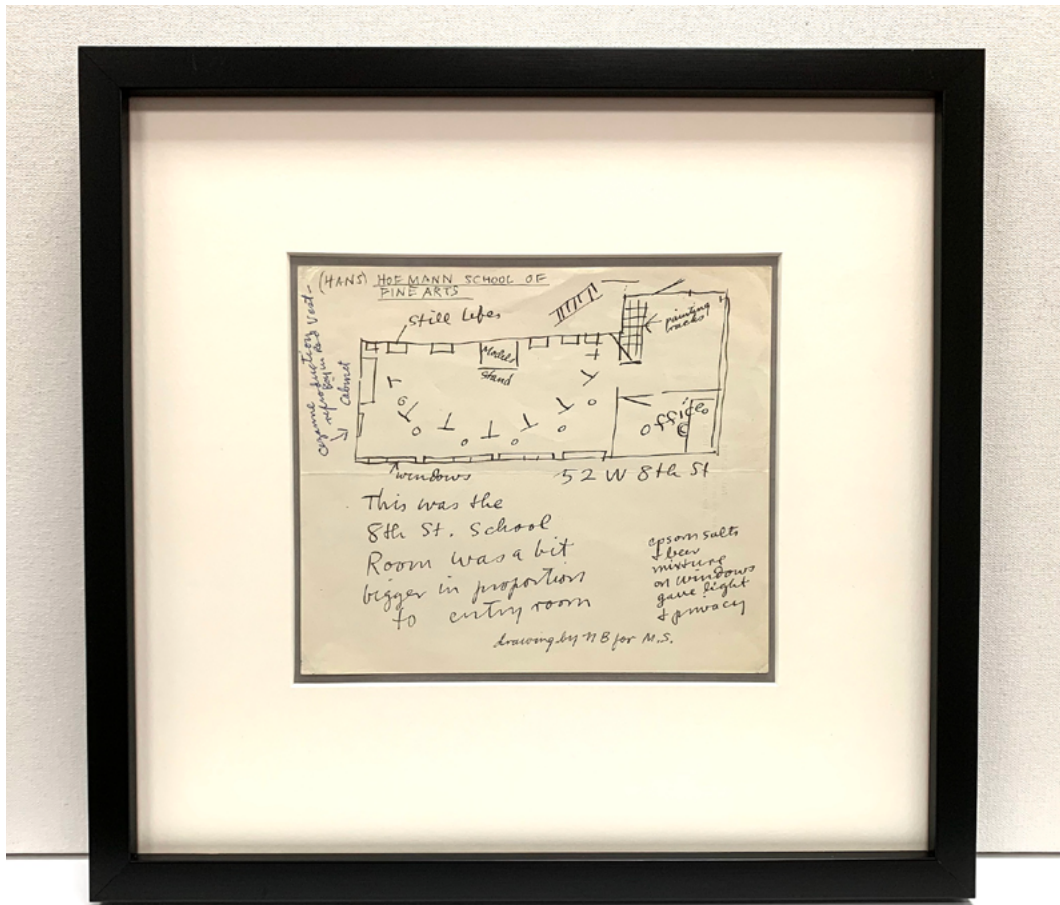
n.p.

No place

n.y.

No year

BLAINE, NELL



Original drawing with notation by Blaine rendered in pen and ink on verso of a blank page of her stationery, signed with initials, "NB." She sketches the layout of the art school where she studied in New York, the "(Hans) Hofmann School of Fine Arts."

\$2,250 ► [View item #4654 online](#)

Blaine studied with the artists Hans Hofmann and Stanley William Hayter. She was a founding member of the Jane Street Gallery in New York City, an early artists' cooperative, and had her first solo show there in 1945. Her trip to Paris with Larry Rivers in 1950, significantly influenced the development of her bright painting style

for which she is recognized.

The drawing measures 7 x 6 inches and floats on a dark gray mat overlaid with a white mat and framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 14 3/4 x 13 3/4.

CHAGALL, MARC

**Original Pen and Ink
Drawing Signed,
7 x 9 inches showing
in 12 x 16 frame.**

\$9,500

► [Item #4210 online](#)

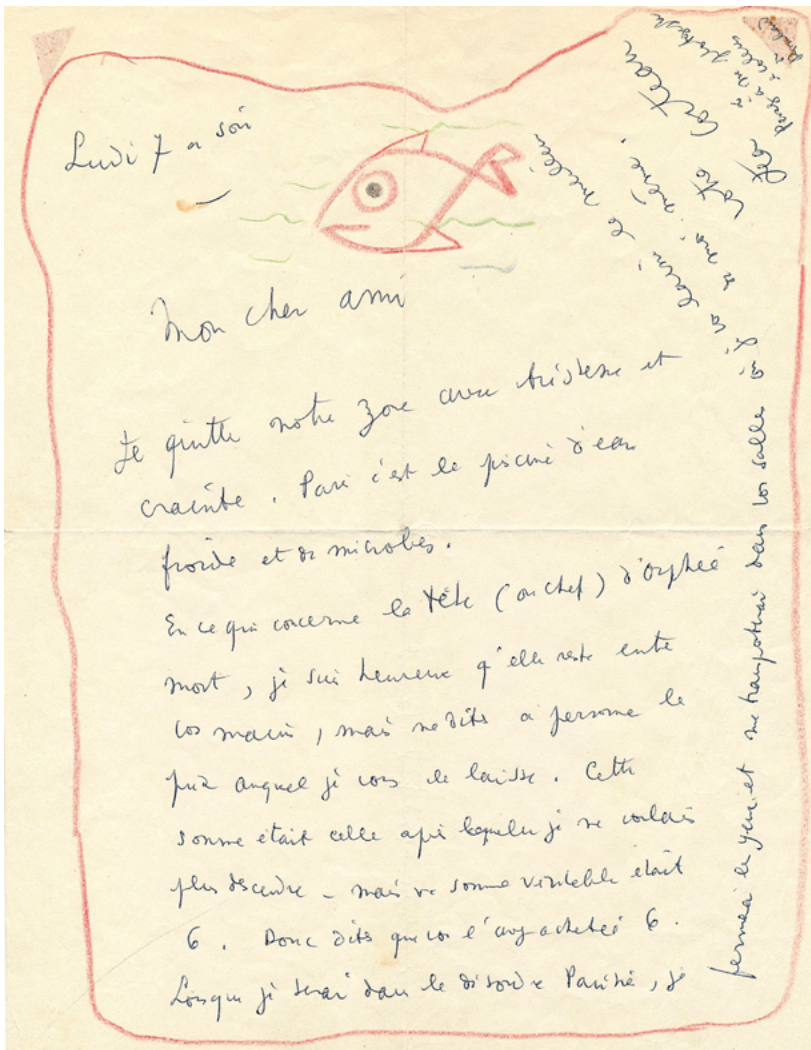
Chagall has drawn a fanciful artist's palette. On the palette he writes, "Vence 1951," inscribes above in French and signs in full to the left of the palette, "Marc Chagall." Presented in archival materials and framed in burl wood frame.

Horace Richter (1918–2006) Art Gallery Owner in Tel Aviv and art collector. 1951, the date of Chagall's dedication to Richter suggests both attended the Venice Biennial because of past participation. Chagall was at the Venice Biennial of 1948. He exhibited there and won the graphics prize for his color lithographs. Chagall was in Israel in 1951, his second visit, a long time after his first visit in 1931. In the Spring of 1951 he visited, at the invitation of President Salomon Shazar, and attended openings of his solo exhibitions in Jerusalem, Haifa and Tel Aviv. In June of 1951 Chagall went to Tel Aviv to arrange an extensive exhibition of his work, showing 60 oils, over 100 gouaches and watercolors, sketches for the theater and opera and more. Additional information on Richter's gallery via its web site Richter Gallery.



Marc Chagall (1887–1985). A Jewish Belarusian painter. Among the most celebrated painters of the 20th century, he is often associated with the Surrealist movement.

COCTEAU, JEAN



Intriguing drawing signed of a fish swimming within the red border of a letter. Cocteau writes about the price of a drawing "concerning the head of dead Orpheus." and alludes to his photographs of Arthur Rimbaud.

\$2,000 ► [Item #4652 online](#)

Cocteau worries about the price of a drawing he sold. Translation "My dear friend, I am leaving your area filled with sadness and fear. Paris is a swimming pool with cold water and microbes.

As far as the head (or director) of the dead Orpheus goes, I am glad that it is in your hands, but don't let anybody know the price at which I let you have it. That sum was the one I was not going to go below. The original price was 6, so say that is what you bought it for. When I am in the mess of Paris, I will close my eyes and transport myself to the rooms where I left the best of myself. Jean Cocteau." In a post script he adds, "Think of my colored photographs of Rimbaud!" Cocteau had been compared to acclaimed French Symbolist poet Arthur Rimbaud (1854-91) and had produced drawings and prints of him.

The letter measures 8.25 x 10.9 inches and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 15.75 x 18.375.

EISENHOWER, DWIGHT DAVID

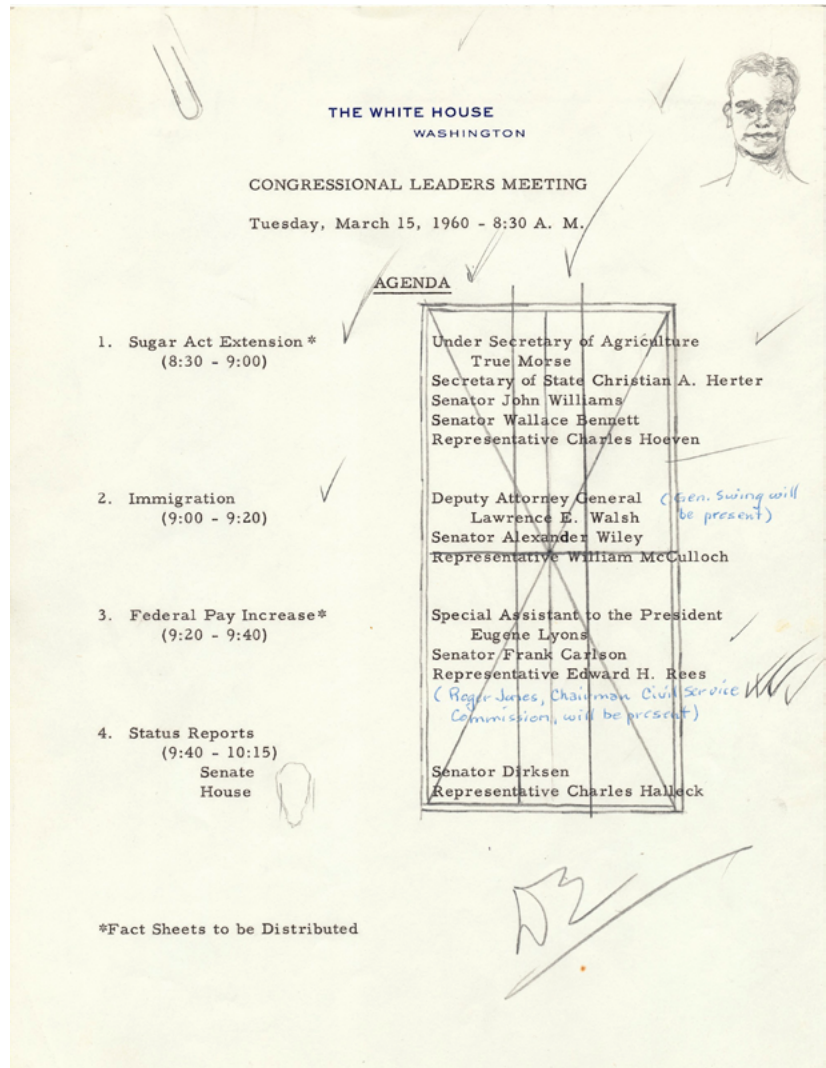
Self portrait sketch signed in pencil doodled on "White House" Agenda for "Congressional Leaders Meeting", signed with initials, "DE." Washington, Tuesday, March 15, 1960.

\$1,400

► [Item #4658 online](#)

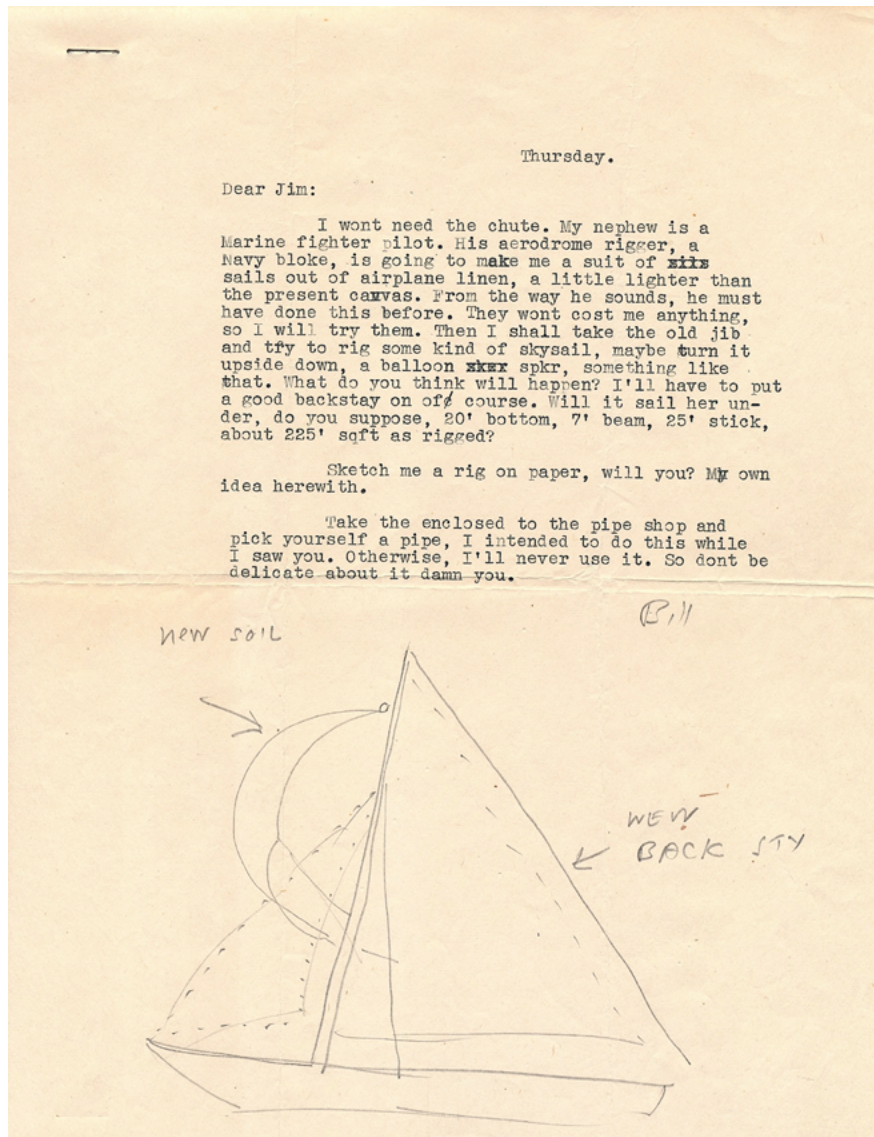
Eisenhower likely doodled during a meeting of the leaders of Congress, not an unusual occurrence because Eisenhower was a known doodler. This prominent doodle here is a self portrait in the upper right corner. The page is initialed, "D E" under the typed text. Eisenhower also sketched a paper clip in the upper left corner. The lines across the agenda detail suggest that Eisenhower was ready for the meeting to end or pleased that it had. Notes in blue in another hand show to the right of items 2 and 3. It is, of course, possible that the president doodled during a pause or after the meeting ended.

The agenda page measures 8 x 10.5 inches and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 15.75 x 18.25.



Dwight David Eisenhower (1890-1969). Thirty-fourth President of the United States (1953-1961). During the Second World War he served as Supreme Commander of the Allied Forces in Europe, with responsibility for planning and supervising the successful invasion of France and Germany in 1944-45. After the war, he served as president of Columbia University, and in 1951, he became the first supreme commander of NATO.

FAULKNER, WILLIAM



Rare and fine pencil sketch of his sail boat in a Typed Letter Signed to Eric James Devine, likely 1948, [Oxford, Mississippi].

\$14,500 ► [Item #4646 online](#)

Faulkner's letter underscores the writer's long interest in sailing. He wanted to refit the sails of his small sloop and, after offering his own ideas, asks for Devine's, likely the more experienced sailor. Faulkner suggests a gift of a pipe to Devine in the last paragraph. In his drawing, Faulkner points to the "New Sail" he wants for his boat. A photograph of Faulkner's boat is included. Faulkner signs in pencil, "Bill." The illustration would ideally clarify

FAULKNER, WILLIAM

what Faulkner wanted, more than the writer's words alone. Faulkner explains that, "a Navy bloke" his Marine fighter pilot nephew knows will, "make me a suit of sails out of airplane linen, a little lighter than the present canvas. They wont [sic] cost me anything...then I shall take the old jib and try to rig some kind of skysail, maybe turn it upside down, a balloon spkr, something like that. What do you think will happen...Sketch me a rig on paper, will you? My own idea herewith..." He labels two parts of his drawing in pencil. Condition: center fold is prominent and in tact, other folds visible.

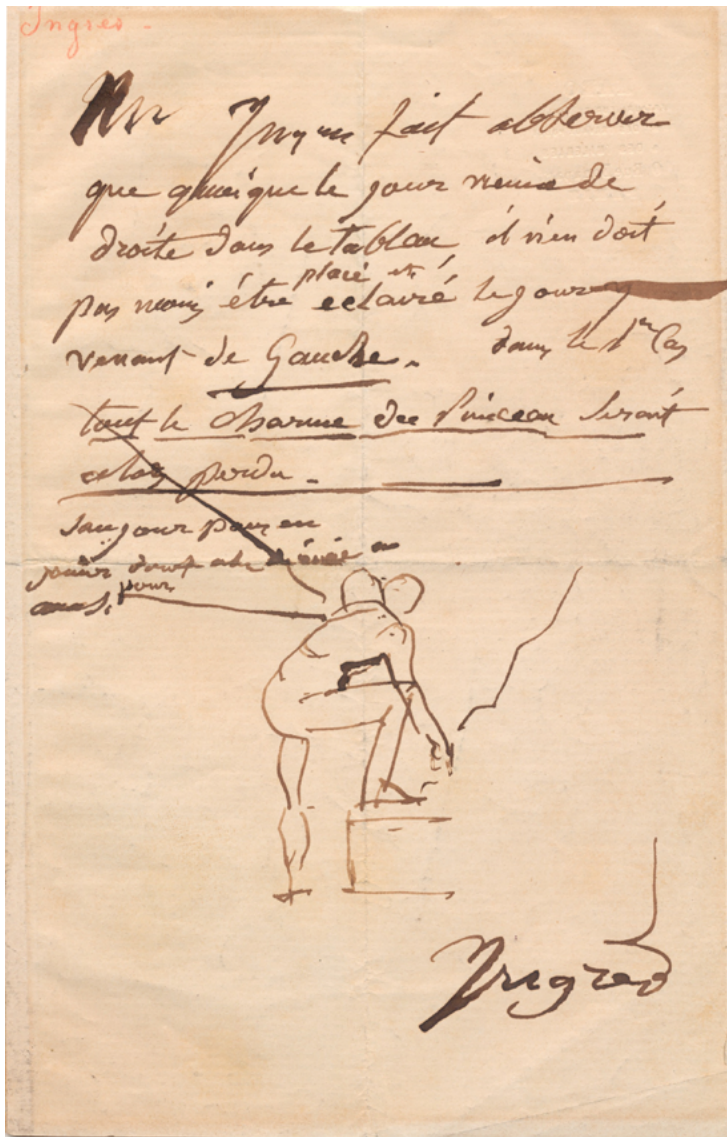
Letter measures 8 x 11 inches and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 16 x 18 3/4 inches and the photo measures 8 x 10 inches, in pocket on back of frame.

Faulkner's novel, "Intruder in the Dust" came out in 1948, and was made into a film the following year, 1949, the same year he won the Nobel Prize in Literature.



"THE CHARM OF THE BRUSH WORK WILL BE LOST"

INGRES, JEAN AUGUSTE DOMINIQUE



**Rare sketch within an important
Autograph Letter Signed, in French.**

\$14,500 ► [Item #4663 online](#)

With pen and ink, Ingres illustrates how window light would shine on a figure. "...although the daylight comes from the right side of the painting, the daylight coming from the left side should not be dismissed. If this is the case, all the charm of the brush work will be lost..." He sketches a figure from the back with one foot on a step. In a strong hand, he signs, "Ingres."

The letter is significant because it reveals the working artist considering the affect of light on a subject. He draws two lines of light as they might contact the figure as he describes. Ingres would occasionally use pen and ink to sketch first ideas, but in this instance, it would seem that he used the pen to write the letter and illustrated his meaning with the drawing. The text suggests he may have been giving advice to another artist or student rather than sketching a preliminary drawing for his own work.

Condition: Docketing in upper left corner in red in another hand, sunning around margins likely from prior framing, slight chipping on right margin and slight soiling at center fold. The illustrated letter measures 5.25 x 8 inches and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 12.5 x 15.75.

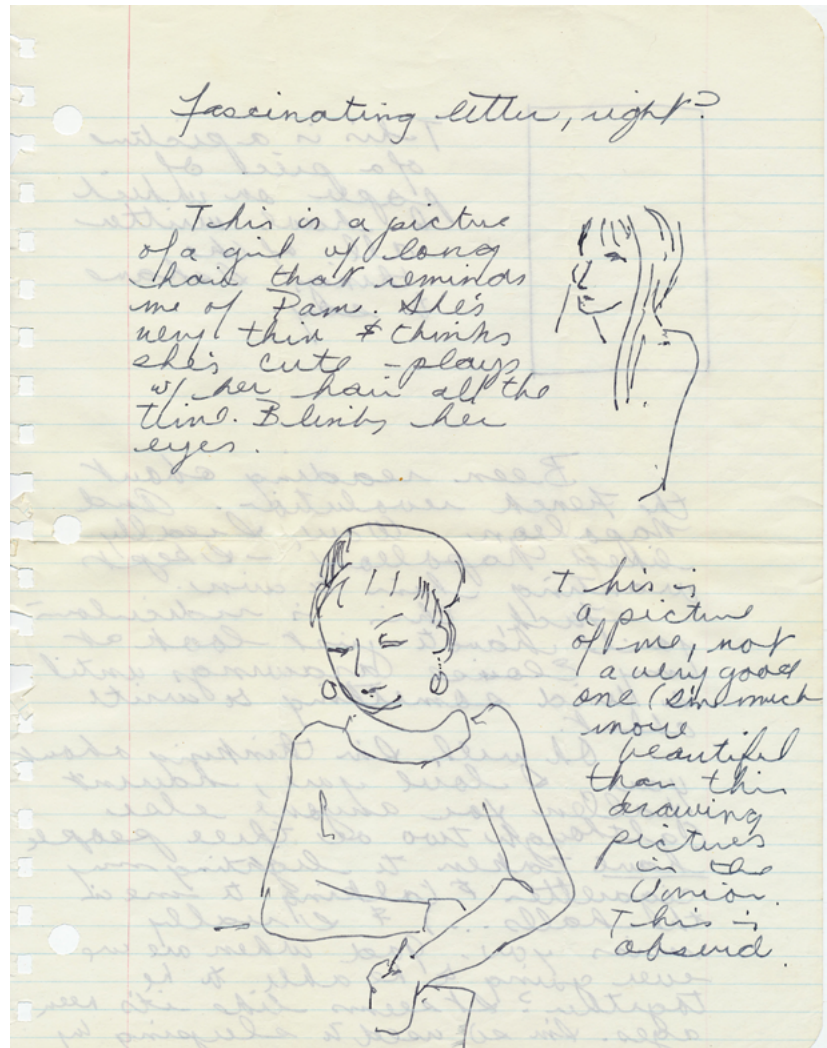
"THIS IS A PICTURE OF ME...(I'M MUCH MORE BEAUTIFUL THAN THIS)"

JOPLIN, JANIS

Outstanding Autograph Letter Signed, illustrated with 5 sketches one of which Joplin describes as a self portrait, 6 pages on three sheets of notebook paper pulled from a spiral notebook, October 20, 1965, "Wed. A. M." With transmittal envelope in her hand.

\$15,000

► [Item #4402 online](#)



The letter is to Peter De Blanc whom Joplin hoped to marry. When she left San Francisco in May 1965, burned out from her hard drug filled life singing in small venues, she also left De Blanc, temporarily she thought. She returned home to Port Arthur, Texas, stopped singing, stopped taking drugs, enrolled in college and envisioned a domestic future for herself with De Blanc. He, in the meantime, moved back home

to New York City and moved on. The letter's text and envelope indicate De Blanc was in the hospital. About a year after she wrote this letter, Joplin moved to San Francisco to resume her singing career. She joined Big Brother and the Holding Company, her biggest hits quickly followed. Both she and the blues band soared to fame. She stayed with Big Brother for about a year, joined two

other bands in quick succession, attained legendary rock n' roll stardom and just as quickly died. In October 1970, Joplin fatally overdosed on heroin.

Her letter's first words suggest Joplin has not heard from De Blanc in a while. "I sure would like to hear how you're doing. I'll hope for a letter today..." She continues with little to say and decides to draw pictures. "There's nothing new. I

"THIS IS A PICTURE OF ME...(I'M MUCH MORE BEAUTIFUL THAN THIS"

JOPLIN, JANIS

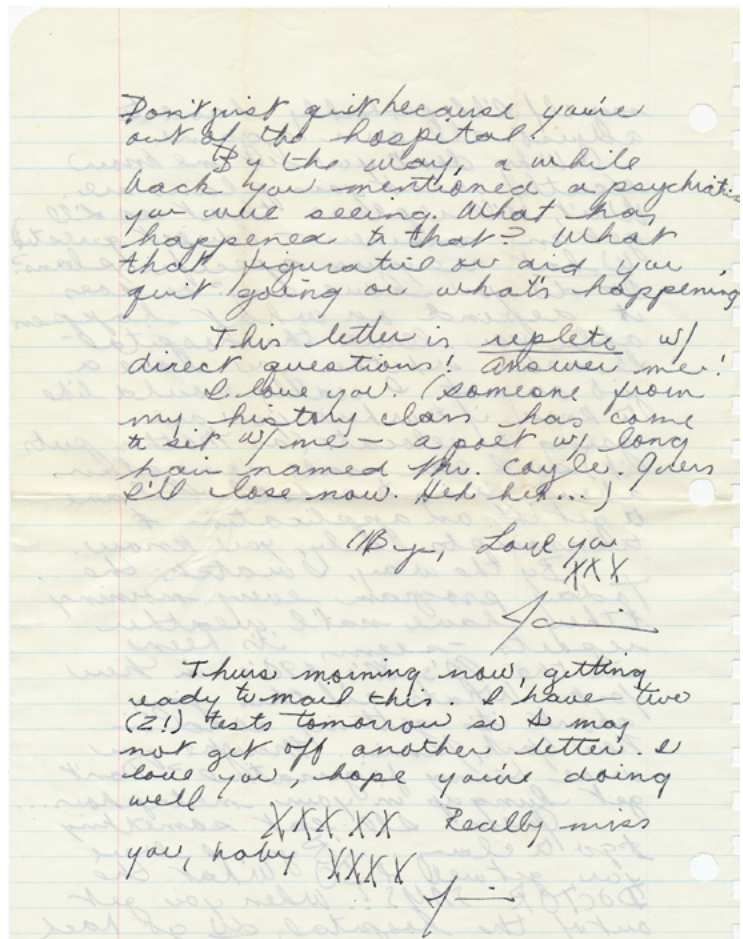
already told you about my new shoes & my new hairdo; they're the most exciting things that have happened to me. Phoo!! don't know what to talk about....maybe I'll draw you a picture. This is a picture of two men sitting in front of me..." She sketches two men sitting across from each other at a table with perhaps a pile of books in front of one. Perhaps she was in the college library.

On the back of this first page she draws two more sketches explaining each. "This is a picture of a fat man standing in front of me." For the second sketch in the lower right she writes, "This is a picture of a girl who looks something like me (she has a fat face)..." The following page begins, "Fascinating letter, right?" She draws two more sketches with explanations. "This is a picture of a girl w/ long hair that reminds me of Pam. She's very thin & thinks she's cute..." Below the description and sketch of the long haired girl, Joplin draws a self portrait. "This is a picture of me... (I'm much more beautiful than this, drawing pictures in the Union [possibly the student union of the college where she was enrolled]. This is absurd" On the back of page two in the upper left corner she draws a rectangle. "This is a picture of a piece of paper on which I have written all of the things I have to say." She continues below the empty rectangle. "Been reading about the French revolution. And Napoleon. Wow, I really liked Napoleon - I kept wanting him to win..." She expresses her feelings towards De Blanc. "...I'm thinking about you, I love you, haven't fallen for anyone else...I really miss you. God, when are we ever going to be able to be together?...I'm so used to

sleeping by myself...What are your specific plans? Do you have any? Or does it depend on what happens after you leave the hospital - I mean whether you have a job or not..." Joplin addressed her letter to De Blanc at Beth Israel Hospital where he was a patient. She explains that she would need to apply to school depending on where he gets a job. "Guess I'll eat something & go to class. 'Bye, I love you, get well & DO what the DOCTOR SAYS!. When you get out of the hospital do go back for your outpatient treat-

ment..." She asks about a psychiatrist he had mentioned. "Was that figurative..." She signs, "Janis," adds a postscript in which she again expresses her love. She and De Blanc did not resume their relationship. The letter itself offers a glimpse into Joplin's experience before she became a rock legend.

Condition: The letter is in fine condition throughout with the expected tears to the spiral notebook holes caused by pulling the pages out of the notebook.



"A GREAT GYROSCOPE THAT GOES OUT OF CONTROL HAS BEEN USED"

KIPLING, RUDYARD

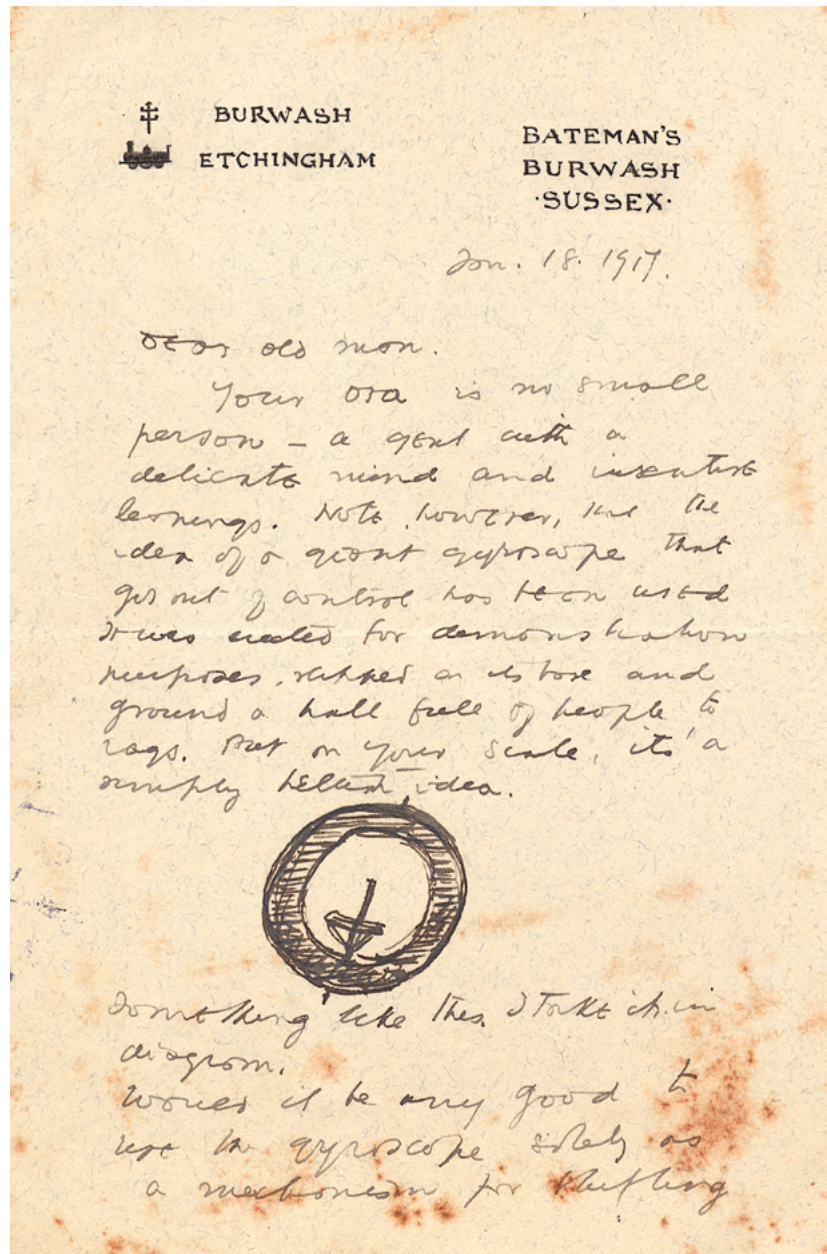
Kipling suggests a plot change for writer friend H. Rider Haggard and sketches a gyroscope to clarify his idea for Haggard's book, "When the World Shook."

Scarce Autograph Letter Signed with Illustration, 3 pages on his emblematic Burwash stationery, bifold small 8vo, Sussex, Jan. 18, 1917. Signed with initials, "R.K," and with initialed transmittal envelope.

\$7,500

► [Item #4642 online](#)

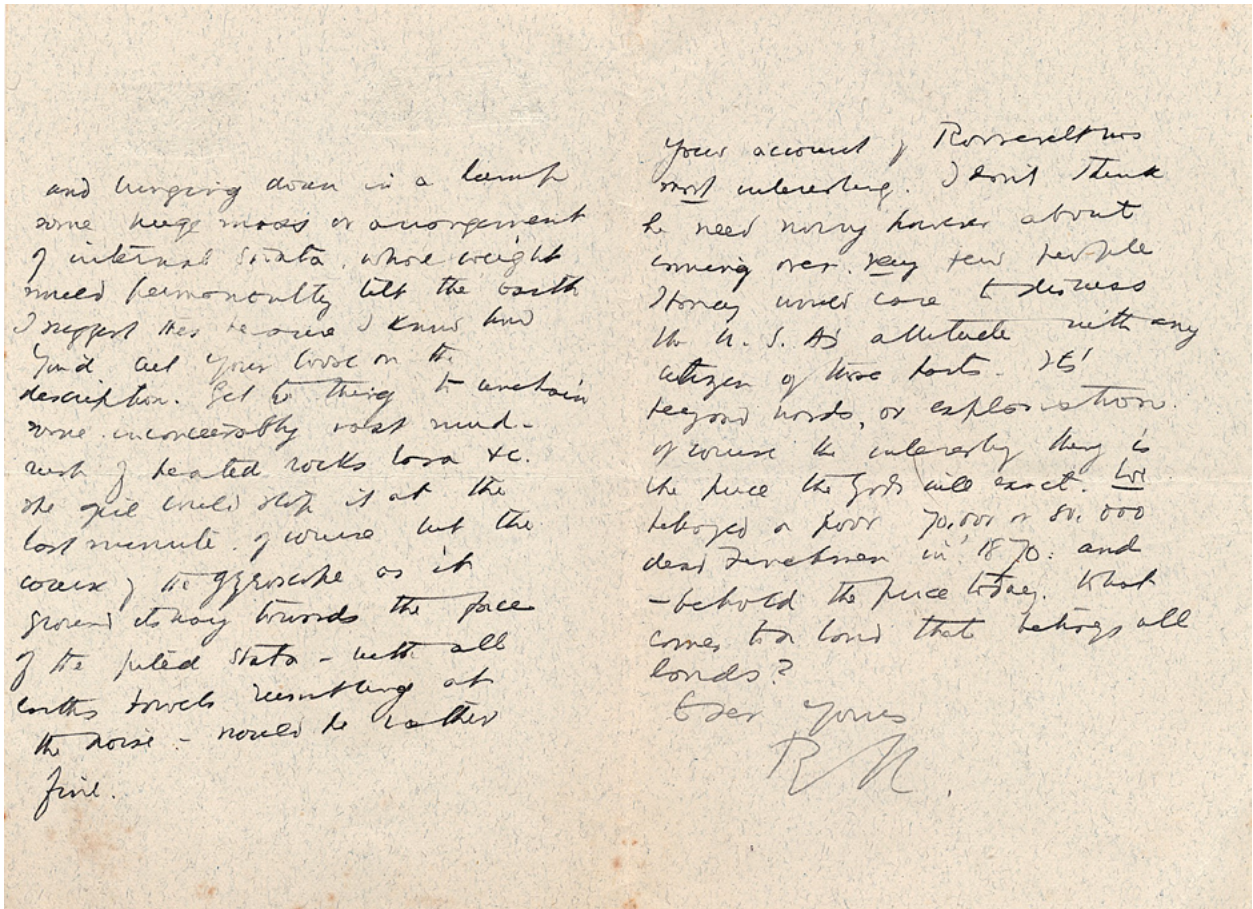
Kipling corresponds with fellow writer, H. Rider Haggard whom he calls, "Dear Old Man," mainly discussing Haggard's last important novel, "When the World Shook." "Your Oro is no small person - a gent with a delicate mind and insensitive leanings. Note, however, that the idea of a great gyroscope that goes out of control has been used. It was created for demonstration purposes, slipped on its base and ground a hall full of people to rags. Put on your scale, it's a simply



something like this. I talk it in diagram. Would it be any good to use a gyroscope & rely on a mechanism for shifting

Rudyard Kipling (1865–1936). British author and poet. Born in Bombay, in British India, he is best known for his works of fiction "The Jungle Book" (1894) (a collection of stories which includes "Rikki-Tikki-Tavi", "Kim" (1901), many short stories, including "The Man Who Would Be King" (1888); and his poems, including "Mandalay" (1890), "Gunga Din" (1890), and "If—" (1910). Awarded 1907 Nobel Prize in Literature.

KIPLING, RUDYARD



hellish idea..." Here, Kipling illustrates the gyroscope in a small sketch and suggests an alternative gyroscope that shifts internal strata and tilts the earth. "Get the thing to unchain some inconceivably vast... heated rocks loose...The girl could stop it at the last minute of course..." He describes Haggard's account of Theodore Roosevelt as "most interesting. I don't think he need worry...about coming over. He doubts that many in England would show interest in discussing American attitudes. . Europe was

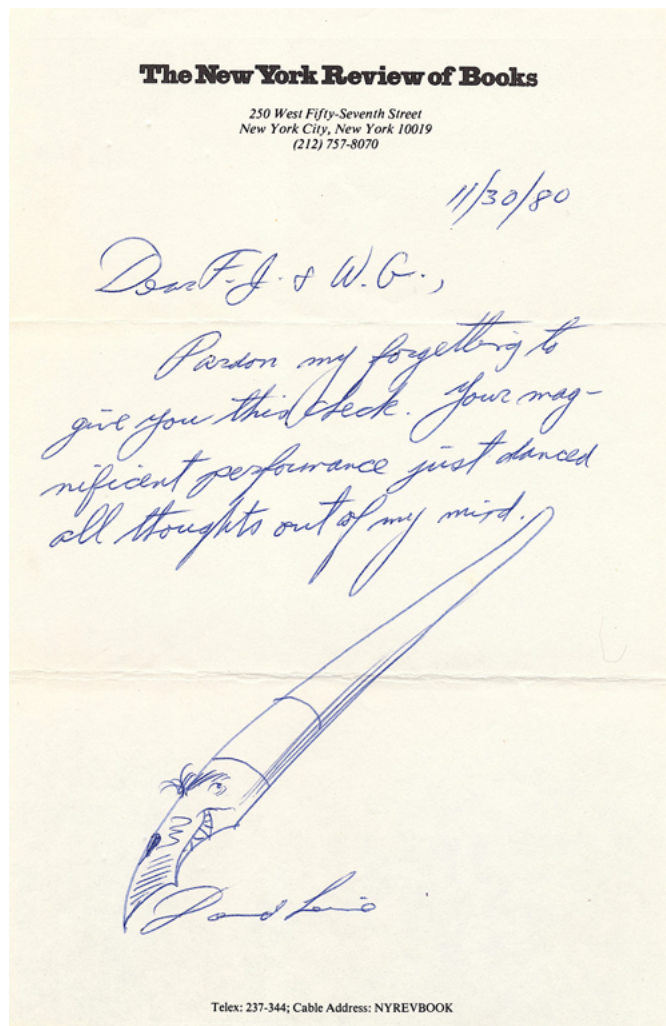
embroiled in the first World War at this time, January 1917, prior to the US entry about four months after Kipling wrote to Haggard. Kipling signs with initials, "R. K." With holograph envelope initialed in lower left corner. Condition: Visible rust stains on lower portion of first page.

Kipling enjoyed Haggard's completed novel which reflected Kipling's suggestion according to D. S. Higgins, "Rider Haggard: The Great Storyteller." (1981), Kipling's comments on Roosevelt were

copied by Haggard in his diary entry for Jan. 19, 1917. Kipling was one of the most popular writers in English, in both prose and verse, in the late 19th and early 20th centuries. In 1907, he was awarded the Nobel Prize in Literature, making him the first English language writer to receive the prize, and to date he remains its youngest recipient. Among other honors, he was sounded out for the British Poet Laureateship and on several occasions for a knighthood, all of which he declined. A wonderful letter.

"PARDON MY FORGETTING"

LEVINE, DAVID



Sketch of his classic fountain pen with a face for the nib at the end of an Autograph Letter Signed on "New York Review of Books" stationery, 8vo, New York, Nov. 30, 1980.

\$1,500 ► [Item #4662 online](#)

On the pen nib Levine drew the profile caricature characteristic of his style. He explained that his correspondents' "magnificent performance" caused him to forget about the check he owed. The letter measures 6.1 x 9.5 inches and floats on a dark gray mat overlaid with a

white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. The frame measures 13.6 x 17.25 inches. Condition: Visible folds.

"I WILL SEND YOU MY STOCKHOLM CATALOG"

OPPENHEIM, MÉRET



**Rare and fine sketch in blue pen and ink
under which she wrote a short Autograph Letter
Signed, 4to, n.p., May 2,1967.**

\$6,000 ► [Item #4665 online](#)

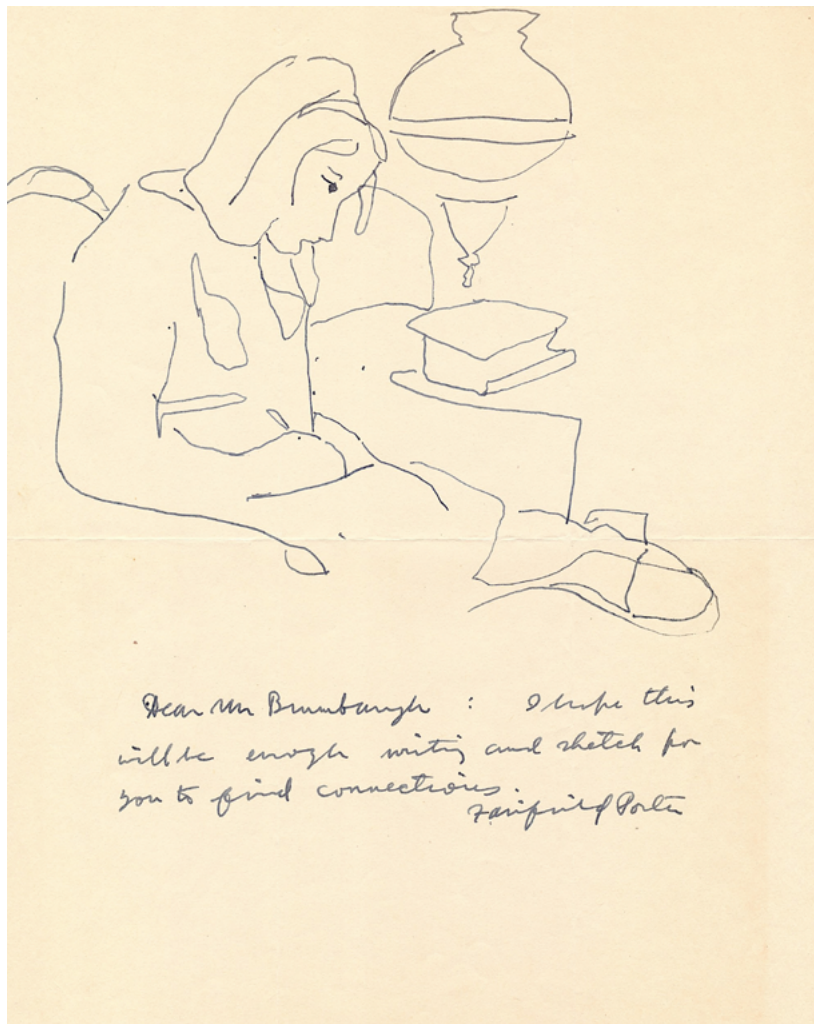
Oppenheim writes that she sent "19 photographs," signs, "Meret O." and in a post script in pencil adds that she will send her Stockholm catalog. It appears that she wrote the note to Trevor after she had crafted this sketch and fit her words onto the bottom of the page. The drawing with note measures 8.25 x 11.6 and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 19 1/8 x 16.

After her sensational Surrealist art piece "Object in Fur" focused great attention on her, she withdrew from the art world returning later in photography as she mentions here. She developed a unique style apart from a particular movement. Condition: this drawing is rendered on thin paper onto which another piece of paper is attached at the back along top edge. The overall condition is very good, sunning along the right and left margins, two small light age stains near the right edge, center fold visible.

Méret Oppenheim (1913-85). Swiss artist. Oppenheim stunned the Surrealists with her artwork, "Object in Fur," purchased by MOMA in 1936, the museum's first purchase of an artwork by a woman.

"I HOPE THIS WILL BE ENOUGH"

PORTER, FAIRFIELD



**Line drawing rendered
in pen and ink above a
brief Autograph Letter
Signed, 4to, April 10,
1964 docketed on verso.**

\$2,400

► [Item #4668 online](#)

Below his sketch of a girl sitting with pen in hand Porter writes, "Dear Mrs. Brumbaugh: I hope this will be enough writing and sketch for you to find connections." He signs in full. Porter's later work, considered his best, reflects his emphasis on domestic scenes as shown here and paintings of his family. His paintings are owned by major

American museums including the Smithsonian, Metropolitan Museum of Art and MOMA. The page measures 8.5 x 11 and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 15 7/8 x 18 3/4.

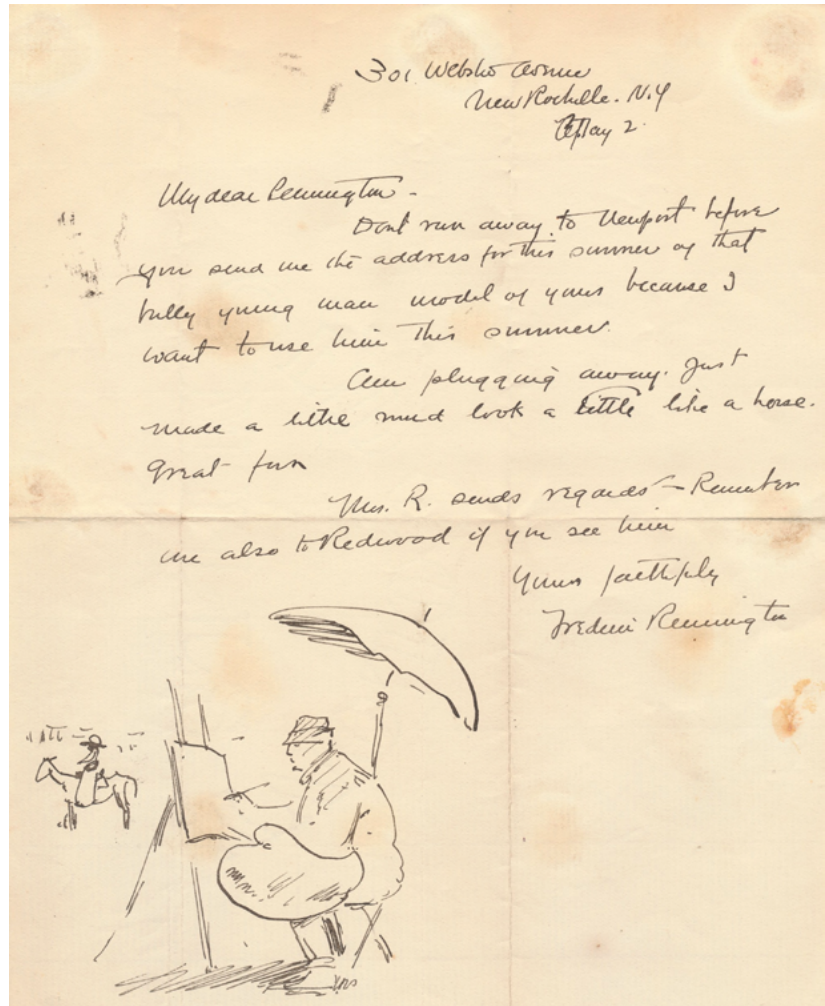
"JUST MADE A LITTLE MUD LOOK A LITTLE LIKE A HORSE. GREAT FUN."

REMINGTON, FREDERIC

Self portrait of the artist drawing within an Autograph Letter Signed to American artist Harper Pennington, New Rochelle, 8vo, May 2, n.y.

\$7,200

► [Item #2398 online](#)



Remington writes an upbeat letter about painting in the summer. "Don't run away to Westport before you send me the address for this summer of that bully young man model of yours because I want to use him this summer. Am plugging away. Just made a little mud look a little like a horse. Great fun. Mrs. Remington sends regards - Remember me also to Redwood if you see him. Yours faithfully,

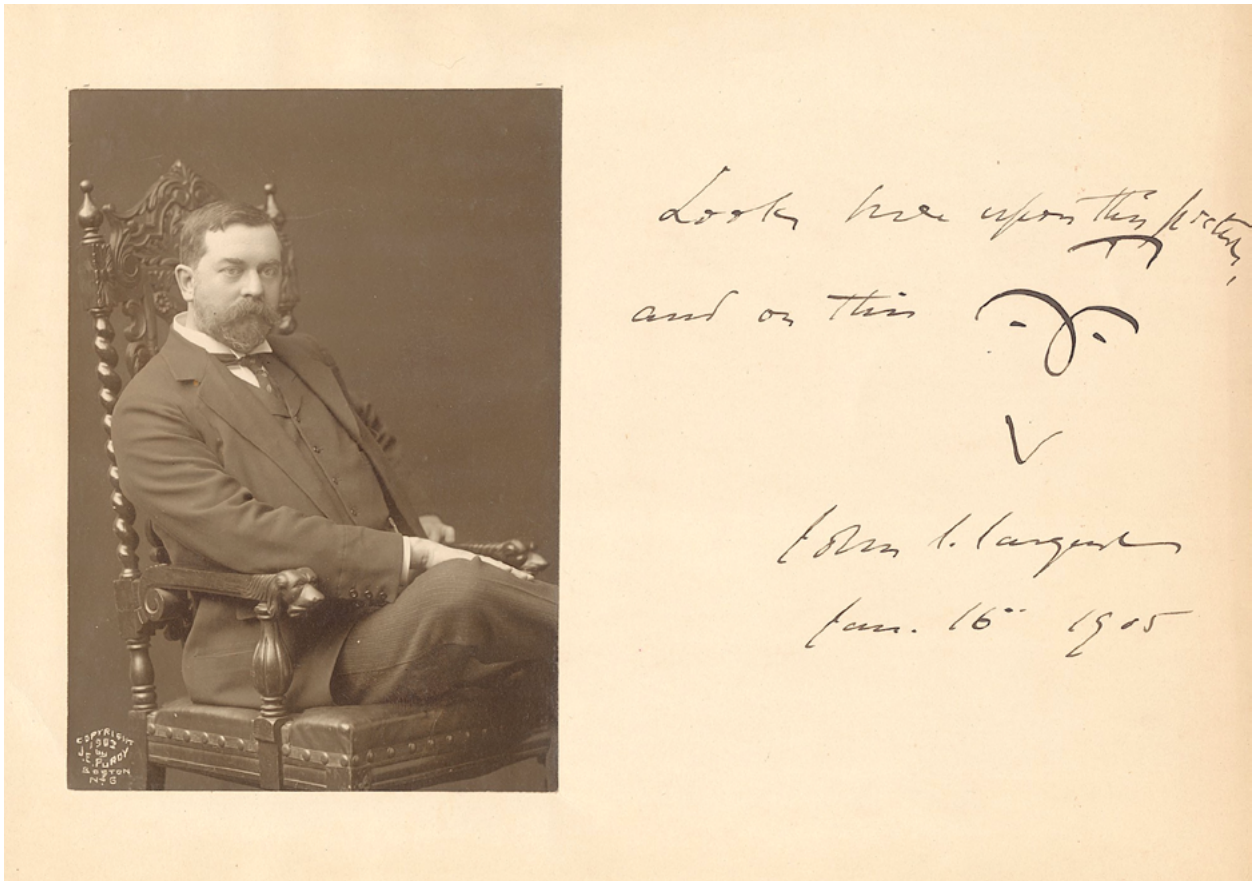
Frederic Remington." After his humorous reference to his own horse sculptures, the artist draws a sketch of himself sitting before a blank canvas, with brush and palette, painting a mounted cowboy. It's interesting to note that Harper Pennington was a pupil of Whistler.

Condition: Margin folds evident with slight soiling and uneven spotting to the paper, corner mounting traces on verso.

The illustrated letter measures 7 x 8.8 inches and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 14 1/2 x 16 1/2 inches. Fine art content to a fellow artist in addition to the sketch of himself at work.

"LOOK HERE UPON THIS PICTURE"

SARGENT, JOHN SINGER



**Self portrait of the artist drawing within an
Autograph Letter Signed to American artist Harper
Pennington, New Rochelle, 8vo, May 2, n.y.**

\$7,200 ► [Item #2398 online](#)

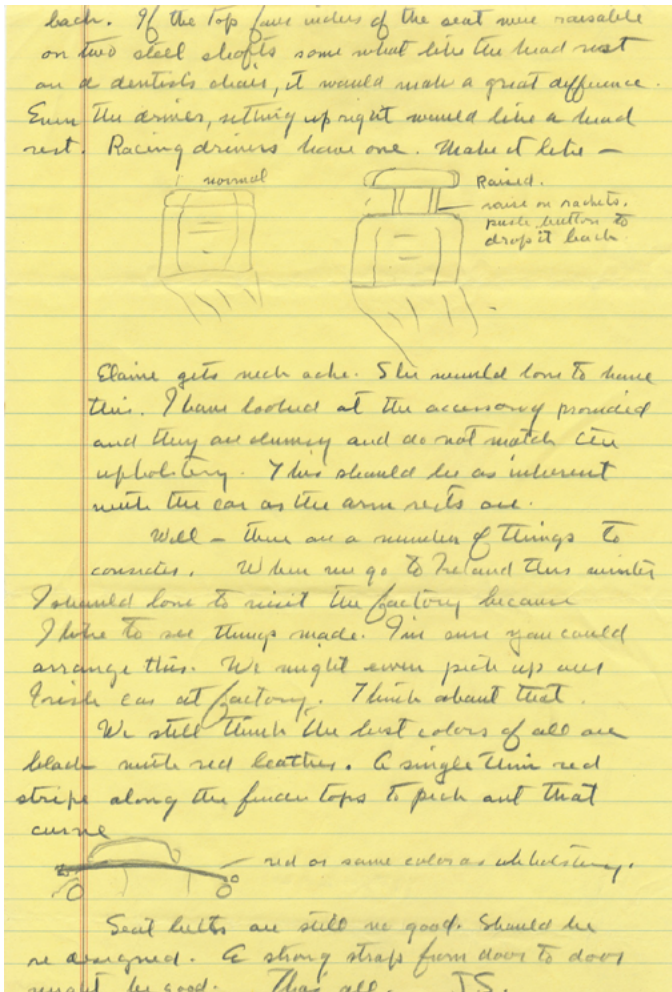
The renowned portraitist renders a pen and ink self-portrait line drawing to create a rebus. He writes, "Look here upon this picture and on this..." [line drawing of a face]. Signed, "John S. Sargent." It's likely that Sargent was presented with the 1903 photograph by J. E. Purdy, Boston, already attached to the page and asked for his

autograph or perhaps asked to draw something. The page measures 7 1/2 x 10 inches and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 17 1/2 x 14 7/8.

John Singer Sargent (1856–1925). American painter, leading portrait painter of his era. During his career, he created roughly 900 oil paintings and more than 2,000 watercolors, as well as countless sketches and charcoal drawings.

"THE RECLINING SEATS ARE WONDERFUL EXCEPT THAT YOUR HEAD HANGS OVER THE BACK."

STEINBECK, JOHN



**Autograph Letter Signed
"J. S.," 5 pp. on yellow lined
pages, in pencil, Sag
Harbor, June 30, 1965.**

\$4,850

► [Item #4333 online](#)

Steinbeck, a Land Rover enthusiast, illustrates the changes he suggests to his favorite vehicle. He writes to Howard Gossage (1917-69), famed advertising executive called "The Socrates of San Francisco" because of his appreciation for thinkers and writers. His office housed in a Firehouse became a meeting place for intellectuals. Gossage

co-founded the Freeman, Mander and Gossage agency whose clients included Land Rover, the Sierra Club, Qantas Airways, and Petrofina Oil Company. Throughout the letter Steinbeck suggests changes for the Land Rover including air pollution controls. His last idea has to do with seat design to better accommodate a headrest. He seemed certain his words would not clearly convey his intention, thus, Steinbeck illustrates his proposed head rests.

Steinbeck first comments on the elegance of the car particularly the feel of its leather seats. "Sound is very important." He writes that he installed a "three toned boat whistle" which produced "a lovely chord." "Next is smell!" He suggests "cakes of slowly releasing perfumes" be inserted into the air system, "Men who protest that they don't like perfume are liars." He comments on adding musk for excitement. He notes the importance of air pollution controls suggesting Land Rover be the first auto maker to include emissions controls in the basic car rather than offer it as an option. Lastly, Steinbeck complains about the seats. "The reclining seats are wonderful except that your head hangs over the back." This disagreeable predicament leads Steinbeck to illustrate an improved seat with head rest. He signs this long, detailed letter with initials, "J. S." Full text on request.

John Steinbeck (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.

"JULIET... DOES NOT WANT TO SEE MY ROSES."

TENNANT, STEPHEN



Autograph Letter Signed, 4to, Saturday, n.d.

\$525

► [Item #4649 online](#)

Bright and decorative Illustrated Autograph Letter Signed, "Stephen." "My Dear Simon, Where are you? Your Balm is so very nice new - you will be jealous - When will you come out here? Juliet...does not want to see my Roses. Love to you, Stephen." On pink printed address stationery, Tennant wrote to a neighbor who was a friend of photographer and designer Cecil Beaton. Beaton and Tennant belonged to an upper class social set of the 1920's and 30's called "Bright Young People," popularized in Evelyn Waugh's novel, "Brideshead Revisited."

The 8 x 10 inch artwork is drawn with water color and outlined in ink. Tennant's floral decoration echoes the reference to the roses of his garden and is similar to his water color and ink drawing, "The Carthagian Rose." The letter measures 8 x 10 inches and floats on a dark gray mat overlaid with a white mat, framed in black satin finished wood, matted and framed in museum quality materials, framed in 5/8-inch black satin wood. Frame measures 15 1/2 x 17 3/4.

Announcements

Schulson Autographs at the Grolier Club

January 8 to February 21, 2020

Exhibition: Art in the Letter and Other Scrawls

Letters, artworks, doodles featured in *Scrawl: An A-Z of Famous Doodles* (NY: Rizzoli, 2019) will be on display.

The Grolier Club

47 East 60th Street
New York City

Schulson Autographs at the ABAA Booksellers' Showcase

Thursday January 24, 10–4, 2020
during Bibliography Week

French Institute/Alliance Française

22 E 60th Street
New York City

Schulson Autographs at the ABAA New York Antiquarian Book Fair

March 5–8, 2020

Park Avenue Armory

643 Park Avenue, New York
New York City



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