



SCHUBERTIADE MUSIC & ARTS

schubertiademusic.com | schubertiademusic@gmail.com | 617.308.4019 | Newton, MA

2016 NEW YORK ANTIQUARIAN BOOK FAIR

BOOTH B-12

Terms & Conditions

ALL AUTOGRAPHS GUARANTEED AUTHENTIC

Abbreviations: SP = Signed Photo. SPc = Signed Postcard Photo. ALS= Autograph Letter Signed. LS = Letter Signed. ANS = Autograph Note Signed. AQS = Autograph Quotation Signed. AMusQS = Autograph Musical Quotation Signed. DS = Document Signed. TMsS = Typed Manuscript Signed.

Terms: Net cash upon receipt of material ordered. We accept payments in cash, money order, personal check, credit cards, and Paypal through our website. Please visit our web site for full terms.

Phone and Email orders welcomed:

www.schubertiademusic.com

schubertiademusic@gmail.com

phone: 617-308-4019

fax : 617-507-5568

Postage Rates:

Up to \$150: add \$10.00

\$151 to \$400: add \$12.00

\$401 to \$2000: add \$20.00

\$2001 and up: add \$30.00

Overseas Charges: add \$25.00

Additional Surcharges will apply to Framed Items or Larger Printed Scores and Books. Please Inquire.

Domestic Fedex, Express Mail, UPS Surcharge: Add \$10.00

All shipping orders subject to review and final approval.

Cover Image: Lot 36 (Peter Anton Lorenzoni, Portrait of Marianna Martines)

Schubertiade Music & Arts

321 Walnut St. - #543
Newton MA, 02460 US
617-308-4019
schubertiademusic@gmail.com
<https://www.schubertiademusic.com>



New York Book Fair 2016 Catalog

1. [New York] Abbott, Berenice. (1898 - 1991) "Changing New York" - SIGNED. New York: E. P. Dutton. 1939. Stated First Edition. First Printing. Publisher's full blue cloth, black lettering on spine and cover, embossed medallion on cover, blue endpapers. Illustrated with 97 striking full-page photographs of depression era New York by Berenice Abbott, produced for the Works Progress Administration. Signed and Inscribed on the title-page: "To Karin / from / Berenice / 1954 / October." Lacking the scarce dust jacket, rebacked, corners nicked and boards somewhat soiled and stained.

Condition issues notwithstanding, a rare signed copy of this extremely scarce and important book. "Changing New York not only fulfills Abbott's criterion for the historical importance of the documentary mode, but also demonstrates its power as a medium of personal expression" (The Photobook). Parr and Badger, "The Photobook" Volume 1, 141; Hasselblad. "The Open Book", 130-131; Roth. "The Book of 101 Books", 100-101.

(8823) **\$1,800.00**

2. [New York] Key, Francis Scott (1779 - 1843) *The Star Spangled Banner* - FIRST NEW YORK EDITION. New York: Geib & Co. No. 23 Maiden . [n.d., late 1814 or early 1815]. 4to (12 ½ x 9 5/8 in.) printed from two engraved plates on pages [2] and 3 of a bifolium, removed from a bound volume of contemporary sheet music with pagination inscribed neatly in ink to the upper corners, modest toning, overall a very fine copy.

FIRST NEW YORK EDITION WITH KEY'S LYRICS AND JOHN STAFFORD SMITH'S STIRRING MUSIC OF THE NATIONAL ANTHEM.

Francis Scott Key's stirring verses were inspired by a shipboard vigil on the night of September 13-14, 1814, while British warships bombarded Fort McHenry, outside Baltimore. Key, a young lawyer, had boarded a British vessel ship to seek the release of an American physician held prisoner. During of the bombardment, Key was detained and spent the night on deck, watching the British rain shells onto the fort. During the British assault, a large stars and stripes flag flew over the fort but during the bombardment it was obscured by smoke. Key feared the fort had surrendered. When the smoke of battle died down and the flag could be clearly seen, Key's emotions were powerfully stirred. His first draft of what became the national anthem was written on the back of a letter to the tune of an English drinking tune "The Anacreontic Song," by John Stafford Smith. Broadside and newspaper printings of the verses appeared and it was widely performed by a traveling music company. The first sheet-music edition uniting Keys' lyrics and Smith's music appeared not later than 19 October from the press of J. Carr in Baltimore. It contains the mis-spelling "Pariotic" in the heading; amended to "Patriotic" in a second issue (Muller 1a). A Philadelphia printing from the press of A. Bacon followed, ornamented with a woodcut of a furled flag (Muller 2). The anthem was next published in New York by the firm of Geib & Co. (Muller 3). Muller dates the Geib edition between 1816 to 1817, adding that (as in the present copy) "An issue of this edition also appeared with the notation, '25 cents,' following the address in the publishers' imprint." THE GEIB EDITION IS RARE: a recent census tallies copies in 15 institutions and 5 additional copies held by collectors and in the trade. J. Fuld, *Book of World-Famous Music*, pp.592-534; J. Muller, *Star Spangled Banner*, 1973, pp.64 (illustrated); R.J. Wolfe, *Secular Music in America, 1801-1825*, vol.3, no.8346; P.W. Filby and E.G. Howard, *Star-Spangled Books*, Baltimore 1972, S 13.

(12553) **\$8,500.00**

3. [New York] [Ravel, Maurice. (1875-1937)] Barriga, Enrique Soro. (1884 - 1954) *IMPRESIONES DE NEW*

YORK - Inscribed by the Composer to Maurice Ravel. New York: G. Schirmer. 1919. Piano solo, No. 3 *Coqueteria* from *Impresiones de New York*, inscribed to the composer Maurice Ravel and signed, "Paris, 15.V.1923 (May 15, 1923)." 7pp.

One of the foremost Chilean composers of the 20th century, Soro had a long term contract with Schirmer and was the first Chilean to have works published abroad. His first studies were in his home town of Concepción, but he soon won a government scholarship to study in Milan. He returned to Chile in 1905, and was active as pianist, conductor, composer and teacher. As a composer he specialized in symphonic and chamber music and piano works. In 1922 he was elected as a member of the Society of Composers of Paris.

(12611) **\$650.00**

4. [New York] Wilde, Oscar. (1854 - 1900) [Sarony, Napoleon. (1812-1896)] Jumbo Sarony Photograph - SIGNED IN NEW YORK, 1882.

Original portrait photograph by Napoleon Sarony, large format albumen cabinet card, SIGNED BY WILDE ("Oscar Wilde June '82 New York"), quarter length, turned to the left and half looking back towards but not at the camera, wearing his astrakhan coat. 7 1/4" x 12 3/4", archivally matted and set in a fine hand-carved original Aesthetic Movement frame under UV plexi. The image has had some cleaning and restoration work to the surface, the edges and the bottom corners. There is a surface crack through the "e" of June and light damage to the surface just above the "c" in Oscar.

Wilde is very scarce in signed photographs, and ones of this size are particularly rare. Reference: Merlin Holland, *The Wilde Album*, 1997 (number 22 in Holland's sequence); Richard Ellman, *Oscar Wilde*, 1987.

Among the best known images of Wilde, it is one of the twenty-seven images of him which Sarony took at the beginning of the former's tour of America in 1882. Sarony was the pre-eminent New York photographer of his day and one of the city's favourite eccentrics.

Wilde, who was eager to make an international reputation, first came to America on a lecture tour arranged by the English impresario, Richard d'Oyly Carte (of Gilbert and Sullivan fame), arriving on the SS Arizona on January 3rd, 1882, this being the date of his famous quip to the NY Customs House officer that he had "nothing to declare except my genius." On a grueling schedule, Wilde lectured to Americans on aestheticism in a new town every few days and though the tour was originally planned to last four months, it was continued for over a year. In preparation for this tour, he bought himself some suitably aesthetic outfits, including a long, heavy, fur-lined green overcoat (shown in this photograph). He became very attached to this coat, writing later that "it was all over America with me ... it knows me perfectly," and he wore it when he set sail for New York on Christmas Eve, 1881, without a word of his lectures written.

(13225) **\$25,000.00**

5. [Autograph Fan] Painted Fan Signed by Composers, Performers, Writers, Politicians and Luminaries. An extraordinary carved ivory fan-form tabletop frame, circa 1923-24, measuring 12 3/4 inches high by 22 inches (31 x 56 cm) wide, containing a semicircular sheet of vellum, with a watercolor painting by J. Campbell Phillips, depicting a mountainous landscape and a portrait of opera singer Maria Jeritza, together with numerous autographs of musical and literary figures, including Sergei Rachmaninoff, Arturo Toscanini, Ignaz Paderewski, Leopold Auer, Efrem Zimbalist, Franz Kneisel, Ignaz Friedman, Alfred Hertz, Alexander Siloti, Wilhelm Mengelberg, Myra Hess, Clarence Adler, Charles J. Rosebault, Wilhelm Backhaus, David Belasco, Walter Damrosch (with a musical quotation), Augustus Thomas (with quotation), Sigmund Spaeth, A. Siloti, Harold Bauer, Benno Moisevitch, Victor Herbert (with a musical quotation), Jacques Thibaud (with a musical quotation), Leopold Godowsky, Giovanni Martinelli, Josef Hofmann, David Lloyd George, Arthur Bodansky, Josef Stransky (with a musical quotation), Pasquale Amato, Channing Pollock (with quotation), Minnie Maddern Fiske, Ossip Gabrilowitsch, Moritz Rosenthal, Vladimir de Pachmann, Marcella Sembrich, John Erskine, the London String Quartet and others, approximately 50 signatures in total. Minor wear and soiling, a most interesting artifact. The frame requires a key (not present) to safely open it and thus the fan has not been removed from or inspected out of the frame. (12341) **\$10,000.00**

6. [Beethoven, Ludwig van. (1770-1827)] *Théâtre Allemand. Salle du Théâtre Royal italien. Fidelio, opera en 2 actes, musique de Beethoven. - ORIGINAL 1829 PROGRAM FROM THE FIRST FIDELIO PERFORMANCE IN FRANCE.* Paris: Imprimerie de Marchand Du Breuil. [1829]. First. Original program from the French premiere of Fidelio on May 30, 1829, performed for three days at the Théâtre Italien, renamed the "Théâtre Allemand" for the occasion. The performance was part of a touring season of German music drama in its original language conducted by Josef August Röckel (1783 - 1870), the German tenor who had sung the role of Florestan at the premiere of the second version of Fidelio in 1806, the principal roles performed by a German cast including Haitzinger, Fischer, Frtize, Riese, Wieser, and Genée. Small 8vo. 20 pp, undated, title and cast list on the front, pages 2-20 including descriptive texts for each scene and lyrics in French translation. Loose as issued, bound with string, edges wrinkled, toned, a few small areas of paper loss, overall a very good copy, and an extremely rare survival. Worldcat records only the copy at the BnF.

"The reasons for its promotion at that theater and subsequent abandonment throw further light on the reception of German works at the theater and figure as well in the growth of interest in Beethoven's larger musical structures throughout the 1820s that would result in the 1831 performance of the Ninth Symphony. Fidelio was otherwise almost entirely ignored before 1829...and the only other larger-scale work given any exposure in Paris during the decade was the Mass in C, op. 86, the 'Benedictus' and 'Agnus Dei' of which had been performed during the concerts spirituels of April 1824." (Mark Everist, "Music Drama at the Paris Odeon," p. 272)

(13215) **\$2,800.00**

7. [Bird Music] *Principes de flageolet pour tous les tons et cadences et des airs nouveaux pour instruire les sereins et autres oiseaux. TOGETHER WITH AN AUTOGRAPH MANUSCRIPT.* Paris: Frère. [Ca. 1795]. First. Oblong octavo. 17 pp, including an introductory text, two pages of tablature and 13 pages of music. Bound together with an additional 60 pp. of supplementary manuscript music in a contemporary unknown hand, including "Marche de Lodoiska" [Cherubini, 1791], "Il est trop tard," "Pastorelle," "Marche de la caravanne," "O Ma Georgette," "a vous dirai Maman," etc. Green marble paper over contemporary vellum, labeled "Cahier de Musique" on the front board. Final two leaves of printed text separated from the block, handling stains, a few and wear to edges, a few pages closely trimmed along the outer edges, but without losses and otherwise very good. RISM B VI/II/972; Catalogue Philippe Lescat 411.585. Rare. Worldcat records no copies of this volume.

In the 18th century, small versions of the flageolet woodwind instrument instrument, called "bird flageolets" were made and used for teaching captive birds to sing. These tiny flageolets have, like the French flageolet, four finger holes on the front and two thumb holes on the back. Method books were marketed to wealthy song-bird owners (as well as breeders), and were not so much collections of pieces imitating birdsong, but rather books of tunes for birds to sing in imitation of a flageolet or recorder. The present example is advertised to instruct the *serin* bird ("and other birds"), the smallest European species of the finch, closely related to a canary, whose song is a buzzing trill, very familiar in Mediterranean countries.

(13063) **\$1,800.00**

8. Brahms, Johannes. (1833-1897) *Signed Cabinet Photograph - dated during "a quite wonderful intermezzo of the loveliest of snow landscapes in the middle of summer"*. Cabinet photograph, signed by the German romantic composer and pianist. Sepia-tone, a three-quarters portrait of the famous composer shown seated on a rustic wooden bench in this 1894 photograph by Rudolf Krziwanek, signed in the upper blank area of the image in dark brown ink, "Johannes Brahms / 25/5 95." 10.5 x 15 cm [4.2 x 5.8 inches]. The lower mount trimmed, archivally matted and set under UV plexiglass in a period red crushed velvet frame. Overall in fine condition.

The composer has inscribed while summering in Bad Ischl in 1895, a year which would be the first since 1872 that he did not release any compositions. "The lure of Bad Ischl for Brahms was the rather paradoxical combination of the company that he found there and the seclusion that the remote mountain town provided. The atmosphere of the spa provided the sociability that his melancholy and lonely personality craved as well as the prospect of romantic dalliances. Although he

did not share Strauss's enthusiasm for the sometimes incessant rain and storms, he came to accept the weather and even reveled in a heavy snowfall at the end of May 1895: 'the quite wonderful intermezzo of the loveliest of snow landscapes in the middle of summer.'" (Ian C. Bradley, "Water Music," p. 138)

The letter quoted here was penned to his friend Eusebius Mandyczewski, Romanian musicologist, composer, conductor, on the day following the present example of the composer's signature. Brahms - though an autograph collector himself - disliked the notion of his signature being collected. He rarely signed photographs (and if so, usually on the verso), signed many letters with his initials only, and the present fully signed example is a rarity indeed.

(13226) **\$12,000.00**

9. [Dance] Pavlova, Anna. (1881-1931) *Anna Pavlova's Pointe Shoe*. A ballet slipper worn and danced in by the most legendary ballerina in the history of dance. Pink slipper stamped by the maker Romeo Nicolini on the sole, satin body over stiff leather sole, rear lined with kid leather, ca. 200 mm in length; heavily worn from use, with several areas of reinforced stitching and repairs by the ballerina herself. Housed in a custom book-form full pink goatskin case with recessed compartment lined in crushed white velvet, with a slipper design gilt-stamped to the front board, and name plate on spine. A very fine presentation of an extraordinary relic.

From the collection of ballerina Joan Van Wart (1900-1987) who toured with Anna Pavlova and her company, collected Pavlovaiana assiduously, and who loaned her collection to the Victoria & Albert Museum for their 1956 Pavlova Commemorative Exhibition. Sold together with a copy of a news article about the sale of Van Wart's collection (UK Antiques Information Services, 3/14/12), including an image of the present slipper, and a signed letter of provenance from the original buyer of the collection.

The craftsman Romeo Nicolini made dance shoes which were famous for not making any sound on stage, and he crafted them for many important dancers including Tamara Karsavina, Lydia Lopokova and others from the Ballets Russes. Yet his most famous client was Anna Pavlova. Like all of his shoes, the ones for her were of course made by hand, but the specifications from Pavlova were especially exacting and she is known to have worked closely with Nicolini over many years. Pavlova often sent him drawings and measurements and, at times, she even visited him to show him how particular steps had to be performed so that he could create perfectly fitting shoes to suit them. While Nicolini was honoured that the performer wore his shoes, he once told the great virtoso dancer and teacher Enrico Cecchetti that he was glad he only had one Pavlova to please since she was extremely demanding when it came to quality and design. Nicolini's shoes for Tamara Karsavina, as well as for others, are in the permanent collection of the V&A in London.

The dancer, Lydia Sokolova, explained how Pavlova customised her shoes, and the present example seems to echo this report in every detail: "Taking shoes that were made somewhat too large for her she would insert an extra support of thin leather or cork in the forward part of the shoe, but some distance from the tip, then soaking them in water, she would tread down the padded pointes as far down as the support. When they were dry she cut a slit in the rear edge of the pointe and inserted a plait of tape. Finally she would darn all over and round the pointe in the normal way she thus contrived for herself solid platforms on which to balance."

We have located no examples of Pavlova's shoes ever having appeared at auction. In institutional collections, we are aware only of a pair held by the Newberry Library (Chicago).

(10696) **\$25,000.00**

10. [Dance] Claudel, Paul. (1868 - 1955) & Milhaud, Darius. (1892-1974) *L'homme et son désir. Maquette*. Pétopolis/ and Paris: (Nouvelle Revue Française). 1917. Handmade leporello (album folded à la japonaise) of 7 double-sided panels, containing mounted panels of text, handwritten personally by Paul Claudel (and cut-out designs by Audrey Parr) of nude and clothed dancers, with blue ink ornamental additions. Large 4to, 295x238 mm; 11 1/2x9 3/8 inches when closed; 1677 mm; 56 7/8 inches when fully extended, stiff cream paper hand-cut to expose backing of heavy royal

blue pochoir stock, mounted on bristol board, panels connected beneath backing with linen hinges. Verso of leporello is a bright semi-abstract collage by (famed photographer and wife of Henri Hoppenot) Hélène Hoppenot, of black collage figures with sashes and musical instruments in gold foil appliqués, set against printed commercial music staves, with geometricized hand-cut black musical notes forming the score for the work, by Darius Milhaud (as stated by Claudel in handwritten statement at end of text); handmade chemise in blue pochoir paper covers, rubbed and chipped, with gold and black foil panels on inside covers, with white, gold, and black, blue and gold ties); handwritten colophon mounted opposite title. At the conclusion of the text, the following statement in Claudel's hand: "La musique de ce Poème Plastique a été composé par m. DARIUS MILHAUD. Les dessins et découpages sont l'oeuvre sur l'indications de l'auteur de Madame AUDREY PARR."

"Exemplaire no. xxvi" of an unspecified limited edition, presumed to be fifty (according to Claudel bibliographers Benoist-Méchin and Georges Blaizot). The composer Darius Milhaud became secretary under Claudel when he was named French minister to Brazil in 1917 where they spent two blissful years. It was while there that they conceived *L'homme et son désir*, having been influenced by a performance in Rio of The Ballets Russes, one of Nijinsky's last appearances with the troupe. Claudel devised the choreography while Milhaud created the score, working on it in the home of their friend Audrey Parr who designed the scenery, creating a little miniature theatre on a table. They then cut the characters in little figures 15 centimeters high out of colored papers. It was performed in 1921 in Paris by the Swedish Ballet and later in Vienna and in Dresden by the École de Hellerau.

Darius Milhaud, in his "Études" of 1927, gives the following account of the genesis of his and Paul Claudel's ballet "L'homme et son désir": "In 1917, Claudel was named French minister to Brazil, and took me with him as secretary. We passed two years in this marvelous country, under the spell of the tropical forest. It was at this time that we conceived the ballet 'L'homme et son désir.' The Ballets Russes gave a performance in Rio: this was to be one of the last occasions on which Nijinsky danced, and it was with him in mind that Claudel wrote his 'Poème plastique.' "Few works gave us so much amusement to construct. In this great solitude, a month's post from Europe, we had the time to develop and refine with complete pleasure a work which became for us a kind of plaything. While I was writing my score, Claudel devised its choreography in the smallest detail at the home of our friend Mrs. Audrey Parr, who, following Claudel's instructions, made our scenery. She had a charming place in Pétropolis where we would pass the weekends to escape the heat of the tropical summer. There she constructed a miniature theatre which rested on a table, and made the different stages on which the tragic action of the ballet was to unfold. At the highest level were the Hours; beneath that, the Moon and the Clouds; in the middle the Drama itself—Man and the Forest, a drama of the night, of the dream, of remembrance and of love; and last, the reflections of the moon and of the clouds. We cut the characters in little figures 15 centimeters high out of colored papers and it was thus that we put together our ballet. It was performed in 1921 in Paris by the Swedish Ballet and later in Vienna and in Dresden by the École de Hellerau." Shortly after the construction of this miniature theatre, a little maquette was fashioned by Claudel and his friends, in two versions which were described by Henri Hoppenot in his introduction to the Claudel-Milhaud correspondence: "[Une] maquette du programme, qui [renfermait] l'argument du Ballet, la description de sa chorégraphie, des croquis des danseurs, dans les positions souvent irréalisables imaginées par Claudel. Il en calligraphia lui-même le texte; les dessins étaient de Margotine [Audrey Parr]; Hélène se chargea des découpages, des collages et de la reliure. L'édition fut limitée a trois exemplaires, justifiées par Claudel lui-même au nom de Darius et a celui de ma femme."

According to the Claudel bibliographers Benoist-Méchin and Georges Blaizot, these three copies then served as maquettes for an edition of fifty handmade copies, all with the text handwritten by Claudel himself, of which the present example is one. That such an entire edition can actually have been realized by hand (and that its distribution was handled by the Nouvelle Revue Française in Paris, as the bibliographers indicate) seems to us a great (and perhaps thus, implausible!) marvel. There was also a subsequent edition in a miniature 18mo format, photographically made by Hoppenot in an edition of seven copies, in the same year. Aside from its place in the history of modernist literature, music and dance, this maquette is of real intrinsic for its own graphic design, whose blue-and-white cut-outs anticipate to a remarkable extent those of Matisse some thirty years later. The format of the work lends itself ideally to double-sided display and this example is in a very fine state of conservation, the color bright and fresh. A wonderful celebration of

modernist literature, music, dance, and graphic art. Benoist-Méchin & Blaizot, Georges: Bibliographie des oeuvres de Paul Claudel (Paris, 1931), no.26; Correspondance Paul Claudel - Darius Milhaud, 1912-1953. Préface de Henri Hoppenot, introduction et notes de Jacques Petit. Paris, 1961. (11815) **\$18,000.00**

11. Gershwin, George. (1898 - 1937) *Of Thee I Sing* - INSCRIBED PRESENTATION COPY WITH AUTOGRAPH MUSICAL QUOTATION TO GEORGE PALLAY. New York: New World Music Corporation / Harms. 1932. First edition. Upright folio. Original wrappers printed in red, black, and white. Title (vb); Cast (vb); Synopsis (vb); Musical Program; 5 - 198. This copy has been inscribed by Gershwin with an AMQS on the title page to his lifelong friend George Pallay: "For George Pallay - [bar of music] / from / George Gershwin / July 6, 1932." Nicely bound in modern grey cloth with title to spine, original front wrapper bound in (rear wrapper lacking) and with edge tears repaired and filled on this page and the following, otherwise very clean internally and in fine condition overall. Fuld p. 654, indicating that the present score was published on April 29, 1932. An excellent association copy.

"Of The I Sing" opened in New York City on Dec. 26, 1931 and ran for 441 performances, receiving critical and box office success. Brooks Atkinson's original review in the New York Times called it "a taut and lethal satire... funnier than the government, and not nearly so dangerous." In 1932, it became the first musical comedy ever to be awarded the Pulitzer Prize. An original musical comedy in two acts, with the book by George S. Kaufman and Morrie Ryskind, music by George Gershwin and lyrics by Ira Gershwin, the songs in the production include: "Wintergreen For President"; "Who Is the Lucky Girl To Be?"; "The Dimple on My Knee"; "Because, Because"; "As the Chairman of the Committee"; "How Beautiful"; "Never Was There a Girl So Fair"; "Some Girls Can Bake a Pie"; "Love is Sweeping the Country"; "Of Thee I Sing"; "(Here's) a Kiss for Cinderella"; "I Was the Most Beautiful Blossom"; "Hello, Good Morning"; "Who Cares?"; "Garçon, S'il vous plait"; "The Illegitimate Daughter"; "We'll Impeach Him"; "The (Senatorial) Roll Call"; "Jilted"; "Who Could Ask For Anything More? I'm About to Be a Mother"; "Posterity (Is Just Around the Corner)"; "Trumpeter, Blow Your (Golden) Horn"; and "Finale (On That Matter No One Budes)."

"George Pallay [was] a Paley cousin and a friend of George's since 1917. Pallay was a bit of a shady character. It was said that he had Mafia connections. A stock promoter and investor who had changed his name from Abramson, he was often part of George's entourage, someone who arranged the tickets, knew the right bootleggers. He was the friend who would get the girl for George and then get rid of the girl for George. Pallay was singularly devoted to George, and no one had been more vigilant during the final days. Pallay had played a key role at the hospital during [Gershwin's brain] surgery, having been stationed at a desk just outside the operating theater, along with George's agent, Arthur Lyons. As the operation progressed, the doctors would tell Pallay what was happening, and then he would relay the latest update by telephone to the four family members - Lee and Ira, and Lee's sister Emily Paley and her husband, Lou, who had just arrived - waiting on another floor. At first the news seemed good, and Pallay informed the family that a cyst the size of a grapefruit had been discovered and excised. This seemed to be good news, and the doctors were momentarily optimistic. The news was relayed to the family. Then the surgeons discovered that in fact there remained an embedded tumor. At this point, George's brain was swelling uncontrollably. The outlook was grim. This terrible update was relayed by Pallay to the family." (Katharine Weber, *The Memory of All That: George Gershwin, Kay Swift, and My Family's Legacy of Infidelities*, New York: Broadway Paperbacks, 2011, pp. 216-217).

(11332) **\$6,500.00**

12. [Handel, George Frederic. (1685-1759)] *Two Manuscript Land Assessment Books for the Brook St. Ward, London 1746 and 1747.* Two land assessments from the middle years of Handel's long residence at 25 Brook Street in London, where the composer lived and worked from 1723 to the end of his life. Contemporaneous documents mentioning Handel are of the greatest rarity and these extraordinary documents provide considerable insight into the people who lived around the composer in the year (1746) that he wrote *Judas Maccabeus* and the *Occasional Oratorio*, and in the year (1747) that he wrote his oratorio 'Joshua' containing the original version of his famous chorus 'See the Conquering Hero Comes' written in celebration of the return of the Duke of Cumberland after the Battle of Culloden, and which Handel later incorporated into *Judas Maccabeus*. Both documents in very fine condition with expected light wear, details as follows:

The Land Tax assessment for the Brook Street Ward in London for 1746, listing all the residents and the amounts that they had to pay. Folio 38pp, plus marbled card covers. Page one of the document listing "George Frederick Handell Esq" with an assessment of £25/5s., as well as many other notables including Lords Shrewsbury, Middlesex, Falmouth, Coventry and Malton, Edward Byng (noted portrait artist), The Bishop of Durham, the Countess of Essex, the Duke of Buccleugh, the Duchess of Rutland, and many more as well as less elevated members of society. The assessment is signed by four assessors at the conclusion.

The Land Tax assessment for the Brook Street Ward in London for 1747, listing all the residents and the amounts that they had to pay. Folio 44pp, plus marbled card covers. Page one of the document listing "George Fredr. Handell Esq" with an assessment of £25/5s., as well as many other notables including Lords, Ladies (as above), the Bishop of Durham, Admiral George Martin, and many others. The assessment is signed by four assessors at the conclusion.

In 1723, Handel took an annual lease on 25 Lower Brook Street, a modest but newly constructed house near Cavendish, Hanover and Grosvenor Squares and New Bond Street, the Mayfair area just being developed residentially at the time. Handel's house had its main reception room on the upper floor above the dusty ground floor and the bedroom was on the floor above. The museum which opened there in 2001 displays rooms which are remarkably small, considering that there is reliable evidence that he held rehearsals in the house, to which a select number of patrons were invited. "Over time, the house on Brook Street became a focal point for musical activity. Here, as well as in the homes of friends and neighbors, Handel played and sang his newest compositions for select company. In 1736, for example, Lord Shaftesbury wrote a glowing report to James Harris about the composer playing through his new score of Alexander's Feast 'not yet transcrib'd from his own hand,' adding that 'Handel was in high spirits & I think never play'd & sung so well.' Handel also held rehearsals in his home to which friends were invited; Mary Delany wrote to her mother that the composer was like 'a necromancer in the midst of his own enchantments' after she, her sister, and Anne Donnellan attended the first rehearsals of Alcina at Handel's house in 1735. Such musical activities at Brook Street, while of a special cast on account of their professional nature, took place withing a social context of lively music-making in private settings by accomplished amateurs." (Ellen T. Harris, "George Frideric Handel: A Life with Friends," p. 115-116) (11687)

\$16,000.00

13. [Hunting Songs] *COLECTION de Cent Seize Airs et Fanfares pour la Chasse de la Maison ROYALE à Une ou deux Trompe*. Paris: Chez Jouve. [ca. 1815]. Oblong 8vo. (24 x 16 cm). 51 pp. Engraved throughout. [PN] 88.

Featuring a decorative title with four horns encircling the text. Upper edge trimmed to just within the plate mark, not affecting the printing, somewhat rudely bound in contemporary pink painted boards over leather, with some scuffing and chipping, but overall in very good condition. Scarce. OCLC records only one copy worldwide (Yale). (12407) **\$875.00**

14. [Jazz & Song] Holiday, Billie. (1915-1959) *Signed Photograph*. 8 x 10 inch iconic photograph of Billie wearing her trademark gardenia, inscribed "To Laurie, Stay Happy - Billie Holiday." An archivally cleaned and restored photograph with various creases professionally flattened and previous tack holes consolidated and filled to the highest standard. Central horizontal crease still visible, but overall very attractive and as such, a bargain price for a signed example of this miraculously beautiful image. Beautifully presented in an ornate black and gold frame.

Revered as one of the greatest and most individual vocalists in the history of blues and jazz, she died from cirrhosis of the liver at the age of 44. (12235) **\$6,500.00**

15. [Jazz & Song] [Cole, Nat King. (1919-1965)] *King Cole Trio Bow Tie Display with Six Bow Ties!*. Extremely rare 1940's display piece holding six differently colored and patterned clip-on bow ties as worn by "Royal Rockin' Rhythm Stars," The King Cole Trio. With a glossy photo of the group, featuring Nat King Cole, Oscar Moore and Wesley Prince. The photo, showing the musicians in their bow ties with the caption "Slidewell Bows Worn By King Cole Trio" was part of the display, and has been mounted on cardboard with an easel back. It can be attached at the top of the rack or placed in the lower section for a fantastic presentation of this special piece.

Corner tip wear and some scattered dust soiling to the photograph, overall in very good to fine condition, 7.75 x 10". Wire rack with allover light oxidation, in very good condition, 7 x 8 x 22.5". Ties have aged evenly and are in fine condition, each 5" wide.

Dating from ca. 1944 when the "Royal Rockin'" phrase was first used in the press for the Trio's tour with Benny Carter and His Orchestra, this is a rare celebrity endorsement by an African American at this time, and most probably the first endorsement undertaken by Nat King Cole. At this early date, the "celebrity game was in its infancy and there were few opportunities" for black entertainers and athletes "to cash in on their hard-won fame. Razor, beer, and cigarette ads featuring white sports stars in various guises weren't uncommon in the mainstream media; but black athletes, like black Americans in general, just didn't show up on Madison Avenue's radar. Even one of America's favorite pop singers, Nat King Cole, had an otherwise stellar variety show cancelled because of the lack of a national sponsor. In his day, Cole was as successful at vocalizing as Frank Sinatra, but the value of his name on anything but a record label wasn't even considered." (Kenneth Shropshire, "Being Sugar Ray," p. 10)

(13224) **\$2,800.00**

16. [Jazz & Song] Krupa, Gene. (1909 - 1973) & Hampton, Lionel. (1908-2002) & Rich, Buddy. (1917 - 1987) & Cole, Cozy. (1909-1981) & Catlett, Sidney "Big Sid" & Tough, Dave. (1907 - 1948) & Kiffe, Karl. (b. 1927) & Vincent, Jim *Signed Drum Head*. An extraordinary 17" drumhead, signed and inscribed on the head in various inks by NINE of the most legendary drum beaters in the history of jazz: Gene Krupa, Lionel Hampton, Buddy Rich, Cozy Cole, Sid Catlett, Dave Tough, Karl Kiffe, Jimmy Vincent and Jimmie Felton. In good condition, with the expected wear and scuffing from use, a tear through the signature and inscription by Vincent, a few of the signatures and inscription a bit light in some areas, otherwise fine. Nicely shadowbox mounted in an archival contemporary wood frame to approx. 20 inches square. (12275) **\$4,500.00**

17. [Jazz & Song] Reinhardt, Django. (1910 - 1953) *Signed Photograph*. Exceedingly rare signed photograph on the cover of a complete program from the French jazz guitarist and composer who was one of the most influential guitarists of his time. He was the creator of the "hot" jazz style of guitar playing, created after two of his fingers on his playing hand were paralyzed from a fire. He died in 1951 at the age of 43 from a brain hemorrhage.

Obtained at a Basel performance during Reinhart's 1946 European Tour by our consignor's father, Ellis Gruber, an amateur jazz pianist who while in Europe for medical school was commissioned by the Melody Maker paper (London) to attend and write a review of the Django show, a xerox copy of which is included. The program exhibits light handling wear and a horizontal fold across the middle, else fine.

Reinhardt remains one of the most renowned jazz guitarists and with violinist Stéphane Grappelli, he cofounded the Quintette du Hot Club de France, described by critic Thom Jurek as "one of the most original bands in the history of recorded jazz." (12179) **\$6,500.00**

18. Ligeti, Gyorgy. (1923-2006) *Autograph Musical Manuscript of an Unpublished Composition for Orchestra*.

Autograph musical sketch from an apparently unpublished work for orchestra by the important avant-garde composer. According to the accompanying photocopied letter from the composer dated December 21, 1963, the manuscript is the opening pages of a 1958 orchestra work, which he decided not to continue. The verso of the third sheet, however, bears the title in his hand "Apparitions II," and indeed some of the material in the preceding pages is highly reminiscent of the second section *Agitato* in the work of that name, composed in of the same year, with similarly muted and jittery music for string orchestral groups in different meters. 3 pp., large vertical folio format with 32 staves. Written in pencil with some eraser marks. Slight toning and foxing, with the upper edge slightly trimmed, else fine. Autograph musical material by Ligeti is of the utmost rarity.

"When Ligeti left Hungary, in 1956, he took with him his scores and also his hopes—in particular, his hopes for a kind of

music corresponding to a dream he had had as a boy, one of lying in his bed amid a fantastic silken web in which strange creatures and inert objects were suspended. He had tried to realize this dream in sound in Hungary, but lacked the technical means. In 1957 he tried again. Finally, in 1958-9, while working alongside Stockhausen in the Cologne electronic music studio, he produced *Apparitions*, a nine-minute score whose contents include, in his own words, "sounding planes and masses, which may succeed, penetrate or mingle with one another—floating networks that get torn up or entangled—wet, sticky, gelatinous, fibrous, dry, brittle, granular and compact materials, shreds, curlicues, splinters, and traces of every sort—imaginary buildings, labyrinths, inscriptions, texts, dialogues, insects—states, events, processes, blendings, transformations, catastrophes, disintegrations, disappearances." (Paul Griffiths, *Notes from ASO concert Spacial Explorations, June 1, 2008, Lincoln Center.*)

(13047) **\$16,500.00**

19. [Portraits & Autographs of Composers and Performers] Busby, Thomas. (1754 - 1838) *Concert Room and Orchestra Anecdotes, of Music and Musicians, Ancient and Modern. - EXTRA ILLUSTRATED WITH 150+ ORIGINAL PERIOD PORTRAITS & AUTOGRAPH INSERTIONS.* London: Printed for Clementi & Co. Cheapside, And Knight & Lacey, Paternoster Row. 1825. First Edition.

3 volumes. 12mo, crushed brown morocco with gilt-lettered spine by Rivière & Son, edges rubbed, some bowing to boards; bookplates of Frances Amelia Adams, front hinge of first volume cracked with front free endpaper detached, moderate foxing and offsetting scattered throughout. An extraordinary set, extra-illustrated with 5 autographs and over 150 18th and 19th-century engravings bound in, with many inlaid to size. Most illustrations are cut down to 12mo, some with slight losses to the images; some are flush mounted to an inset window; some are larger formats folded down. Engravings are generally in very good to fine condition, many with toning to the edges, some with light foxing and some with light plate marks.

Thomas Busby, himself a composer, published several notable works on music, including *A Grammar of Music* and *A General History of Music*. The present work is charmingly gossipy, informative and highly entertaining, and yields all manner of insights into musical life through history. Approximately a thousand anecdotes are assembled across the three volumes as a delightful potpourri. Among much else, Volume 1 includes discussion of Sir John Hawkins and Beethoven's eccentricity, Volume 2 with entries on Italian castrato Farinelli and English lutist Thomas Mace, and Volume 3 includes pieces on the music of ancient Greece and Rome, along with the work's index.

These particular copies constitute a remarkable collection and veritable encyclopedia of portraiture of the period, assembled with great care, whereby at nearly every mention of a name within the printed Busby text, whether in passing or as the object of more extended focus, the collector (Frances Amelia Adams?) has found and inserted a relevant portrait (or, in a few cases, an original document) of that person. A detailed catalogue of the complete illustrations and insertions is available on request and runs to many pages. A very small sampling includes:

George III; King of England. Clipped Signature, "George R," on a scrap of vellum probably removed from a document. 1 1/4x3 1/2 inches; mounted to paper trimmed to size and inlaid, faint scattered foxing and soiling. Np, nd. ; **Thomas Moore.** Autograph Letter Signed, to "My dear Sir," wittily declining to break off an engagement with someone else. 1 page, 12mo; toning to edges, folds. Np, "Saturday Morning" no year. ; Engraving captioned "**View of the magnificent Box erected for their Majesties, in Westminster Abbey under the Direction of Mr. James Wyatt, at the Commemoration of Handel.**" First published in the *European Magazine* and *London Review* by J. Sewell, June 30, 1784. Engraved by W & J Walker. 18.5 x 27.5 cm; folds, creased and rough edges. ; **Joseph Haydn.** Engraved portrait, bust, to right, looking to front. From the painting by T. E. Mansfeld, engraved by J. Newton [not listed in the Harvard Theatre Collection Catalogue of Dramatic Portraits]. Published September 1, 1784, by J. Sewell. 10.5 x 17.5 cm. ; **Georg Friedrich Handel.** Engraved portrait, half length, to left, in a long wig and fancy coat. From the painting by Thomas Hudson [Royal Collection 405649], engraved by J. Thomson [Harvard Theatre Collection Catalogue of Dramatic Portraits no. 6]. 10.5 x 17.5 cm. ; **Wolfgang Amadeus Mozart.** Engraved portrait, bust, right profile, oval in rectangular frame. After the print by C. Kohl, 1793, engraved by J. Thomson [Harvard Theatre Collection Catalogue of

Dramatic Portraits no. 11]. 10.5 x 17.5 cm. ; **Angelica Catalani**. Engraved portrait with the caption "Madame Catalina" [sic], half length, to right, with a flower in her hair. From the painting by S. DeWilde, engraved by Cheesman [Harvard Theatre Collection Catalogue of Dramatic Portraits no. 10]. 10.5 x 17 cm. ; **William Shakespeare**. Engraved portrait, half length, to right, stipple and line engraving, mid- to late-eighteenth century. Unknown artist and engraver [National Portrait Gallery D5944]. 10.5 x 17.5 cm. ; **Christoph Willibald Gluck**. Engraved portrait, half length, profile to left, in oval. By an unidentified engraver, possibly after a mirror image of the engraving by Edmé Quenedey [Bibliothèque nationale de France, département Musique, Est. Gluck013], which was based on the bust by Houdon. [Not in the Harvard Theatre Collection Catalogue of Dramatic Portraits.] 10.5 x 17.5 cm. ; **Queen Elizabeth I of England**. Engraved portrait, full length, in ornate dress and holding orb and scepter. By an unidentified engraver, probably after the engraving by Crispijn de Passe the Elder [National Portrait Gallery D25180]. Cut to 10.5 x 17.5 cm. ; **Samuel Johnson**. Engraved portrait, half length, seated, with a book on the table in front of him, looking to right. In an ornate engraved frame. Engraved by R. Page. Published by Bumpus, 1822. 10.5 x 17.5 cm. ; **Carl Maria von Weber**. Engraved portrait, half length, looking to left. Engraved by H. Adlard [not in the Harvard Theatre Collection Catalogue of Dramatic Portraits.] 10.5 x 17.5 cm.; Engraving captioned, "**Commemoration of Handel in Westminster Abbey, 1784.**" Engraved by W. Read. 20 x 17 cm; folded down the center. ; **Alexander Pope**. Engraved portrait, half length, with right elbow on table and hand supporting head. Oval in rectangle with ornate frame. Engraved by Joseph Collyer the Younger, after Sir Godfrey Kneller [Harvard Theatre Collection Catalogue of Dramatic Portraits no. 6; National Portrait Gallery D27572]. 10.5 x 17.5 cm. ; **Jean-Baptiste Lully**. Engraved portrait, full length, seated with score of "Armide." Engraved by Geille after Johannot [Bibliothèque nationale de France, département Musique, Est.LullyJ.B.020; not in the Harvard Theatre Collection Catalogue of Dramatic Portraits.] Cut down significantly to 10.5 x 17.5 cm, with caption mounted at foot. ; **Johann Adolf Hasse**. Engraved portrait, half length, to right, in oval frame with fabric and sheet music below. Engraved by Kauxe after Rotari [Bibliothèque nationale de France, département Musique, Est.Hasse001; not in the Harvard Theatre Collection Catalogue of Dramatic Portraits.] 7.5 x 14.3 cm. ; **Pietro Metastasio**. Engraved portrait, half length, in oval with ribbons and trumpet above. Engraved by Gaucher after Steiner [Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Handschriftenabteilung, Inventar-Nr. Portr. Slg / Lit. m / Metastasio, Pietro, Nr. 2, b043753]. 10.5 x 17.5 cm. ; Chart entitled "**Sound. Compass of voices and instruments, shewing the extent of each.**" The ranges of various voices and string, wind, and brass instruments are displayed on a large table. Published by Neele & Son. 18 x 25 cm; folds and creased edges. ; **Torquato Tasso**. Engraved portrait, bust, right profile, in oval frame with cherubs and harp. Engraved by Lapi, 1777, and published in an early edition of *La Gerusalemme Liberata*. 12.3 x 6.7 cm. ; **Anna Selina Storace (Miss Storace)**. Engraved portrait as Euphrosyne in *Mitron's "Comus,"* full length, to right, standing, with cup. Engraved by Thornthwaite after DeWilde [Harvard Theatre Collection Catalogue of Dramatic Portraits no. 8] and published by J. Bell, 1791. 10.5 x 17.5 cm. ; **Henry Purcell**. Engraved portrait, half-length, to right. Engraved by H. Adlard after John Closterman [British Museum 1944,1014.277; not in the Harvard Theatre Collection Catalogue of Dramatic Portraits]. 10 x 17.5 cm. ; **Jean de la Fontaine**. Engraved portrait, bust-length, to right. Engraved by James Hopwood the Younger after Hyacinthe Rigaud [British Museum 1926,1230.13]. 10.5 x 17.5 cm. ; **John Gay**. Engraved portrait, half-length, to right, wearing turban. By an unidentified engraver [not in Harvard Theatre Collection Catalogue of Dramatic Portraits], published by John Wood, 1761. 7.6 x 14.1 cm. ; **Athanasius Kircher**. Engraved portrait, bust, to right, wearing cornered hat. Engraved by Johann Friedrich Schmidt after C. Bloemaert [Wolfenbüttel, Herzog August Bibliothek, Inventar-Nr. A 11048.] 10.5 x 17.5 cm. ; **Jean Baptiste Lully**. Engraved portrait, bust, to left, looking forward, wearing long wig, in oval. By an unidentified engraver. Cut down to 10.5 x 17.5 cm with caption mounted separately below image. ; **Johann Wolfgang von Goethe**. Engraved portrait at age 27, bust, left profile, in oval. Engraved by C. A. Schwerdgeburth after Chodowiecky and G. M. Kraus [Stadtgeschichtliches Museum Leipzig G II/14]. 10.5 x 17.5 cm. ; Engraving entitled "**View of the Orchestra in Vauxhall Garden.**" Showing ladies and gentlemen standing and walking in a garden, listening to an orchestra and singer perform in an elevated pavilion. Published by J. Bew as frontispiece to the "Vocal Magazine," 1 May 1778. 10.5 x 17.5 cm. ; **George Gordon Noel Byron, Lord Byron**. Engraved portrait, bust-length to front, with head in three-quarter profile; wearing neckerchief and frill. Engraved by Thomas Blood after Richard Westall and published by James Asperne as illustration to the 'European Magazine,' 1814 [British Museum 1868,0808.1399]. 10.5 x 17.5 cm. ; **John Gay**. Engraved portrait, bust, to left, wearing turban, in oval. Engraved by P. Rothwell after W. Aikman and published by Harrison & co., 1795 [Harvard Theatre Collection Catalogue of Dramatic Portraits no. 2]. 6.5 x 8 cm. ; **Thomas D'Urfey**.

Engraved portrait, half-length, in profile to the left, holding two closed books under left arm, and reading sheet of music held in right hand. Engraved by Charles Pye after J. Thurston and published by W. Walker, 1821 [British Museum 1920,1211.527]. 10.5 x 17.5 cm. **ETC. ETC. ETC.!**

(13266) **\$8,500.00**

20. Rachmaninoff, Sergei. (1873-1943) Signed Photograph to George Gershwin. Vintage doubleweight original 8 x 10 inch Maillard Kessler matte sepia photograph, signed and inscribed by the composer-pianist "To Mr. George Gershwin / cordially / Sergei Rachmaninoff / 2 April 1931." Nicely matted and framed in conservation materials to 15.5 x 17 inches overall.

Rachmaninoff visited New York in the spring of 1931 to play a recital and for his annual midseason vacation. He had known Gershwin already for a number of years, ever since his having been invited in 1924, "along with many other prominent classical performers, to Paul Whiteman's 'An Experiment in Modern Music' concert at Aeolian Hall, New York...at which Gershwin's 'Rhapsody in Blue' had its world premiere." (Max Harrison, "Rachmaninoff: Life, Works, Recordings," p. 246) The influence of the Rhapsody in Blue on Rachmaninoff, who had done little composing since leaving his native Russia six years earlier, was to be heard in his Fourth Piano Concerto, whose premiere he gave with Stokowski in 1926.

The inscription a shade light, mounting remnants on the verso, otherwise crisp, fine condition. A truly remarkable association, a spectacular and important presentation photograph linking two of the giants of music history.

(13252) **\$16,500.00**

21. Satie, Erik. (1866-1925) "PARADE" - Autograph Musical Quotation. Very rare AMQS from one of the most revolutionary musical works of the twentieth century. Five measures, boldly penned on a 20.5 x 11.5 cm oblong sheet of manuscript paper, titled and signed "Erik Satie" in bold brown ink and with a trimmed original and apparently unpublished photograph of Satie mounted to the page below. The quotation is the most instantly identifiable motif of the work, the *idée fixe* which is regularly repeated over the course of the composition. Elegantly matted and set in a fine hand-gilted frame to 33 x 24.5 cm overall. The sheet somewhat wrinkled and toned and with some small stains, nicks and small tears around the edges, overall very good.

The circus-like Parade was composed for Diaghilev's Ballets Russes, based on a scenario by Cocteau, with curtain, sets and costumes by Picasso and choreography by Leonide Massine. First performed at the Théâtre de Châtelet on May 18, 1917 and conducted by Ernest Ansermet, the program notes were by Apollinaire who described the work as "a kind of surrealism" ("*une sorte de surréalisme*"), thus coining the word three years before Surrealism emerged as an art movement in Paris. To no one's great surprise, the premiere was highlighted by boos, catcalls and a near-riot. "This epoch making ballet, whose unchanging pulse is that of the human heartbeat, put Satie into the forefront of the avant garde and from then on his primary aim was to make his music chic, Parisian and shocking." (Grove) (10698)

\$22,000.00

22. Tchaikovsky, Peter Il'yich. (1840-1893) [Fedetchkiy, Alfred Konstantinovich, (1857 - 1902)] Original Russian Exhibition Photograph. Enormous original lifetime Russian portrait photograph of the composer by the important photographer Alfred Konstantinovich Fedetchkiy, one of the first filmmakers in imperial Russia, director of the first Russian film, portrait photographer of many celebrated Russian figures, including members of the imperial family. 34.2 x 47.5 cm. Impressed imprint and name of the photographer lower left. Corners perished, heavily stained and foxed, still remarkably striking and very rare in this format. Beautifully presented in a worn but striking period hand-gilted frame. (12360) **\$5,000.00**

23. Wagner, Richard. (1813 - 1883) [Anton Seidl (1850-1898)] TRISTAN UND ISOLDE - Inscribed to Anton Seidl and with his Performance Markings Throughout. Leipzig: Breitkopf & Härtel. [1860]. First Edition. Tristan

und Isolde. Vollständiger Klavierauszug von Hans von Bülow. 2° (330 x 260 mm). Engraved throughout. [PN] 9942. Without the cast and index leaf after title as in some copies, title repaired and strengthened along margins, some leaves with repairs mostly to corners, occasional some spotting and soiling. Modern half morocco, matching blue marbled paper over boards. Provenance: Anton Seidl (1850-1898), Hungarian conductor, a protégé of Richard Wagner and participant in the first Bayreuth Festival, conductor of the New York Philharmonic (presentation inscription by Wagner, slightly trimmed). A historic example of the score.

FIRST EDITION of the piano vocal score. PRESENTATION COPY, inscribed by Wagner to Anton Seidl: "Herrn Seidl, zu Weihnachten/ 1872/ Richard Wagner". Substantial directorial markings throughout score (on 46 pages), including cuts, phrases and a few alterations, in Seidl's hand. Seidl was summoned by Wagner to Bayreuth in 1872 and worked in close association with Wagner between 1872 and 1876, actually living in Wagner's house during the five years as he assisted the composer in making the first fair copy of *Der Ring des Nibelungen*. Seidl took part the first Bayreuth Festival in 1876. He and Wagner remained close associates, with Wagner helping to secure Seidl's appointment to the Leipzig State Theater, where he remained until 1882. "During the last years of his life Wagner entrusted all important matters to Anton Seidl, whenever he was consulted about them, and this enabled the young conductor to fan the flame of enthusiasm for his adored master in various German and foreign cities.... In the following year he was engaged as conductor of the opera at Leipzig, where he astonished the conservative natives by the most stirring interpretations of Wagner's works. It was there that I for the first time had the pleasure of hearing Mr. Seidl conduct, and I now realize better than I did then, that it was his interpretative genius that there made me appreciate the Nibelung dramas, in some respects even more than I had appreciated them at Bayreuth" (Henry T. Finck, Anton Seidl, A Memorial by His Friends. New York: Scribners, 1899, p. 13-14).

Universally acknowledged to be one of the high-points of the operatic repertory, the libretto and music for *Tristan* were written and composed by Wagner himself. The opera had its Premier in Munich on June 10, 1865 under the baton of Hans von Bülow. WWV 90 XI (p. 439); Klein p. 29; Fuld Collection p. 328; Loewenberg 973; Hirsch II, 958; British Museum, Hirsch Collection p. 423. (12551) **\$40,000.00**

24. [African Americana] [BLACK IS BEAUTIFUL] "BLACK IS BEAUTIFUL" - Rare Original 1960s Civil Rights Hat. An original medium sized hat, 1960s, bearing the powerful words "Black is Beautiful," small light stain to lower right corner, in very good original condition. From a Baltimore estate of a former Black Panther member, most probably distributed and worn in a Black Panther or Black Power Rally around 1968-1970.

The phrase Black is Beautiful was first used by Stokely Carmichael in the mid 1960's and popularized by James Brown's Hit single in 1968 "Say it Loud- I'm Black and I'm Proud."
(12525) **\$1,500.00**

25. [African Americana] Ali, Muhammad. (b.1942) Muhammad Ali In Perspective - SIGNED 5X PRESENTATION COPY TO SHAQUILLE O'NEAL. San Francisco: Collins Publishers. 1996. First Edition, First Printing. Oversize hardcover with dust jacket, 9 1/4" X 12 1/4". 176 pages, profusely illustrated with photographs. Signed in bold black ink an incredible FIVE times by Muhammad Ali within the book (page 5, page 17 signed and dated 12-23-96, page 131, page(s) 142-143, and page 154 signed and dated 12-23-96) and inscribed in gold pen by Ali's biographer, Howard Bingham, on the front end page to the basketball legend Shaquille O'Neal "For Shaquille, Best Wishes. Howard Bingham 12-4-96", together with a letter from Janet Watkins dated December 19, 1996 to Ali and his wife, thanking them for a previous engagement and mentioning that she was sending books at the request of Shaquille O'Neal for Ali to autograph.

A remarkable association copy from the American boxer and three-time World Heavyweight Champion, who is widely considered one of the greatest heavyweight championship boxers of all time. A controversial and polarizing figure during his early career, Ali is now highly regarded for the skills he displayed in the ring plus the values he exemplified outside of it: religious freedom, racial justice and the triumph of principle over expedience.

Howard Bingham (born Jackson, Mississippi, 1939) is a biographer of Muhammad Ali and a professional photographer and is author of arguably the definitive book of photographs of Ali, "Muhammad Ali: A Thirty-Year Journey." He is the first to be acknowledged by Ali in the present volume's Acknowledgments section.

Shaquille Rashaun O'Neal (b. 1972), is an American retired professional basketball player who is currently an analyst on the television program Inside the NBA. Standing 7 ft 1 in (2.16 m) tall[1] and weighing 325 pounds (147 kg), he was one of the heaviest players ever to play in the NBA. O'Neal's individual accolades include the 1999-2000 MVP award, the 1992-93 NBA Rookie of the Year award, 15 All-Star game selections, three All-Star Game MVP awards, three Finals MVP awards, two scoring titles, 14 All-NBA team selections, and three NBA All-Defensive Team selections. He is one of only three players to win NBA MVP, All-Star game MVP and Finals MVP awards in the same year (2000); the other players are Willis Reed in 1970 and Michael Jordan in 1996 and 1998. He ranks 6th all-time in points scored, 5th in field goals, 13th in rebounds, and 7th in blocks. Largely due to his ability to dunk the basketball, O'Neal also ranks 3rd all-time in field goal percentage (58.2%).

(12331) **\$1,800.00**

26. [African Americana] [American Anti-Slavery Society] Williams, R.G HUMAN RIGHTS. OUR OBJECT IS LIBERTY FOR ALL; GAINED BY MORAL POWER, AND REGULATED BY IMPARTIAL LAWS. VOL. II, NO. 3. New York: September, 1836. Folio. [4] pp, printed in four columns per page. Tears around edges, creased and with significant toning to the upper front half and extensive foxing throughout.

This rare monthly, an organ of the American Anti-Slavery Society, began in July 1835 and ended with the February 1839 issue. Among other interesting features, the present issue prints a "Form of a Petition for the Abolition of Slavery in the District of Columbia. To The Congress of the United States." Not in Lomazow, Mott, Sabin. OCLC records copies from all the other years, but no copies of this issue.

While there was opposition to slavery in the nation's capital, the greater forces against slavery came from the outside, through newspapers and petitions. Many petitioned Congress to end slavery in the nation's capital and the organizing efforts in the District included the Washington Abolition Society which was organized in 1827. But the opposition to ending slavery and the slave trade in the District was such a contested issue that a gag rule instituted in 1836 prohibited a discussion of slavery on the floor of Congress. Though Abolitionists including John Quincy Adams vehemently opposed the gag rule, standard-bearers of slavery in the District fought tirelessly for it. Eventually, in 1848, the House of Representative passed a resolution to prohibit the slave trade in the District of Columbia. Although the resolution did not gain enough traction to end the slave trade in the District, it played an influential role in the congressional debates over slavery and the slave trade. The Compromise of 1850 admitted California in the Union as a free state; the former Mexican territories were admitted as part slaveholding states and part free soilers states; and the slave trade in the District of Columbia was abolished. The 1850 Compromise provided the necessary momentum for the enactment of the District of Columbia Compensated Emancipation Act of April 16, 1862 that abolished slavery in the Nation's Capital.

(12488) **\$650.00**

27. [African Americana] Baldwin, James. (1924-1987) [King Jr., Martin Luther. (1929-1968); Davis Jr., Sammy. (1925-1990); Brando, Marlon. (1924-2004); Belafonte, Harry. (b. 1927); Heston, Charlton. (1923-2008)] Two Original Photographs of Baldwin with King & Davis and with Brando, Belafonte & Heston.

Two interesting photographs of the influential African American novelist, essayist, playwright, poet and social critic.

Backstage at the Majestic Theater - Original 1965 photograph of Baldwin with Martin Luther King and entertainer Sammy Davis Jr., backstage at Davis' 1965 show "Golden Boy" at the Majestic Theater. A crisp image of three important figures during the era of the Civil Rights movement. Some chipping and wear to the edges; overall in fine condition. 18.5 x 23 cm.

March on Washington - Original 1963 press photograph of Baldwin with actors Brando and Heston and singer Belafonte,

in front of the Lincoln Memorial after the historic March on Washington. Irregularly trimmed with press caption printed vertically to the right of the image; overall in fine condition. 23 x 17.7 cm.

(12763) **\$475.00**

28. [African Americana] Baldwin, James. (1924 - 1987) *Struck Lodestone* - SIGNED TO ISHMAEL REED.

California: Artists' Resource Center. 1976. First Edition. California Bay Area Poets & Others in poems by Mary R. Rudge. 4to. 52 pp. Metallic illustrated covers, fine. An interesting volume of poems and drawings by "Alameda Poet Laureate" of poets and luminaries (Ginsberg, Ferlinghetti, Rosa Parks, Snyder etc.), this copy signed and inscribed in ink by James Baldwin to the American poet Ishmael Reed on the portrait of Reed "For Ishmael, with all my love. Jim Baldwin."

Mary Rudge founded numerous poetry organizations and traveled the world as a delegate for the World Congress of Poets, sharing the work of Bay Area poets wherever she went. Her 1986 volume, "Water planet: Poems," included a preface by Leopold Sédar Senghor, the Senegalese president and poet.

(12250) **\$450.00**

29. [African Americana] [Dixie Jubilee Concert Company] *Ferguson's Dixie Jubilee Concert Company, The Best Company of Colored Talent in the World* - RARE SHEET MUSIC & POSTER. Ferguson's Dixie Jubilee Concert Company, The Best Company of Colored Talent in the World. Chicago: W. H. Gage. ca. 1890. Large 4to, original pictorial wrappers printed in black and white and red, 16 pages of printed music with lyrics. A scarce collection of classic spirituals and a few secular Southern gems. In fine condition, with one loose central page, small separations at spine head and foot. Only one copy recorded by Worldcat and only one copy having appeared at auction.

Together with:

Ferguson's Dixie Jubilee Concert Company, The Best Company of Colored Talent in the World. Rare original broadside poster advertising performances at the Canton Chautauqua, Illinois. "Madame Neale Gertrude Buckner, Prima Donna Soprano, with the Dixies, is without contest given the place as the greatest soprano of her race, while Mr. W.C. Buckner has few if any equals as a singer and director. The management takes great pride in offering this not only the best organization of colored talent in the musical world, but also a band of the most moral, refined and cultured ladies and gentlemen." 9 x 22 inches, printed on heavy poster stock by the Shirley press, Chicago, ca. 1890. Significant and almost full horizontal tear through the center, creases and tears to the edges and corners, with spotting and staining and handling creases.

The *Jubilee* singing tradition consisted of Black musicians, usually but not exclusively male quartets, who sang plantation songs, spirituals, anthems, operatic selections, and popular ballads. Probably the most celebrated and long-lived such group is the world-famous Fisk Jubilee Singers (founded 1871 and still active), but many others, including Ferguson's Dixie Jubilee, circulated during the years approx. 1870 - 1940. The present broadside advertises an appearance at a Illinois *Chautauqua*, an adult education movement in the United States, highly popular in the late 19th and early 20th centuries, which brought cultural entertainments to communities around the country and which President Theodor Roosevelt called "the most American thing in America." The assurance that Ferguson's Dixie Jubilee consisted "of the most moral, refined and cultured ladies and gentlemen" is sadly in keeping with the traditional chautauqua practice of assuring their audiences that any ethnic performers had been culturally enlightened, with some later advertisements of this group describing them as "representing the highest type of the college-bred, cultured negro vocalists," accepted by "Christian and cultured people everywhere," and assuring patrons that their leader, W.C. Buckner "has never had to utter a word of apology for either the work or actions of his singer."

(12184) **\$3,500.00**

30. [African Americana] Hughes, Langston. (1902- 1967) [Johnson, [Francis] Hall. (1888 - 1970) *On the Dusty Road. Poem by Langston Hughes. Music by Hall Johnson. On a Theme by Toy Harper.* - SIGNED TO THE MELODAIRES. New York: Independent Music Publishers. [ca. 1923]. Sheet music. Five leaves measuring approximately

11 by 14 inches. Piano and vocal arrangement for Hughes' poem "On the Dusty Road," boldly inscribed by the American poet, social activist, novelist, playwright, and columnist: "For the Melodaires - Sincerely - Langston Hughes." In fine condition.

The arranger, violinist and composer Hall Johnson, set a number of Hughes' poems to music. "Aunt" Toy Harper, who is given credit for the theme of the poem, was a friend of Hughes' mother from childhood. Hughes dedicated his first autobiography, *The Big Sea*, to her and her husband, the musician Emerson Harper. The "Melodaires" were a modestly popular vocal ensemble lead by tenor Homer Smith.

(12548) **\$450.00**

31. [African Americana] King Jr., Martin Luther. (1929-1968) "Let us all continue the work for the cause of peace" - AUTOGRAPH QUOTATION SIGNED. Autograph quotation signed from the American pastor, activist, and leader in the Civil Rights movement who received the Nobel Peace Prize in 1964. Album page warmly signed & inscribed in blue ballpoint: "With best wishes and warm regards. Let us all continue the work for the cause of peace, Martin Luther King." Archival matted with an 8 x 10 inch reproduction portrait photograph to 11 x 14 inches overall.

From the collection of Paul Rimmerfors, President of the Swedish Peace Youth Association who invited King to Stockholm after he received the Nobel Peace Prize in Oslo in December 1964. On December 13, thousands of young people participated in a procession and listened to the celebrated civil rights activist give an address outside the Stockholm Cathedral. The present inscription was inscribed to Rimmerfors on this occasion.

(13253) **\$12,000.00**

32. [African Americana] Ligon, Glenn. (b. 1960) "My Fear is Your Fear". Screenprint on black wove paper, "My Fear is Your Fear," numbered 313/325, signed in the lower right by the artist, "Glenn Ligon." Very slight creasing to the upper right edge and corner, and a much lighter crease passing through a portion of the signature, otherwise fine condition.

Born in the Bronx in 1960, Ligon is a noted conceptual artist whose work explores race, sexuality, and language, often employing intertextuality to engage with other works of art. His work is held in institutions including the Guggenheim Museum, MoMA, Tate Modern, and the White House collection. (11775) **\$3,000.00**

33. [African Americana] [St. Benedict the African. (1526 - 1589)] 1843 Mexican Retablo Painting of St. Benedict of Palermo, "Black America's Patron Saint". Oil on tin retablo painting depicting San Benito de Palermo, also known as "the Holy Black", who is the patron Saint of Negro Slaves in America and the Saint invoked against smallpox. He is shown here in his blue Franciscan robes, standing beside a table that holds a skull and a scourge, also shown with his saintly attributes: the flaming sacred heart on his chest and a large crucifix. The piece is signed "B.J. Mexico Marzo 10 de 1843" on the floor at the left side of the saint. In fine condition, with some bending to corners and an area of paint loss and staining above the head of the figure, small chips to his right arm. 10.5" x 8.25"

"The Italian black Catholic saint's name was Benedict, of Palermo, Sicily, and he was the son of African slaves. In life, Benedict was an ascetic healer who devoted his life to the humble teachings of St. Francis; in death, he was used by the Church and colonial European powers to convert African slaves to Roman Catholicism. But he was genuinely adored as a grassroots saint who also inspired black identity and pride. While he was not the first black saint in church history, he was the first to pass through the gauntlet of canonization after authority over the process passed exclusively to the pope in Rome. In February 2013, *The Economist* magazine described Benedict as "the patron saint of African-Americans," noting that "churches devoted to his name can be found as far afield as Buenos Aires, Bahía and the Bronx." (Henry Louis Gates Jr., "Who Is Black America's Patron Saint?" on www.theroot.com, published April 7 2014)

The year of the present work, 1843, was an important year in the fight for the abolition of slavery worldwide. It was in that year that the East India Company became increasingly controlled by Britain and abolished slavery in the territories

controlled by the company, through the Indian Slavery Act, 1843, Act V. Treaties were signed by Britain to suppress the slave trade with Uruguay, Chile, Bolivia and Mexico. (12489) **\$2,500.00**

34. [Women in Music: Pioneers] Caccini, Francesca. (1587-c.1641) & Ferdinando Saracinelli (1583-1640) *La Liberazione di Ruggiero dall'Isola d'Alcina. Balletto Rappta in Musica al Ser.mo Ladislao Sigismondo Principe di Polonia e di Suezia Nella Villa Imp.le della Sereniss.ma Arcid.ssa d'Austria Gran Duch.sa di Toscana.* - 1625 FIRST EDITION LIBRETTO OF THE FIRST OPERA BY A FEMALE COMPOSER. [Florence]: Pietro Cecconcelli. 1625. First Edition. 4to. (21 cm), engraved title, 45 pp, 5 folding plates by Alfonso Parigi depicting the set designs of his father Giulio Parigi, F4 blank at end, title lightly browned, spotted and with edges chipped, other ff. slightly foxed and lightly browned, unbound, stitched as issued. This first edition contains 45 pages; Cecconcelli published a 36-page second edition later the same year. Allacci 482; Berlin Kat 4113 (second edition); Cicognara 1432. Contained in a fine full goatskin box.

The comic opera in four scenes in composed with a libretto by Ferdinando Saracinelli, based on Ludovico Ariosto's Orlando Furioso. It was first performed on 3 February, 1625 at the Villa di Poggio Imperiale in Florence. The first opera written by a woman, it was long considered to be the first Italian opera to be performed outside of Italy. Commissioned by Regent Archduchess Maria Maddalena of Austria, wife of Cosimo II de' Medici (for whom Caccini worked), the work was performed to celebrate a visit from Prince Władysław of Poland during the Carnival of 1625, and was revived in Warsaw in 1628. Only five years after the first printed opera in Italy, Ruggiero was printed under the protection of Maria Magdalena in 1625 and is the only opera by Francesca Caccini to survive. The librettist Ferdinando Saracinelli was the confidential steward of Cosimo II and Ferdinando II, Grand Dukes of Tuscany and also superintendent of court music. His other works includes the texts of madrigals, ballettos, invenzioni and other theatrical entertainment set to music by Peri and Lorenzo Allegri.

The extraordinary engraved set designs included in this volume are of special note. In particular, Parigi's final plate shows a portion of the villa that was destroyed in the 18th century. (11192) **\$15,000.00**

35. [Women in Music: Pioneers] Engelbrunner, Nina d'Aubigny von. (1770-1847) *Briefe an Natalie über den Gesang, als Beförderung der häuslichen Glückseligkeit und des geselligen Vergnügens. Ein Handbuch für Freunde des Gesanges, die sich selbst, oder für Mütter und Erzieherinnen, die ihre Zöglinge für diese Kunst bilden möchten. ["Letters to Natalie on Singing"]* - ONE OF THE EARLIEST TREATISES ON MUSIC PEDAGOGY WRITTEN BY A WOMAN. Leipzig: Bei Voss und Compagnie [gedruckt bei J. B. Hirschfeld]. 1803. First Edition.

8vo (8.375 x 5.0625 inches; 212 x 128 mm.). xiv, 234 pp. Eight folding letterpress plates with music. Nineteenth-century half polished marbled calf over black sprinkled paper-covered boards, smooth spine divided into compartments by decorative gilt bands, with black leather label decoratively tooled and lettered in gilt. Title with early ink signature of A. G. Ritter (German composer and organist August Gottfried Ritter, 1811-1855), another signature cancelled. Eitner I, page 236. Fétis I, page 168. See also: Manfred Elsberger, Nina d'Aubigny von Engelbrunner. Eine adelige Musikpädagogin am Übergang vom 18. zum 19. Jahrhundert. Untersuchungen zu ihrem Hauptwerk Briefe an Natalie über den Gesang (Munich: BUCH & medi@, 2000).

Binding somewhat rubbed and worn, with some areas of paper loss, especially on rear board; spine cracking, with a few chips to black leather spine label; short split across lower spine; neat repair to head of spine; corners lightly bumped; front hinge cracked at title-page. Endpapers browned and foxed. Title foxed, with a few small stains; light to moderate foxing and browning in the text; title and final plate browned at corners from leather corners; plate mounts quite browned. A few tiny ink spots on top edge and fore-edge, visible at the edge of some leaves; a few additional stray ink spots. A few leaves in gathering 13 with a diagonal crease, affecting a few letters; a few corners creased. Small bookseller's ticket on front pastedown. A very good copy.

"As a pedagogical text that was written for women, by a woman, d'Aubigny's *Briefe an Natalie über den Gesang* occupies

a highly unusual place within narratives of music history. At the time of its publication in 1803, it was the only book of its kind expressly for women and it filled a significant and much needed gap. Although singing was a central part of female education and a crucial means through which women pursued *Frauenbildung*, they were barred from institutional training and access to quality singing instruction in the home was not readily available. With its explicit address to the maternal educator, the book also offered women comprehensive instruction on how to [achieve their] role as maternal early music educators. The book was highly esteemed at the time of its publication, received a second edition in 1824, and was admired by such monumental figures as Beethoven [Beethoven's biographer Anton Schindler reports that the composer had a copy of *Briefe an Natalie* in his reference library and frequently recommended it]" (Deanna Christine Davis, "The Gender Politics of Letters: Epistolary Music Pedagogy in Early Nineteenth Century Germany" (PhD diss., University of Alberta, 2011), page [162]).

On the surface, *Briefe an Natalie* seems to be just what it claims to be on the title: "Letters to Natalie on Singing as the Advancement of Domestic Happiness and Convivial Pleasure. A handbook for friends of singing, who would like to develop this art in themselves, or for mothers and educators who would like to develop this art in their children" (translation by Deanna Christine Davis). Written in the form of thirty-one letters to a younger woman named Natalie, Nina d'Aubigny von Engelbrunner offers instruction on a wide range of topics, including female education in general; the importance of cultivating the ear early in childhood; singing as a means to productively occupy the time of adolescent girls; the benefits the singing wife can provide for her family and husband; preserving the voice throughout adulthood; and selecting repertoire. The majority of topics, however, seem out of place in a book aimed at early childhood music education or even at domestic music proper: the difference between the recitative and aria; familiarizing oneself with all languages and methods of execution; the appropriate height and distance of the singer from the audience; choosing a performance space with ideal acoustics; performance with the orchestra; preserving the voice throughout adulthood; avoiding damaging habits, including continued sitting; food choices prior to performance; vocal dehydration; etc.

"We have an incipiently feminist tract on the importance of women's full education and a surreptitiously professional manual on the framing and use of the voice, all in the innocuous guise of an older woman telling a younger one how to make her household harmonious" (Celia Applegate, quoted in Deanna Christine Davis, page 174).

"Nina d'Aubigny von Engelbrunner was born at Kassel in 1770, where her father, Johann Conrad Engelbrunner, a prominent lawyer, had started a music society four years earlier. During a trip to Mannheim with her parents in 1786 she met the court astronomer, Professor Johann Nepomuk Fischer, and she also met Johann André - father of Johann Anton and Philippe André - who had founded the family's music publishing firm at Offenbach in 1774. From 1803 to 1807 she lived in London (although not continuously) and wrote articles on various topics for the periodical London und Paris...In a diary entry for February 1804 she recorded that Professor Fischer, who then also was in London, introduced her to Philippe André and his wife...Nina d'Aubigny von Engelbrunner's connections with the André family presumably led to her meeting [Jacob] Vollweiler and to his purchasing the English copyright of her song 'The woodland halló' which he published in June 1806...Curiously, a month before Vollweiler published 'The woodland halló' Nina d'Aubigny von Engelbrunner entered at Stationers' Hall another of her songs, 'Weep no more,' which was engraved and 'printed for the author & sold at Lynott's Library'...The short time between these publications suggests that she wanted to compare lithography with conventional music printing" (Michael Kassler, "Vollweiler's Introduction of Music Lithography to England," in *The Music Trade in Georgian England*, pages 466-467).

In addition to *Briefe an Natalie über den Gesang*, d'Aubigny was a composer of a number of published songs, and wrote several articles for *Allgemeine musikalische Zeitung*, including one on singing, and was a prolific writer in other journals such as *London und Paris*, *Journal des Luxus und der Moden*, and *Genius der Zeit*.
(11974) **\$2,500.00**

36. [Women in Music: Pioneers] [Martines, Marianna. [Marianne von Martinez] (1744-1812)] Lorenzoni, Peter Anton. (ca. 1721 - 1782) *Portrait of Marianna Martines at the Keyboard*. Oil on canvas, 31 7/8 x 25 1/2 inches (81 x 84.7 cm, in an ornate period frame. An extraordinary original lifetime portrait of the Austrian singer, pianist

and composer active and widely esteemed during the age of Haydn and Mozart, author of the only recorded symphony composed by a woman during the Classical period, and whose other surviving works include ambitious masses, motets, oratorios, cantatas, and concertos.

Glue relined. Frame rubbing, with corresponding inpaint. 3 inch diagonal repaired tear, across her sleeve and extending into her cloak. Scattered inpaint on the face and clothing and some touches in the background. Mended L-shaped tear in the background at the upper right quadrant, roughly 1 x 1 inch.

Born in Vienna into rarified circumstances with a father who served as maestro di camera at the papal embassy in Vienna, the poet Pietro Metastasio lived with her family, and Marianna Martines had the opportunity to study keyboard with Joseph Haydn and composition with Nicola Porpora, both of whom lived in her family's apartment building. While still a child she began performing for the Imperial court as a singer and keyboard artist, and was soon known throughout Europe not only as a performer, but also as a classical composer. "In 1773 she was made an honorary member of the Accademia Filarmonica in Bologna, which later awarded her a doctorate, as did the Accademia in Pavia. In 1782 her oratorio *Isacco* was performed at a Sozietatskonzert in Vienna. Metastasio called her his 'Santa Cecilia' and left his entire fortune to her and to her brother, who worked as a librarian at the Imperial and Royal Court Library. As a result, she was able to maintain a large household in which music naturally played a prominent role. Kelly [Michael Kelly (1762 - 1827)] found her a lively and agreeable woman...adding that she was very friendly with Mozart and regularly invited him to her gatherings, when the two of them played his own sonatas for four hands." (Hermann Albert & Stewart Spencer, "W. A. Mozart, " p. 786)

The artist, Peter Anton Lorenzoni, is most known for his three portraits of Leopold, Marianne (Nannerl) and W.A. Mozart (aged about seven), which hang in the Internationale Stiftung Mozarteum Salzburg.
(11544) **\$45,000.00**

37. [History & Culture] Edison, Thomas. (1847 - 1931) Important Archive of Autograph Letters, Original Diagrams and Instructional Sketches for Disc Record Manufacture. An extraordinary and highly important archive of materials related to the development of Edison's disc records, including the design and production of the records themselves and the machines for the pressing of the discs and their coating in a newly developed material, *condensite*. Including 23 diagrams and instructional drawings on 22 sheets and 7 notes/letters (4 signed "Edison", one initialed), generally addressed to Charles W. Luhr (Vice President and Works Manager for the Edison Phonograph Works in Orange, New Jersey), some including further diagrams as part of their instructions, covering many components of Edison's invention. Various sizes and formats, mostly on 6 x 9 inch lightly lined off-white paper, in pencil. Most of the archive dating from 1912, with two of the sheets dated August 9 and August 16th of that year. Four other included sheets of pale yellow paper are evidently from a later refinement of the same record production work and include two notes dated 1916 (May 10, June 10). Scattered stains and minor tears, overall in fine condition.

Sold together with an original Edison condensite record ("Light Cavalry Overture" - Edison Concert Band - 80096-R; "La Danseuse-Intermezzo" - American Symphony Orchestra - 80096-L).

The designs and instructions cover many areas of record production, from the overall machine design, to the record materials themselves ("condensite blank submaster"), the width and size of the record blank moulds ("make ring 010 larger than the blanks in Diameter"), the manufacture of struts to hold the records in place, the machine's turning and stamping mechanisms ("if you can find cast iron in Cellar make them - if not hurry + get a pattern + get from Foundry that makes our top plate of disc machine..."), battery power ("switch to put on storage battery in case of shut down while record is covering"), varnish application ("rim to keep varnish from running off"), cooling mechanism ("We want 2 blowing off machines one for Walter Miller + one for Hays in London") etc.

Edison and his lab worked through the early 1900's on a material which could be easily molded into disc shape and would not deform or shrink with heat. They improved the phenol resins first developed by Leo Baekeland and eventually

produced a material called condensite, a purer resin with fewer by-products (condensite refers to the condensation of phenol and formaldehyde which produces the resin). The actual cylinder or disc record was never a blank of pure resin but a combination of cheaper materials for the base covered with a "varnish" of the hard recording medium. Various combinations of asphalt, wood flour and china clay were tried, and finally a mixture of phenol and wood flour was used for the record base.

"Two large machines were brought into the laboratory as part of the disc record project. The first was a condensing distilling machine used to make up the phenol resins used to make the disc blanks. It was a pressure container in which a vacuum could be created. A vacuum pump was placed nearby. The container was sheathed in a steam jacket to heat the mixture and steam pipes were attached. At the bottom of the container was a valve to draw off the hot liquid and a manhole cover attached by large bolts was at the top. The various elements of the mixture were pumped in and then condensed under pressure and at high heat. This created the thick resin, called condensite, which when cooled, could be made into blanks."

"This machine would have been made up by the laboratory staff from plans drawn up by experimenters— probably Edison, Sam Moore, and Fred Ott—and copied from existing distilling machines and heated mixers. The condensite project was carried out in great secrecy, for just a few miles away from West Orange, Leo Baekeland was carrying out experiments with the same phenol resins. Baekeland was in the lead in developing these early plastics and had a strong patent position. In 1910 and 1911 Edison negotiated with Baekeland to license his patents while simultaneously attempting to circumvent these patents and set up his own production operation. Secrecy was therefore essential. No publicity was given to this project or to this machine....A Robertson disc press was set up opposite the condensite mixer to press master records onto blanks and make copies. The press was hydraulically operated and could accommodate one disc at a time. A new master could be easily slid into the top part of the press. This machine could also press out a variety of other forms made from condensite....The product of this plating process was a negative, a matrix, of the master. This was used to make a submaster which in turn was used to produce a working master. This working master could be used to stamp out hundreds of copies of the original master disc." ("Historic Furnishings Report: Edison Laboratory--Edison National Historic Site," Andre Millard, Duncan Hay, Mary Grassick; Internet Archive accessed 9/10/14)

Edison was the greatest inventor of the electrical age. His hundreds of inventions made him a giant public figure in America and around the world at the turn of the 20th century. Inventor of the first practical long-lasting light bulb and of the phonograph, it is not hyperbole to say that modern life would probably be very different without him!
(11044) **\$85,000.00**

38. [History & Culture] [Queen Victoria. (1819 - 1901)] *Celebration of Her Majesty's Jubilee 1887 & Celebration of Her Majesty's Diamond Jubilee 1897 - BOUND COPIES FOR THE PALACE.* Celebration of Her Majesty's Jubilee 1887. [London]: [Harrison and Sons, printers in Ordinary to Her Majesty, 1887]. Full red crushed morocco gilt by Zaehnsdorf, upper cover with the title above, three gilt rules, spine in six compartments, marbled endpapers, all edges gilt. 12 1/2 x 8 inches (31.5 x 20 cm); 187 pp. **[And]** Celebration of Her Majesty's Diamond Jubilee 1897. [London]: [Harrison and Sons, printers in Ordinary to Her Majesty, 1897]. Full red crushed morocco gilt by Zaehnsdorf, upper cover with the title above, three gilt rules, spine in six compartments, marbled endpapers, all edges gilt. 12 1/2 x 8 inches (31.5 x 20 cm); 150 pp. About fine, a very attractive binding to match the previous.

The programs of the respective Jubilee celebrations, attractively bound in special fine red bindings published for Palace use. These documents contain an astonishing wealth of detail about the events, state, public and family, held on a scale never before known.

Victoria was Queen regnant of the United Kingdom of Great Britain and Ireland from 20 June 1837, and the first Empress of India of the British Raj from 1 May 1876, until her death. At 63 years and 7 months, her reign as the Queen lasted longer than that of any other British monarch, and is the longest of any female monarch in history. Her reign is known as

the Victorian era, and was a period of industrial, cultural, political, scientific, and military progress within the United Kingdom. (12625) **\$4,500.00**

39. [History & Culture] [Queen Victoria. (1819 - 1901)] *Panoramic coronation procession [of Queen Victoria] from drawings taken on the spot. - PRESENTATION COPY TO KING EDWARD VII, THEN PRINCE OF WALES.* London: E. Elliot. [1837]. First Edition. Hand-colored folding panorama strip of wood-engraved illustrations depicting the coronation procession of Queen Victoria, by the printer and publisher Edward Elliot. Later smooth calf red calf, lettered "With the Author's Compliments," with a presentation on the fly "To His Royal Highness The Prince of Wales with the author's Compts. 1895." 3 1/2 inches x approximately 72 inches. Light binding wear, some creasing from misfolding, overall fine.

The eldest son of Queen Victoria and Prince Albert of Saxe-Coburg and Gotha, Edward was related to royalty throughout Europe. Before his accession to the throne, he served as heir apparent and held the title of Prince of Wales for longer than any of his predecessors. When Queen Victoria died on 22 January 1901, Edward became King of the United Kingdom, Emperor of India and, in an innovation, King of the British Dominions. (12624) **\$4,500.00**

40. [History & Culture] Sacks, Oliver. (1933 - 2015) *The Man Who Mistook His Wife for a Hat and Other Clinical Tales & An Anthropologist on Mars - Two First Editions Inscribed to an important Colleague "who introduced me to the strange paradoxes of 'To See and Not See'".* Two first editions inscribed to an esteemed colleague by the late, beloved physician, best-selling author, "one of the great clinical writers of the twentieth century" (The New York Times), professor of neurology at NYU School of Medicine, and founder of the Oliver Sacks Foundation. The volumes, including Sack's masterpiece *The Man Who Mistook His Wife for a Hat*, are inscribed a decade apart to the author's friend Robert Scott (b. 1935), Associate Director Emeritus of the Center for Advanced Study in the Behavioral Sciences at Stanford University, and formerly Professor of Sociology at Princeton University, who worked on varied topics, including the sociology of blindness, and whose name appears in the printed Acknowledgements of the second volume. An interesting association.

The Man Who Mistook His Wife for a Hat and Other Clinical Tales. Summit Books, New York, 1985. First edition of the author's masterpiece. Octavo, original half cloth. Signed and inscribed by Oliver Sacks on the title page. Fine in very good dust jacket. 233 p.

An Anthropologist on Mars. Seven Paradoxical Tales. Alfred A. Knopf Inc, Westminister, Maryland, U.S.A., 1995. First edition. Octavo, original half cloth. Signed and inscribed by Oliver Sacks on the title page, "For Robert Scott - who introduced me to the strange paradoxes of 'To See and Not See' - with kindest regards, Oliver Sack." Fine in fine dust jacket. 338 p.
(12985) **\$1,500.00**

41. [History & Culture] [The Beatles] [Peace] *"IT'S PEACE!" LARGE FRAMED NEWS BANNER FROM THE COLLECTION OF RINGO STARR.* A graphically striking vintage news banner issued by the Evening Standard, in two colors, proclaiming peace at the end of the Vietnam War. 29 by 17 inches. From the Collection of Ringo Starr (yes, that one!). (12513) **\$3,500.00**

42. [Literature & Art] Castiglione, Giovanni Benedetto. (1609 - 1664) *Original Drawing.* Study of Figures, pen and ink on paper, 17.75 x 20.25 cm [7 x 8 in], ca. 1650. With the collection mark lower left of Sir Joshua Reynolds (1723 - 1792), this work possibly being once described as Castiglione's "A heathen sacrifice" listed as #55 in the second day of the Reynolds sale catalogue. With significant areas of paper loss and repairs, rebaked with areas of support sheet showing through. Archivally matted and set in a hand-gilted finished-corner frame under UV plexiglass.

The Italian Baroque artist, painter, printmaker and draftsman of the Genoese school is best known now for his elaborate engravings, as the inventor of the printmaking technique of monotyping, and for the "course fluidity" of his distinctive

drawing style, the latter being on full display in the present fine example. He was known as Il Grechetto in Italy and in France as Le Benédette. A brilliant draftsman, Castiglione pioneered the development of the oil sketch (often using a mixture of mediums) as a finished work. He returned to the same subjects, including that of sacrifice, over and over again, but with significantly different compositions each time. "Collectors and and connoisseurs traveling to Venice....marveled at the brio and verve of execution....even if the works did not conform to the idealizing classicism favoured by many of Castiglione's contemporaries....they sensed that his drawings were at their best when they juxtaposed highly descriptive elements with deliberately unfinished passages." We can date the present drawing to the early to mid 1650s when the style of Castiglione's figures took on a marked and newly pronounced elongation. "In part this was a re-engagement with Genoese late Mannerism, reprising a brief phases seen in the early 1640s but now taking the elegance of Biscaino, Castello and, from a century earlier, Parmigianino to such extremes that the results appear tortured rather than graceful." (Timothy J. Standring and Martin Clayton, "Castiglione: Lost Genius," p. 12, p. 129) (10398) **\$10,000.00**

43. [Literature & Art] [Frost, Robert. (1874 - 1963)] *Carved "Miles to go Before I sleep" Walking Stick from the collection of the Poet.* Robert Frost's personally-owned and -used knotty wooden walking stick, measuring approximately 39 inches long, carved along one side with "R. Frost" and along the other with a famous line from the poem 'Stopping by Woods on a Snowy Evening,' "Miles to go before I sleep." In fine condition. Accompanied by a notarized letter of provenance, in part: "This walking stick was acquired by me from Robert Graham Chase's Estate. Mr. Chase, was a personal friend of Robert Frost when he lived in Franconia and Vermont. According to him, Frost owned and used this walking stick when he lived in Vermont while at Dartmouth College." Also includes photocopies of a book inscribed to Chase by Frost. Chase studied book design with Ray Nash at Dartmouth and was later a noted antiques dealer. While the maker of the cane is unknown, it was presumably created by one of his admirers and given as a tribute to the great poet. In Frost's essay 'The Figure a Poem Makes,' published as an introduction to the 1939 edition of his Collected Poems, he comments, 'We enjoy the straight crookedness of a good walking stick.' A unique relic with an ideal relationship to Frost's life and work. (11732) **\$10,500.00**

44. [Literature & Art] Mapplethorpe, Robert. (1946 - 1989) [Haring, Keith. (1958 - 1990)] Jones, Grace. (b. 1948) *Untitled (body painting), 1984.* An original silver gelatin photograph, the image taken by Mapplethorpe, the subject the Pop star Grace Jones who provided her body as a canvas for Keith Haring, the elaborate costume constructed of aluminum and rubber tubing, body paint, acrylic paint and marker ink. 8 x 10.25 inches. With press clipping on the verso dated 3-22-1988.

Andy Warhol introduced Haring to Grace Jones. He thought that hers was the ultimate body to paint — Grace embodying both primitive and pop, Haring's obsessions. Warhol arranged for Robert Mapplethorpe to photograph the finished body painting. At the session, Jones stripped to her underwear, and donned a huge crown and rubber jewelry designed by David Spada. (12771) **\$1,200.00**

45. [Literature & Art] Picasso, Pablo. (1881 - 1973) *Le Desir Attrape par la Queue - INSCRIBED WITH A DRAWING To a Nazi-hunting 'Monuments Man'.* Paris: Gallimard. 1945. *Le Desir Attrape par la Queue* [Desire Caught by the Tail]. First edition, limited issue of 2,240. Paperback, 5.75 x 7.75, 62 pages. Signed and inscribed inside the front wrapper in red artist's crayon, "Pour James Plaut, Picasso, Paris, Mai 1945," with the addition of a wonderful sketch on the adjacent page showing a heart-shaped figure with an arrow in his mouth. In very good condition, the sketch a shade light, modest chipping to wrappers, evidence of early repair to spine.

James S. Plaut (1912 - 1996) became Assistant Curator at the Museum of Fine Arts in Boston in 1935. While working at the museum, he became involved in the burgeoning modern art movement and in 1936 he co-founded the Boston Museum of Modern Art (today, The Institute of Contemporary Art), a sister institution of the Museum of Modern Art in New York. He became the museum's first official director in 1939 and organized a retrospective of Picasso's works in 1940, which included the great 'Guernica.' In November 1944 he was selected to lead the newly-formed Art Looting

Investigation Unit (ALIU) of the Office of Strategic Services (OSS). Responsible for uncovering information regarding Nazi looting through extensive research and interviews, it was through this work that he interviewed Picasso on numerous occasions.

In the winter of 1941, soon after the Germans had occupied Paris, Picasso while ill spent three days writing a farcical play, *Desire Caught by the Tail*. It was first performed on 19 March, 1945 at the apartment of Louise and Michel Leiris in Paris, where it was performed by a star-studded cast that included Jean-Paul Sartre, Simone de Beauvoir, and Picasso's former lover Dora Maar. Musical accompaniment by Georges Hugnet and the narration was given by Albert Camus, describing the largely imaginary sets - that is, except for a large black box that served alternatively as a bed, a bathtub, and a coffin. The spectators included Georges Braque and his wife, Cécile Éluard, Jacques Lacan and Jaime Sabartés. The event was photographed by Brassai.

Described as "surrealistic" and "simply weird," the play is rarely produced due to sheer incomprehensibility. There is no plot to speak of, and the characters all are abstractly named: besides the protagonist Big Foot and his love interest Tart, there are Onion, Round End, the Cousin, the two Bow-wows, Silence, Fat Anguish, Skinny Anguish and The Curtains. And the stage directions are highly impractical: *the transparent doors light up and the dancing shadows of five monkeys eating carrots appear. Complete darkness.*

While the narrative is nonlinear and the meaning nearly impossible to decipher, the work has been praised despite (and sometimes for) its lack of message. Bernard Frechtman, who translated the work from the original French, writes in his Foreword, "It says nothing of human destiny or of the human condition. In an age which has discovered man with a capital M, it is gratifying to advise the reader that Picasso has nothing to say of man, nor of the universe. This in itself is a considerable achievement."

(12564) **\$18,000.00**

46. [Literature & Art] Saint Laurent, Yves. (1936-2008) Colorful Original Signed Design for a Dress and Jacket. Striking original large-format jacket and dress design in the hand of the French fashion designer regarded as one of the greatest names in fashion history. Accomplished in pencil and color inks and signed "Yves Saint Laurent" lower left in bold black ink. Approx 19 x 23 inches, archivally framed to slightly larger. A very rare authentic example, seldom encountered on the market and with extraordinary provenance.

From the collection of June Weir-Baron (1928 - 2015), Fashion Historian and Journalist, the first woman Vice President at Fairchild Publications, a major force in her capacity as Fashion Editor and Assistant publisher of Women's Wear Daily and W, as an influential editor at Vogue, Executive Fashion Editor at Harper's Bazaar, deputy Style Editor for The New York Times Sunday Magazine and Contributing Editor at Mirabella.

The design is ca. 1985, the year in which Caroline Rennolds Milbank wrote, "The most consistently celebrated and influential designer of the past twenty-five years, Yves Saint Laurent can be credited with both spurring the couture's rise from its sixties ashes and with finally rendering ready-to-wear reputable." (12239) **\$15,000.00**

47. [Literature & Art] Warhol, Andy. (1928-1987) & Basquiat, Jean-Michel. (1960 - 1988) Poster for Warhol/Basquiat Paintings - SIGNED BY BOTH. Exhibition poster signed by both artists, from the exhibition at Tony Shafrazi Gallery, September/October 1985. Color printed poster depicting Warhol and Basquiat wearing boxing gloves after the photo by Michael Halsband, signed in black by each artist above their portrait. 19 x 12 inches (49 x 31 cm). Folds, a few ink smudges likely from original signing. Nicely and archivally framed in red and yellow.

A very rare dually-signed example of the original exhibition poster from this important gallery show featuring the now-iconic image of Warhol and Basquiat posing as boxers, designed as though advertising a bout. The show displayed the collaborative paintings Warhol and Basquiat worked on from 1984-1985. These works were the culmination of their friendship, one which began awkwardly in the late 70's with the younger artist breathlessly hawking his postcard

paintings to his idol. By 1983 through the intercession of Page Powell (Basquiat's lover and Warhol's friend) and Bruno Bischofberger (Warhol's Swiss dealer) the two artists developed a friendship. During this time, Basquiat makes frequent appearances in Warhol's diaries: traveling, exercising, and attending parties together. Eventually, the two began work on the paintings that would constitute the bulk of this exhibition.

It was Bischofberger who arranged for the works to be shown at the Tony Shafrazi Gallery in New York. Shafrazi had once been a graffiti artist himself, achieving his moment of notoriety in 1974 as the man who sprayed the foot-high words Kill Lies All on Picasso's Guernica. But the process was not without conflict. Warhol, whose work ethic was legendary, grew frustrated with Basquiat's erratic appearances and the two worked very little on these paintings at the same time. The show was a financial and critical failure and marked the end of their friendship.

The poster however, remains one of the most poignant and enduring images of the 1980's NY art scene, stylising the artistic partnership into a prize fight, with Warhol and Basquiat standing shoulder to shoulder, wearing boxing gloves and Everlast shorts.

The opening of the exhibition was attended by the poster's consignor and her recollections of the event, including descriptions of the moment both Warhol and Basquiat signed the piece, were documented in the October 1985 issue of the California College of Arts and Crafts newsletter. In the article, the opening is described as packed and that "it was impossible to see the art work, which served more as a backdrop to the theatre of the moment ... the large, mechanically rendered logo-symbolology by Warhol was willingly insulted by the wild, gestural hand of Basquiat." (11769) **\$18,000.00**

48. [Literature & Art] Warhol, Andy. (1928-1987) *Souper Dress*. Campbell's Soup Co. 1968.

"Campbell's Souper Dress, on you, it'll look... M'm ! M'm ! Good !" - CAMPBELL SOUP ADVERTISEMENT

Screenprint in colors on a disposable A-line dress made of screen-printed tissue, wood pulp and rayon mesh with binding tape, circa 1965, labeled 'The Souper Dress' at the neck, from the edition of unknown size, vertical and horizontal folds (as issued), wear/losses along parts of several of the folds, but this example, unlike most, does not have the bottom 3-inch hem cut off, and is thus complete. 36½ x 21½ in. (927 x 546 mm.). Beautifully framed in conservation-grade materials under UV-plexi.

The Souper Dress is a classic example where fashion, art and industry intersect into one image, capturing the vibrant, youthful, optimistic and consumerist zeitgeist of the 1960s in America to perfection. As art historian Marco Livingstone has stressed, Pop Art was never a circumscribed movement with membership and manifestos. Rather, it was a sensibility emergent in the 1950s and rampant in the 1960s. Andy Warhol (who began his career as a fashion illustrator) had been painting Campbell's soup cans since 1962. Such advertising icons, along with cartoons and billboards, yielded a synthesis of word and image, of art and the everyday and fashion quickly embraced the spirit of Pop, playing an important role in its dissemination. The Souper Dress inspired by the iconic Campbell Soup Cans series, flame-resistant unless previously washed or cleaned, was imagined and produced by the Campbell Soup Company as a mail order offer and as an effective advertising campaign when paper dresses were all the rage in the 60s. Two labels from any different kinds of Campbell's Vegetable Soups and \$1.00 got you the dress.

(12326) **\$4,500.00**

49. [Literature & Art] Zweig, Stefan. (1881-1942) *Important Collection of Letters, 1930-1937*.

An important collection of letters from the Austrian writer who became one of the most highly regarded men of letters writing in German between the wars, to fellow writer and European exile Felix Wittmer. Dated from 1930 to 1933 in Salzburg and from 1934 to 1937 in London, the letters are composed in a kind and encouraging tone, providing the younger writer with suggestions from improving and marketing his poetry and plays, some of the letters addressing finer literary points, and others offering material advice and offers of connections in the field. The letters have been translated from German into English, apparently by Wittmer at the time of their original sale in 1978, and his typed translations

accompany the letters, some with additional commentary in English from Wittmer. Of nine original letters (numbered in pencil at the head of each), seven are present in the original, each hand signed by Zweig. Letters number 1 and 4 are lacking in the original, but supplied in facsimile. Also present is a letter from Wittmer to the original purchaser (March 5, 1978), as well as a later reprint sepia photograph of Zweig.

Zweig, a novelist, playwright, journalist and biographer, made his name in the inter-war period as the author of novels and biographies. After the rise of the Nazi party, his Jewish background meant that his work was banned and his books burned in the Third Reich. He fled Austria for London in 1934 and continued westwards to the United States and then to Brazil with his second wife in 1940. In desperation over the horrors continuing in Europe, the two committed suicide together in 1942. Zweig was also a prolific autograph collector and his massive collection of musical and literary manuscripts resides at the British Library.

Felix Wittmer, Zweig's correspondent, was also a European exile and the author of several books on history, and apparently also of poetry and plays. He worked as a college professor in the United States in 1927-1928 and edited an American edition of Zweig's *Sternstunden der Menschheit* (published in 1931). Returning to Germany in 1932, he opposed Hitler publicly and was then forced to flee to Paris and then Spain, before returning to the U.S. in 1934. As an academic in America in the 1950's, he published several critiques of communism in academic life (*Conquest of the American Mind: Comments on Collectivism in Education*, 1956), as well as a book attacking Franklin Roosevelt (*The Yalta Betrayal*, 1953). He seems to be remembered mostly as a reactionary professor of history, and indeed his comments on the translations of Zweig's letters, as well as his own exceedingly strange letter to James Lowe, indicate that he was indeed a very colorful and perhaps difficult character.

In the first letter of the collection [no. 1, 2 pp., Oct. 15, 1930], present only in facsimile, Zweig refers Wittmer to two publications on poet Hans Carossa, and goes on to praise and gently critique Wittmer's poems, which "brought me great joy with their lively color. Perhaps the only other thing I would have wished for would be a certain movement in the rhythm...please believe me to be very sincere when I repeat that I find your verses, with their metallic construction, very worthwhile, and am certainly convinced that they will have great success when they are printed." A month later, Zweig writes again [no. 2, 1 p., Nov. 17, 1930], saying apologetically that he would like to help Wittmer get his poems published by a good publisher, but "the very word 'poems' nowadays frightens them away," and suggests that Wittmer might himself pay for their printing. He encloses another letter [no.3, 2 pp., undated] which he invites Wittmer to use or send to a magazine, explaining and defending the possible historical inaccuracies in his depiction of John Sutter, the Swiss pioneer of the California Gold Rush, in his *Sternstunden der Menschheit*. A short note [no. 4, 1 p., June 6, 1931], present only in facsimile and translation, thanks Wittmer for sending "two reviews which I enjoyed reading." Zweig mentions, "I am working on a novel, but it will take time before it's completed and ready for the printer," and adds in a hand-written postscript that he has not yet received a copy of Wittmer's American edition of *Sternstunden*. The final letter from Salzburg [no. 5, 1 p., September 11, 1933] expresses Zweig's "sincere but deeply shaken feelings" towards Wittmer, who had been "caught up in this calamity" as the Nazis rose to power. Zweig writes that he would like to help Wittmer find work in Paris, but that "abstract recommendations are without value... I am unhappy I can't even counsel you as to what to do..." He continues, "...the immense blow has hit me only inwardly, and has lamed the will to write." Writing from London in the next letter [no. 6, 2 pp., April 27, 1934], Zweig (now busy even in exile with social engagements and "reading the proofs of my biography of Erasmus") compliments Wittmer's "beautiful theater play: I liked it very much. It is effective without being sentimental." He suggests inserting some songs: "In this way you'd add color and release tension into the sinister ending." A long and somewhat incoherent commentary from Wittmer follows the translation, commenting on Zweig ("this marvelous gentleman") that "He said he had refrained from criticizing the Nazis because eventually all the good Germans he had known would have to suffer for it" and asserting that publishers refuse to accept his works: "I'm on the blacklist to which the Communists, the Radicals of the Right, certain religious fanatics, and assorted Puritans have contributed. My books offer startling revelations; but our make-believe society insists on keeping the old lies alive." Wittmer concludes, "When 'they' (the publishers) finally get to my manuscripts, your successor can sell these remarks also." In a short note a month later [no. 7, 1 p., May 23, 1934], Zweig advises Wittmer to send his play to an agency in Paris: "...simply refer to me. If these gentlemen do not also work for the theatre, they will doubtless

send you to the right people." Another short letter from London [no. 8, 1 p., Oct. 22, 1934] mentions that the two men will meet the next year in America, and that Zweig has made some contacts in regards to publishing a novel of Wittmer's, but "the foreign publishers' market in this field is limited." Zweig's last letter to Wittmer [no. 9, 2 pp., May 31, 1937] heaps compliments on his latest book, *Flood-Light on Europe*: "I do not recall any political book which exposes in such shattering and exciting manner the contrast between words and deeds, propagandistic lies and the bloody truth." Always cordial, Zweig offers to help if he can to get the book published in England.

The accompanying letter from Wittmer to autograph dealer James Lowe [no. 10, 1 p., March 5, 1978] provides a glimpse into Wittmer's rather strange and paranoid mind as an older man, and offers Lowe: "If you care to know the incredible things which occurred to me in the past forty-three years, which takes some time, choose a date for the appointment. I do not mind if you ask friends to hear it." A sepia toned reprint photograph of Zweig, mounted on card, is included. In fine condition, 12.7 x 17.2 cm.

The letters are typed with some autograph corrections, signed in purple and blue pen or pencil. Those from Salzburg are typed on Zweig's monogrammed letterhead with the address of his grand villa, Kapuzinerberg 5. Those from London have the addresses 11 Portland Place (1934) and 49 Hallam Street (1937). Light age wear with mailing folds and light toning; overall in fine condition. Complete translations of the letters are available on request.

(10781) **\$20,000.00**

50. [Literature & Art] [Zweig, Stefan. (1881-1942)] Zweig, Friderike Maria. (1882-1971) *Collection of Letters from Friderike Zweig.*

A small collection of interesting autograph letters in English from the first wife of the important Austrian novelist and biographer who was one of the most important writers in German in the inter-war period. One letter is addressed to a literary agent and written on the Zweigs' Salzburg letterhead, dated September 20, 1935. Four further letters, from 1944-1953, were written in New York after Friderike Zweig's emigration and are addressed to Shea Tennenbaum [also spelled Tenenbaum], a Yiddish writer and journalist who was evidently an admirer of Stefan Zweig's work. Also included is a newspaper clipping from the New York Post reporting on Zweig's suicide in 1942 and interviewing Friderike Zweig: "though she was overcome by grief she was not surprised by the news that he and his second wife had ended their lives yesterday."

The letters are written in pen on various sizes of notepaper and are overall in fine condition, with some light age wear, folds and light toning. All but the 1935 letter include the original envelopes, two with the return address of the Writers' Service Center, and some of which bear later notes in another hand, some in Hebrew.

In her letter to a Miss Strassman [1 p., September 20, 1935], Zweig expresses pleasure at their meeting: "...My husband too was very fond of meeting you." She notes that they have not received a book and requests assistance in procuring "the collection of 'Hausexemplare' which you saw in my husband's room... He just left me again for Paris and London." She further adds, "May I bother you still with something else: my daughter should like to publish her photos of Toscanini and other artists famous in U.S.A. in American magazines and we should be glad to have a help." In Friderike Zweig's first letter to Tennenbaum [4 pp., March 3, 1944 - NB. Full text available on request], she thanks him for sending his article [in Yiddish] about Stefan Zweig: "I shall ask somebody to read it to me, and the gratefulness for your writing will make it easy to me to understand this reach [rich] and powerful language." She writes that she is enclosing another article about her ex-husband from the magazine *Menorah*, which she says is full of "lies" and offensive to Zweig's memory. This article, by a "Miss A.," is almost certainly Hannah Arendt's scathing 1943 review of Zweig's *World of Yesterday*, titled "Portrait of a Period," in which she attacked Zweig for remaining apolitical in the face of antisemitism. Friderike defends her husband passionately: "That he did not mix in politics just on opposite reason, namely his idea that he can damage the Jewish cause in speaking to [sic] loudly as a Jew... His whole work was to defend the rights of the humbles [sic] against some oppression and the devotion for greatness not in sake of fame." She further criticizes the journalist: "This woman - in the shadow of a grave - turns the words in the mouth of the most honorable man, in making him part of that, what he himself condemned..." and goes on to ask Tennenbaum to write a letter to the

editor of the magazine, as "My health is not so good, so I cannot risk to get too excited in writing to this woman." In her next letter [4 pp., September 21, 1944], Friderike thanks Tennenbaum for sending another article [in Yiddish], saying that she will ask a friend to read it and tell her what it says: "it will be a pleasure for me, to hear what you say." She goes on to ask after a Graziana, perhaps Tenenbaum's wife, and ends the letter with warm wishes. Following this, she writes again [postmarked December 6, 1944], sending Tenenbaum the program for an American-European Friendship event on December 16, 1944 and writing on the verso that he should come "and bring Graciana along." The final note from Friderike Zweig [3 pp. on very small notepaper, December 1952] thanks Tennenbaum for his contribution to the festschrift for her 70th birthday. "I nearly could understand everything and will have a friend to tell me every word." On the verso, an autograph note to Tenenbaum from Harry Zohn, German-English translator, scholar of German literature, and editor of the festschrift, mentions he is sending Tenenbaum a copy.

Friderike Zweig, who was married to Zweig from 1920 to 1938, was herself a writer and translator. After their divorce, they remained good friends and were in close contact through letters, even after Zweig fled Europe for Brazil, where, with his second wife, he committed suicide in 1942. Friderike emigrated to the United States in 1940, where she founded the Writers Service Center, an organization to aid European refugees, and also chaired the American-European Friendship Association. Throughout her life she remained a great proponent of her husband's life and work, serving as the honorary president of the International Stefan Zweig Society, and writing two books about his life.

"Shea (short for Joshua) Tenenbaum (1910-1989) was born in Bobrinik near Lublin, the youngest of 12 siblings. He became a typesetter at age 14 and began publishing at 16... Before coming to the U.S. in 1934 he lived in various cities in Europe... Like many Yiddish writers, he worked for some years in New York; he then spent time in Denver recovering from tuberculosis. From there he traveled to California, but he missed the cultural life of New York and returned after a year. He received the National Jewish Book Award in 1985 for *From Ash and Fire Is Your Crown*." (Pakn Treger, *Magazine of the Yiddish Book Center*, no. 60, Fall 2009.)

(13062) **\$1,600.00**