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Boston Fair 2015

1. **Billings, William. (1746 - 1800) . *The Continental Harmony, Containing a Number of Anthems, Fuges, and Chorusses, in Several Parts. Never Before Published. Composed by -- Author of Various Music Books. [...] Published According to Act of Congress.*** Boston: Printed, Typographically at Boston by Isaiah Thomas and Ebenezer T. Andrews. Sold at their Bookstore, No. 45, Newbury Street; by said Thomas in Worcester; and by the Booksellers in Boston, and elsewhere, 1794. First edition. Letterpress pages. Pp. [i - iv], v-xxxiv, [35]-199, [1] p., [1] leaf of plates ["Index"], final blank. Original blue paper over boards, sheep spine. Wanting the engraved frontispiece, which it was evidently bound without, indicated by foxing and offset patterns. Other copies are similarly deprived (eg LOC, a copy at Clements), but we have supplied an expert facsimile of his famous circular composition "Connection," printed on early and agreeably toned laid paper. Paper chipped from front board, otherwise a fine and exceptionally clean copy - dare we say, this is almost certainly the crispest condition Billings you are ever likely to encounter. Contained in a dropspine cloth box. \$10,500.00

Rare. OCLC records only six copies and none outside the United States. Sabin 5415, Evans 26673, RISM, A/I/1, B2655, Britton & Lowens 104.

The final collection published by the father of American choral music. Published in Boston by Thomas and Andrews in 1794, it was sponsored by several musical societies to help the "distressed situation of Mr. Billings' family." The fifty-one compositions with full text include one set-piece for four voices, seventeen anthems, and poems and hymns by Isaac Watts, the «Father of English Hymnody», among them the renowned «Creation» (pp. 52–54). The tune book has an introductory section on the rudiments of music and a commentary on the rules in the form of a dialogue between a master and scholar. "In its introduction, Billings defended his rustic native style in the face of the public's increasing preference for the more refined, less demanding European idiom. 'Variety is always pleasing, and...there is more variety in one piece of fusing music, than in twenty pieces of plain song.'" (John Ogasapian, "Music of the Colonial & Revolutionary Era," p. 140)

"The...last of his publications contains longer, more complex works intended for the knowledgeable choirs and singing societies. In none of the pieces is originality sought. Nevertheless, the sound is a counterpart of the rocky soil and questing spirit that typified many of his contemporary New Englanders. Billings's music held the attention of music lovers for its melodic expression, effortless vitality, and suitability to the requirements and limitations of amateur singers. No matter what the vocal part, it is not hard to sing and enjoy. All the singers are given interesting lines to engage their attention. If some of the notes in a part do not please, the composer occasionally offers the singer 'choosing' notes from which he or she can select." (Nicholas Tawa, "From Psalm to Symphony," p. 37-38)

"In early 1782, of the 264 musical compositions published by American-born writers, 226 of them were by Billings. Of the 200 anthems published in American by 1810, over a quarter were written by Billings." (Elizabeth Axford, "Song Sheets to Software," p. 5) [11357]

2. **[Book Box]. 7 *Small Book Form Boxes*.** Group of (7) small boxes as books, to include: (3) tooled \$500.00

metal; lithographed tin Gem Blade "book"; brass match safe with double hinged ends and striker side; enameled match case with striker to side; and German celluloid cased book. Tallest 4"h. General wear from use and age, overall very good.

[12120]

3. **[Book Flask]. *Snakeskin Covered Book Form Flask*.** Early 20th century book form 8 oz. flask. \$250.00
James Dixon, Sheffield. 5-3/4"h, 4-1/4"w, 1"d. Light wear from use, but fine. [12118]

4. **Cage, John. (1912-1992). *X Writings 79-82 - SIGNED*.** Middletown, CT: Wesleyan University Press, 1983. First Edition. Square 8vo, pp. 187. Illustrated with several color plates of marble wall panels. Full black cloth in dj. Signed and inscribed and dated 2/28/88 on the half title by the innovative American composer. Very fine. \$475.00

One of a series of experimental texts in which Cage tries "to find a way of writing which comes from ideas, is not about them, but which produces them," he attempts in X to create looser structures in both life and art, to free "my writing from my intentions." [11971]

5. **Cooper, George. (1838-1927?). *"Sweet Genevieve" - Autograph Manuscript fair copy*.** Autograph fair copy manuscript of "Sweet Genevieve" by Stephen Foster's Friend, George Cooper , including two stanzas and chorus, neatly penned on one page, in ink. 4to. Toned, small tears and chips around the edges, else fine. \$1,800.00

One of the most popular songs of the 19th century, with music by Henry Tucker, "Sweet Genevieve" is one of the few surviving songs by George Cooper. Composed in the late 1860's, the lyrics concern the real-life Genevieve, Cooper's wife who died shortly after their marriage. The lyrics were sold to the musician Henry Tucker, with whom Cooper also collaborated on such other songs as 'Rose of Killarney' (1876) and Civil War songs 'Weeping, Sad and Lonely' and 'When This Cruel War Is Over.' Cooper collaborated with many other composers of the period and his friendship with Stephen Foster in the last few months of Foster's life has been well documented. The two evidently collaborated on some songs together, which are now lost. It was Cooper who discovered the prostrate body of his stricken friend on the Bowery the day before Foster died, and who informed the family of his death. [12048]

6. **[Dvorák, Antonín Leopold . (1841 - 1904)] Prentiss, Elizabeth. (1818 - 1878). *Stepping Heavenward - THE COPY OF ANTONIN DVORAK*.** New York: Anson D. F. Randolph & Company, 1860. First Edition. 8vo. Blue Cloth embossed boards with gilt lettering on spine. 426 pp + 4p. advertisements. Rubbing to edges and corners, front inside hinge split, starting to crack on outside. With the violet ownership stamp of the composer Antonin Dvorak on the title. A few minor textual corrections and underlines in pencil, impossible to know if they may be in the hand of of the composer. \$1,500.00

The American author Elizabeth Prentiss is particularly remembered for her hymn "More Love to Thee, O Christ" and the present religious novel. Its presence in the library of the Czech composer who was the director of the National Conservatory of Music in New York City from 1892-1895, is interesting. A person of humble origins and demeanor and of deep faith, Dvořák often attributed his musical talents as being "a gift from God." Upon the completion of one of his settings of the Catholic Mass, he proclaimed, "Do not wonder that I am so religious. An artist who is not could not produce anything like this." [11581]

7. **Dvorák, Antonín Leopold. (1841 - 1904). *Aus der neuen Welt. "Z nového světa." Symphonie (N. 5, E moll.) für grosses Orchester. Op. 95. Partitur. [Full Score].*** Berlin: Simrock, 1894. First Edition. Folio. Modern quarter dark brown cloth with paper boards, manuscript titling to upper. [1] (title), [2](blank), [3] (notice regarding performance rights), 4-79 pp. Lithographed. With extensive performance markings in coloured pencil throughout in an unidentified hand. Slightly worn, soiled and thumbled; numerous tears repaired with old plastic tape or paper; remnants of bleached library ownership stamp to first three leaves; "Nr. 9" in manuscript to title. \$1,500.00
- Rare First Edition of The New World Symphony. Burghauser 178 (p. 301). Fuld p. 558. Sonneck Orchestral Music p. 110.
- First performed in New York at Carnegie Hall on December 16, 1893, with Anton Seidl conducting. "One of Dvorák's greatest successes... [He] pointed out several times in letters and interviews that the influence of American music could clearly be heard in his Symphony no.9 in E minor ('From the NewWorld,' first published as no.5), written in New York in 1893. He emphasized that he had tried to compose it in the spirit of the folklore of the black and Amerindian peoples and it includes features of that music (pentatonism, a flattened leading note, plagal cadences, drone accompaniment, certain tonal circles, rhythmic ostinato and strongly syncopated rhythms)." (Grove Online) [11939]
8. **[Film & Theatre] Abbott and Costello [Abbott, Bud. (1895 - 1974) & Costello, Lou. (1906 - 1959)]. *Jack & The Bean Stalk "Golden Egg" trophy from the Abbott & Costello 1952 Comedy Film*** . An interesting and unusual small trophy evidently given to cast and crew on the 1952 Abbott & Costello film "Jack & The Bean Stalk," featuring a metallic egg on a marble base measuring 3 ½ " across x 4 ½ " high, with an engraved plaque reading "A Jack and the Beanstalk' Golden Egg From Abbott and Costello 1952." Good condition. \$1,200.00
- Filmed from 9 July through 2 August 1951, Abbott & Costello's version of the famous fairy tale is about a young boy who trades the family cow for magic beans. Like The Wizard of Oz, the film's opening and closing segments were processed in sepia tone, while the entire "Jack and the Beanstalk" story was shot in Eastman Color and processed in the SuperCineColor process. In addition, animation is used when showing the beanstalk growing in Jack's backyard.
- Since Universal would not spend the money to make an Abbott and Costello film in color, the duo decided to do it themselves and using the agreement with Universal that they could make one independent film per year, they made this film using Costello's company, Exclusive Productions. [12191]
9. **[Film & Theatre] [Dahl, Roald. (1916 - 1990)] Disney, Walt. (1901-1966). *The Gremlins - SIGNED FIRST EDITION***. New York: Random House, 1943. First Edition. 4to (9 x 11 1/4"), cloth backed glazed pictorial boards, slight bit of rubbing and small chipping along the edges, a few light scratches to the boards, lacking dust jacket, else in fine condition. A remarkable copy, beautifully signed and inscribed on the half-title page in fountain pen, "To Joan, With best wishes, Walt Disney." \$8,500.00
- The Gremlins was Roald Dahl's first children's book and originally conceived as a promotional tool for a feature-length Disney cartoon. Although pre-production had begun, the studio dropped the project due to copyright regulations and restrictions ordered by the Royal Air Force, which was portrayed in the story. Even unsigned first editions of this book are rather scarce and prized by collectors, and with its large, gorgeous Disney signature gracing the half-title page, this is a superior example. [12267]
10. **[Film & Theatre] Garbo, Greta. (1905 - 1990). *St. Moritz Hotel Receipt***. A fun little relic from the Swedish film actress famed for her matchless beauty and reclusive personality, awarded an Academy Award in 1954. Garbo's hotel receipt from 1979 while staying at the Badrutt's Palace Hotel in St. Moritz, showing the charges and her name printed on the document. Not signed. \$125.00

11. [History] [Civil War]. *Ca. 1861 Skull and Crossbones "Confederated 'DEAD HEAD'" Envelope Cover*. Very rare, original, and graphically striking ca.1861, Anti-Confederate States Civil War illustrated patriotic envelope/cover with a fantastic, skull and crossbones cache. 5 1/2" x 3 1/8" and is titled "A Confederate 'DEAD HEAD'". It features a human skull above crossed bones, the skull wearing the hat of a court jester and donkey ears. Text on the crossed bones reads "20 Dollars a Head" and "Dead or Alive" and there is a bullet hole in the forehead of the skull and the initials "JD" (for Jefferson Davis) can be seen on the donkey ears. It is signed by the publisher D. Murphy's Son of New York City. This is the entire Envelope and includes both the front and back panels and the original flap closure, in very fine condition. [12032] \$250.00

12. [History] Garfield, James A. (1831–1881). *The Life & Public Services of James A. Garfield - SIGNED AND INSCRIBED ON THE DATE OF HIS ELECTION TO THE PRESIDENCY OF THE UNITED STATES*. New York: A.S. Barnes & Co., 1880. 8vo. Hardcover, decorative brown cloth. 238 pp. Inscribed on the front free endpage "To Frank S. Bigler / With the Compliments of / J. A. Garfield / Mentor, O. / Nov. 2nd, 1880." Later ownership stamp of Bigler on the upper right corner of the inscribed page, pasted in halftone photograph showing Garfield's home in Mentor, OH on the inside front cover, a few early newspaper clippings laid in with resultant toning blocks, binding a little rubbed along the joints, else fine throughout. \$10,000.00

An extraordinary signed item from the twentieth President of the United States and the second U.S. President to be assassinated. His term as Chief Executive, second in brevity only to that of William Henry Harrison, lasted just six months and fifteen days, from March to September 1881. Noted expert Kenneth Rendell remarks in his book *History Comes to Life* that documents signed by Garfield as president are extremely rare and that Garfield "is second only to William Henry Harrison in rarity of signed material during his presidency." The present volume is surely one of the most remarkable of all signed Garfield items, having been inscribed and dated on the very day he was elected to the Presidency.

The United States presidential election of 1880 was a contest between Republican James A. Garfield and Democrat Winfield Scott Hancock, with Garfield being elected president. It was the 24th quadrennial presidential election, and was held on Tuesday, November 2, 1880. Voter turnout was among the highest rates in the nation's history, but in the end, the two main candidates' popular vote totals were separated by fewer than 2,000 votes, the smallest popular vote victory ever recorded. In the electoral college, however, Garfield's victory was decisive as he won nearly all of the populous Northern states for a 214 to 155 victory.

In an era when it was still considered unseemly for a candidate to court voters actively, Garfield conducted the first "front-porch" campaign, from his home in Mentor, Ohio, where reporters and voters went to hear him speak. The work of the farm continued during that "busy though pleasant summer." Even on Election Day, part of Garfield's time was spent on farm business. His diary entry for November 2, 1880 reads:

"The day opened clear and bright with indications here, and in the weather reports, of a fair day throughout the country. Very quiet in the office few callers and few telegrams in the forenoon. Dictated and wrote many letters. At 2 P.M. went to town hall and voted for Republican electors. On return stopped at cheese house and settled dairy accounts. During afternoon telegrams indicated peaceful election and heavy vote. At 6 returns began to come in, Judd and Jeffers taking dispatches. Some reporters and friends from Cleveland came. Later in evening many neighbors came in. By 11 P.M. it became evident that we had carried N.Y. At 12 P.M. we gave supper to about 15 friends. At 3 A.M. we closed the office, secure in all northern states except N.J. and the Pacific states, which are yet in doubt."

The recipient of the present inscription was Frank S. Bigler (1857 -?) who was at the time studying at Western Reserve College in Hudson, OH, thirty-five miles from Mentor, OH. He went on to become a modestly important engineer and figure in the burgeoning iron trade, eventually becoming Secretary and then General Manager of the Michigan Bolt & Nut Works and a member of the Detroit Board of

13. **[History] King Jr., Martin Luther. (1929-1968). *Stride Toward Freedom. The Montgomery Story. - SIGNED.*** New York: Harper & Brothers, 1958. First edition, later printing (I-H). 8vo, original cloth-backed boards in a good dj with some chipping around the edges. 230 pp. Signed boldly with his name alone on the ffe "Martin L King Jr." Blocks of subtle toning to the endpages, otherwise a sound and fine copy enhanced by a desirable unscribed autograph signature. \$7,500.00

Martin Luther King, Jr.'s, first book is a first-hand account of the Montgomery Bus Boycott. Just months after the boycott's end [December 20, 1956], King was being asked to write a book chronicling the year long struggle against Alabama's bus segregation laws, which ended with a decision by the U.S. Supreme Court finding said laws unconstitutional. In the book he discusses the racial tension in Alabama before and after the boycott and his personal beliefs in nonviolent resistance. "Stride" was published on September 17, 1958, to critical acclaim.

[11752]

14. **[Jazz & Song] Armstrong, Louis. (1901-1971) . *Enormous Signed Color Artwork.*** Original black and white poster, ca. 1960, with hand gouache coloring by the unidentified artist, signed in blue ink by Louis Armstrong, probably one of the largest signatures he ever signed and almost certainly the largest signed portrait of the great Satchmo in existence! Apparently obtained at the Morris Civic Theatre in South Bend, IN in 1963. In a large recent wood frame under UV-plexiglass. Some creases to the poster, but really in great shape overall. About 36 x 30 inches without the frame! \$6,500.00

The artwork is very likely the work of celebrated jazz illustrator David Stone Martin. His work graced many of the Verve, Mercury, Clef etc. covers of the 1950s and the present example, though apparently not from a published album, is highly reminiscent of those Martin designed for Lionel Hampton, Billie Holiday, Count Basie. [11100]

15. **[Jazz & Song] Baker, Josephine. (1906-1975). *Large Signed Photograph - An exotic portrayal on a Tiger Skin Rug.*** Enchanting vintage doubleweight glossy 9 x 11.25 portrait of Baker posing beside a tiger skin rug, signed and inscribed in French in fountain pen, "A monsieur 'Rivero,' En Souvenir de Josephine Baker, Paris, 1930-31." Small crease to lower edge and scattered surface scuffing (essentially visible only at an angle), otherwise fine condition. Already an established marquee draw at the Parisian cabaret music hall Folies Bergere, Baker's popularity soared even further with the 1931 release of 'J'ai deux amours,' the most successful song of her career. Baker is quite scarce in signed photos of this size, and this is a particularly appealing example. \$2,500.00

Baker was most noted as a singer, while in her early career she was a celebrated dancer. She was given the nicknames the "Black Venus" or the "Black Pearl", as well as the "Créole Goddess" in anglophone nations, while in France she has always been known in the old theatrical tradition as "La Baker." [12036]

16. **[Jazz & Song] [Beatles]. *1961 Liverpool Jazz Society Concert Handbill.*** An early Beatles handbill from a 1961 concert at the Liverpool Jazz Society, one of five that The Beatles played there during the month of March 1961. This concert took place on Wednesday, March 15, where The Beatles took the stage at 2 p.m. and alternated sets with Gerry and the Pacemakers and Rory Storm and the Wild Ones for the next five hours. At this time, The Beatles were also performing at The Cavern Club and other clubs in and around Liverpool as well as traveling to perform in Hamburg, Germany. 7.25 x 5.25 inches. [11322] \$1,200.00

17. **[Jazz & Song] [Beatles]. *Miniature Photo Book***. Amusing tiny photograph book measuring 2.5 cm, bound in crimson gilt-stamped leather and containing 11 photographs of the band. A necklace chain is attached, lest you find yourself ever without it. [11809] \$175.00

18. **[Jazz & Song] [Beatles]. *Autograph Signatures***. Set of The Beatles autographs on a single sheet excised from an autograph album. The sheet headed "The Beatles" (likely in Lennon's hand) and followed by the signatures of John Lennon, Ringo Starr, George Harrison, and Paul McCartney. The sheet 3 x 4 1/2 inches (8 x 12.5 cm); framed with two large reproduction photographs to an impressive 23 x 33 inches overall. The left edge irregular where removed from album, tipped at corners to mount, some toning and show through from writing on verso of sheet. [11771] \$12,500.00

19. **[Jazz & Song] Bellson, Louie [Luigi Paulino Alfredo Francesco Antonio Balassoni]. (1924 - 2009). *Drum Case***. A black drum carrying case, stamped by and once used by the influential jazz drummer, composer, arranger and bandleader who performed regularly with many of the greats, including Duke Ellington, Benny Goodman, Louis Armstrong, Count Basie, Tommy and Jimmy Dorsey, Ella Fitzgerald and many others. Duke Ellington said of him: "Not only is Louie Bellson the world's greatest drummer . . . he's the world's greatest musician!" Other artists concurred. Oscar Peterson described Bellson as 'the epitome of musical talent. . . . I consider him one of the musical giants of our age.'" (Don Heckman, Obituary, February 17, 2009, Los Angeles Times) \$1,000.00

The case is stamped "Louie Bellson / Set 2" and has numerous labels affixed, including two addressed in Bellson's hand from himself to fellow drummer Ray Porello, whose name was later stamped on the case top. Louie Bellson was a close mentor and inspiration to Porello and it was on his recommendation that he performed with the Count Basie Orchestra and later was hired by Sammy Davis Jr., becoming his personal drummer. Interestingly, the present case was originally obtained from the estate of drummer Danny Barcelona (1929 - 2007), best known for his years with Louis Armstrong's All-Stars. It is not known when the case was transferred from Porello to Barcelona.

[12203]

20. **[Jazz & Song] Coltrane, John. (1926–1967). *Official CA Document***. Document produced by the California legislature upon Coltrane's death, one page, 11 x 18, July 28, 1967. Resolution passed by the legislature to officially "express their deepest sorrow to the bereaved widow of this musical genius, John Coltrane." The document enumerates numerous achievements from throughout Coltrane's career and bears facsimile signatures of two California officials, along with a large gold state seal to the lower left. Nicely double-matted and framed to an overall size of 26.75 x 19.5. In fine condition. Accompanied by a press release related to Coltrane's death and a letter related to the resolution. [9143] \$850.00

21. **[Jazz & Song] Coltrane, John. (1926–1967). *Signed Photograph***. Exceedingly rare signed photograph of the saxophonist, band leader, and composer whose brilliant improvisatory skills and experimental spirit made him one of the most influential and highly regarded musicians in the history of jazz. After playing tenor and soprano sax with Dizzy Gillespie, Miles Davis, and Thelonious Monk, he led his own groups and made such classic recordings as "Giant Steps," "My Favorite Things," and "A Love Supreme." He died of liver cancer in 1967 at the age of 41. \$4,000.00

7.5 x 4.75 inch magazine photograph, signed in person at a Chicago performance. [12399]

22. **[Jazz & Song] [Ellington, Duke. (1899-1974)] Beecham, Sir Thomas. (1879 - 1961). *A Mingled Chime - INSCRIBED TO DUKE ELLINGTON***. London: G.P. Putnam, 1943. Second printing. Remarkable presentation copy from the dynamic and celebrated British conductor, inscribed by Beecham to Duke Ellington on the front endpaper: "For Duke Ellington from his admiring colleague - Thomas Beecham. Aug 10 / 43." A wonderful association copy from one great conductor to another! Withdrawn from the Louis Armstrong Foundation library, with their withdrawal stamps on endpapers. Book is otherwise very good plus with light wear. Dustjacket is good only with clear tape repairs. [12130] \$750.00

23. **[Jazz & Song] Goodman, Benny. (1909 - 1986) . *Original Performance Poster from 1939 Rodeo and Swing Concert***. An amazing original large poster for one of the most unusual jazz gigs in history, the famed Oct. 1, 1939 Cleveland performance of the "Wild West Rodeo," "The Hollywood Thrill Circus" and Benny Goodman's Orchestra. In fair condition, with a number of small holes and a rips (repaired with tape on the reverse), but an amazing survival nevertheless. 36 x 24 inches. \$1,500.00

In 1939, a young entertainment promoter named Larry Sunbrock "rented Cleveland Municipal Stadium to stage what he called 'a wild west rodeo thrill show and swing concert.' He booked the high-flying Benny Goodman Orchestra to perform with such diverse attractions as auto daredevils, motorcycle races, a balloon ascension, Indian dances, and a cowboy bull-riding contest. Heavy advertising brought about 42,000 people to Cleveland Stadium on Sunday afternoon, October 1st, 1939. The promoter's big show did not go well. During the so-called "grand entry," only a few dozen of the "12-hundred stars" Sunbrock had promised took part. Many of the advertised 60 events never materialized. The Goodman band, which had just arrived in Cleveland by plane from Chicago, did play briefly, providing the music for a jitterbug contest....It was a cold October day at the Stadium. An article in Downbeat magazine said pianist Fletcher Henderson wore a topcoat throughout the performance and several other band members wore sweaters under their white coats. Guitarist Charlie Christian and vibraphonist Lionel Hampton did not play because there was no electrical connection on the field for their amplifiers. After the jitterbug contest, there were motorcycle races, and auto daredevils driving cars through brick walls and board fences. A driver named Walt Koivac, who was billed as "a Hollywood stunt man," suffered burns when his car crashed into a flaming barrier and caught fire. For the rodeo bull-riding event, the promoter had set-up a flimsy wire fence corral in the infield of the baseball diamond. During the rodeo, a big Brahma bull tossed a cowboy, then crashed through the fence, and darted toward the grandstand... Finally, after 17 spectators had been injured, the cowboys went into the grandstand and managed to control the big bull with ropes....In the midst of all this confusion, promoter Larry Sunbrock announced that the planned second show, during the evening, was called off. He said the Benny Goodman Orchestra, billed as the headliners of the night performance, had "unexpectedly" been called back to New York City. According to The Plain Dealer, the Goodman band had arrived in Cleveland from Chicago at one o'clock in the afternoon aboard a United Airlines chartered plane and planned to leave Cleveland for New York shortly after the afternoon performance. The newspaper quoted Goodman's agent as saying Goodman had been booked for only the afternoon performance and had to be back in New York for the World's Fair. Apparently, promoter Sunbrock, at the last minute, asked Goodman to stay for a second performance at night, but Goodman refused." (Joe Mosbrook, "Benny Goodman's Bum Steer in Cleveland," WMV Web News Cleveland Online, accessed 8/10/14) [10992]

24. **[Jazz & Song] Holiday, Billie. (1915-1959). *Early Signed Photograph***. 8 x 10 inch promotional cardstock example of the now iconic photograph of Billie wearing her trademark gardenia, signed with her name alone "Sincerely, Billie Holiday." Her name is spelled "Billie Haliday" beneath the image, as was sometimes found in the earliest performance listings of the singer. Some creasing, pinholes to corners, and a few stains along the sides, otherwise in good condition. \$7,500.00

[12372]

25. **[Jazz & Song] Jordan, Louis. (1908 - 1975). *Original Photograph Playing Sax with Topless Martha Jordan*.** Original oversize 16 x 20 inch color photograph from the estate of the pioneering American musician, songwriter and bandleader, "The King of the Jukebox", fifth in the list of the all-time most successful black recording artists according to Billboard magazine's chart methodology. The striking image depicts a shirtless Jordan and his topless wife Martha, each smiling broadly and holding a saxophone. Tipped to a rigid backing, else fine. A remarkable image. [12236] \$600.00

26. **[Lenticular Print]. *Jesus on the Cross*.** A striking and colorful original early 19th century lenticular print depicting Jesus on the cross, mounted below vertical wooden bands each carrying portions of additional views so that when seen from the left side, one sees an image of Mary and from the right, an image of Christ. Entirely colored by hand, with some writing in ink to the bottom of the central panel. German, Ca. 1830. Contained in its original wooden frame under bubble glass, recently restored and professionally cleaned. 33 x 44 cm. Fine. Sammlung W. Nekes, p. 239. \$1,400.00

[11713]

27. **Liszt, Franz. (1811-1886). "*Prelude Omnitonique*" - Autograph Musical Quotation.** Large autograph musical quotation signed (F Liszt) of two bars, headed "Prelude omnitonique", subscribed as a gift and dated from Barcelona, 21 April [18]45; headed by the recipient, Ranieri Vilanova, with a note stating that it was his "good fortune to take lessons from him almost every day" of Liszt's stay in Barcelona, and subscribed with a further note stating that "The above prelude was written in my presence on the day prior to Liszt's departure for Madrid" and a third note presenting the leaf to a lady as a "most precious remembrance of my young days"; subscribed "Ranieri Vilanova/ N. York June 1885". 1 page, on ten-stave paper, creased at the centre, light dust-staining, hinges on verso, oblong folio, 255 x 345mm. \$12,500.00

MANUSCRIPT OF LISZT'S 'PRELUDE OMNITONIQUE', a once-legendary work which was long thought to have been lost and to anticipate the atonality displayed in Liszt's late work which famously foreshadows many of the musical developments of the twentieth century.

In 1832, Liszt had attended a series of lectures on the theory of music by the musicologist François-Joseph Fétis, who defined four harmonic periods, namely unitonique (early modal), transitonique (simple major/minor), pluritonique (more modulatory) and omnitonique (constantly modulatory and totally ambiguous). This concept of a free system of harmonic movement replacing the laws governing classical tonality fascinated Liszt who composed a 'Prelude omnitonique' (see Derek Watson, Liszt, 1989). A score of the prelude was exhibited in London in 1904 but then disappeared from sight, emerging on an album leaf (as here) at a Sotheby's sale in 1996 (London, 6 December, lot 134; see also Michael Saffle, Franz Liszt: A Guide to Research, second edition, 2004, pp. 6 and 52, fn. 98). It was recorded by Leslie Howard in 1999, who notes: 'the long-sought Prélude omnitonique which follows turned out not to be a missing work so much as another flourish through all the notes of the chromatic scale, in a chord sequence that allows the bass to proceed in a whole-tone scale the passage is familiar from the tenth of the Études d'exécution transcendante and on this occasion there is no resolution' (Album-Leaf-Prelude-Omnitonique-S166e-C1844).

The original recipient of this leaf, Ranieri Vilanova, was a native of Barcelona and born on 23 September 1827, being seventeen when he studied under Liszt. In later years he was to emigrate to New York, where he published piano pieces, dying in 1913. [11682]

28. **[Literature & Art] Breton, André. (1896 - 1966). *Entretiens* - SIGNED.** Paris: Nrf, 1952. Original edition, signed on the half title by the French writer and poet best known as the founder of Surrealism. 14 x 19.5cm. 317 pp. Covers worn with heavy creasing, pages toned but otherwise generally fine within. [8615] \$550.00

29. [Literature & Art] Brontë, Charlotte. (1816 - 1855). *Autograph Envelope to Elizabeth Gaskell with a notation by Mrs. Gaskell*. An envelope addressed by Charlotte Brontë (2.75 x 4.5 in.; 71 x 121 mm.), postmarked on verso four times, Manchester, 27 December 1853, to Mrs. Gaskell ("Mrs. Gaskell, Plymouth Grove, Manchester."), inscribed on the verso by Mrs. Gaskell: "Miss Brontë's handwriting. E. C. Gaskell." Light spotting and soiling, else fine. The envelope opened to show both writing examples, attractively matted and framed with a period engraving to 13 x 19 inches overall. \$4,000.00

An exceedingly scarce example from the English novelist and poet, the eldest of the three Brontë sisters who survived into adulthood and whose novels, including *Jane Eyre*, have become classics of English literature.

A Victorian novelist, Elizabeth Gaskell is also noted for her biography of her friend, Charlotte Brontë. In 1850, The Gaskell family moved to Plymouth Grove, a large house beyond the manufacturing district in view of open fields. Here Elizabeth tried to bring some countryside to the town by keeping a vegetable garden, a cow and poultry. The house was always bustling and they entertained a stream of visitors there over the years including many eminent literary personages of the day, including Charlotte Brontë

The Manchester of the Gaskells' time was a city of extremes. It was a great cultural and intellectual center, boasting institutions like the Literary and Philosophical Society, the Mechanics Institute and the Athenaeum. It was also the symbol of the new industrial age and the rapid growth of industry made a huge impact on the landscape of the city. It was also a time of great political change with Manchester as a center of Chartist activity. Elizabeth Gaskell observed all these social tensions intimately and used her observations (and the hypocrisy that she saw at work) in her novels that have become known since as her 'industrial novel' genre. Gaskell's work brought her many admirers, including Charlotte Brontë. When Brontë died in 1855, her father, Patrick Brontë, asked Gaskell to write her biography. The *Life of Charlotte Brontë* was published in 1857 to wide acclaim and demonstrated Gaskell's great narrative skill. A wonderful association piece. [12290]

30. [Literature & Art] [Children's Books] Awdry, Rev. Wilbert. (1911 - 1997). *Autograph Letter and Signed "Gordon the Blue Engine" Print*. Uncommon autograph letter from the author of one of the most beloved children's books, 'Thomas the Tank Engine,' dated August 24th 1985 discussing arrangements for a public appearance in Bath : "...I had better add re 'walk about' that I am not particularly mobile following an accident, nor is Mrs Awdry. We get about but at one's own pace!" Together with a printed drawing showing Gordon the Blue Engine exiting Box Tunnel, signed by Awdry to the bottom right hand corner in black ink. 13.75 x 9.75 inches. \$1,200.00

Gordon the Big Engine is a fictional anthropomorphic tender locomotive in The Railway Series books by Rev. W. Awdry and is one of the central characters in the television series *Thomas and Friends*, which is based on the books. He is painted blue and carries the number 4. Gordon views himself as the most important engine because he is the biggest and he pulls the Express. [11681]

31. [Literature & Art] Eliot, T. S. (1888–1965). *Autograph Signed Quotation from "Little Gidding"*. Autograph quotation from the eminent American-born British writer, winner of the 1948 Nobel Prize in Literature. "'The moment of the rose / and the moment of / the yew-tree / Are of equal duration.' 17.iii.45 T.S.Eliot ." On a light pink album page measuring 10.5 x 9 cm. In very fine condition. \$3,500.00

Little Gidding is the fourth and final poem of T. S. Eliot's *Four Quartets*, a series of poems that discuss time, perspective, humanity, and salvation. It was first published in September 1942 after being delayed for over a year because of the air-raids on Great Britain during World War II and Eliot's declining health. Like the other poems making up the *Four Quartets*, *Little Gidding* deals with the past, present, and future, and humanity's place within them as each generation is seemingly united.

[11734]

32. [Literature & Art] Frost, Robert. (1874 - 1963). *"Dust of Snow" - Autograph Signed Poem in 'Selected Poems'*. New York: Henry Holt & Company, 1928. First Edition. Signed autograph poem from the American poet and four-time Pulitzer Prize winner who has penned in black ink the complete two stanzas of his poignant 'Dust of Snow' on the front free endpage, signed and inscribed at the conclusion. The First Expanded Edition of the author's Selected Poems, originally published in 1923. Crane A9: 3475 copies printed. 213 pp. In dark green quarter cloth over grey watermarked paper covered boards, without jacket. A very worn copy with stains to shaken boards, crease to upper fore and ownership signature. The inscribed poem and text of the volume are fine. \$2,800.00

Published in Frost's Pulitzer Prize-winning volume 'New Hampshire' (1923) and on page 15 of the present volume, "Dust of Snow" consists of two brief, seemingly simple rhymed stanzas and shows Frost as the master of the miniature. There are no adverbs or adjectives to clutter up the message or the image—a small moment during a midwinter walk that has greater significance, a brief incident that turns the ponderous weight of bitter regret into light and thankful hope. [11699]

33. [Literature & Art] Rockwell, Norman. *My Adventures as an Illustrator - SIGNED*. New York: Doubleday & Company, Inc., 1960. First edition, first printing. Hardcover with dust jacket, 6.25 x 9.5, 436 pages. Signed and inscribed on the half-title page in blue ballpoint, "Sincerely, Norman Rockwell." Light shelf wear to the dust jacket, otherwise fine condition. [12156] \$250.00

34. [Literature & Art] Rodin, Auguste. (1840-1917). *Signed Visiting Card with Original Photograph*. Card with the following printed text: "A. Rodin, Le Samedi apres midi, 182 rue de l'Universite," inscribed in Rodin's hand to fellow sculptor Cesare Reduzzi (1857-1911) and signed; matted, framed, and mounted beneath a photograph of Rodin; the card lightly toned, some faint spots, 3 1/2 x 1 3/4 in. [11980] \$850.00

35. [Literature & Art] Shrigley, David. (b. 1968). *"Politicians Make Me Sick" - Limited Edition Skate Deck*. 7 ply skate deck with amusing 4 color silk screen bottom image, natural wood finish on top. 33" x 8". Limited Edition of 150. An amusing multiple work by the British visual artist. [12186] \$250.00

36. [Literature & Art] Twain, Mark. [Samuel Langhorne Clemens] (1834 - 1910). *Mark Twain Doll*. [Hannibal, Missouri, n.d., circa 1935] Handmade papier mache doll of Mark Twain, dressed in a suit, black shoes, ten inches tall, with flexible arms and legs. Twain can easily be posed to stand on his head, sit on a bookshelf, hang from a light fixture, do splits, practice Yoga, etc.. Wilma Eubank Pulliam made dolls in Hannibal and sold them as souvenirs; they were among the first Mark Twain dolls ever made, and each was slightly different from the others. [9326] \$400.00

37. [Literature & Art] Twain, Mark. [Samuel Langhorne Clemens] (1834 - 1910). *Portrait with* \$4,000.00

Autograph Signed Quotation. Wien: Verlag Dagobert Wlashim, [1898]. AQS on an oblong postcard with a printed portrait of the author at the left with a facsimile signature, inscribed and signed in the blank area in ink: "It is not best to use our morals weekdays, it gets them out of repair for Sundays / "Truly Yours / Mark Twain / Oct. 18, 1898."

The portrait of Twain, dated 7.4.98, is by Henry Rauchinger and was used as frontispiece for a German edition of TOM SAWYER ABROAD. According to Carl Dolmetsch in OUR FAMOUS GUEST, Rauchinger's portrait was part of a publicity stunt to promote Jan Szczepanik's looming device invention called the "Raster." The chalk portrait was copied by the design machine onto a piece of cloth in cream and black silk threads. Twain liked the portrait so much that he had it reproduced on postcards by Dagobert Wlashim, the present card being a particularly fine signed example.

Twain lived in Austria from September 1897 to May 1899, longer than he lived in any other country outside of the United States. He traveled there so that his daughter Clara could study piano with Theodor Leschetizky and they lived there at the Hotel Metropole on the top floor overlooking the Danube Canal near Schwedenbrücke. [11866]

38. **Ravel, Maurice. (1875-1937). "Ma mère l'Oye" [Mother Goose] - Autograph Musical Quotation.** AMusQS. ("Maurice Ravel"). 1p. Oblong 8vo. N.p., N.d. A quotation from "Ma mère l'Oye" ["Mother Goose"] written on a 4.5 x 2.75 inch card, signed with the composer's name alone. Partial signature of Adolf Busch and mounting remnants on verso, otherwise fine and sold together with a vintage postcard portrait. \$4,500.00

Ma mère l'Oye was originally composed as a piano duet for the Godebski children, Mimi and Jean, ages 6 and 7, and was dedicated to them just as he had dedicated an earlier work, the Sonatine, to their parents. Jeanne Leleu and Geneviève Durony premiered the work at the first concert of the Société Musicale Indépendante on 20 April 1910. The piece was transcribed for solo piano by Ravel's friend Jacques Charlot the same year as it was published (1910) and both piano versions bear the subtitle "cinq pièces enfantines." In 1911 Ravel orchestrated the five-piece suite, and in this form it is most frequently heard today. Later the same year he also expanded it into a ballet, separating the five initial pieces with four new interludes and adding two movements at the start, and the ballet premiered on 29 January 1912 at the Théâtre des Arts in Paris. [12233]

39. **Rimsky-Korsakow, Nikolai. (1844-1908) [Dushkin, Samuel. (1891-1976)]. Scheherazade d'Après 'Mille et Une Nuits', Op. 35 - Full Score from the Library of Samuel Dushkin.** Leipzig: M. P. Belaieff, 1889. First edition. 8vo (c.27 x 18cms). Chromolithographed title page, synopsis in Russian and French, music on pp. 3-227. [PN] 178. Modern cloth-backed red boards with original elaborately decorated title page. Overall a very good copy of this uncommon score. From the Collection of noted violinist Samuel Dushkin, who frequently performed with Stravinsky and for whom Stravinsky wrote his Violin Concerto (1931) and the Duo Concertante (1932). \$1,000.00

One of the rarest publications by the Belaieff publishing firm, founded in 1885 by the Leipzig lumber magnate, Mitrofan Petrovich Belaieff. The elaborate and expensively produced color lithograph title pages, such as the one included here, rapidly became his trademark and they are highly prized by collectors today.

This copy accords with the descriptions of the copies in Oxford and the British Library. Fuld indicates a copy dated 1890, also with plate numbers 178-180 and a different price on title (Fuld, p.487).

Rimsky-Korsakov's most popular work, Op. 35, is a symphonic suite composed in 1888 and based on The Book of One Thousand and One Nights, sometimes known as The Arabian Nights. The music was first performed in Saint Petersburg on October 28, 1888 conducted by the composer and was later adapted to a ballet for the Ballets Russes with choreography by Michel Fokine, an endeavor protested by the composer's widow. [12232]

40. **Shostakovich, Dimitri. (1906-1975). *Six Romances for Bass, Op. 62* [SIX ROMANCES ON VERSES BY ENGLISH POETS] - SIGNED PRESENTATION COPY.** USSR / Moscow 2, Dog Square 10.: Muzfondra ["Editor: L. T. Atovm'yan"] [Music Fund of the USSR], 1943. First Edition. Piano vocal score of the composer's Six Romances, op. 62, signed and inscribed on the first page in fountain pen in Russian (translated): "To the dear Valery Isaacson Boyarovich—Greetings on this day of good news. D. Shostakovich, April 17, 1943." 8.5 x 12. Title, 2-38 pp. Price of 11 rubles, 40 kopeks and limitation on the rear cover. A missing lower quarter of the first page, significant chipping and tears to edges, soiling and staining to the signed page, and overall toning, otherwise very good condition. A very rare copy of this humbly printed wartime edition, issued in only 300 copies according to the limitation on the back cover and with no copies recorded by Worldcat. Hulme p. 247.

\$3,500.00

On the date of the inscription, newspapers reported that Russian troops crushed Nazi attacks and captured an important height in the northwest Caucasus front. It is possible this is the good news referred to by the composer.

Not one of the other song cycles by Dmitri Shostakovich reflects such personal feelings as the Six Romances: tender concern, the pain of parting, affection for friends with whom he had lost touch. It is to these friends that he dedicated the set. And nowhere else in his vocal works is the presence of death so threatening, so inevitable. But then the cycle was composed during the darkest days of the Second World War, while he was exiled in Kuibyshev (now Samara), evacuated from the besieged city of Leningrad. In 1942 he attended a preview of Prokofiev's *War and Peace* and shortly after composed Sir Walter Raleigh to His Sonnet, to a text by Sir Walter Raleigh. Refused permission to return to Leningrad, now under siege, he wrote settings of three poems by Robert Burns in Russian translations by his friend, Samuil Marshak, Shakespeare's Sonnet LXVI in a translation by Boris Pasternak, and the English nursery-rhyme *The King's Campaign*. In the atmosphere of friendship with the anti-Hitler Allies, using the poetry of English authors seemed quite natural, especially in the case of Robert Burns, whose poetry praising the common people was popular in the Soviet Union and was considered "ideologically correct." Burns's lines "For a' that, and a' that, our toils obscure, and a' that, the rank is but the guinea's stamp, the Man's the gowd for a' that" were memorized by Soviet schoolchildren, both in Russian at literature classes and in English in English-language classes.

The Six Romances were premiered with piano accompaniment in 1942. The orchestrated version was made by Shostakovich in 1943 (Op. 62a). Four years before his death, Shostakovich made a further version for voice and chamber orchestra (Op. 140).

An uncommon and highly interesting signed score from the esteemed Soviet composer whose 15 symphonies and large body of chamber and instrumental works occupy a place of central importance in the 20th-century repertoire.

[12040]