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## New York Book Fair 2018 Catalog

### 1. Bartók, Béla. (1881-1945) *Early Autograph Musical Quotation, inscribed to his Mother.*

An important early autograph musical quotation from the Hungarian composer, inscribed to his mother. Bartok has penned 12 measures from his *Scherzo in B flat minor* (B.B. 21), signed boldly, dated March 26, 1901 and inscribed at the head (translated from the Hungarian): "To widowed Mrs. Bartok," it being convention in Hungary to use the husband's name and then add "widowed" after his death. Matted together with a later photograph of the composer. Visible size 4.5 x 6.5 inches (11.8 x 16.3 cm), handsomely matted in red and gold to an overall size of 14 x 11 inches. Overall toning, but otherwise very fine.

Bartok's composition *Scherzo in B flat minor* (1900) was composed during his early years of study and inspired by his love for his classmate Felicie Fábíán. The opening motif, F-F-B flat-B flat, is based on their initials, F. F. and B. B.. Fabian and Bartok worked together closely as students, sharing notes and critiquing each other's compositions. The *Scherzo in B flat minor* is one of three pieces related to her, which also include a set of piano variations on a theme by her (B.B. 22).

(15842) **\$4,500.00**

### 2. [Beethoven, Ludwig van. (1770-1827)] *Einladung zu Ludwig van Beethoven's Leichenbegängniss.* **ORIGINAL INVITATION TO BEETHOVEN'S FUNERAL.**

Single sheet black-bordered invitation to Beethoven's funeral, the text composed by Beethoven's life-long friend Stephan von Breuning. Vienna, March 29, 1827. Printed on heavy paper, cut by hand, measuring 19.2 x 13.1 cm. "...Man versammelt sich in der Wohnung des Verstorbenen im Schwarzspanier-Hause Nr. 200, am Glacis vor dem Schottenthore. / Der Zug begibt sich von da nach der Dreyfaltigkeits-Kirche / bey den P. P. Minoriten in der Alsergasse. Die musikalische Welt erlitt den unersetzlichen Verlust des berühmten Tondichters am 26. März 1827 Abends gegen 6 Uhr. / Beethoven starb an den Folgen der Wassersucht, im 56. Jahre seines Alters, nach empfangenen heil. Sacramenten ..."

["The Meeting of Mourners will take place at the residence of the deceased, in the Schwarzspanier House, No. 200, at the Glacis before the Schotten Gate. The cortege will proceed from there to the Trinity Church of the Minorites in Alser Street. / The irretrievable loss to the musical world of the celebrated tone-master took place on the 26th March, 1827, at 6 p.m. Beethoven died in consequence of dropsy, in the 56th year of his age, after having received the Holy Sacrament. / The day of obsequies will be made known by L. van Beethoven's Worshippers and Friends."]

Single vertical crease through center, overall a well-preserved and evidently cherished page announcing the death of the composer, exceedingly rare. Matted with a portrait of the composer by A. Krausse (after the "from life" 1818 portrait by A.V. Klöber), published by F. Brandstetter (Leipzig) ca. 1880 (14.5 x 21.5 cm), bearing a facsimile autograph signature.

"Ten thousand or more (some estimated the throng at double and even triple that number) crowded the streets on March 29 to witness the great procession, which wound through the streets from the courtyard of the Schwarzspanierhaus to the Trinity Church of the Minorites in the Alsergasse and thence to the nearby village of Währing, where the eloquent funeral oration written by Franz Grillparzer was rendered by the actor Heinrich Anschutz and Beethoven was buried in the parish cemetery. The pallbearers were eight kapellmeisters; the torchbearers included many of Beethoven's closest friends as well as Vienna's leading musicians. A choir sang a solemn Miserere, WoO 130, to the somber accompaniment of trombones." (Maynard Solomon, "Beethoven," p. 383)

(15755) **\$15,000.00**

**3. Beethoven, Ludwig van. (1770-1827) *LIVme sonate / composée pour pianoforte et dédiée à Monsieur le Comte François de Brunsvik par Louis van Beethoven. Op. 57.*** Vienna: Au Bureau des arts et d'industrie. [1807]. First Edition.

Oblong folio. Title; 2 - 25 pp. Engraved throughout. [PN]521. Price of 2 f -30. Scattered spotting particularly to the first three and final two leaves, outer edges toned, overall a fine and wide-margined copy of this exceedingly rare score. Kinsky-Halm, pp. 135; Hirsch IV, 297. Leicher-Olbrich p. 17.

Perhaps the rarest of all the Beethoven piano sonatas, we have traced only one copy at auction in over 50 years of records.

Beethoven's Piano Sonata No. 23 in F minor, Op. 57 (colloquially known as the *Appassionata*) is among the three famous piano sonatas of his middle period (the others being the *Waldstein*, Op. 53 and *Les Adieux*, Op. 81a). Composed during 1804 and 1805, and perhaps 1806, it was dedicated to Count Franz von Brunswick and the present first edition was published in February 1807 in Vienna. Unlike the early Sonata No. 8, *Pathétique*, the *Appassionata* was not named during the composer's lifetime, but was so labelled in 1838 by the publisher of a four-hand arrangement of the work. The numbering on the title page "LIVme Sonata" (like that of the first edition of the op. 54 sonata as "Lime Sonate") has been puzzling the musical world for over two centuries, with no satisfactory explanation having been offered thus far.

(15671) **\$25,000.00**

**4. Berlioz, Hector. (1803 - 1869) *Original "Symphonie Fantastique" Program.*** Original literary programme for the second performance of the *Symphonie Fantastique*, when it was performed together with its sequel *Le Retour à la vie, mélologue en six parties* [or *Lélio*], on 30 December 1832. 4 pp. 8vo, in very fine condition. Formerly in the Richard Macnutt Collection. NBE 16, PProg6. Holoman p. 92. Extremely rare, this being the ONLY recorded copy.

Berlioz had this literary programme printed and distributed at the very first and subsequent early performances of the *Symphonie Fantastique*, since he felt this was the only way that it could be fully understood. There was some continual slight variation in the text of the programme over the years, though it did become more settled in December 1832, when, at last, Berlioz became close to Harriet Smithson, the Irish Shakespearean actress who had inspired much of the work since the initial conception of this, the "first great romantic symphony." Berlioz had begun the *Symphonie Fantastique* in 1827, and completed it by 1830; Berlioz and Smithson were subsequently married in 1833. In the context of the history and development of early nineteenth-century Western illustrative/programmatic orchestral music, this is perhaps the seminal and most important document.

(16003) **\$4,500.00**

**5. Bernier, Nicolas. (1665-1734) *Cantates de Bernier - Copyist Manuscript.***

A handsomely bound volume of copyist manuscripts of secular cantatas by the French Baroque composer known as one of the creators of the French cantata genre. The volume contains four solo and duo cantatas, some with violin. The first of the four cantatas does not appear in literature on Bernier and may be the work of a Regnauld or Rignauld. Contents as follows: *La Vengeance* (for solo alto and violin on a text by Jean-Baptiste Rousseau titled "Les Filets de Vulcain", 31 pp.); *Bacchus* (for solo bass and violin, published in Bernier's fourth volume of cantatas in 1703, 33 pp.); *Iris et Daphné* (for two sopranos, published as *Les Nymphes de Diane* in 1703, 37 pp.); and *Jupiter et Europe* (for soprano and bass with two violins, also published in Bernier's fourth volume of cantatas, 51 pp.) All cantatas are written in a bold, clear hand throughout, with some evidence of more than one copyist's hand. Full brown leather with gilt decoration to the spine and edges of the boards, partially worn off; spine label reads "Canta de Berni." Marbled endpapers. Slight splitting at the rear gutter, but overall sound and in fine condition. 10 x 15 inches (25.5 x 38.3 cm).

The French composer, harpsichordist, and theorist Nicolas Bernier succeeded Marc-Antoine Charpentier as *maître de*

*musique* of the Sainte-Chapelle, and later took a post as *sous-maître de musique* at the Chapelle Royale alongside André Campra and Charles-Hubert Gervais, succeeding Michel-Richard de Lalande. Highly influenced by Italian music, he balanced the French and Italian tastes in his cantatas, motets, and other choral works. Together with Jean-Baptiste Morin, he is seen as one of the creators of the French cantata genre, preceding composers such as Montéclair, Gervais, Jacquet de la Guerre, Boismortier and Mouret.

"Bernier, with 39 works, was one of the most prolific of French cantata composers. As well as using all the procedures found in Morin's cantatas, he included in his *airs* some of the earliest examples in French music of the new ritornello structure. His cantatas, often light and witty, are particularly attractive and include some of the finest early examples of the form." (David Tunley, New Grove Online.)

(14722) **\$3,500.00**

**6. Bernstein, Leonard. (1918-1990) *Two Meditations from "Mass" - THREE Printed Scores with Autograph Corrections.***

Printed score for *Two Meditations from "Mass"* for orchestra, Signed thrice, in ink or pencil, with numerous holograph corrections throughout, in green or red colored pencil. The score, a facsimile of the original autograph musical document notated on sheets printed with 26 staves per page, in two parts ("Meditation #1" and "Meditation #2"). The first part, with holograph title ("Meditation #1 / from Mass"), signed on first page at upper right and again at lower edge ("copyright 1971, 1972 Leonard Bernstein"). The second part, signed on the first page at upper right, in pencil. Together 12 pages. Each folio, self-wrappers, staple binding; toning and chipping at all edges, horizontal fold, cello tape at edges of later pages of each part. Np, ca. 1972.

Together with a printed score for *Two Meditations from Mass* arranged by the composer for cello and piano, unsigned, with several holograph corrections in pencil and red colored pencil throughout. The score, a facsimile of the original autograph musical document notated on sheets printed with 16 staves per page. The cover includes a note to his music editor, Paul G. Wittke ("Wittke / See red changes"). 7 pages, 4to, staple binding. Np, ca. 1972.

Bernstein's theatrical piece *MASS* was composed at the request of Jacqueline Kennedy and premiered at the John F. Kennedy Center for the Performing Arts in 1971. Two "Meditations," which in the larger piece serve as instrumental interludes, were later extracted to be performed separately, and the composer's arrangement of these two meditations for cello and piano was copyrighted in 1974. A few years later, Bernstein added a third movement to the work, consisting of other themes from *MASS*; this larger *Three Meditations from MASS* (1977) was premiered at the Kennedy Center with Mstislav Rostropovich as cello soloist.

(15862) **\$4,500.00**

**7. [Boismortier, Joseph Bodin de. (1689-1755)] *Sonates en Trio - Musical Manuscript.***

*Sonates en trio œuvre 4e et 12e avec la basse par Boismortier, [1733].* An attractive copyist manuscript bass part to Boismortier's 12 trio sonatas op. 4 and 6 sonatas op. 12. Front (recto and verso) and rear paper boards extensively decorated in ink and watercolor, with the cover depicting a couple seated under a tree, surrounded by ornate foliage, and the inner cover showing floral decorations and the arms of the Duchesse of Bouillon, with the motto "Non retulit sine cruce rosas." 38 pp.

Boismortier, a highly prolific composer of the eighteenth century, was known for his instrumental music, cantatas, and pedagogical works. "Many of his compositions, intended for amateur ensembles, require only average technical skill and envisage various possible combinations of instruments, as witness the *Sonates pour une flûte et un violon par accords sans basse* op.51 and the sonatas for two bassoons and four flutes. He also composed for such fashionable instruments of the time as the musette, hurdy-gurdy and transverse flute. This last was his favourite instrument, and he considerably extended its repertory." (Philippe Lescat, Grove Online.)

(15368) **\$2,000.00**

**8. Boulez, Pierre. (1925-2016) "Figures" - Autograph Orchestral Seating Plan and Signed Program.**

Autograph document in the hand of the important composer and conductor, showing the orchestral seating plan for his work *Figures* (1958-66). Undated [likely Baden-Baden, 1985.] In his tiny and precise hand, Boulez has mapped out the seating plan for the three separate instrumental groups. Another hand has enlarged some of the words to make the plan more easily legible. An interesting and visually striking document. 1 p. on hole-punched graph paper. Light stains at the right, with light edge wear; overall very good. 10.5 x 8 inches (27 x 20.8 cm).

Together with a signed concert program from the festival "Hommage à Pierre Boulez," given by the broadcaster Südwestfunk in Baden-Baden, March 29-April 1, 1985. Boulez has signed on the cover (translated from the German): "With many thanks / P. Boulez / 2 April 1985." Very fine. 38 pp. 8.25 x 7.75 inches (21 x 19.5 cm).

Boulez's *Figures - Doubles - Prismes*, or its basis, was first heard in 1958 and then repeatedly revised and extended. Written for a large if unconventional orchestra, the work uses the players unconventionally in their seating arrangement (like Stockhausen's *Gruppen*), effectively in three mini orchestras placed left, centre and right. All three orchestras are guided by a single conductor on a platform at the front of the stage. The title conveys how a Boulezian musical design typically unfolds: an idea (figure) is presented, instantly setting up its own possibilities of variations (double), and of intricate harmonic extension and refraction (prisme). In Boulez's own words: "Figures refers to simple elements, sharply characterised by dynamics, violence, softness, slowness, and so forth. These elements can be purely harmonic, or more rhythmically oriented, or purely melodic. They are not themes in the conventional way, but 'states' of music being."

(15700) **\$1,600.00**

**9. Brahms, Johannes. (1833-1897) Piano Concerto no. 1 - Autograph Musical Quotation.**

Autograph musical quotation in the hand of the great composer, who has penned two measures of the opening theme from his Piano Concerto no. 1, signed "J. Brahms" and dated January 31, 1895. Some light toning and very slight smudge to the signature; overall in fine condition. 6 x 4 inches (15.5 x 10 cm).

The Piano Concerto No. 1 in D minor, Op. 15 was completed in 1858. The composer gave the work's public debut in Hannover in 1859. Although composed in Brahms's youth, this concerto is a mature work that points forward to his later concertos and his Symphony No. 1. Most notable are its scale and grandeur, as well as the thrilling technical difficulties it presents. As time passed, the work grew in popularity until it was recognized as a masterpiece.

(15843) **\$15,000.00**

**10. Cage, John. (1912-1992) "John Cage in Concert" - Original Flyer.**

Original flyer/poster for "John Cage in Concert," a February 22, 1975 performance with Nancy Seymour in Fort Lauderdale, FL, sponsored by Broward Community College and featuring performances of Cage's works "Empty Words, Part III" and "Music for Marcel Duchamp." The striking poster design features a large mushroom surrounded by brown lettering. On the verso, a halftone photograph of Cage with the quotation, "It behooves us therefore to see each thing directly as it is, be it the sound of a tin whistle or the elegant *Lepiota Procera*." Folding crease; overall in fine condition. 8.5 x 9.25 inches.

An interesting poster from the innovative and influential American composer who once said that if he were to live his life over again, he would be a botanist rather than an artist. He was in fact an amateur mycologist of some distinction, helping to found the New York Mycological Society, winning an Italian TV quiz on mushrooms in the 1950s, and co-writing (with Lois Long and Alexander Smith) "The Mushroom Book."

(15040) **\$475.00**

**11. Cage, John. (1912-1992) Signed Letter with Mushroom Catchup Recipe.**

An interesting typed letter signed from the innovative and influential American composer, sharing a recipe for mushroom

catchup for inclusion in a collection of the favorite recipes of notable people. Stony Point, New York, September 9, 1961. 1 p. Cage, who was an accomplished amateur mycologist, gives a recipe from the 1900 book *One Thousand American Fungi* for a fermented mushroom catchup containing "toadstools," ginger, mace, bay, cayenne, allspice, pepper, and brandy, which "should be allowed to stand undisturbed for at least a year before using," and goes on to specify which species of mushroom can be used. Folding creases; otherwise very fine. 8.5 x 11 inches (21.5 x 28 cm). Together with a copy of a letter soliciting recipes from Jacqueline Stephens of Milwaukee (this one addressed to John H. Griffin).

Cage once said that if he were to live his life over again, he would be a botanist rather than an artist. He was in fact an amateur mycologist of some distinction, helping to found the New York Mycological Society, winning an Italian TV quiz on mushrooms in the 1950s, and co-writing (with Lois Long and Alexander Smith) "The Mushroom Book." Lois Long, a textile designer, assisted Cage in teaching a course in Mushroom Identification at the New School for Social Research in 1959-60. Together, the two revived the defunct New York Mycological Society and co-authored *Mushroom Book* and *Mud Book*.

(16152) **\$850.00**

**12. D'Indy, Vincent. (1851-1931) "Fervaal" - Signed and Inscribed Autograph Manuscript.**

Autograph musical manuscript of one scene from the important French composer's opera *Fervaal*, signed and inscribed by the composer on the title page to a Mme. [Maurice] Sulzbach and dated 1893. Titled "Fervaal / Acte I - Scene II / Role de Guilhen," the manuscript is a vocal score of the soprano role of Guilhen only, with cues for the piano reduction of the orchestral score and for the part of Fervaal. Very neatly penned in black ink. 15 pp. on 10 ff., folio, bound with a red string. Light toning and external wear; overall very fine. 10.5 x 13.75 inches (27 x 35 cm). A rare manuscript from the great French musician - organist, timpanist, chorus master, conductor, author and teacher!

D'Indy's opera *Fervaal*, op. 40, was composed between 1889 and 1895. The composer wrote his own libretto, partly based on the lyric poem "Axel" by the Swedish author Esaias Tegnér. D'Indy was strongly influenced by Wagner, and in recent scholarship the opera has been understood in the context of French nationalism. Themes of the opera include the conflict between paganism and Christianity, with D'Indy using the old musical theme of "Pange lingua" to signify Christianity. There has not been a complete commercial recording of *Fervaal*, although there have been several recordings of the Prelude.

Madame Maurice Sulzbach was a singer who performed in 1892 with D'Indy in his cantata *Sainte Marie Madeleine*, as well as hosting musical events. This manuscript, with its autograph inscription to the singer, is mentioned in Manuela Schwartz's *Vincent D'Indy et son temps* (2006), where the program from an 1892 matinee hosted by Sulzbach is also reprinted.

(11377) **\$4,500.00**

**13. D'Indy, Vincent. (1851-1931) *L'Art et le Peuple* - Autograph Manuscript.**

Autograph musical manuscript of the important French composer's work for choir and orchestra, *L'Art et le Peuple*. N.d. [1918]. Very neatly penned manuscript score in black and blue ink, scored for SATB choir, soprano, alto, and baritone soloists, and full orchestra. 25 staves per system, penned over 13 pp. Rehearsal numbers added in blue pencil. Light toning, slight corner crease to the back page, not affecting the music; overall very fine. 10.5 x 13.75 inches (27 x 35 cm). A rare manuscript from the great French musician - organist, timpanist, chorus master, conductor, author and teacher!

*L'Art et le Peuple*, op. 39, was originally set by D'Indy in 1894 for four-part male chorus a cappella, and then orchestrated in 1918. The text is taken from Victor Hugo's 1853 poem, which celebrates the power of art to bring together and free the peoples of the world. The poem was originally published in his collection *Les Châtiments*, which attacked Napoleon III's Second Empire.

(11510) **\$4,500.00**

**14. [Donizetti, Gaetano. (1797-1848)] Donzelli, Domenico. (1790-1873) *Two Arias for "Fausta"* - Autograph**

## ***Musical Manuscripts.***

Autograph musical manuscripts in a copyist's hand for two additional arias by Donizetti for his opera *Fausta*, as sung by the tenor Domenico Donzelli and signed by Donzelli on the first page of each. Titled: *Adagio Nuovo scritto [per il ...] Sig. Donzelli da scegliersi a suo desio* and *Cabaletta per Crispo Atto II nuova scritta espressamente per il Sig. Donzelli*. Undated [ca. 1833.] Scored for orchestra and solo voice (Crispo), with an empty choir part in the second aria. 11 pp. and 8 pp., on hand-ruled manuscript paper. On the first page of each, an autograph note in the hand of Domenico Donzelli reads: "Autografo di Donizetti." In fact, the manuscripts are in a copyist's hand: apparently, Donzelli intended "autografo" in the sense of an original composition by Donizetti. The numbers on the first page, 32 and 33, are likely catalog numbers from a theatre or the singer's collection.

Large area of water damage to the upper edge of all pages, partially obscuring the titles and some areas of the musical text. Overall toning, edge wear, some light soiling. The vocal line, text, bass, and most of the instrumental parts are fully legible throughout. Overall in very good condition. 12.75 x 9.25 inches (32.5 x 23.5 cm).

The two manuscripts speak to the ever-evolving nature of bel canto opera and reveal the interesting history of Donizetti's *Fausta*. This opera seria, based on Roman history, revolves around Fausta, the wife of Emperor Constantine I, who falls in love with her stepson Crispus (Crispo.) The opera premiered in Naples in January 1832 with prima donna Giuseppina Ronzi de Begnis as Fausta, and was staged shortly thereafter in Milan (with Adelaide Tosi), Venice (with Giuditta Pasta and Domenico Donzelli) and Turin. In each production, changes were made to the arias performed - apparently both with and without Donizetti's consent. At La Scala, Adelaide Tosi substituted an aria from Donizetti's *Castello di Kenilworth* for Fausta's first aria, while tenor Francesco Pedrazzi added an aria by Cesare Pugni. Although perhaps shocking to modern audiences, this practice of inserting arias from another opera was well-established in the 18th century and continued through the bel canto era, as Hilary Poriss writes in *Changing the Score: Arias, Prima Donnas, and the Authority of Performance*: "Insertion arias might replace a portion of an opera (substitutions), or they might dislodge none of the original music (interpolations); they may have been authored by the composer of the opera, or they may have been written by someone else[...] Without exception, singers planned these insertions in advance, and everyone involved in the production[...] was aware of when and where they would occur." (Poriss, p. 3).

Donizetti corresponded with the impresario Alessandro Lanari in 1833 about alterations to *Fausta* for its Venice performance with Pasta and Donzelli. Among the changes were a new introduction and a new soprano-tenor duet for the two stars. It was likely at this point that the two present arias were composed: they seem especially well-suited to Donzelli's voice, which was powerful and dark of timbre, but did not have a particularly wide range or impressive coloratura. It seems possible that "Se crudel, così m'estimi" may have been written on the same text as an aria previously inserted into the opera without Donizetti's consent (perhaps even the aria by Pugni which Pedrazzi performed in Milan.) According to autograph notes at the end of the scores, "Se crudel, così m'estimi" is to be inserted near the beginning of the second act, before the duet beginning "Le tue discolpe o perfido." It is unclear which aria "Nel candor di sua innocenza" replaces or precedes, but a note in that manuscript specifies: "'Here sing the crescendo of the other aria, repeat the cabaletta, and proceed to the cadenze ad lib.'"

The two present arias do not appear in the vocal score published in Milan by F. Lucca ca. 1841, or in the 1865 manuscript found on IMSLP. Interestingly, the copy of the Lucca edition on IMSLP contains an inserted manuscript copy of a *different* version of "Se crudel, così m'estimi," in the same key as the present version but with a higher tessitura; it is unclear whether that version predates or postdates the present version. "Se crudel, così m'estimi" has been included in the present version in at least two twentieth-century productions of the opera that we know of, but we have found no other record of the cabaletta "Nel candor di sua innocenza" either in an edition or a recording.

Born in Bergamo, Italy, Gaetano Donizetti studied music at Bergamo and Bologna, and produced his first opera in 1818 at Venice. The work which carried his fame beyond Italy was *Anna Bolena* (1830), and he had several other successes, notably *Lucia di Lammermoor* (1835). Sadly, after years of untreated syphilis, he became mentally ill at the height of his

career and was institutionalized.

The Italian tenor Domenico Donzelli was celebrated for his robust voice and enjoyed a successful career in Paris, London and his native country during the 1808-1841 period. He was celebrated in particular for many of his Rossini roles, especially Otello. He also appeared in several premières of Donizetti operas, for instance, as Almuzir in *Zoraïde di Granata* (1822), Ugo, conte di Parigi in the opera of that name (1832), and Don Ruiz in *Maria Padilla* (1841).

(14152) **\$4,500.00**

**15. [French Drinking Songs] *Chansons à boire - 18th Century Autograph Manuscript.*** Interesting manuscript collection of 18th century French drinking songs, accomplished in an unknown hand ca. 1750. The collection, titled "Dessus de Chansons propres a Boire," is a part book containing the melody and text to 33 songs, mostly dealing with the pleasures of drinking or the pains of love. No composers' or poets' names are given; however, several of the songs (noted below) are published in *Recueil d'airs serieux et à boire de differents auteurs* (Amsterdam: Estienne Roger, 1711). Complete first lines of the songs listed below. Elegantly penned over 8 staves per page in treble, soprano, alto, and bass clefs. Oblong, on laid paper, 32 pp. Titled on the front wrapper "Premiere Partie," with eight lines of calculations in pen on the wrapper; overall light foxing; wear to the wrappers with front wrapper partially detached and back free endpaper torn. Overall very good and internally fine. 10 x 7.5 inches (26 x 19 cm).

Complete first lines: Verse tout plein; Chasse l'ennuy qui te possede [in Roger, 1711]; Le bon breuvage que le vin [in Roger, 1711]; Ah j'entends un bruit; Chacun a son sort dans la vie [in Roger, 1711]; Quel couroux quel orage; Au milieu d'un repas; Ah n'empoisonnés pas; Taisés vous Rossignols; Goutés mortels; Quel orage imprenu; Doux sommeil; Vaste mer dont le calme perfide; J'ay perdu l'appetit; Paroissés jus charmant et coulès; Dans l'horreur de la nuit; Bacchus a moy viens; Reveillez vous; Paisibles lieux agreables retraittes [apparently a version of the setting by André Campra in *L'Europe Galante* (1697)]; Vive Bacchus; Lorsque sur l'herbe; Je suis embarrassé; Vous scavez tous chanter; Un petit air a boire; Boirons nous sans compter; Entendez vous le carillon du verre?; Bon vin bon vin; Adorable Dieu de la treille; Vous qui faites vôte modelle; Thibault collecteur sans pitié; En vain pour oublier une beauté cruelle; Petits oiseaux; Est ce faire honneur a Baccus.

(10246) **\$1,800.00**

**16. Heifetz, Jascha. (1901-1987) *Signed Photograph at Age 15 to a Fellow Auer Student.*** Stunning and boldly signed photograph of the supreme violinist as a young boy, shown wearing a sailor suit and holding his violin and bow, signed and inscribed to fellow Leopold Auer student, Jaroslav Siskovsky. Heifetz has signed (translated from the German): "A kind souvenir for Mr. Siskovsky of Jascha Heifetz. Petrograd, April 16, 1916." Photographer's stamp at the lower right. Some light silvering around the edges, mounting remnants to verso, else fine. 3.5 x 5 inches (8.8 x 13 cm).

The young prodigy violinist was born in Lithuania in the then-Russian Empire. He made his public debut at age seven (possibly about the age at which he is shown in this photograph), performing Mendelssohn's Violin Concerto in Kovno, Lithuania. At age 9, he entered the St. Petersburg Conservatory, studying first with I. R. Nalbandian and then with the legendary pedagogue Leopold Auer. Heifetz began to tour Europe extensively while still in his teens. Following the Russian Revolution in 1917, Heifetz and his family made the long and difficult journey to the United States, where he gave his Carnegie Hall debut in October 1917.

The Czech-American violinist Jaroslav Siskovsky (1888-1979) also studied with Auer in St. Petersburg and went on to be a founding member of the New York String Quartet, with Ottokar Čadek, Bedrich Váška and Ludvik Schwab. Siskovsky recounts his association with Heifetz in his 1975 memoir *Fiddler on the Hoof*.

(16146) **\$5,000.00**

**17. [Hunting Horn] *Chasse à Courre - Eighteenth-Century Autograph Musical Manuscript.***

Intriguing eighteenth-century musical manuscript titled "Chasse à courre" ("Riding to hounds") and containing music for

hunting horn, to be played at particular occasions during a hunt, likely the royal hunt. 52 pp. of music, remaining pages blank. Oblong 8vo, contemporary marbled paper boards. Four lines of music per page, in an unknown but skilled hand. The pieces included are titled: "La Quête. Ton pour les chiens. - Première lancée quand les chiens vont bien. - Première vüe. La Requête. L'Oulvary. - Quand les chiens s'emportant. - Le Débuché. - Le Relancé. - Le Rapproché. - Quand le cerf est à l'eau. Quand le Cerf sort de l'eau. - Retraite Prisse. Et l'haly. - L'Appelle. La Retraite manquée. - Retraite en fanfare. La Mort. Ladine. - La Choisy le Roy. - Fanfare. - Fanfare et premiers et seconds dessus," one adding at the foot: "à Madame".

Amongst the first written records of horn music are hunting-horn signals, which date back to the fourteenth century. The earliest of these is *The Art of Hunting* (1327) by William Twiti, who uses syllables such as "moot", "trout", and "trourourout" to describe a number of calls involved in various stages of the hunt. With the increased tube length of the *cor à plusieurs tours* in the late sixteenth century and the *trompe de chasse* in the middle of the seventeenth, a larger number of pitches became available for horn calls, and these calls are imitated in program music from the second quarter of the seventeenth century onward. Soon afterward the hooped *trompe de chasse* began appearing in ballet and opera orchestras in the Empire and German states. By the eighteenth century, the horn was firmly established as an orchestral, solo, and church instrument, but was also still used for hunting purposes.

(15367) **\$3,500.00**

**18. [Kern, Jerome. (1885-1945)] Lange, Arthur. (1889 - 1956) "A Gosling in Gotham" - Inscribed to Jerome Kern.** [New York]: [Robbins Music Corp.]. 1937. First edition. Upright folio (36 cm). 84 pp. Hardcover in black cloth boards. Inscribed by the author on the verso of the second page "To Jerome Kern / With my compliments / Arthur Lange." Light toning, some staining to the boards, but overall a very good copy with a remarkable inscription to one of America's most important composers.

From the library of Jerome Kern, by descent to his daughter Betty Kern Miller.

Composer, songwriter, author, arranger and conductor Arthur Lange worked primarily as an arranger for Broadway musicals and dance orchestras. In 1929, he became the head of the Metro-Goldwyn-Mayer music department, and assumed similar duties at other film studios. Between 1947 and 1956 he conducted the Santa Monica Civic Symphony, which he had organized.

(16149) **\$1,000.00**

**19. Ligeti, Gyorgy. (1923-2006) *Études pour piano, premier livre - SIGNED Facsimile Edition.*** Mainz u. a.: Schott. c. 1986. First Edition.

Signed facsimile edition of Ligeti's important piano work. Folio. 2-38 pp. Number 67 of 100, signed by the composer on the limitation page. "The present facsimile edition is a preliminary issue of the *Études*."

"The études reviewed here can certainly be placed among the most important piano works of the second half of the twentieth century. Indeed, in 1986, Ligeti received the Grawemeyer Award for his premier livre of *Études pour piano*....The two books of études by Ligeti (Nos. 1--14; a third collection is in progress) move dizzyingly beyond anything conceived of in études up to this time. Lisztian in their musical dimensions with cascades of notes falling and rising over the entire keyboard and Chopinesque in their artistic quality, Ligeti's études exceed even Beethoven's dynamic demands, asking the pianist to control a formidable range of dynamics from P to f. They border on the superhuman in the mental and physical demands made on the performer. (The fourteenth étude, in fact, is so difficult that it is also published in a version for mechanical piano or Yamaha Disklavier. That version is included in the second volume.)" (Lois Svard, "Gyorgy Ligeti," in *NOTES* Vol. 56, No. 3, 2000.)

(15701) **\$1,400.00**

**20. Liszt, Franz. (1811-1886) *Sammelband of First and Early Editions.***

Large ca. 1850's sammelband of piano works by Liszt, containing 19 separately issued early and first edition publications in folio (each approx. 10" x 13"). Light toning and foxing throughout, but overall in fine condition. Beautifully bound in modern red marbled boards, quarter green leather with crimson title plate to spine.

The contents bound in the following order:

\* Illustrations du Prophète de G. Meyerbeer pour le piano. Leipzig: Breitkopf & Härtel. [1850]. No. 1, Prière, Hymne triomphal. Marche du sacre. Engraved. [PN] 8088. 31 pp. S.414/1 ; LW.A165/1 ; R 223/1.

\* Illustrations du Prophète de G. Meyerbeer pour le piano. Leipzig: Breitkopf & Härtel. [1850]. No. 2, Les Patineurs. Engraved. [PN] 8089. 35 pp. S.414/2 ; LW.A165/2 ; R 223/2.

\* Illustrations du Prophète de G. Meyerbeer pour le piano. Leipzig: Breitkopf & Härtel. [1850]. No. 3, Pastorale. Appel aux armes. Engraved. [PN] 8090. 29 pp. S.414/3 ; LW.A165/3 ; R 223/3.

Andante Final de Lucie de Lamermoor, 2r. Acte, pour piano seul. Paris: Bernard Latte [1845]. Engraved. [PN] B.L. 2207. 9 pp.

\* Ouvertures de C. M. de Weber, Partitions pour piano. Paris: Schlesinger, Brandus, & co [ca. 1847]. No. 3, Oberon. Engraved. [PN] B. et Cie 4669. 17 pp. S. 574 ; LW.A122. R 288.

\* Grande Fantaisie sur Don Juan de Mozart pour piano. Paris: Schlesinger [1843]. Engraved. [PN] M. S. 3930. 33 pp. S. 418 ; LW.A80. R 228.

\* Grandes Etudes de Paganini, transcrites pour le piano et dédiées à Madame Clara Schumann. Leipzig: Breitkopf & Härtel [1851]. Cahier II (Etudes IV-VI). Engraved. [PN] 8369. 23 pp. S.141/4-6 ; LW.A173/4-6. R 3b.

\* Grandes Etudes de Paganini, transcrites pour le piano et dédiées à Madame Clara Schumann. Leipzig: Breitkopf & Härtel [1851]. Cahier I (Etudes I-III). Engraved. [PN] 8368. 31 pp. S.141/1-3 ; LW.A173/1-3. R 3b.

\* Rhapsodie hongroise pour le piano. Au Compte Ladislas Teleky. Leipzig: Bartholf Senff [ca. 1851]. No. 2. Engraved. [PN] 26. 19 pp. S. 244/2 ; LW.A 132/2 ; R 106/2.

\* Liebesträume. 3 Nottornos für das Pianoforte. Leipzig: Kistner [1850]. Engraved. [PN] 1751. 22 pp. S.541 ; LW.A103. R 211.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 1. Engraved. [PN] C. S. 9300. 7 pp. S.427/1 ; LW.A131/1. R 252/1.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 2. Engraved. [PN] C. S. 9301. 11 pp. S.427/2 ; LW.A131/2. R 252/2.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 3. Engraved. [PN] C. S. 9302. 15 pp. S.427/3 ; LW.A131/3. R 252/3.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 4. Engraved. [PN] C. S. 9303. 11 pp. S.427/4 ; LW.A131/4. R 252/4.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 5. Engraved. [PN] C. S. 9304. 11 pp. S.427/5 ; LW.A131/5. R 252/5.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 6. Engraved. [PN] C. S. 9305. 11 pp. S.427/6 ; LW.A131/6. R 252/6.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 7. Engraved. [PN] C. S. 9306. 9 pp. S.427/7 ; LW.A131/7. R 252/7.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 8. Engraved. [PN] C. S. 9307. 15 pp. S.427/8 ; LW.A131/8. R 252/8.

\* Soirées de Vienne. Valses-Caprices d'après F. Schubert dédié à son ami S. Löwy. Vienna: C. A. Spina [1852 or 1853]. Cahier 9. Engraved. [PN] C. S. 9308. 11 pp. S.427/9 ; LW.A131/9. R 252/9.

Liszt's technical advances as a pianist during the 1830's and 1840's made possible an ever-broadening variety of pianistic textures, colors, and effects. Among his innovations were "Liszt octaves," played with alternating hands to give the illusion of double octaves at breathtaking speeds. These new techniques, together with the advancing technology of louder and larger pianos (and not insignificantly, his enormous and flexible hands), helped Liszt to bring orchestral textures to life on the piano. At the same time, an important aspect of Liszt's oeuvre was the transcription and arrangement of the works of other composers for the piano, including Beethoven's string quartets, songs and chamber music by Schubert, and many operatic selections.

In an era before recording technology, these transcriptions and arrangements can be seen as crucial to the dissemination and reception history of the relevant works. However, to look at them as mere "arrangements" would be to neglect Liszt's pianistic brilliance, as John Michael Cooper writes: "His genius and originality in rendering these compositions in a fashion commensurate with his profound understanding of the expressive capabilities of the fortepiano makes the terms *transcription* and *arrangement* awkward half-truths for these works." (Historical Dictionary of Romantic Music, p. 341).

(12933) **\$3,500.00**

**21. Mahler, Gustav. (1860-1911) *THE EARLIEST KNOWN PHOTOGRAPH OF THE COMPOSER.***

An extremely rare early childhood CDV photograph of the great composer at age 3, shown wearing a checked coat and matching hat and riding a wheeled horse toy. A note on the verso in a contemporary hand reads: "Gustav Mahler—Iglau 1863." 6 x 10.2 cm. Scattered ink speckles, central and diagonal creases, including small losses along left edge and to one location within the image. The present photograph predates by two years the first image of the composer recorded in Roller "Die Bildnisse von Gustav Mahler" and is thus believed to be the earliest known photograph of Mahler.

Mahler was the first surviving child of Bernhard Mahler and his wife Marie, who from humble origins built up a successful distillery and tavern business in the Moravian town of Iglau, where they lived from 1860, shortly after Gustav's birth. In the late nineteenth century, Iglau was a thriving commercial town of 20,000, where Mahler's musical sensibilities were undoubtedly shaped by the street songs, dance tunes, and military band music he heard on the streets. Mahler showed a musical aptitude from an early age and began to perform on the piano in Iglau, becoming known as a local Wunderkind. After moving to Vienna to study and work, he never returned to his hometown, but nevertheless retained his official ties to it. His parents died in 1889 and are buried in Iglau's Jewish cemetery.

(15677) **\$5,000.00**

**22. [Mahler, Gustav. (1860-1911)] Walter, Bruno. (1876-1962) *Autograph Inscription from the 1911 Premiere of "Das Lied von der Erde"*.**

An attractive autograph signature and inscription from the important conductor particularly known for his connection

with Gustav Mahler, commemorating the memorial concerts held for Mahler in November 1911, at which his work *Das Lied von der Erde* was premiered. On a lithograph postcard of the Karolinenplatz in Munich, after artist Carl Kunst (1884-1912), Walter has penned (translated from the German): "In remembrance of the Mahler memorial on November 20, 1911 and of Bruno Walter." Postmarked; slight damage to the left edge; overall fine. 3.5 x 5.5 inches (9 x 13.8 cm).

In November 1911, six months after Mahler's death, two memorial concerts were organized in Munich by Emil Gutmann: a Liederabend of Mahler's songs on November 19, performed by alto Sara Cahier with Bruno Walter at the piano; and on November 20, the premiere of Mahler's *Das Lied von der Erde* with Cahier, tenor William Miller, and Walter conducting.

*Das Lied von der Erde* ("The Song of the Earth") is a composition for two voices and orchestra written between 1908 and 1909. Mahler composed this work following the most painful period in his life, and the songs address themes such as those of living, parting and salvation.

(15618) **\$600.00**

**23. Mendelssohn-Bartholdy, Felix. (1809-1847) Autograph Letter of Dedication for His Piano Quartet, OPUS NUMBER ONE.**

Remarkable autograph letter from the important composer, dedicating his Piano Quartet op. 1 to the Prussian aristocrat and musician Antoni Radziwiłł (Anton Heinrich Fürst von Radziwill). Dated Berlin, February 3, 1824, on Mendelssohn's fifteenth birthday, and addressed to "Ew. Durchlaucht" ("Serene Highness.") Mendelssohn writes (translated from the German): "[I] take the liberty, in consequence of the permission you most graciously granted me, to most obediently offer you the first work that I have published. May your Highness receive it with goodwill and indulgence." 22 x 26 cm. In fine condition.

The young Mendelssohn appears to have been undaunted by the piano quartet—a medium with which other great composers sometimes struggled. He composed four piano quartets, all between the ages of thirteen and fifteen. While the earliest remained unpublished until after his death, the other three were his first three published works. Planted firmly in the Classical idiom with four movements, the Quartet no. 1 showcases the piano above the string instruments, with plenty of dramatic material.

The quartet's dedicatee, Prince Antoni Radziwiłł (1775-1833), was a Polish and Prussian noble, aristocrat, musician, and politician, known for his patronage of the arts. Guests and performers at his Berlin palace included Paganini, Goethe, Chopin, and Beethoven. He was also the dedicatee of Chopin's Piano Trio op. 8, and Beethoven's Overture op. 115 ("Zur Namensfeier").

(15597) **\$12,000.00**

**24. Milhaud, Darius. (1892-1974) "Salade" - Autograph Musical Manuscript.**

Autograph musical manuscript from the important French avant-garde composer's 1924 "ballet chanté," *Salade*. Piano and vocal score, as submitted for publication by Heugel in 1924 (PN 28727). The ballet, scored for four singers and orchestra, was choreographed by Léonide Massine, with a book by Albert Flament based on Italian *commedia dell'arte* themes, and sets and costumes by Georges Braque. Commissioned by the Count de Beaumont, the work is dedicated to the Comtesse Etienne de Beaumont. A complete and very precisely penned score, signed at the foot of the last page: "Milhaud / Paris / 5 Février / 25 Février / 1924." Staging notes for each scene have been added in ink at the beginning of each scene; another hand has added numbers and brackets in pencil throughout. Plate number and further publisher's notes in pencil to the title page. On hand-drawn manuscript paper of 24 staves per sheet. Unbound. 33 ; 49 pp. Toning and edge wear consistent with age and use; overall in fine condition. 11 x 14 inches (28 x 36 cm).

In early 1924, Milhaud received two simultaneous ballet commissions: one from the Count of Beaumont for *Salade*, and the other from Diaghilev for *Le Train Bleu*. (The title *Salade* was a play on sixteenth-century Spanish *ensaladas*, popular pieces which cleverly mixed recognizable tunes.) Retreating from Paris to Switzerland to concentrate, he composed both works at great speed. On February 5, 1924, he wrote: "I'm working like mad. The subject comes from sixteenth-century

Italian comedy, so I use some melodies of that period, but not the way they were used in *Pulcinella*, at least I hope not. Some fast parlados are accompanied by percussion. Lots of tricks..." Indeed, the musical style in *Salade* is virtuosic in the extreme for the four singers, demanding much tongue-twisting parlando singing, tricky "ta ra ra"s, and excursions into high registers. Premiered on May 17, 1924, the ballet was a success throughout Europe and restaged at the Paris Opera in 1935.

"*Salade* is exuberant, but not superficial; it is typical Milhaud in the way in which it reflects the diversity of his musical gifts, joining delightful, inventive melodies with buoyant, folk-derived tunes. Four singers, seated in the orchestra, sing the dialogue, while the action is mimed by dancers onstage. The vocal lines are mostly in a high tessitura and stand out easily against the bright, glowing sound of the orchestra, so typical of the composer that it is unnecessary to read his signature at the end of the score. [...] Inspired by this music, Massine created a fabric of movement that was like embroidered tapestry, a sort of visual counterpoint. He himself dances the role of Punchinello with a marvellous mixture of authority, vivacity, and delicacy. In Braque's stage settings three grayish arches stood out against a faintly golden-brown backdrop." (Paul Collaer, Jane Hofeld Galant: *Darius Milhaud*, pp. 77-78.)

(15463) **\$5,000.00**

**25. Paganini, Nicolò. (1782-1840) Autograph Statement - "With the Cross and with the Sword - You make your way everywhere - Without Sword and without Cross - Be careful if you speak out".** Rare autograph statement, unsigned, one page, oblong 12mo, n.p., n.d. (1834), in Italian. On a partially printed page removed from a diary and bearing dates 23rd & 24th January, Paganini has boldly written, translated from the Italian in full: "With the Cross and with the Sword - You make your way everywhere - Without Sword and without Cross - Be careful if you speak out." Pasted to the centre of an oblong folio card featuring an attractive and ornate gold printed decorative border. Immediately beneath the piece appears a holograph statement in Italian signed by Achilles Paganini, stating, in full, ('Autograph of Nicolo Paganini, my father'). Some areas of discoloration to the piece, evidently caused by glue, and only very slightly affecting Paganini's text. Some light overall age wear to the card, else fine. 12.5 x 9.5 inches [31.5 x 23.5 cm] overall.

The son of Nicolo Paganini and his lover, the singer Antonia Bianchi, Achilles Paganini traveled with his father on his European tours and later accompanied his father in the last years of his life. (11770) **\$4,000.00**

**26. [Piano] The Digitorium - Finger-Strengthening Device for Pianists.**

A rare "Digitorium" apparatus manufactured by Metzler & Co. of London, ca. 1880, as a practice device for pianists to strengthen their fingers. With five spring-loaded keys and an adjustable wrist support, the digitorium was patented in 1866 by Myers Marks.

The 1900 edition of the Grove Dictionary of Music and Musicians describes the device as "An apparatus for exercising and strengthening the fingers, intended especially for the use of pianists, but claimed by its inventor, Myer Marks, to be of great service to all who require flexible and well-trained fingers. It consists of a small box about six inches square, provided with five keys, fitted with strongly resisting springs, upon which keys such exercises as the five-finger exercises to be found in every Pianoforte School are to be practised. In addition, there are attached to the sides of the box certain appliances for stretching the fingers, and a support for the wrist."

(14684) **\$650.00**

**27. Porter, Cole. (1891-1964) Autograph Letter to Monty Woolley.**

Autograph letter from the important lyricist and songwriter to his lifelong friend, actor Monty Woolley. Hollywood, March 31 [1936], signed "Potah." Porter writes from California to Woolley at the Shubert Theatre in Boston to congratulate him on the successful tryouts of the new Rodgers & Hart musical comedy *On Your Toes*, in which Woolley played Sergei Alexandrovitch. In pencil, 2 pp. on letterhead of the Beverly Wiltshire, together with original envelope addressed in Porter's hand and postmarked March 31, 1936. Folding creases and some light toning; overall fine. 8.5 x 11 inches (21.4 x 27.8 cm). Autograph letters from Porter are extremely uncommon.

Text, in full: "Beardie— The notices arrived from the Boston papers, & how grand they were. And today—*Variety*, & I cried. And the show sounds so attractive & I'm so happy for you. And bless that dear Dwight [Deere Wiman] for realizing what the most of us only feared, that from your cradle you were destined to be a magnificent ham. We are proud of you & the wire I sent you about Marie Dressler is barely an exaggeration. Linda [Porter] talks of you all day long. I think the thing that has impressed her most is that you had a manicure. She said to me tonight, 'You know, in time, he might soon eat fruit.' But there's no kidding about all this. You have landed & beautifully & I only beg you to behave & not vomit on Luella [Geer]. You might even give her my love. Good night, Edgar & Strat. Potah."

*On Your Toes* (1936) is a musical with a book by Richard Rodgers, George Abbott, and Lorenz Hart, music by Rodgers, and lyrics by Hart. While teaching music at Knickerbocker University, Phil "Junior" Dolan III (played by Ray Bolger) tries to persuade Sergei Alexandrovich (Monty Woolley), the director of the Russian Ballet, to stage a jazz ballet. Trouble ensues when he becomes involved with the company's prima ballerina. The seasoned comedienne Luella Gear played Sergei's assistant, Peggy Porterfield, and the original producer was Dwight Deere Wiman. *On Your Toes* marked the first time a Broadway musical made dramatic use of classical dance and incorporated jazz into its score.

(16054) **\$1,800.00**

**28. [Porter, Cole. (1891-1964)] *Collection of Programs and Ephemera from the Yale Glee, Banjo and Mandolin Clubs, all featuring Cole Porter.***

An interesting collection of four 1911-1912 programs and two stickers from the Yale Glee, Banjo and Mandolin Clubs, from the estate of Cole Porter. The programs are dated January 16, 1911, April 7, 1911, June 19, 1911, and January 15, 1912, and list Porter as a second tenor in the Yale Glee Club, as well as the performer of a monologue, the soloist on the song "Perfectly Terrible," and the composer and lyricist of the song "The Motor Car." Also included are two stickers, one reading "P.A. Musical Clubs" and the other "Yale Apollo Glee, Banjo and Mandolin Association." Programs 5.5 x 6 inches and 7 x 5.25 inches; stickers 6 and 8 inches wide. Some light toning and wear to the programs, overall fine; stickers very good.

"Despite his poor level of scholarship, Cole did very well at Yale from a variety of other standpoints. Socially, for example, Cole had a field day in New Haven. He seemed to have been a member, at one time or another, of practically every club, large or small, devised by Yale men, among them the Whiffenpoofs, the Hogans, the Grill Room Grizzlies, the Pundits, the Mince Pie Club [...] and as a junior he was tapped for the coveted Scroll and Key, undoubtedly the most social of the secret societies. [...] Cole found his own way to support the [football] team—as chairman of the song-selection committee, as cheerleader, and as composer-lyricist—a very clever way for someone of limited athletic aptitude and diminutive size (he was five foot six), and with an abhorrence of physical exertion." (Charles Schwartz, *Cole Porter: A Biography*, pp. 24-5.)

(16148) **\$1,400.00**

**29. Reich, Steve. (b. 1936) *Drumming - SIGNED Leporello Score and LP Record.*** New York and Los Angeles: John Gibson and Multiples. 1972.

*Drumming*, for eight small tuned Drums, three Marimbas, three Glockenspiels, male and female Voices, Whistling and Piccolo. Signed leporello format score of the American composer's percussion work, described as "minimalism's first masterpiece," with accompanying signed 2 x Vinyl gatefold LP recording. Reich has signed on the final page of the leporello and on the rear of the LP cover and numbered each 164 from the edition of 500. The inside cover of the record features a photograph of the work's first performances in 1971 at the Museum of Modern Art, Student Center of NYU, and New York Town Hall, where the recording was made. Slight fold and light stain on the upper edge of the leporello, else fine.

Reich's 1971 work *Drumming* was begun after the composer visited Ghana and observed master drummers performing there. Inspired by the Ghanaian tradition, the work also employs Reich's trademark technique of phasing: two players begin playing a repeated pattern, and one slowly changes tempo until they are out of sync. K. Robert Schwarz describes the work as "minimalism's first masterpiece," also noting that it marks a transition between Reich's earlier, more austere

compositions and his later, freer pieces.

(15989) **\$1,600.00**

**30. [Second Viennese School] Schoenberg, Arnold. (1874-1951) & Man Ray. (1890-1976) *Original Photograph, Signed by the Artist.*** Striking original 1923 portrait photograph of the important composer, signed by the photographer, the American visual artist Man Ray. Gelatin silver print, tipped to a mount of black paper and signed in red pencil on the mount: "Man Ray Paris." Some light wrinkling to the photograph; slightly rough edges to the mount; overall in fine condition. Total size 5.75 x 8.75 inches (14.6 x 22.3 cm).

Although he is also remembered as a contributor to the Surrealist and Dadaist movements, Man Ray spent most of his career as a photographer. This portrait of Schoenberg, notable for its simplicity, is particularly well-known. Photography critic Francis Hodgson writes of Man Ray's work: "When he plays with dreams, he does so in a very plain fashion. No great angst, no doubt. Have an idea, boil it down, make the picture. See his magisterial portrait of Schoenberg from 1923: the lighting isn't complex, nor is the pose or the setting. It's a very German portrait that could be by Helmar Lerski, searching for psychological truth in an almost phrenological relief map of the head." (*Financial Times*, February 10, 2013).

(15262) **\$15,000.00**

**31. [Second Viennese School] [Schoenberg, Arnold. (1874-1951)] Wellesz, Egon. (1885-1974) "*Arnold Schönberg*" - *The Earliest Monograph on Schoenberg, Inscribed to Anton Webern.*** Leipzig Wien Zürich: E. P. Tal & Co.. 1921. 12mo. Original publisher's decorative paper boards. 1f. (with publisher's device), [iii] (title), [iv] (copyright notices, printer's note), 1f. (motto), 7-[151] (text), [ii] (chronological table), [i] (table of contents), [ii] (advertisements) pp. With folding facsimile of a sketch leaf for the 5 Orchestral Pieces, op. 16. Preserved in a custom-made brown cloth-covered folding box with black leather title label gilt to spine. Binding slightly worn and browned. Lower outer corners of first few signatures slightly dampstained; annotation in pencil to p. 128.

With an autograph inscription from the author to Anton Webern to upper right corner of recto of first sheet in pencil dated February 1, 1921: "Anton v. Webern in aufrichtiger Gesinnung Egon Wellesz 1 Februar 21."

First Edition of the earliest monograph on Schoenberg, inscribed to fellow Austrian composer and conductor Anton Webern, member of the Second Viennese School, student, significant follower of, and influence on Arnold Schoenberg, one of the best-known exponents of the twelve-tone technique.

In 1904-5, Egon Wellesz was one of Schoenberg's first students, perhaps even his very first. Unlike Alban Berg and Anton von Webern, he soon parted with his teacher to focus on musicology. He continued to compose prolifically, and even though he cultivated a more traditional idiom, his veneration for Schoenberg and discipleship to him remained unbroken, as attested to by the present volume. (11824) **\$2,500.00**

**32. [Second Viennese School] Berg, Alban. (1885-1935) *Lyric Suite for String Quartet - INSCRIBED TO JEANNE DUBOST WITH NOTE FROM THE COMPOSER.*** Leipzig: Universal. 1927. Score to the composer's twelve-tone suite for string quartet, signed with a long inscription to Jeanne Dubost, the hostess of the salon where the piece was premiered. 12mo (18.3 x 13.4 cm). 83 pp. Inscription translated from the German: "To Madame Dubost, Even more than the fact that the first performance of this suite and of the songs took place in your wonderful salon on March 22, 1928, I will never forget that through this I and my art -- until now foreign to France -- have found a home in Paris. For this I will be grateful all my life. Alban Berg." Spine somewhat split, scattered stains and light toning to wrappers, overall very good with the signed page partly creased, else fine. A copy of historic importance.

Berg's six-movement "Lyric Suite" for string quartet was composed between 1925 and 1926 using methods derived from Schoenberg's twelve tone technique. Jeanne Dubost played an important role in establishing the reputation of the Lyric

Suite: it was in her salon that the piece was performed for the first time, on March 22, 1928. The quartet was paired with several songs, with Berg himself at the piano. "It was wonderful in Paris, all the more terrible in Zurich," the composer wrote to Adorno in July 1928 (*Theodor W. Adorno & Alban Berg: Correspondence 1925-1935*, 2005, p. 122).

One of Berg's most fascinating works, the Lyric Suite contains encoded messages of love to his mistress, Hanna Fuchs-Robettin. Berg uses the signature motif A-Bb-H-F, a combination of his initials and hers, and also quotes a melody from Zemlinsky's Lyric Symphony in movement four which originally set the words "You are mine own."

(14985) **\$8,000.00**

**33. Schumann, Robert. (1810-1856) [Radecke, Robert. (1830-1911)] "Sechs Fugen über den Namen BACH" - SIGNED PRESENTATION SCORE in Sammelband of Organ Works.** Leipzig: Whistling. [1846].

Score to Schumann's *Six Fugues on B-A-C-H*, op. 60, signed and inscribed by the composer on the front wrapper to the organist, pianist, violinist, and composer Robert Radecke. He has penned (translated from the German): "To Mr. Radecke / In remembrance and with many thanks / for his excellent organ playing," and dated D[resden], February 26, 1850. 35 pp. Engraved, [PN] 410.411-416. Bound together with six further works for organ (listed in full below), including first editions of Mendelssohn's Preludes and Fugues op. 37, Liszt's Fantasy and Fugue S. 259, and further works by Liszt, Brosig and Hesse. Some internal foxing and toning to the inscription page; overall fine. Blue full-cloth with gold tooling to spine; light shelf wear; overall fine. 10.5 x 13.25 inches.

Further works bound in the following order:

Präludien und Fugen für die Orgel componirt und Herrn Thomas Attwood [...] gewidmet von Felix Mendelssohn-Bartholdy. Op. 37. Leipzig: bei Breitkopf & Härtel; London: bei Alfred Novello, [1837]. First edition. Engraved, [PN] 5823. 29 pp.

Drei Präludien und Zwei Postludien für die Orgel [...] von Moritz Brosig. Op. 11. Breslau: F. E. C. Leuckart, [n.d.]

Praeludium in G dur, Praeludium zu dem Liede o Traurigkeit, o Herzeleid, Praäludium und Fuge in A moll [...] von Moritz Brosig. Op. 12. Breslau: F. E. C. Leuckart, [n.d.]

V Orgelstücke verschiedenen Characters [...] von Adolph Hesse. Op. 81. Breslau: F. E. C. Leuckart, [n.d.]

Kirchliche Fest-Ouverture über den Choral 'Ein feste Burg ist unser Gott' von Otto Nicolai, op. 31, für Orgel oder Pedalflügel gesetzt von Franz Liszt. Leipzig: bei Friedrich Hofmeister; London: bei Ewer & Co, [1852]. Engraved, [PN] 4579. 11 pp. First edition. Liszt's arrangement for organ or pedal piano of Otto Nicolai (1810-1849)'s "Sacred Festival Overture" on the chorale Ein feste burg.

Fantasie und Fuge über den Choral 'Ad nos, ad salutarem undam' für Orgel oder Pedalflügel [...] von Franz Liszt. Leipzig: bei Breitkopf & Härtel, [1852]. Engraved, [PN] 8528. 51 pp. First edition of Liszt's fantasy and fugue for organ S. 259, pedal piano or piano four hands. Unlike some later editions, this edition includes both the organ and four-hands versions embedded in extra staves.

Together with others such as Mendelssohn and Liszt, Schumann was instrumental in reviving Bach's music in the nineteenth century. He was also one of several Romantic composers to write on the melodic theme B-A-C-H (B flat-A-C-B natural), calling his *Six Fugues on B-A-C-H*, op. 60, "The work which, I believe, will longest outlive my others." Schumann's only work for organ, it is a monumental composition, rich in contrapuntal invention and demonstrating Schumann's mastery of the fugue in a nineteenth-century style. The fugues were written in 1845, as Schumann's health had already begun to deteriorate. Biographer Eric Frederick Jensen writes: "... in a fragile mental state, [Schumann] must have thought it helpful as a composer to be obliged to follow the numerous rules of counterpoint required by the style he had selected; in that sense, it was as if self-imposed boundaries had been erected, and some of the freedom of

thought that appeared to frighten him at the time had been removed." (Eric Frederick Jensen, *Schumann*, pp. 26-27.)

Robert Radecke studied at the Leipzig Conservatory and served as musical director of the Court Theatre of Leipzig beginning in 1853. Later, he became royal Kapellmeister in Berlin, as well as a successful violinist, organist, and composer.

(15598) **\$15,000.00**

**34. [Sing Sing Prison] "Sing Sing Minstrels" & "Sing Sing Revue" - Two Original 1930's Prison Concert Programs.** Two rare original programs from the 1931 and 1933 Christmas shows given by inmates at New York's Sing Sing Prison. The shows, produced and staged annually by the prison's Mutual Welfare League from 1919 on, showcased the talents of the inmates as singers, instrumentalists, and technicians, while also raising funds to provide "meagre Christmas cheer" for the prisoners, to support their families, and to finance sports and other programs in the prison. Titled "Sing Sing Minstrels" (December 14-18, 1931; [48] pp.) and "Sing Sing Revue" (December 4-8, 1933; [32] pp.), the programs feature graphically striking covers and contain listings of musical numbers (with all prisoners identified only with their initials); portraits of prison warden Lewis Lawes, New York Governor Herbert Lehman, and Commissioner of Correction Walter Thayer; many pages of advertising; and in the 1931 program, interior and exterior photographs of the new buildings of the prison. A fascinating item from the era in which Sing Sing reformed from an infamously brutal "hellhole" to a modern prison. Edge wear, some staining to the covers; some internal tears to the gutter of the 1931 program; overall in very good condition. 6 x 9.75 inches (15.7 x 25 cm) and 6 x 9 (15.6 x 23.1 cm).

Influential prison warden Lewis Lawes was appointed in 1919 and remained for 20 years as Sing Sing's warden. While warden, Lawes brought about reforms and turned what was described as an "old hellhole" into a modern prison with sports teams, educational programs, and new methods of discipline. Reforms in 1931 gave Sing Sing State Penitentiary prisoners permission to partake in recreation opportunities. The baseball and football teams, and the vaudeville presentations and concerts, were funded through revenue from paid attendance. Tim Mara, the owner of the New York Giants, sponsored the Sing Sing Black Sheep, Sing Sing's football team. Several new buildings were also constructed during the years Lawes was warden.

(15462) **\$1,200.00**

**35. Sorabji, Kaikhosru Shapurji. (1892 - 1988) Opus Clavicembalisticum - SIGNED FIRST EDITION OF ONE OF THE LONGEST SOLO PIANO WORKS EVER COMPOSED.** London: J. Curwen & Sons. [1931]. First Edition.

Rare signed copy of the notoriously long and virtuosic piano work. Signed and inscribed to Carl Engel, French-born American pianist, musicologist and publisher. Engel was also a writer on music for *The Musical Quarterly*, and chief of the Music Division of the Library of Congress.

At the time of its first performance in 1930, the *Opus Clavicembalisticum* was the longest piano solo work ever composed, taking over four hours to play. It is one of the most important works by the colorful, enigmatic Parsi composer and journalist best known for this and other keyboard works of labyrinthine complexity and protracted length. Notorious for his reclusiveness and prickly manner, Sorabji imposed a decades-long moratorium on performances of his works, relenting only in his final years.

Wrappers chipped, front wrapper detached; otherwise in very good condition. 252 pp. (Large oblong folio) 28 x 39 cm (11x15½") original wrappers. No. Eleven of only Twenty-three copies printed on Whatman handmade paper and signed by the composer. Wrappers professionally restored with various chips and tears nicely filled, contained in a custom black cloth box with title plate to spine.

(13025) **\$2,000.00**

**36. Sousa, John Philip. (1854-1932) Stars and Stripes Forever - Signed Sheet Music.** Philadelphia: Theodore

Presser Co.. c. 1930.

Rare signed sheet music for the piano reduction of the most beloved patriotic work by the "March King," signed and inscribed by Sousa to the upper right corner of the cover, which also features a small portrait of the composer. Small upright folio. 5 pp. Light toning, small crease to lower left corner, overall fine. Uncommon. We have traced no signed copies of this celebrated patriotic song appearing at auction in over 50 years.

Widely considered to be the magnum opus of composer John Philip Sousa, by a 1987 act of the U.S. Congress, the work is the official National March of the United States of America. In his autobiography, *Marching Along*, Sousa wrote that he composed the march on Christmas Day, 1896.

(15972) **\$1,500.00**

**37. Stockhausen, Karlheinz. (1928 - 2007) [Friedlaender, Johnny. (1912-1992)] "Skizzen und Manuskripte" - SIGNED COPY.** Stuttgart / Dielsdorf: manus presse / Matthieu AG. 1971. First.

A signed copy of the oversized limited edition *Skizzen & Manuskripte*, one of 1000 copies, containing facsimile manuscripts by Stockhausen and sketches by the important German artist, designer and engraver Johnny Friedlaender. 8 oblong sheets (16 pp) printed on both sides (including wrappers). This example boldly signed by Stockhausen to the inside front cover page (also including a printed graphically notated score extending to the inner rear wrapper) and inscribed to a performer "with thanks for the 1971 [performance of] Mantra in Amsterdam." Printed wrappers with light staining and handling creases around the edges, ink stain in upper left corner which has stained through to the blank upper corner of the interior pages, else fine. 11.5 x 16.25 inches [29 x 41 cm].

(15739) **\$650.00**

**38. Stravinsky, Igor. (1882-1971) [Avedon, Richard. (1923 - 2004), AFTER] Igor Stravinsky, composer, New York [triptych].** Gelatin silver print, 1969, with the artist's labels at bottom, stamped 'This is a photographic copy of the original to be used for publicity only' on the reverse, with label from Seattle Art Museum, Seattle, WA. 11 x 14 in. (sheet), 17 x 21 in. (mat). A crease lower left corner, else in very good condition.

Iconic portraitist Richard Avedon is best known for his expertly crafted black-and-white images depicting major figures of the 20th century. Avedon's "Igor Stravinsky, Composer, New York City" captures the renowned Russian composer shortly before his death in 1971; a triptych, the work showcases Avedon's sensitivity and unique ability to capture his subjects with intimate care and incredible technical skill.

(15956) **\$1,500.00**

**39. Stravinsky, Igor. (1882-1971) [Monteux, Pierre. (1875-1964)] Le Rossignol - Pre-Publication Act I Proofs with Autograph Corrections.** Berlin, Moskau, St. Petersburg: Russischer Musikverlag. [1914].

Original pre-publication proofs to Act I of the 1914 opera *Le Rossignol*, with autograph corrections in Stravinsky's hand. 3-58 pp. Engraved. [P.N.] R.M.V. 158. Autograph corrections or notes in pencil or red or blue pencil to pp. 3, 22, 30, 54, 56, and 57, with large red editorial stamps to pp. 3 and 23. Loose single-sided sheets within a card and canvas-tape folder, largely split at the fold. Heavy toning and wear to the edges, with some water damage to the later pages, not affecting the music. Overall in very good condition. 11.25 x 14 inches (28.5 x 36 cm).

From the estate of Nancie Monteux Barendse, the daughter of conductor Pierre Monteux, who premiered Stravinsky's *Rite of Spring* and the present work.

Stravinsky's "conte lyrique" *Le rossignol* is based on the Hans Christian Andersen fable *The Nightingale*, with a libretto by the composer and Stepan Mitussov. It was first performed on 26 May 1914 by the Ballets Russes at the Palais Garnier in Paris, under the baton of Pierre Monteux. Stravinsky had begun work on the opera in 1908, but put it aside for several years after he had received the commission from Sergei Diaghilev for *The Firebird*. Interrupted by further

ballet commissions from Diaghilev, he did not complete it until 1914: thus stylistically the work reflects Stravinsky's significantly changed approach to composition. For the opera's premiere, the singers were in the pit and their roles were mimed and danced on stage. The mise-en-scène was by Alexandre Benois and Alexandre Sanine, and the choreography by Boris Romanov. Stravinsky later prepared a symphonic poem, *Le chant du rossignol* (*The Song of the Nightingale*), using music from the opera, in 1917, as a separate concert work.

(16153) **\$16,000.00**

**40. [Unusual Musical Printing] Abel, Carl Friedrich. (1723-1787) & Hudson, Robert. (1732-1815) "Mr. Hudson's March" and "A Favourite Minuet" - Original Sheet Music.** Dublin: Benjamin Rhames. [ca. 1769]. Score of a short piece by Robert Hudson for two violins and continuo, together with: A Favourite Minuet in Abel's Quartetts. The two works printed on a single engraved sheet. 1 p., folio, disbound. An attractive and unusual Irish publication, with the violin parts of Abel's minuet printed within two neighboring circles. Toning and edge wear, with one rip to the right edge. Overall fine. 9.25 x 13.5 inches (23.6 x 34 cm). (15844) **\$350.00**

**41. Wagner, Richard. (1813-1883) "To be, or not to be" - Autograph Quotation Signed.**

AQS on a small slip, signed "Richard Wagner." Wagner pens the iconic line from William Shakespeare's Hamlet, "To be, or not to be." Affixed to a piece of scrapbook paper and in very good condition, with some creasing, soiling, and small areas of surface paper loss; overall in very good to fine condition. 4 x 2.25 inches (10 x 5.8 cm), mounted to 4.5 x 2.75 inches (11.3 x 7 cm).

Wagner had a lifelong affinity for the works of Shakespeare, beginning as a young man when, he recalled, he dreamt of meeting the Bard: "I dreamt that Shakespeare was alive, and that I met him and spoke to him, actually, in the flesh; the impression this dream left on me was indelible..." Wagner's first major work, *Leubald* (written in 1827-28 while he was at school), was a six-hour play whose plot is clearly directly inspired by *Hamlet*, *Romeo and Juliet*, *Macbeth*, *King Lear*, *Henry IV Part One* and *Richard III*; one of his first operas, *Das Liebesverbot*, was a lighter reworking of *Measure for Measure*. As many of his acquaintances recall, Wagner was also fond of reading the works of Shakespeare aloud, especially while in Bayreuth.

(15387) **\$7,500.00**

## **Jazz & Song**

**42. [Jazz & Song] Baker, Chet. (1929 - 1988) Signed Photograph.** A beautiful and atmospheric shot of the jazz legend playing in Germany in 1956, signed and inscribed in green ink at the lower right to the photographer: "A nice shot. Thanks Roy / Chet Baker / -56- ." The original silver gelatin photograph has been mounted by the photographer with black tape over the album cover "Chet Baker with Strings" (1953). Some crazing to the photograph surface, else fine. 30 x 30 cm [11.5 x 11.5 inches]. Signed photographs of Chet Baker are of the utmost rarity.

The celebrated American jazz trumpeter, flugelhornist and vocalist was known for the clarity and ease of his tone as a trumpeter, and the preternatural calm, quiet, and reflectiveness of his singing, the way in which he could, "somehow," as the Italian pianist Enrico Pieranunzi puts it, "express the question mark of life in so few notes." Baker earned much attention and critical praise through the 1950s, particularly for albums featuring his vocals (*Chet Baker Sings*, *It Could Happen to You*) and Jazz historian David Gelly has described the promise of Baker's early career as "James Dean, Sinatra, and Bix, rolled into one." But Baker began using heroin in the 1950s, resulting in an addiction that lasted the remainder of his life, landing him in and out of jail and partly driving his notoriety and fame. His career enjoyed a resurgence in the late 1970s and '80s, during which time he lived in Europe, recording and touring, for most of the ten years prior to his death. On May 13, 1988 Baker was found dead on the street below his second-story room of Hotel Prins Hendrik in Amsterdam, in what was almost certainly a suicide, but ruled an accidental if drug-induced fall.

(13508) **\$2,500.00**

**43. [Jazz & Song] B.B. King. [King, Riley B. ] (1925 - 2015) *Silver and Mother-of-pearl Guitar Belt Buckle - FROM THE COLLECTION OF B.B. KING.*** Silver and Mother-of-pearl Belt Buckle, in the shape of a Gibson Les Paul electric guitar, inscribed on reverse "B.B.", understood to have been given by King to fellow guitarist J. Geils, with whom he toured in the 1970s. Provenance: The Estate of J. Geils. Approx 5 x 1.8 inches, with an associated leather belt.

American blues singer, electric guitarist, songwriter, and record producer B.B. King introduced a sophisticated style of soloing based on fluid string bending and shimmering vibrato that influenced many later electric blues guitarists. Inducted into the Rock and Roll Hall of Fame in 1987, King is considered one of the most influential blues musicians of all time, earning the nickname "The King of the Blues", and one of the "Three Kings of the Blues Guitar" along with Albert King and Freddie King. Known for performing tirelessly throughout his musical career, appearing at more than 200 concerts per year on average into his 70s, he toured with the American rock band J. Geils Band formed in 1968 under the leadership of guitarist John "J." Geils. The band played R&B-influenced blues rock during the 1970s and soon achieved commercial success before moving towards a more mainstream radio-friendly sound in the early 1980s, which brought the band to its commercial peak.

(15936) **\$1,500.00**

**44. [Jazz & Song] Coleman, Ornette. (1930 - 2015) *Autograph Musical Manuscript & Signed Book.*** Autograph MS, 2 pp, 8vo, letterhead of The Argent Hotel, San Francisco, in black felt tip ink, charts written in preparation for his Ornette Coleman Quartet SF Jazz Festival concert of 11/2/2005. Together with a ticket from the concert and a softcover copy of ORNETTE COLEMAN: HIS LIFE AND HIS MUSIC (Peter Niklas), signed in black ink on the front cover "Ornette Coleman." Ownership signature to upper half title page, otherwise both the manuscript and book in fine condition.

The alto saxophonist and composer was one of the most powerful and contentious innovators in the history of jazz. The present manuscript is only the second Coleman manuscript we have ever encountered on the market and we have located none at auction. (12351) **\$2,800.00**

**45. [Jazz & Song] Davis, Miles. (1926-1991) & Coltrane, John. (1926-1967) & Adderley, Cannonball. (1928-1975) & Evans, Bill. (1929-1980) *Original Photograph at the Newport Jazz Festival.***

Original 10 x 8 inch photograph of four members of the Miles Davis Quintet at the Newport Jazz Festival in 1958. Shown are John Coltrane, Cannonball Adderley, Davis and Bill Evans. Notated and stamped on the verso, tape repair to upper right corner, a couple of other light creases, else fine.

(16122) **\$650.00**

**46. [Jazz & Song] Holiday, Billie. (1915-1959) *Signed Photograph.***

Stunning early-1950's photograph of the legendary jazz singer, boldly signed in white ink at the left. Billie is shown singing into the mic, wearing a long, elegant dress and her trademark gardenia. Tape remnants to left edge and minor loss, some light creasing, spots to verso, several of which have bled and are visible in the image; in very good condition overall. 8 x 10 inches. Set in an attractive table-top 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. Signed photographs of her are very scarce.

From the collection of Nat Singerman, a professional photographer and co-owner of Character Arts Photo Studio in Cleveland, Ohio during the 1940's and 1950's. During this period he met and befriended many jazz legends who performed at clubs in and around Cleveland and Chicago. He took many photographs of performances as well as numerous candid shots taken backstage. He also hosted jam sessions and dinners at his studio where other images from the archive were shot. He collected signatures from many of his jazz musician friends, always asking them to sign in white ink on the prints he made of their pictures. (15046) **\$6,500.00**

**47. [Jazz & Song] [Jazz] 1943 "Boogie Woogie Revue " Puppet Theatre.** Reed Toy, Paper Products Division, Electric Corporation of America. 1943. Vintage punch-out puppet theater set, titled: "The Puppet Parade presents 6 Colorful Stars in BOOGIE WOOGIE REVUE," with puppet characters The Midnight Masters (a jazz combo), Tallulah Torch (a female singer) and Ham 'n Eggs (a dancing duo.) Advertised as "No cutting, No Pasting, easy to assemble, only one string [not included] for each puppet." The set includes two large cardboard sheets of punch-out shapes which can be folded and attached to create puppets and a stage; a sheet of instructions; and a decorative cover board. Some light damage to the delicate punch-out sheets, with a few small pieces torn or detached, but all present; cover page with tears and wear; overall very good. 9 x 12 inches.

This interesting puppet show kit hints at the prevalence of jazz in popular culture by the early 1940's, even reaching children. "Tallulah Torch," with a flower in her hair and "the sad sob in her voice," recalls Billie Holiday, accompanied by the combo "The Midnight Masters." The dancing duo titled "Ham 'n Eggs" is perhaps inspired by the Nicholas Brothers, who appeared in *Stormy Weather*.  
(9088) **\$450.00**

**48. [Jazz & Song] [Jazz in Japan] Davis, Miles. (1926 - 1991) & Gordon, Dexter. (1923-1990) & Simone, Nina. (1933-2003) & Evans, Bill. (1929-1980) & Vaughan, Sarah. (1924-1990) Collection of Signed Japanese Pressing LPs, including KIND OF BLUE.** An extraordinary collection of five Japanese pressed LPs, each signed by the primary artist while on tour in Japan 1973-78, and including an especially rare signed copy of Miles Davis' "Kind of Blue."

The support for jazz in Japan has long been immense and also, remarkably consistent. Even during a slump in the United States in the 70's that threatened to put many American jazz labels and musicians out of business, American jazz artists flocked to Japan to perform, with many releasing "Live in Japan" albums, including Miles Davis, Bill Evans and Sarah Vaughan. "Japan almost singlehandedly kept the jazz record business going during the late 1970's," said a producer with Blue Note Records, Michael Cuscuna. "Without the Japanese market, a lot of independent jazz labels probably would have folded, or at least stopped releasing new material." (NY Times "In Japan, Jazz Resurges As a National Passion," 1/7/88)

Each album includes the original obi strip (spine card), the piece of paper wrapped around the spine of Japanese LPs, the term *obi* designating the sash around a kimono (*Kimono no obi*). Japanese pressings generally feature very high quality vinyl and the present examples are all in fine condition, rated individually below. Four of them are dated by the obtainer of the signature or by the artist (Simone).

**BILL EVANS - NEW CONVERSATIONS.**

Label: WARNER P-10516

Cover : E,W/ Record : E+

Obi stripe: E

Obtained 13 September, 1978, signed, dated and inscribed in black ink on the front cover.

**SARAH VAUGHAN WITH CLIFFORD BROWN**

Label: MERCURY BT-1324

Cover : E,W/ Record : E,DJ

Obi stripe: E

Obtained 26 April, 1975, signed in black ink on the front cover.

**NINA SIMONE - SPELL ON YOU**

Label: PHILIPS SFX-7167

Cover : E,W/ Record : E-,W

Obi stripe: E

Obtained 1973, signed and dated in black ink on the record label and to an interior page of the album booklet

DEXTER GORDON - APARTMENT

Label: STEEPLECHASE RJ-7101

Cover : E,W/ Record : E+

Obi stripe: E

Obtained 25 September 1975, signed in black ink on the front cover by Dexter Gordon, Kenny Drew, Niels-Henning Orsted Pedersen and Albert "Tootsie" Heath

MILES DAVIS - KIND OF BLUE

Label: CBS/SONY SOPL-155

Cover : E,W/ Record : E+

Obi stripe: E

Obtained 1975, signed in silver ink "Miles Davis" on the front cover.

The present collection includes several remarkable rarities, but the highlight is surely the exceedingly rare signed copy of what is widely regarded to be the greatest jazz album of all time, Miles Davis' "Kind of Blue." Davis was notoriously prickly and a generally reluctant autograph signer. Though authentic autograph signatures are certainly obtainable, we are aware of only one other extant authentically signed copy (also sold by Schubertiade) of Davis's greatest masterpiece. Of the previous example sold by Schubertiade, noted jazz collector and dealer Larry Rafferty noted that in his 40+ years of collecting jazz autographs, this is "absolutely the only copy I have ever seen -- or heard of" and our research further confirms that no signed copies have appeared at auction or in trade catalogues.

The best-selling jazz record of all time is universally acknowledged as a masterpiece, revered as much by rock and classical music fans as by jazz lovers. Kind of Blue brought together seven now-legendary musicians in the prime of their careers: tenor saxophonist John Coltrane, alto saxophonist Julian "Cannonball" Adderley, pianists Bill Evans and Wynton Kelly, bassist Paul Chambers, drummer Jimmy Cobb and, of course, trumpeter Miles Davis. To the musicians who recorded it, Kind of Blue was just another session when it was released in August, 1959. But the disc was quickly recognized by the jazz community as a classic. Jazz musicians were startled by the truly different sound on an album that laid out a clear roadmap for further modal explorations. "So What" became the tune, the one that every musician -- not just the practitioners of jazz -- simply had to know. The other tracks also quickly became standards and the individual solos throughout the record continue to inspire musicians to this day. Drummer Jimmy Cobb puts it all down to simplicity -- the reason Kind of Blue has remained so successful for so long. And because of its inherent balance, historian Dan Morgenstern adds, the album never wears out its welcome.

(12689) **\$35,000.00**

**49. [Jazz & Song] Jobim, Antonio Carlos. (1927-1994) [Vaughan, Sarah. (1924-1990)] Autograph Letter to Sarah Vaughan.** Autograph letter from the Brazilian composer, pianist, songwriter, arranger and singer to the great jazz vocalist Sarah Vaughan. On a postcard of the Municipal Theater in Rio, dated June 10, 1976, Jobim writes: "My darling Sass, I've been missing you so much. How are you & Marsh[all Fisher, Vaughan's partner and manager] & everybody? I've been looking for this card a long time. Here is your 'work' in Rio, for you to show to your friends. By the way, I guess you know you were the last show at it, before it closed to be repaired, and it'll remain closed for one more year, they say. Here everything's OK, with one bad news: now, to leave the country, one has to leave US \$1,200, during one year, at the Bank of Brasil (no interests or monetary correction), and our middle class, the only ones they hit, is furious, trying to do something against it! I only wrote to tell you that I love more each day! Don't forget me! All the best! xxxx Antonio Carlos." Rare.

The Brazilian composer, pianist, songwriter, arranger and singer Antonio Carlos or "Tom" Jobim is widely considered as one of the great exponents of Brazilian music. Jobim internationalized bossa nova and, with the help of important

American artists, merged it with jazz to standardize in the 1960s a new sound whose popular success was very remarkable.

Vaughan, described by jazz critic Tom Moon as "arguably, the foremost interpreter of Brazilian music in jazz history," made three albums of Brazilian music, beginning with the 1977 record *I Love Brazil!*, recorded with Milton Nascimento, Dori Caymmi, and Jobim on piano.

(16154) **\$1,200.00**

**50. [Jazz & Song] Mulligan, Gerry. (1927-1996) "Jeru" - Autograph Lyrics and Musical Manuscripts.**

Gerry Mulligan's autograph lyrics for his song "Jeru," together with a group of handwritten instrumental parts to the song. The lyrics are written in pen and pencil over three sheets of lined 8.5 x 11 notepaper, with one strike-through in the same pen and one insertion in another hand. The parts included are labeled "Gerry," "Bass," "trpt," "Jeru Two," (16 measures apparently for trumpet, written on the opposite page to the trumpet part), and "Background for solos," each 1 p. in pencil on 9.5 x 12.5 and 8.5 x 11 manuscript paper. Also included is a facsimile of a lead sheet with melody and chords to the song, also apparently in Mulligan's hand. Instrumental parts with some smudges, pencil and pen corrections, and light signs of use; overall fine. Lyrics with toning, otherwise very fine.

The song "Jeru," first recorded on Miles Davis' CD *Birth of the Cool*, is generally an instrumental number, and we have been unable to find any recordings using the present text. These clever and self-referential lyrics, with many internal rhymes ("Just for all the lovely people that you see in the road / We'll sing them a song in Jeruvian mode / If I can have a preference, I'll even make reference / to why you write a song like Jeru, just for you...") fit well to the song's upbeat opening lick, although they would require a highly agile singer to match the speed of the horns! The text to the bridge ("Then if you'd be kind enough to / tell me why you / write these ex- / ten- / ded / brid- / ges...") is trickier to match to the music, and the second and third pages of text fall out of sync with the structure of the song (as recorded on *Birth of the Cool* and *Re-Birth of the Cool*.) While it appears the lyrics were probably written after the song, we have not established whether they have ever been used in performance.

In September 1948, Miles Davis formed a nine-piece band that featured arrangements by Mulligan, Evans and John Lewis. The band initially consisted of Davis on trumpet, Mulligan on baritone saxophone, trombonist Mike Zwerin, alto saxophonist Lee Konitz, Junior Collins on French horn, tubist Bill Barber, pianist John Lewis, bassist Al McKibbon and drummer Max Roach. Over the next couple of years, Davis reformed the nonet on three occasions to record twelve pieces for release as singles. These were eventually compiled on a Capitol Records record, titled *Birth of the Cool*. Mulligan wrote and arranged three of the tunes recorded, one of which was "Jeru"—Mulligan's nickname. Mulligan later released an album under the same title, and the song was recorded again as the last track on Mulligan's 1992 album *Re-Birth of the Cool*.

Though Mulligan is primarily known as one of the leading baritone saxophonists in jazz history - playing the instrument with a light and airy tone in the era of cool jazz - he was also a notable arranger, working with Claude Thornhill, Miles Davis, Stan Kenton, and others. Mulligan's pianoless quartet of the early 1950s with trumpeter Chet Baker is still regarded as one of the more important cool jazz groups. Mulligan was also a skilled pianist and played several other reed instruments.

(16099) **\$4,500.00**

**51. [Jazz & Song] [Politics] *The Democratic Jazz Party*.** An interesting if obscene piece of political ephemera, bearing the title "The Democratic Jazz Party" and opening to reveal a moving tableau of a donkey sexually mounting an elephant from the rear. Partially detached at fold; toning, stains, and wear; moving parts still operational! Overall good. 6 x 4 inches (15 x 10 cm). (16147) **\$250.00**

**52. [Jazz & Song] Simone, Nina. (1933-2003) & Mann, Herbie. (1930-2003) *Original 1964 Concert Poster*.** Uncommon original boxing-style concert poster from a performance of Nina Simone and Herbie Mann at the Stepan

Center at Notre Dame University, on February 22, [1964]. As part of the college tour Ford CARavan of Music, Simone and Mann performed with the Moonshiner and Ron Eliron. 14 x 22 inches. A few small tears and stains to edges, else in fine condition.

Nina Simone traveled with the Ford CARavan in 1963-1964, and was advertised in Billboard as the "star of the Ford Caravan of Music for 1964."

(15406) **\$1,200.00**

**53. [Jazz & Song] Vaughan, Sarah. (1924-1990) Her "Sassie" License Plate.** A very fun item from the great American jazz vocalist and pianist, a gifted song stylist known for her rich voice and perfect pitch and for her salty speech and playful manner which earned her the nickname, "Sassy Sarah." Her custom "Sassie" California license plate, which was on the car she drove around town (and which continued to be driven, as per the registration ticket, by her daughter, following her death) and which were later sold at her estate auction. (4890) **\$2,000.00**

**54. [Jazz & Song] Vaughan, Sarah. (1924-1990) Original Handwritten Lyrics for songs by George and Ira Gershwin in Spiral Bound Notebook.** Incredible collection of handwritten lyrics, penned by Ms. Sassie herself, the great jazz vocalist Sarah Vaughan. These handwritten lyrics were used by Vaughan in her live performances. The notebook also contains personal "To-Do" lists as well as some very personal and humorous notes including flight information, computer research and even reminders for her to "Order Ham." Originally purchased from the estate of Sarah Vaughan Estate, and including a copy of the original auction catalog.

Sarah Vaughan's Gershwin Songbooks, first released in the 1950's and seldom out of print, are classics in the jazz/vocal cannon. In fact, it is difficult to suggest another composer with whom Vaughan is more strongly associated than the Gershwins, so popular are her renditions of their songs. In 1982, Vaughan recorded Gershwin Live! with The Los Angeles Philharmonic which featured several medleys of the Gershwin's tunes. Vaughan's practice, popular with many singers still, was to memorize lyrics by writing them out, then use them as a crib sheet during the performance. Here we have a Porgy and Bess medley featuring a chorus of "It ain't necessarily so," transitioning to "I Loves You, Porgy." Page Two features a medley of "Nice Work If You Can Get It," and "They Can't Take That Away From Me." Page Three features a medley of "Swanee," and "Strike Up the Band," which was not included in the Gershwin Live! recording, but was of course a staple of Vaughan's touring act. (10652) **\$2,200.00**

## ***Dance & Theater***

**55. [Dance & Theater] Astaire, Fred. (1899-1987) & Astaire, Adele. (1896-1981) [White, VanDamm] Four Original Large Photographs from their earliest Broadway Collaborations.**

Collection of four original large format doubleweight photographs of the sibling dancers from their earliest Broadway collaborations, as follows:

Large original photograph in their 1917 Broadway revue *Over the Top*. Fred is shown in a dapper suit, mustache and spats, while Adele wears a lacy white dress. Photographed by White of N.Y. Press stamps to the verso. Glossy print with scratches and chips, and a few edge tears; overall in very good condition. 10.75 x 13.5 inches (27.3 x 34.3 cm).

Large original photograph, ca. 1920. Fred and Adele are shown standing back-to-back with one arm and leg raised. Photographed by White of N.Y. Press stamps to the verso. In fine condition. 10.5 x 13.5 inches (27.1 x 34.5 cm).

Large original photograph in their 1927 show *Funny Face*. They are shown in evening dress, standing on a sofa with Fred attempting to charm a stern Adele. Press stamps to the verso. Glossy print with scratches and chips, and a few edge tears; overall in very good condition. 10 x 13 inches (25.5 x 33 cm).

Large original photograph from their last show together, the 1931 Broadway revue *The Band Wagon*. Fred and Adele are shown dressed as young children, fighting over a pair of hoops. Photographed by Florence Vandamm of New York, with raised photographer's stamp at the lower left. Press stamps and notes on the verso. Corner wear and creases; upper edge reinforced with white tape; overall in very good condition. 11 x 13.5 inches (27.8 x 34.8 cm).

Adele was Fred Astaire's elder sister, and his partner in a legendary 27-year career in vaudeville and theater, beginning when he was five and she was eight. Beginning in 1917 with the Broadway revue *Over the Top*, Fred and Adele appeared on Broadway and on the London stage in shows such as Jerome Kern's *The Bunch and Judy* (1922), George and Ira Gershwin's *Lady, Be Good* (1924), and *Funny Face* (1927), winning popular acclaim with the theater crowd on both sides of the Atlantic. By the 1930's, Fred Astaire's tap dancing was recognized as among the best in the world (as Robert Benchley wrote in 1930, "I don't think that I will plunge the nation into war by stating that Fred is the greatest tap-dancer in the world."). Their 1931 revue *The Band Wagon*, with book and music by George S. Kaufman, Howard Dietz, and Arthur Schwarz, introduced the song "Dancing in the Dark" and was the first New York production to use a double revolving stage. It was also the last show in which Adele and Fred appeared together.

(15872) **\$2,000.00**

**56. [Dance & Theater] Bakst, Léon Samoilovitch. (1866-1924) [Lifar, Serge. (1905-1986)] *Scenery and Costume Source Materials from the Collection of Leon Bakst.***

A fascinating archive of source materials from the collection of Ballets Russes set and costume designer Léon Bakst and thence from the collection of dancer Serge Lifar. Five volumes total, the first being an album of 19th-century French fashion plates, apparently used as source material for more than one generation of costume designers, containing 16 hand-colored plates, each headed "Costume Parisien," "Costumes anglois et françois," or "Costume de Londres," dated 1802 and showing ladies in the latest styles of gowns and hats. Ownership stamps on the verso of the front free endpaper from G. Caffi [likely Ivan Caffi, a costume designer for the Ballets Russes], Costumier des Théâtres Impériaux, St. Petersburg (struck through in ink) and Serge Lifar; also signed "L. Bakst." 16 pp. Hardcover, pages reinforced with archival tape; several pages have been removed. Red quarter cloth; spine labeled by hand "Modes—1802." Some internal toning and wear to binding; prints very fine and overall fine.

The remaining volumes constitute a collection of late-19th-century Russian prints. The clipped prints are collected in four hand-labeled portfolios: "Maisons de Campagne" (9 prints of scenes of peasant life in the Russian countryside, most mounted on 8 x 10 heavy paper); "Portraits Russes fin XIXième s." (14 clipped prints of 19th-century Russian portraits, including 4 of upper-class ladies and several of writers, artists, painters and composers. Irregular sizes); "Scènes "Bourgeoises" vie courante etc XIXème s." (40 clipped prints of scenes of 19th-century Russian life, including bourgeois interior scenes of parties, music-making, etc; and outdoor scenes of working-class people and soldiers; with three clipped magazine pages with text and interior scenes. Two large color prints. Irregular sizes); and "Tableaux historiques" (29 clipped prints of historical scenes, including "Menschikov in exile," "Prince Roman Galitzki refusing the order of the Pope," "A Boyar wedding," "The death of tsar Theodore Alexievich," etc. One large color print. Irregular sizes.) Originally enclosed in a larger hand-labeled folder, with heavy toning and wear. Contents overall fine.

The painter, scenery and costume designer Léon Bakst was a member of the Sergei Diaghilev circle and the Ballets Russes, for which he designed exotic, richly coloured sets and costumes. Of his costume designs, the exotic garments for *Scheherazade* (1911) and the Faun's simple unitard and the Nymphs' diaphanous tunics in *L'Après-midi d'un faune* are among the best-remembered.

The present archive is from the collection of the important dancer and choreographer Serge Lifar. Lifar made his debut at the Ballets Russes in 1923, where he became the principal dancer in 1925 and was considered the successor to Nijinsky. He was cast at the age of 21 opposite Tamara Karsavina in Nijinska's *Roméo et Juliette* (1926); Karsavina was twice his age. He originated leading roles in three Balanchine ballets for the Ballet Russes, including *La Chatte* (1927). After Diaghilev's death in 1929, he became the director of the Paris Opéra Ballet, a position he held during three

decades until he was forced to retire in 1958. Beginning in the 1920's and continuing until his death, Lifar amassed a large collection of props, designs, costumes, art, and other dance and music artifacts, much of which came from Diaghilev either before or after his death, or from other Ballets Russes associates. Sotheby's conducted several sales on his behalf in the 1970's-80's, and the final auction of his collection in 2012 saw record-breaking sales. (16079)  
**\$5,000.00**

**57. [Dance & Theater] [Ballets Russes] [de Brunoff, Maurice. & de Brunoff, Jacques] DIAGHILEV, APOLLINAIRE, COCTEU, BAKST, etc. [THE GREATEST REVOLUTION IN THE HISTORY OF THEATRE AND BALLET] *Collection des plus beaux numéros de Comoedia Illustré et des programmes consacrés aux ballets & galas russes...1909-1921.* Paris: M. de Brunoff, editeur, 32, rue Louis-le-Grand. [1909-21].**

A beautiful bound volume of special issues and supplements to the Parisian theatrical periodical *Comoedia Illustré* chronicling the 1909-1921 seasons of the Ballets Russes, with many photographs and full-color illustrations relating to the legendary ballet company. A selection of souvenir programs (published as supplements to the magazine) and extracts from the magazine are arranged in chronological order; interspersed leaves with texts by V. Svetloff (Russian critic and biographer of Anna Pavlova) give further details of each year's productions. Ownership inscription of Osborne Robinson and exhibition loan details on front free endpaper, some marginal dust-soiling, original green silk-covered boards with pictorial inlay (from *The Firebird*) by Natalia Goncharova, rebacked in green morocco, modern cloth. Graphically interesting endpapers covered in the names of important Ballets Russes figures. Most pages unnumbered; over 200 pp. total. Four leaves with clipped and mounted prints and hand-written captions appear to be the addition of the previous owner, and are partially detached; binding otherwise sound. Binding somewhat sunned, with later restored spine and slipcase. Overall in fine condition. 10.25 x 13.5 inches (26 x 34 cm).

Highlights include the May 1917 "Théâtre du Chatelet" separate publication devoted to the groundbreaking ballet *Parade*, including Apollinaire's famous foreword, coining the word "surrealism," and the two color illustrations by Picasso. The many color illustrations throughout highlight the artistic contributions of Léon Bakst (1866-1924), Nicholas Roerich (1874-1947), Valentine Hugo, née Gross (1887-1968), André Derain (1880-1954), Alexandre Benois (1870-1960), Mikhail Larionov (1881-1964), José Maria Sert (1874-1945) and Pablo Picasso (1881-1973) to the long history of the Ballets Russes. Particularly striking are the many full-page color costume designs by Bakst. The dancers featured in the illustrations and photographs include the great Russian stars Vaslav Nijinsky (1889-1950), Tamara Karsavina (1885-1978), Michel Fokine (1880-1942) and his wife Vera Fokina, and Ida Rubinstein (1883-1960), among others.

Contents:

9 pages on the Saison Russe 1909, Opera et Ballet, including a cover illustration of a costume design by Leon Bakst; Cover of *Comoedia Illustré* no. 18 (June 15, 1910) with portrait of Catherine Gheltzer; *Comoedia Illustré* special number, supplement to no. 18, with cover design of a dancer with a sword by Leon Bakst. 14 pp., including two full-page color illustrations by Bakst; 1 page clipped and mounted set design for *Scherazade* with hand-painted title; Programme Officiel des Ballets Russes, Théâtre du Châtelet, Juin 1911, with gold-embellished translucent paper slipcovers. Cover design of Nijinsky in "La Péri" by Leon Bakst, and eight further images by Bakst, including costume designs for "Narcisse" and "Dieu bleu," and a 2-page spread stage design for "Narcisse." Full-page portrait photographs of Nijinsky, Karsavina, Fokine and Fokina, Rosay, Natalia Trouhanowa, Sophie Fédorova, and other dancers in "Scheherezade" and "Carnaval." 30 pp.; 10 pages from an issue of *Comoedia Illustré*, including a 4-page color spread on Nijinsky and Karsavina, with drawings by Jean Cocteau; 10 pages on "Petrouchka," including two color set designs by A. Benois, and full-page photographs of Karsavina, Fokine and Fokina; *Comoedia Illustré* 1911 special number on "Le Martyre de Saint Sébastien," with a cover illustration by Leon Bakst showing Ida Rubinstein as the martyred saint, and also including a two-page gold and color spread of costume designs. 11 pp.; *Comoedia Illustré* 1912 special number for the 7th Season, with cover illustration from "Le Dieu Bleu" by Bakst, and also including further costume designs and scenic designs for "Daphnis et Chloé" and "Le Dieu Bleu" by Bakst. 14 pp.; 5 further pages on "Le Dieu Bleu."; Clipped cover from *Comoedia Illustré* no. 17 (June 1, 1912) with illustration of Karsavina and Bolm in "Thamar."; 4 further pages on "Thamar," and "Petrouchka"; Two covers mounted verso-to-verso from *Comoedia Illustré* special issue no. 16 (May 15,

1912) with illustration by Bakst of Nijinsky in "L'Après-Midi d'un Faune" on one cover, and a photograph of a relief sculpture on the other cover. Followed by 8 further pages on "L'Après-Midi d'un Faune" with Greek vase-style pink and black borders, and photographs of Nijinsky and several female dancers; 10 pages on "Daphnis and Chloé" with photographs and text; Special issue on "Hélène de Sparte," including cover design by Leon Bakst, showing Ida Rubinstein as Hélène, and five further costume and scenic designs by Bakst. 15 pp. Followed by 6 further pages on "Hélène de Sparte."; 4 pages on Oscar Wilde's "Salomé"; Full-page mounted illustration of Schollar, Nijinsky, and Karsavina in "Jeux," by Valentine Gross, followed by 1 page on "Boris Godounoff" with scenic illustration by Bakst and one page of costume designs by Bakst for "Boris Godounoff," 4 pages on "Jeux" with photographs and illustrations by Valentine Gross, 3 pages on "Sacre du Printemps" and "Kowanchina" with scenic drawings by Roerich and Féodorowski; 16 pages on "Jeux," "Daphnis et Chloé," and "Sacre du Printemps," including a 2-page spread on "Peintres Decoratifs Russes," with tipped-in or mounted color illustrations by Bakst and Féodorowsky, a 2-page spread of drawings of Nijinsky and Karsavina by Valentine Gross, and a 2-page spread of costume designs by Soudeïkine and a full-page curtain design by Soudeïkine; Clipped cover from *Comoedia Illustré* no. 18 (June 20, 1913), with illustration of Ida Rubinstein in couture by Worth. Followed by 16 pages on "La Pisanelle," including a 2-page color set design and further illustrations by Bakst and Gross; 28 pages on the Ballets Russes season of 1914, including a full-page illustration of Mme. Kousnetzoff as the wife of Putiphar and several more costume designs for "La Légende de Joseph" by Bakst, and a 2-page spread of costume designs for "Rossignol" by Alexandre Benois; 4 pages on "Le Coq d'Or" with drawings by Nathalie Gontcharova and Valentine Gross; Complete Ballets Russes special issue for the performances of May 25 and 26, 1917, constituting the "THÉÂTRE DU CHATELET" SEPARATE PUBLICATION MAINLY DEVOTED TO JEAN COCTEAU'S GROUNDBREAKING BALLET "PARADE", INCLUDING APOLLINAIRE'S FAMOUS FOREWORD (COINING "SURREALISM") AND THE TWO FAMOUS COLOR ILLUSTRATIONS BY PICASSO on the front and back covers, and including a portrait of Leonide Massine by Leon Bakst, a portrait of Stravinsky by Picasso, and a portrait of Picasso by Bakst. 24 pp; 4 pages on the Ballets Russes season of January-February 1920, followed by a clipped cover from the *Comoedia Illustré* special issue with costume designs for "Tricorne" by Picasso, and the complete program for the 1919-1920 season, including drawings by Picasso, set and costume designs by André Derain, a mounted color set design by Picasso, and costume designs by Bakst. 32 pp; Complete special issue for the "Ballets Russes à l'Opéra," May-June 1920, with cover design of costumes for "L'Astuce féminine" and further costume and scenic designs by José-Maria Sert. 9 pp; 22 pages on the Ballets Russes season of 1921, including a short program and pages from an issue of *Comoedia Illustré*, with drawings of Stravinsky by Picasso and of Prokofiev by Matisse, and a 2-page spread of costume and scenic designs for "Le Bouffon" by Larionow; 1 page clipped and mounted color set design for "Papillons" by Dobuzhinsky; 1 page clipped and mounted costume design by Gontcharova.

This very rare limited edition was compiled by the program publishers of the Ballets Russes themselves, Maurice and Jacques de Brunoff. All the programs are the original printings, collected and bound with a selection of extracts from the magazines, together with the souvenir programs (published as supplements), arranged in chronological order. Among the most important of all the publications present is the magnificent May 1917 "Théâtre du Chatelet" publication (mainly devoted to the ballet "Parade"), which constitutes one of the most important publications in the history of modern art. It is here, in his presentation-article to "Parade," that Apollinaire coins the term "surrealism" and thus lays the foundation for the seminal cultural movement that Bréton came to lead. The ballet "Parade" represents a historical collaboration between several of the leading artistic minds of the early twentieth century: Erik Satie, Jean Cocteau, Pablo Picasso, Léonide Massine, and Serge Diaghilev, and is especially famous, not only for its contents and its music, but also for its magnificent costumes designed by Picasso, the drawings of which are presented in the present publication for the first time - most famously the front cover for the "Parade" program, which depicts the "Costume de Chinois du ballet "Parade"/ aquarelle de Picasso", an etching with original, stunning pochoir-colouring (hand-painted by Picasso himself). This program epitomizes the importance and influence of the "Comoedia Illustré."

"This stage, theatre and ballet monthly was published in Paris between 1908 and 1921, although suspended publication (except for special issues or supplements) between September 1914 and October 1919. At the beginning of 1922, 'Comoedia illustré' merged with 'Le Théâtre' [published 1898-1921] and became 'Le Théâtre et comoedia illustré' [published 1922-1926]). 'Le comoedia' often devoted whole special issues to the annual Paris season of Serge Diaghilev's

Ballets Russes and Ida Rubinstein's Galas Russes. Special supplements of the magazine were often published as programmes to new performances. These special issues and supplements were usually lavishly illustrated, usually in full colour, with the costume and set designs, and to portraits of the leading dancers and singers in the operas and ballets. Leading designers at different times included Natalia Goncharova, Mikhael Larionov, Léon Bakst (who was particularly prolific), Pablo Picasso, Henri Matisse, Léonide Massine, José Maria Sert, André Derain, and other avant-garde artists." (Harvard Theatre Collection)

(16155) **\$15,000.00**

**58. [Dance & Theater] [Burlesque] "Hot from Harlem" - Original Burlesque Poster.**

Graphically striking original poster for a "Hot from Harlem" burlesque show, put on at the Shore Theatre of Milford, DE on Sept. 16, 1957. The striking poster features images of three African-American burlesque performers, advertised as "Brown Skin Beauties That Are A Treat!", "Newer Than New - Dancing That Sizzles - Excitable Music" and "Hotter Than Hot!!!" Some light water damage to the edges and upper center; pinholes at corners and upper margin; overall very good. 22 x 28.5 inches.

(15915) **\$1,500.00**

**59. [Dance & Theater] Capa, Cornell. (1918-2008) Savoy Ballroom, 1939 - Original Photograph.** Exuberant original photograph of a couple of jitterbuggers at the Savoy Ballroom in Harlem, 1939. Captured by Hungarian-American photographer Cornell Capa. Later archival gelatin silver print, labeled with negative number and initialed by the artist on the verso. 11 x 14 inches. Nicely framed.

Opened in 1926, the Savoy Ballroom was a large ballroom for music and public dancing located at 596 Lenox Avenue, between 140th and 141st Streets. One of many Harlem hot spots along Lenox, the Savoy was known as the "World's Finest Ballroom" but more than that, as "a building, a geographic place, a ballroom, and the 'soul' of a neighborhood". (Barbara Englebrecht, "Swinging at the Savoy" *Dance Research Journal Vol 15 No. 2 Popular Dance in Black America, Spring 1983*)

(15892) **\$1,800.00**

**60. [Dance & Theater] Lifar, Serge. (1905-1986) Enormous Photograph Album Recording Lifar's Trip to the United States.**

A large photograph album containing approximately 200 original photographs taken by the important dancer and choreographer Serge Lifar on his 1932-33 visit to the United States. The photographs are artistically arranged, some trimmed and spliced together to show panoramas. The photographs show scenes including Lifar's arrival in the United States by boat, sight-seeing in New York (with a walk over the Brooklyn Bridge and a view from a skyscraper), views of the Capital and the Washington Monument in Washington D.C., a visit to the camp of the Bonus Expeditionary Forces on Anacostia Flats (a group of WWI veterans who marched on Washington to demand promised benefits), train journeys, a trip to Niagara Falls, and a boating trip with friends, and the departure by ship from New York harbor, with views of the Statue of Liberty. Heavy, canvas-bound album with metal-reinforced corners; some toning but overall very fine, with all photographs intact. 38 pp. of photographs. 18 x 14 inches (46 x 36 cm).

Serge Lifar made his American debut on November 5, 1933 at the Forrest Theatre in New York. The program was a revival of a performance given in July 1933 at the Savoy Theatre in London, and included Lifar's new ballet *Prométhée*, as well as *L'Après-midi d'un faune*, *Le Spectre de la Rose*, and *Divertissement*. Despite the impressive build-up of advance publicity - "Sensational Young Russian Dancer, Legitimate Successor of Nijinsky, Coming Here Direct from Paris" - the US tour was a financial disaster for Lifar's European dance company and it was this tour that subsequently forced Lifar to sell his famed Ballets Russes collection.

(9512) **\$4,500.00**

**61. [Dance & Theater] Lifar, Serge. (1905-1986) [Honegger, Arthur. (1892-1955)] "Chota Roustaveli" -**

***Inscribed Manuscript Musical Sketchleaf.***

Autograph musical sketchleaf signed by the important dancer and choreographer, bearing six lines of rhythmic musical notation created by Lifar and given to Honegger as material for their collaboration, the ballet *Chota Roustaveli*. Six lines of music in blue ink, the leaf is titled: "Chota Roustaveli, Ballet de Serge Lifar, Rythmes de Serge Lifar / Entrée et Danse de Tariel, Acte I n° 5 (Pour Honegger)." Lifar has boldly signed and inscribed at the foot to dance historian Pierre Michaut (translated from the French): "who loves and serves dance, as a souvenir of the creation of this ballet in Monte-Carlo on May 5, 1946." On the verso, 5 lines of further musical sketches in pencil. 26.5 x 34 cm. Small loss to lower left corner not affecting any text, else fine.

*Chota Roustaveli*, inspired by the medieval Georgian epic *The Knight in the Panther's Skin* and named after the poet who created it, was a ballet written in 1945 and premiered in Monte-Carlo in 1946. A large full-length work, it was choreographed by Lifar, with music by Arthur Honneger (acts I and IV), Alexander Tcherepnin (act II), and Tibor Harsanyi (act III). Although its premiere must have been a significant event, the ballet never became widely performed and its orchestral score, held in an anonymous private collection, has since become inaccessible. (See: Harry Halbreich, *Arthur Honneger*, pp. 497 ff.)

Lifar made his debut at the Ballets Russes in 1923, where he became the principal dancer in 1925 and was considered the successor to Nijinsky. He was cast at the age of 21 opposite Tamara Karsavina in Nijinska's *Roméo et Juliette* (1926); Karsavina was twice his age. He originated leading roles in three Balanchine ballets for the Ballet Russes, including *La Chatte* (1927).

(15369) **\$1,600.00**

**62. [Dance & Theater] Meir, Golda. (1898-1978) & Bancroft, Anne. (1931-2005) *Collection of Signed items related to the 1977 play "Golda"*.**

An interesting collection of items relating to the Israeli stateswoman Golda Meir and the actress Anne Bancroft, who portrayed her in the 1977 play *Golda*. Highlights include a touching autograph letter from Bancroft to Meir, written one week after her 1977 visit to Israel, when she met Meir in preparation to play the role; an original Playbill signed by Bancroft and a souvenir program signed by Meir; and an original address book containing contact information for people involved in the production of *Golda*, including Bancroft, her husband Mel Brooks, theater personnel and doctors and therapists. Also included are four autograph notes from Bancroft and her family to the collector, Mary Jane Vineburgh (who appears to have worked as a wardrobe dresser on *Golda*), a group of 8 x 10 photographs of Meir, Bancroft, and others, and several other pieces of related correspondence.

Contents, in full: ALS from Bancroft to Meir sending her "the complete works of Mel Brooks" and writing that she "will never be my old self again after seeing Israel" (2 pp., n.d. [1977], 8.5 x 11 inches, fine); Playbill program from the original production of *Golda* at the Morosco Theatre, signed by Bancroft on the cover (5.5 x 9 inches, fine); souvenir program from *Golda*, signed on p. 3 by Meir next to her photograph and featuring 3 pp. of color photographs of the production (9 x 12 inches, very fine); address book labeled "'Golda' phone #s" (3.75 x 5 inches, good); 8 original photographs, showing Bancroft, Meir and others in various locations in Israel and at social events, as well as a promotional headshot of Bancroft (8 x 10 inches, fine); 3 original photographs of Bancroft as a younger woman at the Vacation Camp for the Blind in 1958, in an envelope addressed to her at the Morosco Theatre together with a note from the photographer and the original negatives (8 x 10 inches, very good); autograph postcard from Bancroft to Mary Jane Vineburgh (St. John, March 1, 1978) joking that "We could use you—dressing is so difficult, can hardly put on my bathing suit and my snorkle mask," signed "The Brooks + Enid"; miniature autograph Christmas card from Bancroft to Vineburgh signed "Anne B."; autograph note from Bancroft to Vineburgh with a thank-you note from her young son Max (3 pp., June 10, 1978); autograph note from Bancroft asking "Please buy 6 more bulbs for this lamp"; gold invitation card to a party for Golda Meir on November 6, 1977, addressed to Mary Jane Vineburgh; several photocopies of press clippings about the play; a photocopy of a letter from the president of the Hebrew University of Jerusalem to Lawrence Vineburgh,

regarding a matter related to Golda Meir; an autograph note from Harvey Narcisenfeld to Mary Jane Vineburgh, sending a review; and several pieces of mail soliciting charitable donations.

The New York Times covered Bancroft's visit to Israel in 1977: "She had come to meet Mrs. Meir, [Bancroft] said, not only to watch her move, learn her mannerisms and listen to her talk but to find a passion in her own life that would match that of Mrs. Meir, 'something that would be a clue to my playing the role so that I would have a handle to hang on to every night... When I work, I have to find a personal image that is similar to the person I'm relating to in the play. If you don't lock into something extremely personal within yourself, the play will have gone by without your having felt anything. So I have to find out what Israel is to Golda, and what Golda's passion is all about. And then I have to find something for myself that is equal.' " (Margaret Croyden in the New York Times, August 14, 1977.)

(10719) **\$1,200.00**

**63. [Dance & Theater] [Nijinsky, Waslaw. (1889-1950)] *Antique Gold Vessel, Presented to Nijinsky after the Premiere of Debussy's "Jeux"*.** An antique gold vessel and cover presented to the great dancer and choreographer after the premiere of Debussy's *Jeux* in 1913. Designed as a stylized urn, the vessel bears the presentation engraving: "Vaslav Nijinsky/Jeux/Theatre des Champs-Élysées/le 15 mai, 1913" above a pair of crossed tennis rackets and a tennis ball. Solid 14K gold with maker's mark. 9 inches (23 cm) high. Deaccessioned from the collection of the Metropolitan Opera Guild, for whom it was purchased by Mrs. John E. Long, in memory of Lily O. Pforzheimer.

The last work for orchestra written by Claude Debussy, *Jeux* ("Games") was composed for the Ballets Russes of Sergei Diaghilev to choreography by Vaslav Nijinsky. Conducted by Pierre Monteux, *Jeux* was first performed on 15 May 1913 at the Théâtre des Champs-Élysées, Paris and was not well received (and was soon eclipsed by Stravinsky's *The Rite of Spring*, which was premiered two weeks later by Diaghilev's company). Danced by Nijinsky, Tamara Karsavina, and Ludmilla Schollar, the scenario of the ballet involves two girls and a boy who play, chase each other and embrace in the fantastical setting of a garden tennis court.

"*Jeux* premiered in Paris in May at the grand opening of Gabriel Astruc's modern new theatre, the Théâtre des Champs-Élysées. The set was a large grey-green garden, an open space—not intimate enough, Bronia [Nijinska] thought, for Nijinsky's subtle *pas de trois* in which so much is implied or implicit. Bakst's costume designs were rejected at the last minute—for some reason he had planned to have Vaslav in a red wig and unflattering long shorts—so instead he wore a white version of his practice clothes while Jeanne Paquin designed the girls' white tennis dresses. Again, the dancers barely touched; again the theme of male innocence and female knowledge was repeated. This 'second instalment of Nijinsky's erotic autobiography [revealed] no less urgently than *Faune*, the power of desire, the ambiguity of sexual identity, and his aversion to intercourse itself.' " (Lucy Moore: *Nijinsky: A Life*.)

(15397) **\$28,000.00**

**64. [Dance & Theater] [Vestris, Gaetano Apolline Baldassarre. (1729 - 1808)] Sandby, Paul. (1731-1809) *Six guineas entrance and a guinea a lesson*.**

A satirical etching and aquatint of the great eighteenth-century French dancer Gaetano Apollino Baldassare Vestris by Paul Sandy, published by the artist, 1781. Printed in sepia, on cream laid paper with large watermark of a two-headed eagle, sheet 379 x 337 mm. (14 7/8 x 13 1/4 in), trimmed within platemark, central vertical fold, three small repaired nicks to right hand edge, one encroaching within image, minor handling creases, light surface dirt. BM Satires 5909. Nicely framed.

Scarce. The gentleman instructing the duck is the great French dancer and ballet master, Gaetano Apollino Baldassare Vestris. Born of an Italian theatrical family, he studied dance with Louis Dupré at the Royal Academy in Paris, later joining the Paris Opéra where he served as dancing master to Louis XVI. Vestris was the first dancer to discard the

mask and to use his face in mime. By 1751 his success and his vanity had grown to such a point that he is reported to have said, "There are but three great men in Europe--the king of Prussia, Voltaire and I." From 1770 to 1776 he was a master and composer of ballets, retiring, in favour of Jean Georges Noverre, with a pension. Gaetano had several children who also became dancers - the lover of French ballerina Marie Allard, their son Auguste Vestris (1760-1842) was also considered the greatest male dancer of his time.

It is thought Sandby executed this satire after arriving to give Vestris a drawing lesson in his home, only to be kept waiting for an inordinately long time while the French master finished a dancing lesson.

(16158) **\$3,500.00**

### ***Literature & Art***

#### **65. [Literature & Art] Cahun, Claude. (1894-1954) [Moore, Marcel. (1892-1972)] [Desnos, Robert. (1900-1945)] *Autograph Postcard to Robert Desnos.***

A very rare autograph postcard from the French artist, photographer and writer, to Surrealist poet Robert Desnos. Dated June 1938, with envelope postmarked June 27, 1938. On a postcard with a photograph of a girl picking "Jersey Cabbages," Cahun reports on life in Jersey with partner Suzanne Malherbe [Marcel Moore] and asks for news from Paris. Cahun and Moore had settled there in 1937, and later became active in the Resistance there. Both Cahun and Moore have signed. Envelope with rips and toning, but postcard very fine. 5.5 x 3.5 inches (13.8 x 8.8 cm).

Translated from the French, in full: " 'Do you want to plant cabbages in our way, in our way...etc...' But we aren't planting any cabbages; we don't like them. On the other hand, very nice red beans, which will soon be good I hope, salad, radishes, tomatoes, asparagus, grass and flowers. All this as well as the sea and the sun are keeping up busy—but don't prevent us from thinking fondly of you. It would do good to hear [Youtzi?] talk a little—because I believe we are becoming more and more mute. On the other hand, to hear or read news from Paris would be fun. I did hear that are well—at least, someone wrote me as much. Yours, Claude / Suzanne."

The French artist, photographer and writer Claude Cahun was born Lucy Schwob to an intellectual French Jewish family. Around 1919, she changed her name to Claude Cahun. During the early 1920s, she settled in Paris with her lifelong partner and step-sibling Suzanne Malherbe, who adopted the only slightly less equivocal pseudonym "Marcel Moore". For the rest of their lives together, Cahun and Malherbe collaborated on various written works, sculptures, photomontages and collages. The two published articles and novels, notably in the periodical "Mercure de France", and befriended Henri Michaux, Pierre Morhange and Robert Desnos. Cahun's work was both political and personal, and often undermined traditional concepts of gender roles.

In 1937 Cahun and Malherbe settled in Jersey. Following the fall of France and the German occupation of Jersey and the other Channel Islands, they became active as resistance workers and propagandists. The two used snippets of BBC reports on the Nazis to create poetic anti-German fliers, which they then distributed clandestinely to German soldiers. In many ways, Cahun and Malherbe's resistance efforts were not only political but artistic actions, using their creative talents to manipulate and undermine the authority which they despised.

(15371) **\$2,200.00**

**66. [Literature & Art] Chanel, Coco. (1883-1971) & Lerner, Alan Jay. (1918-1986) *Original Photograph on the Chanel Balcony.*** Evocative large original photograph of the great fashion designer together with Alan Jay Lerner, librettist of the 1969 musical about her life, *Coco*. Chanel and Lerner are shown together looking out from the balcony of her salon, with the "Chanel" awnings visible above. In fine condition. 14.75 x 10.25 inches (37.5 x 26 cm).

*Coco* was a 1969 Broadway musical with a book and lyrics by Alan Jay Lerner and music by André Previn, inspired by the life of Coco Chanel. It starred Katharine Hepburn in her only stage musical. Although the role had initially been intended for producer Frederick Brisson's wife, Rosalind Russell, Hepburn was convinced to take the role after receiving vocal coaching and meeting Coco Chanel. After 40 previews, the Broadway production opened on December 18, 1969 at the Mark Hellinger Theatre, where it ran for 329 performances.

(15716) **\$1,800.00**

**67. [Literature & Art] Eisenstein, Sergei. (1898-1948) *Erotic Drawing Collection*.** Three original drawings on paper in red, orange, blue and black pencil and crayon, numbered in the upper right corners 41, 42 and 45, the second two bearing titles in cyrillic, each signed by the artist and dated 31.12.42. 330 x 220 mm. Previously from the collection of Jean-Claude Marcadé and Galia Ackerman, authors of the reference book on Eisenstein's erotic drawings "Dessins Secrets" (Le Seuil, 1999), in which other drawings of this same numbered series are illustrated.

The first drawing, number 41, depicts a male figure wearing red embroidered gloves and holding a large bird whose head (covered in a hat) reaches into a cloud formation which itself forms a large phallus pointing upwards and penetrating a floating red orifice in the sky, while on the ground a voluptuous woman points to the bird above with one hand and reaches suggestively towards the man's crotch with the other. Drawing number 42 is titled "Savior," in which the same male figure points overhead to the now enormous bird who has taken on more of the size and quality of a dragon and has plunged its own head through the large and now more fully formed red orifice, as the woman in the foreground gestures to the sky with arms outstretched. In drawing number 45, titled "Always Forward / To New Adventures" the bird flies off overhead as the two figures now paddle off together in what appears to be a large vagina canoe (the final fruition of the floating red orifice?), the male figure rowing while the naked female pushes her derriere into his lap and looks back at him with a broad smile, as somewhat alarmed fish swim in the water before them.

The pioneering Soviet Russian film director and film theorist, Sergei Eisenstein, is often considered to be the "Father of Montage" and is widely acknowledged as a seminal modern artist. He is noted in particular for his silent films *Strike* (1924), *Battleship Potemkin* (1925) and *October* (1927), as well as the historical epics *Alexander Nevsky* (1938) and *Ivan the Terrible* (1944, 1958). A prolific writer of aesthetic and sexual theory, he was also the author of an extraordinary oeuvre of erotic drawings which have remained less known, despite a series of exhibitions and monographs devoted to them over the last 20 years, focused primarily on the collection of the Russian State Archive and examples discovered in Mexican private collections. Both celebrated and disparaged as a successful practitioner of propaganda that served the Stalinist state, Eisenstein himself was at the same time absorbed with European Decadence both as an artistic school and aesthetic sensibility. He even declared: "Had it not been for Leonardo, Marx, Lenin, Freud and the movies, I would in all probability have been another Oscar Wilde."

(12656) **\$16,000.00**

**68. [Literature & Art] Eisenstein, Sergei. (1898-1948) "To console the widow" - *Erotic Drawing*.** Original drawing on paper in red and black pencil and crayon, titled in Russian "To console the widow", numbered 33 and signed by the artist and dated 30.12.42. 324 x 217 mm. The work depicts a male figure with an enormous penis approximately the same height and width as the rest of his body, requiring it to be stabilized with a tall sliding rack, the tip clipped in place above his head as he leans back evidently from fatigue. A photographer is shown behind a camera under a dark cloth with a hand extending out and holding a flash bulb, while a female figure with head obscured float above the title at the head. Previously from the collection of Jean-Claude Marcadé and Galia Ackerman, authors of the reference book on Eisenstein's erotic drawings "Dessins Secrets" (Le Seuil, 1999), in which are illustrated selected related works from the same series accomplished on the 29th through 31st of December, 1942 on pages 98 - 110.

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(12657) **\$8,500.00**

**69. [Literature & Art] Hart, Moss. (1904-1961) & Ferber, Edna. (1885-1965) & Carlisle, Kitty. (1910-2007) *Archive of Letters, Typescripts, and Photographs.***

An interesting and significant collection of autograph and typed letters and telegrams from the important American playwright and his wife Kitty Carlisle to Edna Ferber, together with several original typescripts and drafts of Ferber's memorial tribute to Hart, a booklet printed by Random House containing all the tributes given at Hart's memorial, a signed photograph of Kitty Carlisle, and several other letters and clippings. A fascinating testament to their long but rocky relationship, the collection includes several letters and telegrams from Hart in the mid-1930's describing his struggle with depression and his experiences with psychoanalysis, as well as letters from Kitty Hart to Edna Ferber from after Hart's death. Complete contents listed below. Contents overall in fine to very fine condition.

TLS from Moss Hart to Edna Ferber. February 15, 1936. 2 pp. Hart describes his depression: "I have no pride left anymore. Nor no strength or courage. It's a dreadful thing to turn ones [sic] hate in upon oneself, as I seem to have done,—and this gradual self-revelment—this being stripped clean in one's own eyes—is a devastating thing..."

TLS from Hart to Ferber. N.d., with envelope postmarked Beverly Hills, March 30, 1936. 1 p. In a better state, Hart writes: "I slipped back a little the past few days, but this time I'm fighting it for all I'm worth—I won't let it destroy me." He mentions work on the 1937 film *Maytime* and hopes "that you might come out here with George [Kaufman] in May and finish the play here—I do hope it's true!"

TLS from Hart to Ferber. Dated Monday 19th, with envelope postmarked Beverly Hills, May 18, 1936. 2 pp. Hart writes that he's "ever so much better. Not solved, mind you—but beginning to wake up in the morning and want to get up [...]. You ought to see me. I'm sunburned as hell, I've got seven dogs, a house with a tennis court [...] and the most beautiful house you ever saw."

TLS from Hart to Ferber. Miami, n.d., ca. 1940's. 2 pp. Hart describes his stay at the Lord Tarleton Hotel: "It's a strange place. The sun shines down daily on a people behaving with real savagery [...] Mink and sable and diamonds are worn at the swimming pool merely as regulation attire."

4 telegrams from Hart to Ferber. Dated December 21, 1935 ("Wire received you big darling. You wouldn't consider marrying me would you with or without an idea?"), March 17, 1936 (reporting on his progress with *Maytime* and asking "...how, if Western Union doesn't object to the word, are you darling?"), August 19, 1936 (reporting on painful dental work), and May 1, 1937 ("You're a wonderful person. Am writing.")

Autograph note on a small card from Hart to Ferber, with envelope. N.d. Hart writes: "The books looked so naked alone— Love, from one old reflector to another. Moss."

ALS from Kitty Hart to Ferber. March 24, 1966. 1 p. Hart reports on an unnamed triumph: "Well I did it! There's no one in the world I'd rather talk over my triumph with than you..."

ALS from Kitty Hart to Ferber. October 14, 1961. 2 pp. Hart thanks Ferber for the gift of flowers and adds: "At the risk of sounding sentimental, I shall tell you that my heart swells with pleasure when I think that I have you for a friend."

TLS on a folded card from Kitty Hart to Ferber. January 13, 1961. Hart reports on Moss' health, mentioning that they have gone on a low-fat diet at Ferber's recommendation.

Group of drafts for Ferber's memorial tribute to Moss Hart, including 6 typed drafts of different versions (each ca. 4 pp.) with autograph and typed corrections, and one autograph draft written in pencil on 15 3 x 5 inch sheets.

*A Memorial Tribute to Moss Hart*. New York: Random House, 1962. Printed booklet containing tributes made by Brooks Atkinson, Dore Schary, Ferber, Alan J. Lerner, and Bennett Cerf. 29 pp.

Three TLS and one ALS thanking Ferber for her tribute to Hart, from Peggy Wood, William S. Paley, Ken McCormick and one other, dated January-February 1962.

Signed 8 x 10 photograph of Kitty Carlisle [Hart].

Magazine clipping of an article about Kitty Hart, published in *Pictorial Living*, February 6, 1966.

Moss Hart and Edna Ferber had an intense, perhaps quasi-romantic relationship before he married Kitty Carlisle in 1946. Ferber's biographer Julie Goldsmith Gilbert writes: "They had been so very close in one of those carefully built, deeply invested relationships, where there is little room for sexuality with all the cerebral goodies abounding." Nevertheless, Ferber and Kitty Hart had great affection for one another. Ferber and Hart went through a period of estrangement in the late 1950's, after their plans to collaborate with Rodgers and Hammerstein on a musical of Ferber's book *Saratoga Trunk* did not succeed. It was during this time that Hart suffered his first heart attack. However, by 1961, the year of Hart's death, they were reconciled. Ferber gave a touching speech at his memorial in 1962, remembering: "I have never known anyone who so savored every luscious morsel of his own victory over hardship. Above all, he battled that enemy we all must face—ourselves. He fought himself, and conquered."

(15325) **\$3,000.00**

**70. [Literature & Art] Heaney, Seamus. (1939 - 2013) [Mervyn Cordner] Original Signed Drawing and Two Letters inscribed by Heaney to the Artist.** Striking original drawing in red and white pencil, 13 x 15.5 inches on paper mounted to artist's board, of the great poet Seamus Heaney, signed by the artist lower right "Mervyn Cordner" and signed in black ink "Seamus Heaney / for Mervyn Cordner." Together with two communications from Heaney regarding the portrait: ANS ("Seamus Heaney") on the verso of a postcard photograph of T.S. Eliot as a young boy, postmarked 13 Nov, 1990, "Dear Mr. Cordner, Send the drawing to me at 191 Strand Road, Dublin 4 and I'll sign it."; TLS ("Seamus Heaney"), 1 p, 19 November, 1990, complimenting the quality of the "fine piece of work," but adding "You will not, I hope, think me unnecessarily officious if I make one request. I would appreciate a short formal note from you saying that the signed drawing is for your own personal collection and will not be reproduced in any way." All in fine condition. (10158) **\$1,800.00**

**71. [Literature & Art] Hockney, David. (b. 1937) Two Original Works on Paper.** Pair of original works by Hockney, each archivally framed under UV plexi in contemporary wood frames measuring each 18.5 x 12.5 inches. Both works originally from the collection of John Simon, friend and former chef of the artist, and sold together with a letter of provenance from the collector who acquired them from Simon, also sold together with a copy a 2014 Christie's evaluation of the works.

UNTITLED. Ink on xerographed paper. 17 by 11 inches. [ca. 1986] A large xerographed illustration on Parsons Linen Ledger, embellished with black and yellow ink.

LOVE FROM. Ink on xerographed paper. 12 5/8 by 8 1/2 inches. [ca. 1986] A sheet of paper heavily painted with black

ink wash, leaving behind partial areas of white space resembling the fronds of palm trees. Inscription, signature, and date "1990" xerographically printed along lower margin.

David Hockney is one of the most popular British artists of the 20th century. Instantly recognizable with his trademark circular glasses and exuberant personality, Hockney is also one of the most versatile artists, being successful as a painter, photographer, printmaker, stage designer and a draughtsman. Hockney has always embraced the technology of his time. In 1986, he made the present works as part of a series experimenting with Xerox machines and in 2012 the Royal Academy in London held a solo exhibition of large-scale paintings that the artist produced with the help of an iPad.

(11444) **\$9,500.00**

**72. [Literature & Art] Lopez, Antonio. (1943 - 1987) [The J. Geils Band] *Ladies Invited*.** Striking original work by the leading fashion illustrator whose work appeared in such publications as Vogue, Harper's Bazaar, Elle, Interview and The New York Times. *Ladies Invited*, c. 1973. Signed "Antonio" l.l., inscribed "#10" l.r. Mixed media with oil pastel and acrylic on paper with Aussedat blindstamp, 25 1/4 x 20 in., framed. Provenance: The estate of J. Geils.

A variant of the present work appeared as the cover of the fifth album - title *Ladies Invited* - by American rock band The J. Geils Band, released in 1973. The model for the cover artwork was reportedly the actress Faye Dunaway, who married lead singer Peter Wolf the following year. A copy of the released LP is included with the present original painting.

In his influential designs, frequently Lopez explored themes of queer desire and race in his art through cultural references to subjects such as Josephine Baker and The Wild One. Several books collecting his illustrations have been published and in his obituary, the New York Times called him a "major fashion illustrator." Working in close collaboration with Juan Eugene Ramos and Charles James, he also was an associate of Karl Lagerfeld and is credited with the discoveries of Jessica Lange, Jerry Hall and Grace Jones. As seen here, he generally signed his works as "Antonio." He died at the age of 43 from Kaposi's Sarcoma as a complication of AIDS. His work is seldom encountered on the market and this is a fine example with extraordinary provenance.

(15933) **\$5,000.00**

**73. [Literature & Art] Magritte, René. (1898 - 1967) "*The Extraterrestrials V. Marcel Lecomte & Georgette in the garden at Rue Esseghem in Brussels, 1935.*" *Original Photograph*.** Gelatin silver print, annotated, authenticated and signed in pencil on the reverse by Georgette Magritte, who states that this image was accomplished by René Magritte in Brussels. The full sheet 18 x 24 cm. Fine. Matted and framed under UV-Plexi.

In the series of photographs which constitute The Extraterrestrials, Georgette "dons an extravagant hat and mask that conceal half her face...these surrealistic arrangements prove that Magritte's photos are not always the result of unbridled fancy, but rather that they emanate from a premeditated, well thought-out creative process, much discussed among friends....In this enigmatic and almost hallucinatory sequence, we can recognize Marcel Lecomte (who became red with fury whenever Magritte painted a nose larger than life, thinking it an insulting reference to him)....The house on Rue Esseghem quickly became general HQ for Belgian Surrealism, and more specifically the Brussels Surrealists. Its members at the time were considered pale imitators of the Paris group, and their literary and poetic works were seen merely as flat jokes by a bunch of bourgeois-baiters, backward Communists, fairground strongmen, indigent nutcases, and flashy nonentities." (Patrick Roegiers: "Magritte and Photography," p. 66 - 69, where four other images from this remarkable series are reproduced)

"Every image had meaning for Magritte. Using the lens as a way of confronting the visible, he resorted not to convoluted special effects but rather to trivial objects, surroundings, and situations, in order to explore the most unpredictable reaches of the imaginary." (p. 64)

"Surrealism was a way of being, and in Belgium Magritte incarnated this attitude better than anyone. He never felt at home in France, where his art was poorly understood, to say the least." (p. 123) (9333) **\$4,000.00**

**74. [Literature & Art] Matisse, Henri. (1869-1954) *Maquette for a Baptismal Certificate, 1937.***

An original maquette for a baptismal certificate by the important painter, draughtsman, printmaker and sculptor. The design, in black ink and blue gouache surrounded by a red border, touched in white, features the name François and the baptismal date of May 26, 1937, surrounded by flowers and the words "Il n'est pas nécessaire d'espérer pour entreprendre et de réussir pour persévérer" ("One need not hope in order to undertake something, nor succeed in order to persevere.") Together with an autograph letter signed ("Henri Matisse"), 1 p, 4to, Nice, February 8, 1938, to M. Prade[?], transmitting the maquette. Drawing laid down, both pieces somewhat toned. 18 x 18 cm; 7 x 7.2 inches. Nicely presented in a double-sided frame under UV-Plexi.

The quotation is a paraphrase of one attributed to William I, Prince of Orange: "Point n'est besoin d'espérer pour entreprendre, ni de réussir pour persévérer." Matisse's treatment of the text, as threaded through a landscape of flowers, is in keeping with his underlying aim to discover "the essential character of things" and to produce an art "of balance, purity, and serenity," as he himself put it in his "Notes of a Painter" in 1908.

(14689) **\$22,000.00**

**75. [Literature & Art] Matisse, Henri. (1869-1954) *Projet pour une Ceinture de Chasteté.***

Playful drawing of a chastity belt, with a brief autograph letter on the verso to his friend, writer and artist André Rouveyre. 2 pp, signed "HM." Undated, ca. 1945. 21 x 14 cm; 8.5 x 5.5 inches. Set in a double-sided frame under UV-Plexi.

The artist has penned a sequence of ornamental designs, as well as an overall view of the belt, adding the texts "Projet pour une ceinture de chasteté / je crois plus efficace celle de Cluny, et encore!" ["Project for a chastity belt / I think more efficient than that of Cluny, and more!"] and "a quoi revent les jeunes filles!" ["what young girls dream of!"]. The verso with an appropriately humorous letter to Rouveyre, concluding with the statement that "it is 4 in the morning - excuse the illegible scrawl."

In the years 1941-1954 Matisse engaged in a unique correspondence with André Rouveyre, the French satirical draughtsman and writer (1879-1962), in which his ongoing production and innovation are reflected and refracted. Matisse and Rouveyre met as young students at the École des Beaux- Arts in Paris at the end of the 1890s, but the courses of their lives quickly became very different, and their paths diverged to a great extent over the subsequent years. Only when they coincidentally met again during the war, after Matisse's operation, did their close friendship develop. The correspondence stands out from all others in its extent and frequency - for long periods they wrote to each other daily, sometimes several times a day - and in its abundance of drawings, sketches and decorated envelopes by Matisse. The letters, which are typified by intimacy and irresistible humor, speak of both the events of everyday life and Matisse's work and thus provide us with unique insight into the artist's creative process and his thoughts on his life and work. See: *Matisse-Rouveyre: Correspondance* (Finsen, 2001).

(14634) **\$16,000.00**

**76. [Literature & Art] Motherwell, Robert. (1915-1991) *Early Sketches in his 1936 Stanford Binder.***

Remarkable item from the important American artist who was one of the leading figures of the abstract Expressionist movement. His 1936 Stanford University, 9.5" x 11.5" canvas 3 ring binder, dated and signed on both the outside and inside cover, and with some of his earliest sketches in ink, including heads, a hand gun, various abstractions, and

inscriptions of his initials penned by Motherwell around the inner edges of the front board. Acquired from his mother's estate in Marin County, CA.

Between 1932 and 1937 Motherwell briefly studied painting at California School of Fine Arts, San Francisco and received a BA in philosophy from Stanford University. (9235) **\$2,200.00**

**77. [Literature & Art] [Pillow Book] *Chinese Erotic Pillow Book*.** A collection of six large graphic erotic depictions painted on paper-backed silk, each measuring approx. 15 x 20 inches. China, ca. 1870s. Loose, the painted panels cut down from their presumed original scroll format and mounted. Crisp and bright colors, with scattered staining, occasional wormholes and a few areas of evident restoration, else fine.

Given by her mother on her wedding day, a pillow book was meant to teach a young bride about the art of love making. Typically issued in sets of 6, 8 or 12 panels, the present example is composed of 6 masterfully painted scenarios depicting a new bride and her groom (at times, also accompanied by their servant or servants). Many pillow books were destroyed during the early days of Communist China, this set being an especially unusual survival due to its large format.

(16198) **\$5,000.00**

**78. [Literature & Art] Ray, Man. (1890 - 1976) *Cadeau [Gift]*.**

Cast metal multiple, 1974. 165 mm; 6 1/2 inches high. Signed and numbered on the handle. With original box and numbered plate. Casted by the Mirano Foundry, Venice. Produced by Giorgio Barutti, Venice. One of an edition of 5000 signed and numbered pieces.

*Cadeau*, 1921, editioned replica 1974, or 'Gift', is one of the famous icons of the surrealist movement. It consists of an everyday continental flat iron of the sort that had to be heated on a stove, transformed here into a non-functional, disturbing object by the addition of a single row of fourteen nails. The transformation of an item of ordinary domestic life into a strange, unnameable object with sadistic connotations exemplified the power of the object within dada and surrealism to escape the rule of logic and the conventional identification of words and objects. Man Ray once said, "There are objects that need names."

In his autobiography Man Ray recounted the story of the making of the original *Cadeau*. On the day of the opening of his first solo exhibition in Paris he had a drink with the composer Erik Satie and on leaving the café saw a hardware store. There with Satie's help - Man Ray spoke only poor French at this point - he bought the iron, some glue and some nails, and went to the gallery where he made the object on the spot. He intended his friends to draw lots for the work, called 'Cadeau', but the piece was stolen during the course of the afternoon.

Arturo Schwarz, Man Ray's dealer and author of a monograph on him, has written of this piece:

"Gift is a typical product of Man Ray's double-edged humour. Its sadistic implications need not be stressed. Its erotic aspect is revealed by Man Ray's remark: 'You can tear a dress to ribbons with it. I did it once, and asked a beautiful eighteen-year-old coloured girl to wear as it as she danced. Her body showed through as she moved around, it was like a bronze in movement. It was really beautiful.'

Man Ray's intentions, which might be seen as merely to deride the iron's functions are much more subtle. Man Ray never destroys, he always modifies and enriches. In this case, he provides the flatiron with a new role, a role that we dimly guess, and the probably accounts for the object's strange fascination." (Schwarz, p.208)

Despite Man Ray's status as one of the pioneering figures of interwar art, his objects are not particularly widely known. This is largely due to his greater fame as a photographer; but it is also in part due to the complex history of many of his objects. A number of the earliest works were lost or accidentally destroyed (the same is true of many of the early classic objects by his friend Marcel Duchamp). Others are known primarily as photographs reproduced in surrealist magazines and their status as objects has been obscured by the celebrity of the photographic images. In fact, Man Ray sometimes

made objects in order to photograph them, and then discarded them, or reused them in other ways. He also remade some works, thereby creating new originals, and when, in the 1960s and 1970s, there was a greater commercial interest in the objects, he, like Duchamp, arranged for some of his objects to be produced in editions.

(15911) **\$4,500.00**

**79. [Literature & Art] Sartre, Jean-Paul. (1905-1980) "*C'est le diable...*".**

Signed drawing by the highly influential French writer and philosopher known as a key figure in existentialism, dedicated to Michelle Vian, one of his long-term mistresses. Sartre has drawn the amusing caricature sketch in ink on a paper napkin, dedicated it to Michelle [Vian], signed, and dated July 25, 1952. Beside the drawing he has written: " 'C'est le diable,' dit la jeune personne qui se promenait nerveusement dans son cosy corner." (" 'It's the devil,' said the young person who walked nervously in his cosy corner.") Slight toning and rough edges; otherwise in very good condition. 18 x 30 cm. Matted and framed under UV-Plexi.

Michelle Vian, the wife of French writer and polymath Boris Vian, met Sartre in 1946 and was divorced from her husband in 1951. Her relationship with Sartre was rocky: she had three abortions and once attempted suicide.

Nevertheless, she remained close to him until his death in 1980, and was the recipient of many of his manuscripts.

(11891) **\$3,500.00**

**80. [Literature & Art] [Sitwell, Osbert. (1892-1969) & Sitwell, Edith. (1887-1964)] Thurber, James. (1894-1961) [Walton, William. (1902-1983)] "*Façade*" - *Caricature Sketches and Original Flyer*.**

Two amusing caricature sketches of the brother and sister writers Edith and Osbert Sitwell, drawn by cartoonist and writer James Thurber at the first complete American performance of Edith Sitwell and William Walton's entertainment *Façade*. Edith Sitwell is shown at a podium, draped in an ornate cape and she reads her poetry; Osbert Sitwell, who introduced the performance, is drawn reading from a paper through his large spectacles. Thurber has penned "Facade" at the upper left corner and dated at the foot: January 1949, Museum of Modern Art. On letterhead of the Plaza Hotel. Together with an original flyer for the performance. Areas of heavy toning to the edges; otherwise very good. Drawings 11.5 x 7.5 inches (29.2 x 19.1 cm); flyer 8.75 x 12 inches (22.3 x 30.7 cm).

*Façade* is a series of poems by Edith Sitwell, best known as part of *Façade - An Entertainment*, in which the poems are recited over an instrumental accompaniment by William Walton. The poems and the music exist in several versions. Sitwell began to publish some of the *Façade* poems in 1918, in the literary magazine *Wheels*. In 1922 many of them were given an orchestral accompaniment by Walton, Sitwell's protégé. The "entertainment" was first performed in public in 1923, and achieved both fame and notoriety for its unconventional form.

An interesting work by the American cartoonist and writer of numerous books, short stories, and essays who was managing editor of the *New Yorker* (1927-33). (15268) **\$2,000.00**

**81. [Literature & Art] Steig, William (1907-2003) "*Sniper*" - *Signed Print*.** Sepia publisher's galley proof print on a large white sheet of semigloss white photograph paper, signed in black ink. Lightly curved with library stamp to the verso; overall fine. Steig has signed at the lower right. 11 x 14 inches (28 x 35.5 cm), framed.

Signed cartoon print from the American cartoonist and later, author of beloved children's books such as *Sylvester* and the *Magic Pebble*, the *Doctor De Soto* series, and *Shrek*. The cartoon, titled "Sniper," shows a boy being fired at with a toy gun by another boy hiding under a car and was published originally by *The New Yorker* magazine Nov. 7, 1942.

(15871) **\$1,200.00**

**82. [Literature & Art] Warhol, Andy. (1928-1987) *The Films of Andy Warhol* - *SIGNED SILVER POSTER*.** "The Flick and The Denver Art Museum present // *The Films of Andy Warhol* // a short series of four very elaborate jokes. // Featuring *Women in Revolt*, *Trash*, *Frankenstein*, *Dracula* // opening February Eleven at the Flick. // Series tickets

available." An uncommon and graphically striking semi-reflective silvered poster, boldly signed in black ink by the American pop artist. 22 x 28 inches. Scattered light scratches and creases to edges and corner, overall fine and nicely framed under plexiglass.

Andy Warhol signed the present poster when he appeared in person on February 5, 1977 at The Denver Art Museum, which held a benefit cocktail supper-dance to mark the opening of its exhibit "Andy Warhol Portraits," where for \$25 per person one could meet the artist "face to face" In conjunction with that exhibit, The Flick (a popular art film house in downtown Denver's Larimer Square) and the Art Museum co-sponsored a showing of four of Warhol's Films. The weeklong run of those films began on February 11, five days after the opening of the art exhibit.

The films Andy Warhol made in the 1960s are among the most significant works in the career of this prolific and mercurial American artist. In the short span of five years, from 1963 through 1968, Warhol produced nearly 650 films, including hundreds of silent Screen Tests, or portrait films, and dozens of full-length movies, in styles ranging from minimalist avant-garde to commercial "sexploitation." Warhol's films have been highly regarded for their radical explorations beyond the frontiers of conventional cinema. With works such as *Empire* (1964), his notorious eight-hour film of the Empire State Building, *My Hustler* (1965), a social comedy about gay life on Fire Island, and the double-screen *The Chelsea Girls* (1966), the first avant-garde film to achieve extensive commercial exhibition, Warhol redefined the film-going experience for a wide range of audiences and attracted serious critical attention as well as much publicity. In 1970, the artist withdrew his films from distribution; for the next twenty years, most critics and scholars could only reconstruct these works from reviews and other verbal accounts.

(16187) **\$3,000.00**

**83. [Literature & Art] Wegner, Hans J. (1914-2007) *Original Desk Design.***

An original design for a desk/phone table from the world-renowned Danish furniture designer, from the 800-office series. Drawn in pencil, signed at the lower right, and labeled no. 10, scale 1:20. One small stain to the upper right. 8.75 x 12.25 inches (21 x 30 cm.) From the workshop of cabinetmaker Johannes Hansen.

Wegner's high quality and thoughtful work, along with a concerted effort from several of his manufacturers, contributed to the international popularity of mid-century Danish design. His style is often described as Organic Functionality, a modernist school with emphasis on functionality. This school of thought arose primarily in Scandinavian countries with contributions by Poul Henningsen, Alvar Aalto, and Arne Jacobsen. In his lifetime he designed over 500 different chairs, over 100 of which were put into mass production and many of which have become recognizable design icons.

(15316) **\$1,200.00**

**84. [Literature & Art] Whitman, Walt. (1819-1892) [Sarony, Napoleon. (1812-1896)] *Signed Sarony Cabinet Photograph.***

Original cabinet photograph, ca. 1878, of the great American poet by Napoleon Sarony, the pre-eminent New York photographer of his day and one of the city's favourite eccentrics. Whitman is shown in a striking quarter-turn bust portrait looking out towards the right, his face framed by his trademark hat and beard, and has boldly signed "Walt Whitman / 1892" in black ink. Edges lightly nicked, a few small stains and light surface impressions, else fine. 10.8 x 16.5 cm; 4.25 x 6.5 inches.

The poet was "the most photographed writer who died before the advent of truly portable and amateur photography in the 1890s. He sat for many of the century's best-known photographers, including...Napoleon Sarony. Sarony's gallery was the most famous of the 300 photographic studios in New York City in the 1870s...His cabinet card portraits became immensely popular, the nineteenth-century equivalent to baseball cards or fan magazines. He was one of the photographers who helped create the modern concept of celebrity, in effect marketing the faces of famous people so that others could see them in such detail that they felt they knew them personally...Whitman, who made Sarony's catalogue

int he late 1870s, was, in some ways and for many people, more recognizable for his striking bearded visage, now familiar to thousands through the sales of cabinet-card images, than he was for his poetry. He was one of our first celebrity writers, made easily recognizable by his photographs." (Ed Folsom, "A Companion to Walt Whitman" (ed. Kummings), p. 284)

When Oscar Wilde made a pilgrimage to visit the poet in Camden, NJ in 1882, Whitman gave him of a photograph of himself - quite possibly of the present image - and in return, Wilde promised to send him a copy of the photograph Sarony had just taken of him.

(15666) **\$7,500.00**

**85. [Literature & Art] Wilde, Oscar. (1854 - 1900) Original Photograph and Autograph Signature from his visit to New York.** Full ink signature, "Oscar Wilde" on an off-white album page, 12.5 x 5.5 cm, mounted to a larger sheet measuring 13 x 19.75 cm together with an original albumen Sarony photograph (10.5 x 13.5 cm). The autograph sheet inscribed in a contemporary hand along the lower edge "Grand Hotel New York June 1st 1882". The photograph in fine condition, the signature page with large areas of foxing spots, else fine. An albumen photograph (partially torn) of soprano Carlotta Patti is affixed to the verso.

In 1882, the Irish poet and dandy, not yet a playwright but making himself known for his dress style and quips, embarked on an expenses-paid tour of America. William S. Gilbert and Arthur Sullivan had satirized Wilde and the Aesthetic Movement in their operetta *Patience*, but when it was to transfer to New York on Broadway, producer Richard D'Oyly Carte feared that New Yorkers would not get the jokes. Wilde was enticed to travel to America and give talks on art and his decorative philosophy, dressed as their Bunthorne character.

When he arrived, however, Wilde quickly turned the tour to his advantage, selling himself and not Gilbert and Sullivan. Wilde's tour earned him fame, an extraordinary amount of press coverage, and a good deal of money. While in New York, he stayed for a few days at the Grand Hotel, and had a session with the photographer Napoleon Sarony at his studio on the west side of Union Square. The resulting, widely seen photographs - such as the present one - greatly enhanced his image as an aesthete and artist.

On his tour, Wilde spoke in Hamilton, Ontario on May 31st and in Boston on June 2nd. From the dating given on the present example, it seems likely that he traveled back to the Grand Hotel in New York City (where he had stayed previously) for the night between these two engagements.

(15685) **\$2,800.00**

**86. [Literature & Art] Wilde, Oscar. (1854-1900) Signed Cabinet Photograph.**

An extremely rare signed cabinet photograph from the important poet and cultural figure, ca. 1890. Photographed by W. & D. Downey of London. Wilde is shown at about age 40 in a vignette bust portrait, wearing a suit and boutonniere, and has signed boldly across the card. Some light spots to the image and a few ink smudges at the head, but a crisp signature and overall in very fine condition. 4.25 x 6.5 inches (10.8 x 16.5 cm.)

W. & D. Downey were the creators of one of the most important photographic studies of the Victorian era, active from 1860 to 1910. We are aware of another, very similar, photograph of Wilde by Downey, showing the writer seated in a chair; however, we have not seen this specimen before. The manufacturer of the card, Marion & Co., was active in London from 1863 to 1898. It became the most prestigious producer of cabinet cards. The date of the cabinet card is derived from the printer format at the verso foot (See: Marion - Victorian Photograph Card Printers by Roger Vaughan, in <http://www.cartes.freeuk.com/dated/mip.htm>)

(15263) **\$15,000.00**

**87. [Literature & Art] Wright Jr., Frank Lloyd. (1890-1978) [Heifetz, Jascha. (1901-1987)] Original 1961**

***Architectural Plans for a House for the Heifetz Family.***

*A home fit for...the king of violinists!* Archive of original 1961 plans, specifications, working drawings, proposals and bid documents from the American architect Lloyd Wright, for the construction of a Malibu Beach House for Mr & Mrs Jascha Heifetz. The archive includes a Site Plan, Foundation Plan, Exterior and Interior Elevations, Sections & Details, and Study Drawings; 3 sets of detailed specifications and agreements, construction cost estimates, and a transmittal letter signed by Wright, all dated from 1960 and 1961. The house was never actually built, due to changing zoning requirements and the Heifetz' divorce; nevertheless, this is a remarkable and detailed archive showing the architect's work.

Frank Lloyd T. Wright, Jr. (1890-1978), the son of the renowned architect Frank Lloyd Wright Sr. and commonly known as Lloyd Wright, was an American landscape architect and architect, active primarily in Los Angeles and Southern California.

Wright had previously designed an hexagonal redwood studio for Heifetz that was built at his Beverly Hills hilltop home in 1947. The studio served as a home office, practice venue, an archive for Heifetz' collections of music, recordings, coins and instruments, and housed two grand pianos and recording equipment as well as a small kitchen, a secretary's office and a bathroom. When the home was sold after Heifetz' death, the studio was dismantled and placed into storage. Several years later it was acquired by the Colburn School in Los Angeles who funded its' reconstruction across the street from Disney Hall, where today it serves as a teaching venue for the school's string instrument students.

The Lithuanian-born Russian violinist is widely considered to have been the greatest violinist of all time. Heifetz loved the beach and being close to the water, and he had always enjoyed having a "country" house where he could be more casual. During the years of his second marriage and living in Los Angeles, Malibu Beach was his preferred destination and he turned to Lloyd Wright, the designer of the Studio, to design and create his beach getaway. The design evolved over about a year but was put on hold because of new zoning restrictions on new construction, and the project was finally shelved as the marriage between Frances and Jascha dissolved.

(15101) **\$4,500.00**