

Guide to the Curt von Faber du Faur Papers

YCGL MSS 23



by Christa Sammons

2009

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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New Haven, CT 06520-8330
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CALL NUMBER: YCGL MSS 23

CREATOR: Faber du Faur, Curt von, 1890-1966

TITLE: Curt von Faber du Faur papers

DATES: circa 1936-1966

PHYSICAL DESCRIPTION: 9.68 linear feet (27 boxes)

LANGUAGE: In English and German.

SUMMARY: The collection consists of material generated by Curt von Faber du Faur as author, collector, literary historian, curator of the Yale Collection of German Literature, and Yale faculty member. Material comprises writings, including drafts of literary and critical works, articles, lectures, and essays; correspondence; and personal papers.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.faber>

Requesting Instructions

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Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Bequest of Curt von Faber du Faur, 1966.

Custodial History

The bulk of the papers was left in the library when Faber died.

Conditions Governing Access

The materials are open for research.

Conditions Governing Access

Box 26 and 27 (audiovisual material): Restricted fragile materials. Reference copies may be requested. Consult Access Services for further information.

Conditions Governing Use

The Curt von Faber du Faur Papers is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

Curt von Faber du Faur Papers. Yale Collection of German Literature, Beinecke Rare Book and Manuscript Library.

Processing Information

Christa Sammons put the collection in preliminary order in 2008. At that time, a small number of documents were discarded, including records of student performances in Faber's graduate seminars, student examination and term papers, and confidential recommendations of students and former students for academic positions and grants. Uncorrected extra carbon copies of articles were discarded, as well as many extra offprints from scholarly journals. Also discarded were typescripts in English of the two volumes of German Baroque Literature. Many sets of proof for those same volumes had been discarded earlier, when the German Collection was moved from the Wall Street stacks to Basement Area 3. (Various sets of proof were cataloged as printed matter in the Yale system at the time of production.)

The following items, gifts of Jan Thacher, 1997, were added in 2011 August: Thacher, Jan, *The Cotta Legacy: the Doris von Schmeling Thacher Collection*, VHS cassette, second copy; and Faber du Faur, Moriz von, "Damals, gestern und heute," series of articles, *Stuttgarter Zeitung*, 1953 January 6-March 12, photocopy. Also added in 2011 August: Negative microfilm copy of a collection of letters to Wolfgang Liepe congratulating him on his 70th birthday, source unknown.

Curt von Faber du Faur (1890-1966)

Curt von Faber du Faur, Yale professor and Curator of the Yale Collection of German Literature, was born in Stuttgart, Germany, on July 5, 1890. In 1958, he provided this biographical information on a questionnaire sent to him by the Yale University Press, which was about to issue the first volume of his catalog, *German Baroque Literature*.

"I was an officer in the German Army, from 1909-1919. Left January 1919, studied History of Art and German Literature at Munich and Giessen. Settled as an antiquarian in Munich 1923. Transferred my home to Florence, Italy, 1931. Lived there farming olives, wheat and wine. Wrote criticism and articles for "Frankfurter Zeitung". Emigrated to America, March, 1939. Was book collector since 1911. Offered my collection as a loan to Harvard University where it stood from 1939 to 1944. Lectured at Harvard. Sold the collection to Yale 1944. Became Research Associate, 1944, Research Professor February 1951."

A few facts may be added to this modest autobiographical sketch. On his father's side, Faber was descended from a distinguished military family and also from the French jurist and poet, Guy de Faur, seigneur de Pibrac (1529-84), a friend of Ronsard. Faber's mother was descended from the Cottas, publishers to Goethe and numerous other writers.

In the army, Faber held the rank of lieutenant; his discharge came about because of illness. After graduate study in Munich and Giessen, he was awarded his PhD in art history by the latter university. His dissertation, on a late fifteenth-century south German engraver and painter, was published as *Der Hausbuchmeister* (Berlin, Gloria-Verlag, 1921).

During the 1920s, he was in contact with the circle around the poet Stefan George, where he met his future wife, Emma Schabert, née Mock, widow of Rufus Blake. Their marriage took place in 1928. (The Yale Collection of German Literature counts among its holdings Faber's heavily annotated copies of George's poetry cycles.)

Faber's career as an antiquarian bookseller was distinguished. In 1923 he and Dr. Georg Karl founded the firm Karl & Faber in Munich, which grew to be one of Germany's major auction houses for antiquarian books and art. The firm still does business, after several name changes, as Hartung & Hartung. Among the early catalogs published by the Karl & Faber was *Sammlung Victor Manheimer. Deutsche Barockliteratur von Opitz bis Brockes* (Katalog 27, 1927), which Faber wrote with Karl Wolfskehl.

While "farming olives, wheat and wine" in Italy in the 1930s, Faber also wrote and published a volume of poetry and three Expressionist plays: *Uffizien. 14 Gedichte* (Florence, 1933); *Das grüne Blut. Dramatisches Gedicht* (Munich, 1936); *Der Abfall. Dramatisches Gedicht* (Munich, 1937), and *St. Satyros. Dramatisches Gedicht* (Munich, 1937).

Oral tradition at Yale has always maintained that Curt von Faber du Faur abandoned Harvard in favor of Yale because Harvard did not grant him faculty rank. (In the retained administrative files of the Yale Collection of German Literature, there is a folder of material documenting the actual negotiations between Yale and Faber.) At Yale, his initial appointment was as Research Associate in German Literature and Bibliography and Associate Curator of the German Literature Collection (Carl Schreiber was still curator of the Speck Collection at that time). By 1951 he had been promoted to Research Professor in German Literature and Bibliography and by 1955 he was sole curator of the library collection. During these years he held visiting lectureships at Columbia University (1949/50) and in the Middlebury College summer school (1951).

Faber was a fellow of Davenport College at Yale and a trustee of the Yale Library Associates. His major honors included the Yale Medal (1964), the Order of Merit of the Federal Republic of Germany (Bundesverdienstkreuz, 1965), and the gold Goethe Medal of the Goethe Institut (1966). He was a member of the Deutsche Akademie für Sprache und Dichtung in Darmstadt. Among his friends were Richard Alewyn, Ernst Hauswedell, Paul Hindemith, Thornton Wilder, and Karl Wolfskehl.

Through his collecting, writing, and teaching, Curt von Faber du Faur invigorated the study of seventeenth-century German literature in the United States. The two-volume bibliography of his book collection was for a long time a standard bibliographical reference in the field of German baroque literature; its discursive chapter introductions still serve as a general introduction to the field. See "The Legacy of Curt Faber du Faur to the United States" (*Colloquia Germanica* 25 [1992], 195-209) by Blake Lee Spahr, probably Faber's most prominent student.

Scope and Contents

The collection consists of material generated by Curt von Faber du Faur as author, collector, literary historian, curator of the Yale Collection of German Literature, and Yale faculty member. Material comprises writings, including drafts of literary and critical works, articles, lectures, and essays; correspondence; and personal papers.

Arrangement

The collection is organized into seven series: I. Literary Works, 1930s. II. Books and Book Projects, 1936-1966. III. Graduate Courses: Lectures and Notes, 1949-1961. IV. Articles, Lectures, and Research Notes by Topic, 1946-1960. V. Correspondence. VI. Personal Papers. VII. Writings by Others.

Collection Contents

Series I: Literary Works, 1930s

0.42 linear feet (1 box)

While the papers contain no material related to his earliest literary works, they do include a number of short stories and a full-length, unpublished novel ("Rah Rah Boy"), the theme of which suggests that the book was written after the author had gained some experience of Yale: during an ocean crossing to the United States, a European family meets a Yale football cheerleader, the Rah Rah Boy of the title.

The collection of Faber du Faur's papers at Stanford University (Collection M0562) contains an extensive fragment of another unpublished novel, "Schloss Rattenberg."

Arranged alphabetically by title.

b. 1, f. 1	<i>Der Begleiter</i> , carbon typescript, 42 p. This short story also forms a section of the novel <i>Rah-Ray Boy</i> .	
b. 1, f. 2	<i>Der Emigrant und das Fenster</i> , autograph ms., 18 p. (short story)	
b. 1, f. 3	<i>Die falschen Laurenbergs</i> , typescript, 51 p., with a few pages of corrected carbon copy (short story)	
b. 1, f. 4	[Poems], many of them photocopies from the files of Hermann J. Weigand	
b. 1, f. 5	<i>Rah Ray Boy</i> , carbon typescript, with corrections, 638 p. (novel)	
b. 1, f. 6	<i>Der schwäbische Zorn</i> , 2 different carbon typescripts, 10 and 11 p.; galley proof (short story)	
b. 1, f. 7	<i>Tabula Rasa</i> . Printed copy from <i>Frankfurter Zeitung</i> , (short story)	26 July 1938

Series II: Books and Book Projects, 1936-1966*3.75 linear feet (9 boxes)*

In addition to his published volumes, Faber was working on a literary critical book about the baroque period, perhaps two books. "Die Maske in der Dichtung des 17. Jahrhunderts" is represented by three nearly completed chapters and an introduction; an outline found elsewhere in the papers and filed with the introduction suggests that he had at least some thoughts of pursuing the theme of masks through the Enlightenment era. The third chapter, "Ohne Larve," concerns Opitz's anti-war poem *Trostgedicht*, first published in 1633 but written probably around 1620. "Ohne Larve" seems also to be part of another book taking shape, one about Opitz, for which there are many notes, concepts, fragments, and drafts. There are points of tangency between this material and Faber's *Germanic Review* article "Monarch, patron and poet" (1949) and a close relationship with his *PMLA* article of 1954 on Opitz's *Aristarchus*, which may have been conceived as a chapter for the Opitz book. Faber tried to organize these materials in different ways. He appears to have reassembled parts and pieces from the unpublished book projects and from related article texts in several cut-and-paste operations, which he often supplied with new, handwritten transitions and revised page numbers. This accounts for the many folders that can only be categorized as fragments, drafts, and notes. Sections from his scholarly writing, published and unpublished, were also frequently repurposed for his graduate seminar lectures.

German Baroque Literature. The material filed here pertains specifically to the writing and production of the two volumes of the catalogue, *German Baroque Literature* (Yale University Press, 1958 and 1966), but is closely related to the (generally earlier) material filed with Faber's personal papers documenting his activity as a collector. Faber's text for *German Baroque Literature*, vol.1, written in German, was translated into English by Yale librarian, editor, translator, and scholar Leon Nemoj (1901-98), who retired from Yale in 1966 as Curator of Hebrew and Arabic Literature. (The library legend that Leon Nemoj was Mr. Spock's uncle needs confirmation: the names are spelled differently: Nemoj/Nimoy.)

Arranged largely in chronological order according to date of publication.

	<i>Deutsche Barocklyrik. Eine Auswahl aus der Zeit von 1620-1720.</i> (Salzburg, Leipzig: 1936 A Pustet, 1936)	
b. 2, f. 8	Reviews. Typed transcriptions, 1 clipping	
	<i>Tausend Jahre deutsche Dichtung</i> (with Kurt Wolff.) (New York: Pantheon, 1949)	1946
b. 2, f. 9	Introduction: various drafts, complete and fragmentary	
b. 2, f. 10	Table of contents: various drafts	
b. 2, f. 11-12	Poem texts: typed, printed paste-ups, handwritten (2 folders)	
b. 2, f. 13	"Ruhmestafel": various drafts	
b. 2, f. 14	First line index	
	<i>German Baroque Literature. A Catalog of the Collection in the Yale University Library Volume 1</i> (New Haven: Yale University Press, 1958)	1958
b. 3, f. 15	Early draft, in German, partially in alphabetical order, ms. & typescript pages	
b. 3, f. 16	Notes and drafts showing Faber's work in organizing the book into chapters	
b. 3, f. 17-20	Complete draft, in German, with introduction, ms. & typescript	
b. 4, f. 21-25	Complete draft, in German, continued	

German Baroque Literature. A Catalog of the Collection in the Ya [...] (continued)

b. 5, f. 26-30	Complete draft, in German, continued
b. 6, f. 31-38	Additional drafts of some sections, in German, ms. & typescript
b. 7, f. 39	Notes, drafts, and memoranda between Faber and the book's English translator, Leon Nemoj
b. 7, f. 40	Preface & introduction, English, corrected typescript
b. 7, f. 41	Materials relating to funding, production, and marketing
b. 7, f. 42	Letters received after publication. Correspondents include Erich Trunz, Richard Alewyn, Ernst Hauswedell, Harold Jantz, and Thornton Wilder
b. 7, f. 43	Reviews, mostly printed
	<i>German Baroque Literature. A Catalog of the Collection in the Yale University Library. Volume 2</i> (New Haven: Yale University Press, 1966)
	1966
b. 8, f. 44	New acquisitions ("Neuerwerbungen für die Katalog"), ms. & typescript.
b. 8, f. 45	Interleaved copy of printed volume 1 with handwritten additions (bound vol.)
b. 8, f. 46	Preparation, production, marketing
b. 8, f. 47	Reviews
	<i>Die Maske in der Dichtung des 17. Jahrhunderts</i>
b. 9, f. 48	Introduction, autograph and typescript
b. 9, f. 49	Kapitel I. <i>Maskierte Dichtung</i> , 3 typescripts, with fragments
b. 9, f. 50	Kapitel II. <i>Maskierung des Staates</i> , autograph draft; typescript (2 copies, one corrected)
b. 9, f. 51	Kapitel III. <i>Ohne Larve</i> . 2 typescripts, autograph drafts
	[Opitz]
b. 10, f. 52-54	Reading notes
b. 10, f. 55	"Notizen zum Barockbuch"
b. 10, f. 56	Fragments on various topics: "Vesuvius; Gedichte; Theorie; Zum Barock; Judith; Hercine; Daphne"
b. 10, f. 57	"Pibrac"
b. 10, f. 58	Plan for a lecture
b. 10, f. 59	Fragments
b. 10, f. 60	"Die Zingrepsche Ausgabe von Opitz' Gedichten" (alternate title: "Die deutschen Poemata von 1624."). Typescript, 51 p.; another draft, partly autograph; partial English translation

[Opitz] (continued)

b. 10, f. 61 "Das Buch von der Deutschen Poeterey," 2 autograph drafts

b. 10, f. 62 "Opitz' Gedichte," fragment, typescript and autograph draft

Series III: Graduate Courses: Lectures and Notes, 1949-1961*1.25 linear feet (3 boxes)*

Faber developed several graduate seminars at Yale, including courses on bibliography, the baroque, eighteenth-century authors, and Stefan George. He gave his baroque course several times, represented by voluminous lecture notes. Two sections of this material were labeled by him 1958/59 and 1961/62, but the greater part of the material had no such designation. These files are disorganized: drawing material from other parts of his writing and research, he seems to have fashioned it loosely into course format that evolved with each iteration of the course. This is also the case with the seminar in bibliography: portions of the material appear to have drifted forward each time the course was given. The boundary between the course on the Classical Age and the seminar on Hölderlin is similarly porous.

b. 11, f. 63	Course proposals	
b. 11, f. 64-65	Aufklärung.	
b. 11, f. 66-69	Barock.	
b. 12, f. 70	Bibliographie. Undated folder of lists and notes, including a perhaps unrelated notebook labeled "Pritschmeister." The following two folders were originally nested in this one.	
b. 12, f. 71	Bibliographie Notes, lists, typed mid-year examination dated 26 January 1958, and a notebook labeled "Taillefer. Reinschrift," partly about Uhland's ballad.	1951
b. 12, f. 72	Bibliographie A larger amount of material, including two autograph drafts of a long essay entitled "Einleitung in die Literaturwissenschaft," one dated October 1947	1960-1961
b. 12, f. 73	[Bibliographie] Nachschlagewerke, Bibliographien, Zeitschriften. 3. Vorlesung. Reinschrift.	
b. 12, f. 74	Eschatologische Dichtung Notes on Gryphius, Balde, Angelus Silesius and others – appears to be set up as a semester course, but could be a book or essay plan.	
b. 12, f. 75	German Poetry of the Classical Age	1949
b. 12, f. 76	Hölderlin This material is not in good order, but contains a class signup list and appeared to be organized into separate lectures with paper clips.	
b. 12, f. 77	Klassische Dichtung	1954-1955
b. 13, f. 78	Ode und Elegie	1961
b. 13, f. 79	Stefan George The course may have been called George and Hofmannsthal, given in 1956 and probably in 1948.	
b. 13, f. 80	Sturm und Drang	

Series IV: Articles, Lectures, and Research Notes by Topic, 1946-1960

2.1 linear feet (5 boxes)

The texts and drafts filed here reflect Faber's broad learning in European literature. Many of the articles relate to particular materials in the Yale Collection of German Literature.

Hofmannsthal. Faber wrote two essays on Hofmannsthal: (1) "Der Abstieg in den Berg. Zu Hofmannsthals "Bergwerk zu Falun," which appeared in *Monatshefte* 43 (1951), and (2) a lecture given at Columbia. There are several interrelated drafts, in both German and English, on Hofmannsthal, as well as a mass of odd pages and notes, likely the product of recycling one essay into another. The archived versions of the *Monatshefte* article are longer than what was finally printed.

Khuen. Faber's paper on the little-known Bavarian poet and composer Johann Khuen (1606-75) appeared in 1949 in *PMLA* 64:4. Based largely on the scarce copies of Khuen's works in Faber's own collection, the article includes a bibliography of works attributed to Khuen. (NB: the Yale Orbis system lists Johann Khuen as Johannes Kuen.)

Moscherosch. Faber's article on Moscherosch, with the title "Philander, der Geängstigte, und der Expertus Robertus," was published twice, first in volume 39 of *Monatshefte* (1947) and a decade later, in revised form, in *Euphorion* as "Johann Michael Moscherosch, der Geängstigte" (vol. 51:3, 1957). It was also submitted to PMLA in 1946 or 1947. The collection includes a mass of handwritten notes and drafts, several typescripts, proof from *Euphorion*, a few pieces of relevant correspondence, and reader reports. The Moscherosch files also include a segment of Faber's drafts on the topic of Renaissance, reflecting his interpretation of Moscherosch as a writer with deep roots in the sixteenth century.

b. 14, f. 81	1350-1600 [Notes on Early Modern Literature]	
b. 14, f. 82	"The Ackermann aus Böhmen," typescript	
b. 14, f. 83	"Angelus Silesius," autograph manuscript, 2 versions. Another version in typescript. Introduction to a selection from <i>Der cherubinische Wandersmann</i> translated by Willard R. Trask and published by Pantheon Books in 1953. With two letters from Kurt Wolff.	
b. 14, f. 84	[Arnim, Bettina von] "Goethe und Bettina von Arnim. Ein neuer Fund," autographs and typescripts, at least two versions, with correspondence. <i>PMLA</i> 75:3 (1960)	1960
b. 14, f. 85	"Die Atriden in der europäischen Literatur," autograph notes and drafts; autograph ms., 2 typescripts	
b. 14, f. 86	[Atriden] "The family of Atreus in European Literature," labeled "Vortrag Englisch und Artikel. Englisch," 2 typescripts, one in 2 copies	
b. 14, f. 87	"Die Bedeutung und das Wesen einer Erstausgabensammlung," typescript, with a handwritten English version	
b. 14, f. 88	[Bohemian Brethren]. "The earliest hymnal of the Bohemian Brethren," typescript. <i>YULG</i> 23:4 (April 1949): 190-93. With correspondence.	1949
b. 14, f. 89	[Broch] "Der Seelenführer in Hermann Brochs <i>Tod des Vergil</i> ." Several drafts and printed version from <i>Wächter und Hüter. Festschrift für Hermann J. Weigand</i> (New Haven, 1957), 147-61	1957
b. 14, f. 90	[Broch] Lecture on Broch, reworked from parts of the above. With an ANS from Hermann J. Weigand, 22 Feb. 1946	1946

b. 14, f. 91	[Croce] Reading notes in a spiral notebook	
b. 14, f. 92	"Die drei Stufen der Barocklyrik," autograph ms. and notes, with a list: "Themen für Columbia University"	
b. 14, f. 93	[George] "Stefan George et le symbolisme français," autograph ms. and 3 typescripts, representing lecture version and the version printed in <i>Comparative Literature</i> V:2 (1953)	1953
b. 14, f. 94	"The German Literature Collection," autograph ms. and 2 typescripts. YULG 38:4	
b. 15, f. 95	Goethe bicentennial: lists, notes, etc., 1949/49	1949
b. 15, f. 96-97	[Goethe] "Der Erstdruck des Faustfragments," 4 slightly different typescripts and print version from <i>Monatshefte</i> 41 (1949). With two related papers, at least one of which appears to be by Carl F. Schreiber, with correspondence and notes suggesting a planned Speck Collection publication to include both papers.	1949
b. 15, f. 98	[Goethe] "Georg Oswald May's portraits of Goethe and Wieland," 4 typescripts. YULG 31:1 (1956). These are the portraits that hang in the north corridor of the Beinecke Library, court level.	1956
b. 15, f. 99	[Goethe] "Goethe's first book," autograph ms. and typescript YULG 32:1 (1957)	1957
b. 15, f. 100	"Goethe, impulse and harmony," typescript, 19 p. (probably a lecture)	
b. 15, f. 101	[Goethe] "The reception of Goethe's poems in the English-speaking world," typescript, with partial autograph ms. in German	
b. 15, f. 102	"Grimmelshausen Vortrag," autograph manuscript in spiral notebook	
b. 15, f. 103	[Gryphius] "Andreas Gryphius, der Rebell," autograph ms., 2 typescripts	
b. 15, f. 104	[Gryphius] "Andreas Gryphius, der Rebell," final typescript, proof. <i>PMLA</i> 74:1 (1959)	1959
b. 15, f. 105	[Hesse] "Zu Hermann Hesses 'Glasperlenspiel,'" autograph ms. and two different typescripts. <i>Monatshefte</i> 40:4 (1948)	1948
b. 15, f. 106	[Hofmannsthal] "Der Abstieg in den Berg. Zu Hofmannsthals Bergwerk zu Falun," 2 typescripts and manuscript; printed version from <i>Monatshefte</i> 43 (1951)	1951
b. 16, f. 107	[Hofmannsthal]. Drafts, fragments, notes, largely autograph and in German, relating to the above	
b. 16, f. 108	[Hofmannsthal]. "The all-powerful spirit: A study of Hofmannsthal's <i>Bergwerk zu Falun</i> ." Another version entitled "Descent into the Mountain." Typescripts	
b. 16, f. 109	[Hofmannsthal] "Hofmannsthal und der Begriff der dichterischen Wahrheit," autograph ms., in spiral notebook	
b. 16, f. 110	[Hofmannsthal] Notes and drafts about his correspondence with Richard Beer-Hofmann, Hermann Bahr, and Arthur Schnitzler (these letters are part of YCGL)	
b. 16, f. 111	"Der katholische Beitrag zur Dichtung des 17. Jahrhunderts," autograph manuscript	

b. 16, f. 112-114	[Khuen] Research notes and drafts for the paper on Johann Khuen	
b. 16, f. 115	[Kheun] "Johann Khuen," autograph ms.	
b. 16, f. 116	[Kheun] "Johann Khuen," 2 typescript drafts	
b. 16, f. 117	[Kheun] "Johann Khuen," (final?) typescript. <i>PMLA</i> 64:4 (1949)	1949
b. 16, f. 118	[Kühlmann] "Die Keimzeller des Köhlpsalters." Offprint from <i>JEGP</i> 46:2 (1947), annotated by FdF	1947
b. 16, f. 119	Lecture proposals and outlines, autograph drafts	
b. 16, f. 120	Miscellaneous notes and fragments, some on his Italian stationery	
b. 17, f. 121	[Mann, Thomas] "Dr. Faustus," autograph manuscript	
b. 17, f. 122	"Monarch, patron and poet," notes and fragments	
b. 17, f. 123	"Monarch, patron and poet," first draft, in German, "Dichter und Mäzen in 17. Jahrhundert"	
b. 17, f. 124	"Monarch, patron and poet," German version, autograph ms. and typescript	
b. 17, f. 125	"Monarch, patron and poet," English version, typescript. <i>Germanic Review</i> (1949)	1949
b. 17, f. 126	[Moscherosch] Autograph notes and drafts	
b. 17, f. 127	[Moscherosch] "Philander, der Geängstigte," 2 typescripts, draft on the renaissance, correspondence with <i>PMLA</i>	
b. 17, f. 128	[Moscherosch] "Johann Michael Moscherosch, der Geängstigte," 2 typescripts, proof, correspondence with <i>Euphorion</i>	
b. 17, f. 129-131	[Opitz] "Der <i>Aristarchus</i> : Eine Neuwertung," early version, mostly autograph; typed draft; [final?] typescript; correspondence relating to publication. <i>PMLA</i> 69:3 (1954) (3 folders)	1954
b. 18, f. 132	"Poeta vates," lecture in English, autograph draft, 19 p., with a related after-dinner speech in German, in a spiral notebook. The speech segues into remarks on Grimmelshausen.	
b. 18, f. 133	"The problem of inspiration," autograph ms, 2 typescripts, and a version marked "Columbia Vortrag"	
b. 18, f. 134	Renaissance. Notes and drafts	
b. 18, f. 135-136	[Renaissance] "Gibt es eine deutsche Renaissance? Vortrag im Germanic Club, 27 January 1948," mixed autograph ms. and typescript	27 January 1948
b. 18, f. 137	Reviews	
b. 18, f. 138	Rilke, typescript. <i>YUL Staff News</i>	1957
b. 18, f. 139	"Rilke's letters to Kurt Wolff," autograph ms. <i>YULG</i> 24:3 (1950)	1950
b. 18, f. 140	"Eine Sammlung deutscher Literatur des Barock in der Bibliothek der Yale-Universität in New Haven," 2 autograph drafts, typescript, and proof. <i>Philobiblon</i> 11:1 (1958)	

b. 18, f. 141	"La Sorcellerie dans la littérature européenne du XVIIe siècle," autograph ms. and typescript. Lecture for Yale Romance Languages Club	
b. 18, f. 142	[Sporck, Franz Anton] Essay in English labeled "Über Sporcks Christliches Jahr in Versen," autograph manuscript	
b. 18, f. 143	"Süddeutsche Stämme und Landschaften," autograph manuscript	
b. 18, f. 144	"The three phases of German book illustration," autograph manuscript, typescript	
b. 18, f. 145	"Voropitzische Lyriker," autograph notes in a composition book	
b. 18, f. 146	[Weigand] "Rede zu Hermann Weigands 65. Geburtstag," autograph draft, 2 typescripts. <i>Monatshefte</i> 50 (1958)	1958
b. 18, f. 147	[Werfel] "Ten poems of Franz Werfel," autograph ms. in German, typescript in English. <i>YULG</i> 25:3 (1951)	1951
b. 18, f. 148	[Wolff] "Die neuere deutsche Literatur in Briefen an Kurt Wolff," autograph ms. English version, <i>YULG</i> 23:1 (1948)	1948
b. 18, f. 149	[Wolfskehl] "Karl Wolfskehl," autograph and typescript. Printed version, <i>Deutsche Beiträge</i>	
b. 18, f. 150	"Der Wunschzettel," autograph ms., 6 p., on collecting and desiderata, annotated by H. S. Dejon	

Series V: Correspondence, 1937-1964*0.42 linear feet (1 box)*

Most of Faber's correspondence retained by the library is part of the Yale Collection of German Literature office correspondence. A small group of letters is filed here, including a few with Martin Bircher, Victor Hammer, Alma Mahler-Werfel (one letter from her, 1 July 1950), the writer Joachim Seyppel (who was then teaching at Bryn Mawr), the baroque literature scholar Marian Szyrocki, Peter Viereck, and Kurt Wolff, among others. A large file of letters and third-person correspondence documents Faber's activity as an officer of the Modern Language Association. In the mid-1950s, he served variously as secretary and chairman of that organization's German III section and later as a member of its Advisory & Nominating Committee.

b. 19, f. 151	Letters, A-Z by writer	1937-1964
b. 19, f. 152	Bircher, Martin	1960-1961
b. 19, f. 153	Hammer, Victor	1952
b. 19, f. 153a	Liepe, Wolfgang Negative microfilm copy of a collection of letters to Liepe congratulating him on his 70th birthday in 1958 Includes letter in the form of a poem from Curt von Faber du Faur, page 17	[circa 1958]
b. 19, f. 154	Modern Language Association	1948-1964

Series VI: Personal papers, 1940s-1997*1.25 linear feet (6 boxes, 9 folders)*

The Thacher family history materials were brought to the library by Jan Thacher (son of Doris); there is related correspondence in the YCGL correspondence file from the spring of 1997. Doris Thacher's maternal grandfather, Friedrich Cotta von Cottendorf (died 1951), was the brother of Curt von Faber du Faur's mother, making Doris Curt's first cousin once removed. The description of Mrs. Thacher's collection contains information on the Faber du Faur family chairs: two from the set are still in the Beinecke Library.

The personal papers also contain a few clippings about Faber's wife and stepchildren. Emma Faber du Faur, née Mock, was first married to Rufus W. Blake, many years her senior, who made a great deal of money as an executive of the Sterling Piano Company in Derby, Connecticut. Rufus's suicide in 1901 left Emma a wealthy widow. Her second husband was a German, Paul Schabert. The children of that marriage were Kyrill and Beatrice ("Bibi"). Kyrill was one of the founders of Pantheon Books—another link between Faber and Kurt Wolff. Bibi ("die einzige Dame der Welt, die wir haben," as recalled by Yale Professor Peter Demetz) hosted a well-remembered literary salon on Whitney Avenue in New Haven in the 1950s before moving to Italy. The various web sites devoted to *Titanic* survivors constitute an usual source of information about Emma: she appears there as Emma Schabert, traveling in the company of her brother, Philip Mock, who was at the time an official of the Sterling Piano Company.

The personal papers also include a ledger that records how Faber built his collection between 1912 and 1939. Subsequent lists and a card file document the collector's growing focus on the seventeenth-century.

Boxes 26 and 27 (audiovisual material). Restricted fragile. Reference copies may be requested. Contact Access Services for further information.

b. 20, f. 155	"Anschaffung der Bücher in der Faber du Faur Sammlung 1912-1939." Record of his book purchases, by accession number, with prices and running totals of prices and number of volumes. Bound ledger listing 3412 titles.	circa 1940s
b. 20, f. 156	"Deutsche Litteratur von 1500 – 1870. Original-Ausgaben." Alphabetical list of the collection, keyed by accession number to the preceding ledger, with fuller descriptions of the books. Bound in red leather.	
b. 20, f. 157	"Manuscript Catalogue of the Emma and Curt von Faber du Faur Collection." Typed list of the collection, organized by literary eras. Bound in library buckram.	1940s-1950s
b. 21, f. 158	"Barock." Card file of the collection, ca. 1494-1740. These and the following card files give fuller information on the books than the previous three lists and are often the only source of provenance information; the cards are keyed by accession number to the 1912-1939 list. Although much of the material in the card files appears to predate Faber's arrival at Yale, it also contains cards for books transferred from the Yale library stacks into the Yale Collection of German Literature; these usually cite the old Yale call number.	1940s-1950s
b. 22, f. 159	"1740-1890." Card file of the collection, with some special sections at the end of the file, including "Italienische Reisen 1600-1870." These and the following card files give fuller information on the books than the previous three lists and are often the only source of provenance information; the cards are keyed by accession number to the 1912-1939 list. Although much of the material in the card files appears to predate Faber's arrival at Yale, it also contains cards for books transferred from the Yale library stacks into the Yale Collection of German Literature; these usually cite the old Yale call number.	1950s
b. 23, f. 160	"1740-1890." Card file of the collection, with some special sections at the end of the file, including "Italienische Reisen 1600-1870." (continued)	1950s

b. 24, f. 161	Thacher, Doris von Schmeling. <i>The Cottas, their portraits, paintings, memorabilia and my remembrances</i> . Photocopied memoir.	1997
b. 26	Thacher, Jan. <i>The Cotta Legacy: the Doris von Schmeling Thacher Collection</i> . (Beacon, N.Y, no date) YCGLMSS23_0001 1 Videocassette (VHS) 00:14:10 Duration (HH:MM:SS.mmm) The audio is low. The copy YCGLMSS23_0002 is of better quality. A printed note is attached. It reads: I must [appologise] for the quality of this copy, the older of my 2 VCRs is unfortunately at the end of its useful life. However the audio track is reasonably good and along with the visuals in catalogue will give you the Idea. I intend to beg, [barrow], hopefully not steal another deck and make some acceptable [copy's] and will replace this copy with one of those, this will take a while and I wanted to get this off to you. Jan Restricted fragile material.	1997
b. 27	Thacher, Jan. <i>The Cotta Legacy: the Doris von Schmeling Thacher Collection</i> . (Beacon, N.Y, no date) YCGLMSS23_0002 1 Videocassette (VHS) 00:43:03 Duration (HH:MM:SS.mmm) This is a better copy than YCGLMSS23_0001. Restricted fragile material.	
b. 24, f. 163	Family: clippings and ephemera	1975
b. 24, f. 164	Seventieth birthday; production and acquisition of the oil portrait by Mark Potter, 1960 The portrait has the Beinecke Library art inventory number 1960.24.	1960
b. 24, f. 165	Honors: Yale Medal, 1964; Order of Merit, Federal Republic of Germany, 1965	1965
b. 24, f. 166	Photographs	1960
b. 24, f. 167	Obituaries and condolence letters, 1966	1966
b. 24, f. 168	Private library list and appraisal by Laurence Gomme, 1966	1966
b. 24, f. 169	Biographical information from <i>Internationales Germanistenlexikon</i> (offprint)	

Series VII: Writings by Others, circa 1950s

3 Folders

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| b. 24, f. 170 | Closs, August. "Pribsch-Closs Collection," carbon typescript, ca. 50 p., bibliography of books from a collection now at the University of London, School of Advanced Studies, Germanic Studies Library |
| b. 24, f. 170a | Faber du Faur, Moriz von. "Damals, gestern und heute," series of articles, <i>Stuttgarter Zeitung</i> , 1953 January 6-March 12, photocopy |
| b. 25, f. 171 | Jaszi, Andrew Oscar. "Hofmannsthals Erlebnis der Zeit: Anmerkungen zum Unterschied zwischen der Sprache der Prosa und der Sprache der Lyrik," typescript, 12 p., annotated by Faber
Also includes: Marcuse, Ludwig. "Freuds Aesthetik," carbon typescript, 31 p., removed from MLA correspondence |
| b. 25, f. 172 | Panish, Paul. "Gottfried Finckelthaus," typescript, 11 p.
Also includes: Seyppel, Joachim H. "Freedom and the mystical union in <i>Der Cherubinische Wandersmann</i> ," typescript, 27 p. plus notes, with a 1-page abstract and a shorter German version. Removed from MLA correspondence |
| b. 25, f. 172a | Catalog cards
Catalog cards from a Yale Collection of German Literature shelflist for classifications Zg16 and Zg 17 |

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Authors, German
Baroque literature -- Germany
Book collecting
German literature -- 18th century
German literature -- 19th century
German literature -- 20th Century
German literature -- Early modern, 1500-1700

Genres / Formats

Audiovisual materials
Videocassettes

Names

Faber du Faur, Curt von, 1890-1966

Corporate Body

Yale University -- Faculty