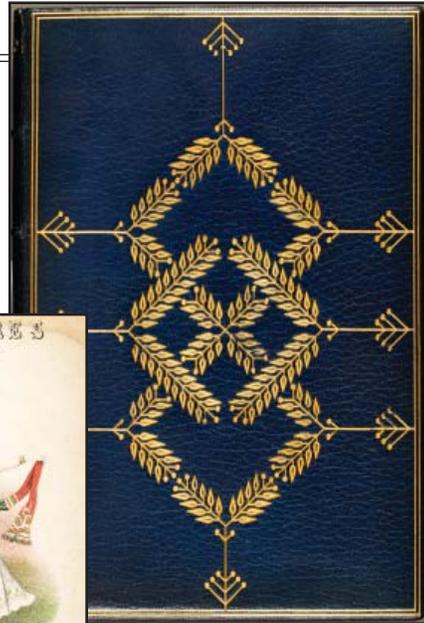


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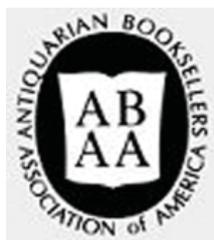
Cover illustrations (l-r) #16 Bon Genre, #57 Karsavina, #52 Marcailhou, #29 Edward Thomas

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President



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I. PERFORMING ARTS

1. **Souvenir Programme for Secretary Brejnev. Soirée offerte en l'honneur de son excellence monsieur Léonide I. Brejnev...et de Madame Brejnev par Monsieur Georges Pompidou, Président de la République, le lundi 25 October 1971.** Chateau de Versailles – Theatre Louis XV. (Paris: Imprimerie Nationale, 1971) [State visit souvenir programme]. Large thin folio, wrappers, silk ties, design of Delfau on cover. Fine copy. Programme included Pastorale by Couperin, with choreography by Skibine and decor by Jaques Dupont (programme includes double page decor); Bhakti with “musique Indienne”. Choreography by Bejart; and Concerto by Andre Jolivet with choreography by Skibine and decor by Dalfau.

\$100.00

2. Bara, Theda (b. 1885 Avondle, Ohio – d. 1955 Los Angeles), Actress and film star. **Two autograph letters**, each 2p, small quarto, one 2p mss book review concerning a Harré book *The Bedside Treasure of Love* (published 1945). All signed “Theda Bara.” Together, four pages sm quarto. Written in blue ink, one on Theda Bara Brabin stationary with Beverly Hills address. October 1945. Some browning to 2p mss. T. Everett Harré collaborated with Bara in a 1915 book *Behold the Woman*. Bara had planned to star in the never-produced movie version of Harré, then ghost-wrote an autobiography of Bara (1920-1921) which was never published. Harré, a novelist originally from Marietta, NY, lived for most of his life in New York and came to prominence through his first work, *Behold The Woman!*, which chronicled the dangers of white slavery (prostitution).

\$500.00

3. Bishop, G. W. **Barry Jackson and the London Theatre.** With a foreword by Charles B. Cochran. Illustrations from the designs of Paul Shelving. London: Arthur Barker, Ltd., 1933. First edition, limited to 200 copies of which this is #20, signed by the author and the illustrator and specially bound in vellum. Fine copy.

Sir Barry Jackson (1879-1961) was the founder of the Birmingham Repertory Theatre which was home to the famous Pilgrim Players, a company of amateurs who assumed professional status under Jackson's patronage. From 1945-8 he was director of the Memorial Theatre, Stratford-upon-Avon, and of the Shakespeare Festival plays given there.

\$300.00

Nijinska Writes About Modern Ballet

4. Bronislava Nijinska, **autograph letter signed “B Nijinska” (1923)**, from 12 rue Richelieu, Paris. Quarto. 1 leaf written on each signed, in French. Folds, very slight soiling.

To a ballet critic who has reviewed her ballet Les Noces (ballet cantate music by Stravinsky, choreography by Nijinska, premiere 13 Juin 1923) and who wants to interview her.

Nijinska has much pleasure in reading his prescient review of and great interest in contemporary ballet. She must, however, reject his desire to interview her at length due to her time constraints as she is choreographing ballets for the new season [her *Train Bleu* & *Les Biches* were danced in 1924]. Nijinska does invite him to visit



her at her studio to watch her teaching and see the artists of the Ballets Russes.

Bronislava Nijinska (Polish: Bronisława Nizyńska; Bronislava Fominichna Nizhinskaya; January 8, 1891 (old style 27 December 1890 - February 22, 1972)) was a Russian dancer, choreographer, and teacher of Polish descent. Nijinska was born in Minsk, the third child of the Polish dancers Tomasz and Eleonora Nijinska (née Bereda). Her brother was Vaslav Nijinsky.

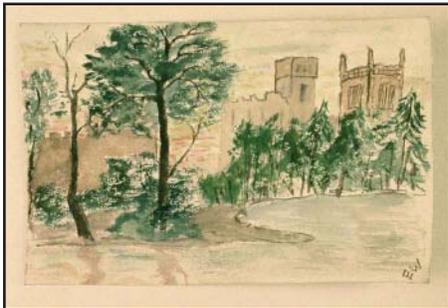
Nijinska was a member of the Imperial Ballet and then the Ballets Russes, for whom she choreographed her best known works, *Les Noces* (1923), *The Blue Train* (1924) and *Les Biches* (1924). She also choreographed the dances (to Felix Mendelssohn's music) for Max Reinhardt's 1935 film version of William Shakespeare's *A Midsummer Night's Dream*. Her students included the prima ballerina Maria Tallchief and the dancer Cyd Charisse. Nijinska was inducted into the National Museum of Dance C.V. Whitney Hall of Fame in 1994.

\$1,500.00

5. Craig, E. Gordon. **The Black Figures of Edward Gordon Craig With Introduction and Documentation by L.M. Newman.** Wellingborough: Christopher Skelton, 1989. Quarto. Original cloth and boards with plastic dust jacket. Pp. 166; pls., [front., + 106]. Fine copy.

\$300.00

Very early watercolor



6. ----**Drawing of a Landscape.** (1882). Watercolor drawing of a landscape with a castle in background and a lake in foreground. Initialed "EW".

Size (4 1/4 x 2 5/8"). Tipped to sm Quarto folder. Note on back of drawing in hand of Edward Craig: "Drawing by E. Gordon Craig aged 10 in 1882. >E.W.= is Edward Wardell", signed E. Craig, 1957. Craig notes on folder "This is the ONLY drawing by EGC of this early period outside my collection."

\$2,500.00

Inscribed

7. ----**Ellen Terry and Her Secret Self.** London: Sampson Low, Marston & co., [1931]. Octavo. Pp. Xiv, 206; annex inserted in pocket, pp. 30; pls., [front., 7] + [front.] in annex. Cloth boards. F&R A34c. Inscribed "To friend Hagen Falkenfleth, from E Gordon Craig, 1931." Nearly fine.

\$150.00

1 of 105 copies, on Special Paper

8. ----**A Production. Being Thirty Two Collotype Plates of Designs Projected or Realized for *The Pretenders* of Henrik Ibsen and Produced at the Royal Theatre Copenhagen 1926 by Edward Gordon Craig.** London: Oxford University Press, 1930. First edition. 1 of 105 copies on Montval hand-made paper. This copy unsigned

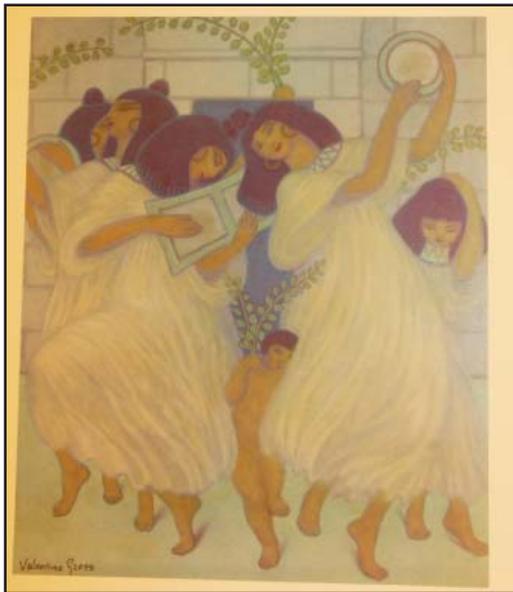


but reported to be the printer Humphry Milford's copy. (Total edition 605: 500 regular copies, 105 signed and numbered by Craig). F&R A32a. Large folio, (20 1/4" x 15 1/4"). Vellum-backed red cloth with gilt design and title. Top edge gilt. Protected in cream chemise and green slipcase. Bright and fine except for very slight wear to the slipcase.

These 32 beautiful theatrical designs, eleven in color, are the best contemporary record of the Craig version of Ibsen's play. *The Pretenders* is considered second in importance only to the *Moscow Hamlet*. It should also be noted that the fine Montval, hand-made paper greatly enhances the beauty of these designs.

\$600.00

Beautiful and rare



9. (Gross, Valentine); Hugo, Valentine (1887-1968). **Mouvements de danse de l'antiquité à nos jours**. Paris: M. de Brunhoff, (ca.1914). Fascicule 1 Egyptiens 1. All issued, no more published. Folio, original wrappers. 24p. 4 silk-screen plates in color after original pastel drawings. The publication of further parts of the series was cancelled due to the outbreak of World War I.

The Artist Valentine Hugo (1887–1968) was born Valentine Gross in Boulogne-sur-Mer and died in Paris. Valentine Gross studied painting in Paris, and in 1919 married French artist Jean Hugo (1894-1984), great-grandson of Victor Hugo. She collaborated with him on ballet designs including Jean Cocteau's *Marie de la Tour Eiffel* (1921). Prior to her marriage, she became famous for her drawings from life of Nijinsky on stage and of the Diaghilev Ballet, made in Paris between 1909 and 1913. Gross was an art designer for the famous *Gazette du Bon Ton* where she met the publisher Lucien de Vogel's father. Maurice de Brunhoff, publisher of *Comedia Illustré* (which also ceased in 1914 until 1917) several deluxe albums reproducing designs of Leon Bakst and this short-lived, but beautifully printed publication, *Mouvements de danse de l'antiquité à nos jours*.

References: Davis, Mary E. (2008). *Classic Chic: Music, Fashion, and Modernism*.

\$2,000.00



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10. Johnson, A.E. **The Russian Ballet with Illustrations by Rene Bull.** London: Constable, 1913. First edition. Quarto. Wrappers. Spine rebacked somewhat crudely. Frontis creased. 240p including 12 tipped-in color plates and numerous black and white drawings. N/L I, p241. This book features 17 important ballets from the early years of Diaghilev, including *Scheherazade*, *Narcisse*, *Cleopatre*, & others. A beautifully designed and illustrated book in the English fine press tradition. The 12 fine color illustrations are based on the sets and costumes from the ballets but also show the influence of the oriental art motifs introduced into English book illustration by Dulac and Rackham. Wraps.

\$200.00

Important and Reliable Source

11. Lully, Jean Baptiste. **Armide tragedie : mise en musique Gravée par H. Baussen**, 1710. A Paris : A l'entrée de la porte de l'Academie royale de musique au Palais royal, rue Saint Honoré. LWV 71./ RISM L 2995. Folio. (14 3/4" x 10 3/4") 19th century red morocco spine, cloth side. Wholly engraved score 188p, with vignettes at the beginning of each act.



Music by Lully, paroles by Quinault. First published Paris: Ballard, 1686, this is the second edition, the first with illustrations in the score. “The 1710 reduced score of Lully’s *Armide* printed by Bassen illustrated the scene with a picture that may suggest how it was actually staged – the palace is built to be dismantled” (Daniel Hertz).

“Since *Armide* was printed during the composer’s lifetime and with close collaboration between composer and publisher, it is the most important and reliable source for the work.” The second edition of

1710 is also important because De Bausen was a former employee of Ballard. (Rosand).

One of a series of just a few ballet/operas with music by Lully that were engraved by Baussen soon after the publisher Ballard lost the monopoly on music publishing in France.

References: Hertz, Daniel. *Music in European capitals: the galant style, 1720-1780*; Rosand, Ellen. *Baroque music* (1985).

\$4,000.00

Beautiful limited edition Signed by Anna Pavlova

12. (Pavlova, Anna); Svetlov, Valerian. **Anna Pavlova.** Translated from the Russian into English by A. Grey. Paris: Brunhoff, 1922. Number 128 of 300 copies of the English edition. Finely printed with woodcut initials in gold. 194p + 75 illustrations of which 20 are in color and the others monochrome. Signed by Pavlova in ink on flyleaf (she did not sign the entire edition). Folio. Original cream wrappers, with glassine. Some natural offsetting from glassine to covers, two small chips to glassine over spine. Without question a fine copy. In original open, marbled paper slipcase rubbed at edges.

This stunning biography is a visual as well as a written account of Pavlova’s professional life. One of the earliest



and certainly the handsomest of all biographies about Pavlova. It publishes many photographs of Pavlova that we now find historic, and others that we no longer associate with her career. An excellent review of the dancer in her many roles. The work includes photos of Pavlova dancing with Nijinsky in *Le Pavillon d'Armide*, and with Fokine in *Arlequinade*, etc. There are photos of Bakst costumes for her roles and much else relating to her years when she danced with Diaghilev.

Reference: Leslie II, p503; DDM 2451.

\$1,750.00

13. (Picasso, Pablo). **Trente-deux reproductions des maquettes en couleurs d'après les originaux des costumes & decor par Picasso pour le ballet "Le Tricorne."** Paris: Éditions Paul Rosenberg, 1920. Copy #237 of 200 numbered copies. (Entire edition 250: 50 with a signed etching, 200 as this numbered 50-250). Printing Ateliers André Marty, Daniel Jacomet et Cie for the text, typography and reproductions.

The ballet "Le Tricorne" was performed for the first time in London on July 22, 1919 (it's Paris première was January 23, 1920). In May 1919, Picasso was commissioned to do the costumes and sets for this ballet set in Spain. Picasso made some twenty different studies for the stage set, at least four for the drop curtain and 30 sketches for the costumes and decor. The drawings which were finally chosen for the ballet are reproduced in this album.



Paul Rosenberg became Picasso's official dealer in 1918 and also his friend. Picasso made a design for Rosenberg's writing paper (depicting a window overlooking the sea) which is reproduced on the title page of this album. This is the earliest collector's album for a single ballet of the Ballets Russes. The year 1921 would see publications of the designs for Bakst's *Sleeping Beauty* and 1924 the two beautiful albums of *Les Biches* and *Les Facheaux*.

Board folder with ties (some wear, ties restored). Fold over wrappers bearing title information. Leaf of justification. This is copy #237. Very good condition (remains of tape tipped to upper margins on verso of each leaf). Some wear to folder, tear to one fold of flaps of wrappers.

- 32 leaves of reproductions (31 in color) each bearing the blind stamp "PR."
- 1 consisting of a pencil study of the drop curtain (black and white).
- 1 watercolor of the stage set (Albert Barr called the watercolor design in ochre, pink and blue "Picasso's best stage set because of the particularly effective use of space and color." quoted in Cramer).
- 26 costume drawings.
- 6 drawings (on 4 leaves) of the details of the decor.

Cramer, Patrick. *Pablo Picasso the Illustrated Books*. #8 (1983).

\$8,500.00



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14. Urban, Joseph. **Theatres**. New York: Theatre Arts, 1929. Number 96 of 200 copies, signed by the author. Folio. Original boards, spine crown and heel slightly chipped, otherwise fine. 16p text, 50p plates showing designs and projects by Urban. Includes drawings and plans for The Ziegfield, Paramount theatres, the Metropolitan Opera house, the Reinhardt Theatre, the Jewish Art Theatre, and the Music Center. Joseph Urban is a legendary America designer known for his innovative scenic design techniques, especially his “painting with light.” Very nice copy.

\$400.00

15. Wilson, Adrian. **Printing for Theater**. San Francisco: Adrian Wilson, 1957. 1 of 250 numbered copies. Folio. Bound by Perry Davis in natural linen with colored woodcut design by Nuiko Haramaki. Superbly printed by Wilson on hand-made paper, with color and black and white woodcuts throughout. Tipped in are 20 theatre programs and theatre ephemera from San Francisco’s Interplayer Theatre, of which Wilson was the printer and co-founder. Also included in a rear pocket are theatre playbills and announcements. More than a history of Wilson’s association with the provocative San Francisco Interplayers Theatre, *Printing for Theatre* reflects Wilson’s keen awareness that the format of most theatre programs is unrelated to the performances they advertise. Some of Wilson’s original innovated theatre programs and announcements are included in this work.

\$750.00

II. FINE BINDINGS AND FINE PRESS

16. **Le Bon Genre, réimpression du recueil de 1827 comprenant les “Observations sur les modes et les usages de Paris” et les 115 gravures**. Paris Albert Lévy, 1931. 1 of 750 copies, this is #109.

Folio. 8pp introduction and justification page, 24p text with index, plus 115 plates printed in pochoir, unbound as issued. Original glazed cloth folder (slight soiling lacking ties). Some foxing to the prints. (not much of a flaw since almost all the original early 19th century prints are foxed). With preface by Léon Moussinac. This beautiful portfolio is engraved by E. Doistau, printed by R Tanburro, and colored in pochoir J. Sauté.



The original prints for *Le Bon Genre* were published between 1801-1822 by Pierre de la Mesangère with hand coloring by Gatine and Schenker. This famous collection shows the fashions adopted by the young after the ordeal of the revolution. The style came to be known as *Incroyables and Merveilleuses* and was copied across Europe.

\$2,000.00

17. **Four Fictions: Joseph Conrad: The Lagoon; Gustave Flaubert: The Legend of Saint Julian; Henry James: The Jolly Corner; Luigi Pirandello: The Annuity**. Kentfield, Ca: Allen Press, 1973. 1 of 137 copies



only. Folio (14”x 10”). Cloth and boards. Printed and bound entirely by hand. Very fine copy. A delightful compilation of prize-winning, modern fiction. Each story is illustrated with an original color woodcut by an artist from the country of the author. In addition, each story has been set with its own special typeface. Allen Bibliography #39.

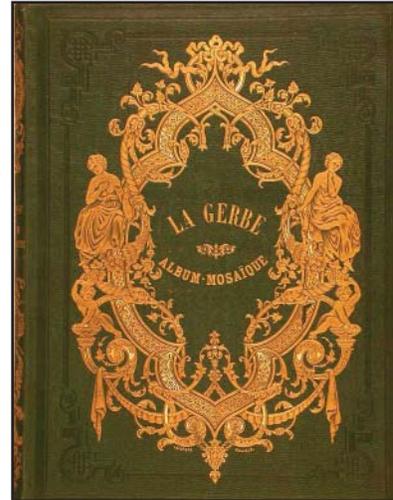
\$500.00

18. **Gerbe, album mosaïque par E. de Limagne.** Paris: H. Mandeville, 1859. Folio. 80 p. with 22 engravings. Bound by Lenegre in ornate green cloth, gilt, extremely fine. A perfect copy of a deluxe gift book of mid 19th century France.

Gerbe [tr. A spray of flowers] is a deluxe gift-book, probably done for the Holidays, which contains polite articles and stories for each of the twelve months, each illustrated with nice engravings, many of them engraved in England. One of six volumes issued by Mandeville in the series *Album du monde élégante*. (1854-1860). In “as new” condition.

All titles in the series seem to be scarce. Gerbe is not in Eureka or OCLC. Bibliotheque Nationale has a copy.

\$500.00



The Nonesuch Bible

19. **The Holy Bible:** Reprinted According to the Authorized Version of 1611 (with *The Apochrypha*). London: Nonesuch 1924-1927. Review copies. Five volume set including the Apocrypha. Quarto. Original gilt stamped paper boards. One of 1,000 sets of *The Bible* printed on Japan Vellum. *Apocrypha* #425 of 1250 also on Japan vellum. Engraved Titles and textual ornaments by Stephen Gooden. A uniformly fine set.

\$1,000.00

Finely Bound by Tini Miura

20. **The Pearl.** Newly translated by John F. Crawford with Andrew Hoyem including the Middle English text printed interlinearly from the British Museum manuscript Cotto Nero A.X & its four illustrations printed in facsimile together with a commentary on the poem. San Francisco: Grabhorn-Hoyem, 1967. 1 of 225 copies.

Quarto. (28.2 cm x 23.2 cm; 11 1/16” x 9 1/4”). Folding half morocco and marbled paper protective case. Bound by Kerstin Tini Miura. Full leather binding in dark blue French morocco with onlays in blue, green, gold, pink and green, blue iridescent pig skin, lilac, green, emerald, silver and purple goat skin; headbands: green, pale green, pink silk threads, doublures: pink and pale green sheep skin with gilding; tooling: platinum, gold, blue

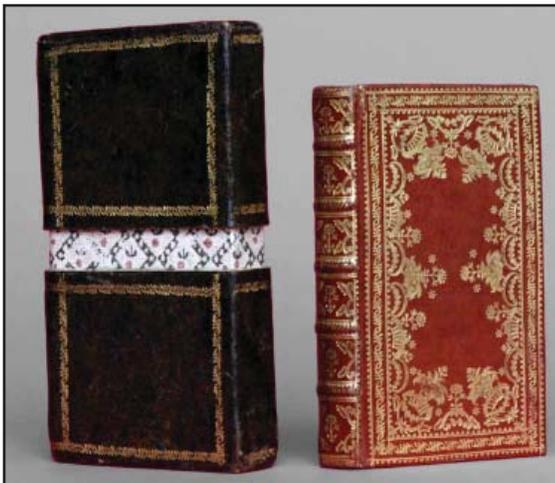


and green metal foil flyleaves: oleaograph. Bound 1989. The binder states her conception for this binding: “this cover captures the dreamlike vision of a beloved daughter’s departure into the world beyond and her father lovingly communicating with the brightness that she embodies.”



The Pearl is a Middle English alliterative poem written in the late 14th century. Its unknown author designated the “Pearl poet” or “Gawain poet” is generally assumed on the basis of dialect and stylistic evidence to be the author of *Sir Gawain and the Green Knight*, *Patience*, and *Cleanness*. *The Pearl* was first published in a modern edition by the Early English Text Society in 1864: Richard Morris, ed. “Early English Alliterative Poems”, EETS o.S. 1 (revision 1869; reprint 1965). Provenance: the personal collection of Kirsten Tini Miura.

\$4,000.00

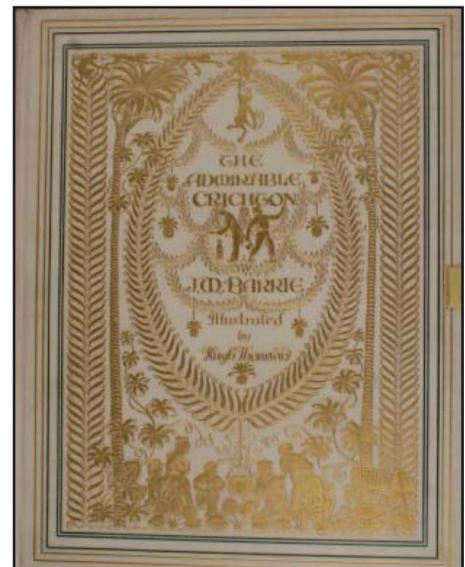


21. **Sagre Offerte alla Passione di Nostre Signore Gesù Cristo con varie orazioni...** [Prayer Book]. Rome: Zempel for Vincenzo Poggioli, 1797. Octavo. 348pp. Engraved title. Contemporary Roman binding of salmon-colored morocco, tooled in gilt with wide and elaborate ornamental borders composed of flowers, foliage, and drawer-handle tools, arranged at each corner to resemble urns full of flowers. Spine fully gilt with a flower tool in each compartment, endpapers of decorated paper printed in a diaper pattern in green and red with a flower in each lozenge, all edges gilt. Contained in the original slipcase of sprinkled calf gilt, lined with paper of the same pattern as endpapers. Exceedingly fine condition.

\$2,500.00

22. Barrie, J. M. **The Admirable Crichton**. London: Hodder & Stoughton, [1914]. Illustrated by Hugh Thomson. Edition de luxe. No. 89 of 500 numbered copies, signed by the artist. Quarto (12.5 x 10”). vi, 234 p., 20 mounted color plates, with descriptive tissue guards. Original vellum. Front cover ruled in gilt and green, and pictorially stamped and lettered in gilt. Spine decoratively stamped and lettered in gilt. Top edge gilt, others uncut. A fine copy, lacking ties. In a beige cloth slipcase.

\$450.00





23. Boufflers, Stanislas [Jean] de, marquis (1738-1815). **Aline, Reine de Golconde; conte par le Chevalier Stanislas de Boufflers.** Paris: Gravé & imprimé pour la Société des amis des livres, 1887. Copy #85 of 115 copies. Wholly engraved with 15 etchings (including 3 aquatints) and decorations in the text by E. Gaujean after A. Lynch. In all, 33 illustrations, of which some are hand-colored. Original wrappers bound in. Edited by Louis Octave Uzanne. Blue morocco gilt extra by Cuzin decorated in gilt with scrollwork & floral designs. An elegant binding which is perfectly matched to its content. Bookplate of Suzanne Courtois.

\$2,000.00

Signed by Jackie

24. Bouvier, Jacqueline and Lee. **One Special Summer.** New York: Barnes, 1974. First, limited edition of 500 copies, signed by each author with their maiden name of Bouvier. Folio. Blue, papier mache covered boards with slipcase. Unpagged with over one hundred illustrations, many in color, including 21 photo reproductions. Slight discoloration a few small stains to slipcase, essentially fine.

This book is a facsimile reproduction of the travel diary kept by a 21 year old Jacqueline Bouvier and her 17 year old sister Lee on their European tour in the summer of 1951. The stories and letters describe the sisters' encounters with the various cultures of Paris, Venice, Madrid, Nice, Lucerne, London, and Rome. They include one encounter where the young ladies walked right into the middle of French Army maneuvers in search of a friend. Filled with beautiful, often times comedic, sketches of scenes from their travels, all drawn by Jacqueline, (who was an art student at the time). Snapshots depict the sisters in the casual fashions of the time, while Jacqueline's drawings show the sisters in beautiful, more imaginary clothing.

\$1,500.00

25. Dao, Pei. **Nightwatch.** 15 poems by Bei Dao, translated by David Hinton with Yanbi Chen; Hanga woodcuts by Bill Paden; calligraphy by Er Tai Gao. Hopewell, NJ: Pied Oxen Printers, 1998. Folio, unpaginated. First edition of poems, printed in Chinese as well as English, with the two texts running in opposite directions and a spine on each fore-edge featuring two elegant Hanga woodcuts by Bill Paden. One of 20 roman-numeral copies for collaborators in addition to the 40 copies for distribution, signed by all of the principles. Pei Dao is said to have been one vote away from being awarded the Nobel Prize jointly with a countryman. A fine copy of an unusual book.

\$1,250.00



26. (Dickens, Charles). Wilson, Angus. **The World of Charles Dickens**. London: Arcadia, 1971. 1/265 copies signed by Wilson. 8 x 10". Specially bound in full green morocco with gilt decoration on cover. In folding box. The best-selling British author Angus Williams has written an entertaining, fully illustrated biography of Dickens.

\$350.00

Three Signed Lithographs by Ernst

27. (Ernst). Lebel, Robert. **L'oiseau caramel. Lithographies de Max Ernst**. Paris: Le Soleil Noir, 1969. Copy #70 of 150 numbered copies on vélin d'Arches (300 examples with extra prints: 150 as this; 150 with a single print by Erro).



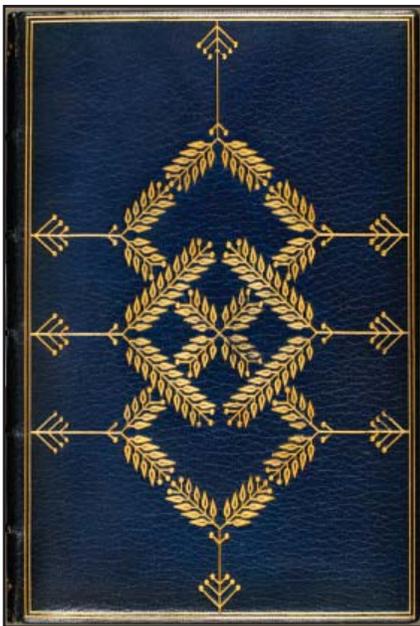
12" x 16 1/2". Complete with three original lithographs by Max Ernst in 3 different colored states, each signed and numbered in pencil in the margins, loose as issued. The bound volume *L'oiseau caramel* (6 x 8") is in original wrappers, printed in gold. Fine condition, box worn.

The lid of the specially designed box ("livre-tableau") is a double-sided passepartout frame permitting the display of two of the three loose lithographs; the book itself, which is smaller in format, is housed in a recessed portion of the interior. References: Spies-Leppien, Ernst Illustrated Books, A20; Carré d'Art, Nîmes 17.

\$3,000.00

28. Euripedes. **The Bacchae. Dionysus, the God**. Kentfield, CA: Allen Press, 1972. Copy number 11 of 130 copies. Folio. Three color etchings by Michele Forgeois based on classical mythology, each numbered and signed. Text ornamented with Greek letters, in varying colors. Wooden boards in olive green cloth backed with gilt black strip. A striking publication, entirely hand crafted. Slipcase very slightly worn, else very fine. Reference: Allen Press Bibliography #38.

\$550.00



29. (Gregynog Press) **Selected Poems of Edward Thomas**. With an introduction by Edward Garnett. Newtown, 1927. One of a few special copies bound by George Fisher copies (this no.8). Total edition of 275 copies.

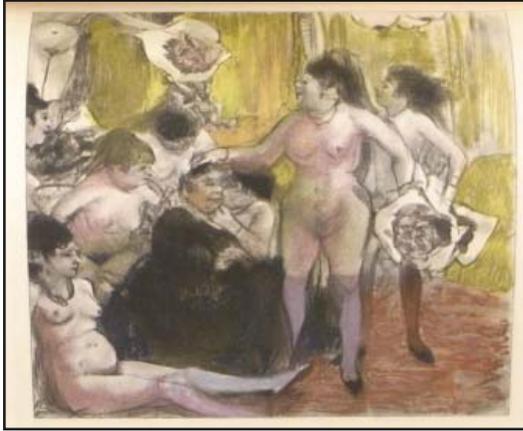
Octavo. Specially bound by George Fisher, original blue polished levant morocco covers tooled in gilt with a pattern of interlocking vines forming three double triangles connected by further decoration to a double gilt rule frame, spine lettered and tooled in gilt in six panels. Cockerell marbled endpapers. Title vignette and ruled throughout in blue with wood-engraved initial letters printed in red, printed on Japanese vellum. A fine copy. This was the first of the books from the Press to be printed on Japanese vellum and was an immediate success with all copies being sold within one month of publication.

The Gregynog Press was unique in that everything was created under one



roof - design, typography, illustration, printing and binding. Its fine printing owed much to the incomparable skill of Herbert John Hodgson, pressman from 1927 to 1936, and his successor, Idris Jones. It was fortunate also in the employment of one of the great twentieth-century bookbinders, George Fisher, who joined the staff in 1925.

\$2,500.00



30. Maupassant, Guy de. **La Maison Tellier.** Illustrations d'Edgar Degas. Paris: Ambrose Vollard, 1933. #148 of 305 numbered copies. Folio. Red morocco by Pierre Goudon, chemise and slipcase. Complete with 17 gravures in text plus 19 etchings after Degas "hors texte" of which three are printed in colors. This is the first of three books that Vollard* issued from 1934-36, with etchings by Maurice Potin based on a portfolio of unpublished Degas monotypes done in the late nineteenth century which Degas had called *Scènes de maisons closes*. Maurice Potin had to etch as many as three different copper plates to capture the rich, feathery effects of Degas' monotypes in a project that required six years to complete. "In his superbly engraved plates of aquatint-etching Potin has

preserved the rich black and pastel colors of the originals" (Johnson).

La Maison Tellier is one of only twenty "luxury books" (many were unfinished during his lifetime) created by Ambroise Vollard who, aside from his business of print publishing, wanted to produce "fine, exquisitely illustrated books." The roster of books that Vollard printed includes some of the most carefully printed and beautiful art books of the century: Bonnard's *Parallèlement* (1900); Braque's *Théognie by Hésiode* (begun 1932); Chagall's *Fables de La Fontaine* (begun 1927); Picasso's *Chef-d'oeuvre inconnu by Balzac* (1931) and the great Rouault portfolios including *Cirque de l'étoile filante* (1938). Others, like Matisse's *Jazz*, which were begun by Vollard, were finished by the publisher Teriade after Vollard's death. **La Maison Tellier* by Guy de Maupassant, 1934; *Mimes des courtisanes* by Lucien by Piere Louÿs, 1936; Degas. *Danse*. Dessin, 1936, includes comments by Paul Valéry on dance (from Eupalonios' *L'Ame et l'danse*, 1923).

References: Johnson, Una E; *Ambroise Vollard*, Editeur.(1977). #179. NY: Museum of Modern Art; (1938). Signature, no 8, p.43; Vollard Catalogue Complet, p.67; Collection: MoMA; Nicolas Rauch les Peintres et le Livre Catalogue, #6, (2 J.A. Legrain bindings pictured). Provenance: Collection Samuel Rosenthal.

\$3,500.00

**Fine Ninja Press Edition
Complete with Case**

31. Merwin, W.S. **The Real World of Manuel Cordova.** [Ninja Press]: Sherman Oaks, 1996. (13½ x 3¼"), 47p. Unfolds into a single scroll that accordions out to a length of fifteen feet. One of 160 copies, signed by Merwin. Protected in a open hard-plastic case. As new.

This fine press publication prints a single, long poem by W.S. Merwin, based upon F. Bruce Lamb's Wizard of the Upper Amazon, concerning the life of Manuel Cordova Rios (1887-1978), who was kidnapped by a remote tribe in 1907, educated to become a shaman, and taught the secrets of Ayahuaska, a psychotropic plant used by shamans (Curanderos).



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Phone (310) 385-1903/Fax (310) 385-1905
legend@goldenlegend.com

The text is printed from hand-set Samson Uncial type onto Kakishibu, a persimmon-washed handmade paper from the Fuji Paper Mills Cooperative in Tokushima, Japan. The image of a river undulates along-side the poem while the setting of the poem itself mirrors the serpentine path of the river. The folder enclosing the poem is lined with Kakishibu paper on which is printed a map of the world, the first to show the world's currents, drawn by Athanasius Kircher in 1665. The map is hand-tinted in five colors, echoing the colors of the river. The enclosure is fastened with alum-tawed goat-skin and bone. The design, presswork, and binding are by Carolee Campbell at Ninja Press, one of California's most distinguished printers.

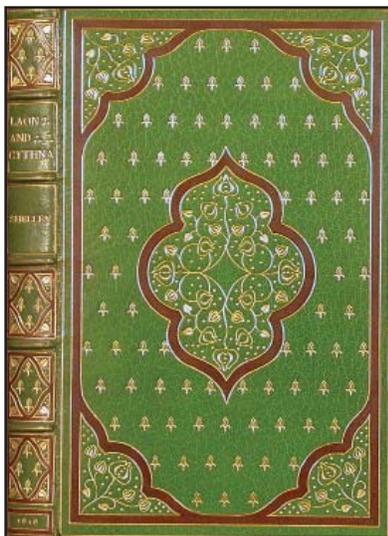
\$1,500.00

32. Miller, Arthur. **Death of a salesman: certain private conversations in two acts and a requiem ...** With five etchings by Leonard Baskin. New York City: The Limited Editions Club, 1984. Quarto. [12], 5–164, [3 (1 blank)] p.; 5 plates. This Limited Editions Club copy (no. 656 of 1500 printed) is signed by both the playwright and the illustrator at the colophon. The binding is full rusty-brown Nigerian goat, stamped in gold on the spine. Binding as above. One of the tissue guards is loose but otherwise undamaged. Includes the monthly newsletter but not the mailing notice. Fine, in the original slipcase. A handsome production of one of the most performed plays in the world. The five etchings by Leonard Baskin trace the downward spiral of Willy Loman - a powerful complement to Miller's portrait of a salesman at the end of his career. The plates, printed by Bruce Chandler, are each protected by a brown paper tissue guard. The book is designed by Benjamin Schiff, who chose a Bulmer font for the text. Reference: Limited Editions Club. *Bibliography of the Fine Books Published by The Limited Editions Club*, 1929–1985, 540.

\$400.00

33. Milton, John (1608-1674). **Comus. A Mask; with a frontispiece and the six characters in costume designed and engraved on wood by Blair Hughes-Stanton.** Newtown, Montgomeryshire: The Gregynog Press, 1931. Copy #156 of 250 copies. Tall Octavo. Original cloth and boards, glassine (rear cover of glassine defective). Fine, with very slight wear. 25p., [6] leaves of wood engravings by Blair Hughes-Stanton. According to the British Art's Council's on-line exhibition *Contemporary Art & Engraving*, Comus was chosen for publication because the original setting of the Masque in 1634 at Ludlow Castle "provided a rather tenuous Welsh connection but was in keeping with the Welsh aspirations of the [Gregynog] press." Provenance: the critic R. Ellis Roberts, with his name on flyleaf. Note in another hand in upper corner front pastedown "11 August 1932, from the press." References: <http://collection.britishcouncil.org/html/exhibition/exhibition.aspx?id=15063>; Ransom. Selective Check Lists The Gregynog Comus.

\$600.00



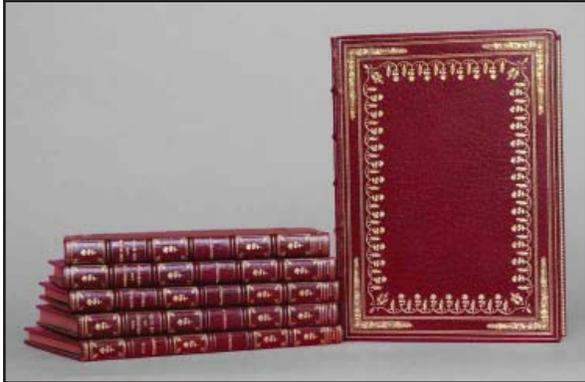
34. Shelley, Percy Bysshe. (1792-1822). **Laon and Cythna, Or, The Revolution of the Golden City: A Vision of the Nineteenth Century.** In the Stanza of Spenser. London: Printed for Sherwood, Neely & Jones and C. & J. Ollier, 1818. First ed., second issue. Octavo. Errata leaf at end. Green morocco elaborately gilt, upper cover with a arabesque design of inlaid brown morocco, gilt floral center and corner pieces, a semé of a small floral spine in six compartments, gilt lettered in two others with an inlaid morocco arabesque design; red morocco doublures, with gilt floral design, silk linings by Wood; red morocco slipcase. On November 25, 1817, Shelley instructed Ollier to send him twelve copies of *Laon and Cythna* as soon as they could be put into boards. These twelve copies were probably the extent of the first issue, as Ollier, early in December, refused to publish the poem unless certain changes were made to the text. It was then that Shelley reworked the text, and Ollier issued the book with a cancel title-page and twenty-six cancel



leaves. Reference: Ashley V, p.66; Forman *The Shelley Library* I, 49; Granniss 39-41; Hayward 227; Tinker 1894 (second issue). Provenance: John L. Clawson (bookplate).

\$7,500.00

Thackeray Christmas Books All First Editions



35. Thackeray, William Makepeace (1811-1863). (M.A. Titmarsh, pseudonym). **A Complete Set of Christmas Books.** Six volumes. Small quartos. Bound by Birdsall in burgundy morocco, covers with gilt triple fillet borders, vines in gilt on each corner, and a double rule framing a central floral design; spines decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, all edges gilt. Original wrappers bound in at end of each volume. Fine set, protected in a half leather box.

Written while Thackeray was at the height of his fame due to the success of *Vanity Fair*, and while the publisher was capitalizing on the stupendous popularity of Dicken's *Christmas Carol* (which overnight created a new literary genre of the Christmas book), this delightful series of six stories suitable for the season was published intermittently at Christmas under Thackeray's favorite pseudonym beginning in 1847 and until 1855. Thackeray himself illustrated the text (except for Rebecca and Rowena, see below).

All first editions, first issues complete with adverts and hand-colored plates where called for. *Mrs. Perkins's Ball*, London: Chapman & Hall, 1847; *The Kickleburys on the Rhine*, London: Smith, Elder, & Co., 1850; *Doctor Birch and His Young Friends*, London: Chapman and Hall, 1849; *Rebecca and Rowena. A Romance upon Romance. With illustrations by Richard Doyle*, London: Chapman and Hall, 1850; *The Rose and the Ring; Or, The History of Prince Giglio and Prince Bulbo. A Fire-Side Pantomime for Great and Small Children*, London: Smith, Elder, and Co., 1855. Reference: Van Duzer. *A Thackeray Library*, (1971) # 140, 157, 51, 104, 185, 181; *Cambridge History of English Literature* (1917) # IX.

\$3,000.00

36. Wright, Thomas. **Womankind in all ages of Western Europe from Earliest Times to the Seventeenth Century.** London: Groombridge & Sons, 1869. Quarto (6 1/2 x 8 1/4"). Red morocco blocked in gold, by Sotheran, with Anglo Saxon design on both covers. Gilt edges. 340p. Fine copy. With decorative title page in color plus 10 chromolithographed plates based on scenes from paintings and tapestries. Illustrated throughout as well in black and white. Tracing the history of Womankind in Western Europe, the author describes the condition, character, and manners of women throughout various revolutions of Western society. Beautifully bound.

\$450.00



III. FIRST EDITIONS ANTIQUARIAN BOOKS



37. **Königl. großbrit. und churf. braunsch. lüneb. genealogischer Kalender auf das 1780 Jahr.** Lauenburg: Berenberg, 1780. 16mo. 19th century speckled calf. Red & green morocco label. 2 pt. frontispiece, 12 symbolic plates after each month by Chodwiecki details of genealogy and climate. With 18 plates of fashion and fancy coiffures including those of Leipzig, Berlin, Paris, Strausbourg, and Dresden, as well as those of Philadelphia and Boston.

References: Köhring, Hans. *Bibliographie der Almanache, Kalender und Taschenbücher.* 1750-1860 (1929) p.33-34. Köhring indicates this Calendar was printed from 1770-1799 with different number of Modek (fashion plates) for each year, beginning in 1779 and appearing occasionally

until 1799. The 1780 citation lists 13 fashion plates, although some of the plates counted singly in our copy may be counted as double-pages in Köhring : M. Titelportr. Gest. Titel, 13 modek. U. 12 Monatsk. Engelmann 306 u 310; Lanckoronska, Maria Grafyn & Dr. Arthur Ruman. *Geschichte der Deutschen Taschenbücher unter Almanache.* (1986). p.14. No locations: OCLC, RLIN.

\$850.00

38. [Byron, Lord]. **The Siege of Corinth. A Poem. Parisina. A Poem.** First Edition. *The Siege of Corinth* reflects on the siege and capture of the citadel from the Venetians by the Turks in 1715. *Parisina* is a tale of unrest and horror taken from an account by Gibbon of the Marquis of Estes bastard son who cuckolded his father and was beheaded. (Marchand, Byrons Poetry, p.68). Randolph p.55. Wise I, p.106. Tinker 551. Octavo, contemporary wraps.

\$400.00

39. Carson, Rachel. **The Sea Around Us. Illustrated with Photographs by Alfred Eisenstaedt.** NY: Limited Editions Club, 1989. 1 of 2000 numbered copies, signed by Eisenstadt. Octavo (10 x 7"). Original cloth and slipcase. Beautiful photographs illustrate this work by the award-winning environmentalist Rachel Carson, author of *Silent Spring*.

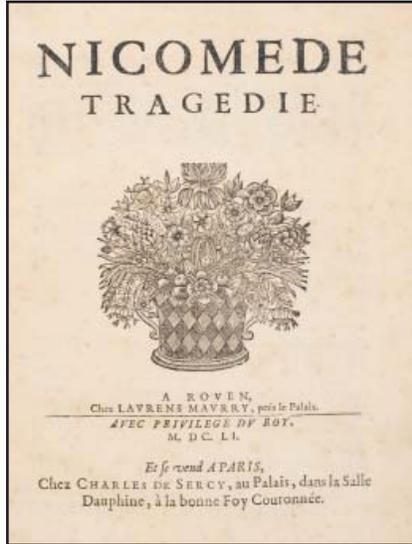
\$150.00

40. Congreve, William. **The Way of the World.** London, for Jacob Tonson, 1700. a Comedy. As it is Acted at the Theatre in Lincoln's-Inn-Fields, by His Majesty's Servants. First edition of Congreve's masterpiece. Quarto. Disbound but with the half title. Pages slightly darkened. Last leaf (N2) restored crudely at bottom, no loss of text. References: Wing C-5878; Woodward & McManaway 249. Grolier English Hundred 37. Tinker 734. ESTC R8381.

\$1,500.00



Pierre Corneille's First Political Play



41. Corneille, Pierre (1606-1684). **Nicomede. Tragedie.** Rouen: Chez Laurens Maurry; Paris: Chez Charles de Sercy, 1651. Tragedy in five acts, verse. First performed in January 1651 at l'Hôtel de Bourgogne. Original edition. Tchemerzine-Scheler II, 566. Quarto. Attractive full red morocco, gilt by Hardy-Mennil, light rubbing. Text with very light browning. Leaf of title, verso blank; 5p av lecteur; 1p priv. 29 Nov 1651; 1p acteurs; 124p text. Collation a4, A-P4, Q2. Title vignette (printer's mark); head and tail pieces; initials. "Privilege du roy" granted to Corneille.

The plot finds Nicomedes, a popular hero and son of the King of Bithynia (Asia minor), subject of a plot by the King's second wife Arsinoë, who wants her own son, Attalus, to succeed to the throne. She plots with Flaminius, a Roman envoy, to discredit Nicomedes in the eyes of his father and bring Attalus to the throne. The plot fails, the Roman envoy is killed and Nicomedes is elevated to Kingship of Bithynia. Attalus, who has helped Nicomedes escape, is given a kingdom of his own. Even Arsinoë is forgiven. The tragedy's source is Justin's (XXXVIII, 1, 2) who

writes of Prusias' two marriages and preference of his younger son as heir to Nicomedes. In Justin's writing, the king is not Prusias but Mithradates VI Eupator Dionysus (120-63bc) King of Pontus.

Nicomedes was a success, although not at its first performance before Louis XIV at the Louvre, 1658, where it might have been construed to be anti-dynastic due to Arsinoë's scheming against the rightful heir to the throne of Bithynia. Molière played Nicomedes before Louis XIV for his first performance after his return to Paris from the Provinces. It was given five times by his troupe in 1660-61. At the Comédie Française it has been acted over 300 times since 1680.

References: Gaines, James F. (Editor). (2002). *The Molière Encyclopedia*; Lough, John. (1957). *Paris theatre audiences in the seventeenth and eighteenth centuries*; Smith, Stanley Astredo. (March 1915).

\$7,500.00

42. Dryden, John. **Religio Laici, Or A Laymans Faith.** A Poem. London: printed for Jacop Tonson, 1682. First edition, second issue. Small quarto (9 1/8 x 7 1/8 inches; 231 x 180 mm.) [16], 28 pp. Beautifully bound by Riviere & Son in full speckled calf, ruled in gilt. Red morocco spine label, lettered in gilt. Spine stamped in gilt. Marbled endpapers. Gilt dentelles. Uncut. Previous owner's bookplate on front pastedown. Front board with a small scratch. Very good. Wing D 2342; Macdonald, Dryden, 16b.

\$500.00

Paul Poiret Letter on Stationery Designed by Georges Lepape

43. Poiret, Paul. **Typed letter, signed "Paul Poiret" dated 28 April 1914.** 1 page, folio (8 3/4 x 11"). Eleven lines. Written on Poiret's Ave D'Antin 26 address with woodcut logo by Georges Lepape prominently in upper left hand corner. The letter is written to M. Beaulieu, director of the Comédie des Champs Elysses urging him to consider a Poiret protegee for an advantageous part in an upcoming play. "Although she does not have the 30 years of theatre experience that would make her a star, I have advised her against accepting a part that would





immediately put her on dead end tracks.” Poiret asks that Beaulieu give the girl a part of “l’importance qu’elle mérite...” and Poiret would be very willing to show professional courtesy for anything that Beaulieu might do for her. The only play produced at the Comedie des Champs Elysses during this period was *La Victime* by Vanderem & Franc-Nohain which premiered on 5 March and continued through at least 30 May. The World War began in August, closing the theatres. *La Victime* was a slight and stylish “petit chef-d’oeuvre dans toute l’acception du mot.” It is possible that the actress who was the subject of this letter was the young Vera Vorel who acted the part of a young miss of 25 ans. Paul Poiret (20 April 1879, Paris, France - 30 April 1944, Paris) was a couturier who worked in Paris in the years before World War I. His influence is greater than any other designer of the period, and he is remembered as the premiere couturier of the entire art-deco period. Poiret dressed Ida Rubinstein, Isadora Duncan, Eleanore Duse and Sarah Bernhardt, as well as, many members of European nobility.

\$1,500.00

44. Talley, Andre Leon. **Valentino**. Milan: F. M. Ricci, 1982. Limited edition. Folio. 204p. Black silk, lettered in gilt, with design in color on cover. Fine copy. With complete chronology of Valentino’s achievements in the fashion industry. Text in English and Italian, interleaved with fine reproductions of Valentino’s designs and tipped-in photos of his finished creations. Best known as Jackie Kennedy’s designer, Valentino has come to represent the tasteful as well as the elegant in high fashion. Beautiful publication.

\$400.00

45. Williams, Tennessee. **Moise and the World of Reason**. New York: New Directions, 1975. First edition, One of 350 copies, signed by Williams. Octavo. Original dark blue morocco. Fine copy.

\$500.00

IV. PRINTS - SCULPTURE - DRAWINGS - PHOTOGRAPHS



46. **Anna Pavlova**. Porcelain figure of the dancer at rest. [Russian: hammer & sickle device stamped on base] (ca 1950). 5” tall x 8” long. Colors of gold, red and fleshtones. Fine condition. A variation of the final moments of the Dying Swan.

\$2,000.00



47. **Céleste as the Maid of Cashmere.** [London: Hodgson and Graves, November, 1837]. After a painting by E.T. Parris; Lithographed by A. Dick. Octagonal 8 x 15” (plate size), 8 ½ x 17 ½” (sheet size). Original lithograph on paper. Mounted on stiff paper, trimmed to 1/4” of left margin, lacking publisher’s logo at bottom. Beautifully framed.

Madame Céleste, (Anastasie Céleste des Rousselles. b. 1810, Marcilly-la-Campagne, France; d. 1882, Paris). According to Nancy Reynolds, Céleste’s “great popularity rested mainly on her eloquent performances in melodrama, in which she was particularly noted for her command of gesture.” Although criticized by Binney as a popular but not a “professional” dancer, Céleste, according to Parmenia Migel, performed valiantly all through Europe and was “the most beloved performer ever to tour the United States... and had the distinction of being America’s first Sylphide.” One of the most famous episodes of dance in 19th century America, and subject of several satirical engravings, was when Céleste in 1836 was presented to President Andrew Jackson in his chambers for a private performance.

References: (Binney/English #13); Reynolds, Nancy. Madame Céleste, article in Oxford Vol. 2.

\$1,500.00



48. **The Indian Queen.** J. Smith ex. W. Vincent fe. [n.d., c.1695]. Mezzotint on laid paper. (7 7/8 in. x 5 3/4 in. - 194 mm x 145 mm plate size; with margins). Sl soiling but a sharp impression, with plate tone. Mounted to stiff backing. After a portrait William Vincent (floruit circa 1690) engraved by John Smith (1652-1743).

A full-length portrait of actress Anne Bracegirdle (1663?-1748) as the ‘Indian Queen’ (in Aphra Behn’s *The Widow Ranter*). 1687. Bracegirdle stands facing right, with her right hand holding the hem of her dress and the left hand with a string of large pearls draped over her arm. She wears a headdress of feathers and pearls. Two Indian boys to left, both wearing a headdress of feathers and feathers around their waists, hold her train and parasol over her head. The background is frontier Virginia with an almost Baroque style thunderstorm of building clouds.

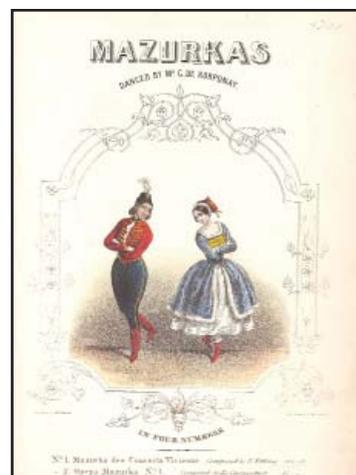
Bracegirdle, Anne (bap. 1671, d. 1748), beloved actress and singer (known for her ability to play male actors “breeches parts”), was born in Northamptonshire, the third surviving daughter of Martha, née Furniss, and Justinian Bracegirdle, ‘Coachman, Coachmaker or Letter-out of Coaches’. She “had the good Fortune to be well placed, when an Infant, under the care of Mr. Betterton and his Wife, whose Tenderness she always acknowledges to have been Paternal; Nature formed her for the Stage” (Betterton). Anne first appears in performance records on 12 January 1688, when she is listed as member of the United Company, although anecdotal evidence from Betterton suggests that she may have been a child performer with the company, playing the page in Thomas Otway’s *The Orphan* as early as 1680. The following season, on 20 November [1689], Anne Bracegirdle played her first breeches part, Semernia in Aphra Behn’s *The Widow Ranter*. By 1694 Anne Bracegirdle was one of the leading players of the United Company. Her long theatrical career stretched to 1748. Chaloner Smith: 1, only state; .NPG D19498 Ex: Collection of Alec Clunes.

\$900.00



49. **Mazurkas Danced by Mr. G(abriel) de Korponay in four numbers.** Philadelphia: Fiot; New York: Dubois. Music cover hand colored after Dacre by Duval, fine cover, with 7pp of music (some foxing). Includes the *Keepsake Mazurka* by Chopin and three others. Not in Chaffee.

\$350.00



A splendid image of Fanny Elssler



50. **Mell. Fanny Elssler, de l'Académie Royale de Musique.** After a portrait by Grévedon, lithographed by Lemerrier. Paris: Cattier, 36, rue Clery, [1835]. 14" x 17" (plate size), 15 7/8" x 22 7/8" (full sheet). Original lithograph on paper, backed on thin linen. An excellent copy of "the loveliest portrait of Elssler" (Migel).

Fanny Elssler. 1810–84, Austrian dancer. The youngest daughter of Johann Elssler, copyist and valet of Haydn, she made her debut (1833) in London. Elssler danced at the Paris Opéra (1834–39) and in London (1838–40). Her forte was folk dancing, especially the cachucha, the cracovienne, and the tarantella. She toured the United States (1840–42) and, after appearances throughout Europe, retired in 1851. She was one of the most important

ballerinas of the Romantic era; her dancing was sensuous, earthy, and fired by great energy. References: Binney, *Glories of the Romantic Ballet* #55; Migel, *Great Ballet Prints of the Romantic Era* #26. (#882)

\$3,000.00

51. **Pygmalion of het Beeld Bezield Door de Liefde.** Original engraving by J. Punt after G. Vand der Myn. Paris: Basan, 1759. On laid paper. Fine, large margined (plate size measures 14 1/2" x 11"). Slight soiling but a very good print. This rare print depicts the performance of Carolina and Charlotta Frederic (aged 7 and 9) in 1758 at the Amsterdam Schouwbourg Theatre in *Pygmalion*. The Frederic children were sensations on the European stage of the mid-18th century. Carolina made her debut at age six at the Theatre Française in 1754; her sister Charlotte, age five, joined her at the end of the same year. The Frederic children came from an illustrious background with their grandfather being Salle's partner at the London premiere of *Pygmalion*. Their father was the Dutch actor-manager known as "Sieur Frederic," and their ballet teacher was the Maître de Ballet at the Paris Opera, François-Duval Malter. Reference: Sowell, *Art of Terpsichore*, #115; M. H. Winter, *Pre-Romantic Ballet*, ill. #31 ("one of the most charming 18th century prints").



\$2,000.00



Mademoiselle Taglioni from a drawing by A.E. Chalon
One of the earliest representations of a dancer “sur la pointe”
a fine proof impression

52. (Chalon, A.E.) **Mademoiselle Taglioni from a drawing by A.E. Chalon...drawn on stone by R.J. Lane.** R.A. London: J. Dickinson, June 1831. Lithograph on paper (12 ½ x 9”) representing Taglioni in the role of Flore in Didelot’s *Flore et Zéphire*, King’s Theatre, London, June 3rd, 1830. Uncolored as issued. Proof impression.

Beaumont & Sitwell. *The Romantic Ballet.* (1938), Plate #2 catalogue #2; Migel, Parmenia. *Great Ballet Prints of the Romantic Era.* #8; *Longing for the ideal. Images of Marie Taglioni in the Romantic Ballet.* #20 and pictured on cover.

\$2,000.00



53. (Dryden, Ernst). **Original costume drawing of “Tilly Losch” for her role in the 1936 movie Garden of Allah.** Drawing in pencil and colored gouache, with designs in pencil for the detail of the dress, and directions for its color “dark grey”. 12 1/16th x 29”. Mounted. Very good condition, with very slight age discoloration of paper and a few soft creases at the margin.

In the Garden of Allah, Losch’s first film, she plays Irena, a Tunisian cabaret dancer who attacks her lover with a knife when she recognizes him in the crowd. Losch’s five minute sensuous dance brings forth her brilliant hand movements as well as her ability to bend almost completely backwards.

Otilie Ethel Leopoldine “Tilly” Losch,(15 November 1903 – 24 December 1975) was an Austrian-born dancer, choreographer, actress and painter who lived and worked for most of her life in the United States and United Kingdom.

The designer Ernst Dryden, 1887-1938, Dryden, one of the finest commercial artists of his generation, was also known as one of the foremost poster artists in Germany. Dryden served as an officer in the Imperial Flying Corps during WWI and began his career as a menswear designer, moving to New York in 1933 and onto Hollywood in 1934. He died in Los Angeles from Graves disease.

\$1,200.00



54. Duclose, Marie-Anne de Châteauneuf (1668-1748). **Duclose in the role of Ariane, 1714. Engraving on Paper.** 1714. Engraved by Louis Desplaces (1632-1739). After a painting by Nicolas de Largilliere (ca. 1656-1746) [cf: Benizet III, 217]. Large folio (20" x 15"), with good margins. A fine impression with rich contrasts in shading, and excellent detail indicating this is an early impression before the engraving plate had been worn.

Mari-Anned Châteauneuf Duclose (1668-1748). French actress who was accepted by the Comédie Française in 1693, where she acted in tragic roles, later replacing Mlle Champmeslé and sharing feminine leads with Mlle Desmares. Her strength lay in declamation, and she was admired in the roles of Molière. Her great talent was eclipsed by her volatile temper and by the changing styles of acting best exemplified by that of Adrienne Lecouvreur, her young rival. Duclose in the role of Ariane is one of the grand portraits of the French baroque theatre and one of the treasures of Le Musée de la Comédie Française (Dacier p.20).



\$2,500.00



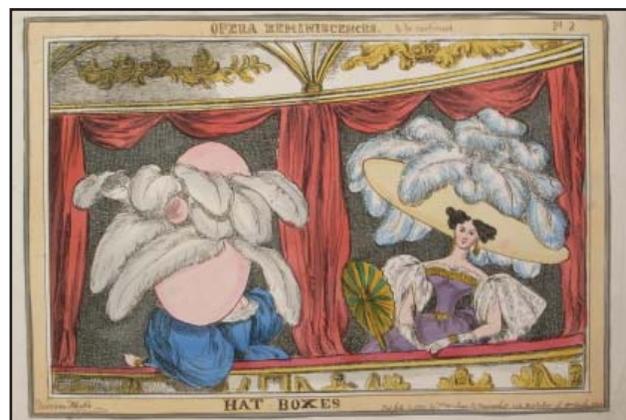
55. Galle, Phillippe. **Hero & Leander.** 1569. Engraving on laid paper. After Marten Van Heemskerck. Bartsch 5601.094; not in Hollstein. Very good condition, with faint vertical fold remains of tape verso. Large margins. Plate size 17.3 x 33 cm. 6 3/4 x 12 3/4". Page size 28.5 x 38 cm. 11 1/4" x 15". Phillippe Galle. Dutch Engraver of historical and genre prints, member of the guild d'Anvers (B Haarliem 1537 - D. 1612). Father of etcher Cornelis Galle and grandfather of Cornelis le jeune. Phillippe Gale was a pupil of Dirk Volkert. He was the teacher of Barbe and Hendick Goltzius.

Volkert. He was the teacher of Barbe and Hendick Goltzius.

\$300.00

56. Heath, William. **Opera Reminiscences to be continued Pl 2 Hat - Boxes.** Pub July 14 1829 by T. McLean 26 Haymarket, Sole Publisher of Mr. Heaths Sketchs. Etching with hand colour, (13 1/2" x 9" / 255 x 367mm., with large margins). Two fashionable young ladies sporting magnificent hats in their box at the opera. A fine copy with strong color. Old mat. Not in BM. Ex: Collection of Alec Clunes. From the Minto Wilson Collection.

\$650.00





57. Ivanov, D.I. (Bakst, Leon). **Porcelain figure of Tamara Karsavina in “Fire-Bird.”** Bears mark on base of hammer and sickle of State Porcelain Manufactory and date of 1937. By D.I. Ivanoff after the design by Bakst. Height 8 ½”. Porcelain, polychrome overglaze painting, gilding. Fine condition. This porcelain was first made in the early 1920s. An example from 1922 is pictured in *The Ballets Russes and The Art of Design*, Winestein, Anna & Alston Purvis (2009). Slight differences in shading exists between the versions indicating that ours was made from the original mold, with slight difference in shading of the paint. A rare survival.

\$8,500.00

58. (Kean, Edmund). **Mr. Kean in Richard the Third. Act IV. Scene 4 - “Well, as you guess?”**

This print is dedicated by permission to Samuel Whitbread Esq. M.P. by his very obed. Serv. J.J. Halls. London: Jenkins printseller, 48 Strand, 1814. Tall engraving/mezzotint on laid paper. 15” x 26” with large margins. This fine engraving, after a painting by John James Halls (1776-1834), was done by by Charles Turner (1774-1857), who was royal engraver to George III. Kean was at the height of his career in 1814. This portrait of Kean was often reproduced in smaller format. The original, large mezzotint is rare. References: Whitman, Charles Turner #283; NPG D21261.

\$1,500.00



59. Marcaillhou, Gaitien. **Les Bayadères.** Valses pour le Piano en Deux Suites. No. 1. Mayence: B. Schott, n.d. PN: 9106.1. Hand-colored lithographic cover with 5pp. music. Cover shows two female dancers in ethnic dress. Bookseller’s stamp. Foxed. Waterstain at upper right not affecting score. GLIMG #117. Rare.

\$300.00

60. Meier, Melchior. **Apollo from the Slaying of Marsias** (pl.5). 1581. Engraving with margin. 9 ½ x 12 ½”.

\$1,500.00





61. Mielziner, Jo. **Original Drawing of Anne Boleyn. Done for the Shubert Theatre production of Anne of the Thousand Days (December 1948 - October 1949).** Original drawing pencil, with rust-colored background. 11 x 8 1/2" with margins. Drawn on tracing paper. Inscribed and dated 1948 with United Scenic Artists stamp, initialed "JM". Fine condition, matted. Pictures the execution scene with Anne Boleyn standing alone, penitent near a window, with image of an executioner standing near the chopping block across the room.

Mielziner did the scenic and lighting design for this production. He won the Tony for best scenic design for this in 1949. The Broadway run, with Rex Harrison and Joyce Redman, lasted for two hundred and eighty eight performances.

Joseph "Jo" Mielziner (March 19, 1901, in Paris - March 15, 1976, in New York City) was an American theatrical scenic, costume, and lighting designer born in Paris, France. He was considered one of the most influential theatre designers of the 20th century, designing the scenery and often the lighting for more than 200 productions, many of which became American classics. Provenance: from the recipient of the drawing. Original sold by Golden Legend in 1983.

\$2,000.00

62. Mio, Maurice Charpentier. **Nijinsky and Karsavina in "Le Spectre de la Rose"**. Oval bronze medallion, 2 1/4 x 2 1/2". Signed lower right. Paris, ca. 1930. First done in 1913, this is similar to although smaller than the medallion pictured as lot #179 Sotheby's, London 18 July 1968. Maurice Charpentier-Mio (1881-1976) was a french sculptor who created figures of Ballets Russes (1909-1929) and Opéra National de Paris dancers. His early work helped to show how Nijinsky moved. His sculptures frequently appear at Sotheby's and the French auction houses. An article about Charpentier-Mio's dance sculpture at the time of the Ballets Russes, by Mathias Auclair et Caroline Arucci, was featured in *Revue de la Bibliothèque Nationale de France*, n° 29, 2008.



\$1,500.00



63. Mio, Maurice Charpentier. **Vaslav Nijinsky and Tamara Karsavina in Spectre de la Rose.** Terra cotta. Paris, ca. 1913. Approximately 7 3/4" tall. Anna Pavlova with Laurent Novikoff (1886-1956) who danced *L'Invitation a la Danse* with her in 1913. One source suggests the male dancer is Pierre Vladimirof (Pyotr Nikolaevich, 1893-1973) who partnered with Pavlova from 1928-1931 according to Amica Library (Internet image database via San Francisco Museum of Art). Maurice Charpentier-Mio (1881-1976) was a french sculptor who created figures of Ballets russes (1909-1929) and Opéra National de Paris dancers. His



early work helped to show how Nijinsky moved. His sculptures frequently appear at Sotheby's and the French auction houses. An article about Charpentier-Mio's dance sculpture at the time of the Ballets Russes, by Mathias Auclair et Caroline Arucci, was featured in *Revue de la Bibliothèque Nationale de France*, n° 29, 2008.

\$3,000.00

64. Tasca, Luigi (Italian, 18th/19th Century). **An architectural design for a theatre backdrop signed 'Tasca'** (lower left) pencil, pen and black ink and grey wash, unframed 6 3/8 x 9 7/8 in. (16.3 x 25.1 cm).



Upper left is a half-dome building. Beneath center is a plaza with fountain ornamented with swans. Steps lead up to the fountain. To the right is a public building of four stories, probably the palace. Right center to the rear is a mosque in the background. The crescent moon, religious symbol of Islam, is depicted on several building tops. Palm trees indicate a desert setting.

Of the almost 25 productions credited to Tasca as the scenografi, two seem most likely to provide the subject for this drawing (assuming the drawing was for an actual production). Most likely is *Monima e Mitridate*. *Dramma serio per musical* with music by Nasolini, performed in Venice in 1799 (Sartori 15899). Another possibility is *Il trionfo di Gedeon*. A *Dramma sacro per music* done in 1798, also in Venice (Sartori 22993).

Luigi Tasca flourished at the end of the 18th century and the very beginning of the 19th. Benezit surmises he was born in Padua. He executed theatre designs in Perugia, Livorno and Pergola. Sartori credited him with being a resident of Fiorenza and a member of Accademia Fiorentino. He designed the ornamental facade for the Teatro San Marco in Venice.

Reference: Sartori, Claudio. *I Libretti Italiani a stampa dall origini al 1800*. (1993). Provenance: Christies.

\$3,000.00



65. Terry, Ellen. **Original Photograph, signed "Yours sincerely, Ellen Terry = Sep. 84."** Very large (7 1/4 x 11 1/4") plus mount (in black, with stamp of Barraud photographer 263 Oxford Street). The photographer, Herbert Rose Barraud, was a highly respected portrait photographer who had a studio in London from 1883-1987. Large photographs of Ellen Terry are rare.

\$650.00



66. Thebom, Blanche (b. 1918 Canton, Ohio- d 2010 San Francisco). opera singer. **Original silver print photograph by Angus McBean** (1950). Extremely large 20” x 15 3/4” (image), 23 11/16 x 17 5/16” (mat). Signed by McBean on mat. Image in perfect condition, mat with several small closed tears to margin, lower right corner chpped.

Thebom was the first American woman opera singer to perform in Russia. With a beautiful mezzo soprano voice, and equally beautiful hair that extended six feet in length, she had a long and successful career as a soloist that began when Giuseppe Boghetti (Marian Anderson’s teacher) discovered her singing her aboard a cruise ship with her parents in 1938. Thebom performed at the Metropolitan Opera House in over 350 performances. Photograph by Angus McBean (1950). Pictured (p.103) in the new biography of McBean “After a series of conventional poses, the singer suggested that [McBean] might photograph her with her own hair, which reached the floor when let down. McBean contrived this pose, which required that the singer lie down on a bed of sand. He tore a sheet of wrapping paper to fit the contours of her hair in order to protect it from the grit.” Ref: Wilson, Frederic Woodbridge. *The Theatrical World of Angus McBean* (2008).

\$2,500.00

67. Wolff, (Edouard) (1816-1880). **Les Polonaises. Mazurkas... in Two Numbers.** Philadelphia: A. Fiot, n.d. Beautifully hand-colored lithographic music cover with 2-6pp. music, 1 leaf blank. Lithograph by Philadelphia: P.S. Duval shows dancing couple in Polish dress in ‘promenade’ position. Foxing. GLIMG #107.

\$300.00



68. “Voltaire” François-Marie Arouet (21 November 1694 – 30 May 1778). Etching on paper, “**Le heros de Ferney au theatre de Chatelaine—Ne prétens pas à trop, tu ne seaurais qu’ecrire, Tes vers forcent mes pleurs, mais tes gestes me font rire.**” (Ferney, ca. 1772) 5 5/8” x 7 3/8”, trimmed to platemark. Signed T.O. Light soiling, tipped to stiff paper.

The subject of this satirical etching is Voltaire acting well past his prime. The etching may not refer to one specific incident; rather to Voltaire’s refusal to step away from the stage in the face of old age and changing styles of theatre. According to Ridgeway Voltaire’s limitation was that he continued to revere the old stage and style of acting. “He clung to the outmoded tradition of rhythmical declamation,” he continued to be involved, sometimes too deeply involved, with his productions at Ferney.*

It does appear that Voltaire occasionally acted until very late in his life, and this etching may record one particularly embarrassing occasion. “His appearance and costume were altogether to the most preposterous it is possible to conceive. Only think of this tall gaunt figure, with a sword of corresponding dimensions, constantly getting between his legs. His coat was a era of Louis XIV with a tiwig to correspond, and the whole surrounded by a huge pasteboard helmet, in the most absurd and ridiculous taste.” (Besterman).



*The location of his temporary theatre made of planks, erected at Chatelaine, near Ferney, beyond the limits of the Geneva canton; he used it during the period when he did not dare openly to infringe the Genevan decrees forbidding theatrical representations (Jusserand).

References: Besterman, Theodore (Editor) , #10520 *Voltaire's Correspondence* (Geneva, 1953) Jusserand, J. J. (Jean Jules), 1855-1932 *Shakespeare en France sous l'ancien regime*. London: T. Fisher Unwin, 1899. Ridgway R. *Voltaire as an Actor*. Eighteenth-Century Studies, Vol. 1, No. 3 (Spring, 1968), pp. 261-276.

\$750.00



