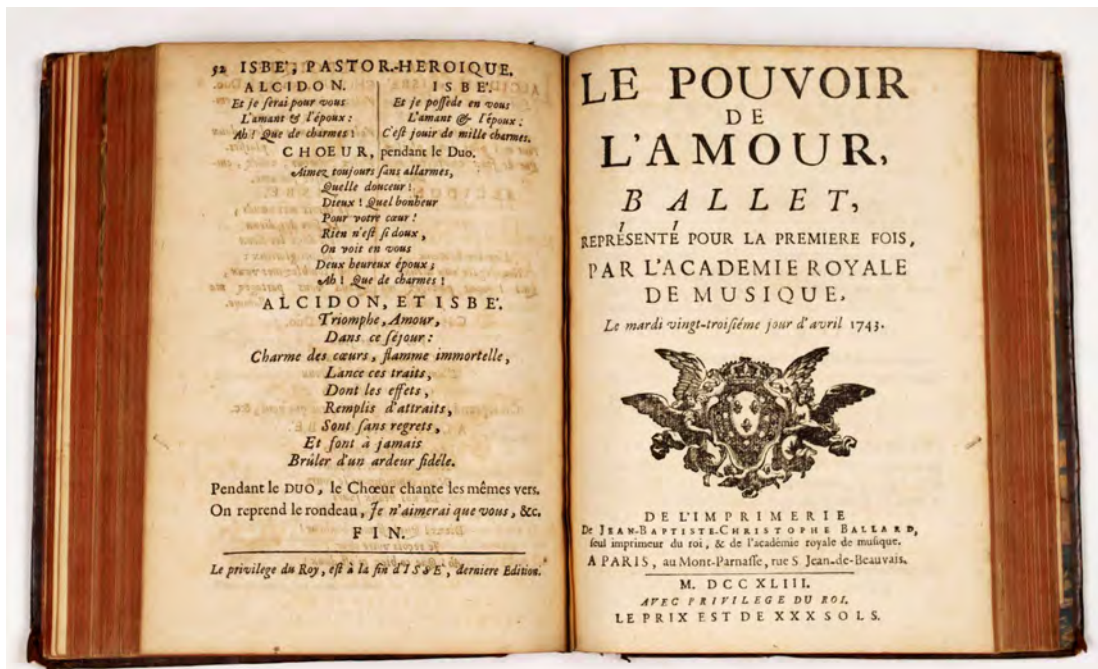


20 Rare Books & Prints

April 2021



Golden Legend, Inc.
11740 San Vicente Blvd, Suite 109
Los Angeles, CA 90049

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- 1 **Five original prompt books, heavily annotated for the Greek Theatre in Griffith Park, 1947-1951, produced by Gene Mann. The beginning of musical theatre at the Greek.**
 1. **Blossom Time** A musical play in three acts. From the original of A.M. Willner and H. Reichert by Dorothy Donnelly . Music by Sigmund Romberg from melodies by Franz Schubert and H. Berte. Los Angeles: Greek Theatre, 1947.
 2. Gene Mann Presents **The Great Waltz** with book by Moss Hart, Lyrics by Desmond Carter and Music by Johann Strauss (father and son). Choreography by Albertina Rasch. Los Angeles: Greek Theatre, 1947.
 3. Gene Mann Presents **The Vagabond King.** A musical play based on Justin Huntley McCarthy’s “If I were King”. Music by Rudolph Friml; Books & lyrics by Brian Hooker & W.H. Post. Los Angeles: Greek Theatre, 1948.
 5. **Music in the air.** A musical adventure in two Acts. Book and lyrics by Oscar Hammerstein 2nsnd and Jerome Kern. Los Angeles: Greek Theatre Production Inc., 1950. (Souvenir photographs and program not bound in).
 5. Gene Mann presents **Rio Rita.** Music by Harry Tierney in two acts Words by Joe McCarthy. Books by Guy Bolton and Fred Thomson Based on the choreography by Sammy Lee and Albertina Rasch; Los Angeles: Greek Theatre, 1951.

There are few studies devoted to the Los Angeles Greek Theatre or to the Greek Theatre Association except for a dissertation of the James A. Doolittle period (2). The reasons for the successes and failure of this theatre are unexplored; therefore, these prompt books will provide a very interesting and useful view for the at least the post-

\$2,250

Full Description:

<http://www.goldenlegend.com/pdfs/greek2.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



2 (ballet). **Recueil of 13 ballets performed at L'Academie Royale de Musique, 1737 -1755, Paris. Bound in one volume, quarto, contemporary calf. With printed and corrected index tipped in to front pastedown.** . *This is an important period for the development of ballet in France with the maturity of Jean-Phillipe Rameau's music; the debate over French versus Italian musical forms; and the introduction of the "Danse d'Action," precursor to Noverre's reforms in movement; all of which are reflected in these ballet texts*

1. Les Amours du printemps. 1739
2. Les Fêtes d'Hébé. 1739. e.o.
3. Zaïde, reine de Grenade. 1739
4. Dardanus . 1739
5. Nitetis. 1741. e.o.
6. Ballets comiques: Don Quichote chez la Duchess, Les Amours de Ragonde. 1743. e.o.
7. Isbé, 1742. e.o.
8. Le Pouvoir de l'amour. 1743. e.o
9. Les Caractères de la folie. 1743. e.o.
10. L'École des amans. 1745.
11. Zélindor, Roi des Silphes. 1745. e.o.
12. Les Augustales. 1744. e.o.
13. Les Festes de Polimmie. 1745. e.o.

Full Description:

www.goldenlegend.com/pdfs/ballard2.pdf

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\$3,500

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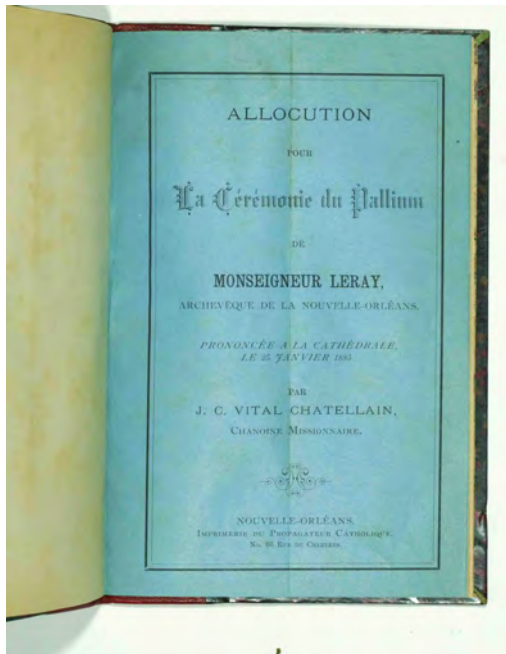


- 3 Bon Genre . **La Sautouse.** {Etching} . **La Sautouse.** Le Bon Genre, No. 21. [Paris 1817]. From Observations sur les modes et les usages de Paris, pour servir d'explication aux caricatures publiées sous le titre de Bon genre...Paris: chez l'éditeur, 1817. Etching on paper, hand colored. 9 1/2" x 8" plate size. 15 3/4 x 12 full sheet. Slight darkening to margins, plate clean.

The Sautouse or Jumping Waltz, is performed by making a jetté or spring from one foot to the other every time the step is performed. **Le Bon genre** a journal published a popular series of caricature of social life and customs in Paris after Napoleon. A number of plates were devoted to fashionable dancing

Colas 2238 #21

\$150



- 4 Chatellain, J. C. Vital. **Allocution pour la Cérémonie du Pallium de Monseigneur Leray...** Archevêque de La Nouvelle-Orléans, prononcée à la Cathédrale le 25 janvier 1885. Nouvelle-Orléans, Impr. du Propagateur Catholique, No 66 Rue de Chartres, [1885]. Contemporary half red morocco and marbled boards, spine with black leather label printed in gilt, with oak leaf ornaments. Original front wrapper printed in blue, bearing printed title bound in. Leaf of title verso blank; leaf of blank; Allocution pp(1)-13, Leaf of blank. Occasional very light foxing, vertical fold. Very good copy. Rare not located in OCLC

Speaking in French and in Latin, Vital-Chatellain discusses the origins and importance of the Pallium. *In fascinating asides, he also mentions the difficulty of the “rudes et fructueux travaux” of arriving in New Orleans “cette belle portion” du Nouveau monde” with its “génie de l’Amérique” and its rivers and forests. He also mentions the World’s Industrial and Cotton Centennial Exposition held in New Orleans (1884-1885) as a sign of the significance of the City*

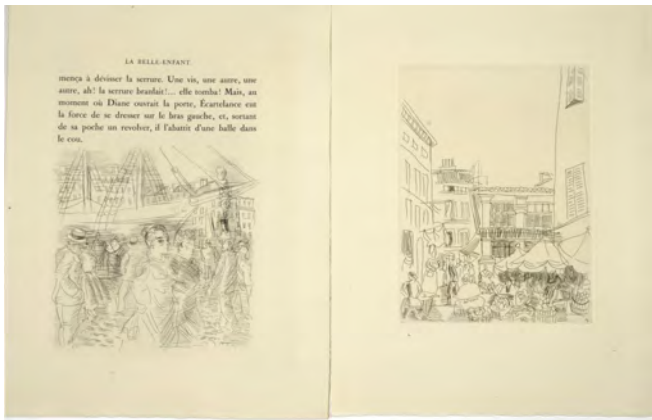
Francis Xavier Leray, on the death of Archbishop Napoléon-Joseph Perché, became the third Archbishop of New Orleans on December 28, 1883, the second-oldest diocese in the present-day United States. He received the pallium* from Cardinal James Gibbons in January 1884. Allocution pour la Cérémonie prints the text of the speech given by J. C. Vital Chatellain (*2) which was read at the New

\$800

Full Description:

<http://www.goldenlegend.com/pdfs/pallium.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



5 (Dufy, Raoul, 1877-1953). Montfort, Eugene. . **La Belle-Enfant ou l'Amour à Quarante Ans.** Paris: Ambroise Vollard, 1930 . #163 of 340 copies (Entire edition 390 copies: 60 with suites; 35 on Japan supernacre; 244 as this copy; 50 hors commerce).

Loose as issued. Page size 13.2 x 10.2 inches; overall size 14 x 11 x 2.5 inches Illustrated with 110 original etchings by Raoul Dufy, 94 of which are 1/2 or full page plates, 41 hors-texte, loose in pictorial wrapper folder. Fine copy, Brown buckram folding box.

Garvey notes in *The Artist & The Book* #93 "In search of accuracy of detail for *La Belle-Enfant*, one of the most celebrated of Dufy's illustrated books, he made preliminary studies in Marseilles, the locale of the novel."

Vollard recounts the determination of Dufy to get exactly the right images he wanted. "His conscientiousness was extraordinary. After several journeys to Marseilles – a Marseilles that is beginning to disappear, which adds still more to the interest of these illustrations – just as he was about to engrave one of the last plates, representing Aline's salon, the artists felt doubtful. ...He decided to go to Marseilles... again." (257-8)

References: Chapon p. 281; Kornfeld 152/62; Skira 107; Rauch 47; "From Manet to Hockney"85; Strachan,W.J. *The Artists and the Book in France.* Vollard, Ambroise.

Recollections of Picture Dealer (1936); *The arts of the French book 1900-1965* (1967): #15.

\$4,000

Full Description:

<http://www.goldenlegend.com/list/Dufy.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



6 Duvernay, Pauline (ballerina). **Two great prints from the Romantic Ballet. 1. Pauline Duvernay as Florinda in “The Devil on Two Sticks”**
London: J. Mitchell, March 16th, 1837/Lithograph after a portrait by A.E. Chalon

1. Fanny Duvernay in her cachucha costume [London: T. Mclean, February 14th, 1837].Lithograph after a drawing by J. F. Lewis.

Pauline Duvernay, (b. Paris, 1813; d. Lyndford, England, 1894) studied at the ballet school of the Paris Opera and was the prize student of Auguste Vestris. By all reports she was a great beauty who at the time rivaled Marie Taglioni. Duvernay's greatest role was Florinda in *The Devil on Two Sticks* in which she triumphed at Drury Lane, in London in 1836.

William Makepeace Thackeray, who could write biting criticism of Marie Taglioni, rhapsodized over Duvernay, whom he called ‘a vision of loveliness, such as mortal eyes can't see nowadays... There has never been anything like it—never.’

Full Description:

\$1,500

www.goldenlegend.com/pdfs/duver2.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



7 (Genthe, Arnold); Bonnie Maude (Actress, flourished 1910-15). **[Original photograph]**. Original unsigned silverprint photograph by Genthe (ca. 1910) of the actress, three quarter pose facing left, with left hand on hip, right on throat. The actress wears a black, velvet gown. Two corners chipped, else fine.

With - als from Arnold Genthe to Maude, on Genthe's 1 West 46th St. address, with envelope (postmarked January 19, 1913). A warm letter thanking her for the gift, discussing children, and the War.

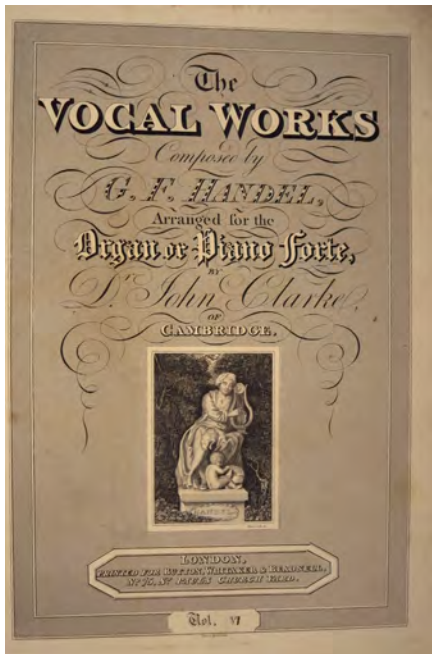
Bonnie Maude was the daughter of American dancer Maude Madison who danced with Loie Fuller and then ran a school of dance instruction in New York City.. A rare photograph by Genthe.

\$850

Full Description:

www.goldenlegend.com/pdfs/genthe.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



- 8 Handel, George Frideric. **The vocal works.** London : Button, Whitaker; 1809-1817. Edited by John Clarke-Whitfeld, (1770-1836). Six volumes. Folios. Original boards
- Contents: v. 1. Messiah. Jephtha -- v. 2. Judas Maccabaeus. Samson --v. 3. Acis & Galatea. Saul. Dettingen Te Deum. Utrecht Jubilate -- v. 4. Coronation and funeral anthems. L'allegro ed Il pensieroso -- v. 5. Solomon. Israel in Egypt -- v. 6. Esther. Theodora. Engraved music for solo voices, chorus and piano or organ. Includes table of contents at end of each work.

The original purpose and scope of the work was "**To publish the most popular of this great author's oratorios**, together with selections from his various anthems, are to form the subjects of the publication, the plan of which is usefully and judiciously arranged and will be best explained in the words of the respectable and scientific compiler. The vocal parts of the chorusses will be in full score; to which will be subjoined a separate part for the organ and or piano-forte, carefully compressed from the whole score, to which will be subjoined a separate part for the organ or piano-forte, carefully compressed from the whole score which will included the leading features of the instrumental accompaniment....and the whole will be so arranged as to enable four or five performers to produce the general effect both of the vocal and instrumental part"

Full Description:

www.goldenlegend.com/pdfs/handel.pdf

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\$1,250

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9 Heine, Heinrich. (1799-1856). . **Der Rabbi von Bacherach** . mit Originallithographien von Max Liebermann. Berlin: Im Propylaen Verlag, 1923. #279 of 400 with signed frontispiece and limitation page by Liebermann and 17 full or partial page lithographs in black. (The first 100 were printed on Japan Vellum).

The Rabbi of Bacharach, set in the middle ages, is the beginning of Heine’s unfinished novel that describes the ordeal of Rabbi Abraham and his wife in the small town of Bacharach, Germany along the Mainz river. Gentiles come to the Passover Seder in order to secretly plant a body of a Christian child. They will accuse the Rabbi of ritual murder. Then when he is taken away, they will rob his home. The rabbi and his “schönne” [beautiful] Sarah manage to leave their home during an interval in the seder and run to the river docks. They are then transported (for a fee) down the Main to Frankfurt where they enter into the Jewish quarter without incident. In the quarter, life is fully described with all its variety and color.

This unfinished story remains popular because it pictures life in the medieval Jewish community with detailed description of worship, customs, and pecking orders, as well as, dress, manners and a variety of activities within the Jewish quarter.

Max Liebermann’s realistic sketchbook style depicts scenes with a charcoal drawing-like simplicity. The stark depiction creates an atmosphere of dark foreboding.

Full Description:

<http://www.goldenlegend.com/pdfs/rabbi.pdf>

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- 10 Kinney, Troy. . **Rehearsal. [Etching on paper]**. Kinney, Troy. Rehearsal. [Etching. On paper] 12 ½" x 9 ½" plate size (15 5/8" 12 1/8" full sheet) Mounted. 21" x 18" Signed by Kinney in pencil below the image, left. Slight soiling beneath the mount.

Troy Sylvanus Kinney (December 1, 1871 – January 29, 1938) was an American artist, etcher, and author. Troy Kinney was most notable for his works portraying dance performers, fanciful subjects, and classically styled nudes. He worked with dancers, including Ruth St. Denis, Anna Pavlova, and Sophie Pflanz among others. His artistic works are part of the collections of the Art Institute of Chicago, the Cleveland Museum of Art, the New York Public Library, the Library of Congress, and many others.

\$250



- 11 **La Calprenède** [pseud. of Gauthier de Coste, Seigneur de la Calprenède] (ca. 1610-1663. Recueil of four plays by La Calprenède, bound together, of which three are original editions. (1637-1650). **La Calprenède as a dramatist** *This is a collection of four of La Calprenède's early plays (he wrote nine), including three original editions, including his first play, **Mithridate**, and his masterpiece, **Le Comte d'Essex**, an English historical tragedy about Elizabeth I and the Earl of Essex. The collection should provide valuable information on La Calprenède's early career as an author before he turned to the novel.*

1. **La Mort de Mithridate.** Tragedie. Paris: Anthoine de Sommaville, 1637. Original edition.

2. **Le Clarionte, ou le Sacrifice Sanglant.** Tragi-comédie. Paris: Antoine de Sommaville, 1637. Original edition.

3. **La Mort des Enfants d'Herodes, ou Suite de Mariane.** Tragedie: Paris: Augustin Courbe, 1639. Original edition.

4. **Le Comte d'Essex.** Tragedie. Paris: Toussaint Quinet, 1650. Second edition (original was 1639). *This is the first*

Full Description:

www.goldenlegend.com/pdfs/calpren.pdf

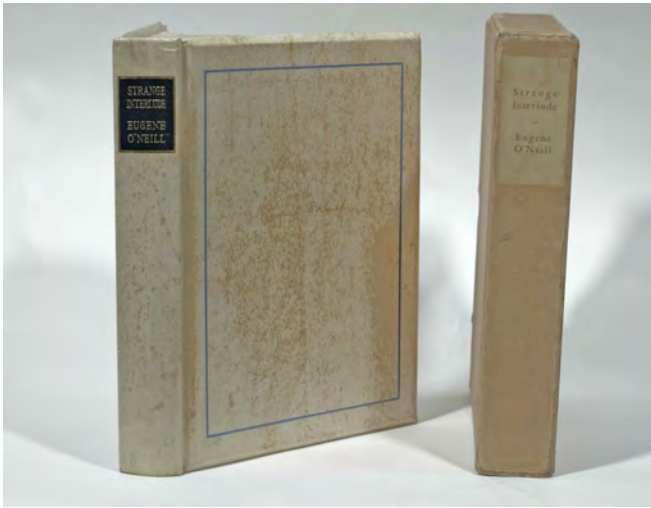
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\$3,500

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- 12 O'Neill, Eugene. **Strange Interlude**. O'Neill, Eugene. **Strange Interlude**. NY:Bonie, 1928. First edition, large paper copy. One of 775 signed & numbered copies, this #773. Quarto. Original full vellum. Fine with some natural discoloration to the vellum. With the original tissue and box (box a bit worn).

\$350



- 13 Pezay, Alexandre Frédéric Jacque de Masson, marquis de (French, 1741–1777). **L'Heureux Jour, épître à mon ami.** . Paris La Veuve Duchene 1768. Original edition. Cohen de Ricci (1912/1951). p797. Illustrated by Charles Eisen (French, 1720–1778), engraved by Emmanuel Jean Nepomucène de Ghendt (Flemish, worked in France, 1738–1815), engraved by Jean Massard (French 1740–1822).

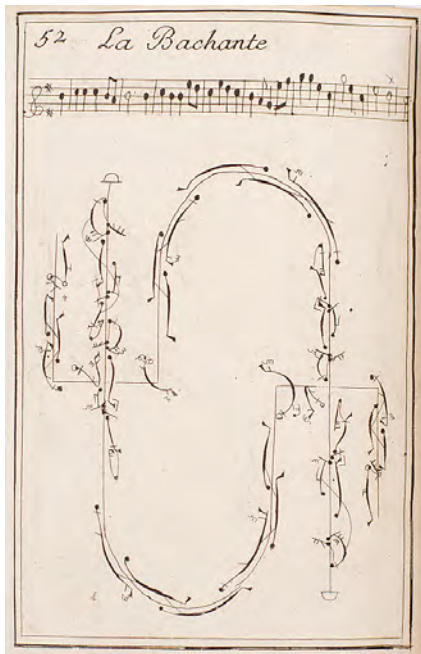
In French rococo book illustration, grandeur gives way to lightness the cult of pleasure, and pursuit of gallantry. Charles Eisen's engravings...are scintillating expressions of rococo esprit (144) Harthhan.

Full Description:

<http://www.goldenlegend.com/pdfs/Eisen.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$350



- 14 Rameau, Pierre. **Le maitre a danser: Paris: Ches Jean Villette Fils, rue S. Jacques, a Saint Bernard, 1734 Second edition, with additions. (the first being 1725).** "One of the most important books in the history of dance literature . . . it contains the clearest and most detailed descriptions available of the structure and execution of the basic steps used in social and theatrical dance," (Hilton, 49).

Illustrated with dance notation of [60] copper-engraved plates signed by Rameau, comprising frontispiece and 59 additional engravings of dance positions, floor diagrams, and hand movements.

Rameau sets down for the first time, verbally and with illustrations, the five basic positions for the feet, which had been notated but not analyzed in his seminar work Chorégraphie (1700).

Full Description:

www.goldenlegend.com/pdfs/Rameau.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$8,500



15 **Torino, Gio. Antonio di. Orazioni**

panegiriche. Orazioni panegiriche del padre fra' Gio. Antonio di Torino de' Minori osservanti riformati di San Francesco, dette in varie solennità. Dedicato all'Emo, e Rmo Principe, Il Signor Cardinale Trajano Aqvaviva d' Aragona, Incaricato degli affari di Sua Maesta due Sicilie presso la Santa Sede, e Protettore de' Min. Ofs. Rifor., Etc. . - In Assisi : per Andrea Sgariglia stamp 1754.

Small quarto. (5 3/8" x 7 1/4"). Contemporary Italian brown morocco, highly gilt with floral rules, elaborate armorial in gilt of Cardinal Troiano Acquaviva of Aragon (January 14, 1696 – 20 March 1747). On each of the four sides of the central armorial shield is a blind stamp of a butterfly or bird shape

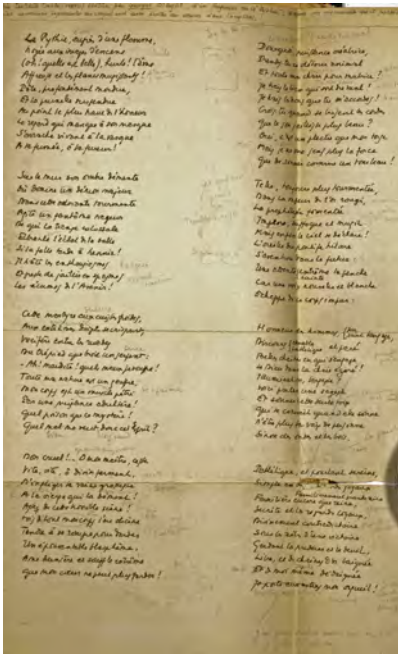
+. Spine highly gilt. Slightly rubbed, edges slightly worn but a bright, highly attractive (and rare example) of an 18th century decorated liturgical binding.

\$3,000

Full Description:

www.goldenlegend.com/pdfs/torino.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.



16 Valéry, Paul. **La Pythie**. Valéry, Paul. **La Pythie** in *Les Écrits Nouveaux, Vol II, Février, 1919, #14*. Paris: Émile-Paul 1919. Pages 5-16 of 124p. 8vo. Contemporary marbled board, cloth spine, morocco label, 124p original wrappers bound in. **La Pythie** first appears here. Other writings appear by André Suarés, Jean Giradoux, P.-J. Toulet, etc.

La Pythie is a poem by Valéry that shows “a dark picture with one narrow margin of luminosity.” Written in 1918 in a dangerous period of the war in which Paris was being shelled, the poem is taken from legends relating to the oracular temple of Apollo at Delphi, earlier named Pytho. Also the poem is named for the prophetess Pythia. The bulk of the poem is taken up with her lamentations at her servitude. (Chisolm (pp21-28).

Bound in is an als (1937) written by the bookseller George Blaizot to the collector Andre Schuck about the different manuscripts of Valéry poem. Following Blaizot’s letter is a manuscript of Valéry’s poem (1p, 8 stanzas) copied out by Blaizot from an unlocated manuscript. The copy bears variants of the stanzas published in *Les Écrits Nouveau*. (The poem as published in *Les Écrits Nouveau* has 22 stanzas). The copy is then annotated by Blaizot in pencil to reflect the annotations that Valéry made in the stanzas.

Full Description:

www.goldenlegend.com/pdfs/Pythie.pdf

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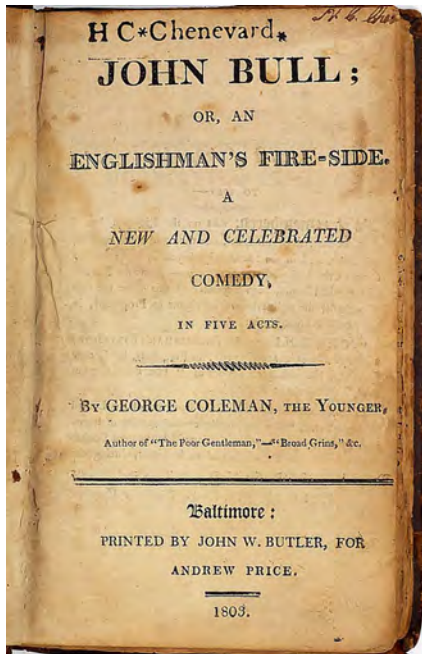
\$750



17 Valéry, Paul. **Vers & Prose**. orné de trente-six aquarelles de Pierre Laprade. Paris:NRF, 1926. Copy #219 of 420 regular copies (19 copies had a double suite of the plates). Quarto (7 5/8" x 11 1/4") Original wrappers, glassine. Spine crown slightly frayed & worn. Included in this collection as the last and most important essay is Valéry's "L'Ame et la Danse." Pp 49-97.

A handsome edition, ornamented with 36 illustrations by Pierre Laprade, some colored with pochoir, most signed or initialed in the stone. Printed by R. Couluma with pochoir by J. Saudé.

\$450



18 various. (Sammelband). **Five English plays in one volume (all published in America 1795-1803.** 12mo. Contemporary smooth calf, simple gilt rules on spine. Rubbed, sound. Signature or exlibris stamp of H.C. Chenevard in several places including the title pages of each play. A few contemporary ink notes throughout text.

1. Colman, George, 1762-1836. **John Bull; or, An Englishman's fire-side. A new and celebrated comedy, in five acts.** Baltimore, Printed by John W. Butler, for Andrew Price, 1803.

2. Lillo, George, 1693-1739. **The London merchant, or, the history of George Barnwell. As it is acted at the Theatre Royal, in Drury-Lane, by His Majesty's servants.** Boston, Printed at the Apollo Press by Belknap and Hall, 1793.

3. Holcroft, Thomas. **The deserted daughter: a comedy.** As performed at the Boston Theatre with universal applause. Boston: Printed for William P. Blake, at the Boston Bookstore, no. 59, Cornhill, 1795.

4. (Goldsmith, Oliver **She stoops to conquer; or the mistakes of a night**).

5. Allingham, John Till. **The marriage promise, a comedy in five acts : as performed at the Theatre-Royal, Drury-Lane.** Philadelphia: 1803.

Provenance: Hepsibah C. Chenevard (nee Collier). wife of John M. W. Chenevard 1733 - 1805?

Full Description:

<http://www.goldenlegend.com/pdfs/americanplays.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



- 19 Verlaine, Paul. (Pierre Laprade, artist). **Fêtes Galantes**. Illustrations de Pierre Laprade. Paris: Ambroise Vollard, 1928. No. 226 of 320 on Rives. Entire edition 375: 55 on Japon with a suite. Fourteen original full-page etchings hors text plus with 42 compositions in color many on a commedia dell'arte theme.

At the end of 1930, in anticipation of an exhibition devoted to his imprint to be held at the gallery Le Portique, Vollard published *Fêtes Galantes*. In the *Artist and the Book in France*, Strahan discusses Vollard's problem designing a book composed of only a few short poems. "It will make a very thin booklet," he was warned. There were, of course, fourteen full-page etchings on Commedia dell'arte motifs, printed by Louis Fort. The pages of poetry were set in Garamond with Laprade's elegant vignettes placed above and below each poem. These were color printed by Maurice Potin. *The end result, perfectly balanced, was "light and full of grace" (56).*

*Pierre Coffinhal-Laprade (1875-1931) was an important French Impressionist painter who first studied in the studio of Bourdelle in Montauban. In 1892, he moved to Paris, where he enrolled at the École des Beaux Arts. Laprade exhibited at the Salon des Indépendants in 1901 and, shortly afterward, his entire studio of paintings was purchased by Ambrose Vollard, who was at the time Gauguin's dealer. He was a contemporary of the Nabis with whom he shared a spiritual affinity. His work shows an intimacy and a "musical atmosphere" in its depictions of gardens, landscapes, and interiors. He was also greatly influenced by three trips to Italy. His **Fêtes Galantes** is considered a notable work is con*

Full Description:

<http://www.goldenlegend.com/pdfs/Verlaine2.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,500



- 20 Zamora, Antonio de. . **Comedia nueva intitulada Todo lo vence el amor Fiesta que se executó a Sus Magestades en el Coliseo del Sitio Real de el Buen Retiro, en celebridad del . . . nacimiento de . . . don Luis Fernando de Borbón . . .** **Escrivióla don Antonio de Zamora .**

. [Madrid], 1707. Original edition. López Alemany and Varley, 43, no. 3.

A mythological comedy in three acts with an entremes and a musical intermedio. Written to celebrate the birth of the future King of Spain. Remarkably, explanations of action, characters, and scene, sometimes elaborate, are on almost every page (except the Intermedio Musica section) indicating that this performance was filled with symbolic visual episodes that were explained in the libretto for the viewer. Also, the libretto was probably available for those who did not attend the performance but who were literate and would be interested.

The scenepainter was Antonio Palomina, who was also the scenographer. Held on November 17, 1707 as part of a three-day celebration for the birth of Louis de Bourbon, heir to the throne of Spain. This elaborate festival, months in the planning, was organized and paid for by the City Council of Madrid. The three-day festival was planned minutely to include fireworks from the palace, tableaux, and a comedie

Full Description:

<http://www.goldenlegend.com/pdfs/Zamora.pdf>

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