

New Acquisitions

Rare Books & Prints

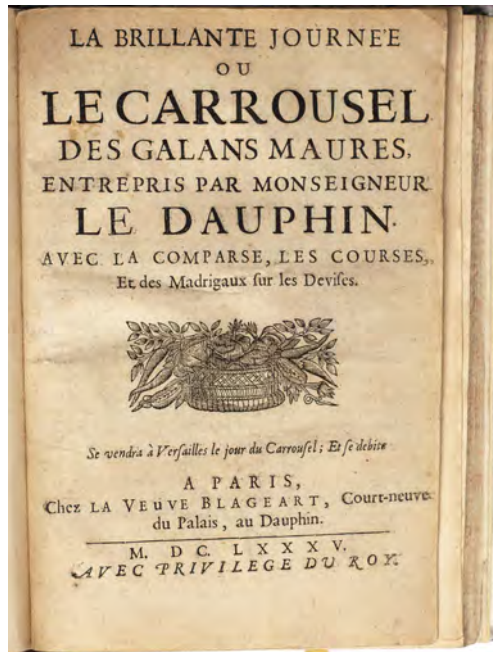


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**Golden Legend, Inc.
11740 San Vicente Blvd, Suite 109
Los Angeles, CA 90049**

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1 (festival). **La Brillante journée ou le carrousel des galans Maures, entrepris par Monseigneur le dauphin: avec la comparse, les courses, et des madrigaux sur les devises.** . Se vendra à Versailles le jour du carrousel, et se débite. Paris: Chez la Veuve Blageart, Court-neuve du Palais, au Dauphin, 1685. Original edition. Watanabe O’Kelly #1953, etc. Quarto. .

La Brillante journée is the first equestrian parade and carrousel that took place at the palace of Versailles June 4th and 5th 1685. This printed programme for the festival includes descriptions of costumes and setting, as well as, a list of the participants and a summary of the events. Completed shortly before the event, the 70p programme was published for the notables at the event and for the enthralled public of Paris who could get the programme at the booksellers or at Versailles. It provided (and still provides) a factual guide to the participants, details of their dress, the order of the parade and a summary of the contests that followed

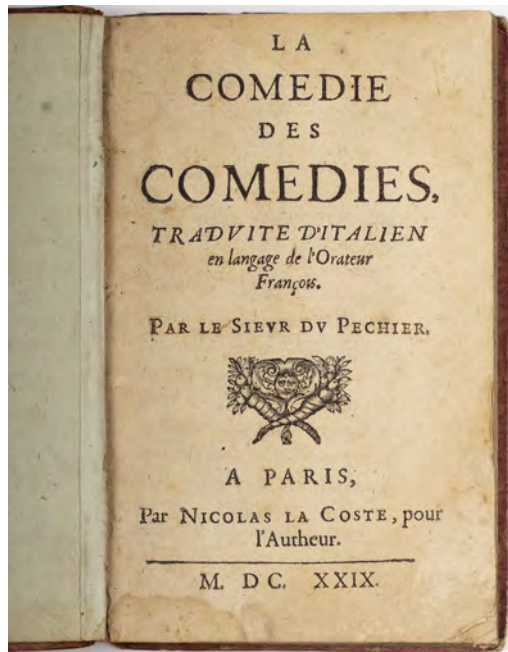
The printed programme **La Brillante journée** is a “remarkably full treatment” of events of the carrousel which was organized and led by Louis, Dauphin of France (1661-1711), son of Louis XIV. Versailles, seat of royal power of Louis XIV and his family, had become one of the most ornate and sumptuous courts in Europe. The parade carrousel included exotic animals, oriental luxuries, and Arabian horses. The décor and jeweled accessories (including that of the women who rode in the

\$2,000

Full Description:

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

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



- 2 Du Peschier, Nicolas [compiler]. **La comédie des comédies.** . Tradvite d'italien en langage de l'orateur françois, par le Sievr dv Péchier. Paris: Nicolas La Coste, 1629. Original edition. Brunet 16418. Soleinne 1039. Lancaster I, 365-367.

12mo. (4 1/2 x 6 1/4"). Early 19th-century quarter brown morocco, flat spine with title and date in gilt, pink floral boards.

La comédie des comédies, a four-act comedy in prose and verse for eight characters, is cleverly structured as an Italian comedy translated into French. The play, however, is not translated from Italian but consists of the frequent quotation from the letters of the essayist Jean-Louis Guez de Balzac.

Balzac's "swelling phrases and metaphorical expressions are cleverly caricatured" (Lancaster, 367). The model for the play is an Italian farce in which le Docteur (modeled on Balzac) has an inflated notion of his erudition. It is a rare theatrical satire probably compiled by a member of the Feuillant sect. **La comédie des comédies** was never played in theatres.

La comédie des comédies is of great interest to the student of Balzac because it compiles numerous examples of quotations from Balzac's early letters when he was developing his influential prose style. It was soon reprinted in several editions in 1629 indicating its popularity, at least in the reading. It was never performed.

OCLC, North America: IBV, MUQ. Rare.

Full Description:

www.goldenlegend.com/pdfs/dupeschier.pdf

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



- 3 Condocet, Dalbarade, Marat, etc . **French revoltion.**
- Five political plaquettes** . 1. **Sur la manière d'imposer les capitalistes:** opinion d'un gentilhomme propriétaire de terres, & très-fortement compris dans les sacrifices qu'exigent les besoins de l'état. A Versailles : Chez Baudouin, 1789 8vo. 4 pages Martin & Walter IV 2: 17348. (On taxation).
2. Condorcet, Jean-Antoine-Nicolas de Caritat , marquis de; François-Jean Baudouin **Discours prononcé à l'Assemblée nationale, par M. de Condorcet, au nom de l'Académie des sciences, à la séance du 12 juin 1790.** Paris: Chez Baudouin, imprimeur de l'Assemblée nationale, rue du Foin-S. Jacques, no. 31, 1790. 8vo. 4p. Martin & Walter. Révolution française,; I, 8081.
3. Dalbarade, Jean d', 1743-1819. Gohier, Louis-Jérôme, 1746-1830. **Décret du 1.er Juillet 1793 ... qui except des dispositions du Décret du 9 Mai, 1793, les bâtimens des Etats-unis de l'Amérique Paris:** Imprimerie Nationale Exéutive du Louvre. MCCCXC .. I [sic 1793] No 1123. Quarto. 1 sheet (2 p.). No. 1123. on diplomatic relations France, United States Navy.
4. Malesherbes, Chrétien Guillaume de Lamoignon de Louis, Raymond de Seze, François-Denis Tronchet **Observations des défenseurs de Louis sur une imputation particulière qui lui à été faite dans la Convention : précédées de leur lettre d'envoi au citoyen-président.** (Paris) L'Imprimerie Nationale: 1793. 8vo. 8 pages References: Martin & Walter.; 4:2, 10990; Saricks, A. Melvin collection,; I, 3808. On Louis XVI, trials litigation, executive power.
5. Marat, Jean Paul(1743-1793.) **Discours de Marat, l'ami du peuple, sur la défense de Louis XVI, la conduite à tenir par**

\$500



- 4 Corelli, Arcangelo. **XII Sonatas of three parts for two Violins and a Bass with a Through Bass for ye Organ Harpsicord or Arch Lute Engrav'd from ye Score and Carefully Corected by ye best Italian Masters. . Corelli, Arcangelo (1653-1713). XII Sonatas of three parts for two Violins and a Bass with a Through Bass for ye Organ Harpsicord or Arch Lute Engrav'd from ye Score and Carefully Corected by ye best Italian Masters. . . Opera Prima [Secunda, Terza, Quarta]. [Parts]. London: I. Walsh. . . No. 364 [365-367], [ca. 1735]. 4 volumes. Quarter dark tan calf with marbled boards. Engraved throughout. Op. I: 1f. (title), 13pp. (each part); Op. II: 1f. (title), 13pp. (each part); Op. III: 1f. (title), 14pp. (each part); Op. IV: 1f. (title), 13pp. (each part).With a fine frontispiece portrait engraved by Vdr. Gucht after Howard to violino primo part (detached). Bindings worn and rubbed; spines chipped. Minor browning; frontispiece impression somewhat light; some offsetting of frontispiece to title; occasional markings in pencil.**

References: BUC, 217-220; Hirsch III, 160; Marx, nos. 28, 31, 27, and 27; RISM C3673, C3674, C3682, C3684, 3711, 3755 and 3788; Smith and Humphries, 412-414; Walsh, 413.

\$450



5 Duclos, Antoine-Jean (Engraver, French, 1742–1795) after Augustin de Saint-Aubin, (Artist, French, 1736–1807). **Le Bal Pare a monsieur de Villemorieu Fila**. Paris: 1774. Third state. (Bocher, #402)

Le Concert. A Madame la Comtesse de Saint Brisson; Par son très Humble et très Obéissant / Serviteur . Etchings and engravings. 1774, Paris. These two prints were published as a pair.

Le Bal Pare The scene is a ball in an elegant salon. The details, particularly the faces, are carefully executed.

Le Concert is set in a large salon with a painted ceiling and busts on pedestals between the windows. On three sides, an audience surrounds an ensemble of chamber musicians. At this moment, only a pianoforte, cello, violin and oboe (or transverse flute) are playing. A woman may be singing in back of the musicians

Contemporary comments about these prints: In *Affiches, Annonces et Avis divers*, 14 décembre 1774: "There appear two new prints in the most pleasant genres, engraved after the drawings of M. de Saint-Aubin, by M. Duclos, and making companions. They are also worthy of decorating the most elegant Boudoirs and the Portfolios of the curious. One is titled: "Le Bal paré"; the other, "Le Concert"...[these can be had] in Paris, at Sr Chereau fils ... Price, 4 deliveries 10 s. each Also: "There are certain prints like certain

\$1,450

Full Description:

www.goldenlegend.com/pdfs/staubin.pdf

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



6 (festival).Hörmann, Josph Julius von.
Triumphus novem saeculorum Imperii Romano-Germanici. . humillimededicatus a . . . Josepho Julio ab Hörmann
Vienna: Susanna Christina Cosmerovius, 1700. Original edition. Backer-Sommervogel, I, 1569 Nr. 8 Thieme / B. X, 393. A more common second edition was published in 1725 (Berlin 3624), but the first edition, as here, has superior engravings. With nine fine engravings of triumphal arches that reflect the height of South German baroque illustrations, as well as, a pronounced influence from the festival productions of France's Louis XIV.

Holy Roman Empire festival book indebted to Louis XIV.

The beautiful engravings—a highlight of the South German Baroque illustration—show triumphal arches and Ehrenpforten (Gates of Honor). The engravings, based on the drawings of Petrus Schubart von Ehrenberg (1668-ca. 1725), were done by some of the most important engravers of Augsburg's "golden age": Johann Ulrich Kraus (1655-1719), Christian Engelbrecht (1672-1735), and Johann Andreas I Pfeffel (1674-1748).

French festival design is particularly noticeable in this work. Leopold I, in his attempt to solidify the protean HolyRoman Empire, was trying to compete with his French contemporaryLouis XIV's torrent of festivals and festival publications. The specific \$2,500

Full Description:

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

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



7 Laroon, Marcellus the younger. **Lady Granny in her supposed grandure** . [etching on paper]. (London:) Printed for Carington Bowles Map & printseller in St'Pauls Church yrd_London (ca. 1770). Original edition, later state Engraved by T.S. after M. Laroon. Etching on laid paper, with fleur de lys watermark. Size 7 1/2" x 11 1/8" (284 x 189mm) with thread margin. Bottom margin trimmed. Slight soiling.

A raggedly dressed, cross-eyed old woman stands in front of St. James's Palace. Eight lines of verse above the image describe her "supposed grandure"; another eight lines below describe her "native poverty." The verses suggest she was once a fine lady; now, she is a deformed street beggar.

Catalogue of engraved British portraits preserved in the Department of prints and drawings in the British museum, v. 2, p. 369
Laroon Marcellus 1653-1702

Full Description:

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

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



8 Le Jay, (Gabriel-François). **Le Triomphe de la religion sous Louis le Grand** . 8vo.

Contemporary calf, head of spine chipped; text with minor hand soiling. text includes 22 full page emblems their mottos in Latin. Signatures: A-E¹² F6.

French and Latin on facing pages. Translation by Fontenelle, M. de (Bernard Le Bovier), 1657-1757. Emblems drawn and engraved by Jean Baptiste Corneille III (1649-1695) from a distinguished family of French painters, etchers and engravers.

Published for the opening of the school year on December 17th 1686, at the college of Louis le Grand, a prestigious Jesuit school in Paris, A lecture/demonstration was presented by Philippe Quartier to explain to the young students the meaning of Louis XIV's revocation of the Edict of Nantes. Quartier made his presentation with the aid of a series of emblematic tapestries and wall decorations illustrating the thesis that Protestants will be happy once they are converted to Catholicism because of the love and tutelage of Louis XIV.

Full Description:

www.goldenlegend.com/pdfs/lejay.pdf

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

\$1,750



- 9 Lucian cianucian, Greek Lucianos, Latin Lucianus, (born AD 120, Samosata, Commagene, Syria [now Samsat, Tur.]—died after 180, Athens [Greece]).

Danza Dialogo di Luiano con Annotazioni. . In Firenze : nella stamperia di

Gaspero Pecchioni, 1779. Original edition. 8vo. Old wrappers iv, 44 p. Some stains to titlepage. Very good copy. In this dialogue the Cynic Crato, who has no in pantomimic dancing or those who go to see it, is converted to its appreciation by his friend Lycinus.

This is a translation into Italian with notes of Lucian's famous dialogue on pantomime or "tragic dancing" in ancient Greece. In "tragic" dancing a dramatic plot is enacted by a masked and costumed dancer, supported by an actor. The dancer's lines are spoken for him by someone else. There is also a chorus, and, for accompaniment, the flute and the syrinx, with various instruments of percussion. The work is dedicated to Antonio Muzarelli who was ballet master at the Burgtheater in Vienna at a time when ballet was detested by Emperor Joseph II, although the art form was gaining some popularity due to the reforms of Jean-Georges Noverre (29 April 1727 – 19 October 1810), the a French dancer and balletmaster generally considered the creator of ballet d'action. The dialogue was probably written in Antioch in 162–165 a.d., when the Emperor Verus was there, in compliment to him because of his interest in pantomime, at a time when visual art was held inferior to literary art. This work underscores the legitimacy of dance because Lucian recognizes the intellectual character of dance. He emphasizes that a dancer must be able to express

\$450



- 10 paterre, J.B. . **La Danse.** Engraving by Pierre Filloeuil (1696–after 1754) after a painting by J.B. Paterre (1695 -1736). Paris: chez sur que graveur du Roy, 1738.

Large engraving on laid paper, with eight lines of poetry in French, publisher's logo at bottom (19 3/4 x 15 1/2"). Large margins. Slightly soiled, two minor marginal tears, minor tape remains verso. Very good copy.

La Danse is created in the lyrically charming and graceful Rococo style, perhaps based on Watteau**. The scene pictures eight figures in a clearing with a cupid upper right (seemingly not a statue) looking down on the scene. At left a boy plays a pipe while a couple center left dances. She holds his hand while he extends his left arm holding a castanet. To the right, one couple embraces while one couple reclines watching the dancers. A lone woman, perhaps a sympathetic chaperon, stands above the two couple with shawl extended.

Le Danse is engraving no. 4 from the suite Les Plaisirs de la Jeunesse.

Full Description:

www.goldenlegend.com/pdfs/Paterre.pdf

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

\$750



11 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



12 [Shakespeare] Boydell, Jos. **Shakespeare, William [engravings]. As You Like It.** Act II. Scene vii. The Seven Ages. First Age [Second-Seventh]. After paintings by Robert Smirke. Engraved by Petro William Tomkins, Robert Thew, John Osborne, and others. London: Published by J&J Boydell, at the Shakespeare Gallery, June 4, 1801.

Suite of seven engraving published by Josiah Boydell in 1801 illustrating Jacques’ speech beginning “All the world’s a stage, and all the men and women merely players; They have their exits and their entrances...” The engraving illustrate the conception of “seven ages” of man from birth to old age. These engraving are part of a magnificent series of historical prints done at the end of the 18th century that illustrate the plays of Shakespeare. The publisher Alderman John Boydell in 1786 decided to publish ‘a fine edition of Shakespeare “that might rival the elegant volumes which the French were then producing of their national authors.”

Full Description:

\$1,500

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

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



- 13 St. Aubin, Augustine de. (artist) . **Ballet dansé au Théâtre de l'Opera, dans le Carnaval du Parnasse.** Acte Ier. Dedié, à Monseigneur, le Duc de la Valiere; Pair et Grand Fauconnier de France, Chevalier des Ordres du Roi, Brigadier de ses Armées, Gouverneur et Grand Senechal de la Province de Bourbonnois et Capitaine des Chasses de la Capitainerie Royale de la Varenne du Louvre, Par son très humble et très obéissant serviteur, Basan. G. De St. Aubin Pinxit; F. Basan Sc. A Paris, ches Basan, Graveur, rue St. Jacques. [c.1760]. Etching and engraving, platemark 14 5/8" X 12 3/8", with margins. On laid paper with watermark (unreadable). On verso, tape tipped to upper corners; small 1/2" closed tear at bottom right margin and mid right margin.

The etching suggests a scene from the first act of *Carnaval de Parnasse : ballet héroïque en 3 actes et un prologue* (premiere 1749). Louis Fuzelier (Paris, 1674-1752) librettists; Jean-Joseph Cassanéa de Mondonville (Narbonne 1711-1772) composer. On the left on a hill in the distance, Pegasus rears on his hind legs; in the center in a forest settings are four couples dancing in costumes. To the right is a figure in theatrical costume with a puppet in his right hand, pointing, with his left to the dancers; a group of women behind are watching the dancers. In the lower left a woman is seated with a man who is paying more attention to her than to the dancers. An audience is seated in the rear of the image.

Full Description:

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

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



14 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



- 15 Vicaire, Georges. **Manuel de L'amateur du Livres du XIXe siecle 1801-1893**. Preface de Maurice Tourneux. Editions originales; ouvrages et périodiques illustrés; romantiques; réimpressions critiques de textes anciens ou classiques; bibliothèques et collections diverses; publications des sociétés de bibliophiles de Paris et des départements; curiosités bibliographiques, etc., etc. Paris Rouquette, 1894-1920. Original wdition. Eight volumes. Complete. Half red morrocco with marbled boards. Spines slightly faded with a few nicks. Original wrappers bound in

An excellent copy. Originally issued in 21 parts, 1894 -1910 plus the later index Vol 8, published in 1920 of 646 pages. Essential manual for the amateur book collector of 19th century publications, with about 15,000 titles included. An excellent bibliography, often reprinted but rarely found in the original.

Georges Vicaire (8 December 1853 – 4 November 1921) was a French bibliophile and bibliographer. Vicaire was responsible for special work on the preparation of the printed catalogs of the Bibliothèque de l'Arsenal..

Of: Le Manuel de l'amateur de livres du XIX^esiècle "This work, which will remain one of the monuments of the bibliography, has among other merits that of fending for the first time the issue long overlooked by first editions of the great romantic" and earned its author in 1906, the Botta prize of the Académie française and twice, in 1900 and 1912, the Brunet prize awarded by the Académie des inscriptions et belles-lettres. “ (see Georges Vicaire, wikipedia)

\$850



16 **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.



- 17 **[lace sample book]. Calais Val Laces No 1 Season 1916-17.** Calais, France. (ca 1916). Lace samplebook. Calais Val Laces, Season 19 Red cloth over stiff boards. Lettered on upper cover in gilt (faded), blind stamp rules and ornaments in blind at corners. 14" x 18 3/4 x 3". Opens to 27 x 14". Laced at spine, chipped at corners, good condition.

This is a sample book that contains over 1500 cotton lace samples each of a different design. (The numbers ascend from 40000 to 41053, with some irregular numbering) . Each sample has pencil identification as well as a printed number. A few samples missing.

The type of sample book was made by a lace manufactures in Calais, France then taken or sent to the United States during 1916-17. It was intended for lace speciality stores or department stores where particular lace designs could be ordered from the sample book to be used on pillows or lingerie or wedding dresses.

This was an interesting period for lace from Calais because the demand was greatly diminished due to the war footing where non luxury goods were in demand at the exclusion of fancy goods. Also, the Calais port was used mostly for military purposes.

\$950

Full Description:

www.goldenlegend.com/pdfs/lace.pdf

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



- 18 (Iliazd) Jehan-François de Boissière. . **Traité du Balet.** [Iliazd; Ilia Zdanevitch]. Jehan-François de Boissière. **Traité du Balet. Illustré de gravures à l'eau-forte par Marie-Laure [de Noailles] mis en page par Iliazd.** [Paris: Le Degré Quarante et un, 1953]. No. 2 of 15 copies on Chine, signed by the illustrator Marie-Laure and Iliazd (Total edition: 50 copies: 35 on Japon; 15 as this; 6 copies for copyright purposes).

Folio (11 1/8 x 15 1/4") (105 x 207 mm). *With 66 original etchings by Marie-Laure de Noailles, including 22 full page and 44 in the text.* Unbound, as issued in wrappers, vellum covers with reproduction of Boissière's signature on the front.

Iliazd is assured a “permanent place in the history of the livre d’artiste” (Strachan, 294). “Iliazd deserves recognition for his unique aesthetic contribution to twentieth century livres d’artiste . . . Iliazd made books first and foremost as the unique expression of deeply held beliefs, because they were the single medium in which he could give form to the many aspects of his intellectual and aesthetic interests” (Drucker, 73).

“Iliazd was among the most important publishers of livres d’artistes in the twentieth century . . . After early books where he experimented with Russian constructivist typography he moved on to fine editions with exceptional artists . . .” (Kelly et al, 78).

Full Description:

www.goldenlegend.com/pdfs/boissiere.pdf

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

\$5,500



- 19 Kamilov, S., and Josef Bousa, editors. **Taneční umění L'art de la Danse. Die Tanzkunst** . **Taneční umění L'art de la Danse. Die Tanzkunst**. Praha: Tanečnī Revue, 1932. 8vo. Original orange wrappers. Slight soiling. Very good to fine. 229 pages (pages [203]-229 advertisements) : illustrations, portraits ; 24 cm.
- Covers Czech national dance, modern dance, rhythmic ..., photographs of dance masters and dance artists, texts for photographs in Czech, French and German, supplemented by period advertisements. Title and portrait captions in Czech, French, and German./ Includes bibliographical references (pages 167-195). A review of Czech dancing in its many forms during the early 1930s. Interesting ads for dance schools and dance-related merchandise

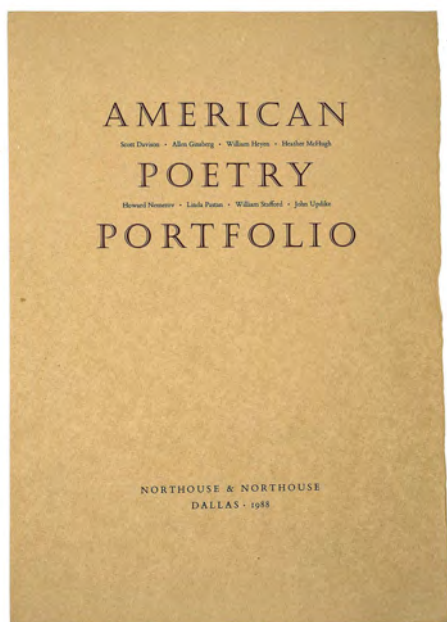
\$325



20 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



- 21 Northouse, Cameron . **American Poetry Portfolio.** *American Poetry Portfolio*, published by Northouse & Northouse, Dallas Texas, 1988. Edition of 100 copies of which this is #27. With eight broadside poems, each specially designed and printed. *Each individually signed by the author (Ginsberg's "Capitol Air" has an holograph word added; Nemerov's "Landscape with Self Portrait" is unsigned).*
- Eight folio broadsides ranging in size from 13" x 17" to 13" x 19". Fine in a hard plastic case (13 3/4 x 19 1/4") .
- Scott Davison, "Soft Salvation," designed and printed by David Holman at the Wind River Press.
- Allen Ginsberg, "Capitol Air," designed and printed at Red Ozier Press.
- William Heyen, "Mother and Son," designed and printed by Leigh McLellan.
- Heather McHugh, "From 20,000 Feet," designed and printed by the Press of A. Colish.
- Howard Nemerov, "Landscape with Self-Portrait," designed and printed by W. Thomas Taylor. Linda Pastan, "Mother Eve," designed and printed by W. Thomas Taylor.
- William Stafford, "Geography Lesson," designed and printed at the Red Ozier Press.
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22 Palaemon Press. **Northern Lights**. Northern Lights. Palaemon Press, 1983. Copy #51 of 55 copies (entire edition 75: 55 as this; 20 hors commerce). *Each broadside signed by its author.*

15 broadside poems, each 9 x 14" printed on art paper in black with titles in red; with half sheet justification page numbered in pencil. Broadside laid into original quarter-cloth and marbled board folder with flaps and ties. Leather label *Northern Lights - Palaemon*. Fine copy.

The poems all original and not previously published.

Philip Booth. *Beyond Equinox*.

John Ciardi. *Audit at Key West*.

Donald Davie. *Church of Ireland for Barbara Hayley*.

Anthony Hecht. *Humoresque. Passengers will please refrain from flushing toilets while the train is standing in the station. I love you.*

James Merrill. *Sentimental colloquy*

W.S. Merwin. *Berryman*.

Howard Moss. *To the Islands*.

Howard Nemerov. *The Air Force Museum at Dayton*.

Karl Shapiro. *The Sawdust Logs for Bill Everson*.

Louis Simpson. *The Unwritten Poem*.

W.D. Snodgrass. *Mutability*.

Radcliffe Squires. *The Envoy*.

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- 23 Perrault, Charles. **Histoires ou contes du temps passé :avec des moralitez.** . Edited by Robert Brun 1896-1978. Paris : Éditions A. Tallone, 1944. Limited edition copy #417. Oblong 12mo. 160 pages. Original covers bound in. Bound in an interesting amateur binding signed by Colette Hébert of dark-blue fine grained morocco, with decoration on the upper cover of shooting stars in red and blue chased by curving three-part gilt rules. Spine littered in gilt, Slight scuffing to spine. Inscribed on a front flyleaf by the editor R. Brun to the binder. 10 woodcuts by woodcuts by Jean Lébédoff, 1884-1972 including cover, frontis and for each of the eight tales. With morocco tipped slipcase of marbled boards, a little rubbed.

Hand printed in occupied Paris at the press of Alberto Tallone Editore who printed 450 exquisite volumes, produced first in Paris, then in Alpignano, Italy. The Tallone books are entirely set by hand with original type fonts of great beauty, derived from the punches cut directly by typographical legends such as Nicholas Kis (1650-1702), and William Caslon (1693). Alberto Tallone's books are printed either on pure-cotton papers or on selected precious papers from China and Japan. Some are set in the Tallone font, created by Alberto Tallone, and inspired by the classical architecture of Andrea Palladio.

The illustrator Jean Lebedeff or Ivan Lebedev (1884 - 1972): Born in November 1884 in Russia in Bogorodskoye (near Nizhny Novgorod). Died in September 1972 in Nîmes. Active then naturalized in France.

Bibliography: I.P. Dubray: L'Imagier, Jean Lebedeff Paris, 1939 - in: Paris Moscow, 1900-1930, catalog of

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