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1 Early Scarce Television Manual and Books. A collection of 15 technical manuals from the 1930s-1950s from Europe that documents the development of early t.v. receivers and channels.

Full Description:


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

$2,500
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.


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.


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

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 manufacturers 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

www.goldenlegend.com/pdfs/lace.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.
4 Alain-fournier (Henri Alban Alain-fournier). **Le Grand Meaulnes**. Emile-Paul Frères, 1946. Edition illustrée de 46 eaux-fortes de Frelaut. Copy #110 signed by Frelaut. Entire edition 225 plus a few hors commerce: 175 as our numbered from #51-225; the first 50 copies have a signed suite of the 46 etchings printed on velin de Lana.


**Le Grand Meaulnes** ...remains still – the most delicate rendering so far achieved in literature of the romantic adolescent consciousness: with the enchanted lost domain to escape to in the opening part of the novel and a tale of idealistic aspirations and self-sacrifice to follow, it could not fail to win over a vast reading public appalled or bemused by the social and moral confusion of the post-war world. (Gibson).

$5,000

Full Description:

[http://www.goldenlegend.com/pdfs/alan_fournier.pdf](http://www.goldenlegend.com/pdfs/alan_fournier.pdf)

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

*In addition, this copy bears a full-page inscription by Aragon which reveals the bibliographic history of the original ballet:*

*Your father has requested that I write a poem on the dance for you. It is not possible because I am incapable, but this book is on dance. Descartes written in 1649 for the birthday of the Queen of Sweden. There must be a manuscript in Stockholm, but I based my writing on a manuscript which existed before the war in the bibliotheque Nationale, which has since vanished. Here I have expanded the text with comments.*

*For precious Sandra for when she is a big girl who will charm the world with her dancing.*

$3,000

Full Description:

http://www.goldenlegend.com/pdfs/aragon.pdf

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

Worcester: Stanbrook Abbey, 1961 Ref: V & A Stanbrook Abbey Exhib, 66. #15 of 40 copies:

(Total edition 200 numbered copies: comprising 40 copies as this on Twelve by Eight Silurian paper handmade by John Mason, bound in full leather. 160 regular copies on J. F. Head's Linda Badger handmade paper, Silurian endpapers and two half-titles)

Decorations by Margaret Adams, printed at the Stanbrook Abbey Press, bound by George Percival & Rigby Graham.

"Unless a grain of wheat falls to the ground and dies, it remains just a grain of wheat, but if it dies, it bears much fruit." He tries to explain that only through His death can He bear the fruit that He came to bear.”

*A beautifull printed and bound book from the Stanbrook Abbey press.*

$1,250

Full Description:

[www.goldenlegend.com/pdfs/Augustine.pdf](http://www.goldenlegend.com/pdfs/Augustine.pdf)

Copy and paste the link into your browser if it doesn't open in three seconds.
(Bakst, Leon). Alexandre, Arsene. The Decorative Art of Leon Bakst. Appreciation by Arsene Alexandre, with Notes on the Ballets by Jean Cocteau. London: Fine Arts Society, 1913. First English edition (a French version was published the same year). Large Folio. Original vellum decorated with gilt and marbled paper sides. Complete with 76 tipped-plates, of which almost fifty are full color This is a fine copy and rare in this condition.

Published as the Ballets Russes was achieving its full flowering. Includes reproductions of Bakst's early designs for L'Oiseau de feu, Le Dieu Bleu, L'Apres-Midi D'Un Faune, Cleopatre, Scheherazade, La Peri and many others.

Ten years later, several other works on Leon Bakst were published, but none matched The Decorative Art of Leon Bakst in beauty or scope. This was the first deluxe publication on Bakst to be published in England. $5,500

Full Description:
http://www.goldenlegend.com/pdfs/bakst.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.

**Souvenir program for the 1911 American tour which was the first performance of the Ballets Russes ballets in America.**


Gertrude Hoffman (Hoffmann) developed and performed in the first U.S. productions of the Ballets Russes repertoire (1911–15). Three ballets by Mikhail Fokine, staged by Theodore Kosloff without permission, made up the serious part of the evening. This was the first Ballets Russes seen in America. Hoffman is also credited with infusing American vaudeville with Ballet Russes material. She presented “cut-rate renditions of Russian ballets to one-horse town across the Nation” (Laurence Senelick, his article on Vaudeville. VI, pp 318-19, International Encyclopedia Dance. Selma Jeanne Cohen, ed (1998). Scarce!! $1,500

Quarto. 10 ½ x 12 ½". The original 1682 work by Blow was called a masque for the entertainment of the king, but the music follows the form on an opera based on the French style of Lully consisting here of an overture, a prologue and three acts. The libretto is anonymous or the author’s name is lost. The music comes from B.M. Add. Mss 22100

$750

**Full Description:**

[www.goldenlegend.com/pdfs/Venus.pdf](http://www.goldenlegend.com/pdfs/Venus.pdf)

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

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Bradbury, Ray. **Our New Year's Eve. Typed manuscript, signed "Ray" and annotated in two places.1 page folio. 20 lines. Inscribed "Bruce! Hope this does it. Best to you and Ezter, Ray." Undated (ca. 1960).** Probably written for a magazine article on how famous writers spend New Year's Eve. Bradbury writes on his long-standing habit of staying at home on New Year's Eve to commemorate his family. The statement ends "...And for me, personally, as midnight comes and goes, it is a time to remember my mother and father... Thus the living and the dead, in our house, share a special time." Bradbury manuscripts are rarely on the market. Provenance: from the editor of New Yorker who worked with Bradbury in the 1950s.

$850

Slim quarto. (9 ¼" x 11 1/4" x 3/4"). 76pp plus notes and table. The letters reprinted in this text are to De. Blancy, 17 Aout 1739, De Neuille 20 Aout, De Quentin 26 Aout, De Blancey 29 Aout.

31 etchings, five in color. For front cover: one color etchings of his watercolor panorama of the Venice lagoon. Four color etchings as large chapter initials and 26 etchings in black in the text.


$3,500

Full Description: [http://www.goldenlegend.com/pdfs/Brosses.pdf](http://www.goldenlegend.com/pdfs/Brosses.pdf)
Copy and paste the link into your browser if it doesn't open in three seconds.

The decoration for the ceiling of the Paris Opera by Chagall was commissioned by Andre Malraux, then the Cabinet Minister in charge of Cultural Affairs. This interpretive rendering of lithograph executed by Charles Sorlier, from a detail of the preliminary sketch of the ceiling of the Paris Opera. This fragment is a tribute to Berlioz for Romeo and Juliet; it also includes pictures of the Place de la Concorde and the Arc de Triomphe

Ref: Sorlier, Chagall's Posters, A Catalogue Raisonne, 96; Weill page 358.

$3,000
13 (Chagall, Marc) Claire Goll. *Journal d'un Cheval.* Paris, Manuel Bruker, 1952. Copy 111 of 150 on Rives, unsigned as issued. (Entire edition 200: 50 on Van Gelder, the first 25 with a suite, 150 as this copy). Quarto. 9 3/4" x 12" x 32.5 x 25mm. Unbound as issued in wrappers and original brown wove boards with ribbons. Fine. With wood engraved cover in color designed and cut by Robert Blanchet. Two original etchings and four lithographs after Chagall.


*Strachan, The Artist and the Book in France.* P.327 (1969) "Robert Blanchet produced a notable cover design - a stylized horse - that announces the style and the medium of the book."

Full Description:
www.goldenlegend.com/pdfs/goll.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.

$1,500
Cocteau, Jean. [Poster], Ballets Russes de Diaghilew Paris: 1939. Advertising poster for the 1939 exhibition


Our 1939 poster was restruck from the original lithograph of 1911 to advertise this, the first major exhibition concerning Diaghilev and the Ballets Russes.

The poster shows Karsavina in *Le Spectre de la Rose* in her costume as the young girl in the ballet, “standing on point, her hands crossed in front of her, her eyes closed facing to the left side of the image.”

The popularity of the exhibition caused its dates to be extended to 1 July (as is advertised on our poster).

$3,500

Full Description:

www.goldenlegend.com/pdfs/cocteau.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.

Spine lettered by E. Gordon Craig

Books lettered on the spine similar to this are known especially from the period of 1913-1914 while Craig was in Florence, operating the School for the Art of the Theatre at the Arena Goldoni. Most similar books from this period are thought to have been rebound by a local binder and then lettered by either E. Gordon Craig or his son Edward Arthur Craig who was his father’s assistance in Florence until 1929.

A note in Edward Gordon’s hand, on the inside of the rear original wrapper, dates the book from 1933 Paris indicating that he lettered the spine himself, since his son was no longer in Florence. (see full description).

Gordon Craig. Wood engraving (5" x 7 3/4") on thin paper, with a bit of hand-coloring. Mounted on board and signed "Gordon Craig" with a note in his hand "3rd proof". Margins, board mounting somewhat darkened, edges chipped. Print has slight chipping along left margin, otherwise in excellent condition.

from The Print-collector's Quarterly, Volume 9

“The now famous woodcut, the large cut of *Waiting for the Marchioness*...will probably remain one of the most sought-after examples of Gordon Craig's masterpieces on wood. Its superb spacing, its sense of skv and atmosphere, its grip of character, and its satisfying arrangement were a revelation to us all; and when one tries to discover the wizardry of it one is astonished at the restraint and absolute simplicity of the means employed to arouse the impression in our senses. Its indebtedness to James Pryde is obvious; but we have qualities in it that are owed to none and were inspired by none.

Ref: The Print-collector's Quarterly, Fitz Roy Carrington, Campbell Dodgson, Georges Derry, Alfred Fowler, A. H. Stubbs, John H. Bender, William Edwin Rudge Frederick Keppel & Company, 1921

$750

Includes “Agrument du Coq d’Or and Petrouchka. General program for Mai-Juin 1914. Photo of Karsavina in Petrouchka, Costumes in color, full page photos of Fokina, Fokine, Karsavina, Bolm, ads inserted for Brunhoff’s periodical Comoedia Illustré and Valentine Gross’ Mouvements de Danse, centerpiece of scenes from Papillons, another two page spread in gold for Benois’ costumes for Rossignol; sheaf of adverts at end including one for Sizaire-Berwick auto (Sizaire-Berwick was an Anglo-French automobile manufacturer active between 1913 and 1927) and the Lorraine-Diétrich (Lorraine-Dietrich was a French automobile and aircraft engine manufacturer from 1896 until 1935) **$1,250**
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 interst 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.

$4,000
Duncan, Isadora. *Soixante-Douze Planches par Jose Clara avec Une Presentation de Georges-A. Denis.* Paris: Reider, 1928. Limited ed. of 474 copies, of which this in no. 466. Folio. 72 Loose plates in color and black, as issued in folder with 10pp. of text.

*Soixante-Soixante-Douze Planches* is a beautiful collection of 72 collotype reproductions of Clara's drawings, gouaches, and pen sketches of Isadora. These illustrations show the full range of attitudes and expressions of Duncan, done by Clara who knew Duncan personally. The lovely color plates, which are interspersed among the black and white in this collection, are among the most collected of Duncan illustrations.

An eight page preface by Georges Denis discusses the phenomenon of Isadora in her time, as well as the artist Jose Clara, who had watched Isadora dance since 1913. The preface also forms a tribute to Isadora, who died in 1927. The collotypes were printed at Societe de Gravure et d'Impression d'Art and the text at l'Imprimerie Ducros & Colas, Paris.

$1,500

Full Description:
[www.goldenlegend.com/pdfs/isaclara.pdf](http://www.goldenlegend.com/pdfs/isaclara.pdf)

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

(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

www.goldenlegend.com/pdfs/genthe.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.

Le Roi Candaule, a three act drama in rhythmic prose, first appeared in these three issues of the periodical L’Ermitage Revue mensuelle illustrée de literature et d’art (1899). The play was not published in book form until 1901 by Revue Blanche, the same year it was produced.

The play about Le roi Candaule – (King Candaule) is taken from stories in Herodotus and Plato, the Lydian King Candaule believes his wife to be the most beautiful woman and wishes to show her off to the humble fisherman Gyges. Gyges becomes smitten then murders Candaule to becomes king himself.

$1,250

www.goldenlegend.com/pdfs/Gide.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.

Eight original color woodcuts, of which two are double page Unbound, as issued. Wrappers, sleeve and slipcase 10 1/4" x 13 3/4", *An elegant book.*

Full Description: [http://www.goldenlegend.com/pdfs/guitare.pdf](http://www.goldenlegend.com/pdfs/guitare.pdf)

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

$750
Heine, Heinrich. (1799-1856). *Der Rabbi von Bacherach*. mit Originallithographien von Max Liebermann. Berlin: Im Prophlaen 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 “schöne” [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.

$1,500

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](http://www.goldenlegend.com/pdfs/boissiere.pdf)  
Copy and paste the link into your browser if it doesn't open in three seconds.

The story concerns a girl who is named Saskia much against her mother’s wishes. The inscription reflects Jacob’s intention of writing a playful parable for a young person "What better processes to delight the father than to love his children"

"Painter René Rimbert mentioned in a letter to Jacob that if his expected child were to be a girl, he would name her Saskia after Rembrandts’s young wife. In his answer Jacob pointed out that Saskia is not a Christian name and that it is important not to subject a child to lifelong ridicule. This exchange of letters gave him the impetus to write the charming story."

(P.188 Black & Green).

$1,500

Full Description:

[www.goldenlegend.com/pdfs/jacob_nom.pdf](http://www.goldenlegend.com/pdfs/jacob_nom.pdf)

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

Covers Czech national dance, modern dance, rhythms ..., 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. Intesting ads for dance schools and dance-related merchandise

$325
Kennedy, Jacqueline. [Collection of 14 autograph letters and cards and original photographs from Jacqueline Kennedy to Margot Fonteyn]. A COLLECTION OF 14 ITEMS INCLUDING PHOTOGRAPHS, AUTOGRAPH LETTERS AND CARDS FROM JACQUELINE KENNEDY TO MARGOT FONTEYN.

The correspondence reflects Kennedy's deep admiration of both ballet and of Fonteyn. It also provides valuable insight into Kennedy's attempts while First Lady to bring ballet to the American people. The long friendship between Kennedy and Fonteyn which began in 1962 and extended until, at least, the marriage of Caroline Kennedy in 1986, is also documented in these letters and photographs.


$17,500

Full Description:
http://www.goldenlegend.com/pdfs/kennedy.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.
Khmury, V., Anatoly Petritsky. *Teatral'ni stroi*. Kiev: Ukrainian State Press, 1929. 4to (347 x 261 mm.), 26pp., 26 full page mounted color lithographs, many with gold or silver metallic inks and 25 mounted full page black & white plates. Original boards, spine defective, otherwise very good and clean. All plates mounted on heavy gray paper and tissue guards intact. Plates by Anatoly Petritzky, text by V. Khmury. Text in Ukrainian and German.

*Teatral'ni stroi* is an album of superb costume designs and stage sets for Ballets and operas in a Constructivist style reminiscent of the decorativeness of Bakst's work and Alexander Exter's stylization. Productions illustrated:

Exzentrischer Tanz, staged by K. Goleisovsky (Moscow, 1922) (4 plates);

Praludium von Skrjabin, by L. Lukin (Moscow, 1923) (1 plate);

**Ballet Nur und Anitra, by M. Mordkin**
**(America, Greenwich Village Follies, 1923)** (4 plates);

"Wij," Herr Chorunschij, by H. Jura (Charkiw [Cracow], 1924) (9 plates);

Der Jahrmarkt von Sorotschinzi (Charkiw, 1925) (7 plates); Wilhelm Tell (Charkiw, 1927) (6 plates);

Furst Igor (Charkiw, 1926) (8 plates); De rote Mohn (Charkiw, 1927) (5 plates);

Der Korsar (Staatsoper, Charkiw, 1925) (8 plates);

Turandott, by Lui Laber (Charkiw, 1928) (4 plates).

$3,500

Full Description: [http://www.goldenlegend.com/pdfs/petritskism.pdf](http://www.goldenlegend.com/pdfs/petritskism.pdf)

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

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

**Copy #51 of 75, signed by Miro in pencil, on handmade paper** (there were also 500 unsigned copies, with “letters” published as an advertising poster for the performance). Mourlot. The Lithographs of Joan Miro, #1050; Picazo. The Posters of Joan Miro, #86. 31” x 21”. Image/sheet size 30 3/4 x 22 1/4 in. (78.0 x 56.4 cm), unmatted, Deckled edges.

Miro created this lithograph as an advertising poster for the modern ballet Lucifer performed by the Martha Graham Dance Company, featuring Margot Fonteyn and Rudolf Nureyev as guest artists. Lucifer premiered June 19, 1975 at The Uris Theater in New York City as the main feature of The Martha Graham Gala.

In Martha Graham’s words, “Many people have asked me why I did Lucifer with Rudolf Nureyev. Lucifer is the bringer of light. When he fell from grace he mocked God. He became half god, half man. As half man, he knew men’s fears, anguish, and challenges. He became the god of light. Any artist is the bringer of light. That’s why I did Lucifer with Nureyev. He’s a god of light. And Margot Fonteyn was such a glorious complement to him at it. Luminous as night. When I first saw Margot Fonteyn she was a great and beautiful figure.” (Unidentified interview with Martha Graham, 1975.)

Provenance: Through the family of former Rhode Island governor and United States senator John Orlando Pastore (1907-2000).

$6,000

Full Description:


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


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.


John Updike, “Two Sonnets,” designed and printed by David Holman.  

$1,500

Full Description:  
[www.goldenlegend.com/pdfs/amerpoet.pdf](http://www.goldenlegend.com/pdfs/amerpoet.pdf)  
Copy and paste the link into your browser if it doesn't open in three seconds.
Nureyev, Rudolph’s collection

Caricatures: Hairstyles & Highwire dancers

Four engravings from *Le Bon Genre* *, Paris, ca 1822. Each beautifully hand-colored as issued. (Print size: each 10 1/2 x 14" Window mounted vertically for two each, mount size size 25 ½" x 20").

Two etchings, left, poke fun at the elegant Parisian hair styles that emerged after the Revolution. After 1792 the wearing of the wig was prohibited in the name of equality of appearance. In the bottom print #39 (*Le titus et les Cache-Folie*) we see the return of fashionable hairstyles that imitated Roman emperors "à la Titus", "à la Brutus" or "à la Caracalla".

In the two etching of high-wire artists, right, performers in costume dance on either two or four "cordes". In print No 33, "Le Incomparable Ravel” Jean Ravel is pictured on the tight rope playing a guitar accompanying a dancing couple. Ravel founded a four generation clan of French circus performers. The core of the troupe consisted of Jean’s children Gabriel Antoine (1812-1872), Angelique (1813-1895), Jerome (1814-1890) and Francoise (1823-

$2,000
Orlik, Emil. Tilla Durieux spielen und traumen mit funf radierungen und einer lithographie von Emil Orlik. Berlin: Galerie Flechtheim, 1922. No. 66 of 125 copies signed by Tilla Durieux and Emil Orlik. Sm folio, vellum backed-boards, slightly rubbed. With five original etchings and one lithograph, each signed by Orlik.

Durieux trained in Vienna, her native town, and got her first engagement in Bresla in 1902. Later she worked with Max Reinhardt and Erwin Piscator in Berlin. In 1912 she played Circe in Calderon’s comedy of the same name. In 1913 she played Frank Wedekind's Lulu in Munich.

**Tilla Durieux was the first to perform Oscar Wilde’s Salome on the stage and also the first Eliza Doolittle in Shaw’s Pygmalion. In 1914 she made her film debut in the silent movie.**

The artist Emil Orlik (b Prague, 21 July 1870; d Berlin, 28 Sept 1932) was a German printmaker and painter of Czech origin. Most notable in his art career were two periods in Berlin. Immediately after arriving in Berlin in 1905 he formed a close connection with the theatre director Max Reinhardt (1873-1943). Orlik worked on a series of set and costume designs for productions at Reinhardt's "German Theatre" where he had occasion to sketch playwrights, including Gerhardt Hauptmann, Maxmilian Harden, Luigi Pirandello, Frank Wedekind and Oskar Kokoschka. He also often drew sketches of the outstanding actors in Reinhardt’s group:

Paul Wegener, Werner Krauss, Max...

Image Size: 25 x 21 inches. Size: 29.5 in. x 24.5 in. (74.93 cm x 62.23 cm)

In the late 1940s, Picasso became interested in ceramics. He thought he could design a ceramic form that could be produced in a small limited edition, just as he would produce a print on paper.


Annually, he created a poster to advertise his show and sale of new ceramics. This run of posters included a small, signed, limited edition on special paper, as here. Nicely framed.

$9,500

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. Broadsides 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.*


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

Louis Simpson. *The Unwritten Poem.*

W.D. Snodgrass. *Mutability.*

Radcliffe Squires. *The Envoy.*

$1,500


Printed with red chapte initialis and ornaments throughout. The essays by Pascal with decorations by Louis Jou and a new typeface set by atelier du Vieux Colombier

**Provenance:** Jean Louis Barthou was a French politician of the Third Republic who served as Prime Minister of France for eight months in 1913. Born: August 25, 1862, Oloron-Sainte-Marie, France Assassinated: October 9, 1934 during his duties as Foreign Minister.

$1,500
Paul Poiret, Paul. **Typed letter, signed "Paul Poiret" dated 28 April 1914**

Paul Poiret letter on Georges Lepape Stationery. 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 Commedia des Champs Elysses urging him to consider a Poiret protege for an advantageous part in an upcoming play.

Paul Poiret (20 April 1879, Paris, France - 30 April 1944, Paris) a Parisian couturier whose influence was greater than any other designer of pre-WWI Paris. Poiret dressed Ida Rubinstein, Isadora Duncan, Eleanore Duse and Sarah Bernhardt, as well as, many members of European nobility.

$1,500

**Full Description:**

[www.goldenlegend.com/pdfs/poiret.pdf](http://www.goldenlegend.com/pdfs/poiret.pdf)

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


Nathalie Grall was invited for a residency in Brazil for the French Year in Brazil in 2009; she was also invited to take part in the engraving exhibition "Pointe et burin", Fondation Taylor, Paris, 2013. More recently, Nathalie Grall received the Support Prize of the Académie des Beaux-Arts de Paris in 2013 and the Prix Paul Gonnand of the Fondation Taylor in 2015.

Les Cent Une Une has the distinction of bringing together only bibliophile women, the limit being g one hundred and one members. For almost a century, they have been publishing books sought after by booksellers and lovers of fine works, alwasys combining unpublished text with original engravings. **Le parti pris de choses** is their selection for 2004

Full Description: [www.goldenlegend.com/pdfs/grall.pdf](http://www.goldenlegend.com/pdfs/grall.pdf)

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

$750
Quatuor Calvet (group name). *Album of 24 concert programs for the chamber music soirees “Entre Soi.”* (Paris: 1923-1926 Paris). Large quarto album, some wear and staining to covers. With mounted photos of each member of the original Quatuor Calvet. With 24 programs forming a complete series for the first three years (the series lasted until 1929). Each program is mounted on a page with delicately watercolor scene in the background, based on the music of the concert. These drawings are by the artist René Duvau (1883-1963).

The chamber music series named “Entre Soi” was devoted to small ensemble sometimes with voice, often featuring the Quatuor Calvet* founded by Joseph Calvet in 1919. The series was known to feature contemporary French chamber music especially that of Fauré, Chausson, Frank and others. The soirees were held at the famous Hotel Majestic.

*The Calvet Quatuor was a string quartet founded in Paris in 1919 by Joseph Calvet (b Toulouse, 8 Oct 1897; d Paris, 4 May 1984). Other members were Georges Mignot, Léon Pascal and Paul Mas. Mignot and Pascal had previously played in Marcel Chailley's quartet. In 1928 the ensemble gave its first Beethoven cycle at the instigation of Nadia Boulanger. It had an illustrious history as interpreters of the works of Fauré, Debussy and Ravel. In 1940 it disbanded ...but its members were hugely influential: Joseph Calvet taught generations of French chamber musician; Daniel Gueilevitch who replaced Mignot in 1929 had his own

$2,500

Brittany Sanders is a talented young artist who already has placed her unique artists books in the collections of the Metropolitan Museum of Art, The Museum of Modern Art, the New York Public Library, and in the special collections departments of Yale, Brown, Stanford and UCLA. Her publications include; *I was There: Rumor Fable Exploit* (2002); *Pickle the Parrot* (2000). *Her Last Night we Were Awoke: Lewis & Clark - Memory of a Journey* (2003) was featured in the Metropolitan Museum of Art's 2004 exhibition *Highlights of the Permanent Collection 1450 to the Present.*

$2,000
(Segonzac, Andre Dunoyer de); Ronsard, Pierre de. *Quelques Sonnets de Ronsard*. Paris: Chez l'Auteur, 1955. With 51 original etchings by Segonzac. Copy #49 with a suite on Japon, numbered and signed by the artist. (Total edition 210: 35 copies with two suites; 40 copies as this with a suite on Japon; 125 regular copies; 15 hors commerce). Laid in is an original pen and ink drawing of a reclining girl in lingerie by Segonzac, inscribed "pour les gourments de Ronsand and signed A. Dunoyer de / Segonzac." Folio (10 1/2 x 13"; 25, 5 x 32 cm.) Bound in blue morocco with covers decorated in a renaissance style frame created entirely out of pointelle, from which sprigs of acanthus leaves sprout. Smooth spine ornamented in gilt and in pointelle. A simple yet exuberant binding. Mauve suede endpapers.

Binding by Therese Moncey, with Fache as doreur. Moncey's beautiful bindings have won le grand prix de la reliure francaise in 1950 and succeeded in numerous exhibitions. She has always used the great gilders "doreurs"of the period such as Fache.

$17,500

Full Description:

[www.goldenlegend.com/pdfs/segonzac.pdf](http://www.goldenlegend.com/pdfs/segonzac.pdf)

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

*This copy inscribed by Graham “With best wishes from a dancer to dancers/ Martha Graham” (Signature faded but readable).*

The artist: Benjamin Shahn September 12, 1898 Kaunas, Russian Empire (present-day Lithuania) Died March 14, 1969 (aged 70) New York City, New York, Ben Shahn’s social-realistic vision informed his approach to art. Shahn’s examination of the status quo inspired his creative process. Although he often explored polemic themes of modern urban life, organized labor, immigration and injustice, he did so while maintaining a compassionate tone. Shahn identified himself as a communicative artist. He challenged the esoteric pretensions of art, which he believed disconnect artists and their work from the public.[ As an alternative, he proposed an intimate and mutually beneficial relationship between artist and audience. Most copies of this rare poster were printed for the American market without letterpress announcement of the USIS show.

$800

Pioneer and Prophet is the best work ever done on Ruth St. Denis. The lengthy text, which is by her long-time partner Ted Shawn, provides an excellent history of her dance career and the development of various styles. The photographic plates collect every available image of St. Denis in performance and include those by Genthe and Baron de Meyer. Many of these photos have never been reproduced. This work is beautifully printed by John Henry Nash in the style of William Morris' Kelmscott Press.

$2,000
Thebom, Blanche (1918- 2010). [Original silver print photograph by Angus McBean]. Extremely large (20 x 15 3/4" [image]; 23 11/16 x 17 5/16" [mat]). NP 1950. Signed by McBean on mat. Image in perfect condition, mat with several small closed tears to margin, lower right corner chipped.

Blanche Thebom (1918- 2010) was the first American female 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. Thebom performed at the Metropolitan Opera House in over 350 performances.

Photograph by Angus McBean (1950) who writes "After a series of conventional poses, McBean decided to photograph Thebom with her hair let down, which reached the floor. 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."


Japon and Holland. (Entire edition: 1650: 50 on Japan imperial with frontis is two states as ours, 100 of van Galder; 1500 on Lafuma.) 8vo. 3f, 62p, 2f. Lithograph printed in black (signed Maurice Utrillo V. in reverse on the stone. page size 7 7/8 x 5 3/8”. Printed by R. Coulouma. 8vo. Bound in full blue morocco inlaid with center panels of light-blue polished calf, ruled in gilt. Blue and gold patterned endpapers. Open leather-tipped slipcase. Original cover bound in. By Alix Emmanuel Bove (Emmanuel Bobovnikoff. Paris b. 1898. d.1945 Paris) Wrote popular novels under the name of Jean Vallois. In the 1920s his work came to the attention of Colette, who helped him publish his first novel under his own name, Mes amis in 1924. The novel became a success and he consistently published until the the Second World War, winning the prix Figuière

One of a series Portraits de la France published by Émile-Paul Frères and illustrated by such painters as Dufy, Dunoyer de Segonzac and Friesz in the 1920s. Garvey notes of Utrillo’s frontispiece. “At his time Utrillio’s Paris views had a freshness later lost...”

Artist and the book in France #308.

Full Description:
www.goldenlegend.com/pdfs/utrillo.pdf

$1,500

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

Golden Legend, Inc. 310-385-1903 • books@goldenlegend.com
Valéry, Paul. **L’Ame et La Danse.**

Valéry, Paul. *L’Ame et La Danse.* Paris: Javal and Bourdeaux, 1926. One of 300 copies on Arches, #248 inscribed by Valery to Mrs M. H. Goujon. with a suite in black on velin. Quarto. Original white printed wrappers. Illustrated by Edouard Leon. Fine copy. *This is a presentation copy, one of the few inscribed by Valery.*

*A lovely edition of Valery’s graceful prose. First published in 1925. Written in Socratic form, L’Ame et La Danse is a dialogue on dancing arguably the supreme expression of movement. This essay provoked much thought and praise in the dancing world. It is here presented in a finely illustrated edition after copper plate engravings by Léon, printed in color by Porcabeuf and Le Blanc and Trautmann.*

$850

www.goldenlegend.com/pdfs/valeryaime.pdf

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

Jean Royère (b.1871, d 1956) poet and critic was a disciple of Mallarme, He founded of an important post-Symbolist periodical La Phalange (1906). Royère published several collections of poetry, as well as collected essays and critic studies.

Inscribed by Valery to the French patriot Albert Sancholle Henraux (1881 or 1891 –1953) who was an art patron and active member of the French resistance during Nazi occupation. Henraux was reportedly given travel passes along with information gathered by members of the resistance to pass on to guerilla fighters. “He risked his career, maybe even his life” (Edsel). The colophon indicates that this copy is printed for Henraux


$1,000
Valéry, Paul. *Degas Danse Dessin.* Paris: Ambroise Vollard, 1936. Edition of 325 copies, this is #75. 10” x 13 ½”. Original wrappers, protective sleeve backed in vellum and lettered *Paul Valery Degas.* With 26 aquatint-etchings in color, tone or black engraved on copper by Maurice Potin, after original pastel or chalk drawings by Degas.

*Degas Danse Dessin* pictures ballet dancers in costume and in the nude, subject matter for which Degas was famous. Published by Ambroise Vollard in a livre d’artiste that brings forth Degas’ original drawings and monotypes in fidelity.* Vollard writes “I had to find an artist capable of fathoming the sensitiveness of [Degas’] drawing, the subtlety of his tone. I turned to the painter-graver Maurice Potin who accomplished wonders. He spared neither time nor trouble.” Potin often “had to engrave as many as three different copper plates to capture the rich, feathery effect of Degas’s monotypes. Six years were required for the project. “In his superbly engraved plates of aquatint-etching Potin has preserved the rich black and pastel colors of the original.”

(Johnson p27)

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: www.goldenlegend.com/pdfs/Verlaine_edited.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.

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Eteban Vicente founded the New York School of Drawing, Painting and Sculpture, where he was a professor of painting since 1964 until his death. He was one of the first generation of New York School of abstract expressionists. He taught and exhibited in the United States for three decades. *A mis soledades voy, de mis soledades vengo* was exhibited the New York School from January 11 to February 24, 2001. It was also exhibited that year in Spain accompanied by eight of the original collages he made for the printing of serigraphs.

$4,500

Full Description:  
Copy and paste the link into your browser if it doesn't open in three seconds.
Wong, Anna May. **Original photograph signed and inscribed (after 1938)**. Wong, Anna May (B. San Francisco 1905- D. San Francisco -1980). Chinese American Movie Star. Original photograph signed and inscribed. (6 1/4 x 9 1/4”. Slightly trimmed at margins)

**Anna May Wong, starring as Lan Ving in "Dangerous to Know. (1938) .** Wong wears a black and white dinner gown with a large leaf motif. Edith Head, who designed the dress, adheres to a molded silhouette, long sleeves and high neckline.

During the 1930s, American studios were looking for fresh European talent. Ironically, Wong caught their eye, and she was offered a contract with Paramount Studios in 1930. Enticed by the promise of lead roles and top billing, she returned to the United States. The prestige and training she had gained during her years in Europe led to a starring role on Broadway in *On the Spot*, a drama that ran for 1.67 performances and which she would later film as *Dangerous to Know*.

Provenance: Mary M. Spaulding (stamp on reverse). Spaulding Nee María Melero, was a Cuban writer assigned to Hollywood where she prepared a weekly feature “Cronicas de Cinelandia.” Spaulding obtained lengthy interviews with movie stars...She also secured personalized photographs which subsequently appeared in “Carteles.” [her newspaper] (Pérez, p.290)

Pérez,Louis A. On Becoming Cuban: Identity, Nationality, and Culture

2008.

$1,250
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