

New Acquisitions Theatre and Dance



Golden Legend, Inc.
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Beverly Hills, CA 90212

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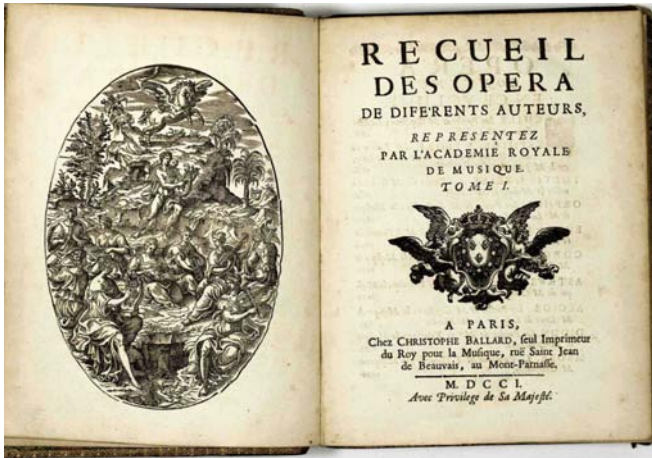
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- 1 **Marie Taglioni** . Paris: ca: 1837. After a drawing by Zephirin-Felix-Jean Belliard lithograph by Delpech. Lithograph on paper. (14x10). Framed (18 x 22"). Not examined out of frame. The lithograph pictures a serene Taglioni looking front, almost half length to right, wearing off-the-shoulder gown with two tiers of lace at collar, braids hanging over ears. Zéphirin Belliard (France, 1798-1857?) worked from 1820-1850, mainly in lithography. Taglioni is one of his most elegant images
Ref: Sowell. *Il Balletto Romantico*. 2007. #69 colored version. *"Un dei piú squisiti ritratti della Taglioni e dell' epoca romantica."*

Longing for the Ideal. Harvard Theatre Collection, 1984
#58

\$1,000



2 [Recueil des opera de différents auteurs, représentés par l'Académie Royale de Musique] Paris: Ballard 1687-1702. Unique collected edition of Ballard opera and ballet livrets.

Quartos (9 x 7"; 228 x 177 mm). Two volumes.

Twenty livrets of lyric tragedies, operas and ballets, (most original editions). Each volume has printed general title page with table of contents on verso, each with facing engraved frontis.

This unique collection of livrets for premiers at l'Académie Royale de Musique (1687-1697) was created to aggrandize French opera and ballet. It also witnesses the rise of the literate and appreciative audience at the Académie Royale de Musique With its distinguished contemporary provenance, the collection was owned by a minister of State in Paris.

Full Description:

www.goldenlegend.com/pdfs/ballard.pdf

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

\$7,500



3 **Roman Carnival. 1719-1720. Three important libretto.**

1. **Amore e Maestà**, drama per musica da rappresentarsi nella Sala dell' Illmo Sig. Conte d'Alibert nel Carnevale dell' anno 1720. Dedicato Alla Maesta' di Giacomo III Re della Gran Bertagna &c. Rome: Stamperia e Bernabò, 1720. Sartori 1612.

For Carnival in Rome 1720. The First Italian Opera to Have a Tragic Ending. Changed to a Happy Ending for Carnival Dedicated to James III's (the Old Pretender) Court

2. **Tito Sempronio Gracco**. Dramma per musica di Silvio Stampigliavale dell'anno 1720; Nella stamperia del Bernabò, 1720. Sartori 23266.

Opera for Carnival in Rome 1720. Music revised by Alessandro Gaspare Scarlatti. Scenery by "Il Canaletto". Nothing remains but this libretto

3. **Lucio Vero**, drama per musica, da rappresentarsi nel teatro dell'ill. sig. conte d'Alibert nel carnevale dell'anno 1719. Dedicata all'illustriss., et eccellentiss. signora d. Teresa Borromei. Rome: Gaetano Zenobj stampatore, e intagliatore si sua santità, 1719. Sartori 14501.

Opera for Carnival in Rome 1719. With sumptuous sets by Ferdinando Galli-Bibiena, some drawings still exist

Full Description:

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

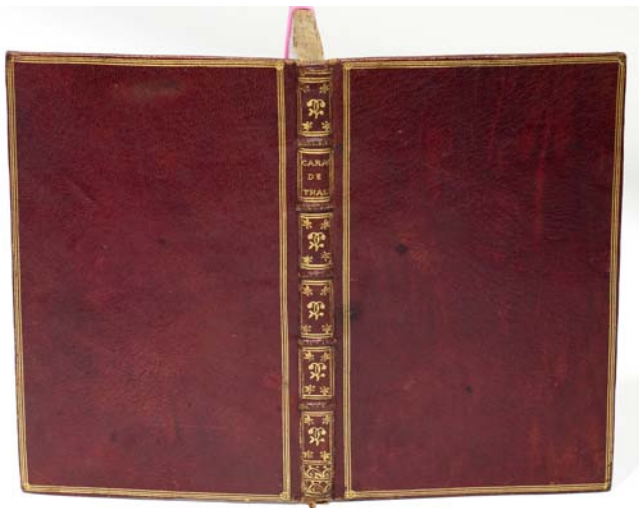
Copy and paste the link into your browser if it doesn't open in three seconds.

\$8,000



- 4 Capiello, Leonetto (1875-1942). **Nos Actrices**. Paris: Editions de la revue blanche, 1899. First edition. Original wrappers. . Preface leaf, and 18 full-page colour plates by Leonetto Capiello, printed on rectos only. Figures include Marthe Brandes, Cecile Sorel, Sarah Bernhardt (as Medea), Rejane, Megard, Jeanne Granier, Marcelle Lender, and Simon Girard. "Voici un artiste nouveau, une vision nouvelle des types feminins, une facon neuve de traduire par le crayon et le pinceau l'impression d'art" (Preface, Marcel Prevost). Rebacked in cloth (some soiling to covers and top edge trimmed a bit closely). Plates in excellent condition, with very occasional soiling to margins. (3 1/2" x 12 1/4")

\$2,000



- 5 "Fagan" pseud of Barthélemy-Christophe Fagan. **Les Caracteres de Thalie**. . Comédie en trois actes, avec un prologue et un divertissement. Paris, Prault fils, Year: 1737

A forgotten playwright

who ought to be remembered

Les Caracteres de Thalie consists of three one act plays, *l'Inquiet*, *l'Etourderie*, *Les Originaux* each with a different structure and theme, each played together to form a complete work.

In his own time. Fagan was influential and celebrated even by Voltaire who thought Fagan's *La Pupille*, 1734, was the "most complete petite pièce on the French stage."

\$1,500

Full Description:

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

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



- 6 “Gavarni” (1804-1866) pseud of Sulpice Guillaume Chevalier dit Gavarni. . **Nouveaux Travestissements pour le théâtre et pour le bal Année 1832.**

“Gavarni” (1804-1866) pseud of Sulpice Guillaume Chevalier dit Gavarni. Nouveaux Travestissements pour le théâtre et pour le bal Année 1832. A Paris, chez Rittner et Goupil,..lith. De Frey. London published 1832 by Ch.S Tilt 86 Fleet Street.

Masquerade costume for Paris balls 1830s with rare cross-dressing costumes.

Full Description:

www.goldenlegend.com/pdfs/gavarni.pdf

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

\$1,500



7 Grétry, André-Ernest-Modeste. *Four librettos to his operas and*

a collection of five volumes about the disposition of Grétry's heart after death!!!!. Grétry, André-Ernest-Modeste
Composer (b. Liège 1741- d. Paris 1813.)

Librettos --- Grétry's opéras comiques and recitative comedies for the Paris Opéra enjoyed unparalleled success in the 20 years up to the French Revolution... It is hard to imagine the evolution of opéra comique, and Romantic opera in general, without the part played by his works." (Grove Music

Literature --- Concerning the disposition of Grétry's heart!

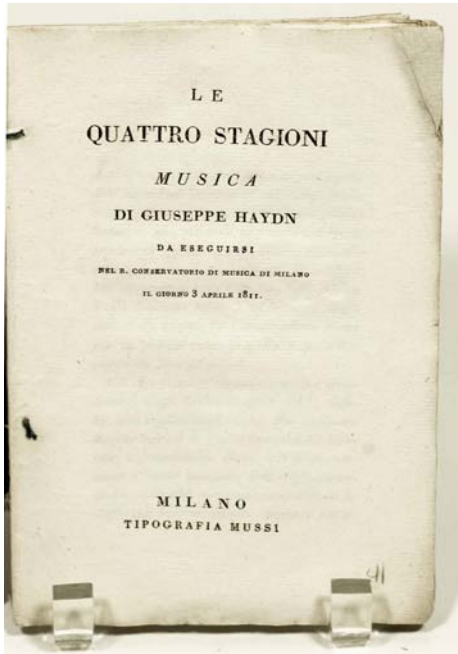
Five volumes that concern the lawsuits and debates following the death of the composer in 1813. The volumes document the placement of Grétry's remains, most especially the placement of his heart.

Although Grétry's will dictated that his remains be placed at the Père Lachaise Cemetery in Paris, the husband of a niece Louis Victor Flamand was determined to place the body at Grétry's estate l'Ermitage outside of Paris. Moreover, Flamand promised to give the composer's embalmed

Full Description:

www.goldenlegend.com/pdfs/gretry.pdf

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



- 8 Haydn, Joseph. **Le Quattro Stagioni**. Haydn, Joseph. **Le Quattro Stagioni** [Libretto in Italian]. Musica di Giuseppe Haydn. De Esequirsi nel R. Conservatorio di Musica di Mail Il Giorno 3 Aprile 1811. Milano: Tipografia Mussi, 1811

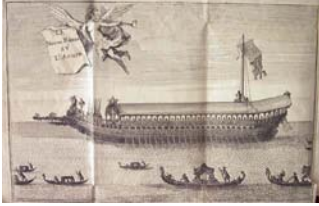
Libretto for the First Complete Performance in Italy of Haydn's Oratorio The Four Seasons

Full Description:

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

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

\$1,500



- 9 Lucchini, Antonio Maria. **La nuova regia sull'acque nel bucintoro nuovamente eretto all'annua solenne funzione del giorno dell'Ascensione de Nostro Signore. Descrita, e dedicata al serenissimo principe Alvise Mocenigo di Venezia, &c. da Antonio Maria Lucchini.** Quarta Edizione. Venezia, Gasparo. Gerardi, 1765. Octavo. 56 p., plus a folding engraved plate of the Bucintoro. Old wraps. Faint dampstains and light foxing to text.

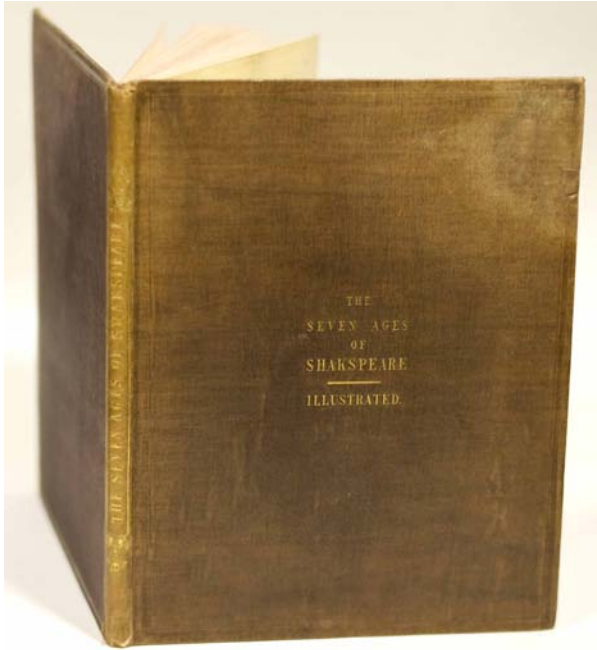
Designed by Stefano Conti, the Bucintoro was a ceremonial boat built with two decks and 42 oars pulled by 168 men. The decoration was commissioned from Antonio Corradini (1668-1752) who bedecked the ship with the traditional towering polychromatic figure of justice on the bow. Gold work covered the entire topside. Also installed were some of the ornamentation and sculpture from the 3rd Bucintoro (demolished in 1719), including a large statue of Mars and the two lions of St. Mark, positioned on either side of the stern.

Full Description:

www.goldenlegend.com/pdfs/Lucchini.pdf

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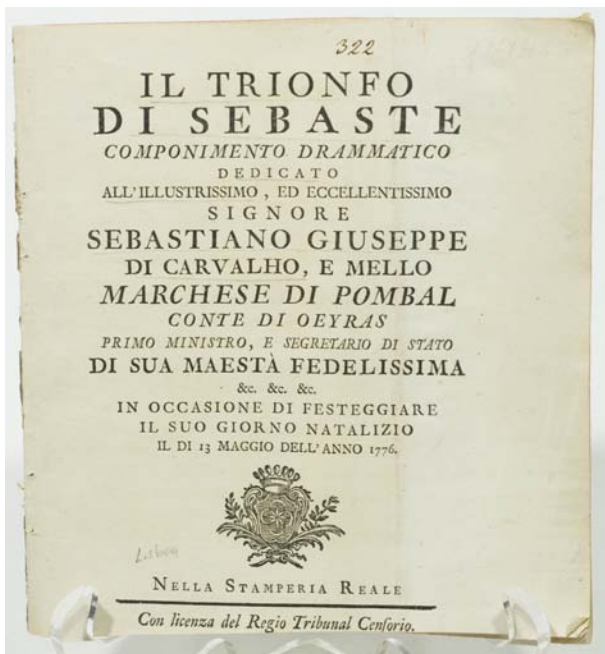
\$1,500



- 10 Martin, John. **Seven Ages of Shakspeare, The**. London: John Van Voorst, 1840. With twelve plates, seven of which are based on *As you Like it*; another is a charming title page. Quarto. Original ribbed green cloth. Gilt title on upper cover & spine. Small nick to spine crown. A handsome copy.

Martin's essay discusses the antecedents to Shakespeare's Seven Ages of Man. The illustrations are by William Mulready, C.R. Leslie, Sir Augustus Callcott, John Constable, Sir David Wilkie, William Collins, Alfred E. Chalon, Abraham Cooper, Edwin Landseer and William Hilton. The author, John Martin, (1791-1855) lived in Woburn Abbey. Bookplate of Woburn Abbey, 1873.

\$750



- 11 Martinelli, Gaetano. . **Il Tionfo di Sebaste**. Componimento Drammatico dedicato all'illustrissimo, ed Eccellentissimo signore Sebastiano Giuseppe di Carvalho, e Mello Marchese di Pombal Conte Di Oeyras Primo Ministro, e Segretario di Stato Di sua Maestà Fedelissima...In Occasione di Festeggiare il suo Giorno Natalizio il Di 13 Maggio dell'anno 1776.(Lisbon: Stamperia Reale,1776). Only edition of this festival oratori libretto.

Since most of the music from the late 18th century Portuguese court is lost, libretti like **Il Tionfo di Sebaste** helps to reconstruct this important period in the development of opera in Iberia. The several stage directions may prove useful in analysis of the structure of the this.

\$850

Full Description:

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

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



- 12 Pradon, (Jacques). **Pirame, et Thisbé. Tragedie.** Paris: Henry Loyson, 1674. Edition originale of Pradon's first play. Soleinne 1457; Tchmerzine IX, p. 211. 12mo. Full red morocco, ruled in gilt with highly gilt spine. Blue morocco doublures ruled and ornamented in gilt. Marble endpapers by Gruel.

Jacques Pradon was a facile, popular playwright, the most prolific of his period who, unfortunately, confused popularity with genius. Believing his talent equal to that of Racine's, he hurriedly put together a tragedy Phèdre et Hippolyte to compete with Racine's Phèdre then just being staged for the first time in early January 1677. As a result of this direct challenge to

Racine, Pradon became embroiled in a verbal brawl among critic and supporters that cost him his budding reputation.

Full Description:

\$2,000

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

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



- 13 Taglioni, Marie. **Rare paper doll set with costume and box** . [Paper doll with costumes]. **TAGLIONI** Paris: Simon. [c. 1835]. A paper doll set. With the original publisher's box (7 3/4" x 10.5/8") . Mannequin of Maria Taglioni and seven ballet costumes that can be modeled on the mannequin. Fine condition, front and back . Box with gilt faded upper cover, some slight soiling

Marie Taglioni was the superstar of the Romantic ballet. For historians, she is the dancer who shaped ballet for eighty years till the rise of the modern dancer. For anybody interested in knowing how her popularity came alive and was transmitted at the time, we know that newspapers reviews of her dancing were plentiful all over Europe. Although the 1830s was a decade before the advent of photography and several decades before dancers could be photographed in life-like poses, we count hundreds of original prints each created in an edition, published through the etching process and also through the new medium of lithography

\$6,000

Full Description:

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

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



- 14 William Dunlap (February 19, 1766 – September 28, 1839). . **A Trip to Niagara: or Travellers in America: A Farce.** Written for the Bowery Theatre New York:Clayton, 1830. First edition. Wegelin p.38. Dunlap’s last published play. BAL 5023; American Imprints 1209. 8vo. Unbound, stitched, last leaf detached. Some fraying.

A Trip to Niagara, Dunlap’s last published play, was a satirical social comedy, written specifically for an already existing painting of a steamboat journey up the Hudson River to the base of Niagara Falls, named the “Eidophusikon.” The production was extremely popular for rthe spectacular moving scenery.

Dunlap was a pioneer of American theater. He was a producer, playwright, and actor, as well as a historian. He managed two of New York City's earliest and most prominent theaters, the John Street Theatre (from 1796–98) and the Park Theatre (from 1798–1805).

\$350

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