El Barco de Sevilla
y estampado de piedra

Muy lejos que sean y su nombre
que se abra en el alvore!

Horizonte a lo lejos, siempre
que se desvanece y se ignora

Mas o menos de poco
que ya se acerca y se ignora

Aun el hilo en el ojo
y su nombre

¿Horizonte, quoiquo, quoiquo, quoiquo?
¿Lluvia, los vientos que se distan el afán?

¿Hay, desvanece la amenaza de sus trulpes y sus columnas?

¿Hasta donde llegan, que sepa
una verge desdichada?

Mejor es que el sueño
que se relume mis venciones.

¿Horizonte, quoiquo, quoiquo, quoiquo?
¿Lluvia, desvanece que se distan el afán?

[Image of a drawing or illustration]
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1  Album of 24 concert programs for the chamber music soirees “Entre Soi.” [Album of 24 concert programs for the chamber music soirees “Entre Soi,” plus original hand-drawn decorative title page and decorations]

$2,500

http://www.goldenlegend.com/pdfs/calvet1final.pdf

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


$450
3  [Architectural design for a theatre backdrop signed "Tasca"]'). (lower left) pencil. Pen and black ink and grey wash, unframed 6 3/8 x 9 7/8 in. (16.3 x 25.1 cm).

Most likely done for *Monima e Mitridate*. Dramma serio per musical with music by Nasolini, performed in Venice in 1799 (Sartori 15899).

$3,000


The poster advertises a cabaret dancer who wore and waved colored silks in front on electric lights to create a diaphanous effect of movement in colors. This type of performance was pioneered by Loie Fuller but copied in cabarets at the time. The dancer is lost to time. Her name suggests the color changes of a chameleon and also evokes the theme of the Dumas story made into a play *La Dame aux Camélia*s (1852).

Rare. Only location is at Musée Carnavalet. Affiche #FF1774

$1,200
Noi Macrobio Culaccione visitatore generale dell’ Università de Nasi Grossi indecenti nappioni smisurati dinutili difformati e sproportionati auditore di male lingue e maldicenti consultore della Congregazione de Gossi, protettore de buffoni magri, &. A curious popular print in two panels. The prints pictures, in the left panel, a man with a bulbous nose who is forced against a grinder to reduce the size of the nose, with a boy defecating above to lubricate the grinder.

On the right, are three professors, below which is an engraved decree stating that the University of Big Noses (Universita de Nasi Grossi) orders the citizens with overlarge noses to go to the site Piazza Bottom, where a grinder had been set up to reduce and adjust all sorts of prohibited and disproportionate “conks” (nasazzi)

This print pokes fun at those who persons with thick, bulbous noses who are, by virtue of the size of their nose, thought to be insensitive or clumsy or brutish, this according the pseudoscience of physiognomy, then popular. It could also picture the stereotypical Jew with a freakishly large nose. Jews came to Milan (then a Spanish protectorate) from Spain under Philip II but were under stress from Christians throughout the end of the 17th Century

Full Description:
www.goldenlegend.com/pdfs/nose.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.
6  **Sagre Offerte alla Passione di Nostre Signore Gesu Cristo con varie orazioni...**  [Prayer Book]. Rome: Zempel for Vincenzo Poggioli, 1797. 8vo. 348pp. Engraved title. Contemporary Roman gift binding of salmon-colored morocco, tooled in gilt with wide and elaborate ornamental borders composed of flowers, foliage, and drawer-handle tools, arranged at each corner to resemble urns full of flowers. Spine fully gilt with a flower tool in each compartment, endpapers of decorated paper printed in a diaper pattern in green and red with a flower in each lozenge, all edges gilt. Contained in the original slipcase of sprinkled calf gilt, lined with paper of the same pattern as endpapers. Exceedingly fine condition.

   $3,500

7  **Amigioni, Carlotta (artist). ** **Celebre Auretti, La** . Large engraving, printed on two sheets of laid paper. 12" x 18 3/8" plus wide margins. Untrimmed. Some darkening to margins from mat, and faint staining to upper right margin. Slight soiling. Tape on top margin, verso. A lovely impression.

Anonymous engraving (English? French? Ca. 1750) probably after a lost painting by Carlotta Amigoni with the face probably taken from a medal of Joanna Auretti. The subject of the print is either Anne or Janneton Aureti. One of three engravings most likely based on Amigoni’s painting.

   $3,000

Full Description:

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

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

Fine mezzotint

Large folio. 16 ½ x 21 5/16th”. Chaloner Smith’s #4. Later states are smaller or have scratched publisher’s name or have subject size of 14 x 18” [as opposed to 14 x 18 ¼” as ours].

$1,500

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


One of only 40 copies

$1,250

Full Description:
www.goldenlegend.com/pdfs/Augustine.pdf
Copy and paste the link into your browser if it doesn't open in three seconds.
10  Balanchine, George.  **Early Balanchine Programs**. Programs from the two early Balancine companies: Les Ballets 1933 and The American Ballet. These reflect the beginning of Mr.B’s career as a choreographer after the Diaghilev years. Descriptions below.

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

11  Bella, Stefano Della. **Raccolta di Vasi Diversi**. Paris: F. Langlois, 1646. Complete set of six etchings (ca. 1646), all first state (of three) on laid paper, with margins (slightly uneven), occasional pale spotting and staining, stitching holes in the right margins, laid on the page of an album. Quarto, (plates: 3 1/2 x 7 1/4"; 90 x 185mm); (sheets: 5 x 10”; 125 x 250mm). Red half morocco rubbed, rebacked. De Vesme 1045-50; Berlin II, No. 1137.

A collection of 46 vases (whole or partial) etched on six sheets including title-page. These “capprichi” were done for the sake of experiment and invention with foliage, animal figures, grotesques, floral arrangements, ornaments, and satyrs.

Full Description:
[http://www.abaa.org/books/641283672.html](http://www.abaa.org/books/641283672.html)
Copy and paste the link into your browser if it doesn't open in three seconds.

$3,000
Blow, John (Marie Laurencin, designer). **Venus and Adonis.** *Venus and Adonis* by John Blow (English composer 1649-1708). (Paris: L'Oiseau Lyre chez. Louise B.M. Dyer, 1939) #57 of 350. Three items consisting of musical score (95p); (2) musical 5 parts for ensemble of instruments; (3) Album of prints in color of costumes by Marie Laurencin.

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

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.

$750


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.

$3,500

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

15 (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.

$1,500

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

Lithographic poster on paper, printed in color with lettering and full margins. Signed "Jean Cocteau" in the stone, lower right. Sheet size: 61" x 34"; mounted on silk, rolled. Fine copy.

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

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

$3,500

With plates in beautiful state, rich and sharp. “The two printings of this, the second, edition are important, because although the “early success of Ariane is implicit in the quarto editions of 1639 and 1643.”

$3,500


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

Includes “Agrument du Coq d’Or and Petrouchka. General program for Mai-Juin 1914. Photo of Karsavina in Pérouchka, Costumes in color, full page photos of Fokina, Fokine, Karsavina, Bolm, ads inserted for Brunhoff’s periodical Comoedia Illustre 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
Duvernay, Pauline. *Nayade in the ballet La Belle au Bois Dormant*. Lithograph on heavy paper. London? After 1833. Beaumont & Sitwell 41. After a drawing by Edward P. Novello. Originally printed: London: S.W. Fores, 1833. One of the contemporary reprints of this lithograph. Duvernay's solo was so successful that surviving prints of her in this ballet show her as the Naiad, not as the Princess. She became a great favorite with London audiences.

The print depicts Duvernay en pointe in 4th position, turned left with arms crossed over her chest, wearing a layered gossamer dress decorated with leaf motifs, a garland of leaves in her hair.

Image size: 9 3/4" X 12 ½". Sheet size 14" x 18". Delicately hand colored in silver, blues, grays, flesh colors. Framed under a velvet arch. Slightly worn and soiled; small stain to lower edge; paper browned under mat and slightly foxed and creased; remnants of mounting tape to verso of mount. Faint pencil notes at bottom of image.

Pauline Duvernay or Yolande Marie-Louise Duvernay or Yolande Marie Louise de Varnay (December 1812 – 2 September 1894). French ballerina. Her beauty and dancing skills captivated audiences in Paris and London, and she enjoyed tremendous popularity. She retired in 1837, at the height of her career.

$750
20  Flynn, Danny (Author) & Eri Funazaki (Illustrator).  
Stepping out of the Box. Printed by Danny Flynn & Eri Funazaki, 2007. Limited edition #4 of 15. (Seven books have been completed; five books were sold).  
Concertina book housed in a full-leather flat back drop-back box (mid brown) with "A survival kit." 110 x 115 x 50. All text and illustrations printed in letterpress on Adana 8-5. Text on Fabriano Roma (hand-made) and hand-made paper. Illustrations on Somerset 250gsm Antique (CP) and Arches Aquarelle 185gsm (HP). Hand gold tooling on illustration. Gold tooling, blind tooling, ink-in and inlays on the box. “The little man is finally stepping out of his troubled but sweet home.”  
$1,500

21  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).  
This unfinished story pictures life in the medieval Jewish community in Germany with detailed description of worship, customs, and pecking orders, as well as, dress, manners.  
$1,500

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

Program features excerpts of Cléopâtre, Shéhérazade, Les Sylphides. Cast list has Lydia Lopoukowa, Maria Baldina, Alexander Volinine, Theordore Kosloff, Ivan Tarasow. Photos of Lopoukowa, Baldina, Kosloff, Volinine and others.

Morris Gest and F. Ray Comstock, managing directors

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
23 Horton, Priscilla [also known as Priscilla Reed]. **Miss P. Horton as April [Souvenir print]**. Lithograph by G.E. Madeley. London: G. Madeley, [ca. 1835]. Octagonal lithograph on paper, nicely hand colored. 7 1/2 x 9 1/2", window mounted on matboard. Slight soiling, 1 1/2" closed tear on bottom margin, repaired. This print pictures Horton in the musical opera at the Strand in 1834 called The Twelve Months probably after the text of Gilbert Abbott a Beckett (1811-1856).

How quickly we forget.

Without this little lady, we might never had had Gilbert & Sullivan.

$1,750

[http://www.abaa.org/books/624449899.html](http://www.abaa.org/books/624449899.html)

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

24 Jacob, Max. **Le nom**. Liege: A la Lampe d'Aladdin, 1926. Original edition. Copy #2 inscribed and with an original drawing by Jacob pasted in as frontispiece.

$1,500

[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.
(Kean, Edmund). **Mr. Kean in Richard the Third. Act IV. Scene 4 - "Well, as you guess?"**. This print is dedicated by permission to Samuel Whitbread Esq. M.P. by his very obed. Serv. J.J. Halls. London: Jenkins printseller, 48 Strand, 1814. Tall engraving/mezzotint on laid paper. 15" x 26" with large margins. This fine engraving, after a painting by John James Halls (1776-1834), was done by Charles Turner (1774-1857), who was royal engraver to George III. Kean was at the height of his career in 1814. This portrait of Kean was often reproduced in smaller format. The original, large mezzotint is rare. References: Whitman, Charles Turner #283; NPG D21261.

$1,500

Height 17 ½" ie 1' 5 ½ 444.5m; Length 22" ie 17 ½ 558mm. Framed.

Sallé to front, feet in fourth position, arms à la seconde, elaborate ankle-length gown. Background left, trio of women dancing. Background right, four boys playing woodwind instruments in front of the Temple of Diana, heavy foliage. Engraved by L'Armessin, Nicolas de, 1684-1753.

ref: Bocher, Emmanuel, Nicolas Lancret, catalogue raisonné, Paris, 1877

Full Description: http://www.goldenlegend.com/pdfs/salle.pdf

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

$3,000

Folio (9 1/2 x 13 3/8”). 19th-century patterned boards, calf spine, with raised band, decorated in gilt. Rubbed. Printed title restored. First eight leaves of dedication are water stained at lower right corner; occasional stains but clean overall. Complete with frontis and 21 full-page engravings trimmed at bottom with loss of publisher’s imprint. A few engravings have lost one (or two) lines of caption at bottom. Good condition with prints clean.

**La Galleries des Femmes Fortes** (Paris, 1647) is the most significant example of the numerous galleries of women published during the first half of the 17th century. It presents a strong argument that femmes fortes (i.e. women who are strong, valiant, courageous, or fearless) could become heads of state. With this book, La Moyne contributed to the long running querelle des femmes concerning the abilities and status of women versus men, suggesting that the femme sauvante and the femme forte thus were interwoven (Gandolfo).

$2,500

Full Description:
[www.goldenlegend.com/pdfs/gallerie.pdf](http://www.goldenlegend.com/pdfs/gallerie.pdf)
Copy and paste the link into your browser if it doesn't open in three seconds.
Officer, Robert A. *Romance* [original bromide photograph]. [n.p.: n.p., ca. 1929]. (7 1/8" x 9 1/2" plus mat). Signed in pencil. Tipped to stiff mount with logo initials "ROA".

Five exhibition labels on the back of the mount:

Camera Club 3rd Invitational New York, 1930

Smithsonian. June 1930, signed "A.J. Olmsted, custodian"

London Salon of Photography, 1929

1er Salon Internacional de Fotografia, Barcelona, 1929

First Rochester International Salon of Photography, Rochester, NY Dec 1929

Officer’s work is pictured in numerous periodicals including *Camera Craft* (volume 39, issue 4) and *The Photographic Journal: Including the Transactions of the Royal Photographic Society of Great Britain...* (volume 75, 1935) where he is listed as a member of the Royal Photographic Society of Great Britain and the Photographic Society of London. He lived and worked in Denver during the late 1920s.

$950

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.

$2,500

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


The letter is written to M. Beaulieu, director of the Comedie 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 s 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:
Copy and paste the link into your browser if it doesn't open in three seconds.

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

32  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

**A rarity of the Romantic Ballet**

$6,000

Full Description:  

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

$3,000

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

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


$1,500

**One of only 50 copies**


One of a series “Portraits of France” published by Emile-Paul Frères

$2,500
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

Full Description:

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

Copy and paste the link into your browser if it doesn't open in three seconds.
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. Plus 25 photogravures in text printed in sepia after Degas by Aimé Jourde, plus two page *Tables des Hors-texte* with small wood engravings cut by Georges Auberts as a pictorial index to the etchings. Protected in a fine half morocco case by Asprey of half-tan morocco, 12” X 15”, with rounded spine and raised bands, decorated and lettered in gilt. Cloth sides Suede lining. Fine inside and out.

$7,500

www.goldenlegend.com/pdfs/degas.pdf

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

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Fourteen original full-page etchings hors text plus with 42 compositions in color many on a commedia dell’arte theme.

$1,500

www.goldenlegend.com/pdfs/Verlaine Edited.pdf

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

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.

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

Anne Walker is a native New Englander, who emigrated to France in 1955 after graduating from Smith College. She took up woodcuts in 1956 in Paris, and etching and aquatint in 1968. She began making gouache and pastel books in 1989, turning away from printmaking. She has had exhibitions in Belgium, Germany, Switzerland, Sweden, and the United States $1,000

Full Description:
http://www.abaa.org/books/283485763.html
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)


$1,250
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