

Great Women theatre etc



**Golden Legend, Inc.
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- 1 **Immense Succès La Caméléonnia.** (Anonymous)
Immense Succès La Caméléonnia. Affiches
Américaines: Ch. Levy. Paris:10 rue Martel. (Ca 1895).
Colored lithographic poster on paper. Mounted on silk.
22 ½" x 31" folds, chips to margins. Colors bright.

The poster advertises a cabaret dancer who wore and waved colored silks in front of 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 Camélias* (1852).

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

\$1,200



- 2 Amigioni, Carlotta (artist). **Celebre Aurette, La** . Very 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 Amigioni with the face probably taken from a medal of Joanna Aurette. The subject of the print is either Anne or Janneton Aurette.

The Aurretis--Anne and Janneton (probably sisters) -- were important dancers in England in the mid-1740s -1750s. Originally from Provence, they came to London where Anne created a sensation. Many dances are named after Anne, although some of them may have been created by and for Janneton.* As one source relates, "Both the Aurretis were capable in the then-current school of Mlle Camargo, but they appeared very often also in character dances and in national dances of several countries.: (Highfill and Burnim, 176).

The Aurretis were influential in their own time. A number of melodies in period collections are associated with Anne, including "Aurette's Dance" (Walsh's Compleat Country Dancing Master, Fourth Book, ca. 1747; Wright's Compleat Collection of Celebrated Country Dances, Vol. 2, ca. 1742), "Aurette's Dutch Skipper" (Walsh's Compleat Country Dancing Master, Fourth Book, ca. 1747; Wright's Compleat Collection of Celebrated Country Dances, Vol. 2, ca. 1742; Walsh's Caledonian Country Dances, 4th ed., 1744; and, Thompson's Collection of 200 Favourite Country Dances, vol. 1, ca. 1780-90), and "Aurette's Maggot" (Walsh's Compleat

Full Description:

\$3,000

www.goldenlegend.com/pdfs/aurette_print.pdf

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



3 Brun, Franz Isaac. . **Euterpe** (Engraving).

. Brun, Franz Isaac (printmaker; goldsmith/metalworker; German; Male; c.1535 - c.1610/20).

Euterpe [Engraving on laid paper, last half of 16th century. Strasbourg]. Bibliography See Bartsch IX 443-472 (as Maître FB); Hollstein 26.

Whole-length, winged female figure in profile to left, wearing antique costume and playing a harp. Image of the muse of music and lyric poetry. Trimmed to platemark (uneven along right margin). Height: 72 millimetres; Width: 50 millimetres. Fine impression. Signed in the plate with monogram 'FB' and inscribed 'EUTERPE' along the upper edge.

From a series of 9 engravings of the muses.

Franz Brun (b. Pressburg? Possibly trained in Nuremberg. active 1559 - 1596) He was a draughtsman, goldsmith and engraver from Strasbourg. He engraved several series in the manner of the Nuremberg "Kleinmeister".

Provenance: Friedrich August of Saxony (lugt 971); two other: Hugo Ahne and a Dr K. O neither in Lugt.

Full Description:

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

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

\$1,250



- 4 Camargo, Marie-Anne de Cupis, de (1710-1770). **La Camargo**. D'après un portrait á l'huile, du Cabinet du l'Editeur. Paris: (n.d, ca 1825). Etching, hand-colored. 9" x 12 ½" mounted on board. Browned at edges.

A copy reproduced in the digital collection at the NYPL has colors as ours: <http://digitalcollections.nypl.org/items/441d82b0-23c0-0131-d0de-58d385a7b928#>

A copy, however, in the V&A Museum has different coloring:

<http://collections.vam.ac.uk/item/O102905/la-camargo-1760-print-lante-louis-marie/>

The V&A catalogue record notes: “ Camargo wears fashionable high-heeled shoes, so her feet were not as flexible as later dancers' who, at the end of the 18th century, adopted the new fashion for heelless slippers that developed into today's ballet shoes.

The engraver Georges-Jacques Gatine (born 1773) is considered one of the 19th century masters of fashion plate etchings. He was closely associated with L'abbe de la Mesangere who was director of Journal des Dames. Gatine was the engraver for the important portfolio Le Bon Genre (1817) which satirized Parisian social life and proved to be a inspiration for the art of Daumier;. He also did the landmark Incroyables et Merveilleuses , 1817. with Horace Vernet. Gatine did several other works based on drawings by Lante. Beraldi devotes a dozen pages to his oeuvre. The genre painter Louis-Marie Lante (born 1789) did watercolors for several collections of costume published by Journal des Modes after 1817, but he is best known for Galerie des femmes celebres francaises.

\$150



- 5 Cerrito, Fanny. (**Mad'lle Fanny Cerrito, of Her Majesty's Theatre**)**Fanny Cerrito at Her Majesty's Theatre. In her costume for *La Cachucha* which she first danced in Vienna in 1841.** London: John Mitchell, publisher to Her Majesty, 33 Old Bond March 1, 1844. (Plate size: 30.5 x 22.9cm. 9 5/8" x 12 1/2"). Trimmed to half-inch margins all around, with loss of publisher's legend at bottom margin. Window mounted.

A rare mezzotint, richly printed in blacks (most Romantic ballet prints were lithographs).

Francesca "Fanny" Cerrito (11 May 1817 – 6 May 1909) was an Italian ballet dancer and choreographer. Noted for the brilliance, strength, and vivacity of her dancing, she was also one of the few women in the 19th century to be recognized for her talent as a choreographer.

Full Description:

www.goldenlegend.com/pdfs/cerrito.pdf

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

\$850



6 Champmeslé. Charles Chevillet, 1642-1701, sieur de . **Les Grisettes ou Crispin Chevalier**, 1683 first one act version and **Le Parisien** 1683 . Charles Chevillet, 1642-1701, sieur de Champmeslé. **Les Grisettes ou Crispin Chevalier**, 1683 first one act version and **Le Parisien** 1683 Original edition. 12mo. Contemporary, calf gilt spine. Bright copy although chipped at crown and heel and with slight worming to front at gutter margin. Spine a bit cocked. **Two 17th Century French Comedies:**

1) **girls who seek upward mobility.**

2) **a world where “honesty is seldom found” .**

Full Description:

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

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

\$1,250



- 7 Duclose, Marie-Anne de Chateauneuf (1668-1748).
Duclose in the role of Ariane., Engraving on Paper.
(Paris) 1714. Engraved by Louis Desplaces (1632-1739).
After a painting by Nicolas de Largilliere (ca. 1656
-1746) [cf: Benizet III, 217]. Large folio (20" x 15"), with
good margins. A fine impression with rich contrasts in
shading, and excellent detail indicating this is an early
impression before the engraving plate had been worn.
Framed.

Mari-Anne de Chateauneuf Duclose (1668-1748). French actress who was accepted by the Comédie Française in 1693, where she acted in tragic roles, later replacing Mlle Champmesle and sharing feminine leads with Mlle Desmares. Her strength lay in declamation, and she was admired in the roles of Molière. Her great talent was eclipsed by her volatile temper and by the changing styles of acting best exemplified by that of Adrienne Lecouvreur, her young rival.

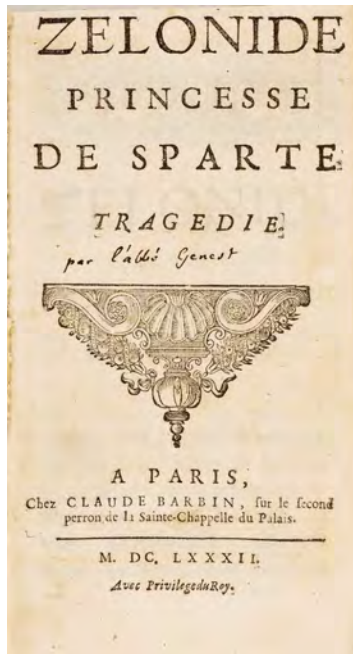
Duclos in the role of Ariane is one of the grand portraits of the French baroque theatre and one of the treasures of Le Musée de la Comédie Française (Dacier, 20)

\$2,500

Full Description:

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

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



8 Genest, Charles-Claude de (1639-1719).

Zélonide princesse de Sparte, tragédie.

Genest, Charles-Claude de (1639-1719). **Zélonide princesse de Sparte, tragédie.** Paris: Claude Barbin, 1682. Original edition of Genest's rare first play. Barbier 19559; Herissant, *Catalogue des livres de la bibliothèque de feu madame la Marquise de Pompadoulean* (1765) 1045; Lancaster IV 212-214; Soleinne 1488.

Five-act tragedy in verse. Preface in prose. The play was successful on the stage, although critics found it to lack both action and to have an excessive number of récits, faults to which Genest himself confessed. Nevertheless, it was acted almost 20 times at the Comédie Française, and was also given at Saint-Germain at Versailles and in November of 1682 at Fontainebleau. It remained in the Comédie Française's repertory until 1705, with 45 as the total number of performances there.

Because of his early dramatic work, Genest was considered a potentially major playwright whose later plays were even more well received than *Zélonide*. After a brief career on the Paris stage, Genest instead became a fixture in planning and writing the theatrical entertainments for the Duchess of Maine at her private estate at Sceaux (about which see full description at the link below)

Full Description:

<http://goldenlegend.com/pdfs/genest.pdf>

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

\$1,500



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

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

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

\$850

Full Description:

www.goldenlegend.com/pdfs/genthe.pdf

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



- 10 Lancret, Nicolas, 1690-1743. . **Marie Sallé. Se vende a Paris chez l'auteur d'entre du quai de la Féraille ala croix de Perles et chez Sr. De Laramessin rüe de Platre a la 4e porte cochena adroit par la rüe St. Jacques et ches la Ve de F. Chereau rüe St. Jacques au deux pilliers d'or a Veu Privilege du Roy. 1732. Bocher.#71.** 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.

Marie Sallé, one of the most prominent dancers of her time, was a daughter of a tumbler. She became a student of Françoise Prevost at the Academie Royale in Paris. In 1725, the English theatre manager John Rich took her to London where she appeared to great popularity. In fact, Sallé's greatest success was in London because of the stagnant rules of classical ballet at the Paris Opera that prevented innovation "The particular beauty of Sallé's dancing lay in extraordinary grace, expressive gesture and vivid pantomime." (Moore 30). Her great popularity led her to be compared to Marie Camargo. As a result, Lancret created a painting of Sallé that was very similar to that he

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.

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\$3,000

Page 12



11 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.



- 12 **Le Moyne, Pierre (1602-1671). Galerie des femmes fortes, La.** A Paris, chez Antoine de Sommaville, au Palais en la salle des Merciers, à l'Escu de France. M. DC. XLVII. Avec privilege du Roy. Original edition. Picot, E. Bibliographie Cornélienne,; 50; Tchemerzine; v. II, p. 558; BM STC French, 1601-1700; C-1521

Folio (9 1/2 x 13 3/8"). 19th-century patterned boards, calf spine, with raised band, decorated in gilt. Text with 21 etchings worked with engravings. The etchings are fresh without any sign of the wear that would affect images in the later editions. .

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 savante and the femme forte thus were interwoven.

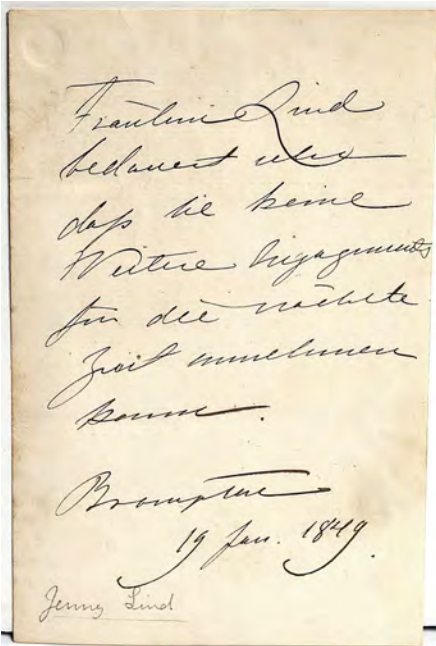
La Galerie des Femmes Fortes, in its twenty sections, pictures and discusses twenty women from history who exemplify leadership qualities of both mind and body, including those qualities of the warrior. Le Moyne created a compendium of heroines from four epochs: early Jewish, barbarian (i.e. non-Greeks), Roman, and Christian figures. Each heroine is pictured in a large engraving

\$2,500

Full Description:

www.goldenlegend.com/pdfs/gallerie.pdf

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



- 13 Lind, Jenny (1820-1887). Autograph note, 19 January 1849. To an unidentified recipient *concerning the end of her operatic career*: "Fraulein Lind bedauert sehr dass sie keine weitere Engagements für die nächste Zeit annehmen kann."

Translation: ["Ms Lind regrets very much that further commitments for the next year cannot be accepted."]

At age 28, Lind was at the height of her career, having made her triumphal debut in Vienna, in 1846, and the following year in London, in the presence of Queen Victoria. But Lind was a deeply religious woman who became convinced that operatic performances required her to act in a secular if not a sexual manner. In 1849, she decided to give up operatic roles permanently. That is the context of this letter.

Full Description:

www.goldenlegend.com/pdfs/Lind.pdf

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

\$850



14 Nilson, Johann Esaias . **Catharina Helena Stöber.** (German midget, model, 1721-1788). Augsburg, ca.1775 (Schuster 374).

Etching with engraved text on laid paper; 230 x 166 mm (9 c x 6 ½ inches). A fine impression.

This is a rare souvenir portrait of Catharina Helena , a little person who was only two foot four inches (ca. 70 cm) in height. She is shown posing jauntily on a tabletop wearing a dress with a low neckline, and an open over- skirt with lace and ribbons, and a decorative hat.

Catharina Helena Stöber was exhibited, by her parents, in fairs all over Germany from her teens well into middle age with her father Johann who managed the exhibition. Her exhibition is said to have been very popular and to have made a great deal of money. (Katritzky p.119 quoting Rudin, Lebenselixier, 72, 77, 137.164).

Stöber was known for her perfect proportions and for her elegant dress (as pictured here). The Artist Johann Esaias Nilson was an important portrait artist, miniaturist and engraver and editor from Augsburg. He trained under Johann Thomas Kraus (1696-1775) in the fundamentals of architecture

Full Description:

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

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

\$3,500



15 (Orlik, Emil). **Tilla Durieux spielen und traumen mit fünf 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, Maxmilian Harden, Max

\$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.



- 16 (Petronius Arbiter) Boindin, Nicolas (1676-1751); La Motte, M. de (1672-1731); (Antoine Houdar). **La matrone d'Ephese: comedie par Mr B*** A.** A Paris: Chez Pierre Ribou, proche les Augustins, a la descente du Pontneuf, a l'Image S. Louis, 1702. Original edition.. Cioranescu, A. 18. s; 36563. Permis. Sep. 30, 1702. 12mo Disbound. 46pp. Lacking last leaf (ads? Blank?) Note(s): "Avec permission." By Antoine Houdar de La Motte with the collaboration of Nicolas Boindin. First performed Theatre de la rue des Fosses Saint-Germain, Paris, France , September 23rd, 1702. One act in seventeen scenes in prose.

Taken from Petronius Arbiters Satryicon.

Antoine Houdar 1672-1731 was a talented poet, playwright, critic and literary theorist who suffered from paralysis and partial blindness most of his life.. Although he condemned slavish adherence to the unities and the dramatic conventions establish by Corneille and Racine, his own dramas abandoned his revolutionary opinions and conformed to the conventions of the day. Houdar was author of almost 40 plays and ballets.

Reference: Brenner, 1947, # 7820; Solenine 1587; Maupoint M.200; Green, Joseph Hollingsworth. Menander to Marivaux: The History of a Comic Structure (1977) Locations: OCLC: CTY UAB

\$1,000



17 Ponge, Francis. **Le parti pris de choses.**

Fragments. . Gravures de Nathalie Grall. Paris: Le Cent une, 2004. #77 of 101 (*entire edition*) for a member of the all-female Le Cent Une. Signed by both artist & author. Thirteen full-page engravings in color. **With a suite of prints on Chine.#8 of 15 each signed by artist.** 12" x 12 3/4". Unbound, as issued. Wrappers, sleeve and slipcase. As new.

The artist: Nathalie Grall France Born in: 1961 Born in 1961 in Compiègne, Nathalie Grall lives and works in Lille. She graduated from the Institut d'Arts Visuels d'Orléans (1984) and the ENSBA Paris (1986). She received numerous distinctions for her work, such as : Prix Grav'x, 1989, Prix de la Jeune Gravure du Salon d'Automne, 1992, FIACRE scholarship, DRAC Nord-Pas-de-Calais, 1998, 3rd Prize at the biennale de Saint-Maur in 2005 and 2007.

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, always combining unpublished text with original engravings. **Le parti pris de choses** is their selection for 2004

Full Description:

www.goldenlegend.com/pdfs/grall.pdf

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

\$750



- 18 Villedieu, Marie-Catherine-Hortense de (1640?-1683). **Memoires de la vie de Henriette-Sylvie de Moliere.** Premiere [-Seconde] Partie. Paris: C. Barbin, 1671. 12mo. 19th century cloth. 78, 69pp. Each part with separate title page. A-C12, D6; A-B12, C11. Very good copy with slight darkening to pages of first part.

Memoires de la vie de Henriette-Sylvie is an epistolary novel from a character's point of view. Completed in 1674, "the Memoires comprises six long, first-person letters... [that] tell the story of an abandoned infant of uncertain parentage who, as a young woman, is thrown out into the world on her own after her foster father attempts to rape her. The Memoires is neither an autobiography, nor a novel, nor memoir, nor an epistolary novel, but a text that has something of all these genres... This is her most striking work. The text, which has a number of picaresque elements, skillfully mixes real events from the author's life with fictional adventures, creating a first-person tale of an independent and enterprising woman" (Kuizenga).

This work, along with Scud'ey's epistolary fiction *Lettres amoureuses de divers auteurs de ce temps* (1641), are the first French examples of the narrative form that would be so popular in the eighteenth century (Stephens). Villedieu is credited by historian Pierre Bayle with the invention of the gallant tale, which replaced the long sentimental novels that had been fashionable

Full Description:

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

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

\$1,200



- 19 Vondel, Joost van den. **Euripides Feniciaensche; of, Gebroeders van Thebe: treurspel / verduitscht door J. V. Vondel.** Amsterdam : Voor de weduwe van Abraham de Wees, 1668. First edition. Unger p. 706. Vondel's translation into Dutch of Euripides Phoenician women. Quarto. Yellow Dutch decorative wrappers. 2 p. L., 63pp. Worn at spine, still very attractive. A good example of Dutch binding from the mid-17th century.

A translation into Dutch of Euripides "The Phoenician women" by Joost van den Vondel (17 November 1587-5 February 1679). The Dutch poet and playwright was considered the most prominent Dutch author of the 17th century. He passed away at the age of 91, writing until his last years. "He is the greatest poet the Netherlands have produced, one who is distinguished in every form and who occupies a place among the best poet of all time" (Petrus Henricus Albers in The Catholic Encyclopedia). Vondel taught himself both Greek and Latin so that he could better understand the classics.

Provenance: Bookplate A.Ch in tiny square bookplate.

\$500



20 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)

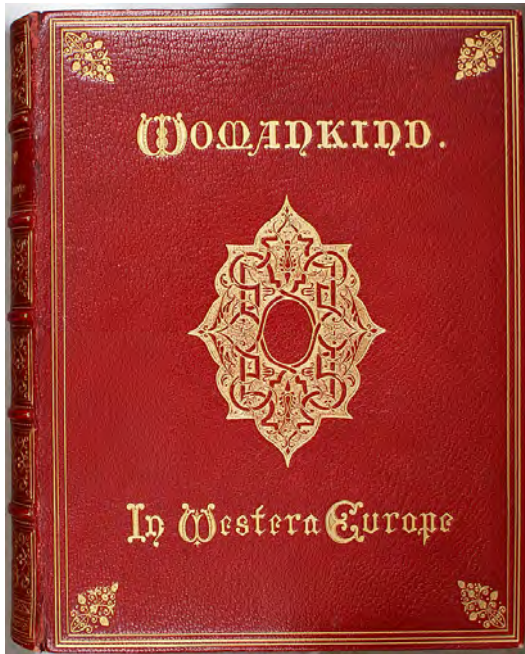
Anna May Wong, starring as Lan Ying in "Dangerous to Know." (1938) . Wong wears a black and white dinner gown with a large leaf motif. Edith Head, who designed the dress, adheres to a m olded silhouette, long sleeves and high neckline.

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



- 21 Wright, Thomas. **Womankind in all ages of Western Europe from Earliest Times to the Seventeenth Century**. London: Groombridge & Sons, 1869. 4to (6 1/2 x 8 1/4"). Red morocco blocked in gold, by Sotheran, with Anglo Saxon design on both covers. Gilt edges. 340pp. Fine copy. With decorative title page in color plus 10 chromolithographed plates based on scenes from paintings and tapestries. Illustrated throughout as well in black and white. Tracing the history of Womankind in Western Europe, the author describes the condition, character, and manners of women throughout various revolutions of Western society. Beautifully bound.

\$250

Index

A

Amigioni, Carlotta, 4

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