

A few special items

Rare Books and Fine Prints



Offered by Golden Legend, Inc. ❧ Winter 2011

Rare Engraving
The First Theatrical Calamity in America



1. **The Burning of the Theatre in Richmond, Virginia**, on the Night of the 26th December, 1811. By Which awful Calamity upwards of One Hundred of its most valuable Citizens suddenly lost their lives, and many others, were much injured. Philadelphia: B. Tanner, February 25, 1812. Engraving on paper, hand-colored (15" x 17 1/2"). Stretched on the reverse over an original frame, in the eighteenth century manner, with the remains of original label "carver, gilder and picture frame maker, 151 Race Street, Philadelphia." The print shows a few tears and defects where the framer's label has been glued on the

verso. The entire print is somewhat darkened by fading, although the print in its original state is quite dark and somber with much of the background in black.

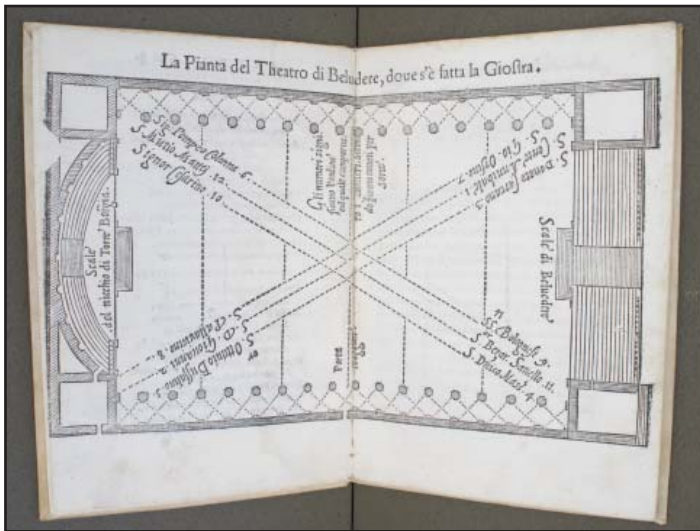
Although not the first fire in American theatre history, the burning of the theatre at Richmond was the first calamity for the American theatre. The Governor of Virginia and 80 of the wealthiest citizens of Richmond perished. From reports of the day: "On Dec 26, 1811 the theatre in the city of Richmond was unusually crowded: a new play having drawn together an audience of not less than six hundred persons. Toward the close of the performances, just before the commencement of the last act of the concluding pantomime, the scenery caught fire, from a lamp inadvertently raised to an improper position, and, in a few minutes the whole building was wrapped in flames including Governor Smith of the State; President of the Bank of Virginia, one of the most eminent attorneys and about Fifty Females, a large portion of whom were among the Ladies of the greatest conspicuity and fashion in the city."

Of even greater import was the swift and severe rise of anti-theatrical sentiment which held that this fire was God's infliction of punishment on those who entered the godless precincts of the theatre. So severe was the reaction, that theatres in Richmond and in many other places in America were closed for several years.

Locations: Census: Virginia Historical Society; Colonial Williamsburg.

\$4,500.00





2. **Descrittione de la giostra fatta da l'illustrissimo et eccellentissimo signor conte Annibale Alta Emps et da altri signori et cavalieri, in Roma nel teatro Belvedere il carnevale de l'anno 1565.** Roma: Antonio Blado, (1565). Quarto. (44p) + double-page woodcut.

Descrittione de la giostra covers the spectacular tournament at the Belvedere Theatre in 1565, with over 6,000 spectators, held as part of the wedding of Ortensia Borromeo to Jacopo Annibale d'Altemps*. On pp 5-6, an historically important

double-page woodcut [above] shows the Teatro di Belvedere, where the spectacle took place. The woodcut locates the participants of the “giostra” within the ring. Within the printed text the twelve companies of knights are described, many named; also described are the musicians and standard bearers with their inscriptions and devices. The joust itself is described from pp. 37-43 (E3v - F2r), and there are details of the banquet given by Cardinal Altemps, brother of the count. Later a lavish ball for 1,000 guests in an elaborately decorated setting was held for the couple***.**

* Ortensia was the daughter of Gilberto Borromeo, Count of Arona, and his second wife. She was a half sister of the Pope's beloved nephew Carlo Borromeo. The pope proposed a dowry of 100,000 for Ortensia. The Hohenems family came to Italy at the beginning of the sixteenth century and became established in Rome under the name of Altemps. Jacopo Annibale (d.1587) the first count, was an important military commander (Watanabe-O'Kelly).

**According to Thomas Ashby (14 October 1874, Ashford Road, Staines, Middlesex – 15 May 1931), a British archaeologist and specialist on Roman architectures, “The engraved views and descriptions of the Giostra of 1565 are of considerable interest for the history of the Cortile di Belvedere, after Bramante's death.” In his Appendix IV, Ashby describes the theatre itself based on a later drawing (as published in Antonio Lafreri's *Speculum Urbis Romae*, ca 1580), but mentions our Blado edition of 1565 that bears the woodcut.

*** Aside from the architectural interest of the plan of the Teatro di Belvedere, the Giostra itself is important as a festival, as it is “one of the most extravagant pageants in the reign of Pope Pius IV [a nepotist according to the author]”.

19th century vellum. 1p title; 2p poem addressed to Pius IV; double page woodcut showing Teatro di Belvedere where the spectacle took place; 1p dedication from printer to Jacopo Annibale Altemps; 1p printer's device with poem by Antonio Casario, pp.8-44 “Descrittione della giostra”; 1p large Blado printer's device. Collation: (A)-E4, F3. Thumb nail sized chip to woodcut (left margin), small marginal tears c2 (no text affected). A very clean copy.

References: Ashby, T, Jr. (1904). “Sixteenth-Century Drawings of Roman buildings attributed to Andres Coner.” *Papers of the British School at Rome, II*. London: Macmillan; British Archaeological Association, Royal Archaeological Institute of Great Britain and Ireland. (1908). “An unknown sixteenth century topography of Rome.” *The Archaeological journal*, 65, 245-264; Williams, George L. (2004). *Papal Genealogy: The Families And Descendants*; Watanabe-O'Kelly, # 791.

\$12,500.00



Rare Japanese Map of Asia & Alaska
Translation by Charles Sulpice Jules Chanoine (1835-1915),
Captain of the First French military mission to Japan



3. Map of Russia, Asia and Alaska. [Published by the Japanese Army, 1867.] Woodblock print hand-colored in blue, red and brown. (32.6 x 51.2" / 83 x130cm.)

The map charts Russia from the Arctic Ocean in the North to the Caspian Sea and the Urals in the West; it maps China from the Sea of Japan and the Pacific Ocean in the East to the North Indian and Afghani border along the South. The silk roads are identified, as are cities, rivers and the length

of the Great Wall. **Importantly, this map minutely shows Alaska and the Aleutians as well as detailed views of Japan and Korea.**

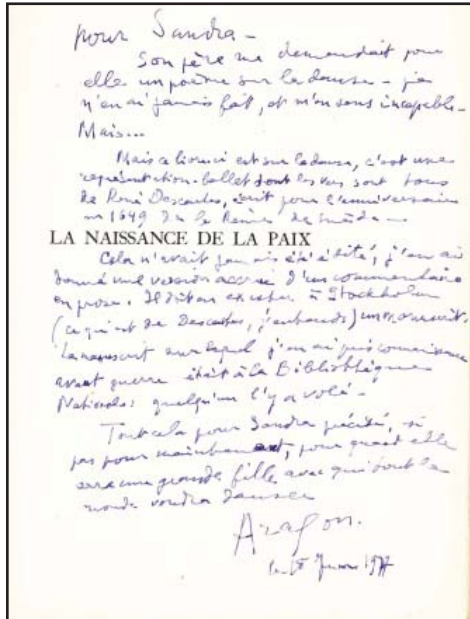
Very good condition, folds, with some worm holes, repaired. First printed in Russia in 1860, this the 1867 edition has place names translated into Japanese by Charles Sulpice Jules Chanoine (1835-1915), captain of the First French military mission to Japan.

The French military mission, which Chanoine led, arrived on January 13, 1867 near Yokohama and was responsible for the training of the Japanese military, but was forced to leave after only about 18 months with the growing threat of revolution in the Tokogawa government. During that short time, Chanoine translated the map for tactical purposes and also initiated a military penal code for the Japanese infantry based on the French code.

Earlier in his career, Chanoine served as chief of the French troops in China during the Second Opium War. At the time, he wrote an important account of the French military expedition to China in 1859-60, *Examen critique et re'futation d'une relation de l'exp'edition de Chine en 1860*. He was later posted to Japan as part of the military mission sent to that country by Napoleon III at the request of the last shogun Iemochi Tokugawa. Later in life as General Chanoine he was involved in the Dreyfus affair as Brisson's new Minister of War (following Cavaignac). Chanoine's anti-Semitic stance against irrefutable evidence that Dreyfus was innocent helped topple his own Ministry.

\$4,000.00





**With an Important Inscription by Aragon
to a young dancer**

4. (Aragon, Louis 1897-1982). **La Naissance de la Paix par René Descartes**: ballet dansé au château royal de Stockholm le jour de la naissance de Sa Majesté (1649). Paris: Bibliothèque Française pour les amis de l'auteur, J. Dumoulin, (1946). Copy #128 of 300 signed by Aragon. In addition, this copy bears a full-page inscription by Aragon. Quarto. Original wrappers, glassine. 34p. plus colophon.

With an inscription which reveals the bibliographic history of the original [translation]:

“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. It is a description of a ballet by René Descarte

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. Signed, Aragon 18 June 1977.”

When René Descartes was 54, he went to Stockholm at the invitation of Queen Christina. It is said that because Descartes refused to dance at a court ball, Queen Christina charged him with writing the verses for a court ballet, *La Naissance de la Paix*. The ballet was composed for performance on 8 December 1649, the 23rd birthday of the Queen. It celebrates the Peace of Westphalia at the end of the Thirty Years’ war, which was more or less won by Sweden.

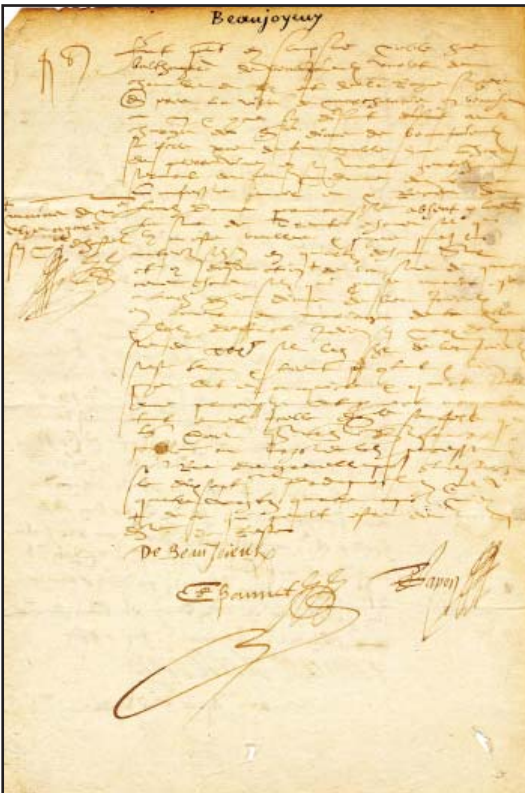
According to a recent study by Richard Watson “the evidence of Descartes’ authorship is virtually nonexistent... Almost certainly the ballet was written by Helie Poirier, a professional writer of French verse.”

References: Watson, Richard A. (2007). *Descartes’s Ballet*.

\$4,000.00



**Rare Document signed by the father of the ballet
Appointment as dancing master, 1574**



5. Beaujoyeux, Balthasar de (c.1535-c.1587). **Document signed (De Beaujoieulx)**. Signed on the verso of a document by François d'Orleans (Francese dorleans), both documents countersigned "Bayon." Naming the ballet master as Balthazar de Beaujoieulx. 2p., folio (c.27 x 18cm), pot watermark, 17 April 1574, stitching holes slightly affecting two words, small stains, Beaujoyeux's name inscribed at the top of the page in a later hand.

Balthasar de Beaujoyeux was the most important ballet master in Paris at the end of the sixteenth century. His Ballet Aux Ambassadeurs Polonais (1573) and Balet Comique de la Royne (1581) were models for the French tradition of the "ballet de cour" and for the dances in early Italian operas. Beaujoyeux was "valet de chambre" to Mary Stuart, Charles IX and Henri III of France. Beaujoyeux documents are extremely rare.

Provenance: Sotheby's London: Music sale May 2004.

\$8,500.00



**Bound by P.L. Martin
Original lithograph by Braque
1 of 46 copies, signed**



6. (Braque, Georges). Char, René. **Cinq poésies en hommage à Georges Braque.** Geneve: Edwin Engelberts, 1958. #12 of 46 copies with an original lithograph by Braque: "Le Poète" printed on Japon nacre and used as the front and back cover, with the margins, folded inside. (556x705cm). Total edition 121 copies (6 with the lithograph on Japon Nacre; 40 with the lithograph printed on Arches as this; 75 without the lithograph). All copies numbered and signed by Rene Char and Georges Braque. Oblong octavo (10" x 6 1/2"). 52p. incl, colophon. Plus original lithograph for cover printed by

Mourlot, Paris. Text printed by Charles Pezzotti. Bound by P.L. Martin (1964) in brown smooth calf, with suede upper and lower covers. The upper cover is decorated with a tan abstract design reflective of the lithograph. Spine lettered in gilt. Chemise and slipcase. Fine copy.

There was an edition of the lithograph unfolded (6 3/4th" x 20 3/8") in 100 copies, each numbered and signed by Braque. This elegant homage to Braque (1882 - 1963) prints five original poems by Char who was a close friend and collaborator.

References: Mourlot, Fernand (1963). *Braque Lithographs* #60; Garvey *Artist and the Book* #40; Bibliothèque Nationale *Georges Braque*, #103; *The Soleil des Eaux* 1949; *La Bibliothèque Est en Feu*, 1956.



\$10,500.00



Two Diaghilev Ballets
hand-colored decor & costume designs
by Marie Laurencin & Georges Braque

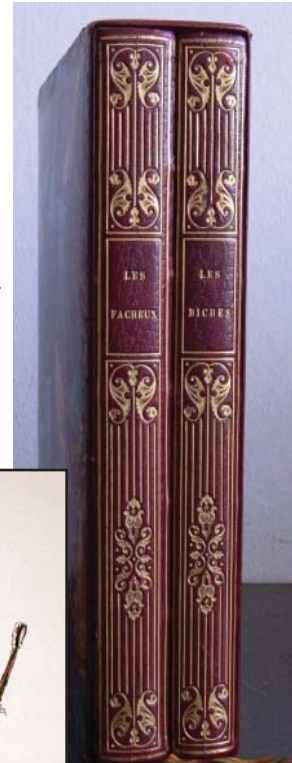
7. [Laurencin, Marie; Braque, Georges]. **Les Biches - Les Fâcheux**. Paris: 1924. Limited ed. of 250 and 385 copies. Four volumes bound in two, three quarter red morocco, highly gilt spines, marbled boards by Lortic. Original wrappers bound in. With slipcase. Fine set. *Les Fâcheux* with costume and decor by Georges Braques and *Les Biches* by Marie Laurencin were Diaghilev productions performed in January 1924 in Monte Carlo. Reference: Clarke & Crisp. (Design for Ballet).



Each commemorative album has a volume with black and white photographs of the performance and a volume of fine pochoir reproductions of the costumes and set designs. Of Braque's designs for *Les Fâcheux* Cocteau writes, "From the moment the curtain rose Braque jumped the footlights at one leap with no effort — his hand in the hand of Moliere... Braque was the real choreographer and Madame Nijinska could only follow where he led. The true dance of

Les Fâcheux takes place between the beiges, the yellows, the chestnut browns, the grays," taken from the text by Cocteau. Mary Clarke writes: "The Beautiful *Les Biches* of 1924 with its pallidly enchanting Laurencin designs, delicious music and supremely well-made choreography... is Diaghilev's *Les Sylphides* of the 1920s."

\$9,500.00



**Elegant suite of etchings
Depicting court life under Louis XII**

8. Callot, Jacques. **Les Fantasies**. 1633. L1372-1385 i & ii; M 868-881. The complete series of 14 etchings with frontispiece, printed on laid paper (L.1381 in the first state; the others in State II final state). Each etching measures 2 1/4" x 2 3/16". Many with clear details and sharp contrasts, in good condition, trimmed to or just within the plate mark, with few repairs to corners; museum stamp visible on verso of some; mounted on board.



of some; mounted on board.

Done during Callot's last years in Nancy, this "exceptionally exquisite and skillful" (Bechtel) series depicts the manners and dress of the noble women and men of the court of Louis XII. Lieure notes that these designs have a delicacy and grace not equaled until Watteau's etchings appeared a half century later. *Les Fantasies* was produced at the height of Callot's career, the same year as his magnificent portrait of Claude Deruet with his son. The original copper plates still exist at the Musee Lorrain de Nancy. Provenance: Museum Boymans, Rotterdam (Lugt 70a). \$2,500.00





9. (Derain, André: 1880-1954); Rabelais, François. **Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes Fils du Grand Géant Gargantua.** Orné de Bois en Couleurs Dessinés et Gravés par André Derain. Paris: Skira, 1943. #62 of 200 numbered copies, signed by Derain. (Entire edition 275: 15 with an original drawing and a suite; 35 with a suite; 25 hors commerce: 200 as this). Folio (13 ½ x 11”). Original wrappers, unbound text and illustrations as issued. 187p [1]p. 3f. Incl. 179 woodcuts printed in color, of which some are illustrated initial letters. Publisher’s sleeve and slipcase. Very fine.

From *The Artist and the Book*: “Instead of cutting a separate block for each color, which is the usual practice, Derain cut a white line on each block to separate the color areas. The block were then inked in several colors and printed on dampened paper. The woodcuts were printed by Roger Lacourière over a period of two years in a special studio which was set up for the project, the text was set by Georges Girard.



References: “*The Artist & the Book*” 81; Rauch 38; Chapon p.155; Skira 91; Strachan p.330; Carteret IV, p.329; Monod 9403; “From Manet to Hockney’ *French Art of the Book* #49.

\$22,500.00



An elegant binding

10. [Haraucourt, Edmond (1856-1941)]. *Le Sire de Chambley. La Légende des sexes. Poèmes hystériques.* 1882. Imprimé à Bruxelles pour l'auteur. [Nevers: 1883]. 1 of only 12 copies published on Japon (entire edition 212 copies: 12 as this; 200 numbered copies). Signed in pen by the author, inscribed to Paul Eudel "souvenir du vernissage de 1884" and with two autograph poems by the author, one with a drawing.

Tall Octavo. mosaic binding of black morocco decorated with lavallières of garnet, red and pink, signed Charles Meunier. The upper cover designed within an architectural framing composed of two columns flanked of two vases of flowers, and on which is a clock, the whole accompanied by floral garlands, cherubs, quadrants and arrows; the lower cover is decorated with the "Goblet" of Marie-Antoinette accompanied by cherubs, in a framing of floral garlands, back with raised bands with decorations



of masks, bows & arrows and nesting birds. Doublures of yellow silk, gilt. A magnificent binding by Meunier in perfect harmony with the work.

Provenance: Paul Eudel (ex-libris armorié) -- E. Massicot (ex-libris) -- P.R. Mery (ex-libris).

References. Pia Enfer 765; Dutel 444; Bibliothèque Gérard Nordmann I, 171-173 et II, 246-252.

\$12,500.00



11. (Laurencin, Marie); Louys, Pierre. **Dialogue sur la Danse Suivi d'un Commentaire de Serge Lifar.** Dix Eaux-Fortes en Couleurs de Marie Laurencin, Gravees par Louis Maccard. Paris: George Guillot, 1949. Copy II of XX reserved for the artist Marie Laurencin. (Entire edition 175 copies). Folio. Original wrappers with loose sheets as issued, board slipcase and chemise. Fine copy. Complete with ten etchings in color, after watercolors by Laurencin, by Louis Maccard and printed at ateliers de Georges Leblanc et Manuel Tobbe.



Complete with ten color etchings, and a suite printed in black.

These beautiful color etchings illustrate Louys' discussion of the nature of ballet's beauty, which he put into the form of a drama between the author and a ballerina. There is a note at the end by Serge Lifar of the Paris Opera. Marie Laurencin's (b. Oct 31, 1883; Paris, Fr.—d. June 8, 1956, Paris) best known ballet work remains her costumes and decor for *Les Biches* (1924). Much rarer, and more beautiful are the ten vivid etchings for *Dialogue sur La Danse*, 1949, after original watercolors by Laurencin.

\$9,500.00



Special Publisher's Copies of the L'Oiseau Bleu



12. (Lepape, Georges); Maeterlinck, Maurice. **L'Oiseau Bleu Féerie de Maurice Maeterlinck avec des quatorze Aquarelles originales de Georges Lepape.** Paris: Le Livre, 1925. Number 10 of 25 examples on Japon hors commerce, this for the publisher Henri Barthlemy. Octavo. Original wrappers. Fine. This volume prints the libretto for the 1923 production of *L'Oiseau Bleu* which was staged in Paris at Théâtre Cora Laparcerie in December 1922 with decor and costumes by Georges Lepape. With 14 illustrations by Lepape based on the production but re-designed for this edition and reproduced in high-quality pochoir by Saude. Bookplates of Henri Barthlemy on front pastedown.

WITH—

(Lepape, Georges); Maeterlinck, Maurice. **Décor et Costumes Pour L'Oiseau Bleu.** Paris: Le Livre, 1927. With 61 color plates (seven are double paged folding). Copy #10 of 10 copies printed on Japon Imperial, hors commerce, this for the publisher Henri Barthlemy. Octavo. Original wrappers. Fine. This volume illustrates the full range of costume and set designs by Lepape for the 1923 production of *L'Oiseau Bleu*. The illustrations are printed in high-quality pochoir by Saude. Also printed is a preface by Gérard D'Houville on the Lepape production of the play.

The difference in intention of the illustrator Georges Lepape is vividly evident in these two editions. The 1925 edition contains polished illustrations meant to appeal to the reader of a book. Although Lepape's compositions symbolize the action of the 1923 play, here he is foremost a book illustrator with his beautifully balanced compositions, which enliven the text. The 1927 edition, on the other hand, displays Lepape's drawings which were used to costume the actual 1923 production.

Both volumes protected by a cloth and board slipcase (slight wear).

\$6,500.00



To order any item contact Golden Legend, Inc.
Phone (310) 385-1903/Fax (310) 385-1905
legend@goldenlegend.com

A nail in the heart of Athens
Poem about the Greek Civil War
Etching by Matta



13. (Matta, Roberto). Ritsos, Yannis. **Grécité un poème**. Paris: Fata Morgana, 1968. Avec un frontispice de Matta. #42 of 60 copies with an original signed etching by Matta. In a designer binding by Gerard Charrière of black morocco with panels of green and brown leather and gold leaf worked in the shape mainland Greece worked dotted in pointelle. With a circle of black leather, ornamented with pins fixed with red wax representing Athens. A French translation by Jacques Lacarrière of this important Greek Marxist poem which was written during the Greek civil war, 1945-7.

The binder Gerard Charrière was born in 1935 in Fribourg, Switzerland. He studied bookbinding at the Ecole des Arts et Metiers in Basel, the Ecole Estienne in Paris, and the Art Students League in New York. A former long-time resident of New York, he has since returned to Europe and is currently living in Berlin, Germany. He has had many exhibitions and has won the following awards: The Swiss Center Foundation (1976), National Endowment for the Arts (1978), Certificate of Excellence by the American Institute of Graphics Arts (1981), The Swiss Center Foundation and the Ted Cronin Gallery (1990), and the Pro Helvetia, Switzerland (1990).

\$3,500.00



Do you love me, now that I can dance???
Two rare books on choreography

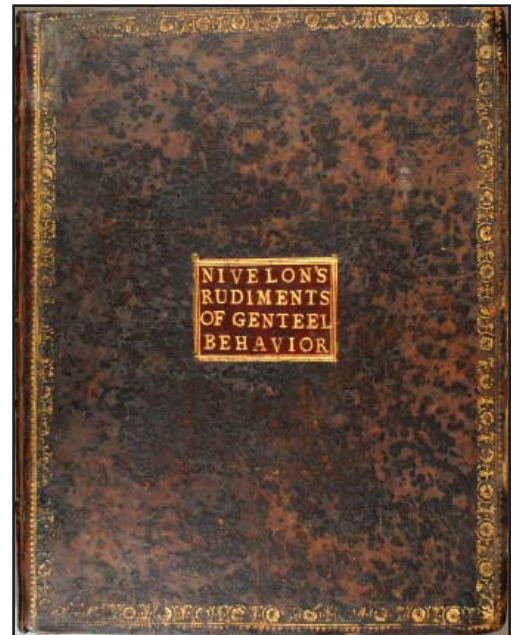
14. Nivelon, Francois. **The Rudiments of Genteel Behaviour by F. Nivelon.** London: 1737. 1st edition, contemporary mottled calf worn at joints, front hinge going. Very good copy. Complete with an engraved title by Boitard, plus 12 fine plates, also by Boitard, after designs by Bartholomew Dandridge.



Nivelon's Rudiments of Genteel Behaviour provides "the method of attaining a graceful attitude, an agreeable motion, an easy air, and a genteel behavior." Its publication provides a testament to the role that dancing played in the gaining of upward mobility in England during the 18th century. This work has twelve charming full page engravings and accompanying letter press. The first six plates depict the proper postures for ladies in curtsying, giving and receiving, walking, and dancing the minuet; the other six are devoted to similar positions for men: how to stand, walk, and greet someone passing by, bow with the hat off, take leave of someone, giving and receiving, and dancing the minuet.

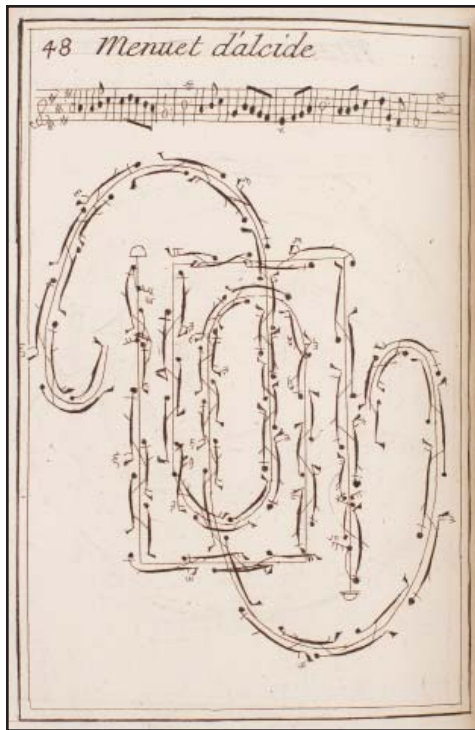
Nivelon was the son of a French dancer who visited England in the early part of the 18th century. He seems to have primarily been a theatrical dancer and records show him performing as late as 1738. Fletcher notes that he danced at Lincoln's Inn Fields in 1724, 1725 & 1727. Nivelon was a member of the Beef Steak Club, founded by John Rich. Walpole, in his Anecdotes of Painting Vol IV (p.97), notes that the artist Dandridge "sometimes painted small conversations." Of the engraver Boitard, Walpole adds that some of his work has "decided excellence." Ibid. V. p.260.

References: DDM 1952; Newberry Courtesy Books 1049; RLIN ESTCT113093: 7 locations all in America except the BL copy.



\$7,500.00





15. Rameau, Pierre. **Abbrégé de la Nouvelle Methode**, Dans l'Art d'Ecrire ou de Traçer Toutes Sortes de Danses de Ville. Dedié à Son Altesse Serenissime Mademoiselle de Baujaulois et Mise au jour Par le Sr. Rameau Maître à Danser Ordinaire de la Maison de Sa Majesté Catholique, la Reine Seconde Douairriere d'Espagne. Et seul privilegié du Roy pour la corection et augmentation de la Choregraphie Ouvrage très utile pour toutes Personnes qui ont Sçu ou qui apprennent à Danser, puisque par le Secour de ce livre, on peut se remettre facilement dans toutes les Danses que l'on à appris. Se vend 5 lt. broché et 6 lt. reliez en veau. A Paris Chez l'Auteur faubourg mont marthe. I Vilette a la Croix d'or rue St. Jacques, Jacque Josse rue St. Jacques a la colomber royal, le St. Boivin rue St.Honoré a la regle d'or, Le St. Des hayes rue charlot au marais. (1725). Octavo. Contemporary calf., gilt rules, spine gilt. Rubbed and outerhinge worn but sound. Armorial shield, probably Belgian, on both covers, marbled endpapers. A clean and very good copy.

First edition, early issue bearing Rameau's address of "faubourg mon marthe" before he moved to Rameau's house on rue di Bussi, but with the Avis mentioning Le Maître à danser ([1] recto) and with the legend on title page: Renou. Sculpt (see Fletcher #27). Leaf of title, verso blank, 3p avid, 1p ads, 2p dedication to Mme Beaujollois, 2p avant-propos, 4p approbation dated 20 Oct 1725 & Priv. 4 Dec 1725. 1 leaf table (recto blank). 113p text partly printed, engraved and woodcut. Error in pagination with engraved table inserted between pp. 4-5. 31 engraved plates many with page numbers to indicate their placement. Collation [1]2, á-D8 with unsigned plates before p.1, 5 (2) 17, 21, 23 25, 29, 33, (2) 39, (4) 49, (6) 51, 55, 59, (4) 76, 80, 84 (2) 108. II. Leaf of title to part II, verso blank. 84p engraved dances with errors in pagination. Collation: 43 plates, most printed on both sides.

The importance of this work is that Rameau points out the limitations of the Beauchamp-Feuillet system of dance notation and sets forth detailed improvement to it.

The first part of this manual discusses performance of various steps including demi coupé, bourée, chassé and pirouett, and through the use of text and tables, Rameau also provides discussion of an improved and simplified version of Feuillet notation. Second part: Engraved title Douze Des Plus Belles Danses de Monsieur Pecour. This part comprises a collection of (as Wendy Hilton puts it) Pécours 'most popular and durable social dances' re-notated in Rameau's new system.

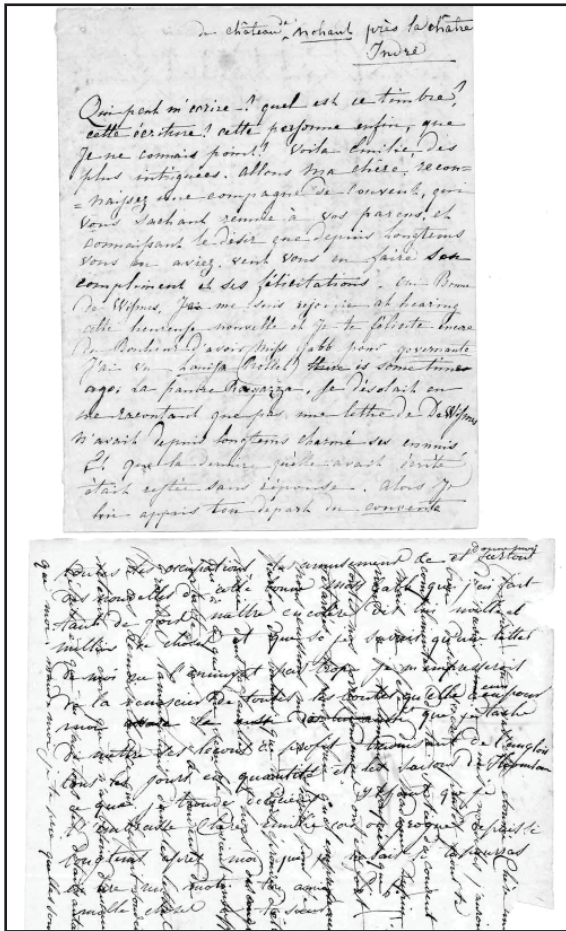
The second part of the text consists of notations for twelve duets choreographed by French dancer and choreographer, Guillaume-Louis Pecour.

References: Fletcher #27 with address of "rue de bussi", noting: "As p.73 is missing in this copy, as in the B.M. copy, and the L.C. copy, it is reasonable to think that its absence is due to an error of pagination." Fletcher notes "Rameau claims to be the only person having the Royal privilege to correct and add to Feuillet's system of choreographic notation. Malkin #101.

Provenance: Edward Tufte. Christies sale 2400, New York, 2 December 2010. Lot 45.

\$12,500.00





16. ["George Sand"] Dupin, Lucille-Aurore (1804-1876), given name for "George Sand." **Autograph letter from château de Nohant près La Châtre [août ou septembre 1820]**, to Émilie de Wismes at Angers. Fine four page octavo, comprising 3 pages letter, integral address leaf written horizontally and vertically on two of the pages to her former schoolmate and life-long close friend, Émilie de Wismes.

Written when she was 16 years old, this was probably Aurore's first letter to Émilie de Wismes in what was to become an important correspondence, which discussed personal issues including, in later letters, pregnancy and freedom from sexual restrictions. Émilie was a friend from the Couvent des Anglaises near Paris, where Aurore had studied for three years.

Late in the autumn of 1819, Aurore was removed from the convent by her arch conservative aunt Madame Dupin de Francueil because, in essence, Aurore was growing wild by engaging in philosophic discussions, reading modern literature and forming a theatrical group in which she wrote the scenarios based on improvisation (a form used by Sand during the rest of her life).

The dense, three page letter shows Aurore's youthful energy and gaiety referring to past Italian lessons and other rigors of the convent, now long gone. She describes, almost with embarrassment, her present life at Nohant, filled with triviality and entertainments. Aurore brings her friend up to date on activities at Nohant, being sure to promise more of substance in future letters. The letter also refers to their mutual friend, Pauline de Pontcarré, who was at Nohant. As in other early letters, Aurore writes on the paper both vertically and horizontally, in order to make an interesting puzzle for the reader, and also to save paper. The relationship between the young Aurore and Émilie was an intellectual friendship formed at the convent when they both studied Italian and art history. Their later correspondence* documents the continued importance of their friendship. In a letter of July 21, 1821, Aurore writes of dressing as a man and romping through the nearby villages on her horse, completely unrecognized. Émilie is jealous of Aurore's freedom to move freely, taste wine, smoke cigars as a man. In another letter of January 1823, Aurore discusses her early months of pregnancy.

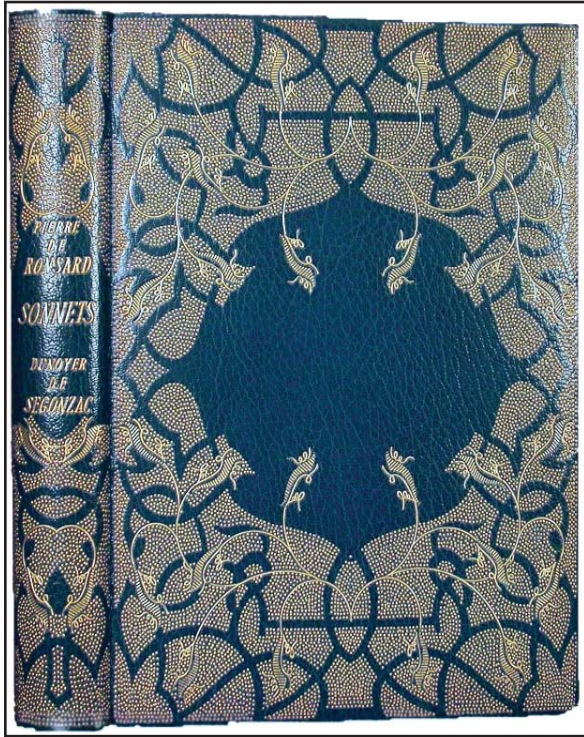
*Nine letters of Sand's to Émilie are preserved at the Manuscrits de l'Institut de France Manuscrits de la bibliothèque Spœlberch de Lovenjoul, Cote: Ms Lov. E 910-911. In 1823 Émilie de Wisme married the Viscount de Cornulier.

References: Lucas, Veronica. (1977). *Letters of Georges Sand*; Cate, Curtis. (1975). *George Sand A Biography*; <http://mh.viviani.org/sand/1.php>

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17. (Segonzac, André 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 Ronsard and signed A. Dunoyer de / Segonzac." Folio (10 ½ x 13"; 25, 5 x 32 cm.)

Bound in blue morocco by Thérèse Moncey, 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.

According to Strachan, the classical tradition of book illustration reflected in the works of Rodin and Maillol is represented in *Quelques Sonnets*, yet this "charming interpretation of the Renaissance poet" links tradition with innovation "with a free, sketch-like idiom" to the etchings.

Segonzac, in "j'ai pensé à illustrer les sonnets de Ronsard", comments that he chose the subject of Ronsard's poetry after completing the illustrations to the *Georgiques* of Virgil. For his edition of Ronsard, Segonzac wanted a subject of delicate sensibility, elegance without affection and restrained sensuality. Segonzac worked eight years on the Ronsard from 1948 till 1956. For this edition, he enlisted the master printer Jacques Frélaud, who had printed the edition of Virgil's *Georgiques*. These etchings show on the whole a slightly more formalized style compared with those of the *Georgiques*. The text was printed in 24 pt Garamont Itaque by L'imprimerie Nationale and the etchings printed by Jaques Frélaud on the presses of Roger Lacourière. All the plates were engraved in 1954 and defaced after printing.

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

References; Lioré et Cailler. *Segonzac Catalogue de l'oeuvre grave*. VII, #1270 - 1320; Strachan. *The Artist and the Book in France*; Rauch #123; Flety, Julien. *Dictionnaire des Relieurs Français Ayant Exercé de 1800 a nos Jours*. (1988).

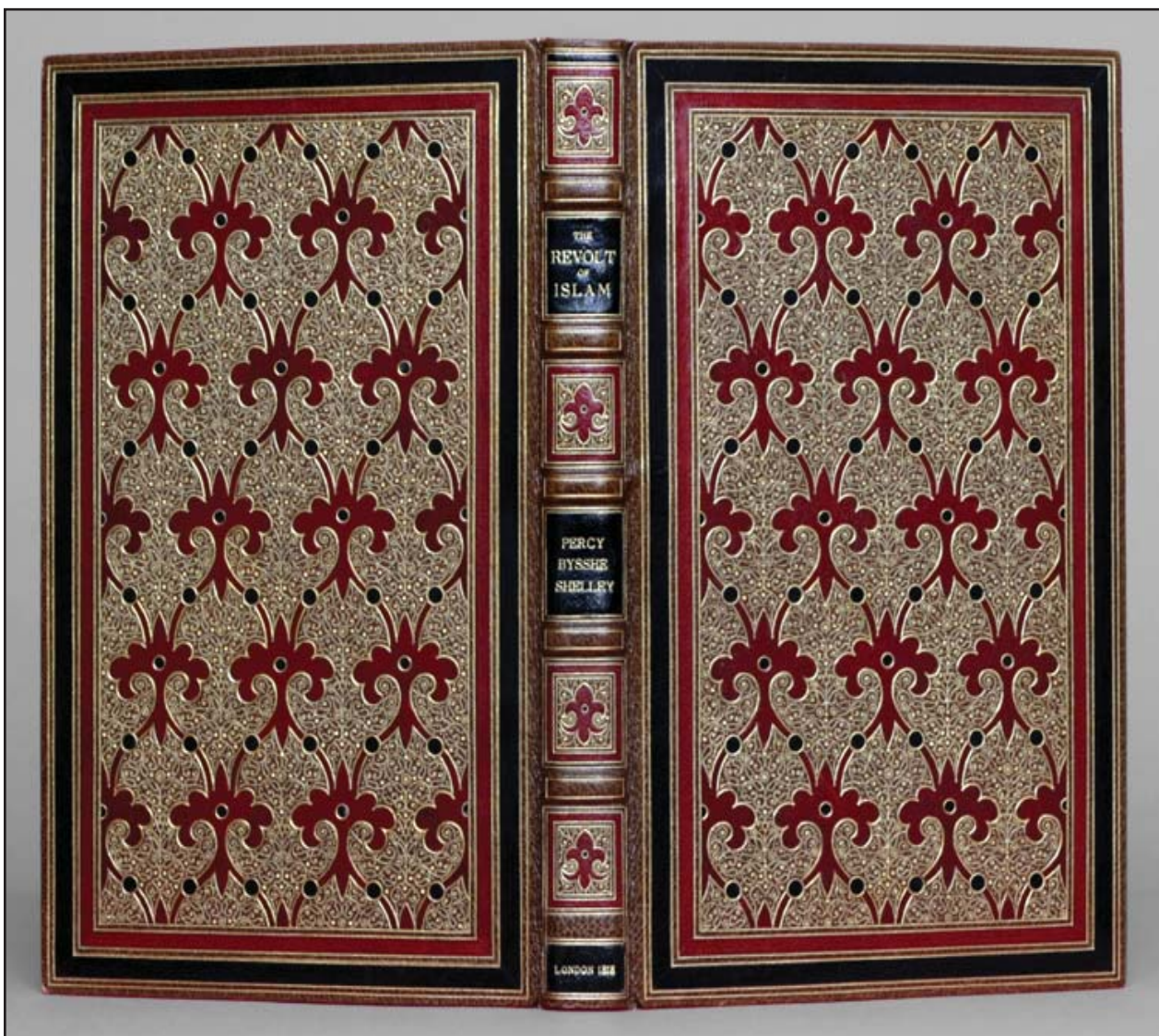
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18. Shelley, Percy Bysshe. **The Revolt of Islam: a Poem in twelve cantos.** London: C. & J. Ollier, 1818. First ed. The second issue with correctly dated title page. Octavo. Errata Leaf (b2) bound at end. Fly title correctly bound as dl. Occasional light foxing. Reference: Ashley V, p.68. Grannis 44.

Bound by Zaehnsdorf in full brown crush morocco, covers with double filet border enclosed inlaid borders of black and crimson morocco and elaborate gilt panels of repeated fleur-de lys or arabesques. Red and black morocco labels "Revolt...." All edges gilt; silk doublures. Remarkable binding and in remarkably fine condition. In a black felt-lined cloth folding box. An exhibition binding by Zaehnsdorf which celebrates the genius of Shelley.

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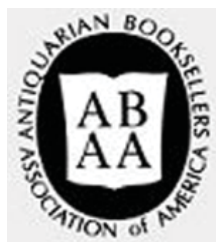
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