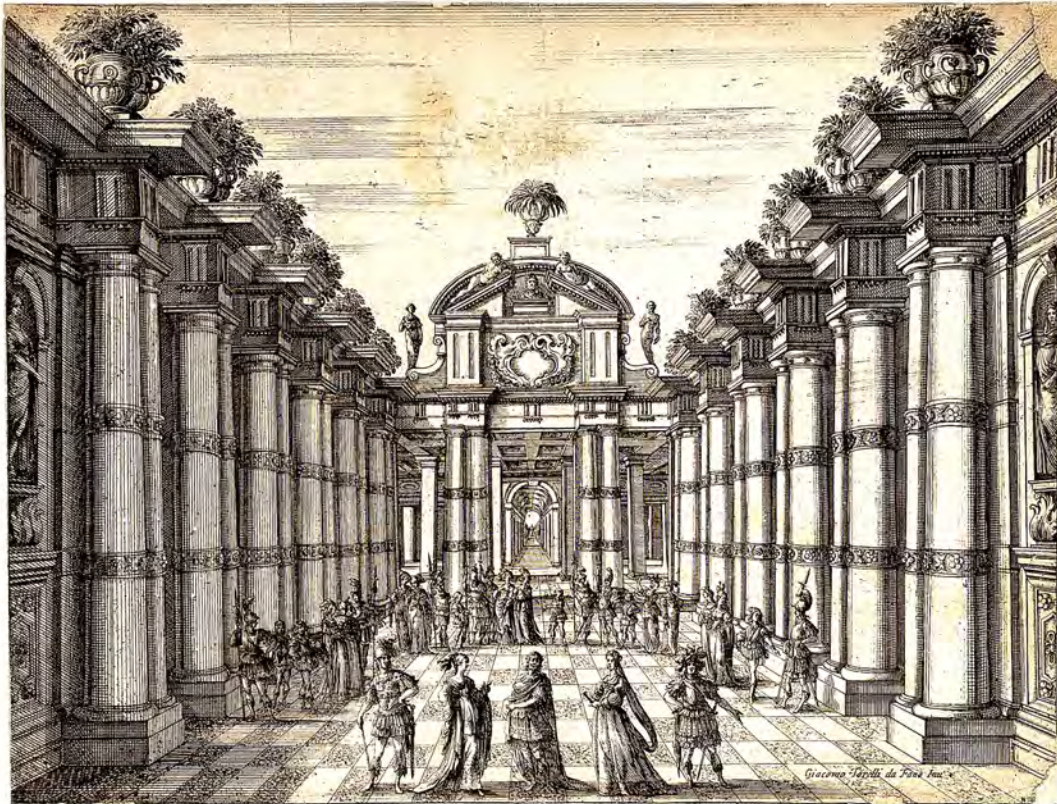


Theatrical Prints 17th-20th Century



Etchings, Mezzotints, Engravings, Lithographs

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- 1 Bella, Stefano Della . [**Entree du Prince di Toscane, Representant Hercul**]. [Entree du Prince di Toscane, Representant Hercul]. Etching, 1661. The first of three etchings from the festival book *Il mondo festeggiante: balletto a cavallo, fatto nel teatro congiunto al palazzo del sereniss. gran duca, per le reali nozze de' serenissimi principi Cosimo Terzo di Toscana, e Margherita Luisa d'Orleans*. In Firenze: Nella Stamperia di S.A.S., 1661. (Etching on paper 17 1/8 x 9 1/16", with margins. Mounted on laid paper. An excellent impression, in very good and clean condition, with slight chipping and some minor repairs). By Stefano della Bella after G.A. Moniglia.

The most arresting of the three Della Bella etchings taken from the festival book *Il mondo festeggiante* (1661).

\$2,000

Full Description:

<http://www.abaa.org/books/283485802.html>

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



- 2 Torelli, Giacomo. **Feste theatrale per la Finta Pazza drama (Etching from the 1645 Paris Livret. [Corte della reggia del. Re di Sciro. A Palace Courtyard] [etching] Feste theatrale per la Finta Pazza drama del Sig. Giulio Strozzi, Rappresentate nel piccolo Borbone in Parigi quest anno MDCXLV, et da Giacomo Torelli da Fano Inventore...]** Paris, 1645). (Bjurstrom p251); Sartori 10097.

Etching on laid paper, bunch of grapes watermark with initials. Even one etching from the libretto of the 1645 Paris production provides a great deal of first-hand information about the staging of this, the first Italian opera in France, and from the first printed illustrations of the smash hit *La Finta Pazza*. “Unlike the Venice production [with its unillustrated libretto]* the sets used in Paris are well known because of five engravings which, together with the title page, form the illustrated parts of the Paris edition “This publication owes its existence entirely to Torelli.” (Bjurstrom, 134).

Full Description:

<http://www.goldenlegend.com/pdfs/Torelli2.pdf>

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

\$1,500



- 3 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 Amigioni with the face probably taken from a medal of Joanna Auretti. The subject of the print is either Anne or Janneton Auretti. One of three engravings most likely based on Amigioni's painting.

Full Description:

\$3,000

www.goldenlegend.com/pdfs/auretti_print.pdf

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



- 4 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 (by Thomas Corneille) 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)

Full Description:

<http://www.abaa.org/books/283485493.html>

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

\$2,500



5 Hogarth, William (British, London 1697–1764 London). **Analysis of Beauty, Plate 2.** Hogarth, William (British, London 1697–1764 London). **Analysis of Beauty, Plate 2** Signature: in plate: "Designed, Engraved, and Publish'd by Wm. Hogarth, March 5th 1753, according to Act of Parliament" Engraving; third state of three in which the figure of the man seated in the chair, between the gentleman and lady at the head of the dance, is present. Etching and engraving. Dimensions: image size (15 1/4 x 20 1/4") On heavy laid paper, no folds, so probably issued separately from book. Spotting to margins from mat, plate almost free from defects, very slight browning. Nicely framed.

One of two prints issued with Hogarth's book **The Analysis of Beauty**, (1753) This a ballroom scene with dancers ranging from elegant to ungainly; in the lower left corner is a pile of tricorne hats; forming a border around the main image are 41 compartments with diagrams relating to the text; the image is numbered throughout.

Full Description:

www.goldenlegend.com/pdfs/hogarth.pdf

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

\$850



- 6 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.

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



7 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.

While attempts have been made to identify the actual subject represented in this etching, these attempts have always failed. The most likely intention of this etching is to depict a naturalistic view of life that finds beauty to be brief and time to be brutal. From 250 years later, we witness that in the 18th century the deformed poor were treated with ridicule instead of with mercy

Full Description:

\$1,000

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

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



- 8 Smit, J. (Publisher) & Jan Punt (print maker). **Complete Series of 12 Engravings of Sets from the Amsterdam Schouwburg plus two related plates**.

. Smit, J. (publisher). [Complete Series of 12 Engravings of Sets from the Amsterdam Schouwburg plus two related plates]. First version (1). Amsterdam: Smit, [1760s]. Muller 4264.

“the most famous of all Schouwburg illustrations”, the magnificent series of thirteen etchings of the theatre’s scene published by J. Smit between 1738 and 1772

Full Description:

\$6,500

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



- 9 Daumier, Honore. **Le danseur qui se pique d'avoir conserve les belles traditions de VESTRIS**. Paris: Charivari, (ca. 1847). Lithograph with newsprint on reverse, as issued. (10" x 14 1/2"). Reference: Deltiel #2908. A charming satire of an aging male dancer probably based on the over-extended career of the elder Vestris. As published in the journal Charivari.

\$300



- 10 Daumier, Honore. **Un rappel de chanteuse, scene de haute comedie**. Paris: Martine, 1857. Original lithograph on paper, newspaper print on verso as issued. D2905 iii (of 3). HD 1427; D2905. 10 3/4 x 8" with margins. Matted. Very good condition. From Croquis Dramatiques. Printed by Destouches.

\$300



- 11 Duvernay, Paulin (1813-1894). **Pauline Duvernay**. After a drawing by J.F. Lewis, printed by C. Hullmandel. [London: T. Mclean, February 14th, 1837]. Octagonal 8 1/2 x 15" (plate size) 13 x 17 3/4" (full sheet). Original lithograph on paper, with contemporary hand coloring. Repaired tear, a few scuffs. Very good condition mounted on stiff paper. The print represents Duvernay as Florinda in *The Devil on Two Sticks*.

References: Beaumont & Sitwell #43 (pictured). Chaffee. English #45. Guest (1954) (Pictured on dust jacket cover and frontispiece).

\$1,850



- 12 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 1/2" . 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



- 13 Gautier, Jean Baptiste. **Rupture entre Lord donnant et Miss prend, danseuse du Theatre de Londres** [Caricature]. Paris: December, 1815. Etching and aquatint, 14 1/2" x 11", nicely hand-colored, on laid paper with heart and leaf watermark. Excellent condition, with colors delicate and bright. Tape to mat verso. Titled at top, with legend at bottom "Milord mis, puisque vous dansez avec un autre, marche nul, rendez mois mes arrlrea! Miss_ Ah! Milord, que vous nous connaissez mal, nous sommes allichées, une fois la toile levée nous ne rendons plus l'argent."

Full Description:

<http://www.abaa.org/books/624944623.html>

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

\$650



- 14 Heath, William. **Opera Reminiscences to be continued Pl 2 Hat - Boxes**. Pub July 14 1829 by T. McLean 26 Haymarket, Sole Publisher of Mr. Heaths Sketchs. Etching with hand colour, (13 1/2" x 9" / 255 x 367mm., with large margins). Two fashionable young ladies sporting magnificent hats in their box at the opera. A fine copy with strong color. Old mat. Not in BM. Ex: Collection of Alec Clunes. From the Minto Wilson Collection.

\$300



15 (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 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



16 *Modes Parisienne, Les. Costumes Algeriens, Espagnols, Italiens, Portugais, Turcs, etc. etc. Album par le Journal Les Modes Parisiennes. Keepsake des Dames.* . Paris: Modes Parisiennes, 20, Rue Bergere, (ca 1870). Folio. Original green wrappers which serve as title page (back cover defective). 20 etched plates, each carefully hand colored showing picturesque folk costume, including children. The quality of hand-coloring is extremely fine showing accessories and ornaments as well as full dress. A "prime" [extra publication] issued by **Les Modes Parisienne** intended for those interested in fancy costume dresses for travesties and bal masques, popular during this period.

\$350



- 17 Pepita de Oliva. **Engraving on paper.** Leipzig: Louis Rocca, (ca. 1851). 7 x 8 1/4" (plate size) with margins. A half length portrait picturing ballerina looking right; ribbon in hair, three bows in vertical line down front of bodice. Slight soiling to margins, else fine. Pepita de Oliva was the stage name of the great Spanish dancer Josefa Duran y Ortega, 1830-1871. Not in the any of the usual catalogues.

\$850



- 18 Taglioni. **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



- 19 Taglioni, Marie. **Mademoiselle Taglioni from a drawing by A.E. Chalon...drawn on stone by R.J. Lane, R.A.** London: J. Dickinson, June 1831. Lithograph on paper (Rectangle frame within sheet of 14 1/2 x 10 1/4") representing Taglioni in the role of Flore in Didelot's Flore et Zephyre, King's Theatre, London, June 3rd, 1830. *A rare hand-colored copy.* Proof impression. A few stains, light soiling, remains of tape on verso.

One of the great prints of the Romantic ballet

Beaumont & Sitwell. The Romantic Ballet.(1938), Plate # catalogue #2;Migel, Parmenia. Great Ballet Prints of the Romantic Era. #8; Longing for the ideal. Images of Marie Taglioni in the Romantic Ballet. (Harvard, 1969). #20 and pictured on cover.

\$2,500



- 20 (Viennese Children). **Pas de moissonneurs. The harvest fete danced by the celebrated Danseuses Viennoises at Her Majesty's Theatre.** The Music by Maratzek. Boston: W.H. Oaks, 1846. Image 9 1/4" x 10 1/4", lith & print in colors by E. W. Bouve, Boston. Music cover printed in color, with 4 pages of music (platemark #199). Trimmed slightly at bottom removing most of publishing information. Chafee/American #82. From an English music title illustrations. One of the several music cover titles for the traveling company Mr. & Mrs. Josephine Weiss. Odell's Annals of the New York Stage.

\$250



- 21 **[Arnold Genthe]**. [Arnold Genthe]. Anon. Silver print 9 5/16" x 8 4/16" mounted. Some silvering. Ca. 1930s. Genthe on his horse. A rare portrait.

\$750



- 22 Chagall. **Paris / l'Opera [Romeo and Juliet.]**. Chagall, Marc. . **Paris / l'Opera [Romeo and Juliet.]** [Lithographic poster printed in colors] by Mourlot Gallery. Paris: Mourlot, 1965. On paper, 24x38" 610x965 mm, sheet.

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

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