

Rare Books & Prints Including fine bindings



**Golden Legend, Inc.
11740 San Vicente Blvd, Suite 109
Los Angeles, CA 90049**



1 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



2 (Bible). **Prophetae minores, libri Machabaeorum. Romae : Sumptibus Andreae Brugiotti : Apud haeredem Barthol. Zannetti, 1624. Prophetae minores, libri Machabaeorum** forms volume VII of the complete X volume 1624

sixto-clementin vulgate old and new testament. These consist of Amos, Habakkuk, Haggai, Hosea, Joel, Jonah, Malachi, Micah, Nahum, Obadiah, Zechariah, and Zephaniah, as well as the book of Maccabees.

Contemporary red morocco decoration in the style of french bookbinder Augustin Du

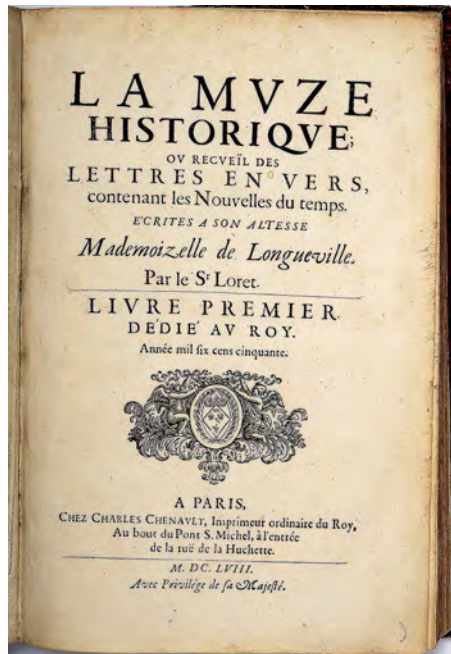
Seuil (ou Duseuil) French (1673-vers 1746) with, in the center of the covers, mosaic quadrilobed motif of lemon morocco, decorated and cantoned with gilt fleurons, mosaic central frame of the same morocco at the corners and on the outside of the sides, spine with raised bands and decorated boxes, marbled paper endpapers, gilt edges

Full Description:

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

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

\$1,750



- 3 Loret, Jean. . **La Muze Historique ou recueil des lettres en vers, contenant les Nouvelles du temps. Écrites a son altesse mademoizelle de Longueville Par Sr Loret.** Paris: Charles Chenault, Imprimeur ordinaire de Roy, Au bout du Pont S. Michel à l'entrée de la ruë de la Huchette, Two volumes: Vol I 1658, first published 1656. Vol II 1659 original edition. This volume collects the first two years of Loret's weekly gazette reporting on the news of Paris society and the court of Louis XIV. The letters were composed and dedicated to Marie d'Orléans-Longueville and they were published by Charles Chenault beginning in 1656. Beginning in 1650, Loret's letters were initially handwritten. Very popular, these were copied and passed around the Court. In 1652, the letters became the object of unauthorized printing, under the titles of "La Gazette du temps en vers burlesques" and "Gazette nouvelle en vers burlesques".

Full Description:

\$3,500

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

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



4 M. Tullii Ciceronis . **Opera omnia, praeter hactenus vulgatam Dion. Lambini.** M. Tullii Ciceronis Opera omnia, praeter hactenus vulgatam Dion. Lambini editionem, accesserunt D. Gothofredi j.c. notae, in quibus varie lectiones, prope infinitae, synopses generales & speciales singulis vel libris vel paginis adjectae, Ciceronis loca praecipua & difficiliora, inter se primo, aliis

deinde authoribus grammaticis, rhetoribus, poetis, historicis, jurisconsulti maxime collata, ut & formulae, quae ad jus, leges, senatusconsulta, & actiones pertinent, explicatae; index generalis brevitate & arte summa compositus praeter superiora, adjectus est. Geneva]: apud haeredes Eustathii Vignon, 1606. Graesse II, 157; Hunt 1606. Rare edition, no locations in North America (three in Europe: AUT, GUB, DEUEN).

Edited by Dionysius Gothofredi Lambin. This edition seems to be the result of the collaboration of La Rovière, Chouet and Vignon.

Quarto. Four books in one. I a beautiful Geneva binding of the period

A beautiful Geneva binding of the period

\$3,000

Full Description:

www.goldenlegend.com/pdfs/Cicero.pdf

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



5 Preti, Girolamo. 1582-1626. **Rime di Girolamo Preti**
al serenissimo signor D. Alfonso d'Este.

Bologna : per gli Reredi del Parlasca, 1618. Colophon
reads: In Bologna presso Bartolomes Cochi, 1618 ... ad
istanza degli Reredi di Simon Parlasca. 8vo.

Contemporary Italian binding of red morocco, highly gilt
with interesting ornament in center panels of a figure
wearing either a crown or an Indian headdress. Winged
birds hover adjacent. Grotesque faces appear as

ornaments throughout the covers next to fleur-de-lys.

Corners and

spine a bit worn. In an elegant binding characterized by
sensuality, extreme metaphors and mythological imagery
as found in Preti's poetry.

Preti found himself one of a small group of poets called
Marinists because of their style that followed the poetry
of Giambattista Marino (1569-1625) who was considered
the most important Italian poet of the 17th century.

"Although the influence of Marino is strong, the spiritual
overtones are original."(Cambridge history of Italian
Literature, 1996)

Full Description:

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

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

\$2,500



6 Amoroso Antonio Mercurio (1660-1738). **The musician (1764)**. Engraved From the Original Picture painted by Amoroso, in the Collection of the Right Honble Lord Middleton. To whom this Plate is most Humbly Dedicated, by his Lordship's: most Obliged & most Obedt Servant. J. Boydell. Published by J.Boydell Engraver in Cheapfide London 1764.

Fine mezzotint on laid paper. Large folio. 16 ½ x 21 5/16th" (Sheet size); 14" x 18 ¼" Plate marks show folds, as does the top line of imprint (Amoroso Pinxt/ J.Godfrid Haid Fecit). Some soiling and one closed tear in right margin 1". Subject is fine. Imprint with slight soiling .

A very fine mezzotint of an Italian or a Spaniard subject playing a lute or Tiorba (Theorbo), based on a "tableau" by Antonio Mercurio Amorosi in the collection of Lord Middleton. Amorosi (1660–1738) was an Italian painter of the late-Baroque, active in Ascoli Piceno. In 1668, he moved to Rome where he was trained by Giuseppe Ghezzi. Amorosi painted genre scenes especially those picturing rustics or itinerants. Engraved by Johann-Gottfried Haid (B Augsburg 1710, D Vienna 1776). Designer and engraver. Student of his brother Johann Lorenz Haid. Worked in England and Austria. J. G. Haid was known for his portraits and genre scenes.

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.

\$1,500



7 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



8 **Torino, Gio. Antonio di. Orazioni**

panegiriche. Orazioni panegiriche del padre fra' Gio. Antonio di Torino de' Minori osservanti riformati di San Francesco, dette in varie solennità. Dedicate all'Emo, e Rmo Principe, Il Signor Cardinale Trajano Aqvaviva d' Aragona, Incaricato degli affari di Sua Maesta due Sicilie presso la Santa Sede, e Protettore de' Min. Ofs. Rifor., Etc. . - In Assisi : per Andrea Sgariglia stamp 1754.

Small quarto. (5 3/8" x 7 1/4"). Contemporary Italian brown morocco, highly gilt with floral rules, elaborate armorial in gilt of Cardinal Troiano Acquaviva of Aragon (January 14, 1696 – 20 March 1747). On each of the four sides of the central armorial shield is a blind stamp of a butterfly or bird shape

+. Spine highly gilt. Slightly rubbed, edges slightly worn but a bright, highly attractive (and rare example) of an 18th century decorated liturgical binding.

\$3,000

Full Description:

www.goldenlegend.com/pdfs/torino.pdf

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



- 9 Vallancier, Jean (1698-1771). **Bacchus, triomphe de l'amour et de la gloire, opéra en un acte pour le théâtre et pour le concert..** Vallancier, Jean (1698-1771). **Bacchus, triomphe de l'amour et de la gloire, opéra en un acte pour le théâtre et pour le concert...** Paris : Vanheck ; Lyon : chez l'auteur. [ca. 1750]. Engraved opera score on six staves, on laid paper: , for four voices with large and small choir. 101pp: leaf of dedication to “Monsieur”; Overture pp 1-3; Scene pp 4-101.) *with lyrics*. Instruments of trompettes, timbales, tambours, violins, flutes, haubois, bassoons. On title page: “Dédie A Monsieur le marquis de L'Hermuzière”

Oblong quarto. 10 3/4" x 8". Bound in olive green morocco gilt, inlaid with a beautiful floral design *a la mosaic* with lace borders. The center of each cover bears

a flowering plant of two intertwining stems, multiple blossoming flowers growing from each; in the corners, are smaller stems each with one flower with red and green inlays. The flowers are surrounded by small gilt ornaments of insects, roundels and dots. The whole enclosed by a border of flowering potted plants. Spine with raised bands, highly gilt with floral ornaments and lettered *Bacchu*. Bound by le **Ateliers aux Bouquets de Fleurs**

Full Description:

www.goldenlegend.com/pdfs/vall.pdf

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

\$8,500



- 10 Vivaldi, Antonio . **Giustino dramma per musica. [Libretto] Giustino dramma per musica [Livret] da recitarsi nel Teatro dell'i Sig. Federico Capranica nel carnevale dell'anno 1724:** Roma: Bernabo, 1724. Sonneck, 568; Sartori 12373.

Giustino shows Vivaldi on the verge of modernizing his style while summing up the most individual achievements of his earlier years. According to the musicologist Reinhard Strohm, the libretto, along with an original autograph score still in existence, are the two final authorities for the study and possible reconstruction of Vivaldi's **Giustino**. He writes that the printed libretto of 1724 "must have appeared only a few days before the first night, and it must have aimed at reproducing the text precisely as it was sung. . . . Although the libretto differs in many major and minor details from the autograph [score] it does not reflect a different stage of revision. Both originated and were used simultaneously . . . their divergences result from the different function and intended readership"

Strohm adds, the libretto for the audience aimed to print not only the recited text, but also to provide an explanation of the stage sets. Furthermore the libretto was to present the text in an orthographically correct, literary fashion, whereas the text within the musical score was not read by the public, only heard. "Therefore [the score] lacks stage directions and many details of punctuation which were not necessary for the performers. The libretto is a literary text of the opera which its author hoped to

\$2,500

Full Description:

www.goldenlegend.com/pdfs/giustino.pdf

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



11 Bernhardt, Sarah . (Photograph and ephemera).

Sarah Bernhardt in Fedora (ca. 1882)

photograph by Nadar, related note, as well as, autograph card signed “Sarah”. **1.** Rare, large albumen photograph of Bernhardt as Princess Fedora. 7 ½” x 11 15/16” mounted on 9 ½ x 12” on stiff sheet signed by Bernhardt. Photograph by “Nadar” (pseud of Gaspard-Félix Tournachon.)*

2. Holograph schedule of Bernhardt’s travels written on one sheet (5” x 7 3/4”). 13 lines in ink possibly by Jacques Damala on Sarah Bernhardt stationery, folded. This traveling schedule dates from October 13 (1887) through 11 January (1888) with cities of Anvers through Vienna, to Budapest, Constantinople, Cairo and Alexandria. At bottom in pencil: “puis Italie, Russie, Scandinavie, Londres”.**

3. Small business card of Sarah Bernhardt (with black margins), undated to “Mon chérie Julie”. Note of about 20 words in tiny hand, signed “Sarah”.

\$1,500

Full Description:

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

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



12 [Haraucourt, Edmond (1856-1941)]. **Le Sire de Chambley. La Légende des sexes. Poèmes hystériques. 1882.** Original edition. *Edition de tête*: copy # 1 of 12 copies published on Japon (entire edition 212 copies: 12 copies on Japan paper as this; 200 numbered copies). Inscribed to Paul Eudel "souvenir du vernissage de 1884" numbered #A1" and with two unpublished autograph poems by the author, one with a drawing. Also, an invitation tipped in to an exposition of his drawings for *Seul*, 1891, his collection of poems.

8vo (6" x 9 1/2"). In an elegant "Parnassian" binding of black morocco with a multitude of cut and colored leathers that include symbolist designs. Signed Charles Meunier (Parisian binder, disciple of Marius Michel who flourished in the late 19th century).

Edmond Haraucourt (18 October 1856 Bourmont - November 1941 Paris) was a French poet and novelist. His first published work **La Légende des Sexes. Poèmes hystériques** appeared under the pseudonym of Le Sire de Chambley. According to some historians this work influenced Apollinaire in his composition of *Calligrammes*, 1918.

Haraucourt was a disciple of Leconte de Lisle founder of the so-called *Parnassian school*. This group of writers was named after the Symbolist journal *Parnasse Contemporain* in which they appeared (1866, 1869-71, 1876). Associated with Baudelaire, Verlaine and Mallarmé, the Parnassians used careful versification, exact expressions, objectivity and avoided sentimentality. This binding by Meunier reflects the restrained brilliance and exact organization of the Parnassian style

Full Description:

www.goldenlegend.com/pdfs/sexe.pdf

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

\$16,500



13 Nureyev, Rudolph (collection . **From Rudolph Nureyev's collection**

Caricatures: . Hairstyles & Highwire dancers

Four engravings from **Le Bon Genre***, Paris, ca 1822. Each beautifully hand-colored as issued. (Print size: each 10 1/2 x 14" Window mounted vertically for two each, mount size size 25 1/2" x 20").

Two etchings, left, poke fun at the elegant Parisian hair styles that emerged after the Revolution. After 1792 the wearing of the wig was prohibited in the name of equality of appearance. In the bottom print #39 (*Le Titus et les Cache-Folie*) we see the return of fashionable hairstyles that imitated Roman emperors "à la Titus", "à la Brutus" or "à la Caracalla".

In the two etching of high-wire artists, right, performers in costume dance on either two or four "cordes". In print No 33, "Le Incomparable Ravel" Jean Ravel is pictured on the tight rope playing a guitar accompanying a dancing couple. Ravel founded a four generation clan of French circus performers. The core of the troupe consisted of Jean's children Gabriel Antoine (1812-1872), Angelique (1813-1895),

Full Description:

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

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

\$2,000



- 14 Bakst, Leon . **L'Oeuvre de Léon Bakst pour la Belle au Bois Dormant.** Ballet en Cinq actes d'après le conte de Perrault. Musique de Tchaikovsky. Preface d'André Levinson. Paris: M. De Brunoff, 1922. Copy #269 of 500 copies signed by Leon Bakst and M. De Brunoff. olio. 11 3/4" x15 5/8: x 11/4". Original wrappers and glassine. **Book as new!!!** with original glassine (a few tiny nicks). With rare original leather lined slipcase lined with marbled paper. Spine with raised bands decorated in gilt in four panels with central design featuring a tambourine and lettered in gilt *V Svetloff/Anna Pavlova*. Slight foxing to leather sides a few abrasions. Rare. Further preserved in a fine, half green moroco drop down case with spine lettered in gilt *L'Oeuvre de Léon Bakst pour la Belle au Bois Dormant*. Case made by the Heritage Bindery

The ballet's decor and costume were created by Léon Bakst who assiduously researched the seventeenth and eighteenth century theatrical designs of the Bibiena family. The 56 full-page colored plates show the stupendous beauty of the production

la Belle au Bois Dormant was co-produced by Diaghilev and Oswald Stoll at London's Alhambra Theatre. At the premiere on 2 November 1921, the ballet was proclaimed to be a "visual feast". It was marred, however, by technical mishaps. The action was found tedious and devoid of dramatic interest.

\$5,000



- 15 (Bakst, Leon). Alexandre, Arsene. **The Decorative Art of Leon Bakst. Appreciation by Arsene Alexandre, with Notes on the Ballets by Jean Cocteau.** London: Fine Arts Society, 1913. First English edition (a French version was published the same year). Large Folio. Original vellum decorated with gilt and marbled paper sides. *Complete with 76 tipped-plates, of which almost fifty are full color* **This is a fine copy and rare in this condition.**

Published as the Ballets Russes was achieving its full flowering. Includes reproductions of Bakst's early designs for *L'Oiseau de feu*, *Le Dieu Bleu*, *L'Après-Midi D'Un Faune*, *Cleopatre*, *Scheherazade*, *La Peri* and many others.

Ten years later, several other works on Leon Bakst were published, but none matched *The Decorative Art of Leon Bakst* in beauty or scope. This was the first deluxe publication on Bakst to be published in England.

\$5,500

Full Description:

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

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



16 Bonnard, Pierre. (1867-1947). **Les Pastorales, ou Daphnis et Chloë**. By Longus Sophista. Bonnard, Pierre. (1867-1947). **Les Pastorales, ou Daphnis et Chloë**. By Longus Sophista. Paris: Ambrose Vollard, 1902. Copy #114 of 200 regular copies on Van Gelder paper with watermark "Daphnis et Chloë". Entire edition 250: 50 on special paper; 200 on Van Gelder as this. Translation by Messire J. Amyot. Edited by Paul-Louis Courier. Printed at L'Imprimerie Nationale at the presses of A. Clot.

Folio 10 1/4" x 12". Bound by Jacques Anthoine-Legrain in a wonderful mosaic binding that hints of two figures within a pattern of undulating flames. Against a background of pale red there is an inlaid design of blues, greens, whites and golds. Edges gilt, morocco doublures. Protected by a chemise of morocco tipped boards with matching slipcase signed by J. Anthoine Legrain. Dated 1959.

Full Description:

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

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

\$9,500



- 17 Chagall. **Paris / l'Opéra [Romeo and Juliet.]**. Chagall, Marc . **Paris / l'Opéra [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



- 18 Cocteau, Jean. [Poster], **Ballets Russes de Diaghilew Paris: 1939**. . [Poster], Ballets Russes de Diaghilew Paris: 1939. Advertising poster for the 1939 exhibition

BALLETS RUSSES DE DIAGHILEW 1909 A 1929 Musee des Art Decoratifs. Palais Du Louvre. Pavillon de Marsan. Exposition organisee par Serge Lifar. Mars a Juin 1939. 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.

The poster shows Karsavina in *Le Spectre de la Rose* in her costume as the young girl in the ballet, “standing on point, her hands crossed in front of her, her eyes closed facing to the left side of the image.”

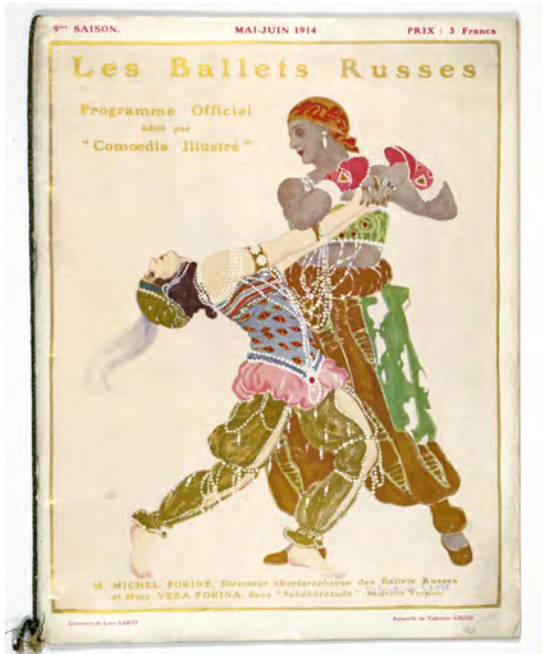
The popularity of the exhibition caused its dates to be extended to 1 July (as is advertised on our poster).

Full Description:

\$3,500

www.goldenlegend.com/pdfs/cocteau.pdf

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

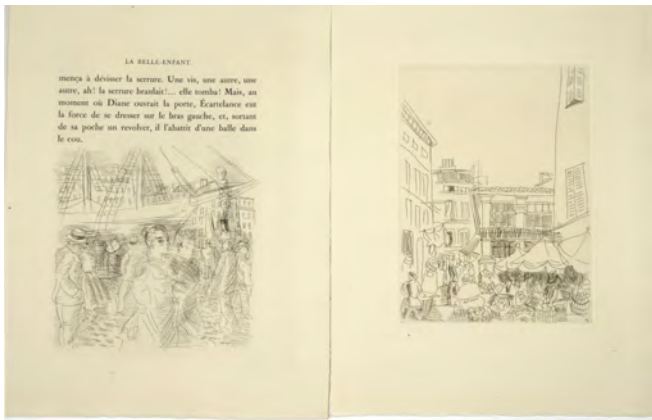


19 Diaghilev. Ballets Russes. **Souvenir program for Le Coq d'or and Pétrouchka.**

. Diaghilev. Souvenir program for **Le Coq d'or and Pétrouchka.** Neuvième Saison Russe. Mai-Juin 1914 dix représentations de Ballets Russes de M. Serge de Diaghlew. Paris: Ballets Russes, 1914. Quarto 9 ½" x 12". Original wrappers 48p plus inserts. **FINE COPY with original silk ties. Rare in this condition.**

Includes “Agrument du **Coq d’Or** and **Petrouchka.** General program for Mai-Juin 1914. Photo of Karsavina in **Petrouchka**, Costumes in color, full page photos of Fokina, Fokine, Karsavina, Bolm, ads inserted for Brunhoff’s periodical *Comoedia Illustré* 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



20 (Dufy, Raoul, 1877-1953). Montfort, Eugene. . **La Belle-Enfant ou l'Amour à Quarante Ans.** Paris: Ambroise Vollard, 1930 . #163 of 340 copies (Entire edition 390 copies: 60 with suites; 35 on Japan supernacre; 244 as this copy; 50 hors commerce).

Loose as issued. Page size 13.2 x 10.2 inches; overall size 14 x 11 x 2.5 inches Illustrated with 110 original etchings by Raoul Dufy, 94 of which are 1/2 or full page plates, 41 hors-texte, loose in pictorial wrapper folder. Fine copy, Brown buckram folding box.

Garvey notes in *The Artist & The Book* #93 "In search of accuracy of detail for *La Belle-Enfant*, one of the most celebrated of Dufy's illustrated books, he made preliminary studies in Marseilles, the locale of the novel."

Vollard recounts the determination of Dufy to get exactly the right images he wanted. "His conscientiousness was extraordinary. After several journeys to Marseilles – a Marseilles that is beginning to disappear, which adds still more to the interest of these illustrations – just as he was about to engrave one of the last plates, representing Aline's salon, the artists felt doubtful. ...He decided to go to Marseilles... again." (257-8)

References: Chapon p. 281; Kornfeld 152/62; Skira 107; Rauch 47; "From Manet to Hockney"85; Strachan,W.J. *The Artists and the Book in France*. Vollard, Ambroise.

Recollections of Picture Dealer (1936); *The arts of the French book 1900-1965* (1967): #15.

\$4,000

Full Description:

<http://www.goldenlegend.com/list/Dufy.pdf>

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



21 Miro, Joan. **Lucifer [Original lithographic poster in color]. published by the Martha Graham Dance Company.** New York, printed by Maeght, Paris, 1975. (Mourlot, 1050).

Copy #51 of 75, signed by Miro in pencil, on handmade paper (there were also 500 unsigned copies, with “letters” published as an advertising poster for the performance). Mourlot. *The Lithographs of Joan Miro, #1050; Picasso. The Posters of Joan Miro, #86.* 31" x 21". Image/sheet size 30 3/4 x 22 1/4 in. (78.0 x 56.4 cm), unmatted, Deckled edges. □

□ Miro created this lithograph as an advertising poster for the modern ballet *Lucifer* performed by the Martha Graham Dance Company, featuring Margot Fonteyn and Rudolf Nureyev as guest artists. *Lucifer* premiered June 19, 1975 at The Uris Theater in New York City as the main feature of The Martha Graham Gala. □

□ In Martha Graham’s words, “Many people have asked me why I did *Lucifer* with Rudolf Nureyev. *Lucifer* is the bringer of light. When he fell from grace he mocked God. He became half god, half man. As half man, he knew men’s fears, anguish, and challenges. He became the god of light. Any artist is the bringer of light. That’s why I did *Lucifer* with Nureyev. He’s a god of light. And Margot Fonteyn was such a glorious complement to him at it. Luminous as night. When I first saw Margot Fonteyn she was a great and beautiful figure.”

(Unidentified interview with Martha Graham, 1975.) □

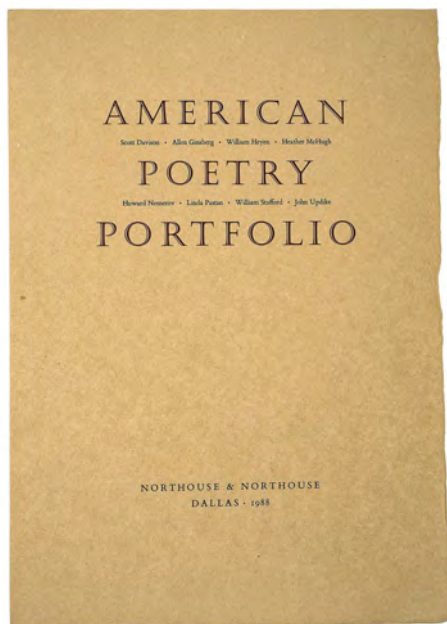
Provenance: Through the family of former Rhode Island governor and United States senator John Orlando Pastore (1907-2000).

Full Description:

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

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

\$6,000



22 **Northouse, Cameron . American Poetry Portfolio.** *American Poetry Portfolio*, published by Northouse & Northouse, Dallas Texas, 1988. Edition of 100 copies of which this is #27. With eight broadside poems, each specially designed and printed. *Each individually signed by the author (Ginsberg's "Capitol Air" has an holograph word ad d ded; Nemerov's "Landscape with Self Portrait" is unsigned).*

Eight folio broadsides ranging in size from 13" x 17" to 13" x 19". Fine in a hard plastic case (13 3/4 x 19 1/4") .

Scott Davison, "Soft Salvation," designed and printed by David Holman at the Wind River Press. Allen Ginsberg, "Capitol Air," designed and printed at Red Ozier Press.

William Heyen, "Mother and Son," designed and printed by Leigh McLellan.

Heather McHugh, "From 20,000 Feet," designed and printed by the Press of A. Colish.

Howard Nemerov, "Landscape with Self-Portrait," designed and printed by W. Thomas Taylor. Linda Pastan, "Mother Eve," designed and printed by W. Thomas Taylor.

William Stafford, "Geography Lesson," designed and printed at the Red Ozier Press.

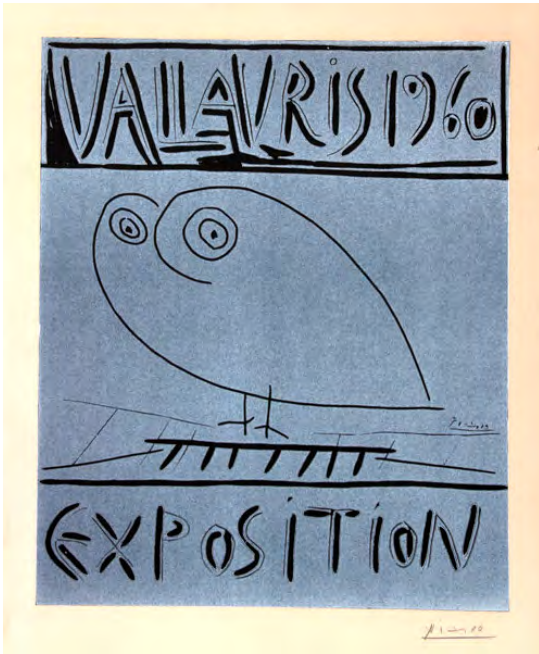
John Updike, "Two Sonnets," designed and printed by David Holman.

\$1,500

Full Description:

www.goldenlegend.com/pdfs/amerpoet.pdf

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



- 23 Pablo Picasso, Spanish (1881 - 1973). **Vallauris Exposition 1960 [Lithograph]**. Linocut on Arches, **(Bloch 1290,)signed in pencil "Picasso. " 1 of 170 copies.** Image Size: 25 x 21 inches. Size: 29.5 in. x 24.5 in. (74.93 cm x 62.23 cm)

In the late 1940s, Picasso became interested in ceramics. He thought he could design a ceramic form that could be produced in a small limited edition, just as he would produce a print on paper.

In 1953 Picasso met artist Jacqueline Roque at Madoura Pottery in Vallauris where she worked. Together they created his ceramics. In 1961 they married and moved to Mougins, France where Picasso continued creating ceramics until his death in 1973.

Annually, he created a poster to advertise his show and sale of new ceramics. This run of posters included a small, signed, limited edition on special paper, as here. Nicely framed.

\$9,500



24 Poiret, Paul. **Typed letter, signed "Paul Poiret" dated 28 April 1914**

Paul Poiret letter on Georges Lepape Stationery. 1 page, folio (8 3/4 x 11"). Eleven lines. Written on Poiret's Ave D'Antin 26 address with woodcut logo by Georges Lepape prominently in upper left hand corner.

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.

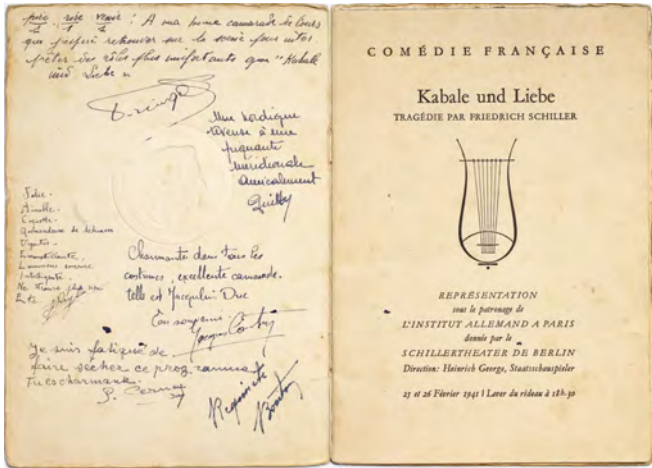
Paul Poiret (20 April 1879, Paris, France - 30 April 1944, Paris) a Parisian couturier whose influence was s greater than any other designer of pre-WWI Paris. Poiret dressed Ida Rubinstein, Isadora Duncan, Eleanore Duse and Sarah Bernhardt, as well as, many members of European nobility.

Full Description:

www.goldenlegend.com/pdfs/poiret.pdf

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

\$1,500



25 **Schiller, Friedrich von. Kabale und Liebe Tragédie par Friedrich von Schiller. Representation sous le patronage de L'Institut Allemand a Paris donnée par le Schillertheater de Berlin. Direction: Heinrich George, Staatsschauspieler 25 et 26 Févier 1941. Berlin:H. Heenemann, 1941. . Under German occupation the Comédie-Française hosts a performance of Schiller's Kabale und Liebe. whether they liked it or not [theatre program inscribed by 21 actors]. Comédie-Française. Kabale und Liebe Tragédie par**

Friedrich von Schiller. Representation sous le patronage de L'Institut Allemand a Paris donnée par le Schillertheater de Berlin. Direction: Heinrich George, Staatsschauspieler 25 et 26 Févier 1941.

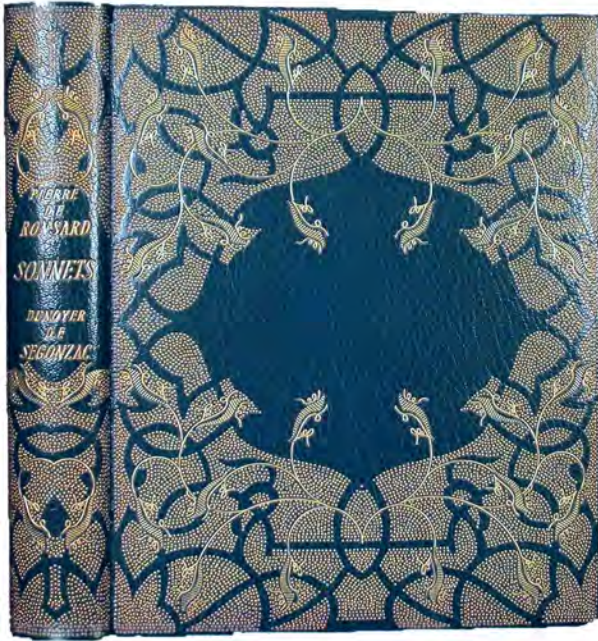
Berlin:H. Heenemann, 1941.

Full Description:

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

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

\$1,500



- 26 (Segonzac, Andre 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 Ronsand and signed A. Dunoyer de / Segonzac." Folio (10 1/2 x 13"; 25, 5 x 32 cm.) Bound in blue morocco 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.

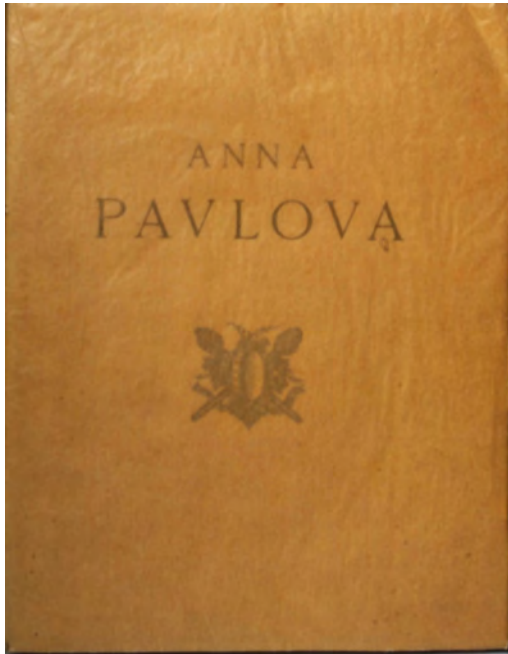
Binding by Therese Moncey, with Fache as doreur. Moncey's beautiful bindings have won le grand prix de la reliure francaise in 1950 and succeeded in numerous exhibitions. She has always used the great gilders "doreurs" of the period such as Fache.

\$17,500

Full Description:

www.goldenlegend.com/pdfs/segonzac.pdf

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



27 Svetlov, Valèrien. **Anna Pavlova**. Paris: de Brunoff, 1922. Number 151 of 325 copies, numbered and signed by the editor M. de Brunoff and by Pavlova herself on the front half title (only a few copies of the edition are signed by her). Translated into French by M. Pétrouff.

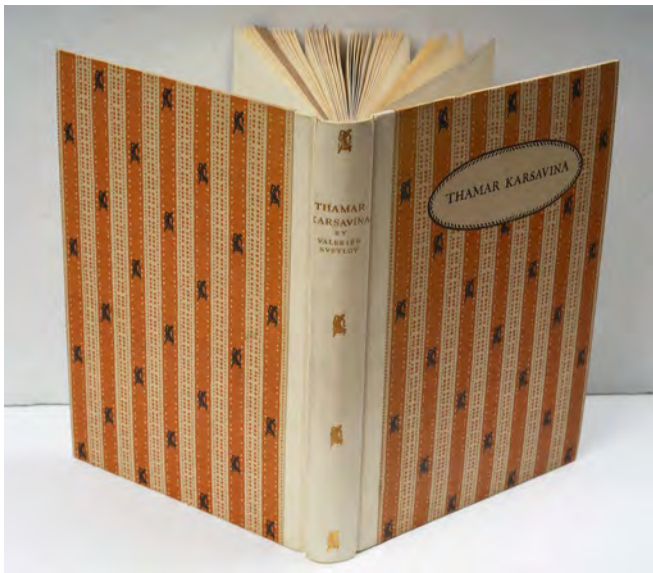
With 22 plates protected by tissue guards plus numerous in-text illustrations and photographic reproductions of woodcuts. The illustrations reproduce costumes by Bakst, Serov, Korovin, Solomko and Anisfeld, along with numerous photo portraits of Anna Pavlova in many of her role, many rarely found. Text has 194 pages “with splendid illustrations in colour and montone...The most beautiful of the books devoted to Pavlova.”

according to the dance historian Serge Leslie (Ref Leslie p.502). This book on Pavlova is still after 100 years the most beautiful book about her.

arge quarto (10" x 13"). Original wrappers, **extremely fine copy with original glassine. Protected in original publishers full leather slipcase.** (12" x 14"). Slipcase has spine with raised bands lettered and ornamented in gilt. (The publisher’s slipcase is rarely present). Our is slightly worn and foxed.

We sold this copy in 1986 then re-acquired it from the owner in 2021. From this copy, one can see what the volume looked like when it was published.

\$5,000



28 Svetlov, Valerien. . **Thamar Karsavina.**
Translated from the Russian by H. De Vere Beauclerk &
Nadia Evrenov. Edited by Cyril W. Beaumont. London: C. W. Beaumont, 1922.

is bound in cloth. . *First edition, limited to 120 copies signed by Karsavina, of which this is #48.*

(A regular edition of 230 unsigned copies was also published)

Quarto 12" x 9 ½. Original decorated boards with vellum spine, lettered in gilt. Tiny ink note at top of front fly leaf otherwise very fine and as bright as when it was issued in 1922.

Decorations are hand-colored by Claude Lovat Fraser (1890 - 1921).

This edition include an album of full page, mounted black and white camera portraits of Karsavina, each titled with photographer identified. She is picture in Giselle, Schéhérazade, Le Carnaval, Le Pavillion d'Armide, Le Coq d'Or, Les Sylphides, Papillons, Le Spectre de la Rose, Daphnis et Chloë, Petrouchka, The Tragedy of Salome, L'Oiseau de Feu, The Three Cornered Hat, Pulcinella, and Le Astuzie Femminili.

\$4,500



29 Tzara, Tristan. **Vigies**. Tristan Tzara and Camille Bryen. Paris: Alexandre Loewy, 1962. igned by both poet and painter. Number #95 on Rives.. Entire edition 114 copies: 10 copies on Japon each with a suite of the etchings; 90 numbered copies as this; 14 copies hors-commerce. Each copy signed by the author and artist. Size” 10 1/8" x 13". Unbound as issued, in wrappers, with cloth covered hard slipcase (spine hinge of slipcase worn). With five color etchings each protected by a tissue guard. Fine copy. Printing of the etchings at the press Raymond Jacquet, Paris. The orig. edition of these poems was published in Paris in 1937. The etchings with their soft colors, minute figures, and suggestions of numbers and letters, offer their own commentary on Tzara’s brief lines, sketchy syntax, and enigmatic images. (P.46 and pictured in color and full page across as figure 38. Lloyd). The poet, painter and graphic artist Camille Bryen (1907-77) is considered an important representative of French Tachisme. He also dedicated himself to writing*

Full Description:

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

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

\$2,000



30 **Valéry, Paul. . Degas Danse Dessin. .**

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.

Degas Danse Dessin pictures ballet dancers in costume and in the nude, subject matter for which Degas was famous. Published by Ambroise Vollard in a livre d'artiste that brings forth Degas' original drawings and monotypes in fidelity.* Vollard writes "I had to find an artist capable of fathoming the sensitiveness of [Degas'] drawing, the subtlety of his tone. I turned to the painter-graver Maurice Potin who accomplished wonders. He spared neither time nor trouble." Potin often "had to engrave as many as three different copper plates to capture the rich, feathery effect of Degas's monotypes. Six years were required for the project. "In his superbly engraved plates of aquatint-etching Potin has preserved the rich black and pastel colors of the original." (Johnson p27)

Full Description:

www.goldenlegend.com/pdfs/degas.pdf

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\$7,500

Page 32



31 (Villon, Jacques) Valery, Paul. **Le Bucoliques de Virgile. Lithographes originale en couleurs de Jacques Villon.** (Villon, Jacques) Valery, Paul. Le Bucoliques de Virgile. Lithographes originale en couleurs de Jacques Villon. Paris: Scripta & Picta, 1953. Original edition of these illustrations.

Copy #241 on Vélín d'Arches. With 44 lithographs in color, 1 in black. Entire edition: 245 as this plus 24 special copies with suites. Folio: 15" x 11 ½" x 1 3/4". Lithographs printed at Mourlot

Lithographs of "idyllic serenity. Bound by Madeline Gras in brown morocco with mosaic spiral onlays in red, brown and green, each heavily decorated with gilt swirls. Smooth spine with onlaid pyramids in green and orange along the sides. Suede end sheets. Fine copy.

\$11,000

Full Description:

www.goldenlegend.com/pdfs/villon.pdf

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



32 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 167 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

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23.D.43.

