

Images of Ballet and Danse 18th-19th century



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

Anonymous engraving (English? French? Ca. 1750) probably after a lost painting by Carlotta Amigioni with the face probably taken from a medal of Joanna Aurette. The subject of the print is either Anne or Janneton Aurette.

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

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

Full Description:

\$3,000

www.goldenlegend.com/pdfs/aurette_print.pdf

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



- 2 Lancret, Nicolas, 1690-1743. . **Marie Sallé. Se vende a Paris chez l'auteur d'entre du quai de la Féraille ala croix de Perles et chez Sr. De Laramessin rüe de Platre a la 4e porte cochena adroit par la rüe St. Jacques et ches la Ve de F. Chereau rüe St. Jacques au deux pilliers d'or a Veu Privilege du Roy. 1732. Bocher.#71.** Height 17 ½" ie 1' 5 ½ 444.5m; Length 22" ie 17 ½ 558mm. Framed. Sallé to front, feet in fourth position, arms à la seconde, elaborate ankle-length gown. Background left, trio of women dancing. Background right, four boys playing woodwind instruments in front of the Temple of Diana, heavy foliage. Engraved by L'Armessin, Nicolas de, 1684-1753.

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

Full Description:

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

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

\$3,000



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

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

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

\$1,200



- 4 **Redowa Waltz a New Bohemian Waltz as danced in the Parisian Saloons and taught by Monsieur Jules Martin, Philadelphia, composed by F. Burgmuller.** On stone by a. Newsam; P.S. Duval, Lithog. Philadelphia (ca. 1840). Folio (image size 6 x 7 ½ "). Hand colored lithograph cover with two pages of music, which includes nine lines of dance instruction. P/N Redowa waltz 2.2.

Reference: Chaffee/American #92 who notes that the dancers represented are probably intended as M. Martin and his wife, or the more famous Mme. Lecomte. Lovely coloring with a few faint spots of foxing; removed from binding. Ten lines of dance instructions precede the score. IMG 48

\$300



- 5 Alophe, Menue . Marie Taglioni. . Taglioni, Marie [Lithograph] . Gallerie de la Presse, / de la Litterature & les Beaux Arts. / [M.Alophe] / Marie Taglioni. / 23 Chez Aubert gal Vero-dodat. - Imp Aubert et Cie."1838 Lithographic portrait on wove paper. 6 ½" 8 ½" (Plate mark). Window mat (11 ½" 14"). Trimmed at top edge with loss of Gallerie de la Presse, / de la Litterature & les Beaux Arts. Ref: Binney, Edwin Longing for the ideal: Images of Marie Taglioni in the Romantic Ballet. 1984 #69; Beraldi, Hentri. Les Graveurs du XIXe Siecle. Jacques Laget, 1981, I. Menuet Alophe. I.p46.

\$350



- 6 (Black Crook). **Transformation Polka from the Black Crook.** Mdlle Bonfanti. By Thomas Baker. Composer of the Black Crook Music. New York: Wm A. Pond, 1867. Lithographic music cover, hand colored, with 4pp. of music and blank back cover. Folio, 13 1/4" x 10 1/4". Disbound. Minor defects but nearly a fine copy with color bright and fresh. Binney/American p.200 #8 (illustrated) who notes:

"The great American theatrical furore, immediately following the close of our Civil War, to this day a colorful legend in our stage annals, was The Black Crook, a Parisian importation in which ballet, very good ballet, figured prominently."

\$350

Full Description:

<http://www.abaa.org/books/283485736.html>

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



7 Bon Genre . **La Sauteuse.** {Etching} . **La Sauteuse.** Le Bon Genre, No. 21. [Paris 1817]. From Observations sur les modes et les usages de Paris, pour servir d'explication aux caricatures publiées sous le titre de Bon genre...Paris: chez l'éditeur, 1817. Etching on paper, hand colored. 9 1/2" x 8" plate size. 15 3/4 x 12 full sheet. Slight darkening to margins, plate clean.

The Sauteuse or Jumping Waltz, is performed by making a jetté or spring from one foot to the other every time the step is performed. **Le Bon genre** a journal published a popular series of caricature of social life and customs in Paris after Napoleon. A number of plates were devoted to fashionable dancing

Colas 2238 #21

\$150



8 Bonnart, Robert (1652-17..). **La Bohémienne.** [Engraving] Chez N. Bonnart, rue S.t Jacques, à l'Aigle, avec Privilège du Roy, 1680 but reproduction based on the original, 19th century, with hand-coloring. 9" x 12" matted .Ref: Hennin, 5131[Recueil. Collection Michel Hennin. Estampes relatives à l'Histoire de France. Tome 58, Pièces 5085-5180, période : 1680]

\$200



9 Celeste. *Céleste as the Maid of Cashmere* [Print] . [London: Hodgson and Graves, November, 1837]. After a painting by E.T. Parris; Lithographed by A. Dick.

Octagonal 8 x 15" (plate size), 8 1/2 x 17 1/2" (sheet size). Original lithograph on paper. Mounted on stiff paper, trimmed to 1/4" of left margin, lacking publisher's logo at bottom. Beautifully framed 17 1/2" x 23".

Madame Céleste (Anastasie Céleste des Rousselles; 1810-1882). According to Nancy Reynolds, Celeste's "great popularity rested mainly on her eloquent performances in melodrama, in which she was particularly noted for her command of gesture."

References: Binney, *English*, no. 13; Reynolds, Nancy. "Madame Celeste," *Oxford*, vol. 2.

Full Description:

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

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

\$1,500



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

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

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

Full Description:

www.goldenlegend.com/pdfs/cerrito.pdf

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

\$850



- 11 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



- 12 Duvernay, Pauline. **Pauline Duvernay as Florinda in "The Devil on Two Sticks"**. After a portrait by A.E. Chalon. London: J. Mitchell, March 16th, 1837. With facsimile of dancer's signature. Publisher's logo with London and Paris address, printer J. Graf and artist R.J. Lane ARA. Original lithograph, hand-colored in pink, burnt orange, grey. (10 1/4 x 14 1/4" to plate mark; 15 1/4 x 20 1/2" full sheet) . Backed on stiff linen. Marginal tears (repaired). Beautifully framed. The print represents Duvernay in her cachucha costume as Florinda in The Devil on Two Sticks.

Pauline Duvernay, (b. Paris, 1813; d. Lyndford, England, 1894) studied at the ballet school of the Paris Opera and was the prize student of Auguste Vestris. By all reports she was a great beauty who at the time rivaled Marie Taglioni.

The author William Makepeace Thackeray, who could write biting criticism of Taglioni, could, quoting from Beaumont and Sitwell, "rhapsodize over Duvernay, whom he called 'a vision of loveliness, such as mortal eyes can't see nowadays.'" Thackeray also realized that Duvernay's dancing reflected a new style which came to be called "romantic" ballet when he exclaimed: "There has never been anything like it— never."

Duvernay's greatest role was Florinda in The Devil on Two Sticks in which she triumphed at Drury Lane, in London in 1836.

References: Thackeray, William M. Roundabout Papers (1836); Guest. (1954); Beaumont & Sitwell
\$1,500



13 Duvernay, Pauline (ballerina). **Two great prints from the Romantic Ballet. 1. Pauline Duvernay as Florinda in “The Devil on Two Sticks”**
London: J. Mitchell, March 16th, 1837/Lithograph after a portrait by A.E. Chalon

1. Fanny Duvernay in her cachucha costume [London: T. Mclean, February 14th, 1837].Lithograph after a drawing by J. F. Lewis.

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Full Description:

\$1,500

www.goldenlegend.com/pdfs/duver2.pdf

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



- 14 Duvernay, Pauline. . **Nyade 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.

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.

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.

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



- 15 Elssler, Fanny. **Fanny Elssler [facsim. sig.] in the Cracovienne dance.** E. Brown Jr. del., G. W. Lewis lith. New York: Atwill, 201 Broadway, 1840. Engraver, Lithographer E. Brown Jr., [Fanny Elssler in the Character of Cracovienne]; Lithographic cover full-length to front, right arm raised above head, left hand at waist, left leg extended to right, buildings in background on both front and back cover, lengthwise (19 3/4" x 13 1/4") cracked at center fold, with 2pp music. Gov. Arnold's March. Reference: Binney #30; Miguel "C" (colored copy); Beaumont & Sitwell #24, plate 16 by Bouvier, for other versions of this prin. Levy Box 185, Item 032; Location: NYPL Arts - notes: Choreographic work: Mazilier.

\$650



- 16 Elssler, Fanny. **Fanny Elssler's Favourite Dances.** Elssler, Fanny. Fanny Elssler's Favourite Dances. La Cracovienne. Baltimore: Carusi (ca. 1840). Lithograph E. Weber, Baltimore. Lithographic music cover and 5pp. music. PN: 271.

Fanny Elssler was a popular ballerina of the mid-nineteenth century, who danced to packed houses throughout America. Of the many musical compositions published with her portrait on the title page, one of the most striking is the 1840 work for La Cachucha by Eliphalet Brown, Jr., a portraitist and marine artist.

References: Chaffee/Am #20c "one of the most popular studies of Elssler published in America." Chaffee notes this was perhaps an original work by Sarony. A variation of La Cachucha. Arranged by Ch. Zeuner. New York: Atwell, 201 Broadway, n. Levy Box 185 #25. Location : NYPL

\$300



- 17 Gautier, Jean Baptiste. **Rupture entre Lord donnant et Miss prend, danseuse du Theatre de Londres** [Caricature]. 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 allichees, une fois la toile levee nous ne rendons plus l'argent."

Satire: A bulky Englishman with a dog in his pocket is addressed by a dancer, while her lover hides behind a long mirror. This print is a generic satire pointed toward the wealthy, middle-aged English theater-going man who found delight in beautiful French dancers.

The artist is identified as Jean Baptiste Gautier (French publisher/printer and printmaker; fl. 1780 1820), who was known for his caricatures, decorative fans, calendars, and portraits of notables such as Louis XVIII and Mme Talma. The British Museum notes that this print was listed in the Bibliographie de France on December 30, 1815 by Gauthier.

Full Description:

www.goldenlegend.com/pdfs/Gautier.pdf

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

\$850



- 18 Grisi, Carlotta. **Lithograph portrait of Grisi in Giselle, Act II.** Carlotta Grisi. (Caronne Adele Josephine Marie Girsi. 1819-1899) [Paris: Marchant: ca 1841]. Sheet size 9 1/4" x 11 9/16." Slight marginal soiling. After Alex. Lacauchie, lithograph by Rigo et cie. Reproduced as Plate 63 of *Galérie des Artistes dramatique*. Ref: Binney. *Glories of the Romantic Ballet* (1985) #101(insert) citing Fr 543; Hall 6; repr. Haskell, fig 31, opp. p.49.

\$350



- 19 Grisi, Carlotta, (Perrot, Jules). **The Original Polka.** As Danced at the Soirees du Haut-ton in London, Paris, Vienna, &c. &c. Dedicated to Mr. E. Coulon. London: Jullien, n.d. Lithographic music cover with 2-5pp. music, 1p. figures. Colored lithograph by M & N Hanhart, showing dancing couple in Polish dress holding hands, fancy border. Dancers are Carlotta Grisi and Jules Perrot. Reproduction of Jullien's signature. Cover aged. Reference: NYPL; IMG 116.

\$300



- 20 Marcaillou, Gaiien. **Les Bayaderes**. Valses pour le Piano en Deux Suites. No. 1. Mayence: B. Schott, n.d. PN: 9106.1. Hand-colored lithographic cover with 5pp. music. Cover shows two female dancers in ethnic dress. Bookseller's stamp. Foxed. Waterstain at upper right not affecting score. GLIMG #117.

\$300



- 21 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



- 22 Taglioni. **Marie Taglioni** . Paris: ca: 1837. After a drawing by Zephirin-Felix-Jean Belliard lithograph by Delpech. Large lithograph on hand-made paper. (14x10). Framed (18 x 22").

An exquisite portrait

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 Balleto Romantico*. 2007. #69 colored version. “*Un dei piú squisiti ritratti della Taglioni e dell’ epoca romantica.*” (*One of the most exquisite portraits of Taglioni and the romantic era.*)

Longing for the Ideal. Harvard Theatre Collection, 1984 #58

\$1,000



- 23 Taglioni, Marie. **Mademoiselle Taglioni from a drawing by A.E. Chalon. 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 Zephire*, King’s Theatre, London, June 3rd, 1830. *A rare hand-colored copy. Proof impression* on heavy paper. A few stains, light soiling, remains of tape on verso.

One of the great prints of the Romantic ballet

Ref: 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.

\$1,500



24 Taglioni, Marie. **Rare paper doll set with costume and box**

A rarity of the Romantic Ball.

[Paper doll with costumes]. TAGLIONI Paris: Simon. [c. 1835]. With the original publisher's box (7 3/4" x 10.5/8") . Mannequin of Maria Taglioni and seven ballet costumes that can be modeled on the mannequin. Fine condition, front and back .

The paper doll set consists of a mannequin of Marie Taglioni (engraved and hand colored, 3" x 9 1/8"), with seven ballet costumes (each engraved and hand colored, back and front then glued together at the edges; each approx 4x6") With four (of six) headdresses. The costumes and headdresses could be placed over the mannequin to dress the dancer in the costume of her important roles in the mid-1830s.

The box is decorated with hand-colored oval cartouche of interlocked wreaths, with the name Taglioni in center. Each wreath contains the name of the ballet illustrated by a costume: *La Belle au Bois Dormant*, *Nathalia*, *La Tentation*, *Guillaume Tell*, *La Sylphide*, and *Le Dieu et la Bayadere*. One wreath bears publisher's name Simon à Paris and one Opéra for the Paris opera where Taglioni performed these in leading roles.

Full Description:

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

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

\$6,000



- 25 Taglioni, Marie; Glover, Charles W. **La Gitana (The New Cachoucha)**. Danced By Madlle. Taglioni, In the Grand Ballet la Gitana, At her Majesty's Theatre, the Courts of Paris & St. Petersburg. Arranged for the Piano Forte, By Charles W. Glover. New York: Hewitt & Jaques, 239 Broadway, (ca 1841). Lithographic cover only. Slight wear and soiling. Currier's Lithographers, N. Y.; W.K. Hewitt; G.W. Quidor Engvr. Reference: Harvard/Longing #81. Chaffee/American #78 (1839).

\$250



- 26 Taglioni, Marie; Marcaillou, Gatien (d. 1865). **La Couronne de Roses Grande Valse pour le Piano composed by G. Marcaillou**. Mayence: Fils de B. Schott; Bruxelles (2 Rue de l'orangerie, Bruxelles): Schott frPres, (1858). Lithographic music cover with 5pp of music. PN: 10370. Although not named, Marie Taglioni is the central figure in the beautiful vignette. Reference: Harvard. Longing for the ideal (1984) #136 "color lithograph" (dating the print 1847-51). A music cover with this title was issued in New York by William Hall and Son (cf Early American sheet music). Rare.

\$350



27 Tenth English Regiment. **The Somerset or the 10th taught to Dance an afterpiece lately perform'd at the Theatre Royal Hawkin's Street, with unbounded applause!** . The Somerset or the 10th taught to Daunce an afterpiece lately perform'd at the Theatre Royal Hawkin's Street, with unbounded applause! (No place, pub by McCleary(?), no date, but ca 1824). Original etching (12" x 7 3/4") plus margins, and title below. Hand colored. Several small scuff s to image, right center, very good otherwise.

A rare corollary to Arrogance, (or Nonchalance) of the Tenth Retorted. R. Cruikshank, fecit. London, April 1824 by Fairburn Broadway Ludgate Hill. BM Catalog #1464. The insult to Irish girls is followed here by the young men of Dublin kicking one of the officers of the 10th down the stairs, with comments by onlookers that include ridicule of the officers "One says I suppose they'll have a meeting [fight] shortly; the other says "Oh not at all the 10th don't fight." Another comments that the 10th do in fact dance, if falling down stairs can be considered dancing. Rare. OCLC lists a copy in the Robinson collection of Caricature, Trinity college Dublin.

\$600



28 (Viennese Children). **Dances of the Viennese Children.** Baltimore: F.D. Benteen, (ca. 1846). (Lithograph in colors on paper 9 3/4 x 13" page size) with 4pp. of music (platemark #1108). A little foxing to cover. Rare. Not in Chaffee. One of the several music cover titles for the traveling company Mr. & Mrs. Josephine Weiss. Odell's Annals of the New York Stage.

\$300



29 (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



30 Walsh, Mary E. **Black Hawk Waltz.** Boston: Oliver Ditson & Co., 1877. PN: 10394-4. Black and white lithographic music cover with 2-5pp. music. Lithograph by Boston: Bufford shows dancing couples near a statue of Black Hawk on a pedestal. Edges worn. Light foxing.

\$85

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