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Telephone 516-922-2192
info@lubranomusic.com
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1. ARTÔT, Alexandre [Montagny, Joseph] 1815-1845

Fine large three-quarter length lithograph by Charles Bagniet (1814-1886) of the violinist in formal dress, leaning in Napoleonic stance on a decoratively carved sideboard on which rest an apparent musical manuscript in progress entitled "Adagio," an inkpot, and quill pen, with a violin on a carved chair to the subject's left.

430 x 315 mm. + wide margins. Signed by the artist ("C Bagniet") in the stone. On chine-appliqué, with "Dessins d'Après Nature par Bagniet," "Imprimé par Degobert" and "Lithie. de la Société des Beaux-Arts" printed to mount just beneath image. Margins slightly soiled and foxed; edges slightly worn.

A highly talented Belgian virtuoso, Artôt was a student of both Rodolphe and Auguste Kreutzer. "In 1843 Artôt [he] on a concert tour of America and Cuba with the soprano Cinti-Damoreau. He was one of the first violin virtuosos to visit America, the others being Vieuxtemps and Ole Bull; they vied with each other for the admiration of the American public, the French elements preferring Artôt's Parisian elegance to the awkward but modest stage presence of Ole Bull. While in America Artôt showed the first symptoms of the lung disease from which he died. His compositions include a Concerto in A minor (1845), fantasies and airs with variations and, in manuscript, string quartets and a Quintet for strings and piano." Alexis Chitty and Manoug Parikian in Grove Music Online. (27568)

\$850



2. [BASSOON]

Le Bassoniste. Original etching by Félicien Rops depicting a bassoonist in formal dress seated behind his music stand.

Sheet size ca. 283 x 206 mm., plate size ca. 188 x 158 mm. Signed in the plate with the artist's initials. Published in L'Artiste. Slightly worn and browned; hinged to mount at upper margin of verso.

Exsteens: L'Oeuvre gravé et lithographié de Félicien Rops (Paris: Pellet, 1928), 237 ii/ii.

An attractive example of the work of Félicien Rops (1833-1898), a Belgian artist known primarily as a printmaker in etching and aquatint. His works influenced many younger artists, including Symbolists such as Edvard Munch and Max Klinger. Wikipedia (27413) \$350

3. BEETHOVEN, Ludwig van 1770-1827

Very large steel engraving by François-Joseph-Aimé de Lemud (1817-1887) of a romanticized Beethoven asleep, draped over a square piano, with a cello on the floor, crumpled musical manuscript leaves under the piano, and a pile of musical manuscripts behind the piano. Wien: Stammler & Karlstein, [1863].

464 x 561 mm. A strong impression on wove paper. Slightly soiled; repairs to edges and lower margin affecting the composer's printed name; remnants of hinges to upper corners of verso.

Beethoven appears to be dreaming, as a conductor (possibly the composer himself) stands before a large orchestra in the upper background with various figures from mythology, religion, and literature in the foreground.



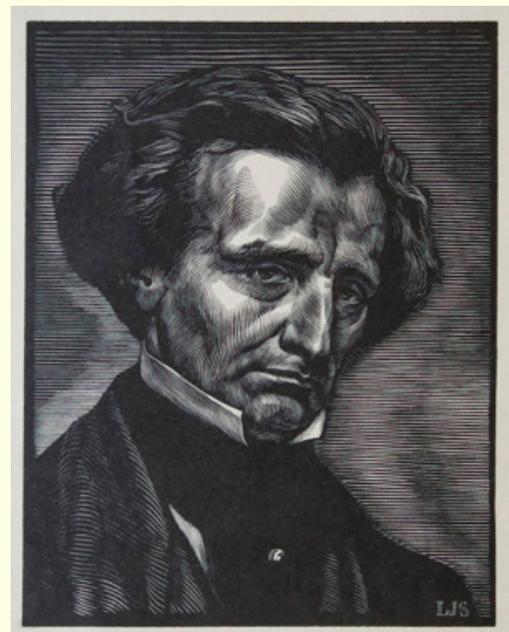
"The painting from which [Lemud] derived his Beethoven print was called Beethoven's Dream, and indeed some Hoffmannesque characters seem to have invaded the dream world of the slumbering musical genius..." Comini: *The Changing Image of Beethoven*, p. 343, figure 131 (p. 269). (27681) \$750

4. **BERLIOZ, Hector 1803-1869**

Portrait wood engraving by Louis Joseph Soulas (1905-1954).

159 x 124 mm. + wide margins. Printed on light Japon-type paper. Signed with the artist's initials in the plate. A very good impression. Slightly creased at margins; remnants of hinges to upper corners of verso.

Limited to 72 copies, indicated by pencilled numbering to lower margin. (27517) \$200





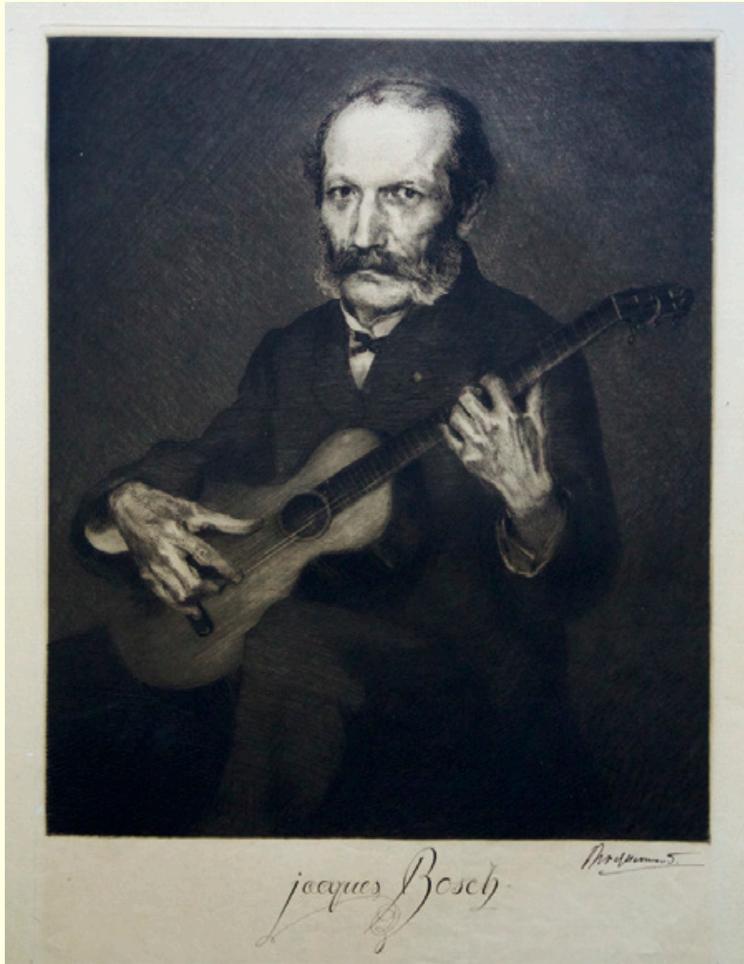
5. BORDONI-HASSE, Faustina 1700-1781

Bust-length portrait engraving by an anonymous artist after the drawing by Rosalba Carriera (1675-1757).

118 x 95 mm. Within an oval border published in Hawkins's *General History of the Science and Practice of Music* in 1776.

*Bordoni, "universally ranked among the greatest singers of her age," first sang in London in Handel's *Alessandro* in 1726 and created four other operatic roles in Handel operas. She married the composer Hasse in 1730.*

"Quantz (translated by Burney) gives perhaps the clearest account of Faustina's quality: "Her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful and quick a shake, that she could put it in motion upon short notice, just when she would. The passages might be smooth, or by leaps, or consist of iterations of the same tone, their execution was equally easy to her ... She sung adagios with great passion and expression, but not equally well, if such deep sorrow were to be impressed on the hearer, as might require dragging, sliding, or notes of syncopation and tempo rubato. She had a very happy memory, in arbitrary changes and embellishments, and a clear and quick judgment in giving to words their full power and expression. In her action she was very happy; and as she perfectly possessed that flexibility of muscles and features, which constitutes face-playing, she succeeded equally well in furious, amorous, and tender parts; in short, she was born for singing and for acting." Metastasio described her and Hasse in 1744 as 'truly an exquisite couple'." Winton Dean in Grove Music Online. (27548) \$250



“Le Roi de la Guitarre”

6. **BOSCH, Jacques 1826-1895**

Fine large etching and drypoint of the guitarist, seated, by Félix Bracquemond (1833-1914). 1883.

450 x 325 mm. + wide margins. A fine impression on laid paper with printed titling below image. Signed in ink by the artist at lower right just below platemark. Slightly browned; margins slightly soiled with a few chips and small tears; lower outer corner creased; remnants of hinges to upper corners of verso.

Béraldi: *Les Graveurs du XIX Siècle* 18, iv/iv.

*Bosch, born in Barcelona, settled in Paris in 1853, and became known as "Le Roi de la Guitarre." "He was a close friend of the painter Édouard Manet and posed for him many times, one portrait being used as illustration for one of Bosch's publications, *Plainte Moresque* op. 85, which is also dedicated to Manet. Besides many original compositions he wrote a *Méthode de guitare* (1891) and an opera (*Roger de Flor*, 1868). In Paris, Bosch was much praised at the aristocratic salons and had a large number of pupils, including the brothers Alfred and Jules Cottin. His best-known piece was his song collection *Dix Mélodies*, which was praised by Felipe Pedrell as a "true model of what a composer's inspiration may create in this genre"... Wikipedia*

Bracquemond was a prolific printmaker, active in Paris in the latter part of the 19th century. He received the "Grande Medaille d'Honneur" at the Universal Exhibition in 1900. He was in the circle of Manet, Degas, Fantin-Latour, and Auguste Rodin. (27624) \$1,500



17th Century Opera

7. CAVALLI, Pier Francesco 1602-1676

L'Hipermestra. Engraving of Scene 1, Act 1, "Cortile Regio," by M. Bellonni after Silvio degli Alli. Firenze: Vincenzo Vangelisti, 1689.

182 x 238 mm. + margins. Printed on laid paper. Slightly worn; some minor foxing' central vertical crease; remnants of hinges to upper corners of verso. The scene depicts a courtyard enclosed by columns and arches. A female singer in the foreground and a group of six soldiers (possibly the chorus) is in the background.

"[Cavalli] was the most performed, and perhaps the most representative, composer of opera in the quarter-century after Monteverdi and was a leading figure, as both composer and performer, in Venetian musical life." Thomas Walker and Irene Alm in *Grove Music Online*.

L'Hipermestra, with text by Giovanni Andrea Moniglia (ca. 1630-1700) and sets by Ferdinando Tacca (1619-1689), was first performed in Florence in 1658. The libretto, with plates by Alli in large format, was published in that same year. The present plate is from the reissue of 1689, re-engraved and published in slightly smaller format. Sonneck p. 595.

Moniglia (1624-1700) "must be reckoned among the most original librettists of the 17th century... His Hipermestra (1658, music by Cavalli) and Ercole in Tebe (1661, music by Melani) set a standard for the festa teatrale." Robert Lamar Weaver in Grove Music Online.

Tacca (1619-1686) was an Italian architect and stage designer. "As well as designing buildings, such as the Teatro dell'Accademia degli Immobili (later della Pergola), built in Florence in 1656, he devised scenery, machines and apparatus for various performances and dynastic ceremonies, which are partly documented in engravings... The scenery and mechanisms for Cavalli's opera Hipermestra (libretto by G. A. Moniglia), performed at the Teatro degli Immobili in 1658 to mark the birth of the Spanish Infanta, are known from 13 engravings by Silvio degli Alli included in the published libretto." Mercedes Viale Ferrero in Grove Music Online. (27514) \$650



8. CAVALLI, Pier Francesco 1602-1676

L'Hipermestra. Etching by M. Belloni after Silvio degli Alli depicting the "Camera" in Act I, scene 2 of the opera. Firenze: Vincenzo Vangelisti, 1689.

204 x 249 mm. On laid paper. Slightly worn, browned, and foxed, primarily at margins; remnants of hinges to upper corners of verso.

Illusione e Pratica Teatrale 31. (27478)

\$500

Il Pomo d'Oro
"the epitome of Baroque court operas"



9. CESTI, Marc Antonio 1623-1669

Fine large set design for the opera Il Pomo d'Oro depicting the Tempio di Pallade in Act IV, Scene 3. Engraved by Matthaus Küsel (1621-1682) after Lodovico Burnacini. Vienna, 1689.

254 x 349 mm. A nice impression on laid paper. Trimmed to just within platemark; remnants of hinges to upper corners of verso.

The action takes place in an elaborately-designed open-air temple with columns and statues. The performers gather around a statue of a goddess.

Le Blanc 22.

"[Cesti] was the most celebrated Italian musician of his generation. Although mostly known today as a composer, he was equally famous in his own time as a singer (tenor)." David L. Burrows et al in Grove Music Online.

The opera, in a prologue and 5 acts with libretto by Francesco Sbarra, was first performed in Vienna at the Hoftheater auf der Cortina on July 12 and 14, 1668. "More than eight hours in length, Il pomo d'oro has long been recognized as the epitome of Baroque court operas." Carl B. Schmidt in Grove Music Online. (27674) \$900



One of the Best Known French 18th Century Salon Prints

10. [CONCERT]

L'Assemblée au Concert. Fine large etching and engraving of a music salon by François Dequevauviller (1745-1807) after Nicolas Lavreince (1737-1807). Paris: Dequevauviller, [ca. 1785].

390 x 477 mm. + margins. A fine impression on laid paper incorporating various musical images including of a lady seated at a keyboard, a gentleman playing the flute, two gentlemen holding violins and engaged in animated conversation, a cello leaning against a chair, and a horn on the floor. Very slightly worn and foxed; trimmed just inside platemark but with ample margins; remnants of hinges to upper corners of verso.

Portalis et Béraldi: *Les Graveurs du Dix-Huitième Siècle* 2. Kinsky: *A History of Music in Pictures* 219-3 (from the collection of Samuel Scheikevitch, Lugt 2367). (27626) \$3,800



Oboe, Natural Horn, and Cello Trio

11. CONCERTO SPIRITUALE

Original etching and drypoint by James Bretherton (fl. 1770-1781) depicting a trio of gentleman in caricature playing the oboe, natural horn and cello. March 23, 1773.

Sheet size ca. 262 x 206 mm., plate size ca. 257 x 200 mm. Signed in the plate. A fine, bright impression on laid paper with narrow margins. Lightly browned; a few small spots of light foxing; small hole to blank lower left corner; hinged at upper margin of verso.

Le Blanc: *Manuel de l'Amateur d'Estampes* (Paris, 1854-90) 2.

The "Concert Spirituel," a concert series founded in Paris in 1725, "was at the centre of Paris's non-operatic musical life until the founding of the Concert des Amateurs (1769). The last director, Bertheaume, abandoned the enterprise after the 13 May 1790 performance. Concerts spirituels, not connected to the original series but consisting of programmes on the Parisian model, or simply of sacred music, had been given in Vienna and other European centres beginning in the late 18th century; in Paris, theatre orchestras and concert societies began giving them during the French Revolution. They continued during periods of royalism and eventually became part of the tradition of the Société des Concerts du Conservatoire." Eric Bloom and Beverly Wilcox in *Grove Music Online*. (27411) \$1,000



An Attractive Portrait of the Noted Castrato

12. CRESCENTINI, Girolamo 1762-1846

Bust-length stipple portrait engraving of the noted castrato. Leipzig: Breitkopf & Härtel, [ca. 1800].

183 x 119 mm. + wide margins. Within an oval border with text beneath image. On wove paper. Slightly foxed; remnants of hinges to upper corners of verso, with minor annotations in both pencil and ink.

Crescentini, a noted Italian mezzo-soprano castrato and composer, performed throughout Italy in the late 18th century and went on to appear in London, Paris, and Vienna in the early 19th century. He was singing teacher to the royal family in the court of Napoleon I from 1808-1812. (27543) \$350



Rare Large Coloured Engraving of Dugazon as Nina in Dalayrac's *La Folle par Amour*

13. DUGAZON, Louise-Rosalie 1755-1821

Fine large coloured engraving of Dugazon as Nina in the opera "La Folle par Amour" by Nicolas Dalayrac (1753-1809). Engraved by Jean-François Janinet (1752-1814) after Claude-Jean-Baptist Hoin (1750-1817). Paris: Janinet, 1787.

385 x 261 mm. A very good impression with fine colouring. On laid paper. Slightly browned; two edge tears repaired; remnants of hinges to upper corners of verso.

Dugazon, a French soprano, studied with Marie Favart. She was the daughter of the Paris Opéra dancer François Jacques Lefèvre. "Grétry wrote an ariette for her in Lucile, which was performed at the Comédie-Italienne in 1769, and she made her official début there in 1774 as Pauline in his opera Silvain... She took part in about 60 premières at the Comédie-Italienne and Opéra-Comique, including several by Grétry... She created roles in several operas by Nicolas Dalayrac including La dot (1785), Nina (1786z... in which she sang the title role, possibly her most successful part, and Maison à vendre (1800)." Elizabeth Forbes in Grove Music Online. (27676)

\$5,500



17th Century Italian Opera

14. GAGLIANO, Marco da 1582-1643

La Flora. Etching by Alfonso Parigi the Younger. 1628.

188 x 286 mm. With "Avviso di Mercurio a Berecintia dea della Terra, et alle Ninfe de Campi" printed below image. Slightly worn and browned; central vertical crease flattened; trimmed; hinged at upper corners of verso.

"La Flora, o vero Il natal de' fiori (Flora, or The Birth of Flowers) is an opera in a prologue and five acts composed by Marco da Gagliano and Jacopo Peri to a libretto by Andrea Salvadori. It was first performed on 14 October 1628 at the Teatro Mediceo in Florence to celebrate the marriage of Margherita de' Medici and Odoardo Farnese, Duke of Parma... Based on the story of Chloris and Zephyrus in Book V of Ovid's Fasti, Salvadori's libretto contains many allegorical references to the transfer of political power, the beauty of Tuscany, and the strength of the Medici dynasty. The score of La Flora is one of only two still in existence out of Gagliano's 14 published stage works. Several of its arias are still performed as concert pieces." Wikipedia

"As maestro di cappella for nearly 35 years to the grand duke of Tuscany and of Florence Cathedral (S Maria del Fiore), [Gagliano] was one of the most important Italian musicians of the period. His Dafne (1608) is a milestone in the early history of opera, and his secular madrigals and monodies and many sacred works in various genres, though now little known, were much acclaimed in the first half of the 17th century." Edward Strainchamps in Grove Music Online.

Alfonso Parigi the Younger (1606-1656 was a noted Italian architect and engraver. (27474) \$850



15. GAGLIANO, Marco da 1582-1643

Quarta Scena di Mare from *Le Nozze degli Dei*. Etching by Stefano Della Bella after Alfonso Parigi. 1637.

205 x 290 mm. A fine impression on laid paper. One vertical crease, flattened; trimmed just outside borderline; remnants of hinges to upper corners of verso.

Blumenthal: Theatre Art of the Medici 81 and pp. 160-77.

Le Nozze degli Dei was written to celebrate the wedding of Duke Ferdinando II de' Medici and Vittoria della Rovere, daughter of the Duke of Urbino, and first performed in Florence at the Palazzo Pitti on July 8, 1637. The libretto was by Giovanni Carlo Coppola, the music by Gagliano and others, the staging by Alfonso Parigi, and the dances by Agnolo Ricci. Della Bella executed a series of six etchings of scenes from the opera.

Della Bella (1610-1664), a noted Italian printmaker, enjoyed the patronage of the Medici; he also made trips to Florence to record the court festivities of the Medici. (27475) \$1,000



Early 19th Century Italian Ballet Set Design

16. GIOJA, Gaetano ca. 1760-1826

[Ballet]. *Il Conte d'Essex Appartamento d'una Regina*. Etching and aquatint by Carlo Zucchi after Alessandro Sanquirico (1737-1777).

334 x 402 mm. A very good impression on wove paper. This scene from the ballet depicts a high vaulted Gothic room in which a seated woman and two men watch while a second woman (?the queen) dances. Small tear to lower edge, not affecting image.

Il Conte d'Essex was first performed at La Scala in Milan in the autumn of 1818. The music for the ballet is ascribed to the Austrian writer and composer Peter Lichtenthal (1780-1853). "He was a close friend of Mozart's son Karl, and an ardent proponent of Mozart's chamber music. He composed about 50 works, including seven ballets for the Teatro alla Scala, church music, orchestral music (about 15 symphonies), chamber music, songs, piano and organ works. A number of these were published; most of his manuscripts are in the Milan Conservatory library." Alfred Loewenberg and Bruce Carr in Grove Music Online.

"Gioia's works show the cross-fertilization between opera and pantomime ballet dancer and choreographer. "... his prodigious output amounted to some 95 different ballets in more than 220 productions. Gioia's works show the cross-fertilization between opera and pantomime ballet... Gioia's ballets were important models for Italian operas of his and the following generation... The realistic acting technique of dancers in Gioia's ballets influenced the expressive art of such outstanding young singers as Pasta and Malibran..." Kathleen Kuzmick Hansell in Grove Music Online. (27683)

\$600



17. GOSSEC, François-Joseph 1734-1829

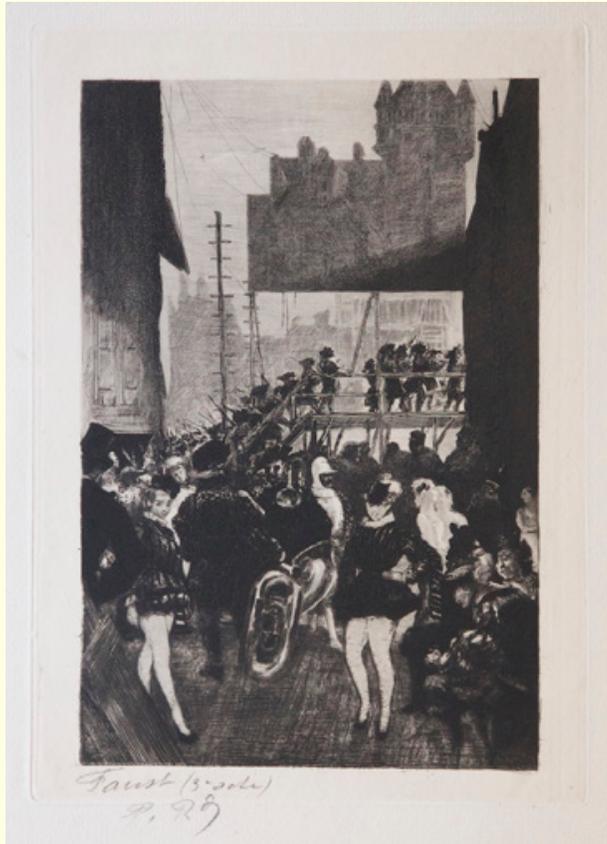
Bust-length lithographic portrait by Julien Boilly depicting Gossec as a "Chevr. de la Légion d'honneur," captioned "Institut Royal de France. Académie des beaux Arts (Musique)" below the image. 1820.

Ca. 264 x 194 mm. Browned at margins; unevenly trimmed; remnants of hinges to upper margin of verso.

"Gossec was one of the most prolific composers in France during the 18th century. His career reflects the changing social position of the Parisian musician between the mid-18th century and the early 19th. He began as a court composer writing symphonies and chamber music and moved on to conducting independently and directing subscription concerts as well as working for the Parisian public opera houses; he also published some of his own works. He became the foremost musical representative of the French Revolution..." Barry S. Brook in Grove Music Online.

Julien-Léopold Boilly (1796-1874) was a French artist noted for his album of lithographs entitled "Iconographie de l'Institut Royal de France" Published in 1820-21, in which the present example was undoubtedly included. (27412)

\$350



18. [GOUNOD, Charles 1818-93]

Faust Act III. Etching by Paul Renouard from the series entitled Le Nouvel Opéra. [Paris], [1881].

279 x 198 mm. Signed by the artist in pencil at lower left. A very good impression on laid paper. Remnants of hinges to upper corners of verso.

Béraldi: Les Graveurs du XIXe Siècle (Paris: 1885-92), XI-188.

Faust, an opera in five acts to a libretto by Jules Barbier and Michel Carré after Carré's Faust et Marguerite and Johann Wolfgang von Goethe's Faust, Part I (in the French translation by Gérard de Nerval), was first performed in Paris at the Théâtre Lyrique on March 15, 1859.

"Faust became particularly important to the French musical establishment at the end of the century. A work by a winner of the Prix de Rome that could claim to be thoroughly modern and personal in style at its première, and go on to international stages, was a significant enhancement to the musical prestige of a French operatic culture previously dominated by Meyerbeer and the none-too-easily exportable genre of opéra comique. Its national value was enhanced because, after some initial assessments as 'Wagnerian', Gounod's compositional voice in Faust was heard as important in the definition of a 'French' musical aesthetic." Steven Huebner in Grove Music Online.

Renouard (1845-1924) was a noted painter and engraver whose works are held at the Louvre, the Opéra Museum, etc. (27462)

\$750



19. GRISI, Giulia 1811-1869

Giulietta Grisi, the Celebrated Cantatrice at the Opera, Drawn and Engraved Exclusively for the World of Fashion. [London] Oct. 1. 1834. The singer is depicted full-length, dressed in a fashionable floor-length gown.

210 x 151 mm. Printed on wove paper. Slightly creased at corners; remnants of hinges to upper corners of verso.

Published in the year of Grisi's London debut in Rossini's La Gazza Ladra.

The sister of Giuditta Grisi, Giulia Grisi had a successful career in Italy and later in Paris and London during the 1830s and 40s. She was particularly noted for her roles in the operas of Rossini. (27518)

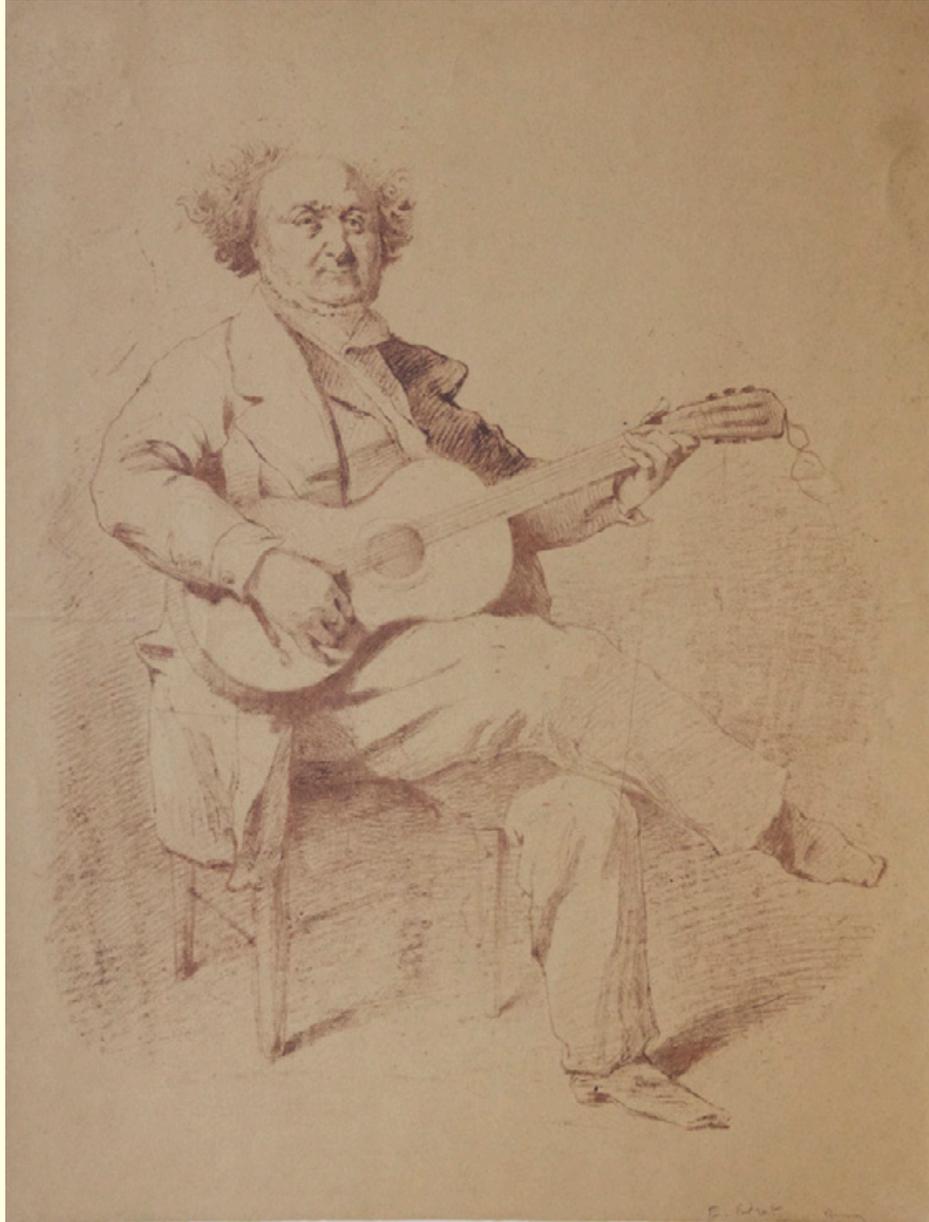
\$250



20. [GUITAR]

French 18th century engraving of a gentleman, seated, playing a guitar-type instrument with an open book of tablature before him. [Paris], [ca. 1770].

117 x 82 mm., within an oval frame, the sheet trimmed to just outside the border. Trimmed slightly unevenly; remnants of tape and hinge to verso. Apparently the verso of a piece of printed music. (27512) \$750



21. [GUITAR]

Man with a guitar. Lithograph in sanguine after a drawing by Eustache Bérat, of a gentleman seated on a stool, full-length, playing the guitar. Possibly a self-portrait. 19th century.

340 x 265 mm. On thin light brown wove paper. Slightly worn; some light marginal foxing; horizontal central crease; laid down to backing sheet.

Bérat (1791-1884) was a French musician and songwriter, known particularly for his virtuosity on the guitar. He was also a drawing teacher, thus the supposition that this is quite possibly a self-portrait. (27455)

\$900



An Attractive Large Mezzotint from the Life-Time Painting

22. HANDEL, George Frideric 1685-1759

Fine large three-quarter length mezzotint by Charles Turner (1774-1857) after William Hogarth (1697-1764). London: C. Turner, April 4, 1821.

Handel is depicted in elegant dress holding a partially unrolled leaf of musical manuscript.

508 x 367 mm. On laid paper. Printed on off-white paper and laid down to mount. An especially good impression. Slightly browned at margins from early framing; minor soiling; a few scratch lines, possibly transferred from the plate; remnants of hinges to upper corners of verso.

From the original portrait (see Hogwood: Handel, plate 9).

The life-time painting from which this mezzotint is taken was originally thought to be by Hogarth but is now thought to be by Bartholomew Dandridge (ca. 1700-ca. 1750). (27559) \$1,500



**A Rare and Historically Important 18th Century Print
Depicting Three of the Most Famous Singers of the Day**

23. [HANDEL, George Frideric 1685-1759]

*Fine satirical etching of performers in a contemporary production of Handel's *Flavio* at the King's Theatre in London in 1723. Attributed to William Hogarth (1697-1764).*

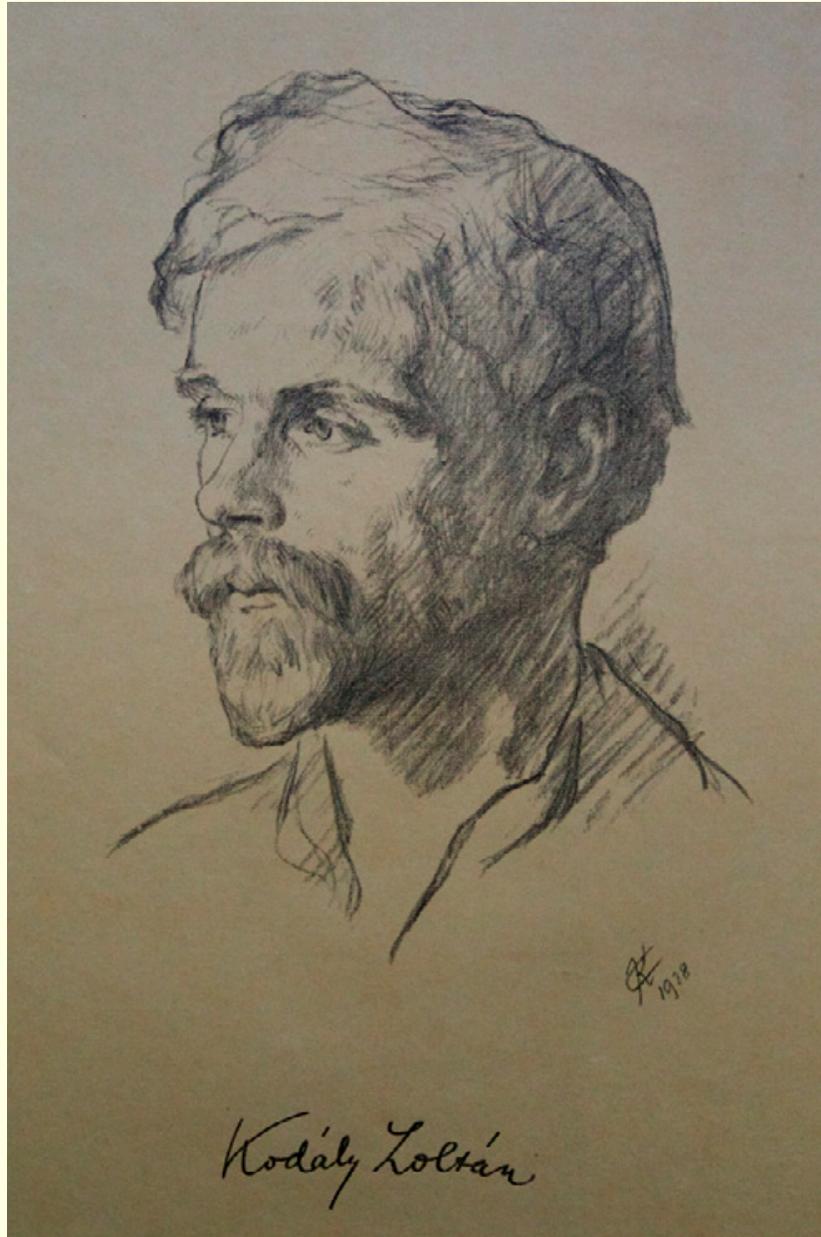
190 x 266 mm. + wide margins. Printed on heavy laid paper.

The singers depicted are most commonly agreed to include the famous castrato Bernardi Senesino (?-1759), the soprano Francesco Cuzzoni (1696-1778), and the alto castrato Gaetano Berenstadt (1687-1734). With pencilled notes to lower margin incorrectly naming Farinelli as one of the singers and the opera as being Handel's *Julius Caesar*. Some light browning, mostly to right outer margin; a little minor foxing.

Rackwitz and Steffens: George Frideric Handel no. 101. Hogwood: Handel no. 21.

"For this engraving various operas by Handel have been named: "Julius Caesar", "Falvio" and "Tolomeo." The singers have been said to be Farinelli, Senesino, Cuzzonni and Berenstadt. Hogarth and Vanderbank have been named as engravers. In all probability it represents the 7th scene of the 3rd act of the opera "Flavio." Rackwitz and Steffens p. 187.

A very good impression overall of a rare and historically important print depicting three of the most famous singers of the day. **There are very few early 18th century images with any historical basis depicting prominent singers in performance.** (27519) \$8,000



24. KODÁLY, Zoltán 1882-1967

Attractive large photo-lithograph after a drawing by the Hungarian artist Caesar Kunwald, with a facsimile of the composer's signature to lower portion.

597 x 438 mm. Signed with a facsimile of the artist's monogram and dated 1928. Slightly worn; small tear to blank lower margin; remnants of hinges to upper corners of verso.

"With Bartók, [Kodály] was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broadbased and musically literate culture." László Eöszse et al in Grove Music Online. (27635) \$250



25. LULLY, Jean-Baptiste 1632-1687

Fine large half-length portrait engraving by Jean-Louis Rouillet (1645-1699) after Paulus Mignard of the distinguished composer in formal dress holding a rolled musical manuscript. Paris, [ca. 1680].

500 x 340 mm. + narrow margins. Portrait within oval border lettered with Lully's name and position, 6 lines of laudatory verse on a decorative cloth draped over a plinth below. A very fine impression. One flattened horizontal crease to central portion. In very good condition overall.

Rare. Collection Musical André Meyer Vol. II plate 147 (before letters, with the engraver given as Edelinck).

"Lully, regarded throughout Enlightenment Europe as the leading figure in French music, created a style which was truly his own, drawing on many sources which he was probably better able to assimilate than anyone else in his time. The language he forged, and to which he sometimes brought exceptional breadth, could leave no one indifferent, and it still attracts audiences today with its power, clarity, equilibrium, coherence, poetry and exquisite sensitivity."
 Jérôme de La Gorce in Grove Music Online. (27556) \$3,000



26. [LUTE]

Amusement Espagnol. Engraving by Pierre-François Basan after Giles Allou depicting an elegantly dressed lady, half-length, playing a 14-string lute, with flora, trees, and sky in the background. 18th century. Paris.

270 x 201 mm. A fine impression on laid paper with 11 mm. margins. One small wormhole just affecting outer line of border; remnants of hinges to upper corners of verso.

Le Blanc: *Manuel de l'Amateur d'Estampes* (Paris, 1854-90) 335 (possibly engraved by Desplaces, whose name to lower right margin has been almost completely erased).

Allou (1670-1751) was a well-known portrait painter in his time. Basan (1723-1797), a French engraver and printseller, published a Dictionnaire des Graveurs in 1787. (27461) \$750



27. MELANI, Jacopo 1623-76

Ercole in Tebe. Prologo: La Scena in Alto è il Tempio dell'Eternità. Etching by Belloni after Valerio Spada depicting the palace floating in the clouds above with the curve of the earth and Jupiter, Neptune, and Venus below. Firenze: Vangelisti, 1689.

171 x 257 mm. On laid paper. A fine, dark impression with good margins. Published in *Delle Poesie Dramatiche* di G.A. Moniglia. Browned at edges with several small chips to blank margins; one vertical crease, flattened; hinged at upper corners of verso.

Mancini, Muraro, and Povoledo, eds.: *Illusione e Pratica Teatrale* 35.

Ercole in Tebe, a "festa teatrale" with music by Melani, libretto by Giovanni Andrea Moniglia (1624-1700), and stage settings by Ferdinando Tacca (1619-86) was composed for and first performed at the wedding of Cosimo de' Medici and Marguerite d'Orléans in Firenze at the Teatro degli Immobili in July of 1661. A set of engravings by Valerio Spada (1613-88) accompanied the first edition of the libretto in 1661. A later set of etchings with small differences was executed by Belloni, including the present example.

"Jacopo Melani was the leading 17th-century composer of comic operas... [Ercole in Tebe] set the style for the operas composed for the coronations of Louis XIV (Cavalli's Ercole amante, 1662) and Leopold I of Austria (Cesti's Il pomo d'oro, 1668)... Melani's music, which is tuneful, graceful and, especially in the lovers' parts, tinged with sweet melancholy, established melodic prototypes which, through the revival of his comic operas early in the 18th century, informed the styles of Ferdinando Rutini, Moneta and Neri Bondi. By the third quarter of the century that style had merged harmoniously with the Florentine taste for farces 'in the French manner'." Robert Lamar Weaver in Grove Music Online. (27467)

\$850



28. MONTE, Philip de 1521-1603

Bust-length portrait engraving by Theodor de Bry (1528-1598). Frankfurt, 1596.

140 x 105 mm. + good margins. A very good impression on laid paper. Remnants of hinges to upper corners of verso.

The present portrait, published in Boissard's *Theatrum Vitae Humanae*, is most probably after the Raphael Sadeler portrait of 1594. Komma 256. Le Blanc 143. Hollstein 255-314.

"[Monte] was an important representative of the last generation of great Flemish composers of the Renaissance, and was one of the major composers of Italian madrigals." Robert Lindell and Brian Mann in *Grove Music Online*. (27542) \$900



Large Lithographic Signed Portrait of the Portuguese Child Prodigy Pianist

29. NAPOLEÃO, Arthur 1843-1925

Fine large lithograph by Charles Bagniet (1814-1886) of the Portuguese child prodigy pianist and composer aged 8-1/2. With an autograph inscription signed "Arthur Napoleon" and dated April 17, 1856, Strasbourg in ink to lower right portion of mount. [?Paris]: Printed by M & N Hanhart.

442 x 340 mm. + wide margins. Signed by the artist in the stone. Oval. A fine impression on chine-appliqué, laid down. With printed titling to mount: "Arthur Napoleon The Young Portuguese Pianist, Eight Years & Half Old. Honorary Member of The Philharmonic Societies of Lisbon & Oporto."

Some foxing to mount; inscription slightly faded; remnants of hinges to upper corners of verso.

Very rare. BNF Catalogue Générale Inventaire 8454338.

"[Napoleão] made his first concert appearance in Lisbon at the age of seven and then toured Europe, playing for kings and Napoleon III. In London he studied with Hallé, and in Paris with Herz. In Berlin Meyerbeer presented him at court in 1854 and in Weimar he was praised by Liszt." He first toured Brazil in August of 1857, made another concert tour which included the U.S., the settled in Rio de Janeiro in 1866. He founded the publishing house Narciso and Artur Napoleão in 1878, and "provided a significant stimulation to Brazilian musical production for about a century... The critic Alfredo Camarate said that Napoleão resembled Chopin in the sweetness of his playing and Liszt in his bravura. He composed an opera, O remorso vivo (1866), orchestral works, songs, and piano pieces. He also wrote études of pianistic techniques based on those of Cramer." Gerard Béhague in Grove Music Online. (27564)

\$1,800

Two Original Watercolor Set Designs for Paisiello's Opera *L'Amor Contrastato*



30. PAISIELLO, Giovanni 1740-1816

Two original watercolour set designs for Paisiello's opera L'Amor Contrastato (La Molinara) by Domenico Fabbroni. (fl. late 18th-early 19th century). [Ca. 1788].

333 x 444 mm. and 336 x 444 mm., one signed by the artist at the lower right below the image. On laid paper. Some dampstaining to lower margin of one painting; both with foxing to verso and remnants of hinges to upper corners.

Very attractive and well-executed designs, most likely for an early production of the opera.

L'Amor Contrastato, an opera in 3 acts to a libretto by Giuseppe Palomba, was first performed in Naples at the Teatro dei Fiorentini in the Autumn of 1788. It was one of Paisiello's most successful operas, so much so that it was revived for Carnival the following year at the Teatro S. Moisè in Venice, and thereafter at most of Europe's leading opera houses. Robinson: Giovanni Paisiello A Thematic Catalogue of his Works, p. 439.

Fabbroni was a recognized Italian set designer of the period. (27677)

\$3,500



Engraved by William Blake after Hogarth

31. PEPUSCH, John Christopher 1685-1732

The Beggar's Opera. A large engraving by William Blake (1757-1827) after William Hogarth (1697-1764) of a scene from Act III. London: Boydell, [1790 or later].

450 x 583 mm. Margins slightly worn, browned, and creased; trimmed to plate at upper edge; remnants of hinges to upper corners of verso.

The image represents a performance at Lincoln's Inn Fields in 1727 and depicts Mr. Walker as Macheath, Mr. Hall as Lockett, Mr. Hippisley as Peachum, Mrs. Egletton as Lucy, and Miss Fenton as Polly. Members of the audience included the Duke of Bolton Sir Robert Fagg, Mr. Rich the manager, and John Gay the author.

"The high point in Blacke's career as a commercial engraver was the commission for this engraving after Hogarth. It came from John Boydell, the leading print publisher of the day, probably sometime during early 1788. This, the largest and finest of all Blake's reproductive prints, was therefore in hand at just about the time he was working on his first relief etchings... Possibly the fee he received for the work tided him and his wife over while this new method was developed..." tate.org.uk/art/artworks/hogarth-beggars-opera-act-iii-engraved. (27680) \$1,250



32. PEPUSCH, Johann Christoph 1667-1752

The Beggar's Opera. Etching after William Hogarth (1697-1764) of a burlesque version of a scene from the opera. London, 18th century.

470 x 278 mm. + good margins.

A group of musicians in the foreground performs on an assortment of instruments with the performers all wearing animal masks. With another comic etching after Hogarth below the image entitled " A Just View of The British Stage, or Three Heads are Better than One, Scene in Newgate by MD-V-te."

Margins slightly worn, browned, and creased; remnants of hinges to upper corners of verso. (27678) \$285



An Attractive Portrait

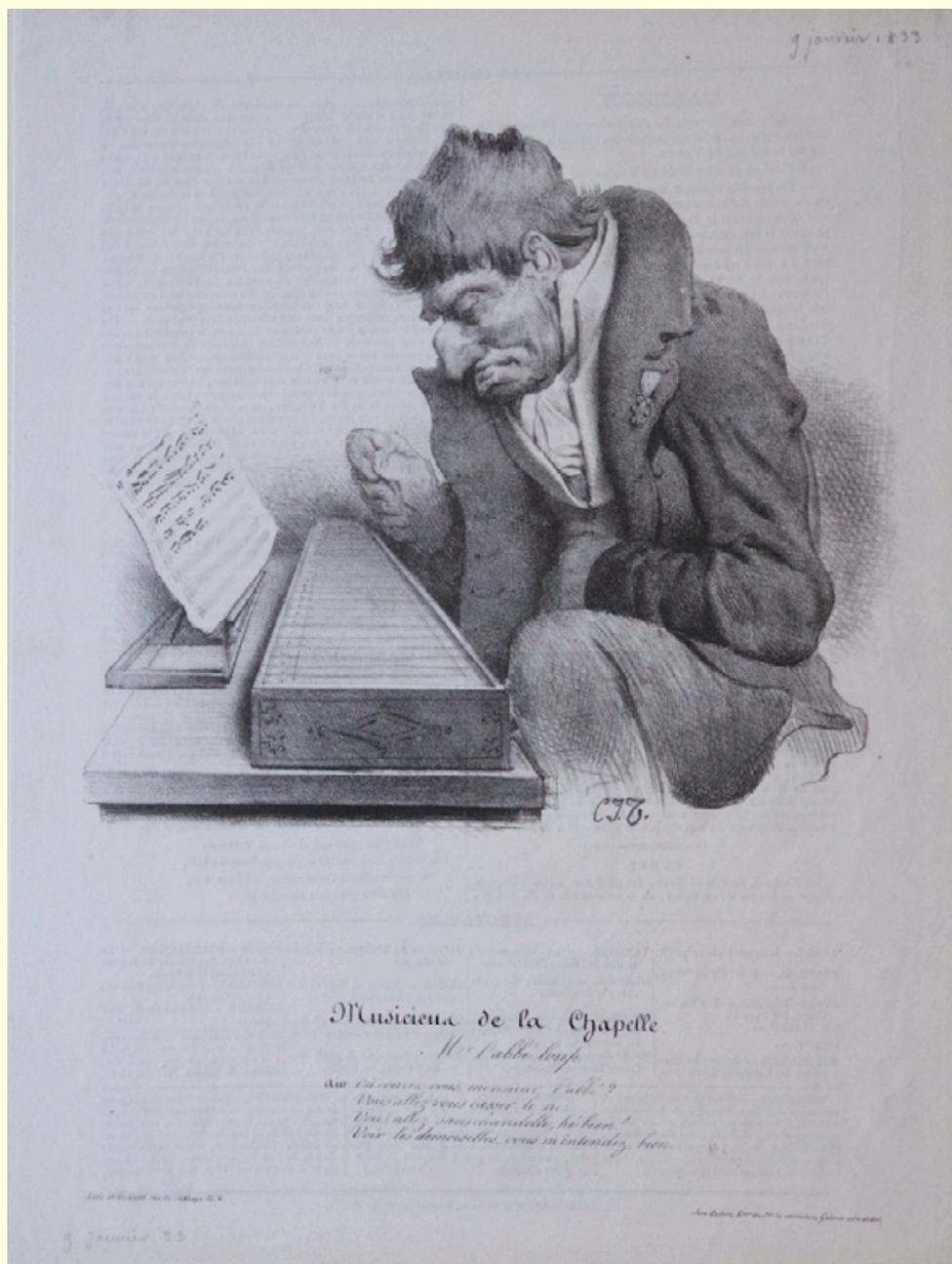
33. PRUME, François 1816-1849

Fine large hand-coloured three-quarter length lithographic portrait by Wild after Oskar Begas (1828-1883) of the noted Belgian violinist and composer holding his violin. Berlin: L. Sachse & Co., [1835-1840].

Image size 310 x 280 mm., sheet size 430 x 300 mm. Printed on wove paper.

After attending the conservatories of both Liège and Paris, Prume established himself as a talented violinist, performing in various European capitals; he died very young, at the age of 33. His "La Mélancholie," a short piece for violin, became quite popular. Fétis Vol. 7, pp. 132-133.

The present print is a particularly sensitive composition, with subtle colouring. (27520) \$750



34. [PSALTERY]

Musiciens de la Chapelle. M. l'Abbé Loup. Lithograph by Bernard after Charles Joseph Traviès de Villers depicting a gentleman in formal dress, seated, plucking a psaltery. [Paris]: Aubert... Jd. la caricatur, Galerie véro dodat.

240 x 188 mm. Signed with initials in the stone. Dated January 9, 1833 in pencil.

Traviès de Villers (1804-1859) was a contemporary and colleague of Daumier. This caricature was originally published in Le Charivari, an illustrated magazine published in Paris from 1832 to 1937 specializing in political cartoons, reviews, and satires. (27453) \$400



The Composer at the Harpsichord

35. REBEL, Jean-Féry 1666-1747

Fine large portrait etching and engraving by Jean Moyreau (1690-1762) after Jean Antoine Watteau (1684-1721). [Paris], [ca. 1725].

365 x 261 mm. + wide margins. A very good impression on laid paper. Some foxing to margins; remnants of hinges to upper corners of verso.

Rebel is depicted seated at a harpsichord, composing.

Rare. Dacier et Vauflart 104 iii/iii. Le Blanc 23.

Jean-Féry was a violinist, harpsichordist, conductor, and composer. "Having attracted the notice of Lully, he became his pupil in violin and composition... Rebel is... one of the first composers of sonatas in France, along with Charpentier, François Couperin (ii), Elisabeth Jacquet de La Guerre and Sébastien de Brossard... [His] dance music... was extremely successful... [He] was the first French composer to give dance a place of its own outside dramatic spectacles." Catherine Cessac in Grove Music Online. (27675)

\$1,800



36. ROSSINI, Gioachino 1792-1868

Je donnerais trois operas pour avoir fait votre romance from the series *Ce Qu'on Dit et Ce Qu'on Pense*. Lithograph by Jean-Gabriel Scheffer depicting Rossini standing next to a piano in a salon speaking to a young man, a cello leaning against the keyboard. [Paris]: Gihaut frères, [ca. 1830].

177 x 152 mm. + margins. Signed in the stone with the artist's initials. With a printed musical quotation from *La Cenerentola*, Act I, Scene 2, Don magnifico's cavatina "Un Somaro, ma sollene" ("An ass, but attractive"), illustrating what Rossini "thinks." On wove paper. A strong impression.

Slightly browned and foxed at edges; small tear repaired at lower edge; remnants of hinges to upper corners of verso.

Béraldi: *Les Graveurs du XIXe Siècle* (Paris, 1885-1892) XII p. 17.

Scheffer (1797-1876) was a Swiss artist. (27483)

\$385



Fine Portrait of "The Queen of Tears"

37. SCHRÖDER-DEVRIENT, Wilhelmine 1804-1860

Fine large waist-length lithograph of the distinguished German soprano by Henri Grevedon (1776-1860). Paris: Osterwald aîné; Londres: Engelmann, 1830.

385 x 282 mm. + wide margins. Signed ("H Grevedon") and dated 1830 in the stone. On chine-appliqué. Image with minor signs of wear and soiling; blank margins of mount slightly more worn and soiled, with several small edge tears. Small oval monogrammatic blindstamp to blank lower margin.

"[Schröder-Devrient's] greatest triumph, and the performance that laid the foundations of her international fame, was as Leonore in Fidelio on 3 November 1822.... [She] impressed audiences everywhere with the dramatic power of her performances, especially as Donna Anna, Euryanthe, Reiza, Norma, Romeo, Valentine and Desdemona (in Rossini's Otello)... All accounts agree on the dramatic powers of 'The Queen of Tears'... as a singing actress who brought new dramatic powers to the art of opera she was influential on the course of German Romantic opera." John Warrack in Grove Music Online. (27561)

\$800



An Iconic Portrait by Kriehuber

38. SCHUBERT, Franz 1797-1828

Lithograph by Joseph Kriehuber after a painting by Wilhelm August Rieder. An iconic portrait, depicting the composer waist-length, seated, in formal dress. Vienna, [after 1846].

Ca. 395 x 298 mm. Signed "Kriehuber" in the stone at lower left. Printed on light wove paper. Small portion of blank upper margin lacking at hinge; slightly worn and creased overall; hinged at upper corners of verso.

A later re-strike of this well-known portrait. See Kinsky 296/1.

"The only canonic Viennese composer native to Vienna, [Schubert] made seminal contributions in the areas of orchestral music, chamber music, piano music and, most especially, the German lied. The richness and subtlety of his melodic and harmonic language, the originality of his accompaniments, his elevation of marginal genres and the enigmatic nature of his uneventful life have invited a wide range of readings of both man and music that remain among the most hotly debated in musical circles." Robert Winter et al in Grove Music Online.

Kriehuber (1800-1876), an Austrian lithographer and painter, is considered "the most important portrait lithographer of the Viennese Biedermeier period." Wikipedia. (27486) \$350



39. STRAKOSCH, Maurice 1825-1887

Half-length portrait lithograph by Francis Davignon [D'Avignon] after a daguerrotype by P. Haas of the pianist in formal dress on the cover of his "Postillon Polka," the 7-page score of which is included. New York: William Hall & Son.

353 x 270 mm. Somewhat worn and browned; chipped at edges; small handstamp to lower left margin.

D'Avignon (ca. 1813-1861), born in France, was active in America from 1840 to 1860. He went into partnership with Mathew Brady in 1849 and went on to publish the noted Gallery of Illustrious Americans in 1850 reproducing Brady's daguerrotypes.

"Mr. D'Avignon has incontestably no superior in the world as a lithographer." The Daguerrotype: An archive of source texts, graphics, and ephemera in the research archive of Gary W. Ewer. daguerrotypearchive.org. (27490) \$250



40. TELMÁNYI, Emil 1892-1988

Rare large three-quarter length lithographic portrait by Johann Hohlenberg (1881-1960) of the noted Hungarian violinist and conductor playing the violin.

683 x 450 mm. Printed on light-weight paper laid down to board. Signed by the artist in pencil at lower left. With the names of both the artist (dated April 1915) and the violinist in the stone. Browned; margins slightly abraded with slight loss of paper.

"In 1911 [Telmányi] attracted international attention with his Berlin début, when he gave the first performance in Germany of Elgar's Concerto. Admired for the fluency and vitality of his playing, he also acquired a reputation as a conductor after his début in 1919 at Copenhagen... Telmányi married Anne Marie, younger daughter of Nielsen, in 1918, and eventually settled in Denmark... Telmányi's interest in problems of performing Baroque music led him to bring about the construction of a special violin bow... It was favourably received as a means of playing true chords across the strings softly as well as loudly, avoiding the usual arpeggio effect..." Noël Goodwin in Grove Music Online. (27679) \$950



41. [TROMBONE]

L'Enragé Musicien. Lithograph by Bourdin after Robert William Buss including a trombonist, double bass, music stand, etc., with a portrait of Handel ("Gorge Hanel") above the mantle looking askance at the theatrical parlour scene unfolding before him, the clock reading 2:30 a.m. Aubert et Cie., [1838].

Sheet size ca. 213 x 278 mm., image size ca. 174 x 323 mm. On white wove paper. Published in the *Revue des Peintres*, 234. Slightly worn and browned; minor chips to edges; trimmed at margins slightly affecting titling.

Bibliothèque Nationale: Inventaire du Fonds Français Après 1800 III, p. 269.

Buss (1804-75) was a Victorian artist, etcher, and illustrator, perhaps best-known for his painting "Dickens' Dream." He specialized in painting theatrical portraits at the start of his career, with many of the leading actors of the day sitting for him, including William Charles Macready and John Pritt Harley. Wikipedia. (27409) \$525



42. [TRUMPET]

Musiciens de la Chapelle. M. Montaugibet, premier Trompette. aiv: Ah! le bel oiseau maman. Lithograph by Benard after Charles Joseph Traviès de Villers depicting a rather large gentleman in formal dress, half-length, playing a tiny toy trumpet, music in hand. [Paris]: Aubert... Jd. la caricatur, Galerie véro dodat.

230 x 135 mm. Signed with initials in the stone. Slightly worn, browned and soiled; small circular handstamp to blank upper right corner.

Traviès de Villers (1804-1859) was a contemporary and colleague of Daumier. This caricature was originally published in Le Charivari, an illustrated magazine published in Paris from 1832 to 1937 specializing in political cartoons, reviews, and satires. (27414) \$400



43. [TUBA]

Charming drawing of a tuba player by the French artist Edmond Couturier (1871-1903). The subject, wearing a boater, is sitting on a bench inside what might be a music hall.

Black and red crayon on heavy light brown wove paper. 259 x 169 mm., with lower portion of sheet extended slightly (25 mm.) to accommodate the player's foot. Signed by the artist with a single initial.

An interesting and attractive drawing. (27515)

\$900



44. [VIOLA DA GAMBA]

Habit de Ville. Etching and engraving of an elegantly dressed and coiffed gentleman seated playing the viola da gamba.

250 x 175 mm. Titling and two lines of text below image. On laid paper with narrow margins. Slightly worn, soiled and creased; impression to text slightly light.

Le Blanc: Manuel de l'Amateur d'Estampes (Paris: 1854-90), 314.

Nicholas Bonnard (ca. 1646-1718) was a designer and printmaker. (27457)

\$950



45. [VIOLONCELLO]

Mezzotint engraving by John Smith (1654-1720) after Pierce Tempest (1653-1717) depicting a group of putti, one playing the cello. London, 1702.

194 x 248 mm. Slightly worn and abraided at corners; slightly unevenly trimmed to plate mark; remnants of hinges to upper corners of verso.

This fine engraving was used as the title to Nicola Cosimi's chamber sonatas, op. 1. It depicts three musical putti, one playing the cello, one holding a violin, and the other singing while from an open book of music. An angel points to the titling of the work on a stone plinth with one hand while holding an oval coat of arms (possibly that of the dedicatee, The Duke of Bedford) and a keyless trumpet in the other.

An Italian violinist and composer, "Cosimi had only two students before the publication on 9 November 1702 of his Sonate da camera a violino e violone o cembalo op.1, but had 20 after its publication." Lowell Lindgren in Grove Music Online. (27513) \$850



46. [VIOLONCELLO]

Fine etching of a cello player by British artist Charles Keene (1823-1891). The subject, in a wig and long coat, is depicted seated playing his instrument.

131 x 83 mm. Printed on lightweight laid paper, with the artist's signature stamped at lower right just below platemark. Remnants of hinges to upper corners of verso.

Keene was a noted graphic artist and illustrator. He was also a musician, particularly interested in early music. (27516)

\$450



47. WEBER, Carl Maria von 1786-1826

A fine, large, bust-length etching by Wilhelm Woernle (1849-1916).

480 x 326 mm. + wide margins. Signed in pencil by the artist ("W. Woernle") at lower right. With the remarque of a lyre and sword. A fine impression on chine-appliqué. Remnants of hinges to upper corners of verso.

Woernle, born in Stuttgart, worked and died in Vienna.

A composer, conductor, pianist, and critic, "[Weber's] contributions to song, choral music, and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera Der Freischütz in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt." Paul Corneilson et al in Grove Music Online. (27554)

\$900



48. WEBER, Carl Maria von 1786-1826

Fine original small bust-length drawing in black chalk and pen and ink on blue-grey paper, purportedly of the composer.

Ca. 71 x 60 mm. Signed with monogram "E.B." at lower left and identified on the verso as being of Carl Maria von Weber. Mounted to dark ivory stock; hinged to mount at upper margin of verso. We have been unable to identify the monogrammist "E.B." (27410) \$750



Portrait of a Meistersinger

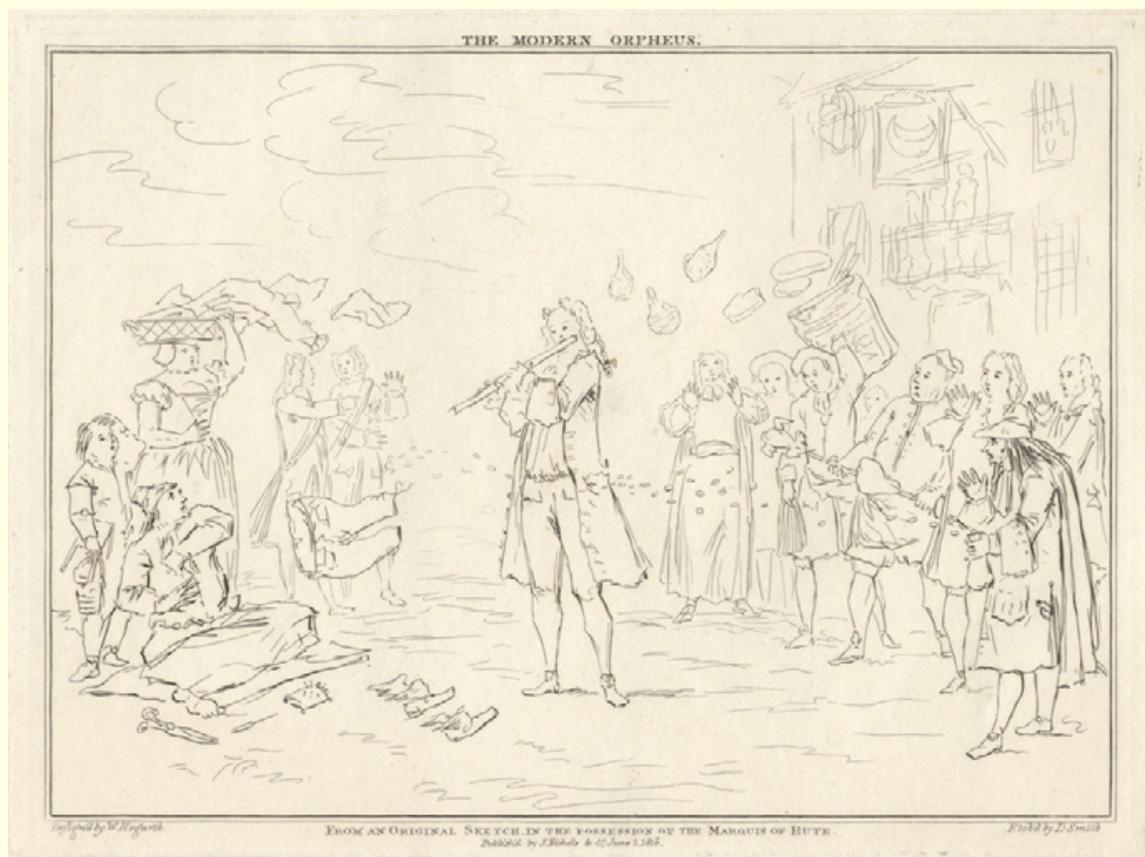
49. WEBER, Wilhelm, Meistersinger von Nürnberg 1601-1661

Full-length engraving. ?Late 17th century.

133 x 83 mm. + margins. On laid paper. Remnants of hinges to upper corners of verso, with small repair.

Text below the image identifies Weber as a German poet and "Sprüchsprecher" in Nürnberg who died on July 28, 1661 at the age of 60. Weber is referred to in Johann Christoph Wagenseil's book on the Meistersingers of Nürnberg published in 1697. (27547)

\$500



50. WEIDEMAN, Carl Friedrich ?-1782

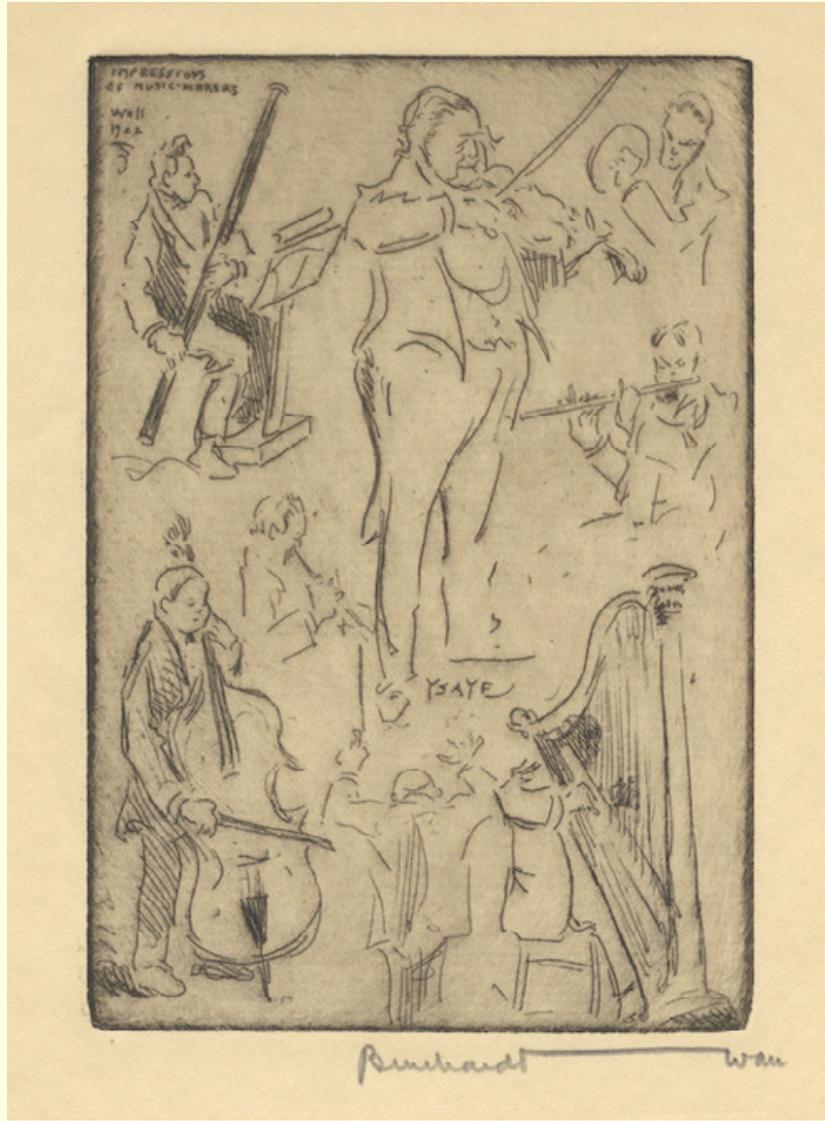
The Modern Orpheus From an Original Sketch in the possession of the Marquis of Bute. Etching by D. Smith after the drawing by William Hogarth (1697-1764) depicting Weideman playing his flute in the open air to a group of onlookers including George II and Sir R. Walpole. [London]: J. Nichols & Co., June 1, 1816.

138 x 195 mm. + wide margins. On wove paper. Margins slightly browned; small stain to blank left edge; remnants of hinges to upper corners of verso.

Weideman's playing is apparently so captivating that coins, joints of meat, clothes, etc., all fly through the air towards him from the appreciative audience.

A later version of the print first published by Machell Stace on August 24, 1807. See Stephens and Hawkins: Catalogue of Prints and Drawings in the British Museum, Division I, Political and Personal Satire, no. 2777.

Weidemann was a German flautist and composer who spent the best part of his career in England; he was a member of the King's Band of Musicians in 1778. "By the time Quantz visited in England in 1727 Weideman was firmly established as one of London's leading flautists... According to G.C. Lichtenberg, Weideman was the flautist depicted by Hogarth in the fourth picture of Marriage à la mode." Pippa Drummond in Grove Music Online. (27541) \$400



51. YSAÿE, Eugène 1858-1931

Impressions of Music-Makers. Etching of a group of musicians including Ysaÿe by Bernhardt Wall (1872-1954). 1922.

126 x 81 mm. + wide margins. Signed by the artist below the plate mark. A strong impression on Japon-type paper. Remnants of hinges to upper corners of verso.

The print depicts various musicians including a violinist (Ysaÿe), bassoonist, cellist, oboist, harpist, flautist, percussionist, and conductor. Only Ysaÿe is identified.

Wall, a noted American artist, is possibly best-known for his depictions of the American West, including of Indians, Cowboys, and frontier towns. (27545) \$475

