

FIRSTS: London's Rare Book Fair 2022 Saatchi Gallery

Duke of York's Sq.
King's Road
London SW3 4RY

15 - 18 Sept 2022

LIBRERIA
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Banned books

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Librería Bardón
Stand A8

Contact during the fair:

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[1] ROJAS, Fernando de

Celestina. Tragicomedia de Calisto y Melibea.

S.l. (Venecia), Stampata per Giovann’Antonio e Pietro de Nicolini da Sabio, 1541.

8° (148 x 98 mm.) Contemporary hard vellum, spine with lettering piece.

112 ff. inc. title page with large woodcut depicting the main characters of the work, 16 small woodcut vignettes.

Italic types.

A-0⁸

Slightly water stained throughout.

Penney “*The Book called Celestina*” no XXXV; Heredia 2305; Palau 51194.

5 000 GBP

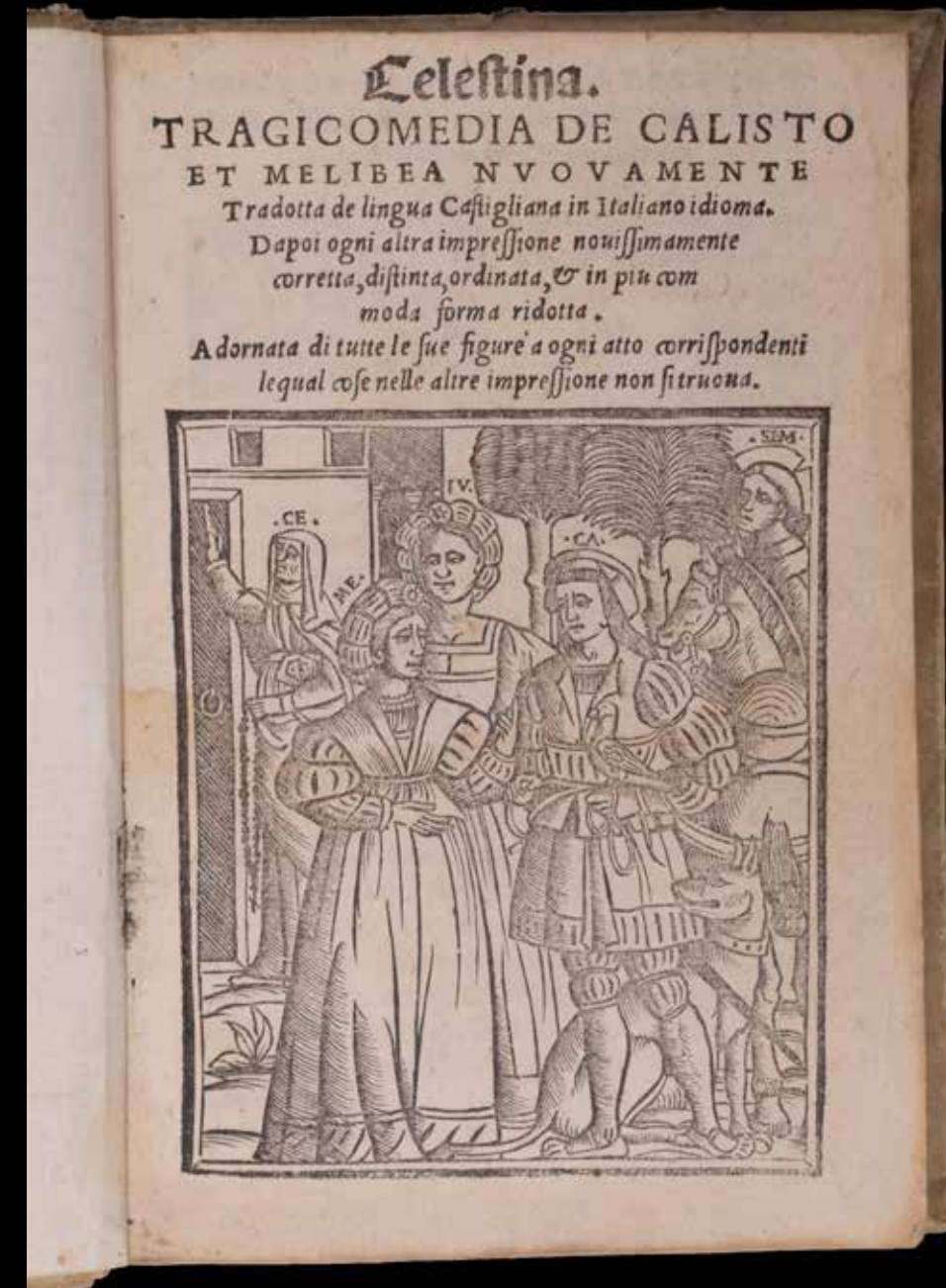
Nice illustrated Italian edition of the celebrated drama.

The woodcuts are the same used in the Spanish edition printed in Venice in 1534, and the text is a reprint of the Italian translation of 1535.

Italian was the first language into which the work was translated, and the first that named it “*Celestina*” (in the edition printed in Venice by Cesaro Arriuabeno, in 1519.)

The work was first published under the title “*Comedia de Calisto y Melibea*”, with only sixteen acts. Later this was changed to “*Tragicomedia de Calisto y Melibea*”, adding five more acts. According to certain critics, they were added by the same author; however some others believe they are from a different hand. Its success was overwhelming, as well as its influence on Castilian literature, causing many imitations to arise.

Its popularity also brought the scrutiny of preachers and moralists who condemned it for its immorality. Nevertheless, the Inquisition was untroubled by its content, at least until 1640 when it censured Calisto’s irreverent adoration of Melibea as “god” etc... as blasphemous. The book was finally prohibited by the Inquisition in 1793.



[2] GREEK BIBLE

Novum Testamentum. Ex Bibliotheca regia.

Paris, Robert Estienne, 1549.

2 vols. 8° (123 x 82 mm.) Early XVIIIth c. red morocco gilt, spines gilt in compartments, green morocco lettering pieces, green silk endpapers, gilt edges.

Greek types. Basilisk device (a play on the Greek “*Basileus*”) of the King’s printer in Greek on the title and the divisional title, with the familiar Estienne olive tree on the verso of the colophon leaf.

Beautiful copy of the second Estienne Greek New Testament. According to Renouard, rarer than the first.

Printed in Claude Garamond’s grecs du roi, “*the first (Paris, 1546) and the second Estienne Greek Testament... are commonly known as the “O mirificam” (O admirable king) editions, from the opening words of Robert’s preface to François I, praising him for commissioning the second Greek font in order to provide Greek texts in pocket format”*. -Schreiber.

Estienne established his text by comparing the Complutensian and Erasmian printed editions with several manuscripts. The support and protection of Francis I was vital, particularly when it came to printing the Bible in Greek, an activity regarded with extreme suspicion by the Catholic censors at the Sorbonne. Fortunately for Estienne, Francis himself initiated a programme of printing in Greek to display French scholarly and technical expertise, and the device of King’s printer in Greek on the title page was a powerful shield.

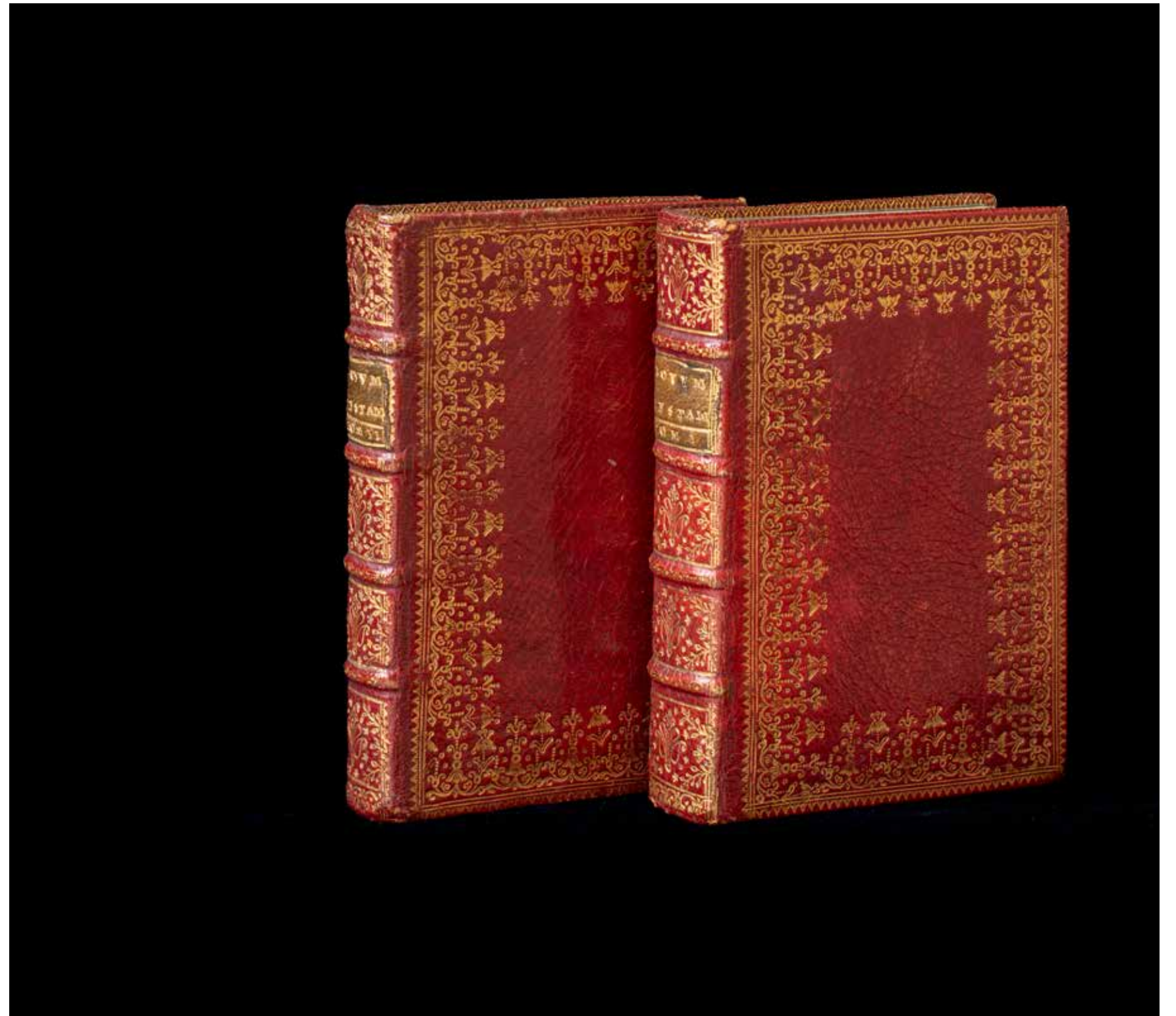
Manuscript annotation in greek at title page and small marginal worming on first vol. not affecting the text.

Provenance: Manuscript ex libris of Lallier and ex-dono

from Father Chaveau, dated 1858 on blank endpapers.

Adams B-1660; Schreiber 102; Renouard p. 73; Mortimer French 74 (ed. 1546).

4 000 GBP



“*One of the rarest books on America,
printed in America privately for the author to present to the King
and the members of the council of the Indies*”. - Maggs.

[3] MONSALVE, Friar Miguel

Reducción Universal de todo el Piru y demas Indias, con otros muchos avisos para el bien de los naturales dellas.
[Lima, 1602]
45 ff., 1 l.
[Bound with]: *Avisos que da el Padre Fray Miguel de Monsalve, de la Orden de Predicadores morador del Reyno del Piru, al Rey Don Felipe Tercero nuestro Señor para la conservación de todas las Indias.* [Lima, 1602]
22 ff.
4o (188 x 137 mm.) Modern gilt calf, spine gilt in compartments, gilt dentelles, gilt edges.

Two extremely rare treatises by the Dominican Friar, Miguel de Monsalve, addressed to the King Philip III of Spain, claiming for a radical reform of colonial administration. He describes the situation at the *Reducciones* explaining the inefficient fiscal collection due to the *corregidores* and their corruption. He informs the King about the way they overwhelmed native households with extra financial burdens and forced the indigenous population to participate in labour drafts (repartimientos), so towns were desolated and evangelization was in danger. He calls the King’s attention to the fact that much silver and gold is being yearly exported from Mexico, Peru, and the Nuevo Reino de Granada illegally without paying excise to the Crown. In the same way sugar and slaves are being dealt with in Puerto Rico, Caracas, Jamaica, Santo Domingo, Cuba, etc..., without paying excise to the King. Not only Spaniards were defrauding the Royal revenues, but English, French and Portuguese. He states that the whole of the mines were busy defrauding the King.

“En la Margarita, como hoja desde primer libro supe de raíz los fraudes y robos que a V.M. an hecho y hazen cada dia acerca del quinto de las perlas, en Santo Domingo, Puerto Rico, Cuba,

Xamayca, entendí las malicias de aquellas tierras, en especial la multitud de ahuchar y cueros que cada año sin registrar se traen a España sin pagar a V.M. sus derechos, demas de que allí es donde los ingleses y franceses y portugueses, llenan sus mercados sin registros en daño notable de la Real hazienda, y a escondidas rescatan con los moradores ellas, asiropa, como negros y otras cosas, de lo qual tengo yo muy grande experiencia. Demas de que debajo de una licencia de V.M. de poca cuantia para sacar negros, sacan gran numero dellos, sirviendose de tal licencia muchas veces y despues la venden en subidos precios, y son llevados a Caracas, Tocuio y a la Nueva Andalucia y a otras partes de la Tierra firme e Indias donde cohechados los oficiales Reales y Juezes, a perdido V.M. gran suma de pesos de oro...”

“... esta tan menoscabado y arruinado que solo queda el fuste, y como dizen las ruynas del. Y si de lo poco que queda no se procura su conservacion, vedra VM a perder un Reyno, que no creo que jamas Principe en el mundo a poseido otro tal, porque atiende de ser fertilissimo en todo y por todo, lo es abundante en plata y oro, porque todo el esta lastrado del...”

The author gives a short glossary of Indian terms and a list of Indians who live with the Spaniards, or in their service. In the preface he states that he has been a rover throughout America. He has visited Peru, New Granada, Santo Domingo, Puerto Rico, Cuba, Jamaica, Mexico, New Andalucia, etc...

Manuscript note on first blank: “*El autor deste libro vino del Perú el año de 1602 con muchos arbitrios que dar según se lo escribió al Rey su virrey don Luis de Velasco en el cap.7, de carta de 5 de mayo del dicho año donde tratando de los arbitrios, dice el virrey solo me ha comunicado uno que dice será de utilidad haziéndose las reducciones de indios en este reino por el orden que advierte_ i luego acaba _ Muchas de las cosas que esta padre dice están proveídas por las ordenanzas i otras tienen gran dificultad i*

algunas impossibilidad i otras se podrían intentar aviendo de do sacar para la costa.”

“The author of this book came from Peru in 1602 with many prerogatives to give, according to what viceroy Don Luis de Velasco wrote to his King in chapter 7, in a letter dated May 5th of that year. Referring to the prerogatives, the viceroy says: he has only communicated to me the one that he says will be beneficial in creating the reducciones of Indians in this kingdom in the order that he advises —and later finishes— Many of the things that this priest says are provided for by the ordinances, others are of great difficulty, some are impossible, and others could be tried if there were a means to afford them.”

“The only copy known of one of the rarest books on America, printed in America privately for the author to present to the King and the members of the council of the Indies”. - Maggs.

“Petit traité de 46 feuillets, qui commence ainsi sans autre titre. Antonio Leon Pinelo lui donne la date de 1604. Il paraît avoir été imprimé à Lima”. - Henri Ternaux-Compans, “Bibliothèque américaine, ou catalogue des ouvrages relatifs à l’Amérique”, 270.

“Nicolas Antonio cites it from Pinelo, who gives it the above date of 1604. Neither mentions where printed but it has the appearance of being printed at Lima” - Sabin.

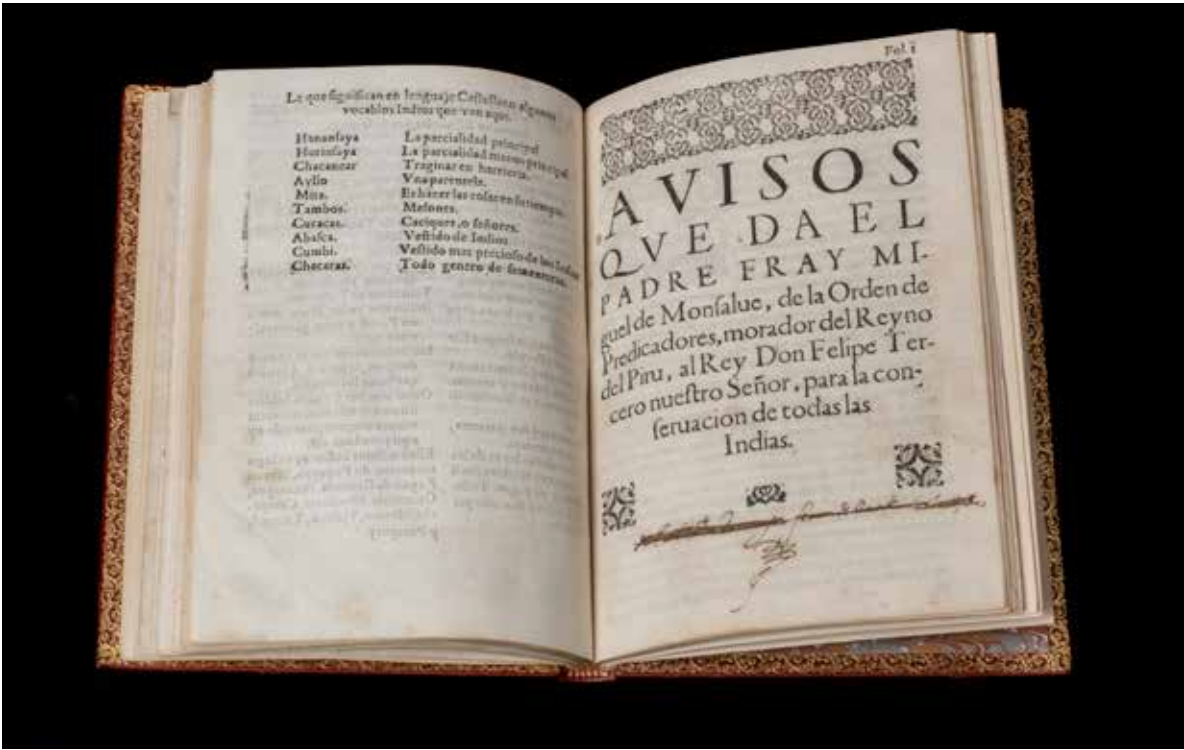
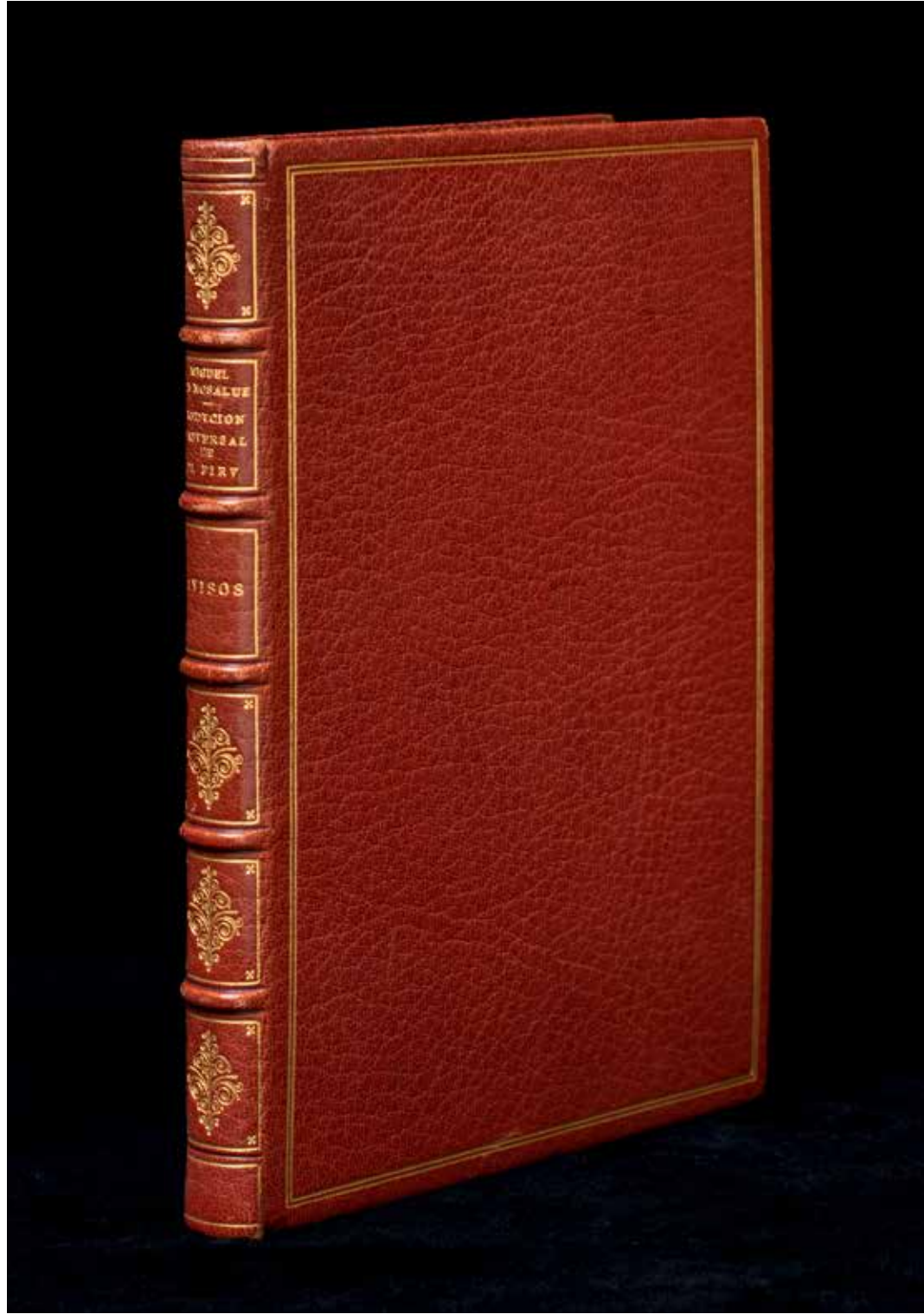
“Esta obra y la anterior, encuadernadas en un solo volumen Bardon 1951, 25.000 ptas.” - Palau.

Provenance: P. Molina Cano, manuscript signature on first leaf of first part dated 1613, manuscript note cancelled on first leaf of second part “*Del almirante don Martín F Cerón de Uarte, coste 20 R.*”

Palau 177014/177015; Sabin 50037; Medina, La

Imprenta en Lima, 2380; Wilkinson 49421: “*No known surviving copy*”/49422; USTC 5028262 & 5029650.

80 000 GBP



[4] VELAZQUEZ DE ACEVEDO, Juan

El Fenix de la Minerva.

Madrid, Juan Gonzalez, 1626.

4° (190 x 136 mm.) Modern gilt burgundy morocco, spine gilt, gilt dentelles, gilt edges.

8 ll. inc. title page with woodcut at center, large wood engraved coat of arms at verso of tp., 135 ff., one leaf with the same woodcut coat of arms.

Title page with small paper loss at lower part, affecting a few letters, some water stains and light browning.

Palau 357528; Salvá 2445; Magg “*Spanish books*”, 1081.

3 500 GBP

First edition of this rare and interesting treatise on the scientific culture of the memory, the first of its kind published in Spanish.

The author establishes a tight relation and dependency between memory and the other interior senses. The art of memory’s influence was so ubiquitous that its importance extended beyond the intellectual endeavours. It transcended literature and the studio arts pithing public domain: physicians, preachers, ambassadors, students and professors all became adherents of techniques advanced by the art of memory, as did card players, debt collectors and merchants.

Dedication from the author to Lope de Vega and response from the famous poet in which he says this book is unique:

“No puedo (tan brevemente como v.m. pide) decir lo mucho que he estimado este libro, y quan cierto estoy que ha de ser muy útil, por ser tan ingenioso, y tener asunto tan peregrino”.

“Obra curiosa y poco común.” - Salvá.



The most important theoretical work on painting in the Spanish Golden Age

[5] PACHECO, Francisco

Arte de la Pintura, su antigüedad y grandezas.

Sevilla, Simon Faxardo, 1649.

4o (200 x 142 mm.) Contemporary calf, spine gilt in compartments (somehow worn).

3ll. inc. title page, 641 pp., 1 ll.

First edition, of great rarity, of the most important theoretical work on painting in the Spanish Golden Age.

Divided into three books, *the Arte de la Pintura* was the effort of an entire lifetime, to which Pacheco certainly worked for several decades. The first two are purely theoretical (Libro I: *Su antigüedad y grandezas*; Libro II: *Su teórica, y partes de que se compone*), while the third focuses on the technical aspects (Libro III: *De su práctica y de todos los modos de exercitarla*), and ends with a huge appendix on sacred iconography.

The edition was conducted with an obvious lack of economic means, as is clear not only from the very low number of preserved examples, but also from the cuts to the original manuscript (preserved at the Instituto Valencia de Don Juan de Madrid), in order to reduce the foliation (both the premise of the author as well as the final pages of the code were eliminated, in a highly arbitrary way). Pacheco obtained the license (for ten years) to publish the work in 1641, without being able however to eventually see the book printed.

Francisco Pacheco, also known as the “*Vasari of Seville*”, was Velázquez’s teacher and his father-in-law.

“*Obra buscadísima y muy rara*” - Palau.

“*Es una obra elemental en que vertió todos sus conocimientos y gran erudición... La lástima es que se ha hecho muy rara...*” - Ceán Bermudez “*Diccionario histórico...*” vol. IV, p. 14.

“*Pacheco is a source less accessible to the general reader and I am indebted for the loan of this rare volume to Mr. Ford*”. Mr. Ford’s copy note “*this book is so extremely rare in Spain that Joaquín Cortes (the director if the academy of Sevilla) has never been able to see a copy*”. - Head “*A hand-book of the history of the Spanish School of Painting*”. London, 1848.

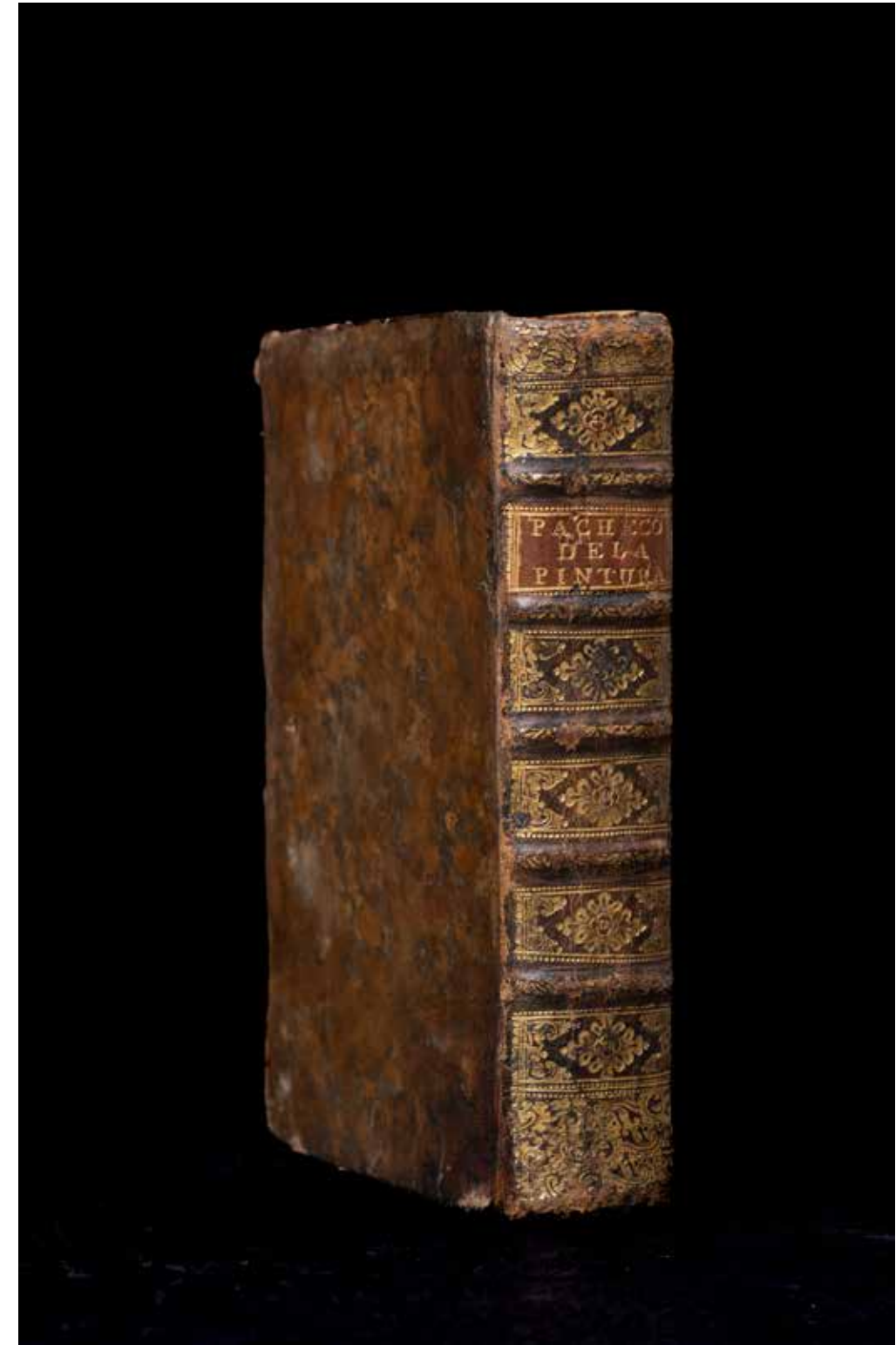
“*Dont il reste peu d’exemplaires*”. - Lauriane Fallay “*L’Art de la peinture*”. Paris, 1986, pp. 60.

Title page and last leaf mounted, first two leaves remargined, somehow browned and spotted.

Provenance: Francisco Serrano, manuscript ex libris on title page (could be a Spanish painter who worked mainly in Cuzco, whose style shows a certain familiarity with the religious Golden Age painting from Andalusia).

Palau 208133; Escudero 1633; Vindel 2045; Simón Diaz 3255; Wilkinson 51521; Dominguez Guzmán 1684; Penney “*Printed books 1468-1700 in the Hispanic Society of America*”, pp. 402; Nicolas Antonio vol. I, pp. 456; not at Cicognara; USTC 5010807; Giovanni Mazzaferro “*Francisco Pacheco. Arte de la Pintura. A cura di Bonaventura Bassegoda i Hugas*”.

30 000 GBP





[6] HUARTE, Juan

Examen de ingenios para las ciencias.

Leyde, Juan Maire, 1652.

12° (124 x 75 mm.) Contemporary gilt calf, spine gilt in compartments, gilt edges (hinges worn.)

8 ll. inc. title page with small woodcut, 464 pp.

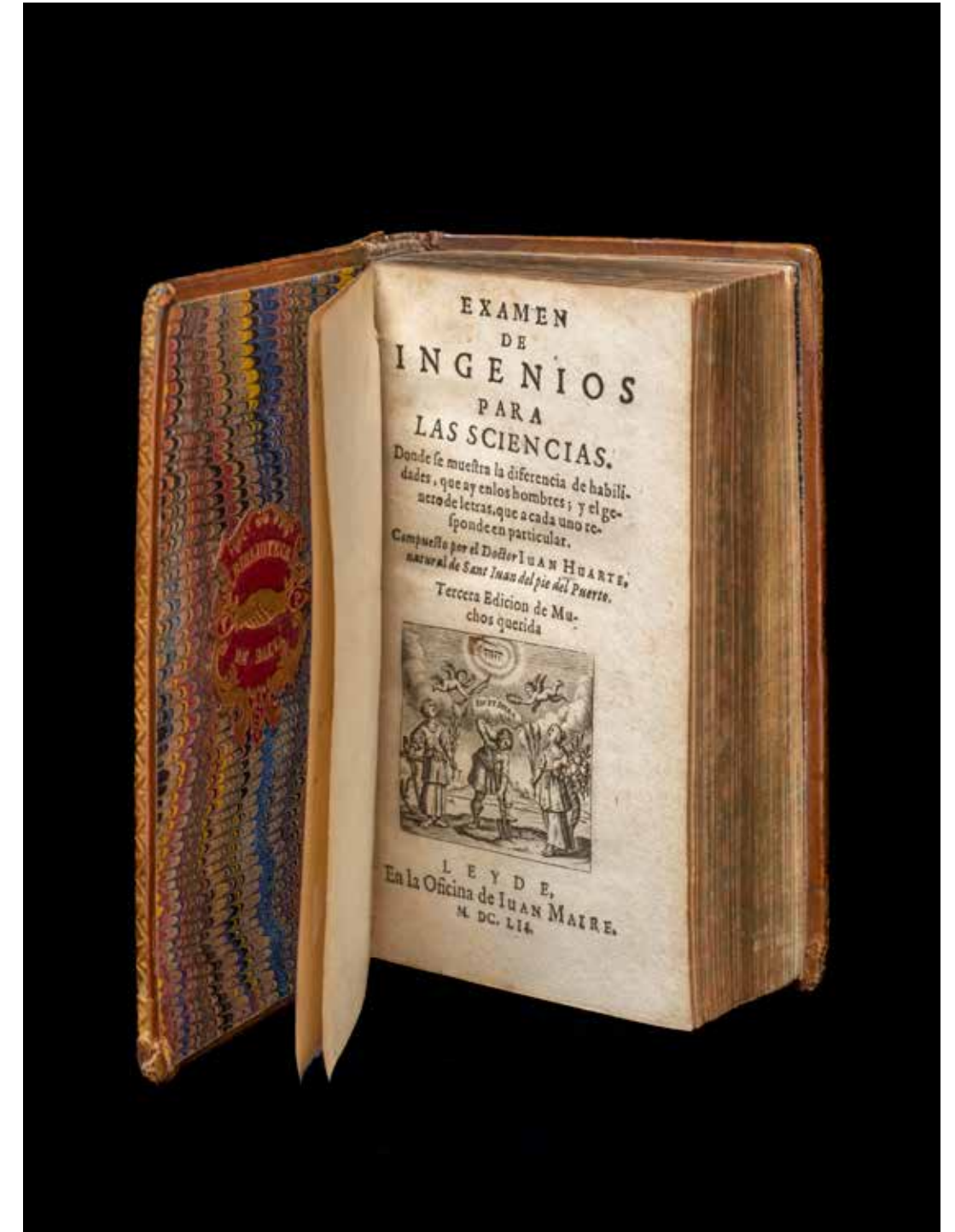
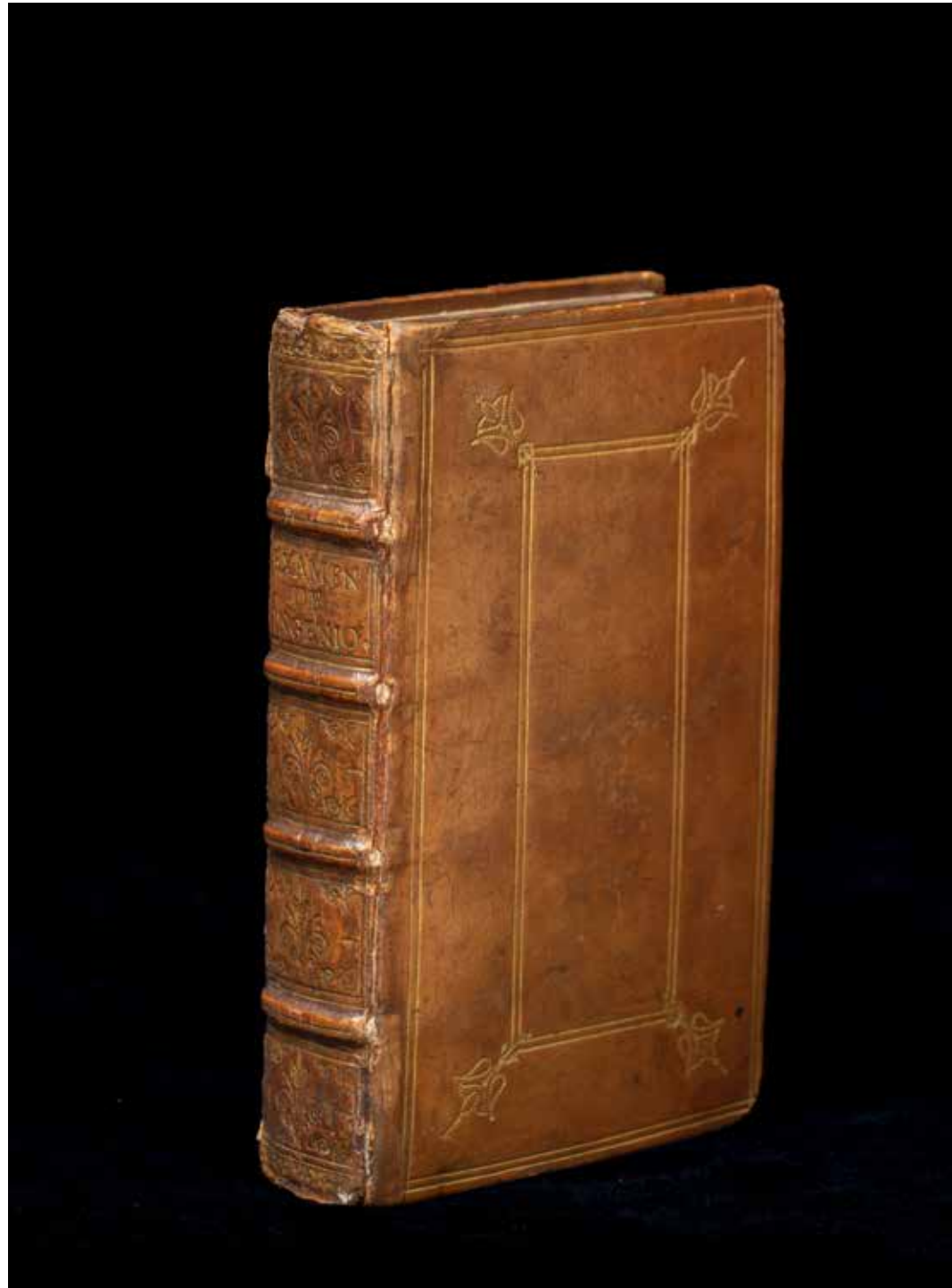
Rare edition of this influential work by the humanist doctor Huarte San Juan, considered to be the father of modern psychology. The first edition was published in 1575 as “*an attempt to apply the principles of Galenic naturalism to a better understanding of human capabilities. Inevitably, the work also touched upon a number of theological issues, especially the delicate question of the interplay between natural abilities and supernatural gifts. When the treatise was included in the Portuguese Index of 1581, and then in the Spanish Indexes of 1583 and 1584, Huarte was allowed to amend some of his positions*”. - Guido Giglioni.

It was translated into seven languages and reprinted more than seventy times before the eighteenth century. Its influence on Cervantes has been well pondered in terms of the creation of *Don Quijote*, since the semblance of the physical and mental condition of the famous knight errant agrees with Huarte's ideas.

Provenance: Salvá (red morocco gilt exlibris at front endpaper).

Palau 116493; Salvá 2286.

4 000 GBP



[7] ARTIST UNKNOWN

Rakuji Hidensho

Japanese manuscript Shunga.

Edo Period Meireki I (1655)

Folio (35 x 26 cms.) Contemporary pictorial dust wrappers (slightly creased), wrapping cloth and paulownia storage box.

44 leaves of calligraphic excerpts and 10 fine hand colored drawings on Tsukuri-e painting technique.

Rare early example of manuscript Japanese Shunga.

Hidensho 秘伝書 (*“hidden texts”*), were not meant to be read but instead to be passed down in secret boxes. The Meiji government in an effort to transform Japan from a *“premodern” country to a “modern” nation* as part of the international community, developed policies to ban various elements of Edo period culture. Shunga and erotic literature was one target of this policy. The enforcement of renewed censorship edicts began in the early Meiji period, but it was around the time of the first Sino-Japanese War and the Russo-Japanese War (c. 1895-1905) that this was done in earnest. From around this time thousands of shunga were confiscated and destroyed. In the Edo period, shunga were often called “laughing pictures” and made for amusing entertainment and pleasure. However, from the modern era it came to be viewed as something “obscene”, “embarrassing” and “forbidden.”

Some light dampstaining and worming at lower margins, not affecting text or illustrations, very light colour fading on a couple of drawings.

8 500 GBP



[8] LAZARILLO DE TORMES

La vida del lazarrillo de Tormes - La vie de lazarrille de Tormes.

Paris, I. Hanocq & I. Laisne, 1660.

12° (140 x 77 mm.) Contemporary vellum.

549 pp. inc. title page.

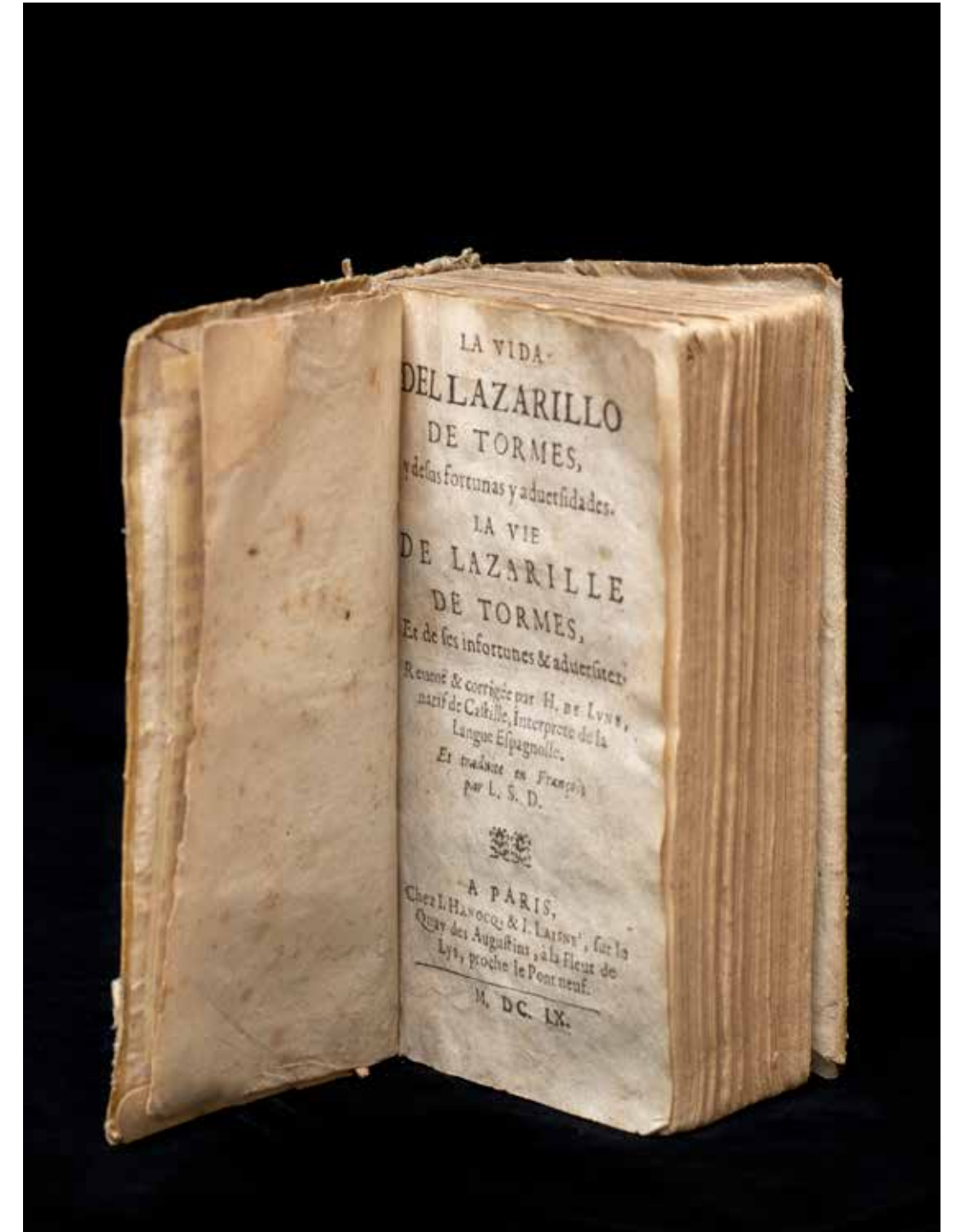
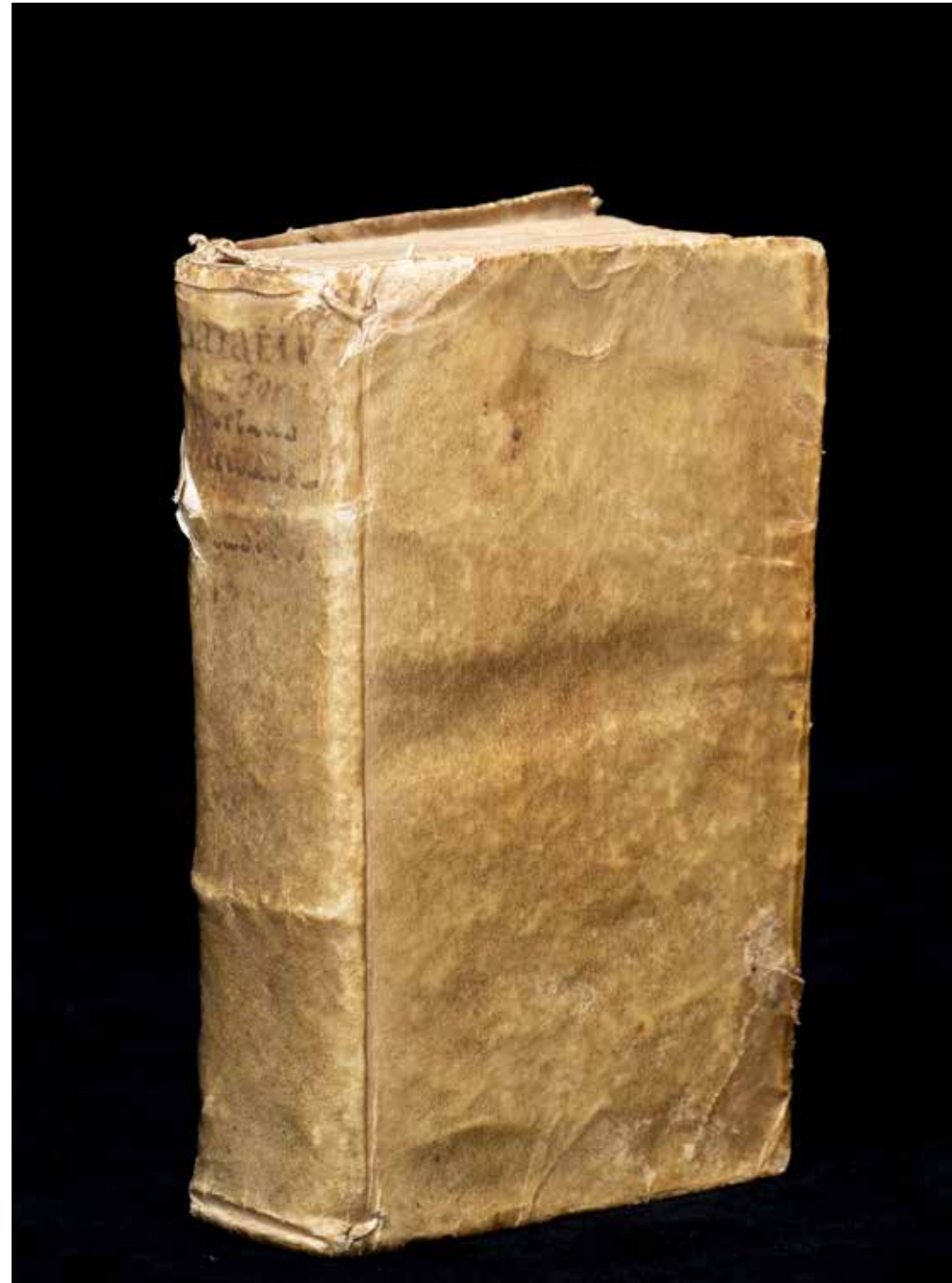
Third edition of Juan de Luna, with bilingual French and Spanish text.

The original work is generally attributed to Diego Hurtado de Mendoza, but the second part was the work of Juan de Luna, who also revised the text of the first part. The Lazarillo introduced an entirely new style into Spanish literature, it was the first “*novela picaresca*” or “*autobiographical novel of rogues*” and was a spirited reaction to the hypocritical style of many romances of chivalry. The book influenced the picaresque style of novel in English literature. It was banned by the Spanish Crown and included in the Index of Forbidden Books of the Spanish Inquisition because of its anticlerical content.

Small paper repair at outer margin of I6, affecting a few letters supplied by hand. Slightly stained, but a genuine copy of a rare edition.

Palau 133414; Salvá 1860.

3 500 GBP



English translations of the Bible were deemed heretic by the Church

[9] **THE HOLY BIBLE** *containing the Old Testament and the New.*

London, John Bill and Christopher Barker, 1669.
8° (166 x 110 mm.) Red morocco richly gilt, spine with gilt decorations, g.e.
Engraved title page with architectural border surmounted by a trumpeting angel holding open the scriptures, sectional title to the New Testament with woodcut arms of Charles II.
Printed in two columns, ruled in red.

The full, comprehensive translation of the Bible in English did not arrive until the late XIVth century. John Wycliffe is credited for producing the first English version, but for a while, his work remained accessible only on the black market. With Wycliffe is actually where the history of Bible translations enters a really dark chapter; they were deemed heretic by the Church, hence translators were denounced and even put to capital punishment in front of watching crowds. In 1415, the Czech priest and scholar Jan Hus, an admirer of Wycliffe, was burned alive for producing a Bible translation in his native language.

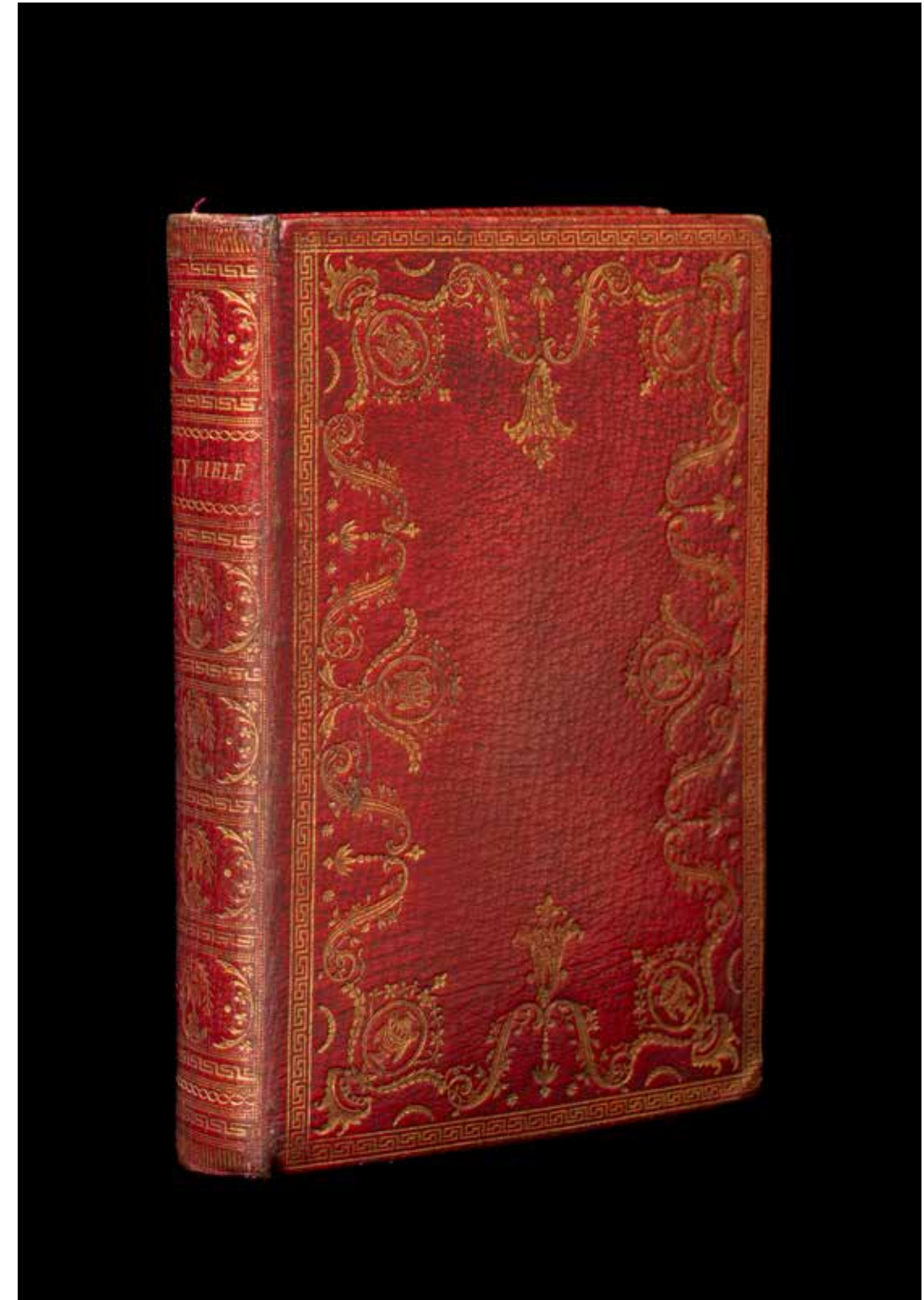
Leaf Xx8 recto has headline: *The Espistle of Paul to the Colossians*. New Testament title-page has woodcut of royal arms with imprint “*In the Savoy, Printed by the Assigns of John Bill and Christopher Barker, Printers to the Kings..., 1669*”.

Title page mounted.

Provenance: James Oldham Oldham Esq. (ex libris at front endpaper).

Herbert 699; Darlow & Moule, 550; Wing B2278.

3 000 GBP





[10] **MANIFIESTO** *de la injusta persecución, que padecen los católicos romanos en Inglaterra. Contenido en una carta escrita por un gran sujeto de Londres a otro, residente en Colonia. Y traducido de la lengua latina a la castellana, por Frai Antonio de Jesús María.*

Madrid, Bernardo de Villa-Diego, 1680.

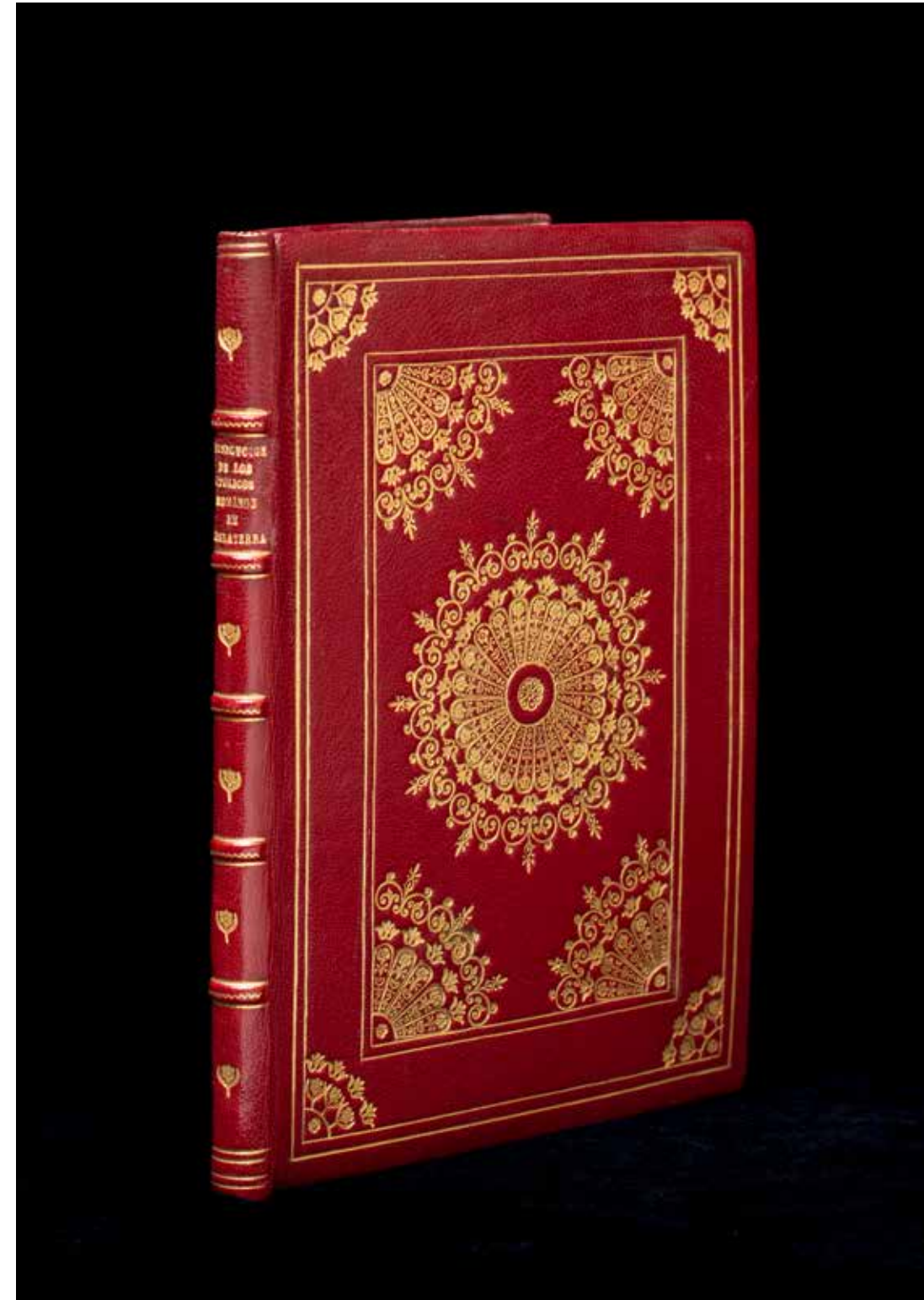
8° (187 x 130 mm.) Modern burgundy gilt calf, spine gilt in compartments.

8 ll. inc. title page printed in red and black, 70 pp.

Rare Manifesto dated London 1679 (p.39) about the persecution of Catholics. Translated into Castilian the same year, it appeared at the height of the panic about the popish plot. The work provides detailed biographies of the principal inventor of the plot, Titus Oates, and of other key witnesses (William Bedloe and his brother, Miles Prance and Stephen Dugdale). The details of the supposed conspiracy to assassinate the King are examined and the claims of the witnesses challenged. Particular attention is paid to the activities of Oates and the Bedloes in Spain, and their characters and conduct are discredited. The assertions of the Manifesto are supported by the evidence provided in five “Instruments”: sworn testimonies by various Spaniards, English Merchants in Bilbao, a letter by Oates himself relating to the Bedloes and a letter of the Rector of the Irish College in Salamanca.

Palau 148605.

1 800 GBP



MANIFIESTO
DE LA INJUSTA PERSECUCION,
QUE PADECEN
LOS CATOLICOS ROMANOS
EN INGLATERRA.

CONTENIDO EN VNA
CARTA
ESCRITA POR VN GRAN SVJETO DE
Londres à otro, Residente en Colonia.

TRADUCIDO
DE LA LENGVA LATINA A LA CASTELLANA,
POR FRAI ANTONIO DE IESVS MARIA,
Religioso Descalzo de la Reforma de Nuestra
Señora del Carmen,

QUE LE DEDICA
AL ILVSTRISSIMO, I REVER^{MO} SEÑOR
SAVO MELINO,
ARZOBISPO DE CESAREA, NVNCIO DE SV
Santidad con Potestad de Legado à Latere, i Colector
General de la Camara Apostolica en todos los
Reinos de España.

EN MADRID: En la Imprenta de Bernardo de Villa-Diego,
Impressor de su Magestad. Año de M.DC.LXXX.

[11] **LA MARMITE**, *retablie par les miracles du*
Pere Marc d'Aviano Religieux Capucin. JOURNAL des Miracles.

Cologne, Louis Sincere, 1684.
8° (143 x 80 mm.) XIXth c. brown morocco by
THIBARON-JOLY, gilt fillets on both covers, spine gilt in
compartments.
Two engraved frontispieces, title page, 70 pp.

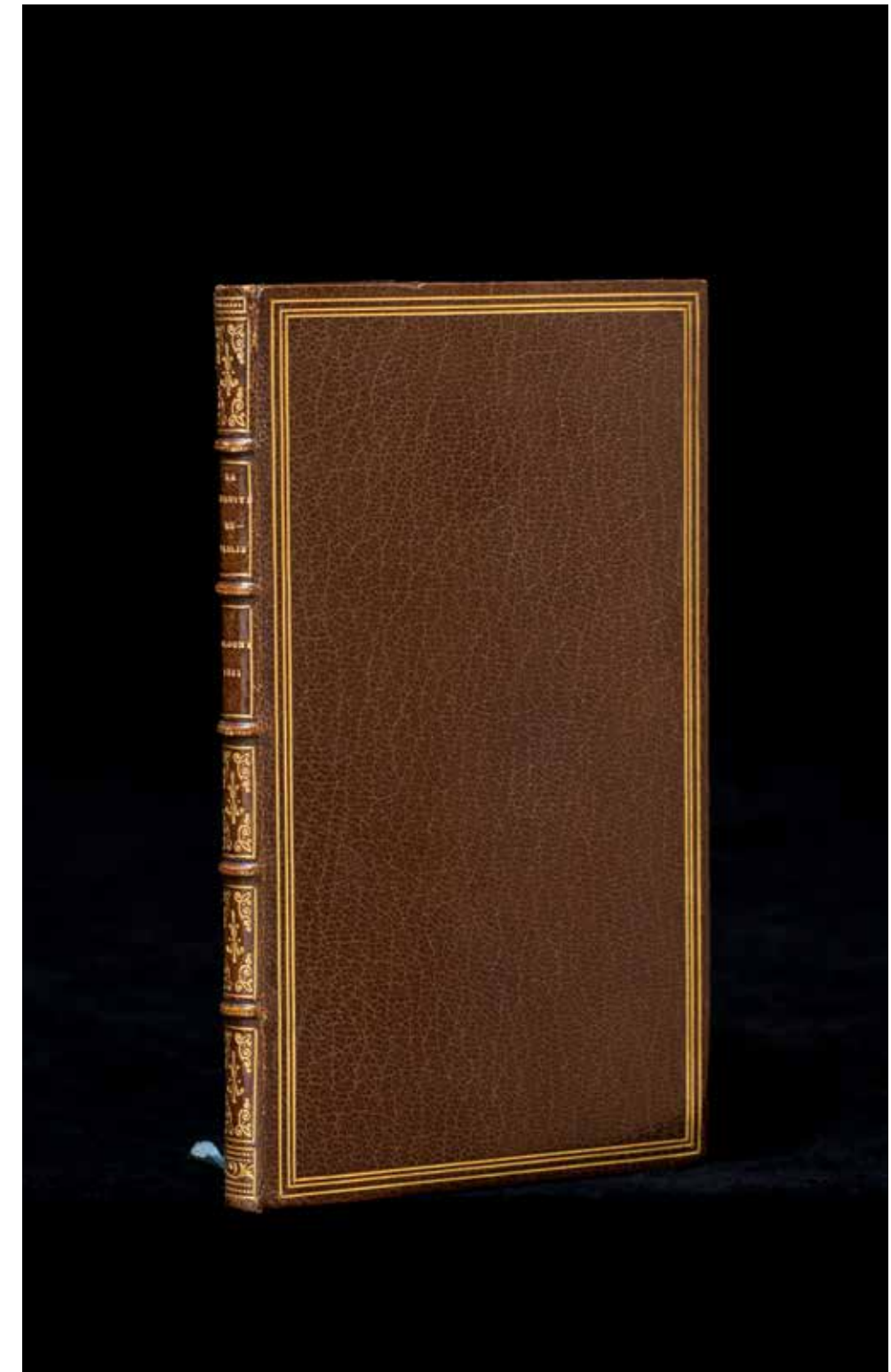
Nice copy of a rare little satirical romance, a dialogue
between two priests defaming the messianic actions of the
Capuchin friar Marco D'Aviano. From pp. 38, “*Journal des*
Miracles... pour le retablissement de la Marmite des Capucins”, a
sequel of this dialogue.

Fra' Marco d'Aviano, Capuchin preacher, became a
close confidant and adviser of Emperor Leopold I, after
making a miraculous healing in 1676 blessing a nun who
was bedridden for more than 10 years. Pope Innocent XI
called him “*the miracle worker of the century*” and appointed
him personal envoy to the Emperor. An impassioned
preacher and a skilful mediator, Marco d'Aviano played
a crucial role in resolving disputes, restoring unity, and
energizing the armies of the Holy League.

Provenance: F. De Rolland de Castous (gilt morocco ex
libris at front endpaper), Andres Roure (gilt morocco ex
libris at front endpaper).

M. Psaume “*Dictionnaire bibliographique, ou Nouveau manuel*
du libraire” pp. 114; Graesse IV, p.46; *Catalogue de la*
Bibliothèque de M.G. de Pixerecourt, n°1586.

1 500 GBP





Stunning German binding “à la fanfare”

[12] **MISSALE** *Romanum ex decreto sacrosancti Concilii Tridentini restitutum.*

Munich, Johann Jaecklin, 1692.

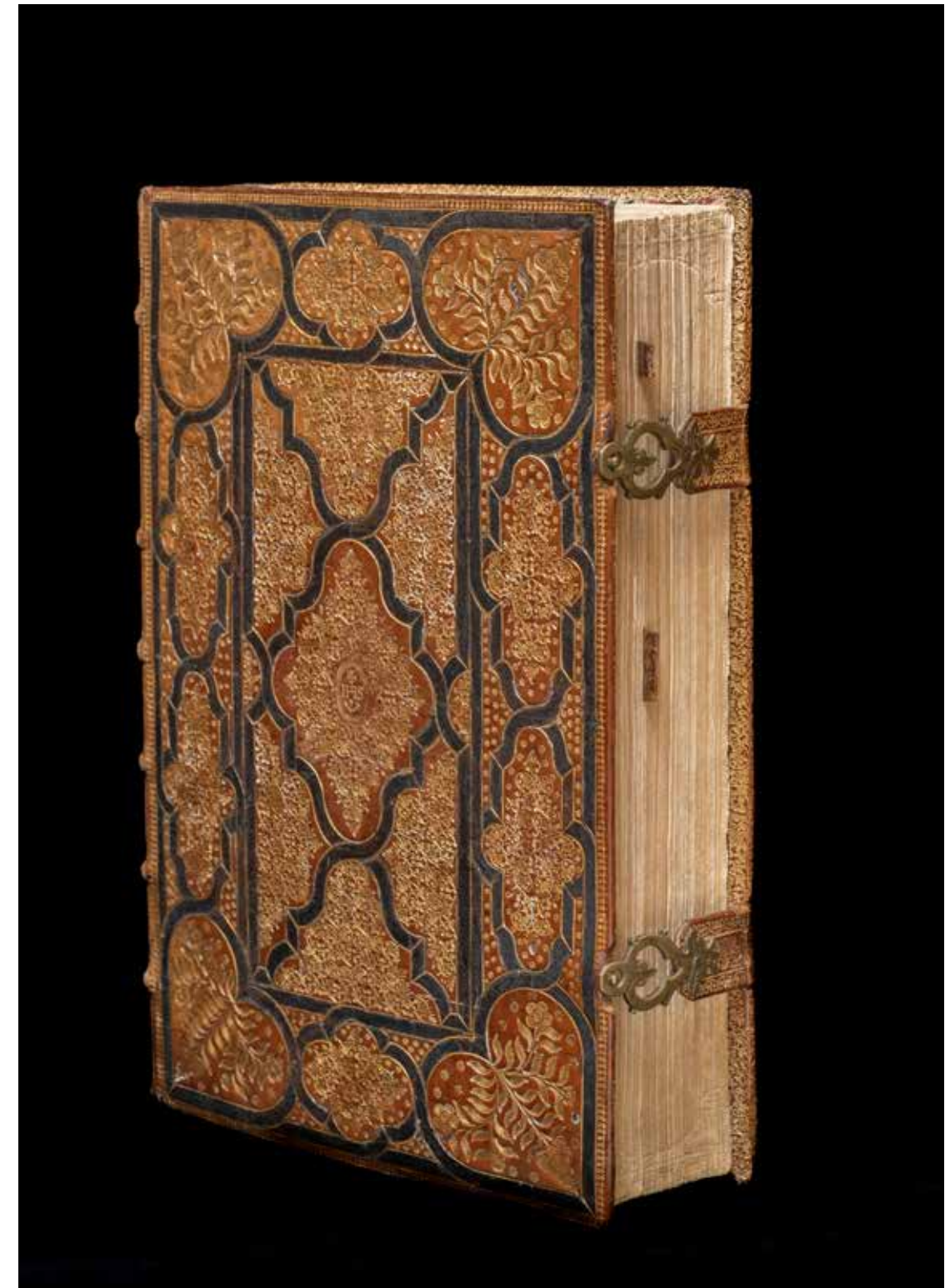
Two works in one vol. Folio (317 x 206 mm.) Superb contemporary German binding “à la fanfare”, Jesuit monogram at center of upper cover.

33 ll. inc. engraved title page printed in red and black, 628 pp., cxxvii pp., 10 full page engraved plates, 3 index ll., new title page: “*Propium festorum diocesis frisingensis*”, Munich 1688, 44 pp., 1 ll.

Printed in two columns, in red and black, title vignette to both works, musical notation and 10 full-page plates in the Missal engraved by Georg Andreas Wolfgang, woodcut historiated initials and tailpieces. Lower margins of the Canon reinforced with vellum and with index tabs attached.

Stunning well-preserved example of a German late fanfare binding, in brown calf over wooden boards, tooled in gilt to a panel design, the covers divided by a ribbon, painted black, into compartments, filled with leafy sprays, tiny rosettes, and fleurons, the Jesuit Order Monogram at centre of upper cover, monogram of Mary on lower cover, gilt spine in compartments, gilt turn-ins, marbled endpapers, edges gilt and gaufered, 2 chased brass fore-edge clasps, endpapers marked with Landshut arms and initials GDM; in a cloth case.

10 000 GBP





Dedication Copy to POPE INNOCENT XIII

[13] MARTIGNONI, Jerome André

Explication de la carte historique de la France et de L'Angleterre depuis la naissance de Jesus-Christ jusqu'à l'an MDCC... Avec un triple mpyen d'apprendre les histoires; sçavoir de succès en succès de siècle en siècle, & de seigneurie en seigneurie dediee a notre tres Saint Pere Le Pape Innocent XIII.

Rome, Chez Antoine de Rossi, MDCCXXI (1721).

Large 4° (232 x 172 mm.) Contemporary Italian calf, richly gilt with the arms of the dedicatee POPE INNOCENT XIII on both covers.

18 ll. inc. title page, XXII pp., 5 ll., 159 pp., 1 ll. 6 folding engraved plates and 2 maps, woodcut head- and tailpieces and initials.

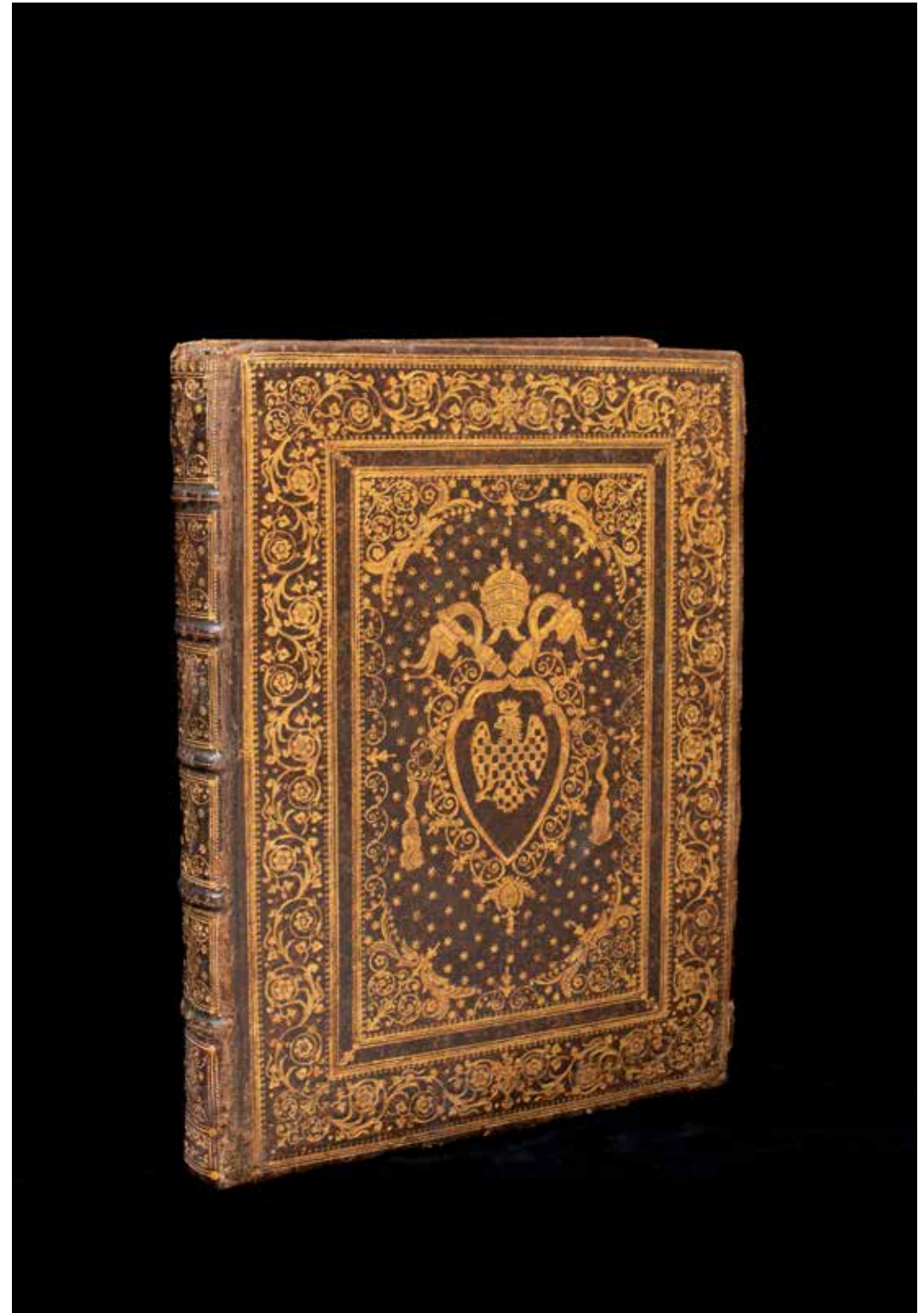
First edition, dedication copy.

Interesting History of England and France up to year 1721, illustrated with 6 folding engraved plates, 2 large maps of both countries, a table with the french kings and a genealogical tree of England.

Extremities slightly rubbed, foot of spine slightly repaired.
Two maps with short tears at folds.

Provenance: C.E. Kenney (ex libris).

8 500 GBP



[14] **BIBLIOTHEQUE** *du Chateau de Maison-Blanche.*

Botanique. 2 vols.

Vol. I: 2 ll. inc. title page, XI-180 pp. 8 folding plates of flowers.

Vol. II: 2 ll. inc. title page, 335 pp.

Astronomie. 1 vol.

Paris, rue d'Anjou-Dauphine, n° 6, 1786.

3 ll. inc. title page, 241 pp. Folding plate.

3 vols. 8° (127 x 80 mm.) Contemporary green morocco, gilt fillets, spine gilt, red morocco lettering pieces, g.e.

Three volumes only (Botany and Astronomy), very nicely bound, of the collection *Bibliothèque Universelle des dames*, produced to provide an audience of upper class women, general knowledge from a variety of learned fields.

Published during the period of the French Revolution, when French women's exposure to formal education was severely constrained.

400 GBP



[15] GROSE, Francis

A Treatise on Ancient Armour and Weapons.

London, printed for S. Hooper, 1786.

4° (276 x 206 mm.) Full contemporary vellum, smooth spine gilt with double red morocco lettering piece, title gilt, covers with Greek key roll border on a blue wash background, additional floral gilt inner border, gilt dentelles, all edges gilt, by Edwards of Halifax.

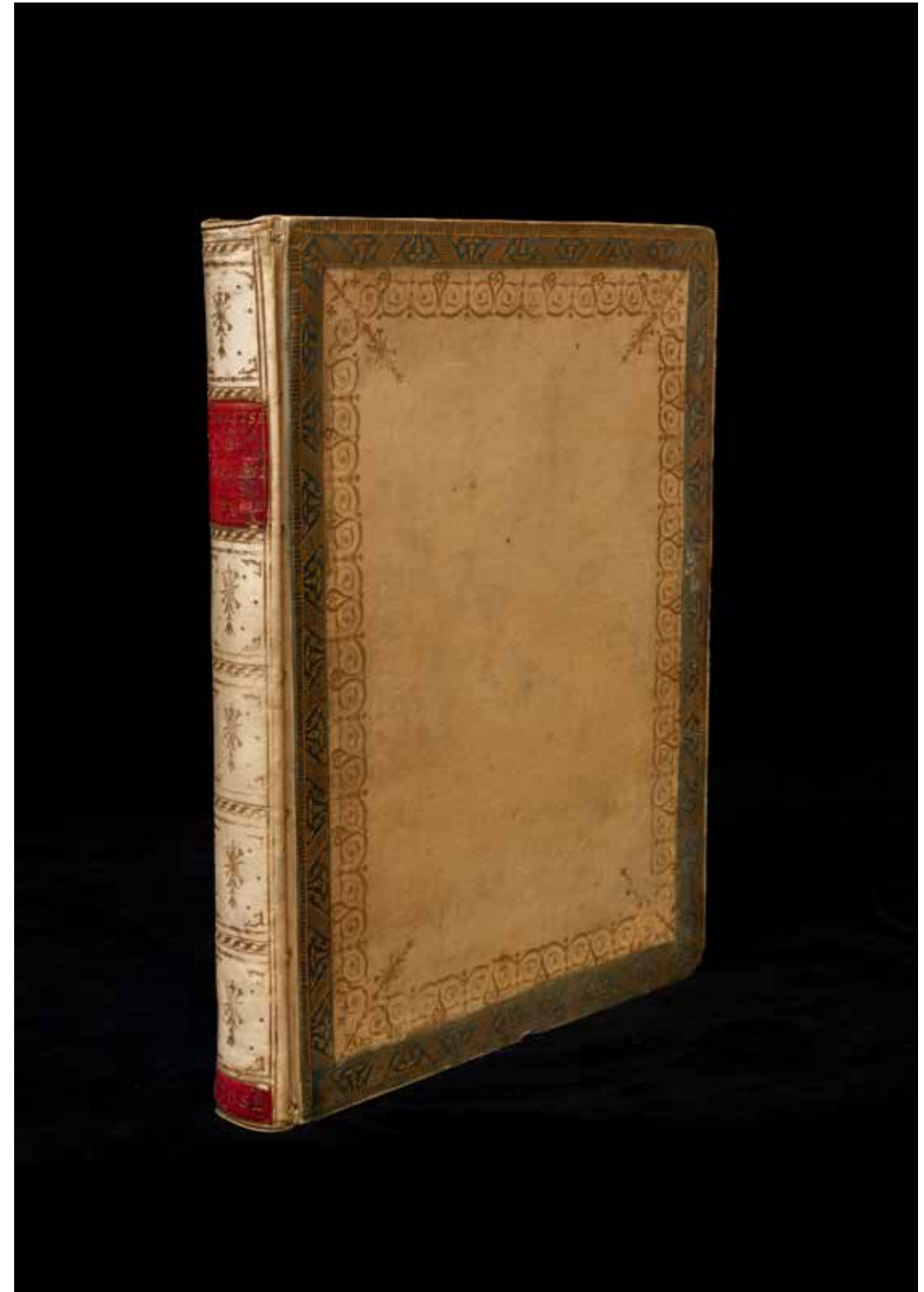
Engraved frontispiece, title page with large engraving at center, vi-118 pp., xviii pp. of plates description, 1 ll. of addenda, 10 pp. inc. new title for the supplement dated 1789. Illustrated with 62 full page engraved plates of the original armour of the Tower of London.

Beautiful copy, on a superb Halifax binding, of Grose's magnificent work with 62 engraved plates by Sir John Hamilton. The plates are complete with the extensive descriptions of each set of armour. The frontispiece is signed as engraved by N.C. Goodnight; and the title-plate vignette by J. Newton.

Light foxing on title and frontispiece.

Colas 1337, col. 508-9; Lipperheide 2401.

3 500 GBP





[16] HAYLEY, William

The Triumphs of Temper. A Poem in six cantos.

London, T. Cadell, 1788.

8° (150 x 100 mm.) Bound in a fine full contemporary vellum, smooth spine, title gilt on yellow background spine label, spine gilt, covers with Greek key roll border on a blue wash background, additional floral gilt inner border, gilt dentelles, blue painted endpapers, all edges gilt, by Edwards of Halifax.

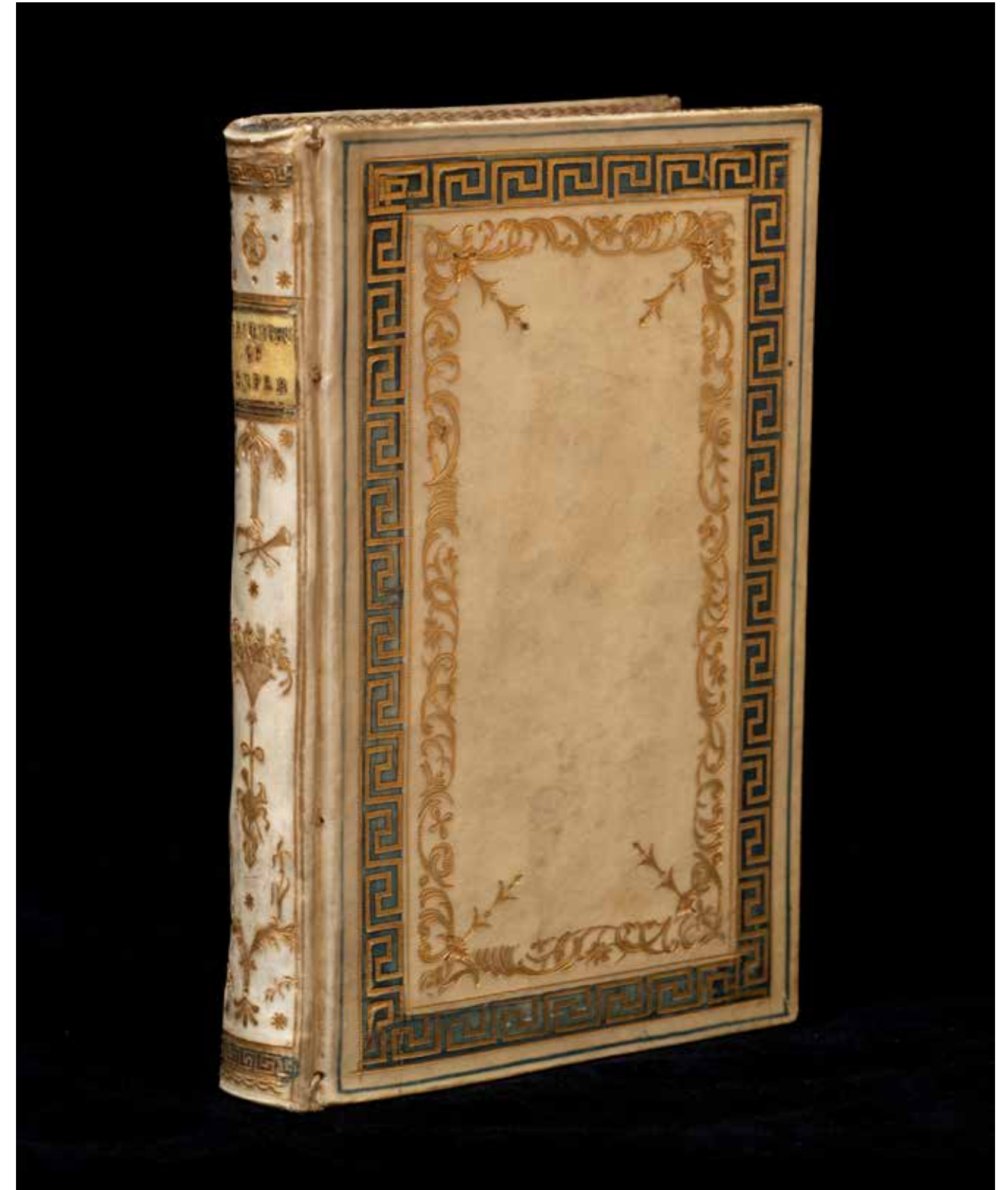
An early edition of William Hayley's popular didactic poem, "*The Triumphs of Temper*", a morality tale for young women of the eighteenth century; on a beautiful decorated vellum binding from the firm of bookbinders founded by William Edwards in Halifax.

"*The Triumphs of Temper*" is said to have reformed the entire feminine mind of England. In it, Hayley aspired to teach young women the virtues of a pleasant nature (ODNB).

Some foxing, especially on the plates, title page shaved at upper margin to remove old ownership inscription.

Provenance: Richard HJ Gurney 1881 (ex libris at front cover).

3 000 GBP



Hand coloured illustrated natural history ephemera in a beautiful binding

[17] The Naturalists Pocket Book. *Ornamented with most Elegant Engravings, Illustrated by Corresponding Descriptions, Accompanied with an Almanack.*

London, G. Kearsley, [1797].
12° (118 x 75 mm.) Elaborately tooled red morocco
inlaid wallet-style binding, which incorporates a pocket
and pencil holder, with inlaid strips of green and cream
elaborately decorated in gilt.
Engraved title page with hand-coloured vignette,
engraved hand-coloured frontispiece and 12 hand-
coloured engraved plates.

Rare eighteenth century natural history ephemeral work,
illustrated with fine colour plates and preserved in its
original elaborately tooled and onlaid wallet-style binding.

The engravings by Inigo Barlow include the Banksian
Cockatoo, the Pigmy Opossum of New Holland, Birds
of Paradise, Swallow-Tailed Butterfly, Parrots, Sea
Anenemies and Cimelias.

2 000 GBP





[18] SHAKESPEARE, William

Hamlet. Tragedia de Guillermo Shakespeare.

Madrid, en la Oficina de Villalpando, 1798.

8° (189 x 134 mm.) Holandesa moderna.

26 ll. inc. engraved frontispiece by Leonetti after

Giuseppe Cades, printed title with aphorism from Martial

at verso, 379 pp., final leaf with errata at verso.

First edition of Shakespeare's play in Spanish. Translated by the Spanish playwright and poet Leandro Fernández de Moratín (1760 - 1828) under the pseudonym Inarco Celenio, this first Spanish translation was published almost two centuries after the play was first performed (c.1600) and published in quarto form (1603).

“Existir ó no existir: esta es la question. ¿Cuál es mas digna accion del ánimo, sufrir los tiros penetrantes de la fortuna injusta, ú oponer los brazos á este torrente de calamidades, y darlas fin con atrevida resistencia?” (Act III, Scene IV from the present text).

“In spite of Moratín’s critical judgement of Hamlet, his translation was very honest, since he did not alter Shakespeare’s departures from the neoclassical canon. Moratín’s fidelity to the source text, even when he did not agree with it, explains the success and permanence of his translation... Moratín was the writer who most influenced Spanish translators of Shakespeare...” (Isabel Verdaguer).

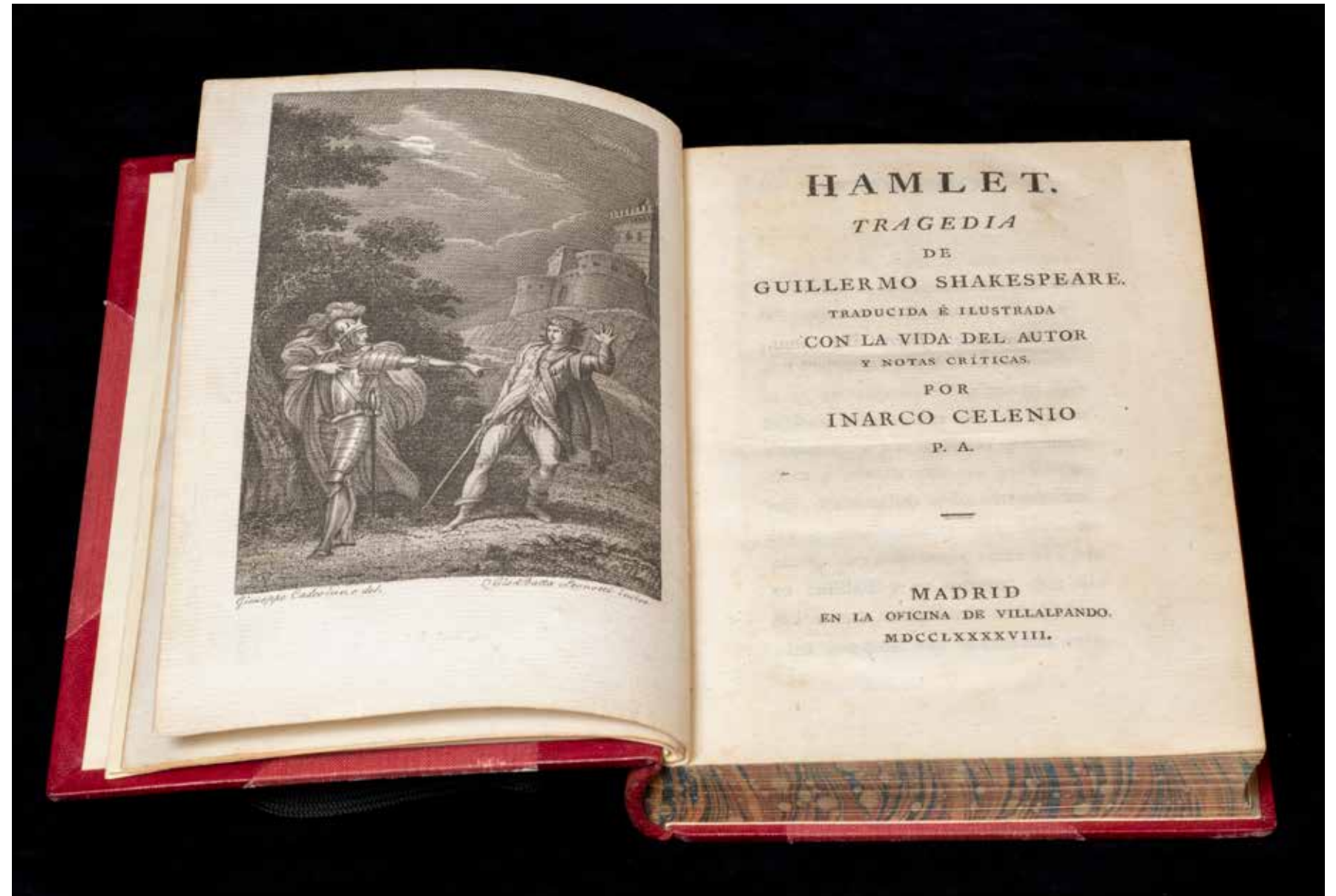
This first Spanish edition of Hamlet is particularly rare in commerce and the only examples we can locate at auction are from the 1960s (two copies); COPAC lists three copies in the UK, at the British Library, Oxford and Cambridge and while OCLC locates further copies in North America, it lists only two in Spanish libraries, a copy at the Bibliothèque National de France and one at Berlin for Europe; the Folger Shakespeare Library has three copies.

Provenance: Nineteenth century handwritten marginalia, ownership inscription on front end paper “R. A. Mouts Liverpool, Madrid 16 mayo 1850”.

Paper repair at inner margin of last 6 pp.

Palau 311676; Shakespeare’s “*Poem Unlimited*” in Eighteenth-Century Spain’ by Isabel Verdaguer, published in “*Translating Shakespeare for the Twenty-First Century*”, Amsterdam / New York, 2004.

2 000 GBP



A milestone of erotica

[19] INVOCATION à l'Amour. Chant Philosophique.

London [but Paris]: by a Virtuoso of the good fashion,
s.a. [c. 1810.]
Oblong 8° (147 x 210 mm.) Contemporary quarter calf,
spine gilt in compartments.
Frontispiece, 16 stipple-engraved plates each
accompanied by a quatrain of erotic verse, all hand-
coloured (some light spotting, engraved title marginally
shorter).

A very rare, complete, and finely illustrated erotic work,
complete with 17 plates with original hand-color.

The Nordmann copy was uncoloured, and Dutel does not
record a coloured issue. WorldCat lists two institutional
copies: in the Wellcome Library, which lacks 2 plates, and
in the Bibliothèque nationale de France, which lacks all
the plates.

Some foxing throughout.

Dutel A-573; Pia Enfer, 677.

15 000 GBP



Two of the finest pieces of work ever produced by Bedford

[20] ROGERS, Samuel

Italy. A poem. London, Cadell, 1830.

ROGERS, Samuel

Poems.

London, Cadell, 1834.

Two separately published works bound in two volumes. 4°
(200 x 135 mm.)

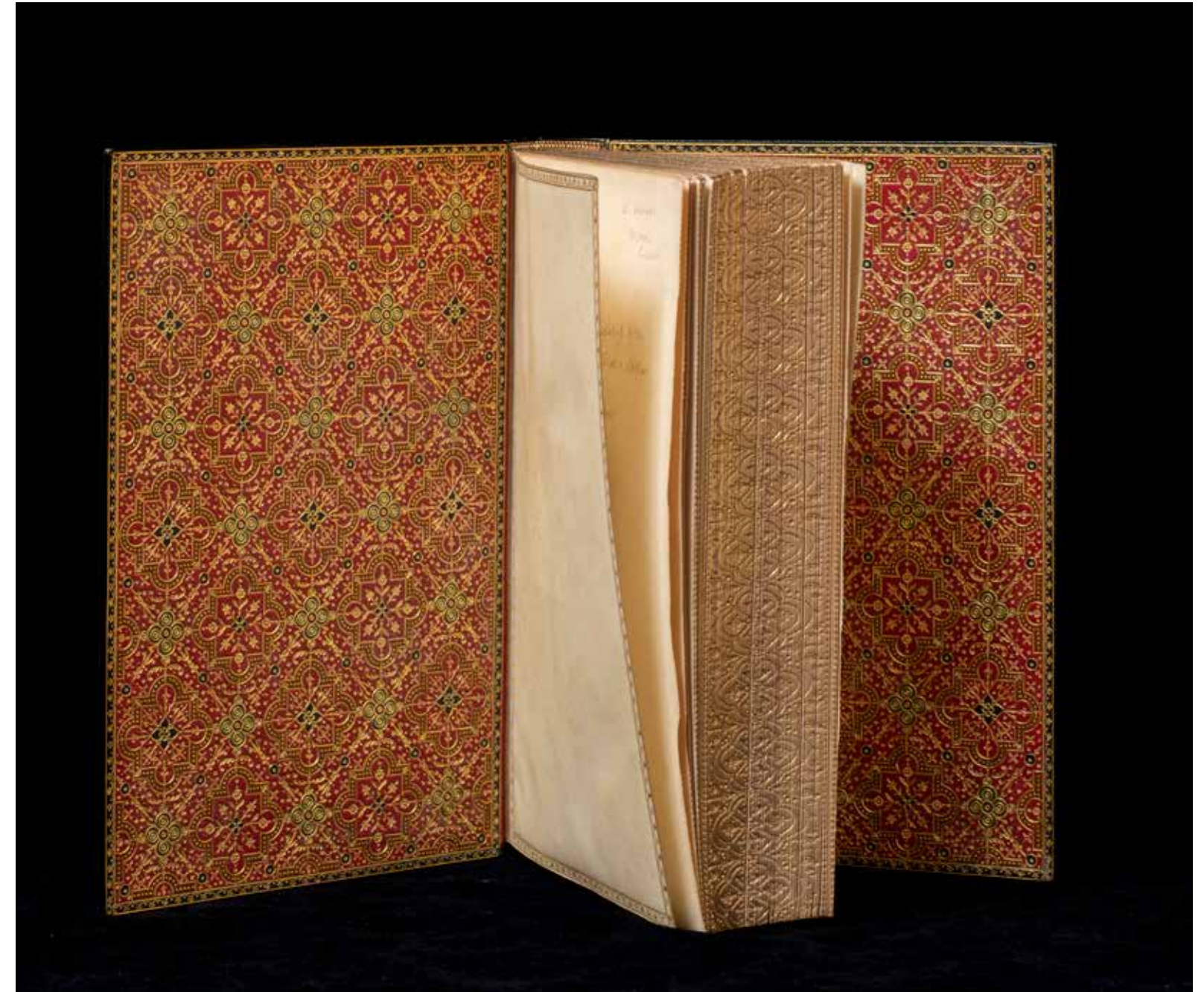
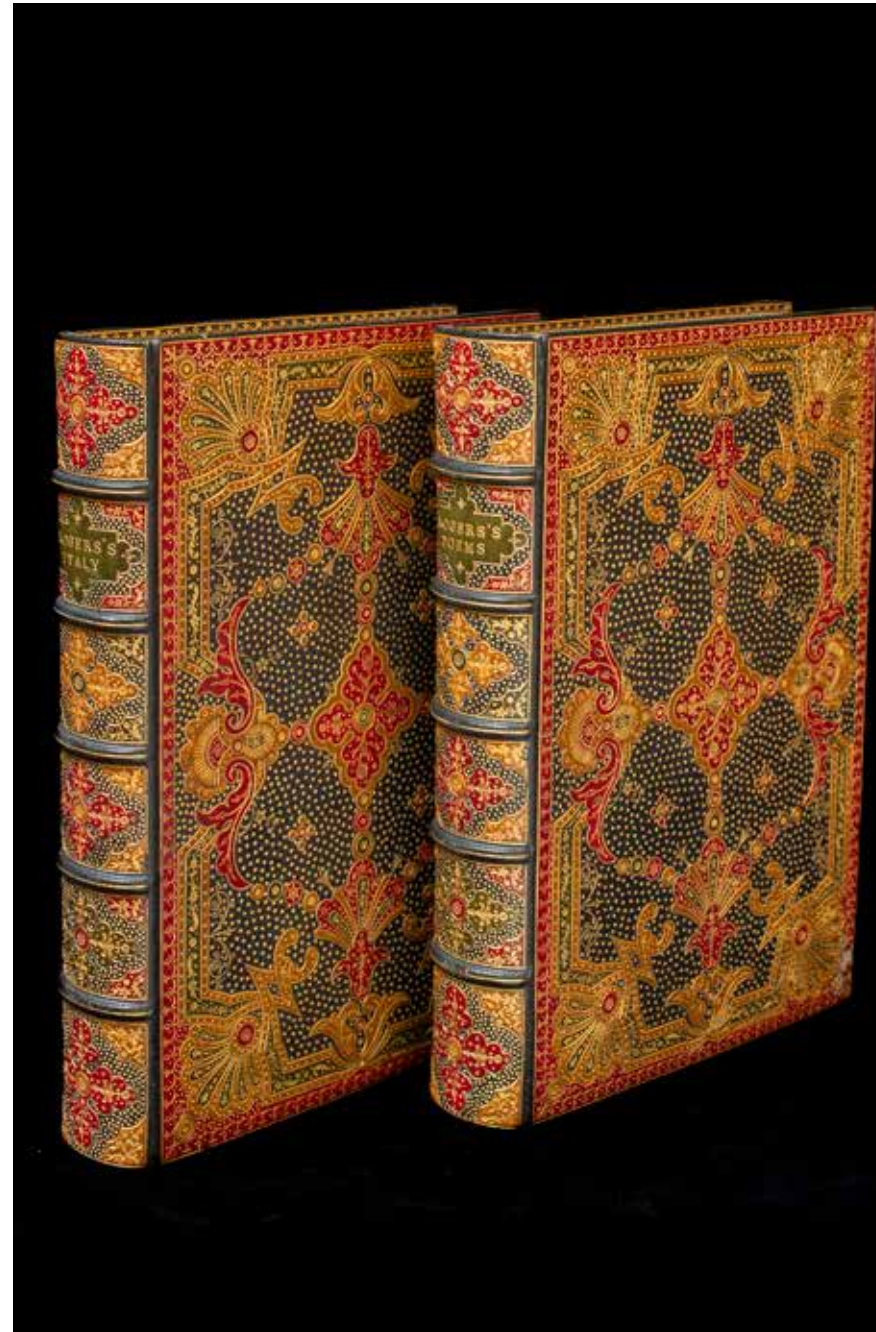
Handsome full dark blue morocco by Bedford, magnificently gilt-tooled, both covers with complex interlaced design with red and light brown morocco inlays, gilt pointillé and gilt fleurons at corners. Red morocco gilt doublures with inlays in green, brown and black morocco. Spines lavishly gilt in compartments with beautiful design, gilt turn-ins, all edges gilt. Slipcases. The two volumes with a total of four plates, 20 illustrations in the text, and more than 100 fine steel-engraved headpieces and tailpieces, after designs mostly by J. M. W. Turner and Thomas Stothard.

Stunning set of the first illustrated editions of Samuel Rogers's last and longest works.

After traveling through Italy with Shelley and Byron, Rogers published anonymously a first version of "*Italy*" in 1822 and a second one, with his name attached, in 1828, both of which sold poorly. He destroyed the unsold copies, revised the poems, and published them at his own expense in the present edition of 1830, illustrated by Turner, Stothard and Samuel Prout, who provided landscape vignettes. The book then proved a great success, and Rogers followed it up with an equally sumptuous edition of his *Poems* (1834).

Provenance: Lucius Wilmerding, American banker, book collector and one time, President of the Grolier Club (ex libris in both vols.)

14 000 GBP



[21] WALTON, Izaak - COTTON, Charles

The Complete Angler.

London, J. Major, 1835.

8° (165 x 100 mm.) Late XIXth century full green crushed levant morocco richly gilt tooled, pictorial & lettered front cover and spine, gilt tooled back cover, inner dentelles, gilt edges, red silk endpapers, by Kelliegram. Cloth box (rubbed).

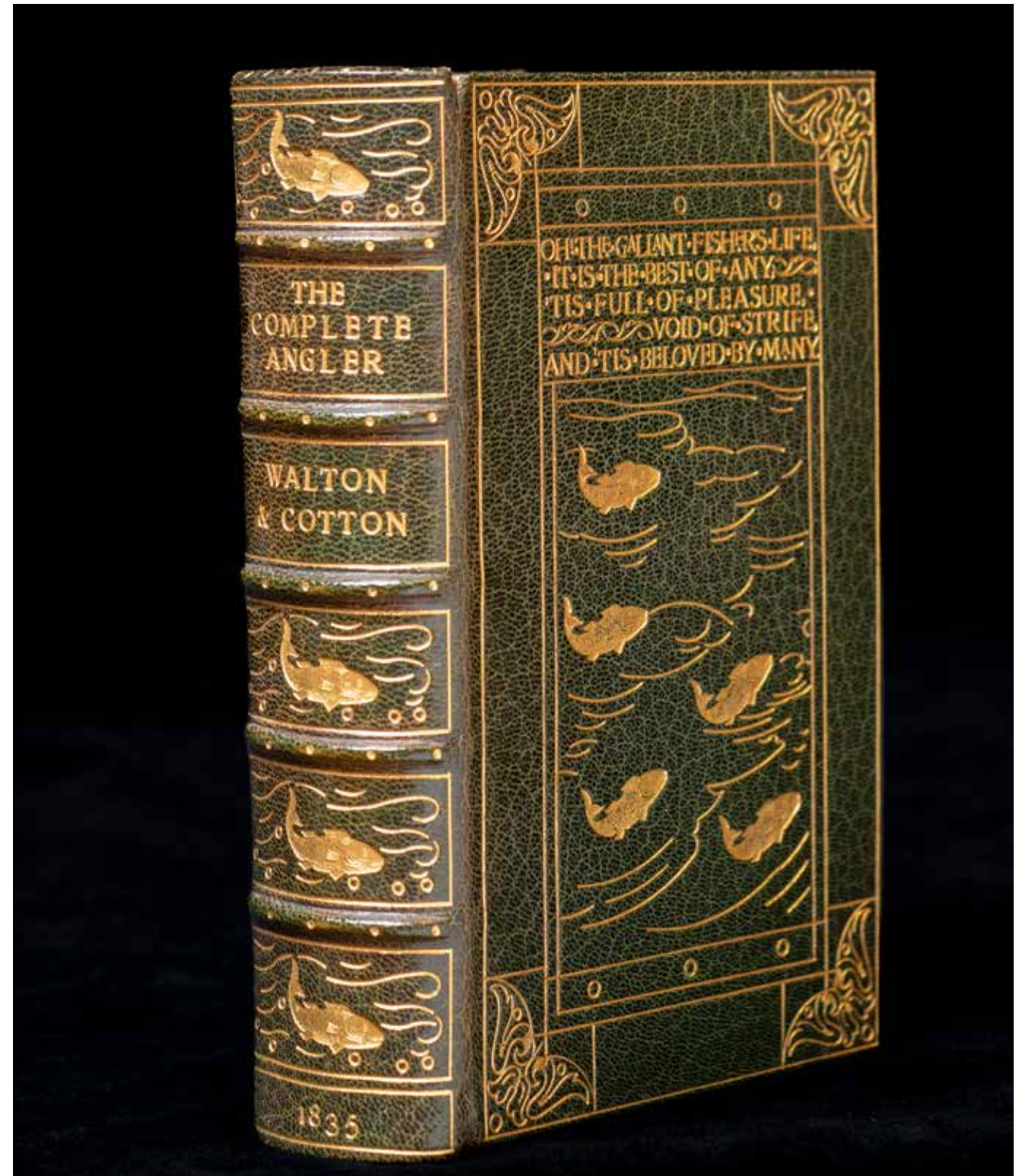
[lviii], 416 pp. Frontispiece portrait, illustrations.

Handsome copy of Walton's classic work on the art of angling.

First published in 1653, his "*Complete Angler*" featured dialogue between veteran angler Piscator and student Viator, while later editions change Viator to hunter Venator and added falconer Auceps. The thirteen chapters of the original had grown to twenty-one, and a second part was added by his friend and brother angler Charles Cotton, who took up Venator where Walton had left him and completed his instruction in fly fishing and the making of flies.

"Kelliegram was one of the bindery's most notable, and the popularity continues today as demonstrated by the prices Kelliegram bindings command at auction and in the rare book trade" (Dooley, p. 4).

1 200 GBP



[22] DICKENS, Charles

The Posthumous Papers of the Pickwick Club. With forty-three illustrations by R. Seymour and Phiz.

London, Chapman and Hall, 1837.

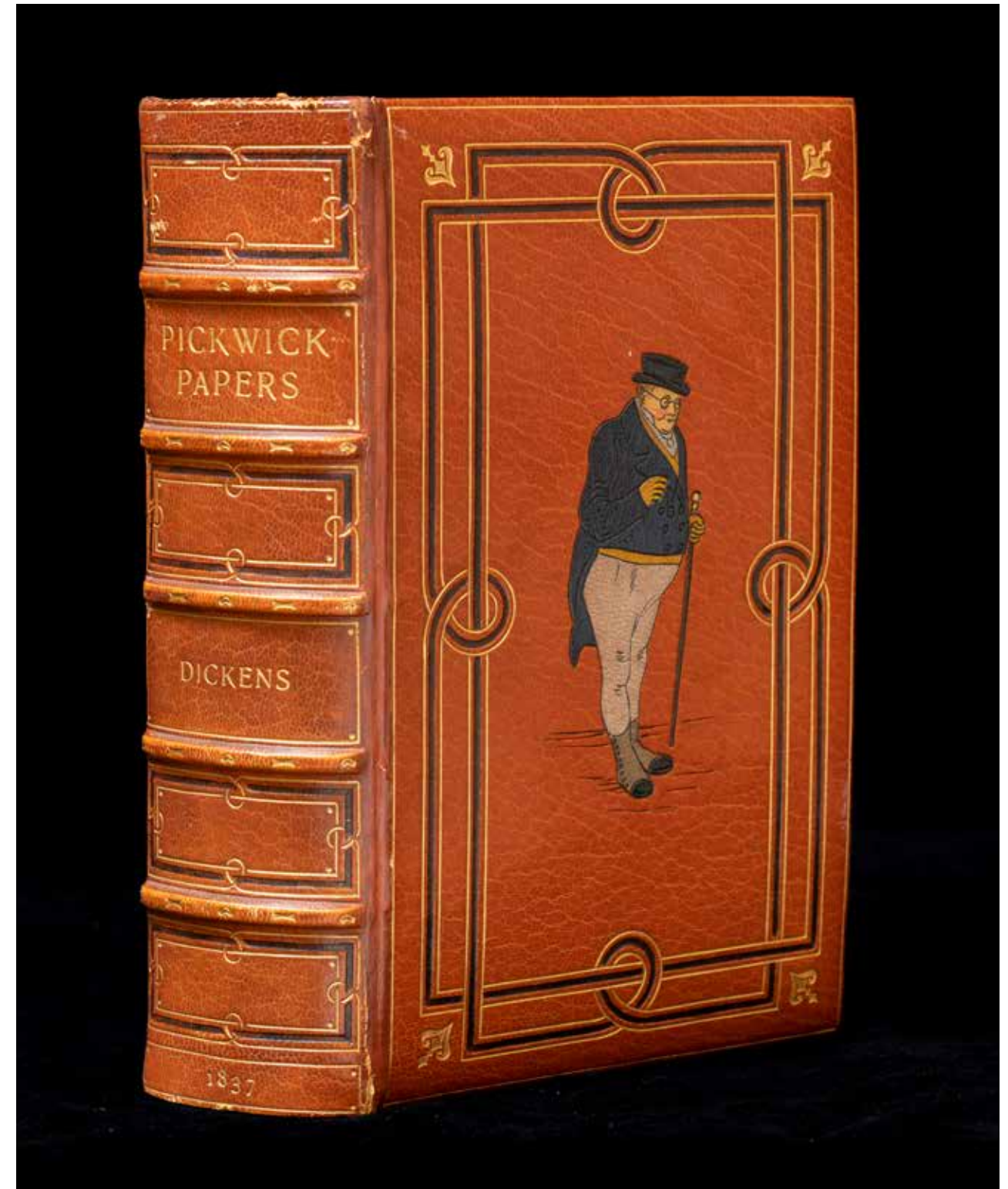
Large 8° (205 x 130 mm.) Brown levant morocco by Baytun, gilt tooled back, gilt tooled interlaced fillet border on the sides, with a portrait of Mr. Pickwick inlaid at centre of front cover; blue levant morocco doublers with inlaid border of brown morocco, the front doublure embellished with an oval miniature portrait on ivory, under glass, of Charles Dickens, gilt edges (upper joint repaired). In a cloth slip case.

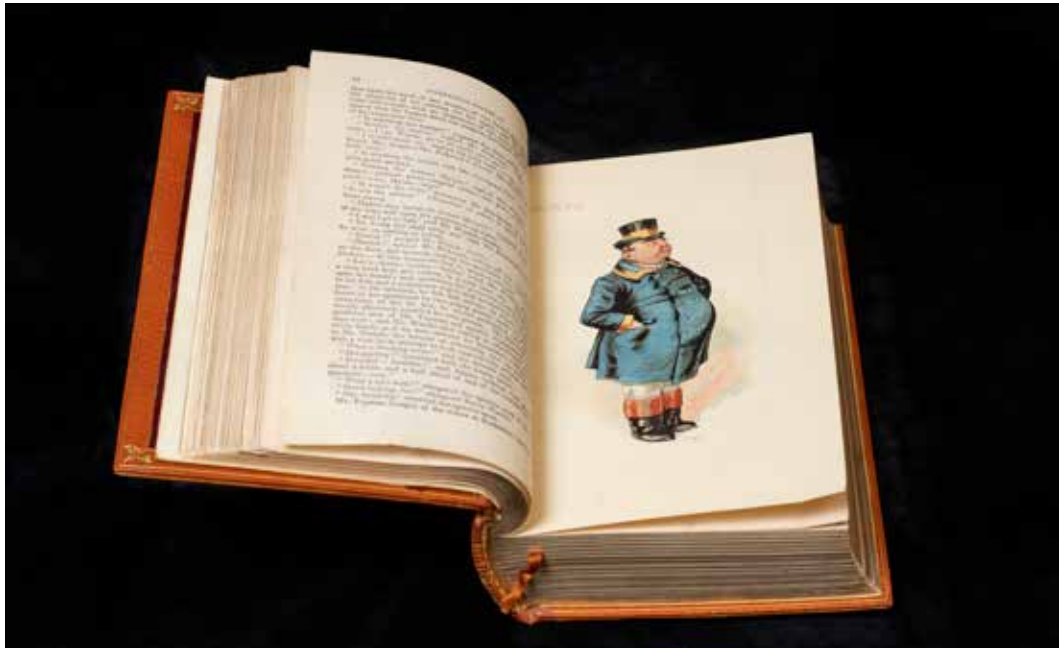
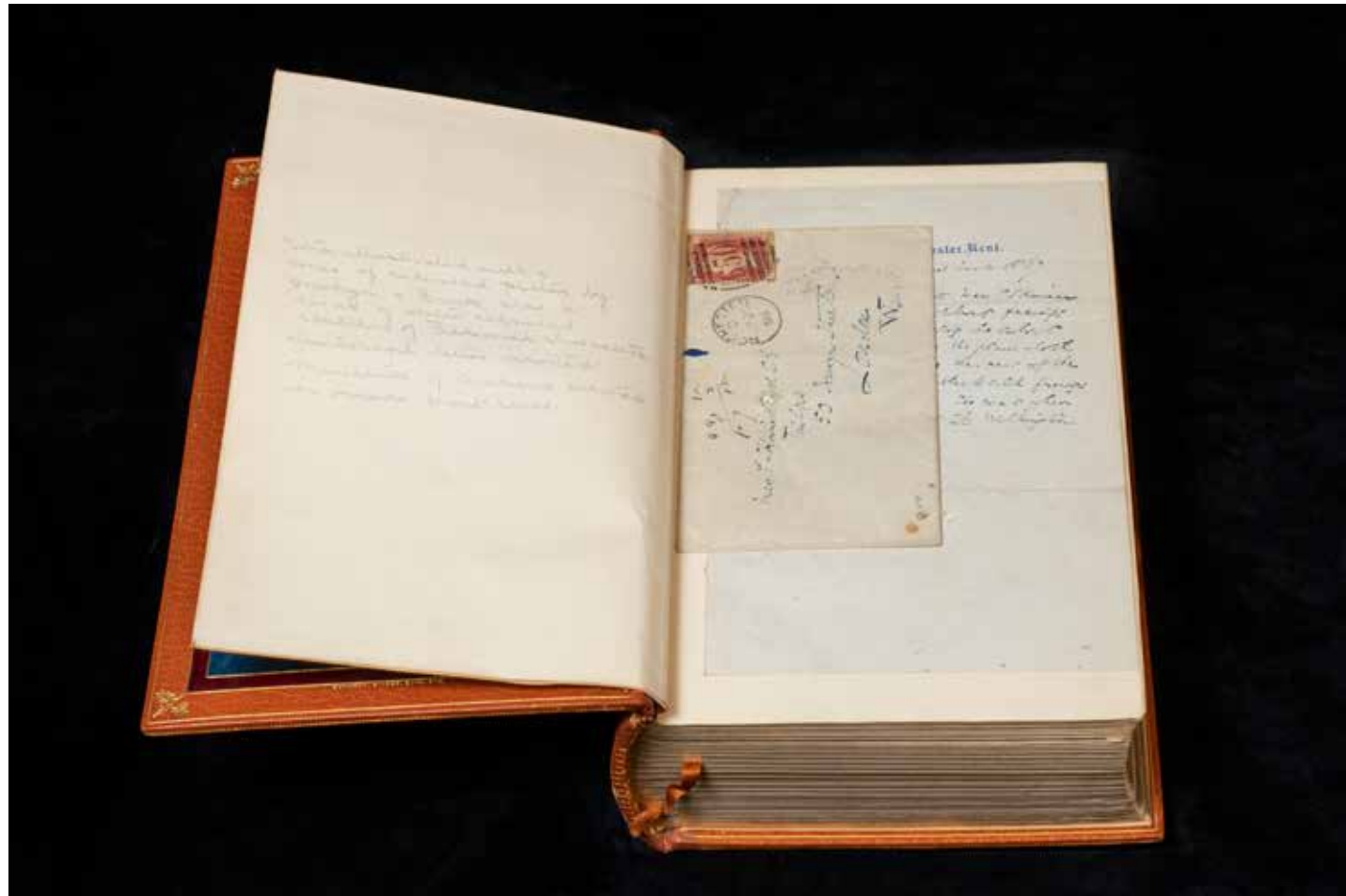
First edition, bound from original parts. Extra illustrated by the insertion of 32 etched plates issued in 1837, some signed “T. O [nwhyn]”, some “*Sam Weller*”, and some unsigned, together with a later re-issue of these plates, colored by hand; with 12 coloured plates by C.E. Brock, 1921, and 8 original unsigned water colour portraits of the principal characters.

Inserted at front end paper is an autographed letter written by Dickens at Glad’s Hill Place to his tailors, dated 22 June, 1867, with stamped addressed envelope.

Eckel pp.17; Sadleir 698; Smith 3.

6 500 GBP





[23] English Romantic Album

N.p., [1840].

Oblong 4° (212 x 284 mm.) Full green morocco elaborately gilt, both covers with morocco onlays in red, brown and black in various floral designs, gilt fillets. Spine gilt, gilt highly decorative gilt turn-ins, silk endpapers (minimal rubbing at head of spine).

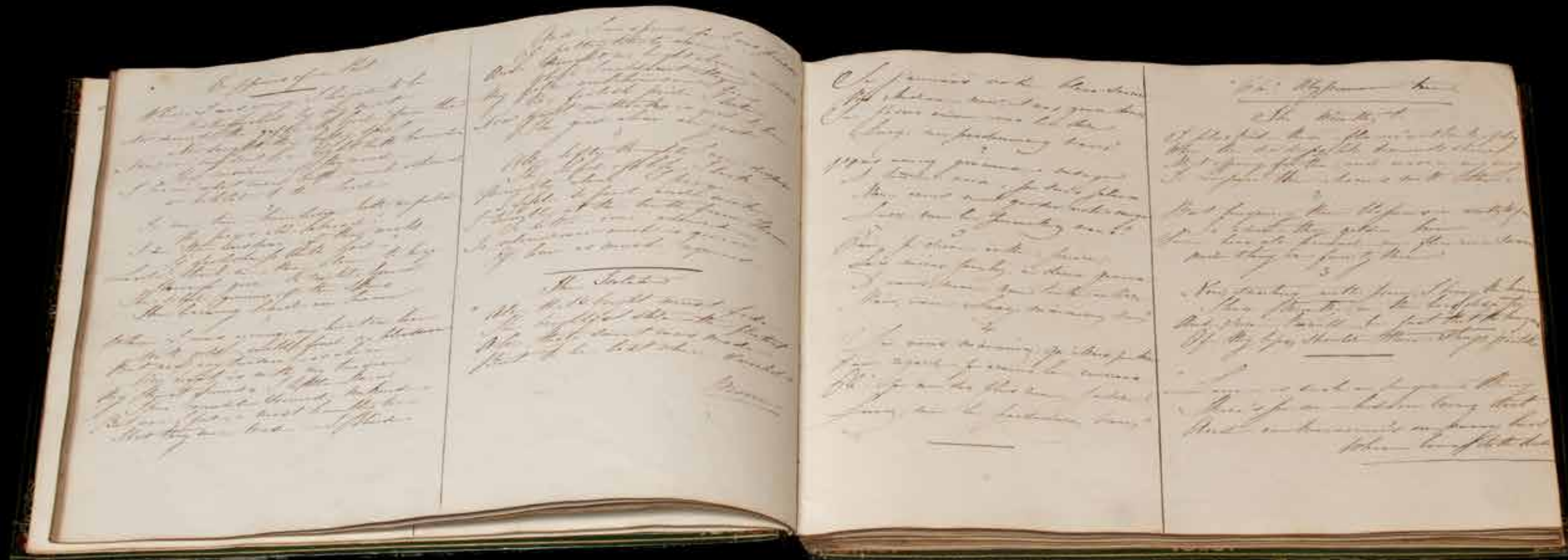
10 manuscript ll. with 17 poems in English and French, 21 lithographed plates mounted on paper by Decamps, Adolphe Menut, Devéria, Roqueplan, Gudin, Ranelet and Wattier.

Beautiful romantic album on a superb binding.

Provenance: Henri Beraldi, french bibliophile (1934, III, n°505) (bookplate at front silk endpaper); Beauvillain (ex-libris on verso of first leaf: “*Et BEAUVILLAIN? toujours il vous aime*”), Julia Georgina Basal (manuscript exlibris dated 1840, on verso of first leaf).

6 000 GBP





[24] LOCKHART, John Gibson

Ancient Spanish Ballads, Historical and Romantic.

London, John Murray, 1842.

4° (240 x 192 mm.) English binding from the Roman parchment period, both covers have fretwork with leather mosaics in different colours, in the centre beautiful floral details, some of which have also leather mosaics in the same colours, golden rhombus bordered with dark green leather inlay with a gold title. Edges and back edges with golden fretwork, spine with similar ornaments, golden and chiseled cuts. Signed J. Wright

126 unnumbered ll. inc. chromolithographed cover and ornamental title page by Owen Jones, letterpress cover, borders, vignettes...

Superb copy of this highly-regarded title in a beautiful binding. Generally considered the first chromolithographed book, and it marks the beginning of Owen Jones long career.

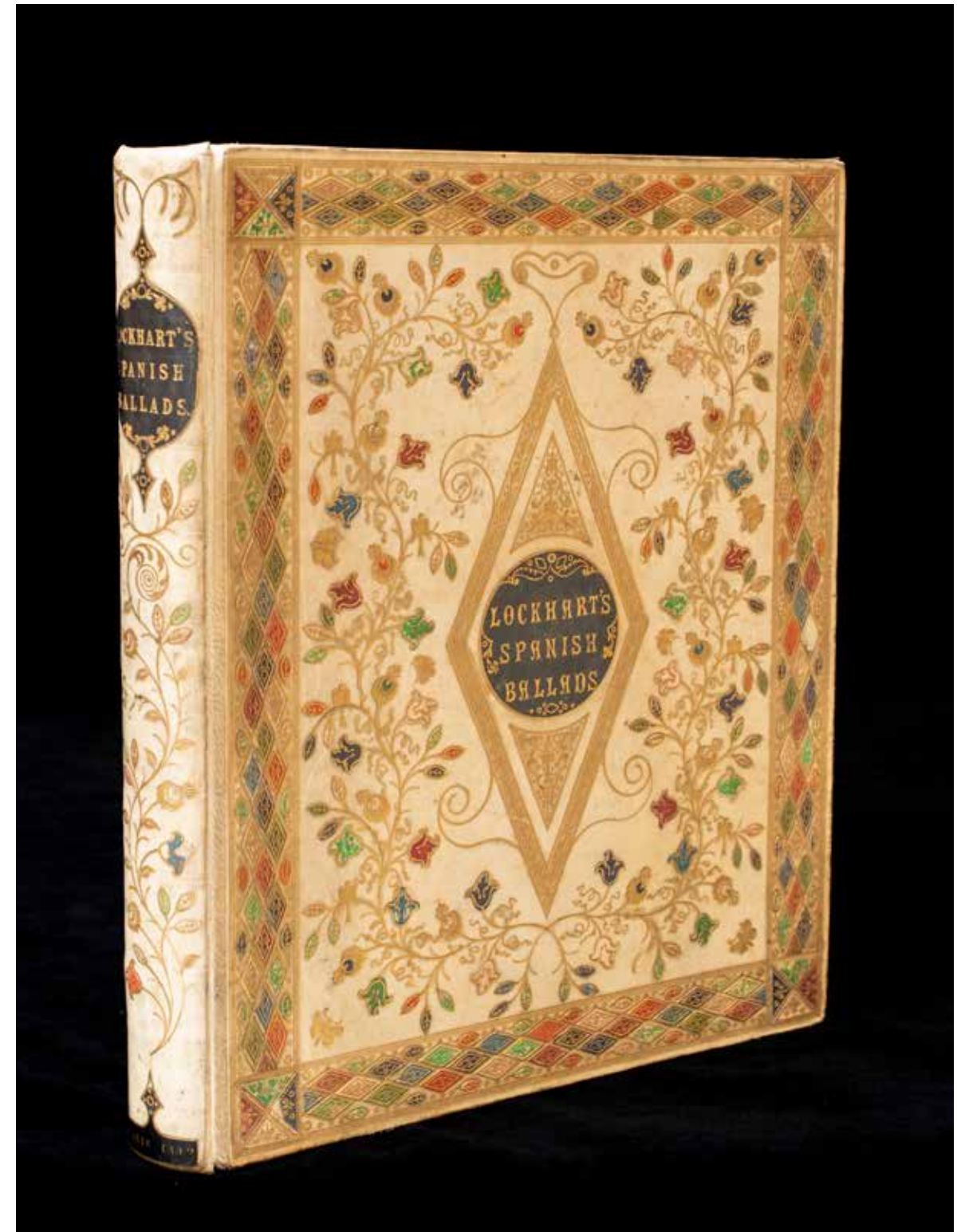
“The work which probably made Lockhart’s name best and most widely known to the world of readers at that day” [Lang 1897, I, p. 313].

Murray’s edition of Ancient Spanish Ballads pioneered a unique combination of illustration, decoration and advanced printing techniques. Its real innovations were Jones’ designs for the book cover, title-pages, vignettes and borders. His delicately intricate and beautifully reproduced embellishments *“gave unprecedented artistic unity and distinction to the work and established a new direction in book publishing”*.

Includes illustrations by William Allan, R.A., David Roberts, R.A. William Simson, Henry Warren, C.E. Aubrey, and William Harvey. The borders and ornamental vignettes are by Owen Jones, Architect.

Provenance: E.M.G.

6 000 GBP





The Excommunication of the Col.



It was when from Spain across the main the Col had come to France,
He ventured to see church door and door beneath Saint Peter's dome.
Now tell, I pray, what shales he they?—Seven kings he all there,
As well their suits, all at the feet of the holy Father's throne.

The Pope he stith alone them all, that they may like his son,
Below the keys the Flower-de-lys darts make a gallant show.
For his great pulsance, the King of France next to the Pope and so,
The rest more low, all in a row, as doth their nation be.



“Ha!” quoth the Col, “now, God forbid! it is a shame, I woe,
To see the Colde-plumed before the Flower-de-lys.
So late, I hope, great Father Pope,—although I never try chat—
—In peace shall be kicked it all!” (‘t was of the very late).—

The Pope’s own seat he from his feet and kick it far away,
And the Spanish chair he placed upon his place that day;
Above them all he granted it, and laughed (right heartily).
Looks none and but I knew he had, no gain so great might be.

Now when the Pope was aware of this, he was an angry man,
His lips that night, with solemn rite, pronounced the awful ban:
The name of God, who died on cross, was on that sinners’ head;
To hell and now men’s soul must go if none that cross he said.

I wot, when the Col was aware of this, a woful mark was he,
At dawn of day he came to pray at the blessed Father’s knee:
“Abandon me, blessed Father! have pity on my prayer,
Abandon my soul, and pardon I for my sin will bear.”



[25] TENNYSON, Alfred

Poems.

London, Edward Moxon, 1842.

2 vols. 8° (167 x 103 mm). Full emerald green morocco, border of two sets of three and two gilt rules intersecting at the corners to form squares with floral sprays of gilt and inlaid red calf between the two sets of rules and a single inlaid flower head at each square, enclosing a semi of small floral and ornamental tools in gilt and red, gilt panelled spines with small floral spray in gilt and red on each compartment, gilt ruled turn-ins. Top edges gilt. Signed Sangorski and Sutcliffe.

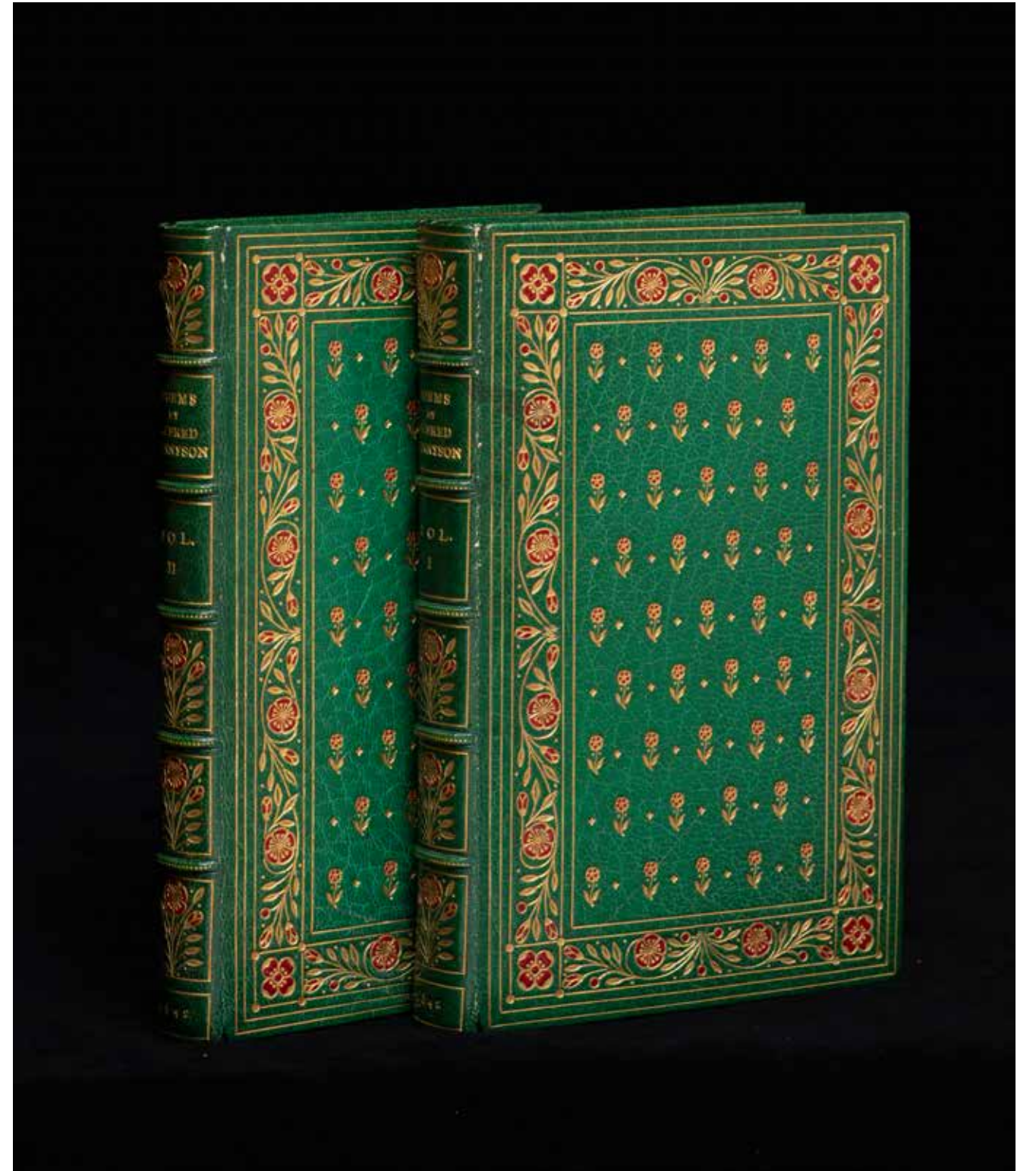
First edition of Tennyson's own important collection of his work, including the first appearance of "*Ulysses*", as well as major revisions of material previously published on 1830 and 1833. Only 800 copies were printed.

Being his second publication with Edward Moxon, following *Poems* (1833), it includes some of his finest and best-loved poems, such as *Mariana*, *The Lady of Shalott*, *The Palace of Art*, *The Lotos Eaters*, *Lockley Hall*, *The Two voices*, *Sir Galahad*, *Ulysses* and *Break, Break, Break*.

In less than four months, 500 copies were sold and Tennyson established his reputation as one of the greatest poets of his time.

Provenance: Paul Edward Chevalier, morocco bookplate at front end paper of vol. I.
A beautiful set, in perfect condition.

3 000 GBP



Feltrinelli copy

[26] SILVESTRI, Giacomo Battista

Collection of 105 watercolours, inc. title page depicting a capital with title “*Memorie Belle Arti*”.

N.p., 1843.

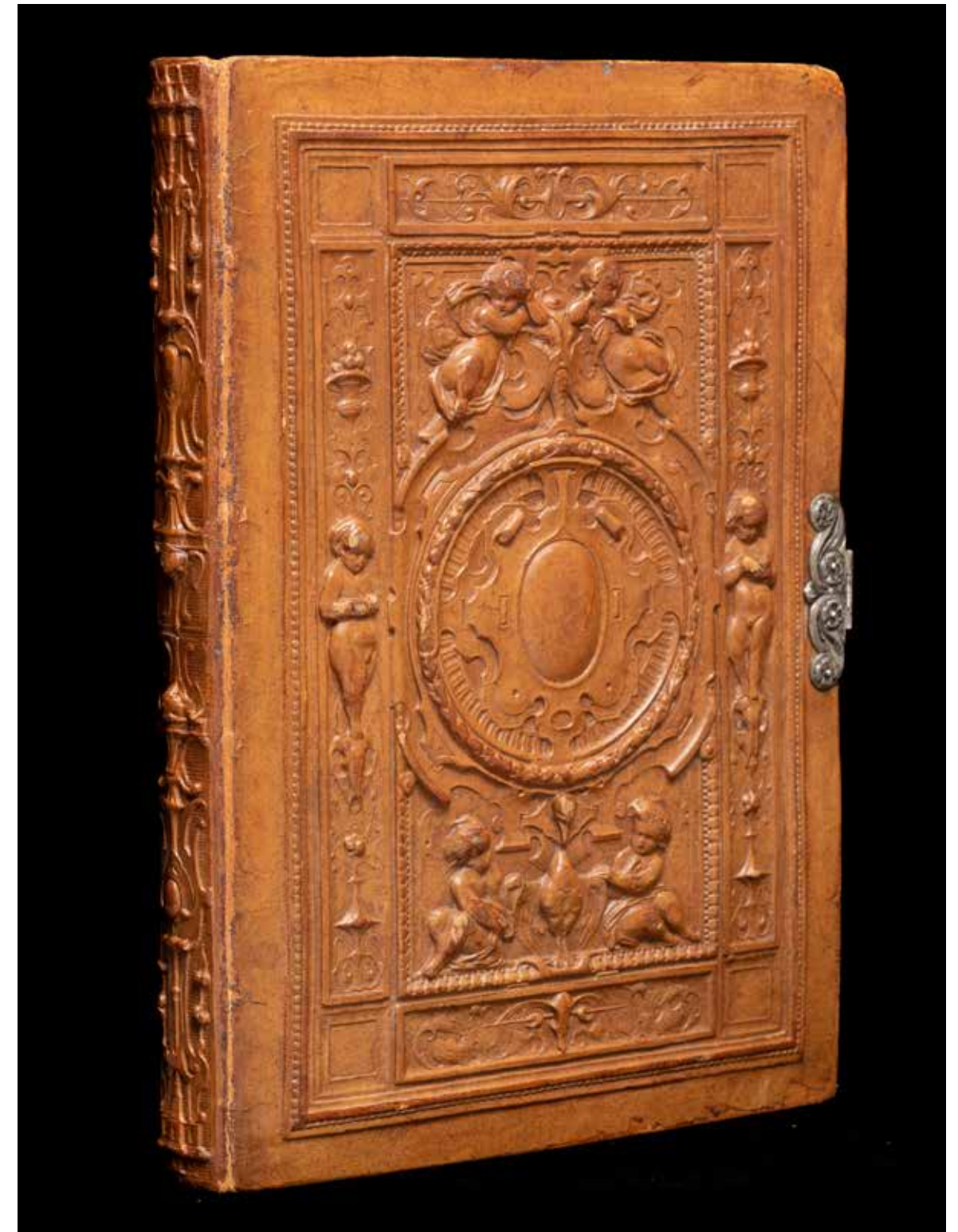
Folio (280 x 194 mm.) Contemporary relief binding in full calf, 2 chased brass fore-edge clasps (slightly repaired at hinges).

Beautiful watercolours, all signed by the Florentine architect Giacomo Battista Silvestri. Some in various colours, some in sepia, on strong paper of different shades. They represent emblematic Italian sites and monuments, the majority from Rome and Florence, however there are also some from Venice, Naples, Milan, Sienna, Ferrara, Pisa or the Isle of Elba.

Of great quality and finesse, some are truly spectacular.

Provenance: Feltrinelli collection, blind stamp at lower corner of first blank.

25 000 GBP





[27] GOLDSMITH, Oliver

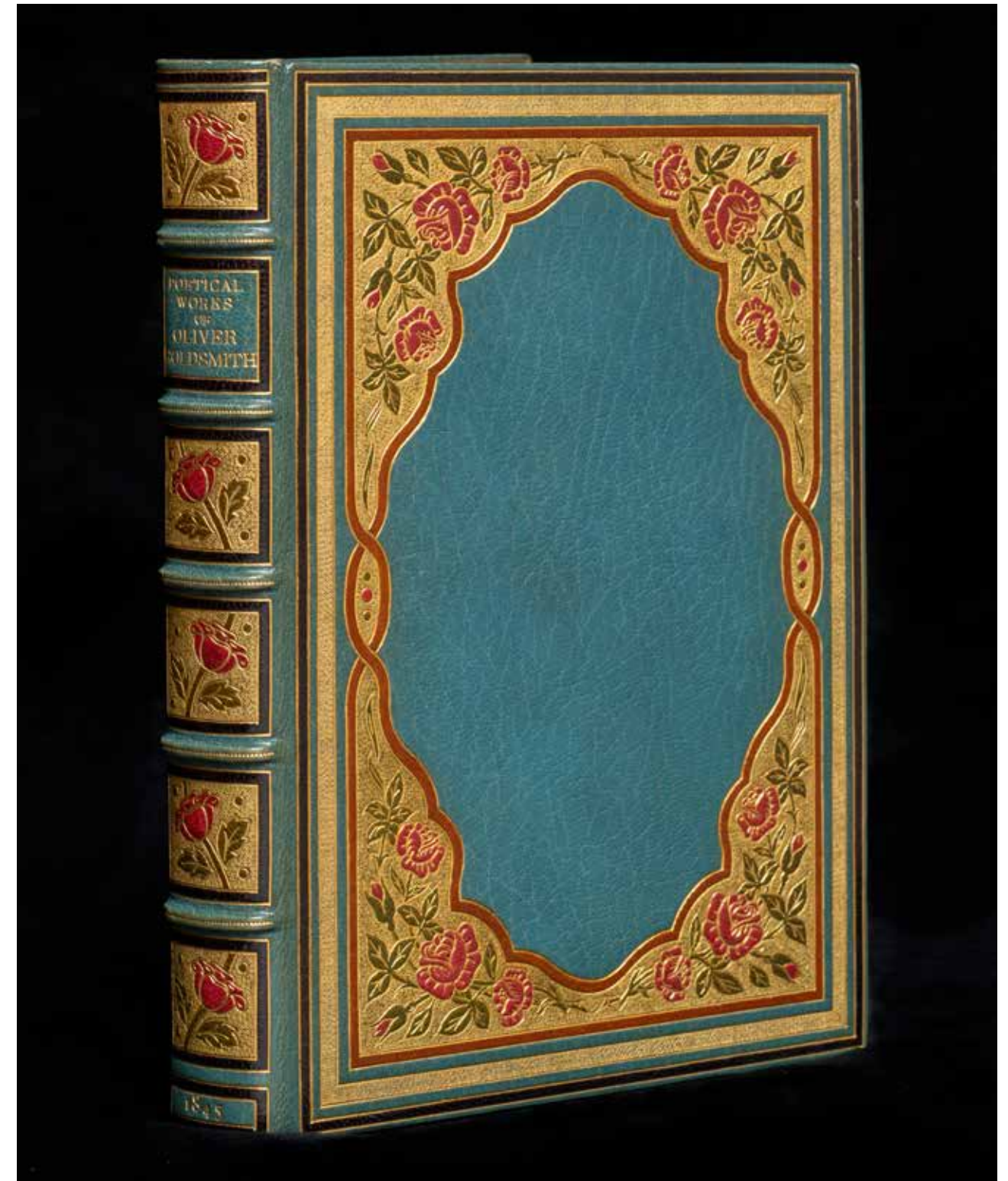
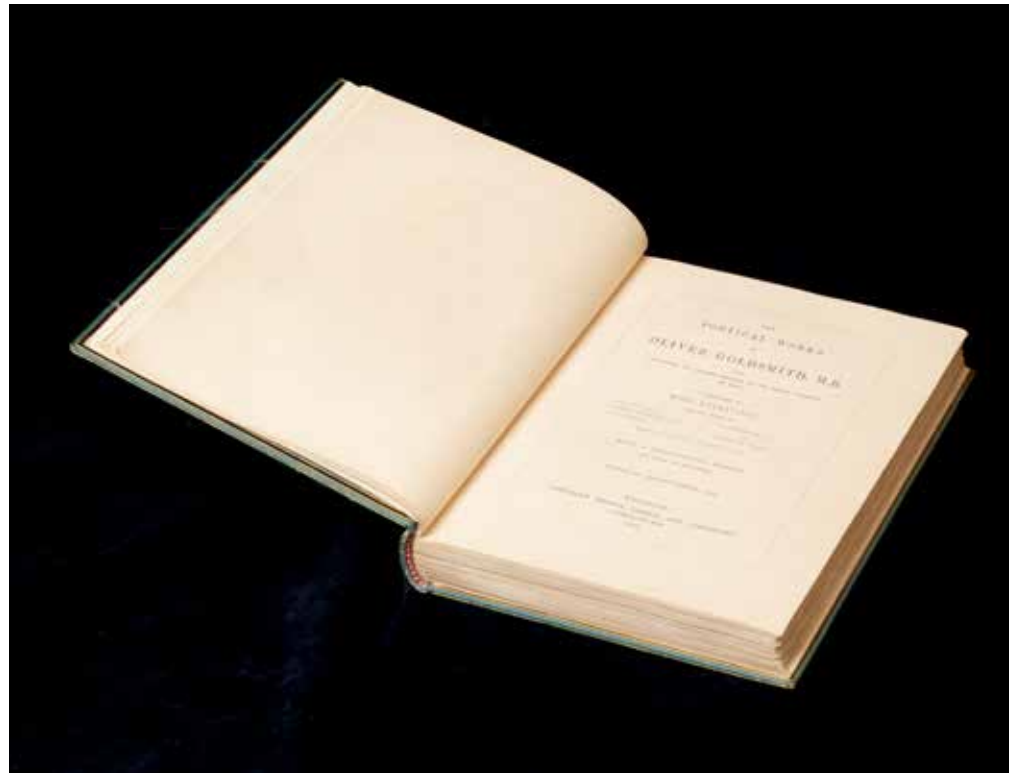
The Poetical Works.

London, Longman, Brown, Green, and Longmans, 1845.
4° (212 x 150 mm.) Exquisite binding by Rivière and Son
in full crimson turquoise morocco gilt, floral decoration
with inlays in red, green and brown morocco on both
covers. Spine in compartments with beautiful design, gilt
turn-ins, silk endpapers.

First edition with these illustrations, wood engravings
from the Designs of C.W. Cope, A.R.A., Thomas
Crewick, A.R.A., J.C. Horsley, R. Redgrave, A.R.A. and
Frederick Tayler. Members of the Etching Club.

Provenance: Paul Edward Chevalier (Ex libris).

2 000 GBP



[28] DIAZ DE BAEZA, Juan

Devocionario Regio para el uso de S.M. Doña Isabel II.

Madrid, Ignacio Boix, 1846.

8° (145 x 100 mm.) Contemporary red velvet, original brass corner pieces to boards (one lacking), brass stud of the Virgin with Christ in her arms at centre of front cover; lettered decoration on spine and clasps (front hinge repaired). Full gilt gauffred edges with small oval paintings depicting landscapes and birds.

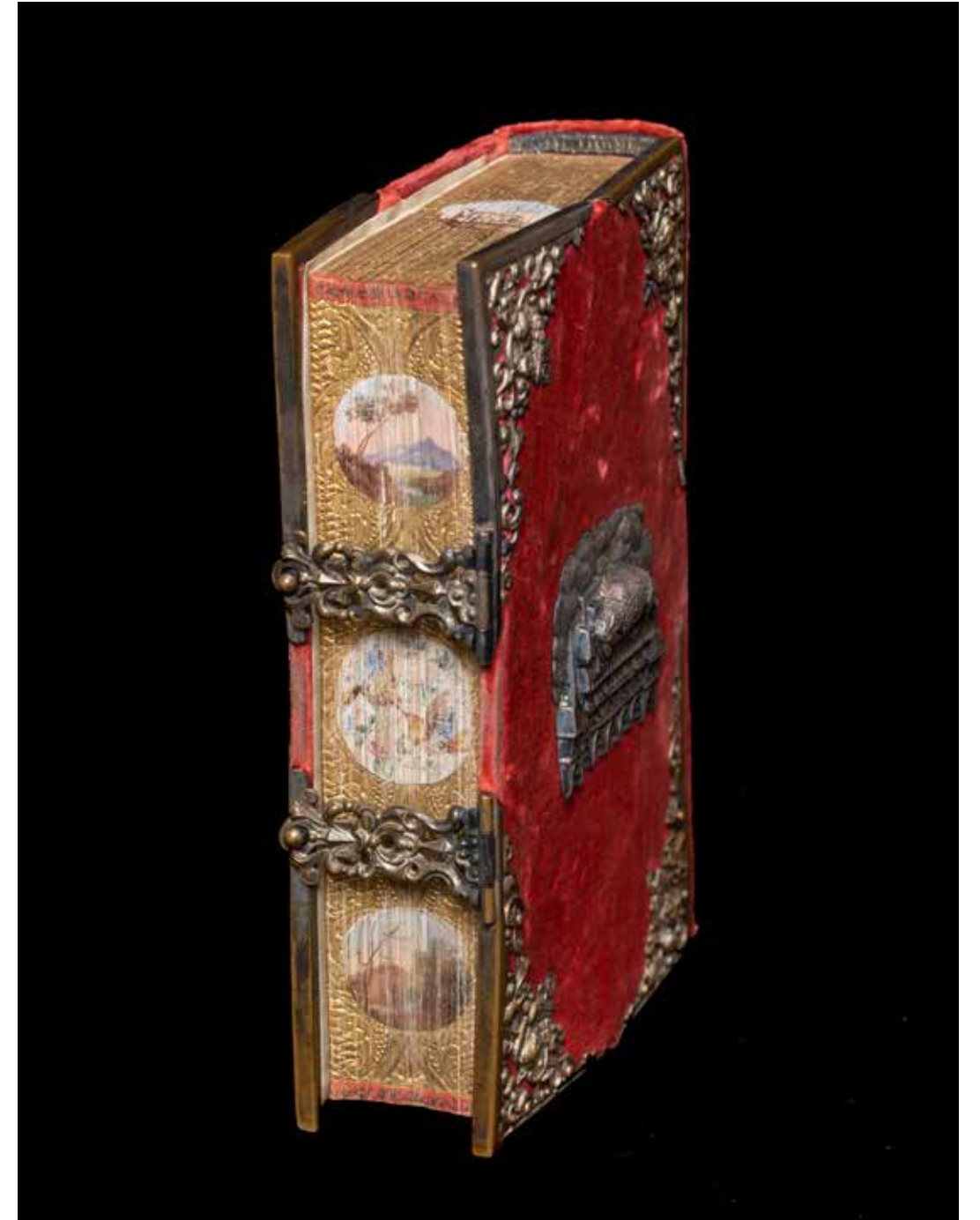
296 pp. inc. half title and title page within a chromolithographed border depicting biblical scenes, engraved portrait of the Queen and 30 engraved full page plates.

Magnificent prayer book, specifically printed for the Queen Elisabeth II of Spain, daughter of Ferdinand VII of Spain and mother of Alfonso XII. She was proclaimed Queen on her father's death in 1833. Her right to succeed to the throne was disputed by supporters of her uncle, Don Carlos, and her accession precipitated civil war (First Carlist War, 1833–39).

Ignacio Boix, a paradigmatic exponent of the modern Spanish printing and typographic market, was one of the leading figures in the book world in the Spanish 19th-century.

Provenance: Queen Elisabeth II of Spain (ink stamp from the editor, on verso of title page, stating it is a present for her: “*Este Devocionario es propiedad de Don Ignacio Boix, Editor, regalo hecho por él mismo a S.M. Doña Isabel II, reina de España*”; Dña. María del Carmen Franco y Polo, only daughter of Francisco Franco Bahamonde, head of the Spanish Government from 1939 to 1973 (manuscript dedication on half title, probably a wedding present).

8 000 GBP





Samuel Eliot's copy

[29] ELIOT, Samuel

Translations from the Spanish Poet, José Zorrilla.

Boston, Privately printed, [1846]

Small 4° (226 x 137 mm.) Red morocco gilt by Galván,
gilt edges. Slipcase.

43 pp.

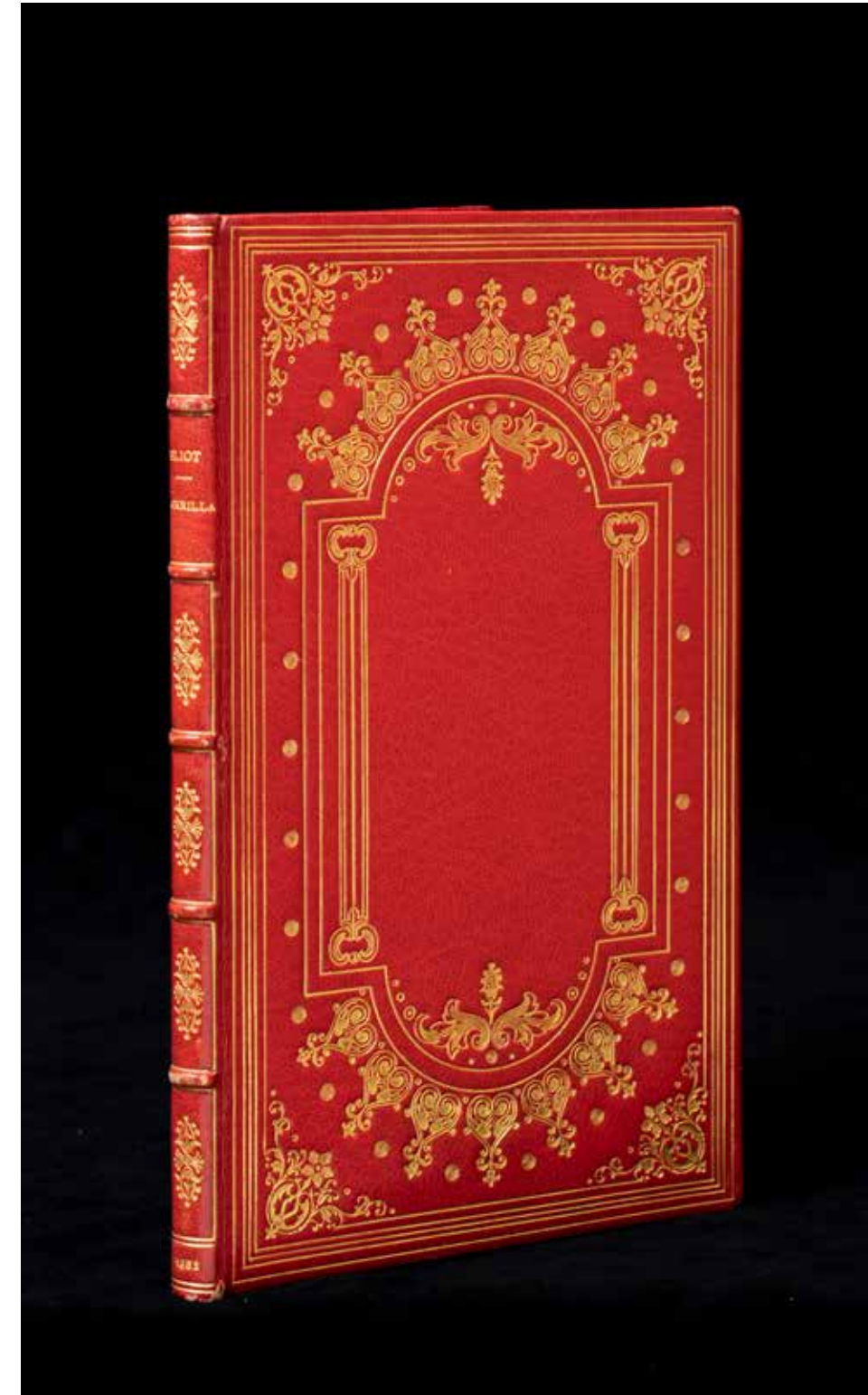
Rare privately printed volume of translations from the Spanish poet José Zorrilla, by the historian and philanthropist Samuel Eliot. The poetry of Zorrilla is set amongst a biographical sketch of his life by Eliot.

The Spanish poet and dramatist, author of the great success Don Juan Tenorio, was the major figure of the Romantic movement in Spain.

OCLC locates only four copies of this work, at Bowdoin College, Harvard, the Boston Athanaeum, and the Biblioteca Nacional de España.

Provenance: Samuel Eliot (ex libris), from the library of his son, Samuel Eliot Morison (signed autographed letter addressed to the binder, dated 23 June 1966).

2 000 GBP



[30] BRAY, Anna Eliza

Life of Thomas Stothard.

London, Murray, 1851.

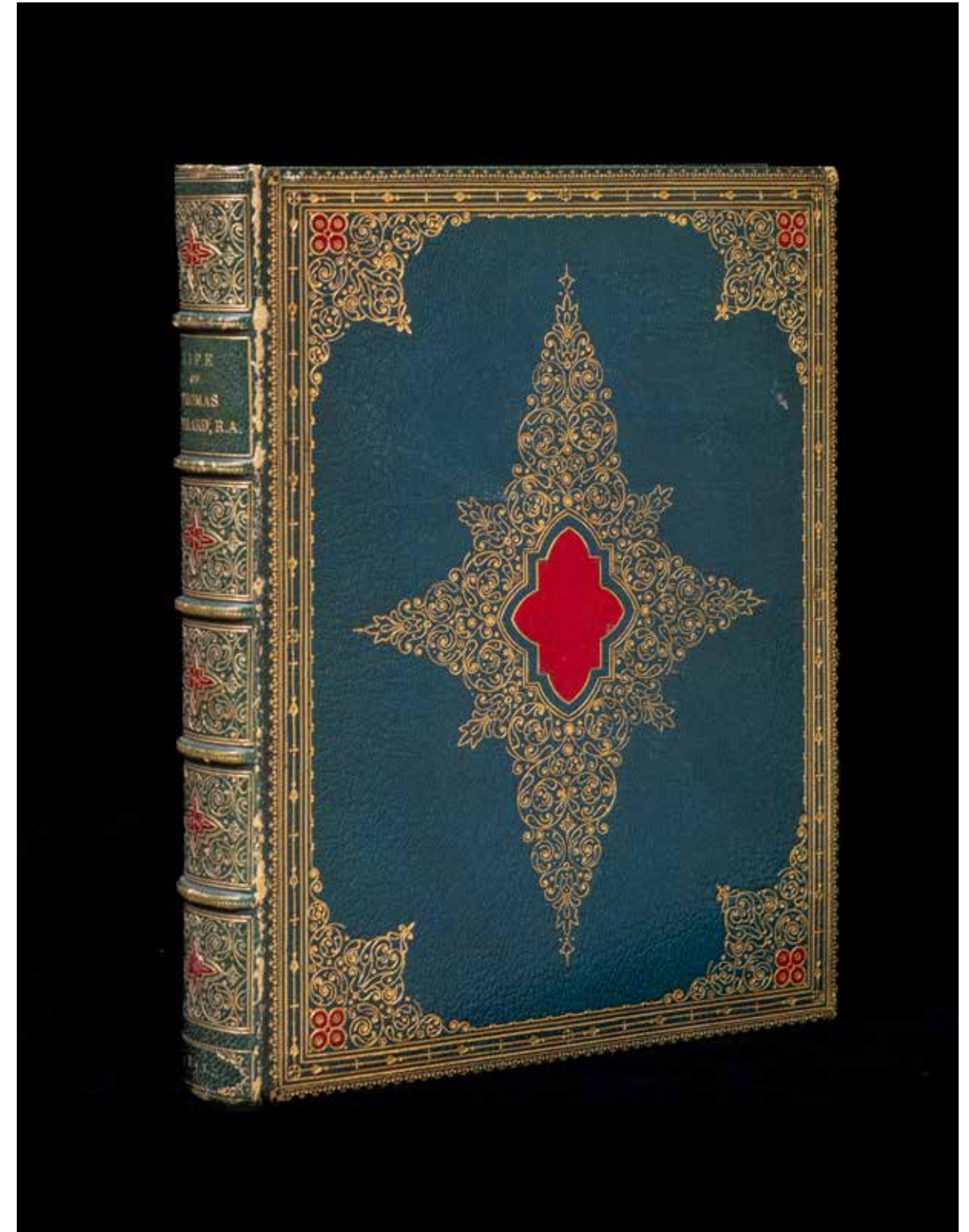
Small 4° (212 x 164 mm.) Beautiful binding in a fine full blueish morocco, signed by ZAEHNSDORF.

XXIV pp. inc. lithographic portrait frontispiece and title with wood-engraved headpiece, additional title within decorative wood-engraved border printed in bistre, 246 pp., numerous wood-engraved illustrations printed in bistre within the text.

First edition of the first full biography of the artist by his daughter-in-law. Illustrated with many vignette illustrations and a frontispiece of Stothard.

Elegantly gilt and inlaid blue crushed morocco binding. Covers feature borders of multiple plain and decorative gilt rules, large and extremely intricate gilt lozenge with red morocco inlaid at center. Raised bands, a lavishly gilt spine in compartments, gilt edges. Endpapers of beige moiré silk decorated.

2 000 GBP



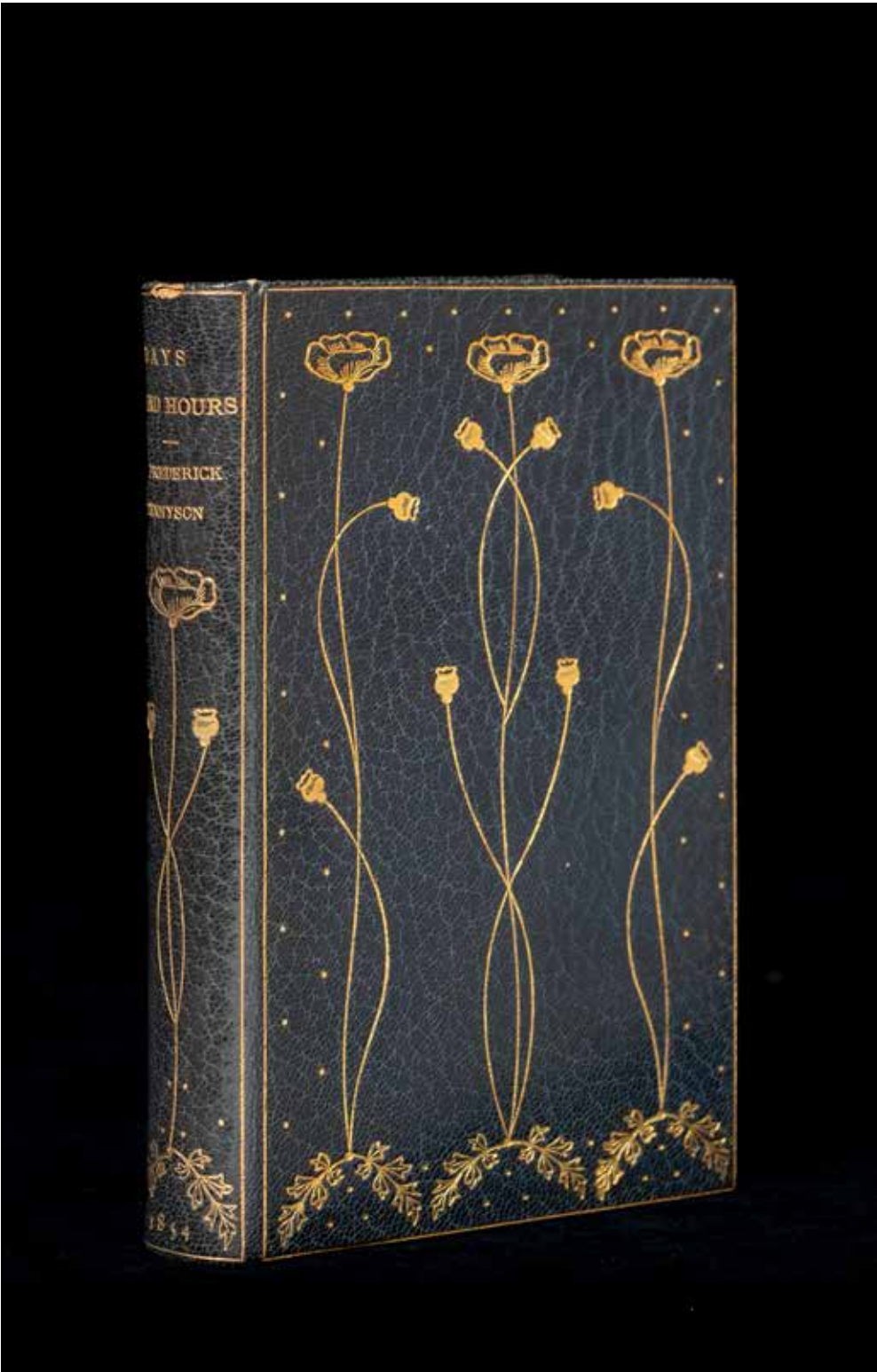
[31] TENNYSON, Frederick

Days and Hours.
London, John W. Parker and son, 1854.
8° (166 x 105 mm.) Handsomely bound by H. T. Wood
in full crushed dark blue morocco with flowing vine and
flower motif on both covers, spine with gilt decorations.
Wide dentelles with similar designs, signed in gilt front
dentelle. Slipcase.
viii ll. inc. title page, 346 pp.

First edition of the first book by Tennyson’s older brother.

The bookbinding firm of Henry T. Wood of London
was established in 1875 and although not as well known
as Sangorski & Sutcliffe or Zaehnsdorf, they executed a
number of spectacular bindings. In the twentieth century,
Thomas Harrison and W. Topping were partners in the
firm, and under their stewardship Wood of London
apparently executed more progressive designs than other
major firms from this time. The firm was taken over in
1939 by Sangorski & Sutcliffe.

500 GBP



[32] BALZAC, Honoré de

Les Contes Drolatiques... illustré de 425 dessins par Gustave Doré.
Paris, ex Bureaux de la Société Générale de Librairie,
1855.

8° (192 x 124 mm.) Molded relief binding in full calf
by Louis Dezé, with incised design inspired by Doré
illustrations.

XXVIII pp. inc. title page, 2 ll., 614 pp.

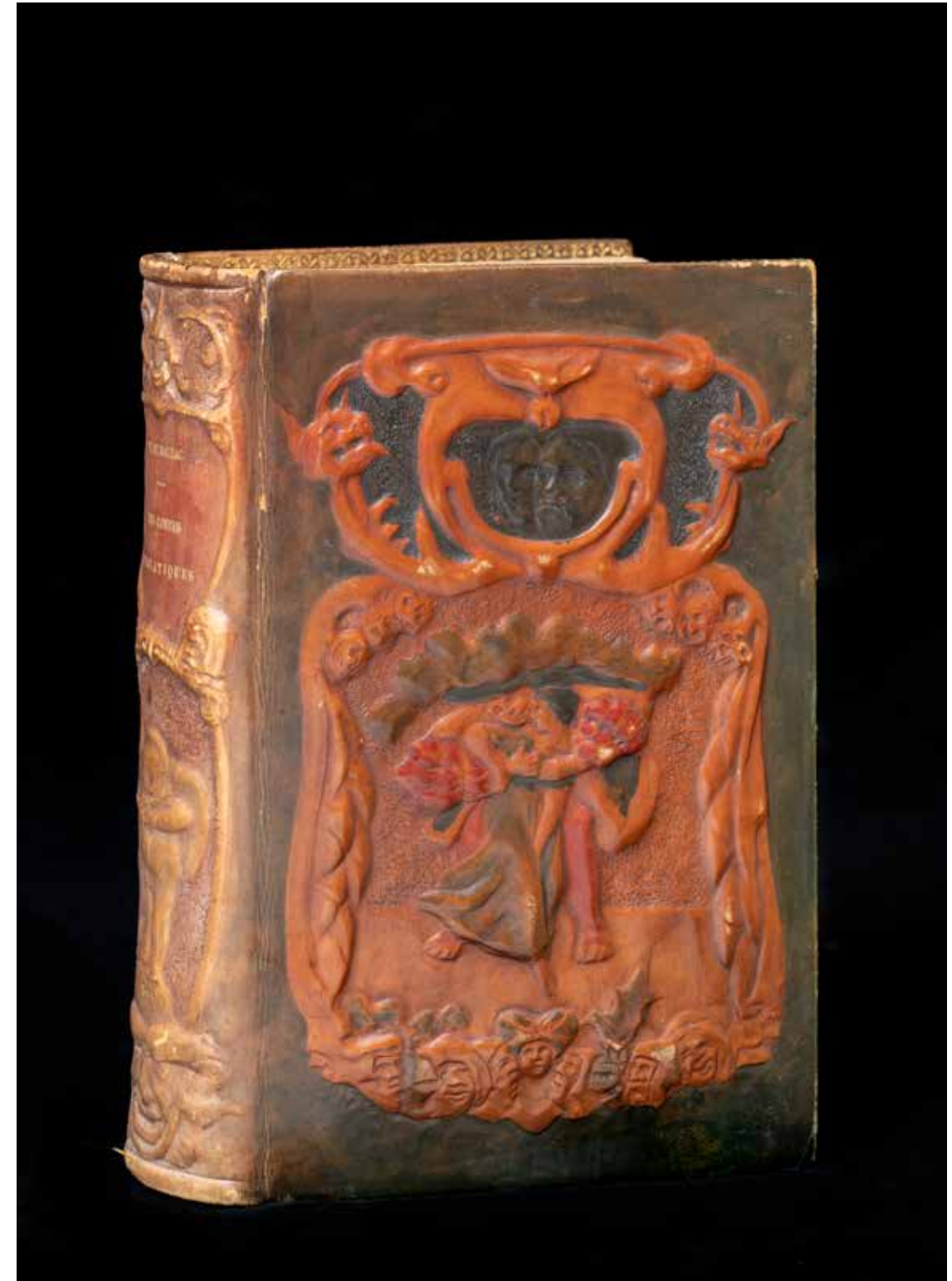
First illustrated edition of the renowned Balzac text, with
the splendid Doré woodcuts throughout, 425 individual
vignettes and larger engravings. Although the title page
states fifth edition, this is actually the fourth, but the first
to be illustrated.

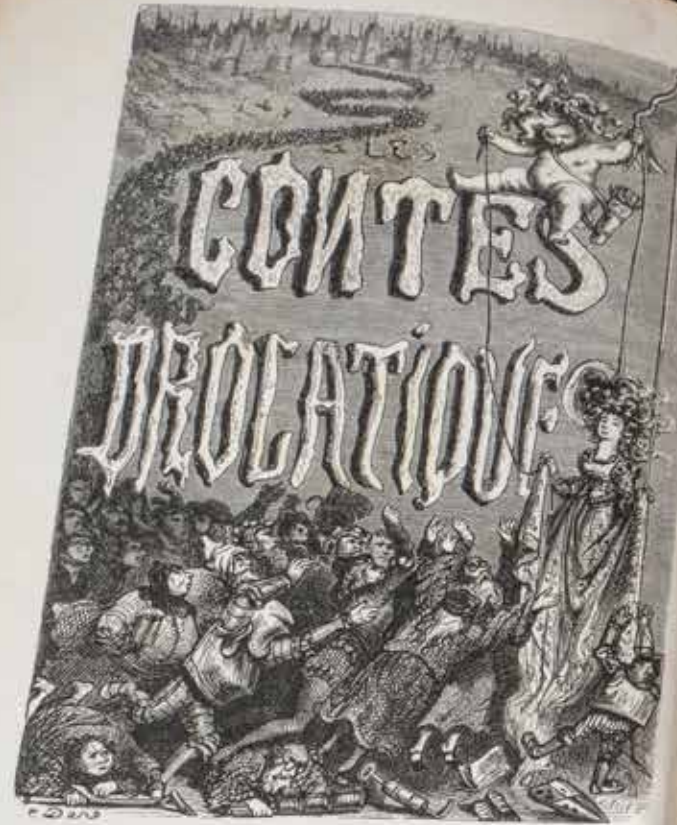
*Yet unlike modern novelists such as James Joyce, Balzac rendered
human life not as an impersonal, directionless experience but
governed within a recognizable moral framework, where ignoble acts
or virtuous deeds bore moral consequences.* The work was banned
for obscene material of a sexual nature in Canada and
Ireland.

Beautiful copy bound by Dezé, the master French binder
whose decorations executed with embossed and tinted
leathers are characteristic of the period.

Carteret, III, 50; Vicaire I, 190-193.

4 500 GBP





ONT ÉTÉ REIMPRIMÉES
Par RENARD et C^{ie}, 2, rue Damiotie, à Paris

LES CONTE DROLATIQUES

COLLIGEZ EZ ABBAYES DE TOURAINE

ET EN UN VOLUME EN UN SEUL

DE BALZAC

POUR L'ÉBAUCHEMENT DES PANTAGRUQUES ET MON AULTRIS

CINQUIÈME ÉDITION

ILLUSTRÉE DE 525 DESSINS

PAR GUSTAVE DORÉ



SE TROUVE A PARIS

EZ BUREAUX DE LA SOCIÉTÉ GÉNÉRALE DE LIBRAIRIE
RUE DE RICHELIEU, 98

MDCCCLV

[33] SWINBURNE, Algernon Charles

Poems and ballads.

London, John Camden Hotten, 1866.

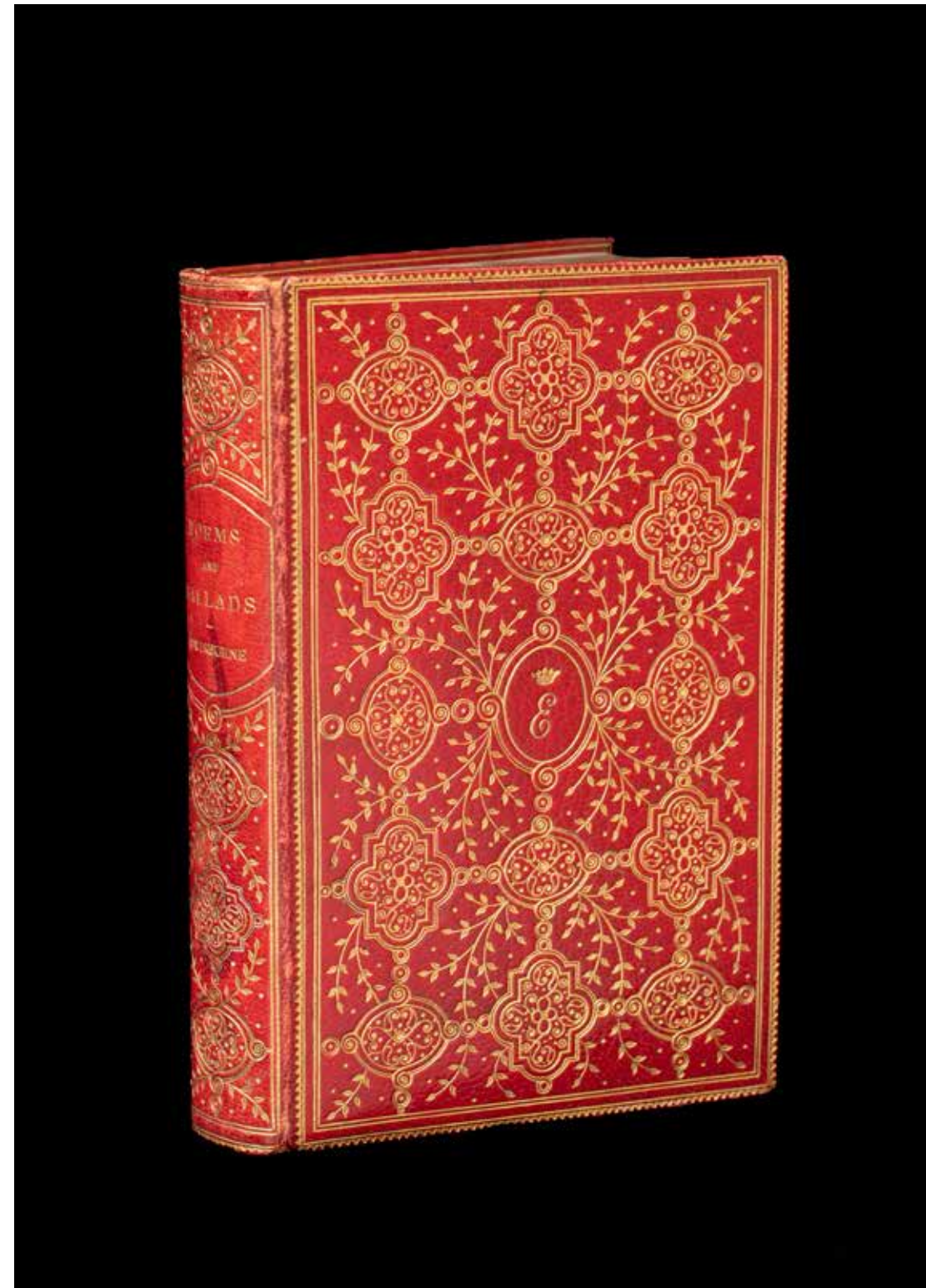
8° (160 x 103 mm.) Bound by Zaehnsdorf in full red crushed morocco, spine and covers richly gilt with flowers and trailing vines, gilt crown and initial E, silk endpapers.

First edition, Hotten issue, of the first collection of poems by the Victorian writer.

Instantly popular and equally controversial, an overwhelming mix of sadomasochism, necrophilia, lesbianism and anti-theism.

“It was a dazzling collection. Swinburne had developed an original poetic voice, lyrical and possessed of an energy only matched in the period by Gerard Manley Hopkins, and written in a marvellous variety of stanza forms and metres... The book was learned and cosmopolitan in outlook. It established Swinburne as not only the leading new poet of the day but an international icon for progressive thinkers. In the late 1860s and 1870s Swinburne’s very name seemed a trumpet blast for those who wanted a more liberal, less puritanical society”. - Oxford Dictionary of National Biography).

1 600 GBP



First ever circumnavigation of the globe

[34] **PIGAFETTA, Antonio - STANLEY, Henry Edward John**

The First voyage round the world by Magellan.

London, Hakluyt Society, 1874.

4° (222 x 145 mm.) Original blue cloth, gilt decoration on front cover depicting the vessel Victoria.

lx-257 pp., xx pp. Illustrations and maps.

First English translation of Pigafetta's complete account of Magellan's expedition by Lord Stanley of Alderley, composed from translations of two French versions of the manuscript and the Italian one at the Ambrosian Library in Milan.

Pigafetta's text is by far, the most important and authentic account of the first circumnavigation of the globe, the only source of information of the voyage, of great interest now that we observe the five-hundredth anniversary of the epic returning in 1522 of the vessel Victoria, the only survivor of the expedition, under de command of the Spanish navigator Juan Sebastián de Elcano.

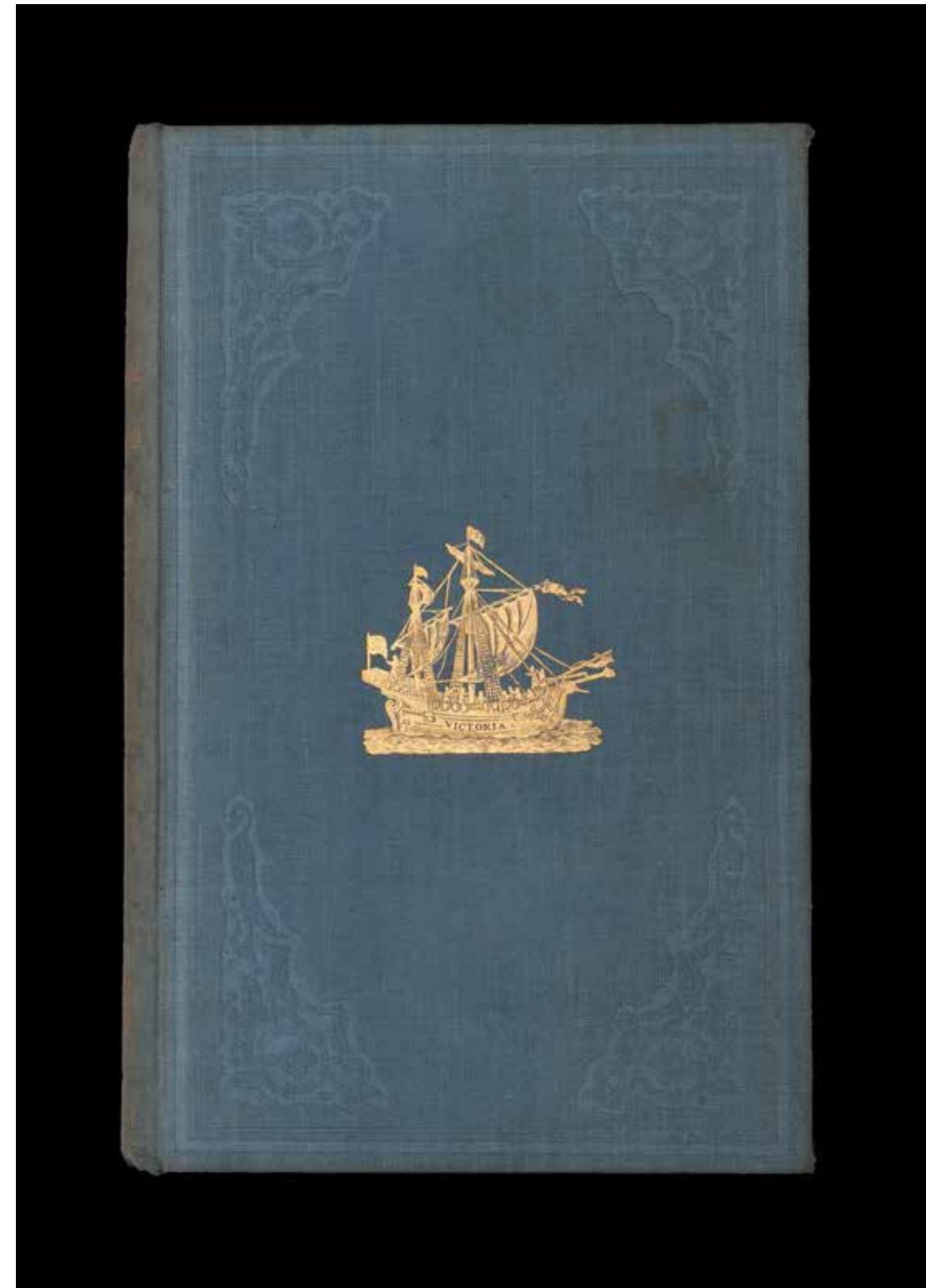
The illustrations include a portrait of Magellan and his arms, Pigafetta's map of the Straits, the track of the Victoria in the Pacific and the Islands of Amsterdam and St. Paul.

“This volume contains six contemporary accounts of the expedition: The Genovese Pinto's account, narrative of the anonymous Portuguese, Pigafetta's account of the voyage and Treatris on navigation, letter of Maximilian the Transylvan, log-nook of Francisco Alvo or Alvaro and Gaspar Correa's account.” - Sabin.

Some light foxing, uncut copy.

Sabin 62806.

1 200 GBP





PICAFETTA'S MAP OF MAGELLAN'S STRAITS.

the sun, rain, and wind, and we left them for four or five days in the sea, and then we put them a little on the embers, and so ate them; also the sawdust of wood,¹ and rats which cost half-a-crown² each, moreover enough of them were not to be got. Besides the above-named evils, this misfortune which I will mention was the worst, it was that the upper and lower gums of most of our men grew so much³ that they could not eat, and in this way so many suffered, that nineteen died, and the other giant, and an Indian from the county of Vercin. Besides those who died, twenty-five or thirty fell ill of divers sicknesses, both in the arms and legs, and other places, in such manner that very few remained healthy. However, thanks be to the Lord, I had no sickness. During those three months and twenty days we went in an open sea,⁴ while we ran fully four thousand leagues in the Pacific sea. This was well named Pacific, for during this same time we met with no storm, and saw no land except two small uninhabited islands, in which we found only birds and trees. We named them the Unfortunate Islands; they are two hundred leagues apart from one another, and there is no place to anchor, as there is no bottom. There we saw many sharks, which are a kind of large fish which they call Tiburoni. The first isle is in fifteen degrees of austral latitude,⁵ and the other island is in nine degrees. With the said wind we ran each day fifty or sixty leagues,⁶ or more; now with the wind astern, sometimes on a wind⁷ or otherwise. And if our Lord and his Mother had

¹ "Signature de assa." "Signature di tarolo." Milan.

² "Escu, mezzo-ducatto." Milan edition.

³ Effects of scurvy. Gama's seamen suffered in the same way, after passing the Cape of Good Hope. "Nous allâmes en une goiffe."

⁴ "En tirant au vent hanstral." For these islands, see the log book of Francisco Albo.

⁵ The Milan edition has here: "According to the reckoning we made with the chain astern."

⁶ "Automesfoya a lors en autrement."

[35] SYMONDS, John Addington

Wine, Women and Song. Medieval Latin Student's Songs.

London, Chatto and Windus, 1884.

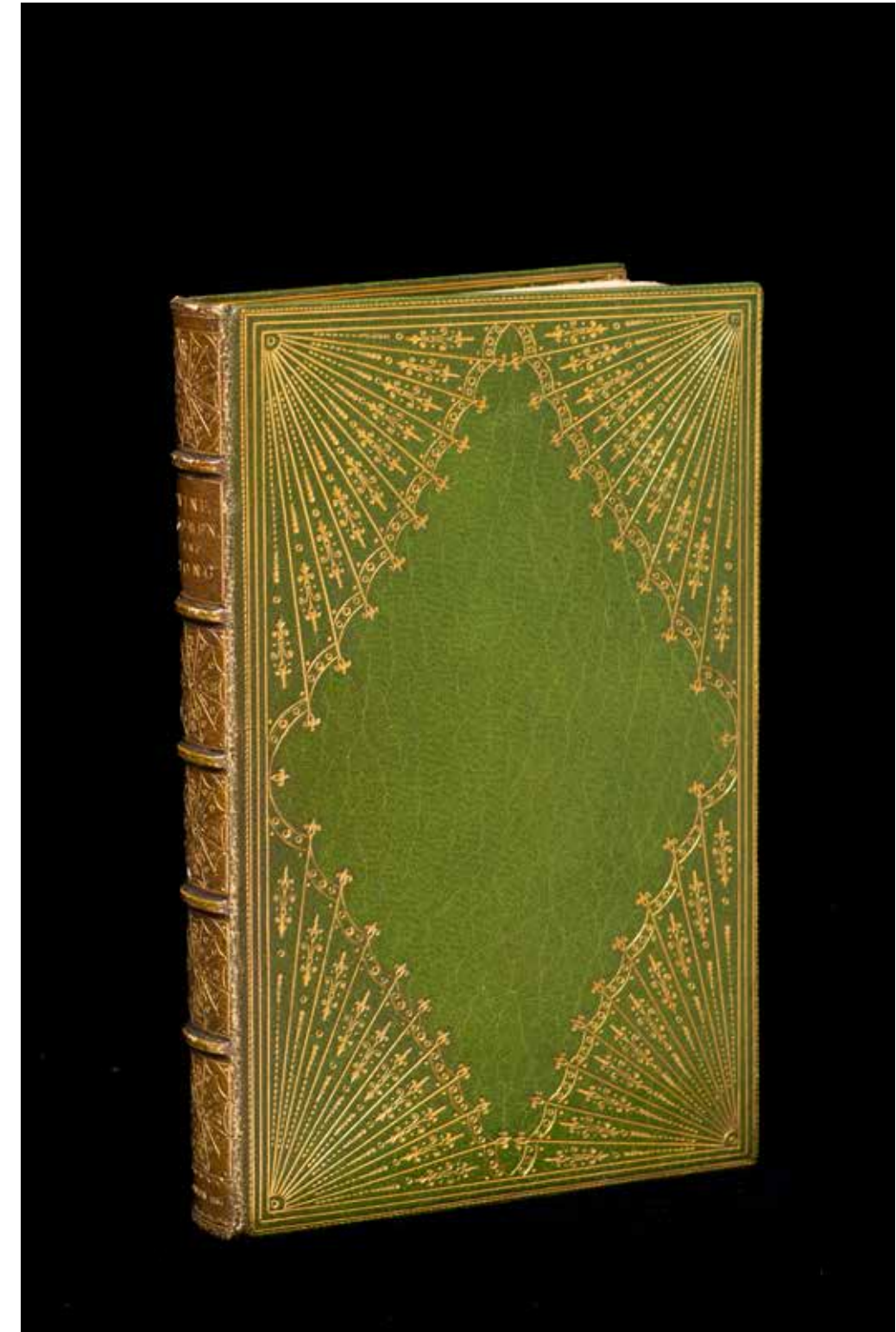
8° (170 x 108 mm.) Contemporary green morocco gilt, doublures of green morocco gilt with decoratively tooled stylized floral border, by Stikeman. Slipcase.

Half title, title page, dedication, 183 pp.

First English edition of Symonds' translations from the Medieval Latin manuscript, *Carmina Burana*, a collection of 254 poems and dramatic texts, mostly from the XIth or XIIth century, written by students and clergy who satirized the Catholic Church.

John Addington Symonds, English poet and essayist, was a dynamic member of that remarkable group of men concerned with art who worked towards a revival of culture, often in conjunction with politics: John Ruskin, Walter Pater, Dante Gabriel Rossetti, William Morris, Edward Carpenter, Oscar Wilde. His specific contribution to the regeneration of society was as a pioneer in the field of gay rights; he was the first modern historian of homosexuality, and the first advocate of gay liberation in Britain. - Rictor Norton, *"The Life and Writings of John Addington Symonds (1840—1893)"*.

2 000 GBP



[36] CARROLL, Lewis

Sylvie and Bruno.

London, Macmillan & Co., 1889.

Sylvie and Bruno concluded.

London, Macmillan & Co., 1893.

2 vols. Large 8° (178 x 122 mm.) Uniformly bound in red full crushed morocco gilt by Baytun (stamp-signed in gilt on front turn-ins), gilt tooled back, gilt tooled fillet border on the sides, with inlaid allegorical portraits at centre of front cover on both volumes, original publisher's red cloth wrappers bound in at rear of both volumes. Spines with five raised bands, decoratively panelled and lettered in gilt in compartments, all edges gilt. In a cloth slip case.

First editions of last novel by Lewis Carroll published during his lifetime, a work for children that attained some popularity, but it was considered puzzling and disjointed.

Each volume with frontispiece and original tissue-guard, and forty five illustrations by Harry Furniss. Volume 2 with 3 pages of publisher's advertisements at end.

Williams-Madan-Green-Crutch 217 & 250.

2 000 GBP



[37] SHAKESPEARE, WILLIAM

Sonnets in two parts - Part Two. Illuminated by Ross Turner.

[New Rochelle]: George D. Sproul, 1901.

Small folio (260 x 200 mm.) Green morocco elaborately gilt, each cover with morocco onlays in red, purple, brown and white in various floral designs, central octagonal white pigskin panel, spines in six compartments with five raised bands, gilt-lettered longitudinally, g.e.; doublures of green morocco, gilt initials “WS” in corners, decoratively tooled stylized floral border, various coloured morocco onlays surrounding a central octagonal pigskin panel with painted flower on gilt background turn-ins stamp-signed by TRAUTZ-BAUZONNET.

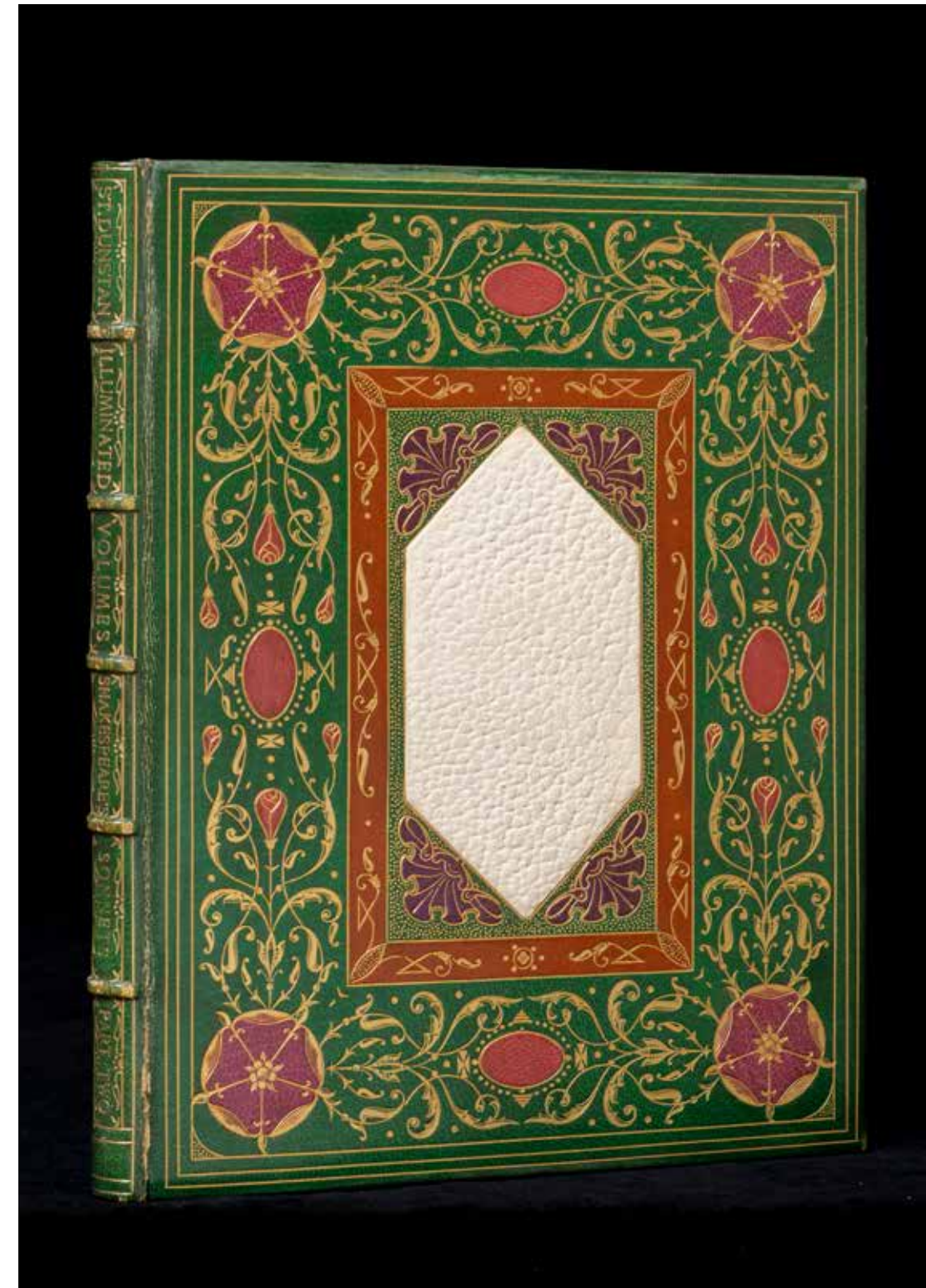
Printed on vellum and illuminated throughout in gold and colours, with elaborate borders and numerous large initials, text on rectos only.

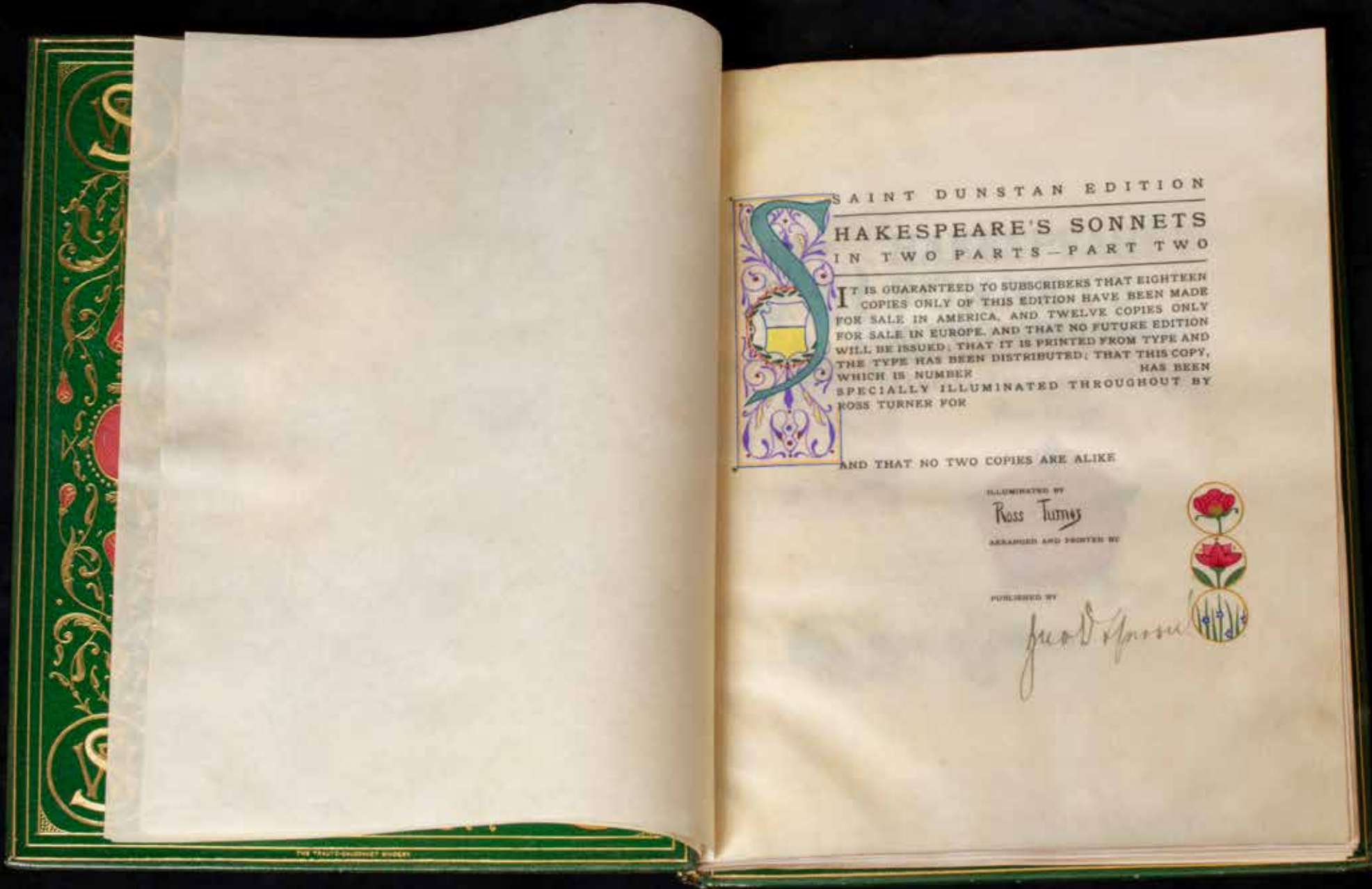
Limited “SAINT DUNSTAN” edition of 30 sets specially illuminated throughout by Ross Turner, a well-known watercolourist and marine artist.

Signed by the illuminator, and the publisher. In his prospectus, Sproul marketed his luxurious editions as “a revival of the lost art of illumination,” an art which was “of the most remote antiquity” having been made a “superfluous luxury” by the advent of the printing press.

Only part II offered.

5 000 GBP





[38] APPERLEY, Charles James

The life of a sportsman by Nimrod. With thirty-six colored illustrations by Henry Allen.

London, Kegan Paul, Trench, Turner & co. Ltd. editors, 1914.

4° (245 x 160 mm.) Sumptuous binding by Rivière and Son in full crimson red morocco, of multi-coloured depicting a country scene of foxhounds and huntsmen on horseback.

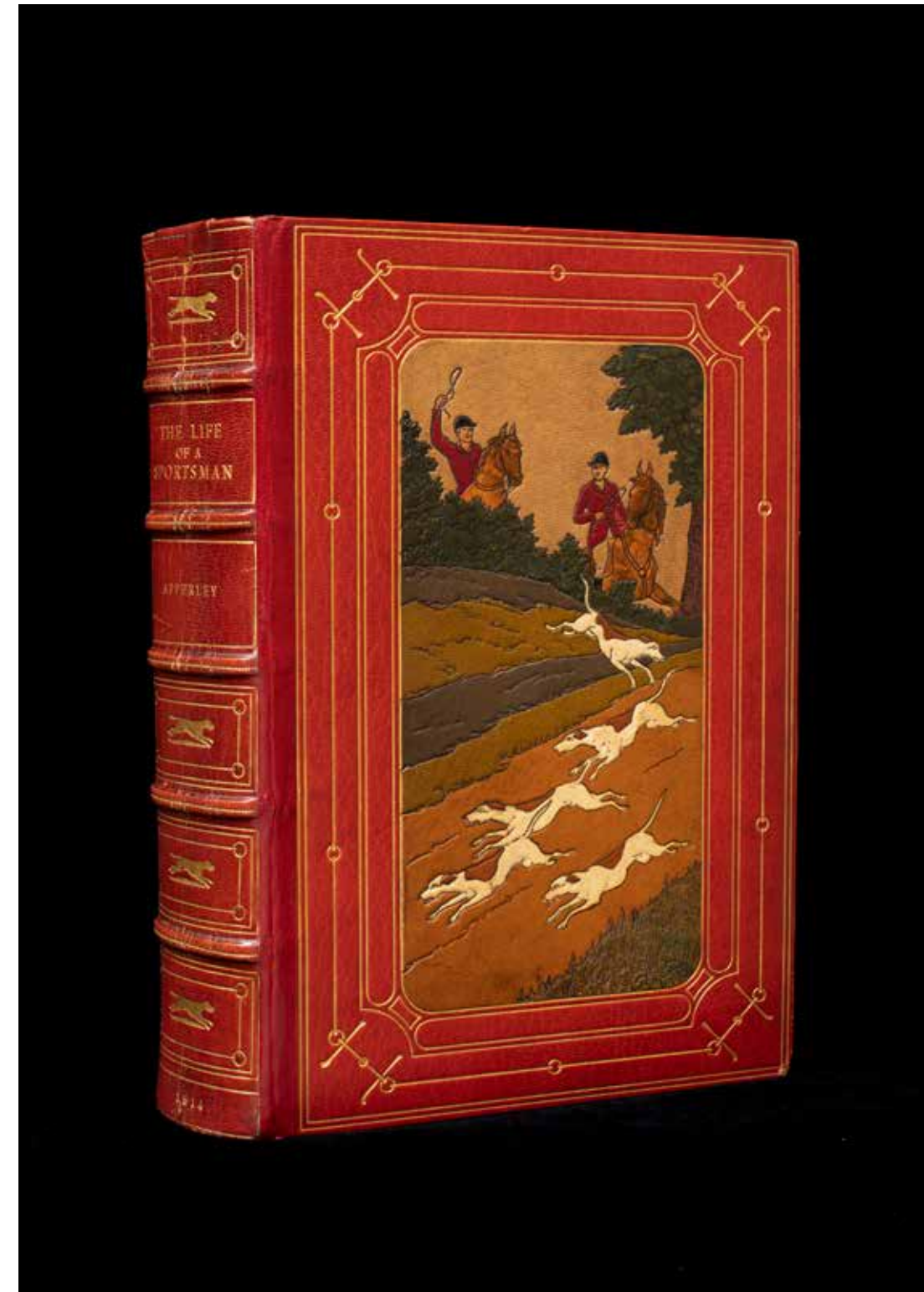
36 hand-coloured plates (including frontispiece and vignette on title) by Henry Alken.

Beautiful copy bound by Rivière & son, of this hunting work considered to be the Primer coloured sporting book in the XIXth century, and a lovely pairing with this tasteful and attractive binding.

Charles James Apperley was a welsh sportsman and sporting writer from an English family, better known as Nimrod, the pseudonym under which he published his works on the chase and on the turf.

Tooley 65 quotes only the first edition printed in 1842; Schwerdt I, p. 36.

1 200 GBP



Prosecuted for “outrage à la morale publique et religieuse”

[39] BAUDELAIRE, Charles

Flors del mal. Traducció Rossend Llates. Il·lustracions Xavier Guell.

Barcelona, Libreria Catalonia, 1926.

Folio (321 x 242 mm.) Full dark crushed morocco with inlaid allegorical illustration on both covers by the Catalan binder Jordi de la Rica. Spine with five raised bands, with inlaid decoration and lettered in gilt in compartments, all edges gilt. Original paper covers printed in red and black bound in. Slipcase.

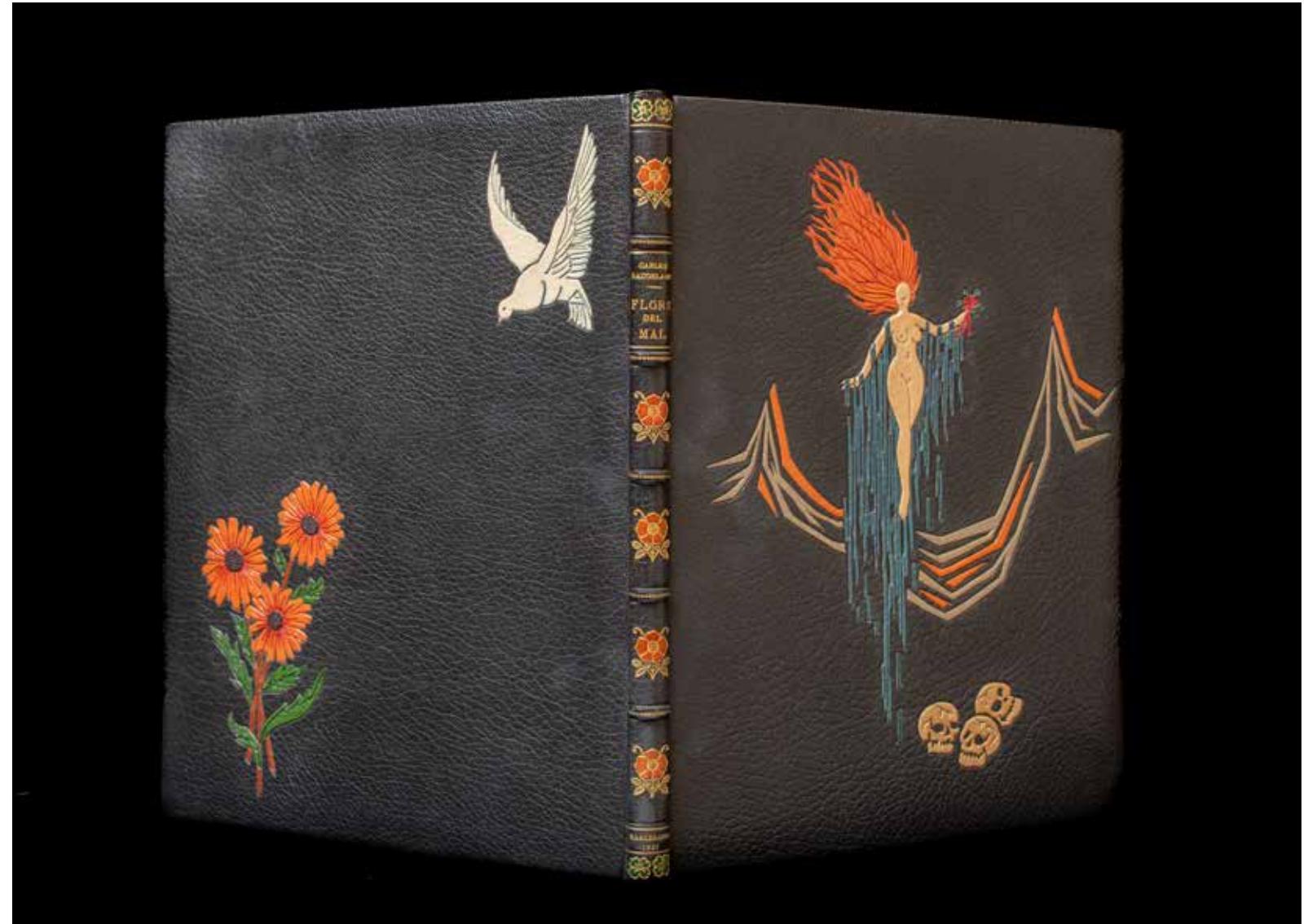
26 ll. inc. title page, colophon.

Translation into Catalan of some of Baudelaire’s poems from his master work “*Les Fleurs du mal*”. Each poem is illustrated by the Catalan painter Xavier Guell.

The first edition of *Les Fleurs du mal*, published in 1857, contains only 100 poems. The second one of 1861 (the last arranged by Baudelaire’s own hand) comprises an introductory poem, “*To the Reader*”, which is a powerful indictment of the current society, and 126 poems divided into six sections. The poems were not translated into Spanish until relatively late (in 1905 by Eduardo Marquina) and there are only three partial Catalan versions, this one by Rossend Llates, and two others by Xavier Benguerel and Emili Guanyabéns.

In August of 1857, the French lawyer who had prosecuted Gustave Flaubert, Ernest Pinard, had greater success in prosecuting Charles Baudelaire for *The Flowers of Evil*. The court banned six of Baudelaire’s erotic poems, two of them on lesbian themes and the other four heterosexual but mildly sado-masochistic. The ban was not officially lifted until 1949, by which Baudelaire had achieved classic status as one of the most important influences on modern literature in France and throughout Europe.

1 000 GBP



Banned by the Catholic Church

[40] VOLTAIRE, François-Marie Arouet - SAUVAGE, Sylvain

Candide ou L'Optimisme.

Paris, sans nom [chez l'artiste], 1928.

Small folio (275 x 216 mm). Brown morocco by
Creuzevault, original copper from the cul de lamp on
page 27 inserted on front cover. Slipcase.

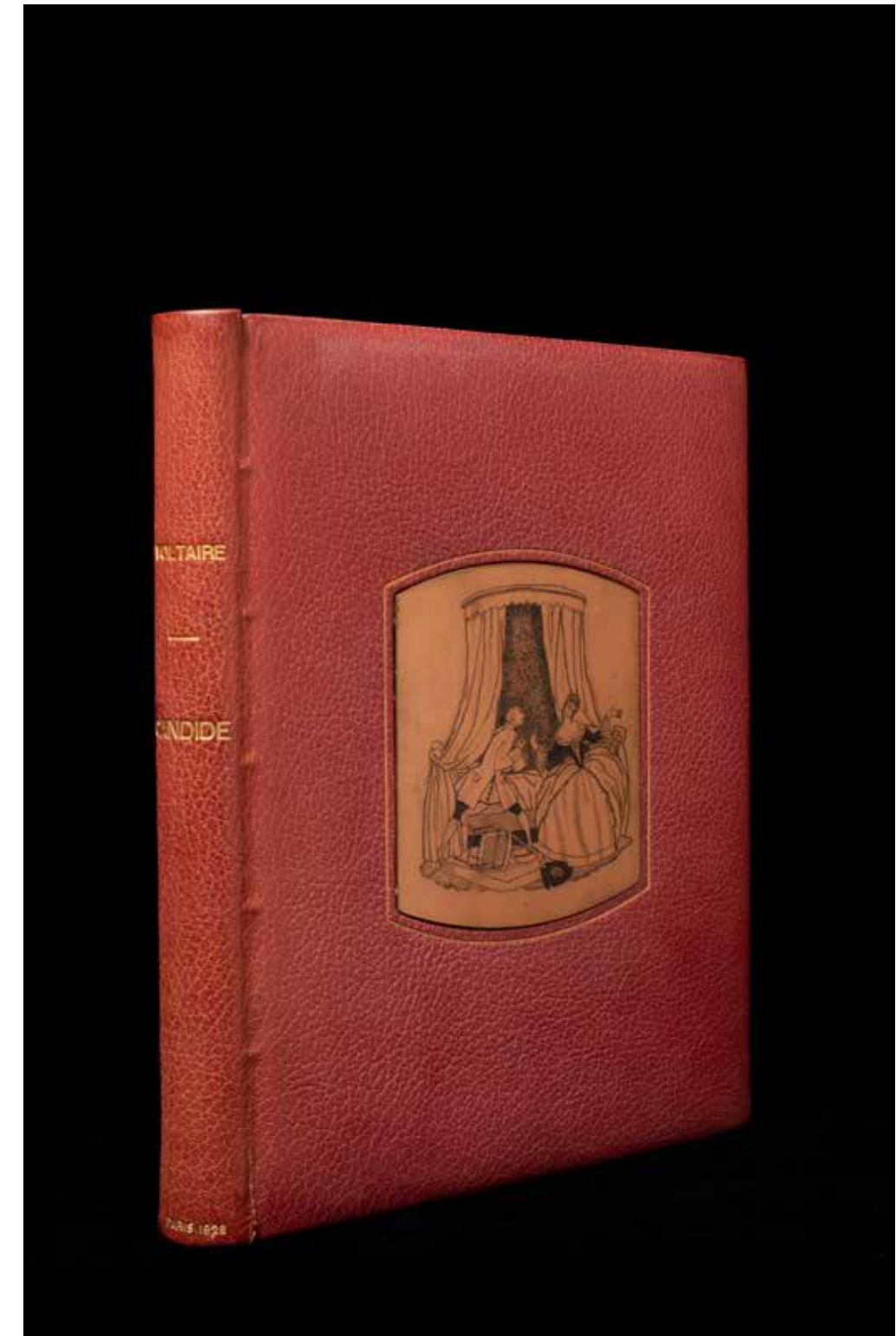
54 colored illustrations by Sylvain Sauvage, some of them
engraved by A. Maillart.

Originally published in 1759, Voltaire's "*Candide*" was
banned by the Catholic Church because it poked fun
at numerous religious and political figures. The book
references the Inquisition and paints those called to
divinity in the lord partaking in impure behaviours, such
as a pope who has children, a homosexual Jesuit and an
inquisitor with a mistress.

Limited edition of 185 copies on vergé de Montval,
numbered 41 to 225 (n°81). Enriched with 2 original
drawings by Sylvain Sauvage, both signed, mounted
on front endpapers (ink and watercolor 44 x 57 mm.,
graphite and watercolour 104 x 116 mm.)

Provenance: Bibliothèque de Lajudie (ex-libris).

3 000 GBP





VOLTAIRE
CANDIDE
 OU
 L'OPTIMISME

TRADUIT DE L'ALLEMAND
 de M. le Docteur Ralph, avec des additions
 trouvées dans le poche de Pangloss
 depuis le départ de Lisbonne
 en l'an de grâce 1739



NOUVELLE ÉDITION
 avec des figures de S. SAUVAGE
 gravées sur cuivre avec la collaboration de
 A. MAILLART. Se vend à Paris
 chez Cassini, au n° 16
 MCMXXVIII

Banned in France for being dangerously immoral

[41] CHODERLOS DE LACLOS, Pierre Ambroise François - SAUVAGE, Sylvain

Les Liaisons dangereuses, ou Lettres recueillies dans une société et publiées pour l'instruction de quelques autres.

Paris, chez l'artiste, 1930.

4 vols. Folio (326 x 243 mm). Green morocco by Creuzevault, moirè endpapers, slipcases. The fourth volume, slightly larger, with similar binding on green morocco gilt by Creuzevault.

50 copper engraved illustrations by Sylvain Sauvage.

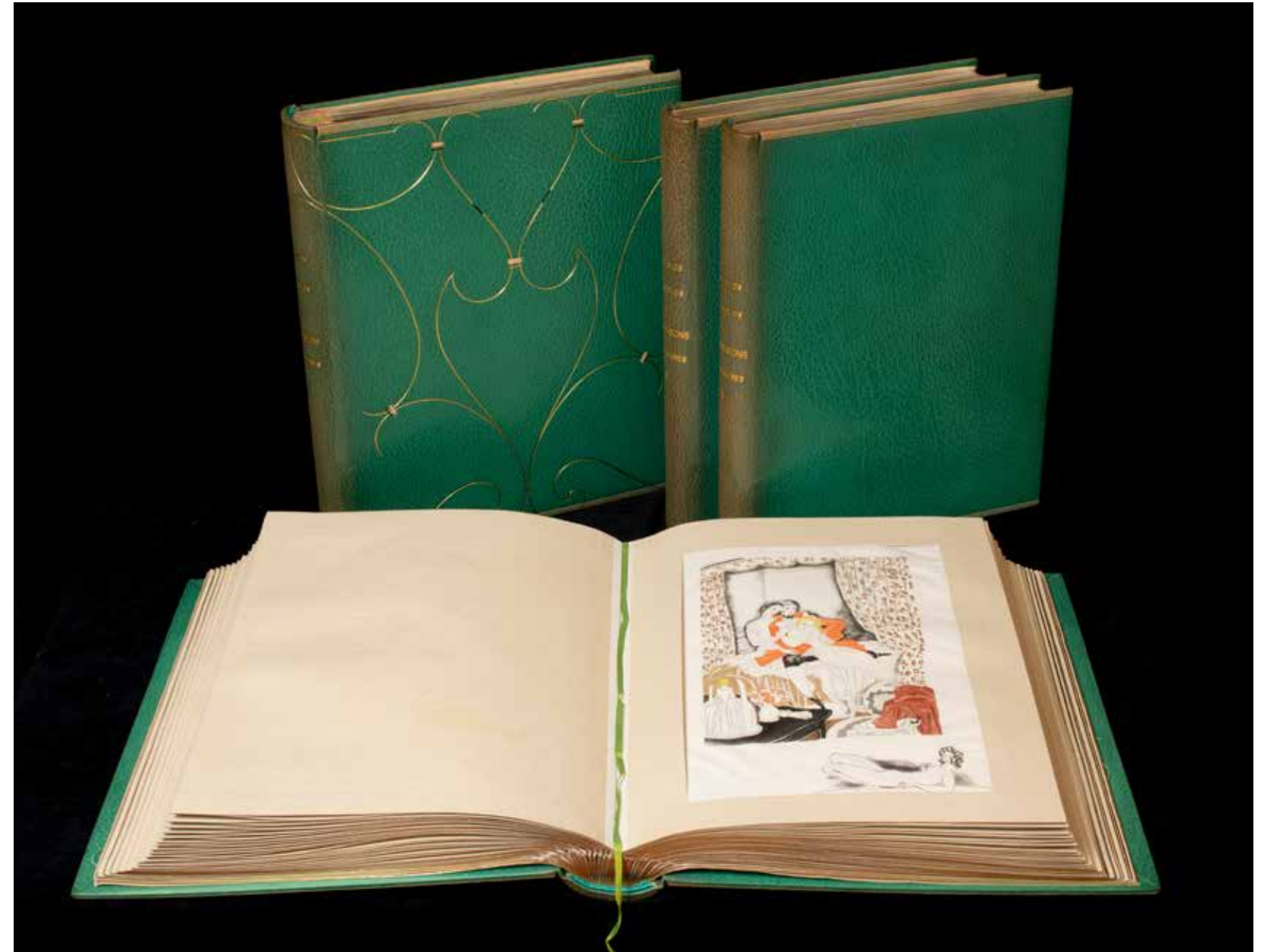
Dedication copy, enriched with 2 original drawings signed by Sylvain Sauvage and two extra volumes with two suites of the engravings, coloured, one printed on silk. All the engravings are mounted on pass-partout.

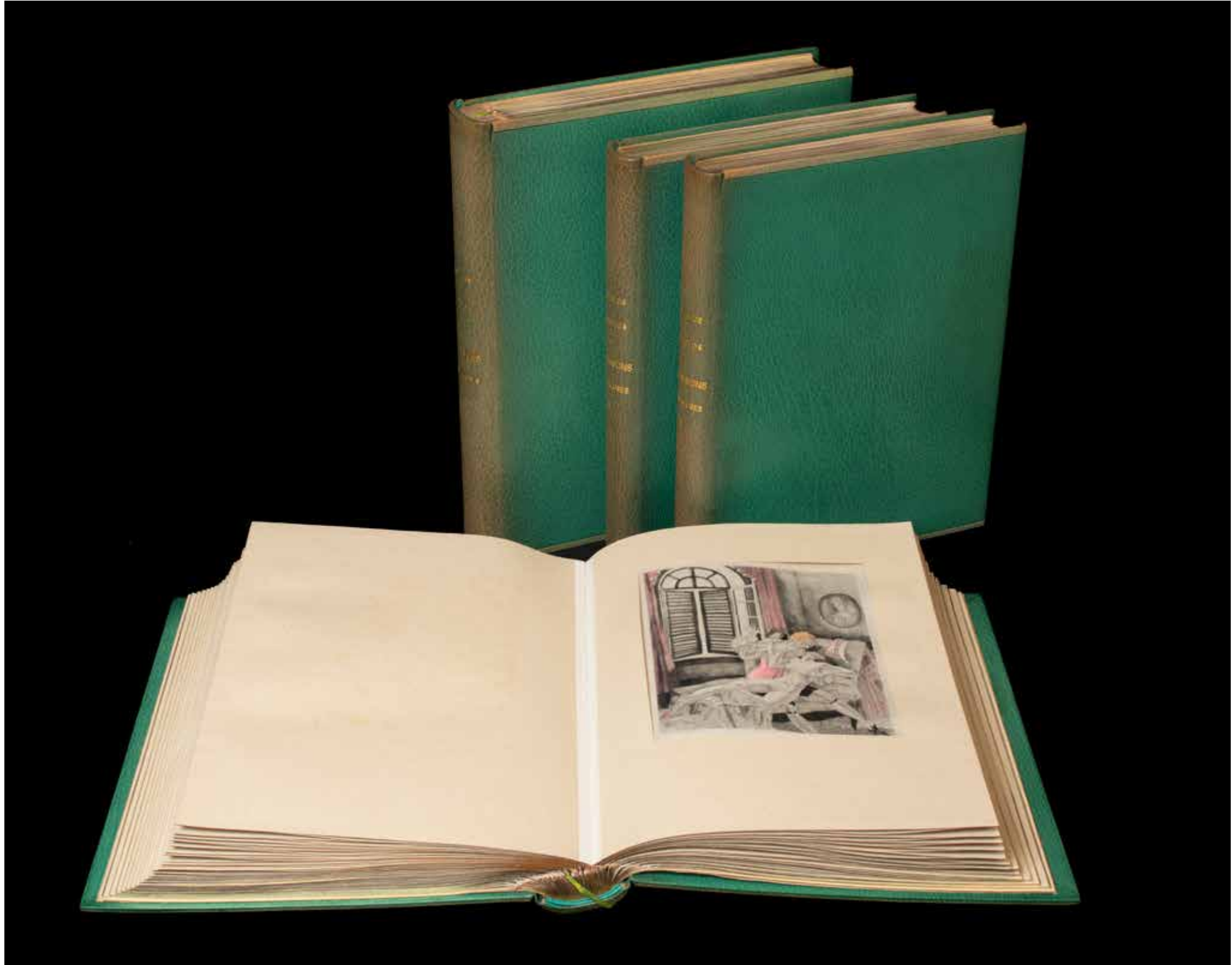
One of 165 copies on vergé de Montval, numbered 1 to 165 (n° 57).

The book, first published in 1782, was later banned in France for being dangerously immoral, and wasn't translated into English until the 1920's, when it was championed by Virginia Woolf.

Provenance: Mr. Fourvel-Rigolleau (manuscript dedication signed by the artist: "*Monsieur Fourvel-Rigolleau, avec les hommages de Sylvain Sauvage.*")

6 000 GBP





[42] SURREALISM

VVV Poetry, plastic arts, anthropology, sociology, psychology. N°1, N°2-3 & N°4.

New York, David Hare, (1942-1944).

Editorial advisors André Breton, Max Ernst.

4 num. bound together in 4° (270 x 210 mm.) Quarter green calf, spine with raised bands. Original illustrated covers (upper cover of n.1 slightly stained).

Rare complete set of this impressive publication, written by French surrealists during their exile in New York.

During World War II, “VVV” was one of the few journals being published that was devoted to the continued dissemination of Surrealism... In addition to discussions on the fine arts and poetry, the journal also featured essays on anthropology, sociology and psychology.

Complete set of four issues with the engraved plate in relief by Marcel Duchamp, entitled “*Allégorie de genre*”. Covers by Max Ernst, Marcel Duchamp (N°2 & 3) and Roberto Matta (N° 4). Contributions by André Breton, William Carlos Williams, Roger Caillois, André Masson, Benjamin Péret, Max Ernst, Claude Lévi-Strauss, Aimé Césaire, Charles Henri Ford, Arthur Cravan, Leonora Carrington, William Seabrook, Victor Brauner...

Illustrations by Giorgio de Chirico, Max Ernst, Roberto Matta, André Masson, Pablo Picasso, Yves Tanguy, Marcel Duchamp, Wifredo Lam, Dorothea Tanning, Marc Chagall, Oscar Dominguez, Jacques Hérold, Joan Miro...

Gershman p. 55; Rubin 483.

2 500 GBP



Original triptych by Miró

[43] MIRO, Joan & Pierre Matisse Gallery

Oiseau Solaire, Oiseau Lunaire, Etincelles.

New York, Pierre Matisse Gallery, 1967.

Folio (317 x 243 mm.) Original illustrated wrappers.

Cloth slipcase.

Original cover and triptych engraved by the Spanish artist.

Limited edition of 50 copies, signed by Miro and numbered 26 to 75 (this one n°69).

1 200 GBP



Original etching by Tàpies

[44] TAPIES, Antoni - BOUCHET, André du

Sur un Gérondif.

Paris, L'Ire des Ventes, 1985.

Folio (350 x 247 mm.) Original wrappers, loose as issued.

14 unnumbered ll. Illustrated with one original etching by Antoni Tàpies signed and numbered 45/100.

Limited edition of 100 copies printed on vélin d'Arches.

Tapiès created over thirty illustrated books, as “a vehicle of meaning and transcendence.”

“Art, for Tapiès, is not a decorative object, it is a philosophical system or language that contains a total vision of the world”. - Deborah Wye.

1 200 GBP



[45] MORRISON, Toni

Beloved.

New York, Alfred A. Knopf, 1987.

4°. Original cloth, dust jacket design by R.D. Scudellari.

Presentation copy, inscribed by the author on half title,

“For Harper. Best wishes. Toni Morrison”.

First edition of Morrison’s Pulitzer Prize-winning novel.

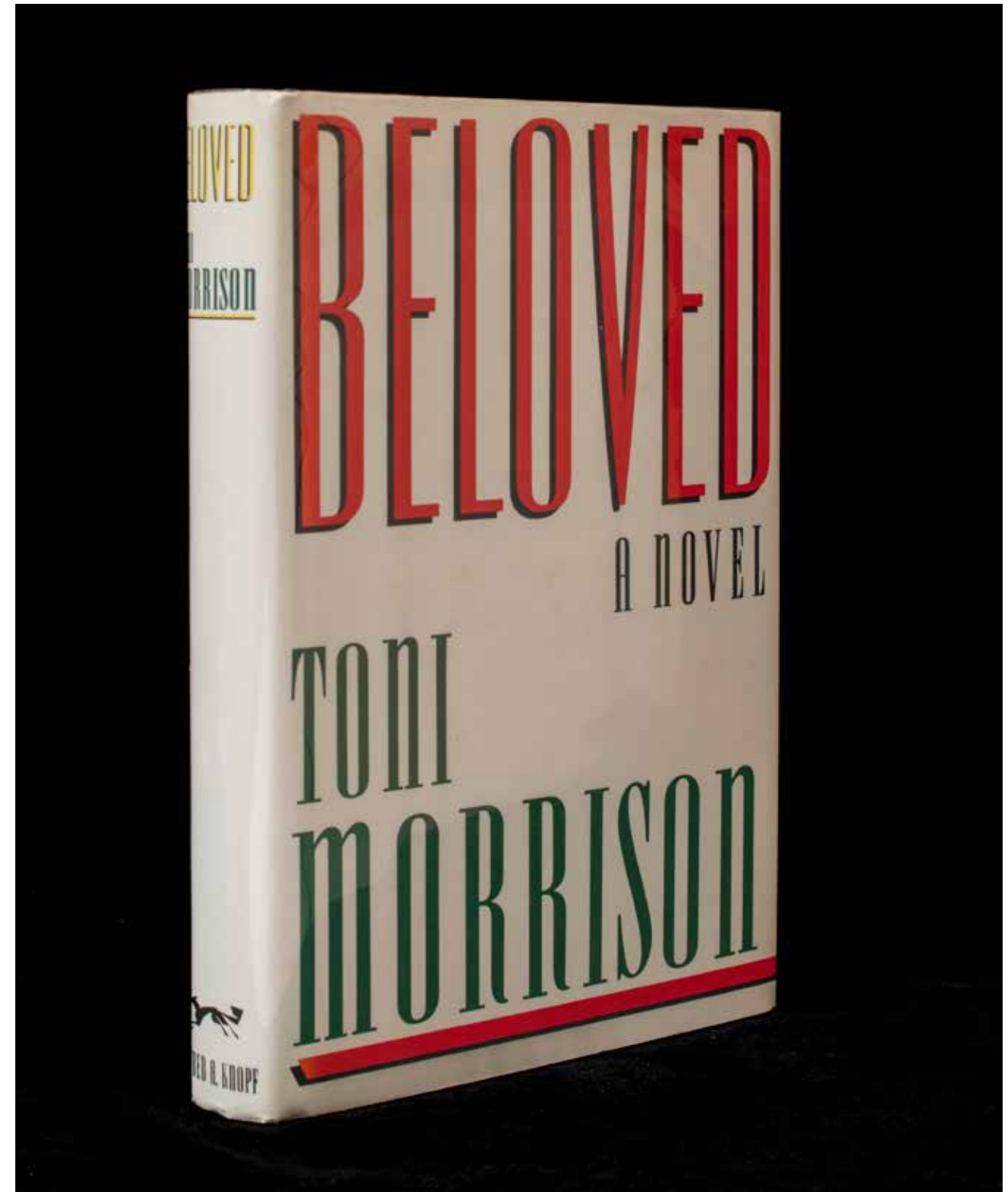
Set in post-Civil War Ohio, it concerns a runaway slave and her daughter, whose lives are disrupted by a former slave, a spirit and a woman named Beloved.

“A masterwork... I can’t imagine American literature without it”
(John Leonard, Los Angeles Times).

It was the basis for the movie *Beloved*, directed by Jonathan Demme and starring Oprah Winfrey, Danny Glover, and Thandie Newton.

In 2007, the novel was first banned from AP English classes at Eastern High School in Louisville, Kentucky because of the book’s mention of bestiality, racism and sex. The cause of the book being banned was because two parents complained that the book discussed inappropriate parts about the Antebellum slavery.

1 000 GBP





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