

SHANGHAI RARE BOOK FAIR 2020



[1] MENDES PINTO, FERNAN

Historia oriental de las peregrinaciones de Fernan Mendez Pinto portugues, a donde se escriven muchas, y muy estrañas cosas que vio, y oyó en los reynos de la China, Tartaria, Sornao, que vulgarmente se llama Siã, Calamiñam, Peguu, Martauan, y otros muchos de aquellas partes orientales...
Traducido de portugues en castellano por el licenciado Francisco de Herrera Maldonado.

Madrid, Melchor Sanchez, 1664.

Folio (296 x 200 mm.) Contemporary limp vellum, spine lettered in ink.

12 ll. inc. half title and title page with large woodcut printer's device, woodcut tail-piece at end of "catálogo de los autores", 452 pp., 4 index ll.

Scarce fourth Spanish edition of one of the most widely read travel books of the sixteenth century, with a vivid account of the first European trade routes in the Far East. It was first published, posthumously, in Portugal in 1614, the first translation into Spanish was published in 1620.

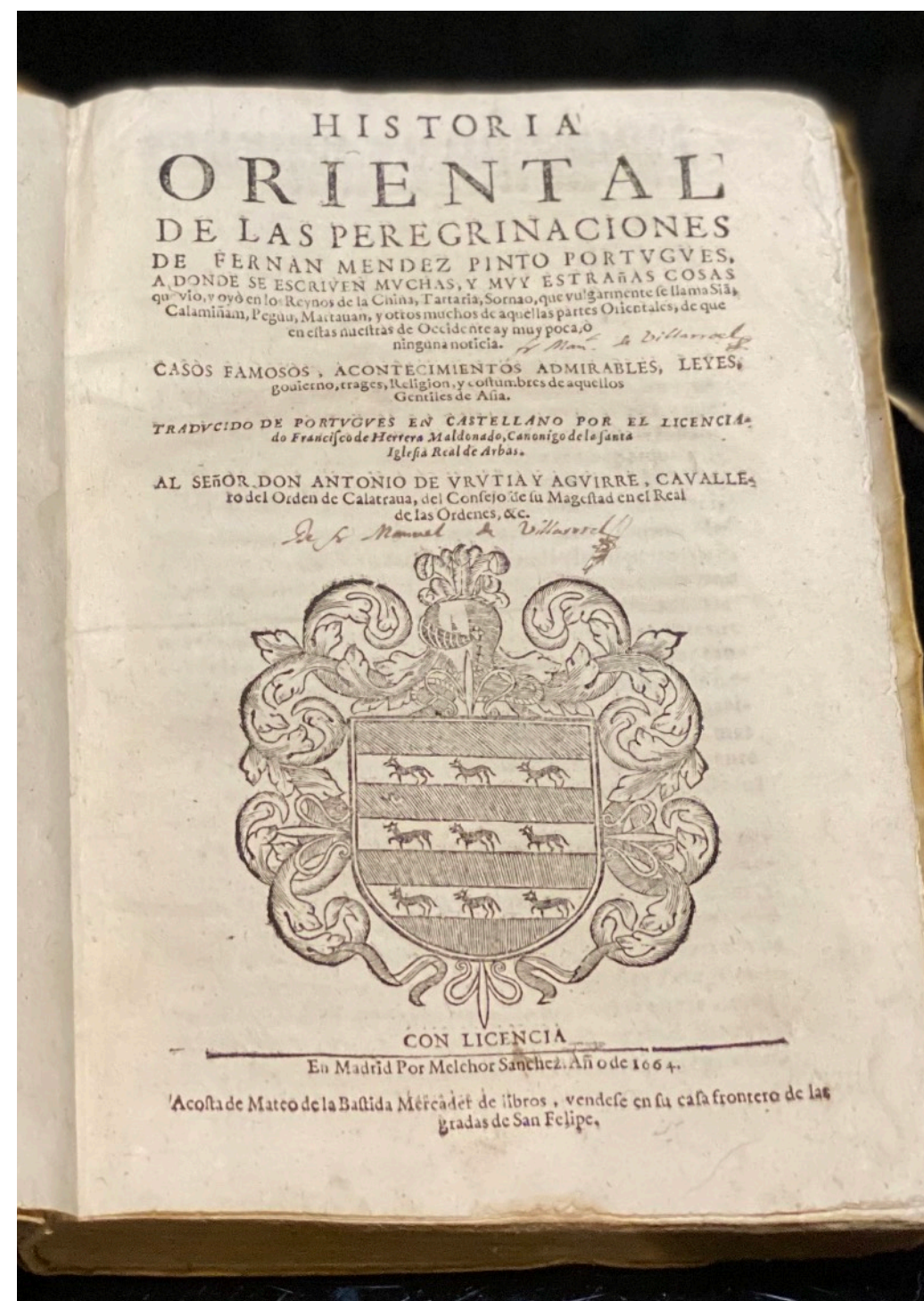
Mendez Pinto (1509-1583) was a Portuguese soldier, sailor, adventurer, merchant, doctor, missionary and ambassador. He embarked to India in 1537 in a fleet commanded by the son of Vasco da Gama and traveled for 21 years, fought and traded in China, Tartary, Pegu and the neighboring countries, sailing in every sea. Mendes Pinto went to the mouth of the Mekong River and was in Japan before the arrival of St. Francis Xavier. He became later his friend and traveling companion. He traveled extensively in Asia between 1537 and 1557.

Light damp staining and browning.

Provenance: Manuel de Villaroel (contemporary manuscript inscription at title).

Palau 163204.

\$10 000



[2] BREYNE, JAKOB

Exoticarum aliarumque minus cognitarum plantarum centuria prima.

Danzig, David-Fridericus Rhetius, 1674-78.

Large folio (366 x 233mm.) Bound by Brugalla in dark blue morocco gilt.

Engraved frontispiece, 17 ll. inc. title page, 195 pp., 5 h., XXV pp. 109 engraved plates (one of them folding).

FIRST EDITION, of great rarity.

An important work on exotic plants from Japan, the Americas, East Indies and South Africa. The engravings by Isaac Saal are of real excellence. Jacob Breyne signature below the vignette on the title.

Breyne was a Danzig physician and botanist who studied and traveled extensively in Holland. The majority of the title page was engraved by Lambert Visscher in 1674 after an original design done by Andreas Stech in 1670. 88 engravings are signed by Isaac Saal as engraver with one each signed by Jan Weenhuysen (signed I veenhuÿsen) and Johann Benssheimer. 80 are signed as being after originals by Stech, with another 8 after originals by Stephen Cousins via copies by Stech or Saal.

Nissen, BBI 232; Hunt 352, Mendelssohn 1:183; Pritzel 1136; Johnston "The Cleveland Herbal Botanical and Horticultural Collections" 261.

\$15 000



[3] CARTA EJECUTORIA DE HIDALGUA IN FAVOUR OF DON GABRIEL BERNALDO DE QUIRÓS



Illuminated manuscript on vellum.

Granada, 1 May 1676.

Folio (320 x 240 mm.) Elaborated Spanish embroidered binding of green velvet over wood decorated with grantee's arms in coloured and gold and silver threads on both sides and fitted with metal clasps, corner pieces on front, and small bosses on rear.

14 vellum leaves, unfoliated. One column, 19 lines, unruled. Written in fine calligraphic italic script, likely the work of two hands. Bearing official seal of King Charles II and notarized on each page on the bottom. 3 full page miniatures, one portrait of the grantee, one decorated initial and 7 pages with full decorated borders.

Exquisite contemporary embroidered binding with a skillfully painted ejecutoria, conferring the title of Viscount of Miralcázar to Don Gabriel Bernaldo de Quirós.



Extremely elaborate and profuse ornamentation, borders on every single page, floral motifs and distant dreamy landscapes with mythological figures, rendered in pastel colors with gouache and highlighted in gold. Full page frontispiece with a ceremonial portrait of King testifying on behalf of the grantee in a court of law. The fine portrait of King Charles II is quite idealized, the collar from the Order of the Golden Fleece hangs from his neck, while his cloak and other opulent garments are delicately decorated with their embroideries, fringes and gems heightened in painted gold.

Quiro's coat of arms is superimposed on the cross of the knights of the Order of Santiago with three fleurs-de-lis on azure and two intertwined keys flanked by six red quatrefoils. A full border frame is decorated by a series of martial accouterments, perhaps relating to Quiro's military background.

\$38 000

[4] ARTIST UNKNOWN

Rakuji Hidensho - Japanese manuscript Shunga.

Edo Period Meireki I (1655)

Folio (35 x 26 cms.) Contemporary pictorial dust wrappers (slightly creased) in a wooden 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.

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

\$12 000



[5] ARTIST UNKNOWN

Manuscript handscroll painting of Shunga, comprising 12 original drawings and calligraphic excerpts.

Tsukuri-e painting technique.

Early Edo period (1680-1710).

(29,5 x 510 cms.)

Some light creasing and color fading.

\$8 000



[6] GONZÁLEZ CABRERA BUENO, JOSÉ

Navegación Especulativa, y Práctica, con la Explicación de algunos Instrumentos, que están mas en Uso en los Navegantes...

Manila, convento de Nuestra Senora de los Angeles de la Orden de Nro. Seraphico Padre
San Francisco, 1734.

Folio (315 x 199 mm.) Contemporary limp vellum (lacking ties).

[22], 392, [4] pages. 13 engraved plates.

FIRST EDITION, extremely rare, of the first manual on navigation printed in the Philippines, and considered to be the best contemporary source for sailing the Pacific. It became the “Único Norte” - upon Miguel Costansó’s words - when the Spanish authorities resumed the exploratory trips, in response to the Russian, French and British threats in the North American territories.

The author was a native of Tenerife, Spain, who began his naval career when he was sent to the Philippines in 1701. There he entered the service of the Spanish galleons that had begun to sail between Manila and Acapulco in 1566. Cabrera Bueno made the Pacific crossings many times and rose to the position of Admiral and Master Navigator on the route between Acapulco and Manila. His manual was intended for the use of Pilots between Manila and New Spain as well as for those sailing from Spain to the principal ports of India, China and Japan.

Printed at the press of the Franciscan Friary of Nuestra Senora de los Angeles in Manila, the book is divided into five sections, the first two emphasizing the basic elements of the theory of navigation, sections three and four being devoted to mathematics, geometry and trigonometry. These sections contain many pages of tables. There is also a section devoted to ship building. Section five is dedicated to sea routes which to a great extent is based on the author’s own experience. Chapter four of this section is of special interest to California historians as it describes the route between Cape Mendocino and Acapulco along the coast of the Californias. It was the occupation of Alta California by land and sea in 1769 that brought the *Navegacion* of Cabrera Bueno into historical prominence with regard to the early history of California. At least two copies of the treatise accompanied the land and sea expedition under Gaspar de Portolá and Vicente Vila. References to the *Navegacion* were made in the diaries and writings of Portolá, Fray Juan Crespí, Miguel Costansó and Junípero Serra. Because Cabrera Bueno’s latitude of Monterey differed from that of the explorers of 1769, though the landmarks were recognized, the conclusion was drawn that Monterey had not been found. This error, however, fortunately led to the

discovery of San Francisco Bay. It was during the second Portolá expedition of 1770 that Monterey Bay was fully recognized.

The *Navegacion* as a book shows the high artistic degree reached by the Philippine printers in the eighteenth century. Very notable are the thirteen copper engraved plates of the Philippine artist, Nicolas de la Cruz Bagay.

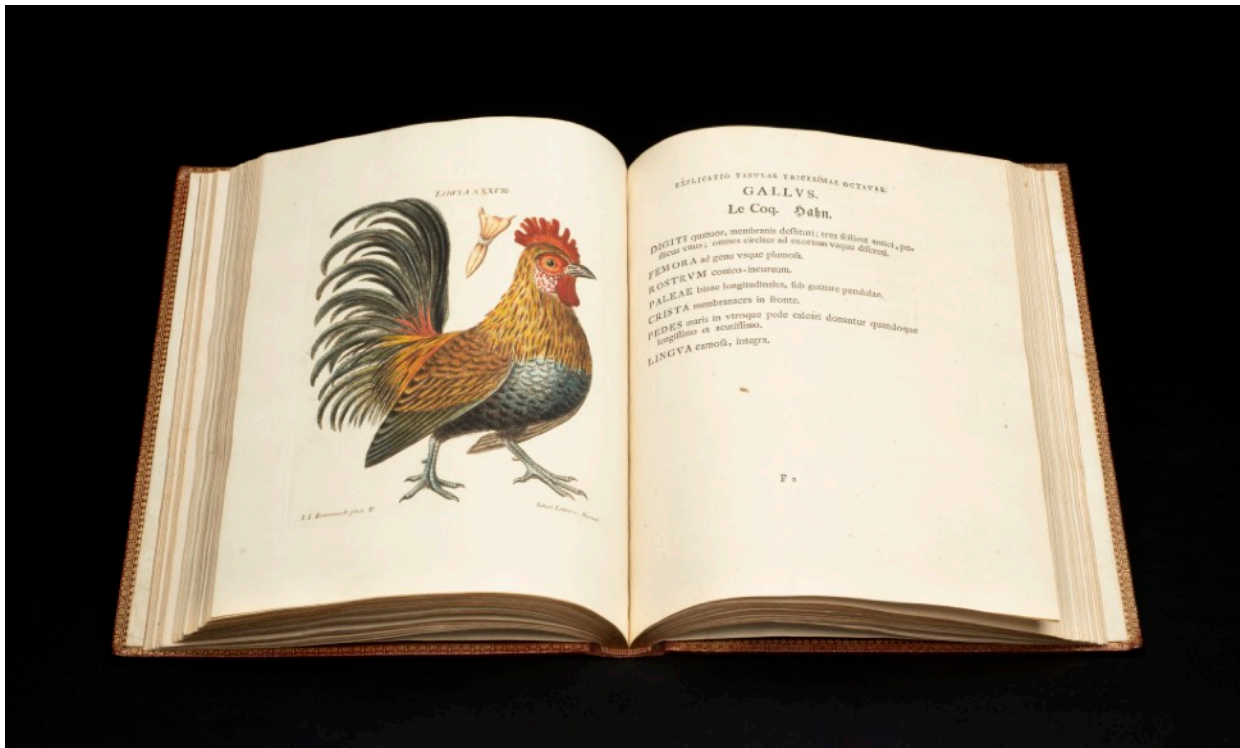
Light offsetting and spotting on plates, minor wear at outer margin of title page, small hole in blank outer margin of Tt2 (printed f. 165), burn mark on lower right corner of front cover.

Medina “Manila” 189; Palau 105121; Sabin 27797; Wagner, *Spanish Southwest* 97; *California II. Documentos Para La Historia De La Explotacion Comercial De California, 1611-1679* by W. Michael Mathes.

P.O.R.



[7] SCHAEFFER, JOHANN CHRISTIAN



Elementa ornithologica iconibus vivis coloribus expressis illustrata.

Ratisbonae, Typis Weissianis, 1774.

Folio (279 x 220 mm). Contemporary red morocco gilt, spine gilt in compartments, gilt edges, marbled endpapers (Derome le Jeune).

14 ll. inc. title page with large copper-engraved allegorical vignette; 70 finely engraved and contemporary handcolored plates with unnumbered explanatory text leaves, 3 index ll.

FIRST EDITION of the most important ornithological work by the German naturalist, who proposed a system of classification of the birds based on the structure of their legs.

Divided in four sections, “*De avium facie et structura externa*”, with the first 16 plates, depicting a comparative external anatomy (bird’s heads and beaks, feet and claws); “*De avium classibus et ordinibus*”; “*Tabulae generum characteristicae*” and “*Genera avium in Germaniae praecipue Bavaria et Palatinatu circa Ratisbonam habitantium, nidificantium et migrantium*”, with beautiful full-bodied illustrations of birds from southern Germany (Bavaria, Palatinate and Regensburg).

A beautiful contemporarily hand-colored copy, very bright and fresh, with insignificant staining on the first text leaves.

Nissen 822; Sitwell, p. 138; Zimmer, pp. 550-551.

10 000\$

[8] HELMAN, ISIDORE STANISLAS HENRI

Abrégé historique des principaux traits de la vie de Confucius.

Paris, chez l'auteur and M. Ponce, [1788].

Engraved title page, 24 engraved plates by Helman, with accompanying engraved text.

Bound with: *Faits Mémorables des Empereurs de la Chine, tirés des Annales Chinoises, dédiés à Madame*. Engraved title page, dedication, 24 engraved plates by Helman, with accompanying engraved text.

Two works bound in one folio volume (296 x 215 mm.) Contemporary habana morocco gilt by DEROME LE JEUNE (with his ticket on first blank), spine gilt in compartments, red morocco lettering pieces (hinges cracking, water stain at back cover).

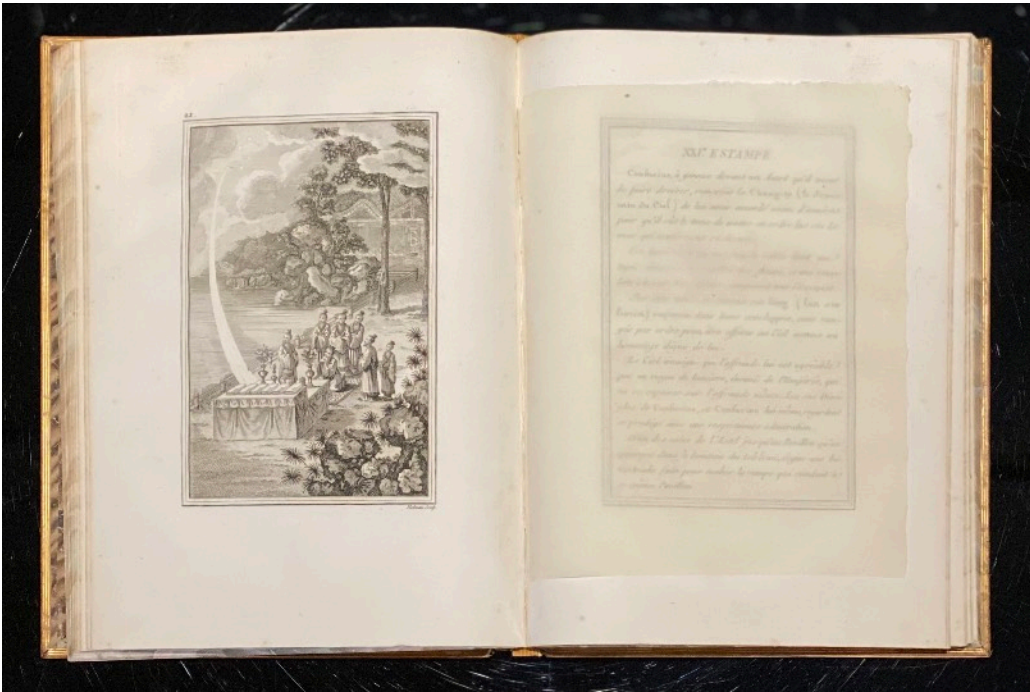
FIRST EDITION. The first work depicts the life of Confucius, in a suite of engravings copied from a set of Chinese drawings sent back to Paris from Peking by the French Jesuit missionary Jean Joseph Marie Amiot (1718-93), Minister of Beijing, and kept in the Cabinet du Roi.

The second work depicts the deeds of the Chinese emperors. According to the title, these engravings were copied from Chinese drawings in the collection of Henri Bertin, now in the Bibliothèque Nationale de France; but these drawings and their captions appear to derive from a later Chinese edition of the Dijian tushuo (1573).

Pale foxing throughout.

De Backer & Sommervogel I 297 (first work); Cordier BS 587-8 & 667; Löwendahl 647 & 654; Cohen/De Ricci 479.

3 800€



[9] LOMBARD, J.

1792 - 1842 par J. Lombard.

XIXth century illustrated manuscript with three original drawings depicting plans of battles waged by the French army.

Folio (328 x 300 mm.) Contemporary red morocco folder, upper cover extended to fold over the fore-edge, with metal clasp. Gilt fillets and decorations on both covers, gilt lettering at center of the front one. Red morocco pencil case with five colors (two missing) at verso of front cover, with manuscript instructions to understand the drawings inside.

Original manuscript, signed by J. Lombard, assistant in the field of the quartermaster general B. Achard, from Metz third division, addressed to the Duke of Montpensier, in which he gives details about the campaigns and battles waged by the French army during the French Revolutionary Wars and the Napoleonic Wars.

The plans depict: the scene of the invasion to the east and north of Metz in 1792; the forest of Argonne (folding plan) and the battle of Valmy. All of them manuscript, outline hand colored and signed by Lombard. For some reason, the author did not finish the manuscript.

Provenance: Antoine d'Orleans, Duke of Montpensier (exlibris).

\$4 800





[10] SHAKESPEARE, WILLIAM

The Dramatic Works. Revised by George Steevens.

London, printed by W. Bulmer & Co., for John and Joshua Boydell, 1802.

9 volumes, folio (412 x 315 mm.) Contemporary full green morocco, raised bands, titles and decorations to compartments gilt, elaborate frames to boards in gilt and blind (occasionally scuffed) all edges gilt, elaborate rolls to turn-ins gilt, dark green silk endpapers.

Two engraved portraits and 95 plates after Reynolds, Northcote, Porter, Bunbury, Opie, Westall, Smirke, Stothard, Hamilton, and some of the other eminent illustrators of the period.

The nineteenth century saw the evolution of Shakespeare into an internationally recognised artist. Monuments to him began to appear all over Britain, especially after Charles Kean's series of Shakespeare revivals in London. This was matched by the production of handsome new editions of his works, like the present richly illustrated example. The numerous copperplates are engraved after paintings by many of the leading artists of the time, from Joshua Reynolds to John Opie.

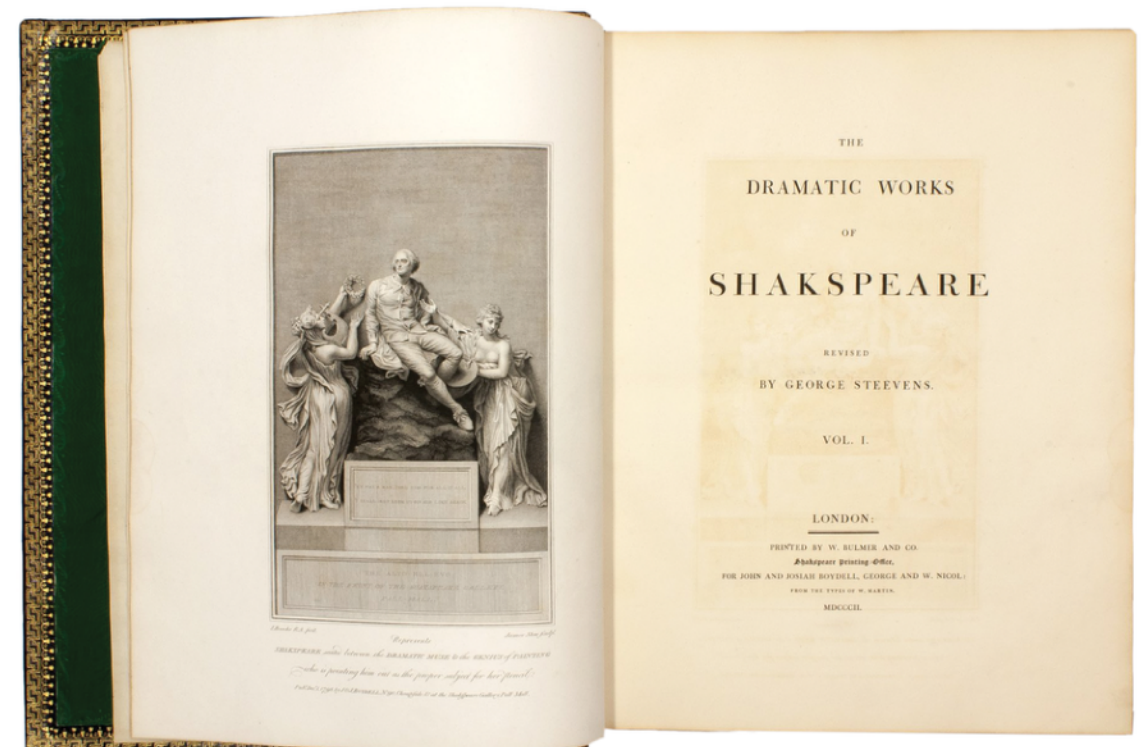
"According to the prospectus, issued in 1786, a type foundry, an ink factory, and a printing house were all specially erected for the production of this edition" - Jaggard.

George Steevens (1736-1800) was a noted Shakespeare scholar. He came to the attention of Samuel Johnson with his early reissues of quarto editions of Shakespeare's plays, and the two men produced a complete edition of his works in 1773. Steevens had very decided views on the Shakespearian canon, excluding the poems and sonnets from his collection because *"the strongest act of Parliament that could be framed would fail to compel readers into their service"*. His actions in later life were similarly eccentric: he fooled the Society of Antiquaries into accepting the tombstone of Harthacnut, which he claimed to have found in Kennington. He had in fact faked it himself.

Plates offset onto text, occasional spotting and browning.

Jaggard p. 508.

\$18 000



[11] BRUÉ, ADRIEN HUBERT

Atlas Universel de géographie physique, politique, ancienne et moderne.

Paris, chez Picquel, 1830.

Large folio (536 x 334 mm.) Contemporary half morocco with marbled paper boards, with printed title label on upper board (worn at extremities).

Engraved title page, index leaf, dedication and 72 hand colored engraved double maps.

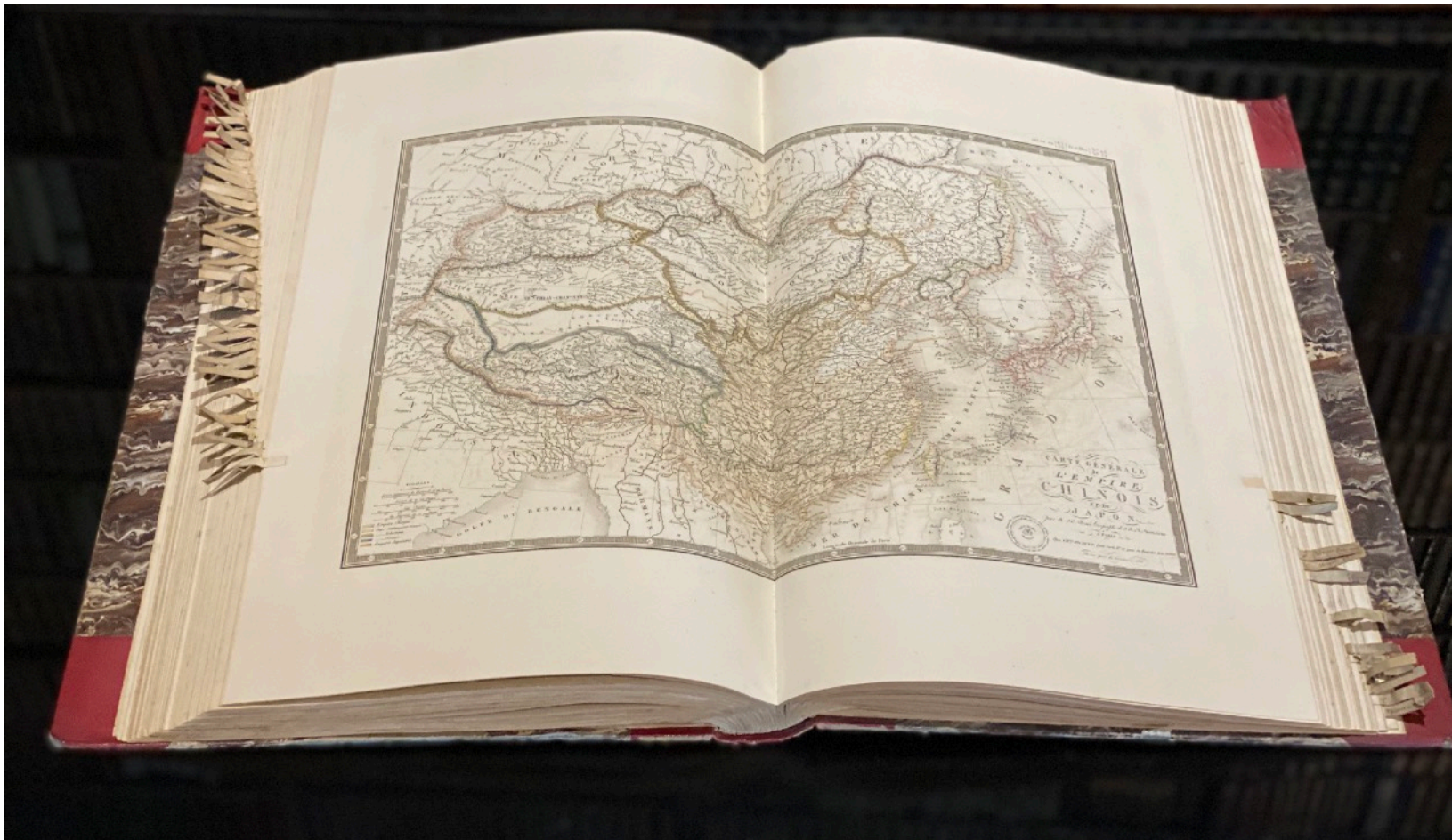
Finely engraved and very detailed world atlas, second enlarged edition, with 5 more maps than the first, including 3 worldwide, 9 of America, one of Australia and one of Polynesia.

Adrien Hubert Brue (1786-1832) was a celebrated explorer and cartographer of the King.

Provenance: Antoine d'Orleans, Duke of Montpensier.

Phillips *Atlases*, 758.

\$5 800



[12] 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 BAYNTUN, gilt tooled back, gilt tooled interlaced fillet border on the sides, with a portrait of Mr. Pickwick inlaid at center of front cover; blue levant morocco doublers with inlaid border of maroon 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 colored plates by C.E. Brock, 1921, and 8 original unsigned water color 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.

\$10 000



[13] CECCHINI, GIANBATTISTA - PIVIDOR, GIOVANNI - VIOLA, TOMMASO



Vedute dei principali monumenti di Venezia.

S.I (Venecia), Editore Testolini, s.a (1850).

Oblong folio (455 x 325 mm.) Original cloth-backed blue boards with printed decoration to upper cover (slightly worn at corners and spotted). Hand-colored lithographed title page, incorporating a view of Piazza San Marco, and twelve further hand-colored lithographed plates (180 x 260 mm.) heightened with gum arabic and printed by Kirchmayr or Lefevre after Cecchini, Pividor and Viola.

A fine series of views of Venice by the Venetian artists Giovanni-Battista Cecchini, Giovanni Pividor and Tommaso Viola. The lithographed plates are finely printed by Lefevre each within a double blue lined border and with the delicate hand-coloring heightened with gum arabic.

\$4 000

[14] CHINESE EXPORT WATERCOLORS

Album with 23 Chinese brightly colored export paintings on pith paper, each with a silk ribbon border, depicting punishments and tortures practiced in XIXth century China, such as beheading in which the executioner, having lopped off a head with a sabre, is poised to chop off another. Other scenes include death by “a thousand cuts,” slapping a criminal’s face for telling lies and lashing a prisoner’s buttocks with a bamboo stick.

[N.p.n.d. between 1860 and 1890?] Quing dynasty, XIXth Century.

Oblong folio (246 x 371 mm.) Silk portfolio, closing ribbon (slightly worn, spine repaired).

Chinese export watercolors were painted in the port cities of China, specially in Canton, for sale to western customers in the late 18th and 19th centuries. Works were done in watercolor or gouache, initially on European papers, but later on pith “paper”, produced from the pith of the Chinese plant tongcao (generally identified as *Tetrapanax papyrifera*), which grew in southern China and on the island of Taiwan. The watercolors were painted in workshops directed by established artists such as Tingqua and Sunqua.

They dealt with many aspects of Chinese life which appealed to foreigners, being called the picture postcards of their day. Criminal justice in China was among the most popular subjects for pith paintings. Foreign visitors were fascinated by a legal system where the accused was not represented and judicial torture was common. There was a macabre interest in the harsh interrogation methods used to extract confessions, such as the finger press, face slapping and suspension by ropes, as well as punishments ranging from beating with bamboo or being forced to wear a wooden yoke (cangue) up to execution by strangulation, beheading or for the most heinous crimes slicing. (Andrew Gosling, National Library of Australia).

Nice set, in good condition, which is not common due to their fragile and delicate nature (they are easily damaged by handling and turning the pages).

\$6 000





Miniature set of Genji Monogatari (*The Tale of Genji*)

Early XIXth century.

28 vols. 16° (70 x 50 mm.) Original blue wrappers on a wooden book case.

The Tale of Genji, recognized as the world's first novel, traces the life of the radiant Genji, an emperor's son who loses his mother while still a young child, chronicling his encounters with love, loss, prosperity, and betrayal as well as the lives and romances of his descendants. The tale is an epic work of literature written by a Japanese noblewoman.

Miniature Genji books (mame-hon) were carried in the sleeve of kimonos and they became so popular that started to represent a pattern of good fortune.

\$4 500

[16] ARTIST UNKNOWN



Chinese erotic accordion book.

Three original color paintings and three ink calligraphic excerpts in silk, mounted in paper boards (23 x 172 cms.)

N.p.n.d.

The book depicts the preparation for the sexual encounter with detailed instructions written in classic Chinese and illustrated with color images according to the Ming dress code, based in the latest tendency created by the well known artist C'hiu Ying during the second half of the XVIIth century. The ideal of women turned from chubby bodies and round faces into long and oval faces and slim and elongated bodies.

\$1 000

"The ancient Chinese had indeed no reason for hiding their sexual life. Their handbooks of sex prove clearly that their sexual habits were healthy and normal—at any rate by the norms of the polygamic system that has prevailed in China from the oldest known times till recent years." - Robert van Gulik, *Sexual Life in Ancient China*, Leiden: E.J. Brill, 1974. pp. xxxii.

Ever since the Chin dynasty, literary writings were censored and banned, mostly for political reasons rather than for moral or religious considerations. In most cases, books were banned when the contents were considered, whether explicitly or implicitly, to be in conflict with the contemporary ruling ideology. Sometimes, they were banned simply because they incurred the disapproval of the emperor or of those in power. The worst time was in the Qing dynasty (1644-1911) when numerous books of diversified contents were banned and their authors executed.



ALBUMEN PHOTOGRAPHS

[17] CHINA - PEKING OBSERVATORY



Single albumen photograph of an early astronomical instrument.
Thomas Child (circa 1870)
18,5 x 14,5 cms.

While in China, Child was employed by the Imperial Maritime Customs Service as an engineer. In his description of this photograph, he states that the instrument is one of the finest pieces of bronze in China, saying: "*Being made in the 13th century enhances its merit and adds further proof of the skill of the ancient Chinese.*"

\$800

[18] SINGAPORE

Single albumen photograph, mounted on card.
Photographer unknown (circa 1870)
Caption in French: *Port sur le canal.*
18 x 23 cms.
Some light handling marks

\$600



\$600



[20] SINGAPORE

Temple mahometan.

Single albumen photograph.

Photographer unknown (circa 1870)

19 x 24 cms.

\$800



[21] SINGAPORE RESERVOIR AND PALM TREES

Single albumen photograph.

Photographer unknown (circa 1880)

21 x 27 cms.

\$500



[22] VIEW OF HONG KONG WATERFRONT

Single albumen photograph, mounted on card.

Photographer unknown (circa 1880s/ 90s.)

Caption in French: *Les Quais vus de la Rade.*

29 x 21 cms.

\$800



[23] QUEEN'S ROAD HONG KONG

Single albumen photograph, mounted on a stiff black card.

Photographer unknown (circa 1890)

26 x 21 cms.

\$800



[24] LAMBERT & CO, GUSTAVE RICHARD

Single albumen photograph, mounted on a stiff white card.

Caption in English: *Tempel What Pra Chang.*

Bangkok, ca. 1890

21,5 x 27 cms.

LAMBERT & CO, GUSTAVE RICHARD

Single albumen photograph, mounted on a stiff white card.

Caption in English: *Tempel What Pra Klo.*

Bangkok, ca. 1890

27 x 21,5 cms.

G R Lambert and Co were photographers for the King of Siam and the Sultan of Johore. They had branches in Kuala Lumpur, Sumatra, Singapore and Bangkok. They photographed the Federal Conferences in 1896 and 1903 and became the largest photographic business in the Malay Peninsula.

\$1 500



[25] PHOTOCHROM COLOR PRINTS

9 photolithographed views of Singapore.

[Zürich]: Photoglob Co., publisher, [ca. 1890-1910].

21 x 27 cms.

Captions in English:

Print n° 20204 P.Z. Cavenage Bridge.

Print n° 20205 P.Z. St. Andrew's Cathedral & Raffles Monument.

Print n° 20206 P.Z. Singapore Museum.

Print n° 20207 P.Z. Singapore Boustead Institute.

Print n° 20208 P.Z. Singapore Cavenage Bridge with stamp office.

Print n° 20209 P.Z. Singapore Government House.

Print n° 20210 P.Z. Singapore Esplanade Cricket Club.

Print n° 20211 P.Z. Singapore Club & Post Office.

Print n° 20216 P.Z. Singapore Collyer Quai.

\$4 500

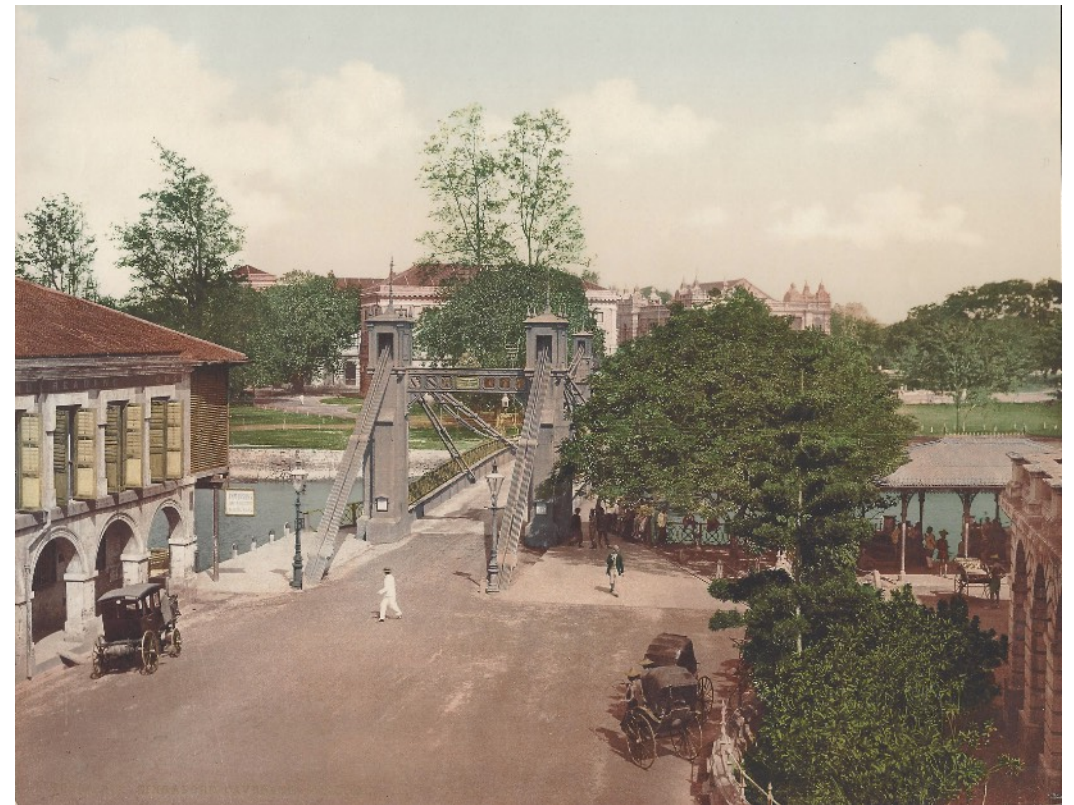
[26] PHOTOGRAPH ALBUM OF EGYPT [1890-1900]

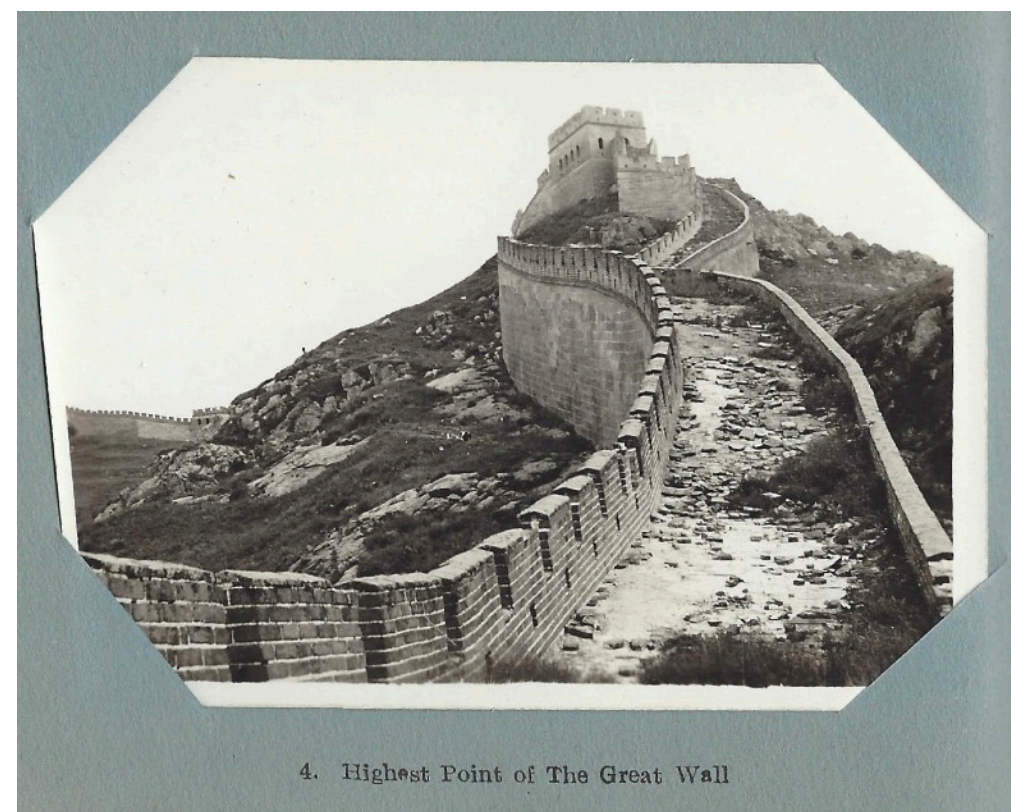
87 albumen photographs depicting landscapes, city views and monuments in Alger, Cairo, the Nile, Alexandria, Port Said, Suez... All mounted on stiff card, most of them with print number and captions. 21 x 27 cms.

Some of the photographers/studios are: Artistique G. Lekegian & Co., S. Hakim, Schröder & Cie, Zürich, J.B. Sebah, Bonfils, Garrigues...

Oblong folio (40 x 28,5 cms.) Contemporary quarter calf.

\$2 800





The views of my tour at The Great Wall.

YUNG CHEN STUDIO

Ca. 1910

Oblong 8° (15 x 10,5 cms.) Original wrappers.

12 photographs of the The Great Wall of China.

\$300

[28] BINDING TRAUTZ-BAUZONNET - 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 colored morocco onlays surrounding a central octagonal pigskin panel with painted flower on gilt background turn-ins stamp-signed by TRAUTZ-BAUZONNET.

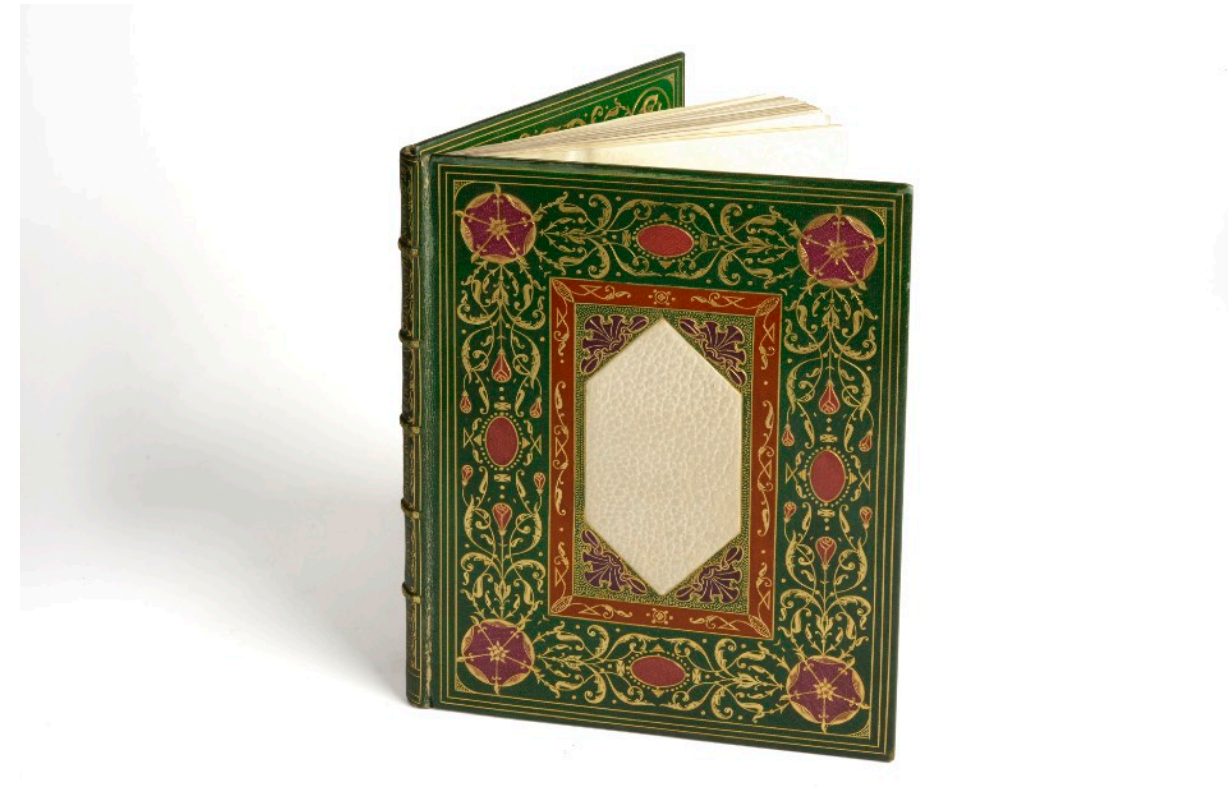
Printed on vellum and illuminated throughout in gold and colors, with elaborate borders and numerous large initials, text on rectos only.

Limited "SAINT DUNSTAN" edition of 30 sets specially illuminated throughout by Ross Turner, a well-known watercolorist 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.

\$9 000



[29] ALBUM OF PHOTOGRAPHS OF MONTECARLO & NICE

Nice, n.d. (1903).

Large oblong folio (610 x 265 mm.) Contemporary half red morocco portfolio, gilt decorations, large lettering piece at center of front cover with gilt title NICE, MONTECARLO 1903 A.O. (Antoine d'Orleans, Duke of Montpensier).

Beautiful portfolio with 39 photographs, signed by Anfossi et Giotti at Place Massena, Nice.

\$5 000



[30] BUENAVENTURA, ALFREDO (BULAC, MANILA, FILIPINAS 1942-1982)

"Pescadores". 1973 (Fishermen)

Acrylic on canvas laid on board.

Signed.

600 x 435 mm.

Alfredo Buenaventura y Ostria was born into a distinguished artistic family in Bulacan, a province north of Manila.

\$2 000





[30] BUENAVENTURA, ALFREDO

[31] DALI, SALVADOR

Quevedo Visioner illustrerade med sex tornalsgravyrer i färg av SALVADOR DALI.

Malmö, Galerie Börjeson, 1975.

Large folio (840 x 650 mm.) Original brown cloth portfolio, silver stamped illustration and signature of the artist at front cover.

Set of 6 numbered drypoints with stencil coloring signed by Dali in pencil (658 x 540 mm.), all of them mounted on passpartout.

Title page, text in Swedish, and justification. Loose, as issued.

Limited edition of 300 copies on velin d'Arches, this is n° 65.

\$10 000



[32] ROSENQUIST, JAMES

Swing Screen.

1979

2 color etching, aquatint with pochoir on paper. Paint applied with a tire and hand coloring.

Printed on Pescia, Italy by Patrik Lindhardt, Multiples, Inc.

Hand signed, dated, titled and numbered by the artist. Framed.

Edition of 78 (number 14).

Constance W. Glenn 170.

\$3 000

[33] ROSENQUIST, James

Swing Screen (2nd State).

1979

1 color etching, aquatint on paper.

Hand signed, dated, titled and numbered by the artist. Framed.

Edition of 78 (number 14).

Constance W. Glenn 170A.

\$2 800

[34] ROSENQUIST, James

TIDE (2nd State)

1979

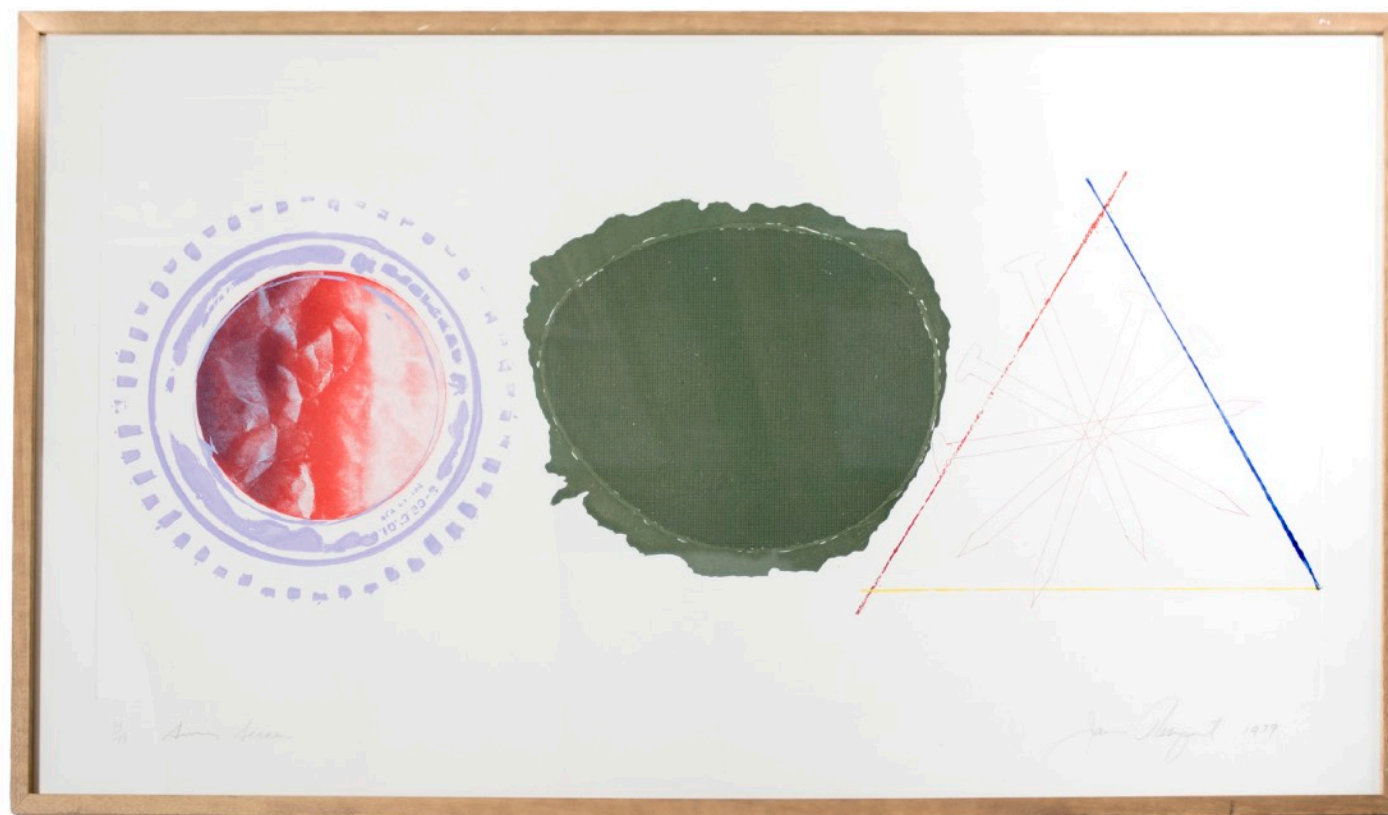
1 color etching on paper.

Hand signed, dated, titled and numbered by the artist. Framed.

Edition of 78 (number 15).

Constance W. Glenn 171A.

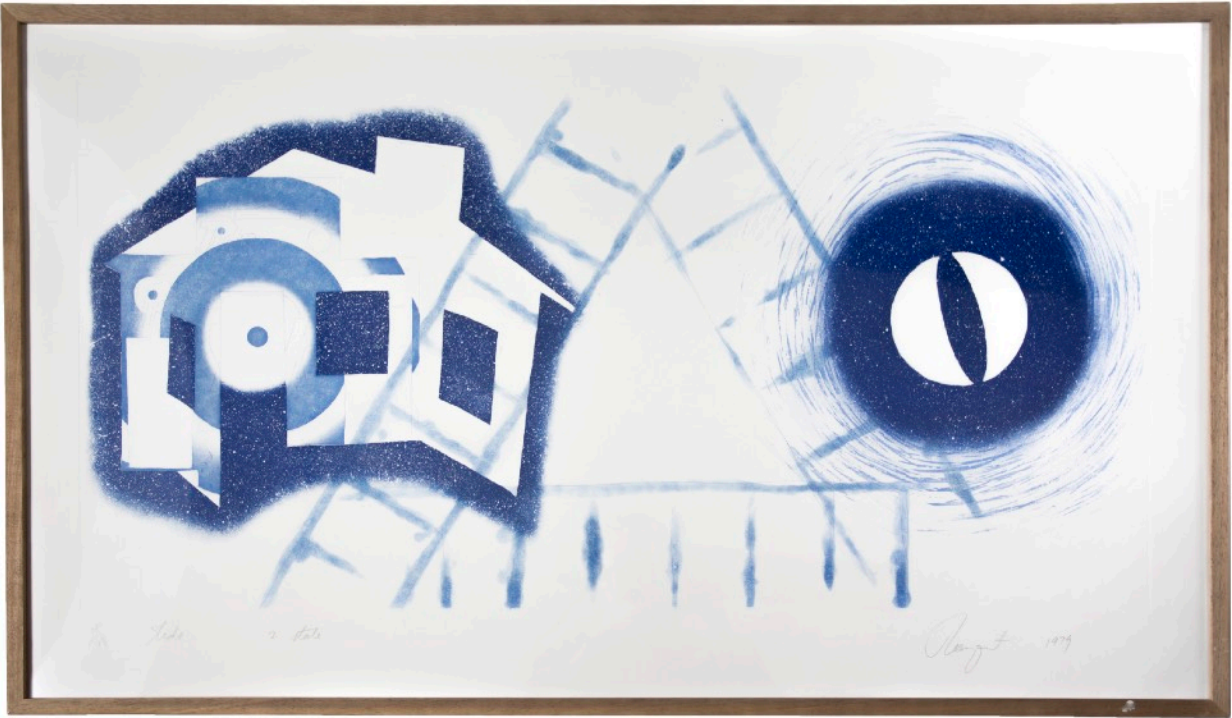
\$2 800



[35] ZÓBEL, FERNANDO

“Un vertical cogiendo roca y gesto de mando, sentado en primer término (aquí indicado pero no metido) vida azul prusia”.
Cuenca, 1981.
Ink and watercolor on paper.
Titled, signed and dated “Cuenca 24 de julio 1981”
295 x 195 mm.

\$3 800



[34] ROSENQUIST TIDE (2ND STATE)

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