

# Shakespeare

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## [1] QUESTION

*de amor, de dos enamorados, al vno era muerta su amiga, el otro sirue sin esperança de galardón. Disputan qual delos dos sufre mayor pena. Entrexerense en esta controuersia muchas cartas y enamorados razonamientos... Concluye con la salida del señor, Viso rey de Napoles... La mayor parte de la obra es hystoria verdadera.* Venecia, Iuan Batista Pedrezano, 1533. 8° (150 x 105 mm.) Later sixteenth century vellum. 128 inc. title page printed in red and black, with woodcut vignette, 1 colophon ll., [1] bl., woodcut illustrations within the text. A-Q8.

Early edition of this anonymous little studied Spanish romance, set at the Aragonese court in Naples. A tale of love that mixes prose and verse to recount the intrigues of the Spanish court in a sentimental, psychological and historical sense at the same time.

*“Chivalrous games and shows at the Court of Naples, a hunting scene, jousts and tournaments and a tilting-match with reeds, are all minutely described, with the dresses and armor, the devices and mottoes, of the principal personages who took part in them. Poetry, too, is freely scattered through it, villancicos, motes and invenciones, such as are found in the Cancioneros.”* - Ticknor.

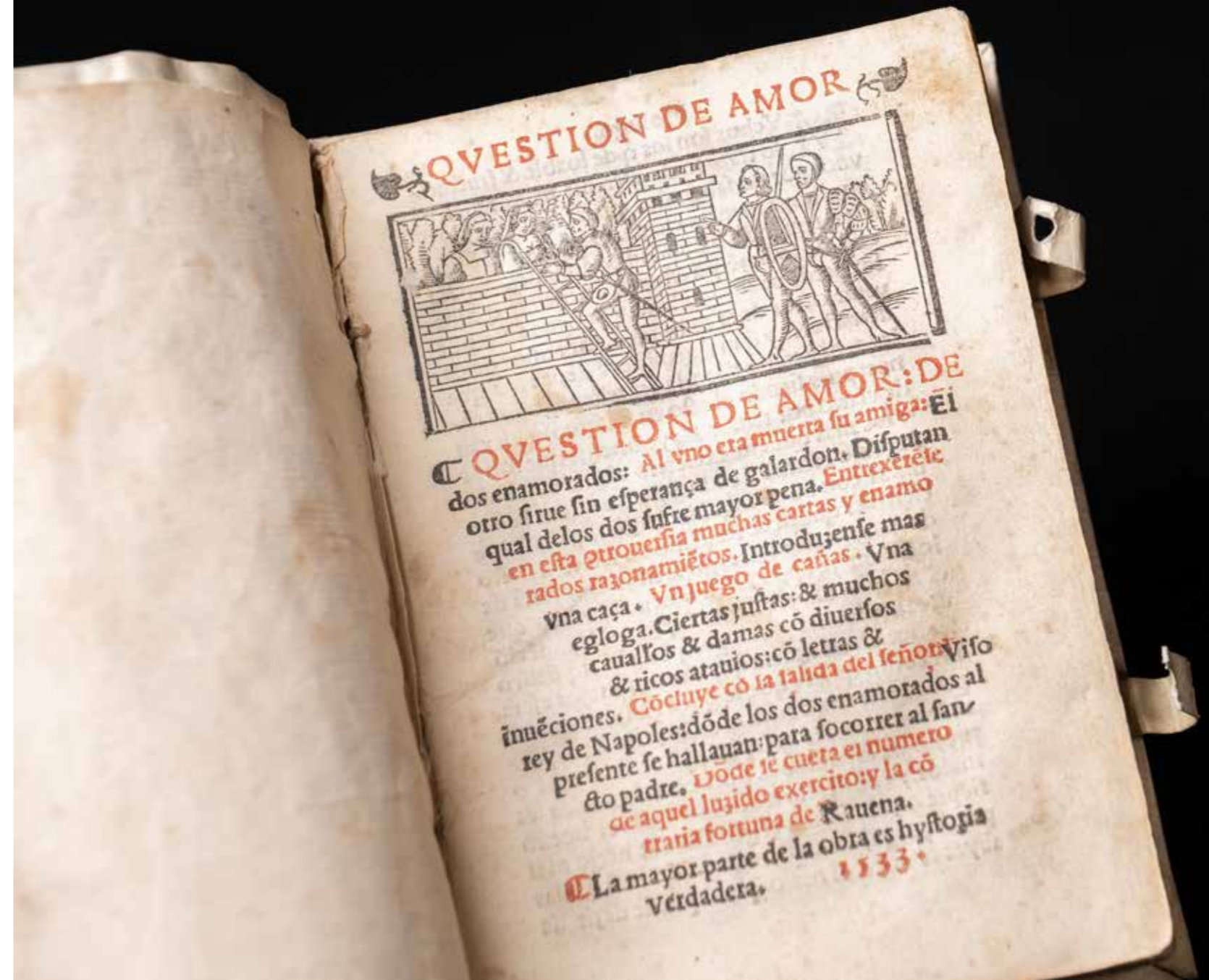
*“He descrito tan circunstanciadamente esta edición por su excesiva rareza, no la poseo y no la han conocido, que yo sepa ninguno de nuestros bibliógrafos...”* - Salvá.

All the sixteenth century editions are rare, USTC traces only six copies of this one, printed in 1533.

A fine, clean and complete copy of this precious and exceedingly rare book.

Palau 243456; not in Norton; Heredia 170 fr.; 32 pounds Huth.

20 000 GBP



## [2] MAGNUS, Olaus

*Historia de gentibus septentrionalibus.*

Rome, Giovanni Maria de Viotti, 1555.

Folio (254 x 182 mm.) Contemporary vellum.

450 ff., 2 ll. Numerous woodcuts (including a full-page map of Scandinavia), woodcut initials, woodcut device with arms of Magnus on final leaf.

First edition of Magnus's fascinating survey of the peoples and customs of Scandinavia, one of the most important sources on the customs of the Northern people in the XVIth century. A few of the woodcuts (including the map) were previously used in Johannes Magnus's history of the Goths and the Swedes, printed in Rome by Viotti in 1554.

Olaus Magnus was the last Catholic archbishop of Sweden. His work is a product of his trips to the North of Scandinavia between 1519 and 1521, conversations with other humanists during his visit to Poland (such as Damião de Góis and Jacob Ziegler), contact with the papal Curia in Rome, and his brother, Johannes Magnus. The Swedish bishop was a reader of Classical and biblical texts about the North, which helped to paint the North as evil during the Middle Ages. Magnus, however, made the effort to describe each *miraculum* as a sign of God's work. Even the most feared elements of the North, such as the snow, the ice, and the strong cold, were understood as responsible for the maintenance of life.

The history discusses several Northern legends, one of which was that of Amleth's father, Horvendil. It also includes a summary of the Amleth legend which Shakespeare could have read and could have had access to, using it as well for his *Hamlet*.

Slightly short of outer margin affecting sometimes printed marginalia, dampstain at first index leaves and last ones, manuscript note at foot of title page and verso of colophon.

Adams M-140; Alden 555.37; Collijn II, pp. 221-227; Mortimer 270; Sabin 43830

4 000 GBP



Engraving on Book 7 (pp. 237) *On the Stratagem with Tree Branches of King Hake.*

This woodcut illustrates the old legend of Hake, king of the Geathish, and his war against Denmark and king Sigar. In a way like when the Birnam wood came to Dunsinane in Shakespeare's *Macbeth*, king Hake's troops (to the left) masked themselves with branches of trees with leaves on. In this disguise they advanced towards Sigar's castle. In his castle king Sigar is playing backgammon. This has probably connection to another old legend, the one about the backgammon playing king who prohibited, on death penalty, all unpleasant news



### [3] TORQUEMADA, Antonio

*Jardín de flores curiosas en q[ue] se trata[n] algunas materias de humanidad, philosophia, teología, y geographia, con otras cosas curiosas.*

Salamanca, Iuan Baptista de Terranova, 1570.

Small 8° (143 x 100 mm.) Modern calf, gilt fillets, spine with compartments, gilt lettered. Slipcase. 8 h. (last blank) inc. title page, 286 ff., colophon.

Slightly browned and stained, title page mounted.

Palau 334907; Salvá 2010 note; Ferreras "Los diálogos humanísticos del siglo XVI en lengua castellana", Murcia 2008; n°99.

**12 000 GBP**

First edition, of great rarity, of Torquemada's most popular work, *Jardín de Flores curiosas*, included in the Index of Forbidden Books by the Inquisition.

The Dominican friar dedicates a few excerpts to Northern phenomena, such as sorcerers, mischievous spirits, werewolves, sea monsters, and wind-selling witches. Torquemada's text resembles King James VI's and the British dramatists' because they indicate *the Historia de gentibus septentrionalibus* by the Swedish Catholic Olaus Magnus (see previous lot) as a reference on the North. Torquemada, for example, explicitly describes Magnus' authority of the matter when composing this work. Shakespeare may have had access to the manuscript of Lewes Lewkenor's translation of Torquemada's work, inspiring his character Puck, also referred to as Robin Goodfellow and Hobgoblin, that appears as a vassal of the Fairy King Oberon in Shakespeare's play *A Midsummer Night's Dream*, and is responsible for the mischief that occurs.

JARDIN  
DE FLORES  
curiosas, en q̄ se tratã  
algunas materias de humanidad, phi-  
lofophia, theologia, y geographia, con  
otras cosas curiosas, y apazibles, Cõ  
puesto por Antonio de Tor-  
quemada.

DIRIGIDO AL MVY ILLVSTRÈ  
y Reuerendissimo señor don Diego Sarmien-  
to de Soto Mayor, Obispo de Astor-  
ga. &c.

Va hecho en feys tratados, como parecera en  
la sexta pagina de esta obra.

EN SALAMANCA.  
En casa de Iuan Baptista de Terranova.  
M. D. LXX

CON PRIVILEGIO.

Esta tassado en reales y medio.

## [4] [MONTALVO, Garci Rodrigo de]

*Le Premier (quatrozième) livre de Amadis de Gaule.*  
Antwerp, G. Sylvius (part 14 by Waesberghe), 1572-1574.

14 parts in 6 vols., 4° (193 x 140 mm.) Burgundy gilt morocco by Dupré, spine in compartments, gilt edges.

Complete second Antwerp edition of Nicolas de Herberay's translation of the most popular chivalric romance in sixteenth century Spain, illustrated with 201 fine woodcuts.

First published in Spain in 1508, this novel is a masterpiece of medieval fantasy. It inspired a century of best-selling sequels and made *Don Quixote* go mad believing he was a heroic knight-errant like Amadis.

Shakespeare may have used episodes from the second book of the *Amadis* translated by Anthony Munday in 1595, specifically the one that tells the story of the beginnings of the Insula Firme as a magical space and place of exile. A series of parallels between this episode and Shakespeare's work, shows that the English bard could use Montalvo's work as a map that provides him with a geography that highlights a wandering island, some key characters and a plot that highlights the rivalry between two brothers, the exile of one of them, the use of magic and the triumphant return. Frederick A. de Armas: *Reescrituras de la Insula Firme: Amadis de Gaula y The Tempest*. Madrid, Fundacion Universitaria Española, 2018: pp. 349-66.

After his defeat by Emperor Charles V at the battle of Pavia, King Francis I of France was brought as a prisoner to Madrid. Legend says he was held for a while

in Lujanes Tower, where, to help pass the time, his sister Margarita read him *Amadis de Gaula*. When he returned to France, he asked Nicolas de Herberay to translate it.

Marginal paper repairs on 9 leaves at book 1, a few tears, finely repaired, on pp. 99 to 114, on book 3. Small wormhole (repaired) affecting a few letters on pp. 43 & 44 on book 7. Title page of vol. 11 repaired at upper right corner, tear (repaired) at pp. 321 of book 12.

Palau 10510, 10512, 10513; *Belgica Typographica*, 89-91; Brunet, I, 216.

**4 000 GBP**



## [5] CHRONICLE OF THE CID

*Cronica del muy esforçado cavallero el Cid Ruy Diaz Campeador.*

Bruxellas, en casa de Juan Mommaerte, a la enseña de la Imprimerie, 1588[-9].

16° (130 x 80 mm.) Finely bound by Hardy in nineteenth-century red morocco, gilt supralibris (Bibliothèque de Mello) at center of both covers, triple gilt fillets, blue morocco richly gilt doublures, spine gilt in compartments, gilt dentelles, gilt edges. [107] ff, with large woodcut vignette to title, and 7 further leaves, without terminal blank.

A charming late Spanish sixteenth-century edition of the romance of *El Cid*, published in Brussels, presented in a handsome binding by Hardy, from the library of the late Baron Seillière.

Based upon the life of Rodrigo Díaz de Vivar, Castilian nobleman and medieval military leader, referred to as “*El Cid*” by Arabs in Spain, and “*El Campeador*” by local Christians, this romance was one of the earliest Spanish chivalric epics. *El Cid* started his career with campaigns against the Moors in the service of Alfonso VI of Castile’s brother, Sancho II, in which he won victories at Zaragoza and also defeated Ramiro I of Aragon. After the death of his brother, Alfonso VI forced *El Cid* into exile probably feeling jealous of him.

The Castilian military leader survived by becoming a mercenary and selling his skills to the highest bidder, the most notable of his clients being the Muslim king of Zaragoza. By the time the Almoravids of Morocco invaded Spain in 1086, *El Cid* was a significant independent player in Spanish power struggles, leading a combined army of Christian and Muslim soldiers.

From the Middle Ages to the XVIIth century, Europeans depicted Moors as being black, “swarthy,” or “tawny” in skin colour (*Othello*, Shakespeare’s Moor of Venice, comes to mind in such a context.)

USTC locates only 14 copies, just one of which in the USA (Hispanic Society).

Provenance: Baron Seillière (Bibliothèque de Mello supralibris); Queen Amelia of Portugal (dedication on front endpaper, signed in Versailles in 1923); Earl of Lancaster (letter from Paul Van Der Perre, signed in Brussels in 1968, appraising the copy and identifying the owner at the time).

A very nice copy, with great provenance.

Adams D399, Peeters-Fontainas 278, Palau 54496; Wilkinson 16566; USTC 440098; Encyclopædia Britannica.

**12 000 GBP**



## [6] GOTHO, Filippo

*Breve ragguaglio dell’invention e festa de’ gloriosi martiri Placido e compagni mandato al Sern.mo Don Filippo d’Austria Principe di Spagna da Filippo Gotho Cavaliere Messinese.*

Messina, Fausto Bufalini, 1591.

4° (221 x 165 mm.) Contemporary vellum.

10 ll. inc. engraved title page, 184 pp. inc. 27 full page engravings within the text and 4 index ll.

First and only edition of a rare festival book describing the festivities in Messina ordered by Philip III, King of Spain, to celebrate the discovery on 4 August 1588 of the remains of St. Placid and his fellow martyrs, which were unearthed in the choir of the church of S. Giovanni Battista.

In connection with the enshrining of these bones in reliquaries, a three-day-long festivity was organized and included numerous processions, monuments and displays.

The plates depict the major parts of the festival. The most noteworthy are those portraying the ten triumphal arches erected in various parts of the city. At least two were designed by the Messinian artist Rinaldo Bonanno. These are the only documents on his activity as an architect in which his name appears. The short history of Messina at the beginning is accompanied by a panoramic view of the city, one of the earliest extant.

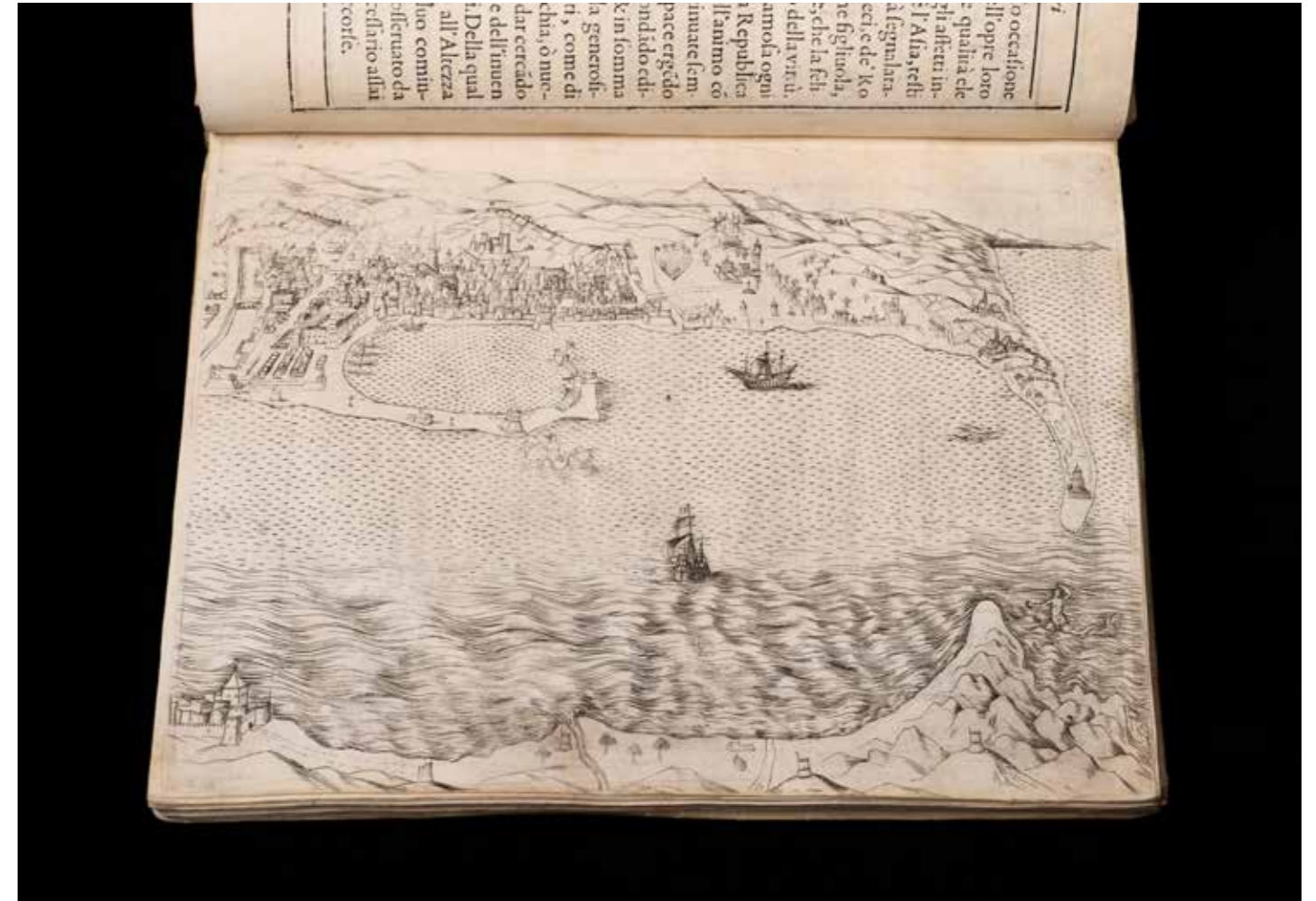
“Edizione bellissima” - Evola.

“Rarissimo” - Lozzi.

Title page repaired at lower margin, without affecting the plate.

Lozzi, 2575; Adams G-896; Mortimer Italian 217; Mira I, p. 447; Evola “Storia tipografico letteraria del sec. XVI in Sicilia” pp. 246, no144; Ornament 3190.

**16 000 GBP**





## [7] VEGA CARPIO, Lope de

*La hermosura de Angelica, con otras diuersas rimas. Segunda parte de las rimas de Lope de Vega: [Sonetos], Tercera parte de las rimas de Lope de Vega Carpio: [La Dragontea].*

Barcelona, Miguel Menescal, 1604 (en casa de Iuan Amelló).

8° (145 x 97 mm.) Dark brown morocco by Palomino, covers elaborately gilt with inlaids in blue, green, habana and red morocco. Spine with raised bands in six compartments, lettered in the second, the others with a repeat decoration in gilt and morocco inlaids, red morocco doublures elaborately tooled in gilt, gilt edges, painted endpapers. [8], 482 [i.e. 446] ll.

Palau 356331; Wilkinson 63086; USTC 5006030; Profeti “Per una bibliografia di Lope de Vega. Opere non drammatiche a stampa”, p. 138-141.

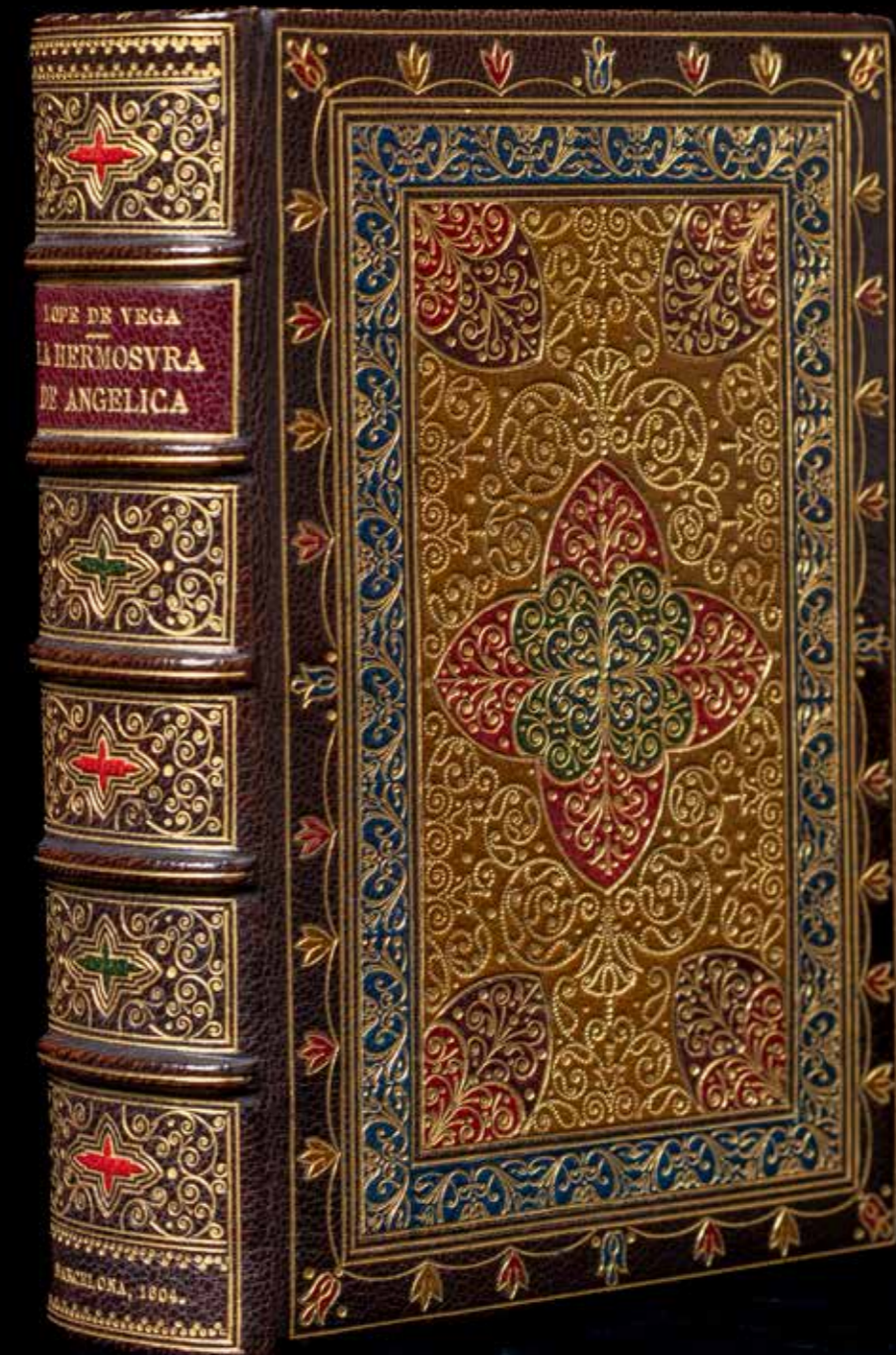
**12 000 GBP**

Second edition of Lope de Vega’s epic poem, in a sumptuous binding.

*La Hermosura de Angelica* is a poem in three books, a kind of sequel to Ariosto’s *Orlando Furioso*, first published in 1602 with two hundred sonnets. In this second edition, he republished them with new material in some *Rimas*, influenced by **Shakespeare**. *La Dragontea* is another epic poem of Sir Francis Drake’s last expedition and death.

This edition includes a sonnet by Cervantes on pp.315, being the last time they praised each other publicly, as their friendship came to an end after the first part of *Don Quixote* was published in 1605. In August 1604, a few months before Cervantes’ masterpiece was released, Lope wrote to a friend criticizing the work, marking the beginning of a prolonged feud.

Small repair at outer margin of title page, contemporary manuscript exlibris.



## [8] FERREIRA DE VASCONCELLOS, Jorge

*Comedia Aulegrafia.*

Lisboa, Pedro Craesbeeck, 1619.

Small 4° (186 x 134 mm.) XIXth c. red morocco gilt, blind stamped Salvá supralibris, spine in compartments.

4 ll. inc. title page with woodcut device, 186 ff.

Salvá copy of this rare Portuguese comedy, an adaptation of Francisco de Rojas' *Celestina*, printed by Pedro Craesbeeck, who also printed the second *Don Quixote* edited in Portugal.

The work resembles *La Celestina* in form, and includes a collection of popular lore and witty sayings introduced with a moral purpose. Ferreira de Vasconcellos reflects very well the manners, ideas, and moral tone of the Portuguese court of the mid-sixteenth century.

According to Eugenio Asensio, the greatest admirer of Jorge Ferreira de Vasconcelos and his comedies, would have been Lope de Vega. They were both prominent figures of Iberian theater during the Golden Age.

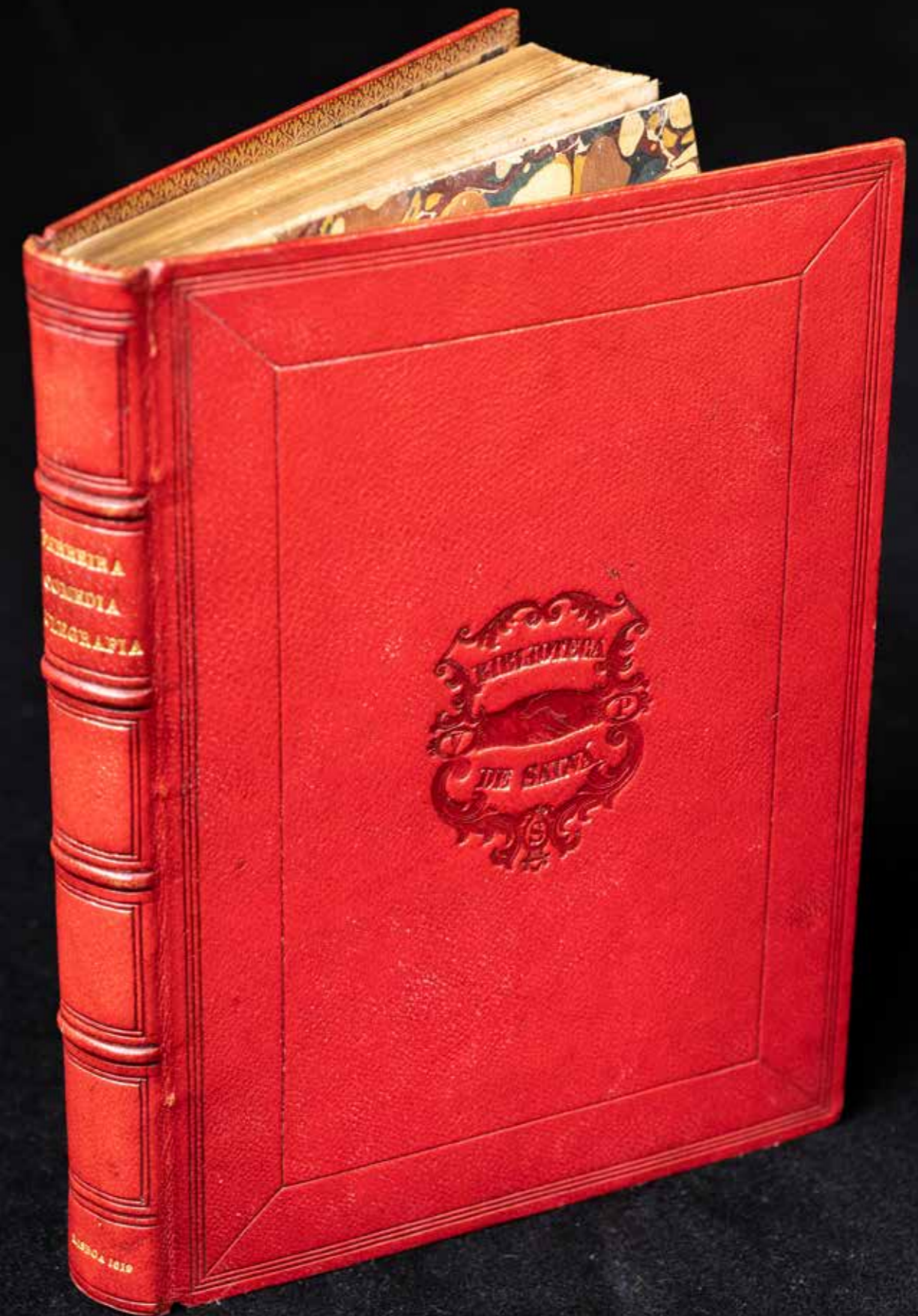
*"Edition rare, la plus ancienne connue."* - Heredia.

Paper repair at title page and a couple of leaves, not affecting the text.

Provenance: Salva (supralibros), Heredia (bookplate at front endpaper).

Salvá 1253; Heredia 2401; Innocencio IV, 2093; Wilkinson *"Iberian Books"* 62799.

**6 000 GBP**



*'Give me the map there. Know we have divided / In three our kingdom...'*  
(King Lear)

## [9] ORTELIUS, Abraham

*Theatri Orbis Terrarum. Parergon sive veteris geographiae tabulae, comentariis geographicis et historicis illustratae. Editio novissima...*

Antuerpiae, ex Officina Plantiniana, 1624.

Large folio (480 x 343 mm.) Contemporary vellum (repairs at extremities, stains)

4 ll. incl. engraved frontispiece, large coat of arms of the Spanish Empire at verso, 44 hand colored double maps, 32 pp., 2 ll. (last with wood engraved large printer's device at recto, and manuscript index at verso)

Last and most comprehensive edition of Ortelius' *Parergon*, the atlas of the ancient geography.

The maps comprises both classical and biblical themes, including the wanderings of Odysseus, Abraham and Paul the Apostle.

Abraham Ortelius was one of the pioneers of new cartographic practices in Shakespeare's lifetime, required by the contemporary growth of the international trade. The natural world was closely related to economic and political concerns. The influence of this cartographic look, closely connected to questions of land ownership, is showed in the opening of *King Lear*. The tragedy is set in motion by Lear's attempted division of his kingdom into three, which he dramatically demonstrates by using a map: *'Give me the map there. Know we have divided / In three our kingdom...'*

Koeman III, Ort. 46: "The maps and plates of the *Parergon* have to be evaluated as the most outstanding engravings depicting the wide-spread interest of classical geography in the sixteenth century..."

Some minor browning at margins.

Koeman III, Ort 46; Phillips 5643; BMC XVIII, 1203.439.

**18 000 GBP**





BALTHASAR MORETVS  
BENEVOLO LECTORI  
S. P.



VAM vii literari, Antiquis Scripturis  
 luculentis, magno Re literaria  
 bono operam navatum: ego huc No-  
 vo, sed ex Ventris consuetudo, li-  
 benter impendi: an cum pan Rei eni-  
 dem litterarum fructu, aliorum edo ad-  
 dicam. Illi meliora notae codicum  
 MSS. fidem fecit, & fidelissimis illis  
 notis liberavit: eodem ego exemplo  
 ipsos Antiquorum fontes accessi, quo-  
 rum impudens aqua numerus hinc No-  
 vo-antiqui macula abluere:  
 an Librorum quos in impeditis vitiis, an  
 quosdam ipsos ab aliis ad-  
 spersis, hanc disperso. Siquidem in  
 Tabulis multa locorum vocabula co-  
 mendant: Commentaria Geographica &  
 Historica (quae praeter veterem  
 regionum suam, antiquos gentium ritus  
 & mores, reliqua memorata  
 dignissima continent) a gravissima  
 quae consuetudine sapienter mendi-  
 ca purganda, Historia veritatem asserit:  
 quaedam etiam subinde adden-  
 do, illustrant. Forsitan quis erret in  
 ipso Geographico locorum situ in-  
 super ceteris desideret: at non frustra  
 hoc deservit: & sperant hanc lu-  
 cem à Cosmographo Regno emanat  
 auctario: si quid verò deesse videatur,  
 ab aliis, quibus propitius magis  
 Geographiae studium, suppleri velim.  
 De Tabulis quae accedunt, nihil hic  
 te moroso Lector: sine loco hoc  
 ago, easque uterendi rationem tibi  
 reddo. Certè Tabulam Inveniarum  
 Antiquarum, ex Illustri Præsingensium  
 Bibliothecæ Seprenviri Augustini  
 beneficio erutam, & Ostelii ipsius  
 cura in xj incusam, omni hanc  
 oportuit, ut hoc VETERIS GEOGRAPHICÆ  
 THEATRUM perficeretur. Quo quidem  
 nomine, vultu proprio, appellari iam  
 Opus debuit, ut vitata hæcenus  
 PAKERII nomenclaturæ Bibliopolarum  
 magis scientie infirmitas. Bisatium  
 enim princeps THEATRUM OSTELIANVM  
 dicitur.

*“It is as hard to come as for a camel to thread the postern of a small needle’s eye.” (Richard II, Act V, Scene 5).*

## [10] THE HOLY BIBLE

*Containing the Old Testament and the New. Newly translated out of the original Tongues and With the former translations diligently compared and revised.*

London, Printed by Charles Bill and the Executrix of Thomas Newcomb deceas’d, Printers to the King’s most Excellent Majesty, 1700.

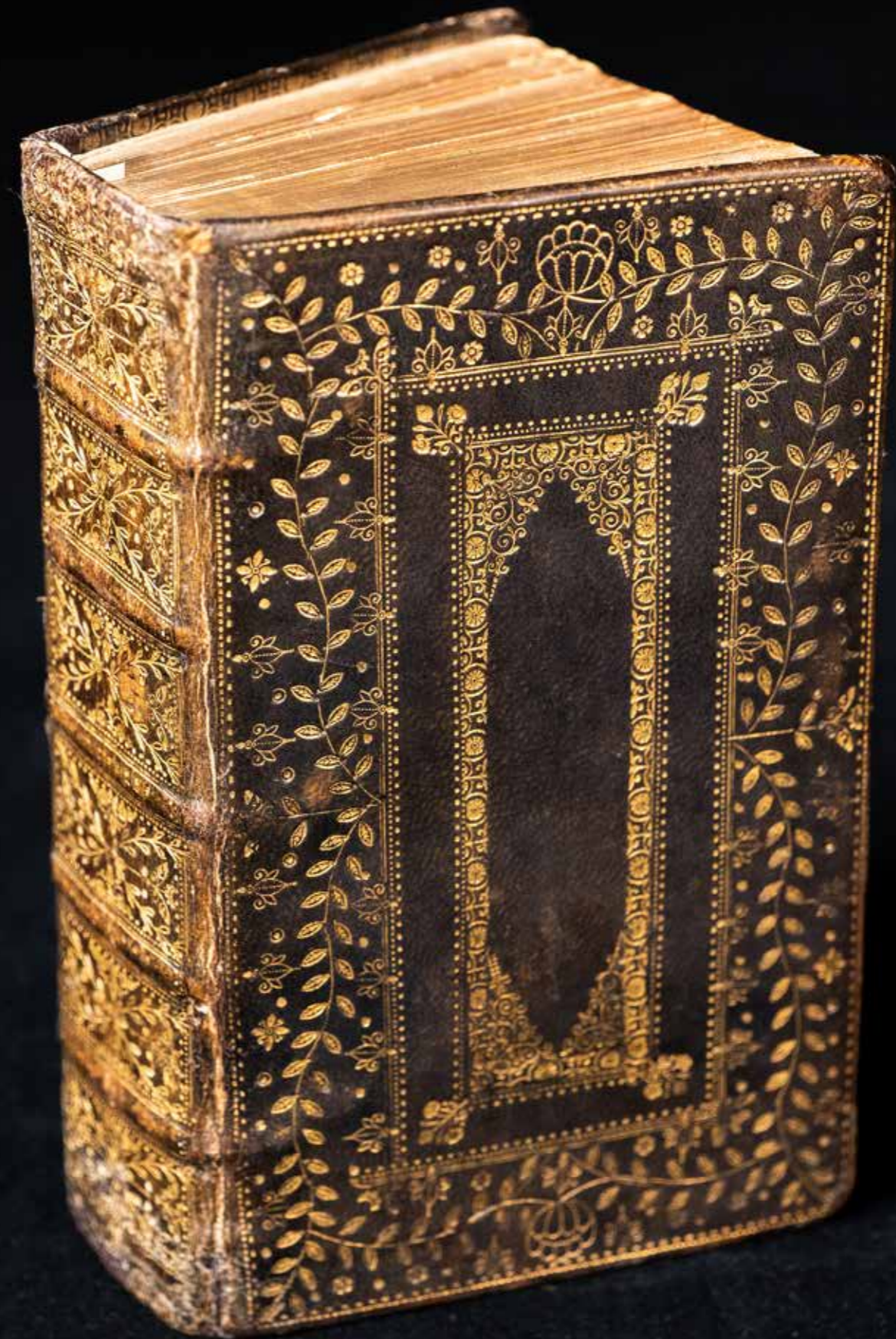
8° (165 x 100 mm). Contemporary calf with gilt floral decorations on both covers, spine gilt in compartments, gilt dentelles, gilt edges (slightly rubbed).

Title page ruled in red, 410 ll.inc. the Book of Psalms, new title ruled in red for the New Testament, 127 ll.

Catholic or Protestant, Anglican or Puritan, Shakespeare was a good Christian. A conscientious Christian, with a perfect vision of Christian theology, he speaks with the language of the Bible in his dramas. We have an example in *Hamlet*, where an undertaker is surprised by the biblical ignorance of his partner. In *The Merchant of Venice*, Shylock the Jew, knows the Old Testament very well. In *Richard II* he names the Holy Scripture many times, quoting biblical passages that appear in quotation marks in the text. His continuous allusions to Holy Scripture, demonstrate his Biblical knowledge.

A sumptuous contemporary binding.

**700 GBP**



*The most glorious event remembered of Elizabeth's reign:  
The defeat of the Spanish Armada*

**[11] PINE, John**

*The Tapestry Hangings of the House of Lords: representing the several engagements between the English and Spanish fleets in the ever memorable year MDLXXXVIII.*

London, John Pine, 1739.

Folio (534 x 372 mm.) Contemporary gilt mottled calf, raised bands, spine gilt in eight compartments (expertly repaired at extremities).

2 ll. inc. engraved hand colored title page, 24 pp., subscribers ll., and a total of 16 engraved double page plates, including one map of the British Isles showing the route of the Spanish Armada, 10 plates of sea battles printed in dark blue-green ink surrounded by engraved borders, all hand colored; five plates each with two engraved maps.

Beautiful hand colored copy of Pine's work depicting the defeat of the Spanish Armada, one of the major productions of his distinguished career.

The magnificent plates reproduce the tapestries commissioned in 1591 to commemorate the defeat of the Spanish fleet, being of great historical value, since the original hangings were destroyed in a fire in 1834.

The 10 original tapestries were woven from designs by Dutch marine artist Hendrick Vroom (1563-1640) that document the progress of the 1588 naval engagements that would produce what is generally acknowledged as the greatest victory at sea in British history.

French artist Clement Lemprière (1683-1746) did the drawings from which these plates were engraved, and the renowned French illustrator Hubert Gravelot (1699-1773) created the elegant borders featuring oval portraits of

the battle's heroes, Sir Francis Drake and Lord Howard among them. The tapestry engravings are printed in dark ink with a blue-green tinge.

The defeat of the Spanish Armada caused a surge in growth of the English national spirit. English patriotism and devotion to the Queen rose to its greatest heights after, shown in part by a profusion of literature that included Shakespear's first plays, patriotic histories of the English monarchy, like Henry VI.

Light marginal foxing throughout, ink stain at lower margin of first page and water stain, also at lower margin of the last five plates, otherwise a fine copy, the plates very richly printed within vast margins and beautiful color.

Provenance: Foley (bookplate at front cover).

Berlin Katalog 1677.

**38 000 GBP**





## [12] PIRANESI, Giovanni Battista & Francesco PIRANESI

*Trofeo o sia magnifica colonna coclide... fatte da Traiano.*  
[Rome, circa 1777].

Folio (760 x 545 mm). Contemporary half paper boards, manuscript label at front cover, vellum spine (slightly worn).

Etched title by G.B. Piranesi, frontispiece and 31 etched plates by G.B. and F. Piranesi (6 double-page and 3 folding). The plates are numbered at upper right corner, with roman numerals, but plate XIV, XXII to XXV are unnumbered. The two large folding ones at the end are numbered IV and V.

First edition, late issue, combining the *Colonna Traiana*, with the *Colonna di Antonino Pio*. Includes plates XX and XXI, appended to the *Colonna Traiana* by Francesco Piranesi, probably between 1783 and 1785 (RIBA, *Early Printed Books*, 2567)

The work describes the commemorative column in Rome which is the sole intact monument of the great Forum commissioned by the emperor Trajan from the architect Apollodorus of Damascus. The structures of the Forum were ruined by an earthquake in the ninth century and largely re-used in the 16th century in the rebuilding of St. Peter's.

The plate count of our copy corresponds to Focillon's plate count (551-582) but ours does not contain plates 553 and 574.

Provenance: Prince Eugène Lascaris Comnène (large colored exlibris on front cover), Spanish lawyer

who claimed to be a descendant of the medieval Laskaris family. Antonio Manuel de Guadan, Spanish numismatist, author of several books on numismatics (exlibris with motto "*Qui non proficit deficit*" at front cover);

Hind pp. 86-87; Focillon 551-582; Millard 96.

15 000 GBP





*“Cervantes is to Spanish literature  
what Shakespeare is to English” - Harold Bloom*

### [13] CERVANTES SAAVEDRA, Miguel de

*El Ingenioso Hidalgo Don Quijote de la Mancha. Nueva edición corregida por la Real Academia Española.*  
Madrid, Ibarra, 1780.

4 vols. Folio (296 x 226 mm.) Contemporary gilt calf by Gabriel de Sancha, spine richly gilt with double lettering piece (somehow rubbed, tiny worming at head and foot of spines, volume IV with scratches at front cover).

I. Engraved frontispiece, portrait, XIV-CCXXII-199 pp. 6 engraved plates and folding map by Tomás López.

II. Engraved frontispiece, 418 pp. 9 engraved plates.

III. Engraved frontispiece, 306 pp. 7 engraved plates.

IV. Engraved frontispiece, 346 pp. 9 engraved plates. Engraved initials, vignettes and “cul de lamp”.

The deluxe illustrated Ibarra edition of Cervantes’ masterpiece, bound by the Spanish bookseller and bookbinder, Gabriel de Sancha, who was resident in London for several months in 1784.

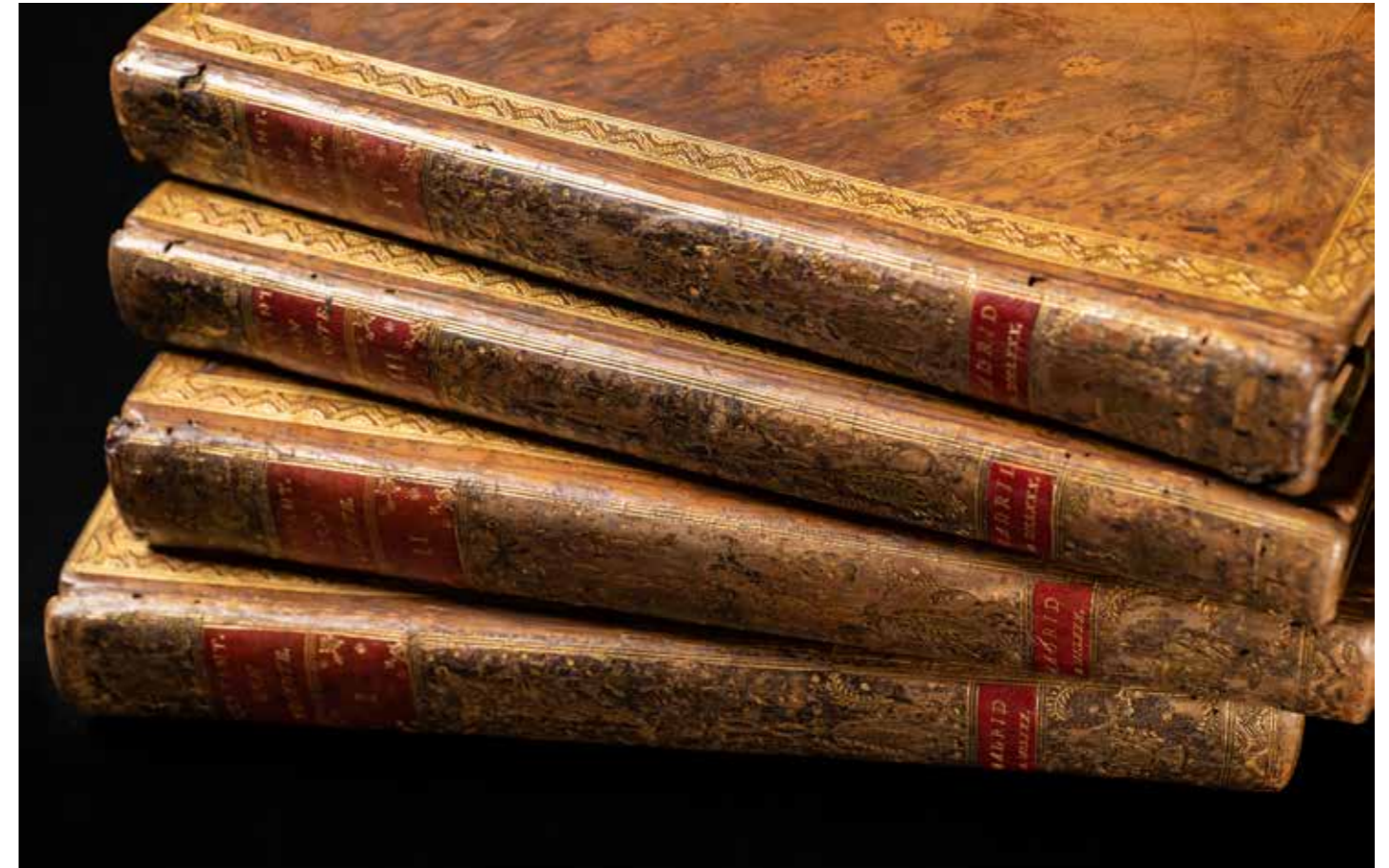
The illustrations were designed by the best Spanish artists of the day (Antonio Carnicero, José del Castillo, Geronimo Gil y Gregorio Fierro), the paper was milled expressly for the edition, and the type was specially cut. It contains the first map depicting the route taken by Don Quixote and Sancho Panza through Spain, drawn by Tomas López, after Hermosilla topographical details. Richard Ford declares that *“no grand library should be without it”*.

*“Magnificent, superior in artistic beauty to all others produced in Spain or abroad” - Palau.*

*“A masterpiece of typography.” - Ebert.*

*Palau 52024; Cohen 218-219; Suñé 60; Ebert 3928.*

**14 000 GBP**



*We are such stuff as dreams are made on, and  
our little life is rounded with a sleep*

## [14] SHAKESPEARE, William

*Tempest. Printed complete from the Text of Sam. Johnson and  
Geo. Stevens. And revised from the last editions.*

London, John Bell, 1785.

12° (142 x 90 mm.) Contemporary mosaic cutout  
binding with layers of dark blue and citron laid over  
red, in a panel design with gilt-stamped stars, leaves,  
and an urn in the central medallion, spine gilt, edges  
gilt, in a contemporary slipcase of the same design;  
light wear at extremities of slipcase.

Engraved frontispiece portrait of the actress Anna  
Maria Crouch, when Miss Phillips, in character  
as Miranda, standing on rocks by the sea, her left  
arm stretched out, her right hand holding long  
veil; engraved additional title page; small tears and  
creases in lower margin of last few pages without  
loss.

The editions of Shakespeare's plays produced by the  
printer/publisher John Bell were rather different from the  
scholarly editions being produced at the same period by  
Samuel Johnson, George Steevens and others. They were  
acting editions, based on the text actually used in the  
playhouses.

K.A. Burnim, *John Bell, Patron of British Theatrical Portraiture*  
(1998), no. 19.

5 000 GBP



[15] CERVANTES SAAVEDRA, Miguel de

*Historia del valeroso Ricardo y la hermosa Isabela, llamada la Española Inglesa, en la cual se cuenta el robo de Isabela, su crianza en Inglaterra, los amores de Ricardo, y cautiverio de este, y venida a España, con los demas sucesos de esta historia. Sacada de las obras de Miguel de Cervantes.*

Córdoba, Juan Rodríguez de la Torre, s.a. (s. XVIII). Small 4° (195 x 147 mm.) XIXth century full calf, gilt flower decorations at corners of both covers, gilt dentelles, gilt edges. Ramage, London.

48 pp. inc. caption title with wood illustration at head depicting a vessel.

Rare chapbook, probably printed in the second half of the eighteenth century (according to Gutierrez del Caño, the printer Juan Rodríguez de la Torre was active between 1755 and 1800), which corresponds to one of the exemplary novels of Cervantes: "La Española Inglesa". It precedes the title "PLIEGOS 6".

The *novela* tells the story of a young Spanish girl by the name of Isabel, whose life completely changes when she is kidnapped by the English during The Capture of Cadiz (1596). Later on, Isabel would live in London with the family that kidnapped her while she starts to fall in love with their son Richard.

We have only located versions of other printers of later activity in Spain (Rafael García Rodríguez in Cordoba, Fausto García Tena also in Cordoba and Manuel Belloso y Moreno in Carmona, the three of them at the National Library of Spain).

Provenance: Henry Huth (gilt ex libris on front endpaper); Arrigo Serato (1877-1948) Italian violinist (gilt label on front endpaper).

4 500 GBP



HISTORIA  
DEL VALEROSO RICARDO,  
Y LA HERMOSA ISABELA,  
LLAMADA  
LA ESPAÑOLA INGLESA,

EN LA QUAL SE CUENTA EL ROBO DE ISABELA,  
su crianza en Inglaterra, los amores de Ricardo, el cautiverio de este, y venida a España, con los demas sucesos de esta Historia.

SACADA  
de las Obras de Miguel de Cervantes.

Con licencia: En Cordoba, en la Oficina de Don Juan Rodríguez de la Torre, Calle de la Librería.

[16] CERVANTES SAAVEDRA, Miguel de

*Historia de las dos doncellas disfrazadas, y raros acontecimientos de don Rafael de Villavicencio y Marco Antonio. Sacada de las obras de Miguel de Cervantes.* Córdoba, Juan Rodríguez de la Torre, s.a. (s. XVIII). Small 4° (196 x 145 mm.) XIXth century full calf, gilt flower decorations at corners of both covers, gilt dentelles, gilt edges. Ramage, London. 32 pp. inc. caption title with wood illustration at head depicting a fighting knight.

Palau 53650; Barbara Fuchs "Empire Unmanned: Gender Trouble and Genoese Gold in Cervantes's "The Two Damsels", pp. 285-299.

4 500 GBP

Rare chapbook, probably printed in the second half of the eighteenth century (according to Gutierrez del Caño, the printer Juan Rodríguez de la Torre was active between 1755 and 1800), which corresponds to one of the exemplary novels of Cervantes: "*La historia de Teodosia y Leocadia*" ("*The Two Damsels*"). It precedes the title "PLIEGOS 4".

The work provides a powerful example of an apparently conventional romance narrative that disguises its engagement with political and social controversies under the cloak of transvestism. The plot features two young women who set off on the treacherous path of the cross-dressed romance heroine to follow the same fugitive lover.

Of great rarity, we have only located a copy in Spain, at the Library of Cataluña.

Provenance: Henry Huth (gilt ex libris on front endpaper); Arrigo Serato (1877-1948) Italian violinist (gilt label on front endpaper).

Pliegos 4.



HISTORIA DE LAS  
DOS DONCELLAS  
DISFRAZADAS,  
Y RAROS ACONTECIMIENTOS DE  
DON RAFAEL  
DE VILLAVICENCIO,  
Y MARCO ANTONIO.

Sacada de las Obras de Miguel de Cervantes.

Con licencia: En Cordoba en la Oficina de D. Juan Rodriguez de la Torre, Calle de la Libreria.

[17] CERVANTES SAAVEDRA, Miguel de

*Historia del noble Ricardo, y la hermosa Leonisa, en la que se da cuenta de como estos dos finos amantes fueron cautivos de Moros: de lo que les sucedió en el cautiverio con Helima Mora, y Mahamut Renegado: del modo que tuvieron para volver á España con Halima y Mahamut, y traerse innumerables riquezas. Sacada de las obras de Miguel de Cervantes.* Córdoba, Juan Rodríguez de la Torre, s.a. (s. XVIII). Small 4° (194 x 147 mm.) XIXth century full calf, gilt flower decorations at corners of both covers, gilt dentelles, gilt edges. Ramage, London. 48 pp. inc. caption title with wood illustration at head depicting a vessel.

Rare chapbook, probably printed in the second half of the eighteenth century (according to Gutierrez del Caño, the printer Juan Rodríguez de la Torre was active between 1755 and 1800), which corresponds to a summary of one of the exemplary novels of Cervantes: "El Amante Liberal". It precedes the title "PLIEGOS 6".

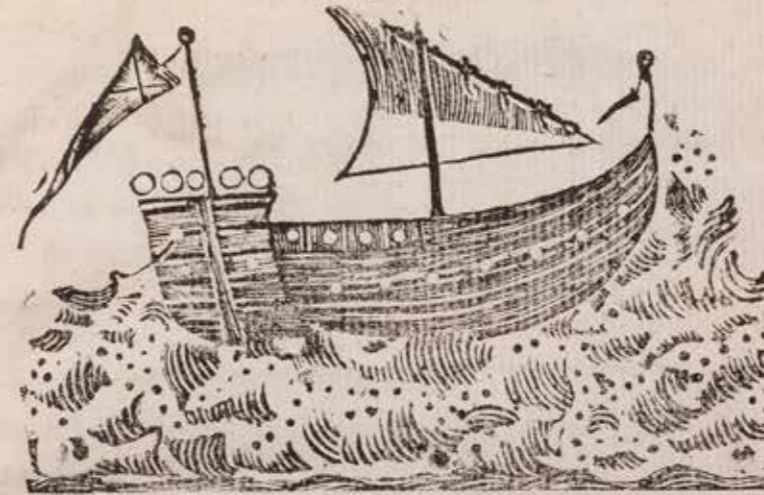
The tale begins with its Sicilian protagonist, Ricardo, winning a duel with his rival, Cornelio Rótulo, over the favour of the woman they both love, Leonisa, when suddenly both lovers are captured by Turkish pirates from their native Trapani.

Of great rarity, we have only located a copy in Spain, at the National Library.

Provenance: Henry Huth (gilt ex libris on front endpaper); Arrigo Serato (1877-1948) Italian violinist (gilt label on front endpaper).

4 500 GBP

Pliegos 6.



HISTORIA  
DEL NOBLE RICARDO,  
Y LA HERMOSA LEONISA,

EN LA QUE SE DA CUENTA DE COMO  
estos dos finos amantes fueron cautivos de Moros:  
de lo que les sucedió en el cautiverio con Halima  
Mora, y Mahamut Renegado: del modo que tubie-  
ron para bolver á España, con Halima, y Mahamut,  
y traerse innumerables riquezas.

Sacada de las Obras de Miguèl de Cervantes.

Con licencia: En Córdoba, en la Oficina de Don Juan Ro-  
driguez de la Torre, Calle de la Librería.

*A beautiful illustrated edition of Shakespeare's complete works*

## [18] 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 purple morocco, raised bands, gilt titles and decorations to compartments, elaborate frames to boards in gilt and blind, all edges gilt, elaborate rolls to turn-ins gilt, dark green silk endpapers and inlays (occasionally scuffed).

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 recognized 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.

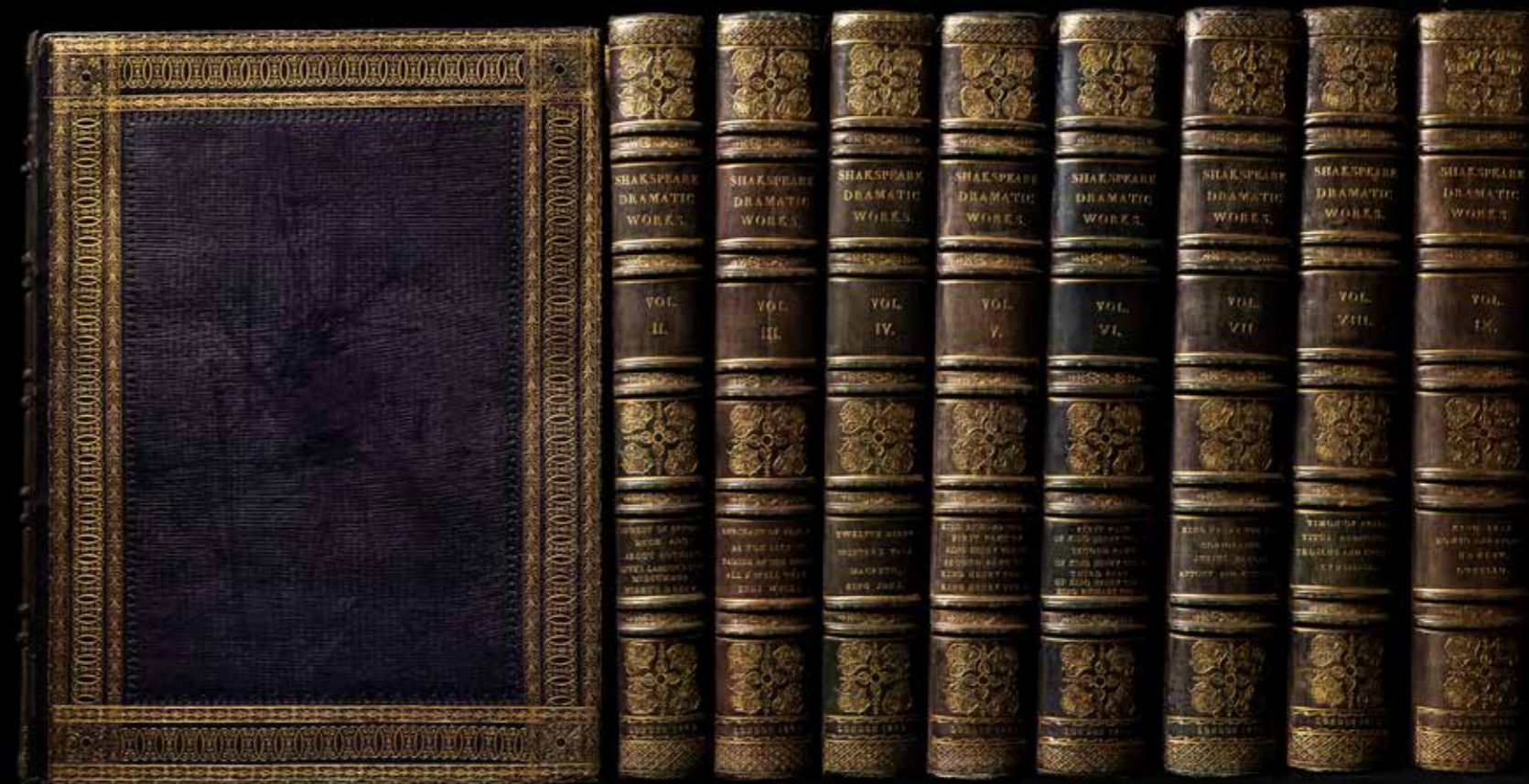
George Steevens (1736-1800) was a noted Shakespeare scholar. He came to the attention of Samuel Johnson with his early reissues of quarto editions of Shakespeare's plays, and the two men produced a complete edition of his works in 1773. Steevens had very decided views on the

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 created the forgery himself.

Plates offset onto text, occasional spotting and browning.

Jaggard p. 508.

**10 800 GBP**



*First Spanish edition of Shakespeare's most famous tragedy*

**[19] SHAKESPEARE, William - GARCÍA, Manuel**

*Macbe o los remordimientos. Tragedia en cinco actos.*

Madrid, Miguel de Burgos, 1818.

8° (173 x 108 mm.) Contemporary mottled calf, spine flat with gilt fillets. vii pp inc. title and half title, 87 pp.

First Spanish edition, published in conjunction with the first staging of *Macbeth* in Spain, in the *Coliseo del Principe*, now Teatro Español.

Shakespeare was not translated into Spanish until 1742, and not performed until 1772, when Hamlet was played but not published. Immediately following this period, German Romantics like Goethe, Herder, Schiller and Schlegel idolized Shakespeare, and brought his work wider European acclaim, and his plays began to be translated into various European languages.

This work, like the two Shakespeare translations published before it -*Hamlet* by Leandro Fernandez de Moratín (1798) and *Otelo* by Teodoro de la Calle (1802), was translated from a French adaptation by Jean François Ducis.

Manuscript inscription on verso of title page; some scattered foxing.

**4 000 GBP**

MACBÉ,

6

LOS REMORDIMIENTOS:

TRAGEDIA EN CINCO ACTOS,

*Escrita en inglés por Shakespeare,  
refundida en francés por Mr. Ducis,  
y acomodada al teatro español*

POR D. MANUEL GARCIA.



MADRID 1818.

IMPRENTA DE D. MIGUEL DE BURGOS.

*“The first page I read made me a slave to Shakespeare for life”*

## [20] GOËTHE, Johann Wolfgang

*Herman y Dorothea.*

Valencia, Imprenta de José Gimeno, 1828.

8° (140 x 80 mm.) Contemporary gilt marbled calf, gilt Royal crown and initials on both covers, spine gilt, red morocco lettering piece (front hinge slightly repaired).

186 pp. inc. title and half title, engraved plate by Tomas Rocafort , 2 ll.

Provenance: María Cristina de Borbon, Queen of Spain (engraved ex libris on front endpaper and gilt supralibris on both covers).

Palau 103164.

**1 500 GBP**

Presentation copy to the Queen of Spain, of the second Spanish edition by Mariano Cabrerizo, of Goethe's *Hermann and Dorothea*.

The epic poem is set around 1792 during the brief occupation of part of the Palatinate by French Revolutionary forces. Considered a model of lyrical poetry, both by those who see it as Goethe's most perfect creation, and by those who instead praise its supreme classicism, it enjoyed great success, fulfilling Schiller's prediction. Its translation into Spanish makes it, however, a prose story that was very successful as well.

The German poet paid great tribute to Shakespeare, in his essay *Literary Criticism* (1771), he says *“The first page I read made me a slave to Shakespeare for life. And when I finished reading the first drama, I stood there like a man blind from birth...I realized and felt intensely that my life was infinitely expanded”*





*Complete works of the first translator of a Shakespeare play into Spanish*  
*HAMLET*

**[21] FERNANDEZ DE MORATIN, Leandro**

*Obras. Dadas a luz por la Real Academia de la Historia.*  
Madrid, Aguado, 1830-1831.

6 vols. 4o (215 x 137 mm.) Contemporary calf,  
spines gilt with double lettering piece. Engraved  
frontispiece, engraved portrait and 10 lithographed  
plates.

*“Le consideramos uno de los escritores más pulcros en lengua  
castellana y de los que ha contado con más admiradores. Menendez  
Pelayo dice que es “el más insigne de nuestros poetas comicos al  
modo clásico y uno de los escritores más correctos y más cercanos a la  
perfección que hay en lengua castellana” - Palau.*

**1 200 GBP**

Nice illustrated edition of the complete works of the  
Spanish neoclassical playwright Leandro Fernández de  
Moratín. The first integral translation of a Shakespeare  
play into Spanish was Hamlet, signed by him under the  
pseudonym Inarco Celenio, and published in 1798.

Including:

ORIGINAL COMEDIES: *“El Viejo y la Niña”*, *“La  
Comedia nueva”*, *“El Baron”*, *“La Mojigata”*, *“El si de las  
niñas”* (*The Young Lady’s Consent, about freedom of young women  
to choose a husband*). TRANSLATIONS: *“La escuela de los  
Maridos”* (*Moliere*), *“Hamlet”* (*Shakespeare*).

LOOSE WORKS: *“Epistolas”*, *“Odas”*, *“Traducciones de  
Horacio”*, *“Sonetos”*, *“Romances”*, *“Epigramas”*, *“Composiciones  
diversas”*

ESSAYS. *“Origenes del Teatro Español”*.

Illustrated with engraved portrait, frontispiece and 10  
beautiful lithographed plates by A. Blanco, Madrazo, etc.  
after great artists such as Gálvez, Madrazo, Ribelles and  
Vicente López.



**[22] ARABIAN NIGHTS - LANE, Edward William (translator)**

*The Thousand and One Nights commonly called in England, The Arabian Nights' Entertainments, a New Translation from the Arabic.*

London, Charles Knight, 1839-41.

3 vols. Large 4° (242 x 152 mm.) Contemporary green morocco, blind stamped on both covers, spine gilt (slightly worn at extremities).

Wood-engraved title page in each volume, wood engravings designed by William Harvey.

First Lane edition, one of the earliest in English, of the *Arabian Nights*.

The collection of West and South Asian fairy tales and romances, compiled in Arabic during the Islamic Golden Age, has always inspired English authors to write about cultural and Arabian Orientalism.

The story of the Caliph Haroun al Rashid for example, appears in some form in Shakespeare's "Awakened Sleeper" in *The Taming of the Shrew*, the story of the beggar man waking up to find himself a king.

It is also said that Othello represents the image of the Arabian slave Ubaydallh in the Arabian Nights story of "*The Tale of Qamar al-Zaman*". Both the stories deal with the consequence of strong jealousy. Othello, like Ubaydallh, suffocates his beloved wife to death.

**900 GBP**



## [23] GOLDSMITH, Oliver

*Vicar of Wakefield: a Tale supposed to be written by himself.*  
London, John Van Voortst, 1843.

8° (210 x 143 mm.) Full dark blue crushed levant morocco, the front cover richly tooled in gilt, with varicolored morocco inset wine decoration in center panel, surrounded by gilt fillets and floral motifs, gilt quotation on all four outer sides of border: “*Thy wife shall be as a fruitful vine by the sides of thine house, thy children like Olive plants round about thy table*”. Original covers and spine bound at rear. Marbled inner papers. Sangorski & Sutcliffe (slightly repaired at joints).

xv pp. inc. title and half title, 306 pp., 3 ll. 32 engraved illustrations by William Mulready. Beautiful copy of the first Mulready-illustrated edition of Goldsmith’s masterpiece.

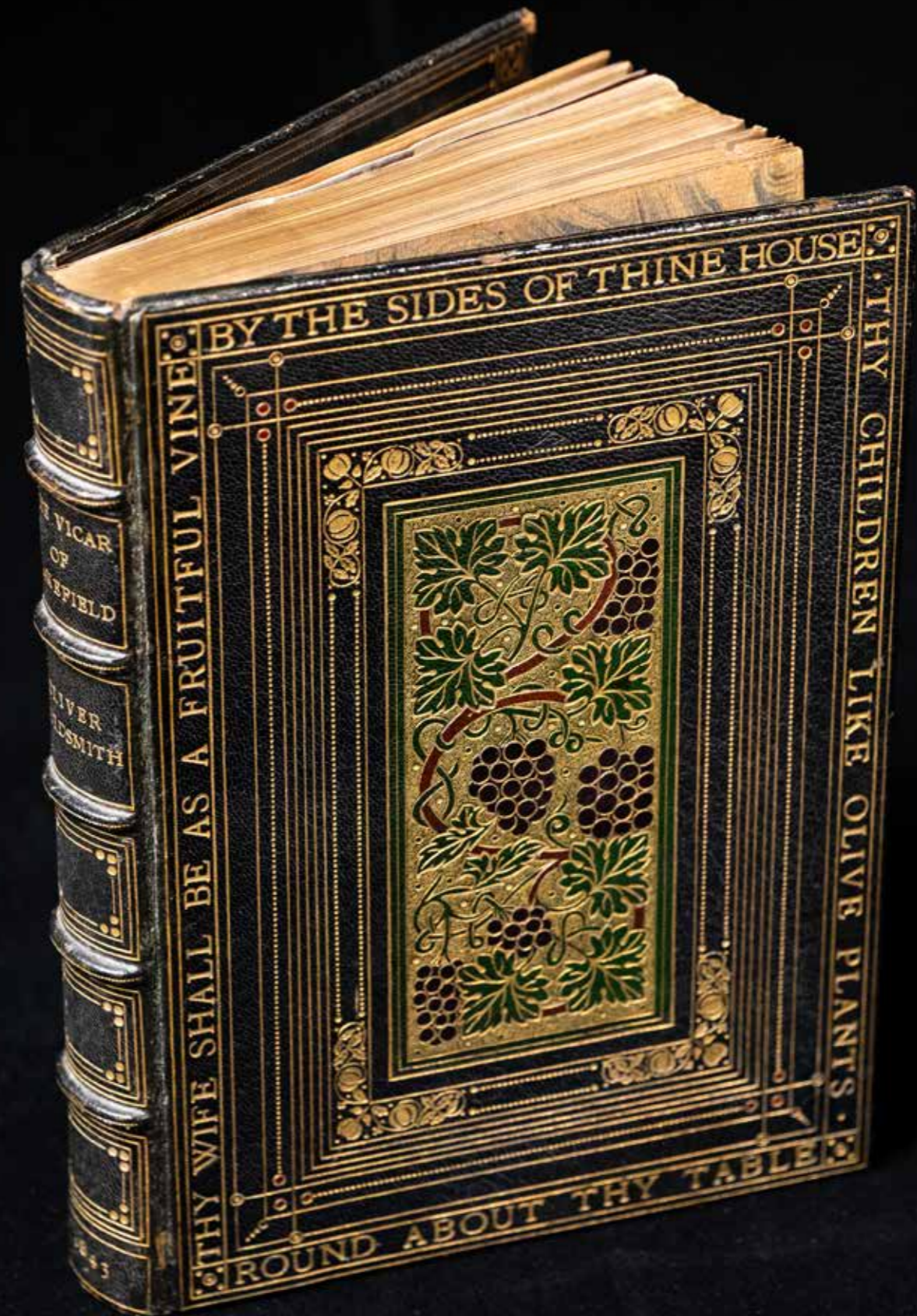
Originally published in 1766, the novel was one of the most popular and widely read eighteenth century novels during the Victorian era, referred to in George Eliot’s *Middlemarch*, Jane Austen’s *Emma*, Charles Dickens’ *A Tale of Two Cities* and *David Copperfield*, Mary Shelley’s *Frankenstein*, and so on.

Goldsmith always recognized the pre-eminence of Shakespeare as a dramatist, even though his criticism of Hamlet’s soliloquy “*To be, or not to be*” was rather an egregious blunder. The adaptation of Shakespeare to the classical formula, a trend on the eighteenth century stage, vexed Goldsmith. His attitude is nowhere better expressed perhaps than in *The Vicar of Wakefield*. The Vicar, while searching for the lost Olivia, falls in with a group of strolling players and being “*pretty much unacquainted with the present state of the stage... demanded who were the present theatrical*

*writers in vogue...*” One of them replied: “*... our taste has gone back a whole century; Fletcher, Ben Jonson, and all the plays of Shakespeare, are the only things that go down*”. “*How*”, cried the Vicar, “*is it possible that the present age can be pleased with that antiquated dialect, that obsolete humour, those overcharged characters which abound in the works you mention?*”

T. Scott 173 (for the first edition of 1743); Rothschild 1028; *Grolier One Hundred...*, 53; Francis Kinkel, *The Literary Versatility of Oliver Goldsmith*, 1941, pp. 102-103.

**2 000 GBP**



## [24] ROMANTIC BRITISH ALBUM

S.l., [XIXth century]

Oblong 8° (215 x 283 mm.) Contemporary beautiful mosaic binding in full green morocco, large triple gilt fillets creating a wide border of triple twisted mosaic nets in blue, havana and red morocco, enhanced with gilt fleurons, central rectangle decorated with three horizontal twists. Spine gilt in compartments, gilt dentelles, gilt edges.

10 manuscript pages with 17 poems in English and French, followed by 21 contemporary lithographed plates mounted on paper, five by Decamps, four by Adolphe Menut, three by Devéria, two by Roqueplan, and some other by Gudin, Ranelet and Wattier.

Outstanding mosaic binding from the British Romantic period, probably made by Julia Georgina Bassay, whose manuscript exlibris is at recto of front cover, dated 1840.

It was owned by Henri Béraldi, French bibliophile whose collection consisted mainly of French illustrated books and special bindings, considered one of the four most important collections of its type.

Provenance: Henri Beraldi (1934, III, no 505), leather exlibris at front endpapers.

**6 000 GBP**





*Poe lauds Shakespeare as the best English writer of all ages  
and the greatest playwright of all time*

**[25] POE, Edgar Allan Poe - PEREZ BONALDE, Juan Antonio**

*El Cuervo.*

New York, La America, [1887].

4° menor (205 x 160 mm.) Original cloth, gilt  
lettered on front cover (worn at corners and spine).

Portrait, title page, 4 ll. of prologue by the  
Colombian writer Santiago Perez Triana, 12 ll. (last  
blank).

Numerous illustrations.

First Spanish edition of Poe's "*The Raven*", one of the  
most famous poems ever written.

Translated by Pérez Bonalde, Venezuelan romantic poet,  
in 1887, it is said to be the best version of  
the praised poem, always preserving Poe's full meter.

The American writer, famous for his cultivation of  
mystery and macabre, was born in Boston in 1829, the  
son of two actors, who may have named him Edgar after  
the character in Shakespeare's *King Lear*. Poe declared  
himself an admirer of the Bard and once said that  
*"Shakespeare has not left us a single rule that is not full of spirit  
and vigour."*

Some light foxing.

**1 000 GBP**



*Like Shakespeare wrote his Julio Cesar, adapting the classic story,  
so Heredia wrote his tragedies*

## [26] HEREDIA, José Maria de

*Les Trophées.*

Paris, Chez Alphonse Lemerre, 1893.

4° (247 x 165 mm.) Red morocco gilt by MARIUS MICHEL, spine gilt in compartments. Brown morocco gilt doublures, double silk and painted endpapers. Gilt edges, slipcase. 2 ll., iv pp. inc. title printed in red and black, 214 pp., 1 ll.

First commercial limited edition, with title in red ink.

This is n6 of only 25 copies printed on Whatman paper, signed by the author in blue ink at verso of half title, and with the editor's initials. Our copy is enriched with a manuscript poem, dedicated and signed by the author, under the title "*A un triomphateur*".

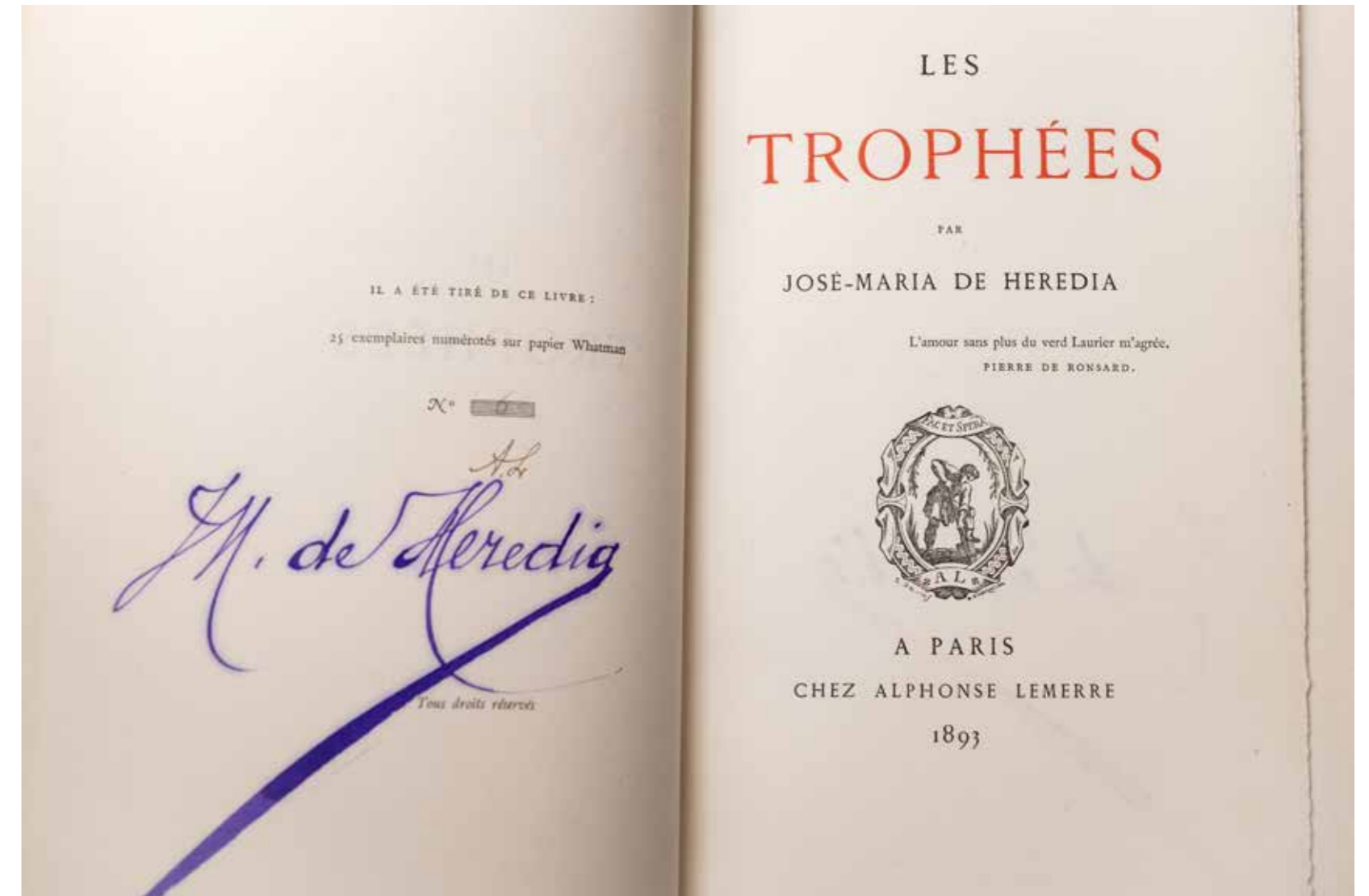
*Les Trophées* are 118 sonnets and some longer pieces, which capture in verse a fugitive moment of history (usually classical or Renaissance) or else some objet d'art (a vase, a coin, an ornate book binding), usually in one startling image.

José Maria de Hérédia was a Cuban-born French poet, who granted French citizenship in 1893 and was elected to the prestigious Académie Française the following year.

Like Shakespeare wrote his Julio Cesar, adapting the classic story, so Heredia wrote his tragedies; in fact, *Los últimos romanos* by Heredia, coincides in theme with Shakespearean tragedy.

Vicar IV, 72; Talvart IB; Lhermitte 307.

**3 500 GBP**



*“There is a distinct but indefinable Shakesperian quality in the literary genius of Lady Murasaki” - Peter Milward*

## [27] MURASAKI, Shikibu

*Genji Monogatari (The Tale of Genji)*

Early XIXth century.

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

Miniature set of the *Tale of Genji*, recognized as the world's first novel ever. It 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, lady Murasaki. Peter Milward, professor of English Literature at Sophia University in Tokyo and a leading figure in scholarship on English Renaissance literature, interestingly points the characteristics that are shared by Murasaki and Shakespeare. According to him, *“Shakespeare may be called the least male of all the poets of his time, and whose literary genius may even be described as “androgynous”. He believes that the Bard pays more attention to his heroines than to his heroes in all his dramas -to Juliet rather than Romeo, to Rosalind rather than Orlando, to Portia rather than Bassanio, to Desdemona rather than Othello, to Cordelia rather than King Lear and above all, to Cleopatra rather than Antony. This prominence is to be explained, in his opinion, by the emerge during the mediaeval period of the ideal figure of the Lady more than by the domination of so many notable women in the age of the Renaissance.”*

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.

3 000 GBP





*Isaac of York resemblance to Shylock in Shakespeare's  
"The Merchant of Venice"*

## [28] SCOTT, Walter

*Ivanhoe.*

London, MacMillan and Co., 1922.

8° (184 x 125 mm.) Full calf, gilt filets, spine gilt in compartments, double lettering piece. Gilt and blind dentelles, gilt edges (slightly worn).

LV-673 pp. 12 illustrations.

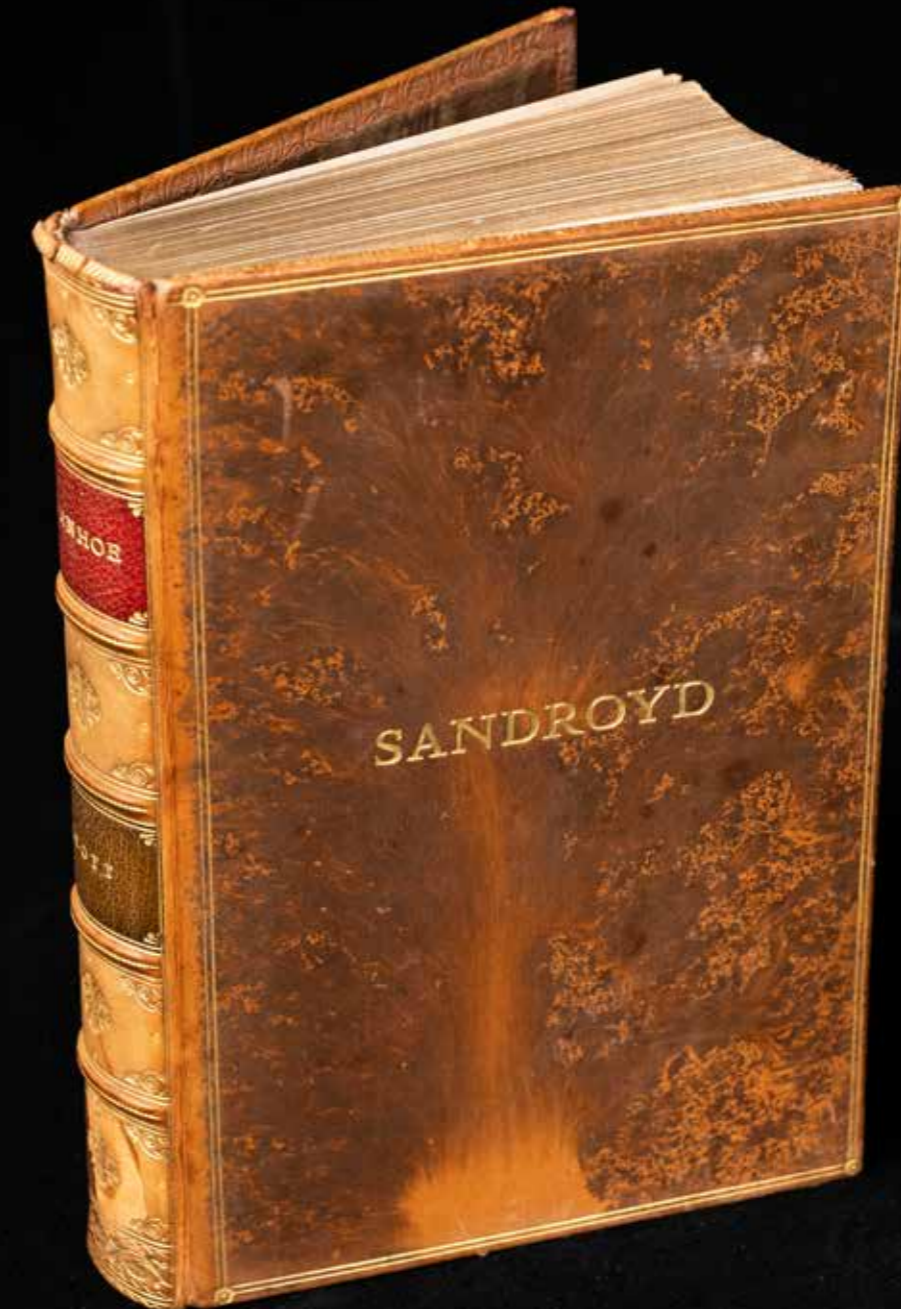
Nice illustrated edition of this famous historical novel by Sir Walter Scott.

One of the central themes of *Ivanhoe* is anti-semitism, that during the reign of Richard I of England, in which the novel is set, was of an especially vile kind. It seems like Scott's purpose in creating Isaac of York, Rebecca's wealthy Jewish father, is to develop his theme. And it also looks like the character is cut after the pattern of *Shylock* in Shakespeare's "*The Merchant of Venice*", a greedy, somewhat bumbling, but ultimately kind-hearted character who loves money more than anything in the world, except his daughter.

The Scottish novelist and poet was highly influenced by Shakespeare, who was the first to write historical plays that strikingly attracted the theatre-goers.

Provenance: "*Sandroyd*" (gilt stamped name at center of front cover), renowned English School for boys who were due to go to Eton, founded in 1888. This copy was a prize for a pupil, Prince Aulfo, for his Latin form, in December 1922 (manuscript signed label at front endpaper).

**300 GBP**



## [29] BARBIER, George - VERLAINE, Paul

*Fêtes Galantes. Illustrations de George Barbier.*

Paris, H. Piazza, 1928.

Folio menor (304 x 230 mm.) Original illustrated wrap-around paperboards, two coloured pochoir vignettes at center of both covers, spine lettered in green.

Title with coloured pochoir vignette, half title, 100 pp., one leaf.

20 pochoir hand coloured plates by Barbier.

Text in French.

Beautiful limited edition, number 588 of 800 copies on Velin paper.

Carteret IV, 393; Harvey & Heseltine, 738; Monod 11092.

**2 800 GBP**

Verlaine's "*finest and most musical lyrics in the French language*", splendidly illustrated by George Barbier with 20 full-page hand coloured pochoir plates in his characteristic Art Deco style.

George Barbier began his career as a costume and set designer for the Ballet Russes and later created décors and costumes for music-halls. Renowned for his fashion illustrations for the leading magazines of the time, including the *Gazette du Bon Ton* and *Vogue*, his artistic style is recognized by a characteristically elegant, stylized line.

*"His flamboyant work continues to influence Vegas floor shows, major designers and costumers worldwide".* - Robert Inman.

Paul Verlaine, one of the greatest French poets of the late nineteenth century, revolutionized the way French poetry was written, along with Mallarmé and Rimbaud. His poetry, with its visionary images and dense metaphorical complexity, represents the apotheosis of the Symbolist aesthetic. He admired Shakespeare and Dickens.



### [30] VEGA y CARPIO, Felix Lope de

*El Caballero de Olmedo. Ilustraciones de Teodoro Miciano.*

*Proemio por Joaquín de Entrambasaguas.*

Buenos Aires, 1948.

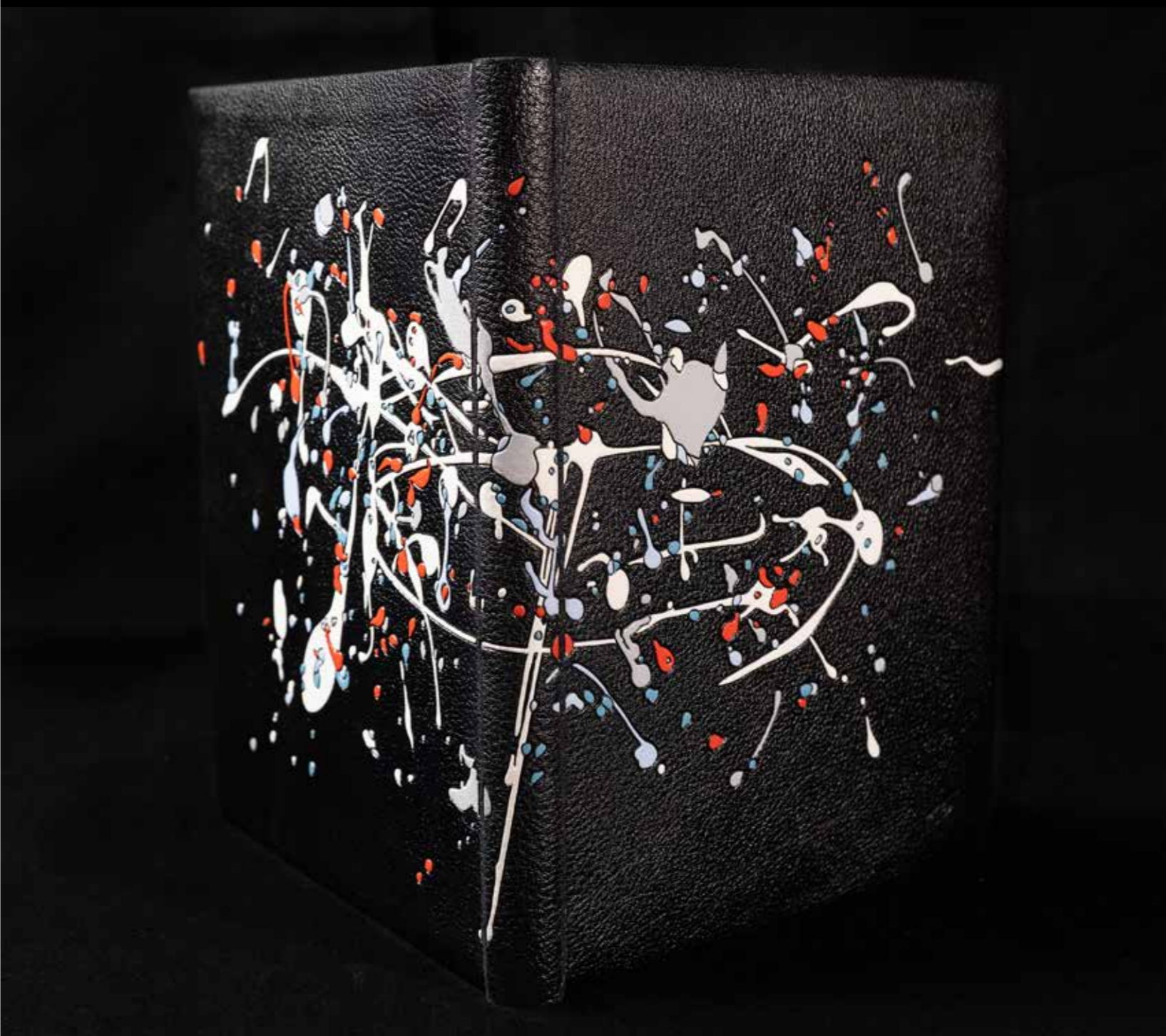
Folio (320 x 240 mm.) Black morocco binding with original decorations on both covers and spine; red, blue, grey and white onlaid. Grey and black suede doublures, endpapers of the same material. Gilt edges. Housed in a black calf slipcase, lettered in mosaic. The binding is signed by R. Gomez at the bottom of the front cover.

Beautiful modern edition, illustrated by Miciano, of one of Lope's best-known plays, *The Knight of Olmedo*.

The play opens with a soliloquy by Don Alonso, an apostrophe to love, in which he speaks of the need for correspondence between would-be lovers. Both Shakespeare and Lope used soliloquy conventions from classical and medieval drama in many of his plays.

Striking binding by Ramón Gómez, renowned Spanish binder, prized Golden Fleece at the I Triennale Internationale de la Reliure de Lausanne in 1979.

**7 500 GBP**





Portada: **PINE, John**  
Contraportada: **ORTELIUS, Abraham**

