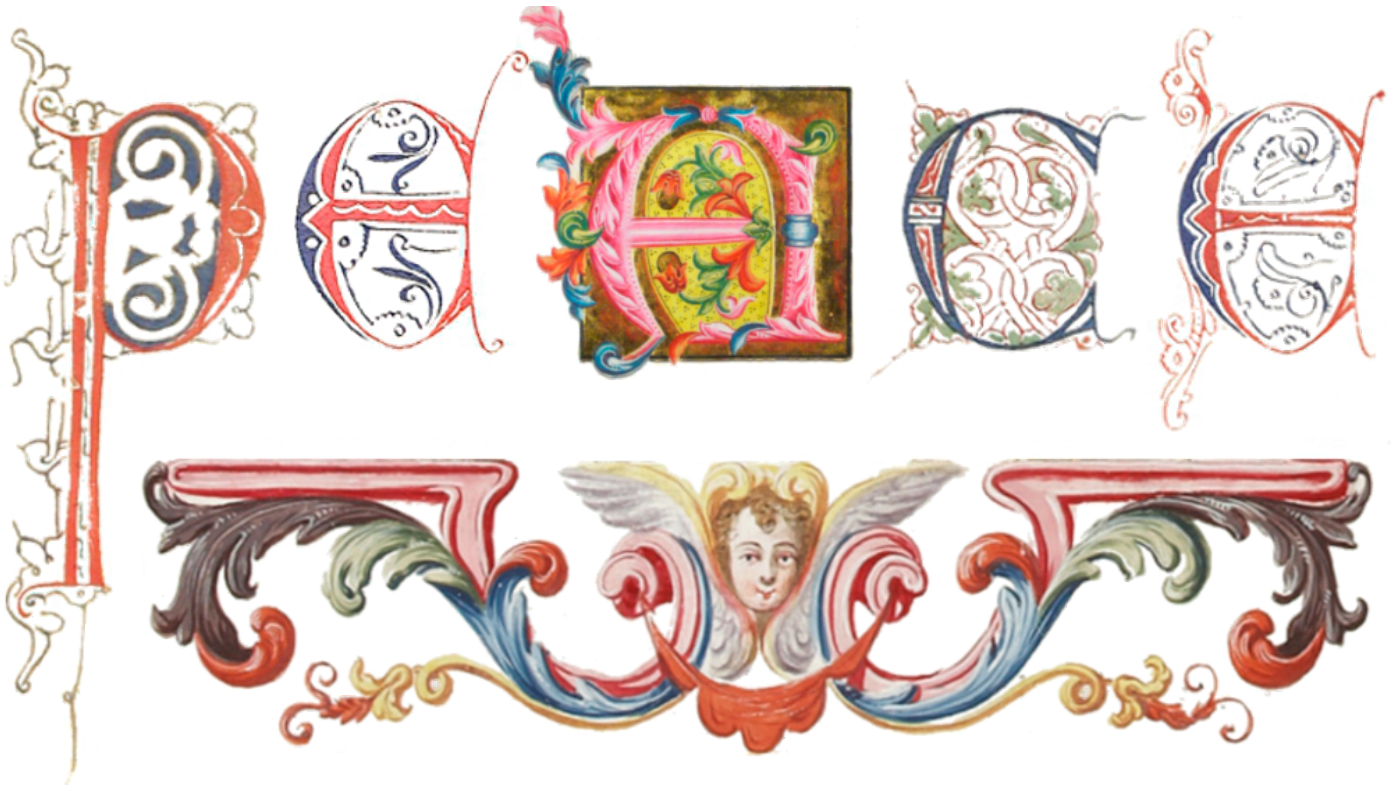


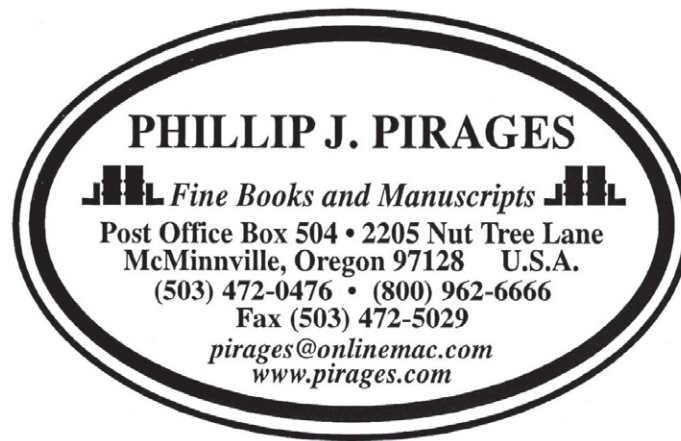
PHILLIP J. PIRAGES

Catalogue 62




*A Small but Representative Selection
from Our Wide-Ranging Stock
for the Holiday Season, 2011*





Catalogue 62

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Significant portions of the text of this catalogue were written by Cokie Anderson. Invaluable supporting assistance has been provided by Jenny Johns, Tammy Opheim, and David Clark. Photos are by Bill Enos of Emerald Light Photography.

We are pleased and grateful when you pass on our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

On front cover: item 7 (reduced)

On back cover: details from items 2, 3, and 8

Decorative and Illuminated Manuscripts and Manuscript Leaves from ca. 1250 - ca. 1700 as well as Printed Books, 1590 - 2003

Uncommonly Substantial 13th Century Lectionary, Decorated beyond the Usual Cistercian Austerity

1 AN EXTREMELY LARGE, VERY IMPRESSIVE EARLY DECORATED VELLUM MANUSCRIPT LECTONARY IN LATIN. (Northern Italy [probably Piacenza], ca. 1256-59) 464 x 311 mm. (18 1/4 x 12 1/4"). 221 leaves. Double column, 30 lines per page in a fine early gothic rotunda hand. (Lacking a section of eight folios after folio 193, and two folios following folio 196.)

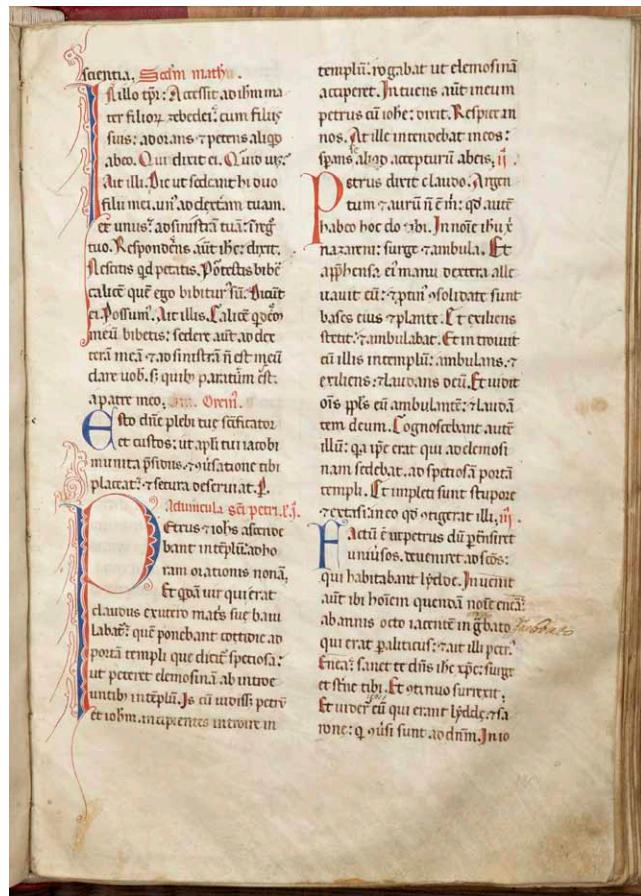
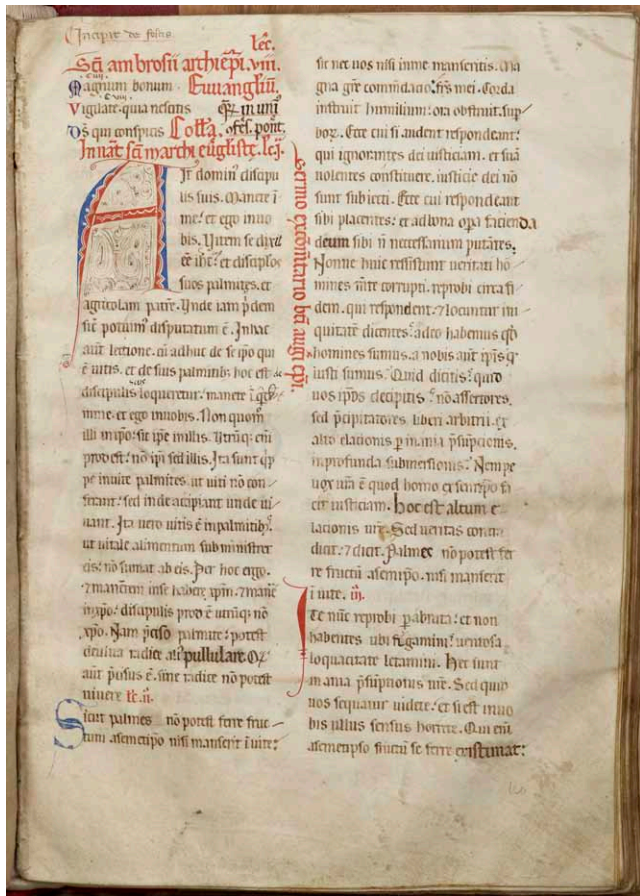
Very possibly original oak boards, recent red morocco spine.

Rubrics in red, eight large, ornate initials (ranging in size from 60 to 95 mm. tall), 139 four- to six-line initials, and more than 1,000 two- to three-line initials, all painted in red or blue with varying degrees of elaboration in the contrasting color (a few of the larger capitals with green wash highlighting). Pope, "Bergendal Collection Catalogue: One Hundred and Twenty-Five Manuscripts," No. 83. ♦ A scattering of tiny wormholes to boards, otherwise the binding sturdy and attractive. First two leaves with two-inch triangular piece missing from one column, affecting six or seven lines of text; another smaller hole on second leaf patched in the 17th century (with missing text filled in), folio 88 missing a piece from the tail edge at hinge, with loss of three lines of text, final leaf with a portion of the tail margin missing (minor loss), marginal annotations trimmed on half a dozen leaves, occasional minor stains or soiling, a couple dozen pages with evident natural sprinkled grain (but with none of the usual darkening) on the hair side, other trivial imperfections, but in most ways a remarkably well-preserved handsome and fresh manuscript, the text very legible throughout, the vellum mostly very clean and of high quality, and the pleasing decoration without significant defects. \$75,000

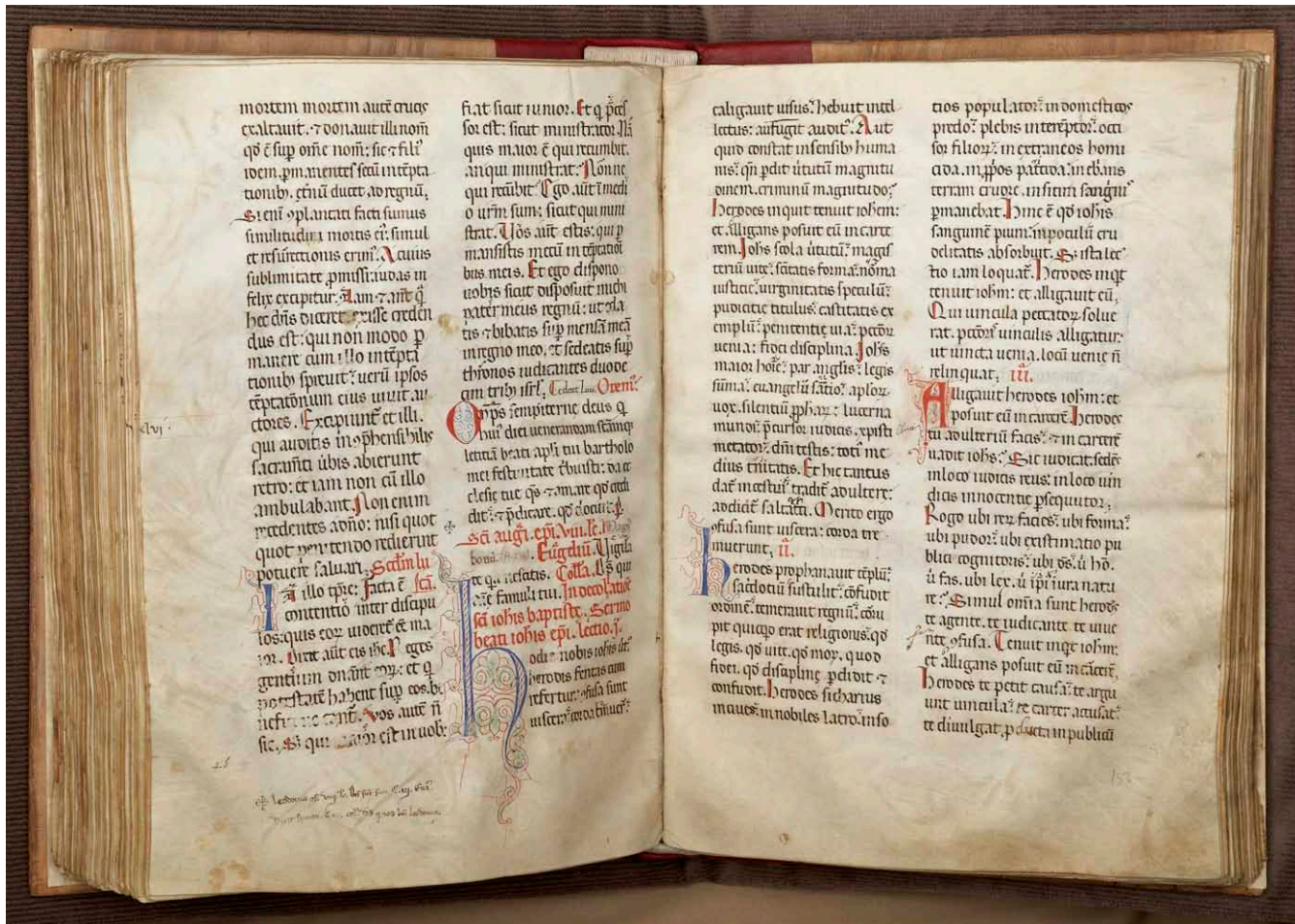


At 464 mm. tall and containing 221 leaves, this is a very large, very substantial, and very attractive liturgical text from the middle of the 13th century. While a Lectionary can be understood to be any book containing a collection of readings to be employed in a liturgical context, the present volume was used specifically as part of the Divine Office, that cycle of daily devotions discharged at the prescribed canonical hours by the clergy and by members of religious orders. As early as the 11th century, but not widely until the end of the 13th, texts for the Divine Office came to be contained in a single book, the Breviary. Before that time, there were various volumes containing different parts of the Divine Office (in addition to the Lectionary, there were Psalters, Antiphonals, Collectars, Martyrologies, and other books); the present manuscript comes from that earlier stage of liturgical evolution. More precisely, our manuscript consists of both the Temporal and Sanctoral of the Summer part of a Cîteaux type Lectionary (including the period from Easter Sunday through the last Sunday in Pentecost), as described by Réginald Grégoire

in "Cîteaux: Commentarii Cistercienses," xxviii, 133-207, an article examining a Dijon manuscript produced in ca. 1180. Our manuscript was probably prepared for the Abbey of Chiaravalle della Colomba in Piacenza sometime between 1256 and 1259. The locale is supported by the inclusion of a Collect for Antoninus of Piacenza, the patron of both the cathedral and diocese of Piacenza, where there are many churches dedicated to him. The manuscript can be dated based on the inclusion or omission of saints' days: in the calendar are St. Lambert (canonized in 1246), St. Edmond (1247), and St. Peter Martyr (1256); in addition, there are marginal additions in an original hand for St. Dominic and St. Francis, who were added to the calendar in 1255 and 1259, suggesting that these canonizations were occurring at the time the manuscript was being prepared. Among specific Cistercian inclusions in the Sanctoral are Robert of Molesme (29 April), founder and first abbot of Cîteaux, on folio 112r; the special office for Bernard of Clairvaux (20 August), folios 147v-149v; Malachy (2 November), whose cult originated at Clairvaux, on folio 184v; and Edmund of Abingdon (16 November), an archbishop of Canterbury who died in 1240 in France and was buried in the Cistercian abbey at Pontigny (folio 190r). As a reflection of the rigorous asceticism embraced by the Cistercians, and in keeping with the order's tradition of reserved embellishment, our manuscript does not have any illumination or historiation, but the decoration is nevertheless very pleasing. There are more than 1,000 initials, many of them intricate and expansive, and a number of them could be considered elegant. There is also a singular moment of whimsy, as a bearded human face stares amusingly out of a capital "D" on folio 16r. The general austerity of Cistercian decoration is compensated for by an emphasis on clarity of scribal hand, and that feature is very notable in the present manuscript. This conspicuous legibility is particularly important since our volume would have been used for the Night Office held in a dark church in the dead of night (the service normally beginning at around 2:30 a.m.). More than one scribe worked on our book, but the text as a whole is extremely regular and comprises a good example of a transitional early gothic rotunda hand. It is known that in the 16th century much of the library of the Abbey of Chiaravalle della Colomba came into the possession of the renowned humanist Paolo Giovio (1483-1552), Bishop of Nocera, an intimate of the Medicis, and one of the most eminent historians and biographers of his age. Although an immoral sycophant in his private life and political alliances, he was sonorous, lively, vivid, and charming as an author. Giovio's descendants held the codex for more than 400 years, until its sale at Christie's in 1977. It was purchased by H. P. Kraus, who sold the book to the previous owner in 1986. Once Lectionaries were subsumed liturgically, they generally became obsolete books, and many of them were neglected or broken up for other uses, often as structural elements of bookbindings (for example, all that remains of the 13th century lectionary of the important 12th century Cistercian abbey of Eberbach in the Rheingau is a single leaf used as the cover of the tax register for 1529-1617 in the nearby village of Kiedrich—see Nigel Palmer, "Zisterzienser und ihre Bücher," p. 317). As a result, Lectionaries from this period, and especially Lectionaries intended for Cistercian use, are quite rare. Very few have appeared on the market since the 1977 Christie's



Item 1 (see also initials on back cover)



sale: while a tally of ABPC listings would not necessarily represent all pertinent auction results, it is nevertheless revealing to note that in ABPC since 1977, only one manuscript predating ours described as both "Cistercian" and "Lectionary" is listed (only seven books of any kind described as "Cistercian" appear). And, excluding leaves and small fragments, of all the lectionaries listed before the 15th century, only four have measurements approximately as big as ours. We know of one other similar manuscript currently on the market, also produced (some 30-40 years earlier) in Northern Italy and also owned by Giovio; it is smaller (measuring 281 x 208 mm.), shorter (containing 162 of 172[?] leaves), and more expensive (being priced at the approximate equivalent of \$170,000). Single leaves from a manuscript like ours show up from time to time in the marketplace (where they are priced at well over \$1,000 each), but the appearance of an imposing 13th century book like this one represents a special occurrence. ST12084

A Glittering Monumental Baroque Consumption Of Trees, Cattle, and Sheep

**2 AN IMMENSE VELLUM MANUSCRIPT
ANTIPHONER WITH DAZZLING ILLUMINATION,
IN LATIN.** TEXT COVERING THE VIGIL OF ASCENSION
THROUGH THE FIRST SUNDAY AFTER THE OCTAVE OF
TRINITY. (Central Europe, ca. 1700) 780 x 505 mm. (30 1/2 x
20"). Title page plus 112 leaves. Five staves of music and text
per page, in an extremely pleasing, regular, and uncluttered
rounded hand.

Impressive contemporary diced calf over very thick wooden boards, covers with multiple blind rules forming a frame and central lozenge, domed brass bosses at corners and center, ornate foliate brass cornerpieces, upper cover with gilt titling at foot, original reinforcing leather spine straps, two original brass and leather clasps, vellum endleaves.

Title, initials, and rubrics in red (some capitals with yellow wash), title page with a 520 x 335 mm. frame of acanthus leaves and flora in several colors and gold, with the winged face of a putto at the foot, 20 LARGE AND LOVELY FOLIATE INITIALS (measuring approximately 90 mm. square) AND FOUR VERY STRIKING HISTORIATED INITIALS (approximately 200 x 200 mm.), ALL IN VARIOUS COLORS ON A SHIMMERING BURNISHED GOLD GROUND—the four historiated initials depicting the Ascension (appearing at the beginning of the Vigil of Ascension Day), Pentecost (at the beginning of services for that feast), the Trinity (for Trinity Sunday), and the Last Supper (for the feast of Corpus Christi). ♦ A bit of wear to extremities, a couple of minor scratches to cover, but the binding solid and pleasing (when something this heavy and meant for frequent use would normally be found in sorry shape). Occasional minor erosion to gold backgrounds of initials, naturally occurring variations in the color of the vellum (the hair side of most leaves rather dark—made more noticeable because of the extremely bright flesh side), otherwise in fine condition internally, the majestic leaves quite clean and fresh, and the illuminations painted with vivid colors and sparkling gold. **\$55,000**

This is an enormous, exceptionally opulent choir book containing part of the Temporal from what was a gigantic set covering the liturgical year, and one cannot easily imagine the expense and expanse of such a group of books.

A frequently breathtaking continuation of the art of an earlier time, the decorations here incorporate elements seen in Medieval illuminated manuscripts, especially in the acanthus leaves and floral decoration, but the scenes in the historiated initials show the strong influence of the Baroque style. The figures are more rounded and muscular than typical Medieval figures, the palette employed is rich and varied, and each scene is lively and animated. One thing that is unchanged is the almost astonishingly bright glimmer of burnished gold, lavishly applied at two dozen notable places in our manuscript. In the Ascension, Christ rises to heaven on a golden cloud, his hands upraised in benediction, his white and blue robes flowing, while the apostles below fall to the ground in awe and wonderment (except for one who appears to be sleeping, unless he is perhaps passed out from shock). Pentecost pictures the Virgin in the midst of the disciples, glancing almost coquettishly up at the Holy Spirit, while those around her react with varying emotions (two of them are reading, seemingly unaware of the presence of the hovering dove or the flames above their heads; Peter kneels at the feet of the Virgin, gazing in wonderment at the Holy Spirit, the keys to heaven dangling from his hand; and John stands calmly on the left, with a gratified look on his face). The Trinity tableau shows God the Father, bearded, richly robed, and holding a large blue orb, in an animated discussion with the Son, whose bare, muscular chest supports his cross, while the Holy Spirit hovers serenely above, surveying the scene. Painted inside an "S," the Last Supper image has two parts: the top half contains only the vaulted ceiling and chandelier, whereas the scene below shows Christ making his momentous announcement of impending doom. John rests his head on the Lord's breast, while the other apostles give vent to their anguish and confusion—one apparently reaching toward a jug for more wine. Although printed music books became available as early as the 15th century, choir books like the present gigantic tome continued to be produced in manuscript (and on vellum) well into the 18th century for at least two reasons. First, presses were not generally of sufficient size to print the grand, unwieldy sheets still in demand to be used in front of groups of singers, so music books for monastic use would have been extremely expensive to print and assemble. Second, local religious communities required books tailored for the saints and usages of their region, and, as a result, printers, who from the beginning worked to make a profit, could not mass produce commercially viable music books with standardized texts that could be widely used. Our volume covers the Temporal for Sundays and major feasts over a six-week period, beginning with the Vigil of Ascension (39 days after Easter) and ending with the third Sunday after Pentecost. The title page tells us it is book six of a set that would have started with the first Sunday in Advent, and given how much of the Liturgical year was to follow our book, it seems likely that the original set of volumes would have numbered 10, an awesome assemblage of wood, leather, and vellum that would have consumed several trees, at least one herd, and a multitude of flocks. (And this is not to mention the accompanying Sanctoral, which typically would have contained at least as much additional bulk.) It is worth noting that, in the Medieval tradition, the vellum leaves in our volume have been carefully assembled so that every opening is pleasing to the eye: an opening with facing hair sides is always followed by an opening with facing flesh sides.



Item 2, (see also initial and design with putto on back cover; part of Item 14 in front of binding to show scale)



Antiphoners of the 17th and 18th centuries, especially in good condition, are not frequently seen in the marketplace, and when they do show up, they almost never have illumination, let alone the extent of gold decoration seen here. STCFM1101

A Cadet's Attractively Illustrated Manuscript Compendium of Mathematics and Navigation

3 (MARITIME MANUSCRIPT). NAVIGATION AND MATHEMATICS (spine title). ([England, likely Portsmouth, ca. 1795]) 370 x 262 mm. (14 5/8 x 10 3/8"). 440 pp. Single column, usually 29 lines per page, in an extremely neat, very legible cursive hand.

Probably contemporary marbled boards, recently and expertly rebaked to style, thick raised bands embellished with and flanked by decorative gilt, gilt spine panels with large central fleuron.

VERY ATTRACTIVELY ILLUSTRATED THROUGHOUT with numerous diagrams (two of them full-page), five hand-colored maps (four of them full-page), and 16 large and attractive vignettes at the beginning of chapters depicting English cottages and farms, castle ruins, and ships at sea. ♦ Paper boards a little soiled and chafed, upper cover with paper rubbed away in a one-inch patch and in three smaller spots, but the binding very carefully restored, entirely solid, and especially pleasing. One leaf with straight vertical surface crack almost the length of the page near inner margin (with a reinforcing paper strip on blank verso mending it but also causing faint darkening from glue), another leaf with superficial four-inch cut of no consequence (probably from pen nib)—the text undisturbed in both cases—occasional very minor smudges or offsetting, other trivial imperfections, but IN FINE CONDITION INTERNALLY nevertheless, the leaves remarkably fresh, clean, and smooth. **\$19,000**

This is a very attractively illustrated compendium of mathematical knowledge and navigational skills that would be necessary for an officer in the Royal Navy, and the manuscript would have been a required project for any would-be cadet. Although unsigned, it is likely that our volume was the work of a cadet at the Royal Naval College in Portsmouth. Like other maritime manuscripts of this sort, the volume covers arithmetic, geometry, plane trigonometry, geography, navigation (at nearly 100 pages, by far the longest section), spherics, spherical trigonometry, astronomy, latitude, longitude, and marine surveying. There is also a section entitled "Days Work," which is an account of a voyage aboard the HMS Resolution in June of 1795. Much of the text is transcribed from standard works of the day, including James Atkinson's "Epitome of the Art of Navigation," Charles Vyse's "The Tutor's Guide," and George Fisher's "Arithmetick." The plane charts were probably copied from Edward Wright's "Certaine Errors in Navigation." The maps include charts of the eastern North Atlantic from Iceland to West Africa, Palmerston Island (discovered by Cook in the South Pacific), and the peninsula of Kamchatka. There are also watercolor charts of small lakes for use in textbook examples. This is an extremely appealing volume: the text is in a fluid, elegant, regular hand, and both the maps and the pen and ink

drawings are carefully done, being highlighted especially by subtle shading. The subjects of the drawings veer between ships in full sail and the quiet life in the English countryside that the sailors have left behind. ST11964

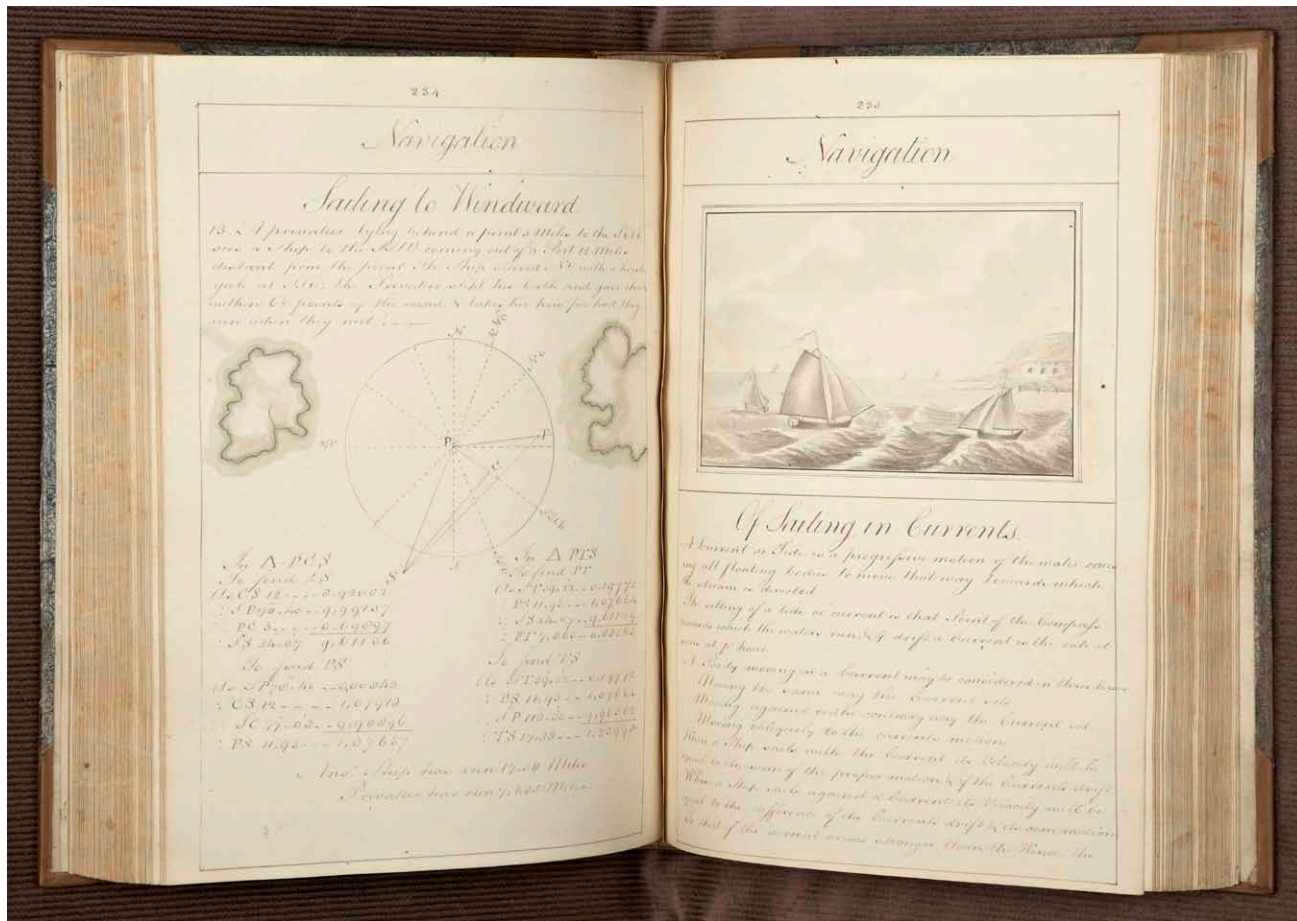
From a Phillipps-Beatty Bible: Two of the Most Beautiful Leaves We Have Ever Offered

4 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A WONDERFUL HISTORIATED INITIAL, FROM AN OUTSTANDING MONUMENTAL BIBLE IN LATIN. TEXT FROM THE OPENING OF II MACHABEES. (Southern France, perhaps Bordeaux, ca. 1300) 330 x 230 mm. (13 x 9"). Double column, 40 lines of text in an extraordinarily fine gothic book hand.

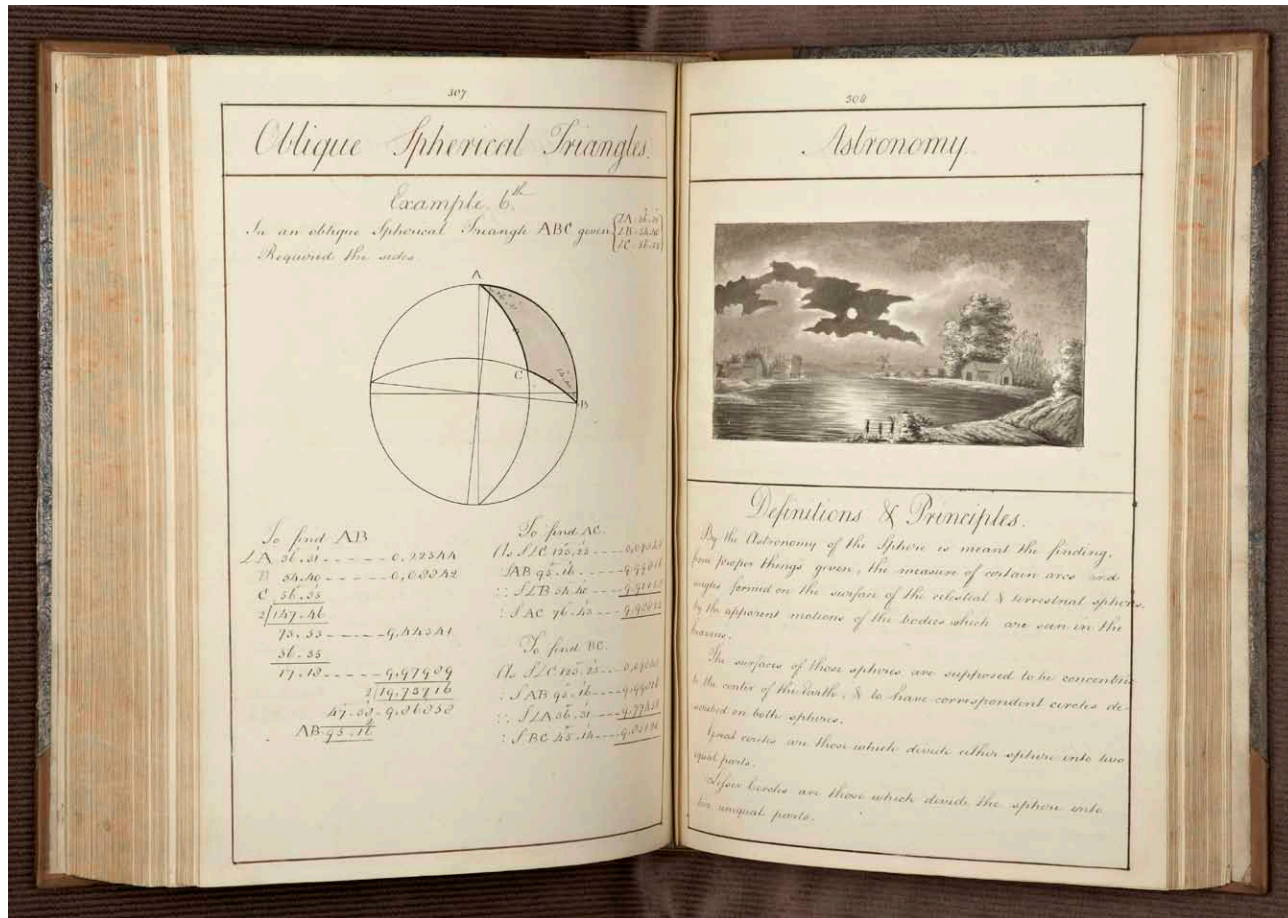
Attractively matted.

Rubrics in red, capitals struck with red, headlines and chapter number in red and blue, one two-line chapter initial in blue with elaborate red and blue penwork extending the full length of the leaf in the inner margin, and the recto WITH A MAGNIFICENT HISTORIATED INITIAL "F" showing Judas Maccabeus and three others standing before God, Judas at the front of the group gesturing with a finger of one hand pointing at the other hand (see below), the scene set against a magenta and white tessellated background, the body of the initial in blue, pink, and white with burnished gold disks (the scenic part of the initial measuring approximately 42 mm. square, but with a wide descender several lines long), the letter terminating near the top of the middle margin with a leafy stalk surmounted by a pensive, scrawny bird. ♦ A tiny bit of wrinkling at one lower corner, otherwise REMARKABLY WELL PRESERVED, ESPECIALLY BRIGHT, CLEAN, AND FRESH, WITH THE INITIAL IN PRISTINE CONDITION. **\$19,500**

This and the next item are two of the most beautiful Bible leaves we have ever offered for sale, and, not surprisingly, they come with distinguished provenance; the condition could not be any better, and the artistic accomplishment here is difficult to overpraise. The painter, who has obviously done his work with great care and confidence, has produced a scene characterized by sharply defined figures, impressive precision in the application of paint, and an intelligent design, all of which add up to an unusually high level of aesthetic achievement, especially for the time period. The iconography here is intriguing. The opening chapter of II Machabees contains a letter from Judas Maccabeus and leaders of the Jewish community in Jerusalem inviting the Jews of Egypt to join in celebrating a festival of thanksgiving (which became the holiday known today as Hanukkah), commemorating the liberation of Jerusalem from Syrian control and the reconsecration of the Temple after its desecration by Antiochus IV. In French and Italian illuminated Bibles of the 13th century, the conventional historiated initial for II Machabees depicts a messenger either receiving the letter in Jerusalem or delivering it in Egypt. Our miniature, by contrast, presents an unusual and perhaps original tableaux. Architectural elements at the right edge represent the newly rededicated Temple, as an image of God looks out benevolently from beneath the soffit



Item 3



of the building's cornice in the direction of four figures at the left side, apparently representing Judas Maccabeus and three of the others who jointly authored the letter with him. The arrangement of the hands of the Judas figure suggests a speaking gesture, though whether addressing thanksgiving to God or related somehow to the contents of the letter is unclear. Our leaf was once part of a spectacular Bible in the collection of Sir Thomas Phillipps (his MS 2506) and later owned by Sir Alfred Chester Beatty (his MS W.173). Phillipps bought the manuscript in the 1820s from Thomas Thorpe, who had purchased it in Spain. The Bordeaux origin is bolstered by the presence in the original volume of two 16th century inscriptions by monks from that city. Phillipps' heirs sold the Bible privately to Beatty in 1921, and it was sold in his sale at Sotheby's on 24 June 1969 to Alan Thomas, then bought, in turn, by Duschnes of New York and broken up. Phillipps (1792-1872) began collecting books with his schoolboy allowance, and once he succeeded to his father's large estate, he made collecting the chief business of his life, eventually becoming simply the greatest collector of manuscripts in history. His collection reached the staggering number of 60,000 manuscripts and approximately 1,000 incunabula, as well as many other printed books old and new. By the time he was 35, the American (later British and then Irish) engineer Beatty (1875-1968) had made a fortune in copper mining. But the years in the mines, where he started at the bottom, caused serious harm to his lungs, and he spent considerable time travelling to salubrious climates to repair his health. Cairo in particular became a second home and a location from which he began a serious career in collecting manuscripts, at first Islamic and then Western, accumulating in the end enough material to fill a catalogue of some 38 volumes. According to George Edwards' article in "Grolier 2000," Beatty "had the highest standards of quality and condition" as a collector, a claim that is validated by the present leaf. ST11383b

5 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH THREE IMPRESSIVE INITIALS, TWO OF THEM FINELY HISTORIATED, FROM AN OUTSTANDING MONUMENTAL BIBLE IN LATIN. TEXT FROM THE OPENING OF LUKE. (Southern France, perhaps Bordeaux, ca. 1300) 330 x 230 mm. (13 x 9"). Double column, 40 lines of text in an extraordinarily fine gothic book hand.

Attractively matted.

Rubrics in red, capitals struck with red, RECTO WITH TWO BEAUTIFUL INITIALS in colors and gold, THE FIRST AN EIGHT-LINE "Q" CONTAINING A PICTURE OF LUKE dressed in a red robe, addressing the reader through his prologue to Theophilus, the scene set against a blue background with columns and stars traced in wispy white, the tail of the "Q" flowing into a very large 13-line "L" adorned with a flowering blue branch bearing pink and white blossoms and burnished gold discs, the whole on a pale pink background with white tracery, a wide blue descender emanating from the bottom of the capital and running the length of the text, terminating in the lower margin with a cluster of pink blossoms and a stalk bearing a large gold disc; the VERSO WITH A STRIKING 17-LINE HISTORIATED INITIAL "F" showing Zacharias as an old man fulfilling his temple service, kneeling and praying before the altar (as set forth in the accompanying text), the

picture with a tessellated pale pink background, the body of the initial in pink on a dark blue background featuring elaborate white tracery accented with burnished gold discs, a curling extension at the tail with a burst of yellow, gold, pink, and white fruit, and a wide ascender in pink, blue, white, and burnished gold running upward the length of the column. ♦ IN THE SAME EXCEPTIONALLY FINE CONDITION AS THE PREVIOUS LEAF. \$22,500

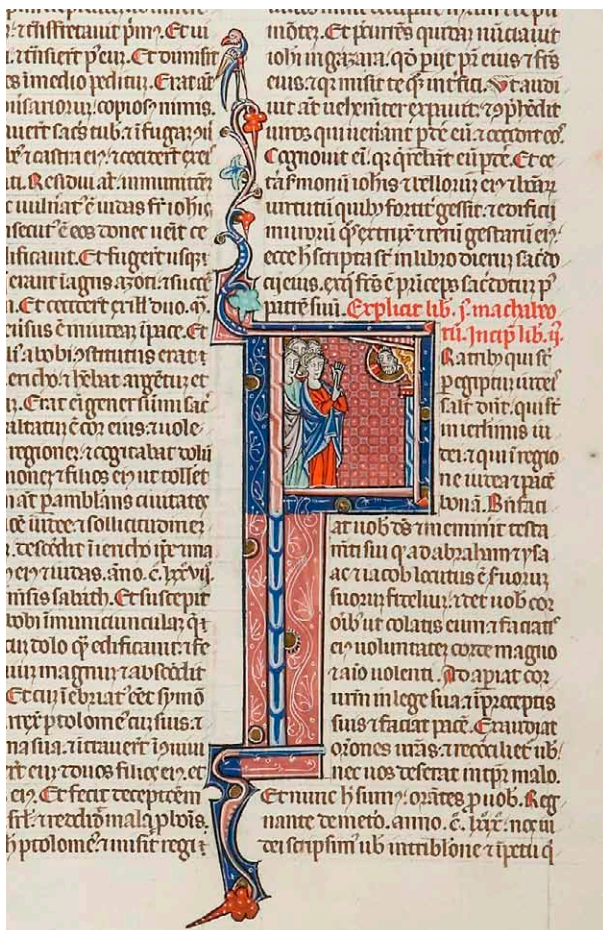
Another leaf from the very fine Bible described in the preceding entry and just as desirable for its aesthetic qualities, the text of this one—as it includes the opening of the Gospel of Luke—is of very special importance. Among much else here, the first chapter, for example, contains two great announcements made by the angel Gabriel: the first to the doubting Zacharias, informing him of the imminent birth of John the Baptist, and the second to the Virgin Mary, announcing that she will bear the Savior of mankind. The text of both the "Ave Maria" and the "Magnificat" are taken from this section. The first column on the recto here is entirely occupied with the conclusion of Mark's Gospel, which ends with an Explicit at the very bottom. Then follows the first of two prologues, accompanying the image of Luke and beginning "Quoniam quidem"; this is Luke's own prologue (addressed to Theophilus). In the Medieval vulgate textual tradition, Luke's prologue was always textually discrete from the Gospel itself (which opens with "Fuit in diebus Herodis"), and the normal order was Jerome's Prologue, followed by Luke's Prologue, and then the beginning of the Gospel. In this manuscript the order is inverted, with Luke's Prologue preceding Jerome's. The initial "F" on the verso accompanies the text relating the story of Zacharias, father of John the Baptist, praying before the altar at which an angel announces to him the impending birth of his son. Of particular interest here are notes for the rubricator (in a scratchy, tiny, but entirely legible hand) that appear at the very edge of the top and bottom margin; these instruct the rubricator—whose work was done separately from the main scribe—as to what the basic wording of his rubrics and headlines are to be. These notes would normally be expected to be trimmed off by the binder, so it's a special feature that they are still present here. ST12086b

Probably Unique in Liturgical Manuscripts, and Possibly the Earliest Wine-Tasting Scene

6 A VELLUM MANUSCRIPT LEAF FROM A NOTED BREVIARY, WITH A LARGE AND COMPLEX COLORED DRAWING OF WINE TASTING IN A TAVERN. TEXT OF "SALVE REGINA" FROM THE OFFICE OF COMPLINE. (Probably Eastern France (perhaps Burgundy or Franche-Comté), ca. second half of the 14th century) 293 x 218 mm. (11 1/2 x 8 5/8"). Double column, each side with a line of text in a neat gothic hand beneath 13 4-line staves of music.

Attractively matted.

With five calligraphic initials (one including a human face), two very large red and blue initials, one with decoration the length of the leaf, including repeated half fleurs-de-lys, and WITH A LARGE COLORED DRAWING (measuring



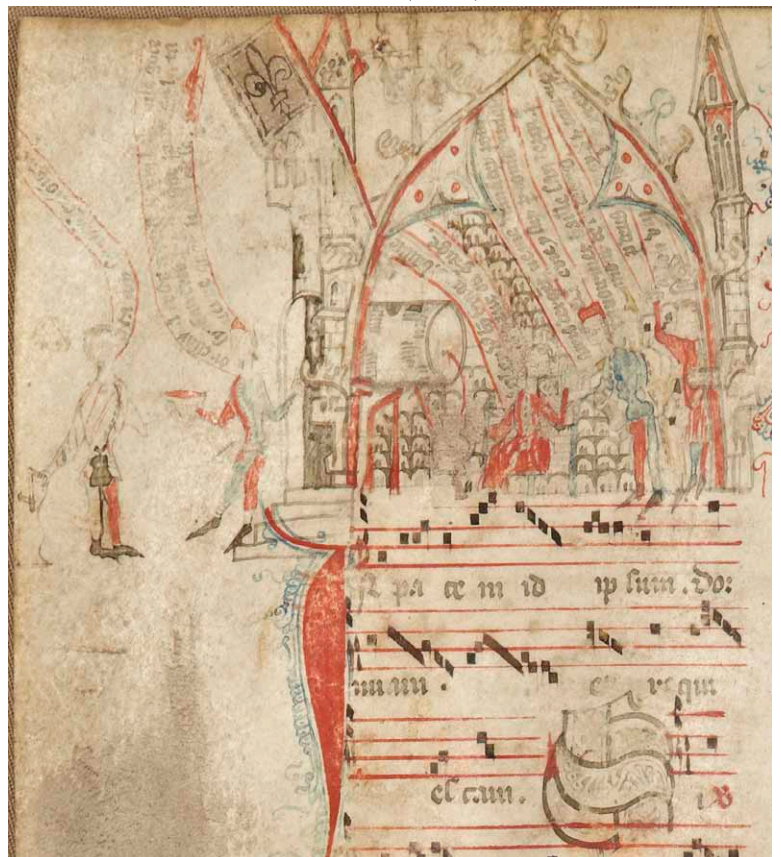
▲ Item 4 (detail)

▼ Item 5



▲ Item 5

▼ Item 6 (detail)



approximately 75 x 115 mm.) at the top of the first column of the verso SHOWING FIGURES TASTING WINE IN A TILED GOTHIC INTERIOR, with towers on each side and an entrance on the left. ♦ A bit of minor wear, the drawing rather rubbed and faded, a fleur-de-lys on a flag redrawn at a later date, the very tip of the tavern's towers trimmed off at the top, two minor tears in the lower margin without loss to text or decoration, otherwise an extraordinarily unusual leaf in excellent condition. \$10,000

This is a detailed and delightful drawing of a 14th century tavern scene, probably unique in a liturgical manuscript, and perhaps the oldest surviving representation of a commercial wine tasting. The scene has been drawn and painted in a provincial but graphic style, and the leaf is extraordinary for its engaging and specific narrative drawing of wine tasting and drinking in a Medieval tavern. It was ascribed by its previous owner to Besançon, which is certainly credible. It is evidently from an area of France where taverns served red wine, rather than ale. The text here comprises three chants to the Virgin Mary for use at Compline. It opens with most of the *Salve regina* (“...ad te suspiramus] gementes & flentes ...”), sung at Compline on Fridays; the verso, below the drawing, is the “*In pace in idipsum*” for Compline on Saturdays in Lent; the right-hand column is the “*Regina caeli*,” sung at Compline on Sundays from Easter to Pentecost. The drawing of wine drinking was not a marginal addition, but was undoubtedly integral with the manuscript, as the heading for the chant “*In pace*” is at the foot of the recto, leaving space for the drawing above the opening of the text on the verso. Moreover, the subject of the scene is appropriate, perhaps having been suggested by one or more of three features of the text: (a) “*In pace in idipsum ...*” is Psalm 4:9, which includes (as verses 8-9) “*By the fruit of their . . . wine . . . they rest, and in the peace of the same I will sleep . . .*”; (b) this is the chant for the final service on Saturday evening, the night for tavern drinking, perhaps especially so on the last Saturday of Lent, since Lenten abstinence ended at dusk that night; and/or (c) there may be a visual play on the syllables “*dipsum*” in the first line, suggesting “*dipsomanie*,” or drunkenness. The drawing shows at least six people, all in secular dress, with speech balloons in French above their heads. A man in a red and blue piebald tunic stands outside the great door of the tavern and offers a cup of red wine to his companion. He says “*or essay a ceste cope. se ly vin valt nule gote / sy ina[n]trares p[ar] ceste g[ra]nt porte, En la ta/verne ...*” and three words, perhaps “*quat lionz dise*” (i.e., “*Come, try this cup, whether the wine is worth tasting or not, if you come in through this big door into the tavern ...*”, which may be “*called the Four Lions*”). His friend tosses the contents of his cup on the ground. He says, “*p[ar] ta foy simoni[n] ensoig[n] e*” (“*By your faith, Simonin, it is unpleasant*”). Within the tavern, the innkeeper sits beside the barrel of wine, pouring it out into a big jug. He looks across to his assembled customers and says, “*voley v[ous] bo[n] vinaige. Baille / argent ou gaige*” (“*Would you like good drinking? Hand over money or a deposit!*”) The customers are appalled. A man in blue with a red hat protests, “*amis dargent ne me dema[n]dey poin*” (“*Friends, don't ask for any money from me*”), but the innkeeper replies, “*Qui e[n]vie y suy p[ar] coma[n]dema[n]t*” (“*Reluctantly, I am here under orders*”). A man in a brown tunic implores, “*tavoirnier baille san depoz. p[our] a/mour de s. deders*” (“*Innkeeper, hand it over without a deposit, for the love of Saint Didier*”). A man in red at the far right raises his hand and shouts, “*p[ar]dens moy v[ous] v[ous] tourney / l[es] verres / de bon vin*”

“*Excuse me, you are tipping over glasses of good wine*”). Given its amusing complexity and the liturgical context in which it is found, one can hardly overemphasize how singular and unexpected this immensely charming scene is. ST11943

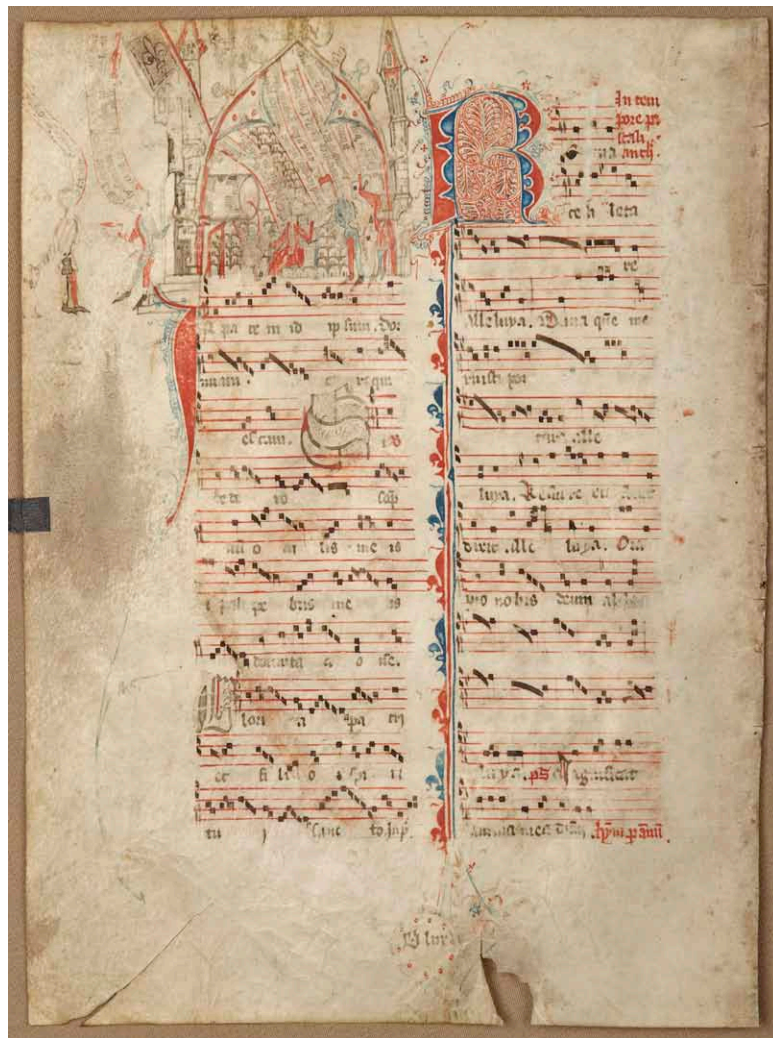
The Always Popular Emergent Margaret, Large, Expertly Painted, and Entirely Charming

7 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A DRAMATIC AND DELIGHTFUL MINIATURE OF ST. MARGARET, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Northern France, ca. 1420) 195 x 140 mm. (7 3/4 x 5 1/2”). Single column, five lines of text on recto, 11 on verso, in a fine, regular gothic book hand.

Attractively matted.

Rubrics in red, capitals washed with yellow, verso with a two-line initial in burnished gold on a blue and pink ground with white tracery, the capital sprouting hairline extensions with tiny gold leaves, RECTO WITH A FULL BORDER OF SWIRLING HAIRLINE STEMS SUPPORTING burnished gold leaves and bezants, blue and pink flowers, and red strawberries, a twining baguette in burnished gold and several colors between the border and the miniature, the final linked elements of the baguette terminating on the upper right in TWO GROTESQUES, one a pugnacious winged dragon, the other a warrior with the lower body of a blue clawed quadruped brandishing a crook and a shield; THE COMPLEX FRAME ENCLOSING A LARGE ARCH-TOPPED MINIATURE OF ST. MARGARET EMERGING FROM THE DRAGON, the serene saint in her unstained and elegant blue robe rising from a bloody hole in the side of the enervated beast lying curled on the floor with its wings askew; the scene set before a fine tessellated wall of blue, maroon, black, and burnished gold. ♦ One tiny hole in the vellum (not affecting text or decoration), three minor smudges to recto margin, just a hint of surface wear, but still A WONDERFUL LEAF IN FINE CONDITION, fresh, generally quite clean, and with nothing but the most minor imperfections. \$8,500

This is an exceptionally desirable leaf in every way: it is beautifully drawn and painted, is large and dramatic (even for a subject often found this way), and is in especially attractive condition. A common but far from universal element in a Book of Hours, the collection of texts under the heading of “*Suffrages*” is a group of primarily short prayers said to saints. Like so many things in Medieval life, *Suffrages* were arranged hierarchically: the Virgin Mary has first place, followed by Saint Michael, John the Baptist, the apostles, the martyrs, the confessors (saints who died a natural death), and so on. Depending on the devoutness, the inclination toward ostentation, and the financial well-being of an artist's patron, a Book of Hours could contain a handful or a plenitude of *Suffrages*. Wieck points out that Blanche of Burgundy had 83 *Suffrages* in her 14th century Book of Hours, and when King Charles V of France acquired Blanche's *Horae*, he found even that number insufficient for his saintly stable, and so he added 32 more. But in many cases, especially in more modest Books of Hours, the



◀ Item 6



◀ Item 7
(detail; see
full leaf on
front cover)

Suffrages will be found without illustrations, or else a single one picturing the Trinity will suffice for the whole section. St. Margaret of Antioch was one of the most enduringly popular of all Medieval saints, and along with the scene showing the Annunciation to the Shepherds, her emanation from the dragon typically provides one of the most delightful visual moments in any Book of Hours where she appears. Because she was the patron saint of pregnant women, St. Margaret is often found in Books of Hours designed for females, her story to be used for comfort during childbirth: just as Margaret emerged unhurt from the dragon, so might the woman who prays to her experience a birth that ends happily with a healthy emergent infant. The level of aesthetic achievement here is not surprising because this leaf surely came from a grand Book of Hours. Margaret would almost certainly have been one of several painted Suffrage images, and the conjectural number as well as the obvious ample size of the miniature suggests that the manuscript from which our leaf comes was the result of an important commission by a wealthy patron, something likely to be painted by one of the chief artists in a workshop. ST11987

With Very Lively Inhabitants, among the Most Attractive Small Hours Leaves We've Ever Had

8 ILLUMINATED VELLUM MANUSCRIPT LEAVES, ALL WITH FINELY EXECUTED PANEL BORDERS FEATURING DELIGHTFUL ZOOMORPHIC INHABITATION, FROM A LOVELY LITTLE BOOK OF HOURS IN LATIN. (France, ca. 1440) 130 x 97 mm. (5 1/8 x 3 7/8"). Single column, 14 lines of text in a lovely regular gothic book hand.

Rubrics in red, leaves with variable numbers of one- and two-line capitals in blue with white tracery, the initial on a burnished gold ground and infilled with ivy leaves in blue, orange, and white, ALL OF THE LEAVES WITH A PANEL BORDER ON EACH SIDE, ONE OR BOTH OF THE PANEL BORDERS INHABITED BY AN ANIMAL, HUMAN, FANCIFUL CREATURE, OR A FANTASTICAL HYBRID OF THESE, the remarkably charming residents placed amidst a tangle of acanthus leaves, flowers, buds, thistles, fruit, and other vegetation painted in brushed gold, blue, green, pink, and other colors. ♦ A very few minor signs of use, but generally IN EXTRAORDINARILY FINE CONDITION, the gold sparkling, the paint uneroded, and the vellum almost entirely clean and fresh. \$500 - \$1,500, depending on decoration

These leaves come from a large fragment of a beautifully executed little Book of Hours done by very sophisticated artists whose illumination in general—and zoomorphic inhabitation in particular—is extremely (and sometimes immensely) charming. The borders here are the source of considerable pleasure, containing carnations, roses, daisies, violets, peas, melons, squash, strawberries, grapes, insects, young and mature deer, squirrels, and many birds (frequently small birds, but also a stork, a peacock, and a pheasant). In addition to the usual plants and birds, a number of borders contain special images of animals, including one with a throned pig chastising a frightened goose, a donkey weighed down by a big bag, and a wolf(?) attacking

a rabbit. Many borders contain clothed and unclothed cherubs (often interacting with the vegetation, but one holding the flapping wings of a bird, another drinking from a green bottle, two in playful wrestling, another walking on stilts, another shooting an arrow at a bird, and so on). Peopled borders include those containing a jester, a musician with a harp, and peasants involved in various activities: carrying a heavy sack, beating a rearing donkey, carrying a jug (of urine?), and trapping an animal in a net. These are certainly among the most attractive and delightful small Book of Hours leaves we have ever offered for sale. ST12021

One of the Great Ichthyological Works, with More than 200 Sometimes Silvery Fishes

9 BLOCH, MARC ÉLIÉSER. ICHTHYOLOGIE, OU HISTOIRE NATURELLE, GÉNÉRALE ET PARTICULIÈRE DES POISSONS. (Berlin: Chez l'Auteur, 1795) 500 x 295 mm. (19 1/2 x 12 1/4"). **Six volumes (of 12) bound in three.** Translated by J. C. Thibault de Laveaux. First Edition in French (Parts I-VI, only, of XII).

Very pleasing recent retrospective quarter calf over marbled boards by Courtland Benson, flat spines attractively gilt in panels divided by five decorative gilt rolls, the panels featuring a central floral spray curling around a large volute, red morocco label, EDGES UNTRIMMED.

WITH engraved frontispiece portrait and 211 (of 216) VERY FINE HAND-COLORED ENGRAVED PLATES OF AQUATIC LIFE, some heightened in silver. Nissen ZBI 416; Casey/Wood, p. 244; Dance, p. 56 ♦ "Avertissement" leaf at front of first volume a bit browned, isolated trivial smudges, but AN EXCEPTIONALLY FINE COPY, the beautiful plates in near-pristine condition with vivid colors and shining silver, the text clean, fresh, and bright with enormous margins, and the whole encased in an unworn convincing retrospective binding. \$39,000

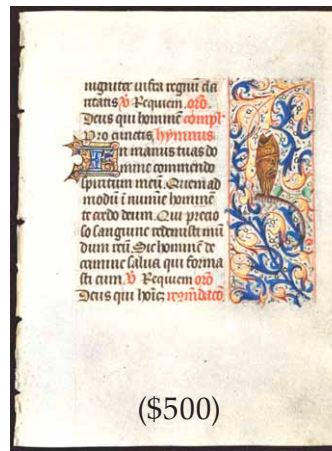
The masterpiece of Marc Éliéser Bloch (1723-99), one of the most important ichthyologists of the 18th century, this is an arresting publication famous for its use of silver to reproduce the sheen of the subjects, as well as for the overall beauty of the illustrations. Bloch adopted a Linnean arrangement as the basis for his work, but went further to establish 19 new genera and 176 new species. A German Jew who was born into poverty and who was illiterate in German until age 19, Bloch knew enough Hebrew to be hired as a tutor to the children of a Jewish surgeon. In that position, he learned to read German and some Latin, and began the study of anatomy and natural science that would be the passion of his life. He went on to attend medical school in Frankfurt, and became a practicing physician in Berlin, where he continued his scholarship in the field of ichthyology. He began publishing this work at his own expense, but it soon proved so popular that princes and patrons of the sciences rushed to contribute to the cause. Happily and atypically, the text and plates here are in superb condition, and the artful use of silver transforms even the most humble carp into a shimmering, iridescent beauty. The first French edition of what Dance calls "possibly the most beautiful book on fishes ever published" was produced by at least two different printers in Berlin: our set is composed of the



(\$500)



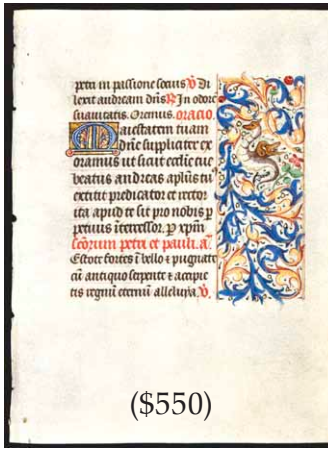
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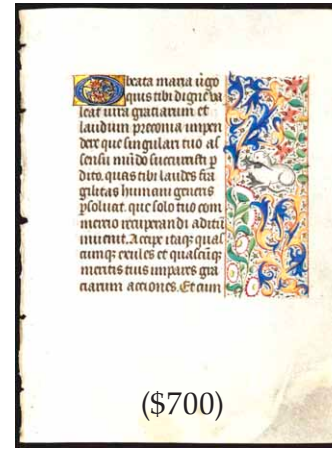
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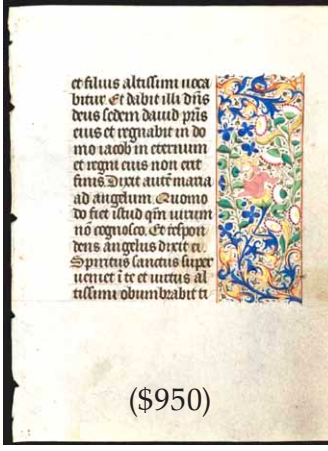
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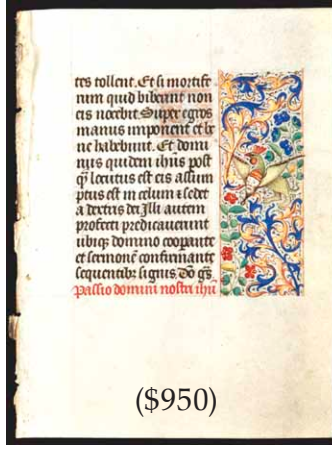
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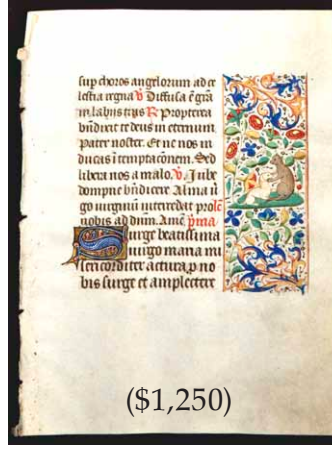
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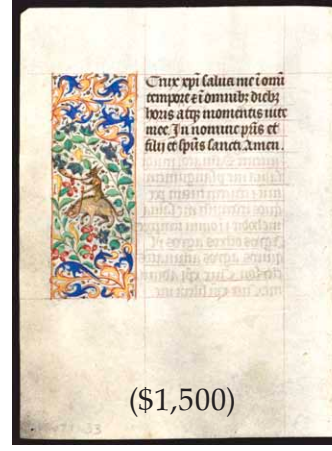
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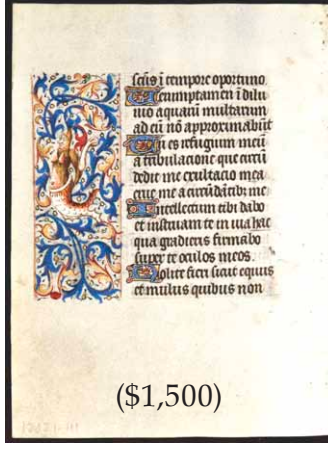
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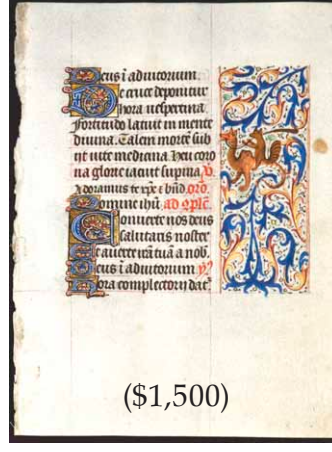
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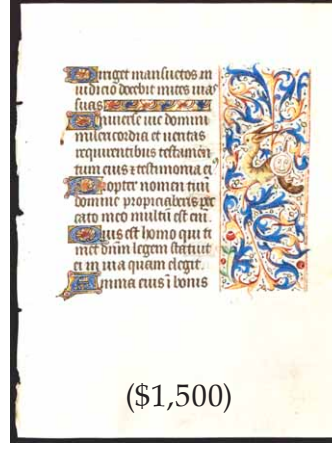
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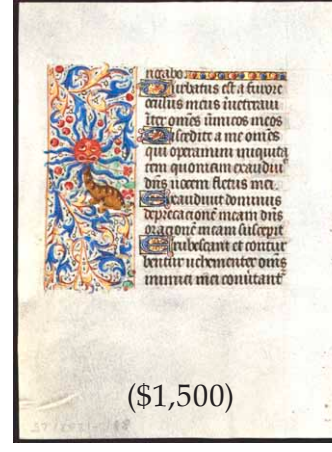
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(\$1,500)

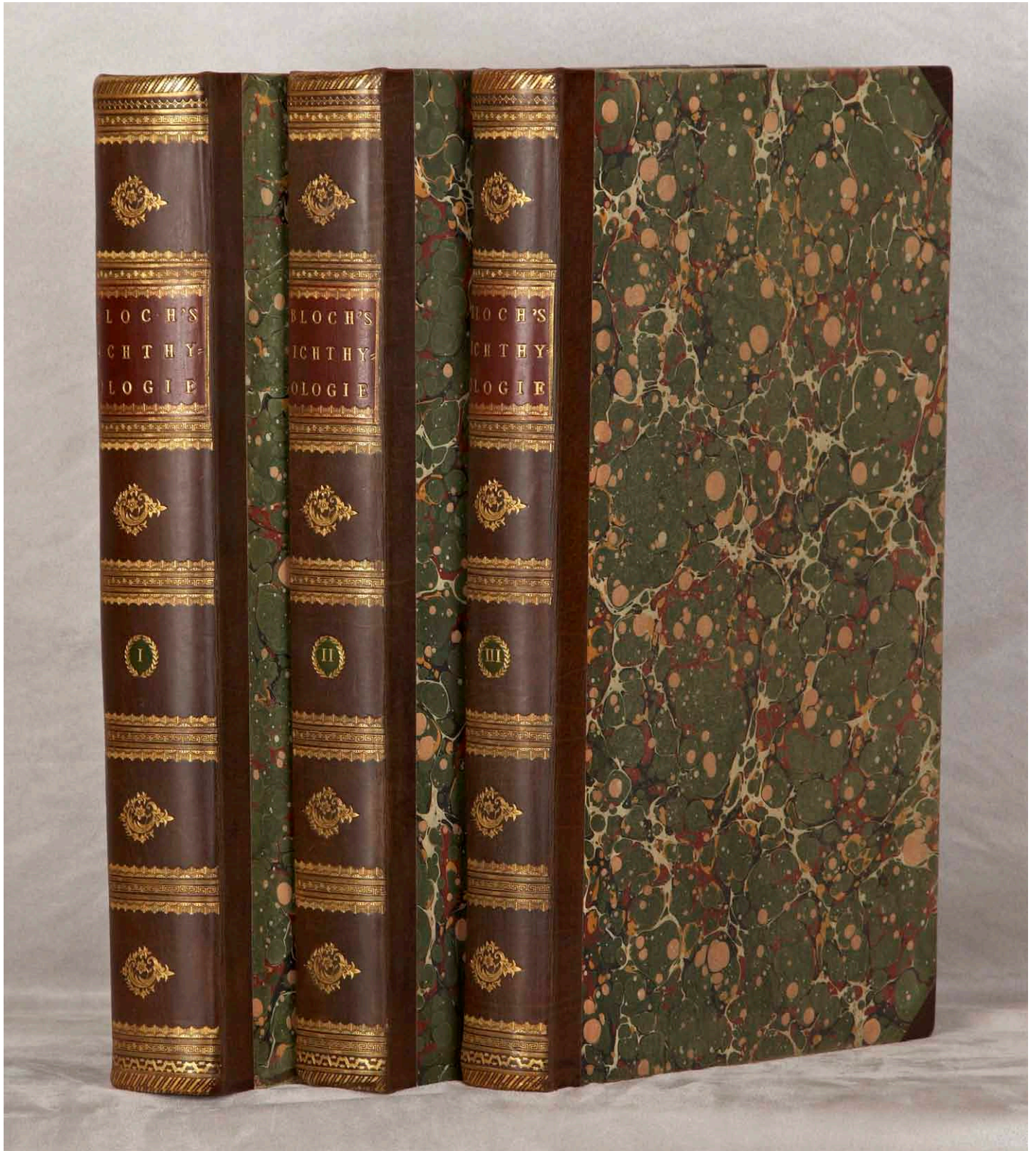


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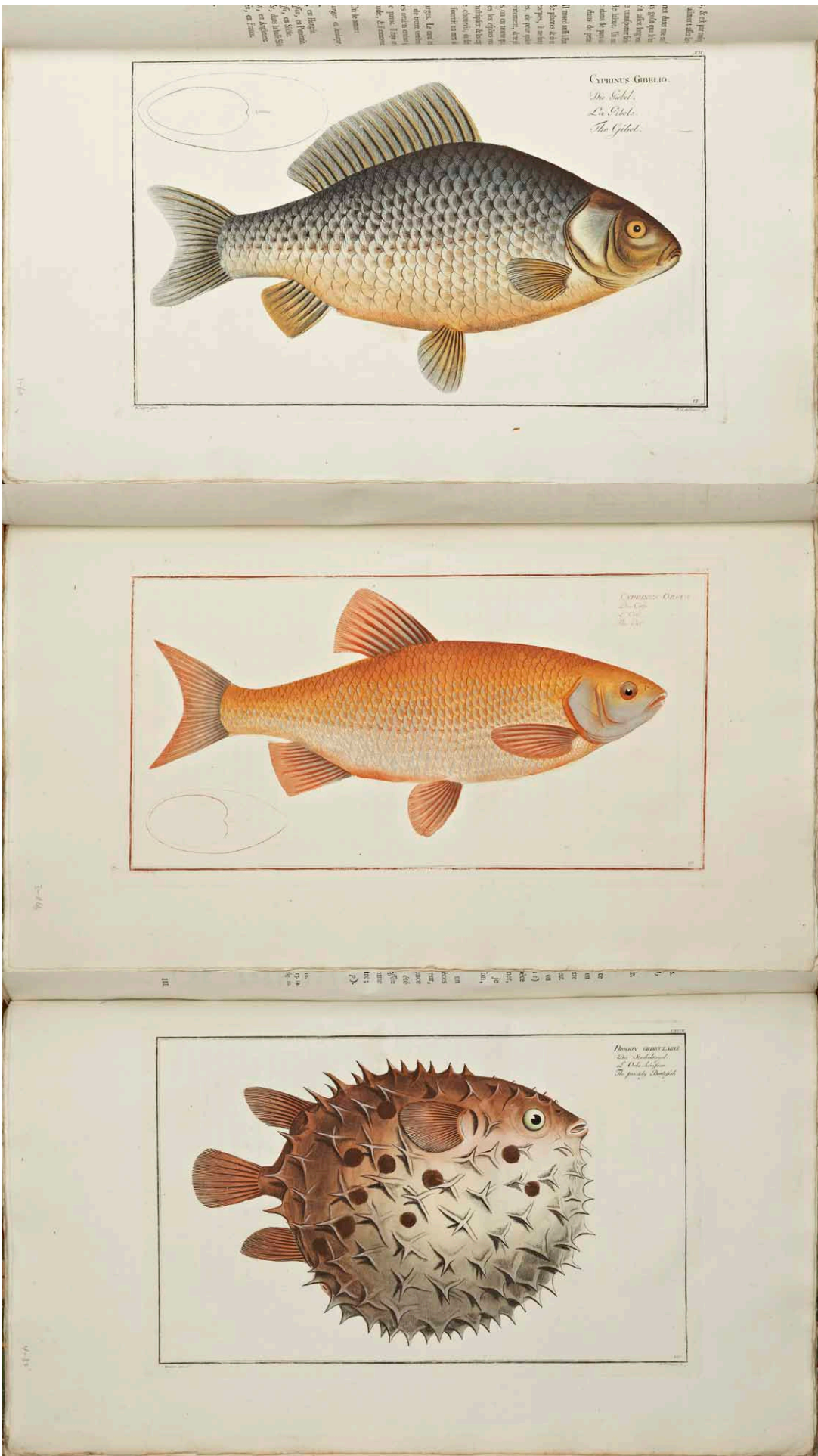


(\$1,500)

Item 8 (see also details of two leaves on back cover)



▲ Item 9



◀ Item 9

first six parts, printed by Louis Philippe Wegener; Godefroy Hayn printed the second six parts, which are very seldom seen in the marketplace. The last complete set at auction seems to have been at Sotheby's in 1984, when it sold for £16,500 (roughly \$63,000 in today's dollars); parts I-VI and IX-X were sold, also by Sotheby's, in 2000 for \$32,500; the six other auction records in the past 35 years have offered only six or fewer parts. Accordingly, the cost of this item is meant to be advantageous, as the only complete set currently on the market is priced at \$290,000. CJW1004

A. Edward Newton's Copy of the First Printing of Burton's "Melancholy"

10 [BURTON, ROBERT]. "DEMOCRITUS JUNIOR" (Pseudonym). THE ANATOMY OF MELANCHOLY, VVHAT IT IS. VVITH ALL THE KINDES, CAUSES, SYMPTOMES, PROGNOSTICKES, AND SEVERALL CVRES OF IT. (Oxford: Printed by Iohn Lichfield and Iames Short, for Henry Cripps, 1621) 172 x 140 mm. (7 x 5 1/2"). 2 p.l., 72 (i.e., 76), [8], 783, [7] pp., 1 leaf. FIRST EDITION.

Fine olive brown crushed morocco by De Sauty (stamp-signed on front turn-in), covers with gilt French fillet border, raised bands, double gilt-ruled spine compartments, gilt titling and turn-ins, all edges gilt (small portion of front joint expertly renewed).

Front pastedown with engraved bookplate of A. Edward Newton of Oak Knoll dated 1909, and with ownership inscription of A. Brownlee dated 1972; ink signature of Catherine Vining dated 1733 on p. 608; occasional early ink marginalia. PMM 120; Norman 381; Pforzheimer 119; Langland to Wither 30; Heirs of Hippocrates 252 (citing the second edition); Osler 4621; Wellcome Library 1161 (the second edition); STC 4159. ♦ Spine sunned to a pleasing chestnut brown, title page a little soiled and with two old mended one-inch tears (and perhaps washed), leaves trimmed rather close at the head, but with no loss, intermittent faint dampstain to tail margin in final quarter of the book (a few other leaves near the end also faintly affected at the top), other quite minor defects (small burn or rust holes of no consequence, a scarcely noticeable mended tear or two, insignificant marginal worming in a few gatherings), but still an excellent copy of a book very difficult to find in agreeable condition, the binding solid and lustrous, and the text consistently fresh, almost entirely clean, and without anything approaching a serious flaw. \$40,000

This is a scarce copy, in an attractive binding and with distinguished provenance, of the first printing of one of the great books of the 17th century as well as almost certainly the most famous work of medicine ever undertaken by a layman. Characterized by sensitivity, common sense, and humor, this wide-ranging work is by design and arrangement a medical treatise examining the various melancholias and their cures. At the same time, it is a great storehouse of miscellaneous learning, telling us at least as much about the age as about the purported subject of the work. From the time that Burton (1577-1640) matriculated at Brasenose College at Oxford in 1593 until the end of his life, he was a constant denizen of the Bodleian Library, a precinct for learning surpassed at the time

only by the Vatican. "Perhaps the world has never known a more burrowing bookworm than Burton; certainly it has never known a more interesting one than this assiduous delver into the quaint and fascinating lore of all times. If all ancient and Elizabethan literature were lost, we could derive a rather clear notion of their contents from the voluminous references and quotations in the 'Anatomy.'" (Day) Johnson was a great admirer of the work, calling it the only book good enough to take him out of his bed two hours before he wanted to rise, and it had an enduring influence in the work of Sterne, Keats, Lamb, and many others. While the binding here is not elaborately decorated, it is the work of one of the most accomplished binders of the first third of the 20th century, and nothing about the volume makes one question the accepted opinion that he was a binder with enormous technical skill. Our copy comes from the distinguished library of one of the most celebrated of American collectors. A. Edward Newton (1864-1940) was a lifelong bibliophile whose passion was shared with the public through a series of books about books and whose collection was characterized by unflinching discrimination and taste. ST11926

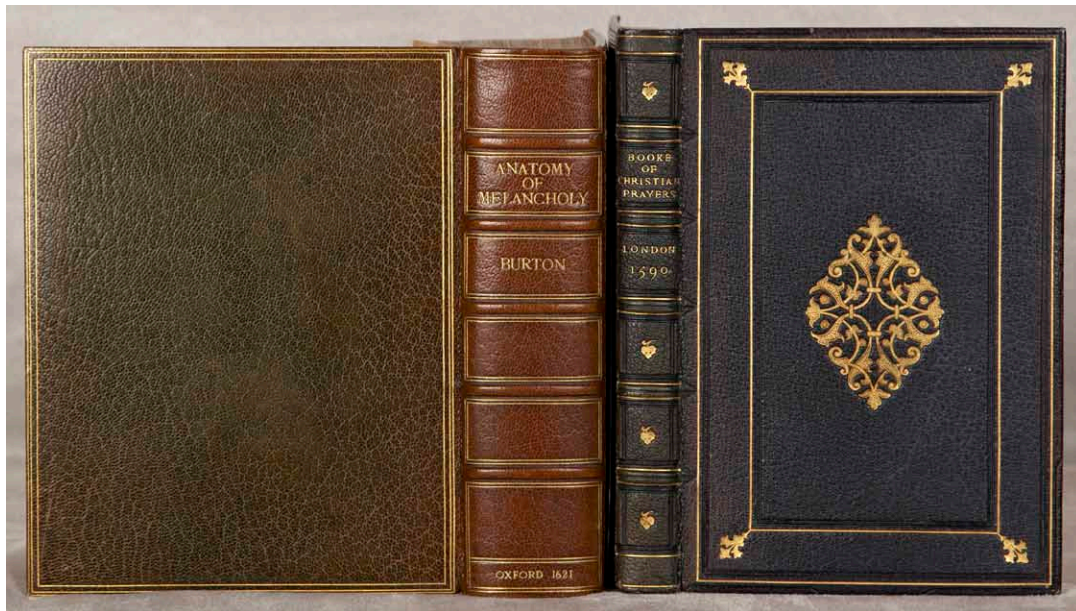
The Foyle Copy of a 16th Century Printing of John and Richard Day's "Elizabeth's Prayerbook"

11 [DAY, RICHARD]. A BOOKE OF CHRISTIAN PRAYERS, COLLECTED OUT OF THE ANCIENT WRITERS. [QUEEN ELIZABETH'S PRAYER BOOK]. (London: Printed by Richard Yardley, and Peter Short, for the assignes of Richard Day, 1590) 183 x 123 mm. (7 1/4 x 4 7/8"). 8 p.l., 138, [2] leaves.

Quite attractive late 19th century dark purple pebble-grain morocco, gilt, by Riviere (stamp-signed on verso of front free endpaper), covers framed with gilt and blind rules, inner frame with gilt fleuron cornerpieces, central panel with ornate gilt arabesque, raised bands, spine panels with single gilt leaf tool, marbled endpapers, all edges gilt.

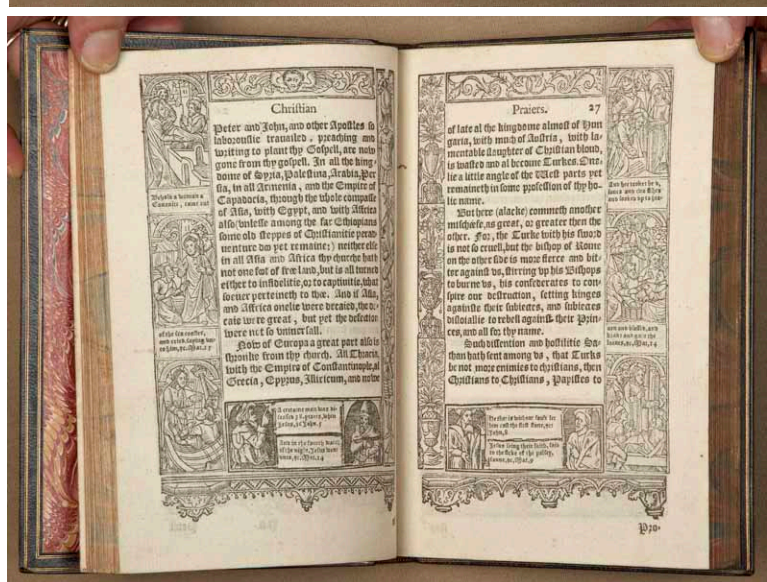
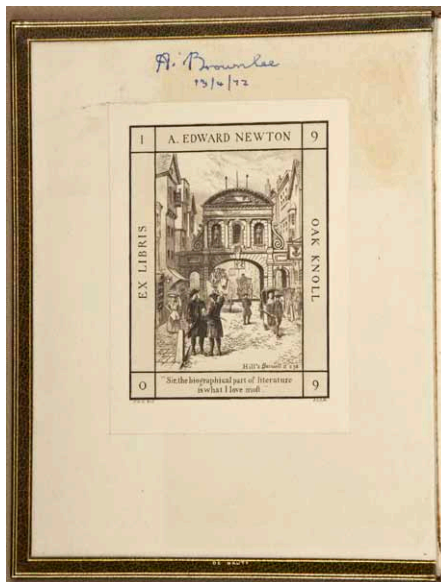
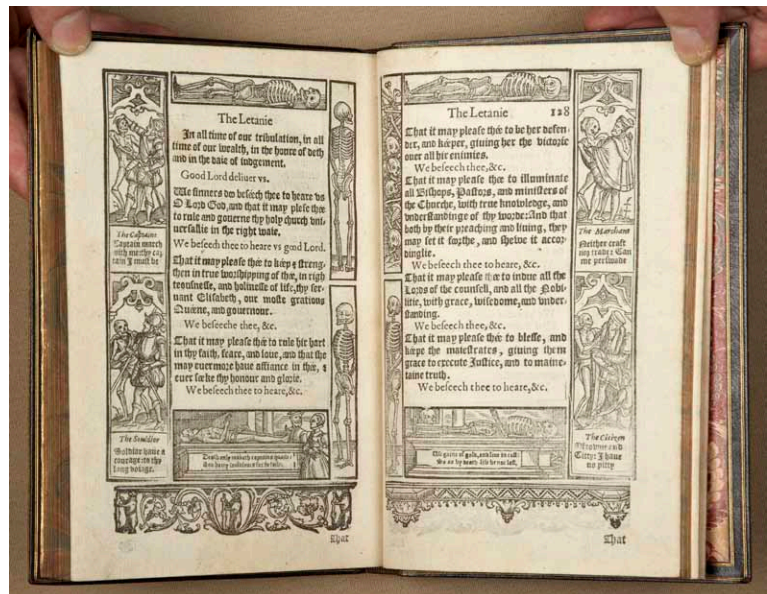
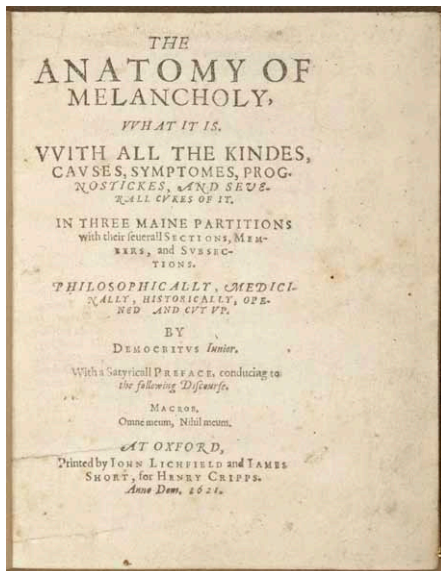
Full-page woodcut of Elizabeth on title verso, and QUITE PLEASING COMPOSITE WOODCUT BORDERS ON THE TITLE (showing the Tree of Jesse) AND THROUGHOUT THE TEXT (a number of cuts repeated), woodcut initials, large woodcut printer's device at the end. Printed in black letter. Front pastedown with armorial bookplate of Henry Cunliffe Armiger and with morocco bookplate of W. A. Foyle; verso of front free endpaper and front flyleaf with manuscript notes in ink, in a 19th century hand, discussing the origin of the woodcuts in the book. STC 6431. ♦ Just a hint of rubbing to joints, preliminary leaves a little soiled, small paper repair to tail margin of folio 84 (not expertly done, and with minor darkening, but no text affected), fore edge of one preliminary leaf trimmed a bit close (with fractional loss of side note), occasional minor stains, other trivial imperfections, but QUITE AN EXCELLENT COPY, the leaves fresh, clean, and very smooth, and the handsome binding with almost no signs of wear. \$17,500

This is an attractively bound and well-preserved copy of an important 16th century illustrated book in English, issued by one of the most eminent Elizabethan printers, and with a very significant provenance. Richard Day (1552 - after 1607) was the



Item 10

Item 11



son of the printer John Day and in business with him. A work entitled "Christian Prayers and Meditations in English," issued in 1569 by John and generally called "Queen Elizabeth's Prayerbook," is ascribed by STC to Richard. The present work, with altered title, is generally considered to be a thoroughly reworked version of the "Prayers and Meditations"; our copy is the third printing of the revised form, which first appeared in 1578. The borders have a particular interest because they vary so widely in feeling, from the almost opulently classical (with aloof goddesses surrounded by fecundity) to the naive and grisly Medieval (with demons and angels battling for souls, with heaps of the dead, and with crowds of the reanimated rising from their graves). Printers are not exempt from the bony clutches of death: one border (appearing three times) shows the grim reaper visiting a compositor who sits before his type case (the caption is "Leave setting thy page[,] Spent is thine age"), and another haunts two pressmen (with the words, "Let printing stay: and come away"). The unsigned notes on the flyleaves of our volume mention that Francis Douce attributed the woodcuts to a "foreign artist whose mark is A," and who contributed illustrations to other English books, including Grafton's "Chronicle." Our unknown annotator also mentions that the woodcut of Elizabeth I was used as late as 1652 in copies of Edward Benlowes' "Theophila" (a work with no two copies alike, since Benlowes bound each copy individually with prints he selected). The provenance here is distinguished. W. A. Foyle (1885-1963) was co-founder with his brother of the famous Foyle's Bookshop in Charing Cross Road. The three large Foyle sales at Christie's held in 2000 were a bibliophilic highlight of the new century, and the sum of \$19 million for which William Foyle's personal library sold in July set a record for private European collections. Although copies of the present work appear from time to time, 16th century printings are quite scarce: since 1975, ABPC lists just one complete and unsophisticated copy of the 1578 printing, three such copies of the 1581 edition, and 10 such copies (not including ours) of the 1590 printing. ST12077

**Classic Botanical Work in Decorative Period Calf,
With More than 180 Finely Engraved Plates**

12 DUHAMEL DU MONCEAU, HENRI-LOUIS. TRAITÉ DES ARBRES FRUITIERS. (Paris: 1768) 343 x 267 mm. (13 1/2 x 10 1/2"). **Two volumes.** FIRST EDITION.

VERY PLEASING CONTEMPORARY SMOOTH CALF, ATTRACTIVELY GILT, covers with French fillet border, raised bands, spine gilt in pretty floral compartments with tulip cornerpieces and a large floral spray at center surrounded by small tools, one burgundy and one brown morocco label, turn-ins with gilt foliate roll, marbled endpapers, all edges gilt.

WITH 181 VERY FINE ENGRAVED BOTANICAL PLATES (including an engraved frontispiece depicting a man and woman picking pears) as called for, the plates illustrating the seeds, blooms, and edible products of fruit-bearing trees. Title pages with small early circular monogram stamp. Nissen 550; Dunthorne 100; Pritzel 2466; Raphael, "Pomona" 28; Brunet II, 871. ♦ Front cover of volume II with a (well-masked) six-inch abrasion, joints of first volume beginning to crack along first compartment at top and bottom on front and at bottom on back, a few tiny wormholes and small patches of lost patina

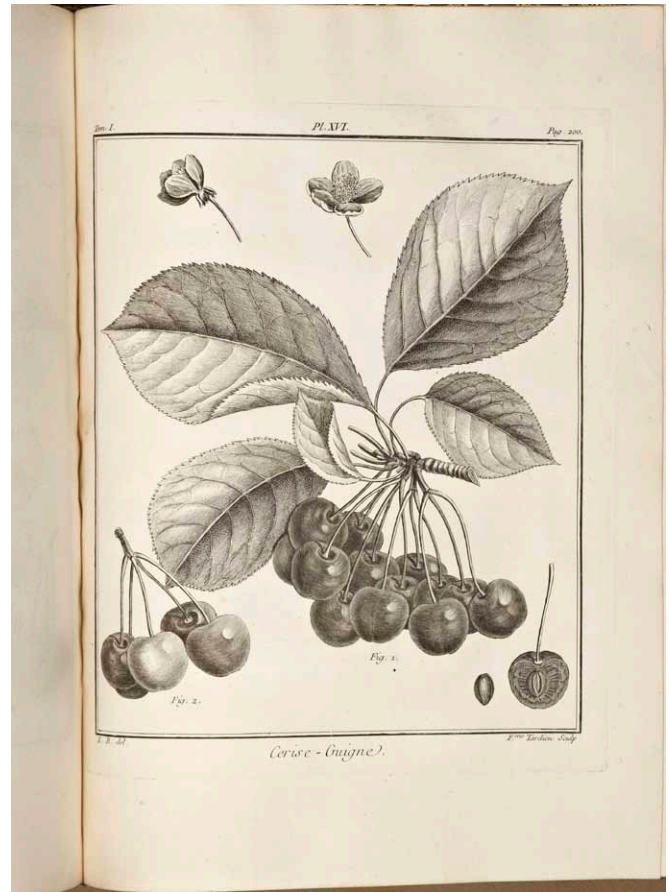
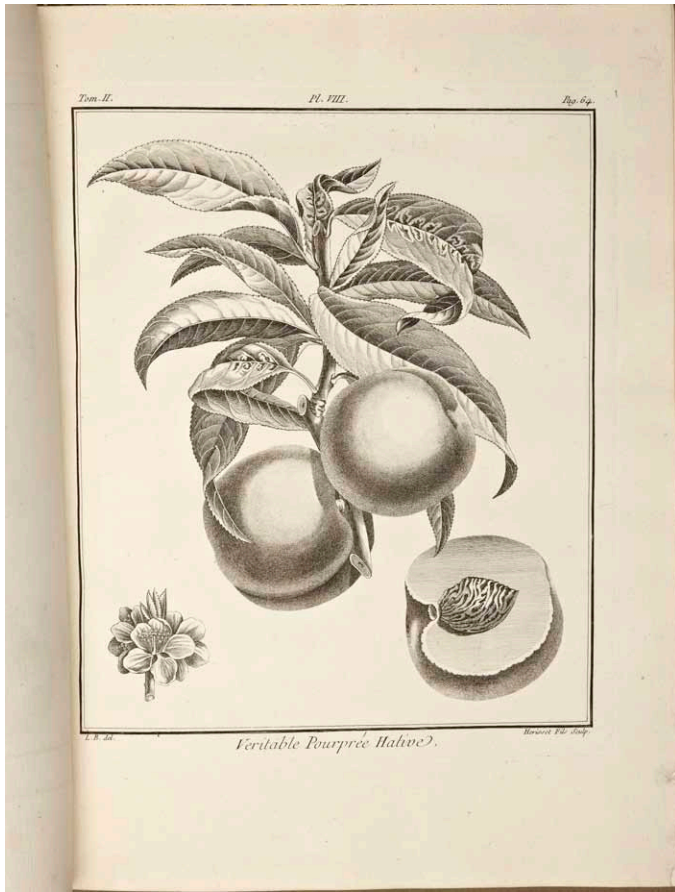
from insect activity, but the handsome original bindings entirely solid, quite lustrous, and generally well preserved. A dozen gatherings with faint overall browning because of paper stock (though the plates almost entirely unaffected), isolated rust spots and other trivial imperfections, otherwise a fine copy internally, the text especially fresh and clean, the plates richly impressed, and the margins remarkably ample. \$17,500

With a fine contemporary binding that measures 343 x 267 mm., this is an extremely large as well as quite pleasing copy of a beautifully illustrated book by the man Raphael calls "one of the outstanding botanists of the 18th century" in the fields of plant physiology and agriculture. Henri Duhamel du Monceau (1700-82) was a justifiably celebrated Parisian polymath who gave up on formal university training to take lodgings near the Botanical Gardens, where he pursued his own plan of learning from the director and from other distinguished persons who gathered there. He cultivated trees on his own estates, authored a number of important books on topics as diverse as agronomy, marine architecture, and ichthyology, and was a member of all the important scientific academies. This treatise on fruit culture proved to be of considerable importance, and the plates (designed by Magdeleine-Francoise Basseporte, Aubriet, and others and engraved by Catherine Haussard, P. L. Cor, Henriquez Herisset fils, Menil, Charles Milsan, Poletnich, and others) were among the most beautiful botanical engravings of the period. The text begins by describing the appropriate methods for pruning and grafting fruit trees, and goes on to discuss the different varieties of individual fruits, including 58(!) types of pears. The engravings show uncommon consistency from beginning to end in how substantial and skillfully executed they are. The images are faithful to nature, thoughtfully designed, and so finely wrought as to appear luscious. The work is uncommonly seen in an attractive contemporary binding, and is rarer still in the kind of tall copy offered here. ST11764

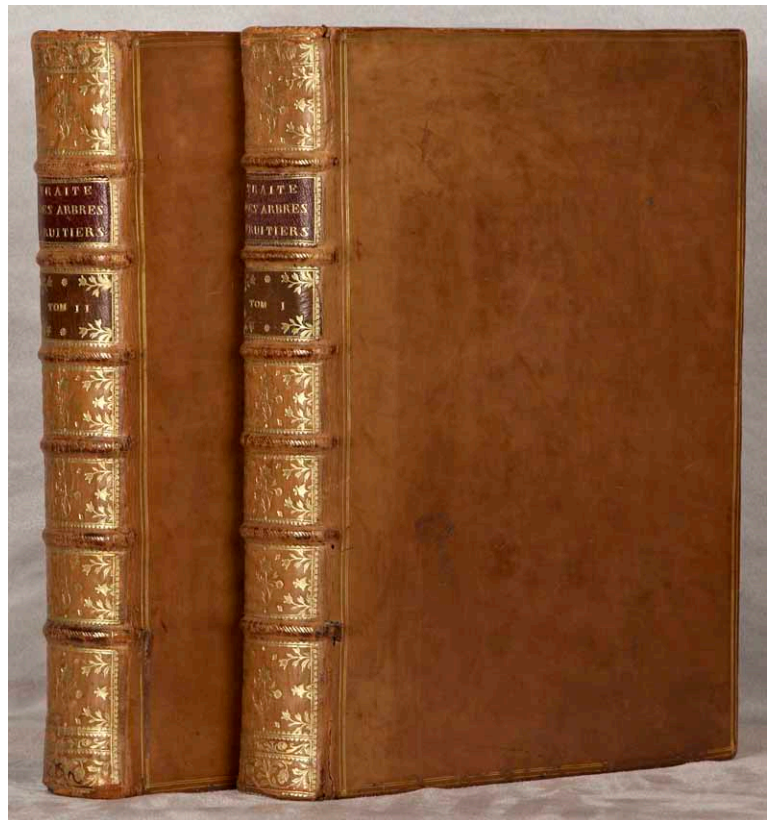
**In a Fine Staggemeier and Welcher Binding,
With a Very Large, Early, Edwards(?) Painting**

13 (FORE-EDGE PAINTING). (BINDINGS - STAGGEMEIER AND WELCHER). FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE. LES AVENTURES DE TÉLÉMAQUE. (Paris: Imprimerie de Monsieur [i.e., Pierre-François Didot], 1785) 340 x 264 mm. (13 3/8 x 10 3/8"). 4 p.l., 305, [1] pp.; 2 p.l., 297, [3] pp. **Two volumes bound in one.**

ELEGANT RED CONTEMPORARY STRAIGHT-GRAIN MOROCCO, BY STAGGEMEIER & WELCHER, the covers with a wide gilt border composed of onlaid strips of blue goatskin tooled with a Greek-key roll, with a square green goatskin onlay at the corners tooled with a medallion, and with an inner frame composed of an onlaid citron goatskin band and large, graceful gilt impressions of flowers, foliage, and ears of wheat. Smooth spine divided into four unequal compartments by a strip of onlaid green goatskin tooled with a gilt pentaglyph and metope roll, lettered in the second compartment on a green goatskin label, and directly on the



Item 12



spine at the foot, the first compartment tooled with a face-in-the-sun, the third (elongated) compartment featuring a strange figure with a winged helmet holding festoons of flowers, balancing on top of a flower issuing from a large neoclassical vase, the vase in turn perched on a candelabrum, the edges of the boards and turn-ins tooled with gilt rolls, marbled endpapers, all edges gilt. WITH A FORE-EDGE PAINTING, VERY PROBABLY CONTEMPORARY, OF TWO BOATS SAILING ON A LAKE, WITH A STATELY HOME IN THE BACKGROUND.

With engraved printer's device on title pages and two frontispiece portraits of the author engraved by Dequevauviller, one in an early state before letters, and one printed on India paper and mounted. Brunet II, 1215. ♦ A hint of wear to corners, spine a little darkened, slight variation in color of the leather covers, other minor defects, but the extremely handsome binding entirely solid, with nothing approaching a significant fault, and the covers especially lustrous with bright gilt. Intermittent pale foxing in the text (a few gatherings with faint overall browning or more noticeably foxed), but the leaves remarkably fresh (they crackle as you turn them), very clean, and printed within vast margins. \$9,500

Fénelon's masterwork is presented here in a sumptuous package in terms of its beautiful binding, its historically interesting fore-edge painting, and its stately printed page.

Like Kalthoeber and several other German binders, Staggemeier and Welcher came to England to satisfy the fashionable need among gentry and nobility for elegant bindings. In partnership in London from about 1799 to 1810, the two oversaw "one of the most prolific workshops producing 'extra' quality work in London." (Maggs Catalogue 1212) They were known for bindings with typically tasteful and often elaborate gilt decoration, and they were among the very best at producing these highly finished volumes. Our binding is unsigned, but many of the same tools can be found on signed and related examples, the face-in-the-sun being a particular favorite. The large scroll tools around the inside of the border were used on a copy of "The Memoirs of Count Grammont" (1794) from the collection of Otto Schäfer, (sold Sotheby's New York, 1 November 1995, lot 111) and on Birch, "The Heads of Illustrious Persons" (1756), illustrated in Foot, "The Henry Davis Gift," II, 198. The scrolls also appear on two vellum bindings, along with the strange figure on the spine, one being on a copy of "Campi Phlegræi" (1779) from the J.R. Abbey collection (sold Sotheby's, 22 June 1965, lot 368), and secondly on an album of drawings from the Estelle Doheny collection (sold Christie's New York, 18 October 1988, lot 1596). This style of binding, and especially the treatment of the covers with the colored onlays and scroll and wheat tools, had a far-reaching influence and was closely followed by binders such as Krauss in Vienna and Zaidler in St. Petersburg. Another copy of this edition of *Télémaque*, said to be bound by Staggemeier and Welcher in blue goatskin and with a fore-edge painting of a chateau, was in the Doheny collection and was sold on 17 October 1988 as lot 1320. The size of the present volume gave the painter of our fore-edge scene considerable room to create a pleasing, detailed panorama containing a stately home surrounded by weeping willows on the left, and a lake before it and to the right. On the water are two sailing vessels next to each other, the larger one occupied by a crew wrestling with the sails, while a third craft, a dinghy with several passengers, bobs alongside.

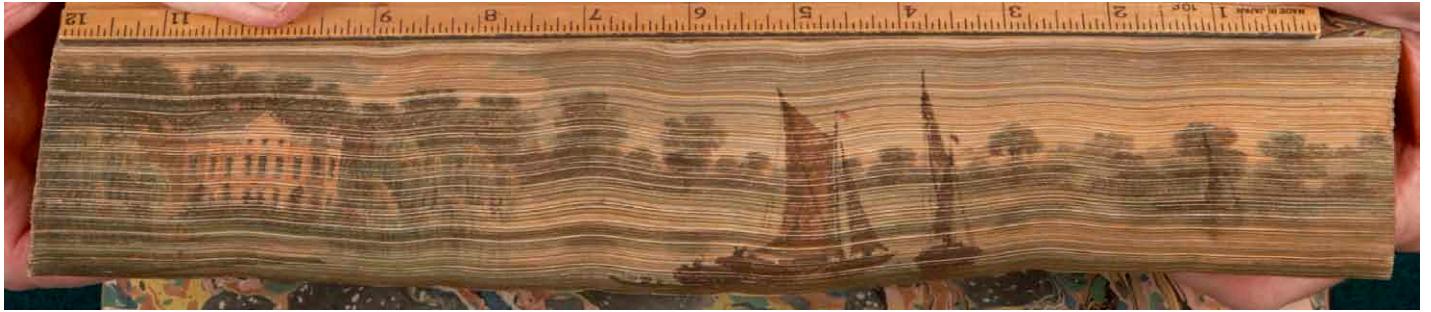
The marine action is set against a wooded shore and fluffy white clouds in the sky above. We believe that this painting may very well be early, perhaps even contemporaneous with the binding. It has many of the qualities associated with fore-edge scenes from the final years of the 18th century and first years of the 19th, particularly those done by Edwards of Halifax, the firm generally credited with creating and popularizing this especially pleasing decorative innovation. In fact, there is no reason to resist the hypothesis that our painting might well have been done for Edwards, especially since it looks like known paintings from that celebrated firm and because there was an active collaboration between Edwards and Didot, the printer here. Our painting has stock Edwards elements (pastoral English countryside with stately home on the left, body of water on the right, bushy trees as dressing); it was done (or at least is found today) in pastel colors; and it appears on a volume printed by Didot, a supplier for Edwards of numerous books that ended up with fore-edge paintings. Whatever the origin of the painting, the present volume is a lovely artifact that reflects the highest level of achievement in bookmaking of the period. The text here is a classic work of French literature. François de Salignac de la Mothe-Fénelon (1651-1715) was a Catholic theologian, writer, and former royal tutor best known for the present book, which was on the surface a retelling of the story of Ulysses' son Telemachus, but was in fact a subtle attack on the absolute monarchy of France under Louis XIV. Although often seen with plates, Brunet informs us that the book was sold both with and without engravings. CND0903

An Extensive Library of Waltoniana, the Product of More than Three Decades of Collecting

14 WALTON, IZAAK. A COLLECTION OF 180 COPIES OF THE COMPLETE ANGLER, REPRESENTING 162 EDITIONS (with additional related works). (1655-2003) Various sizes. **218 volumes in all.**

\$120,000

Put together with discrimination and care over a period of more than 30 years, the present collection contains the vast majority of "Compleat Angler" printings—including all but two of the 16 editions issued before 1800—along with other Waltoniana. First published in 1653, Walton's "Compleat Angler" is the classic work on the art of angling, infused with wise fish lore, written by an indomitable angler who knew every haunt of fresh water fish in the south of England. But, as Day says, "the love of angling is only the outward sign of a gentle inward grace, the soul of a thoroughly good man who loves peace and quiet meditation. If any one man created the idyll of the English countryside, it was Walton. The modern reader may shake his head at Walton's complete absence of 'social consciousness' and the perplexing conundrums of men and life; but the headshaking is ultimately stilled by the naïve genius who evokes with all the charm of an old woodcut an England of sweet streams, smiling fields, cheery taverns, and unshakable faith in God and His wonderful world." All of the important printings are in this collection, including multiple issues of the Hawkins, Bagster, Major, Tegg, Pickering, Bethune, Jessie, and Davies editions, as well as many more—everything from the second edition of 1655 to the 456th of 1986. There are rare translations (e.g., the sought-after 1859 first printing in German), illustrated versions (the limited



Item 13



Rackham edition of 1931), copies in fine bindings (by Gosden, Hayday, Zaehnsdorf, and others), and hard-to-find reprints in hard cover and paperback through the 21st century. There are some 18 editions here where a second copy represents an important variant like a Large Paper format. Provenance is important in a number of cases, as there are volumes once belonging to Oliver, Coigney, Dean Sage, and others whose names lend association value. Also present are non-"Angler" titles written by Walton, chief of which is a group of 11 printings of his famous "Lives." Perhaps the most interesting book here that is about Walton is the owner's personal copy of Coigney's bibliography, annotated to reflect this collection. Other items of Waltoniana include biographies, library or auction catalogues, scholarly analyses, works inspired by the "Angler," and a book of poems by Charles Cotton, whose contribution to the text of the 1676 edition brought the work to its full generally recognized form. The entire library is in excellent to fine condition, a reflection of the judiciousness of the collector. (A detailed list of the collection is available upon request.) CTR1101

***One of the Most Memorable (and Imposing)
Private Press Publications of the Past 60 Years***

15 (ARION PRESS). JOYCE, JAMES. ULYSSES. (San Francisco: Arion Press, 1988) 330 x 260 mm. (13 x 10 1/4"). 838 pp. **The "Ulysses" volume plus a companion portfolio of plates (along with related materials).** With foreword by Andrew Hoyem. COPY #4 OF 40 COPIES WITH AN ADDITIONAL SUITE OF PLATES (of a total of 175 copies printed, 25 of which were not for sale), SIGNED BY THE ARTIST.

In publisher's white alum-tawed half pigskin over boards covered with blue silk flecked with white, flat spine with titling in light blue, untrimmed edges. In original matching blue silk slipcase.

WITH 40 ETCHINGS BY ROBERT MOTHERWELL, PLUS A MATCHING PORTFOLIO CONTAINING AN EXTRA SUITE OF 22 PLATES, EACH OF THEM SIGNED BY THE ARTIST. With related material: a detailed prospectus for this work, an Arion Press pricelist for May 2007, a copy of the February 1989 issue of "Arts & Antiques" magazine featuring an article on the present book written by Motherwell, and ONE OF 250 COPIES of "The Ulysses Etchings of Robert Motherwell," an interview with the artist conducted on behalf of the Press especially for this project by David Hayman, professor of comparative literature at the University of Wisconsin and an authority on Joyce. ♦ In mint condition. **\$45,000**

The 27th work issued by the Arion Press, this superb edition of Joyce's masterpiece is illustrated by Robert Motherwell (1915-1991), a founder of the Abstract Expressionist movement and one of America's greatest artists. According to the prospectus, the artist "counted Joyce as his favorite modern author and drew upon [Joyce's] writings for titles to his paintings, drawings, and prints throughout his career." The 18 chapter numbers and the 22 etchings—including a portrait of Joyce as well as visual interpretations of abstract concepts, characters, and incidents in the book—have strong calligraphic

elements, a recurring motif in Motherwell's work. According to ANB, "Motherwell found the lack of distinction between abstraction and representation evinced by Asian calligraphy compelling. Moreover, he saw an affinity between calligraphy and the technique of free association, which he learned from the surrealists." The artist and the press worked together closely on this project, which was four years in planning and a year and a half in production. The appearance of the text was every bit as important to Motherwell as the images he created to illuminate it. In his interview with David Hayman, which appears in the accompanying booklet, he stated, "To me the most important thing, which has nothing to do with my etchings, is that there be a readable volume of Joyce. The typeface [Perpetua] is faultless. . . . And it is a large type on a large page. To ponder over Joyce you need a large type!" Arion's beautiful typeface, the thick, starkly white paper, the flawless press work, and the distinctive etchings by one of America's outstanding modern artists make this an extremely desirable copy—especially when offered in the present special version—of one of the most important private press publications of the last half of the 20th century. CTS1001

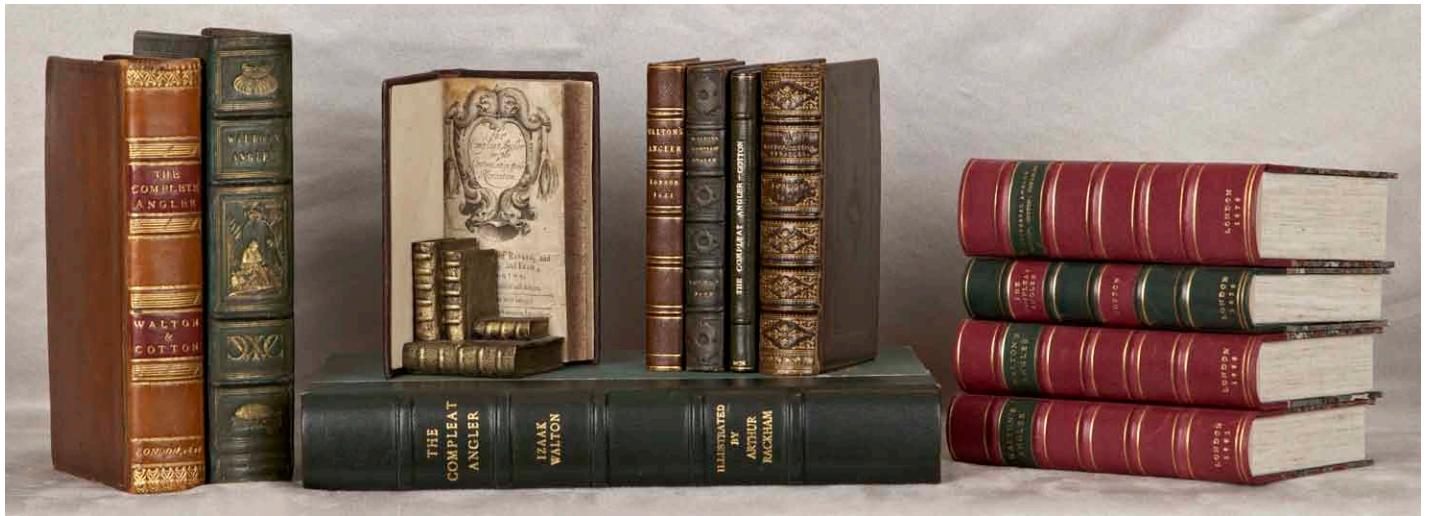
***One of the Great Ashendene Folios,
Inscribed by Hornby to Leonard Woolf***

16 (ASHENDENE PRESS). THUCYDIDES. HISTORY OF THE PELOPONNESIAN WAR. (Ashendene Press, 1930) 407 x 272 mm. (16 x 10 3/4"). 4 p.l., 363, [1] pp. Translated by Benjamin Jowett. ONE OF 260 COPIES ON PAPER, of which 240 were for sale (another 20 were printed on vellum).

Original white pigskin by W. H. Smith & Son (stamp-signed on rear turn-in), raised bands, gilt titling, edges untrimmed.

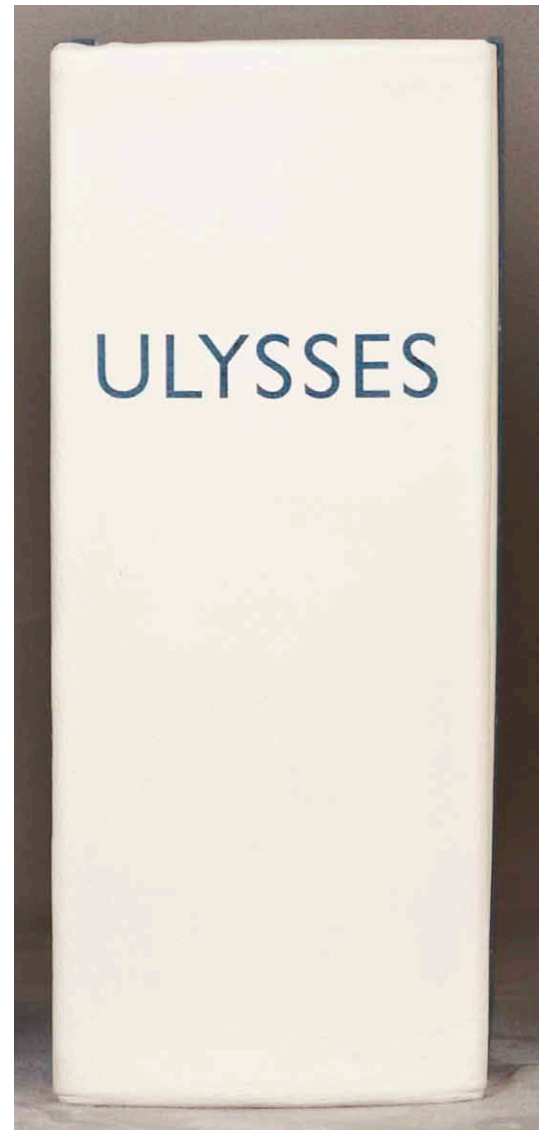
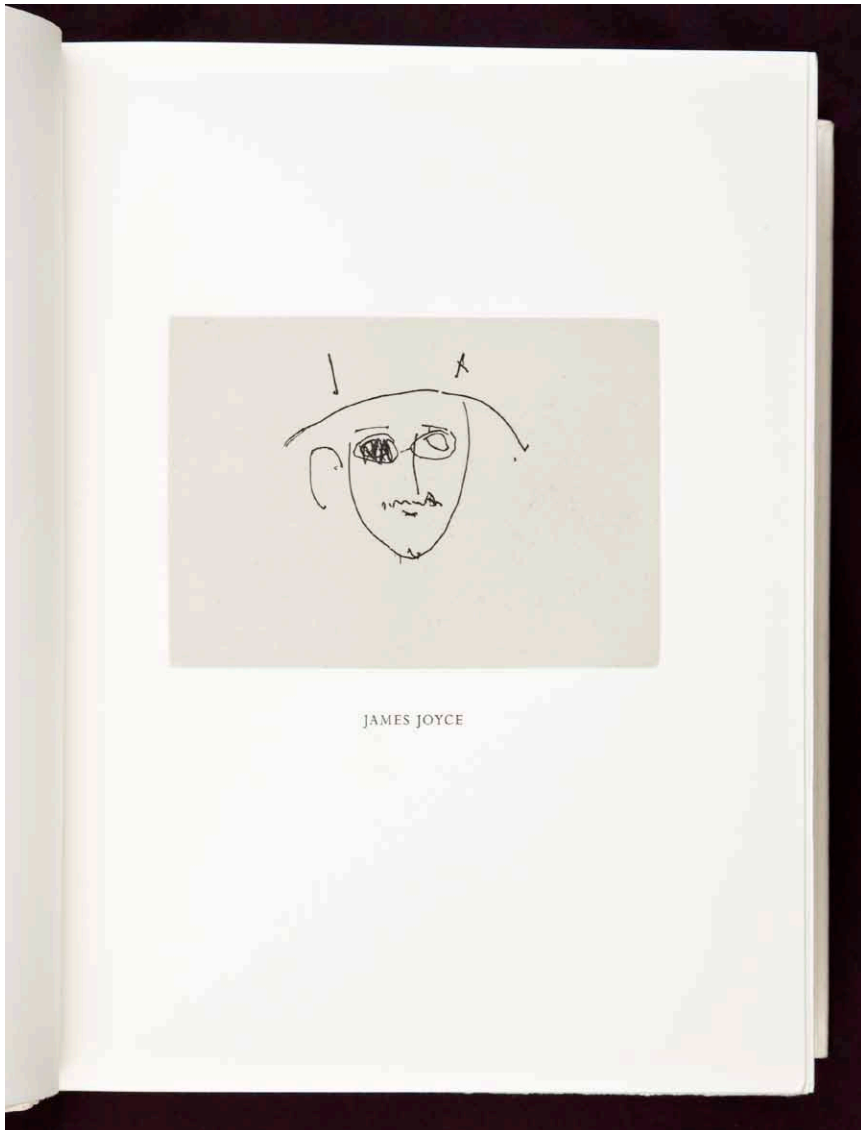
With (extensive) shoulder notes, colophon, a small part of the text, and large and small initials printed in red, first initial of each chapter and opening line of each book designed by Graily Hewitt, printer's device in the colophon. Front free endpaper with writing in ink, "Inscribed for Leonard Woolf / by the Printer, C. H. St. J. Hornby / March, 1931." Receipt signed and stamped by Hornby in the amount of £15 / 15s, prospectus for the work, and a blank leaf of Hornby's writing paper laid in at front. Hornby 37; Franklin, p. 242. ♦ A little soiling to pigskin, bands and joints somewhat rubbed and nicked (as usual), but the binding sound and impressive, despite its flaws. One tiny smudge to one margin, otherwise AN IMMACULATE COPY INTERNALLY. **\$6,500**

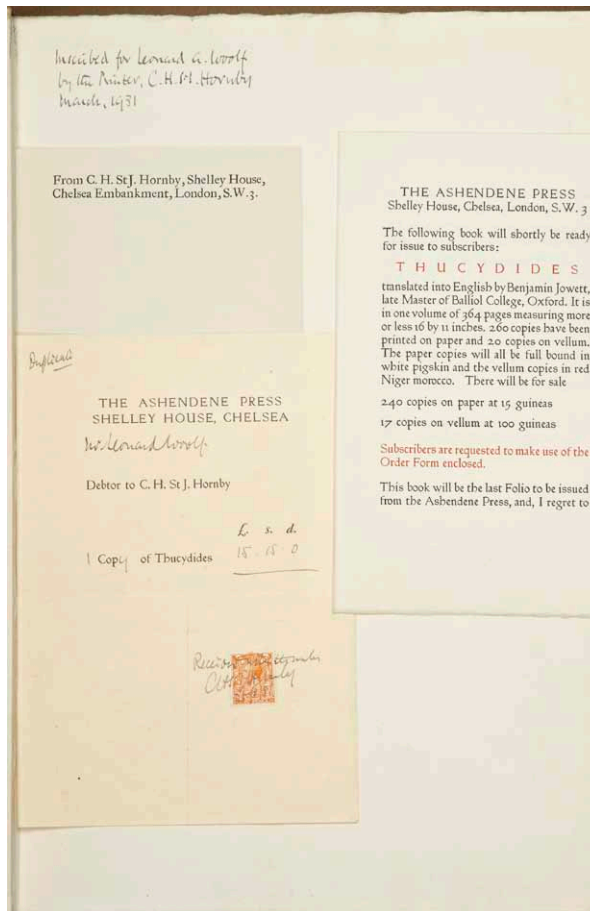
This is a grand edition of the definitive classical account of the war between Athens and Sparta, our copy being made more desirable because it was the gift from one famous 20th century English printer to another. A meticulous researcher who visited battlefields and interviewed participants from both sides in the Peloponnesian War, Thucydides, the greatest of all Greek historians, was himself an Athenian general who fought in the conflict's first phases. Influenced by the medical writers of his day, he diagnoses with clinical detachment the ills of a corrupt society under the pressures of war and epidemic. He was also a



▲ Item 14 (in part)

▼ Item 15

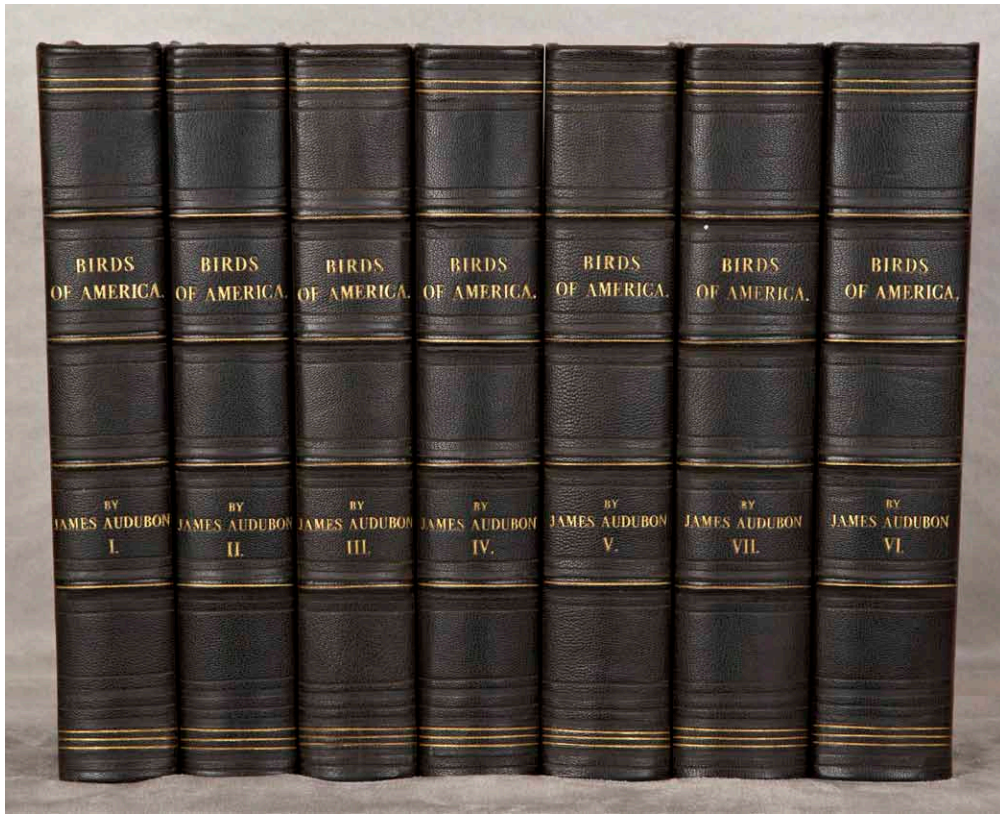




Item 16



Item 17




great dramatist, and the tragic defeat in the harbor of Syracuse that signals the fall of Athens is written with a skill that equals the greatest Greek tragedians. A work of this magnitude deserves a stately edition, and that is what St. John Hornby has produced here. Sidney Cockerell praised the Ashendene "Thucydides" as "one of the greatest of the many accomplishments of [the] Press—a very fine page, the measure not too wide for so large a type and the side notes most beautiful and effective." Printed in Ptolemy type—a "perceptive choice" for the large page, according to Franklin—with shoulder notes in Blado font, this work marks the first time Hornby used a typeface for the side notes that was different from the text. Our translation is by Benjamin Jowett (1817-93), Regius Professor of Greek at Oxford and the Master of Balliol College, whose influence in shaping the course of university education was far reaching. His translations of Plato, Aristotle, and Thucydides were still in print at the end of the 20th century. This is an especially important association copy as it represents the gift from one important printer to another—from St. John Hornby, one of the three great private press printers (with William Morris and T. J. Cobden-Sanderson) in the Arts and Crafts movement, to Leonard Woolf (1880-1969), the author and publisher who founded the Hogarth Press with his wife Virginia, one of the giants of 20th century English fiction. According to DNB, "With no printing or publishing experience and no capital, the Woolfs created a remarkable enterprise that expressed their Bloomsbury values. Its initial purpose was to publish modernist writing that the Woolfs liked and that other publishers did not. . . . The Hogarth Press was never a full-time activity for the Woolfs, but something they initially did as recreation from their writing." ST11974

The First Printing of Audubon's Octavo Birds, A Very Tall, Clean Copy, and with an ALS

17 AUDUBON, JOHN JAMES. THE BIRDS OF AMERICA, FROM DRAWINGS MADE IN THE UNITED STATES AND THEIR TERRITORIES. (New York: J. J. Audubon; Philadelphia: J. B. Chevalier, 1840-44) 275 x 172 mm. (10 7/8 x 6 3/4"); leaves 269 mm. tall. **Seven volumes.** FIRST EDITION in the Octavo Format, bound from the original parts.

Original publisher's covers, backstrips and leather corners expertly replicated by Courtland Benson, original paper wrappers for one fascicle bound into volume I, original endpapers.

WITH THE 500 CELEBRATED HAND-FINISHED COLOR LITHOGRAPH PLATES OF AMERICAN BIRDS. WITH A TIPPED-IN TWO-PAGE QUARTO MANUSCRIPT LETTER, SIGNED BY AUDUBON, addressed to family members, telling of his arrival in Albany on 11 July 1844 and of ongoing prospects for sales of his "Birds." Ayer / Zimmer 22; Wood, p. 208; Reese, *American Color Plate Books*, 34; Bennett, p. 5; Nissen IVB 51; Sabin 2364. ♦ Sides of the volumes with slight soiling, otherwise the bindings now expertly restored and altogether pleasing. Text with variable foxing, as always (about 20 percent of the pages affected, but only one leaf in 50

significantly so), the plates, by contrast, remarkably bright and clean, especially for a work issued on varying paper over five years (two fascicles in the second volume and one plate in the third with overall browning, one leaf in 20 with minor offsetting or show-through from the verso, minor or trivial foxing to one plate in 25, the rest especially clean and almost entirely bright, though some plates issued on more creamy-colored stock), a few other insignificant imperfections (very isolated small smudges, a couple of tiny notches at bottom margin), but probably as fine a set internally as one could hope for, showing only the most inconsequential signs of infrequent use. **\$95,000** 

This is a really excellent copy—very tall, with only minimal foxing to the plates—of one of the key books in any natural history library and one of the great books in the history of American publishing. The story of the conception and creation of Audubon's monumental achievement, the double elephant folio "Birds of America," is the stuff of legend. Its hero—the illegitimate son of a French sailor and his Creole mistress—was a man with little education or formal training in art, scant aptitude for business, and excellent taste in wives. Alan Thomas tells us that Audubon (1785-1851) "made a wonderfully fortunate choice when he married Lucy Bakewell," the eldest daughter of his neighbor in Pennsylvania. After a series of disastrous business ventures, "his splendid wife insisted that his lifelong passion for ornithology and the painting of birds . . . should become [his] raison d'être," and after much travail and sacrifice by both parties, the publication of Audubon's elephant folio (1827-38) was indeed a triumph. But, of course, a work nearly as big as a door with life-size ornithological images was outside the financial reach of nearly all book buyers, necessitating the publication of the present smaller format version, which was greeted with immense approval (Reese calls it "probably the greatest commercial success of any color plate book issued in 19th-century America"). Although the illustrations are obviously reduced, they nevertheless are always characterized by pleasing composition, almost always characterized by a convincing verisimilitude, and not infrequently characterized by a richness and intensity of coloration. The condition of the octavo "Birds" is always problematic, given the fact that it was issued in 100 fascicles (each containing five plates) over a period of five years to satisfy the orders of more than 1,000 subscribers. Under circumstances like these, the nature and quality of paper varied, and certain fascicles tend to show up from set to set as having the same flaws. Even for an obsessive collector, the present copy is remarkable for its clean, fresh plates, and virtually the only problems with the engravings are confined to the second volume, where there is overall browning in two consecutive fascicles (and minor foxing in a few additional places); the plates in the other six volumes are almost without exception entirely pleasing. Most important, the plates in the present copy are taller than those of the set sold at Christie's in 2009 described (with capital letters) as "very tall," and more than a half-inch taller than the two other competing copies we were able to find currently available on the market. Finally, our set is enhanced by the presence of an historically significant letter of commercial and personal interest in Audubon's hand. Written on two quarto pages (measuring 250 x 195 mm.), the 39-line letter says that he has arrived safely in Albany, that he will travel the next day to Troy, and that a number of buyers should be added "to the list," including Erastus Corning, buyers who have paid him some \$185 for multiple "setts." He mentions that the



Item 17





▼ Item 19





◀ Item 18

▼ Item 19



State Librarian will "in all probability . . . forward . . . their copy of the large work [presumably the double-elephant folio printing] to be rebound" and to "have the plates cleaned[!] as much as possible." Audubon expresses the "hope that [his] Dearest Mother has not felt worse since [he] left," and asks about Johnny's new horse. Then he reverts to business concerns, talking about prospective purchasers he intends to write to as well as those he will visit on his way to and from Buffalo. He concludes, "God Bless you all. Affectionately & sincerely yours, John. J. Audubon." CKS1101

Signed Edition of Finely Bound Twain's Works in 22 Mostly Unopened Decorative Morocco Volumes

18 [CLEMENS, SAMUEL L.]. "MARK TWAIN" (Pseudonym). THE WRITINGS OF MARK TWAIN. (Hartford, Conn.: American Publishing Company, 1899-1900) 219 x 156 mm. (8 5/8 x 6 1/8"). **22 volumes (three volumes were subsequently published: see below).** ONE OF 512 COPIES OF THE AUTOGRAPH EDITION SIGNED BY THE AUTHOR. (This is copy # 200.)

FINE RECENT GREEN MOROCCO, HANDSOMELY GILT, BY COURTLAND BENSON, covers with elegant floral border, raised bands, spines very ornately gilt with intricate scrolling fleuron cornerpieces and lovely large floral centerpiece, top edges gilt, other edges untrimmed, 12 volumes UNOPENED.

With 118 etchings and photogravures, as called for, all with lettered tissue guards. Printed on paper watermarked "Clemens." With 19 additional autographs, including those of Brander Mathews and Charles Dudley Warner (see below), and those of various illustrators of the works. BAL 3456. ♦ Four volumes with a faint stain on a page or two each, but AN EXTRAORDINARILY HANDSOME SET IN VERY FINE CONDITION, the leaves remarkably clean, fresh, and bright, and most of the volumes obviously unread. **\$16,000**

This item offers the collector a rare opportunity to acquire all of the major Twain texts, the author's autograph, and an especially attractive set on the shelf, more than half of the volumes of which have never been opened. The quintessential American writer, Samuel L. Clemens (1835-1910), known better to the world as "Mark Twain," took what Day describes as "the authentic American idiom and 'just folks' American attitude" to produce works of lasting literary significance which are also memorably amusing. Enormously popular and highly respected, he had the rare gift of writing novels that combine profound commentary on social ills with captivating story-telling and humor that ranged from touching to outrageous. Our set was sold only to subscribers by the American Publishing Company, and is complete in 22 volumes as originally issued (three later volumes, issued and sold separately in 1903 and 1907, are not included). The original bindings for this edition are very seldom seen. For various reasons (financial pressure, strong demand for leather at the time, shortcuts taken in the production process), bindings were issued that did not stand up well to time and use. As a consequence, most sets of this edition have either been rebound or are completely falling apart. A key attraction of this set is, of course, the double signature of Clemens and Twain, but our set also contains the signatures of Brander Mathews, who wrote the biographical essay,

and Charles Dudley Warner, who co-wrote "The Gilded Age," as well as those of several illustrators of these works. All of Twain's best-loved novels are present, as well as a collection of essays, some of which appear here for the first time. Courtland Benson is one of the two or three most outstanding bookbinders in North America, both in terms of his structural restoration and his retrospective work, and the bindings he has produced here are simply splendid. ST11462a-023

In Magnificent Brass-Clad Calf, the Finest Form Of the Best Facsimile of the Gutenberg Bible

19 GUTENBERG BIBLE FACSIMILE. (Munich: Idion Verlag, 1977-78) 457 x 330 mm. (18 x 13"). **Two volumes, with an additional volume of commentary (in German).** ONE OF A SMALL NUMBER OF COPIES IN THE SPECIAL DELUXE BINDING (of a total of 955 copies printed, 895 of them for sale).

VERY ORNATE BLINDSTAMPED CALF OVER THICK WOODEN BOARDS by Ernst Ammering, covers panelled with central diapered field, multiple blind rules forming several compartments on covers and spines containing nearly 500 individual stamps (mostly ornamental, but a charming stamp of a lute player on either side of the central panel on each cover), large brass corner and center bosses, double raised bands, spine panels with decoration in blind similar to the covers, leather thongs with brass clasps and catches.

Initials, chapter numbers, and headlines printed in red and blue, APPROXIMATELY 100 ILLUMINATED INITIALS, some with marginal extension, the openings of each of the books of the Bible with large illuminated initials (MANY OF THESE CONTAINING MINIATURES) IN SEVERAL COLORS AND GOLD AND WITH ELABORATE FANCIFUL MARGINAL BORDERS incorporating flowers, foliage, animals, etc., the whole reproduced in collotype in as many as 10 colors and gold. ♦ In mint condition. **\$16,000**

This is certainly the most beautiful facsimile ever issued of the first substantial European book to be done with movable type. Printed on a one-time batch of luxurious Van Gelder rag paper, our magnificent replica edition was reproduced from the copy of the 42-line Bible in the possession of the Prussian State Library in Berlin, one of the most richly illuminated copies in existence. Our deluxe binding is a copy of the one on the Gutenberg Bible at the Hessian State Library in Fulda. (This facsimile edition was also offered in a simpler calf binding and in a binding of calf-backed wooden boards.) Offered here with the Bible itself is a large folio companion volume that contains commentary in German dealing with various aspects of the Gutenberg Bible, including a census of copies, an essay on the illumination of various examples, and so on. Of particular importance, the companion volume also contains the "Tabula Rubricarum." These are hand-written additions, of which there are only two known examples, in which Gutenberg gives precise directions for the embellishment of the text. In the deluxe binding of the facsimile offered here (in which form it cost more than \$6,000 at the time of publication more than three decades ago), these two very substantial volumes represent an arresting production. ST11931

***The Ultimate Copy of "Lady Chatterley":
Limited, Signed, Unopened, Superb in Jacket***

20 LAWRENCE, D. H. LADY CHATTERLEY'S LOVER.
(Florence: Printed by the Tipografia Giuntina, 1928)
232 x 168 mm. (9 1/8 x 6 5/8"). 2 p.l., 365, [1] pp., [1] leaf
(blank). FIRST EDITION. ONE OF 1,000 COPIES, SIGNED
BY LAWRENCE.

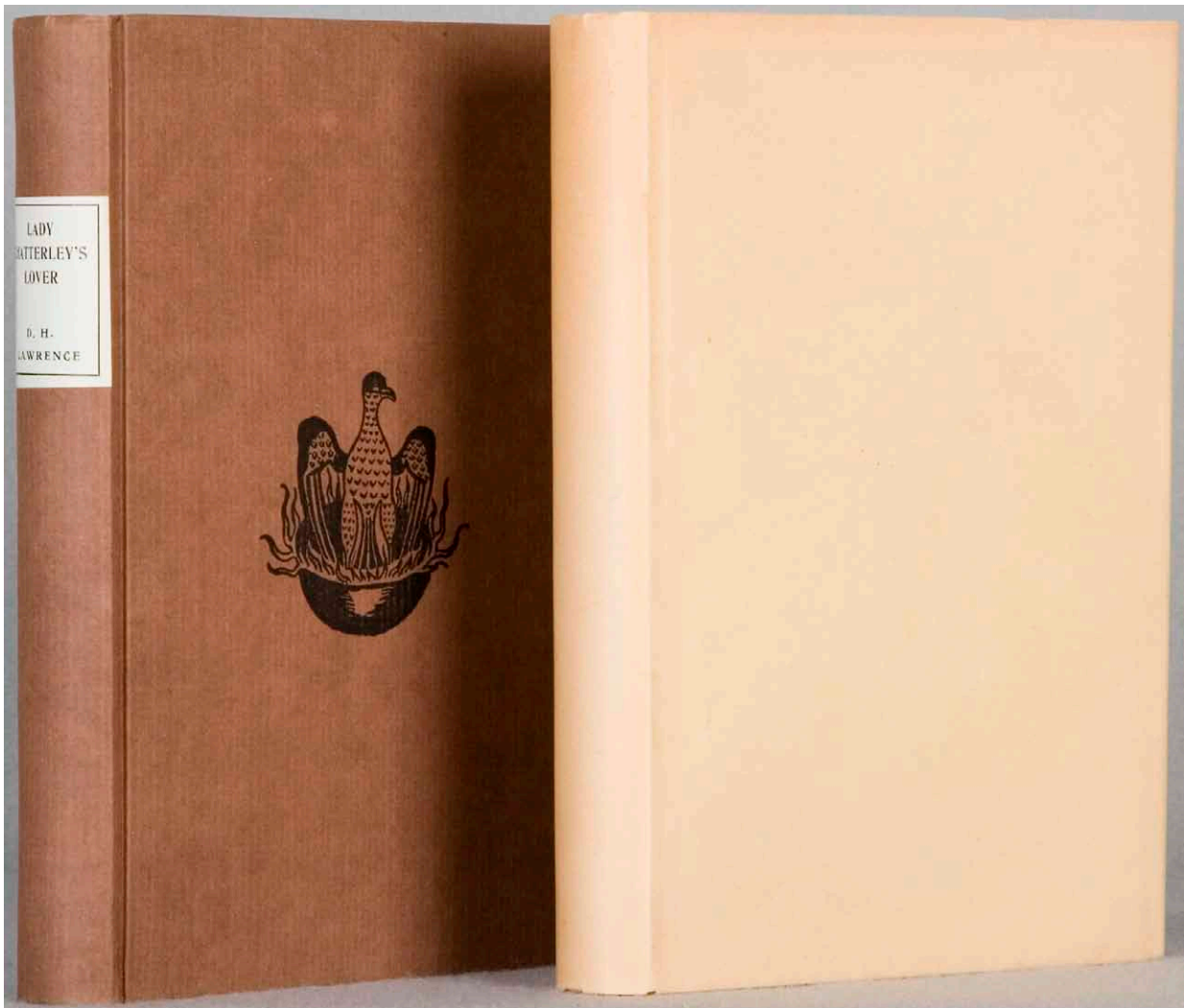
Original publisher's mulberry-colored paper boards, edges untrimmed and UNOPENED. In original plain cream-colored jacket.

Roberts A-42a. ♦ Two pages with a breath of foxing, a narrow band inside front flap of jacket a bit spotted, just the slightest fraying and wrinkling at jacket spine ends, but AN EXTRAORDINARILY FINE COPY, the volume itself virtually pristine, and the jacket in marvelous condition. **\$24,000**

This is simply a sensational copy of one of the major works of British literature in the 20th century, and given the book's importance and this copy's extraordinary condition, the present volume is among the handful of most desirable modern items we have ever offered for sale. Although poetical in the general

treatment of its subject, this book is a landmark in the history of the English novel in that it depicts for the first time in a studied and unabashedly direct way the concrete sexual experience, accompanied by the uninhibited language of real life. The book was first published in Italy because of obstacles erected by the censor in Britain, where it did not circulate in unexpurgated form until 1960. Long before this date, the book had effected a sea change in the British novel, shifting the focus from courtship to the basic problems of a marriage. The candid language made the book notorious, but a more profound innovation here is Lawrence's unwavering focus on the sexual experience, presented as the key to a meaningful, complete, and healthy life. The heroine turns away from her impotent and increasingly materialistic husband to the groundskeeper Mellors, lusty, caring, and fully alive. The book is a lyrical celebration of the beauties of nature as well as the life of the body. David Herbert Lawrence (1885-1930) grew up in the coal mining area of Nottinghamshire, the setting of his early novels, "The White Peacock" and "Sons and Lovers," which are largely autobiographical. Lady Chatterley has much in common with Lawrence's earlier heroines, who also move from inhibition to full sensuality as their stories progress. The author himself eloped to Italy with Frieda, the wife of one of his professors, in 1912. They later married and were often to be found in Italy or Mexico. Lawrence suffered from fragile health and died of tuberculosis in France in 1930. ST10890

Item 20



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