



QUARITCH

LOVE  
& LUST

MMXXV



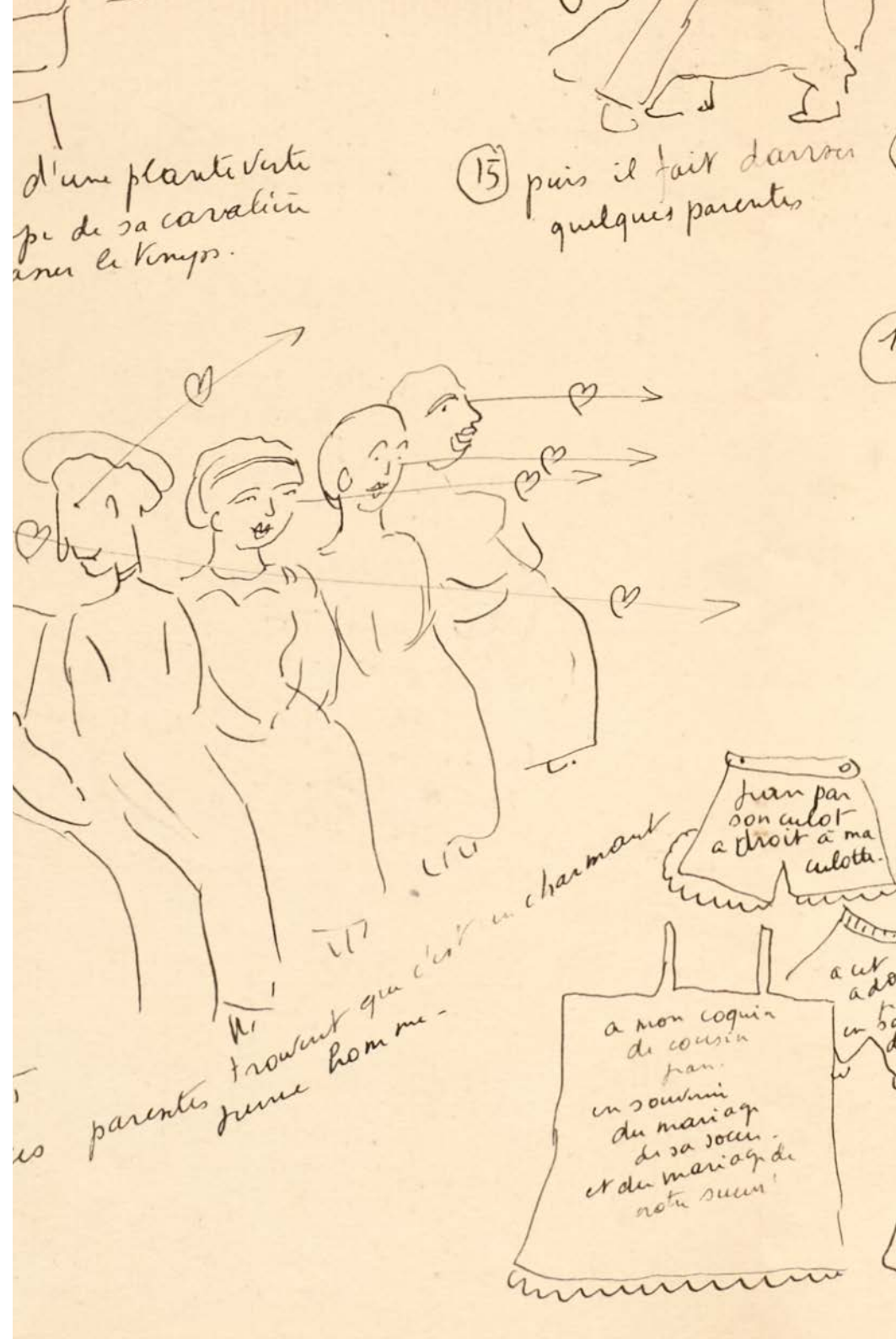
Bernard Quaritch Ltd

# LOVE & LUST

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Items marked with an asterisk (\*) are subject to VAT in the UK. Right: item 4 (detail). Covers: item 19.





O1 ALMANACK

# L'AMOUR SOUS MICA

1. [ALMANACK.] Étrennes mignonnes, curieuses et utiles, pour l'année mil sept cent quatre-vingt-dix. Paris, Guillot, 1790.

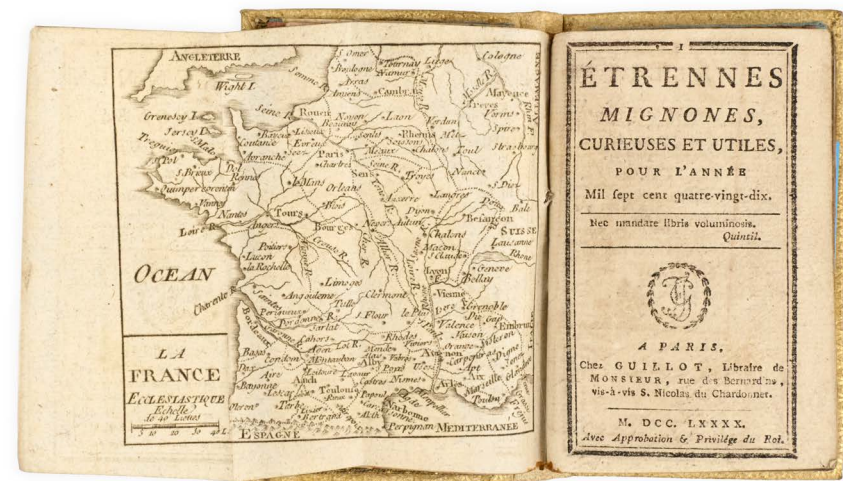
12mo, pp. 128, with 2 folding engraved maps; bound in contemporary white calf, sides with painted vignettes surrounded by coloured metal decorations under mica, gilt red morocco borders, spine gilt in compartments and partially painted pink, edges gilt, blue silk endleaves and pink brocade flyleaves, silvered glass mirror inlaid to inner front board and a silk pocket to inner rear board, preserved in a contemporary gilt red morocco pull-off box lined with *papier dominoté*; small cracks to mica, mirror perished, otherwise very well preserved. £2750

**A French almanack for 1790 in a delightful *sous mica* binding with painted vignettes showing a courting couple one side and what appears to be a lovers' tryst on the other, preserved in its original red morocco case.**

The painted vignette to the upper board depicts a couple jointly raising a garland aloft, with a symbolic column surmounted by a heart between them. In the vignette to the lower board, another man - seemingly a lover - grasps the woman's arm as she prepares to let go of the garland, pulling her away from the column and heart, which have been relegated to one side.

The almanack contains folding engraved maps of France and Paris, as well as, *inter alia*, 'curiosities and monuments' to see in Paris; a list of the city's *Académies*; a detailed account of the storming of the Bastille, and descriptions of ceremonial and mourning dress for the clergy, the nobility, and the Third Estate.

**Not in OCLC or Library Hub.** CCFr finds copies at Lyons, Versailles, and the BnF.





## REVOLUTIONARY ROSES

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2. [ALMANACK.] *Les etrennes a la rose, ou le rosier d'amour.* Paris, Janet, [1804?].

[bound around:]

[Drop-head title:] *Ariettes nouvelles.* [S.l., s.n., s.a.]

Two works in one vol., 24mo, *Etrennes*: pp. 24, with engraved title and 12 engraved plates; engraved throughout; *Ariettes nouvelles*: pp. [24]; bound within a folding letterpress Janet calendar for An XII (1804), of which only one half present; slight spotting, a few marks to p. 6; but a good copy; bound in strictly contemporary red silk, embroidered in silver thread and with silver sequins and plates (see below), 'An XII' embroidered to spine, edges gilt, pink silk endpapers lined with gilt brocade; dampstain to silk, silver tarnished, minor wear at extremities. **£2500**

**A charming literary almanack, or 'rosebush of love', collecting amatory poems using the motif of the rose, here bound in red silk strikingly embroidered in silver and dated with the French Revolutionary year 'An XII' (1804).**

The silver embroidery on each board depicts a basket of roses among foliage and, above, wreaths encircling the initial 'A' and the monogram 'S M'. Roses feature prominently in the engraved plates, depicting, *inter alia*, lovers stealing a kiss amidst wild rosebushes, two pairs of lovers watering roses, a 'rose-coloured dream', and several depictions of young men presenting roses to their beloveds.

**Not traced on OCLC or CCFr.**



VENDEMAIRE an XII.	BRUMAIRE.	FRIMAIRE.	NIVOSE.	PLUVIOSE.	VENTOSE
<p>☉ P. L. le 8 à 0 h. du m. ☾ Q. le 14 à 4 h. du s. ☉ N. L. le 22 à 4 h. du s. ☾ P. Q. le 30 à 5 h. du s.</p>	<p>☉ P. L. le 7 à 9 h. du m. ☾ Q. le 14 à 6 h. du m. ☉ N. L. le 22 à 11 h. du m. ☾ P. Q. le 30 à 4 h. du m.</p>	<p>☉ P. L. le 6 à 7 h. du s. ☾ Q. le 14 à 4 h. du m. ☉ N. L. le 22 à 5 h. du m. ☾ P. Q. le 29 à 2 h. du s.</p>	<p>☉ P. L. le 6 à 7 h. du m. ☾ Q. le 13 à 3 h. du s. ☉ N. L. le 21 à 9 h. du s. ☾ P. Q. le 28 à 9 h. du s.</p>	<p>☉ P. L. le 5 à 9 h. du s. ☾ Q. le 13 à 7 h. du s. ☉ N. L. le 21 à 11 h. du m. ☾ P. Q. le 28 à 5 h. du m.</p>	<p>☉ P. L. le 5 à 0 h. d. s. ☾ Q. le 13 à 4 h. du s. ☉ N. L. le 20 à 11 h. du s. ☾ P. Q. le 27 à 1 h. du s.</p>
<p>1 s Andoche. 24 2 D Firmin. 25 3 I Justine. 26 4 m Côme &amp; D. 27 5 m Céran. 28 6 j Michel. 29 7 v Jérôme. 30 8 s Remi. 31 9 D Angès G. 1 10 l Denis Ar. 2 11 m Franc. d'A. 3 12 m Aure, v. 4 13 j Bruno. 5 14 v Serge. 6 15 s Démètre. 7 16 D Géraon. 8 17 l Géraon. 9 18 m Nicais. 10 19 m Vilfride. 11 20 i Gérard. 12 21 v Caliste. 13 22 s Thérèse. 14 23 D Gal, Ab. 15 24 l Cerbonney. 16 25 m Luc, Ev. 17 26 m Savirien. 18 27 j Sendou. 19 28 v Urfule. 20 29 s Mellon. 21 30 D Hilarton. 22</p>	<p>1 l Magloire. 24 2 m Cresp. C. 25 3 m Rustiq. 26 4 j Frumence. 27 5 v Sim. et Jud. 28 6 s Faron. 29 7 D Lucain. 30 8 l Quent. v. 31 9 m Toussain. 1 10 m Trépassés. 2 11 j Marcel. 3 12 v Charles. 4 13 D Léonard. 5 14 l Willebrod. 6 15 m Reliques. 7 16 m Mathurin. 8 17 i Léon. P. 9 18 v Martin, E. 10 19 s René. 11 20 D Brice. 12 21 l Maclou. 13 22 m Eugène. 14 23 m Edme. 15 24 m Agnan. 16 25 v Mandé. 17 26 s Elisabeth. 18 27 D Edmond. 19 28 l Préf N. D. 20 29 m Cécile. 21 30 j Ischirion. 22</p>	<p>1 m Clément. 25 2 j Séverin. 26 3 v Catherine. 27 4 s Gênev. A. 28 5 D Avent. 29 6 l Sostène. 30 7 m Saturnin. 31 8 s André. 1 9 j Eliot, Ev. 2 10 v Franc. Ka. 3 11 s Mirocle. 4 12 D Barbe. 5 13 l Sabas. 6 14 m Nicolas. 7 15 m Fare. 8 16 j CONCEP. 9 17 v Gorgoni. 10 18 s Valère. 11 19 D Fucien. 12 20 l Damase. 13 21 m Lucie. 14 22 m Q. Temps. 15 23 j Mesmin. 16 24 v Adélaïde. 17 25 s Olympia. 18 26 D Gratien. 19 27 l Meuris. 20 28 m Philogo. 21 29 m Thomas. 22 30 j Ischirion. 23</p>	<p>1 v Yves. 23 2 f Vig. &amp; J. 24 3 D NOEL. 25 4 l Étienne. 26 5 m Jean, Ev. 27 6 m Innocent. 28 7 j Thom. C. 29 8 v Roger. 30 9 f Silveit. 31 10 D CIRCONC. 1 11 l Basile. 2 12 m Geneviève 3 13 m Rigobert. 4 14 j Siméon. 5 15 v ÉPIPHA. 6 16 f Theau. 7 17 D Lucien. 8 18 l Furcy. 9 19 m Paul. H. 10 20 m Théodo. 11 21 j Fréjus. 12 22 v Bap. N. S. 13 23 f Hilaire. 14 24 D Maur. A. 15 25 l Guillau. 16 26 m Antoine. 17 27 m Ch. S. P. 18 28 j Sulpice. 19 29 v Sébastien. 20 30 f Agnès. 21</p>	<p>1 D Vincent. 22 2 l Ildefons. 23 3 m Babilas. 24 4 m Conv. S. P. 25 5 j Paule, V. 26 6 j Julien. 27 7 f Charleim. 28 8 D Septuag. 29 9 l Bathild. 30 10 m Pierre N. 31 11 m Ignace. 1 12 j FURRIC. 2 13 v Blait. 3 14 f Agathe. 4 15 D Sexagésim. 5 16 l Vast. 6 17 m Romuald. 7 18 m Jean de M. 8 19 j Appolline. 9 20 v Scolastiq. 10 21 f Severin. 11 22 D Quinquag. 12 23 l Lezin. 13 24 m Valentin. 14 25 m Cendes. 15 26 j Julienne. 16 27 v L. 5 Plaies 17 28 s Siméon E. 18 29 D Quatrag. 19 30 l Eucher. 20</p>	<p>1 m Flavien. 21 2 m Q. Temps. 22 3 j Damien. 23 4 v Prexterat. 24 5 f Mathias. 25 6 D Reminisc. 26 7 l Honorinc. 27 8 m Nymphas. 28 9 m Romain. 29 10 j Aubin. 30 11 v Simplic. 1 12 f Cunégon. 2 13 D Oculi. 3 14 l Drausin. 4 15 m Godegran. 5 16 m Perpétue. 6 17 j Jean de D. 7 18 v François. 8 19 f Doctiové. 9 20 D Lactare. 10 21 l Pol. de Lé. 11 22 m Euphrasie. 12 23 m Lubin. 13 24 j Tranquille 14 25 v Abraham. 15 26 f Gertrude. 16 27 D La Passion. 17 28 l Joseph. 18 29 m Joachim. 19 30 m Benoît. 20</p>

A PARIS, chez JANET, Doreur, rue S. Jacques, N. 31.



A Paris chez Janet, Libraire, Rue S. Jacques N. 31.

O2 ALMANACK

**LE MOINE  
GALANT,  
OU  
LA VIE DE DON F...  
BERNARDIN,  
Ecrité par lui-même.**

*Omnia vincit amor, & nos cedamus amori. Ovid.*



M. CC. LVI.

## LIFE OF AN AMOROUS ABBOT

3. [ANON.] *Le moine galant, ou la vie de Don F... Bernardin, écrite par lui-même.* [S.l., s.n.], 1756.

8vo, pp. 78; bound without final blank; dedication signed 'Le Ch. de R\*\*\*'; small holes to inner margins from original stab-stitching; a very good copy in later calf-backed boards with paste-paper sides; some wear to extremities and small abrasions to covers; old bookseller's ticket to front pastedown.

£450

**Scarce first edition of this satirical 'autobiography' of a pleasure-driven law student-turned-monk, replete with amorous adventures.**

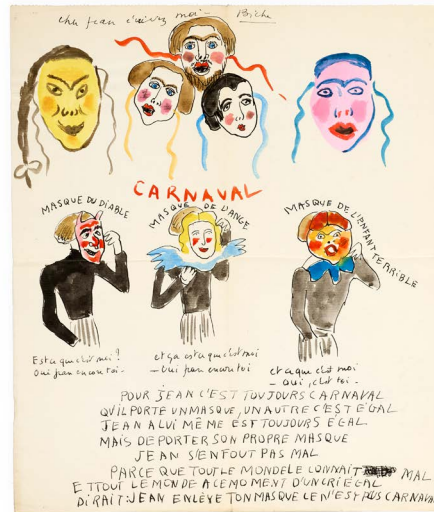
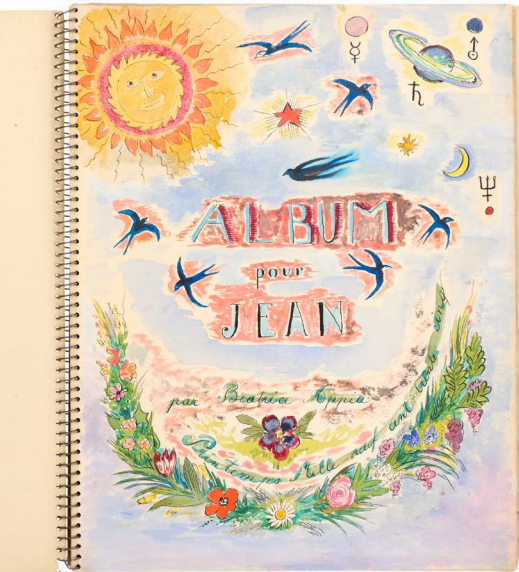
*Le moine galant* traces the career of the author from his youth on the banks of the Meuse to his time in Paris (supposedly studying law but in fact ruining his finances on the capital's pleasures), through his noviciate in a monastery to his rise to the rank of Abbot and his eventual disgrace and exile. There are love affairs throughout: with the young blonde wife of a Parisian advocate with whom he lodges; with the daughter of the porter of his convent, upon the discovery of which he is condemned to solitary confinement and bread and water for a month; with a nobleman's daughter, who only loves his money; and finally with the widow of a cavalry officer, whose other lover he kills in a duel. He is motivated entirely by his own pleasure, writing with relish of his abbacy that 'gaming, eating, hunting, and loving became my only occupations' (*trans.*).

**Only one copy traced in the UK (BL), and four in North America (Johns Hopkins, Louisiana State, McMaster, Princeton).**





# LOVE LETTERS FROM ARTIST TO ASTROLOGER



4. **APPIA, Béatrice.** A fine collection of manuscript and typescript correspondence and humorous drawings, sent to her lover Jean Carteret, many signed 'Biche'. Paris, 1934-6.

Comprising:

'Album pour Jean ... Printemps 1935', with 16 pp. of illustrations, 12 hand-coloured; in a ring-bound album, at the end two pen portraits of Carteret, one signed.

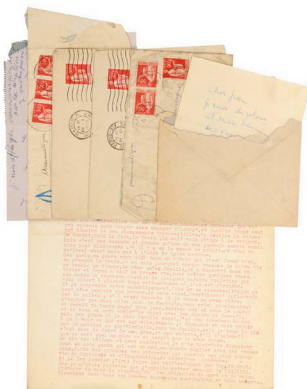
45 illustrated letters, taking the form of *bandes dessinées*, often with text in verse, some hand-coloured, various sizes.

'La Tragédie de la Barbe ... Grande drame Bichekspearien', typescript, 4 pp.

36 autograph letters/postcards, various sizes, 1 to 4 pp., including a few sketches, many with envelopes.

7 typescript letters, with manuscript corrections and additions, in total 13 pp.

Together £5000\*



An extraordinary series of love letters, by turns passionate, mocking, and lyrical, with copious illustration, sent by the Swiss-born French artist Béatrice Appia (1899-1998), best known for her illustrated children's books, to the philosopher and astrologer Jean Carteret (1906-1980), here addressed as 'cher Jean' or 'doux Jean'.



MUGLETS

CHANSONS

MASQUES

Handwritten lyrics and sketches for songs and masks. The text includes "MUGLETS", "CHANSONS", and "MASQUES". There are small drawings of faces and musical notes.

LE PISTON

LE PISTON

Sketches of a piston and related mechanical parts. The drawing shows a piston in various positions and cross-sections.

Handwritten notes and a postage stamp. The stamp is a red one with a portrait of a man.

à côté de ça...

à côté de ça...

Sketches of faces and text. The sketches show various expressions and features of faces.

Sketches of a person and text. The sketches show a person in various poses and activities.

PREMIER APT

PREMIER APT

Colorful illustrations of people and scenes. The drawings are done in a simple, illustrative style.

Stack of envelopes with postage stamps. The stamps are red and feature a portrait of a man.

Small sketch of a person. The drawing shows a person in a long dress or coat.

Sketch of a person on a horse. The drawing shows a person riding a horse.

CARNIVAL

CARNIVAL

Sketches of carnival masks and people. The drawings show various colorful masks and people in costumes.

Handwritten notes and a postage stamp. The stamp is a red one with a portrait of a man.

Sketches of people and text. The sketches show people in various poses and activities.

ABUJAH

ABUJAH

Colorful illustration of a sun and birds. The drawing features a bright sun, colorful birds, and a banner with the word "ABUJAH".

LA TRAVAILLE DE LA CARRIAGE

LA TRAVAILLE DE LA CARRIAGE

Text and small sketches. The text is handwritten and describes the work of a carriage.

PIRE POINT

PIRE POINT

Colorful illustrations of people and scenes. The drawings are done in a simple, illustrative style.

Handwritten notes and sketches. The notes are written in a cursive hand, and there are small sketches.

LES DEUX JEAN

LES DEUX JEAN

Sketches of two people and text. The drawings show two people in various poses.

Handwritten notes and a postage stamp. The stamp is a red one with a portrait of a man.

Text and small sketches. The text is handwritten and describes various things.

Sketches of people and text. The sketches show people in various poses and activities.

Sketches of people and text. The sketches show people in various poses and activities.

Sketches of people and text. The sketches show people in various poses and activities.

MUSIQUE

MUSIQUE

Sketches of musical instruments and text. The drawings show various musical instruments like a guitar and a piano.

Sketches of people and text. The sketches show people in various poses and activities.

Sketch of a person sitting. The drawing shows a person sitting in a chair.

VEHICULES

VEHICULES

Sketches of various vehicles and text. The drawings show cars, trucks, and other vehicles.

Sketches of people and text. The sketches show people in various poses and activities.

Sketches of people and text. The sketches show people in various poses and activities.

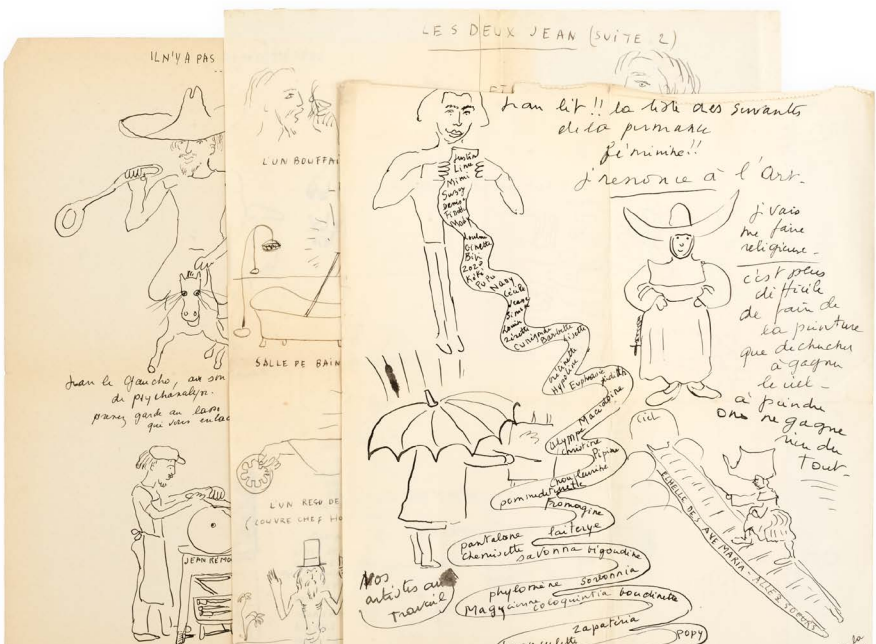
04 APPIA

COMMENT LE B

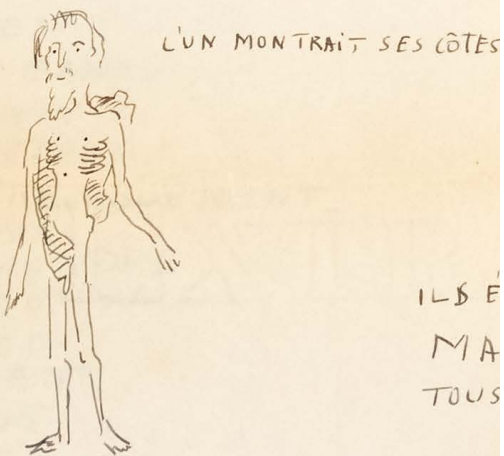


Appia had studied in The Hague and then at the Académie de la Grande-Chaumière in Montparnasse, becoming associated with the painters Christian Caillard, Maurice Loutreuil, and Eugène Dabit, whom she married in 1924. During the late 1920s she also began to write. Dabit was to die suddenly in 1936 in Sebastopol, while on a tour with André Gide, but before that the marriage was evidently on the decline: 'L'attitude de Dabit devient si odieuse, si lâche en ce moment', she complains to Carteret here. Carteret had fled a family career as a tailor in Nancy, coming to Paris in 1926, and studying psychology at the Sorbonne from 1929. He was particularly interested in graphology (mentioned in several letters here), and was in contact during the '30s with Jung, as well as André Breton, Henry Miller and Anaïs Nin. From 1933 he undertook a series of long trips (presumably including the 'Voyage to Greece' mentioned here). As an astrologer he read horoscopes for, among others, Picasso and Henry Miller.

Appia's comic illustrated missives are a riot of colour and wild imagination, lightly mocking Carteret's fondness for his beard, his recurring toothache, and his attachment to his family, touchingly jealous of the attention he obviously received from other women: in 'Le Mariage', he returns home to Nancy for a wedding, seducing a lady in the train carriage; all the female members of the audience fall in love and send him messages written on their undergarments.



# LES DEUX



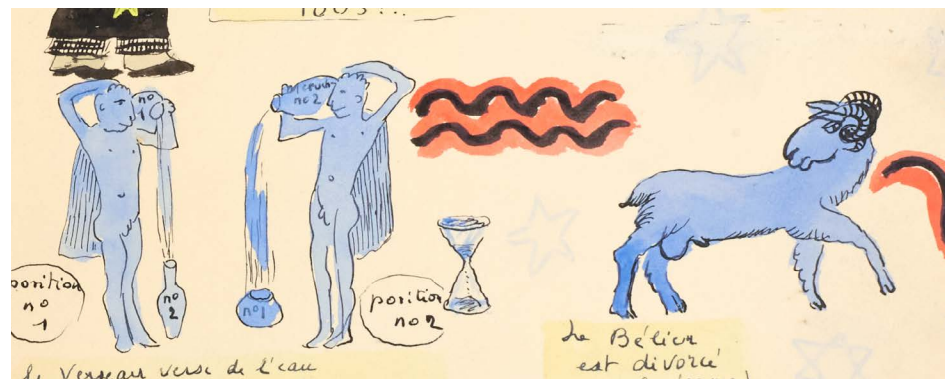
ILS É  
MA  
TOUS



In 'Les deux Jeans', Appia contrasts Carteret and John the Baptist; 'Jean et la mécanique' is illustrated with fanciful machines; 'Complainte de l'Appartement' laments his poor housekeeping, with mushrooms growing on the unwashed dishes. There are some 'Petits dessins idiots pour Jean intelligent', a 'chanson triste' about a cow, and a sheet of comic poses to use when speaking at conferences. She teases Jean for his astrological interests with some 'automatic predictions' for 1936:

Je vois des champs de saucisse  
Et des vollans de pain d'épice ...  
La castration du dentifrice  
Et même ceux de la police ...

The 'Album pour Jean' is the most elaborate of these illustrated letters, and Appia refers to its compilation in another letter here: 'J'ai commencé un petit cahier pour vous, un petit album plutôt, des histoires, des sottises, des petits dessins ...'. It includes several long 'stories' - 'Le Voyage en Grèce', in which Jean wanders among mythological creatures and goddesses, rides a centaur, visits the Trojan Horse museum, riddles with the Sphinx, and re-enacts the Judgement of Paris; 'Le Nouveau Jardin Zoologique', a re-imagining of the zodiac; and 'Le Creation du Monde'. The unillustrated letters intersperse similarly playful moments (poems, puns, etc.) with more serious content - Appia apologises for not sending an invitation to an exhibition; she is finding it difficult to get work published ('les editeurs sont des cretins'); her passion for Carteret is almost overwhelming ('Je suis profondément heureuse chaque fois que je vous vois ... j'ai manqué de courage vis à vis de ce secret à porter ...'). Appia's *Conte de la Marguerite* (1935) is her most famous children's book, the tale of a daisy illustrated in the same exuberant faux-naïve style as the drawings in this collection. After the death of her husband in 1936, which may also have brought the end to her relationship with Carteret, Appia travelled extensively in Africa, publishing an account of her experiences in 1946.



# JEAN



AIENT  
GRES  
DEUX



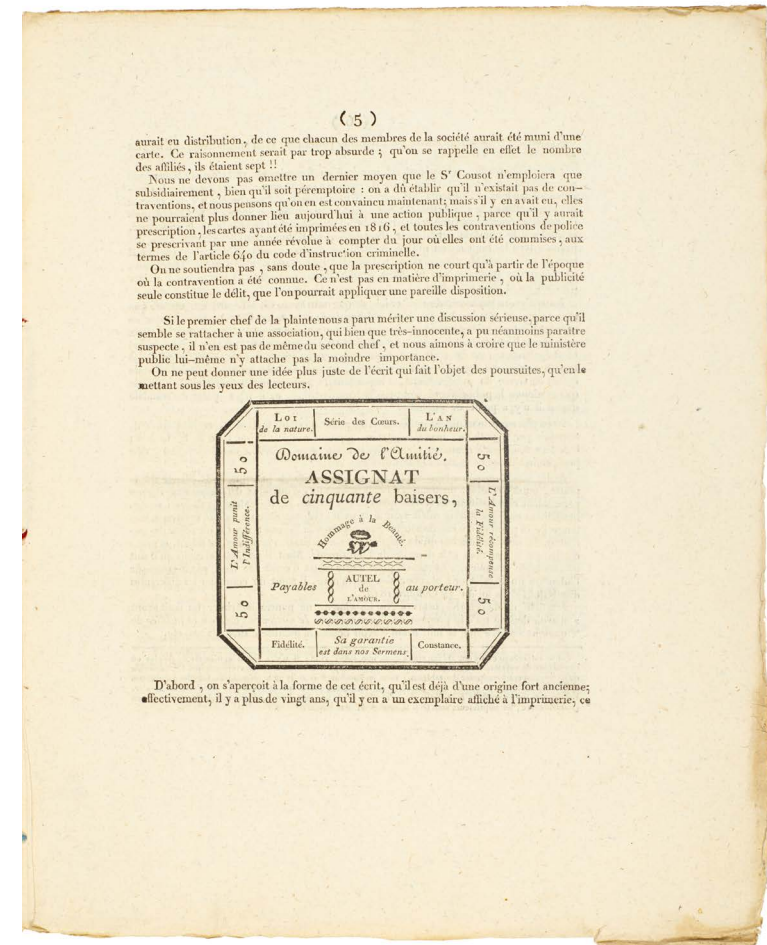
# KISSES AS COUNTERFEIT CURRENCY

5. [ASSIGNAT DE CINQUANTE BAISERS.] Mémoire pour le Sieur Jean-Baptiste Cousot, imprimeur, demeurant à Chaumont, opposant; contre M. le Procureur du Rois près le Tribunal de première instance de Chaumont, demandeur au principal, et défendeur à l'opposition. *Chaumont, Cousot, c. 1822.*

4to, pp. 10, [2 (blank)]; woodcut reproduction of an assignat within text; some age-toning and light water staining to much of the paper; crease where folded with a very small hole to the first leaf affecting one word; still a good copy, uncut and disbound, presumably re-stitched with later crimson thread; contemporary ownership inscription to first page. £250

**First edition of this very rare pamphlet concerning a secret society of seven 'gallant' teenagers in Chaumont, Haut-Marne in eastern France, called 'l'Ordre de l'amitié'.**

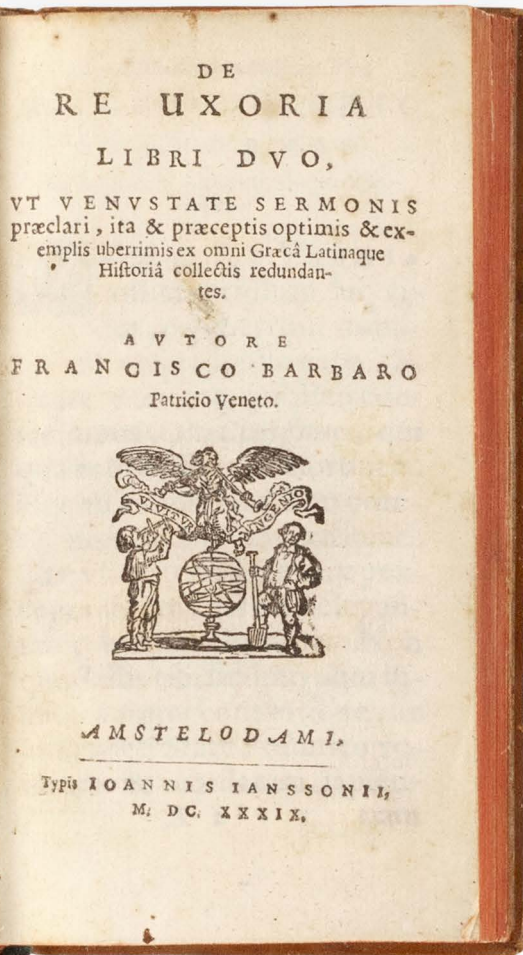
The youngest member, also one of the most influential, was only fourteen years old, and the majority still in school. The society lasted only a few months, between the years 1816 and 1817, though several years later, in 1822, the printer Jean-Baptiste Cousot was accused of having supplied the miscreants with money (about twelve francs and some centimes) to encourage them to overthrow the government; this pamphlet is his defence. The crucial evidence in the case is the printing of fictitious money used by the group, the 'assignat de cinquante baisers' (bill of fifty kisses, payable to the bearer), an imitation of Revolutionary *assignats* here registered to the 'domaine de l'amitié', decorated with a symbol of two hearts pierced by a dart beneath a halo, and bearing gallant mottoes (e.g. 'L'Amour punit l'Indifférence', 'L'Amour recompense la Fidélité').



Where dates would appear on a traditional assignat, the one depicted here reads 'loi de la nature' and 'l'an du bonheur'. Cousot claims the assignat was printed more than twenty years ago, at the time of the Revolution and had nothing to do with his shop, citing typographic evidence.

**Not in OCLC or Library Hub; CCFr finds a single copy, in Dijon.** An example of a variant assignat to the one depicted here is recorded at the Musée Carnavalet, Paris.

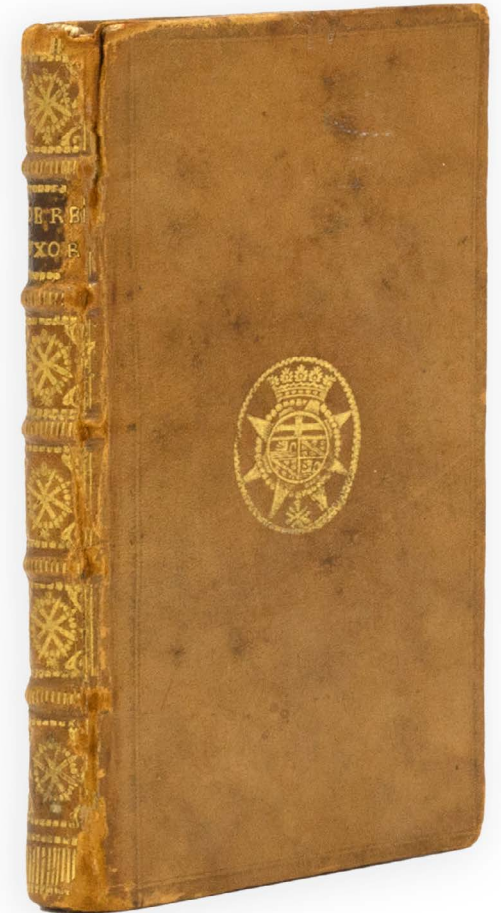
# MARRIAGE AND MATRIARCHS



6. **BARBARO, Francesco.** *De re uxoria libri duo, ut venustate sermonis praeclari, ita & praeceptis optimis & exemplis uberrimis ex omni Graeca Latinaque historia collectis redundantes ...* Amsterdam, Jan Jansson, 1639.

12mo, pp. 178, [8], [6 (blank)]; woodcut device to title, initials; a few small marks to title and elsewhere; very good in early eighteenth-century Dutch polished calf, spine gilt in compartments with gilt stained lettering panel, gilt board-edges, edges stained; short split to upper joint at head, headcap chipped, a little rubbed at extremities; arms of Auguste-Léon de Bullion, marquis de Bonnelles (1691-1769) blocked in gilt to each board. **£275**

**An attractive later edition of this famous treatise on marriage by the eminent Venetian humanist and politician Francesco Barbaro (1390-1454), arguing that the nobility, intellect, and virtue of brides-to-be are more significant than beauty or dowry.** The twenty-five-year-old Barbaro composed the *De re uxoria* in 1415 to celebrate the marriage of Lorenzo de' Medici the Elder and Ginevra Cavalcanti, drawing upon Greek and Latin sources. First published in Paris by Josse Badius in 1513, the work is still studied on its own merits, as a notable contribution to early modern discussions of the education of women, and as a window onto fifteenth-century Italian attitudes towards marriage and family life. ***De re uxoria* is 'revolutionary because it identifies the mother ... not [the family's] patriarch ... as the critical figure for the rearing of the young and, consequently, for the social and cultural reproduction of the noble family. It is the mother, not the father, Barbaro argues, who transmits her own mental and moral characteristics to her offspring in the processes of gestation and lactation'** (King, *The Wealth of Wives* (2015), p. 1). Divided into two books, the *De re uxoria* covers, for example, the benefits of marriage, dowries, the bride's age, nobility, and wealth, a wife's duties, conjugal affection, a wife's clothing and diet, sex, domestic affairs, and bringing up children.



STCN 853139199; USTC 1032710.

# CUCKOLDS AROUND THE WORLD

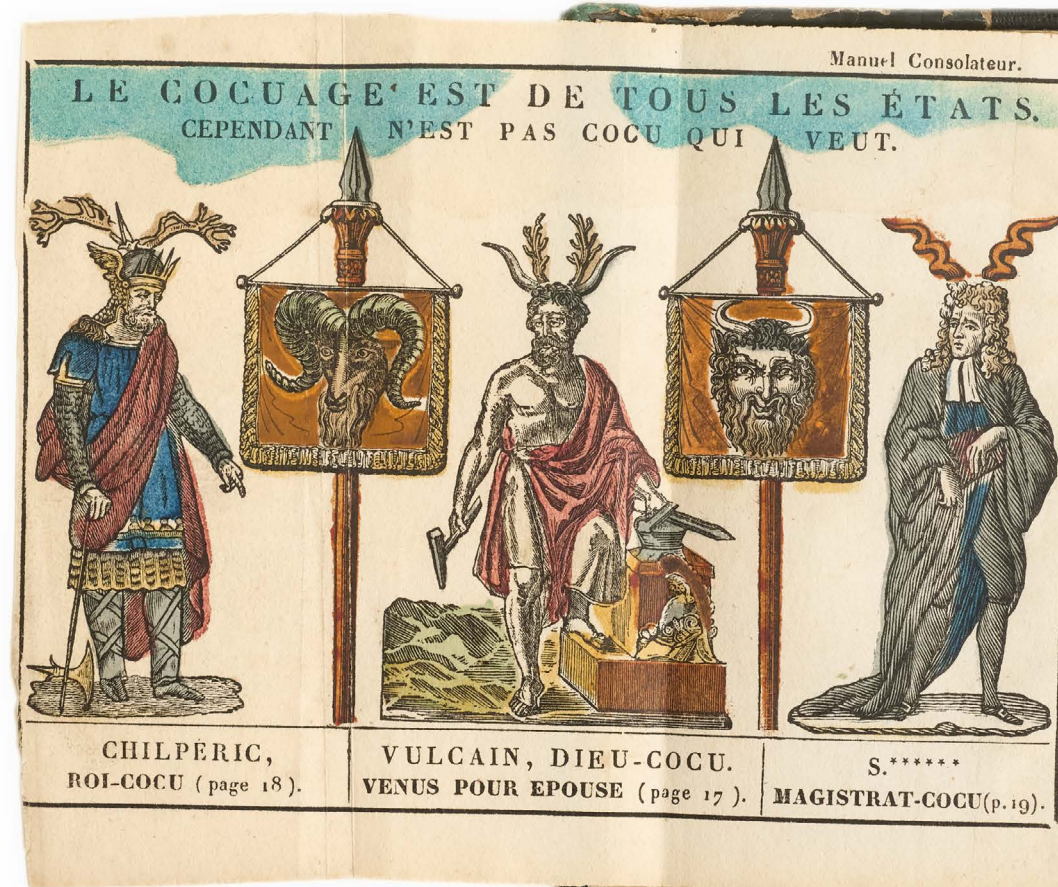
7. [BLOCQUEL, Simon-François.] Manuel consolateur des Cocus. Code pacifique des ménages, ouvrage éminemment utile; suivi 1. D'un tableau des moeurs et usages de différentes nations relativement aux fiançailles, au mariage, à la polygamie, à l'adultère et au divorce; 2. De traits relatifs au prêt, à la vente, à l'achat, à la location, à la mise en gage ou à l'essai des femmes chez certains peuples; 3. Des manières différentes d'envisager la virginité dans plusieurs pays; 4. D'aventures galantes et d'anecdotes sur les courtisanes, les concubines, etc, etc, etc. Traduit fidèlement de l'anglais, Par le Baron Commode. 'A Cornopolis, chez tous les marchands de nouveautés. Imprimerie de l'Encorné', [c. 1837].

12mo, pp. 107, [1 (advertisements)], with folding hand-coloured frontispiece; some browning and foxing throughout due to paper quality, but never heavy; closely cropped at head with very slight loss to page number of penultimate page; bound in contemporary navy morocco-backed boards, spine lettered and ruled in gilt; some wear to extremities, and corners bumped and worn.

£850

First edition, very rare, of this satirical defence and exploration of cuckoldry in European and global culture, purportedly translated from English but in fact written by the Lille printer and bookseller Simon-François Blocquel (1780-1863) under one of his many pseudonyms.

The *Manuel* is designed to console the cuckold with the thought that his state is both *agréable* and *utile*; Blocquel attempts to prove this using several arguments. First, and far from least, the cuckold's errant wife will manifest her feelings of guilt in increased tenderness towards her husband; secondly, it could well result in financial gain, as the lover might be able to 'acheter en même temps la complaisance intéressée de celui dont il occupe la place'.



LE COCUAGE EST DE TOUS LES ÉTATS.  
CEPENDANT N'EST PAS COCU QUI VEUT.

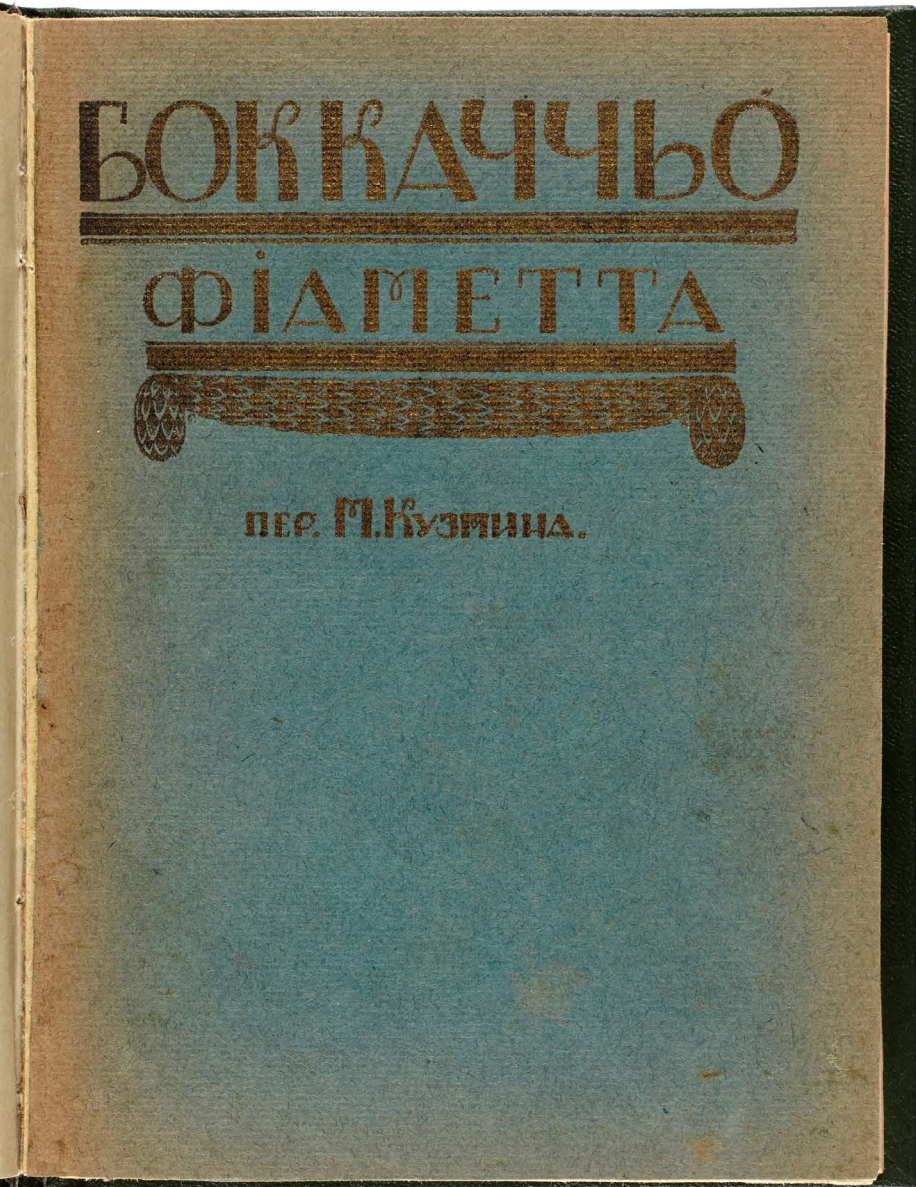


However, these are not the only things to console a cuckold; just look, Blocquel suggests, at all those who have been in the same boat throughout history. Vulcan, King Chilperic, and one 'Magistrat S. \*\*\*\*\*' are depicted on the folding frontispiece, and others are described in brief sketches and range from magistrates to philosophers.

The work then turns anthropological, with descriptions of the marital customs of different countries (women having many husbands in Tibet, the punishments for adultery in Korea, the sale of wives in Brighton, and so on), and their various attitudes to divorce, virginity, polygamy, and nudity. It is doubtful that Blocquel's research for this section was entirely thorough.

OCLC records copies at the BNF, Chicago, and Montpellier only.

Gay 551 (giving date as 1833).



## THE HEROINE AS NARRATOR

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8. **BOCCACCIO, Giovanni; Mikhail Alekseevich KUZMIN (translator).** Боккаччо. Фіаметта. Пер. М. Кузмина [Bokkachch'o. Fiametta. Per. M. Kuzmina. 'Boccaccio. Fiammetta. Translated by M. Kuzmin']. St Petersburg, M.G. Kornfel'd, 1913.

Small 8vo, pp. [ii], 216; a good copy in modern cloth, original upper wrapper (green paper printed in gold) bound in and attached with tape to inner margin of title-page; wrappers sunned. £950

**Extremely rare first edition of Kuzmin's translation into Russian of Boccaccio's *Elegia di Madonna Fiammetta*, the first prose romance to be narrated by its heroine.**

Written in the form of a first-person letter from the eponymous protagonist – a Neapolitan noblewoman betrayed by her Florentine lover, Panfilo – to 'women in love', *Fiammetta* combines the elegiac model of Ovid's *Heroides* with the language of courtly love. '*Fiammetta* expresses inconsolable melancholy in a way that is entirely new to vernacular literature, which neither resolves in a tragic epilogue nor in a happy ending; it is rather an open-ended work centred on the desperate and obsessive nature of romantic anguish' (Menetti, in Eco ed., *Storia della civiltà europea* (2014), trans.).

The poet, translator, and novelist Mikhail Alekseevich Kuzmin (1872-1936) also translated into Russian works by Apuleius, Shakespeare, Homer, Schiller, Rimbaud, Brecht, and Mérimée. He finished his translation of *Fiammetta*, his first notable translation project, in 1910.

**No copy recorded in OCLC or Library Hub.**



Quel jour  
Pourq  
Quoi?  
Je n'ai

Tu donc t'en  
De la vraie ami  
Et ne connois-t  
Sur toi le triste  
Mais il part, me  
L'arrache de m  
Va donc, le ten  
Toi t'en aller  
Wiesner? cela f  
Car un ferme li  
Nous tenoit en  
Que celui de l'  
La douleur sur  
Mon coeur en

Avant que  
Où Keller, Hab  
Nous offrent le  
Ne demandant  
Avant, te dis-je  
Entens encor c  
Qu' est-ce  
Et principalem  
Parlerent en fa  
La coquette ch  
Sous un dehor  
Se fert envers

Les Aute  
Donnent à leu  
Pui que c'est c  
Conliste à voir  
Et maint ouvr

## 'CHAINED BY A BOND OF THE MOST TENDER LOVE'

9. [BRESLAU - ELISABET-GYMNASIUM.] Voeux dus a l'amitié de Msr. Charles Gottlob Wiesner qui apres avoir heureusement fait ses humanites au college de Ste. Elisabet partit pour Halle, pour s'y appliquer aux droits. (dans l'année 1754, ce 22. d'Avril). *Breslau, Charles Guillaume* (i.e. *Carl Wilhelm*) *Grass*, 1754.

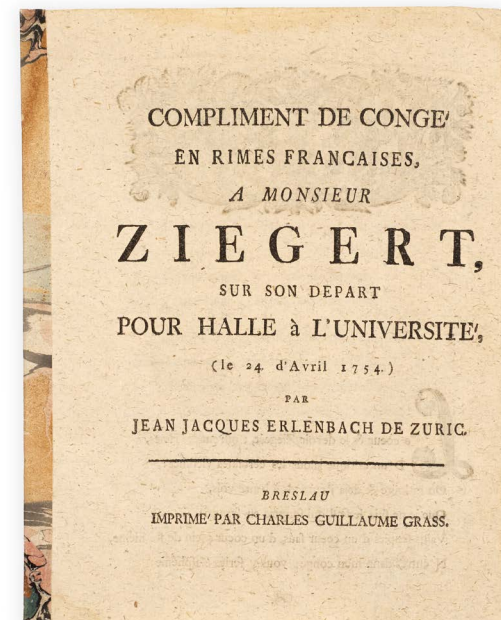
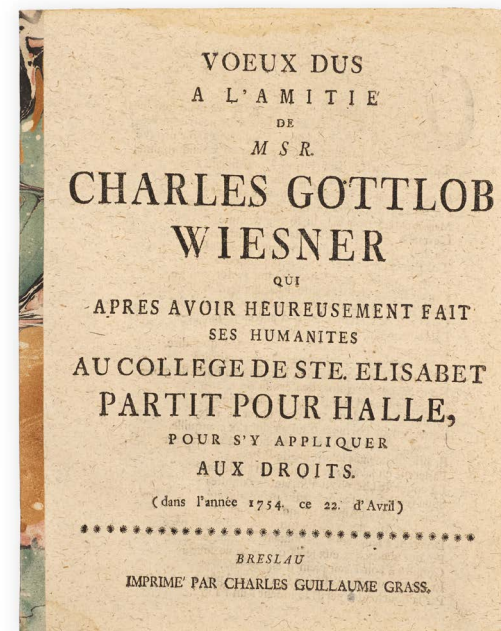
[offered with:]

ERLENBACH, Jean Jacques. Compliment de congé en rimes francaises, a monsieur Ziegert, sur son depart pour Halle à l'université (le 24 d'Avril 1754). *Breslau, Charles Guillaume* (i.e. *Carl Wilhelm*) *Grass*, [1754].

Two pamphlets, 4to, *Voeux dus*: pp. [4]; *Compliment*: pp. [4]; woodcut initial to each, woodcut head- and tailpiece to *Compliment*; both clean and fresh; unbound as issued with marbled paper backstrips. £450

Two poignant and seemingly unrecorded amorous poems by schoolboys at the Elisabet-Gymnasium in Breslau (now Wrocław), printed two days apart, each mourning the departure of an older boy for the University of Halle.

The anonymous author who laments Charles Gottlob Wiesner's departure from the 'savant auditoire' of the Elisabet-Gymnasium writes that 'tyranny wrenches [Wiesner] from my arms, and from our homeland ... Wiesner, leave me? Can it be? No ... we were chained by a firm bond of the most tender love, which made others jealous, much sweeter than that of Hymen [god of marriage]' (*trans.*). The other poem, by Jean Jacques Erlenbach for a Mr Ziegert, begins with a declamation of his many poetic imitators ('I can already hear that I am not the only one who sighs in French', *trans.*); the author of Wiesner's poem may be one of them.



Erlenbach's poem is a 'witness of his tenderness' (*trans.*) equally tinged with bitterness: he promises revenge if his poems should be printed (a footnote sheepishly explains that the author did not believe it ever would be); he describes laughing through his tears and his invincible love for Ziegert, anxious that while his heart remains constant, Ziegert's will be unguarded at university. Hoping that his sharp words will arouse his companion's zeal, he concludes: '*Va, reviens plus savant, mais encore plus ami: / Je serai ton Damon, tu seras mon Tircis*'. Damon and Tircis are the 'betrayed lovers' in Jean-Philippe Rameau's *Les Amants trahis* (c. 1721), a cantata for two male voices, a reference to which also appears in the other poem.

Both works were printed by Carl Wilhelm Grass (d. 1756), whose mother and younger brother continued to operate the Grassische Druckerei after his death.

**We are unable to find copies of either work in OCLC, VD18, or KVK.**



**L**e coeur & le devoir, Ziegert, t'offrent ces rimes,  
D'un critique jaloux les certaines victimes:  
On m'imite & déjà j'entends à haute voix,  
Que je ne suis le-seul qui soupire en français.  
Vains seupirs d'un coeur faüs, d'un coeur plein de foi-même,  
N'entrés dans mon congé: vous y feriés blasphème;

## EROS AND PSYCHE



A POEM IN XII MEASURES  
BY ROBERT BRIDGES: WITH  
WOOD-CUTS FROM DESIGNS  
BY EDWARD BURNE-JONES  
GREGYNOG  
MCMXXXV

## EROS AND PSYCHE

**10. BRIDGES, Robert.** *Eros and Psyche*, a Poem in XII Measures ... with Wood-cuts from Designs by Edward Burne-Jones. [Gregynog], The Gregynog Press, 1935.

Large 4to, pp. [8], 141, [3], printed in green, red, and black, with engraved illustrations after drawings by Burne-Jones; a fine copy in the publisher's cream pigskin, gilt (covers slightly spotted as often). **£1500**

**One of 300 copies, one of the most beautiful works from this press, with three-colour initials and a new typeface (used only in this volume) by Graily Hewitt.**

Robert Bridges (1844-1930) was Poet Laureate from 1913 to 1930; his *Eros and Psyche* (first 1885) adapted Apuleius' myth with such success that Coventry Patmore predicted that Bridges's version would 'probably be the standard transcript'. The American poet and printer Loyd Habery (1896-1981), named controller of the Gregynog Press in 1933, had previously met Bridges and decided to use illustrations initially made by Burne-Jones to accompany William Morris's *Earthly Paradise*, although they were never used. New woodblocks were made from tracings at the Ruskin School of Drawing in Oxford, and the type was inspired by that of the 1472 Foligno edition of Dante's *Commedia*.

Franklin, p. 217.

FIRST QUARTER : SPRING  
PSYCHE'S EARTHLY PARENTAGE:  
WORSHIPPED BY MEN : AND PER-  
SECUTED BY APHRODITE : SHE IS  
LOVED & CARRIED OFF BY EROS

MARCH

I  
**I**N Midmost length of hundred-citied Crete,  
The land that cradl'd Zeus, of old renown,  
Where grave Demeter nurseried her wheat,  
And Minos fashion'd law, ere he went down  
To judge the quaking bords of Hell's domain,  
There dwelt a King on the Omphalian plain  
Eastward of Ida, in a little town.

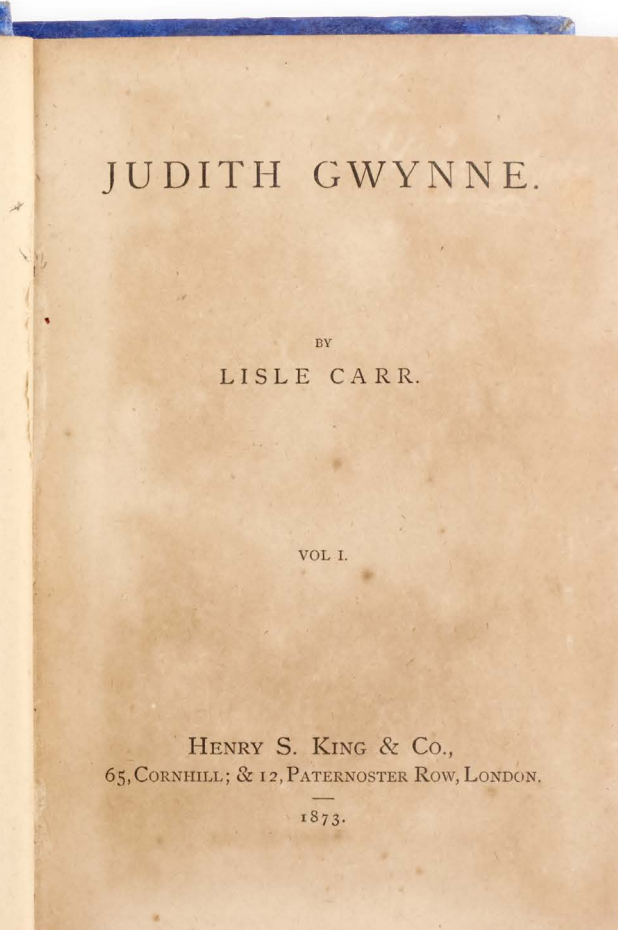
II  
Three daughters had this King, of whom my tale  
Time hath preserved, that loveth to despise  
The wealth which men misdeem of much avail,  
Their glories for themselves that they devise;  
For clerkly is he, old hard-featured Time,  
And poets' fabl'd song and lovers' rhyme  
He storeth on his shelves to please his eyes.

a

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# RURAL LOVE TRIANGLE



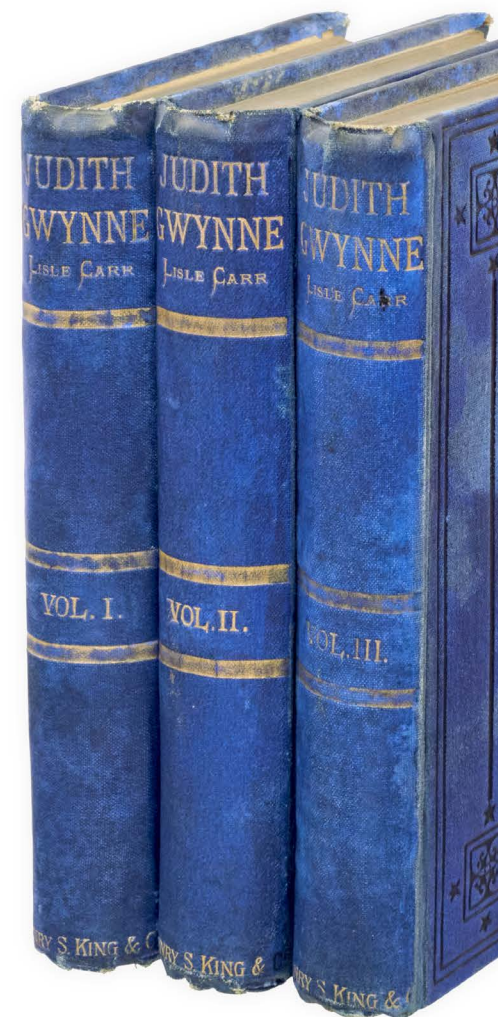
11. **CARR, Lisle.** *Judith Gwynne ... London, Henry S. King & Co. ... 1873.*

Three vols, 8vo; title-pages and final leaves browned by offset from binding, slightly foxed; but a good set in the original blue cloth, stamped in black and lettered in gilt; colour faded in patches, hinges starting, spine and upper front corners bumped; front free endpapers inscribed 'A.G.H. from A.J.H.', dated 21 July 1884. **£350**

**First edition, very rare, of this romance-cum-society novel in which the eponymous heroine, an orphaned, self-educated, and intelligent young woman, becomes entangled in a love triangle with an old flame and a country lawyer.**

Judith Gwynne is 'not the girl to eat the bread of dependence, so long as there was any possibility of earning a livelihood'. At the novel's outset she seems overqualified for her position as governess to the children of a farmer and his socially grasping wife, but her position is explained when a dashing young colonel arrives in their rural town: the two were sweethearts until he renounced the relationship following his disinheritance; Judith had fled her post in town to avoid him, but despite his roguish nature (which is revealed to its full extent as the novel unfolds), she finds herself no less in love with him upon this second acquaintance. In the meantime, the hero of the novel, a gentle country lawyer, behaves impeccably towards Judith, with whom he is deeply in love, and vows to be her aide and confidant despite the pain it causes him. The plot hinges upon this love triangle, against the context of small-town social machinations, and takes its protagonists to London, with all its temptations, before the story is resolved.

**OCLC finds two copies of this edition in the US (Emory and Stanford), and one in Australia (Deakin); none in the UK.** Another edition - identified on the title-pages as the first, but in fact the second - was published in 1874.



ЕВРОПЕЙСКІЕ ПИСАТЕЛИ И МЫСЛИТЕЛИ

Подъ редакціей В. В. ЧУЙНО.

# КАЗАНОВА

## МЕУАРЫ:

Венеція.—Арестъ.—Подъ пломбами.—Попытки освободиться.—Вѣгство изъ тюрьмы.—Приключеніе.—Путешествіе въ Парижъ.—Въ Парижъ.—Встрѣча съ Вольтеромъ.—При дворѣ.—Въ Берлинѣ.—Встрѣча съ Фридрихомъ Великимъ.—Приключенія въ Митавѣ и Ригѣ.—Россія.—Петербургъ и Москва.—Общество.—Нравы Россіи.—Встрѣча съ Екатериной II.—Въ Варшавѣ.—Вниманіе короля.—Дуэль съ Бронницкимъ и другія приключенія.—Въ Испаніи.—Любовныя приключенія съ Ниной.—Опять въ тюрьмѣ.—Адмиралъ Орловъ.

С.-ПЕТЕРБУРГЪ.

Изданіе Книгопродавца В. И. ГУБИНСКАГО.  
1887.

## CASANOVA IN RUSSIA

12. **CASANOVA, Giacomo.** Казанова. Мемуары [*Kazanova. Memuary 'Casanova. Memoirs'*] ... *St Petersburg, V.I. Gubinsky, 1887.*

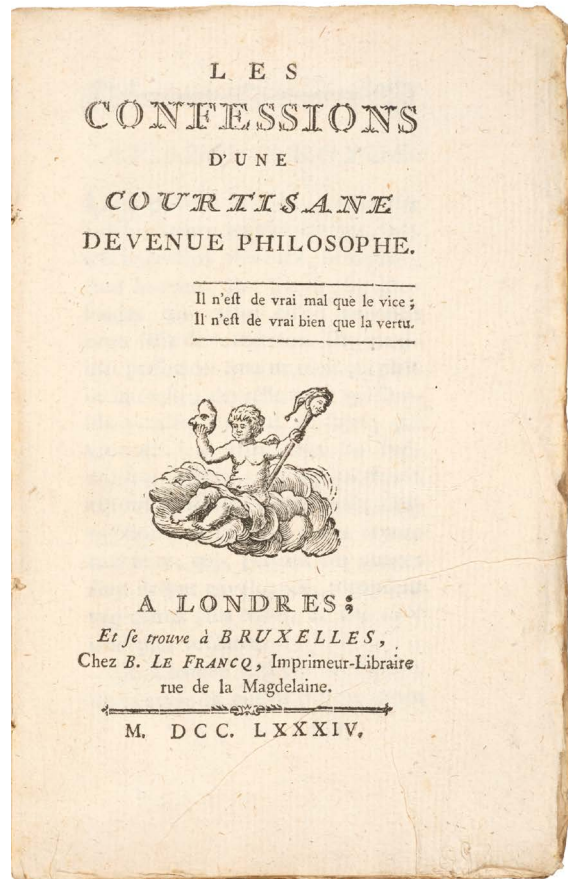
8vo, pp. [ii], 373, [1]; some light browning, but a good copy in contemporary half cloth with marbled sides. **£2750**

**Very rare first substantial Russian translation of Casanova's famous *Histoire de ma vie*, preceded only by short extracts published in periodicals.**

The present edition was published as part of Vladimir Chuiko's series 'European Writers and Thinkers'. Small excerpts of Casanova's memoirs had appeared in Russian in 1823 - in the magazine *Сын отечества* (*Son of the Fatherland*) - and 1861, in Dostoevsky's magazine, *Время* (*Time*).

This anonymous translation, made presumably from the German version published in the 1820s, or the French back-translation which followed it, is naturally selective due to censorship, **but it does include the account of Casanova's visit to Russia in 1781 and his meeting with Catherine the Great in St Petersburg.** It was these unreliable versions of the text which also served as the basis for the first English translation, by Arthur Machen, in 1894. The complete original French text was not published until 1960-2.

**OCLC records copies at Illinois, National Library of Poland, and the Polish Academy in Kraków only.**



## FROM COURTESAN TO PHILOSOPHER

13. [COURTESAN.] Les confessions d'une courtisane devenue philosophe. 'London' and Brussels, Le Francq, 1784.

12mo, pp. [viii], 132; very occasional light spotting, else clean and crisp throughout; uncut in contemporary orange wrappers, handwritten paper label at head of spine; some light wear, but still a very good copy. £850

First edition (another appeared in the same year with a "Londres et se trouve à Paris" imprint) of this anonymous novel describing the ascent (or perhaps descent) of a courtesan into the world of the *philosophe*.

Naturally, Émilie is of a good family but is driven to be a courtesan by love: her admirer, Mélincourt, insists on sneaking into her room during the night, 'swearing that he would do no outrage to [her] virtue' (*trans.*). This is obviously not the case: our narrator, now pregnant, is locked up in a castle belonging to a friend of her mother's, to be sent to a convent thereafter. After miscarrying, she is able to secretly send word to Mélincourt, who rescues her and takes her to Paris, only to abandon her when the lovers accrue tremendous debts. She turns to the life of a courtesan before reflections on morals and manners – and a love of truth and candour – lead her back to a more sedate and contemplative life.

Some of our heroine's contemplations are articulated in the second part, where she reflects on female ornament, friendship, the seductive qualities of science and the arts, natural law, the crime of adultery, and the state in which illegitimate children find themselves. Despite her doubtless busy schedule, our narrator has found the time to read Montesquieu and Puffendorf.

Gay I 659; not in Pia.



# JUST FRIENDS?

14. [DICKSON, William, photographer.] Ambrotype of two young men holding hands. [Glasgow, 1860s.]

Sixth-plate ambrotype (c. 70 x 80 mm), with subtle hand tinting; gilt mount, in original banded leather Eichmeyer case with brass catch and clasp and embossed gilt stamp to base 'Dickson 16 St Enoch Sq. Glasgow', red velvet cushion inside lid; overall very good. **£450\***

**A very attractive ambrotype double portrait showing two seated young men holding hands, with subtle hand-tinting to their faces and hands.**

The two men sit in an affectionate pose, with their joined hands resting in one man's lap while his other hand rests on his companion's shoulder. Both men look directly at the viewer.

'Like daguerreotypes, ambrotypes were unique images, typically small portraits presented in hinged, padded cases. However, they were easier and less expensive to produce, and were popular throughout the late 1850s' (*Oxford Companion to the Photograph*). The attractive case bears the stamp of the photographer William Dickson of Glasgow, who operated from 16 St Enoch Square between 1858 and 1873.





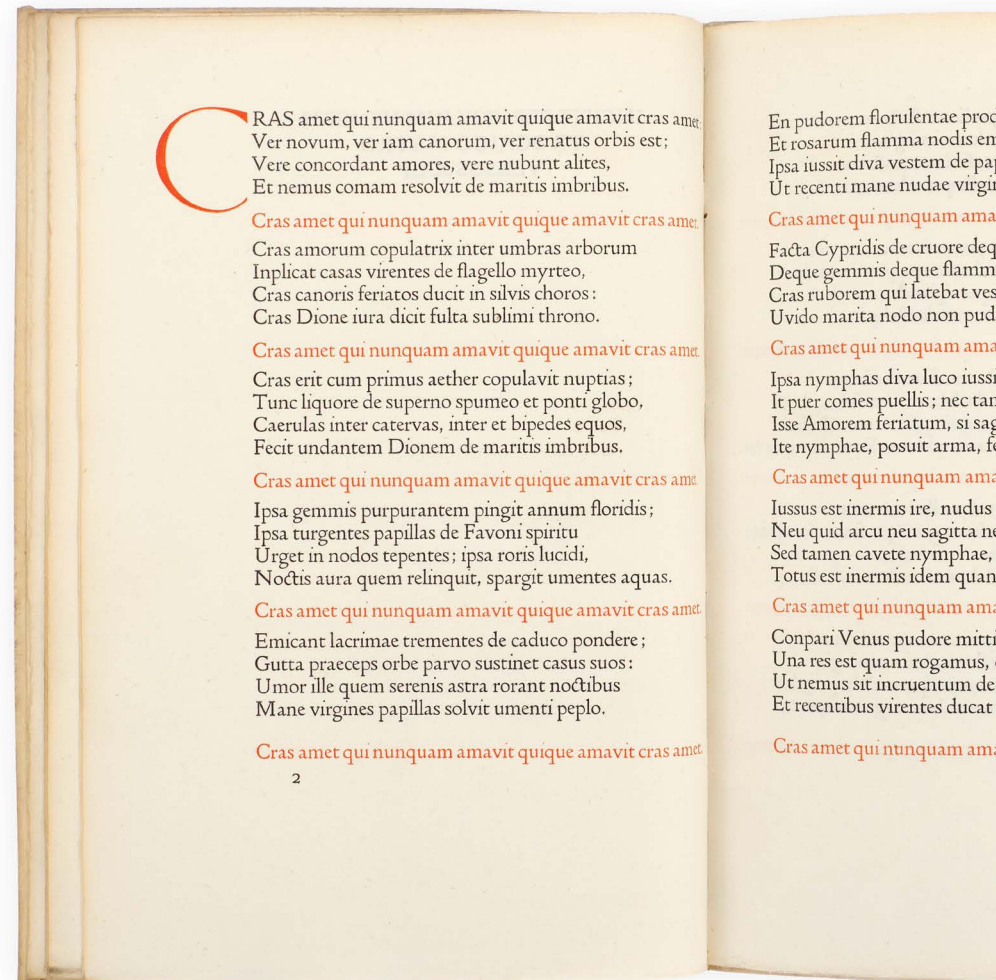
# VENUS GENETRIX

15. [DOVES PRESS.] *Pervigilium Veneris*. Hammersmith, 'printed by T.J. Cobden-Sanderson at the Doves Press,' 1910.

4to, pp. [2], 7, [1 (blank)], with preliminary and final blanks; printed in red and black in Doves type on laid paper watermarked 'CS EW 1902' and 'TJCS 1910'; small mark at foot of colophon, nonetheless a very good copy; bound in vellum by the Doves Bindery (stamp to lower pastedown), spine lettered directly in gilt, sewn with green thread on 4 tapes; vellum bowing slightly with a few scattered spots. £950

One of 150 copies on paper of the elusive *Pervigilium Veneris*, a celebration of the spring festival of Venus Genetrix, here in the original Doves Bindery vellum, 'a triumph of simplicity and restraint' (Tidcombe).

T.J. Cobden-Sanderson (1840-1922) established the Doves Bindery in 1893 and the Doves Press in 1900, the latter forming the 'triple crown' of private printing along with Morris's Kelmscott Press and Hornby's Ashendene Press. The distinctive Doves type, commissioned in 1899, had been promised by Cobden-Sanderson to his partner Emery Walker for use after his death; following the bitter dissolution of their partnership in 1909, however, he gradually and 'irretrievably committed [the type] to "the bed of the River Thames"' between August 1916 and early 1917, in the wish that the type should 'never be subjected to a machine other than the human hand'.



The enigmatic origins of the *Pervigilium Veneris* have traditionally been dated to the reign of Hadrian and at times attributed to Florus, although its innovative style has led some to place it as late as the fourth century; Walter Pater rather fancifully imagined its composition by a young scholar under Marcus Aurelius. It is 'remarkable not only for its exquisite melody and romantic evocation of spring-time and its associations, but also as an experiment in a new form of poetry, making large use of assonance, recurrence of words and phrases, and even occasionally of rhyme, in anticipation of the accentual Latin poetry of a later age' (*Oxford Companion to Classical Literature*).

The opening line and repeated refrain, 'Cras amet qui nunquam amavit, / Quique amavit cras amet' ('Let those love now who never loved before, / Let those who always lov'd, now love the more', *trans.* Thomas Parnell), is here accentuated in red ink, recurring after every four lines of the poem.

An additional twelve copies were printed on vellum.

See Tidcombe, p. 64 ff.

Iam loquaces ore rauco stagna cycni perstrepunt:  
Adsonat Terei puella subter umbram populi,  
Ut putes motus amoris ore dici musicos,  
Et neges queri sororem de marito barbaro.

*Cras amet qui nunquam amavit quique amavit cras amet,*

Illa cantat, nos tacemus: quando ver venit meum?  
Quando fiam uti chelidon ut tacere desinam?  
Perdidi musam tacendo, nec me Apollo respicit:  
Sic Amyclas, cum tacerent, perdidit silentium.

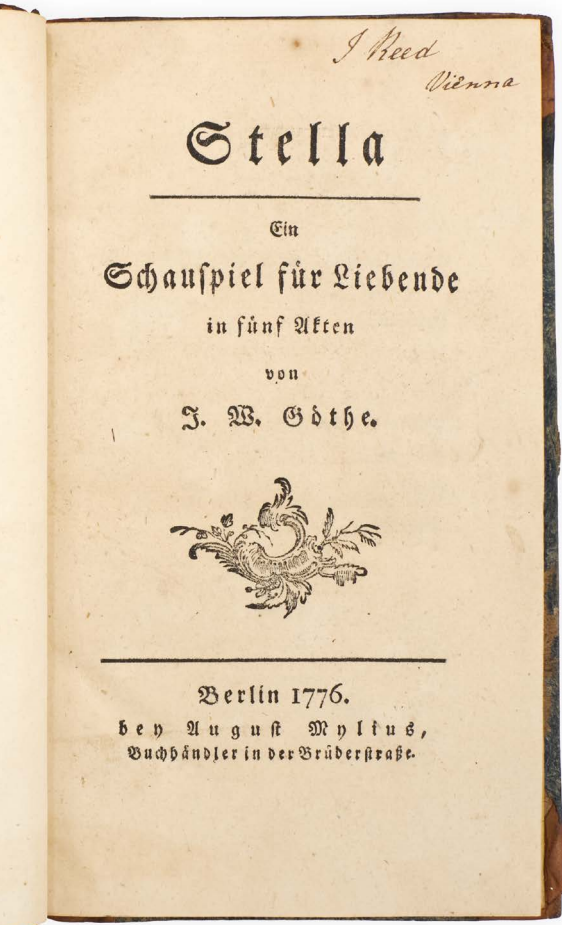
CRAS

AMET QUI NUNQUAM AMAVIT  
QUIQUE AMAVIT CRAS

AMET

PRINTED BY T. J. COBDEN-SANDERSON  
at The Doves Press, 15 Upper Mall, Hammersmith,  
from the text as edited, rearranged, and supple-  
mented by J. W. Mackail, Professor of Poetry in  
the University of Oxford. ¶ 150 copies on paper,  
and 12 on vellum. ¶ Compositor: William Jenkins.  
Pressmen: H. Gage-Cole & Albert Lewis.

¶ Published and Sold at The Doves Press.



## POLYAMOROUS GOETHE: 'ONE HOME, ONE BED, AND ONE GRAVE'

**16. GOETHE, Johann Wolfgang von.** *Stella*. Ein Schauspiel für Liebende in fünf Akten. Berlin, August Mylius, 1776.

Small 8vo, pp. [4], 115; woodcut ornament to title, woodcut headpiece; a very good copy in contemporary half calf with marbled sides, spine gilt with gilt green morocco lettering-piece; contemporary English ownership inscription 'J. Reed, Vienna' on title, Skinos booklabel to front pastedown.

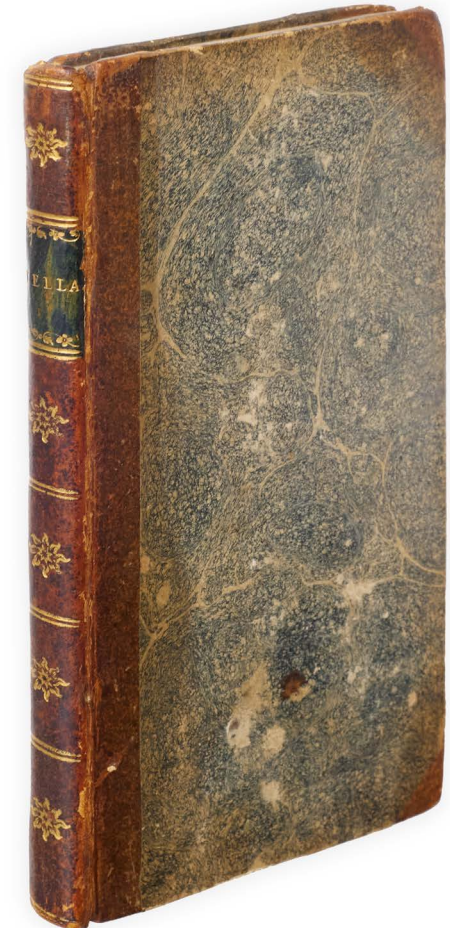
£1800


**First edition, scarce, of Goethe's early play about a man caught between his love for two women, which ends with reconciliation and a *mariage à trois*.**

The play can be seen as a sort of companion piece to *Werther*. The publisher Mylius had taken a risk with publication, primarily to make Goethe's acquaintance, and the work appeared on bookstalls in January 1776. When *Stella* was premiered in Hamburg on 8 February 1776, it was immediately prohibited.

Goethe changed the ending for a performance in Weimar in 1806 (published in 1816), turning the play into a tragedy in which Stella takes poison and Fernando shoots himself.

Goedeke IV/3, 131, 113; Hagen 121; Wilpert/Gühning 14.



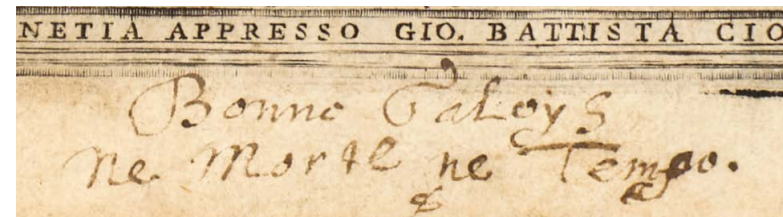


‘NEITHER TIME  
NOR DEATH’:  
INSCRIBED IN MEMORY  
OF A BELOVED WIFE

17. **GUARINI, Giovanni Battista.** *Il Pastor fido*, tragicommedia pastorale ... Ora in questa XXVII impressione di curiose, & dotte annotationi arricchito, & di bellissime figure in rame ornato ... Venice, Giovanni Battista Ciotti, 1602.

4to, ff. 260, bound without engraved portrait of the author and without the second part comprising the *Compendio della poesia tragicomica* (as often); title-page engraved, 6 full-page engravings (the third signed ‘F. Valegio’), woodcut head- and tailpieces, initials (some historiated), and ornaments; marginal loss to foot of f. 142, not affecting text, a few insignificant stains; handsomely bound in seventeenth-century red morocco, dentelle borders, central panel gilt with floral cornerpieces, spine gilt in compartments with *pointillé* flowers, edges gilt, marbled pastedowns; lacking front flyleaf, joints and spine worn, spine chipped at foot; pentrials to final blanks, manuscript corrections, additions, and annotations to c. 10 pp, mostly in Act 1, with various verses crossed out; contemporary ownership inscription of Claude Énoch Virey; inscribed ‘ne morte ne tempo’ (see below). **£800**

Revised edition, the last lifetime revision, of Guarini’s immensely popular pastoral tragicomedy, our copy passed from father to son and with a touching ownership inscription mourning the latter’s late wife.





Guarini revised his text over a dozen times following the publication of the first edition of *Il pastor fido* in 1590. The twentieth edition, published by Ciotti in 1602, is the final edition to reflect revisions to the text itself (XX *impressione*); the present volume is a reprint published in the same year (XXVII *impressione*), attesting to its popularity and influence as a literary work.

*Provenance:*

The title-page bears the ownership inscription of Claude-Énoch Virey (1566-1636), who studied law in Padua as part of a formative *peregrinatio academica* before being appointed First Secretary to Henry II of Bourbon, Prince of Condé. His *Vers Itinéraires: chemin faisant de France en Italie* (1592) details in verse his travels from France to Padua (1592) and from Padua to Rome (1593-4) amidst a period of religious and civil unrest and reflects a critical moment in Italo-French history (see Bettoni, 'Padova nei versi di Claude-Énoch Virey', in *Padova e il suo territorio* (2002), pp. 14-18).

Claude-Énoch's son, Jean-Christophe Virey, followed in his father's footsteps both in pursuing a career as royal adviser and by enriching the family book collection, which he increased to over four thousand volumes. **He poignantly inscribes the title-page not with his own name, but that of his wife, Bonne Galoys (or Bona Gallois): 'Bonne Galoys. Ne Morte ne Tempo'.** After her death at the age of forty-five (c. 1644), he took holy orders and became an archdeacon; the Bibliothèque numérique de Lyon finds a number of similar memorial inscriptions by Jean-Christophe, as well as bindings from his library incorporating Bonne Galoys's funerary urn.

On the Virey library, see Guigard II (1890), p. 472; *Mémoires de la Société d'histoire et d'archéologie de Châlon-sur-Saône* (1866); Varry, 'Tracking a Burgundian scattered library: the mourning bindings of the Vireys of Chalon-sur-Saône', in *Seventeenth-Century Libraries: Problems and perspectives* (2023), pp. 147-176.



ATTO SECONDO  
SCENA PRIMA.



ERGASTO, MIRTILO.



QVANTI passi hò fatti: al  
fiume, al poggio,  
Al prato, al fonte, à la palestra, al  
corso  
T'ho lungamente ricercato: al fine  
Qui pur ti trouo, e ne ringrazio il  
cielo.

Mir. Ond' hai tu noua Ergasto,  
Degna di tanta fretta? hai vita, ò morte?  
Er. Questa non ti darei, bench' io l' haueffi,  
E quella spero dar, ben ch' io non l' habbia.  
Ma tu non ti lasciar sfierament e  
Vincer al tuo dolor: vinci te stesso,

Se

# COURTSHIP BY POEM

18. [HABINGTON, William.] *Castara* ... the second Edition. Corrected and augmented. London, Printed by B.A. & T.F. for Will: Cooke, 1635.

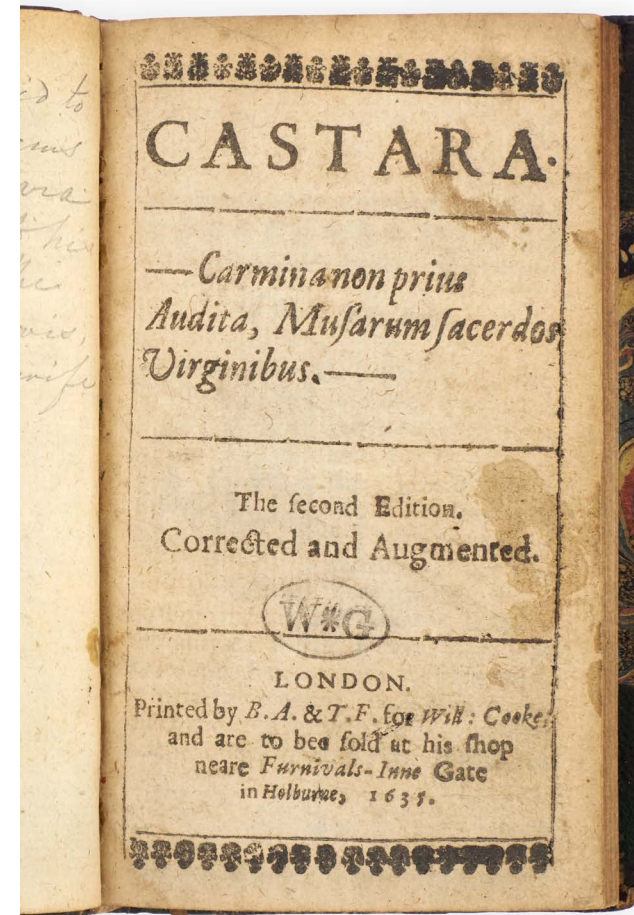
12mo, pp. [16], 167, [1]; a very good copy in early nineteenth-century half green morocco with marbled sides; bookplate and monogram stamp of Sir William Grace, Baronet, purchase note(?) referring to the Hill sale of 1811, the Bradley Martin copy. £3500

Second edition, adding to the contents of the first edition (1634) a commendatory poem that reveals Habington's identity; a 'second part' with twenty-six new poems; and three prose characters: 'A Mistris' and 'A Wife' to introduce the two parts, and 'A Friend' to introduce the section of elegies on George Talbot at the end.

'Castara' was Lucy Herbert, daughter of William Herbert, first Baron Powis, and the wife of the author, the metaphysical Catholic poet and playwright William Habington (or Abington), a figure on the fringes of the 'Sons of Ben'. Most of the rather chaste poems here are addressed to her, written during their clandestine courtship (they married in 1633). Others are addressed to friends at the court of Charles II, such as Endymion Porter, patron of Dekker, Herrick and others. This is the issue with the title-page to the second part dated 1635 rather than 1636. Leaf F12 is superfluous, interrupting the poem 'The Reward of Innocent Love' which starts on p. 118 and ends on p. 121 and repeating content printed elsewhere in the volume. The Grolier catalogue suggests that consequently it was 'probably cancelled in some copies', though we can find no evidence that this is the case.

*Provenance:* From the library of American bibliophile H. Bradley Martin (1906-1988), perhaps best known for his collections of ornithological books and of Romantic and early twentieth-century French literature (Sotheby's, 30 April 1990, vol. VIII, lot 2889).

ESTC S103609; STC 12584; Hayward 69.





## BETROTHAL BINDING

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19. [HYMNAL.] Svenska Psalmboken, af Konungen gillad och stadfästad år 1819. Stockholm, Joh. Beckman, 1848.

[bound with:]

[—.] Evangelii-Boken, med dertill hörande Böner för offentlig och enskilt andakt, enligt Evangeliiboks-Komitens nya förslag. Stockholm, Joh. Beckman, 1848.

Two parts in one vol., 16mo, pp. 368, 238, [1 (blank)]; woodcut vignettes to titles; some spotting, occasionally trimmed close at head (touching the running title on a few leaves); an attractive copy in contemporary Swedish vellum over boards, painted in green, red, and blue and tooled in alloy with a heart upon an altar beneath kissing *putti*, several mottos lettered, spine painted, clasps to fore-edge, edges gauffered, sewn two-up on 3 sunken cords; slightly rubbed, alloy tarnished, nonetheless a very handsome binding. £1250

**A delightful, very rare Swedish hymnbook bound for celebration of a betrothal, with rich alloy-gilt and painted decoration.**

A large central heart bears the inscription, beneath two joined hands, 'Med Gud och Dig Trolofen ar Jag mig' ('with God and you I am betrothed'); it sits upon an altar between books, while a pair of *putti* embrace above. The scene is framed by swags of foliage featuring an anchor, the motto 'Gud med Oss' ('God with us'), and further red-painted hearts.

**Not in Library Hub; OCLC finds a single copy, at the Morgan.**





## ‘A THING OF BEAUTY IS A JOY FOR EVER’

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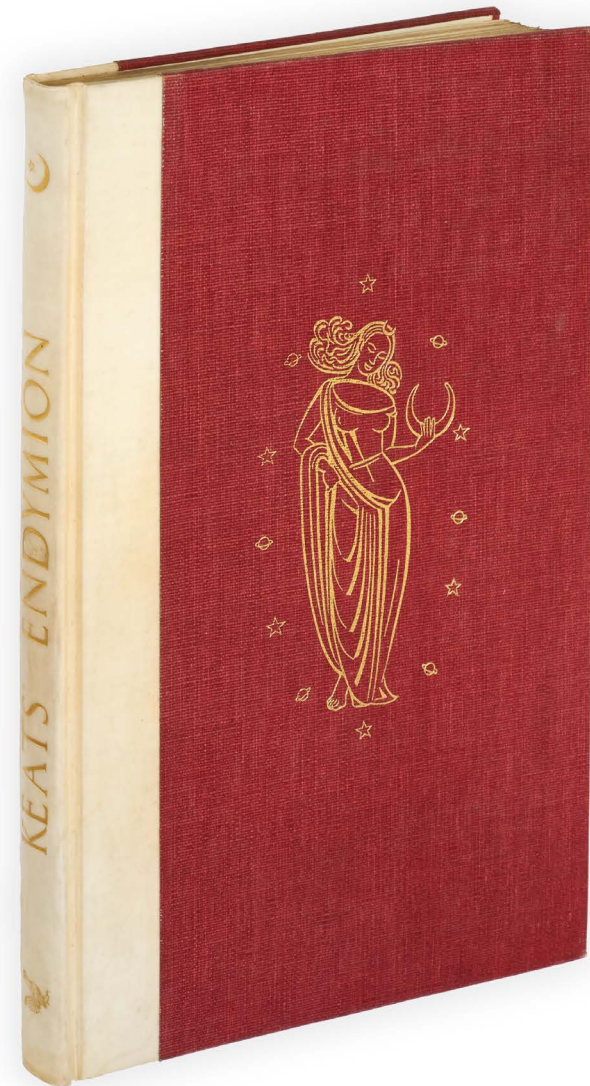
**20. KEATS, John.** *Endymion. A Poetic Romance ... with Engravings* by John Buckland-Wright. [London,] *The Golden Cockerel Press*, [1947].

Folio, pp. 150, [2], with a frontispiece and 55 woodcut illustrations by Buckland-Wright, some full-page; a few leaves slightly foxed (as often with this work), else a very good copy in the publisher's quarter vellum and red boards, stamped gilt. **£1750**

**No. 200 of 500 copies of the Golden Cockerel *Endymion* (the first 100 specially bound in full vellum); also found in brown buckram rather than red as here.**

Buckland-Wright's greatest work and one of the most important Golden Cockerel publications, it was begun in 1943 but not completed until late 1947.

Franklin, p. 229.





# ENDYMION



A POETIC ROMANCE  
BY JOHN KEATS  
WITH ENGRAVINGS BY  
JOHN BUCKLAND-WRIGHT  
PRINTED IN GREAT BRITAIN AT  
THE GOLDEN COCKEREL PRESS

20 KEATS

# EMOTIONAL INCEST

21. [KRÜDENER, Barbara Juliane de Vietinghoff, *Freifrau von.*] *Valérie, ou Lettres de Gustave de Linar à Ernest de G...* Tome premier [- second]. Paris, Henrichs, 1804.

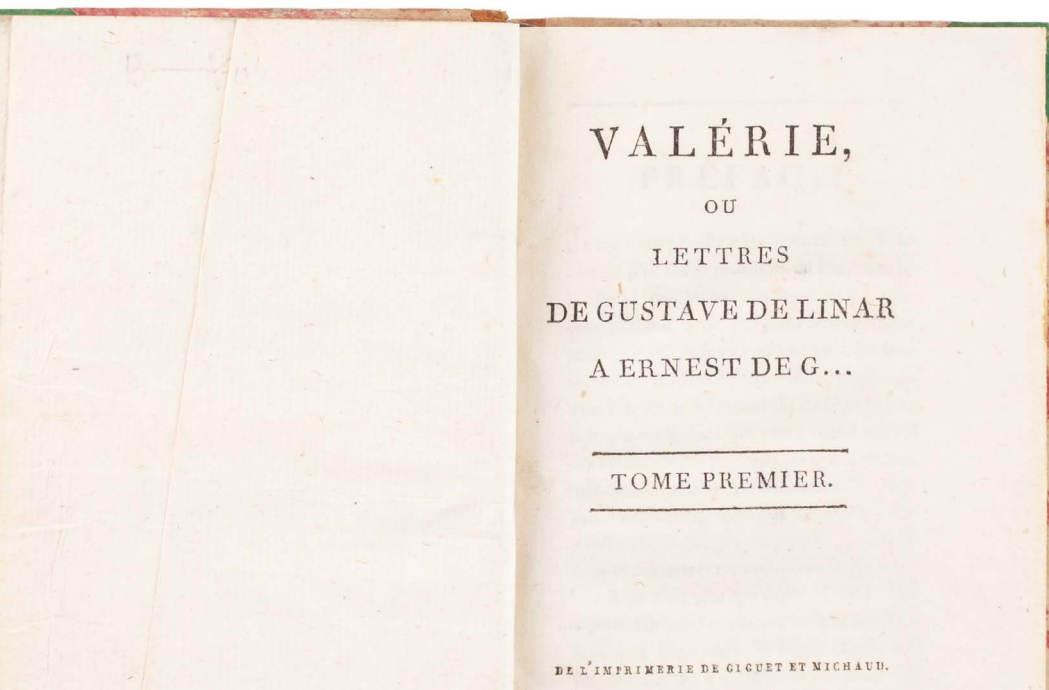
Two vols, 12mo, pp. I: viii, 261, II: 208, [2 (errata, blank)]; one gathering misbound, half-title to vol. II only (as always); a very good copy in French contemporary quarter mottled sheep with pink marbled paper sides and green vellum tips, spines gilt, red morocco lettering-pieces; slightly rubbed, minor chipping to headcaps. £400

Rare first edition of *Valérie*, the famous semi-autobiographical Romantic novel by the Riga-born mystic and novelist Madame de Krüdener (1766–1824), whose influence as Tsar Alexander I's spiritual adviser contributed directly to the formation of the Holy Alliance of 1815.

Modelled after Goethe's *Werther* and written in the form of letters from the protagonist, Gustave, to his friend Ernest about his yearning for the young noblewoman Valérie (married to Gustave's adoptive father), *Valérie* created a literary sensation and became one of the classic novels of the pre-Romantic movement in France, receiving translations into a number of languages (although not apparently into Russian until 2000). Written partly as a *roman à clef*, it is largely inspired by the author's romantic liaison with Alexandre de Stakieff (or Stakiev), one of her husband's secretaries.

*Valérie's* success can be attributed largely to the author's own efforts to publicise it: she simultaneously requested favourable reviews from the likes of Chateaubriand and Jean Paul, and frequented Paris's most fashionable boutiques incognito to request scarves, ribbons, or shawls à la *Valérie*, 'promoting a novel that had just appeared by creating a demand for products that did not even exist yet. In order to be fashionable, consumers and suppliers had to know - or pretend at least to have heard - of objects with a design à la *Valérie*' (Hilger, 'Epistolarity, Publicity, and Painful Sensibility', *The French Review* 79:4 (2006), p. 738).

Carteret I, 459; Vicaire IV, cols 723-4.



# THE SORROWS OF YOUNG SOPHIE

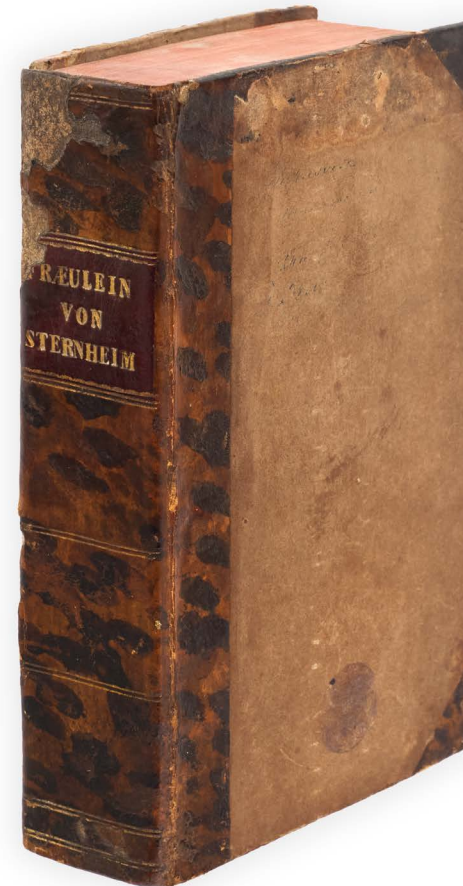
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22. [LA ROCHE, Sophie von.] Geschichte des Fräuleins von Sternheim. Von einer Freundin derselben aus Original-Papieren und andern zuverlässigen Quellen gezogen. Herausgegeben von C. M. Wieland. Erster [- Zweyter] Theil. Leipzig, bey Weidmanns Erben und Reich, 1771.

Two volumes bound in one, small 8vo, pp. I: xxii, [2 (blanks)], 367, [1 (blank)], II: [2], 302; lightly browned throughout with contemporary ink annotations to a couple of leaves, a good copy in contemporary half calf over boards, spine ruled gilt with a gilt morocco lettering-piece, lower joint cracked, cords holding firm; spine and one corner chipped with loss; several marks to the boards and some faded notes in blue ink in the hand of the book's 1834 owner; neat ink ownership inscription dated 1834, to the front free endpaper and the note 'Began Torquay 20 Oct 1836', pencil landscape to the lower pastedown. £750

**First edition of Sophie von La Roche's (1730-1807) bestselling epistolary novel, a bestseller featuring kidnapping, travels from Germany to Scotland, and a false wedding ceremony, a direct forerunner to Goethe's *Werther*.**

Orphaned at the age of eighteen, Sophie von Sternheim is taken in by her aunt, who hopes to arrange an introduction to the prince; she falls in love with the visiting English diplomat, Lord Seymour; the rakish Lord Derby gains Sophie's favour, marries her in a ceremony which is later revealed to be a hoax, and kidnaps her to Scotland before she ultimately reunites with Lord Seymour. The *Geschichte des Fräuleins von Sternheim* was published anonymously, and edited by La Roche's cousin Christoph Martin Wieland, who provides an introduction. The two were briefly engaged in 1750 when Wieland was seventeen and Sophie nineteen, but were dissuaded from marriage by their families; they corresponded for the rest of their lives.



Geschichte  
des  
Fräuleins von Sternheim.

Von einer Freundin derselben aus Original-  
Papieren und andern zuverlässigen Quellen  
gezogen.

Herausgegeben  
von  
C. M. Wieland.



Erster Theil.

Leipzig,  
bey Weidmanns Erben und Reich. 1771.

In 1783, continuing in her efforts to foster women's intellectual development, La Roche published the first German journal for women to be written by a woman, the *Pomona für Teutschlands Töchter*.

The novel, which predates *Werther* by three years, was instrumental in establishing the genre of the epistolary novel in Germany. Goethe himself was a friend of La Roche's, and travelled to Ehrenbreitstein to visit the La Roches immediately after leaving Wetzlar in 1772; there, he was introduced to La Roche's literary contacts and regularly frequented her salons, in which letters written by notable individuals were frequently read aloud and discussed. In January 1774, La Roche visited Goethe in Frankfurt, and he began working on *Werther* the day after her departure; he would subsequently send her the first part of *Werther* in manuscript for her perusal as well as a printed copy of the final work (see Piel, 'La Roche and Goethe: Gender, Genre, and Influence' in *Goethe Yearbook* 30 (2023), pp. 41-62).

Goedeke IV/1, 592, 1; Wilpert/Gühring 1.

# TREASONOUS TRYSTS

23. [LE NOBLE, Pierre, and Eustache LE NOBLE (attributed).] *Les Amours d'Anne d'Autriche, Epouse de Louis 13. Avec le Cardinal Richelieu Le Veritable Pere de Louis 14. Aujourd'huy Roy de France. Ou l'on voit au long comment on s'y prit pour donner un Heritier à la couronne, les resors qu'on fit jouer pour cela, & enfin tout le denouement de cette Comédie. 'A Cologne, Chez Pierre Marteau, 1696' [France, early eighteenth century].*

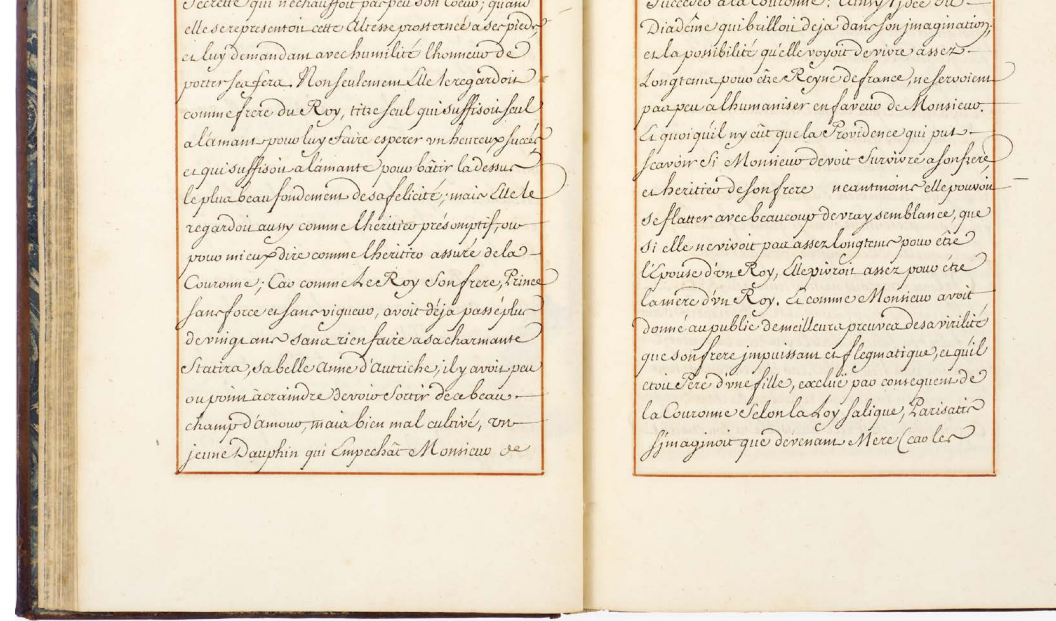
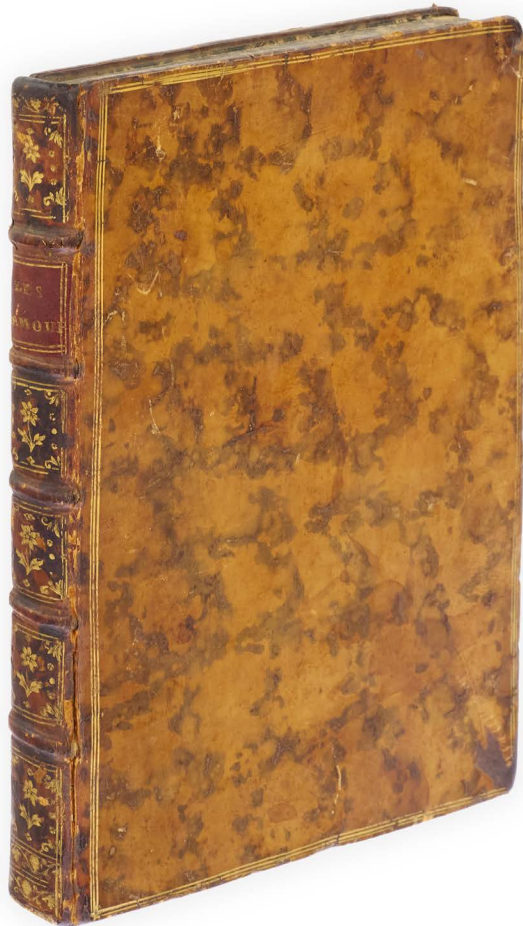
Manuscript on paper, 4to, pp. 158, [32 (blank)], with 4 copper-engraved portraits bound in; neatly written in French in brown and black ink in a single hand, c. 19 lines per page, within a red-ruled frame; an excellent copy; bound in French mottled calf, borders triple-filleted in gilt, spine gilt in compartments with gilt-lettered red morocco label, edges speckled blue, marbled endpapers, sewn on five cords laced in; corners a little bumped, short split to front joint, tailcap chipped; engraved armorial bookplate of Admiral Archibald Duff (Franks 9203) to front pastedown. £850

**An early manuscript copy of a salacious - and treasonous - history arguing that Louis XIV was the illegitimate child of Anne of Austria and Cardinal Richelieu, bound with four engravings.**

Translated from the 1691 anonymous London-printed *The French King Proved a Bastard: or The Amours of Anne with the Cavalier de Roan*, the work appeared in French as *Les Amours d'Anne d'Autriche* under a false Cologne imprint in 1692; in questioning the King's legitimacy, the work portrays Louis XIV as an imposter, his father as impotent, and his mother as an adulterer. Our carefully executed manuscript appears to be copied from the third edition of 1696, printed by 'Pierre Marteau'; the fictitious imprint (known also in translation as Pietro Martello, Peter Hammer, &c.) was used widely throughout the seventeenth and eighteenth centuries by many printers, including often the Elzevirs, wishing to conceal their identity as a protection against censorship.



Bound in before the text are four engraved portraits, depicting Anne of Austria, Louis XIII, Armand-Jean du Plessis, Cardinal Richelieu, and a young Louis XIV. Those of Anne of Austria and Richelieu are signed by Pierre Daret, engraver to the King, and appear in his celebrated *Tableaux historiques, ou sont gravez les illustres françois et estrangers*. The engravings of Louis XIII and Louis XIV, conversely, are signed by Balthasar Moncornet. Curiously, the verso of the engraving of Richelieu (dated 1652) bears offsetting of the title-page of the very scarce pamphlet *Declaration du Roy, contres les officiers & habitans de Bordeaux*, printed at Paris in the same year.



**Provenance:**

1. This copy is almost certainly the manuscript which appeared at auction as lot 1391 in the *Catalogue des livres composant la bibliothèque de feu M. Duff* (Paris, 15 May 1837). It seems reasonable to identify Monsieur Duff as John Duff, sixth of Drummuir (1772–1836), who studied at Edinburgh University before being sent, circa 1789, to Paris to learn French; he was driven away by the Revolution and continued his studies in Lausanne, but on retiring from the army in 1798 he moved to Paris, where he died and was buried in 1836.

2. Vice-Admiral Archibald Duff, seventh of Drummuir (1773–1858), younger brother and heir of the above. Vice-Admiral Duff led a distinguished career in the Royal Navy, serving with Nelson in the Napoleonic Wars and receiving both the Turkish gold medal for his role in the Egyptian campaign and the gold medal of the Royal Humane Society for his 'intrepid and manly exertions' in jumping overboard at night to save another man.

For John and Archibald Duff of Drummuir, see *The Book of the Duffs* (1914) II, pp. 393-400.

# MANY-LAYERED LOVE

24. [LOVE.] Folding lithographic *Liebesbrief*. [Germany, late nineteenth century?]

Folding *Liebesbrief* (264 x 187 mm when open, 91 x 68 mm closed) comprising 22 lithographic flaps printed in brown and blue (several on both sides); a few minor creases or short tears, but overall very well preserved. £1450

**An unusually elaborate lithographic *Liebesbrief*, made up of over twenty pieces in various shapes and unfolded to reveal romantic poetry and images.**

The twenty-three verses or lines of poetry are, for the large part, from popular poems of principally sentimental value; while Friedrich von Matthiesson's 'Lied der Liebe' is recognisable, the majority are - if traceable - found in collections of anonymous poems, entries in *libri amicorum*, or folk songs. The illustrations include flaming hearts, a woman with a shawl (?), another being handed a flower by a kneeling companion, and, on the innermost panel, a figure digging - perhaps a reference to the verse on the first flap, 'Gedenke meiner oft u. gern / Gedenke meiner nah u. fern / Gedenke meiner noch an Grab / Wie treu ich Dich geliebet hab' ('Think of me often and dearly, / Think of me farly and nearly, / Even in the tomb still think of me / O how truly I loved thee').

The playful use of folding images has a long tradition in German popular print culture, with *Taufpatenbriefe* a common baptismal gift since the eighteenth century and macabre *Klappbriefe* appearing in the first half of the nineteenth. Other examples, however, are typically devotional in nature and almost always consist of a single sheet folded several times; such an elaborate construction from multiple prints is highly unusual.





# 24 LOVE





## ABSENCE MAKES THE HEART GROW FONDER – A PHOTOGRAPH WITHIN A PHOTOGRAPH

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25. [LOVE TOKEN.] Portrait of a woman wearing photographic jewellery.  
[1850s].

Ambrotype, visible image 70 x 57 mm (3 x 2¼ inches), finely hand-tinted,  
gilt mount with decorative border, in folding leather case with decoration  
embossed in blind on the upper cover, functioning gilt clasps; case rubbed.  
£375\*

**An ambrotype portrait of a young woman with a photographic brooch at  
her neck depicting a man, presumably her betrothed or spouse.**

The envelope in her hands may indicate their correspondence, perhaps  
while her lover is far away.



y PUBLISHED.

, the first Christian King of  
A Tragedy. As it is Acted  
e-Royal in Drury-Lane. By  
Servants. By Mrs. MANLEY,  
ed for John Barber, on Lam-  
Sold by Benjamin Tooke at the  
Gate, Henry Clemens in St. Paul's  
and John Walthoe, jun. over-  
oyal-Exchange Cornhill, 1717.

Eliz. Owen

THE  
Power of Love:  
IN SEVEN  
NOVELS

VIZ.

- I. *The Fair Hypocrite.*
- II. *The Physician's Stratagem.*
- III. *The Wife's Resentment.*
- IV. V. *The Husband's Resentment.*  
In Two EXAMPLES.
- VI. *The Happy Fugitives.*
- VII. *The Perjur'd Beauty.*

Never before PUBLISHED.

By Mrs. MANLEY.

LONDON:

Printed for John Barber on Lambeth-hill, and  
John Morphew, near Stationers-hall, 1720.

# A WIFE'S REVENGE: FEMINIST NOVELLAS, 'GIVEN ME BY THE AUTHOR'

26. **MANLEY, Delarivier.** *The Power of Love: in seven Novels viz. I. The fair Hypocrite. II. The Physician's Stratagem. III. The Wife's Retirement. IV. V. The Husband's Resentment. In two Examples. VI. The happy Fugitives. VII. The perjurd Beauty ... London, Printed for John Barber ... and John Morphew ... 1720.*

8vo, pp. xvi, 368, with an initial advertisement leaf; some occasional light foxing but a very good copy in contemporary panelled calf, rebounded, new endpapers; from the library at Porkington (Brongyntyntyn), inscribed 'given me by y<sup>e</sup> Author L[ewis] O[wen]' on a front fly-leaf, and 'Eliz. Owen' on the title-page. £2500

First edition, apparently a presentation copy, of Delarivier Manley's last work of prose, a collection of seven amorous novellas partly derived from William Painter's *Palace of Pleasure* (1566), 'adding divers new Incidents', and supplemented by several original compositions.

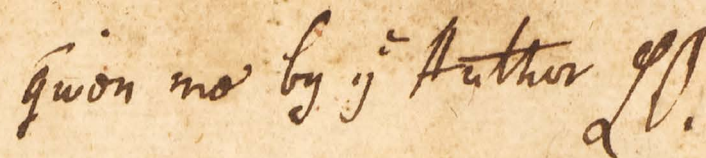
Historically dismissed as an 'adaption', *The Power of Love* in fact shows Manley deliberately engaging with literary tradition, 'with the same Design as Mr. Dryden had in his *Tales from Boccace and Chaucer*'. 'In this underrated work Manley thoroughly transforms her sources to make them relevant to contemporary contexts and debates, delivers racy plotting, and panders to her readers' voyeurism' (ODNB). Usually considered less political and less radical than her earlier work, it is often remembered for the violent revenge of Violetta against her bigamist husband in Novel III, 'The Wife's Resentment'.

But recent critical reappraisal has drawn attention to, among other things, the expansion of the roles of the servants in Novels IV and V, to contrast the differing treatment of male and female servants when they expose an infidelity; and the provision of a backstory for the Duchess of Savoy in 'The Fair Hypocrite', which serves to exonerate her (for Painter, her passions are illicit; for Manley, they are the product of a flawed marriage, not a flawed character).

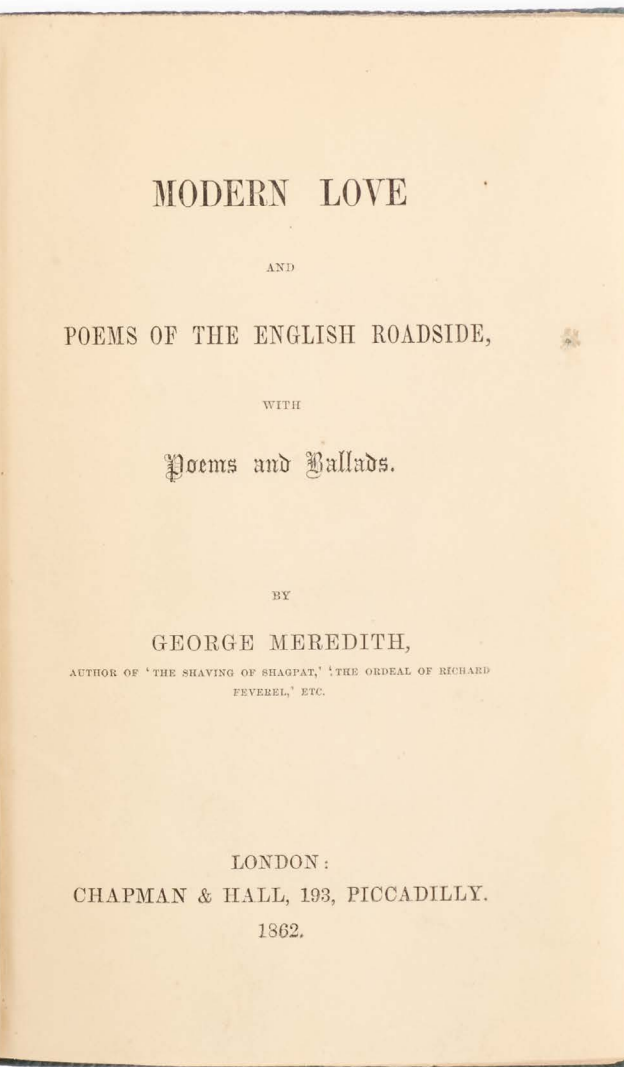
Manley (1670-1724), most famous for the *New Atlantis* (1709), an anti-Whig satire for which she and her publishers were arrested, had a sad but colourful personal life that might have left her with desires for revenge, commencing with a bigamous marriage to her cousin, the MP John Manley, who then abandoned her.

Also a writer for the stage, she was a friend of Catherine Trotter, Richard Steele, and Jonathan Swift. Manley's family was originally from Cheshire and Denbighshire and had split on political lines in the previous century - her scapegrace cousin and seducer was born in Wrexham - and she may also have spent time there: certainly her network was preponderate with west-country Tories, and the Owens of Brogyntyn were the staunchest of west-country Tories.

*Provenance:* Robert Owen was in Parliament alongside John Manley; his son Lewis Owen (1696-1746), to whom the present copy was given, was 'the charmer of the family: witty, entertaining and popular with the ladies' (Peters, "'Dear Mama": Mrs Owen of Brogyntyn and the Godolphin Family', *NLW, online*); in 1720 he would have been at All Souls Oxford, though the gift could have come later. The Elizabeth Owen who has signed the title-page was his sister, later the second wife of Sir Thomas Longueville.



Given me by J<sup>r</sup> Author



## LOVE AND LOSS

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**27. MEREDITH, George.** *Modern Love, and Poems of the English Roadside, with Poems and Ballads.* London, Chapman & Hall, 1862.

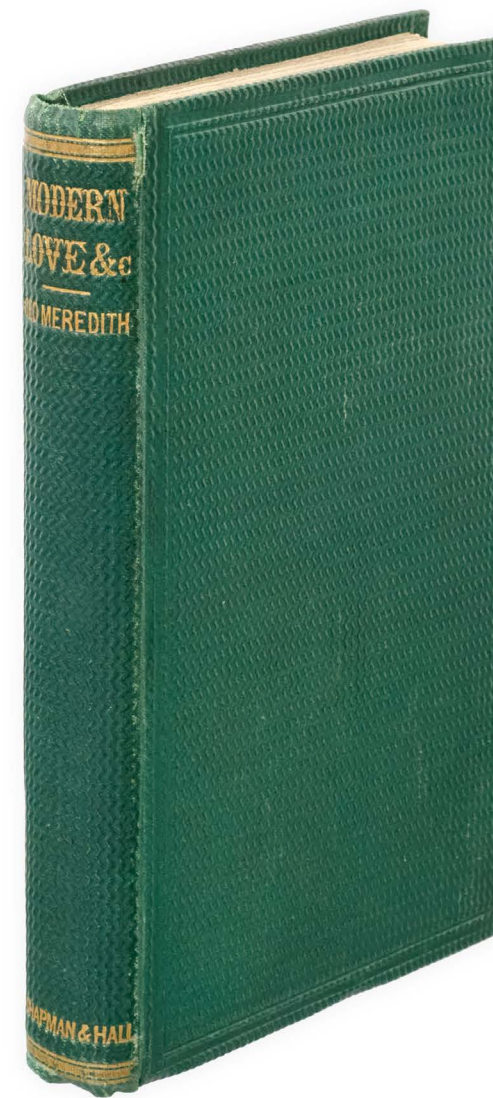
8vo, pp. viii, 216, with half-title; in the primary binding (see below), grass-green wavy-grained cloth, spine titled in gilt, slight fraying at headcap, rear inner hinge cracked but firm, a very good copy. **£450**

**First edition of a daring and innovative Victorian collection of poems adapting the sonnet sequence tradition (though in poems of sixteen lines) to the emotional realities of a failed contemporary marriage, tracing the course of estrangement as love gives way to discord, jealousy, unhappiness, and suicide.**

It draws on the blunder of Meredith's own first marriage, to the widowed daughter of Thomas Love Peacock, who fell in love with painter Henry Wallis and went off with him to Capri, returning afterwards to Weybridge where she died in 1861.

*Modern Love* was much admired by contemporary poets, but there were still unsold copies in quires in the 1890s, which resulted in a variety of binding styles. John Carter was uncertain about the primary binding in *Binding Variants*, making some observations 'which should never have looked plausible, even to myself', and which he corrected in *More Binding Variants*, where this wavy-grain cloth is firmly established as binding 'A'.

Buxton Forman 8; Collie XXXVIIIa; Hayward 271.



THE  
Troublesome and Hard  
ADVENTURES  
IN  
LOVE.

Lively setting forth,  
The Feavers, the Dangers, and the Jealousies of Lovers; and the Labyrinths and Wildernesses of Fears and Hopes through which they dayly passe.

ILLUSTRATED  
By many admirable Patterns of Heroical Resolutions in some persons of Chivalry and Honour; and by the Examples of incomparable Perfections in some LADIES.

A Work very Delightfull and Acceptable to All.

Written in Spanish, by that Excellent and Famous Gentleman, Michael Cervantes; And exactly Translated into English,

By R. C. Gent,

London; Printed by B. Alsop, dwelling in Grubstreet near the upper Pump. 1652.

ELIZABETHAN  
ROMANCES,  
WRONGLY ASCRIBED  
TO CERVANTES

28. [MONTEMAYOR, Jorge de, and Gaspar GIL POLO.] The Troublesome and Hard Adventures in Love. Lively setting forth, the Feavers, the Dangers, and the Jealousies of Lovers; and the Labyrinths and Wildernesses of Fears and Hopes through which they dayly Passe. Illustrated by many admirable Patterns of heroical Resolutions in some persons of Chivalry and Honour; and by the Examples of incomparable Perfections in some Ladies ... Written in Spanish, by that excellent and famous Gentleman, Michael Cervantes; and exactly translated into English, by R.C. Gent. London, Printed by B. Alsop ... 1652 [but 1651].

4to, pp. [280]; with the initial leaf A1 (blank except for the signature within a typographic border); a very good copy in modern crushed maroon morocco, spine lettered directly in gilt; engraved armorial bookplate of Charles Viscount Bruce of Amthill (dated 1712) to title verso. £7500

The rare second edition of a text of 1594 known in a single imperfect copy (STC 153.3). The earlier publication, not ascribed to any author but also translated by 'R.C.', is largely adapted from a French translation (Paris, 1578-1587) of Jorge de Montemayor's pastoral romance *Diana* (Valencia, [1559]), and Gaspar Gil Polo's continuation, *Diana Enamorada* (Valencia, 1564). The text of the present item is identical to that of 1594, but the preliminary pages (including a dedicatory epistle also signed 'R.C.') are new.



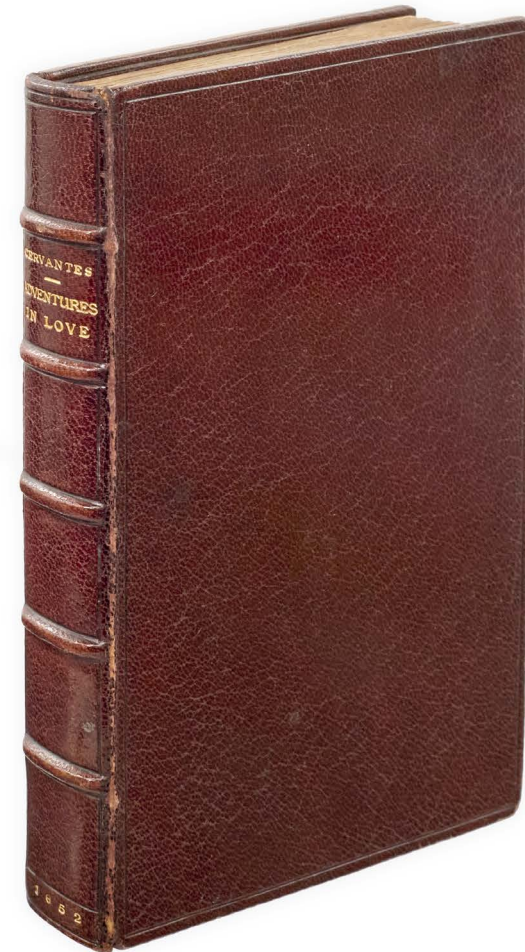
The new title-page ascribes the work to Cervantes, possibly by mistake but more probably for commercial benefit, and **this 1652 edition of *The Troublesome and Hard Adventures in Love* is by a margin of several decades the earliest English book not by Cervantes to bear, for whatever reason, his name.**

The plot of *The Two Gentlemen of Verona* also derives ultimately from Montemayor, and it is thought to have reached Shakespeare via either the French *Diana* of which this is an adaptation, or Bartholemew Young's 1598 translation thereof (putatively seen by Shakespeare in manuscript several years prior to publication). *The Troublesome and Hard Adventures in Love*, therefore, is a fascinating, and exactly contemporary, analogue in prose fiction of Shakespeare's dramatic reworkings from the same original.

'R.C.' is not, as has been suggested, R. Codrington, for he, though alive and vigorously translating in 1652, had not been born in 1594. Ralph Carr, translator of *The Mahumetane or Turkish Historie* (1600), is a possibility; there is a rather exotic connection in that *The Troublesome and Hard Adventures in Love* was entered into the Stationers' register as having been 'written in Turkey'.

**ESTC records two copies in the UK (BL and Bodley); and six in the US (Boston Public Library, Folger, Harvard, Huntington, Newberry, and Yale).**

Wing C1781; Palau 54045; Grolier, *Wither to Prior* 184; Kenneth Muir, *The Sources of Shakespeare's Plays* (London, 1977).



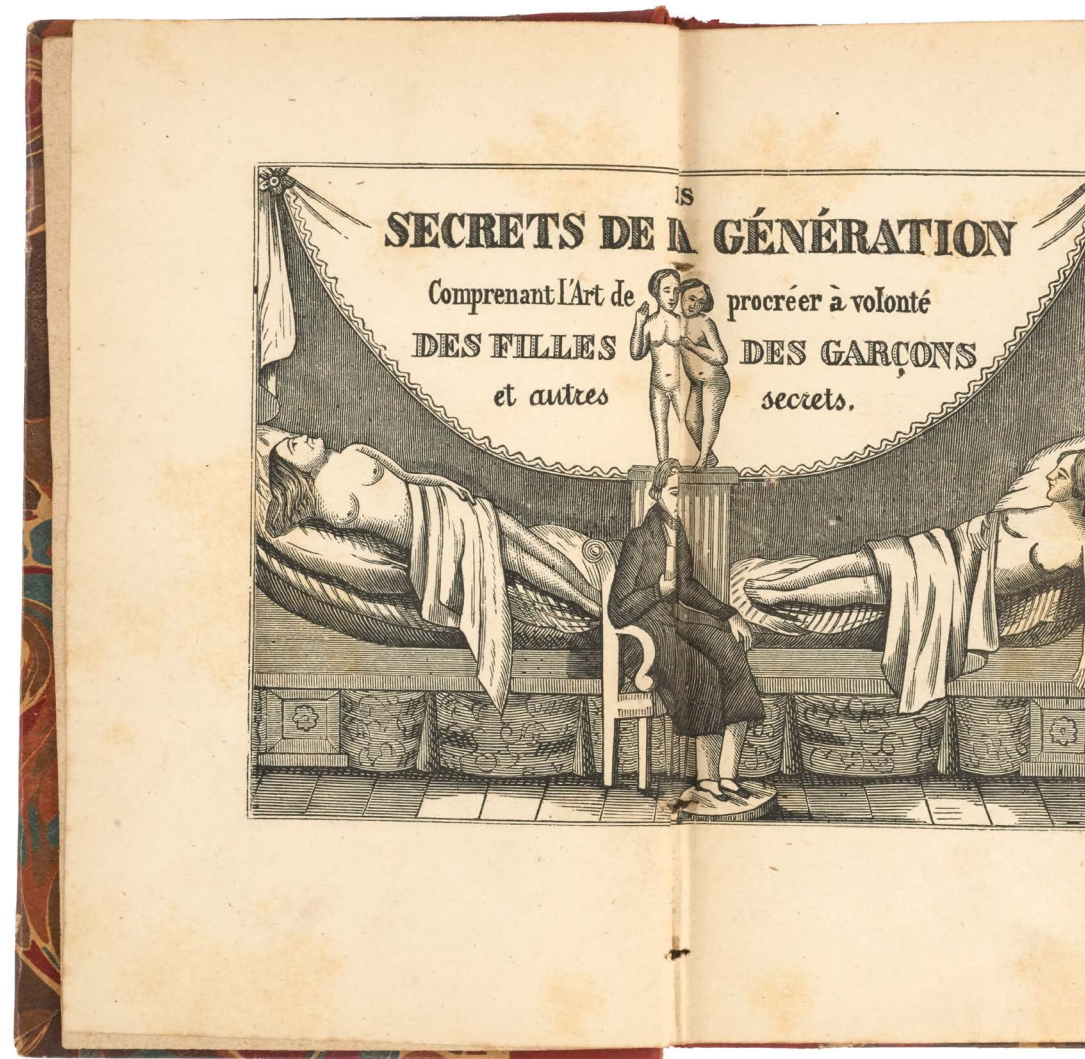
# THE SECRETS OF SEX FOR PLEASURE AND PROCREATION

29. **MOREL DE RUBEMPRÉ, Joseph.** *Les secrets de la génération ou l'art de procréer à volonté des filles ou des garçons, de faire des enfants d'esprit, de les orner du don de la beauté; de les avoir sains et robustes: précédé de la description des parties naturelles de l'homme et de la femme ... suivi de l'art d'être mère sans le concours des hommes ... Tome premier [- second].* [S.l.], chez tous les libraires, [c. 1870].

Two vols in one, 12mo, pp. 108, with added engraved double-page title and 1 plate of a naked man; 94, with illustrations of a naked woman and a skeleton; occasional light foxing, a little browned due to paper quality; very good in contemporary quarter red morocco over marbled boards, spine lettered and decorated in gilt, marbled endpapers; extremities slightly worn. £150

**Joseph Morel de Rubempré's (1812–86) popular guide to the secrets of sex, (billed as the thirtieth edition of vol. I and the twelfth of vol. II).**

Morel de Rubempré was a 'physician, romancier, pornographer, popular commentator ... [who] holds an important place in the history of Western sexology because he antedates the German sexologists by at least a generation' (Warton and Tagoe eds, *National healths* (2004), p. 146). *Les secrets de la génération* covers male and female genitalia, virginity, breasts, successful procreation (touching on eugenics), the maintenance of sexual activity into old age, sexual pleasure, and conception without a man.





# 'POÈME ÉROTIQUE' FOR WOMEN

30. [MURAT, J.-B. de.] *La destinée d'une jolie femme, poème érotique, en six chants, par J.-B... de M... Paris, Langlois for Mongie, An XI (1803).*

12mo in 6s, pp. 72, [1 (blank)], with engraved frontispiece; slight marginal toning, marginal paper-flaw to title; a very good copy, uncut in contemporary pink wrappers, manuscript title and date to upper wrapper; worn, spine and lower corner neatly repaired. £650

**First and only edition, very scarce, of this humorous moralising tale of love and loss in verse, intended for a female readership and hidden under the 'transparent veil' of erotic poetry.**

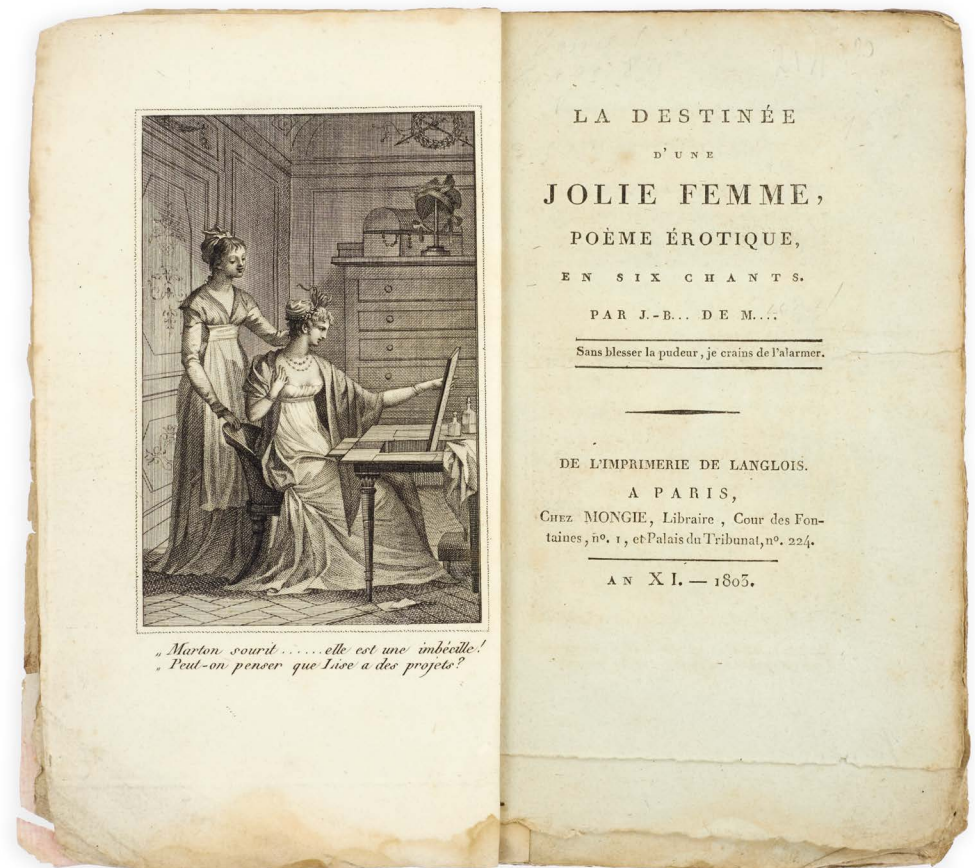
Divided into six *chants*, we follow the fifteen-year-old Lise throughout the course of her life; innocent but uninterested in her 'talentless' husband, she is seduced by the rather dishonourable Linval; after a month-long affair, he writes her a callous letter in which he says that he, like the seasons, is incapable of stasis, the narrator reminding readers that one is more likely to catch a wave than to hold down a French courtier. *La destinée d'une jolie femme* traces the trajectory of Lise's corruption and redemption, from her unsuccessful attempts to seek solace in the written word (finding Voltaire too cold, Montaigne too dull, and Racine unoriginal) to an assortment of affairs and flirtatious encounters; repenting at the age of sixty, she ultimately abandons her vanity (and rouge) for a life of quiet devotion.

The preface suggests that the present work was composed in 1789 and ought to be followed by a companion work in which the protagonist is a moral wife, mother, and friend, and thus a foil to Lise, though we know of no such work.

Perhaps Murat's aim was made sufficiently clear in his final lines: if members of the fairer sex should find his writing misleading, they are advised to first examine their own hearts.

**OCLC finds only four copies worldwide, two in the US (Boston Public Library, Princeton), and two in France (BnF, Montpellier). Not in Library Hub.**

Barbier I, no. 3584; Gay I, col. 875; Querard VI, pp. 363-4; not in Pia.



# WEDDING POETRY FROM BROTHER TO SISTER



riva sbucciâr del conjugal sostegno  
Dal nudo suol Vite scorgesti mai?  
Manco venir, e incultra la vedrai,  
Finché non l' ama, e la marita un Legoò.

Deposto allora il verginal contegno,

All' Olmo amato s' avviticchia, e si rai  
Del Sol nutrisce se medesma assai  
Per darè al pago Agricoltore un pegno.

Vergin, tu sei la Vite; il tuo Marito

E' l' Olmo; il Sol, che t' alimenta è Amore,  
E il pago Agricoltore è l'Imen gradito.

Deh! lascia all' imbrunir il tuo rossore,

E quando il Sacrificio avrai compito,  
Non ti dorrà d' aver donato il fiore.

31. [NUPTIALIA.] **Bartolomeo MOLAJONI.** Alla neogama donzella Marianna Molajoni negli Sforza, Bartolomeo Molajoni germano dirige il seguente sonetto dedicato al merito sublime di S. E. il Signor Cav. Giulio Zelli Pazzaglia, sotto prefetto del viterbese circondario. *Viterbo, brothers Poggiarelli, 1811.*

Folio bifolium (267 x 193 mm), pp. [2]; printed in various types on one side of sheet only, woodcut initial, printer's inked hair-mark, press-pin holes at centre-fold, watermark of bird upon three hills; some very light foxing, a few small ink marks, short closed paperflaw to lower left margin. £275

**Seemingly unrecorded sonnet addressed to the newlywed Marianna Molajoni by her brother Bartolomeo and dedicated to the sottoprefetto of Viterbo, Giulio Zelli Pazzaglia.**

The sonnet uses - rather unsubtly - the classical imagery of the elm and the vine as a symbol of marriage, as in Ovid, *Metamorphoses* XIV: an elm (the husband) acts as the support to a vine (his wife) as she is nourished by the sun (love) and offers its fruit to a farmer (the god of marriage Hymen). The poet concludes by advising his sister to leave 'her blushing' to the sunset because, after her 'sacrifice', she will not regret having 'offered up her flower' (*trans.*). Provincially printed in Viterbo during the Napoleonic occupation, the sonnet appears in an unusual format, printed from a single forme on one side of a sheet and folded to leave the title-page on the verso and the text recto. Though elegantly printed with ornamental types, it shows evidence of somewhat crude printing: an inked hair appears on the second page, the 'l' in 'Zelli' has been partly lost to a piece of grit in the press, and the 'l' in 'Pazzaglia' appears to have been added as an afterthought.

No copies traced on OCLC or OPAC SBN.

# 'ONE IS BEST CLITORISED BY ONESELF ONLY'

32. [PERRET, Paul or Gustave DROZ (*attributed*); Leonard SMITHERS (*translator*).] *Tableaux Vivants*, completely translated from the original French by a Member of the Council ... annotated. *Athens* [i.e. London], 'Imprinted by the Erotika Biblion Society for private distribution only', 1888.

8vo, pp. [18], 142, [2 (advertisements)]; title-page printed in red and black, woodcut initials, head-, and tailpieces throughout; small marginal tear to p. 69 and some staining to pp. 98-9, otherwise a fine copy in modern quarter vellum over coarse-grain tissue, title and date lettered directly to spine in ink, fore-edge and lower edge uncut; modern pencil notes to front endpapers.

£400

**First edition, no. 162 of 250 copies, of this series of erotic vignettes printed by the Erotika Biblion Society, the second work printed by the society and the first of their *Bibliothèque Française* series.**

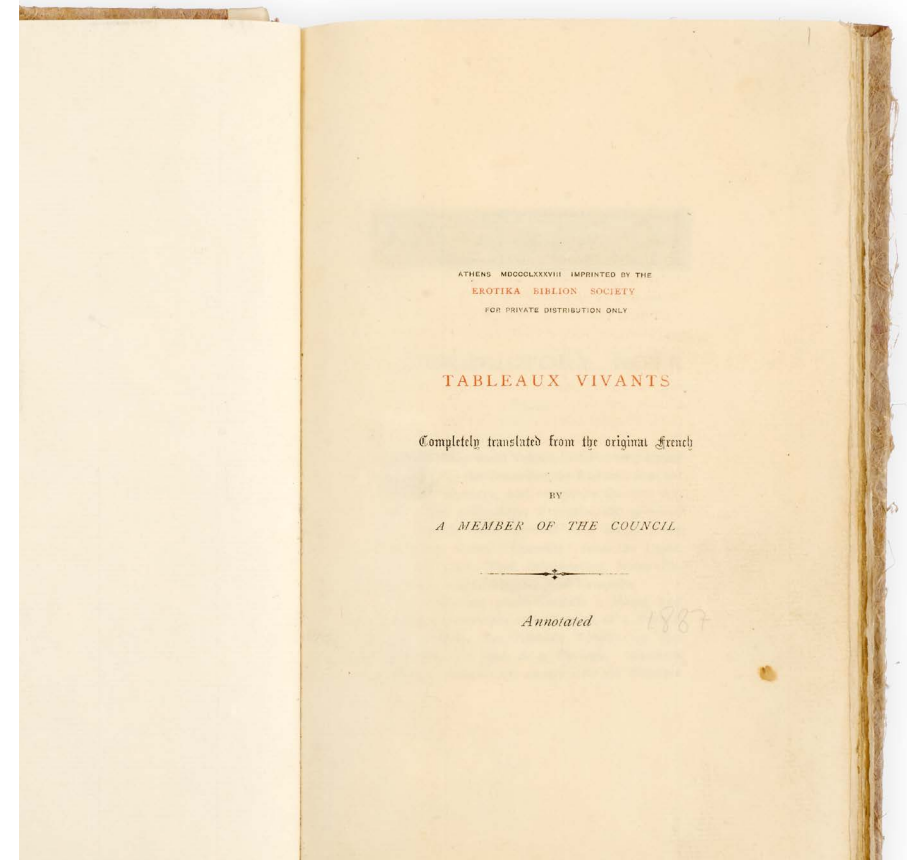
The Erotika Biblion Society was founded in 1888 by London publishers Harry Sidney Nichols and Leonard Smithers. Their first printed work, an English translation of the *Priapeia*, was likewise printed in 1888 under the false imprint of Athens. The present work is an English translation of the French erotic work *Les Tableaux Vivants, ou Mes Confessions aux pieds de la Duchesse. Anecdotes véridiques tirées de nos amours avec nos libertines illustres et nos fouteuses de qualité*, first printed in Brussels (with an Amsterdam imprint) in 1870. Twenty-eight-year-old Richard de la Brulet, self-described as 'ready to love many women and caress all those whom I do not love, and who are good looking' (p. ii) narrates the stories of his past erotic encounters to his current mistress, a duchess.



He describes, *inter alia*, seducing a bride on her wedding day, surprising a pair of widowed sisters with a dildo, several *ménages à trois* involving strap-ons, and an accidental sexual encounter with his cousin; his lovers include nuns and courtesans, countesses and chambermaids, and men and women alike. Likely by Smithers himself, footnotes to the text (e.g. providing definitions for 'clitorisation' - best done 'by oneself only' - or '*putain*: a female professor of horizontal philosophy') and a comprehensive index clarify etymologies, explain decisions taken by the translator, and provide references to key nineteenth-century erotic bibliographies and dictionaries.

**OCLC finds copies at the BnF and the British Library only.**

Pia II, 1296; for the first French edition, see Gay III, 1174, and Dutel 835. See Nelson, *Publisher to the Decadents: Leonard Smithers in the careers of Beardsley, Wilde, Dowson* (2000).



# LOVERS IN LONDON

33. [POSTCARDS.] 'PSH'. Twenty-nine manuscript postcards. London, 1912-c. 1920?.

29 postcards (each c. 88 x 138 mm), rectos illustrated with hand-drawn cartoons in ink and wash with occasional highlighting/correcting in correction fluid, of which 28 in black and white, 1 with muted watercolours, nearly all initialled 'PSH', versos pre-printed in green; some soiling, a little light foxing to a couple of cards, but else excellently preserved; 5 postcards sent to Miss M.A. Potter and signed 'PSH', postmarked London 1912 and with green King George V halfpenny stamps.

£375

**Hand-drawn postcards providing a rare, personal, and comic snapshot into English humour and the lives of London lovers in the first quarter of the twentieth century.**

Many of the postcards feature 'Punch'-style cartoons on a variety of themes, some mock landlords and pawnbrokers, others bank tellers, some marriages. Ten are titled 'Play Titles Travestied' and feature the names of contemporary plays and musicals with a comical reimagining of the title's meaning. These may have been inspired by Alfred Teele's similarly titled contemporary series in the journal 'Pick Me Up', though the theme does not seem to be unique to Teele. One postcard includes a portrait of Prime Minister Henry Herbert Asquith. 'PSH' is particularly fond of word-play, like this short exchange between judge and prisoner, titled 'Handy':

The Judge: "What is your trade?"

Prisoner: "I'm a locksmith, yer honour."

Judge: "And what were you doing in the jewellers shop?"

Prisoner: "Well, when the policeman came in I was making a bolt for the door."

**Five of the postcards have been sent, postmarked London EC and Stockwell and dated between March and July 1912, to a Miss M.A. Potter in East Putney.** The short messages imply a familiarity between the two, and frequently reference dates or times when PSH will be home and the two can meet - often providing windows of only half an hour. The postcards also



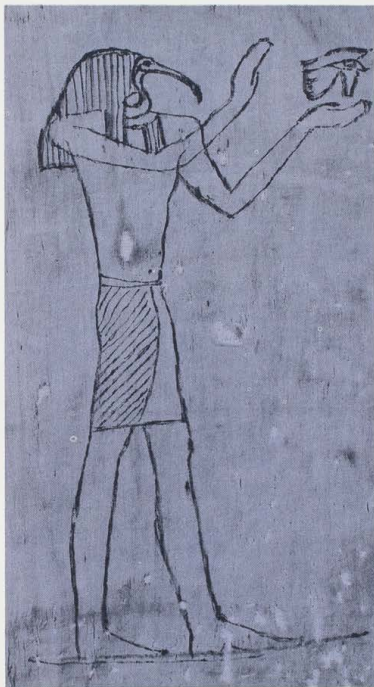
include complaints of loneliness, anecdotes about painting landscapes, and a friendly wager on the Boat Race - 'Pair of gloves to a tie on the boatrace? I don't think I stand much chance, but I am "game"' - as well as more mundane messages about working overtime, the prospect of taking a holiday together in August and the dates Miss Potter should try and get off work, and the complexities of fixing Miss Potter's bicycle.

The final postcard sent is dated 5 July 1912 (though others, unsent, seem to have been drawn after 1912 as they reference plays staged later in the decade); perhaps PSH switched his correspondence to letters, or perhaps their August holiday was less than successful.



# LOVE POEMS OF ANCIENT EGYPT

*Translated by Ezra Pound and Noel Stock*



## CONVERSATIONS IN COURTSHIP

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**34. POUND, Ezra, and Noel STOCK, translators.** Love Poems of ancient Egypt. [New York, New Directions, 1962].

8vo, pp. [6], 33, [1], with a half-title, title printed across two facing pages, illustrations printed in black and lavender; a fine copy in the original wrappers printed in black and lavender, folded over stiff blanks; booklabel of D. G. Bridson. **£75**

**First edition of these Egyptian love poems from 1567–1085 BC, translated by Pound and Stock from the literal renderings of the hieroglyphics into Italian by Pound's son-in-law, the Egyptologist Boris de Rachewiltz.**

De Rachewiltz's Italian rendition was published in 1957 as *Liriche amoroze degli antichi Egiziani*, drawn from the Turin (Maspero) Papyrus, the Harris 500 and Chester Beatty I and II Papyri at the British Museum, and the Ostrakon no. 25218 pottery in the Cairo Museum. 'Conversations in Courtship', the most celebrated of the translations, had appeared previously in the *National Review* and in *X, A Quarterly Review* in October 1960: 'Her hair lapis lazuli in its glitter, her arms more splendid than gold. Her fingers make me see petals, the lotus' are like that ...'.

The Australian poet, English professor, and translator Noel Stock (1929–2013) corresponded at length with Pound from 1953; they first met in 1959, and in 1961 he catalogued the Ezra Pound Archive at Brunnenberg.

Gallup A80.

ARETEFILA,  
DIALOGO,

Nel quale da vna parte sono quelle ragioni al-  
legate, lequali affermano, lo amore di  
corporal bellezza potere ancora  
per la via dell'udire perue-  
nire al cuore:

*Et dall'altra, quelle che vogliono lui hauere sola-  
mente per gl'occhij l'entrata sua: colla  
sentenza sopra cotal  
quistione.*



IN LIONE,  
APPRESSO GVLIEL. ROVILLIO,

M. D. LXII.

*Stephani Blancii*

WE CANNOT LOVE  
WHAT WE DO NOT  
KNOW

35. **RIDOLFI, Luca Antonio.** Aretefila, dialogo, nel quale da una parte sono quelle ragioni allegate, le quali affermano, lo amore di corporal bellezza potere ancora per la via dell'udire pervenire al cuore: et dall'altra, quelle che vogliono lui havere solamente per gl'occhii l'entrata sua: colla sentenza sopra cotal quistione. Lyons, Guillaume Rouillé, 1562.

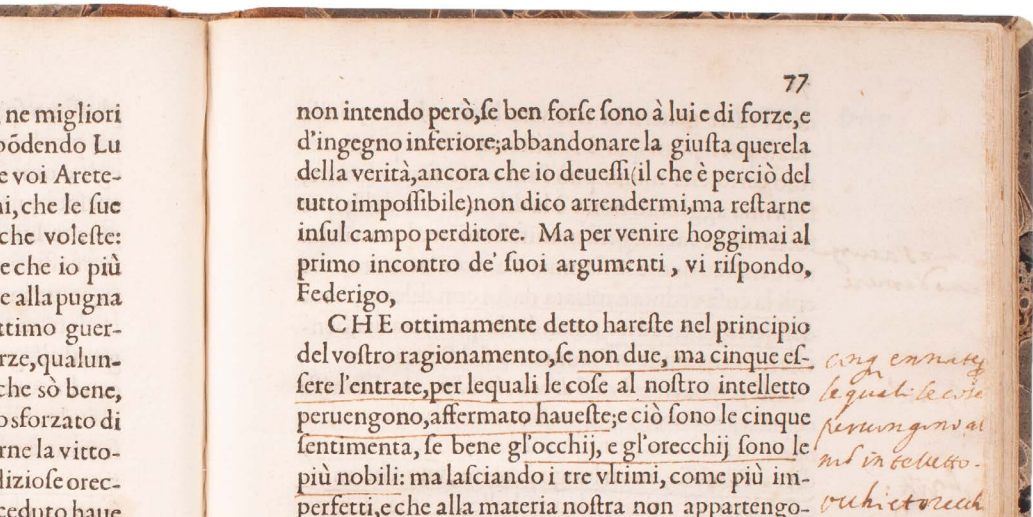
4to, pp. 164, [4 (errata, blanks)]; woodcut printer's device on title, woodcut initials and head-pieces; title lightly soiled with short tear (neatly repaired verso, with no loss); a very good copy in late nineteenth-century roan-backed boards with marbled sides and vellum tips, flat spine filleted in gilt, lettered directly in gilt; joints very lightly rubbed; seventeenth-century ownership inscription 'Stephani Blancii' to title, numerous marginalia in the same hand to over 120 pp. (see below). **£2800**

The third edition (first 1557) of a remarkable Renaissance philosophical dialogue on the nature of love which marked the culmination of the divisive *questione d'amore* hotly debated in sixteenth-century literature, our copy extensively annotated by a seventeenth-century collector of musical books and manuscripts. The controversy pitted proponents of 'love by hearsay' - in which the 'unseen beloved' is the object of pure love, in keeping with the traditions of courtly love - against those who, in the wake of a long philosophical and medical tradition, understood love as a sentiment arising from visual stimuli. The characters in Ridolfi's dialogue put their conflicting ideas forward to an imaginary lady, Aretefila ('lover of virtue').

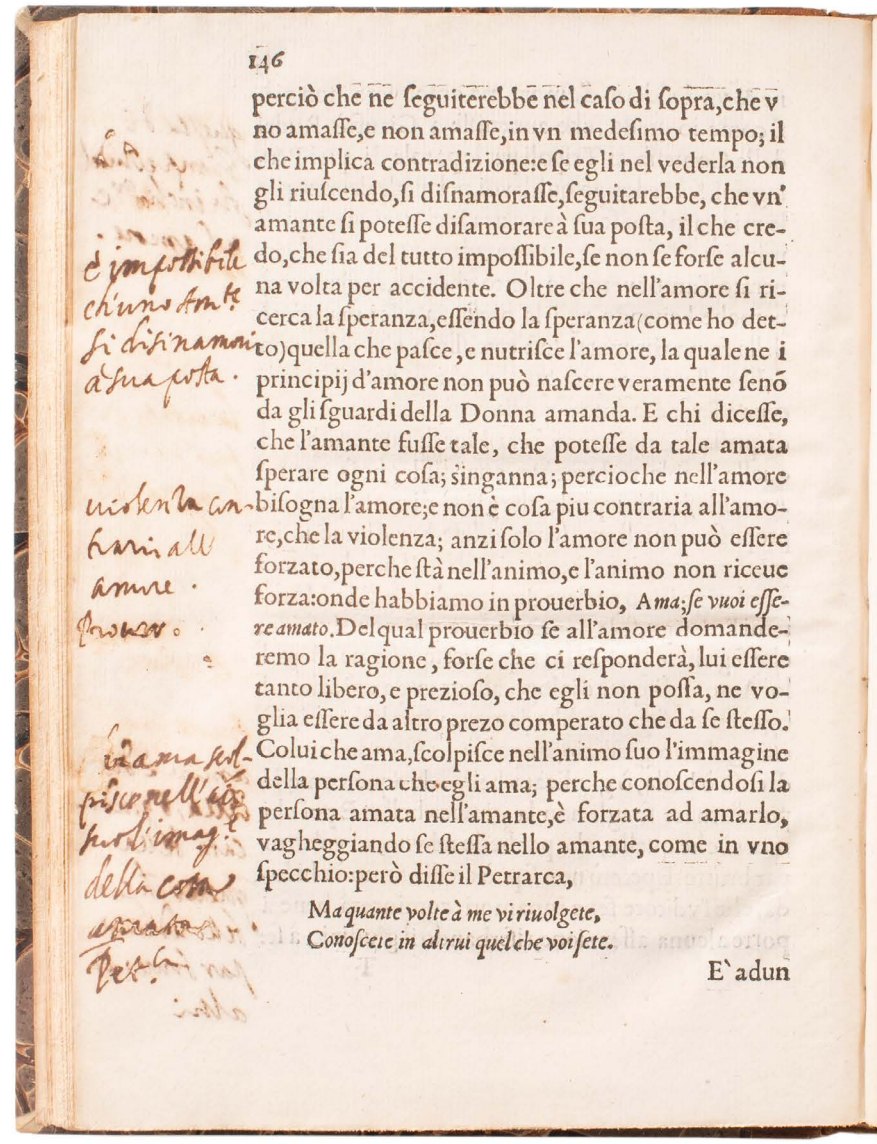
They marshal Italian poets, including Petrarch, Boccaccio, Dante, Bembo, the classical Ovid, and the Provençal troubadours; they question evidence from history and literature; they submit a new classification of love from divine down to virtuous, then human, then 'plebeian', and even 'feral', gradually and inexorably leading to the conclusion which Ridolfi endorses: hearsay loves tend to be literary - not real. We cannot love what we do not know; we cannot seek a particular form of beauty if we do not have the stimulus of its presence.

The early owner of this book, Stephanus Blancius (of Bologna?), appears to have been a collector and student of musical books and manuscripts, as witnessed by the occurrences of his ownership inscription (e.g. in S. Clark ed., *Citation and Authority in Medieval and Renaissance Musical Culture* (2005)). **His numerous annotations show a deep engagement with the philosophical question of the nature of love. The debates on earthly and spiritual love extended to music as well as poetry:** one of the most important controversies was set out by Johannes Tinctoris in 1477, when he, adhering to the same philosophical, medical, and scientific premises which Ridolfi embraced, stated that pleasure in listening is not brought about by heavenly bodies, but by earthly instruments, with the cooperation of nature. Blancius's study of Ridolfi would have lent itself to a reading in musical terms.

Baudrier IX, 286; EDIT16 47603.



M. D. LXXII.  
*Stephanus Blancius*







## ILLUSTRATED BY RILKE'S LOVER

**36. RILKE, Rainer Maria.** *Les Fenêtres*. Dix poèmes de Rainer Maria Rilke illustrés de dix eaux-fortes par Baladine. Paris, *Officina Sanctandreana*, 1927.

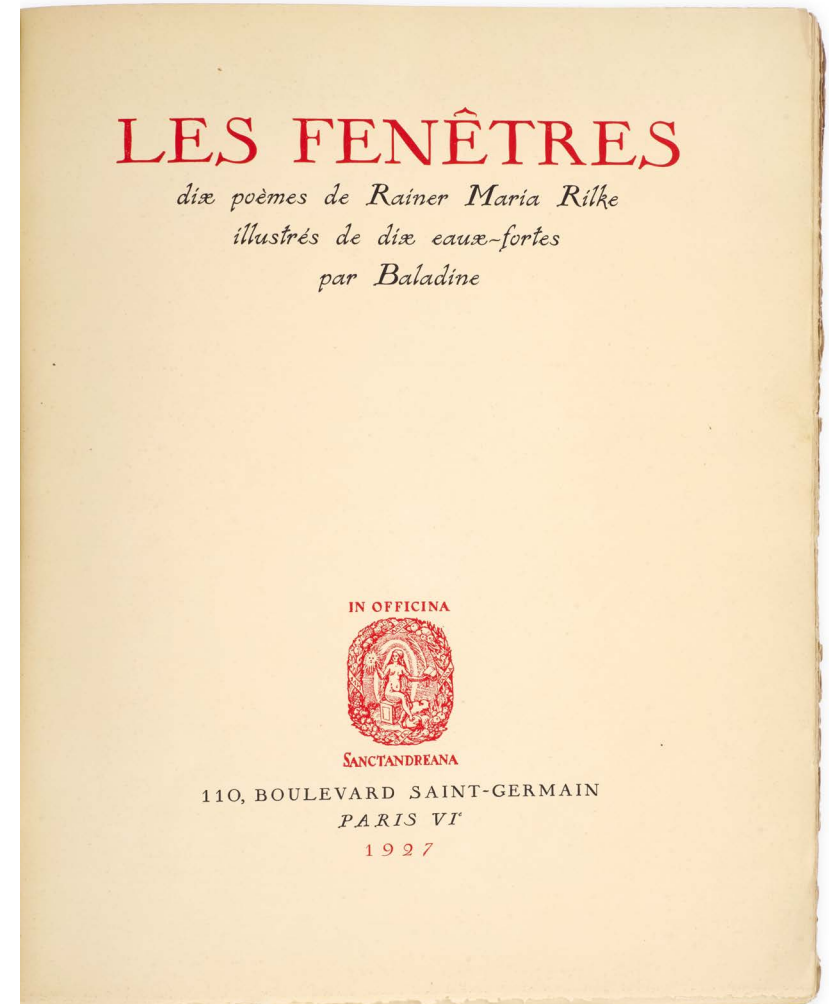
4to, ff. [24], with 10 etched plates by Baladine (see below); title printed in red and black with woodcut Sanctandreana device; some light offsetting but a good copy, uncut in the original printed wrappers, spine renewed, edges of covers marked from an earlier repair. **£450**

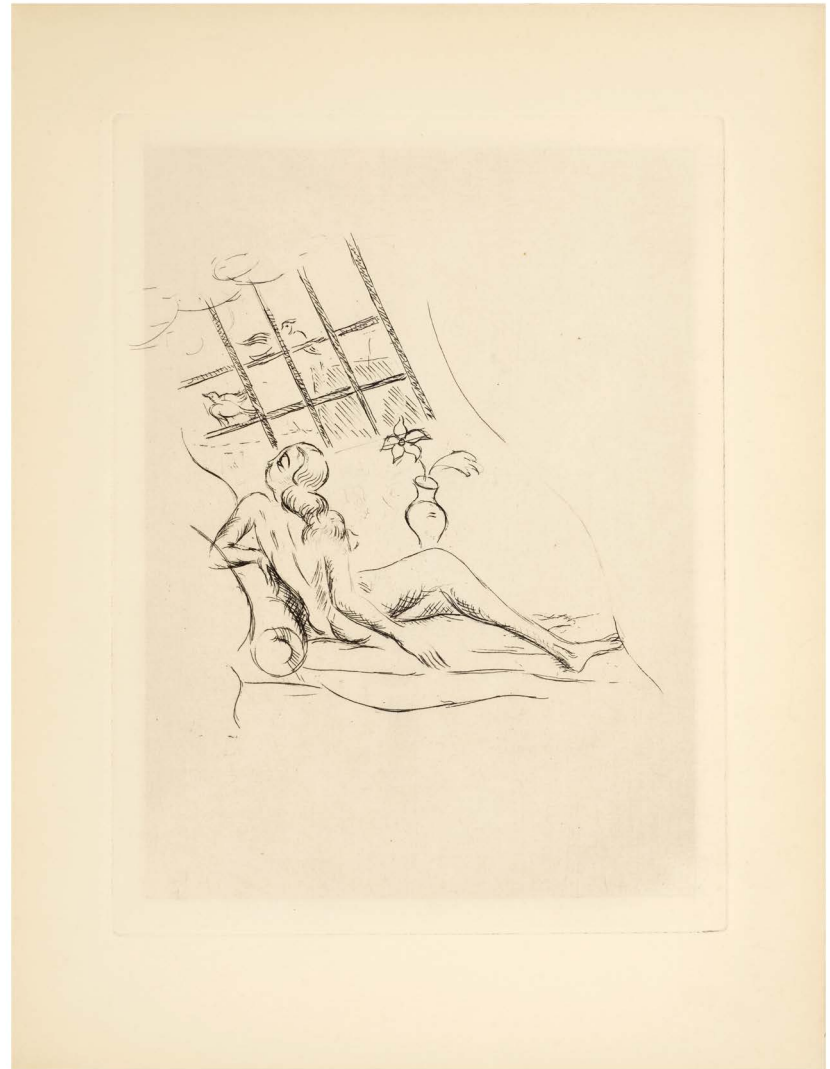
**First edition of a series of ten poems in French addressed by Rilke to his lover, the painter Baladine Klossowska, who herself provided the illustrations, numbered 146 of 500 copies on *pur fil*, of a total edition of 515.**

Known also as 'Mouky' or simply as Baladine, the Breslau (Wrocław)-born artist Elisabeth Dorothea Klossowska (*née* Spiro, 1886-1969) met Rilke in 1919, and became his companion until his death in 1926. Rilke addressed her by the pet name 'Merline' in their correspondence, which was published after his death. Baladine's son, the modernist artist Balthus, was the recipient of Rilke's *Letters to a Young Painter*.

'The evenings spent with Baladine in quiet talk looking out of windows in Geneva and Bern first inspired Rilke to begin a series of French poems he was to entitle *Les Fenêtres* [*Windows*], a collection that grew over the next four years and was published posthumously in 1927 with drawings by Baladine. At this moment, knowing of her growing love of his verse, [he sought] to serenade her in the language closest to her' (Freedman, *Life of a poet: Rainer Maria Rilke* (1996), p. 457).

Ritzer E72; Wilpert/Gühring 45.





36 RILKE



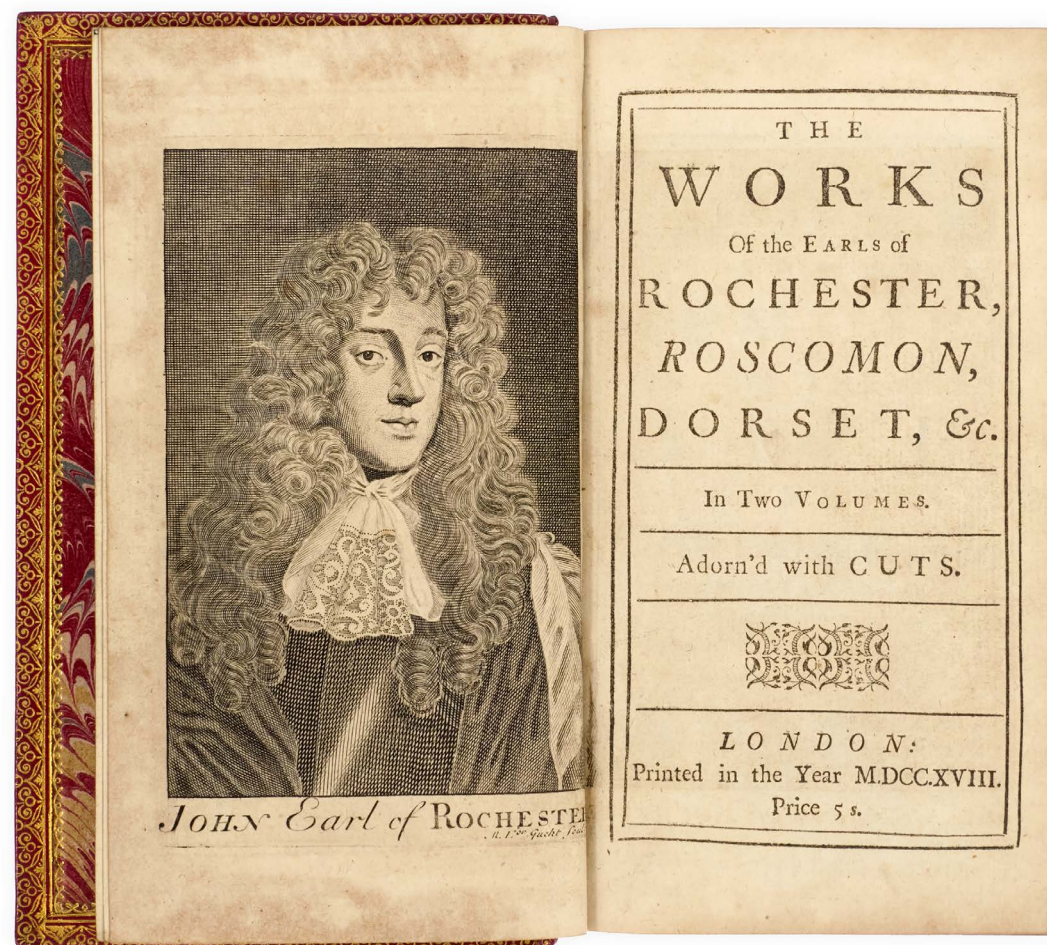
## WITH ADDED OBSCENITIES

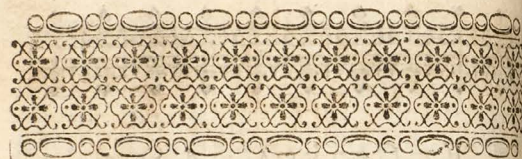
37. **ROCHESTER, John Wilmot, 2nd Earl of, et al.** The Works of the Earls of Rochester, Roscommon, Dorset, &c. In two Volumes. Adorn'd with Cuts. London, [E. Curll?], 1718.

Two vols in one, 8vo, pp. [ii], lxx, 168; x, 223, [7 (contents)], with a frontispiece to each volume, and 5 further engraved plates (1 folding); the title-page is a cancel; some occasional toning and foxing; withal a very good copy in full crushed red morocco by De Coverly, all edged gilt; ownership stamp M. E. M. Sandys. **£750**

**A very rare, expanded edition of the poems of Rochester, Roscommon, Dorset and others, brought out, according to Horace Walpole, by the notorious Edmund Curll.**

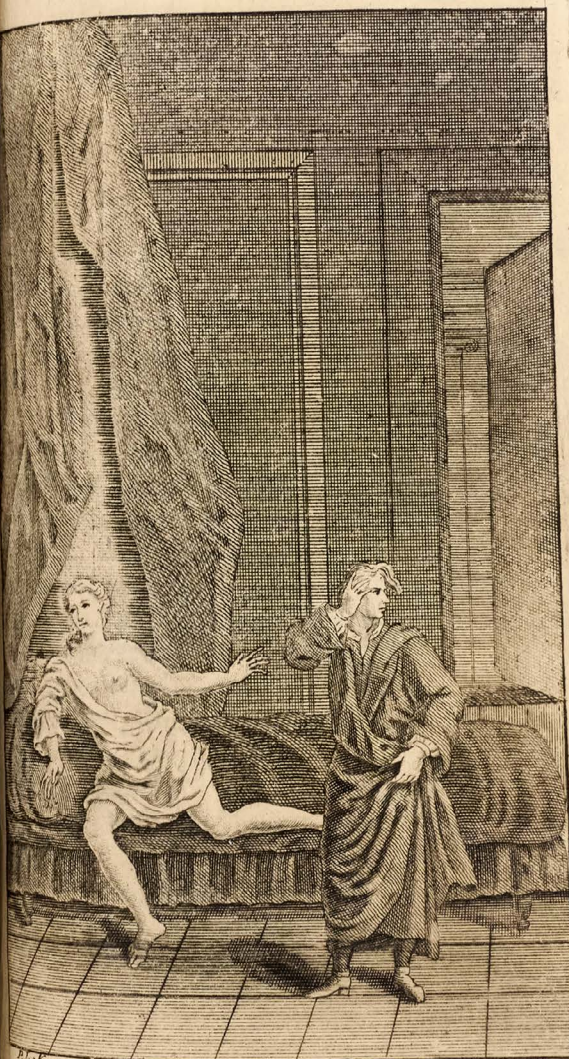
Curll had published his first edition of Rochester and others in 1709; an edition of 1714 was considerably expanded into two volumes, and added the plates. In the present edition there are further alterations: 'Some of the free pieces have been enlarged by obscene interpolations, other obscenities have been added, e.g. *Written under Nelly's Picture*' (Prinz). **At the end is a sequence under the title 'The Cabinet of Love', here expanded with three new poems: 'Lord Rochester against his Whore-pipe', 'The Mock Song', and 'An Interlude'.** This section of generally anonymous erotica was freely expanded and contracted by different publishers throughout the century.





The DISAPPOINTMENT.

Naked she lay, clasp'd in my longing Arms,  
 I fill'd with Love, and she all over Charms;  
 Both equally inspir'd with eager Fire,  
 Melting thro' Kindness, flaming in Desire;  
 With Arms, Legs, Lips, close clinging to embrace,  
 She clips me to her *Breast*, and sucks me to her *Pace*.  
 The nimble *Tongue* (Love's lesser Lightning) play'd  
 Within my Mouth, and to my Thoughts convey'd  
 Swift Orders, that I shou'd prepare to throw  
 The All-dissolving Thunderbolt below.  
 My flutt'ring Soul, sprung with the pointed *Kiss*,  
 Hangs hov'ring o'er her balmy *Lips* of *Bliss*:  
 But whilst her busy *Hand* wou'd guide that Part  
 Which shou'd convey my Soul up to her *Heart*,  
 In liquid Raptures I dissolve all o'er,  
 Melt into S—m, and — at ev'ry Pore:  
 A Touch from any Part of her had don't;  
 Her *Hand*, her *Foot*, her very *Look's* a ———,  
 Smiling, she chides in a kind murm'ring Noise,  
 And from her *Body* wipes the clammy Joys;



Blatone In.

pag. 114.

M. V. de Gucht sc.

ESTC records copies at BL, National Library of Poland, and Sydney (two imperfect copies) only. The title-page is apparently a cancel, but we cannot trace another edition with the same pagination.

ESTC T94657; Prinz XXVII (not mentioning the contents leaves).

# COURTSHIP IN 3D

38. [STEREOGRAPH.] James ELLIOTT, *photographer*. 'The first Love Letter' [and] 'Difference of Opinion'. London, 1860s.

Three pairs of albumen prints in stereo format, each c. 78 x 65 mm, arched tops, hand-tinted, mounted on card (c. 84 x 173 mm), 2 of 3 with printed title, credit, and 'Entered at Stationers' Hall' to versos, the other with 'J. Elliott' credit in blind to lower left corner; central crease to 'Difference of Opinion'.  
£175\*

Three hand-tinted albumen prints in stereo format featuring elaborate historical costumes, depicting the early stages of courtship and a lovers' tiff.

In 'The first Love Letter', a young man hides behind a curtain to read a love letter, whilst two ladies sit nearby: one (presumably the author of the letter) peers behind the curtain, whilst her lady-in-waiting is absorbed in a book. In the second image, hoping to take advantage of the chaperone's absence, the young man declares his love. They are discovered, however, by the lady-in-waiting, and the couple's bliss is not long-lived: 'Difference of Opinion' depicts the pair glaring at one another from chairs facing in opposite directions, a suit of armour placed menacingly behind them and the young man's sword in the foreground.

The London-based photographer James Elliott (b. 1833?), active in the 1860s, operated simultaneously from 9 Albany Court Yard and 48 Piccadilly. Many of his hand-tinted stereo cards - likewise featuring colourful historical dress and detailed sets - are held at the V&A.





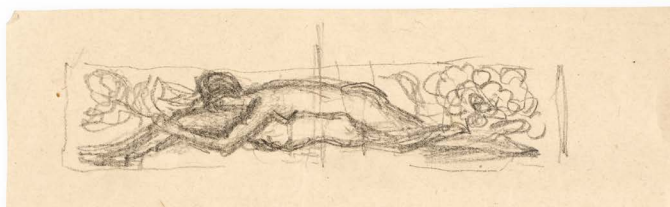
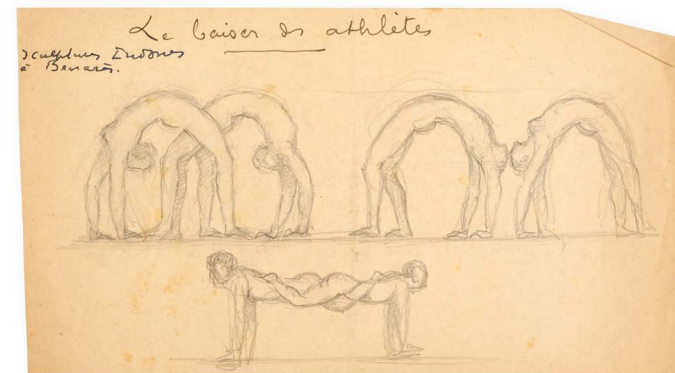
# AMATEUR EROTIC BINDING WITH DRAFT SKETCHES

39. [VATSYAYANA; [Pierre-Eugène] LAMAIRESSE, translator.] *Le Kama Sutra: Règles de l'amour ...* [Paris,] 'En vente chez tous les libraires', [c. 1930?].

8vo, pp. [v], vi-xxxi, [1 (blank)], 296; evenly toned, several leaves loose, a few marginal chips; bound in contemporary paper over boards richly painted and varnished (see below), spine lettered directly in gilt, gilt patterned endpapers; lightly rubbed, sewing loose; pictorial bookplate of Jean-Paul Alaux to front pastedown, with 7 pencil sketches, 8 leaves of ink notes, and printed prospectus (for *Manuel d'érotologie classique*, Paris, 1933) loosely inserted. **£1850**

An erotically decorated amateur binding of the *Kama Sutra* by the painter and architect Jean-Paul Alaux (1876-1955), with seven preparatory sketches for the design.

The flagrant designs on the binding show couples and groups in varied throes of passion; besides the humans are elephants, dogs, a centaur with two women, birds, snakes, and flying phalluses. The seven pencil sketches include, in addition to the motifs incorporated into the final design, 'Eléphants Faisant l'amour / Delhi' and the facetious shop sign 'A l'enseigne du Chat qui pêche' featuring a pair of coupling cats observed by a voyeuristic mouse. The translator, Pierre-Eugène Lemaître (1817-1898) was a military engineer who had worked on dams in Pondicherry (Puducherry) in the 1860s and translated the *Kama Sutra* into French in 1891.





Jean-Paul Alaux (1876–1955) studied under Victor Laloux at the École des Beaux-Arts, exhibiting at the Salon de la Société nationale des Beaux-Arts as early as 1897 and graduating in 1903.

# 'WE LIVE, MY DEAR, TOO MUCH ASUNDER'

40. [WHITEHEAD, William.] *Variety. A tale, for married people. London, for J. Dodsley, 1776.*

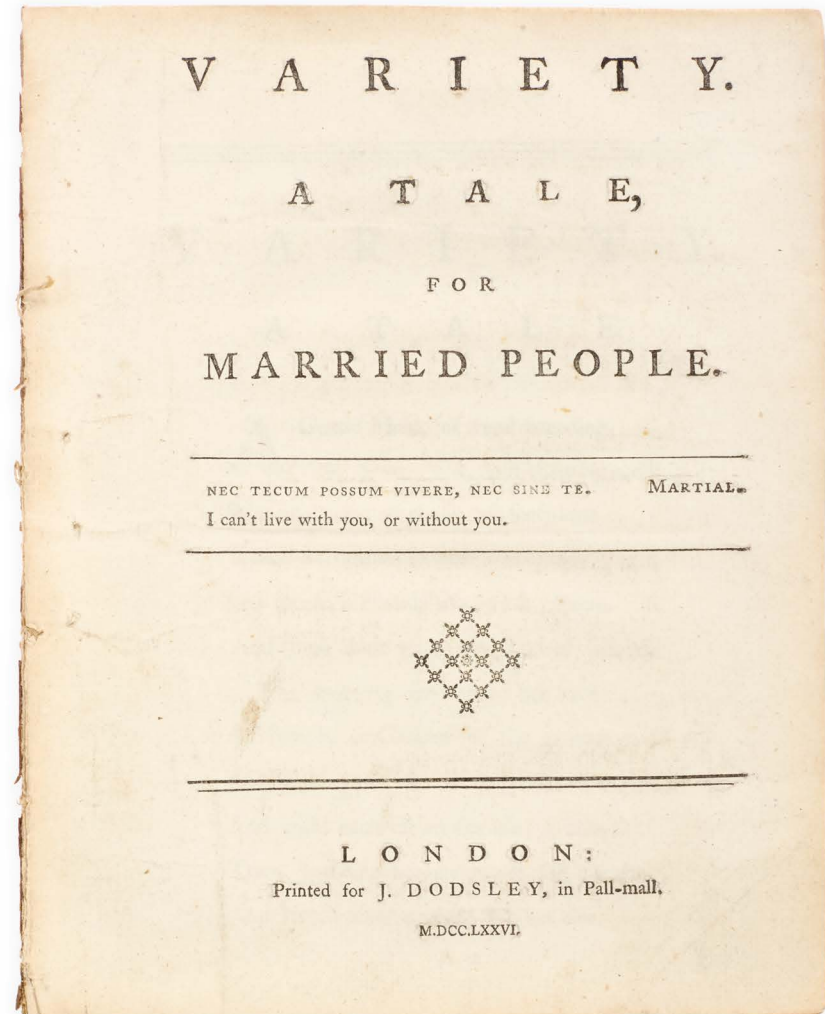
4to, pp. 24; small title ornament; a little light creasing but a very good copy; disbound, with traces of former stab-stitching. £100

**First edition of this verse fable on married life following a well-read rural woman who marries her Milton- and Pope-reading lover only to find that they drift apart as each seeks the 'variety' of the title.**

An inheritance from a rich uncle offers the couple a new life in London but leads them into dissipation and further apart: 'Life ran on, so separate, so quite *bon ton*, that meeting in a public place they scarcely knew each other's face' (p. 19). Happily, they rediscover their love, concluding 'We live, my dear, too much asunder'. In his depiction of city life Whitehead could not resist having a swipe at the preposterous hairstyles of 'British dames' ('Whilst the black ewes, who own'd the hair, Feed harmless on, in pastures fair, unconscious that their tails perfume, In scented curls, the Drawing-room'). The poem went through several London and Dublin editions in the same year.

Whitehead (1715-1785) was the son of a Cambridge baker and in 1742 became a fellow of Clare College, Cambridge; he was a successful playwright and poet laureate in succession to Colley Cibber (1671-1757). He never married himself, noting that 'a moderate precarious income has but little allurements'. He was buried in South Audley Street Chapel, a stone's throw from our former premises.

ESTC T62734.







# RECENT CATALOGUES

Cambridge 2025 / Women Printers, Publishers, Booksellers / The Classical Tradition in the British Isles, A-L / The Classical Tradition in the British Isles, M-Z / Stuttgart 2025 / Almanacks / Bindings: Bizarre & Beautiful


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