



LOVE

A Short List for St Valentine's Day

Bernard Quaritch Ltd



ART OF LOVE ILLUSTRATED

1. [AFFOLTER, Paul, *bindet*]. OVID. *L'art d'aimer*. Paris, G. & R. Briffaut, 1923.

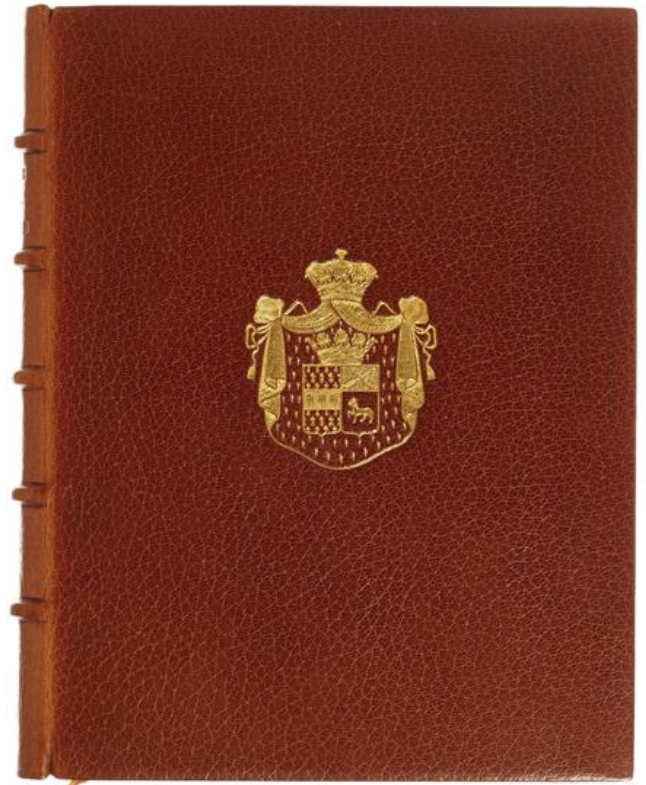
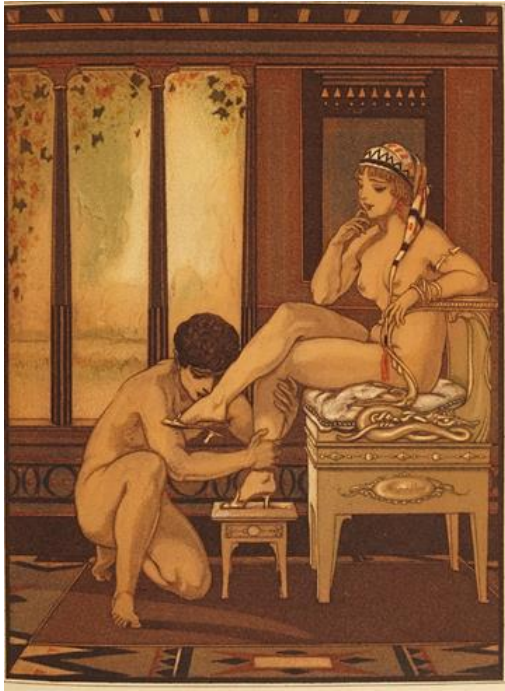
4to, pp. [6], 4-201, [3], on vélin d'arches, with plates in two suites, the first comprising 23 plates in full-colour, the second 24, with one image broken down onto two plates, in a black and white or sepia, decorative initials and typographic ornaments, a fine copy in a bespoke binding of full brown morocco with central gilt arms of Jean Louis Napoléon Régnier 4th Duc de Massa and his wife, Odette de Boutray, signed by Affolter, spine in six compartments, second direct lettered gilt, board edges with double gilt fillet, doublures in rich blue morocco within a border of green morocco within single gilt-rules, Greek key motif, corner fleurons gilt tooled on black morocco, blue watered silk endleaves, marbled endpapers, all edges gilt. Preserved in a custom-built cloth-lined slipcase of marbled paper boards and brown morocco. £2000

First edition of this new translation by Pierre Lièvre of Ovid's timeless guide to the art of love, printed in parallel with the Latin original, and illustrated with eye-catching illustrations by André Lambert which appear here for the first time. Lambert (1884-1967) was a sometime designer of theatrical costumes and makeup, latterly becoming renowned for his erotic paintings, which contain a wealth of detail and a rich palette of colour.

The Duc de Massa was a title of the first empire originally created in 1809 by Napoleon I for his Minister of Justice, Claude Ambroise Régnier (1746-1814). Régnier's seat, the Château de Franconville was used as an impromptu wartime tuberculosis hospital from 1914 presided over by the Duchess, eventually being sold to the state for this purpose in 1924, and opening fully in 1929. This is an incongruous backdrop to the binding of the present work, one of several luxury productions by Affolter for the Duke, dateable to no later than 1929 due to Affolter's death.

Carteret IV, 308 'belle publication cotée de cet artiste de talent'.

The illustration on the final page of the catalogue is taken from this item.



(item 1)

APHRODISIAC FOODS

2. [BAUDRICOURT, *Le Sire de*]. [ROMPINI, Omero, *transl.?*] *La cucina dell'amore*. Manuale culinario afrodisiaco per gli adulti dei due sessi. Florence, Casa editrice Frascogna, 1910.

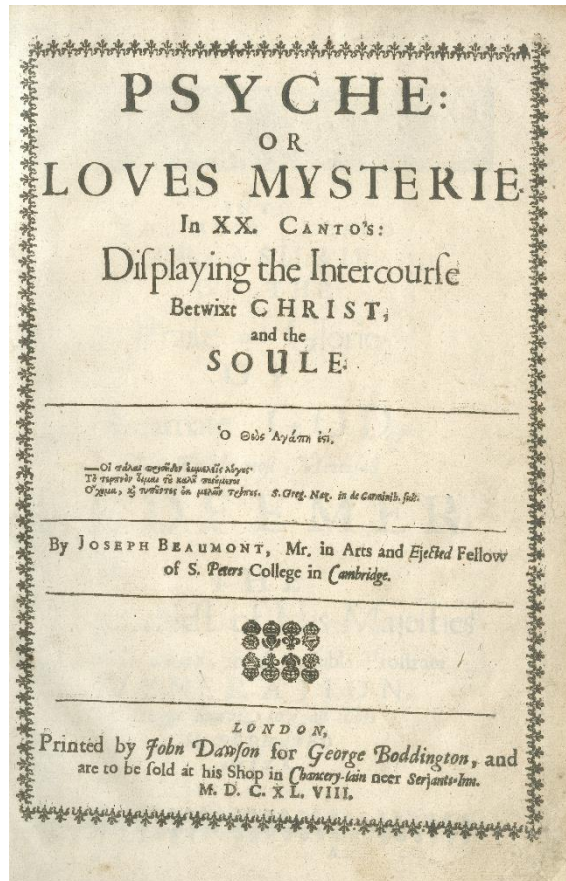
8vo, pp. [2, blanks], 135, [1]; a few woodcuts illustrations in the text; a fine copy, printed on pink paper, bound in contemporary marbled boards.

£750

First Italian translation (the mention of 10th edition on the title page is false), extremely rare (only 1 copy recorded worldwide, at the Biblioteca Centrale Nazionale, Florence), and in part original, of *Le Sire de Baudricourt's Le manuel culinaire aphrodisiaque*, a collection of aphrodisiac recipes.

The book's introduction promises readers that certain combinations of spices, condiments, and sauces, prepared according to special historical formulae, possess the power of physical regeneration: endowing the diner with renewed virility and youth. These dishes have - unsurprisingly - an especially restorative effect on the libido. Baudricourt is eloquent in his descriptions of the prodigious aphrodisiacs, exciting scents, and suggestive tastes contained in his book. His descriptions of the 130 recipes are perhaps almost as arousing as the meals themselves.

This edition unknown to all bibliographies consulted.



CUPID AND PSYCHE

3. **BEAUMONT, Joseph.** *Psyche: or Loves Myserie in XX. Canto's: displaying the Intercourse between Christ and the Soule ... London, Printed by John Dawson for George Boddington ... 1648.*

Small folio, pp. [6], 399, [1], wanting the preliminary blank, small hole to M4 affecting three letters, a few marginal repairs without loss; a very good copy in full red morocco, gilt, by Zaehnsdorf, joints slightly rubbed.

£1250

First edition. Beaumont was one of the royalist fellows ejected from Cambridge in 1644, and he devoted his enforced retirement to the composition of this poem, a 'religious epic' representing 'a *Soule* led by divine *Grace*, and her *Guardian Angel* ... through the difficult Temptations and Assaults of *Lust*, of *Pride*, of *Heresie*, of *Persecution*, and of *Spiritual Dereliction* ... to heavenly *Felicite*.' The result, some 30,000 lines in six-line stanzas, is by far the longest work of the 'English Spenserians' of the seventeenth century (Drayton, Wither, Henry More, Giles and Phineas Fletcher), although Beaumont's stylistic affinities lie more with Donne and with his fellow student at Peterhouse, Richard Crashaw.

When a second edition was published in 1702 'much enlarged in every canto by the late Reverend Author', the first edition was described as 'very scarce and very dear', which is difficult to believe.

Wing B 1625; Hayward 96.

NEOPLATONIC THEORY OF LOVE

4. **CATTANI DA DIACCETO, Francesco, [and Benedetto VARCHI].** I tre libri d'amore . . . con un panegerico all'Amore; et con la vita del detto autore, fatta da M. Benedetto Varchi. *Venice, Gabriel Giolito de' Ferrari, 1561.*

8vo, pp. 207, [1]; with woodcut grotesque cartouche and printer's device on title, several head-pieces and 4- and 5-line historiated initials throughout, and large woodcut Giolito emblematic device on final page; some light toning in a few quires, old erased inscription in ink on title, but a very good copy in contemporary stiff vellum, flat spine with old paper library labels; contemporary ownership inscription of Baldello Baldelli at the beginning of the Panegirico all'Amore (p. 135), eighteenth-century English inscription on front free end-paper recording the purchase of the book from the Pinelli sale; some later pencil marginalia by an English reader on pp. 142 and 155.

£2000

First edition of the collection of Diacceto's Neoplatonic writings on love edited by his grandson (also called Francesco), complemented with Varchi's *Life* of the author.

Francesco Cattani da Diacceto (1466–1522) was a disciple and successor of Marsilio Ficino at the Florentine studio. While more inclined than his mentor towards harmonizing Platonism and Aristotelianism, he embraced and enhanced the former, particularly through his very influential works on love, which he published both in Latin and the vernacular. In line with Ficino's interpretation of Plato, Diacceto sees love as a yearning for beauty; 'common' or 'vulgar' love is defined therefore as a physical desire for bodily union, and 'spiritual' love as the desire to be in unity with God.

His writings, first circulated in the early 1500s, gave impulse to the Neoplatonic erotic literature of the Cinquecento and deeply influenced Renaissance verse and prose on love as the soul's progress towards perfection. This first collected edition is cited in Alfred Rose's *Register of erotic books*.

Not in Adams. COPAC locates 3 copies only (British Library, Manchester and Warburg Institute). See L. Deitz' study in Jill Krave (ed.), *Cambridge translations of Renaissance philosophical texts*, vol. 1, *Moral philosophy*, Cambridge University Press, 1997, pp. 156–165.

FOR GOD'S SAKE HOLD YOUR TONGUE AND LET ME LOVE

5. **DONNE, John.** Poems on several Occasions ... with Elegies on the Author's Death. To this Edition is added, some Account of the Life of the Author. *London: Printed for J. Tonson, and sold by W. Taylor ... 1719.*

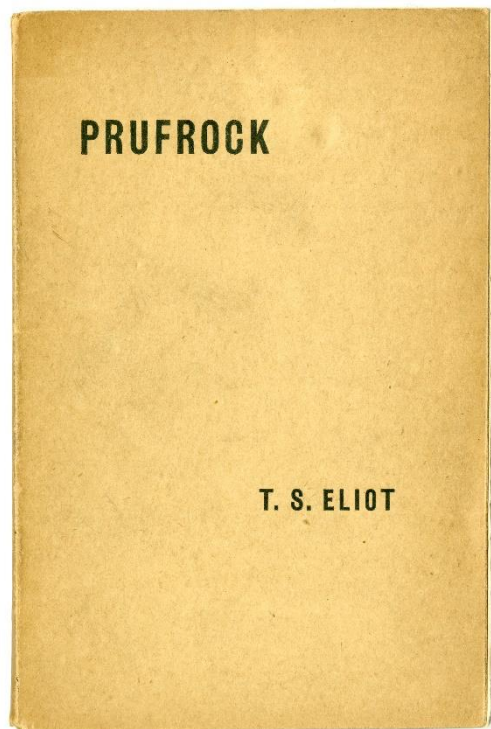
8vo., pp. [24], 365, [3]; a very good copy in nineteenth-century dark blue straight-grain morocco, gilt; bookplate of Joseph Tasker of Middleton Hall, booklabel of Henry Beeching.

£1250

Sixth edition, the first eighteenth-century (and last early) edition of Donne's poems, adding for the first time a life of Donne, abridged from Walton.

The book contains some of the most celebrated love poems in the English language, including *The Canonisation*, *A Valediction Forbidding Mourning*, and *The Sun Rising*.

Keynes 85.



LOVE SONG OF J. ALFRED PRUFROCK

6. ELIOT, Thomas Stearns. *Prufrock and Other Observations*. London: The Egoist Ltd, 1917.

8vo., pp. 40; heavy buff wrappers lettered in black on cover; very slight soiling to wrappers and tiny chips to head and tail of spine, otherwise a fine copy of a fragile item, with the original 'Egoist Subscription Form' laid in.

£13,500

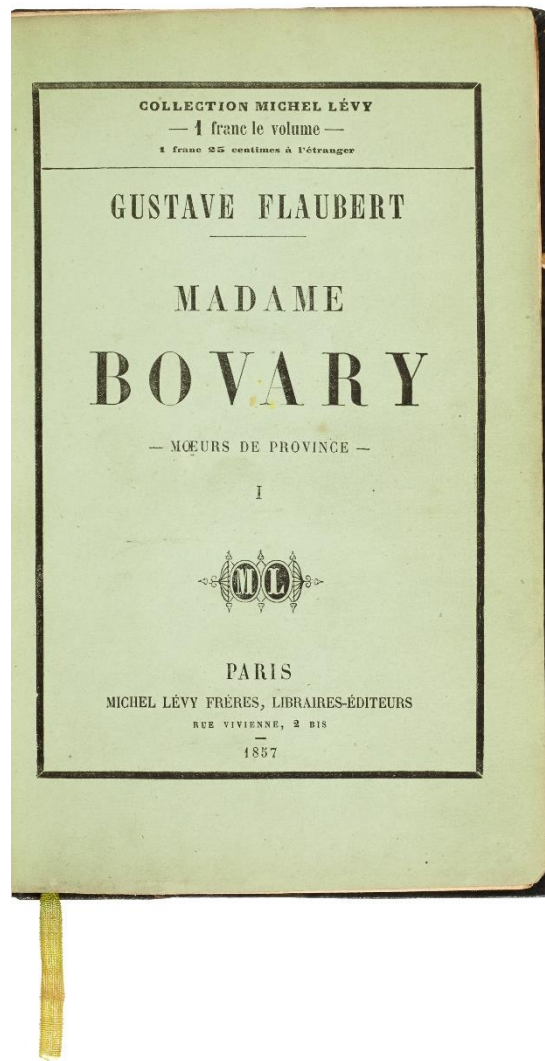
First edition. One of 500 copies printed. In 1917 the Egoist Press offered - at the price of one shilling - what the advertisement described as 'a small book of Poems' by Mr. T. S. Eliot, with the intriguing (if obscure) title, *Prufrock and Other Observations*. 'And there', wrote critic Christopher Ricks, 'at the head of the book, was the poem that heads modern, not just Modernist, poetry: "The Love Song of J. Alfred Prufrock"'. Eliot had leapt into possession of his means and of his ends.'

Eliot had conceived the poem in 1910, when he was twenty-one, and had drafted it in the summer of 1911. In 1914, Ezra Pound, who was only gradually becoming Eliot's friend and whose poetry Eliot did not - at this stage - think much of, was elated by Eliot's verse. Pound wrote to Harriet Monroe, the editor of the magazine *Poetry*:

'I was jolly well right about Eliot. He has sent in the best poem I have yet had or seen from an American. PRAY GOD IT BE NOT A SINGLE AND UNIQUE SUCCESS. He has taken it back to get it ready for the press and you shall have it in a few days. He is the only American I know of who has made what I can call adequate preparation for writing. He has actually *trained* himself and modernized himself *on his own*.'

The following year, the poem appeared in *Poetry*. Two years after that, it launched *Prufrock and Other Observations*. 'The rest', concludes Ricks, 'is history'.

Gallup 1A.



MADAME BOVARY, C'EST MOI

7. **FLAUBERT, Gustave.** *Madame Bovary. Moeurs de province ... Paris, Michel Lévy frères, 1857.*

2 vols, 12mo, pp. [4], 232, 36 [publisher's catalogue dated April 1857]; [4], [233]-490, [2, blank]; with a half-title in each volume; a fine copy, untrimmed, in early half dark green morocco by Canape, preserving the original green printed wrappers.

£7500

First edition in book form of Flaubert's first and most famous novel and one of the most iconic works of the nineteenth century. This is the first issue, with the dedication leaf reading 'Senart' rather than 'Senard'.

The serialization of *Madame Bovary* in *La Revue de Paris* in October-December 1856, resulted in Flaubert's prosecution for obscenity in January 1857. And his subsequent acquittal in February assured the book's lasting fame.

'Flaubert was prosecuted ... for his supposedly obscene and blasphemous handling of a tale of provincial adultery ending in suicide. He was acquitted thanks to a defence lawyer who demonstrated that Emma Bovary was a moral warning rather than an object of admiration. In retrospect it seems that the nihilistic

quality of the writing, more perhaps than the plot as such, lay behind the prosecution's focus on such phrases as "les souillures du mariage et la désillusion de l'adultère". The novel is a devastatingly negative account of both marriage and adultery' (*New Oxford companion to literature in French*).

This is the regular issue; a small number of copies appeared on papier vélin fort with continuous signatures, omitting the second title-page.

Talvart & Place, 1a; Carteret, I, 263; *En Français dans le texte*, 277.



A MORE OPTIMISTIC VIEW OF MARRIED LOVE

8. [HABINGTON, William]. *Castara ... the third Edition. Corrected and augmented. London, Printed by T. Cotes, for Will. Cooke: and are to be sold at his Shop ... 1640.*

12mo., pp. [22], 228, with a new additional engraved title-page by William Marshall (two putti burning a heart on an altar); D11v and D12r are transposed; type ornament borders on every page, separate title-pages to each part; a very good copy in eighteenth-century calf, gilt, joints repaired; early signatures to title of 'Ber[nard?] Hyde' and Savil Hyde (of Bore Place, Kent), with brief notes on two pages on Hindlip, the seat of the Habingtons, and on Lucy Herbert ('Castara'); bookplate of James Stevens Cox.

£2500

First complete edition. The first two parts were published in 1634 and 1635-6. The third part (pp. 167-228) appears here for the first time, and turns from love to religious reflection. Where the first two parts had expressed their dominant themes (courtship and married love) with the prose characters of 'A Mistris' and 'A Wife', the third part opens with 'A Holy Man'. It contains his 'best and most mature writing' (Alott), including a sequence of 22 devotional poems.

STC 12585.

ANTIDOTE TO WERTHER

9. [JAMES, William]. The Letters of Charlotte, during her Connexion with Werter ... Vol. I [-III]. London: Printed for T. Cadell ... 1786.

2 vols., small 8vo., pp. [6], x, 159, [1], and [4], 170, with the half-titles; contemporary calf, morocco labels, front joint of volume I cracking slightly, spines and corners rubbed, but a good copy.

£1500

First edition, dedicated to the Queen, of an epistolary novel written in imitation of Goethe's original, but comprising letters from the healthy-minded Charlotte rather than the unbalanced Werther. 'For Goethe, writing about the romantic agony that gripped his fictional Werther, suicide was a proper response to unrequited love' (George Cotkin). James hoped that his work would act as an antidote. It is in this spirit that the *Critical Review* and other reviewers welcomed 'Letters which, we think, contain the seducing tenderness of Werter, without the danger [of] driving the reader, perhaps smarting from ... similar disappointments, into the same destructive abyss.'

This was one of the most successful of the several English Wertheriads. There were translations into French, German, and Dutch.

Speck 1023; Garside, Raven, and Schöwerling 1786: 26.

LOVE POEMS BY 'THE QUINTESSENTIAL CAVALIER'

10. LOVELACE, Richard. *Lucasta: Epodes, Odes, Sonnets, Songs, &c.* To which is added Aramantha, a Pastorall ... London, Printed by Tho. Harper, and are to be sold by Tho. Ewster ... 1649.

Small 8vo., pp. [22], 164, [2, Table of Contents, margins restored], wanting the two plates (engraved title-page and portrait of Aramantha in a landscape, both supplied in facsimile) and the two blanks A4 and M4, but the text complete; some light damp-staining, tears to blank margins of title-page (which is dusty), B1, and K4; a duplicate sheet 'a' (letterpress prelims) loosely inserted from another copy; eighteenth-century sprinkled calf, rebacked. Ownership inscription of the poet Henry Headley (1765-88), who included Lovelace's elegy 'On the Death of Mrs Elizabeth Filmer' (pp. 46-8 here) in his important collection *Select Beauties of ancient English Poetry* (1787); Headley purchased the book 'at Mr Crofts sale in London' (Thomas Croft, sale 1783); armorial bookplate of Henry Hobhouse.

£2000

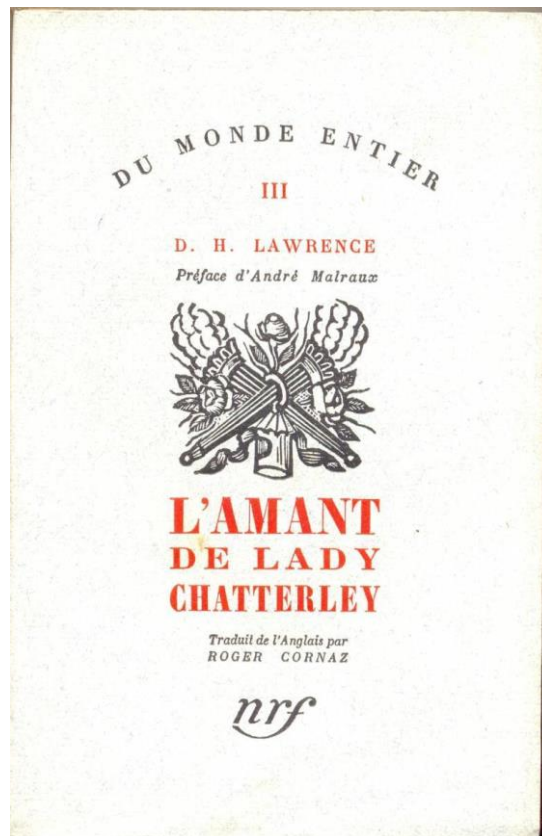
First edition of one of the great collections of seventeenth-century English poetry, and the only collection published in the author's lifetime. This copy has the earlier state of B2, with 'Warres' (rather than 'Wars') in the heading of the well-known 'Song ... To Lucasta on going to the Warres' ('Tell me not (Sweet) I am unkinde').

Richard Lovelace (1617-1657), who rejected a courtier's career for the profession of arms, was in and out of jail during the civil war. *Lucasta* was entered for publication on 14 May 1649, only a month after he was released from Peterhouse Prison. It includes, from an earlier confinement, his most famous poem, 'To Althea, from Prison', with the lines, 'Stone Walls doe not a Prison make, / nor Iron Bars a Cage'. The year 1649 was perhaps not auspicious for a volume of royalist verse, and that may explain the choice of an obscure publisher, Thomas Euster, a member of the Leathersellers' Company who only published three books.

The actual identity of *Lucasta* is uncertain, though Anthony à Wood, a contemporary at Oxford, reports in *Athenae Oxonienses* (1691-2) that the lady is Lucy Sacheverell who, he says, married soon after hearing

false reports that Lovelace had been wounded fighting for the French at Dunkirk. By Wood's account Lovelace was the quintessential cavalier, 'the most amiable and beautiful person that ever eye beheld; a person also of innate modesty, virtue, and courtly deportment, which made him then, but especially after, when he retired to the great city, much admired and adored by the female sex.'

Wing L 3240; Hayward 97; Pforzheimer 627.



LADY CHATTERLEY IN FRENCH

11. [MALRAUX, André.] LAWRENCE, D. H. *L'Amant de Lady Chatterley*. Traduit par Roger Cornaz. Préface d'André Malraux. [Paris], Gallimard, 1932.

8vo, pp. [iv], VI, VI, 428 + colophon leaf; traces of tape marks on first and last leaves, but otherwise an excellent copy, uncut in the original printed wrappers.

£400

First edition in French of *Lady Chatterley's Lover*, with the important – and subsequently widely translated – preface by Malraux entitled 'D. H. Lawrence et l'Érotisme'. No. 61 of 800 numbered copies on *Alfa* of a total edition of 920.

Warren Roberts, *A Bibliography of D. H. Lawrence*, D44.

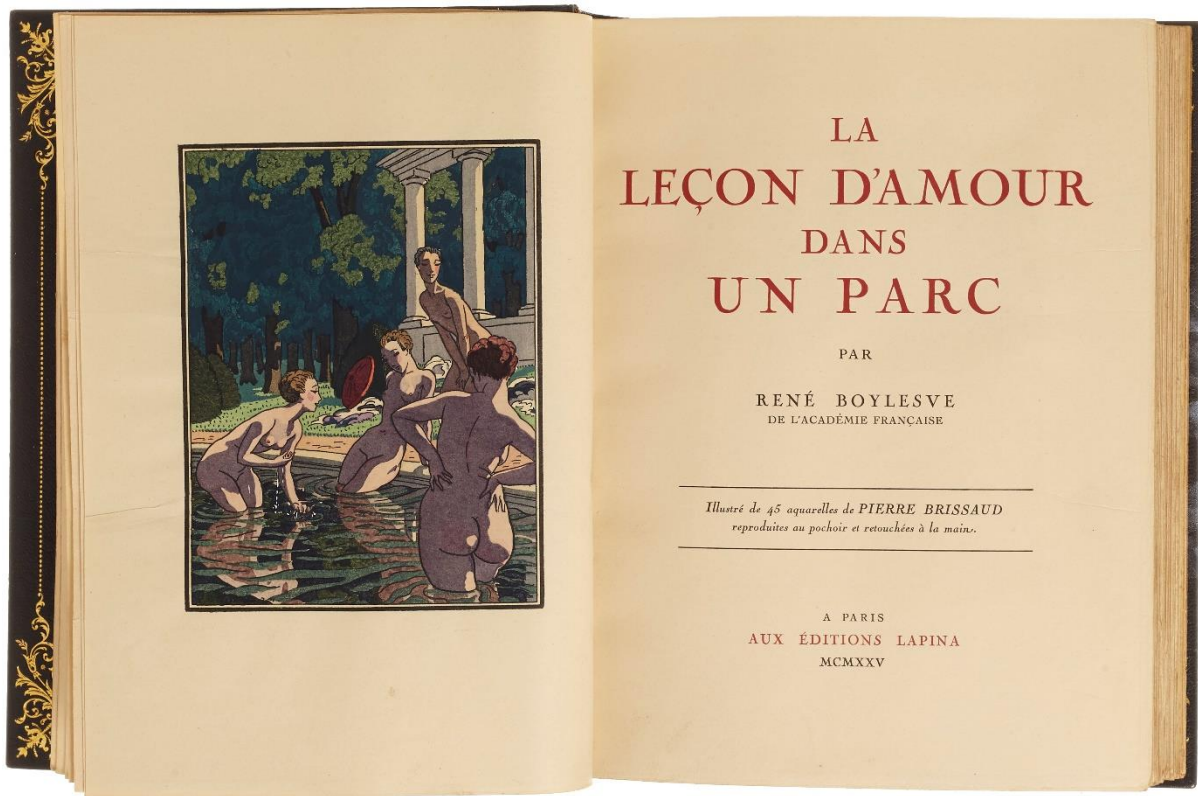
FASHION AND PASSION

12. **MEDINA POMAR, Duke de.** Fashion and Passion or, Life in Mayfair ... by the Duke de Pomar... Author of "The Honeymoon" and "Through the Ages." A new Edition. *London: Chapman & Hall ... 1877.*

8vo., pp. vi, 474; occasional foxing but a good copy untrimmed in contemporary deep-red fine-ribbed cloth, elaborately decorated in black; joints rubbed, spine ends and corners bumped.

£125

Second edition (first published in 1876) of this novel of London society, which follows the fortunes of the beautiful Señorita Consuelo and her lover Alfredo, who meet on a small-trader passage from Bilbao to London. Consuelo's beauty and charisma see her drawn into various melodramatic circumstances before the plot's eventual resolution. It proved sensationally popular: 'every copy of the first edition was sold almost as soon as it was announced; and even my most intimate friends could not get a copy, for love or money, within two months of its publication - so that a new edition became immediately necessary.



COLOURFUL EROTIC PLATES

13. [MERCIER, binder.] **BOYLESVE, René.** La Leçon d'Amour dans un Parc. *Paris, Lapina, 1925.*

4to, pp. 249, [3], with one original watercolour by Pierre Brissaud, and 45 watercolours reproduced in pochoir plates with hand detail, in two suites on separate plates and again within the text; a fine copy in full black morocco gilt signed G Mercier Sr et son pere 1928, outer triangular roll tool and triple fillets, pointillé roll, then richly gilt border including corner shell devices and cupid's bow and arrow tool, spine in six compartments, the second lettered direct, the rest richly gilt to a panel design, board edges with

double gilt fillet, turns-ins gilt with floral corner ornaments, central geometric silk panel, the same to adjacent endpapers, marbled flyleaves, all edges gilt.

£2500

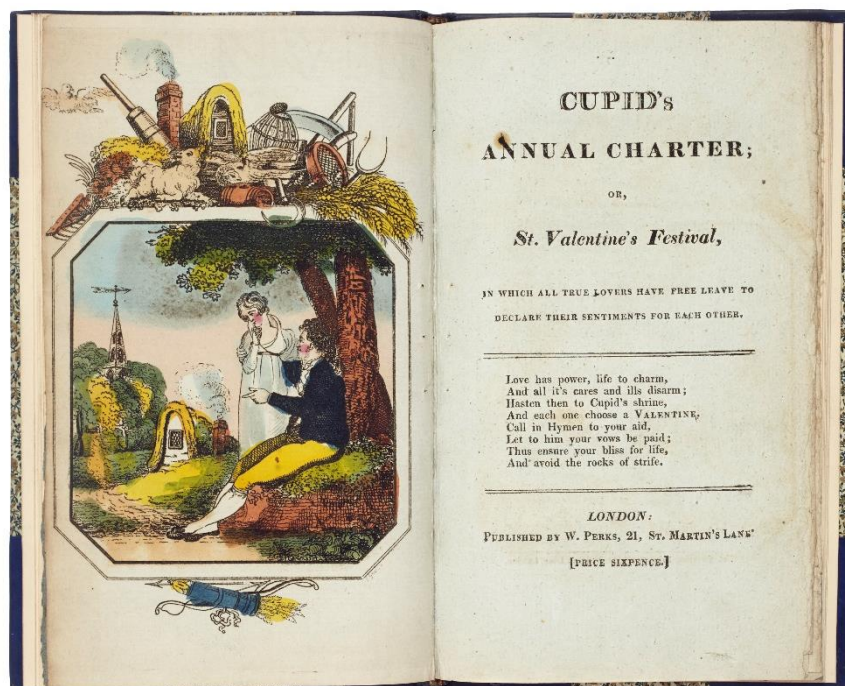
A sumptuous edition of Boylesve's libertine novel, beautifully illustrated with colourful erotic plates. Number 8 of 501 copies, and one of only seven copies on old Japon paper, with one watercolour and a double suite of illustrations in colour and black and white, signed to the limitation by the author and the illustrator. See also this catalogue's cover illustration.

BERNARD SHAW IN LOVE

14. [SHAW.] WERNER, Jack, editor. Lady, wilt thou love me Eighteen love poems for Ellen Terry attributed to George Bernard Shaw. *Newton Abbot, David & Charles, 1980.*

Small 8vo; fine in a good dustjacket, pen inscription to cover.

£20



**'GUESS WHO I AM, OR WHENCE I CAME,
FOR I WILL NOT REVEAL MY NAME'**

15. [VALENTINE.] Cupid's annual Charter; or St. Valentine's Festival, in which all true Lovers have free Leave to declare their Sentiments for each other ... *London: Published by W. Perks ... [c. 1810].*

8vo., pp. 24, with a hand-coloured engraved frontispiece of two lovers under a tree; a fine copy, uncut, bound, preserving the original printed blue drab paper wrappers, in later half blue calf and floral cloth.

£600

First and only edition of an attractive early commercial ‘valentine writer’, comprising sixty-five sample verse Valentines and Answers, and a coloured frontispiece. An innovation of the late eighteenth century, such chapbooks were designed to be dismantled – the frontispiece used as a card, and the chosen verses copied out by hand. ‘Valentine writers’ were deliberately undated so that unsold copies could be reused year after year. Perks was at 21 St. Martin’s Lane from about 1810, and published at least one other such work, *The Turtle Dove; or Cupid’s Artillery levelled at human Hearts, being a new and original Valentine Writer*, by Sarah Wilkinson.

Here a wide potential market is catered for, with Valentines ‘To an Old Maid’, ‘with a Book’, ‘From a Sailor’, ‘To a Prude’ etc. The Answers are both positive and negative, often amusingly so; young ladies, for example, are provided with the following reply to a Valentine ‘To a Coquette’: ‘I did receive your valentine / Your hints are very free, / Nor do I think the character, / At all belongs to me’. The mildly risqué elements of some of the verses are exploited in the frontispiece, where the rural lovers are surrounded by emblems of successful harvest, and, at the foot, an unabashedly phallic quiver of arrows.

It was during the first half of the nineteenth century that Valentine’s Day, a long-standing occasion for the gallant exchange of verses and gifts, evolved into the substantial commercial industry that it is today. Publishers of Valentine chapbooks such as Perks were among the first to use cheap mass-printing to exploit mankind’s desire to express love with as little personal inconvenience as possible. Two hundred years (and counting) of tacky cards would follow.

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