

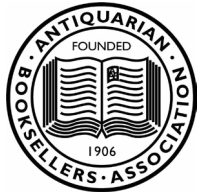
Love

QUARITCH

Love

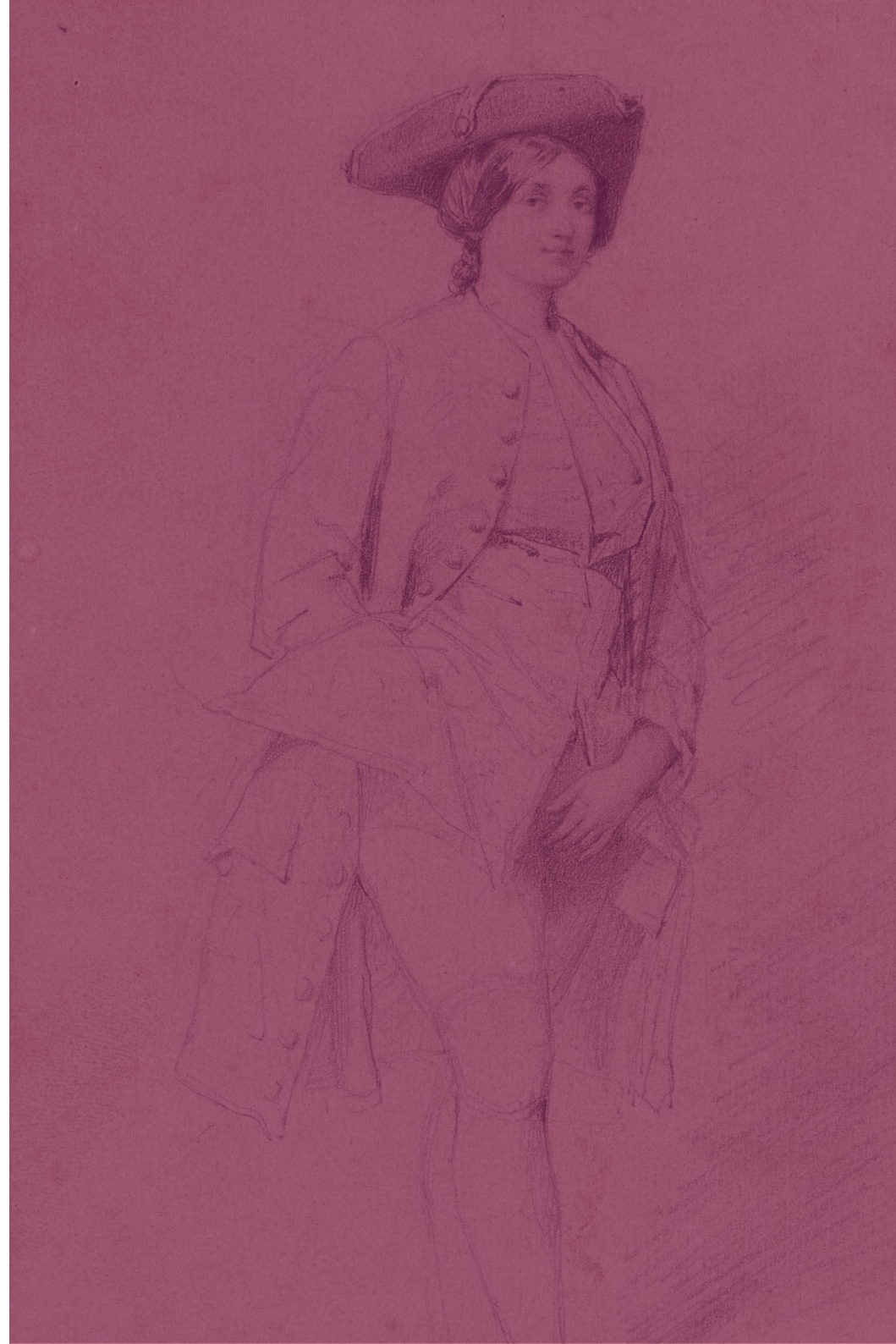
Bernard Quaritch Ltd | February 2026

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for export abroad. Items marked with an
asterisk (*) are subject to VAT in the UK.

Covers: item 7; right: item 9





Engraved Erotic Almanack

1. [ALMANACK.] Les perfidies supposées ou les médisances pardonnables. Almanach orné des jolies gravures. Paris, Janet, 'Successeur du S^r Jubert', 1800.

24mo, pp. [vi], 12, [24], 13–24, [2]; wanting calendar for May–August (2 ff.), engraved title and a further 12 engraved plates, folding letterpress calendar for 1800 with woodcut signs of the zodiac at head bound in; first and final gatherings very clean and bright; else very good in contemporary white sheep, front board painted with a design of hearts and garlands against a blue-grey ground, rear board depicting Cupid atop a cloud, firing an arrow against a blue-grey ground, within a border blocked in gilt with painted details, spine gilt and painted in compartments, edges gilt, gilt brocade endpapers; small repair to headcap, painted decorations slightly rubbed. £1450

A seemingly unrecorded almanack for 1800, issued by the prolific publisher of almanacks Pierre-Étienne Janet (1746–1830), with suggestive engravings accompanied by explanatory poems, songs, and music, our copy in a handsome binding of contemporary painted white sheep with designs of hearts, garlands, and Cupid firing an arrow.



JANVIER 1800.			FÉVRIER.			MARS.			AVRIL.			MAI.			JUIN.		
P. Q. le 2. P. L. le 11. D. Q. le 18. N. L. le 27.			P. Q. le 1. F. L. le 9. D. Q. le 16. N. L. le 25.			P. Q. le 3. F. L. le 11. D. Q. le 17. N. L. le 25.			P. Q. le 2. P. L. le 9. D. Q. le 16. N. L. le 24.			P. Q. 2. P. L. 9. D. Q. 15. N. L. 23. P. Q. 31			P. L. le 7. D. Q. le 14. N. L. le 22. P. Q. le 30.		
M 1	La Circoncision.	S	1 s. Ignace, Ev.	S	1 s. Aubin, Evêq.	M 1	s. Hugues, Ev.	J	1 s. Jacq. s. Phil.	D	1 PENTECOSTE.	L	1 s. Pothin.	M	1 s. Pothin.	L	1 s. Pothin.
J 2	s. Basile.	D	2 Purification.	D	2 Quadragesime.	M 2	s. François de P.	V	2 s. Athanase.	V	2 s. Athanase.	L	2 s. Pothin.	M	2 s. Pothin.	L	2 s. Pothin.
V 3	ste. Geneviève.	L	3 s. Blaise.	L	3 ste Cunegonde.	J 3	s. Richard.	S	3 Invent. ste. Cr.	S	3 Invent. ste. Cr.	M	3 ste Clotilde.	M	3 ste Clotilde.	M	3 ste Clotilde.
S 4	s. Rigobert.	M	4 s. Philéas.	M	4 s. Casimir.	V 4	La Compassion.	D	4 ste Monique.	D	4 ste Monique.	M	4 Quatre temps.	M	4 Quatre temps.	M	4 Quatre temps.
D 5	Vig. s. Siméon S.	M	5 ste Agathe.	M	5 Quatre-Tems.	J 5	s. Léon.	L	5 C. de s. Aug.	L	5 C. de s. Aug.	J	5 s. Boniface.	J	5 s. Boniface.	J	5 s. Boniface.
L 6	L'Épiphanie.	V	6 s. Vast, Evêq.	J	6 s. Vast.	D 6	Les Rameaux.	M	6 s. Auguste.	M	6 s. Auguste.	V	6 s. Claude.	V	6 s. Claude.	V	6 s. Claude.
M 7	s. Théau Orfè.	V	7 s. Romuald.	V	7 s. Godegrand.	L 7	s. Hégésipe.	M	7 s. Auguste.	M	7 s. Auguste.	S	7 s. Méridades.	S	7 s. Méridades.	S	7 s. Méridades.
M 8	s. Lucien, Evêq.	S	8 s. Jean de M.	S	8 ste Perpétue.	M 8	s. Perpétue, Ev.	J	8 App. de st. M.	J	8 App. de st. M.	D	8 La Trinité.	D	8 La Trinité.	D	8 La Trinité.
J 9	s. Furcy, Abbé.	D	9 Septuagésime.	D	9 Reminiscere.	M 9	ste Marie Egyp.	V	9 s. Grégoire N.	V	9 s. Grégoire N.	L	9 s. Gilard.	L	9 s. Gilard.	L	9 s. Gilard.
V 10	s. Paul, Hermite.	L	10 ste Scolastique.	L	10 ste Doctroée.	J 10	s. Macaire.	S	10 ste Soulange.	S	10 ste Soulange.	M	10 s. Landry, Ev.	M	10 s. Landry, Ev.	M	10 s. Landry, Ev.
S 11	s. Théodose.	M	11 s. Severin, Ab.	M	11 Les 40 Martyrs.	V 11	Vendredi-Saint.	D	11 s. Mamert.	D	11 s. Mamert.	M	11 s. Barnabé.	M	11 s. Barnabé.	M	11 s. Barnabé.
D 12	s. Fréjus.	M	12 s. Melece.	M	12 s. Pol, Evêque.	S 12	s. Jules.	L	12 s. Nérée.	L	12 s. Nérée.	J	12 Fête-Dieu.	J	12 Fête-Dieu.	J	12 Fête-Dieu.
L 13	Baptême de N.S.	J	13 s. Lezin, Ev.	J	13 ste Euphrasie.	D 13	PASQUES.	M	13 s. Servais.	M	13 s. Servais.	V	13 s. Ant. de Pad.	V	13 s. Ant. de Pad.	V	13 s. Ant. de Pad.
M 14	s. Hilaire.	V	14 s. Valentin.	V	14 s. Lubin, Evê.	L 14	s. Herménégil.	M	14 s. Boniface.	M	14 s. Boniface.	L	14 s. Rufin, Mart.	L	14 s. Rufin, Mart.	L	14 s. Rufin, Mart.
M 15	s. Maur, Abbé.	S	15 s. Sifroi, Evêq.	S	15 s. Zacharie.	M 15	s. Tiburce.	J	15 s. Isidore.	J	15 s. Isidore.	S	15 s. Guy, Mart.	S	15 s. Guy, Mart.	S	15 s. Guy, Mart.
J 16	s. Guillaume.	D	16 Sexagésime.	D	16 Oauli.	M 16	s. Fructueux.	V	16 s. Honoré, Ev.	V	16 s. Honoré, Ev.	L	16 s. Cyr.	L	16 s. Cyr.	L	16 s. Cyr.
V 17	s. Antoine, Abbé.	L	17 s. Sylvain.	L	17 ste Gertrude.	J 17	s. Patern.	D	17 s. Paschal.	D	17 s. Paschal.	M	17 s. Avit, Abbé.	M	17 s. Avit, Abbé.	M	17 s. Avit, Abbé.
S 18	Ch. de s. Pierre.	M	18 s. Siméon, Ev.	M	18 s. Alexandre.	V 18	s. Joachim.	S	18 s. Félix.	S	18 s. Félix.	J	18 s. Oct. F. Dieu.	J	18 s. Oct. F. Dieu.	J	18 s. Oct. F. Dieu.
D 19	s. Sulpice.	J	19 s. Moys.	J	19 s. Joseph.	D 19	s. Benoît, Abbé.	M	19 s. Anselme.	M	19 s. Anselme.	V	19 s. Silvere Pr. M.	V	19 s. Silvere Pr. M.	V	19 s. Silvere Pr. M.
L 20	s. Sébastien.	M	20 s. Eucher.	M	20 s. Benoît, Abbé.	L 20	s. Afrodise.	J	20 ste Opportune.	J	20 ste Opportune.	S	20 s. Leufroi, Ab.	S	20 s. Leufroi, Ab.	S	20 s. Leufroi, Ab.
M 21	ste. Agnès, V. M.	V	21 s. Flavian.	V	21 s. Benoît, Abbé.	M 21	s. Latare.	M	21 s. Georges.	M	21 s. Georges.	L	21 s. Paulin.	L	21 s. Paulin.	L	21 s. Paulin.
M 22	s. Vincent, Mar.	S	22 Chaire S. P. AR.	S	22 s. Afrodise.	J 22	Quinquagésime.	D	22 s. Simon.	D	22 s. Simon.	M	22 ste Andrie. V.	M	22 ste Andrie. V.	M	22 ste Andrie. V.
J 23	s. Ildéphonse, Ev.	L	23 s. Mathias.	L	23 s. Simon.	V 23	ste Valburge.	M	23 s. Lugder, Evê.	M	23 s. Lugder, Evê.	J	23 Nat. de S. J. B.	J	23 Nat. de S. J. B.	J	23 Nat. de S. J. B.
V 24	s. Babylas.	M	24 s. Mathias.	M	24 s. Simon.	D 24	ste Valburge.	V	24 s. Beude.	V	24 s. Beude.	M	24 Transl. de s. El.	M	24 Transl. de s. El.	M	24 Transl. de s. El.
S 25	Conv. de s. Paul.	M	25 ste Valburge.	M	25 s. Lugder, Evê.	L 25	ste Valburge.	J	25 s. Clot, P. M.	J	25 s. Clot, P. M.	V	25 s. Babolein, A.	V	25 s. Babolein, A.	V	25 s. Babolein, A.
D 26	ste Paule, V.	J	26 Les Centres.	J	26 s. Gontsrand.	M 26	ste Valburge.	D	26 s. Policarpe.	D	26 s. Policarpe.	S	26 s. Crescent.	S	26 s. Crescent.	S	26 s. Crescent.
L 27	s. Julien.	V	27 ste-Honorine.	V	27 s. Gontsrand.	J 27	ste-Honorine.	M	27 s. Vital.	M	27 s. Vital.	L	27 Vigile-jeune.	L	27 Vigile-jeune.	L	27 Vigile-jeune.
M 28	s. Charlemagne.	S	28 Les 4 Plaies.	S	28 s. Gontsrand.	V 28	ste-Honorine.	J	28 s. Robert.	J	28 s. Robert.	D	28 s. Pierre et P.	D	28 s. Pierre et P.	D	28 s. Pierre et P.
M 29	s. Franç. de S.	D	29 Epacte IV.	D	29 s. Eustase.	L 29	ste-Honorine.	M	29 s. Hubert.	M	29 s. Hubert.	L	29 Com. de s. P.	L	29 Com. de s. P.	L	29 Com. de s. P.
J 30	ste Bathilde, V.	J	30 La Passion.	J	30 s. Eustase.	M 30	ste-Honorine.	V	30 s. Eutrope.	V	30 s. Eutrope.	S	30 Vigile-jeune.	S	30 Vigile-jeune.	S	30 Vigile-jeune.
V 31	s. Pierre N.	L	31 Let. Dom.	L	31 s. Acace, Ev.	J 31	ste-Honorine.	D	31 s. Eutrope.	D	31 s. Eutrope.	L	31 Vigile-jeune.	L	31 Vigile-jeune.	L	31 Vigile-jeune.



The engravings, by Dorgez (fl. 1780–1814), depict, *inter alia*, a putto revealing a man in bed with a lover, whilst his enraged wife approaches with baton in hand; the legs of a woman and her lover sticking out from a door as her husband, blindfolded, takes part in a game of Blind Man's Buff; a woman extending a makeshift ladder made of bedsheets from her balcony watching in horror as the ladder tears and her lover is thrown to the ground; and a disgruntled husband, in his nightclothes, emptying a chamber pot onto the head of his wife's lover, who is scaling a ladder to her window on the level below.

No copies traced on OCLC, CCfr or Library Hub. OCLC finds a single copy of any issue of the *Perfidies supposées* (1793), at the BnF.

See Cohen-De Ricci, col. 64 (for 1791); Grand-Carteret 1068 (for 1792); Lewine, p. 22 (for 1793).

1320
ΑΡΙΣΤΑΙΝΕΤΟΥ
ΕΠΙΣΤΟΛΑΙ.

ARISTAENETI
EPISTOLÆ
GRAECAE.

Cum Latina interpretatione & Notis.

Tertia editio emendatio & auctior.



PARISIIS,

Apud MARCUM ORRY, via Iacobæ,
sub insigni Leonis salientis.

M. DC. X.

Cum privilegio Regis.

Ancient Love–Adventures

2. ARISTAENETUS. Επιστολαι ... Epistolae graecae. Cum Latina interpretatione & notis. Tertia editio emendatio & auctior. Paris, Marc Orry, 1610.

8vo, pp. [viii], 295, [1 (errata)]; text printed in parallel Latin and Greek on facing pages, woodcut printer's device to title-page, woodcut initials and headpieces; occasional very light foxing, a few leaves lightly toned; a very good copy bound in contemporary sheep with double gilt fillet border, spine with double gilt fillets along spine bands and manuscript title on paper lettering-piece, edges speckled red; a little worn, short split to upper joint, endcaps chipped and minor worming to spine, corners bumped; early ownership inscription 'Philippus Unierius[?]' to title, inscription of Joannes Antonius Gottus dated Verona 1776 to front pastedown, recording the gift of the book from Giuseppe Volpi of Padua (see below), inscription '1320' to head of title (?inventory number from the Volpi library). **£1250**

A volume of fictional Greek love stories, presented in the form of letters, printed in parallel Greek and Latin, from the library of the Padua professor and printer Giovanni Antonio Volpi.

Aristaenetus, known from a single manuscript found by Joannes Sambucus, is of unknown origin but plausibly an epistolographer belonging to the literary circle at Justinian I's court in Constantinople around 500 AD. His epistles have 'a dominant thematic nucleus: the description, conquest, and defence of love. This thematic nucleus gathers around itself conventional amatory topics: the flame of love; love at first sight; *servitium amoris* ("love slavery"); love-sickness; the *erōtodidaskalos* (teacher of love); the *paraclausithyron* (lover's lament by a locked door)' (*Oxford Classical Dictionary*).

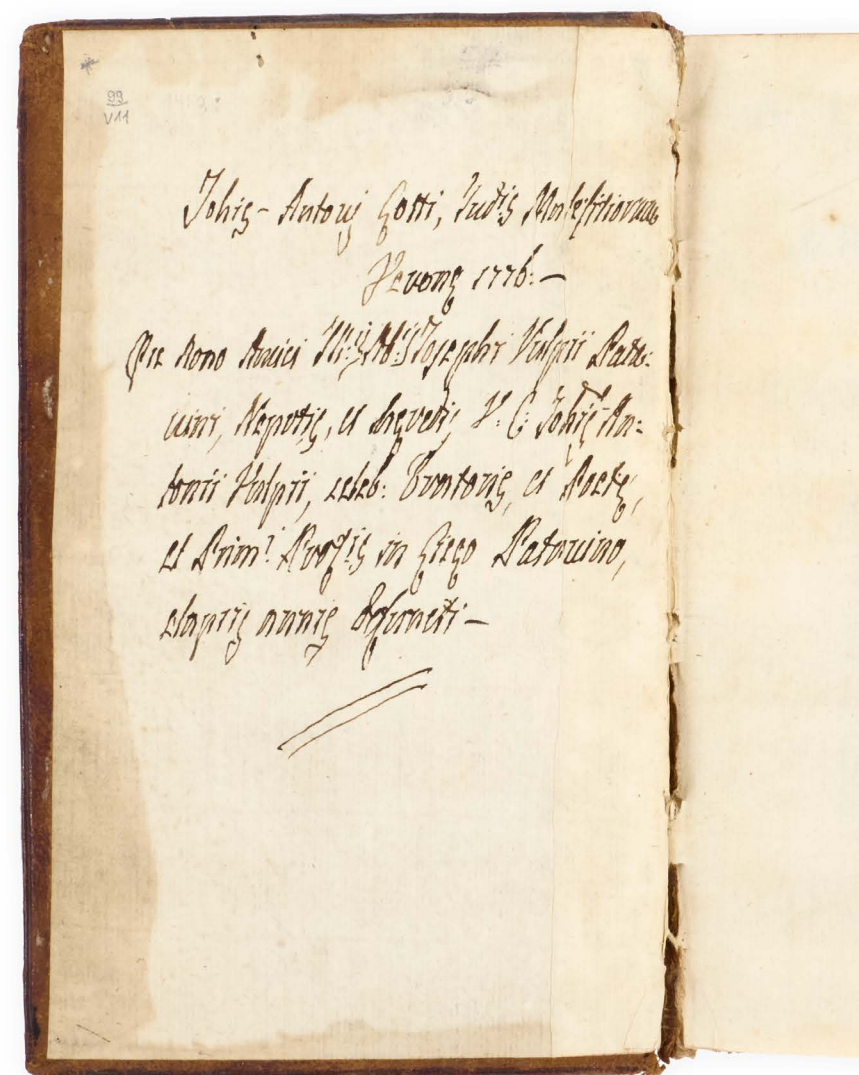
It was first printed by Plantin in 1566 (his original preface is reprinted here), and Orry's edition first appeared in the 1590s; this is his third.



Provenance:

The inscription on the inside front cover dated 1776, written by Joannes Antonius Gottus (Gozzi?), a judge from Verona, states that the book was a gift from his friend Giuseppe Volpi of Padua, who was the heir of the famous poet and Greek professor Giovanni Antonio Volpi. Giovanni Antonio Volpi (1686–1766) and his brother Gaetano set up a press in their home in Padua, producing works of high quality; the first two books issued by them in 1717 were scientific and medical works, by Poleni and Morgagni. Giovanni Antonio later became professor of philosophy at Padua and then, in 1736, of Greek and Latin. The brothers inherited the renowned library of their father, Giovanni Domenico Volpi (1660–1745); this volume is listed in the 1766 catalogue of the Volpi library, *La libreria de' Volpi, e la stamperia Cominiana* (p. 9), in the section of books inherited from Giovanni Domenico.

USTC 6011546.



se Florio sapesse che tu questa uita me
nassi ello se ucciderebe. Hora che fare
stu se li fosse andato molto piu lötano
doue a te non fosse licito de andare? &
non si uole fare così. Vñza e che gli

do sando infino che licito li fu di poter
la uedere. Et così andädo con lento pas
so costoro seranno molto auicinati a
Montorio. Quädo il ducha Feramon
te che la sua uenura hauea saputa con

**Philocholo opera
elegatissima de lo
excellente Poe
ta & Oratore
Joane boc
cacio :**

fu: & non li pareua caualcare. Lequale
imaginatione souente con lo mostra
re dele cazzie li serano rotte: Ma egli po
cho a quelle riguardädo pure uerso la
cita: laquale elli mal uoluntieri aban
donaua si riuolgeua & così riuolgen

te a chinno in terra ne discendesse fu Flo
rio da piu nobili de la cita riceuuto. Et
scualcati tutti salirono alla gran sala.
& quiui per picciolo spatio riposati si p
sono lacqua & andorono amangiare.
Et poi p amore di Florio molti giorni

solennemente per la cita festigiarono.
De li modi che teneua Bianzafiore
possia la partita de Florio.

Capitolo. xxy.

Bianzafiore così rimasa alquanto

Florio da infortunoso caso guardassero
e che le dessero gratia che tosto potes
se andare alui o elo tornare ad essa. El
la non si curaua mai de mettere li suoi
bionde capegli cō sutile maeltria in di

TABVLA

Del parlare de Bianzafiore dissiado de
cognoscere gli suoi parenti
capitolo. lxxv. a carte clxxvi
De l'informazione che da illario a Flo
rio capitulo lxxviii a carte clxxvi
Come Philocolo ando ad Alba in ta
le che il precepto de illario facesse
capitolo lxxix a carte clxxvii
Del honore qual aparchiaua di fare il
laro a Florio cap. lxx. a carte clxxviii
Del honore che fero Romani a Philo
colo & del suo baptizamento
capitolo lxxxi a carte clxxviii
Dela magnifica liberalita de Florio
capitolo lxxxi. a carte clxxviii
Come Gloritia da soi fratelli non era
conosciuta cap. lxxxi. a car. clxxviii
Come mori Ascalione
capitolo lxxxi. a carte clxxix
Del doglioso piato che fa Florio sopra
il corpo di Ascalione
capitolo lxxxi. a carte clxxix
Del dolore che tutti haueuano de la
morte de Ascalione.
capitolo lxxxi. a carte clxxix
De le reliquie che il sumo pastore mo
stro a Florio & del suo partire
capitolo lxxxi. a carte clxxix
De la gran doglia chebbe il patre senz
tendo Florio esser fatto christiano
capitolo lxxxi. a carte clxxix
Come la regina priega gli ambasciato
ri che lira del Re nō portano a Florio
ansi piu tosto che da lui uenga
capitolo lxxxi. a carte clxxix
De la terribile uisione che hebbe lui
del uero idio nel suo somnio
capitolo lxxxi. a carte clxxix
Come Florio cō allegrezza de tutti ho
noteuolmente intto in Marmorina
capitolo lxxxi. a carte clxxix

Come doppo il longo festigiare il re e
la regina cō laltro populi si baptizaron
capitolo lxxxi. a carte clxxix
Come sarta & Messalino adimpirono
li suoi uanti cap. lxxxi. a carte clxxix
De le gratie qual Florio rende a li suoi
compagni che con esso lui erano stati
capitolo lxxxi. a carte clxxix
Come li compagni dapoi tingatiame
ti andarono a le sue case.
capitolo lxxxi. a carte clxxix
Come Florio disegna tutti smodi che
nel suo camino hauea facto e habuto
capitolo lxxxi. a carte clxxix
Cōe il re sua acorduba & Florio a san
do Iacobo cap. lxxxi. a carte clxxix
Cōe peruenuti doue fu gia morto Le
lio Florio il fatto si fa narrare
capitolo lxxxi. a carte clxxix
Come costor stauano in dubio de lossa
de morti corpi. cap. lxxxi. a car. clxxix
Dela uisione qual hebbe Bianzafiore
e come li aparue Lelio cō la sua matre
capitolo lxxxi. a carte clxxix
Come lossa de morti Romani furono
rechate a Roma. cap. lxxxi. a car. clxxix
Come il re fa il suo testamento e de le
amonitione quale da al suo Philocolo
capitolo lxxxi. a carte clxxix
Come il re honoreuolmēte fu sepelito
capitolo lxxxi. a carte clxxix
Come li baroni del reame ueneno a da
re la fidelta a Florio. cap. lxxxi. a car. clxxix
Del gride honore che si fece a la coro
natione di Florio. cap. lxxxi. a car. clxxix
De la liberalita del re Florio e cōe cia
scuno torna a le sue case
capitolo lxxxi. a carte clxxix
Come laudore fauella al suo libro al
modo come debbe ire in publico.
capitolo lxxxi. a carte clxxix



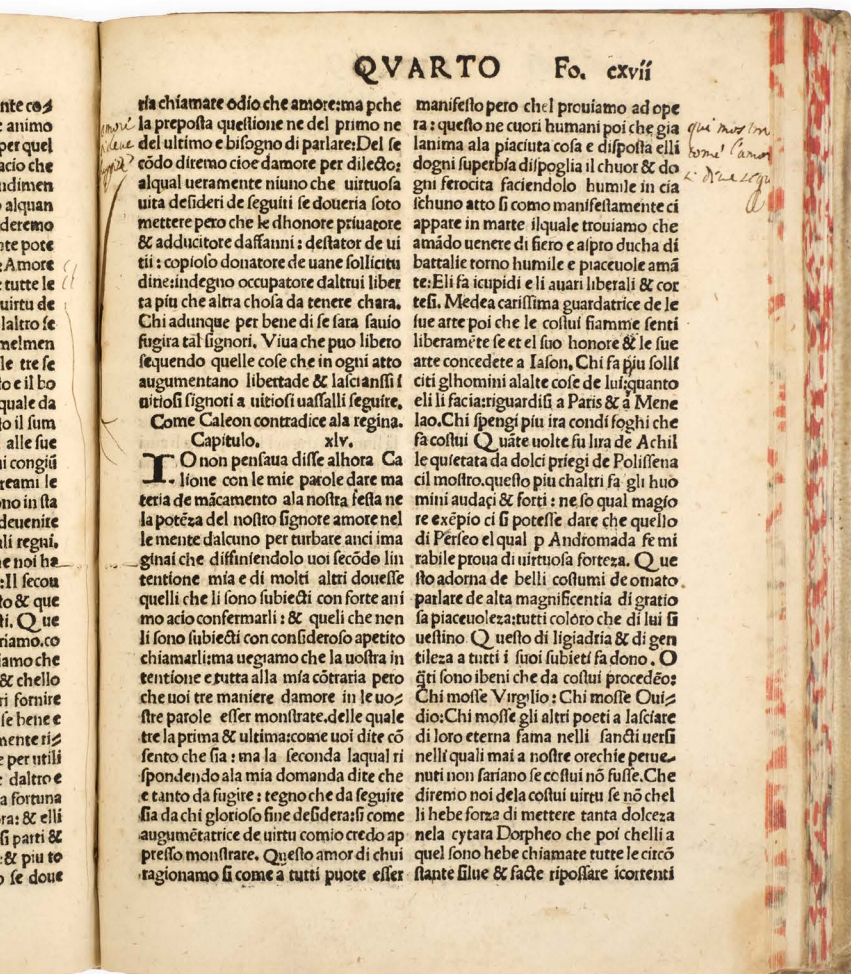
ANCATE gia le forze
del ualoroso populo anti
chamēte discese. An
te fu po che a te e scoueneuole
re larme di Marte? Fa che in
te uenute erano p lo ma
raueglioso ualore di lunone: la quale
lha morte della paruita Didone Car
thaginēse nō hauea uoluto in ultimo
tō firon seche: dimorano in
che di loro piu mai ricordo no
tra el ponēte e li regni de bor
stufisere selue: nelle quale io
to uno ualoroso giouene disce
antico sangue di colui che gia
teccellori libero de la canina
Logobardi loro rendendo uin
altri nimici alla nostra potēza.
costui po che noi habbiamo q
ma parte de la nostra uictoria
e sopra noi le pmette ualorose
gli faro gli faui e fariri le nim
tiose nei suoi affanni. Et Mar
pghi uigorolamente la uetera
sto loue e de tutte quelle cose
perito che a preso sdegno uede
te portare per insegna quello u
la cui forma gia molte uolte si
a mondani che piu a sacrifici
po intēdeno che a gouernare
la Daltreo loro debita sposa. I
set indegno penēto: quale negligen
tia e il nō calere dela pserpita de nostri
tie una ltra uolta e li abomineu

uedea si era Florio. Per questo sempre
hauerebbe di dormire desiderato acio
che spesso in tale iuganno dormendo
si fosse trouata bene che poi trouando
il sonno si giugna a le sue
sa noia. E sepre prega gli dñi che il suo

che amore occultamente lo accese del
suo focho infino a quellhora non la bas
cio mai ne fece alchuno altro amoroso
atto che cento uolte il di fra se non lo
riceuere e dicēdo. Dñe hora mi fōi
cito pui di uedere la tua mente e fra se
souente piāgea il tēpo il qle indarno li

Giovanni Boccaccio

'Boccaccio's 'First' Romance



3. BOCCACCIO, Giovanni. Philocholo opera elegantissima de lo eccellente poeta & oratore Joanne Boccacio [sic]. [(Colophon:) Milan, [Alessandro Minuziano], 25 March 1520.]

4to, ff. [viii], cxcviii, [1, blank]; without final blank; woodcut and Lombard initials; occasional light spotting or staining, a few upper margins slightly shorter, a few tiny wormholes to inner margin, else a very good copy; bound in eighteenth-century Italian vellum over boards, spine lettered directly in gilt, edges mottled red and blue; corners very slightly bumped; seventeenth-century annotations to c. 16 pp., other pages with marginal ink markings, eighteenth-century manuscript shelfmark to flyleaf, nineteenth-century manuscript note in Italian to front pastedown, traces of a bookplate to front free endpaper, small red bookseller's stamp of A. Lauria of Paris to front pastedown. **£950**

An uncommon edition of Boccaccio's first prose narrative, a fantastical tale of love overcoming all obstacles.

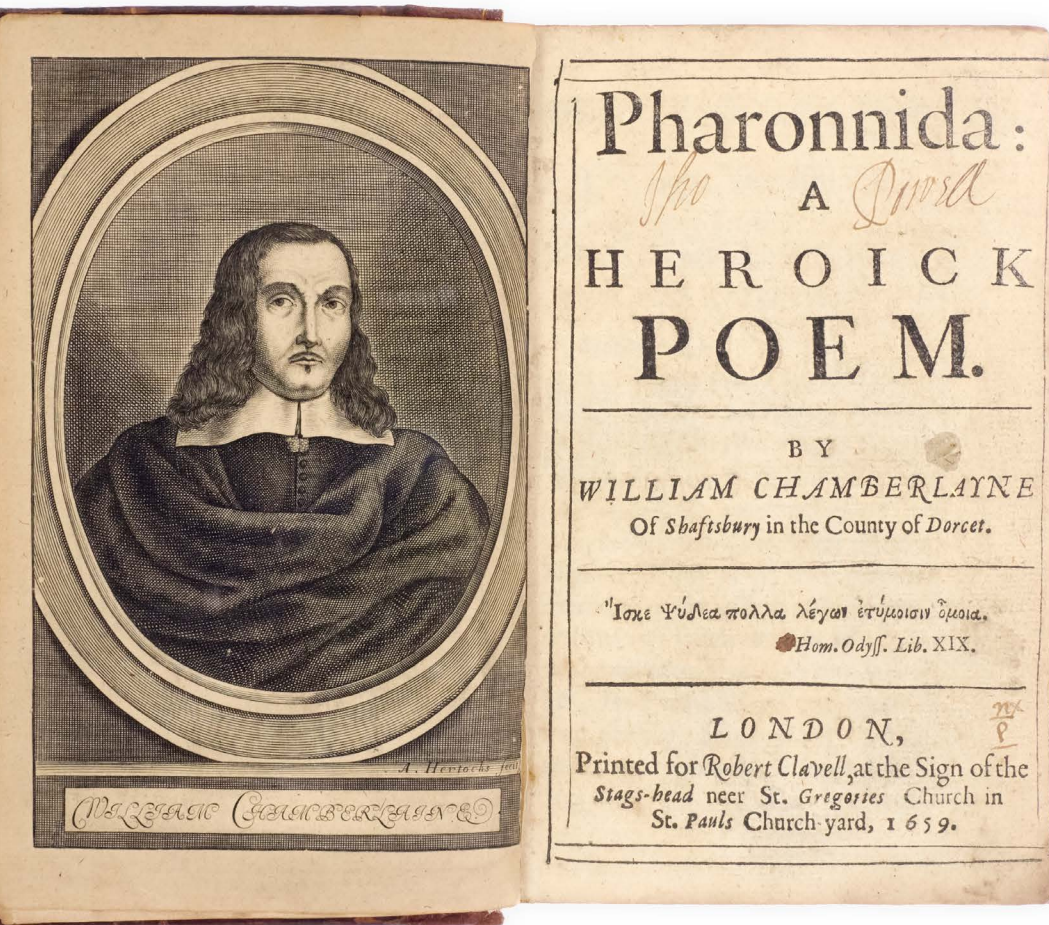
Boccaccio's prose romance was written in the vernacular in around 1436–1438, based on the courtly love story of *Florio and Biancifiore* which Boccaccio felt had been reduced to a poor state in previous tellings. He introduced classical allusions as well as a Greek-inspired title *Filocolo* ('Trials of love', the pseudonym that Florio uses during his adventures), in an attempt to provide the tale with literary distinction. As a juvenile work of Boccaccio and his first main narrative text, it may lack the sophistication and cohesion of the *Decameron*, yet it demonstrates Boccaccio's wide reading, from the Bible and classical literature to Dante and courtly literature, and his understanding of the motivation behind his characters' behaviour.

The printer, Alessandro Minuziano (1450–1522), also produced an edition of Boccaccio's *Ameto* in June of the same year. A scholar himself, he had been involved with the printing trade as an editor from at least 1486.

EDIT16 CNCE 6255; USTC 814738.



A Knight's Love-Triangle



4. CHAMBERLAYNE, William. *Pharonnida: a heroick Poem ... London, Printed for Robert Clavell ... 1659.*

8vo, pp. [16], 258, 113 (i.e. 215), with an engraved frontispiece portrait; slightly browned; but a good copy in contemporary rebacked calf, ruled in blind, corners worn; early ownership inscription 'Tho. Powell' to title, armorial bookplate of Prince Augustus Frederick (1773–1843), Duke of Sussex; the Bradley Martin copy (see below), modern collector's bookplate to front pastedown. **£2500**

First edition of the physician-poet William Chamberlayne's best-known work, a 14,000-line poem in heroic couplets blending Ariosto, Tasso, and Greek romances.

It deals with the tale of Argalia, a sort of knight-errant rescued from the Turks and threatened with execution, and his love for Pharonnida, the king's daughter; a triangle is provided by the seductive and voluptuous Jhonusa and her overwhelming passion for Argalia. Chamberlayne fought for Charles I at the second battle of Newbury – his 'embryonic epic "Pharonnida" accompanied him in manuscript, and several descriptive scenes within the poem are based on the campaigns in the south and west of England' (ODNB). Indeed, the Civil War may have interrupted his composition, as he writes at the end of Book II:

I must
Let my Pen rest awhile, and see the rust
Scour'd from my own Sword ...
If in
This rising storm of blood, which doth begin
To drop already, I'me not washt into
The Grave, my next safe Quarter shall renew
Acquaintance with Pharonnida, till then,
I leave the Muses to converse with men.



Chamberlayne evokes 'the mood of the battlefield with chilling precision ... [The] scenes directly drawn from civil war engagements ... are perhaps the best that Chamberlayne's limited talents produced, and it is these that offer the most to the modern reader' (*ibid.*). He was little noticed as a poet until the Romantic period, when *Pharonnida* was praised by Southey and reprinted (in 1820) – 'according to Gosse, [it] was known to Keats when he was engaged on *Endymion*', to which it bears some comparison (Parsons, 'A Forgotten Poet: William Chamberlayne and 'Pharonnida', *MLR* 45:3 (1950), pp. 296–311).

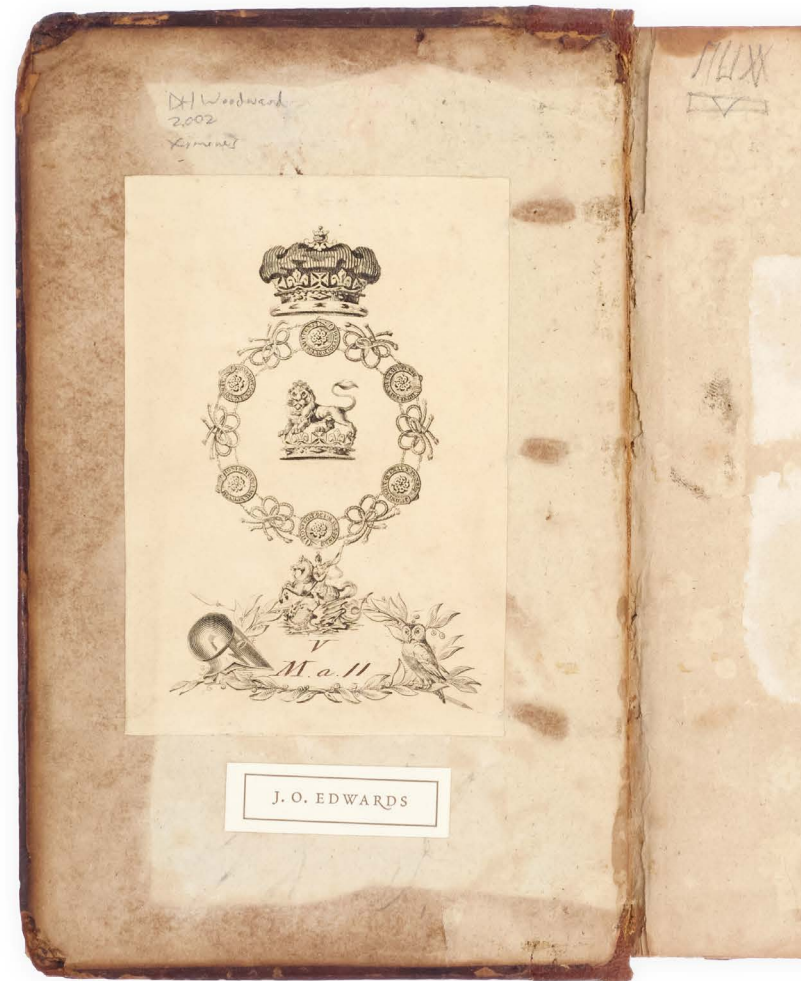
Chamberlayne also published one play, *Loves Victory* (1658), and a poem in celebration of the Restoration, *Englands Jubilee* (1660). His very rare novel, *Eromena* (1683), was a prose romance based on *Pharonnida*.

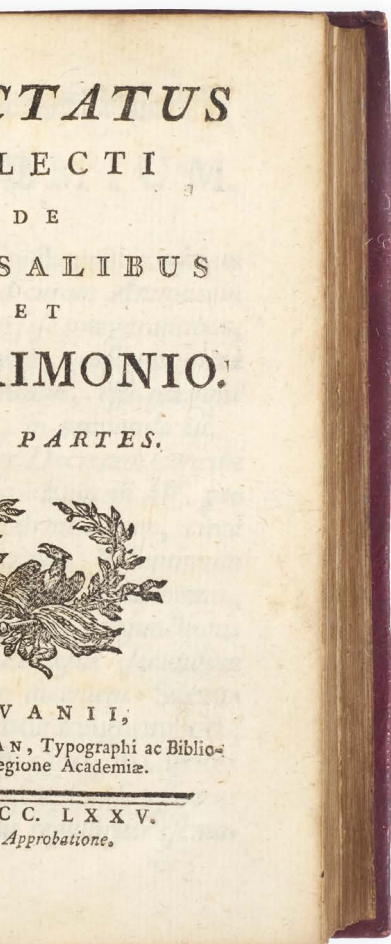
Provenance:

1. With the armorial bookplate of Prince Augustus Frederick, Duke of Sussex (1773–1843); his extensive library was sold by R.H. and T. & C. Evans in 1844–5 (23 April 1845, lot 111).

2. 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 2703).

ESTC R12053; Wing C 1866; Hayward 110.





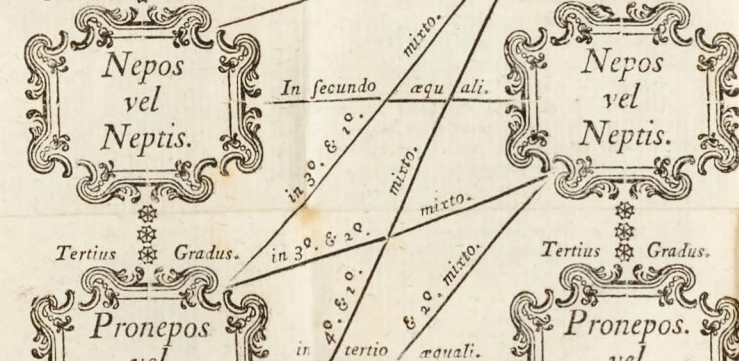
Betrothal and Marriage

5. [DENS, Pierre, *editor.*] Tractatus selecti de sponsalibus et matrimonio. Duae partes. Louvain, Louis Joseph Urban, 1775.

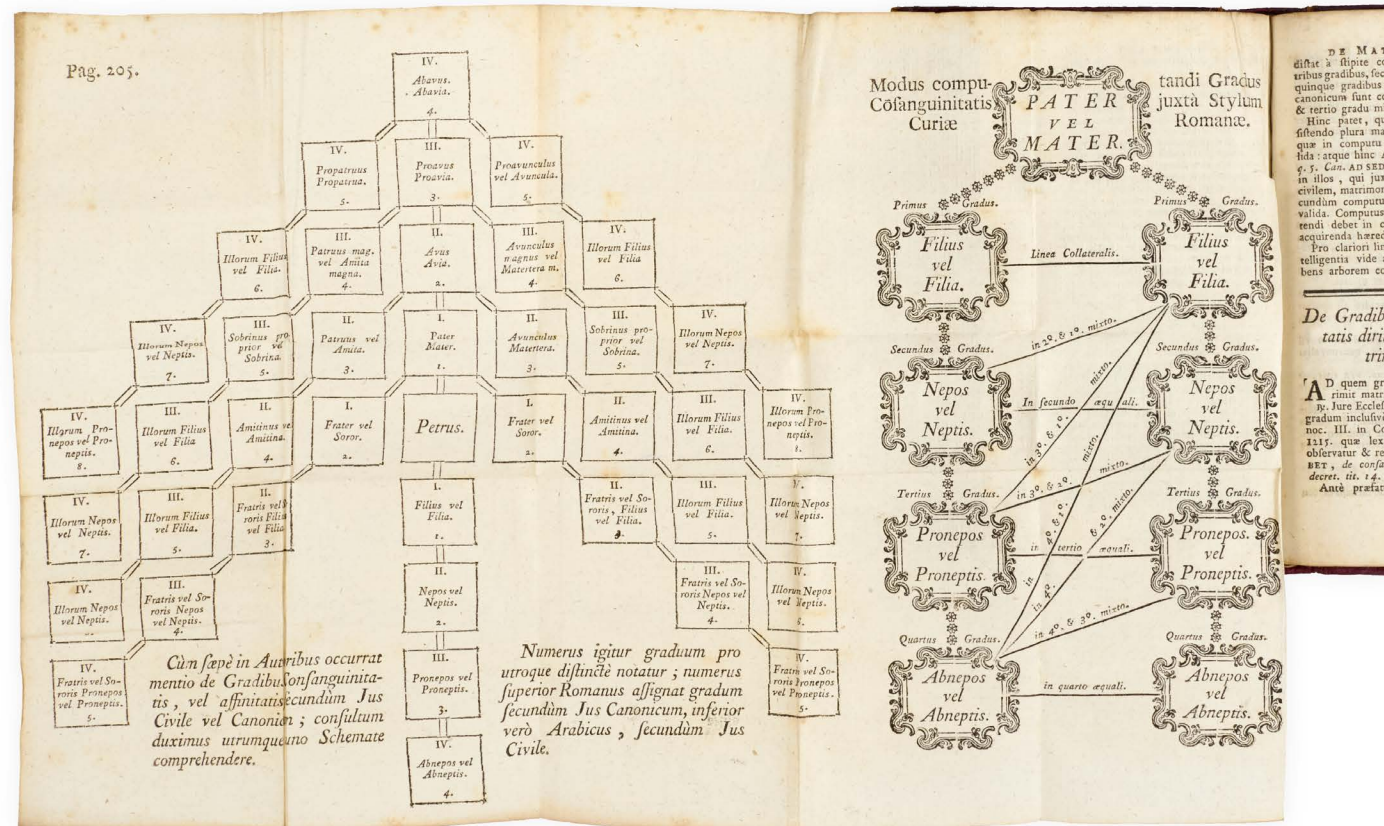
12mo, pp. [4], 366, [6], large folding plate with letterpress tables of consanguinity facing p. 205; woodcut ornament to title, woodcut and typographic head- and tail-pieces; some creasing to folding plate, occasional light foxing, but a very good copy; bound in contemporary red morocco for Jean Baptiste Théodore De Jonghe with his arms blocked in gilt to boards (see below), borders roll-tooled in gilt with further floral tooling, spine gilt in compartments with De Jonghe's arms gilt in one and lettered directly in gilt in another, edges gilt, marbled endpapers; extremities slightly rubbed; De Jonghe's armorial bookplate to front pastedown. **£800**

Uncommon first edition of this interesting work on the legal aspects of betrothal and marriage, in a handsome contemporary binding.

The work is attributed to the Belgian Catholic theologian Pierre Dens (1690–1775) who served for many years as reader in theology and president at the archiepiscopal seminary in Mechelen. The content is presented in question and answer format; the first part on betrothal covers, for example, parental consent, clandestine engagements, and 'carnal commerce' with third parties; the second longer part on marriage deals with, *inter alia*, its sacramental aspects, divorce, polygamy, consanguinity, adultery, homicide, secret marriages contracted in Holland, rape, officiating priests, and witnesses. A second edition appeared the following year.



Only one copy traced in the UK (Ushaw College) and three in the US (Loyola University Chicago, Saint Louis University, Xavier University).



Forbidden Love and Incestuous Insinuations?

6. 'DORNIS, Jean' [*pseud.* Élena BEER]. *La voie douloureuse*. [Évreux, Charles Hérissey for] Paris, Calmann Lévy, 1894.

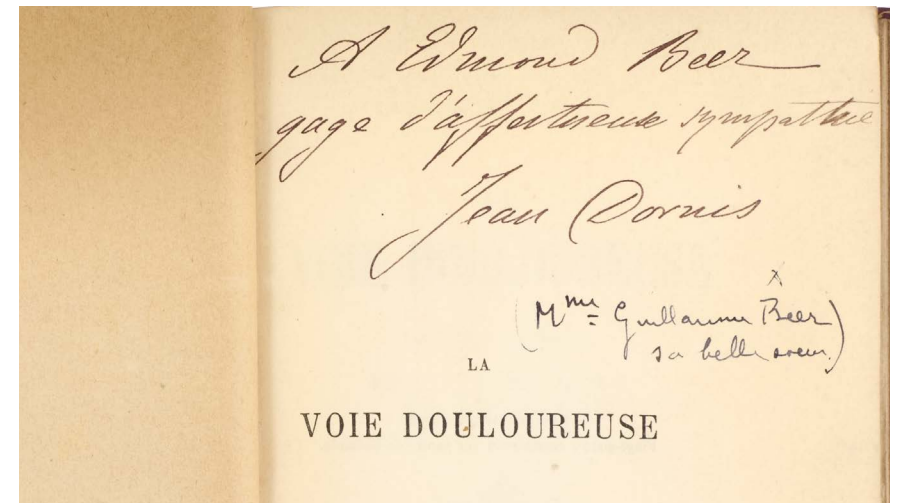
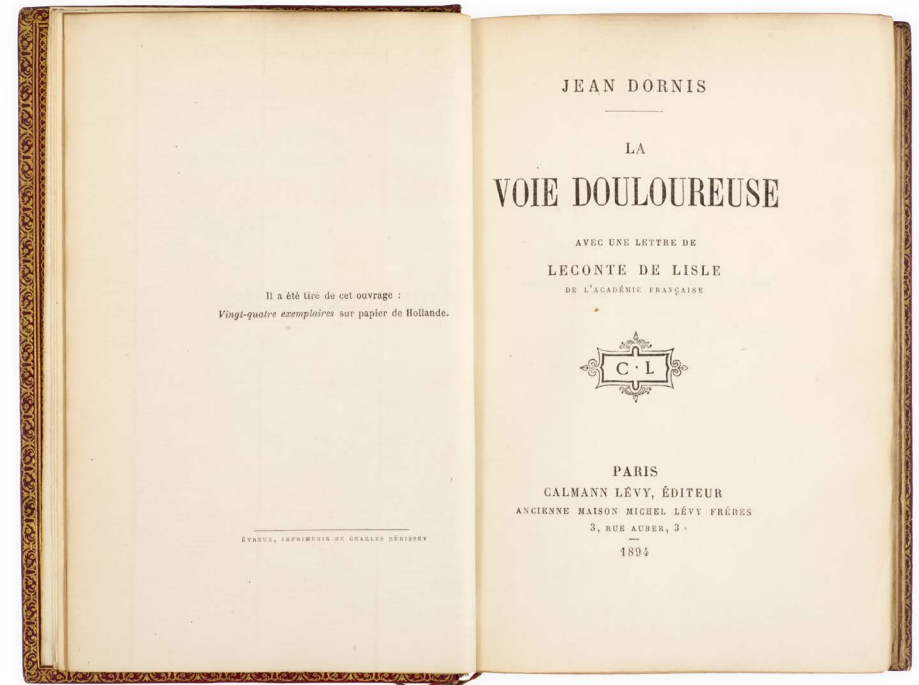
8vo, pp. viii, 195, [1, blank]; a very good copy in contemporary red Jansenist morocco by E. Pouget (turn-in signed in gilt, front free endpaper verso signed in black), spine lettered directly in gilt, top-edge gilt, others trimmed, the original printed wrappers bound in; a little rubbed, partial split to front joint, wrappers lightly soiled; authorial ink presentation inscription to Edmond Beer to half-title (see below). **£275**

First edition of Jean Dornis's first novel, presented by the author to her brother-in-law, Edmond Raphael Beer, one of twenty-four copies on *papier de Hollande*.

Jean Dornis was the pen-name of the Italian-born French author Élena Beer (née Goldschmidt-Franchetti, 1864–1949). Later instrumental in popularising Italian literature and theatre in France, she contributed to the *Revue des deux mondes* and *Le Figaro*, *inter alia*; *La voie douloureuse* is her first published work, a novel about a married woman, Jeanne, who falls in love with her brother-in-law, recently returned from Vietnam and engaged to her best friend. In what is perhaps a slightly eyebrow-raising gesture, our copy is presented by the author to her own brother-in-law, Edmond Raphael Beer (1857–1912): 'A Edmond Beer | gage d'affetueuse sympathie'.

Provenance:

From the de Rothschild library at Exbury House, Hampshire, most likely by descent to Beer's daughter, Marie-Louise (1892–1975), who in 1912 married Lionel Nathan de Rothschild. They acquired the Exbury estate (formerly in the possession of the Mitfords) in 1919.



7 | Max Ernst





Surrealist Sexuality

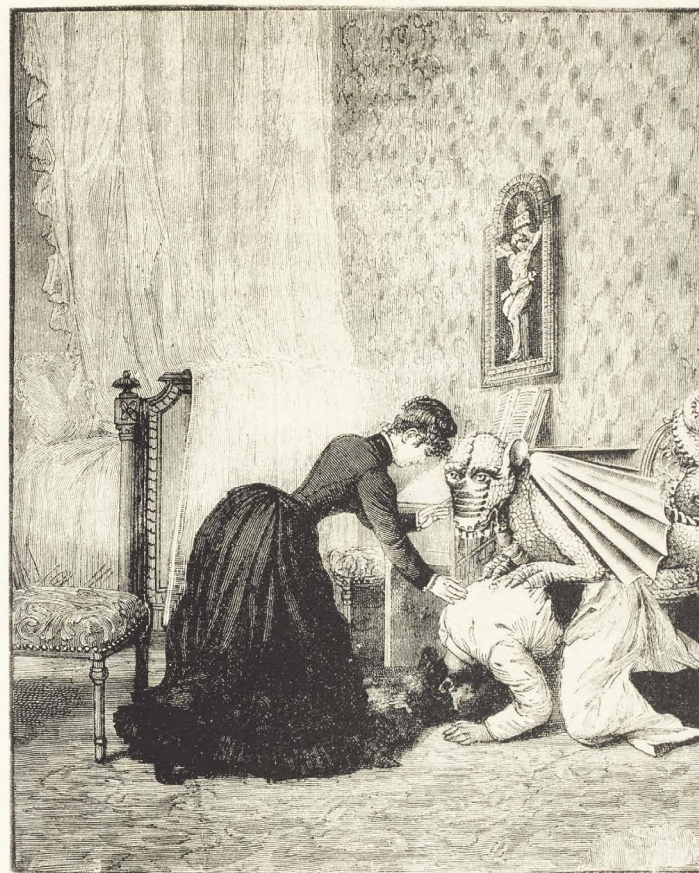
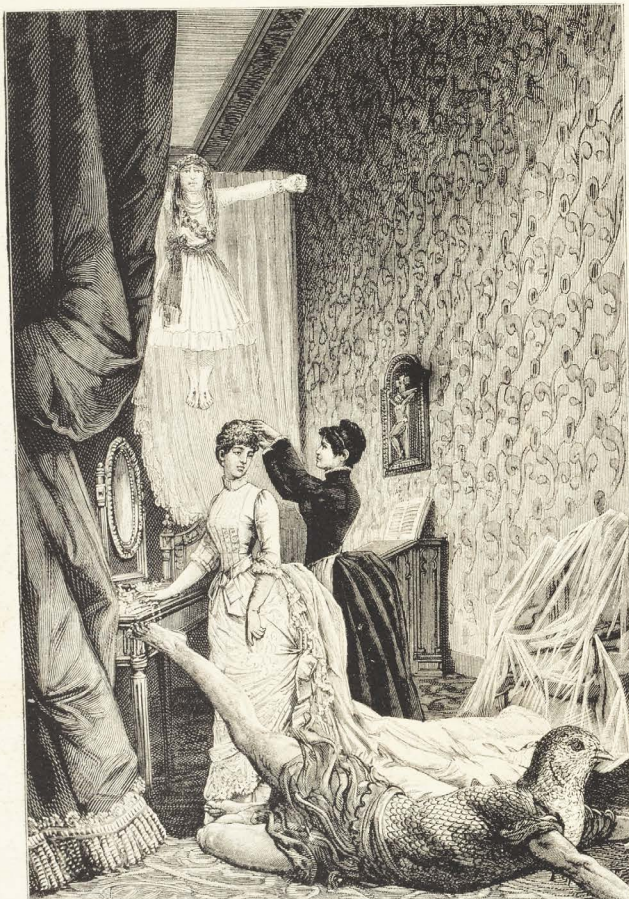
7. ERNST, Max. *Une semaine de bonté ou les sept éléments capitaux*. Roman. Premier [- Dernier] cahier ... Paris, *Éditions Jeanne Bucher*, 1934.

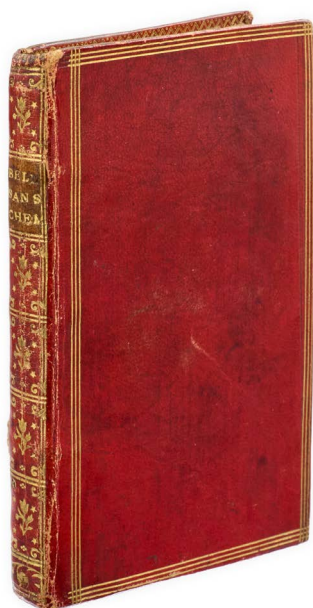
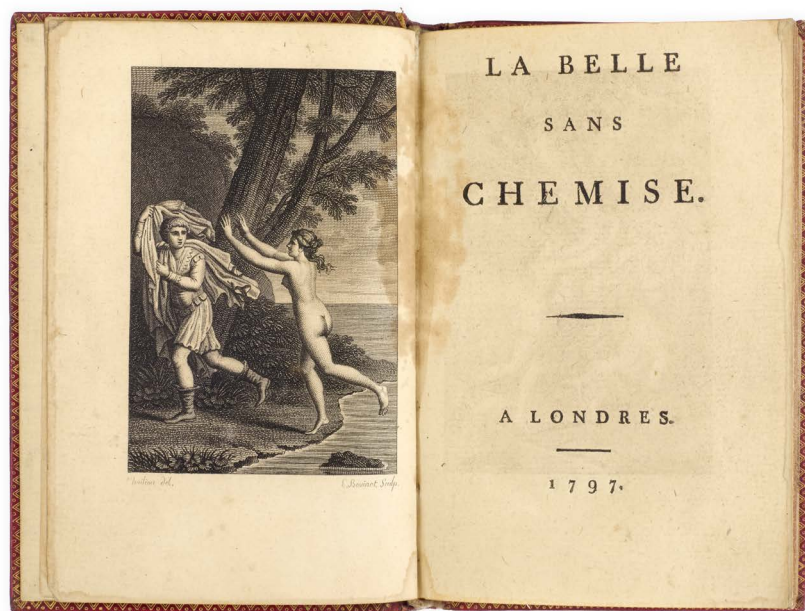
Five parts, 4to, with 182 photo-mechanical illustrations reproducing collages by Ernst; a fine set, in the original printed coloured paper wrappers (purple, green, red, blue and yellow respectively), spines sunned, card slipcase (worn and partly defective) with green illustrative cover label. £4500

First edition, no. 706 of 800 copies on *papier Navarre* from a total edition of 816, of the most famous of Max Ernst's Surrealist 'collage novels', composed entirely of recomposed images drawn from illustrations to nineteenth-century novels, encyclopaedias, scientific journals, and engravings by Doré.

Each of the seven 'days' in *Une semaine de bonté* – the 'week of kindness' – is devoted to an element (mud, water, fire, blood, blackness, sight, and the unknown) and populated by mysterious figures, some with the heads of birds and beasts. Dark, humorous, erotic, often creepy, they seethe with repressed sexuality, violence, and anti-establishment feeling. In 'Monday' for example, the streets are stalked by the 'Lion of Belfort', while Tuesday features recurring images of drowning figures, and by the 'poèmes visibles' of Friday the surreal elements verge on abstraction. The work was originally planned in seven parts, but as it was less successful than hoped the final three days were issued together.







A Naughty Novice

8. [EROTICA.] La belle sans chemise. 'A Londres', 1797.

18mo in 6s, pp. [6], 156, with engraved frontispiece; with half-title; half-title browned, slight staining to inner margins of frontispiece and title, small paperflaw to last leaf not affecting text, occasional light creasing to corners; overall a very good copy in contemporary red morocco, spine gilt in compartments with gilt green morocco lettering-piece, edges gilt, marbled endpapers; extremities slightly rubbed. **£750**

Very rare edition, with a false London imprint and an engraved frontispiece, of an erotic novel encompassing threesomes, dildos, cross-dressing, theft, extortion, betrayal, and revenge.

The text begins with the beautiful young Angélique being packed off to an Ursuline cloister in Lyons by her jealous mother. Here she is seduced during an illness by a visiting Jesuit called Stanislas, who subsequently helps her to escape from the convent. Determined to make the most of her freedom, Angélique falls in with a dashing cavalier and they rob the Jesuit and enjoy a threesome with a maid. After being robbed herself by a dastardly Italian lover, Angélique settles down in a respectable household where she teaches the daughter, Judith, how to use a dildo ('godemiché') – which a naive maid discovers in their bed and mistakes for an animal – and to trim her pubic hair. Further adventures follow in Strasbourg where Angélique dresses as a man. After extorting money from various lovers in Holland, she bumps into the Jesuit priest Stanislas in The Hague, who exacts his revenge – he gets her drunk, makes love to her in the sea, and then runs off with her clothes, leaving her as 'la belle sans chemise' of the title. This final scene is the subject of the frontispiece here, by Edme Bovinet (1767–1832) after Chaillou.

The novel first appeared in 1683, with a false Cologne imprint, under the title *Eve ressuscitée ou la belle sans chemise: aventures plaisantes*. It clearly met with some success: 1684 saw the publication of both an English translation, *Eve revived, or the fair one stark-naked: a novell* (London, William Downing), and a German rendering, *Die auferstandene Eva oder die Schöne ohne Hembd*. All these editions are rare.

We find only two copies worldwide (BL, Darmstadt).

ESTC T120165.

Gross-Dressing & Self-Pleasure

9. [EROTICA.] Pencil drawing of a woman in eighteenth-century hunting dress. [*France, early nineteenth century?*]

Unsigned and undated pencil drawing on paper, mounted on later card (225 × 150 mm, the figure c. 180mm high); paper browned where previously exposed.

£3750*

A fine erotically-charged figure study of a woman in rather masculine eighteenth-century French hunting dress, seemingly pleasuring herself for the gratification of the viewer.

Dressed in a riding coat, waistcoat, knee breeches, and tricorne hat, the young huntress coyly pulls aside her breeches, one hand suggestively concealed by her waistcoat, the other gesturing pointedly, her gaze directly engaging the viewer, or voyeur. The clothing, though rather manly in cut, is not dissimilar to that worn by the young Marie Antoinette in a portrait of c. 1772 by Joseph Krantzinger, though the intention here is more explicit.

Hunting, as a sport rather than a means of sustenance, was the province of royalty and the aristocracy in eighteenth-century France. Generally women would follow the hunt on horseback or in carriages but not participate, but *la chasse* was also a possible locus for amatory engagement – the dual-meaning of *venery* was part of familiar discourse. Louis XV, for example, first encountered Madame de Pompadour on a hunt, and she later installed a picture of herself as Diana at Fontainebleau – one of a number of such performative paintings in the period. For nineteenth-century ‘amateurs’, the morals of the previous century were a rich hunting ground for titillation.



The Spy Who Loved Me

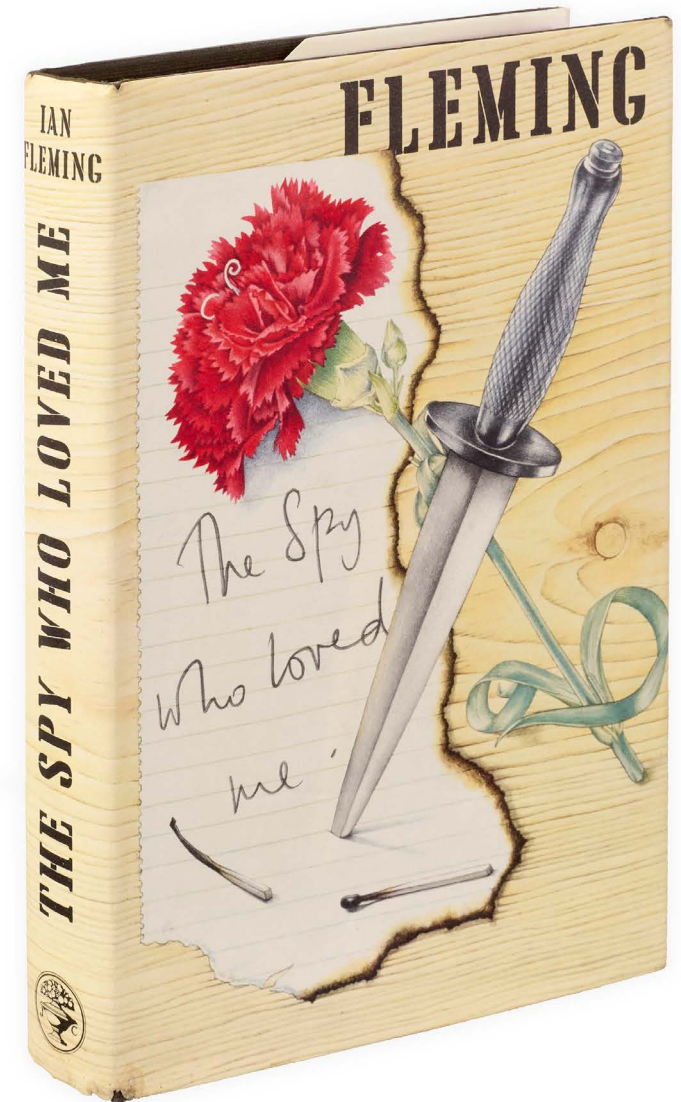
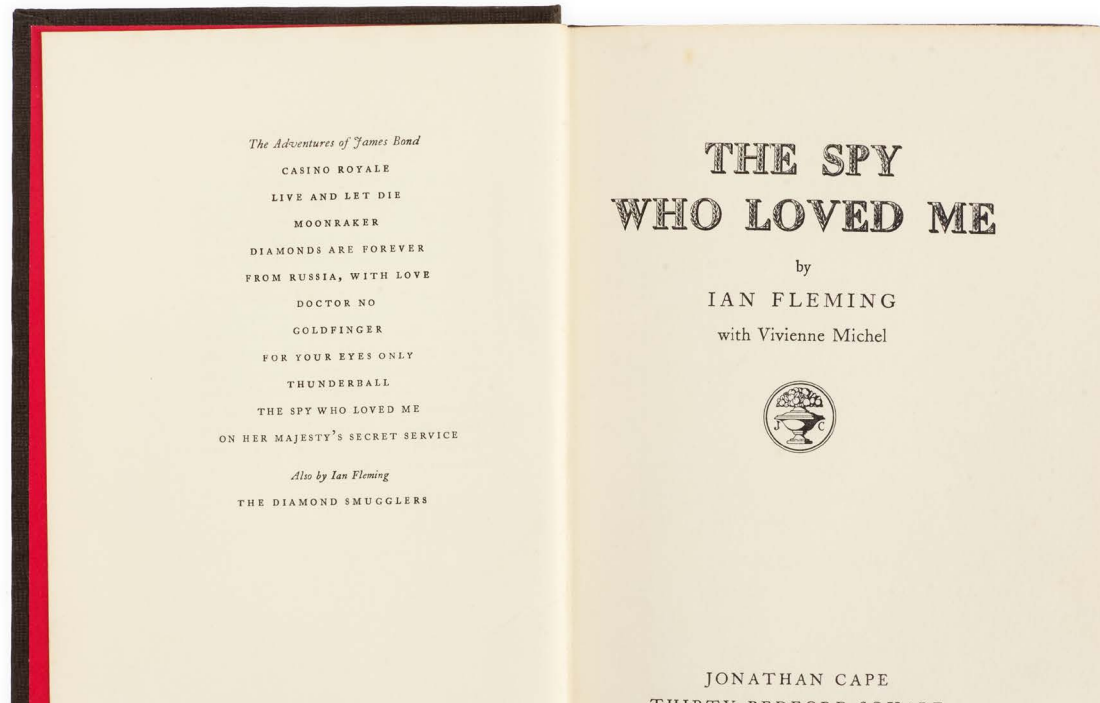
10. FLEMING, Ian. *The Spy who loved me*. London, Jonathan Cape, 1962.

8vo, pp. 221; a fine copy in the original grey-brown boards, dagger stamped to upper cover in silver and blind, spine lettered in silver; in a near-fine first issue jacket designed by Richard Chopping (price '15s. net' not clipped); two small nicks at foot of spine, slightly bumped at head, small crease to upper cover. **£1250**

First edition, first impression, of the only Bond novel narrated in the first person by the twenty-three-year-old Canadian Vivienne Michel, a lover of Bond's.

Michel is credited as Fleming's co-author on the title. 'This is the story of who I am and how I came through a nightmare of torture ... to a dawn of ecstasy. It's all true – absolutely. Otherwise Mr Fleming certainly would not have risked his professional reputation in acting as my co-author and persuading his publishers, Jonathan Cape, to publish my story' (p. 1).

Gilbert A10a (1.1).



Divine Lovers

11. **JAYADEVA; Friedrich MAJER, *translator*.** *Gita-Govinda*, ein Indisches Singspiel ... aus der Ursprache ins Englische von W. Jones, und aus diesem ins Teutsche übersetzt, und mit einigen Erläuterungen begleitet ... *Weimar, im Verlage des Landes-Industrie-Comptoirs, 1802.*

8vo, pp. 84; with copper-engraved frontispiece 'Krischna' by C. Müller, and copper-engraved vignette 'Kama' to title; a very good copy in contemporary paste-paper boards, gilt-lettered red paper spine label, edges red; extremities worn, some rubbing to covers, red sealing wax to endpapers. **£475**

First and only separate edition of this uncommon German translation of *Gita Govinda*, a Sanskrit lyric poem by the twelfth-century Indian poet Jayadeva recounting the divine love of the Hindu deities Krishna and Radha.

'The *Gitagovinda* explores the ebb and flow of divine love between Radha and Krishna, portraying their estrangement, longing, and joyful reunion through a cycle of lyrical songs and narrative verses that express jealousy, devotion, remorse, and passionate union ... [It] is the earliest-known poem dealing with the theme of the divine lovers' (*Encyclopaedia Britannica*).

This, the first full translation into German, was the work of Friedrich Majer (1772–1818), an associate of Goethe at Weimar and a significant influence on Schopenhauer. Majer avidly collected material relating to India and lectured on the subject; 'as the author of essays on Hindu mythology, translations of Sanskrit works, and mythological reference works, Majer became the chief German purveyor of Indic knowledge in his time' (Wilson, p. 42). Majer translated the poem from William Jones's English rendering (first published in the *Transactions of the Asiatic Society, Calcutta*, in 1792), which he nevertheless criticises for turning the text into an 'epic idyll' to suit European tastes. Friedrich von Dalberg's abridged German version appeared in the same year.

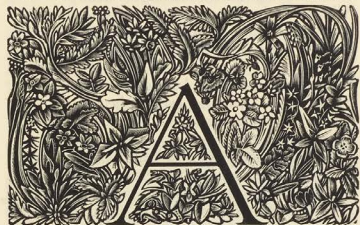
OCLC finds only two copies in the UK (BL and Cambridge University Library) and only one in North America (Brown).

See Wilson, 'Friedrich Majer: romantic Indologist' in *Texas Studies in Literature and Language* 3:1 (1961), pp. 40–49.





THE FIRST BOOK OF ENDYMION



THING OF BEAUTY
IS A JOY FOR EVER :

ITS LOVELINESS increases ; it WILL NEVER
Pass into NOTHINGNESS ; but still will KEEP
A BOWER QUIET FOR US, AND A SLEEP
Full of sweet dreams, & health, & quiet breathing.
Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er darkened ways
Made for our searching : yes, in spite of all,
Some shape of beauty moves away the pall
From our dark spirits. Such the sun, the moon,
Trees old, and young, sprouting a shady boon
For simple sheep ; and such are daffodils
With the green world they live in ; and clear rills
That for themselves a cooling covert make
'Gainst the hot season ; the mid forest brake,
Rich with a sprinkling of fair musk-rose blooms :
And such too is the grandeur of the dooms



ENDYMION



THE THIRD BOOK OF ENDYMION



THERE ARE WHO LORD IT
O'ER THEIR FELLOW MEN

With most prevailing tinsel : who unpen
Their baaing vanities, to browse away
The comfortable green and juicy hay
From human pastures ; or, O torturing fact !
Who, through an idiot blink, will see unpack'd
Fire-branded foxes to sear up and singe
Our gold and ripe-ear'd hopes. With not one tinge
Of sanctuary splendour, not a sight
Able to face an owl's, they still are dight
By the blear-eyed nations in empurpled vests,
And crowns, and turbans. With unladen breasts,
Save of blown self-applause, they proudly mount
To their spirit's perch, their being's high account,
Their tiptop nothings, their dull skies, their thrones
Amid the fierce intoxicating tones
Of trumpets, shoutings, and belabour'd drums,
And sudden cannon. Ah ! how all this hums,
In wakeful ears, like uproar past and gone—
Like thunder clouds that spake to Babylon,

WITH ENGRAVINGS BY
JOHN BUCKLAND WRIGHT
PRINTED IN GREAT BRITAIN AT
THE GOLDEN COCKEREL PRESS

‘A Thing of Beauty is a Joy For Ever’

12. KEATS, John. *Endymion*. A poetic romance ... with engravings by John Buckland-Wright. [*London*,] *The Golden Cockerel Press*, [1947].

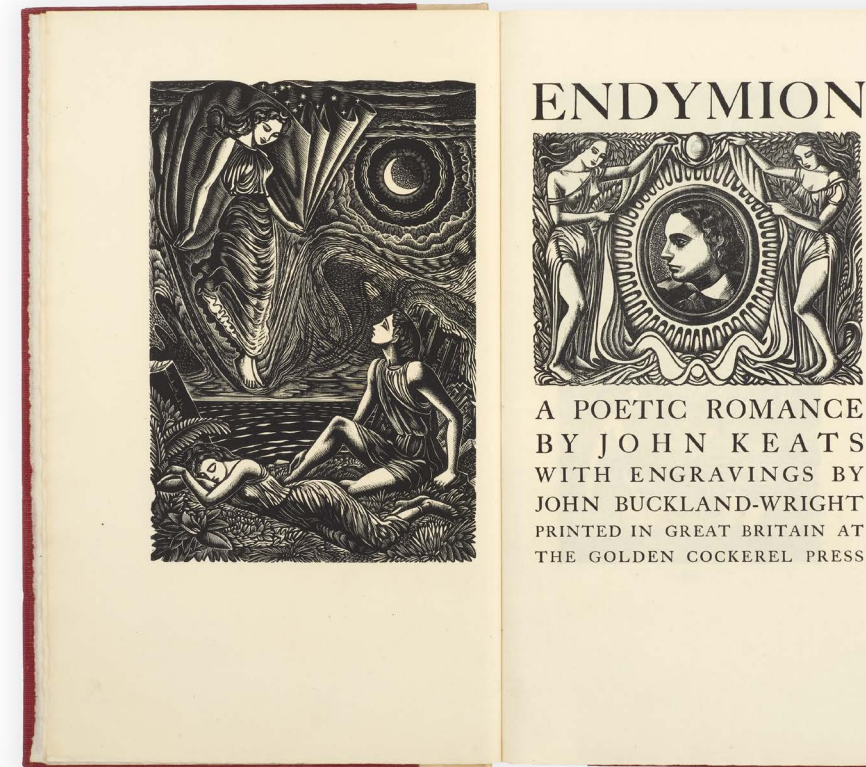
Folio, pp. 150, [2]; with a frontispiece and 55 woodcut illustrations by Buckland-Wright, some full-page, no. 200 of 500 copies; a few leaves slightly foxed (as often with this work), else a very good copy in the publisher's quarter vellum and red boards, stamped gilt. £1750

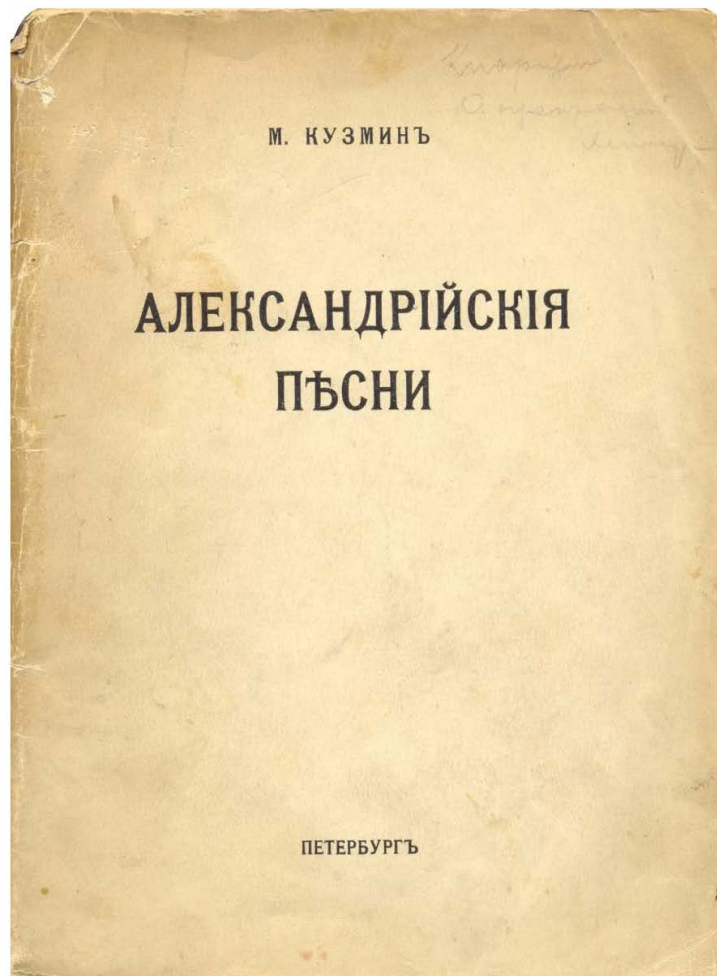
No. 200 of 500 copies of the Golden Cockerel *Endymion*, Buckland-Wright's greatest work and one of the most important Golden Cockerel publications.

Written by Keats in 1817, and first published in 1818, the poem tells 'the story of Endymion, "the brain-sick shepherd-prince" of Mount Latmos, who falls in love with Cynthia, the moon, and descends to the depths of the earth to find her. There he encounters a real woman, Phoebe, and giving up his pursuit of the ideal he falls in love with her. She, however, turns out to be none other than Cynthia, who, after luring him, weary and perplexed, through "cloudy phantasms", bears him away to eternal life. With the main story are woven the legends of Venus and Adonis, of Glaucus and Scylla, and of Arethusa' (OCEL).

Begun in 1943 but not completed until late 1947, the Golden Cockerell *Endymion* was printed in a limited edition of five hundred copies, the first hundred specially bound in full vellum, the others in either brown buckram or red as here.

Franklin, p. 229.





‘Exultant Boasts of Love

13. KUZMIN, Mikhail Alekseevich. Александрійскія Пѣсни [*Aleksandriiskii pesni*; ‘Alexandrian songs’]. *St Petersburg, “Prometei”, [1921]*.

8vo, pp. 74, [4 (advertisements)]; a good copy in the original printed wrappers, dust-soiled, spine worn and chipped at head and tail; with a contemporary gift inscription in ink to flyleaf, quoting from the first poem of the second cycle in the collection, ‘Liubov’ [Love]. **£400**

First separate edition of Kuzmin’s *Alexandrian Songs*, originally published as part of his first collection, *Nets*, in 1908.

‘Kuzmin’s fame as a poet rests largely with his cycle “Alexandrian Songs” (1905–1908). These are love poems with different personas, male and female, mostly homoerotic, stylized to reflect the sensibility of Alexandria in the age of Hadrian. One subcycle tells of a Roman soldier enamored of a distant Antinous, whose beauty overwhelms him at first sight. The poems are in unrhymed free verse, one of the few real successes in the writing of Russian free verse. The moods of the Mediterranean metropolis, its sights, sounds, and smells, provide a rich background to ingenuous and mostly serene declarations, confessions, and exultant boasts of love. The whole spirit of “Alexandrian Songs” is a credit to Russian poetry’s ability to project a sensibility so totally alien to Russian life’ (Terras).

Tarasenkov, p. 198; not in Kilgour.

‘Love, Sex, and ‘Beauty

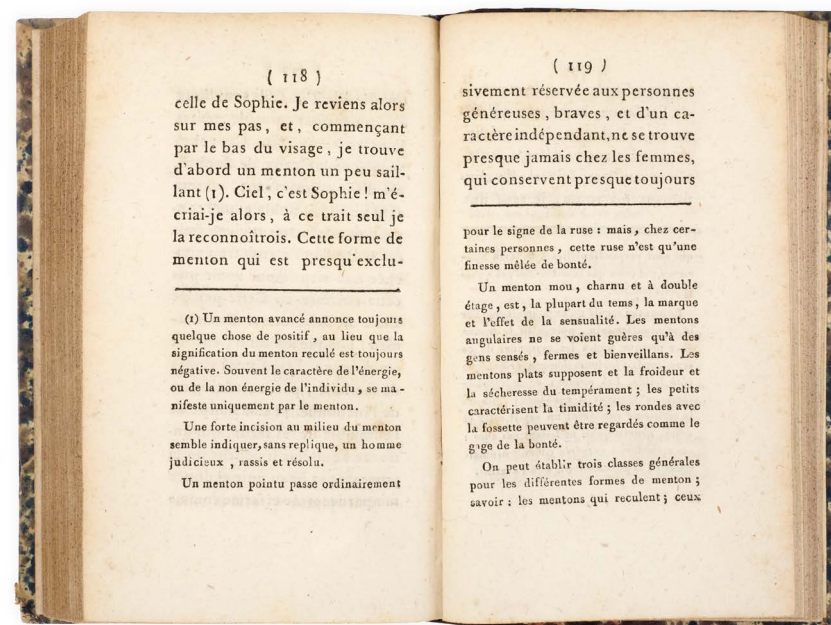
14. [LOVE.] Voyage sentimental et philosophique autour du corps d'une femme. Par D.K. de L Premier [– Second] volume. *Paris, à l'imprimerie du Journal de l'instruction publique, an XIII (1805).*

Two vols in one, 12mo, pp. [4], iv, 207, [1 (blank)]; [2], 207, [1 (blank)]; occasional slight spotting and foxing, a couple of small marginal paperflaws, small wormtrack to inner margins of pp. 77–84; a very good copy in late nineteenth-century calf-backed sprinkled boards, spine lettered and decorated in gilt; a little wear to corners, slight rubbing to extremities; small blue ink stamp to verso of half-title. **£1500**

First and only edition of a remarkable and rare work, at once a love story and a dissertation on spiritual and physical love, sex, physiognomy, and beauty.

The love story follows the adventures of Alexandre de Fontenay, the narrator, and Sophie de Norval, from their first shy encounter in a chateau, to the consummation of their marriage. The supporting cast of characters includes a kindly father, a difficult aunt, a gentle abbess, and a dastardly guardian, and there is separation, kidnapping, imprisonment, and loss along the way.

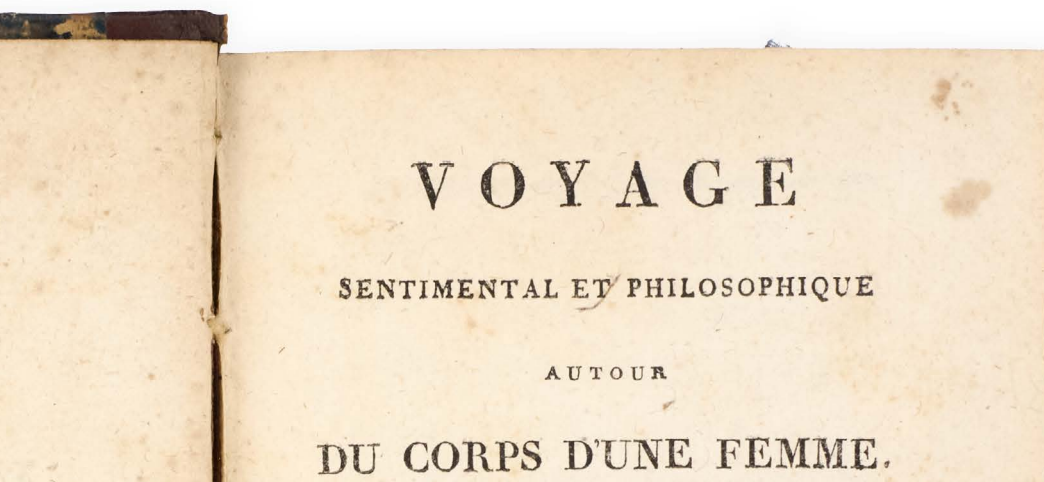
The voyage motif of the title sees Alexandre slowly discover Sophie's body as they grow more intimate: there is an erotic description of the beauty of her breasts seen for the first time through her underclothes, and an appreciative passage on the manliness of her legs and arms.

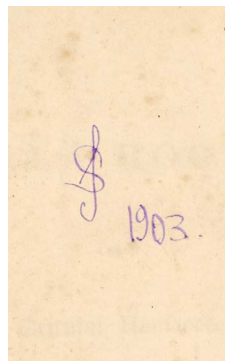
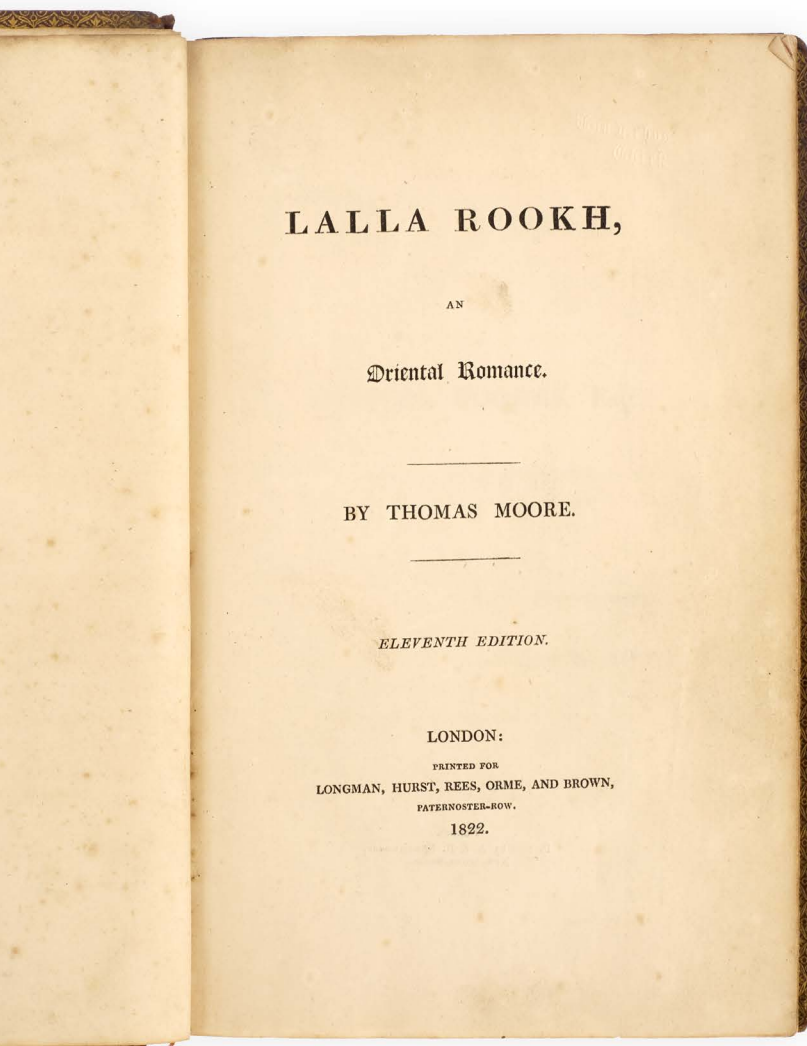


When Sophie visits Alexandre in a pitch-black prison, he can only recognise her by touch, his hands travelling across her beloved face, from her hair to her chin, lips, nose, forehead, and eyebrows. This passage is remarkable for its extensive accompanying footnotes on physiognomy, on the subjectivity of beauty, and on different conceptions of it across the globe, with quotes from Rousseau, Buffon, Lavater, and Winckelmann.

The narrative is interspersed with plenty of theorising on love and sex, contrasting for example the appreciation of a beautiful woman by a cultured and imaginative man with the lust of a licentious brute. The role of friendship, sympathy, the senses, and the imagination are also discussed, alongside elegance in movement and dress as mirrors of moral qualities. In a chapter on initiating sexual relations – described in keeping with the title as 'la permission de voyager' – the narrator states his preference for women of 'sense' and 'heart', like Sophie, whose 'permission' must be hard won.

No copies located on OCLC. CCfr finds one copy only, at BM Rouen. Gay Lemonnyer III 1377 (attributing authorship to 'W. Duckett, de Londres'); not in Kearney or Pia.





Sassoon's Copy

15. MOORE, Thomas. *Lalla Rookh, an Oriental Romance ...* eleventh Edition. *London*, [A. & R. Spottiswoode for] Longman, Hurst, Rees, Orme, & Brown, 1822.

8vo, pp. [4], 397, [1]; light spotting in places, but a very good copy; in contemporary russia, spine gilt in compartments with gilt maroon morocco lettering-pieces, marbled edges, grey-green endpapers; a little worn at extremities with a few minor scuffs, neat repairs to joints and spine; nineteenth-century pencil inscription 'To the Tyn y rhos Library' to front free endpaper and subsequent 'Tyn y. rhos. / Chirk' blind stamp to title, ink monogram of Siegfried Sassoon dated 1903 to front flyleaf and his booklabel to front free endpaper verso.

£450

An early edition of Thomas Moore's popular orientalist poem *Lalla Rookh*, owned by a young Siegfried Sassoon.

The best-known work of the Irish poet Thomas Moore (1779–1852), *Lalla Rookh* is a series of four verse romances linked by a frame narrative in prose, telling of the journey of the Indian princess Lalla Rookh from Delhi to Kashmir, to be married to the King of Bucharía. The princess and her party are entertained on their travels by the romances of the Kashmiri poet Feramorz, with whom Lalla Rookh falls in love, and who is eventually revealed to be the king to whom she is betrothed.

One of the most popular books of the century, it went through six editions in 1817 alone, and no fewer than thirty by 1842; it was translated into Italian, French, German (with music by Robert Schumann), Polish, Swedish, Dutch, and Spanish (all by 1836), and subsequently into Danish and Telugu.

This copy belonged to the future war poet Siegfried Sassoon (1886–1967) while still a schoolboy at Marlborough College; the subsequent booklabel suggests that it remained with him into later life.

Duelling for Love

16. OHNET, Georges; *Lady GODOLPHIN OSBORNE, translator.* The Battles of Life. The Ironmaster. From the French of Georges Ohnet ... by Lady G[odolphin] O[sborne]. Authorized Translation ... London, Wyman & Sons ... 1884.

Three volumes, 8vo, pp. I: [vi], 255, [1 (blank)]; II: [iv], 248; III: [iv], 245, [3], with all half-titles; a few small marks; but a very good set, partially uncut, in the original scarlet cloth decorated in black and blind, spines lettered gilt; slightly faded, a couple of wormholes to joints. £450

First edition in English of this bestselling novel intended for a female readership, translated from the French by Lady William Godolphin Osborne, printed amidst the translator's contentious copyright lawsuit against the publisher Henry Vizetelly, who had issued a rival translation in the same year.

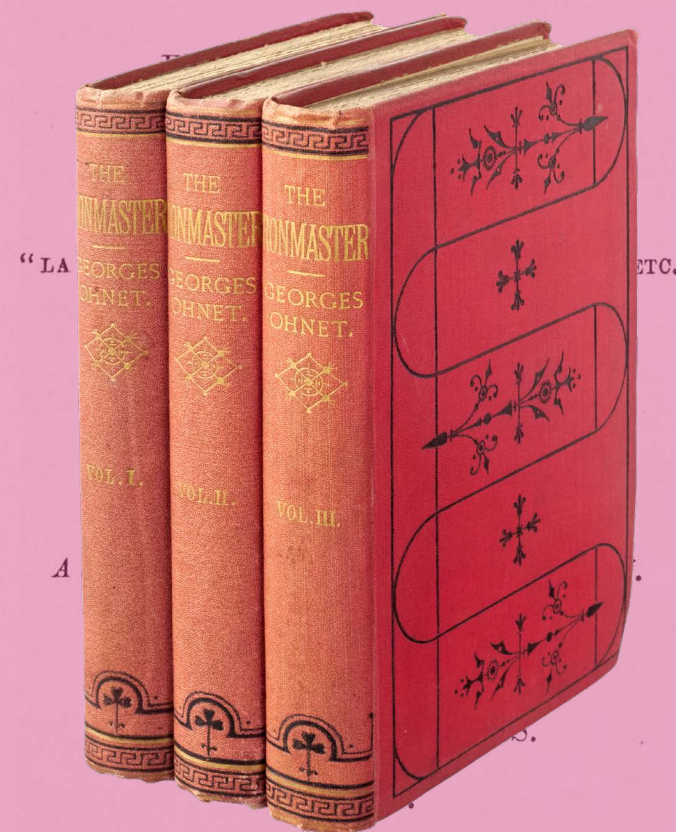
Le maître de forges (1882), the most popular of a series of novels published by Ohnet under the title 'Les batailles de la vie', was a bestseller of French nineteenth-century sentimental fiction, and no less successful in England. 'The nobly-born heroine [Claire de Baulieu] is jilted by her ducal fiancé and marries the rich ironmaster Philippe Derblay, who has all the virtues except an apostrophe in his name' (*Oxford Companion to French Literature*, p. 439). Claire realises her love for Derblay only when he enters into a duel with the duke. The 'Lady G.O.' who translated the present edition is thought by Allibone to be Mary Catherine Headley, Lady William Godolphin Osborne (m. 1859), although

the translation is elsewhere attributed to Georgiana Augusta Henrietta Godolphin Osborne (*née* Elphinstone), daughter of Hester 'Queeney' Thrale.

Although Lady Osborne had obtained the exclusive rights to translate *The Ironmaster* and Ohnet's *Countess Sarah* into English, unauthorised English translations of both works by Ernest Vizetelly, son of the publisher Henry Vizetelly, would be published a few months later. Osborne sued Vizetelly for infringement, but she was ultimately unsuccessful as her translation of *Countess Sarah* appeared more than twelve months from the day of registration of the foreign work; Vizetelly continued to advertise his translation despite an injunction, upon discovery of which Lady Osborne exclaimed 'Seize him by the collar and send him to gaol!' (*Times Law Reports* I (1885), p. 18). Although she was able to nullify her agreement with the translator for *The Ironmaster*, her claim was dismissed with regard to *Countess Sarah*.

Not in Sadleir; only a yellowback in Wolff (under 'Hénot'). See *Journal du droit international privé et de la jurisprudence comparée* 19 (1892), pp. 716–7.

THE BATTLES OF LIFE. THE IRONMASTER.



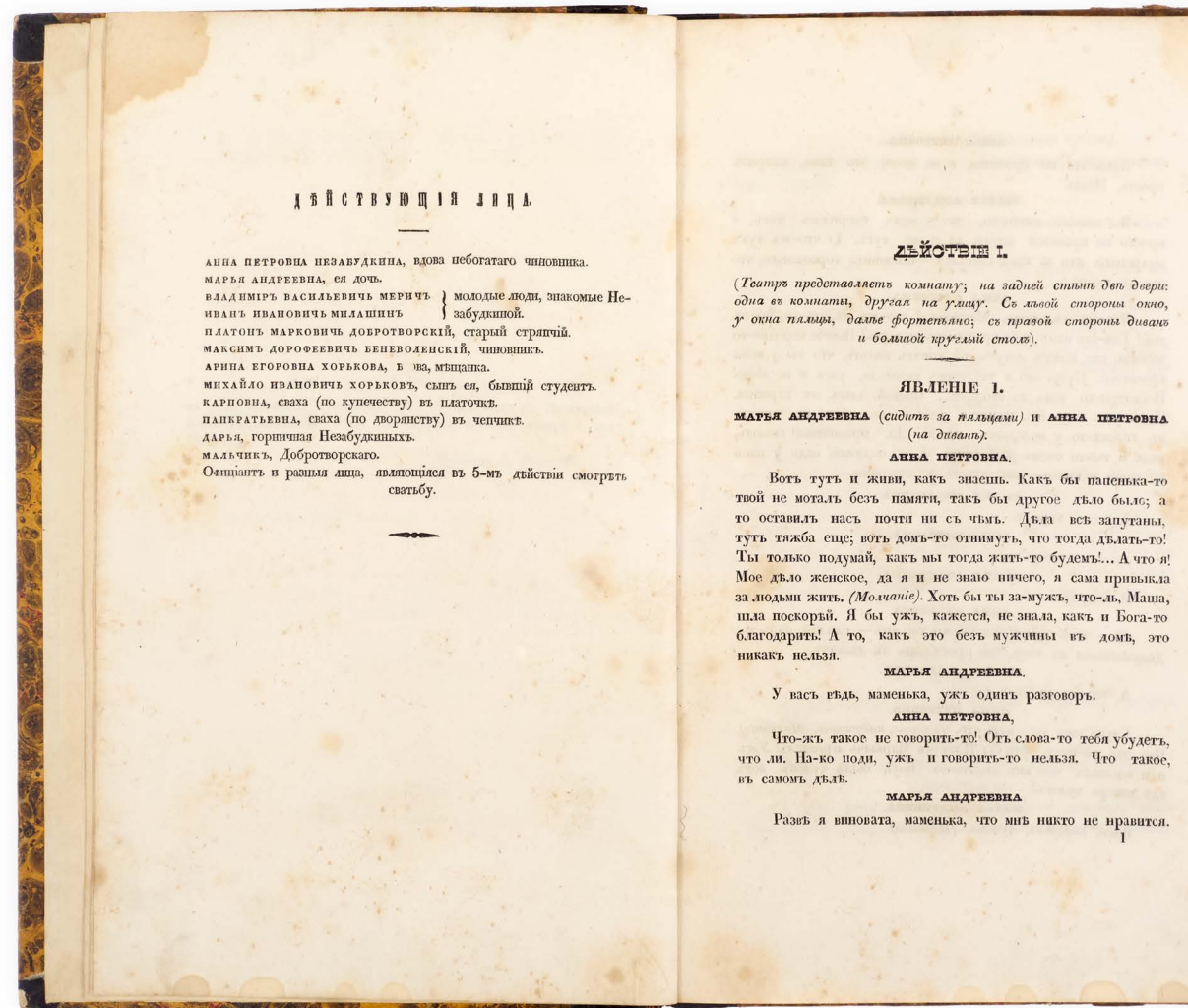
LONDON :
WYMAN & SONS, 74–76, GREAT QUEEN ST.
LINCOLN'S-INN FIELDS.
1884.

Marrying for Money

17. OSTROVSKY, Aleksandr Nikolaevich. Бѣдная Невѣста. Бѣдная невеста, комедія въ пяти дѣйствіяхъ. [*Bednaya Nevesta, komediya v pyati deistviyakh*; 'The poor bride, a comedy in five acts']. Moscow, Stepanov, 1852.

Large 8vo, pp. 128; some light spotting and staining; but a very good copy in Russian contemporary quarter sheep with orange pseudo-marbled sides, spine lettered in gilt; minor repairs to spine. £4000

First separate edition, rare, of the second play by one of the leading Russian playwrights of the nineteenth century, drawing attention to the plight of young women who forced to marry for money rather than love, thought by Turgenev to be one of Ostrovsky's finest works.



БѢДНАЯ НЕВѢСТА,

КОМЕДІЯ

ВЪ ПЯТИ ДѢЙСТВІЯХЪ.

А. Островскаго.

Суженію конемъ не обвѣдши.

МОСКВА.

Въ типографіи Степановой.
1852.

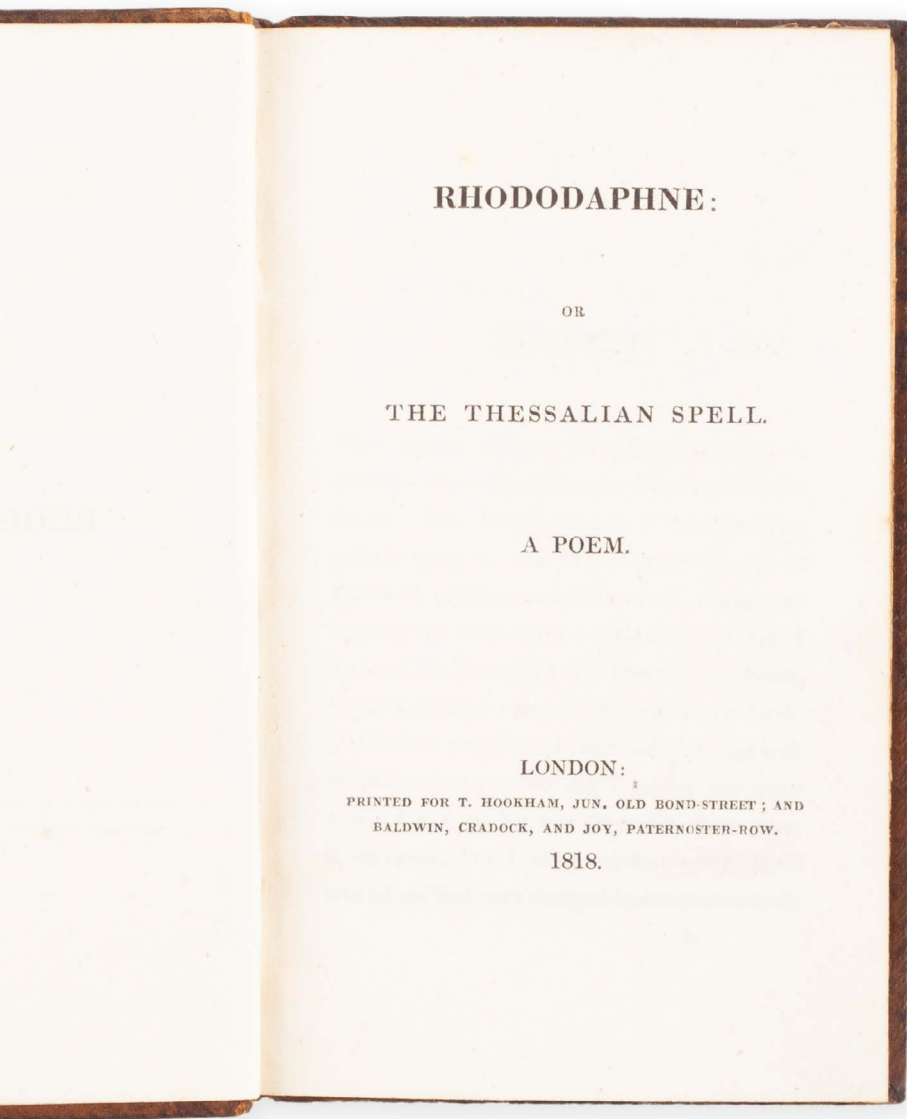
Ostrovsky (1823–1886), author of some forty-seven plays, 'almost single-handedly created a Russian national repertoire. His dramas are among the most widely read and frequently performed stage pieces in Russia' (*Encyclopaedia Britannica*). *The Poor Bride*, his second play, was first published in the literary magazine *Moskvityanin* (*The Muscovite*, edited by Mikhail Pogodin) earlier in 1852 and tells the story of Marya Andreyevna, the dowry-less daughter of a widow who has no choice but to marry an older businessman.

Initially banned from production by the censor for its undercurrents of social criticism, *The Poor Bride* was one of Ostrovsky's first plays to be produced on stage, at the Maly Theatre, Moscow, in 1853. From this date until his death no year passed without a new play by Ostrovsky appearing on the stage of the Imperial theatres.

'*The Poor Bride* realistically shows the unfortunate position of women in Ostrovsky's time, whose only hope of economic security was in marrying for money, not love. Though at moments the author parodies the romantic archetype, he states no thesis, but merely implies one in the relentless realism characteristic of both his first plays' (Terras).

OCLC records six copies only, of which five in the US (Columbia, Indiana, Kansas, LoC, UNC Chapel Hill), and one in Australia (Melbourne); no copies traced in the UK.

Not in Kilgour or Smirnov-Sokol'skii.



Supernatural 'Interference' in 'Earthly' Love

18. PEACOCK, Thomas Love. *Rhododaphne: or the Thessalian Spell. A Poem.* London, T. Hookham, Jun., and Baldwin, Cradock, and Joy, 1818.

12mo, pp xi, [1], 181, [1]; with half-title and the separate fly-titles to *Rhododaphne*, each of the seven cantos, and the notes; a particularly fine copy, in contemporary speckled calf, spine gilt, black gilt morocco title-piece; with the bookplate and ownership inscription of Frances Anne Vane Tempest, Lady Londonderry. **£750**

First edition of Peacock's last and most ambitious poem, inspired by his enthusiasm for Greek poetry in the company of Shelley. A mythological narrative set in ancient Thessaly, *Rhododaphne* tells the story of the shepherd boy Anthemion, in love with the mortal girl Calliroë, and of the nymph Rhododaphne, who carries him off to her enchanted palace. When Rhododaphne is destroyed by Heavenly or Uranian love – pure passion for the good and the beautiful – the mortal lovers are reunited.

As a poet Peacock had anti-Romantic neoclassical leanings, most clearly expressed in his 1820 essay 'The Four Ages of Poetry', with its attacks on the regressive primitivism of the first-wave Romantics Scott, Byron, and Wordsworth. Nevertheless, *Rhododaphne* was a notable influence on Keats, especially his *Lamia*. Mary Shelley transcribed the poem for Peacock in December 1817 (when they were all living at Marlow), and Keats is likely to have read it in manuscript at that time, but it was also in print well before the writing of *Lamia*. Shelley, too, shared this appreciation for *Rhododaphne*, and in an enthusiastic review written for *The Examiner* just before his final departure for Italy but never published, described it as 'the transfused essence of Lucian, Petronius and Apuleius'.

Provenance: with the ownership inscription of Anglo-Irish heiress Frances Anne Vane, Marchioness of Londonderry (1800–1865), patron of Benjamin Disraeli and great-grandmother of Sir Winston Churchill.

Ashley Library, III, 202; Harrold, 'Keats's *Lamia* and Peacock's *Rhododaphne*', *Modern Language Review*, LXI (1966), pp. 579–84.

Satire and Smut

19. PETRONIUS ARBITER, Titus. *Satyricon*; et diversorum poetarum lusus in Priapum, cum selectis variorum commentariis. Accedunt Pervigilium Veneris, Ausonii cento nuptialis, Cupido cruci-affixus. Atque alia nonnulla, notis doctorum virorum inlustrata, accurate Simone Abbes Gabbema. *Utrecht, Gijbert van Zijll and Dirck van Ackersdijck, 1654.*

8vo, pp. [xiv], 56, [16], 252, [12], 130, [6]; engraved frontispiece, woodcut printer's device to title-page, woodcut initials and tailpiece, woodcut illustrations of cymbals to C1^r; frontispiece slightly defective and almost detached, light damp-staining to head of gutter of first few quires, paper flaw to head of (a4), (a8) slightly worn with small hole in text, slight water-damage to last third of volume, but a good copy; bound in contemporary Dutch vellum over thin wooden boards, spine with author's name in manuscript, yapp edges; binding a little soiled, vellum detaching from boards along edges (flattening the yapp edges), a few cracks to boards. £350

A volume of Silver Age satire and lewd lyrics with fourth-century Virgilian verses.

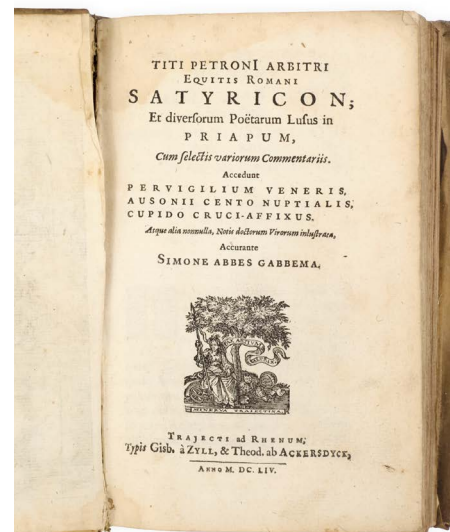
The *Satyricon* is 'an elegant first-person prose narrative interspersed with poems of various length, the adventures of the comic rogue Encolpius ("Mr. Groin") and his companions as they travel around the Bay of Naples in search of a hedonistic life and a free meal ... He exploits the sexual and satirical encounters of Encolpius with teachers of rhetoric, orgiastic priestesses, excessively wealthy freedmen, mediocre poets, nymphomaniac ladies, useless witches, and unscrupulous legacy hunters to poke fun at the social, religious, cultural, and aesthetic issues of his time' (*Oxford Bibliographies*). The identification of the Petronius responsible for this text is still somewhat in doubt; the manuscript and this edition identify him as Titus Petronius Arbiter, but Titus Petronius Niger (a courtier during Nero's reign) and Gaius Petronius Arbiter are also suggested.

Petronius's Latin novel is accompanied by other lustful and witty Latin poems: the *Priapeia*, the late antique *Vigil of Venus*, and two works by the fourth-century writer Ausonius; the wedding *Cento* (essentially a series of extracts from Virgil compiled at the behest of the Emperor Valentinian) and a poem about Cupid's visit to the Underworld, where he is attacked by women who died for love, based on a fresco which Ausonius saw in the dining room of a villa in Trier (and also heavily based on Virgil). The *Carmina Priapeia*, a collection of eighty obscene, mocking and witty verses relating to the god Priapus, was probably written (or assembled) sometime towards the end of the first

century AD. This is the first appearance in print of the composite commentary on the *Priapeia* based on those of Joseph Justus Scaliger, Caspar Schoppe, and Friedrich Lindenbruch.

This is one of two classical texts produced by Simon Abbes Gabbema (1628–1688), a Frisian scholar; he also edited the poems of Catullus and Tibullus (Utrecht, 1659), but most of his publications were of his own poetry and works on the history of Frisia.

USTC 1824973; STCN 832309613.



THE
SORROWS OF WERTER:

A
P O E M.

BY
AMELIA PICKERING.

HERE LIES A YOUTH BORNE DOWN WITH LOVE AND CARE;
HE COULD NOT LONG HIS DELIA'S LOSS ABIDE;
JOY LEFT HIS BOSOM WITH THE PARTING FAIR;
AND WHEN HE DURST NO LONGER HOPE—HE DIED.

HAMMOND.

L O N D O N:
PRINTED FOR T. CADELL, IN THE STRAND.

M.DCC.LXXXVIII.

Dying for Love

20. PICKERING, Amelia. *The Sorrows of Werter: a Poem ... London, T. Cadell ... 1788.*

4to, pp. xxii, 69, [1 (blank)]; with half-title and a 16-pp. list of 961 subscribers; first few leaves creased and slightly dust-soiled at lower corner; else a very good copy, uncut, in the original blue-grey wrappers and tan paper spine; edges frayed, a few chips to spine. **£1200**

First edition of this retelling of Goethe's *Sorrows of Young Werther*, here giving a voice to Charlotte, preceded by a list of nearly one thousand subscribers, largely from Bristol and London.

Pickering's (1747–1814) poem, laid out in thirteen elegiac epistles, presents Werther's love as pure and his death as a heroic act of love, and Charlotte as 'ideal heroine of sensibility', giving Charlotte a voice, 'if rather weakly moralistic, and to Werther suffering which is acute, credible and unhysterical' (Conger). 'The Sorrows of Werter' was one of a spate of works in English and German founded on Goethe's novel, including poems by Charlotte Smith (*Elegiac Sonnets*) and Mary Robinson ('Elegy to the Memory of Werter'), both subscribers here. Other subscribers include Joshua Smith and Mrs Smith (their daughter, Emma, married Jane Austen's nephew and biographer, James Edward Austen-Leigh), and Henry Addington, Prime Minister from 1801 to 1804.

Both Pickering and Smith came under fire by contemporary critics for their sympathetic portrayal of Werther's suicide: Charles Moore's 1790 *Inquiry into the Subject of Suicide* accuses both of 'lowering the standard of right and wrong, by giving "soft names" to crimes of magnitude – and such Werther's certainly were'. Mary Wollstonecraft was likewise unenthusiastic about Pickering's work, albeit for different reasons. 'To pity Werther we must read the original ... The energy ... is lost in this smooth, and even faithful, imitation ... Werther is dead from the beginning: we hear his very words; but the spirit which animated them is fled ...' (*Analytical Review*, January 1789).

ESTC T107336; Speck Collection 1155. See Conger, 'The Sorrows of Young Charlotte: Wether's English Sisters 1785–1805', in *Goethe Yearbook* 3 (1986), pp. 21–56.

[xxii]

Mrs. Wray.	Y.
Mr. Winter.	Mrs. Young.
Mrs. J. Warre.	Lady Yates.
Mrs. M. Woodford	Miss Young.
Mr. Walker.	Miss E. Young.
Rev. Mr. Webster.	Miss S. Young.
Rev. Mr. Whalley.	Timothy Yeates, Esq.
Mrs. Wainwright, Hatton-Street.	Rev. Charles Yalden.

T H E

S O R R O W S O F W E R T H E R .

L E T T E R I .

W E R T H E R T O * * * * * .

C O N T E N T and Peace have rear'd their quiet cell

Within the shades of Walheim's fair retreat :

Charm'd with their smiles, which know to charm so well,

Here, oh my friend, I fix my rustic seat.

B

Here

‘The Almanack of Love is the Almanack of the Devil’

21. [SAURIN, Bernard-Joseph, *attributed.*] *Le nouvel an, poëme heroï-fou.* ‘A Brochuro-manie, l’an du deluge des Almanachs’, [*i.e. Paris?*], 1751.

18mo, pp. 55, [1 (blank)]; woodcut tailpieces, typographic headpieces; marginal dampstaining throughout, oilstain at inner margin of pp. 10–11; but a good copy in nineteenth-century sheep-backed boards with marbled sides; superficial splits to joints, small losses to front boards and spine, endcaps chipped. £950

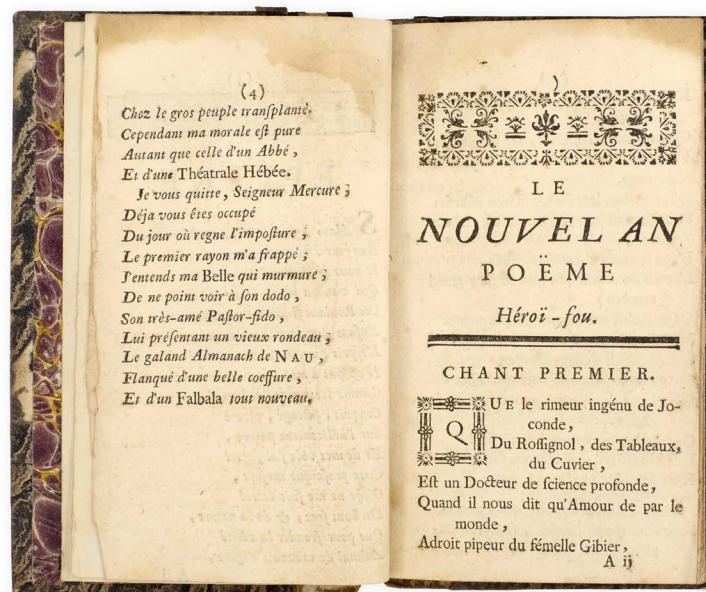
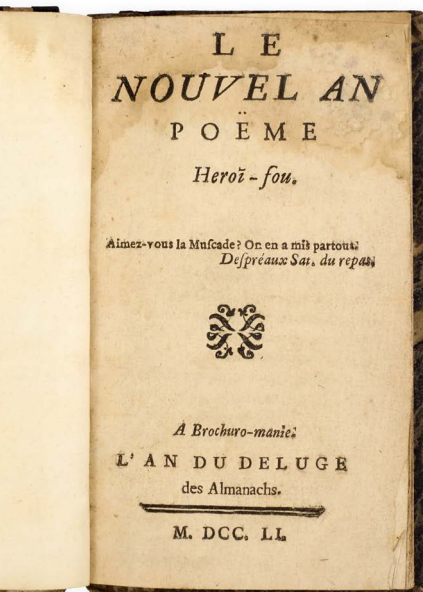
An extremely rare satirical tale of two lovers in nine *chants*, fictitiously printed in ‘Brochuromania’ during the ‘year of the deluge of almanacks’, satirising the craze for literary almanacks in eighteenth-century France.

The work is attributed to Saurin (1706–1781), a lawyer, playwright, and poet, and a friend of the likes of Voltaire, Madame de Staël, and Montesquieu. The heroine, Agnes (known here as Licoris), cruelly spurns her admirer, the young Lindor, crushing his gift of oranges to a pulp; Love intervenes, telling Lindor that the ‘astrologers painted the progress, phases, and return of love; all happens as they predict’ (*trans.*), and provides him with a handsome morocco-bound almanack full of gallant tales written by an abbot.

Lindor, much inspired (‘It is in you and you alone, most powerful booklet, that will determine my happiness or eternal sorrow’ (p. 47, *trans.*)), leaves the almanack with Licoris, who is swayed by its contents and his ability to adapt its romantic language for his own benefit. Although the lovers enjoy temporary happiness, it is ultimately short-lived and clouded by Lindor’s deceit. A final note to the reader warns of the danger of over-reliance on the hollow expressions of love contained in the almanacks of the day: ‘Although this is fable, beautiful ladies, beware of almanacks; they conceal wicked things beneath pleasant almanacks. The almanack of love is the almanack of the Devil’ (p. 55, *trans.*).

There appears to have been another issue, undated, without the fictitious imprint and by a ‘M^{lle} ***’, with an engraved title (see Goncourt (1897), lot 628.2).

No copies traced outside France; not on OCLC or Library Hub. CCfr finds three copies, at Tours, Reims, and Chartres.



A Living Corpse – Bigamy and Faked Suicide

22. TOLSTOY, Lev Nikolaevich. Живой Трупъ. Драма въ 6 Дѣйствіяхъ и 12 Картинахъ. [*Zhivoi trup. Drama v 6 deistviakh i 12 kartinakh*; 'A Living Corpse. A Drama in 6 Acts and 12 Scenes']. Moscow, A. Ia. Petrov, [1911].

Small 8vo, pp. 3–66; somewhat browned and fragile, stitched and stapled in the original printed paper wrappers, with a portrait of Tolstoy to front cover, paste-over price slip to rear cover; wrappers soiled, spine worn and partly wanting, ownership inscriptions to covers and title.

[offered with:]

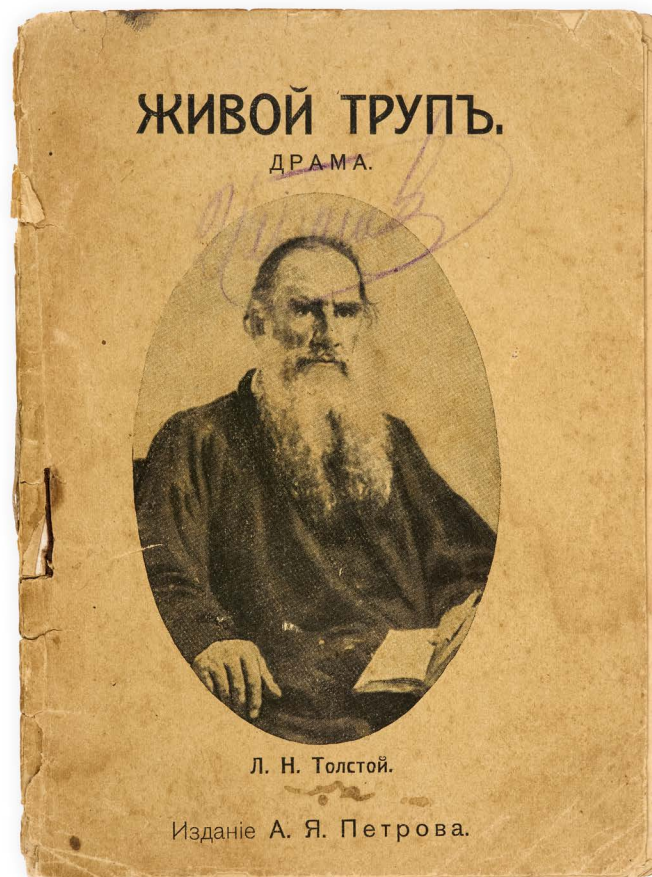
[—.] Не вечерняя заря. Цыганская пѣсня (Цыганский таборъ No. 62) исполняемая въ пьесѣ „Живой трупъ“ гр. Л.Н. Толстого. [*Ne vecherniaia zaria. Tsyganskaia pesnia ispolniaemaia v pès “Zhivoi trup” gr. L.N. Tolstogo. ‘No Sunset. A gypsy Song (Gypsy Camp no. 62) sung in the Play “The Living Corpse” by L.N. Tolstoy’*] ... Moscow and Leipzig, P. Iurgenson, [1911?].

Folio, pp. 3, [1], printed music, with a final page of advertisements, title with a red art nouveau border; slightly worn, with a few short marginal tears.

Together £1750

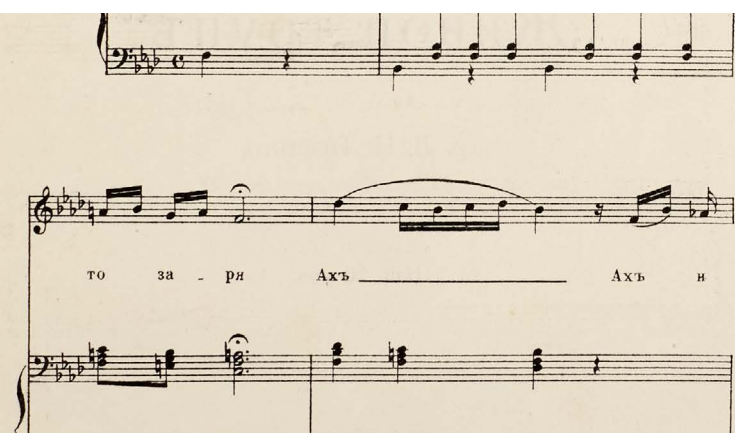
One of the earliest printings of Tolstoy's *Living Corpse*, one of a number of editions in 1911, the year it was first staged, posthumously, at the Moscow Arts Theatre, offered with a traditional Roma folk song included in the performance of Act II of *The Living Corpse*, first edition thus, scored here for piano and voice.





Aleksandra Tolstoy, the author's youngest daughter, explains the genesis of the play: 'Tolstoy saw *Uncle Vanya* played by the Moscow Art Theatre early in 1900 and, as he wrote in his diary, was much "upset". "There is no real action ... It is incomprehensible what Chekhov wanted to say anyhow". Yet having seen *Uncle Vanya*, Tolstoy was suddenly seized with the desire to write a play which had been in his mind since the middle of the nineties. He immediately made an outline, based on a [true] story ... It concerned a decent, upright woman married to a weak man, a drunkard. Abandoned by him, and in love with another man, the woman persuaded her husband, when he reappeared, to pretend suicide in order that she might remarry. When the fraud was discovered, she was charged with bigamy and was only at the last minute saved from life exile in Siberia. "It seems to me," Tolstoy wrote in his diary, "that in *A Living Corpse* there are notes inspired by Chekhov's work. Such is the secret of artistic creativeness"' (*Tolstoy: a Life of my Father* (1953), pp. 403–4).

Zhivoi trup was first printed in the weekly periodical *Russkoye Slovo* in September 1911, and simultaneously in a separate printing edited by Chertkov and published by Sytin; some alterations were made for its appearance in the *Posthumous Works* (1911–12). 'Tolstoy always admired gypsy singing ... He paid it rapturous tribute throughout his life, from his 1856 "Two Hussars" (*Dva gusara*) to his drama *The Living Corpse*, which features a gypsy chorus singing on stage' (Emerson, 'Tolstoy and Music', in *Anniversary Essays on Tolstoy* (2010), p. 10).





A 'Royal' Wedding?

23. [WEDDING PHOTOGRAPHY.] Javanese bride and bridegroom with members of the wedding party, likely royalty. *Indonesia, late 1860s.*

Albumen print, 26.3 × 21.7 cm, a little loss to one corner, 'Bruidspaar Bantam' on verso in pencil. **£750***

A portrait of a 'wedding couple' in the Javanese city of Bantam, dressed in elaborate wedding outfits.

A portrait by Isidore van Kinsbergen dated *circa* 1865 of the son of the Regent of Bandung shares a likeness to the bridegroom here. The headdress, necklace and other garments are also strikingly similar, suggesting this photograph marks a royal wedding. Likely photographers are Isadore van Kinsbergen and Simon Wilhelm Camerik.



‘Unrecorded Acrostic Nuptialia

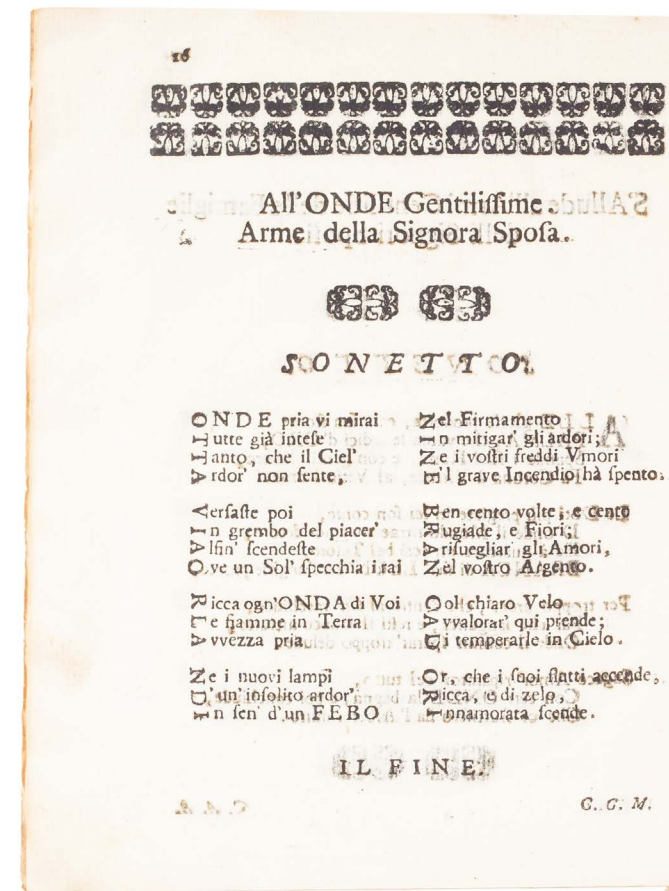
24. [WEDDING POETRY.] Applausi alli felicissimi sponsali dell'illustrissimo Sig. Cavaliere Deifebo Perini Brancadori, con l'illustrissima Signora Ottavia Orlandini. *Siena, Stamperia del Pubblico, 1699.*

8vo, pp. 16; woodcut head- and tailpieces to each page, and final sonnet printed as acrostic; contemporary manuscript correction to one word on p. 14; clean and fresh throughout; in later marbled wrappers. £350

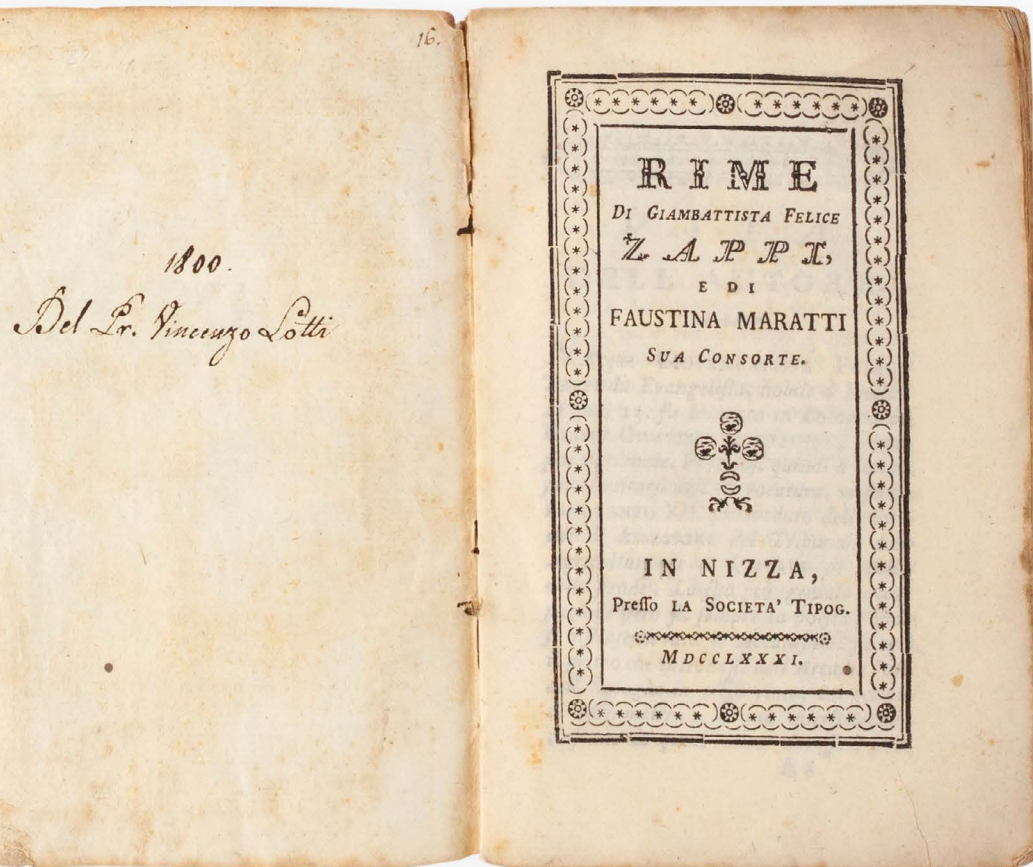
Seemingly unrecorded collection of sonnets written to mark the marriage of two Sienese nobles, Deifebo Perini Brancadori and Ottavia Orlandini. The fourteen sonnets, whose authorship remains unknown, take inspiration from the family name of the groom and aspects of the arms of both families, with the final sonnet spelling out the bride's married name (Ottavia Orlandini[ne] Brancadori) as an acrostic.

Deifebo Brancadori was an enthusiastic actor and director in plays and operas in Siena, and the wedding appears to have been quite an occasion, with the bride having a dancing tutor to coach her through the celebrations.

Not in Pinto *Nuptialia*; not recorded by OCLC or ICCU. See Reardon, *A Sociable Moment: Opera and Festive Culture in Baroque Siena* (OUP, 2006).



‘His–and–Hers ‘Verse



25. ZAPPI, Giambattista; Faustina MARATTI. *Rime di Giambattista Felice Zappi e di Faustina Maratti sua consorte. Nice, Société typographique, 1781.*

Small 8vo, pp. 128; title within typographic border, typographic headpieces; sporadic light foxing and spotting, a few small wormtracks at gutter, not affecting text; a good copy in contemporary blue wrappers, decorated with ink frame; title lettered to spine in manuscript; somewhat dust-soiled, spine worn and chipped with small loss to head; ownership inscription 'Del. Pr. Vincenzo Lotti' to front pastedown, dated 1800. **£200**

Uncommon Nice printing of the collected poetry of one of the most prominent literary couples of early eighteenth-century Rome, Faustina Maratti (1679–1745) and her husband Giambattista Zappi (1667–1719).

First published after Zappi's death in 1723, the collection consists of seventy-three poems by Zappi and thirty-eight by Maratti. The two had met through the Accademia degli Arcadi, of which Zappi, a lawyer by training, was one of fourteen founder members, and Maratti was one of the earliest female members (they were known by the academic pseudonyms Tirsi Leucasio and Aglauro Cidonia, respectively). Renowned amongst artists and poets in Rome and beyond, the Zappis hosted the likes of Georg Friedrich Händel, Domenico Scarlatti, Giovanni Vincenzo Gravina, and Giovanni Mario Crescimbeni.

The present printing is by the Société typographique in Nice, established in 1779 by the lawyer-turned-printer Charles Cristini (d. 1817), which specialised in the printing of Italian classics.

Provenance:

With the 1800 ownership inscription of the Ligurian priest Vincenzo Lotti, known for his scholarly histories of his native city of Taggia.

Outside continental Europe, OCLC finds four copies in the US (Harvard, Missouri, Wisconsin, Yale), and one in Australia (Sydney). No copies traced in the UK (Library Hub finds a single copy of another edition, also printed in Nice in 1781 but under a different title, at the BL).



Quaritch

Recent catalogues and lists:

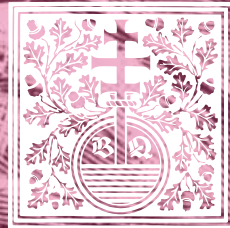
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