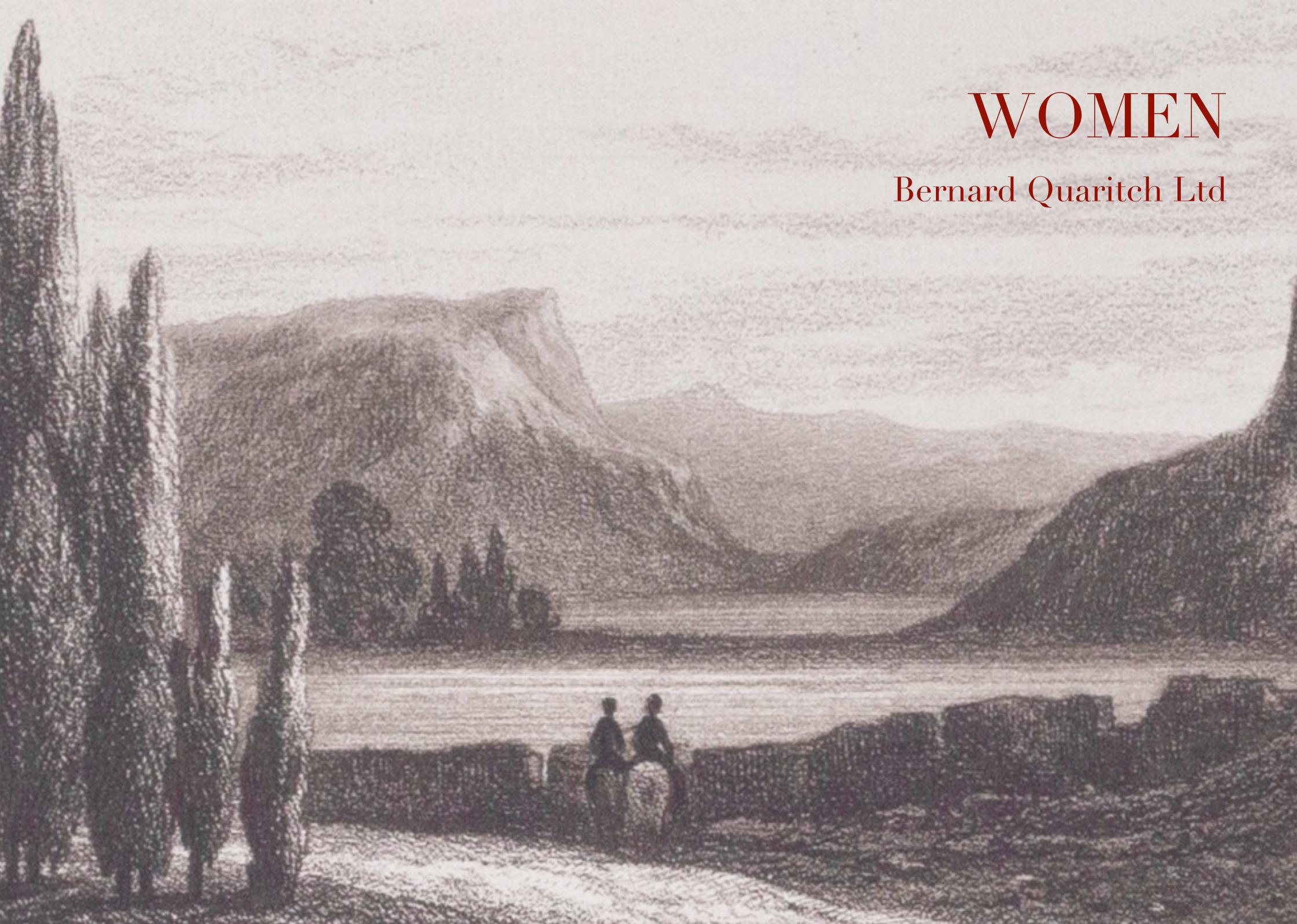


WOMEN

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This page image from item 29. [HAYWOOD, Eliza]. The Female Spectator

Rear cover image from item 24. [GARNERIN, Elisa]. Esatta descrizione del globo e paracadute

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Claim your rights

1. [AGRIPPA, Heinrich Cornelius]. De la grandeur et de l'excellence des femmes, au dessus des hommes. Ouvrage composé en Latin, par H.C. Agrippa. Et traduit en François, avec des Notes curieuses, & la vie d'Agrippa, Par ***. Paris, François Baruty, 1713.

12mo, pp. [42], 125, [4] table, [1] approbation, [3] privilege, [1] blank; woodcut device on title, woodcut headpieces; manuscript exlibris of Mlle Huré (?) at head of title-page; staining to title-page, some spotting in places, but largely clean and fresh; in contemporary wrappers, paper label at head of spine; wrappers stained, spine worn, edges rubbed. £1450

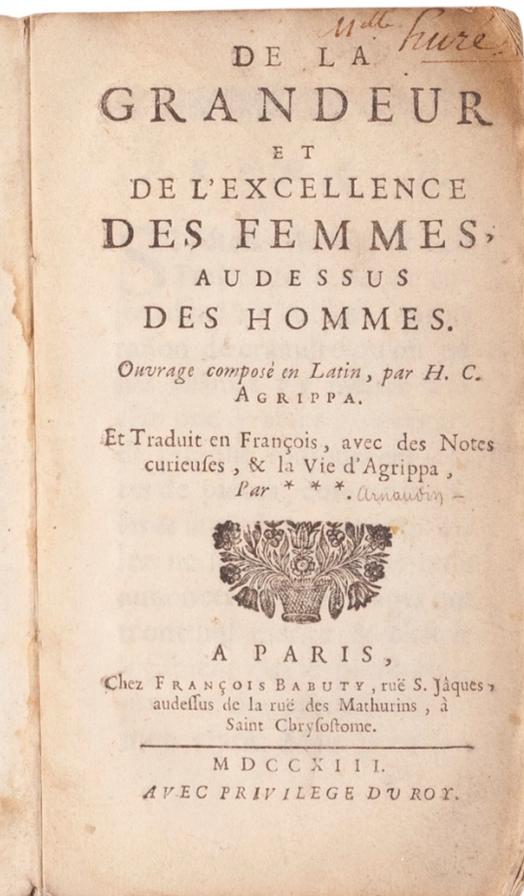
The third translation into French, but the first in the 18th century, of this work in praise of the female sex by the German occultist, lawyer, and soldier Heinrich Cornelius Agrippa von Nettesheim (1486-1535).

Agrippa had been appointed in 1509 to present a course of lectures on Reuchlin's *De verbo mirifico* at the University of Dôle in Burgundy. His inaugural lecture was prefaced with a speech in honour of Margaret of Austria, daughter of the emperor Maximilian, which he then expanded into the present work in praise of women, although it was not finished, or published, until 1529. The work opens with the assertion that there is no difference between the soul of a woman and that of a man, before going on to argue that the name of Eve proves woman's

superiority over man. Agrippa praises female beauty and modesty, and discusses the contribution women make to men's happiness (there is only so much one can expect of sixteenth-century feminism), the minimal part played by Eve in the Fall, the unfair emphasis on female iniquity, and the ways in which Aristotle proves the excellence of women. It is possible that Agrippa got carried away, going on to argue that everything bad springs from men, and all good from women, but he was on surer ground in claiming that nothing great and illustrious could be done by men that could not equally be done by women. **Perhaps of the greatest import are the final two sections, in which Agrippa argues that the present state of woman is entirely due to the usurpation of her rights, and that the role of women is not to obey men.**

Agrippa's text was much translated, into English and German as well as into French. The present translation is attributed to one Jean d'Arnaudin (1690-1717), of whom little is known; he appears also to be the author of a *Refutation par le Raisonnement d'un livre intitulé De l'Action de Dieu sur les Créatures* (1714)

OCLC records North American copies at Cornell, NYPL, Wells College, Yale Medical School, Minnesota, UNC Greensboro, and Princeton, with Library Hub adding Glasgow and the BL.



The Old Order Changeth

2. ARRIGOZZO (POGGI, Cencio, pseud. of). *Le Monache di S. Carlo. Cenni storici. Como, Tipografia dell'Araldo, 1892.*

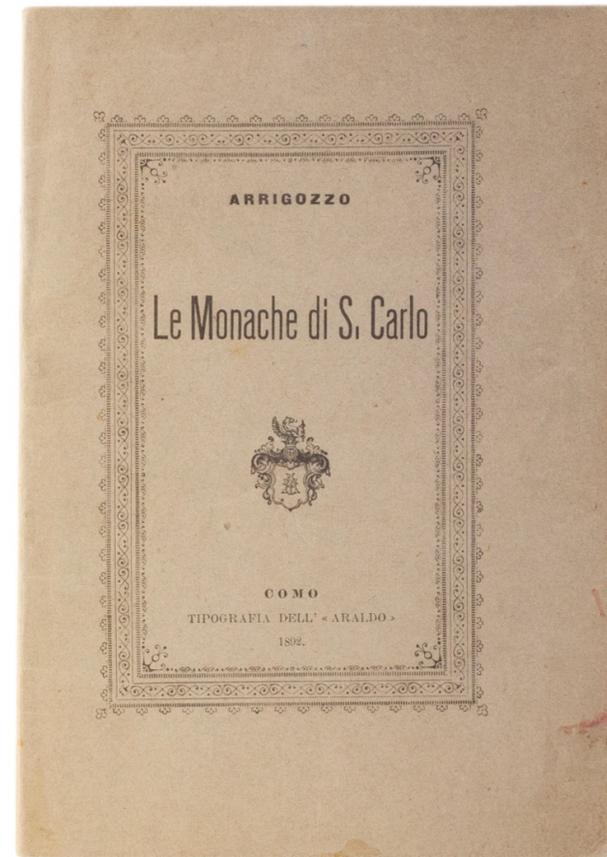
Small 8vo, pp. 27, [1, blank]; a beautiful, clean copy, stitched in the original printed wrappers; presentation copy, inscribed by the author to title 'Al dolcissimo amico Giulio Balbi, Cencio Poggi'. £175

First and only edition of the history of the cloistered monastery of S. Carlo in Como, and of the scandals surrounding the local communities of nuns, by Italian historian and numismatist Cencio Poggi (1853-1910).

Following the devastation in Como caused by the plague of 1630, a group of women spontaneously decided to congregate in one of their homes and follow the rule of the Third Order of Saint Francis. They remained there under the spiritual guidance of a Jesuit priest, until 1644 when they were institutionalised by the local bishop and given the convent of Sant'Ambrogio. However, by as early as 1667 the bishop had already noticed a loosening of morals amongst the women, and in 1675 the cloistered monastery of San Carlo was established, following the rule of Saint Clare and led by sister Lucia Ferrari di Guastalla. The strict rules of the Poor Clares, such as isolation (they could see only their relatives, and only once a year), self-flagellation, fasting (every day, with the exception of Christmas Day), and simple clothing (no shoes and a coarse tunic which was not to be removed), were simply too much for many of the sisters, who lamented the loss of the liberty they previously enjoyed. Some of the nuns, therefore, returned to the convent of Sant'Ambrogio, but they were soon hit by new scandals and rumours, which reached even the King of Spain, of illicit relationships between nuns and the public. The nuns in the

monastery of San Carlo, in the meanwhile, continued with their life of contemplation and deprivation, until 1782, when all cloistered orders in the State of Milan were abolished and the monastery suppressed. In order to bypass the new law the Clarisses changed clothes and became Salesians, and the new convent became a safe haven for all those nuns who decided not to return to lay life.

Rare. We have been unable to find any copy on OCLC.



Painting a poet

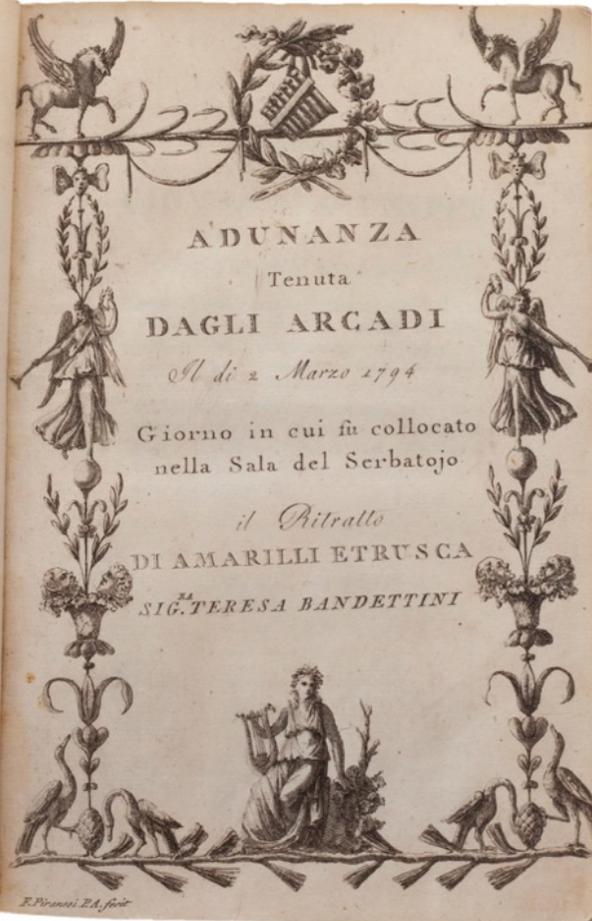
3. [BANDETTINI, Teresa]. Adunanza tenuta dagli Arcadi il di 2 Marzo 1794 giorno in cui fu collocata nella Sala del Serbatojo il Ritratto di Amarilli Etrusca sig.ra Teresa Bandettini. [Rome, presso I Lazzarini, 1794].

8vo, pp. [iv], 48; engraved half-title by Marco Caroni, and engraved title by Francesco Piranesi; some foxing and browning throughout, with the odd stain to gutter; in later wrappers (reusing publisher's wrappers from G. Calindri, *Saggio geografico, statistic, storico dello stato pontificio*, Rome, 1829); old shelf label on upper cover, some wear. £365

Rare collection of poems read at a gathering of the Arcadi in Rome to mark the hanging of a portrait by Angelica Kaufmann of the great improvisatory poet and dancer Teresa Bandettini (1763-1837).

The volume, after an initial essay in praise of Bandettini by Baldassare Odescalchi, contains verses by a variety of Arcadians, including Luigi Godard, Francesco Martini, and Faustino Gagliuffi, in Latin and Italian. The portrait was one of several Kaufmann made of female poets in Rome; presented to Bandettini by the artist, it is now in the Kunstpalast in Düsseldorf.

OCLC records no copies outside Continental Europe.



Stay sober, and stop picking your nose

4. BENEDET, Giuseppe. La giornata d'una giovane damigella ossia raccolta di 165 articoli i più acconci ad istruirla nei migliori principi d'educazione dedicata alla signora contessa Felicita Galleani D'Agliano ... compilata da G. Benedet maestro di scrittura e di lingua francese addetto al Collegio R. di Novara. *Milan, Giacomo Pirola, 1829.*

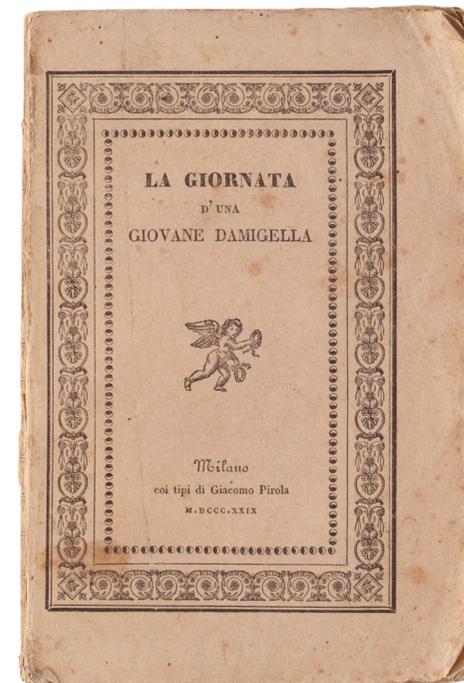
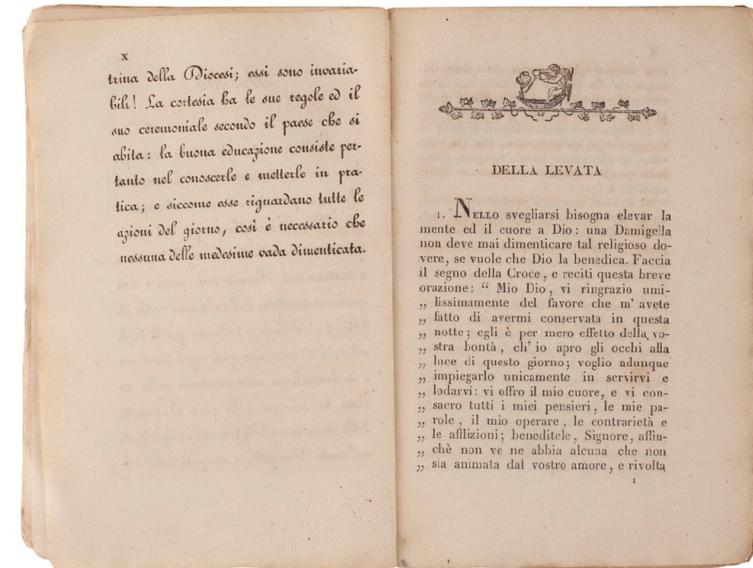
12mo, pp. x, 63, [5]; occasional slight marginal worming, slightly toned; very good in original printed wrappers; a little wear to spine and corners, a few marks. £550

Very rare first edition of this work devoted to girls' education by the Novara-based teacher Giuseppe Benedet.

Benedet's general precepts encourage religious devotion, cleanliness (although dressing and washing should not exceed 15 minutes duration), respect for elders, and politeness, and, more amusingly, warn girls against **scratching their head, picking their nose, sneezing, spitting, pulling faces, being nosy, telling lies, or writing in the dust on someone else's dirty furniture.**

In other chapters, Benedet covers: morning prayers, Mass, confession, and communion; manual work (including sewing); schooling (encompassing religious instruction, grammar, geography, history, and mathematics); dancing, music and drawing; appropriate behaviour at table (forbidding the throwing of fish bones on the floor and excessive consumption of wine); visiting others (warning against touching books without permission); and walking in public.

We have traced only one copy, at the Biblioteca civica centrale in Monza.



5. **BENNETT, Mrs. [Anna or Agnes Maria].** *Ellen, Countess of Castle Howel, a Novel ... London: Printed for William Lane, at the Minerva Press ... 1794.*

4 vols, 12mo, pp. [6], 241, [1]; [2], 240; [2], 223, [1]; [2], 234; wanting a frontispiece, F6-7 loose in vol. IV; occasional tears to fore- and upper edges from a lack of care in opening, touching a few words on K9 in vol. IV but not affecting text elsewhere, small hole in H8 in vol IV, sense recoverable; contemporary quarter sheep and marbled boards, joints cracked, spines worn and partly defective; monogram to spine of Mary Hill as Marchioness of Downshire. £950

ELLEN,
COUNTESS OF
CASTLE HOWEL,

A NOVEL,
IN FOUR VOLUMES.

By Mrs. BENNETT.

“Others make men, I only report them.” MONTAIGNE.

VOL. I.

LONDON:
PRINTED FOR WILLIAM LANE,
AT THE
Minerva Press,
LEADENHALL-STREET.

M DCC XCIV.

First edition of a modern re-working of the tale of patient Grizelda. The Welsh-born novelist Mrs. Bennett had shot to fame with the publication of her first novel *Anna, or Memoirs of a Welch Heiress* (1785), which sold out on the day of publication, and she became the most commercially successful of all the Minerva Press authors, popular with her readers if not her critics for the length and intricacy of her novels.

The preface to *Ellen* speaks of ‘the greatest Distress, both of Mind, and Circumstances’, during which it was written: Bennett’s daughter was the actress Harriet Pye Esten, who having separated from her husband was re-married to the Duke of Hamilton ‘but his relations ... cooled, and after a ruinous dispute, AMB and her daughter returned to London’ (Todd, ed., *Dictionary of British Women Writers*). Like *Anna*, *Ellen* has a partly Welsh setting in order to save

the family seat Code Gwyn, Ellen marries her guardian Lord Howel, though it is her cousin Percival Evelyn whom she really loves The novel dodges convention though, and the chief villain Lord Claverton ends the work reformed, while Ellen is equally ‘subject to the common frailties of human nature’.

Blakey, p. 165; McLeod, p. 233; Garside, Raven and Schöwerling 1794: 16.

Provenance: From the library of Mary Hill (née Sandys), Marchioness of Downshire and Baroness Sandys (1764-1836). A notable heiress with lands in Ireland, and widowed at a young age, she was a friend of the Prince of Wales, and a patron of numerous contemporary women writers. **Other works from her fine library of fiction can be found as items 15, 34, and 35 here,** and in our recent catalogue *The English & Anglo-French Novel 1740–1840*.

COMPENDIO

DELLA VITA E MIRACOLI

DELLA

B. ELISABETTA PICENARDI

DEL TERZ'ORDINE DE' SERVI DI M. V.

E del culto pubblico Ecclesiastico da immemorabil tempo da Lei goduto, e che ultimamente è stato approvato dalla S. Sede con la concessione dell' Offizio, e Messa, come risulta dal Decreto, che si dà in fine di questo Compendio.

SECONDA EDIZIONE
DOPO LA ROMANA

CREMONA

Per il Feraboli.
1805.

Fifteenth-Century Miracles

6. [BIANCHI, Isidoro.] Compendio della vita e miracoli della B. Elisabetta Picenardi del Terz'Ordine de' Servi di M.V. E del culto pubblico ecclesiastico da immemorabil tempo da lei goduto, e che ultimamente è stato approvato dalla S. Sede con la concessione dell' offizio, e messa, come risulta dal decreto, che si dà in fine di questo compendio. Seconda edizione dopo la Romana. *Cremona, per il Feraboli, 1805.*

8vo, pp. 16; a very good, crisp and clean copy in recent blue wrappers. £350

Second edition (first Rome 1804) of this account of the life and miracles of Elisabetta Picenardi (1428-1468) of the Servite Order, who was beatified in November 1804 after Pope Pius VII issued confirmation of her local *cultus*. The work is attributed to the Camaldolese monk Isidoro Bianchi (1731-1808). Another edition was published in Picenardi's home town of Mantua in the same year.

No copies traced outside Italy; OCLC records one copy of the Mantua printing, at the BL, but none of this Cremona edition.

What sciences should girls study?

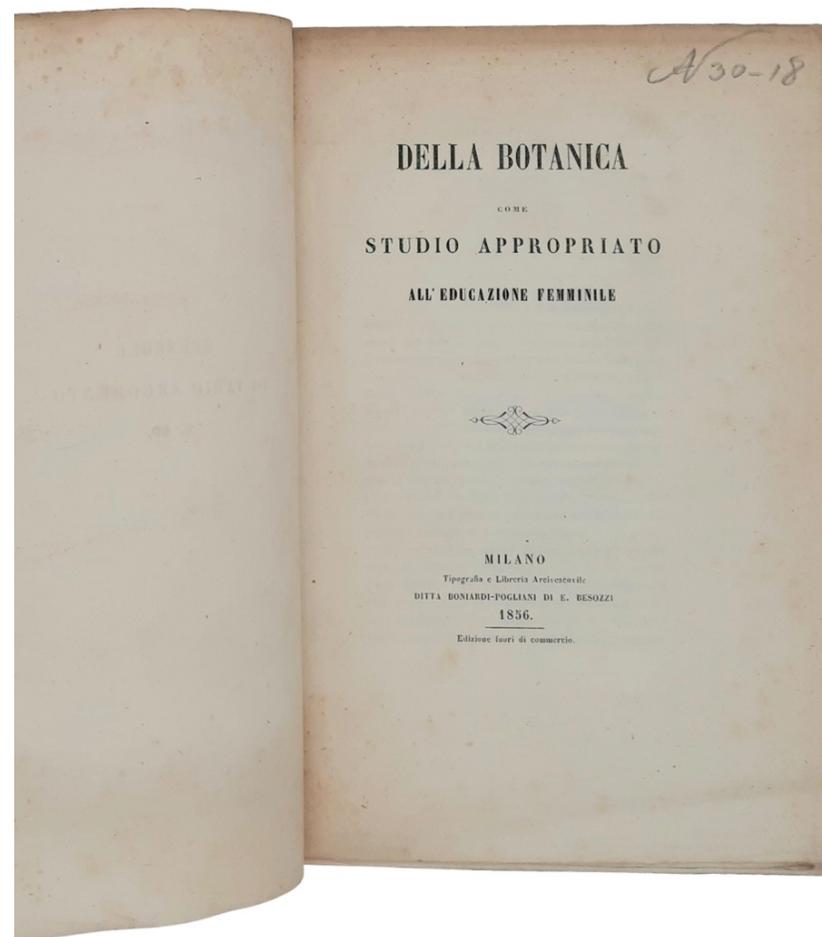
7. [BOTANY FEMALE EDUCATION]. Della botanica come studio appropriato all'educazione femminile. *Milan, Ditta Boniardi-Pogliani di E. Besozzi, 1856.*

8vo, pp. 80; some foxing and marginal dustsoiling throughout, but never heavy; uncut and unopened in contemporary pink wrappers; lightly faded.
£250

Very rare essay, published anonymously, on the merits of the study of botany as a constituent part of a rounded education for girls.

The author states clearly that there is no place for the study of 'amena letteratura' in the routine of girls who have the time and opportunity for education; rather, girls are better employed in finding a subject among the exact sciences, and the aim of this essay is to determine whether botany fits the bill. An answer is swiftly given: no. This is for a number of reasons, partly to do with the nature of the subject, partly to do with the sort of books that have been published on it, and partly to do with the ways in which it relies on analogy between animals and plants that make accessing truths (the aim, the author holds, of the exact sciences and of education in them) impossible. However, through the work, the position is modified, and the author concludes, reluctantly, that if one can overcome the obstacles cited, it is hard to deny that botany can be useful in female education, and even if one cannot, the exercise in attempting to do so is worthwhile.

Not in OCLC; SBN records two copies, both in Pavia (Biblioteca universitaria and Biblioteca della Scienza ed della Tecnica).

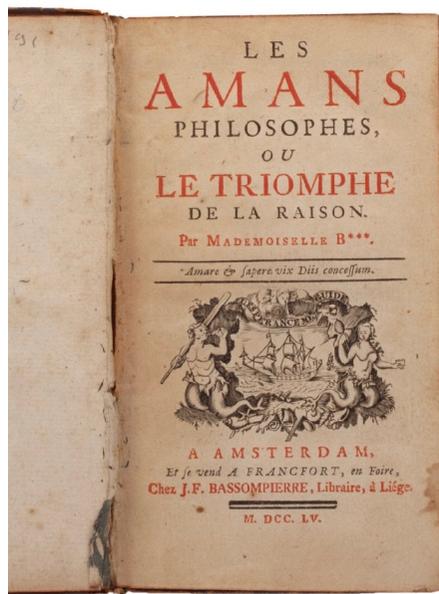


An agreeable romance

8. [BROHON, Jacqueline Aimée]. *Les amans philosophes, ou le triomphe de la raison*. Par Mademoiselle B***. *Amsterdam and Frankfurt, J.F. Bassompierre, 1755.*

12mo, pp. [vi], 7-159, [1] blank; woodcut initials and headpieces; title printed in red and black; somewhat browned throughout due to paper quality; in contemporary calf, flat spine ruled in gilt with morocco label lettered in gilt; spine and boards worn, joints cracked. £295

First edition, uncommon, of this novel by the French writer Jacqueline-Aimée Brohon (1731-1779), detailing the romantic adventures of two friends, one a philosopher and one 'moins philosophe que son ami, mais possédant tout ce qu'il falloit pour y parvenir'. Described by Arthur Young in *his Letters concerning the present state of the French nation* as 'an agreeable romance', *Les amans philosophes* gives little clue as to Brohon's future literary endeavour: after one further novel, the following year, she became a kind of prophetess. Her religious works were published together in 1791, including meditations on the childhood of Christ, and a set of *Instructions édifiantes de Mademoiselle Brohon, morte, en odeur de sainteté, il y a douze ans.*



The Rousseauish spirit of the present work may be less discernible in her later output.

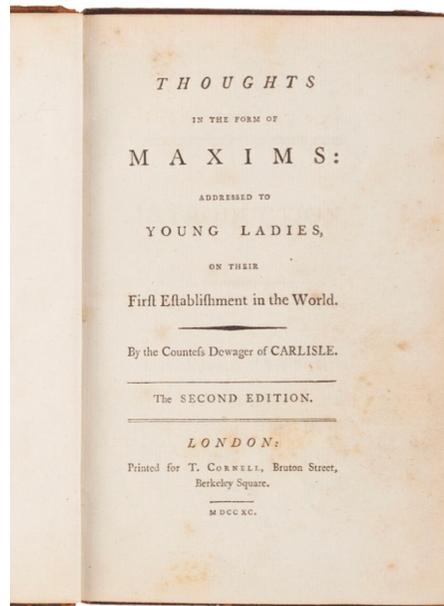
OCLC records six copies outside Continental Europe, at Stanford, Berkeley, Michigan, Cincinnati, Oxford, and Cambridge.

Do as I say, not as I do

9. CARLISLE, Isabella Howard, *Countess of*. *Thoughts in the Form of Maxims addressed to young Ladies, on their first Establishment in the World ... London: T. Cornell, 1790.*

8vo, pp. 167, [1]; wanting the half-title and a preliminary leaf of advertisements; a good copy in contemporary calf, spine gilt, worn, upper joint tender. £125

Second edition of a conduct-book for young debutantes, first published the year before. The sentiments espoused in the *Countess of Carlisle's Thoughts* were in marked contrast to her own life, which involved marriage to a considerably younger man, and countless affairs; she also encouraged her daughters into imprudent marriages and illicit liaisons. Née Byron, Isabella Howard spent many years abroad after her separation from her second husband.



10. [CELNART, Mme de]. Tecnologia femminile ossia arti e mestieri che al bel sesso s'appartengono e di che ei può piacevolmente occuparsi. Come a dire la cucitura, il ricamo, la maglia, il merletto, la tappezzeria, le borse, i lavori in rete, in ciniglia, in velo, in perle, in capelli, ecc. ecc. Opera adorna di rami anche miniati. *Milan, Giovanni Pirotta, 1826.*

[bound with]:

Etologia femminile ossia descrizine d'ogni maniera di lavori delle mode delle donne ... Opera adorna di figure miniate per far seguito alla Tecnologia Femminile. *Milan, Giovanni Pirotta, 1828.*

Two works in one volume, 16mo, pp. 281, [1] blank, [1] errata, [1] blank, 3 folding leaves of plates (partially coloured); 198, with one folding leaf of plates, partially coloured, after half-title; some light dustsoiling and foxing in places throughout, and plates uncomfortably folded, but otherwise largely clean; in contemporary brown cloth, title in gilt on spine; binding somewhat rubbed. £385



Duet for female voices

Two works on arts and crafts for girls and young women, the first translated from the French of Élisabeth-Félicie Bayle-Mouillard (1796-1865) under her pen name of Mme. Celnart.

Tecnologia femminile first appeared in France in the same year under the title *Manuel des demoiselles*, and went through several editions over the next decade. It ‘teaches all the little handiworks with which all women should be familiar, whatever their level of education or their position in the world. Without following exactly the caprices of fashion, it is pitched wholly at the level of actual use, offering both a means of economising, and an amusement.’ So we have instructions on dressmaking, embroidery, knitting, lacemaking, tapestry, purse-making, glove-making, chenille, making artificial fruits and flowers, working with pearls and hair, bleaching, stain removal, drawing, and the preservation of butterfly wings; an appendix deals with the making of small baskets from silk and rolled paper.

The second work functions as a sequel to the first, **but appears to be an original work rather than a translation from Celnart**; we have been unable to identify any equivalent French work. The *Etologia femminile* is much more targeted at the making of clothes, with chapters on making jackets, sewing gloves, millinery and veil-making, using materials as varied as wool and straw. Both works are illustrated with folding, partly coloured plates with patterns and examples.

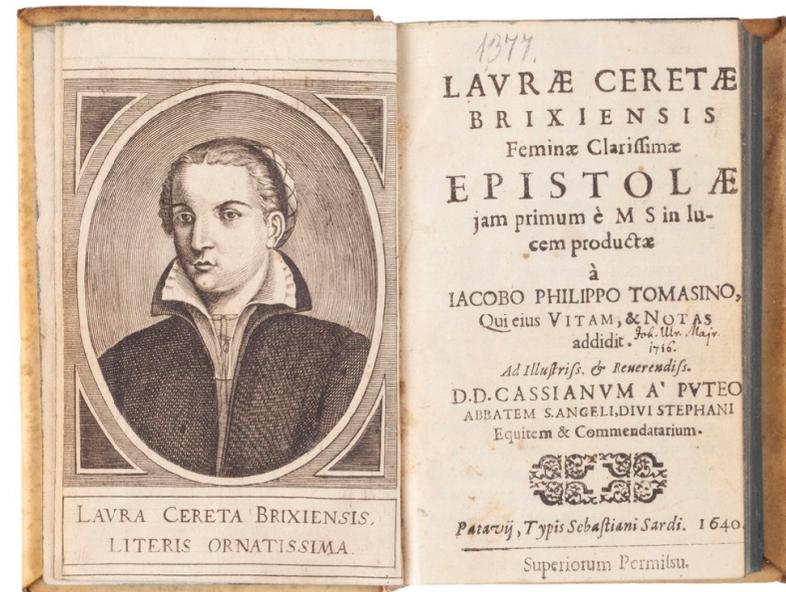
I. OCLC records two copies at Oxford and the Staatsbibliothek zu Berlin;
II. OCLC records copies at Chicago, Bryn Mawr, and the V&A.

11. CERETA, Laura [or Cereto, Cereti]. Epistolae iam primum e MS. in lucem productae a Iacobo Philippo Tomasino qui eius vitam, et notas addidit. *Padua, Sardi, 1640.*

[bound with:]

SCHURMAN, Anna Maria Van. Opuscula Hebraea, Graeca, Latina, Gallica. Prosaica & Metrica. *Leiden, Elzevir, 1648.*

Cereta: 8vo, pp. 230, [10, Tomasini's notes, and errata]; with engraved portrait of Laura Cereta, woodcut initials; outer margin cropped closely, with no loss except for one side border line of the engraved plate, a very good copy, with ownership inscription of Johannes Ulrich Mayr, dated 1716, on title-page. Schurman: 8vo, pp. [vi], 374; engraved portrait of Schurman; one or two early underlining marks, small inscription to last leaf, a very good copy. Seventeenth-century stiff vellum, ink titling on spine, edges painted blue. **£1800**



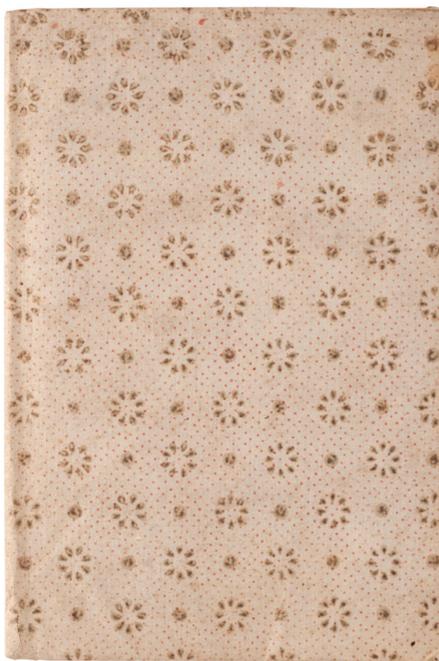
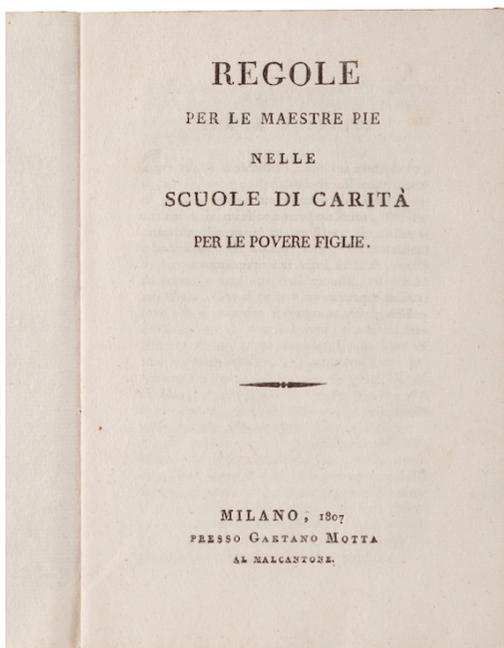
First edition of the autobiographical *Letters* of the humanist Laura Cereta, ‘one of the earliest proto-feminist voices in Italy because of her epistolary critiques of misogyny and women’s lack of access to education, as well as her defense of the female intellect and interrogations of marriage. In her letters she often plays on weaving and needlework with the art of writing and sleepless nights of study, transforming traditional “women’s work” into exercises of the female intellect’ (A.A. Feng, ‘Laura Cereta’, *Oxford Bibliographies in Renaissance and Reformation*, NY, OUP, 2020). After an early youth spent cultivating the liberal arts, and a happy marriage (cut short by widowhood at the age of seventeen) that did not impinge on her creativity or freedom, Cereta wrote her epistolary autobiography in 71 documents, and dedicated it to Cardinal Ascanio Maria Sforza. Her work, despite remaining in manuscript form, ‘circulated widely ... it includes letters to noted intellectuals like Bonifacio Bembo and Agostino degli Emigli, as well as ...relatives (including her mother, husband, and maternal uncle), and her contemporary female

humanist Cassandra Fedele Of the Quattrocento female humanists, Cereta’s writing seems more experimental as she covers a wide array of literary genres and traditions, while often imbuing them with her personal sentiments: her invectives against women and contemporary culture show the breadth of her literary knowledge ...her letters to her husband are rife with Petrarchan amatory tropes, and those about his death reminiscent of Dante’s journey through Hell. Her letterbook is more reminiscent of Petrarch’s *Rerum familiarum libri* than what we find in her contemporaries, both male and female’ (*ibid.*) Having merely survived in two manuscript volumes for two centuries, her work was finally printed in 1640.

Our copy was bound, probably in a year not too distant from that of publication, with a copy of the **first edition of the best-known work of another remarkable female literary figure, Anna Maria van Schurman**, Dutch artist and writer, correspondent of many contemporary thinkers, including Descartes and Christina of Sweden. A champion of women’s education, she openly chose not to marry, and committed herself wholly to the pursue of her intellectual endeavours. Among other things, the *Opuscula* also contains Schurman’s *Dissertatio de ingenii muliebris ad doctrinam et meliores Litteras aptitudine* (first published 1641), an impassionate demonstration of women’s intellectual and academic capabilities. **Schurman’s effigy in the frontispiece is a self-portrait:** it was devised and engraved by the author herself. The association of these two first editions testifies to a contemporary owner’s conscious choice, to unite the two women’s voices in a bound ‘duel’.

Cereta: USTC 4016229 (11 copies only worldwide). Schurmann: Willems 649 (‘Ce recueil...fut accueilli avec beaucoup de faveur’); USTC 1028616.





Pious female teachers for poor girls

12. [CHARITY SCHOOLS, MILAN.] Regole per le maestre pie nelle scuole di carità per le povere figlie. *Milan, presso Gaetano Motta al Malcantone, 1807.*

8vo, pp. 19, [1 blank]; colophon dated 26 October 1807; very good in contemporary decorated paper wrappers. £375

Extremely rare publication detailing the duties of teachers at charity schools for poor girls established in Milan by the Unione di Carità e Beneficenza in 1807. The teachers themselves were female lay volunteers, and the *Regole* begins by acknowledging their selfless devotion to the education of the poor.

The 'pious teachers' were to instruct their charges in religion, reading, writing and arithmetic, and crucially were to encourage them to learn a trade, fitted to their individual abilities and inclinations, from which they might derive an honest living in the future. The young girls were to be discouraged from being 'vain, chatty, false, envious, lying, slanderous, [or] quarrelsome' and were to be directed towards humility, obedience, respect for their elders, modesty, charity, patience, and pride in their work. The *maestre* were to be impartial, maintain discipline (only allowing the girls to go to the toilet one at a time, for example), employ punishments appropriate to the crime and the culprit, and give worldly advice to older girls about to enter service in private houses or get married. The overall objective was to raise good Christians who would be of service to their families and their country.

The school rules printed at the end state that pupils were to be aged between 5 and 14, too poor to pay for instruction elsewhere, modestly dressed, and free from illness and insects.

We have traced only one other copy, at the Biblioteca Salita dei Frati at Lugano.

which represents 'la véritable forme du corps féminin non déformé par le corset'.

The objections go beyond the aesthetic, however. Anatomical diagrams demonstrate how the internal organs are displaced by corsets, and various authorities are cited to show how this displacement can affect the functioning of the liver, the stomach, the intestines, and the uterus and ovaries, as well as the circulation. Women should be able to breathe just as freely as men, while the constraints of the corset lead to the atrophy of back muscles, no longer required to do any work. In this second edition, an appendix quotes numerous physicians, surgeons, and midwives (as well as sculptors, painters, and press reviews) in their support of the work.

The preface is the work of Edmond Haraucourt (1856-1941), the director of the Musée de Cluny, and takes the form of a dialogue between a representative of the Ligue des Mères de Famille and a dedicated follower of fashion. All the anti-corset arguments are rebuffed with a version of 'What do you expect? it's fashion'. Meanwhile 'cruel fashion gets worse year on year: soon poor women won't even be able to move...'

Not in LibraryHub; OCLC lists copies at BnF and Paris BIU Santé, and only one copy in North America, at Cornell; OCLC notes the 1908 edition, of 36 pages, but lists no locations.

POUR LA BEAUTÉ NATURELLE DE LA FEMME contre la Mutilation de la Taille PAR LE CORSET

Préface de M. EDMOND HARAUCOURT, Directeur du Musée de Cluny

LA VÉNUS DE MILO
(Musée du Louvre)



Comment la Vénus de Milo serait obligée de se mutiler
pour s'habiller selon les modes actuelles.





NEUDRUIS FRÈRES, P^{rs}.

Type classique de la beauté du corps féminin
Taille normale : 80 centimètres
environ

Taille fine
selon l'esthétique contemporaine
55 centimètres environ

A l'heure actuelle
la mode tend à la suppression
des hanches

Dans six mois, qu'imposera la Mode à ses fidèles esclaves ?

2^e Édition suivie de la Liste des approbations et des commentaires parus dans les journaux
depuis Novembre 1908 (Début de la campagne)

20.000 de ces brochures de propagande ont été envoyées par la poste (à Paris), aux Médecins, Pharmaciens, Sages-Femmes, aux Artistes-Peintres et Sculpteurs, aux Gens de Lettres, aux Institutrices, aux Directeurs des Maisons de Nouveautés, de Couture, de Corsets; enfin à tous ceux qui par leurs écrits, leurs paroles, leur profession ou leur genre de commerce, sont en mesure d'aider aux réformes qu'exigent la beauté et la santé de la femme.

Le Public est informé que dans un but de large propagande, cette Brochure est mise en vente chez l'imprimeur, à prix coûtant :

1 Brochure.	0,10	frais de poste..	0,05
2 —	0,20	—	0,10
10 —	0,90	—	0,50
50 —	4,25	—	0,85
100 —	8,25	—	1,50
500 —	41,00	—	4,00
1.000 —	80,00	—	7,00

REPRODUCTION PERMISE EN FRANCE ET A L'ÉTRANGER

LIGUE des MÈRES de FAMILLE, 6, Rue Olivier-de-Serres, PARIS
MAI 1909 (NOUVELLE ADRESSE)

14. COURTENAY BOYLE, Carolina. [*Cover title:*] Ten Mezzo-tinto Engravings, from original Drawings, dedicated by Permission to Her Majesty Adelaide the Queen Dowager by Her Majesty's dutiful, grateful & affectionate Servant ... Engraved by Louis Marvy. [*London, 1848?*]

Oblong folio, 10 plates (30 x 43.5 cm), loose as issued, with one landscape mezzotint print each (sizes from 75 x 135 mm to 90 x 200 mm); 2 plates with light spotting, but generally in very good condition, in the original printed grey wrappers with a mezzotint landscape view (with small marginal tears, skilfully repaired). **£1850**

First and only edition, very rare, of this series of fine landscape prints produced by the French etcher Louis Marvy (1815-1850) after drawings by Carolina Courtenay Boyle (1803-1883), a maid of honour to Adelaide the Queen Dowager. 'Rather than mezzotints, the prints were made using a variety of techniques (etching, soft-ground etching, rocker, aquatint)' (BM catalogue online).

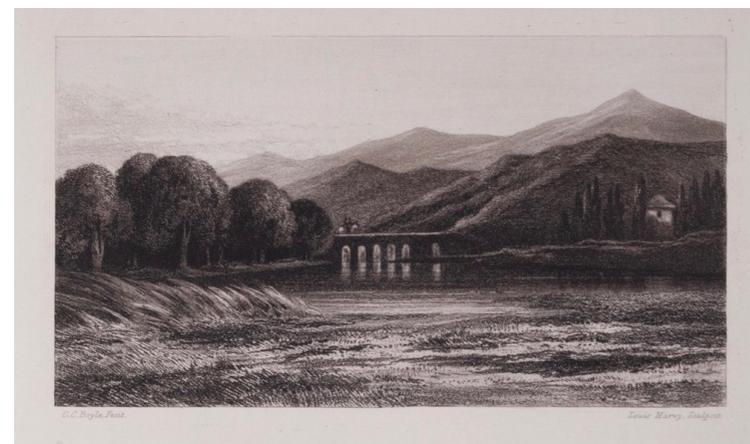
After the death of her husband King William IV in 1837, Adelaide

travelled in Europe, first to her native Saxony and then further south in search of a warmer climate for her health; Courtenay Boyle accompanied her, and her sketches of the scenes through which they passed are reproduced here. In eight of the ten images, two female figures can be seen travelling side by side.

Courtenay Boyle was a gifted draughtswoman, and unusual in appearance and sentiment, with 'golden grey hair, brushed back and cut short like a boy's. Miss Boyle's dress was a large Marie Antoinette hat and feather and a scarlet cloak, at that time considered most extraordinary, and excited great sensation' (Augustus J. C. Hare, *The Story of my Life*, 1896).

The etcher Louis Marvy had moved from Paris to London in 1848 to escape the political upheaval in his native France. He collaborated with Thackeray on several works on English landscape painting.

Not in COPAC, OCLC. **We have been able to trace only two other sets**, one at the British Museum print room, which holds two other series of prints after Courtenay Boyle; and one at the Bibliothèque nationale, only nine prints, and no wrappers.



15. [CRESPIGNY, Mary Champion de, nee Clarke]. *The Pavilion*. London: Printed for William Lane, at the Minerva Press ... 1796.

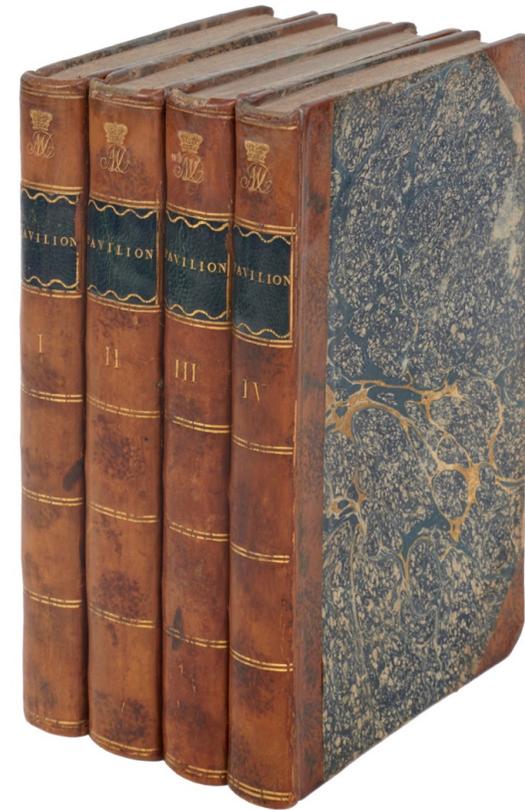
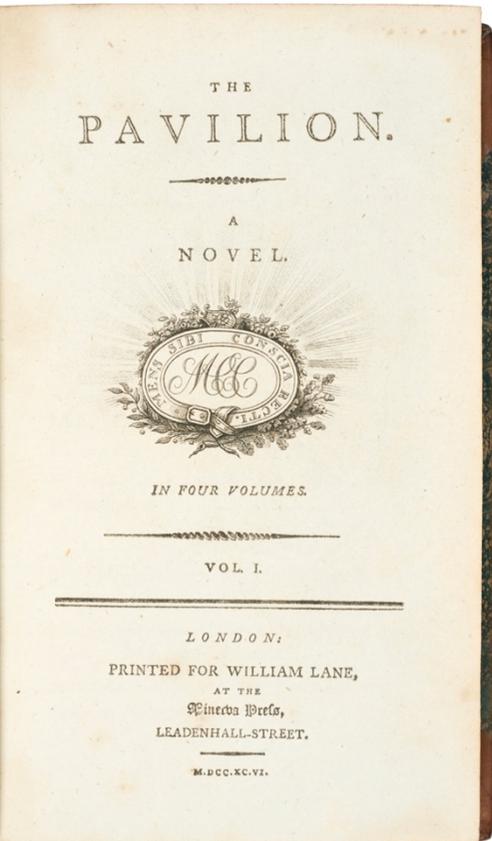
4 vols, 12mo, pp. [iii]-viii, 288; [2], 298; [2], 255, [1]; [2], 212, wanting half-titles; with Crespigny's engraved monogram to each title-page; a fine copy, in contemporary half catspaw calf and marbled boards, dark blue morocco spine labels; Downshire monogram; inscription in each volume: 'Lady Downshire'. £1500

First edition, the only novel by the literary patron and poet Lady Mary Champion de Crespigny.

'A Cinderella plot which begins with a woman leaving her baby with her former maid. Although she insists the baby is legitimate, she will not say anything about its background. Ethelinda is a lovely child who attracts the attentions of a lady in the neighbouring manor. When her protectors die, however, Eth. is insulted by a number of vulgar people, including the rank-conscious mother of the hero. When Eth. is discovered to be the daughter of a Duke, things change. Her triumph which she is far too nice to enjoy is complete in an elaborate ball where many of the toadies who had cut her earlier are made to suffer. The Duke makes a "Pavilion" to mark the important moment of revelation' (McLeod).

Mary Champion de Crespigny, the well-off wife of an Admiralty official and future baronet, played an important role as a friend and patron of other female writers. She supported Mariana Starke, advised Jane Porter to drop her friendship with Mary Robinson after the latter's fall from grace, received dedications from Starke, Eliza Parsons, Anna Maria Porter, and Sarah Wilkinson, and subscribed to works by these authors and Isabella Kelly. It is possible she and Mary Hill would have crossed paths, but Hill bought her copy of *The Pavilion* hot off the press, from Hookham and Carpenter (see Kurtz and Womer).

Blakey, p. 178; McLeod, p. 257; Garside 1796: 35; see item 5 above for note on provenance.



Selling mulberry leaves, buying pens, studying history

16. DEROCHE, Caroline. ‘Lettre de bonne année d’une élève à la personne qui est chargée de son éducation’; ‘première lettre sur l’histoire universelle’; ‘Mémoire de dépense depuis le mois d’aout 1807’. *Clermont and Génolhac, France, 1806-1819.*

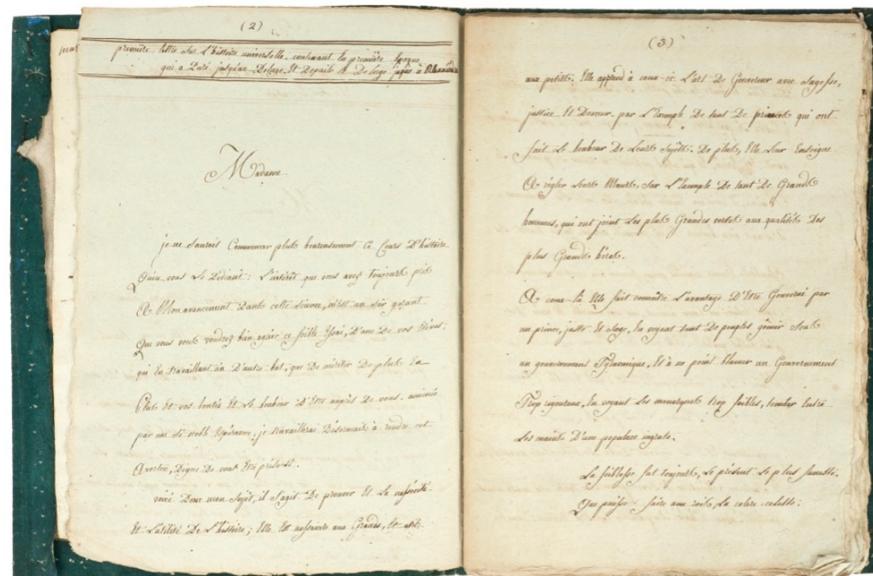
Manuscript on paper, in French, 4to (26 x 20 cm), 2 parts, pp. [10]; [2], 29, [3] + blanks; neatly written in brown ink in a single hand; a few light marks; very good; loose within contemporary homemade dark green paper wrappers, edges stitched with thread; a little creased and marked; inscribed ‘Ce cahier appartient à Caroline Deroche de Génolhac département du Gard dans le bas Languedoc’.

£675

A charming manuscript composed by the young Caroline Deroche of Génolhac, in the south of France, during the First French Empire.

The principal text (left unfinished) is an historical essay covering creation, the fall, Noah’s ark, Cyrus the Great, Xerxes, and the Egyptians, opening with comments on the benefits of studying history. Caroline dedicates the essay to her teacher (addressed as ‘Madame’), writing in affectionate terms: ‘En vain les années s’accumuleront, elle ne me feront pas oublier ce temps heureux où vous prenez tant de soins de mon éducation ... L’intérêt que vous avez toujours pris à mon avancement dans cette science m’est un sûr garant que vous vous voudrez bien agréer ce foible essai d’une de vos élèves.’

The second part of the manuscript comprises a record of Caroline’s expenses and receipts from August 1807 to March 1819. She spends her money on fabrics, dresses, shoes, hats, gloves, and handkerchiefs, purchased from Génolhac, Nîmes, Clermont, Alès, Mende, and Montpellier. Other expenses include ‘du cordonnet et des glands pour garnir un sac’, ‘payé au peruquier’, and ‘aranger ma montre’. Her literary activity is also evidenced: ‘acheté du papier des plumes et de la cire’. By way of income, she notes payments received from the sale of sheep, wool, and ‘la feuille de murier’ (mulberry leaves, used to feed silkworms).



17. [DRAKE, Judith]. An Essay in Defence of the female Sex. In a Letter to a Lady. Written by a Lady. London: S. Butler, 1721.

8vo, pp. [10], xxii, 136, [8, index and advertisements]; contemporary panelled calf, neatly rebacked; ownership inscriptions of Ann Mortlock (contemporary) and Charles Beridge (1713-82, of Trinity Hall, Cambridge).
£550

Fourth edition, 'corrected', of 'one of the greatest works of early modern 'feminism'' (Smith, p. 727), originally published in 1696, and twice more by the following year.

Historically attributed attributed to Mary Astell, author of *A Serious Proposal to the Ladies* and other works, the *Essay* is now firmly attributed to another member of Astell's circle, Judith Drake. Her husband James Drake, author of *Anthropologia nova* (1707, which Judith edited after his death), provided some introductory verses 'To the most ingenious Mrs. on her admirable defence of her sex'; and Drake's name appears as author in a Curll catalogue issued after 1741.

Drawing on Locke, the *Essay* centres on a pseudo-rationalist argument of men's superiority, which is then dismantled; there are also satires of various 'types' of man; and an assertion, based on modern science, that there is no anatomical difference between the minds of men and women.

Ferguson, *First feminists*, pp. 201-11; Greenough, *Bibliography of the Theophrastan character*, p. 140; Hannah Smith, 'English "Feminist" Writings and Judith Drake's "An Essay in Defence of the Female Sex" (1696)', *The Historical Journal*, 44:3, 2001.

AN
ESSAY
In DEFENCE of the
FEMALE SEX.

In a LETTER to a LADY.

Written by a Lady.

The FOURTH EDITION, Corrected.



LONDON:
Printed for S. BUTLER, next Bernard's-
Inn in Holborn. MDCCXXI.

Nuns to be rôle models

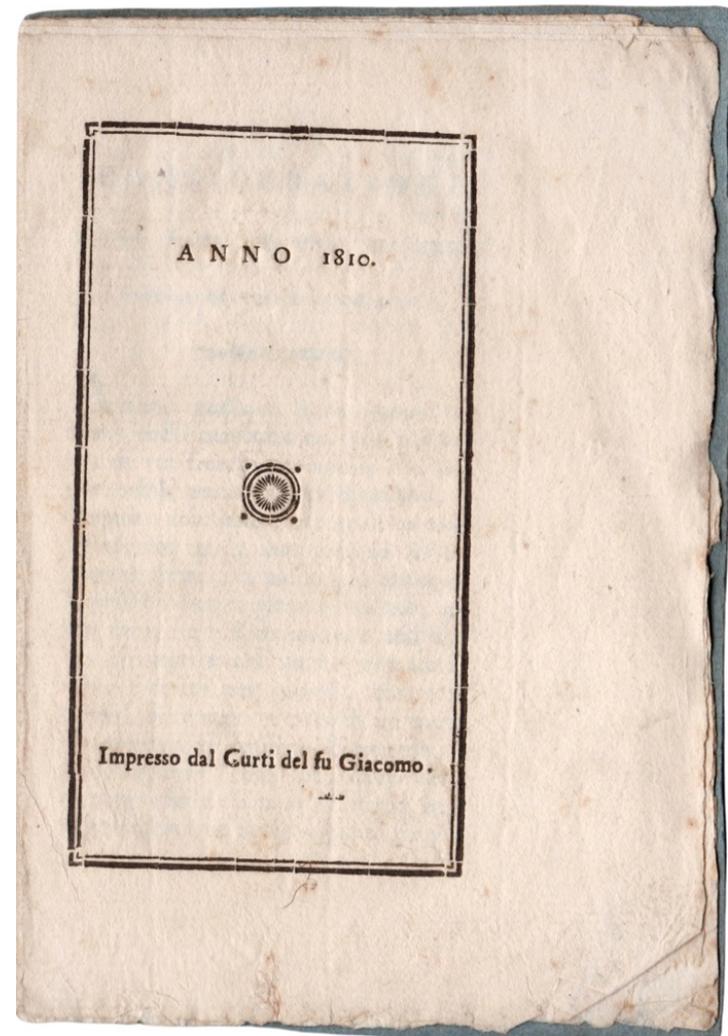
18. [DRESS HABITS]. Considerazioni d'una dama ad una sua amica intorno al vestiario odierno. [s.l.], *Impresso dal Curti del fu Giacomo*, 1810.

8vo, pp. xvi (including printed wrappers); some light foxing, and paper flaw to final leaf; bound in later blue wrappers with old shelf-label on upper cover. £275

Very rare set of six reflections on modern dress habits, ostensibly written by an anonymous lady to her friend.

The author believes that the demure dress and habits (in both senses) of nuns present us with living examples of virtue, and argues that clothing from Adam onwards has been for us a matter of sadness and confusion, used for galantry, vanity, ambition, and seduction. She bemoans that Christian modesty is now seen as weakness, and pleads that we should clothe women with decency, according to their state and condition: 'rather than seeking the fashions of the time, let them enrich themselves with holy works'.

Not in Melzi; *Biblioteca femminile italiana*, p. 406; not in OCLC or SBN.



*‘What Science so difficult can we imagine, wherein
[women] have not excelled, at least as much as men?’*

19. DU BOSQ, Jacques. The Compleat Woman. W[r]itten in French by Monsieur Du-Bosq, and by him after severall Editions reviewed, corrected and amended: and now faithfully translated into English, by N. N. London, Printed by Thomas Harper and Richard Hodgkinson, 1639.

4to, pp. [50], 66, 87, [1]; woodcut device to title-page; woodcut head-pieces and initials; somewhat browned throughout (particularly to O⁸, P² at the end of part I), withal a very good copy in neat modern period calf, preserving two original endpapers at the end, one with a manuscript index; ownership inscription to title-page in the same hand: ‘John Nid’ (see below). £12,500

First edition, the rare first issue, of one the earliest avowedly feminist works in English, translated from the first part of Du Bosc’s *L’Honneste femme*. Still neglected by scholarship, *The Compleat Woman* is a vital piece of evidence of the transformation of the English court under Queen Henrietta Maria, who modelled herself on the *honnête femme*. In 1645, Du Bosc would dedicate the second volume of his *Femme heroïque* (1645) to her, thanking her for the ‘favourable reception with which you have honoured me If *L’Honnête femme* has been so lucky as to please you, could not *La Femme heroïque* aspire to the same glory’ (*our translation*).

Du Bosc (1600-1669) was a Franciscan *cordelier* best known in his time for his anti-Jansenist polemics and for his three works on women, of which *L’Honneste femme* was the most influential. First published in 1632 (with fifteen essays), it went through thirteen editions in France alone, as well as translations into Dutch and English; a second part appeared in 1634 and a third in 1636. As the title-page here notes, the

work was ‘reviewed, corrected and amended’ throughout the 1630s. The source text here is the third edition, 1635, in which the number of essays increased to eighteen, and the very long Preface was added (it does not appear in later editions). Among the new essays was the opening chapter ‘On Reading’; the Preface, attributed to Perrot d’Ablancourt, is an extended reply to Du Bosc’s critics and an apology for the form his text takes.

‘To Du Bosc’s way of thinking, the *honnête* or “respectable” woman’s role in society is not only that of mother and wife; she is primarily a member of a social elite who embodies the art of pleasing through her politeness, urbanity, and conversation’ (blurb, Wolfgang and Nell). *L’Honneste femme* is in effect a justificatory conduct book for this new role for women, though Du Bosc sees himself more as an advisor to a prince than as a priest to a sinner.

‘Jacques Du Bosc treats women as reasonable and moral beings able to think critically, if educated, and to make moral choices on their own ... Du Bosc claims, as did François de Sales before him, that pious women did not need to retreat to the convent but could participate fully in secular polite society without endangering their virtue ... His *honnête femme* is a purely social being free from domestic cares. Thus, Du Bosc focuses his treatise exclusively on the development of women’s “intelligence” and “moral judgment.” He proposes a way for elite women to perfect the self for social interaction through the practices of reading, reflection, and conversation. In appealing to women’s reason, Du Bosc does not “prescribe laws” for women, as most writers of the period did, but reasons with them, examining the pros and cons of all aspects of social life. Following Montaigne and

THE
COMPLEAT
VVOMAN.

Witten in *French* by Monsieur
Du-Bosc Q, and by him after severall
Editions reviewed, corrected,
and amended:

And now faithfully Translated into *English*,
By N. N.



LONDON,
Printed by Thomas Harper and Richard Hodgkinson,
1639.

Marie de Gournay and anticipating Descartes, Du Bosc argues for women's equality with men based on their shared reason and virtue' (Introduction, Wolfgang and Nell).

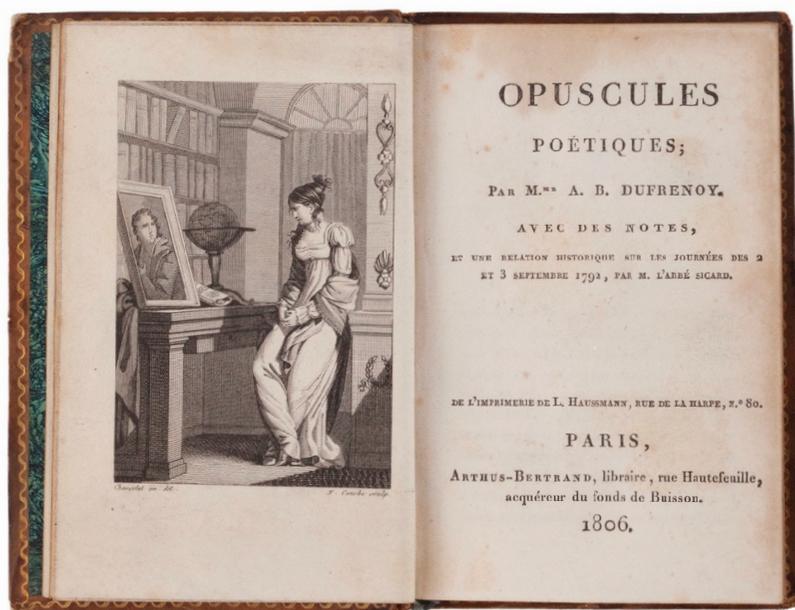
Among the more noteworthy statements of gender equality here are the following: 'Reading is very requisite for Women ... they have no lesse need of dumbe Teachers, then Princes'; 'Women are not onely capable to understand that which is important in affaires and in commerce; but even that also which [is] subtil and solid in the highest wisdom'; 'They that distrust a Women of Letters, are truly weake spirits'; 'They may not then imagine, that speaking of this *Compleat Woman*, whose image we set forth; we intend to paint you a Mother of a family, who can command her servants, and who hath the care to comb and dresse her children. Though we blame it not, yet we must confesse, that Musick, History, Philosophy, and other such like exercises are more accomodate to our purpose, than those of huswivery'; '[women] are accused by many to be extreame in their passions ... But ... this imposture [is] more worthy of contempt than answer'...

Of Du Bosc himself not a great deal is known. 'Jean Chapelain implies that from around 1630-40 Du Bosc left the religious life and set out to make his living as a writer though royal patronage. We do know that Du Bosc sought the women of the court to be his benefactresses. He published three volumes of the *Honnête femme* from 1632 to 1636, dedicating volumes 1 and 2 to the Duchesse d'Aiguillon (Richelieu's favorite niece, formerly known as Madame de Combalet) and volume 3 to Louis XIII's sister, regent of the Duchy of Savoy, Christine of France' (*ibid.*). The dedication to part I was revised in the third edition, and it is a translation of that version which appears here.

While *L'Honneste femme* itself, and its influence in France, have been well studied, little has been written about *The Compleat Woman*, a state

of affairs that is still as true today as it was in the 1960s when this neglect was noted in Maggs catalogue 874 (item 1009). Though a relatively literal rendition, *The Compleat Woman* is clearly adapted to an English audience, even down to the title with its nod to Peacham's *Compleat Gentleman* (1622, revised 1634). In some ways the change of designation, from the more societally specific 'honnête' to 'compleat' makes a more radical statement in English than in French.

There is some suggestion that the work may have been translated at Queen Henrietta Maria's request, though we think it more likely to have been a smart commercial move on the part of the publishers - the Queen would after all have had no need of a translation, though her eager courtiers might. Du Bosc's *Nouveau recueil de lettres* had appeared in 1638 as *The Secretary of Ladies*, translated by Jerome Hainhofer. There was also a later English translation of *L'Honneste femme*, by the poet, playwright and spy Walter Montagu (who has closer links to Henrietta Maria), under the title *The Accomplish'd Woman* (1655) - this reverts to the text of the first edition, with only 15 essays.



This the first issue of *The Compleat Woman*, with the misprint 'Witten' for 'Written' on the title-page, later corrected. Of the copies for which the title-page variants are noted, ESTC records Folger only of this first issue. It is extremely rare in commerce - only one copy, the present, appears in auction records.

Provenance: John Nidd (1622-1659), of Trinity College, Cambridge; he left a library of c. 300 books to Trinity, many bearing marginal annotations or markings in pencil, of which there are a few scattered examples here. He was a friend of John Ray, who acknowledged Nidd's contribution to his *Catalogus Plantarum* (1660).

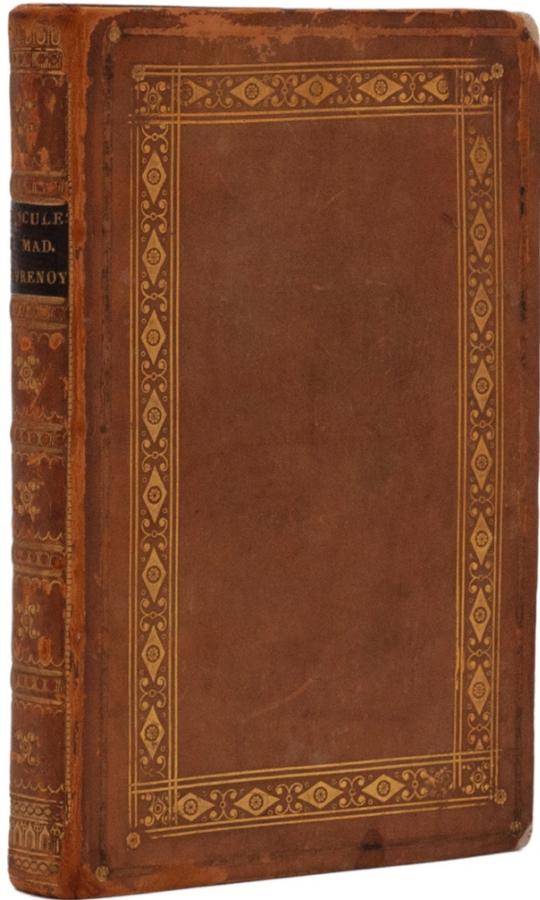
STC 7266.

See *L'Honnête Femme: The Respectable Woman in Society and the New Collection of Letters and Responses by Contemporary Women*, by Jacques Du Bosc, ed. and trans. Sharon Diane Nell and Aurora Wolfgang (2014).

The French Sappho

20. DUFRENOY, Adélaïde-Gillette. Opuscules poétiques; par Mme A.B. Dufrenoy. Avec des notes, et une relation historique sur les journées des 2 et 3 Septembre 1792, par M. l'Abbé Sicard. Paris, L. Haussmann for Arthus-Bertrand, 1806.

12mo, pp. xvii, [3], 21-140, with engraved frontispiece; light damp stain at head of first few leaves, a little light foxing and spotting; good in contemporary pale calf, ornate gilt border to covers, spine gilt in compartments with lettering-piece, gilt edges, green marbled endpapers; corners worn, extremities rubbed; nineteenth-century armorial bookplate to rear free endpaper, small devotional print to rear pastedown. £450



Rare first edition of this collection of elegies, erotic verse, epistles and songs by the poet and novelist Adélaïde-Gillette Dufrénoy (1765 1825), dubbed the French Sappho.

The daughter of a Breton jeweller, Dufrénoy received a good education, including Latin, and developed an early taste for French poetry. Following her marriage to the wealthy prosecutor Simon Petit-Dufrénoy, she became a successful contributor to the *Almanach des Muses*, but her fortunes turned during the French Revolution when her house was set on fire and her husband ruined. After stays in Piedmont and Alexandria, during which her husband became blind, she returned to France, and with the support of Napoleon was able to devote herself once more to writing, the first publication of her elegies meeting with great success.

The 33 pieces found here - divided into four books, each with explanatory notes - cover themes including death, birth, exile, poetry, love, desire, and separation. In the preface, Dufrénoy gives a most interesting autobiography.

OCLC shows only 3 copies, at the BnF, Bryn Mawr College, and the National Library of Poland. Not on Library Hub.

Jane Applebee - her book

21. FELL (later FOX), Margaret. A Brief Collection of remarkable Passages and Occurrences relating to the Birth, Education, Life, Conversion, Travels, Services, and deep Sufferings of that ancient, eminent, and faithful Servant of the Lord, Margaret Fell; but by her second marriage, Margaret Fox. Together with sundry of her Epistles, Books, and Christian Testimonies to Friends and others ... *London: J. Sowle, 1710.*

8vo, pp [14], 535, [3, 'Index of the books and epistles'], [8, advertisements]; without the errata slip found in some copies; slight worming in a few leaves (text only slightly affected), else a good copy in contemporary panelled calf, rebaked, corners worn; ownership inscriptions of Jane Applebee, 1716, and Lovatt Applebee, 1781, later inscription to title 'S. Fox to E. Fox 1811'. £850

First edition. In 1652, while Fell's husband was away on business, a travelling minister, George Fox (1624-1691) visited Swarthmoor Hall and converted Margaret, her daughters and most of her household to Quakerism. She made Swarthmoor Hall a Quaker centre early in the movement's history, and it became a repository of Quaker writings and correspondence, especially those of Fox. 'It is evident that her personal power was greater than traditional Quaker historiography has conceded and that she was, although less acclaimed, as significant a leader as Fox in the formative years of Quakerism' (*ODNB*). She repeatedly represented the Quaker position to government, and spent the years 1664 to 1668 in prison for holding Quaker meetings and for refusing to take the oath of allegiance. During her imprisonment she wrote the most famous of her published pieces, *Women's speaking justified* (1666), in which she defended the right of women to preach, arguing that the Quaker ministry was a spiritual and 'called' ministry.

'The concept of female ministry stirred a major debate between Quakers and most protestants. Fell's defence of women preachers was important because it was one of the first, and written by a Quaker woman' (*ODNB*). After the death of her husband she married her converter, George Fox, in 1669.

Ferguson, *First feminists*, pp. 114-127; see also Ross, *Margaret Fell: mother of Quakerism*, 1948.



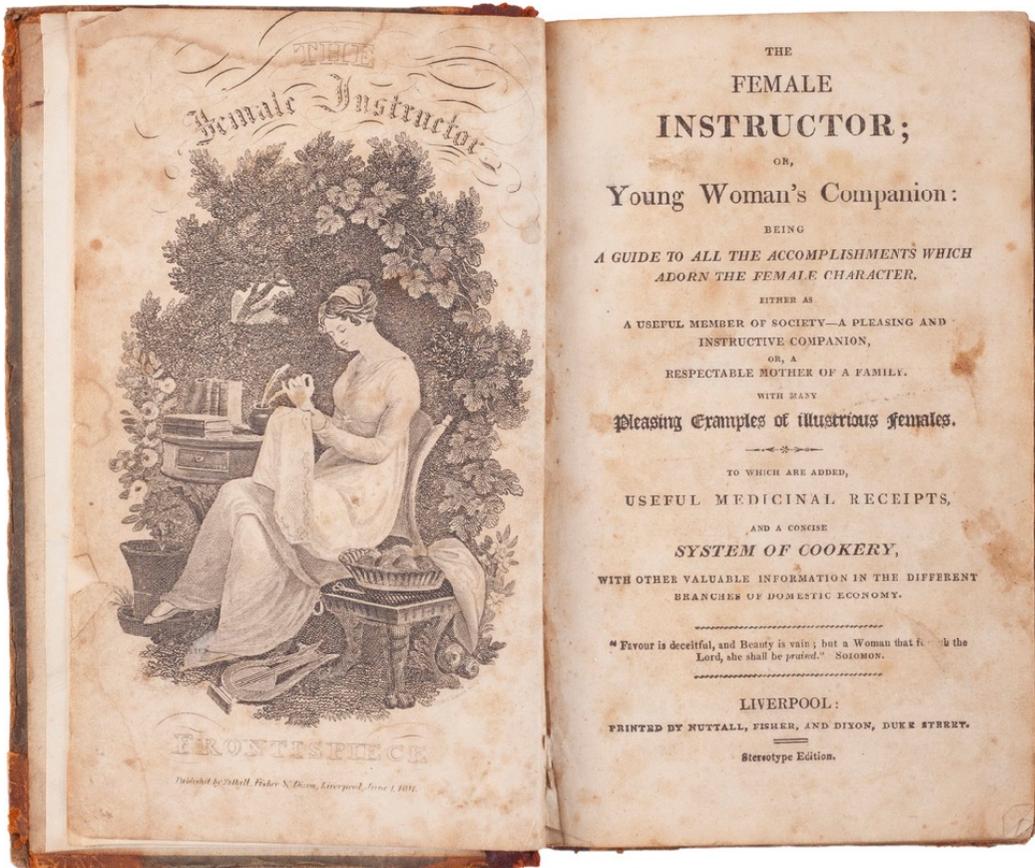
22. FEMALE INSTRUCTOR (The); or, Young Woman's Companion: being a Guide to all the Accomplishments which adorn the female Character, either as a useful Member of Society—a pleasing and instructive Companion, or, a respectable Mother of a Family. With many pleasing Examples of illustrious Females. To which are added, useful medicinal Receipts, and a concise System of Cookery, with other valuable Information in the different Branches of domestic Economy. *Liverpool: Printed by Nuttall, Fisher, and Dixon ... Stereotype Edition. [Frontispiece dated 1811].*

8vo in fours, pp. 560 with frontispiece and seven plates (dated 1811-12); some discolouration and foxing throughout, particularly to the plates, a few tears without loss, a few leaves proud at fore-edge and a little frayed; contemporary boards, worn, rebaked, endpapers renewed. £350

'Stereotype edition', but apparently the first. This substantial encyclopædia of domestic and other accomplishments ranges from education, conversation, and dress, to love, courtship, marriage, the management of children, and advice to servants. 'The Art of Cookery' extends to a hundred pages, followed by a section on British wine. There is a chapter on Abortion, 'a subject which requires some circumspection'—mostly moral assertions on how it should be avoided at all costs; several lengthy sections on the importance of breast-feeding (by the mother and not a wet-nurse); and 'The Dairyman's Daughter, an authentic and interesting Narrative' (pp. 275-305).

The Female Instructor was probably published in parts in 1811-12; some of the content, rearranged, reappears in *The Young Woman's Companion* (Oxford, 1814), and, inevitably, some must derive from earlier works. There was a London re-issue by the Caxton Press (Simon 667).

Simon, *Bibliotheca Gastronomica*, 666 (frontispiece dated 1812).



Joining the workers of God

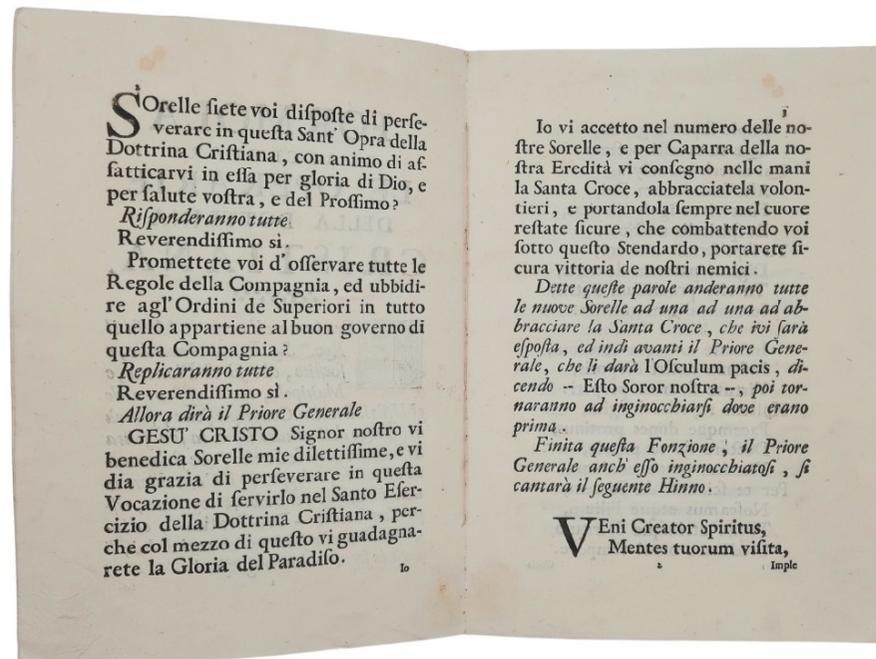
23. [FEMALE RELIGIOUS CONGREGATIONS]. Formola di accettare le Operarie della Dottrina Christiana. [s.l., n.p., 1700s].

4to, pp. 8; woodcut initial and tailpiece; a couple of small spots throughout at head, not affecting text, but otherwise clean and crisp; in contemporary paste-paper over carta rustica. £1000

Seemingly unrecorded order for the admission of new sisters into the Operari della Dottrina Christiana.

The Workers of Christian Doctrine were established in the mid-sixteenth century, initially in Milan, as an organisation of catechists. Here we have the order of service for the admission of a number of sisters; it is not a profession in a monastic sense, but rather a commitment to 'persevere in the Sant'Opra della Dottrina Cristiana for their own salvation and that of their neighbours, to observe the rules of the company and to remain obedient to superiors in everything that pertains to its good governance. The new sisters are handed a cross, to be carried securely by their heart at all times'.

The date and location of this document remains unclear; we have been unable to locate any further copies.



Parachuting pioneer

24. [GARNERIN, Elisa]. Esatta descrizione del globo e paracadute dell'aeronauta Madamigella Elisa Garnerin in occasione del suo volo eseguito in Padova nell'anno 1825. *Padua, Gamba, 1825.*

[*offered with:*]

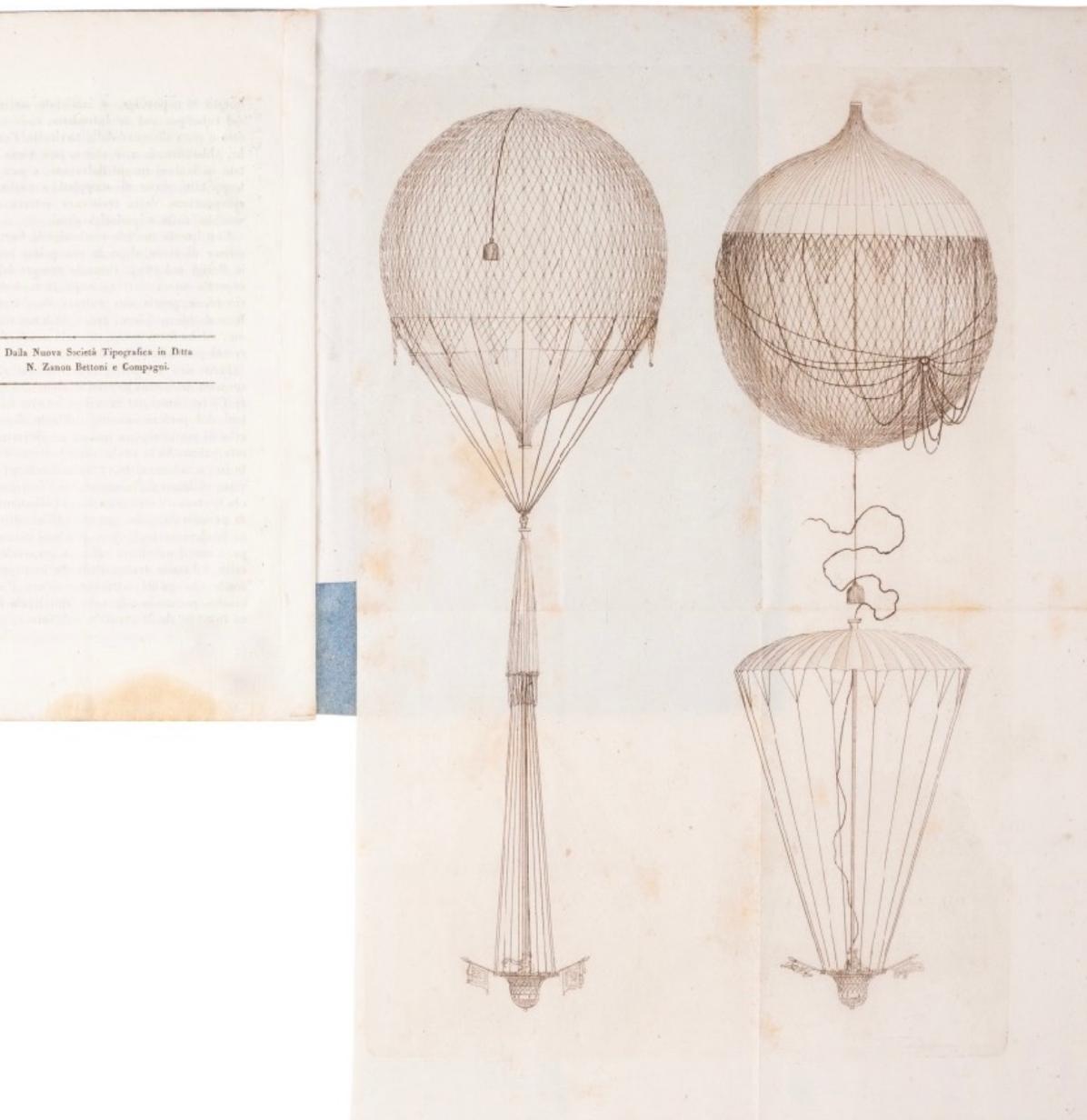
A mademoiselle Elise Garnerin au sujet de son vol aérostatique executé a Milan le Avril 1824. *Milan, Bettoni, 1824.*

[*and:*]

Corriere delle Dame. *Milan 21 April 1827.* Gazzetta universale n 104. *Milan, December 1804.*

I. 8vo, pp. 7, [1]; with engraved portrait frontispiece and large engraved folding plate; a very little very mild occasional foxing, but a fine copy in the original printed wrappers; upper wrapper with small restorations. II. 8vo, pp. 11, [1]; exceptionally fresh, wide-margined, crisp copy in later wrappers. III. 8vo, pp. 121-132; with a colour engraving of a contemporary lady's outfit; a very good copy in later wrappers. IV. Single sheet folded as 8vo, a little worn, unbound as issued. **£1950**





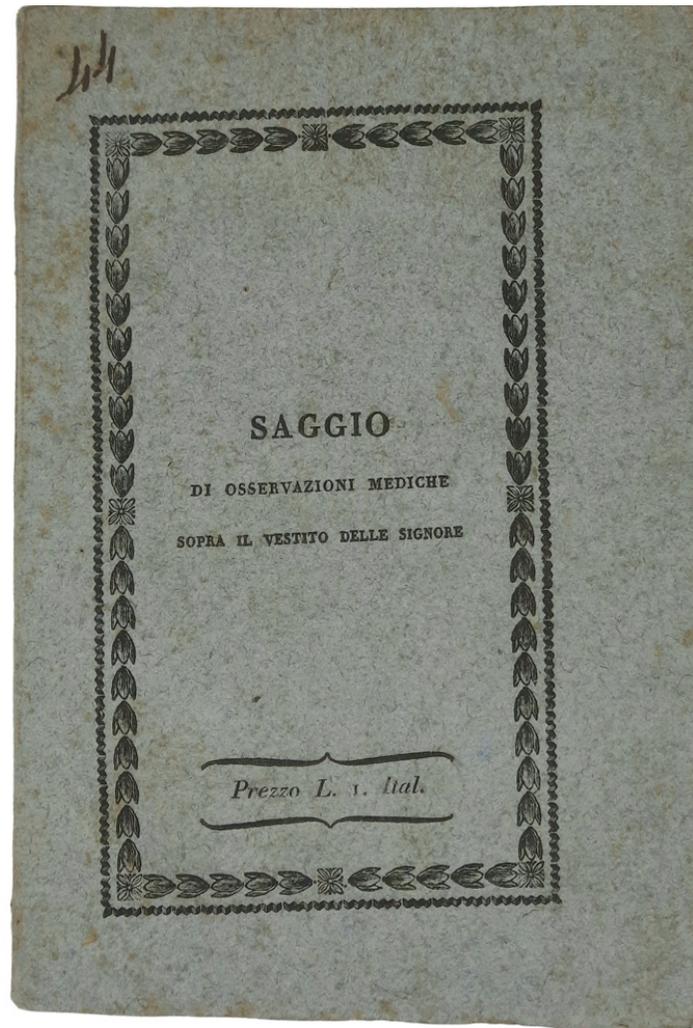
Three extremely rare first editions dedicated to the exploits of an extraordinary woman, Elisa Garnerin (1791-1853), the niece of the pioneering ballooning couple André-Jacques and Jeanne Garnerin.

Following in the footsteps of her aunt and uncle, Elisa made her first balloon ascent aged just 15, attracting large crowds at the Jardin de Tivoli in Paris. Just as Jeanne made her reputation as the first women to use a parachute to descend from a balloon, so Elisa followed, making a total of 39 parachute jumps, not online in Paris but also in the provinces and in Spain, Germany, and Italy, over the next 20 years, before her retirement in 1835.

In the 1820s, Garnerin spent five years in Italy, performing parachute descents in Milan, Venice, Turin, and Verona; the works collected here relate to this period, and include a description the parachute she used in Padua in 1825, and an appreciation by Louis Pecchio, with the former **attractively complemented by a portrait of Elisa, and a plate showing a balloon and a parachute leaving a balloon.**

Caproni-Bertarelli, pag. 143; of the *Esatta descrizione*, OCLC finds copies at Arkansas State, US Air Force Academy, Hagley Museum, MIT, Library of Congress, and the Huntington; LibraryHub adds the Science Museum and the National Aerospace Library.

Dangerous dress



25. GIACOMAZZI, Stefano. Saggio di osservazioni mediche sopra il vestito delle signore. *Brescia, Bendiscioli, 1819.*

8vo, pp. 61, [1] blank; some very light marginal foxing, but otherwise clean and fresh; in the original printed wrappers; somewhat browned, but a good copy. £300

Only edition, rare, of this essay on health problems in women caused by various types of clothing, by the Brescia physician Stefano Giacomazzi (1790-1830).

There are, Giacomazzi suggests, many ways in which choice of clothing can lead to illness, and over the course of four chapters, he describes several of them. He warns that many ailments can be attributed to the wearing of very light clothing in every season, and explains some of the reasons for this, emphasising the importance of the skin to physical health. However, the opposite (clothes that are too heavy) can also cause problems, as can clothing that is too constraining; perhaps, Giacomazzi suggests, it might be possible to come up with an elasticated bag that would gently envelop the figure, while allowing individual parts to move appropriately.

A final chapter discusses the problems that can be caused by makeup and bathing, sketching their history among the ancient Hebrews and Egyptians, and proposing reforms to modern regimen to reduce the likelihood, for instance, of sterility induced by excessive bathing.

OCLC records copies at Edinburgh and the Staatsbibliothek zu Berlin.

Nanny to the nobility

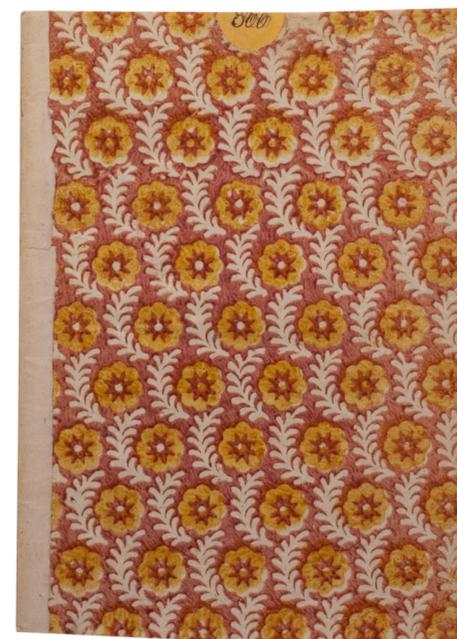
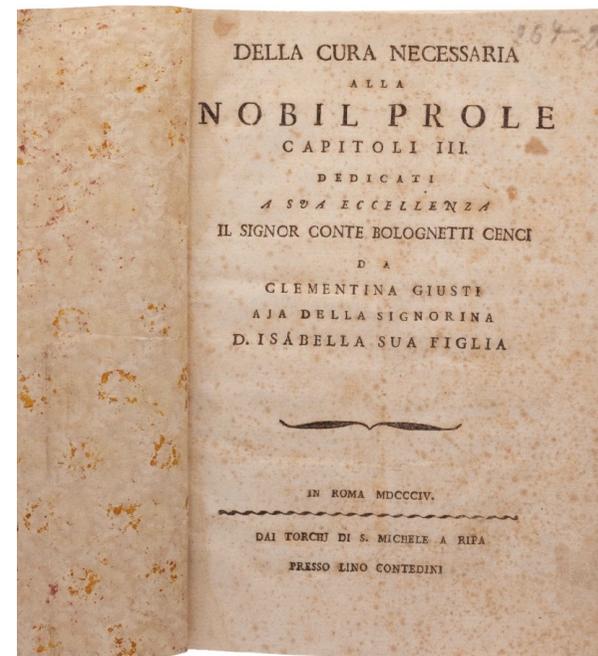
26. GIUSTI, Clementina. Della cura necessaria alla nobil prole capitoli iii. Dedicata a sua eccellenza il signor conte Bolognetti Cenci da Clementina Giusti aja della signorina D. Isabella sua figlia. *Rome, presso Lino Contedini, 1804.*

8vo, pp. xvi; some foxing throughout, heavier on title-page; inkstain to a3 obscuring a couple of words (still decipherable); in attractive contemporary patterned wrappers, with paper backstrip. £350

Seemingly unrecorded poem on looking after the children of the aristocracy, dedicated to the Count Bolognetti Cenci by the woman charged with the care of his daughter Isabella, Clementina Giusti.

Giusti, in her dedication, expresses the confidence that, while the poetry of women is often mocked, hers will be defended by Cenci because it is she who was chosen to look after his daughter. The poem itself consists of three chapters, each accompanied by a set of explanatory notes, about the care of a 'gentil, graziosa, amabile Fanciulla', drawing on classical sources such as Chrysippus and Quintillian, and disagreeing with Bacon on the evil of avarice ('l'avarizia del tempo esser la più bella virtù dell'Uomo').

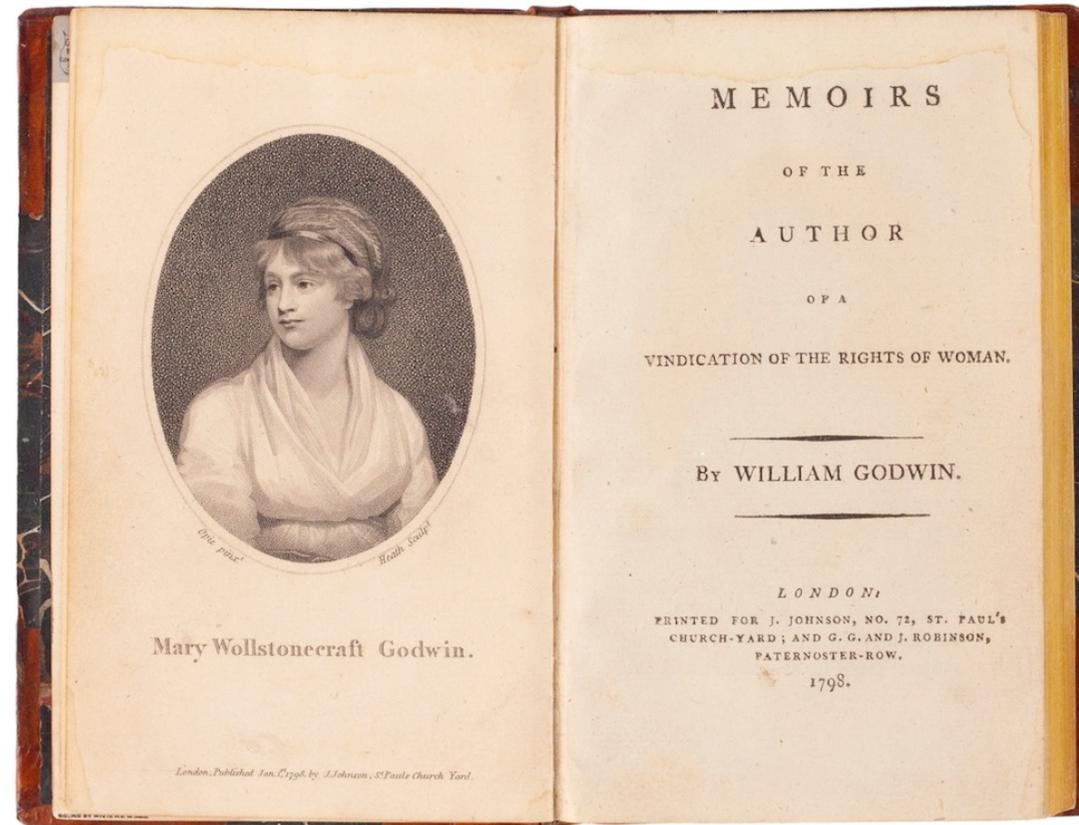
Not in OCLC or SBN.



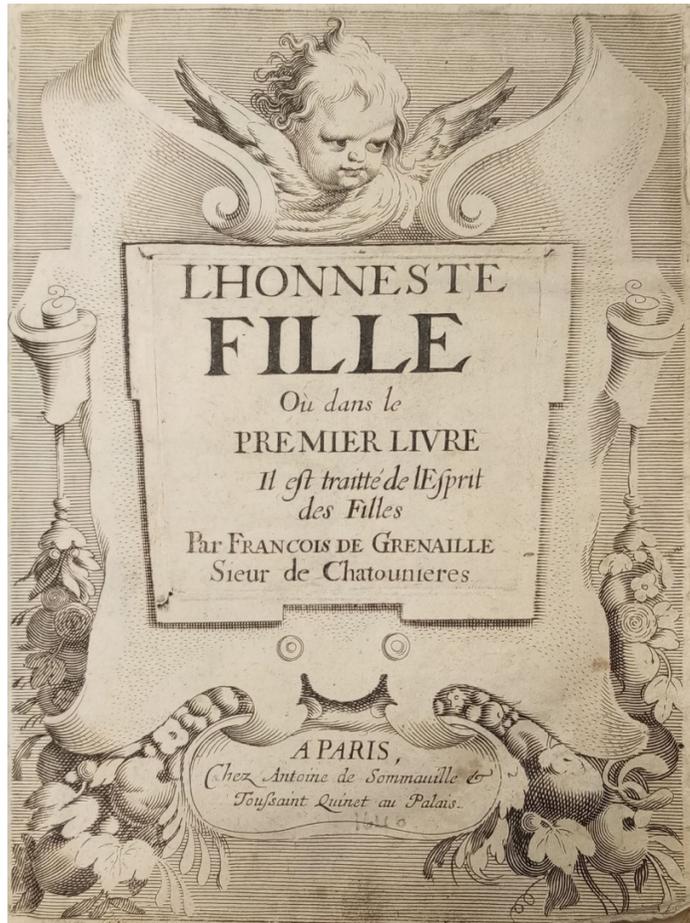
27. GODWIN, William. *Memoirs of the Author of a Vindication of the Rights of Woman ... London: J. Johnson, 1798.*

12mo, pp. [2], 199, [3, errata and directions to binder], with an engraved frontispiece portrait by Heath after Opie, but lacking the half-title and the final leaf of advertisements (as usual); a good copy in early half calf, neatly rebacked retaining the original contrasting labels. **£1800**

First edition of the first biography of Mary Wollstonecraft, written by her husband and published within a few months of her death. Devastatingly frank, the *Memoirs* included mention of her affairs, her illegitimate child, and attempted suicide, and is now seen as a pioneer in the art of biography, but shocked its contemporary readers more than any of Godwin's other writings. In August the same year Godwin published a 'corrected' edition, removing the passages that caused most offence.



'A model for defenders of women'



28. GRENAILLE, François de. *L'honneste fille où dans le premier livre il est traité de l'esprit des filles.* Par Francois de Grenaille sieur de Chatounieres. Paris, chez Antoine de Sommauille et Toussaint Quinet, [1640].

4to, pp. [16], 386, [2, errata]; engraved title, woodcut initials, head- and tail-pieces; edges of title a little frayed, some worming to blank lower corners of quires M-R, occasional light marginal damp staining, slight cockling; overall very good in contemporary stiff vellum, title inked to spine; a little cockled; manuscript note at foot of p. 9. **£2000**

Very rare third part, complete in itself, of Grenaille's important three-part work on the 'honest' woman (see also item 19, Du Bosc), viewed from intellectual, physical and moral standpoints, which was published between 1639 and 1640, initially by Jean Paslé (part 1) and then by Antoine de Sommauille et Toussaint Quinet. François de Grenaille (1616-1680) spent his early career as a monk at Bordeaux and Agen. Having abandoned the religious life at the age of 22, he went to Paris and devoted himself to writing. From 1644 he served as historian to Gaston, Duke of Orleans, and his embroilment in contemporary politics led to his imprisonment in the Bastille in 1648. He was especially prolific in the early 1640s producing, in addition to this work, *L'honneste mariage* (1640), *L'honneste vefve* (1640), *La bibliothèque des dames* (1640), *Les plaisirs des dames* (1641), and *L'honneste garçon* (1642).

The first section here is dedicated to the 'honest' woman's intellectual accomplishments and education, covering wit (*l'esprit*), the avoidance of idleness, knowledge of theology, philosophy, morality, politics,

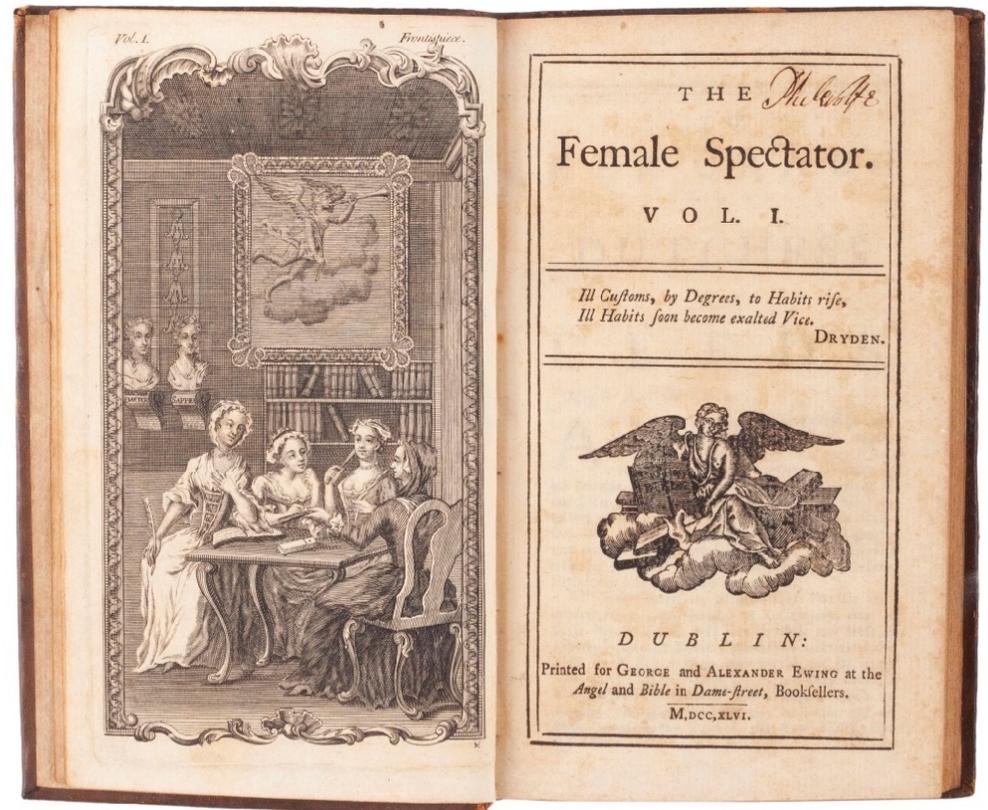
poetry, history and cosmology, eloquence in French and foreign languages, the choice of appropriate books and authors, and the danger of novels. The second section then turns to the corps, including discussion of caring for the body and of illness, invectives against and apologies for beauty and ugliness, a defence of plumpness (*embonpoint*), and attacks on luxurious clothing, make-up, baths, and vanity in general. *L'honneste fille* was received by Grenaille's contemporaries as 'a masterpiece of urbanity, a model for defenders of women, and Grenaille [was] compared to the great Latin writers ... It was the education theorists of the Third Republic, the first analysts of feminism and the historians of social fashions who rediscovered the work ... and *L'honneste fille* is today at the centre of several debates which concern not only feminist thought ... but also reflections on sexuality, cultural "micro-politics" and the problematization of "self-care". These "self-cares" that Grenaille and the other "honesty theorists" close to political power and Richelieu try to impose on women merit further study' (Alain Vizier ed., *L'honneste fille*, 2003).

USTC 6039817. We have only been able to trace this third part in 2 libraries, at the University of Chicago and the BnF, both of which hold all 3 parts. The Bodleian and UCLA hold parts 1 and 2, and the University of Texas part 1.

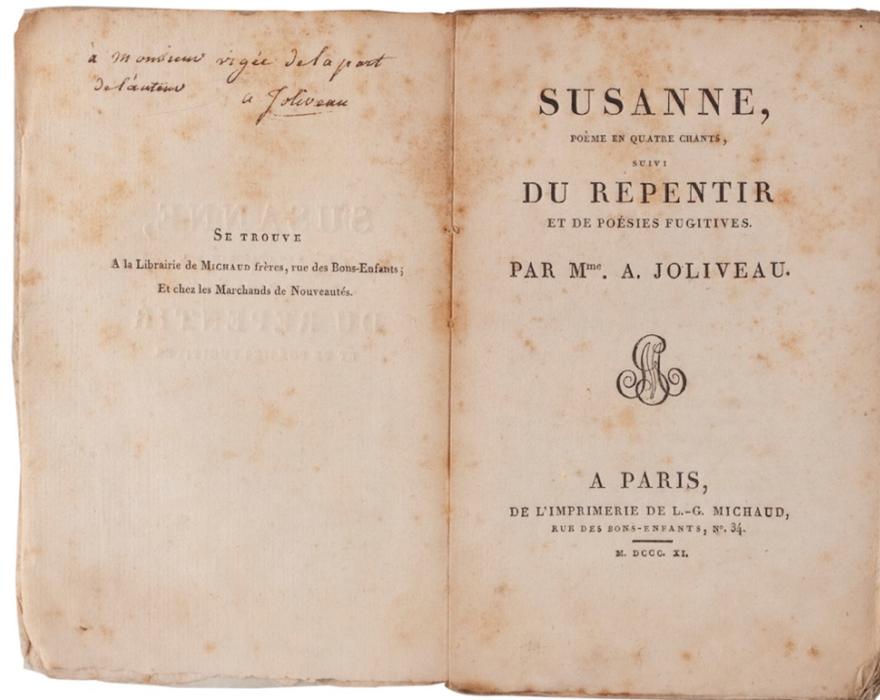
29. [HAYWOOD, Eliza]. *The Female Spectator*. Dublin: George and Alexander Ewing, 1746.

Four vols, 12mo, with an engraved frontispiece by D. Malone in each volume; wood-engraved vignettes on titles; a very good copy in contemporary calf; armorial bookplate and ownership inscription of Philpot Wolfe (1726-1775), High Sheriff of Kildare. **£1000**

First Dublin edition. Eliza Haywood's well-known periodical, written in imitation of Addison and Steele's *Spectator*, began to appear in London in April 1744 and ran for just over two years.



Curiously for a Dublin printing, this edition was published by subscription, and the 7-page subscribers' list includes a substantial number of women. Despite this, this book is now uncommon; ESTC locates five copies: NLI, Cambridge, Irish Royal College of Physicians; Texas and Rice.



30. JOLIVEAU, Adine. *Susanne, poème en quatre chants, suivi du Repentir et de poésies fugitives ... Paris, L.-G. Michaud, 1811.*

18mo, pp. 122; some foxing; a very good uncut copy in contemporary dark blue paste paper wrappers, paper label to spine, printer's waste used as pastedowns; inscription to verso of half-title 'à Monsieur Vigée de la part de l'auteur A. Joliveau'. £400

Very rare first edition of this collection of verse by the French fabulist and poet Adine Joliveau (1756-1830), **this copy presented by her to the playwright Étienne Vigée** (1758-1820), editor of the *Almanach des Muses*, to which she contributed.

Although 'less varied and prolific a writer than her contemporary

Stéphanie de Genlis ... Joliveau de Segrais was, as a poet, much more productive and quite as distinctive' (R. Krueger, *French women poets of nine centuries*, 2008, p. 498).

This collection opens with the four-canto poem 'Susanne', inspired by the story in the Book of Daniel in which Susanna is falsely accused of promiscuity by two lustful elders who had watched her bathing, and is saved by Daniel's exposure of their lies. The poem has an interesting preface in which Joliveau discusses other poetic treatments of the story and her own take on it. Then follows the two-canto pastoral poem 'Le Repentir', and an idyll entitled 'Ménalque et Alexis' with a facing Italian translation by Marietta Morssini Pasqualizo. The remaining verses include two fables, 'Le Volcan' and 'l'Ouragan'.

OCLC finds only one copy, at the BnF.

QUESTIONS
D'AMOUR.

OV

CONVERSATIONS
GALANTES.
DEDIE'ES AVX BELLES.

Par M^r JAULNAY.



A PARIS,

Chez JEAN BAPTISTE LOYSON;
au Palais, à l'entrée de la Salle Dauphine, du
costé de S. Barthelemy, à la Croix d'Or.

M. DC. LXXI.

AVEC PRIVILEGE DV ROY.

31. [LINAGE, Marie]. JAULNAY, Charles. Questions d'amour ou conversations galantes dédiées aux belles.

[bound with]:

JAULNAY, Charles. Les horreurs sans horreur, poème comique tiré des Visions de Dom F. de Quevedo. Avec plusieurs autres satyres & pièces galantes. Paris, Jean-Baptiste Loyson, 1671.

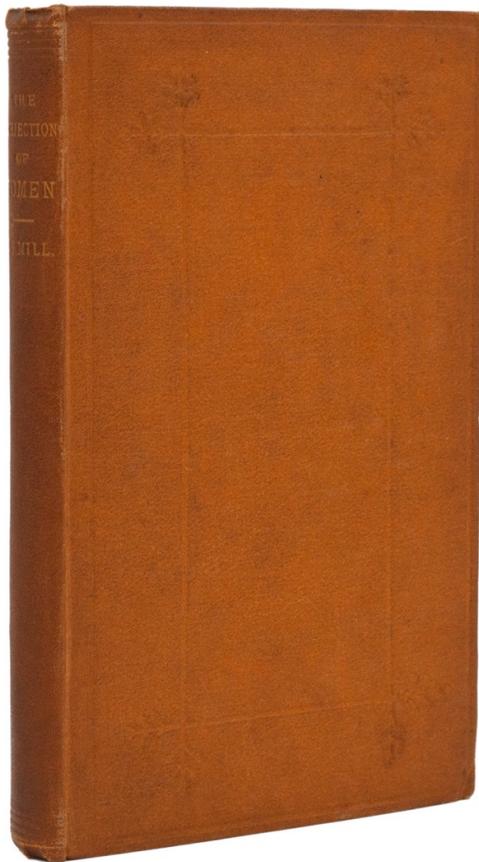
Two works (second in two parts) in one volume, 12mo in 8s and 4s, pp. [viii], 130, [2]; [vi], 7-65, [1] blank; [ii], 46; various woodcut headpieces; some browning and foxing in places throughout; tear to foot of Aii, not affecting text, and Av cropped, again with no loss; **first work bound without frontispiece**; in contemporary calf; spine gilt in compartments between raised bands, with morocco lettering-piece; binding slightly sprung, corners rubbed and worn. £500

Very rare first edition of this manual of love for women, attributed to the satirist Charles Jaulnay but in fact the work of Marie Linage, daughter of the librarian to the French chancellor Pierre Séguier.

The history of publication is unclear. A manuscript of the text, making clear that it is the work of Linage, exists at the BnF, and letters remain from Linage to Séguier suggesting that the text was completed by 1661; how Jaulnay came to know of the text is unknown, but the printed version here reproduces the manuscript in the BnF, minus the dedication to Séguier and two other introductory sections. The privilège that follows the first text (after p.130) refers not to this but to the second text in the volume, a translation of Quevedo's *Suevo del Inferno*, which is definitely the work of Jaulnay.

The text itself is in the form of a catechism. Over 33 sections, Linage defines love and its variants, examines the value of honesty, trust, and equality, discusses faithfulness, absence, jealousy, uncertainty, anger, and luck, before finally concluding with a lengthy section on rupture, from which men, who can distract themselves more easily with games and hunting, can recover more easily than women, 'to whom the want of occupation incessantly brings up the cause of their unhappiness'.

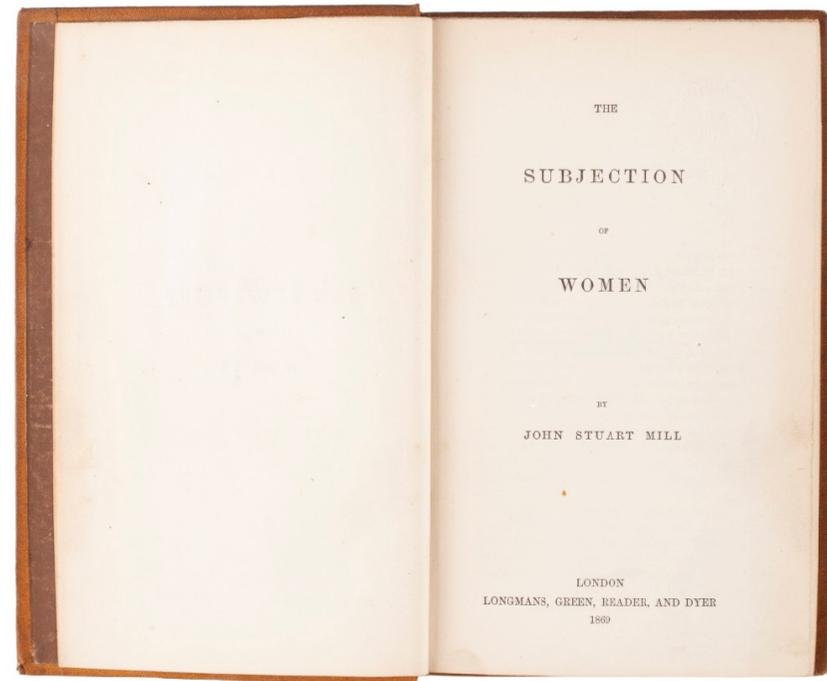
OCLC records only two copies, both in Paris (BnF and Mazarine).



32. MILL, John Stuart. *The Subjection of Women.* London: Longmans, Green, 1869.

8vo, pp. [iv], 188, with a half-title; an unusually good, fresh copy in the original mustard cloth, slightly darkened as usual, inner hinges cracked (but firm).
£3400

First edition of ‘the last of [Mill’s] great political tracts’ (ODNB), one of the most important and controversial treatments of women’s rights in the nineteenth century. Mill was heavily involved in the women’s suffragette movement, and in this work he argued ‘that the principle which regulates the existing social relations between the two sexes — the legal subordination of one sex to the other — is wrong in itself, and now one of the chief hindrances to human improvement; and that it ought to be replaced by a principle of perfect equality, admitting no power or privilege on the one side, nor disability on the other’ (p. 1).



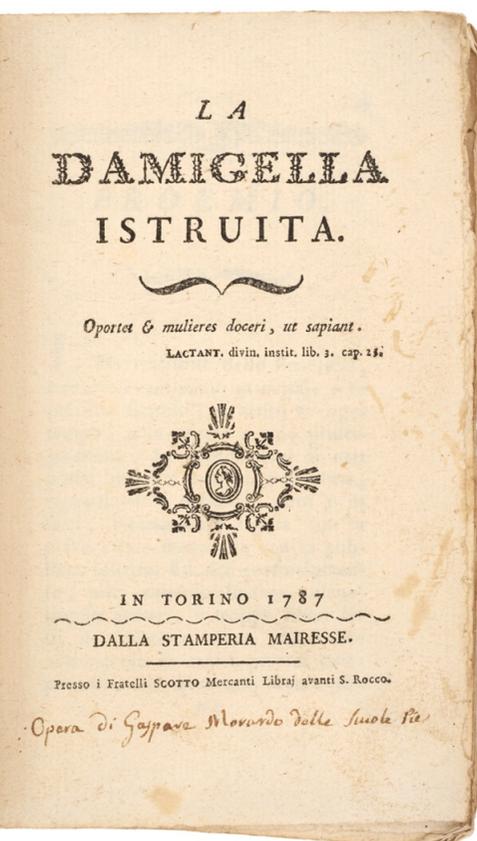
33. [MORARDO, Gaspare]. *La damigella istruita*.
Turin, Stamperia Mairesse. 1787.

8vo, pp. 246, [2]; woodcut head- and tailpieces; paper uniformly slightly yellowed, and the odd marginal mark, but in all other respects clean and crisp throughout; uncut in contemporary patterned wrappers; slightly later paper spine, and some wear to wrappers, but still a very attractive copy. £600

First edition (another appeared in 1867) of this rare work by the Turin philosopher and polemicist Gaspare Morardo (1738–1817), in which he addresses the function of the education of women in the context of female roles in society. Morardo does not see female education as a good due to its benefit to women themselves, but rather due to the advantages it gives to a well-functioning society. Revisiting themes he had articulated in his earlier *L'uomo guidato dalla ragione*, he argues that a well-educated woman should, by virtue of her education, be more properly able to fulfil the roles that society has given her, and to recognise, and act upon, the obligations and duties imposed by all manner of circumstances. With this in mind, we find the instruction Morardo suggests to be a conventional one: a young women's conduct with her parents and family, at her devotions, managing a household, in her study, while in front of a mirror, at table, and in conversation; advice is also given on dancing, travel, and the various options of spinsterhood, marriage,

or the cloister. Morardo's book prompted a response by P. Gautier, entitled *La damigella meglio istruita*, also Turin 1787.

Melzi, I, 273; outside Italy, OCLC records three copies, at Chicago, UC Santa Barbara, and the National Library of Education.



Mystery, suicide, faked ghosts, incest

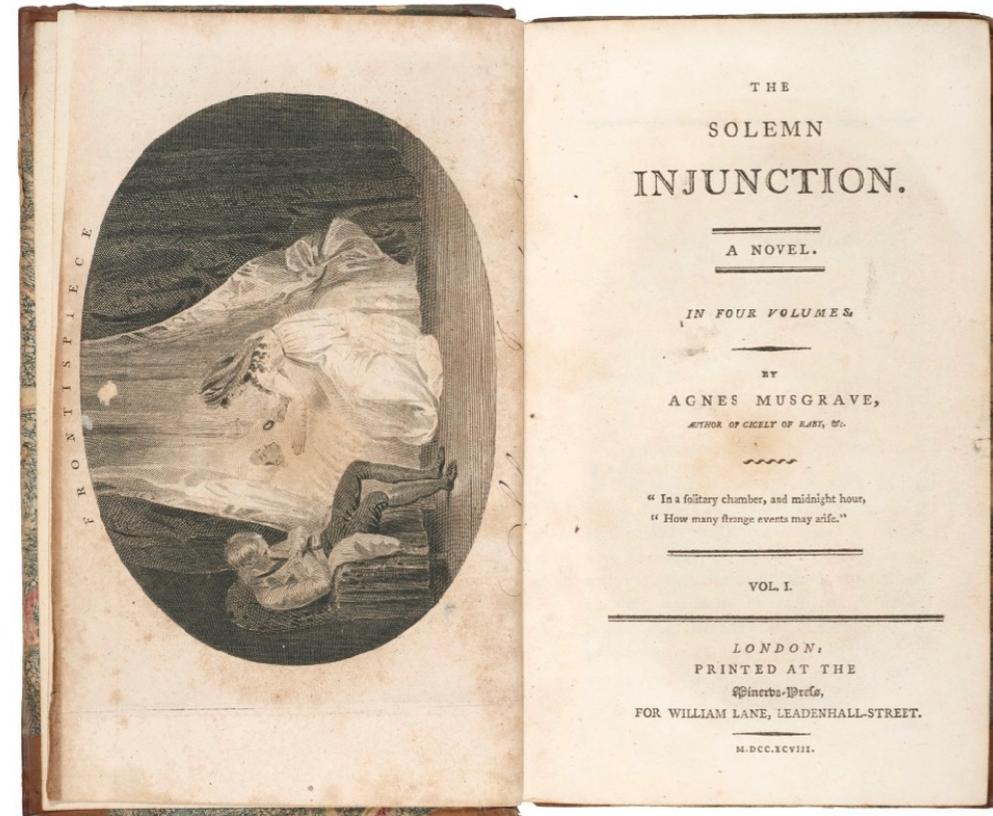
34. MUSGRAVE, Agnes. *The Solemn Injunction.* A Novel ...
London: Printed at the Minerva-Press, for William Lane ... 1798.

4 vols, 12mo, pp. [2], 294; [2], 286; [2], 304; [2], 342, with an engraved frontispiece in vol. I; contemporary half calf over marbled boards, slightly worn, with red morocco labels (missing on vol IV); Downshire monogram.
£3250

First and only edition, rare, the third of four novels by Musgrave, and the last to be published by the Minerva Press.

It was unenthusiastically reviewed by the *Critical Review* as ‘not quite so dull as many solemn things of the same kind, nor sufficiently interesting to any beside the persevering readers, by whose appetite for fictitious narratives our circulating libraries are supported’. Set in the present day (or perhaps the recent past) it is not a typical gothic novel, although mysterious strangers, incarcerated maidens and wicked Lords are a feature of the narrative. *The Feminist Companion* summarises: ‘a modern family saga: several generations of mystery, evil, incarceration, bloody suicide, faked ghosts, and incest, with a happy ending.’

See item 5 above for note on provenance. Garside 1798:49; Blakey p. 187; McLeod p. 275; Summers, *Gothic Bibliography*, p. 508; **Six copies located in ESTC: BL, Chawton House, Bristol, Leeds; Virginia, and New York Society Library.**



'Horrid' novelist

35. PARSONS, Eliza. *Lucy: a Novel ... London: Printed for William Lane, at the Minerva Press ... 1794.*

Three vols, 12mo, pp. [2], 281, [1, ads]; [2], 288; [2], 263, [1, ads], contemporary half calf, lightly rubbed, one headcap chipped, short cracks in two joints, one label missing; Downshire monogram to spines. **£2000**

First edition. A Gothic romance, set in the dreary and decayed Dermont Castle, in Northern Ireland the heroine had been abandoned on a nearby beach at the age of two.

Eliza Parsons (1739-1811) began married life in prosperity, but after her husband's business losses in the American war and a warehouse fire, followed by his death, she began to write to support her eight children. She wrote nineteen novels, mostly in the Gothic tradition, ten of them for the Minerva Press, which included *Castle of Wolfenbach* and *The Mysterious Warning*, two of the horrid novels recommended by Isabella Thorpe to Catherine Morland in *Northanger Abbey*.

Parsons's *Errors of Education* (1791) had been dedicated on the title-page, 'by permission', to Mary Hill, the future Marchioness of Downshire, from whose library this copy comes. Evidently Hill continued to support Parsons's career, even if only in the purchase of further novels. *Lucy* was written during a period of particular financial need, and Parsons had apparently tried but failed to publish it by subscription.

See item 5 above for note on provenance. Garside 1794:42; Blakey, p. 165; McLeod, p. 235; Summers, *Gothic Bibliography*, p. 394.

L U C Y :

A NOVEL,

IN THREE VOLUMES.

BY MRS. PARSONS.

" Virtue alone, unchangeable and wife,
" Secure above the reach of fortune lies ;
" Tho' doom'd to sorrow, poverty or scorn,
" Whilst fools and tyrants are to empire born :
" Blest in an humble, but a peaceful state,
" She feels no envy, and she fears no hate ;
" With stoic calmness views life's empty round,
" Where good is sparing sown, but ill abounds."

VOL. I.

L O N D O N :
PRINTED FOR WILLIAM LANE,
AT THE
Minerva Press,
LEADENHALL - STREET.

M.DCC.XCIV.

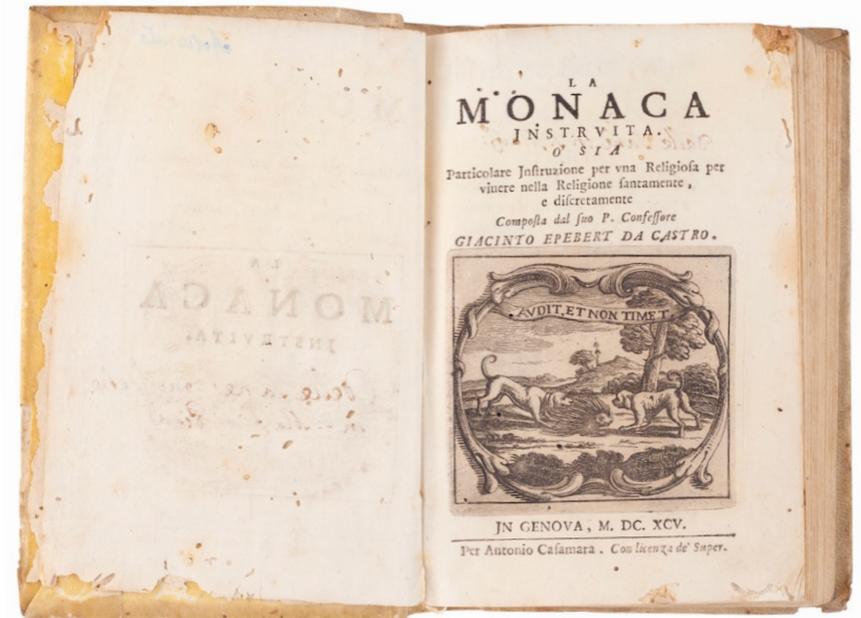
From a conventual library

36. [PERPERA, Giacinto]. *La monaca instruita. O' sia particolare istruzione per una religiosa per vivere nella religione santamente, e discretamente composta dal suo P. Confessore Giacinto Epebert da Castro. Genoa, Antonio Casamara, 1695.*

8vo, pp. [16], 382, [2 blank]; engraved emblematic vignette to title (depicting two dogs chasing a porcupine), full-page allegorical engraving of a woman (a nun? *see below*) holding scales facing p. 1, woodcut initials; one quire browned, sporadic light foxing, worm pinholes and tracks throughout, occasionally touching text but not affecting legibility, otherwise a good copy in contemporary vellum, early nineteenth-century paper label to spine, covering contemporary manuscript title; eighteenth-century inscription to halftitle 'Delle Sane monache in S. Marti.(n)o di Pisa', with similar inscription to verso of title. **£750**

First obtainable edition (a first issue with the 1694 imprint is known in a single copy) of this instructional work for nuns, formerly owned by the Clarisses of S. Martino in Pisa.

Arranged in 31 chapters, *La monaca instruita* covers, *inter alia*, obedience, chastity, poverty, confession, the Eucharist, the divine office, prayer, mortification, the refectory, the dormitory, conversation, and silence. The chapter on prayer is particularly detailed, occupying a hundred pages. The beautiful allegorical engraving depicts a woman, wearing what appears to be a nun's habit, holding a broken set of scales, one plate laden with jewels and books in ornate bindings, while the second, with two instruments of flagellation, lies on the floor. The image is accompanied by the motto 'sterae ordo non transiliendus' (the balance should not be



overladen), and seems to indicate that the benefits of religious life exceed all wealth.

The author was the Oratorian Giacinto Perpera (d. 1700), a native of Piedmont who enjoyed a considerable reputation for his piety and learning, and who published several works in Latin and Italian, often under the pseudonym 'Eperbert' (*see*: Melzi, I, p. 357), as here. Perpera joined the Congregation of the Oratory of Saint Philip Neri in 1663, serving for several years as the provost of the oratory at Genoa.

Provenance: from the library of the Poor Clares of the convent of S. Martino in Guazzolongo in Pisa. The church of S. Martino, dating from around 1060, and originally belonging to the Augustinian order, was rebuilt in 1331, commissioned by Bonifacio Novello della Gherardesca, who wished to endow the nuns of the Order of Saint Clare with a convent. In the following centuries the monastery grew ever more rich and powerful; its most important administrative positions, from abbess to treasurer, were almost invariably occupied by members of Pisan nobility, whose substantial dowries contributed to the prosperity of the convent. The Clarisses inhabited the monastery until 1786, the year of the suppression of monastic orders (*see*: Arianna Pecorini Cignoni, "Francescanesimo femminile a Pisa: il monastero di Santa Chiara Novella in San Martino in Kinzica", in *Bolletino Storico Pisano*, LXXIV, 2005, pp. 371-395).

Not recorded on OCLC. ICCU records only a handful of copies in Italy. The 1694 and 1695 issues appear to be almost identical, the only differences being the earlier date on the title-page, and the imprimatur date '1693. 11. Decembris' on p. 382 which is absent from the 1695 edition.



37. [PUISSIEUX, Madeline de, *trans*]. La femme n'est pas inferieure a l'homme. Traduit de l'Anglois. *A Londres, 1750.*

[*bound after*]:

LE SUEUR, J.L.]. Dinias et Dercillide. Fragment traduit du Grec d'Antonius Diogenes. [1745].

[*bound after*]:

RAYNAL, Guillaume-Thomas-François. Histoire de Stadhouderat depuis son origine jusqu'a present. *A La Haye, 1747.*

Three works bound in one, 12mo, pp. [iii], iv, 114 (Raynal); 55, [1] errata, wanting pp. 4 of prelims (Le Sueur); 140 (Wortley Montagu); woodcut vignettes on titles, and headpieces; some foxing in places, dampstain to lower margin of first few leaves of Wortley Montagu; in contemporary calf, spine gilt in compartments, with lettering-piece removed; somewhat worn.

£685

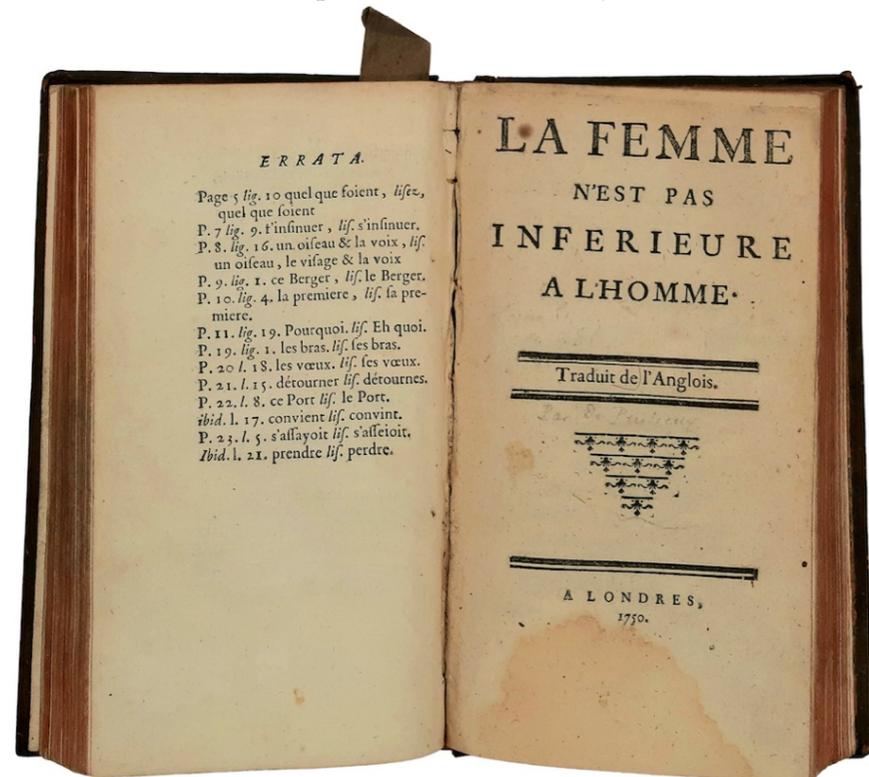
First French translation, uncommon, of *Woman not inferior to man: or, a short and modest vindication of the natural right of the fair-sex to a perfect equality of power, dignity, and esteem, with the men*, first published in 1739 under 'Sophia, a person of quality' and sometimes attributed to Mary Wortley Montagu (1689-1762, see item 36 in the Quaritch *Women* catalogue of 2019). Drawing on *De l'égalité des deux sexes* of Poulain de la Barre, the work examines the justness of the esteem (or lack thereof) in which men hold women, the relative intellectual capacities of the two sexes, whether men are fitter to govern and hold public office than women, and whether women are capable of teaching the sciences and serving in the military; the author concludes: 'let us show [men], by what little we do without aid of education, the much we might do if they did us justice; that we may force a blush from them, if possible, and compel them to confess their own baseness to us, and that the

worst of us deserve much better treatment than the best of us receive'.

The translation is the work of Madeleine d'Arsant (1720-1798, later Puisseux), an intimate of Diderot's; it was reissued under the title *Le triomphe des dames* in 1751.

Bound with *La femme* are the first published work by Guillaume Thomas Raynal, a study of the role of *stadhouder* in the Netherlands, and a collection of verses attributed to J.L. Le Sueur, along with a short novel masquerading as an imitation of Antonius Diogenes.

Raynal: outside Continental Europe, OCLC records copies at Harvard and Cambridge; Le Sueur: Cioranescu, II, 39902; OCLC records one copy outside France, at Pennsylvania; Puisseux: OCLC records three copies outside Continental Europe, at Harvard, Pennsylvania, and Cambridge.



38. [RENEVILLE, Sophie de?]. Contes a Aglaé, ou la jeune moraliste. Paris, Caillou, c.1820.

12mo in 6s, pp. [iv], 213, [1] blank; with hand-coloured frontispiece, coloured title-page, and two further hand-coloured plates; some foxing in places; in contemporary sheep, covers with gilt borders, spine gilt with morocco lettering-piece; binding somewhat shaken and worn, but still an attractive copy. £325

Very uncommon edition, possibly the first, of this collection of educational *contes moraux*, sometimes attributed to the prolific children's author and journalist Sophie de Renneville (1772-1822). Aimed at children of both sexes, the book contains sixteen short *contes* on subjects ranging from first communion and eternal regrets to bank notes and true happiness. Some of these themes are illustrated in the attractive hand-coloured plates.

Not in OCLC; the only copies we have traced of the work have 178 pages, and only fourteen of the *contes*, at the BnF, Bodleian, and the Enoch Pratt Free Library in Baltimore.



39. SANIVAL, Marchesa di. [SALVANI, Fausto]. La difesa delle donne ovvero Riposta apologetica al Libro intitolato lo Scoglio dell' Umanità di Diunilgo Valdecio... Fra gli Arcadi Africia Malpea. Aggiuntivi gli Elogi delle Donne illustri, la Giustificazione, e un Appendice allo Scoglio con altre Rime del suddetto Valdecio. [s.l., n.p.], 1790.

12mo, pp. xxiv, 371, [1] blank; some spotting and foxing throughout; ownership inscription dated 1808 on front and rear free endpapers, of one Angelo Pinto; in contemporary vellum, title in ink on spine; some dustsoiling and staining, but sound.

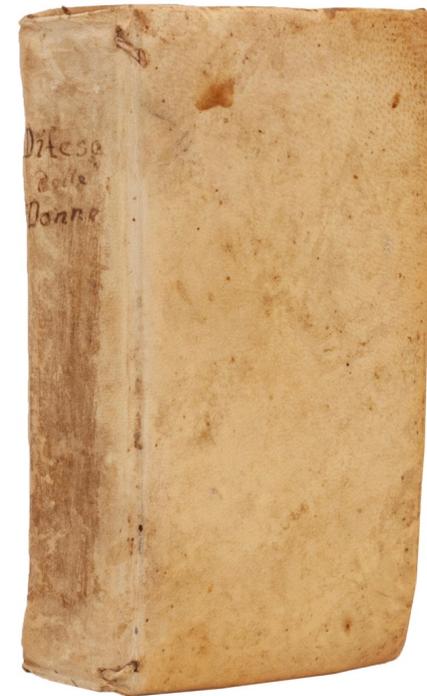
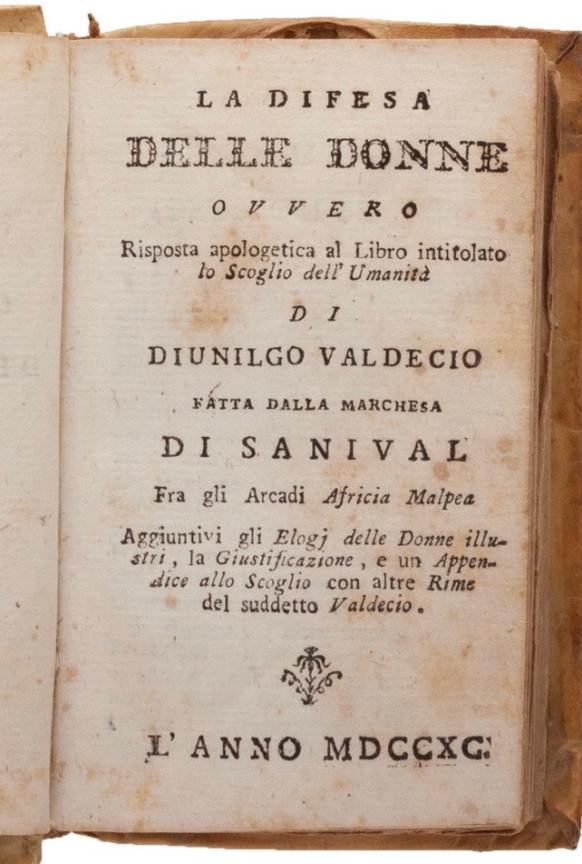
£385

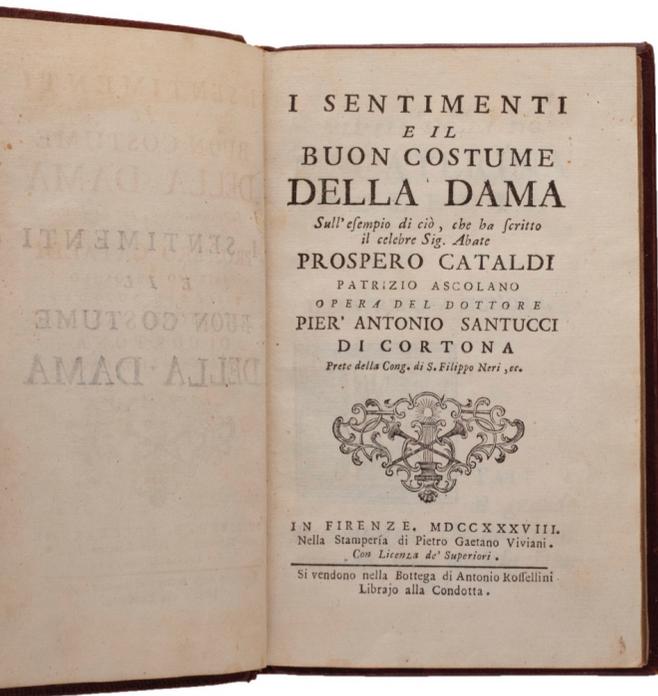
Second edition, after the similarly rare first of 1786, of this defence of women, written in response to an indecent satire entitled *Lo scoglia dell'humanita*, published under the Arcadian pseudonym Diunilgo Valdecio by Carlo Maria Chiaraviglio in 1775, which warned of the dangers to men of bad women.

This response, published under the pseudonym of the Marchesa di Sanival (complete with a similarly pseudonymous Arcadian name), is in fact the work of one Fausto Salvani. It offers a spirit spirited defence of women in the form of pastoral poetry, in an attempt to show that women, rather than being predominantly temptresses intent on dragging men into a life of depravity and vice, are more likely to be models of rectitude as wives and mothers. This work is dedicated to the baroness Vernazza, wife of the philologist and antiquarian Vernazza di Freney.

The second half of the volume is occupied by Valdecio's *Elogio delle donne illustri*, followed by a collection of sonnets and aphorisms, responses to criticisms of the original work, and an appendix to *Lo scoglio dell' umanità*, which consists of the *De diversis Mulierum Vitiis* by Antony, Archbishop of Florence, and a translation into Italian of the *De Natura Mulierum* of Batista Mantuano (died 1516).

OCLC records two copies only, at Chicago and Oxford, with one copy of the first, at Berkeley.



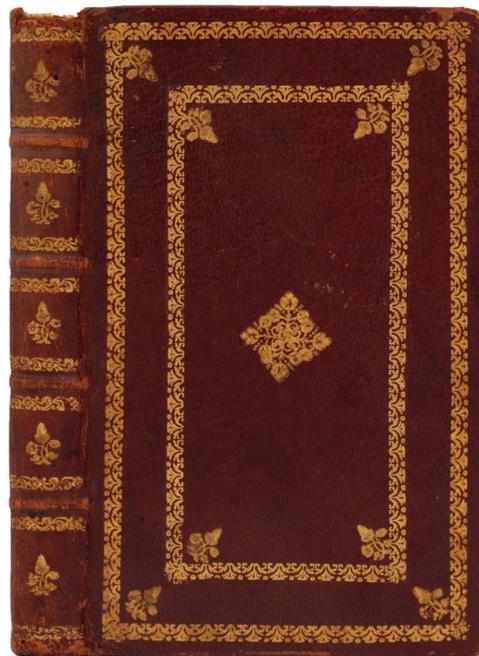


40. SANTUCCI, Pierantonio. I sentimenti e il buon costume della dama. Sull'esempio di ciò, che ha scritto il celebre Sig. Abate Prospero Cataldi. *Florence, Gaetano Viviani, 1738.*

8vo, pp. xl, 204, [1] errata, [1] blank; woodcut initials, head- and tailpieces, and device on title; small stain to a few leaves, but otherwise clean and crisp throughout; in contemporary red sheep, boards tooled in gilt, spine gilt in compartments between raised bands; somewhat rubbed, but still a very attractive copy. £685

Only edition, rare, of this rare guide to female conduct, by the Cortona Oratorian priest Pierantonio Santucci. Drawing on and expanding the work of Prospero Cataldi, Santucci explains, as only a cleric can do, how women should dress, how they should behave when out for a walk, how they should greet one another and the rules of speech they should observe, how to behave during visits, how to offer compliments, congratulations, and condolences, how they should choose their friends and deal with their social equals as well as their inferiors, how they should behave while at play, in church, and at table, at parties and balls, playing music, and in other social situations. Obviously, everything women should do should be informed by the fear of God.

OCLC records only two copies, at the Universities of Heidelberg and Sydney; not in LibraryHub.



PARAGONE
DELLE
DONNE FRANCESI
CON
LE ITALIANE.



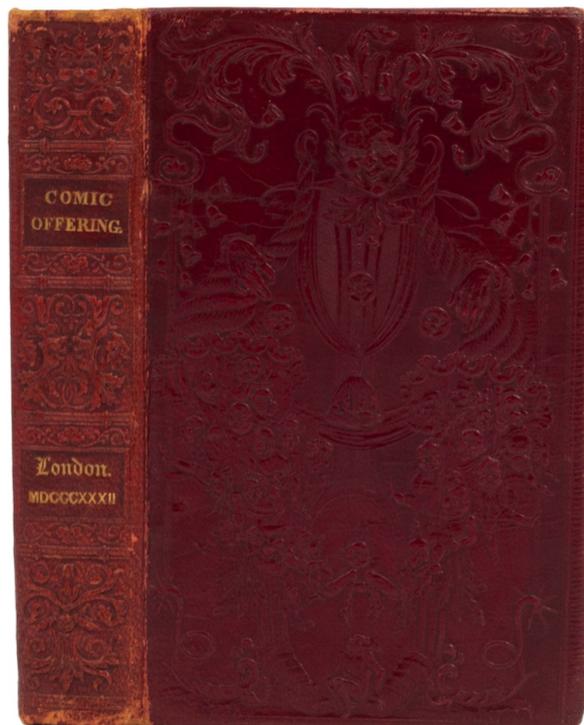
GINOPOLI.
—
1817.

41. [SCROFANI, Saverio.] Paragone delle donne Francesi con le Italiane. 'Ginopoli' [Paris], [n.p.], 1817.

8vo, pp. [2], 169, [3]; a few marks to title, small repair to title verso touching a few words, small loss to blank upper inner margins of pp. 71-74, some light foxing, occasional marginal pencil marks; overall a good uncut copy in recent blue wrappers. £185

Rare first edition of this comparative study of French and Italian women, 'as regards their physical, moral and social characteristics ... Scrofani approaches his topic scientifically, quotes extensively from European authors, and describes in individual chapters female beauty, education, fashion, luxury, ambition, jealousy, capriciousness, vanity and love. He attempts to identify national characteristics, such as a greater propensity to gambling, or to falling in love in French women, but also finds many characteristics which are similar in both countries. In the course of his argument he gives a detailed insight into post-revolutionary society. Saverio Scrofani (1756-1837) was a Sicilian priest and economist, and one time professor of agriculture at Venice, who lived for a few years in Paris after the destruction of the Venetian republic. This allowed him to make comparisons at first hand, which also reflected on some of his other, economic and political, publications' (OCLC).

Not on Library Hub; OCLC finds only 4 copies, at the BnF, UCLA, Chicago, and Harvard.



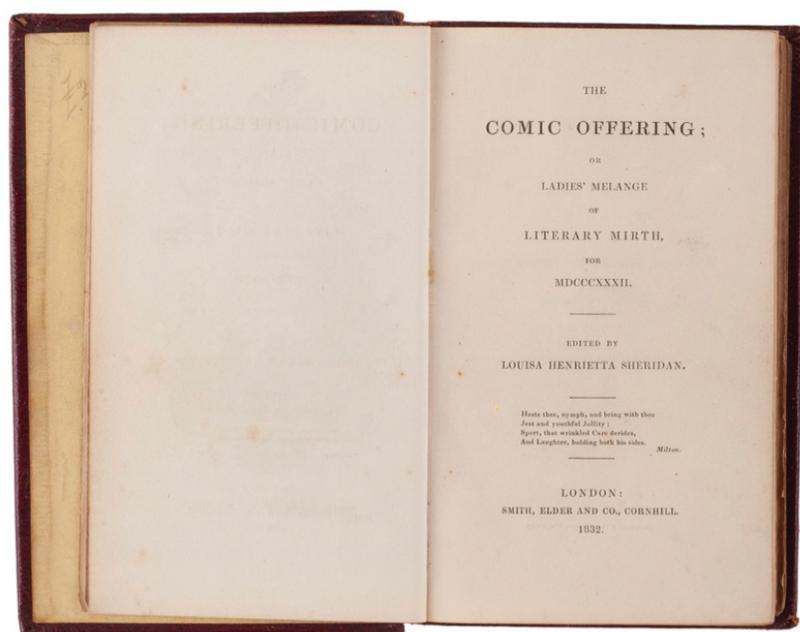
42. SHERIDAN, Louisa Henrietta. *The Comic Offering; or Ladies' Melange of Literary Mirth, for MDCCCXXXII.* London, Smith, Elder and Co., 1832.

8vo, pp. [4], xii, 373, [1], [6, publisher's advertisements]; numerous illustrations; foxing to first few leaves, a few marks, generally a very good copy in maroon morocco, both boards embossed in blind, signed De la Rue and Company, London; giant satirical figure (Punch?) at head, holding two up-ended cornucopiae of naughty pixie-like figures, title and date gilt to spine; all edges gilt, light wear to spine ends; ownership inscription of Sarah Hallam to free endpaper. **£300**

The second outing of this compendium of humorous stories, verses and vignettes to amuse the highly refined young ladies of the early nineteenth century, in an appropriately light-hearted binding. The publisher's advertisements mention other works that are in 'elegantly embossed' bindings.

'This firm [De la Rue] produced a number of fine albums, etc., stamped on the backs and sides with very finely executed blind imprints, which form a section of bookbinding technique which is deserving of close and specialised study (See Plate V [this design]).' (Ramsden, *London Book Binders*).

Jamieson, #20.



No prurient writings here

43. SMART, Martin. The Female Class-Book; or, Three Hundred and Sixty-five reading Lessons, adapted to the Use of Schools, for every Day in the Year: consisting of moral, instructive, and entertaining Extracts, selected principally from female Writers, or on Subjects of female Education and Manners *London: Printed for Lackington, Allen, and Co.; J. Walker; C. Law; F. C. and J. Rivington; Darton, Harvey and Darton; J. Harris; T. Rooney; J. Mawman; R. Baldwin; and Sharpe and Hailes. 1813.*

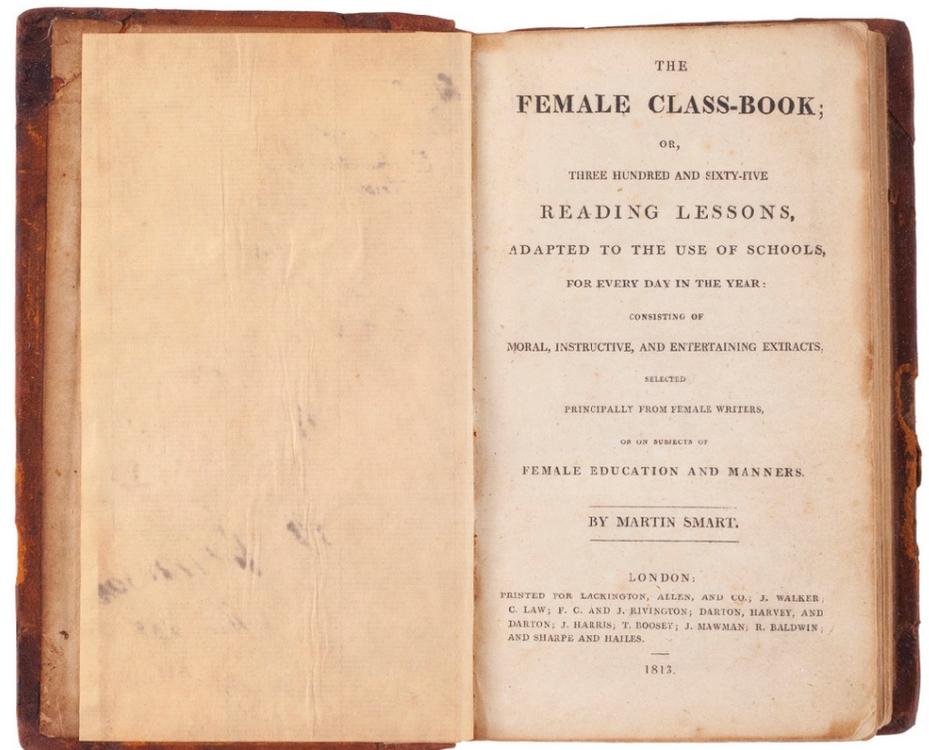
12mo, pp. 'v' [*i.e.* iv], 467, [1, advertisement for Walker's British Classics]; some foxing but a very good copy in contemporary mottled sheep, well rebacked, one endpaper replaced; signatures of several young ladies of the Jameson family on front free endpaper. **£350**

First edition. Martin Smart, who died while this compilation was still in progress, writes in an intended preface that it is based on the plan of the Rev. David Blair's popular *Class-Book* but addressed specifically to schoolgirls.

'In the choice of Lessons, a very scrupulous degree of care is taken to avoid ... all those subjects on which too lively a curiosity might be indulged by the class of readers for whom the work is intended; and this on the principle, that it is not by filling the minds of girls at school with perpetual ideas of love and courtship, that the best wives and mothers are likely to be produced. All that prurient writing ... is excluded.'

Women writers, mainly contemporary, include Mrs Barbauld, Hannah More, Helen Maria Williams, Priscilla Wakefield, Madame de Genlis, Mary Hays, and Charlotte Smith, while men writing on subjects of female education or manners range from Shakespeare, Pope, and Swift to Benjamin Franklin and William Cowper.

Very rare. BL only in Library Hub; OCLC adds Bodley, Smith College, North Carolina (Greensboro), and Kansas.



'The reign of men is over!'

44. SOMMARIVA, Giuseppe. Ona donna prima ministra, ossia La gloria del bel sesso : commedia in d'on att. *Milan, Giovanni Messaggi, 1855.*

8vo, pp. 24; a beautiful, clean copy, stitched in the original pink printed wrappers, edges of wrappers slightly creased. £950

First and only edition, extremely rare, of a play about a woman Prime Minister and the enlightened reforms she promotes, inspired by the recent appointment of Princess Victoria Kamāmalu (1838-1866) to Kuhina Nui of the Hawaiian Islands.

In his introduction, the author Giuseppe Sommariva, a Milanese playwright active in the 1850s and 60s of whom almost nothing is known, explains that the news reported by English and French newspapers about the recent events in Hawaii have directly inspired his play. Victoria Kamāmalu is here Princess Kammomolu, sister of king Kamehameka IV (Kamehameha IV) of Lulu (Honolulu) in the Sandvig Islands (Sandwich Islands, as the Hawaiian Islands were formerly known to both Europeans and Americans, after being dubbed thus by Captain James Cook in honour of the Earl of Sandwich).

The play, written in Milanese dialect, opens with Kammomolu, having been recently appointed Prime Minister by her brother the king, talking with her secretary Graziosa on the current state of the country, and expressing her desire to strike an alliance with Britain on the back of a commercial treaty which was currently being negotiated, especially since the country had a woman as sovereign.



Enter Makako, Luruk and Astrakan, the (male) ministers of maritime affairs, war, and finance respectively, threatening to resign their posts because of the enlightened, liberal, and democratic 'female' politics espoused by the Prime Minister, and demanding a return to absolutism, despotism, and ignorance. Their resignations, wholeheartedly accepted, give Princess Kammomolu a chance to enact her plan of an all-female government, and she starts by nominating the widow Mamaluka and the young Kanina as new ministers. Before accepting their posts, the two ask for clarification on Kammomolu's political program, but are reassured on hearing that her plans include the creation of a national guard made up of women; a reform of the justice system, which would see more women as lawyers and judges; the abolition of conscription; freedom of speech and of the press (as long as the press preserves women's modesty); the drafting of a constitution; and the creation of a bicameral parliament, with one chamber elected by landowners and bankers, the other by merchants and shop owners (universal suffrage is excluded for the moment, seen as harmful to the good of the country). Men, having lost their roles in the running of the country, will remain free to make love to women, but without violence, and without 'temptations' or 'seductions' which could put a woman's modesty in danger.

While dealing with the government crisis, the Prime Minister must also contend with a possible war with Haiti, represented on stage by the misogynous ambassador Monsieur Giruette. 'If only European governments were also run by women, perhaps they would not be at

war right now. But who knows, we might have just sent out a signal in favour of universal female emancipation!', reflects Kammomolu.

At this point the Prime Minister is informed that the men of the city are menacingly assembling on the beach, grumbling and groaning. Princess Kammomolu's words in the epilogue are directed to those men, but also to the audience: 'One word, dear men. If we women have finally freed ourselves from your yoke, we have been forced by the progress and by necessity to take into our own hands the administration of the commonwealth. The men grumble? Threaten? Well, they should know that women are now willing to do anything. They should be aware that the women of today are ready to go to war, if necessary, not against the Cossacks, but against all the men of this country who still want to subjugate them to their commands. The reign of men is over. Woe to those men who lay a finger on a woman! The English Lady Bunduica [i.e. Queen Boudica], at the time of Nero had the courage to rise up together with all the women of her land and defeat a Roman army, who had planned another "Rape of the Sabine Women". If necessary, the women from 1855 are also able to do the same. So, for the general peace and to spare the blood of our generation, we ask the men to accept our female government, in fact to celebrate it with a gun salute or, if they have run out of gun powder, at least with an applause'. *A complete translation can be provided to the buyer of this item, if requested.*

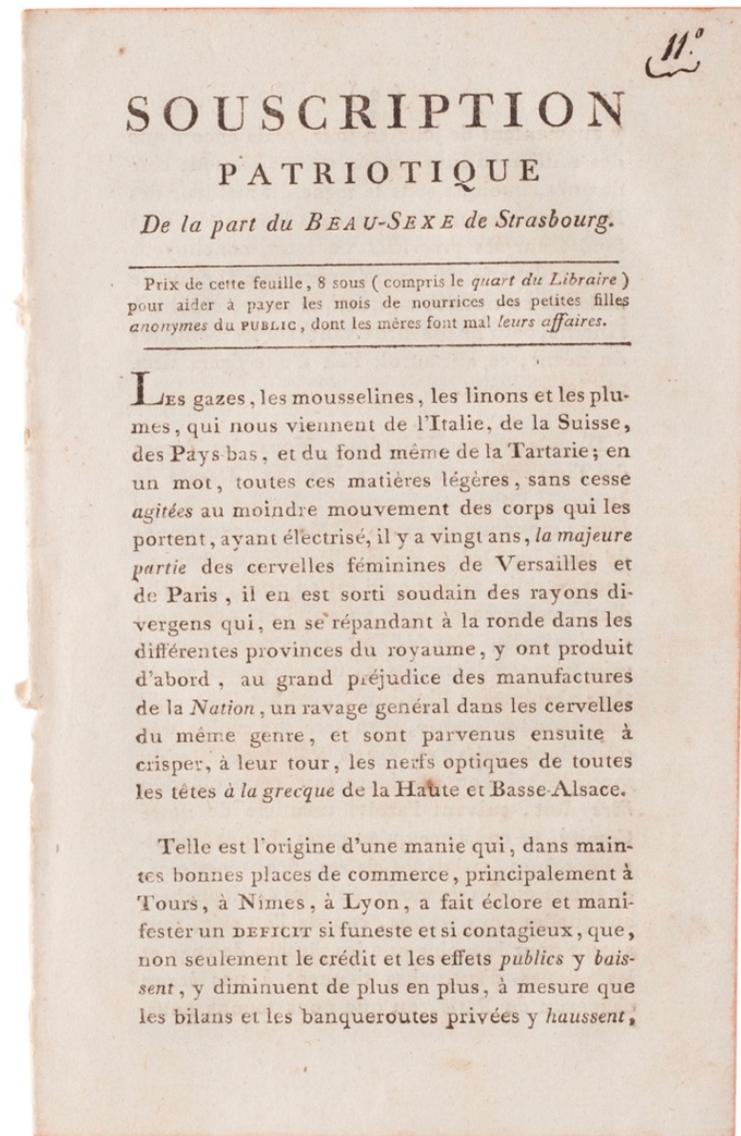
No copies recorded on OCLC. ICCU records a single copy in Italy (at the University Library of Pavia).

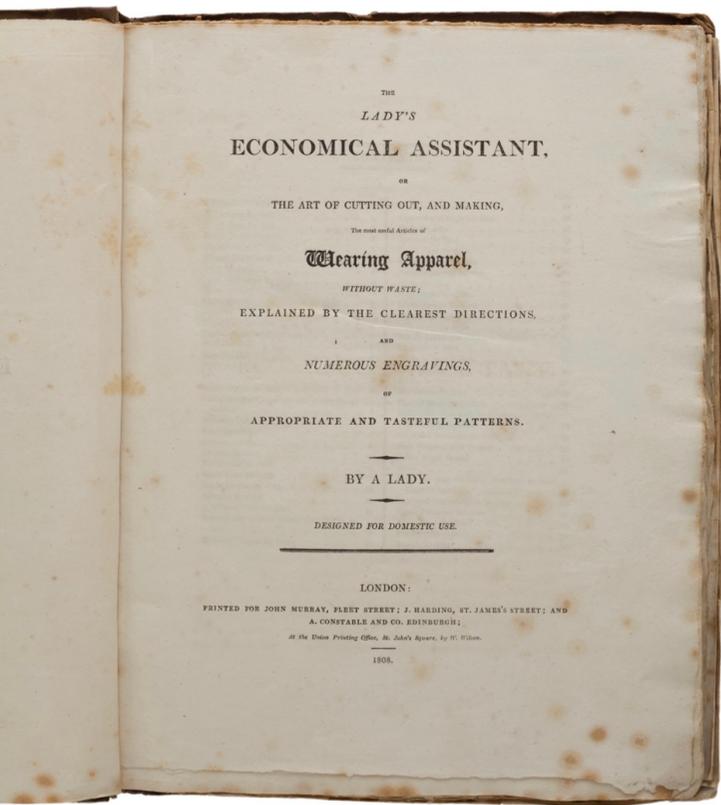
45. [STRASBOURG.] Souscription patriotique de la part du beau-sexe de Strasbourg. [N.p., n.p., 1789?].

8vo, pp. 8; caption title; small holes from previous sewing; very good; disbound. £165

Rare first edition of this entertaining satirical piece on women's clothing, published in the aftermath of the French Revolution. After complaining that the recent craze for 'gauze, muslin, linen and feathers' had brought the country to its knees, the text describes how the patriotic women of Strasbourg had decided to surrender their diaphanous fashionable clothing to be put to the use of *la patrie*. All donations were to be stored at the local stud farm and were to be used, for example, to 'cover' the national debt, to protect walkers from insects sucking their patriotic blood, and to dress scarecrows. Red, white and blue feathers were to be made into patriotic plumes. The most generous donors were to have their silhouettes published in the nation's newspapers, and statues of themselves, made from pink papier-mâché, erected in the town hall.

OCLC records only 1 copy in the UK (BL) and 1 in the US (University of Iowa).



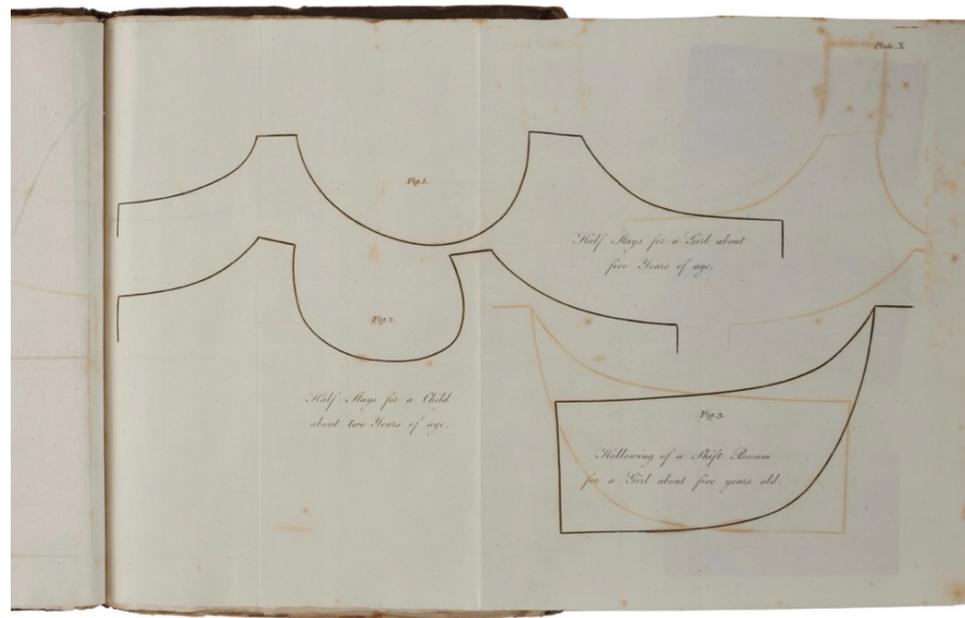


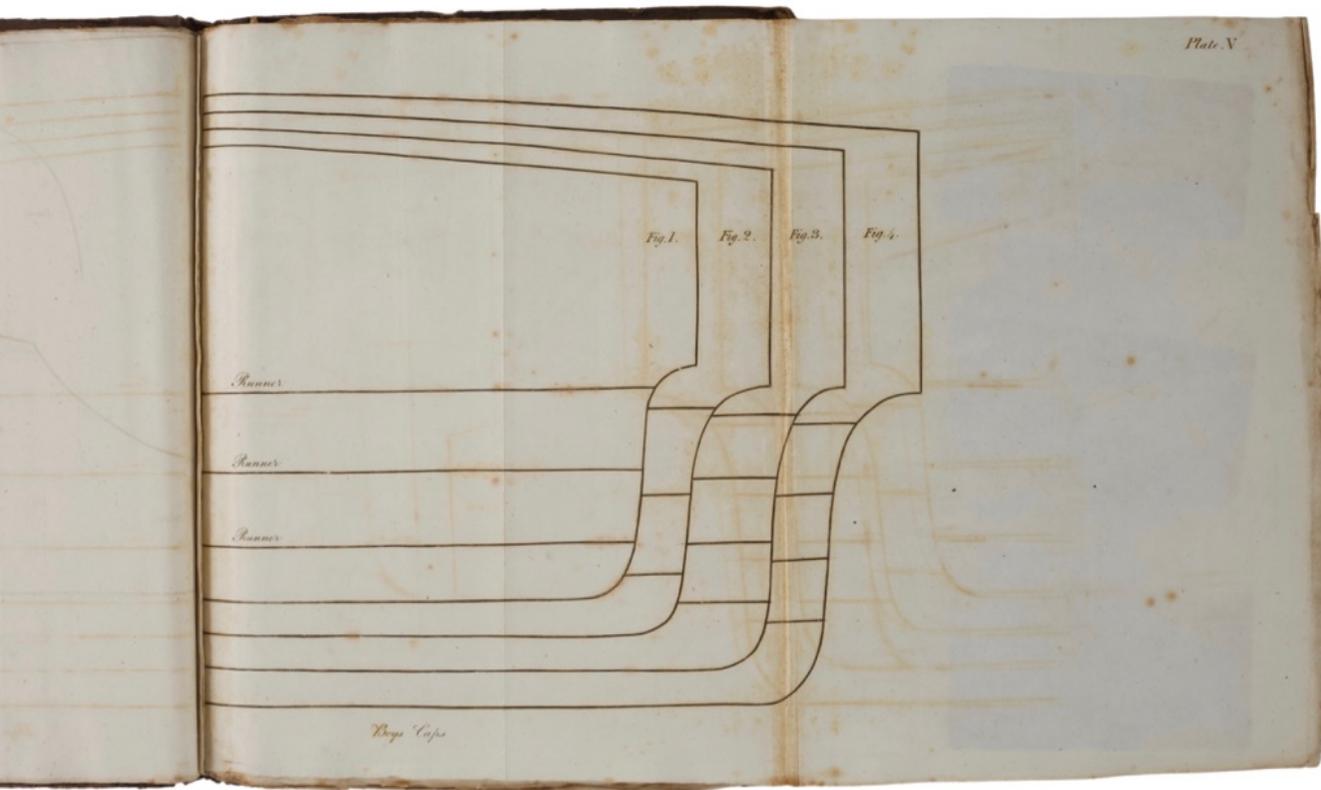
Domestic pattern-book for clothes

46. [STREATFIELD, Anne]. The Lady's economical Assistant, or the Art of cutting out, and making, the most useful Articles of wearing Apparel, without Waste; explained by the clearest directions, and numerous engravings, of appropriate and tasteful patterns. By a Lady. Designed for domestic Use. *London: Printed for John Murray; J. Harding; and A. Constable and Co., Edinburgh; at the Union Printing Office, by W. Wilson, 1808.*

Large 4to, pp. xi, [1], 35, [3, blank and index], with 27 folding engraved patterns on thin paper (all with a certain amount of foxing and offsetting), blank corner torn from C4; a very good copy in the original drab boards, printed labels on front and spine (the latter partly missing), spine neatly restored preserving most of the original backstrip. **£7500**

First edition, very rare and in excellent state, of the first English guide to tailoring to feature full-size patterns, and indeed only third of any sort in the language. The author has recently been identified as Anne Streatfield, of Uckfield - see Arnold, "The Lady's Economical Assistant" of 1808", in Barbara Burman (ed.), *The Culture of Sewing: Gender, Consumption, and Home Dressmaking* (1999).





The first English book on the art of cutting out and making clothes was *Instructions for cutting out Apparel for the Poor* (1789), directed principally towards clothing children at Sunday-schools but ‘useful for all families’; this was followed by a guide for professionals, *The Taylor’s complete Guide* (1796). Like the *Instructions*, *The Lady’s economical Assistant* was a domestic guide, intended for the instruction of women and girls in the art of home dressmaking. The principal aim here was economy, and the author went to considerable trouble to calculate the widths and lengths of various materials ‘so as to cut out wearing apparel to the greatest advantage, not only for my own family, but also for the poor’, by reducing wastage. She recommends tracing the patterns onto thin paper and then cutting them out so as to avoid damaging the patterns in the book, an inevitable fate of many books of this sort.

Seligman, *Cutting for all!*, 1808.1; WorldCat and Library Hub together locate copies at the BL, Bodley, V&A; LACMA, Yale, Smith College; and Bibliothèque nationale.

47. **TOUZELLI, Benoît** [**TOSELLI, Benedetto**]. *Apologie des femmes, ou Vérités qui font triompher le beau sexe. Turin, chez le libraire Morano et l'imprimeur Soffietti, 1798.*

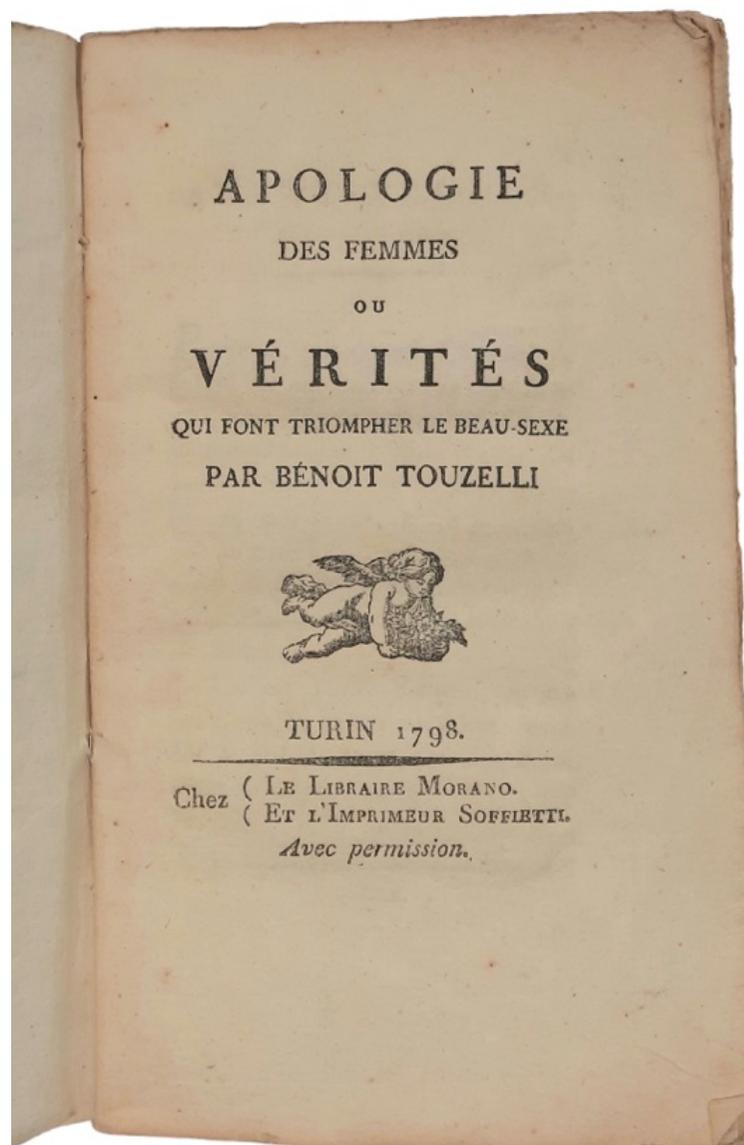
8vo, pp. 107, [1] blank; woodcut vignette on title; paper lightly yellowed throughout, but otherwise clean and fresh; uncut in contemporary wrappers, spine worn at foot, but a good copy. £750

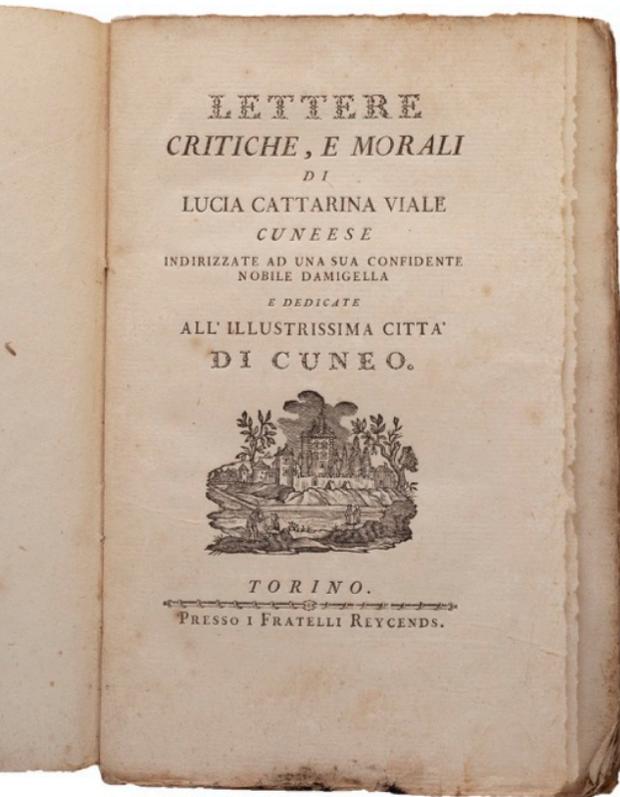
First edition of a very rare treatise on the dignity of women by one of the most original voices on the subject in the eighteenth century.

The author writes that, while his predecessors rightly stressed the importance of the physical and moral reinstatement and education of women, it was now time to take a step forward and show that women have the attributes and qualities that are necessary to cooperate with men, and contribute to carry the 'burdens of social life'; they are fully equipped, he states, to 'bring the most palpable advantages to humanity in all kinds of virtue and literature'. Women therefore ought ultimately not to be the object of men's condescending homage or earnest patronage, but rather to be men's partners in the running of a modern society.

A second edition, under the title *La triomphe des femmes*, appeared in Milan in 1801. Both versions are rare, and we have been unable to find much on the author; he appears also to have published a *canto eroico* addressed to Napoleon (Milan, Tamburini, undated), as well as a poem in three *canti* dedicated to Giuseppa Maestri entitled *Il valore della donna* (Milan, 1808).

Gay I, 246; outside Continental Europe, OCLC records copies at Stanford, UCLA, Harvard, Princeton, and the National Library of Australia.





48. VIALE, Lucia Cattarina. Lettere critiche, e morali ... indirizzate ad una sua confidente nobile damigella e dedicata all'illustrissima citta' di Cuneo. *Turin, fratelli Reycems, [1777].*

8vo, pp. [vi], iii-xxxvi, 151, [1] approvazioni and imprimatur; collation matches other known copies; some sporadic spotting and foxing, but largely clean and fresh; uncut and in large part unopened in contemporary patterned wrappers; some light wear and dustsoiling to extremities, but a very attractive copy. **£950**

Only edition of this collection of letters on moral and practical subjects by the little known Piedmont writer and educationalist Lucia Cattarina Viale (1740 1825).

Over the course of 26 letters, designed to instruct the youth of both sexes but especially girls, Viale examines the nature of happiness, the benefits of manual labour, the dangers of vain curiosity, adulation, and whispers, the ways in which we judge the actions of others, the theatre, games, conversation, scruples and superstitions, ingratitude, beauty, and the obligations young women have to their parents and betters. Dedicated to the city of Cuneo, and addressed to a female friend, the letters are prefaced with a number of poems by local dignitaries.

After being orphaned at the age of ten and raised

in the Ospizio di Carita, Viale became a teacher, first at Fossano, then at Nizza Monferrato, and finally, from 1802, in the orphanage in Asti. In addition to the present work, she was also the author of *Biblioteca di campagna ossia novelette oltremontane dilettevoli e morali* (1792) and a novel, *Le due emigrate* (1793).

For more on Viale, see L. Ricaldone, "Una maestra novelliera: Lucia Cattarina Viale" in C. Bracchi (ed.), *L'alterita nella parola. Storia e scrittura di donne nel Piemonte di epoca moderna. La collana "Donne del Piemonte."* Torino: Thélème, 2002; **OCLC records only three copies**, at Oxford, Chicago, and the Italian Province of the Jesuits.



The wrongs of woman

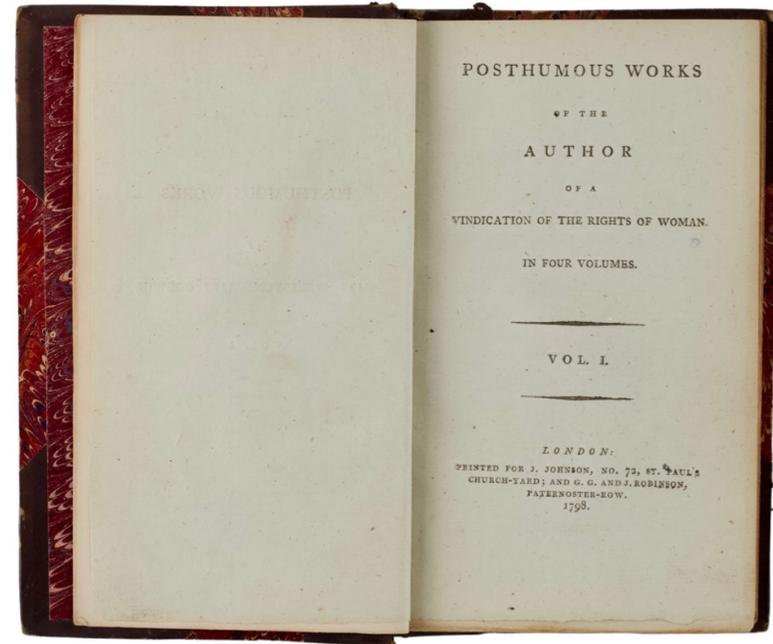
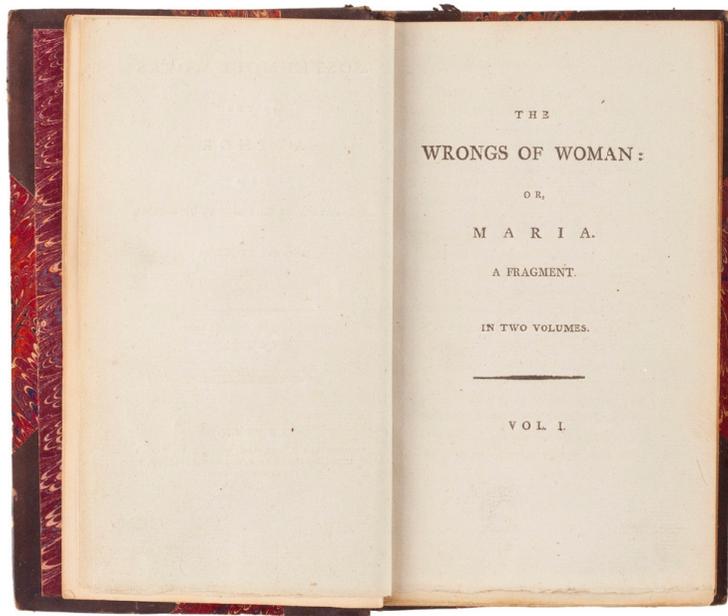
49. WOLLSTONECRAFT, Mary. Posthumous Works of the Author of a Vindication of the Rights of Woman. *London: printed for J. Johnson; and G. G. and J. Robinson, 1798.*

Four vols, 12mo, complete with all the half-titles and fly-titles, and the contents leaves in vols I and IV (the latter misbound in vol. III); some occasional spotting, withal a good, fresh copy in early twentieth-century half calf and marbled boards, gilt edges. £4250

First edition; edited by William Godwin as a final public tribute to his wife. The volumes contain a number of important texts: vols. I and II print for the first time her unfinished novel 'The wrongs of woman, or Maria; a fragment', along with the first part of 'A series of lessons for children'. Vols. III and IV are largely taken up with letters including a group specifically 'On the management of infants', an unfinished tale 'The cave of fancy', and 'Hints chiefly designed to have been incorporated in the second part of the Vindication of the Rights of Woman'.

Godwin introduced 'The wrongs of woman' as an 'unfinished production of genius', and it has come to be considered an important part of her *oeuvre*.

Windle 8.



50. [WOMEN'S CLUBS]. New County Club. 21, Hanover Square and 84, Grosvenor Street, W. Telephone No. 5507 Gerrard. Telegrams: "Ladyhood, London." Rules, Bye-Laws and List of Members. [London], May 1902.

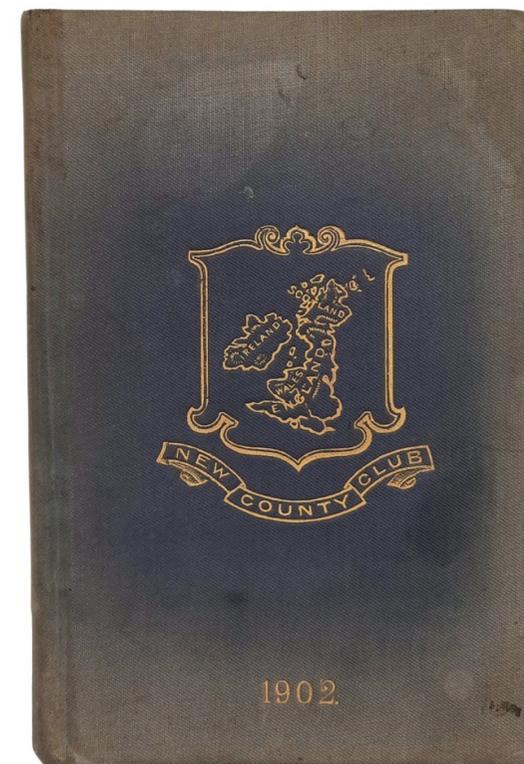
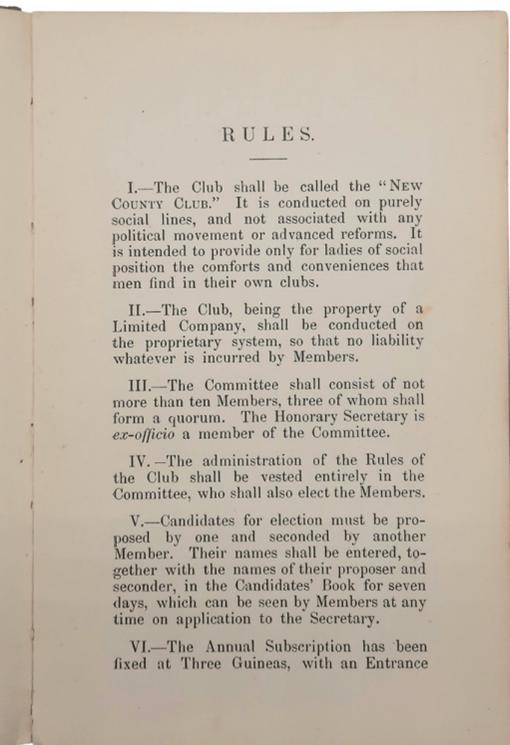
8vo, pp. 73, [1] blank, three perforated detachable forms at end; several tables; title-page browned, some spotting in places and the odd note in ink; with ownership signature of R.H. Armitage (née Stewart) on title-page; in the original cloth, club device in gilt on upper cover; some wear to binding, and cloth somewhat faded. £185

Very rare handbook, containing the rules, prices, and membership lists, of the New County Club, a ladies' club founded in 1899 as a successor to the less grandly named Ladies' Tea and Shopping Club.

Both clubs were founded by Gilbert Oliver, a perfume manufacturer, 'to provide for ladies of social position the comforts and convenience that men have found in their clubs for years past.' The rules emphasise that the club 'is conducted on purely social lines, and [is] not associated with any political movement or advanced reforms', although Crawford notes that by 1913, two active members of the NUWSS and WSPU were members of the Club. There are, however, no stated restrictions to membership, while gentleman visitors (but not dogs) are allowed in the coffee rooms. The handbook details the charges in the coffee room, the cost of bedrooms, and reciprocal arrangements in Paris and Brighton, along with various house rules.

The present copy bears the ownership inscription of Rachelina (or Rachel) Hepburn Armitage (1873 1955), both under her married name and her maiden name of Stewart, the first New Zealand woman to complete, in 1896, a BA course at Oxford. She remained in England until 1899, working with the Women's University Settlements Scheme, before settling permanently in New Zealand on her marriage in 1903, where she established the Temuka branch of the New Zealand Federation of Women's Institutes. Underlined in the membership list is her sister, the welfare worker Mary Downie Stewart.

See E. Crawford, *The Women's Suffrage Movement: A Reference Guide 1866-1928*, p. 126; see also entry on Rachelina Armitage in *Dictionary of New Zealand Biography*, 1996; not in Library Hub or OCLC.



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