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106 [Wilson]

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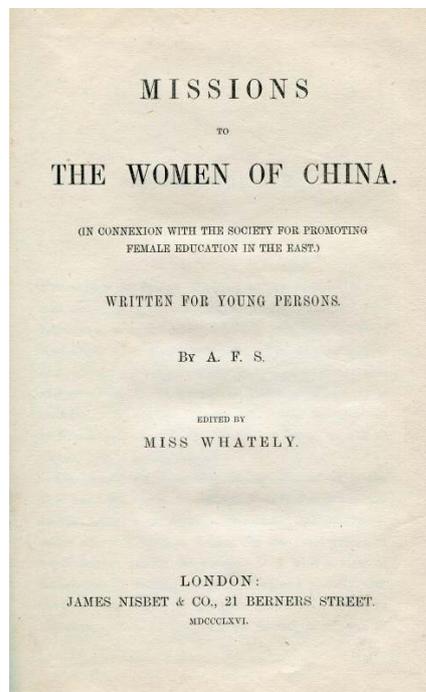
1. **[A.F.S.] [WHATELY, Elizabeth Jane, editor]**. MISSIONS TO THE WOMEN OF CHINA. (in connexion with the Society for Promoting Female Education in the East). Written for Young Persons. By A.F.S. Edited by Miss Whately. London: James Nisbet & Co., 21 Berners Street. 1866. **£ 450**

FIRST EDITION. 8vo, pp. vi, [ii], 143, [1]; in the original blindstamped publisher's cloth, upper board lettered in gilt, cloth to upper board a little discoloured, nevertheless, still a good copy.

Scarce first edition of twelve letters, edited by Elizabeth Whately, giving fascinating details of missionary travels to the women of China.

'The Society for Promoting Female Education in the East has been one of the principal, as it was one of the earliest, agencies employed in this cause; and its organisation affords a peculiar facility for the employment of active helpers among the young. It is with a view of introducing its working, to young readers especially, that the little book before us has been drawn up. China, as the earliest scene of the Society's labours, is selected as the first country to bring under the notice of young people; but eventually other fields of labour may, in subsequent publications, be described in the same manner' (pp. iii-iv).

The letters provide a wealth of information on the Chinese empire, both historical and geographical, as well as the missionary details, which the editor, Elizabeth Whately, notes were 'taken from the *Female Missionary Intelligencer*, a magazine published monthly by the Society for Promoting Female Education in the East, [and] also from "Extracts from the Agents' Correspondence," kindly supplied for the purpose by Miss Webb, the Secretary of the Society' (p. vii).



OCLC records five copies worldwide, all in the UK, at Cambridge, BL, NLS, SOAS and the Bodleian.

2. **AMAR Y BORBÓN, Josefa**. DISCURSO SOBRE LA EDUCACION FISICA Y MORAL DE LAS MUGERES. Madrid: D. Benito Cano, 1790. **£ 1,650**

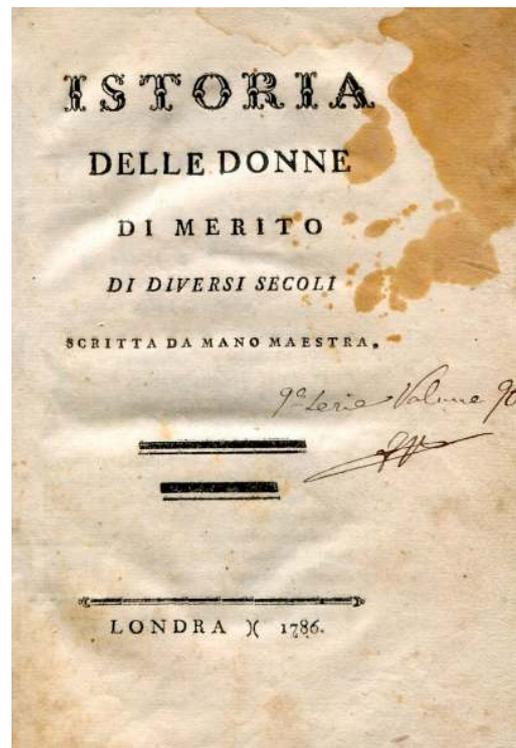
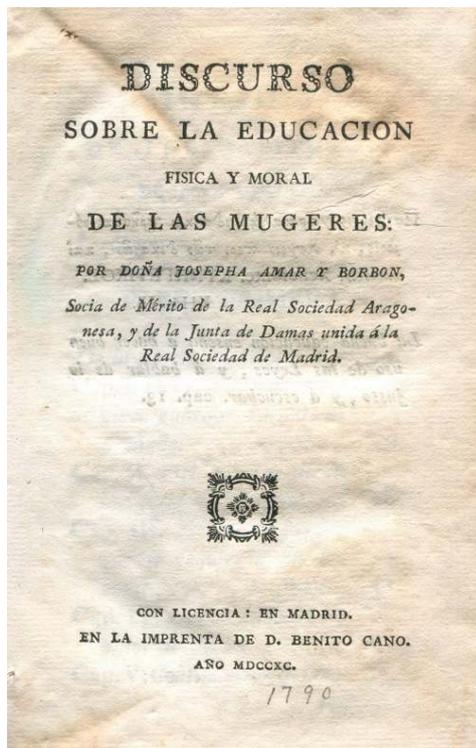
FIRST EDITION. 8vo, pp. [viii], XL, 349; minor stain just visible in places, but generally clean throughout; bound in contemporary vellum, spine titled in ink, a little rubbed, but overall a very good copy.

First edition of this uncommon *Discourse on the Physical and Moral Education of Women* 'the most comprehensive pedagogical treatise on women's education in eighteenth-century Spain, which pays much attention to serious intellectual training and takes for granted gender equality of reason' (Mónica Bolufer, Senior Lecturer in Early Modern History, University of Valencia, in her biographical essay on Amar y Borbón, Women Writers in History on-line project).

Josefa Amar y Borbón (1749-1833), whose father and grandfather were physicians at the Royal Court, received an extraordinary education for a non-aristocratic woman of her era, learning Latin, Greek, French, Italian and, unusually, English, and being encouraged in her freethinking intellectual pursuits. She married a like-minded lawyer, Joaquín Fuertes Piquer, and moved to Zaragoza, 'where he served as a magistrate, [and] where she and her husband joined the reformist and Enlightened circles'. She read widely; was aware of, and openly influenced by, other women writers of the period such as Madame de Genlis, the Marquise de Lambert, and the Italian mathematician and philosopher Maria Gaetana Agnesi; and made numerous translations 'on some of the most pressing interests of her time: agronomic, pedagogical and erudite works by Grisellini, Xavier Lampillas, John Locke, some of which were published and earned her considerable prestige, and others, never printed, are lost'. She also published her own essays and treatises on science and medicine, literary culture, and eradication of superstition, of which the present is the most substantial. This focus on the essay is typical of Spanish letters of the period and 'these writings, [were] much maligned by 19th-century Romantics who saw little of value produced during the Spanish "enlightenment"' (Tesser, 'Amar y Borbón, Josefa' in Tracy Chevalier, *Encyclopaedia of the Essay*).

With complex, discursive and fully synthesised style Amar y Borbón was a major contributor to the development of the form of the modern essay. A little-known, but nonetheless important, contribution to the eighteenth-century debate on women's rights.

OCLC: 6766481.



Rare History of Women of Merit

3. **[ANON]**. ISTORIA DELLE DONNE DI MERITO DI DIVERSI SECOLI. Scritta da mano maestra. Londra, 1786. **£ 285**

FIRST EDITION. 8vo, pp. [ii], 185, [1] blank; prominent stain to corner of title and first gathering, and also affecting final gathering, otherwise apart from a few minor marks a clean copy throughout; uncut in later paper backed boards, a little rubbed and worn to extremities.

Uncommon first edition of this history of women of merit, from antiquity to the present time. Written, according to the title, 'from a master hand', the 'women of merit' cited include Cleopatra, Sappho, Margaret of Anjou, Elizabeth I and Madame de Graffigny, quoting from her *Lettres d'une Péruvienne* (1747).

OCLC records one copy only, at the Biblioteca Hertziana, ICCU adds one further copy, in Livorno.

4. **[ANON]**. PHILOSOPHIE D'UNE FEMME. [s.l., n.p.], MDCCLXXXVII [1787].

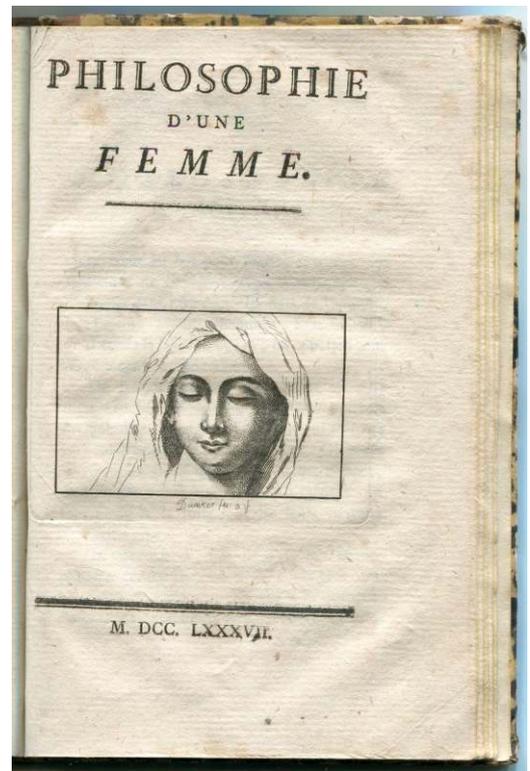
[bound after]: **[GRIMOD DE LA REYNIÈRE, Alexandre]**. RÉFLEXIONS PHILOSOPHIQUES SUR LE PLAISIR; par un Célibataire. Seconde Édition. A Neufchatel; et se trouve a Paris, Chez L'Auteur, Duchesne, Le Jay, Desenne, Petit, MDCCLXXXIII [1783]. **£ 950**

FIRST EDITION AND SECOND EDITION. Two works in one volume, 8vo, pp. 80; 43, [1] blank; with woodcut head- and tail-pieces and engraved vignette on title; some spotting in places, and small stain to title of first work, but otherwise clean; in contemporary calf-backed marbled boards; spine ruled in gilt with skiver lettering-piece; some slight rubbing.

First edition of this uncommon set of reflexions on love, the role of women vis-à-vis men, and the nature of female happiness, published anonymously but, one might reasonably assume, not the work of a female author.

The work is essentially a series of aphorisms; we are told, for instance, that the education of women should differ from that of men, as their duties are different: that of women is to please men and to be useful to them, while also consoling them and making their lives more agreeable. The author does not go into detail about quite what educational programme would be required to meet this requirement, but perhaps this book will suffice: it warns that a man who can only tell a young girl that she is pretty, kiss her hand, and search for methods of putting her in a good mood 'à ordinairement une tête bien vuide et ses talens se reduisent à une gentillesse folâtre'.

Bound with this is the second edition of Grimod de la Reynière's *Reflexions philosophiques sur le plaisir*, which appeared in the same year as the first, 1783. This popular work (a third edition appeared the following year) sought not only to describe and explain the means of achieving pleasure but also to investigate both the psychology and the physiology of it. We do however also find an insight into the Parisian mores of the day: we learn, for instance, that 'nothing is as uncommon in Paris as jealousy ... a jealous man is a monster, regarded as an agitator against public calm and the pleasures of society'.

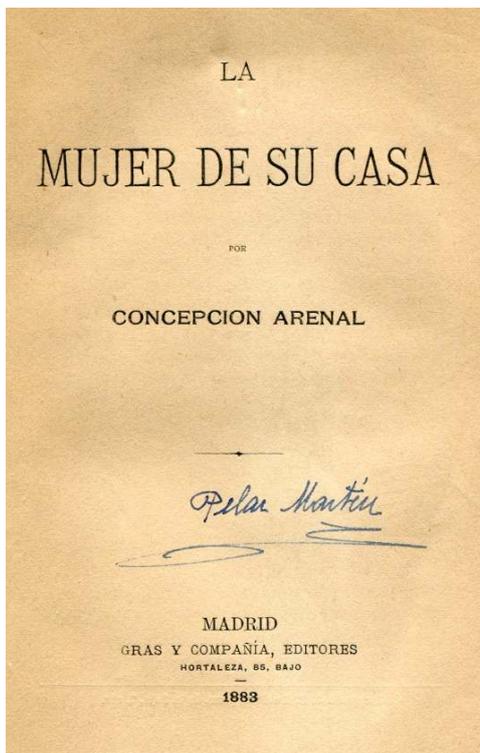


OCLC records five copies of *Philosophie d'une femme* outside Continental Europe, at the BL, Huntington, Boston Public Library, Cambridge, and Harvard.

'A combative and angry book'

5. **ARENAL, Concepción.** LA MUJER DE SU CASA. Madrid, [E. de Rubiños] for Gras y Compañía, 1883. **£ 350**

FIRST EDITION. 8vo, pp. [3]-119, [1]; evenly browned due to paper stock; uncut, rear printed wrapper preserved; old ownership inscription in ink on title.



One of Concepción Arenal's two main feminist books (the other being *La mujer del porvenir*). '*La mujer de su casa* ... is an ironic title for a combative and angry book that responds to the criticism generated by *La mujer del porvenir*. Arenal argues that the idealized view of the perfect woman as a traditional housewife is a farce and an anachronism. She analyzes the evolution of society throughout time and concludes that modern free nations require a strong work ethic and the active participation of an educated citizenry striving for the common good. Countries in which half of the population is excluded by law from those activities cannot prosper or succeed ... Arenal examines the historical reasons for the low esteem given to traditional work associated with women and revisits the topic of physical strength. Now she claims that women are not really weak; instead, they have a different type of strength - endurance stoicism, and patience - and they enjoy a longer life span' (Janet Pérez and Maureen Ihrle, *The Feminist Encyclopedia of Spanish Literature*).

OCLC locates only two copies in North America, at Wellesley College and Fordham; KVK locates one copy in the British Library and five copies in Spain; no copy found in COPAC.

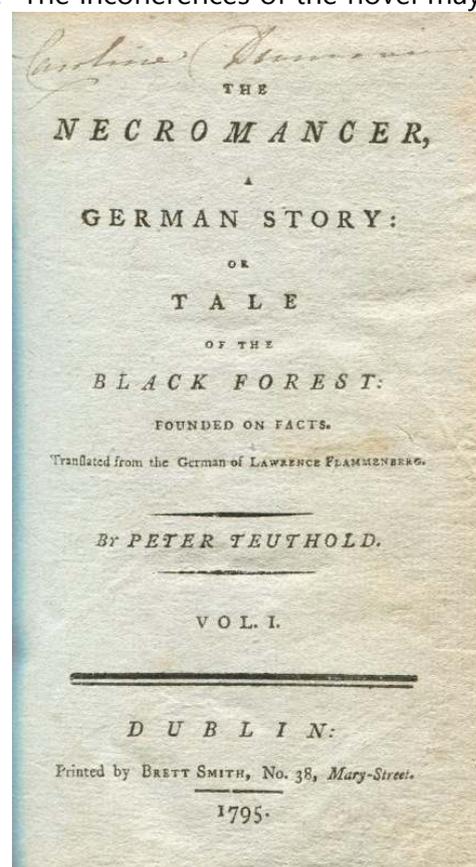
6. [AUSTEN, Jane]. [KAHLERT, Karl Friedrich]. THE NECROMANCER, a German story: or tale of the Black Forest: founded on facts. Translated from the German of Lawrence Flammenberg. By Peter Teuthold. Dublin: printed by Brett Smith, 1795. £ 7,500

FIRST IRISH EDITION. Two volumes bound in one, 12mo, pp. 160; [iii], 4-172; contemporary ownership signature at head of title, with inscription in the same hand on front pastedown; contemporary tree calf, spine ruled in gilt with red morocco label lettered in gilt, one or two earlier gatherings a little proud but still very sound, very slight damage to hinges at one or two points otherwise an excellent copy.

The very rare Irish edition of *The Necromancer*, one of Jane Austen's "Horrid Novels".

"Are you sure they are all horrid?' 'Yes, quite sure; for a particular friend of mine - a Miss Andrews, - a sweet girl, one of the sweetest creatures in the world, has read every one of them,'" says Isabella Thorpe in *Northanger Abbey* (Vol. I, chapter VI). The seven "horrid novels" were once thought to be a figment of Jane Austen's imagination. In 1922 Summers noted that had Jane Austen wished to startle us by violent or absurd titles, she could have chosen more appropriate titles. Thus began Sadleir's quest for actual copies - a quest which took him a number of years to accomplish.

According to Michael Sadleir *The Necromancer* is the most formless and incoherently plotted of the seven Northanger titles. The novel has an obscure and puzzling publication history. Neither the existence of Flammenberg nor a German original can be verified. "The incoherences of the novel may be the result of Teuthold's inconsistent and incompetent translating of what in the original was not a novel at all but an anthology of the Black Forest. This thesis explains The Necromancer's baffling structure, amorphous incident, and disintegrative story line. In Sadleir's view the fact that 'The Necromancer...is, a conglomerate of violent episodes thrown loosely together' does not detract from what he calls the author's 'sheer stylistic fervour in the handling of the supernatural.' Even if the plot cannot be comprehended (and it cannot), the book abounds in stunning Gothic effects...The principal place of action is the Black Forest of Germany, a primal Gothic territory crowded with midnight riders, warlock's dens, gibbering shades, uninhabited castles, blood-dripping shadows, driverless carriages, trees converted into gibbets and every other species of Gothic fauna and flora known to the Gothic novel's eager clientele. The main story of the necromancer, Volkert, is buried deep in the interior of the novel's multi-plotted and oblique narratives. Volkert's biography which exists in the traditional Gothic form of the mysterious manuscript, has been dictated by the necromancer as he awaited his execution. Its repellent contents comprise the major Gothic tale within the lesser Gothic tales. Although his narrative is contorted and disconnected, the Gothic imagery of Volkert's crazed outbursts has its own vivid power. No light entered Volkert's world except when 'a flash of lightening hissed suddenly through the dreary vault, licking the damp walls and a hollow clap of thunder roared through the subterranean abode of chilly horror.' When Jane Austen included *The Necromancer* in her reading list of approved Gothic title, she no doubt did so deliberately to suggest the extreme of Teutonic absurdity... But if the novel is an outrageous example of Gothic absurdity, it is at the same time a splendid example of the Schauerroman at a point of no rational return." (Frank *The First Gothics* p. 176-7).



An additional element of interest is the possibility that the story of the criminal hero, Christian Wolff (based on Schiller), which concludes *The Necromancer*, may in several significant respects provide a prototype of the *Monster* in Mary Shelley's *Frankenstein*. The suggestion of Schiller's influence was first made by Geoffrey Buyers in *The Influence of Schiller's Drama and Fiction upon English Literature in the Period 1780-1830*, 1915. The Schiller novel, *Der Verbrecher*, in which this character first appeared, came out in 1786. A difficulty for this theory of an influence on Mary Shelley was that no English translation was known of before 1818 when she was working on *Frankenstein*. However, as S. M.

Conger has now shown, here, buried at the end of *The Necromancer* 1794, Schiller's character did make his appearance in an English translation. Although its beginning and end were altered to fit in with the main story Schiller's tale remains recognisable as a discreet entity woven by Teuthold into the end of his translation, perhaps as a space filler. There is no definite proof that Mary Shelley read *The Necromancer* but there is considerable circumstantial evidence which suggest that she might. In the first place we know that Matthew G. Lewis, who was very familiar with Kahlert's thriller and adapted episodes from it for *The Monk* discussed it when he visited the Shelleys at Villa Diotdati on the August 1816. Mary found this visit memorable even recounting one of the tales Lewis told them. Shelley himself had earlier purchased Minerva Press editions from a shop in Brentford and his *St. Irvyne*, 1811, shows signs of his having read Kahlert's tale. Mary's father William Godwin is known to have consulted Kahlert's novel twice during the summer of 1795 while he was working on *St. Leon*. Under these circumstances it seems most unlikely that Mary Shelley would have remained incurious and not got hold of an English version of the story if one could possibly be obtained.

As Conger shows the similarities between the Monster's tale in Frankenstein and Christian Wolfe's story are striking. Both are criminal autobiographies in which the author seeks to humanise the criminal and render him intelligible to sympathy. In both cases ugliness or disfigurement render them repellent to other human beings. In both cases the crisis comes when rejection by a child precipitates them into a hatred of all humanity and a life of crime and murder. As Conger puts it: "Each tale dramatises a monstrous metamorphosis; creatures with a potential for nobility are transformed by fellow humans into fiends." Conger is in no doubt that Schiller's Christian Wolf (whose story was interpolated by the translator into the English version of *The Necromancer*) inspired "the subtle inversion-fusion of villain and hero which is Mary Shelley's greatest achievement in Frankenstein". (See S. M. Conger "A German Ancestor of Mary Shelley's Monster: Kahlert, Schiller, and the Buried Treasure of Northanger Abbey." *Philological Quarterly*, 59, 1980 pp. 216-232).

The Necromancer was originally written in German (as *Der Geisterbanner*) in 1792 by Karl Friedrich Kahlert (published under the pseudonym of Lawrence Flammenberg] (1765-1813). It was then translated (unfaithfully) by Peter Will under the pseudonym of Peter Teutold and published at the Minerva Press in 1794. This Irish edition is far scarcer than the Minerva predecessor; it is the only Irish edition of one of the "Horrid Novels" that we have ever seen or handled. Of the seven Horrid Novels only *Claremont*, *The Midnight Bell* and *The Necromancer* appear to have been reissued in Ireland. The last copy of the Minerva edition of *The Necromancer* that we can trace in the market was advertised in *A Catalogue of the rare books library of an English Collector*, issued by Valentine Rare Books, 2003. (£10,000).

Blakey p. 166; Block p. 316; Garside, Raven and Schowerling, 1794:34; Summers *Gothic Bibliography* p. 442; Frank *The first Gothics* No 209; ESTC on-line records two copies at UC Bancroft and Virginia (No copy in the U.K. or Ireland).

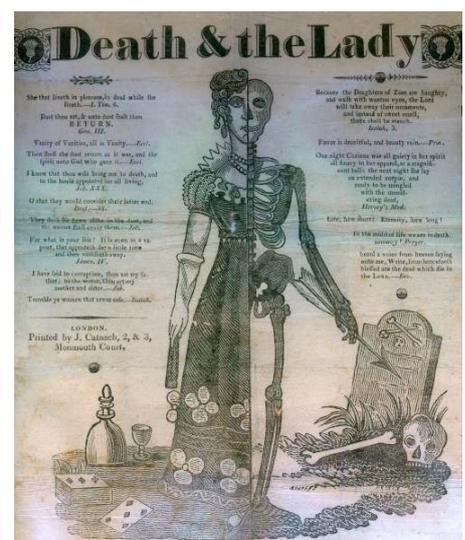
7. **[BALLAD]. DEATH & THE LADY.** London, printed by J. Catnach, 2 & 3 Monmouth Court. [n.d., c. 1840]. **£ 350**

Single sheet broadside, 21.5 x 36cm; with large woodcut illustration and woodcut border, in two columns, paper marked with a few light stains, evidence of folding; mounted, framed and glazed; a desirable item.

Striking ballad telling the tale of Death coming to take the life of a young woman.

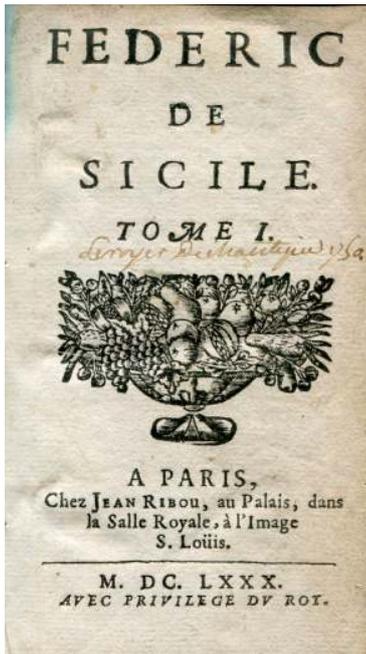
'Death itself is portrayed rather crudely as a skeleton holding an hourglass and arrow. The woman pleads for more time to see her daughter marry, but – in keeping with the moralistic tone of such ballads – her demise is instant and inevitable, and she has only her religious faith in her favour' (see <http://www.bl.uk/romantics-and-victorians/articles/street-literature#sthashUqN8bae2.dpuf>)

The ballad is a standard version, though many variants of the words appeared under the same title, set to various tunes, from at least the late 1680s until the early 1800s. Versions of the ballad appeared in several early-18th century operas. This one, printed c. 1840, is from the Catnach Press, the prolific publisher of cheap street literature.



First Novel by Corneille's Niece

8. **[BERNARD, Catherine de?].** FEDERIC DE SICILE. Tome I [-III]. A Paris, Chez Jean Ribou, MDCLXXX [1680]. **£ 850**



FIRST EDITION. Three volumes, 12mo, pp. [vi], 192; [ii], 178, [2] privilege; [ii], 178 [privilege]; some foxing and dust soiling throughout, with occasional marginal dampstaining; in contemporary calf, spines in compartments, tooled and lettered in gilt; wear to spines and extremities, with some loss.

First edition of the first novel by the French novelist, poet, and playwright Catherine Bernard (c.1662-1712).

Bernard was a cousin of Fontenelle and a niece of Corneille, and at the age of seventeen moved from Rouen to Paris, with the aim of writing for the theatre. She produced two tragedies, *Léodamie* and *Brutus*, in 1690 and 1691, with mixed success before turning to the writing of "un grand nombre de pièces légères que l'on trouve dans différents recueils, et notamment dans ceux de l'Académie française de 1690 à 1697" (*Nouvelle Biographie Générale*). Of her writings, Coulet says "[Elle] a forgé un chaînon entre 'La Princesse de Cleves' et les romans sentimentaux de Prevost, de Mme de Tencin, de Rousseau. Moins naturelle que les classiques, elle se complait dans une tristesse au fond de laquelle on sent une protestation angoissée" (*Le Roman jusqu'à la Revolution*, pp. 292-5).

The present novel has a youthful optimism about the possibilities of love, not always found in her later work, but the undercurrents of her mature writings (the idea that love is all-powerful and that people, especially women, are incapable of resistance, even though resistance is often wise) are still present.

OCLC records North American copies at the Newberry Library and the University of Illinois.



9. **BERTIN, Theodore-Pierre.** MISS GLAMOUR, oder Die gefährlichen Männer. Altenburg, bey Christian Friedrich Petersen. 1803. **£ 550**

FIRST EDITION IN GERMAN. *Two volumes, 12mo, pp. viii, 198; 192; with engraved frontispiece in first volume; some light water-staining just visible throughout the first volume, otherwise a clean copy throughout; in contemporary mottled boards, second volume with original spine label titled in ink (missing on vol. I), some rubbing, but still a very appealing copy.*

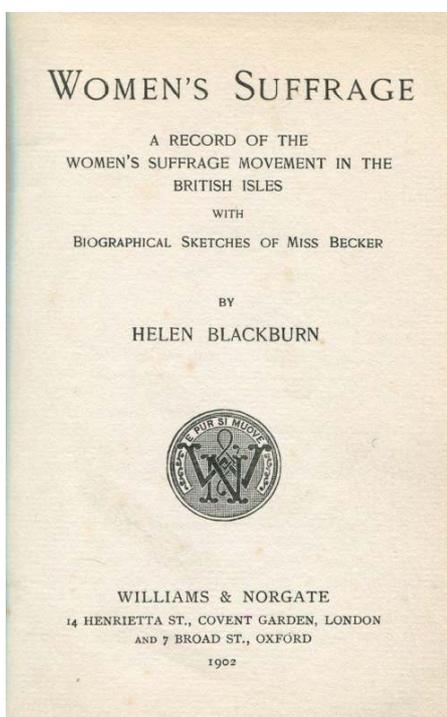
First edition of this free translation into French by Theodore-Pierre Bertin (1751-1819) of *Miss Glamour*, which, despite the somewhat sensationalist title, is a serious work on conduct for young people of both sexes, with hints about how to behave in the upper class circles of London.

We have been unable to trace the English original.

OCLC records one copy only, at the Bodleian.

10. **BLACKBURN, Helen.** **WOMEN'S SUFFRAGE.** *A Record of the Women's Suffrage Movement in the British Isles with Biographical Sketches of Miss Becker ...* Williams & Norgate, London. 1902. **£ 250**

FIRST EDITION. *8vo, pp. xii, 298, [2]; tear to one folding table, otherwise apart from a few minor marks a clean copy throughout; uncut in the original green publisher's cloth, spine lettered in gilt, cloth a bit faded and worn, upper board marked, nevertheless still a good copy.*



Helen Blackburn (1842-1903) was a feminist, campaigner for women's rights, especially in the field of employment and editor of the *Englishwoman's Review*.

'Her long term connection with the women's movement allowed her to write her history of the Victorian women's suffrage campaign, *Women's suffrage: a record of the women's suffrage movement in the British Isles, with biographical sketches of Miss Becker*, finished in 1902, shortly before her death the following year, at Greycoat Gardens, Westminster, on 11 January 1903, aged 60, and was buried at Brompton cemetery. She left her personal library along with her archives to Girton College, Cambridge. Her will also made provisions for establishing a loan fund for training young women.' (*Wikipedia*).

Over the years Blackburn worked together with Jessie Boucherett on a number of endeavours. Both were editors of the *Englishwoman's Review* (Blackburn, editor, 1880-90; joint editor, 1890-95). Together they established the Women's Employment Defence League in 1891, to defend women's working rights against restrictive employment legislation. They also together edited *The Condition of Working Women* and the *Factory Acts*, 1896.

Blackburn joined the National Society for Women's Suffrage in 1872 and was secretary of the executive committee of the society from 1874 to 1880. She subsequently held similar positions in a number of related organizations. She also took opportunities to study, first in 1875, taking a class in Roman Law at University College London, and later (1886-88) classes at University College, Bristol. In the early 1890s, she assisted Charlotte Carmichael Stopes in her writing of *British Freewomen: Their Historical Privilege* by supplying her own notes on the subject, then by purchasing the whole of the first edition in 1894. She retired in 1895 to care for her aged father, though later returned to take up her work.

Utilised for the first Hermès scarf

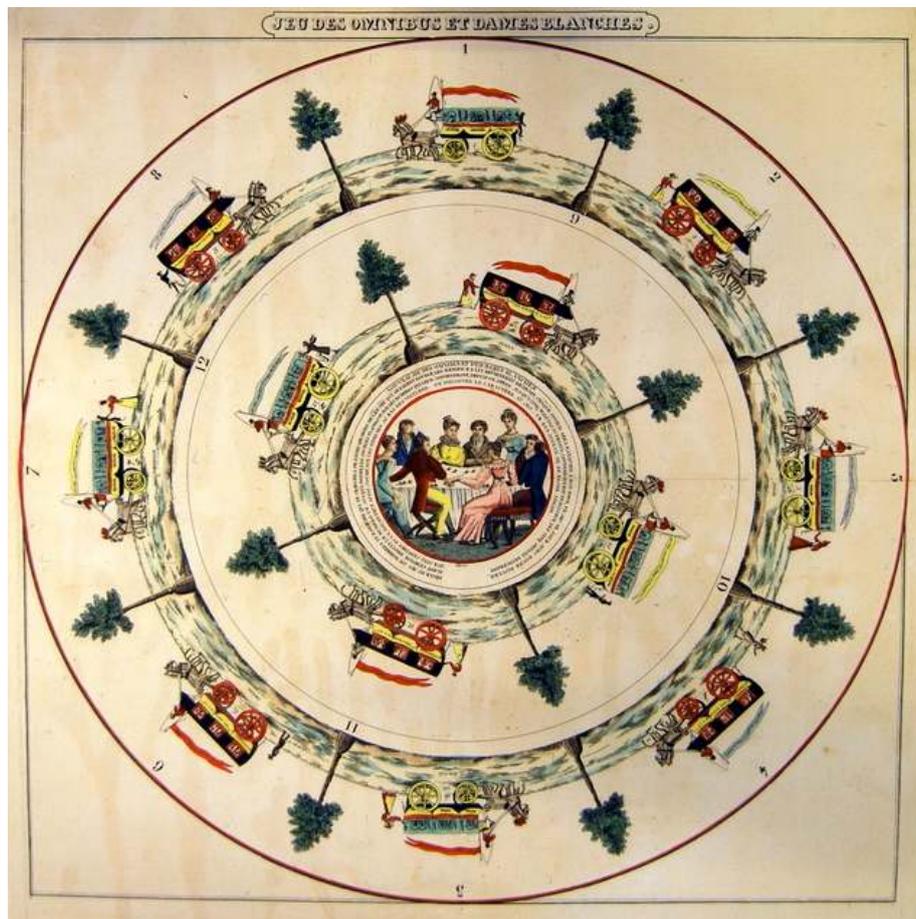
11. **[BOARD GAME].** **JEU DES OMNIBUS ET DAME BLANCHES** [Paris?]: circa 1825 [but probably a later impression]. **£ 285**

Engraved hand coloured board game [480 mm. sq]; laid down on card and slightly browned in places.

A game played on a board with each player advancing by the throw of a pair of dice. There are 12 numbered omnibuses each with a girls name, placed equally on two concentric circles interspersed

with trees. The rules are given in a circle panel at the centre of the board with a scene that includes a scene showing five men and four women laying bets round a table.

Curiously this print was the used to introduce the first Hermès scarf in 1937. Some artistic licence has been taken with the trees being fluffed up and the central scene enlarged with the rules removed but on the whole a good piece of commercial plagiarism.



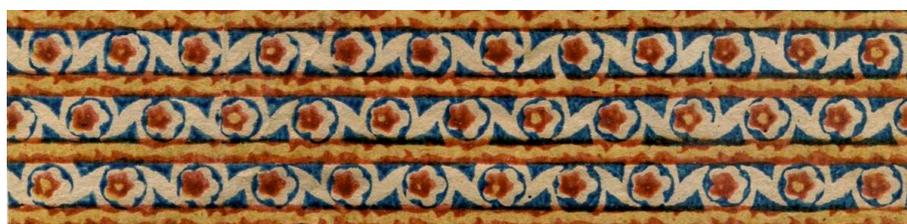
12. **BORGOGELLI, Giovanni.** ALLA SIGNORA FRANCESCA RICCARDI PAER inclita prima cantante nell'illustre teatro della fortuna di Fano nel carnevale dell'anno MXCCCXIX.... In Fano, presso Pietro Burotti, [1819]. **£ 285**

FIRST EDITION. 4to, pp. 11, [1] blank; some patches of dampstaining, but otherwise clean; in splendid contemporary patterned wrappers (see below).

First edition of this ode in praise of the noted operatic soprano and actress Francesca Riccardi, the wife of the composer and librettist Ferdinando Pæer, who became *Hofkapellmeister* at Dresden in 1804.

Borgogelli was a native of Fano, where Riccardi performed in 1819 and again in 1821, and was the author and editor of several collections, including, in the same year as the present work, an *Antologia poetica ed oratoria*. The present poem, written to mark Riccardi's performance at the 1819 *carnevale*, is of particular interest thanks to its allusions to performance practice and early nineteenth century set design, including scented gardens and artificial staircases.

Not in OCLC or ICCU.



The trials of a talented authoress

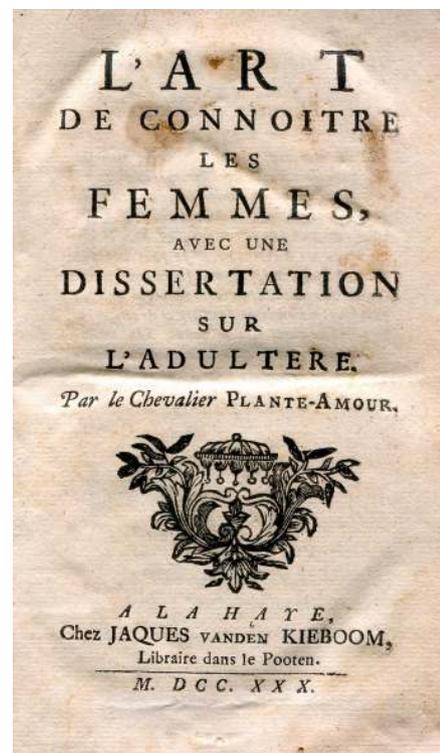
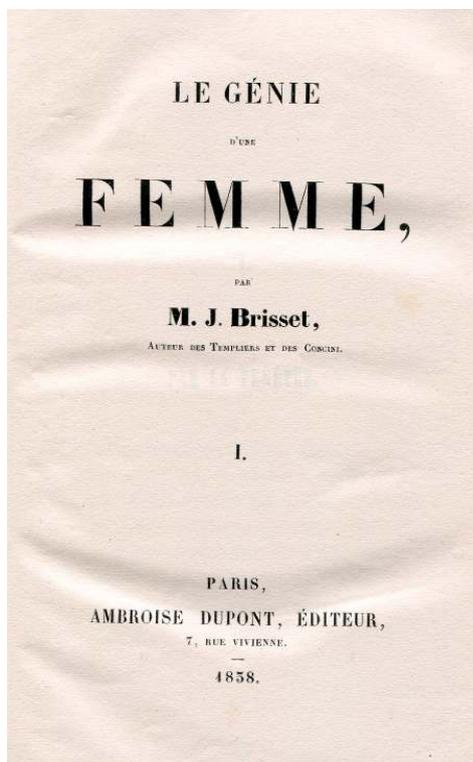
13. **BRISSET, Mathurin Joseph.** LE GÉNIE D'UNE FEMME. Paris, [Éverat] for Ambroise Dupont, 1838. **£ 225**

FIRST EDITION. *Two volumes in one, 8vo, pp. [iv], 318, [2]; [iv], 441, [3]; one page with ink spots, light foxing in places; contemporary half calf over marbled boards, spine lettered and ornamented in gilt.*

A good copy, complete with both half-titles, of this historical novel about a talented authoress, Cornélie, whose writings had been compared, and sometimes confused with those of Madame de Staël. Cornélie encounters Napoleon, whom she asks frankly to concede more rights to women. During the course of the novel she has to realize that intellectual brilliance does not guarantee happiness. She renounces literature, marries a high official of the Napoleonic empire and employs her talents to cover up her husband's 'nullité,' as a contemporary reviewer puts it. This novel was much debated by the French press and even translated into German in 1839.

Brisset (1792-1856) was a playwright and novelist, whose works often debated the role of women in literature and society.

OCLC locates copies in the BNF, and at Brigham Young.



Guide to the understanding of women

14. **[BRUYS, Francois].** L'ART DE CONNOITRE LES FEMMES, avec une dissertation sur l'adultere. Par le Chevalier Plante-Amour. A La Haye, Chez Jaques vanden Kieboom, MDCCXXX [1730]. **£ 650**

FIRST EDITION. *12mo, pp. [xxxii], 349, [1]; some browning throughout; in contemporary speckled calf, spine gilt in compartments with remains of lettering-piece on spine; spine worn.*

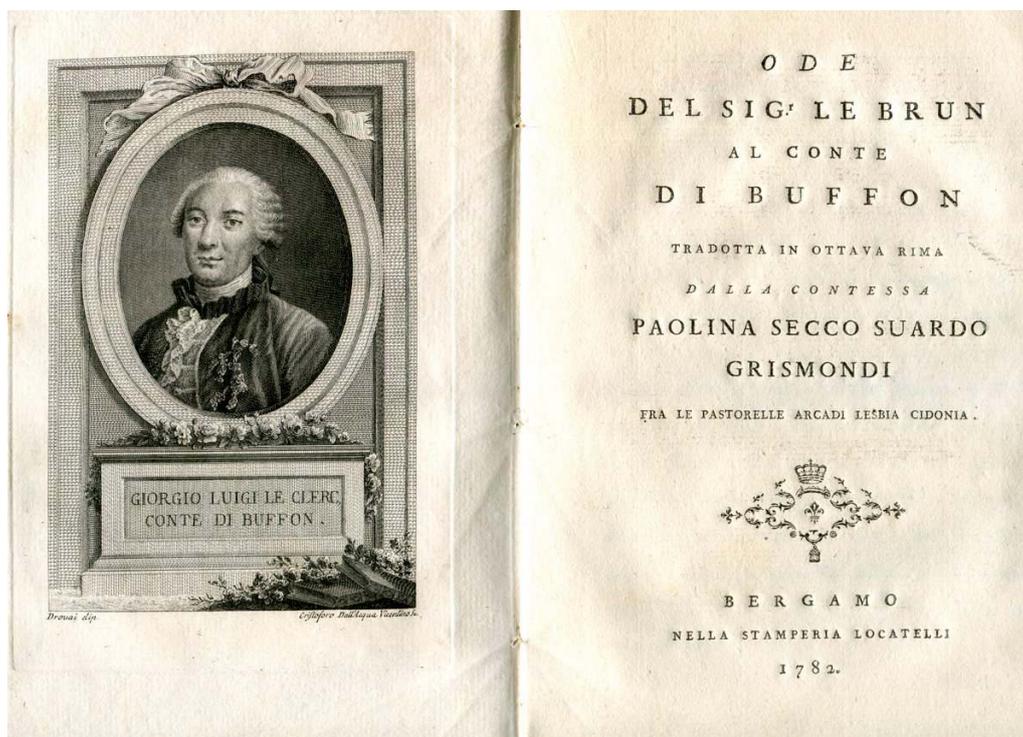
First edition of this introduction to the understanding of women by the French writer François Bruys (1708-1738).

Quickly translated into English and Dutch, the work aims to form "une juste idée des femmes"; Bruys discusses the education of girls, the religion and devotion of women, the effects on them of love, continence and chastity, marriage, spirit, beauty and fashion, lying and flattery, friendship, avarice, pride, and anger. One might conclude from the focus on female vices that Bruys' view of women is not wholly favourable.

The volume concludes with a dissertation on adultery, said in the *avertissement* to be translated from an anonymous English essay.

In addition to the present work, Bruys also published a successful history of the Popes.

OCLC records North American copies at Berkeley, UCLA, Kansas, and Princeton.



Translated by the Contessa Grismondi, praised by Buffon

15. [BUFFON]. [LE BRUN, Ponce Denis Ecouchard]. [SECCO SUARDO GRISMONDI, Paolina Translator]. ODE DEL SIGR. LE BRUN AL CONTE DI BUFFON, tradotta in ottava rima dalla contessa Paolina Secco Suardo Grismondi, fra le Pastorelle arcadi Lesbia Cidonia. Bergamo, nella Stamperia Locatelli. 1782. £ 650

FIRST ITALIAN EDITION. 8vo, pp. 59, [1] blank; with engraved frontispiece portrait of Buffon engraved by Cristoforo dall'Acqua; text in French & Italian on facing pages; in contemporary patterned wraps, spine and extremities rubbed, but not detracting from this being a very desirable copy.

Scarce first Italian translation of this ode to 'unbelievers' by Le Brun (1729-1807) exhorting the great naturalist Buffon to despise envy and pursue his career without paying any heed to detractors.

The translation is by Paolina Secco Suardo Grismondi (1746-1801) who had entered into *Accademia degli Arcadia* under the name Lesbia Cidonia. Born in Bergamo, she married Count Grismondi in Verona aged 18 and thereafter was known as the Contessa Grismondi. She held an important salon in Bergamo and was in correspondence with many intellectuals of her day, travelling in Italy, Netherlands, Germany, and in 1778 travelled to Paris where she met Buffon.

Buffon wrote to the Contessa on January 1st 1780 expressing his delight with her translation 'Personne ne m'a donné d'étrennes plus agréables, et mon cœur nagerait dans le plaisir (No one has given me a New Years gift more pleasant, and my heart swims with pleasure)' and encouraged her to publish her Italian translation together with Le Brun's and the correspondence as soon as possible. Actually it took two years before the work was published as permission from Le Brun through Buffon's aegis was late in coming. Buffon again wrote to Grismondi early in 1782 expressing Le Brun's delight and that of many connoisseurs of poetry, and again encouraged the Contessa to have the work printed.

This being her first published work she may have been somewhat reticent in preparing her translation for print, probably the letters from both Le Brun and Buffon were added to deflect any negativity that could befall her translation. This is further born out by her being accused of plagiarism and frivolity, today a re-evaluation of her poems has proved that these accusations are unfounded.

Ferri *Biblioteca Femminile Italiana* p. 335; OCLC records two copies in North America, at UC Berkeley and Harvard; ICCU records four copies in Italy, at the Biblioteca Nazionale Marciana (Venice), Istituzione Pubblica Culturale Bibliotheca Civica Bertoliana (Vicenza) and two in Verona (at the Biblioteca Civica and Biblioteca Universitaria).

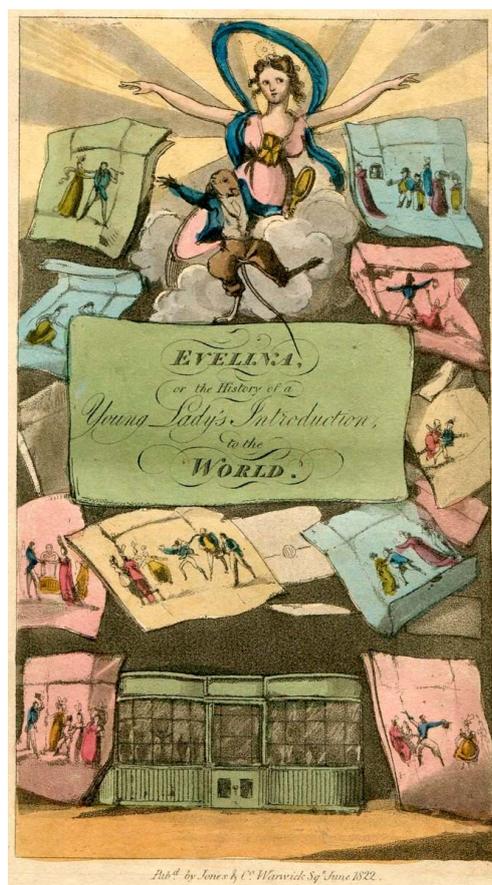
16. **BURNEY, Frances or Fanny.** EVELINA, or Female Life in London: being the History of a Young Lady's Introduction to Fashionable Life, and the Gay Scenes of the Metropolis, displaying A Highly Humorous, Satirical, and Entertaining Description of Fashionable Characters, Manners, and Amusements, in the higher circles of Metropolitan Society. Embellished and illustrated with a series of humorous colored engravings, by the first artists. London: Published by Jones and Co., Warwick Square; 1822. **£ 950**

8vo, pp. [5]-522 (recte 530, pagination of pp. 41-48 repeated); with hand-coloured aquatint frontispiece, additional title, and 5 plates mostly after Heath; handsomely bound in modern red hard-grained morocco by Riviere & Son, lightly rubbed to extremities; with the bookplate of Reuben Jay Flick on front pastedown; a very appealing copy.

Rare illustrated edition of Burney's classic tale of a young lady's inauguration into the pleasures of London Society.

'In this epistolary novel, title character Evelina is the unacknowledged but legitimate daughter of a dissipated English aristocrat, thus raised in rural seclusion until her 17th year. Through a series of humorous events that take place in London and the resort town of Hotwells, near Bristol, Evelina learns to navigate the complex layers of 18th-century society and earn the love of a distinguished nobleman. This sentimental novel, which has notions of sensibility and early romanticism, satirizes the society in which it is set and is a significant precursor to the work of Jane Austen and Maria Edgeworth, whose novels explore many of the same issues' (<http://en.wikipedia.org/wiki/Evelina>).

This edition, published by Jones & Co., appears to be a direct reprinting of that issued by Mason the previous year, right down to replicating the anomalies in pagination where pp. 41-48 are repeated. Here, though, the additional hand-coloured title still reads "Evelina: or the History of a Young Lady's Introduction to the World", the printed title has changed to encompass "Female Life in London: being the History of a Young Lady's Introduction to fashionable life, and the gay scenes of the metropolis ...". All but one of the plates now bear the Jones & Co. imprint with dates from Jan 26th to June 1822.



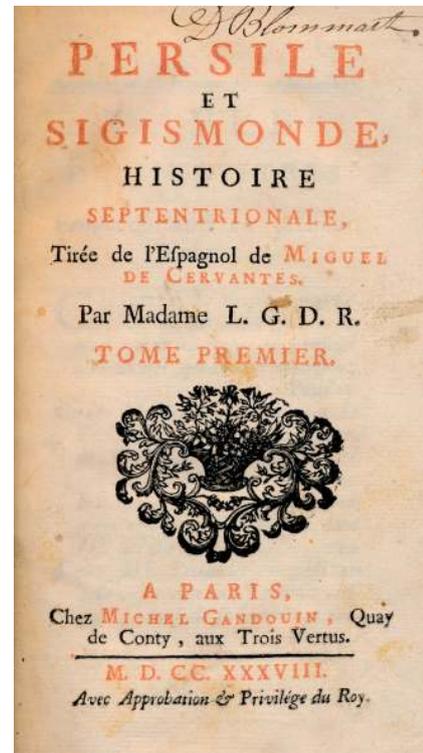
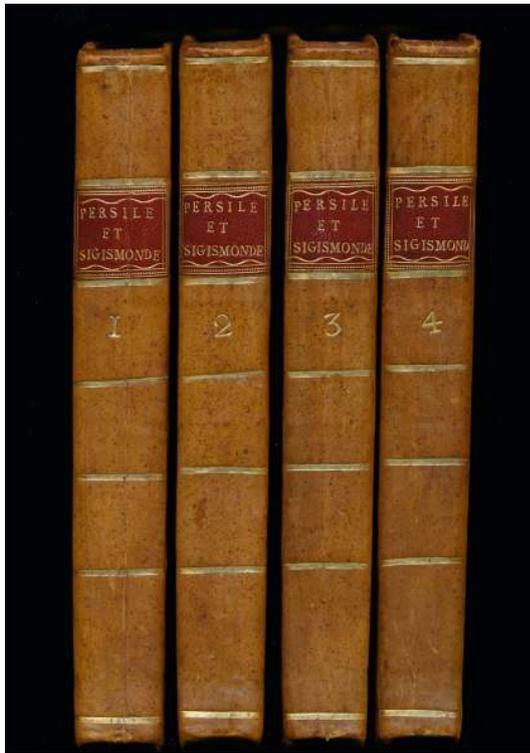
Not in Abbey; Tooley 118 (recording a "New Edition" of 1821 published by Edward Mason).

Cervantes's final work, completed three days before his death

17. **[CERVANTES]. [LE GIVRE DE RICHEBOURG, Madame, Translator].** PERSILE ET SIGISMONDE, Histoire Septentrionale, Tirée de l'Espagnol de Miguel De Cervantes. Par Madame L. G. D. R. Tome Premier [-Quatrieme]. A Paris, chez Michel Gandouin, Quay de Conty, aux Trois Vertus. 1738. **£ 850**

FIRST EDITION OF THIS TRANSLATION. Four volumes, 12mo, pp. [x], 378, [4]; [x], 363, [1] blank; [viii], 360; [viii], 350; some minor staining and dust-soiling in places, but generally clean throughout; a handsome copy, bound in late eighteenth century half sprinkled English calf over marbled boards, spines ruled and numbered in gilt with red morocco labels lettered in gilt, some rubbing to marbled boards.

Rare French edition of Cervantes' *Los Trabajos de Persiles y Sigismunda*, translated by the novelist and short story writer Madame Le Givre de Richebourg (1710–1780).



'The Works of Persiles and Sigismunda is a romance or Byzantine novel by Miguel de Cervantes Saavedra, his last work and one that stands in opposition to the more famous novel *Don Quixote* by its embrace of the fantastic rather than the commonplace. While Cervantes is known primarily for *Don Quixote*, widely regarded as one of the foremost classic novels of all time, he himself believed the *Persiles*, as it is commonly called, to be his crowning achievement. He completed it only three days before his death, and it was posthumously published in 1617' (Wikipedia).

De Richebourg was the author of several novels and short stories, some of which met with a degree of success. A hispanophile, her other works include *Le Veuve en puissance de mari* (1732), *Aventures de Clamandès et Clarmonde* (1733), *Aventures de Flores et de Blanche fleur* (1735), *Aventures de Zelin et de Damasine* (1735), and *Aventures de Dom Ramire de Roxas et de Dona Leonone de Mendoce* (1737).

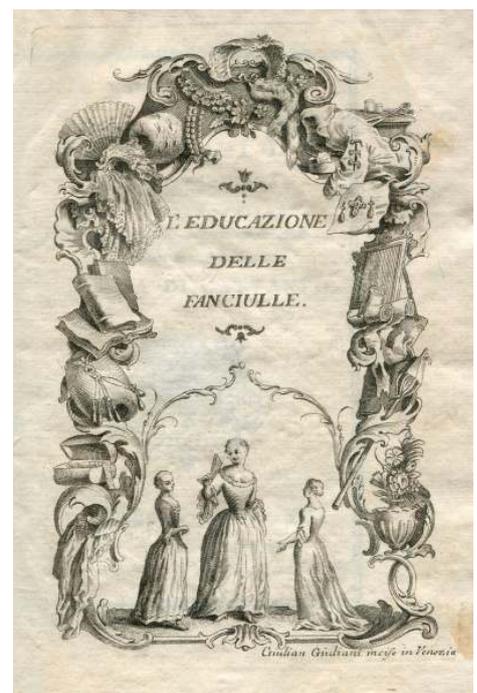
OCLC records two copies in North America, at Princeton & NYPL, although the Princeton copy appears to be incomplete (2 vols only).

18. [CHIARI, Gioachino da]. L'EDUCAZIONE DELLE FANCIULLE Opera istruttiva d'un filosofo Italiano. alla Nobil Signora Contessa Faustina di Cattaneo. In Venezia, Presso Giambatista Novelli, MDCCLXVI [1766]. £ 650

FIRST EDITION, REISSUE. 8vo, pp. [viii], clii, with additional title engraved by Giulian Giuliani showing one woman and two girls in elegant dresses within exuberant rococo framework, printed title with woodcut vignette and within typographical border; occasional light browning or spotting; in contemporary half calf over patterned boards, spine in compartments ruled and tooled in gilt, with title in gilt; spine chipped at foot, but still a very good copy.

A superb copy (a reissue of the sheets of the rare first, with an additional engraved title by Giuliano Zuliani) of the principal work of the Franciscan educationalist, political theorist, and enthusiast for revolution Gioacchino Trioli (1735-1799).

The work, dedicated to the Countess Faustino di Cattaneo, is set out in twelve letters dealing with all aspects of childhood, moral and physical education. One letter is entirely on the benefits of breast feeding, another one deals with the mother's health and



the impact of her wellbeing of the baby. He then reminds the lady he is addressing in these letters of what John Locke had to say about the education of girls, mainly in Ireland, Scotland and Germany, and points out that some of the English philosopher's ideas on physical education have to be modified to suit for the milder climate of 'nostra bella Italia' (p. xlvi).

In the sixth letter the Franciscan writes on beauty, on which occasion, on page lxvii, he demands 'nature without corsets, iron, twigs and without ropes'. When speaking about the moral and intellectual education of girls Chiari stands firmly by the principle, that there are many subjects which should not be taught, such as, trade, commerce, architecture, or military sciences.

Melzi I, p. 342; not in OCLC or COPAC; ICCU locates copies in Milan and Turin only.

19. **[CIRCULATING LIBRARY].** SUSANNA OAKES, Keeper of the Circulating library at Ashbourne [sic] in the County of Derby. [Derby: J. Drewry 1802?]. **£ 250**

Stipple engraved oval portrait (182mm x 112mm) seated in profile in the circulating library (see front cover of catalogue), with the blind stamp of the print collector, colonel and M.P. Charles Kemeyes-Tynte (1779-1860) of Halswell Park, Bridgwater.

Susanna Oakes ran the circulating library at Ashbourne from about 1795 until 1801, the present portrait being engraved as a frontispiece for her novel *The Rules of the Forest In Three volumes...* Derby: Printed by J. Drewry. [1802].

The portrait show's Susanna seated in a ladder-back chair with a backdrop of shelved books from her circulating library. Some of the volumes are clearly three-deckers with numerals 1, 2 & 3 visible on the spines. Susanna is seated beside an occasional table, with her quill to hand in an attitude of contemplative thought. Her left arm is clearly seen to have a muscle wasting disease and a cane resting against the chair confirms some form of disability.

The novel from which this portrait is taken is rare with copies cited at the British Library, Bodleian and Deutsche Nationalbibliothek at Leipzig only.



The Game of Fashion

20. **[COSTUME GAME].** L'ÉLÉGANTE. Paris, Rousseau, Edit., Litho. H. Janin. [c. 1850].

£ 1,850

A fashionable dressing game consisting of a lithographic and hand coloured mannequin and five hand coloured lithographic and varnished dresses (back and front glued together at the edges), two hats and a felted oval stand; contained in the original publisher's cardboard box, richly decorated and with lithographic and hand coloured signed Bommier; lid illustrating two children playing with the doll with their mother seated on a balcony overlooking the sea; some minor damage to the gilt decorative edging.

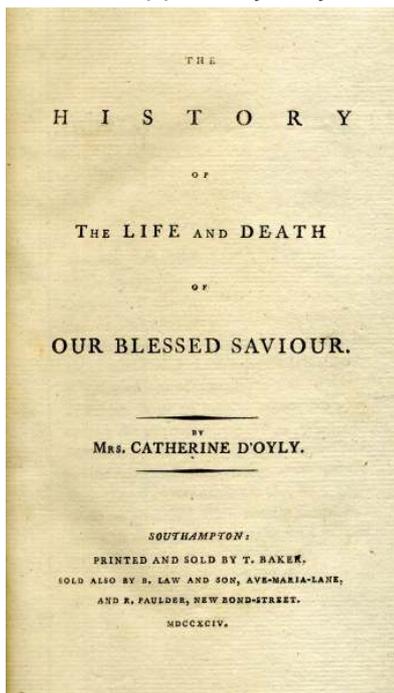
A dressing game, part instructional, part toy, showing the transition from young woman to mother.

All clothing items show the front and back of the person. The costumes include 1) a bright yellow and red short dress of a child, 2) a young lady going to a ball with bands of blue and white; 3) the wedding dress, 4) the honeymoon dress in a pink with green trimming and finally 5) a purple and floral striped dress and a black lace shawl possibly denoting motherhood.

21. **D'OYLY, Catherine.** THE HISTORY OF THE LIFE AND DEATH OF OUR BLESSED SAVIOUR. Southampton: Printed and sold by T. Baker ... 1794. **£ 450**

FIRST EDITION. 8vo, pp. vi, [xi] *Subscribers*, [i] *errata*, 7-711, [1] *blank*; a clean fresh copy throughout; contemporary English crimson straight-grain morocco, all edges gilt, spine lettered and ruled in gilt, light rubbing to extremities, otherwise a handsome and very desirable copy.

First, and apparently only edition of this rare life of Christ by Catherine D'Oyly.



Mrs Catherine D'Oyly may well have been related to George D'Oyly (1778-1846), the theologian and biographer, Colonel Sir Francis D'Oyly (d. 1815), who was killed at Waterloo, and Sir John D'Oyly (1774-1824) the first baronet and Resident of Kandy. Catherine's brief 'Address from the author to the reader' unfortunately does not help with her identification. But she does explain her motivation in writing the book. 'Having much leisure, and wishing to employ it as usefully as possible, she some years ago took upon herself the superintendence of one of those private charitable establishments, which have been instituted in various parts of the kingdom, for the increase of religion and encouragement of industry amongst the children of the poor; and that she might perform this voluntary duty so as to make a lasting impression upon the minds of her pupils, she determined attentively to peruse the sacred scriptures, with the several excellent commentaries, and to intersperse such observations of her own mind as might enable her to fulfil that pleasing duty'. This seems to be the author's only published work.

The long list of subscribers included the King and Queen (24 copies each), Mrs Trimmer, and a galaxy of titled families. More than half the subscribers were women.

OCLC records two copies in North America, at Harvard and McMaster.

Advice from a Lady living in London

22. **[DAMOIRS, Louis].** LETTRES DE MILADI ***, Sur l'influence que les Femmes pourroient avoir dans l'éducation des Hommes. Premiere [-Seconde] Partie. A Amsterdam, Et se trouve à Paris, Chez la veuve Duchesne, MDCCLXXXIV [1784]. **£ 750**

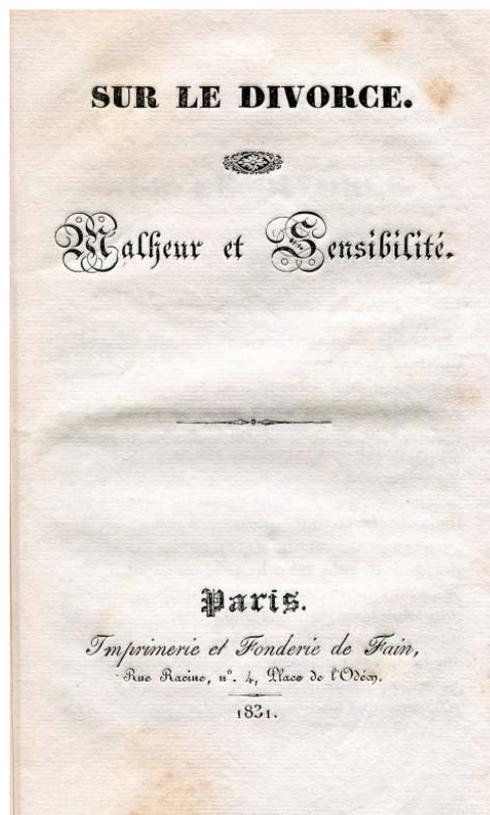
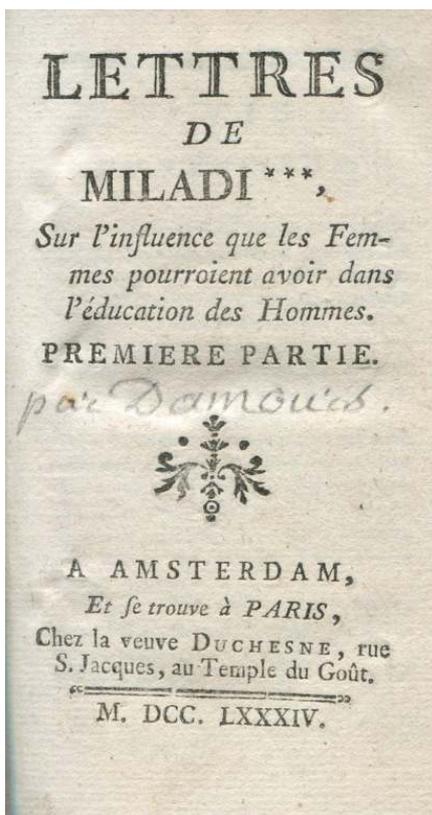
FIRST EDITION. Two parts in one volume, 12mo, pp. [iv], 216; 265, [1] *blank*; clean and fresh throughout, author's name in pencil on title; in contemporary calf-backed boards; spine tooled in gilt with gilt lettered label some worming to spine, and rubbing to boards, but still a good copy.

First edition of this fictional collection of letters by the Paris lawyer Louis Damours (died 1788), showing what a young man might learn about conduct and society from an older woman.

Although many more letters than are found here were written, the publisher tells us, there book is condensed thanks to the lack of appetite among today's readers for moral treatises; what we have here though may still be useful to the public and especially 'pour cette belle moitié du genre humain, dont Miladi *** se déclare l'Avocat avec tant de chaleur'. The letters' didactic tone is leavened somewhat by anecdotes; their author is a recent widow, living in London, their recipient is a young soldier, eighteen years old. Miladi ***'s aim is to introduce civility to her young soldier, to demonstrate the many noble qualities of women, and to temper the enthusiasms and calm the fierceness of soldiers; finally, to prove that there exist virtuous people, who are neither unhappy nor the enemies of honest pleasures. The letters, however, also provide a subtly waspish commentary on some of the foibles of French society, and its obsession with class.

A second edition appeared in 1788.

Quérard 5, 9183; Barbier II, 10065; OCLC records five copies outside Continental Europe, at Minnesota, Oxford, Berkeley, Yale, and Columbia.



By a Lady?

23. **[DIVORCE].** SUR LE DIVORCE. Malheur et Sensibilité. Paris, Imprimerie et Fonderie de Fain, 1831. **£ 285**

FIRST EDITION. 8vo, pp. 39, [1] blank; some foxing throughout; partly unopened in contemporary blue wrappers.

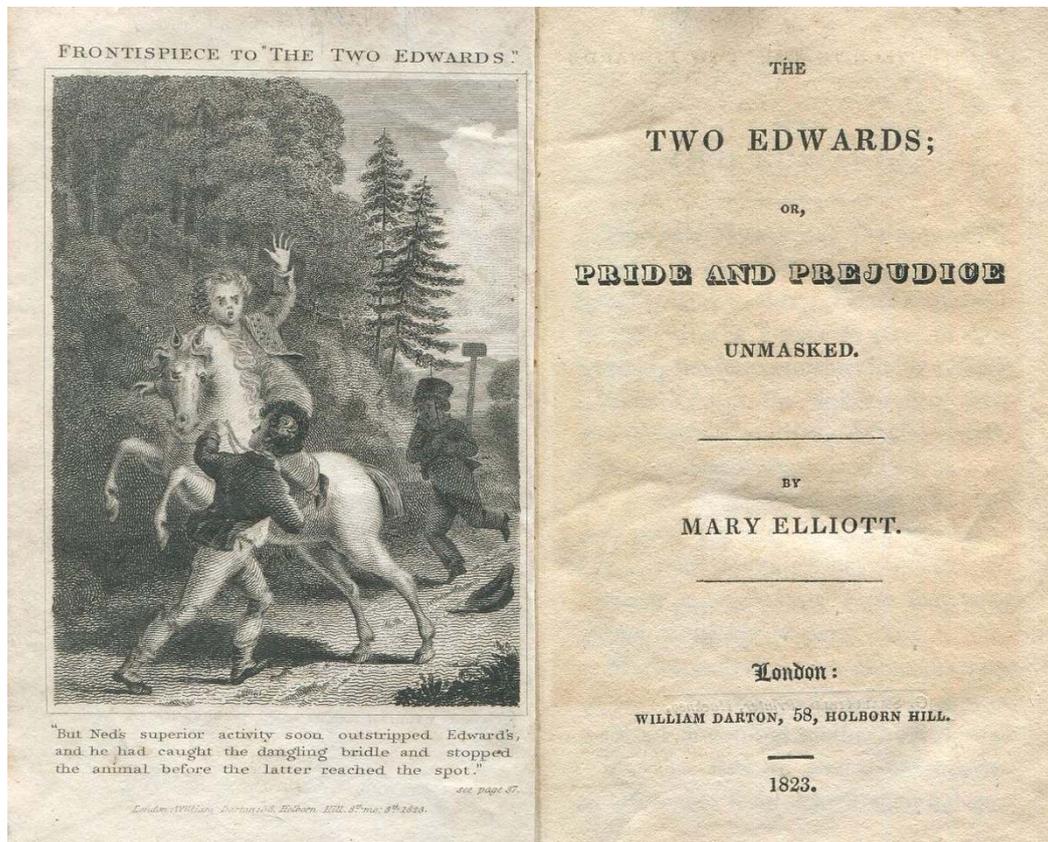
First edition of this rare polemic on the subject of divorce, in which the anonymous author highlights the ways in which divorced women are disadvantaged in ways divorced men are not, the difference being due to the fact that "pour [la femme] la privation du bonheur domestique est une sorte de peine capitale, tandis que pour l'homme ce n'est que la nécessité de donner une autre direction à ses capacités si diverses d'être heureux". Nonetheless, the pamphlet is largely in favour of divorce, its three parts constructed around the first person narrative of a wife, suggesting a female authorship. The final section is addressed "Aux Législateurs".

OCLC records two copies, at Harvard and the Bibliothèque Nationale.

24. **[DRAKE, Judith attributed to].** AN ESSAY IN DEFENCE OF THE FEMALE SEX. In which are inserted the characters of a Pedant, a Squire, a Beau, a Vertuoso, a Poetaster, a City Critick, &c. In a Letter to a Lady. Written by a Lady ... London, for A. Roper at the Black Boy, and R. Clavel at the Peacock, 1696. **£ 1,500**

THIRD EDITION, 'WITH ADDITIONS'. 8vo, pp. [xxxii], 148, [4] contents; with engraved frontispiece; apart from some minor foxing in places, a clean copy throughout; in contemporary speckled sheep, recently rebaked, spine lettered and numbered in blind, corners rubbed, otherwise a very good copy.

Third edition 'with additions' of *An Essay in Defence of the Female Sex*, by the writer and medical practitioner Judith Drake (fl. 1696–1723).



Marjorie Moon in her bibliography gives a glowing account of the author: 'Mary Elliott cannot be dismissed as just another author of moral tales. Her popularity could only have endured for half a century or more because her books were loved for their own sakes by the children for whom they were written. And not only was this good and inventive story-teller remarkably prolific ... but her fame spread to America, where her books were often reprinted; and many of her stories were translated into French and nine into German ... She was, therefore, a writer of importance in her own country and also of international renown' (pp. xxii-xxiii).

Marjorie Moon: *The Children's Books of Mary (Belson) Elliott. A Bibliography.* (1987) 382.

Bathing Ladies

26. **ENGELBRECHT, Martin.** PERSPECTIVISCHE VORSTELLUNG EINER BADSTUBEN
[engraved label on verso of back scene]. [Augsburg,] C.P. Maj. Mart. Engelbrecht. excud. A.V.,
[c. 1740]. **£ 1,750**

Set of six engraved card-backed cut-away sheets, [105×142 mm] with original hand-colouring.

A fine peepshow of a bathhouse. - The cut aways depict; [1] the entrance to a columned an barrel vaulted bathhouse, lit by candles and lanterns with a gentleman bowing to a lady who is leaving with her servant; [2] to the right a gentleman pulling on a stocking whilst seated at a bench with his great coat beside him, and on the left, a wall fountain of Neptune astride a dolphin and a servant girl carrying victuals; [3] to the left a semi clad lady being cupped by a man holding a lighted taper, on the left a woman sitting in a large tub of water with a tray in front of her with a plate of food and a drinking vessel while another woman offers her a glass, in the centre a woman carrying a small tub; [4] on the right a two tier bench with four semi clad gentlemen in conversation on a the left a similar group of three women one washing her leg at a small tub in the a servant man walking past a central column with a lighted taper in his hand; [5] two similar groups with a servant dressed in a frock coat carrying a jug and glasses; [6] the back scene of an alcove with a barrel vault under which a lady and gentleman seated and in conversation at a candle lit table.

This set is marked with the publisher's identification code 'KK.'

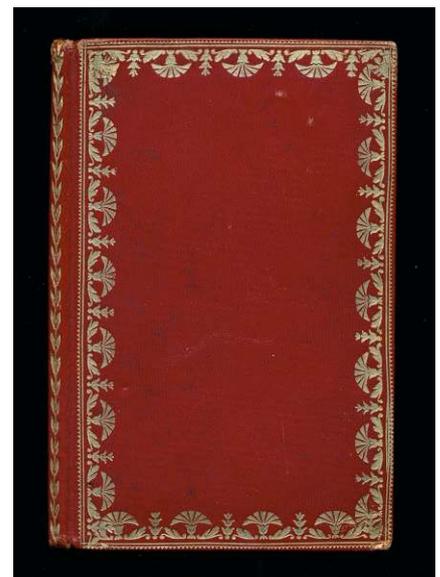


Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. However it was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him.

This set forms part of the octavo series, two other series in quarto and duodecimo were also published. There were published a total of 456 separate subjects to choose from each in separate lettered series 'A' ...'Z', 'AA' ...'ZZ', 'AAA' ...'ZZZ', etc.

27. **[FEMALE EDUCATION].** LETTERA SULL'EDUCAZIONE DELLE FANCIULLE in alcuni villaggi della Svizzera. [n.p. but Bergamo?, c. 1830]. **£ 750**

FIRST EDITION. *Two parts in one volume, 24mo, pp. 32; 24; clean and fresh throughout, with label removed from rear endpaper; edges gilt; in contemporary red roan, boards and spine gilt; a very attractive copy.*



As far as we are aware unrecorded, this attractively bound publication has the aim of raising funds for the introduction into Swiss villages of girls' schools run by the 'Pia opera di Santa Dorotea', a movement founded in Venice in 1815 by the Bergamo priest Luca Passi, and intended to provide care and education for female orphans.

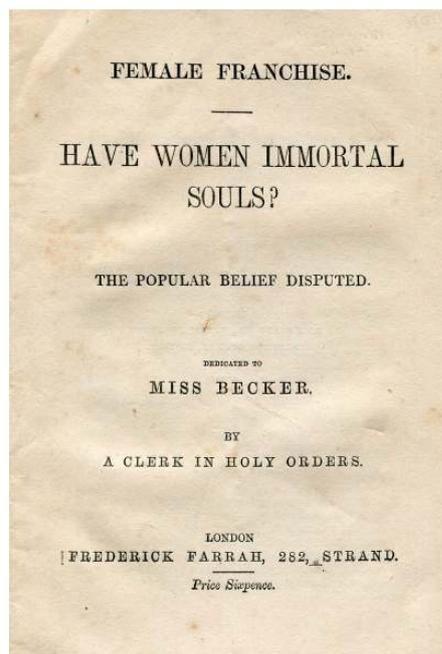
The book is divided into two parts: the first describes the work of establishing the schools, while the second is a fundraising dialogue, which takes the form of a discussion between the author and two potential donors, Signora Caterina and Don Filippo. The author argues that any gift made by these two would be effectively spent, and that the resulting schools would be beneficial, and the dialogue ends with Caterina and Filippo agreeing to make a donation.

Between the two parts, there is an advertisement for the book *Pia opera di Santa Dorotea*, presenting the entire title page of the latest edition, complete with price. Not in OCLC or ICCU.

28. **[FEMALE FRANCHISE].** HAVE WOMEN IMMORTAL SOULS? The Popular Belief Disputed. Dedicated to Miss Becker. By a Clerk in Holy Orders. London: Frederick Farrah, 282, Strand. [n.d.]. **£ 385**

FIRST EDITION. 12mo, pp. 19, [1] blank; first and last leaves lightly foxed, otherwise clean throughout; stitched and disbound, as issued.

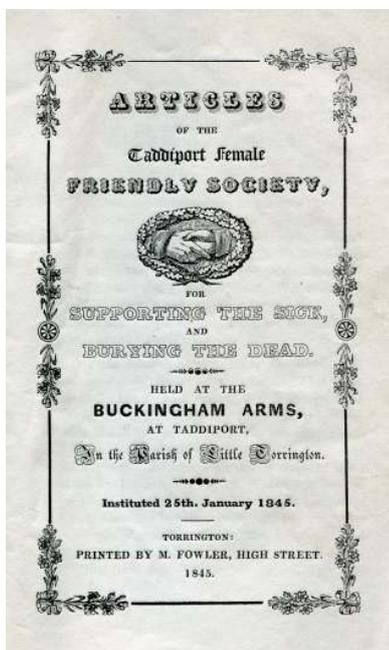
Rare first edition. 'It has not been possible to identify the author of *Have Women Immortal Souls? The Popular Belief Disputed ...*, a pamphlet published by Frederick Farrah, London. The 'Miss Becker' to whom the pamphlet is dedicated is Lydia Becker (1827-90), a prominent suffrage campaigner who published an article entitled 'Female Suffrage' in the *Contemporary Review* in 1867 and another piece entitled 'Is there any Specific Distinction between Male and Female Intellect?' in *Englishwoman's Review of Social and Industrial Questions* in 1868. The anonymous pamphlet may well be a riposte to the latter of these articles: Becker proposed that there was no inherent difference between the intellects of the sexes - a point which the author of *Have Women Immortal Souls?* is at pains to contradict, arguing 'there is a limit to the capacity of [woman's] intellect and asking 'If it be true that woman is intellectually equal to man, why has she not given to the world some proof of it?'. The debate over whether or not women have immortal souls dates back centuries: in 1595 an anonymous tract was published with the title *Disputatio Nova Contra Mulieres, Qua Probatum Eas Homines Non Esse* ('A new argument against women, in which it is demonstrated that they are not human beings'). There are clear parallels with the much later anonymous pamphlet, *Female Franchise: the unknown author of Disputatio nova* contends that women were merely animals and as such do not have souls. As with the later pamphlet, the tone of *Disputatio nova* - whether serious or satirical - is somewhat ambiguous' (Cox, Llewellyn & Muller: *Women and Belief, 1852-1928*, 2013, vol. III, p. xiii).



The pamphlet was denounced in somewhat scathing terms by *Scott's Monthly Magazine* in January 1869, where it was described as 'a mere mass of incoherent and impudent assertions, without a shadow of a pretence at argument'.

OCLC records one copy, at the Cavendish-Bentinck Library.

29. **[FEMALE FRIENDLY SOCIETY].** ARTICLES OF THE TADDIPOINT FEMALE FRIENDLY SOCIETY, for supporting the sick, and burying the dead. Held at the Buckingham Arms, at Taddiport, in the Parish of Little Torrington. Instituted 25th. January 1845. Torrington: Printed by M. Fowler, High Street. 1845.



[Together with:] ARTICLES OF THE TADDIPOINT FEMALE FRIENDLY SOCIETY, Instituted at Taddiport, in Little Torrington, in the County of Devon, January 1st, 1820, for the purpose of supporting the sick and aged, and burying the dead, which articles were revised and amended on the 1st day of January, 1837. Devon: Printed by S. Thorne, Prospect Place, Shebbear. 1847. **£ 225**

FIRST EDITIONS. 12mo, pp. 10, [2] blank; 12; second title lightly dust-soiled; stitched as issued in the original green and yellow wraps, the latter wraps a bit worn and dust-soiled.

Two scarce provincially published pamphlets giving the rules and regulations of the Taddiport Female Friendly Society. The articles (28 in 1845, 30 in 1847) cover such things as the Society's funds, what is expected of members and the forfeits for those not adhering to the society's strict rules:

'26. If the surgeon neglect to visit the sick as often as need require, for every such neglect he shall forfeit 5s. or be excluded; he shall be obliged to go 8 miles from the society-room' (pp. 9-10).

We have been unable to find much further information on the Society although the society was still active in 1855 when two members came to blows over a disagreement about money. Taddipport itself is a small hamlet in North Devon. Torrington, where the pamphlets were printed, is the nearest market town, eight miles away.

Not in OCLC.

'A Portable volume' for Mothers

30. **[FENN, Ellenor, Compiler].** SELECT PASSAGES FROM VARIOUS AUTHORS. Designed to form the minds and manners of young persons; and at the same time to afford an agreeable miscellany for those of riper years. London: Printed for W. Richardson, Royal Exchange. 1787.

£ 850

FIRST EDITION. 12mo, pp. xii, 391, [1] blank; some minor foxing in places, otherwise clean throughout; in recent half calf over marbled boards, spine ruled in gilt with red morocco label lettered in gilt; an appealing copy.

Scarce juvenile anthology attributed to Lady Ellenor Fenn (1744–1813), educationalist and children's author, set out over 100 'Select Passages' ranging from 'Advice to a Lady' and 'Choice of Wife' to 'Rural Employment', 'Roman Education' and 'The Regulation of the Heart'. The work concludes with 'The Youth's Library' with suggested reading in such fields as Poetry (including Homer, Shakespeare & Pope), Civil History (including Hume, Robertson and Clarendon) and 'Miscellaneous' (Giving titles: *Robinson Crusoe, Rasselas* and *Castle of Otranto*).

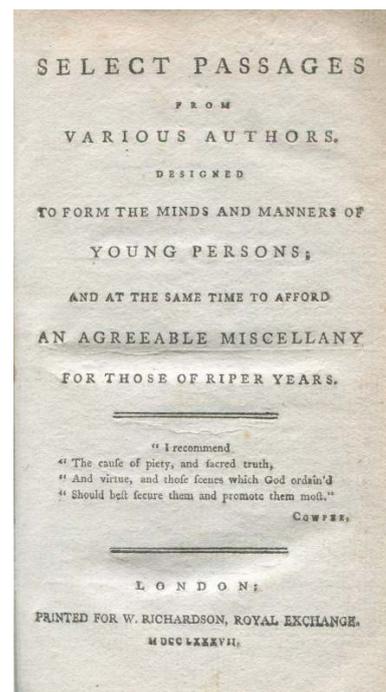
'Ellenor's interest in children's literature developed during the 1770s as she wrote, illustrated, and bound manuscript books for her nieces and nephews. She was influenced by Anna Letitia Barbauld's *Lessons for Children* (1778) and contacted the London publisher John Marshall, who issued most of Ellenor's works from 1782 to 1812 either anonymously or under the pseudonyms Mrs Teachwell or Mrs Lovechild ... She ... compiled a number of games and other teaching aids, many of which have been lost. *The Art of Teaching in Sport* (1785?) was designed to accompany 'a set of toys, for enabling ladies to instill the rudiments of spelling, reading, grammar, and arithmetic, under the idea of amusement' (title-page)' (*Oxford DNB*).

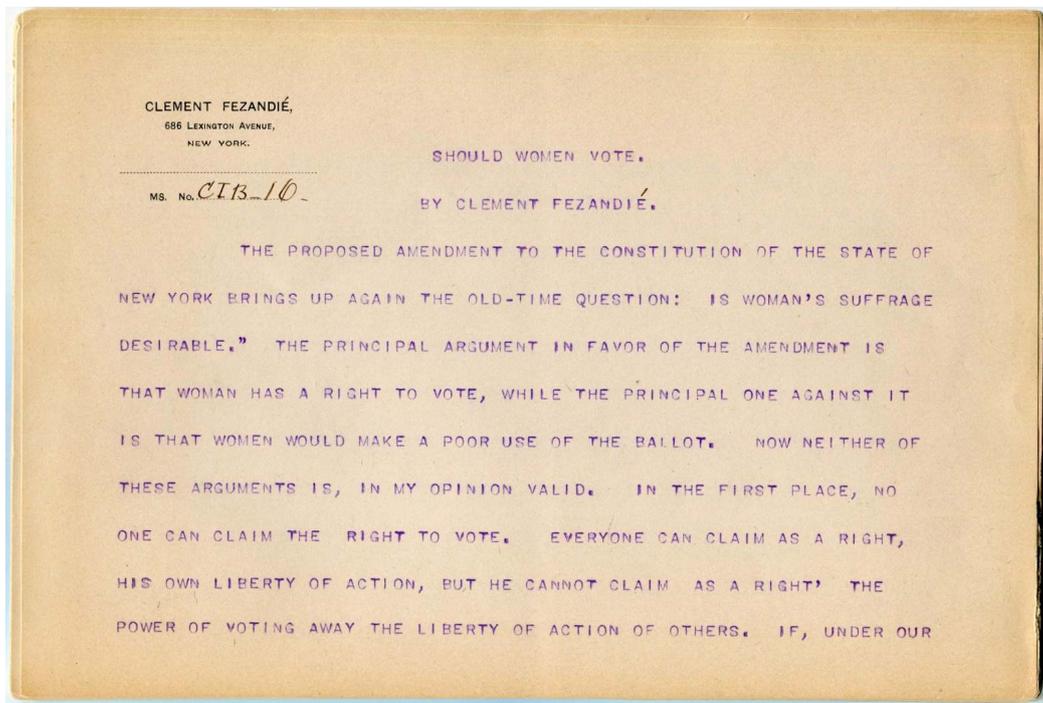
It is interesting to note that Fenn's favourite poet was William Cowper (1731-1800) who she and her husband knew personally. 'Apparently, Cowper was aware of Fenn's interest in his poetry, since on 5 May 1792 we find him writing to his cousin Lady Hesketh (1733–1807):

"There is a Sir John Fenn in Norfolk, who collects names & hand writings as Patty More does; he wished for mine, and at Johnny's request, I shall send it him thus accompanied. But before I transcribe the lines, it is necessary I should tell you that Lady Fenn has published a book in which she makes large citations from the *Task*" (ed. King and Ryskamp 1984: 74).

The book which Cowper refers to here was Fenn's *Select Passages from Various Authors* (1787). In the preface to this work, Fenn noted that in order "to win the affection of sprightly youth, I was glad to avail myself of a late most charming publication, whence I interspersed many passages to enliven my volume; it hardly need be said that I am speaking of the *Task*" (p.iv) According to Newey, Cowper's 6000-line poem *The Task* (1785) embraces "practically the entire spectrum of contemporary English life". Fenn also recommended "Cowper's poems" in *The Youth's Library*, a reading list which could be found at the end of the book (p. 384).' (Navest, *John Ash and the Rise of the Children's Grammar*, 1980, pp. 166-167 quoting Vincent Newey *Cowper's Poetry* 1982).

ESTC records five copies worldwide, at the BL, Bodleian and Glasgow in the UK, and Michigan State and North Carolina in North America; OCLC adds two further copies, at Aberdeen and Edinburgh.





Early Unpublished Article on Woman's Suffrage in the United States

31. **FEZANDIÉ, Clement.** THREE TYPED DRAFTS OF AN UNPUBLISHED ARTICLE ON WOMAN'S SUFFRAGE IN THE UNITED STATES, Intended for Harper's Weekly, two entitled 'Should Women Vote?', another 'Women's Rights'. New York, 686 Lexington Ave, 1894. **£ 1,150**

Three typed drafts, each 21.5cm x 14.5cm, pp. 9; 8; 22; corrections in the author's hand throughout, and with his address stamp at head of p. 1 of each work; some rubbing and browning, otherwise in good state, together with a printed rejection letter from Harper & Brothers.

Unusual survival of three versions of an unpublished article on woman's suffrage submitted to *Harper's Weekly* by the eventual science fiction writer Clement Fezandié.

In the first draft entitled *Should Women Vote?*, Fezandié sets out his reasons why woman's suffrage should not be granted, which mainly seems to be on the basis of their mental inferiority to men. He conjectures that 'the first use women would make of their newly acquired power would be a bad one. Not realizing the impotence of prohibitory laws, they would at once pass stringent measures against the traffic in liquors, against lotteries, gambling, brothels, and the numerous other social iniquities. They would fail to realize that prohibition, to succeed in its object, must come from within, and not from without, that it is by increasing the internal resistance of the individuals that good results can be achieved, and not by governmental punishment' (p. 3). After supporting his argument with the case of what happened in the aftermath of French Revolution (where French citizens were given the right to vote indiscriminately) he concludes the article by suggesting that 'the time is not far distant when women will be intellectually man's equal, and morally his superior, hence we can feel tolerably safe in helping them to this end by affording them all the assistance in our power' (p. 9).

The second draft is essentially a reworking of the first, and whilst echoing the same concerns as in the previous version, Fezandié's conclusion seems rather more favourable to women: 'let the people of New York State then unite to have the proposed constitutional amendment passed, in order that our example may induce other states to follow suit, and so inaugurate a grand movement of reformation. America is the country where woman now enjoys the greatest liberty, and where she is consequently more nearly on a level with man. Let us then carry her education a step further by giving her the ballot!' (p. 8).

The final considerably enlarged draft entitled 'Women's Right's' seems to be the definitive version with Fezandié setting out his theories in more detail. Whilst he draws on the same argument that women are both physically and mentally inferior to men (and 'more over during certain periods of childbirth etc. totally incapacitated for labor of any kind'!) he does seem to acknowledge 'that woman should have equal rights with man' concluding 'that the best way of obtaining these rights is to first

give her her legal rights, and then let her organize and brave public opinion in some ridiculous point of no importance, when public opinion will by slow degrees change and gives her her rights' (p. 22).

It would seem that Fezandié submitted the three versions to *Harper's Weekly* in April 1894 in the hope that one would be deemed suitable for publication, but evidently none were as the accompanying printed rejection letter states: 'We regret to say that the manuscript with which you have favoured us is not available for any of our periodicals'. It is likely that Harper's felt the subject matter was just too risqué with the gathering momentum in favour of woman's suffrage. Indeed, in the same year despite 600,000 signatures, a petition for women suffrage was ignored in New York and it was not until 1917 that New York state constitution granted women suffrage and thus became the first Eastern state to fully enfranchise women.

Clement Fezandié (1865-1959) 'was a math teacher in New York City and eventually wrote science fiction for Hugo Gersback (1884-1967), the pioneering editor who invented sci-fi magazines, starting with *Amazing Stories* in 1926' (Standish: *Hollow Earth*, 2006, p. 225).

How to run a Convent

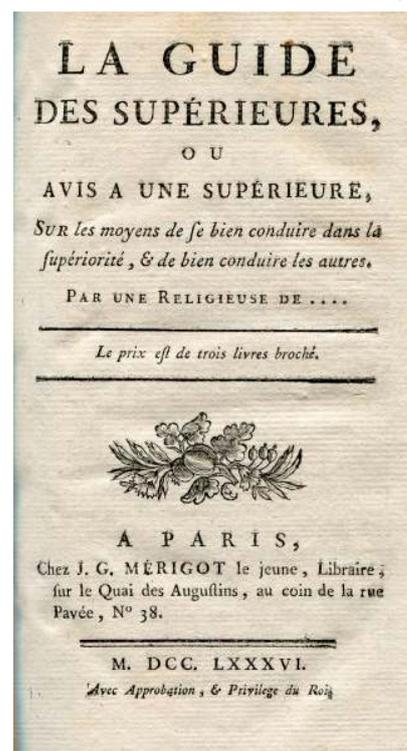
32. **[FLEURET, Elisabeth].** LA GUIDE DES SUPÉRIEURES, ou Avis à une supérieure sur les moyens de se bien conduire dans la supériorité et de bien conduire les autres, par une Religieuse de ... Paris, Chez J.-G. MÉRIGOT le jeune, Libraire, MDCCLXXXVI [1786]. **£ 375**

FIRST EDITION. 8vo, pp. xvi, 476, [1] errata, [2] Approbation, [1] blank; apart from a few marks in places, a clean copy throughout; in contemporary mottled calf, spine tooled in gilt with red morocco label lettered in gilt, head of spine rubbed and with label at foot, some surface wear, but still a very good copy.

First edition of this guide to leadership in convents, by the French nun Elisabeth Fleuret (1721-1789).

Addressed to a newly elected mother superior, the advice deals with every aspect of the running of religious house, but much of it could also be applied to any management situation. Fleuret opens by giving a general account of the nature of superiority, emphasises the importance of leading by example, and discusses the virtues and skills that make a good superior. It is, he argues, vital that a superior is respected by those under her, and that her decision making is transparent and consistent; as everyone has the right to consult her about any issue, the superior must be in a state to give just and fair responses. All of this is universally applicable, and it is possible that the continued popularity of the work throughout the nineteenth century (it was reprinted as late as 1890) was due as much to its general advice on management as on the minutiae of convent life, to which it then turns. We find advice on the training of novices, the theological virtues, the taking of confessions, reading and retreats, and the perils and merits of the parlour and those who visit them.

Carr, 'A Checklist of Published Writings in French by Early Modern Nuns', *French Language and Literature Papers*, Paper 52 (2007), p. 244; OCLC records copies at the BNF, Rennes, and Lyon.



Rare study on Prostitution, Brothels, and Soliciting

33. **[FLITNER, Christian Gottfried].** UEBER STAATS- UND PRIVATBORDELLE, Kuppelei und Konkubinat nebst einem Anhang über die Organisirung der Bordelle in alten und neuen Zeiten von Julius Augustus Freudenberg. [Berlin], Auf Kosten des Verfassers, 1796. **£ 550**

FIRST EDITION. 8vo, pp. [iv], 174; some foxing as usual due to paper quality; corner of title-page removed (with ownership signature?) not affecting text; in contemporary mottled boards, with skiver label on spine, lettered in gilt; extremities and boards worn.

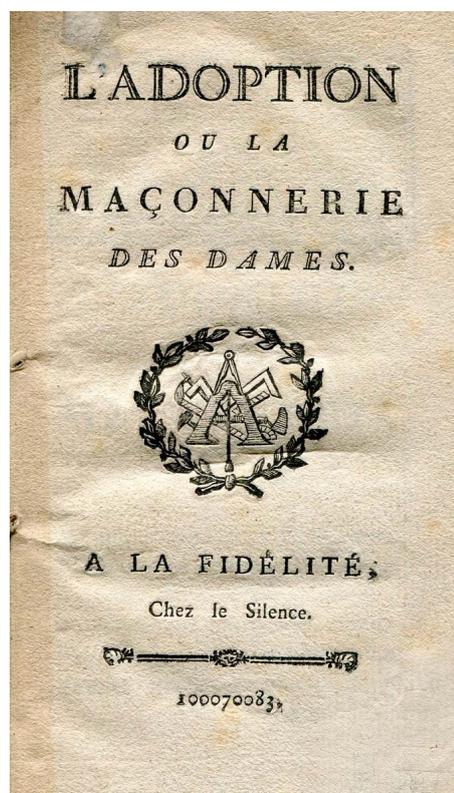
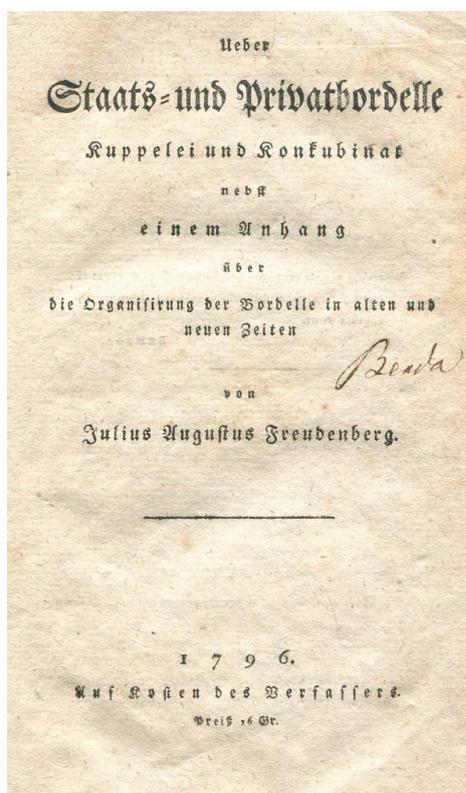
First edition of this study of prostitution, brothels, and soliciting by the popular writer and physician Christian Gottfried Flittner (1770-1828).

The first part of the work discusses the admissibility of state brothels, and the tensions between moral considerations and political ones; Flittner suggests that most a priori arguments came down against their establishment, whereas most a posteriori arguments were in favour. He goes on to examine some of the dangers inherent in brothels, and the physical, moral, and political consequences that might result from their presence.

The second part (an *Anhang*, but one that occupies half the volume) contains a history of brothels in ancient and modern times, describing their arrangement in Avignon and Venice, and the police regulations governing them in Flittner's home city of Berlin.

Flittner was the author of a number of works on women's health, covering cosmetics, virginity, and the art of living to an old age, among other subjects. Among his many works were the invaluable *Die Kunst, mit Weibern glücklich zu seyn*, and its companion volume on living with men (both 1800).

Hayn/Gotendorf II, 433; OCLC records four copies in North America, at Connecticut, Cornell, University of Washington, and Wisconsin (Madison).



Women Freemasons

34. **[FREEMASONRY]**. L'ADOPTION ou la Maçonnerie des Dames. A la Fidélité, Chez le Silence, 100070083.

[bound with]: RECUEIL DE CHANSONS, [s.l., s.p., 1783?].

£ 385

Two works in one volume, 8vo, pp. 48; 24; with one engraved plate; some light dustsoiling in places; in later paper-backed boards, with paper labels on spine and upper cover.

First edition of this description of the *loges d'adoption*, by which, according to the rule of the Grand Orient in France, women could be admitted to Freemasonry. The work describes the decoration and symbolism of the lodge, and the rites for reception into the grade of Apprentice. There follows a collection of songs to be sung in the *loges d'adoption*, with instructions for the tunes to which they are to be sung.

OCLC records copies at the BNF and at UCLA.

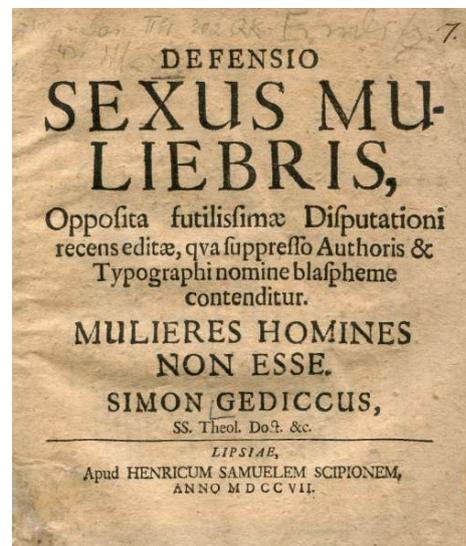
35. **GEDIK, Simon.** DEFENSIO SEXUS MULIEBRIS, Opposita futilissimae Disputationi recens editae, qua suppresso Authoris & Typographi nomine blaspheme contenditur. Mulieres Homines Non Esse. Leipzig: Apud Henricum Samuelem Scipionem, Anno MDCCVII [1707].

£ 250

4to, pp. [40]; some browning throughout, and remains of label on title; disbound as issued, with later paper backstrip.

Uncommon eighteenth-century edition of this response by the Lutheran theologian Simon Gedik to the famous satire *Mulieres homines non esse*, which had appeared first in 1595, and is often attributed to Valens Acidaliys (1567-1595).

Gedik (1551-1631) seems to have missed the point of Acidaliys' work, which had been intended not as an argument against the humanity of women but as a parody of the Socinian heresy; however, this was a point that was missed by several other writers, who had seized on Adicaliys' arguments to justify their own anti-female views. It is on these terms, then, that Gedik responds, answering point by point the original work's arguments, and enthusiastically proclaiming both the humanity and the virtues of women. Gedik's work was also first published in 1595, but saw many editions throughout the seventeenth century. This 1707 issue appears to have been the last before 1995.

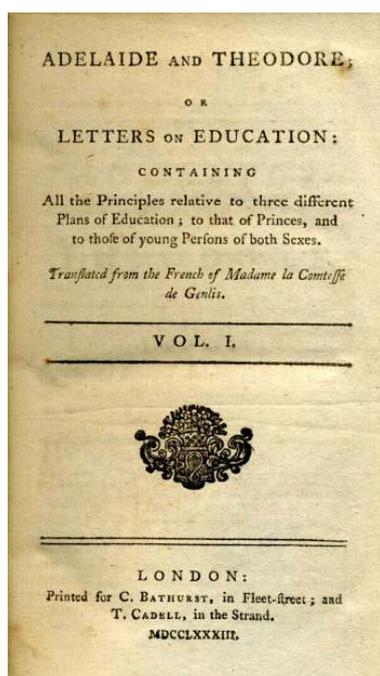


OCLC records two copies outside Continental Europe, at Princeton and Cambridge.

Admired by Jane Austen

36. **GENLIS, Madame Stephanie de.** ADELAIDE AND THEODORE; or Letters on Education: Containing all the Principles relative to three different plans of Education; to that of Princes, and those of young Persons of both Sexes ... Vol. I [-III]. London: Printed for C. Bathurst, in Fleet-street; and T. Cadell in the Strand. 1783.

£ 550



FIRST EDITION IN ENGLISH. *Three volumes, 12mo, pp. 304; 295, [1] blank; 288; apart from some light foxing in places, a clean copy throughout; handsomely bound in contemporary calf, spines ruled and numbered in gilt with red morocco labels lettered in gilt, vol. I chipped at head, and some rubbing to extremities, nevertheless, still a very appealing copy.*

Scarce first English translation of Madame de Genlis' *Adèle et Théodore*, a sort of didactic novel in letter form aimed at promoting her educational ideas, and an important and influential text in the history of eighteenth century education.

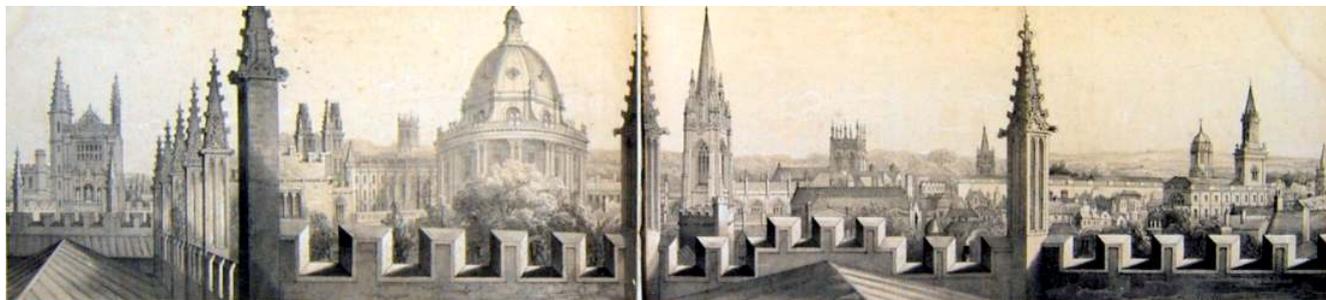
'In Britain, many readers who were sceptical of French philosophy in general, welcomed her books because they presented many of Rousseau's methods while at the same time attacking his principles. Moreover, they were relieved that her books did not promote the two concepts most association with the French in the British mind: libertinism and Roman Catholicism. British audiences were also delighted with her innovative educational methods, particularly her morality plays. According to Magdi Wahba, a third important reason for Madame de Genlis' popularity in Britain was a "misapprehension"

regarding her character. British readers believed that she was as moral as the Baronne d'Almane in *Adèle et Théodore* when in fact she was as fatally flawed as any other human. The British public discovered that Madame de Genlis was not a moral paragon when she fled there to escape the French

Revolution in 1791. While she lost the esteem of some of her friends such as Frances Burney, the sales of her books never slowed down' (see Wahba, Magdi: "Madame de Genlis in England," *Comparative Literature* 13.3 (1961), 223-228).

The present work proved very popular in England with four editions being published. Indeed one of these editions evidently fell in to the hands of Jane Austen, who is known to have been amongst its admirers, judging from a reference she makes to it in *Emma*.

ESTC T144082.



(Detail)

View from the Roof of the Bodleian, from a Sketch by Miss C.G.

37. **[GIRDLESTONE, Miss Charlotte Artist?]**. PANORAMA OF OXFORD [from the Roof of the Bodleian Library, From a Sketch by Miss C.G. 1845]. [London], Day & Haghe, lithrs. to the Queen, [1845]. **£ 2,800**

Lithographic panorama in five sections on linen (200 x 1745 mm); generally toned, some water-staining and spotting; original publisher's red cloth, both covers with gilt-stamped ornamental border, front cover lettered in gilt; dusty, spine weakened.

The publication of the present 360-degree panorama was announced in the *Supplement to Jackson's Oxford Journal* of November, 29, 1845: 'This day is published, in an oblong 4to. volume, price 12s., ornamental boards, *A Panorama of Oxford, from the Roof of the Bodleian Library. From a Sketch by Miss C.G.*'. The artist is probably Miss Charlotte Girdlestone, amateur artist and founder of the Ragged School, Twthill, Denbighshire.

The panorama was reviewed in *Art Union* of January 1846: '...The details of all the buildings are carefully given: and there is a singular truthfulness in this elaborate and well-executed panorama that must inspire its welcome reception' (p. 21).

38. **[GIRL GUIDES]**. PHOTO ALBUM OF THE NORTH LEWISHAM RANGERS and the various Girl Guide Camps they attended from 1926 to 1935:

1. Shalfleet, Isle of Wight, 1926. (Commandant - Miss G.M. Evans; Asst - Miss Dennison; Q.M. - Miss Furze). (23 photographs).
2. Lynchmere, Surrey, 1933. (26 Photographs). Together with "Ranger Hikes", 1933. (12 Photographs).
3. "Fryern" Storrington, 1934. (25 Photographs).
4. Longfield, Kent, 1932. (28 Photographs).
5. Storrington, 1935. (41 Photographs).

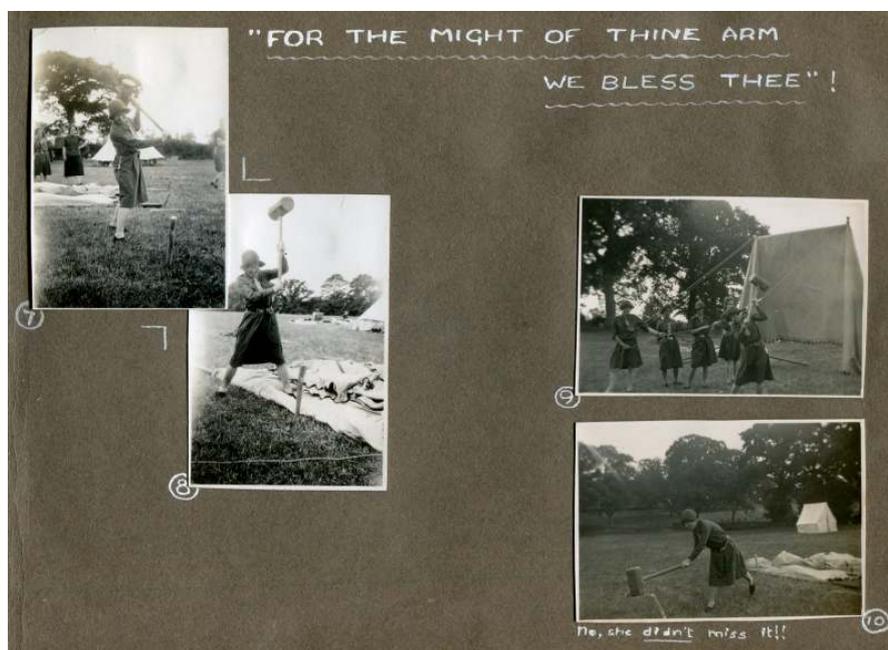
£ 650

PHOTO ALBUM. *Containing 145 photographs of varying sizes, some minor age toning, otherwise photo's clear and in good original condition; housed in contemporary album (290mm x 200mm), tied as issued, with list of camps in pen on upper cover.*



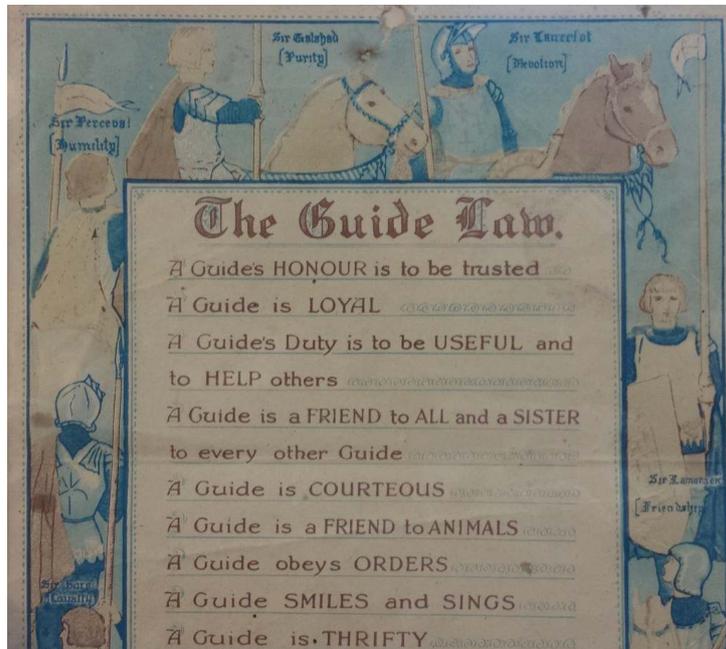
Charming and fascinating collection of original photographs taken in the early years of the Girl Guide movement, depicting the camps attended by the North Lewisham Rangers from 1926 to 1935.

The photo's provide an evocative pictorial record of a bygone era, girls setting up camp, swimming in lakes, chopping fire wood etc. The final set of photographs taken at Storrington in 1935 is particularly appealing, with a list of the individual photographers given (Miss D. Fennell; Miss O. Thomas; Miss Hill; "Nurse"; Miss K. Philip) and noting that copies of their photo's maybe obtained by sending cash and postage costs. Some commentary is also given beneath the photograph's with a few scattered original illustrations, one a good copy of E.H. Shepherd's 'Piglet' from *Winnie the Pooh*.



39. **[GIRL GUIDES]. THE GUIDE LAW** Original advertising poster. Glasgow. Brown, Son & Ferguson, Ltd, Litho, [n.d., c. 1910]. **£ 175**

ORIGINAL POSTER. 40cm x 30cm on card, printed in blue and brown, evidence of folding at foot, and small hole at head where once pinned to a wall, otherwise apart from a few minor marks, in good state. professionally mounted and ready to frame.



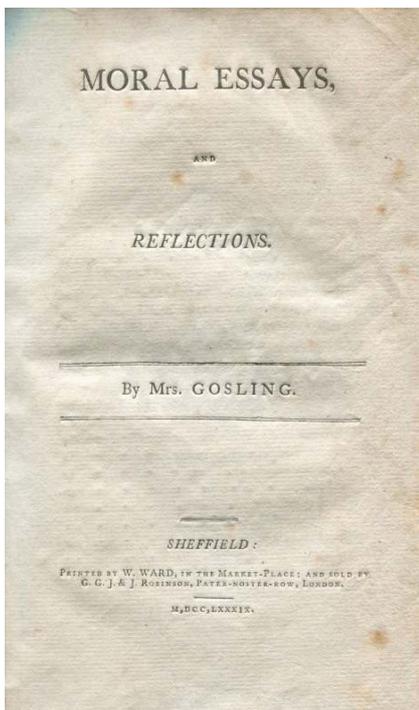
(Detail)

Rare and unusual survival of an original poster from the early years of the Girl Guide movement depicting "The Guide Law" evidently produced to be hung in a prominent position at meetings.

It is interesting to note that the border of the poster depicts an all male group of heroes in the form of the Knight's of the Round Table: Sir Galahad (Purity), Sir Lancelot (Devotion), Sir Tristram (Courtesy), Sir Perceval (Humility) and so on. However, given that the movement evolved from girls wishing to take part in the boy-only Scout movement in 1909, it is probably unsurprising posters of this nature appeared in the early years, while the movement gained momentum and its own identity.

Written by an 18th century School Mistress

40. **GOSLING, Jane.** MORAL ESSAYS, and Reflections. Sheffield: Printed by W. Ward, in the Market-Place ... 1789. **£ 1,250**



FIRST EDITION. 8vo, pp. [xvi], 127, [1] blank; apart from a few minor marks in places, a clean copy throughout; uncut in the original blue publisher's boards, later paper reback to style, boards rather dust-soiled and corners rubbed, nevertheless, still an appealing copy.

Rare first edition of this collection of essays written by a Sheffield schoolmistress, covering topics such as female modesty, pride, patience, swearing, censure, lying, evil company, gaming, and female discretion.

'When females nourish in their bosoms a love of gaming, it becomes in them a principle of deformity. It tarnishes the brightest beauty --- dims the lustre of the finest eye --- clouds the whiteness of the clearest skin --- and robs the cheeks of their roses long before old age has made its approach. It disqualifies them, too, for fulfilling the duties of life, and often renders their virtue in danger. If such women are *single*, so they may remain: for who are so mad as to make choice of such as may be instrumental in their ruin? Who, but idiots, would expect happiness with a Gamester? If they are *married*, and become slaves to this fatal passion, they must bid adieu to the real comforts of life --- their husband's affection --- his confidence ---and all domestic pleasure. Can there be a compensation for the loss of these at the vigils of the card table? Can the sacrifice of beauty, health, character, and happiness be balanced by the eager and often fruitless hopes of winning what can yield no solid satisfaction? Ah, no! The race of dissipation must at length be at an end; which --- if the

unhappy victim is capable of thinking --- must be succeeded by self-reproach, repentance, or despair' (*On Gaming*, pp. 114-5).

Relatively little is known of Jane Gosling (d. 1804). She was married in 1769 to Ralph Gosling, and ran a school in Sheffield, attended by a four-year old Joseph Hunter, the local historian, who mentioned her in a later publication. She wrote and had published two works on her own account, *Ashdale Village* (1794), a novel, and the present *Moral Essays*. *The British Critic and Quarterly Theological Review* commented on the present work: 'It is an unfinished tale, but as far as it goes does credit to the sensibilities and agreeable talents of the author. We see no reason why it should not be completed. It will amuse many and will offend none'.

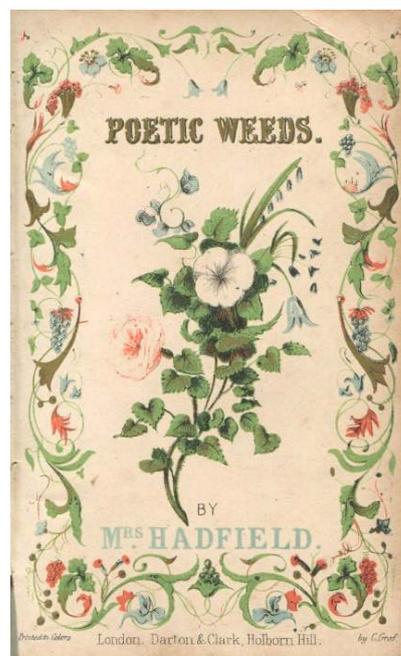
ESTC on-line records just three copies in North America, at Alberta, McMaster and the Free Library of Philadelphia.

41. **HADFIELD, Elizabeth.** POETICAL WEEDS. London, Darton and Clark, [n.d., c. 1848]. **£ 185**

FIRST EDITION. 24mo, pp. vi, [2], 149, [3]; with additional chromolithographic title; original green morocco, spine and boards elaborately gilt, a handsome copy.

Scarce first edition of these *Poetical Weeds* by Mrs Hadfield, 'gathered in the fields of imagination' and 'presented ... to those kindred spirits who love the Muse'. The poems include *Belshazzar's Feast*, *The Lost Ship*, *Byron* and *The Condemned Criminal*. Ms Hadfield was a Quaker from Liverpool and published one other volume of poetry, also without date.

OCLC records just three copies, at UC Davis, Baylor and UCLA.



With Original Photographs

42. **HALL, Samuel Carter & Anna Maria.** THE BOOK OF THE THAMES. From its Rise to its Fall. London: Alfred W. Bennett, 5, Bishopsgate Without; Virtue & Co., Ivy Lane. 1867. **£ 850**

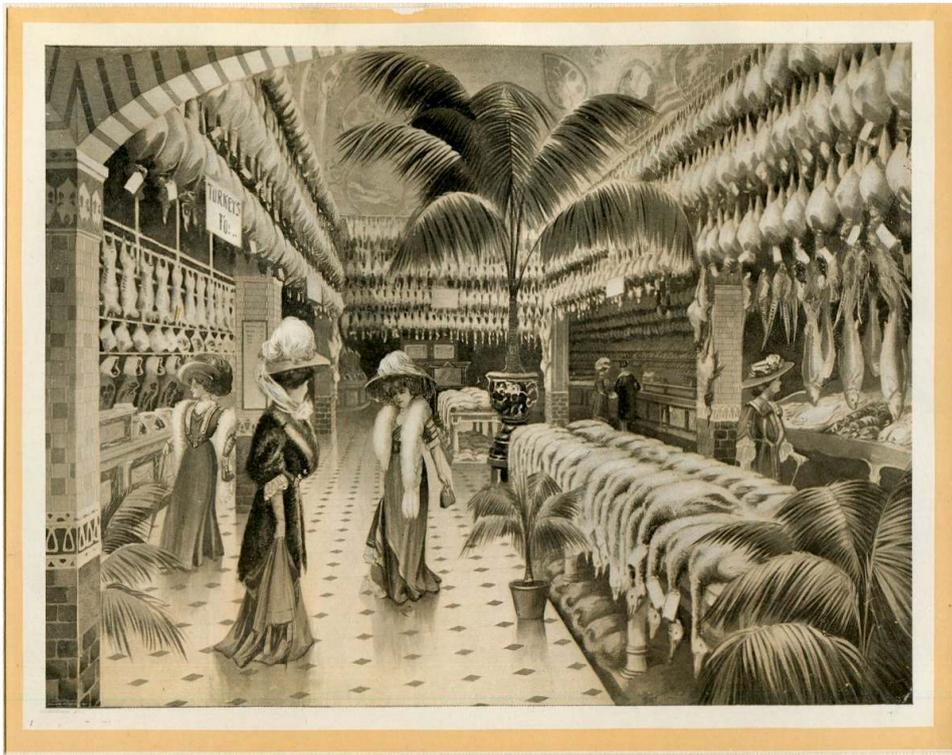
FIRST EDITION, FIRST ISSUE. Small 4to, pp. viii, 207, [1] blank; 15 albumen plates by Francis Frith including frontispiece, wood engraved illustrations throughout; contemporary black panelled morocco. gilt edges.



The only edition of the Hall's successful work to have photographs. The photographs include scenes of Eton, Windsor, Chertsey Bridge and Southwark Bridge with St. Paul's clearly visible in the background.

The work was issued in cloth priced of 21s, with the morocco edition, as here, priced at 31s 6d. Clearly this price dissuaded buyers as the photographs were dropped for future editions of the work.

Cohen, p. 152. Goldschmidt *The Truthful Lens* 77; Gernsheim 352.

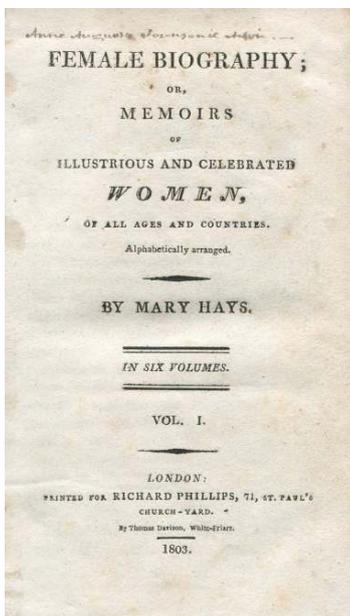


'The House that every Woman Knows'

43. **[HARRODS].** THE HOUSE THAT EVERY WOMAN KNOWS. Harrods Diamond Jubilee. Commemoration Year. 60 Years. 1849-1909. Continuous Progress. [London] C. Archibald, 1909. **£ 150**

FIRST EDITION. Oblong 8vo, 21.5cm x 28cm, unpaginated, colour printed views laid down within text, 18 fine watercolour monochrome views of departments tipped in; tied as issued in the original 'sparkle' green cloth, upper board lettered and tooled in gilt, lightly rubbed, but still a very appealing copy with laid in original compliments slip from Richard Burbidge, the managing director, and a typed note begging acceptance.

Lavishly produced souvenir of the Harrods Diamond Jubilee in 1909, celebrating 60 years in business. The 18 watercolour monochrome views of the departments are particularly noteworthy, each showing fashionable Edwardian ladies selecting suitably expensive wares.



44. **HAYS, Mary.** FEMALE BIOGRAPHY; or, memoirs of illustrious and celebrated women, of all ages and countries. London: printed for Richard Phillips, 1803. **£ 950**

FIRST EDITION. Six vols, 12mo, pp. xxvi, 316; [ii], 404; [ii], 444; [ii], 504; [ii], 527, [1] blank; [ii], 476, [4] advertisements; some light foxing and marking places; in contemporary half calf over marbled boards, spines with red morocco label lettered in gilt (two replaced), heads chipped and some joints cracked (but holding firm), overall a good set, with the armorial bookplate of Aiton family with the Latin motto 'et Decerptae Dabunt Odorem' (Roses plucked will give a sweet smell), and ownership signature of 'Anne Augusta Townsend Aiton' beneath and at head of each title page.

First edition of this early attempt at a comprehensive female biography, by the novelist and bluestocking disciple of William Godwin and Mary Wollstonecraft;

In 1796, to revive Mary Wollstonecraft's low spirits after her attempted suicide, Mary Hays arranged for her to meet Godwin again - a meeting

which led to marriage. Her anonymous *Appeal to the men of Great Britain in behalf of Women* was similar to *The Rights of Woman* in its demand for female education to prove intellectual equality.

The names of Hays and Wollstonecraft became closely associated in the public mind. After the departure of Mary Wollstonecraft for France in 1792, the leadership of the women's movement passed to her friend Mary Hays. When Mary Wollstonecraft died in 1797 Mary Hays wrote a warm tribute to her, praising her virtue and bravery, and noting her painful struggle against prejudice. The *English Review* termed Mary Hays "the baldest disciple of Mrs Wollstonecraft" and as such she became the target of vilification, sneers and sometimes vicious abuse. Coleridge speaking of Mary Hays objected to hearing intellectual ideas being issued from the mouth of "a thing, ugly and petticoated." She was seen as another "Hyena in petticoats" which is how Horace Walpole had described Mary Wollstonecraft. Charles Lloyd (Coleridge's friend) ridiculed her in *Edmund Oliver* and she is satirically portrayed in Elizabeth Hamilton's *Memoirs of Modern Philosophers*.

Mary Hays wrote several novels, all now of great rarity. Her first was *Memoirs of Emma Courtney* which Godwin read in manuscript. In her later writings, according to Janet Todd, Mary Hays's feminism mellowed although "as late as 1821 she reveals herself still believing in human perfectibility and hoping for increased opportunities for women." By 1804, as shown in the advertisement to her novel *Harry Clinton*, there was already a marked conservatism in her moral tone and, presumably, no trace whatever of the sexual liberalism which had so shocked her earlier readers.

While many of the subjects in the present work might be described as historical figures, among the remainder are such women as Mary Astell, Susannah Centlivre, the American poetess "Anne Broadstreet" (i.e. Bradstreet), Aphra Behn, Lætitia Pilkington, Hester Chapone, Frances Sheridan, Anne Killigrew, Mary Leapor and Catherine Macaulay.

Provenance: This copy belonged to Anne Augusta Townsend Aiton, daughter or possibly wife of Kew Gardens, William Aiton.

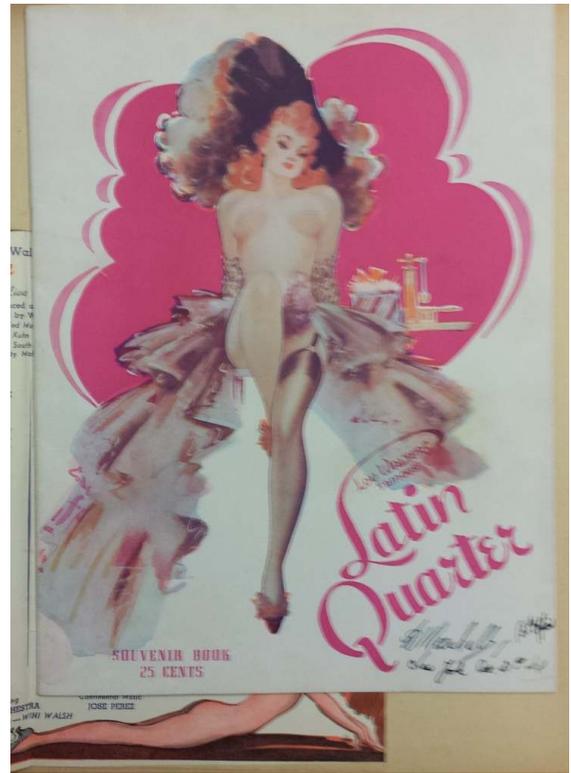
Blain Grundy Clements, *Feminist Companion* p. 503.



A Wren's Scrapbook of her time onboard the Queen Mary and in New York, including a visit from Churchill

45. **HEATON, Janet.** WARTIME SCRAPBOOK FROM SERVICE ON THE QUEEN MARY. [Various places, 1944-1945]. **£ 1,850**

Numerous photographs, cards & postcards, newspaper cuttings, menus, programmes, official documents and letters, some loosely inserted in envelopes, others pasted or stapled to leaves, accompanied by handwritten and typed notes with details of voyages, personnel and locations including New York; all bound in to a corded binder in black cloth (355mm x 310mm), titled in gilt on upper board.



Fascinating scrapbook collected by Wren Janet Isabel Heaton relating mainly to her time on board the troopship Queen Mary during Atlantic voyages carrying troops to and from the USA from July 1944 to July 1945.

WRNS Heaton was first employed as a communications coder (from 6th April 1943 to 3rd October 1945) and then on general writer duties (from 4th October 1945 to 19th March 1946) as noted on her employment certificate, which although noting her general efficiency during service as 'Average' nevertheless concludes that she was 'an extremely keen and efficient worker. Adaptable and willing'. She worked with three other Wrens on board; an Admiralty Office photograph of the Queen Mary on War Service in 1944 shows Second Officer Bridget Charlton with a letter addressed to the Captain commending "the good work done by the ship's Wren code and cypher staff".

The scraps Janet collected provide an interesting insight into a Wren's life onboard from Christmas menu's, vouchers for cigarettes, landing cards, various photograph's including American troops playing cards, British & American Staff on board and of her cabin "The Wrennery", to numerous press clippings relating to the ship. During the voyage from New York to Gourock in 1944 Winston Churchill was on board the Queen Mary and included in the scrapbook is a copy of the letter dated 25th September 1944 (presumably typed by Heaton) from Churchill to the Captain, Commodore Bisset, thanking him and the crew. Bisset is best known for his role as Second Officer on the Carpathia when they rescued the survivors of the stricken Titanic, an action for which he was later awarded a gold medal; Bisset's photograph is also included in this collection.

The latter half of the scrapbook is made up of ephemera Heaton picked up while in port in New York, and it is clear she had a fun time while off duty. Included are Playbill's, napkins from the various hotels and bars she visited (including Hotel Astor, the Elbow Room, and The Alps), menu's (including one for a rather fabulous restaurant called The Chicken Hut, another for dinner at Hotel Taft where Vincent Lopez and his orchestra were playing, and subsequently signed by Lopez), photograph's (Rockefeller Center, NY Public Library, Chrysler Building) and several rather 'colourful' programmes relating to the Latin Quarter.

After her work on Queen Mary, Heaton continued to serve until demobilisation in 1946. Queen Mary was built for the Cunard-White Star line in 1936 as their flagship luxury liner, winning the Blue Riband in her maiden year. She was refitted for passenger service following the end of hostilities and retired in 1967; she is now moored at Long Beach California and is still entertaining the public as a museum, hotel and tourist attraction.



46. **HINE, Victoria Susanna, née COLKETT 'Mrs Henry Hine'**. TEN ETCHINGS OF SAINT ALBANS ... with notes by Henry Hine R.I. St Albans: 'Of the Authors' [1888]. **£ 225**

Folio, 10 etchings printed [29 x 39cm] in bisque (two foxed) accompanied by a 12 leaf booklet of explanatory text bound with silk ties in original brown cloth backed portfolio.

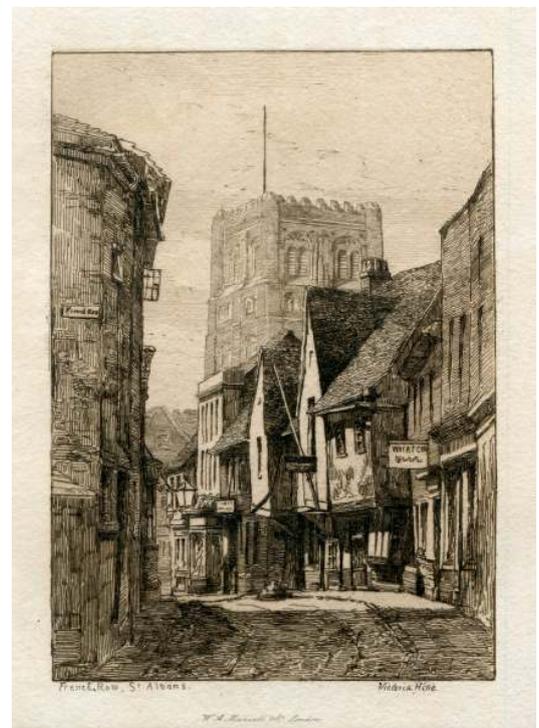
A complete set of this uncommon portfolio by the nineteenth century Norfolk painter etcher Victoria Hine.

The subscribers list contains 37 names, probably no more than 50 etchings would have been pulled from each etched plate, they include views and details of the Abbey, the Main Street, Alms house and various architectural curiosities.

Victoria Susanna Colkett, was born at St. George's Tombland, Norwich, Norfolk on 25 May 1840 the daughter of Norwich School artist Samuel David Colkett (1806-1863) and his wife Hamutal née Brook (1810-1893). She was an a landscape painter who painted many views of Cambridge colleges, and exhibited under her maiden name from 1859-1874 and upon her marriage to Henry (Harry) William Hine (1845-1941) she used the name of Mrs Harry Hine. Victoria became an Associate of the Royal Society of Painter-Etchers and Engravers in 1887 and a member of the Norfolk & Norwich Art Circle in 1889 from St. Albans. She exhibited at Dudley Gallery, Dowdeswell Galleries, Manchester City Art Gallery, New Gallery, and two works at the Royal Society of British Artists in 1882 and 1889; twelve works at the Royal Institute of Painters in Water Colour and the Society of Women Artists, from London in 1880, St. Alban's 1881 and 1905, Stevenage, Hertfordshire 1905 and Botesdale, Suffolk in 1908,

In 1881 living at Holywell Hill, St. Albans, Hertfordshire before moving to Pulborough House, Botesdale, Suffolk about 1906. She died in the Woodridge district of Suffolk in 1926, aged 86.

OCLC record three copies at the V&A, Norfolk County Council and Harvard.



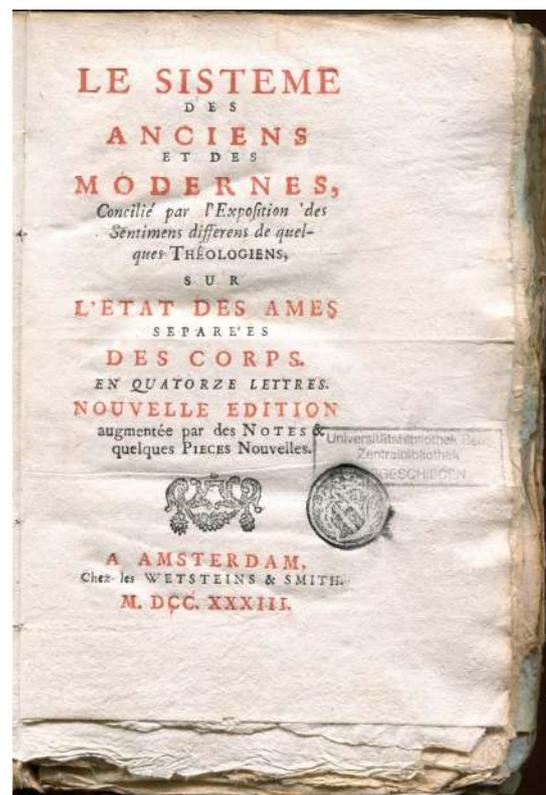
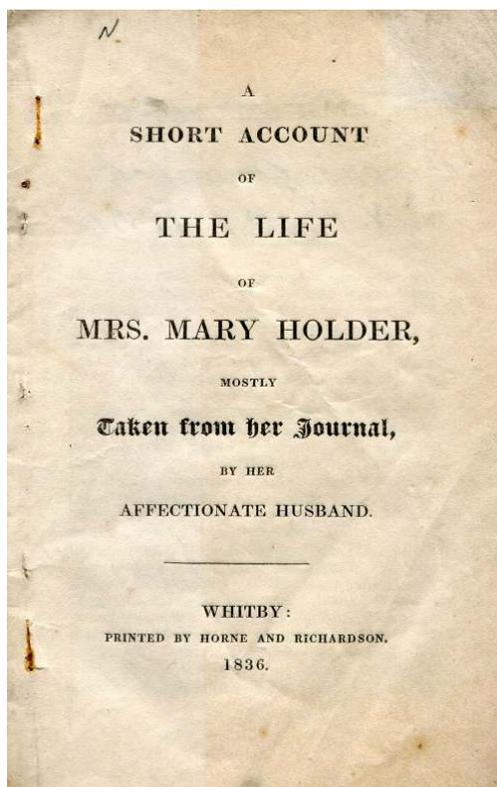
47. **[HOLDER, Mary]**. A SHORT ACCOUNT OF THE LIFE OF MRS. MARY HOLDER, mostly taken from her journal, by her affectionate husband. Whitby: Printed by Horne and Richardson. 1836. **£ 250**

FIRST EDITION. 12mo, pp. 39, [1] blank; evidence of marks where once stapled, recently restitched, as originally issued.

Apparently unrecorded account of the life of the Methodist Mary Holder, taken from her journal by her husband and published locally shortly after her death.

'Mrs. Mary ("Polly") Holder (1751-1836) was the daughter of Isaac Woodhouse, a Master Mariner in Whitby (a prosperous coaling port), in whose house the Methodist preachers stayed, including at different times John Wesley and the famous woman preacher of the earlier period, Sarah Crosby. Mary became a member under William Brammah in 1767, then a class leader and preacher under the influence of Mary Bosanquet, Sarah Crosby, Elizabeth Hurrell, and others. She married the locally born preacher George Holder in 1788, and travelled with him, exhorting after he had preached in his circuits, especially in country places. He spent nine years on the Isle of Man and eventually superannuated in 1818 to her parents' house in Whitby. They were childless and he was relatively well off due to his inheritance from his wife, leaving £400 to connexional funds and more to local trusts' (Hammond & Forsaith, *Religion, Gender & Industry: Exploring Church and Methodism in a Local Setting*, 2011, p. 147). Sadly George Holder was only to live a few months longer, dying in the November of the same year.

Not in OCLC or COPAC.



Marie Huber: "a man's mind in a woman's heart"

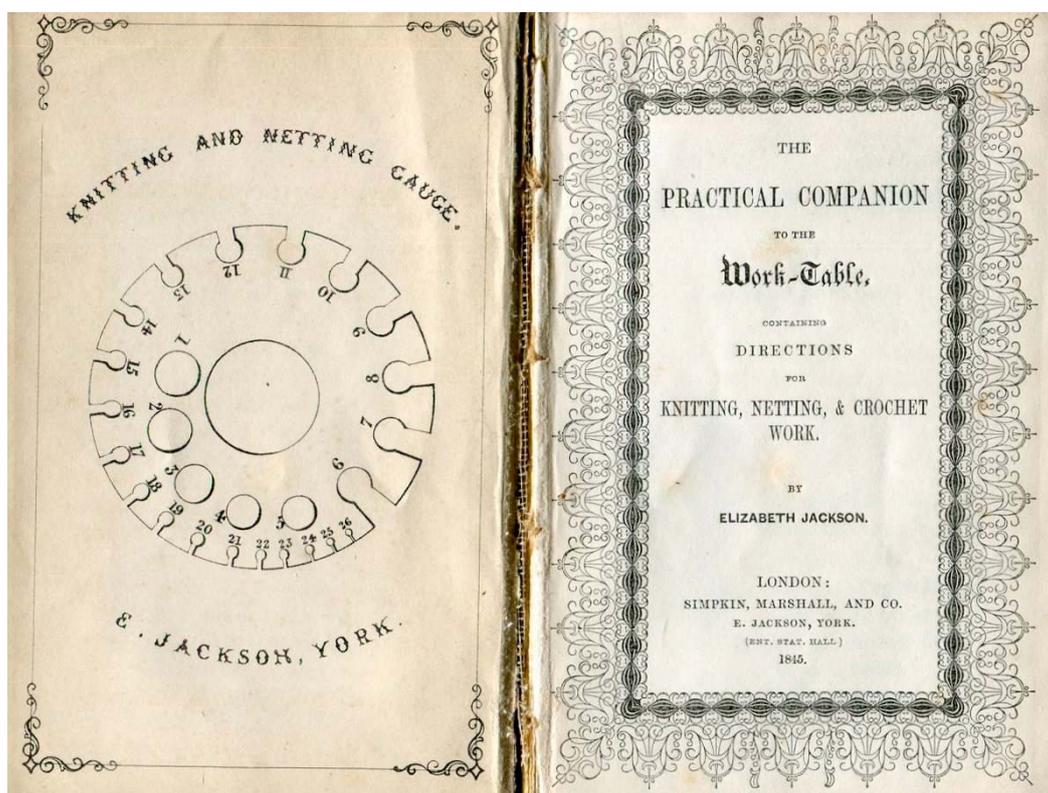
48. **[HUBER, Marie]**. LE SYSTEME DES ANCIENS ET DES MODERNES, Concilié par l'exposition des sentimens differens de quelques théologiens sur l'état des âmes séparées des corps. En quatorze lettres. Nouvelle edition, augmentée par des notes & quelques pièces nouvelles. A Amsterdam, chez les Wetsteins & Smith. 1733. **£ 650**

8vo, pp. xii, 310, [1] errata, [1] blank; apart from a few minor marks, a clean crisp copy throughout; two unobtrusive library stamps on title; uncut in contemporary boards, spine titled in ink and library label at foot, some browning and foxing to boards, but still a very desirable copy.

Uncommon expanded edition of this theological work by the Swiss protestant thinker Marie Huber, which had first appeared in 1730 under the title *Sentiments Differents de quelques Theologiens, sur l'État des âmes séparées des corps. En quatorze lettres.*

Marie Huber (1695-1753) was the second of fourteen children of a patrician family, born in Geneva, but spent most of her life near Lyon. 'Influenced by a pietist uncle, Fatio de Duillier, this accomplished Protestant maiden enthusiastically undertook to combat theological dogma with rare logic and common sense. She rejected predestination and sacraments, and favoured an inner and more personal religion fostering mysticism and direct relation with God. Advocating reason as her sole guide, she was described as having "a man's mind in a woman's heart" ... Immanuel Kant may owe her more than is generally acknowledged. Forceful and unusually independent in her thinking, she is considered the forerunner of liberal Protestantism' (Pascale Dewey in *The Feminist Encyclopedia of French Literature* (1999), p. 260). Her other works include *Lettres sur la religion essentielle* (1738; 1754) in which she opposes rigid church dogma and precedes the deism of her compatriot, Jean-Jacques Rousseau; she also translated and epitomised the *Spectator* (Amsterdam, 1753).

OCLC records five copies in North America, at Arizona, UC Berkeley, Yale, Cornell and Wayne State.



49. **JACKSON, Elizabeth.** THE PRACTICAL COMPANION TO THE WORK TABLE, containing Directions for Knitting, Netting, & Crochet Work ... London: Simpkin, Marshall, and Co., E. Jackson, York ... 1845. **£ 225**

FIRST EDITION, REISSUE. 12mo, pp. 144; with frontispiece depicting a knitting and netting gauge, title within decorative border; p. 33 torn (without loss), otherwise a clean copy throughout; in the original blindstamped publisher's cloth, upper board blocked and lettered in gilt, lightly sunned, otherwise a very good copy.

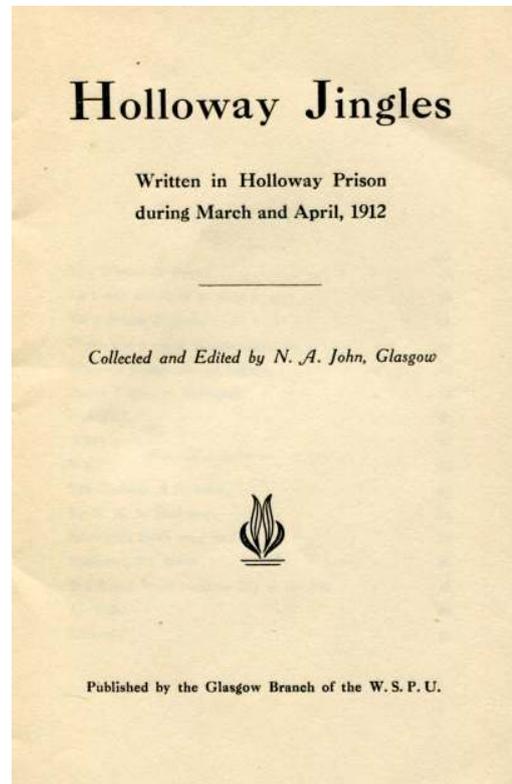
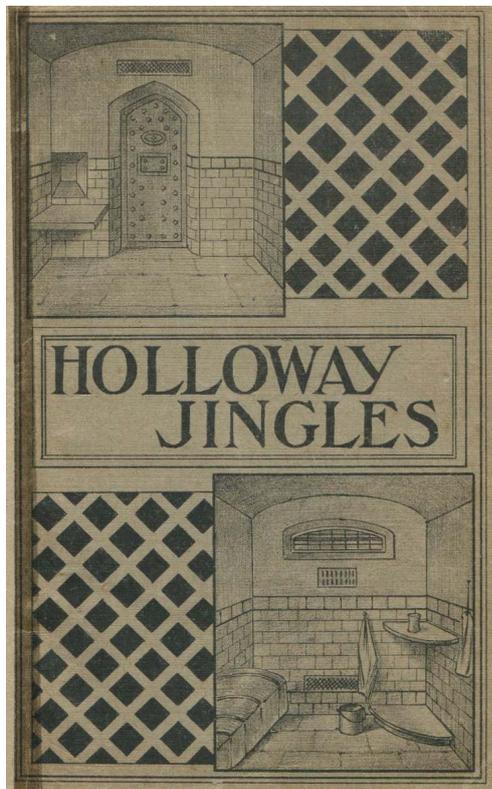
Scarce reissue of the first edition of this delightful *Practical Companion to the Work Table*, by Elizabeth Jackson (1809-1890), proprietor of Jackson's Emporium at Coney Street, York.

'Elizabeth's knitting book, 'The Practical Companion to the Work-Table' appeared in 1844 and was re-issued the following year with more illustrations. Like Jane Gaugain's books, it was a runaway hit and "Mrs Jackson of York" became a name to conjure with. Jane Gaugain's innovation was the introduction of the first knitters' shorthand. Elizabeth's instructions made no attempt to abbreviate, or chart, and a page long pattern might be delivered in a single sentence. Whereas some Victorian knitting manuals are notoriously unreliable and sketchy, both Jane's and Elizabeth's were comparatively practical.

Elizabeth's book showed influences from her St Petersburg family, as she had patterns for A Siberian Muff, A Russian Shawl, Another Russian Shawl, Shaded Russian Knit Bag, Siberian Cuffs, and A Receipt for Russian Stitch. Most of the Russian items are colour-work – mainly stripes. No doubt her St Petersburg relatives, who came and went at Coney St, returned to York with Russian shawls and gloves' (see <http://theknittinggenie.com/2013/10/09/escaping-the-cage-the-story-of-elizabeth-jackson/>).

The another issue, considerably enlarged, appeared later the same year and included six nature printed plates.

COPAC records three copies, at Cambridge, Oxford and Southampton.



Inscribed by the Holloway Chaplain

50. **JOHN, Nancy A. Editor.** HOLLOWAY JINGLES, Written in Holloway Prison during March and April, 1912. Collected and Edited by N.A. John, Glasgow. Published by the Glasgow branch of the WSPU. Glasgow? n.d., but 1912]. **£ 1,500**

FIRST EDITION. 12mo, pp. 30, [2] blank; bound in modern morocco backed marbled boards, spine with label lettered in gilt, with the original printed wrappers bound in, the front of which depicts a well executed drawing of the interior of a Holloway cell; a very desirable item inscribed by Father James McCarroll, Roman Catholic chaplain to Holloway Prison at the time, and mentioned in one of the poems.

Rare first edition of *Holloway Jingles*, a collection of writings and poetry by Suffragette's imprisoned after the organised window breaking in London in March 1912, including contributions by Laura Gray and Emily Wilding Davison.

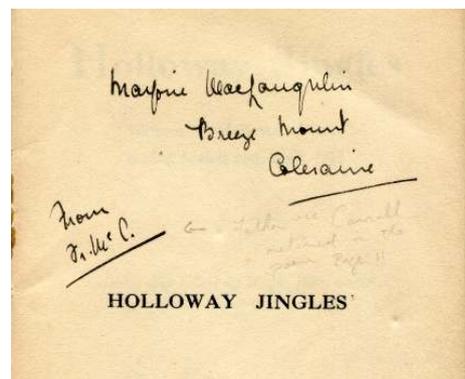
'And within the walls? Ah! there, too, the love that shines through the sun and the skies and can illumine even the prison cell, was round us, and worked through us and miracles were wrought. We have each been witness of some wonder worked by that omniscient love which is the very basis of our movement' (Forward by Theresa Gough E 4/4, p. 8).

'While in Holloway Lavender Guthrie [Laura Gray] wrote the following poem that was subsequently published in *Holloway Jingles*, an anthology collected and published by the Glasgow branch of the WSPU. The dedicatee, 'D.R.' is thought to be Dorothea Rock. The poem has been singled out by literary critics as having more merit than most of the other 'Jingles'. (Another poem in the anthology is by Emily Wilding Davison).

To D.R.

Beyond the bars I see her move,
A mystery of blue and green,
As though across the prison yard
The spirit of the spring had been.
And as she lifts her hands to press
The happy sunshine of her hair,
From the grey ground the pigeons rise,
And rustle upwards in the air,
As though her two hands held a key
To set the imprisoned spirits free.'

(see <http://womanandhersphere.com/tag/holloway-jingles/>)



The editor/collator was Nancy John, a member of the Glasgow WSPU in Holloway. In her unpublished memoirs another member of the 1912 Scots contingent Helen Crawford recalled that, "Miss John, one of our best speakers, bewailed the fact that she hadn't even hit the window, and yet she got two months." (Agnes Macdonald Collection, Edinburgh Central Libraries).

Provenance: This copy is inscribed by 'Fr Mc. C.' to 'Marjorie MacLaughlin, Breeze Mount Coleraine'. 'Fr Mc C' was Father James McCarroll, Roman Catholic chaplain to Holloway Prison, 1908 to 1916 and is referred to in a poem in the collection written by Kathleen Emerson (c 1885-1970). From a Protestant family, by 1911 she was a widow, living with her parents in Dublin. She was secretary of the Irish Women's Franchise League and in March 1912 took part in the window-smashing raid in London. She was sentenced to two months' imprisonment - spent in Holloway - and contributed two poems to Holloway Jingles. The relevant verse reads: 'But who is this now comes in view,/ His smiling face cheers others too?/ Father mcCarroll, "here's to you,"/ The only Man in Holloway.' In this copy this verse is the only one in the book marked - with lines down each edge of the text. Marjorie MacLaughlin (born c. 1894) was the daughter of Daniel MacLaughlin, a Roman Catholic solicitor, and his wife Mary.

A wonderful item - particularly interesting because of its association with the Holloway chaplain.

OCLC records four copies in North America, at Indiana, NYPL, Vassar College and the Huntington.

Marjorie Moon's Copy

51. **[KILNER, Elizabeth].** A VISIT TO LONDON: containing a description of the principal curiosities in the British metropolis. London: William Darton and Son. [n.d., c. 1825?]. **£ 350**



NEW EDITION, 'WITH IMPROVEMENTS'. 8vo, pp. viii, 232; with six engraved plates and a number of woodcuts throughout the text; without the half-title; lightly foxed in places, but generally clean; with contemporary gift inscription on recto of first plate; in contemporary half calf over marbled boards, boards with surface and rubbing to extremities; from the library of Marjorie Moon, with her bookplate on front pastedown, complete with home-made dustwrapper frequently found with books from her library

Scarce juvenile guide to London, which follows the usual pattern: 'An imaginary provincial Mr Sandby, living "in a small village about 80 miles from London", decides to initiate his family into the delights of the capital city and so removes thence his wife and two elder children, George and Maria. Once there they are subjected to a course of paternal lectures on the history and "raison d'etre" of the notable buildings of the City of Westminster' (Adams 84).

The first edition appeared in 1805.

Adams 94; OCLC records copies at California State, Chicago, Minnesota, Princeton Pittsburgh, South Carolina and Southern Mississippi.



52. **[KNIGHT, Cornelia].** A DESCRIPTION OF LATIUM or la Campagna di Roma, with etchings by the author, London: Longman Hurst Rees and Orme, Paternoster-Row 1805.

£ 1,250

FIRST EDITION. 4to, pp. xi, [1] blank, 268, printed errata slip; engraved map, 20 etched plates, printed in brown and lightly washed in yellow, contemporary green half calf over marbled boards; engraved armorial bookplate of Kinnaird.

First edition of Cornelia Knight's *Description of Latium*, her principal work and most attractively illustrated with her own drawings. Dedicated to Queen Charlotte the same year that Cornelia was appointed companion to the Queen, the author decided not to include any reference to the now notorious ménage à trois of the Hamiltons and Nelson. Her friends advised her that her association was damaging her reputation and so Cornelia immediately left and severed her connections with her erstwhile patrons, much to their disgust.

Cornelia Knight (1757-1837), artist and author, lived in Italy with her mother from 1777 until the latter's death in 1799 when she returned to England with Nelson and Emma Hamilton. She became companion to Queen Charlotte in 1805 and governess to Princess Charlotte in 1813, until dismissed the following year. She went abroad again in 1816 where she remained until her death.

53. **[LACE].** SAMPLES OF LACE TRIMMING FOR VARIOUS LADIES GARMENTS. A French travelling salesman's sample case. [France]. [c. 1880].

£ 850

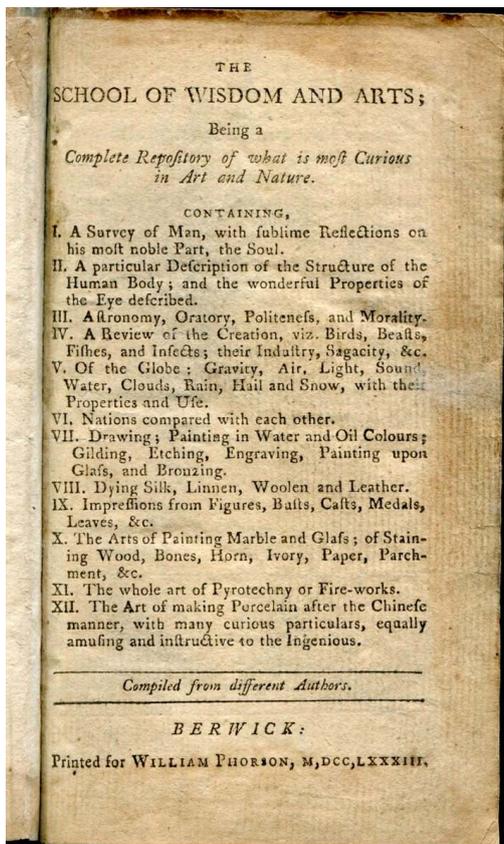
A shallow folding box in four sections (folded: 45 x 28 x 9cm; open: 45 x 213cm) each of the sections divided into three columns in which the samples are set in vertical rows; original cloth covering, some later repairs.

An unusual sample case that allowed the salesman to add to their wares as they were updated or fell out of production.

The samples are numbered 19698 to 19742, each with a pink paper manuscript marker identifying the name, length and variants of the individual pattern. Also cost code information is included for the travelling salesman to make their calculations when discounting. Each of the patterns also having the sample code of the manufacturer or the wholesaler.



The samples include material to finish off the neckline, cuffs and fringes with such names as, 'ruche encolun,' 'petit ruche mous' and 'brais mous' and include examples made from cotton, silk and a few of woven metal thread.



54. **[LADY & GENTLEMAN'S POCKET GUIDE]. THE SCHOOL OF WISDOM AND ARTS;** being a complete repository of what is most curious in art and nature ... Compiled from different authors. Berwick : Printed for William Phorson, 1783. **£ 750**

FIRST BERWICK EDITION. 12mo, pp. iv, 5-339, [1] blank, viii contents; a little browned in places, but generally clean throughout; in recent half sheep over marbled boards, spine with red morocco label lettered in gilt.

Scarce Berwick printing of this appealing lady and gentleman's pocket guide on subjects such as the human body, astronomy, oratory, morality, nations, animals, painting gilding to name but a few. As far as we are aware the work was first published in Gainsborough in 1776.

OCLC records three copies in North America, at Brown, Library of Congress and Winterthur Museum.

55. **[LOEN, Johann Michael von]. [ROME, Madame de, Translator]. L'HOMME JUSTE À LA COUR, ou les mémoires du C. D. R. Première Partie [-Second].** A Berlin, et se trouve a Paris, chez Pillot, Libraire, rue St. Jacques. 1771. **£ 385**

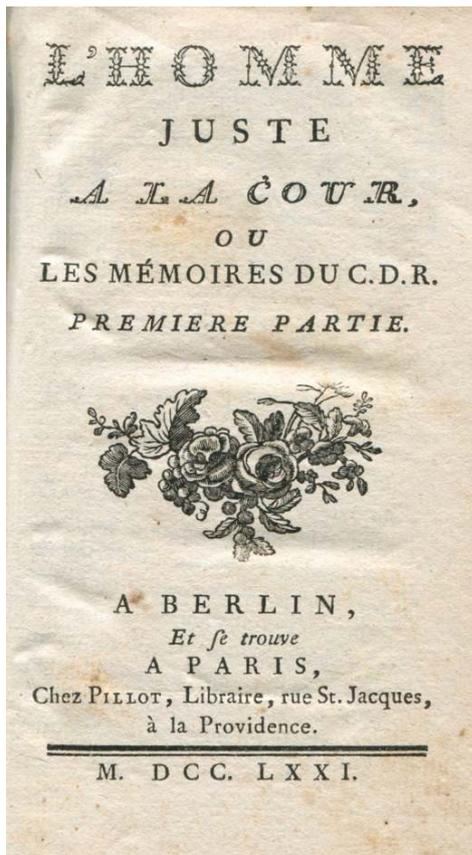
FIRST FRENCH TRANSLATION. 12mo, pp. [iv], 244, [iv], 264; some light soiling in places but generally fresh; in contemporary mottled sheep, spine gilt in compartments with morocco lettering-piece lettered in gilt; some wear to extremities.

First French translation of *Der Redliche Mann am Hofe*, an early novel by the enlightenment German writer and statesman Johann Michael von Loën (1684-1776), translated by Marné de Morville de Rome.

Published in the same year as Frederick the Great's accession to the Prussian throne, *The Honest Man at Court* is a novel rooted in the enlightened absolutist tradition; von Loën proposes that the court, and the country, could be reformed through the presence, and influence, of an honest man.

Marné de Morville, Mme de Rome, was the translator of several works from both German and English into French, including two novels by Charlotte Smith, as well as the author of novels in her own right.

OCLC records copies at the BNF, National Library of Switzerland and Mainz.

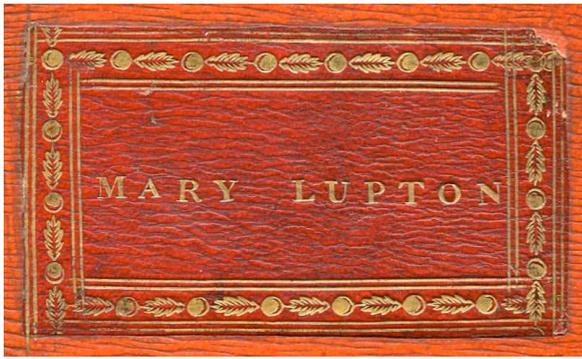


56. [LOTTER, Tobias Heinrich]. AUS DEM LEBEN EDLER FRAUEN. Historisch-moralische Schilderungen, als Muster zur Nachahmung. Stuttgart, Johann Friedrich Steinkopf, 1828. £ 225

FIRST EDITION. 8vo, pp. viii, 328; occasionally brown-spotted; partly unopened in contemporary blue wrappers with manuscript lettering-pieces on spine, slightly sunned; from the Donaueschingen library with stamp on title.

From the Lives of Noble Women is a collection of exemplary biographies not only of outstanding queens and dashing heroines, but of also of more domestic characters, 'because the bourgeois society is more in need of good daughters, kind wives, reliable mothers'.

The edifying biographies are grouped in chapters, which deal with different character traits and virtues, including sisterly love, domesticity, faithfulness, Christian devotion, and charity. The stories contained in the work represent well the moderating attitude to women in the first half of the 19th century in Central Europe. Lotter, (1772-1834), a Stuttgart merchant, overseer of the poor and a writer, always gives the source of the biographical anecdotes, many of which are adaptations from novelas, biographical books, collection of anecdotes or essays in periodicals. Lotter, inspired by Pietism, was one of the most active philanthropists in Württemberg and founded a 'Private Society of voluntary Friends of the Poor' and supervised several other charitable institutions. OCLC locates six copies, all in Germany.



57. **[LUPTON, Mary].** MANUSCRIPT FRIENDSHIP BOOK. [Cumbria, Yorkshire]. [n.d., c. 1820s]. **£ 400**

8vo, [88ff], with several blanks at end, including ten illustrations in watercolour, pencil and other media; several leaves excised, with occasional blanks; contemporary red half-morocco over simulated morocco paper, inlaid lettering-piece reading 'Mary Lupton' to upper board, spine lettered and tooled in gilt, lightly rubbed, but still a good copy.

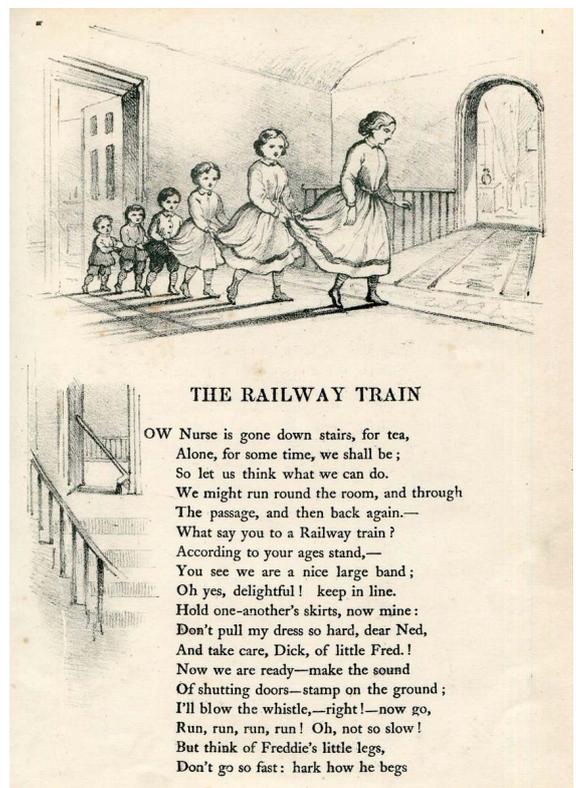
Charming friendship album (titled in gilt on spine: 'The remembrance of friends') featuring prose, poetry (with several pieces by Thomas Moore) and rather well executed illustrations and vignettes. Two pieces on Windermere are accompanied by a neat water-colour titled 'Station on Windermere', other sketches are located to Leeds and Fountain Abbey.

58. **[M. & I., Aunt's].** OUR CHILDREN: Sketched from Nature in Pencil & Verse. London, Dean & Son, [1867]. **£ 350**

FIRST EDITION. 8vo, pp. [60]; illustrated throughout; some light foxing in places, otherwise clean; in the original green blindstamped publisher's cloth, upper board lettered in gilt, skilfully recased; inscribed on front free endpaper 'Lousia Maude Younge with love from her affectionate Godmother Jane Y Hadden July 6th, 1867'.

These poems on domestic tranquillity appear to have been written and illustrated by two aunts for their nieces and nephews, all are completely original and do not appear to have been republished. The poems include such titles as 'Contented Nellie,' 'The Little Boat,' 'The Little Brother,' 'The Rifle,' 'Reading Aloud,' 'The Railway Train,' 'The Box of Bricks,' 'The Sewing machine,' 'Baby Awake,' and 'Baby Asleep,' which all engender the Victorian ideal of domesticated happiness and unusual almost purely devoted to the mother and child with no fatherly figure intruding into the illustrations and only fleeting in the verse.

The work has a slightly curious prepublication history. It was advertised in *The Publishers' Circular* on the 15th December 1866 as 'Imp. 8vo, printed in Black Lead Pencil on Toned Paper, 3s. Our Children, Sketched from Nature in Lead Pencil and Verse. By Mrs. C. [Ready Dec. 15]'. However, the work appears to have been delayed and altered as the title and contents are in letterpress whilst the rest of the work has the text in lithograph with the illustrations applied through a second printing in 'Lead Pencil.' Also the author 'Mrs. C' has now unaccountably disappeared and given way to 'loving Aunts M. & I.' with the preface signed by just aunt 'M.' When the work did appear in Dean & Sons advertisements in the middle of 1867 the price had increased to 5s.



The printing process of 'black lead pencil' appears to be lithography printed with a silvery ink with some pewter type compound that glitters slightly under a glass. The technique was clearly new and the lithographers may have found some trouble in printing the work and so delayed its publication. Dean & Son used the process again in a number of 'Black-lead Pencil Drawing Books' published in 1869 after which the technique was either not used again, or appeared under a different guise.

OCLC records copies at British Library, Cambridge and Florida only.

The Confession of the "Irish Laundress"

59. **MALCOLM, Sarah.** A TRUE COPY OF THE PAPER DELIVERED THE NIGHT BEFORE HER EXECUTION, by Sarah Malcom [sic], to the Rev. Mr. Piddington ... March 6th, 1732-3. London: Printed for J. Wilford, 1732. **£ 1,750**

FIRST EDITION. 4to, pp. 13, [1], [2] advertisements; title and last leaf lightly spotted and dust-soiled, otherwise clean throughout; bound in nineteenth century half calf, spine lettered in gilt, some rubbing to spine and corners, but still a very good copy.

First edition of a rare example of a first person narrative by a female criminal who became known as the "Irish Laundress", convicted and subsequently hung, for her part in a notorious triple murder.

Sarah Malcolm (1710-1733) was brought up in Dublin but was born in Durham in about 1710. She came to London and found work, and she came to know an old lady named Lydia Duncomb. Duncomb lived with another lady and their shared maid. After they were all found murdered in February 1733, Malcolm was brought in for questioning.

'Malcolm confessed to being involved but said that she was part of a group of four. If she could have implicated the other three then she might have escaped a death sentence but the investigators were not convinced. The evidence was that her clothing had blood stains and they found 45 guineas hidden in her hair. Malcolm was sentenced to be hanged after the jury took 15 minutes to decide her guilt.

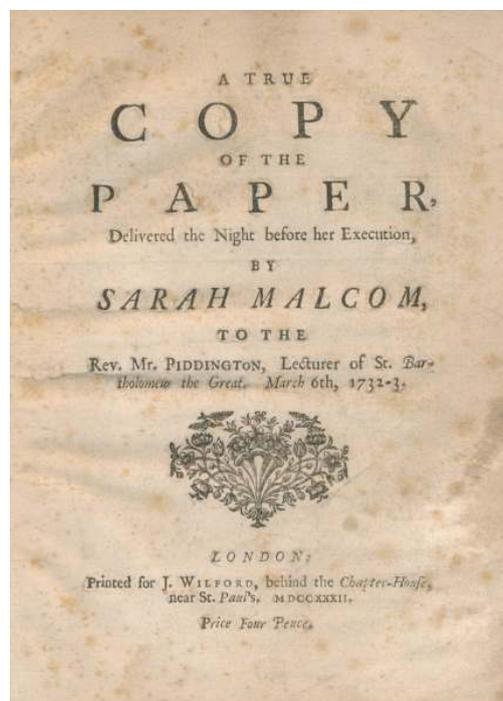
Malcolm was hanged in Fleet Street in London on the 7 March 1733 having confessed to the robbery, but denying the killing. William Hogarth sketched her before she died on the scaffold and had her engraved portrait on sale as soon as the 12th of March priced 6d (Paulson 129) and also painted full length portrait, now at the National Gallery, Edinburgh Hogarth was not alone in exploiting her notoriety as others went to see if they could gain a confession that they could publish.

The present 'confession', according to the forward, was written by Malcolm on Tuesday 6th March 1733, shortly before her execution. It was 'folded up with her own hands before the Rev. Dr. Middleton, lecturer of St. Bride's, and Rowland Ingram, Esq; Keeper of his Majesty's Goal of Newgate, who both sealed it with their own seals; in which manner she delivered it to me [Rev. William Piddington], with a desire that it might be published' (p. 4).

'She maintained her innocence of the murders, while confessing to participation in the burglary. It was reported that Malcolm had an amorous connection with Piddington, who was with her on the scaffold. The story of this crime was repeated in numerous publications in the ensuing decades, in which the impression of Malcolm as an "evil, barbaric, and stubborn woman" dominated' (<http://www.londonlives.org/static/Malcolm Sarah 1710-1733.jsp>).

Piddington's forward is dated March 9th 1732-3 so one can only assume that the present work was printed shortly after.

ESTC records copies in North America at McMaster, Library of Congress, Florida, Kansas and Yale.

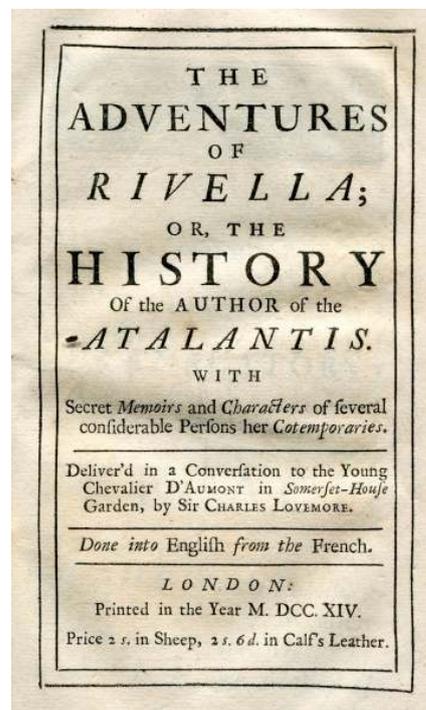


60. **[MANLEY, Delarivier, sometimes Mary de la Rivière MANLEY].** THE ADVENTURES OF RIVELLA: or, the History of the Author of Atlantis. With Secret Memoirs and Characters of several considerable Persons, her contemporaries. Delivered in a conversation to the Chevalier D'Aumont in Somerset-House Garden, by Sir Charles Lovemore. London, Printed [for Edmund Curll] in the Year 1714. **£ 1,500**

FIRST EDITION. 8vo, pp. [2], iv, 120, engraved frontispiece by M. Vander Gucht after P. de la Vergne; verso of frontispiece and final page a little browned; otherwise clean and fresh in recent wrappers.

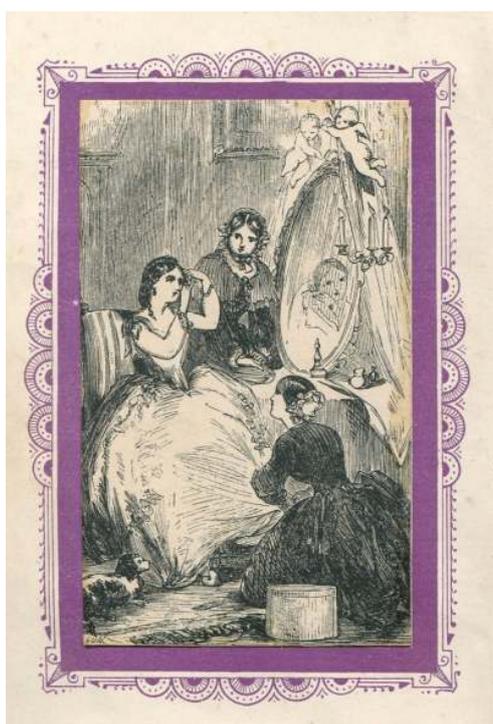
Thinly veiled but celebrated autobiographical novel from the pen of the redoubtable Mrs Manley who describes herself as 'the only person of her Sex that knows how to live.'

'Delarivier Manley was England's most popular - as well as most controversial - female novelists of the early eighteenth century. She was also that country's first female political journalist, and her partisan writings had a significant impact on public opinion. A lifelong and passionate Tory, Manley infused her fiction with political interests, but from her death until the late twentieth century, this aspect of her work was largely ignored ... Manley was attacked for living openly with lovers and trespassing on the male writers' genre of satire. Throughout most of her adult life she defied the social norms that restricted women's personal freedom and set limits on their writing efforts. Manley was an accomplished author and a self-conscious writer. She reworked and subverted established literary conventions, exploiting the French style of amatory fiction and experimenting with narrative voice ... *The Adventures of Rivella* is a fictional account of the author's life before and after her bigamous marriage. The narrator is Colonel Lovemore; his auditor is a young French nobleman, the Chevalier d'Aumont. Through Lovemore, Rivella justifies her career as a political writer, defends her amatory novels, and challenges the limitations that male-dominated society places on women' (*Literary Criticism*, online).



'Manley is on the cusp of rediscovery, as over the last decade and a half, scholars have touched on her significance as a political journalist, playwright and novelist and examined her work within its political and historical contexts' (Pickering & Chatto - the publishers' blurb for the 2005 critical edition).

OCLC: 13606379.



61. **[MANNERS].** ETIQUETTE; or, the Perfect Lady. London: Milner and Company, Limited. [with stamp: 'W. Foulsham & Co, Publishers, 4, Pilgrim Street, London' beneath] [n.d., c. 1870?]. **£ 300**

FIRST EDITION? 12mo, pp. [ii], 9-196, 128; with frontispiece within decorative purple border; begins at p. 9, but complete as such; in the original green blindstamped publisher's cloth, spine lettered and tooled in gilt, lightly rubbed, but still a very appealing copy.

First or early edition of this etiquette book giving guidance on how to become the perfect lady, under headings such as 'Dress', 'Dinner Table', 'Ballroom', 'Choice of Friends', 'Courtship', and 'General rules for Conversation'. Also included at the end is a separately printed work *The Art of Dancing* by Professor Bland which the publisher Milner evidently thought the perfect accompaniment.

Not in OCLC which records another issue, printed by 'Milner and Sowerby' and dated 1870 (Michigan State, Pennsylvania & the Newberry Library), interestingly OCLC also records a work *Etiquette, or the perfect gentleman* with the same pagination and also including the Art of Dancing (University of California & Edinburgh University Library).

62. **MAR CET, Jane.** CONVERSATIONS ON VEGETABLE PHYSIOLOGY; Comprehending the elements of botany, with their application to agriculture. London: Printed for Longman, Orme, Browne, Green, & Longmans, Paternoster-Row. 1829. **£ 485**

FIRST EDITION. 8vo, pp. xii, 286; xii, 304; with four line engraved plates, and 'directions to the binder respecting the plates' tipped in at the end of vol. II; apart from some very minor light foxing in places, a clean copy throughout; in contemporary calf, spines tooled in gilt with morocco labels lettered and numbered in gilt; some rubbing with loss at heads and lower band on vol. II, nevertheless, still an appealing copy with the armorial bookplate of George Philips on front pastedown of each volume.



Uncommon first edition of Mrs Marcet's introduction to botany for children. Following on from the success and popularity of her first work 'Conversations on Chemistry' of 1806, Mrs Marcet once again employs this format to convey a basic knowledge of the subject, clearly and succinctly, through conversations between Mrs B. and her charges Emily and Caroline. Thirty-one conversations cover topics such as roots, stems, the action of water, the importance of soil, grafting, plant diseases, tree cultivation, 'the cultivation of plants which produce fermented liquors' and culinary vegetables. A short 'Explanation of Scientific Terms' is found in the preliminary pages to further aid the young student.

In her Preface, Mrs Marcet acknowledges her indebtedness to the 'facts and opinions ... of a distinguished Professor of Geneva' (p.v), namely Augustin-Pyramus de Candolle, the renowned Genevan botanist, whose *Cours de Botanique* of 1827 became a standard textbook on the subject.

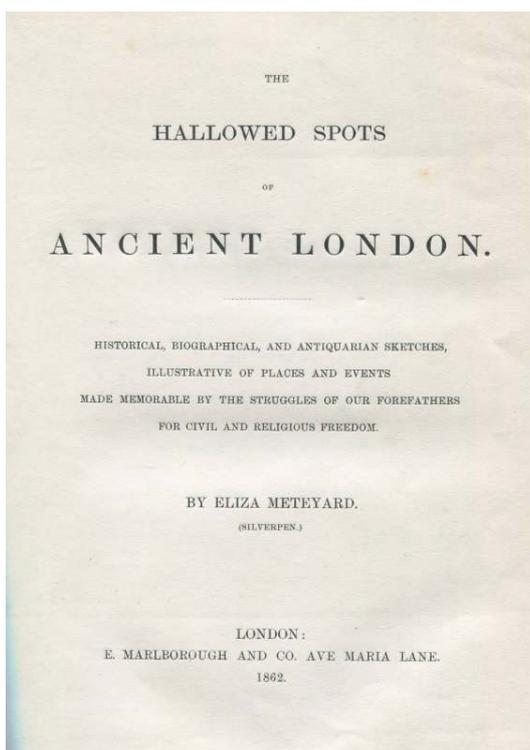
Freeman 2448; OCLC records six copies in the US, at Stanford, UCLA, Nebraska, Oklahoma, Morton Arboretum and the Boston Athenaeum.

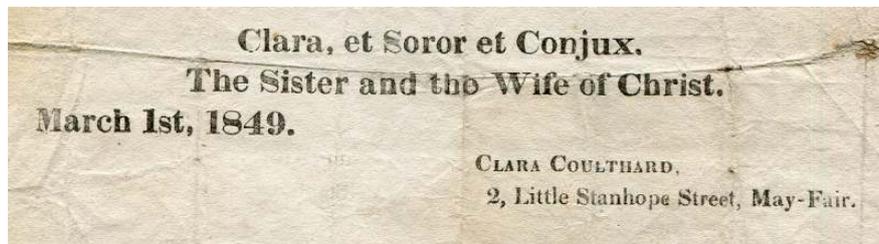
63. **METEYARD, Eliza.** THE HALLOWED SPOTS OF ANCIENT LONDON. London: E. Marlborough & Co., 1862. **£ 175**

FIRST EDITION. Foolscape 4to, pp. xii, 292; wood-engraved illustrations by Charles William Sheeres (1819?-1899); original blue cloth gilt over bevelled boards, boards and spine handsomely tooled and lettered in gilt; all edges gilt; apart from some minor rubbing to extremities an attractive copy of a handsome book.

First edition of this unusual London history, concentrating on those parts famous in the history of liberty, and written at a time when it was still possible and still true to speak of the 'one sentiment in the breasts of all true-born English men and women - invincible attachment to the liberties their fathers won'. With chapters on the City; Smithfield; the Tower; the Fleet Prison; the Temple and Lincoln's Inn; Whitehall; the liberty of the press; Bunhill Fields, etc.

Eliza Meteyard (1816-1879) was an English writer known for journalism, essays, novels and biographies, particularly as an authority on Wedgwood porcelain and its creator.





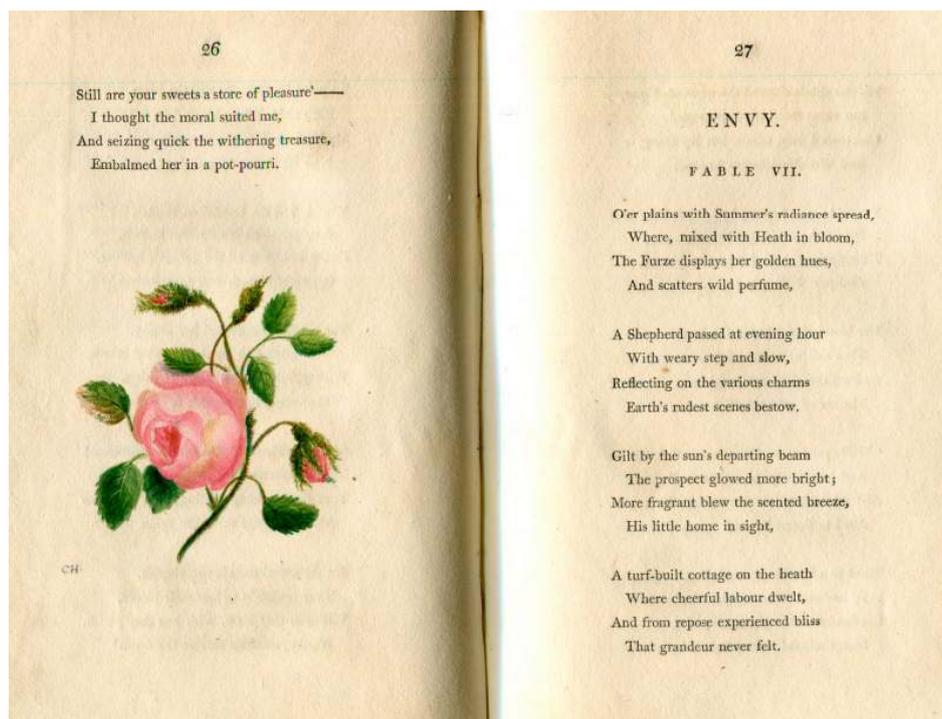
(Detail)

64. **[MILLENARIAN]. COULTHARD, Clara.** "I AM IN AGE TWENTY-FIVE ... " [London] May-Fair, 1849. **£ 85**

Small flyer, 18.7 x 12cm, creased and a bit soiled, pasted to an album leaf.

A handbill, peculiar at first sight, of a truly ephemeral nature. The text runs: "I am in age Twenty-five. That Woman Rev. XII runs her career in seven years, making me Thirty-two, the age at which Jesus died. Clara, et Soror et Conjux. The Sister and the Wife of Christ, March 1st, 1849. Clara Coulthard, 2 Little Stanhope Street, May-Fair."

Of Clara Coulthard, we know but little. COPAC lists six books by her, mostly poetry, but also an autobiography of her religious experiences (published in 1845), also it is noted that she married and became Mrs. Tanner. The present text, although we are not quite certain as to its exact purpose, would have made perfect sense to those familiar with Millenarian tenets, and referencing Revelation XII 'Woman of the Apocalypse.' Even though the main impetus promulgated by the likes of Southcott, Brothers, Owen, Irving, and others was waning, and our text is a relatively late flowering.



65. **MONTOLIEU, Maria Henrietta.** THE ENCHANTED PLANTS, Fables in Verse. Inscribed to Miss Montolieu, and Miss Julia Montolieu. London, Printed by Thomas Bensley, 1800. **£ 750**

FIRST EDITION. 8vo, pp. [vi], 93, [1] imprint; with engraved frontispiece, but without the half-title; with 13 original hand-coloured illustrations of flowers at chapter ends and in bottom margins, each signed 'CH'; some light dust-soiling in places, but generally clean throughout; in contemporary continental? half sheep over mottled boards, spine lettered and ruled in gilt, spine, joints and boards a bit rubbed, nevertheless, still an appealing copy.

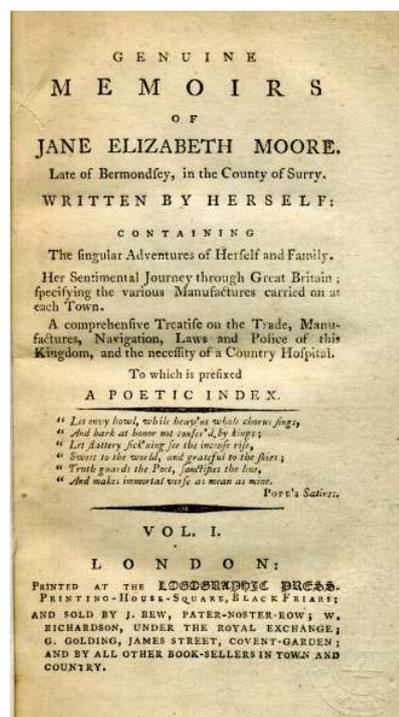
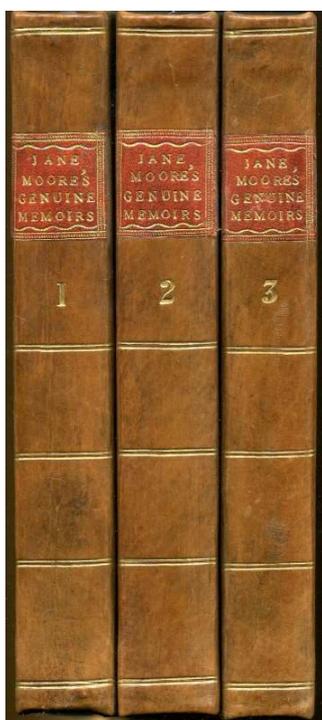
First edition this series of moral verses by Maria Henrietta Montolieu on subjects such as gambling, scandal and vulgarity drawing on the inspirational qualities of plants and dedicated to her two children.

'One of the most popular of these flower personification books for children was a collection of fables entitled *The Enchanted Plants*, by Maria Henrietta Montolieu (1800). Flora grants the narrator's wish to understand the speech of the flowers, and the narrator proceeds to teach a number of moral lessons using flowers. In Montolieu's poems, the flowers are much more humanized than in the older fables' (Seaton).

Maria Henrietta Montolieu was the wife of the wonderfully named Louis Montolieu de St. Hippolite, a partner in Hammersley's Bank, Pall Mall. Descended from a line that escaped France after the revocation of the Edict of Nantes he married our author at St. George's, Hanover Square, 3 March 1786. They had a son, Charles, who died a student at Oxford in 1809, and two daughters, the dedicatees of this work, one of whom Maria Georgina married in 1822, Hugh Hammersley of Pall Mall, and the other Julia Fanny who married, firstly William Wilbraham, capt. R.N., and secondly Sir Henry Bouverie, Governor of Malta. Maria's husband was, coincidentally, the first cousin once removed of the authoress, Isabelle de Montolieu (1751-1832), who wrote *Caroline de Lichfield* and translated *The Swiss Family Robinson* and several works by Jane Austen in to French.

The work has the bookplate of George Martin Barnard (1799-1859) a Clerk in the Treasury who retired and died at Nice, hence the continental binding. The illustrations are each signed C.H. but we have no idea who this may be, nor find any relation that could be a possible contender.

ESTC records five copies in North America, at Cornell, Florida State, Oregon State, Alberta and UCLA; See 'Towards a Historical Semiotics of Literary Flower Personification' Beverly Seaton : *Poetics Today*, Vol. 10, No. 4 (Winter, 1989), pp. 679-701.



A British 'Grand Tour'

66. **MOORE, Jane Elizabeth.** GENUINE MEMOIRS OF JANE ELIZABETH MOORE. Late of Bermondsey, in the county of Surrey. Written by herself: containing the singular adventures of herself and family; her sentimental journey through Great Britain; specifying the various manufactures carried on at each town; a comprehensive treatise on the trade, manufactures, navigation, laws and police of this kingdom, and the necessity of a country hospital. To which is prefixed a poetic index. Vol. I [-III]. London: Printed at the Logographic Press, Printing-House-Square, Black Friars; and sold by J. Bew, Paternoster row ... [1785]. **£ 1,500**

FIRST EDITION. *Three volumes, 12mo, pp. [xii], 144, 169-192, 183-302; [ii], 72, 97-348; [vi], ii, 286; irregular pagination in places; with leaves D6 & D7 in vol. III expertly supplied in facsimile using contemporary paper; apart from a few marks in places, a clean copy throughout; handsomely bound in recent half calf over marbled boards, spines ruled in gilt with red morocco labels lettered in gilt; a very appealing copy.*

Very rare first edition of this informative treatise by Jane Elizabeth Moore detailing her 'sentimental journey' through Great Britain, and describing the trade, manufactures, laws, and police in each town.

Jane Elizabeth Gobeil was born on 30 September 1738 into a family of merchants and traders. Her maternal grandfather had been indentured to a silversmith and engraver, and her father was engaged in leather trade and manufacture. Jane's mother died three years after her birth, and for the next three years she was raised by her maternal great-grandmother. When her father married a woman he had known for fifteen days, Jane returned to his house but was soon sent to her stepmother's sister. The couple separated when Jane was ten, and for the next three years she alternated between home and schools. Jane had early demonstrated a "talent at trade", transacting "business of consequence" when she was only twelve, so when she returned home in May 1753 she was "put to the desk" and began to handle her father's accounts; eventually she was, in effect, running his business. Although initially she preferred business to marriage, when Moore proposed she accepted him; determined "not to be obligated to any man breathing", she also bullied her father into dowering her with "a daughter's share" of the business. She was married on 10 October 1761. In the next three years she bore two children, both of whom died, and continued in both her father's and her husband's businesses. When her father died, she learned that he had not provided for the promised dower; "I may be pardoned if I say my grief much sooner subsided, th[a]n it would otherwise have done", and she engaged in a six year lawsuit contesting the will.

'Much of the second volume of Jane's *Memoirs* alternates among descriptions of her subsequent business concerns, her illnesses brought on by overwork, and her travels throughout the United Kingdom. In 1773, amid the difficulties of wartime trade, she learned that her husband was having an affair with her maid, and the following five years are punctuated with further discoveries of his mistresses and her stepson's various peccadilloes. Moore suffered several strokes and then a relapse after being abused by his drunken son; by the spring of 1781 "widowhood seemed inevitable" (p. 316), and Jane too was ill. This volume of the *Memoirs* concludes somewhat with her husband's death and the subsequent financial difficulties. Volume three is an analysis of Britain's economic state. Jane justifies such a treatise "from a female pen" by reminding the reader that she is "wholly conversant" with trade and manufacture, and the volume ranges from fisheries and "mechanism and ingenuity in general" to coinage, customs and excise, and several chapters on English law' (Smith: *Life-Writings by British women, 1660-1815: An Anthology* [2000], pp. 227-237).

Besides the present work she published a volume of *Miscellaneous Poems* in 1796. The date of her death is unknown.

OCLC records four copies worldwide, at UCLA, Trinity College, Harvard & the British Library.

Morata's works, with new dedication to Elizabeth I

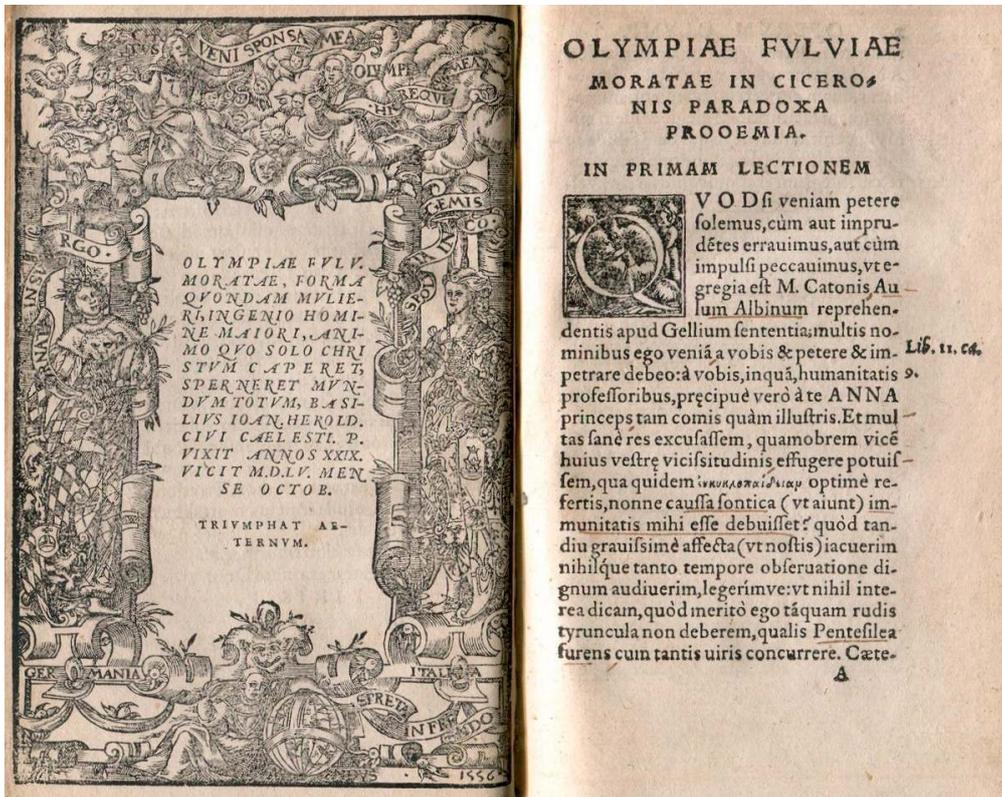
67. **MORATA, Olympia Fulvia.** ORATIONES, dialogi, epistolae, carmina, tam latina quam graeca: cum eruditorum de ea testimonijs & laudibus. Hippolytae Taurellae elegia elegantissima. Ad sereniss. Angliae reginam D. Elisabetam Basel, apud Petrum Pernam, 1562.

£ 6,500

FIRST EDITION THUS. 8vo. [xvii], 278, [i]. *8, A-R8, S4. Roman letter, some Italic and Greek. Woodcut printers device on title, full page woodcut border on *8 verso, historiated and white on black initials, contemporary and early annotations in various hands, some underlining. Light age yellowing, small tear in errata leaf with loss of one letter, title page slightly dusty, early ink drawing over printer's device - contemporary ms note in English above; a good copy in later half vellum over marbled paper boards c1700, a little worn at edges.

Rare second edition, greatly enlarged, on which all other subsequent editions were based, of this collection of the extant work of Olympia Fulvia Morata the celebrated humanist and poet, with a new dedication to Queen Elizabeth, four years after her accession to the throne, by the editor Celio Curio.

'Olympia died on October 26, 1555, not yet twenty-nine years old. Sadly, most of her works have been lost in the destruction of Schweinfurt. Some of her letters, poems, and psalms were collected by Celio Curio and published in two editions: the first in 1558, dedicated to Isabella Bresegna, a prominent Italian Protestant of Spanish descent, and the second in 1562, dedicated to Queen Elizabeth of England.' (Simonetta Carr).



Olympia Morata was born in Ferrara in 1526 to Fulvio Pellegrino Morato and educated by her father, a well-known humanist, University professor and Protestant. She proved so gifted that at the age of twelve or thirteen she was invited to the court of Ferrara as a companion of study to Anna d'Este, the daughter of Duke Ercole II, where she continued her studies with Anna under the guidance of her father. She was considered a prodigy and received much praise from many intellectuals for her fluency in Latin and Greek. In 1549 or 1550, Morata married Andreas Grunthler, a German protestant who came to Ferrara to study medicine. Shortly after their marriage, the couple moved to Germany to evade persecution and Grunthler accepted a position as medical doctor for the Imperial Spanish troops who were stationed in his native city Schweinfurt. From 1553-54, they were caught in the middle of the war, narrowly escaping to Heidelberg, where she died a few months later. Shortly before his own death of the same illness her husband sent her surviving works to Celio Curio an Italian protestant scholar whom they had known in Ferrara, who became the executor of her writings.

'Morata was one of the most learned women of her age. For her, learning was not mere ornament, but her true identity. She was also one of the very first women whose writings were put on the index. In fact her name is found on the list of prohibited authors of the 'second class' in the Clementine Index of 1596'.

A good copy of this rare work with quite extensive early annotations.

Adams M-1742; Erdmann 115; VD 16, M-6287.

68. **MORENCY, Suzanne Giroux de.** ÉTRENNES AUX DAMES, pour l'an 1808 ... Suivies de quelques mots sur le beau sexe. A Paris, chez l'Auteur, rue Marceau-Saint-Honore, Cabinet Litteraire... [1808]. **£ 225**

FIRST EDITION. 12mo, pp. 80; with frontispiece portrait of the author; some light soiling in places; in recent wrappers.

A very uncommon collection of verse, with a preface offering tips for ladies by Suzanne Giroux, commonly known as Mme de Morency (born 1770).

Morency was the first French women to put her name to an erotic novel, her *Illyrine* of 1799, which remains her best known work. The present work opens with her "New Year's Present for Ladies" for the year 1808, ten lines concluding:

*L'amour trompant mon coeur par une douce ivresse,
Me tient lieu du bonheur que donner la sagesse.*



The remainder of the volumes is taken up with J.M. Mossé's *Quelques mots sur le beau sexe et sure ses détracteurs*, followed by his *Premices poetiques*; this, as the *Mercure de France* notes in its unenthusiastic review, draws heavily on Legouvé's *Mérite des femmes*.

Not in OCLC.

By the first female graduate of Palermo

69. **MORTILLARO, Italia.** LE FIGURE FEMMINILI NELLA POESIA DI TORQUATO TASSO. Palermo, A. Amoroso, 1909. **£ 95**



FIRST EDITION. *Small 4to, pp. 120, [2]; title and final page lightly spotted; contemporary Italian cloth-covered boards, spine ornamented and printed in black.*

A very good copy of this rare survey of the female characters in the poetry of Tasso, presented as a thesis to the University of Palermo by one of the first three female graduates of that University, Italia Mortillaro.

Mortillaro was one of a group of three women to study at Palermo at the turn of the twentieth century, along with Eva Zona and Concettina Carta, and like Zona studied under the Hegelian philosopher (and later Mussolini's ghostwriter) Giovanni Gentile. She was the first to graduate, and as such her thesis, the present work, was published. In it, she first discusses the relation of Tasso to his age, before examining the representation of women in the epic tradition of the 16th century, together with Tasso's concept of women and the feminine ideal. She then gives a detailed account of the portrayal of women in *Rinaldo*, *L'Aminta*, and *Gerusalemme Liberata*.

OCLC locates a single copy, at University of Toronto.

70. **[MUZZEY, Artemas Bowers].** THE ENGLISH MAIDEN: her moral and domestic duties. London: George Bell, 186, Fleet-Street. 1841. **£ 325**

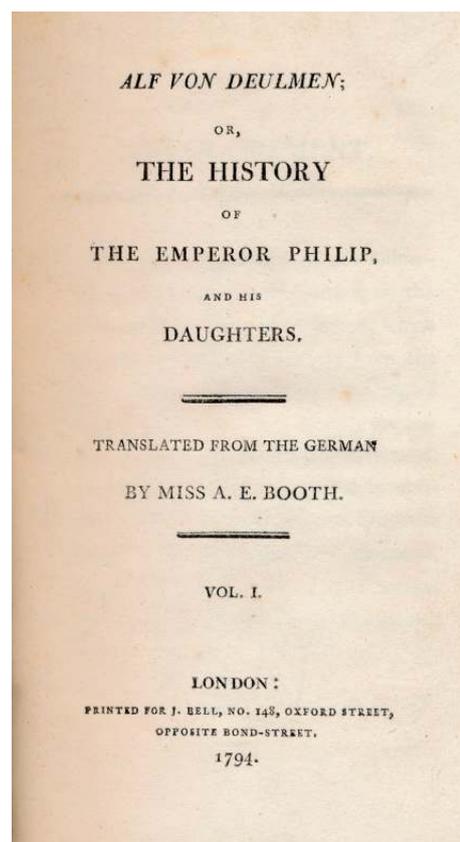
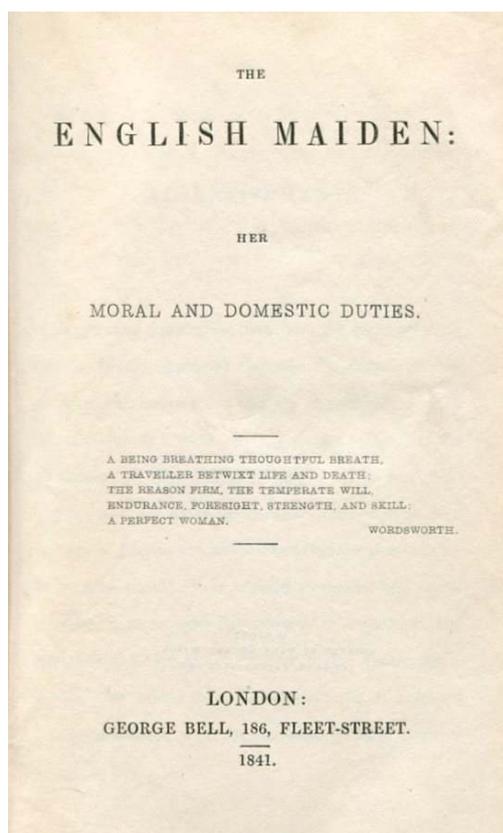
FIRST BRITISH EDITION. 8vo, pp. viii, 228, [4] adverts; in the original pink publisher's cloth, spine lettered in gilt and boards with a central gilt garland motif, some soiling and foxing to cloth, but still an appealing copy.

Scarce first British appearance (first published in Boston the previous year) of this moral and domestic guide for women, set out under such chapters as 'The capacities of Woman', 'Home', 'Society', 'Conjugal and Maternal duties' and the 'Trials of Woman - and Her Solace'.

'The influence of woman on the Intellectual condition of the world is by no means small, or unimportant. Literature is indebted for many of its most excellent productions to her pen. Science owes much to her. It was the wife of Galvani, whose observation first drew his attention to those phenomena that led to the discovery of that science which bears his name. Miss Herschel, sister of the distinguished astronomer, received a gold medal from the Astronomical Society, in token of gratitude for her contributions to their great work. In how many seminaries of learning has woman been the chief instrument in forming the minds of the youth, not only of her own, but of both sexes!' (pp. 27-8).

The work, although initialled at the end of the advertisement 'H.G.C.' [ie. Henry G. Clarke] is actually by Artemas Bowers Muzzey (1802-1892), a prolific author of religious and inspirational tracts. After graduating from Harvard in 1824 and then the divinity school in 1828 he became a Unitarian minister and pastor of churches in Framingham, Cambridge and Newburyport, Massachusetts, and Concord, New Hampshire. Amongst his many works he wrote *Moral Teacher* (1839), *The Fireside* (1849), *The Blade and the Ear: Thoughts for a Young Man* (1864), *The Higher Education* (1871) and *Immortality in the Light of Scripture and Science* (1876).

OCLC records three copies, at the Bodleian, Cambridge and the BL.



71. [NAUBERT, Christiane Benedicte Eugenie]. [Miss A.E. Booth, *Translator*]. ALF VON DEULMEN; or, the History of the Emperor Philip, and his daughters. Translated from the German by Miss A.E. Booth. Vol. I [-II]. London: Printed for J. Bell, No. 148, Oxford Street, opposite Bond-Street. 1794. **£ 850**

FIRST EDITION IN ENGLISH. Two volumes, 8vo, pp. [xx], 300; [ii], 305, [1] blank; in contemporary calf, spines ruled in gilt but original labels now missing, upper joints cracked (cords holding firm), nevertheless, still an appealing set.

First edition in English of *Alf von Dülmen, oder, Geschichte Kaiser Philipps und seiner tochter*, which had been first published in German in 1791. Christiane Benedicte Eugenie Hebenstreit Naubert (1756-1819), wife of an eminent doctor, was a prolific novelist. She was the author of *Hermann of Unna*, 1788, 'one of the earliest, if not actually the very first, of the *Schauerromane* [horror novels]' (Summers).

We can find no further information on the translator, Miss Booth, though she is discussed in Hilary Brown's *Benedikte Naubert (1756-1819) and her relations to English culture* (2005):

'We now have the names of only one woman and one man who appear to be translating direct from the German and whose work is extant, and it would be misguided to regard their styles as representative. In the case of Booth's *Alf von Deulmen*, it is interesting to note that she adheres to the original much more faithfully than [Matthew Gregory] Lewis. *Alf von Deulmen* follows the structure of the German text. Booth translates document-by-document and her two volumes begin and end in the same place as Naubert's. In contrast to *Feudal Tyrants*, *Alf von Deulmen* retains its essential character as a historical novel. Some names are slightly anglicized, but most are still recognizable as historical characters ... The translator does not usually tamper with the historical footnotes. Further, she is not tempted to elaborate on the few gothic moments' (p. 114).

Blakey 209; Block p. 130 (Blakey and Block located copies only from reviews and bookseller's catalogues); Summers p. 88; OCLC: 7510506.

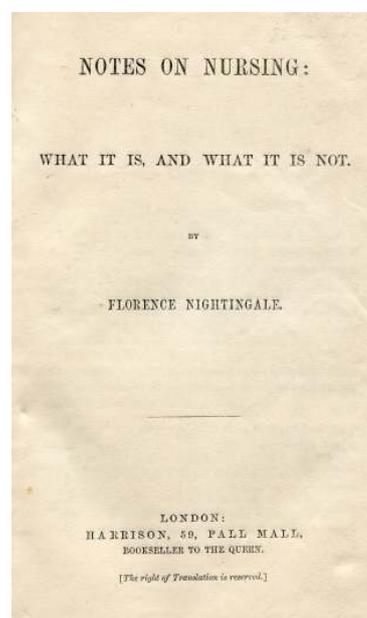
72. **NIGHTINGALE, Florence.** NOTES ON NURSING What it is, and what it is not. London: Harrison, 59, Pall Mall, Booksellers to the Queen. [The right of Translation is reserved.] 1860. **£ 450**

FIRST EDITION, LATER ISSUE. 8vo, pp. 79, [1] blank; text clean and fresh throughout with only very minor evidence of foxing in places; in the original limp pebble-grained brown cloth wrappers, upper wrapper lettered in gilt, centre fold on upper wrapper (visible internally), cloth lightly dust-soiled, but still a very good copy.

First edition of this classic work in the history of nursing and a monument to nineteenth-century sense and scientific approach.

This copy of the *Notes on Nursing* is a later issue, with 'The right of Translation is reserved' on title.

Garrison-Morton 1612; Bishop and Goldie 4(i); Eimas 1884; Norman 1602.



A Lady's letters, lectures and 'Observations on Hume's History'

73. **NORRINGTON, née MUSSELL, Sarah.** MANUSCRIPT JOURNAL. Flushing near Falmouth 1838. **£ 1,750**

4to pp. [359] manuscript and a further c. 100 pages blank; written in a neat legible hand throughout; early gatherings loose; in contemporary half morocco over marbled boards, spine missing and boards detached and rather rubbed and worn, now housed in a custom made cloth box.

This fascinating manuscript 'Journal' contains three distinct parts: 1) a group of letters by the Sarah 'Forster' Norrington 2) a series of forty lectures by Sarah given to her two nieces Mary and Hester Forster, and 3) 'Observations on the reading of Hume's Histy. of England.'

The Family Tree of the Norrington-Mussell-Forster name is somewhat involved but in its simplest form we can say that Sarah Norrington's mother Mary Brooks (1763-1809) had been married twice, first to Ebenezer Mussell (1764-1793) and secondly to John Forster (1747-1840). Sarah, her siblings, cousins and nieces seem to have had a rather loose arrangement of surnames. So Sarah was born Mussell, changed her name to Forster, and then married a Norrington.

The first part of the manuscript contains copies of several letters between 1819 and 1823 regarding the education of the two girls named Fanny and Harriett. Sarah through the letters explores the French Revolution, the art of holding a pen; recommended reading; a study of the character of Macbeth; the French language etc. At this time Sarah signs herself with the surname 'Forster' and



74. **[NURSING]**. ORIGINAL PHOTO ALBUM OF A FIRST WORLD WAR NURSE. [Birmingham & elsewhere] c. 1915-18. **£ 950**

PHOTO ALBUM. 21.5cm x 16cm, with 222 original photographs, of differing sizes, mostly tipped in but some loose, some with captions beneath, many in good state but some quite faded; album quarter roan over linen boards, upper board lettered in gilt, spine loose, some evidence of tape repairs.

The album records a nurses life at an auxiliary hospital for recuperating soldier's from the First World War at Birmingham. The house at 210, Bristol Road was a large building that was pressed in to use by the Red Cross and converted to a hospital sometime in 1915 and the album records both the patients, maids, wards and general daily life from this period onwards. Many of the photos are of group shots and as most of the soldiers are walking wounded it was probably a staging post before returning to active service or discharge.

Trips were arranged with visits to Stratford upon Avon and outings to local parks and other recreational activities and the album relates a general feel is of quite a light hearted regime. In two photographs all the nurses are dressed in men's pyjamas and smoking cigarettes, although the nurses are mainly presented in their starched uniforms, a number of images are clearly taken 'off duty'. The hospital was disbanded in 1919 and a number of the photographs record nurses being demobbed or 'packed to go home'. At the end of the album is a group of very small photographs evidently taken semi-illicitly, with a Kodak vest pocket camera on 25th April 1915, first day of the calamitous expedition at Gallipoli. These are probably copies taken from snaps by a returning soldier and although a bit faded do give a fair idea of that days events.



The house later became the home of J. Rendel Harris (1842-1941) the English Biblical scholar and curator of manuscripts who worked both at Johns Hopkins, and John Rylands Library. He was a Quaker and also director of studies at the Society of Friends' Woodbrooke College, near Birmingham. This connection may indicate the hospital at 210 Bristol Road was a Quaker property. Sadly the building no longer survives having been bombed during the Second World War.

A full list of photographs can be provided upon request.

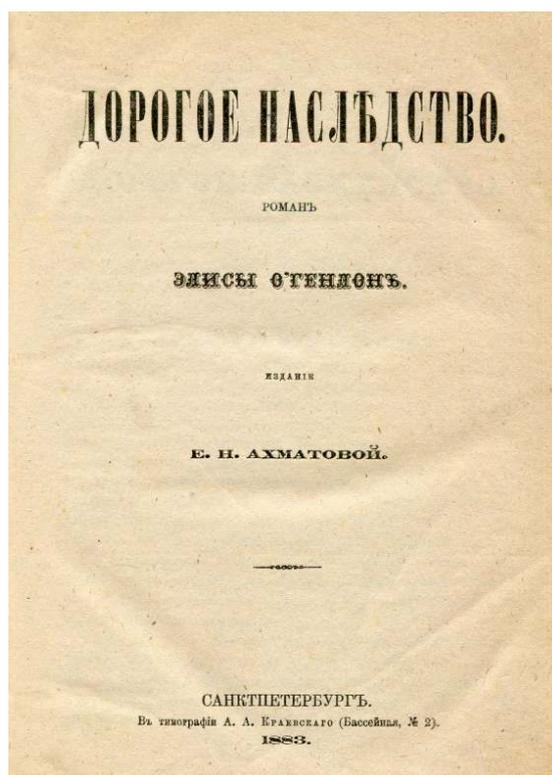
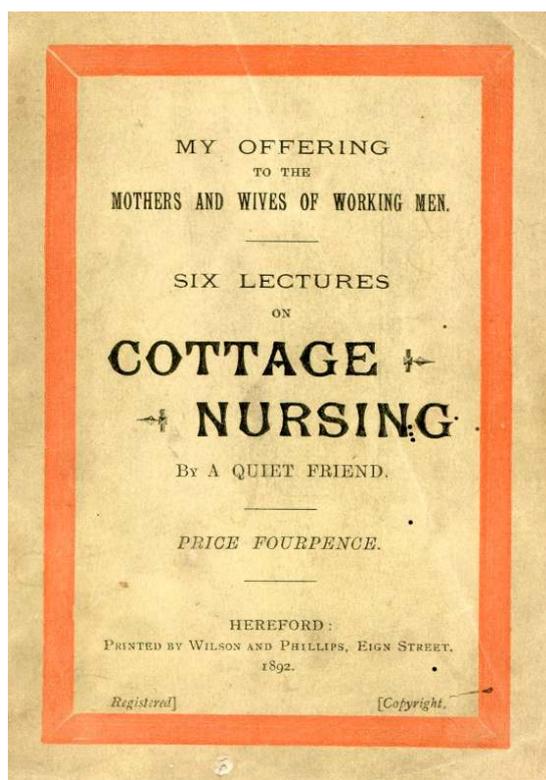
Cottage Nursing

75. **[NURSING]. SIX LECTURES ON COTTAGE NURSING.** By a Quiet Friend. Hereford: Printed by Wilson and Phillips, Eign Street. 1892. **£ 150**

FIRST EDITION. 12mo, pp. 43, [5]; stapled as issued in the original printed wraps, lightly dust-soiled and staples rusted, but still a good copy.

Scarce first edition of these six lectures by a nurse, particularly directed 'to the mothers and wives of working men'. The lectures range from making beds, ventilation of the sick room, Poultrices and infectious diseases, to injections, sedatives, diet, fevers and everyday maladies and homely remedies. The work concludes with an advertisement for the products of the "Sanitas" Company.

OCLC records one copy outside of the UK, at the Netherlands National Library.



76. **O'HANLON, Alice.** DOROGOE NASLEDSTVO. Roman Elisy O'Genlon. Izdanie E. N. Akhmatovoi. Saint Petersburg, A. A. Kravskii, 1883. **£ 500**

FIRST RUSSIAN EDITION. 8vo. pp. 312, 68; half-title with upper outer corner cut away and repaired at an early date, pp. 277/8 with torn away upper outer corner, not affecting printed surface; original printed boards, re-backed in red sheep; a little worn and spotted.

First edition in Russian of *A Costly Heritage* (New York, 1881; London, 1882), with a translation of Ouida's *Frescoes: dramatic sketches* (1883) at the end. Of O'Hanlon little is known. According to the Loebers, she 'probably lived in Lancashire' we have delved a little more and found her name cited by the Manchester Literary Club in their quarterly in the 1880s at sometime around this time became a Roman Catholic, one would like to know more. Only one of her works [*Chance? or Fate?*, 1889] is known to have Irish content, but given her name it is likely she had Irish connections' (Loeber: *A Guide to Irish Fiction* O102). The British Library catalogues lists five other novels, 1878–86.

A Costly Heritage appeared in Britain as a Tinsley Brothers three-decker but did not elicit a second edition. The subject is of bankruptcy, false identity, life in San Francisco, death by rattlesnake, and a return to family fealty and fortune of a blameless younger sister. Clearly an intricately woven tale but as this copy suggests, the Russian version also suffered poor sales, for the cover shows that the sheets were reissued the following year by another publisher.

No translations of O'Hanlon's novels, in any language, are listed in either COPAC or OCLC.

Famous Italian Camillas

77. **PALTRINIERI TRIULZI, Camilla.** LE ILLUSTRI CAMILLE ITALIANE; Narrazioni storiche dedicate al merito insigne di Sua Eccellenza la Signora Contessa di Thürheim. Verona, Tipografia di Pietro Bisesti, 1818. **£ 450**

FIRST EDITION. 8vo, pp. viii, 167, [1] errata (pasted on to verso of final leaf), woodcut vignette on title; apart from some minor light foxing, a clean copy throughout; in contemporary boards, spine with red label lettered in gilt; some minor staining to boards, but an appealing copy.

A bizarre collection of biographies of Italian women whose only link is through their first name, Camilla.

Camilla Paltrinieri-Triulzi (1777-1818?), a Mantovan writer, translated one work by Salomon Gessner into Italian and is also known to have written the most unlikely named comedy, *The Slaves of Jamaica*. The book, which is dedicated to an Austrian noble lady Isabella von Thürheim zu Bibrachzell (1784-1855), stresses the independence of women throughout history and gives the lives of over 60 Italian women as examples.

Guglielmo Libri, that prince of thieves, thought this a book worth acquiring, although when it came to be sold it was curiously lotted together with an edition of Palladio (lot 5544: Sotheby 22, July, 1861) calling it a 'curious biographical work.'

Ferri, *Biblioteca femminile italiana*, p. 268; OCLC records four copies, two in Germany, one in North America at Illinois and another in the UK, at the British Library.



78. **PANKHURST, Emmeline.** MY OWN STORY. London, Eveleigh Nash, 1914. **£ 450**

FIRST EDITION. 8vo, pp. [xvi], 364; with frontispiece and a number of plates throughout; errata slip tipped in; in the original blue publisher's cloth, spine and upper board lettered in gilt, a good clean copy.

First edition of the autobiography of Emmeline Pankhurst (1858-1928), political activist and leader of the British suffragette movement who helped women win the right to vote.

In 1999 *Time* named Pankhurst as one of the 100 Most Important People of the 20th Century, stating: "she shaped an idea of women for our time; she shook society into a new pattern from which there could be no going back." She was widely criticised for her militant tactics, and historians disagree about their effectiveness, but her work, along with her daughters, is recognised as a crucial element in achieving women's suffrage in Britain.



79. **[PARIS FASHION].** PSYCHÉ JOURNAL DE MODES. Paris: Passage Saulnier, 11 [n.d., c. 1850]. **£ 1,650**

A fashionable dressing game consisting of an engraved hand coloured mannequin and five hand coloured engraved dresses (back and front glued together at the edges), with five matching hats; and a wooden stand; contained in the original cardboard box [14 x 28cm], with the title in manuscript and a gilt decorative edging.

An unusual dressing game, produced by the *Journal des Modes* as part advertisement and part toy.

All clothing items show the front and back of the person with the Mannequin, which has been engraved at the base, directing the owner to both the *Journal de Modes* and 'Corset sans Coutures, Rue neuve des Petits-Champs, 48'.

80. **[PENDULUM TOY].** THE COMIC COUPLE IN HUNDREDS OF DIFFERENT FORMS. AMUSEMENT WITH MOVABLE FIGURES IN STRINGS Das Komische Pärchen in hunderterley Gestalten. Unterhalten mit Pendelfiguren - Le couple comique Sous des ceneines d'aspects, Amusement à pendules - La copia buffa sotto cento e cento aspetti .Diverlimento con pedolo. Original-Eigenthum G.W.F. & W. [i.e. G.W. Faber, lithographer, probably located in Nürnberg] circa 1860. **£ 2,000**

The toy includes a pair of wooden stands each with a hand coloured lithograph three-quarter figure of a man and woman in contemporary costume and seated in a chair with a decorative scroll arm; two wooden leaded pendulums attached to moving arms; and 24 hand coloured interchangeable heads and hats; contained in the original box, the lid illustrated with a family group with several children ; within a scroll decoration including several of the pendulum figures in action above a broad ribbon with the games title in several languages.

A delightful mechanical toy.

The heads are in pairs and include a young man and woman; an old man and woman; a black couple; a cock and hen; dog and rabbit; and a mouse and cat. The interchangeable heads hats include for the man a military hat; paper hat; a hat with a large feather; a night-cap; a bicorn hat and a beaver hat; those for the female side of the pendulum include a lace cap; a straw hat with blue ribbon; a bicorn hat; and a green velvet hat.



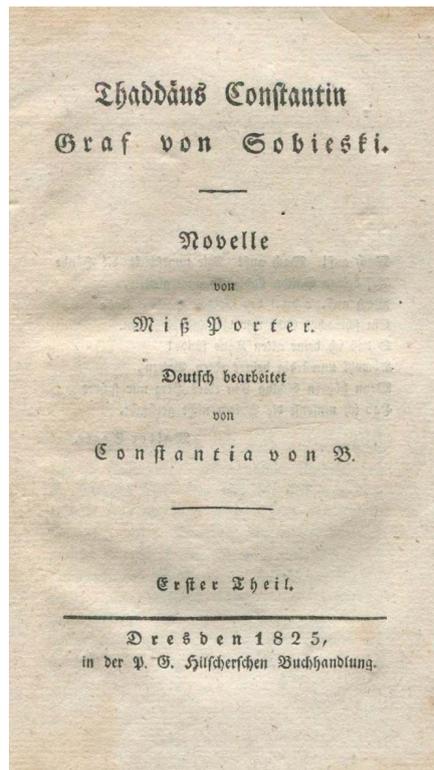
Unusually for a game of this type the male and female sides are nicely balanced, with, on the one hand, a male dog and female rabbit exchangeable with the male mouse and female cat. The game also unusually for its time includes a black couple which for once are not merely a derogatory caricature of life.

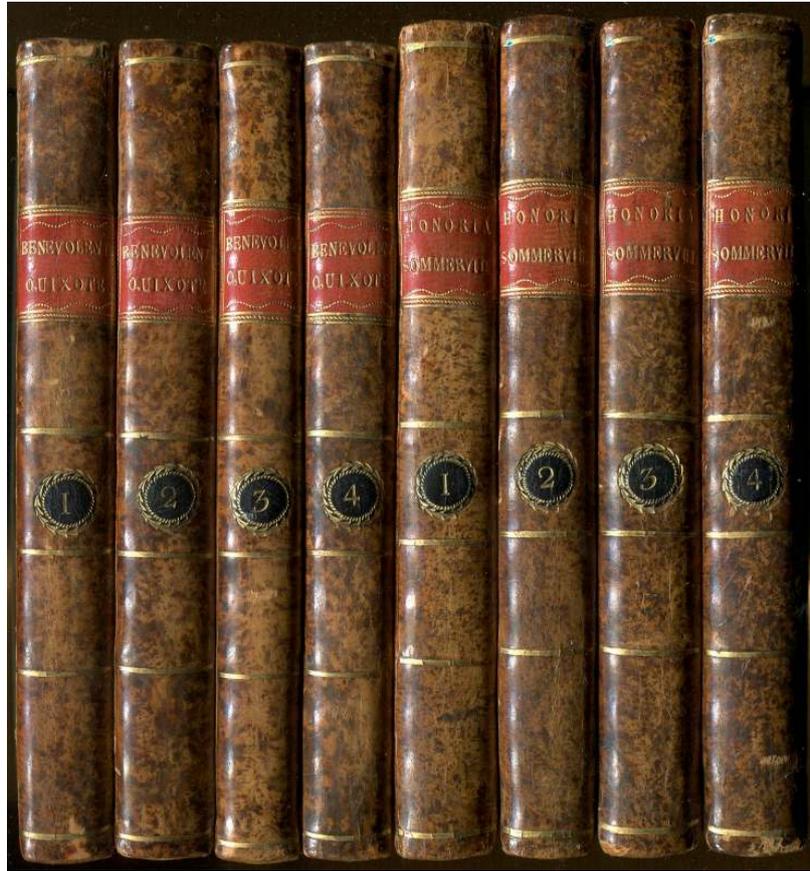
81. **PORTER, Jane.** THADDÄUS CONSTANTIN GRAF VON SOBIESKI. Novelle von Miß Porter. Deutsch bearbeitet von Constantia von B. Erster [-Zweiter] Theil. Dresden, in der P.G. Hilscherschen Buchhandlung. 1825 [-31]. **£ 950**

FIRST GERMAN TRANSLATION. *Two vols. bound in one, 8vo, pp. [2], 193, [1]; [2], 204, [2]; the odd spot, light offsetting from the turn-ins; contemporary half calf, rubbed, corners worn; later ink ownership stamp of Alfred Krödel to the front free endpaper.*

Extremely rare first edition in German of Porter's hugely successful *Thaddeus of Warsaw* (1803). We have been unable to ascertain why publication of the two volumes should have been separated by as many as six years. This, perhaps, accounts for its rarity.

Garside, Raven & Schöwerling 1803: 59n; not listed in COPAC, and OCLC lists a sole copy, at Chicago, KVK adds but one, at Oldenburg.





'This novel soars far above the common flight'

82. [PURBECK, Elizabeth and Jane]. HONORIA SOMMERVILLE: A novel. In four volumes. Vol. I [-IV]. London: printed for G.G.J. and J. Robinson, 1789. **£ 4,250**

FIRST EDITION. *Four volumes, 12mo, pp. [ii], 244; [ii], 234; [ii], 256; [ii], 248; vol. I with p. 145 torn through (likely at time of printing) and expertly reattached (without loss), minor dampstain to pp. 181-208 in vol. II, and part of the outer margin of p. 119/120 torn away in vol. III with loss of a few letters, but no loss of sentence gist, vol. IV pp. 37/38 with tear along edge of text block caused at time of printing (without loss), otherwise, a clean copy throughout; bound in contemporary mottled half calf over marbled paper-covered boards, vellum tips, spines ruled in gilt with red morocco labels lettered in gilt and gilt numbering pieces, extremities lightly rubbed, otherwise a handsome and appealing copy; with the contemporary armorial bookplate of John Murray, 4th Duke of Atholl (1755-1830) on pastedown of each volume.*

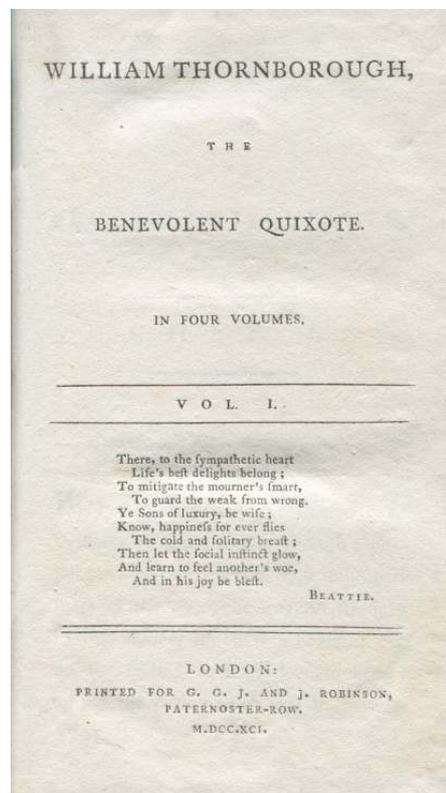
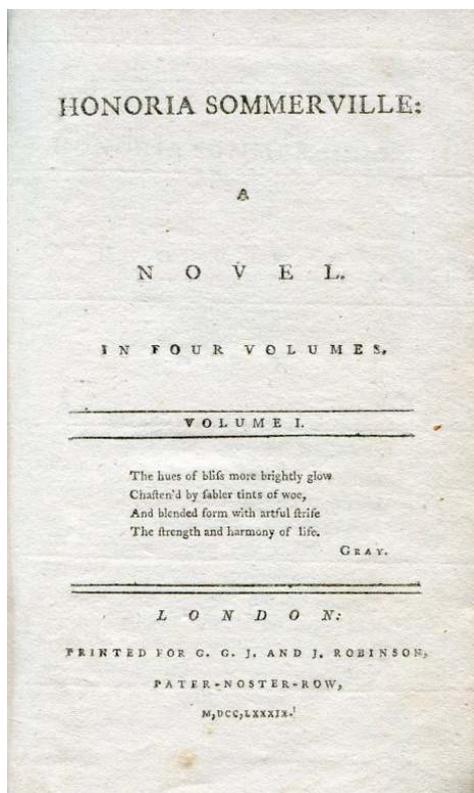
Rare first edition of the Purbeck sisters' first novel, *Honoria Somerville*, an entertaining tale of the progression of the heroine from foundling babyhood to 'that real happiness so seldom experienced by humanity'.

The *Critical Review* gives a particularly glowing account: 'This novel soars far above the common flight, and consists of a series of adventures well arranged; intricate without perplexity, unravelled without confusion, and the denouement is so carefully concealed, that, while each event seems natural, it contributes imperceptibly and apparently without design, to an unexpected conclusion. The characters are well drawn, and appear to be sometimes sketched from nature The language of the volumes is uniformly neat; it is the language of nature not refined into elegance, or stiffened by rounded periods'.

The Purbecks were joint novelists publishing in London, but little biographical information relating to their lives seems to be known. 'Like the majority of women writers at this time their work dwells on the culture, values and power of the gentry but they were probably of the professional middle class. There is no existing record of an application for financial assistance to the Royal Literary Fund and, unusually, their writing does not explore issues of wealth, despite Copeland's assertion that 'women of all ranks ... addressed the subject of women and money in their works' (Copeland1995:5). It is therefore likely that the quantity of writing they produced during their thirteen-year literary career

provided sufficient income for the sisters to maintain at least a reasonable standard of living. It is probable that they lived together for the majority of their lives and shared a joint income. Up until about 1780 the majority of women writers were married, but by 1790 many were spinsters and, like the Purbecks, published anonymously, a frequent but not general practice' (Samantha Gibbs, Corvey Collection, Sheffield Hallam University website).

Garside, Raven and Schowerling 1789:60; ESTC on-line records three copies worldwide, at the BL, National Trust and Princeton.



83. [PURBECK, Elizabeth and Jane]. WILLIAM THORNBOROUGH, the benevolent Quixote. In four volumes. Vol. I [-IV]. London: printed for G.G.J. and J. Robinson, 1791. £ 3,850

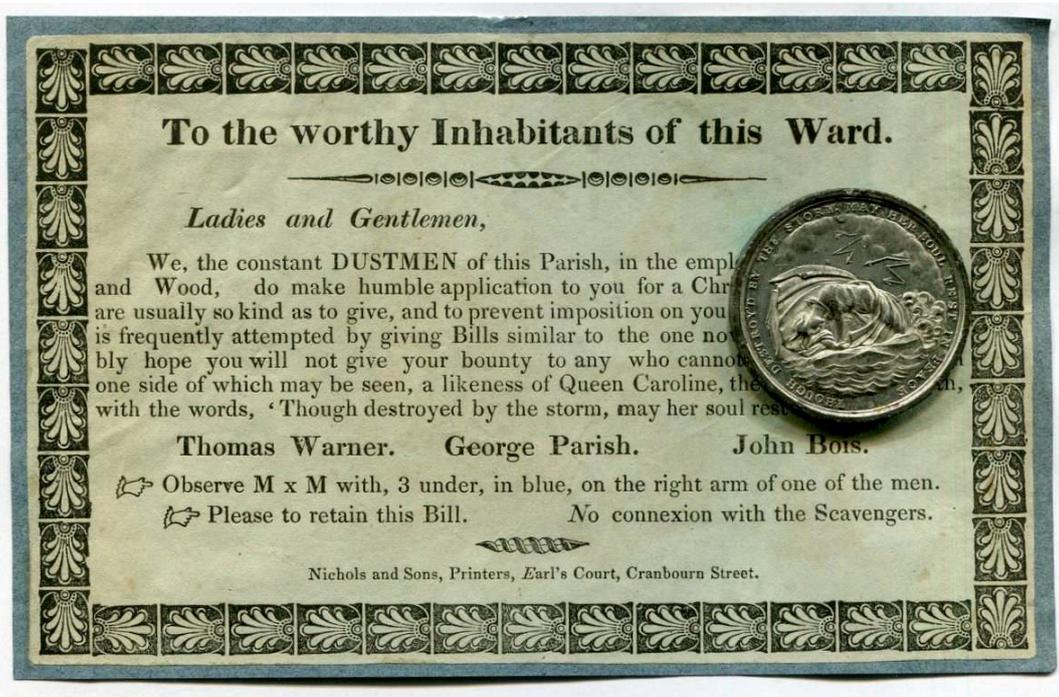
FIRST EDITION. *Four volumes, 12mo, pp. [ii], 234; [ii], 256; [ii], 190; [ii], 218; apart from a few scattered insignificant spots in places, a clean copy throughout; contemporary mottled half calf over marbled paper-covered boards, vellum tips, spines ruled in gilt with red morocco labels lettered in gilt and gilt numbering pieces, extremities lightly rubbed, otherwise a handsome and appealing copy; with the contemporary armorial bookplate of John Murray, 4th Duke of Atholl (1755-1830) on pastedown of each volume.*

Rare first edition of Purbeck sisters' second epistolary novel after *Raynsford Park* (1790). 'The eponymous hero of the present lot has been likened to Samuel Richardson's Sir Charles Grandison, Thornborough acting as a constant device connecting disparate episodes'.

'We have found Quixotism in every passion and in every propensity of the human mind, and from many of the delineations on this plan we have drawn much entertainment. Since the period, however, of the *Spiritual Quixote* [1773], the fairest game for the arrow of the satyrist, we have despaired of reaping any great pleasure from a similar attempt ... He has acquitted himself, however, with great success. The hero is amiable and respectable, and his foible is conducted so judiciously, that though it sometimes places him in a ridiculous light, it never renders him mean or despicable. This is the true point in which the Quixote should be placed, and the happy mean which some writers have not perceived, or disregarded. (*Critical Review*, 1791, p. 470).

For further information on the Purbeck sisters, see above (item 82).

Garside, Raven and Schowerling 1791:57; ESTC on-line records two copies in the UK, at the BL and Bodleian, and four copies in North America, at Harvard, Chicago, New York Society Library and the Newberry library.



Queen Caroline and the Dustmen: A Mystery Solved

84. **[QUEEN CAROLINE].** TO THE WORTHY INHABITANTS OF THIS WARD. Ladies and Gentlemen, We, the constant Dustmen of this Parish, in the employ of Messrs. Spencer and Wood, make humble application to you for a Christmas box. London: Nichols and Sons, Printers, Earl's Court Cranbourne Street [1821]. **£ 450**

Printed sheet on bluish paper [11 x 17.5cm] with a shell pattern boarder together with a medal, minted in pewter with a bright finish; the obverse has a portrait of Queen Caroline and the legend 'Caroline Queen of England, Died Aug. 1, 1821 Æt 53 Aug. 1. 1821' and on the reverse a female kneeling on rock amid waves, storm clouds and lightning with the legend 'though destroyed by the Storm, may her soul rest in peace.'

The reason why this rare medal of Queen Caroline was struck has baffled collectors until the appearance of the present printed circular.

The medal does not immediately strike one as a token for raising money for a 'Christmas box' for dustmen, however the printed circular makes clear that 'to prevent imposition on you and fraud on us [the dustmen], which is frequently attempted by giving Bills similar to the one now presented we humbly hope you will not give your bounty to any who cannot produce the Medal.'

The three dustmen, Thomas Warner, George Parish and John Bois, one of whom was also recognisable from a badge with 'M x M, 3 under in blue on the right arm' were in the employ of Spencer and Wood a partnership that lasted until the 1840s. All these precautions were to prevent another group from cutting into the dustmen's business as the circular further warns that they have 'No connection with the Scavengers.' The rising 'Scavenger' at this period was one Henry Dodd who is generally considered to have inspired the Charles Dickens' character of Mr. Boffin, the wealthy London dustman in the novel *Our Mutual Friend*. We are not exactly certain what the differences between Dustmen and Scavengers were at this period but clearly they had not formed into one entity and were in competition.

One complication which the medal presents is the unlikely probability of it having been specially engraved for the purpose for which it was eventually used. We propose, with absolutely no corroborative evidence whatsoever, that the dies had been produced to commemorate the death of Queen Caroline but for some reason was never struck for that purpose. The dies now of no value were then pressed into the more prosaic use of collecting money for a Dustmen's Christmas box.

See Brown, Lawrence *British Historical Medals 1760-1960*, 1980: Vol. 1 , No. 1146.

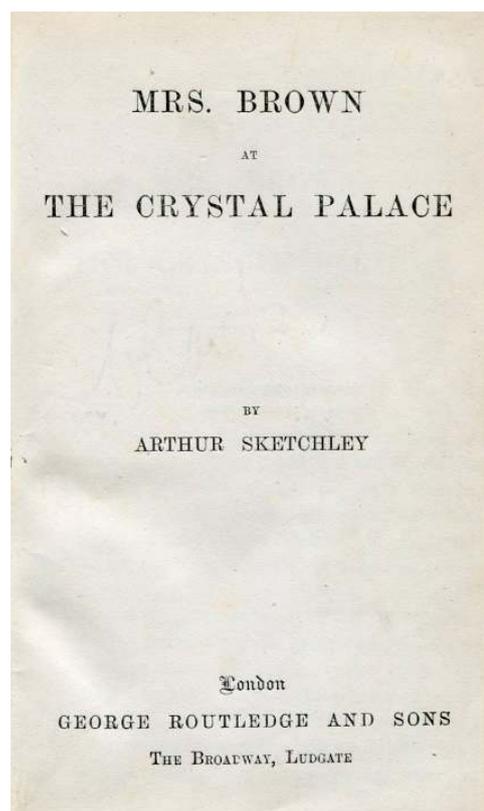
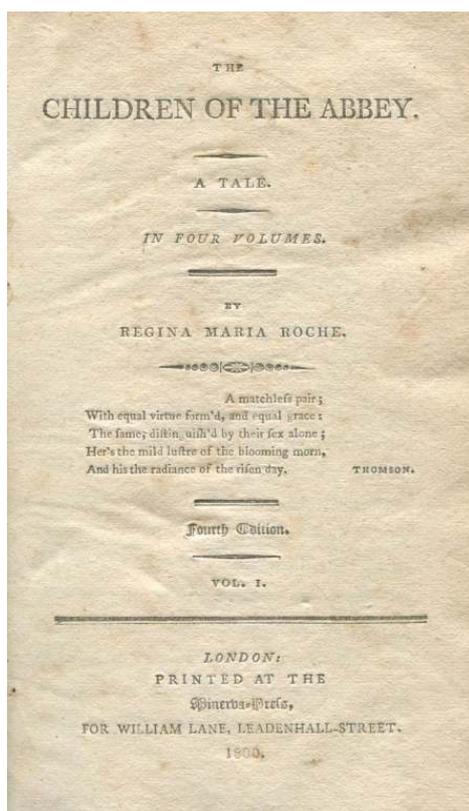
85. **ROCHE, Regina Maria.** CHILDREN OF THE ABBEY. A Tale. In four volumes. Vol. I [-IV]. London: Printed at the Minerva-Press, for William Lane, Leadenhall-Street. 1800. **£ 850**

FOURTH EDITION. Four volumes, 12mo, pp. [ii], iii, [i] blank, 277, [3] advertisements; [ii], 298, [2] advertisements; [ii], 250, [2] advertisements; [ii], 267, [1] advertisement; blindstamp of the 'Pottsville Free Public Library' at head of title and p. 99 of each volume, a couple of gatherings sprung in vol's III & IV, otherwise apart from some light foxing and marking in places, a clean copy throughout; in contemporary half calf over marbled boards, spines ruled in gilt with morocco labels lettered in gilt, some chipping with loss to labels on vol's II & III, and vol. IV replaced, joints cracked (but holding), some chipping to head and tail, and surface wear to boards, nevertheless still a good copy.

Fourth edition of the *Children of the Abbey*, a sentimental gothic romance by the Irish novelist Regina Maria Roche (1764–1845) relating the tale of Amanda and Oscar Fitzalan, two young people in love who are robbed of their rightful inheritance by a forged will.

This, her third novel, was first published in 1796 and a major commercial success rivaling Ann Radcliffe's *The Mysteries of Udolpho*, remaining in print for most of the nineteenth century. Jane Austen was certainly a fan of Roche, the present novel being mentioned in *Emma* (1816), and *Clermont* (1798) was one of the 'Horrid Novels' satirized by Austen in her novel *Northanger Abbey* (1817).

ESTC records three copies in the UK, all at the Bodleian, and four copies worldwide, at Illinois, North Carolina, Yale and the Huntington.



86. **ROSE, George [pseud. Arthur Sketchley].** MRS. BROWN AT THE CRYSTAL PALACE. London: George Routledge and Sons. The Broadway, Ludgate, [1875]. **£ 175**

FIRST EDITION. 12mo, pp. 155, [1] imprint; contemporary black half morocco, spine lettered in gilt. bookbinders ticket of Goulden & Curry, Tunbridge Wells; Armorial bookplate of Charles Lyons-Cleminson.

A nice rambling fictional account of a trip to the Crystal Palace on Sydenham Hill.

'Rose's major literary success, however, came with his creation Mrs Brown. In 1865, under the pseudonym Arthur Sketchley he published the first of the Mrs Brown monologues, which appeared in *Fun* magazine (20 May 1865). It was called *Mrs Brown at the Royal Academy*. Mrs Brown is similar to Dickens's Mrs Gamp but, according to Clement Scott, was based on an old servant in the Rose family. A 'Mrs John Bull' figure, she is a kind-hearted older woman with the prejudices and ignorance of what contemporaries would see as the lower-middle classes. Despising everything that is not English, she delighted readers with her unwittingly humorous observations on any number of topics, these written phonetically to capture her accent and speech patterns.' [ODNB]

Sadleir 3631.

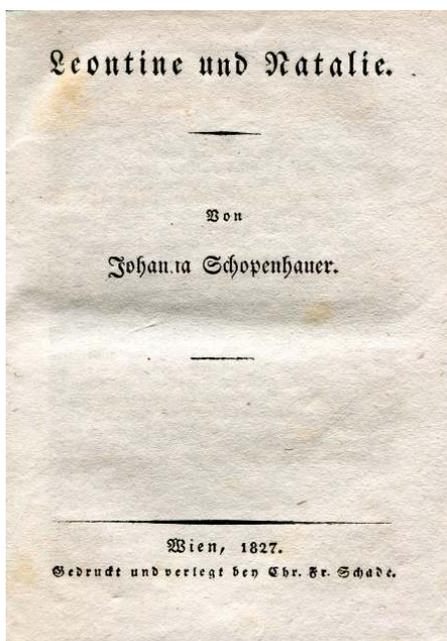
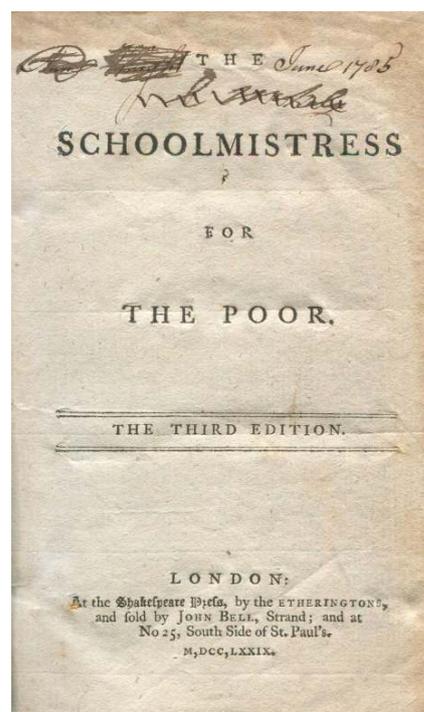
Dedicated to 'The Ladies of the Society for Charitable Purposes'

87. **[SCHOOLMISTRESS].** THE SCHOOLMISTRESS FOR THE POOR. London. At the Shakespeare Press, by the Etheringtons, and sold by John Bell, Strand; and at No 25, South Side of St. Paul's, 1779. **£ 850**

THIRD EDITION. 12mo in 6s, pp. [iv], 163, [1]; contemporary sheep, gilt, rubbed, with cracking to joints and chipping to extremities; with contemporary ink inscription to title, partially obscured, later Victorian inscription to front free endpaper.

A rare juvenile exposition of the Old Testaments in 42 lessons. Published anonymously, the author states her purpose in a prefatory dedication to 'The Ladies of the Society for Charitable Purposes': 'this book was written with a very earnest desire ... of being serviceable to the ignorant, by supposing myself the Mistress of a School for poor Children, whose scholars had just read a chapter of an history in the Old Testament, then relating the heads of what they had read, and endeavouring to inform them of the practical duties to be drawn from those lessons'.

This third edition apparently followed two others, printed at Edinburgh (1778) and Oxford (undated), the latter in this setting of 163pp. Apart from a contemporary review, it then seems to have sunk almost without trace. No edition is recorded on ESTC, whilst OCLC locates a single copy of the Oxford printed edition, and only five of the Edinburgh edition (BL, Indiana, Missouri, Oxford and NLS). This third edition is apparently entirely unrecorded.



88. **SCHOPENHAUER, Johanna.** LEONTINE UND NATALIE. Vienna, Gedruckt und verlegt bey Chr. Schade, 1827. **£ 385**

FIRST EDITION. 12mo, pp. 168; occasional light brown spotting; otherwise clean and fresh in the original publisher's printed boards; extremities a little mumped and lightly spotted in places; from the library of Baron Tschiderer with his printed bookplate inside front cover.

First edition of this rare novel by the German writer Johanna Schopenhauer (1766-1838) and mother of the philosopher.

Although initially known for her travel writing, Schopenhauer also published a number of novels, including *Gabriele* (1819) and *Sidonia* (1827). *Leontine und Natalie* was published as volume 130 in the series *Classische Cabinet-Bibliothek, oder Sammlung auserlesener Werke der deutschen und Fremd-Literatur*. Schopenhauer was one of the first, if not the first, German women to publish novels under her own name. A second, Leipzig, edition of *Leontine und Natalie* appeared in 1831.

OCLC records no copies outside Germany.

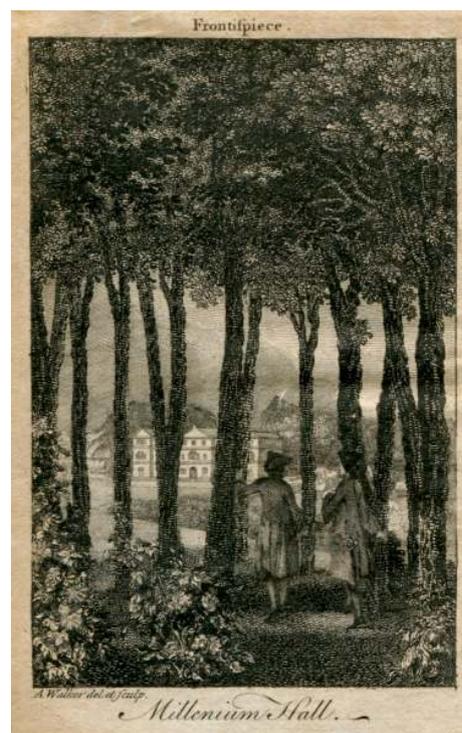
89. **[SCOTT, Sarah].** A DESCRIPTION OF MILLENIUM HALL, AND THE COUNTRY ADJACENT: together with ... such historical Anecdotes and Reflections as may excite in the reader proper Sentiments of Humanity ... by a Gentleman on his Travels. London: printed for J. Newberry, at the Bible and Sun, in St Paul's Churchyard. 1762. **£ 550**

FIRST EDITION. 8vo, pp. [4], 262; engraved frontispiece by A[ntony] Walker, (without the pp. 2 of adverts. at end) contemporary calf, rebound with red label lettered in gilt; armorial bookplate of Richard Shuttleworth Streatfield.

First edition of this justly famous utopian novel.

'In 1762 [Sarah Scott] published a utopian novel, *A Description of Millenium Hall and the Country Adjacent*, her most successful work, with four editions by 1778. Again based on the familiar eighteenth-century form of inset narratives in a frame story, it tells of a number of middle-class and upper-class women who manage through chance or choice to elude the system of courtship, marriage, and property that subordinated women to the interests of a landed society and economy. Together these women form a community devoted to religion, the arts, and philanthropy, redirecting agrarian capitalism to protection of the oppressed, marginalized, and victimized in society, from women like themselves to the poor, the disfigured, and the disabled. *Millenium Hall* gives utopian fictional form to the Anglican social ideals of what by this time was known as the "bluestocking circle".'[ODNB]

NCBEL, II, 1000; Roscoe, A365(1).



Her first published work

90. **SINCLAIR, Catherine.** CHARLIE SEYMOUR; The Good Aunt and the Bad Aunt. A Sunday Story. Edinburgh, Waugh and Innes, 1832. **£ 450**

FIRST EDITION. 12mo, pp vii, [1], 176, with fine hand coloured frontispiece, bound in original roan backed blue boards, spine a little rubbed and worn at ends, corners a little worn also, but generally a very good clean copy; with contemporary booksellers label of Mugridge, Albion Bazaar, Brighton on front pastedown.

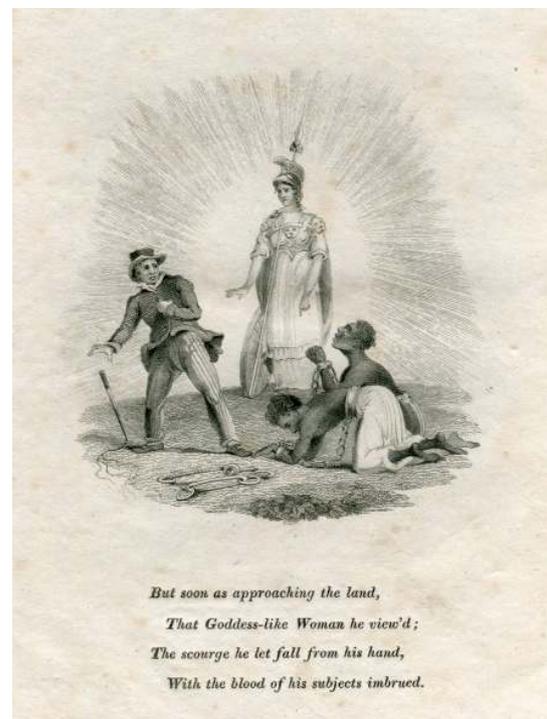
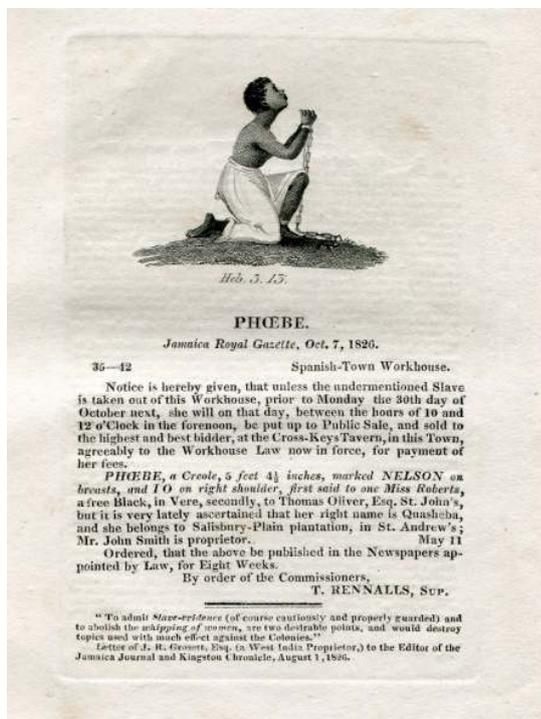
Scarce first edition of this popular tale by the Scottish novelist and philanthropist, Catherine Sinclair (1800-1864), which appears to be her first published work.



The work begins with a forward by her father Sir John Sinclair noting: 'having printed some years ago "A letter on the principles of the Christian faith", by Hannah Sinclair, my daughter, which has already appeared in seventeen editions ... I am thence induced to publish this little work by her sister, written with a view to suit the taste and capacity of a very juvenile understanding, as it explains, in the simplest language, those precepts which were once so affectionately and so piously inculcated on herself.' The work was written for the son and a daughter of her sister Julia (d. 1868), who was the as his second wife, the fourth earl of Glasgow (1765–1843).

Catherine Sinclair's activities in Edinburgh included charitable works such as the establishment of cooking depots in old and new Edinburgh, and in the maintenance of a mission station at the Water of Leith. She was instrumental in securing seats for crowded thoroughfares, and she set the example in Edinburgh of instituting drinking fountains, one of which bore her name and stood at the city's West End before it was removed as an obstruction to trams in 1926. She is also noted as being the discoverer of Sir Walter Scott's authorship of "The Waverley Novels" which were originally written anonymously. Several of her books were popular in America, including the present which was published in the same year as the first.

Besides the copy at the NLS, OCLC records four copies in North America at Toronto, UCLA, Trinity College and the Morgan Library.



91. **[SLAVERY]. ORIGINAL ALBUM PRODUCED BY THE FEMALE SOCIETY FOR THE RELIEF OF BRITISH NEGRO SLAVES. Contents comprise:**

AN ENGRAVING OF BRITANNIA, a slave owner dropping his whip and two females in chains with the lines below 'But as approaching the land / That Goddess-like woman he view'd / The scourge he let fall from his hand / with Blood of his subjects imbued.' [plate mark 19 x 12 cm].

AN ENGRAVING OF A SLAVE CHAINED TO THE GROUND with a hoe beside her in a west Indian landscape with lines from Cowper beginning 'I would not have a slave to till my Ground / To carry me. to fan me while I sleep ...' [plate mark 13 x 15.5cm].

A TYPESET LEAF CONTAINING 'AN EXTRACT FROM COLONEL ARTHUR'S LETTER.' describing the state of 'the slave Kitty at the post of a bed, with chain was bound round so close that she could not stand or move. I saw a

cut upon her left ear, and may stripes upon her back: her face bore visible marks of whipping'

THE SECOND REPORT OF THE FEMALE SOCIETY for Birmingham, West Bromwich, Wednesbury, Walsall, and their respective neighbourhoods, for the relief of British Negro Slaves. Established 1825. Birmingham: Printed by B. Hudson, Bull Street. [1826]. 4to, pp. 29, [2] accounts, [1] blank.

AN ENGRAVING OF A SLAVE PRAYING IN A WEST INDIAN LANDSCAPE her child dragged away by a whip brandishing slave owner to a ship moored in a bay; the lines engraved below 'O my great massa in heaven. / Pity me, and bless my Children.' [plate mark 14.5 x 20cm].

AN ENGRAVING WITH A MOTHER HOLDING HER SICK BABY UNDER A PALM her arm raised to her forehead with worry on her face with a facing leave of engraved verse beginning 'Negio Woman, who sittest pining in captivity and weepiest over they sick child; though no one seeth thee... each [approx. 24 x 18cm].

A PAIR TO THE ABOVE PRINT WITH OF THE WOMAN BEING FORCED TO LEAVE HER CHILD and return to hoeing the field by a slave driver holding a whip in hand, with verses below and opposite beginning 'The driver's whip unfolds its torturing coil [approx. 24 x 18cm].

ENGRAVED AND TYPESET PLATE REPRODUCING A SLAVE ADVERTISEMENT 'PHOEBE. Jamaica Royal Gazette, Oct. 7, 1826 ... notice is hereby given, that unless the undermentioned slave is take out of this Workhouse, prior to Monday... she will on that day, between the hours of 10 and 12 o'clock in the forenoon, be put up to public Sale... Phoebe, a Creole, 5 feet 4½ inches, marked Nelson on breasts, and I O on right shoulder, first said to be Miss Robbers...' [plate mark 13½ x 9cm] with a typeset reprint on the verso 'Slavery in British West Indies, Calne, Sept. 1825.'

EXTRACTS FROM THE ROYAL GAZETTE. Jamaica: Published by Alex. Aikman, Junior. Vol. XLVIII, No. 40. From Saturday, September 30, to Saturday, October 7, 1826. 4to, pp. 8.

CLARKSON, Thomas. NEGRO SLAVERY. Argument, That the Colonial Slaves are better off than the British Peasantry, answered, from the Royal Jamaica Gazette ...

ORIGINAL ALBUM. 4to & 8vo, contents listed as above; original half calf, over marbled boards, the spine decorated in gilt and lettered 'Album' with the ticket of R. Peart, Bookseller, Bookbinder, Stationer, Bull Street, Birmingham.'

A rare publicity album produced by the *The Female Society for the Relief of British Negro Slaves* in Birmingham for fund raising and an early example of shock publicity tactics.

'The Female Society' produced the albums to promulgate their ideas, including groups of specially printed anti-slavery items with each of the prints and pamphlets being commissioned by the society and brought together and bound in decorative albums with blank sheets for purchasers to add their own ephemera. Such a diverting form of drawing room entertainment containing unequivocal and hard hitting anti-slavery propaganda would have been unnerving.

Started in 1825, the aim of the Society, as set out in its first annual report, was to 'waken attention, circulate information, and introduce to the notice of the affluent and influential classes... acknowledge of the real state of suffering and humiliation under which British Slaves yet groan'. Subscriptions were collected from members of the Society as well as donations from other interested parties, and the monies then forwarded to anti-slavery groups in Britain or overseas.

The Albums produced by The Female Society do not seem to have survived much, probably most have been broken up for their contents; the contents tabulated above are consistent with the copies held at Princeton (see below) however it seems at some period a leaf containing a chart of the world has been extracted from our copy.

The monies received by the society were also responsible for funding specific projects, two of which included black American Booker Taliaferro Washington (1856-1915 who was responsible for founding the Tuskegee Institute, Alabama and Amanda Smith (1837-1915) a former slave who became an inspiration to thousands of women both black and white.

The Female Society continued to operate until 1919, when it issued its 93rd and final annual report. By this time, only one member of the original committee remained, and the Society felt that it was time to pass the torch on to younger and fitter hands.

We have been able to locate only three other examples, two at Princeton in the US and one in the UK, at Birmingham.

Birmingham: Printed by Richard Peart, 38, Bull Street. [1824]. 4to, pp. 4.

IN THE JAMAICA GAZETTE OF JULY 3, 1824 is contained the following Advertisement...Here we have a negro man, claimed as a slave by no one, accused of no crime, but who is seized as a runaway, put in jail, and at last sold for the payment of his jail fees... 4to, pp. 2.

LADIES SOCIETY FOR THE RELIEF OF NEGRO SLAVES. CARD EXPLANATORY of the Contents of the Society's Work Bags and Albums. [n.p., Birmingham? n.d., c. 1826]. 4to, pp. [2].

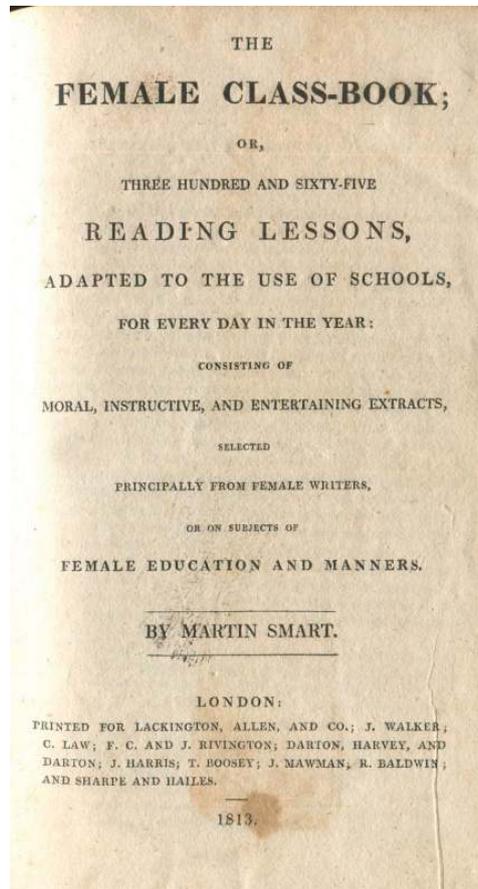
TWENTY-SIX POINTS OF COMPARISON BETWEEN HEBREW SLAVERY, under the Mosiac Dispensation, fifteen centuries anterior to the light of christianity, and British Colonial & American Slavery, under the Christian Dispensation, in the early part* of the nineteenth century after Christ ... [Bristol] J. Taylor, Printer, Bristol Mirror-Office, Small-street. [1823]. 4to, pp. 12; with errata slip pasted to final leaf.

CASE OF THE VIGILANTE, a ship employed in the Slave Trade; with some reflections on that traffic. London: Printed by Harvey Darton, and Co., Gracechurch-Street. 1826. 8vo, pp. 13, [1] blank; two prelims excised.

THE WORN-OUT NEGRO SLAVE. [n.p., n.d., but 1822]. 4to, pp. 3, [1] blank.

Followed by group of blank leaves of which 11 have 19 unconnected watercolour or pencil sketches of Cornish scenery inserted by the original owner of the Album.

£ 3,500



Daily reading lesson's for Young Ladies

92. **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., 1813.

£ 385

FIRST EDITION. 12mo, pp. [iv - mis-numbered v], 467, [1] advertisement; modern amateurish brown boards, spine ruled in gilt with original red morocco label lettered in gilt laid down.

Scarce first edition of Martin Smart's daily reading lessons for young ladies, which, as he states in his preface, take care 'to avoid, except with the most rigid moderation, all those subjects on which too lively a curiosity might be indulged ... 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' and concluding that 'prurient writing' found in other anthologies is excluded. That said, besides lessons on female virtue, early rising, and religion and we do find and topics covered such as 'The Microscope: or quantity of animals discernible in a drop of water', the 'Character of women in the principal countries of Europe' and 'Dress and ornaments of the ladies of Antient Rome'. Many of the extracts are taken from authors such as Hester Chapone, Hannah More, Madame de Genlis and Letitia Barbauld, to name but a few.

'A few schoolbooks developed for girls did incorporate the Classics. Take, for example, Martin Smart's 1813 *The Female Class-Book*. Of the book's 365 entries, 24 involve ancient Greek subjects, including the multi-part essay on the condition of women in ancient Greece, a discourse comparing Socrates and Jesus, and a comparison of ancient and modern Greek manners' (Noah Dov Comet: *Hellenism and English Women's Writing, 1800-1840*, 2009, p. 31n).

OCLC records three copies in North America, at Kansas, North Carolina (Greensboro) and the Massachusetts Historical Society.



Archive of a Shakespearean Actress, including an Autograph album gifted and inscribed by Ellen Terry, and original letters from Henry Irving

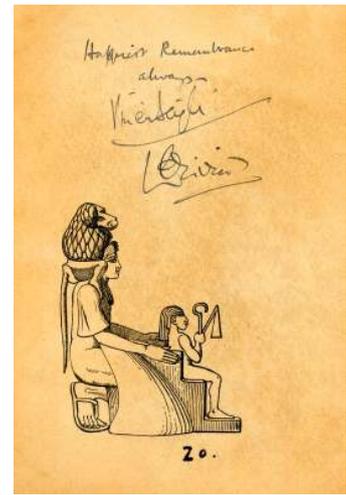
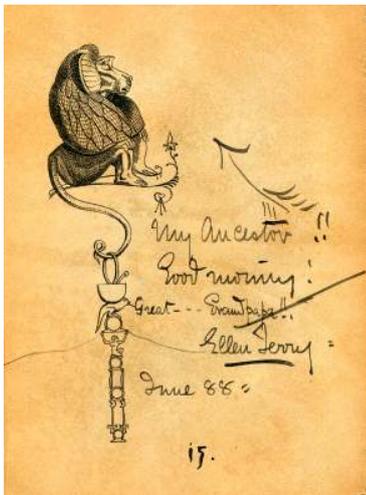
93. **STETTITH, Olive.** SMALL ARCHIVE including autograph album, letters and various other ephemera. [Various places, including London, New York & Vienna.] 1888-1955. **£ 3,000**

Comprising: Autograph album, pp. 27, most pages inscribed, two original photographs, four letters from Henry Irving and various other ephemera, including programmes and press notices, some dust-soiling and folding, but generally in good state; pages edges worn and chipped (due to paper stock), bound in heavy wooden boards, upper board lettered 'My Book' in black bound with metal bands, upper board loose and spine defective.

Intriguing archive documenting the career of a Shakespearean actress, including programmes, photographs, four letters from Henry Irving and an autograph album containing signatures, inscriptions and in some cases sketches of a variety of personalities of the day whom she worked with and encountered throughout her life.

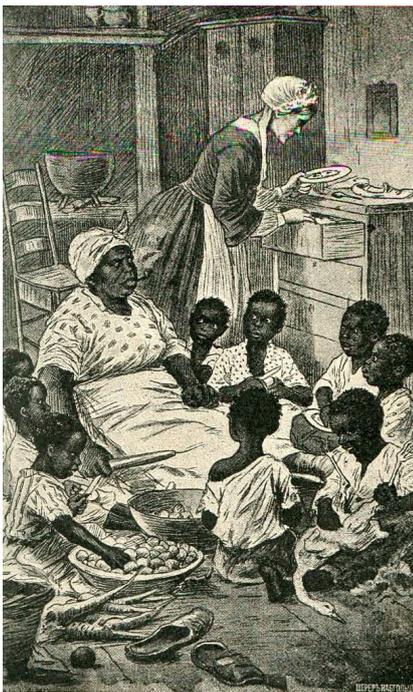
Olive Stettith (1860?-1937) 'studied for the stage with Mr Hermann Vezin, and then commenced the practical part under Henry Irving in 1888 - a "thinking" bridesmaid and a gibbering witch in the revivals of *Much Ado About Nothing* and *Faust* respectively, at the Lyceum and in America' (from loosely inserted slip reprinted from *The Era*, May 7, 1898). Indeed several ephemeral pieces from this early part of her career are included: a printed list of the dates and places where the Lyceum Company were in residence in the latter part of 1887 in the UK and then onwards throughout America during the early months of 1888, a programme of *The Merchant of Venice* played at West Point NY on March 19th 1888 (Henry Irving playing 'Shylock', Ellen Terry in





to the U.S.A.' written two years before she died. From thence the archive passed to her actor son Leo von Pokorny, several items appearing to relate to him, and with signatures and inscriptions added to the autograph album, including John Gielgud, Laurence Olivier and Vivien Leigh, all of whom he presumably worked with.

All in all a fascinating and important archive showing the rise of a noteworthy actress, working with the most important actors and actresses of the day, travelling the world, and gaining plaudits and acclaim wherever she went.



Uncle Tom in Russia

94. **STOWE, Harriet Beecher.** KHIZHINA DIADI TOMA ... Pervod s angliiskago A. A. R—oi [Uncle Tom's Cabin ... Translated from the English by A. A. Ragozina]. Viatka. Tipolitografiia Maishevoi. 1903. **£ 1,500**

FIRST EDITION OF THIS TRANSLATION. 8vo (214 × 145 mm), pp. 495, [1]; with 40 lithograph illustrations (passed by the censor October 1904) by Nabholz after Gaillard; occasional light foxing; recent half calf, spine lettered and ruled in gilt.

Apparently the first edition of this translation of Harriet Beecher Stowe's groundbreaking anti-slavery novel.

Printed in Vyatka (present-day Kirov), about 600 miles east of Moscow, this edition is not noted by Libman, who gives Ragozina's translation as published six years later in St Petersburg in 1909.

Not listed in Libman, or OCLC.

95. **[STRAWBERRY HILL]. LAMB, William [later Lord Melbourne].** EPILOGUE TO THE COMEDY OF THE FASHIONABLE FRIENDS PERFORMED AT STRAWBERRY HILL, 1801, Written by the Hon. William Lamb, & spoken by the Hon. Anne S. Damer, in the character of Lady Selina Vapour. [London] [circa 1804]. **£ 200**

4to, leaf printed on both sides, with integral blank, as issued.

The epilogue was written by William Lamb, (later 2nd Viscount Melbourne) for Mary Berry's play *The Fashionable Friends*, which was successfully given at Strawberry Hill in 1801. The play was also given at Drury Lane but was withdrawn after three performances, reputedly because of its immorality. The artist Anne Damer who appeared as Selina Vapour in the play and recited the *Epilogue* was to inherit Strawberry Hill, Horace Walpole's London Villa upon his death. Hazen 95.

96. **SULZER, Johann Georg.** ANWEISUNG zu Erziehung seiner Töchter. Zürich, Bez Joh. Caspar Füeßli, Sohn. 1781. **£ 650**



FIRST EDITION. 8vo, pp. 100; with woodcut vignette on title; some foxing throughout, and staining to margin of last few leaves, not affecting text; later library stamp and marking on title-page; in contemporary wrappers; remains of old library labels; spine worn, and chipped at head, wrappers soiled.

First edition of this posthumously published work by the noted philosopher and scientist Johann Georg Sulzer (1720-1779), on the education of girls.

Sulzer divides his thoughts on how best to educate his daughters into four articles. In the first, he describes the behaviour of children with respect to their elders, before discussing in the second part the elements of decency and life in society. The third part discusses the aspects of education concerned with work and the maintenance of the home, while the final part, which occupies most of the second half of the book, is concerned with the education of the spirit and the mind.

Although nowadays best remembered for his works on aesthetics (in particular, the *Allgemeine Theorie der Schönen Künste* of 1771-74), Sulzer's work covered many areas, from the psychology and physiology of taste (in the *Nouvelle théorie des plaisirs* of 1767) to natural theology.

OCLC records two copies outside Continental Europe, at the British Library and Chicago.

Rare Guide to Parisienne Ladies of the Night

97. **SYLVESTER, Captain Wray.** THE NOCTURNAL PLEASURES OF PARIS. A Guide to the Gay City ... New Edition. Paris, The Byron Library, 6, rue Castiglione. [n.d., c. 1895]. **£ 1,250**

SECOND EDITION? NO FIRST EDITION APPARENTLY RECORDED. 16mo, pp. 135, [1]; lightly and evenly browned throughout (due to paper stock), some offsetting to first and last leaves; in the original printed orange publisher's wraps, rather dust-soiled and chipped to extremities, and some staining to lower wrapper, nevertheless still a good copy.

The title is explicit enough for this 'under the counter' publication for American and British 'gentlemen' visitors to Paris.

We have no idea who wrote under the Sylvester Wray *nom de plume* but he was well able to compare the life in Paris from before after Franco-German War of 1870-71 and so must have been a long term resident. Although he regrets the extravagance's of the time of Zola's *Nana* are now no more, he suggests a 'gentleman' could still enjoy nearly the same 'Nocturnal Pleasures' for much less.

The work leads the reader through an introduction and chapters on 'Dining in Paris'; 'Parisian Cafés'; 'Paris at Supper'; 'The Arcans of Paris'; and 'The Minor Pleasures of Paris' The work is quite mild to begin with but as the work progresses the text becomes ever more revealing.

The introduction explains that some visitors think 'the gay city a fraud' however Sylvester counters that 'One comes here to feast and dance and laugh, and for the society of charming women, more hospitable here than elsewhere. All these things go to make a modern holiday agreeable, and these are the pleasures to which this little book is intended to act as guide. It is also intended to act as a monitor in what is perhaps the most important question in pleasure seeking - the cost.' (p. 9).

The second chapter is concerned with 'Dining in Paris'. The *Café Joseph* 'is largely patronised by Americans and is Mrs. Langtry's favourite house of call. Joseph used to be chef to Vanderbilt, on a salary of 6,000 dollars, after he left Paillard's and before he founded his own place...Perhaps the reason why we hear so many complaints about French cooking from English and American tourists is,

that the majority of these come over to Paris in August, in what the French call the season *des Anglais à prunes*.

Following on with a chapter on 'Parisian Cafés' Sylvester describes, in much the same humour, the pleasure of dining in less salubrious atmospheres but it is in the fourth chapter 'Paris at Supper' that the author begins in earnest his discussion of the other pleasures of Paris. 'The number of houses that keep open all night is a limited one ... I heard an Englishman once describe the place, in view of the company assembled there, as a home for lost ...well lets us say, dogs.' For present day visitors Tripadvisor gives this establishment, if one and the same establishment, 4 out of 5 stars, so things may have improved.

At the *Cafe Americain* 'The company is very mixed. Some of the finest women of Paris come here for pleasure or business, as also some very low grade persons. It is very loud here, the fun is fast and furious, and the language bandied from table to table would shock a mess of Guardsmen ... Don't - don't - don't pay for anything unless the party means business and you do. The wiles of these young ladies are many.....' Further advice once 'you get off with her and go down stairs, remember to take your own cab....'

The penultimate chapter on 'The Arcana of Paris' is a discussion of active brothels. Opening with a conversational scene of two gentlemen, one with experience, they delve inside a 'House of Love.' They go into a mirrored room 'It is here the lady-boarders receive their guests. They are seated or lying on the red velvet divan. Often entirely nude, save for coloured silk stockings... there attitudes are not modest ... not being allowed to speak, each endeavours by her gestures to convey to the visitor an idea of the joys that await him if he will only select her as his companion. She shows by use of tongue and hand the shameful services she is prepared to perform... .' After further advice on checking their card on which is tabulated the woman's recent medical inspection together and other niceties the writer reels off the streets and establishments which have the best pleasures.

Although briefly described Sylvester explains that he will 'not lead you deeper into the filth of the Paris quagmire. And be assured that there are in Paris depths of abomination than ever Babylon or any of the cities of the plain knew of. Bestiality...' Nor is Sylvester enquiring too closely that 'would meet with the altogether unequivocal approbation of the British Matron or Mr Stead.' Sylvester alludes and hints to such 'pleasures' and how to procure information on them, and by naming streets which should not be frequented by 'gentlemen' guides the reader in finding what they require.

The final chapter is brief and contains information on theatres, 'some nice girls do a turn here in the way of business,' horse-racing; dancing saloons 'Many of them are at their first fault, and it is just possible to find amongst them a virgin at second-hand.'

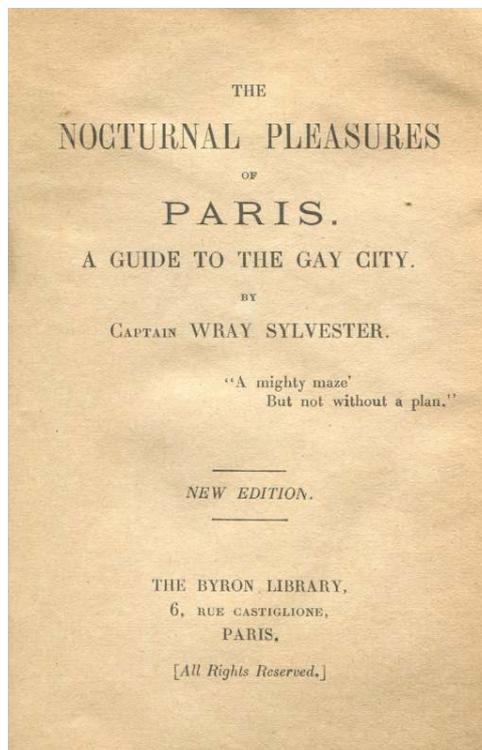
This type of guide was no doubt easily available, but as a class of literature it was not something that would have been kept by latter day 'sex tourists' returning to Britain or America.

OCLC records one copy, at the BNF, with two further copies erroneously dated 1889, at Cornell and the BNF.

98. **TAYLOR, Emily.** THE BALL I LIVE ON; or, sketches of the Earth. London: John Green, 121, Newgate Street. 1839. **£ 300**

FIRST EDITION. 18mo, pp. iv, 104, [2] advertisements; in the original blindstamped publisher's cloth, upper board stamped in gilt, joints split but holding firm, cloth lightly sunned, but still a very good copy.

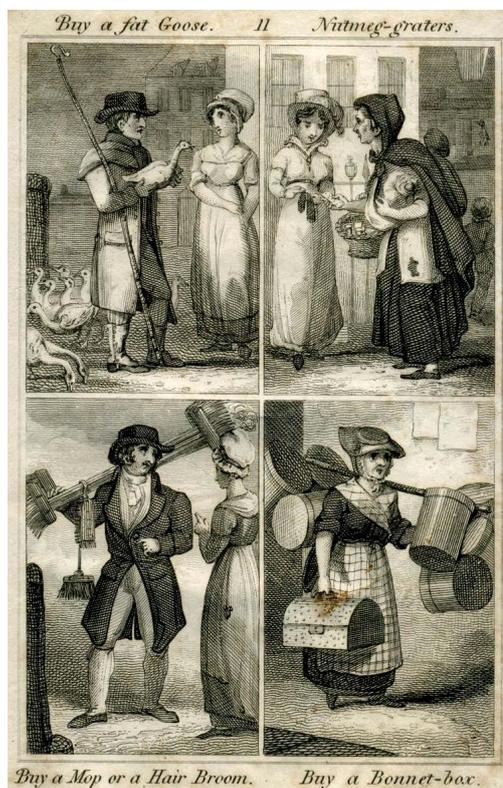
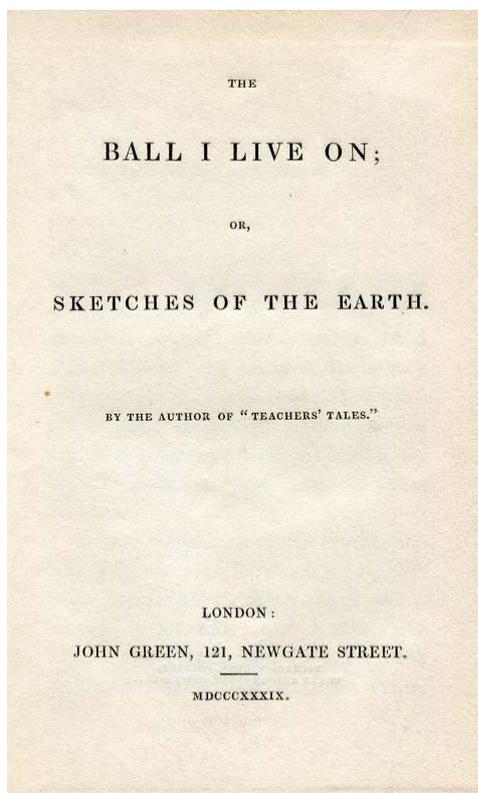
Scarce first edition of *The Ball I Live On*, containing 'familiar sketches of scenes in different parts of the Globe, designed to engage the attention of a school of children' by the author, poet and hymn writer Emily Taylor (1795-1872). Topics covered include 'Whale fishing', 'The Zones', 'About Iceland', 'The



Countries that belong to England', 'Tropical Countries', 'Palestine', 'Polynesia' and 'Islands, Continents, Mountains, Seas and Rivers'.

Emily Taylor, daughter of Samuel Taylor of Banham, Norfolk, wrote poetry and books for children, and started a school for some 30 children, which laid emphasis on singing, partly because Taylor had become friendly with Sarah Ann Glover, a musical theorist who had developed the Norwich sol-fa system. Originally a dissenter, she joined the Church of England under the influence of Frederick Denison Maurice. She moved up to London in 1842 to live with a widowed sister and continued to teach.

OCLC records three copies, at the BL, Oxford and Princeton.



99. [TAYLOR, Jane and Ann Taylor GILBERT]. THE NEW CRIES OF LONDON; or, Itinerant Trades of the British Metropolis, with Characteristic Engravings. London, Printed for Harvey and Darton, 1823. £ 350

FIRST EDITION. Small 8vo, pp. 68, [4] publisher's catalogue, 11 engraved plates, each showing four trades; a little browned or foxed; twentieth century morocco backed marbled boards, spine ruled and lettered in gilt.

Contains all the usual cries plus 'Ground-Ivy! Ground Ivy! Come, buy my Ground Ivy' and 'Burning Turfs, ho!' - as well as the very specialized trade of a nutmeg grater. The text makes appeal to the reader for compassion towards the capital's poor, who by circumstance make but a meagre living as itinerant traders: 'Do you see that poor little shivering baby hung at its mother's back/ you young gentleman there, that are playing so merrily with your shuttlecock. / Come, leave off your game for a moment, and pity this little miserable fellow-creature' (p. 64).

Darton G917(8); Gumuchian 1944 ('First issue of this edition. The admirably engraved plates show 44 subjects ...'); not in Beall.

100. TOOGOOD, Harriet. THE SUMMER LAKE. A Collection of Poems. By Mrs. Toogood ... London: Joseph Masters, Aldersgate Street, and New Bond Street. 1852. £ 185

FIRST EDITION. 8vo, pp. ix, [iii], 128; a clean copy throughout; handsomely bound in contemporary calf, boards ruled in gilt, spine lettered and tooled in gilt, light rubbed, but still a very appealing copy.

Harriet Toogood is still remembered for a useful cookbook, the *Treasury of French Cookery* of 1866, a church history for children and a Greek history, which were all popular mid-Victorian books. In this collection she assembles poetry originally written for and circulated among her friends. They cover themes such as charity, mortality, domestic bliss, and the world imagined in a state of romantic enchantment.

OCLC records three copies, at the BL, Cambridge and NLS.

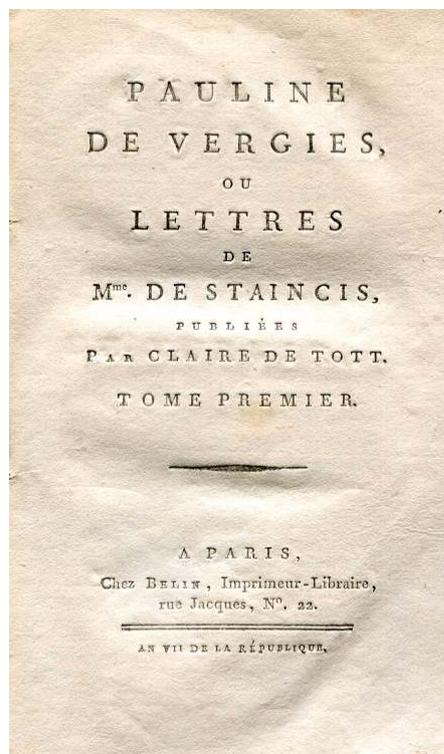
101. **TOTT, Claire de.** PAULINE DE VERGIES, ou lettres de Mme. de Staincis, publiees par Claire de Tott. Tome Premier [-Troisieme]. A Paris, chez Belin, Imprimeur-Libraire, rue Jacques. [1799]. **£ 650**

FIRST EDITION. *Three volumes, 12mo, pp. [iv], 286; [iv], 264; [iv], 280; a clean crisp copy throughout; uncut in the original publisher's wraps with remains of original printed spine labels on two of the volumes, spine missing entirely on vol. II, a little dust-soiled, housed in a custom made cloth box, spine with red label lettered in gilt.*

First edition of this rare epistolary novel written by Claire de Tott, who has apparently remained unknown to biographers, and on whom we can find little further information beyond the present novel, seemingly her only published work.

We have found one contemporary review which notes: 'La sagesse du plan et la simplicité de la marche seront estimer le roman que nous annonçons. Le nom de l'auteur nous en rappelle un autre connu dans la république des lettres' (Roux: *Journal typographique et bibliographique: ou Annonce de tous les Ouvrages*, p. 101).

Pigoreau, 1117. Cf. E. Paquin, "Le récit épistolaire féminin au tournant des Lumières. Adaptation et renouvellement d'une forme narrative" (Montréal, 1998); OCLC records four copies in Germany, and one in France.



102. **VALDECIO, Diunilgo.** LE DONNE ILLUSTRATE che nel mondo fiorirono non pure in santità di vita, ma ben anche in valore, in dottrina, in saviezza, e prudenza nel governo degli stati, e delle famiglie. Con l'aggiunta di altre valorose donne viventi nel nostro secolo ... In Torino, Presso Francesco Prato Librajo ... 1786. **£ 450**

FIRST EDITION. *12mo, pp. 203, [1] index; with engraved frontispiece; stain to title, and the upper half of gathering D, otherwise apart from some occasional marks a clean copy throughout; in contemporary wraps, lightly dust-soiled and marked, some surface wear and chipping to head and tail of spine, but still a very good copy.*

First edition of this poem on illustrious women, written by the Arcadian poet Diunilgo Valdecio partly as an antidote to his *Lo Scoglio dell' Umanita* of 1776.

The previous work had functioned as a warning to young men about the dangers of bad women, listing with obvious relish the various vices of the female sex, and concluding with an "alfabetto della donna viziosa". The present work offers the other side of the story: singing the praises of women noted for their sanctity, their valour, and their learning. He pays particular tribute to French literary women, the Arcadian poets, and women in government.

Less of a eulogy than a litany, the work concludes with a section on illustrious women who are still living. OCLC records two copies in North America, at Harvard and UC Berkeley.

*Voltaire's ode on the death of
Frederick the Great's Sister*

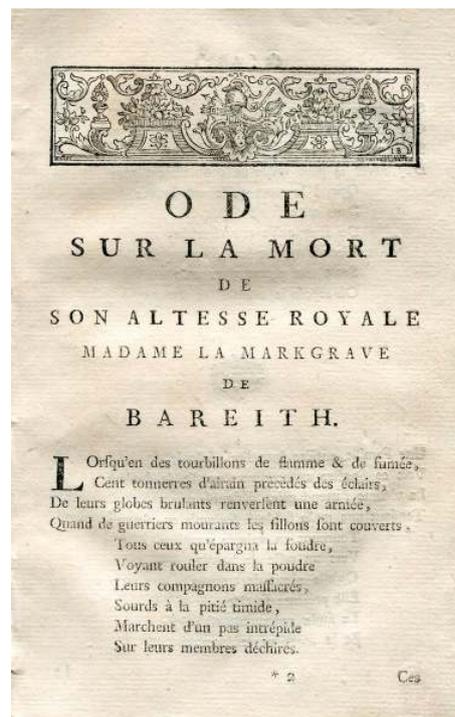
103. **[VOLTAIRE, François Arouet de].** ODE SUR LA MORT de son Altesse Royale Madame la Markgrave de Bareith. [n.p., n.d. 1759]. **£ 385**

FIRST EDITION. 8vo, pp. 35, [1] blank; small stain to foot of p. 3, otherwise clean throughout; in recent wraps.

One of two editions that appeared in 1759 of this ode by Voltaire on the death in October 1758 of Wilhelmine, the Margravine of Bayreuth and older sister of Frederick the Great.

In addition to the present edition, a 16 page edition also appeared in the same year; both versions contain a lengthy note, which appeared in reworked form in the *Seconde suite des Mélanges de littérature* in 1761. The *Ode* was reprinted along with the *Lois de Minos* in 1773.

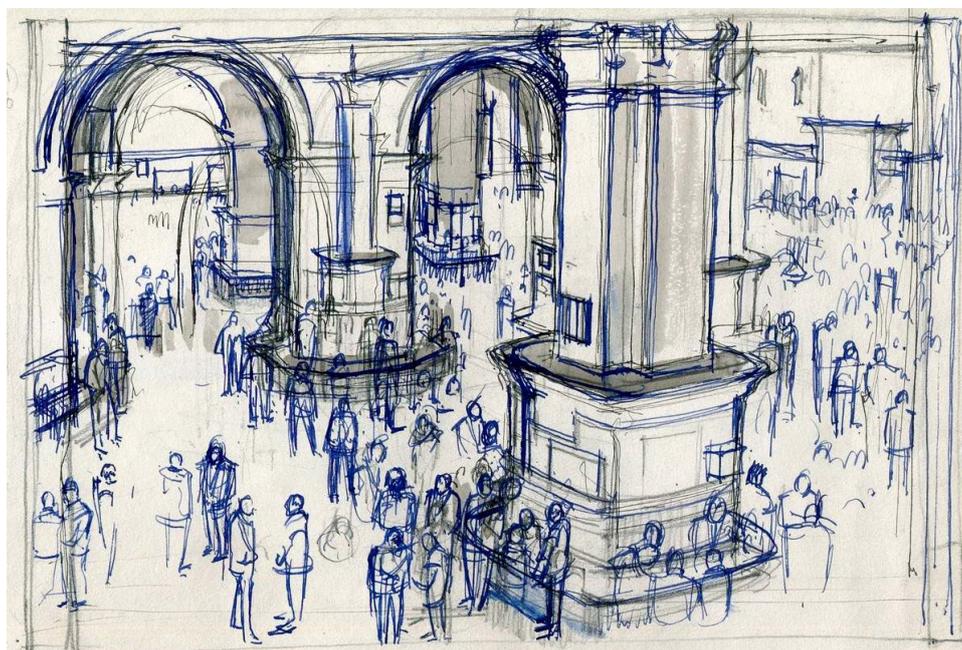
Bengesco 550; OCLC records two copies in North America, at Yale and Cornell.



Working Sketchbooks of the 'City' Artist

104. **WATT, Frances.** A LARGE COLLECTION OF SKETCHBOOKS, comprising over a 1,000 drawings, largely dating from the 1960's and early 1970's, and including some ephemera and personal items. [London and elsewhere]. 1960-1992. **£ 950**

Comprising 28 Sketchbooks with over a 1,000 drawings mostly relating to the City, but some of Scottish places she visited, nearly all in graphite, a few in pen and ink and several with watercolour washes, often several on one sheet of paper, condition is generally excellent, some pages, and parts of pages have been excised, some are simply rough sketches; also included are some personal items including sketches and newspaper clippings, mostly about her father; some wear and tear, sunning to sketchbooks and with some leaves loose, but all in all generally in very good state.



(Edith) Frances Watt (1923-2009) was an immensely talented artist who never received the attention she deserved. Born in Falkirk in 1923 she moved to Geneva at the age of 3 where she lived until 1936. Her father was the Reverend Thomas M Watt, D.D. a minister of the Scots Church in Geneva and also the League of Nations correspondent for British Weekly. They then moved back to Ballater, Scotland until 1938 when her father died.

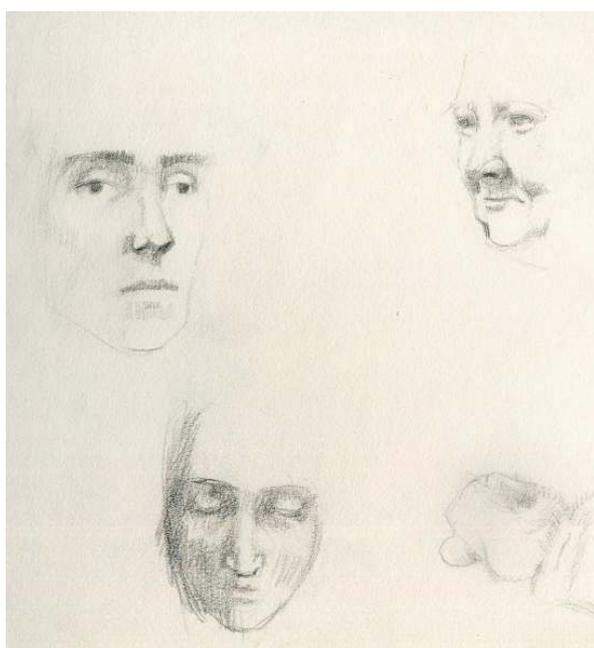
Watt then aged 15 moved to Highgate in London (Southwood Lawn Road) with her mother, with whom she lived for the rest of her life. By then she was calling herself Frances. She attended the Hornsey School of Art (1946) and the Byam Shaw School of Drawing and Painting. Things then went quiet and we have found no works dated between 1946 and 1953. Later she began work on a series of works with religious themes - unsurprising, in that her father and two of her uncles were prominent churchmen and became an active member of Highgate Choral Society.

'Watt's big break apparently came when she was commissioned by the Council of the Stock Exchange to record the daily life in the Square Mile. This commission seemingly suited Watt, seen in the finesse of the works, as well as the sheer quantity. The paintings are largely monochrome – grey, black and white – perhaps a result of their 'documentary' function and the fact that many of the pictures were intended for the Times newspaper, where colour would not feature. But it does also seem apt for the subject matter too, the city traders, the trading floor, and also the city architecture; cool, stylish and confidently executed, they seem to embody the 1960s masculine world where deals are done and stakes are high' (see http://www.sulisfineart.com/blog/cat/articles/post/artist-spotlight-discovering-frances-watt/#.VS0PHPnF_A9).

During the 1960s her paintings and illustrations of the "old" Stock Exchange were included in the *Stock Exchange Journal*, *The Times* newspaper and the *Lord Mayor's Art Awards Exhibition*. The present collection includes views of Lloyds, The Royal Exchange, and also The Discount Market together with are a large number of drawings that were used as illustrations to *The Times*.

'Over the next 20 years she was brilliantly placed to observe the enormous changes taking place in the great institutions of the Stock Exchange and Lloyd's of London. She exhibited at the Royal Academy, her first exhibit being *Stockbrokers Talking*, 1961' (see <http://www.tathagallery.com/artist/frances-watt/#biography>). She also exhibited at other institutions including The Glasgow Institute, Paisley Art Institute and at Kensington Artists Group. Today, Watt has two works in public collections: *Interior of Lloyds*, 1963 (City of London Corporation) and *Park with a Boating Lake*, 1952 (Bruce Castle Museum, Tottenham).

Watt moved back to Perth (Myrtle Cottage, Main St, Bankfoot) in November 1992. The latest work in the collection is dated 1992 and we have no information after that date. One wonders why she was not better known in her lifetime. It was certainly not for lack of ability. Raised in a patriarchal home, never married, always lived with her mother, was never represented by a gallery, and never properly promoted her own work, goes some way to account for her anonymity.



Forming 'an ideological counterpart to Mary Wollstonecraft's *Vindication*'

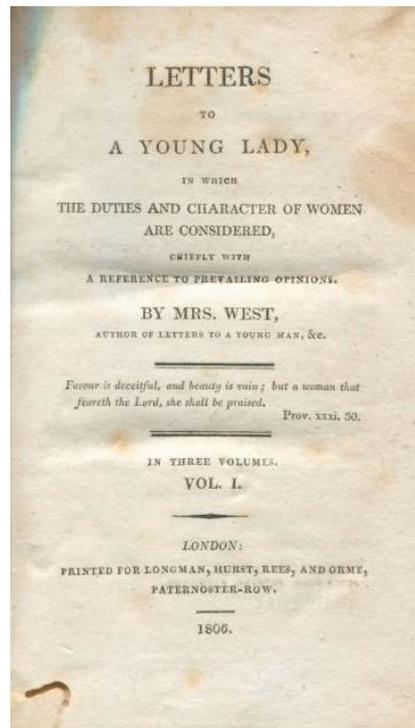
105. **WEST, Jane.** LETTERS TO A YOUNG LADY; in Which the Duties and Character of Women are Considered Chiefly with a Reference to Prevailing Opinions. London: Longman, Hurst, Rees, and Orme, 1806. **£ 1,250**

FIRST EDITION. *Three volumes, 12mo, pp. xiv, 336; [ii], 514; [ii], 466; some worming to foot of first gathering of vol. I (not affecting the text) and from pp. 467-514 of vol. II with loss of a significant number of letters, but no loss of sentence gist, foot of first gathering also with minor worming at foot (not affecting the text), otherwise copies clean throughout; in contemporary half calf over marbled boards, spines tooled in gilt with morocco labels lettered in gilt, rather dry and worn with loss of numbering pieces and chipping at head and foot, nevertheless still a good copy of an important feminist text, housed in a custom made cloth box.*

Uncommon first edition of *Letters to a Young Lady*, by novelist, poet, playwright, and writer of conduct literature and educational tracts, Jane West (1758-1752).

'West's conservative views on woman's role are particularly strident in her popular conduct literature: *Letters to a Young Man* (1801), written to her son and dedicated to Percy, went through six editions by 1818. This was followed by *Letters to a Young Lady* (1806), which was dedicated to Queen Charlotte and addressed to Miss Maunsell, who died in 1808. In many respects *Letters to a Young Lady* forms an ideological counterpart to Mary Wollstonecraft's *Vindication of the Rights of Woman* (1792). Where Wollstonecraft advocates 'Rights', West insists on 'Duties'. However both, as feminist critics have pointed out, were involved in the debate on the 'Woman's question' and foregrounded the necessity of improved education for women, although not for the same ends' (Oxford DNB).

OCLC: 507341.



'Home Front' Theatricals

106. **[WILSON, Mrs. James].** THE EVES [so-titled on upper cover] [1916-1917]. **£ 1,500**
4to album, approx. ff. 35 of platinum print photographs, printed on highly prepared vellum-style leaves, with associated ephemera, including five printed programme, one with with a photogravure after D.Y. Cameron, contemporary crushed blue morocco, gilt, gilt edges.



For the war effort various 'Home Front' groups and organizations produced entertainments to raise funds for the Red Cross. The present luxurious album records the efforts of Helen Wilson of Colquhalzie, daughter-in-law to one of the richest coal masters in Britain, Sir John Wilson (1844-1918).

The album depicts the rehearsals held at Helen Wilson's home Colquhalzie in Perthshire where most of the cast are recorded in costume rehearsing their parts. The first performance took place at the local village of Muthill in aid of the National Work Party. The predominately female cast was seemingly named the 'The Eves' because their husbands, brothers and fathers (i.e. their 'Adams'), were serving in the forces. At this time Mrs Wilson's husband was captain with the Lanarkshire Yeomenry in Gallipoli and Egypt.

The programme contains a series of sketches taken from London musical theatre productions, songs, recitations, choruses and dances, partly accompanied by piano or with the Aucherarder Ladies Orchestra. The press notices describe 'the large and fashionable

audience' and acknowledges 'the "Hit" of the evening was [Helen Wilson's] song and dance with her sister (Miss Bulloch Graham) who came on as a natty little midshipman to the life.'

Clearly the evening was a great local success with the performance attracting enough of a response for a second production named 'Variety Entertainment' to be organized at the more salubrious Porteous Hall at Crieff in aid of the Scottish Red Cross. Probably the attendance of the provost of Crieff at Muthill along with the country set of the district helped to forward this new production. This event, also reported as a great success, helped the company move up a gear, and with the aid of the Scottish Red Cross the troupe gave probably its most important and financially successful fund raising event at the Pavilion Theatre in Glasgow.

There was a special matinee 'to provide Motor Ambulance Wagons for Glasgow and district' which raised £7,150 partly from tickets and partly from the sale of 'thousands of bouquets' to the audience. Mrs. Wilson wore 'a beautiful gown of azure taffetas by Luceille' in which she performed her part in the programme. This was evidently quite a posh affair for famous Scottish artist D.Y. Cameron provided a design for the front of the programme, photogravured by the leading photographer Annan. At the end programme of entertainment 'Tea was served on the stage after the performance.'



Clearly the Wilson's wished to record their charitable works and brief brush with theatrical life, and chose to do this in the most lavish manner possible. Although unsigned the album is most likely to have been produced by James A. Sinclair Ltd. All the snapshots and formal group photographs, posters, newspaper cuttings have been carefully reproduced in the permanent platinum processes on thick vellum card, an incredibly costly production for such an ephemeral series of events. Sinclair's specialised in all the latest developments of photography. Founded in 1903 at 34 Haymarket, London, they include amongst their wares Lumiere Autocromes, cameras, and fast speed shutters, with a large department for developing, printing and enlargement. The platinum process used in this album was at the height of popularity between 1910 and 1914, it gave very good permanent prints with a soft sheen that was ideal for delicate small formats. Sinclair appears to have been active in producing such albums for his well-heeled clients, outsourcing the binding work to Zaehnsdorf not far away at Cambridge Circus. The binding is also not signed but has the hallmarks of Zaehnsdorf's work at this time.

The album was produced at the time when the platinum process was effectively killed off by the enormous increase in price of this precious metal during the First War. These aesthetically pleasing albums were only produced by Sinclair over a short period of time for a fairly sophisticated and sufficiently affluent clientele.



Translated by Mary Wollstonecraft

107. [WOLLSTONECRAFT]. NECKER, Jacques. OF THE IMPORTANCE OF RELIGIOUS OPINIONS. Translated from the French of Mr. Necker. Dublin: printed by M. Mills, no. 36, Dorset-Street, for Messrs. White, Byrne, Wogan, and Jones. 1789. £ 1,250

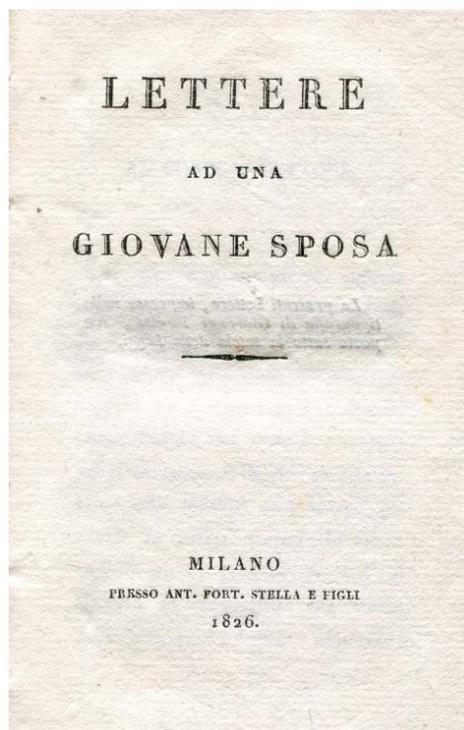
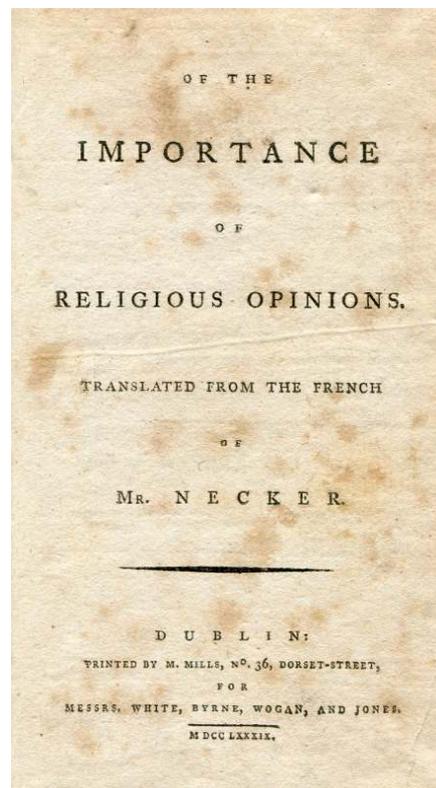
FIRST DUBLIN EDITION. 12mo, pp. 'xiv' (actually xxiv), 287, [1] blank; lightly foxed throughout due to paper stock; in a contemporary polished calf, spine ruled in gilt with recent red morocco label lettered in gilt, upper joint cracked (but cords holding firm); with contemporary armorial bookplate on front pastedown; a very good copy.

Rare first Dublin edition of Mary Wollstonecraft's translation of Necker's *De l'importance des opinions religieuses*, first published in London the year before.

Necker's major philosophical work reconciling religious principles with the laws and duties of state. His style has changed considerably (and not only because it is in English translation!) since the cumbersome pages of the *Eloge*. 'Its theological doctrines are a little vague and appear to be situated between revelation and natural religion, the moral doctrines are of a pure and elevated nature.' (Joubert, in stylish translation)

The publisher of the London edition, Joseph Johnson, had, two years previously published Mary Wollstonecraft's first book *Thoughts on education of Daughters*, and after she had spent an unhappy year as a governess, offered her a position translating works from the French. She continued in this occupation to a greater or lesser degree for some five years. Necker's *De l'importance*, published in the same year must have been one of her first assignments and she states that she has taken some liberties in the translation to preserve the spirit of the original.

Windle B1c; ESTC records five copies in North America, at McMaster, NYPL, UCLA, North Carolina & the General Theological Seminary of the Protestant Episcopal; OCLC adds two further copies in New York (Keller Library and the US Military Academy at West Point).



108. [WOMEN]. LETTERE AD UNA GIOVANE SPOSA. Milano, Presso Ant. Fort. Stella e figli. 1826. £ 550

FIRST EDITION. 12mo, pp. 156; clean and crisp throughout; uncut in contemporary drab boards, brown label on spine lettered in gilt; covers slightly worn and stained, but still a good copy.

First edition of this rare advice book for a young bride on the occasion of her wedding, consisting of a series of 21 letters on various subjects.

Among the matters considered are confidence, confession, self-love, jealousy, clothing and adornment, family and friends, convictions, conversation, how to entertain guests, domestic economy, religion, and outings (piccoli Viaggi). Of particular interest is the guide to further reading, offered at the end of the work; the anonymous author notes that "the English are proud of possessing the best novelists. The names of Richardson, Defoe, Smollett, Fielding, Goldsmith, Walter Scott, and many others, justify their national boasting". He goes on to recommend three novels above all: *Robinson Crusoe*, *Tom Jones*, and *The Vicar of Wakefield*.

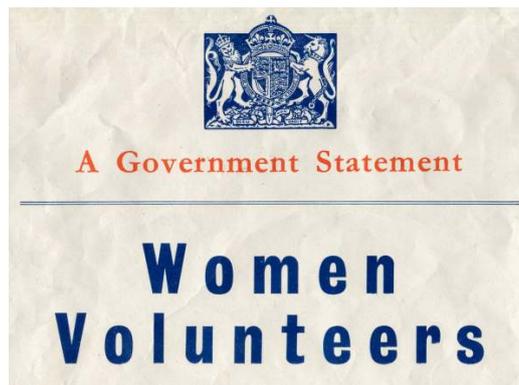
OCLC records just one copy, at Mecklenburg.

"You are needed. Come forward"

109. **[WORLD WAR II]. WOMEN VOLUNTEERS ... 200,000 Urgently needed in the A.T.S. now!** Ministry of Labour and National Service. [London] Printed for H.M. Stationery Office by A.C. Ltd. [n.d., c. 1940]. **£ 95**

ORIGINAL POSTER. 37.5cm x 25.5cm, printed in red and blue; in fine original state.

Rare poster issued by the Ministry of Labour and National Service in which the government appeals for volunteer's for the A.T.S (Auxiliary Territorial Service), the women's branch of the British Army during the Second World War. It was formed on the 9th September 1938, initially as a women's voluntary service, and existed until the 1st February 1949, when it was merged into the Women's Royal Army Corps.



Fine depiction of Danton's second wife

110. **[ZOGRASCOPE]. CAZEVANE J. F. after Louis-Léopold BOILLY.** L'OPTIQUE. [Paris, c. 1890]. **£ 850**

Colour-printed photogravure, 71cm x 55cm, depicting a mother and her child in front of a zograscope in a fine French directoire interior.

The zograscope is a device consisting of a lens and a mirror in a stand, which enhanced the three-dimensional illusion and depth of certain prints.

The print is after a painting by Boilly exhibited in the Salon of 1793 'and forms one of the the best representation made at the time of the device that was used for viewing perspective views (or 'vues d'optique' in French). The combination of a convex glass and mirror had the effect of correcting the distortions in the prints, and allowing them to give the illusion of a recession in real space. In Britain this device was known as an optical diagonal machine or a zograscope' (*British Museum Prints, online*).

Boilly (1761-1845) was a painter of historical subjects, family scenes and political events of his time. The young women depicted Louise-Sébastienne Gély, Danton's second wife; the boy is his son from his first marriage, Antoine.



(Detail)