



Item 67

WOMEN IN LITERATURE AND SOCIETY

CATALOGUE 791

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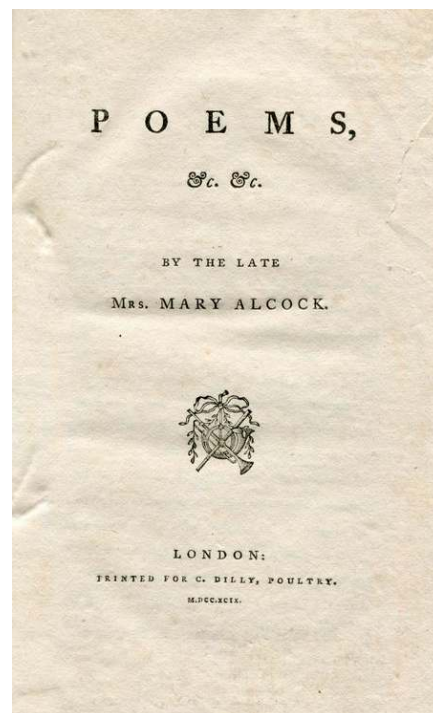
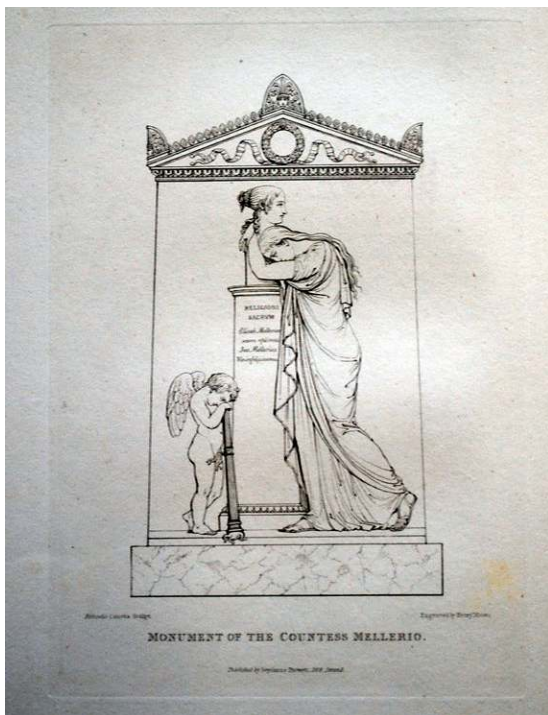
One of the leading Italian female intellectuals

1. **ALBRIZZI, Isabella.** THE WORKS OF ANTONIO CANOVA IN SCULPTURE AND MODELLING, engraved in outline by Henry Moses, with descriptions from the Italian of the Countess Albrizzi and a biographical memoir by Count Cicognara. London, S. Prowett, 1824-28. £ 650

FIRST ENGLISH EDITION, THE RARE COMPLETE SET. Three vols., large 4to, pp. [8], xl, [92] ; 110 ; [2], 57, [99], with three engraved portraits and 154 plates (55 on India paper); occasional foxing; contemporary half green morocco gilt, top edges gilt; corners a little bumped.

A superb copy with the outline engravings by Henry Moses divided between the three volumes: statues and groups (Vol. I), busts, monuments and bas reliefs (Vol. II.), statues, busts, monuments and bas reliefs (Vol. III.). A short history of each work precedes its outline engraving. Canova had died in Venice only two years prior to the publication of the first volume. Accordingly the frontispiece to Vol. III is a steel engraving by Moses of Canova's face cast "taken immediately after death by Luigi Azimonti". The third volume also contains a biographical memoir and the 40 page essay "Thoughts on the Arts" by Canova himself.

First published in Florence in 1809 without plates, this work was written by - next to Teresa Bandettini - one of the leading intellectual female figures in Italy at the time. Isabella Albrizzi [*née* Teotochi] (1760-1836) was an Italian writer, praised by Byron as the Venetian Madame de Staël and part of Shelley's Italian circle. She had been befriended with Canova himself, who gave her a statue of Helen of Troy.



Provenance: Ex-libris Josiah Spode, a descendant of the master-potter, with his restrained armorial bookplate in each volume; volume I with the additional inscription, dated 1852, 'Josiah Spode, from his affectionate wife'.

UCBA p. 221; OCLC locates only two copies in America, at UCLA, Santa Barbara and Pennsylvania State University.

2. **ALCOCK, Mary.** POEMS, &c. &c. By the late Mrs. Mary Alcock. London: Printed for C. Dilly, Poultry 1799. **£ 385**

FIRST EDITION. 8vo, pp. vii, [i] blank, [xxii] subscribers list, [ii] contents, 183, [1] blank; title, L7, L8 and M5 torn without loss of text; uncut and partly unopened in the original paper backed boards, spine and corners worn, but still a good copy.

First edition of this collection of poems by Mary Alcock, collected and published posthumously by her niece, Joanna Hughes.

The collection includes the poems 'Instructions, supposed to be written in Paris, for the mob in England,' 'A receipt for writing a novel,' 'On the death of David Garrick,' 'The air balloon' and the long, rather heart rending poem, 'The chimney-sweeper's complaint':

'My legs you see are burnt and bruis'd,
My feet are gall'd by stones,
My flesh for lack of food is gone,
I'm little else but bones' (p. 23)

ESTC T86344.

3. **APPEL, Dr Louise.** THE WHITE SLAVE TRAFFIC and the State Regulation of Vice. [London, published by the Ladies' National Association, 17 Tothill Street, Westminster and printed by the Women's Printing Society, 31, 33, 35 Brick Street, Piccadilly, 1908]. **£ 85**

FIRST EDITION. 8vo, pp. 12; with two punch holes towards spine (no loss of text); stitched and disbound, as issued; withdrawn from the Women's Library, Fawcett House.

Scarce first edition of this paper given by Dr. Louise Appel as a delegate of the Ladies' National Association, read at the Triennial congress in Geneva, September 1908.

Not in OCLC.

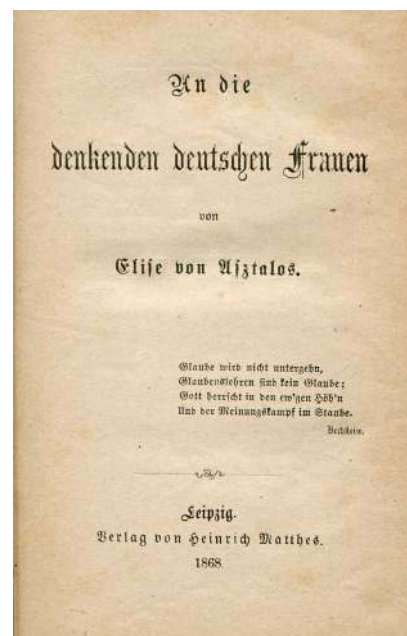
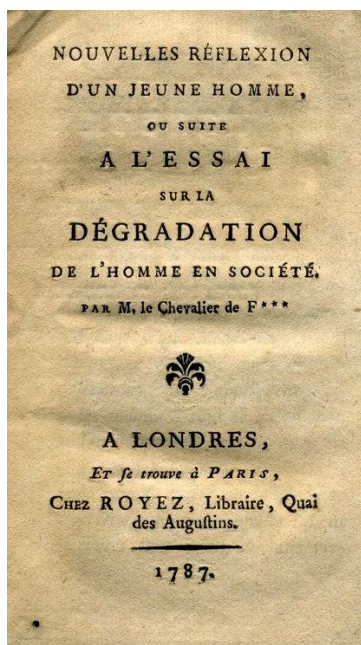
4. **[ARTAIZE, Henri de Feucher d']**. NOUVELLES RÉFLEXION D'UN JEUNE HOMME, ou, Suite à l'Essai sur la dégradation de l'homme en société ... A Londres, et se trouve a Paris, chez Royez, Libraire, Quai des Augustins. 1787. **£ 550**

FIRST EDITION. 12mo, pp. iv, 208, [1] 'Nota', [1] blank; apart from some minor dust-soiling, a clean crisp copy throughout; uncut and stitched as issued in contemporary wraps, rather worn and dust-soiled, spine defective, but holding firm; a good copy.

First edition of this somewhat intemperate attack on the increasingly influential role of women in late eighteenth century France.

Artaize appears to have been a young man who had experienced more than his fair share of disappointment in his relations with women, and this was his second polemic against the female sex, the year after his *Réflexion d'un jeune homme*, which appears equally scarce. Here he continues the themes of the first work, railing against the increasing influence of women in politics and society, warning against their ambition and growing authority, and in particular complaining in exaggerated tones about the developing role and importance of women at court, at a time "quand les femmes dispensent l'honneur et les richesses, quand elles règnent despotiquement, quand tout est femme, et que je puis, en les blamant, me priver de tous les bienfaits du siècle"...

OCLC records four copies, at UCLA, BNF, BL and Cambridge.



Rare anti-materialist work

5. **ASZTALOS, Elise von.** AN DIE DENKENDEN DEUTSCHEN FRAUEN. Leipzig, Heinrich Matthes, 1868. **£ 285**

FIRST EDITION. Small 8vo, pp. xx, 284; a little browned due to paper stock; original very decorative olive publisher's cloth, lettered and ornamented in blind and gilt, all edges gilt; from the library of Friedrich Freiherr Gross von Trockau with his lithographic armorial bookplate on paste-down.

First edition of this rare anti-materialist work by the little-known artist, actor, and writer Elise von Asztalos, best known for her memoirs published in 1901 under the title *Aus meinem Künstlerleben als Primadonna in Deutschland, Österreich und Italien*.

Here, Asztalos criticises the materialist tendencies in philosophy and sciences since the eighteenth century. In the preface, written in London the year before, she explains that the purpose of this book is to let women participate in the debate about materialism against romantic, metaphysical and religious views. She furnished her argument with references to, and quotations from, Voltaire, early German idealists, such as Schiller, Hölderlin and Hegel, and the romantic 'natural philosophers' Novalis, Schleiermacher, Carl Gustav Carus and others. One passage is printed in French and one in English.

OCLC locates only one copy, in the State Library in Berlin.

6. **[BANDETTINI, Teresa]. RIME ESTEMPORANEE** di Amarilli Etrusca. Verona, nella stamperia Giuliani, 1801.

£ 550

FIRST EDITION. 8vo, pp. 129, [1] blank; 39, [1] blank; with engraved frontispiece and head- and tailpieces; clean and crisp throughout; in contemporary yellow boards, title in ink on spine, with two old paper library labels; spine loose, boards soiled, but still an appealing copy.

A good copy of this first substantial collection of Bandettini's extemporaneous verse.

Bandettini had hitherto been reluctant to publish any of her improvised poetry, preferring to publish only works that had been expressly written for the purpose (which she did in her *Rime varie* of 1786 and *Poesie diverse* of 1788). This is the first volume to contain her extemporaneous poems, for which she was best known; a further collection appeared in 1807.

Bound with the *Rime* is a reprint of Bandettini's *Saggio di versi estemporanei*, first published in Pisa in 1799.

OCLC records three copies, two in North America at Brandeis and Chicago, and one in Switzerland at the Bibliotecario Ticinese.



7. **[BANDETTINI, Teresa]. PER LE AUGUSTE NOZZE DELLE ALTEZZE REALI MASSIMILIANO MARIA GIUSEPPE DUCA DI SASSONIA** con L'Infanta donna Luisa Carlotta di Borbone Principessa di Lucca. Agli Augusti Sposi Amarilli Etrusca D.D.D. ... Lucca, dalla Tipografia di Ducale, MDCCCXXV [1825].

£ 150

FIRST EDITION. 8vo, pp. 8; very minor light stain just visible to first and last leaf, otherwise clean and crisp throughout; stitched as issued in contemporary green wraps, minor stain at foot, but still a very good copy.

Rare first edition of this occasional poem by the Lucca poet Teresa Bandettini (1763-1837), written to commemorate the wedding of Massimiliano Maria Giuseppe, Duke of Saxony, with Luisa Carlotta di Borbone, Princess of Lucca on October 3 1825.

OCLC records one copy only, at Chicago.

The trials of a talented authoress

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

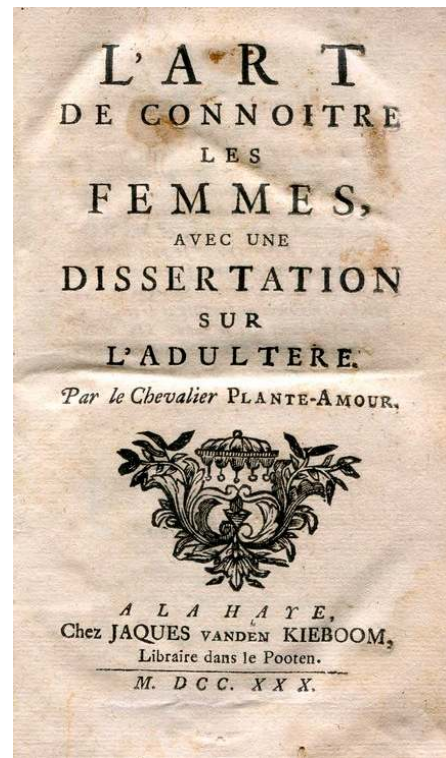
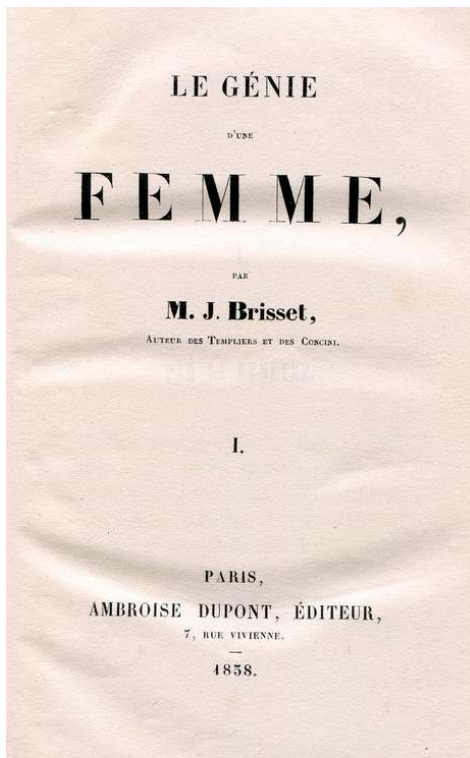
£ 225

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 all 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

9. **[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.

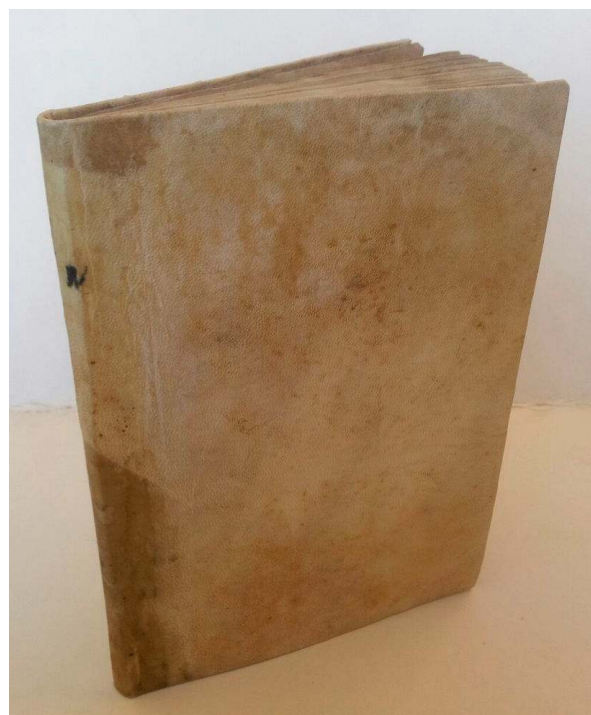
OCLC records North American copies at Berkeley, UCLA, Kansas, and Princeton.

The First Vernacular Treatise on the Dignity of Women

10. **CAPELLA, Galeazzo Flavio.** DELLA ECCELLENZA ET DIGNITÀ DELLE DONNE. (Colophon) Stamperato in Roma Nell Anno M.D.XXV. [1525]. **£ 9,750**

FIRST EDITION. 4to, pp. [104]; title with a large engraved foliate border; upper outer corner of the last two leaves (one of which is blank) repaired with loss on one letter, short closed tear in kl (no loss), light browning to the first and last quires, occasional light dusting or soiling; old stamp (Col. San Laz[arus?]) on the title-page; a good copy, recased in contemporary vellum, erased pen inscription on the recto of the front free end-paper; housed in a custom made cloth box.

First edition, rare, of the first vernacular treatise on the dignity of women. Capella's work was the first to capture and conceptualize a sense of courtly respect and homage which was to inform humanist writings for the rest of the century: from Agrippa's *Declamation on the nobility of women* (delivered in 1509, but only published in 1529) to Castiglione, Dolce, and Domenichi in Italy only.



Capella, or Capra in Italian, a Milanese humanist, undertakes to free women from age-old imputations argued by philosophers and poets alike: charges 'the very thought of which is abomination' (p. 5, our translation). He resolves to write in the vernacular 'in order better to be understood by everyone'. His work embodies a perceptive and successful synthesis of Renaissance values: the structure of the treatise follows first the hierarchy of Christian virtues, devoting a chapter to the examination of women's excellence in each of the seven theological and cardinal virtues; it then continues by articulating a series of humanistic, lay virtues such as magnanimity, love, doctrine, beauty (in a playful aside, Capella remarks that physical beauty is a plainly indisputable major advantage over beings naturally as hirsute as beasts), health (taken to a higher level than men's by a more regulated and moderate life), strength, glory and honour.

Together with Agrippa's *Declamation*, Capella's treatise was the main source for William Bercher's *The nobility of women* (1559). *Della eccellenza* was republished in Venice the following year, in 1526.

Brunet, I, 1558; OCLC records four copies worldwide, at the Bodleian in the UK, Latrobe University Library in Australia, and two copies in North America, at Yale and the New York Public Library.

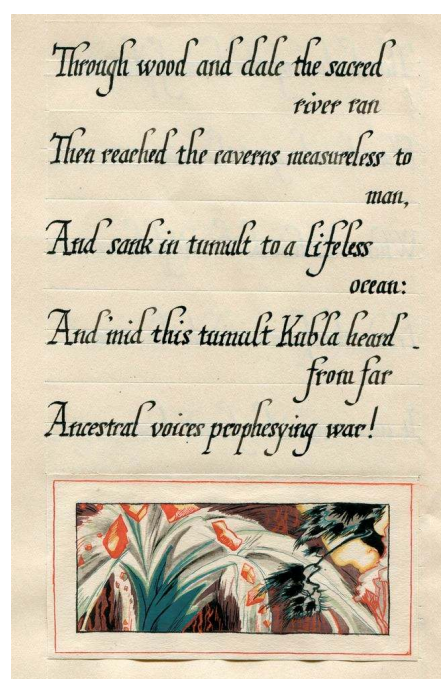
11. [COLERIDGE, Samuel Taylor]. **EARLY, Mabel** **Illustrator.** KUBLA KHAN. [n.p., n.d., but c. 1930]. **£ 550**

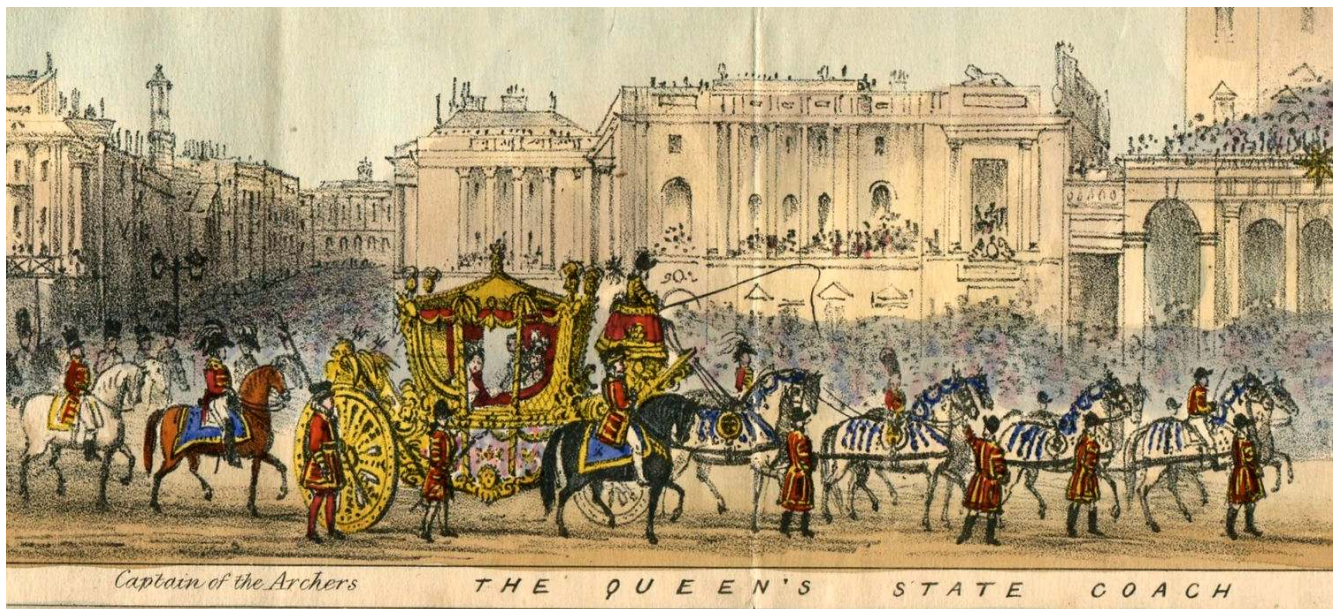
MANUSCRIPT IN INK. 8vo, pp. [14]; with four watercolour illustrations pasted in; stitched as issued in contemporary black boards, a little worn and rubbed.

Mabel Early was born in Sheffield in 1910 and showed an early aptitude for drawing and painting. This interest was nurtured and she won a prestigious place at the Slade School to study fine art. At the Slade, in the early thirties, she trained as a painter where a portrait of her was painted by M. Williamson.

The present work was probably a diploma piece at the Slade where she appears to have studied calligraphy and water colour; She published a few works on toy making and craft work through *The Studio* and *B.T. Batsford Press* and was based in the Exeter area where she died in 2001. Indeed, a number of her works are held at Exeter University.

The illustrations appear to have been influenced by a combination of Art Deco and Ballet Russes designs and colours, and would have fitted well into the period.





Queen Victoria's Coronation

12. **[CORONATION PANORAMA].** THE SPLENDID PROCESSION OF QUEEN VICTORIA TO HER CORONATION on the 28th of June, 1838, displaying every portion of the Royal Cortage... Relfe and Fletcher, 17 Cornhill 1838. **£ 1,150**

Hand coloured lithograph panorama heightened in gum arabic [3200 x 90mm], folded into a modern cloth case.

The panorama depicts the procession making its way from Pall Mall to the Abbey, passing Lower Regent Street and the Haymarket, through Trafalgar Square with the National Gallery, St Martin in the Fields, Morley's Hotel, and Northumberland House, down Whitehall past the Banqueting House and Privy Gardens to the Entrance at the Abbey built for the occasion.

Crowds line the streets, stand on roof-tops and balconies, and occupy stands. Identifications of those who featured in the procession appear in the margin: Life Guards; Captain of the Archers; The Queen's State Coach; Equeries; Yeomen of the Guard; Knight Marshal & Men; Six of the Queen's Horses; Military Staff; Band; Queen's Household (4); Queen's Bargemen; Band; Equeries; Duke of Sussex; Duke of Cambridge; Duchess of Gloucester; Duchess of Kent; Life Guards; Equeries; Band; Austrian Russian French Turkish Prussian; Belgian Spanish Netherlands Ambassadors; Westminster Abbey; Mr Lee [High Constable of Westminster].

Abbey, Life, 540.

A well-to-do lady's photographic record of travels on her yacht

13. **COULTHURST, Mary Amelia.** PHOTOGRAPH ALBUM. [mid 1870s]. **£ 550**

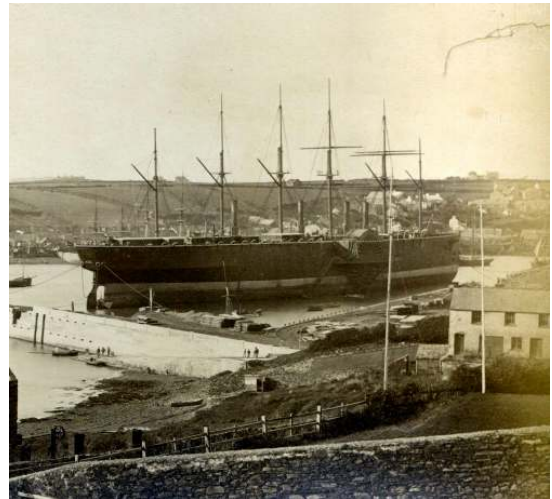
4to, 40 original mounted albumen photographs, several of which full-plate (measuring from 110 x 80 up to 200 x 284 mm), mostly with captions in ink on the mounts, and four mounted pen and ink drawings of the interior of the yacht Medea; occasional light spotting to mounts; contemporary green half morocco over cloth-covered boards by Stockley of Bond Street, covers and spine ruled in gilt, front cover lettered in gilt with the initials M. A. C.; extremities a little rubbed.

Fascinating album belonging to Mary Amelia Coulthurst (1839-1892) of Gargrave house, West Riding of Yorkshire, providing a photographic record of the travels in the family yacht Medea with her husband John probably collected soon after their marriage in February 1870.

Evidently a woman of some wealth, the album begins with four finely executed pen and ink sketches of the interior of the yacht, showing the saloon and her private cabin. The photographic views are almost entirely of the West Coast and Welsh harbour towns and landscapes, such as Milford Haven (2), Fowey (6), Ilfracombe (4), Llanberis Pass (3), Capel Curig and the Snowdon Horseshoe, Beaumaris (4), and River Conway.

Perhaps most notable in the album are the two full-plate photos showing the most famous Victorian British ship, the Brunel-designed Great Eastern, when she was laid up a Milford Haven between 1872 and 1884. You get a real sense of the enormous size of the ship, which is towering over the buildings of the town and all the

other vessels in the harbour. Also included is a small photo showing another work by Brunel, the stunning Royal Albert Bridge at Saltash, built in 1859.



We have been able to find little information on Mrs. Coulthurst or the yacht Medea, apart from that the latter was on repair in Dartmouth harbour in 1877. Nevertheless, a fascinating and unusual item, providing an interesting glimpse in to the early use of photography to record holidays and places of interest.

Written 'amid the noise and confusion of a cotton mill'

14. **[DALE, S.?] ESSDEE.** 'MERRIKY LETTERS, with other rhymes of Old and New England ... Huddersfield: Published by John Coldwell, Birkby Lodge Road ... [n.d., c. 1890]. **£ 200**

FIRST EDITION. 8vo, pp. [ii], xi, [i] blank, 232; with photographic frontispiece portrait of the author; light foxing to prelims, otherwise clean throughout; in the original brown publisher's cloth, upper board stamped in black and lettered in gilt; a very good copy.

Charming collection of provincial poetry, mostly written, as the poet notes in her preface 'amid the noise and confusion of a cotton mill, while an employe [sic] therein'.

The collection of poetry is quite significant, numbering over 150 pieces, and although most are of local interest, there are several that refer to people and events from further afield, including 'Lines addressed to D. Ricketson, of New Bedford, Mass', 'Poland', 'On Robert Burns' and 'Lines suggested by the Byron Scandal'. We have been unable to find further information on the poet, Mrs Dale, apart from that found in the preface, where she notes her lack of education and that her surroundings had in the main been uncongenial.

OCLC records two copies only, at UC Davis and the BL.



15. **DE CORDOVA, Rudolf.** ROYALTIES OF THE WORLD. Being a series of portraits in colour of reigning families of the civilized world, with monographs by Rudolf de Cordova. London: George Newnes Limited, 7-12 Southampton Street, W.C. [1902]. **£ 450**

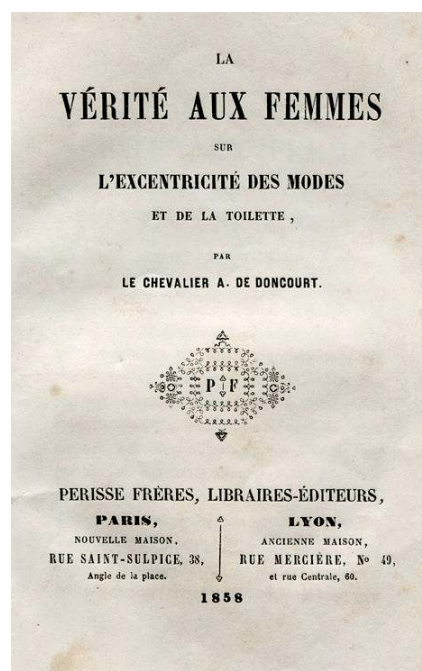
FIRST EDITION. In the original 12 parts, 4to, [372mm x 273mm]; with 49 heliochrome portraits, printed in colour; clean and fresh throughout; stapled as issued in the original green printed wraps, final six parts in slightly different green wraps (with minor sunning to spines), nevertheless, a handsome set, rarely found in the original parts; housed in a custom made cloth box, with gilt lettered labels on spine and upper board.

Rare first edition, and unusually found in the original parts, of this work by Rudolf de Cordova on world royalty at the beginning of the twentieth century, particularly noteworthy for the inclusion of all the Queens, Princesses, Duchesses & Empresses.

De Cordova provides 49 heliochrome portraits of world royalty, each accompanied by a short biographical sketch of the subject, beginning, as one might expect, with Queen Victoria. However, it is interesting to note that the publishers were forced to print a note on the verso of the title page (found in part XII) as the Queen had died after the first issue was printed, noting that 'Their Majesties King Edward and Queen Alexandra are referred to in many copies of this work by their former titles of Prince and Princess of Wales', as is evident with the present copy. Also of note, due to the date of publication, is that Grand Duke Michael is portrayed as the Russian Czarewitch. In 1901 the Czar had three daughters but no male heir and thus Michael Alexandrovitch was the Czarewitch (heir apparant). Other Royal families covered include those from Greece, Austria, Sweden, Spain, The Netherlands, Romania, Denmark, Portugal, Russia, Belgium, Japan and Italy.

The work, published as a series over 12 parts, was priced sixpence each. It is noted at the head of the upper wrapper of Part XII 'A handsome cloth binding case for this work is now ready, price 2s. 6d.', the few copies we have examined have all been bound up, therefore it is rare to find the present set in the original parts, and also in such a fine state.

OCLC records just one copy in North America, at Iowa, with two copies in the UK, at the National Library of Wales and the London Library.



Women's obsession with fashion

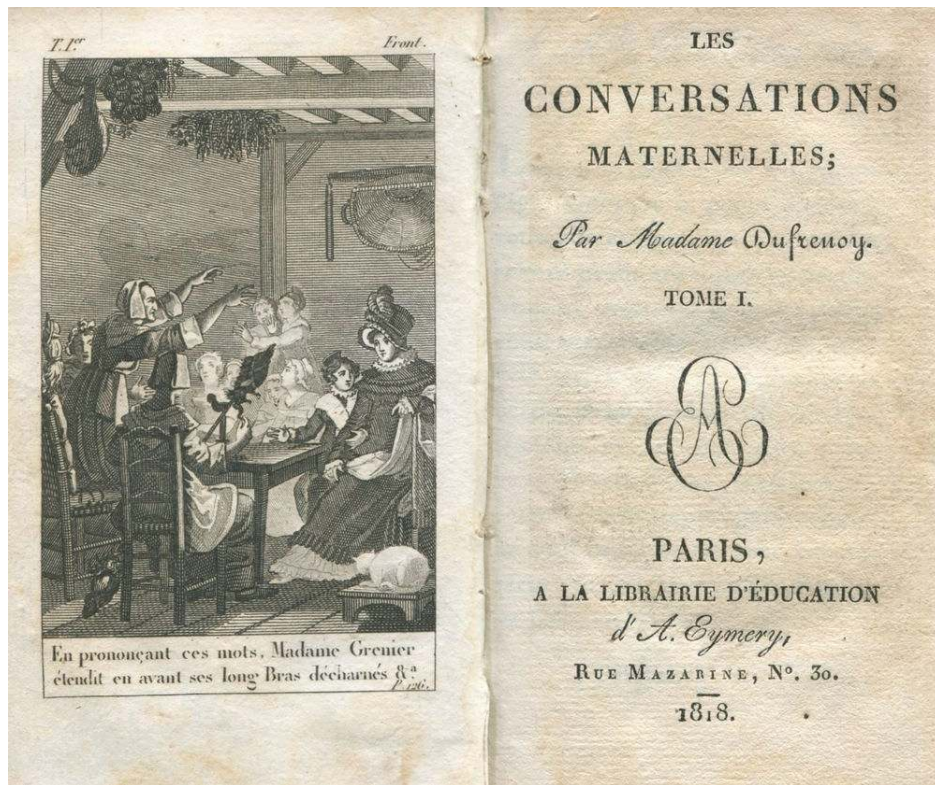
16. **DONCOURT, Le Chevalier A. de.** LA VERITE AUX FEMMES sur L'Excentricite des Modes et de la Toilette ... Perisse Freres, Libraires-Editeurs, Paris, Nouvelle Maison ... Lyon, Ancienne Maison ... 1858. **£ 185**

FIRST EDITION. 12mo, pp. [v], 6-71, [1] contents; lightly foxed throughout due to paper stock; uncut and stitched as issued in the original grey printed wrapper, lightly rubbed at extremities; a very good copy.

First edition of this rare work, which presents a reasonable male perspective on women's obsession with fashion. Doncourt notes that the famous dictum that "speech was given to man so that he might be able to hide his thoughts" only truly applies to what men have to say about women, and seeks to rectify this by putting forward the unvarnished truth, in order to give "le meilleure preuve possible de dévouement vrai, d'admiration sincère".

Doncourt starts with a brief history of fashion in France, followed by an appeal to all self-respecting women, and an extended chapter on the eccentricity of fashion, discussing the propriety of applying rouge (not merely in its aesthetics but also in its theological implications, albeit not wholly seriously), and the desirability of seeming youthful. He then goes on to show the ways in which a woman's costume is a good guide to her character, and to argue that a woman's toilet ought to be commensurate with her status and circumstances. Of most interest, perhaps, is the chapter on "Ce que disent les hommes". Men are wary of women with no money but magnificent diamonds; their husbands are probably fed potatoes and beans. Doncourt concludes by wondering whether women really want to be "toujours jeunes et belles".

OCLC records three copies only, at Maastricht, BNF and the BL.



A Mother's aid

17. **DUFRÉNOY, Adélaïde-Gillette Billet.** LES CONVERSATIONS MATERNELLES; Par Madame Dufrenoy. Tome I [-II]. Paris, A la Librairie d'Éducation d' A. Eymery, 1818. **£ 550**

FIRST EDITION. Two volumes, 12mo, pp. viii, 9-221, [1] blank, [1] index, [1] blank; 236, [1] index, [1] blank; with 12 engraved plates; apart from a few minor marks, a clean copy throughout; in contemporary sprinkled calf, spine tooled in gilt with labels lettered and numbered in gilt, some minor rubbing to labels and extremities, but not detracting from this being a handsome and appealing copy.

Scarce first edition of this work by Madame Dufrénoy, intended as an aid to mother's in the home education of their children, just as they entered into their adolescent years.

The introduction describes the narrator of the 'Conversations Maternelles' as a young widow who has decided to educate her own children at home after the 'heroic' death of her husband during Napoleonic wars. Each of the chapters gives a moral lesson covering such subjects as beauté, courage, clemence, curiosité, avarice etc. The format of the work shows it was clearly intended to be presented to a child, all the stories have a heroic quality too them each enriched with suitably dramatic engravings to encourage the reader interest.

Unusually the work is for both boys and girls, reflecting the loosening of the predefined ideas on education which developed after the fall of the ancien régime. The text argues that the boy should not go to school before the age of twelve however the girl was still not expected to have any formal education but at least the access to it and not a predefined idea of what she should be taught.

The development of girls' education was to remain fairly sluggish during the early nineteenth century and the woman's role in society was still that of wife and mother. Still, the work shows a step in the right direction.

Madame Adélaïde-Gillette Billet Dufrénoy (1765-1825) had a most unusual education which included learning Latin to a proficient enough level that she was able to translate the works of Horace and Virgil, and publishing not only children's literature but erotic verse. Something of a bluestocking, she doubtless wished to have future generations of French women the same educational advantages that she had been given.

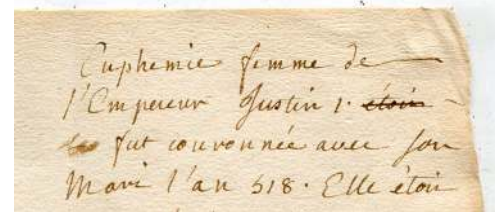
OCLC records three copies in North America, at Montreal, Connecticut and NYPL.

Rousseau, Madame Dupin, and her 'Ouvrage sur les Femmes' project

18. **[DUPIN, Louise Marie Madeline]. ROUSSEAU, Jean-Jacques.** MANUSCRIPT IN INK, unsigned, concerning 'Euphemie femme de l'Empereur Justin I' and her religious zeal. [n.p., n.d., c. 1749]. **£ 850**

AUTOGRAPH MANUSCRIPT. 4to (mm x mm), 8 lines written in the top outer quarter, in the columnar format characteristic of Rousseau; paper watermarked 1749; in good state.

Rare opportunity to acquire an original manuscript in the hand of Jean-Jacques Rousseau.

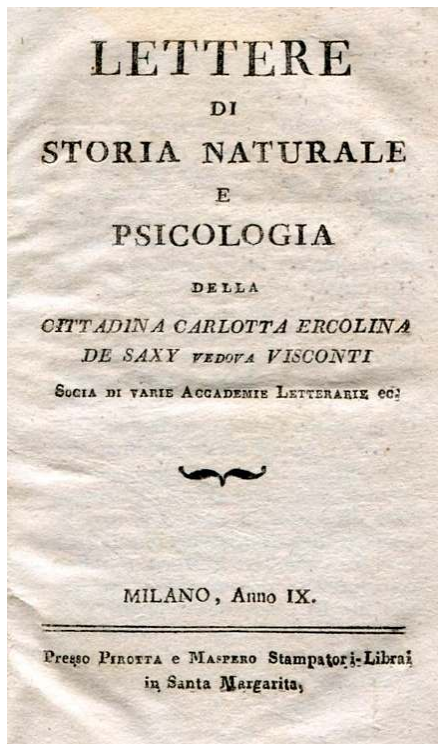


In the years between 1745 and 1749 Jean Jacques Rousseau was employed by Louise Marie Madeline Dupin as a research assistant on her ambitious project to delineate in print the history of women.

After years of labour by Rousseau and Madame Dupin her *Ouvrage sur les Femmes* was shelved, unfinished. The research notes, drafts, and fair copies written by Rousseau and his employer were stored at the chateau of Chenonceaux, essentially forgotten, until their sale at a series of auctions held between 1951 and 1958.

Louise Marie Madeline Fontaine Dupin was born in Paris on 28 October 1706 to Marie Anne Armande de Fontaine and the banker Samuel Bernard. In 1722 she married Claude Dupin; they had one son, Jacques Armand, born in 1727. Dupin's success as a "tax farmer" and government official enabled him to buy the chateau of Chenonceaux in 1733. At Chenonceaux Madame Dupin cultivated a salon of artists and writers, and, by the mid-1740s, formed the intention of writing the history of womankind. With the assistance of Rousseau she labored on this task for several years, before abandoning it about 1750. Madame Dupin continued to live at Chenonceaux following her husband's death in 1769, dying there shortly after dictating her will on 20 November 1799.

As a result of the auction sales between 1951 and 1958 a major portion of Madame Dupin's stillborn work was acquired by the Harry Ransom Center in Texas.



A Lady's Scientific Letters

19. **ERCOLINA, Carlotta, de Saxy Vedova Visconti.** LETTERE DI STORIA NATURALE E PSICOLOGIA della Cittadina Carlotta Ercolina de Saxy vedova Visconti. Socia di Varie Accademie Letterarie. Milano, Presso Pirottà e Maspero Stampatori-Librai in Santa Margarita, Anno IX [1800].

£ 750

FIRST EDITION. 12mo, pp. 287, [1] blank; apart from some minor marking and foxing in places a clean copy throughout; bound in contemporary paper backed mottled boards, spine ruled and lettered in gilt with label lettered in gilt, some light rubbing, but still a very good copy.

First edition of this collection of scientific letters by the prolific educational writer Carlotta Ercolina de Saxy Visconti (1735-1805).

A native of Naples, de Saxy was the member of a number of literary academies, and was a keen advocate of female education; her first publication was *Saggio elementare di educazione nazionale per le fanciulle* (1783). The present letters are addressed to “un’Amica piena di talenti e di spirito, ma che nacque da parenti materialisti ed atei”, and have in consequence a whiff of natural theology, while discussing astronomy, the possibility of other inhabited planets, fossils, salts and minerals, the nature and uses of plants, anatomy, both human and animal, and zoology.

OCLC records one copy only, at Oklahoma.

20. FANTASTICI, Fortunata Sulgher. COMPONENTI POETICI di Fortunata Sulgher Fantastici fra gli Arcadi Temira Parraside. Accademica Fiorentina. Parma, dalla Stamperia Carmignani. 1791. £ 385

8vo, pp. 87 [1]; text within attractive border, and with appealing small woodcut pieces throughout; very faint dampstain affecting upper margins, otherwise clean and crisp; in contemporary marbled stiff boards, head and tail of spine a little worn and extremities with some minor rubbing, but still an attractive copy.

Second edition, (first 1785) of this attractively printed collection of poetry by the noted Arcadian, Fortunata Sulgher Fantastici (1755-1824). The present collection is dedicated to Maria Amalia, the Archduchess of Austria and Infanta of Spain, and includes a number of poems in different styles. Several are inspired by classical and mythological themes and characters (notably Bacchus, Achilles, Penelope and Iphigenia), whilst a number are translations of Anacreon. A celebratory wedding poem, ‘Per le nozze della Signora Maddalena Federighi col Signor Barone Cerbone del Nero’ is included, followed by one for her funeral, together with an ode on dreams, ‘on the death of a beautiful woman’, and ‘Alla Rose’.

This present edition does not include the engraved frontispiece found in the first edition. A further collection, ‘Poesie di Fortunata Fantastici, fra gli Arcadi Temira Parraside’, was published in Siena 1792 (64pp, one copy at Chicago), with a greatly expanded edition published in Livorno in 1794. We have been unable to establish with complete certainty that the 1792 work is an entirely new collection, though the 1794 work does include poems from the present selection.

OCLC locates one copy of this edition at Arco, with ICCU locating further copies at Bologna, Torino and Padova.

Pray, do keep our friendship alive

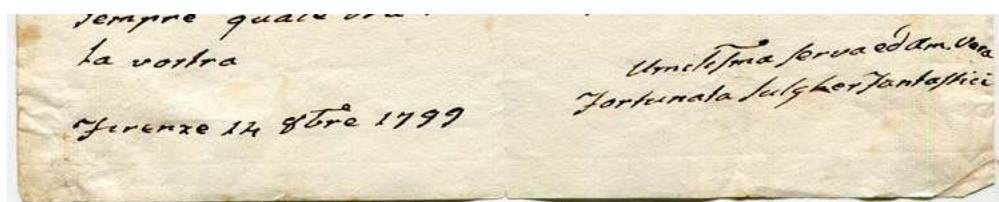
21. FANTASTICI, Fortunata Sulgher. AUTOGRAPH LETTER SIGNED from Fortunata Sulgher Fantastici to fellow poet Diodata Saluzzo Roero. Firenze, 14 ottobre 1799. £ 400

One page, 8vo (246mm x 196mm), some light foxing just visible, and evidence of folding, otherwise in a clean state, in a neat legible hand.

Charming letter from Fortunata Sulgher Fantastici (1755-1824) to Diodata Saluzzo Roero (1775-1840), linking two of the leading female improvisatory poets of eighteenth century Italy.

In the letter, addressed to ‘My most beloved friend’, Fortunata is concerned with losing touch with Diodata: ‘I was afraid that as a married woman you might discard our sweetest friendship as a thing of the past. But then I learned that you mentioned me to Count Balbo. So I dare to write to you, wishing you all possible happiness, and to congratulate that happy mortal who owns you’.

Saluzzo Roero grew up alongside five younger brothers at the court of her father, Count Giuseppe Angelo Saluzzi in Turin. She would have liked to follow a military career. She developed heroic poetry instead, writing successful Ossianic romantic ‘poetry of ruins’ as well as eight novellas and a few stage plays. Some of her poems are on eminent women, such as on Hypatia, the fourth-century neoplatonist, who was a victim of the persecution by the Christians in Alexandria, or her earlier 24-canto long *Amazzoni*. She was praised by the contemporary writers Ugo Foscolo, Giuseppe Manzoni and Vittorio Alfieri and besides Fortunata Fantastici was also befriended by other fellow women poets Teresa Bandettini and Clotilde Tambroni.



It is clear from the present letter what high esteem the 24 year old Diodata was held in by the elder Fortunata, who concludes her letter 'I look forward to seeing your Tragedies, your Philosophical Poem, and whatever else will add to the reasons why I worship you. Pray do keep our friendship alive'.

19			
D I E T.			
	BREAKFAST.	DINNER.	SUPPER.
Sunday	Rice Milk	{ Roast Beef and Garden Stuff.	Bread and Cheefe
Monday	Water Gruel	Hafty Pudding	{ Potatoes, Radishes, Sallad,
Tuesday	Milk Pottage	{ Boiled Mutton and Gar-	or Bread and Cheefe
Wednesday	Rice Milk	den Stuff	Bread and Cheefe
Thursday	Water Gruel	Plumb Pudding	Broth with Barley
Friday	Milk Pottage	{ Roast Mutton and Gar-	Bread and Cheefe
Saturday	Water Gruel	den Stuff	{ Potatoes, Radishes, Sallad,
			or Bread and Cheefe
			Broth with Barley
			HOURS,

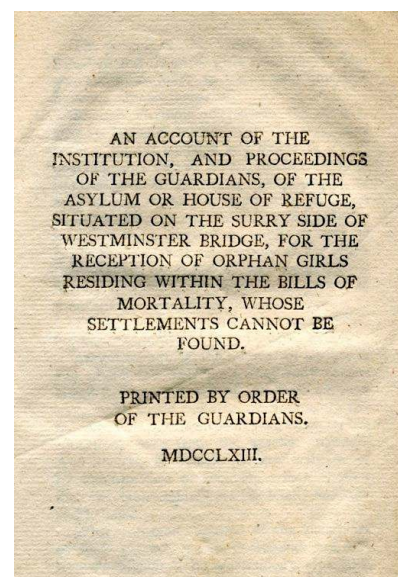
Comprehensive account of a girls' asylum house

22. [FIELDING, Sir John?]. AN ACCOUNT OF THE INSTITUTION, AND PROCEEDINGS OF THE GUARDIANS, OF THE ASYLUM OR HOUSE OF REFUGE. Situated on the Surry [sic] side of the Westminster bridge, for the Reception of Orphan Girls residing within the Bills of Mortality, whose settlements cannot be found. [London]: Printed by order of the Guardians, MDCCLXIII [1763]. £ 2,850

8vo, pp. 1-19, 19-35 [i.e. 36]; aside from some light dustsoiling, generally clean throughout; in contemporary brown wrappers; in very good state of preservation.

A particularly fine illustration of mid-18th century philanthropy in action, this is a comprehensive account of the girls' asylum house on the south side of Westminster Bridge, whose aim, as the opening paragraph states, was 'to preserve friendless and deserted girls from those dangers and misfortunes, to which their distressed situation exposes them.'

The Account details the constitution and governance of the Asylum, the regime for inspection by visiting ladies, the role of the Chaplain (who is to read prayers, preach a sermon, and catechise the children), the duties of the secretary, housekeeper, schoolmistress, cook and gardener, the regulation of committees, and the qualifications required of guardians. The work goes on to describe the rules for admission of girls, their clothing and bedding, their food, employment (largely needlework), hours, and other rules, before listing the Asylum's bankers, and the form taken by bequests. Then follows a list of the Asylum's guardians, beginning with the Queen, and including the Archbishop of Canterbury, Sir John Fielding and the Earl of Macclesfield, and many other establishment figures. The London magistrate Sir John Fielding (1721-1780) held the firm belief that the root cause of crime was vice, and therefore set up a number of charitable organisations for both boys and girls in the capital.



Whether or not he was actually the author of this *Account*, it is certain that he played a significant part in drafting its rules of engagement. We know that the Asylum had been proposed by Fielding as early as May 1758 at which time a 'house situated near the second turnpike on the Surry side of Westminster Bridge was hired for that purpose'. In 1763, Fielding was not only a guardian for life but was also a member of the committee of management. The qualification of a 'guardian for life' was to be obtained at impressive thirty-guineas subscription fee. It is worth observing that the guardians included numerous women, several of whom were also life guardians.

The 1763 *Account* is remarkably detailed, not least about the diet, employment and education of the girls. The children were eventually to be found apprenticeships at the age of fifteen (or sooner, if qualified) 'as domestic servants in reputable families residing in England; the greatest care being taken by the guardians themselves to enquire into the characters of masters and mistresses, before the children are entrusted to them'.

This is the very rare second printing, after the equally rare first of 1761.

ESTC and OCLC record two copies only, at the British Library and the Bodleian; of the first issue of 1761 copies are found at Lambeth Palace, Bodleian, National Library of Scotland, Yale and Trinity College Connecticut.

The tragedy of a Shakespearean scholar

23. **[FURNIVALL, Frederick James].** TEENA ROCHFORD-SMITH: a memoir with three Woodbury-types of her, one each of Robert Browning and F.J. Furnivall and memorial lines by Mary Grace Walker. Bungay; Suffolk: Clay and Taylor, 1883. **£ 450**

8vo, pp. 16; four plates of woodburytypes; original blue wrappers, cancelled stamps of Birmingham Free Library.

The middle-aged Furnivall had become infatuated with a young woman thirty-six years his junior, so much so that Teena Rochfort-Smith, a Victorian Shakespearean scholar and philologist, moved into Furnivall's house in Primrose Hill early in 1883; although his wife Eleanor still lived there.

Teena had lived with Furnivall for only two months before she was terribly burned through an accident whilst discarding some papers, Furnivall was so distraught he penned this anonymous eulogy for inclusion in the *Cheltenham Ladies' College Magazine* issue of February 1884. The 'copy' for the 4to *Magazine* is here entirely reset with the addition of six woodburytypes on five leaves, four of Teena (not three as stated on the title) and one each of Furnivall and Robert Browning.

Furnivall sent copies to several libraries, this example with a tipped in slip explaining that 'Mr Furnivall asks the favour of your accepting this Memoir, and giving a quarter of an hour to read it.' Furnivall had asked Browning to write a tribute for inclusion in the *Memoir*, this was politely declined so it is perhaps understandable that Browning was very annoyed when he discovered the work included his portrait.



Appropriately this copy was sent by Furnivall to the Birmingham Shakespeare Memorial Library where it can be seen listed in the 1903 catalogue under accession number 65377. The pamphlet was probably only circulated in this semi-private way and any copy coming to the market now would appear only through a library deaccession.

A full account of this remarkable scholarly young woman can be read in Ann Thompson's article 'Teena Rochfort Smith, Frederick Furnivall, and the New Shakespere Society's Four-Text Edition of Hamlet' for *Shakespeare Quarterly*, Vol. 49, No. 2 (Summer, 1998), pp. 125-139.

The travels of an expat Frenchwoman

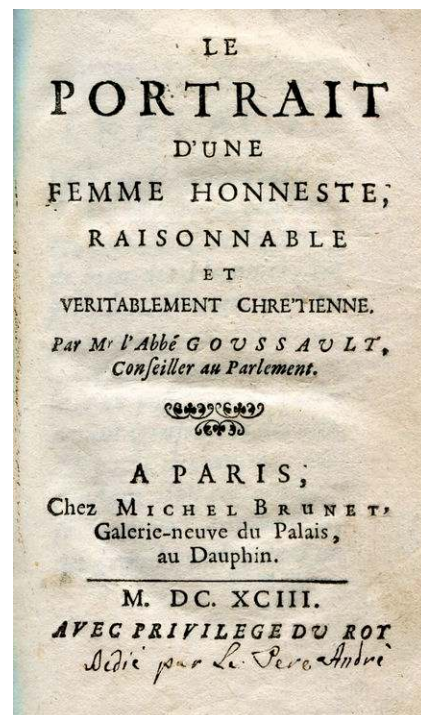
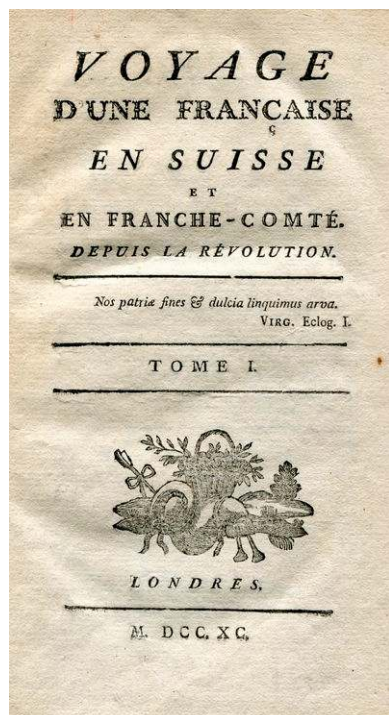
24. **[GAUTHIER, Madame].** VOYAGE D'UNE FRANÇAISE EN SUISSE ET EN FRANCHE-COMTÉ. Depuis la Révolution. Tome I [-II]. Londres. 1790. **£ 850**

FIRST EDITION. Two volumes, 8vo, pp. [ii], iv, 332; [ii], v-x, 420; manuscript bibliographical note on verso of front free endpaper of vol. I; aside from some occasional light spotting, clean and fresh throughout; in contemporary half calf over speckled boards, spine in compartments, ruled in gilt with gilt-lettered morroco labels; some wear, especially to corners.

First edition of this uncommon account of the travels of an expat Frenchwoman through Switzerland and Franche-Comté.

The anonymous author (a Madame Gauthier originally from either Besançon or Ome in Champagne) was one of many to emigrate to Switzerland in the aftermath of the French Revolution. Her work opens with a series of anecdotes of the Revolution, before describing the history, sights, and customs of Basle, Zurich, Lucerne, Berne, Lausanne, and Geneva. She then turns to the Jura and Burgundy, again giving historical background to her travels and observations.

Barbier suggests that the book was in fact printed in Neuchatel; later editions lacked a location, but were marked "En Suisse chez les Libraires associés". Barbier IV, 1067; OCLC records one copy in North America, at UCLA.



A womans role

25. **GOUSSAULT, Jacques.** LE PORTRAIT D'UNE FEMME HONNESTE, raisonnable et veritablement chretienne ... A Paris, chez Michel Brunet, grand' Salle du Palais, au Dauphin. 1693. £ 850

FIRST EDITION. 12mo, pp. [xxxii], 363, [1] blank; apart from some marking in places, a clean copy throughout, with eighteenth century ownership signatures on verso of half-title; in contemporary calf, spine tooled in gilt with red morocco label lettered in gilt, head and tail chipped, joints cracked (though cords holding firm) and corners rubbed, but still a very appealing copy.

Scarce first edition of Jacques Goussault's work for women, written to compliment his *Portrait d'un honnete homme* published the year before.

Goussault discusses the role of women over the course of twenty two chapters, with titles such as 'Une femme honnete & raisonnable garde de si justes mesures sur sa conduite, que l'on n'y peut trouver a redire'; 'Quelle sorte de compagnie une femme raisonnable doit aime'; 'Une honnete femme n'est point colere'; 'La musique est un des plaisirs qu'une honnete femme goute le plus'; 'Une femme raisonnable scait se taire & parle peu' and concluding with 'A la louange des femmes'.

The debate over women's access to culture rebounded in the second half of the century especially on the issue of women's education. With the accession to the throne of Louis XIV in 1643 a greater social conformity of society began to take place with a strong emphasis on how men and women should behave. A fairly constant flow of literature codifying this change in the teaching, both religious and moral, began to appear with the ideal of 'honesty' which had originally helped put the woman on a equal footing with men, now being used as an instrument of submission.

OCLC records two copies, at Georgetown in the US and Mediatheque de Montpellier in France.

26. **GRONNO, Arthur Charles.** THE WOMAN M.P. A Peril to Women and the Country ... [Manchester]. Printed by A.C. Lindley, 12, Albert Street, Manchester for the Manchester Branch of the Women's National Anti-Suffrage League ... [1909]. £ 285

FIRST SEPARATE EDITION. 8vo, pp. 40; stapled as issued in the original printed green wraps

The premise of Gronno's argument would be laughable if it had not been taken so seriously at the time.

The Women's National Anti-Suffrage League was founded on the resurgence of support for the women's suffrage movement in 1908. Soon the Manchester Branch of the Anti-Suffrage Movement was founded in May 1909 with Gronno elected a member of the executive committee with the bishop of Manchester acting as president.

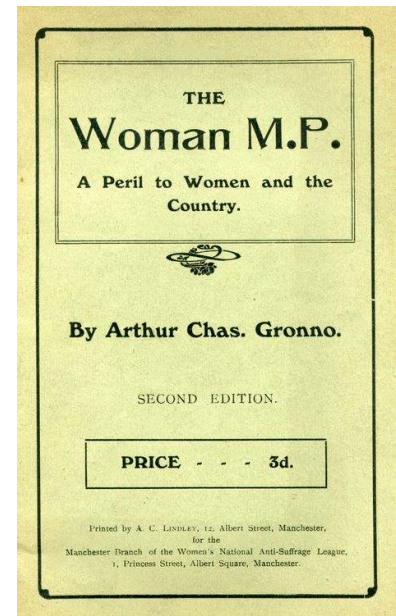
Gronno was an active member with a clear agenda to warn the country of the 'Peril.' These Gronno thought included 'Granting of votes for women of this country is a revolutionary experiment more fundamental and more far reaching than anything ever recorded in the history of this or any other great country or empire.' 'The experiment can never be recalled except at the expense of civil war.' 'The giving of votes to women would introduce into the foundation on which our constitution is built a false quantity and a weakness of such a nature as to render our Government unstable and the lives, liberties, and property of the citizens of the country insecure.'

In the main Gronno uses scare tactics to persuade his readership of his beliefs. Grudgingly he accepts that '[w]hen women can show that they are capable of improving on other "man-made" institutions, such as systems of finance, medicine, surgery, such apparent feminine matters as music and painting, and even cookery and dressmaking (the systems of which in their highest branches are "man-made" also), when women can improve on man's organisation and invention in the heavy work of the State, then perhaps we may assume that they will be able to improve on mere "man-made" legislation.'

Gronno's rolls out his observations and makes the pamphlet a compulsive read as each prejudice builds on the one before and finally postulates that 'All must be done, or owing to the blindness and apathy of the men of the land, whose fathers have made this great nation what it is to-day, we shall bring about its ruin by the introduction of votes for women, and that menace to sanity in legislation, the woman M.P.'

Gronno was a schoolteacher who became headmaster of a boys school in Manchester and twice held the post of President of the Manchester Teachers Association, who retirement he was a noted Egyptologist and portrait painter! The work was originally published in twelve articles in the *Manchester Evening News* and was evidently popular enough to be issued again in the present 'second edition'.

OCLC records two copies in North America, at Waterloo and Mount Holyoke College.

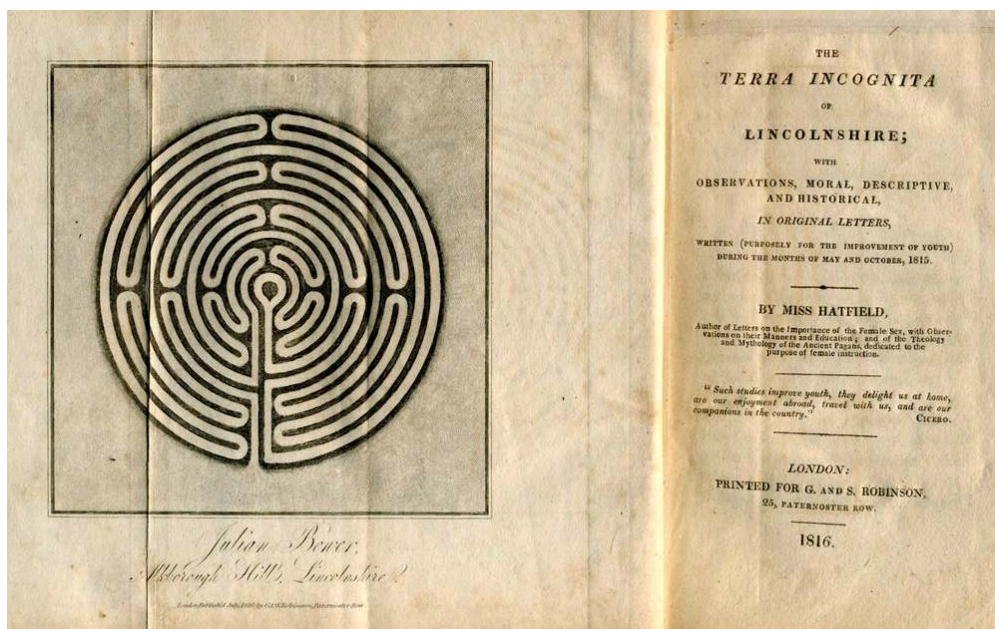


Heathen mythology for girls

27. **HATFIELD, S. Miss.** THE THEOLOGY AND MYTHOLOGY OF THE ANTIEN PAGANS, written particularly for Female Education ... A New Edition. London, [Hartnell and Bailey] for G. and S. Robinson, 1815. **£ 350**

SECOND EDITION. 12mo, pp. [4], vi, iv, 372, with engraved frontispiece and and nine outline-engraved plates; very light spotting in places, a few plates with traces of humidity; a good copy in the original publisher's boards, printed lettering-piece on spine; spotted and worn, head of spine defective; bookplate Max Salomon inside front cover.

Scarce second edition, although possibly the first appearance as the first edition appears lost (see below), of this little known work by Miss Hatfield.



'History, as well as ancient as modern, is so intimately blended with allusions to the Heathen Mythology, that we may venture to pronounce it a requisite branch of education. The great misfortune, however, has been, that this necessary accomplishment is often so involved in detail, repugnant to the intuitive modesty of young females, that it has been estranged from their studies ... Our admirable author, who has already appeared with so much advantage to herself, and to her sex, has obviated these objections, in this, her little elegant treatise on that interesting subject' (Review in the *Critical Review*, 1815, p. 79).

Miss Hatfield taught children of the nobility and wrote another, similarly rare, work, *Letters of the Importance of the Female Sex*, as well as a topographical and antiquarian books on Lincolnshire for youth.

The first edition was apparently published by Whittingham and Arliss in 1813; however, we have been unable to locate any copies and only identified the book from an advertisement of the publisher at the end of another book.

OCLC records three copies in North America, at Stanford, UCLA and Pennsylvania; COPAC locates copies at the British Library, Aberdeen, Glasgow, Southampton.



28. **HENRY, Élisabeth-Victorine.** LE CHARME, suite de compositions gracienses. Lithographiées par Régnier et britannier d'après Mlle Élise Henry. Paris: Gache, rue de la Victoire 66. London and London: Gambart, Junin & Co. 25 Berners St Oxf. St. Imp. Lemercier à Paris 1845. **£ 2,250**

Large folio, [510 × 370 mm.] six hand coloured lithograph plates, finished by hand in gum arabic by Regnier & Bettanier, each plate enclosed in an ornate blue and silver chromolithographic border, with publisher's line below; original pale green glazed boards with title printed in gilt, brown and blue within elaborate copper-lustre border.

An excellent copy of a virtually unknown work by the artist Elisa-Victorine Henry.

Each plate depicts an oval hand-coloured lithographic scene of two young, richly costumed ladies historically dressed and musing together, or exchanging mute or intimate confidences. The eroticism of the plates may have been too much for the buying public both in Paris and London which may account for great rarity of the volume and the few press notices given over to advertising the publication. Gambart, Junin & Co. had only just established themselves in London in 1845 and this volume was probably one of the first products they attempted to market.

Little, if anything, is known of the artist, Elisa-Victorine Henry, except that she was Moscow born, was of the French School, and painting historical and genre scenes around 1825.

Colas 1429.

English gothic fiction for the German reader

29. **[HERVEY, Elizabeth].** DIE HEILIGE SANKT SIEGFRIEDS nach der zwölften Ausgabe a.d. engl. übersezt [sic]. Leipzig, bei Wilhelm Kein, 1801. **£ 850**

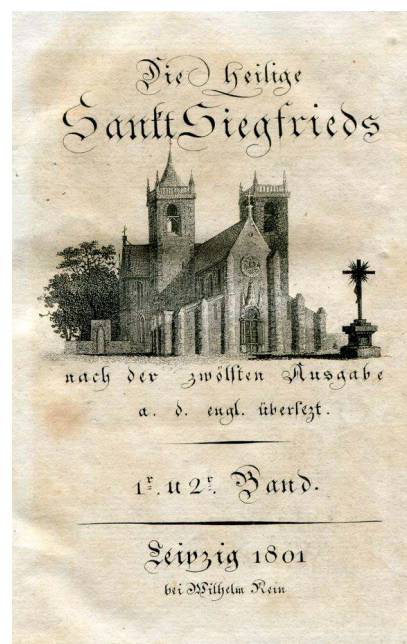
FIRST GERMAN TRANSLATION. *Five parts in three vols, 12mo, pp. [vi], 188, [191-] 384, [2] advertisement; [iv], 384; [ii], [385-] 622; with engraved frontispiece and title in first two volumes, and engraved title in third volume; blank leaf removed between vol's I & II; in contemporary yellow boards, spines with contrasting paste paper labels lettered and numbered in gilt, each spine with the number '51' neatly added in ink, some dust-soiling and light rubbing to extremities, but still a very desirable copy.*

Rare first German translation (by Gustav Kleffel) of Elizabeth Hervey's gothic novel *The Church of Saint Siffrid*, first published in 1797.

'This performance is well written; the plot sufficiently abounds in incident; the story is told with perspicuity and consistency; and the moral sentiments are useful and unexceptionable ... The characters are well discriminated and strongly contrasted. The profligate artful intriguing Carloville deceives with ease the rustic simplicity and total ignorance of the world which are so conspicuous in Sir Roger [l'Esterling, a Welsh Baronet] whose early death exposes his daughter [Ethelreda] to the ill treatment of her villanous husband ... We must observe however that there is not much novelty of situation nor of character in this tale and we think that Ethelreda imprisonment in the Castle of St. Siffrid, though in her case voluntary, reminds us too closely of the Mysteries of Udolpho while Carloville bears too strong a resemblance to Montano: yet on the whole we have been both entertained and interested in the perusal of this novel' (*Monthly Review*, Vol. XXIV, 1797, pp. 202-3).

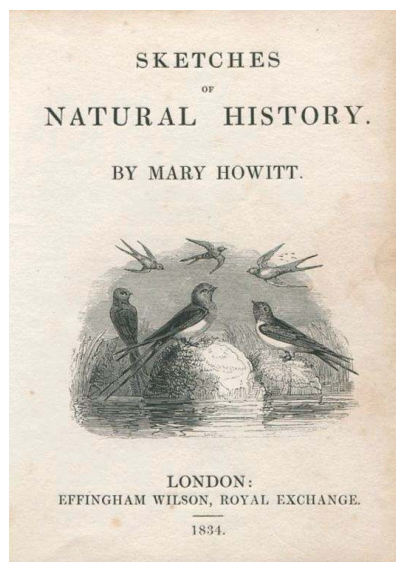
Elizabeth Hervey (c.1748-?1820) was the brilliant half-sister of William Beckford, whose tutor thought her a prodigy, writing more in her teens than most undergraduates read at university. She married Colonel William Thomas Hervey in 1774, had two sons, and the family was forced abroad because of his debts. It was largely after his death in 1778 that she began her successful career as a novelist. She is known for her gothic fiction as well as her domestic novels in the tradition of Austen and Edgeworth; her works, popular in their day and now quite scarce, include (besides the present), *Melissa and Marcia: or, the Sisters* (1788), *Louisa: or, the Reward of an Affectionate Daughter* (1790), *The History of Ned Evans* (1796) and *The Mourtray Family* (1800).

OCLC records four copies worldwide, at Chicago, Anhalt, Basel and in the Danish National Library.



"Will you walk in to my parlour?" said the Spider to the Fly

30. **HOWITT, Mary.** SKETCHES OF NATURAL HISTORY. London: Effingham Wilson, Royal Exchange. 1834. **£ 300**



FIRST EDITION. 12mo, pp. [iv], vi, 167, [1] imprint; with 24 wood engraved plates by Ebenezer Landells; minor stain at head of first gathering, otherwise apart from a few minor marks in places, a clean copy throughout; in contemporary green morocco backed cloth boards, spine lettered and tooled in gilt, some rubbing and surface wear, but still a very good copy.

Uncommon first edition of Mary Howitt's *Sketches of Natural History*, containing her poem 'The Spider and the Fly', the opening line of which 'is one of the most recognized and quoted first lines in all of English verse' (wikipedia).

The work includes 34 poems, 'The Camel', 'The Bird of Paradise', 'The Fossil Elephant', 'The Southern Seas' and the 'True Story of Web Spinner' to name but a few, each illustrated with a beautifully executed woodcut. Of particular note is the 'Migration of Grey Squirrels' with an amusing plate showing the squirrels on driftwood in the English channel with the white cliffs of Dover in the background!

Osborne p. 644; besides the copy in Osborne, OCLC records copies in North America at Chicago, Florida, Boston, Clarke Historical library, Duke and Rice.

31. **KAUTSKY, Luise.** ROSA LUXEMBURG. Ein Gedenkbuch. [Wittenberg, Herrosé & Ziemsen] for Laub'sche Verlagsbuchhandlung in Berlin, 1929. **£ 125**

FIRST EDITION. 8vo, pp. 85, [2], with five portraits and one illustration in the text; well preserved in the original printed wrappers, printed in red and black; a little spotted and lightly rubbed.

First edition of this personal memoir of Rosa Luxemburg, written by her close friend Luise Kautsky, wife of the Social Democratic leader Karl Kautsky, published to mark the 10th anniversary of Rosa's murder. Luise

Kautsky assesses Rosa Luxemburg political legacy, and stresses her critique of the Bolshevik turn of the Russian Revolution, which smothered individual freedom, democracy and leadership of the proletariat.



Rosa Luxemburg (vorn) und Luise Kautsky, Sommer 1909



From Cornwall to the Great Exhibition on foot

32. **[KELYNACK, Mary]. MILES, Helen J. A. Artist** 'PILGRIM TO THE GREAT EXHIBITION OF 1851' Now aged 87. [Cornwall?] Nov 24 1854. **£ 195**

Original Watercolour [160mm x 128mm] signed in lower corner H.J.A. Miles; and mounted in a larger sheet with and inscribed below by the artist.

Mary Kelynack's 'fifteen minutes of fame' was due to her stoic walk from the south west tip of England to visit the 1851 Exhibition. The walk took her five weeks to accomplish and was presented to the Lord Mayor and Queen Victoria. Helen Miles, a minor late Victorian illustrator probably sketched Mary at Penzance in Cornwall. She is here depicted walking the sands, fish basket on her arm and long stick in wearing a red striped dress and blue apron typical of the period. Apparently her real age at the time of the Exhibition was 82 as on her death on the 25th November 1855 her name was registered at St. Mary's, Penzance, Madron Chapelry as a 'pauper from Dock Lane' stating her age as 86 years.

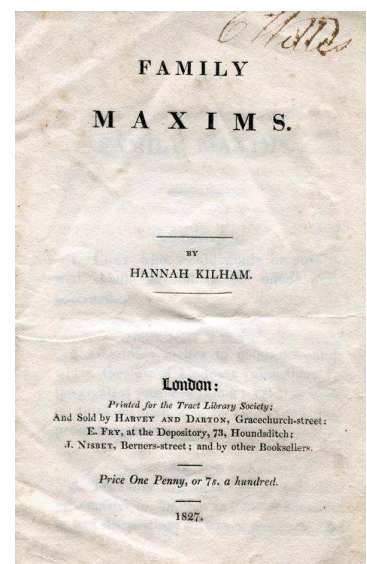
Queen Victoria wrote in her journal at the time: 'The old Cornishwoman who walked several hundred miles was at the door to see me, a most pale old woman who was near to crying at my looking at her.' Miles has given Mary in profile, but her black bonnet rather exaggerates her nose and chin poking out due, no doubt, to her lack of teeth.

33. **KILHAM, Hannah. FAMILY MAXIMS.** London: Printed for the Tract Library Society; and sold by Harvey and Darton, Gracechurch-street ... 1827. **£ 95**

SECOND EDITION? 12mo, pp. 12; lightly dust-soiled, small loss to fore edge of final leaf (not affecting the text), contemporary ownership signature at head; stitched, and disbound, as issued.

Scarce selection of thirty eight *Family Maxims* by the English Methodist and Quaker Hannah Kilham (1774-1832), known as a missionary and linguist active in West Africa.

'In 1817 Kilham began work on unwritten languages of West Africa, with the aim of spreading Christianity. She produced an elementary grammar for the children in missionary schools at Sierra Leone. From two African sailors who were being educated at Tottenham, she acquired a knowledge of the Jaloof



(Wolof) and Mandingo (Mandinka) languages, and in 1820 printed anonymously *First Lessons in Jaloof*. Kilham induced the Society of Friends to set up an unofficial African Instruction Fund Committee, in existence 1819 to 1825, with female representation' (Wikipedia).

The present work first appeared in 1818.

OCLC records one copy in North America, at Earlham College.

Female happiness

34. **KOHLSCHÜTTER, Pauline.** FRAUENGLÜCK. Bilder aus dem weiblichen Leben. Berlin, Fritz Grandt, [c.1896]. **£ 225**

FIRST EDITION. 4to, pp. [22]; printed on thick card; first card an illustrated title-page in collotype with contents list on verso; remaining 10 cards with mounted plate laid down within ornamental border with title at head and caption; seven of plates in collotype, three silver-gelatine prints (a little faded); a little light spotting, a few minor folds; in the original red cloth decorative folding slip case by Hübel & Denck of Leipzig, decorative upper board, lower board blind-stamped, case a little rubbed and worn.

First edition, and a fine set. Ten reproductions of original paintings by Pauline Kohlschütter (born 1851) depicting domestic happiness, love, courtship, marriage and motherhood. Each image is accompanied with an appropriate poem. Pauline Kohlschütter here presents a romanticised and nostalgic look of female happiness, which consists of domestic bliss, marriage and motherhood, all set in late 18th-century interiors, and with the happy couple wearing nostalgic costume of the same period. It is quite remarkable how escapist these images were at a time when the industrial revolution was shaking the basis of society and forcing new roles onto women.

Not recorded by OCLC.



The First Soviet Woman Ambassador

35. **KOLLONTAI, Aleksandra.** PO RABOCHEY EVROPE. Siluety i wkskizy. Iz zapisnoy knizhki lektora. St. Petersburg, izdanie M.I. Semeonova, 1912. **£ 450**

FIRST EDITION. 8vo, pp. [v], 311; from Revel's (Tallinn's) professional society of the workers in commercial and industrial branches with stamp to title-page; slightly water-stained to the outer margins, not affecting the text, in publisher's wrappers printed in red and blue.

First edition of this rare work devoted to the labour movement in Europe at the turn of the twentieth century, by Aleksandra Kollontai the first Soviet woman ambassador.

Written in Paris, it is divided into six parts according to the countries the author visited. Among them are Germany (Pfalz and Hesse-Darmstadt), Saxony (cities), Saxony (small towns and villages), England, Denmark and Sweden. The publication is based on Kollontai's impressions from her trips abroad, meetings with workers, trade union leaders and the most prominent representatives of European social democracy. Many of them (Jean Jaurès, Emile Vandervelde, Victor Adler, Otto Bauer, Karl Kautsky, Rosa Luxemburg, Clara Zetkin) she knew personally and tried to summarize their thoughts and ideas in her writing. Kollontai explains why the "working Europe boils" and confirms that it is ready to "overthrow the hated bourgeoisie soon and establish in their countries and worldwide the realm of socialism, freedom and justice". On the other hand the author accuses the German Social Democrats of opportunism, rebirth, and red tape, she criticises their trials to reform the political system and propagandize its overthrow. The book provoked very strong reaction in the German press.

Alexandra Mikhailovna Kollontai (1872-1952) was a famous Russian Communist revolutionary, first as a member of the Mensheviks, then from 1914 on as a Bolshevik. She actively participated in the revolutionary events of 1905-1907. After the suppression of the first Russian revolution she lived abroad. From 1908-1917 was the period of the active propaganda and agitation by Kollontai in Europe and America. In 1917 she returned to Russia and supported Lenin and other Bolsheviks. In 1923, Kollontai was appointed first Soviet woman ambassador (to Norway).

OCLC: 7705225.

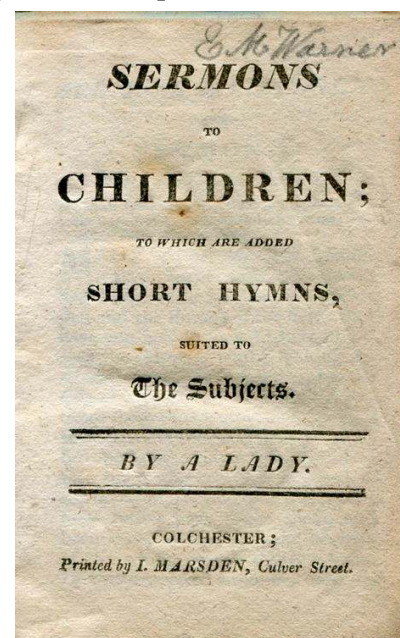
36. **[LADY, By a].** SERMONS TO CHILDREN; to which are added short Hymns, suited to the Subjects. By a Lady. Colchester; Printed by I. Marsden, Culver Street. [n.d., c. 1810]. **£ 485**

FIRST EDITION. 12mo, pp. 93, [1] blank; apart from a few minor marks, a clean copy throughout; first and final leaves pasted to front and rear pastedowns, as issued, front blank now adrift from title revealing gutter, rear leaf holding text block within binding; bound in the original publisher's vellum backed mottled boards, rubbed and slightly warped, presumably caused due to the wear and tear of being held in a child's pocket! nevertheless, a delightful item, with the ownership signature of 'E.M. Warner' in pencil at head of title.

Rare, and as far as we are aware unrecorded, first edition of these charming pocket sermons and hymns for children 'by a lady'. Sadly we have been unable to establish her identity, but for a provincial printing such as this one would expect that she was local to Colchester.

The work is particularly appealing in that it is bound in the original vellum backed publisher's binding, presumably chosen to cope with the wear and tear of a child's pocket and general use. However, in spite of this it would seem few and possibly only this one has survived, as we have not been able to find another recorded.

Not in OCLC or COPAC.



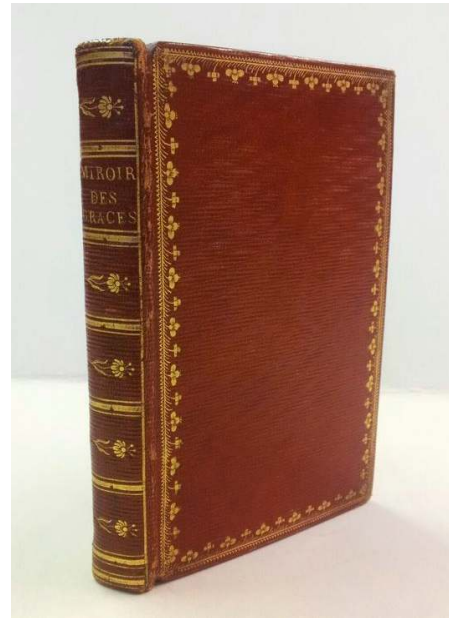
37. **[LADY, by a].** LE MIROIR DES GRACES, ou l'Art de combiner l'Elégance, la Modestie, la Simplicité et l'Economie dans l'habillement; avec utiles adresses aux Femmes sur la conservation de leur santé et de leur beauté, sur l'agrément des manières et le bon ton dans la Société; par une Dame qui a étudié la mode et le bon goût chez les nations les plus civilisées de l'Europe. Traduit de l'anglais. A Paris, chez l'Editeur, Galignani, Delaunay, 1811. **£ 450**

FIRST FRENCH TRANSLATION. 12mo, pp. [ii], 200, with engraved frontispiece and three engraved plates; aside from very occasional spotting, clean and crisp throughout; attractively bound in red morocco, boards and spine tooled in gilt, and spine lettered in gilt; a very fine copy, with the book-plate of the Librairie Galignani on front pastedown.

A very attractive copy of the first French translation of *The mirror of the graces, or, The English lady's costume*, first published in the same year in London.

The book was published anonymously by a 'Lady of Distinction', and covers both costume and dress and social customs and manners, discussing subjects including deportment, movement, dances, propriety, and aids to the maintenance of both health and beauty. The present French translation benefits from an attractive engraved frontispiece and three plates newly engraved by Gatine.

Not recorded in OCLC.



Nothing known

38. **[LADY, by a].** THE RECVLER: or the two sisters of Thanet. Compiled by the authoress of "The Indian Princess," "Miraculous Crucifix," "Mystical Rose," etc. etc. etc. London: Published, 61, New Bond Street, and sold by all Booksellers, 1855. **£ 150**

FIRST EDITION. 8vo, pp. vii, [i], 104; a fine copy in the original blue blindstamped publisher's cloth, upper board lettered in gilt.

Extremely rare first edition of this lengthy romantic poem, set during the Wars of the Roses at the Abbey of Reculver in Kent. We were neither able to prove the existence of the other titles by the author, as mentioned on the title, nor could we establish her name. No printer or publisher is stated; however, 61 New Bond Street was the address of the bookseller and publisher Charles Dolman in the mid-1850s.

Not in Alston, Halkett & Laing or OCLC; COPAC locates only one copy, in the British Library.

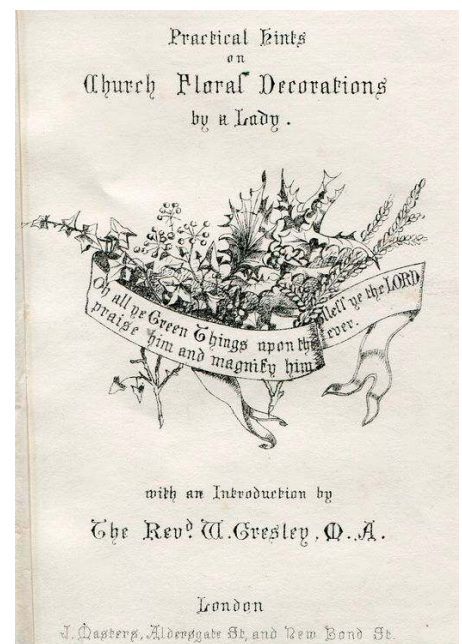
39. **[LADY, by a: 'M.A.']. PRACTICAL HINTS ON CHURCH FLORAL DECORATIONS.** By a Lady. With an introduction by the Rev. W. Gresley. London, J. Masters, Aldersgate St., and New Bond St. [1863]. **£ 165**

THIRD EDITION, CONSIDERABLY ENLARGED. 12mo, pp. xii, [ii], 84; with frontispiece, engraved title and 20 engraved plates; in the original green publisher's cloth, upper boards stamped in gilt, lightly rubbed, but still a very good copy.

Third edition, considerably enlarged, of this charming little manual on church floral decoration, with practical hints on such things wreaths, altar bouquets and how best to decorate the font. An appendix is included with 'simple rules for drawing geometrical devices', 'Table of flowers' 'Proper colours for Festivals' and 'Early calendar of flowers'.

The work, 'by a lady who has had the experience of several years', was first published in 1858.

OCLC records two copies only of this edition, at the Canadian Center for Architecture and Massachusetts Horticultural Society.



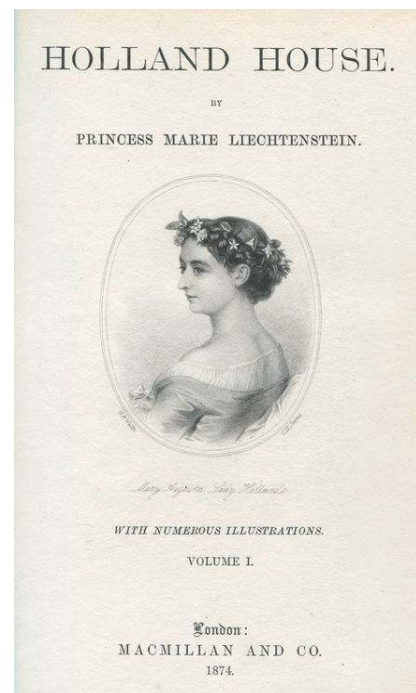
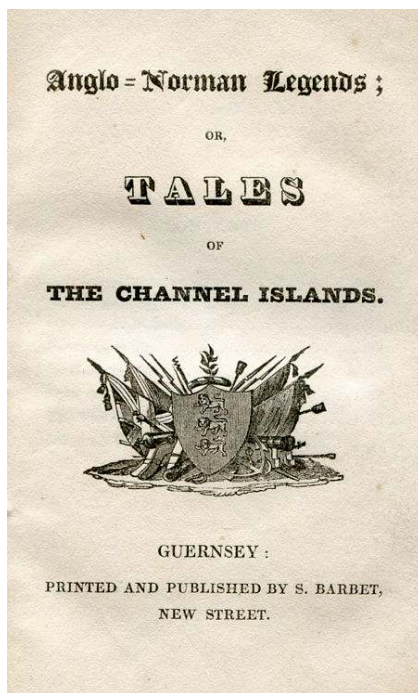
Tales by the Guernsey ladies

40. **[LANE, Louisa and others]. ANGLO-NORMAN LEGENDS; or, Tales of the Channel Islands.** Guernsey, printed and published by S. Barbet, New Street, [1842]. **£ 225**

FIRST EDITION. 12mo, pp. [iv], 80, woodengraved vignette on title; occasional spotting; well-preserved in the original cloth-backed wrappers with printed label on front cover, a little worn, repair to front hinge.

Louisa Lane belonged to a group of Guernsey ladies, who collected tales and folklore. She 'was the daughter of Major-General Ambrose Lane and Mary Le Mesurier, and grand-daughter of Peter Le Mesurier, governor of Alderney. Louisa married the Rev. Thomas Clarke and spent her time in his parish of Wood Eaton in Oxfordshire until his death, after which, in 1865, she returned with their daughter Theodora to Guernsey, living at L'Hyvreuse. Louisa was an expert botanist and wrote a number of popular scientific works ... ' (Priault Library, online).

OCLC locates copies in Cleveland Public Library, the National Library of Scotland, at Southwestern University and Yale; COPAC adds copies at Oxford, Leeds and the British Library.



41. LIECHTENSTEIN, Marie Henriette Norberte, Prinzessin von. HOLLAND HOUSE ... with numerous Illustrations. London: Macmillan and Co., 1874. **£ 650**

FIRST EDITION. Two volumes, 4to, pp. xvi, 289; xi, 255, two engraved portrait frontispieces (in pagination), each title with engraved portrait vignette, numerous other text and full-page plates (in pagination), EXTRA-ILLUSTRATED with 180 carefully selected and collected plates and five autographs; slightly later dark green morocco, gilt, by Rivière, all edges gilt; hinges a little worn, spines faded.

A magnificent record of Holland House, highly extra-illustrated with mainly reproductions of old portraits and views, often with facsimiles of signatures. The autographs mounted are a signature of the Duke of Newcastle, a cutting from a document dated 1785 (vol I, p. 46), William Wordsworth, a cutting from an autograph letter reading 'Mrs Curson / from her sincere friend ' W^m Wordsworth' (vol I. p. 121), Walter Scott 'Respectfully seriously yours / Walter Scott' (vol. I, p. 146) a cut-out signature of the artist Lord Leighton (vol. II, p. 168) and a little note by the romantic poet Robert Southey, 'God bless you my dear Neville - Remember us to all your excellent circle, - excuse the haste with which I write. & believe me yours affectionately Robert Southey, Keswick 11 Dec. 1821' (vol. II, p. 181).

Called the 'Marie Fox of Holland House' by *The Times* review in 1873 Marie Liechtenstein (1843-1931) is further falteringly described as 'under 20 when she set about her work ... She combined the advantages of a foreign and English education, and thanks to the Italian part coming to the aid of rare natural gifts, she possesses a highly-cultivated taste in painting, sculpture, and all objects of vertue. ... She maybe conscientiously congratulated by the most scrupulous critic on the production of a useful, agreeable, beautifully-illustrated, and attractive book.'

42. [MARIE ANTOINETTE]. MONTEFIORE, Sir Francis [& MOON, George Washington editor]. THE PRINCESS DE LAMBELLE: A Sketch, London: Richard Bentley and Son 1896. **£ 185**

4to, pp. [ii], 210; gravure frontispiece and 51 half-tone plates; contemporary full red crushed morocco, spine in compartments with raised bands and lettered in gilt; edges gilt; lower joint cracking.

This curious biography, both voyeuristic and lachrymose with a healthy dose of sentiment was probably written by Moon (whose name is not mentioned in the work) and 'edited' by Montifiore.

Published by Bentley in a semi-private edition with wide margins, very fully illustrated and bound in a suitably royal or blood red binding for presentation. A classic example of the late nineteenth century obsession with Marie Antoinette, the work dwells on the terrible fate of the beautiful princess and confidante at the hands of despicable revolutionaries.



43. **MEURER, Marie.** DER KLEINE KO aus Kiautschau. In zehn Bildern mit Text. Langensalza, Hermann Meyer und Söhne (Meyer & Mann), [c. 1903]. **£ 850**

FIRST EDITION. 4to, ff. [12], 11 full-page chromolithographic illustrations; one leaf with repaired tear; otherwise well-preserved in the original publisher's half cloth with chromolithographic front cover; light wear to corners, a little spotted.

First edition of this racist story of a Chinese couple and their little son Ko, reflecting the Imperial German view of Chinese society after the brutal crushing of the Boxer Rebellion (1898-1901). Another reason why there should be a German children's book about a boy from Qingdao (Tsingtau in German), is that Jiaozhou (Kiautschau in German) was a German colonial territory in East Asia from 1897 to 1914. When little Ko behaves in a loud and demanding way the artist and childrens' book author Marie Meurer lets the father exclaim that a German would come in handy now. Little Ko is separated by his family, captured by a travelling conjurer and returns to his parents after several adventures and travelling widely in China.

OCLC locates three copies in German libraries and one in America, at Princeton.

Women in Politics

44. **MOHR, Luis Alberto.** LA MUJER Y LA POLÍTICA (Revolucionarias y reaccionarios). Buenos Aires, G. Kraft, 1890. **£ 250**

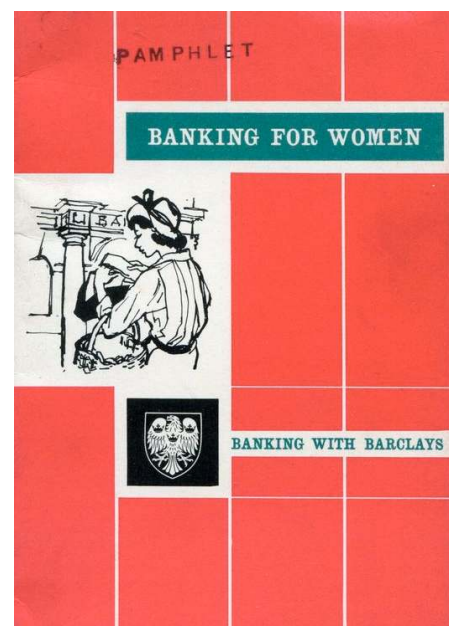
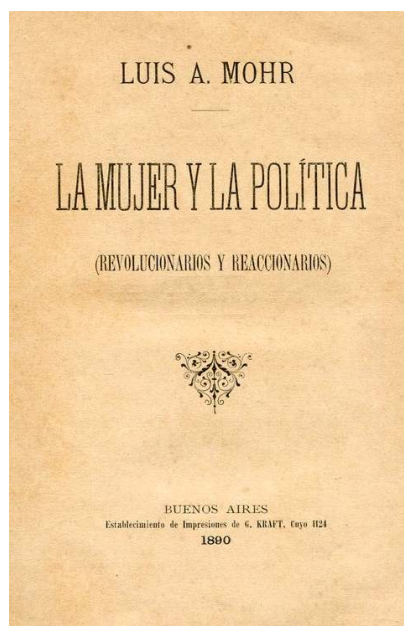
FIRST EDITION. 8vo, pp. [vi], 186, [2], [1] advertisements, with portrait frontispiece in photogravure; a little spotted in places, light browning; red original publisher's cloth, spine lettered in gilt, patterned endpapers; a little spotted and rubbed.

Rare work demanding more participation of women in political and social institutions, published in the year of the failed 'Revolution of the Park', which was an attempt to overthrow the conservative president Miguel Juárez Celman, under whose rule the economy had become increasingly crisis-ridden.

Luis Alberto Mohr, a political journalist and publisher of the periodical *El derecho de la mujer* (Women's Right) initially analyzes the old regime, as corrupt, not accountable and too centralized, demanding that 'now, the governments should be nothing, and the people everything' (p. 13). In chapter three he describes the role of two women, Elvira Rawson de Dellepiane and Eufrasia Cabral, at the political meetings which took place after the revolution. Elvira Rawson (1867-1954) was one of the first women in Latin America to get a medical degree and a life-long campaigner for women's rights. Eufrasia Cabral was a fiery supporter of the 1890 revolution and together with Elvira Rawson a feminist activist.

The appendix, contains a critical review of Doctor Santiago Vaca Guzman's *La mujer ante la ley civil, la política y el matrimonio*, which had appeared first in Buenos Aires in 1882. In that book Guzman argued for equal civil rights for women; however, he denies their right to vote and political representation because of their innate neuropathological condition. Further appended is a public speech given by Eufrasia Cabral on the Plaza de Mayo, one by Elvira Rawson and other speeches held after the revolution.

OCLC locates copies at UC Riverside, Library of Congress, Southern Illinois, New Mexico and the NYPL.



45. **MOYNIHAN, Lisa.** **BANKING FOR WOMEN.** A guide for beginners. Barclays Bank Limited. [Printed in England by W.S. Cowell Ltd]. [1958]. **£ 45**

FIRST EDITION. 12mo, pp. 19, [1]; stapled as issued in the original printed wraps, 'pamphlet' stamped at head.

'This little booklet has been written mainly for the career girl or the young housewife, but its contents will interest any woman who has NOT got a banking account. Its aim is to answer at least some of the questions that are likely to crop up when you contemplate opening an account' (p. 2).

Natural history for young ladies

46. **[NATURAL HISTORY].** **UN CONTE PAR JOUR, ou la Semaine du Grand-Papa.** Paris, chez Marcilly, [circa 1825]. **£ 1,250**

FIRST EDITION. Seven small volumes, [150 x 115mm] contained in a lidded box [168x134mm]; 12mo, each volume with pp. 35, and one handcoloured engraved plate; occasional spotting in places, and light soiling to a couple of plates, but generally very clean and fresh throughout; in the original purple blind-tooled boards, with hand-coloured medallion on upper board of each volume, and preserved in the original illustrated box, with coloured engraving on front, edged in gilt, and gilt edges and sides; slight wear to box, and rubbing to boards of each volume, but still a very attractive set.

A superb complete copy of this rare and superbly illustrated set of juvenile guides to natural history, particularly aimed at young ladies, and presented in the original illustrated box.

The six volumes are divided into three categories, dealing with animals, vegetables, and minerals. The animal category contains three volumes: butterflies, insects, and birds; the plant category contains volumes on fruits and flowers, while there is one volume on minerals. In each case, after a short introduction to the category, brief descriptions are given of different species or types, detailing their appearance, origin, and where they are likely to be found; many of the species described are to be found illustrated in the attractive hand-coloured plate in each volume, all of which are unsigned.

Gumuchian, *Les Livres de l'Enfance* 1230; OCLC apparently listing only incomplete copies.

By a leading member of the Writer's Suffrage League

47. **NEVINSON, Margaret Wynne.** **IN THE WORKHOUSE.** A Play in one act ... [London] The International Suffrage Shop, 15 Adam Street, Strand, W.C. 1911. **£ 150**

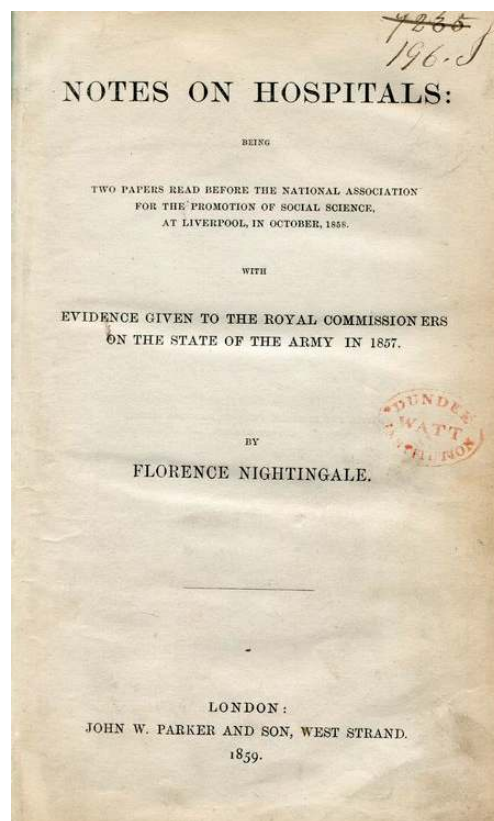
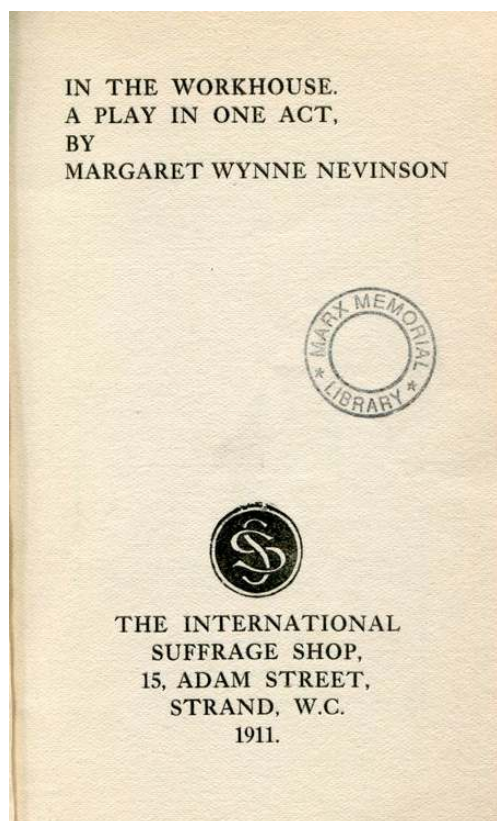
FIRST EDITION. 8vo, pp. 70; printed on rectos only; some occasional light signs of use, stamp of the 'Marx Memorial Library' in places; in the original printed publisher's wraps, rather rubbed and dust-soiled with some chipping to extremities, nevertheless, still a good copy.

Uncommon first edition of this play dramatized by Margaret Wynne Nevinson at the request of Edith Craig from a sketch, 'Detained on Marital Authority' based on a true story telling of how a man used the law to keep his wife in the workhouse against her will. It was first performed by the Pioneer Players in 1911. Two years later the law that allowed a pauper husband to detain his wife in the workhouse was repealed. Nevinson was a leading member of the Writers' Suffrage League.

Nevinson wrote several works, including *A History of the Suffrage Movement: 1908-1912* (1912), *Ancient Suffragettes* (1913) and *The Spoilt Child and the Law* (1913). She also contributed articles to the Women's Freedom League journal, *The Vote*.

The paper covers bear the shop's rather elegant logo.

OCLC records six copies in North America, at Colarado, Harvard, Darmouth College, NYPL, Tulsa and the Newberry Library.



48. **NIGHTINGALE, Florence.** **NOTES ON HOSPITALS** being two papers read before the National Association for the Promotion of Social Science, at Liverpool, in October, 1858. With evidence given to the Royal Commission on the state of the army in 1857. London. John W. Parker and Son. 1859. **£ 1,750**

FIRST EDITION IN BOOK FORM. 8vo, pp. [viii], 108, [8] publisher's advertisements: folding table at p. 88; four folding plans after p. 108; occasional dust-soiling, and with the library stamp of the Dundee Watt Institution in several places throughout; in recent calf backed marbled boards, spine ruled in gilt with red morocco label lettered in gilt.

The text of this book first appeared in the form of two addresses to the National Association for the Promotion of Social Science given at Liverpool in 1858. They were then reprinted in book form with a preface and three articles reprinted from *The Builder*: "The sites and construction of hospitals", "Construction of hospitals - the ground plan," and "Hospital construction - wards." A second and a third edition followed in 1859 and 1863; the third edition was substantially enlarged but did not contain the three articles from *The Builder*.

The composition and purpose of the Notes was explained in the Preface to this Second edition. Contemporary opinion of this work was high. Sir James Paget, in acknowledging a copy of the Notes wrote: "It appears to me to be the most valuable contribution to sanitary science in application to medical institutions that I have ever read." The little book, revolutionary in character, set the seal on Nightingale's authority on the subject of Hospitals, and gave a new direction to their construction. She begins by roundly condemning the unsatisfactory nature of hospital statistics as they were compiled at the time, and asserts that it is more or less impossible to deduce anything from them in regard to the relative merits of the various hospitals. In the second edition. Nightingale enumerated Sixteen Sanitary Defects in the construction of Hospital wards. One result of the publication of *Notes on Hospitals* was to bring upon the author requests for advice on the building of hospitals and infirmaries from all over the world. See Bishop and Goldie pp. 93-4.

Bishop and Goldie 100.(iii); Garrison and Morton 1611; Norman Library 1599 (copy lacking a folding plate).



Crinoline capers

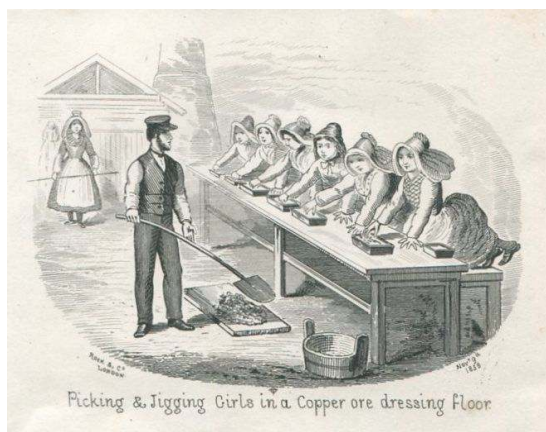
49. **[ONWHYN, Thomas]. CUPID AND CRINOLINE.** T.O. del. [i.e. Thomas Onwhyn]. London: Rock Brothers & Payne, Oct. 20th 1858. [1858]. **£ 600**

Engraved panorama consisting of ten hand coloured illustrations and measuring 145 × 1450 mm, bound between yellow covers with blue spine.

The design of the front cover consists of the title and the imprint, and an illustration showing Cupid, imprisoned within a crinoline cage. Several women view the contraption with expressions of awe to the left and on the right a gentleman weeps.

The series of illustrations tell the story of the lovely Kitty and her darling Adolphus, and how the crinoline has come between them. Adolphus is forced to stand back the 'thing all wire and whalebone' and in the last scene stands in a doorway disconsolate while Kitty and her friends fill the ballroom floor.

Abbey, *Life*, 606.



Women above Ground

50. **[ONWHYN, Thomas]. SKETCHES IN THE MINING DISTRICTS, CORNWALL.** Rock & Co. May 7th 1861 [1861]. **£ 750**

Oblong 8vo [185 x 105 mm], six wood engraved plates dated Novr. 6th, and 9th, 1858 [one inadvertently dated 1850]; stitched as issued in original yellow wrappers, the upper wrappers with title and view the workings at the face of the mine

A rare work illustrating women at work in the nineteenth century Cornish tin mining industry.

The subject was something of a paradox for contemporary observers, was it possible for women to do hard manual labour and be moral guardians? The illustrations somehow fudge the issue giving the purchaser the impression of coy young women happily working in dreadful conditions.

Although unsigned the work is clearly from the hand of Thomas Onwhyn with his characteristic initials discreetly engraved on the title and most of the plates.

The six plates are titled 'A Tin Mine, Cornwall.' 'Working in the Tin Mines Cornwall.' 'A Framing Girl, or Racker, in Tin Mines.' 'A Man Engine Cornish Mine.' and 'Picking & Jugging Girls in a Copper ore dressing floor.' The plate of 'A Framing Girl, or Racker, in Tin Mines.' has been seen on headed note paper, one of many other outlets for Rock & Co. business, although no other examples have been found in this format. (see http://www.ephemera-society.org.uk/queries/2009/q2_09.html)

We are unsure quite why this work was issued in its present format although it may have some connection with the opening up of Devon & Cornwall to tourism. John Murray produced guides to the area in 1850, 1851, 1856 and 1859 each with an extensive introduction on the visiting tin mines, this topicality may have spurred Rock & Onwhyn into action.

Simon Houfe in the ODNB call Onwhyn 'an indifferent draughtsman but showed real humour in his designs. His talent was somewhat overshadowed by those of his most eminent contemporaries such as George Cruikshank and Hablot K. Browne (Phiz).'

Only one copy recorded on OCLC or COPAC at the University of California.

The public role of women

51. **PIECZYNSKA, Emma. L'APPEL DES FEMMES AUX FONCTIONS PUBLIQUES.** Discours prononcé à l'assemblée publique de la Société chrétienne pour l'étude des questions sociales, le 12 mars 1898, à Berne. Berne, Schmid & Francke, Libraires-Editeurs. 1898. **£ 185**

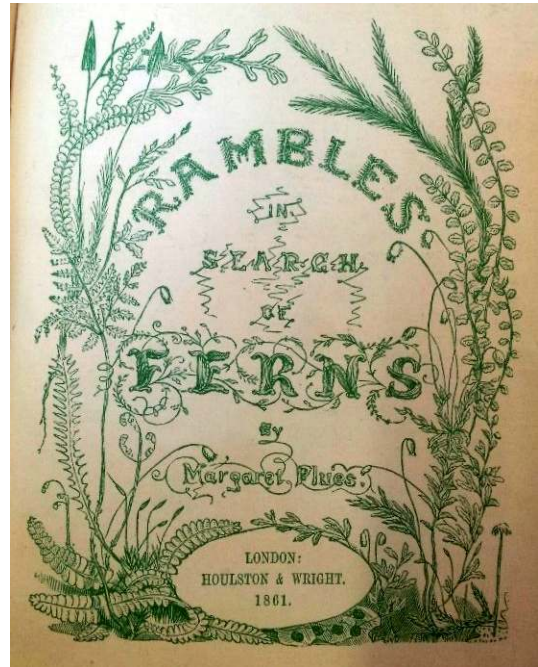
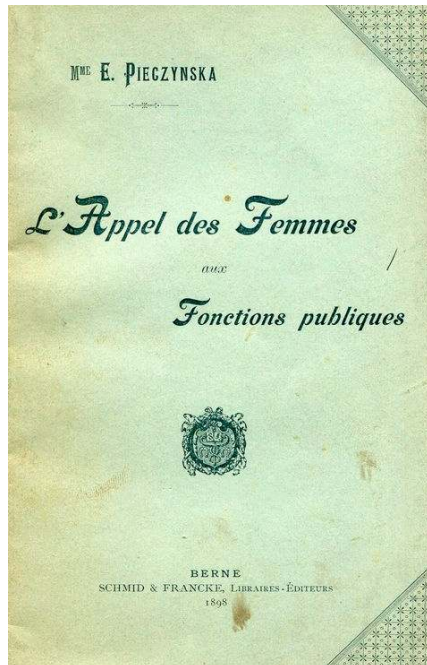
FIRST EDITION. 8vo, pp. 54; uncut in the original green printed publisher's wraps, lightly dust soiled, otherwise a very good copy.

First edition of this rare lecture on the public role of women, by the Swiss feminist and abolitionist Emma Pieczynska (1854-1927).

Pieczynska discusses the roles of women in religion, education, and social work, and argues that "your daughters, gentleman, are becoming serious. They are preoccupied with acquiring skills... [and] aspire to be useful. A few more years and we will be offering you a contingent that is entirely ready to assume serious responsibilities".

Born in Switzerland, Emma Reichenback married the Polish intellectual Stanislas Pieczynski in Paris, following him to Poland in 1875. The paucity of female education there led her to begin teaching, before she moved back to Switzerland in 1891, where she began, after a divorce, to study medicine, and met her partner Helene von Mülinen, the founder of the Swiss women's suffrage movement. Having met Josephine Butler in the early 1890s, she founded the *Union des femmes de Genève* in 1891, and the Bund Schweizerischer Frauenvereine (with von Mülinen) in 1900.

OCLC records two copies in North America, at NYPL and Regina.



52. **PLUES, Margaret.** RAMBLES IN SEARCH OF FERNS. London: Houston & Wright, 1861. £ 185

FIRST EDITION. 12mo, pp. iv, 50; with engraved title and six plates in green; apart from a few marks, a clean copy throughout; in the original green printed pictorial publisher's wraps, a little dust-soiled and spine defective, but still a good copy of this charming little work.

First edition of this delightful guide to the ferns of the British Isles, one of a series of similar works by the same author which includes volumes on mosses, seaweeds, and fungi.

Plues describes her holiday spent in various parts of the country, and her intention to 'gain some improvement during this "play time"', which led to the present study of British ferns, written in the form of a diary. The book features attractive illustrations of the ferns described, printed in green, and leaves us in no doubt of the author's religious leanings, each chapter stating very clearly that 'each fern teaches us a lesson of reliance upon God'.

OCLC records three copies, at Cambridge, the Natural History Museum, and the British Library.

Memoire of Madame de Pompadour, by her bogus bomber

53. **[POMPADOUR, Madame de]. [LATUDE, Jean Henri] known as M. Danry and Masers de Latude.** MEMOIRE ADRESSÉ À MADAME LA MARQUISE DE POMPADOUR, par M. Danry, prisonnier à la Bastille, Et trouvé au Greffe de cette Prison d'Etat, le lendemain de sa Prise par les Parisiens; suivi Des 65, 66 & 67me Lettres du meme Prisonnier, à M. de Sartine, & de quatre autres à MM. Quénay & Duval. A Paris, Chez Gueffier, 1789. £ 550

FIRST EDITION. 8vo, pp. [iv], 107, [1] blank; somewhat browned throughout; some foxing throughout; uncut in contemporary blue wrappers, edges frayed, wrappers worn.

First edition of this uncommon memoir, probably the only work actually from the hand of Jean Henri Latude. This series of letters from 1782 were written from Latude's prison cell in the Bastille to his incarcerator, Madame de Pompadour. The pamphlet, partly self justification, partly to encourage a sympathetic hearing for his plight, may reflect the essence of the originals but doubtless the wording was hyped for the occasion.

'Defamation of Pompadour was so effective that Masers de Latude, the celebrated "victim of despotism" who had spent decades in prison for sending Pompadour a bogus bomb and had inscribed his own suffering in a published diatribe against his supposed tormentor, successfully sued Pompadour's heirs during the Terror for damages, the tribunal finding that these heirs must be presumed to have inherited her 'vindictive spirit' and immense fortune stolen from the French people.' (Kaiser)

The heirs of Madame de Pompadour had to pay over 60,000 francs in damages, that left Latude in comfort until his death in 1805.

OCLC records just one copy outside Europe, at the Newberry Library; see Thomas E. Kaiser 'Madame de Pompadour and the Theaters of Power' in *French Historical Studies*, Vol. 19, No. 4, 1996.

Prostitution in Dresden, and its Remedy

54. **[PROSTITUTION]. KELLER, Heinrich.** APOLOGIE DER TÖCHTER DER FREUDE, oder zufällige Gedanken über das Verzeichnis der öffentlichen Frauenzimmer in Dresden. [Dresden, no printer], 1785. **£ 550**

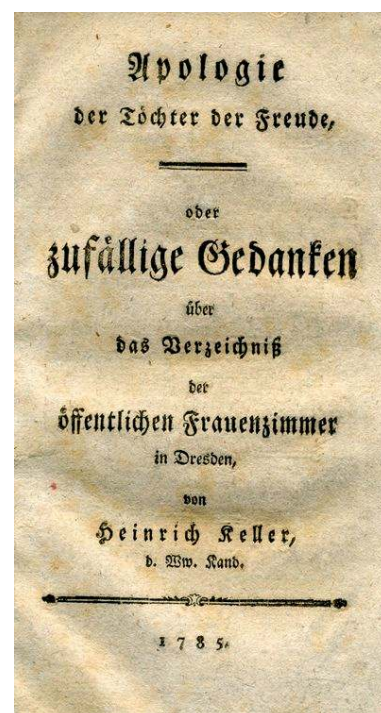
FIRST EDITION. *Small 8vo, pp. 27; rococo head- and tailpiece in woodcut; title lightly spotted; uncut with backstrip as issued.*

Rare first edition of the *Apology of the Daughters of Joy*, a reply to a recently published directory of Dresden prostitutes (*Antiquitäten von Dresdenschen Frauenzimmern*), which was circulating in print and manuscript and listing several honourable women of the town as whores.

Heinrich Keller tries to restore the honour of the victims of this smear campaign and deals with prostitution in general. He regards the neglect of female education as the main cause of prostitution and suggests founding public institutions to house and educate women and give them employment. The painter Angelica Kaufmann stands as an example for how high women, when well-educated, can rise in society.

Heinrich Keller (1758-1788) published in various places comedies, satires, and essays on public welfare. His books appeared in Linz, Prague, Leipzig, Dessau, Hamburg, Berlin, Sondershausen, Freiberg, and Dresden.

OCLC locates four copies in Germany only; the State Library in Munich has the only known copy of a 16-page continuation.



Archive of Material by Sir Patrick Geddes' Secretary, and 'Trekkie' Parsons aunt

55. **RITCHIE, Mary.** ARCHIVE OF ORIGINAL MANUSCRIPT MATERIAL RELATING TO THREE WORKS:

I. 'A BEE BOOK FOR SOUTH AFRICA' By Mary Ritchie, President, Natal Bee-Keepers' Association; Natal Expert, South African Bee-Keepers' Association. [circa 1918] *Publishers mock up with galley proofs neatly set and corrected, with the imprint in manuscript of 'T.C. & E.C. Jack', 250mm x 200mm, 8 pages of prelims then 46 pages on rectos only; a little dust-soiled and dog-eared, held together by brass ornamental screw at top corner.*

II. THE DAUGHTERS OF ISRAEL. *Typescript, 4to, pp. 286, corrected in manuscript and a further 100 pages of typescript of additions; with a further 150 pages of the original manuscript draft*

III. RED LETTER DAYS. *Typescript, 4to, pp. 200 (approx) divided into sections suitable for a radio broadcast*

IV. A small group of associated letters. .

£ 3,000

An interesting archive of material relating to Mary Ritchie, known chiefly through her long association as secretary to the pioneering town planner Patrick Geddes.



Mary was born in Edinburgh in 1868, her father employed as a journeyman joiner and her younger brother Allan McGregor Ritchie (1870-?) becoming an important architect in Natal. She was also the aunt of 'Trekke' Parsons (1902-1995) sometime lover of Leonard Woolf, of which more below.

The Archive consist of three quite detached items; a mock up for *The Bee Book for South Africa*; an epic fifty-six chapter manuscript and typescript of events in the time of Belshazzar entitled *The Daughters of Israel*; and a forty-six chapter history of the early Natal settlers gathered under the title *Red Letter Days*. Apparently the three works were never published although the *Bee Book* appears to have have got as far as a publishers mock up with galley proofs, all neatly set and corrected with an imprint of T.C. & E.C. Jack in manuscript.

The work on South African bee culture was an offshoot of University training under Geddes and Thomson (see below). A well wrought work of 17,500 words with good solid practical advise one wonders why it was not published. Mary gives a nod to Geddes by including a from Geddes at the head of the introduction. 'Her seemingly bizarre manuscript on *The Daughters of Israel* may have been an offshoot of her connection with Geddes. Geddes who had been working on town-planning in New Delhi in the early 1920s but was soon commissioned by Tel Aviv's first mayor, Meir Dizengoff, to draw up a master plan for the new city. Geddes began work in 1925 on the plan, which was accepted in 1929. Mary's own stay at Tel Aviv probably inspired her to write this epic. She was given a hand in writing this work by the South African author 'Minnie Martin' (the pen name of Mrs J M Cartwright who here signs herself 'Minnie Cartwright') in forwarding research details for Mary's work. The final group of documents traces the history of Natal and these may have been broadcast in South Africa with the later intention of being gathered into book form.

Mary's life is somewhat sketchy, born in Edinburgh she studied biology under Sir Arthur Thompson and Sir Patrick Geddes at Edinburgh University before she became Sir Patrick Geddes' secretary in 1895. The Geddes holdings at Strathclyde University are peppered with Mary's name as she probably tried to organise the work and correspondence of the rather chaotic biologist, sociologist, geographer, philanthropist, and pioneering town planner. Apparently Mary had moved to South Africa by 1906 where she held the post of Science Mistress at St. Anne's College, Natal and also organiser of Nature Study in the Natal Education Department. She also became President of the Natal Bee-Keepers' Association in 1910 and in 1915 published *The Drama of the Year in South Africa-A First Nature-Study Book* through T.C. & E.C. Jack in 1915. Apparently she found her work in South Africa somewhat uncongenial for she was again working with Geddes at the Watch Tower in Edinburgh from 1920. It appears likely that Mary then travelled with Geddes to India in the early 1920s and may have continued to act as Geddes' secretary for some time thereafter. She had definitely returned to South Africa by 1934, now in her mid 60s, Geddes having died in 1932, Mary had by then possibly retired from full-time work. In the early 1940s Mary is known to have produced a number of short programs for the South African Broadcasting Corporation whilst at the same time acting as a guide to the Durban Museum. A letter from the Corporation of the 8th October 1941 regrets that it was not able to broadcast her *Daughters of Israel*: 'I am really sorry that we have to decide this way, in view of the tremendous amount of work you have

done to fall in with my suggestions.' After the war Mary returned to England and lived with her niece Trekkie Parsons at Juggs Corner, Kingston in Sussex until her death in 1962.

Mary's niece, the artist and lithographer Trekkie Parson (1902-1995), was born in Durban and was clearly influenced by Mary during her early life. Trekkie moved back with her family to England during the First War, quite probably all the Ritchie's including Mary moved back at this time. Trekkie entering the Slade Art School sometime in the early 1920s and late, through her sister Alice Ritchie, came to be connected Leonard Woolf. The Hogarth Press had published two of Alice Ritchie's works and so it was by this connection Trekkie met with Leonard. Trekkie definitely had a very unconventional life for she was both married to Ian Parsons, who was later to become Chairman of Chatto & Windus, and lover of Leonard Woolf. Mary Ritchie through this became a part of a subset of the Bloomsbury Group and probably knew Leonard quite well. Mary Ritchie does not seem to have had any problems with the unusual arraignments of her niece as indicated in the the notice of Mary's death in *The Times* in 1962 where she is called the 'beloved aunt of Trekkie Parsons.'

56. ROSTER, Alessandro. "FEMINA SUPERIOR". Florence, Francesco Lumachi, 1906. **£ 185**

FIRST EDITION. 8vo, pp. viii (the initial two blank), 402, [2] blank, colour-printed frontispiece mounted on grey boards; occasional light foxing; a bit shaky in the original wrappers, printed in gold and black, spine worn, a little foxed; ownership inscription, dated 1955, at head of title.



Scarce first edition of Alessandro Roster's "*Femina Superior*", written, as he states in the preface, to give a less pessimistic and negative view of women than that expressed in Möbius' *Über den physiologischen Schwachsinn des Weibes*, a book which tried to prove the intellectual inferiority of women on physiological grounds.

Roster, with the entire armory of Darwinism, physiology and male suprematist beliefs, ascertains the concepts of 'sexual dimorphism,' the evolutionary necessity of fundamental differences of the sexes, and draws conclusions relating to physical exercise, intellectual education and 'protection' of women, mainly with fertility, maternity and selection in mind.

Alessandro Roster (1865-1919) was a Florentine obstetrician and writer of comedies and a keen cyclist (he was co-editor and contributor to a periodical for bicycle enthusiasts and wrote two books on the subject). After having read various passages of the book, it becomes clear that he would have joined the fascist party, had he not died - weakened by his medical service in the First World War - in the year the Fascist Manifesto was signed and published.

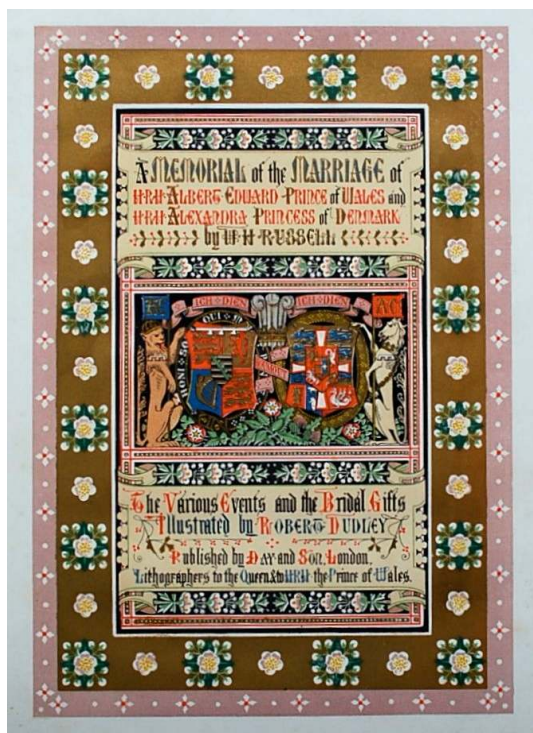
OCLC locates a single copy only, in the Illinois Center for Research Libraries Catalogue.

57. RUSSELL, William Howard. A MEMORIAL OF THE MARRIAGE OF HRH ALBERT PRINCE OF WALES AND HRH ALEXANDRA PRINCESS OF DENMARK. The Various Events and the Bridal Gifts. Illustrated by Robert Dudley, London, Day and Son, [1863]. **£ 850**

Folio, pp. [viii], 122, xviii, decorated title-page and 42 chromolithographic plates (numbered 1-33, 33a 34-41), wood-engraved dedication and illustrations in the text, publisher's elaborately blind and gilt stamped red cloth over bevelled boards, gilt edges, gutta percha decayed, hence some leaves loose with just a little chipping or soiling in the outer margins, occasional light foxing, mainly to text.

A very grand work, performing the twin roles of celebrating the marriage and, more importantly, introducing the princess to the British public. The famous war correspondent W. H. Russell in relating Alexandria's upbringing, education, interests and trousseau.

Albert, eldest son of Queen Victoria and Prince Albert married Alexandra, Princess of Denmark on March 10th 1863 in St. George's Chapel Windsor. Robert Dudley (fl. 1858-93) here illustrates the whole proceedings, including the arrival of the Princess at Gravesend and the fabulous wedding gifts, in series of chromolithographs which comprise some of the finest colour plates ever produced to commemorate a royal wedding. The highly decorative binding was also executed by Dudley whose initials 'RD' appear within the central title motif. It is every bit as good as his classic work on the *Atlantic Telegraph* which was published just 3 years later and in which he again collaborated with Russell taking, on that occasion, the chance to dedicate it to the recently wed Albert, Prince of Wales.



A good copy of one of the best chromolithograph books of the nineteenth century.

King, *Victorian Decorated Trade Bindings* 40.

58. [SAINT-CHAMOND, Claire Marie Mazarelli de la Vieuville, marquise de.] L'ARBRE ET LE SAUVAGEON. Fable. [n.p., but Paris? n.d., but April 1769]

[with:] MANUSCRIPT NOTE. [n.p., n.d.] .

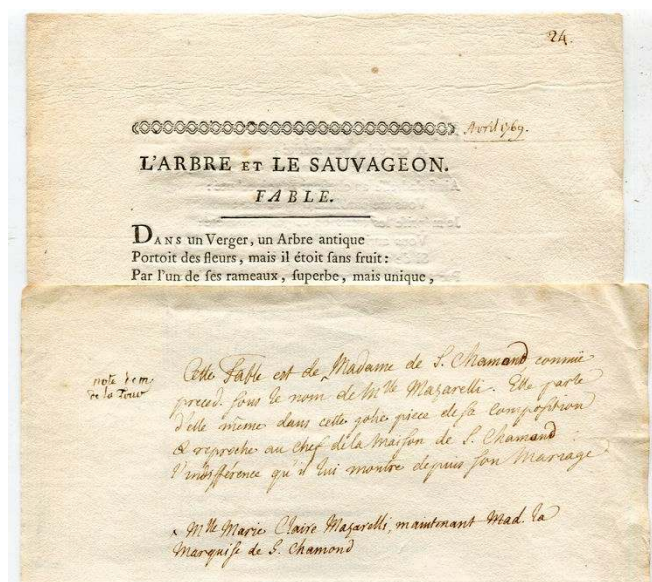
£ 150

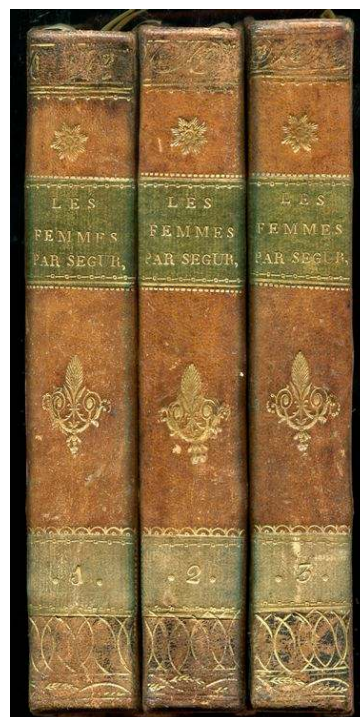
ORIGINAL OFFPRINT. 4to, pp. [3], [1] blank, annotated with '24' and 'Avril 1769' on first page, small loss to bottom fore-corner of both leaves, unbound; manuscript in ink in two differing hands, 4to, one page, watermarked paper, similar loss to bottom fore-corner as before, else good.

Scarce, allegedly autobiographical (as stated in the accompanying manuscript) poem of young buds and hoary old family trees. Apparently based on the indifference shown to Mlle. Mazarelli by her husband after her marriage, the sweet rhymes lilt along, but a certain amount of bitterness is demonstrated.

Madame de Chamond had already written a study of Descartes by 1769 and later wrote the anonymous letter, *Jean Jacques à M. S*** (Servan) sur des réflexions contre ses derniers écrits*.

For a list of works by Madame de Chamond see Fayard, *Dictionnaire des Lettres Françaises XVIIIe Siècle*, II, p. 502; not traced in OCLC or Bibliothèque Nationale catalogue.





Colour matching advice for Viennese ladies

59. SCHRÖDER, Severin & LEFNER, Heinrich *Illustrator*. DIE FARBENHARMONIE IN DER DAMEN-TOILETTE Vienna: Verlag von Emil Berté & Cie. und S. Czeiger, I. Lothringerstrasse 3., 1897. **£ 875**

FIRST EDITION. 8vo, pp x, 47, [1] blank; six coloured plates together with a pocket at the back of the work containing a colour wheel chart and an accompanying pierced sheet 'Harmonie des Contrastes and 'Harmonie des Verwandten, Analogen.' original white cloth the upper cover of a fashionable lady within a grey palette border, gilt, red edges; slightly soiled.

An unusual work for fashionable ladies in Viennese society to get their colour combinations correct.

In his introduction the author tells us that he was for a time a teacher of drawing and colour harmony to the Imperial School of Textile Industry in Vienna. Apparently he lived in Paris for a while and learnt a great deal from milliners and confectioners in the use and harmony of colours. This he thought to develop and teach at the Imperial School.

The dedication to Prinzessin Ludwig zu Windisch-Graetz (1843-1912), a member of one of princely families in the Austrian Empire that served the Habsburg dynasty; would prove useful to Schröder in publicising his work to Viennese court circles. Schröder also employed Heinrich Lefner the Austrian painter, graphic artist and stage designer to provide the colour plates and cover design.

The chapters cover basic concepts; application of colour harmony in the boudoir; hair colour; combining hat and dress colour; the colours of ornament; some suggestions for the more advanced age (this chapter may have been included for the benefit of the dedicatee); how to prepare one's toilets for portraits and photographs; and a chapter on matching various parts of the toilet including umbrellas, veils, and jewellery. To help with making difficult choices easy, and to engender a sense of scientific purpose, Schröder provides a neat wheel chart in pochoir colours tucked into a pocket at the end of the work.

Roy Osborne, *Books on Colour Since 1500: A History and Bibliography of Colour Literature* p. 205.

History of Women and their Role in Society throughout History

60. SÉGUR, Alexandre Joseph Pierre de. LES FEMMES, LEUR CONDITION ET LEUR INFLUENCE dans l'Ordre Social chez différents peuples anciens et modernes. Par Jos. Alex de Ségur. Avec six Gravures. Tome Premier [-Troisième]. A Paris, chez Treuttel et Würtz, quai Voltaire, no. 2, et à Strasbourg, grand'rue, no. 15. De l'Imprimerie de Didot Jeune. An. XI - 1803. **£ 285**

FIRST EDITION. Three volumes, 8vo, pp. [iv], [iv] table of plates, [iv] contents, 350; [iv], 344; [iv], 345, [ii]-xvi advertisements, with six engraved plates; with blue library stamp of 'Gvulai Gaal Gaston, Konyvtara' on front free endpaper, half-title, title and verso of frontispiece in each volume, and one other small stamp on verso of title, otherwise a clean crisp copy throughout; in contemporary calf backed marbled boards, spines with green paste paper labels lettered and numbered, light rubbing at head, and to surface of boards.

A handsome copy of de Ségur's history of women and their role in society throughout history. Ségur's *Les Femmes* was extremely popular and ran to numerous editions over the next twenty years, with revisions by Barginet, Ratier and most notably Charles Nodier, who added a significant volume of material in his notes. A fourth volume was added to the 1822 edition, entitled *De la Condition des Femmes sous l'Empire et sous la Restauration*. With the series of attractively engraved plates by Delvaux.

Brunet p. 263 for the 1820 edition; Graesse 342; d'Imray 295; OCLC: 10643725.

BARRASFORD'S HIPPODROME, PROGRAMME.		SELECTION "MARTHA" Flotow
Monday, SEPT. 10th, 1906, And Every Evening during the Week		
1 Overture "YANKEE"	2 SISTERS ST. JULIAN Harmonizing Duettists and Expert Dancers	7 BAYNE & HOPE In an Historic Episode, "NAPOLEON'S DIVORCE."
3 HERBERT CYRIL The Seven Foot Comedian	4 EMMA DON And her Black and White Comedy Quartette	8 ARTHUR ROBERTS In a tabloid Comedy entitled "WHERE'S THE COUNT?" by ARTHUR ROBERTS.
5 STEWART & MORGAN Vocal Speciality, introducing Gems of Irish Melodies	6 B. TROBA Juggler	CHARACTERS Remington Clarke, J.P. Mr. STANLEY DAMERELL Jack Hammond (a Barrister) Mr. GEORGE T. POLSON Lucy Clark (in love with Jack) Miss JESSIE BURGWIN Count Plooff (a Russian) Mr. H. HUDLETON Mary Wainwright (a Housemaid) Miss RUBY CELESTE Joe Higgins (Nick-named the Count) Mr. ARTHUR ROBERTS Scene Remington Clarke's Study. Time - Present
GOD SAVE THE KING. The above Programme is subject to alteration as necessity may occasion. The Patrons of the Hippodrome are requested to report direct to the Management any act of incivility on the part of any member of the staff, or any offensive performance or remark made by any artiste, as it is the wish of the Proprietors to at all times give a clean, wholesome entertainment.		9 JOHNNY DANVERS Vocal Comedian
		10 MABEL HIND In her Original Japanese Scene
		11 MDLLE. KLOËT La Pouseuse Echanteuse
		12 THE FAIR SUFFRAGETTES By the Barrascope

61. **[SUFFRAGETTES].** THE HIPPODROME, LEEDS: THEATRE OF VARIETIES Programme for the evening of Monday September 10th 1906 and on the bill, among other delights, is "'The Fair Suffragettes" By the Barrascope'.
£ 125

The term 'suffragette' had been coined by the 'Daily Mail' in March 1906 so Mr Thomas Barrasford was completely up-to-date in using it. His 'Barrascope' was a cinematograph machine - so it would be a fair deduction that 'The Fair Suffragettes' was an early - indeed one of the earliest - suffragette films. I am assuming it was a feature film and as far as we can tell has not previously been recorded. The folding programme is colourful and packed with Leeds-related advertisements.

BYE-ELECTION POLICIES COMPARED.	
NATIONAL UNION OF WOMEN'S SUFFRAGE SOCIETIES.	NATIONAL WOMEN'S SOCIAL AND POLITICAL UNION.
The National Union claims that it works on strictly non-party lines.	The W.S.P.U. claims that it works on strictly non-party lines.
<i>Broadly speaking, it takes one of three courses:—</i>	<i>It invariably works against the Government (at present Liberal) Candidate.</i>
(a) It either runs a Women's Suffrage Candidate of its own; or	(a) It never runs a Suffrage Candidate of its own;
(b) It supports the Candidate who declares himself the best friend to the cause of Women's Suffrage; or	(b) It does not support any Candidate because he is a staunch supporter of Women's Suffrage. If he is a Liberal, and in favour of Women's Suffrage, the W.S.P.U. works against him, even if the other Candidate is a well-known opponent of the cause;
(c) Where all the Candidates are equally favourable or unfavourable, it takes no side; but does propaganda work in the constituency throughout the bye-election.	(c) Where all the Candidates are equally favourable or unfavourable, it works against the Liberal, because he is the Government's nominee.

62. **[SUFFRAGETTES].** BYE-ELECTION POLICIES COMPARED. Published by the National Union of Women's Suffrage Societies, 25, Victoria Street, Westminster, S.W. - October, 1908. £ 350

Large two sided leaflet, a little tag remaining on second page where originally pasted in to an album; loose, as issued.

Rare and informative leaflet in which the National Union of Women's Suffrage Societies compares the different elements of its bye-election policy with that of the Women's Social and Political Union. The NUWSS had incorporated material supplied by Christabel Pankhurst into the WSPU statements.

'The only way of getting the Cabinet to move in the matter is by harassing them in every possible way; and that if the W.S.P.U. can bring about the loss of several bye-elections by working against the Liberal Candidates, the Government will be so worried and hampered that they will accede to the W.S.P.U. demand, either by granting facilities for a private Member's Bill or by undertaking to bring in a Women's Suffrage measure themselves' (WSPU).



63. [SUFFRAGETTES]. LARGE ORIGINAL GROUP PHOTOGRAPH OF SUFFRAGETTES seemingly dressed as great women of the past prior to an event. Devizes, Wiltshire. [c. 1910?]. **£ 450**

Bromide photograph, 230mm x 290mm; mounted on card; inscribed on back 'Miss Allanby, Brook Side, Divizes', some staining and browning, but generally in a good state.

The photograph shows a group of 18 women dressed in historic costumes with a rather self conscious young man on the back row.

The central placement of a Suffragette with the 'Votes for Women' sash strongly indicates that the photograph was taken prior to some form of Suffrage event. It would have been impossible for this to be part of one of the Devizes carnivals at this time, and is more probably a memento of a contingent of women parading at one of the London events, such as the Coronation Pageant, or a group demonstrating at a local election.

Being a fairly strong Conservative voting area, Devizes was not, by any means a centre of women's suffrage. 'By 1911 the women of Devizes had shown a little more spirit, forming a branch of the WSPU, with Katherine Abraham (2 Estcourt Street) as secretary, and in April 1911 organizing a census resistance. In 1913 Miss A. M. Stephens (Rosemundy) was secretary of the Devizes branch of the Conservative and Unionist Women's Franchise Association.' [see Crawford *The Women's Suffrage Movement* p.162.]

Still there was some general awareness that things were stirring up, even in deepest Wiltshire. This limerick published in *Books of To-day* for February 1908 sums up the mood of the period nicely:-

A Suffragette down from Devizes,
Just to show how the Force she despises,
Threw a constable flat,
And then jumped on his hat-
These things are unpleasant surprises

Early recording of a "Suffragettes Anthem"

64. [SUFFRAGETTES]. GAMMON, Barclay Comedian. SUFFRAGETTES ANTHEM ... with orchestra. London: Odeon Record, International Talking Machine Co m.b.H. [July 1910]. **£ 285**

10¾ inch (27.5 cm) 78 rpm recording; issue number 66735 matrix Lx87 with brown and gold printed label; in contemporary card sleeve

Barclay Gammon's speciality was to come on stage and with a grand piano and poke fun at any topical subject that came to mind.

The performance is in two sections, the first a patter introduction followed by the 'Anthem' in which part Gammon seats himself at the piano and plays his comic song. Gammon would have been acutely aware of the composition of his audience and that it would have included a number of suffragettes, he is therefore careful to navigate that narrow line between being offensive and being uncontroversial.

The recording doubtless also accurately reflects his stage performance, he first comes to the footlights and introduces the topic:- 'the remarks do not apply to those earnest ladies who are really earnest in their works, but rather the mountebank militants whose extraordinary antics seem to be alienating the sympathies of most right minded people, I refer to the Suffragettes...the time has arrived when they should have a national anthem of their own which they can sing when they are marching on to victory in the hands of the Pankhurst's errrr Parliament...'

He then moves to the piano and begins his 'Anthem.' This is an amalgam of other comic songs chiefly pulled from Gilbert & Sullivan with new lyrics. From the *Mikado* Gammon transforms 'Three little maids are we' naturally enough into 'Three little Suffragettes are we' where he develops the lines.

'We will get all that we want one day,
'What is a month in Holloway.'

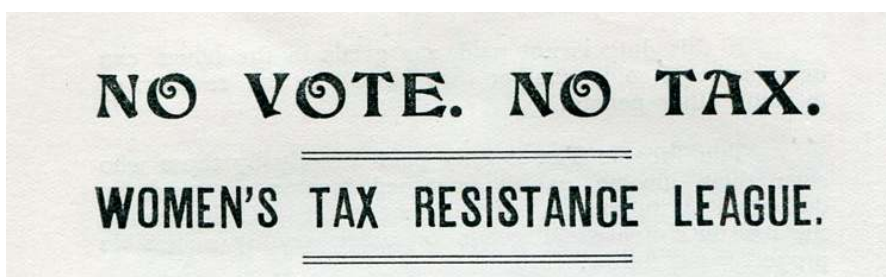
Further pieces of Gilbert & Sullivan are then pressed into service before Gammon concludes with an adaptation of the Vesta Victoria famous music-hall song 'Waiting at the church.'

'There was I waiting in the cold, waiting in the cold, chained up in the cold,

'When they said, that we were being told, lor' it did upset me.

'When we shouted "all we wants is the vote", Asquith sent the note, and this is what he wrote.

'Sorry to say, can't let you in today, Lloyd George won't let me.'



65. **[SUFFRAGETTES]. [PURDIE, Mrs Ethel Ayres].** NO VOTE. NO TAX. Women's Tax Resistance League. [n.d. c. Nov 1910]. **£ 350**

8vo, pp. [4]; small tag attached to final page where affixed in an album; disbound, as issued.

Scarce leaflet by Mrs Ayres Purdie in which she sets out the tax position vis à vis women, noting that 'plans are now in process of evolution, for making the sale by auction of resisters' goods as difficult as possible', and remarking that, having been advised to reclaim any tax that ought to be refunded by the Revenue, many women are passing on such monies to the Women's Tax Resistance League.

66. **[SUFFRAGETTES]. RUSSELL, Bertrand.** ANTI-SUFFRAGIST ANXIETIES ... Published by The People's Suffrage Federation, Queen Anne's Chambers, Broadway, Westminster, London, S.W. [n.d., 1910]. **£ 350**

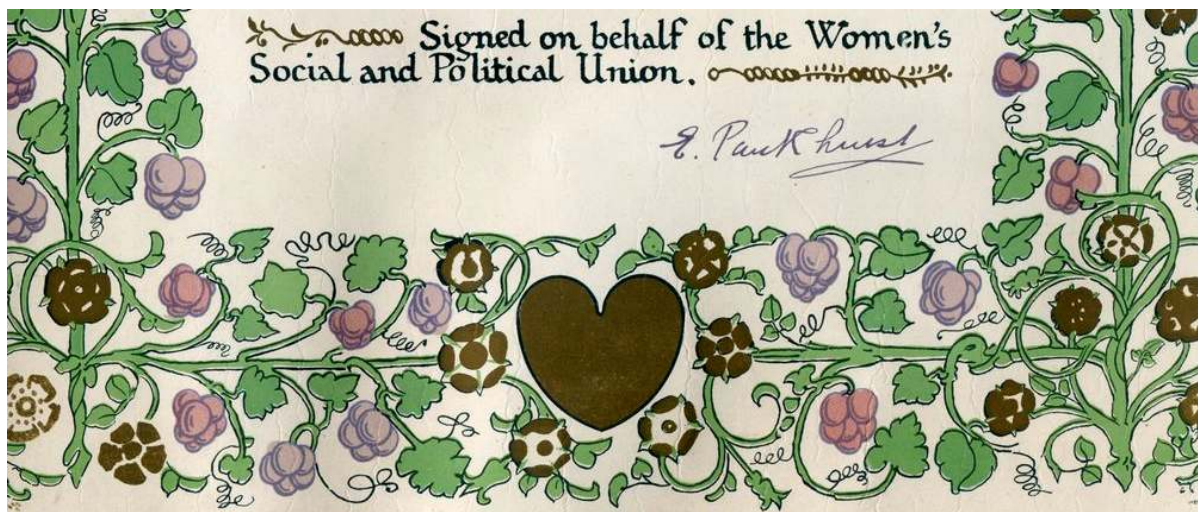
FIRST EDITION. 8vo, pp. 26, [2] advertisements; lightly foxed in places, otherwise clean; stapled as issued in the original brown printed wrapper, staples rusted and detached from outer wrapper, with withdrawal stamp of the 'Women's Library' on verso of front wrapper, and some unobtrusive evidence of the remove of labels, but still an appealing copy.

First edition of this scarce paper in support of women's suffrage, by the great mathematician and philosopher Bertrand Russell (1872-1970).

'To substitute co-operation for subjection is everywhere the effort of democracy, and it is one of the strongest arguments in favour of the enfranchisement of women that it will further this substitution in all that concerns the relations of men and women' (p. 26).

In May 1907 Russell stood for Parliament as a Woman's suffrage candidate in Wimbledon, but was not elected.

OCLC records just three copies, the BL and London Metropolitan University in the UK, and McMaster in North America.



The beginning of the Militant Campaign

67. [SUFFRAGETTES]. MCCARTHY, Adelaide. WOMEN'S SOCIAL AND POLITICAL UNION SCROLL designed by Sylvia Pankhurst for presentation to WSPU prisoners upon their release from prison, this one presented to Adelaide McCarthy with her name finely handwritten on the scroll, and then signed below by Emmeline Pankhurst. May, 1912. **£ 3,500**

ORIGINAL SCROLL. (430mm x 580mm), in very good condition, the colours bright, fully conserved and laid down, with a repair to top edge that does not encroach on pattern section; accompanied by the original cardboard tube in which it was posted from WSPU headquarters, Miss McCarthy's name just visible on the scrap of the address label that remains, stamps of George V with the post mark 16th May 1912.

An important document recording the part played by Adelaide McCarthy in the first Militant Campaign by the Suffragettes.

Emmeline Pankhurst 'returned to England from her tour of the USA and Canada on the 18 January 1912 'with the words 'Sedition!' and 'The Women's Revolution' on her lips... At a meeting the following month to welcome released prisoners, Emmeline announced that the weapon and argument they were going to use at the next demonstration would be the stone, a policy which was jointly agreed with Christabel and the Pethick-Lawrences' [ODNB].

On the 1st March 1912 the WSPU for the first time struck without warning in the West End of London with a concerted campaign of window smashing. Around 5 o'clock in the afternoon several hundred women started throwing stones and wielding hammers on the shop windows in the Strand, Cockspur Street, Haymarket, Piccadilly, Regent Street and part of Oxford Street and Bond Street, and various Government offices with Mrs Pankhurst driving up to the Prime Ministers house in Downing Street and putting out a number of windows with stones.

Apparently many of the women carried hammers and other implements in their muffs and although there had been rumour of an attack it was believed by the police that it would take place the following week. A certain amount of mayhem ensued and the police were caught out and not able to stop the attack until around 7 p.m; even then they were outsmarted with a second assault on the Regent Street Post Office at 7.30 p.m. Many of the shopkeepers hearing the destruction took the initiative and put shutters up or guarded their shops. Unfortunately larger businesses such as Selfridges, Swan & Edgar, Liberty's etc. with their modern plate glass windows no longer had shutter protection and for the following few days pairs of police officers were stationed at each shop on the lookout for further trouble.

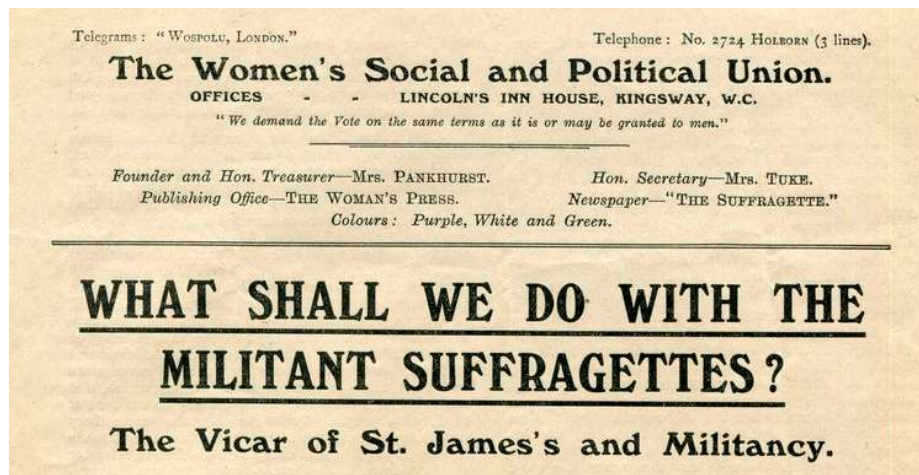
In all 124 women including Emmeline Pankhurst and Ethyl Smythe were arrested and brought to Cannon Street, Vine Street and Bow Street police stations.

Adelaide McCarthy was brought before Bow Street after the main protagonists had already been fined and sentenced on the 2nd March; she together with about 100 others were offered bail but the judge was faced with a chorus of 'We don't want it' and so Adelaide with the others were kept locked up until she was again brought before the bench on the 10th March. She, together with 23 other women who had broken small panes of glass in government offices, was sentenced to two months hard labour.

Adelaide was sentenced the same day as Ethel Smythe who was so inspired by the communal determination and sacrifice by women of all ages and classes during this first Militant campaign that on one memorable

occasion, as the women took their outdoor exercise, singing the suffrage battle anthem, Ethel appeared at a window and conducted them with her toothbrush.

The date of the stamps on the packing tube are significant as the 16th May 1912 was only a few days after Adelaide's release from prison. More importantly Emmeline Pankhurst, who was concurrently serving a prison sentence for her part in the window breaking campaign, had been released early by the Home Secretary on the 4th. The trial began on the May 14th and Emmeline was handed down a sentence of 9 months on the 22nd. The scroll would have been signed between May 10th, Adelaide's release from prison, and the 13th May, the day before Emmeline was committed to trial.



68. **[SUFFRAGETTES].** WHAT SHALL WE DO WITH THE MILITANT SUFFRAGETTES? The Vicar of St. James's and Militancy. [Published by the Woman's Press, Lincoln's Inn House, Kingsway ... c. 1913]. **£ 200**

Large two sided leaflet, a couple of tears in margin, otherwise in good original state.

Scarce article by Edwin A. Mould, Vicar of St James's, Piccadilly, published by the Women's Social and Political Union.

'This is the question which excited journalists and still more excited letter-writers are trying to answer. And such answers! Now, of course, it is a very simple and natural question to ask. And you can take your choice of two answers, and two only. You must either kill them or give them the vote. There is no middle course with militant suffragettes ... Promises, threats, arguments, attacks by hooligans, jingle-like vulgar witticisms, prisons, stripes, hunger, forcible feeding - these are of no avail. A woman like Mrs. Pankhurst, who is quite prepared, if need be, to die, is the master of the Government and the British Constitution. You can, of course, kill her. But dare you? and if you do you will have such a lot of others to kill as well, and when you have killed them all, you will still have to give women votes'



69. **[SUFFRAGETTES]. TO BUCKINGHAM PALACE!**

To Demand Votes for Women

To Protest Against Torture

To Claim equal treatment for militant ulster men and militant suffragists.

Deputation to the King. Led by Mrs. Pankhurst. [London: David Allen & Sons, Ltd] Thursday Afternoon, May 21st, at 4 pm [1914].

£ 750

Large two sided leaflet, printed in green and purple with illustration by H[ilda] M. Dallas; some minor light foxing and dust-soiling, and some creasing where once folded (likely in the pocket of one of the Suffragettes attending the march); a rare and important item.

An evocative flyer of the one of the most dramatic events at the height of women's struggle for the vote, advertising the deputation to Buckingham Palace on 21st May 1914, printed in green and purple, the adopted colours of the cause.

'The last great act of militancy took place on May 21 in a deputation to Buckingham Palace. In January, the Pankhursts had decided to organise a deputation to King George V, to protest against the treatment of suffragette prisoners and to demand the vote for women. After the WSPU request for an audience with the King was (predictably) denied, Mrs Pankhurst wrote to the King replying that his refusal of an audience was unacceptable. A deputation would present itself at Buckingham Palace and expect to see him' (van Wingerden, *The Women's Suffrage Movement in Britain, 1866-1928* (1999), p. 151).

The demonstration became notorious when Emmeline Pankhurst was photographed being arrested outside the Palace, the resulting image of her being carried away by Superintendent Rolfe is perhaps the most iconic of the Suffragette Movement. Indeed the present flyer encourages attendees to 'come and see that the Women's Deputation is not assaulted by the police on approaching Buckingham Palace. REMEMBER BLACK FRIDAY when the members of the Women's Deputation were by Government orders assaulted in Parliament Square ... Come and see that these violent and brutal attacks upon women are not repeated on May 21st!'

Particularly noteworthy is the illustration which depicts suffragettes demonstrating outside Buckingham Palace. This is infact by Hilda Dallas (1878-1958), who along with her sister Irene (1883-1971) were both suffragettes. Indeed, Irene was arrested and sent to Holloway.

Poems for celebrity ladies

70. **TANZINI, Giuseppe.** ALLA VALOROSA ED AMABILE CONTESSA FELICITA GALBIATI Nobil Figlia del Mincio la Musa Ossequiosa verso alcune piu' Celebri Donee del Secolo Opera di Giuseppe Tanzini, Accademico Fiorentino, Apatista, Pastore Arcade, ec. ec. [n.p.] 1766.

£ 225

FIRST EDITION. 8vo, pp. xii, 43, [1] blank; apart from a few minor marks, a clean copy throughout; uncut in recent patterned wraps; a desirable copy.

Very rare first edition of this collection of verses, dedicated to Felicita Galbiati, by Giuseppe Tanzini.

Tanzini, who was a member of the Accademia Fiorentina, addresses his verses to several of the most famous women of the century; these include the musician Marianna de Haan, the poet Augusta Caterina Piccolomini, and the Florentine patron Marianna Acciajuoli.

Not in OCLC.

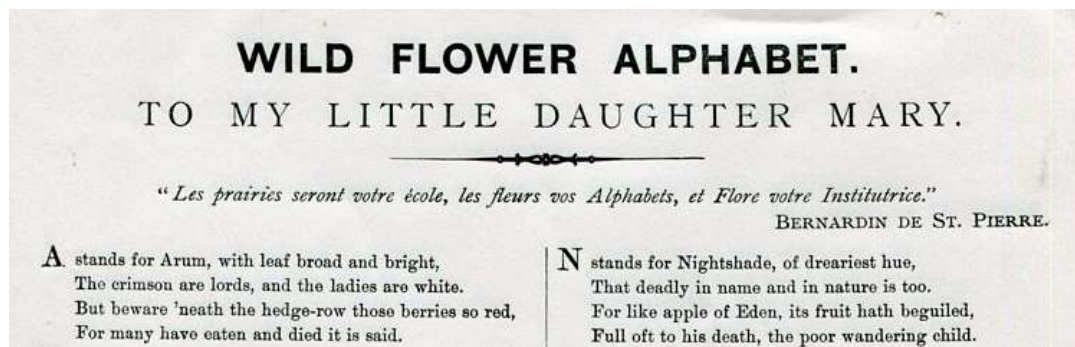


71. **[THOMAS, Richard G.].** WILD FLOWER ALPHABET. To my little daughter Mary. [Hollingbourne near Maidstone in Kent], Eyhorne House, March, 1849.

£ 150

Privately printed broadside (345 x 212 mm), on heavy paper; clean and fresh, five wormholes in the margins, one in the printed surface.

This unrecorded early Victorian broadside is beautifully printed in two columns and educates the little daughter Mary Julia Thomas about wild plants, from Arum with 'its berries so red, for many have eaten and died it is said', to Zostera, 'frequenter the shore, the sea-wrack that floats where the wild billows roar'.



Richard Thomas married Lousia de Vismi Goldsmid in 1839 in Hollingbourne. Mary was born in 1847; she could only have been 2 years old when this charming alphabet was printed for her.

'Mrs. Mary Godwin's Charity School'

72. [TROTTSCLIFFE CHARITY SCHOOL]. TWO UNRECORDED BROADSIDES RELATING TO THE TROTTSCLIFFE CHARITY SCHOOL. Comprising:

I. SOME RULES & ORDERS FOR THE PERPETUAL ESTABLISHMENT AND MAINTENANCE OF A CHARITY SCHOOL. In the Parish of Trotescliffe, to be called Mr. Paul Bairstow and Mrs. Mary Godwin's Charity School. Maidstone, A. Austen, [c. 1825].

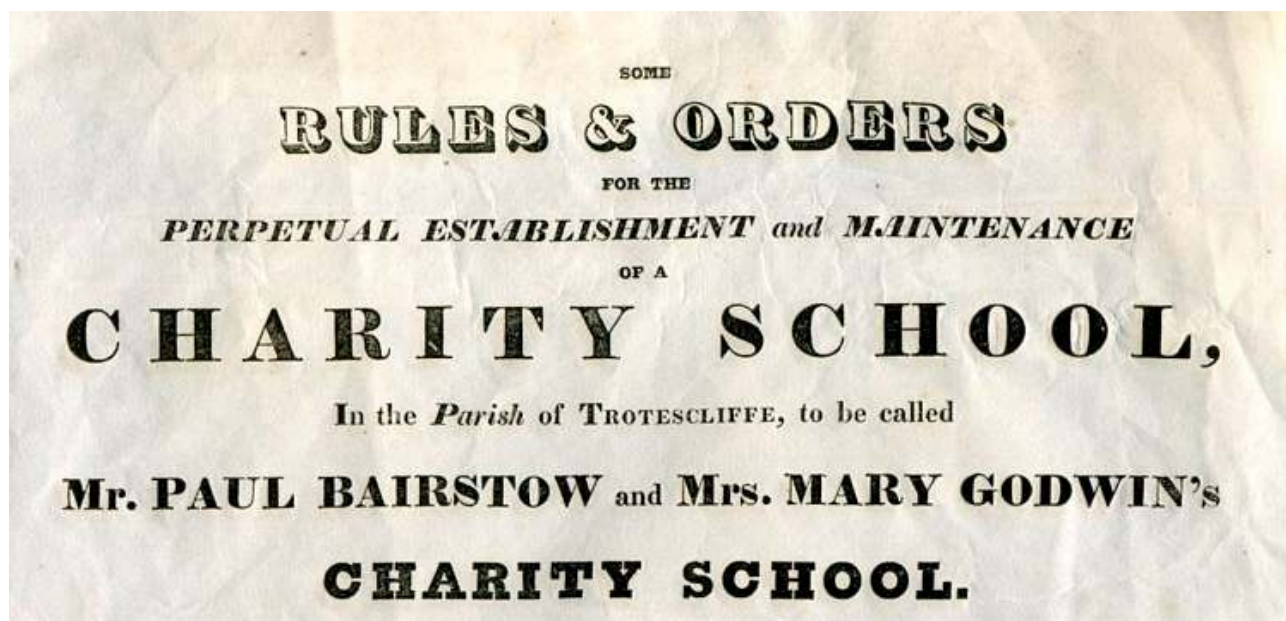
II. RULES TO BE OBSERVED BY THE CHILDREN OF THE TROTTERSCLIFFE SCHOOL, and by their Parents. Maidstone, Hall and Son, [c. 1826]. **£ 385**

Folio (42.8 x 30.2 cm & 43 x 34 cm); a few folds, otherwise clean and fresh.

This charity school was for teaching fifteen girls and boys English and religion.

'The Master or Mistress [are] to have the Yearly Salary of Eight Pounds; and when it is a school mistress that is appointed, the Girls are to be taught the Use of the Needle' Mr. Bairstow and Mrs. Godwin had decided. Further regulations are given on school visitations, dismissal of pupils for such things as truancy exceeding twenty days in a quarter of a year.

Trottscliffe is a small village near Maidstone in Kent and has a variety of spellings; it is sometimes even called Trosley. Similarly, Paul Bairstow is called in one government paper Barristow, and in the village graveyard there is a 19th-century tombstone for one Mr. Bristow - probably of the same family.

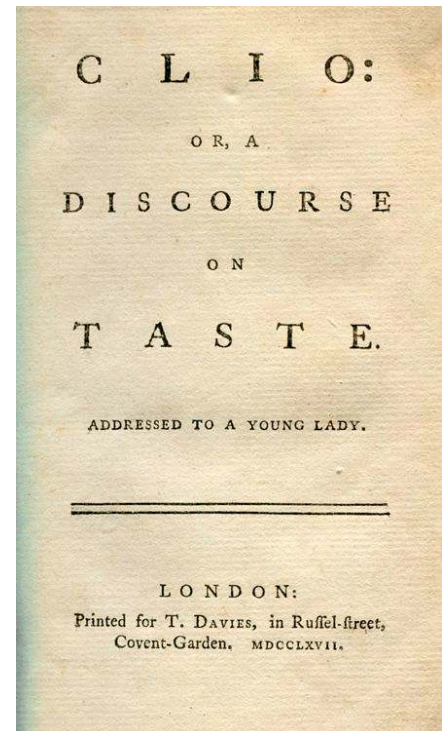


73. **[USHER, James].** CLIO: or, a Discourse on Taste. Addressed to a Young Lady. London: Printed for T. Davies, in Russel-street, Covent-Garden. MDCCLXVII [1767]. **£ 1,250**

FIRST EDITION. 8vo, pp. [ii], 91, [1] blank; light foxing in places, otherwise clean throughout; in contemporary mottled calf, spine ruled in gilt, binding rather worn with surface damage to upper board, joints cracked (but holding), and head of spine chipped, nevertheless, still a good copy.

Scarce first edition of *Clio: or, a Discourse on Taste*, James Usher's most popular publication, which had run through eight editions by 1809.

'Usher remains distinct from [two main currents of eighteenth century thought] first, by his downright opposition to the value of Locke's empiricism and the associationist psychology based upon it; second, by his downright opposition to the value of the principle of self-interest. This means that Usher's philosophy opposes the utilitarianism implicit in Scottish philosophy and also that his aesthetics oppose the conclusion of Edmund Burke, that "the sublime is an idea belonging to self-preservation". For these reasons Samuel Monk's history of mid-eighteenth century aesthetics finds James Usher unclassifiable in his time. But it is for these same reasons that a certain J. Matthews of Bristol annotated and republished Usher's aesthetics in 1803 and 1809: Matthews was reviving a text which, however unclassifiable in its own day, coincided after a lapse of some forty years with the exotic aesthetics of Thomas de Quincey or Charles Maturin.' For a full discussion of Usher's aesthetic see Kevin Barry: James Usher (1720-72) and the Irish Enlightenment *Eighteenth-Century Ireland* Vol. 3 (1988), pp. 115-122



James Usher (1720–1771), Roman Catholic priest and schoolmaster, was born in co. Dublin, but later moved to London, and inherited a legacy of £300. This enabled him to open a school for Roman Catholic boys at Kensington Gravel Pits in January 1769, in partnership with his friend John Walker (1732–1807), whom he had converted to Roman Catholicism. Walker subsequently withdrew from the undertaking, and Usher became sole master of the school. Usher published several other works, including two philosophical treatises: *A New System of Philosophy, Founded on the Universal Operations of Nature* (1764) and *An Introduction to the Theory of the Human Mind* (1771).

ESTC records three copies in the UK, at Cambridge, Sheffield and the BL, and two copies in North America, at Princeton and Northwestern; OCLC adds two further copies, at UC Irvine and Yale.

74. **VACHON, Marius & BELL, Clara translator** CATS AND KITTENS OF HENRIETTE RONNER London: Cassell and Company, Limited. [Printed by A.W. Sijthoff, Leyden] 1894. **£ 125**

Folio [40 x 30cm] pp. [iv], 40, [2]; title printed in red and black, photogravure frontispiece portrait and 12 photogravure plates by Goupil & Co. each with a facing title leaf; some occasional spotting; original white cloth, upper cover with an inset photogravure, gilt upper cover somewhat soiled and back cover marked.

Henriëtte Ronner-Knip (1821-1909) was a painter and draughtswoman, who in her early years painted mostly landscapes with Brabant motifs. 'In 1850 she married Teico Ronner and moved to Brussels, where she concentrated primarily on painting anecdotal scenes with dogs and, from 1870 on, exclusively with cats; in these paintings she also paid great attention to the background (e.g. *Cat at Play*; Amsterdam, Rijksmus.). Her productivity in this genre was enormous. She was the most popular Dutch woman painter of her time and was internationally famous' (Grove Art).

Ladies' Guide to Making Flowers

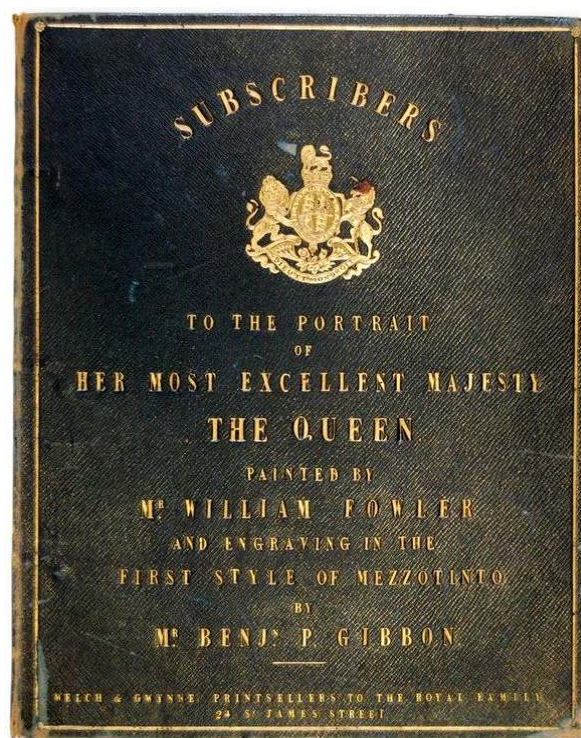
75. **VERBOOM, Agnes.** NOUVEAU MANUEL DES FLEURS ou Guide Pratique et Complet contenant des Instructions Detaillees pour faire toute espece de fleurs en etoffe, en papier, en laine, en or et en argent, en chenille, en perles, en rubans, en plumes, en cheveux, en coquillages et ecailles de poisson, en cire et en cuir. Illustre de nombreuses gravures ... Paris, Adolphe Goubaud & Fils ... Bruxelles, Bruylant-Christophe & Cie, [c. 1890]. **£ 150**

FIRST EDITION. 8vo, pp. 391, [1] blank; several gatherings sprung, otherwise, apart from some minor foxing, a clean copy throughout; with rather attractive 'Art Nouveau' library stamp to title; in the publisher's original green cloth, upper board and spine lettered in gilt, surface wear to cloth and some discolouration, minor rubbing at head, but still a good copy.

Rare first edition of this guide providing instruction to ladies on how to make flowers in various media, including cloth, paper, wool, gold, silver, chenille, pearls, ribbons, feathers, hair, shells, fish scales, leather and wax. Throughout the work various species of flowers are given, a pattern of the petals provided, followed by advice on how to make them and the best medium to be used.

We have been unable to find much information on the author of the present work, Agnès Verboom, other than that she also published *La Table, guide complet de la maîtresse de maison*, Paris-Bruxelles, Administration du Moniteur des dames et des demoiselles [n.d.].

Not in OCLC.



Original subscribers list for early portrait of Queen Victoria

76. [VICTORIA]. SUBSCRIBERS TO THE PORTRAIT OF HER MOST EXCELLENT MAJESTY THE QUEEN. Painted by Mr Wm Fowler And engraving in the first style of Mezzotinto by Mr Benyⁿ P. Gibbon. London, Welch & Gwynne, Printsellers to the Royal Family, 24 St. James' St. [1839]. £ 650

Small 4to; pp. 10, [16] blank; list of 77 subscribers in manuscript some minor dust-soiling in places, but generally clean throughout; handsomely bound in contemporary green morocco, tooled in gilt, upper covers lettered in gilt with the Royal Coat of Arms at head, light rubbing to extremities.

Highly desirable and handsomely bound subscribers list. The first signatories include Her Majesty The Queen Dowager; Her Royal Highness The Duchess of Kent; Her Serene Highness The Princess Hohenlohe; His Serene Highness The Reigning Duke of Saxe Coburg although these names have all been transcribed in a clerks hand however later subsequent subscribers including Bishop of Ripon, Earl of Beverley etc. have signed for themselves.

Three versions of the print where available: Prints at 15/- Proofs at £1. 11s 6d and proofs before Letters £2 12s 6d Royalty took proofs before letters, Bishops took proofs and the hoi polloi impressions at 15/-.

Published on the 11th February 1840 and engraved by Benjamin Phelps Gibbon (1802–1851) whose prints were 'distinguished by a delicacy of touch and an economy of line'.

'One of the first women in France to live by her pen'

77. **[VILLEDEIU, Marie-Catherine Desjardins, Mme. de]. THE UNFOTUNATE [SIC] HEROES:** or the Adventures of Ten Famous Men, viz. Ovid, Lentullus, Hortensius, Herennius, Cepion, Horace, Virgil, Cornelius Gallus, Crassus, Agrippa. Banished from the Court of Augustus Caesar. In Ten Novels. Composed by that Great Wit of France, Monsieur De Villa Dieu. Englished by a Gentleman for his Diversion, [London]. In the Savoy, Printed by T. N. for Henry Herringman, 1679.

£ 3,500

FIRST EDITION IN ENGLISH. 8vo, license leaf, title, pp. [iv], 240, 141-156, 241-265, [7] Books printed for Henry Herringman'; minor stain at head of front free endpapers (not affecting the text), otherwise clean and crisp throughout; in contemporary calf ruled in blind, head of spine chipped, extremities rubbed and with minor surface wear, nevertheless, still an appealing copy with the early eighteenth century armorial bookplate of Lord Lymington on front pastedown.

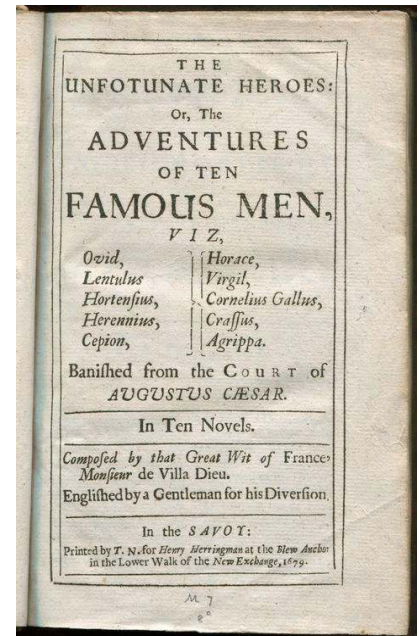
First English translation of *Les Exilés* by the well regarded French novelist, Marie Catherine Desjardins, Mme. de Villedieu (1640?-1683), who along with Madeleine de Scudéry was the best-paid woman writer of the century and the only women authors to receive royal pensions.

'Villedieu ... seems to have lived perpetually at odds with the contemporary social order. Early literary historians, perhaps confusing the novelist with her heroine Henriette-Sylvie, described Villedieu as a woman of easy virtue whose conduct scandalized her contemporaries, and subsequent commentators have generally repeated this portrayal. However, as Bayle first warned readers, this alleged biography cannot be documented. Surviving documents reveal simply an independent woman unbound by convention. As of 1655 Desjardins was living alone in Paris 'answering to no one'. The only recorded 'scandal' involves her open liaison with a soldier, Boisset de Villedieu, who broke off his formal promise of marriage. He even sold her letters to the publisher Barbin, who published them, despite her protests, as *Lettres et billets galants* (1668). After Villedieu's death later that year she simply adopted his name as her official signature, apparently with some degree of consent from his family. She subsequently married Claude de Chaste and had a child by him.

Villedieu's collected works fill 12 volumes ... She helped launch two major late seventeenth century sub-genres, the historical novel (especially with *Les Désordres de l'amour*, her best-known work today) and the sentimental or 'gallant' novel (*Annales galantes*, 1670)' (See *New Oxford Companion to Literature in French* 1995).

The present work was first published in Paris in 1672/3.

Wing D1193; see *The Feminist Encyclopedia of French Literature* (1999) and *The New Oxford Companion to Literature in French* (1995) for further information on Madame Villedieu.



How to become 'a fine Specimen of British Woman'

78. **WALKER, Donald. EXERCISES FOR LADIES;** calculated to preserve and improve Beauty, and to prevent and correct personal Defects, inseparable from constrained or careless Habits; founded on physiological Principles ... Second Edition. London, [J. and C. Adlard] for Thomas Hurst, 1837.

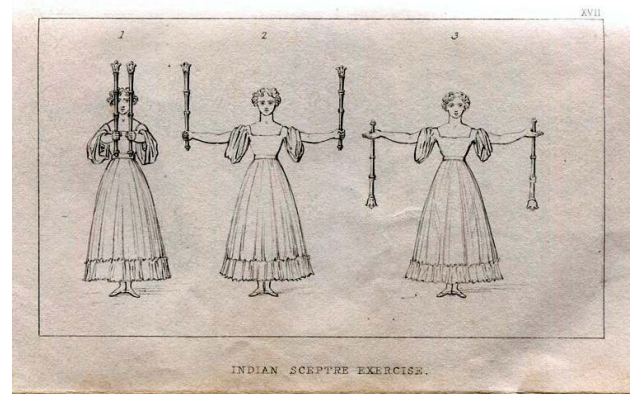
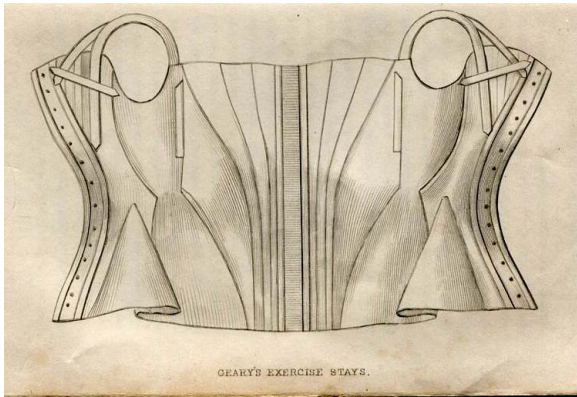
£ 350

Small 8vo, pp. [iii]-xxxvi, 306, 4, advertisements, steel-engraved frontispiece, additional steel-engraved title, 36 steel-engraved plates and two additional plates (23 and 24 bis, not called for); scattered light foxing or browning; decoratively bound for the publishers by Remnant & Edmonds in full green morocco with raised blind-stamped ornaments all over, spine ornamented and lettered in gilt, all edges gilt (see below); extremities a little worn; contemporary presentation inscription on front fly-leaf.

Substantially enlarged edition (first 1836) of this fine Regency book on good posture and light exercise.

'Donald Walker rose to prominence as an expert on physical training with the publication of an extremely successful book, *British Manly Exercises* ... When Walker published a companion volume ... *Exercises for Ladies*, it received close attention from the upper classes. It also served as a guidebook to those women aspiring to the upper classes. Page after page of endorsements appear in the second edition of *Exercises for Ladies*, all

uniformly praising Walker for defining a system that would enable a woman to become an “ornament to her sex, an honour to her race, a fine specimen of British woman” (Jan Todd, *Physical culture and the body beautiful*, p. 96).



Binding: This embossed binding comes from the London workshop of Remnant & Edmonds who started their partnership about 1829, producing embossed bindings in the French technique, usually *à la cathédrale*. They had dies cut by the silversmith Eley and James Barritt and became the leading manufacturer of embossed bindings in England. After a couple of name changes the company was taken over by Simpson and Renshaw in 1873.



79. **[WILSON, Miss K].** MISS LOHSE. A Memoir by her Friend. London, privately printed at the Chiswick Press. 1911. **£ 150**

FIRST EDITION, PRESENTATION COPY. 8vo, pp. 46, [2]; with photographic portrait frontispiece of Miss Lohse, and a photograph of her grave tipped in at rear; a clean fresh copy throughout; in the original red publisher's calf, upper board lettered and tooled in gilt, with the original, rather brittle, tissue wrapper; with tipped in presentation slip from the author 'From Miss Wilson, Lewick, Hawthorne Road, Christchurch'; a very appealing copy.

Rare first edition of this *Memoir* on the Christchurch teacher and educationalist Johanne Lohse (1839-1910).

'Though she was a strict disciplinarian she always tried to make her discipline as little irksome as possible by making few rules, but insisting upon their being obeyed. She delighted in her clever pupils, but prided herself more on her success with the less gifted; she always said "any one can teach clever girls, but I like to help lame dogs over stiles, that is the real test of a teacher's power"' (p. 25).

OCLC records four copies, all in New Zealand.

80. **[WOMEN].** WOMAN'S SUFFRAGE AND WOMEN'S WAGES Printed by the National Press Agency Ltd., ... and published by the Women's National Anti-Suffrage League, Caxton House ... [1909]. **£ 150**

SECOND EDITION. Two sided leaflet; loose, as issued.

Rare survival (inspite of the printed notice: "29/1/09 - Second Edition. Price 3s. per 1,000") of this anti-suffrage leaflet, concluding that 'Woman Suffrage therefore has nothing to do with wages, and the interests of woman workers can be promoted, and are constantly being promoted in quite other ways.' One of the ways that the League thought would help solve the problem of the inequality of wages between the sexes would be 'The more even distribution of the female population throughout the terrotory of the Empire, by means of emigration'.

