



BERNARD QUARITCH LTD  
**WOMEN**





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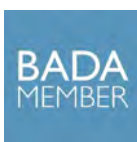
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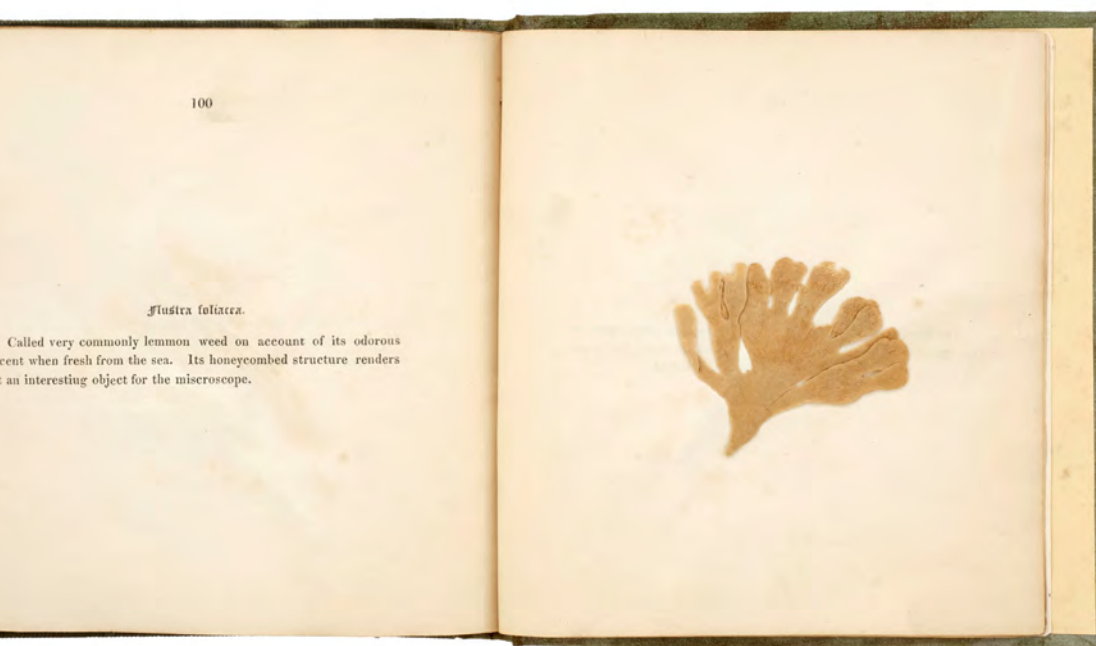
Image opposite from no. 28

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**1 | ALLOM, E[lizabeth] A[nne].** The Seaweed Collector, an Introduction to the Study of the Marine Algae, with Directions from practical Observations on the best Method of collecting and drying the Weed. Illustrated with natural Specimens from the Shores of Margate and Ramsgate. *Margate, Printed by T. H. Keble, 1841.*

Square 12mo, (14.5 x 14 cm), pp. 192, [2 blank, with seaweed sample]; errata slip bound to rear, with small sample of seaweed attached to recto; containing forty-two named samples of seaweed tipped in, wanting three samples; a few samples slightly damaged and one sample loose, but the majority present and complete; offsetting from seaweed, but a very good copy in original green straight-green cloth to upper board, blindstamped boarder, rebaked and with lower board replaced; manuscript index of species in ink to verso of preface leaf; manuscript corrections to one or two Latin names. **£600**



**First and only edition, very rare, of this early and uncommon example of a book on seaweed authored by a woman** and intended for public sale, in which printed descriptions are united with collected samples. Published on the cusp of a major Victorian craze for seaweed collecting, which would attract figures as famous as George Elito, Philip Gosse and Charles Kingsley, Allom's Seaweed Collector is one of the earliest published works on seaweed to make use of real specimens rather than illustrations (amateurs had been collecting and preserving seaweed in albums probably from the early 1830s). The prevalence of women amongst collectors of seaweed is well-known: women were encouraged to engage with science as an acceptable form of social accomplishment, and found themselves able to contribute seriously, in this amateur capacity, to a male-dominated discipline. Notable female phycologists and algologists of the age include Amelia Griffiths, Isabella Gifford and Elizabeth Warren. Perhaps the best-known product of the seaweed craze is the cyanotype seaweed photography of Anna Atkins, indeed 1841 is given as the year in which Atkins is first known to have had a camera at her disposal; her first work, *Photographs of British Algae*, appeared in 1843.

Allom is more of an expert on preservation, giving detailed advice for the best oils, papers and methods to be used for various troublesome species. Her approach is scientific, despite the need for a contemporary commentator to correct a few of the Latin names; Allom comments on the weed being in fruit or seed and suggests that readers use their microscopes to fully appreciate the delicate structures of the leaves. She also comments on the edibility (or not) of certain species, and describes the use of one in Ireland to produce sugar. A contemporary advertisement in *The Patriot* offers copies with 'superior specimens' at 7s 6d, as here, and those 'bound in silk with best ditto', at 10s 6d.

COPAC lists only two copies, at Oxford and the Natural History Museum.





2| **APPIA, Béatrice.** A fine collection of manuscript and typescript correspondence and humorous drawings, sent to her lover Jean Carteret, many signed 'Biche'. Paris, 1934-6.

Comprising:

- a) 'Album pour Jean ... Printemps 1935', with 16 pages of illustrations, 12 hand-coloured; in a ring-bound album, at the end two pen portraits of Carteret, one signed.
- b) 45 illustrated letters, taking the form of bandes dessinées, often with text in verse, some hand-coloured, various sizes.
- c) 'La Tragédie de la Barbe ... Grande drame Bichekspearien', typescript, four pages.
- d) 36 autograph letters/postcards, various sizes, 1 to 4 pages, including a few sketches, many with envelopes.
- e) Seven typescript letters, with manuscript corrections and additions, in total 13 pages.

Together £7500 + VAT in EU

An extraordinary series of love letters, by turns passionate, mocking and lyrical, with copious illustration, sent by the Swiss-born French artist Béatrice Appia (1899-1998), best known for her illustrated children's books, to the philosopher and astrologer Jean Carteret (1906-1980), here addressed as 'cher Jean' or 'doux Jean'.

Appia had studied in The Hague and then at the Académie de la Grande-Chaumière in Montparnasse, becoming associated with the painters Christian Caillard, Maurice Loutreuil, and Eugène Dabit, whom she married in 1924. During the late '20s she also began to write. Dabit

was to die suddenly in 1936 in Sebastopol, while on a tour with André Gide, but before that the marriage was evidently on the decline: 'L'attitude de Dabit devient si odieuse, si lâche en ce moment,' she complains to Carteret here.

Appia's comic illustrated missives are a riot of colour and wild imagination, lightly mocking Carteret's fondness for his beard, his recurring toothache, and his attachment to his family, touchingly jealous of the attention he obviously received from other women: in 'Le Mariage', he returns home to Nancy for a wedding, seducing a lady in the train carriage; all the female members of the audience fall in love and send him messages written on their undergarments.

In 'Les deux Jeans', Appia contrasts Carteret and John the baptist; 'Jean et la mécanique' is illustrated with fanciful machines; 'Complainte de l'Appartement' laments his poor housekeeping, with mushrooms growing on the unwashed dishes. There are some 'Petits dessins idiots pour Jean intelligent', a 'chanson triste' about a cow, and a sheet of comic poses to use when speaking at conferences. Jean's astrological interests are poked fun at with some 'automatic predictions' for 1936:

Je vois des champs de saucisse  
Et des vollans de pain d'épice ...  
La castration du dentifrice  
Et même ceux de la police ...

The 'Album pour Jean' is the most elaborate of these illustrated letters, and Appia refers to its compilation in another letter here: 'J'ai commencé un petit cahier pour vous, un petit album plutôt, des histoires, des sottises, des petits dessins ...'. It includes several long 'stories' – 'Le Voyage en Grèce', in which Jean wanders among mythological creatures and goddesses, rides a centaur, visits the Trojan Horse museum, riddles

with the Sphinx, and re-enacts the Judgement of Paris; 'Le Nouveau Jardin Zoologique', a re-imagining of the zodiac; and 'Le Creation du Monde'.

The unillustrated letters intersperse similarly playful moments (poems, puns, etc.) with more serious content – Appia apologises for not sending an invitation to an exhibition; she is finding it difficult to get work published ('les éditeurs sont des cretins'); her passion for Carteret is almost overwhelming ('Je suis profondément heureuse chaque fois que je vous vois ... j'ai manqué de courage vis à vis de ce secret à porter ...').

Appia's *Conte de la Marguerite* (1935) is her most famous children's book, the tale of a daisy illustrated in the same exuberant faux-naïve style as the drawings in this collection. After the death of her husband in 1936, which may also have brought the end to her relationship with Carteret, Appia travelled extensively in Africa, publishing an account of her experiences in 1946.

Carteret had fled a family career as a tailor in Nancy, coming to Paris in 1926, and studying psychology at the Sorbonne from 1929. He was particularly interested in graphology (mentioned in several letters here), and was in contact during the '30s with Jung, as well as André Breton, Henry Miller and Anaïs Nin. From 1933 he undertook a series of long trips (presumably including the 'Voyage to Greece' mentioned here). As an astrologer he read horoscopes for, among others, Picasso and Henry Miller.





TOUS ÉCRISAUPIED DES MONTS  
DANS LE PIÉMONT.



BOUFFE DE LA POLENTA  
A EN CREVA.



LES Y PLANENT L'OEIL AUX AGUETS  
GARE AUX PDULETS



JE ME BAIGNE DANS UN TORRENT  
REFROIDISSANT

ELLES BELLES VACHES AULAIT PARTUME  
CHAQUE MATIN PAR LA TANTE ÉCRÈME...



MONT  
DOI

C'EST LE PAYS OÙ LACHÂTAIGNE  
A SON RÈGNE



MON PÈRE YEST ENTERRE  
ENTERRE À PERPÉTUITÉ...



LES INDIGÈNES Y SONT CÔTREUX  
TANT PIS POUR EUX.



JAMAIS  
ARTERET



MASQUE DE L'ENFANT TERRI



Jean le picteur



Jean le collectionneur -  
CHOEUR FINAL.

AMIS CHANTONS DE JEAN  
TOUS LES TALENTS.  
A LA FOIS RÉMOULEUR  
GAUCHO, COLLECTIONNEUR  
D'ÂMES CAMBRIOLEUR  
DE COEURS OFFERTS LE CHOÏSSEUR  
ALA FOIS AMI, A MANTOU FRÈRE DU  
SDEUR.  
TOUS LES TALENTS?  
JEAN, C'EST JEAN.  
TOUT LES ABATS,



Justin  
Lina  
Mimi  
Susy  
Pierro  
Indy  
Moby

Audrey  
Cimetta  
Bibi  
Ozo  
Léa  
Pu Pu  
Nasy  
Cécile  
Jeanne  
Simone  
Karin  
Zirrette  
Cunigunde  
Barbelle  
Jilette

Arlette  
Hypolite  
Euphrasie

Olympe  
Christine  
Pipi

Choufleuiche  
Wynette  
Fromagine



Vous  
Venez  
de l'entendre

MUSIQUE

PARFOIS ELLE EST CO  
OU MELCHANTE...  
ME EST TOUJOURS ÉGAL  
TER SON PROPRE MASQUE  
CAN S'ENFOUT PAS MAL



**3 | AUSTEN, Jane.** *Mansfield Park: a Novel. In three Volumes ... Second Edition. London, Printed for J. Murray, 1816.*

3 vols, 12mo, bound without the half-titles and the terminal blank in vol. ii; very occasional light foxing; a very good copy in contemporary half calf and pink marbled boards, rubbed, joints worn, spines coming away, upper board of vol. I detached; from the libraries of T. Hope (stamped label) and Linda Hannas, the historian of jigsaw puzzles, with her note calling attention to a dissected map at I, 33. **£3750**

Second edition, revised. This is the only one of Jane Austen's novels with textual revisions of any significance. She 'seems in general to have prepared the text for the first editions of her novels with the greatest care, so that they contain few misprints, and the alterations made in the later editions consist usually only of unimportant details' (Keynes, *TLS*, 30 August 1923). In *Mansfield Park*, however, there are a number of more substantial revisions of the nautical terminology, probably on advice from one of the sailor brothers, Francis or Charles.

The passage in question (III, 150-1) concerns young Sam Price's first ship, *The Thrush*. For the ship 'was under weigh' (1814), we now read 'she had slipped her moorings and was coming out' (1816); for 'she lays just astern of the *Endymion*, with the *Cleopatra* to larboard', we read 'she lays close to the *Endymion*, between her and the *Cleopatra*, just to the eastward of the sheer hulk. "Ha! cried William, "*that's* just where I should have put her myself. It's the best birth at Spithead ...'" [*this last sentence entirely new text*], and further slight changes in a similar vein.

Egerton's poor printing of the first edition of *Mansfield Park* in 1814, his lack of expertise in marketing the book and unwillingness to risk another edition, as well as his behaviour over *Pride and Prejudice* – issuing a second edition without her knowledge – were all factors in Jane Austen's decision to entrust this second edition and her subsequent novels to Murray.

Keynes 7; Gilson A7.

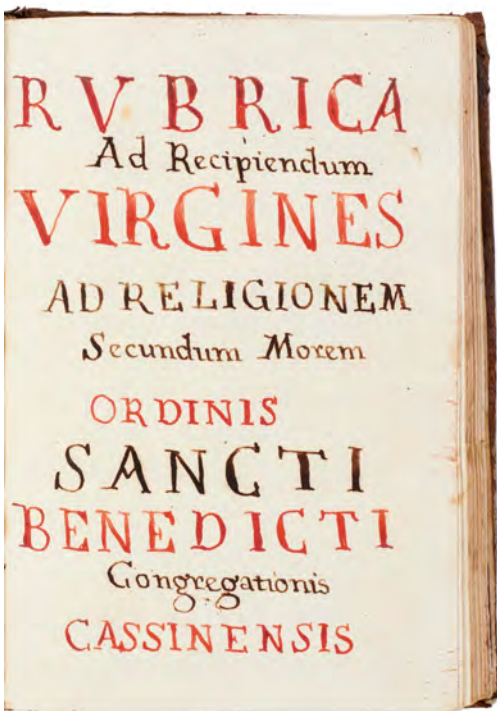
### BECOMING A BENEDICTINE NUN

**4 | [BENEDICTINE RITUAL].** Rubrica ad recipiendum virgines ad religionem secundum morem Ordinis Sancti Benedicti Congregationis Cassinensis. [*Italy, early XVIII century*].

Manuscript in Latin on paper, 12mo (150 x 100 mm), ll. [1, blank], [1, title], [1, blank], 42, [3, blank]; written in a clear early eighteenth-century Italian hand, brown and red ink, and musical notation; the odd stain, but a remarkably well preserved copy, bound in contemporary sprinkled calf, boards within single gilt fillet frame, spine in six compartments, lettered gilt 'D, A, E, F' in four; edges gilt; spine worn, head and tail restored. **£1250**

**A rare survival of a ceremonial handbook given to Benedictine novices for their ceremony of admission to the Order.**

The manuscript includes explanations of various phases of the ritual and the ceremonial to be followed during admission, both written in red ink, while the recited parts, the prayers and the music are in brown ink.



Originally called 'De unitate', the Congregation took its current denomination in 1504 when the Monastery of Montecassino adhered to the reform.

A very similar manuscript can be found at the University Library of Genua (ms. A.\_II.22). See O. Cartaregia, C. Farinella et al., *La musica dei libri. Opere musicali dei secoli XIII-XIX*, Genova, 1996.

According to the ritual, the novice would present herself in a wedding gown and with her hair long and loose, and during the ceremony she would acquire monastic clothing and have five hair strands cut (tonsure).

The ceremonial follows the rites of the Cassinese Congregation of the Order of Saint Benedict. The Congregation owes its origin to a reform initiated by Abbot Ludovico Barbo in the Monastery of Santa Giustina in Padua in 1408, after years of decay for the Order due to the Great Schism and the introduction of the 'commendam'. Barbo founded a union of monastic congregations in order to restore the regular cloistered life thereby improving spiritual discipline and the financial standing of the Order, and re-establishing a proper observance of the Rule of St Benedict.

**5 | BROWNING, Elizabeth Barrett.** Poems before Congress ... London, Chapman and Hall, 1860.

8vo, pp. [2], viii, [2], 65, [3], with initial blank and terminal advertisement leaf; a very good copy in the original red cloth, slightly shaken, spine rubbed. **£200**

First edition of a slender collection of seven poems on the cause of Italian independence, and one attacking slavery in the United States ('A Curse for a Nation'). The Congress of the title had been planned for Paris in January 1860, but Austria withdrew on learning that Napoleon III meant to use the occasion to advocate limiting the Pope's territory, and it was



indefinitely postponed. Barrett Browning knew that she ran the risk – realized in hostile reviews – of being called unpatriotic for condemning England’s failure to intervene in the Italian cause, but she loved ‘truth and justice’ more than narrow nationalism. ‘Let us put away the little Pedlingtonism unworthy of a great nation, and too prevalent among us ... I dream of the day when an English statesman shall arise with a heart too large for England ...’ (Preface).

Barnes A12.

## NUN, MYSTIC AND PAINTER

**6| CATHERINE of Bologna, Saint.** Il libro della beata Caterina bolognese, dell’ordine del seraphico santo Francesco, quale essa lascio scritto di sua mano. [*Bologna, Pellegrino Bonardo, ca. 1550*].

8vo, pp. 96; with a large woodcut Crucifixion to title; small corner repairs to the last three leaves, far from text, a small old dampstain, some light spotting and soiling; bound in modern boards covered with old manuscript antiphonal; lightly rubbed. **£1200**

**Rare edition of *The seven spiritual weapons*, the chief work of the Italian mystic and artist St Catherine of Bologna, the patron saint of painters.** Catherine de Vigri (1413-1463), founder and abbess of a convent of Poor Clares in Bologna, wrote works of mysticism, visions and devotion, and was a highly accomplished illuminator and painter. Her principal work, on the spiritual weapons against sin, initially circulated in manuscripts in Italian convents and was first published in 1475, but achieved its greatest popularity in the sixteenth century when biographies of the saint began to circulate.

Shortly after 1550 Bonardo of Bologna produced two editions, both rare, carrying exactly the same text line-by-line, but with a different type composition (for the dating, see A. Serra-Zanetti, *L’arte della stampa in Bologna nel primo ventennio del Cinquecento*, p. 220). **This is the rarer of the two editions and very probably the earlier**, bearing the variant ‘IL EINE’ (a typo for ‘IL FINE’) instead of ‘FINIS’ at the end.

Of this edition only 2 copies are recorded in Italy (Bologna and Venice). COPAC records one copy, at the British Library. In the US, Saint Bonaventure University only lists a copy of a Bonardo edition, though we have been unable to verify whether it is our edition or the variant.

**7| CHOUFFE, Jean-Baptiste-P.** Des accidens et des maladies qui surviennent à la cessation de la menstruation. *Paris, Croullebois et Gabon, Floréal an X [April-May 1802]*.

8vo, pp. [iv], 56; mild foxing and very mild browning, especially on first and last ll., very small loss from lower corner of first l.; disbound [and probably extracted from a *Sammelband*]; a very good copy, with broad margins; ‘[?]Diss. No 94’ (note in a contemporary hand on the title, for which *vide infra*; date ‘15’ inserted in a contemporary hand in the blank space before the letterpress text ‘floréal an 10’ on the title). **£750**

**First and only edition.** This work discusses the cessation of menstruation and its causes, beginning with female bodies and the changes they undergo from puberty to old age. Chouffe, formerly a military doctor, then focuses on ten case studies of individual patients in whom the menses had ceased, aged ca. 36 to 54. These derive from extant medical literature rather than clinical experience, and Chouffe comments on the evidence presented in his selection of cases in his footnotes, so that

Q.8. n. 94  
DES ACCIDENS

ET

DES MALADIES

QUI SURVIENNENT A LA CESSATION

DE LA MENSTRUATION :

DISSERTATION présentée et soutenue à l'École de  
médecine de Paris le 15 floréal an 10,

PAR JEAN-BAPTISTE-P. CHOUFFE (de Besançon),  
Élève interne des Écoles de Strasbourg et Paris.

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*Natura sui conscia, crises moliendo  
Magis proficit, quàm medici suis remediis.*  
BAGLIVI, de crisi et diebus criticis, lib. I, f. 67.

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P A R I S,

Chez { CROULLEBOIS, Libraire, rue des Mathurins,  
No. 598.  
GABON, Libraire, place de l'École de Médecine.

F L O R É A L A N X.

the dissertation is evidence of the academic study upon which the Paris medical course was built – a type of knowledge which would increasingly be supplemented with the practical experience of midwives on maternity wards in the following years. The list of academics on the verso of the title includes prominent exponents of the two contrasting approaches to women's health (midwifery pioneer Jean-Louis Baudelocque (1745-1810), the most eminent obstetrician of his time; and his adversary, traditionalist Alphonse-Louis Leroy (1742-1816)). The case studies are followed by general observations on the presentation and causes of menopause and a discussion of hygiene measures to control the same. This prophylactic part, Chouffe's original contribution to the subject, includes details on lifestyle and diet. The benefits of exercise and air as opposed to medication offered by charlatans, and patients' enthusiasm for the latter, make for particularly interesting insights into the medical marketplace of Paris at the turn of the nineteenth century.

*Des accidens et des maladies* enjoyed an international and diverse reception. It was listed in French obstetrics text books very soon after its publication, and appeared in French medical dictionaries under the heading of menstruation. It was also included in a German biographical dictionary of 'living medical authors' (A.C.P. Callisen, *Medicinisches Schriftsteller-Lexicon*, 1830-45), and helped his contemporaries to better understand diseases of 'oxygenation'. Most interestingly, it was both part of the Astor Library (apparently thanks to the gift and bequest of the son of the founder, William B. Astor, from 1860 onwards, see catalogue of 1886) and in the Library of the Surgeon General's Office, United States Army (1873).

**This work is very rare:** OCLC/WorldCat only records copies at the British Library and McGill University, and two in French medical institutions; very scarce in commerce.



## THE VIRTUOUS SUSANNA AND THE VICIOUS ELDERS: WOMAN AS EPIC HERO

8 | **CERTANI, Giacomo.** *La Susanna*. Poema. *Bologna, Clemente Ferroni, 1634.*

8vo, pp. [viii], 208; woodcut vignette to title; typographical frieze before and after each stanza; the odd light waterstain, mostly marginal, but a very good copy, printed on thick paper, bound in contemporary vellum over boards, spine in compartments with red morocco lettering piece; edges sprinkled blue; front hinge cracked but holding; printed slip cancels pasted on pp. 13 and 65 correcting single words, contemporary manuscript correction on p. 5.

£950

**Extremely rare, first and only edition of a heroic poem in ottava rima recounting the Biblical tale of Susanna and the Elders.**

Susanna, the wife of wealthy Joakim, is spied upon by two lecherous elders while bathing alone in her garden. The two demand sex, threatening to falsely accuse her of adultery with a young man if she didn't comply. Despite knowing that she will be sentenced to death, Susanna refuses to give in to blackmail and is condemned, but before she is executed, young Daniel challenges the testimony of the elders and cross-examines them, proving that they are lying. Susanna, a heroic example of virtue, is redeemed and the elders executed instead.

The work is modelled on other major epic poems in *ottava rima*, such as Pulci's *Morgante Maggiore*, Tasso's *Gerusalemme Liberata* and Ariosto's *Orlando Furioso*, and explores a *topos* very popular in the early Baroque literature and art. Rembrandt's painting 'Susanna and the Elders' was



executed in 1634, the same year of the publication of Certani's book, while Artemisia Gentileschi's version dates back to 1610. It is however unusual to find a woman as the hero of an epic poem, as here.

Giacomo Certani was a theologian and philosopher from Bologna, lecturer of Philosophy in Cesena and later professor of Theology in Milan and Bologna. Nominated Canon of San Petronio in 1655, he was also a **member of the Accademia degli Offuscati of Cesena** with the pseudonym of 'Vacillante'. Certani and his *La Susanna* are mentioned in Lorenzo Legati's *Museo Cospiano* (Bologna, Monti, 1677, p.117) and Gregorio Leti's *Italia Regnante* (Geneva, de la Pietra, 1676, part III, book II, p. 118).

For Certani's life and works, see Fantuzzi, *Notizie degli scrittori bolognesi*, Bologna, 1783, pp. 170-171.

**OCLC records only 1 copy**, at Leipzig University library; ICCU records 2 copies, of which only the one at the library of Fondazione Il Vittoriale degli Italiani (Brescia) is complete.



**9| COLLIER, Jane.** An essay on the art of ingeniously tormenting; with proper rules for the exercise of that pleasant art. Humbly addressed, in the first part, to the master, husband, &c. In the second part, to the wife, friend, &c. With some general instructions for plaguing all your acquaintance. *London, A. Millar, 1757.*

8vo, pp. [1] finely engraved frontispiece (from Hogarth?), [2], iv, 233-4 [spurious insertion of leaf from another text], 232; woodcut head- and tail-pieces at beginning and end of chapters and essays, woodcut initials at the beginning of each essay; first and last leaves a little toned, the occasional spot, otherwise a very good, clean copy; bound in contemporary calf, gilt ruled borders; rubbing to corners and spine ends, horizontal abrasion to back cover, joints cracking but still robust; finely engraved 18th-Century armorial bookplate 'Thomas Fitzherbert Esq., 1749' to front paste-down. **£400**

'The second edition, corrected.' First edition published in 1753. Jane Collier (1714-55) was an English novelist, known and praised in her day for her literary skill and wit. Amongst her admirers were the satirical novelist and playwright Henry Fielding and the writer and printer Samuel Richardson. Collier's first and most famous work is *An essay on the art of ingeniously tormenting*, a satirical conduct book which advises one on how to become adept at the 'ingenious art' of 'teasing and mortifying' one's relations and acquaintances. **The work received widespread acclaim at the time of publication, and recently has been described by Dr Katherine Clark as 'a courageous social satire published at a time when satires were usually written by and for men.'** Collier ends her work with the following dictum: 'Remember always to do unto every one, what you would least wish to have done unto yourself; for in this is contained the whole of our excellent science'.



THE FIRST PUBLISHED  
BOOK OF POETRY BY A WOMAN

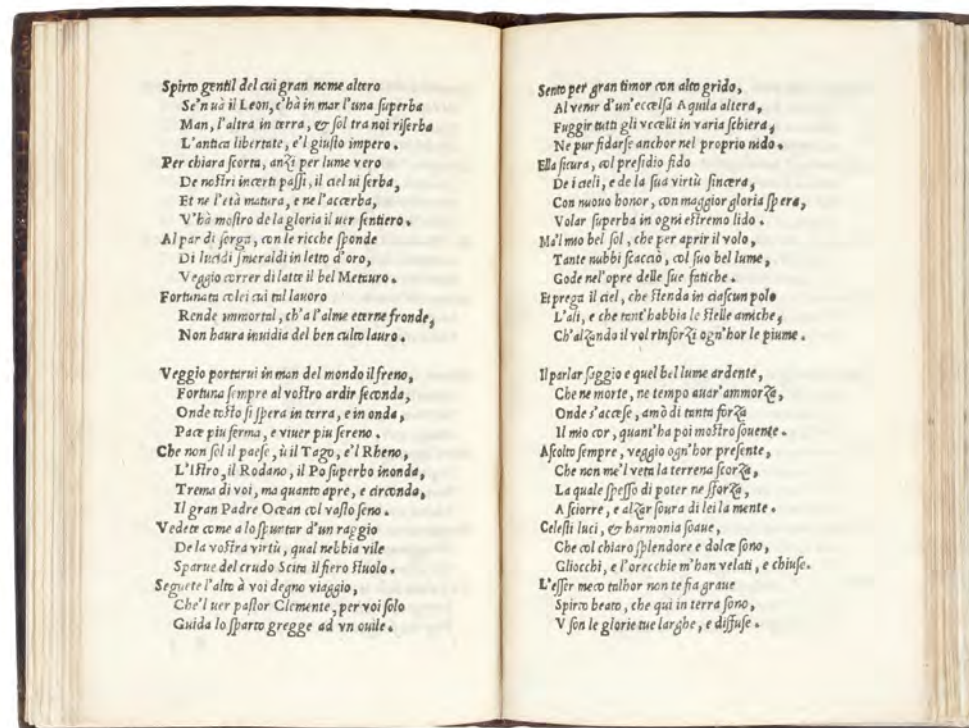
**10| COLONNA, Vittoria.** Rime de la divina Vittoria Colonna Marchesa di Pescara. Parma, [Antonio Viotti, 1538 (date from colophon)].

8vo, ff. [43]; italic letter, one six-line woodcut initial; small neat repairs to fore-edges and lower outer corners of a few leaves, but a very good copy in modern calf incorporating earlier covers blind-stamped with Geoffroy Tory's small 'pot cassé' panel (most likely a nineteenth-century or later forgery).

£6500

**Rare first edition of the collected poems of the most celebrated female lyrical voice of the Italian renaissance, the first book entirely devoted to the poetry of a single woman poet.** It was gathered for publication, despite the author's famed reticence, by Filippo Pirogallio, who declared in his preface that he had decided to 'satisfy the desire of many', despite knowingly going against the wishes of 'so great a Lady'.

Vittoria Colonna, wife and then widow of the Marquis of Pescara, was the most renowned Italian female poet of her time, and the only author beside Michelangelo to be honoured with the epithet of 'divine'. Famously averse to publicity beyond her circle of friends, Vittoria indirectly reprimanded the editors responsible for printed editions of her poems until her death. Yet this edition and those which followed within one or two years marked a turning point, both in terms of consecrating Colonna Europe-wide 'as the most authoritative poetic voice of the moment' (*Cambridge companion*) and in terms of the organization of her *rime*. From 1540 onwards, likely in response to the differentiated demands of a sophisticated market, editors emphasized the distinction



between her rime 'amorse' (on 'earthly love') and 'spirituali', (on 'spiritual love').

'Although Colonna literary activity spanned over twenty years, her lyrics are clearly marked by a uniform maturity of style. She achieved a highly successful balance between, on the one hand, "correct" poetic language (in which she imitated Petrarch rigorously) and content (unblemished devotion to the memory of her husband); and on the other hand a perfect harmony between stylistic tension (always in search of a "high" linguistic

register both in vocabulary and syntax) and an exploration of feelings (from the mourning of her husband to divine love and the contemplation of Christ), which excludes any trace of light-heartedness or lover's playfulness' (L. Panizza, S. Wood, *A History of Women's Writing in Italy*, Cambridge, 2000, p. 38).

USTC 823528; EDIT 16 12827; BMSTC Italian, p. 191; Brunet II col. 161 (note); Graesse II, p. 227; P.L. Ferri, *Biblioteca femminile italiana*, 118. USTC / OCLC list a total of 9 copies outside Italy (4 copies in the US: Chicago, the Morgan Yale, UCLA. 2 copies in the UK: British Library, UCL).

**11 | COMPAGNA.** Anno I, numero 1 (-2), gennaio (-febbraio) 1972. Bari, Edizioni Dedalo, 1972.

Two issues, folio, pp. 31, [1]; 31, [2]; with illustrations; a few small marks; very good, crisp and clean. **£125**

The first two issues of this scarce Italian feminist and Marxist-Leninist monthly periodical, which took its name from a 1920s journal produced by the Italian Communist Party for a female readership. These two issues consider female emancipation and revolution; women in the workplace, divorce, motherhood, and abortion; women in Maoist China and in Albania; and the history of Italian women's struggles in the 1920s and 40s. The last issue seems to have been published in May 1972.

Outside Italy we have only traced copies at the Library of Congress on OCLC.





**12 | COOLIDGE, Mary Roberts.** American public problems: Chinese immigration. *New York, Henry Holt & Company, 1909.*

8vo, pp. x, 531, [1, blank], [2, advertisements]; a few small pencil marks, else a very good copy in the original cloth, title gilt to spine and upper cover, light wear to head and foot of spine.  
**£150**

First edition of Dr Coolidge's impassioned critique of the contemporary US policy regarding Chinese immigrants.

The first wave of Chinese immigration into the US was in the 19<sup>th</sup> century, when Chinese workers provided cheap labour for the construction of the railways and in other industries such as mining, agriculture and on plantations. Beginning in 1848, Coolidge outlines the history of Chinese fortunes in America, presenting the concerns of the white public alarmed at the prospect of being priced out of the labour market by the 'yellow peril', and detailing legislation applicable to the new wave of immigrants, which excluded them from permanent settlement, being subject to higher taxes than most other ethnic minorities, obliged to carry identity documents at all times, banned from bearing witness in court, ineligible for bail, and unable to become naturalized citizens, with anti-miscegenation laws preventing intermarriage with the white population in many areas. The work also looks at social issues, covering substandard living conditions, prejudices and attempts at assimilation. While Coolidge was by no means a lone voice in condemning the contemporary treatment of the Chinese population, conditions were not to substantially improve until World War II, when restrictions on entry into the country, naturalization and intermarriage were lessened.

**13 | COSTA, Margherita.** Istoria del viaggio d'Alemagna del serenissimo Gran Duca di Toscana Ferdinando Secondo ... *Venice, [1630].*

4to, pp. 392, [4], with a few woodcut diagrams in the text denoting seating arrangements at banquets; a very good, crisp and clean copy bound in 19<sup>th</sup> century half vellum and marbled boards.  
**£3750**

First and only edition of a rare account of the journey Ferdinando II de' Medici, Granduke of Tuscany, made to celebrate his coming of age and taking on the running of government. Ferdinando II travelled from February to July 1628 and first visited Rome to pay homage to the Pope, then Loreto, Bologna, Modena, Ferrara, Venice, Padua, Verona, Milan, Trent, passing into Germany, Munich, Ingolstadt and Nuremberg, then on to Prague, Salzburg, Linz, and Innsbruck where he met the Emperor, and then back to Florence.

Margherita Costa was not an eye-witness but compiled the account by using the notes of Benedetto Guerrini, who, as Ferdinando's secretary, had been part of the travelling party. Costa is an interesting figure; one of a handful of women authors who made an impact on Italian cultural life. A native of Rome, from a humble background, she established herself as an accomplished singer and poet, enjoying the patronage of Cardinal Aldrobandini in Rome. Her intense rivalry with another female singer in Rome inspired Domenico Mazzochi's opera *La catena d'Adone* (1626) with two parts written especially for the warring women; in the end the opera was performed using castrati. By 1628 she had moved to Florence to chronicle the wedding celebrations of Margherita de' Medici and Odoardo Farnese in 1629. She became a member of the Medici court and was probably commissioned to write the present account. In 1638 she issued two collections of verse both dedicated to Ferdinando II, *La Chitarra* and *Il Violino* (both published in Frankfurt and very rare). Later she lived in Turin, and by 1646 she resided in Paris enjoying the patronage of Cardinal Mazarin. In Paris she published several libretti and appeared as a singer. She returned to Rome in 1648 and died there apparently in 1657 (cf. *Enciclopedia dello Spettacolo*, vol. III, col. 1555-56).

4  
 affettuosa offeruanza a questi Serenissimi  
 Principi: si contenti dunque di arricchire  
 la povertà del mio poco talento  
 con l'Aura del suo Nome, mentre facen-  
 doli Riverenza, gl'augurio dal Cielo  
 tutte quelle grazie, che si deono all'in-  
 finito suo merito.



*Margherita Cosia.*

*VO.*

oggi si V. l. b. n. o. f. f. l. 5  
 **OLLIONO** gl'Auguri,  
 che il discriuere la V. n. a di  
 Gran Principe in lor V. n. a, sia  
 non fauoreuole Augurio; do-  
 ne che hauendomi presupposto  
 volere aumentare a questo  
 Viaggio del Serenissimo **FERDINANDO**  
 Secondo Gran Duca di Toscana la sua lodeuole  
 vita, con tale auviso ho raffrenato il mio deside-  
 rio, e solo mi sono contentata di dare alla luce  
 questa picciola Istoria degli donati honori, che  
 S. A. S. riceuè nel suo Viaggio: raccolto dunque  
 dagli scritti del Signor Benedetto Guerrini hoggi  
 Segretario di Camera di S. A. gli seguiti successi,  
 ed alle Stampe, ed a me medesima ho procurato  
 vn tanto honore; e tanto più volentieri mi sono  
 ristretta in questo, quanto, che in discriuere la vi-  
 ta di sì gran Principe, in troppo gran Pelago mi  
 farei posta, non hauendo possanza il mio basso  
 talento d'vn tanto dire; nè si deuè a Me, ch'insì  
 nuda fortuna il Cielo mi pose, tanta mercede. E  
 con quai pensieri poteno io mai somministrare al-  
 la mia

Her account of Ferdinando's journey follows the footsteps of the Granduke. She has a good eye for detail and anecdote and takes great care to describe the various festivities laid on to welcome Ferdinando II in the towns. She gives important information on the seating arrangements at official banquets; notes the official presents, mostly intricate art objects; and relates the various visits to art galleries and private collections. In Nuremberg apart from admiring the obligatory Dürer pictures in the

town hall, they also visit the picture gallery assembled by the merchant Felingier. In Prague and Innsbruck they visit the imperial art collection and *Wunderkammer*. The account contains a wealth of information on early 17<sup>th</sup> century princely travel.

Vinciana 1382; Watanabe-O'Kelly, *Festivals and Ceremonies*, 1274; no copy in the Festival collection of Paul Gourary (Christies New York, June 2009); OCLC locates 6 copies in US: Newberry, Chicago, New York Public, Congress, Getty, and University of California; OCLC locates further copies in Europe.

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

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

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



After the death of her husband King William IV in 1837, Adelaide travelled in Europe, first to her native Saxony and then further south in search of a warmer climate for her health; Courtenay Boyle accompanied her, and her sketches of the scenes through which they passed are reproduced here. In eight of the ten images, two female figures can be seen travelling side by side.

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

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

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

#### WRITTEN BY A WOMAN

**15| CUNARD, Nancy.** Parallax. *London, Printed and published by Leonard and Virginia Woolf at The Hogarth Press, 1925.*

8vo, pp. 24; uncut in the original printed boards, the cover designs by Eugene McCown; dust-soiled, else a very good copy. **£400**

First edition; one of 420 copies printed. 'Apparently Virginia Woolf chose the title for this poem, as well as setting the type herself' (Woolmer, *A Checklist of the Hogarth Press*). Now cited as Cunard's 'most important early poem', critics at the time, however, claimed it plagiarized T.S. Eliot's *The Waste Land*. 'Driven from England by this hostile barrage, she began an expatriate life in Paris and a long career as an activist intellectual by joining the surrealists' (ODNB).

Woolmer 57.

#### TAKING THE ORDERS

**16| [DOMINICANS].** Nel professarsi l'habito religioso del patriarca S. Domenico Dalla molto Illustre, e Reverenda madre del Nobilissimo Monistero di S. Maria Nuova Suor Maria Serafica Clarice Geusrda Teresa Tappi. *Bologna, per gli Eredi del Peri, 1691.*

Broadside, 305 x 420 mm; central woodcut depicting two putti holding a crown while a third one below holds a scroll with the words 'unique resonat', with a sonnet on each side of the woodcut; a remarkable survival, a bit creased, signs of old central vertical fold, some light stains. **£275**

**Unrecorded broadside celebrating the ordination of a Dominican nun**, sister Maria Serafica Clarice Gesuarda Teresa Tappi, at the monastery of Santa Maria Nuova in Bologna. Such document would have been post up outside the monastery on the day of the ordination, as well as given to members of the family of the nun as a memento of the ceremony.

NEL PROFESSARSI L' HABITO RELIGIOSO DEL PATRIARCA S. DOMENICO  
*Dalla Molto Illustre, e Reuerenda Madre del Nobilissimo Monistero di S. MARIA NUOVA*  
**SVOR MARIA SERAFICA CLARICE**  
**GESVARDA TERESA TAPPI.**

*S' allude al suo Gentilizio Stemma, che contiene  
 un Pelicano, e tre Stelle,*

**D** Alle fiamme d'amor acceso vn Dio  
 Pelicano pietoso, entro a' dolori  
 Sborsò da vene il Sangue, e con tal rio  
 Diè medicina, e vita a' miei languori.

Dal Diuin Pelicano apprenda il mio  
 Solitario: fuggir tra sacri horrori  
 Arder d' eccelsò rogo, e con gran brio  
 Sotto d' vn casto Vel nodrir rigori.

Che, s' è del Can congenio il Pelicano,  
 Non fia stupor (ed oh quanto ne godo!)  
 Mio Pelican s' vnisca al Can Gusmano!

Ed acciò gl'Astri miei con nobil modo  
 Luce, influssò, e calor habbin Sourano,  
 Spofanfi alla sua Face in stretto nodo.



*S' allude alla Stella, e Fiocola di S. Domenico, & alli Nomi di  
 detta Madre, assieme con le tre Stelle del suo Stemma.*

**L** Asci pur il tuo cor la scorta infida,  
 Che da Trè Stelle erranti hebbe sul Reno;  
 Se al lampo de' tuoi fasti egli s'affida  
 Sol di procelle il trouerai ripieno.

Fatta Mare tranquillo, hor che tua guida  
 Splende l'Astro Gusman, ecco il sereno,  
 Che rischiara tua mente, e fa, che rida  
 Lieta calma, o Clarice, entro al tuo seno!

Con la Face di quel, c' hora n' implori,  
 Giesù arda i tuoi desir, ne mai sorpreza  
 Sarai dal Mondo, e suoi fallaci amori!

E ben conuien à Tè noua Teresa  
 In questo Chiostro sol di casti ardori  
 Qual Serafica fiamma ardere accesa!

*In Bologna, per gli Eredi del Peri. 1691. Nelle Calzolarie, all' Insegna dell' Angelo Custode. Con licenza de' Superiori.*

The two anonymous sonnets, flanking the central woodcut, commemorate the vows taken by the nun and her admission to the monastery, cleverly playing with her names and the symbolism of her family crest (a pelican and three stars) and of that of the founder of the order, Saint Dominic de Guzmán.

The monastery of Santa Maria Nuova was held in very high regard in Bologna, where the local noble families aspired to entrust their daughters to the prestigious convent. It hosted a community of Dominican nuns since its foundation in the thirteenth century. Suppressed in 1799 by order of Napoleon, the monastery was then occupied by a tobacco factory, which operated until the 1960s.

**We have been unable to trace another copy of this broadside.**



## REAL-LIFE CHARACTERS FROM *SCENES OF CLERICAL LIFE*

**17| [ELIOT, George]. Richard STEELE, editor.** The Guardian. London, Printed for J. and R. Tonson, and S. Draper, 1751.

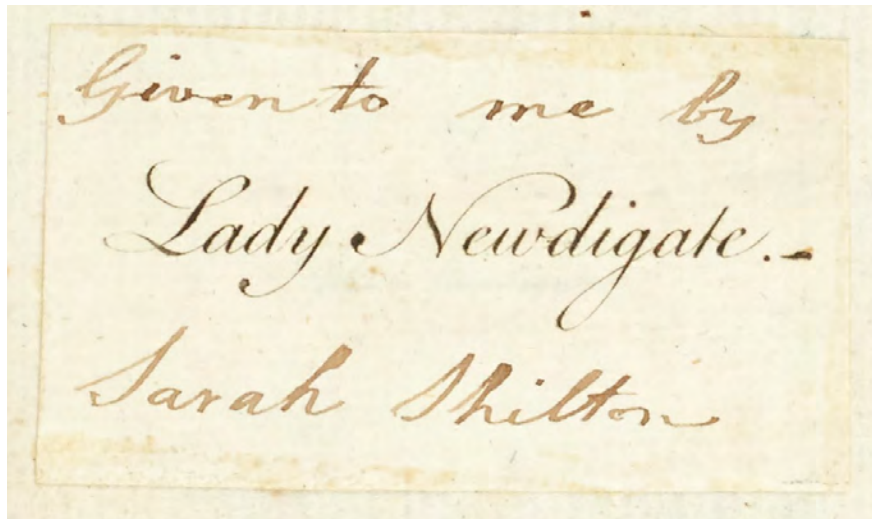
2 vols, 8vo, pp. 362, [8]; 369, [13], [1 blank]; engraved frontispiece and title to both vols, woodcut head and tail-pieces; a very good copy in contemporary calf, gilt, a bit worn; lower half of front joint to vol. I cracked; lettering-piece wanting from spine of vol. II; bookplate of Lady Newdigate to each vol., signed by Sally Shilton in vol. II: 'Given to me by Lady Newdigate – Sarah Shilton'. **£450**

Late collected edition of this literary anthology begun by Steele, with contributions by himself, Addison, Berkeley and Pope, first published in 1713. **This copy was a gift from Lady Newdigate (1737-1800) to Sally Shilton**, an impoverished buckle-maker's daughter adopted by the Newdigates, who were beguiled by her voice when out walking on their estate. Taking her in, they determined to train her as an opera singer, for which purpose she took lessons with Dominico Motta, Lady Newdigate's singing teacher. Shilton's operatic career never took off and she eventually married a clergyman. Shilton's history inspired the young George Eliot, born Mary Ann Evans on a farm in the Arbury estate in Warwickshire, coal-mining land belonging to the Newdigate family, where her father worked as an estate manager. The gossip of Eliot's childhood distinctly fed her first work of fiction, *Scenes of Clerical Life* (1858), written from London under the name George Eliot and received with considerable excitement in the locality in which Evans was born.

Shilton's life is retold in 'Mr Gilfil's Love Story' where she is transformed into an Italian orphan, Caterina Sarti, who is picked up by Lord and Lady Cheverel while on their travels. We meet her ensconced in Cheverel



Manor, madly in love with the elegant but odious Captain Wybrow and pursued by the chaplain, Mr Gilfil. Eliot's portraits of Shilton and the Newdigates paint a rather sad picture of the whole affair: Sarti is forced to sing Gluck arias for Sir Christopher's pleasure while living a perfectly lonely life, without any expectation of her adoptive parents' wealth or status.



This presentation copy is an interesting example of Steele's continuing appeal to a female readership. *The Guardian in particular represents Steele's conscious efforts to appeal to women.* His chief correspondent in the *Guardian*, Nestor Ironside, begins his existence as adviser to the matriarchal Lizard family, 'an interesting alternative to Mr. Spectator's Club ... a dowager widow, her widowed daughter-in-law, and her nine grandchildren ... This strategy is interesting because, if Steele had developed it more, the focus of the periodical would have been directed more towards women readers than the *Spectator* had been' (Sullivan, *British literary magazines*, p. 150). As it is, the Lizards were unpopular with Steele's fellow authors, and after twenty essays they disappear into the background.

Sullivan, pp. 149-152.



**18| FARINGTON, Susan Maria, illustrator.** The 104th Psalm. Illustrated by Susan Maria Ffarington. Worden. *Lithographed by Vincent Brooks Day & Son, London W.C. [c. 1867].*

Chromolithographic panorama on light card with text below, 10.2 x 365 cm (nearly 12 feet), formed of five strips pasted together and folded accordion style to create a small oblong volume of 24 leaves with the last leaf pasted to the lower cover and the title-page (printed in red on paper) to the first leaf; a very good, clean copy in brown moire cloth, lettered in gilt.

£975

The Faringtons or Ffaringtons were an ancient family of Worden Hall, Leyland, Lancashire, with a substantial family archive. Susan Maria (1808-1894) edited *The Farington Papers* for the Chetham Society in 1856,





and made other contributions to local history, but this unusual panorama seems to have been her only foray into illustration. Psalm 104 lent itself to some striking landscape plates: horses and oxen ('He sendeth the springs into the valleys, which run among the hills. They give drink to every beast of the field'); cedars of Lebanon ('The trees of the Lord are full of sap; the cedars of Lebanon which he hath planted'); mountain scenery ('The high hills are a refuge for the wild goats and the rocks for the conies'); sunset and daybreak; and three volcanoes ('He toucheth the hills and they smoke').

OCLC lists 23 copies, all undated, but it is not clear if these represent more than two editions, one for Henry Hering at the Religious Print Depot, the other from Vincent Brooks Day & Son. Vincent Brooks took over the goodwill of the long-established but bankrupt Day & Son in 1867, the *terminus a quo* for this edition.

**19| FÉNELON, François de Salignac de la Mothe (Trans. George HICKES).** Instructions for the education of a daughter, by the author of Telemachus. To which is added, a small tract of instructions for the conduct of young ladies of the highest rank. With suitable devotions annexed. Done into English, and revised by Dr George Hickes. London, Jonah Bowyer, 1721.

12mo, pp. [12], v, [3], 302; woodcut initials and typographical head- and tail-pieces; short marginal tear to head of C5 and foot of C7, pp. 219-302 toned, but otherwise a very good, clean copy; bound in contemporary panelled calf, blind-tooling to covers, all edges sprinkled red; corners a little rubbed, joints splitting but still sound; contemporary ownership inscription 'The gift of Mr John P??? to Ann Thomas' on title, with her with ink inscriptions (religious writings) on free endpapers.

£225

'The fourth edition, corrected: with additions.' First published in 1688, and first published in English in 1707. With 18th-Century religious inscriptions on front endpaper and front and back fly-leaves. François Fénelon (1651-1715) was a Roman Catholic archbishop, theologian, writer, and poet, who as a missionary looked to convert the Huguenots from Protestantism, and who later served as a tutor to the grandson of Louis XIV of France - Louis, Duke of Burgundy. **Fénelon's Instructions has been considered a progressive work given its endorsement of female education.** There is a strong emphasis in the work on religious matters: it was Fénelon's hope that women would learn to refute heresies.

**20| HARRISON, Jane Ellen.** *Reminiscences of a Student's Life.* London, Published by Leonard and Virginia Woolf at The Hogarth Press, 1925.

8vo, pp. [viii], 9-91, [1], with six photographic plates; red patterned cloth, with printed spine label, printed dust-jacket, top-edge dyed; spine sunned and chipped, covers somewhat soiled with a few tears and chips at edges, jacket soiled and torn. **£65**

First edition, second impression; first published in October of the same year. Jane Ellen Harrison (1850-1928) was a distinguished classical scholar, linguist and feminist. Together with Karl Kerényi and Walter Burkert she was one of the founders of modern studies in Greek mythology. Harrison spent most of her professional life at Newnham College, Cambridge. During her time at Cambridge she was inspired, with Gilbert Murray, F. M. Cornford and A. B. Cook, to apply anthropology and ethnography to the study of classical art and ritual, and they were collectively known as the Cambridge Ritualists.

Virginia Woolf was a close friend of Harrison and looked to her as a mentor. Other Bloomsbury associates included Lytton Strachey, Clive Bell and Roger Fry. Upon retiring in 1922, Harrison moved to Paris with Hope Mirrlees as her 'ghostly daughter' and companion, staying at the American Women's Club and socialising with French and Russian intellectuals, but she returned to London when her health began to fail and died there in early 1928. Virginia Woolf visited her shortly before her death, and describes in her diary 'Janhe, raised in bed, with her old white head lifted up, on pillows, very aged & rather axalted' (*Diary of Virginia Woolf*, 18<sup>th</sup> February, 1928).

Woolmer 64.

#### THE SUPERB LITTLECOTE COPY

**21| JONES, Mary.** *Miscellanies in Prose and Verse ...* Oxford Printed; and delivered by Mr. Dodsley ..., Mr. Clements in Oxford, and Mr. Frederick in Bath. 1750.

Large 8vo, pp. vi, [ix]-lv, [1], 405, [1]; a splendid copy in contemporary full red morocco, gilt, with contrasting morocco labels, all edges gilt.

**£4500**

First edition, printed on 'royal' paper; a subscriber's copy, from the library of Edward Popham of Littlecote, with later Popham bookplate and label.

Boswell records Thomas Warton's observations on Mary Jones (1707-1778): 'Miss Jones lived at Oxford, and was often of our parties. She



was a very ingenious poetess, and published a volume of poems; and, on the whole, was a most sensible, agreeable, and amiable woman. She was sister of the Reverend River Jones, Chanter of Christ Church cathedral at Oxford, and Johnson used to call her the *Chantress*. I have heard him often address her in this passage from "Il Penseroso": *Thee, Chantress, oft the woods among I woo, &c.* She died unmarried.'

Foxon, p. 391.

### BEAUTEOUS TRAITRESS

**22| [LADY JANE GREY].** 'The last days of Lady Jane Grey'.  
[N.p., n.p., late nineteenth century, or later?].

8vo, 4pp. bifolium cut in two, manuscript title-page and one further page of text, two manuscript facsimiles of signatures in black mourning borders; pencil drawing of block and axe loosely inserted, title-page repeating block-and-axe device, with motto 'she "being dead yet speaketh"'; pages numbered in pencil to corners. £100

Manuscript, sadly incomplete or perhaps unfinished. The title-page promises 'The Trial, the Prison and the Execution' but sadly only one page of manuscript is present, adjoined to the title-page, which describes Jane Grey's trial: 'Lady Jane appeared before her judges in all her wonted loveliness: her fortitude and





composure never forsook her ... of their native bloom her cheeks were never robbed, nor did her voice seem once to falter: on the beauteous traitress every eye was fixed'.

Considering the subject matter and style, this was likely the work of one or more women artists, who treat Jane Grey as the fashionable ideal of a passive and virtuous (and sexually attractive) young woman. Jane Grey's tragic demise was widely popular with the Victorians, though an early Edwardian resurgence of interest in the subject might support a later date for this manuscript: in 1902 Lord Cheylesmore bequeathed to the nation

his copy of Paul Delaroche's painting of Jane's execution, and in 1909 Richard Patrick Boyle Davey published his biography of Jane, *The Nine Days Queen*, which included a contemporary description in manuscript by a Genoese merchant (a forgery) of the beautiful teenage queen.

The two signatures were probably copied from published facsimiles of documents, the signature of Jane Grey being identical to that of the Petyt letter in the Inner Temple Library; the signature of Mary I is less obviously recognisable, being much more widely used. The drawings of the axe and block are suitably melancholy though charming.

**23 | LANGE, Norah.** 45 Días y 30 marineros. Novela. Buenos Aires, Editorial Tor (Colección Cometa), 1933.

8vo, pp. 187, [1], + 2 ll. advertisements; light browning to paper, otherwise a good copy in the original illustrated wrappers, joints worn, head and tail of spine chipped: ownership stamp of Daniel Devoto and Maria Beatriz del Valle-Inclán to inside back wrapper. **£100**

First edition: Norah Lange's second novel, which follows a 20-year old girl, Ingrid, the only woman on the ship, on a voyage from Buenos Aires to Oslo.

Not in the British Library catalogue.



**24 | MEAD, Margaret.** *Male and Female. A Study of the Sexes in a changing World.* London, Victor Gollancz Ltd, 1949.

8vo, pp. xii, 477, [1]; **uncorrected proof copy**, so stamped on initial blank leaf and on wrappers; staple hole through first two leaves, title and dedication spotted along fore-edge, else a very good and clean copy in the original plain paper wrappers, with original printed dust-jacket, unpriced; dust jacket somewhat foxed, tears at head and tail of spine with some loss. **£250**

First British edition, originally published in New York earlier the same year. **“Mead was the first anthropologist to deal with women in a cross-cultural perspective.** She did so within the larger framework of her studies of how ‘different peoples can cast males and females now for one role, now for another’ (Male and Female, p. 32)” (IESS 18, p. 515). In an earlier work, *Sex and Temperament in three primitive societies* (1935) she concluded that “if temperamental attitudes which we have traditionally regarded as feminine ... can so easily be masculine in one tribe and in another outlawed for ... women as well as ... men, we no longer have any basis for regarding such aspects of behaviour as sex-linked” (pp. 279-80). “In a later work, *Male and Female*, she shifted her perspective, placing greater emphasis on biological aspects of the behaviour of girls and boys, and women and men than she had in the past, and on the ‘essentials’ and ‘regularities’ [in] maleness and femaleness with which every society must reckon’ (p. 32)” (ibid).

IESS 18, p. 515.

**25 | [MISSIONARIES IN CHINA].** *Temple Hill Cut-outs. The Eight Immortals.* Chefoo, China, *Women's Bible School Presbyterian Mission*, c. 1930.

8vo, 232 x 178mm; ll. [1, loosely inserted glassine introduction to the methodology and purpose], [1, printed introduction to the text with cut out surround], 8 leaves of black paper cut-out illustrations with coloured silk underlays on handmade card, with accompanying numbered glassine sheets, with titles in English and Chinese and description; a fine copy, sewn in decorative blue silk wrappers depicting a deer under a tree. **£750**

The work of un-idle hands, produced by local Chinese women enlisted at the Ai Dao Bible School in Chefoo, modern-day Yantai, to raise money for their ongoing maintenance and education at the hands of the American Presbyterian Mission. The present work describes *The Eight Immortals* of Chinese mythology, each of whom appears in a cutout with silk underlays, with their traditional attributes.

The cutouts are made using traditional techniques. ‘The first step in making cutouts is the preparing of the stencil pattern. A first pattern is cut from a drawing by a skilful cutter who has a good deal of artistic sense. This pattern is then placed on a thin sheet of paper which is laid on a board. All is sprinkled with water and the pattern pressed down carefully. This is held upside down over a little lamp which has a wick of paper and no chimney. It soon smokes the pattern black, but when it is dry and peeled off there remains a white stencil underneath. This stencil is sewed down to ten thicknesses of colored paper and with sharp little iron scissors and tiny knives of various shapes, the cutter in about half an hour has cut out the design, making ten at a time. The designs are separated and pasted on card’ (introduction). The Mission also encouraged the use of this traditional craft for Christian motifs, setting the women to creating nativity and biblical scenes as well as the more traditional fare we see here.



HOW THE FROGS GOT THEIR CROAK

An old man and his wife were walking over a bridge. Stooping to look over the railing, the woman drooped her melon (gwa) and in trying to get it back the man lost his staff ("Gwer" in N. China). Then in attempting the rescue of his staff the man fell into the water. The woman tried to save him and also fell in and both were drowned. The gods in pity changed them into frogs, and now the old woman cries "Gwa, gwa, I want my gwa," while her husband hoarsely shouts "Gwer, gwer, gwer." The combined sounds come to be "Gwa-gwer, gwa-gwer, gwer-gwer-gwer, gwa-gwer-r-r" to the end of time.



For a detailed account of the activities of the Mission, see Report of the Chefoo Station for the Year ending June 30, 1939; Emily Russel Collection, Box 454, File 22, PCA Historical Center.

### WOMEN IN 19<sup>TH</sup> CENTURY RUSSIA

**26| OSTROVSKII, Aleksandr Nikolaevich.** *Bednaia Nevesta, komediia v piati deistviakh* [The poor bride, a comedy in five acts]. Moscow, Stepanova, 1852.

Large 8vo, pp. 128; some light spotting and staining, but a very good copy in Russian contemporary quarter sheep, marbled paper boards, minor repairs to spine. **£6500**

First edition. A rare early play by one of the leading Russian playwrights of the 19<sup>th</sup> century. Ostrovsky's second play, *The Poor Bride*, was first published in the literary magazine *The Muscovite* (edited by Mikhail Pogodin) earlier in 1852. Initially banned from production by the censor, it was one of Ostrovsky's first plays to be produced on stage, at the Maly Theatre, Moscow, in 1853. From this date until his death no year passed without a new play by Ostrovsky appearing on the stage of the Imperial theatres. 'The Poor Bride realistically shows the unfortunate position of women in Ostrovsky's time, whose only hope of economic security was in marrying for money, not love. Though at moments the author parodies the romantic archetype, he states no thesis, but merely implies one in the relentless realism characteristic of both his first plays' (Terras).

Not in Kilgour or Smirnov-Sokol'skii. OCLC records copies at University of Melbourne, Library of Congress, Indiana, Kansas, North Carolina, and Columbia.



## WOMEN'S HEALTH MOVEMENT IN ITALY

### 27| [PALOSCHI, Carmela, ed.]. STAMPA ALTERNATIVA.

Manuale di autocura. London, Lewis Mc Cann, 1974.

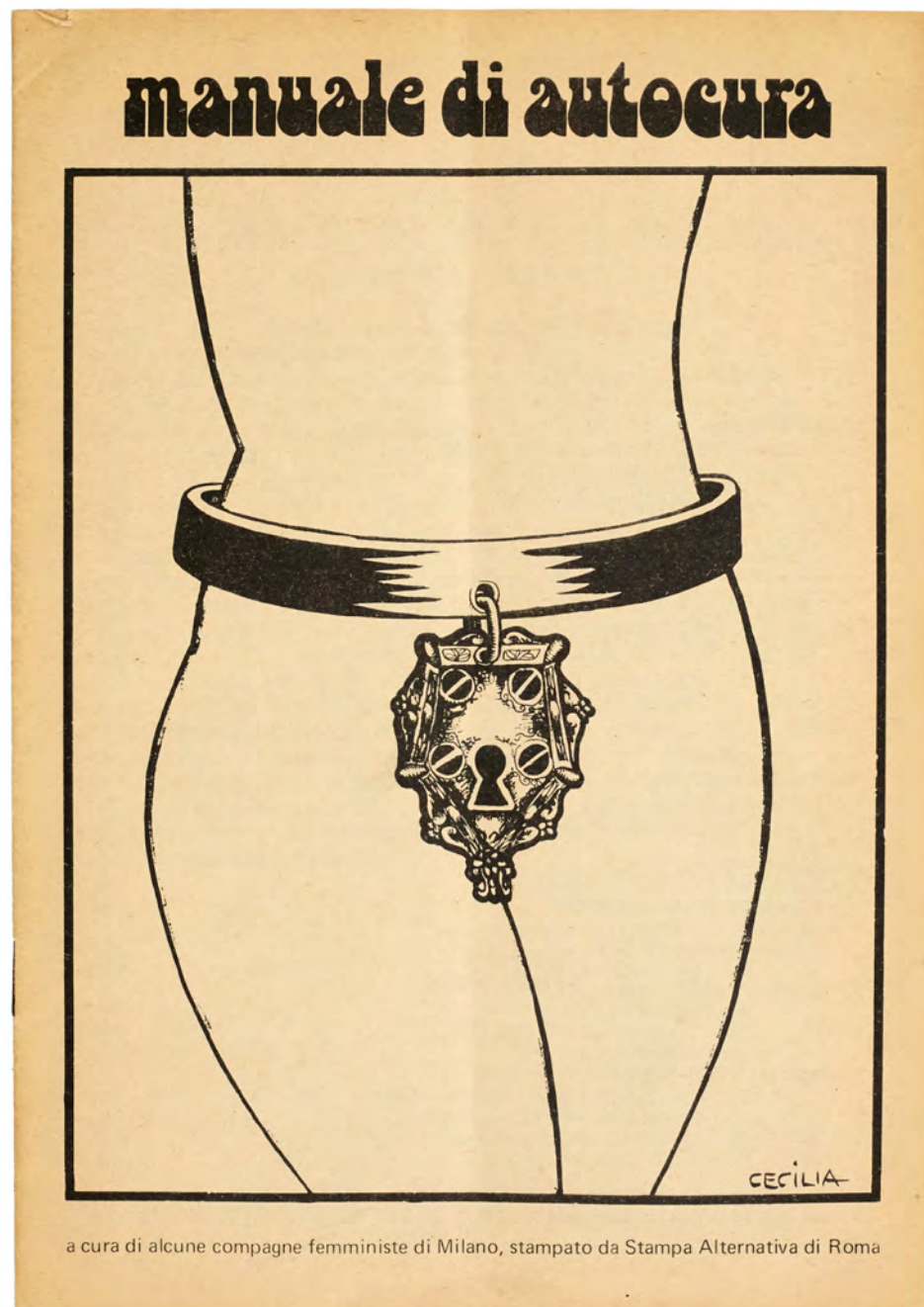
8vo, pp. 24; illustrated with numerous diagrams and caricatures; a fine copy, stapled in the original wrapper, front cover illustrated by Cecilia.

£180

First edition of a handbook on women's self health and sexuality distributed in Italy by the countercultural publisher 'Stampa Alternativa', and modelled on the famous *Circle One: self health handbook*, published in the USA in 1973 by the Colorado Springs Women's Health clinic.

The first part is a translation of the *Circle One* handbook, opening with a brief history of the Feminist Women's Health centres, followed by an advocacy and explanation of the cervical self-examination, menstrual extraction and breast self-exam, before ending with a description of various vaginal infections and their treatment. The second part deals with all the different methods of contraception available, as well as those undergoing clinical trials (such as the 'morning after pill' and the male contraceptive pill), for both women and men, and explains their mechanism, efficacy, side effects, price and where to get them.

No copies recorded on OCLC or SBN.



## PHILOSOPHY FOR WOMEN

**28 | [PHILOSOPHY].** *La filosofia per le dame. A sua Eccellenza la Signora Polissena Contarini Cav. Mocenigo. Venice, Benedetto Milocco, 1777.*

Three volumes in 8vo, pp. vi, 147, [1]; [4], 212; [4], 284, with engraved frontispiece to volume I; some sporadic light foxing, nevertheless a splendid set, uncut, bound in contemporary carta rustica, manuscript title to spines; some small traces of worming to front board of volume I and rear board of volume III. **£1850**

**First and only edition, extremely rare, of an anonymously published philosophical compendium for women**, in the form of thirty-six evening conversations between a count and a marchioness.

As explained by the printer Benedetto Milocco in his address to the dedicatee Countess Polissena, the compendium was written to counteract the lack of scientific literature available to women, at the same time denouncing the prevailing attitude towards women's education: 'The Author, fully convinced that the ability of women is equally extensive to that of men, and consequently equally capable of every study and receptive to any concepts, deeply laments the wretched state in which women, due to the pride of men, are regarded merely as objects, without a mind for any kind of science, and are therefore raised in vile and despicable ignorance, the consequence of which must resonate as a constant shame for those men who, with an overwhelming and unjust superiority, want to keep them so fatally repressed' (p. ii, our translation).

Divided in three volumes, each volume comprises twelve 'evenings'. The first volume is dedicated to metaphysics, from the theories of Plato,



Aristotle, Socrates and Epicurus to the more modern of Malebranche, Hobbes, Spinoza and Descartes. In the second and third volumes, dedicated respectively to 'general physics' (particularly dynamics) and 'particular physics' (including optics, astronomy, chemistry, biology and a chapter on the telescope), the author discusses the theories, experiments and observations of Malpighi, Vallisneri, Gassendi, Galileo, Torricelli, Pascal and Newton.





The dedicatee of the work was carefully chosen and very fitting. Countess Polissena (Polixena) di Giulio Contarini Da Mula (1753?-1833), Dogaressa of Venice by way of marriage to the Doge Alvise Giovanni Mocenigo in 1771, was one of the most admired and respected women of her time. An enlightened patroness of the arts, she was the heart of a literary circle gathered by her husband at their countryside estate at Villa Mocenigo 'Belvedere' (Cordignano), which counted among its participants Carlo Goldoni and Carlo Gozzi, who both put up some of their plays in the little private theatre of the Villa (see: Lazzari, *Discorso letto nei funerali della N.D. Polissena Contarini Da Mula Vedova Mocenigo* [...], Venezia, 1833).

**No copies on Copac; OCLC records only one incomplete set, at the Biblioteca civica of Rovereto; ICCU adds one copy, at the Biblioteca nazionale in Cosenza.**

REVIEWED BY MARY WOLLSTONECRAFT

**29| PICKERING, Amelia.** The Sorrows of Werter: a Poem ... London, Printed for T. Cadell ... 1786.

4to, pp. xxii, 69, [1]; with half-title and a sixteen-page list of 961 subscribers; apart from slight fraying a very good copy, uncut, in original blue-grey wrappers and tan paper spine. **£1200**

First edition. Amelia Pickering's 'melancholy, contemplative poem' (Todd) was one of a spate of works in English and German founded on Goethe's novel, including poems by Charlotte Smith and Mary Robinson, both subscribers here. Pickering 'gives to Charlotte a voice, if rather



weakly moralistic, and to Werter suffering which is acute, credible and unhysterical' (*Feminist Companion* citing 'The Sorrows of Young Charlotte: Werter's English Sisters', *Goethe Yearbook*, 1986).

Mary Wollstonecraft, however, was not enthusiastic. 'To pity Werter we must read the original ... The energy ... is lost in this smooth, and even faithful, imitation ... Werter is dead from the beginning: we hear his very words; but the spirit which animated them is fled ...' (*Analytical Review*, January 1789).

Speck Collection 1155.

## NOTORIOUS WOMAN BALLOONIST & PARACHUTIST

**30| [POITEVIN, Louise and Eugene].** A small archive relating to the ballooning and parachuting of Louise Poitevin and her husband Eugene, comprising:

A large woodcut poster depicting Louise Poitevin parachuting in the 'Meteor' down from the 'Zodiac' hot air balloon, the basket of which is filled with a cheering crowd. *npl., np., [1854?].*

Approx. 144 cm x 43 cm; made up of two joined sheets, edges uncut; folded in eight, lightly stained along the join and folds, but otherwise in very good condition, with a strong, clear impression of the woodcut.

[and:]

'Quarto volo aereo dei coniugi Poitevin' in *Teatri Arti e Letteratura* N. 1546, anno 32, tomo 61. *Bologna, Thursday 3rd August 1854.*

8vo, pp. 179-186; edges a little toned, but otherwise very well preserved; unbound as issued, and partly unopened.



[and:]

Avviso dappresso quanto su indicato coll'antecedente manifesto pel noto volo di M. Poitevin viene notificato che esso avrà luogo nel giorno di lunedì 29 Maggio 1854 nel Prato di S. Francesco dalle due alle tre ore pomeridiane... *Bologna, Tip. delle Belle Arti, 24th May 1854.*

Broadsheet, approx. 20 cm x 27cm; with woodcut of the Poitevins' Zodiac balloon carrying M. Poitevin astride his donkey, with sword drawn; very good.

Together £9,500



Curious and scarce collection of documents relating to the aerial exploits of Louise Poitevin, an early expert aviatrix, and her husband Eugene. The poster most likely represents the earliest depiction of a parachute jump by a woman.

Louise Poitevin (1819-1908) was a professional balloonist and skilled parachute jumper who worked together with her second husband Eugene performing balloon flights and parachute displays all over Europe. Her career spanned 30 years and 581 flights, with her last flight taking place when she was 62. Famed for her daring and theatrical jumps, she is perhaps best known for her infamous 1852 flight and jump at Cremorne Gardens, London, where she performed the balloon flight dressed at Europa, astride a bull made up as Zeus. The flight resulted in public outrage, diplomatic embarrassment, and a prosecution for animal cruelty.

The present collection comprises a small bill advertising an upcoming display by the Poitevins, to take place in Bologna on 29th May 1854, correcting the previously given time and place of the event, and providing details on the day's programme, the various ticket options and their respective costs. Also included in the archive is a magazine from the 3rd August 1854 reporting on the fourth flight taken by the Poitevins in Bologna, which the striking large woodcut poster illustrates.

An extraordinary piece of ephemera, a possibly unique survival. We have been unable to trace another copy of the poster. Boffito (Supplement, pp. 596-597) describes the advertising poster of the event (but does not own it in his collection). He also describes a print very similar to ours, where the top sheet (presumably identical to the one offered here) depicts the 'Zodiac' balloon, while the lower shows the 'flight of the horse' ridden by the Poitevins.





## A MAGAZINE BY PROSTITUTES FOR PROSTITUTES

**31 | [PROSTITUTION]. [TATAFIORE, Roberta, director].** Lucciola. Fa luce sul buio dei marciapiedi. Periodico del Comitato per i diritti civili delle prostitute. Anno I. Ns. 1 and 3, March-April 1985 and July-August 1985. Rome, Pieraldo Editore, 1985.

Two issues, in folio, pp. 40; 40; b/w photographic illustrations throughout; original illustrated wrappers, colour designs over black glossy background; some light marks to covers, otherwise exceptionally well preserved. **£250**

First issue, offered with issue no. 3, of **the first journal to address the problems of prostitution, from the point of view of the prostitutes themselves.**

*Lucciola* was officially founded in July 1983 by Roberta Tatafiore, writer and women's rights activist, the journalist Maria Adele Teodori, and the two leaders of the recently established civil rights committee for prostitutes, Carla Corso and Pia Covre. However, the journal faced numerous problems and only three 'trial' issues were published in the first two years. It was re-launched in March 1985 as a bimonthly magazine with a completely new design, but lack of funding and continuous legal complications led to its closure at the end of the year.

Issue 1 deals with, among various subjects, the rise of sex tourism, the German model for prostitution and its laws, and the political debate on the infamous 'Merlin Law' (which ended the regulation of prostitution and closed down brothels in Italy in 1958). Issue 3 addresses gender reassignment (with the story of a 24 year-old man who was assigned female at birth), transvestitism and drug addiction among sex workers (with the story of a young gay man addicted to heroin who uses sex work to pay for his addiction), with a final historical essay on Veronica Franco and prostitution in Venice in the 17th century.

Both issues include letters from sex workers, news on prostitution from Italy and the rest of the world, including New York, London, Turkey, Tokyo, Beijing and Paris, advice on legal, medical and financial issues generally experienced by prostitutes and an 'educational' photonovel (the first of which starring Tatafiore and Teodori themselves



in the role of two prostitutes, as budget restrictions didn't allow them to find real actors) the goal of which was to spread awareness among sex workers of their own rights.

**We have been unable to locate any copies of any issues of *Lucciola* on ICCU or OCLC.**

## GOthic

**32| RADCLIFFE, Ann.** *The Mysteries of Udolpho, a Romance; interspersed with some Pieces of Poetry ... in four Volumes. London, Printed for G. G. and J. Robinson ... 1794.*

4 vols, 12mo, with all the half-titles (that to vol. III slightly frayed at fore-edge); portions of blank margin of F7 and H8 in volume I torn away (no loss), tear through N12 repaired, a few minor spots and stains, but withal a very good copy in early half calf and marbled boards, neatly rebaked; ownership inscriptions of Frances Gardiner in each volume, presentation note from her to Eleanor Walters in volume I. **£3500**

**First edition of a cornerstone of gothic fiction**, 'a book so rich in Gothic ideas and techniques that its far-reaching influence can scarcely be overstated ... Its wild and lush landscapes became ubiquitous too, in the imagination of contemporaries, and it is no surprise to find Keats, in 1818, writing playfully to John Hamilton Reynolds: "I am going into scenery where I intend to tip you a Damosel Radcliffe – I'll cavern you, and grotto you, and waterfall you, and wood you, and immense-rock you, and tremendous sound you, and solitude you". No one of his, or the previous, generation would have misunderstood the allusion' (Frank).

Garside, Raven and Schöwerling 1794: 47; Rothschild 1701; Tinker 1703.



## AN ENLIGHTENED WOMAN IN ARCADIA

**33| SECCO SUARDO GRISMONDI, Paolina.** *Poesie della contessa [...] tra le pastorelle arcadi Lesbia Cidonia. Bergamo, Mazzoleni, 1820.*

8vo, pp. [viii], 208, [8], with a frontispiece portrait of the author engraved by Rados after Bettoni; some light foxing, mostly marginal, but a beautiful copy bound in contemporary pink glazed boards, spine flat with gilt title and floral decoration, boards within gilt neoclassical frame, slightly rubbed, corners bumped and a little worn. **£750**

**First edition, rare**, of a collection of sonnets, madrigals, eulogies and translations by Countess Paolina Secco Suardo Grismondi (1746-1801), published posthumously by her nephew Giovanni Mosconi.

Grismondi, a member of the Academy of Arcadia with the 'pastoral' pseudonym of Lesbia Cidonia, was encouraged by her parents (her mother, Caterina dei conti Terzi, was herself a poet) to study and compose verses from an early age. She held an important literary salon in Bergamo and



corresponded with many intellectuals of her time, enjoying great success among them. An educated, well-travelled and enlightened woman, Grismondi's poetry was appreciated by Voltaire (to whom one of the poems in the collection is addressed). When Arcadian poetry fell out of fashion, her name and works were nearly forgotten, and her poems fell prey to false accusations of plagiarism.

Amongst the compositions included in this collection, many of which are addressed to fellow women, one particularly interesting verse advocates for prison reform and better treatment for prisoners.

**No copies on Copac. OCLC records only two copies in North America**, at the Universities of Chicago and Illinois.

See: L. Panizza and S. Wood, *A history of Women's writing in Italy*, Cambridge University Press 2000, p. 329; F. Tadini, *Lesbia Cidonia. Società, moda e cultura nella vita della contessa Paolina Secco Suardo Grismondi*, Bergamo 1995.

### TESTAMENT TO FEMALE FRIENDSHIP

**34| [SCHWARZ, Sophie Becker, and Elisa, Gräfin von der RECKE].** *Elisens und Sophiens Gedichte*. Herausgegeben von I[ohann] L[udwig] Schwartz. *Berlin, Friedrich Vieweg, 1790*.

8vo, pp. [10], 280 (=278), engraved vignette by E. Henne on title; a few spots on title, but a very good and handsome copy in contemporary marbled sheep, spine richly gilt, red leather lettering-piece, red edges. **£800**

First and only edition of this anthology of poems by Elisa von der Recke and Sophie Schwarz. It was the **first appearance in print of Sophie Schwarz's poems**, published by her husband shortly after her death in 1789 at the age of 35, following the birth of their first child, and was **intended as a memorial to her and to her great friendship with Elisa von der Recke**. In addition to poems by both women, not originally intended for publication, the book also contains contributions from Gleim, Goeckingk, Tiedge, Anna Luise Karschin and others.

Goedeke V 456, 8, 5 and 418, 63, 1; Wilpert/Gühring 6.



## FIRST BOOK

**35 | SHKAPSKAIA, Mariia Mikhailovna.** Mater Dolorosa. *St. Petersburg, [Neopalimaia Kupina], 1921.*

12mo, pp. 36; some light browning to first and last leaves, but a very good copy in the original stiff paper wrappers and printed paper dust-jacket, a few small chips, tear to foot of rear cover near spine, old stamps to inside rear cover. **£450**

First edition of Maria Shkapskaya's first book of poems. 'You have taken to a new and very wide road. No woman before you has spoken so truthfully and in so firm a voice of her significance as a woman' (Gorky to Shkapskaya, January 1923).

Maria Shkapskaya (1891–1952), 'a sophisticated intellectual with a degree from the University of Toulouse, published several volumes of highly idiosyncratic poetry devoted almost entirely to a woman's experience as a lover, wife, and mother. Sexuality, conception, abortion, pregnancy, giving birth, and the death of a child are her themes, always approached in the presence of God: how does a mother face God when He has allowed her child to die? Shkapskaya deals with her womanhood concretely, even carnally, yet also with a deep spirituality' (Terras). After 1925 Shkapskaya's poems were suppressed, and she was reduced to writing Five-Year Plan reportage; her creative work was rediscovered in the West only in the 1970s.

Tarasenkov p. 417.

## THE EPITOME OF PREFEMINIST IDEAS

**36 | [SOPHIA].** Beauty's Triumph: or, the superiority of the fair sex invincibly proved. Wherein the arguments for the natural right of man to sovereign authority over the woman are fairly urged, and undeniably refuted; and the undoubted title of the ladies, even to a superiority over the men both in head and heart, is clearly evinced; shewing their minds to be as much more beautiful than the mens as their bodies; and that, if they had the same advantages of education, they would excel their tyrants as much in sense as they do in virtue. In three parts. *London, printed and sold by J. Robinson at the Golden Lion in Ludgate-street, 1751.*

8vo, pp. [2], 306; woodcut head- and tail-pieces, woodcut initials; pages lightly toned, some light foxing, paper flaw to text block of Bb1, not affecting legibility, gutter of X3 reinforced; a very good copy rebaked in modern calf over contemporary boards; bookseller's label of J. R. Smith to front pastedown, ownership inscription 'Job Lousley's Book Hampstead Norris Berks 1843' on title and verso of final leaf. **£6500**

First collected edition of Sophia's remarkable polemical pamphlet trilogy, *Woman not Inferior to Man* (1739, rev. 1740), *Man superior to Woman* (1739) by a 'Gentleman', and *Woman's superior Excellence over Man* (1740). The innocuous title, *Beauty's Triumph*, belies the serious feminist content; it was reprinted as *Female Restoration* (1780). All three parts are by a single hand with 'Sophia' and the 'Gentleman'-author of the second Part being one and the same. It was modelled on Poulain de la Barre's *De l'égalité des deux sexes* (1673) which presented argument, counter-argument (his own), though Sophia's pre-feminsism is more assertive. Where la Barre calls for a partnership between the sexes, Sophia declares women's superiority.

Sophia's first Part presents her carefully-reasoned case for equal opportunities for women in all walks of public life, including the army. Set custom and prejudice aside, she argues, and true equality will be possible: of 'the many absurd notions

"Beauty's Triumph" is evidently the  
original of M. Woolstencroft's "Rights  
of Women."

Beauty's Triumph is evidently the original  
of M Woolstencroft's Rights of Women

Job Lousley's Book

Hampstead ~~at~~ Norris Berks 1043

BEAUTY'S TRIUMPH:

*a noble work* OR, THE arguments quite  
*triumphant and unanswerable*

SUPERIORITY

*very scarce work worth 10/0*  
OF THE

FAIR SEX invincibly proved.

WHEREIN

The Arguments for the natural Right  
of Man to a Sovereign Authority over the  
Woman are fairly urged, and undeniably  
refuted; and the undoubted Title of the  
Ladies, even to a Superiority over the Men  
both in Head and Heart, is clearly evinced;

SHEWING

Their Minds to be as much more beautiful than  
the Mens as their Bodies; and that, if they had  
the same Advantages of Education, they would  
excel their Tyrants as much in Sense as they do  
in Virtue.

---

IN THREE PARTS.

---

The Whole interspers'd with a delightful Variety of  
Characters, which some of the most celebrated *Heroes*  
and *Heroines* of the present Time have had the Goodness  
to fit for.

---

L O N D O N:

Printed and fold by J. ROBINSON at the *Golden Lion*  
in *Ludgate-Street*. M.DCC.LI.



that men are led into by custom ... there is none more absurd than that of the great difference they make between their own sex and ours'. Although she denies that her intention is to 'stir up any of my own sex to revolt against the Men', her argument is strongly-worded and is now regarded as an important text in the history of feminism; '*Woman Not inferior to Man* ... was to become the epitome of prefeminist ideas of the time' (Leduc, G. 'The Stylistic Desacralization of Man in Britain in the [Sophia] Pamphlets (1739-1740)' in *Dynamics of Desacralization*, 2015).

The 'noisy contempt for women' displayed by the 'Gentleman' in his answer, '*Beauty's Triumph*. (Part the Second.) Being an Attempt to refute Sophia's Arguments; and to prove the Natural Right of the Men to Sovereign Authority over the Other Sex', is ironic. 'He' describes 'the little glimmering of reason, which heaven bestowed on them [women] out of compassion to us [men], that they might be in some degree a sort of rational amusement to us ...'; women are 'amusing lullers of our care and application, and a kind of under-companions to us, when reason is disposed to relax', and more in the same vein. Sophia's third Part, *Proving Woman superior in Excellence to Man*, exposes 'the excessive weakness of that gentleman's answer to Woman not inferior to man'.

The identity of Sophia remains a mystery; Elizabeth Carter, who is mentioned favourably by Sophia in Part I, was trying to find out who she was in 1739. Suggestions included Lady Mary Wortley Montagu, and the Earl of Pontefract's daughter, Sophia Fermor, later Countess Grenville (born in 1721, she would have been only eighteen in 1739; she died aged 24).

*Provenance:* Job Lousley (1790-1855) was a local landowner, farmer, author, natural historian and antiquarian. He was also an avid, even obsessive, book collector, and amassed a library of at least 40,000

volumes, to house which he built an entire new wing onto his manor house. On his son Luke's death in 1892, his library (which Luke had inherited) was sold across multiple sales, at Sotheby's Wilkinson & Hodge in 1894, Few and Dreweatt in 1896, and two more in Newbury in the October and November of 1904. He habitually, as here, wrote not only his ownership inscription across the title (and frequently other pages) but also his thoughts on the contents and value of his purchase; on *Beauty's Triumph* he writes: 'A noble work arguments quite triumphant and unanswerable – very scarce work worth 10/0' and remarks that '*Beauty's Triumph* is evidently the original of M Woolstonecrafts [sic] *Rights of Women*'.

**37 | [SOUZA, Adélaïde de].** Charles et Marie. Par l'auteur d'Adèle de Senange. *Paris, Maradan, 1802.*

12mo, pp. 155; some occasional light browning, but a very good copy in French contemporary quarter morocco, spine decorated gilt, re-backed preserving the original spine. **£400**

First edition of this novel describing British society at the beginning of the 19<sup>th</sup> century, written in the form of an aristocratic young Englishman's diary.

Adelaïde Filleul, Marquise de Souza-Botelho (1761-1836) was one of the most celebrated women writers of her day, gathering around her a salon in the Louvre in which the principal figure was Talleyrand, with whom she had a liaison. In 1785 she gave birth to a son who was generally known to be Talleyrand's son. In 1792 Souza was forced to flee the French Revolution, joining the émigré community at Mickleham, Surrey. She spent the next two years in England, and spoke the language fluently.

Her first husband, the count de Flahaut, remained at Boulogne and was arrested and guillotined in 1793. From this time she supported herself by writing novels, of which the first, *Adèle de Senange* (London, 1794), which is partly autobiographical, was the most famous. Her third book, *Charles et Marie*, was published the same year as her second marriage, to the Portuguese diplomat Monsieur de Souza.

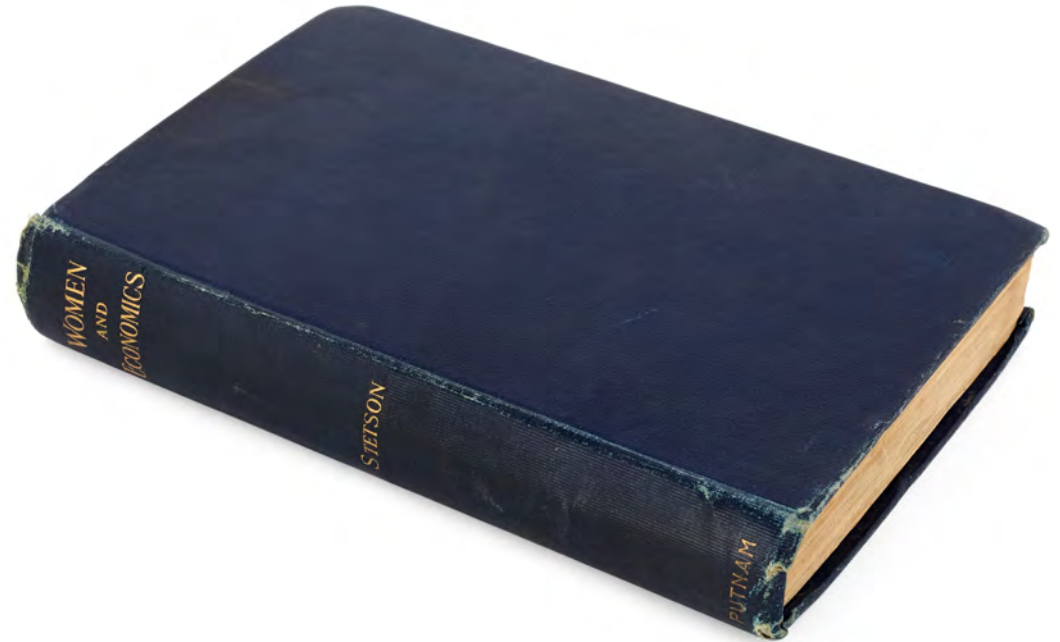
Madame de Souza's novels were evidently still popular later in the century, when Tolstoy refers to them in *War and Peace* (1868-9):

'[Pierre's] servant handed him a half-cut novel, in the form of letters, by Madame de Souza. He began reading about the sufferings and virtuous struggles of a certain Emilie de Mansfeld. "And why did she resist her seducer when she loved him?" he thought' (Book 5, chapter 1).

"You know, Count, such knights as you are only found in Madame de Souza's novels" (Book 10, chapter 17).

**38 | STETSON, Charlotte Perkins.** *Women and economics*. A study of the economic relation between men and women as a factor in social evolution. *London and Boston, G.P. Putnam's Sons and Small, Maynard & Company, 1900.*

8vo, pp. vii, [1], 358; a few spots and occasional pencil annotations, a very good copy in the original publisher's cloth, spine lettered gilt, extremities a little worn, corners bumped; with a contemporary ownership inscription on the front fly-leaf. **£90**



Third edition, first published in 1898. The most well-known and influential work of the prominent American feminist, sociologist, and novelist Charlotte Perkins Gilman (she was Charlotte Perkins Stetson from 1884 until her divorce from her first husband Charles Walter Stetson in 1894 and subsequent second marriage to Houghton Gilman in 1900). The central argument presented by Gilman in that *Women and economics* is the necessity of the economic independence and specialization of women is essential to the improvement of marriage, motherhood, domestic industry, and society as a whole.

Not in Mattioli.



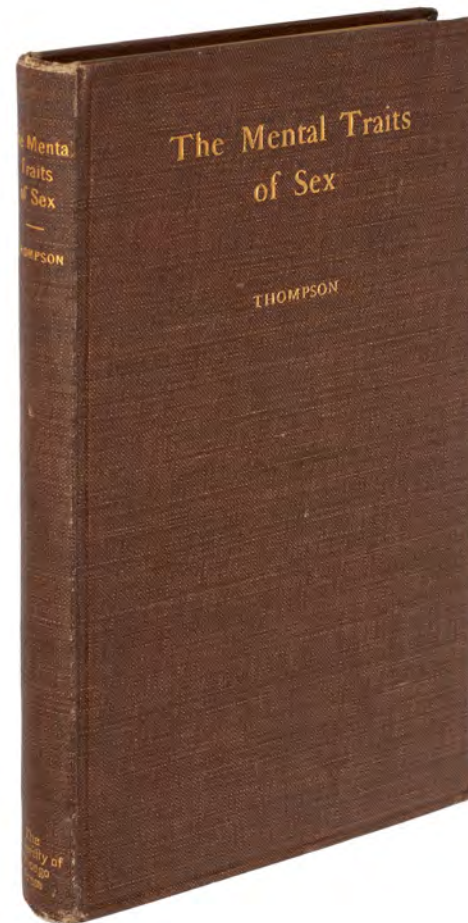
## THE FIRST STUDY ON GENDER DIFFERENCES

**39| THOMPSON, Helen Bradford.** *The Mental Traits of Sex*. An experimental investigation of the normal mind in men and women. Chicago, University of Chicago Press, 1903.

8vo, pp. vii, [1], 188; a little light water staining to the very top of the head of the pages, but otherwise a beautiful copy, bound in the original publisher's brown cloth, title and author letter in gilt to spine and upper board; head and tail of spine slightly bumped; ownership inscription of Clarence Schettler on front pastedown, his underlinings and markings. **£250**

**First edition of Bradford Thompson's groundbreaking dissertation, in which she proved that women's intelligence was fundamentally equal to men's.**

Dr Helen Bradford Thompson (also known by her married name of Woolley), psychologist, suffragist, women's right's leader, was a pioneering researcher in the field of gender studies, whose *The Mental Traits of Sex*, the published form of Thompson's doctoral dissertation *Psychological Norms in Men and Women* constitutes the first research conducted on the differences between men and women.



Her work directly challenged the societal belief that women were physically and mentally inferior to men, and were by nature suited only for domesticity - an argument commonly used to justify the exclusion of women from academic, professional, and political spheres of life. *The Mental Traits of Sex* proved not only that there was no significant difference between the intellectual capabilities of men and women, but suggested that any minor variations between the two sexes were due not to inherent biological differences, but to environmental factors:

'The point to be emphasized as the outcome of this study is that, according to our present light, the psychological differences of sex seem to be largely due, not to difference of average capacity, nor to difference in type of mental activity, but to differences in the social influences brought to bear on the developing individual from early infancy to adult years. The question of the future development of the intellectual life of women is one of social necessities and ideal, rather than of the inborn psychological characteristics of sex.' (p. 182)

**40| Unidentified photographer, after Louisa Corboux, lithographer and artist, possibly Fanny Corboux, watercolour artist.** Illustrations & portraits of women. c. 1850s.

1 quarter-plate and 12 ninth-plate ambrotypes, 8 mounted as ovals, visible images ranging from 2 x 1<sup>5</sup>/<sub>8</sub> inches (5.1 x 4.1 cm.) to 3<sup>3</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub> (9.5 x 7cm.), 4 signed 'L Corboux', most with hand tinting and gilt highlighting; the quarter-plate slipped out of position and occasional blemishes to plates; displayed in a gilt embossed matte, in original wooden hanging frame, painted gilt, carved floral mouldings at the corners, later marbled paper on back, with the original hanging loop.

**£750**

An unusually framed collection of ambrotypes, **produced after the work of the enterprising female printmaker Louisa Corboux** (1808–c.1881 or 1888).

Corboux was most highly regarded for her lithography and illustrative prints. She is recorded as exhibiting at the Royal Academy, the Royal Society of British Artists and at the Society of Women Artists. Louisa's sister Fanny (1812–1883) was also a successful artist, who was elected an honorary member of the Society of British Artists in 1830 and whose paintings were regularly reviewed by publications such as *The Spectator* and *The Athenaeum*. The sisters first turned to artmaking in 1827 as a means to support themselves when their father, the statistician and mathematician Francis Corboux FRS (c.1769–1843), experienced a prolonged period of ill health.





Omitted from professional training institutions such as the Royal Academy Schools (an exclusion Fanny Corbaux would later campaign against), the sisters were entirely self-taught, training themselves through copying works in the National Gallery and the British Institution. They exhibited work together throughout their career, first in 1828 at the Suffolk Street Gallery, then at 5 Hercules Buildings, Lambeth, between 1828 and 1837, and from 59 Upper Norton Street, Portland Place, between 1839 and 1851. Louisa is known to have engraved her sister's paintings, most notably for Thomas Moore's *Pearls of the East; or, Beauties from Lalla Rookh*, London, 1827. It is possible therefore that Fanny, who was sought after for her miniature portraits of women, especially literary heroines and female biblical figures, provided the original source material for the portraits signed by Louisa in this frame. The mythological and illustrated portraits are in keeping with Fanny's oeuvre.

For information on the lives of both sisters see S. Gray, 'CORBAUX, Misses Fanny and Louisa' in *The Dictionary of British Women Artists*, Lutterworth Press, 2009, pp. 78-79.

### EARLY DEPICTION OF WOMEN'S EDUCATION IN THE 'OXFORD OF SOUTH INDIA'

**41 | Unidentified photographer [Willoughby Wallace HOOPER?].** Schoolgirls at the Sarah Tucker College. *Palamcottah, 1860s.*

Albumen print, measuring  $5\frac{7}{8} \times 8\frac{3}{8}$  inches (15 x 21.5 cm.), manuscript inscription on the verso; some edge fading, faint creasing along the top edge and a small tear at the top right hand corner. **£350**



Sarah Tucker was a British woman and devout Christian, severely moved by the poverty she saw facing women and girls when training as a teacher in Kadatchapuram, South India in the 1840s. She viewed overcoming female illiteracy as a crucial means of alleviating the problems experienced by women and girls in the region. When ill health and disability left Tucker unable to travel and work, she promoted her cause through writing articles on the subject and contributing to Christian missionary books. Following Sarah's early death in 1857, her friends and family raised funds to ensure her hopes of setting up an educational establishment in the region could be realised. The Sarah Tucker Normal Institution was established in 1858, run by a Rev. Ashton Diff and Alice Victoria Diff. It

became known as the Sarah Tucker College from 1895 and is still active today. In this unusual early study a group of ten young girls pose as though attending a class, their female teacher holding an image for discussion. Today Palamcottah is known as the 'Oxford of South India' for its rich educational heritage and the prominent schools, colleges and universities based in the town. Many of these, similar to the Sarah Tucker Institute, had their origins in the 19<sup>th</sup> century, set up by missionary societies keen to spread their influence and work.

**42 | WEBB, Catherine.** The woman with the basket. *Manchester, Co-operative Wholesale Society's Printing Works, 1927.*

8vo, pp. 205; frontispiece, plates, colophon in device; wear to hinges, minor foxing to end-papers, stain to foot of second plate; in navy publisher's cloth with gilt title to front board and spine; rubbing to all extremities, bumping to corners; ownership inscription 'Lavender Hill Women's Co-op guild' to front free end-paper in brown ink. **£50**

First Edition, in original binding, owned by the Battersea branch of the Women's Co-op Guild. The Women's Co-operative Guild was founded because of a need amongst married working class women to voice their opinions through public speaking and to generate a knowledge of parliamentary procedure and democratic knowledge. This book details the history of that society; how the co-operation was formed, its principles and structure, its activities and campaigns and growth in popularity up to over 55,000 members at the time of publication.

Catherine Webb believed that as shoppers, women could influence factory conditions and management by buying products from companies that did not operate sweatshops - they were the women with the baskets.

Webb was herself a member of the guild, and served as a lieutenant to Margaret Llewelyn Davies, during her tenure as general secretary, who provides the foreword to the book.

### THE PATIENT, THE ULTRA-PATIENT, AND THE UNSEDUCEABLE

**43 | [WOMEN-PEARLS].** De Vrouwen-Peirle, ofte dryvoudige historie van Helena de Verduldige, Griseldis de Zagmoedige, en Florentina de Getrouwe. *Ghent, J. Begyn, [1780-1810].*

Three parts in one volume, 4to, ff. 56, with separate titles but continuous pagination; printed in Black letter in double column, titles with three full-figure woodcuts of female saints each, 13 woodcuts in text, including two of the title cut; part 1 with 5 small woodcuts within ornamental borders; dust-soiling throughout, edges somewhat frayed; disbound with evidence of the original sewing, and preserved in recent marbled boards; a contemporary woman's ownership inscription ('Collette') on the first title. **£950**

**An attractive copy of the 'Women-pearls'**, a Flemish chapbook portraying three remarkable women and their marvellous stories derived from Medieval romances. It went through numerous and mostly undated editions, alluring readers with the added, winning visual appeal of naïve-style woodcuts and archaic types.

The stories appeared first separately in the Northern Low Countries, and were later published in combined editions in the South. First up is Helena the Patient, the wife of King Henry of England and mother of Saint Martin





of Tours. Her attribute is patience, and her story, apparently first told by the Norman poet Alexandre de Bernay, is one of lacerating loss and final reunion. Helena is followed by an even more patient Griseldis, prey to the sadistic and dubious humour of a heartless husbands: her tale was retold in various forms by Boccaccio, Petrarch, Chaucer and Perrault, and in the present version, adapted for school readings in the seventeenth century, the incest references are cleaned up. The unassailable virtue of the last heroine, Florentina the Faithful, is proven by the miraculously unsullied immaculate white (through scenes bathed in blood and mud) of her crusader husband's shirt. Having frustrated the Sultan's attempt to seduce her, Florentina sets off for the Orient to rescue her beloved spouse.

Van Heurck, *Les livres populaires flamands*, 1931, pp. 41-45 (different edition). OCLC shows no copies of this edition in US libraries.

**44 | [WOMEN'S FOOTBALL – WW1]. [U.S.A. STUDIOS, LONDON].** 'R.A. Rockets F.C. 1918', women's football team group portrait, 1918.

Carbon print, 17¾ x 24 inches (45.6 x 60.8 cm), mounted on card trimmed to edges of print, numbered 33483 and dated 7-12-18 in pencil on verso with short note on matt design; coming loose from mount at some edges, a few chips, a couple of small creases to corners, deep horizontal score on verso of mount (1 cm. from lower edge) with small area of loss of card. **£1200**

A vivid record of women in their wartime life: a portrait of young sportswomen from a First World War munitions factory in Worcester.

As well as taking on new roles in their working lives during the war, women were stepping into 'male' cultural pursuits with vigour. Despite a widespread perception that the game was too physical for women, middle- and working-class girls participated, though it mostly the latter. The nucleus of this new phenomenon was in the North and the Midlands, where matches and leagues were organised for the female workforce of munitions factories and various charities. The enthusiasm with which women played outlasted the war and gave the development of the women's game in peacetime extra momentum – in 1920 the Dick, Kerr's Ladies (formed in 1917 from Dick, Kerr & Co., Preston) had become the unofficial English national team, playing (and winning) the first women's international against France at Deepdale, followed by matches at Stockport, Manchester and Stamford Bridge.

Some sitters have the triangular War Service badge displayed on their ties. The badge, issued solely for women by the Ministry of Munitions in 1916, indicates their participation in vital war work. Men attached their badges with a buttonhole design, but the design of women's badges were altered to fasten with a pin, like brooches. The acronym OFCF3 suggests these women worked at Government Cartridge Factory No 3, which was in Blackpole, Worcestershire. It began manufacturing .303 cartridges in late 1918 under Kings Norton Metal Co. and ceased production in early 1919.

Perhaps taken on an away-game trip to London, the portrait was photographed in USA studios, clearly indicated by the backdrop. John H. Woolfe, who was originally based in



Heaton Norris, Stockport, started the studio in 1907 after taking over the American Photographic Company at 34 Upper Street, Islington. By the outbreak of war, Woolfe managed over a dozen studios in London, the suburbs and other towns such as Birmingham and Reading. Woolfe left London soon after the war ended and relocated to Bournemouth, where he died in 1942. The studio continued in Fratton, Portsmouth until 1969.

*Sporting females: Critical issues in the history and sociology of women's sports*, by J. Hargreaves, pp. 141–42.



**45 | [WOMEN'S FOOTBALL – WW1]. [U.S.A. STUDIOS, LONDON].** 'The Rockets Ladies Football Club. Danger Building OFCF3'. 1918-19.

Carbon or gelatin silver print, 8¼ x 11¼ inches (20.8 x 28.5 cm), on mount 14½ x 18 inches (37 x 45.8 cm), 'A Portrait by the U.S.A. Studios, London' printed below, numbered '16516' in pencil on verso, with other indistinct annotations. **£500**

A portrait of young sportswomen from a First World War munitions factory in Worcester: a vivid record of women in their wartime life.



The war allowed women to step into new, traditionally 'male' roles and pursuits not only in their working lives, but also in cultural and leisure activities. Football was one of these, despite the widespread perception that the game was too physical for women, and it was taken up with enthusiasm by middle- and working-class women. Many of the new women's teams sprang from the female workforces of the munitions factories, with the nucleus of this new phenomenon in the North and the Midlands. The enthusiasm with which women played outlasted the war and gave momentum to the development of the women's game in peacetime.

The triangular War Service badge displayed on the ties of some sitters, issued solely for women by the Ministry of Munitions in 1916, indicates their participation in vital war work. Men attached their badges with a buttonhole design, but the design of women's badges were altered to fasten with a pin, like brooches. The acronym OFCF3 suggests these women worked at Government Cartridge Factory No 3, in Blackpole, Worcestershire. It began manufacturing .303 cartridges in late 1918 under Kings Norton Metal Co. and ceased production in early 1919.

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*Sporting females: Critical issues in the history and sociology of women's sports,* by J. Hargreaves, pp. 141–42.

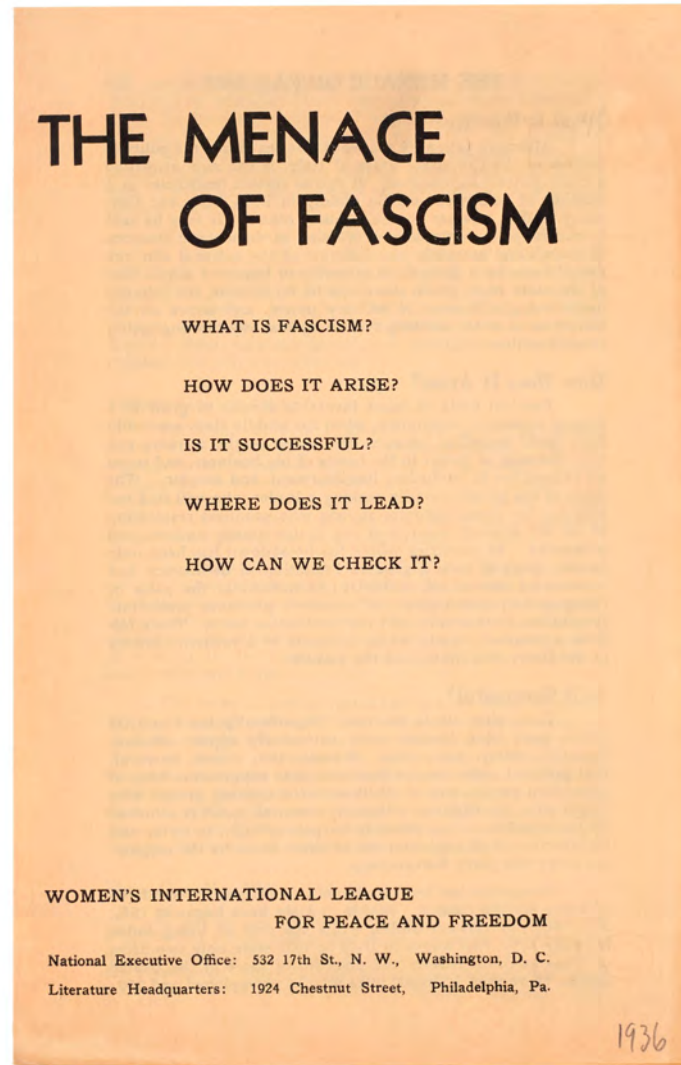
WOMEN'S LEAGUE WARNS  
AGAINST FASCIST GROUPS

46| [WOMEN'S INTERNATIONAL LEAGUE FOR PEACE AND FREEDOM]. The menace of fascism. *Washington D.C., [ca. 1936]*.

8vo, single sheet folded to pp. [4]; printed on peach paper; an unblemished copy, unbound as issued. £330

**First edition, very rare, of a remarkable warning against the perils of fascism issued by a women's organization which is still active today.** The document tackles such questions as 'What is Fascism? How Does it Arise? Is it Successful? Where Does it lead? How Can We Check It?'. 'Why Fascism Leads to War'. Among the salient passages: 'A recent investigation has discovered ten organizations in the Middle West alone. None is large, but they are inter-related, with a common literature, a common against "Negroes, Communists, Jews, and Catholics", a common belief in terrorism, force, and dictatorship. They are not formidable now, but can easily be united if a spellbinder of dramatic power uses them'.

Not in OCLC.



INSCRIBED BY DENIS HEALEY TO  
HIS MOTHER

47| **WOOLF, Virginia.** *Between the acts.* London, The Hogarth Press, 1941.

8vo; a fine copy in the original publisher's cloth, spine lightly sunned, a few minor marks on the sides; preserving the original printed dust-jacket designed by Vanessa Bell, slightly chipped at the extremities of the spine, with a few small ink marks to the back; presentation inscription 'To Mother, with love, from Denis, August 1941'. £550

First edition, first issue, a copy preserving the original dust jacket, of Virginia Woolf's posthumously-published novel.

**A dedication copy from Denis Healey to his mother**, acquired and gifted very soon after the publication of the book (July 1941): in August 1941, when Healey, fresh from graduating at Oxford, was serving as second lieutenant in various locations in North Africa and Italy in the Second World War.

Denis Winston Healey, Baron Healey (1917-2015) served as Secretary of State for Defence from 1964 to 1970, Chancellor of the



Exchequer from 1974 to 1979 and Deputy Leader of the Labour Party from 1980 to 1983. Healey had been introduced to Virginia Woolf and the Bloomsbury group in his Grammar school years at Bradford by the master. He harboured a lifelong predilection for the writings of Virginia Woolf and the work of Leonard, who was a friend. In his autobiography, considered to be one of the best political autobiographies of the twentieth century (*The time of my life*, 1989), he wrote 'Virginia Woolf, a writer who never fails to refresh me ... Virginia Woolf has been as much an unseen presence during our years at Alfriston as Yeats was when we were living at Withyham'.

Kirkpatrick A26a; Woolmer 488.



**48| WOOLF, Virginia.** Reviewing. With a note by Leonard Woolf. London, The Hogarth Press, 1939.

12mo, pp. 31; on upper wrapper, 'Hogarth Sixpenny Pamphlets Number Four'; original blue wrappers printed in pink, some light fading, otherwise a very good copy. **£210**

**First edition of Woolf's satirical take on the art of reviewing as opposed to that of literary criticism.** A mitigating post-script by Leonard at the end injects practical remarks on the commercial usefulness of reviews, where Virginia's uncompromising disdain would just describe reviewers as 'a distracted tag on the tail of the political kite', and express the artist's yearning for the fertile obscurity of one's workshop.

Kirkpatrick, A24a; Woolmer, 463

**WITH TWO AUTOGRAPH LETTERS:  
'LACTILLA' RAILS AGAINST WILLIAM LANE OF THE  
MINERVA PRESS**

**49| YEARSLEY, Ann.** Poems on various Subjects by Ann Yearsley, a Milkwoman of Clifton, near Bristol; being her second Work. London, Printed for the Author, and sold by G. G. J. and J. Robinson ... 1787.

4to, pp. [iii]-xl, 168, wanting the half-title; a couple of rust-marks to the title-page else a very good copy in contemporary half calf and marbled boards, rubbed, slightly bowed; ownership stamp of 'Ma-

cleod Yearsley' to front pastedown, date stamp 1935; with some related ephemera tipped in, including two autograph letters signed from Yearsley to the Bristol bookseller Joseph Cottle tipped in, both dated 15 December 1797, each 1p. 4to with integral address leaf, bearing postage marks and remains of seals. **£2500**

First and only edition of Yearsley's second collection of poetry, following *Poems on several Occasions* (1785).

Ann Yearsley was a Bristol milkwoman, taught milking by her mother and reading by her brother, whose poetic endeavours were championed by a fellow Bristol local, the author Hannah More. When the Yearsleys fell on hard times, More, who already provided the family's pig with her kitchen scraps, rounded up over a thousand subscribers for Yearsley's first book of poems and marketed her as one of the age's peasant poets, an uneducated rustic who thereafter earned the queasy moniker 'Lactilla'. Uneducated or no, Yearsley recognised her own talents and rebelled against More and her fellow patron Lady Montagu Wortley, who attempted to keep their protégé's earnings in a trust only to be released with 'ungracious admonitions'. Yearsley also protested against the pair's editorial corrections, and the final straw was supposedly the burning of her manuscripts. A bitter row in which the poet regained control of her money was followed by lasting resentment. The extensive preliminaries to this volume elaborate, including Yearsley's account of the argument and the burning of the mss; a copy of the offending Deed of Trust, along with a rejected plea to More from Yearsley for the care of her children; and a letter from More to Montagu in which she modestly refers to herself as the 'discoverer' of 'a genius buried in obscurity', and makes various other backhanded remarks about the Milkwoman of Clifton.

Tipped into this copy are two spirited if melancholic letters from Yearsley dated December 1797, to the bookseller Joseph Cottle (best known as a

friend to the Romantics and shortly to publish *Lyrical Ballads*) on whom she was by this time financially dependent. The publisher William Lane, of the Minerva Press, evidently appears to have been drawn into a conflict with Yearsley, presumably relating to her circulating library which opened in 1793. Lane operated his own enormous circulating repository of novels from the Minerva Press in Leadenhall Street and undertook to supply similar, smaller endeavours with books (Blakey, *The Minerva Press*, p. 18), and he was almost certainly the source of at least some of Yearsley's stock (for a selected list of authors see Mary Waldron, *Lactilla, Milkwoman of Clifton* (University of Georgia, 1992), pp. 211-212).

Yearsley writes: 'I have been endeavouring to hush the storm for the sake of an obdurate mind who would prove a dastard in the chain of the Law, but **the gentleman who undeservingly raises the image of Minerva brings on his artillery**'. She declares that all money owed will be discharged, and asks Cottle to make that public. In the other letter Yearsley is more agitated and less defiant, but still critical of Lane as 'a man so truly lost to every charm of society except the careful love of money', writing in a hurried postscript that 'Mr Elderton [Lane's agent] wrote to me this morning / morning [sic] that he is to enforce &c'. 'I confess to be driven before the torrent of circumstance swiftly approaching – Mr Elderton is already employed by Mr Lane ... **all with me is delusive and precarious**, therefore I must self-collected as possible behold the present scene sink before me merely as a vision and look forward to some happier hour'.

Jackson, p. 384, 2 (strangely giving More as the editor); Davis and Joyce, p. 310.



## WOMEN AND MEN

**50| YERKES, Robert Mearns and Amram Scheinfeld.** Three documents relating to Scheinfeld's *Women and Men*, comprising: and a photocopy of Scheinfeld's reply to Yerkes. Yale University School of Medicine, 333 Cedar Street, New Haven, CT, 30 October-1 November 1944.

YERKES. Typed letter from Yerkes to Scheinfeld, ff. 1 (approx. 18.3 x 21.5 cm), typewritten on headed notepaper (headed 'Yale University, the School of Medicine ... New Haven, Connecticut'), signed with initials in ink, one horizontal fold, dated 30<sup>th</sup> October 1944.

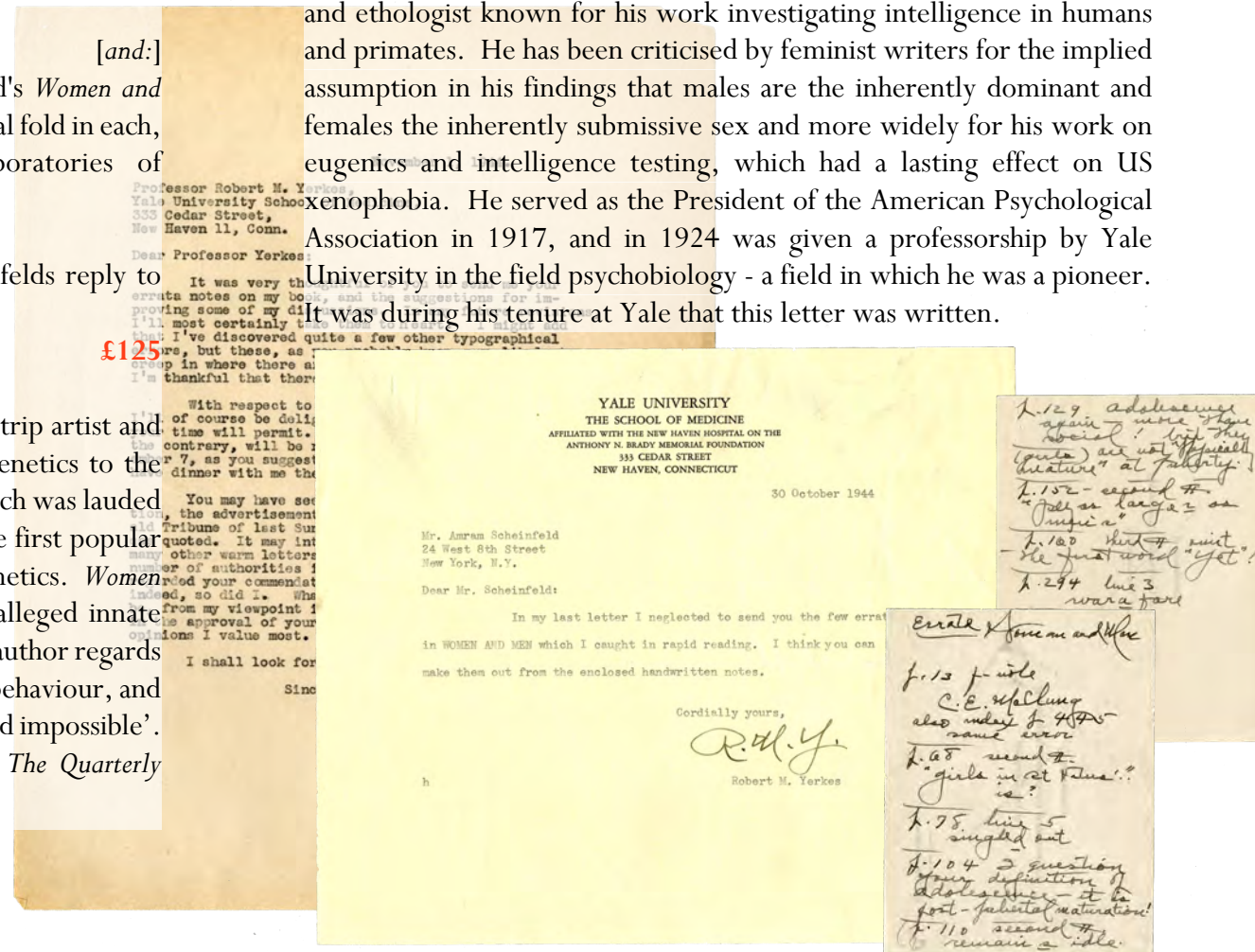
[and:] YERKES. Two leaves of handwritten notes on Scheinfeld's *Women and Men* on note paper; writing in ink on one side, one horizontal fold in each, printed heading on reverse ('Compliments of Laboratories of Comparative Psychobiology of Yale University').

[SCHEINFELD]. Copy of typewritten letter from Schienfelds reply to Yerkes, unsigned, ff. 1 (approx. 28 x 21.5 cm).

Amram Scheinfeld (1897-1979) was an American comic-strip artist and journalist who authored a number of books explaining genetics to the general public. He began with *You and heredity* (1939), which was lauded by scientists both in the US and the UK, being deemed the first popular science text to accurately explain the science of human genetics. *Women and men* appeared later, in 1944, in which a number of alleged innate differences between men and women are described. 'The author regards male dominance and chivalry as having roots in prehuman behaviour, and equality for women, in a literal sense, as both undesirable and impossible'. Bentley Glass, 'Women and Men. Amram Scheinfeld', *The Quarterly Review of Biology* 20, no. 2 (1945).

Yerkes' letter informs Scheinfeld that accompanying it would be a collection of handwritten errata notes for *Women and men*. Those notes, though brief, are rich in information. In his response, Scheinfeld thanks Yerkes for his feedback, endeavours to arrange a time to meet for dinner and remarks upon how much he values Yerkes' praise: 'Whatever the sales of the book may be, from my viewpoint it's greatest success would lie in the approval of yourself and those others whose opinions I value most'.

Robert M. Yerkes (1876-1956) was an influential American psychologist and ethologist known for his work investigating intelligence in humans and primates. He has been criticised by feminist writers for the implied assumption in his findings that males are the inherently dominant and females the inherently submissive sex and more widely for his work on eugenics and intelligence testing, which had a lasting effect on US xenophobia. He served as the President of the American Psychological Association in 1917, and in 1924 was given a professorship by Yale University in the field psychobiology - a field in which he was a pioneer. It was during his tenure at Yale that this letter was written.





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