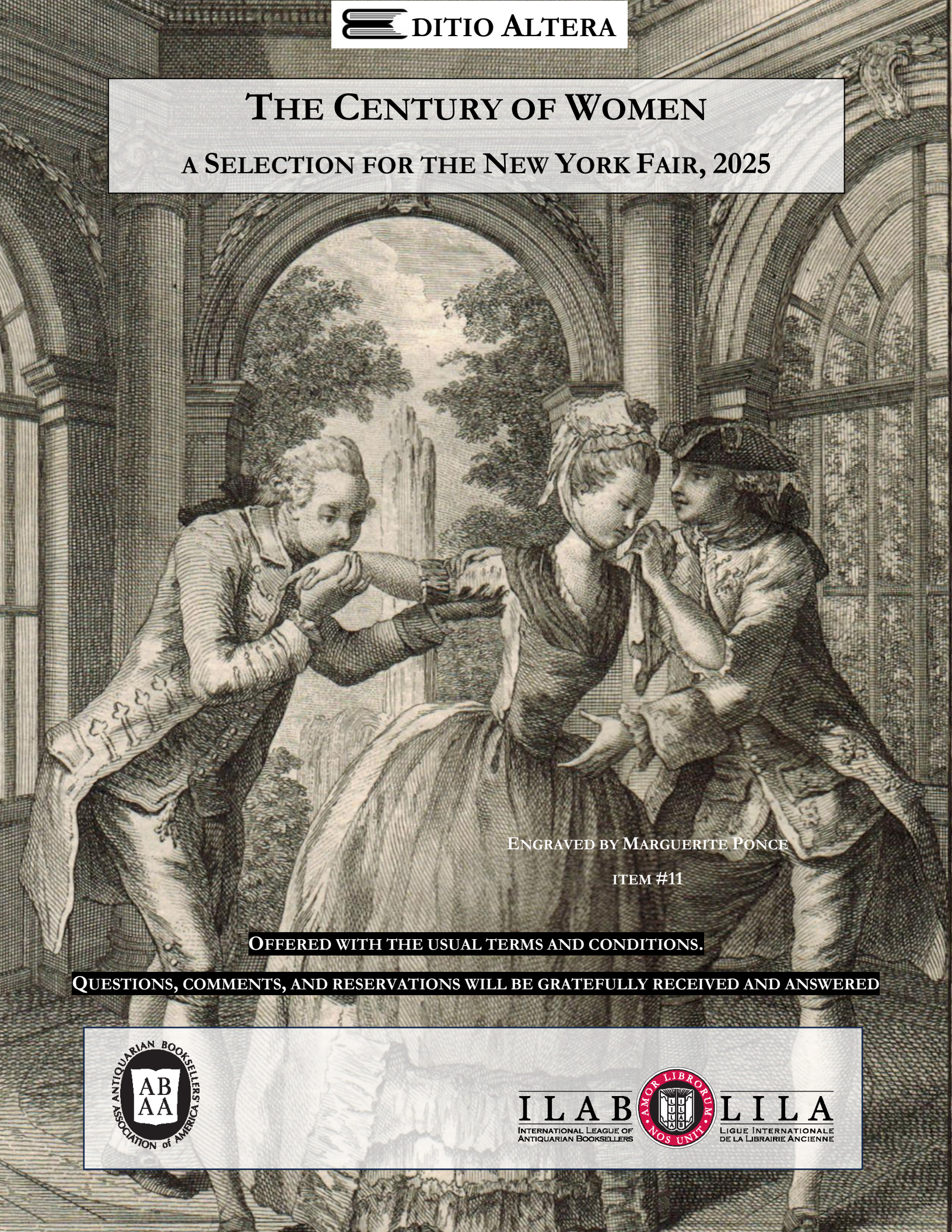


**THE CENTURY OF WOMEN**  
**A SELECTION FOR THE NEW YORK FAIR, 2025**

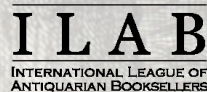


ENGRAVED BY MARGUERITE PONCE

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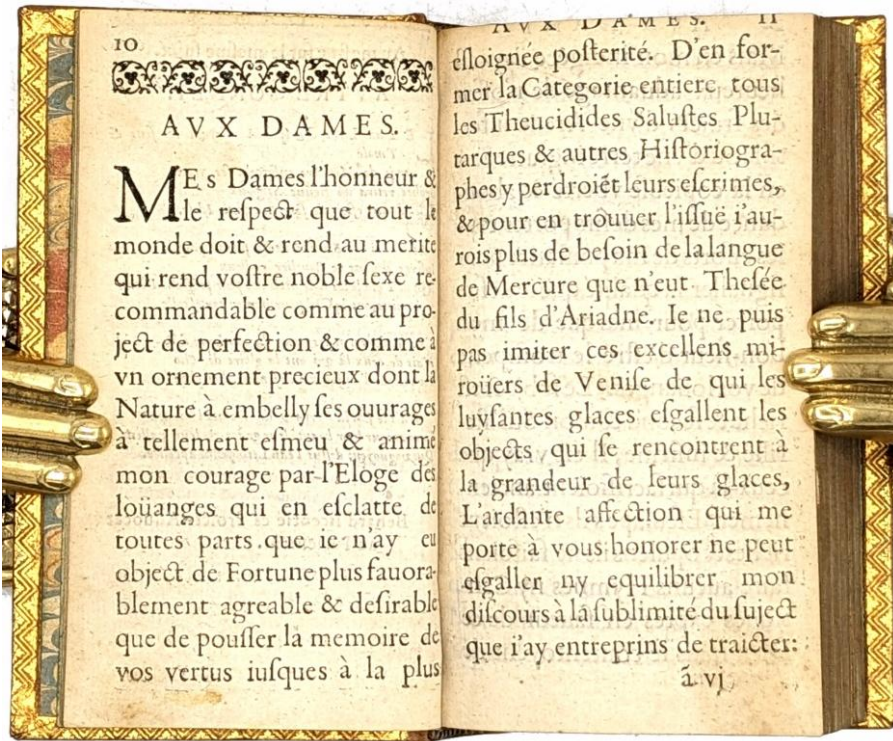
**OFFERED WITH THE USUAL TERMS AND CONDITIONS.**

**QUESTIONS, COMMENTS, AND RESERVATIONS WILL BE GRATEFULLY RECEIVED AND ANSWERED**





## GENDER IS A CONSTRUCT



1. **DE LA MARTINIÈRE, Louis Bermen.** *Le Bouclier des Dames, contenant toutes leurs belles perfections.* Rouen: Jacques Besogne, 1621. 12mo. 21 pp, (3), 401 [i.e. 381] pp, (2), including engr. title-page. Later richly-gilt calf. **\$4,500**

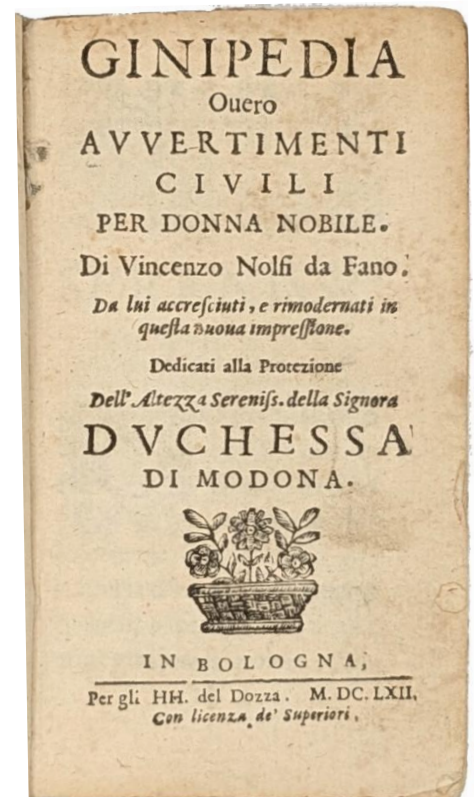
**Fifth recorded copy** of this remarkable addition to the *querelle des femmes* which reached its peak in France between 1615-1625. “The defense of women by Louis de Bermen de la Martinière is an integral part of the entire controversial movement stirred up in reaction to Jacques Olivier’s *Alphabet* and its supporters ... There ought to be a study made on this eloquent piece of over 400 pages ...” (Angenot, *Les champions des femmes* (1977), pp. 51-53 trans.). Bermen also presents an argument

unique at the time, that gender is a construct: Drawing on ancient sources, he points out that transgenderism and androgyny have always existed in human societies, and even married women have historically suddenly changed sex, got married, and impregnated their wives (pp. 133-134). Ian MacLean’s *Woman Triumphant: Feminism in French Literature, 1610-1652* (1977) also contains several discussions of Bermen’s work. OCLC shows a single US copy, at Wisconsin; we have traced another at the Folger.

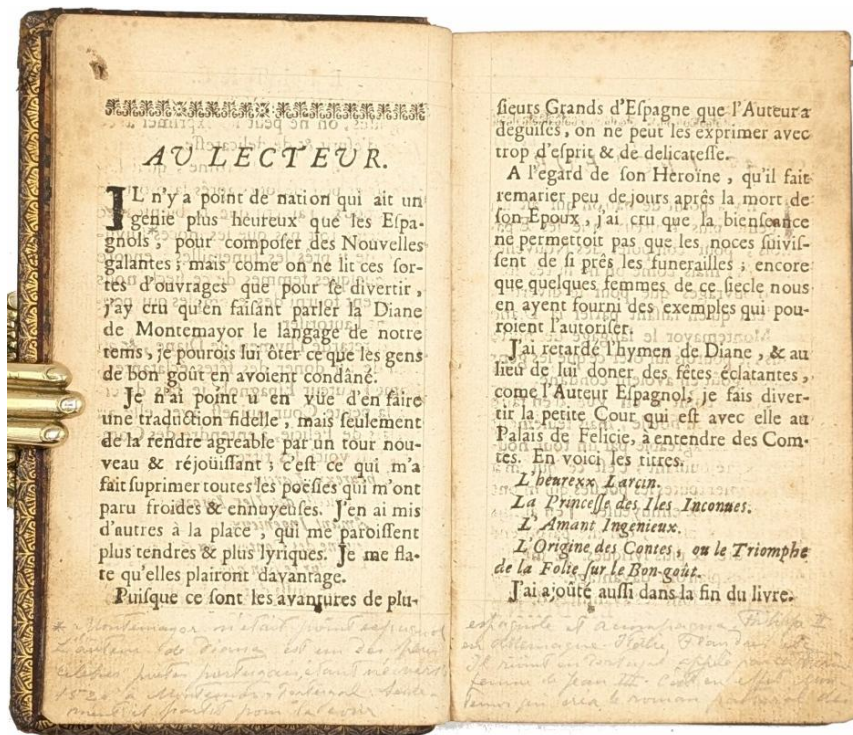
## THE CIVIC DUTIES OF WOMEN

2. **NOLFI, Vincenzo.** *Ginipedia ovvero Avvertimenti Civili per Donna Nobile.* Bologna: Dozza, 1662. 12mo. (46), 597 pp. Contemporary velum. **\$1,850**

Second edition (first, 1631), here revised and enlarged by the author himself (1594-1665). “Vincenzo Nolfi’s *Ginipedia* offers a detailed discussion of the civic duties of female élites. The text constructs an ideal model of femininity focused on women’s active participation in the city’s social and public life. Published in 1631, and three-times reprinted in the decades to follow, *Ginipedia* addresses notions of civic femininity and informal public roles for women, ultimately suggesting links to later, and more politically oriented debates on women’s rights.” (Silvia Evangelisti, *Conduct Literature for and about Women in Italy 1470-1900: Prescribing and Describing Life*, 2016). OCLC shows a single US copy of the first edition (Folger) and the present edition at NYPL, Yale, BYU, Huntington (lacking a leaf of prelims?), U Penn, and Wisconsin. No copy of any edition appears in RareBookHub.







## MONTEMAYOR, IMPROVED

**3. GILLOT DE SAINTONGE, Louise-Geneviève.** *La Diane de Montemayor. Mise en nouveau langage. Avec une Idille sur le Mariage de Mme la Duchesse de Lorraine, & des Letres en vers burlesques.* Paris: Widow of Daniel Hortemels, 1699. 8vo. (8), 471 pp. Contemporary polished red calf, all edges gilt. All pages lightly ruled in red. **\$2,250**

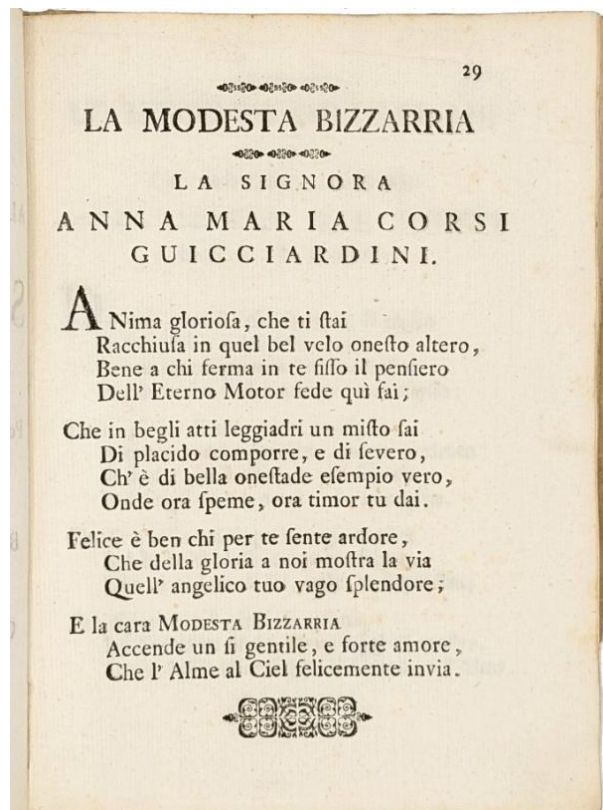
Sole edition of a remarkable 'adaptation' by the little-studied Louise-Geneviève de Saintonge (1650-1718) of this classic Spanish tale of a shepherdess. Saintonge dedicates her translation to Élisabeth Charlotte d'Orléans (1676-1744), Duchess of Lorraine; at the rear of the work she appends a brief

play composed in honor of Élisabeth Charlotte's marriage and a handful of 'burlesque verses'. She defends her editorial decisions in her preface to the Duchess, arguing that her omission of Montemayor's final book is justified so as not to allow Diana to remarry so soon after her previous husband's death. The last book is instead replaced by a fairy tale ("La Princesse des Isles Inconnues"), a novella ("L'amant Ingenieux"), and a treatise on fiction ("L'Origine des Contes, ou le Triomphe de la Folie sur le Bon-gout"). OCLC shows a single US copy, at the Newberry.

## NICKNAMES FOR THE PRINCESS'S FEMALE COURTIERs

**4. MOZZI, Marco Antonio.** *Sonetti... sopra i Nomi dati ad alcune Dame Fiorentine dalla Serenissima Principessa di Toscana, e... dedicate alla medesima Altezza Serenissima.* Florence: Stamperia de S. A. R., 1705. 4to. 115 pp, (3). Contemporary vellum, a perfectly unsophisticated copy. **\$2,500**

Sole edition, a charming conceit in which the Accademician Mozzi plays on the nicknames of the female courtiers of the Princess of Tuscany. More specifically, in the spirit of Academic literary *jeux d'esprits*, Mozzi's subjects take on emblematic pseudonyms just like their (predominantly male) counterparts in the local Accademia della Crusca. Thus we find Aldobrandesca Colombini Castellani, "chiamata Il Sole ascoso"; Anna Maria Corsi Guicciardini, "la modesta bizzarria"; Anna Rosa Ubaldini Maggio, "La Rosa senza spina"; and so on. **In all, 45 women are celebrated in this fashion, including the writer Maria Ugolini del Chiaro.** OCLC: Berkeley, Harvard, Texas.





## A SCANDALOUS SATIRE, SEIZED AND BURNED



5. [HENNISSART, Jean Félix d']. *Satyres sur les Femmes Bourgeoises qui se font appeler Madame, avec une Distinction qui sépare les Véritables d'avec Celles qui ne le sont que par le Caprice de la Fortune, la Bizarerie & la Vanité du Siècle.* The Hague [i.e. Paris?]: Frik, 1713. 8vo. (16), 500 pp, plus 12 engr. plates. Frontispiece and 'Épître aux Dames' [Aii] misbound after Avi. Contemporary calf, gilt. **\$3,850**

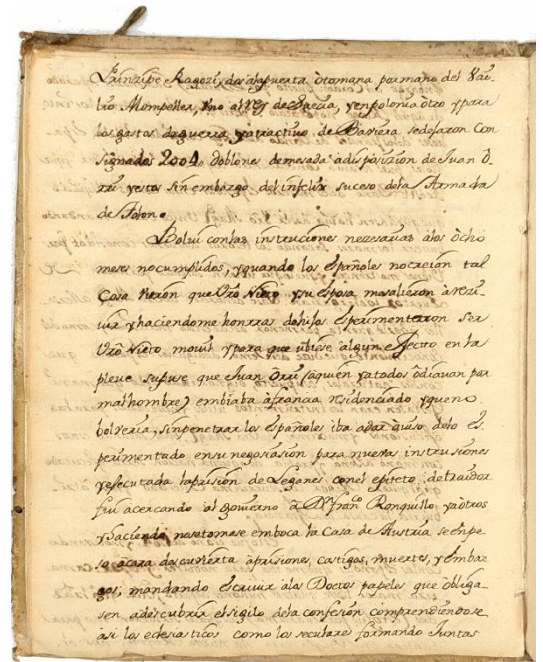
Second edition, with a cancel title-page disguising its place of publication. According to Jules Gay (III, 1076), the contents of the work were so scandalous that the author

was unable to obtain a printing privilege for it; instead, he appended a privilege for a completely different work to the publication. For this crime he was thrown in the Bastille and most copies of his work were seized and burned. Those which escaped are either lacking the lower half of the title-page with the imprint information, or bear a cancel title-page like the present copy. The contents of this work are endlessly fascinating; the title-page ostensibly announces a biting satire aimed at women 'above their station' ("who call themselves 'Madame', along with a distinction which separates the true examples from those who are thus thanks to the whims of fortune, and the hazards and vanities of our times"). However, many of the anecdotes poke fun at men, or blame men for women's failings. **Already rare, the work is sometimes encountered without the engravings; Gay calls for only 11, while this copy has 12.** This Hague edition omits the false privilege and the errata leaf of the Paris original. OCLC shows a copy at Yale (misdated, number of plates unknown); a copy at the Clark seems to be defective and records no plates.

## SECRET AGENT MARIE-ANNE DE LA TRÉMOILLE DEFENDS HER ACTIONS

6. DE LA TRÉMOILLE, Marie-Anne. *Conducta de la Princesa delos Ursinos en el Gavinete del Rey de Francia.* [Spain, ca. 1715?]. Fair copy Spanish manuscript in a legible hand. 4to. (55) pp. Contemporary vellum. **\$2,850**

Unpublished manuscript account of the machinations of one of Europe's most powerful women during the early 18th century: Marie-Anne de La Trémoille, Princessa de los Ursinos (1642-1722), sometimes viewed as a French spy at the Spanish court. Courtier to the young Philip V, she was seen as an important bridge between the courts of Madrid and Paris, and was also appointed chambermaid to the Queen of France. However, she had political ambitions of her own and began embroiling herself in court politics a little too boisterously, leading to her expulsion from Spain by Louis XIV in 1704. The present work is an account – written mainly in the first person by the Princess, addressed to Philip V – of the reasons for her conduct between 1701-1714. In that year she was again expelled from Spain, this time by Philip V's new wife. The work evidently only circulated in manuscript – and given the Princess' intellect and concern for her reputation, it is possible that it was indeed authored by her. As far as we are aware, although a few other examples of the manuscript survive, it has never been published or edited. The account may have been composed between 1715-1722 after Trémoille's second expulsion, perhaps in an attempt to rehabilitate her public or political image.





## THE ENGRAVED *OEUVRE* OF AN ARTISTIC PRODIGY

7. **CHERON, Elisabeth Sophia (engr.).** [Recueil de planches]. Paris, ca. 1720. Folio [33 x 24.5 cm]. 48 unnumbered plates, of which one double-page and folding. Contemporary calf. A little toned throughout. **\$1,650**

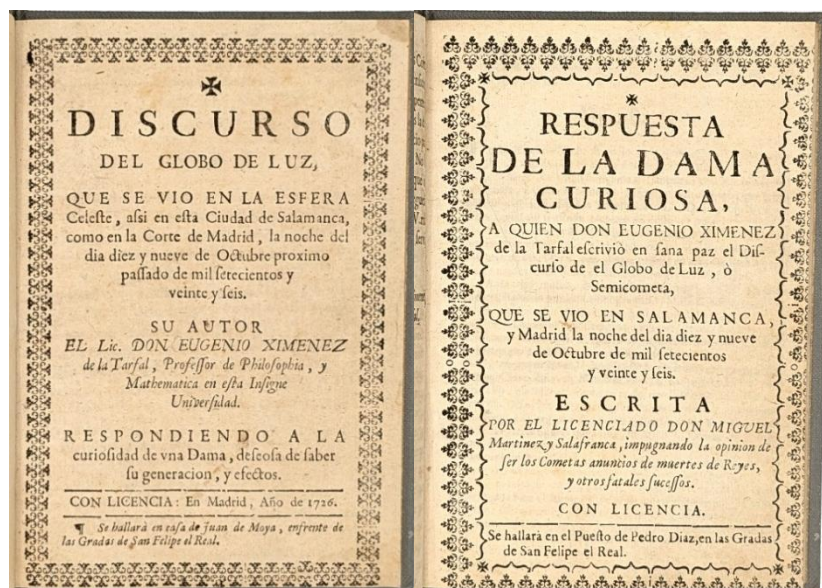
At the age of 22, Cheron (1648-1711) was admitted to the Académie Royale de Peinture as a tutee of Charles Le Brun. Quite aside from her artistic talents, Cheron had taught herself Hebrew, Greek, and Latin. Following her death, many of her engravings were re-issued in *recueils* similar to the present one, with varying numbers of plates. This copy includes a portrait of Cheron (unsigned, but presumably by her?); a portrait of her female servant, engraved by Anne and Ursule de la Croix; and 46 plates, most signed by Cheron. Our copy matches the Princeton copy in collation; a copy at the NG has an additional title-page; and the NYPL copy has a title-page and just 41 plates. Duke holds 2 copies, one with 43 plates and the other with just 27 plates. No other US institutions seem to hold Cheron's *recueil* in any form.



## DISABUSING WOMEN OF ASTROLOGY

8. **[COMETS] / XIMENEZ, Eugenio.** *Discurso del globo de luz, que se vio en la esfera celeste... Respondiendo a la curiosidad de una Dama, deseosa de saber su generacion, y efectos.* Madrid: Juan de Moya, 1726. 4to. (4), 12 pp. **[Bound with:] MARTINEZ Y SALAFRANCA, Miguel.** *Respuesta de la Dama Curiosa, a quien don Eugenio Ximenez de la Tarfal escrivio en sana paz el discurso de el globo de luz, ò semicometa, que se vio en Salamanca y Madrid la noche del dia diez y nueve de octubre...* [Madrid]: Pedro Diaz, [1727]. (4), 11 pp, (1). Modern boards. **\$1,450**

Sole editions of two rare pamphlets, setting up a debate about an astronomical phenomenon (the 'semicomet' witnessed on the 19<sup>th</sup> October 1726) between a fictional 'curious woman, desiring to know of its origin and effects' and a male astronomer, who seeks to disabuse her of any pretensions to astrology. The device of the 'curious woman' is thus a foil, as often, for 'unlearned' or downright 'misinformed'. Also bound with a third pamphlet, offering a general condemnation of astrology as popular superstition (*Juicio final de la astrologia, en defensa del Theatro critico universal*, 1727). OCLC: ad 1) Wisconsin; ad 2) Georgia, Adler, Wisconsin, ND.







## AN INDIGENOUS HEROINE “WORTHY OF THE ADMIRATION OF MEN”

**10. GOMEZ, Madeleine-Angélique de.** *Crementine Reine de Sanga, Histoire Indienne*. Paris: Mouchet, 1739. 8vo. 2 vols in 2. (28), 394 pp, (4); (2), 467 pp, (1), plus 8 hand-colored plates. Contemporary calf, worn. **\$1,450**

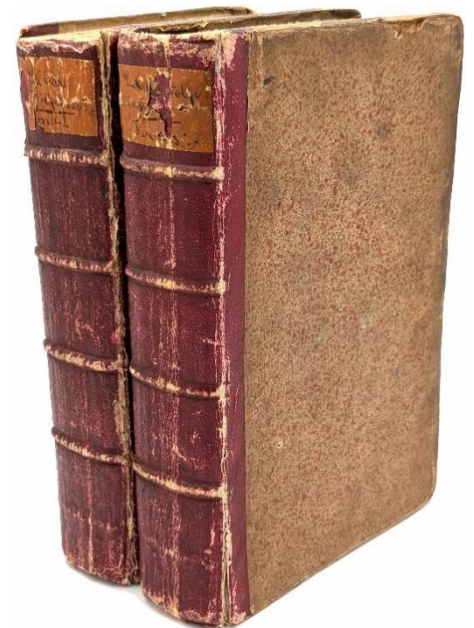
Second edition (first, 1727) of this spirited ‘history’ of a fictional Indian queen, composed by the prolifically successful Madeleine-Angélique de Gomez (1684-1770). While her plot-lines may follow many of the conventions of French popular literature of her era, it is in her prefaces that we get to know the author herself, including in the present work which features a 20-page foreword in Volume I. Gomez’s peritext betrays a certain ‘enlightened’ leaning: “While many authors have written on the Conquest of the Indies by the Portuguese; they have only detailed the actions of the Europeans, and skirted lightly over those of other peoples... My heroine serves to prove my point: her brilliant deeds have never reached our ears, and yet they are no less worthy of doing so and of being admired... On my part, I will confess that I have not been able to prevent myself from feeling an inner satisfaction, seeing in a Nation so different from

mine a person of my sex, worthy of the admiration of men...”. The engraved illustrations depict Queen Crementine duly fêted as befitting a male hero: riding into battle on a horse with sword aloft; being crowned by adoring crowds; receiving foreign dignitaries; and being celebrated in the town square with a rich pageant. OCLC shows a single US copy of this illustrated edition, at U Penn; **many copies seem not to have been issued with the plates.**

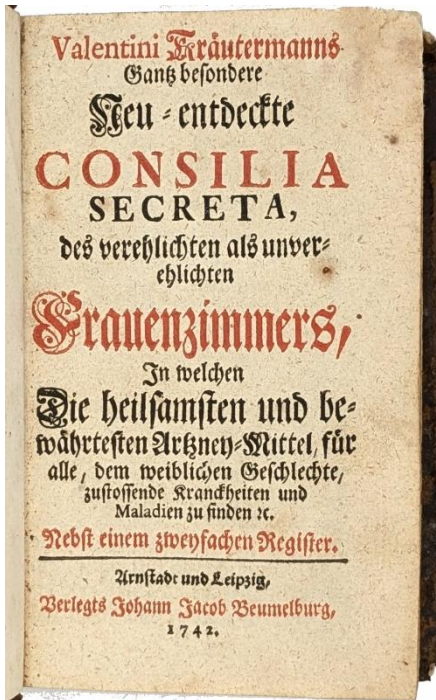
## WARDING WOMEN OFF SPINOZA

**11. [FORMEY, Jean-Henri-Samuel].** *La Belle Wolfienne. Tome Premier [-Sixieme]*. The Hague: Charles le Vier, his widow, P. van Os, & Jean Neaulme, 1741-1760. 8vo. 6 vols in 2. 190 pp; (4), 87 pp, (1); (6), 76 pp, (2); (4), 236 pp; (8), XXIII pp, (1), 165 pp, (1); 328 pp; (2), XXXII pp, 111 pp, (1). Contemporary quarter roan over pasteboards; a wonderfully handsome and fresh copy. **\$1,850**

Mixed edition (as always), complete in six volumes, of this guide to ‘Anti-Newtonianism for Ladies’, with topics ranging from Chinese philosophy to metaphysics and logic. “Wolff’s Huguenot ally in Berlin, Jean Henri Samuel Formey (1711-97), modelled the heroine of his philosophical novel, *La Belle Wolfienne*, on Voltaire’s marquise [du Châtelet, his mistress and fellow philosopher who had recently spurned his Newtonianism]. A key work of philosophical popularization of the Early Enlightenment, it... was plainly directed at women as much as, or more than, men. Its object is to persuade readers that the Leibnizian-Wolffian philosophy is the best and only way to rescue ‘la vertu, la société, [et] l’église’ from the radicals and ‘fatalistes’ and, in particular, Spinoza” (Jonathan Israel, *Radical Enlightenment*). “Ésperance, a young lady from Berlin, outlines the principles of Christian Wolff’s philosophy in her conversations with a male admirer during a stay the country retreat of a certain Madame de B... By volume four, however, Formey had dropped the novel format. He could, he wrote, no longer sustain a style he found ‘tiring and inappropriate.’” (Londa Schiebinger, *The Mind Has No Sex? Women in the Origins of Modern Science*). OCLC: UCLA, JHU, Wisconsin, U Penn, Stanford.



## ON THE MALADIES OF MARRIED AND UNMARRIED WOMEN



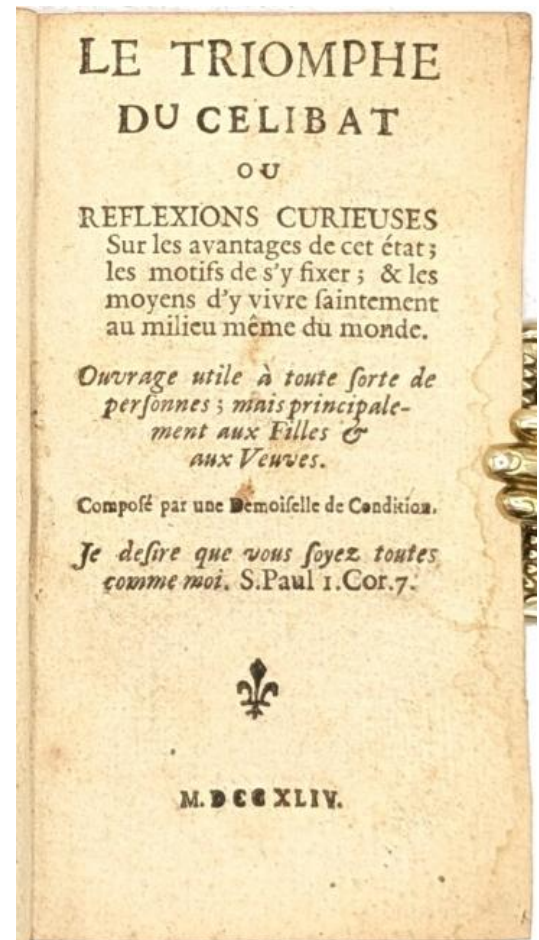
12. **KRÄUTERMANN, Valentin.** *Ganz besondere, Neu-entdeckte Consilia Secreta, des verehlichten als unverehlichten Frauenzimmers, in welchen die heilsamsten und bewährtesten Artzney-Mittel, für alle, dem weiblichen Geschlechte, zustoffende Kranckheiten und Maladien zu finden &c.* Arnstadt & Leipzig: Johann Jacob Beumelburg, 1742. 8vo. (14), 480 pp, (16). Contemporary calf. **\$1,650**

Rare first edition of this original work on the medical disorders of women, including 'Love-Fever, or Virgin-Sickness' (pp. 30-36). The present work has been the subject of unfortunate bibliographical confusion, as most authorities from Jöcher and Seguier onwards assumed that Kräutermann was a pseudonym for Christoph von Hellwig. (1663-1721). However, a comparison of the text of Hellwig's similarly-titled *Neu-Entdeckte Heimlichkeiten des Frauenzimmers* shows that the present work is entirely original, in fact borrowing absolutely nothing from the earlier text. OCLC: NLM, Thomas Jefferson, Yale, SMU.

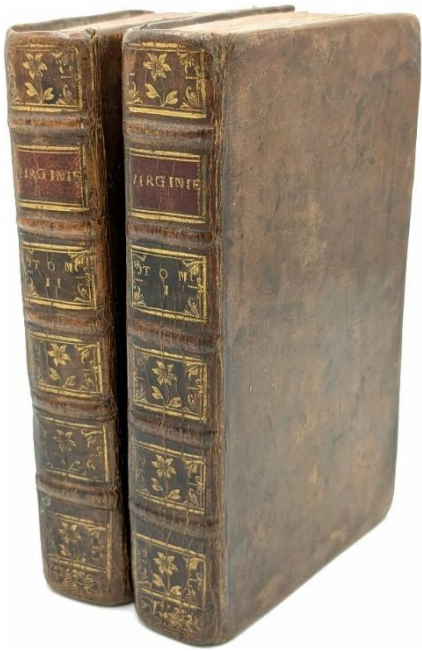
## A YOUNG WOMAN'S RADICAL POLEMIC AGAINST MARRIAGE

13. **ANONYMOUS 'JEUNE FILLE'.** *Le Triomphe du Celibat ou Reflexions Curieuses sur les avantages de cet état... Ouvrage utile à toute sorte de personnes; mais principalement aux Filles & aux Veuves. Composé par une Demoiselle de Condition.* [No place, no printer], 1744. 12mo. 427 pp, (9). Contemporary half calf. **\$1,850**

Sole edition of this remarkable and little-studied polemic, written in the first-person by a woman who seeks to encourage other women to eschew marriage and embrace the comforts of celibacy. The deplorable state of the married woman is attributed to bad-tempered husbands and 'slave-driver' in-laws among other factors. Identifying herself in her preface as a 'jeune fille', the author seeks proof in Scriptural references as well as "reason", pointing out that marriage is a risky business best left to others. There is always the danger than one will produce uneducated, heretical, or bad-natured children; the danger that a wife will be subject to the capricious whims of her husband or be dragged into a criminal enterprise against her own conscience; the risk that the wife will have to live in a degraded condition relative to her upbringing; all of the illnesses which go hand-in-hand with marriage; the emotional ruin of losing a husband or child; and so on. Chapter 19 points out that "a girl in marrying loses the honest liberty to do what she wants"; Chapter 20 that "to be under the control of a step-father, step-mother, step-brothers, or step-sisters is a slavery against which celibacy protects". Not in Barbier; no copy in the BnF. OCLC: Berkeley







## WHAT YOUNG NUNS READ

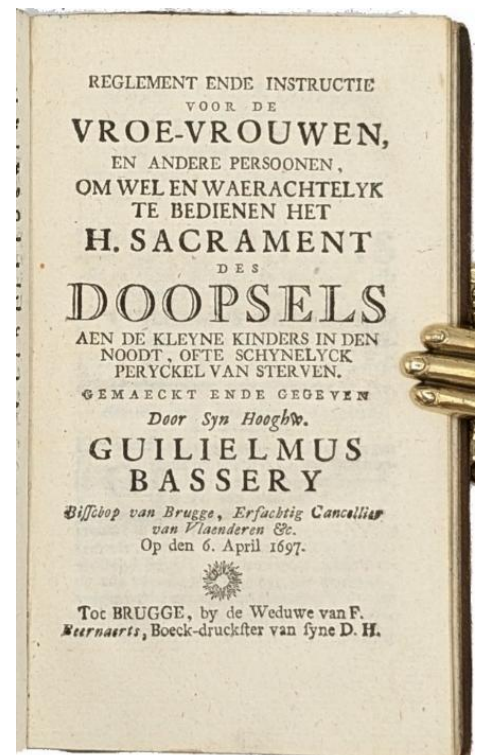
**14. MARIN, Michel-Ange.** *Virginie, ou la Vierge Chrétienne. Histoire Sicilienne, pour servir de Modèle aux Filles qui aspirent à la Perfection.* Avignon: Giroud, 1758. 2 vols in 2. 8vo. xii pp, 500 pp, (4); (2), 518 pp, (4). Contemporary calf. Early ownership inscription of the Benedictine Convent of Wyneghem [dissolved in 1799] on both title-pages. **\$850**

Early edition (first, 1752), and a charming example – as evidenced by the ownership inscriptions – of the kind of fiction deemed suitable to be read by nuns. A Minim monk himself, Marin seems to have been one of the more successful authors bridging the cultural divide between piety and sensational fiction. His works – often centered on a female protagonist, and as here ‘pour servir de Modèle aux Filles’ – enjoyed dozens of editions well into the 19th century. While the overtones are religious, the plotlines are worthy of any secular piece of contemporary fiction. Virginie is a young Sicilian girl who finds religion; is tempted by a ‘false prophetess’ named Claudine Pazzarelli; and takes a vow of secular chastity but is almost forced into marriage. Later in life she leaves Palermo for a voyage to ‘Bourg de Gli-Angeli’; she devotes herself to the education of her nieces; encounters the Devil; and suffers a long and painful terminal illness befitting a pious soul. In a remarkable chapter (Part I, Ch VIII) which does not seem to have been noticed by modern scholars of gender studies, Marin outlines the ways in which Virginie and her boon companion Rosalie avoid entering into a lesbian relationship. They form a set of six ground-rules (they only see each other during pious exercises or domestic chores; they never talk about current affairs; when they are together they can leave each other’s company without feeling any obligation to remain; etc). By strictly observing these regulations, “l’affection de ces deux amies étoit pure... Mais si elles s’écarterent de ces règles, il est dangereux que leur amitié ne dégénere en défaut, & ne leur fasse commettre beaucoup de fautes.” (pp. 62-64). All early editions (before 1760) are rare in census; just two copies are recorded in US libraries, both in Texas.

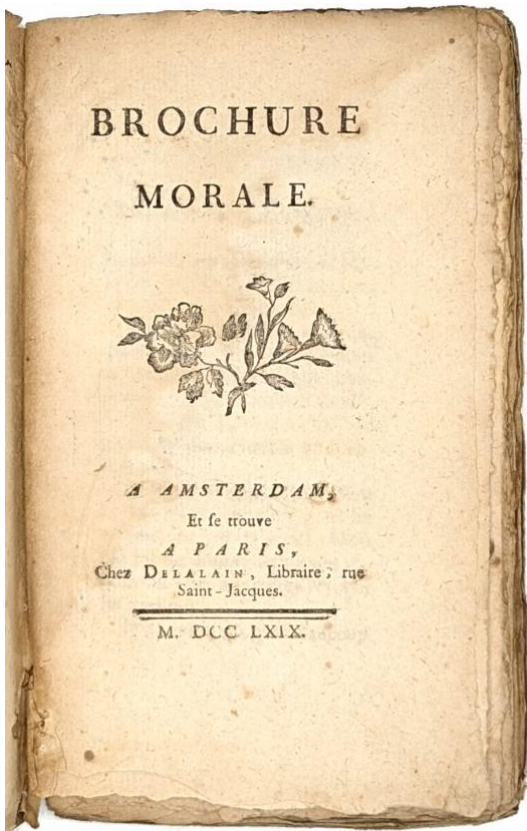
## MIDWIVES PERFORMING BAPTISMS

**15. [MIDWIVES] / BASSERY, Guillaume.** *Reglement ende Instructie voor de Vroe-Vrouwen, en andere Persoonen, om wel en waerachtelyk te bedienen het H. Sacrament des Doopsels aen de kleyne Kinders in den Noodt, ofte schynelyck Peryckel van Sterven.* Bruges: Widow of F. Beernaerts, [ca. 1765]. Bound after *Decreta et Statuta primae Synodi Diocessanae Brugensis*, as issued. 8vo. (20) pp. Contemporary calf. **\$450**

Sole edition. In rare cases of ‘emergency’, the female midwife - rather than a priest - had the power to baptize an infant. The present document is a summary of the local regulations pertaining to this practice within the diocese of Bruges. This unprecedented power for women within the Church came with grave responsibilities, considering that the soul of the infant was at stake. OCLC shows no copy outside of the Low Countries; the KB of Belgium mistakenly dates the work to 1697.







## THE SECOND RECORDED COPY OF A POWERFUL CRITIQUE OF SOCIAL MORES

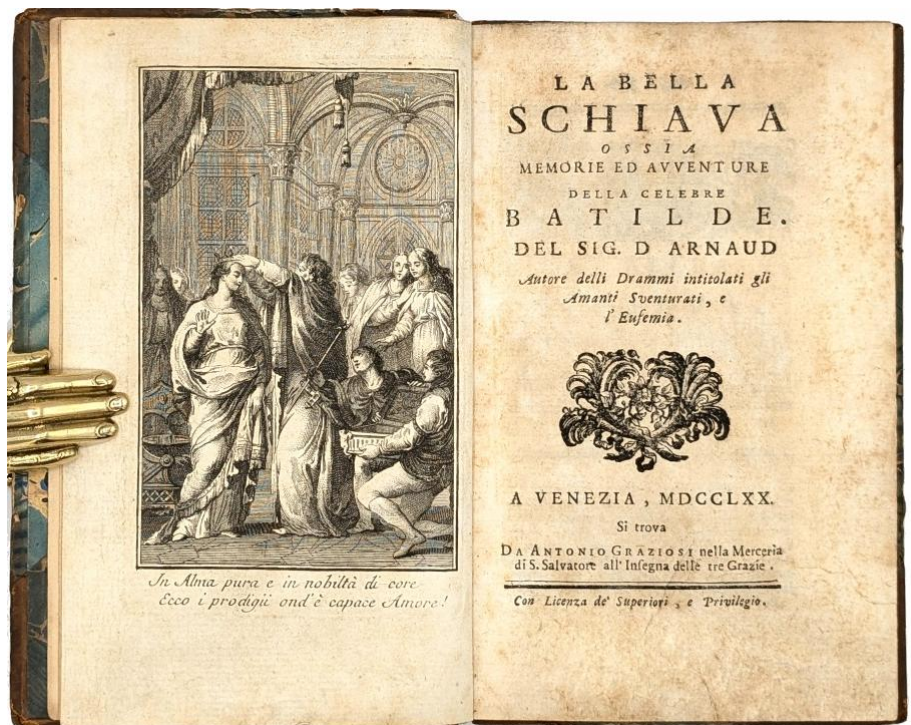
16. FONTETTE DE SOMMERY, *Mademoiselle*. *Brochure Morale*. “Amsterdam, et se trouve à Paris”: Delalain, 1769. 8vo. iv pp, 182 pp, (2). Early wrappers using contemporary binder’s waste. All edges deckled; a few signatures with light dampstains. **\$2,850**

Impossibly rare first edition of the earliest known *oeuvre* of this little-studied author, whose later work was recently described as “one of the most curious novels in eighteenth-century French literature” (Paul J. Young, *Diderot Studies* Vol 32, 2012). Sommery’s *Brochure Morale* offers a no-holds-barred critique of contemporary French society from all sides: her chapters range from “De l’Éducation” to “De la Naissance”; “De la Société”, and “Du Mariage”. A lengthy review of her work was offered by the critic of *l’Année littéraire* for 1769 – who was evidently ignorant of her sex. **The only other surviving copy resides at the BnF.**

## ‘THE BEAUTIFUL SLAVE’: A COMMON TROPE IN EUROPEAN FICTION

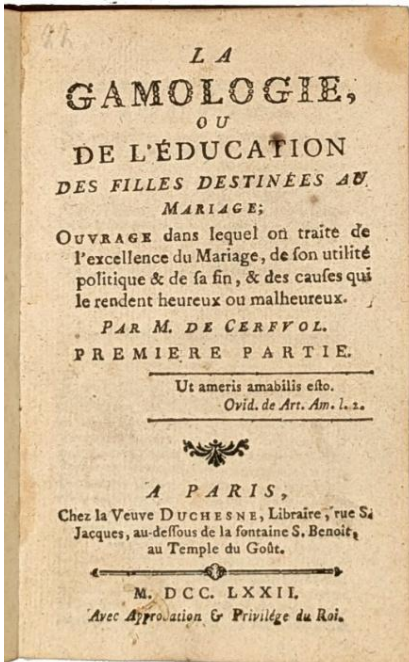
17. ARNAUD, François Thomas Marie de Baculard de. *La Bella Schiava ossia Memorie ed Avventure della celebre Batilde*. Venice: Graziosi, 1770. 8vo. 160 pp, plus engr. frontispiece. Contemporary English half-calf over marbled boards. Bookplate of Ampleforth Abbey (which began to be sold off at Sotheby’s in 2010). **\$950**

Sole edition of this Italian translation of *Batilde, ou, L’héroïsme de l’amour* (1767); in this Italian rendition, the fact that Batilde is a beautiful slave girl is emphasized a little more clearly on the title-page. Arnaud’s original work imagined Bathilde kidnapped from the shores of England by Danish pirates during the time of Clovis. Although initially enamored of her captor Archambaud, Batilde eventually becomes the wife of Clovis himself, and is forced to reject the final advances of Archambaud. OCLC records no US copies.





## A GIRL'S GUIDE TO MARRIAGE



18. **CERFVOL, Le Chevalier de.** *La Gamologie, ou de l'Éducation des Filles destinées au Mariage; Ouvrage dans lequel on traite de l'excellence du Mariage, de son utilité politique & de sa fin, & des causes qui le rendent heureux ou malheureux. Première [-Seconde] Partie.* Paris: Widow Duchesne, 1772. 8vo. (1) ff, 215 pp; (1) ff, 232 pp [bound without half-titles]. Late 19th century calf, all edges gilt. Old repairs to B12 & F12 not affecting text or legibility. **\$950**

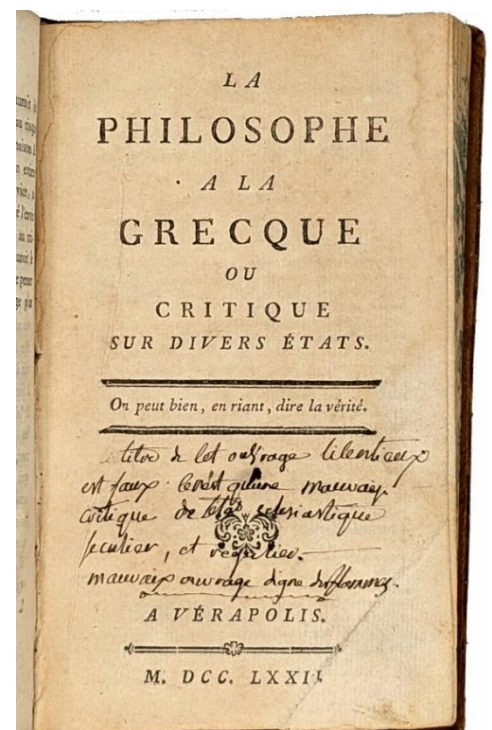
Rare sole edition of this manual for the marital education of girls, claiming a direct lineage from Rousseau's *Emile* (1762) but also containing the author's reflections on the role of women in procreation and France's declining population. "Both Sophie, the orphaned adolescent girl, and the guardian in charge of her education appear as the protagonists of a fiction, similar to *Emile* and his preceptor in Jean-Jacques Rousseau's *Emile, ou de l'Éducation*." (Berenguier). Berenguier goes so far as to call *La Gamologie* a 'social engineering program'. "Echoing Rousseau's *Emile* as well as contemporary medical treatises, he asked soon-to-be mothers to care for their children themselves and enthusiastically promoted maternal breastfeeding while banning outdated childrearing practices... Among the conduct books that favored positive maternal representations, *La Gamologie* was the most extensive in its prescriptive mission." "Cerfvol's focus on Sophie's functions as a wife and mother echoed *Emile* in many ways. The happy ending of *Emile* became the starting point in *La Gamologie*, which expanded the advice that newlywed *Emile* and Sophie had received from *Emile*'s mentor about ways to keep their conjugal relationship happy and lasting. Like Rousseau, Cerfvol opted for a utopia, in which Sophie embodied what every woman should become: a wife who put all her energy into satisfying her husband and a mother entirely devoted to raising the children born from their happy union...". OCLC shows US copies at Yale, the Newberry, JHU, Harvard, Cornell, and UCLA.

## "A VIOLENT ANTI-CLERICAL SATIRE, WRITTEN BY AN ANONYMOUS FEMALE PHILOSOPHER" (BERKELEY CATALOG)

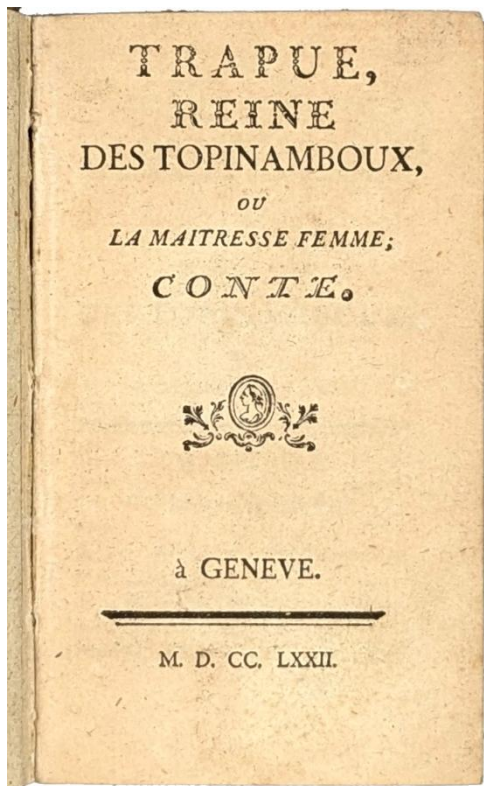
19. **ANONYMOUS FEMALE PHILOSOPHER.** *La Philosophe à la Grecque ou Critique sur divers États.* "A Vérapolis" [i.e. Paris]: no printer, 1772. 144 pp. Contemporary note on title-page: "Le titre de cet ouvrage licentieux est faux. Ce n'est qu'une mauvaise critique de l'état ecclésiastique seculier, et regulier. Mauvais ouvrage digne des Hommes." Light dampstaining to a few leaves.

**\$2,000**

First edition, very rare. The rather dismissive note on the title-page is broadly correct; this is a mainly a critique of religion, but the preface reveals that the work was composed by a woman who is young, French, and pretty - but who seeks neither fame nor glory through her writing. **The preface also offers an interesting tidbit about how works by, for, and about women circulated as fashionable accessories for young men: "The young fops will laugh at the title of my work, and carry it around in their pocket to show to ladies, without bothering to read it themselves..."** OCLC shows US copies at Berkeley and Harvard.







## THE QUEEN OF THE TUPINAMBA

20. [BRAZIL] / [DESBOULMIERS, Jean-Auguste-Julien]. *Trapue, Reine des Topinamboux, ou la Maitresse Femme, Conte*. Geneva: no printer, 1772. 8vo. 204 pp. Contemporary marbled boards. **\$1,650**

Second edition (following the equally rare first of 1771) of this novel set among the Tupinamba of Brazil, involving a curious mixture of Enlightenment fascination with idealistic societies and boiler-plate tropes of French fiction. Desboulmiers seems to have borrowed his information on the Tupinamba – a collection of ethnic groups considered extinct today but survived by their language – from Diderot’s *Encyclopédie*, and goes as far as challenging La Condamine’s preferred term ‘Tupinamba’ in favor of his own ‘more correct’ ‘Topinamboux’. Chased out of Brazil by the Portuguese and forced to seek refuge on an island in the mouth of the Madera River, Desboulmiers imagines the Tupinamba as a matriarchal society (“chacun sçait que la loi Salique n’est point connue chez les Topinamboux”) replete with a ‘Prime Minister’, and even ‘faubourgs’. The young queen, Trapue, is very small and very dark, but we are assured that her dimensions are considered very beautiful among her people. Among the Topinamboux, queens do not sit on the throne; they lie on it. Having captured the reader’s imagination with his suitably exotic premise, Desboulmiers’ story regresses into common themes of the Enlightenment French novel. Trapue refuses to marry despite the advice of her councilors and runs her court in a headstrong way; eventually true love finds her and a happy marriage is the result. OCLC shows copies of any edition at Vanderbilt, JCB, and Michigan.

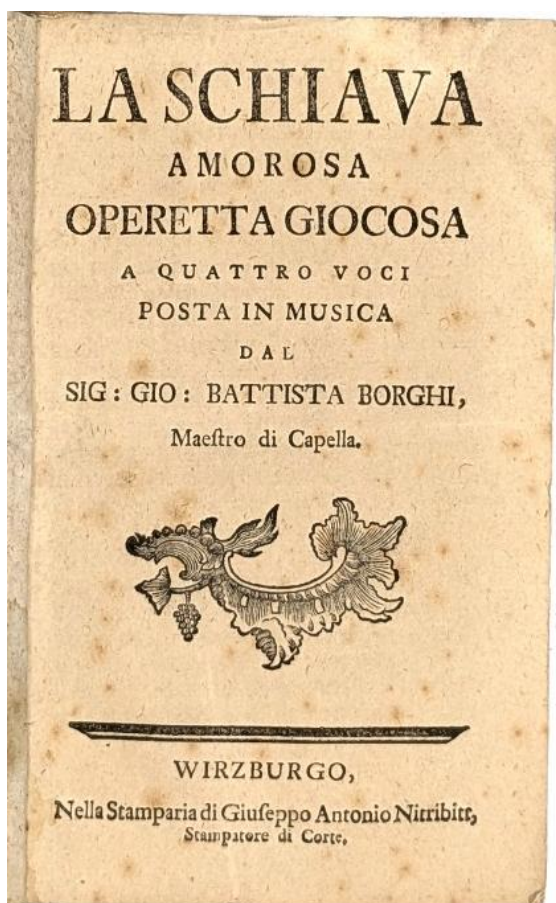
## THE SCOURGE OF HUMANITY

21. CHIARAVIGLIO, Carlo Maria. *Lo Scoglio dell’ Umanità, ossia Avvertimento salutare alla Gioventù per cautelarsi contro le male qualità delle Donne cattive*. Venice: Antonio Zatta, 1774. VIII pp, 224 pp, (2), including engr. frontispiece. Contemporary cartonnato with marbled paper spine. **\$2,500**

Rare first edition of this poetic diatribe against women as the ‘scourge of humanity’. The *Giornale storico della letteratura italiana* Vol 39 (1902, p. 236) aptly sums it up as “un dei più insipidi e, pare impossibile, più ricercati frutti della letteratura misogina, almeno a giudicare dal numero considerevole delle ristampe”. The evocative frontispiece depicts a woman preening herself in front of a mirror surrounded by demons, while her husband lies on his deathbed. OCLC shows US copies at Harvard and Chicago.







## THE 'SLAVE GIRL IN LOVE'

**22. BORGHI, Giovanni Battista.** *La Schiava Amorosa, Operetta Giocosa a quattro Voce, posta in Musica.* Wurzburg: Joseph Anton Nitribitt, [ca. 1774]. 8vo. (4), 5-85 pp, (1). Contemporary marbled wrappers.

\$750

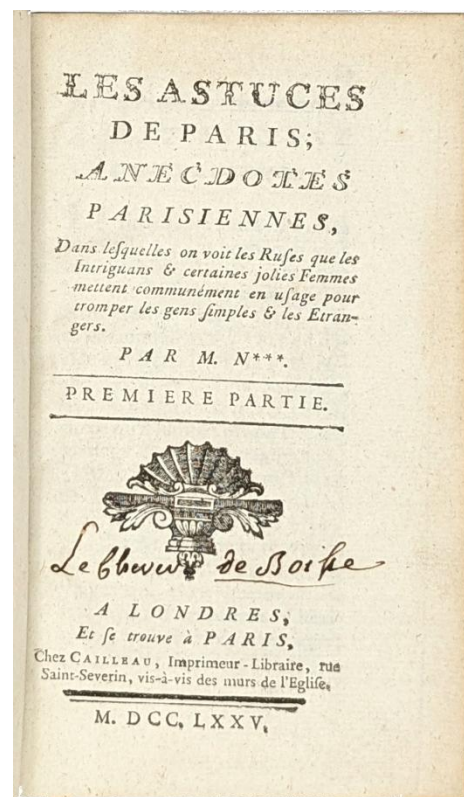
The second printing (first, Rome, 1770) of this Italian opera employing the popular trope of the 'slave-girl'. Here, Angelica and Albina are captured by Barbary pirates and taken to Algeria, where they are sold to an Italian merchant, Don Crepazio. Crepazio wishes to make Angelica his slave-wife, but she still loves her former *amant*, Lelio – who eventually devises a scheme to win her back. The first printing of the libretto appeared in Rome to be performed during Carnevale in 1770; the opera was staged in Vienna by August of 1774, where an intermezzo for it was performed by Joseph Haydn. OCLC shows no US copies of any printing.

## THE 'SWINDLES OF PARIS'

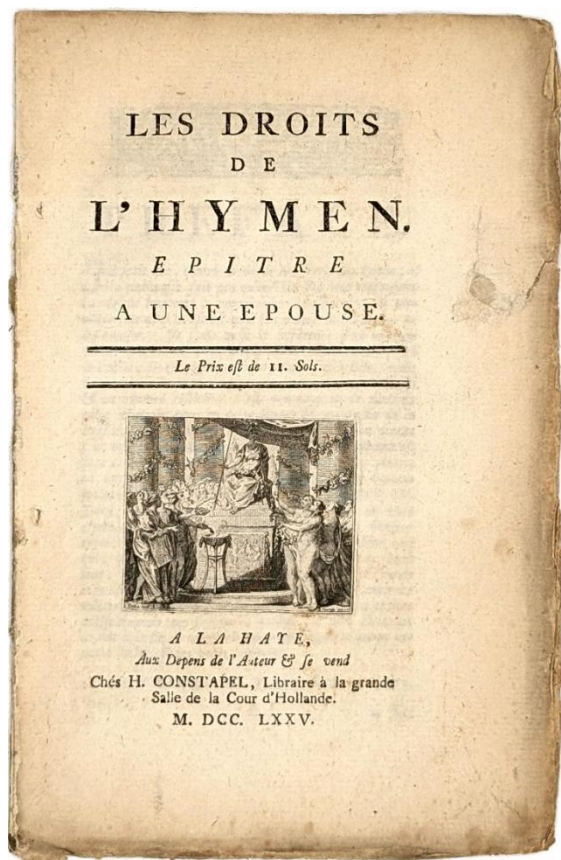
**23. NOUGARET, Pierre Jean-Baptiste.** *Les Astuces de Paris; Anecdotes Parisiennes, dans lesquelles on voit les Ruses que les Intriguans & certaines jolies Femmes mettent communément en usage pour tromper les gens simples & les Etrangers.* London & Paris: Cailleau, 1775. 8vo. 2 parts in 1. viii pp, 174; (4), 166 pp, (2). Contemporary calf.

\$450

First edition of this charming novel ("the Swindles of Paris") claiming to expose "the ruses which agitators and certain pretty Women commonly use to deceive simple people and Foreigners". These include classic tricks such as the 'dropped jewelry'; overly persistent flower-girls; and various types of 'honey-pot' schemes involving seductive women. OCLC: UC San Diego, NYPL, UCLA, Chicago, Bryn Mawr, and Wisconsin







## THE SECOND RECORDED COPY (NONE IN US/UK LIBRARIES)

24. [ANONYMOUS]. *Les Droits de l'Hymen. Epitre à une Epouse.* The Hague: at the expense of the author, and sold by H. Constapel, 1775. 8vo. 24 pp. Engraved vignette of the Temple of Hymen on title-page. Disbound, with evidence of stab-stitching. **\$850**

Sole edition; an erotic epistle addressed to a wife, celebrating her unquenchable libido. OCLC reveals a single copy worldwide, in Sweden; the STCN shows no copy in Dutch libraries including the KB.

## WITH A LARGE ENGRAVING BY MARGUERITE PONCE

25. [BRUIX, Pierre de]. *Cécile, Drame, en Trois Actes et en Prose.* "À Londres, & à Paris" [i.e. Paris]: Costard, 1776. Large 8vo. viii pp including engr. frontispiece, 69 pp. Contemporary marbled wrappers.

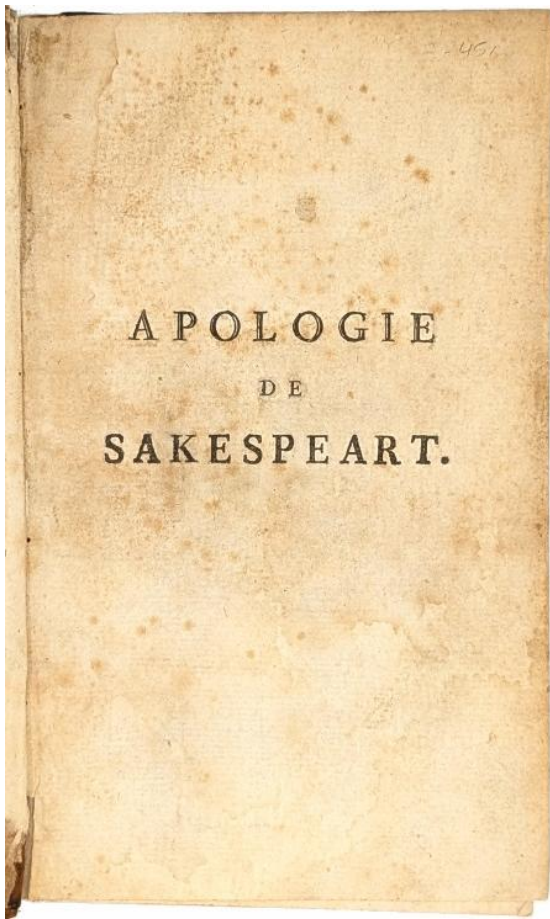
**\$950**

Sole edition. With a fine engraving of the titular character, daughter of a household servant, fending off the affections to two predatory noblemen. This frontispiece is signed by the little-known female engraver Marguerite Ponce (1745-1832), wife of the engraver Nicolas Ponce. OCLC: Yale, Loyola Marymount, Boston Public Library.





## WILLIAM WHO?



**26. MONTAGU, Elisabeth.** *Apologie de Shakespear, en réponse a la critique de M. de Voltaire.* London [i.e. Paris], 1777. 8vo. (4), 270 pp. With a vignette of Shakespeare on title-page. Contemporary quarter calf over marbled boards. Front joint cracked; first gathering browned and sitting proudly. **\$1,250**

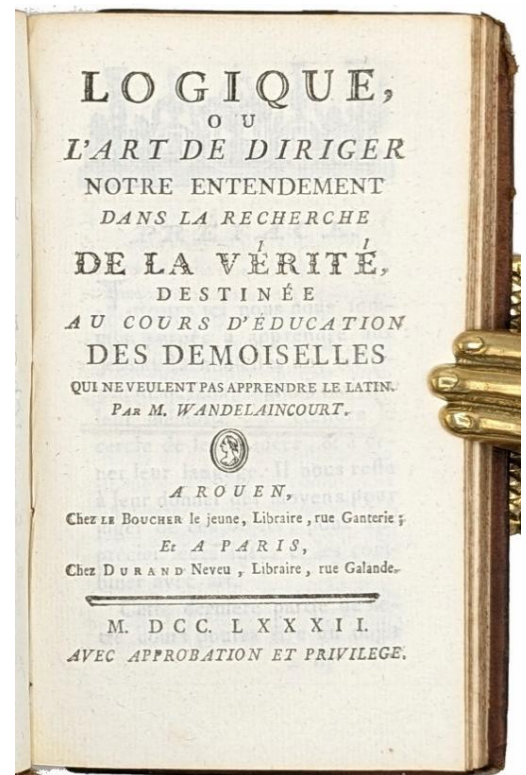
First French edition of this important rebuttal of Voltaire during his lifetime, by the celebrated English salonnière – and the original ‘bluestocking’ – Elisabeth Montagu (1718-1800). Voltaire had persistently criticized Shakespeare, arousing a patriotic response by Montagu in 1769, *Essay on the Writings & Genius of Shakespeare*. However, Montagu was in Paris in 1776 and attended the session during which d’Alembert read Voltaire’s famous *Lettre* reiterating his criticisms of the English bard; no doubt inspired to ‘bring the fight’ to France, Montagu’s *Apologie de Shakespear* duly appeared in the following year. An association copy of the present translation sold at Pierre Bergé in 2018 for more than € 10,000. OCLC: Folger, Boston Athenaeum, Michigan, Princeton.

## LOGIC FOR WOMEN NO US COPY

**27. WANDELAINCOURT, Antoine-Hubert.** *Logique, ou l’Art de Diriger notre Entendement dans la Recherche de la Vérité, destinée au cours d’Education des Demoiselles qui ne veulent pas apprendre le Latin.* Rouen & Paris: Boucher & Durand, 1782. 8vo. xii pp, 175 pp, (5). **[bound with]:**

**IBID.** *Grammaire Française, destinée au cours d’Education des Demoiselles, et des jeunes Messieurs qui ne veulent pas apprendre le Latin.* Rouen & Paris: Boucher & Durand, 1782. 8vo. (6), xvi pp, 260 pp, (4). Contemporary calf. **\$2,250**

First editions. According to the half-titles, these books were meant to be taught to girls in the ‘Quatrième Classe’. In his *Logique*, Wandelaincourt notes that “this last part of our course could be the object of criticism; one finds, perhaps, that the study of Logic is too serious for women and beneath their manners: but women think, speak, act, have to make decisions, comport themselves, and choose between several means; and the errors of their reason are undoubtedly as pernicious than those of men...”, further going on to argue that even though women’s minds are not as susceptible to direction as men’s, and are incapable of “grandes applications, de combinaisons suivies, d’opérations longues & abstraites”, it would be for the good of society as a whole if they were better educated. OCLC reports no US copy of either title.





## THE CENTURY OF WOMEN



28. **CHIARI, Pietro.** *Il Secolo Corrente, Dialoghi d'una Dama col suo Cavaliere, scritta da lei medesima.* Venice: Leonardo & Giannaria Bassaglia, 1783. 8vo. (4), 180 pp, plus engr. frontispiece. Contemporary cartonnato; last few signatures partially uncut. **\$1,850**

Sole edition of one of the final works of Chiari, containing his musings following a spectacular literary career based on the adventures of his female protagonists. As might be expected, Chiari adopts the female perspective here (*The Current Century: Dialogs of a lady with her gentleman, written by herself*) to present his enthusiastic support for the new social and political ideas arriving from the French Enlightenment. S/he dismisses Dante while holding up Voltaire; s/he lauds recent discoveries in chemistry and chocolate manufacturing; s/he warns against suicide popularized in *The Sorrows of Young Werther*; s/he questions whether learning Latin is necessary in schools; and repeatedly praises the American experiment, by this time an independent nation (cf. Marchesi, *I Romanzi dell' Abate Chiari*, p. 27). “When the Venetian playwright Pietro Chiari described his

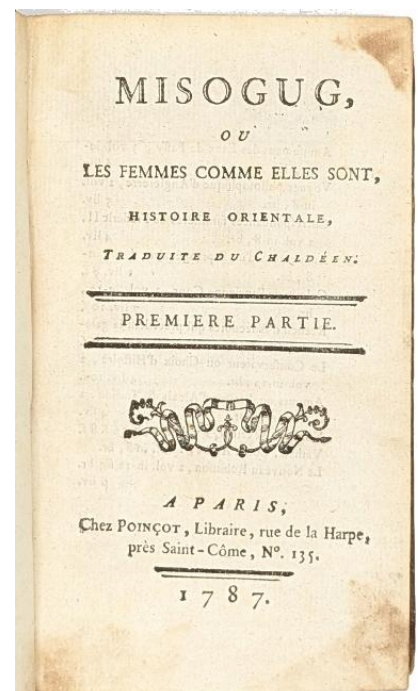
epoch as ‘The Century of Women’ in 1783, he captured the incessant fascination with educated, independent-minded, and socially unconventional women that characterized the eighteenth century.” (Findlen et al. *Italy's Eighteenth Century: Gender and Culture in the Age of the Grand Tour*, p. 18). OCLC: UCLA, Chicago, Harvard, Kent State.

## ‘WOMEN AS THEY ARE’

### AN ELABORATE SATIRE ONCE ATTRIBUTED TO VOLTAIRE

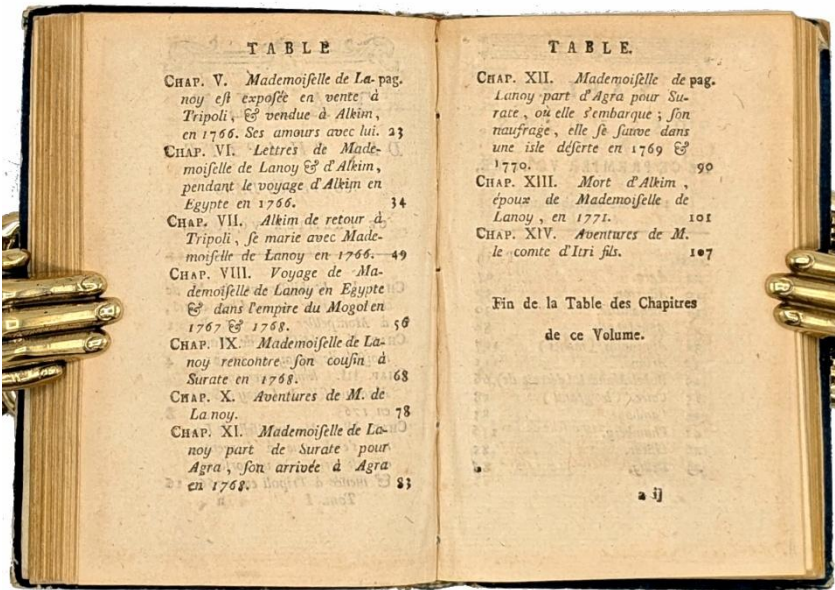
29. **[CUBIÈRES-PALMÉZEAUX, Michel de].** *Misogug, ou les Femmes comme elles sont, Histoire Orientale, traduite du Chaldéen.* Paris: Poinçot, 1787. 2 parts in 1. 8vo. (3), 4-226 pp; (3), 4-224 pp. Contemporary German (?) half-calf over speckled boards. **\$450**

First edition of this ‘Oriental Tale’ promising to reveal “women as they are” – the work of the radical author and playwright Michel de Cubières (1752-1820). Cubières went on to embrace the ideals of the French Revolution two years later, and was made Secretary to the Paris Commune. The novel centers around the exploits of a Babylonian ruler, who as his name suggests is not a fan of women. Bengesco includes it in his bibliography of Voltaire as a mistaken attribution; Jules Gay suggests that it was a ‘bad imitation’ of Voltaire, and cryptically remarks that “the work nevertheless enjoyed a certain success at the time, based on the fact that one found therein numerous portraits of whom the originals were recognizable” (V, p. 94). OCLC: Cornell, UC Irvine, and Duke.





## A FEMALE ROBINSON, SOLD INTO SLAVERY AND MARRIED TO AN ARAB; THE SECOND COPY IN AMERICA



**30. [FRÉNAIS, Joseph-Pierre?].** *La Voyageuse Languedocienne, ou les Aventures de Mademoiselle De Lanoy Comtesse d'Itry*. Neuchatel: Fauche, 1789. 12mo. 2 parts in 1. (2), iv pp, 158 pp, (6); (2), 116 pp, (4). Contemporary blue cartonnato with gilt title label on spine; a fresh and unsophisticated copy. **\$3,000**

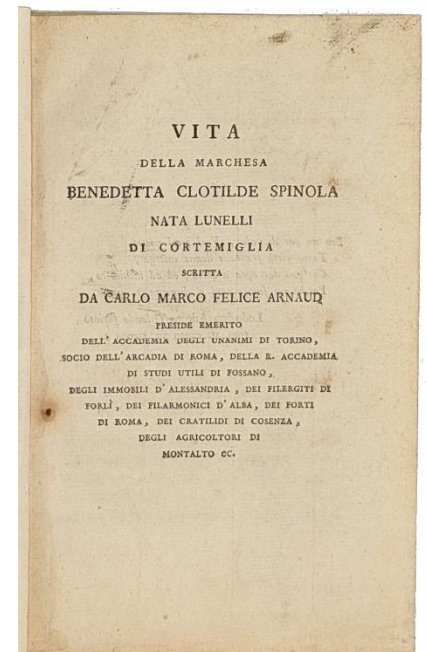
Sole edition of this remarkable narrative, and an unusual example of a female Robinsonade. The UC Berkeley catalog describes the novel thus: “Fictional memoir of our heroine's odyssey, which begins with the death of her mother during childbirth, her careful education and move to Sicily for the health of her father. She

dresses as a boy for a short boat trip, is captured by pirates who kill her father and take her to Egypt to be sold into slavery. She eventually travels to India and back (including a Robinsonade marooning on a desert island), returns to France, marries a count and settles into life in Capua, where she hands over her manuscript to our ‘editor’ for publication.” To this we would add that many chapters cover her betrothal to, and married life with Alkim, a North African Muslim who teaches her Arabic. “Alkim did not wish to follow the fashion of his country by having [multiple wives]... I loved him all the more for it. It would have been impossible for me to be as happy in France as I was in Barbary. I had an adorable and spiritual husband, who, as a consequence, let me believe as I wanted; for he was not a fanatical Mohammedan, as I have already mentioned...” (I, p. 51). OCLC shows just a handful of copies worldwide, with a sole US copy at Berkeley.

## THE BIO-BIBLIOGRAPHY OF A TEENAGE PRODIGY

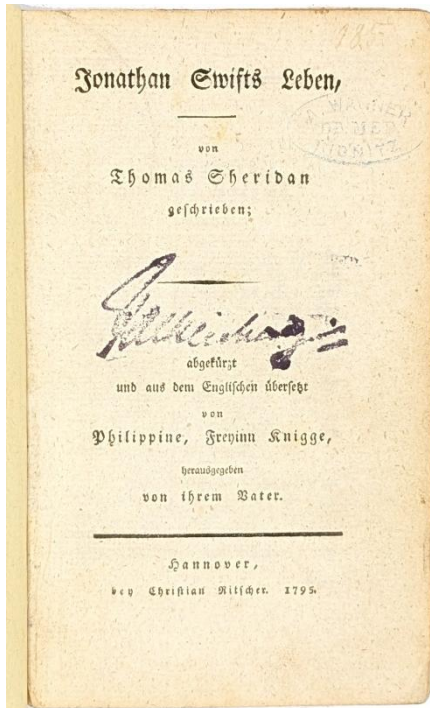
**31. ARNAUD, Carlo Marco Felice.** *Vita della Marchesa Benedetta Clotilde Spinola, nata Lunelli di Cortemiglia*. [Colophon:] Torino: Giacomo Fea, 1793. 8vo. (6), 7-30 pp, (2). Original plain wrappers. **\$1,650**

Extremely rare sole edition of this pamphlet celebrating the life and works of the Academician Benedetta Clotilde Lunelli (1700-1774). Following her successful public defense of 23 Latin theses on Aristotelian metaphysics at the age of fourteen, Lunelli gained admission to a number of *Accademie* and published a handful of literary works – all of which are extremely rare in census today. In the only modern monograph on Lunelli we have traced, Allegra Alacevich calls the present *Vita* “one of the fundamental works for the study and understanding of the figure of Benedetta Clotilde Lunelli”. Her literary publications unfortunately seem to have slowed around the time of her marriage in 1722 to the Marquis de Spinola, and following the birth of her six children and the death of her husband in 1738 we find no further traces of her in print. The present extremely rare pamphlet offers a near-contemporary bio-bibliography of Lunelli, ranging from comments on her physical appearance to an annotated listing of her published works. OCLC shows two US copies, at Illinois and Chicago; ICCU shows two copies, both in Torino.





## SWIFTIAN STUDIES IN GERMAN, BY PHILIPPINE KNIGGE



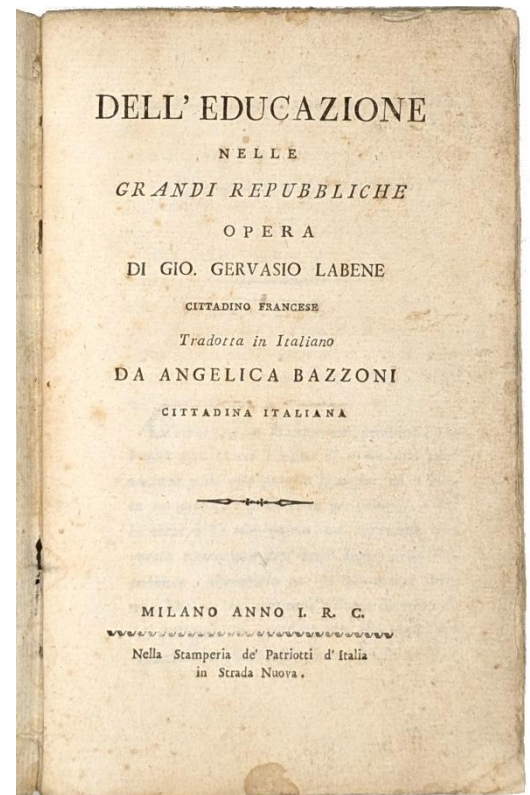
**32. KNIGGE, Philippine.** *Jonathan Swifts Leben, von Thomas Sheridan geschrieben; abgekürzt und aus dem Englischen übersetzt...* Hannover: Christian Ritscher, 1795. 8vo. (4), 444 pp. Modern quarter calf. **\$1,450**

Sole edition of this biography of Jonathan Swift, a product of the *Anglomanie* which gripped France and Germany during the latter half of the 18th century. Philippine von Reden (née Knigge, 1775-1841) was educated by her father and published an introductory logic textbook for women at the age of 15. The present is her second published work, authored at the age of 20, and brought to the press by her father, who avows in the preface that he had “absolutely no participation whatsoever” in the translation. At the end of the work, Philippine adds a note to alert the reader that she has purposely left out Swift’s ‘family history and his will’, explaining that it does not reflect well on the author because he had lost his mental abilities towards the end of his life. Knigge all but abandoned her literary career in 1798 when she married, and went on to bear seven children. OCLC: Harvard, U Penn.

## ANGELICA BAZZONI’S RADICAL TRANSLATION

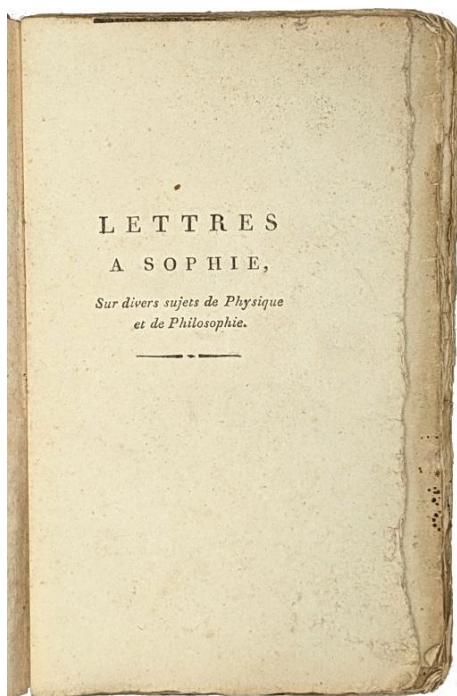
**33. LABÈNE, Jean-Gervais / BAZZONI, Angelica (ed. and trans.).** *Dell’Educazione nelle Grandi Repubbliche...* Tradotta in Italiano da Angelica Bazzoni, Cittadina Italiana. Milan: Anno I [della] R[epubblica] C[isalpina] [i.e., 1797], nella Stamperia de’ Patriotti d’Italia. 8vo. (1) f, 172 pp. Contemporary blue wrappers with marbled paper spine. **\$1,850**

Sole edition of this treatise proposing a radical system of universal education – encompassing both men and women – as part of the revolutionary reforms of the short-lived Cisalpine Republic in Northern Italy between 1797-1799. Angelica Bazzoni seems to have eagerly embraced the iconoclastic spirit of the French Revolutionaries and adds her own preface in which she claims to have raised her own children according to the novel precepts of Labène’s text. Throughout the work, Bazzoni also supplies additional notes to clarify certain points and to add her own musings. “As a citizen and mother, I am convinced that my children require an education that is useful for their own families, and for the whole of society...” (p. 1). In her often lengthy footnotes, Bazzoni reveals that she has personally read Rousseau (eg p. 99) and refers to the most recent local developments. “May my labors be acceptable to all Cisalpine wives,” writes Bazzoni, going on to compare her audience to the ‘Spartan mothers’ of ancient Greece. This is Angelica Bazzoni’s only published work, and we have been unable to trace any other biographical details of her. OCLC shows just two copies in Italy and one in Switzerland (reporting only 142 pp); however, we are aware of single US copy at Stanford. No copies are recorded in auction records.





## PHYSICS FOR WOMEN, UNRECORDED IN OCLC



**34. AYMERY, F. T. A.** *Lettres à Sophie, sur divers sujets de Physique et de Philosophie.* Paris: Leger [et al.], 1797. 8vo. (4), xxvi pp, (4), 96 pp, (2). Contemporary marbled paper, spine renewed; a fresh and unsophisticated copy internally.

**\$1,250**

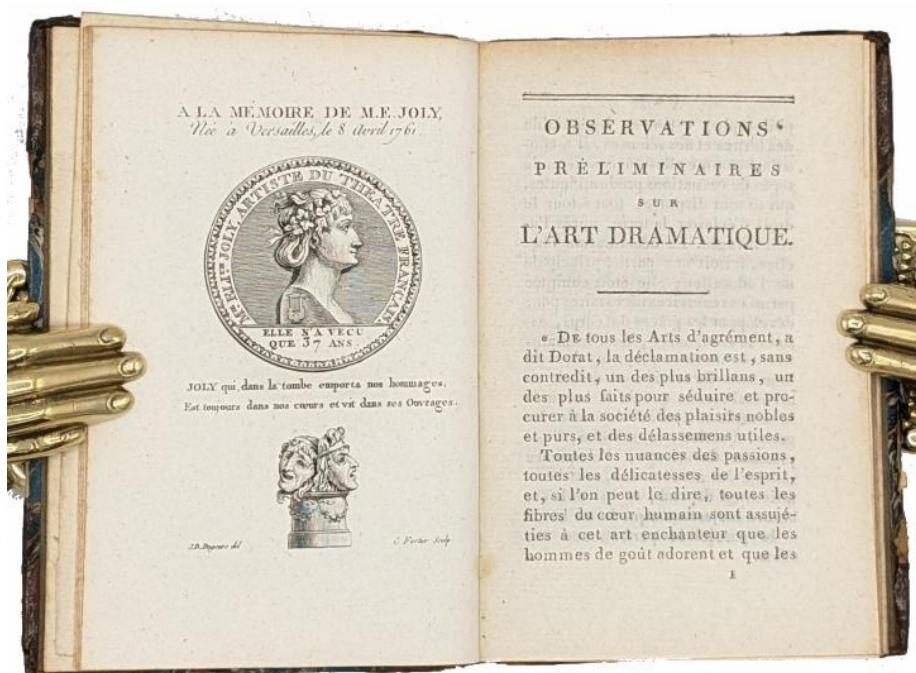
Part I [all published] of this curious guide to physics and philosophy for women. An abortive interest in female education seems to have arisen during the Revolutionary period, for which rare survivals like the present treatise provide some evidence. Chapters cover vision and the structure of the eye; velocity; magnetism; and so on. Although wholly unrecorded in OCLC, the CCFr records a single copy, at Rouen. This title should not be confused with a similar work published in 1810 by Louis-Aimé Martin (*Lettres à Sophie, sur la physique, la chimie, et l'histoire naturelle*), entirely different in content.

## THE DEATH OF AN ACTRESS DEVOTED TO ROUSSEAU

**35. DULOMBOY, Nicolas François Roland Foucquet.** *Aux Mânes de Marie-Élisabeth Joly, artiste célèbre du Théâtre-Français.* Paris: Delance, An VII [1798]. 12mo. xiv pp, 15-19 pp, (1), 178 pp, (2), 16 pp of engr. music, plus engr. frontispiece and 2 further engr. plates. 19th century English half-calf over marbled boards; spine perished but holding; upper corner of pp. 145/146 clumsily repaired, not affecting text. Bookplate of Richard Shuttleworth Streatfeild (1805-1851). **\$1,250**

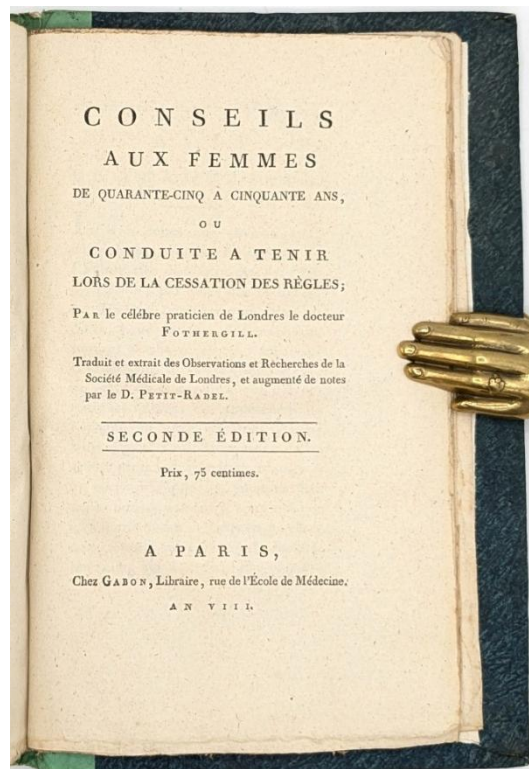
Rare first edition of this unusual, almost impossibly romantic tribute to the recently-deceased actress Marie-Élisabeth

Joly by her lovelorn widower, a soldier named Dulomboy. Joly (1761-1798), a French actress noted particularly for her roles as a soubrette, had a successful career at the Comédie-Française and seems to have weathered the Revolution with no ill-effects; her premature death at the age of 37 was much lamented. The half-title proclaims Joly as “my lover, my spouse, and my friend” while the engraved frontispiece depicts the author taking up his ‘plume d’amour’ to write his tribute. Most of the text describes Joly’s life and career, followed by an account of her funeral (at which a garland was hung around the monument to Rousseau, in memory of Joly). This is followed by various elegies to the actress, songs, and laudatory letters to her during her lifetime. A commemorative medallion – whether actually struck or not – is illustrated facing p. 159, and finally at the end is bound 16 pp of engraved music. OCLC: Princeton (very dampstained), Cornell, Harvard.





## AN EARLY MONOGRAPH ON MENOPAUSE



**36. PETIT-RADEL, Philippe / FOTHERGILL, John.** *Conseils aux Femmes de Quarante-Cinq à Cinquante Ans, ou Conduite à tenir lors de la Cessation des Règles... augmenté de notes... Seconde Édition.* Paris: Gabon, An VIII [1799]. 8vo. (5), 6-46 pp, (2) pp translator's catalogue. Bound (with two other rare medical titles) in marbled boards with arsenic-green paper spine featuring printed ex-libris of "Pourcelot, Medecin". Wonderfully fresh copies of all three works, with deckled edges. **\$1,650**

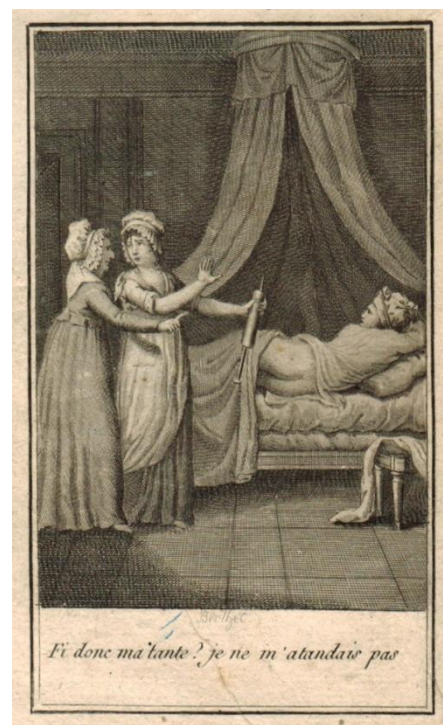
"Advice to women aged 45 to 50, or the course to follow during the cessation of the menses": the second edition of this early treatise on menopause, greatly expanded from the equally rare first edition. Wilbush (1979) notes that in the late 18th century menopause began to be treated as a disease or disorder, culminating with the coining of the term "*la ménospausie*" in 1812. "While the English physician John Fothergill was the first to author an article on the cessation of menses, it was French doctors who invented the word *la ménospausie*, and who elaborated it profusely throughout the nineteenth century, while other medical cultures remained

largely silent on the matter until the early twentieth century." (Moore). OCLC shows just a handful of copies of the first edition (none in the US) and the present, expanded second edition at Loyola Marymount, Chicago, Illinois, and the NLM.

## THE EROTIC ADVENTURES OF A GIRL AND HER AUNT

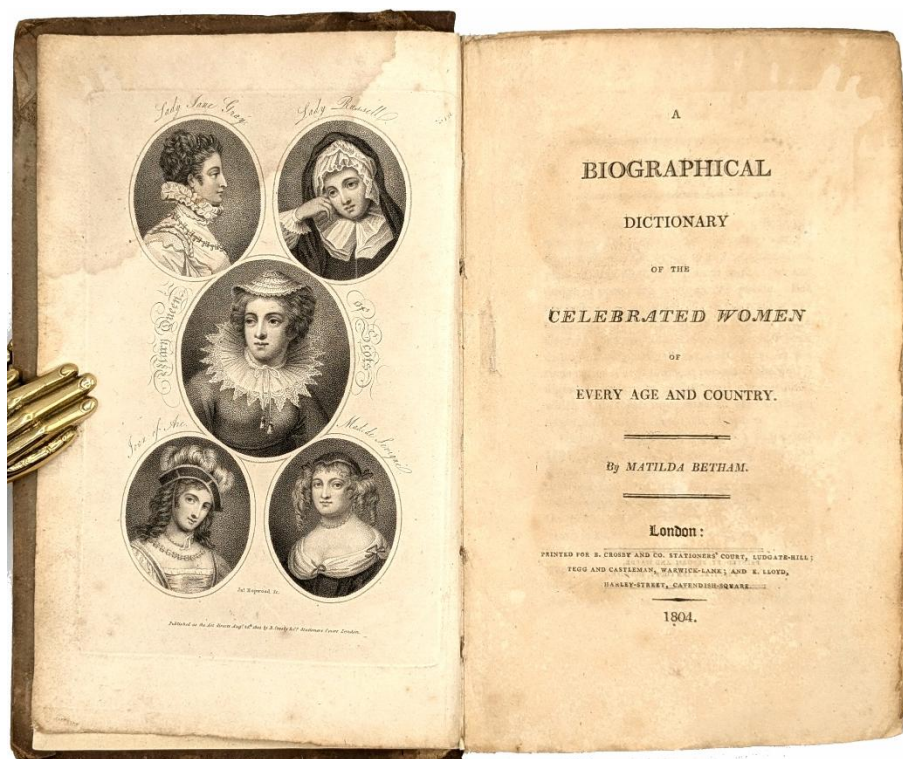
**37. [DORVIGNY, Louis Archambault].** *Ma Tante Geneviève, ou je l'ai Échappé Belle.* Paris: Barba, 1803. 12mo. 4 vols in 2. xii pp, 160 pp; 180 pp; (4), 144 pp; (2), 143 pp, (3), plus 4 engr. frontispieces. Including all half-titles. Contemporary mottled calf, spines gilt. **\$1,250**

First illustrated edition, seized like the first unillustrated edition (1800) by the police in 1825 for its immoral content. The frontispiece of Vol I gives some flavor of the contents: a sexually explorative young girl is confronted by her aunt holding a gigantic 'syringe', after an episode recounted on pp. 29-35 in which the girl and her lover fool around, and accidentally eject the contents of the syringe over themselves. Gay (II, 934) calls it "a somewhat free novel, but its substance is not bad". "This light-hearted novel tells rather amusingly, but somewhat lengthily, in four volumes divided into forty-four chapters, the forty-four adventures of a young virgin whose virtue, which is very much compromised, is always saved at the last moment by the sudden intervention of an old and forbidding aunt. In the last chapter, the heroine legitimately marries a brave knight who has saved her from imminent peril [at the hands of pirates]; But he dies of his wounds and the young widow remains a virgin. This novel was a bestseller and a great deal for the publisher Barba. It sold a lot. It is said to have been in great demand in reading rooms. In 1825 the censors declared it immoral, which was perhaps a little exaggerated; all copies were seized and destroyed. But, in 1881 [sic, i.e. 1882], it had the honor of a rather luxurious reprint in two volumes, with illustrations, and a notice by Paul Lacroix." (Fromageot, *Versailles d'autrefois, Un fils de Louis XV*, p. 17). Cf also Pia, *Les Livres de l'Enfer*, 846. OCLC: LC, Case Western Reserve.





## A RADICAL DICTIONARY OF WOMEN, COMPETING WITH MARY HAYS



**38. BETHAM, Matilda.** *A Biographical Dictionary of the Celebrated Women of Every Age and Country.* London: B. Crosby and Co.... Tegg and Castleman... and E. Lloyd, 1804. Very large 8vo. [22.3 x 14 cm]. vi pp, 852 pp, (4), including stipple-engraved frontispiece of 5 and (3) pp of publisher's advertisements at rear. Contemporary quarter calf over publisher's boards; edges deckled; modern paper spine. An extremely large copy; dampstain to corner of frontispiece, otherwise clean and fresh throughout.

**\$1,450**

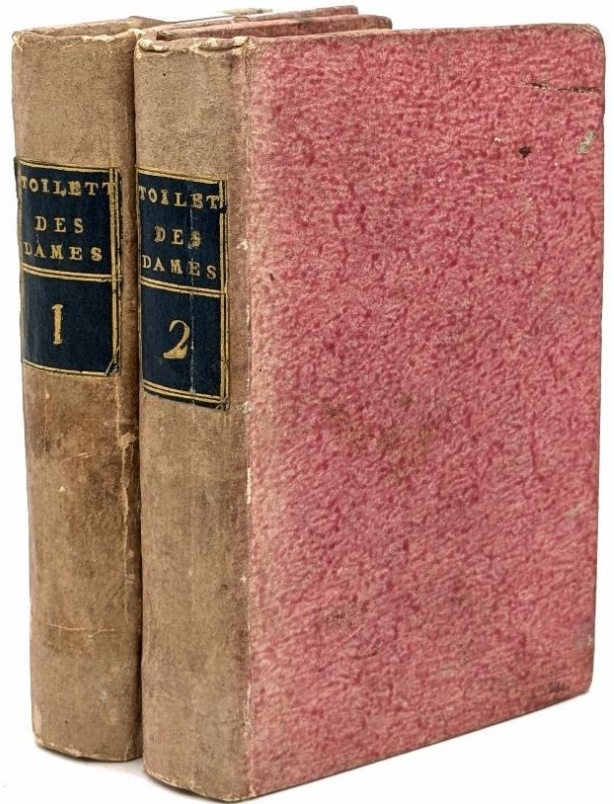
Rare first edition – and a gigantic copy with strongly deckled edges – of this 850-page tour-de-force by Mary Matilda Betham – **presenting a stark contrast to**

**the far more conservative (and better-known) effort of Mary Hays, *Female Biography; or, Memoirs of Illustrious and Celebrated Women, of All Ages and Countries* (1803).** Betham (1776-1852) was a Romantic poet in her own right as well as a friend of Coleridge, Southey, and the Lambs. She supported herself and her family initially by portrait-painting, including commissions by Southey, Coleridge, and the poet George Dyer. Later in life – like all good subjects of George IV – she was committed at least twice to an insane asylum. “During her twenties, around 1800, she moved to London to support herself by writing, where she soon demonstrated a feminist interest in recovering women’s history, publishing in 1804 *A Biographical Dictionary* [...]. Betham’s *Biographical Dictionary* is remarkable for its extensive treatment of women writers, scholars, and artists from ancient to contemporary times, **including entries on women of radical and risqué reputation like Mary Wollstonecraft, Catherine Macaulay, and Mary Robinson** alongside Sappho, Zenobia, Sulpicia, Marie de France, and Properzia de’ Rossi.” (Elisa Beshero-Bondar, *Women, Epic, and Transition in British Romanticism*, p. 92). Betham seems to have been completely unaware that Mary Hays was also working on her *Female Biography* at the same time. But whereas Hays’ effort was deliberately socially conservative, Betham was a ‘free spirit’. “Compromising between instructing readers in proper feminine behavior and advocating women’s success as writers, Hays had tellingly left out Mary Wollstonecraft from her dictionary, as presumably an entry celebrating Wollstonecraft would be morally unfit for young women’s perusal. Betham, by contrast, included a largely sympathetic treatment of Wollstonecraft, describing her love affair with Imlay as tragic but nevertheless a formative stage in her lifelong ambition for independence and intellectual equality. Featuring accounts of ambitious women who were often cheated out of financial security by male relations, Betham’s dictionary includes numerous examples of artists, such as a blind unmarried centenarian woman poet, and a profusion of ‘Sapphos’ of Greece, Rome, and Europe.” (Beshero-Bondar, p. 93). A smaller-format [roughly 17 x 10 cm] edition was issued later in 1804, running to only 774 pp and with no publisher’s advertisements. The present first edition is held in the US at UCLA, NYPL, Cornell, Fuller (CA), Delaware, and Smith College; the second issue/edition is held at Columbia, Yale, Folger, and the Minuteman Library Network (MA).



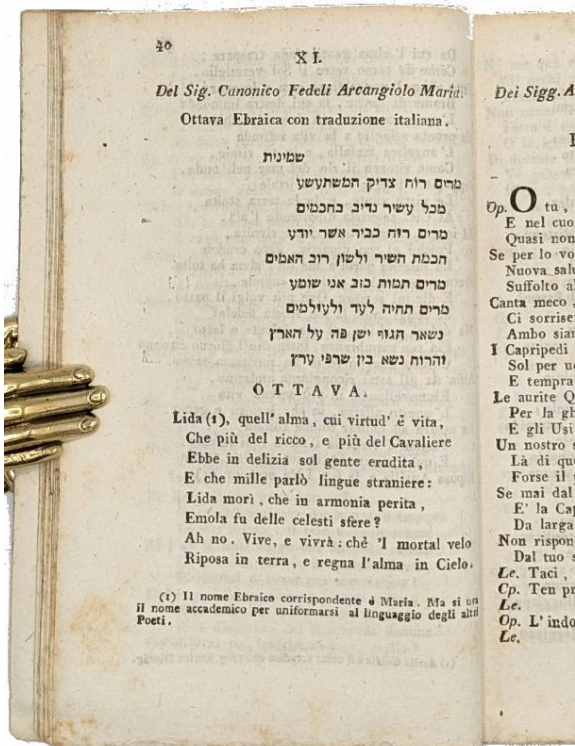
## WITH A CHAPTER ON WOMEN WHO DRESS AS MEN

39. [CARON, Auguste]. *Toilette des Dames, ou Encyclopédie de la Beauté; Contenant des Réflexions sur la nature de la beauté; sur les causes physiques et morales qui l'altèrent; sur les moyens de la conserver jusqu'à un âge avancé...* Paris: Debray, 1806. 12mos. 2 vols in 2. 360 pp; 378 pp. Original publisher's pink boards; a very fresh and unsophisticated copy. **\$1,850**



Sole edition, focusing on a variety of aspects of the male construction of female beauty, including the “methods of conserving it until an advanced age”. Chapter XII (“**Du costume d’homme adopté par les femmes**”) addresses the concerning practice of women who wear men’s clothing. “Caron’s guide *Toilette des dames ou encyclopédie de la beauté* (1806) advised that women could and should use cosmetics because the social harmony of the sexes depended on feminine beauty. Caron argued that, because the female’s appearance reflected the respectability as well as the class status of her family, she must strive to be at all times beautiful and clean.” (Grout, *The Force of Beauty*, p 26). OCLC shows US copies at NYPL, SUNY Buffalo, Delaware, Chicago, Duke, and Texas.

## TRIBUTES IN SEVEN LANGUAGES FOR A SALONNIÈRE, WITH MANY CONTRIBUTIONS BY WOMEN POETS



40. [PIZZELLI, Maria]. *Accademia Poetica in Sette Lingue per la Morte di Maria Pizzelli nata Cuccovilla, fra i Poeti Lida Insigne Letterata Romana.* Rome: Gioacchino Puccinelli, 1808. 8vo. (2), 3-110 pp. Bound to style in re-purposed contemporary blue wrappers; all edges speckled blue. An excellent copy, clean and fresh. **\$1,650**

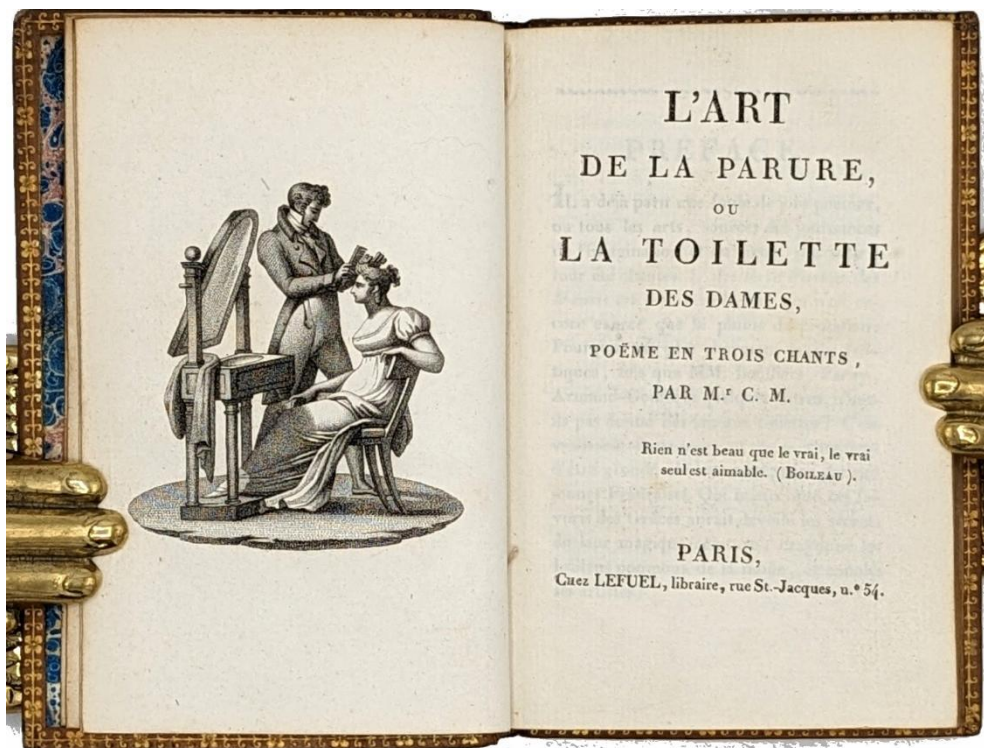
Very rare sole edition of this poetic tribute to Italy’s foremost *salonnière*, Maria Pizzelli (1735-1807). The text includes ‘versi sciolti’ by contributors including Teresa Benincampi, Fulvia Bertocchi, Enrica Dionigi, Adelaide Lucangeli, and the celebrated Diodata Saluzzo. Also of interest are elegies in Hebrew, Greek, Latin, Spanish, and even an ode by Count Edward Walsh (1770-1822) in English (pp. 98-99). OCLC: Stanford, Chicago, NYPL.



## THE ART OF THE HAIRCUT

41. [MULLOT, Charles]. *L'Art de la Parure, ou La Toilette des Dames, Poëme en Trois Chants*. Paris: Lefuel, [1811]. 12mo. (4), 155 pp, plus engr. frontispiece. Contemporary calf, gilt. **\$1,650**

Charming pocket-sized poetic treatise on the 'art of the female haircut', replete with the author's detailed notes on the subject, by the aptly-named Mullot. OCLC reports a single US copy, at UCLA.



## THE LADIES' DENTIST

42. LE MAIRE, Joseph. *Le Dentiste des Dames*. Paris: l'auteur, 1818. Engr. title and 4 plates. 8vo. xxvi pp, 220 pp, plus added engr title-page and 4 plates. Contemporary blue boards, gilt; rebacked. **\$1,500**

First illustrated edition of this charming guide to home dental care for ladies. Princess Louise of Baden's copy made £10,000 at Christie's in 2012. OCLC shows US copies at Columbia and U Penn.





A LITHOGRAPHED CATALOG OF ILLUSTRIOUS WOMEN OF VENICE  
THE SECOND COPY IN AMERICA



*Elena Cornaro Piscopia*

ELENA CORNARO PISCOPIA

VENEZIANA

Nobilissima schiatta, molta avvenenza, vastità di sapere, non fucata modestia, irreprensibil costume, pietà singolare resero questa giovane la maraviglia delle donne del suo tempo. Nella più tenera età eranle familiari, oltre ad alcuni idiomi viventi, l'ebraico, il greco, il latino; ed il gran numismatico Carlo Patin, nel dedicarle una sua opera, sclamò: *Tu Romam, Athenas, Hierosolymamque vehis!* Le più astratte materie della filosofia, delle matematiche, dell'astronomia, sin anche della teologia, erano suo alimento, e se sentiasi ispirata a far versi sapea con molta dolcezza accompagnarne il canto colle dita su' tasti, poichè anche la musica le era assai familiare. Sin dal 1653, suo undicesim' anno, avea fatto voto di virginità, che mantenne sempre inviolato. Per consentire a' paterni voleri l'anno 1678 nel duomo di Padova, fra la pompa più solenne, ottenne laurea in filosofia, dopo di che si nella università che nelle accademie si fece alcuna volta ascoltare con grande ammirazione, nè era a que' giorni straniero di alta nascita o di molta dottrina che non amasse di visitarla, e che

43. **GAMBA, Bartolommeo.** *Alcuni Ritratti di Donne Illustri delle Provincie Veneziane.* Venice: Alvisopoli, 1826. Large 8vo. (36) pp including terminal blank, plus 12 tipped-in lithographed portraits. Contemporary publisher's printed wrappers. **\$950**

Sole edition, printed in 150 copies for private circulation. A curious illustrated history of exemplary women of the Veneto region, commissioned as a wedding present for Adelaide Meneghini Tursky and her fiancé Jacopo Crescini. The subjects are restricted to women famed for their writing or artistic talents, from the 15<sup>th</sup> century through to the end of the 18<sup>th</sup> century. Among the entries we find Elisabetta Caminè Turra (1751-1796); Marietta Tintoretto (ca. 1560? – 1590); Isabella Andreini (1562-1604); the philosopher Elena Cornaro Piscopia (1646-1684, the first woman to receive a DPhil); and the lesser-known Luisa Bergalli Gozzi (1703-1779). OCLC: Chicago only.