

De Simone Company, *Booksellers*

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By and About Women



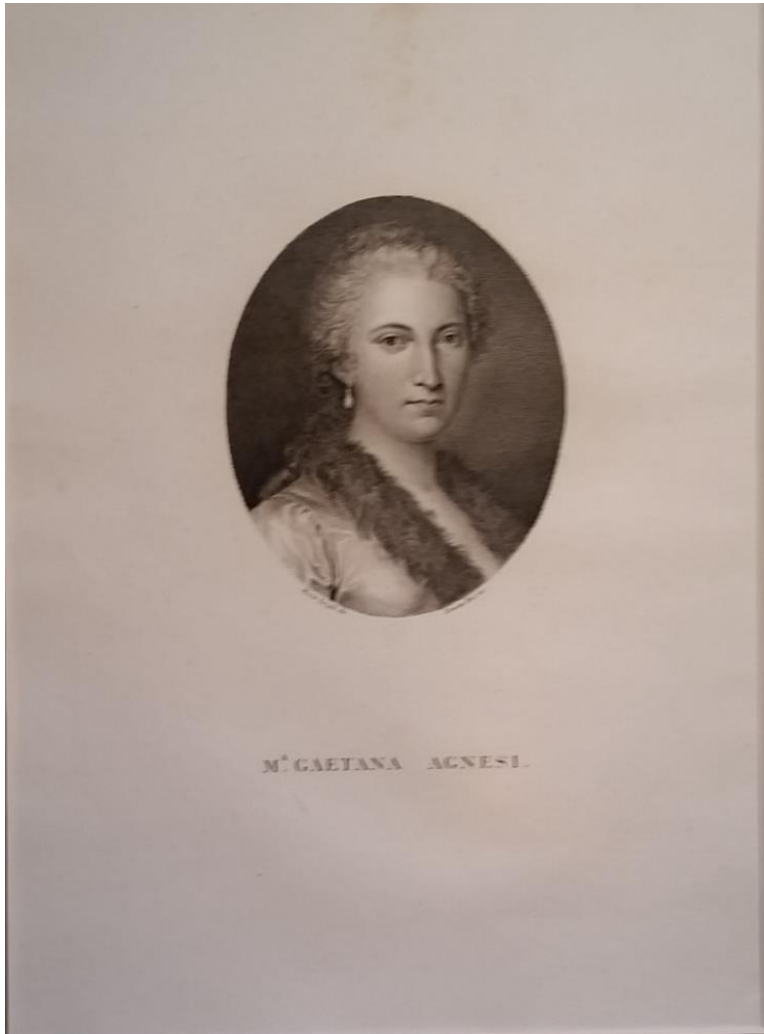
A New List of Books, Manuscripts, Illustrations, Original Drawings
by American, English, French and Italian Women from the 16th to the 20th Centuries.

BY AND ABOUT WOMEN

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PORTRAIT OF THE CELEBRATED WOMAN MATHEMATICIAN DESIGNED AND ENGRAVED BY A WOMAN ARTISTS

1. (AGNESI, MARIA GAETANA). *Engraved Portrait*. Milan, 1812.
\$ 400.00



Folio sheet. Image size 120 x 97 mm. (4 3/4 x 3 3/4 inches); sheet size 305 x 227 mm. (12 x 9 inches). Designed by Maria Longhi and engraved by Ernesta Bisi. With small blind stamp initials below the image; some minor foxing, mounted and ready for framing.

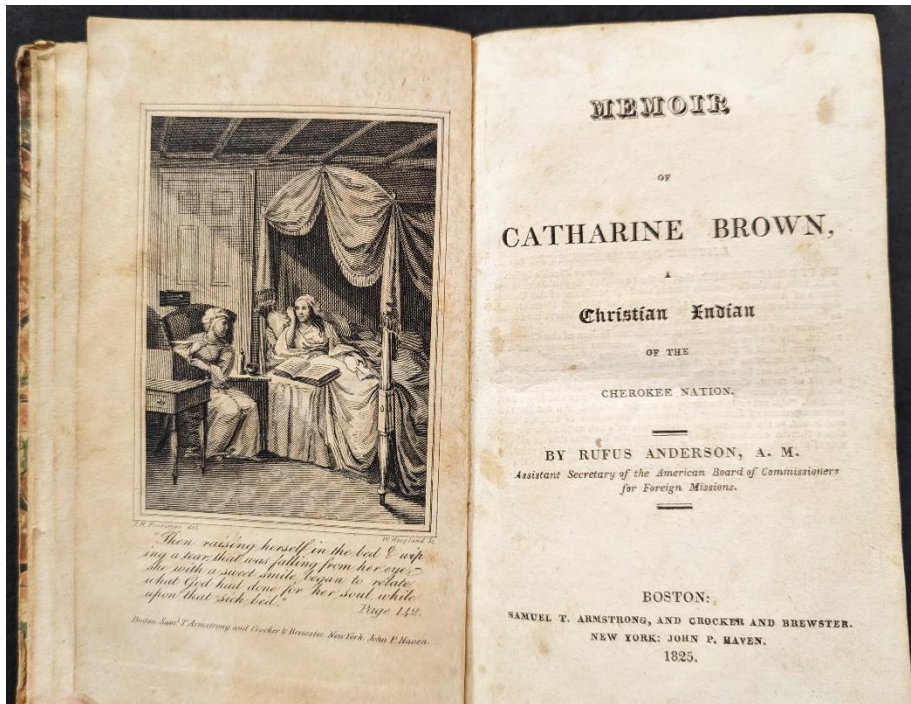
An appealing copperplate engraved portrait of the author of *Istituzioni analitiche ad uso della gioventù*, a manual of differential and integral calculus written for students by the noted mathematician Maria Gaetana Agnesi. Her work provided a synthesis for contemporary mathematical research and demonstrated the connections among the numerous branches of mathematical study. As her book was written for young students of mathematics, this synthesis was extremely useful as a pedagogical tool. Agnesi's work was translated into both English and French and garnered her a reputation as one of the first women to achieve international fame in the field.

This portrait was engraved by Ernesta Legnani Bisi, a highly regarded portrait painter who studied in Milan under the direction of Giuseppe Longi. A copy of this image appears on the Smithsonian Institutes blog about Agnesi. It was originally published in 1812 by Giuseppe Longhi in his work *Vite e ritratti di illustri Italiani*.

See: <https://http://blog.library.si.edu/blog/2017/07/31/agnesi>. (266)

**THE FIRST NATIVE AMERICAN WOMAN
TO SEE HER WRITINGS EXTENSIVELY PUBLISHED IN HER LIFETIME**

2. **ANDERSON, RUFUS.** *Memoir of Catharine Brown, a Christian Indian of the Cherokee Nation.* Boston: Samuel T. Armstrong and Crocker and Brewster. 1825. \$ 300.00



12mo. 140 x 90 mm., [5 ½ x 3 ½ inches]. 180 pp. Illustrated with a frontispiece portrait. Bound in publisher's red leather spine over marbled paper boards; joints and edges a bit rubbed, some light foxing throughout. This copy with the signature of "Sarah Thacher" on the front free endpaper and on the final leaf. Very good copy in contemporary binding.

First edition, first issue. Catharine Brown (1800-1823) was the daughter of one of the elders of the Cherokee Nation living near the Look Out Mountains in Alabama. She learned the English language as a young girl

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and when given an opportunity attended the Brainard Missionary School about one hundred miles from her home. After mastering written English, she converted to Christianity in 1818 and returned to her hometown and became a teacher in the missionary schools there. He lived and worked there, writing about her experiences but died at the age of 23 from tuberculosis. Rufus Anderson was commissioned to write an article about Catharine, but he found so many of her documents that he was determined to write a biography, which first appeared in Boston in 1825 and reprinted numerous times.

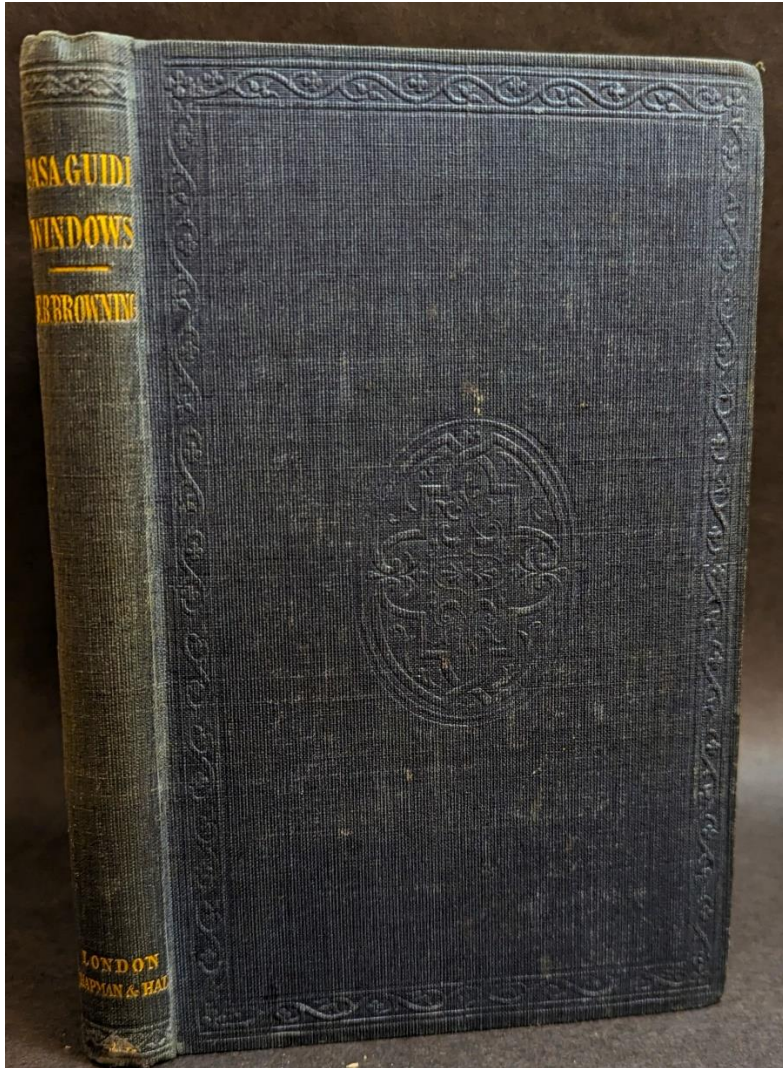
According to a biography by Theda Perdue in her book, *Sifters: Native American Women's Lives*, Anderson's book of Catharine Brown's writing was a mixed blessing. She writes that Anderson

"exalted the efforts of missionaries to spread the virtues of Christianity to the American Indian, it also suggested that the same work had erased almost all of Catharine's Cherokee identity. In the following years, Catharine's writings were used in political debates about removing the Cherokees and other tribes to Indian Territory what is now Oklahoma. She was once viewed by literary critics as a victim of early Christian missionaries who, by conversion, became a tragedy because of the loss of her identity. However, as time passed, she began to be viewed as a woman representing the lasting revitalization, survival, adaptability, and leadership of the Cherokee culture as a whole. Later collections of her letters and diary cemented Catharine's place in early nineteenth-century culture and have had an enduring effect on American perceptions of Native Americans."

Howes A 235. Gaul, Theresa Strouth (Fall 2014). "Locating Women in Male-Authored Archives: Catharine Brown, Cherokee Women, and the ABCFM Papers". *Tulsa Studies in Women's Literature*. Theda Perdue in her book, *Sifters: Native American Women's Lives*. Oxford University Press

**“MOST POLITICALLY ASTUTE VICTORIAN ACCOUNT OF ITALY
WRITTEN BY EITHER SEX”**

3. **BROWNING, ELIZABETH BARRETT.** *Casa Guidi Windows.* A
Poem. London: Chapman & Hall, 1851. \$ 600.00



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Small 8vo. 170 x 110 mm., [6 ½ x 4 ¼ inches]. vii, [1], 140 pp. + 36 pp. publisher's catalogue bound at the end of the volume dated 1851. Original slate blue blind-stamped cloth, spine lettered in gilt. Near fine copy with no discoloration of the blue cloth. Owner's inscription on flyleaf of "Joanna Chapman from Exeter, October 30, 1851", late 19th century bookplate of AH, and small embossed stamp of Adam Holden of Exeter. Half blue morocco slipcase. A near Fine Copy.

First edition. In the advertisement to the book, which precedes the text, the publisher writes, "This Poem contains the impressions of the writer upon events in Tuscany of which she was a witness. . . It is a simple story of personal impressions, whose only value is in the intensity with which they are received, as proving her warm affection for a beautiful and unfortunate country. . ."

More recently Prof. Harris writes, "Elizabeth Barrett Browning, by contrast, masterfully tackles the problem of the emerging nation's political image in Victorian England . . . This poem, Barrett Browning's first full political and poetical response to Italy, represents a sophisticated example of nineteenth-century women's writing on Risorgimento Italy; it is, moreover, one of the most politically astute Victorian accounts of Italy written by either sex."

Leigh Coral Harris. "From Mythos to Logos. Political Aesthetics and Liminal Poetics in Elizabeth Barrett Browning's *Casa Guidi Windows*." *Victorian Literature and Culture*, Cambridge University Press, 2000, pp. 109-131.

FIRST LADY OF THE HOUSES OF SAGREDO AND BUZZACCARINI

4. *Elogio di sua Eccellenza Nobil Donna Elena Sagredo Buzzaccarini in Occasione che sua Eccellenza Nobil Uomo Pattaro Buzzaccarini di Lei Marito Compie Gloriosamente il Reggimento di Capitanio di Bergamo. Offerto alla Stessa Dallo Spettabile Territorio Bergamasco.* Bergamo: Dall Stamperia Locatelli, MDCCLVIIIIC (cal. 1792). \$ 1,500.00



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Folio. 410 x 285 mm. (16 x 11 inches). Engraved portrait by Domenico Cagnoni after a design by Pietro Roncalli. Original decorated paste paper wrappers.

It is unusual for the woman of the house to receive such a beautifully printed tribute as the one produced by the city fathers of Bergamo for Elena Sagredo Buzzaccarini. In typical fashion the text is written in ornate 18th century prose but the substance of this honorific contains not only a genealogy of noble Sagredo family of Venice but significant information about how she contributed to the society and culture of Bergamo as the spouse of Pattaro Marchese Buzzaccarini of Padua. It also describes how she influenced the first families of Bergamo by the manner in which she educated her children and integrated them into the society of that provincial city.

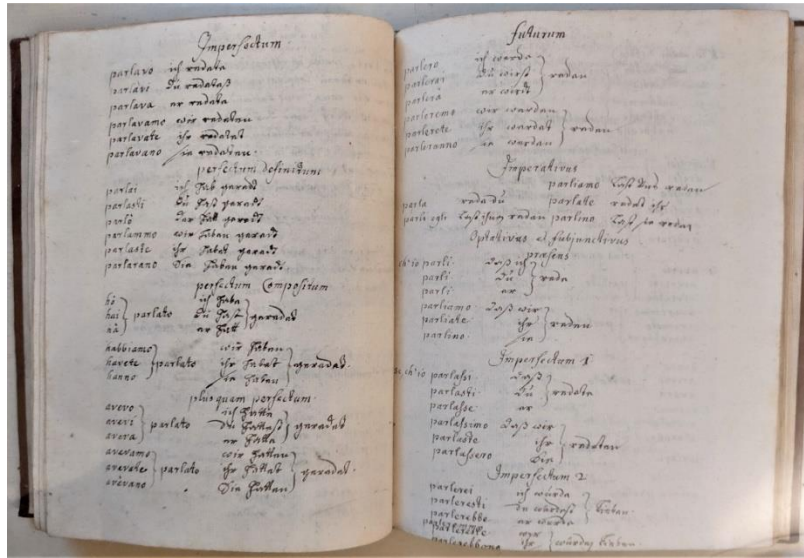
When I first saw the engraved portrait of Elena Sagredo Buzzaccarini by Roncalli, I thought what a disservice he did to her memory. But after reading the text I understood the esteem in which she was held by the local population and that a true rendering only added to her renown.

One copy cited in OCLC (U. Illinois), none in NUC; ICCU cites Biblioteca Capitolare, Padova only. Schroeder. *Genealogico delle Famiglie Confermate Nobile.* Venice, 1830. Cicogna. *Saggio di Bibliografia Veneziana*, 1847. For another image of her and her husband see the medals below, struck in copper by Anton Guillemard ca. 1791 in the collections of the Frick, item number 2016.2.54.



**CONJUGATION OF ITALIAN VERBS:
A MANUSCRIPT BY THE COUNTESS OF CHRISTALNIGG**

5. [Christalnigg, Therese, Countess. *Kutze Einleitung sur Italianischen Sprach.* Klagenfurt, 1757. \$ 2,000.00



Manuscript on paper. Small 4to. 205 x 155 mm. 8 x 6 ¼ inches. 96 pp., plus initial and final blanks. Written in ink on good quality laid paper. Bound in full contemporary calf, all edges gilt; a few minor marks and stains to the paper stock, otherwise very good condition.

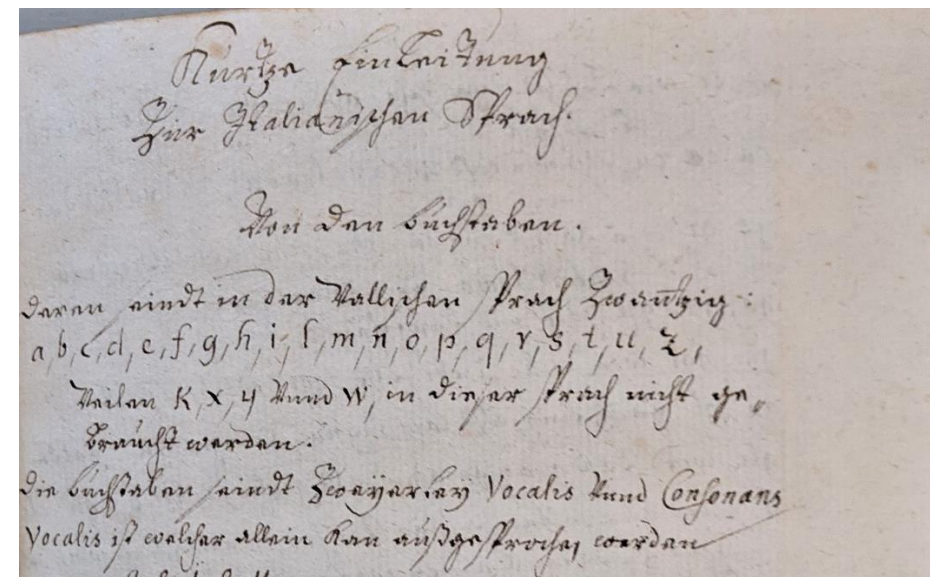
An inscription reading “Therese Comtessa de Christalnigg, 1757” appears on the front pastedown and the book label of Oskar Göshen, dated 1865.

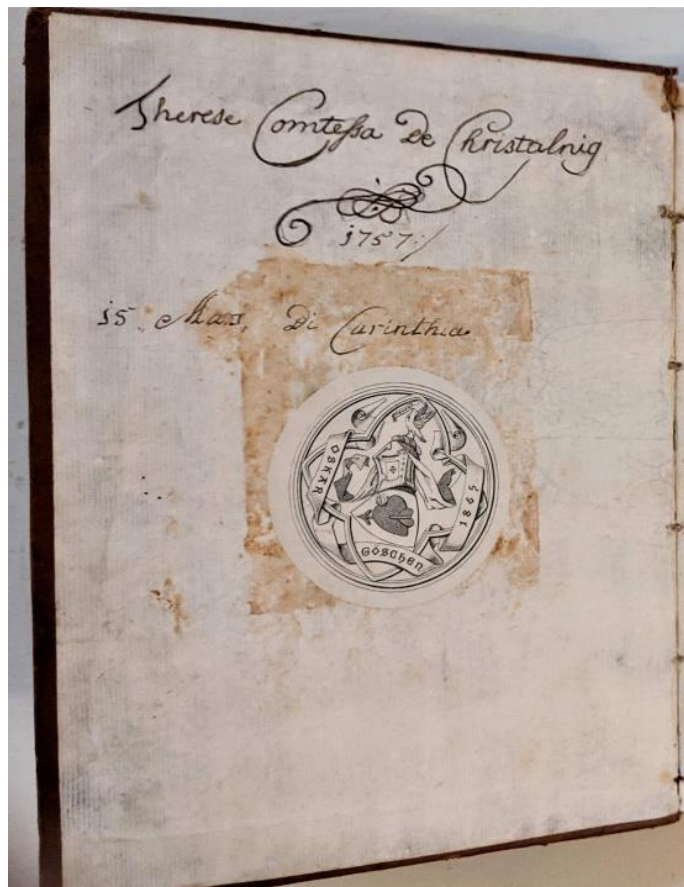
A beautifully written and carefully crafted manuscript volume, written in a very neat and legible hand, containing the conjugation of Italian verbs and rules of grammar. The manuscript was written by the Countess of Christalnigg in the mid-18th century and reflects educational practices of noble women in the 18th century. The Countess Theresa’s home was at

the Palais Christalnigg in Klagenfurt, Carinthia, about 40 miles from the Italian border.

The opening page of the manuscript begins with a series of alphabets and short directions about pronunciation. This is followed by a list of the chapters in the manuscript; including rules and exercises explicating “nomen, pronomen, verbum, participium, praepositio, adverbium, interjection, conjunction . . .” The lessons are written out in a beautiful German script and examples are in both German and Italian. As the manuscript progresses the emphasis is on conjugation of verbs and vocabulary.

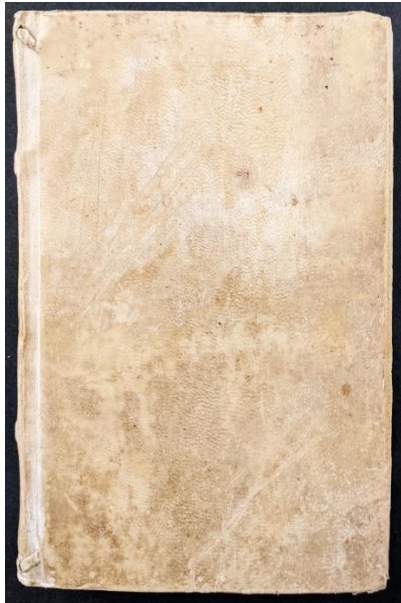
This manuscript is a precious survival of a highly educated and gifted women whose dedication to the Italian language is manifest in this highly crafted and careful workbook obviously meant to be a part of a greater library of Italian books. (942)





CHARLOTTE GUILLARD, PRINTER: 16TH CENTURY BUSINESS WOMEN

6. DIONYSIUS CARTHUSIANUS. *Liber utilissimus de quatuor hominis novissimis. Nempe I. Morte. II. Judicio. III. Inferni poenis. IIII. Gaudiis Coeli. Eiusdemde particulari iudicio animarum. Modus optimus subieniendi.* . . Paris: Carola Guillard, via ad divum Jacobum sub Sole aureo, 1543. \$ 2,200.00

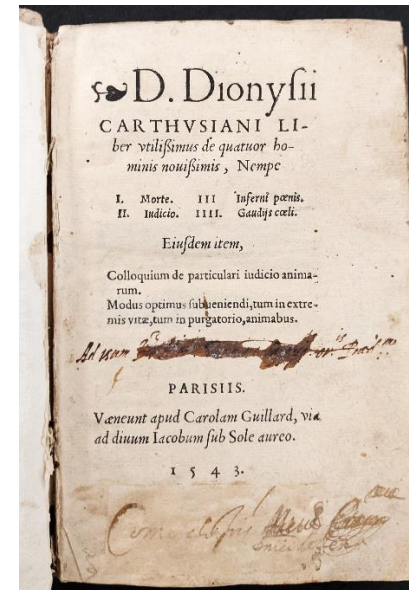


8vo. 170 x 105 mm., [6 ½ x 4 inches]. [8], 180 leaves. Bound in contemporary stiff vellum, upper joint with expert repair; title-page with cotemporary scratch outs and graffiti in ink; some browning to paper stock from age. Sound and not unattractive copy.

Only edition printed by Charlotte Guillard (1488?–1557), the notable women printer whose printed under her own name after the deaths of her two husbands, also printers. “Between 1537 and 1557 Charlotte Guillard printed or published 158 different titles or an average of 8 books per year at her print shop and home *Soleil d’Or* or *Sole Aureo*. She catered to the student and professional trade as well as monasteries and religious houses with libraries. He concentrated on theological and religious works as well as civil law, canon law, dictionaries, and titles printed in Greek.

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“To sum up, she concentrated on critical editions of the Church Fathers and Roman legal texts, and thus established herself in the main stream of French humanism.”



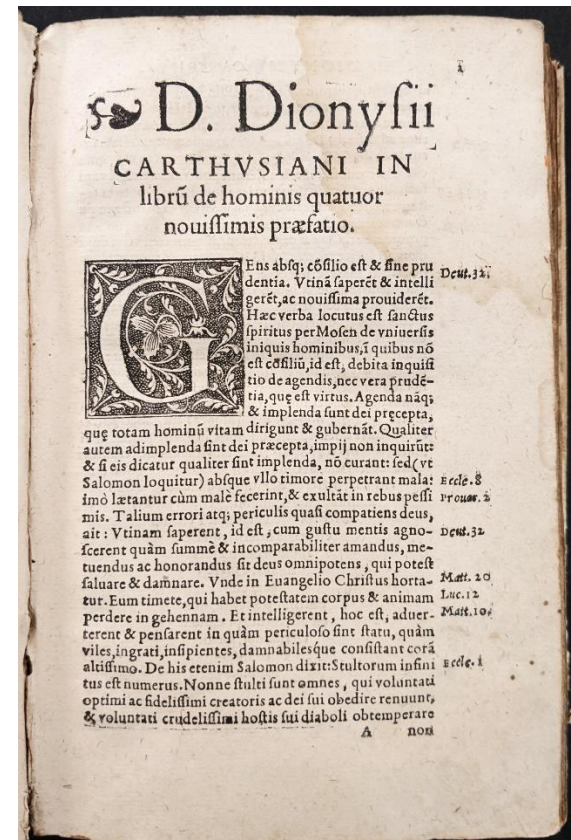
For the next twenty years after her second husband’s death (Claude Chevallon d. 1537) Charlotte took charge of her life and continued to build a business and during a short period of time was the second largest producer of printed book in Paris. She managed a books shop, a printing company with 4 or 5 presses and about 25 workers, she owned land and properties in Paris and the surrounding countryside, she loaned money, collected rents, and provided marriage dowries for her nieces, the children of her brother, and a number of unrelated girls. She is considered one of the most successful and influential women printers in 16th century France.

In 1539, two years after her husband’s death, Charlotte published along with Jean Loys, Jean Petit and Jean de Roigny and edition of Denis the Carthusian’s commentaries on the Psalms of David. The same year

Guillard in partnership with Jean Loys : Jean Petit : Jean de Roigny printed an edition of the letters of Saint Paul, which appeared again in 1540. In partnership with many of the same printers Guillard continued to issue editions of the works of Denis the Carthusian's work, which was a testament to her position in the Parisian book trade. According to OCLC all of these editions are known in one or two copies only, in U S libraries.

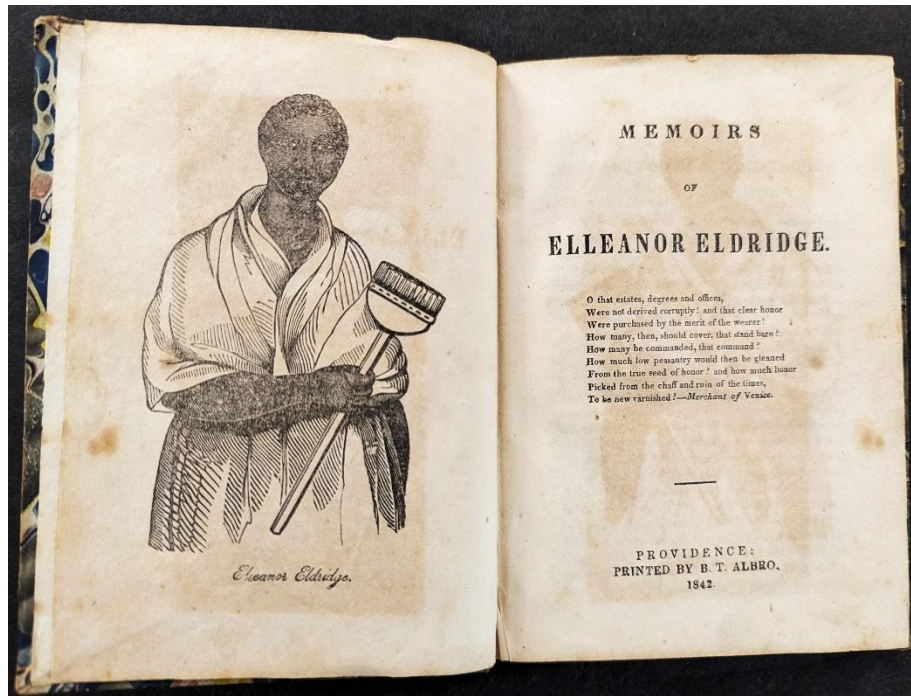
The title of this work by Denis the Carthusian reads in English, *A very useful book about four stages of the later life of man. I. Death. II. Judgment. III. The punishments of hell. III. The joys of heaven . . .* It was published in numerous editions, but this edition appears to be quite rare. Not cited in OCLC or NUC. A similar edition was published in Paris the same year by Jean de Roigny, also rare in U. S. libraries.

Susan Broomhall, *Women and the Book Trade in Sixteenth Century France* p. 55. Beatrice Beech, *Charlotte Guillard Sixteenth Century Business Women, Renaissance Quarterly*, 36 n. 3 (1983), pp. 345, 367. *Contemporaries of Erasmus*, p, 387. Not cited in Brunet or Ebert.



“HER PATERNAL GRANDFATHER WAS A NATIVE AFRICAN. . .”

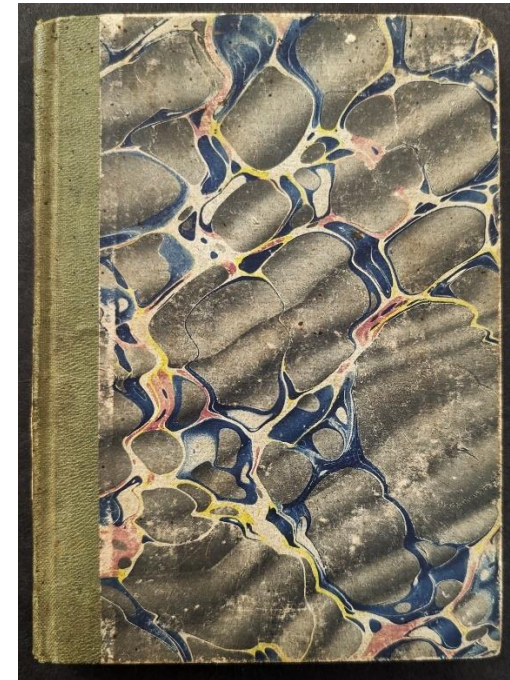
7. ELDRIDGE, ELLEANOR. *Memoirs.* Providence: Printed by B. T. Albro, 1842. \$ 325.00



12mo. 135 x 95 mm. [5 ¼ x 4 inches]. 128 pp. Illustrated with a woodcut portrait of the author. Bound in publisher's marbled paper boards, green cloth spine, paper label on spine. Shows some light wear to the edges, cloth a bit faded, some foxing in the text, otherwise a good, sound copy.

Originally published in 1838 and again in 1840, this 1842 edition contains the preface the was published in the second edition. Ellenor Eldridge (1784-1845) was a free Black Woman living in Providence and a well-regarded person, supported by members of the White community who came to her aid when she was under threat to lose her home. Her *Memoir* is an early document describing both the nature of Black servitude in 19th century America and the life of a free woman living in the North. A second part was published in 1839.

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The Preface reads in part:

“We, the undersigned, having known and employed Elleanor Eldridge to work for us during many years, recommend her as an uncommonly industrious woman – honest and faithful. We think her deserving to hold the property so dearly bought, with the hard labor of 30 years; and worthy a premium for her untiring perseverance to make herself independent of charity, when sickness, or old age should disable her to pursue accustomed avocations.”

[Signed] Anna Arnold, Anna Lockwood, Amey A. Arnold, Mrs. Elizabeth Elliot, Mrs. W. Rhodes, A. T. Lockwood, D. B. Lockwood, Mrs. E. G. Chandler, Mary T. Gladding, Mrs. H. Chandler, Mrs. H. Cushing.

Testimonials were also written by Mrs. Nancy Webb and Mary B. Annable.

BY THE DAUGHTERS OF PHILIP AUGUSTUS HANROTT
NOTED ENGLISH COLLECTOR OF EARLY PRINTED BOOKS

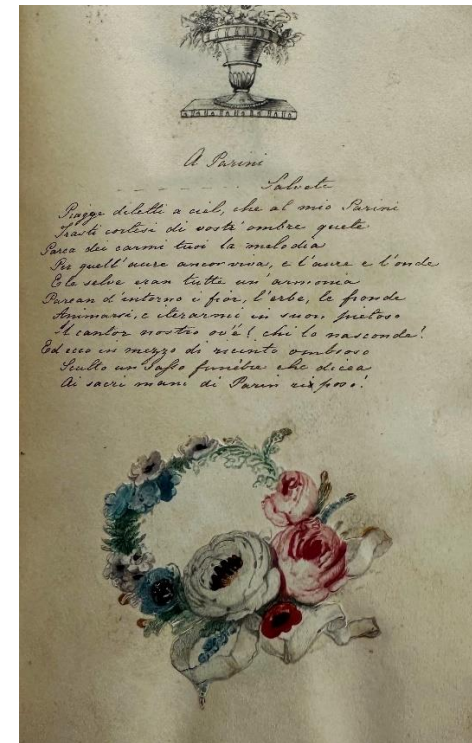
8. HANROTT, ELIZABETH (1810- 1873); MARY HANROTT (CA.1813- 1893). THREE COMMONPLACE BOOKS OF POEMS, "SCELTA DI POESIA" [caption title], and two other untitled works. Three commonplace books, likely belonging to Elizabeth and Mary Hanrott, daughters of the major collector Philip Augustus Hanrott. Two of the volumes bear Elizabeth's signature on the front endpapers; one also has a note on the verso of the front free endpaper, "P.A.H. to M.M.H. October 1822." One of Philip Hanrott's other daughters was named Mary, born in 1815. \$ 3,000.00



All three books are bound in full leather and contain hand-written copies of well-known works of poetry, along with a few original pencil sketches, some original color illustrations of flowers or birds, etc., and printed illustrations clipped from other sources, laid down on several pages opposite the poems. The group includes-

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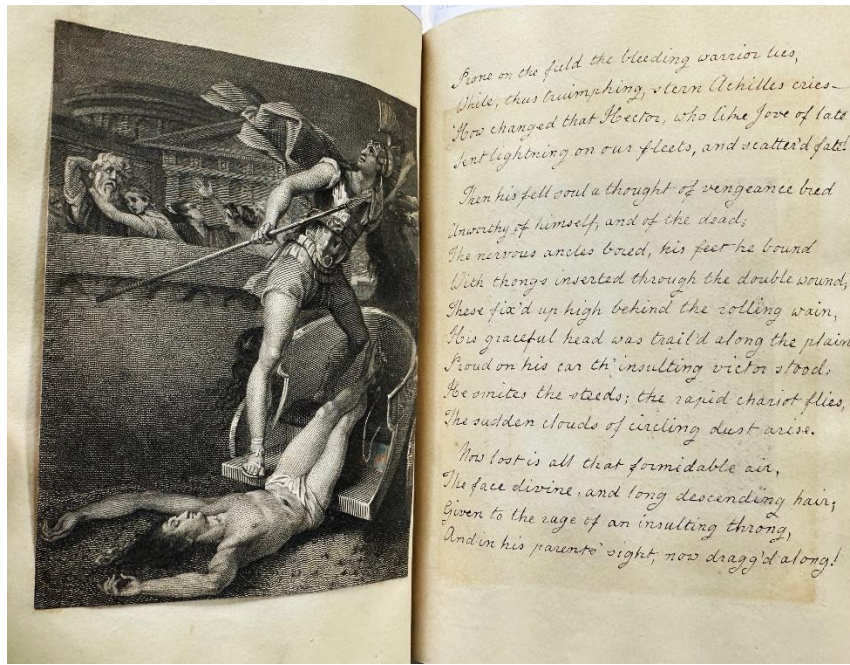
- 1) "*Scelta di Poesia*." [caption title] 170 x 110 mm., 6 ½ x 4 ¼ inches. [78] pp. of manuscript poems, most in English, a few in French, Italian, Portuguese, or Spanish texts. Gilt decorated full brown leather, "Autographs" stamped in gilt on spine, stylized gilt designs on covers. Bound by J. MacKenzie [binder to the King, his stamp in the upper corner of the front pastedown]. Leather doublures, leather flyleaves, all edges gilt, watermarked paper [W. Thomas 18--]. A bit of rubbing to bottom of spine and rear joint. Housed in a custom full leather pull-off case.



The first seven poems are in different hands, with the remainder of manuscript in one clear highly legible script. Several of the early poems are embellished with original pencil sketches (7), or accomplished watercolor drawings (3). Most of the rest of the poems have facing pages decorated with printed illustrations (83)

of classical and pastoral scenes or portraits. One small oval portrait (hand-colored) of Prince Leopold George Fredrick, elected King of the Belgians in 1831, which has an ink note penned below the image: "Coloured by Sir Thomas Lawrence." The poems have been copied from works by various artists including Sir Thomas Wyatt, Tasso, Thomas Campbell, Camoens, etc. One poem by Charles and Mary Lamb was slightly adapted by the young copier to include her name and those of her friends.

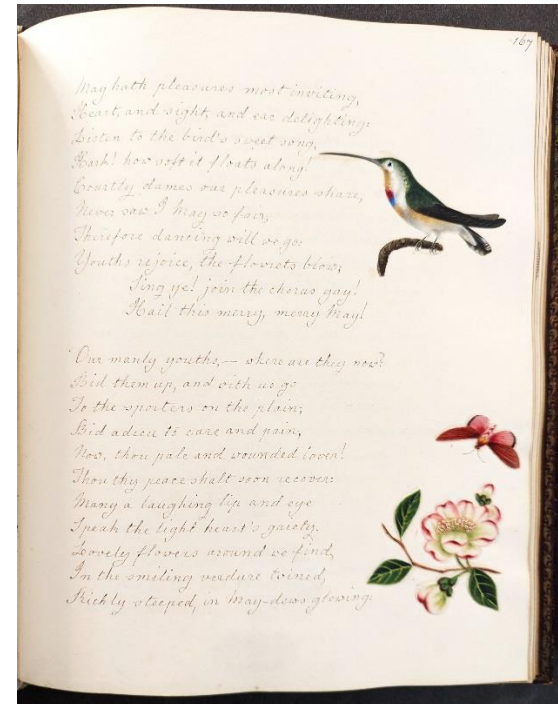
Not all the poems are identified by author and given the rhyme and meter of the unsigned poem, it may be that some of the poetry was written by Elizabeth and Mary Hanrott.



- 2) [No title]. 240 x 190 mm., [9 x 7 ¼ inches]. 319 (3) pp. of manuscript poems, most in English, a handful in Spanish, all but one seemingly in the same hand. Bound in full red Straight grain morocco; large gilt floral wreath on front and rear covers, gilt decorated panels on spine. Some wear, fading and rubbing to spine. Ink signature of "Eliz. Hanrott, 1869" on front endpaper;

initials "P.A.H. to M.M.H. October 1822" on verso of front free endpaper.

The poems are accompanied by small original vignettes, in pencil (approx. 32), or watercolor (ca.20), appropriate to the poems, most with tissue guards cut to size, several initialed "JR" or "SR," and including one signed "Louisa Cory." There are also small printed cut-outs of classical scenes or portraits (over 60), laid down in some of the margins. The first drawing, the only one in ink, is of a Greek battle scene, on tracing paper, laid down on verso of first page, facing a hand-written poem [copied from Quintus Smyrnaeus], "Now from Thermdon's flood...." The works of other poets, Thomas Moore, Shakespeare, Garcilaso de la Vega, Byron, Lord Bolingbroke, Dr. Johnson, etc. also appear.



On. p. 178-9, there is a four verse (original?) poem, initialed by M.H.H., and dated Feb. 1825, entitled "To a Friend," and directed to someone named Louise, with a small vignette of

forget-me-nots, in color, just below the poem. On the last page is a two verse poem,

"To my Brother P.A.H." initialed by M.M.H., and dated Dec. 1826: "My little volume is complete, / With all the care and polish neat.... / Then take this book I now address, / Though small its size, its merit less, / 'Tis all that I can give!...."

A hand-written three-page index of the poems follows.

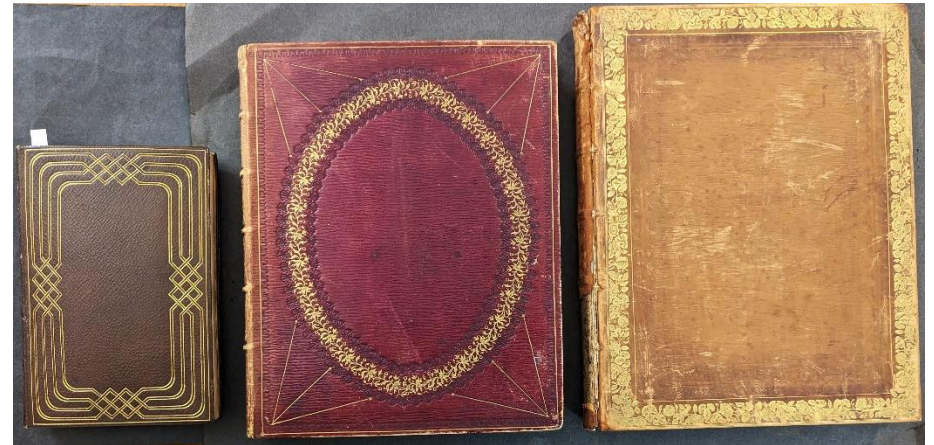
3) [No title] 260 x 210 mm., [10 ¼ x 8 ¼ inches]. [23] pp., of manuscript poems in several different hands. Two initialed "M.M.H.", one initialed "E.H.", one "H.C." [remainder of the book blank]. With 7 small original pencil vignettes in the margins of the pages. Full leather, gilt floral borders around margins of boards, part of worn leather spine chipped away, front board partly detached. Eliz. Hanrott's signature at the head of the front flyleaf, a small pencil sketch of two books, one lying open, appears below her name.

Philip Augustus Hanrott (ca.1776-1856) was a solicitor, first apprenticing as a clerk to the firm of Dunn Lancaster and Dunn, and later starting his on firms Hanrott & Metcalf, and Hanrott and Son. He married Caroline Cory in 1807 and the couple had at least six children, including Philip Augustus Hanrott, Jr. and Henry Augustus Hanrott who married his cousin Louisa Cory. Philip Augustus Hanrott [the father] was also a major collector "of no mean learning," about whom little is known, according to Seymour De Ricci, in his book "English Collectors of Books & Manuscripts (1530-1930) and Their Marks of Ownership." [Indiana Univ. Press, 1960], pp. 100-101: "As discovered by Miss Belle Da Costa Greene and Miss Ada Thurston, he was in the habit of inscribing in ink on the fly-leaves of his books interesting bibliographical remarks...." He used no bookplate and his large library, containing many books printed on vellum, a number of manuscripts, fine incunabula, books on large paper or printed on vellum, "according to the usual Dibdinian formula," sold in July and August 1833, and February and March 1834. The University of Toronto Libraries, in their collection of British Armorial Bindings, mentions that Hanrott died in 1856 and the remainder of his library was sold by Sotheby & Wilkinson in January 1857. Clearly his

daughters shared his love of literature, as evidenced by these commonplace books.

His daughter Mary married Charles Cory (1813-1869). By 1871, Mary, a widow, was living in Essex with her mother Caroline Cory Hanrott, aged 85, and her sister Elizabeth Hanrott, aged 62. Mary died in Sussex in 1893. [see "The Story of the Cory Family from 1753," by Sheila Holmes (Campsea Ashe Heritage Group: 2016); and the collection of Philip Hanrott's papers held by the London Metropolitan Archives, London] Elizabeth apparently never married.

Thanks to Karen Thomson for this written description. Additional photos are available upon request.



BY ONE OF THE MOST SUCCESSFUL FRENCH FEMALE PAINTERS
LOCATED IN ONLY ONE COPY AT YALE

9. HAUDEBOURT-LESCOT, ANTOINETTE-CECILE HORTENSE.
(*Costumes d'Italie*. Paris: Lithographed by Delpech, ca. 1825.)
\$ 6,000.00



Folio. 370 x 275 mm., [14 ½ x 10 ¾ inches]. Series of 20 numbered hand colored lithographic plates, some bound out of sequence but all present. Each with engraved caption and author's name, some with engraver's name. Bound in contemporary red half morocco over marbled paper boards; joints expertly repair with Japanese tissue, newly applied antique paper endpapers, edges and tips repaired. Paper stock of the plates is lightly foxed in the margins, corners of some plates with new sympathetic paper repairs. None of the restoration work effects the vibrancy of the images.

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Antoinette-Cecile Hortense Haudebourt-Lescot (1784-1845), “was among the most celebrated women painters in the early decades of the 19th century. In fact, she was one of the seven female artists feature in François Joseph Heim’s monumental painting depicting Charles X distributing awards to the artists at the Salon of 1824 (Musée du Louvre, Paris).”

Haudebourt-Lescot began her training at age 7, working under the direction of Guillaume Guillon-Lethière, who became the Director of the French Academy in Rome in 1807. She followed Guillon-Lethière

to Rome and work and studied with him until 1816 when she returned to Paris. During her time there she became friendly with Ingres, who made a portrait of her, and the celebrated sculptor Canova.

While in Italy “she also keenly observed Italian customs and traditions, which would provide a primary source of inspiration for her trademark genre paintings. In addition, she became interested in small-scale format for these pictures, a style favored by 17th century Dutch masters. . . This more miniature format was contrary to the large scale works preferred by the Neoclassical school . . . and prefigured the popular Italian picturesque scenes executed a few years later by artists such as Leopold Robert and Guillaume Bodinier” (gallery19c.com).

The lithographs in this suite depict men and women in local costume, mostly from the countryside south of Rome, including figures from Naples and Calabria. Most of the images are highlight with architectural or landscape backgrounds which add to the quality of the plate. Although the paper stock is somewhat foxed, it is of a very good quality and the imagery is clear, with fine color and robust contour lines. This suite appears to be very rare; only a single copy has been located, that being at Yale, with the same number of plates and no title-page, as here.

For biographical information see the website of the National Museum of Women in the Arts, and the catalogue they printed, *Royalists to Romantics: Women Artists from the Louvre, Versailles, and Other French National Collections*, London, 2012.



N^o 9.



Lesot Haut. 7.

Piperari.

J. lithog. de Delpech.

N^o 16.



Lesot Haut. 7.

Femme de Gaite.

J. lithog. de Delpech.

ARTISTIC COLLABORATION OF MME. JARRY DE MANCY AND MME.
MARCHAND

10. JARRY DE MANCY, ADÈLE AND JEAN FRANÇOIS LE BRETON.
*Le Design d'Après Nature et sans Maître, suivant la Méthode du
Professeur le Breton, Consistent à faire Dessiner d'Après la
Première Leçon, par Mme. Jerry de Mancy, née Adèle le Breton,
Peintre et Professeur...* A Paris: Che l'Auteur, 1831.

\$ 3,500.00



Large folio. 460 x 290 mm., [17 ½ x 1 ½ inches]. [4], iv, [5]-67 pp.; 69-107 pp. 33 [with number 8bis] numbered lithographic plates by Mme. Marchand after Mme. Jarry de Mancy. Bound in contemporary leather backed marbled paper boards, title gilt on the spine, marbled endpapers. Boards rubbed and with edges with wear and loss at the lower corner of the upper board. Moderate spotting and foxing throughout, damp staining in the upper margin affecting the edge of the plates, plate 20 with expert paper repair. A good copy of a scarce book.

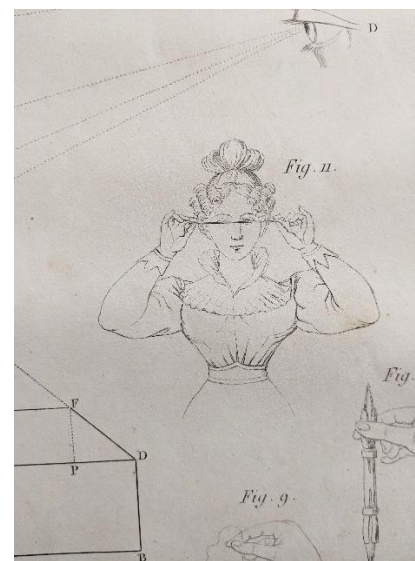
First edition, second issue, published one year after the original printing. Rare and important artist manual on the methods for learning drawing, by Jean-François Le Breton, a highly respected drawing master in 19th century Paris. The present work is of special interest having been wholly composed and lithographed by two women one of whom was Le

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Breton's own daughter and pupil and a drawing instructor in her own right.

Jean-François (1761-1838) was a provincial artistic prodigy, sponsored by his hometown (Mayenne) to travel to Paris at the age of 20 to study under David and Vincent. His won studio enjoyed much success among students of both sexes. One anecdote relates how even during the Reign of Terror Le Breton continued to give lessons to the aged Mm. Helvetius while she remained in prison under conditions of complete strict silence.

“Yet the Le Breton method would never have seen the light of day [in print] if it had not been for the close presence of his pupil and daughter. . . Madame Adele Jarry de Mancy, who edited, under the direction of her father, two works. . . “

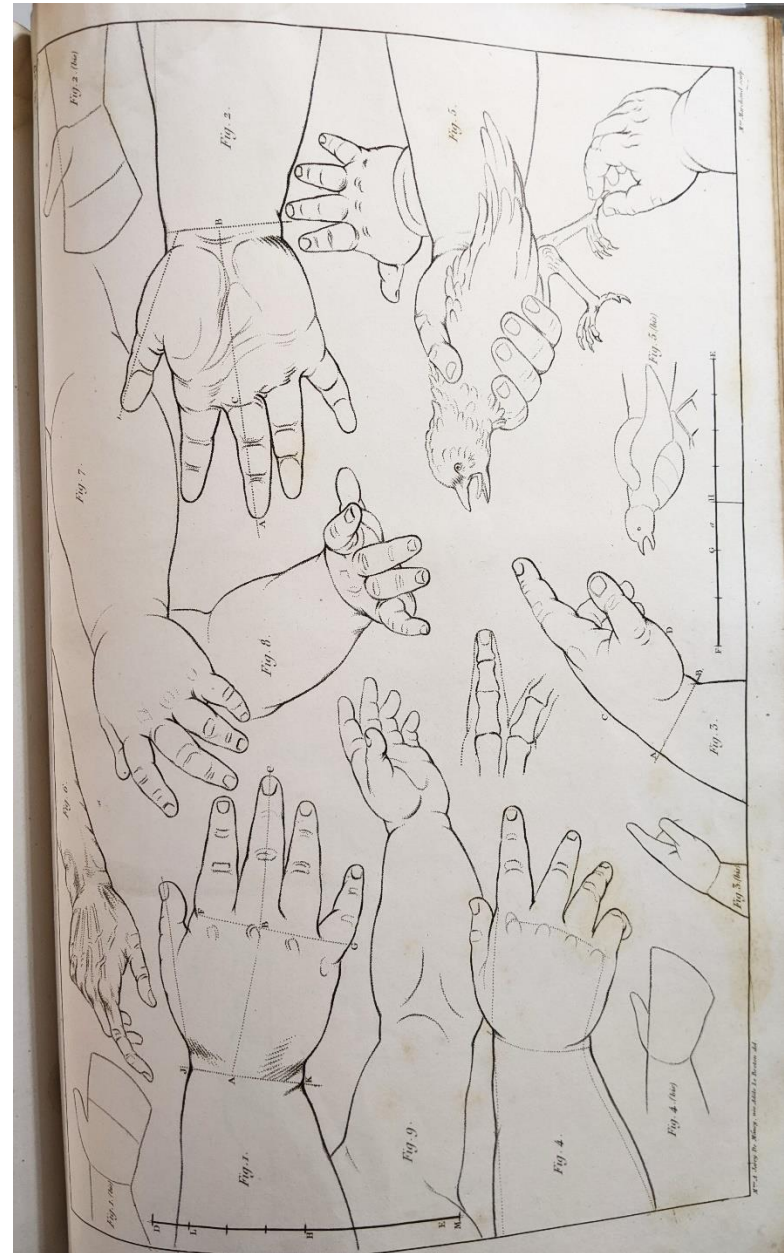
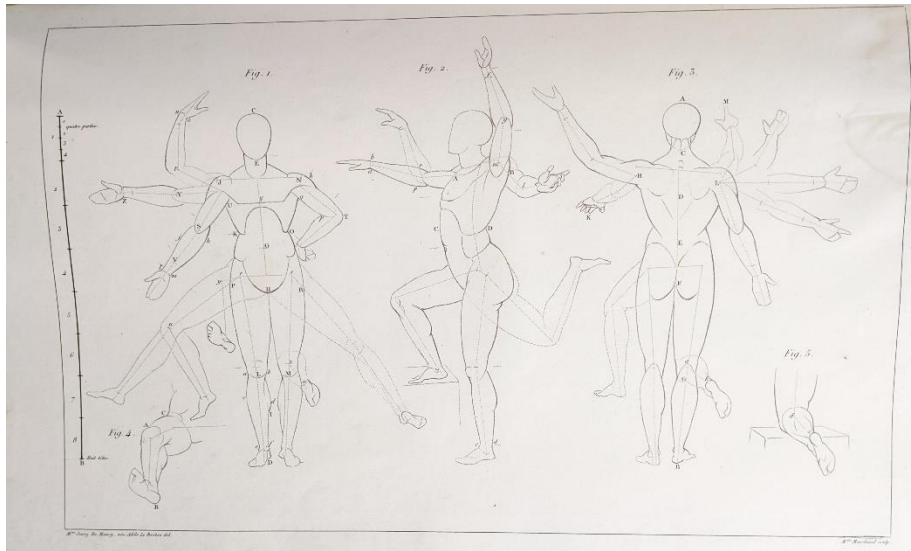


The present work complements Mme. Jarry de Mancy's earlier *Traité de perspective simplifiée linéaire* [1828] but gives a much fuller introduction to the art of drawing with chapters on movement, proportion, shadow, and the portraiture of the head, face, etc. The 33 full-page lithographic plates depict diagrams of

perspective (and indeed its perception of the human eye) as well as artistic models of faces, buildings, interiors, the use of shading, ears, hands, and so on. The execution of the lithography, particularly the examples of using the brownish-yellow bistre, is very skilled.

All the plates are signed by Mme. Jarry Mancy, *delineavit*, and the lithographer signs the plates Mme. Marchand. Nothing is known of Mme. Marchand but Adele Jarry de Mancy (1794–1854) is remembered as a member of the *Athenée des Arts de Paris*, “accupant un rang distingué parmi les professeurs de Paris,” according to a contemporary review of the present work. The “Review des Deux Mondes (1831 pp. 263–4) indeed give a good summary of the present work and its utility, as well as noting its publication in 8 *livraisons* up to the year 1831, perhaps explain the existence of issues dating both 1830 and 1831.

OCLC shows one copy in the US of the 1830 edition at the Getty; a further copy of the 1831 edition is found at the National Gallery of Art in Washington. The present work is rare even in European union catalogues.



Small Archive of the Warden of the Bensham Grove Settlement House

11. Jowitt, Lettice. *Common Place Book of Visit to the Alps with Drawings, (1924); Diary, 1950- 1952; The British Isles. [Essays] Selected by Lettice Jowitt, Tutor at the Bristol Day Training College for Women.* London: Adam and Charles Black, 1909.
\$ 1,500.00



De Simone Company, Booksellers

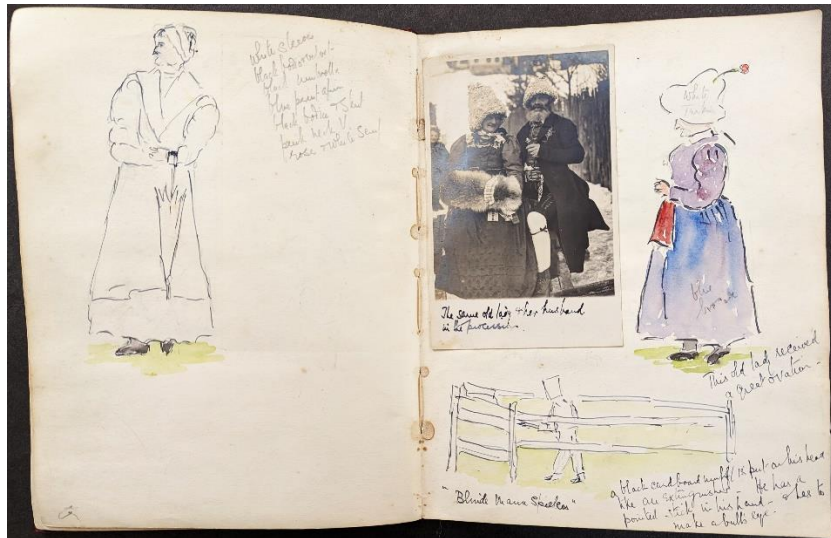
Together three items.

1. Common Place Books and Diary: Lettice Jowitt's record of her summer holiday in 1924 to Swiss Alps, sponsored by the Rowntree Trust and the Educational Settlement Association. She was accompanied by two companions "M. P" and "K. J." *Descr*8vo. 230 x 180 mm., [9 x 7 inches]. 64 leaves. Text and images throughout. Illustrated with 45 full-page water colors of the Swiss Alps, its views, costumes of its residents, and its countryside flora and fauna. Additionally, it has 30 pen and ink and pencil drawings, mostly of local inhabitants, 16 photographs of the mountains and villages, and 14 postcards pasted in. It is bound in red cloth.
2. Diary and Notebook: January 30 1950 – 1960. Small 8vo. 180 x 135 mm., [7 x 5 ¼ inches]. 10 pp. of appointments and event; 27 pp. of Prayers, observations, and copied poems from English authors. Includes the names of recipients of Christmas cards for 1957 and 1961.
3. *Descriptive Geographies from Original Sources. The British Isles. Selected by Lettice Jowitt, Tudor at the Britstonl Day Training College for Women. Edited by J. J. Herbertson, F.R.S.E., Reader in Geography in the University of Oxford.* London: Adam and Charles Black, 1909.

Lettice Jowitt (1878-1962) was a Quaker educator and settlement house Warden who spent her career working to educate and life-up the working poor in the North of England. In an obituary written by Mr. K. Orpen, Secretary of Bristol University, he called her "a pioneer in the Resident Settlement Movement in Great Britain. She was the first Warden at Bensham Grove Settlement in Gateshead, England just after the First World War and was instrumental in establishing a the Mother and Child Welfare Clinic in the that Northeast city. During World War II she became principal of the major school in Brummana, Lebanon and later taught at the American University in Beirut. She also prepared a

report on the condition of Polish refugees in Uganda and lived and work in the camp until the end of the war. Later she became the Secretary of the Friends Relief Service. She died in Ipswich in 1962.

Very attractive Common Place Book, recording the progress of Lettice Jowitt's travels through the Swiss Alps, illustrated with her original drawings and text which elucidate her journey.



LA SCALA'S PRIMA SOPRANO 1805 – 1824

12. **MAFFEI, FRANCESCA FESTA.** *Al Merito distinto della Signora Francesca Festa Maffei che con grandissima lode ha eseguita la parate di primo Soprano nel Teatro Comunale di Bologna l'autunno dell'anno MDCCCXXVI.* Bologna: Dalla Tipografia Cardinali e Frulli, [1826]. \$ 375.00

Broadside folio. 425 x 313 mm., [16 ¼ x 12 ¼ inches]. Printed on a half sheet; previously folded, with a little dust soiling at foot of the broadside but in very good condition.

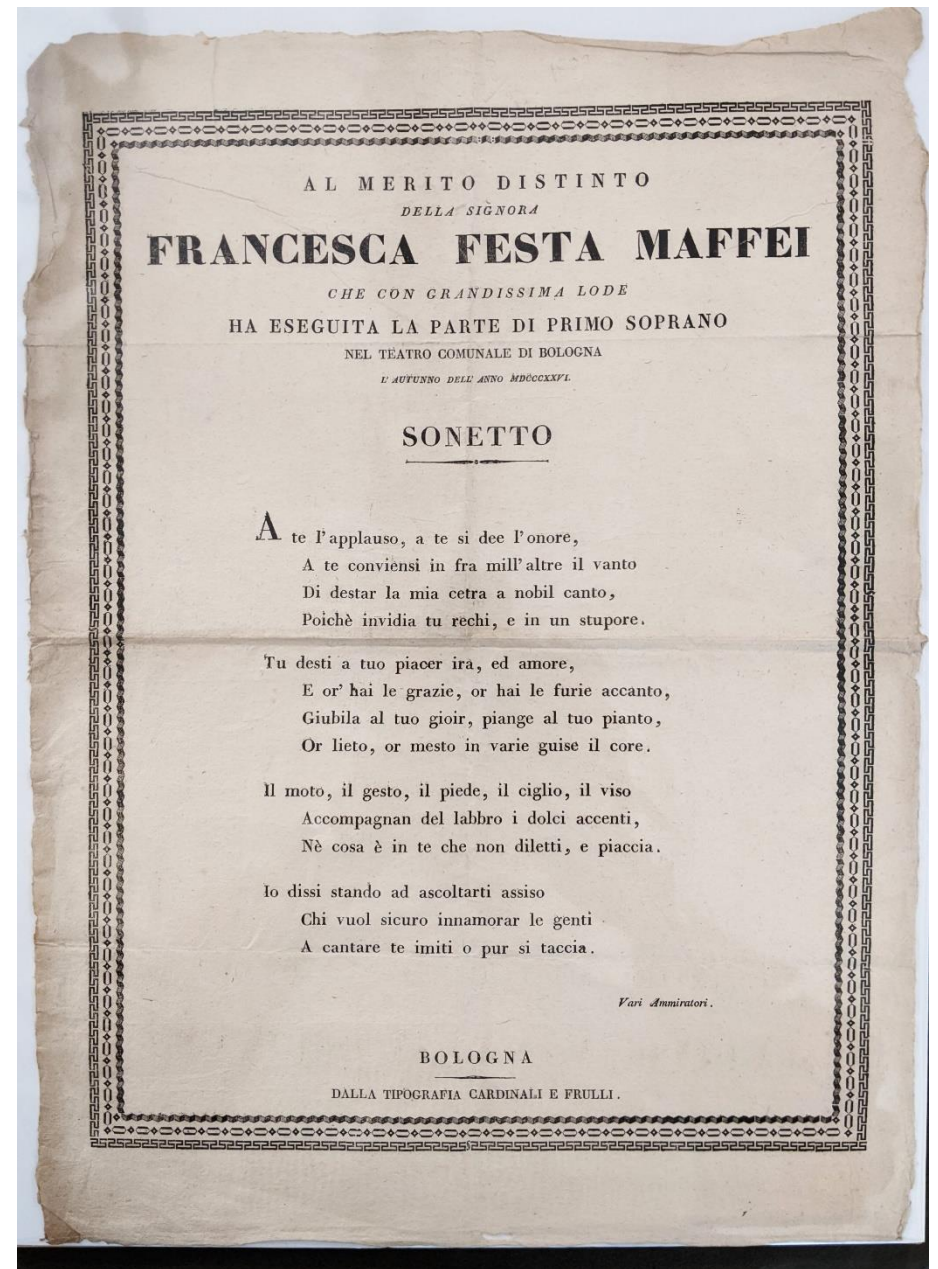
Broadside published the year she retired from the stage, celebrating her talent as a singer and confirming her position in the early 19th century opera performances.

Francesca Maffei [1778-1836] was born in Naples, studying with the castrati Giuseppe Aprile in Naples and the great Gasparo Pacchierotti in Rome before making her debut at Naples Teatro Nuovo in 1799. "She sang at La Scala between 1805 and 1824, creating Fiorilla in Rossini's *Il turco in Italia* [1814]. Her roles included Donna Anna, Cenerentola and Desdemona in Rossini's *Othello*, which she sang at the Teatro S. Benedetto in Venice [1818].

In addition to appearing in opera house in Naples, Milan, Rome, Venice, Padua, and Turin, she sang leading roles in opera houses in Paris, Munich, and Saint Petersburg, where she died in 1836. She was a contemporary and friend of other successful opera stars including Rosa Paulina Morolli, Teresa Trombetta, Marietta Schira, and Brigida Lorenzani.

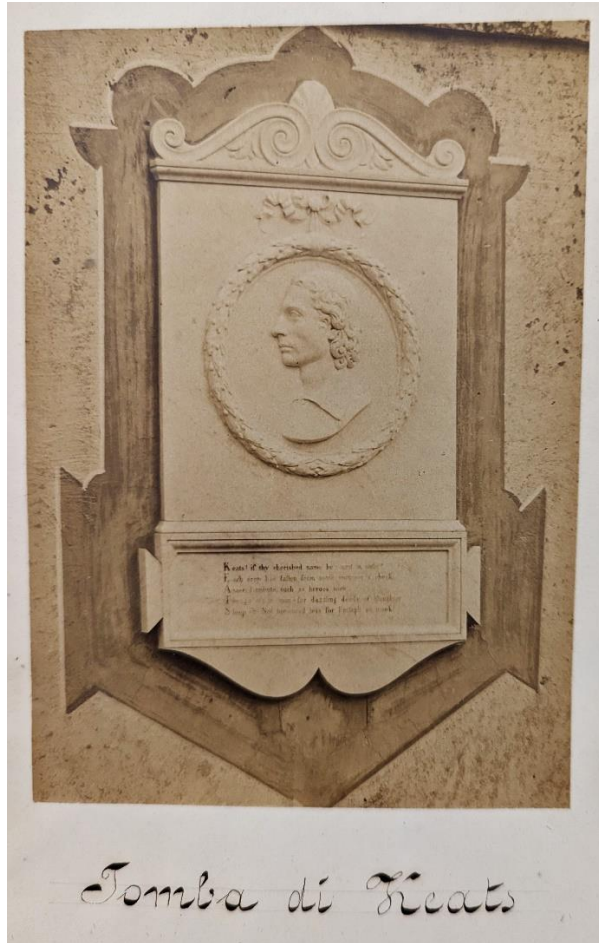
See *The Grove Book of Opera Singers*, (2nd edition) for biographical information on Maffei's life and work.

De Simone Company, *Booksellers*



“GARIBALDI’S ENGLISHWOMAN”
AN ESSAY COMMEMORATING THE ENGLISH ROMANTICS IN ROME
ILLUSTRATED WITH TWO ORIGINAL PHOTOGRAPHS

13. MARIO, JESSIE WHITE. *Sepolcri inglesi a Roma.* Roma:
Tipografia Barbera, 1879. \$ 800.00



8vo. 235 x 155 mm., [9 ¼ x 6 ¼ inches]. 21 pp. Illustrated with two original photographs (gelatin silver prints), each captioned in manuscript below, depicting the gravestones of Keats and Shelley. Bound in original wrappers; wrappers a bit soiled, otherwise a very good copy of a rare pamphlet.

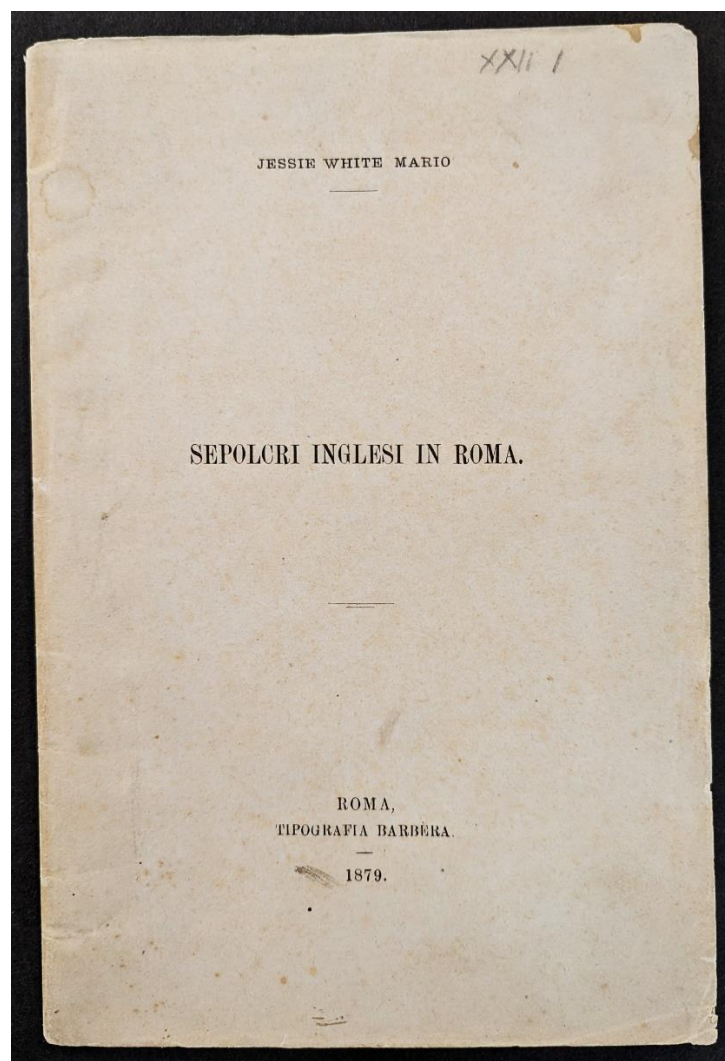
De Simone Company, *Booksellers*

First edition. Extremely rare offprint of an article on the burials of the English romantic poets in Rome, included two original photographs of the memorials of Keats and Shelley.

The biography of Jessie White Mario (1832-1906) describes one of the more independent, creative, and resourceful women living through the Victorian Period. Daughter of a shipwright, whose mother died at the age of two, Jessie was educated by a governess, chose writing as a potential career, went as an independent agent to Paris where she was introduced to the radical views of the spirit of 1848. In 1854 she went to Italy, meet Garibaldi, and became committed to the ideals of the Risorgimento. While in Italy she became an intimate with the Brownings, translated polemics of Orsini, helped Mazzini with this tour of Great Britain, and was arrested in Genoa for complicity in the radical movement for unification. While in prison in Genoa, she met her future husband, Alberto Mario and both husband and wife joined Garibaldi in the Sicilian Campaign, where she nursed wounded soldiers including Garibaldi, and became known as “Garibaldi’s Englishwoman”.

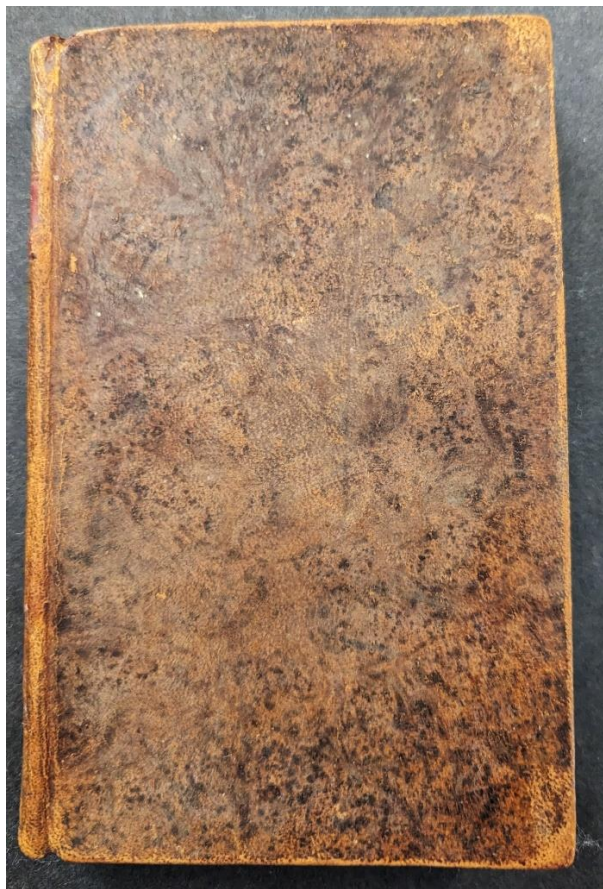
“With the unity of Italy complete, the Marios resided there permanently. Jessie still travelled about for purposes of research, but lived chiefly at Florence, where she taught and wrote prolifically for the press, including *The Nation*, for which she was Italian correspondent on and off from 1866 to her death. Among her many books were studies of poverty and the convict system, editions of Mazzini and Bertani, and several works on Garibaldi. Her splendid *Garibaldi et son temps* (1884) was dedicated to the memory of Alberto, who died of cancer on 2 March 1883; she also published a biography of Mario and an edition of his writings.” (Patrick Waddington, *Oxford Dictionary of National Biography*).

Jesse White Mario's *Sepolcri inglesi a Roma* is a memorial pamphlet describing in some detail the presence in Rome of English romantic writers, including Keats, Shelley, Byron and Leigh Hunt. It is a very rare extract from *Nuova Antologia* from May 15, 1879. The photographs are in excellent condition as are the wrappers of the pamphlet. Mario's archive is in the Museo Centrale del Risorgimento, Rome.



THE FIRST POETESS OF CUMBERLAND COUNTY
WITH A 16 PAGE SUBSCRIBER'S LIST, ABOUT HALF OF WHICH ARE
NAMES OF LOCAL WOMEN

14. OLIVER, ISABELLA. *Poems, on Various Subjects*. Carlisle, (PA):
From the Press of A. Loudon (Whitehall), 1805. \$ 350.00



12mo in 6's. 170 x 110 mm., [6 ¾ x 4 ¼ inches]. 220 pp. Bound in original full brown sheep skin, red leather label; some light scuffing to the joints and edges, boards a bit bowed, but a sound and very attractive copy in original condition. With three ownership inscriptions in light

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pencil reading "Mariah Nevins' Book/ February 1819": "Mariah Fr____ Book"; "Mariah Lairds Book", all three of which appear to be written in the same hand.

Near fine copy of the poems by a young woman from Cumberland County, Pennsylvania, who was orphaned at the age of 14. In the notice "To the Editor" signed "R. D.", the writer states that Isabella dictated the verse to a friend, as her skills at writing were limited. He writes, "These Poems, therefore, have come, not so properly from the pen, as from the memory and the heart of the Poetess." Isabella was the daughter of James Oliver "long an inhabitant of Cumberland country, -- a worthy citizen,-- an eminent mathematician, -- of whom she was deprived, when about fourteen years of age."

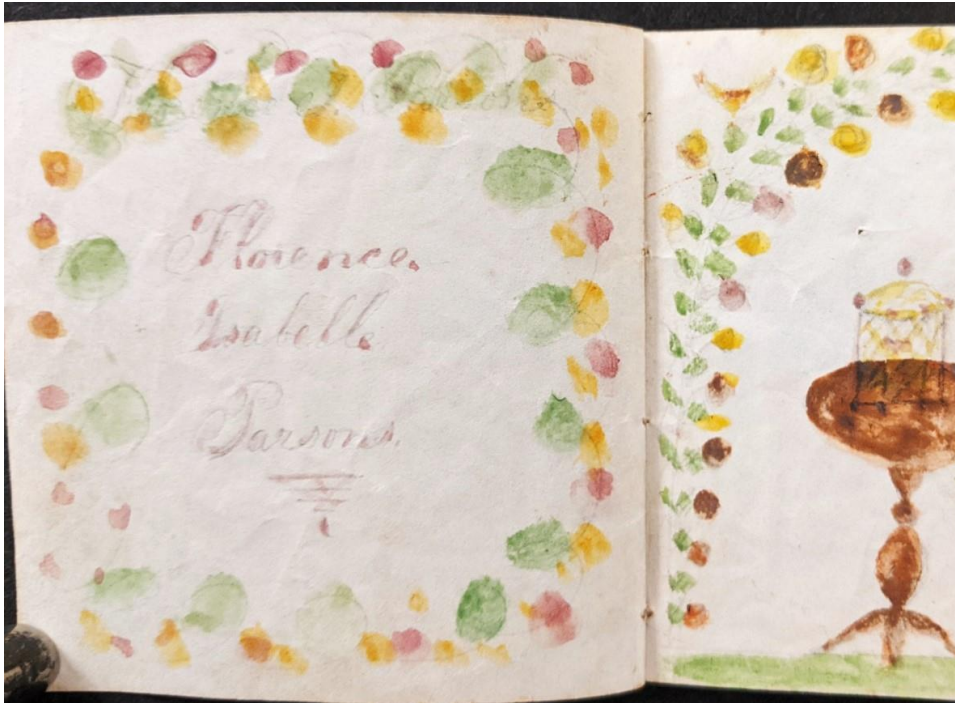
The nature of the poetry centers around her community, with numerous poems commemorating the life and death of local friends. She also wrote a poem on the Death of Washington, a poem in memory of "the Late Gen. Alexander Hamilton, who fell in a duel with Aaron Burr, composed by the Author when in Childhood", and the late Principal of Dickinson College, the Rev. Dr. Charles Nisbet. Her poem on Slavery contains the lines,

"To trade in human flesh, to forge a chain
For those who may with them in Glory reign?
But, independent of the Christian light,
Humanity is outrag'g, every right
Of human nature trampled to the ground;
By Men who deify an empty sound,
And call it liberty, or what they please;
But God will visit for such crimes as these."

Joseph Sabin. *Dictionary of Books Relating to America*, 57205. Oscar Wegelin, *Early American Poetry*, 1072. Roger Stoddard and David Whitesell, *A Bibliographical Description of Books and Pamphlets of American Verse Printed from 1610 Through 1820*. 792.

AMERICAN JUVENILE ILLUSTRATED MSS. OF GARDEN SCENES –
FOLK ART

15. (PARSONS, FLORENCE I). Untitled Illustrated Manuscript Booklet of Garden Scenes. (Canton, Bradford County, PA, ca 1860). \$ 750.00



Handwritten booklet. 2 x 2 ½ inches. 6 pp. Illustrated throughout. Stitched with sewing thread.

An utterly charming manuscript booklet each page of which is illustrated in color in a lovely folk-art style. The cover or first page shows a young girl in floral dress with pantaloons standing in the arch of a flowering arbor. The second page displays the name Florence Isabelle Parsons, written in ink and accented in red watercolor, surrounded by a primitive wreath suggesting flowers and leaves. The third page shows the young girl again, this time holding a flower, beneath the arbor and

De Simone Company, *Booksellers*

standing by a table with a bird cage on top. A bouquet with ribbon tie takes up page four. The fifth page portrays a large rose colored house with two trees in the background surrounded by a picket fence; what would seem to be rose bushes grow all around the fence. The sixth and final page contains the following within a hand drawn cartouche: “Be a good girl and strive to learn all you can / Florence I. Parsons” The entire inscription needs to be viewed with a magnifying glass; the last name is almost entirely faded away.

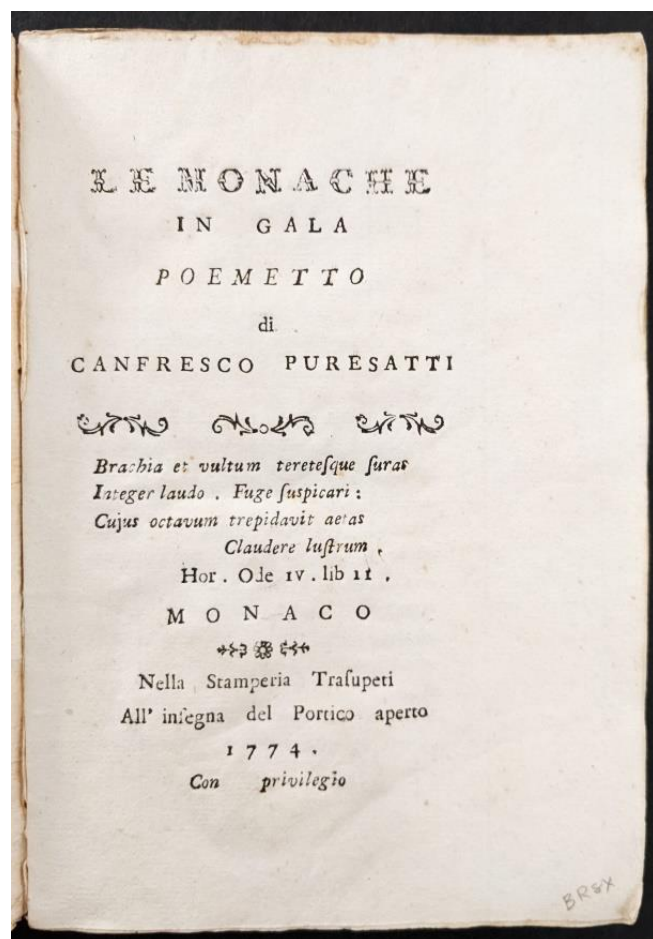
The colors used throughout the booklet are pale green, yellow-orange, rose, yellow, brown, and black. Water color and perhaps charcoal seem to be the media. The technique is child-like; the composition is very good. It would seem that the booklet may have been a gift to Florence I Parsons, born in 1853, deceased in 1873. The sweetness of life seen in the garden scenes coupled with the sadness of what may have been a very short young life makes this booklet a special comment on the significance of the garden.





NUNS ENJOYING A VISIT TO MILAN
PRIVATELY PRINTED POEM

16. (PERTUSATI, FRANCESCO.) *Le Monache in gala. Poemetto di Canfresco Puresatti.* Monaco (Milano): Nella Stamperia Trasupeti all'insegna del Portico aperto, 1774. \$ 3,000.00



De Simone Company, *Booksellers*

8vo. 180 x 125 mm., [5 x 7 inches]. [8], 100, [2 blanks], errata, [1 blank]. Original publisher's marbled paper wrappers. Very good copy.

Only edition of this poem, written by Francesco Pertusati, who signed the work with the pseudonym and anagram Canfresco Puresatti. It was printed at the author's expense with a false place of printing and not offered for sale. In an article written by Giovanni De Castro, Pertusati wrote two poems on the Nuns of Santa Lucia, but only printed *Le Monache in gala*. Written in the playful style of Goldoni, he regretted having published the poem and "withdrew the few copies he had printed" and dedicated the remainder of his life to more serious pursuits. The manuscripts of Pertusati's poems are conserved in the Biblioteca Ambrosiana, Milan.

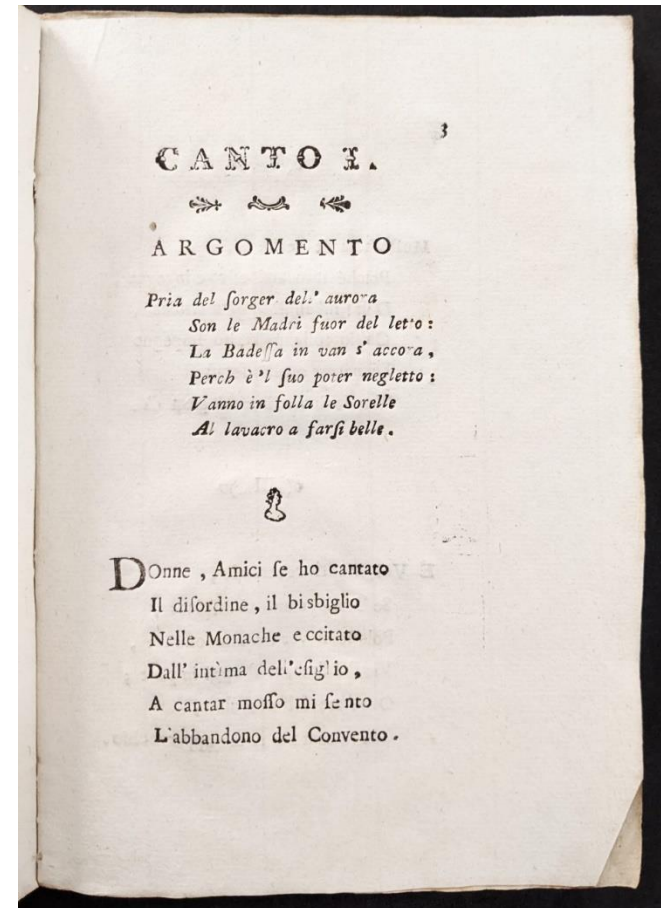
The text of the poem is an affectionate and playful rendering of an outing to Milan by a group of nuns. He describes the preparation for the trip, the secular habits and bonnets they wore, and the decorative with ribbons that adorn the dress. He records the nuns' reactions to strolling through the Piazzas Cordusio and Broletto, and reports on what they saw on the Corso where so many people congregated in the square. The nuns insisted on visiting the Brera Observatory and were introduced to the local astronomer who greeted them when they arrived. They even enjoyed a cold drink and chatted with one another about the wonder of their visit.

Count Francesco Pertusati was born in Milan in 1741. He spent much of his time writing good comedies and farces with moral themes and he built a small theater in his home for the entertainment of children. He also had a small printing press installed where he printed this book in only a few copies. He used various imprints including Palermo and Monaco and called his press either, *Stamperia Setuprati* or *Stamperia Trasupeti*.

Parenti, *Dizionario, Lexicon Typographicum* p. 221. See Gaetano Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani*, for

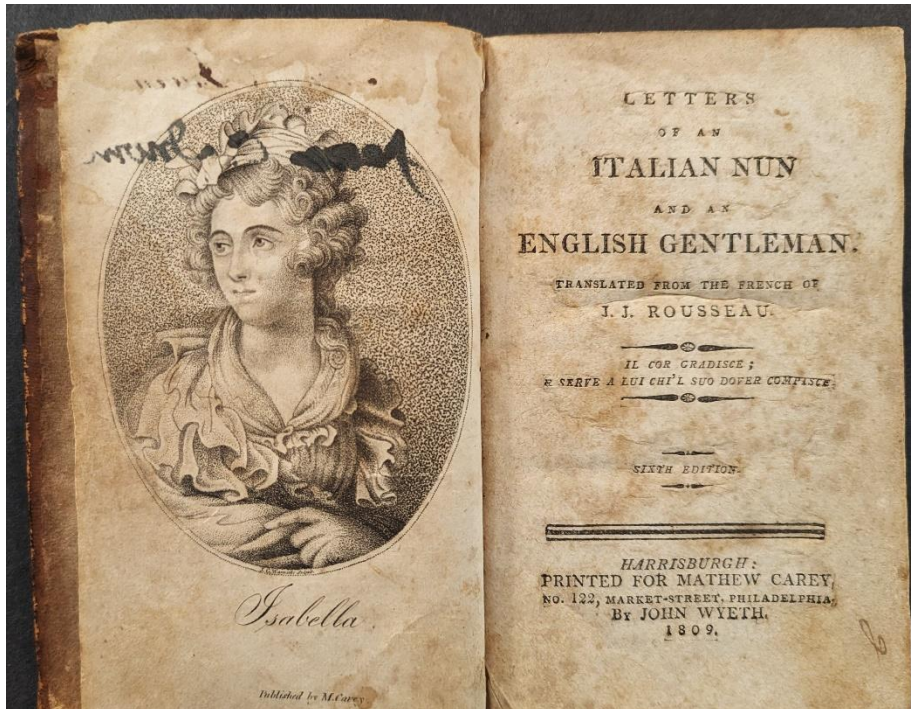
attribution of the work to Pertusati. Giovanni De Castro. *Milano e la Repubblica Cisalpina guista le poesie le caricature ed alter testimonianze dei tempi.* 1879, p. 36.

Not cited in NUC or OCLC. Two copies are recorded in the Italian Union Catalogue (ICCU), in Milano and Rome.



**“AH, ISABELLA!
HAPPINESS, REASON, EVERY BLESSING OF LIFE, NAY, LIFE ITSELF,
DEPENDS UPON YOU”**

- 17. ROUSSEAU, J. J.** *Letters of an Italian Nun to an English Gentleman. Translated from the French of J. J. Rousseau. Sixth Edition.* Harrisburgh: Printed for Mathew Carey by John Wyeth, 1809. \$ 100.00



12mo. 140 x 85 mm., [5 ½ x 3 ½ inches]. 144 pp. Illustrated with a stipple engraved frontispiece portrait of Isabella by J. G. Warnicke. Bound in contemporary sheep; worn at joints and edges. Foxed throughout but paper stock is in good condition. Contemporary signature of Mary A. Irwin and James C. Irwin on front free endpaper.

Originally published in London in 1781, this work is attributed to William Combe, and its statement of false authorship to Rousseau reflected the rabid anti-Catholic sentiment in England during the second half of the 18th century. The subject of nuns in captivity, pining for love

De Simone Company, *Booksellers*

also solicited a erotic response from many readers and contributed to the number of editions that appeared into the 19th century. It first appeared in America in 1794, Philadelphia (M. Carey?), again in 1796, this time with the Carey imprint, and an edition printed by Isaiah Thoms in Worcester, also published in 1796. This Harrisburgh edition is testament to the demand for the title, its publication reaching the outer limits of Mathew Carey's customer base in Philadelphia.

“If I could believe for a moment, that your eyes had not read the language of mine, or that it were possible for your heart to be a stranger to the tumults of my breast, I should not have had the courage to address you, till hopeless passion had affected my reason, when perhaps you would have been alarmed for a moment, with the last complaint of my despair.”

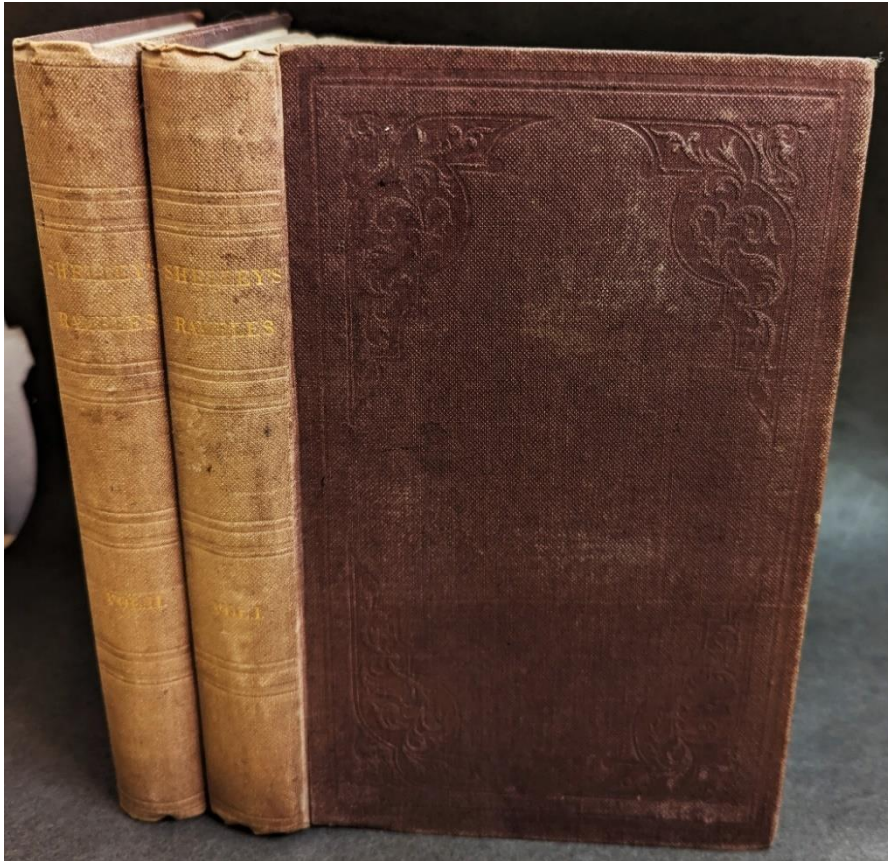
So, the First Letter begins.

Shaw and Shoemaker, *American Imprints*, 18536. Charles Evans, *American Bibliography*, 27642; 31123-24.

**"I BELIEVE THAT ON ONE CAN MINGLE MUCH WITH THE ITALIANS
WITHOUT BECOMING ATTACHED TO THEM."**

18. SHELLEY, MRS. [MARY]. *Rambles in Germany and Italy in
1840, 1842, and 1843.* London: Edward Moxon, 1844.

\$ 1,800.00



2 volumes. 8vo. 200 x 125 mm., [7 ¾ x 5 inches]. [8 pp. ads], xx, 280 pp.; viii, 296 pp. Bound in brown publisher's cloth, spines faded, with some show of fading to lower boards. With advertisements for Moxon's inventory dated April 1, 1847. With faults a very good, tight, copy.

First edition. Very attractive copy of Mrs. Shelley's comments on her travels to German and Italy. The entire first volume and the first quarter of volume two were devoted to Shelley's travels to the major cities of

De Simone Company, *Booksellers*

Germany, Prague, and Switzerland. She recorded the events of the day, the people she encountered, and monuments that she toured as she passed through the country.

Volume two is a different flavor completely. Her she devotes much of her prose to descriptions of the society in which she found herself and the manner in which the peoples of the major cities and countryside were treated by the prevailing European powers. She distinguished between the beauty and culture of Italy and the political demands that the local people were demanding for unification. Opening the second volume to a random page, finding Shelley in Florence, the passage she writes reads in part:

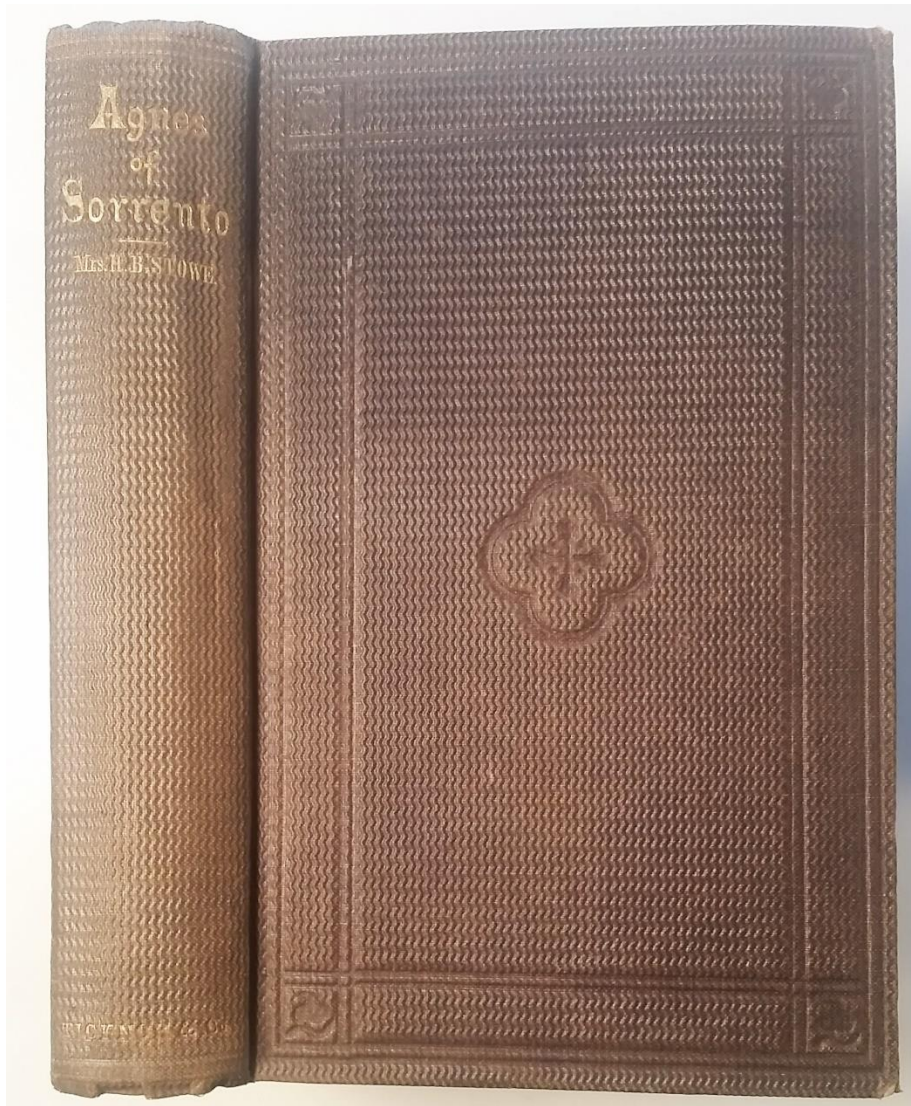
"We must look on the state of society from a wholly different point of view –we must think of the hunger of the mind; of the nobler aspirations of the soul, held in check and blighted – of the tendency of man to improve, here held down – of the peculiar and surpassing gifts of genius appertaining to this people, who are crushed and trod under foot by the jealousy of government – to understand with how dead and intolerable a weight King Log hangs round the necks of those among them, who regret the generous passions and civic virtues of bygone times."

This was Mrs. Shelley's second time in Italy, her time trip was taken in 1818-1823. During this trip nearly 20 years later she wrote letters from Como, Milan, the North of Italy, Florence, Rome and Naples. Her observations were colored by the difference she found in Italian society as well as her own transformation as a convert to the future unification of Italy.

R. S. Pine-Coffin. *Bibliography of British and American Travel in Italy to 1860*, no. 840/3.

STOWE'S NOVEL OF WOMEN IN A PATRIARCHAL SOCIETY

19. STOWE, HARRIET BEECHER. *Agnes of Sorrento*. Boston: Ticknor and Fields, 1862. \$ 1,000.00



8vo. 195 x 120 mm. (7 1/2 x 4 3/4 inches). 412 pp., plus 16 pp. ads dated May 1862. Original patterned cloth, embossed covers, title and author's name gilt on spine; very good copy.

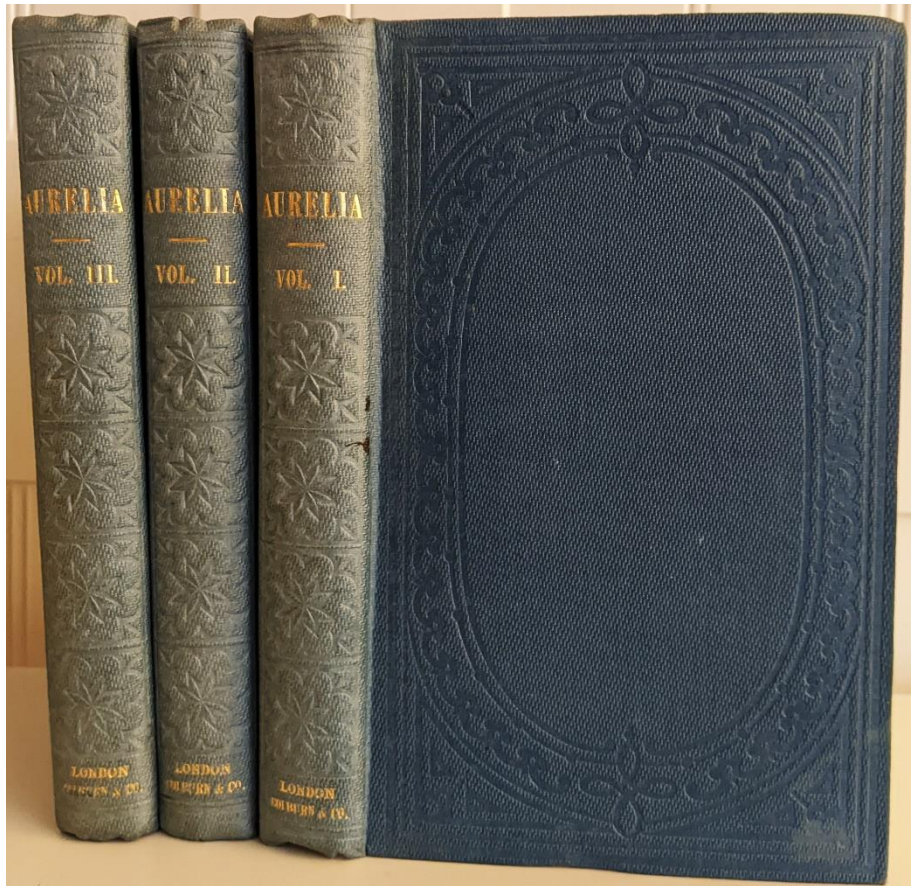
First edition. Stowe's novel of Italy during the Renaissance was published a decade after her most important book *Uncle Tom's Cabin* which appeared in 1851. Set in Sorrento and Rome during the reign of the Borgia Pope Alexandre VI, Stowe writes of a pure and innocent Agnes, her devotion to Catholicism, and hope of become a nun. The novel juxtaposes the corrupt ecclesiasticism of Rome and the purity of refined Christianity, characterized by the prophet of Ferrara, Savonarola.

Stowe's narrative includes numerous observations, taken while visiting both cities in 1859/60 and incorporates these contemporary details into the novel. She portrays the societies of Northern and Southern Italy and depicts the difference in class and the brutality of peasant life especially for young women. In many respects this is a novel about women in a patriarchal society and their struggles to live a life that is both meaningful and satisfying. Young Agnes, abandoned by her aristocratic father, seeks divine guidance from the Borgia Pope, only to experience the cruelty of this corrupt regime before being saved by Christian truths of Savonarola and a prince of hearts who returns her to her rightful place in society.

Blanck, Jacob. *Bibliography of American Literature*, VIII, 19418. Brooks, *The Dream of Arcadia*, pp. 122. Vance, *America's Rome*, pp. 22-24. (138)

THREE DECKER NOVEL SET DURING THE DRIVE FOR THE
UNIFICATION OF ITALY -- SEEN THROUGH THE EYES OF YOUNG
MAIDEN LEARNING THE WAYS OF THE WORLD

20. [WEBSTER, MRS. B.] *Aurelia: or, a Beauty's Life in Italy.*
London: Colburn and Co., 1852. \$ 1,750.00



De Simone Company, *Booksellers*

Three vols, 12mo. 205 x 130 mm., [8 x 5 ¼ inches]. viii, 319 [1] pp., plus 8 pp. ads.; [2], 282 pp., plus 24 pp. ads.; [2], 286 [2] pp., plus 16, [2] pp. ads. Bound in original light blue fine morocco-grained cloth, boards stamped in blind, spines lettered and numbered in gilt, tiny ink mark on the upper joint of volume I otherwise an exceptionally fine and attractive copy.

First edition. In her introduction the author explains that she was educated and resident abroad since infancy and had spent many years “amidst the most brilliant scenes of Italian society.” This position has given her a special insight into the Italian character. She goes on, “Should, therefore, anything in these pages appear too highly coloured or exaggerated to the English reader, he is requested to bear in mind that the portraits are nether taken from hearsay nor imagination, but drawn from personal observation, and is as well acquainted with Italy as he may be with England.” The beauty of the title is an English girl, Aurelia Mandeville.

Extremely rare three decker novel, not in Sadlier, Woolf, OCLC, NCBEL and the British Library. The attribution of the author as Mrs. B. Webster is made in the catalogue description in the Bodleian Library, the only source found citing this work.

Fine Copy of a Rare Three Decker. (981)

USING THE VOICE OF PROSTITUTES AND SEX WORKERS TO CRITIQUE FRENCH INFLUENCE IN MILAN DURING THE YEARS OF THE CISALPINE REPUBLIC

De Simone Company, Booksellers

21. [WOMEN IN THE SEX TRADE] A collection of nine rare works in Milanese and Italian featuring sex-workers as the instrument of satire against contemporary mores. [Milan, circa 1797-1801.]
\$ 5,000.00



Nine works offered together; some light spotting, else in good condition; disbound.
\$ 5,000.00

A group of exceptionally rare ephemeral satirical works – of which five unrecorded – using the highly stereotyped figure of the sex-worker as a lens through which to critique the principles of liberty, equality, and fraternity so earnestly promoted by Milanese supporters of the French Revolution.

For today's scholars these pamphlets represent contemporary views of women in society and are unusual in that for the most part our understanding of women's lives reflects the noble classes and not the class that serviced the rich and powerful.

Published in Milan in the Napoleonic years of the Cisalpine Republic (1797-1802), these dialogues and verses center around sex-workers: it is through their voices, wit, common sense, and perspective that the various authors set about to denounce hypocrisies, debunk popular misconceptions, hold authorities up to ridicule, and even upend Revolutionary values.

Two of the publications stem from the sardonic pen of Gerolamo Costa. One of these is in Milanese dialect and is firmly within the tradition of the 'bosinada', a traditional genre in local Lombard vernacular which flourished from the eighteenth century and peaked in the late nineteenth.

CONTENTS:

1. COSTA, Gerolamo. Nuoeva Bosinaa fresca fresca, e domaa faa. [Milan, after 1797.] 8vo, pp. [8]; allegorical woodcut of the Cisalpine Republic at head; a very good copy, disbound. Not in ICCU.
2. [COSTA, Gerolamo.] 'G.C.' Il flagello delle prostitute di Milano ossia L'usura punita di alcuni pigionatarj di case mobigliate nella città suddetta. Dialogo criticoveritiero. [Milan, after 1797.] 8vo, pp. [8]; a very good copy, disbound; a few pencil pointers in the margins. IT\ICCU\MILE\024250 (recording a single copy: Brera, Milan).
3. VIZZANI, Carlo. Donna Rosa Figatella al regno della morte. Dialogo galante piacevole-morale tra Pluto, Meggera, e l'ombra di Donna Rosa sud. [S.l., circa 1800.] 8vo, pp. [6]; a very good copy, disbound; a few pencil pointers in the margins. IT\ICCU\IEIE\006838. ICCU finds a single copy, at the Biblioteca di storia moderna e contemporanea in Rome.

4. [ANON.] La festa di ballo a casa del diavolo. Coll'intervento di Donna Rosa Figatella, Maria La Lova, e seguito di persone della medesima professione. Dialogo critico galante. ['Italia', circa 1800.] 8vo, pp. 8; a very good copy, disbound. Not in ICCU.

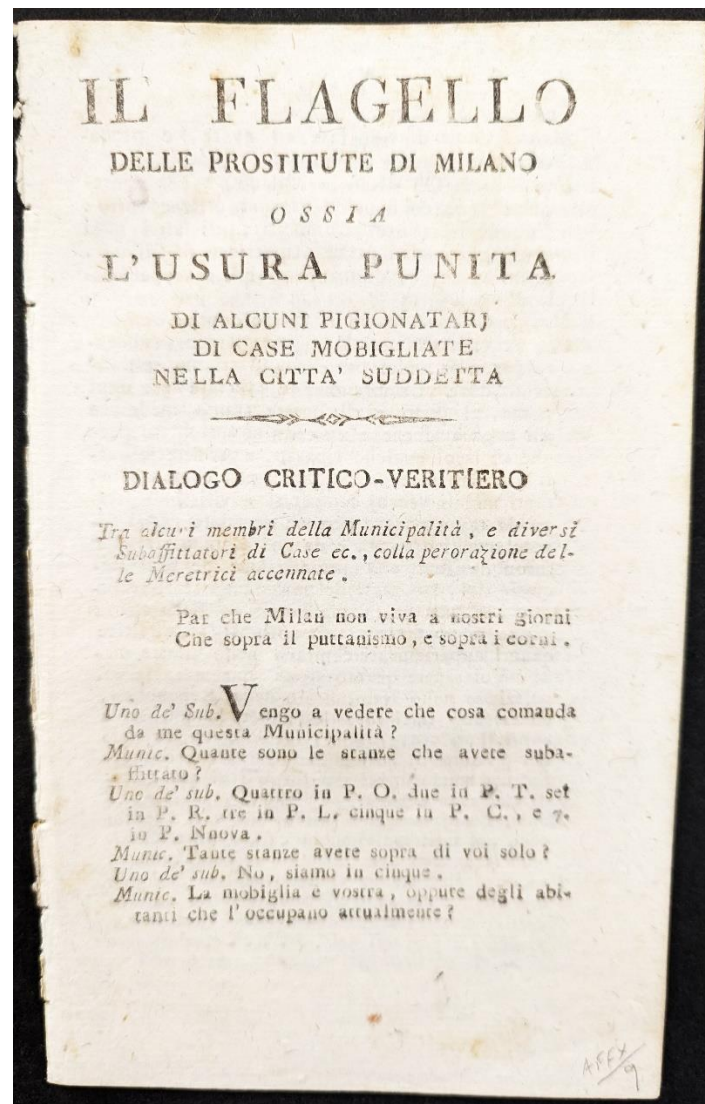
5. [ANON.] Maria la Lova ritornata dall'altro mondo ossia L'inferno de' falsi democratici. Dialogo piacevole galante morale tra Maria la Lova suddetta e Maria detta la Scucita. [Perhaps Milan, after 1800.] 8vo, pp. 8; a very good copy, disbound. IT\ICCU\MILE\024152 (recording a single copy: Brera, Milan).

6. [ANON.] Ritorno al suo destino di Maria la Lova. Dialogo tra la Medesima e l'Occhetta, Menarina, e Bustocca. [Milan, after 1800.] 8vo, pp. 8; a very good copy, disbound. IT\ICCU\MILE\024153 (a single copy: Brera, Milan).

7. FUGAZZI, Andrea. Reclamo di tutte le donne pubbliche della conrada di S. Raffaello, de' Due Muri, del Guasto, ec. ec. ec. Per esser ach'esse difese da un Avvocato, ad imitazione diella Cittadina Riboldi. Dialogo piacevole. [Milan, circa 1800.] 8vo, pp. 6; a very good copy, disbound; a few pencil pointers in the margins. Not in ICCU.

8. [ANON.] La Guerra civile tra i Due Muri e San Raffaele sedata dalla mediazione del Guasto. Dialogo. [Milan, circa 1800.] 8vo, pp. 5, [1 (blank)]; a very good copy, disbound; a few pencil pointers in the margins. Not in ICCU.

9. [ANON.] Le difese della citt. Rosa Riboldi esposte in un dialogo piacevole. [Milan, after 1800.] 8vo, pp. 8; a very good copy, disbound; contemporary ink numbering to title. Not in ICCU.



ONE OF HER LAST PUBLISHED WORKS
ISSUED AFTER FALLING TO HER DEATH IN VENICE, 1894

22. WOOLSON, CONSTANCE FENIMORE. *The Front Yard and Other Italian Stories*. New York: Harper & Brothers, 1895.
\$ 200.00



8vo. 170 x 120 mm., 7 x 5 inches. viii, 272 pp. ; plus 4 pp. ads. Illustrated with a frontispiece and fourteen plates. Original decorated green cloth in the Art Nouveau Style; boards with minor soiling but a very good copy. This copy with a publisher's broadsheet outlining the content of the book, "enclosed as an aid to editors who wish to ascertain , with the least possible delay, the most salient points of the book." This copy with the contemporary signature in ink of "Jean C. Paterson/1895" on the front free endpaper.

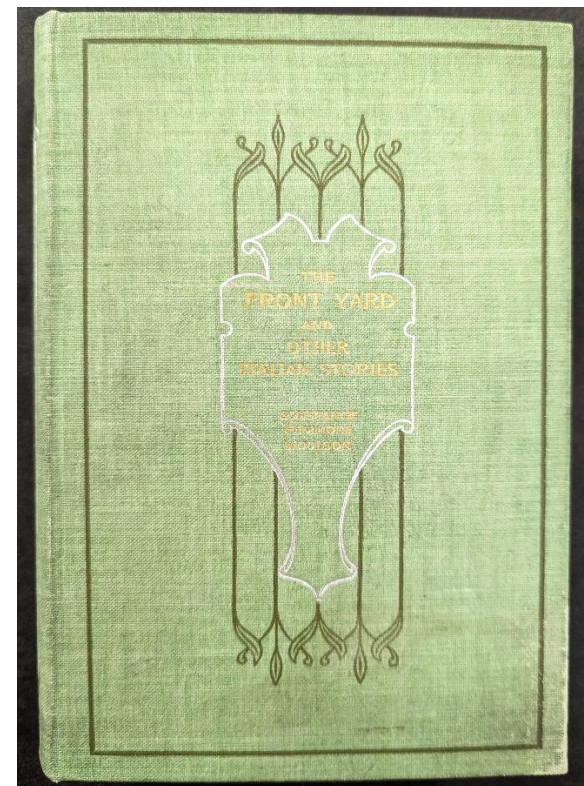
First edition of Constance Fenimore Woolson's final publication, written before her death in Venice in 1894. It is compiled from stories previously published in *Atlantic Monthly*, *Century Magazine*, and *Harper's Magazine*. Her stories were marked by realism in their study of landscape

De Simone Company, *Booksellers*

and characterization but had the romantic qualities that were fashionable at the time. The collection of stories includes, "The Front Yard", "Neptune's Shore", "A Pink Villa", "The Street of the Hyacinth", "A Christmas Party," and "In Venice". The stories are illustrated with plates by C. S. Reinhart, the noted New York illustrator and painter.

Ms. Woolson was a well-known writer who published numerous articles of literary magazines and over a dozen books published during her career which lasted from 1870 to her death in 1894. She was the grand-niece of James Fenimore Cooper.

Notable American Women, III, p. 670-672.



**BOOKS OF KNOWLEDGE FOR THE EYES OF WOMEN
EVERYTHING A WIFE, DAUGHTER, MOTHER, WIDOW AND
MISTRESS SHOULD KNOW**

- 23. WRAY, MARY HARRISON** (attributed). *The Ladies Library.*
Written by a Lady. Published by Mr. Steele. London: Printed
for Jacob Tonson, 1714. \$ 950.00

Three volumes. 12mo. 170 x 100 mm., [6 ¾ x 4 inches]. [18], 544, [16] pp; [12], 436, [16] pp; 18], 536, [20] pp. Illustrated with three engraved frontispieces on each volume, signed: Lud. Du Guernier inv. et Sculp., and initial letters, head- and tail-pieces. Bound in contemporary calf, red title-labels, raised bands; some rubbing to spine and edges, heads and tails of spine bumped, joints with minor cracks other sound and attractive. Text block showing some tone of paper stock, but strong and flexible; engraving in volume II has been backed with a new endpaper. Text includes index in each volume.

First edition, published by the author of the *Spectator*, for the benefit of the women of England. In his introduction Steele writes, "I cold not but conclude that a due regard being had to different Circumstances of Life, it is a great Injustice to shut Books of Knowledge from the Eyes of Women." With chapters on women's employment, wit, recreation, dress chastity, modesty, meekness, charity, envy, censure and reproof, ignorance, and pride. There are also vivid descriptions of wives, daughters, mothers, widows and mistresses and their station in society and expected comportment. Finally on a religious note, there are chapters on prayer, fasting, sacraments, zeal, perfection and scruples.

Originally attributed to Mary Harrison Wray, granddaughter of Jeremy Taylor, but compiled from the writings of Jeremy Taylor, William Fleetwood and others The editorship of the compilation is attributed to George Berkeley by the *English Short Title Catalogue* and *Oxford Dictionary of National Biography*

English Short Title Catalogue T 80462. See *Notes and Queries*, series 1, volume 12, 1855 (Jul-Dec), page 12; G.A. Aitken, *The life of Richard Steele*, 1889, volume 2, page 39-41. (1099)

