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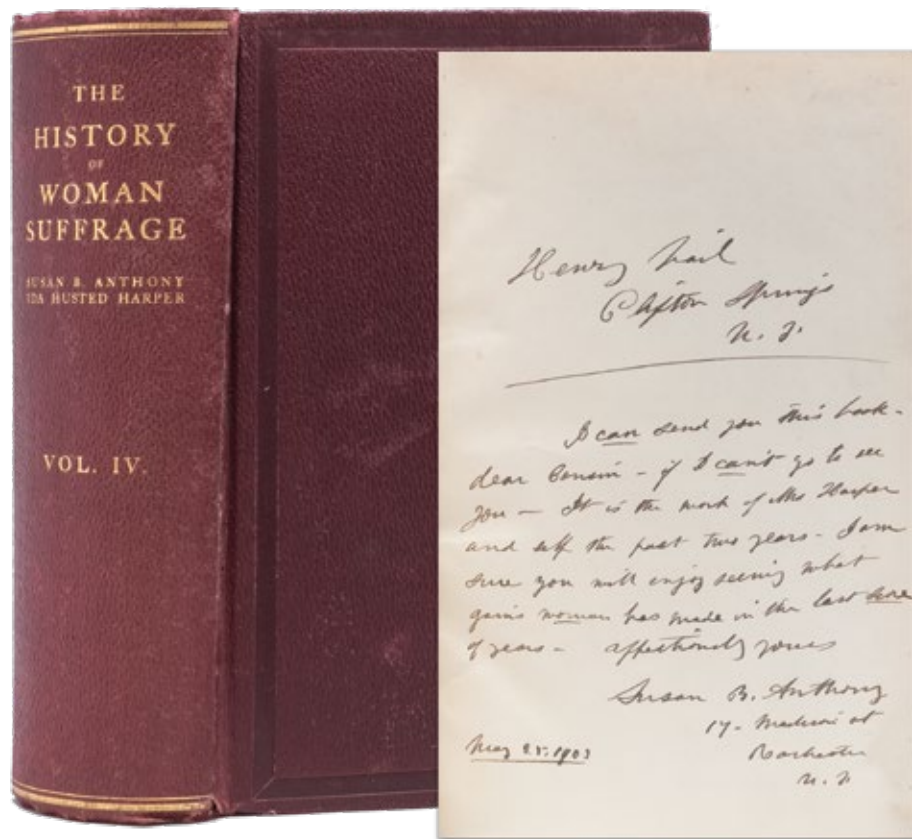
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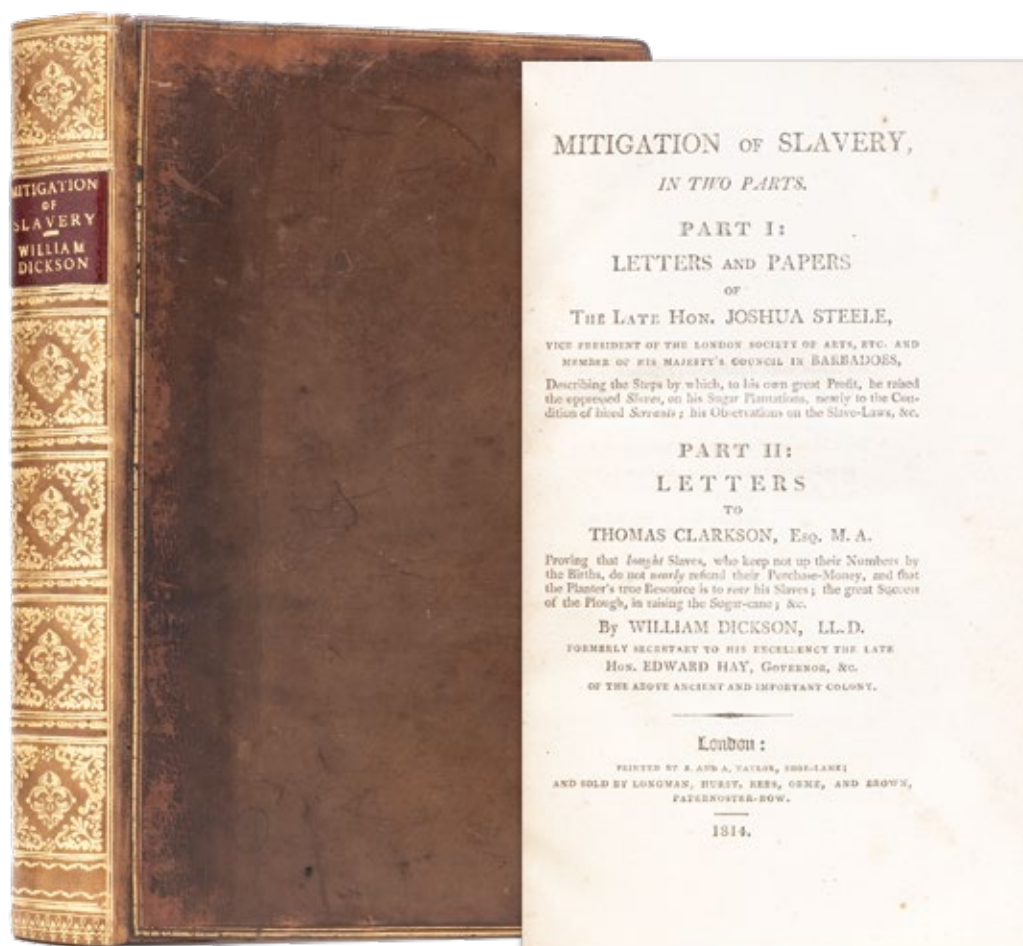
The History of Woman Suffrage – Susan B. Anthony and Ida Husted Harper – Item 2

*Abolitionist essays published at the turning point of the British antislavery movement***1. [Abolition] Dickson, William; Joshua Steele****MITIGATION OF SLAVERY, IN TWO PARTS. PART I: LETTERS AND PAPERS OF THE LATE HON. JOSHUA STEELE. PART II: LETTERS TO THOMAS CLARKSON, ESQ. M.A.**

London: Printed by R. and A. Taylor...and Sold by Longman, Hurst, Rees, Orme, and Brown, 1814. First edition. Nineteenth-century brown calf rebaked to style. Octavo. xxxiii, 528 pp. Complete, with index and errata. Bright and fresh throughout with just a bit of foxing to first and last few leaves. A Near Fine copy of a rare abolitionist work that has only appeared at auction once in the last forty years.

William Dickson (1751 - 1823) published *Mitigation of Slavery* at a turning point in the British abolitionist movement: 1807 saw the end of the slave trade, but it was not until 1833 that the practice of slavery was abolished in the British Empire. Dickson, like many activists, had initially taken up the cause of ending the slave trade as a more viable goal than overhauling the Empire's slave economy; after 1807, however, Dickson was forced to admit that the end of the trade had not improved the lives of enslaved individuals in the ways he had hoped. In *Mitigation of Slavery*, Dickson still did not press for immediate emancipation, but argued that swift reform must be followed by a gradual emancipation process. To that end, Dickson compiled the writing of Joshua Steele (c. 1700 -1796), a plantation owner in Barbados who had instituted reforms that Dickson admired: after inheriting a plantation from his late wife, Steele ended beatings against the people enslaved on the plantation and began paying wages and renting them land. To Steele's writing, Dickson added sixteen of his own letters addressed to Thomas Clarkson (1760 - 1846), an abolitionist leader whose major accomplishments included leading the London Committee for the Abolition of the Slave Trade, founding the British and Foreign Anti-Slavery Society, and recruiting William Wilberforce into the movement. Dickson's letters suggest "his own ideas on how the lives and conditions of these slaves could be improved. As a prelude to their gradual emancipation, he suggested improvements in their economic situation and in the judicial system, and advocated greater efforts to educate them and to convert them to Christianity" (ODNB).

Dickson was a crucial figure in the British antislavery movement for decades. After living in Barbados for thirteen years, he published *Letters on Slavery* (1789), an influential work that garnered praise both from white reformers and from members of the Sons of Africa. The work also caught the attention of Clarkson and Wilberforce, who involved Dickson in the London Committee. Dickson began writing and researching for the committee (with Clarkson admitting that Dickson did much of the work for the committee's major publications) and undertook campaigns to garner support from civic leaders, churches, universities, and other abolitionist groups. Though Dickson did not live to see the end of slavery, his coalition-building efforts were essential in laying the groundwork for the Slavery Abolition Act of 1833.



Presentation copy inscribed by Susan B. Anthony to her cousin

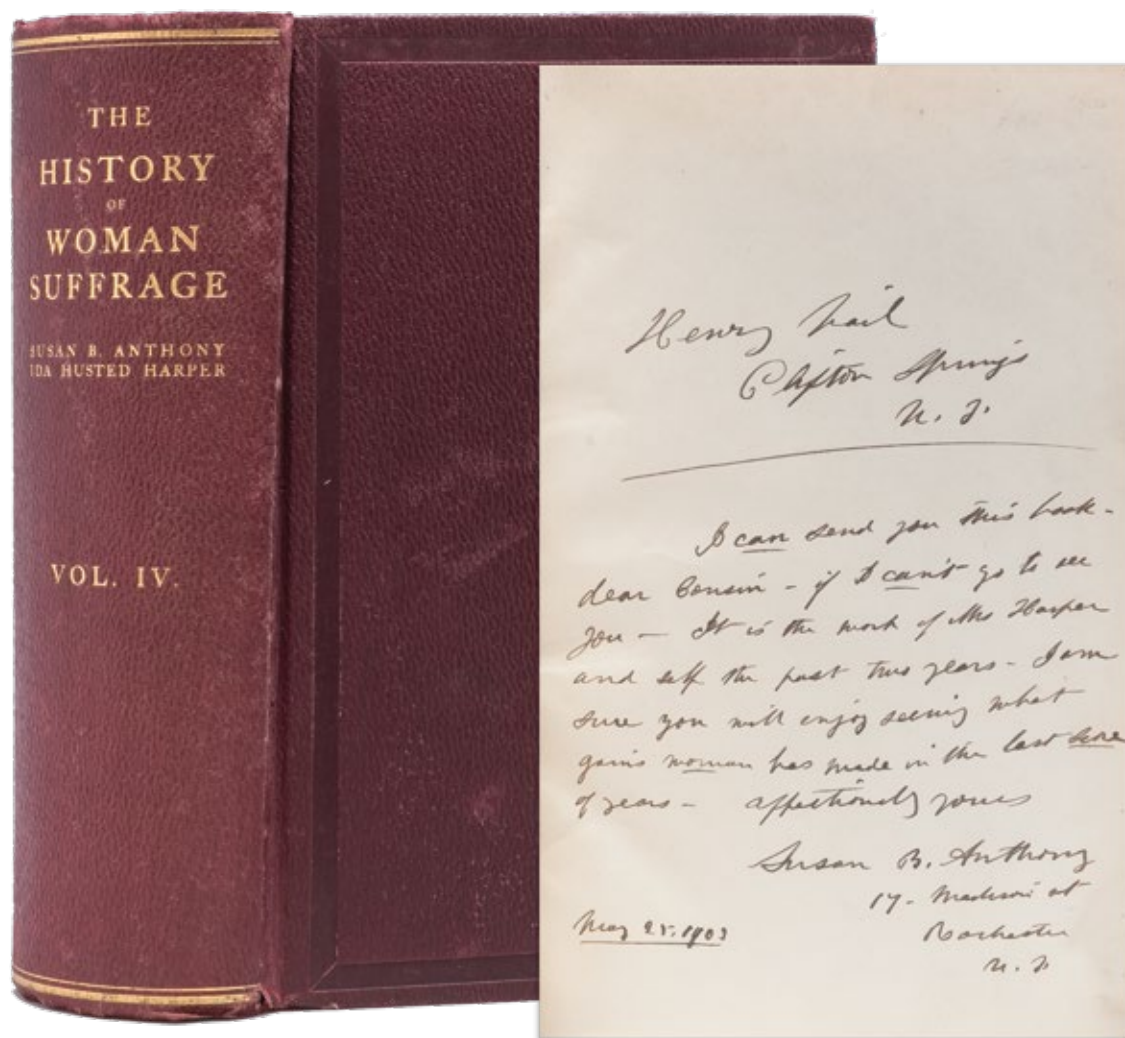
2. Anthony, Susan B., and Ida Husted Harper

THE HISTORY OF WOMAN SUFFRAGE...VOL. IV. 1883-1900

Family presentation copy

Rochester, New York: Susan B. Anthony, 1902. First edition of volume four of Susan B. Anthony and Ida Husted Harper's monumental history of women's suffrage, inscribed by Anthony to her cousin Henry Vail on the front free endpaper: "I can send you this book - dear Cousin - if I can't go to see you - It is the work of Mrs. Harper and self the past two years - I am sure you will enjoy seeing what gains woman has made in the last score of years - affectionately yours, Susan B. Anthony." Publisher's maroon cloth titled in gilt. [li], 1144 pp., complete with eleven plates. Slight edgewear, small chip to cloth on one board, and a bit of faint spotting. Some dampstaining to fore-edge of text block, slightly encroaching on margins of the last hundred pages or so. Very Good.

The History of Woman Suffrage eventually spanned six volumes published between 1881 and 1922, with Vol. IV being the last published during Anthony's lifetime (1820 - 1906). Spanning over 5,000 pages and drawing on primary sources from the leaders of the National Woman Suffrage Association, the work is still considered one of the most important accounts of the movement. For Anthony, it was critical that women write themselves into United States history as well as leave a road map for future activists. To this end, when it became clear in 1885 that this comprehensive project would cost more money than it would raise, she purchased the rights to the contents and plates for Volumes I-II and published Volumes III-IV as sole owner (with her imprint appearing on the title-page of the present volume). The fifteen years that passed between the publication of Volume III (1887) and Volume IV had seen a massive and effective expansion of voting rights to women on the state level; and a federal law nicknamed the Susan B. Anthony Amendment had been proposed for ratification to extend voting rights to women at the national level. Anthony's inscription to her cousin references these huge gains made in women's rights, acknowledging the recent successes of the suffrage movement and anticipating the future victories that would continue after her death. The final two volumes of the work were published under the direction of Ida Husted Harper and Anthony's protégée Matilda Gage.



*Women's health manual advocating for suffrage, economic equality...and "free love?"***3. Baird, Mona****WOMANHOOD...WITH A PREFACE BY MRS. MARY SCHARLIEB...**

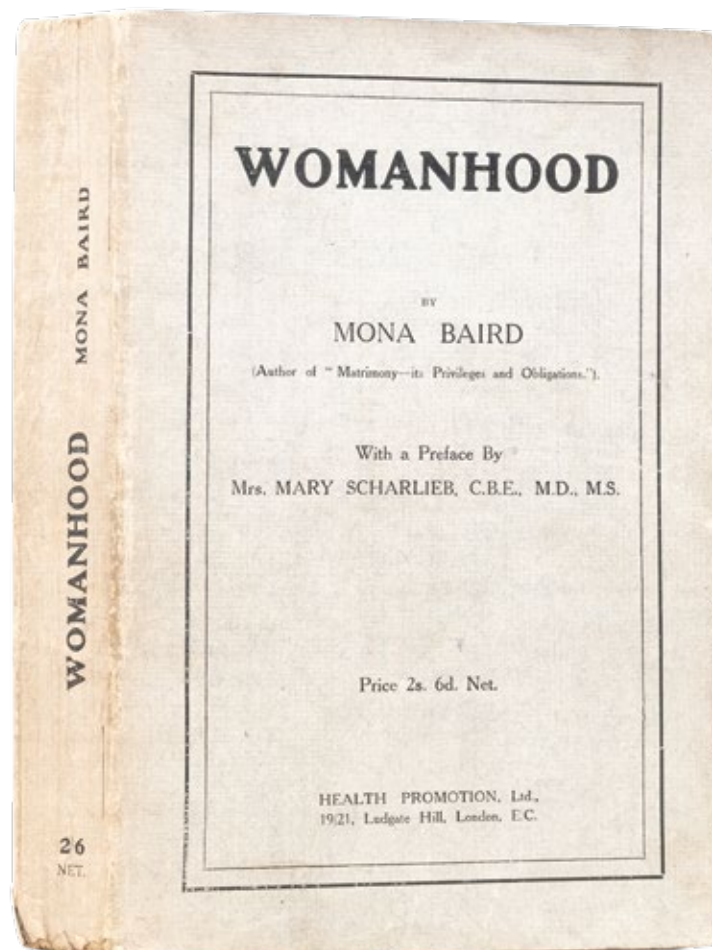
London: Health Promotion, Ltd., 1919. First edition. Octavo. 215, [9, ads] pp. Publisher's gray paper wrappers. Some toning and foxing to wrappers and first few leaves, but clean overall. A Very Good+ copy of a scarce and radical work on women's health.

Written under the pseudonym of Mona Baird, *Womanhood* presents both a frank discussion of women's health and the author's perspective on women's role in society. Baird supported suffrage, criticized eugenics, and identified discrimination as a root cause of women's poverty and suffering. Her radical perspectives led Dr. Mary Scharlieb (1845 - 1930), a pioneering gynecologist and one of the most prominent medical women of her day, to issue a warning in her preface: "I cannot see eye to eye with 'Mona Baird' with regard to the paramount necessity of full self-realisation. She says that she does not advocate 'free love,' but she appears to go perilously near to advocating a condition of things that seems to be subversive of social welfare and of individual purity" (p. 7).

Scharlieb's criticism of Baird may have stemmed, in part, from Baird's view on eugenics. Scharlieb supported eugenics, but Baird firmly criticized the infringements on personal liberty mandated by its policies. Baird wrote, "The way to deal with poverty and disease is not to limit births or to restrict human beings in their free choice of partners for life. They are human, after all" (p. 165). Instead, she argued that poverty could be alleviated with structural changes like state welfare. In Baird's view, "there would be no need either to limit the number of children born, or the type of man and woman who should become parents" if women had equal status in society (p. 164).

In the final chapter, Baird also made a firm statement in support of women's suffrage and the role of women in social reform. Suffragists had just garnered a victory with the Representation of the People Act of 1918, which allowed property-owning women over the age of thirty to vote. Baird wrote, "While rejoicing over what has been already done towards raising the political status of woman, let us never forget, however, that the vote is not an end in itself. It is a tool which an intelligent and educated womanhood will be able to use with growing power" (p. 212).

We could not locate much information about Mona Baird, which seems to have been a pseudonym. Dr. Mary Scharlieb, on the other hand, was a prominent gynecologist and professor who was both the first woman educated in medicine at the Madras Medical College and the first woman to earn both the M.D. and M.S. (Master of Surgery) in Britain. She operated a private practice in London for over forty years and published several books on women's health and pediatrics.



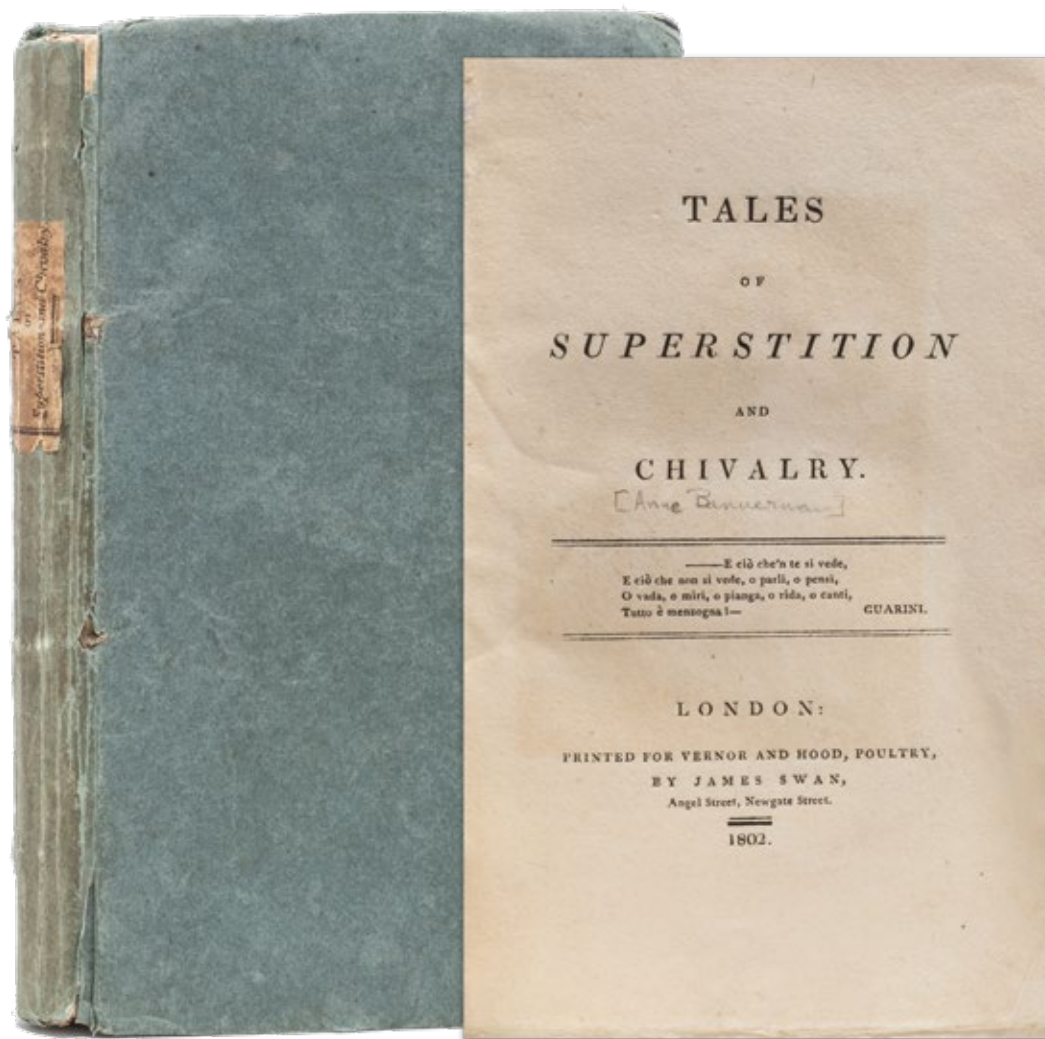
4. Bannerman, Anne

TALES OF SUPERSTITION AND CHIVALRY

London: Printed for Vernor and Hood...by James Swan, 1802. First edition. Publisher's blue paper-covered boards with printed paper spine label. Joints beginning to split (still holding) and some wear to corners. Some minor toning but overall quite clean. A fresh, Very Good+ copy in the desirable original boards. Octavo. [8], 144 pp. Complete with the scarce frontispiece and three plates. The frontispiece, a full-length female nude illustrating the story "The Prophecy of Merlin," generated some scandal, causing it to be withdrawn from the volume at Anne Bannerman's request (though some copies, including this one, still retain the controversial plate).

The poet Anne Bannerman (1765 - 1829) was a part of the Edinburgh literature circle that also included John Leyden, Thomas Campbell, and Dr. Robert Anderson, the latter of whom edited the *Edinburgh Magazine*. Anderson, an early supporter of Bannerman's work, published her writing in his periodical and praised her work to their literary contemporaries. Bannerman published only three books: *Poems* (1800), the present work, and an updated edition of her *Poems* that appeared by subscription in 1807. Bannerman's first book of poems was well reviewed, earning admiration particularly for a series of odes, which "evok[ed] a sublime and visionary poetic identity" (ODNB); and for two series of sonnets, one original and one translated from Petrarch. Bannerman was strongly influenced by Scottish Gothic poet and dramatist Joanna Baillie (1762 - 1851), and applied Baillie's 1796 theory of dramatic composition to her own sonnet series; after publishing her *Poems*, Bannerman sent Baillie a presentation copy of the work.

Published two years after her debut collection, *Tales of Superstition and Chivalry* frustrated and perplexed some critics, though Sir Walter Scott responded positively to the work. In fact, Bannerman was the only woman writer included by Scott in his *Essay on Imitations of the Ancient Ballad* (1830). Of her *Tales*, Scott wrote, "They were perhaps too mystical and too abrupt; yet if it be the purpose of this kind of ballad poetry powerfully to excite the imagination, without pretending to satisfy it, few persons have succeeded better than this gifted lady, whose volume is peculiarly fit to be read in a lonely house by a decaying lamp." Despite a relatively small poetic output, Bannerman's enduring significance lies in the originality and chilling ambiance she brought to her Gothic ballads, her position among her contemporaries in Scottish poetry, and her innovative sonnets and odes.



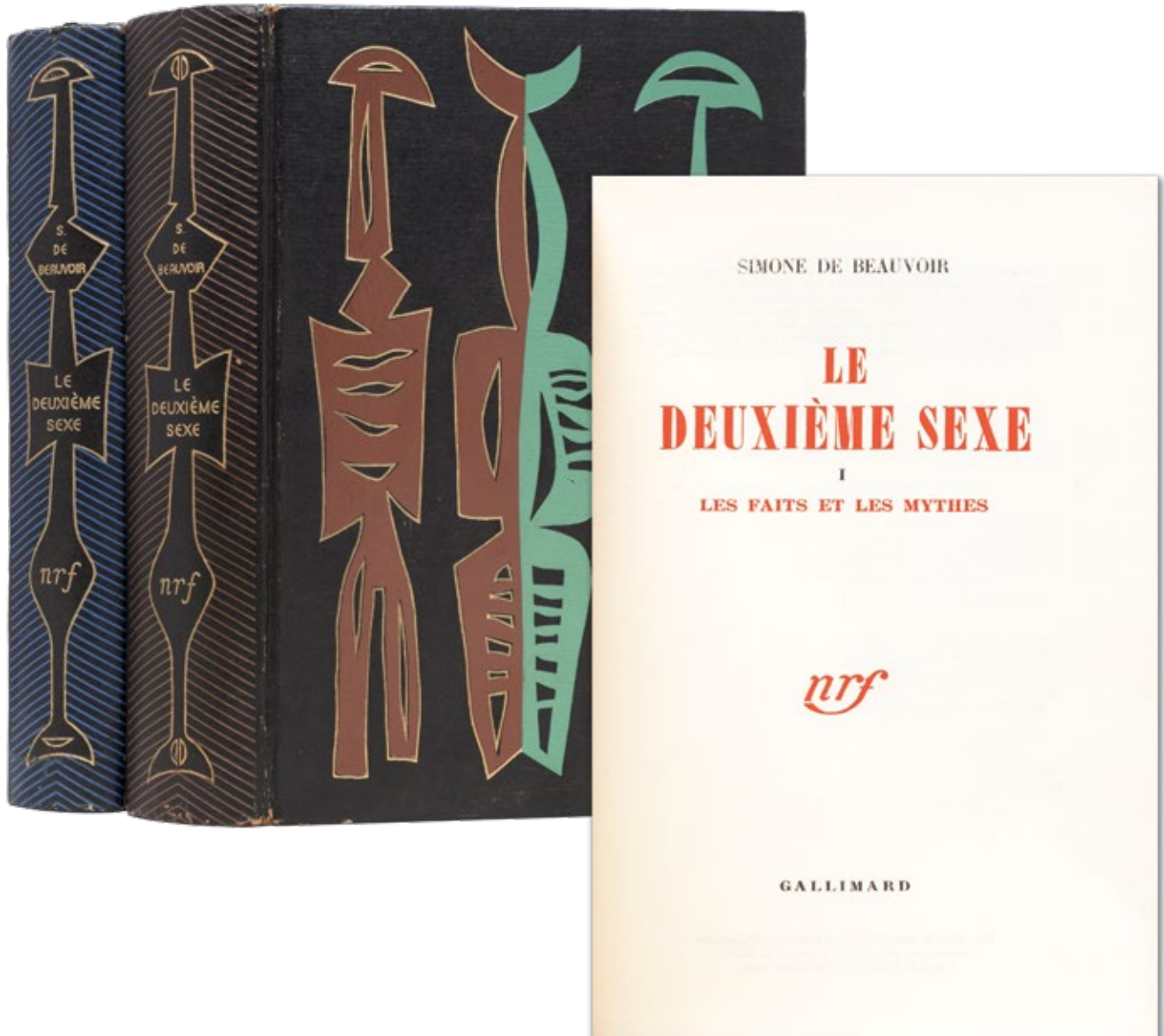
"One is not born but rather becomes a woman..."

5. Beauvoir, Simone de

LE DEUXIEME SEXE (IN 2 VOLS.)

[Paris]: Gallimard, [1949]. First edition. First edition, limited issue, each volume one of 2,000 copies. Original black paper-covered boards, spines lettered in gilt, pictorial decorations on boards and spines in grey, blue, and gilt after designs by Mario Prassinos, endpapers decorated with Pegasus motif and the initial of *La Nouvelle Revue française*. Title pages printed in red and black. A bit of shelfwear. Some foxing to edges of closed text block of volume one. Small contemporary ink ownership inscription to preliminary blank of volume two. A bright, Near Fine set.

One of the preeminent French existentialist philosophers, working alongside other intellectual greats such as Jean-Paul Sartre and Albert Camus, Simone de Beauvoir made her greatest contributions in the fields of ethics, feminism, and politics. She is perhaps best known for the present work, *The Second Sex*, which argues that women have been historically relegated to a second class as men's "Other," and that this has led to systemic oppression. Drawing on Hegel and Sartre, de Beauvoir argues that women need to define themselves as subjects as opposed to accepting the objectification that is pushed upon them. "Her revolutionary magnum opus, it was published in two volumes and immediately found both an eager audience and harsh critics. *The Second Sex* was so controversial that the Vatican put it on the *Index of Prohibited Books*... Striking for its breadth of research and the profundity of its central insights, it remains to this day one of the foundational texts in philosophy, feminism, and women's studies" (Encyclopedia of Philosophy). A cornerstone work that led to the next wave of feminist thought, de Beauvoir made the key contribution of undercutting assumptions of gender essentialism and setting forward new ideas that positioned gender as socially constructed.



6. Betham, Matilda

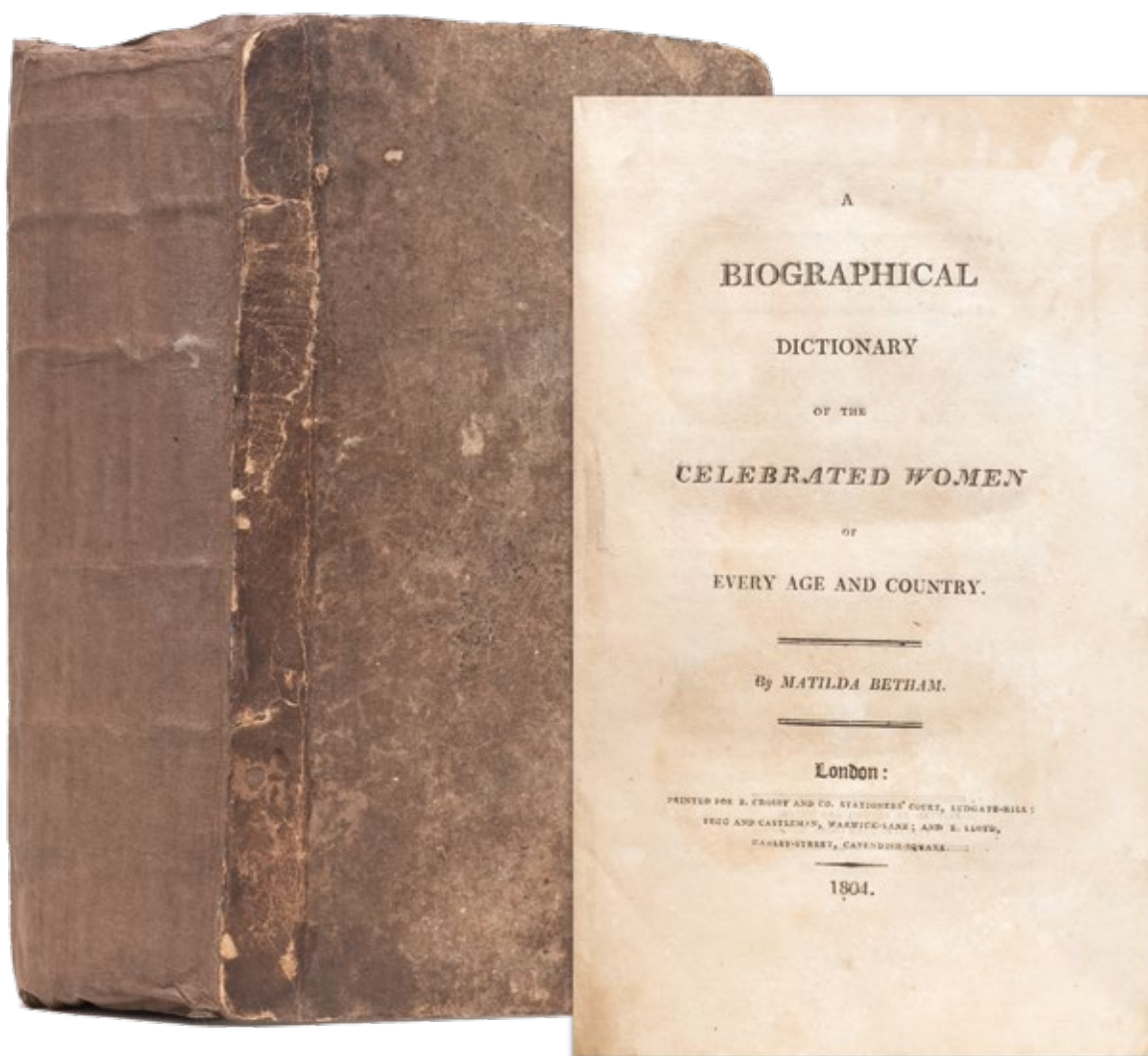
A BIOGRAPHICAL DICTIONARY OF THE CELEBRATED WOMEN OF EVERY AGE AND COUNTRY

London: B. Crosby and Co...Tegg and Castleman...and E. Lloyd, 1804. First edition. Publisher's boards rebaced with modern dark brown paper. Octavo (140 x 220 mm). vi, 852, [1, errata], [3, publisher's ads] pp. A remarkably large copy, entirely untrimmed. Dampstain to corner of frontispiece, otherwise quite clean throughout. A Very Good copy of this rare and radical history of women.

Matilda Betham (1776 – 1852) was a Romantic poet and historical writer. Remaining unmarried, she lived independently, supporting herself both through her literary efforts and by painting miniature portraits (often of more established writers like Coleridge and Southey). She began her literary career in earnest after moving to London in 1800, “where she soon demonstrated a feminist interest in recovering women’s history” and published the present work (Beshero-Bondar, p. 92). “Betham’s *Biographical Dictionary* is remarkable for its extensive treatment of women writers, scholars, and artists from ancient to contemporary times, including 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” (p. 92). Mary Hays’ *Female Biography*, which was being written simultaneously with Betham’s *Biographical Dictionary*, offers a useful contrast: Hays’ work – which is considerably better-known and more common than Betham’s – is more conservative, omitting controversial figures like Wollstonecraft, whom Betham embraced as a pioneering intellectual. Though Betham’s radical perspective did not garner her the same popularity as Hays, her daring work “mapp[ed] a Wollstonecraftian vision of female liberation onto the past” and offered a free-spirited perspective for the independent women of her day (Beshero-Bondar, p. 105).

Two editions of this work were published in 1804, both from the same printer and publisher: this octavo edition, running to 852 pp., and a twelvemo in 744 pp. The twelvemo edition is likely the second, as the list of errata is integral. In this octavo edition, the errata is printed on the recto of the first leaf of ads, implying that the errors were identified after the printing of the text block. Both editions are scarce, with only a few physical copies of each recorded on OCLC. This edition is rare: OCLC records only one physical copy in the United States (Duke) and five in Europe.

Beshero-Bondar, Elisa. *Women, Epic, and Transition in British Romanticism* (2011).



*The first woman to translate Cervantes into English***7. Cervantes Saavedra, Miguel de; [Maria Sarah Moore, translator]****THE EXEMPLARY NOVELS OF MIGUEL DE CERVANTES SAAVEDRA (IN 2 VOLS.)**

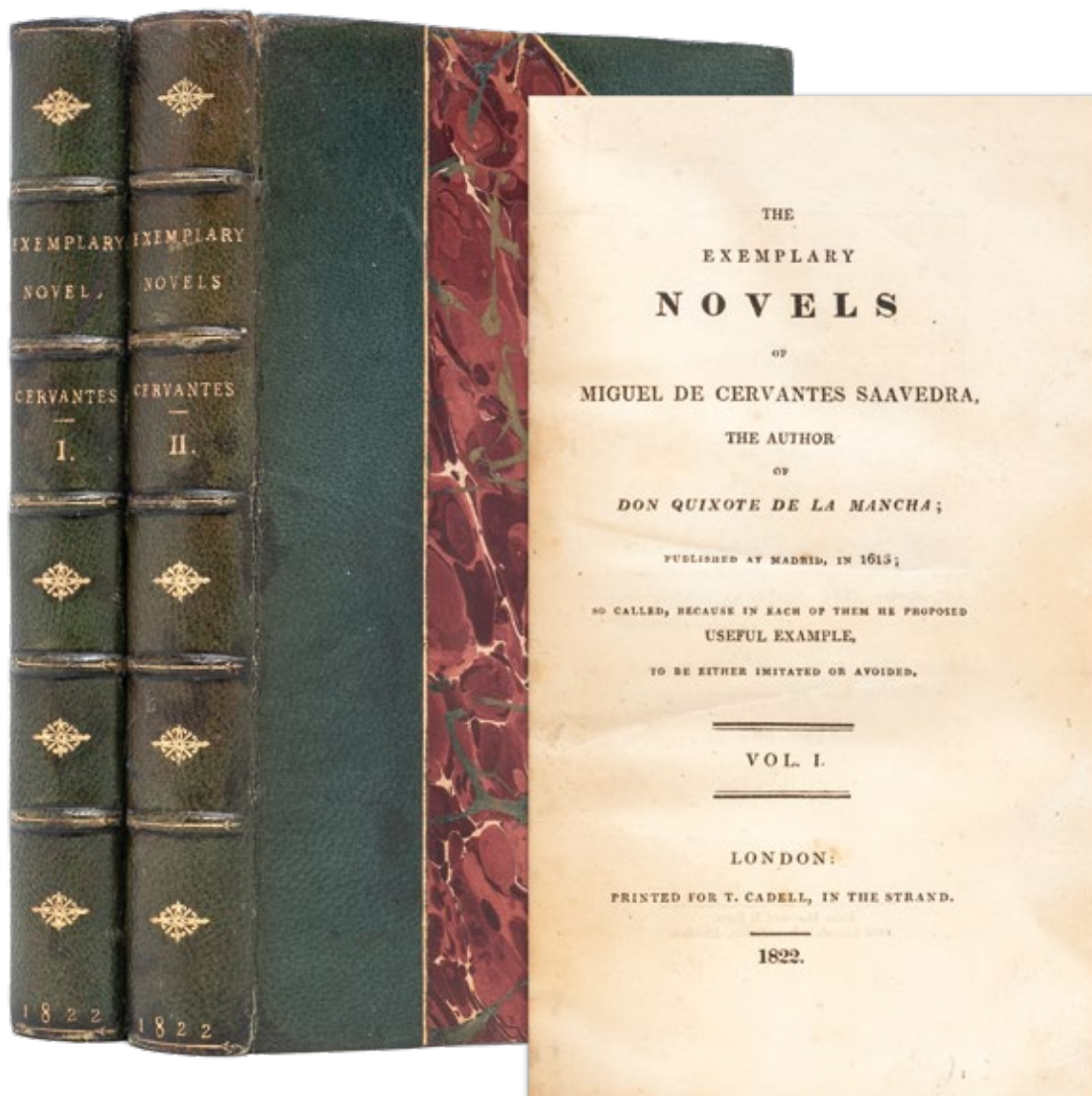
London: Printed for T. Cadell, 1822. First thus. Attractively bound in late-nineteenth-century half dark green calf over iridescent marbled paper boards. Two volumes, twelvemo. Complete, xvi, 391 pp.; vii, [1] erratum, 479 pp. Gilt spine in six compartments with raised bands and gilt rule to boards. Top edges gilt. Minor shelfwear and a bit of foxing. An appealing set in a handsome binding, Very Good+

Maria Sarah Moore (1780 - 1842), a Blue Stocking, was the first woman to publish translations of the *Novelas ejemplares* and probably the first woman to publish an English translation of any work by Cervantes. In *The Cervantean Heritage*, Frances Luttikhuizen describes the present translation as "well worth analyzing" because "it belongs to the general nineteenth century movement of literary expurgations, more specifically, to the period... [called] female-authored Moral-Domestic fiction," (p. 89).

Moore was the daughter of Peter Moore (1753 - 1827), a Member of Parliament and a civil servant of the East India Company, and a resident of a manor in Monken Hadley, a historical village at the northern edge of Greater London. A record of the parish of Monken Hadley reveals that Moore was the primary heir to her father's significant wealth and property, and she lived at the manor, unmarried, until her death.

Note that the preface to volume two promises a forthcoming third volume, though only two volumes were ever published. These two volumes contain ten of Cervantes' twelve *Novelas ejemplares*.

Luttikhuizen, Frances. "Englishing Cervantes' Exemplary Novels." In *The Cervantean Heritage: Reception and Influence of Cervantes in Britain* (2009), pp. 84-94.



Essays for women by the founder of Sorosis and the General Federation of Women's Clubs

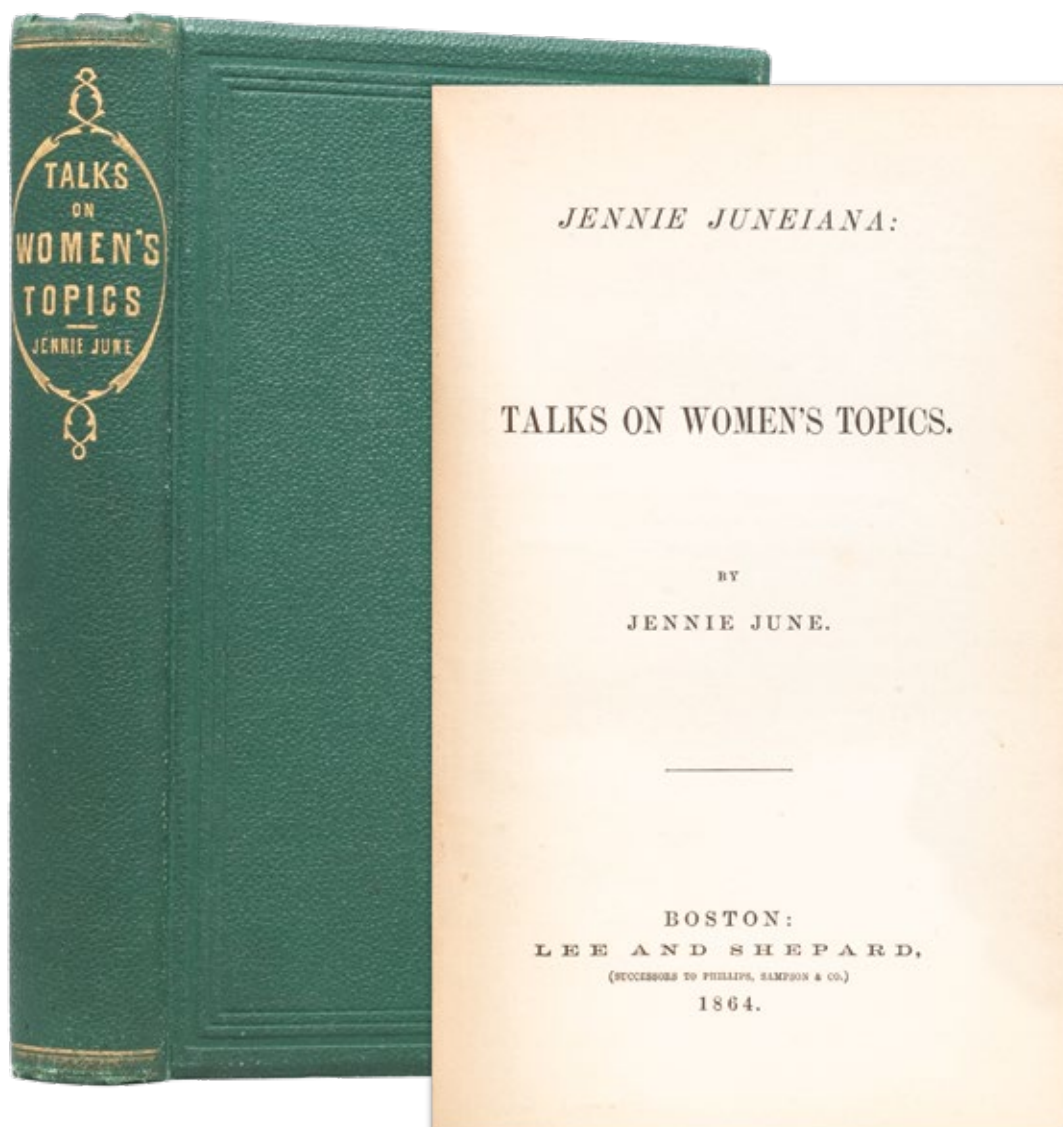
8. [Croly, Jane Cunningham] Jennie June

JENNIE JUNEIANA: TALKS ON WOMEN'S TOPICS

Boston: Lee and Shepard, 1864. First edition. Publisher's green cloth. 240 pp. A Fine copy with just a slight lean to the spine.

Jane Cunningham Croly (1829 - 1901), who wrote under the pseudonym Jennie June, founded both Sorosis, "the most influential early women's club in post-Civil War America" (ANB), and the Woman's Press Club of New York City. Sorosis brought together leading women writers, scientists, and reformers including Maria Mitchell, Alice Cary, Phebe Hanaford, and Louisa May Alcott and resulted in efforts to improve women's educational and employment opportunities (like providing scholarships and vocational training) and health care access. Emily Faithfull, who had been elected an "honorary foreign member," wrote in her *Three Visits to America*: "I believe [Sorosis] has been the stepping-stone to useful public careers, and the source of inspiration to many ladies...it has proved that women are not destitute of the power of acting harmoniously together, but can tolerate differences, respect devotion to principle, and meet on higher ground than that of mere personal liking or identity of social clique" (pp. 17-18). The structure and mission of Sorosis inspired many women's clubs around the country and, in 1890, Croly founded the General Federation of Women's Clubs as an alliance of 2,300 organizations coming together under the motto "Unity in Diversity."

Croly was also a prolific journalist and longtime periodical editor. She wrote for the *New York World* for over fifteen years, serving as the director of the paper's woman's department between 1862 and 1872, and the present work compiles columns she wrote for the paper in the first few years of her tenure. Though Croly offered advice for women on standard topics like children, marriage, and motherhood, "the thrust of her advice to middle-class women readers concerned the absurdity of devoting one's full time to housework and fashion" (ANB). In *Jennie Juneiana*, she discussed "Lady Doctors" and "Female Novelists," urged her readers to pursue careers and fulfilling activities outside the home, and encouraged women to pursue their personal and intellectual development both within and beyond the roles traditionally afforded to them.



"The luminosity was brilliant in the darkness"

9. Curie, Marie

"RADIO-ACTIVE SUBSTANCES" [IN:] THE CHEMICAL NEWS AND JOURNAL OF PHYSICAL SCIENCE. VOL. 88.

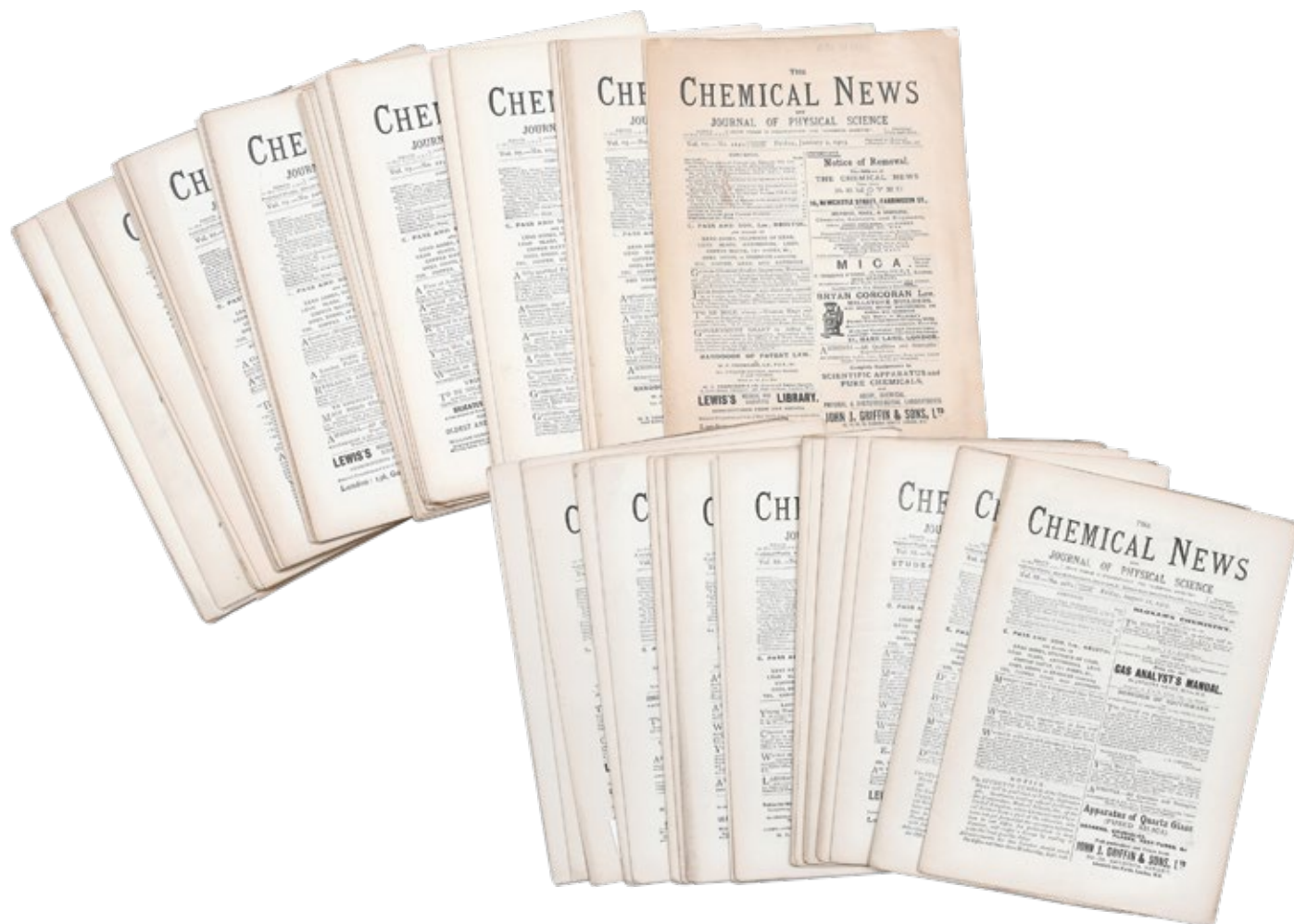
London: Edwin John Davey, 1903-1904. First edition in English of Curie's famous dissertation, rare in such excellent condition in the original parts. Serialized across fifteen issues of *The Chemical News*, it was applauded by the examination committee for being the greatest scientific contribution ever made in a doctoral thesis. Curie received the Nobel Prize in Physics for the discovery of radioactivity later the same year.

Together, 54 issues, quarto. Illustrations in text. Original wrappers, stitched as issued. Housed in a custom black cloth folding box. Extremities lightly creased, chipped, and dust soiled, a few wrappers starting to split along spine, some marginal repairs to front wrapper of first issue: a remarkable survival in very good to near-fine condition.

This set comprises the complete run of 54 issues of *The Chemical News* for 1903, plus two index supplements. The periodical also includes important papers by Pierre Curie, Friedrich Giesel, William Ramsay, Ernest Rutherford, and Frederick Soddy. We cannot trace another set of the original parts in wrappers in commerce.

Curie defended her dissertation at the Sorbonne in June 1903 to great acclaim. "A lucid, beautifully organized presentation of the research in radioactivity to date," it revolutionized the field of physics and paved the way for major advancements in medicine, energy, and industry (Quinn, p. 183). It was printed simultaneously in French as a University of Paris thesis printing and as a serial publication under the title "Recherches sur les substances radioactives," "This serial edition of Curie's thesis in English is the first translation into any language and is the only translation done from her original thesis text printed in the University of Paris format for her examination committee. After the last instalment, the publisher of the journal issued the text as a monograph in late December and reissues appeared in 1904" (Grolier).

Grolier Extraordinary Women in Science and Medicine, 29; *Printing and the Mind of Man* 394 (first edition in French). Susan Quinn, *Marie Curie: A Life*, 1995.



Bestselling children's novel by an influential periodical editor

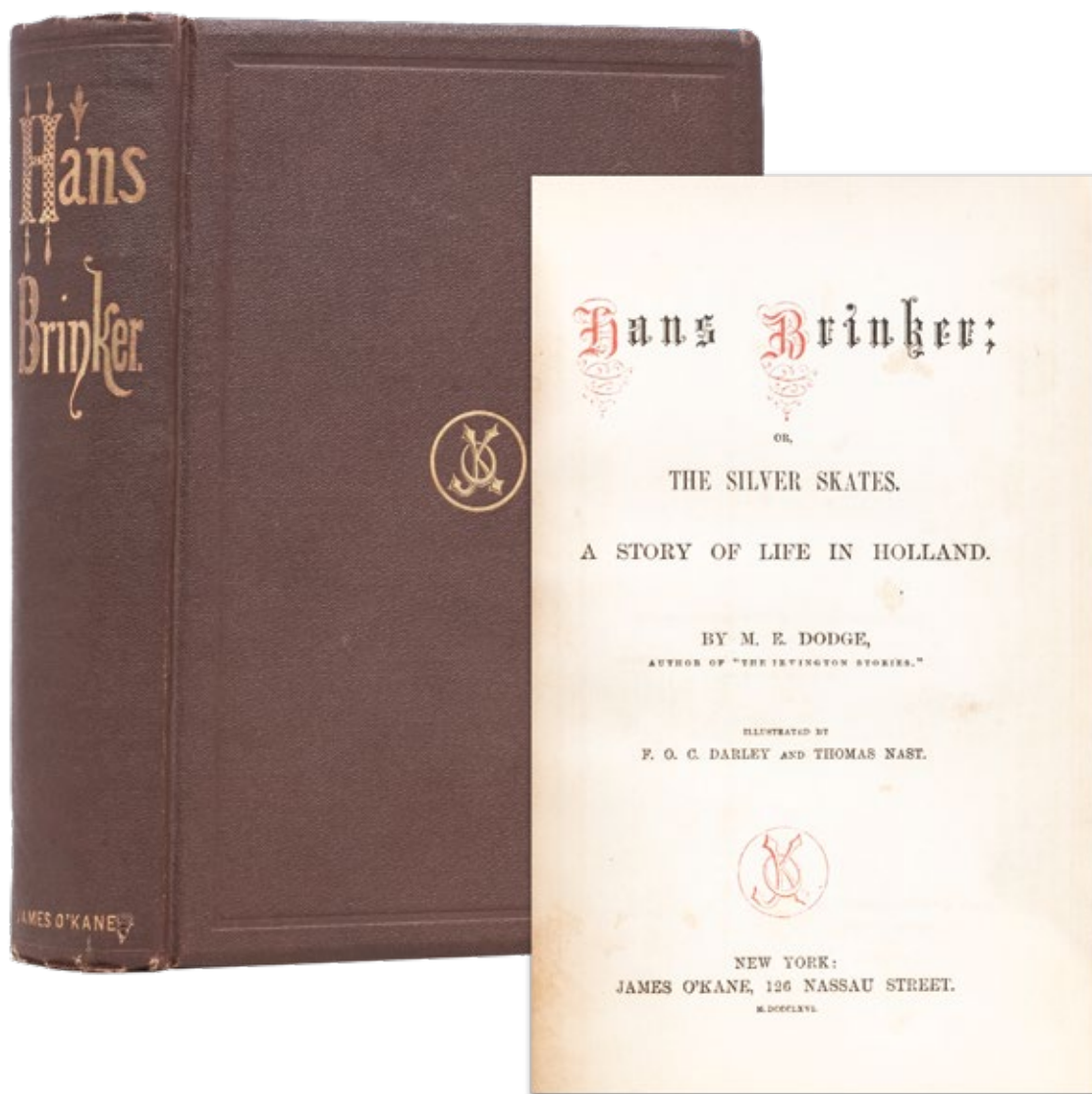
10. Dodge, M.E. [Mary Mapes]

HANS BRINKER; OR, THE SILVER SKATES, A STORY OF LIFE IN HOLLAND

New York: James O'Kane, 1866. First edition. Publisher's brown cloth titled in gilt. Twelvemo. 346, [2, ads] pp. Complete with four plates (including frontispiece). A bright copy with a small smudge to lower board and just a bit of foxing to endpapers and preliminary blanks. Otherwise, clean and fresh throughout. Small contemporary ink gift inscription to preliminary blank. A Near Fine copy.

Hans Brinker, the story of a Dutch boy who hopes to win a pair of silver skates in an ice-skating race, is one of the most successful books in the history of children's literature (ANB). The novel introduced American children to a charming Dutch backdrop inspired by Dodge's readings on the history of the Netherlands and the firsthand accounts of her Dutch immigrant neighbors. Notably, the novel also popularized the legend of a Dutch boy who saves his city by plugging a hole in a leaky dike with his finger (in *Hans Brinker*, the story is recounted in a classroom scene); the legend has inspired many American retellings, including a poem by Dodge's family friend Phoebe Cary, since the novel's publication.

Along with writing many books for children, Mary Mapes Dodge (1831 - 1905) also edited the periodical *St. Nicholas Magazine*, a companion to *Scribner's Monthly* intended for a juvenile audience, for over thirty years. Dodge was skilled at soliciting contributions from both popular, sought-after writers and new talent: the works of Mark Twain, Robert Louis Stevenson, Louisa May Alcott, and Rudyard Kipling appeared alongside that of emerging writers like Frances Hodgson Burnett, who serialized her first major success, *Little Lord Fauntleroy*, in the magazine. Dodge's work on *St. Nicholas Magazine* set the standard for other juvenile magazines and helped launch the careers of influential writers who would shape the genre of children's literature; in other words, the magazine left "an indelible imprint on American juvenile publishing" (ANB).



*A cultural "history" of marriage prompts women and queer readers
to engage in alternative methods of sexual satisfaction*

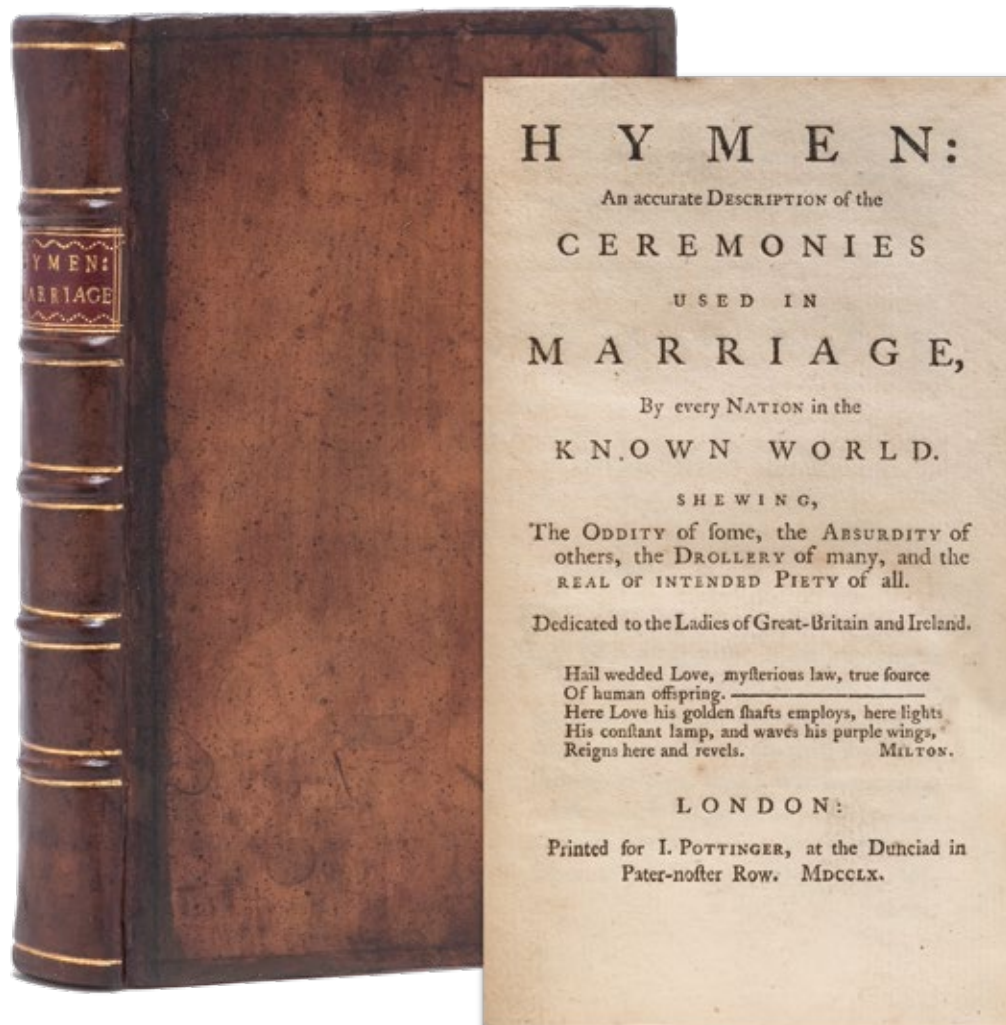
11. [Erotic Literature] Uxorious

HYMEN: AN ACCURATE DESCRIPTION OF THE CEREMONIES USED IN MARRIAGE BY EVERY NATION KNOWN IN THE WORLD...

London: Printed for L. Pottinger, 1760. First edition. Contemporary calf rebaked to style with gilt rule and morocco spine label. Measuring 165 x 95mm and collating complete: xx, 206. Bookplate of Henry B. H. Beaufroy to upper pastedown and bookplate of Alexander Innes to lower pastedown. With a few instances of scattered foxing, but overall an exceptionally clean and unmarked copy of an erotic text which is scarce institutionally and in trade; in the past 47 years it has appeared only three times at auction, and this is the only copy on the market.

"A cursory reading of *Hymen* reveals the author's recurring interest in incest taboos, premarital sexual contact, polygamy, the exchange of gifts, curious ceremonial proceedings, regulations on separation and divorce, and dealings with adultery" (Adams-Campbell). Per the title, the book is "Dedicated to the ladies of Great Britain and Ireland" and, to a major extent, is designed to normalize white Anglo marriage rights (including contemporary gender hierarchies) and to encourage British women to see themselves as superior to women in other cultures. "The comparisons inherent in the British marriage-rites genre promote national chauvinism. Representing the customs of others as absurd, these texts attempt to convince British women to marry, reproduce, and support the status quo" (Adams-Campbell). Yet *Hymen* also serves a titillating pornographic purpose, providing women readers with an acceptable means for learning about sexuality and sexual practices rarely described to them in graphic detail. These potentially exciting and arousing descriptions could assist women and queer people in imagining – and potentially in enacting – new possibilities for sexual satisfaction. This counterpoint to the status quo is supported by the pseudonym of the anonymous author: "uxorious," denoting an excessive or submissive fondness for one's wife, overturns the traditional patriarchal dynamic wherein a woman or wife's desires are secondary (if considered at all) compared to a man or husband's. Cultures in which the women are less restrained and in which their desires are privileged, then, may not be as ridiculous as *Hymen* suggests on the surface.

ESTC T116155. Not in the Registry of Erotic Books.



Fenwick's novel was "a significant contribution to radical fiction"

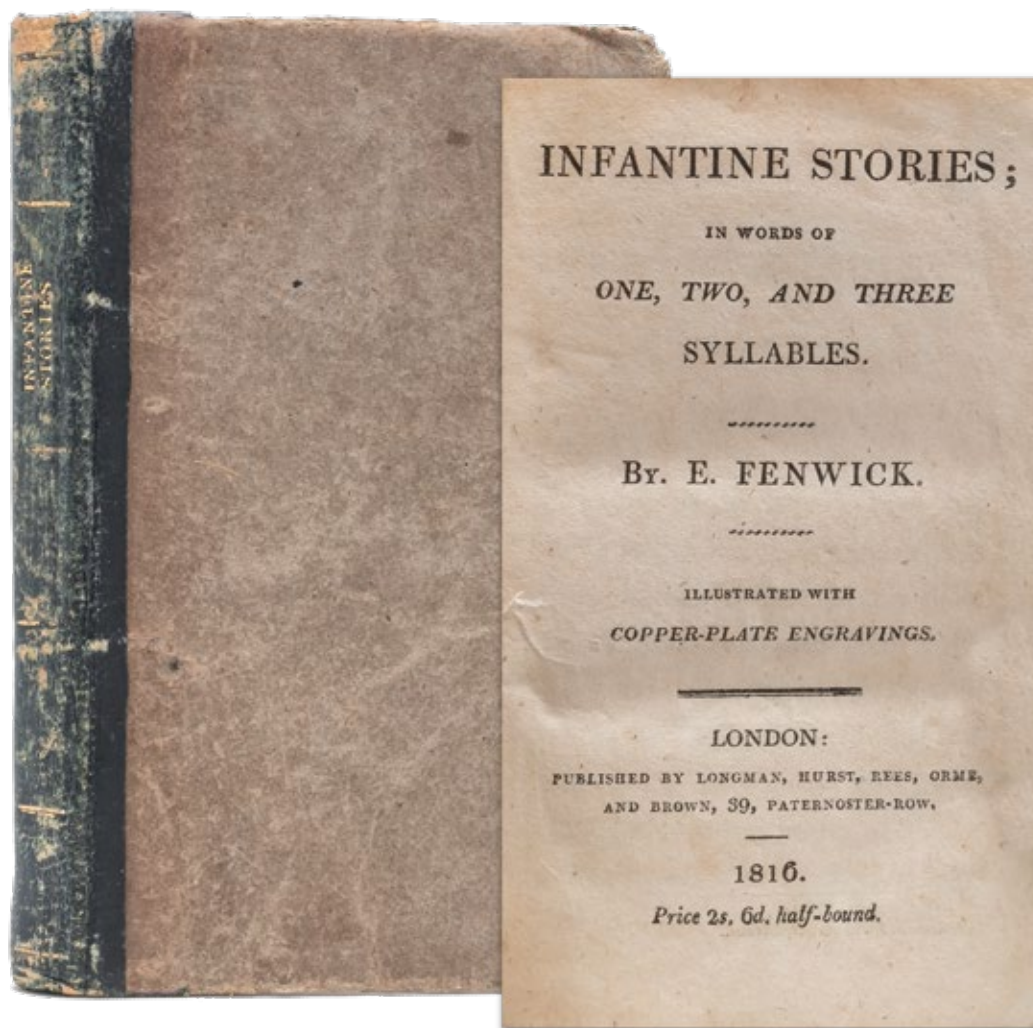
12. Fenwick, Eliza

INFANTINE STORIES; IN WORDS OF ONE, TWO, AND THREE SYLLABLES

London: Longman, Hurst, Rees, Orme and Brown, 1816. Early edition. Twelvemo. 144 pp. With six copper-engraved plates (including frontispiece). Contemporary quarter roan over drab boards. Spine titled and ruled in gilt. Edgewear, mostly to corners. Contemporary ink inscription, "Schoolroom Eatington" (?), to front pastedown. Tear to center of one plate with minor loss to part of the image. Fore-edge of lower flyleaf cropped a bit short. Some contemporary ink marginalia. Still a Very Good, internally clean copy. Early edition, first published as a part of Benjamin Tabart's Juvenile and School Library in 1810. All editions are scarce: OCLC records only eight copies of any earlier editions (four in the US, three in the UK, and one in the Netherlands) and one copy of this edition (Kent State).

Eliza Fenwick (1766 - 1840) wrote several of these books between 1804 and 1805, and *Infantine Stories* seems to be the last entry she wrote for the Library. These didactic stories ("The Ball Dress," "The Frenchman," "The Deaf and Dumb Boy," etc.) utilize simple words, with any multisyllable words broken up with hyphens to simplify their reading.

Fenwick was a novelist, children's writer, and key member of Mary Wollstonecraft's circle (who even attended the birth of Mary Wollstonecraft's daughter, the future Mary Shelley). In 1795, Fenwick published her most enduring work: *Secresy; or, The Ruin on the Rock*, a novel about a young man marrying a wealthy older woman for her money that also draws an analogy between slavery and women's oppression. The novel was "a significant contribution to radical fiction, and to broader 1790s debates concerning education and gender" (ODNB). When Fenwick's marriage crumbled, however, she began writing children's books to support her family. "Eventually, Fenwick moved to Barbados, becoming the founder of a school while confronting the realities of slavery in the British colonies. She would go on to establish schools in numerous cities across the United States and Canada, all the while caring for her daughter and grandchildren, and maintaining her relationships with the English feminists she left behind" (Lissa Paul). Fenwick's pedagogical theory, also reflected in her didactic writing, was "progressive...based on cultivation of the feelings as well as the reasoning capacity, and was devoted to the moral welfare of her family and of the pupils in her care" (ODNB). Though Fenwick is now best remembered as a close friend of Wollstonecraft, her educational writing was well regarded and used widely schools throughout the nineteenth century.

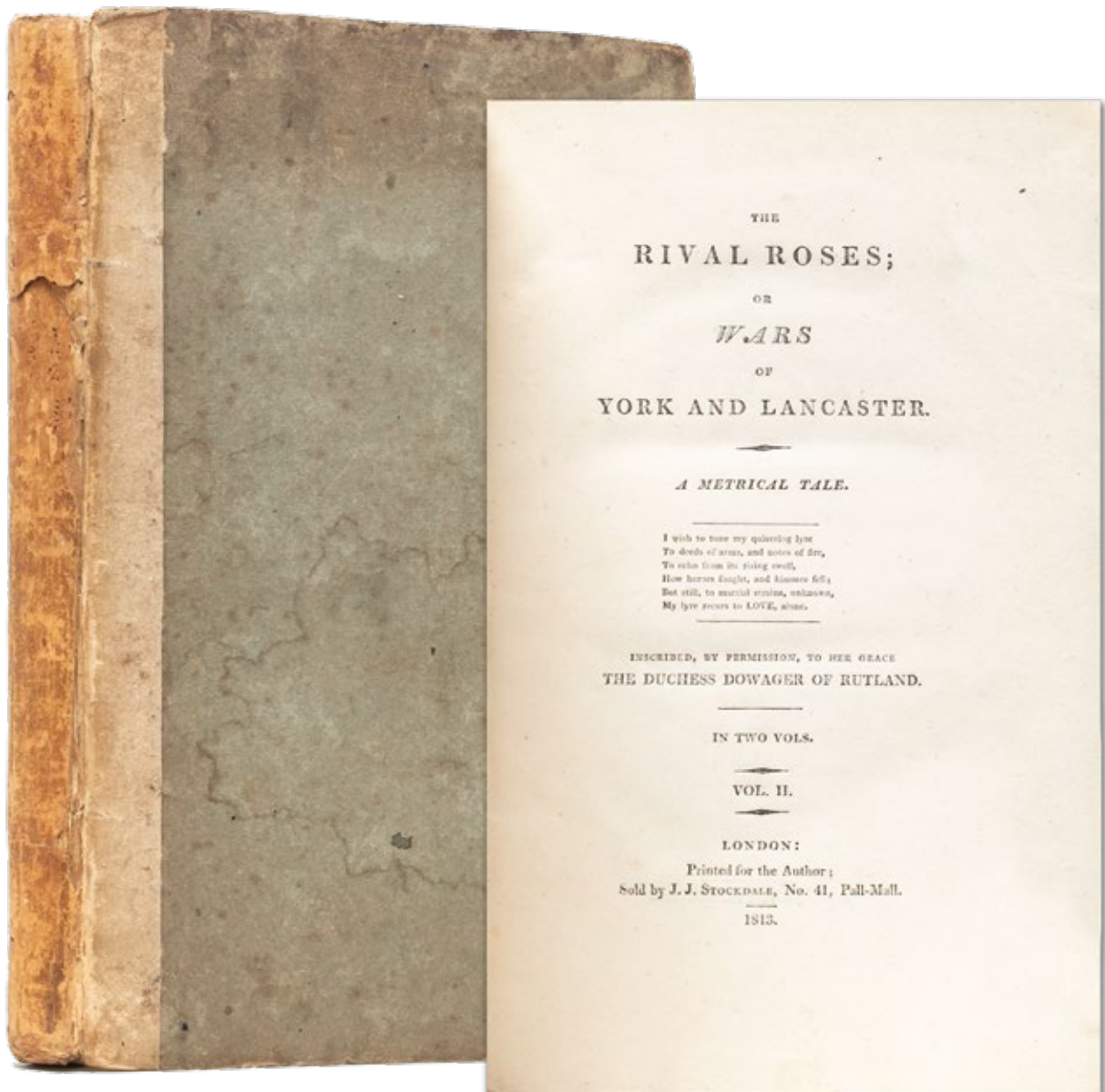


*Romantic-era narrative poem on the War of the Roses***13. Francis, Eliza S.****THE RIVAL ROSES; OR WARS OF YORK AND LANCASTER**

London: Printed for the author; Sold by J.J. Stockdale, 1813. First edition. Octavo. [4], 209, [4, ads]; 163, [1, errata], 8 [publisher's catalogue] pp. Original drab boards with cream paper spine. Soiling to boards. Paper spine labels mostly rubbed away. Volume one lacks front free endpaper. Edges untrimmed. Remarkably clean and bright throughout. A Very Good, fresh copy of a scarce book.

Eliza S. Francis sets her narrative poem against the backdrop of the War of the Roses. Francis was clearly interested in both telling a dramatic tale and commenting on historical events, as the final forty-eight pages of volume two consist of her detailed notes on the poem. Francis discusses her sources (mostly Rapin's *History of England*), offers biographical sketches of historical figures mentioned in her poem (including William Caxton, with a discussion of Gutenberg, de Worde, and early English printing history; Martin Luther, Margaret of York, and the Earl of Warwick), expounds on the locations mentioned in her poem and the battles that took place there, and explains the morality she attempts to portray in her characters (the feminine virtues of Jane de Clifford, for example).

We could not locate much information on Eliza S. Francis. Her only other published work seems to have been the narrative poem *Sir Wilibert de Waverley, or, The bridal eve* (1809), which was "intended as a sequel to Mr. Coleridge's fragmentary tale, entitled *Love*." She clearly took a somewhat scholarly (or at least genuinely historical) approach to her fiction, however: *The Rival Roses* demonstrates her desire to combine narrative flair with fact and commentary.



Charlotte Perkins Gilman's own copy of her study on gender and labor

14. Gilman, Charlotte Perkins

HUMAN WORK

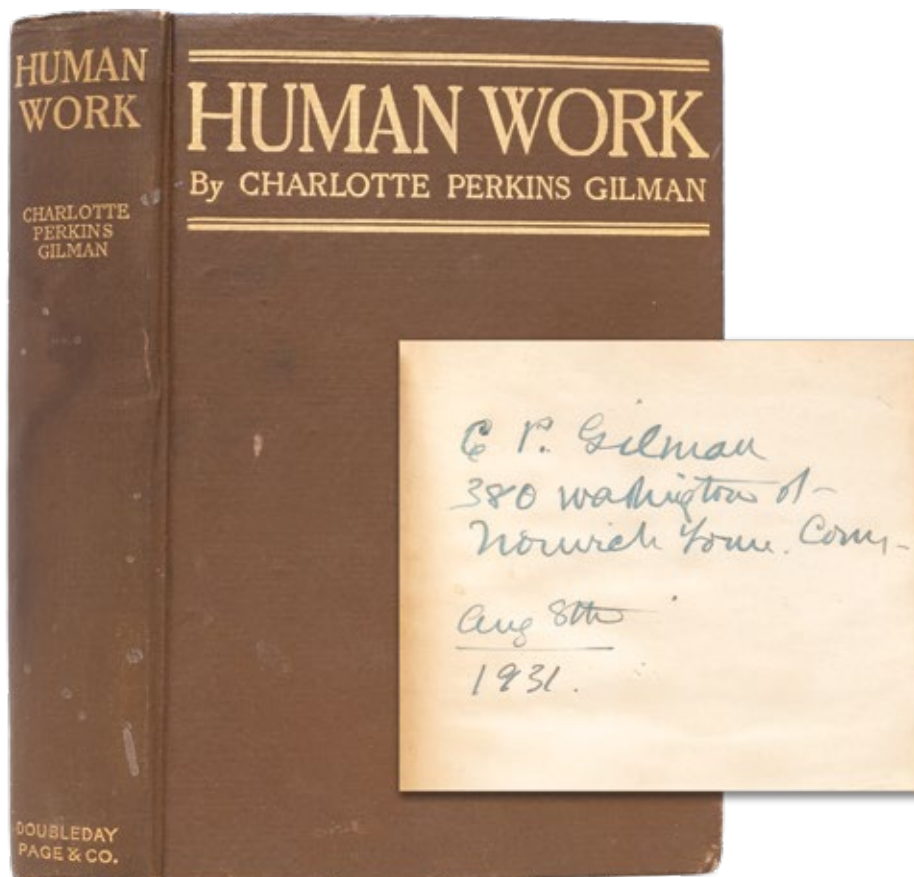
The Author's copy

New York: McClure, Phillips & Co., 1904. First edition. With the ownership signature of Charlotte Perkins Gilman ("C.P. Gilman"), her address (380 Washington St in Norwich, Connecticut, where she and her husband Houghton Gilman lived from 1922 to 1934), and the date ("Aug 8th 1931") in ink to front flyleaf. Octavo. Publisher's brown cloth titled in gilt. Inner hinges expertly closed. Some dampstaining, causing a few blemishes to cloth and some wrinkling to leaves in first half of the book. Still a Very Good example of an important book by one of America's leading women's rights activists, this copy having belonged to the author herself. Housed in a custom green quarter morocco case.

In her introduction to this groundbreaking analysis on the relationship between economics and gender, Gilman (1860 - 1935) writes, "This book is a study of the economic processes of society, explaining the immediate causes of a large part of our human suffering, and suggesting certain simple, swift, and easy changes of mind by which we may so alter our processes so as to avoid that suffering and promote our growth and happiness." Maintaining that women carried equal intellectual capacity to men, she argues in *Human Work* that it is the "sexuo-economic oppression of women" and not biological inferiority that prevented women from participating in (and profiting from) certain types of work. "Accusing men of appropriating certain work as 'men's work' and masking the process as a biological locus rather than an exercise in power relations, Gilman asserts that men created an economic dependence that has prevented women from success in the workplace" (Kimmel & Moynihan). From this inequity, Gilman argues, springs suffering not only for women but for their families and society at large. Ultimately, the best course for improving overall social conditions is addressing the systemic sexual-economic inequities that hold women back from both contributing work to the community and benefiting from that work.

Still considered one of the most important feminists of her day, Gilman was an ardent suffragist and advocate for women's rights to property, equal employment, and bodily autonomy. Gilman also broke ground as an author: her short story "The Yellow Wallpaper" (1892), inspired by her own experiences with postpartum depression, remains an iconic example of both feminist literature and psychological horror; similarly, her utopian novel *Herland* (first serialized in Gilman's feminist periodical *The Forerunner*) is a pioneering work of feminist speculative fiction. Gilman was also a prolific author on social science topics; *Human Work* explores many of the themes she began to develop in her earlier work *Women and Economics* (1898).

Kimmel & Moynihan, introduction to the Altamira Press edition of *Human Work* (2005).



"The mere circumstance of sex does not give to man higher rights and responsibilities than to woman"

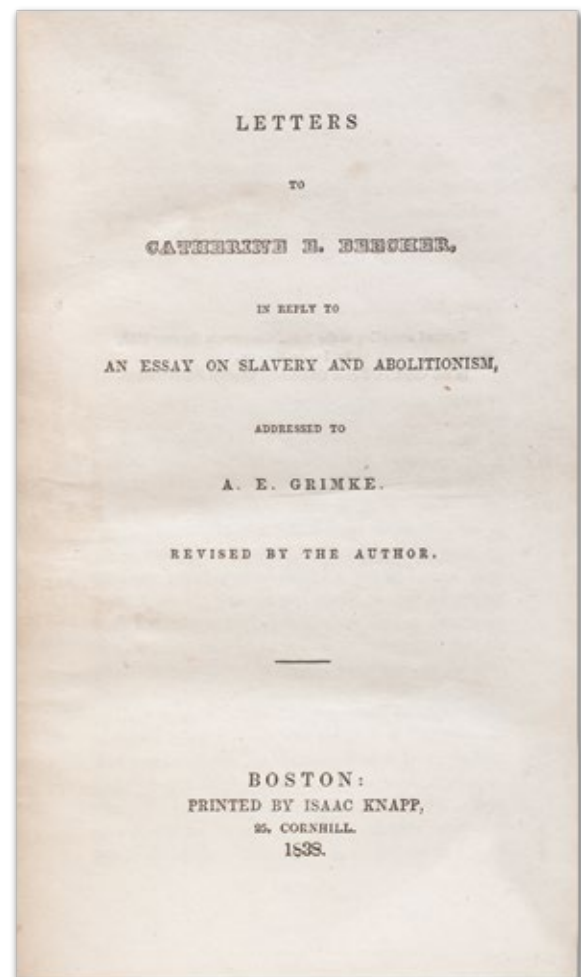
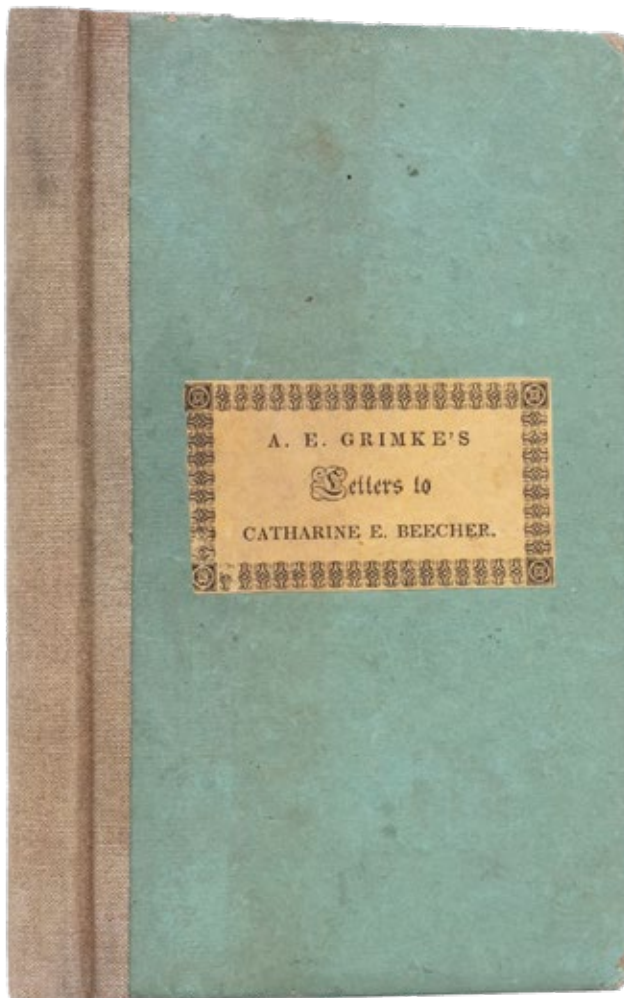
15. Grimké, A[ngelina] E.

LETTERS TO CATHERINE E. BEECHER IN REPLY TO AN ESSAY ON SLAVERY AND ABOLITIONISM, ADDRESSED TO A. E. GRIMKE

Boston: Printed by Isaac Knapp, 1838. First edition. Octavo (177 x 107 mm). Contemporary blue boards, neatly rebacked to style in beige buckram, original yellow printed paper label on front cover. Binding a little soiled but presenting smartly, recased, corners and inner hinges expertly repaired, contents crisp and clean. Very Good.

An activist for universal human rights, Angelina Grimke was one of the only white Southern women to fight simultaneously for abolition and women's equality. Having witnessed firsthand the savage injustices of racism and sexism in South Carolina, she moved to the North in her adulthood and dedicated her life to advancing equality. *Letters to Catherine Beecher* became her most famous work, as it arose out of the debate regarding women's place within the abolition movement. In direct response to Beecher's argument that women's naturally subordinate role should prohibit their public activism, Grimke published a text that laid critical groundwork for the intersectional feminism of today. "In the preamble of that instrument [the U.S. Constitution] the great objects for which it was framed are declared to be 'to establish justice, to promote the general welfare, and to secure the blessings of liberty to us and to our posterity.' The slave laws are violations of these fundamental principles...I have found the Anti Slavery cause to be the high school of morals in our land—the school in which human rights are more fully investigated, and better understood and taught, than in any other....Human beings have rights, because they are moral beings: the rights of all men grow out of their moral nature; and as all men have the same moral nature, they have essentially the same rights. These rights may be wrested from the slave, but they cannot be alienated...Now if rights are founded in the nature of our moral being, then the mere circumstances of sex does not give to man higher rights and responsibilities, than to women.... To suppose that it does, would be to break up utterly the relations, of the two natures...exalting the animal nature into a monarch, and humbling the moral into a slave." For Grimke and the racially diverse group of Northern abolitionist men and women with whom she worked, the oppression of African Americans and of women were critically linked, and justice could only occur when both groups were recognized as fully human under the law.

Sabin 28854. Krichmar 466.



One of the most popular suffrage plays, with an ALS by a suffragist

16. Hamilton, Cicely

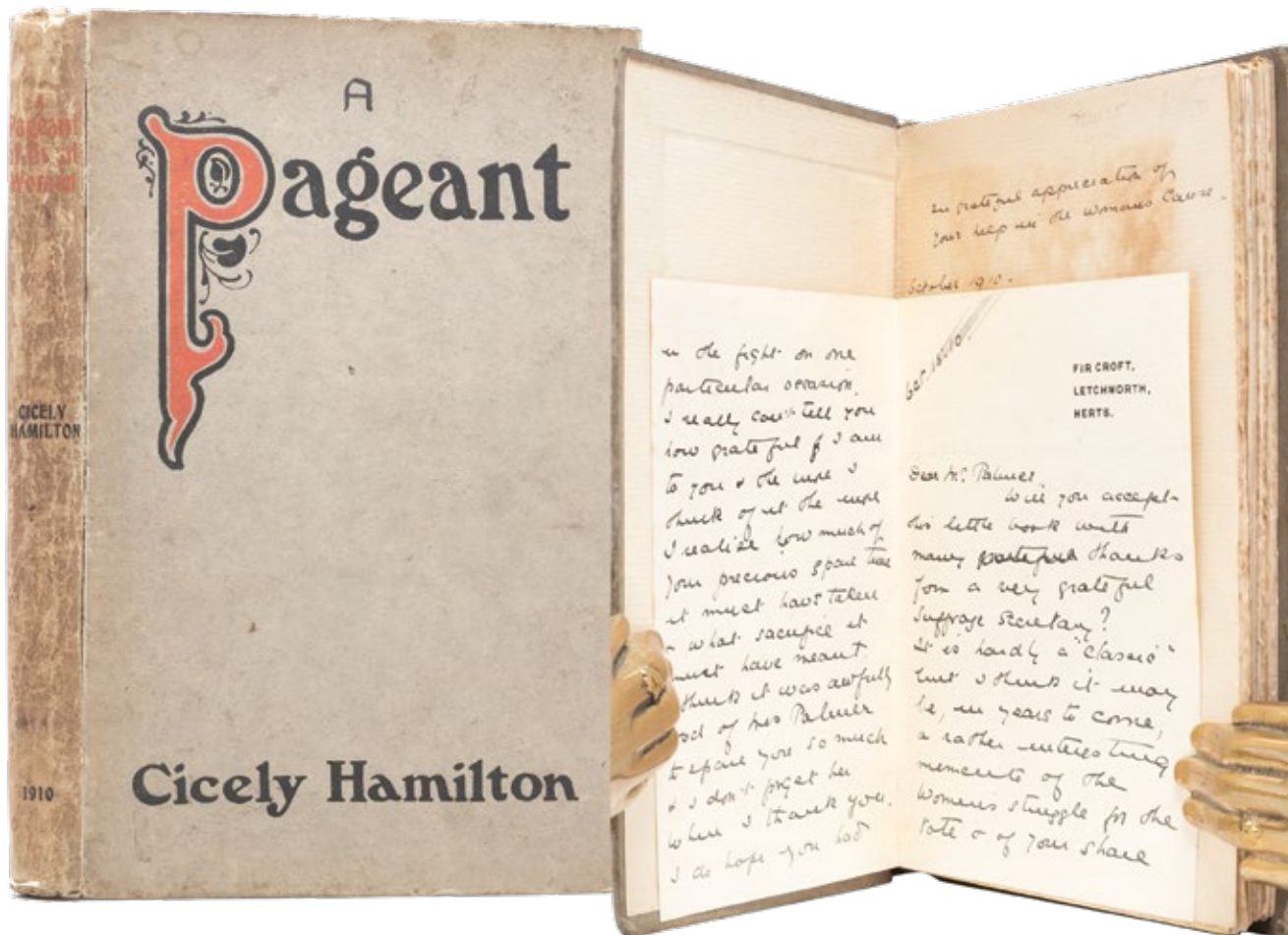
A PAGEANT OF GREAT WOMEN

London: The Suffrage Shop, 1910. First edition. Small quarto. 69 pp. (printed on one side only). With fifteen photo plates (including frontispiece) by Lena Connell (1875 – 1949) of suffragists and actresses in costume as the great women of history. The photographs, which capture stars like the leading actress Ellen Terry and the theater producer Edith Craig, were sold to raise funds for the suffrage cause and were later exhibited at the Royal Photographic Society. Publisher's gray paper over boards, holding firm despite some separation to paper at front hinge. Some toning to edges of boards. Toning to endpapers and a bit of foxing to edges of leaves. Front free endpaper with the presentation inscription of Marie Sugden, secretary of the Manchester branch of the National Union of Women Suffrage Societies (NUWSS), to a Mr. Palmer, "In grateful appreciation of your help in the Woman's Cause – October 1910," and a mounted ALS from Sugden to Palmer that accompanied her gift of the book. Very Good.

Cicely Hamilton (1872 – 1952), a suffragist, birth control advocate, and abortion law reformer, was invited by the actress Edith Craig to write *A Pageant of Great Women* in 1910. The play features a cast of fifty-two women (including Austen, Curie, Sappho, and the Indian revolutionary Rani Lakshmibai) to highlight women's independence and leadership. At the time, suffrage plays were a popular method of spreading the word of the women's movement, and *A Pageant* became one of the most popular entries in the genre, alongside Hamilton's *How the Vote Was Won* and Elizabeth Robins' *Votes for Women*. These plays spread through the United Kingdom as the numerous local suffrage groups staged performances.

Hamilton was involved with the Pankhursts' Women's Social and Political Union and co-founded her own suffragist organization, the Women Writers' Suffrage League, with Bessie Hatton in 1908. The group, which grew to around four hundred members, included Elizabeth Robins, Ivy Compton-Burnett, Beatrice Harraden, Alice Meynell, and Olive Schreiner. Hamilton was also the author of *Marriage as a Trade* (1909), an "uncompromising outburst of indignation against...the tyranny of marriage" (ODNB).

Marie Sugden was a suffragist and actress involved with the NUWSS. In 1909, she served as the secretary of the Manchester branch of the NUWSS, and became the secretary of the Letchworth branch in 1913. The Manchester branch presumably performed *A Pageant* in October of 1910, and Sugden presented this copy of the book to Mr. Palmer as a thanks for his help in the effort. Sugden writes, "Will you accept this little book with many thanks from a very grateful suffrage secretary? It is hardly a 'classic' but I think it may be, in years to come, a rather interesting memento of the women's struggle for the vote and of your share in the fight on one particular occasion."



Early childhood educational manual by a Quaker reformer and sister of Elizabeth Fry

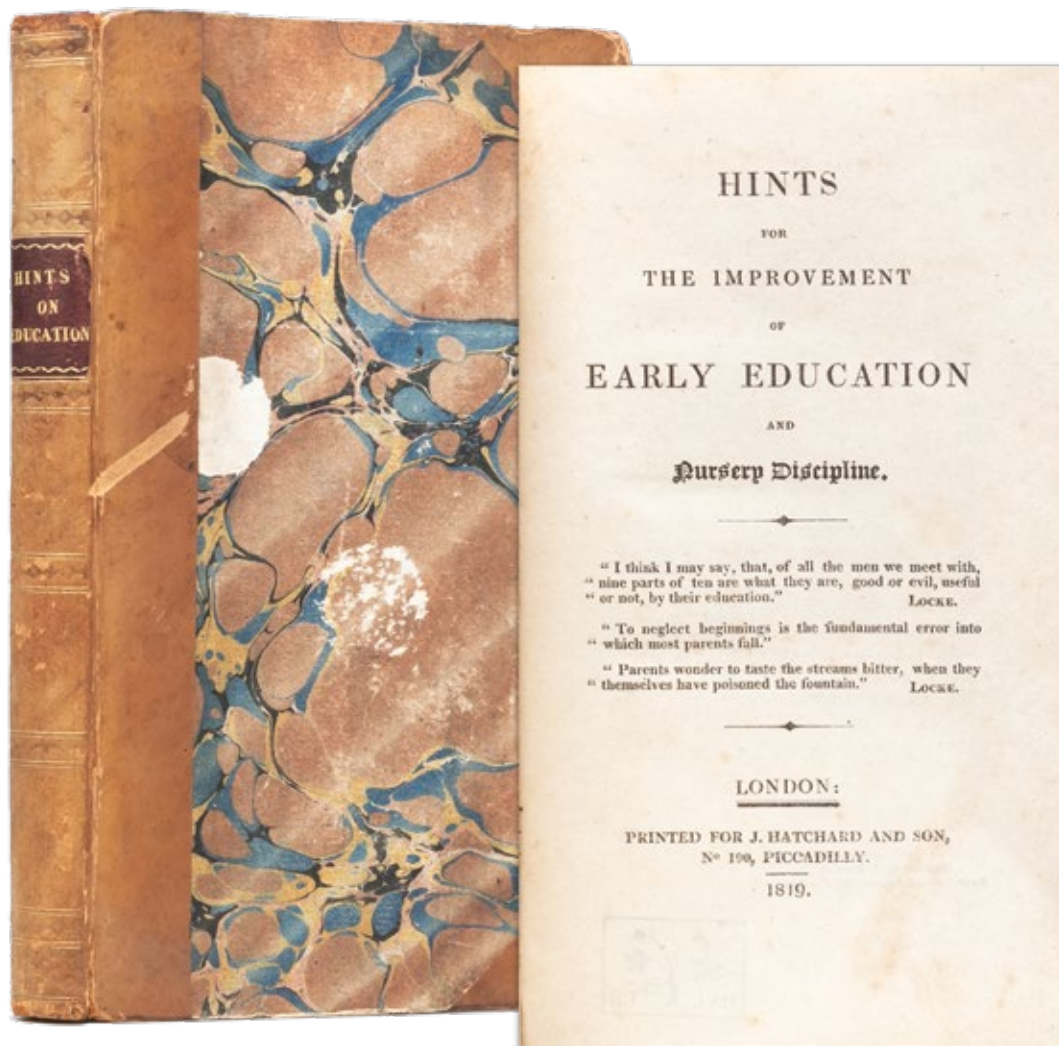
17. [Hoare, Louisa Gurney]

HINTS FOR THE IMPROVEMENT OF EARLY EDUCATION AND NURSERY DISCIPLINE

London: Printed for J. Hatchard and Son, 1819. First edition. Nineteenth-century half tan calf over marbled boards with gilt spine. Twelvemo. [4], 188 pp. Paper chip to upper board. With the ownership stamp of Ida MacAlpine and Richard Hunter (authors of *Three Hundred Years of Psychiatry*) to each pastedown, verso of title-page, and foot of final page. Clipping of old bookseller's description pasted to upper flyleaf. Clean and fresh throughout, a Very Good+ copy of an uncommon work promoting the rights of children in education and the home.

Louisa Gurney Hoare (1784 - 1836) wrote her guide to early childhood education for mothers and nannies teaching children at home. In preparation for later formal schooling, Hoare directed her readers to instruct children in proper conduct and instill the virtues of justice, independence, and perseverance while respecting their rights and individuality and avoiding harsh punishments. She criticized the common practice of "terrorizing children into obedience by threatening immediate divine retribution" and warned that parents could make religion dull and frightening if they ignored or punished children's natural curiosity into the logic of religious belief (Rosman, *Evangelicals and Culture*, p. 102). Hoare's ideas were heavily influenced both by her Quaker upbringing and by writers like Samuel Johnson, Thomas Babington, and John Locke, the latter of whom she quotes twice on the title-page and several times throughout the work. Hoare was influenced both by Locke's ideas of personal liberty and his observations on the role of education in shaping children's futures ("I think I may say, that, of all the men we meet with, nine parts of ten are what they are, good or evil, useful or not, by their education"). *Hints for the Improvement of Early Education* was extremely popular, running to nineteen editions in England by the late 1870s and even more in the United States.

Hoare was born into the Gurney family, a large and prominent clan of English Quakers that included many abolitionists, reformers, and educational advocates. One of those reformers was Elizabeth Fry (1780 - 1845), Hoare's elder sister, who was best remembered for her efforts to reduce the sexual exploitation of incarcerated women, most notably the 1823 Gaols Act mandating sex-segregated prisons. Hoare's family by marriage also included prominent abolitionists like Samuel Hoare (1751 - 1825), her father-in-law, who was a founding member of the Society for the Abolition of the Slave Trade.



One of the most iconic and important examples of American political speech

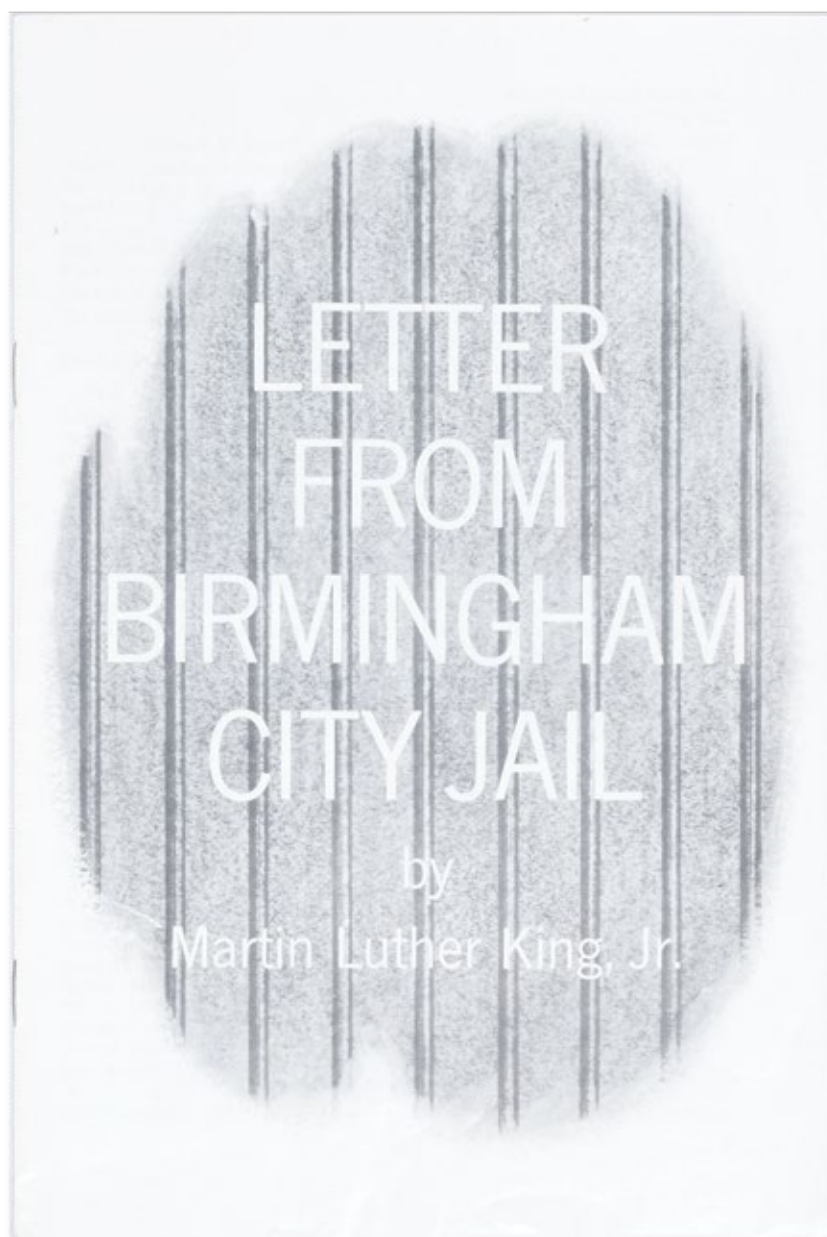
18. King, Jr., Martin Luther

LETTER FROM BIRMINGHAM CITY JAIL

Philadelphia: American Friends Service Committee, 1963. First edition. First printing, with the "5-63" date code on back cover. White printed paper wrappers. Fine.

"Martin Luther King Jr. wrote his famous 'Letter from a Birmingham Jail' on April 16, 1963, after his arrest for violating Alabama's law against mass public demonstrations...[King] was subject to solitary confinement and denied access to his lawyers. While in jail, a friend smuggled King a copy of the *Birmingham News*, which contained a statement from eight white Alabama clergymen critical of King's methods...King began writing his response in the margins of the newspaper and continued on scraps of paper until he received a legal pad from his lawyers. The letter defends his presence in Birmingham and his dedication to the civil rights movement through direct action and nonviolence" (University of Alabama Libraries).

King's letter, which outlines and defends his strategy of using direct action to force political negotiation with unwilling parties, has become one of the most iconic examples of American political speech and a practical guiding document for generations of activists. On August 28, 1963, not two weeks after he was jailed in Birmingham, King marched on Washington and delivered his "I Have a Dream" speech at the Lincoln Memorial. The next year saw the passage of the Civil Rights Act and King being awarded the Nobel Peace Prize "for his non-violent struggle for civil rights for the Afro-American population" (Nobel Foundation).

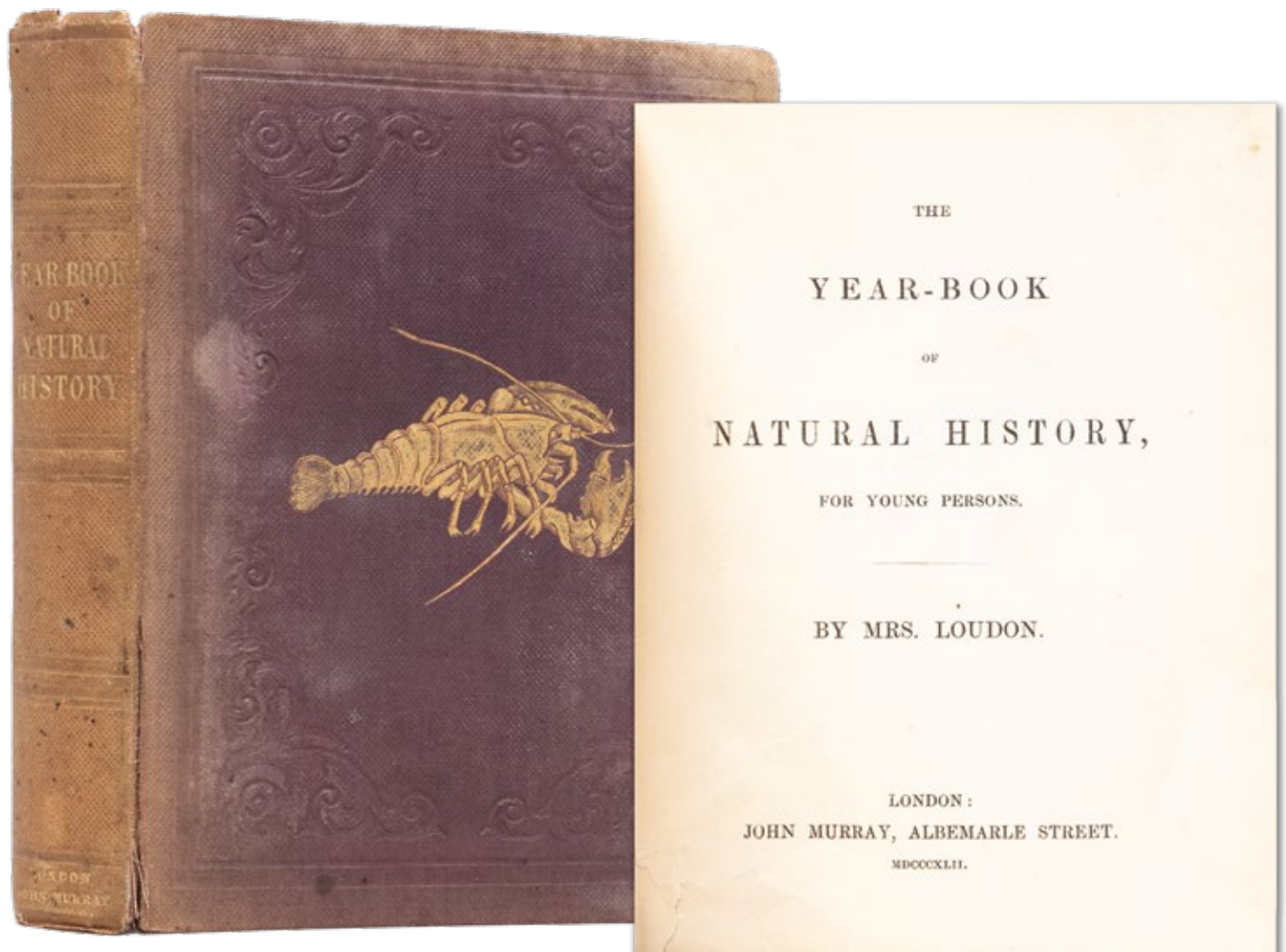


*Natural history for children by the horticulturalist and early sci-fi author***19. Loudon, [Jane]****THE YEAR-BOOK OF NATURAL HISTORY, FOR YOUNG PERSONS**

London: John Murray, Albemarle Street, 1842. First edition. Publisher's purple cloth stamped in gilt with lobster design. Small octavo (106 x 138 mm). xvi, 264 pp., with many text figures. Cloth sunned at spine and edges of boards. Pale yellow endpapers with pencil ownership signature, dated October 1853, to upper flyleaf. Endpapers separating at upper gutter. Short open tear to lower margin of title-page (not touching text). A clean, Very Good+ copy of one of Jane Loudon's scarcer works. Jisc (COPAC) records seven copies in UK institutions; OCLC adds five copies in the US.

The horticulturalist, illustrator, and early science fiction writer Jane Loudon, née Webb (1807 - 1858) based the present work on her experiences of observing nature with her own daughter, Agnes, and Agnes's friends Patty and Rosa. Told in the "familiar conversations" style of didactic fiction, *The Year-Book* recounts the long nature walks taken throughout the year by a mother, her daughter, and her daughter's friends while the mother instructs the girls on botany, entomology, and zoology.

Jane Loudon was married to the botanist, writer, and illustrator John Claudius Loudon (1783 - 1843). She wrote over a dozen botanical books, some of which she also illustrated, and assisted her husband in the writing and editing of his own works on botany, including his *Encyclopedia of Gardening* (1834). Loudon was also a pioneering author of science fiction: she published *The Mummy! A Tale of the Twenty-Second Century* (1827), which is set in the year 2126 and is the first English-language work to feature a reanimated mummy, when she was just twenty-two. *The Mummy!* was published less than a decade after *Frankenstein* and a year after *The Last Man*, and Loudon's work belies the inspiration she took from Mary Shelley's groundbreaking novels. Loudon arguably pushes the bounds of early science fiction further, however, in her invention of an all-new universe of technological and social advancement in which women in the queen's court wear trousers and hair ornaments of gas-powered flame, and "steam-powered automata surgeons and lawyers...speak briefs fed into tubes in their bodies" (Hopkins, "Jane C. Loudon's *The Mummy*"). It was through *The Mummy!* that Loudon met her husband, who favorably reviewed the work, eventually leading to her career in botanical writing.



Scarce later work by Sylvia Pankhurst commemorating her activist ties to Ethiopia

20. Pankhurst, E. Sylvia

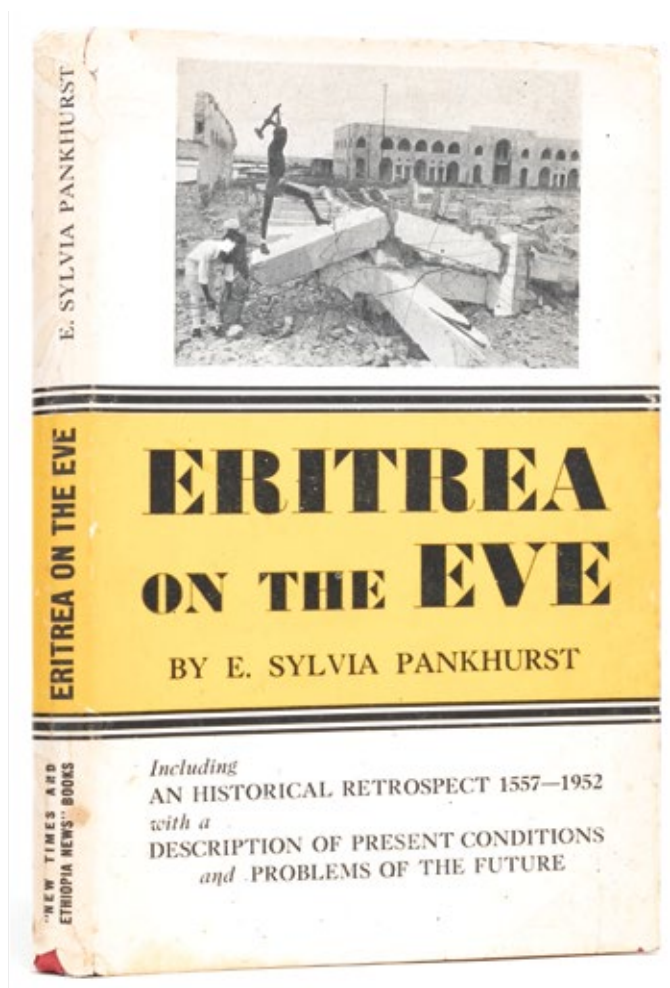
ERITREA ON THE EVE

Essex: "New Times and Ethiopia News" Books, 1952. First edition. Publisher's red cloth titled in black. Octavo. 72, [4] pp. With photographic frontispiece and fourteen double-sided photographic plates and three maps. Some foxing to cloth and to leaves, mostly at preliminaries. Some marginal toning. Original dust jacket with some foxing and some chipping to edges, with a couple amateur tape repairs to inside of jacket. A Very Good copy, in the Good+ dust jacket, of a scarce later Pankhurst title that commemorates her deep activist ties to Ethiopia.

Eritrea on the Eve was published as Eritrea exited a period of British occupation and preceding colonization by Italy (1868 - 1941), which included five years under fascist rule. In 1850, Eritrea was federated with Ethiopia, against the wishes of many Eritreans who sought independence. *Eritrea on the Eve* reviews the history of Eritrea under fascist rule and British occupation, recounts the United Nations resolution that federated Ethiopia and Eritrea, and explains the problems facing Eritreans moving forward (including disease, deforestation, poverty, and lack of educational infrastructure). Sylvia Pankhurst (1882 - 1960), a longtime ally of Ethiopia, also used the work to express her support for Ethiopian imperial control over the territory. *Eritrea on the Eve* was the penultimate book Pankhurst published in her lifetime, followed only by *Ethiopia: A Cultural History* (1955).

Pankhurst was a militant suffragist and antifascist organizer born into a family that included Emmeline and Christabel Pankhurst, co-founders of the Women's Social and Political Union (WSPU). After a decade of leading suffragist and labor organizing efforts in England with the WSPU and the Women's Suffrage Federation (later the Workers' Socialist Federation), the cause of Ethiopian independence became central to Pankhurst's activist career. In 1936, following the invasion of Ethiopia by Italian fascists, Pankhurst started a periodical, the *New Times and Ethiopian News*. She edited the periodical for twenty years and also published books, like the present work and *The Ethiopian People: Their Rights and Progress* (1946), under its auspices. She moved to Ethiopia permanently in 1956, at the invitation of the emperor, and lived there until her death. Pankhurst was given a state funeral, which was attended by the emperor and his family, and buried outside the Holy Trinity Cathedral in Addis Ababa in an area reserved for the nation's heroes.

"The author of this book, Sylvia Pankhurst, famous suffragette, had the same feeling for liberty in relation to Ethiopia and the ex-Italian Colonies as she had for the women of Britain and those depressed workers in whose interests she toiled for twelve years in the East End of London" (from the dust jacket).

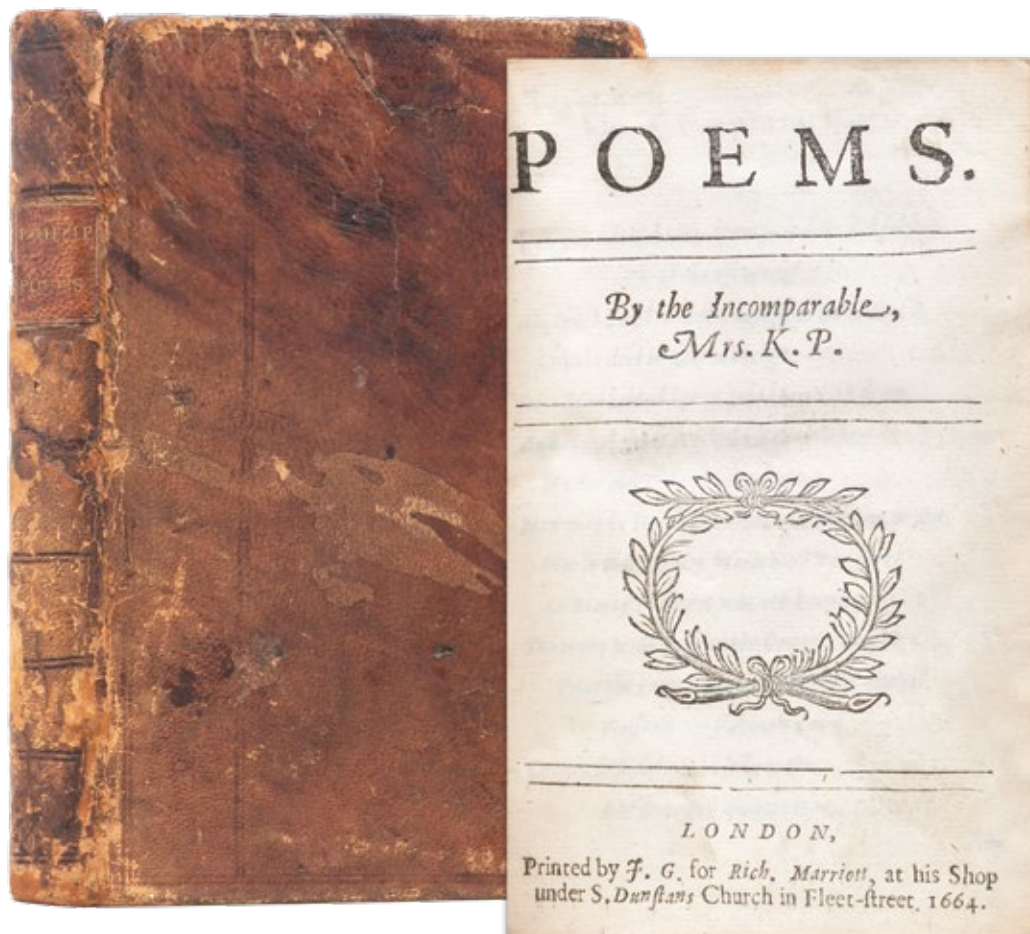


*Rare first edition of the "English Sappho"***21. Philips, Katherine****POEMS. BY THE INCOMPARABLE, MRS. K.P.**

London: Printed by J.G. for Rich. Marriott, 1664. First edition. Small octavo (168 x 112 mm); A-Q8 R4; 130 leaves, pp. [xvi], 242, [2]. The present copy includes the "Imprimatur" leaf A1 and the errata and blank leaves Q7-8 bound as printed; in some copies, these leaves are bound at the rear after the final poem "Upon Mr. Abraham Cowley's Retirement." Contemporary English blind-ruled sheep, eighteenth-century brown morocco label. Woodcut wreath device to title, woodcut initial to B1. Early ownership inscriptions of William Smith (struck through) and H. Butler, both of Balliol College, Oxford, to A1r; book label of William A. Strutz (1934 - 2024) to upper pastedown. A few abrasions and spots of wear to sheep, front free endpaper partly excised, occasional small stains and light finger-soiling to contents. Very Good.

First edition of the collected poems of the Anglo-Welsh royalist, known to her friends and admirers as the "Matchless Orinda" and the "English Sappho," a nod to her intense poetic celebrations of female love and companionship. This controversial unauthorized edition was published in January 1664 and withdrawn by the publisher the same month. "Primarily a manuscript poet, Philips (1631/2-1664) had established an extensive coterie of readers and writers among her Welsh and London contacts during the 1650s [known as the Society of Friendship]. She became widely known for her innovative use of Donnean poetics to express passionate female friendship, her occasional verses on private friends and public figures, and her moral and political acuity" (Losocco). Her commentary on public affairs covered the execution of Charles I, the Restoration of Charles II, and profiles of numerous female members of the royal family. Although Philips never compared herself to Sappho, other writers often did, partly due to the intimate poems addressed from Orinda to Lucasia and Rosania, the pseudo-classical names of fellow Society of Friendship members Anne Owen and Mary Aubrey. Although her poems circulated in manuscript among a large network, Philips wrote that she "never writ any line in my life with an intention to have it printed." She was outraged by this pirate edition; the publisher, Richard Marriott, expressed his regret in the *London Intelligencer* and promised to cease selling the book. Despite Philips' misgivings, the text of the 1664 *Poems* closely follows that of the manuscripts she circulated and differs only slightly from the 1667 authorized edition, which Philips began preparing but did not live to see through the press. Philips' poetry has had many notable admirers over the centuries and has enjoyed renewed scholarly interest in the last forty years. John Dryden claimed to be a distant relation, writing that Philips was one "to whom I had the Honour to be related, and also to be known." John Keats, over a century later, celebrated Philips in a letter to John Hamilton Reynolds, describing how he was "gladdened in the extreme on opening the other day a book of poetry written by one beautiful Mrs. Philips," copying out her poem "To Mrs. M. A. at Parting" and praising the "most delicate fancy" of her work.

Grolier, *Wither to Prior* 668; Wing P2032. Losocco, Paula, ed., *Katherine Philips*, 2017.



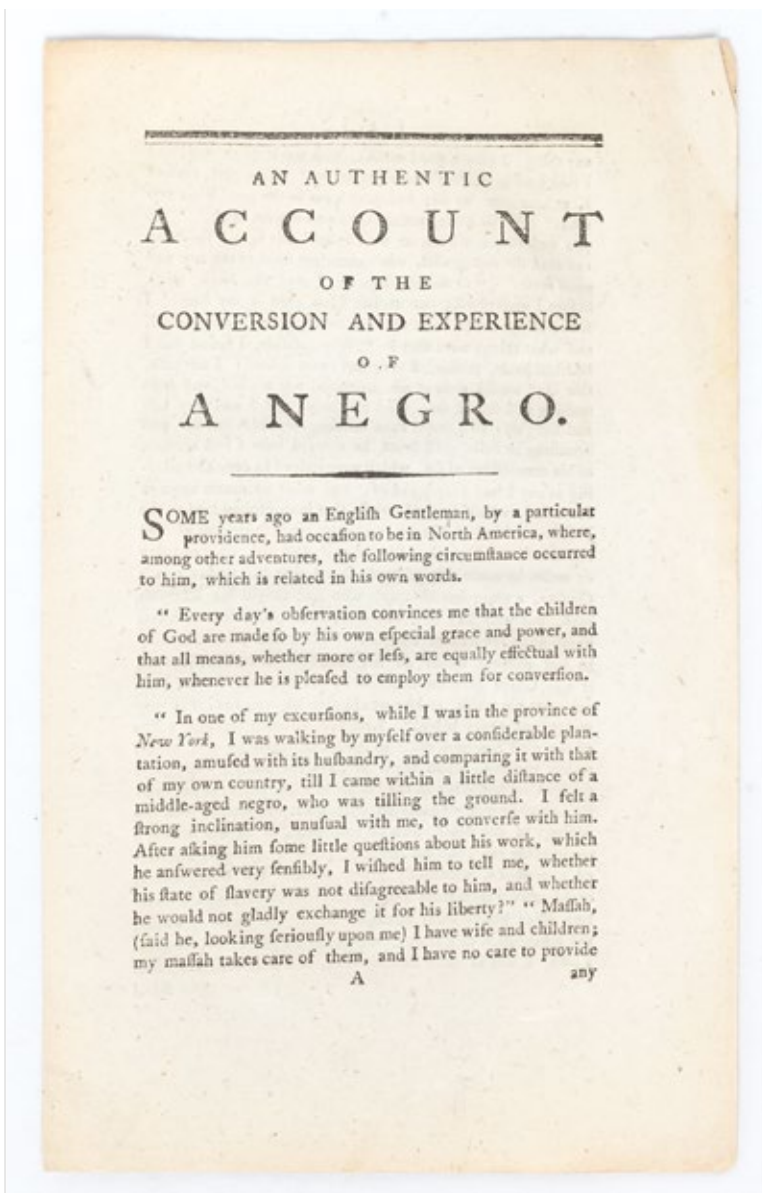
22. [Race and Religion] [Anonymous]

AN AUTHENTIC ACCOUNT OF THE CONVERSION AND EXPERIENCE OF A NEGRO

London: T. Wilkins, [1795]. First British edition and the first separate edition. Measuring 205 x 120mm and complete in 4 pages. A Fine example. Scarce in all formats, it was first printed in Vermont in 1793 and also contained a "faithful narrative...towards Polly Davis" (one copy survives at AAS); soon after, an edition was released from Maine containing "a poem on Christian Experience" (only two copies survive, both at NYPL). The present first British edition is also the first separately printed edition, recorded by ESTC at only nine libraries. It has come to auction on only five occasions, with the present being the only example currently in trade.

An Authentic Account records a brief encounter between a white Englishman and an enslaved Black man on a plantation in New York. Focusing their dialogue on the word of God and on salvation, the white narrator asserts that the two men could find common ground as "children of God...equally effectual with him" despite their diametrically opposed positions within the social power structure. "Neither the color of his body, nor the condition of his present life, could prevent him from being my dear brother in our dear saviour." Despite this argument for the spiritual equality of men of all races, the white narrator in *An Authentic Account* never questions nor seeks to subvert a power structure that would empower him while violently debasing Black people. Rather, he passively participates in the Evangelical attitude so common of the era, which considered enslavement an opportunity for saving the souls of uncivilized peoples who otherwise could not access the word of God. It was a position which abolitionist Evangelicals including William Wilberforce and Hannah More would decry as the height of hypocrisy in their own work during the period, calling upon Christians not only to see Black people as spiritual equals but also as humans deserving equal liberty and dignity.

ESTC T224026.



A comprehensive manual by a pioneering advocate of birth control

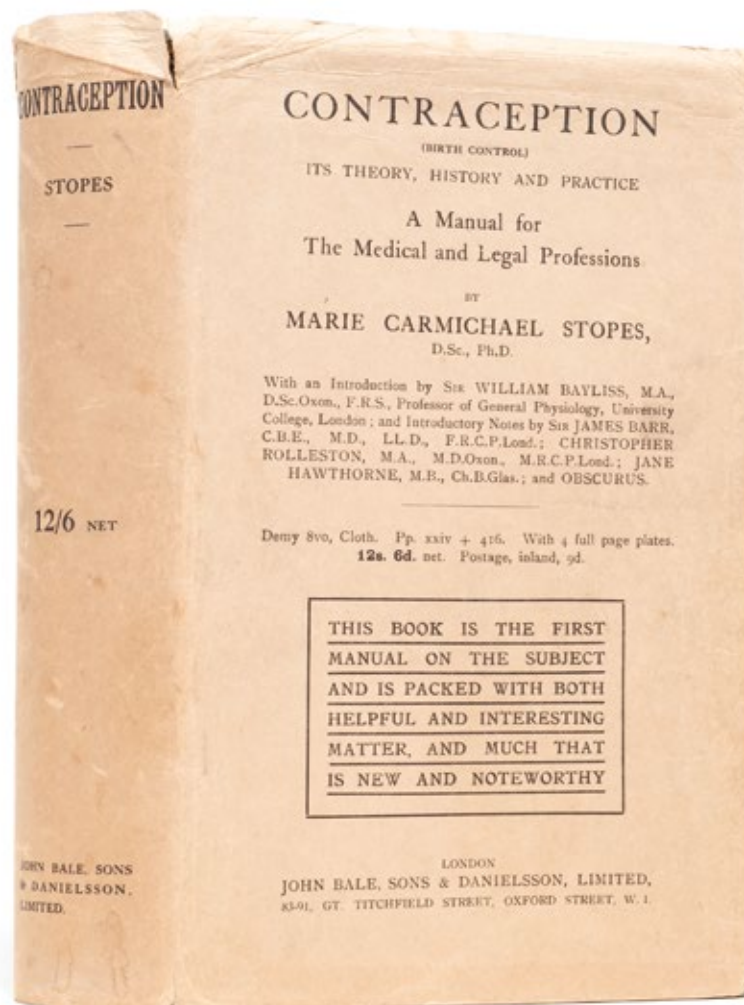
23. Stopes, Marie Carmichael

CONTRACEPTION (BIRTH CONTROL). ITS THEORY, HISTORY AND PRACTICE. A MANUAL FOR THE MEDICAL AND LEGAL PROFESSIONS

London: John Bale, Sons & Danielsson, Limited, 1923. First edition. Octavo. xxiii, [1], 418, [2] pp. Complete with four plates. Publisher's green cloth titled in gilt. Binding is very bright and clean aside from small smudge to upper board. Toning to endpapers at gutter. Neat contemporary underlining to a few leaves. In the publisher's dust jacket, a bit crinkled at edges. A bright, Very Good+ copy in like dust jacket.

Dr. Marie Carmichael Stopes (1880 – 1958) was a birth control advocate, botanist, geologist educated at University College, London and the Botanical Institute in Munich. In 1905, she became the youngest doctor of science in Britain, and found employment at the British Museum, the University of Tokyo (under a grant from the Royal Society), and as a lecturer at University College. Stopes' interest in sexology developed in the early 1910s as she began working on the manuscript of what would become *Married Love* (1918), in part inspired by her exploration of her own sexuality. In 1915, she met Margaret Sanger, "who had fled to England to avoid imprisonment for disseminating contraceptive information...Stopes was active in getting up a petition to President Woodrow Wilson to drop the charges" (ODNB). The meeting with Sanger deepened Stopes' connection with (and enthusiasm for) the birth control movement, and she published five popular works on sex and birth control between 1918 and 1920, most notably *Married Love*, which "created a new genre of marriage manual...[and] literally changed lives," and *Wise Parenthood* (also 1918). In 1921, Stopes and her husband, Humphrey Roe, opened England's first birth control clinic and founded the Society for Constructive Birth Control. Over the course of the next few years, Stopes opened several more clinics throughout England (both in London and in more rural locations, as well as a mobile clinic) and offered training to nurses and doctors. Stopes' involvement in the birth control movement faded after the 1920s, but her work in the movement cemented her legacy as an advocate for women's bodily autonomy and healthcare access.

Stopes published *Contraception* in the midst of a legal battle: between 1922 and 1925, Stopes was embroiled in *Stopes v. Sutherland*, a protracted libel case. Stopes had brought the case against Henry Sutherland, a Catholic doctor who opposed birth control, after he accused Stopes of "taking advantage of the ignorance of the poor to subject them to experiments" in her birth control clinics and implied that she should be jailed. The case emboldened Stopes, however, and she published her textbook during the appeals process after the case was partially ruled against her.



Two rare works on the voting rights of women and Black men

24. [Suffrage] Curtis, George William

EQUAL RIGHTS FOR WOMEN. A SPEECH BY GEORGE WILLIAM CURTIS. WOMAN'S SUFFRAGE TRACTS No. 2

Boston: C.K. Whipple, 1869. Second edition, though the first edition as part of the Woman's Suffrage Tracts series. 24, [4] pp. Complete, with a four-page New England Woman's Suffrage Association Constitution and list of officers.

[with:] [Anonymous] *Universal Suffrage. Female Suffrage*

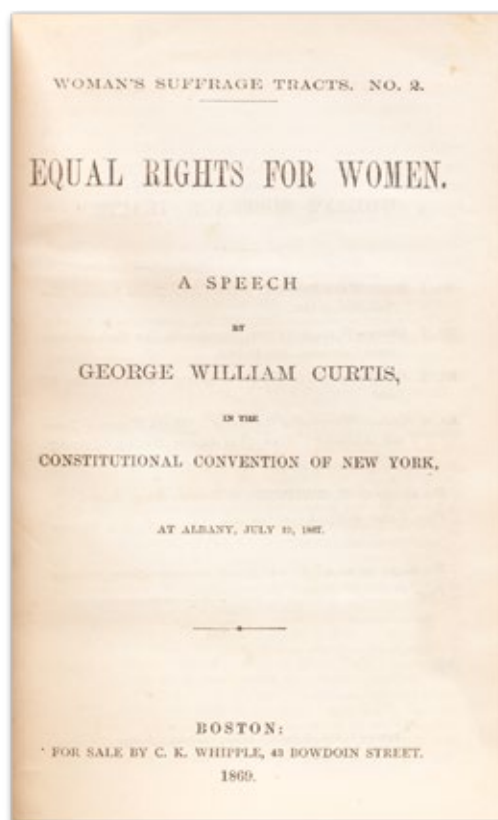
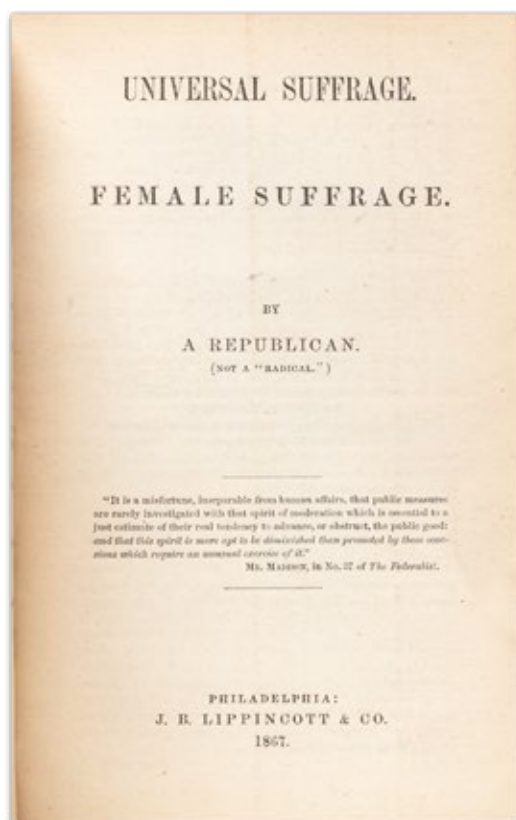
Philadelphia: J.P. Lippincott & Co., 1867. First edition. Complete, 116 pp.

Two works bound together, twelvemo. Modern brown cloth with gilt spine. An exceptionally fresh, Fine copy. From the library of the Iowa senator William B. Allison (1829 - 1908), with bookplate to upper pastedown identifying it as part of the Allison Memorial Collection of Mrs. Jennie A. Brayton. Both works are scarce, these being the only examples on the market.

The New England Woman's Suffrage Association (NEWSA) began publishing their Woman's Suffrage Tracts earlier in 1869 with Henry Ward Beecher's essay *Woman's Influence in Politics*. The association was led at the time by Julia Ward Howe and a board of prominent abolitionists and women's rights activists that included William Lloyd Garrison, Lydia Maria Child, and Lucy Stone. The Tracts served as the ideological mouthpiece of the organization, compiling the writing of activists fighting for the voting rights of both women and of Black men leading up to the ratification of the Fifteenth Amendment in 1870.

George William Curtis (1824 - 1892) was an abolitionist, editor, and one of the friends of Emerson who helped build the Walden Pond house. His commitment to universal suffrage made him an ideal candidate for inclusion in the Woman's Suffrage Tracts: *Equal Rights for Women* argues not just for women's right to vote but for their right to full participation in government, citing historical women leaders like Queen Elizabeth I. He also discusses his support for the voting rights of Black men, arguing that extending access to power to marginalized groups would improve the nation. The piece, which was originally delivered as a speech at the Constitutional Convention in New York, was first published by the American Equal Rights Association in 1867 before being reissued here.

Similar in theme but taking a less liberatory perspective, *Universal Suffrage. Female Suffrage* considers both the voting rights of Black men and the voting rights of women. Presenting himself as "a Republican, not a Radical," the anonymous author argues in favor of Black men gaining the vote as long as it was limited to those who held property or significant assets. In the "Female Suffrage" portion of the work, the author argues that women should be afforded full property rights and be able to pursue education and employment, but should not be granted the right to vote. True to his characterization of himself, the author takes a conservative perspective on both issues addressed in his piece.



"The only use of a gentleman in travelling is to look after the luggage"

25. [Travel] Lowe, Emmeline

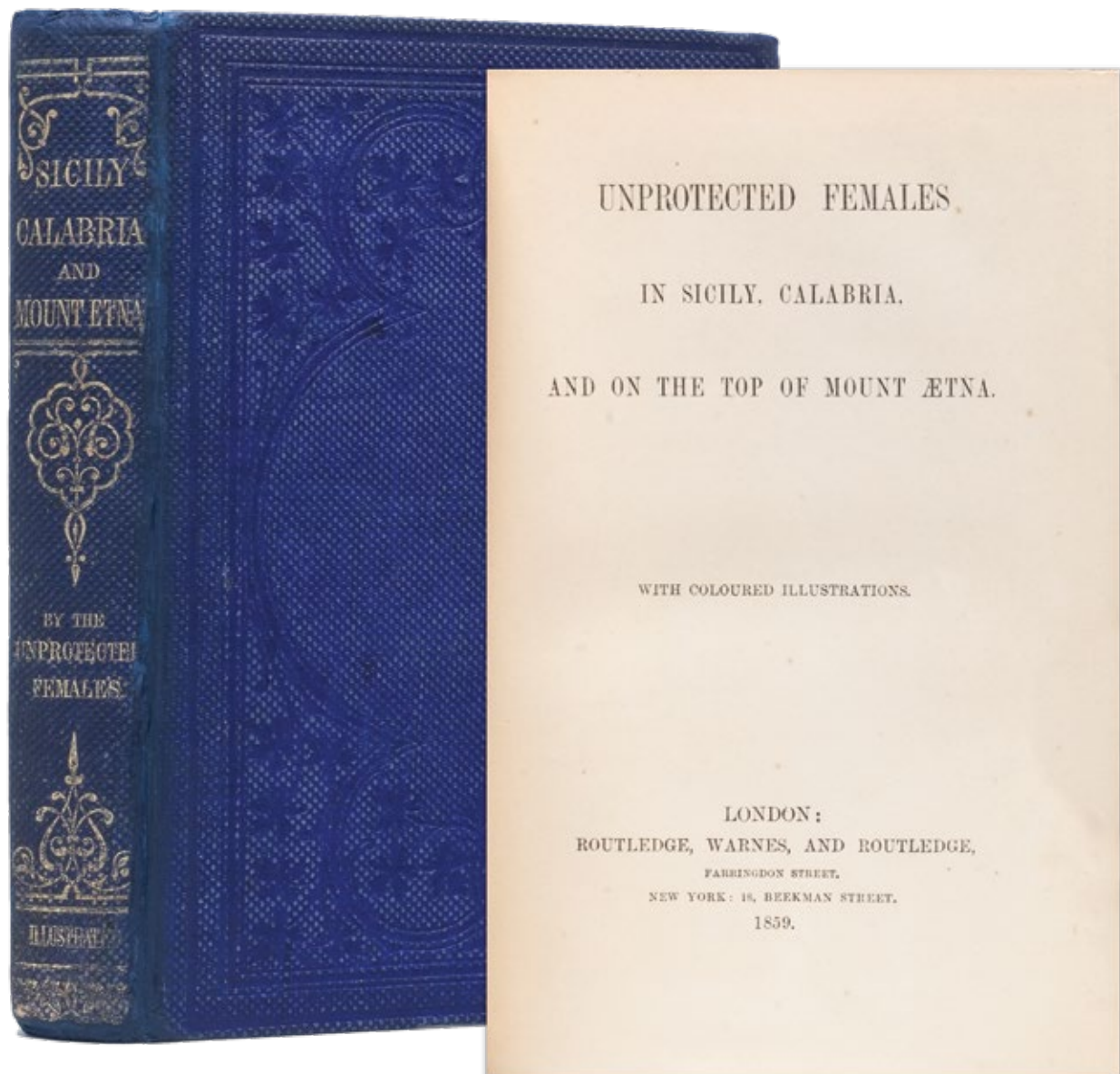
UNPROTECTED FEMALES IN SICILY, CALABRIA, AND ON THE TOP OF MOUNT AETNA

London: Routledge, Warnes, and Routledge, 1859. First edition. Publisher's purple cloth with gilt spine. Cloth expertly repaired at hinges and head and tail of spine. Pale yellow endpapers. With the bookplate of author Larry McMurtry. Foxing to verso of first plate and some toning to leaves. A near fine copy, remarkably bright and attractive, of a book that is generally scarce but rare in this condition. Octavo. xi, [1, blank], 265, 32 [publisher's ads] pp. Complete with four lovely chromolithograph plates (including frontispiece) by Thomas Picken.

This is the second of two books by Emmeline "Emily" Lowe (ca. 1835 – 1897) on the topic of "unprotected" women travelers – that is, women who traveled without the supervision of a husband or other male relative (though wealthy European travelers typically employed local guides). Lowe had previously recorded her travels in Europe with her mother, Helen E. Lowe (d. 1882), in *Unprotected Females in Norway* (1857), and returned to the topic for the present work, which narrates the journey they took to Italy in late 1857. The two women proudly traveled without men, and Lowe remarked in her first book, "ladies alone get on in traveling much better than with gentlemen...men are sure to go into passions and make rows, if things are not right immediately. Should ladies have no escort with them, then every one is so civil, and trying to be of what use they can be...The only use of a gentleman in travelling is to look after the luggage, and we take care to have no luggage," (*Unprotected Females in Norway*, p. 3).

OCLC records ten physical copies, only three in North America (Yale, University of Toronto, University of Alberta).

Robinson, Jane. *Wayward Women*, p. 117.



26. [Travel] [Women in Book Production] Moore, Jessie Traver

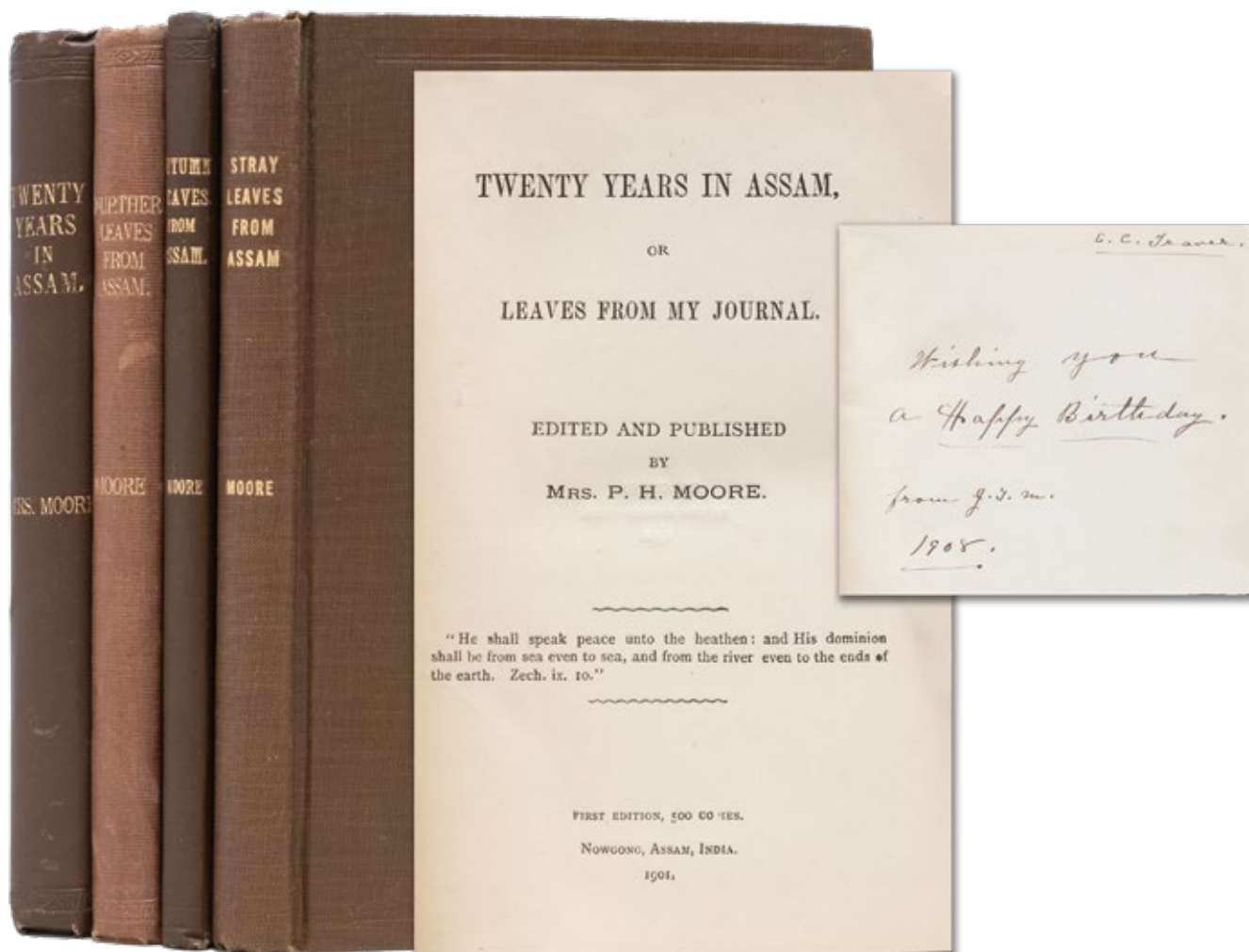
TWENTY YEARS IN ASSAM; FURTHER LEAVES FROM ASSAM; AUTUMN LEAVES FROM ASSAM; [AND] STRAY LEAVES FROM ASSAM

Family presentation copy

Nowgong, Assam, India: Published by Mrs. P.H. Moore, 1901-1916. First edition. All four volumes of Jessie Traver Moore's travel accounts of India, with one volume inscribed by Moore to her father E.C. Traver ("Wishing you a Happy Birthday, from J.T.M. 1908"). Each volume is one of 500 copies published by Moore, with the first three printed at the Baptist Mission Press in Calcutta and the fourth at the Brandow Printing Company in Albany, New York. All bound in publisher's brown cloth with spines titled in gilt. Slight wear to corners and toning to endpapers. Near Fine.

Jessie Fremont Traver Moore (1857 - 1936) spent thirty-six years as a Baptist missionary in Assam, India, where she and her husband, the Rev. Pitt Holland Moore, worked as educators, translators, and publishers. Moore, who was born in rural New York to a family with abolitionist sympathies, arrived in India with her husband early in 1881. She soon became involved in her husband's efforts to translate the New Testament into Assamese and began making careful records of missionary activity in northeastern India. Moore eventually helped found and run a school for girls and helped operate the Baptist Mission Press, which printed her husband's Assamese New Testament and three of these four volumes. Following the death of her husband in 1915, Moore sailed for the United States, where she returned to New York and published the final volume of this set.

These accounts are both Moore's personal diaries - detailed day-by-day records of her life and work as a missionary between about 1880 and 1915 - and a report intended to inform the broader Baptist missionary community of the state of Christian influence in northeastern India. The first volume contains a lengthy appendix, "A General View of the Assam Mission Field," which includes explanations of missionary efforts in printing, education, and infrastructure development. The books are also the output of Christian colonial publishing: the Baptist Mission Press was established and operated by an American missionary woman printing English- and Assamese-language material in India for both a missionary and local audience.



Scarce signed limited edition of Doris Ullman's striking portraits of the Gullah people

27. Ullman, Doris (photographer); Julia Peterkin

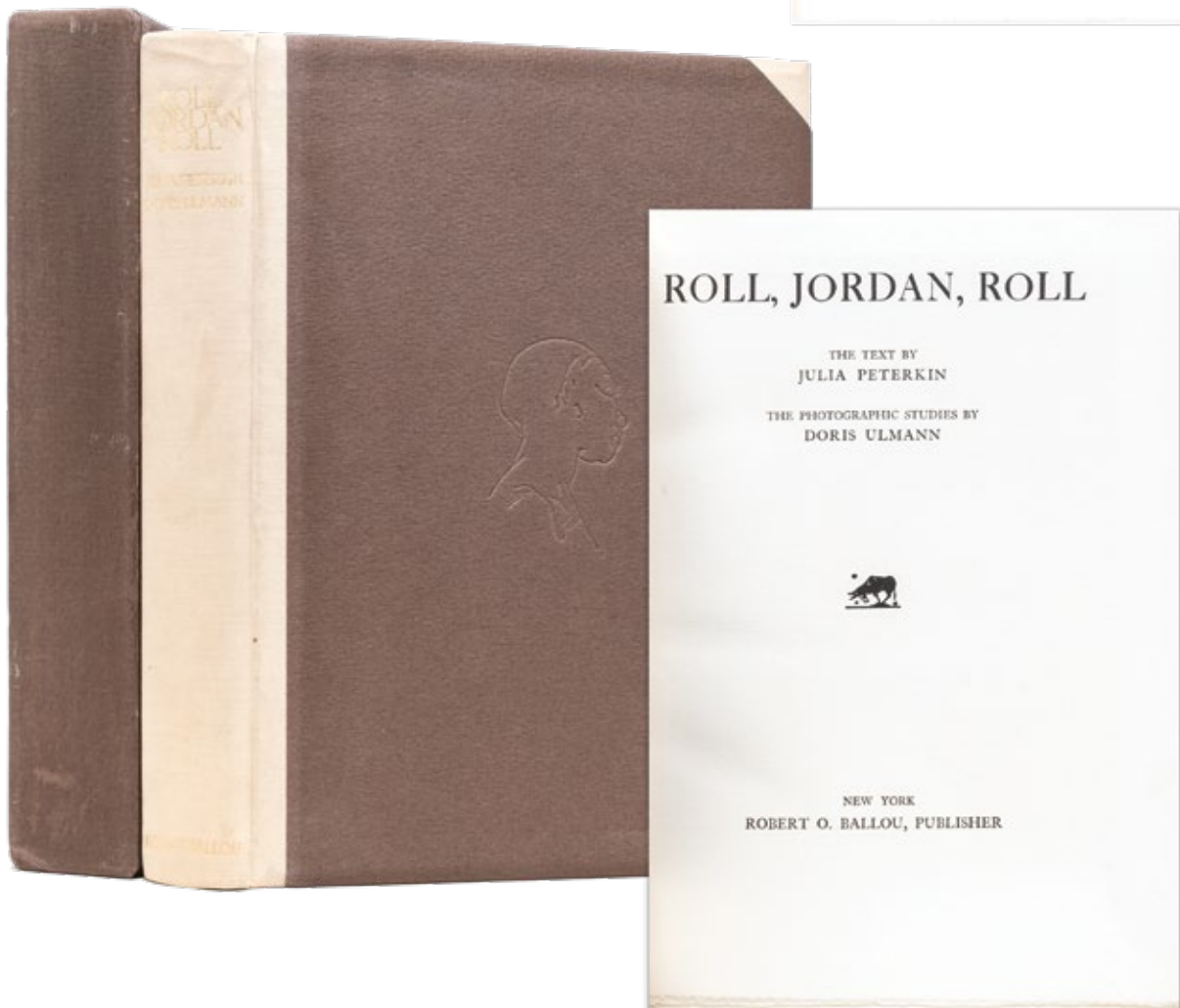
ROLL, JORDAN ROLL

Signed limited edition

New York: Robert O. Ballou, 1933. First edition. One of 350 copies (327 for sale) signed by Julia Peterkin and Doris Ullman, with an additional photogravure signed by Ullman. 341 pp. Complete, with all ninety copperplate photogravures and accompanying tissue guards. Publisher's half buff cloth over blindstamped brown paper boards. Spine titled in gilt. Slight bubbling to cloth at spine. Some faint scuffing to boards. With the publisher's brown paper slipcase, somewhat scuffed. A Fine copy in the Very Good+ slipcase.

Roll, Jordan, Roll is a photographic account of the Gullah people, the descendants of enslaved Africans living in the coastal areas of the southern United States. Begun in 1929, Ullman's project spanned several years, producing a series of portraits that are "rich in tonal range and unified in soft focus...[and] reveal a distinct photographic account, attuned to the dignity and grace of Gullah people" (MoMA). *Roll, Jordan, Roll* is now regarded as one of the finest photography books of the twentieth century and is praised for its portrayal of Black subjects as dignified individuals rather than stereotypes.

Julia Peterkin, who won the Pulitzer Prize in 1929 for her novel *Scarlet Sister Mary*, provided the text for the book.



28. Walling, Anna Strunsky

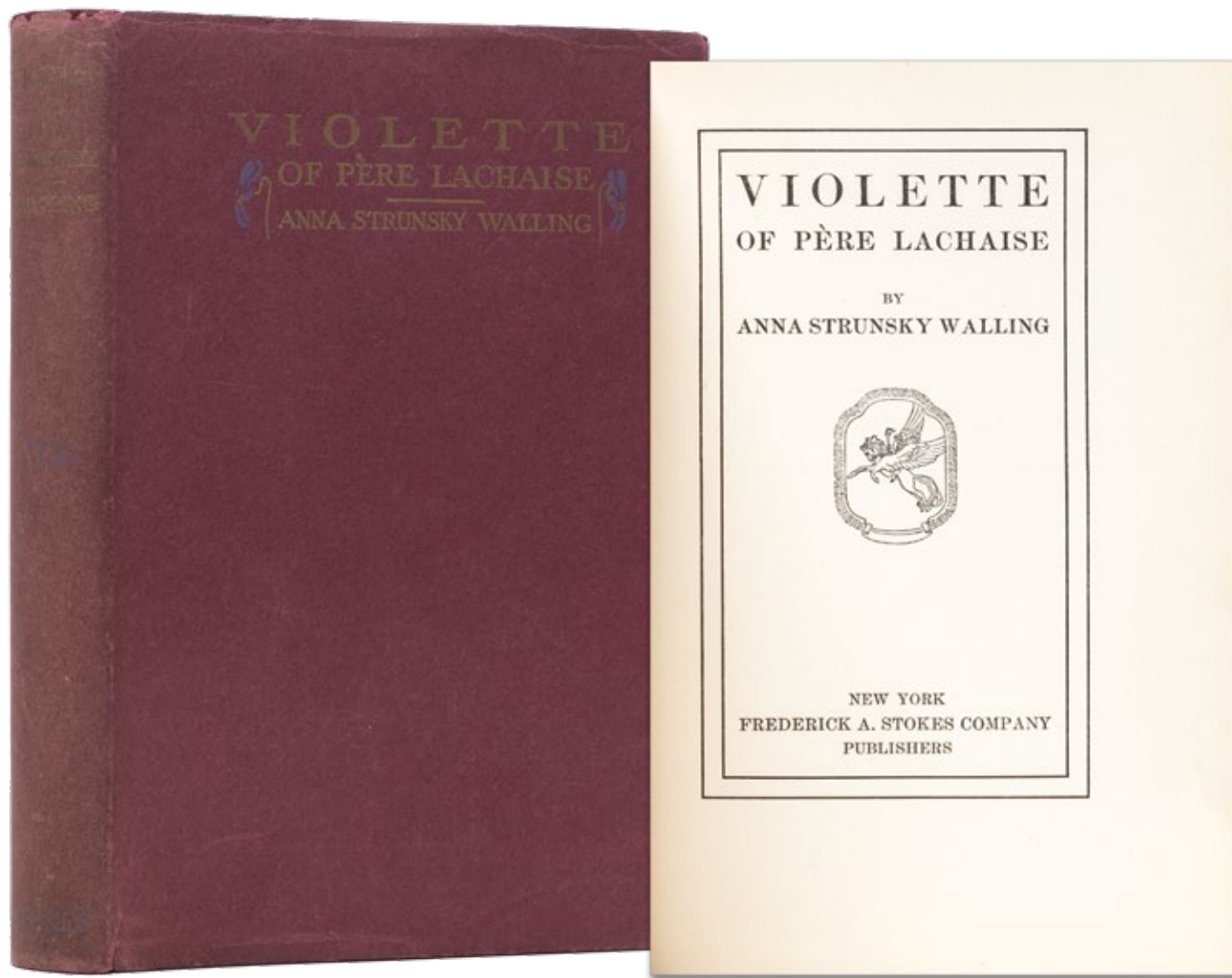
VIOLETTE OF PÈRE LACHAISE

New York: Frederick A. Stokes and Company, 1915. First edition. Publisher's burgundy cloth titled in gilt with purple violet design. [10], 3-198 pp. Exceptionally bright and fresh aside from some slight foxing to edges of closed text block. Publisher's printed burgundy dust jacket with some sunning to spine and minor chipping to crown and corners. A lovely copy of an attractively designed and scarce book, Fine in Very Good dust jacket.

Anna Strunsky Walling (1877 – 1964) was a socialist writer and activist who campaigned for the abolition of the death penalty and was involved with the founding of the NAACP. Born in what is now Belarus to Jewish parents, Walling immigrated to New York with her family as a child. In 1893, the family relocated to San Francisco, and Walling enrolled in Stanford University a few years later. At Stanford, she became close friends with Jack London, with whom she co-authored the epistolary novel *The Kempton-Wace Letters* (1903). In 1906, Walling married her husband, William (1877 – 1936), who became one of the founding members of the NAACP in 1909.

The Violette of Père Lachaise is a socialist bildungsroman about a young woman who dedicates “herself to the revolutionary struggle, not as an act of self-abnegation or martyrdom but as ‘the full flowering of her whole personality’” (Buhle). Walling imagines Violette, a talented actress who lives with her flower-seller grandfather on the edge of Père Lachaise cemetery, as a model for the socialist woman of the future: Violette is an unusually gifted artist, but her free thinking, creative personality represents Walling's ideal of a fully actualized individual. “In this way, Mrs. Walling, herself a prominent figure in the social revolution, embodies her conception of the modern philosophy of love and revolution, idealism and democracy. Violette is a forerunner of the future” (from the dust jacket).

Buhle 269.



"A woman must have money and a room of her own if she is to write fiction"

29. Woolf, Virginia

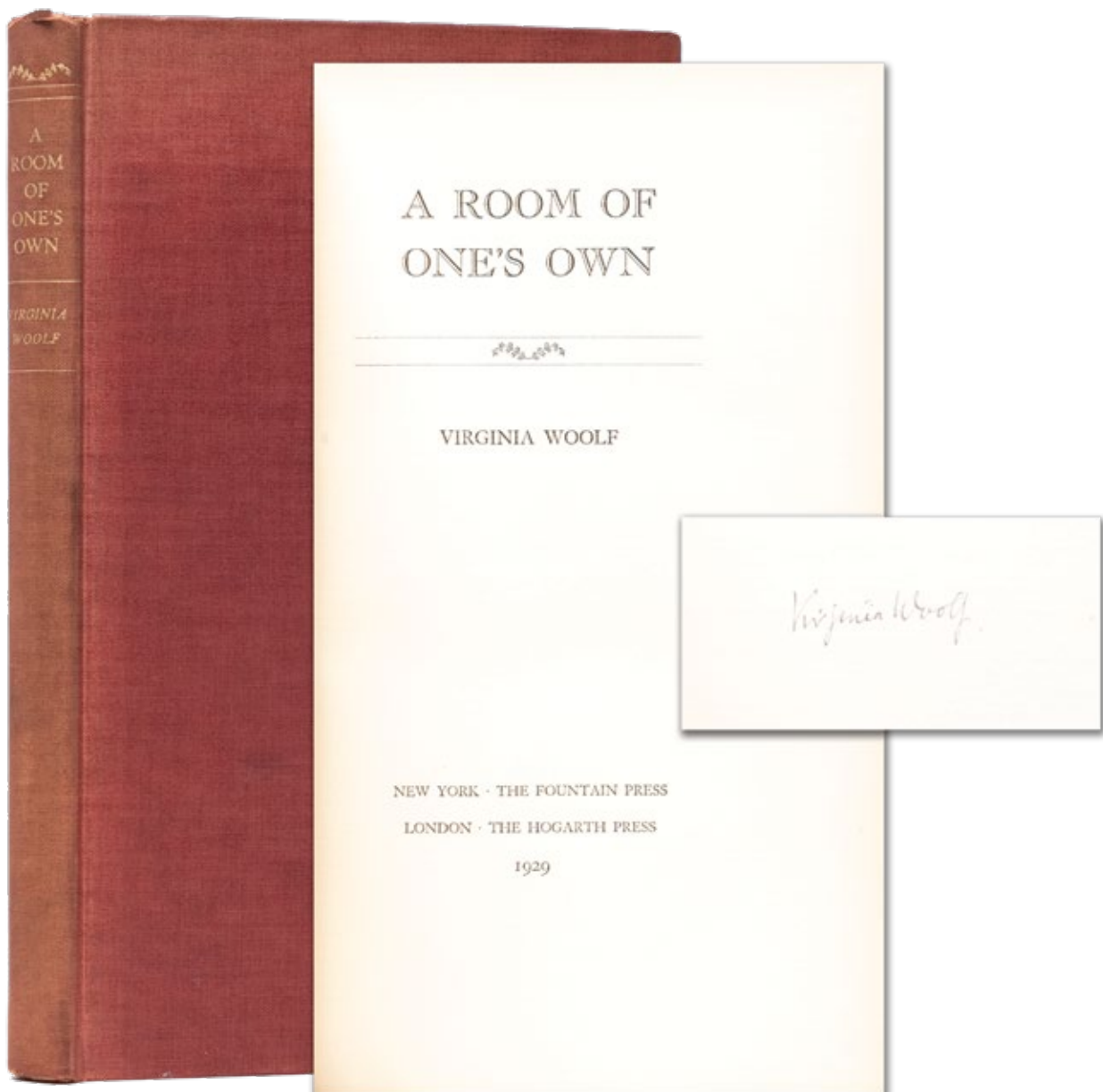
A ROOM OF ONE'S OWN

Signed limited edition

New York / London: The Fountain Press / The Hogarth Press, 1929. First edition. One of 492 copies (this copy not numbered, presumably, one of the 42 copies not offered for sale). Signed by the author in her customary purple ink on the half-title. Original red cloth, spine lettered in gilt, edges untrimmed. A Near Fine copy with slight wear and sunning to the spine, bookplate tipped in from the collection of Sidney R. Jacobs at the Taft School. Otherwise, clean and unmarked, and pages unopened from start to finish.

This edition was published in the United States on October 21, 1929 and in the United Kingdom on October 24, 1929, simultaneously with the first trade edition. *A Room of One's Own* is Woolf's feminist literary manifesto, in which she assesses the history of women as writers and the challenges they have faced, notes the effects of patriarchal literary culture on female characters, and makes the case that women must carve out both physical and psychological space for themselves in order to become part of the literary establishment. The work is based on two papers read to the Arts Society at Newnham and the ODTAA Society at Girton in October 1928.

Kirkpatrick A12a. Woolmer 215A.



Index

Abolition – 1, 15
Anthony, Susan B. – 2
Baird, Mona – 3
Bannerman, Anne – 4
Beauvoir, Simone de – 5
Betham, Matilda – 6
Cervantes Saavedra, Miguel de – 7
Croly, Jane Cunningham – 8
Curie, Marie – 9
Curtis, George – 24
Dickson, William – 1
Dodge, Mary Mapes – 10
Education & Children's Books – 10, 12, 17, 19
Erotic Literature – 11
Fenwick, Eliza – 12
Francis, Eliza S. – 13
Gilman, Charlotte Perkins – 14
Grimké, Angelina – 15
Hamilton, Cecily – 16
Harper, Ida Husted – 2
Hoare, Louisa Gurney – 17
King Jr., Martin Luther – 18
Loudon, Jane – 19
Lowe, Emmeline – 25
Moore, Jessie Traver – 26
Moore, Maria Sarah – 7
Pankhurst, E. Sylvia – 20
Peterkin, Julia – 27
Philips, Katherine – 21
Stopes, Marie Carmichael – 23
Suffrage – 2, 16, 24
Ullman, Doris – 27
Women's Health – 3, 23
Women's Literature – 4, 7, 14, 21, 28, 29
Walling, Anna Strunsky – 28
Woolf, Virginia – 29



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