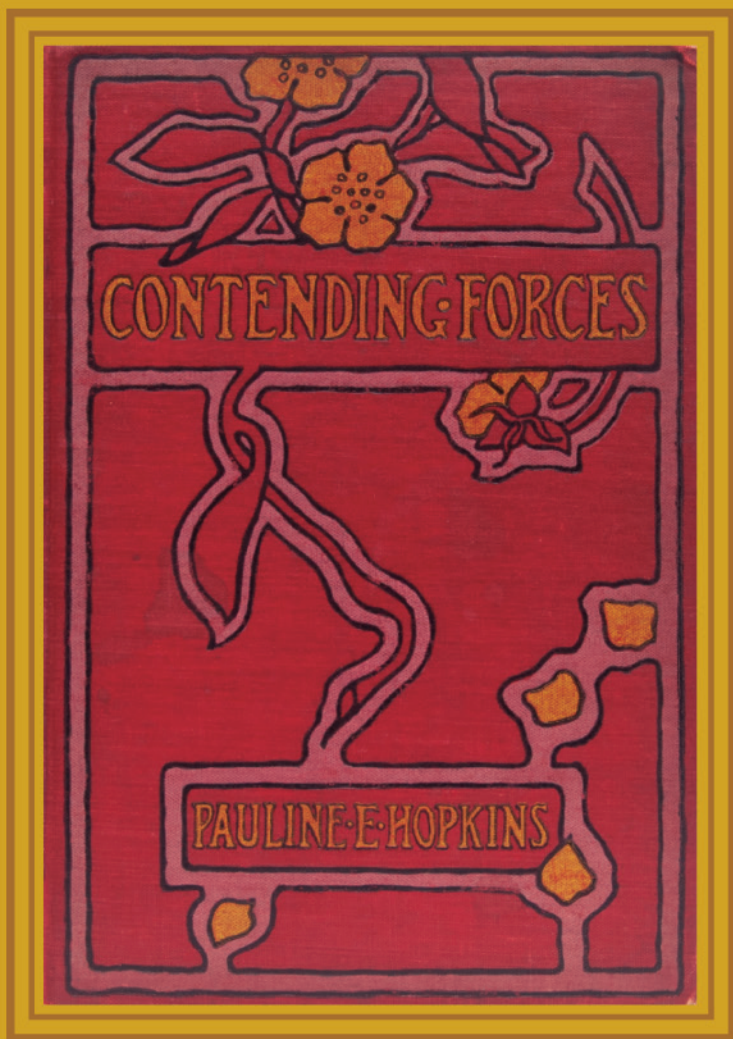


# WRITING A REVOLUTION

INTERSECTION AND FRACTURE IN WOMEN'S ACTIVIST MATERIAL



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# WRITING A REVOLUTION

INTERSECTION AND FRACTURE IN WOMEN'S ACTIVIST MATERIAL

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*The History of Woman Suffrage, First edition presented by  
Susan B. Anthony to Marilla Ricker (Volumes I-VI), p. 13.*

## Introduction

*"To be militant in some way or other is a moral obligation. It is a duty which every woman will owe to her own conscience, to other women who are less fortunate than she is herself, and to all those who are to come after her."*  
-Emmeline Pankhurst

The women activists of the past undeniably laid the groundwork for the revolutions we're experiencing in our own time. In speaking out, protesting, exposing discrimination, and fighting for equality, they propelled us forward. Yet the documents of the past also show that some of our current upheaval comes from their failures—most frequently from the exclusion of women who didn't share in the same privileges of race, gender identity, sexual orientation, or economic class. The materials gathered here are therefore both celebratory and chastening.

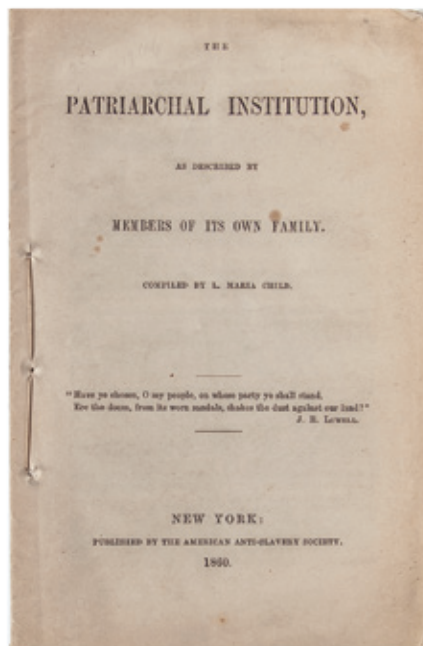
As we continue the push to ensure that more voices are heard in our shop, more identities and contributions represented on our shelves, we see *Writing a Revolution* as a chance to promote a complex and intersectional women's history. Rather than compartmentalize to a single theme, we draw together handwritten and published works through which women express just how interwoven issues of enfranchisement, education, economic advancement, and bodily autonomy are in shaping their lives. Committing word to paper on these topics, the women here initiated change. We encourage consideration of how the memoir of Charlotte Charke, one of the first gender non-conforming people to publish an autobiography, proved that queer identity could not be contained by limits in our language...Of how Charlotte Lennox and Elizabeth Griffith critiqued Shakespeare's depiction of women, leading to cultural backlash while also expanding the canon...Of Pauline Hopkins' choice to write a sentimental novel at the genre's height to confront a largely white female audience with the violence of lynching. We encourage appreciation of the powerful call for equality articulated in the Declaration of Rights of Women, as well as the acknowledgement that we have not yet lived up to the ideals it outlines.

Much as last year, *Writing a Revolution* builds on our previous women's catalogues. While 2018's *In Pursuit of Equality* featured historic alliances among men and women, 2019's *By Her Own Hand* emphasized the diverse voices of women themselves. Now, in 2020, we turn to women's writing as a form of rebellion and a force of cultural change that is still in process.

These women left behind a written record, educating us on their successes and shortcomings. They created intersections and fractures we must confront today. They make what we do next possible.



-Miranda Garno Nesler  
Director of Women's Literature & History



*Positioning patriarchy as responsible for multiple forms of oppression,  
a woman argues on behalf of abolition*

### 1. [Abolition] Child, Lydia Maria

## THE PATRIARCHAL INSTITUTION, AS DESCRIBED BY MEMBERS OF ITS OWN FAMILY

New York: American Anti-Slavery Society, 1860. First edition. Printed self-wrappers stitched at spine and measuring 4.5 x 7 inches. Collating 55 pages, [1, blank]. Light foxing to the wrappers and a small chip to the lower rear wrap; in all an exceptionally nicely preserved copy of a scarce and important intersectional feminist tract. While OCLC reports numerous copies online or in microform, it reports only three physical copies at institutions (New York Historical Society, AAS, and the Huntington). It is the only first edition on the market.

Reformer, novelist, and woman of letters Lydia Maria Child firmly believed that the fates of women and enslaved people were tied. There could be no freedom for one group without liberating the other. She was the editor of Harriet Jacobs' 1861 *Narrative*, the founder of the New England Anti-Slavery Society, and a suffragist. The present work places responsibility for slavery onto the same patriarchal culture that binds privileged white women. Drawing together Southern arguments by slave holders and slavery proponents, Child then skillfully and logically rebuts them. In doing so, she proves the calm presence of mind possible in woman, exposes the inconsistency and cruelty of slavery, and provides readers with talking points of their own when confronted with racism. Purposefully or not, she became through works like these the founder of "one of the most influential branches of nineteenth century American feminism as a resistance movement committed to the idea that the key to social reform was the recognition and maintenance of human differences" (Pratt).

Not in Krichmar. *Feminist Companion* 202. Near Fine.

*Entering their second decade of activism, an interracial women's anti-slavery group reiterates its mission*

## 2. [Abolition]

### THE NINTH ANNUAL REPORT OF THE BOSTON FEMALE ANTI-SLAVERY SOCIETY

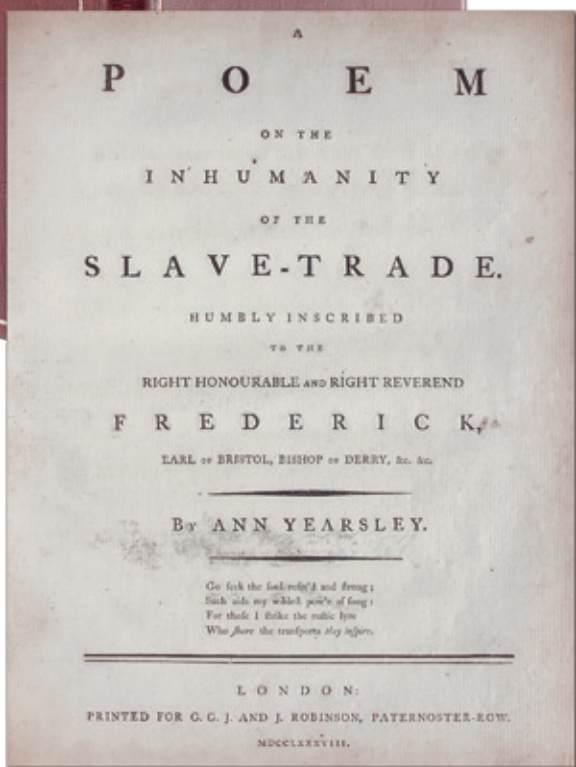
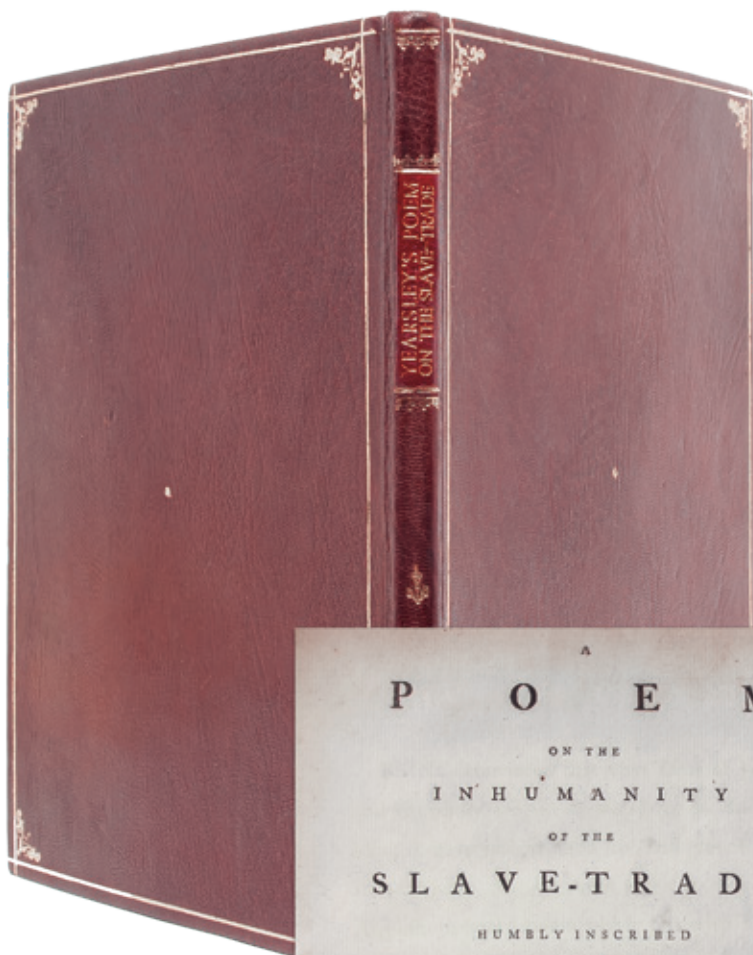
Boston: Oliver Johnson, 1842. First edition. Original printed wrappers with "Ten Years of Experience" and a poem from Felicia Hemans printed on front. Gentle bump to lower front corner. Small closed tear to outer margin of rear wrap; rear wrap partially detached but holding. Collating 46, [2]: complete, including half and full titles. Faint scattered foxing to preliminary and terminal leaves, but internally surprisingly fresh else. Early ownership signature of S. Cowing to front wrap. A scarce pamphlet celebrating the first decade of work by this interracial, abolitionist women's group, OCLC reports 15 copies (10 of those in the US); there are no others on the market.

"It has been our practice for nine successive years to give, at the end of each, a statement of the efforts that we have made, the obstacles that we have encountered, and the success that we have obtained." The present Report is different from its predecessors, however, because as the group entered its second decade, membership had grown so radically that its leaders feared new subscribers might not be familiar with the Society's foundations. To that end, the Ninth Annual Report includes a review of the Society's core beliefs and principles—What it Is and Is Not—so that newer readers can support the Society's goals in their daily conversations and actions. Of note: they cited the evils of slavery as neither partisan nor debatable, and women of any political leaning agreed to urge their party towards abolition.

Consistency in the club's message was critical. The Boston Female Anti-Slavery Society (BFASS) was, after all, one of the earliest and most successful organizations of its kind. Founded in 1833, it enacted its mission in its makeup and "had both white and black members" (Gustin). Its annual fairs, frequent dinners, and other fundraising fed the coffers of lobbying efforts and proved the women's influence. Members needed to stay on-note, in a world where inconsistency could endanger the mission. A scarce survivor in wrappers, of a successful women's activist group maintaining its brand and working to ensure continued achievement toward abolition.









*"The poem insistently forces a choice from the reader: to oppose, sympathize, and react" to the enslavement of other human beings*

### 3. [Abolition] Yearsley, Ann

## A POEM ON THE INHUMANITY OF THE SLAVE-TRADE

London: G.G. J. and J. Robinson, Paternoster-Row, 1788. First edition. Rebound in modern full crushed morocco with gilt to spine and boards, original endpapers bound in. A wide-margined copy measuring 190 x 240mm (pages). Front endpaper with several small paper repairs to the fore-edge and small closed tear near the gutter. Evidence of an early ownership signature erased on the lower title page. Slight sunning along the upper margins of several pages, but lacking the foxing so typical of the period. Collating [4], 30: complete. Selling at auction only once in the past 43 years and reported at only 10 U.S. institutions according to ESTC, this early and important abolitionist poem is quite rare. The present is the only copy on the market.

"Being convinced that your Ideas of Justice and Humanity are not confined to one Race of Men, I have endeavored to lead you to the Indian Coast," Ann Yearsley begins, urging her patron and her readers toward ethical and emotional sympathy with her cause. Hers was among the earliest and most notable of women's abolitionist literature, all the more attention-grabbing because of the author's identity. "Ann Yearsley introduced a different social reality into 18th century British literature: that of a laboring class woman who fought for artistic recognition and economic independence; who supported

the French Revolution and the rights of British peasants, who allied with, fought on behalf of, and showed compassion for abused men and women around the world, with a message, always, to fight back. Thus she was the first writer in English not only to use gender, the rural proletarian class, and slavery as social categories in her writing, but, even more remarkably, she regarded them as issues of comparable priority" (Ferguson). Impoverished from birth, Yearsley witnessed her own mother die from starvation; and for much of her life, she herself suffered from penury and only barely managed to feed her family. Yet she did not withdraw from the world, or see her pains as solely individual but rather a larger network of communal inequity that should encourage empathy. Creating the protagonist Luco, who is captured, torn from his family and home, and enslaved, she tried to instill these feelings in others as well—others who, like her neighbors in Bristol, witnessed the slave trade in their own ports. And she did not shy away from depicting physical in addition to emotional atrocities, as Luco's act of self-defense in striking a Christian colonial slave-driver results in prolonged torture and execution. "The poem insistently forces a choice from the reader: to oppose, sympathize, and react" (Ferguson).

ESTC T96948.

*"The effort of securing the vote will be the next step in the development of the struggle for independence in our country"*

#### 4. [Activist Manuscript] Anonymous

### MANUSCRIPT SUFFRAGE SOCIETY SPEECH FOR INDEPENDENCE DAY, 1884, TO AN ACTIVIST GATHERING

[N.P.]: [July 4, 1884]. 32 manuscript pages in a single hand, on lined legal paper. Some edges chipped; pages uniformly toned. Speech fully legible but cut short on the final page, where sentences are struck out and no conclusion exists. Composed in 1884, a critical year for the movement. In March of that year, Susan B. Anthony submitted a statement to the House Judiciary Committee and testified before the Senate of the 48th Congress arguing for an amendment to the U.S. Constitution granting women the vote. Across the country, grassroots organizations gathered together in like fashion, ramping up their speeches, emboldening women to canvas and gain signatures for petitions at the state and federal levels.

The present is a perfect example of this, ripe for researching local groups' rhetoric and the balance members needed to strike when addressing their own neighbors, friends, and husbands. Beginning "Mrs. President, Gentlemen and Ladies" (revealing the group's female leadership and dual-gender membership), the speaker uses the first ten pages to recount the history of the U.S. From here, a new focus emerges. "On this 4th of July in the year of our Lord 1884 and the Independence of the United States of America the 108th, this is when the women of this enlightened portion of our state have attempted to demonstrate the fact that they can inaugurate and successfully carry out a plan... It is claimed that if they had suffrage, there would be a revolution...the effort of securing this privilege will be the next step in the development of the struggle for independence in our country." Promoting the power of the vote, the speaker next reminds listeners that even without enfranchisement, women have and will continue to shape their communities as "educated nurses," as contributors to fields of "science which every day is opening up new and wonderful discoveries," and to new possibilities unfolding as "schools and colleges everywhere invite the student to explore the realm of knowledge."



*"The WCT Unions of this land are revealing to hundreds of women their own gifts, and to hundred more their possibilities"*

## 5. [Activist Manuscript] Anonymous

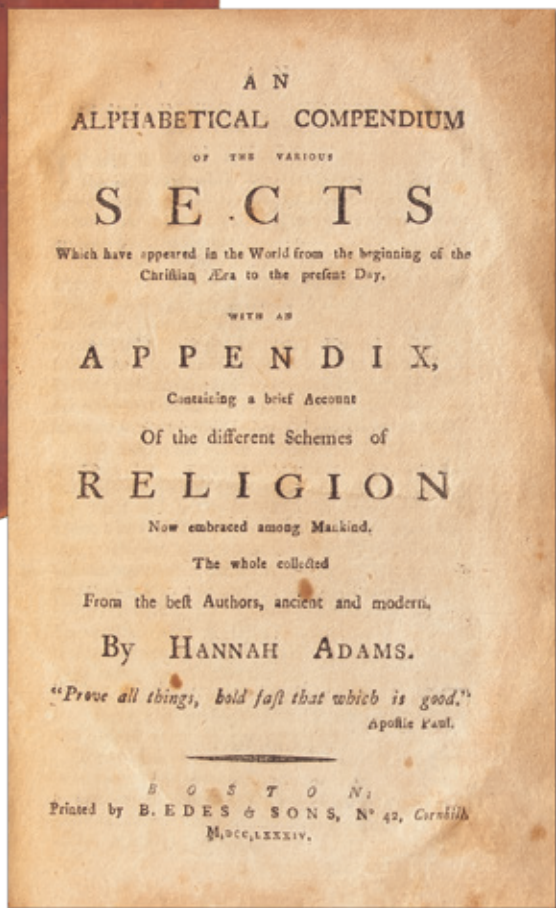
### COLLECTION OF FOUR MANUSCRIPT TEMPERANCE SPEECHES FROM AN ANONYMOUS MIDWESTERN WOMAN

Ohio: 1886-1887. Collection of four manuscript Temperance speeches written in a single hand, and comprised of 25 pages on varying sized sheets. Authored by a leader of an Ohio county branch of the Women's Christian Temperance Union, the speeches address the history of the movement, its progress, its need for women's volunteerism and donations, and its connection to multiple other parts of the women's movement in and beyond the U.S. The speeches provide information on how grassroots organization helped the WCTU to become one of the most powerful women's groups in the country, and how the organization wielded its influence over elections, public health, and education before women could even vote.

From 1873, the Women's Christian Temperance Union sought not only to protect families from the violent effects of alcoholism, but to address social ills harming women in all areas. Under Frances Willard, the WCTU adopted as its motto "Do Everything." The organization had branches addressing Work Among Immigrants, Health, Capital and Labor, Education, Penal Reform, Securing Homes for Homeless Children, and Woman's Suffrage. "State or local unions could choose which of the national departments they would set up, according to...the issues they were facing in their own communities" (Osborne).

The present collection of speeches gives insight into how local WCTU leaders were rallying their members. Much of the content in each speech emphasizes the progress being made for scientific education; but she never loses sight that more should be done. "[We] were at Columbus during the session of the Legislature...praying them to pass a law making scientific [health] compulsory in our common schools, teaching to Ohio's one million children the effects of alcohol and tobacco on the human system." She rallies women to do more than focus on alcohol, though. For the WCTU was about more than a drug—organizing as 'Christian women' justified action outside the home. "The WCT Union is by far the largest Society ever composed exclusively of Women and conducted entirely by them," she reminds listeners in one speech. "It is a union...for the purpose of educating the young, forming a better public sentiment...The WCT Unions of this land are revealing to hundreds of women their own gifts, and to hundred more their possibilities."





*The first professional woman author in the U.S. sets the standard  
for studying and discussing world religions*

## 6. Adams, Hannah

### **AN ALPHABETICAL COMPENDIUM OF THE VARIOUS SECTS; WITH AN APPENDIX CONTAINING A BRIEF ACCOUNT OF THE DIFFERENT SCHEMES OF RELIGION NOW EMBRACED AMONG MANKIND**

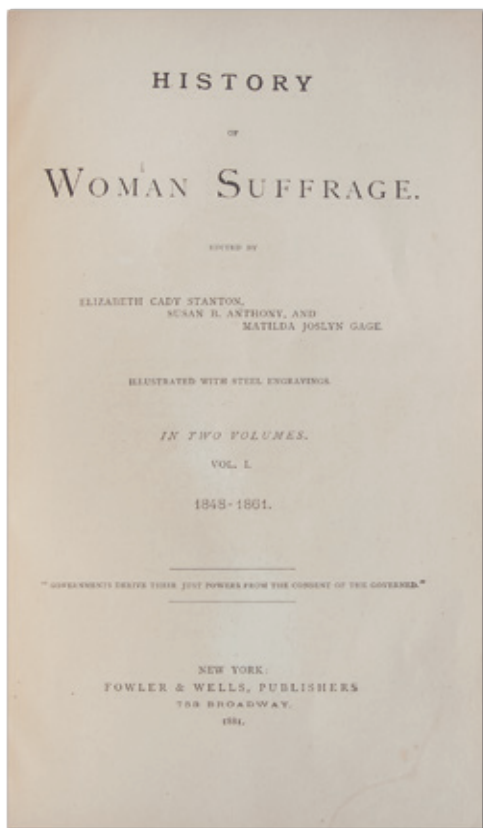
Boston: B. Edes & Sons, 1784. First edition. Contemporary sheep with red morocco label to spine. Extremities a bit rubbed, with some chipping to spine label and small loss to crown. Upper front joint cracked but holding well. Binding overall secure and square. Some foxing to preliminaries; contents mildly toned. Contemporary ownership signature to front endpaper reads "Benjamin Bell's, July 1785/6." Collating [2], ii, [2], 204, lxxxiii, [23]: complete, including errata, appendices, and subscribers' list to rear. Scarce institutionally and in trade, Adams' detailed work on world religions earned her the honorary of being the first professional female author in the U.S.

Hannah Adams' story is a reminder that living with physical disabilities can serve as the impetus for major intellectual projects. Reflecting on her childhood, Adams reveals in her memoir that curiosity drove her, and books helped her access a world beyond her bed; she pursued rigorous subjects from her home, including Latin, Greek, geography, history, philosophy, and logic. "I remember that my first idea of the happiness of Heaven was of a place where we should find our thirst for knowledge fully gratified" (Memoir). "Adams was fascinated by the discovery that a different world existed far from the New England town and the Puritan heritage in which she was raised. She began to conduct her own research and fact gathering surveys on the world's religions. Struck by the bias

that most authors imposed on their material, Adams was determined to gain a more impartial understanding of the different denominations...upon completion of her project, Adams decided to publish her work as a means of income" (ODNB). The result was *An Alphabetical Compendium of the Various Sects*—a work that became a gold standard in the field and went into multiple editions—as well as a paycheck that made her North America's first professional, paid woman writer. Praised for her efforts by the Puritan clergymen of her community, including Samuel Willard and Jedediah Morse, Adams used her platform to advocate for the expansion of women's education. "The world has been absurdly accustomed to entertain but a moderate opinion of female abilities and to ascribe their pretended productions to the craft and policy of designing to men," asserts the preface to her book. "Unbiased reason must allow, if an insidious comparison between the sexes is in any respect justifiable, it cannot be grounded upon a defect of natural ability, but upon the different and faulty mode of female education; for under similar culture, and with equal advantages, it is far from being uncertain that the female mind would not admit improvement that would at least equal if not eclipse the boasted glory of the other sex."

ESTC W37176.





*Ms. Matilda M. Becker  
Done - & Waived*

*After I compared these letters  
yesterday on whether these women  
should have the right to vote - and  
the wrong way - it was decided -  
that, it would be necessary that the Rev.  
Lyman Abbott, and the women Anti-  
should go up there to talk the men  
to vote for them. Their ignorance & stupidity  
would ensure that action - Every man  
who votes "yes" has lifted out of the  
propaganda & bigotry in which he has lived -  
It is only the slow growth of the  
Education of people - So we must  
and trust & know that equal justice  
is ours in the future - do we it*

*Yours sincerely  
Susan B. Anthony  
Brooklyn N.Y.*

*1880. Feb. 11-1880*

*A foundational work of women's history, inscribed by Susan B. Anthony to the pioneering female attorney who inspired a national campaign of civil disobedience*

**7. Anthony, Susan B., Elizabeth Cady Stanton, Matilda Gage, Ida Husted Harper**

## **HISTORY OF WOMAN SUFFRAGE**

### *Presentation Copy*

New York [Vols 1-2], Rochester [Vols 3-4], New York [Vols 5-6]: Fowler & Wells [Vols 1-2], Susan B. Anthony [Vols 3-4], National American Woman Suffrage Association [Vols 5-6], 1881, 1882, 1887, 1902, 1922. First edition. Including all six volumes contained within the final version of the set. Original publisher's cloth bindings with titles in gilt to spines. Brown coated endpapers and floral endpapers. With some chipping to extremities of spines to Volumes I and II. Hinges to Volume I professionally strengthened. Outer front joint of Volume IV with some splitting and tenderness, but holding well. Small nick to the spine of Volume V. Light scattered foxing throughout. An exceptional set with an important association, Susan B. Anthony writes a lengthy inscription in Volume IV to Marilla Ricker, a pioneering attorney whose illegally cast ballot in the 1870 election preceded and inspired Anthony's own campaign of civil disobedience at the ballot box. While one to two volumes of the set occasionally appear on the market, it is quite rare to find the full six volumes of this important work together, and with such an important association. Four volume sets have appeared at auction only twice, in 2008 and 1911, with the complete six volume set in first edition appearing only once, over a decade ago.

Spanning over 5,000 pages and drawing on primary sources from the National Woman Suffrage Association leaders and their archives, *The History of Woman Suffrage* is still considered one of the most important accounts of this American equality movement. For Anthony, it was critical that women write themselves into U.S. 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. To promote the movement, she donated copies to libraries and presented copies to contributors and people with political influence. The present set is an example of Anthony's strategy. Here, in the same volume where Ricker's historic act of suffrage protest in the courts was documented on pages 815-817, on the front endpaper of Volume IV, she writes in full:

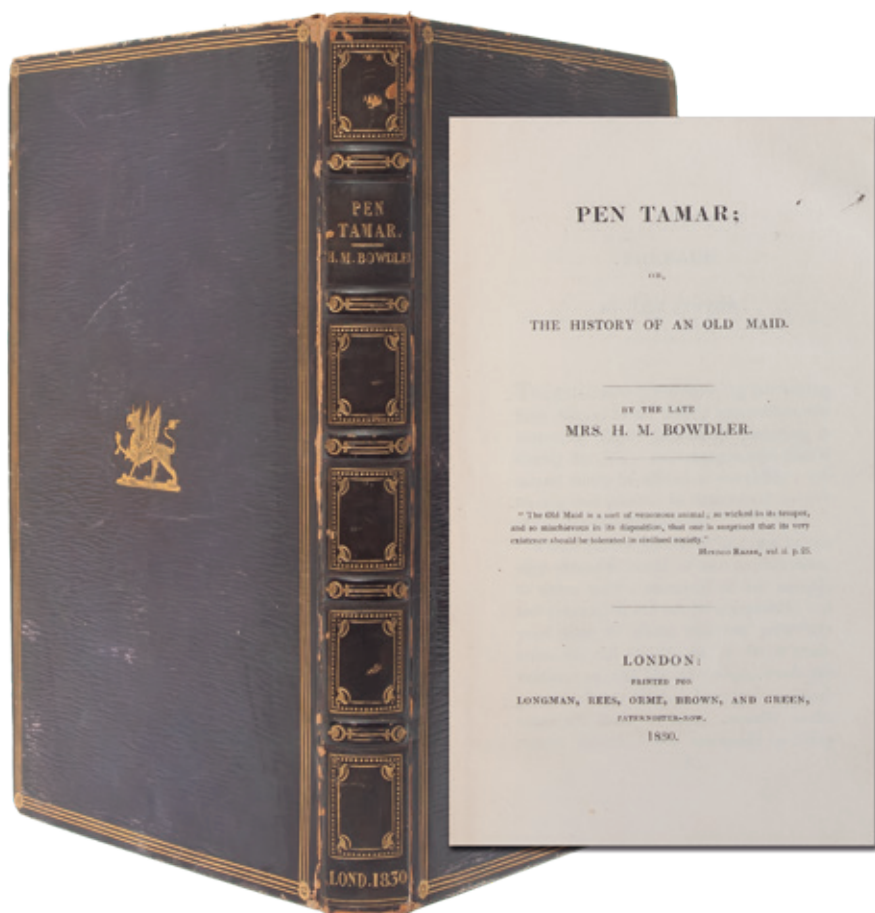
"Mrs. Marilla M. Ricker / Dover - N. Hampshire  
New Hampshire's men voted yesterday on whether their women should have the right to vote—and the morning's [news] says it was defeated—but, it wasn't necessary that the Rev. Lyman Abbott, and the women Antis, should go up there to tell the men to vote 'no' – their own ignorance and stupidity would ensure that action! – Every man who voted 'yes'—was lifted out of the prejudice and bigotry into which he was born. It is only the slow growth of the Education of the people—so we wait—and trust & know that equal justice is ours in the future. So be it.

Yours sincerely,  
Susan B. Anthony  
Rochester, NY / 1820. Feb. 18, 1902."

Among the first women attorneys admitted to a state Supreme Court, Marilla Ricker advocated for prison reform and suffrage, seeing the two issues as linked. She collaborated with and was the official elector for fellow lawyer Belva Lockwood, the first woman to run for President. And her act of illegally casting a vote in 1870 inspired Susan B. Anthony to begin her own campaign of civil disobedience that resulted in her illegally cast vote, arrest, trial, and nationwide fame in 1873. Ricker registered to vote and was denied every year until 1920.

Krichmar 1996. Near Fine.





To many Friends who are very dear to me,  
I hope a copy of PEN TAMAR will convey the  
assurance of my grateful recollection.

*H. M. Bowdler*

For *Mrs. C. Hawkins*

[By desire of the Author.]

*A novel in defense of single women, written by an infamously intellectual single woman and Bluestocking*

## 8. Bowdler, Henrietta Maria [Harriet]

### PEN TAMAR; OR, THE HISTORY OF AN OLD MAID

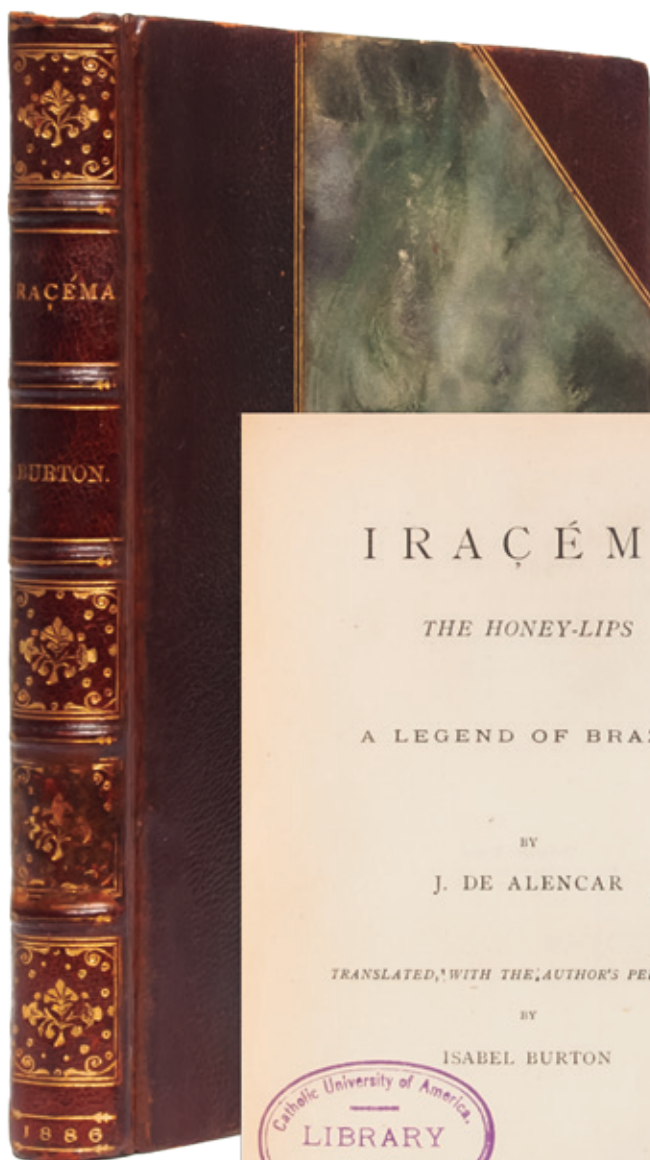
#### *Presentation Copy*

London: Longman, Rees, Orme, Brown & Green, 1830. First edition. Contemporary straight grain morocco with griffin embossed in gilt to boards; rebounded to style with gilt to spine. All edges marbled. Some light scuffing near joints. Signed by the author on a bound-in presentation page and addressed to Mrs. Ed. Hawkins. Measures 127 x 203mm and collates complete: ix, [1, blank], 244, including both half and full title, frontis, and three plates. Light scattered foxing throughout, largely confined to the margins; else a clean and neat text. Fairly scarce at institutions, this is presently the only first edition on the market.

An infamous Bluestocking and companion to writers Hannah More and Maria Edgeworth, Henrietta Maria Bowdler was invested in women's education at the same time that she was influenced by her family's more conservative religious views. This tension is apparent in *Pen Tamar*, which "gives a mixed message: ostensibly defending both virtue

and single women [while] it excuses the hero's prejudice" (Blain). Yet its posthumous publication—a purposeful decision by Bowdler, who decided on deferring it during her life, expressing a wish that it should finally be offered to the public—suggests that the author saw it as more progressive in its views than we might consider it today. It is after all a defense of single women, presented in novel form by a notoriously intellectual single woman who had the ear and the admiration of Church authorities and promoted the work of other female authors. Though her later reputation has become wrapped up in her family's censoring Shakespeare's plays—a project undertaken by her brother Thomas, and the origin of the term Bowdlerisation—*Pen Tamar* is a striking reminder of a woman's desire to let herself be seen in her society, and of the ability of publication to make that happen and have an impact for others like her.

Feminist Companion 120. Near Fine.



IRACÉMA

THE HONEY-LIPS

A LEGEND OF BRAZIL

BY

J. DE ALENCAR

TRANSLATED, WITH THE AUTHOR'S PERMISSION,

BY

ISABEL BURTON



LONDON

BICKERS & SON, 1 LEICESTER SQUARE

1886

*Isabel Burton's translation, the first appearance in English of J. de Alencar, father of modern Brazilian literature*

**9. Burton, Isabel, trans. [J. de Alencar; J. M. Pereira da Silva]**

## **IRACEMA, OR HONEY LIPS; AND MANUEL DE MORAES THE CONVERT**

London: Bickers & Son, 1886. First English language edition. Finely bound by Boundey, Root & Son in half morocco over marbled boards. Top edge brightly gilt. Marbled endpapers. Internally a pleasing copy, unmarked but for a previous ownership stamp from the Catholic University of America Library to the lower first title. Collates vii, [1, blank], 101, [1, blank]; vii, 138: complete. A pleasing copy of an important work, Isabel Burton's first translation into English of J. de Alencar, the father of modern Brazilian literature.

The daughter of British gentry and one of England's most influential Catholic families, Isabel Arundell Burton was educated and intelligent in her own right. But her marriage to explorer Sir Richard Burton brought a new level of adventure to her life. Before their courtship even began, "Burton had become the first infidel to infiltrate Mecca as one of the faithful, and in an expedition to discover the source of the Nile, would be the first white man to see Lake Tanganyika. After being married, the Burtons traveled and experienced the world, from diplomatic postings in Brazil and Africa to hair raising adventures in the Syrian desert" (Lovell). It was during the couple's time in Brazil that Isabel learned of two indigenous writers, whose works were not available in English. The desire to spread these stories—and their authors' names—motivated her translation,

as, likely, did her husband's encouragement of Isabel to take on literary projects. According to the preface of *Iracema*, the book which bears Isabel's name alone as translator, "I cannot allow my readers to remain ignorant of the name Senhor J. de Alencar, the author of this and several other works; for he deserves to be as well known in England as in Brazil...He is their first prose and romance writer. His style, written in the best Portuguese of the present day...contains poetic and delicate touches, and beauty in similes, yet it is real and true to life...I cannot thank him sufficiently for having allowed so incompetent a translator to be the first to introduce him to the British public." Of course, the cache of having Isabel Burton take up the work increased the likelihood that the novel would be noticed and devoured by the English. And Isabel, in a spirit of cultural exchange, pushes for white Europeans to appreciate and engage with the beauty of another culture's literature. Though Burton performed her translations in 1865-1869, *Iracema* would not appear in print until 1886, in a combined issue with her and her husband's joint translation of Manuel de Moraes. Alencar, now considered one of the fathers of modern Brazilian literature, was a writer made accessible to English speakers thanks to Burton's own appreciation of his language and her desire to share it. Near Fine.

*An insightful look into the costs placed on unmarried daughters after a father's death*

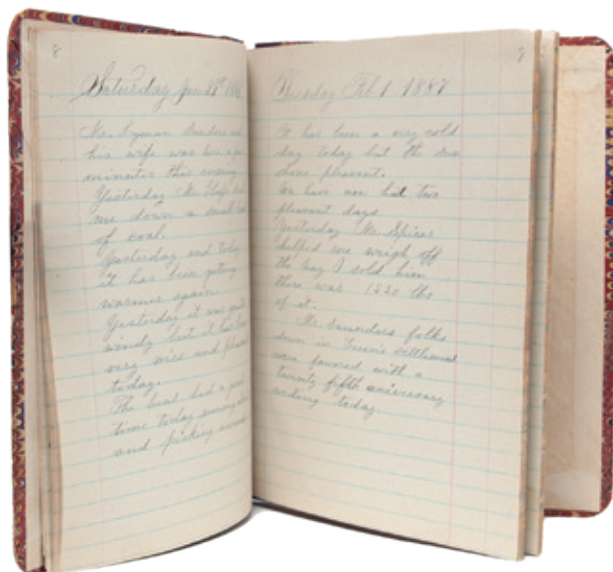
## 10. [Business] Mary Johnson

### A YOUNG WOMAN MANAGES THE FAMILY AND THE FARM FOLLOWING HER FATHER'S DEATH

[Northeastern US]: 1887. Quarter sheep over marbled boards measuring 6 x 7.5 inches. Comprised of 63 pages in the single hand of Mary Johnson, documenting the 1881 financials of her father's estate after his death as well as her own experiences living as a single woman after his demise, beginning 1887. The result is a rich document evidencing the knowledge of women as well as their unpaid labor as they ran the households and estates of their families. Such a manuscript also records the emotional toll such women experienced. An incredibly research rich document.

For five pages, Mary Johnson records the financial status of her father Josiah Johnson's estate following his death. The records are neatly and precisely maintained, as Mary documents taxes for schools and roads alongside wages for workers on the family's farm. Profit is also present—for butter, milk, and other goods being sold to neighbors. But the bulk of the book gives us insight more directly to Mary herself. Beginning her journal in 1887, she writes about continued business, social visits, and the continued labor she performs to keep her family afloat. Some days, like January 8, 1887, she balances business and family, while making little time for self-care: "I went up to Adams Center to see about my Taxes. Mr. Foster Dealing is the collector. The hard cold I had the forepart of the week still hangs to me. Yesterday my head ached." Between January 15 and 19 of that year, "The railroad trains were blocked with snow out south of here...Dr. Fred Bailey was here to see Phebe and prescribed some medicine for her. Phebe has been sick." As she ensures the care of others, Mary appears to conceal from all but her diary her own woes. "My teeth commenced to ache last Monday night in the night they ached until last evening when...I thought I would have to have them pulled." Throughout, she continues running the family farm, documenting the cutting, curing, and weighing of hay, the people who assist, who wants payment and who volunteers.

Sometimes women, including Mrs. Caroline Babcock assist her with domestic work, coming to "bake some mince pies and helping me get dinner." Personal joy for her comes in hosting creative groups. "The writing class met here three times this week," she writes with some glee on February 26. By November Mary reveals something of great importance: "I have been to writing school." Attending this school becomes a highlight in the diary, and one of the few things Mary gives herself.





*An icon of LGBTQ+ history narrates their own gender non-conforming identity*

11. [Charke, Charlotte]

**A NARRATIVE OF THE LIFE OF MRS. CHARLOTTE CHARKE...WRITTEN BY HERSELF**

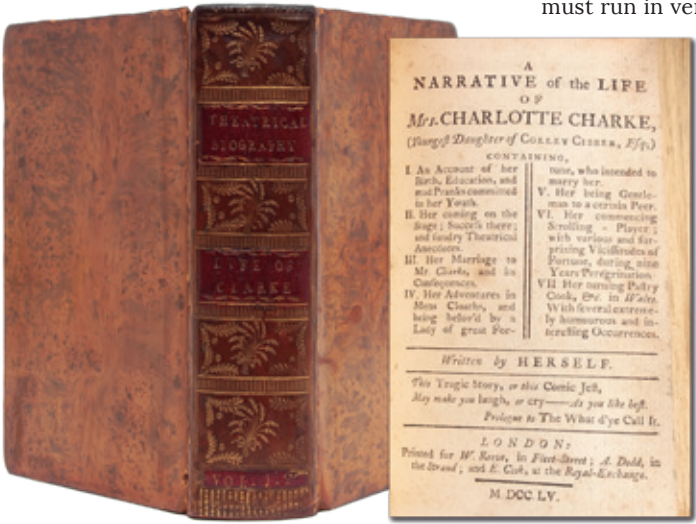
London: W. Reeve, A. Dodd, E. Cook, 1755. First edition. Contemporary tree calf with gilt and morocco labels to spine. Armorial bookplate of Sir Thomas Hesketh, Bart. to front pastedown, below a plate for the Easton Neston Library. Offsetting to endpapers. Light scattered foxing as typical, otherwise clean and unmarked. Collating [2], x,11-277, [1, blank]: bound without the frontis, else complete including half and full titles. Three volumes in one, the present is bound with Theatrical Biography; or, Memoirs of the Principle Performers of the Three Theatres Royal Volumes 1-2 (London: S. Bladdon, 1772. First editions). ESTC reports 18 U.S. institutions holding copies, with the present the only copy on the market. This scarce piece of LGBTQ+ history has not appeared at auction in over 45 years.

A person of “unusual intelligence, taste, and courage,” Charlotte Charke made history by writing one of the earliest autobiographies in English of an LGBTQ+ person (Speaight). “Throughout her autobiography, Charke implements both male and female clothing along with a variety of objects—including a fiddle, a sword, torches, oils, sugar, pens, puppets, and wigs—to signal and manipulate her social position and her gender performance” (Higa). Much as those in Charke’s life witnessed the physical signs of their gender non-conforming identity, the language of Charke’s narrative also lays those realities bare; and Charke’s memoir “describes Charke’s body as ‘fluid’...using object as tools to anchor a performance in gender normativity before descending into the unpredictability of gender fluidity...readers discover that the objects Charke uses are merely points of access where Charke helps us discover what they are not” (Higa). With wit and humor, Charke lays out a wild life of acting on the stage, tackling careers from grocer to pastry cook, and acknowledging a “natural Propensity to Hat and Wig” that assists Charke in living for a period as a man and the lover of a “Lady of great Fortune.” Open in their own queerness and embracing the lack of terminology for this identity in the 18th century, Charke has become an icon of queer theorists and a figure deserving of greater attention in LGBTQ+ history. Charke’s narrative is an attempt to entertain as well as educate. For though Charke “trembles for the terrible Hazard the book

must run in venturing out into the

world,” Charke asks that readers try to properly examine it “before it is Condemn’d and should be found guilty of Nonsense and Inconsistencies.”

ESTC T68299.



*Revealing how education brought women together across geographical boundaries in wartime*

**12. [Commonplace] Louise M. Gardner**

**FRIENDSHIP ALBUM DOCUMENTING A YOUNG WOMAN'S TIME AND RELATIONSHIPS AT THE MAPLEWOOD YOUNG LADIES' INSTITUTE AND WILLIAMS COLLEGE**

Massachusetts: 1859-1862. Bound in full sheep embossed in blind and gilt, measuring 5 x 7.5". All edges gilt. Compiled during Louise M. Gardner's time at the Maplewood Young Ladies' Institute, and with entries from female classmates as well as men attending the nearby Williams College. With 69 pages of handwritten entries (57 from women and 12 from men), the album also includes 22 photos pasted in to accompany the notes. One of the most intimate and personal friendship albums we've encountered, giving insight into the friendships of young women drawn together from Iowa, Illinois, Ohio, Virginia, North Carolina, New York, New Jersey, New Hampshire, Connecticut, Pennsylvania, and Massachusetts; it also reveals how students at the women's finishing school and men from the nearby university formed a community.

With entries spanning her entire enrollment at Maplewood Young Ladies' Institute, Louise's album provides a rare opportunity to see women developing close relationships and finding common ground despite varying backgrounds and, at times, being on opposite sides of the Civil War. Most entries are quite personal. "Dear Louise," writes Etta Lyon, "I hope that in 'after years' you will not need to be reminded of the girl who teased you so often with her company ...who occasionally found her way to your room during the winter term ... and who invariably exclaimed 'Oh! Louisy, do put away that horrid book and have a nice, quiet chat with me!' (I hope you will not doubt, though, the truth of that adjective quiet)." Others express hope that relationships can be maintained across distance. Miss M.L. Davis of Iowa writes, "When we have left these 'classic halls' to go out into the world to battle with its foes, if any one should ever abuse you, call for me, for out on the western prairies we can hear much more easily than you can in New England." Young men of Williams College (in the same town prior to its move to Amherst) also leave Louise entries, several giving glimpses romance. "Thou art a bright star mounting in the sky!" waxes Lester Gorton. And a flash of intimacy from Frank Hixon: "We gathered around the 'frugal board' in company, and oft you gazed into the eyes of your aff. friend." In a later hand in pencil, several entries are marked 'Married.'





*Tracing how lessons in handwriting also served the purpose of indoctrinating girls into socially-appropriate femininity*

### 13. [Commonplace] Ada N. Kenney

## COMMONPLACE COPY BOOK OF A YOUNG WOMAN IN SCHOOL

Brimfield, MA: 1848. Columbian Writing Book #7 Designed for Use in Schools. Blue stitched paper wraps with flag and manicule motifs to front cover and general directions for proper handwriting on rear cover. Completely filled and comprised of 20 densely written manuscript pages in ink and pencil, created by Ada N. Kenney of Brimfield, Mass, who leaves her ownership information in pencil on the front wrap. A lovely and fascinating historical document tracing both the method by which a young woman developed her hand as well as how such lessons served the additional purpose of indoctrinating her into socially-appropriate femininity.

Ada Kenney's copybook contains a neat and precise hand throughout, which suggests that she was educated and belonged to the rising middle class. Meticulous and organized, Ada breaks her book into two clear sections. The first 9 pages contain precisely copied and repeated sentences such as "Assiduity in labor produces fame and fortune," "Cherish sentiments of charity towards all men," "Discretion of speech is superior to eloquence," and "Immodest words are in all cases indefensible." As the lines get repeated 19 times each in the alphabetical order dictated by the first word, it is clear that Ada is being trained in an elegant cursive. Yet the content of the lines and their repetition also serve as lessons to her about the value of female silence, virtue, and chastity. By the second half of the book, Ada commits another 9 pages to carefully copying out poetry; and here, her choices push up against the demure repetitions of the previous pages. Long Fanny Gray, The Troubadour [Gaily the Troubadour Touched his Guitar], and Highland Mary are each ballads of romance and flirtation, love and loss. These selections suggest a burgeoning interest in courtship and men, as well as women's expressions of desire and jealousy. By the final 2 pages, Ada shifts into much less organized quotations, jotting down random lines of poetry in French and English, alongside several names of friends and relatives. A fascinating and valuable historical document with research potential including but not limited to paleography, education theory and practice, gender studies, literature and poetry, and the transmission of folk tales and folk music.



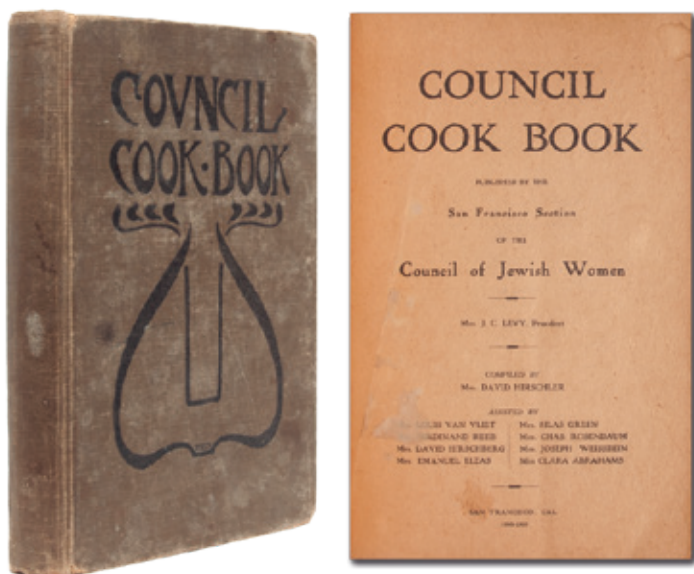
*First edition of the earliest Jewish cookery published in California & among the earliest West of the Mississippi*

## 14. [Cookery] San Francisco Section of the Council of Jewish Women

### COUNCIL COOK BOOK

San Francisco: International Printing Company, 1909. First edition. Original publisher's cloth binding. Fraying to corners and extremities of spine. General spotting to cloth. In a contemporary hand, several names and addresses of women from San Francisco and Atlantic City to the pastedowns and endpapers. Generally toned with occasional staining; in the same hand as the preliminaries, occasional additions, modifications, and annotations to recipes. Quite a scarce community cookery, particularly in such presentable condition, it has the distinction of being the first Jewish cookery published in California, and among the earliest west of the Mississippi.

An excellent early example of women's use of the domestic space as a site for social activism. Organized in 1893 and based out of Chicago, the National Council of Jewish Women worked to "shape the destinies" of Jewish women and families by offering community support in the form of assisting immigrants with integration, advocating for women's rights, and providing support including financial assistance and job training. Under the leadership of Hannah Greenebaum Solomon, the women desired to carve out space for Jewish women's identities and contributions, operating on a model similar to other national figures such as Jane Addams and Susan B. Anthony. Within seven years, the San Francisco section was founded and ran under the leadership of Hattie Hecht Schloss, a philanthropist and the wife of a progressive associate justice of the California Supreme Court. The present text was published at a time when a number of women's groups were realizing that community cookeries were effective methods of fundraising and promotion. Drawing strength and authority from the expectation that they feed and nourish their families, the women of the Council could justify feeding, nourishing, and otherwise supporting the community at large; and the money from this cookery supported a number of their programs. Notably, this California chapter of the NCJW did include a chapter on Passover Dishes; yet they also include a range of dishes traditionally not considered Jewish or acceptable in Jewish households, including lobster and other shellfish dishes common to the region. An excellent opportunity to research Jewish women's contributions to California culture, and the extent to which regional foods shape Jewish households in the West.



*An example of women embracing the kitchen and culinary authority to expand their sphere of influence*

## 15. [Cookery] *Women's Centennial Committees* [ed. Mrs. E.D. Gillespie]

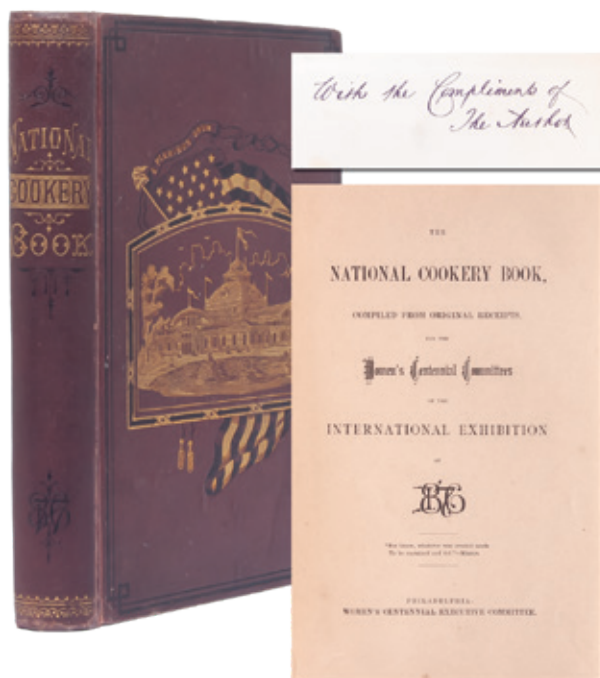
### THE NATIONAL COOKERY BOOK: COMPILED FROM ORIGINAL RECEIPTS FOR THE WOMEN'S CENTENNIAL COMMITTEES OF THE INTERNATIONAL EXHIBIT OF 1876

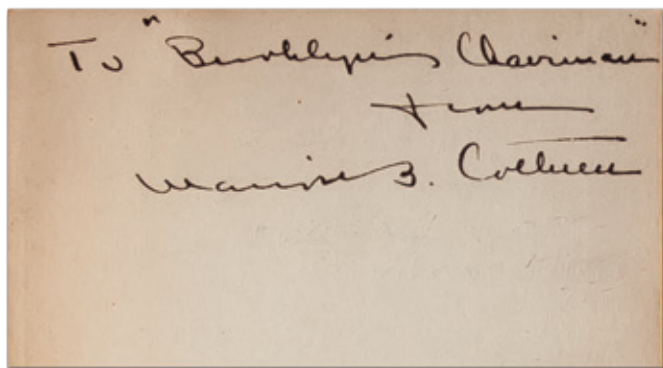
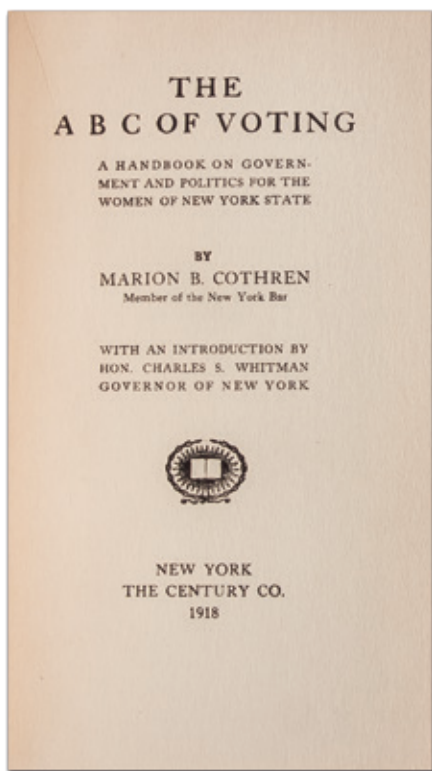
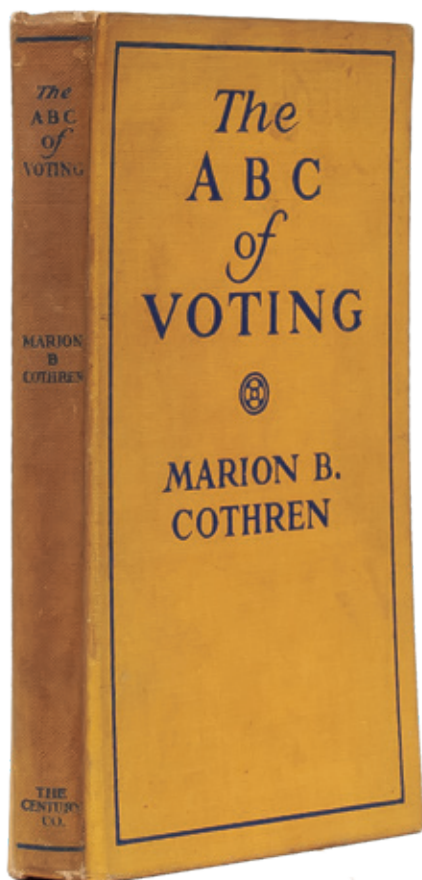
Philadelphia: Women's Centennial Executive Committee, [1876]. First edition. Original brown publisher's cloth binding embossed in gilt and black to spine and front board featuring the motto "E Pluribus Unum" [From Many, One]. All edges stained red. Spine gently rolled and some bubbling to cloth of boards. Brown coated endpapers. Internally complete and pleasing; a surprisingly clean copy without the spatter or soiling typically associated with cookery texts. Includes a loosely inserted presentation slip at the front "With the compliments of the Author." With a modest presence at institutions and only one other copy on the market (both in this shop), the present work documenting the intersection of women's domestic labor and activism has become quite scarce, especially in this condition.

The Centennial International Exhibition of 1876—the very first World's Fair hosted by the U.S.—took place in Philadelphia from May 10–November 10 of that year. Elizabeth Cady Stanton formed the Women's Centennial Executive Committee to ensure a presence at the events. Beginning three years prior, in 1873, the committee was "formally recognized by the United States government, the women's work was circumscribed by male officials. Women were restricted to fundraising, gathering petition signatures, creating a Women's Pavilion at the Centennial Exhibition, and choosing the music" (Falvey). The committee's work was highly strategic as a result. Designing the Women's Pavilion as a celebration of women's public work in fields like fine arts, science, medicine, and technology, they ensured their fundraising projects seemed safely ensconced in domesticity. Thus the kitchen became a space for political resistance. "Female organizers attempted to translate the individual values and attributes of

womanhood into social action, thereby increasing women's influence in the public realm. By expanding rather than rejecting woman's sphere, Centennial women employed a popular means for justifying female autonomy outside the home" (Cordato). A useful volume like this was easy for a woman to justify purchasing and bringing into her home, filled as it was with receipts for delectables like Charlotte Russe and hardy dishes like stew. But purchasing and using it also became a financial contribution to resistance, and a visible sign of it.

Not in Krichmar. Kramer 3853.





*A compact guide on government for women as they earned the right to vote*

**16. Cothren, Marion B**

## **THE ABC OF VOTING: A HANDBOOK ON GOVERNMENT AND POLITICS FOR THE WOMEN OF NEW YORK STATE**

### *Presentation Copy*

New York: Century Co., 1918. First edition. Original publisher's cloth binding with title to spine and front board. Inscribed on the front endpaper with a message for Bertha F. Elder, the chairman of the Woman Suffrage Party of Brooklyn with whom Cothren served as vice chair: "To 'Brooklyn's Chairman' from Marion B. Cothren." A bright, tight, square and pleasing copy, with spine toned and a touch of soiling to the upper front board. Internally unmarked and fresh with the exception of pencil notations to pages 12-15, 57, and 63. Collates xii, 126: complete, including 7 maps and illustrations. Scarce in trade and institutions, the present is the only copy on the market and OCLC reports 16 copies at libraries, none noted as signed.

Written by a female member of the New York bar association and with a preface by the Governor of New York, *The ABC of Voting* was released one year after women gained the right to vote in state and local elections and two years before the 19th Amendment would grant them access to federal elections. "Now that the vote has been given to the women of New York they are charged with the duty of participating in the activities of government, including those of political parties. The intimate relation between government and parties, the influence of political organizations on the character of our national, state, and local government cannot be over stated...To be really a factor

in these important matters, a new voter must enroll in the party of her choice, take her place in its organization, do her part at the primaries as well as at the general elections." To that end, Cothren designed a compact and easy-to-follow guidebook for new women voters, as they had unlikely been exposed to such civic information before being enfranchised. Chapters walk the reader through the registration, primary, and general election steps; provide information on the current parties and their platforms; the relationships among local, state, and federal governments and government branches; and new laws that affect women's status. An appendix at the rear provides voting maps and a calendar of election dates for the year ahead. Marion Cothren was well situated to provide this kind of guidance to her fellow citizens. A lawyer specializing in the status of women and children, she was on the National Advisory Council of the National Women's Party, was a chair of the Women's Peace Party from its founding, and was one of thirty American delegates to the International Congress of Women in 1915. The present copy was inscribed and presented to Bertha F. Elder, chairman of the Brooklyn party and an influential suffrage leader in the state.

Not in Krichmar. VG+ to Near Fine.



*A surreptitiously activist selection of poems designed for children*

17. [Craik, Dinah Mulock]

**CHILDREN'S POETRY**

London: Macmillan, 1881. First edition. Finely bound by J & JP Edmond & Spark of Aberdeen for S. Drostane's College. Full calf with gilt to spine and college crest in gilt to front board. All edges and endpapers marbled. Small bump to crown of spine; occasional light foxing largely confined to margins. Presentation inscription to front blank: "S. Drostane's College. John Patrick Cash, Prize for Writing – Third Form. Midsummer 1887. Presented by Major Cash, Strathpeffer." A charming copy of this scarce book of poetry by a leading women's activist, it is the only first edition on the market and is held by only 10 institutions in the U.S. according to OCLC.

A surreptitiously progressive selection of poems designed for children by activist Dinah Mulock Craik. "Although she had the training to become a governess, she turned to writing as a profession. Her earliest work was in genres that could be quickly written and sold...consolidating Dinah Mulock's reputation as a popular writer who delineated complex emotional states with unusual power and understanding" (ODNB). Here, she draws on her educational background to present juvenile readers with a mixture of fanciful poems, throughout which she interweaves work on social justice. On the surface, the presence of titles like *Violets*, *Young Dandelion*, and *The Midsummer Fairy* suggest that the collection will be a run-of-the-mill batch of lyrics for the young. Every so often, however, a poem will jar the reader by bringing up serious subjects. The *Young Governess*, for example, draws attention to how family poverty can force young girls—still children themselves—into the workforce. "I mean to be a governess And earn my daily bread; For we have many mouths to feed—And oh! They must be fed...Though I am but just fourteen, I'm big and stout and tall, And I can learn my lessons best, They say among us all." Other poems, like *Our Black Brother on Board an English Ship*, push children to see the injustices of racism and slavery, to find human commonality, and even to question the methods by which they're taught to assume superiority. "Bring him forward, to the light, Our black brother—Knock his chains off, horrid sight!...His poor mother Thought him as he walked or ran, All that's beautiful in man." A scarce and important piece of educational activism, presented as a prize in a Scottish schoolroom.

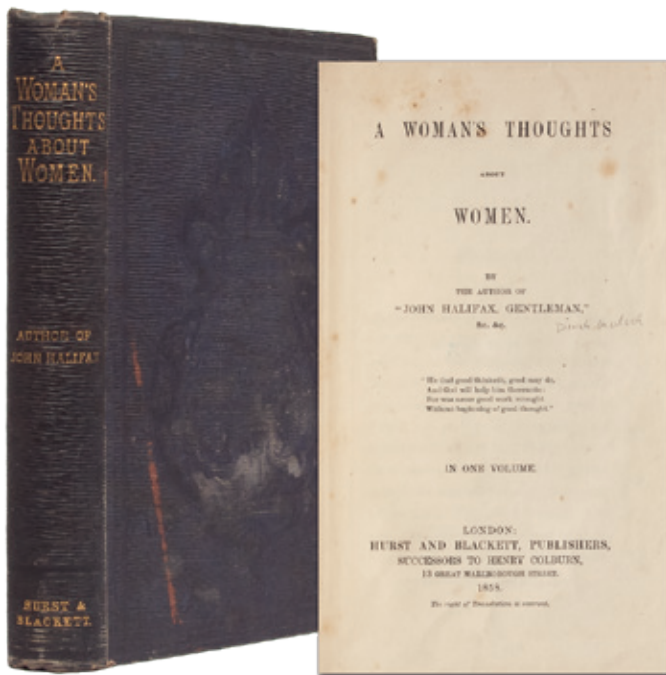
Near Fine.



*An uncommon advice book, focusing on the opportunities and hardships that affect single working-women's lives*

## 18. [Craik, Dinah Mulock]

### A WOMAN'S THOUGHTS ABOUT WOMEN

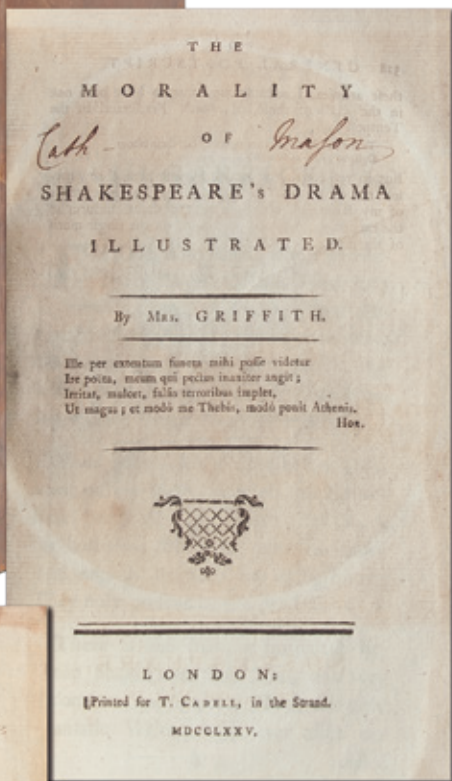


London: Hurst & Blackett, 1858. First edition. Uncommon first issue, with the dated title page and no frontis (changed later the same year in the more common second issue). Original purple publisher's cloth binding stamped in gilt on spine. Gentle bumps to corners and rubbing to front board, else a pleasing and square copy. Yellow endpapers. Front hinge a bit tender. Previous owner's signature from the date of publication to the front pastedown; bookseller's stamp to rear pastedown. Internally neat and clean, with mild foxing confined to the preliminaries. Collates v,

[3], 348, [4], including the small publisher's catalogue at the rear. The only first edition copy on the market, Craik's treatise on women's independence is also quite scarce, with OCLC listing only 4 hard-copies at institutions.

The daughter of a schoolmistress, Dinah Maria Mulock was fortunate to be educated in her childhood. "Although she had the training to become a governess, she turned to writing as a profession. Her earliest work was in genres that could be quickly written and sold...consolidating Dinah Mulock's reputation as a popular writer who delineated complex emotional states with unusual power and understanding...In *A Woman's Thoughts About Women*, Dinah Mulock provided emotional support and confident advice for single women like herself. Strongly criticizing learned helplessness, she promoted self-sufficiency and cross-class sympathy. Yet she also acknowledged the pain and loneliness of single women's lives" (ODNB). In her early life, she had experienced this solitude first-hand, having lost her brothers and feeling ostracized by her local community for being a self-supporting working woman. Upon her marriage to George Craik in 1865 at the age of 40, she continued her career and never appears to have stopped writing. Her career goal of providing women with sympathetic guidance is beautifully encapsulated in the preface to the present work: "In this book, many women will find simply the expression of what they have themselves, consciously or unconsciously, oftentimes thought or felt." Her chapters outline the importance of a skill and profession for single women; the types of professions and handicrafts readily available to working women; and the advice to avoid gossip and form strong female friendships. A progressive advice manual targeted to a notoriously underserved group of women. Near Fine.





To the Author.

The uncertainty of interest long prevalent  
With expectations of great Shakespeare's best,  
While passion's too peruse their proper share,  
To state his beauties or his best declares,  
Regarding him but as a classic writer,  
By looking to his higher, nobler, brighter,  
And moved of his chief's Francis home,  
And crowned him with a better wreath of fame,  
Explored his moral, gave his precepts praise,  
And showed his heart superior to his age.  
So different against this labourer fight:  
They call the flowers, while you collect the fruit  
Grown chestnut-bark, pursue the virtuous plan,  
While every page improves some vice of man:  
Whole talents comprehend the fullest scope,  
You take to bark, within to a deeper,  
My author led the example of the life,  
And prove his not inferior to the life.  
Richard Griffith.  
Folger Shakespeare Library, Worcester, Mass.

*One of the first female literary critics in English saves Shakespeare from oblivion, cementing his place in the canon*

**19. [Criticism] Griffith, Mrs. [Elizabeth]**

**THE MORALITY OF SHAKESPEARE'S DRAMA ILLUSTRATED**

*Association Copy*

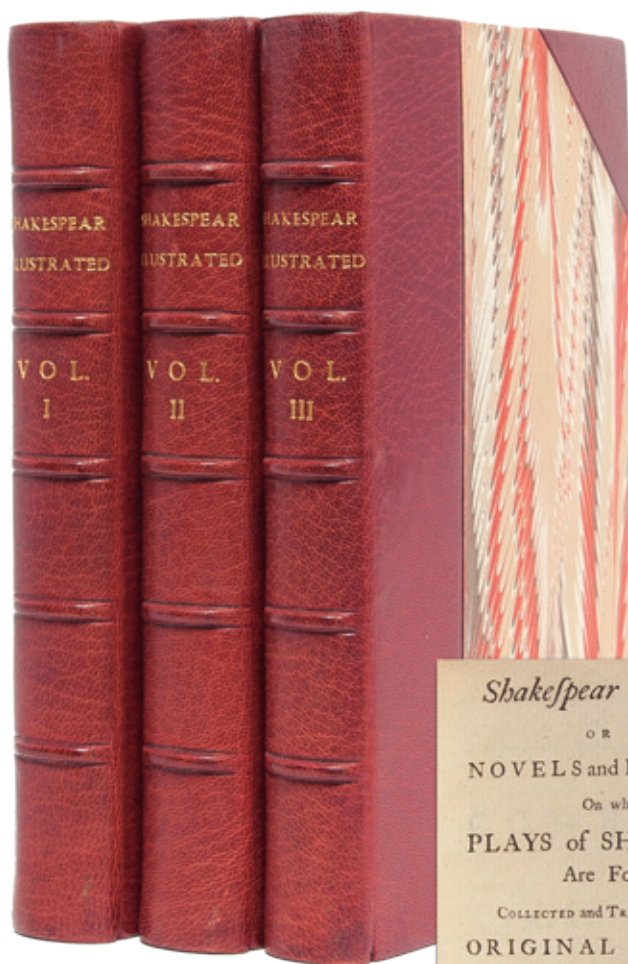
London: T. Cadell in the Strand, 1775. First edition. Contemporary calf rebound to style with morocco spine label. Pages measuring 200 x 120 mm and collating complete including frontis: xiii, [3], 528. A square, tight, pleasing copy. Early ownership signature of Catherine Mason to title page. Offsetting to front and rear pastedowns. The mildest offsetting to title page from frontis. Frontis trimmed a bit close on the outer edge, not affecting text or image. A scarce book of literary criticism, which last appeared at auction in 1974, the present copy was owned by the author and her husband. In it, Richard Griffith writes and signs an original holograph poem "To the Author" on the verso of the front endpaper, proclaiming her a "chaste scribe." In highlighting morals and virtue in literature, Richard asserts, Elizabeth should "add the example of thy Life, and prove the Wits inferior to my Wife."

At a time when Voltaire and his literati questioned the artistic value of Shakespeare's works, a group of Bluestockings rose up in his defense, positing his lasting importance. While Charlotte Lennox's three volume *Shakespeare Illustrated* (1753-1754) laid the groundwork for female literary critics' involvement with the Bard, "Griffith's work paved the way for an emerging critical association between Shakespeare and national identity that was to gain strength and dominate literary criticism in the Romantic period and beyond" (Eger). Unlike Lennox, who tagged Shakespeare as lacking in rigor at times, Griffith asserts that "he is a Classic, a contemporary with all ages;" and she draws attention both to his enhancement of the English language as well as to the very British "code of morality" that he infuses into his plays. "I am of an opinion that we need not surrender the British Palm either to the Grecian Bay or the Roman Laurel," she asserts, urging the British to

celebrate how one of their own has shaped the world. In *The Female Spectator*, contemporary Eliza Haywood noted the key role women like Griffith were playing in shaping the canon. "Some ladies indeed have shewn a truly public Spirit in rescuing the admirable yet almost forgotten Shakespeare from being totally sunk in oblivion...in preserving the fame of the dead Bard, they add a brightness to their own, which will shine to late posterity." In this sense, Griffith used Shakespeare's cultural capital to enhance her own, and to carve out space for women's voices within the field of canon-creation. "Yet Haywood's optimistic prophecy that these ladies would enjoy adequate reward for their labors in the glories of posterity has unfortunately proved mistaken. Women's contribution to 'preserving the long-dead Bard' has largely been forgotten, despite their pioneering role " (Eger). *The Morality of Shakespeare's Drama Illustrated* is surviving evidence of that work.

Elizabeth enjoyed the encouragement of her husband, Richard (their love story is the basis for Elizabeth's novel, *A Series of Genuine Letters Between Henry and Frances*). On the endpaper he writes in part: "To the Author. The uncertain minds of critics long perplex, With expositions on great Shakespeares text...Regarding him but as a classic writer, Oer looking his merits higher, richer, brighter; Enamoured of his Ethics, Frances came, And crowned him with a nobler wreath of Fame... chaste scribe, pursue thy virtuous plan, Whose every page reproves some view of man; Whose talents comprehend the fuller scope, Join taste to sense & ethics to a trope. Nay, better—add the example of thy Life; And prove the Wits inferior to the Wife."

ESTC T127561.



*Shakespear Illustrated:*

OR THE  
NOVELS and HISTORIES,

On which the

PLAYS of SHAKESPEAR  
Are Founded,

COLLECTED and TRANSLATED from the  
ORIGINAL AUTHORS.

WITH

CRITICAL REMARKS.

The THIRD and LAST VOLUME.

BY THE

Author of the FEMALE QUIXOTE.



L O N D O N:

Printed for A. MILLAR, in the Strand,  
MDCCLIV.

*The first female literary critic in English, Charlotte Lennox creates space for women's voices in the British canon*

## 20. [Criticism] Lennox, Charlotte

### SHAKESPEAR ILLUSTRATED (IN 3 VOLS.)

London: Printed for A. Millar, 1753, 1754. First Edition. Volumes 1-2 published in 1753, followed by Volume 3 in 1754. Finely bound by Bayntun in half red crushed morocco over marbled boards. Top edge brightly gilt. Marbled endpapers. An excellent copy internally, with none of the foxing typical of the era. 12mo (pages 160 x 100 mm) collating: xii, [2], 292; [4], 274, [2, adverts]; [4], 308; complete. A pleasing set of this rare work, of which there has been no complete copy at auction in over 35 years.

At a time when Voltaire and his literati questioned the artistic value of Shakespeare's works, Charlotte Lennox and her three volume *Shakespear Illustrated* (1753-1754) carved out space for feminine voices within the debate. Taking Shakespeare to task for what she saw as his debauchery, over-use of source-books, and usurpation of authority from female characters by "taking from them the power and moral independence which older romances had given them" (Doody). Lennox became one of the first published female literary critics and she laid the groundwork for other women's involvement with the Bard. Outspoken and detailed, Lennox tackles twenty-two of Shakespeare's plays and their sources, and she relies on her own translations of the Italian and French

rather than rely on preexisting translations by men. In this sense, Lennox asserted herself as a knowledgeable authority worthy of engaging with figures such as Samuel Johnson and Henry Fielding. And she made it possible for women to influence the creation of the British canon.

Notably, Lennox faced backlash for her work. Her play *The Sister* "was hissed off the stage at its one and only performance at the Covent Garden Theatre in London" (Schurer). Members of the English literary elite were angered that a woman had dared critique a famed male writer and saw this as an opportunity for publicly shaming her, buying up the tickets in order to ensure disruption and an end to her play's run (Gerrick). It was not only Lennox's attack on Shakespeare's overuse of sources that brought the ire of established male authors, however; it was also her assertion that women—in life or in fiction—had a claim to independence or power. In this sense, the attack on *The Sister* was an attempt to undermine Britain's first published dramatic critic for her feminist argument, which changed the face of the field.

Feminist Companion 648. ESTC T138281, T139076. Fine.

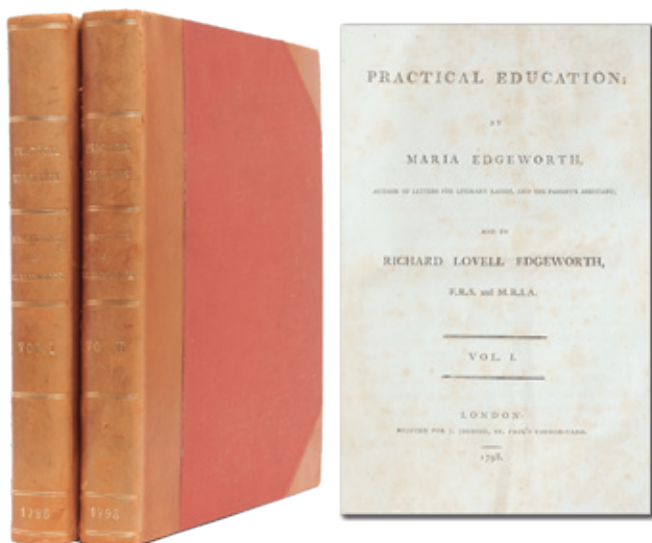
**21. Edgeworth, Maria**

**PRACTICAL EDUCATION (IN 2 VOLS.)**

London: Printed for J. Johnson, 1798. First edition. Two volumes bound in quarter sheep over cloth with gilt to spines. Some gentle rubbing to extremities. Previous owner's signature to front endpaper of Volume I. Scattered foxing to preliminaries of both copies; pencil marginal note and offsetting from inserted newsclip on Edgeworth to pages 2-3. Collates [x], [2], 385, [1, blank]; 387-775, [20]: complete, containing both titles and half titles as well as the three plates (of which two are folding). An overall pleasing copy of this cornerstone work on education.

A contemporary and correspondent of such luminaries as Anna Laetitia Barbauld and Jane Marcet, Maria Edgeworth made her name as an advocate for women's education. Beginning with *Letters for Literary Ladies* three years earlier, Edgeworth began to write about the need to train girls into a lifelong love of learning. But it was in *Practical Education*, a collaboration with her father, that her views on methods of education were most specifically laid out. Opening chapters focus on the education of children, with an emphasis on the use of toys and play, the employment of reward and punishment, and the role of household figures like servants. The center of the text shifts to more mature education, with information on instruction in chemistry, mechanics, geometry, classical grammar and language, and history. By the end, Edgeworth considers where girls and women fit within the educational system—particularly given that they are expected, as mothers or as governesses—to train rising generations. Key to Edgeworth's tome is the idea that education is not rigid, and that systems of education must be tried and adjusted over time depending on the situation and the student. "To make any progress in the art of education, it must be patiently reduced to an experimental science; we are fully sensible of the extent and difficulty of this undertaking, and we have not the arrogance to imagine that we have made any considerable progress in a work, which the labors of many generations may perhaps be insufficient to complete; but we lay before the public the results of our experiments and in many instances the experiments themselves." The result is a researched framework of suggestions and possibilities for training young minds into responsible and intellectual adulthood.

Feminist Companion 328. Great Women Writers 155. ESTC T137068. Near Fine.





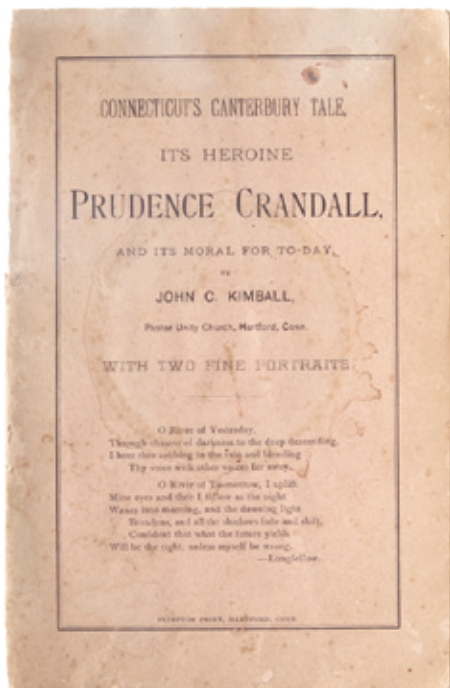
*A history of Prudence Crandall, founder of the nation's first academy  
for African American girls*

**22. [Education and Integration] Kimball, John C.**

**CONNECTICUT'S CANTERBURY TALE, ITS HEROINE  
CRANDALL, AND ITS MORAL FOR TO-DAY**

Hartford, CT: Plimpton Print, [1885]. First edition. Original drab printed wrappers. 16 pages with two portrait illustrations. A VG+ copy of this rare and delicate piece, due to some soiling and waterstaining to the front wrap, with associated bleed-through to the front endpaper. Rear wrap splitting near foot of spine but holding well. Internally clean and complete. Fairly scarce institutionally but even more so in trade, the present is the only copy on the market, with its only two appearances in the modern auction record appearing a century apart.

In 1831, Prudence Crandall opened a private girls' academy in Canterbury, Connecticut, where she taught the privileged daughters of local families. "Ranked as one of the state's best schools, her rigorous curriculum provided female students with an education comparable to that of prominent schools for boys. In 1832, Crandall admitted Sarah Harris, an African American woman from a successful family, who sought to become a teacher. Local white parents were outraged, urging Crandall to expel Harris. She refused. When white parents withdrew their children, Crandall transformed her boarding school into the first academy for African American girls" (National Women's History Museum). While abolitionists and activists praised the move, agreeing that "young black women should attend female academies whether as an extension of their special charge as future wives and mothers, or as an assertion of their civil rights," the local white community attacked Crandall and her students (Jones). Crandall herself faced jailtime; and when a mob attacked the school in 1834, Crandall closed the school out of concern for her students' safety. Despite the school's closure, Sarah Harris, at the center of it all, emerged as an activist and author.



The present pamphlet, published 50 years later, reminds its readers both that this event happened and that it remains relevant. After recounting Crandall's family and educational history, the narrative of the school, her trial, and its closure, Kimball encourages readers to see that a moment of progress began with Crandall's refusal to turn away a single student because of her race. "Syllable by syllable with many a sigh the world learns the speech of duty; generation by generation the vocabulary of goodness." As a new generation pushed the women's and abolition movements to their next waves, Kimball encourages them to remember and values these foundational moments from history. In 1886, after the release of Kimball's pamphlet, "Crandall received a small pension from the Connecticut state legislature. Her Canterbury school now houses the Prudence Crandall Museum, and she was named Connecticut's state heroine" (National Women's History Museum).

*Geography notebooks of two young 19th century women, learning  
about the world and its politics through mapping*

**23. [Education Manuscript] Mary Barker, Pupil Teacher and Allison Jane Gillespy**

**GEOGRAPHY NOTEBOOKS OF TWO YOUNG WOMEN PUPIL-TEACHERS**



[United Kingdom]: 1865 and 1870. Geography notebook of Mary Barker: Quarter black roan over marbled boards measuring 9 x 7 inches. Comprised of a calligraphic title and frontis plus 59 hand drawn-and-colored maps done by a young woman in her first three years of teacher training. Throughout, Mary annotates on the margins which year and term she is in and occasionally notes that the map was drawn "From Memory"; and each map has penciled corrections and assessments. [with] Geography notebook of Allison Jane Gillespy: Quarter cloth over marbled boards. Calligraphic title page and 35 intricately hand drawn maps from the British Empire, Europe, and the Middle East.

A pairing of beautiful and research-worthy notebooks documenting teacher training in the late nineteenth century, as well as providing a look into how geographies changed across time and how British educators were being trained to perceive and educate the young about other parts of the world and how they connected to the British empire. With nearly 100 pages combined, the notebooks offer scholars important comparative opportunities and means for better understanding the rising number of women educators and authors publishing works that engaged geography and international cultures during the Victorian era.

Pupil teacher programs like the one Mary Barker was enrolled in had become a popular method of producing teachers at a time when the public's access to education expanded and the demand for instructors was at a high. Such programs functioned like an apprentice system, taking a senior pupil typically thirteen years old, and putting her in a five year assistantship to her own instructor. Pupil teachers typically took on responsibility for teaching lower classes, observing their superiors educate the more advanced students, and completing their own educations. (Robinson). Mary's maps trace this process, with the quality and care she puts into her work improving as her assessments move from Fair to Good and Very Good. While Allison does not leave any marker of her class or school, the level of intricacy in her maps suggests she was a senior student or finished instructor. These appear to be fair copies, prepared as examples for students or as teaching aids.



*A young woman learns basic mathematics and applies it to questions of economic supply chain, business maintenance, and household management*

## 24. [Education Manuscript] Elizabeth Young

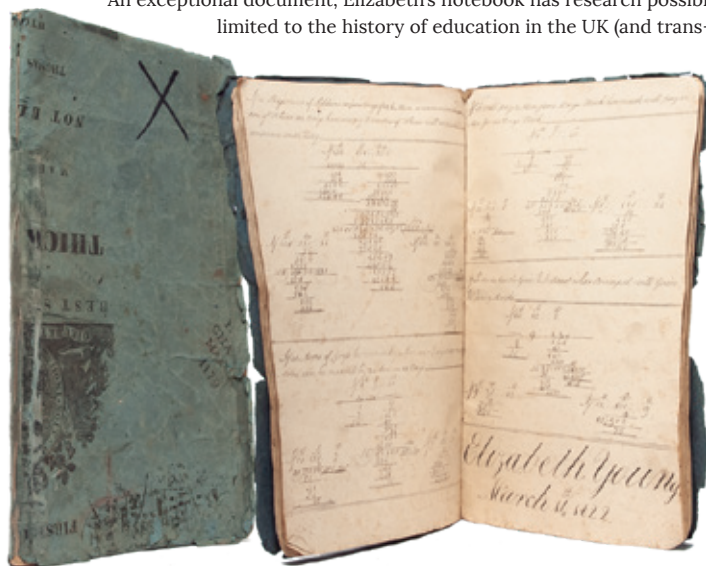
### MATHEMATICS NOTEBOOK OF A YOUNG 19TH CENTURY WOMAN DURING HER EDUCATION

[Great Britain]: 1821-1822. Comprised of 78 manuscript pages of mathematical definitions, tables, methods, and exercises in a single hand, with the ownership signature of Elizabeth Young and a running date made intermittently to the footers. Blue paper vernacular binding, measuring 8 x 12 inches and stitched at spine; later tape reinforcement. Elizabeth's metric measurements and English currency reveal her to be a student somewhere in the UK.

Elizabeth's notebook is composed in a meticulous cursive hand, with neat headers, each dated, and her name to many of the footers. Section each have a definition, leading into rules and, from there, into word problems and calculations. Each new section progresses in complexity, requiring Elizabeth to conduct longer calculations and combine a variety of arithmetical methods (multiplication, division, addition, subtraction). Some of these are generic questions about distance or weight; but others urge the student to devotion even as she works in a logical field ("How many Hours, Minutes, and Seconds elapsed since the birth of Christ, which is 1808 years ago assuming 365 days to a year?"). Some put Elizabeth in contact with the world of commerce and supply chain ("The yearly export of Brandies from France is said to amount to 25,000 tons. What is the value of this quantity at 5s6p per Gallon?"). Still others prepare her for the maintenance and management of a household or a business ("If a servant's wages be 12.12 for 52 weeks how much is that a year?" or "If 1728 Elegant wine glasses were bought for £65.2s how must they be sold per dozen or per glass to gain Ten Guineas by the sale of the whole?"). A portion of seven pages near the center of the book offers a telling anomaly. While it continues in Elizabeth's neat hand, these entries from January-February 1822 list goods purchased by community members from merchants (several of whom are women). If these are a part of a school exercise, they do not show the marks of it. Rather, they appear to be Elizabeth making real-life notations, keeping track of accounts for herself or someone else. In this sense, the word problems she records and practices are being applied in her own life.

An exceptional document, Elizabeth's notebook has research possibilities including but not limited to the history of education in the UK (and trans-Atlantic comparisons),

the history of women's education, the effects of class on girls' education, mathematics, approaches to teaching math to girls, historical measurements, women in business, paleography, and women's and gender studies.





THE  
BOARDING SCHOOL;  
OR,  
LESSONS  
OF A  
PRECEPTRESS TO HER PUPILS;  
CONSISTING OF  
INFORMATION, INSTRUCTION, AND ADVICE,  
Calculated to improve the Manners, and form the Character of  
**YOUNG LADIES.**

TO WHICH IS ADDED,  
A Collection of LETTERS, written by the  
PUPILS, to their INSTRUCTOR, their FRIENDS, and  
each other.

BY A LADY OF MASSACHUSETTS;  
AUTHOR OF THE CORFATES.

Published according to Act of Congress.

PRINTED AT BOSTON.  
By J. THOMAS AND E. T. ANDREWS.  
Sold by them, by C. B. BINGHAM, and the other Bookellers  
in Boston; by L. TOSMAN, *Foreigner*; by THOMAS ANDREWS  
& FENNELL, *Adversary*; and by THOMAS, ANDREWS &  
WATLEY, *Boston*, 1798.

*The second book by America's first female novelist, promoting the necessity of education and female friendship*

**25. [Foster, Hannah Webster] *A Lady of Massachusetts, the Author of The Coquette***

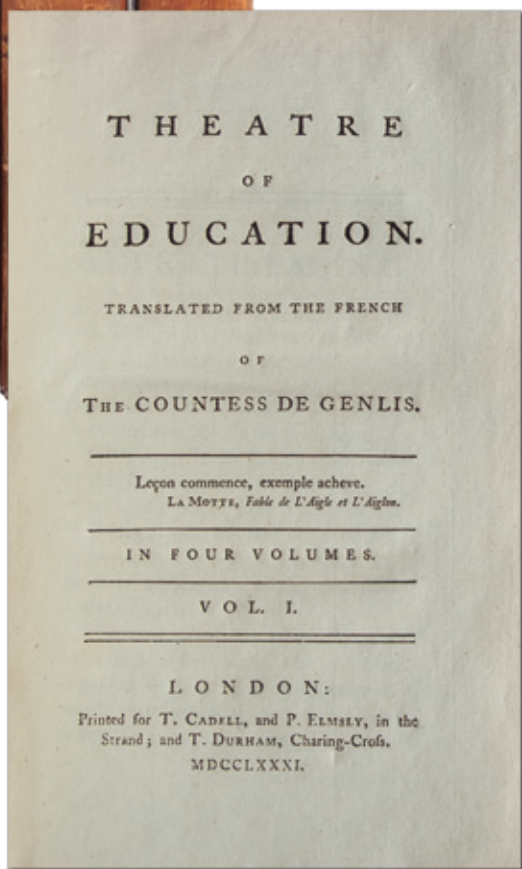
**THE BOARDING SCHOOL; OR, LESSONS OF A PRECEPTRESS TO HER PUPILS**

Boston: Isaiah Thomas and E.T. Andrews, June 1798. First edition. Rebound to style in full calf with morocco and gilt to spine. Original endpapers retained. 252 pages. Paper repairs to chips along the outer edges of title and dedication pages, not touching text. Pages toned with light scattered foxing throughout, mostly limited to pages 193-209; overall unmarked, legible, and pleasing. The second work by the first native-born American woman novelist, it has become quite scarce. Currently the only first edition on the market, this title has appeared only three times at auction since 1983.

The rare second novel by best-selling Massachusetts author Hannah Webster Foster. Only one year before, the release of her epistolary novel *The Coquette* made Foster a literary sensation. "Not only was it the first novel written by a native-born American woman, in its depiction of an intelligent and strong-willed heroine, the novel transcends many of the conventions of its time and place" (*History of American Women*). Her sophomore release was no less important. Continuing to deploy the popular epistolary form of its predecessor, *The Boarding School* "promotes improved female education through its depiction of an exemplary boarding school teacher" and remained "equally concerned with the status of women in the early republic" (ANB). At a time when the fledgling Republic was debating women's status and establishing its earliest statutes on schooling, Foster uses her platform to argue "the many advantages of a good education and the importance of improving those advantages." Dividing the work into two key sections, Foster uses the first portion to describe "the finishing school run by Mrs. Maria Williams, including exhortations on social conduct, reading, and

general preparations for survival"; meanwhile, the second portion is dedicated to "letters from the students to the teacher and to each other, demonstrating the beneficial effects of Mrs. William's instruction" (*History of American Women*). Recent scholarship has emphasized that *The Boarding School* builds upon an already central concern in Foster's prior novel: "the crucial role played by tightly knit circles of women" which "would have been deeply resonant to the young women who were her primary readers" (Pettengill). Like *The Coquette*, her second book "portrays women during the crucial transition in their lives from daughterhood to wife-and-motherhood, from parental to husbandly authority. But the boarding school set is younger, with school days still fresh in their memories, and the complications of courtship and marriage only just coming into their range of vision...in *The Boarding School*, the male world is shadowy and vague...[not yet] jostling the women with demands that threaten even as they support the logical self-sufficiency of sisterhood and the female sphere" (Pettengill). By bridging the didactic advice book with the epistolary novel, Foster suggests that women need education as "the foundation of a useful and happy life" and that school provides them with this as well as with a lifelong female community built on shared experience. The "perfect Republican mother," Mrs. Williams provides the girls with the perfect model on which to base themselves, giving Foster a means for arguing that women must educate other women in order to create a strong and lasting national foundation (Newton).

BAL 6242. ESTC W29990. Evans 33748.



*Twenty-four original educational dramas by the first woman  
to educate European princes*

**26. Genlis, [Stephanie] the Countess of**

**THEATRE OF EDUCATION (IN 4 VOLS.)**

London: T. Cadell, P. Elmsly, and T. Durham, 1781. First edition in English. Contemporary polished calf with morocco labels to spines. Occasional light shelfwear, and hinges to volume IV the slightest but tender but holding strong. Armorial bookplate of the Marquess of Headfort (1757-1829) to the front pastedown of each volume. A wide-margined copy, with pages measuring 130 x 200mm; it is internally fresh, bright, and unmarked. Collating [4], 522, [2]; [4], 463, [1, blank]; [4], 432; [4], 408: volume II bound without the rear endpaper, else complete including half and full titles and advertisements to all volumes. According to ESTC, the first edition was not issued plates or illustrations, though some catalogue entries note a later-inserted frontis to some copies. ESTC further reports 20 copies worldwide, with the caveat that many are "held as mixed sets containing one or more volumes from the 2nd edition," making full first edition sets more rare. With the last copy at auction selling in 1907 and the present as the only one available on the market, this early women's education text has become quite scarce.

"A prodigious writer of novels and educational treatises, Stephanie the Countess of Genlis became the first woman to serve as the governor of royal princes when she was appointed to direct the education of the children of Phillipe, Duke d'Orleans....Madame de Genlis proved herself

a rigorous instructor not only in academic subjects like geometry and mathematics...but also in stressing the importance of charity and good works among the poor" (Encyclopedia). While a decade later she would create a more overt treatise in favor of universal education of boys and girls (Discours sur l'education publique de peuple, 1791), the present work was among her earliest on the topic. Appearing for the first time in English in 1781, the Theatre of Education contains 24 original plays by Genlis, which correspond to her Rousseauian philosophy that schooling assist children in maintaining their innate goodness while participating in communities that are ultimately a corruptive presence (Emile). Genlis' frequent focus on young female characters implies a concern that such readers are less likely to get formal instruction on navigating the social constructs around them; meanwhile, her Preface to volume IV overtly gestures to her desire to fill a class lacuna by bringing such instruction to "shop-keepers and mechanics...ladies maids...and shop-women." The familiar tone, the conversational format, and the distillation of more complex concepts through entertainment would soon become a standard in women's education, picked up by scientists such as Priscilla Wakefield and Jane Marcet.

ESTC T127391.



Tracts of Connecticut Woman Suffrage Association. No. 2.

ANNUAL MEETING

OF THE

CONNECTICUT

WOMAN SUFFRAGE ASSOCIATION,

HELD AT

HARTFORD, SEPTEMBER, 9, 1870.

REPORT OF THE EXECUTIVE COMMITTEE.

This Tract may be obtained from Case, Lockwood & Brainerd, Hartford, Conn.

Price, \$21.00 per thousand.

HARTFORD:

PRESS OF CASE, LOCKWOOD & BRAINARD,  
1871.

24 REPORT OF EXECUTIVE COMMITTEE OF

we are confident that the women of the state will be brought to a consideration of the movement if not into active sympathy with it—and your committee will thus be brought into direct communication with them. Should a fund of a thousand dollars be guaranteed to us this fall, we feel confident that marked results would follow our winter's campaign.

We hope also before long to be able to secure a room in some convenient locality in the city of Hartford, where the business of the Society may be transacted, where its publications may be obtained at all times, and where monthly and perhaps weekly meetings may be held for conference, to which people from all parts of the State will be welcome.

In behalf of the Executive Committee,

ISABELLA B. HOOKER, *Chairman*.

HARTFORD, Sept. 8, 1870

At the annual meeting held on Sept. 9th, in Allyn Hall, it was voted that hereafter a membership fee of one dollar annually should be instituted—but this does not cut off from membership those who have already joined the Society without a fee. It is earnestly desired, however, that all present members should forward one dollar every year to the Secretary, and order from her also packages of tracts for distribution in their own locality, paying for them at the rate of \$2.50 per hundred, which is the bare cost of printing. All persons unable to buy these tracts, but willing to circulate them in their own neighborhood, will be furnished gratuitously on application to the Secretary, Miss F. E. Burr, 788 Main Street, Hartford.



*One year in, Isabella Beecher Hooker rallies the state suffrage association she founded to "flood Congress with these petitions"*

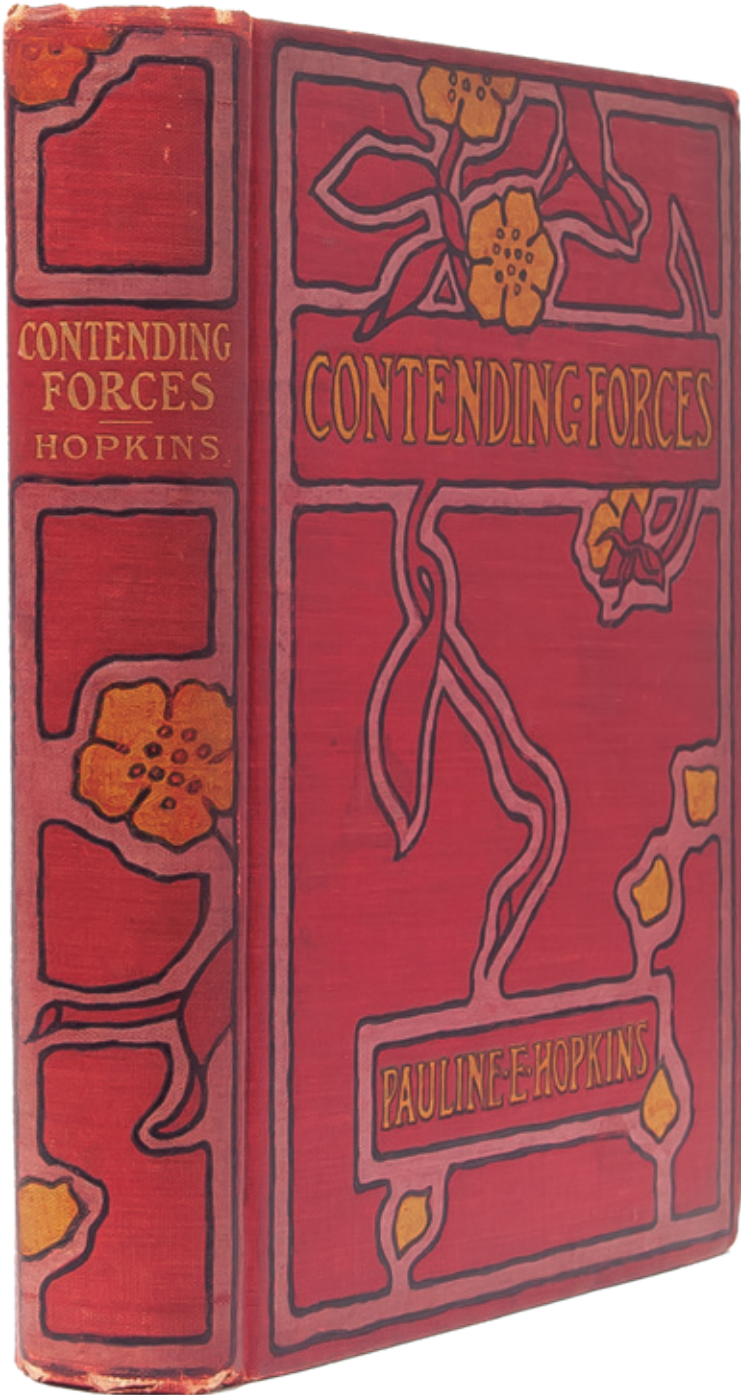
**27. [Hooker, Isabella Beecher]**

**ANNUAL MEETING OF THE CONNECTICUT WOMAN SUFFRAGE ASSOCIATION HELD AT HARTFORD, SEPTEMBER 9, 1870**

Hartford: Press of Case, Lockwood & Brainard, 1871. First edition. Tracts of the Connecticut Woman Suffrage Association No. 2. Original printed self-wraps stitched at spine. 24 pages. Toning to front wrap; light chipping to outer edge of rear wrap and a small split at lower joint holding well. Signed in type on the rear by Isabella Beecher Hooker, in her capacity as chair. A critical organ of this influential state organization, the present Annual Meeting and Executive Report reports on what was only the group's second meeting after its founding one year before. The only copy on the market, this pamphlet is also scarce institutionally, with OCLC reporting 8 known copies.

Nationally, 1870-1871 were landmark years for the women's movement because of both the successes and failures it encountered. Suffragists faced major disappointment in the 15th Amendment; for while it widened the franchise to include freedmen, it did not address women's voting. At the same time, in the territories, women's rights were expanding. The National Woman Suffrage Association continued to operate as a unifying agent for the suffrage message, but it also recognized that it could only accomplish its mission through grassroots work at the regional and state levels. Only by getting state suffrage and by gaining Congressmen's support could an Amendment be presented and ratified.

During this same period, Isabella Beecher Hooker and Frances Ellen Burr founded the Connecticut Woman Suffrage Association. Much like the NWSA, the CWSA advocated women's suffrage alongside other equality issues, including employment and education. While the CWSA began small, focusing on campaigning for women's suffrage on a local level, it gained momentum under Hooker's guidance, becoming influential in the state and on the national state. The Annual Meeting and Report of the Executive Meeting inform members of the strides being made at this moment in history, urging suffragists to harness energy from these to charge ahead in the fight. It is a fight in which each state must advocate not as a separate entity, but as a part of a greater national whole. It is also a fight that will take practical and persistent action in addition to eloquence, as Hooker shows: "It becomes more and more evident that as a political measure, our main reliance must be upon the action of Congress passing an amendment to the Federal Constitution. On this account we urge every member of the Society to keep on hand forms of petition that they may obtain signatures from time to time, and return them to the Secretary as soon as filled. Of the importance of flooding Congress with these petitions from all parts of the country, no one can doubt." Near Fine.



*A sentimental novel with an activist message, Hopkins' first and most important work*

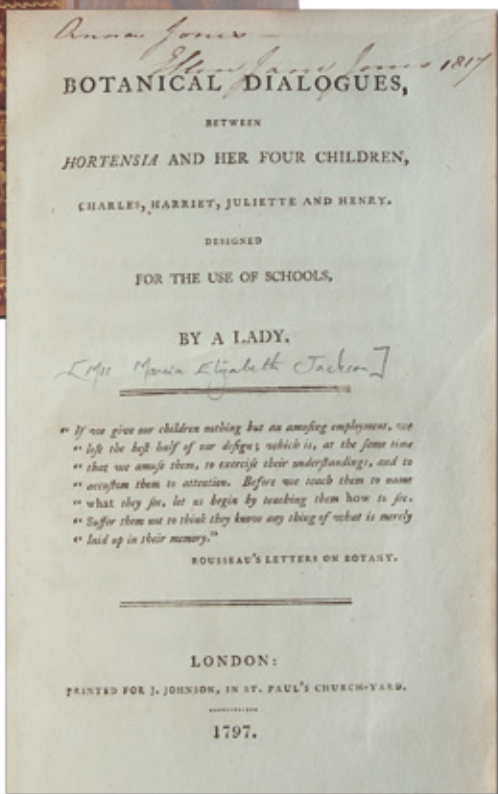
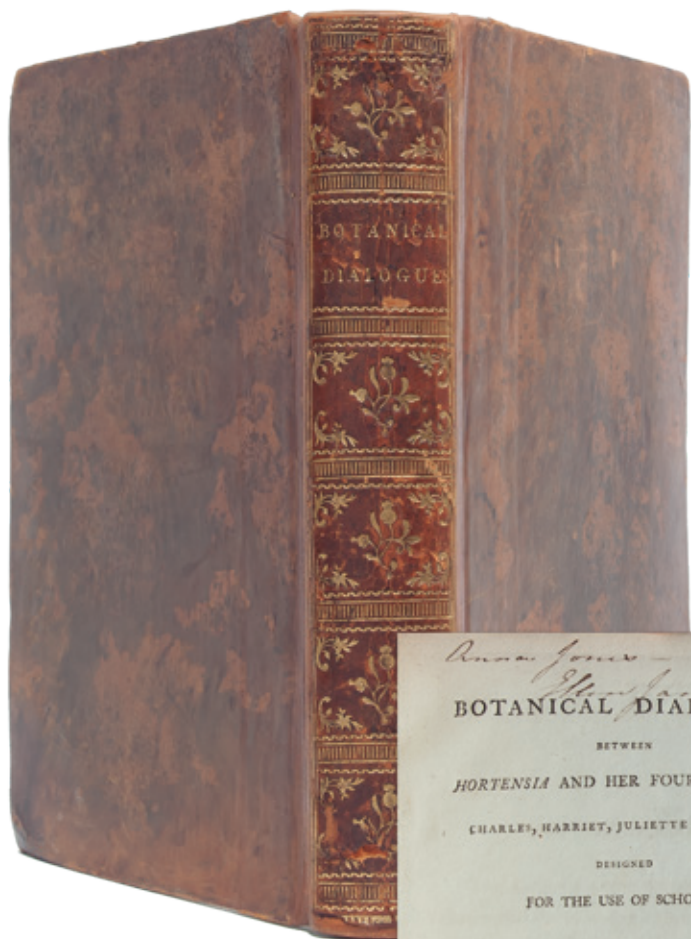
## 28. Hopkins, Pauline

### CONTENDING FORCES: A ROMANCE ILLUSTRATIVE OF NEGRO LIFE IN THE NORTH AND SOUTH

Boston: The Colored Co-Operative Publishing, 1900. First edition. Original pictorial red publisher's cloth binding with slight sunning to spine. Extremities gently bumped and some spotting to the lower corner of the rear board, but in all a square, bright copy better than is usually seen. Previous ownership signature of S. Rangan in pencil to front pastedown. Internally a clean and unmarked copy.

"Pauline Hopkins first and best-known novel, *Contending Forces*, is a work of activist literature whose goal was to lead both its black and white audiences to understand the wide-spread nineteenth century lynching and raping of black Americans as a form of political terror, and to persuade them that the most effective way of resisting this terrorism was through aggressive, African American agitation. However, because Hopkins understood her black and white audiences to be far apart on racial issues

(and depicted them as such in her preface and in the novel), she developed a self-contradictory narrator—omniscient but unreliable—whose moral judgements are shaded according to the complexion of the audience Hopkins is trying to reach, whose views sometimes contradict one another, and whose opinions are sometimes refuted by her characters and by her story" (Cassidy). In this sense, Hopkins in her fiction deploys a split-subject position similar to that used by Booker T. Washington in his tracts on black education. It is a method that scholar Houston Baker has called "Hopkins' masked use of masking—her doubly masked double-voicedness." Ultimately, Hopkins enters the popular genre of the sentimental novel to push for social awareness and change, awakening readers of all kinds—but in particular the women rabidly consuming such works—to their own ability to resist the current status quo and redefine the spaces African Americans could inhabit. Near Fine.



*Ushering in a new era of women's scientific education, with a book published for the school run by Darwin's daughters*

**29. [Jackson, Maria Elizabeth] A Lady**

**BOTANICAL DIALOGUES BETWEEN HORTENSIA AND HER FOUR CHILDREN...DESIGNED FOR THE USE OF SCHOOLS**

London: Printed for J. Johnson in St. Paul's Churchyard, 1797. First edition. Contemporary tree calf rebacked and retaining the original spine stamped in gilt. Gentle bumps to corners. Early gift inscription to front endpaper: "Margaret Ellen Bivan, with Aunt Ellen's kind love." Additional early gift inscription to header of title: "Aunt Jones -- Ellen Jane Jones, 1817." Occasional discrete pencil marginalia, largely unmarked. Measuring approximately 125 x 210mm with wide margins, and collating xlvii, 335, [3]; bound without half title, else complete with all 11 plates, the advertisement to the front and the directions to the binder at the rear. A scarce and very early scientific work by a woman, ESTC reports copies at 13 U.S. institutions, with only two copies appearing at auction in the last 24 years. The present is the only first edition on the market.

An early example of the work of women citizen scientists, who sought to use the dialogue form to welcome girls into a variety of fields including botany, conchology, and entomology which they could study from home. Jackson was among the very first women in England to publish a book of this kind, predated only by Priscilla Wakefield's botanical book a year earlier. Structured for ease of use by governesses, headmistresses, mothers, and students themselves, *Botanical Dialogues* opens with a contents section that includes in-depth analyses of each dialogue to assist in instruction. From here, the main text of the book follows the wise and

knowledgeable Hortensia (a name with dual reference to the flower and to the Roman orator who argued for the repeal of taxes against women) and her children Charles, Harriet, Juliette, and Henry as they observe the natural world. The lessons are set in Socratic form, frequently with Hortensia asking her children what they see and pressing them toward what that might teach them about flora; at other times, the children's questions drive the lessons. Throughout, Hortensia never reduces the rigor of her lessons, though she may break down and explain more complex concepts of plant anatomy or reproduction. "A densely packed book about Linnean nomenclature and taxonomy, it contains reproductions of the parts of plants, discusses modes of flowering, classes, genera and orders to that students can identify plants. The author did not believe in oversimplifying the Linnaean system to popularize it...a provincial gentlewoman who lived with her brother, Jackson met Erasmus Darwin through her cousin; this connection enabled her to live on the fringes of the literary and scientific cultural life of the men around her. Some conjecture that *Botanical Dialogues* was written for the Parker sisters, Darwin's illegitimate daughters who kept a school" (MSU). Along with her small cohort, Jackson helped usher in a new model of education that aided women in joining scientific discussion.

ESTC T79539.



*Recording the case of widow Harriet Strong, who was involved in contract disputes that reached the Supreme Court and Congress*

30. [Law]

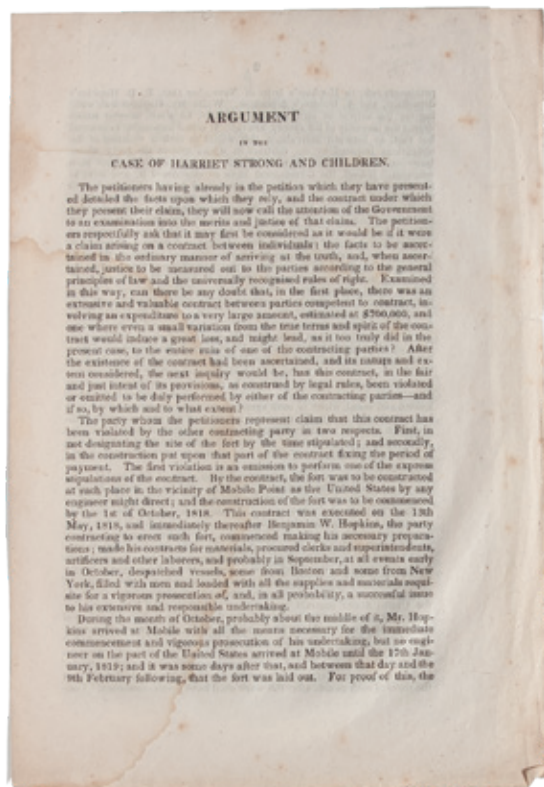
# ARGUMENT IN THE CASE OF HARRIET STRONG AND CHILDREN

[N.P.]: [1819-1830]. First edition. 1 folio sheet, folded. 7 pages measuring 165 x 240mm. Persistent dampstain extending from gutter to a quarter across the page with all text legible. Light scattered foxing. An early, important, and under-examined moment in American legal history, in which a widow who was party to contract disputes against the government reached the Supreme Court, and was ultimately awarded significant compensation through an Act of Congress. Scarce institutionally and in trade, OCLC reports only 6 known copies, this being the only one on the market.

After being widowed in 1819, Harriet Strong found herself heavily in debt. Before his early death, Strong's husband Benjamin Wright Hopkins had been contracted by the Department of War to build a fort at Mobile Point, Alabama beginning in May 1818. In preparation, Hopkins invested tens of thousands of dollars to hire staff and builders, move supplies, and procure supplies. But his death threw all of these plans into uncertainty. With few other options for keeping her family afloat, Strong initiated a contract dispute against the Department of War to recover expenses owed. The ensuing legal battle would have major ramifications not only for Strong; they would also positively change laws and increase protections for women and children. Across a decade, Strong pursued compensation as hers and related contract disputes lumbered through the court system. In one such dispute, an unfavorable decision in the Circuit Court of

the Southern District of New York in 1823 led to a successful appeal to the United States Supreme Court. In 1827, the heirs of Hopkins and later business partners who took over his contract won their case, *United States v. Tillotson*. In a decision written by Associate Justice Joseph Story, who would later write and deliver the landmark majority decision in *United States vs. The Amistad*, the lower court's decision was overturned. Strong and advocates sought additional recognition and lobbied the Twenty First U.S. Congress, who ended up passing An Act for the Relief of the Widow and Children of Benjamin W. Hopkins on February 11, 1830. Congress awarded Strong \$13,270, a large amount of money for anyone in the 1830s, to say nothing for a widowed woman and mother of two. Important and under-examined, Strong's case draws attention to the economic and legal vulnerability of American women at a time when the Women's Rights Movement had yet to begin.

Not in NUC, AI, Sabin, BEAL, or Harvard Law Cat.





*A work increasingly recognized as one of Marcet's greatest social contributions,  
signed by the author*

**31. [Marcet, Jane] The author of *Conversations on Chemistry, Political Economy, &c.***

**JOHN HOPKINS' NOTIONS ON POLITICAL ECONOMY**

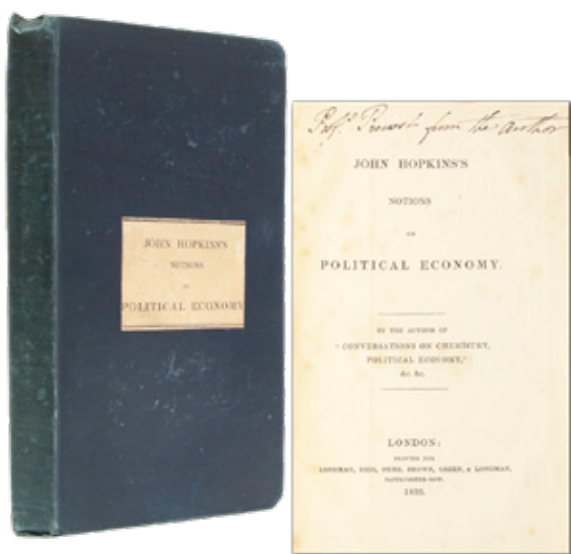
*Presentation Copy*

London: Longman, Rees, Orme, Brown, Greene & Longman, 1833. First edition. Publisher's cloth binding retaining the delicate paper label to front board. Some bumping to corners and faint spotting to boards, but a pleasing, square copy in all. Internally a clean, with just a bit of scattered foxing to endpapers and preliminaries. Scarce on the market, this book documents Marcet's efforts to expand knowledge access to the working classes in order to make political self-advocacy possible. Presented by Marcet to Professor Pierre Prevost, the philosopher and physicist best known for his experiment on the body's radiation of heat, this copy bears his ownership signature on the front endpaper and an inscription from Marcet at the header of the title: "Prof. Prevost from the Author."

A peer of such feminist thinkers as Maria Edgeworth, Marcet is considered one of the most important figures in the history of women's education in science and economics. Her "Conversations" books, which include texts on politics, economics, and science, were ranked among the best-known educational texts of the nineteenth century. In addition to making these rigorous fields accessible to women who might otherwise be denied such training, they also welcomed in young boys whose access to quality education might be hindered by class. Among her most famous readers was Michael Faraday, who encountered her books while serving as a bookbinder's apprentice and was inspired to delve more deeply into the sciences (Science History Institute). In line with her overall project, the present work seeks to popularize economic theory and put forward an argument for decreasing wage gaps among rich and poor. Wrapped in allegory in order to welcome in labor-class readers who may not have complex economic vocabularies, Marcet's tale posits the need for new economic policy into a series of nine allegorical essays, told "through the eyes of honest John Hopkins, a laborer on low wages" (Liberty). Scholars have increasingly viewed John Hopkins as an important and previously undervalued piece of Marcet's oeuvre. "Marcet was engaged in the work of the knowledge broker—creating and maintaining networks between and among scientists and the larger public. Knowledge sharing was based upon the personal and social connections she facilitated by bringing

together bankers, scientists, and professional economists ... enlarged to include the working classes with her John Hopkins's *Notions on Political Economy*" (L. Forget). Providing the tools for political and economic self-advocacy, this copy reveals the influential scientific communities she participated in, connecting her to men who knew of and read her work.

Feminist Companion 713.  
Women in Science 125.  
Dictionary of Economics. Near  
Fine.





*Significant material from a professional woman and artist  
traveling the world before and after suffrage*

### 32. Maverick, Laura

## COLLECTION DOCUMENTING THE LIFE AND INTERNATIONAL CAREER OF TOURING CONCERT CONTRALTO LAURA MAVERICK

1911-1937. Significant collection of material with over 500 pages documenting the life and work of internationally renowned contralto Laura Maverick, of the influential Maverick family (whose wide-ranging contributions to U.S. politics, business, and the arts are outlined in detail in Lewis Fisher's *Maverick: The American Name that Became a Legend*). Maverick began her career as a classical contralto touring the world, and performing at such venerable locales as the Metropolitan Opera House and Carnegie Hall. Later, she would make it to Broadway, participating in hits like *Ziegfeld Follies*, *Tickle Me*, and *Hitchy-Koo*. The manuscript, ephemeral, and photographic items in this collection cover the most active span of her career.

Included are:

A scrapbook in green cloth stamped in black, with 45 pages of ephemera related to her tour performances of 1911-1913. These include newspaper reviews and announcements, playbills, pamphlets, and songbooks. Loosely inserted into the scrapbook are 8 publicity photos, a newspaper, three handbills from the Met Opera and Carnegie Hall, and 17 typed pages of press released and interviews with Maverick. Also included is her high school diploma. Throughout the pages, Maverick annotated with dates and locations of performances. An early clipping notes: "As Laura Maverick, the latest debutante of the New Century Theatre roof concerts last evening set a pace for stage names that the coming season will find hard to beat. The racy sobriquet happened to be her own maiden name down in Texas...It is a good American name and deserves to be made famous." While the scrapbook is a paean of praise, compiling raves and documenting the prime billing and venues she performed in, some of the interviews hint at a broader story: "None of us appreciate that fundamental institution of the home as much as those who are unable to enjoy the luxury of one... The stage has its glamour and its rewards... I long for home and then when there I long to be away."

A diary containing 371 handwritten pages of entries from 1933-1937, bound in purple stamped with gold fleur des lis. Inserted loosely are a photo, 8 notecards of quotations, many from Sappho, handwritten dress measurements, and a hand-drawn map of her course through Mexico. The entries of the diary document Laura's tour and attempts to balance work with being on the road. Designed as a five-year diary, each page has multiple entry spots so the writer can compare across years what has happened to them on each day. Laura's is a fascinating look into a growing family, the birth of children, and the friends and colleagues she encounters. Inserted throughout are four leaf clovers—clearly a meaningful symbol for her—as well as occasional hand drawn maps and business cards, including for chauffeur. Some entries show her performing despite illness (usually headaches). Others reveal excitement over new cities, such as Lisbon. There are times where she longs for home and stability. There are times she revels in the adventure. She keeps track of important birthdates, deaths, and holidays (including Texas Independence). The poem on the front endpaper is apropos: "Smile a smile While you smile Another smiles ... And life's worthwhile If you just smile" (credited to Jane Thompson).

A travel journal bound in red sheep over card, containing 80 handwritten pages. From the references to cars and methods of travel, the journal appears to be an early U.S. tour in her career. She documents driving from one side of the U.S. to the other, beginning in Texas but expanding through Colorado and over to California, then eastward. In addition to rich information on the cars, the miles traveled, the amount of time on the road, she also discusses colleagues and friends she visits and landmarks. She sees Pikes Peak, watches a football game at the Rose Bowl, and remarks on the radical temperature shift in the Rockies. There are also receptions, cocktail parties, and events to attend. It is a testament to the increased mobility not only of Americans but also of women.

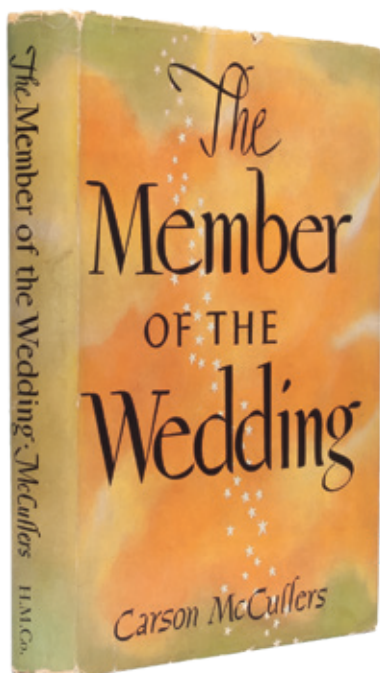
*A Southern coming-of-age emphasizing a girl's lonely  
desire—and ultimate inability—to belong*

### 33. McCullers, Carson

#### THE MEMBER OF THE WEDDING

Boston: Houghton Mifflin, 1946. First edition. Near Fine book in VG+ jacket. Original yellow publisher's cloth binding. Faint offsetting to front and rear pastedowns. Front hinge a bit tender. Jacket bright and pleasing, unclipped with original price of \$2.50 to front flap. Spine slightly sunned. Some chips along the top of the front panel and extremities of spine; rubbing to corners. Some shelfwear along the top of the rear panel. In all a pleasing copy.

Living in a communal house in Brooklyn, Carson McCullers was exposed to a world almost too literary to be true. "Paul and Jane Bowles, Gypsy Rose Lee, W.H. Auden, and Benjamin Britten all slept at the house regularly. And it was during her time there, after a boozy Thanksgiving dinner, that the spark for her third novel, *The Member of the Wedding*, was lit. On hearing a fire engine's siren, McCullers and Rose Lee gave chase through the streets; and McCullers had a sudden epiphany about the central concept of the book, which tells of a 12 year old girl Frankie, who is so in love with her brother Jarvis and his new wife Janice that she thinks she can join them on their honeymoon" (The Guardian). Now compared in turns with *The Catcher in the Rye* and *A Tree Grows in Brooklyn* for its depiction of coming-of-age, it is a portrait of pre-teen struggling to find herself in a world that does not recognize her value and often places her in peril. "For all the hysterical, inconsequential misery Frankie bemoans in her life, there's a real sense of unhappiness underlying it. Her father is absent, her mother died giving birth to her, World War II is a malevolent hum in the background, and there's a reference to a mysterious boy called Barney who has shown her an 'unknown sin'" (The Guardian). Some have found much of McCullers' own loneliness and desire to belong tucked into the novel's pages; even more have found some part of themselves. Near Fine in Very Good + dust jacket.



*Assisting a panicked father in locating his wounded son after one of the bloodiest sieges of the Civil War*

### 34. [Medicine] Dix, Dorothea

## HANDWRITTEN LETTER HELPING A FATHER LOCATE HIS WOUNDED SON FOLLOWING THE SIEGE OF PETERSBURG

Washington DC: October 5, 1865. 2 page Autograph Letter Signed on one sheet bearing the letterhead of the Office of Women Nurses, U.S. Hospital Service (measuring 5 x 8" folded). Soiling along main fold and original mailing folds to rear. Offsetting to second page from ink on page 3. Writing at the conclusion of a bloody nine-month campaign that foreshadowed modern trench warfare, medical activist and reformer Dorothea Dix gives comfort and support to a panicked father as he searches for his son missing in action.

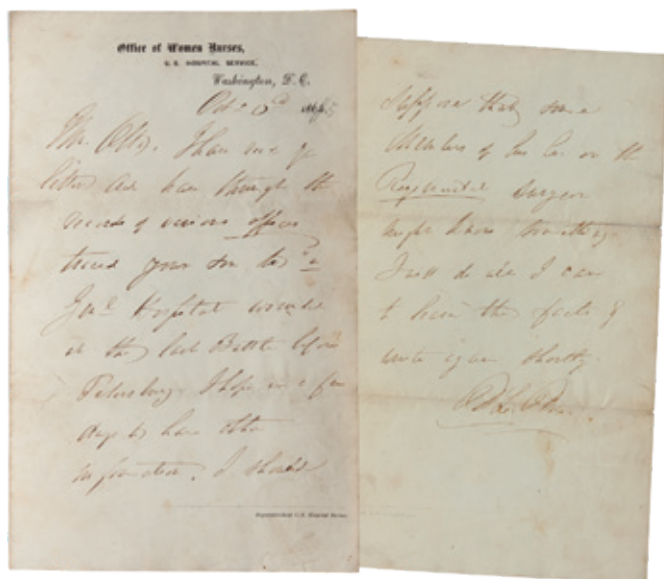
Dix writes in full:

"Mr. Otto, I have rec'd your letter and have through the records of various offices traced your son to a General Hospital wounded at the last Battle before Petersburg. I hope in a few days to have other information. I should suppose that some Member of his Company or the Regimental surgeon might know something. I will do all I can to learn the facts & write again shortly.  
Dorothea Dix"

Dix had begun her medical career before the Civil War, inspired by British prison reformer Elizabeth Fry to play a direct role in social welfare. The cause for which she became best known was related to American asylum reform, and for petitioning the U.S. government to ensure the humane and dignified treatment of the mentally ill. By the time war broke out in 1861, Dix had become a nationally known figure and was appointed Superintendent of Army Nurses to the Union Army—a position for which Elizabeth Blackwell, the first female M.D., had also been considered. In this position, Dix implemented the Federal army nursing program, developing guidelines, training nurses, and ultimately overseeing over 3,000 women (Tsui). By August 1865, following the incredibly bloody Siege of Petersburg, Dix resigned her position. Thus, though she writes to Mr. Otto on her official letterhead, the assistance she is providing him was not mandatory or conducted in an official capacity; rather, she sees the grief and concern of a father whose son has gone missing, and she uses her resources to provide succor and information. The Siege of

Petersburg, after all, lasted from the summer of 1864 to the spring of 1865, forcing men on both sides to fight in trenches and resulting in an estimated 28,000 dead and 42,000 wounded, one of whom was Mr. Otto's son (Calkins).

A letter with activist content, capturing Dix's lifelong commitment to social activism regardless of her title or office.





*A scarce work for women nursing patients professionally and in the home,  
signed by the author*

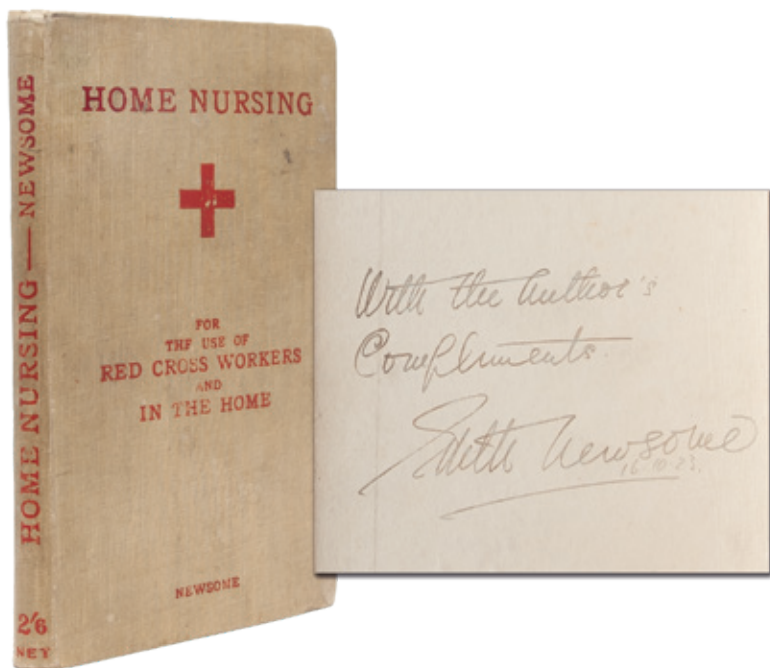
**35. [Medicine] Newsome, Edith**

**HOME NURSING: COMPRISING LECTURES GIVEN TO DETACHMENTS  
OF THE BRITISH RED CROSS SOCIETY**

*Signed First Edition*

London: The Scientific Press, [1916]. First edition. Scarce first edition of a Red Cross manual designed both for emergency workers and women in the home. Original publisher's cloth binding titled in red on spine and front board. Boards a bit rubbed and soiled, corners bumped. Faint offsetting to the endpapers. Inscribed by Edith Newsome on the front pastedown: "With the Author's Compliments, Edith Newsome. 16.10.23." A scarce book institutionally and in trade, OCLC reports only 11 copies in libraries, this being the only one currently on the market.

Edith Newsome's first major work on nursing, produced after she realized that her Red Cross lecture series could not provide complete enough information to train "those who have so nobly responded to the 'call of duty'; to do all that is in their power to tend and succor the brave men of our nation by proving themselves valuable and intelligent helpers." Indeed, Newsome's work was released two years into World War I—the first modern war, which brought with it a horrifying number of previously unknown injuries and ailments. In addition to professional nurses, women enrolled to assist as Volunteer Aid Detachments (VADs) because there simply were not enough women with medical educations to serve the nation's need. The present work is a stirring acknowledgement of this. Comprehensive in training VADs and new nurses in field operations, it also contains information for women in the home, who confronted infection, illness, or injury and served as domestic caretakers for men returning from the front. Very Good +.



*Revealing the active and rich life of a working, activist woman in the year  
leading up to her first national election*

### 36. [Medicine] Katharine Shepard

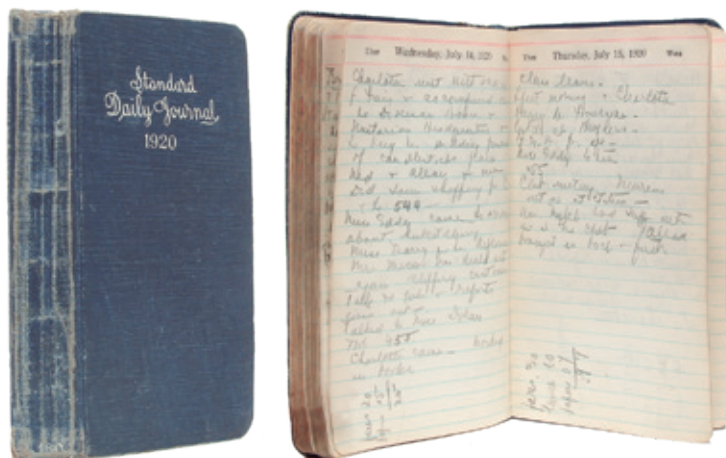
## A NURSE AND WOMEN'S CLUB LEADER KEEPS A DIARY IN THE YEAR AMERICAN WOMEN GAINED SUFFRAGE

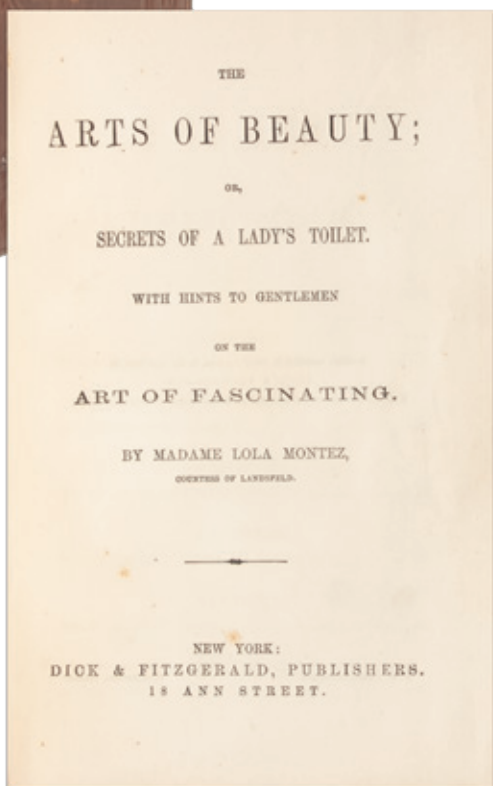
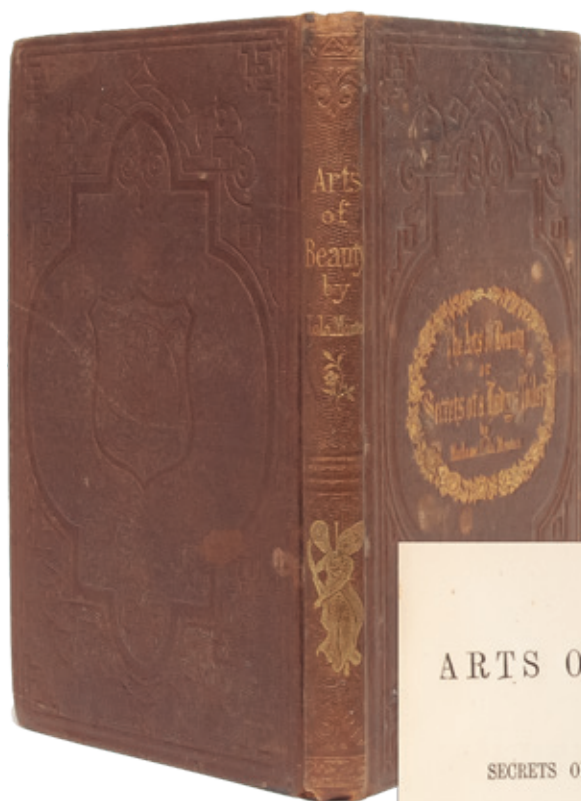
Newberryport, MA: 1920. Standard Daily Journal in original blue cloth binding with title to front board. Containing 365 pages of daily entries plus 56 additional pages of notes, largely monthly expense accounts and recipes to be made. Documenting the life of Massachusetts nurse and women's club leader Katharine Shepard, this densely packed diary gives insight into the activities, ideas, and feelings of an active woman who, along with the female population of the U.S., had just obtained the right to vote.

Everything about the present diary shows that Katharine was an active, intelligent, ambitious, and civically engaged individual. 45 years old at the time of this journal, she suffers no fools at work or in her clubs; and she values the balance she has accomplished between her intense work and activist commitments and self-care. Both front and rear pastedowns handle the overload of her notes on accounts, contacts, and recipes. Internally, she diligently documents all 365 days of her year. She discusses the nursing lesson plans, classes, students, and lectures she gives; she records and reflects on speaking appointments at the Roxbury Women's Club, Amherst College, Girls' City Club, and the Cambridge Women's Club; she keeps track of various bills and legislation she is in support of or wants to assist in banning in her state. As the presidential election nears, as expected, she has educated herself, chosen a side, and thrown her weight behind her candidate, attending a rally in October and noting on November 2 that she has voted for the first time.

In the midst of all this, Katharine never lets us forget that she is very human. She gets tired and temperamental, describing a disagreeable committee member as "looking like a potato," she pores over the cost and effort of shopping for nursing uniforms, and she revels in opportunities for personal care such as getting her hair and nails done on days off. She is a real, modern woman—employed, self-supporting and responsible with her finances, determined to be a good worker, citizen, and friend, invested in caring for herself.

A rich document with research possibilities including but not limited to the history of nursing and nursing education, the history of women's clubs leading into suffrage, cookery and food supply chain, the finances of working women, the work-life balance of women, women's early approaches to national voting, speeches and civic engagement, and the role of women's groups in single women's lives.





*An incisive etiquette guide that balances satire with authority to teach that beauty is more than cosmetic—it is power*

### 37. Montez, Madame Lola [Countess of Landsfeld]

#### **THE ARTS OF BEAUTY; OR, SECRETS OF A LADY'S TOILET. WITH HINTS TO GENTLEMEN ON THE ART OF FASCINATING**

New York: Dick & Fitzgerald, 1858. First edition. Original publisher's cloth binding stamped in gilt and blind. Brown coated endpapers. Several small spots to front board. Lower corners gently bumped. Bookplate of Jane des Grange to front endpaper. Collates xvii, [1], 19-132, [12]: complete. Light scattered foxing, else clean and unmarked. In all, a pleasing copy. Scarce in trade and institutionally, OCLC locates 8 copies worldwide, of which 6 are in the U.S.

The infamous Lola Montez managed to fit multiple lives into one: actress and dancer, courtesan, mistress to King Ludwig I of Bavaria, Countess of Landsfeld, and finally revolution-era emigree to California. In each of these roles, she relied on a finely honed sense of social diplomacy and wit to accomplish her ends; and *The Arts of Beauty* is the perfect textual product to encapsulate these skills. Engaging with classical satirical texts like Ovid's *Ars Amatoria* as well as contemporary conduct guides penned by men for the "benefit" of women, Montez composes a manual that is part informative beauty instructor and part parody. The Greek and Roman sources she references point to her intellectual depth and position of authority—on the first page of the preface alone appear names and quotations from Aristotle, Juvenal, Socrates, and Theophrastus—but they are also used to set the cheeky tone of the work. "When Aristotle was asked why everyone was so fond of beauty, he replied 'It is the question of a blind man.'" Fully aware that a woman's

success was often bound to both her ability to physically and mentally fascinate men, Montez sets an example for her reader while also providing practical information on how to maintain a beautiful figure, overcome blemishes, dress to best advantage, and socially comport oneself. *The Arts of Beauty* are thus more than cosmetic—they are power. Like Ovid before her, Montez also can't help but direct her book toward both sexes. Why should men not concern themselves as well with performing? To this end she provides a hilariously misguided series of 50 recommendations on how men can make themselves attractive to women. "Rule the Thirteenth. If you invite a lady to the theatre, neglect not to leave her, and go out to drink with your male friends between each act, as this will show her that you have confidence that she can protect herself... Rule the Twenty Second. Should you invite a lady out to supper you must, by all means, order three times as much expensive dishes as it will be possible for you to eat, as this will show her that you have a generous disregard for money...which will convince her your wife will never want." Ultimately, Montez's dedication is the most honest moment of the text, inviting readers to be in not only on the joke of the book, but on the true lessons that underlie it: "To all Men and Women of every land, who are not Afraid of Themselves, who trust so much in their own souls that they dare to stand up in the might of their own Individuality to meet the tidal currents of the World, this book is respectfully dedicated." Fine.



*John & William M. Whitall, and a large number of other friends, many more*  
 James Murchison  
 Joseph Murchison  
 Joseph Murchison  
 John Murchison  
 Richard Murchison  
 William Murchison  
 Samuel Murchison  
 James M. Whitall  
 Richard M. Whitall  
 William C. Whitall  
 Lathrop M. Whitall  
 John G. Whitall  
 Mark Whitall  
 Joseph Whitall  
 Charles Whitall  
 Joseph Whitall  
 Samuel Whitall  
 George Whitall

MISCELLANIES,  
 MORAL AND INSTRUCTIVE,  
 Joseph M. Murchison  
 PROSE and VERSE;  
 his COLLECTED FROM a Book  
 VARIOUS AUTHORS  
 Dec. 1799  
 USE OF SCHOOLS,  
 Midshipman and the Gangs  
 IMPROVEMENT  
 Belonging to the United States  
 YOUNG PERSONS OF BOTH SEXES.  
 Education from the common mind  
 "just as the Tree is bent, the Tree is bent"  
 PHILADELPHIA  
 Printed by JOSEPH JAMES, in Chestnut-Street,  
 between Front and Second-Streets.



*"The richest surviving body of evidence revealing the nature and substance of women's intellectual community in British America and the early Republic"*

**38. Moore, Mrs. Milcah Martha**

**MISCELLANIES, MORAL AND INSTRUCTIVE IN PROSE AND VERSE;  
COLLECTED FROM VARIOUS AUTHORS, FOR THE USE OF SCHOOLS  
AND IMPROVEMENT OF YOUNG PERSONS OF BOTH SEXES**

Philadelphia: Joseph James, 1787. First edition. Contemporary speckled calf. Gentle shelfwear and rubbing with slight bow to bottom of front board; small crack to lower front hinge but in all tight and unsophisticated. Closed tear to front endpaper. Numerous ownership signatures to front and rear pastedowns, front and rear endpapers, title page, header of Preface, and header of first page of content. Ownership stamp to verso of title and verso of Preface. All ownership signatures from the Murdoch-Whithall family, including a handwritten family genealogy in a single contemporary hand to the rear of title. Most notable among the book's owners and users are Emma Murdoch, whose young hand appears several times on the front pastedown; and Joseph Murdoch, who notes on the title page that he acquired the book December 12th, 1799 and was "Midshipman in the Ganges belonging to the United States of America" as well as his note on the rear flyleaf stating "Joseph Murdoch his Book steal not this..." Complete, including publisher's adverts at rear. Scarce institutionally and in trade, the present is the only copy on the market of a title that last sold at auction almost two decades ago.

In addition to being one of America's earliest educational works published for the use of both sexes, "Moore's book is the richest surviving body of evidence revealing the nature and substance of women's intellectual community in British America and the early Republic. The quality of the writing is high and reflects a range of literary genres, including religious and meditational poetry,

elegies, verse epistles and extempore verse, hymns, and occasional poems...Taken as a whole, Moore's collection presents an unparalleled view of the interests and tastes of educated women in early America, belying the notion that women's concerns were limited only to a domestic sphere" (History of American Women). Moore, the member of a prominent Quaker family and the beneficiary of a rigorous education, "lived and flourished in the Philadelphia area during its peak, when it was the center of commerce, politics, social life, and culture in the young republic... she knew and corresponded with many of the leading intellectuals of her day. From her network of acquaintances, she created a commonplace book" that ultimately served as the basis for *Miscellanies Moral and Instructive* (HAW). Her manuscript commonplace book was largely compiled during the Revolution, and across its 126 entries were pieces by at least 16 different women authors, as well as works by Benjamin Franklin (who endorsed the book), Patrick Henry, and Samuel Fothergill.

The present copy has the distinction of being particularly research-rich, and offering the opportunity to consider how it was passed among the male and female members of its family from the start. Much as Moore intended in composing a text for "the right education of youth," the Murdoch and Whithall families used the text for male and female members. Further genealogical research could be done on the family, which US Census records from 1800 and 1832 locate in Chester County and Philadelphia, PA.

DECLARATION OF RIGHTS  
OF THE  
WOMEN OF THE UNITED STATES  
BY THE  
NATIONAL WOMAN SUFFRAGE ASSOCIATION.  
JULY 4th, 1876.

While the Nation is buoyant with patriotism, and all hearts are attuned to praise, it is with sorrow we come to strike the one discordant note, on this hundredth anniversary of our country's birth. When subjects of Kings, Emperors, and Caesars, from the Old World, join in our National Jubilee, shall the women of the Republic refuse to lay their hands with benediction on the nation's head? Surveying America's Exposition, surpassing in magnificence those of London, Paris, and Vienna, shall we not rejoice at the summit of the youngest rival among the nations of the earth? May not our hearts, in unison with all, swell with pride at our great achievements as a people; our free speech, free press, free schools, free church, and the rapid progress we have made in material wealth, trade, commerce, and the inventive arts? And we do rejoice, in the measure thus far, of our experiment of self-government. Our faith is firm and unswerving in the broad principles of human rights, proclaimed in 1776, not only as abstract truths, but as the corner stones of a republic. Yet, we cannot forget, even in this glad hour, that while all men of every race, and clime, and condition, have been invested with the full rights of citizenship, under our hospitable flag, all women still suffer the degradation of disfranchisement.

The history of our country the past hundred years, has been a series of assumptions and usurpations of power over women, in direct opposition to the principles of just government, acknowledged by the United States at its foundation, which are:

- First. The natural rights of each individual.
- Second. The exact equality of these rights.
- Third. That these rights, when not delegated by the individual, are retained by the individual.
- Fourth. That no person can exercise the rights of others without delegated authority.
- Fifth. That the non-use of these rights does not destroy them.

And for the violation of these fundamental principles of our Government, we arrange our rights on this 4th day of July, 1876,—and these are our

ARTICLES OF IMPEACHMENT.

BILLS OF ATTAINDER have been passed by the introduction of the word "male" into all the State constitutions, denying to women the right of suffrage, and thereby making us a citizenless class, as provided in Article 1st, Sections 9th and 10th of the United States Constitution.

women of the nation, demanding the right of suffrage. In making our just demands, a higher motive than the pride of sex inspires us; we feel that national safety and stability depend on the complete recognition of the broad principles of our government. Woman's degraded, helipon position in the weak point in our institutions to-day; a detaching force everywhere, sowing family dissension, filling our asylums with the deaf, the dumb, the blind, our prisons with criminals, our cities with drunkenness and prostitution, our homes with disease and death.

It was the boast of the founders of the republic, that the rights for which they contended, were the rights of human nature. If these rights are ignored in the case of one half the people, the nation is surely preparing for its own downfall. Governments try themselves. The recognition of a governing and a governed class is incompatible with the first principle of freedom. Woman has not been a hapless spectator of the events of this century, she was a dull listener to the grand arguments for the equal rights of humanity. From the earliest history of our country, woman has shown equal devotion with man to the cause of freedom, and has stood firmly by his side in its defense. Together, they have made this country what it is. Woman's wealth, thought and labor have constituted the stones of every monument man has reared to liberty.

And now, at the close of a hundred years, as the hour hand of the great clock that marks the centuries points to 1876, we declare our faith in the principles of self-government; our full equality with man is natural rights; that woman was made first for her own happiness, with the absolute right to herself—in all the opportunities and advantages life affords, for her complete development; and we deny that degree of the contrivance, incorporated in the rules of all nations—that woman was made for man—her best interests, in all cases, to be sacrificed to his will.

We ask of our rulers, at this hour, no special favors, no special privileges, no special legislation. We ask justice, we ask equality, we ask that all the civil and political rights that belong to citizens of the United States, be guaranteed to us and our daughters forever.

LEONORE WYLLIE,  
ELIZABETH CLAY STANFORD,  
PATRICIA WRIGHT DAVIS,  
ELIZABETH L. BOW,  
CLARENCE S. B. WOODWARD,  
MARY ANN WRIGHT,  
AMY FOSTER,  
SARAH FOSTER.

ORRIS A. ANTHONY,  
MATILDA OWEN AAR,  
CLARENCE A. LINDEN,  
OLIVIA BROWN,  
MARGARET FRANKLIN ANTONY,  
MARGARET C. WARD,  
ANGELINE THOMAS,  
LUCIA DE FORCE COSSON.

ELLEN C. HARRIS,  
VICTORIA S. MORRIS,  
MARY ANNE HARRIS,  
LILLIAN HARRIS HARRIS,  
FREDERICK HARRIS,  
JANE HARRIS HARRIS,  
A. HARRIS HARRIS,  
JULIA A. HARRIS.

N. B. This Declaration is engrossed in the Centennial Books of the National Woman Suffrage Association. Friends wishing to sign it are invited to call; those at a distance will please send their signatures on a slip of this paper, to be pasted in the book. Address NATIONAL WOMAN SUFFRAGE ASSOCIATION, No. 1431 CHESTNUT STREET, PHILADELPHIA, PA.

N. B.—And with your name for the Declaration of Rights, please do not fail to send a Contribution, a Dollar, or at least enough to equal the cost of the paper, the printing and posting of the documents you so gladly receive from us.

Address

SUSAN B. ANTHONY,  
National Woman Suffrage Assoc.,  
1431 Chestnut Street, Philadelphia, Pa.

*"To all these wrongs and oppressions woman has not submitted in silence...we will not hold ourselves bound to obey laws in which we have no voice"*

### 39. [National Woman Suffrage Association]

## DECLARATION OF RIGHTS OF THE WOMEN OF THE UNITED STATES BY THE NATIONAL WOMAN SUFFRAGE ASSOCIATION

[Philadelphia]: [National Woman Suffrage Association], 1876. First edition. 4 pages. 11 x 8.5". Chipping at edges, minor cracking along folds, split into two pieces along central fold. Signed in type by women's rights trailblazers Susan B. Anthony, Elizabeth Cady Stanton, Lucretia Mott, Belva Lockwood and twenty additional suffrage leaders.

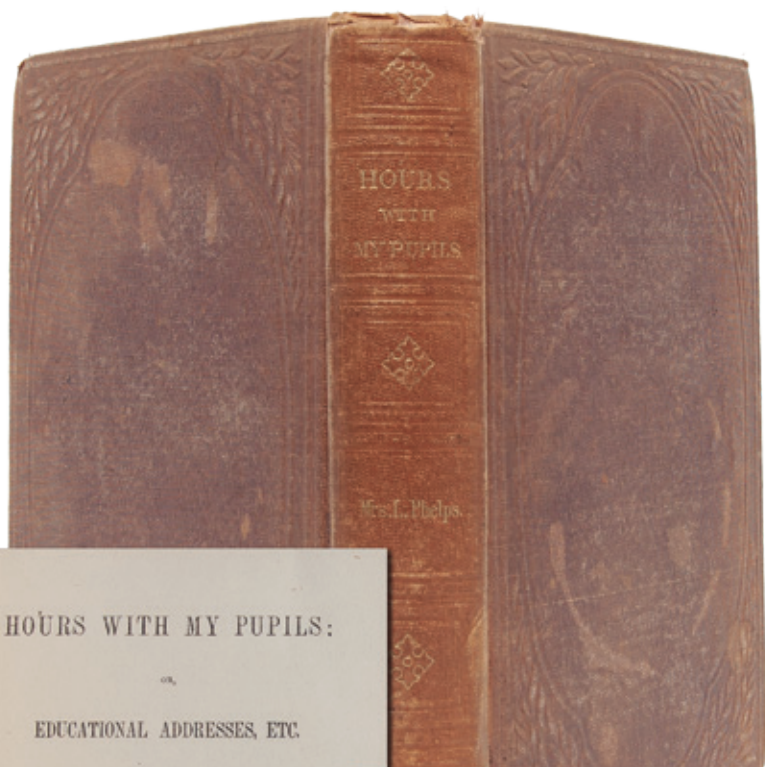
The Declaration exists in two nearly identical forms, printed under variant titles that are exceptionally rare in either form. This version, bearing the now famed title Declaration of Rights of Women of the United States is the only known copy to have come onto the public market according to auction records, with the remaining 11 examples held at research institutions. The only known surviving copy of the variant Declaration and Protest of the Women of the United States is held at the Library of Congress. While priority between the titles is unknown, the Library of Congress copy's omission of the second postscript and its four additional printed signatures suggest that it is the later of the two.

Elizabeth Cady Stanton and Susan B. Anthony's historic partnership began almost two decades prior to the Declaration, upon Stanton's urging that Anthony focus her activist efforts on women's property and citizenship rights. Together, they founded the National Woman Suffrage Association [NWSA], the most influential coalition promoting women's equality after the Civil War. Operating under the motto "Men, Their Rights and Nothing More – Women, Their Rights and Nothing Less," the NWSA spearheaded protests, petitions, and lobbying efforts to gain equal citizenship for American women. The 1876 Centennial

International Exposition in Philadelphia provided a critical opportunity to highlight enduring inequalities between the sexes; and the Centennial committee's refusal to allow their presentation of the Declaration of Rights of Women at Independence Hall on July 4th fueled their determination. "Determined to have the final word, Anthony and four cohorts managed to obtain, at the last moment, passes for admission to the ceremony. At the conclusion of the reading of the Declaration of Independence, Anthony rose from her seat...climbed onto the stage, and presented to a bewildered presiding officer...the [Declaration of Rights of Woman]. The document was prepared and signed especially for the occasion by the most prominent advocates of woman's enfranchisement. After scattering hundreds of printed copies of the address throughout a curious crowd of onlookers, the women retreated from the hall. Outside...Anthony, before an enthusiastic crowd of listeners, read the famous Woman's Declaration" (Cordato).

The women's Declaration was unequivocal and powerful: "Now, at the close of a hundred years, as the hour hand of the great clock that marks the centuries points to 1876, we declare our faith in the principles of self-government; our full equality with man in natural rights...and we deny the dogma of the centuries, incorporated in the codes of all nations—that woman was made for man... We ask justice, we ask equality, we ask that all the civil and political rights that belong to citizens of the United States, be guaranteed to us and our daughters, forever."

A pivotal founding document in the history of women's rights.



HOURS WITH MY PUPILS:

OR,

EDUCATIONAL ADDRESSES, ETC.

THE YOUNG LADY'S GUIDE, AND PARENTS  
AND TEACHER'S ASSISTANT.

BY

MRS. LINCOLN PHELPS,

LATE PRINCIPAL OF PATAPSCO INSTITUTE, OF MARYLAND,  
AUTHOR OF "LINCOLN'S DUTY," AND A SERIES OF WORKS FOR SCHOOLS,  
ON HISTORY, NATURAL PHILOSOPHY, CHEMISTRY, ETC.,  
"THE FATHERS FAITH," "THE BIBLE," ETC.

—♦♦♦—

NEW YORK:  
CHARLES SCHUBNER 124 GRAND STREET.  
RECCOLIT.

6/1  
One of my earliest  
pupils,  
Mrs Martha White  
Gilbert,  
with ever affectionate  
remembrance,  
of  
Almira H. L. Phelps.

Baltimore Md  
Oct. 10. 1859

*An educational book presented by the author to "one of my earliest pupils"  
with the wider goal of teaching women the value of their own minds*

**40. Phelps, Mrs. [Almira] Lincoln**

**HOURS WITH MY PUPILS: OR, EDUCATIONAL ADDRESSES, ETC. THE  
YOUNG LADY'S GUIDE, AND PARENT'S AND TEACHER'S ASSISTANT**

*Presentation Copy*

New York: Charles Scribner, 1859. First edition. Original publisher's cloth binding stamped in gilt and blind. Faint spotting to boards and gentle fraying to extremities, mostly concentrated to the crown of the spine and upper front corner. Binding tight and square. Buff endpapers. Collating xxix, [1, blank], 31-363, [1, blank]: complete. Some staining to pages 312-313 and small marginal stains to pages 349-363, else a surprisingly fresh and clean copy without the typical foxing of the era. Inscribed on the front endpaper by the author in the year of publication: "To one of my earliest pupils, Mrs. Martha White Gilbert, with ever affectionate remembrance of Almira H. L. Phelps. Baltimore, MD Oct. 10, 1859." A scarce book institutionally and in trade, it does not appear in the modern auction record and is the only copy currently on the market. A testament to Phelps' lifelong dedication to women's education, the present copy was given to one of the first girls she ever taught. A meaningful association.

A pioneer in American women's education, Almira Phelps began her career tutoring students of the all-male Middlebury College in science, mathematics, and philosophy. "This experience illustrated the disparity between education available for men and for women, and Almira spent the rest of her life fighting for more educational opportunities for females" (History of American Women). Joining forces with her sister Emma Willard,

the founder of the Troy Female Seminary in New York, Phelps began to teach rigorous humanities and science courses in addition to lecturing publicly on behalf of women's rights for equal education. Phelps established herself as a frontrunner in the field, publishing ten books on the education of women. The present, *Hours with my Pupils*, came after decades of experience as she reached the pinnacle of her career. "In 1841, Phelps received an invitation...to take charge of the Patapsco Female Institute, in Ellicott's Mills, Maryland. Phelps became principal and her husband was the business manager of the Institute, which soon attained a great reputation due to its high academic standards. Ever a proponent for the betterment of the education of young girls, Phelps focused on creating a curriculum...designed in particular to train highly qualified teachers" (Dictionary of Early American Philosophers). Retiring in 1855 and settling in Baltimore, Phelps continued her work by publishing activist pieces in national periodicals and books like this. A collection of educational addresses from throughout her career, Phelps expresses optimism about what her work can still accomplish: "Go then, ye written thoughts, speed your way to the hearts of the women of my country...teach them the worth of their own souls!"

Ogilvie's *Women in Science* 147. History of American Women. Near Fine.



*Almost two decades of financial records for an interdenominational women's group that helped establish its town library, cemetery, and women's home*

#### 41. [Philanthropy] Order of the King's Daughters of Bangor, New York

### FINANCIAL LEDGER AND MINUTES

Bangor, NY: 1892-1909. Manuscript ledger containing seventeen years of financial information for the women's philanthropic group. Comprised of 77 handwritten pages with 2 sheets (4 pages) inserted at front. Bound in quarter cloth over marbled card measuring 6 x 7 inches. Cloth spine has largely perished; text block almost fully disbound but held together by remnants. Boards generally rubbed with loss of bottom front corner. Internally, legible and detailed, in a variety of hands.

Founded in New York in 1886, The International Order of the King's Daughters was an interdenominational women's organization whose mission was to "represent faith, hope, and service to others" (IOKD). Initially begun by ten women from Episcopal, Methodist, and Presbyterian churches, the members hoped to cross boundaries in their small communities in order to improve life for all. Their official motto reflected this: "Look up and not down, Look forward and not back, Look out and not in, And lend a hand" (IOKD). Member branches were encouraged to choose their own community missions, serving where they saw the most need locally. Within a year, the organization had spread across the east coast, with hundreds of chapters and over 50,000 members; it remained a predominantly women's group, although some branches granted membership to men beginning in 1891. The present branch was located in Bangor, New York near the Canadian border. In a town that had been founded not even a century before, in 1806, the women of the Kings Daughters of Bangor had an opportunity to help meet key needs for their municipality. In the almost two decades' worth of notes in this ledger, researchers can trace how dues and fundraising helped the entirely-women group contribute books and funds to the creation of a public library; assisted in providing clothes for the needy; and ran two key projects which were the maintenance of the local cemetery and the "old ladies home," a housing space for widowed, single, and other in-need women as they aged without families.

A research-rich ledger with opportunities to study in fields including but not limited to rural women's social history, the role of women's organizations in the founding of towns, interdenominational religious organizations, women's religious groups, historical fundraising, the formation of local libraries and educational programs, women in business and philanthropy, genealogy, and paleography.



*A woman's organization run by suffragists, philanthropists,  
and entrepreneurs evolves during the move toward suffrage*

#### 42. [Philanthropy] Spanish Veterans' Women's Auxiliary

### THREE LEDGERS TRACING 16 YEARS IN THE LIFE OF A WOMEN'S PHILANTHROPIC ORGANIZATION, ADVOCATING FOR VETERANS AND WIDOWS

Wakefield, MA: 1906-1922. Three legal-size ledgers measuring approximately 8 x 13 inches, all spines perished. Comprised of a total of 343 handwritten pages in a variety of hands. Ledger 1 (1906-1907) with 64 pages, some apparently lacking or out of order; Ledger 2 (1907-1911) with 125 pages; and Ledger 3 (1919-1922) with 152 pages and accompanied by 2 loosely inserted handwritten pages from 1913. An incredibly rich and detailed document tracing 16 years in the life of a women's organization run by suffragists and philanthropists, for the benefit of veterans and their families.

Working in concert with the United Spanish War Veterans, the Women's Auxiliary was initiated to aid soldiers, minister to the sick, and care for widows and orphans near the turn of the century. The present ledgers begin in 1906, the year of the founding of Wakefield, MA's Corporal Charles F. Parker Camp; over time, on November 12 of 1906 the Auxiliary group is renamed the Mrs. Edmund Rice Auxiliary, with entries continuing through 1922. Across the ledgers' 343 pages and the 16 years they document, multiple women take up the task of secretary recording meetings, roll calls, officer votes, and projects. Louise M. Parker, the first, was a member of the National Woman Suffrage Association as well as a leader in women's clubs (LOC MSS 34132.24.15). The next secretary who appears, Minnie Gihon, the wife of camp founder and the National Commander of the USAWV, was a cornerstone of the local Wakefield community. The last secretary to appear, (Anna) Myrtle Feindel, was the wife of a nearby dairy farmer, according to the 1920 census. Each of these women contribute to the narrative of the group. In early years, Parker writes of the group's inaugural decisions, including bylaws, charitable priorities, and elections. Over time, the women take roll-calls, follow Roberts' Rules of Order in meetings, and initiate an internal audit of the books to ensure accuracy for future readers. By the time woman accomplish suffrage nationally, the group has become a well-oiled machine, giving its members practice in advance for the leadership roles now opening up to them as citizens. An incredibly dense and research rich piece, including the foundation of women's clubs, the relationship between women's philanthropy and women's rights organizations, women's positions as community leaders shaping library contents, healthcare policy, and social safety nets, and the role of women at time of war or in the military.



**GENTLEMAN'S  
MAGAZINE**

1778

43

GRAY'S INN  
LIBRARY

436

*Poetical Essays for September, 1778.*

Of this no more.—When Delicacy blurs  
The force of Friendship in the mournful  
tale.

How apt is Youth to spoil the truth of date,  
And youthful ardors o'er the Senate prevail!  
Mistaken the theme! How various is our lot!  
While busy afflictions wait upon our life!  
How often by our dearth friends forsaken,  
Our bosom friends, the Father, Son, or  
Wife!

Smile with the thought, I feel the dearest wife;  
By all the tears of Friendship may I tell—  
On Virtue's cheek I find the warmest glow,  
To think it came from one so low to woe!  
Oh! oft as musing near these faded flowers,  
Recalling Wonders! thy ambitious plan;  
Nee idly close away the precious hours;

O I—, be virtuous be a Man.  
How melancholy fient see these groves!  
And from the plain each them-day's seed!  
The swain in thoughtful mood saw dewy  
roses.

With folded arms laments his Master dead,  
Or to yon' morn' clad out directs his way,  
To give to penive musing greater scope;  
Reflects the globe itself shall melt away!  
And to his soul reads this holy hope.  
Thus, when the trumpet echoes thro' the sky,  
And to their' hence now live my God shall  
give.

That blissful news he hopes to hear from high,  
"Thy soul secur'd, O Lyttelton, shall live."  
'Twas the great strength of thy capacious mind,  
O Lyttelton, thy favour to slaves;  
And thoughts to great, exalted and confid'd,  
Thou taughtst symphonious to the Muse's  
lyre.

O, as reclining from yon' lucid sphere,  
Receive their' mournful account o'er thy  
burial;  
Deign to accept the tribute of a tear,  
"Is the small tribute of a grateful verse."

By worth invited, fix thy wond'ring eye,  
'With sacred awe deluge, Thy' list, here no  
read.

Nor pass by Genus' grave unheededly,  
But, oh! reflect that Lyttelton is dead.  
PHILANDER.

**ON RECOLLECTION.**

**M**Y NINE begin, inspire, ye sacred Nine,  
Your vent'rous *Africa* in her great design!  
*Naxos*, immortal pow'r, I trace thy spring;  
Alas! my strains, while I thy glories sing!  
The sighs of long-departed years, by these  
Worsh'd, in due order may I see;  
Thy pow'r the long-forgotten calls from night,  
That sweetly play before the fancy's light.

— *g. Hermin's Coll.*

\* This piece is taken from a small collection of Poems on Various Subjects, just published, written by PHILLIS WHEATLEY, a negro of Boston, who was brought from Africa in 1761, and is now only in the twenty-fourth year of her age. A testimony in favour of the poetry, as the genuine productions of

*Mary* in our nocturnal visions pours  
The ample treasure of her secret stores;  
Spill'd from above the wings her flight  
Through *Mary's* realms, *late* repeat of  
night.

And, in her pomp of images display'd,  
To the light regard' poet gives her aid,  
Through the unbounded regions of the mind  
Diffusing light celestial and refin'd.  
The heav'nly *Plato* paints the actions  
By ev'ry tribe beneath the rolling sun.

*Marcus*, embosom'd within the human breast  
His vice condemn'd, and ev'ry virtue bless'd  
How sweet the sound which we her praise  
hear?

Sweeter than music to the ravish'd ear,  
Sweeter than *Mars's* enlivening strains,  
Resounding through the groves, and hills,  
fields.

But how in *Mary* decal'd by the race,  
Who scorn her warnings, and despise her  
By her unwill'd each laud crime appear  
Her awful hand a cup of wormwood bear  
Days, years, indigent, O what a hell of  
Here the world torments that our souls can  
find!

Now eighteen years these delin'd o'  
have run,  
In fast succession round the central sun;  
How did the follies of that period pass  
Unnotic'd! but behold them wait in bus  
In Recollection for them fresh returns!  
And first his crime to be aban'd and  
done.

O *Virtue*, smiling in immortal grove,  
Do thou exert thy pow'r, and change  
scene!

Be thine employ to guide my future day  
And mine to pay the tribute of my praise  
Of *Kennel* such the pow'r's enthrall  
In ev'ry breast, and thus her pow'r is  
The world, who did'st the vengeance  
do.

At last awakes in horror and surprise;  
By her alarm'd, he sees impending fate  
He howls in anguish, and repeats too late  
O! what peace, what joys are here  
part!

To ev'ry holy, ev'ry upright heart!  
Thrice bless the man, who, in her  
burns,

Feels himself shelter'd from the world's

this young person, is signed by the Gov-  
the Lieutenant Governor, seven clergy  
and others eminent for station and life  
and also by her master; and in this it  
disproves of it may be to all that have  
it, that "this poor girl was brought  
" cultivated heretofore from Africa, at  
" ever since then, and now is—A S.  
Youth, innocence, and piety, united in  
also, have not yet been able to reflect  
the condition and character with which  
was invested by the Great Author of her  
So powerful is custom in rendering the  
indefensible to the rights of nature, as  
claims of civility!"

41

*A rare appearance of Phillis Wheatley's poem On Recollection  
alongside an important contemporary defense of her poetic authenticity*

### 43. Wheatley, Phillis

## **"SOME ACCOUNT OF PHILLIS, A LEARNED NEGRO GIRL" AND "ON RECOLLECTION"; IN THE GENTLEMAN'S MAGAZINE AND HISTORICAL CHRONICLE**

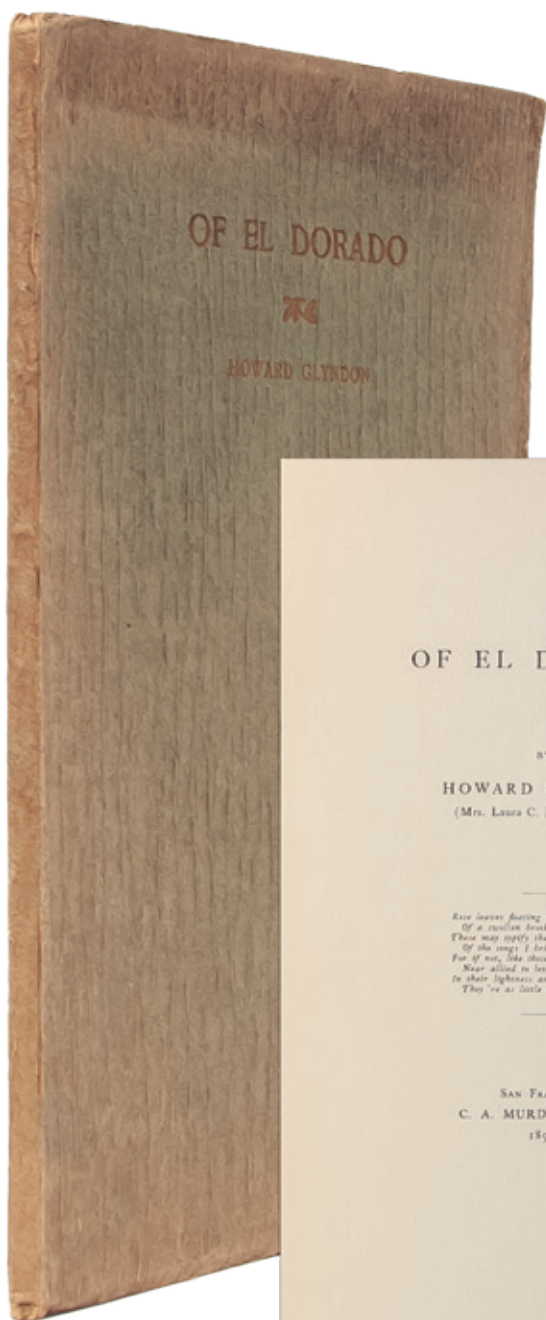
London: Printed for D. Henry at St. John's Gate, [1773]. First edition. Rebound in cloth with morocco and gilt label to spine, measuring approximately 220 x 130mm. Some gentle rubbing and shelfwear to extremities and spine label. Internally in clean and pleasing condition, with bookplate of Gray's Inn Library to front pastedown. Paper repair to lower quarter of the title page with no loss to text; some separation of text block up to page 4, but holding firm in binding. Collates [4], 655, [17, index]: complete including the scarce folding plate for the General Plan of Navigable Canals plus the remaining 25 plates. Containing the first appearance of *Some Account of Phillis, A Learned Negro Girl* (page 226)—a defense of Phillis Wheatley's education and poetic skills—as well as a very early appearance of Wheatley's own poem *On Recollection* (page 456). The present is the only copy of *The Gentleman's Magazine* on the market to contain both pieces.

Kidnapped from Gambia and brought to slavery in the American colonies, Phillis Wheatley rose to prominence as a poet. Purchased by the Wheatley family at the age of 7, she quickly stood out for her apt and creative mind; "soon she was immersed in the Bible, astronomy, geography, history, British literature, and the Greek and Latin classics," being educated in a similar manner to the family's two children (Poetry Foundation). This classical humanistic education prepared Wheatley for authorship, and she began writing a collection of poetry and sought subscribers for their publication. "When the colonists were apparently unwilling to support literature by an African, she and the Wheatleys turned in frustration to London for a publisher" (Poetry Foundation). On her arrival in London, Wheatley was hailed by many who anxiously awaited the release of *Poems on Various Subjects, Religious and Moral* (1773), the first volume of poetry published by an African American in modern times. A master of iambic

pentameter, Wheatley's work was rich in Biblical and classical references. For this reason, some racist critics initially called her authorship into question. *Some Account of Phillis* provides a rigid defense of Wheatley's authentic talent. In addition to providing some biographical information on her, the piece documents John Wheatley's attestation that "as to her writing, her own curiosity led her to it; and this she learned in so short a time." The author encourages readers to purchase the volume for themselves and judge its contents. He also provides an activist incentive: "She now is under the disadvantage of serving as a slave in a family in Boston. It is hoped (though it is not so expressed), that the profits of this publication will, in the first place, be applied toward purchasing her freedom." Wheatley's fame only continued to grow, but she did not gain her freedom through purchase. Rather, she was manumitted after the death of her mistress a year later.

Later in this same volume is a very early and rare appearance of Wheatley's own poem *On Recollection*, which first appeared in 1772 in *The London Magazine* before being reworked and being published in polished form in 1773 in *Poems on Various Subjects, Religious and Moral*. This is the third publication of the poem, on page 456, and it is a work that has been noted as ahead of its time. "Wheatley was among the first innovators of sentimentality with this poem, and it is precisely because of the politics of race which promotes such an innovation... Wheatley discovered the advantages, in the task of overcoming oppression, of constructing a sentimental poem that is genuinely intersubjective rather than subjective. What an examination of *On Recollection* shows us is that the Romantic, expressivist aesthetic she participates in, allegedly so spontaneous, can be seen as much more rhetorically manipulative" (Finch). Near Fine.





OF EL DORADO

BY

HOWARD GLYNDON

(Mrs. Laura C. Redden Searing)

---

*Rose leaves floating on the foam (see)  
Of a Russian boat in spring—  
Those may supply the love  
Of the song I bring;  
For if not, like those sweet vagrants,  
Near allied to love and mirth,  
In their lightness and their elegance,  
They're as little worth!*

---

SAN FRANCISCO

C. A. MURDOCK & CO.

1897



*A work hailing California's optimism and opportunities,  
by a former Civil War correspondent*

**44. [Women with Disabilities] [Searing, Mrs. Laura Redden]**

**OF EL DORADO**

San Francisco: Murdock & Co., 1897. First edition. Original textured wraps with gilt to front. A bit of offsetting and sunning, but pleasing and square. 40 pages. Internally a bright, fresh, and partially unopened copy of this scarce and delicate collection of poetry composed by California journalist, translator, and deaf person Laura Redden Searing. Of the 13 copies reported by OCLC, all but two are located in California; it is currently the only copy on the market.

Searing began her writing career soon after her graduation from the Missouri School for the Deaf, writing articles for *The Silent Worker* and *American Annals of the Deaf*. The advent of the Civil War opened up new journalistic possibilities for her; and she was sent as a correspondent to cover the conflict and its aftermath for *The New York Times*, *The New York Evening Mail*, and *Harper's Magazine*. Among her interviewees were President Lincoln and General Grant.

Maintaining a lifelong interest in social justice, she covered with dedication "the injustice of unequal pay related to men and women teachers in public schools" (US Deaf History). A polyglot, she was fluent in English, French, German, Italian, and Spanish.

Later in life, Searing found her home in California. It is here that she wrote and published *Of El Dorado*, a series of poems with intimate ties to the California landscape. She writes, for example, in *Admission Day*: "Native Sons of the Golden West! Daughters dear of the loveliest land That ever sunlight hath caressed, Fresh and fair from the Maker's hand...So young are the years of your Golden State That her children's spirits are still astir!" California functions throughout as a space of opportunity and optimism for a weary traveler recovering from war years. Near Fine.

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THE  
PATRIARCHAL INSTITUTION,

AS DESCRIBED BY

MEMBERS OF ITS OWN FAMILY.

COMPILED BY L. MARIA CHILD.

---

"Have ye chosen, O my people, on whose party ye shall stand,  
Ere the doom, from its worn sandals, shakes the dust against our land?"  
J. R. LOWELL.

---

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