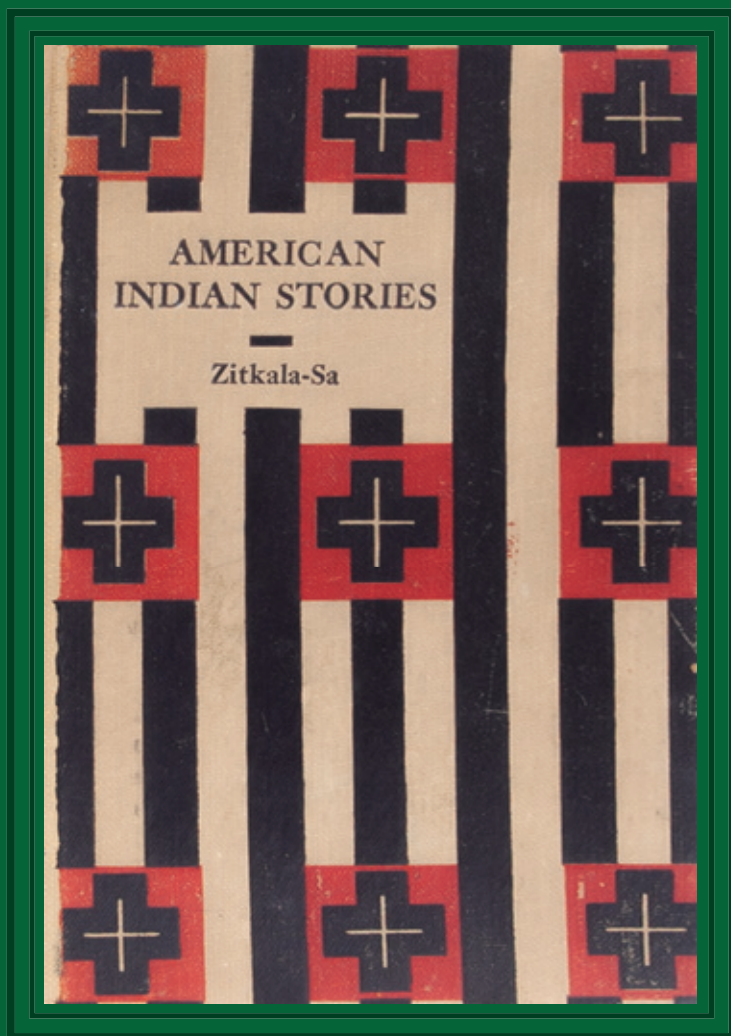


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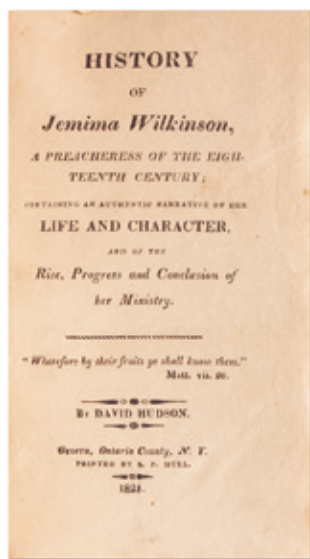
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History of Jemima Wilkinson by [Public Universal Friend] Hudson, David, p. 54

Introduction

*"One of the ways that you can work for freedom is to change your mind
and to move away from the space of binaries, of simplistic either/ors,
and to look at the picture that offers us complexity."*

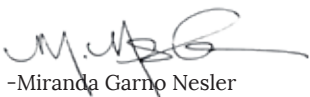
– bell hooks

To reduce an individual to binary terms is to deny them their full humanness. No person fits neatly within a single category. And the attempt to force anyone into such a structure is an attack on the rich selfhood that is born of intersecting matrices of gender, sexuality, race, body diversity, and lived experience. Representation is crucial to breaking down this dehumanizing system. Highlighting rare books and manuscripts that present a wider history, this year we celebrate diverse identities that have always existed but have often been denied space within the dominant culture. We stand alongside those who defy binaries and refuse to uphold the status quo.

Continuing our mission of inclusivity, Beyond Binaries emphasizes the multiplicity contained within single individuals, and the resulting interconnectedness of the communities that these individuals build. We witness educators Anna Brackett and Elizabeth Hamilton create curricula for a wider range of students, addressing barriers based in economic class, recognizing neurodiversity, and supporting a variety of learning styles. As the Ladies Belgian Relief Committee initiates an unprecedented global hunger relief effort, it exposes the kitchen as more than a domestic space, and community as something that cuts across national borders. Through Kitty Fisher and Betty Montgomery, we learn how the sex trade created opportunities for cis and trans women of multiple races to generate economic power, find physical autonomy, and form deep friendships outside a patriarchal system that denied them dignity. In the works of Miss Gower and Fanny Woodbury, we discover vibrant poetry that mourns harmful assumptions about disability, and articulates the importance of celebrating biodiverse perspectives in literature. Within the stories of Zitkala-Sa and Sui Sin Far we are reminded that in the face of white supremacy and its systemic demands for assimilation, strength comes from the embrace of indigenous and multi-racial identities. The biography of gender-nonconforming activist Public Universal Friend demonstrates how a community formed without gender binaries or racial hierarchies allows for respect and cooperation among its members.

Acknowledging that these individuals and their communities have and continue to confront violence, we also include materials that address this history honestly, reminding us of the inequities that persist and providing us with strategies for tearing them down.

Year by year, we have grown to understand how equality movements fail when they replicate the structures and vocabularies of a white, cis-gendered and heterosexual patriarchy. Beyond Binaries seeks to address this, emerging from our previous catalogues as the next step toward an inclusive history. We hope that the documents gathered here contextualize how current social movements to dismantle binaries today are not new – they are deeply rooted in past activist efforts and are gaining strength as more people uplift, unify, and embrace each other's multi-dimensionality.



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

The SORROWS of YAMBA;

Or, The Negro Woman's Lamentation.

To the Tune of *Bojo's Chaf.*



" In St. Louis's distant Isle,
" Sold with Africa's love I have;
" Perish many a thousand souls,
" Never, never to return.
" Come, kind death! and give me rest,
" Yamba has no friend but thee;
" Thus each soul my thinking breath,
" Thus each'll for the Prisoner live.
" Drown my cheeks the tears are dropping,
" Broken in my heart with grief;
" Mangled my poor flesh with whippings,
" Come kind death! and bring relief.
" Here on Africa's Golden Coast,
" Once I was, as still as you;
" Parents tender I could be,
" Husband dear, and children true.
" Why Man he came from far,
" Selling me the house slave;
" When, with help of French Men,
" Born up human flesh and blood.
" With the Duty at my breast,
" (Others now were sleeping by)
" So my hat I set me off,
" With no thought of danger nigh.
" From the boat at even tide
" Rode off the fence man-trading crew;
" See, I see Children by my side,
" Hated the wretched Yamba too.
" Then for loss of Missy Gold,
" Seeth they have me to the sea;
" Committed me down a Slaveholder's hold,
" Where were thousands flow'd like rain.
" Naked on the platform lying,
" None was with the trembling wren;
" Stumbling, falling, fainting, dying,
" Dead of shame for Britons leave.
" At the George Captain's heels,
" Now like Brutes they make us prey;
" Search the Cat about the Dock,
" And in search they bid us dance.
" I in passing paid the night,
" And did not my aching head;
" At the knock of morning light,
" My poor Child was sold and dead.
" Happy, happy, thus he laid!
" Thus, that feel the tale no more,
" Thus fell many a Negro slave,
" For we reach the distant shore.
" Driven the Cat to a bay,
" See they led us young and old;
" Child here, Mother was they sent,
" All for loss of Missy Gold.
" I was told to Mulla land,
" Some here Mulla kind good said;
" And again my back was laid,
" And I found that Mulla was dead.
" Poor and wounded, feet and sick,
" All regarded us human life;
" Mulla took me girls to girls,
" And I now am near to die.

" What and if to death he had me,
" Always murder that he be,
" British Laws shall not be broken me;
" They punish not Slaves like me!
" Mourned thus my wounded heart,
" (Never may I forget the day)
" Once in dark of evening hour,
" Far from home I died to day.
" Dead, alas! with injuries full,
" You who the wrong has to be;
" Death itself I long'd to take,
" Long'd to take me in and die.
" There I met upon the Strand
" English Military Lord,
" He had Bible book in hand,
" Which gave me encouragement.
" Thus he led me to his Cot,
" Sweetly and gently did he say;
" Told me 'twas the Christian's lot
" Much to suffer here below.
" Told me then of God's dear Son,
" (Stevens and woman in the Bay)
" What he said to him was done,
" That he was the Lord of Glory.
" Told me too, that one who knew him,
" (Can have been as this he says)
" How he died for them that knew him,
" Died for wretched Yamba too.
" Fully he his merry practice,
" And in Silence he was dead;
" Even so Mulla people's affairs;
" O if Mulla would report!
" W'at dead fell many a time
" Sad! Yamba men both done;
" But the wife to God he came;
" But the Mulla his only Son.
" O ye have whom Mulla had,
" Ye are kind with girls within;
" As ye hope for mercy here,
" So forgive your Mulla's Son.
" And with God when taking here,
" Mark the Road that Yamba made;
" Think how all her pain and we
" Brought the Captive home to God.

Now let Yamba too alone
" Gacious Heaven's influence then;
" Now I'll count thy mercies o'er,
" Pleading thee the guilt of mine.
" Now I'll thank myself saying,
" (Hence I've known a better man)
" Tell my God to send to England,
" And I'll fight the slave.
" But the here a Constant state
" Thanks be God for Grace given,
" Let me meet the glory here,
" Hence, fill the girls in town.
" Day now hasten on I
" By good Military Men;
" And my name put
" Again, reward mine end!
" All my former thoughts about'd,
" Teach me now to pray and praise;
" Joy and glory in my Lord,
" Truth and love him all my guide.
" But the death this hour may bid me
" Tell each after the I am,
" (What I've felt a spirit behind me)
" Still to receive Lord I am.
" And when Yamba lies in death,
" Thus my heart prayer shall be,
" While I yield my aching breath,
" O the life, with to thee.
" Cried, in British Son of man!
" Cried from faring Africa's Coast;
" Mind, your Son's name no Father,
" Cried your finger full of pain.
" Ye that hear " If not do more,"
" But so Grace, they bid the life,
" Ye that " now will be free,"
" Bid your Mulla's land be free,
" Where ye go to war it's birth,
" Where your women bid their day,
" Thus ye shall " Peace in Earth,"
" Go practice " get well to me."
" Where ye once have carried Slaves,
" Slaves and Slaves, and now I
" See an England, War, and Slavery,
" Let the Gospel come in.
" Then where Yamba's native home,
" Hark! that of British Lord,
" Oh if there should choose to come
" Some dear Military good,
" Take in Africa's distant land,
" Tell that, for the man I love;
" Join him to the British land,
" Guide his soul to British shore.
" There no Food again shall I see
" There where God hath given food and life.
" There they dwell with him for ever,
" There " the song are at night."

[Entered at Stationers Hall.]

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*Hannah More's scarce abolitionist poem, placing readers within
Yamba's tragic first-person narrative of enslavement*

1. [Abolition] [More, Hannah]

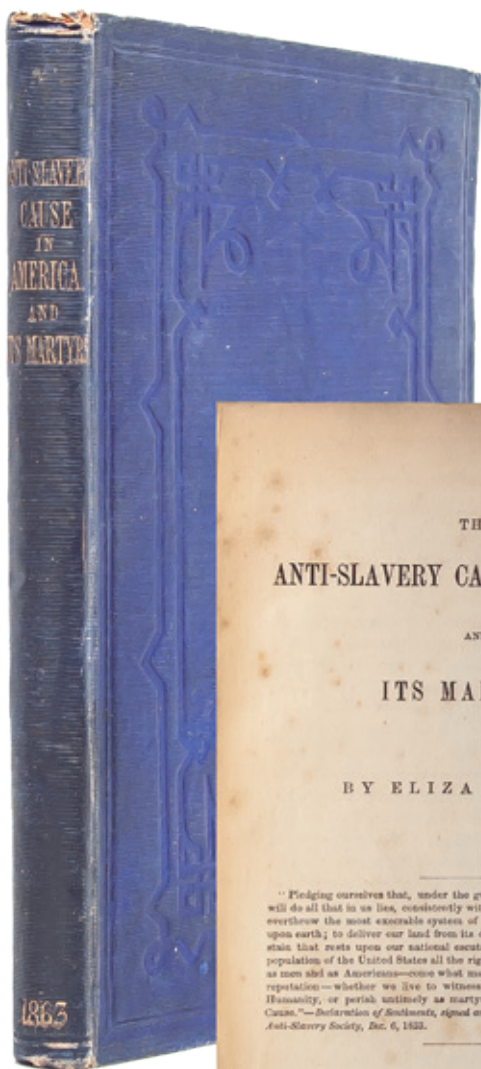
THE SORROWS OF YAMBA; OR, THE NEGRO WOMAN'S LAMENTATION

London and Bath: Sold by J. Marshall, Printer to the Cheap Repository..and S. Hazard, [1795]. First edition. Single sheet in three columns, including one woodcut. Measures 430 x 280 mm. Light edgewear and faint toning at central fold; small stain to lower right corner not affecting text. Printed in 1795 by the Cheap Repository, this broadside edition of the work was released in the same year as the 12 page chapbook, which is also rare. Additional and more institutionally common versions of the broadside appear in ESTC with varying numbers of columns and woodcuts, with no clear priority assigned. A beautiful copy of this scarce abolitionist text by infamous Bluestocking Hannah More. The only copy on the market, ESTC reports only 1 institutionally held copy of this issue, located at the Bodleian.

A follow-up to More's 1788 abolitionist poem *Slavery*, *The Sorrows of Yamba* is a first-person narrative of one woman's capture and enslavement. Because the lyric poem was designed to be sung, More has created a situation where readers not only hear of Yamba's tragic separation from home and

family, but they also use their own voices to express her sorrow. The effect urges even the most insensitive reader to tap into their own emotions, to realize the humanness of enslaved people, and to move toward change. "Born on Afric's Golden Coast, Once I was as blest as you; Parents tender I could boast, Husband dear and Children too," Yamba cries. More's narrative is a strategic piece of activist rhetoric that encourages white Englishmen and women to form a vocal connection and to see similarities between themselves and others, regardless of national or racial difference. Yet unlike More's earlier work, *The Sorrows of Yamba* takes a decidedly conservative turn; as the character traces her move from her home in Africa, to foreign shores and the whip of a cruel master, her encounter with an English missionary and his Bible teach her comfort and the promise that even if she never sees her family in this life, goodness will allow her to find them again in the next. An important and scarce work of activism.

ESTC N71725. Spinney 42a. Fine. (4130)



THE
ANTI-SLAVERY CAUSE IN AMERICA
AND
ITS MARTYRS.

BY ELIZA WIGHAM.

"Pledging ourselves that, under the guidance and help of Almighty God, we will do all that in us lies, consistently with this declaration of our principles, to overthrow the most execrable system of slavery that has been ever witnessed upon earth; to deliver our land from its deadliest curse; to wipe out the bloodstain that rests upon our national escutcheon; and to secure to the colored population of the United States all the rights and privileges that belong to them as men and as Americans—come what may to our persons, our interests, or our reputation—whether we live to witness the triumph of Liberty, Justice, and Humanity, or perish untimely as martyrs in this great, benevolent, and holy Cause."—*Declaration of Sentiments, signed and read at the formation of the American Anti-Slavery Society, Dec. 6, 1832.*

LONDON:
A. W. BENNETT, 5 BISHOPSGATE STREET WITHOUT.

MDCCLXIII.

"Remember the intimate connexion of Slavery within the social, religious, and political organization of America to appreciate the courage of those who assail it"

2. [Abolition] Wigham, Eliza

THE ANTI-SLAVERY CAUSE IN AMERICA AND ITS MARTYRS

London: A.W. Bennett, 1863. First edition. Original publisher's cloth binding stamped in gilt and blind. Yellow endpapers. Spine a bit sunned, with gentle wear to ends and gentle rubbing to boards. Front hinge tender but sound. First endpaper excised. Contemporary gift inscription on flyleaf: "Robert Turnbull from J. Little 8/10/63." Light scattered foxing throughout, but otherwise unmarked. Collating vii, [1, blank], 168: complete. A scarce trans-Atlantic abolitionist tract, OCLC reports only 14 copies in the U.S., with this as the only one currently on the market.

Scottish philanthropist and organizer Eliza Wigham was among the most intersectional of activists in her century. Recognizing that the intimate connections among gender, race, education, economics, and political representation had global implications, she formed an international network of collaborators who included English prison reformer Elizabeth Fry and American abolitionist William Lloyd Garrison. The present work is a key example of her efforts, as it critiques Britain's neutral stance in the Civil War, as well as the aristocracy's tendency to privately side with the Confederacy. Indeed, the fact that the U.S.

inherited slavery from Britain implicated the older nation in the current situation. In acknowledging the deep and problematic threads of slavery and racism woven into the fabric of the younger nation, Wigham suggests that British subjects have a responsibility not to strengthen but rather to help unravel them. "It is very important to bear in mind the character of Slavery, in order to estimate the urgency of the call which the Abolitionists felt bound to obey, 'to cry aloud and spare not.' It is also important to remember the intimate connexion of Slavery within the whole social, religious, and political organization of America, in order to rightly appreciate the courage of those who began to assail it...may all eyes that rest on these pages be stimulated to a strong determination to do all that in them lies to guard our beloved country from any action, social or political, which may tend to ally her with a Confederacy for having its corner stone American Slavery, the deadly enemy." With chapters on the history of slavery in North America, biographies of key activists and descriptions of their contributions, and information on the current status of the movement in wartime. (3951)

Revealing the effects of war on domestic spaces and non-combatants

3. A Lady [Beaumont, Louise Elisa]

A SKETCH OF MODERN FRANCE IN A SERIES OF LETTERS TO A LADY OF FASHION ...

London: T. Cadell Jun. and W. Davies, 1798. First edition. Contemporary half calf over marbled boards with morocco label to spine. Some gentle bumping to corners and rubbing to boards. Outer joints cracked but holding. Measuring 210 x 120mm. Collating viii, 518, [2]: complete, including final leaf of adverts. Contemporary ownership signature of Granville Hastings Wheler (b.1732), son of the Royal Society Fellow Granville Wheler, to the header of title. Internally a pleasing copy, with just a bit of marginal dampstaining to preliminary and terminal leaves, not affecting text. ESTC reports only 15 libraries with copies (8 of those in the U.S.), and it does not appear in the modern auction record. Currently this is the only copy on the market.

Notable for being an eyewitness account of Revolutionary France from the perspective of a woman. While Louise Elisa Beaumont had an interest in the beauty of French urban culture, the principle focus of her work was how the French people, their cultural institutions, and their city landscapes were being reshaped by “an earthquake on society.” Beaumont kept a keen eye on how shifts in political thought affected art and antique markets -- and what these shifts implied about the violence and changing lifestyles that the French would be confronting longterm. Beaumont reported what she saw to a female friend in a series of 31 letters that became the basis for this book.

She reports on the blood stained Tuilleries Palace, the rapid changes happening at the Luxembourg, and how Austrian prisoners of war are being held in Dijon. Yet she also draws attention to how wartime violence, affects women's lives. In Paris, while some women surge

the streets hawking political pamphlets, the nuns of St. Vincent, “had totally given themselves to the care of attending the sick and the indigent” though “the revolution had annihilated them as an order.” Outside the city, “the females of Breteuil, who, like the generality of their sex, when once irritated are not soon appeased” decide to respond to the occupation of their church by soldiers. To this end, they “sallied forth one fine morning, completely armed with female weapons such as spits brooks, sticks, and brickbats [to assail] the principal church door...turning out those who were in it.”

ESTC T117774. Near Fine. (4194)



Activists use their domestic authority to contribute to an unprecedented international effort for hunger relief

4. [Archer, Mary] *Ladies of the Belgian Relief Committee*

BELGIAN RELIEF COOK BOOK

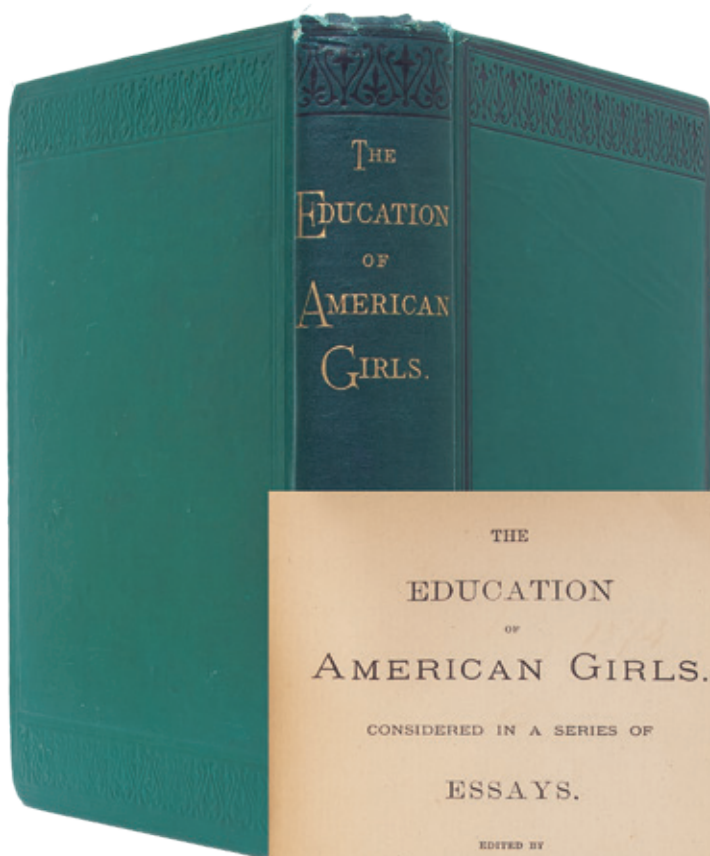
Reading, PA: Reading Eagle Co., 1915. First edition. Quarter cloth over tri-color paper boards with metal rings at spine, measuring 160 x 240mm. 319 pages. Boards rubbed, with some paper worn away at extremities; rear board a bit bumped. Internally with some foxing and occasional kitchen soiling, usually limited to the margins or versos of pages; in all, surprisingly clean and unmarked. A scarce example of American women's efforts to use the domestic space to generate international aid, OCLC reports only 16 copies held at institutions, with this as the only one on the market.

In the book's Foreword, compiler Mary Archer states the committee's goals concisely: "This little book, which mingles the recipes of to-day with the recipes of our great-grandmothers, never before revealed, is sent forth with the earnest hope that it may bring happiness to many American homes and earn the wherewithal to feed the starving householders of Belgium." And yet, there is much to be unpacked in such a seemingly simple text. As WWI raged across Europe, German troops pushed into neutral Belgium, occupying the nation in an attempt to more effectively attack France.

Though hundreds of thousands fled, the Belgians who remained faced forced labor, military violence, and food shortages. American women -- many of them working for their own enfranchisement -- became concerned about how war was affecting not only their homefront, but the lives of women and children abroad. Guided by Jane Addams and the Women's Peace Party, relief organizations began emerging all over the country.

The Belgian Relief Committee that compiled the present work focused its efforts solely on Belgium, "where food supplies dwindled ominously"; in this sense, it was part of a larger humanitarian effort, "an undertaking unprecedented in world history" to conduct "an organized rescue of an entire nation from starvation" (Nash). (3848)





THE
EDUCATION
OF
AMERICAN GIRLS.
CONSIDERED IN A SERIES OF
ESSAYS.

EDITED BY
ANNA C. BRACKETT.

"The time has arrived, when like Isadora, we should surround the mirror, and look sharp that Justice does not slip away and pass out of sight and get lost; for there can be no doubt that we are in the right direction. Only try and get a sight of her, and if you come within view first, let us know."—*FRANK REE, BOOK IV.*



NEW YORK:
G. P. PUTNAM'S SONS,
FOURTH AVENUE AND TWENTY-THIRD STREET.
1874.

*A rare text outlining a more inclusive educational system,
written by the first American woman principal*

5. Brackett, Anna C.

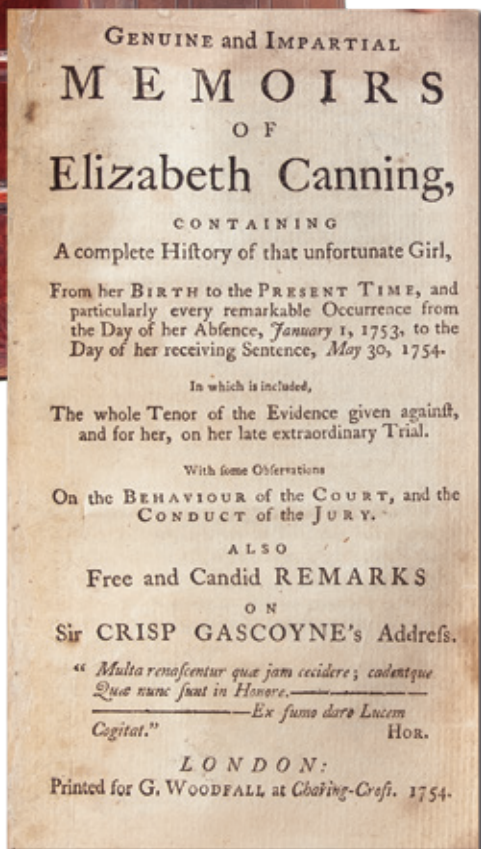
THE EDUCATION OF AMERICAN GIRLS, CONSIDERED IN A SERIES OF ESSAYS

New York: G.P. Putnam's Sons, 1874. First Edition. Original dark green publisher's cloth binding, with gilt to spine, and boards decoratively stamped and ruled in black. Brown coated endpapers. Very gentle wear to extremities and small ink spot to bottom of closed textblock, but overall a pleasing, square copy externally. Later ownership stamp of Carolyn D. Gifford to front endpaper; contemporary ownership signature in ink to front flyleaf reads "Cornelia C Hussey, July 1874." Small binder's ticket to rear pastedown. Internally clean and complete, collating 401, [1, blank], [6 ads]. OCLC records 7 physical copies at institutions, with this as the only copy on the market. Given its last appearance at auction was over 30 years ago, this important book on girls' education by the first female principal in the US has become a rarity.

With a career dedicated to increasing children's access to quality education, Anna Brackett made history in 1863 as the first American woman principal to a secondary school when she accepted her post at the St. Louis Normal School. A decade later, Brackett drew on her first-hand experience educating girl students and female teachers to write *The Education of American Girls*, which confronted popular arguments against

female admission to higher education. Taking both a theoretical and practical stance against these arguments, Brackett's book shows how withholding rigorous education from girls at a young age sets them back in their academic careers, making it less likely that they can perform at the university level; and includes works by women who have succeeded, such as Lucy Stone and Mary Putnam Jacobi, gesturing to their early educational foundations as a reason for their success. "There seems to be at present no subject more capable of exciting and holding attention among thoughtful people in America than the question of the Education of Girls...the education of a girl is properly said to be finished when the pupil has attained a completely fashioned will, mental power to judge and care for herself, and a perfectly developed body." These indeed are the areas that Brackett argues should be the focus of girls' education in America, allowing girls to grow into women who are capable, self-sufficient, independent, and healthy. An important and rare early text outlining women's rigorous and well rounded education.

American National Biography. Fine. (4231)



A survivor's narrative of kidnap and assault that resonates today, and which demanded a new genre for its preservation

6. [Canning, Elizabeth] [MeToo]

GENUINE AND IMPARTIAL MEMOIRS OF ELIZABETH CANNING, CONTAINING A COMPLETE HISTORY OF THAT UNFORTUNATE GIRL...

London: Printed for G. Woodfall at Charing Cross, 1754. First edition. Rebound to style in modern full calf with original spine laid down. Morocco spine label, boards embossed in blind. A pleasing, square copy with just a bit of rubbing along joints. New endpapers. Collating vi, 293, [1, blank]: complete. A scarce and important early work reported by ESTC at only 18 institutions; it has appeared only twice at auction, the most recent being 15 years ago.

"On the first day of January 1753, maidservant Elizabeth Canning disappeared. She returned to her mother's house some twenty-eight days later, emaciated and bedraggled, claiming that she had been held in a room against her will. As the case went to court and her captors were arrested, many came to disbelieve Elizabeth Canning's tale, resulting in Canning herself going on trial for perjury" (The BNA). The reasons behind the shifting tide of opinion surrounding Canning's victimization is striking in the current #MeToo era: Canning's amnesia and occasional inability to remember details, her presentation of thirty witnesses compared to the forty witnesses of her captors, and the medical community's inability to clearly interpret the signs of violence against her body cast doubt upon her. The end result was that while those accused of kidnapping and assaulting Canning were found guilty, Canning

herself also faced conviction and relocation to North America. Twenty years later, The Malefactor's Register would declare "there is so much mystery in the following case that it seems beyond the bounds of human sagacity to determine on which side merit lies."

Among the many contemporary publications on Canning, the present work is one of the scarcest. Written in epistolary form, the book blurs the lines of fiction and non-fiction. Drawing on the sentimental genre popularized by novels such as Defoe's *Fortunes and Misfortunes of the Famous Moll Flanders* (1722) and Richardson's *Pamela* (1740), the *Memoirs* draws readers in with a tale of endangered feminine virtue. Yet it is also a story of true-crime, linked to what would remain one of the most notorious legal mysteries of the century. By taking its tale from the headlines and engaging the reader in the question of Canning's guilt or innocence, it anticipated the kind of domestic mystery novel that would be initiated by Seeley Regester with *The Dead Letter* (1866) and Anna Katherine Green with *The Leavenworth Case* (1878). Ultimately, *Genuine and Impartial Memoirs* preserves a woman's real life story of victimization and survival.

ESTC T144508. (4029)



L E T T E R S
O N T H E
I M P R O V E M E N T
O F T H E
M I N D,
A D D R E S S E D T O A Y O U N G L A D Y.

I CONSIDER AN HUMAN SOUL, WITHOUT EDUCATION, LIKE MARBLE IN THE QUARRY, WHICH SHEWS NONE OF ITS INHERENT BEAUTIES TILL THE SKILL OF THE POLISHER FETCHES OUT THE COLOURS, MAKES THE SURFACE SHINE, AND DISCOVERS EVERY ORNAMENTAL CLOUD, SPOT, AND VEIN THAT LIES THROUGH THE BODY OF IT. EDUCATION, AFTER THE SAME MANNER, WHEN IT WORKS UPON A NOBLE MIND, DRAWS OUT TO VIEW EVERY LATENT VIRTUE AND PERFECTION, WHICH WITHOUT SUCH HELPS ARE NEVER ABLE TO MAKE THEIR APPEARANCE.

A D D I S O N.

I N T W O V O L U M E S.

V O L. I.

L O N D O N :

Printed by H. HUGHES,
For J. WALTER, Horner's Head, Charing-Cross.
MDCCLXXIII.

A Bluestocking advises the rising generation to take charge of their own educations

7. [Chapone, Hester]

LETTERS ON THE IMPROVEMENT OF THE MIND, ADDRESSED TO A YOUNG LADY

London: H. Hughes for J. Walter, 1773. First Edition. Two volumes bound in one. Contemporary speckled calf with five raised band and red morocco label to spine. Joints cracked but holding firm; small chips to spine extremities. Top corners rubbed. Internally a pleasing copy, with offsetting to pastedowns and endpapers, but none of the foxing typical of this era. Measuring 90 x 155mm and collating vi, [1], vii, 200; [2], 230: complete, including titles for both. Currently the only first edition on the market, with only three other copies selling in the modern auction record (2016, 1976, and 1960).

Initially released anonymously and in a small quantity, *Letters on the Improvement of the Mind* was written by famed Bluestocking Hester Chapone, whose name appeared in all later editions. Compiled in the volumes are Chapone's advice to her 15 year old niece, encouraging the girl's education across the fields of scripture, economy, geography, literature, and history. "Hitherto you have

'thought as a child and understood as a child,' but it is time to 'put childish things away.' You are now in your fifteenth year, and must soon act for yourself; therefore it is high time to store your mind with those principles which must direct your conduct and fix your character." Chapone explains that this best occurs when a young women has an understanding of history and the world around her; and that this knowledge will improve her character by teaching her how to govern herself and navigate all situations public and private. For Chapone, the rise to womanhood is an emergence into independent selfhood. As an educational and conduct manual for young women, *Letters* became a sensation in its own time, with 28 new editions being rapidly released beginning that same year. An important, forward-thinking treatise on the education of young women.

ESTC T65784. *Feminist Companion to Literature* 195. Near Fine. (4012)

WANTED BY THE FBI

INTERSTATE FLIGHT - MURDER, KIDNAPING
ANGELA YVONNE DAVIS

Photograph taken 1969



FBI No. 867,615 G
Photograph taken 1970



Alias: "Tamu"

DESCRIPTION

Age:	26, born January 26, 1944, Birmingham, Alabama	Eyes:	Brown
Height:	5'8"	Complexion:	Light brown
Weight:	145 pounds	Race:	Negro
Build:	Slender	Nationality:	American
Hair:	Black		
Occupation:	Teacher		
Scars and Marks:	Small scars on both knees		

Fingerprint Classification: 4 M 5 Ua 6
I 17 U

CAUTION

ANGELA DAVIS IS WANTED ON KIDNAPING AND MURDER CHARGES GROWING OUT OF AN ABDUCTION AND SHOOTING IN MARIN COUNTY, CALIFORNIA, ON AUGUST 7, 1970. SHE ALLEGEDLY HAS PURCHASED SEVERAL GUNS IN THE PAST. CONSIDER POSSIBLY ARMED AND DANGEROUS.

A Federal warrant was issued on August 15, 1970, at San Francisco, California, charging Davis with unlawful interstate flight to avoid prosecution for murder and kidnaping (Title 18, U. S. Code, Section 1073).

IF YOU HAVE ANY INFORMATION CONCERNING THIS PERSON, PLEASE NOTIFY ME OR CONTACT YOUR LOCAL FBI OFFICE. TELEPHONE NUMBERS AND ADDRESSES OF ALL FBI OFFICES LISTED ON BACK.

Entered NCIC
Wanted Flyer 457
August 18, 1970

J. Edgar Hoover
DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE
WASHINGTON, D. C. 20535
TELEPHONE, NATIONAL 8-7117

*Courage that brought the systemic racism of the American judiciary
into the international spotlight*

8. [Davis, Angela Yvonne] [Black Panthers]

WANTED BY THE FBI: ANGELA YVONNE DAVIS

Washington DC: August 18, 1970. First edition. First issue, with the earlier date in August and no printed fingerprints. Measuring 10.5 x 15.75 inches with one horizontal and two vertical original fold lines for mailing. Recto with images of Davis, along with charges, warrant information, description, and facsimile signature of FBI Director J. Edgar Hoover. Verso with contact information for U.S. field offices and shipping address to the Postmaster of Hatfield, PA. In all, a marvelously preserved example of this scarce piece of history, which OCLC records at only two institutions.

The third woman in history to be placed on the FBI's 10 Most Wanted list, Angela Y. Davis was and remains an activist for Black American equality. The present poster, issued on August 18, 1970, was printed three days after a warrant was issued for her arrest for "interstate flight -- murder, kidnaping [sic]" And it warns the public and officers that "Angela Davis is wanted on kidnaping and murder charges growing out of an abduction and shooting in Marin County, California on August 7, 1970. She allegedly purchased several guns in the past. Consider possibly armed and dangerous."

The events of August 7, 1970 unfolded as a reaction to the prosecution of the Soledad Brothers, a group of three Black American inmates charged with the murder of a prison guard at Soledad State. Seventeen-year-old

Jonathan Jackson kidnapped Superior Court Judge Harold Haley from the Marin County Civic Center in San Rafael, California as a tool to negotiate the freedom of the Brothers (George Jackson, Fleeta Drumgo, and John Clutchette), the first of whom was his biological brother. "Jackson, heavily armed, took over the courtroom in Marin County, arming the defendants and taking Judge Haley, the prosecutor, and three female jurors hostage. In a firefight that broke out as they attempted to leave the scene, Judge Haley, the defendants, and Jonathan Jackson were killed. In the ensuing investigation, it was discovered that the shotgun used to kill Judge Haley had been purchased by Angela Davis" (Peterson). Maintaining her innocence, Davis fled and went into hiding, before being found by New York FBI agents two months later. Davis' experience of arrest, solitary confinement, and movement through the American legal process only bolstered her understanding of how it was shaped by systemic racism. It also brought the fundamental biases of the system into a national spotlight, as Davis was eventually found innocent by an all-white jury. "The case marked a tremendous moment not only for Davis, but for the Civil Rights Movement and the Black Panther Party" (Peterson). Davis was and remains one of the most outspoken and influential voices in the pursuit of Black American equality, continuing her work as an educator and an activist. Fine. (4223)

Eerily reflective of our own times, an opportunity to learn from history in order to avoid repeating its mistakes

9. [Diary] Clark, Ethel

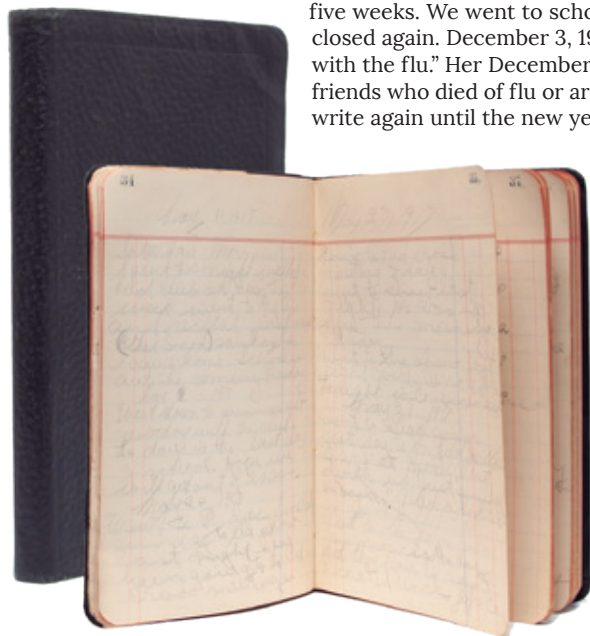
DIARY DOCUMENTING HER RISE TO ADULthood WHILE SURVIVING A FLU PANDEMIC, WORKING TO COMPLETE HER EDUCATION, AND ENTERING A MORE MODERN WORLD AS A WORKING WOMAN

[Southern U.S.]: 1916-1927. Small ledger bound in pebbled leather over card, measuring 7.5 x 4.5 inches. With events taking place across Tennessee, Virginia, Washington DC, North Carolina, and other Southern states, this journal is comprised of 118 handwritten pages unfolding across a decade. Content unfolds from 1916-1927, as Ethel leaves us an account of how a girl moved from her teenage years into womanhood while war, pandemic, and racial violence radically changed the world around her.

Ethel's tone in her opening entry is a reminder that teenage angst and ennui are not new inventions. "April 25, 1916. I write this on a Wednesday. Nothing happened. Same old thing, school, school, school." Despite feeling the sameness of her days, it doesn't take long for Ethel to open up about the variety of experiences and feelings that really do shape her time. Revivals and Red Cross meetings take up multiple evenings after school; and she loves to read as an escape (novels include escapist and sensational romances like George Barr's *Nedra* (1905)), though she describes it as "same old life reading." By 1918 she also starts attending Patriotic Meetings as she reports "Germany's advancing," a concise announcement that is surrounded by news of boys she knows joining their companies and a string of weddings in advance. Global realities hit again on the same week she begins school in September: "All the schools are closed on account of the flu. Several people have died with it. Duey Hines was buried yesterday, she died in Richmond...in a hospital...Marton Sneed was buried yesterday...he died in Charlotte of Flu." Ultimately, the flu grips her in a way the war cannot. "Friday 22

November, 1918 Celebrated Armistice...School was opened after five weeks. We went to school for three weeks then it was closed again. December 3, 1918. Tuesday all five of us down with the flu." Her December 5 entry is a string of named of friends who died of flu or are badly ailing, and she does not write again until the new year, as the pandemic continues.

Amidst the tragedy and seeking scapegoats, the town erupts in racial violence. "March 8, 1920. Arnold's store burned down...negro boy killed last night." (4222)



*A young woman is motivated by domestic hardships
to become financially and emotionally independent*

10. [Diary] Smither, Beatrice E.

ONE YEAR IN THE LIFE OF A YOUNG WOMAN, EDUCATED, SOCIALLY ACTIVE, AND EMPLOYED IN THE YEARS FOLLOWING SUFFRAGE

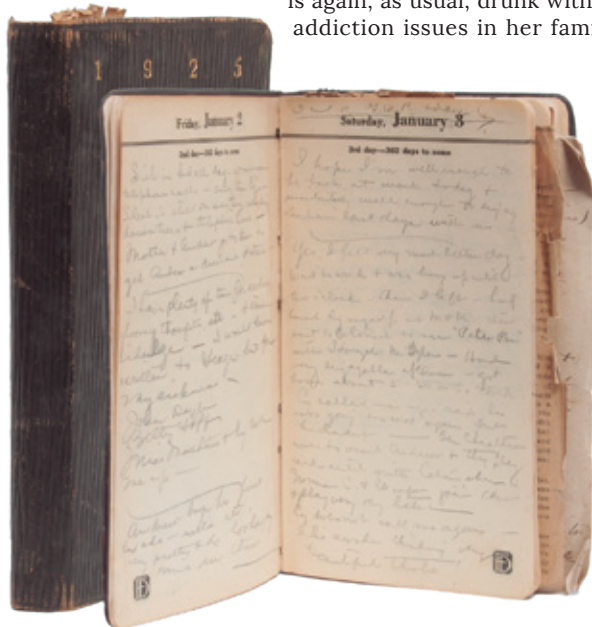
[Richmond, VA]: 1925. One year diary bound by Fidelity and Deposit Company of Richmond. Comprised of 271 pages handwritten by Beatrice E. Smither, a young woman working in a law firm five years after the 19th Amendment's passage. The majority of passages are written in longhand, with scattered shorthand throughout. Documenting alcohol and domestic abuse within the family, Beatrice's diary also reveals an incredibly active life, and gives a strong sense of the kind of independence that women of her generation were experiencing.

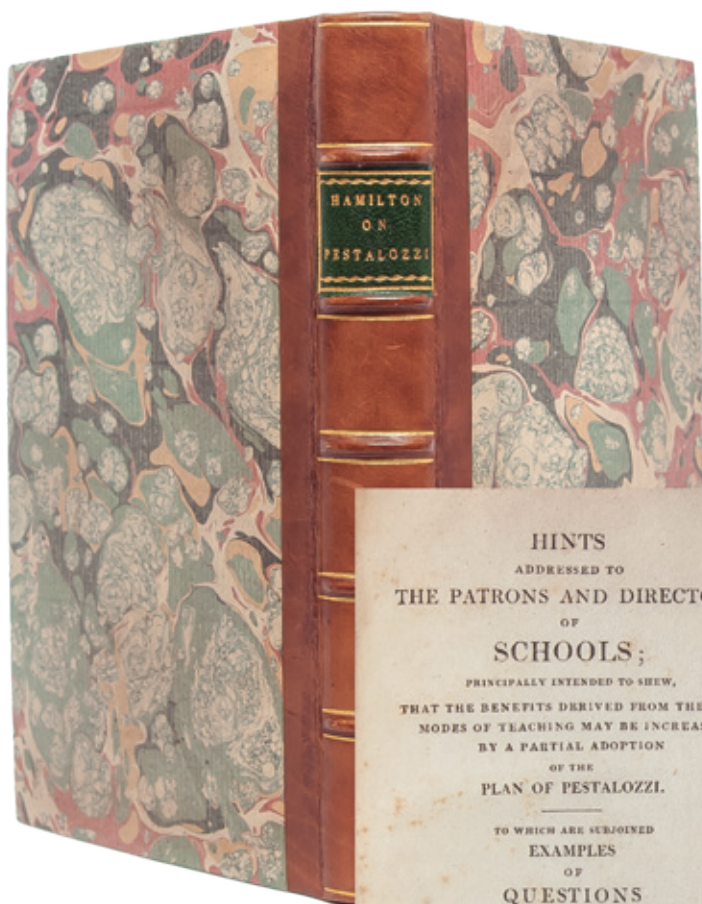
Employed in Richmond, Virginia at the law firm of Williams and Mullen (founded 1909 and still operating), Beatrice reports on her work, on meetings of her multiple church and civic clubs, and on her romances with two men, Cy and George. She even reports on political events such as board, local, and presidential elections in which she participates. The diary is clearly a safe space for her, where she can sort out ideas and emotions.

"Quite busy at work today," she reports on January 5, "Lunch at noon with Mae Burton - at night trying to work up some plan for Junior Council ...John D. calls me up and wants me to attend a meeting of the Sunday Night Club." In entries like these, we get a sense of the rhythm of her days. In others, we see her level of community engagement. "Leave office at 5:25 to ride up...to Public Library & look over same & I take out our membership card to get a book for my Sunday leading exercise...I work for awhile on preparing to lead Sunday morning exercises," she reports on January 22. We also get glimpses into Beatrice's home life. "Dear Diary," she writes on February 18, "As if we are not all worried enough to kill us with father's craziness, drunk nearly all the day...I had to turn my ankle." The next day, "Father home - who

is again, as usual, drunk with liquor and not himself." The addiction issues in her family drive Beatrice to pursue

financial independence -- and to think seriously about her choice of a mate, as she debates between Cy "so dear and devilish" and George "so sweet and faithful." In the course of the year, she ultimately breaks with Cy, gets engaged to supportive George, and decides to continue working. (3070)





HINTS
ADDRESSED TO
THE PATRONS AND DIRECTORS
OF
SCHOOLS;

PRINCIPALLY INTENDED TO SHEW,
THAT THE BENEFITS DERIVED FROM THE NEW
MODES OF TEACHING MAY BE INCREASED
BY A PARTIAL ADOPTION
OF THE
PLAN OF PESTALOZZI.

TO WHICH ARE SUBJOINED
EXAMPLES
OF
QUESTIONS
CALCULATED TO EXCITE, AND EXERCISE
THE INFANT MIND,

BY
MRS ELIZABETH HAMILTON,
AUTHOR OF LETTERS ON THE ELEMENTARY PRINCIPLES OF
EDUCATION, &c. &c.

LONDON:
PRINTED FOR LONGMAN, HURST, REES, ORME, AND
BROWN, PATERNOSTER-ROW.

1815.

An early argument for integrating the Pestalozzi "whole child" approach into the education system, accommodating a variety of learning styles

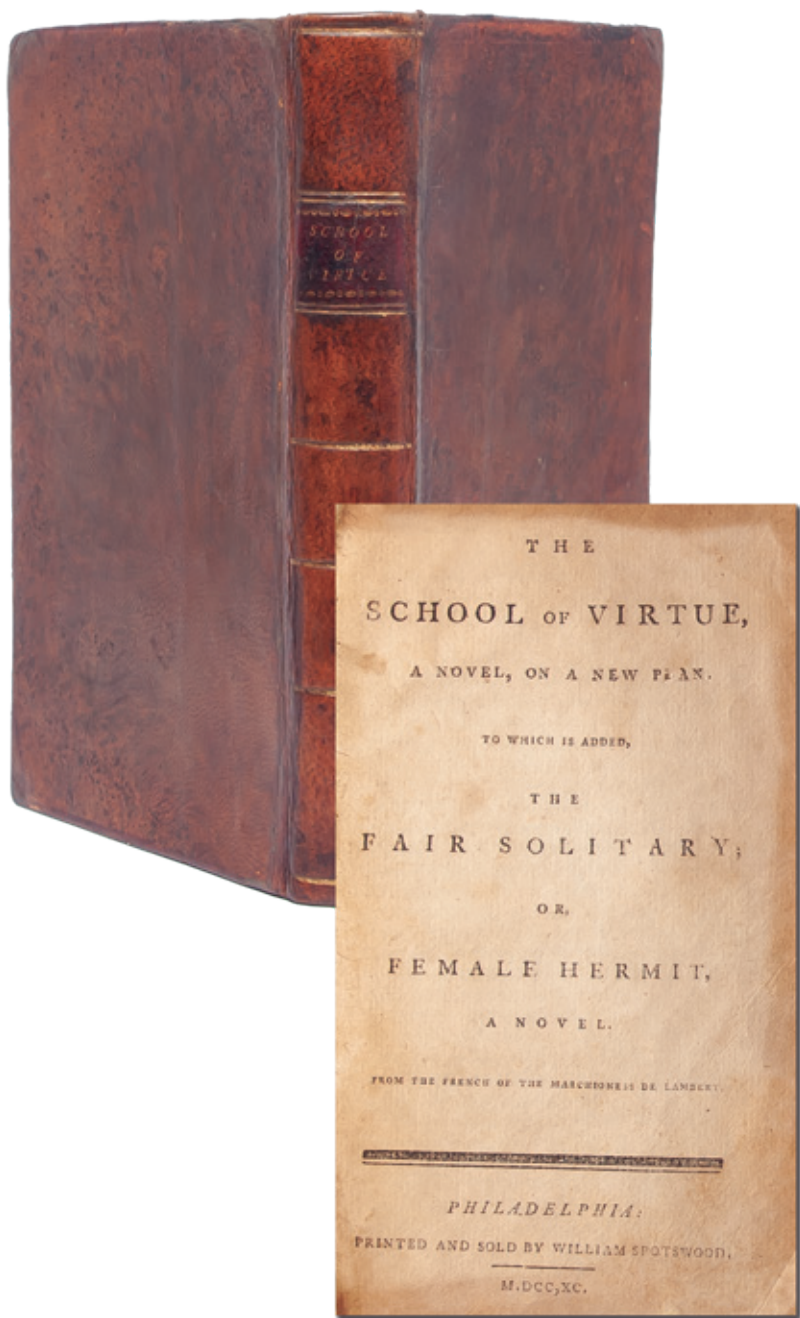
11. [Education] Hamilton, Mrs. Elizabeth

**HINTS ADDRESSED TO THE PATRONS AND DIRECTORS OF SCHOOLS...
TO WHICH ARE SUBJOINED EXAMPLES OF QUESTIONS CALCULATED
TO EXCITE AND EXERCISE THE INFANT MIND**

London: Longman, Hurst, Rees, Orme & Brown, 1815. First edition. Rebound to style in quarter calf over marbled boards with gilt and morocco label to spine. All edges speckled red. Collating complete: [4], 354. Light, uniform toning throughout, else a clean and unmarked copy of this important educational work by a leader of 19th century pedagogy who encouraged schools to give equal access to students without regard to class or sex. It is the only copy on the market.

Writing the present work toward the end of her career, Hamilton acknowledges that by now, "the question concerning the wisdom and eligibility of teaching the children of the poor to read and write seems by general consent determined in the affirmative...in the country in which I now write, the benefits of education have long been enjoyed by the labouring classes." In this sense, her work and that of her colleagues has been a success. Yet another hurdle remains. "If we admit that the system of education adopted by parochial schools at the period of their establishment was suited to the state of the then society, we must also allow that, in so far as it was calculated for the state of society

at that present period, it can only be adopted with propriety under similar circumstances... In what great town has any suitable provision been made for the instruction of the multitude?" The methods of schooling being used are thus out of step with the needs of the range of children being now educated; and they must be adjusted to that infant minds are excited, engaged, and active from the start. Hamilton's Hints offer a corrective, suggesting the adoption of the Pestalozzi Method -- a "whole-child approach that emphasizes the development of all aspect of a person including the head, heart, and hands" because "all students deserve equal opportunity to thrive regardless of any perceived difference" (Jordan). In addition to her argument for the system's integration into English schooling, Hamilton also includes examples of the types of exercises that the Method employs. The entire back half of the book reveals how dialogue, exploration, and reasoning will be taught to children; and it reveals that this approach will not only benefit the students but the instructors as well, engaging them more actively and helping them hone their own deductive and inductive skills. (3854)



Pairing a man's didactic attempt to redefine the novel with a woman's feminist fantasy of escaping the patriarchy

12. [Feminist Fantasy] [A Gentleman of the Temple] and Lambert, Marchioness [Anne Therese] de

THE SCHOOL OF VIRTUE, A NOVEL ON A NEW PLAN. TO WHICH IS ADDED, THE FAIR SOLITARY; OR FEMALE HERMIT, A NOVEL

Philadelphia: William Spotswood, 1790. First American edition. Contemporary tree sheep, rebaked to style and retaining original morocco label. Slight bowing to front board, but a pleasing and tight copy overall measuring 160 x 95mm (pages). Internally with a bit of toning but less scattered foxing than is typical of the period; early pencil marginalia to page 27 and printing flaw to page 54 of the first volume. Collating [2], ii, 197, [3, adverts]; [2], 3-72: complete, including title pages to both. ESTC reports 6 institutionally held copies, making it nearly as scarce as the London first edition of which only one copy survives at the British Library. Neither edition has appeared at auction, and the present is the only copy on the market.

While the *School of Virtue* first appeared separately in England in 1787 with the byline of A Gentleman of the Temple, its first American edition was expanded to include the first English language edition of the Marchioness de Lambert's novel *The Fair Solitary; or Female Hermit*. As a pairing, they are striking for their opposite stances on the novel as a genre and as a popular sensation among female readers. The *School of Virtue* purports to deconstruct the novel; for the author believes that "the necessity of reformation in the modern system of novels is obvious to every reader of taste" since the popular works "please the imagination at the

expense of common sense." The result, however, was distasteful to both the women bored by its instruction and male critics. A contemporary reviewer snarked, "This Gentleman dislikes with some reason the novels which commonly appear; but his new plan is not deserving of our praise...we would rather 'bear the ills we have'" (Thompson and Ahrens).

To this is appended a novel by a successful French feminist writer, deploying a figure that was at its height: the hermit. The hermit's popularity in the decade of 1780-1790 related to "an age obsessed by the social contract, by the public sphere, and by sociability...with figures of voluntary retirement questioning the compatibility between individual liberty and collective authority" (Slauter). Lambert's use of a female hermit -- one discovered in the woods by a group of women travelers -- is immediately appealing. Her novel provides to readers a sweeping romance; it also comments on women's vulnerability within the patriarchal marriage system, which exposes them to sexual violence, and urges them to be rivals rather than allies. In Lambert's work, "the connection between seduction or attempted rape and seclusion from society is made explicit" and she offers an alternative fantasy of self-sufficiency and complete autonomy (Dowdell). (4270)

A young woman refuses to perform shame after an affair, vowing to humiliate men by acting as "a second Delilah"

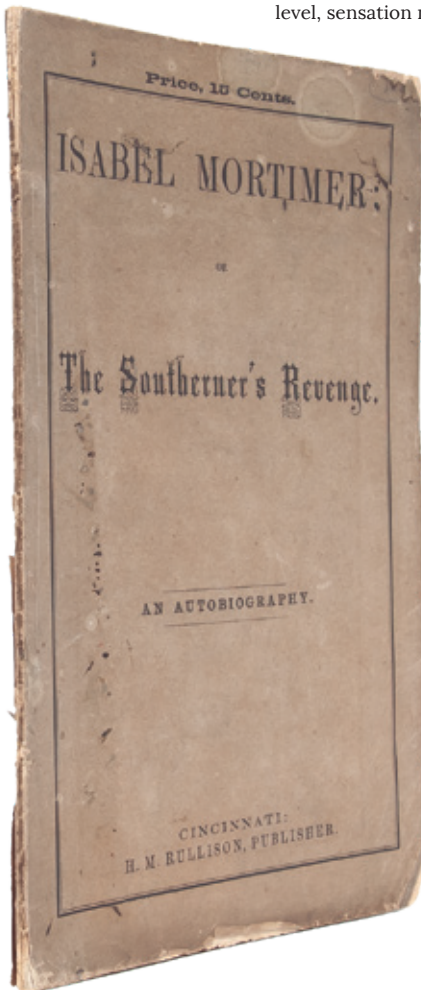
13. [Patriarchal Violence] Anonymous

ISABEL MORTIMER: OR, THE SOUTHERNER'S REVENGE. AN AUTOBIOGRAPHY.

Cincinnati: H. M. Rulison, 1858. First edition. Original publisher's printed wrappers with price 15 cents and publisher misspelled on front wrapper (Wright II, 1328). Wrappers somewhat chipped and soiled, with rear wrap tender. 36 pages with 2 woodcuts. The only copy on the market of this scarce and delicate title, OCLC reports 7 institutionally preserved copies. Isabel Mortimer last appeared at auction over a century ago in 1916.

Scarce and understudied, Isabel Mortimer's sensational tale of seduction and revenge in New Orleans offers opportunities for considering how this popular Victorian form not only dealt with representations of femininity generally, but more specifically forms of white Southern femininity. On a general

level, sensation novels explored the "ideological constructs of female irresponsibility, passivity, explosiveness, and incapacity" by pushing them to their limits; as female characters encounter (or engage in) seduction and murder, they "undermine the validity of these constructions of womanhood...By linking women's subversive behavior directly to the stifling economic and psychological conditions of their lives, the novels reveal women's madness is not the result of their instability as the doctors claimed, but of their confined lives" (Zahn). In the case of Isabel Mortimer, a privileged young woman living in antebellum New Orleans, readers witness her response to being taken advantage of by "a professional gambler, a married man!" who trifled with her feelings and her virtue, "hoping in some covert manner to obtain possession of her fortune." As a commodity on a marriage market, Isabel's prospects are ruined. But the story proves that she is not the passive recipient of men's advances; she will not perform shame, nor will she accept her current status with genteel docility expected of Southern women. Instead, she decides to take her behavior to the opposite extreme: "I resolved, like a second Delilah, to shear these proud sons of Adam of their boasted strength, and humiliate them." Isabel places blame for her situation on a patriarchal system that infantilizes women then punishes them for failing to see and respond to danger. A knowing Delilah now, she will punish the representatives of that system. Ultimately, the troubling contradictions that exist within the small space of the novel urge readers not to take popular value systems at face value, encouraging them to look for tears within the seams of social expectation. (4036)



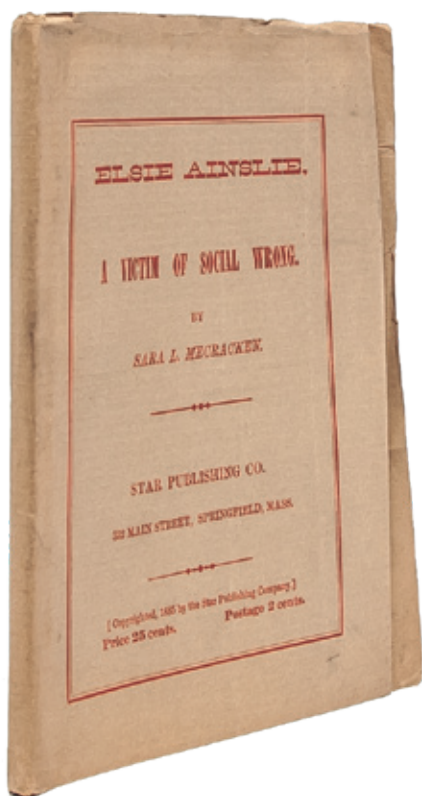
A sharp critique of white patriarchy, and an exposé of the sexual violence it commits

14. [Patriarchal Violence] [MeToo] Mecracken, Sara L.

ELSIE AINSLIE, A VICTIM OF SOCIAL WRONG.

Springfield, Mass.: Star Publishing Co., [1885]. First edition. Untrimmed publisher's printed wraps lettered in red to front. An exceptional survivor, with some offsetting to the rear and fore-edges a bit chipped. Preliminary and terminal leaves uniformly toned, else internally fresh. Collating [2], 108. A scarce work considering the sexual dangers faced by women, including women of color, in a society that inadequately prepares them for male treachery. Currently the only copy on the market, OCLC reports 8 bound first editions at libraries.

A contemporary publisher's advertisement for Sara Mecracken's tale of "social wrong" touts it as the story of "a beautiful, pure young girl " who is courted, kidnapped, and forced into marriage; and the publishers market her tragedy as "thrilling, dramatic, and touching...appropriate for the home of every mother who would prepare her daughters to meet the dangers of society." Such an overview, focused on sensational thrills and conservative morality, belie the sharp critique that Mecracken delivers to white patriarchy. At its opening, the book introduces us to an elderly Elsie. Watching her innocent grandson play, she realizes that she has an opportunity to counteract a violent system by educating him to value the bodily autonomy of women: "No, he shall not be one to mar the life of the innocent...He shall be taught the true responsibilities which belong to his own soul."



The reader learns that in her youth, Elsie, a white woman, trusted her suitor Albert Ainslie, who would go on to sexually assault her, abduct her, and force her into marriage. Painfully aware now of her own vulnerability within the sexual economy, she learns that she is not the only woman Albert has victimized: he also assaulted Mira and Dora, women of color, who went on to be institutionalized and commit suicide. Women of any race are commodified and devalued by the system Albert operates within. Yet even they have stratified levels of empowerment. The suggestion persists throughout that Elsie' racial purity allowed for her survival, her (coerced) marriage rather than abandonment, and the chance to procreate and change the future through her offspring. Preserved by her whiteness, she is freed from patriarchal oversight by the story's end in a way no other women are -- her father is fatally shot by Albert while attempting to free her, and Albert subsequently flees to California and dies of alcoholism. No longer a victim but a survivor and a free woman under the legal system, she can become a savior to future generations of women by preventing at least one boy from growing into violent manhood. Thus Mecracken's story is progressive and conservative, placing blame for systemic violence on the patriarchy while placing responsibility for its solution on individual women. (3978)

A young poet embraces her literary authority and as a deaf person asserts the importance of representation

15. [People with Disabilities] [Mrs. Gower]

POEMS ON VARIOUS SUBJECTS; BY A YOUNG LADY WHO THROUGH ACCIDENT WAS ENTIRELY DEPRIVED OF HER HEARING

Margate: Printed and sold by G. Witherden, [1819]. First edition. Early 20th century black textured cloth with five raised bands to spine. Bookplate of J. O. Edwards to front pastedown. Contemporary ownership signature of A. Van Zwanenberg to front endpaper. A pencil notation on the inner header of the title page reads "Poems of Mrs. Gower" in a contemporary hand. A bit of light scattered foxing throughout, largely concentrated in the preliminary and terminal leaves. Measuring 205 x 130mm. Collating 119, [1]: complete, with an additional 4 page pamphlet tipped in between pages 118 and 119. An exceptionally scarce gathering of poetry by a deaf woman writer, OCLC locates only two copies at institutions, neither in North America. The present is the only copy on the market.

While the name of the author remains a mystery, her own preface reveals that this is not her only work of poetry. Calling on the "flattering reception given to the Lines from the Pen of a Young Lady" which she published six months prior, she positions her work as filling a key literary gap. Not only does she release the present volume at her friends' request; even more importantly, she suggests that her second volume is important for the representation it provides. She asserts that her own position as a deaf person aids her in depicting "Scenes, Subjects, and Ideas not frequently portrayed or discussed, but which peculiar circumstances have elicited in the mind of the Writer, and induced her to dwell upon with singular interest." Verses such as *The Days of My Youth*, *On a Fine Spring Morning*, and *The Sea* paint triumphant and powerful verbal images on the page as the poet captures her nuanced experiences linked to sight and touch. Work like *On Reading Cowper's Poems* position her as a confident specialist and critic in her own field, unafraid of sharing thoughts on the creations of a more famous writer. And in *Lines Written While*

Under the Care of a Celebrated Aurist, she most overtly addresses her relationship to silence, hearing, and people with

hearing. In this longer poem, she calls herself Mary by name -- unique in this volume -- suggests that much of the angst surrounding her deafness emerges not from herself but from scriptural teachings, her family, and her friends' expectations. These communities with whom she still finds love and support shape much of her work. Inserted toward the end is an undated pamphlet unrecorded by OCLC, presumably written by the same poet on the death of her reverend.

Jackson 387. Not in Johnson. (4276)



*The memorial of an education activist with chronic illness,
who found fulfillment in writing*

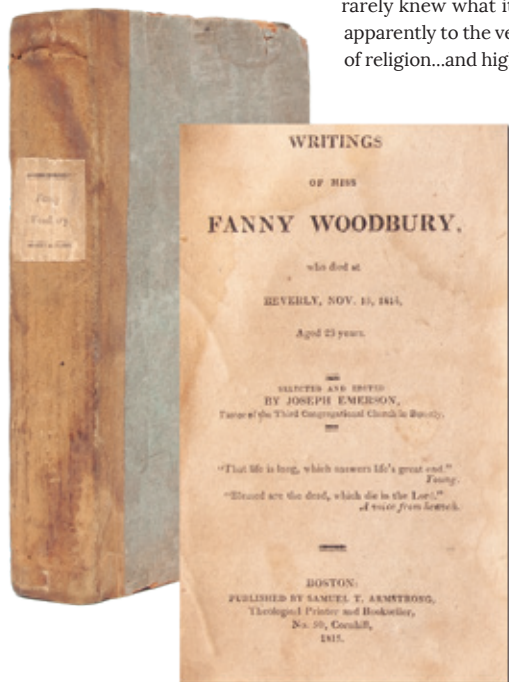
16. [People with Disabilities] [Woodbury, Fanny] Emerson, Joseph

**THE WRITINGS OF MISS FANNY WOODBURY, WHO DIED AT
BEVERLY NOV 15, 1814 AGED 23 YEARS**

Boston: Samuel T. Armstrong, 1815. First edition. Quarter reversed calf over drab boards retaining paper label to spine. Boards rubbed and shelfworn, but textblock remaining tight and square. Measuring 140 x 85mm, and collating viii, 288: complete. Internally unmarked and clean, with just a closed tear to the center of the rear endpaper and the usual uniform toning of the era. A fully unsophisticated copy of a scarce book, OCLC reports 4 first editions at libraries (with the remaining listings being the second edition of the same year), and the present is the only first edition on the market.

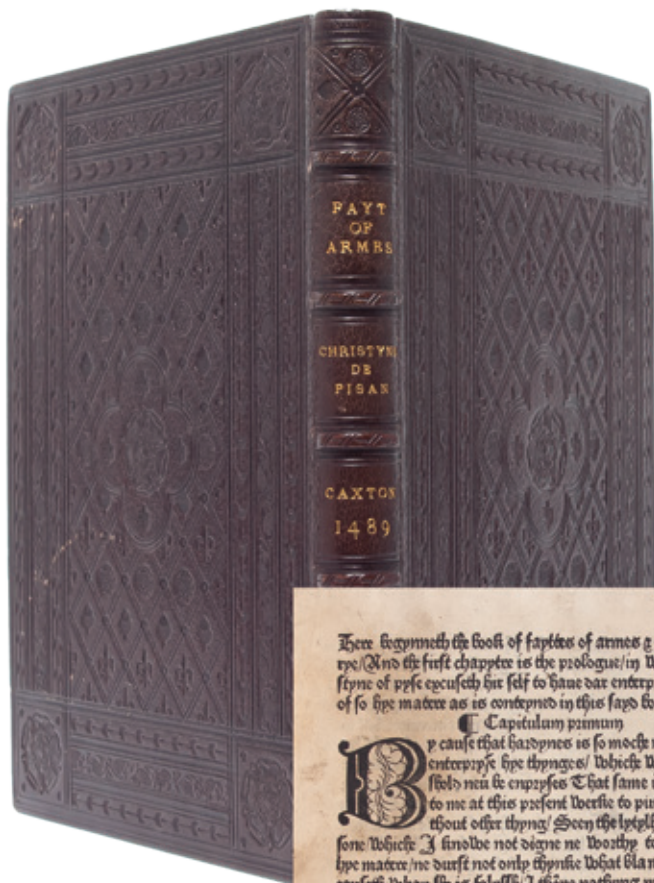
A scarce work, in a genre underappreciated in American literature and history. Coterie publications of intimate mourning were uncommon for the time, particularly for a woman; and Fanny Woodbury's is among the earliest examples we've located in the U.S. Woodbury's has the added distinction of being produced not only for the sake of family remembrance, but to support a philanthropic cause that reflected her own values. A printed note on the verso of the title page informs readers: "The avails of this edition, after defraying expenses, will be given to the Education Society, which has been recently formed in Boston, for the purpose of assisting pious and indigent youths in procuring an education."

Fanny Woodbury thus gained a legacy few young, unmarried women of her time accomplished: author and educational philanthropist. Her ability to do so was based, notably, in dying and leaving behind not only a body of writing that could be edited and published, but also a story of resilience that could be narrated and potentially co-opted by her community to meet its needs. What remains of her life exists within this volume -- the story of a woman "possessed of a slender constitution, she rarely knew what it was to enjoy health; and was often brought apparently to the very gates of death," but who "made a profession of religion...and highly estimated the importance of improving the female mind."



Beneath the narration of this memorial, readers can find signs that Woodbury was a more multi-dimensional figure. Suffering ill health throughout her life, she was also a deaf person who "was in general rather reserved, yet to a few intimate friends...was remarkably open and communicative." With these people she corresponded profusely, in addition to keeping her own journal. And these expressions form the majority of the text. What emerges from her own words is the portrait of a loving woman, present and wise in her advice to friends as well as continually in doubt about her own contributions and value.

National Cyclopedia of American Biography 148. (4199)



Here begynneth the booke of paytes of armes & of Chyualrye/ And the first chappete is the prologue/ in whiche wyse styne of pyse excuseth his self to haue dar enterpryse to speke of so hye matere as is conteyned in this sayd booke

Capitulum primum
p cause that hardynes is so moche necessarye to enterpryse hye thynges/ whiche without that stoude men be enprysed That same is conuenable to me at this present verbe to put it forth without other thyng/ Seene the lytelhed of my persone whiche I shoulde not digne me worthy to treate of so hye matere/ ne durst not only thynke what blame hardynes causeth whan he is folyshe/ I thene nothyng moued by arrogauce in folyshe presumpcion/ but admonished of Detray affecion & good desyre of noble men in thospyce of armes/ am exorted after myne other escriptures pased/ lyke as he that hath to foun beten down many stronge castles/ is more hardy to charge hym self desyre or to bete down a castell or fortresse whan he seith hym self garmysed of conuenable stuffe thereto necessarye/ Thanne to enterpryse to speke in this present booke of the right honorable offyce of armes & of Chyualrye/ as wel in thynges whiche therto ben conuenient/ as in dyuerse whiche therto be appertenaunt/ lyke as the lathes & dyuerse auctours declaren it/ to the purpose/ I haue assedled the matere & gadered in dyuerse booke for to produce myne iudiciis in this present volume/ But as it apperteyneth this matere to be more executed by fap of dyligence & witte/ than by subtylpleces of wordes polissed/ and also considered that they that ben cecepring & experte in tharte of chyualrye be not comane by clerkyng ne instructe in science of language/ I entende not to treate/ but to the most playn and entendraible language that

*"The only book which had ever been written upon the Art of War by a Lady,"
one of the first European feminist authors*

17. Pisan, Christine de

BOKE OF THE FAYT OF ARMES AND OF CHYUALRYE [THE BOOK OF THE FEAT OF ARMS AND OF CHIVALRY]

[Westminster]: William Caxton, 1489. First English language edition. Bound by Bedford in full brown morocco intricately blindstamped with the motif of Tudor roses, gilt titles to the spine, raised bands. All edges brightly gilt. Bookplate of Victor Albert George Child Villiers, Earl of Jersey, Osterley Park (1845-1915) to the front pastedown. Manuscript note in 18th century hand affixed to front endpaper with a brief biography of de Pisan and an account of Caxton's printing commission from the king. Chancery folio in eights (pages 184 x 258 mm); 31 lines Caxton's type 6. Containing 139 of 144 leaves and collating: [*2], A-R8, S6 (for a complete copy), our copy lacking S2-6 (text on S2-5 now supplied in manuscript facsimile on 4 leaves, S6 blank). First two leaves repaired and remargined (affecting a few letters); A1-A7 with upper corner renewed and P1 with repair to outer margin, no text affected. Occasional faint marginalia in a 17th century hand. Several small worm pinholes throughout not affecting legibility. One of only two copies to appear in the modern auction record; this copy number 39, entry 28 of the Caxton Census (De Ricci); belonging to Bryan Fairfax then Francis Child before going to the Earl of Jersey, later sold to Ellis in 1885. In all, an incredible surviving work by England's inaugural printer; the present being Caxton's first full-length book in English by the first Western feminist writer.

Christine de Pisan, resident poet and historiographer at the French court of King Charles VI, was the first feminist author in the West. After introducing the printing press to Britain in 1471, William Caxton became the nation's inaugural and most influential printer.

Together, with the 1489 publication of *The Feat of Arms and of Chivalry*, these two figures made book history.

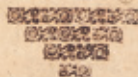
Raised at the French court, Pisan benefited from access to exceptional libraries usually unavailable to women. In 1390, she was widowed; and rather than remarry she opted to maintain her independence and support herself through writing. "Her own writing discusses many feminist topics including the sources of women's oppression, the lack of education for women, social behavior, misogyny, women's rights and accomplishments, and visions of a more equal world" (Elizabeth A. Sackler Center). In addition to feminist works like *The Tale of the Rose* and *The Book of the City of Ladies*, she also produced histories. Among these towered *Feat of Arms and Chivalry*, in its own time "the only book which had ever been written upon the Art of War by a Lady" (Byles).

Pisan was already famed in France, and Caxton made her name and words accessible to the English. As Britain's preeminent printer, he selected Pisan's 8 page pamphlet *The Moral Proverbs* for release in 1478. In doing this, he became the first publisher in England to print a female author; the ante and added even greater distinction to both of their legacies. In publishing the 288 page *Fayt of Armes* at the specific request of King Henry VII, Caxton printed his first full-length book in English authored by a woman. Christine de Pisan was attributed as the author both on the first page as well in the colophon (called the "Explicit").

ESTC S106571. (3255)



THE
Spanish Wives.
A
FARCE,
by Mrs. Pix
As it was Acted by
His MAJESTY's Servants,
AT THE
THEATRE in Dorset-Garden.



L O N D O N :

Printed for R. Wellington, at the Sign of the *Lace* in
St. Paul's Church yard, 1 6 9 6.

Ovid Travestie: A Burlesque upon *Ovid's* Epistles: The
Third Edition, enlarged with Ten Epistles never be-
fore printed; by Capt. Alex. Radcliff, of *Gray-Inn*.
Sold by R. Wellington in St. Paul's Church yard.

2037

*One of England's earliest women playwrights de-centers
the male gaze and questions strict gender roles*

18. [Pix, Mary]

THE SPANISH WIVES, A FARCE

London: R. Wellington, 1696. First edition. 18th century quarter calf over marbled boards, with gilt to spine. All edges stained red. Joints and corners professionally repaired. Small early auction house label to front board. Internally with early ownership marks to front pastedown and endpaper and some toning and foxing throughout, largely toward the rear. Measures 210 x 150mm (pages). Collating [8], 48: complete. A scarce work by an early and outspoken female playwright, ESTC reports 17 U.S. libraries with holdings, while the modern auction record shows only two appearances in the past 45 years. The present is the only copy on the market.

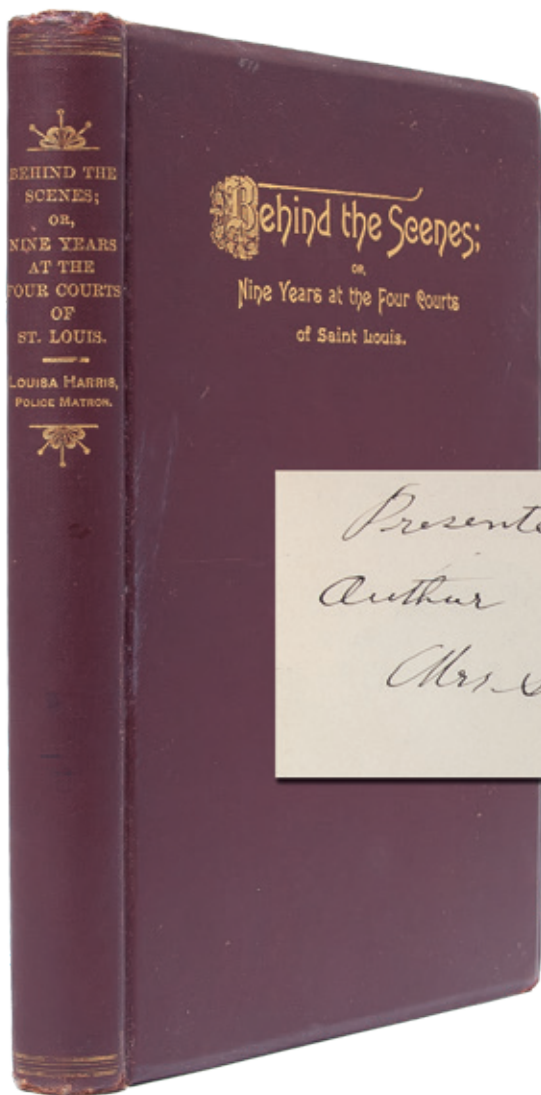
A prolific playwright of the late Restoration, Mary Pix produced seven dramas bearing her name and an additional five anonymous plays between 1696-1706. As one of the earliest women in English to join the field, Pix proved to be a skilled stage-writer in her creation of original work as well as in her adaptations of classical and early modern stories. "Her comedies were generally ingeniously plotted... Her tragedies relied heavily on extravagant emotional rhetoric, well suited to actresses such as Elizabeth Barry, who played many leading roles for Pix...Although her work preserved contemporary dramatic conventions of plotting and characterization, they frequently gave stronger emphasis to the female perspective than was the norm of this period" (ODNB). In this sense, she belongs to the dramatic cohort of Aphra Behn and Susanna

Centlivre, who used their platform of the stage to promote women's interests. Like her contemporaries she did her best to promote the cause of women in drama, typically having eight or nine major female characters in a play (compared to the average of two to three in works of male dramatists) (Schoenburg).

The second of her plays, produced and published in the same year as her first, *The Spanish Wives* is a commentary on forced marriage where "by and large, self-sacrificing women endure louts for husbands" (Combe). Encouraging the audience to see these unions from women's perspective, Pix reveals the ridiculousness of the marriage system. But she does not create tragedy, instead generating a satire that, through humor, could induce change. In this sense, Pix helped shift how the audience's gaze was defined, and she was aware "as her male predecessors had perhaps not been, that the extraordinary spectacles of suffering women offered to late 17th century audiences carried real liabilities. While embracing spectacle, Pix tended to preserve the dignity of her heroines" (Mowry). The outcome of the farce is an appreciation of women's resilience and the exposure of men's ridiculousness.

Provenance: Duke of Roxburghe; Evans for M. Giles; Sold at Giles sale (5 July 1820) to Lord Harlech' sold in his sale (28 February 1956).

Wing P2332. ESTC R8660. (4020)



*Presented by the
Author
Mrs Louisa Harris*

*The first book published by a policewoman in America,
an advocate of prison reform*

19. [Policing] Harris, Louisa

**BEHIND THE SCENES; OR, NINE YEARS AT THE FOUR COURTS OF
SAINT LOUIS**

Presentation Copy

St. Louis: A. R. Fleming & Co., 1893. First edition. Original publisher's cloth binding with gilt to spine and front board. Brown coated endpapers. A square, tight copy with just a bit of rubbing to extremities and light shelfwear to bottom edges of boards. Some cracking to hinges but both holding firm. Internally clean and unmarked, collating viii, 9-220: complete including frontis. Inscribed on the front endpaper: "Presented by the Author Mrs. Louisa Harris." The first book published by a policewoman in America, it is scarce both institutionally and in trade. OCLC reports 23 copies, and the modern auction record shows only three; of these, only one was signed.

Despite assumptions to the contrary, "women have served in organized law enforcement in the U.S. almost from the beginning. The first police departments in America were established in the 19th century, and in 1845 women began working as matrons in New York City jails" (Smith). The practice rapidly spread across the country, where police forces needed assistance in supervising female prisoners and dealing with the specific challenges faced by this population. Women's clubs urged recognition for the widespread violence perpetrated on female prisoners and called for meaningful change. "It was these women's groups that fought for these distinctly female positions, demanding there was a need for women to take care of women...and they provided police departments with funds for paid matron positions until the government could be

convinced of the necessity of having women in the police force" (Maiorano).

Louisa Harris, having served in the prisons and courts of Missouri for nearly a decade, became the first of these women to publish about her experience. The resulting narrative reflects an awareness of the social forces that often put women at a disadvantage, driving them toward arrests or recidivism. Domestic violence, poverty, and the stigma placed on sex work all do damage to women; and according to Harris, these women should not be treated as or placed with violent offenders when they could, with proper assistance, find safety or build more secure lives. This is the motivation for Harris' memoir. In the introduction she explains that while she hesitated to publish the book which might in some readers awaken a "morbid curiosity," she ultimately moved ahead because "I reasoned that if the world knew more about the unfortunate and their revolting experiences, together with the causes that promote misfortune, there might be more true sympathy exhibited...While I have from personal observation become familiar with so-called criminals, I have had the opportunity to learn many of the causes of the committal of crimes. The law seldom recognizes the palliating influences, but humanity should." Harris calls for reforming the handling of juvenile offenders, advocates for therapeutic programs for young women, and taps into a number of other systemic issues of concern within policing today. Near Fine. (4179)



(1)

The Petition of the **LADIES** of London
and Westminster to the Honourable
House for **HUSBANDS**.

WE know you are harrass'd with Petitions from all Quarters of the Nation for to whom should the miserable Subject apply himself for his last Generation, but to this great Assembly? At present let them the Safety of all Europe, and that of England in general, and next to what immediately employs your Consideration at this juncture, we of the highest Consequence that ever came within your Walls.

You need not be remind'd with what Scorn and Contempt the Holy State of late years been treated: Every silly Scold of the Town has put wretched Language; it has been persequit in Court, ridicul'd at Court, and Theatre, and that so often, that the Subject is now exhausted and weary; for efforts have been lately made against our Sacred Council, we are not either to the good Nature or Conversion of the Men, but only to the want of and Argument. What affects most, is to find Persons of good Sense; respectable for their Ethics and Fortune, so basely to fall aside from it the feeble Suppleness of their little undulating Whining Creatures; and to see more Song to the Tune of a Dog bark a Bitch, than make a greater noise than all the wholesome Principles of the Apostles put together.

One, forsooth, is mortally afraid, lest his head should also within a Fort after Marriage; and yet makes no Confidence of taking his Carcase every Night down to the Wain, when in all probability will sooner get him a Frenchman for a pair of Horne upon him. A second professes he has an unresistible Averfion for Children, and rocking of Cradles, though the Set can fit a whole of amidst the eternal Quarrels of the No-Win, and the endless Disputes of the N. A third is apprehensive of the thing called Certain Lodgings, as one unreason to talk; and yet suffer themselves to be easily led by cunning, ungrateful

(1)

An humble Remonstrance of the **BATCHELORS**, in and about London, to the Honourable House, in Answer to a late Paper, Intituled A Petition of the Ladies for Husbands.

YOU are the Secretary of the oppressed; and 'tis natural for the Subject whenever he finds himself unjustly treated, to fly to his Representatives for a Redress. You that have so effectually sacrificed Arbitrary Power even in a Great Monarch, will certainly never cherish it in a lower Station; and this inclines us to hope that the Ladies will not find that Honour agent at your hands which their Vanity prompts them to expect. Though their Petition to you speaks in a very sublime Style; yet for all that they can assume a different sort of Language in other Places. There they not only dispute the Superiority with the Men, but even pretend to the Right of Conquest over them; for their Grand-mother Eve, they say, trampled over the meanness of our great Grand-father Adam in Paradise; and no doubt ev'n had infused upon that Article before you, but that your House last week so punished the insoluble Doctrine of Conquest, to disarm them of this illegal pretence, which is prejudicial to the Liberty and Privilege of our Sex, we have examined all the Old Records, but cannot find the least appearance to colour such a View. At present we shall confine this Point to a decision into the Particulars of their Petition, and leave it to you at last to decide the Consequence now depending between us.

They complain that the Holy State of Matrimony has of late years been very irreverently spoken of, that it has been shamed to Death in Sonnet, and murdered in Epigram upon the Stage. Now we would not be guilty of that ill breeding, to say that the Ladies all along found the Matter, and the Satyrists only found the Words. However we are assured from all hands, that those Persons who have taken the greatest pains to expose that Holy State, were all of 'em married (to prove which we could name a famous *abominable* Poet, if we were minded).

Bound together in one place, a series of direct call-and-response pamphlets highlight the legal inequalities imposed on women

20. [Querelle des femmes] Anonymous

PETITION OF THE LADIES & C.: A COMPILATION OF SCARCE 17TH CENTURY TREATISES ON GENDER

London: Various, 1693. First editions. Late 18th - early 19th century full polished calf with gilt to spine and front board. Marbled endpapers. A pleasing, square copy with just a bit of rubbing to extremities. Gilt and embossed bookplate of bibliophile Edward Hailstone (1767-1851) to front pastedown. Containing four complete, exceedingly scarce pamphlets from the 17th century querelle des femmes debates about women's humanity and place in society, interleaved with blanks (likely for manuscript glossing, although all remain unmarked). Comprised of:

1. Petition of the Ladies of London and Westminster to the Honourable House for Husbands. London: Printed for Mary Wantman, the fore-maid of the petitioners, and sold by A. Roper in Fleetstreet, 1693. First edition. Complete, including all four pages called for by ESTC and listing its imprint in the colophon. ESTC records only 8 copies, with only 3 listed in the modern auction record since 1940.

2. An Humble Remonstrance of the Batchelors, in and about London...in Answer to the Late Paper, Intituled A Petition of the Ladies for Husbands. London: Printed for and Sold by the Bookselling Batchelors in St. Paul's Churchyard, 1693. First edition. Complete, including all four

pages called for by ESTC and listing its imprint in the colophon. In all a clean and neat copy of this scarce and important part of the debate on women. ESTC lists only 8 extant copies, with only 2 listed in the modern auction record. ESTC R4393.

3. The Petition of the Widows, in and about London and Westminster for a Redress of their Grievances. By the Same Solicitor that Drew up The Petition for Ladies. London: Printed for the Use of the Wide--ows, 1693. First edition. Complete, including all four pages called for by ESTC with the imprint appearing at the rear colophon. A scarce piece, recorded at only 7 institutions by ESTC and recorded only twice at auction since 1927. ESTC R25582.

4. Lambeth Ale. London: Printed for Abel Roper, 1693. First edition. Complete in four pages, with the imprint recorded on the rear colophon. With no listing on ESTC and no appearances at auction, a truly scarce piece.

A unique opportunity unlikely to arise again, to trace a string of direct argument-and-response publications rapidly produced by women within one year of the 17th century querelle des femme (The Woman Question) pamphlet wars within a single binding. Full description online. (4178)

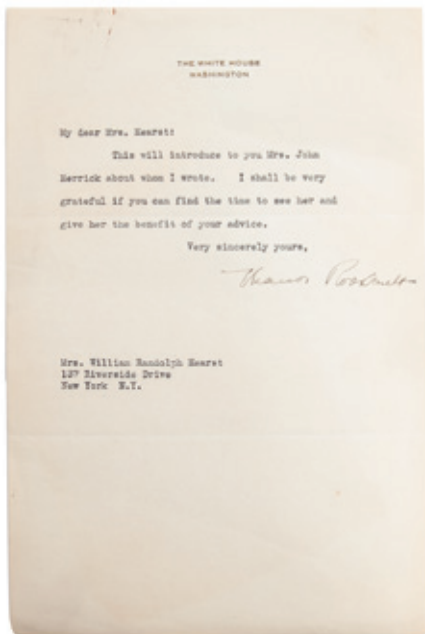
A triumvirate of powerful activists form a network, introduced by the First Lady

21. Roosevelt, Eleanor

TYPED LETTER SIGNED ON WHITE HOUSE LETTERHEAD

Washington DC: [June 13, 1934]. One page Typed Letter Signed on a single sheet of White House stationery measuring approximately 6x9". Mailing folds and small paperclip stain to one corner. Together with the original transmittal envelope dated June 13, 1934. Directed to Mrs. William Randolph Hearst in New York, it reads in full: "My dear Mrs. Hearst: This will introduce you to Mrs. John Herrick, about whom I wrote. I shall be very grateful if you can find the time to see her and give her the benefit of your advice. Very sincerely yours, Eleanor Roosevelt." Provenance: from the estate of Millicent Hearst.

A letter establishing the connection among three women who brought about national and global changes for equality, and highlighting the important role of collaborative activist networks. A diplomat and activist before, during, and after her time as First Lady, Eleanor Roosevelt remains one of the most influential women in U.S. history. A vocal supporter of Civil Rights and racial equality, she lobbied to reframe New Deal programs to ensure an equal share of relief benefits to communities of color. Roosevelt was forward-looking in terms of policy and her methods for promoting reform; and she frequently published columns and spoke on the radio to reach the widest possible audience. In the present letter, she contacts philanthropist Millicent Hearst -- the estranged wife of publishing magnate William Randolph Hearst -- whose activist work included establishing the Free Milk Fund for Babies almost a decade before. And she provides an introduction for Genevieve Forbes Herrick. Herrick, whose career began covering the crime beat in Chicago (including the infamous Leopold and Loeb trial), had risen to prominence in the Roosevelt White House women's press pool. There, she became one of the "faithful four" journalists most trusted by the First Lady. While the letter does not disclose the matter on which Herrick desired advice from Hearst, it seems likely that it was related in some way to her role in the Women's National Press Club and her recent election to president. 4298



*A novel calling for social reform, and exposing the dangers
and indignities faced by domestic workers*

22. [Sedgwick, Catharine Maria]

LIVE AND LET LIVE; OR DOMESTIC SERVICE ILLUSTRATED

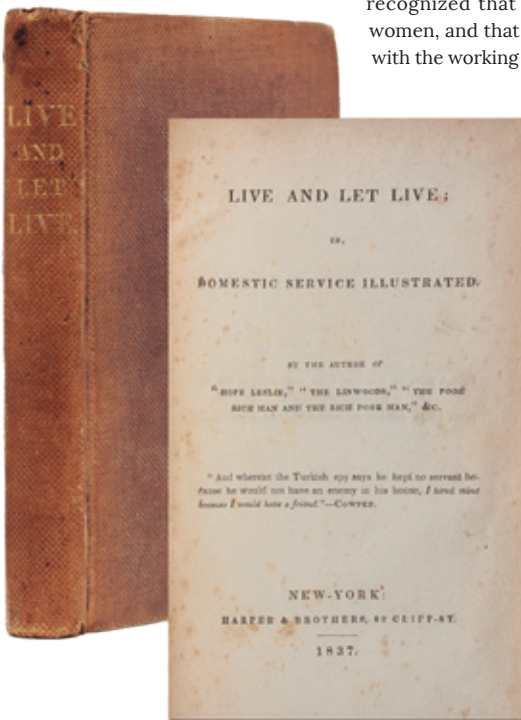
New York: Harper & Brothers, 1837. First edition. BAL first state, with the period following the word Illustrated on the title page. Original tan publisher's cloth binding with gilt title to spine. A bit of rubbing to extremities and faint soiling to boards, but in all pleasing and square. Early ownership signature of Porter Berlin to front endpaper. Front endpaper adhered partially to pastedown, with small resulting tear. Lightly foxed as usual. Collating viii, 9-216, 16: complete, retaining publisher's catalogue to rear. With one appearance at auction in the last 45 years and no other copies on the market, this important work depicting the experiences of American working-class women has become quite scarce.

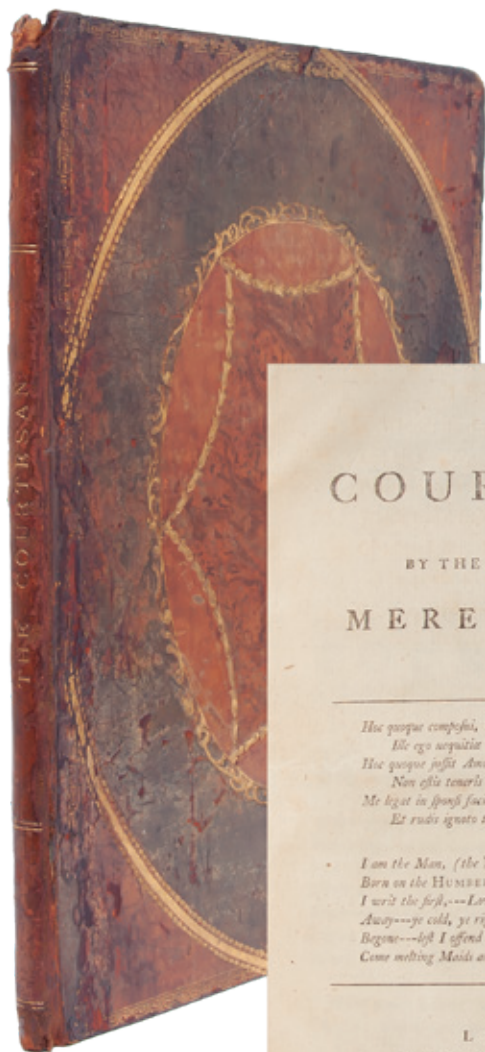
"As the United States was finding a national identity, writers of the time were creating a distinctive American literature. Catherine Maria Sedgwick was a novelist who contributed greatly to the new American writing of this age" (Wolfanger). Unafraid of using her platform for social reform, Sedgwick tackled uncomfortable questions about the U.S.' founding principles; and her work exposed how the problematic systems these principles perpetuated affected women. In *Live and Let Live*, Sedgwick is particularly concerned about the unethical, dangerous, and inhumane conditions often faced by working women. Following the protagonist Lucy as she enters domestic service, readers witness practices not unfamiliar today -- the manipulation of immigrant workers, the demand for additional labor without additional pay, the exposure to harassment. What Lucy witnesses and experiences is more than a simple critique of the system. It is a call to action for readers, and female readers specifically, to make positive

change in their own behaviors. After all, Sedgwick recognized that the majority of her readers would be women, and that her task was to get them to sympathize with the working class and not the elite characters. "To my

young Countrywomen -- The future ministers of the charities of home, this volume is dedicated," she begins the book. Continuing, "the writer of the following pages begs her readers will have the kindness to remember that her business has been to illustrate the failures of one party in the contract between employers and employed...I shall be satisfied if it rouses more active minds than mine to reflect upon the duties and capabilities of mistresses of families; if it quicken some sleeping consciences; if it make any feel their duties and obligations to their 'inferiors in position.'"

BAL17373. Feminist Companion 962.
Near Fine. (3943)





THE
COURTESAN
BY THE AUTHOR OF THE
MERETRICIAD.

*Hæc quoque compeſui, PELIGNIS natus æquæſi,
Ille ego ſequitur NANO Poëta meæ.
Hæc quoque juſſit Amor,---preſent hinc---preſent qđ ſecura:
Non eſſe teneris apta theatra modis.
Me ligat in ſponſi facie non frigida virgo:
Et rudis ignoto tactus amore puer.*

OVID.

*I am the Man, (the NANO of my time,)
Burn on the HUMER,---faſt'd for hyſteric rime:
I writ the ſoft,---Love bids me write again.
Away---ye cold, ye rigid, ye profane:
Begone---let I offend with genial joys:
Come melting Maids and read,---Come hoging Boys.*

L O N D O N :

Printed for J. HARRISON, in Covent Garden,

MDCLXV.

In satirizing one of London's most successful courtesans, a poem reveals how she socially constructed her power

23. [Sex Work] [Fisher, Kitty] [Thompson, Edward]

THE COURTESAN

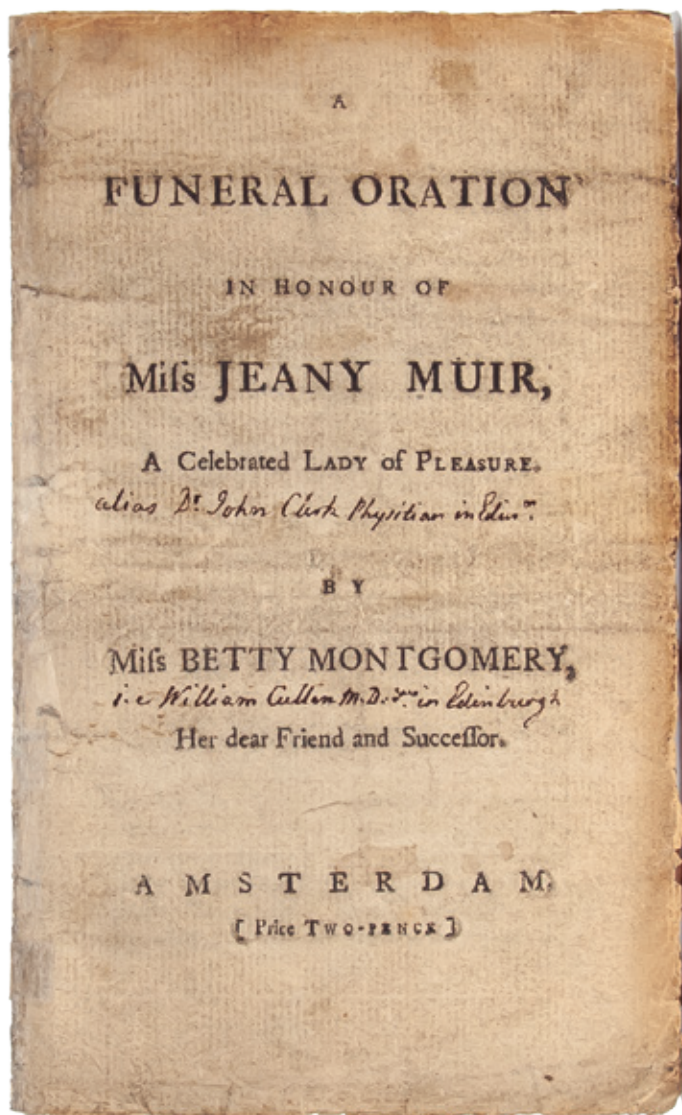
London: J. Harrison in Covent Garden, 1765. First edition. Contemporary paneled calf with gilt to spine and boards. All edges marbled. Marbled endpapers. Rubbing and shelfwear to spine and front board with some chipping and loss along edges; front joint and front hinge cracked but textblock holding tightly, and rear tender. Bookplate of J.O. Edwards to front pastedown. Internally fresh and wide-margined, measuring 265 x 210mm. Collates [2], 48: bound without half title, else complete. A scarce representation of London's sex workers, who were made more infamous by the Harris' List of Covent Garden Ladies, ESTC reports only 11 copies. In the past century, it has appeared only twice at auction; the present is the only copy on the market.

Edward Thompson's position as a satirist "has drawn the attention of commentators from Dr. Johnson to modern times," and as his "verse and prose was generally in the manner of his declared mentors, the ancients Horace and Juvenal and Ovid...his targets were frequently political, and ad hominem as much as general" (Bibliographic Society). Fascinated as Thompson was by tropes of metamorphosis, it is no wonder that he was drawn in the present poem to consider Kitty Fisher, one of the courtesans listed in the Harris' List of Covent Garden Ladies. The premier 18th century guide to London's sex trade, it offered readers the names, biographies, locations, prices, and specialties of the city's most infamous sex workers. Both a source for practical information as well as the foundation of a range of pornographic fantasies, in the guide's pages, sex workers "become so many things" and "the women

described seem at times to undergo all of Ovid's Metamorphoses. Men, too, are transformed, though chiefly by implication" (Denlinger).

Among "the most celebrated women" in her field, Kitty Fisher was categorized in Harris' List alongside other "Covent Garden Characters and Reigning Celebrities." Yet her entry stands out, for instead of including her biography and expertise, the publisher (notably the same as Thompson's) includes a letter allegedly from the lady herself, bribing him to withhold her personal details. This elision puts Kitty Fisher in a position of power on a practical level; she neither commits to nor denies any activity, and those who seek her services gain an equal level of discretion. On a fantasy level, it also makes her a blank screen onto which readers can cast their own desires. Thompson's poem capitalizes on this potential for metamorphosis; as he satirizes Kitty, her courtesan community, and the clients who seek them out, he highlights just how varied Kitty's identity performances can be. A wanton, an Amazon, a Daphne, a Europa, a Penelope -- regardless which role a man wants her to play, the only consistent demand is that she perform desire. To openly admit or focus on her own body as a commodity is to knock the ego and threaten the virility of her partner: "Great as a pleasure, vulgar as a trade. Her I despise, whose prostituted mind Is more to money, than her joy inclin'd." Leaving acts and prices unwritten, Kitty's mysterious entry in the list opens the door to this fiction as well.

ESTC T74546. (4227)



*The third generation of a brothel honors her predecessor:
"It must be remembered, that though we are who--es, still we are women"*

24. [Sex Work] Montgomery, Miss Betty

A FUNERAL ORATION IN HONOUR OF MISS JEANY MUIR, A CELEBRATED LADY OF PLEASURE

Amsterdam [Edinburgh]: [N.P.], [1760]. First edition. Original printed self-wraps, with contemporary ink notations to title page. Measuring 185 x 110mm and complete in 16 pages. Outer leaves somewhat soiled and chipped along fore-edges; archival paper repair along spine and to outer margin of pages 13-14. Internally unmarked. An incredibly scarce piece documenting the community relationships among sex workers of the period, ESTC reports only 3 institutional copies. It does not appear in the modern auction record, and the present is the only copy on the market.

As with a number of works in this genre, A Funeral Oration contains heavy satirical elements. This does not detract in any way -- and perhaps adds -- to the memorial's ability to provide insight into the experiences, points of view, and relationships among members of the sex trade. In Edinburgh as in London, there existed communities of "prostitutes who clubbed together to share carriages and clothes, build community, and support each other" in a misogynistic world where sex work could provide autonomy and financial independence (Rubenhold). Mentorship, education, and healthcare were often components of these communities; and the present depicts such a generational relationship among Hannah Marine, the lately deceased Jeany Muir, and her own "dear friend and successor" Betty Montgomery.

Without a publication such as the London Harris' List of Covent Garden Ladies to document the names and locations of Edinburgh's courtesans, less is known about the individual participants in the trade there.

As yet, we have been unable to locate the three women mentioned in this piece. Thus, the Funeral Oration becomes even more important as a record -- factual or fictional -- of how the city's workers viewed themselves and each other. Providing a history of her mentor's life, the narrator Betty notes that Jeany entered the trade by choice, having been shaped early on by her mother's own history of prostitution. She also had the benefit of a mentor. "Hannah Marine was then alive, and in the greatest reputation for capacity and skill in her profession; she contracted an early prejudice in favour of Miss Jeany Muir...she formed a design for rearing her up for a successor; and for that purpose carried her to all her gossipings, introduced her to many private retailers...and instructed her." Indeed, Jeany would eventually inherit the lucrative business when Hannah "joined to some diseases to which the well-employed practitioners of the mute arts are frequently exposed." To the same purpose, Jeany took Betty under her own wing; and with Jeany's death the cycle continued. Throughout, Betty narrates that this is a community that, whatever its faults, sought to uplift members. "I do not pretend to say, that the practitioners in our profession are entirely faultless, it would be false and absurd if I did. It must be remembered, that though we are who--es, still we are women, and though our employment purges us of many female weaknesses, yet still some few will remain. Upon this principle it was natural to expect among the elders a general dissatisfaction and opposition to young intrants...But no such thing happened. Envy's snaky head was scarce heard to hiss."

ESTC T128536. (4247)

To the Reform Dress Association:

PETERBORO, May 1864.

Much do I regret, that I cannot attend your Meeting in Syracuse 17th next month. I have to be in Wisconsin at that time.

The one great question, which underlies this dress movement, and which indeed underlies the whole movement regarding "Woman's rights," is whether she is the equal of man—one with him in the grade and dignity and responsibilities of her being, and in her capacity for knowing the past, present, and future. If she is all this, then does it irresistibly follow, that she has the same rights of person and property, whether in or out of the marriage state, which he has; and the same right to vote; and the same eligibility to office. Then too is her right to select industrial pursuits, and adapt the dress to them, as perfect as his. Not only would this last conclusion be obvious in the light of her equality with man, but it is obvious in the light of the fact, that her personal wants, being no less expensive than his, the means of subsistence must lie as fully within her reach as his.

If, on the other hand, woman is lower in the scale of being than man, then surely there is nothing unreasonable in his claim to prescribe the sphere of her duties and the forms of her employment; to limit her aspirations as he will; and to teach her to make his pleasure and honor her supreme aim. Now, whether is point of truth, this lower place is or is not woman's, so it is that she accepts it. She is degraded with her own consent. Call upon her to assert her rights; and she will tell you, that she has rights enough already.

I need not say that in my sight man and woman have a common nature, a common dignity, and common rights. I do not forget how many tell me that the Bible shows it to be otherwise. But perhaps as many tell me that the Bible justifies slavery, and knows one human being as a man, and another as a chattel. For my own part, I never go to the Bible to learn whether the sun shines. I never can consent to insult that book, and to stultify myself by taking to it any question, which common sense forbids me to raise. The impertinent, superstitious, and hypocritical uses made of the Bible in such directions is the chief reason why its blessed religion has not, ere this, become the religion of the whole earth. It is these uses, that, more than any other causes, multiply infidels, and threaten to bring the Bible into universal contempt. In such ages of the world it could be endured to have the Bible called on to settle the question whether man may be turned into merchandise. The ignorance of those ages might leave it with Paul to decide whether woman is the inferior of man. But the present age is outgrowing such nonsense; and should it be concerned that the Bible justifies slavery, and that even its noble Paul alleges the inferiority of woman, it would thereby be convinced of nothing else than the mistake of Paul and the Bible.

How pitiable, how painful, is the degradation of woman! Take her, who is toiling for means to live. Her dress harmonizes with the policy of excluding her from most kinds of labor, and confines her to those few and poorly paid occupations, in which women crowd and starve each other. Nevertheless, she must not aspire to other occupations—for, besides that her dress unfits her for them, they are all appropriated by men.

Then, to witness a still more pitiable and painful spectacle of human debasement—take her, who is called a lady, and who is clad in all the absurdities of fashion, and tricked off from head to foot with jewels and gewgaws. The high collars of her nature, and the grave and solemn purposes of human existence are, in her case, all sunk in the low and petty ambition to be a pretty doll, an attractive plaything, the bewitching idol of a bewitched man. That such a woman ignores her own nobly line being, and regards man's as far higher, is manifest from the fact that she would be filled with shame to see the person of her brother, father, husband disgraced with such finery and foolery, as she fancies becomes her own. But she should believe that, in the eyes of right-minded men, her fashionable apparel dishonors her, and dishonors human nature.

When will woman give up this irrational dress for a rational one? Never until she becomes so deeply conscious of her equality with man, as to be determined to assert it in the face of ridicule and threats, and opposition of whatever kind. Nor will she consent to the exchange, until she is completely shamed out of her present degrading rebellions to man. The dress she now wears is adapted to her present condition, and grows out of it. It conforms to her sense of herself, and to the demands of the other sex. It is true that, in her present dress, she must be a pauper—for she cannot earn her living in it. Men can do little more than earn their living, notwithstanding their apparel, such, as to allow them to enter every employment. How poor then must they be, whose range of employment is so much narrower, and the prices for whose kinds of labor are so cheap, because those few kinds are so crowded! France would soon be impoverished, were all her industry restricted to two or three manufactures. Such restriction would ruinously sink the price of her labor. But this very pauperism, induced by the dress of woman, falls in with the policy in her case—the policy dictated by man, and sanctioned by woman. It is true too, that her present dress, not to speak of the other ways, in which it accustoms so largely for her being sickly and feeble, greatly contributes to this end by its unsuitableness to out-of-door employments. Being much in the open air is an indispensable condition of health. Nevertheless, her health must be sacrificed to inexorable fashion; and to the cruel and murderous policy, of which I have spoken. There is not, I am willing to admit, a surer way to shorten life, and I am also willing to admit that, in the eyes of such men, as take chivalrous and sentimental views of woman, her helplessness in her imprudent and graceful robes constitutes a very great charm.

I repeat, that woman will never escape from her degrading bondage to dress until the very depths of her soul are stirred with the purpose of regaining the dignity and rights of woman. Such a purpose will be fulfilled at whatever sacrifice. Much as she suffers in her present dress, nothing short of such a purpose will lift her above continuing to consent to suffer in it. As I asked, whether I then regard the great mass of those who have embarked in the "Woman's Rights" enterprise, as only shallow and altogether ineffectual in their purpose to recover the high level of womanhood? I frankly answer, that I must certainly do. These ladies, who are serving the cause of "Woman's Rights" in their hoops and jewelry, often remind me of the pictures I have seen of amateur lady farmers, raking hay in the whitest gloves, and feeding pigs in foxgloves and farbwashes. Amateur reformers are these fashionably attired and expensively decorated persons who have enlisted under the banner of "Woman's Rights." Worthy no more are they as reformers than your antislavery men, who make a great ado about Kansas and the Dred Scott Decision, and yet recognize slavery as law, and shrink from being called abolitionists. The woman, who flinches at the dress point, is no less worthless to the Woman's Rights Cause, than is he to the antislavery cause, who flinches at the abolition point.

In the light of what has been said we see that your dress movement involves the whole Woman's Rights Cause. The woman, whose soul is capable of coming from her person the shamed and degrading dress, in which fashion has bound it, can aid that cause. No other woman can. Yours is just the one needed work. You are not waiting your time and breath about female suffrage, and female eligibility to office, and the relations and rights of matrimony. All this will be well and speedily disposed of, when woman shall come to feel that she is woman; and shall therefore cast off her crippling and disgraceful dress, and clothe her person in the way demanded by the dignity of human nature and by the labor and true enjoyment of life.

Yes, your endeavor to arouse woman to such a sense of her dignity and duties, as shall lead her to clothe herself becomingly, is just what is called for. To the fashion-bound woman, who is vainly imagining that she is promoting the cause of Woman's Rights, you apply the true test. You put to her the great testing question, whether she is willing to rise up from her debasement into true womanhood, even at the great cost of shocking the world and herself too by this indispensable change in her dress. Confess, I beseech you, to apply this test. Certainly not until she shall be brought out of her clothes-prison house will any other test be needed.

I say nothing in regard to the style and cut of the dresses, that should take the place of the present abominations. For I am not a tailor, and I have neither skill nor taste in matters of dress. All I say at this point is that, in the name of a common humanity, I protest against the imprisoning and crippling of woman's person, and demand for it all the freedom to which it is entitled—all the freedom, which man claims for his own. I would add however, that deficient as I am in skill and taste in these respects, I nevertheless think that I could devise a better than the "Bloomer dress."

Very respectfully yours,

GERRIT SMITH.

*Calling for dress reform that increases mobility
and allows freer expression of identity*

25. Smith, Gerrit

TO THE REFORM DRESS ASSOCIATION

Peterboro: [N.P.], May 18th, 1857. First edition. Broadsheet measuring 300 x 200mm and printed on recto. Small chip to upper right corner and a hint of toning to the lower margin; in all, a clean and pleasing copy of a scarce work. OCLC reports only 4 institutionally held copies, with none recorded in the modern auction record. It is the only copy currently on the market.

A philanthropist, reformer, and cousin of the famed activist Elizabeth Cady Stanton, Gerrit Smith is best known for his anti-racist and abolitionist work. A close associate of William Lloyd Garrison and a financial backer of John Brown, he wrote numerous broadsides calling to the end of slavery and the expansion of Black Americans' rights. Like the early suffragists, whose cause had emerged out of their own abolitionist work, he also took up the cause of women's equality. In an open letter the Reform Dress Association, Smith provides a model for male allyship with women's equality causes.

Dress reform was an early component of the women's movement, pressing for changes in fashion that benefited women's health, mobility, independence, and gender expression. During the period, after all, "the fashion of the dress silhouette was not dependent on the natural human body but rather on a range of undergarments including chemise, petticoats, hoops, bustles, and corsets to create an artificial shape. A growing number of people including feminists, health advocates, physicians, and educators began to believe that women's

clothing, particularly fashionable dress, was harmful" (Shoeny). In addition to damaging women's bodies during wear, such garments also seriously impeded their mobility, making certain movements impossible or more likely to cause injury (such as riding horses or bicycles). Wage earning labor and childcare were made more difficult. And the expression of gender identity was pigeonholed within a specific category of proper dress.

Rather than see this issue as frivolous, Smith publicly articulates the wide matrix of issues affected by women's dress. "The one great question which underlies this dress movement, and which indeed underlies the whole movement regarding Women's Rights, is whether she is the equal of man...If she is, then does it irresistibly follow that she has the same rights of person and property, whether in or out of the marriage state, which he has; and the same right to vote... Then too is it her right to select industrial pursuits and adapt her dress to them." And he acknowledges that many women themselves, confronted with social training or shaped by public shaming, resist the move toward functional clothing by clinging to their status as "ladies." To them, he calls out for logical readjustment, and a recognition of their own self-interest. Such women must learn to see their own human value, to reflect that in their dress, and to be more capable of rising up (and aiding their sisters) in achieving equal status to men. "Your dress movement involves the whole Woman's Rights Cause." (4153)

One of the first short stories to reflect on interracial marriage in a Chinese American community, by the first Chinese American woman author

26. Sui Sin Far

A WHITE WOMAN WHO MARRIED A CHINAMAN

In *The Independent*: March 1910, 518-523. First edition. Disbound but complete in 7 pages. Clean and unmarked. The first appearance of Sui Sin Far's short story, predating its inclusion in her only published collection *Mrs. Spring Fragrance* by two years. Tackling issues of race, gender, and identity, it is among the first pieces of fiction written about Chinese people in North America and, in many ways, it drew on the author's own life as a person of mixed race. All of Sui Sin Far's works are scarce institutionally and in trade.

"The first Chinese woman author in the United States, Sui Sin Far was a significant if often overlooked contributor to the literature of the Pacific Northwest. Born Edith Maude Eaton to a wealthy British father and a Chinese mother," her early career was spent as "a stenographer, typist, and freelance journalist...whose writing focused on the racist laws and practices that Chinese Canadians and Chinese Americans were subjected to" (Center for the Study of the Pacific Northwest). Adopting the Cantonese name Sui Sin Far (Narcissus Flower), she publicly identified as Chinese American despite facing discrimination from the publishing industry. She also began writing short works of fiction; and many of these focused on "issues of acculturation and cultural conflict she faced in her own life as a Eurasian woman -- one who could have 'passed' as white had she chosen to, but

instead insisted on finding her place and making her home within the Chinese American community" (Center). As a biracial woman living at a time when mixed-race marriage was illegal and violence against Asian American communities was widespread, Sui Sin Far brought a complex understanding of race, gender, and nationality to the fore. In *A White Woman who Married a Chinaman*, published in the *Independent* in 1910, she "contests the stereotype of the deviant and threatening Chinese bachelor" and the threat he allegedly poses to the purity of white femininity (Degenhardt). Unhappy in her emotionally abusive marriage to a progressive white husband, Minnie Carson finds happiness and acceptance with Liu Kanghi. In this second marriage, Minnie has a husband who values her traditionally feminine interests rather than berating her for them. Indeed "Liu Kanghi's straightforward values recognize Minnie for being the right kind of woman and draw her to him for the right reasons" and his sensitivity, tenderness, honesty, and gentility not only "are intended to illustrate his superiority over Minnie's white husband, they are also qualities that strategically characterize him as an inappropriate target of racism...The Chinese-white union constitutes a beacon of progress, offering a vision of America that transcends national boundaries...But, as the tragic murder of Liu Kanghi suggests, Sui Sin Far's America is not yet progressive enough" (Degenhardt).(4290)

Wasp



GET OFF THE STEPS.

WOMAN SUFFRAGE TAKEN PREFERENCE OF CARE AND THE CARE OF THE DISTRICT EXAMINER.

A woman in a red dress is running up the steps of the government building, carrying a banner that reads "WOMAN MUST HAVE HER SAY!". A man in a blue suit is falling backwards, clutching a book labeled "PROGRESS". A man in a brown suit is lying on the ground, holding a sign that says "BROWNE". A sign on the steps reads "GET OFF THE STEPS." and a notice on a post nearby says "NOTICE KEEP OFF THE STEPS. KEEP OFF THE STEPS. DISTRICT EXAMINER". A sign on the ground near the man in brown says "WOMAN MUST HAVE HER SAY!".

California's preeminent political magazine comments on the suffrage movement's relationship to class, race, and queerness

27. [Suffrage] *The Wasp*

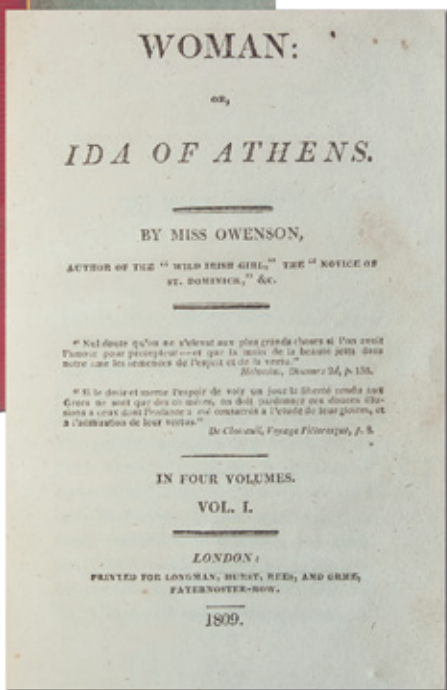
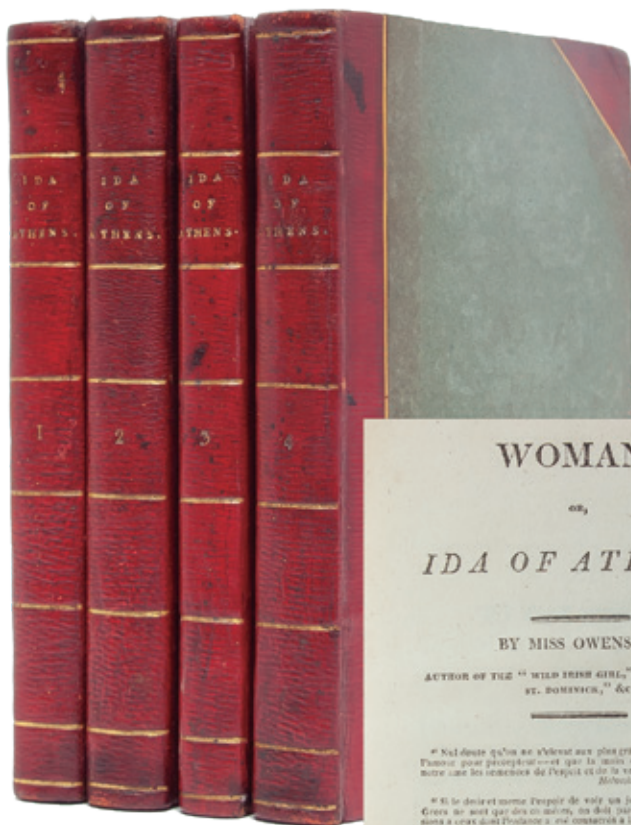
GET OFF THE STEPS: WOMAN SUFFRAGE TAKES PRECEDENCE

[San Francisco, CA]: [May 12, 1894]. First edition. Large chromolithograph centerfold from the California magazine *The Wasp*. Measuring 513 x 339mm and in excellent condition, retaining its bright colors with only the slightest marginal foxing. Focused on social and political satire, the influential Western publication weighed in on what they viewed as the shifting tides of the national women's suffrage movement. Scarce institutionally, with only a few libraries reporting full runs that would include this year, the present is the only copy on the market.

"Established in 1876, *The Wasp* rose above the dozen or so weekly magazines in the area, primarily due to its vibrant illustrations...And the magazine did what it could to sway political opinion" (Nast). The present is an example of the complex and problematic relationship of the American woman suffrage movement to issues of race and class; and it further encapsulates the damaging misogyny and homophobia that shaped the media's depictions of equality activists. In a large image depicting the U.S. Capitol steps adorned with a sign "Notice: Keep Off the Grass, Keep Off the Steps," a fashionably dressed woman waves a "Woman Must Have Her Say!" banner while stepping over the battered protesters Carl Browne and Jacob Coxey, who hold a protest bill and a warrant for disturbing the peace. The title declares: "Get Off the Steps, Woman Suffrage Takes Precedence Over Coxey and His Cause." Earlier that spring, "Carl Browne had helped Jacob S. Coxey lead the first march on Washington...setting out from Massillon, Ohio and marching to Washington, DC with a few hundred unemployed people. Together they advocated for a public jobs project for the unemployed. On arrival, Coxey decided

to speak on the Capitol grounds, even though it was illegal. Both Coxey and Browne were arrested and imprisoned" (Mall History).

The Wasp strategically compares the two movements: "A tremendous flutter is now marking the progress of the question of woman's suffrage in the Eastern states. The agitation has not, as usual, been confined to the 'short haired women and the long-haired men.' It has been taken up by the leaders of fashion and some of the best known women of New York. The situation is... indicating the progress of a movement towards the political emancipation of the weaker sex." While Coxey and Browne lie bruised on the steps following their protest on behalf of the working class, the silk-clad suffragist in her corset, flounces, and train pushes them down further to clear the path for herself. The implication from the image captures the suffrage movement's problematic privileging of white women of means in its efforts -- and its disregard for poorer or more racially diverse women's interests. The text, meanwhile, suggests that it is only with such women as representatives that the movement will gain traction -- that a white feminine ideal will succeed by proving that activists are not only violators of gender norms or members of queer communities. Notably, *The Wasp* does take a dig at Coxey, Browne, and their supporters as well, with the text of their protest sign reading "We Will Stay Here All Summer (If It Costs Nothing)" -- thus suggesting that the unemployed have a lazy, freeloading nature. A complex social commentary, made only more interesting for the advertisements and literary selections on the verso. And a set of views promoted by one of the most influential political magazines in California and the Western US. Near Fine. (4112)



*A novel about "the character of woman in its purest
and highest state of excellence"*

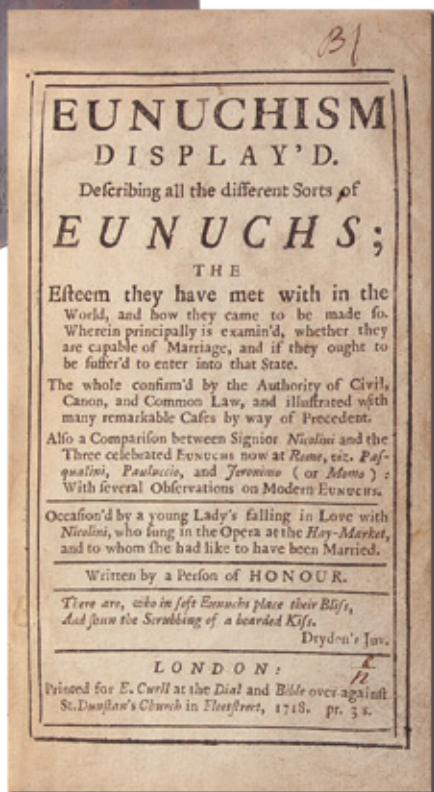
28. [Sydney, Lady Morgan] Owenson, Miss [Sydney]

WOMAN, OR IDA OF ATHENS (IN 4 VOLS.)

London: Longman, Hurst, Rees, and Orme, 1809. First edition. Contemporary half morocco over drab boards with gilt to spines. All edges marbled. Marbled endpapers. Corners of volume I bumped and gentle shelfwear to edges of rear board; else a pretty, square, and pleasing set. Armorial bookplate of John Warneford Armstrong (1770-1858), the known atheist and republican heir of landed peer Andrew George Armstrong, to front pastedown of volume III. Ink fingerprints to the margin of page xx of volume I and small closed tear to lower margin of pages 129-130 of volume III, neither affecting text. In all, internally fresh, unmarked and lovely, with pages measuring 170 x 110mm. Collating xxviii, 223, [1]; [4], 272; [4], 192; [4], 290, [2, notes]; bound without the terminal advertisements to volume IV but else complete including half and full titles to all volumes as issued.

Intelligent and independent, Sydney Owenson supported herself as a governess turned novelist before her marriage to Sir Charles Morgan, opting to continue as an author after becoming a wife. After all, her parents' penury and her mother's early

death had taught her the dangers of women's dependence on men. Therefore, "in her marriage contract Sydney kept her own property separate, and so was always financially independent" (Byrne-Costigan). An incredibly popular novelist in her own time, her works continually emphasized the intellectual and social strengths of female protagonists. The present work was inspired by the suggestion of antiquary William Gell, who recommended several books to her about the cause of liberty in Greece. The result was *Woman, or Ida of Athens*, a character study that "attempted to delineate perfected feminine character in its natural state and Greece as the perfect setting for doing so -- although the final scenes (with Ida suddenly enriched) take place in London" (ODNB). In addition to lengthy considerations on topics including education, civil and religious freedom, natural beauty, and morality, Owenson infused throughout feminist concerns about women's place and ability to contribute to or benefit from such structures. An early feminist novel, written by an author who enacted those principles in her own life. 3895)



Among the few surviving contemporary resources on the history of castrati and the very public debates seeking to regulate their bodies

29. [TGNC people] [Ancillon, Charles]

EUNUCHISM DISPLAY'D. DESCRIBING ALL THE DIFFERENT SORTS OF EUNUCHS; THE ESTEEM THEY HAVE MET WITH IN THE WORLD AND HOW THEY CAME TO BE MADE SO...

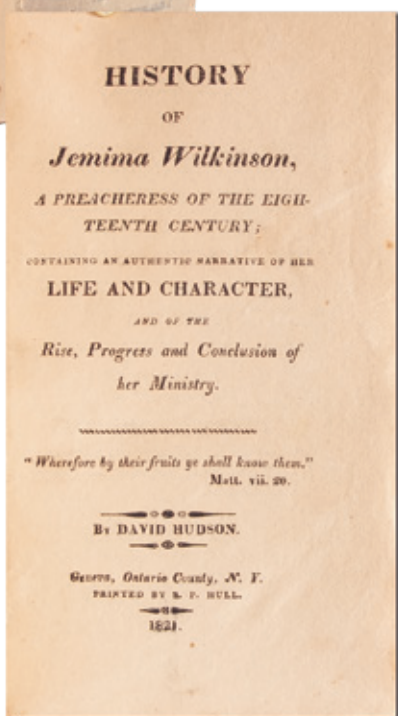
London: Printed for E. Curll, 1718. First edition in English. Contemporary paneled calf, rebacked with original spine laid down. Measuring 155 x 95mm and collating: [2], v-xxiv, 240, 12: conforming to ESTC, without the preliminary blank and including publisher's catalogue to the rear. Early bookseller's label of Robert Akenhead of Newcastle on Tyne (1722-1751) on the front pastedown. Offsetting to pastedowns, and small paper repair to outer margin of front endpaper; occasional contemporary notations and a smudge to page xxiii, else internally clean and pleasing. A translation of Robert Samber's *Traite des Eunuques*, it is one of the few surviving contemporary resources on the history and social positions of the Italian castrati.

Released by the pornographic publisher Edmund Curll, *Eunuchism Display'd* did more than simply titillate English readers by presenting them with an exoticised body that defied binary gender. It also preserved the history of a people now oft forgotten, whose lives were shaped very publicly by acts committed on the most intimate parts of their bodies. "During the 18th century, Italian vocal music was dominated by the voices of castrati...the stimulus to preserve the pre-pubertal male voice into adult life by castration had, in the first place, come from the Church of Rome in the late 16th century...but the main reason for the rise in popularity of the castrato voice was the coming of opera to the Italian musical scene...By the first half of the 18th century opera had spread...to London,

where the top visiting castrati were regarded as international stars" (Jenkins).

Ancillon traces eunuchism from the ancient world to his own day, never shying from the role Catholic officials played in the practice. He preserves information about methods of castration -- without which we could "not really know how they were operated on or what the effects were" (Rosselli). Ancillon also appends to this record a debate about the gender identities of castrati, Church arguments on whether they should be permitted to marry, and to whom. "Canon law forbade them from getting married...they were forbidden from becoming priests...they were prevented from serving in governmental posts or the military" and in the absence of options following retirement, "it was not unusual for some castrati to become the sexual favorites of high ranking Church prelates" (Mickens). In this, *Eunuchism Display'd* fulfills the promise of its title: it exposes that when castrati exited the stage, their bodies were still treated as public property to be regulated rather than individual and autonomous. *Eunuchism* is thus part of a larger and ongoing matrix shaping institutional reactions to those whose existence undermines rigidly prescribed notions of gender. As the Church today condemns LGBTQ+ peoples, it becomes clear, again, that institutional rejection of these communities is tied to power and exploitation.

ESTC T75792. (4228)



The first biography of gender non-conforming preacher Public Universal Friend, whose sect urged abolition and gender equality in early America

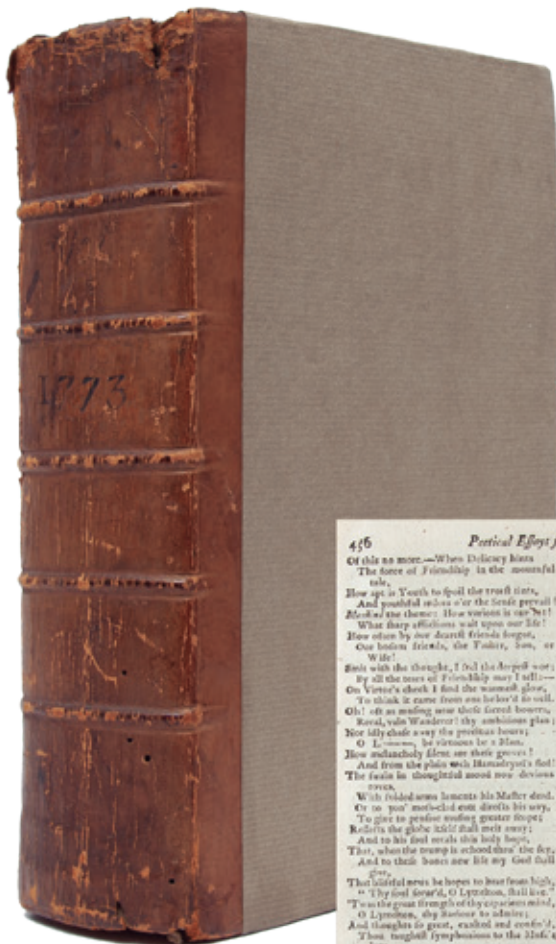
30. [TGNC People] [Public Universal Friend] Hudson, David

HISTORY OF JEMIMA WILKINSON

Geneva, New York: S.P. Hull, 1821. First edition. Original printed boards rebacked to style, overall with some rubbing and soiling. Endpapers renewed. Edges uncut. Bookplate of Edward G. Miner to front pastedown. Internally with the expected toning for the era, but overall pleasing, clean and unmarked. Measuring 180 x 110mm and collating x, 11-208, xx: complete including rear appendix. Scarce and important, it is the first full length biography of the gender non-conforming preacher known as Public Universal Friend. Of the 7 copies that have appeared at auction in the past 65 years, only three have been in the original boards and most with significant damage. Housed in a brown buckram slipcase.

"On 11 October 1776, family and friends were startled to discover that the person they had known as Jemima Wilkinson, a twenty-three year old Quaker woman from Rhode Island, had been, upon recovering from what looked like a fatal illness, reborn as the Public Universal Friend. A divine, genderless spirit had taken the body of 'an unremarkable person who lived in an unremarkable corner of early America'...The Public Universal Friend's embrace of male and female attributes would be a cause of wonderment -- and consternation -- for the next four decades" (Roberts). Beginning in the First Great Awakening, with followers keeping the movement alive for forty years and into the Second Great Awakening,

the gospel Public Universal Friend preached was activist, abolitionist, and free from gender hierarchies. Socially involved, particularly in the Philadelphia area, the movement nevertheless also sought "sanctuary in the wilderness where they could live apart from the gendered conventions shaping early national America...west of Seneca Lake they established a community where women could be heads of households, limit their childbearing...and even remain single and celibate instead of becoming wives and mothers if they so chose" (Roberts). The resulting Faithful Sisterhood faced blowback from traditional churches and their white male leadership, who had no place in Public Universal Friend's social reorganization. And thus charges of blasphemy, accusations of lechery among the women, and questions of ownership of the land on Seneca Lake troubled the movement. The present work, which continually misgenders and deadnames the Public Universal Friend is therefore important for capturing and preserving the lengths to which traditional church leaders went to undermine the Friend and their message. Written by a major detractor -- indeed, the lawyer hired to undermine the Friend's estate -- the biography provides us with a record of the methods Hudson and his ilk used to attack an individual, a community, and a movement centered outside the binaries so clung-to in traditional Christianity then and now. (4254)



456

Periodical Essays for September, 1773.

Of this as more.—When Delicacy hints
The force of Friendship in the moment
told,
How apt is Youth to spoil the truth that
And painted robes o'er the friend prevail!
Mocked the theme: How various is our fate!
What sharp afflictions wait upon our life!
How often by our dearest friends forgot,
Our bosom friends, the Father, Son, or
Wife!
Sink with the thought, I bid the Angel wait
By all the ties of Friendship may I tell—
On Virtue's cheek I find the warmest glow,
To think it came from one below'd to call.
Oh! oft as meeting now their sacred bowers,
Rural, yon Wanderer's shy ambitious plan;
How lately chide a way the precious hour!
O Lovers, be virtuous be a Man.
How melancholy frown are their faces!
And from the plain woe Hamlet's eye's feel!
The tears in thoughtful mood now devious
run,
With folded arms laments his Mother dead,
Or on yon' mother's dead and directs his way,
To give to peace ending greater scope
Rebels the globe still'st shall meet even;
And to his soul reveals this holy hour,
That, when the trumpet sounds there's the day,
And to their bones new life my God shall
give.
The faithful news he hopes to hear from high,
"Thy first dear'd, O Lyonesse, shall live."
To see the great strength of thy expansive mind,
O Lyonesse, thy reason to submit;
And thoughts in great, exalted and creative,
These beguiled sympathies to the life's
lyre.
O, as reflecting from yon' loud sphere,
Reverie shuts momentary scenes to thy
hears;
Deeds to accept the tribute of a tear,
"In that small tribute of a grateful soul."
E P I C U R E
If worth be lost, let thy wand'ring eye,
With sacred awe steep, Thy love, here to
tend,
Not seek by Gravel's grave unobscuredly,
But, oh! reflect that Lyonesse is dead.
EPIGRAMS.

OF RECOLLECTION.

MEMOIR begins, I suppose, ye dearest Niece,
"Your ever true friend, he has good old girl
to me, immortal power, I trace thy spirit;
Aid, my friend, while I thy genius sing!"
The acts of long-remembered years, by them
Remember'd, in due order rang'd we here:
Thy power the long-remembered calls from right,
That recollects play before the face's light.

A Poet's's Gift.
"This piece is taken from a small collection
of Poems on Various Subjects, just pub-
lished, written by PHILLIPS W. HAYWARD,
a negro of Barbadoes, who was brought from
Africa in 1750, and is now only in the twenty-
seventh year of her age. A testimony is given
of the power, in the genuine productions of

Slaves in our national cities poets.
The ample treasure of her form shows
Swift from above the wings her flares flight
Through Poet's's artless, fair regard of the
sight.
And, in her pomp of language display'd,
In the high raptur'd part given her out,
Through the sublimed regions of the mind,
Diffusing light celestial and refine'd.
The best of Poet's's passion pains the album done
By every tribe beneath the rolling sun.
Alone, enthron'd within the human breast,
Has the understand'd, and every stream left,
How fast the mind when we her glances
see!
Sister than music to the ravell'd ear,
Swarmer than Mary's charming strains,
Retounding through the groves, and hills, and
glades!
But how is *Melrose* demand'd by the race,
Who fines her warblings, and depicts her grief
By her own ill'd each horrid crime appears
Her awful hand a cop of worm-eaten bones.
Days, years and ages, O what a toll of soul!
How the world trembles that our poets can know.

Now eighteen years their destin'd course
have run,
In full perfection round the central sun;
How and the foliage of that period give.
Unwieldy! but behold their work is laid
in Resolution for their fresh return;
And sure to mine to be slain'd and mourn.
O *Poster*, failing in immortal growth,
Do thou exert thy power, and change the
theme!
Be thus employ to guide my future days,
And mine to pay the tribute of my praise!
Of *Excellence* seek the poet's's anthem;
In every heart, and thus her power is world.
The wretch, who de'd the vengeance of the
dile,
At last broken in horror and fury;
By her slave'd, he has impending race;
He falls in anguish, and repeats his last
See O! what power, what joys are here's in-
port.
To every body, every upright heart!
Their bliss the man, who, in her sacred
flame,
Fell bound'd *Slaves*'d from the wrath divine

this young person, is signed by the Governor,
the Lieutenant Governor, seven clergymen,
and seven soldiers for duration and duration,
and still by her mother: and in this it is held
disputed as it may be to all this have signed
is, that "this poor girl was brought on se-
ven years hence, and now — SLAVE'S
Youth, innocence, and piety, united with ge-
nius, have too yet been able to reform her in
the condition and character with which she
was involved by the Circumstances of her being
invented to culture in rendering the heart
inaccessible to the rights of nature, and the
claim of civility!"

Periodical

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

31. [Wheatley, Phillis]

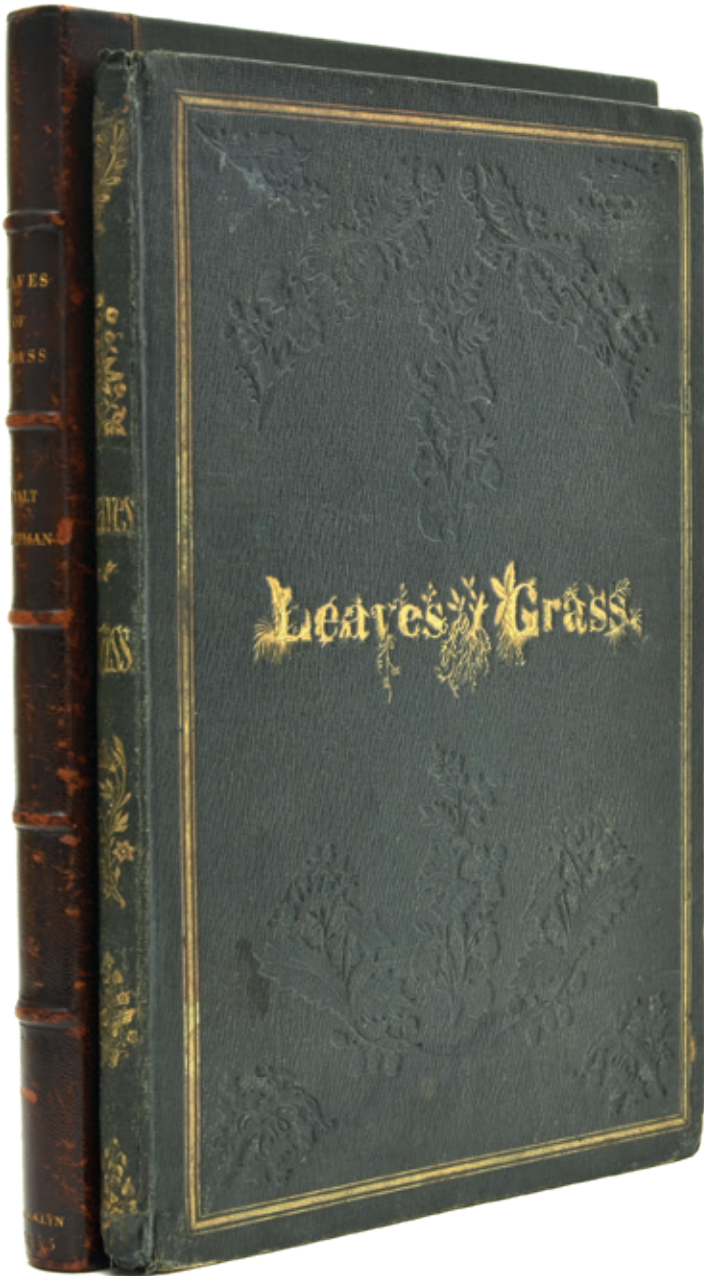
“SOME ACCOUNT OF PHILLIS, A LEARNED NEGRO GIRL” AND “ON RECOLLECTION.”

In The Gentleman's Magazine and Historical Chronicle. London: Printed for D. Henry at St. John's Gate, [1773]. First edition. Contemporary quarter calf over later drab boards, retaining original endpapers; spine with five raised bands and stamped 1773. All edges speckled red. Extremities of spine somewhat chipped, with several small wormholes near the foot. Bookplate of Richard Biddulph Martin to front pastedown; some marginal worming to the first 19 and final 20 pages not affecting text. Internally an exceptionally fresh and unmarked copy. Measures 205 x 130mm and collates [4], 655, [17, index]: bound without the kangaroo plate at page 320, else complete including the 2 scarce folding plates, plus the remaining 22 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 enslaved 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 creative mind; “soon she was immersed in the Bible, astronomy, geography, history, British literature, and the Greek and Latin classics” (Poetry Foundation). As a young woman, she began writing a collection of poetry and sought subscribers for their publication. Wheatley was hailed by dignitaries, scholars, and activists who anxiously awaited the release of Poems on Various Subjects, Religious and Moral (1773), which would become the first volume of poetry published by an African American in modern times. When racist

critics called her authorship into question, Some Account of Phillis, which appeared that same year in London's The Gentleman's Magazine, provided called on white authority to present a defense of Wheatley's authentic talent. 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 that the profits of this publication will 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. (4183)



An exuberant celebration of his own “outsider” status as queer, working class, uneducated, as a renegade writer who rejected traditional poetic forms”

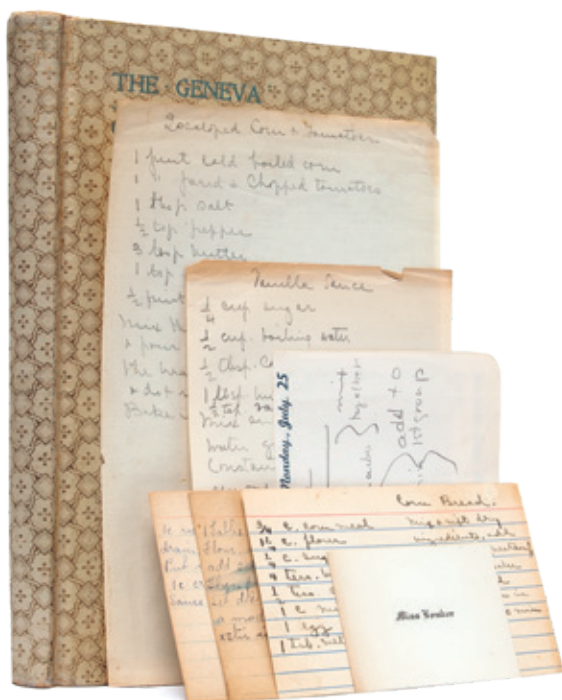
32. Whitman, Walt

LEAVES OF GRASS

Brooklyn, NY: 1855. First edition. A Very Good copy, rare in the original cloth. This copy has been recased, reversing old repairs and closing some tears to the cloth near the spine that would otherwise have gotten worse. Small blank margin of the frontis portrait chipped and renewed. The title page is frayed at the edges and with some large tears, which have all now been professionally secured. Internal contents show some smudges and wear, but the book is complete and in its original binding. BAL state A binding, with extra gilt and all page edges gilt, state A of the frontis portrait, on thick card-stock, state B of the copyright notice, printing the notice in two lines, and state B of page iv with “and” spelled correctly. Also, with the first state of leaf 49 reading “And the night is for you and me and all” (Schmidgall). Housed in a custom slipcase with chemise.

Walt Whitman and *Leaves of Grass* have long been hailed respectively as a voice for and a poetic representation of democracy. These are positions complicated and enriched when we consider “Whitman’s own tenuous relationship to the American canon by calling attention to his ‘outsider’ status as queer, working class, uneducated, as a renegade writer who rejected traditional poetic forms” (Porter). So much of *Leaves of Grass* sings of America as a project of radical inclusion; and Whitman’s lyric suggests new opportunities and connections become possible when you witness and empathize with a wide array of personhood. Queer identity, the love of one’s own body, and one’s ability to connect

with the bodies of others are central to the poem; along with these come honest moments of sadness, doubt, loneliness, and rediscovering one’s own power. Also central is the defiance of traditional and limiting structures. Yet Whitman is guilty, when it suits him, of tapping into the very paternalistic constructions he seeks to undermine. “Through me forbidden voices, Voices of sexes and lusts, voiced veil’d and I remove the veil, Voices indecent by me clarified and transfigured...” In one sense, his own exuberant embrace of a selfhood outside the mainstream offers others an invitation to do the same. In another, he is a white man deploying his privilege to insist on speaking for (and improving upon the experience of) others through his poetry. Certainly we should not ignore that Whitman expressed racist views in public and sought to bar Black, indigenous, and immigrant peoples from the full liberation he described in his literary and political works. When considered within his multi-dimensional selfhood, this truth about him teaches us about the tensions that can exist when some parts of an identity align with a powerful system and others are marginalized by it. “Because of his queer outsider status,” Whitman “shares systemic disadvantages” with a range of communities; but relying on his privilege as a white man to accomplish his own goals, he ignores the potential power of these intersections and fails to unify with and uplift all the people that he could (Jordan).



THE
Geneva Cook Book.

CONCESSIONS BY THE

WOMAN'S BOARD

528 529 530

Medical and Surgical Hospital

OF GENEVA.

[illegible]

Geneva, New York.
1894.

*Only edition of the charitable cook book raising funds for
the alma mater of the first woman to be granted an MD*

33. Woman's Board of the Medical & Surgical Hospital of Geneva

THE GENEVA COOK BOOK

Geneva, NY: Press of W. F. Humphrey, 1895. First Edition. Original gold and white publisher's cloth binding, with title and decorative motif stamped in blue to the front board. Gentle rubbing to boards, but externally pleasing overall. Front hinge cracked and rear starting, but both holding well. Contemporary ownership signature of "Edith E. Dunning, Auburn, NY" to front endpaper. Some pages bear slight chipping or toning to the edges not affecting text; a clean, about Near Fine copy internally with none of the expected signs of kitchen use. Contemporary advertisements throughout. Includes 8 pages of contemporary handwritten recipes and a calling card inserted loosely at the front; notation in pencil to verso of rear endpaper, else unmarked. An excellent and research rich copy of this rare charitable cookery book, which is currently the only one known on the market. OCLC reports only 5 examples at institutions worldwide.

First and only edition of this charitable women's cookery, which was produced "for the instruction of women in Culinary Science" with the goal "not only to increase the fund already in the Treasury which ultimately is to be appropriated for the equipment of that institution, but also to contribute a book which shall be of practical use to all house-keepers." Clearly a group of

educated women, the Board compiling the cook book viewed house-keeping as an occupation that required knowledge and scientific workability. They reveal in the preface that all advice and recipes were researched and vetted to ensure that they created "a work of real merit," and their title page contains an epigram from Ruskin praising women's roles as sorcerers, chemists, and "loaf-givers." Including a range of recipes from breads and cheeses, to chafing dish meals, to meats, sauces, and salads, the book also contains advice on different service for lunch and dinner. The recipes' clear and easy to follow instructions suggest its compilers recognized the busy lives of women running homes, and that they opted to assist in making domestic cookery straightforward and efficient. Notably, the Geneva Hospital which the Woman's Board supported was connected to Geneva Medical College, which only 45 years prior had made history by granting an M.D. to Elizabeth Blackwell, the first degreed female doctor in the U.S. This connection signals that the women of the organization also hoped to ensure updated equipment and a solid infrastructure for an institution that had welcomed in students of their own sex.

Charitable Cook Books Collection of Helen Evans Brown 197. Near Fine. (4174)



Woolf's meditation on individual and collective identity

34. Woolf, Virginia

THE WAVES

London: The Hogarth Press, 1931. First edition. A Fine (pristine) book in Near Fine jacket, on account of some toning to the spine, trivial wear at the corner and some offsetting to the inner front flap. Internally fresh, bright, and clean. A pleasing copy in the iconic jacket designed by Vanessa Bell.

"I am writing to a rhythm and not to a plot," Virginia Woolf stated of her eighth novel *The Waves*. Widely regarded as one of her greatest and most original works, it conveys the rhythm of life in synchrony with the cycle of nature and the passage of time. Six children -- Bernard, Susan, Rhoda, Neville, Jinny, and Louis -- meet in a garden close to the sea, their voices sounding over the constant echo of the waves that roll back

and forth from the shore. The subsequent continuity of these six characters, as they develop from childhood to maturity, and follow different passions and ambitions, is interspersed with the timeless and unifying chorus of nature....*The Waves* is Woolf's searching exploration of individual and collective identity" (Parsons). A demanding and beautiful read, *The Waves* was hailed as a masterpiece in its own time. "The book is, as it were, a piece of subtle, penetrating magic. The substance of life, as we are accustomed to seeing it in fiction, is transposed and the form of the novel transmuted to match it...A glittering rain of impressions and reactions" (Contemporary Times Literary Supplement). Fine in Near Fine dust jacket. (4119)

Yearsley exposes the plight of women and the poor, "offering a positive example of how to respond to abuses of power"

35. Yearsley, Ann

EARL GOODWIN, AN HISTORICAL PLAY

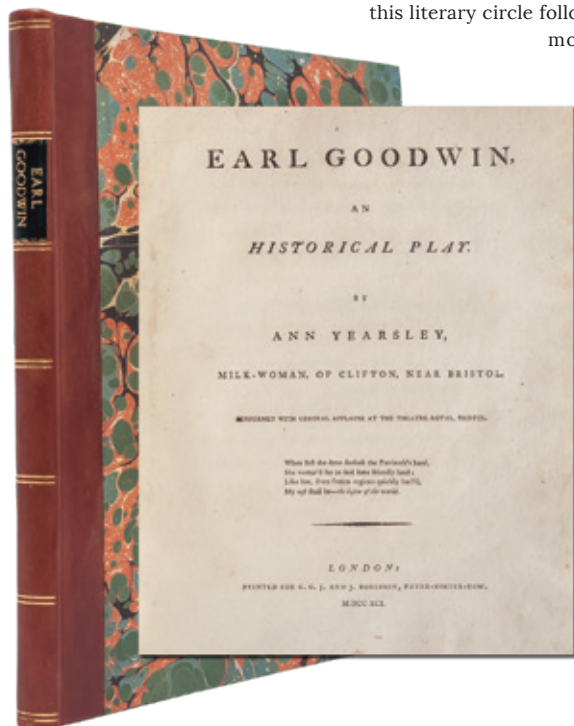
London: G.G.J. and J. Robinson, Pater-Noster Row, 1791. First edition. Bound in modern quarter calf over marbled boards with gilt and morocco label to spine. Marbled endpapers. Binder's ticket to rear pastedown. A wide-margined copy measuring 210 x 260 mm. A beautiful, fresh and unmarked example overall, with just a bit of faint dampstaining to the outer margins of a1-b2 and M4-N2 not affecting text. Collates [12], 89, [3]: complete. A scarce activist play by a woman who shook the 18th century status quo, Earl Goodwin is held at 13 libraries worldwide (9 of those in the U.S.); its one appearance at auction was over a century ago in 1910. The present is the only copy on the market.

"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). Earl Goodwin, her only drama, does not disappoint. For though Earl Goodwin is set in 11th century Britain, following the effects on the populace of the nation's brutal monarchy, she clearly used the play to comment on the unfolding French Revolution, its causes, and its relation to the problematic English systems around her. Yearsley's onstage address of inequity was both political and highly personal. After all, Yearsley herself

had experienced the loss of her family through poverty, had been lifted up initially through her mentorship with Bluestocking Hannah More, and had ultimately been cast out of this literary circle following a monetary dispute with the

more privileged woman. And her personal life fueled her literary output throughout her career. "Earl Goodwin offers readers a positive example of how to respond to abuses of power without resorting to revenge. And it encourages actively resisting and always refusing to airbrush the inequities she and others like her (women, the poor, and especially working-class women) continue to face" (Foss). It is ultimately an example of Yearsley's undaunting commitment to produce literature for beneficial social change.

ESTC T145336. Near Fine.
(3980)



*The successful novelist engages with her coterie and works
in support of a young woman's literary ambitions*

36. Yonge, Charlotte

COLLECTION OF AUTOGRAPH LETTERS SIGNED BY A POPULAR NOVELIST

Otterbourne, Winchester UK: 1889-1900. Collection of manuscript material from the female British novelist Charlotte Yonge, comprised of: 2 page Autograph Letter Signed and dated April 16th 1889, 4 page Autograph Letter Signed and dated Oct. 4th 1899 with transmittal envelope, 2 page Autograph Letter Signed dated Jan. 26th, 1900 with transmittal envelope, 1 page Autograph Letter Signed undated, two fragments of Autograph Letters (including her signature), and 6 clipped signatures. Most famed for her novel *The Heir of Redclyffe* (1853), which was admired, referenced, and satirized in her own time, Yonge was also a promoter of women's literary work. The present collection is a fine example of Yonge's engagement with her intellectual community near the end of her life.

Yonge was noted as a writer who spoke "chiefly to young people, especially young girls, and her books are the result of a strong ethical purpose" (*The Times*, 1901). Admired among Pre-Raphaelites, Yonge used her platform to promote the work of other women as well. Her late-career bibliography *What Books to Lend and What to Give* helped young readers of all sexes find books of interest -- and particularly books by women authors were heavily featured in the 955 book list. These letters reveal the personal side of Yonge's endeavors. In the earliest letter dated 1889, she writes "Dear Madam, I enclose a copy of the poem. It was written out by a young girl at school (a young lady) who would be much pleased with any addition to her pocket money that you may be kind enough to send her." It is a complex move, performed concisely. Yonge shares a young woman's literary product with another woman, expanding the girl's network. She also encourages both the recipient and the girl writer to see writing as both creative and professional -- it is a labor and a product deserving of financial payment.

The second and third letters, written three months apart to a mother and son, also support women's work in the literary economy, though in a different way. In the first, she praises *The Autobiography of Mrs. Gilbert* as "a delightful book, and if you cannot easily procure it, I shall be happy to lend it to you...what wonderfully able people she and her sister Jane were...I had their nursery rhymes when a child but I am afraid they have not been republished...Thank you much for this book of verses." For Yonge, the work of

two women now out of print remains important to remember

and to spread. We learn further that the verses sent

to Yonge were her correspondent's own. To the

lady's son, Yonge says "The books safely arrived

yesterday...Your mother's letter interested me

much. She was so kind as to send me her

verses. I hope Mrs. Gilbert's memoir

arrived in time to give her pleasure." Thus,

their correspondence was a

continual one, with books

by women a central

component. The remaining

material, though brief,

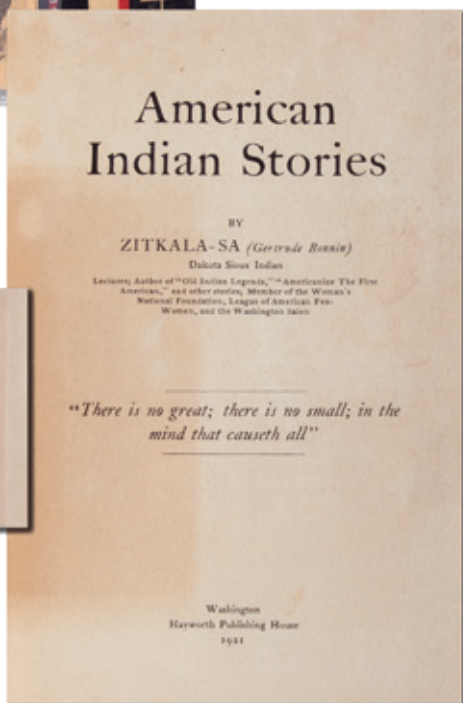
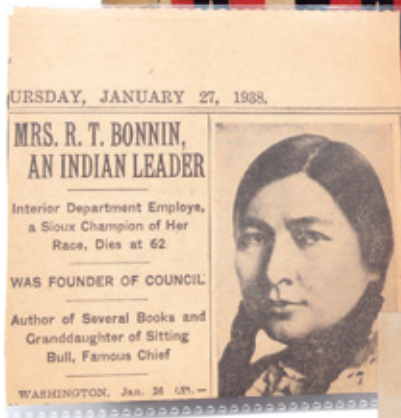
provides supplementary

examples of Yonge's

engagement with women.

(4059)





Weaving together fables and allegories with a factual account of the violence committed on First Nations children in the name of assimilation

37. Zitkala-Sa

AMERICAN INDIAN STORIES

Presentation Copy

Washington DC: Hayworth Publishing House, 1921. First edition. Original publisher's cloth binding embellished in black and red. A bit of rubbing along joints and spine, but overall bright, square and pleasing. Later portrait tipped in opposite the review by Helen Keller and 1938 article on Zitkala-Sa laid in at front. Offsetting to both endpapers, title page, and to page 7 (the latter a result of a poem about Zitkala-Sa pasted on the opposite blank); light ink staining to page 169, otherwise internally fresh and unmarked. Signed twice by the author, with an inscription on the front endpaper reading "James Tufts -- Zitkala Sa" and an additional inscription under her frontis portrait reading "Zitkala Sa (Gertrude Bonnin). 1922." Among the most important of the First Nations activist's work, its double inscription make it incredibly rare. Only three first editions signed by Zitkala-Sa appear in the modern auction record, with the most recent of this title appearing a decade ago.

"Writer, composer, lecturer, and activist Zitkala-Sa (Red Bird), also known as Gertrude Simmons Bonnin, was one of the first and most important First Nations reformers of the early twentieth century" (Kunesh). Her early childhood experiences placed her between two worlds, raising her awareness of the injustices faced by First Nations people. At a white Christian boarding school, she was forced to assimilate by relinquishing her Sioux language, dress, and traditions; yet she also honed her love of storytelling and music through reading and learning the piano and violin. She would

never again feel at home at the reservation of her birth, nor would she quietly accept the mores of the white society oppressing her people. Instead, she would funnel her energies toward fighting for equality. "She began writing about Native American life...presenting her people as generous and loving in opposition to the common racist stereotypes that portrayed them as ignorant savages and were used to justify their forced assimilation into white America" (National Park Services). She worked with the Society of American Indians, and founded the National Council of American Indians to advocate for First Nations land rights, improved funding and infrastructure, and suffrage.

Zitkala-Sa's books were among the first to bring traditional First Nations stories to a widespread English speaking audience. The effect was that white Americans gained an education and a greater appreciation for tribal cultures; but more importantly, children who had been torn from their tribes and native languages could reconnect with their heritage. *American Indian Stories*, a more mature work in her oeuvre, blends children's fables and allegories with an important account of the individual hardships and cultural genocide that First Nations children like herself experienced in Christian missionary schools that sought to assimilate them forcefully into white society. In this sense, Zitkala-Sa's literary contributions folded into her activism, giving her yet another means of seeking justice and equality for her people. Near Fine. (4282)

SPIRIT OF A SIOUX INDIAN WOMAN, ZITKALA-SA, IS GREAT INFLUENCE IN PROGRESS OF HER OWN RACE

The Evening Post, New York, Monday, July 21, 1919.

One of the greatest influences in Indian progress today is the spirit of Zitkala-Sa, a Sioux Indian woman, direct descendant of Sitting Bull, and the wife of Capt. Bonnin of the United States Army, an Indian of French and Indian descent. Born in an Indian tepee, surrounded by the most primitive people and mode of life, Zitkala-Sa has fought her way out, through the doors of education, first opened to her by a missionary school, to a foremost place among American authors and publicists. For many people will remember her as the author of a number of vivid and fascinating articles and stories published some years ago in leading magazines.

A lesser woman would have been content with the place she had earned for herself, with her perfected talents, and the distinguished friendships she had won, but not Zitkala-Sa. Her heart was with her people. She was determined to lift them out of their misery, the result of ignorance, their habitual use of the drug, and our own poor preservation system.

She has a striking face, strong features lit by splendid dark eyes, a hint of dimples when she smiles, and an abundance of blue-black hair. Delightfully simple she soon puts one at ease. What she has to say she gives with corresponding simplicity, and a directness that is satisfying. Watching her and listening to her comprehensive knowledge of both her race and ours, one silently agrees with her in her amused little observation that "the white man needs education as well as the Indian." She once referred to us in her writings as a "cold race whose hearts were frozen hard with prejudice."

INDIAN WOMAN'S TALK FEATURE OF SESSION OF SAVANNAH FED- ERATION OF WOMEN'S CLUBS

" * * * Mrs. A. F. Frazier, vice-president of the state federation, in-

troduced to the assembly Mrs. Gertrude Bonnin of Washington, D. C., Sioux Indian, whose Indian title is Zitkala-Sa or Red Bird."

Mrs. Bonnin, whose husband, Capt. Raymond Bonnin of the United States Army, is also a Sioux Indian, is a highly intellectual and cultured woman. Mrs. Bonnin possesses a charming personality and a delightful speaking voice which captivated her audience as she recounted two interesting legends of Indian folklore and made an earnest appeal for fair play and citizenship for the Indian who she claims will prove to be not a burden but an asset if he is only given his opportunity. * * *
—Savannah Morning News, November 16, 1921.

SIOUX INDIAN PRINCESS URGES CITIZENSHIP FOR THE AMERICAN INDIAN

Citizenship for the American Indian was the plea which Mrs. Gertrude Bonnin, Sioux Indian, and prominent leader in the affairs pertaining to her race, brought to the members of the Atlanta Woman's Club yesterday afternoon at their regular meeting. * * * She is helping in all affairs pertaining to the education of the Indian and in erecting a finer sympathy and understanding of the ideals of her race.



Mrs. Bonnin presented a striking appearance yesterday afternoon in the handsome native costume of her race. * * * Her voice is exquisitely modulated and she speaks with scarcely any accent.
—The Atlanta Journal, Nov. 15, 1921

INDIAN LEGENDS RELATED Zitkala-Sa Delights Audience of Children.

Zitkala-Sa, the Sioux Indian attending the Georgia federation convention, told Indian legends to a delighted audience of several hundred children at the Public Library yesterday afternoon.

The children waited two hours for her appearance, which was much delayed, and sat enthralled while she talked to them.
—Savannah Morning News, November 13, 1921.

Zitkala-Sa (Gertrude Bonnin), Author of—

- Old Indian Legends, Price, un-
photographed copy \$1.00
("Old Indian Legends" by Zi-
kala-Sa (Gertrude Bonnin) is
used in the Brooklyn Training
School for Teachers, both in its
Theory Department and in its
Model School. Replete with the
Indian and his ways, rapid in
story action, and vivid in lan-
guage, these legends are inval-
uable for reading, story telling
and cut-out work, writes Frances
H. Clarke, a member of the fac-
ulty of Brooklyn Training School
for Teachers.)
- American Indian Stories, re-
print of magazine articles,
and others, price 50¢
- American The First Ameri-
can, leaflet, with map. 10

ADDRESS—

GERTRUDE BONNIN,
1830 California St., N. W.,
Washington, D. C.

*The only known example of the circular promoting
her activist tour in the South*

38. [Zitkala-Sa] Bonnin, Gertrude

**SPIRIT OF A SIOUX INDIAN WOMAN, ZITKALA-SA, IS GREAT
INFLUENCE IN PROGRESS OF HER OWN RACE**

Washington DC: [N.P.], [1922]. First edition. Circular printed to recto with blank verso. Uniformly toned, it is an extremely delicate survivor with chipping along the right edge and splitting along the original fold lines. Small blue check marks in margin of the book adverts. Unrecorded by OCLC and not appearing in the modern auction record, this piece is the only known copy of a flyer designed by or for Zitkala-Sa to promote the southern tour for her 1921 book *American Indian Stories*.

"Zitkala-Sa (Red Bird), also known as Gertrude Simmons Bonnin, was one of the first and most important First Nations reformers of the early twentieth century" (Kunesh). Her early childhood experiences placed her between two worlds, raising her awareness of the cultural injustices faced by First Nations people. At a white Christian boarding school, she was forced to assimilate by relinquishing her Sioux language, dress, and traditions; yet she also developed her love of storytelling and music through reading and learning both the piano and violin. She would never again feel at home at the reservation of her birth, nor would she quietly accept the mores of the white society oppressing her people. Instead, she would funnel her energies toward fighting for equality. "She began writing about Native American life...presenting her people as generous and loving in opposition to the common racist stereotypes that portrayed them as ignorant savages and were used to justify their forced assimilation into white American society" (National Park Services).

In addition to publishing books (notably *Old Indian Legends* and *American Indian Stories*, which preserved oral tales from her tribe), she founded the National Council of American Indians to advocate for First Nations land rights, improved funding and infrastructure, and suffrage. In 1921 she "worked with white suffrage groups and was active in the General Federation of Women's Clubs, which maintained a public voice for the concerns of diverse women" (NPS).

It is in this period that the circular was produced. Gathering reviews of her appearances in New York and Georgia, it captured the attention of clubs that might invite her to promote her newly released book, *American Indian Stories*. Featuring her photo at center, the text articulates Zitkala-Sa's activist messages. Describing her as a "highly intellectual and cultured woman," the circular hails Zitkala-Sa as someone whose "heart is with her people, determined to lift them out of their misery, the result of...our own poor reservation system." The circular doesn't shy away from her justified criticisms of white culture. "Watching her and listening to her comprehensive knowledge of both her race and ours, one silently acquiesces with her in her observation that 'the white man needs education as well as the Indian'" as well as her description of white Americans as "a cold race whose hearts are frozen hard with prejudice." Her tour in the South among people deeply entrenched in white supremacy and racism was clearly an act of hope that such prejudice could be unthawed and unlearned. (4281)

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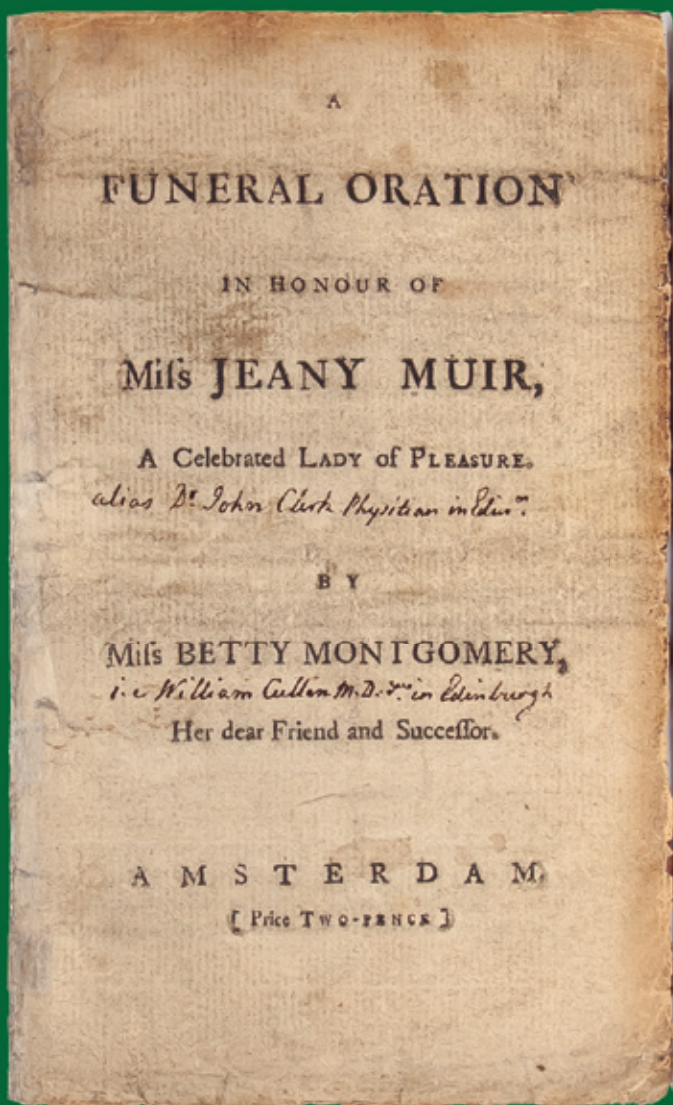
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