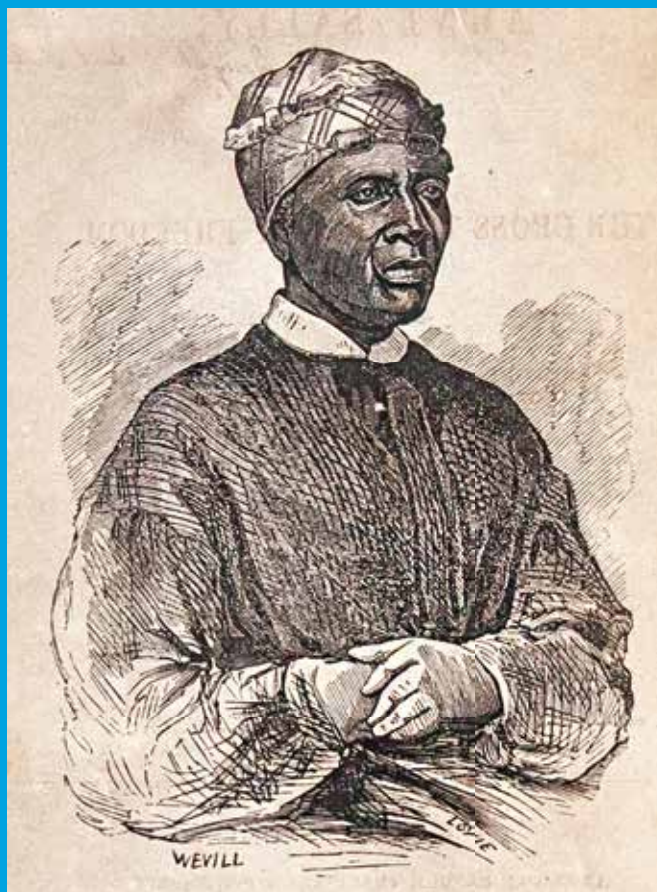


# CENTERING

NARRATIVES OF JOY AND RESISTANCE



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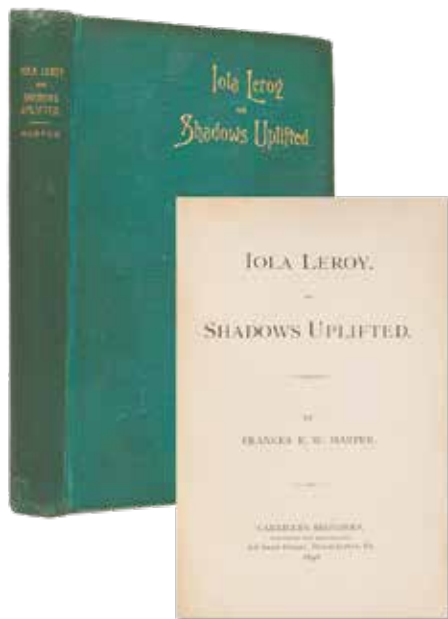
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*Iola Leroy, or Shadows Uplifted by Harper, Frances E. W. , p. 25*

## Introduction

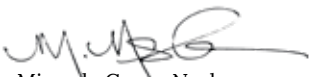
*"Every story I create, creates me. I write to create myself."*

*– Octavia Butler*

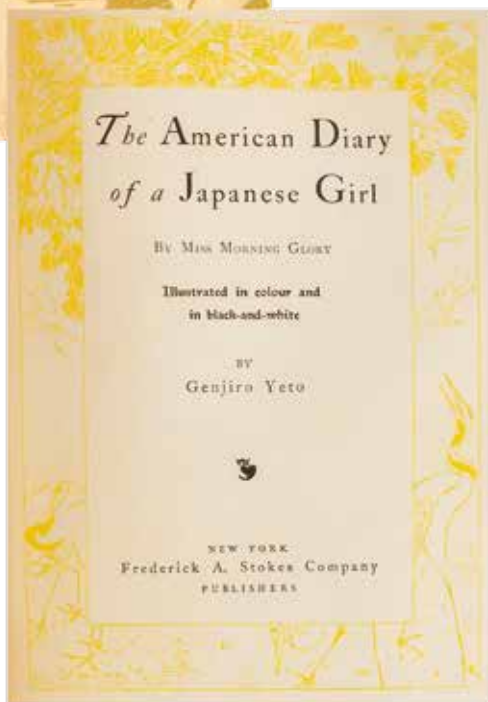
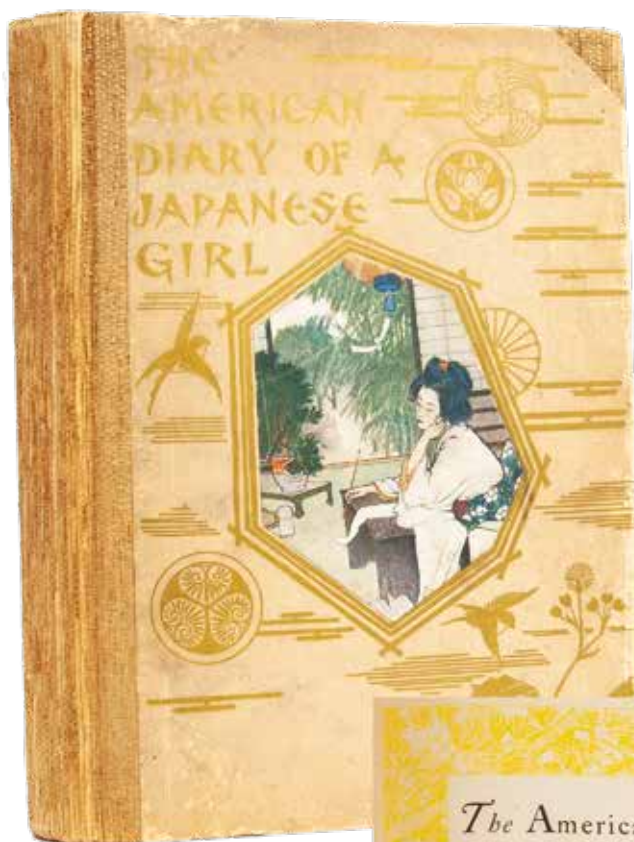
The books and manuscripts gathered in this year's catalogue record the stories of BIPOC, LGBTQ+, femme, and disabled peoples, as told by themselves. Centering is a celebration of these individuals' resilience, creativity, and joy. So often discussed through the lens of marginalization- largely by those who systemically exclude or view them from the outside - the narratives that these communities share offer a very different perspective. In telling their own stories, in documenting their own experiences, these communities preserve the beauty and meaning that they create for themselves.

Centering features memoirs of individual empowerment (such as Eleanor Eldridge, an innovative Black entrepreneur, and Sophia Baddeley who, with her wife Elizabeth Steele, ran a prominent house in London's sex trade); communal feminist fantasies (such as Sarah Scott's utopian Description of Millenium Hall and Mary Suckit's consent-driven erotica Yvonne); and major disruptors of the sentimental novel (such as Yone Noguchi's glorification of queer desire in American Diary of a Japanese Girl, and Frances E. W. Harper's celebratory embrace of Black identity in Iola Leroy). Highlighting resilience and resistance are historic speeches (such as Sojourner Truth's first presentation of her Ain't I a Woman? speech and Martin Luther King, Jr.'s blistering critique of white supremacy at the American Psychological Association's Annual Convention) and literary archives (including Dorothy "Danske" Dandridge's descriptions of beauty in her life as a queer, immigrant woman with disabilities). Also included are works by allies who used their platforms to amplify these voices or who urged white readers to see the extent of their privilege and begin to dismantle it.

Booksellers, scholars, and collectors are fortunate to learn about the lives of historical people through the documents they leave behind; those lessons can provide insight on movements unfolding today. Over five years and five catalogues, we have learned that while acknowledging past and ongoing violence is important, it cannot be our only focus. Preserving the narratives of joy, accomplishment, and self-manifestation through which these communities define themselves is, I believe, among our most important work. Representing a fuller history, one that includes a wide variety of peoples and which ensures that those who enter our shop see their experiences celebrated, is a project that I'm honored to participate in. Collaborating with collectors and librarians who share these goals and expand upon them by placing books and manuscripts within wider collections and contexts is profoundly gratifying. With each new piece, with each chance to research and learn, I am awed and acutely aware of the privileged place I hold in a largely privileged field; and every step of the way I am grateful to the colleagues who offer their input, engage in discussion, and share resources about how to dismantle existing biases and push toward a more inclusive world in and beyond rare books. This year in particular, I must express my deepest gratitude to Dr. Maria A. Windell, who generously shared her time and expertise as a reviewer of this work from its brainstorming stages through completion.



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



*The first novel by a Japanese American author,  
and a landmark in queer fiction*

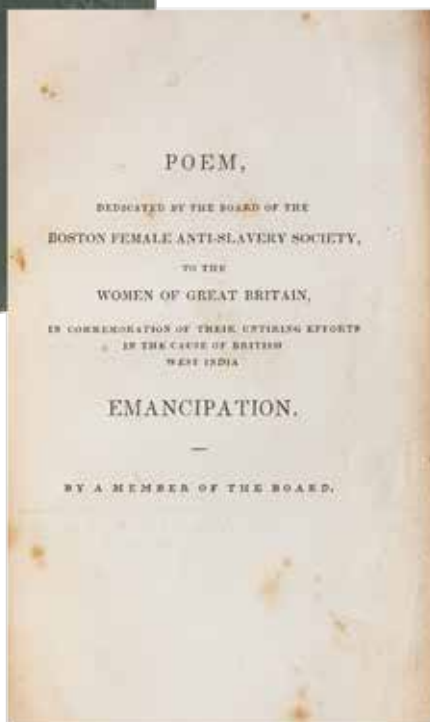
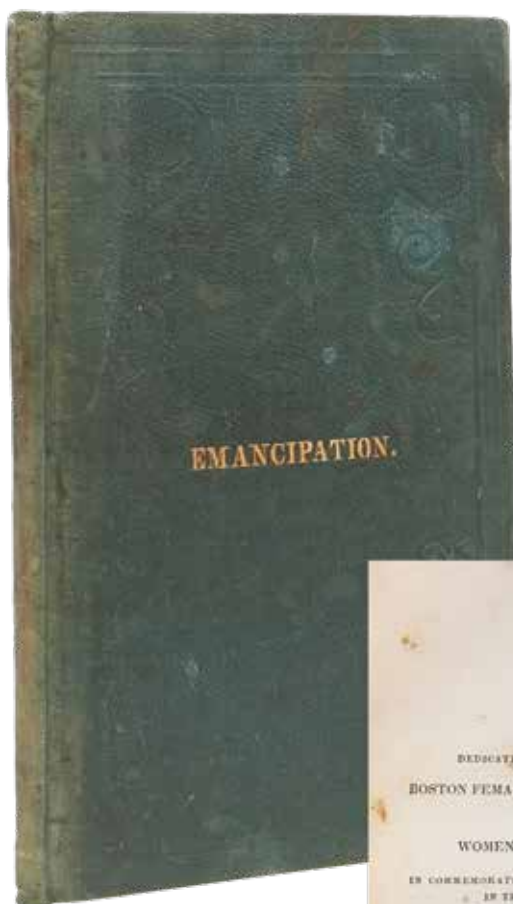
**1. [AAPI] [LGBTQ+] [Yone Noguchi] Miss Morning Glory**

**THE AMERICAN DIARY OF A JAPANESE GIRL**

New York: Frederick A. Stokes Company, 1902. First edition. Original half bamboo mat over pictorial boards, with its delicate spine and corners intact. A touch of toning to the boards and some gentle shelfwear to edges. Internally complete, unmarked and pleasing. A work that has become scarce, likely owing to the fragility of its binding, OCLC reports fewer than 50 surviving in libraries, and it has not sold at auction since 1924.

“The first American novel by a writer of Japanese ancestry, *The American Diary of a Japanese Girl* is a landmark of modern American fiction and Japanese-American transcendentalism. First published in 1902, Yone Noguchi's novel describes the turn-of-the-century adventures of Tokyo belle Miss Morning Glory in a first person narrative that the *New York Times* called ‘perfectly ingenuous and unconventional.’ Initially published as an authentic journal, the *Diary* was later revealed to be a playful autobiographical fiction written by a man. No less than her creator, Miss Morning Glory delights in disguises, unabashedly switching gender, class, and ethnic roles. Targeting the American fantasy of *Madame Butterfly*, Noguchi's New Woman heroine prays for ‘something more decent than marriage’” (Franey).

In many ways, *Miss Morning Glory* and her creator are reflections of each other; both question social definitions imposed upon them, pressing for a more complex and less binary understanding of individuality, humanness, and romantic connection. Yone Noguchi, the son of a sculptor, lived in the United States from 1893-1904. During that time he was “an immigrant and a student-laborer who came to America in hopes of becoming an English language poet. He was very much connected with the Japanese American community...but at the same time really wanted to ‘belong’ in America. He had no idea about the kind of racism and Orientalism he would face” (Sueyoshi). His isolation and feelings of difference were both heightened and assuaged through his romantic and sexual relationships, and through the embrace of his own queer identity. During his time in the U.S. he engaged in a long-term affair with the poet Charles Warren Stoddard as well as with two white women, Ethel Armes and Leonie Gilmour, before marrying Matsu Takeda. “*Diary* serves as one of Asian America's earliest queer texts...and Noguchi's later public confession that *Miss Morning Glory* was in fact him and the narrative was about his own life prompted those longing for more public representations of queer love and attraction to read *Morning Glory*” (Sueyoshi). Near Fine.





*Poetry released by one of the first racially inclusive women's organizations in the U.S.*

## 2. [Abolition][Inclusive Activism] A Member of the Board

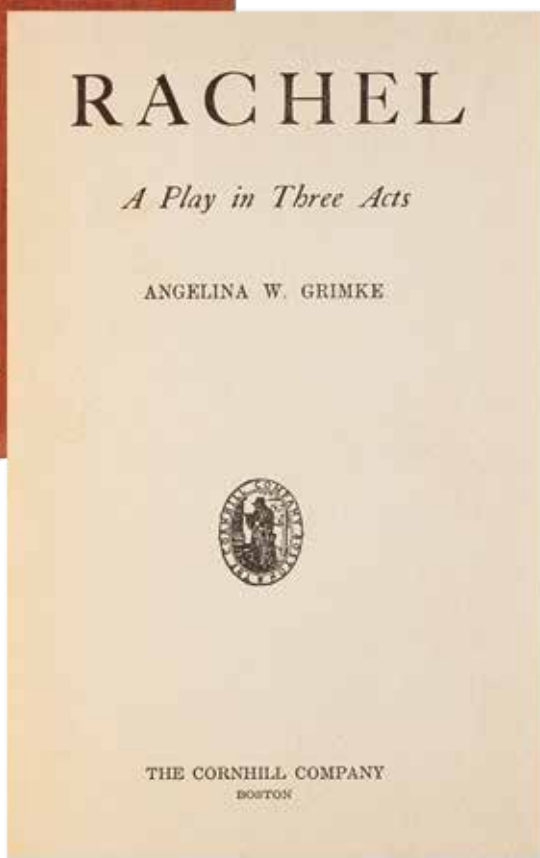
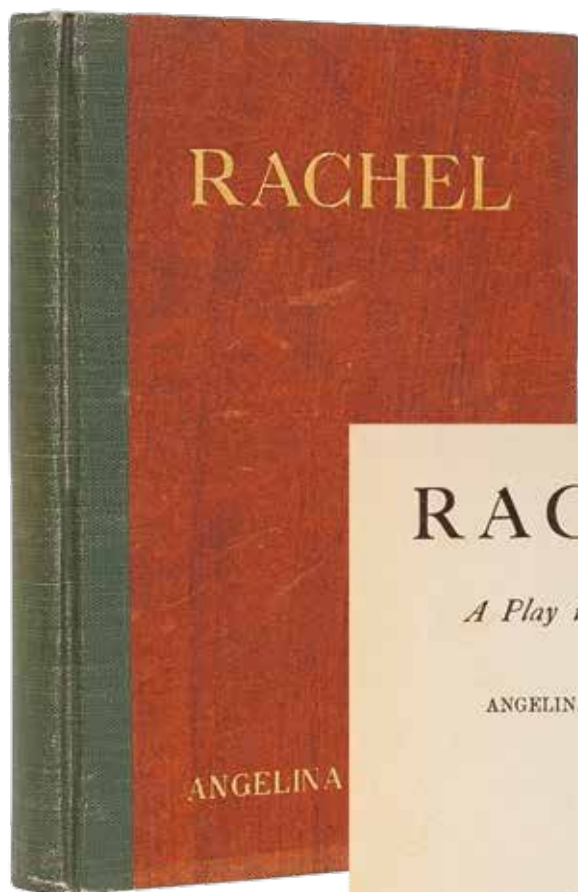
### **EMANCIPATION. POEM, DEDICATED BY THE BOARD OF THE BOSTON FEMALE ANTI-SLAVERY SOCIETY TO THE WOMEN OF GREAT BRITAIN...**

[Boston]: Putnam & Hewes, [1839]. First edition. Original publisher's cloth binding embossed in gilt and blind. Measuring 155 x 95mm and collating complete: 35, [1, officers list]. A Near Fine copy with gentle wear to spine and boards; front hinge strengthened. Light scattered foxing throughout, and contemporary gift inscription to front endpaper ("John Seward Wright from his father, Christmas 1839"). A scarce activist work by the earliest interracial abolitionist organization in America, OCLC reports 9 copies in libraries. It does not appear in the modern auction record, and the present is the only copy on the market.

The Boston Female Anti-Slavery Society (BFASS) was one of the earliest and most successful organizations of its kind. Founded in 1833, "it had both white and black members...and it organized the first of many Anti-Slavery Fairs to help raise money for the cause" (Gustin). These annual fairs proved the women's organizational effectiveness and the span of its members' influence; and the fairs were soon supplemented by society dinners and other fundraising efforts that could feed the coffers of lobbying efforts. Such an organization was a driving force in the call for emancipation; it also intersected with women's rising interests in their own rights. "Female-led anti-slavery societies were crucial in women abolitionists' journey to having their voices heard and making a

difference. These organizations allowed for women to openly discuss what they believed outside their homes" even though "the presence of women in the public eye was controversial...and out of their society's comfort zone" (Salerno).

A holiday fundraising publication dedicated to women abolitionists of Great Britain (where the slave trade had been abolished in 1807 after decades of activism), the present slim volume contains the title work *Emancipation* as well as several shorter odes and a selection of lyrics including *Slavery*, *Oppression*, and *The Slave Mother*. Anonymously composed by the group's officers, contributors included Black abolitionists Lydia Gould, Sylvia Lewis, and Margaret Scarlett who all appear in the officer's list at the rear (Database of American Abolitionists). While the opening focuses on victories of emancipation that women across the Atlantic managed to secure with their activism, the closing poems emphasize how far behind the U.S. is. Thus, though the end poems are significantly shorter than *Emancipation*, they are arguably more important. Their calls for empathy, compassion, and humanity -- particularly at a Christian holiday -- were designed to raise awareness, spur conversations within the home, draw funds, and push for more aggressive anti-slavery activism in the year to come.



*An anti-racist, anti-lynching drama, the first play produced  
and published by a Black American woman*

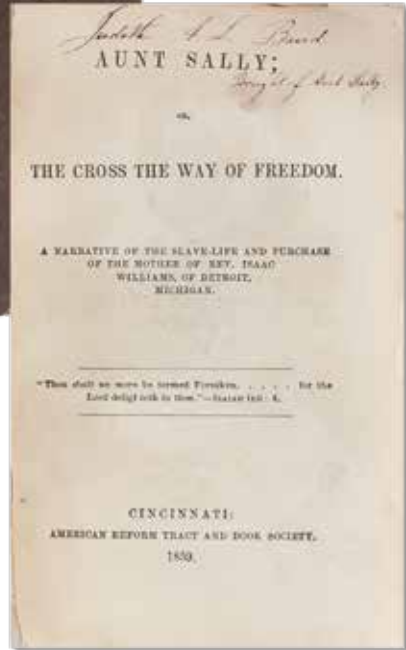
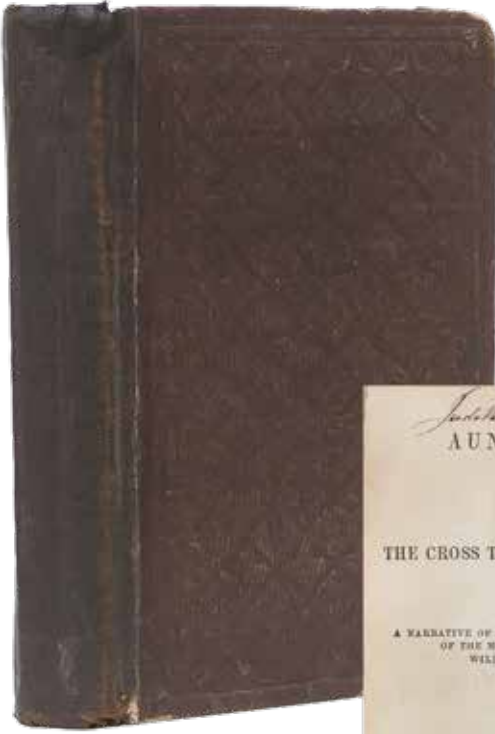
### 3. [Anti-Lynching][LGBTQ+] Grimke, Angelina W.

#### RACHEL: A PLAY IN THREE ACTS

Boston: The Cornhill Company, [1920]. First edition. Octavo collates complete: 96, [8]. Original cloth backed boards with gilt to spine and cover. Only the slightest touch of shelfwear to front board and extremities of spine; light sunning along the foot of the front board. Internally clean and tight. An exceptional copy of this history-making drama, which has only come to auction three times.

Rachel, hailed as the first play produced and published by an African American woman, was a critical “attempt to use the state...in order to enlighten the American people relating to the lamentable condition of ten millions of Colored citizens of the free republic” (NAACP). Written by the queer, biracial activist Angelina W. Grimke -- the great niece of the famed abolitionist Angelina E. Grimke -- the play emphasized how the terrors and realities of lynching affected Black families and their core identities.

Following the titular protagonist, an educated young woman planning for her future, the audience witnesses how the violent loss of men in her community shapes Rachel's approach to love, marriage, and children. While she initially believes that she can confront and combat racism, the systems around her prove insurmountable; and Rachel ultimately withdraws into isolation with the hope of protecting her own adopted child. Drawing on her own identity as the granddaughter of an enslaver and an enslaved woman, in addition to being the descendant of one of the most outspoken intersectional feminists in the U.S., Grimke critiqued race relations at a time when the country sat poised between Emancipation and the Civil Rights Movement. A scarce and important play, calling on all audience members to empathize with Black women and join the fight against systemic racism. Near Fine.



*A slavery narrative, a Christian memoir, an abolitionist tract, a facilitated autobiography: Sally Williams' memoir defies genre*

#### 4. [Autobiography] [Williams, Sally]

### **AUNT SALLY: OR, THE CROSS THE WAY OF FREEDOM. A NARRATIVE OF THE SLAVE LIFE AND PURCHASE OF THE MOTHER OF REV. ISAAC WILLIAMS OF DETROIT, MICHIGAN**

Cincinnati: American Reform Tract & Book Society, 1859. First edition. Brown publisher's cloth binding embossed in blind and rebacked in cloth with portions of the textblock archivally reinforced at the gutters. Measuring 100 x 145mm and complete including note from the publisher at front, frontis portrait of Aunt Sally and interior portrait of Rev. Isaac Williams: [2], vii, [1, blank], 9-216, [6, adverts]. Shelfwear to cloth of corners and edges, with portions of boards exposed. Dampstaining to preliminaries not affecting remainder of textblock. Internally toned and a brittle, with chipping and short marginal tears throughout. Loss to corners of pages 29-34, 159-162 and 209-210 with loss to numbers. A scarce and important example of a facilitated slavery narrative by a woman. OCLC reports only 14 copies surviving in institutions. Since 1924, it has appeared only twice at auction and the present is the only example on the market.

A slavery narrative, a Christian memoir, an abolitionist tract, a facilitated autobiography: Sally Williams' memoir defies genre. Like other works by and about formerly enslaved women -- Phillis Wheatley Peters and Sojourner Truth notable among them -- the story of Aunt Sally's life comes from her oral storytelling but reaches the audience via a white female author (in this case, a Mrs. Brookner of Brooklyn). The semi-anonymity of Sally Williams' collaborator was likely an attempt to put Sally at the center of the reader's attention, encouraging the facilitator's own abolitionist politics to hover below the surface. The Preface gives some sense of this, as Mrs. Brookner notes that this memoir both fills a gap in the field while being an exemplar of the field: "There are very few Anti-Slavery books adapted to the young...this story of Aunt Sally is...strictly true in all its incidents. It has not been embellished...but is given as nearly as possible in the words in which it was related to the author. Aunt Sally is a veritable person, and is now living in Detroit." As the reader begins Sally's story, they are immediately confronted

with Sally and her son's excruciating separation as she is sold and divided from him, placed on a train from North Carolina to Alabama. Isaac Williams never gives up hope of finding his mother, ultimately purchasing their freedom and fleeing with her to the North. There, in relative safety, Sally passes along her personal history to her son, beginning with her birth "about the year 1796 (a slave's precise age is a matter of conjecture)" and through the hardships of her life as an enslaved woman, "tall and comely" from an early age. To her son, Sally conveys the life-saving importance of music and faith, which helped her survive. These influence his choice and his calling to join the Church.

Provenance: Purchased by Judith A. L. Baird, who leaves her signature and the inscription "Bought of Aunt Sally" to the header of the title. In Baird's hand, on the rear pastedown, is a recipe for "Aunt Sally's Gingercakes...this receipt was given me by Aunt Sally herself." Decades later, Baird gave her book to her son. On the front endpaper appears his ownership inscription "Chambers Baird - from his Mother. March 16, 1888." Additional pencil inscription to the recto of the frontis: "Written by Mrs. Brookner of Brooklyn New York." In his hand is also a penciling of Rev. Williams' name beneath his portrait. Judith Baird and her husband, Chambers Baird, were prominent Ohioans. Chambers Baird senior worked as a paymaster for Union Army and later as a claim agent for soldiers' bounties and pensions. His son, Chambers Baird, Jr. (b. 1860) would join him in his political and financial work. Their papers are housed at Duke University's David Rubenstein Library. Judith Baird, an abolitionist and suffragist, appears in the Library of Congress records for the National American Woman Suffrage Association.

Chambers Baird Papers (1817-1933), RL 00066. Organizing for Women's Suffrage, mss 34132011998-33.

*Discrediting masculine models of dominance and proposing leadership based on poverty alleviation and education expansion*

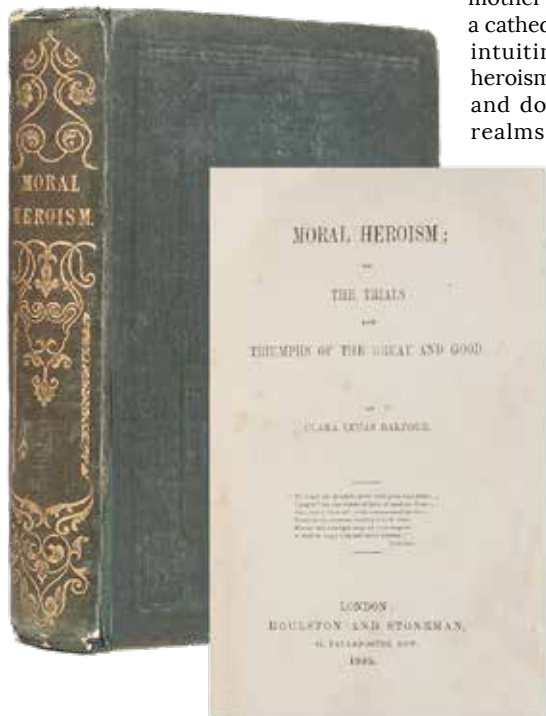
**5. Balfour, Clara Lucas**

**MORAL HEROISM; OR, THE TRIALS AND TRIUMPHS OF THE GREAT AND GOOD**

London: Houlston and Stoneman, 1846. First edition. Original publisher's cloth embossed in gilt and blind. Yellow endpapers. Corners gently bumped and rubbed; some chipping to spine ends and splits to cloth along both joints, with binding firm. Later bookplate of J.J. Barker to front pastedown and contemporary gift inscription to front endpaper. Occasional inoffensive marginal foxing and pencil annotations; some edges roughly cut, with no loss to text. Collating complete: iv, 368. An assertively feminist perspective on history and leadership, and the first book by activist Clara Balfour, it is scarce institutionally and in trade. While OCLC reports only two copies, none appear in the modern auction record and there are no other first editions on the market.

An educator, philanthropist, and women's rights campaigner, Clara Lucas Balfour added author to her list of honoraria with the publication of this work. Moral Heroism initiated a career that would include "more than sixty publications, many of which went through multiple editions" and her "biographical works about women give her significance in the development of women's literary history. In writing and lecturing on the achievements of women, particularly writers, she stressed the importance of women's education" (Orlando Project). She also emphasized the failings of patriarchal systems of governance, encouraging all readers to imagine a world that privileged moral heroism over military might and which turned to women as models for a new form of leadership.

Opening with a dialogue among a mother and children having recently visited a cathedral, the book shows two young boys intuiting from sculptures and art that heroism and glory are linked to conquering and dominance, and that these are the realms of men. Dissatisfied with their assumptions, the mother sits her sons down to confront the inherent problems of this approach to the world; the questions she raises initiate the remainder of Balfour's book, which was written logically and "with a purpose" (Culley). Chapter by chapter she points to historical and contemporary figures across classes who are taking moral leadership, fostering improvements in the world by alleviating poverty, supporting education, and advancing the sciences. And she considers the contributions of women as exemplars of these efforts in daily life. Ultimately, these are the qualities on which a new system can be based.



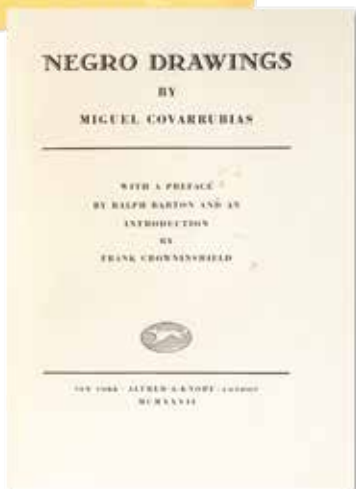
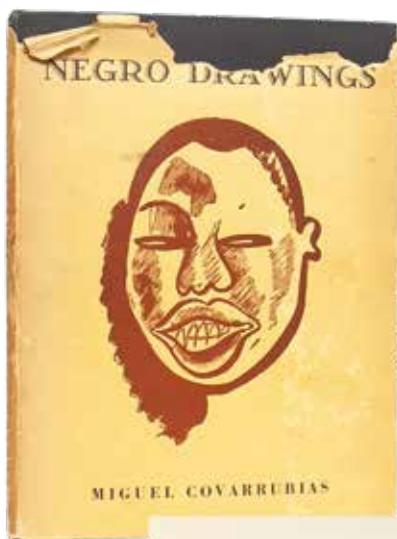
## 6. Covarrubias, Miguel

### NEGRO DRAWINGS

New York: Alfred A. Knopf, 1927. First edition. A Near Fine book in Good only jacket, with a bit of sunning along the top edges of the front and rear boards. Internally with a bit of toning and faint marginal markings, but overall clean and retaining bright color to the illustrations. Jacket delicate and generally soiled, with loss to paper along top edges and of front and rear panels affecting text, and general wear, snagging, and chipping along joints and flaps.

Latinx illustrator Miguel Covarrubias is best remembered as a celebrity caricaturist whose artwork impressed Dorothy Parker and her Algonquin Round Table companions, and won him a position at Vanity Fair that led him to success. "Covarrubias became involved with the

writers and artists of the Harlem Renaissance, both personally and professionally. He illustrated the *Weary Blues* for Langston Hughes, who declared that Covarrubias was 'the only artist I know whose Negro things have a Blues touch about them.' In 1927, Covarrubias published *Negro Drawings*, which drew on his observations of Harlem and its residents" with special emphasis on exaggerated dance movements and musical motion; indeed, Countee Cullen praised "this young Mexican's... success in capturing the illusion of motion" (Nadell). Near Fine in Good dust jacket.







ELLEANOR'S SECOND BOOK.

The times are advancing, and matters will turn,  
And some who are now in the shade,  
And pelted by malice, or treated with scorn,  
May pay in the coin that was paid.

Should virtue sometimes fall of bliss,  
Pinnacled in misfortune's dark abyss;  
Still in the event, she would not fall;  
But rise, triumphant over all."

PERAL.

PROVIDENCE.

H. T. ALBRO—PRINTER.  
1839.





*"Eldridge's exceptional life as a freeborn woman of color and entrepreneur... changed the literary landscape of conventional American Renaissance studies"*

## 7. [Entrepreneurship] Eldridge, Elleanor and Frances Harriet Whipple Green

### ELLEANOR'S SECOND BOOK

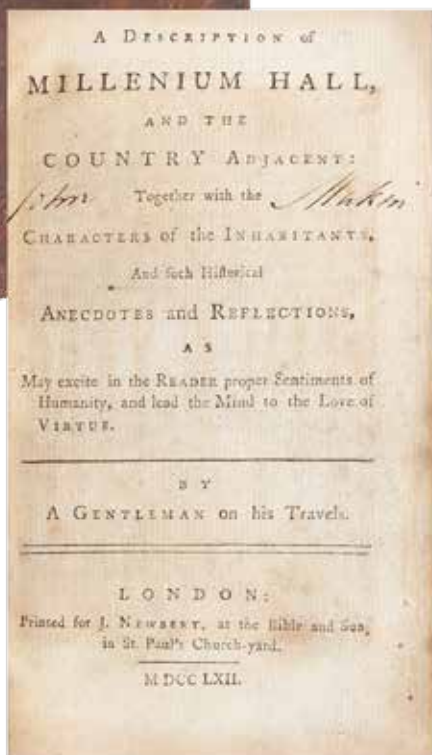
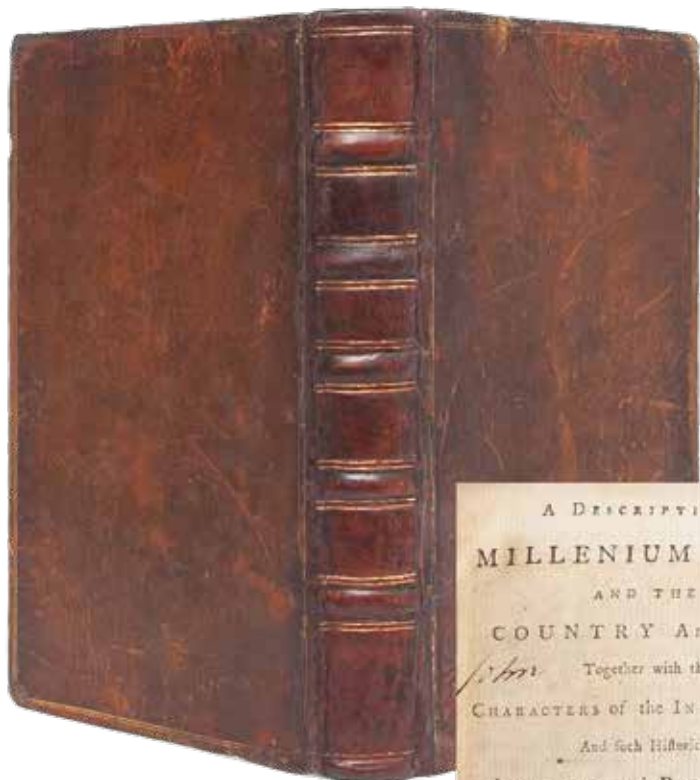
Providence, RI: B.T. Albro Printer, 1839. First edition. Original quarter cloth over marbled boards, with remnants of paper label to spine. Boards rubbed, and hinges a bit tender but holding well. Measuring 135 x 95mm and collating [2], 128: complete including frontis. Upper corner of front endpaper clipped; inner margin of frontis partially adhered to title page at gutter with excess publisher's glue. Light foxing and toning throughout. In all an unmarked and well preserved example of this Black feminist autobiography. It is a book scarce in trade; only three first editions have appeared at auction in the past 30 years, with this being the only one on the market.

"The story of Elleanor Eldridge tells of the opportunities available to free African Americans in the new nation, while also relating the injustices in a society governed by ineffective laws, migration restrictions, and a racist judicial system" (Smithsonian). Both Eldridge's *Memoirs* and the present work, her *Second Book*, were cheaply and hastily printed to "preserve the tale of a wronged property owner seeking justice by the limited means available to her," and they remain "artifacts representing a means of fundraising and a platform for a woman who could neither read nor write" (Smithsonian).

Eldridge, born to a free Black father and a Narragansett mother, lived in New England and owned a successful painting, wallpapering, and whitewashing business in Providence. Advised at an early age by her aunt "never to marry because it was a waste of time," she was able to build a business whose decisions and profits belonged entirely to her; she would eventually become

a property owner as well, generating a rental income (Smithsonian). Despite (and because of) these accomplishments, she became a target of white businessmen in the area; after her mortgage holder and the local sheriff declared her dead in order to sell off her property, she engaged in a lengthy and expensive lawsuit to regain her property. The system set against her, she lost her case. The publication of her *Memoirs* and *Second Book* became the means through which she publicized this wrong and built up funds to re-purchase her own property in an out-of-court settlement.

Part of the "facilitated autobiography" genre, *Elleanor's Second Book* was a collaboration between Eldridge and Frances Harriet Whipple Green, a white abolitionist and women's equality advocate who had worked closely with Eldridge in years prior. Transcribing Eldridge's narrative, she likely inserted some of her own language to push ahead her larger causes. "As with the then-popular enslaved peoples' narratives, there was much emphasis on Eldridge's hard work, superior character, and testaments from supporters" that made her an exemplar of the movement (Smithsonian). Still, Elleanor Eldridge's own determination, business acumen, and sense of justice also shine through and help to defy stereotypes. "Eldridge's exceptional life as a freeborn woman of color and entrepreneur... constitutes a counter-narrative to those slave narratives of early nineteenth-century New England, changing the literary landscape of conventional American Renaissance studies and interpretations of American Transcendentalism" (Roger Williams School of Law).



*Women build a community centered on universal education and healthcare, social infrastructure, and trauma healing*

## 8. [Feminist Utopia] [Scott, Sarah] *A Gentleman on his Travels*

### **A DESCRIPTION OF MILLENIUM HALL, AND THE COUNTRY ADJACENT: TOGETHER WITH THE CHARACTER OF THE INHABITANTS...**

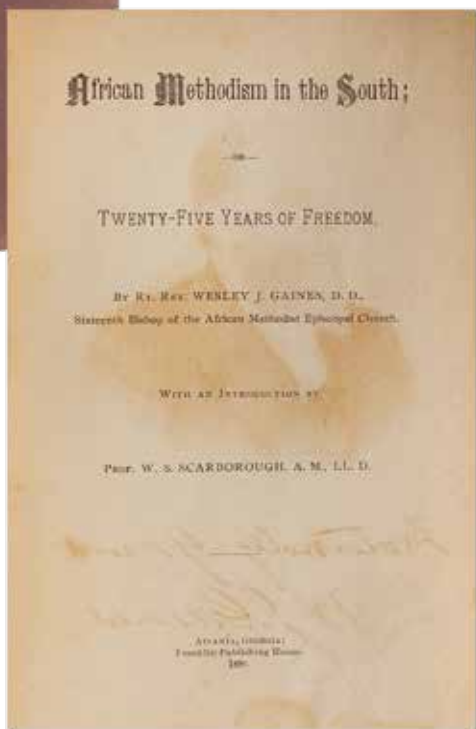
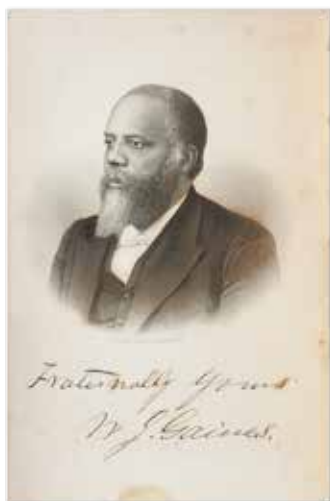
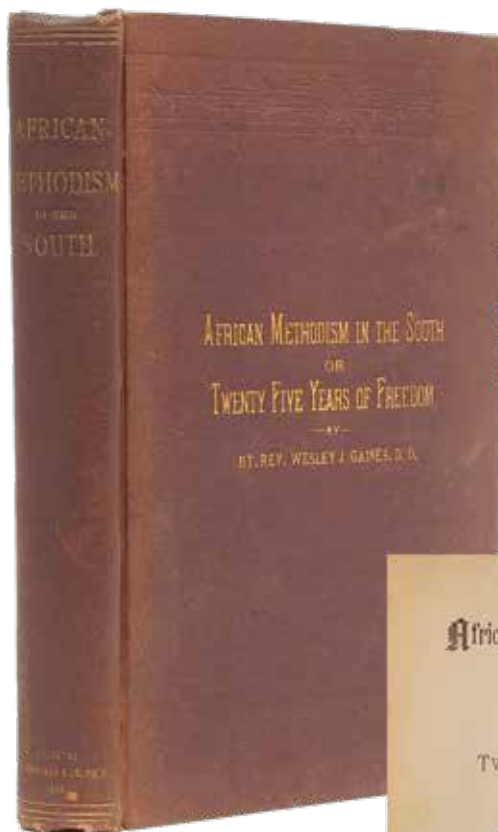
London: J. Newbery, 1762. First edition. Contemporary calf rebounded to style with five raised bands. Measuring 165 x 100mm and collating [6], 192, 195-218, 217-262, [2, adverts]: complete, including frontis, with text and register continuous despite mispaginations. Some mild scuffing to boards. Offsetting to pastedowns with one long, closed tear to front endpaper. Internally somewhat toned but otherwise clean and unmarked. Contemporary ownership signature of John Makin to title. Released anonymously in its first edition, *A Description of Millenium Hall* was later attributed to famed Bluestocking and social reformer Sarah Scott. An important and feminist work.

An early feminist utopian novel, *Millenium Hall* “depicts a group of women who exile themselves...after failed relationships with men in order to form a woman-centered community,” and it “invites readers to imagine a new world order in which women’s unique sensibilities institute social and economic reforms that benefit all of society” (Lake). Rebelling against the interconnected systems of oppression that stem from patriarchy and refusing to replicate its violence, the women “pool their resources in order to improve the lives of those in their neighborhood...they beautify the surroundings, adding parks and gardens, and argue for the humane treatment of animals; they create schools for children” and they ensure healthcare for all residents (Johns). But the women also carry with them and acknowledge their past traumas -- most born out of a marriage economy that

objectified and sexualized them, exposing them to violent predators. Their understanding of leadership and order is therefore not innate, but connected to their shared experiences and their mutual desire to protect not only themselves but other women from future abuse.

This is the space into which Scott’s male narrator stumbles, becoming an avatar for the male reader and encouraging him to empathize with the suffering of women as well as to understand how female leadership can prevent the time’s prevailing social ills. A member of the famed Bluestocking Circle that included activists Hannah More, Elizabeth Montagu, and Maria Edgeworth, Scott’s writing was intended to generate social reform. Within *Millenium Hall* and her follow-up novel, *The History of Sir George Ellison*, she imagines just that. By the second novel, *Millenium Hall*’s narrator Ellison has returned to the patriarchal world as a changed man. Imitating the women he met, he becomes an abolitionist and manumits those people he himself enslaved; and he contributes toward social justice projects including affordable housing, debtors’ prisons, and public health insurance. It is an expression, in many senses, of the author’s optimism that books can create systemic change. “Sarah Scott may well be the most innovative writer of utopian narrative in eighteenth century Britain...and *Millenium Hall* the fullest literary expression of the first wave of ‘bluestocking’ feminism” (Johns).

ESTC T107679.



*A call to Black Americans to celebrate and continue their progress in the South*

**9. Gaines, Rt. Rev. Wesley J.**

## **AFRICAN METHODISM IN THE SOUTH; OR, TWENTY FIVE YEARS OF FREEDOM**

Atlanta: Franklin Publishing House, 1890. First edition. Original publisher's cloth binding with gilt to spine and front board. An exceptionally pleasing copy, square and tight, with the gilt just a touch faded to spine and rear corners gently bumped. Contemporary ownership signature of North Carolina clergyman and AME member W. E. C. Barham, dated Raleigh, NC Nov. 1891 to both endpapers. Some offsetting to title page. Collating complete including engraved frontis: xxii, [2, blanks], 305, [1, blank]. The only copy on the market, this early Black-authored history of the AME's work for abolition and equality in the South has appeared only twice at auction.

"African American Methodists developed an emancipationist ethos drawn from the democratic principles embedded in American civil discourse and in Wesleyan theology," a sector of Protestantism that welcomed their membership even before the Revolution (Dickerson). The A.M.E [African Methodist Episcopal] Church thus became a central space for community identity and organization for people in the South seeking to move past enslavement, navigate the indignities of systemic racism, and expand their economic, political, and social opportunities. Gaines, himself a formerly enslaved person, was well aware of the realities of the Antebellum, Civil War, and Reconstruction eras. Education and theology provided spaces where he could assert his

humanity, guiding others to do the same. The present work is his history of the A.M.E. Church's work in the South, a celebration of a quarter century of its post-Emancipation accomplishments. "In undertaking this work I have had in mind to present to my readers and to the A.M.E. Church a brief but comprehensive survey of the work of our church in the South...It has been my aim to touch upon the adjoining States to Georgia... It has been my purpose to make mention of all growth as far as I could find accurate data for it, and to bring before my readers the men whose entrance into the church work has caused this growth." Gaines also wants readers to consider this growth and how it raises questions about the future. "The fact that the color question is the question of the day, attracting more or less attention throughout our entire country -- North, East, West, South -- makes everything pertaining to the Negro -- his past, his present, his future, his educational, his moral, his financial status -- all the more important....Suffice it to say, however, despite the discussions, despite the differences of opinion, the Negro intends to hold his own. He has a future, and that, too, in America." A history and a call to action for the Black American communities across the nation, and a timely reminder of all accomplished and all left to do.

Not in Schomburg or Blockson. Near Fine.

*Early anti-slavery essay by a woman, with provenance from the privateering Frith and Darling families*

10. [Gift Exchange]Weller, Catharine

THE MEDLEY

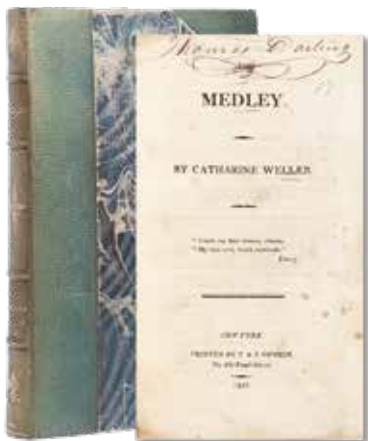
New York: T&J Swords, 1810. First edition. Bound to style in half morocco over marbled boards, with gilt to spine. Top edge brightly gilt. Marbled endpapers. Measuring 170 x 100mm. Complete in 192 pages. Boards mildly warped, and boards bumped to top and fore-edges. Faint dampstaining to gutters of endpapers not affecting remainder of textblock. Light scattered foxing throughout, most concentrated to pages 136-148 but all remaining legible. Gift inscription to the front endpaper reads: "Clarinda Darling from her sister Mrs. Frances Darling. June 1st 1813." An additional ownership signature of Thomas Darling in ink to the header of the title. While several libraries appear to have digital copies, OCLC listings suggest 12 hardcopies at institutions; the present is the only copy on the market. A scarce, female-authored book with lyrics focused on the violence of slavery, this copy of *The Medley* additionally carries the gift inscriptions and ownership signatures of several member of the Frith and Darling families, notoriously engaged in privateering and the international slave trade.

Entering her book *The Medley* with the District of New York, of which she was a resident according to the stationer, Catharine Weller left her small but meaningful mark on the American abolitionist dialogue of her time. While her poetry and prose widely touch on themes of mortality and loss of innocence, no piece encapsulates this as powerfully as her short essay *The Slave -- A Fragment*. The somewhat graphic depiction of the physical violence enacted by an enslaver upon a Black youth "only rising into womanhood" urges readers' disgust on the one hand and sympathy on the other. And it parses no words about the evils of "man trampling on the neck of his fellows" and seeking to confine a race of people to ignorance in order to maintain tyranny over them.

Significant as *The Slave -- A Fragment* is to Weller's collection, the value of this specific copy comes from the essay's problematic intersection with the volume's provenance. Presented by Frances Frith Darling to her sister-in-law Clarinda Ely Darling (wife of Samuel Darling) in 1813, the gift raises questions about the degree to which either woman knew about or could be implicated in their family's connections to privateering and enslavement. Frances and her merchant husband Thomas Darling maintained regular correspondence with her father, the infamous Bermuda "gentleman privateer" Hezekiah Frith. Indeed, as the Embargo Act of 1807

began to disrupt his business, Frith would come and live for a time with his daughter. The two women appear to have had a close bond, with Frances naming one of her daughters Clarinda and, similarly, Clarinda naming one of her sons Thomas (likely the Thomas Darling whose signature is on the title page). The Thomas Darling Papers housed at University of Michigan and the Samuel Darling papers housed at Yale could, potentially, shed light on these questions.

UMich 1991.M-26621.  
Beinecke GEN MSS  
1877.



*An unrecorded broadside gives insight into a feminist's lecture tour terms, pricing, and topics*

### 11. [Gilman], Charlotte Perkins Stetson

## SOME SUBJECTS OF LECTURES, TALKS AND SERMONS

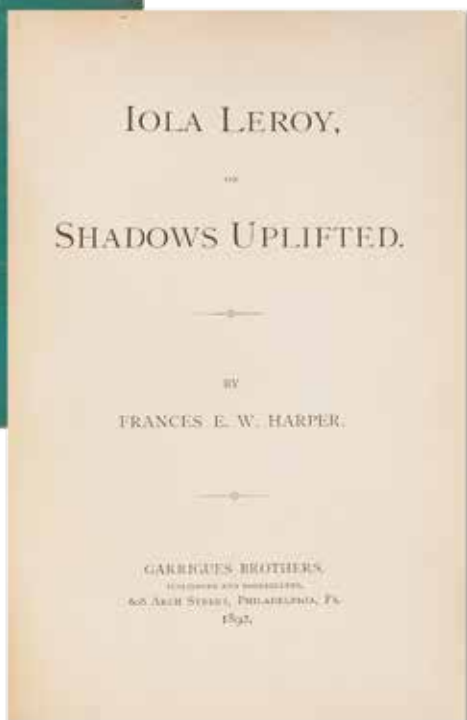
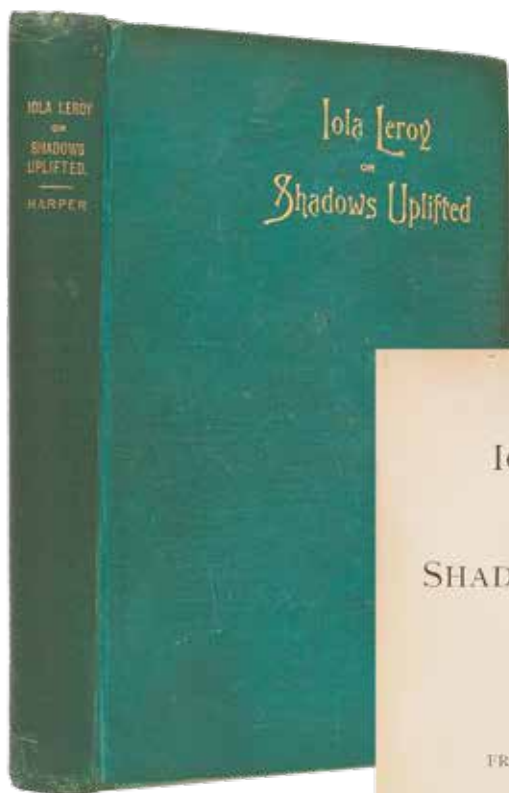
Boston: The Woman's Journal, [1895-1900]. First edition. Broadside measuring 9 x 5.5 inches with vertical and horizontal central folds. Glue residue to the verso with ghosts visible on the recto; small closed tear to fold at right edge. Unrecorded by OCLC and with no appearances in the modern auction record, this scarce broadside dates from between 1895-1900, between Gilman's divorce from her first husband (Charles Stetson) and marriage to her second husband (George Houghton Gilman); during this time she embarked on a cross-country lecture tour promoting women's rights. Ephemeral material from Gilman's career is quite rare, with this predating related material in OCLC by at least a decade.

Still considered one of the most important feminist activists, Charlotte Perkins Gilman asserted that women's economic dependence on men was a core evil that prevented all members of society from reaching their true potential. "Accusing men of appropriating certain work as 'men's work' and masking the process as a biological locus rather than an exercise in power relations, Gilman asserts that men created an economic dependence that has prevented women from success in the workplace" (Kimmel & Moynihan). From this

inequity springs suffering not only for women but for their families and society at large. Ultimately, the best course for improving overall social conditions is addressing the systemic sexual-economic inequities that hold women back from both contributing work to the community and benefiting from that work. The present early broadside is evidence of Gilman putting conviction into action. Not only writing about these issues in her works including *The Yellow Wall Paper* (1892) and *Women and Economics* (1899), Gilman voiced these views publicly and for a fee. Her expertise and her arresting public presence allowed her to set her fees, according to this piece, at rates of \$50, \$25, and \$10 for public lectures, club meetings, and parlor talks respectively (roughly \$1,300, \$675, and \$275 today); these serves as her “primary (though often meager) source of income” (NAW). Providing insight into her lecture topics, the broadside includes 30 potential areas of focus all related to the status of women and children in America.









*One of the first novels published by a Black American woman,  
finding empowerment in the embrace of Black identity*

## **12. Harper, Frances E. W.**

### **IOLA LEROY, OR SHADOWS UPLIFTED**

Philadelphia: Garrigues Brothers, 1892. First edition. Original publisher's cloth binding with gilt to spine and front board. Yellow floral endpapers. A pleasing copy of an incredibly scarce book, with a bit of rolling to spine. Discreet restoration to cloth at spine ends and corners; hinges strengthened. Contemporary ownership signature of Addie L. Lacy to front endpaper and a bit of offsetting to pastedowns, else fresh and unmarked internally. Considered the first novel published by an African American woman until the 1980s, Iola Leroy remains a literary landmark for BIPOC authorship. Copies are rare on the market, with this title appearing only twice at auction.

In its own time, Iola Leroy was recognized as a major literary contribution that reshaped the American novel. Reacting to popular sentimental and sensational texts of the time, which so often "sexualized female racial embodiment through a lens of male desire," Frances E. W. Harper drew on her own experiences to instead present "a biracial woman's point of view" (Rosenthal). Following Iola Leroy's discovery of her own biracial heritage, the novel emphasizes the heroine's empowerment in embracing her

Black identity rather than the privilege and systemic violence represented by whiteness. "By titling her novel after her heroine rather than after a duty larger than the individual, Harper further announced the importance of a single character, a woman" and racial identity as importantly individual as well as communal (Rosenthal). Like the author who created her, Iola Leroy ultimately chooses to live within, support, and act on behalf of the wider Black community.

Of over 7,000 volumes selected for the Women's Building exhibition at the 1893 World's Fair, six were authored by Black women -- and of these, two including Iola Leroy were written by Frances E. W. Harper. Her novel urged in readers a recognition of systemic violence; but more importantly it also made visible Black people's -- and particularly Black women's -- ability to create change in the coming generations. An exceptional novel, among the first published by a Black woman, which used a popular form to emphasize Blackness and Black identity in America.

Near Fine.

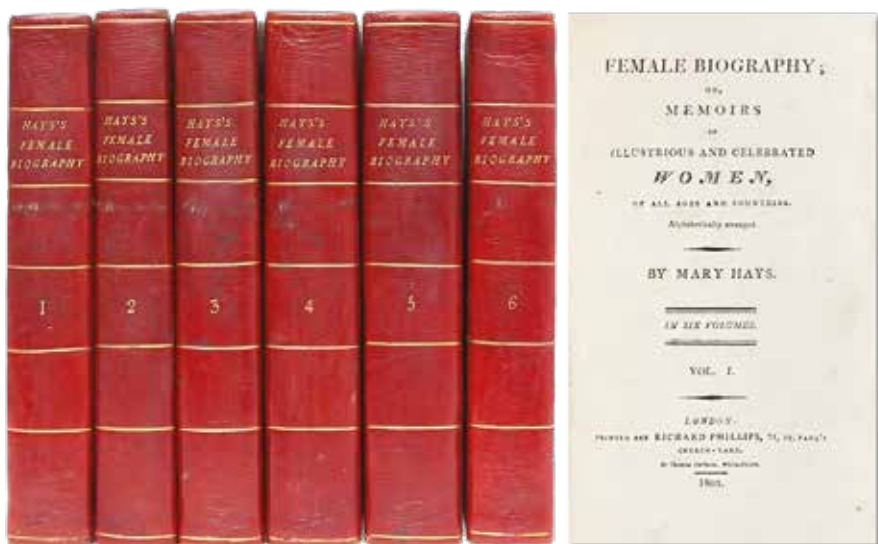
*Emphasizing how women around the world have always  
and will continue to shape history*

### 13. Hays, Mary

## **FEMALE BIOGRAPHY; OR, MEMOIRS OF ILLUSTRIOUS AND CELEBRATED WOMEN OF ALL AGES AND COUNTRIES (IN 6 VOLS.)**

London: Richard Philips, 1803. First edition. Half morocco over marbled boards with gilt to spines. All edges speckled blue. Measuring 175 x 95mm and collating complete: xxvi, 238, \*169-\*238, 239-316; [2], 404, [1, blank]; [2], 444; [2], 504; [2], 527, [1, blank]; [2], 476, [4, adverts]. Externally a pleasing, square set with a bit of chipping to the morocco along the lower joints of volumes I-IV not affecting soundness, and some scuffing along the spines. Internally a surprisingly fresh copy with minimal foxing and several contemporary pen annotations not affecting text. Contemporary ownership notation from Ballygarth House (Ireland) to header of opening chapters in volumes II and VI; later ownership stamp of Lt. Col. Pepper to front pastedowns of all volumes. An important feminist work and a scarce text, which OCLC locates complete in only three institutions.

Inspired by Mary Wollstonecraft's *Vindication of the Rights of Woman*, Mary Hays determined to write a history of women more diverse than the popular depictions of femininity. *Female Biography* therefore cuts a wide swath through history, educating readers on the cultural impact women have had on politics, education, art, and literature so that they may escape narrow definitions of submissive womanhood. "My pen has been taken up in the cause, and for the benefit of my own sex...to excite a worthier emulation, the following memorial of those women whose endowments or whose conduct have reflected lustre upon the sex is presented more especially to the rising generation who have not grown old in folly, whose hearts have not been seared by fashion...Every character has been judged upon its own principles." In the volumes that follow, Hays presents the lives of a wide array of women from Zenobia and Cleopatra, to Elizabeth I and Pocahontas, to Sor Juana de la Cruz and Margaret Cavendish with honesty and the goal of having her readers form their own judgments on what individual qualities really should be celebrated in leaders.



*Poetry about Black American experience as the nation struggles within itself  
and on the global warfront*

#### 14. Hughes, Langston

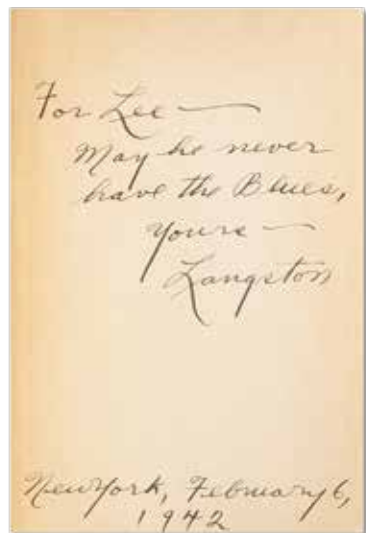
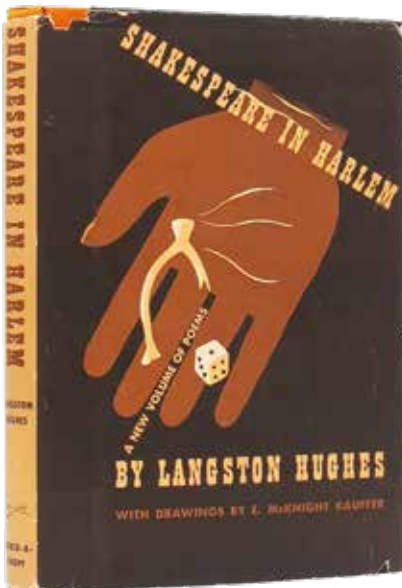
### SHAKESPEARE IN HARLEM

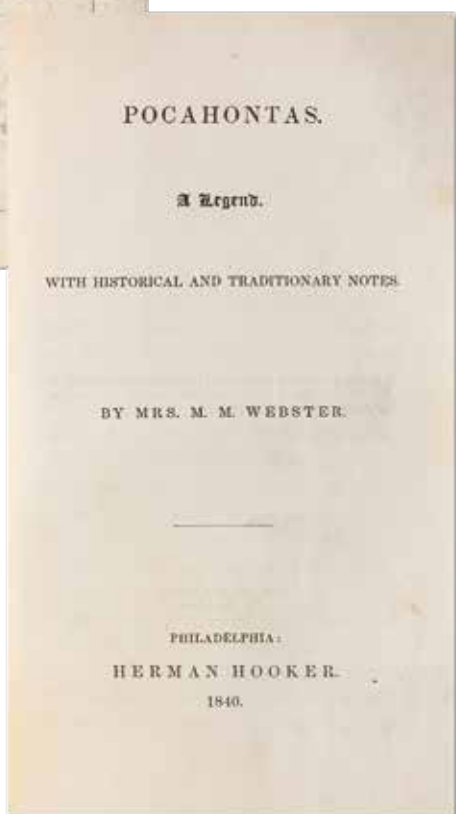
#### *Presentation Copy*

New York: Alfred A. Knopf, 1942. First edition. Inscribed by the author: "For Lee -- May he never have the Blues, Yours -- Langston | New York, February 6, 1942." Presented to Lee Crowe, a mutual friend of Hughes and Noelle Sullivan, with whom he regularly dined at Hollow Hills Farm on visits to California and whom he met while taking respite after working on *The Weary Blues* (later titled *Fine Clothes for the Jew*). A Fine copy of the book with clean boards and a bright purple gilt. Dust jacket Very Good+ with a few small chips near the crown.

Standing out among Langston Hughes' mature works, *Shakespeare in Harlem* "reflects on the heedless life that pours through streets, bars, and tenements...If Hughes were a bitter man, the reflections would be full of passion. But the poet of Harlem is probably also the man who has the most affectionate understanding of his neighbors. He enjoys being one of them. He sees the humor as well as the misery of their experiences" (Atkinson). A collection about Black experience in America as the nation re-joins global warfare, it was a book that the author described as "light verse. Afro-Americana in the blues mood. Poems syncopated and variegated in the colors of Harlem, Beale Street, West Dallas, and Chicago's South Side." It is ultimately a work that refuses to be tied to a single place or experience, or even to a single moment in time. Today, critics hail it as an empowering work that reimagines traditional form and breaks open the boundaries of genres such as sonnet and soliloquy.

The Life of Langston Hughes II.20-22. Fine in Very Good + dust jacket.





*The first narrative of Pocahontas published by an American woman,  
a descendant of Pocahontas herself*

**15. [Indigenous Women] Webster, Mrs. M. M.**

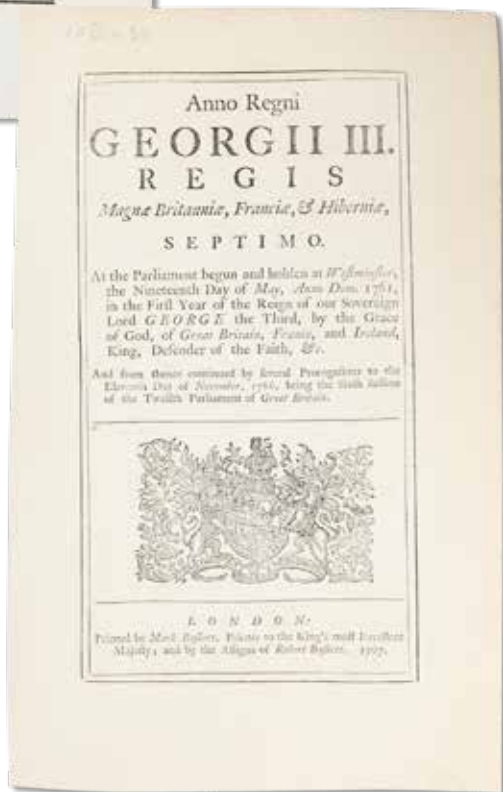
**POCAHONTAS. A LEGEND. WITH HISTORICAL AND TRADITIONARY NOTES**

Philadelphia: Heerman Hooker, 1840. First edition. Original paper-covered pictorial boards, measuring 185 x 120mm. Yellow endpapers. A pleasing copy, square and tight, with minimal rubbing to boards. Front joints split near spine ends and rear joint split near crown of spine; all holding strong with inner hinges intact. Faint offsetting to pastedowns, and some scattered foxing to fore-edge of closed textblock; but internally surprisingly bright and unmarked. Collating complete, including frontis: x, [3], 14-220. While several early accounts of Pocahontas had been published by white men, including Robert Dale Owen's problematic work of 1837, this is the first narrative of Pocahontas published by a woman as well as the first published by a member of her own family. Scarce institutionally and in trade, OCLC reports numerous digital copies but only 14 physically held in libraries. It has appeared once at auction in the past 62 years, with the present being the only one on the market.

"Pocahontas might be a household name, but the true story of her short but powerful life has been buried in myths that have persisted since the seventeenth century...Born about 1596, her name was Amonute, with the more private name of Matoaka. Pocahontas became her nickname, which depending on who you ask means 'playful one' or 'ill behaved child.' She was the favorite daughter of Powhatan, the formidable ruler of the more than thirty Algonquian-speaking tribes in the area that the English settlers would claim as Jamestown, Virginia" (Smithsonian). It was only after her death that the enduring myth emerged, of Pocahontas as a woman who turned her back on her own people for love, allying with white colonists and seeking to bring the two cultures together. A major contributor to this popular story -- unpopular among Native Americans but

clearly flattering to white Americans -- was Robert Dale Owen's 1837 drama. Owen, a Scottish immigrant turned American reformer, was inspired after "seeing an oil painting of Pocahontas only once, having gathered his knowledge of historical events almost exclusively from the narratives of John Smith, and lacking any formal training in writing dramas" (Niles). The result was a "conversion of Pocahontas into an instrument of radical American views" and a nationalist myth in which "Pocahontas' and John Rolfe's relationship repairs relations between Jamestown settlers and her tribe" (Tilton).

While Mary Hays' 1803 *Female Biography* included Pocahontas within its pantheon of female heroism, Mary Webster's epic poem was the first account published by an American woman -- notably, a woman whose Indigenous heritage is traceable to Amonute herself. A lineal descendent of Pocahontas through her maternal grandfather Thomas Mann Randolph, Webster was orphaned in infancy and raised in the abolitionist Quaker community of her guardian and paternal grandfather Robert Pleasants who himself had manumitted over one hundred enslaved people from his lands (Appleton). Her work was released as the Indian Removal Acts were forcing self-governing tribes off their lands, pushing them into Western territories, and committing mass genocide. Seeking to draw focus away from the myth of Pocahontas and back onto her existence as an individual and a woman, Webster's five-part poem also is highly personal; though as a white-presenting person she faced less overt discrimination than many Indigenous women, her sex and her Quakerism brought additional first-hand knowledge of social exclusion and resistance.



**16. [Intellectual Property Rights] [Hogarth, Jane] [Taylor, Elizabeth]**

**AN ACT TO RENDER AND AMEND MORE EFFECTUAL AN ACT...FOR ENCOURAGEMENT OF THE ARTS OF DESIGNING, ENGRAVING, AND ETCHING HISTORICAL AND OTHER PRINTS; AND FOR VESTING IN AND SECURING TO JANE HOGARTH, WIDOW, THE PROPERTY IN CERTAIN**

London: Mark Baskett and the Assigns of Robert Baskett, 1767. First edition. Folio measuring 300 x 190mm in self wraps, collating complete: [2], 503-506, [2, blank]. In Fine condition, with the slightest offsetting to the rear wrap. ESTC reports only 6 institutional holdings (of these, 3 are at the Grolier Club); and the present is the only copy on the market.

[Accompanied by] An Act for Enlarging the Term of Letters Patent Granted by His Present Majesty to Elizabeth Taylor of the Town of Southampton, Widow, for the Sole Use and Exercise of Certain Engines, Tools, Instruments, and other Apparatus...London: Charles Eyre and William Strahan 1776. First edition. Folio measuring 305 x 195mm in self wraps and collating complete [2], 447-456. Near Fine, with occasional offsetting not affecting legibility of text. A scarcity that ESTC records at only 2 libraries, with the present being the only example in trade.

For Jane Hogarth and Elizabeth Taylor, two widows whose husbands had excelled in very different professions, securing copyright protections to their husbands' works had dual importance. In addition to providing financial security, these two legal decisions tacitly acknowledged the innovative contributions women made to family businesses that did not bear their names.

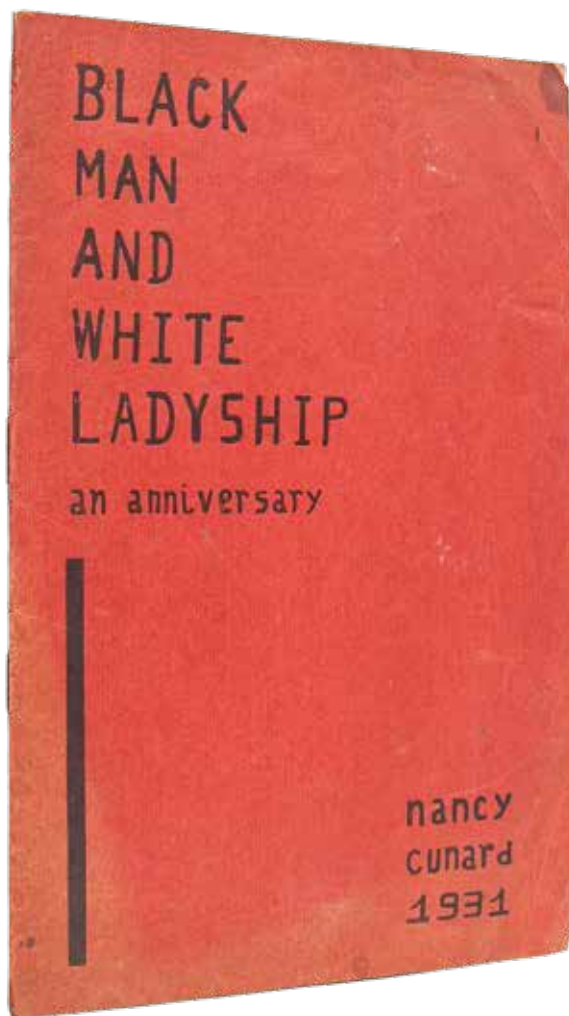
The earlier of the two, Jane Hogarth was widow of the famed engraver, painter, printmaker, political cartoonist and satirist William Hogarth

(1697-1764). Among the most successful English artists of his generation, the images created and distributed by him retained popularity long after his death. The present Act ensures that Jane Hogarth (1709-1789) was awarded the sole right to use and reprint the works he created in his lifetime for a term of 20 years. Unauthorized use of Hogarth's art was subject to copyright infringement penalties to be awarded to Jane Hogarth.

Nine years later, Elizabeth Taylor won similar control over her husband's inventions. William Taylor (d. 1759) was the creator of gun tackle, blocks, sheavers and pins, and other equipment widely used by the Royal Navy. This Act entitled her to the same powers, privileges, and benefits of Letters Patent that Walter held in his lifetime; and the act extended protections to her for an additional fourteen years.

Combined, these two women's legal battles accomplished a feat that would not be brought to law and secured for other women for another half century, through the 1814 and 1842 Copyright Acts. In addition to providing them with the reliable income from their husbands' creations -- as well as control over their husbands' and therefore their families' legacies -- these copyrights acknowledged implicitly that William Hogarth and Walter Taylor's work were not the product of singular men. Rather, the labor their wives did in support of their businesses was key and worthy of compensation after the innovators' deaths.

Near Fine.





*Committing to use her privilege as a means for elevating Black voices*

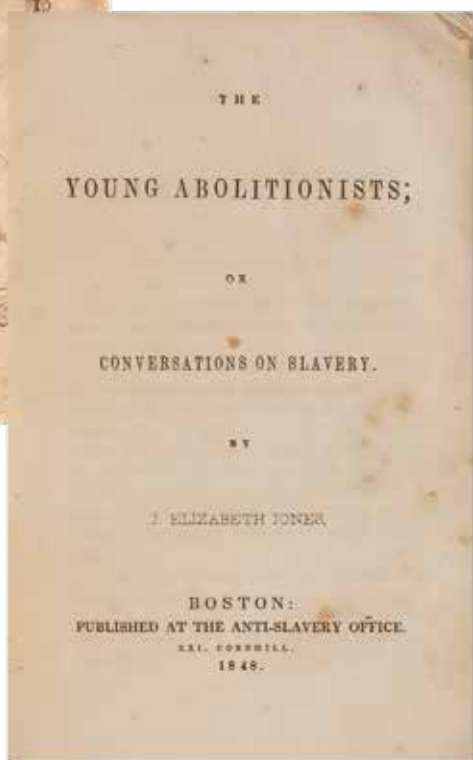
**17. [Interracial Relationships] Cunard, Nancy**

**BLACK MAN AND WHITE LADYSHIP. AN ANNIVERSARY**

[Toulon]: Privately Printed, 1931. First separate edition. Reprinted from *The Crisis* (September 1931). First printing, preceding the later imprint of the same year more widely distributed through Utopia Press, London. Original red printed wraps stapled at spine. Measuring 240 x 150mm and complete in 11 pages. A just about Near Fine copy of this delicate work, with small splits at spine ends, some sunning and spotting to wraps, and pages almost uniformly toned. Of the multiple copies listed by OCLC, only 9 of the listings carry the issue points of the first printing, with the remainder bearing the Utopia Press issue points, including the second printing statement to the verso of the rear wrap.

British writer, political activist, and heir to the Cunard shipping line, "Nancy Cunard was unhappy with a life of privilege and rebelled from an early age," forming friendships with writers and artists including T.S. Eliot, Wyndham Lewis, and Ernest Hemingway, as well as "the Dadaists and Surrealists who shared her views about art and the influence of the ruling class" (Gordon). A turning point in her life -- and the relationship from which the present work sprung -- was meeting Black jazz pianist Henry Crowder. "Cunard's relationship with Crowder opened her eyes to racial injustice, and she dedicated her life to civil rights, though it would cost her both her family and her fortune" (Gordon).

"Cunard's political activism began in 1931, when she brought to London and privately screened a print of the Brunei-Dali film *L'Age D'Or*. Lady Cunard disinherited her daughter because of this 'blasphemous and immoral film' and because of Cunard's appearances in London society with Henry Crowder...As her relationship with her mother deteriorated, Cunard excoriated her mother's behavior in *Black Man and White Ladyship*, publishing it in W. E. B. Du Bois' Afro-American journal *The Crisis* in September 1931 and then sending a privately printed version of it to Lady Cunard's friends... Having broken taboos of race, class, and family, Cunard became an outcast in England but forged an international reputation as a public intellectual. She set to work on an enormous encyclopedia of Black history, culture, and politics titled *Negro* and first published in London in 1934" (Mixed Museum). For Cunard, the *Negro Anthology* was a crucial step in drawing global attention to Black art and experience; and though she funded and edited the project, it was driven by its contemporary Black contributors including Langston Hughes, Zora Neale Hurston, Arthur Schomburg, and Countee Cullen. "It was an international collective effort to recognize the Black Atlantic as a global source of African cultures, rather than merely a part of the vogue for Black art among white Europeans of the 20s" (Marcus).



*Exposing children to the truth about chattel slavery and teaching them to be allies in the fight for Black Americans' freedom and civil rights*

**18. [Juvenile] [Anti-Racist Education] Jones, J. Elizabeth**

**THE YOUNG ABOLITIONISTS; OR, CONVERSATIONS ON SLAVERY**

Boston: The Anti-Slavery Office, 1848. First edition. A delicate survivor with front wrapper intact; paper spine and rear wrap perished, else complete in 131 pages and measuring 150 x 100mm. Spine rolled; front and rear joints tender and splitting but holding, with text block sound. Some soiling and chipping to wrapper with upper corner bumped; internally with light scattered foxing to margins but surprisingly fresh. An anti-slavery narrative for young adults, it sought to educate juvenile readers about the evils of slavery, the dignity and rights of enslaved people, and methods for urging abolition. Scarce institutionally and in trade, OCLC reports 20 physical copies at libraries, and the present is the only copy on the market.

"What is an abolitionist?" "What is a slave?" These are the key questions that initiate Jones' narrative, in which the children Charlie and Jenie Selden question their mother about her attendance at anti-slavery meetings and the related conversations they hear among adult neighbors and family members. With patience and care, Mrs. Selden addresses the children's questions; and as the chapters progress, her son and daughter, along with the reader, gain an increasingly nuanced understanding of hereditary chattel slavery as it existed in the US at the time. Drawing distinctions among free domestic servants, children required to obey parents, and employees working for a wage, Mrs. Selden urges them not to conflate categories or take privilege for granted. She explains that the condition of enslavement is one of "being deprived of freedom" -- of someone legally denying another of their natural rights to liberty across every facet of bodily, familial, economic, and social autonomy. And she never shies from reminding them that

it is white people who place themselves above other races, imposing these evils on Black people.

Notably, not everyone around Mrs. Selden agrees with her views -- on racial equality or on education. When questioned by the children, several neighbors adamantly declare that they are not abolitionists, for example; and even Mr. Selden wonders if it is too early for the couple's children to be introduced to harsh realities that might "check the joyousness of their young spirits." Yet Mrs. Selden wins her points. She argues that already the children are learning about temperance and suffrage through them; and that it is better that their parents take them in hand and tell the truth about slavery "that they might have a just abhorrence of wrong." After all, their children will be surrounded at school by others who may espouse hateful and racist views learned from their own parents; and Charlie and Jenie must be prepared with the truth so they are not swayed to harm others. Surely enough, the next several chapters see Charlie encountering a classmate Ned, who mimics the bigotry he clearly hears at home; meanwhile, Charlie and Jenie seek out formerly enslaved people, abolitionists, and even textual research to better inform themselves to be vocal anti-racists.

Authored by prominent abolitionist and women's rights lecturer Jane Elizabeth Jones, the present is a testament to honestly educating children about racism and inequality -- past and present -- in order that they may contribute to social progress.

Notable American Women 1.285. Sabin 36538.

© 2005 Blackwell Publishing Ltd, *Journal of Internal Medicine* 258: 111–118

<sup>1</sup> Revised Unpublished Edition presented to the members of the Society by the Entomological Society of North America, American Entomological Association, Washington, D. C., September 1961. Manuscript No. 11, in *Proceedings of the National American Entomological Association, Atlanta, Georgia*.

[illegible]

*"White America has an appalling lack of knowledge concerning the reality of Negro life... the morals of the dominant white society are not sacred but in all too many respects are degenerate"*

**19. King, Martin Luther, Jr.**

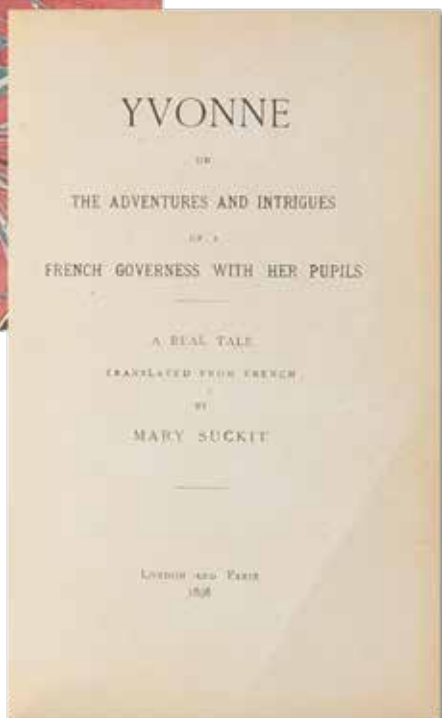
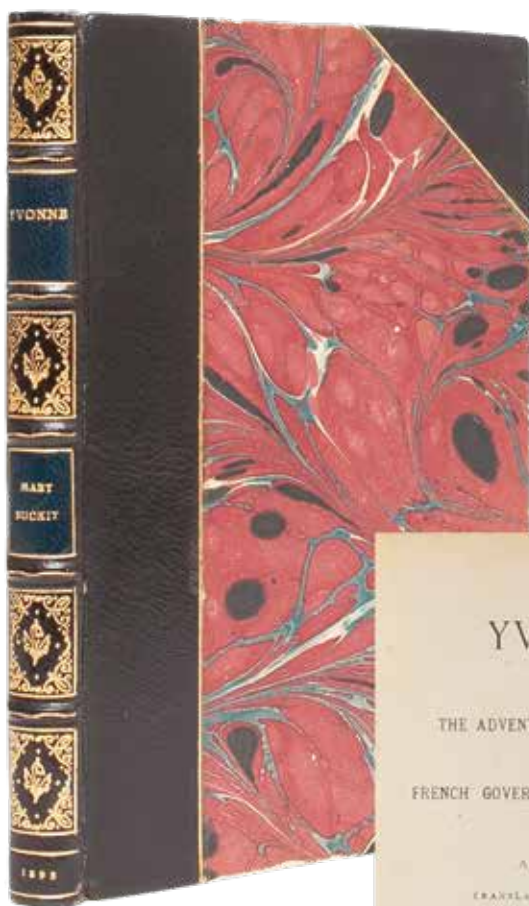
## **THE ROLE OF THE BEHAVIORAL SCIENTIST IN THE CIVIL RIGHTS MOVEMENT**

Lancaster, PA: Lancaster Press, 1968. First separate edition. Reprinted from the American Psychologist (23:3), March 1968. Original green printed wrappers, saddle bound. Complete in 8 pages (180-186, [1, blank]). A very nearly Fine copy, with just a hint of sunning along the lower edges of front and rear wrappers. Scarce institutionally and in commerce, OCLC records only 2 copies at libraries. It does not appear in the modern auction record, and the present is the only copy on the market.

"In September 1967, Martin Luther King, Jr. took the podium at the American Psychological Association's Annual Convention in Washington, DC to deliver a speech challenging social scientists to actively work to end racism. In his speech, *The Role of the Behavioral Scientist in the Civil Rights Movement*, King argues that social scientists possess a unique ability to help America progress beyond the racial divides that leave us 'psychologically and socially imprisoned.' Social scientists are able to investigate societal inequalities, their causes and manifestations, as others cannot. From this position, King argues, comes the ability, the responsibility, to report the conditions of injustice, inequality, and intolerance. To the social scientists he asks: 'Are we moving away, not from integration, but from the society which made it a problem in the first place?'... King's speech describes racism as a force greater than systemic discrimination or

personal prejudice. He illustrates racism as a pervasive ideology that permeates all aspects of society and allows injustice to persist: the dominant white ideology. Unlike systems and personalities, ideologies cannot be abolished by passing laws nor suppressed by superficial enthusiasm for equality. What is required, King argues, is 'creative maladjustment,' the inability to condition oneself to an unjust society. No one, he argues, should be well adjusted to inequality, discrimination, or violence" (Nesterak). In his speech, King demands that "social scientists address the white community and 'tell it like it is.' White America has an appalling lack of knowledge concerning the reality of Negro life...Negroes today are experiencing an inner transformation that is liberating them from ideological dependence on the white majority...the philosophy and morals of the dominant white society are not holy or sacred but in all too many respects are degenerate and profane." King calls upon social scientists to awaken white Americans to this reality.

Powerful and only too relevant today, King's speech is a reminder of how popular culture has whitewashed his words and his mission -- his calls for civil disobedience, visible resistance, and ensuring that white supremacist systems become highly uncomfortable, indeed, unbearable, for all Americans.



**20. [LGBTQ+] Suckit, Mary**

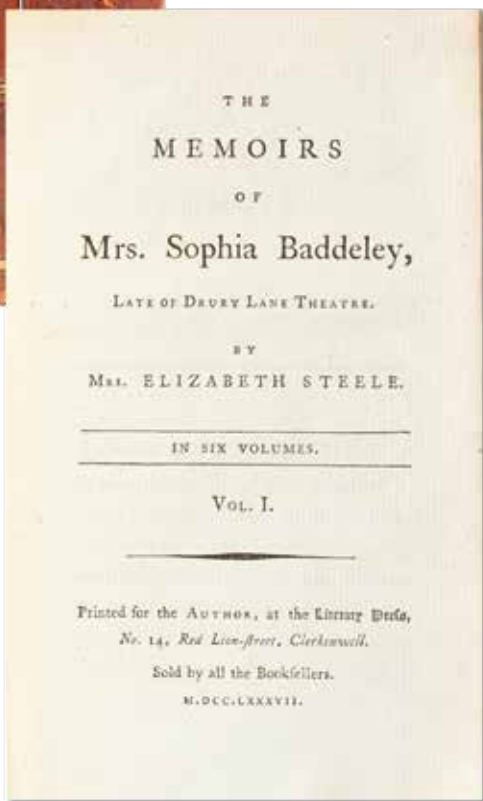
**YVONNE, OR THE ADVENTURES AND INTRIGUES OF A FRENCH GOVERNESS AND HER PUPILS. A REAL TALE TRANSLATED FROM THE FRENCH**

London and Paris: [N.P.], 1898. First edition. Finely bound in later half morocco over marbled boards, stamped in gilt. Top edge brightly gilt. Marbled endpapers. Pages uniformly toned but otherwise unmarked. While the title page presents the erotic pseudonym of a woman who purportedly translated this "real tale" from French, OCLC lists Marie la Goule's Yvette as being released later than the present work, in 1908. Based on "the lack of references [to an earlier French edition] in clandestine catalogues of the period, or in the catalogues of libraries and private collections," Kearney concludes in his bibliography that the novel was of English origin with the French "original" instead being "a publisher's promotional gimmick." Copies of the first edition are quite scarce institutionally, with OCLC listing only 4 of the present. Of its four appearances in the modern auction record, two of these were in large lots of historical erotica.

Often described, on the surface at least, as "a medium for expressing norms about male power and domination" and for responding to everyday sexual repression, Victorian pornography is a complex genre whether it fits or defies this definition (Diamond). Like the novel, it experienced a market boom during the period; it offered opportunities for readers of all genders to illustrate, give into, and resist the strict guidelines around them (Weeks). While much published

material emphasized the rape, abduction, or subordination of women for a male readership, other fantasies also existed (Joudrey). Their preservation in works such as "Mary Suckit's" Yvonne allow us to consider how literacy and expendable income created a much wider readership that demanded access to erotic content aimed at their interests. Released under a female pseudonym, titled under a female name, and narrated from the perspectives of two female characters, Yvonne unabashedly centers women's desires, physical pleasure, and sexual exploration. Opening with the titular character's self-discovery of masturbation, the book's every page from then on depicts women's pursuit of every form of intercourse not for procreative purposes but for self-satisfaction -- whether it happens alone, with other women, with men, or in groups. The graphic realism of what happens to bodies during sex acts -- potentially educational for women and queer readers rarely presented with sexual facts -- is included as a key part of the experience rather than something embarrassing or shameful. In defiance of the genre's promotion of rape culture and heteronormativity, Yvonne depicts every character as curious and autonomous, and every sex act as more exciting for its participants' enthusiastic consent.

Kearney 86. Near Fine.





*Intertwining Sophia Baddeley's public fame as a courtesan with her happy domestic life and marriage with Elizabeth Steele*

**21. [LGBTQ+] [Sex Work] Steele, Elizabeth**

**THE MEMOIRS OF MRS. SOPHIA BADDELEY, LATE OF DRURY LANE THEATRE (6 VOLS. IN 3)**

Clerkenwell: Printed for the author at the Literary Press, 1787. First edition. Six volumes bound in three. Contemporary polished calf with gilt and morocco labels to spines. Front joint of volume I repaired, all others cracked and tender but holding. Some chipping to spine ends. Bookplates of Frank Muir to front pastedown of each. Overall square and pleasing. Measuring 165 x 100mm and collating [4], 199, 1, blank; [4], 5-223, [1, blank]; [4], 215, [1, errata]; [4], 5-240; [4], 5-228; [4], 5-199, [5]: complete, including all half titles and errata. Volume I with one page roughly cut with loss to fore-edge but not text affected (volume II pages 119-20) and offsetting to pages 222-23 of the same. With the exception of offsetting to pastedowns, an internally unmarked and bright text. The last copy to sell at auction appeared in 1981. The present is the only example on the market.

"The Memoirs of Mrs. Sophia Baddeley is rarely mentioned in the discussions of the life writing of 18th century courtesans, as scholars have tended to focus on the more scandalous of the memoirists" (Thompson). Less interested in gossip or intrigue, "the actress and courtesan Sophia Baddeley and her biographer and companion Elizabeth Steele challenged conventional narratives of female identity...In their brief years of cohabitation, recounted here, they exchanged traditional domesticity for financial independence and established a prominent place on the public stage. In her writing, Steele exploits the generic flexibility of the scandal memoir in order to recuperate Baddeley's reputation, and she presents their

bond as a companionate marriage. Steele imagines a fluid model of gendered identity in a text punctuated by cross-dressing, bed-swapping, and duels. However, she also translates the women's experience of domestic violence, financial exploitation, and sexual double standards into a feminist polemic and satire of fashionable society" (Culley). Documenting the period of 1769-1774, The Memoirs begin at the height of Baddeley's success both on stage and in sex work; this part of her life is connected with, rather than opposed to, her domestic life with Steele. At their home in the fashionable West End they lived as friends, lovers, and business partners. Together, the women also reaped economic and social rewards -- with Steele operating as an agent and procurer for Baddeley, and the pair sharing in fineries and luxuries. Yet what could be a vapid glorification of obscene wealth or a reveling in excess is instead balanced out. "Steele's most persistent strategy for liberating herself and Baddeley from the flattened roles of bawd and courtesan is to configure their unconventional bond as an idealized companionate marriage" in which Baddeley is "a tender and endearing partner" (Culley).

A significant text highlighting the interconnectedness of theatrical and sexual performance, women's economic and sexual precarity, social double standards, and the supportive spaces that women, sex workers, and queer peoples could build for themselves.

ESTC T114315. English Theatrical Literature 2397.

*A rich collection documenting an activist using publication and performance to promote a better world*

## 22. Lowrie, Sarah Dickson

### LITERARY COLLECTION OF PUBLISHED AND UNPUBLISHED WORK BY THE RENOWNED SUFFRAGIST & AUTHOR

[Philadelphia]: 1900-1915. Collection of a total of 285 manuscript and typescript pages of prose, poetry, and dramatic material written and edited by suffragist Sarah Dickson Lowrie (1870-1957). Lowrie, a columnist and editor at the Philadelphia Public Ledger, was also an activist. Founder of the Philadelphia Women's Committee, later Chairperson of the Philadelphia League of Women Voters, she used her public platform to promote equality for women and the working poor. An exceptional collection of material capturing the range of Lowrie's work as an author and editor, including three genres across a period of at least 15 years.

Of major note:

Autograph Manuscript including 5 published and unpublished works (202 pages dated 1900-1903)

Bound in half sheep over pebbled cloth measuring 7 x 8 inches and dated 1900-1903. The gift inscription in Lowrie's hand on the front endpaper, "Mabel Norris Stewart, April 1900," suggests that the notebook was a gift from her sister, a major supporter of Sarah's career. Indeed, the bulk of the manuscript documents Lowrie's composition and heavy revision of her story David the Hero, from May 1900-August 1902 (pages 1-35, 59-175) with headings and notes for each section



regarding dates of completion. The final entry states: "Finished these tales August 26, 1902 - and dedicated them to Mary Mabel Norris Stewart with all my heart. Published Easter 1903."

Interspersed within the notebook are other pieces of work by Lowrie, which appear to be unpublished. St. John of the Wilderness (pages 35-56) is dated January-February 1901. The poem Away from You (pages 57-58) is dated February 25, 1901 and is accompanied by an original sketch. A story Peter the Fisherman (pages 176-194) is dated August 25, 1903. And the final piece, dated November 25, 1903 is on the death of her father (pages 195-202) and appears to include a family history as well as a tribute to the man. Tucked loosely within the volume is a letter to Sarah from another female author, identified only as J.S.C., regarding a short story. Also loosely inserted is a 1 page Autograph Poem unsigned in Lowrie's hand with content that ties together authorship and sex: "...Take my ovary Let me go Unapproached by further woe; But if you

want What matters next, Take o take my Appendix." Together, the group shows her writing process, and her ability to work on multiple projects during a highly creative period.

Research opportunities abound for scholars, including but not limited to American community theater performances, the history of publication in women's magazines, the connection between literature and women's activism, themes in a pacifist suffragist's writing, methods of composition and annotation, and the work of Sarah Lowrie herself.

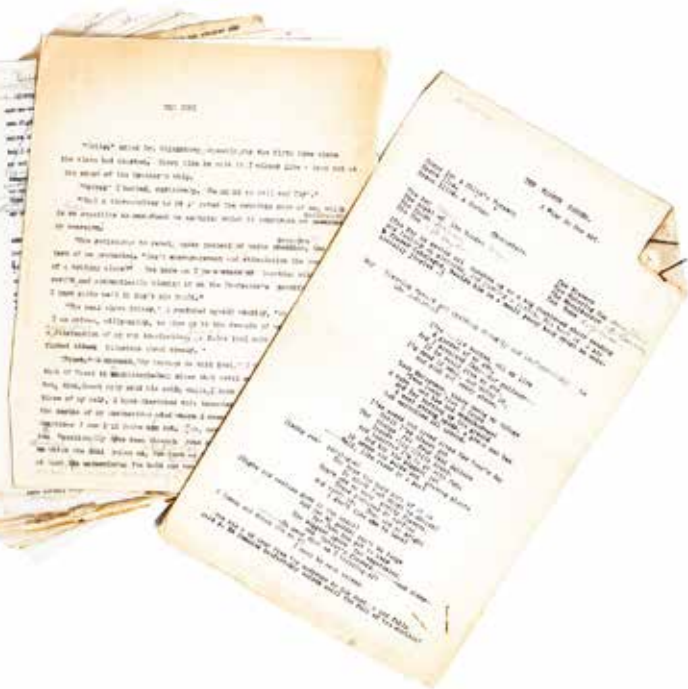
Also included (with full descriptions online):

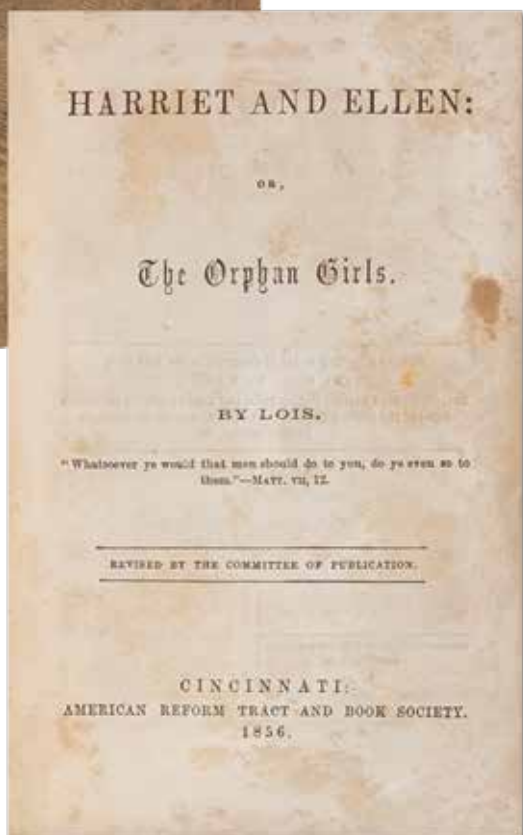
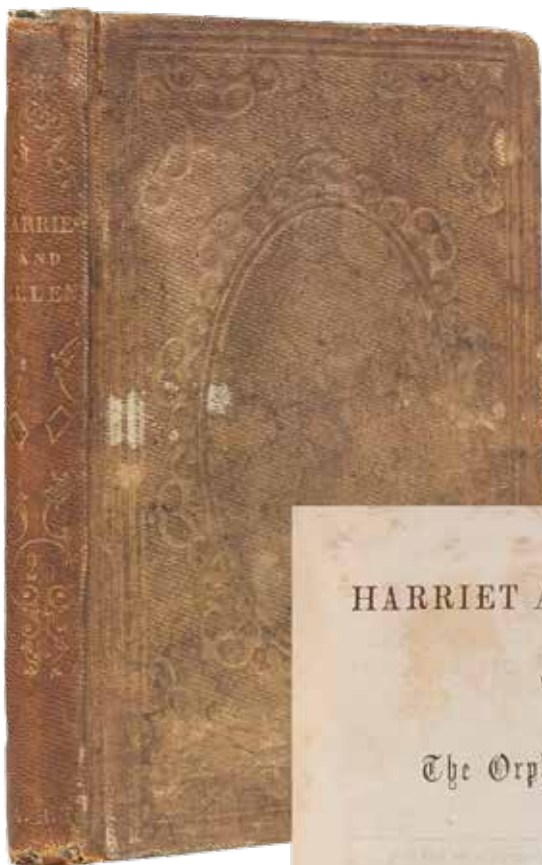
Autograph Playscript Signed for Me-Too (16 pages dated 1915)

Typed Manuscript Unsigned and hand annotated for The Idol (52 pages undated)

Autograph Poem Unsigned regarding Pacifism (4 pages undated)

Typed Playscript Unsigned for juvenile play The Flower Garden (8 pages undated)





*A young Black woman faces systemic racism and constant danger in her adopted white community*

### 23. [Passing] [Interracial Adoption] Lois

## HARRIET AND ELLEN; OR, THE ORPHAN GIRLS

Cincinnati: American Reform Tract and Book Society, 1856. First edition. Publisher's cloth binding embossed in blind with gilt to spine. Yellow endpapers. Measuring 145 x 95mm and collating complete including two plates: vi, 7-122, [6, adverts]. Spine rolled and cloth generally stained and faded, with some bubbling to front board. Foxing and toning throughout. Contemporary presentation inscription to the front endpaper: "Presented to Jacob Stambaugh by the Sabbath Union School. 20 Dec 1857." Scarce institutionally and in trade, OCLC reports only 7 copies in libraries; it does not appear in the modern auction record, and the present is the only example on the market.

Drawing on her experiences as a teacher at African American schools in Ohio, the author (known only as Lois) relates a semi-fictional narrative about inseparable orphan girls Harriet Glenn and Ellen Boyd. Adopted by white families in the same neighborhood, Ellen was left with the Boyds after her mother, "a runaway slave," committed her to the couple's care before her death. As a result of the Boyds' naive belief that their white community will be equally loving toward their daughter, they keep no secrets about Ellen's heritage; she is encouraged to see herself as her peers' equal. But as the story emphasizes Ellen's experiences and interior feelings, the reader recognizes the impossibility of a happy ending. As Ellen enters her teens, locals begin to clamor about her potential to attract their sons.

Along with Harriet she is sent away to Green Lawn Seminary. Among strangers and with Harriet's complicity, Ellen decides to "pass" in order to avoid the microaggressions of her Virginia classmate Julia. She also begins witnessing the privileges that separate Harriet's budding womanhood from her own. Ellen constantly feels the casual racism of her classmates, living in fear of being outed as Black. Tragically, Ellen's outing does come, but not at school. Julia, growing suspicious about Ellen's secret, invites her on holiday to visit her family in the South; there, she exposes Ellen's race to a slave trader who kidnaps and sells Ellen into slavery. The brutality Ellen experiences is horrific. And while Harriet and Mr. Boyd do everything in their power to locate her and free her, they are unsuccessful in the face of a enslaver who prefers Ellen over money. When Ellen dies as a result of abuse (completing the circle that began with her own mother, Ellen's, death), Harriet's heart gives out and she dies to reunite with her adopted sister. This end, alongside Boyd's failures from start to finish, deconstruct the myth of the white savior.

An unabashed treatment of enslavers' brutality as well as a consideration of the more insidious white supremacy and white privilege of people who allow violent systems to continue. Harriet and Ellen was designed to introduce juvenile readers to the concepts of slavery, racism, equality and abolition, and to encourage their growth into activists.





*Expressions of hope and struggle, of seeking to belong  
and finding comfort in nature*

## 24. [People with Disabilities] [LGBTQ+] [Immigrant Women] Dandridge, Caroline "Danske"

### COLLECTION OF MANUSCRIPT AND PRINT WORK BY A DANISH- AMERICAN WOMAN HAILED AS A MAJOR POET OF 19TH CENTURY WEST VIRGINIA

Shepherdstown, WV: [1885-1890]. Collection of original poetry and prose work by Danske Dandridge, totaling 13 manuscript pages plus one work in print. Born in Copenhagen to an ambassador to Denmark, Dandridge spent her late teens and adulthood in West Virginia, at her family's estate in Shepherdstown. A queer immigrant woman with disabilities, she brought to her work a deep understanding of the struggle to find one's place in society, preferring instead the company of nature. "Although mostly unknown today, Dandridge's work appeared in...the two most respected periodicals of her time" in addition to her stand-alone volumes *Joy and Other Poems* (1888) and *Rose Brake Poems* (1890); "Dandridge's poetry, which registers an emotional attachment to nature, family, and religion, is often self-consciously literary and...contains unmistakable homoerotic overtones" (West Virginia Encyclopedia). After nearly five decades of living with undiagnosed chronic pain and depression, Dandridge died by suicide in 1914 while her daughter Serena Katherine "Violet" Dandridge was being held involuntarily in a hospital for depression and an eating disorder. Violet Dandridge, one of the first women to serve the Smithsonian Institute as a scientific illustrator, was also a suffragist and writer (Bingham Center).

The range of poetry and prose included in this gathering reflect Dandridge's pursuit of peace and appreciation of beauty. Her published and unpublished works reveal a woman identifying and embracing disability as part of her personhood, and they show her process of creating her own physical and spiritual joy.

Included (full descriptions online):

Night. 3 page Autograph Manuscript Signed by Dandridge on first and last pages. Shepherdstown, N.D.

Unpublished poem. A working copy, Dandridge makes small edits and larger revisions throughout. While some marks add punctuation, at other times she changes words or cuts stanzas in ways that change rhythm or tone.

A Lament to Sidney Lanier. 3 page Autograph Manuscript Unsigned. N.P., N.D.

Poem later published in her volume *Rose Brake Poems* (New York: Putnam, 1890), but revised and expanded by one stanza. The manuscript contains 4 stanzas, plus an additional jotting to the final page (potentially an idea for a new and unrelated poem).

Bird Song and Other Poems by Danske Dandridge. Being the Recreations of an Invalid. 4 page Autograph Manuscript Signed by Dandridge on the front page. N.P., N.D.

Handwritten title page and table of contents for an unpublished collection of poetry. Potential titles focus on nature and natural occurrences, such as the shift in seasons, putting this in line with her oeuvre.

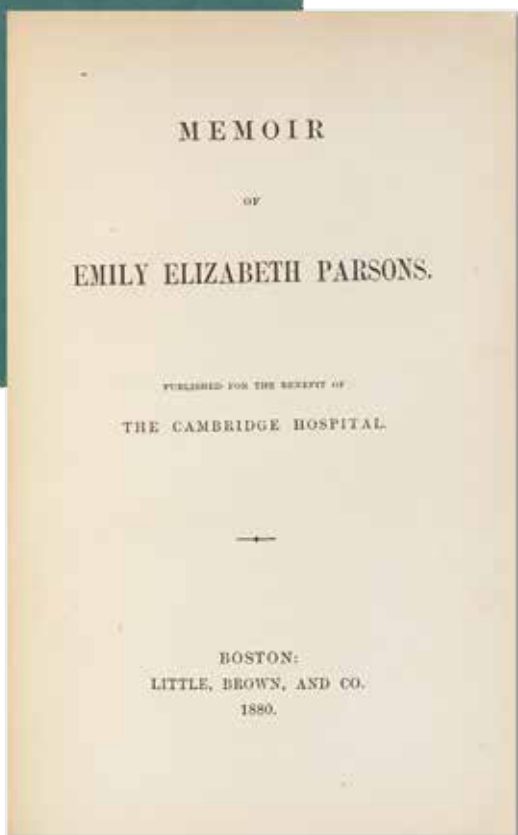
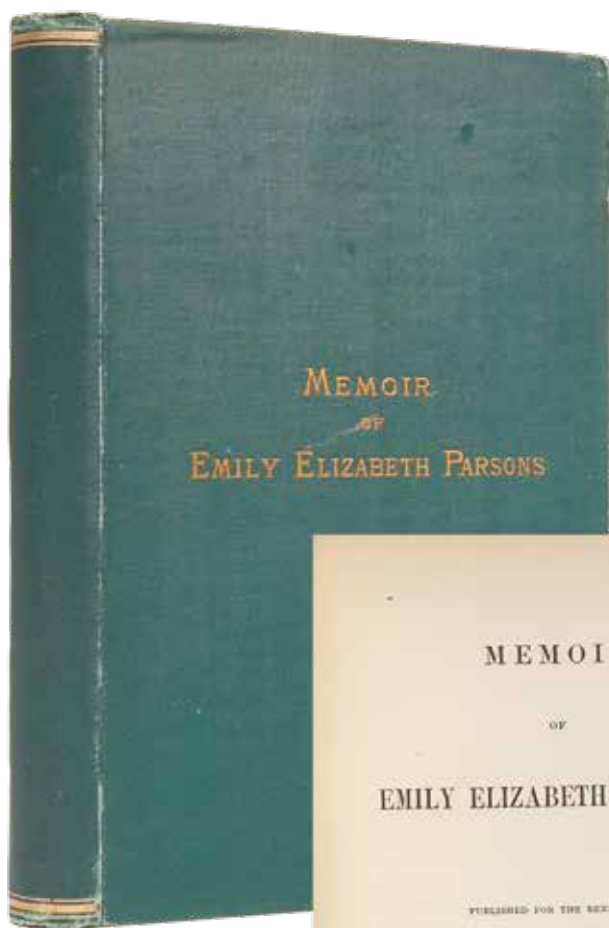
Arise, Shine, For Thy Light is Come. 3 page Autograph Manuscript Signed by Dandridge on the front page. Shepherdstown, N.D.

Unpublished prose essay, with language and rhythm that connects to her lyric style and voice. A religious meditation, it both praises the grace and light that God provides as well as recognizing the individual struggle in "the work of cleansing, renovating, purifying" the self.

Long Suffering. In The Invalid's Visitor (VI: 6) Williamson, NY, June 1888. 83-84. Published essay unsigned.

Original printed wraps stapled at spine. Overall soiled and chipped, with handwritten notation to upper front wrap. Closed tear to final leaf with no loss to text; some paper loss to rear wrap affecting a few words of advertisements. OCLC reports no institutional copies of this 1888 issue. Dandridge appears in a publication designed to bring comfort and companionship to people with illness or disabilities, who may be confined to home and desirous of intellectual or emotional engagement. A member of this community herself, she contributes a two-page essay dedicated to her "Dear Invalid Friends."





*A nurse with blindness and deafness documents a career spent caring and advocating for wounded Union soldiers*

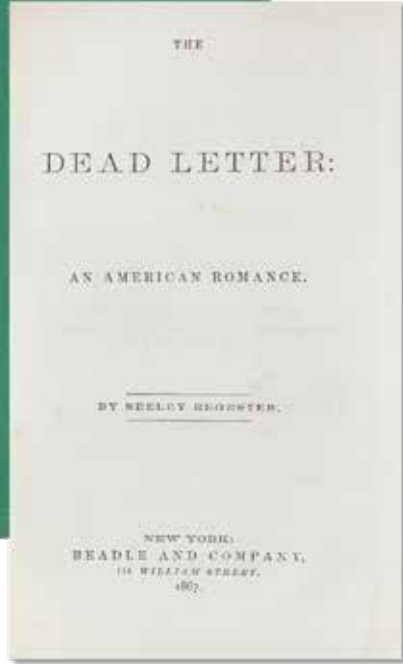
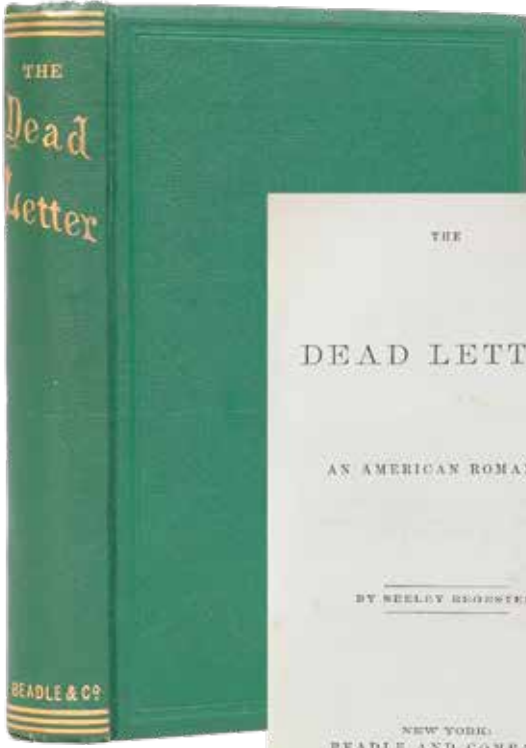
**25. [People with Disabilities] [Education & Philanthropy] [Parsons, Emily Elizabeth]**

**MEMOIR OF EMILY ELIZABETH PARSONS. PUBLISHED FOR THE BENEFIT OF THE CAMBRIDGE HOSPITAL**

Boston: Little, Brown & Co., 1880. First edition. Original publisher's cloth binding with gilt to spine and front board. Brown coated endpapers. A pleasing copy with trivial wear to extremities and a small bump to rear board. Contemporary gift inscription to front endpaper: "Caroline A. Jaggard from her sister M. E. Piper. 1880." Internally clean and unmarked. Measuring 180 x 115mm and collating complete: [4], 159, [1, blank]. Scarce institutionally and in trade, it is the only copy on the market of a memoir documenting the life and nursing career of Emily Elizabeth Parsons, a woman with blindness, deafness and chronic pain.

In her 56 years, Emily Elizabeth Parsons lived an incredible life which she documented in the extensive letters gathered together posthumously in this volume by her family and friends. Following a series of physical accidents and illnesses in her childhood, Parsons embraced and celebrated her identity as a person with disabilities. Despite

objections from her parents who wrongly saw her qualities as "obstacles...which could not be overcome," Parsons "attended the Massachusetts Hospital in Boston as a volunteer nurse" before gaining clearance to work in Union military hospitals in New York. Her skill and her compassion toward wounded soldiers gained her praise; and she would continue on to direct nursing departments in Missouri and Mississippi. "The whole work of female nursing was reduced to a perfect system under her care, and the nurses under Miss Parsons' influence became a sisterhood of noble women" according to a friend and contemporary in the field. While an introduction to the Memoir is supplied by her father Theophilus Parsons, ultimately it is the many letters written by Emily Elizabeth Parsons herself that tell the story of a life dedicated to her calling and career, documenting her daily work, her training, her feelings and experiences.



*America's first full length detective novel, blending  
gothic mystery with domestic fiction*

**26. Regester, Seeley [Metta Victoria Fuller Victor]**

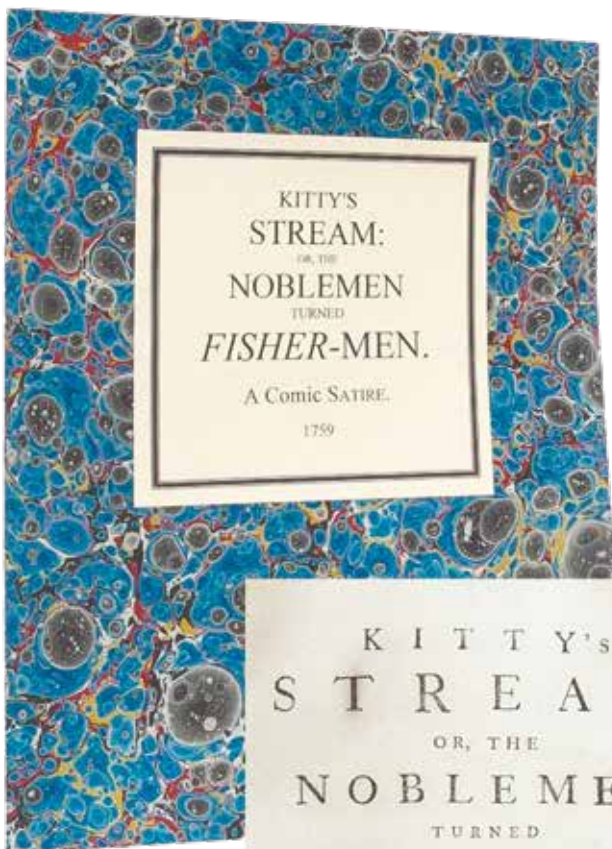
**THE DEAD LETTER. AN AMERICAN ROMANCE**

New York: Beadle & Co, 1867. First edition. Original green publisher's cloth binding with gilt to spine. A Fine copy, with a little damage to the lower rear corner, but on the whole a spectacular, unread and virtually pristine copy of this rare book. Original green publisher's cloth binding with gilt to spine. Brown coated endpapers. First printed in Beadle's Monthly in 9 parts 1866, the present is the first edition in book form. Extremely scarce institutionally and on the market, in this format it has appeared but once at auction, almost a decade ago. Scholars consider The Dead Letter the very first full length American detective novel, by either a man or a woman, predating Anna Katharine Green's The Leavenworth Case by twelve years.

"Before Raymond Chandler, before Dorothy Sayers or Agatha Christie, there was Metta Fuller Victor, the first American author -- man or woman -- of a full length detective novel. Published under the name Seeley Regester, The Dead Letter combines conventions of the mystery form first developed by Edgar Allan Poe with those of the domestic novel; through this, Victor pioneered the domestic detective story and paved the way for generations of writers to follow" (Nickerson). Blending genres to create something entirely new, Victor composed a sensational mystery involving a love-triangle turned deadly. In the midst of Reconstruction turmoil, Henry Moreland is

found murdered on the steps of his fiancée Eleanor Argyll's home. Quickly, suspicion is cast on Richard Redfield, the lawyer-protege of Eleanor's father John Argyll, Esquire. Desperate to clear his name, Redfield seeks the help of a famed New York detective and together the two uncover a shockingly twisted world that no one in their community could have predicted.

The story's distribution was made possible, in part, by Victor's marriage into the Beadle publishing empire and her role as their editor. The Dead Letter's publication history also shows the increasing savvy of women authors of the period taking control of their own publications, and the importance of their celebrity in building a publishing house's brand. While the initial serialization of the story in Beadle's Monthly made it highly accessible and spread Victor's fame, it became worthwhile to print in book form to lure in a new audience. "The Dead Letter was published between hard covers with a price tag of fifty cents, indicating that the publishers felt that the book's primary audience was affluent enough to afford something considerably more expensive than a dime novel. The emphasis in the novel on the moneyed classes and the valorization of the rising professional as moral arbiter of their problems all seem to invite the middle-to-upper-class reader more warmly" (Duke). A groundbreaking work of literature.



K I T T Y ' s  
S T R E A M :  
OR, THE  
NOBLEMEN  
TURNED  
F I S H E R - M E N .  
A Comic SATIRE.

ADDRESSED TO  
The GENTLEMEN in the *Interest* of the  
Celebrated Miss K---y F---n.

---

By RIGDUM FUNIDOS.

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*O Tempore ! O Mores !*

---

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Printed in the Year M.DCC.LIX.  
And sold by A. MOORE, near St. Paul's.

**27. [Sex Work] [Fisher, Kitty] Funidos, Rigdum**

**KITTY'S STREAM: OR, THE NOBLEMEN TURNED FISHER-MEN. A COMIC SATIRE. ADDRESSED TO THE GENTLEMEN IN THE INTEREST OF THE CELEBRATED MISS K---Y F----R**

[London]: A. Moore near St. Paul's, 1759. First edition. Bound in modern paper wrappers with label to front. Measuring 195 x 155mm and collating complete: 15, [1, blank]. A surprisingly fresh and unmarked copy of this satirical piece centered on courtesan Kitty Fisher, who was beginning her career rise to fame. Scarce institutionally and in trade, ESTC reports only 8 copies in libraries. In the last 90 years it has appeared only once at auction, with this being the only example on the market.

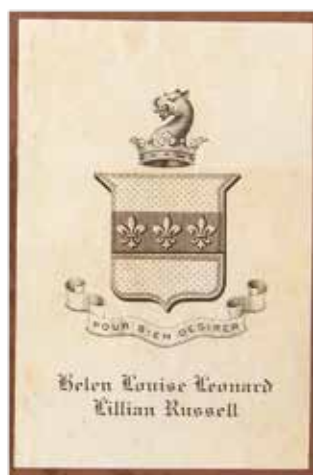
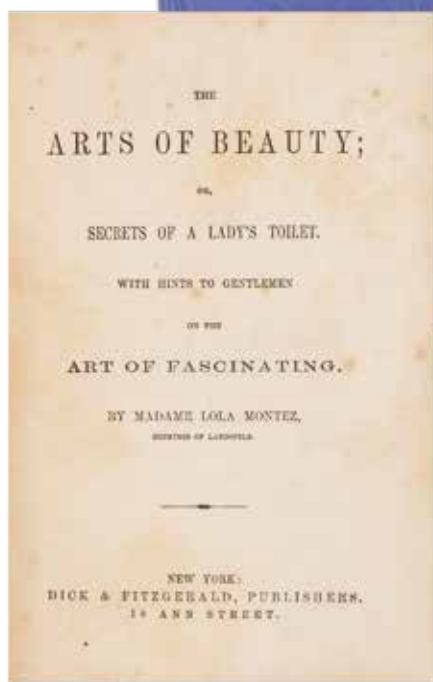
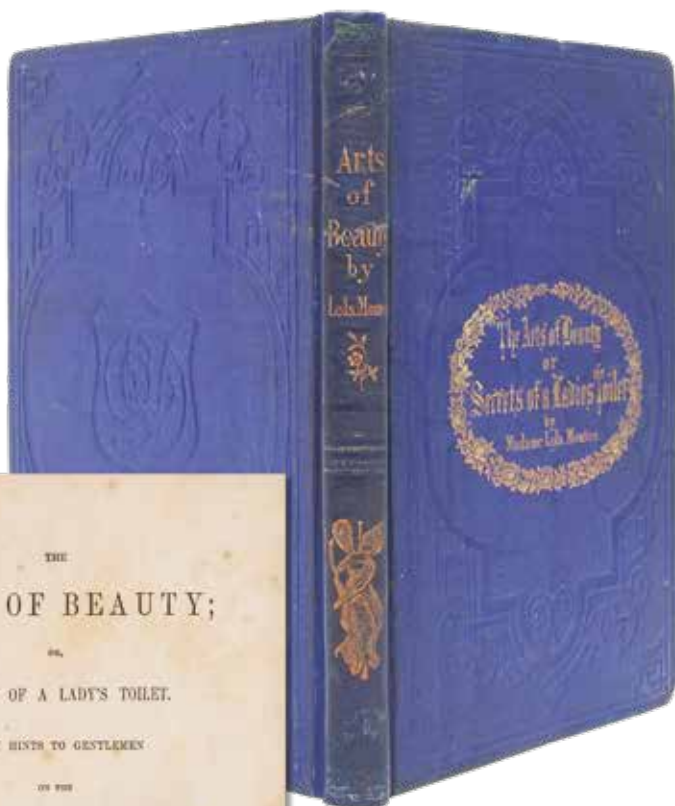
Kitty Fisher would eventually rise to become one of "the most celebrated women" in her field, ranking in Harris' List of Covent Garden Ladies alongside "Covent Garden Characters and Reigning Celebrities." The premier 18th century guide to London's sex trade, Harris' List offered readers the names, biographies, locations, prices, and specialties of the city's most infamous sex workers. For women hoping to maintain clientele, being included was of importance. For potential patrons, it was a source for practical information as well as the foundation for 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).

Kitty Fisher's entry stands out among the others, in a way that would inspire literary and social fascination that boosted her career. For instead of including her biography and expertise, the publisher prints 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 boudoir 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.

Several pieces would be released about Kitty Fisher in her lifetime; and the present is an example from early in her career. The title itself is a masterful encapsulation of how Kitty has accomplished her clients' metamorphoses: like an Ovidian deity, she has transformed "Noblemen" who visit her stream into "Fisher-men," that is, men of her own garter. This theme follows in the larger satire, which grapples with how such a woman has generated so much power for herself. Within the poem, Kitty's allure is so extreme that she becomes a rival to Britannia, shifting the loyalties of patriots. "Where are her Patriots, learn'd and great, That should adorn Britannia's State? Are all her Friends, that well shou'd wish her, Now turn'd the Dupes of K--y F--r?" In abandoning Britannia, the noblemen also shed their genteel identities and class loyalty. Those "who shun Bellona's dire Alarms, To revel in a Harlot's Arms, Or from the British Senate fly, T' indulge in foolish Lechery...Give for One Night's Lodging more Than would maintain an Hundred Poor." Ultimately, the satirist puts very little emphasis on the sexual acts that Kitty Fisher performs; rather, concern rests on the high price she commands, and the reputation she has built to justify it. "Is She alone the finest Whore Among, at least, an Hundred Score? Are there not fairer on the Town What walk the Streets, and take a Crown?...Look to her Breeding, and you'll see, Of Common Whores, as good as she." Yet Kitty Fisher has established her value socially and economically even at this early stage -- and has convinced London of it as well.

ESTC T124876.





*An incisive etiquette guide teaching women to use beauty as power – this copy owned by burlesque performer and fellow courtesan Lillian Russell*

**28. [Sex Work] Montez, Madame Lola [Countess of Landsfeld]**

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

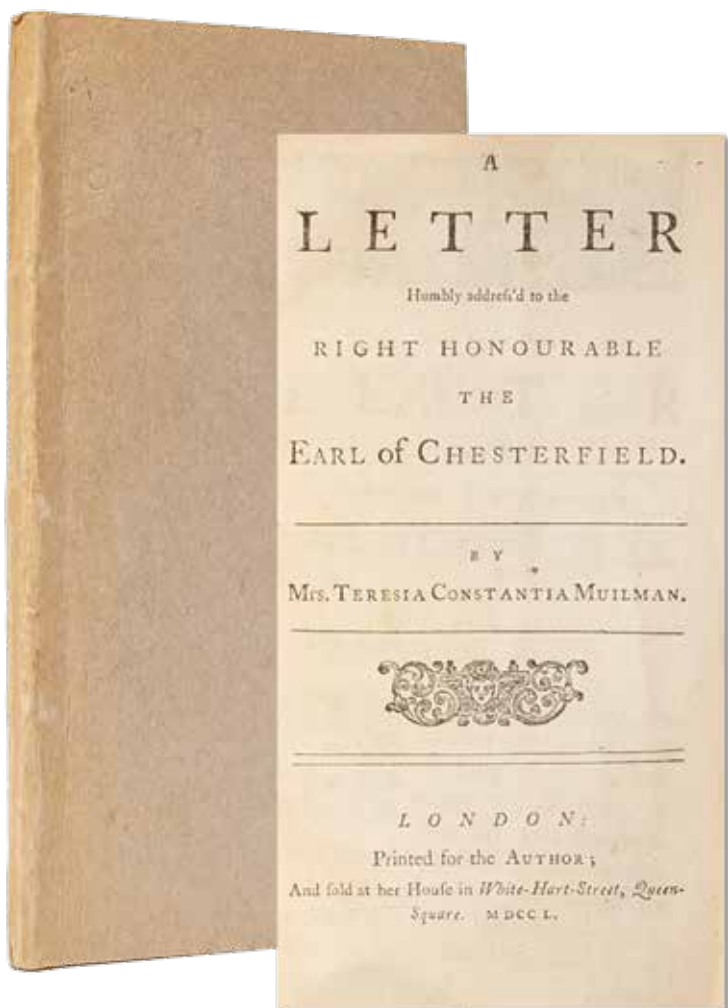
*Association Copy*

New York: Dick & Fitzgerald, 1858. First edition. Original publisher's cloth binding stamped in gilt and blind. Brown coated endpapers. Externally a bright, pleasing copy discretely rebacked with original spine laid down; light, inoffensive foxing throughout. Collates xvii, [1], 19-132, [12]: complete with half title and adverts. Bookplate of Helen Louise Leonard/ Lillian Russell to front endpaper with ownership note in pencil to front endpaper; bookplates of Laura Mell Pleadwell and Frank Lester Pleadwell to front endpaper, above a pasted advert for one of Montez's publications. Clipped autograph of the author and a clipping for Montez's 1857 Canadian lecture tour laid in at front. In all, a pleasing copy with an important association to Lola Montez's contemporary and famed "Dueling Diva" Lillian Russell, a burlesque performer and fellow courtesan. Scarce in trade and institutionally, OCLC locates 8 copies worldwide, of which 6 are in the U.S.

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

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

Provenance: from the library of Lillian Russell. Born Helen Louise Leonard to famed author and suffragist Cynthia Leonard, Lillian Russell rose to prominence on a path that intersected with Lola Montez's. "It was not so much Russell's great dramatic ability or her clear well-trained voice as her personality and physical beauty that made her the greatest musical star of her day" (Enns). Russell further capitalized on her position as the mistress of theater patrons, opera directors, and wealthy businessmen whose extravagant gifts supported her lavish lifestyle and kept her in the public eye; she was, for example, well known for riding her gold and diamond studded custom Tiffany & Co. bicycle throughout New York (Kenrick). Performing on many of the same stages, Russell and Montez became known as the "dueling divas" after a pair of cowboys in Nevada challenged each other to a duel over which woman was the most beautiful in America (Ephemeral New York). Near Fine.



My LORD,  
Your Lordship is most Obedient  
Servant! J. C. Muilman

*A courtesan calls out patriarchal double standards : "The Thief is exempted from Punishment, and the Party despoiled suffers"*

## 29. [Sex Work] Muilman, Teresia Constantia

### A LETTER HUMBLY ADDRESS'D TO THE RIGHT HONOURABLE THE EARL OF CHESTERFIELD

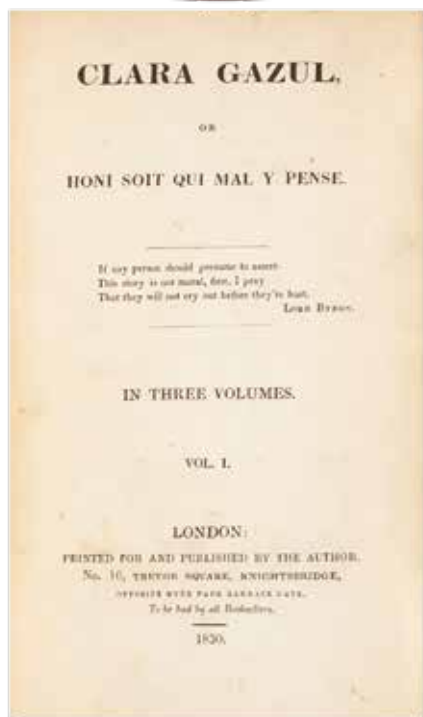
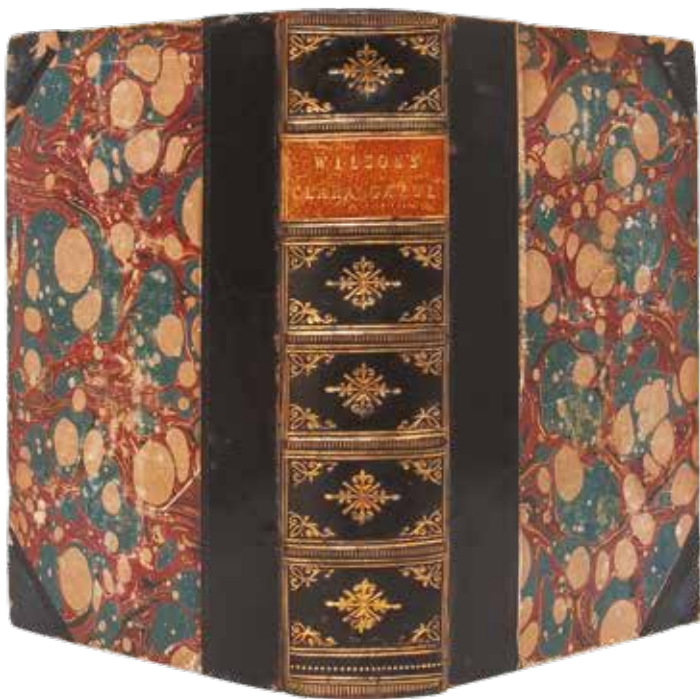
*Signed First Edition*

London: Printed for the Author and sold at her House in White-Harte Street, 1750. First edition. Modern drab wrappers, all edges speckled red. Bound with blank pages to rear. Measuring 175 x 100mm. Collating [2], 41, [1, blank]: bound without the half title, else complete. Signed on the final page of text by the author: "Your Lordship's most obed[ient] serv[ant]! T. Muilman." Internally fresh and unmarked, with pages closely trimmed; no loss to printed text, but minor loss to final letter of author's signature. One of three issues with unknown priority, the present first edition of *A Letter Humbly Address'd* conforms to ESTC T82111, including the dash in White-Harte and the author's signature to "prevent imposition" (Sloane Museum). All variants are scarce institutionally and in trade. No copy of any variant has come to auction in the last 25 years.

Having entered the sex trade at the age of 12, Teresia Constantia Phillips Muilman publicly narrated her experiences in ways often denied to women abiding within the patriarchally sanctioned marriage economy. Beginning with her celebration of queer sexuality in *The Happy Courtezans* (1735), she became a master of generating and then utilizing scandals around her to achieve a greater reputation. While the responses to *The Happy Courtezans* prompted her to further publish *The Fateful Courtezans* and *The Secrets of a Woman's Heart*, her autobiographical works have solidified her historical fame. Her *Apology for the Conduct of Mrs. TC Phillips*, "written in three parts, the first of which was published in 1748," provide us with much of what we know of her life, though she was an admittedly unreliable source and the salacious details may have been designed to blackmail men who had wronged her (Murden).

In the present work, released in three variant issues in 1750, Muilman takes an opportunity to show that she is not only an appetitive figure roiled in sexual scandal. *A Letter Humbly Address'd* -- reissued a decade later as *The Real Duty of a Woman* -- was a space where she logically takes patriarchy to task, considering the academic and social educations of women as well as the double standards placed upon them. "My Lord," she begins, "when you jocosely recommended to me the writing of the *Whole Duty of Woman*, I dare say you imagined the Thought expir'd in the Birth: first, that I believe your Lordship does not conceive me capable of such a Task of such Solidity and good Judgement, and lastly that my own Actions have been conducted with so little Wisdom and Discretion that it is hardly possible to imagine that she, who has judged so ill for herself, can have any conception of what the Duty of a Woman really is, or ought to be." While Muilman admits to her past choices, allowing the reader to place some blame upon her, she does not seek forgiveness. Rather, she embraces a position of "a female rake" whose "libertinism is marked by a double transgression of gender as well as class" and who can defend socially vulnerable women because she no longer is one (Wilson). Thus, in calling out her own actions she also calls to task the men who do the same; she asks why they should not be condemned or punished alike, if their actions violate the same rules. "I think, in Honour and Justice, there should be some lesser Punishment [for seduction] than that of eternal Infamy, affix'd to a Crime in Which men are the principal Aiders and Abettors, or else that Crime should be equally odious in both: for at present, the Thief is exempted from Punishment, and it is only the Party despoiled who suffers."

ESTC T82111.



*In a follow-up to her unrepentant memoir, a courtesan  
recounts her entrance into to the sex trade*

**30. [Sex Work] [Wilson, Harriette]**

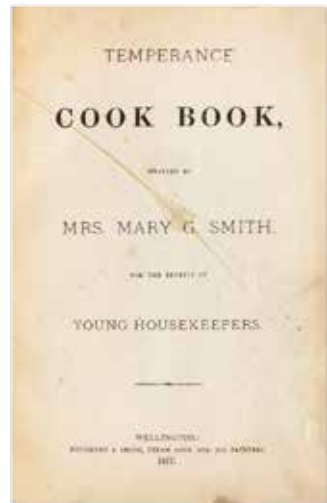
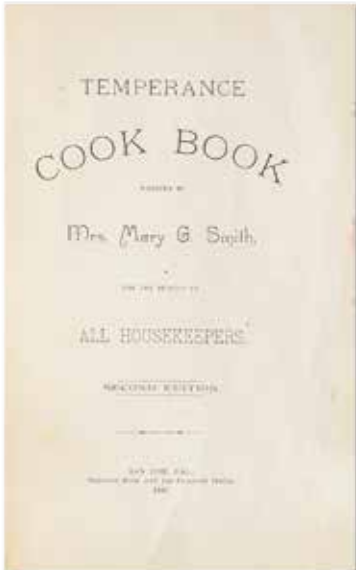
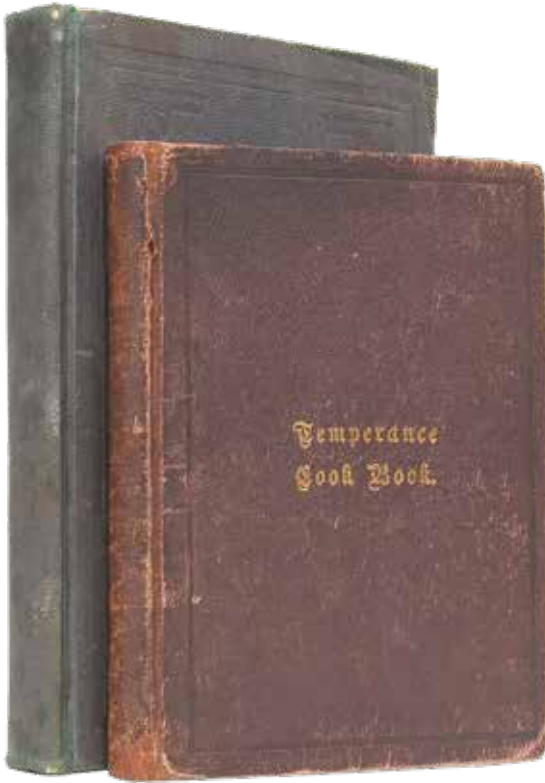
**CLARA GAZUL, OR HONI SOIT QUI MAL Y PENSE**

London: Printed and Published by the Author, 1830. First edition. Three volumes bound in one. Contemporary half calf over marbled boards, with gilt and morocco to spine. All edges speckled red. Green endpapers. Measuring 180 x 110mm and collating [2], civ, [2, half title], 196; [2], 313, [1, blank]; [2], 282: with half title of volume I bound out of order and without half titles to remaining volumes, else complete. A tight, square copy with a bit of shelfwear to extremities and some rubbing along rear joint. Internally with occasional marginal staining to volumes I and II; heavier staining to pages 117-21, 160-66, and 196 of volume I and to pages 20-21 of volume II with all text remaining legible. Volume III largely fresh and unmarked. A scarce book institutionally and in trade, the last copy appeared at auction nearly 70 years ago. The present is the only example on the market.

Published five years prior, Harriette Wilson's notorious memoir promised readers a controversial and unapologetic take on the famed courtesan's life. "I shall not say how and why I became, at the age of fifteen, the mistress of the Earl of Craven. Whether it was love...or the depravity of my own heart, or the winning arts of the noble Lord which induced me...does not now much signify," she states in her opening line. Henceforth, Wilson departed her father's household and embarked on a storied career in sex work, counting among her patrons "the most distinguished men of the day, from the Duke of Wellington to Lord Byron. She held court in a box at the opera, attended by statesmen, poets, national heroes, aristocrats, and members of the beau monde who hoped to be immortalized by her glance" (Blanch). Written and published as she began showing signs of age, and thus began a fall out of

favor, Wilson used her words to remain in the public eye, reveling in the life she had built. Unrepentant, Wilson cast herself as "spirited and single-minded...ducking and diving through society, making sure, in a world heavily weighted towards men, she was always on the winning side. Her life story, although controversial, set the early nineteenth century alight by holding up a mirror to the double standards that riddled male and female behavior" (Dangerous Women Project).

Clara Gazul followed the Memoirs as a clear attempt to continue keeping her name on society's lips. Though the majority of the work is presented as fiction, Wilson opens the introduction by connecting the two books and teasing their autobiographical contents: "Though my Memoirs have long been before the public, I have not yet explained how or why I became the mistress of Lord Craven at the age of fifteen...I am now disposed to gratify curiosity, provided the reader has the grace to 'a plain and unvarnished' statement of facts." In the lengthy introduction that follows, Wilson narrates childhood abuse at the hands of her father and various boarding school mistresses, learning feminine graces and more humanistic pursuits from her eldest sister and a fascination with sex and romance from the remaining four sisters. Ultimately, the relationship with Lord Craven becomes a mere afterthought in the Introduction's final pages, as he offers her an escape from loneliness and neglect. It is a sympathetic chapter in which the only scandals stem from others' treatment of Wilson; and Wilson leverages this strategically to set up her novel -- likely drawn from the famed acquaintances and scandals of her own life.





**31. Smith, Mrs. Mary G.**

**TEMPERANCE COOK BOOK...FOR THE BENEFIT OF YOUNG  
HOUSEKEEPERS**

Wellington [OH]: Houghton & Smith, 1877. First edition. Original publisher's cloth binding with gilt to front board, skillfully rebacked with original spine laid down and retaining original endpapers. Measuring 180 x 125mm. Some rubbing to extremities and light staining to rear board. Soiling to closed text block and offsetting to front endpaper. Pages toned and a bit chipped throughout, with occasional kitchen soiling largely confined to the margins and not disrupting legibility. Contemporary ownership signature to front endpaper: "Mrs. H. J. Smith... Cleveland" with handwritten recipes by the same hand to the verso of the endpaper facing the title. Collating complete in 247 pages. A scarce and important community cookery, which OCLC documents at only 3 institutions. It has not appeared at auction, and the present is the only example on the market.

[With] Smith, Mrs. Mary G. Temperance Cook Book...for the Benefit of All Housekeepers. San Jose [CA]: Mercury Book and Job Printing House, 1887. Second edition. Original publisher's cloth binding embossed in blind with gilt to front board. All edges stained red. Measuring 220 x 150 mm. Hinges strengthened, and small cloth repair to short tear to bottom of front board. A square and presentable copy, with a bit of bumping to corners and mild staining to lower boards. Complete in 261 pages interleaved with local advertisements throughout. Pages surprisingly fresh, with just a bit of toning but not brittle. Contemporary ownership signature of "Aimee Delmas. 1195 Martin Ave. San Jose, Calif" to front endpaper, along with a handwritten receipt. While less scarce than the first edition, this west coast printing is listed at only 14 institutions. It appears once in the modern auction record, with this being the only copy on the market. Housed together in a custom clamshell.

Offered together, the first and second editions

of Mary Smith's Temperance Cook Book present opportunities for comparison in regional print practices, regional recipe preferences, and practical use by individual women who lived in the areas of publication. Printed first in Ohio -- the cradle of the Temperance movement -- and a decade later in California, these editions reflect a rapidly changing culture influenced by women's culinary collaborations. Cookeries like this, intended to fundraise for women's causes, were shaped by the demands and preferences of women buying them. While the first edition situates itself for a largely white audience, reflecting Anglo-European cooking traditions, Smith does include a notable deviation on pages 51-52: Chili Sauce. By the printing of the second edition a decade later, women from the West and Southwest U.S. were crucial contributors to the temperance movement -- and they demanded a more diverse array of dishes that reflected their own culinary tastes and regional ingredients. In the second edition, Chili Sauce was not only hailed by Smith as "a favorite dish with all people of the Pacific coast," it was also accompanied by the additions of Spanish Buns and Chili Colorad[sic]. The ingredients and methods in the Temperance Cook Book's early editions may have been shaped by Antonia Carrillo's *Nuevo y Sencillo Arte de Cocina*. First published in 1836 Carrillo's book was the first Mexican cookery by a woman, and the first to privilege Indigenous and Mexican dishes over Spanish and European cooking. Such culinary trends moved through the South and West U.S., where white settler communities interacted with Indigenous and Latinx communities; and women across these groups began publishing collaborative and multi-lingual cookeries that focused on local ingredients and methods traditional to the region.

Chili Sauce (First edition p. 51; Second edition p. 53). Chili Colorado (Second edition p. 63). Spanish Buns (Second edition p. 123).



*Promoting militant resistance as the only course for social advancement, and considering the role of reproductive freedom in activism*

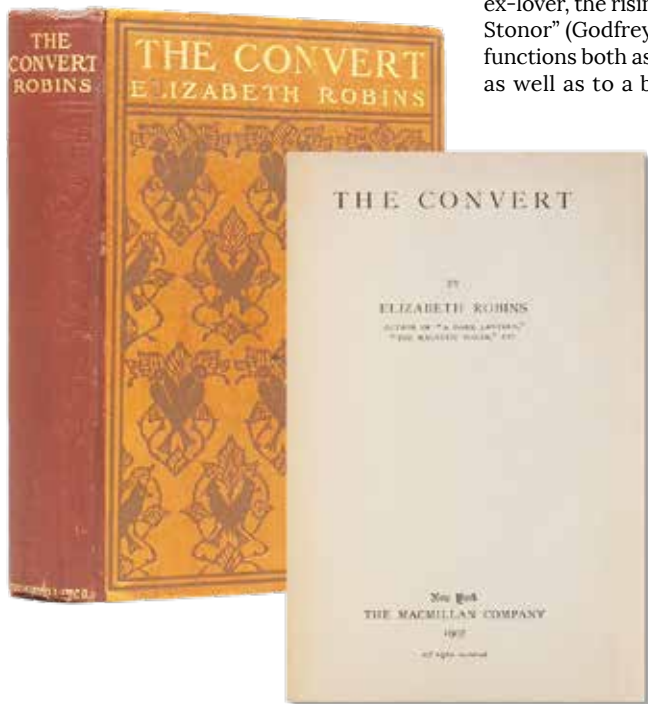
### 32. [Suffrage] [Reproductive Rights] Robins, Elizabeth

#### THE CONVERT

New York: Macmillan, 1907. First edition. Original publisher's quarter cloth over boards, embossed in gilt, brown, and blind. Title page a cancel as usual. A square, pleasing copy with a small snag to the crown of spine and a small bump to the upper rear board; gentle bumps to corners. Slight rubbing to gilt of front board affecting one letter. Front hinge professionally strengthened. While OCLC results show 13 hardcopies of the present edition at institutions in the US, it is also scarce on the market, last appearing at auction in 1978.

The *Convert*, written by American actress, novelist, and suffragist Elizabeth Robins, is a testament to the trans-Atlantic sisterhood of the period's women's rights activists. Based on her "hugely successful play *Votes for Women!*, which advocated militancy as the only means of achieving female suffrage...many of the scenes are taken directly from actual suffrage meetings, including verbatim quotes from hostile men and rousing speeches by suffragettes who stood up for their principles, at great personal risk" (Godfrey). A correspondent of *Christabel* and *Emmeline Pankhurst*, Robins donated a portion of proceeds to their militant WSPU as well as to Millicent Fawcett's more diplomatic NUWSS. Centering its plot on *Vida Levering*, a society beauty who is converted to activism by working class women around her, the novel uses melodrama in order to critique it. *Vida's* early weakness in response to the changing world is not altered by the love of a man, but by a no-nonsense and driven sisterhood. And the deep secret of her life -- an early, unmarried pregnancy and abortion -- does not function as the Victorian plot-twist of her undoing; rather, it is the leverage she uses "to gain the political support of her ex-lover, the rising Tory politician *Geoffrey Stonor*" (Godfrey). The *Convert* ultimately functions both as a call to suffrage activism as well as to a broader effort "to create

new roles for women outside those of wives and sweethearts... Focusing on the taboo issues of abortion and unmarried motherhood," Robins developed a new narrative of the "fallen woman," one that considers "how childlessness is both necessary and problematic for a suffrage heroine" (Liggins).



*A tribute on the passing of Frederick Douglass, written by a friend  
and ally and presented to the future Librarian of Congress*

### 33. Tilton, Theodore

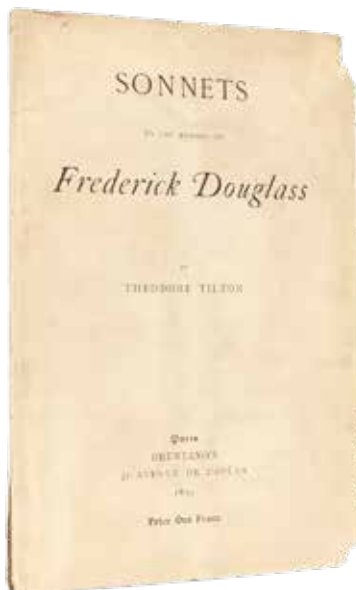
## SONNETS TO THE MEMORY OF FREDERICK DOUGLASS

### *Presentation Copy*

Paris: Brentano's, 1895. First edition. Original printed wrappers stitched at spine. Central vertical fold to both wraps, with some splitting near foot of front; some chipping along outer edges, and splitting along lower third of spine but wraps holding well. Complete in 12 pages and measuring 190 x 130mm. Inscribed on the verso of the front wrapper in the year of publication and presented to the journalist, diplomat, and seventh Librarian of the United States Congress: "To the Honorable John Russell Young with the compliments of his old friend Theodore Tilton. Paris 73 Ave Kleber, April 21, 1895." Scarce institutionally and in trade; of the three copies that have sold at auction in the past 112 years, only one other has been signed (1909, Anderson Galleries).

An ardent white abolitionist, Theodore Tilton used his platforms as a newspaper editor and well-known poet to promote equality causes in the U.S. and abroad. Among the many close relationships he formed in the course of his work was a bond with Black leader Frederick Douglass. Speaking of their alliance, Douglass wrote in his autobiography of meeting Tilton for the first time in 1866, at the Southern Loyalist Convention in Philadelphia: "There was one man present who was brave enough to meet the duty of the hour; one who was neither afraid nor ashamed to meet me as a man and a brother...the man was Mr. Theodore Tilton. He came to me by the hand in a most brotherly way and proposed to walk with me into the procession." Douglass' death in 1895 sent the movement and the nation into mourning; and in the present work, Tilton, in exile in France, creates a poetic tribute to the heroic life and "A Career Unique" lived by Douglass. While Tilton opens with a timeline of Douglass' greatest political contributions, the sonnets that follow remind us of the complexity and humanness of the man, and help us feel that the loss is all the greater. "I knew the noblest giants of my day, And

he was of them -- strong amid the strong;  
But gentle too: for though he suffered wrong,  
Yet the wrong-doer never heard him say  
"Thee also do I hate..." Much as Douglass described Tilton in familial terms, so too does Tilton express his loss. "I loved him long; As dearly as a younger brother may."





*The convention at which Sojourner Truth first delivered  
her famous Ain't I A Woman? speech*

### 34. [Truth, Sojourner]

## THE PROCEEDINGS OF THE WOMAN'S RIGHTS CONVENTION, HELD AT AKRON, OHIO

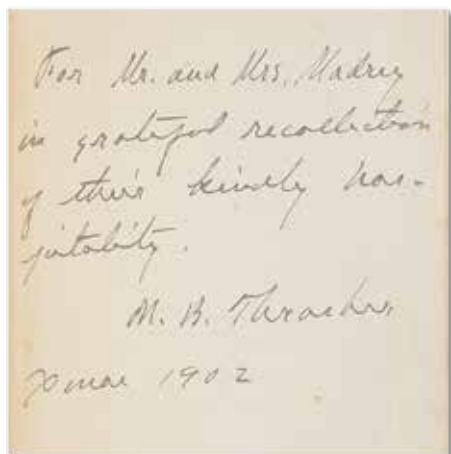
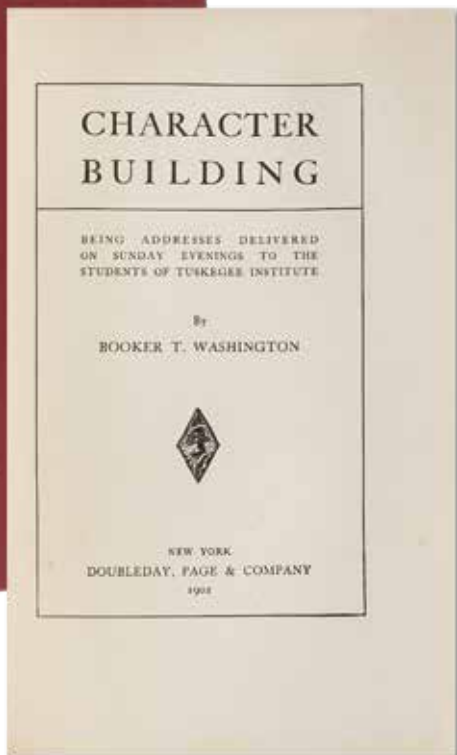
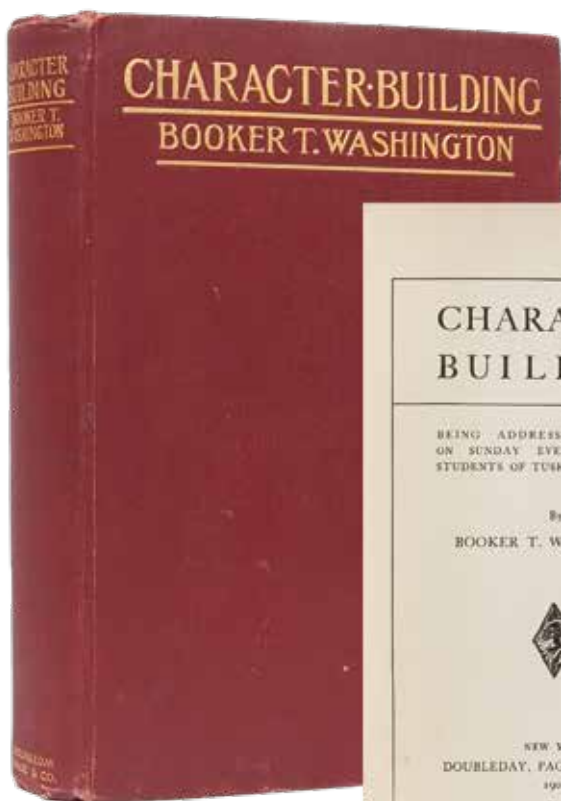
Cincinnati: Ben Franklin Book and Job Office, 1851. First edition. Original printed self wraps, complete in 52 pages. Disbound with spine perished. Soiled and chipped throughout, with several closed tears not affecting text. Pencil ticks and marginalia marking key moments of the convention. A scarce and important piece documenting Sojourner Truth's first delivery of her historic Ain't I A Woman? speech as well as providing evidence for the white feminism and racism that surrounded her. OCLC reports only 12 institutionally preserved copies, and it has appeared twice at auction (in 1969 and 1949). The present is the only copy on the market.

Following the Seneca Falls Convention of 1848 and the Ohio Women's Convention in Salem in 1850, American feminist leaders gathered at the "Stone Church, Akron, Ohio, May 28, 1851 to consider the Rights, Duties, and Relations of Women." Here, for the first time, Sojourner Truth took the stage to deliver "what is now recognized as one of the most famous abolitionist and women's rights speeches in history, Ain't I A Woman?" (NPS). It was an opportunity for those gathered to reflect on the intersecting experiences of those oppressed by white supremacist patriarchy; and Truth immediately and powerfully gestured to the power that marginalized people could find when they united together and placed their shared value at the center of a cause. "I think that 'twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon...If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again!" (NPS). It was a crucial call for the mutual dignity of women -- whether oppressed through infantilization or hard labor, whether diminished by white men or

Black. Notably, Sojourner Truth presented it at the morning session of the convention's second day; on page 7, the Proceedings record that "Reports upon the subject of Education were made by Mrs. Coe, Sojourner Truth, Rev. George Schlosser, and Miss Sarah Coates." But while the speeches section includes an abstract of Coe's speech, Sojourner Truth's is absent. Indeed versions of the speech would only appear later, in June of 1851 in the Anti-Slavery Bugle (without the refrain "Ain't I a woman?") and then 12 years later, in 1863 printed by suffragist Frances Gage.

Focus on the order of the speeches and the content of those surrounding Truth's shed light on the early failings already shaping the women's movement as an inclusive mission. Mrs. Coe's speech presents an extended comparison of women's oppression by husbands to enslaved people's oppression by enslavers; and hers is not alone in this assertion. And yet, the only woman present to have lived under both conditions was denied space in the publication. Indeed, the speech's exposure of a wider womanhood -- one that includes not just women "helped into carriages and lifted over ditches" but also women who "have plowed and planted... and born the lash as well" -- likely troubled those present who wanted to break gender barriers while maintaining the superiority of their own whiteness (NPS).

The present Proceedings, scarce and delicate as they are, survive to tell the story of a Black woman who called for radical equality and whose words could only temporarily be blotted from the historical record. And the pamphlet documents, through those speeches it did publish, the failings of a white feminism that called its own position enslavement but refused to acknowledge or address the racial inequities they themselves upheld.



*Inscribed by Booker T. Washington's collaborator and ghost writer  
Max Thrasher to prominent Black community members*

### 35. Washington, Booker T.

## CHARACTER BUILDING. BEING ADDRESSES DELIVERED ON SUNDAY EVENINGS TO THE STUDENTS OF TUSKEGEE INSTITUTE

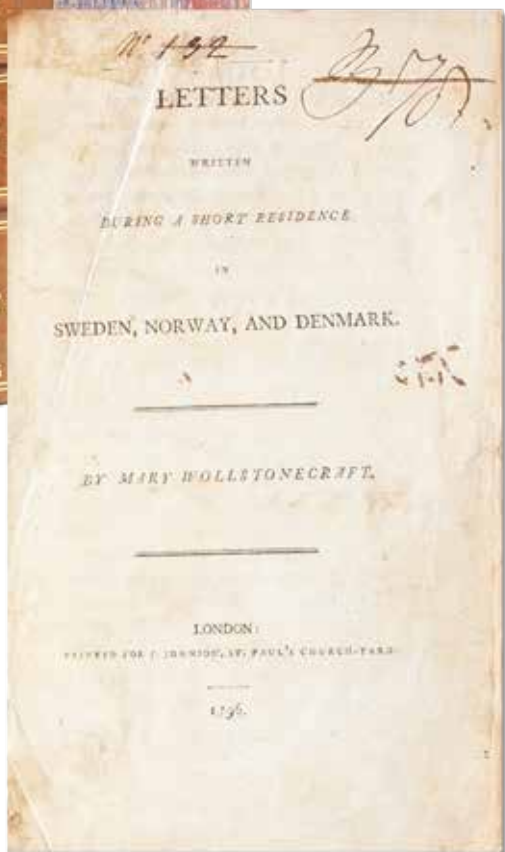
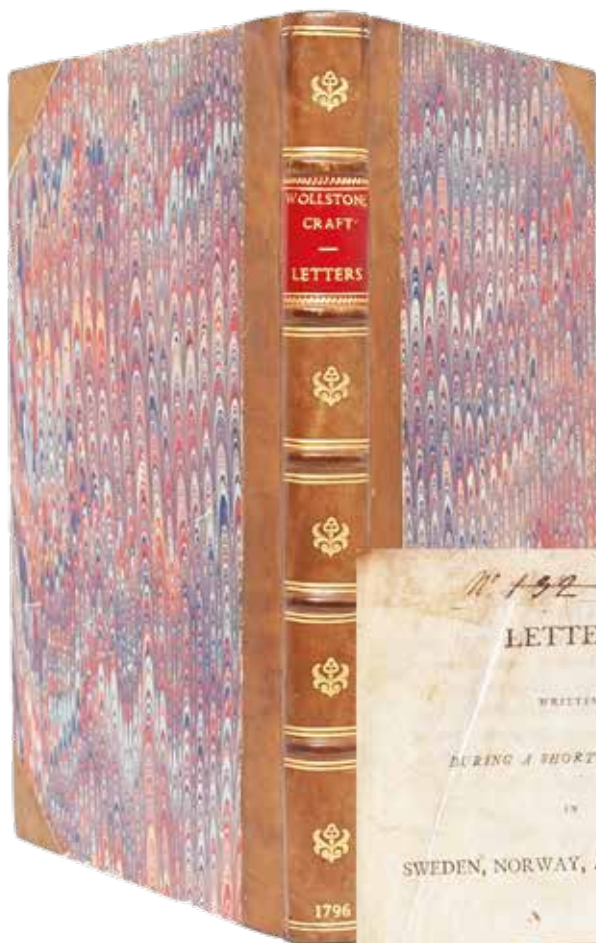
### *Association Copy*

New York: Doubleday, 1902. First edition. Original publisher's cloth binding with gilt to spine and front board. Gentle shelfwear to boards and extremities, but overall a tight, square copy. Internally fresh and complete. Inscribed on the front endpaper in the year of publication by the author's longtime associate and collaborator Max Bennett Thrasher, who assisted in the writing and editing of key Washington works *Up from Slavery* and the present title *Character Building*: "For Mr. and Mrs. Madry in gratified recollection of their kindly hospitality. M. B. Thrasher. Xmas 1902." The recipients, Jesse W. and Mary Madry were prominent members of their Cass County, Michigan community; Jesse had served in the 1st Michigan Colored Infantry during the Civil War and after the couple's marriage in 1867 both were supporters of Black veterans' healthcare, as well as expansions to Black education and employment.

"Booker T. Washington has been regarded as a leading figure in African American life, and as a man who brought his people from slavery to unfettered economic, political, and social involvement in the American mainstream. He has also been strongly critiqued for advancing the cause of racial

accommodation when the political agenda dictated the development of an independent Black standpoint in all areas of the industrial structure" (West Margin Press). Appearing in 1902 and drawn from a series of weekly lectures delivered to students at the groundbreaking Tuskegee Institute that Washington led, *Character Building* was shaped by what Washington himself called "the painstaking and generous assistance of Mr. Max Bennett Thrasher" (*Up from Slavery*). It was Thrasher who provided order, structure, and clarity to much of the collection. The result has been compared to Dale Carnegie's *How to Win Friends and Influence People*, with the caveat that it bears the marks of Washington's practice of racial compromise. Essays including *Helping Others*, *Influencing by Example*, and *Education that Educates* urged the pursuit of "racial equality with discretion...cautioning Black people against extremism and encouraging them to prove their work by becoming productive member of society" (Norwood). Notably, Thrasher presented this particular copy, the volume on which he collaborated, to a couple who themselves were supporting racial equality and the expansion of Black opportunity within their own region in the North. Near Fine.







*The first published account of a woman travelling on business,  
a feminist icon and new mother working abroad*

### 36. Wollstonecraft, Mary

## LETTERS WRITTEN DURING A SHORT RESIDENCE IN SWEDEN, NORWAY, AND DENMARK

London: J. Johnson, 1796. First edition. Bound to style in half calf over marbled boards, with morocco and gilt to spine. Measuring 125 x 205 mm (pages) and collating: [4], 262, [4, appendix and notes], [2, adverts]: complete, including the advertisements listing Wollstonecraft's books, the first known bibliography of her work. Discrete blindstamps to the headers of the first two leaves; contemporary ownership marks to the title page not affecting text. Some creasing and one small closed tear to the fore-edge of the title page; some light foxing to the lower corners of 247-250, and a small, closed tear to the top edge of the Notes leaf. In all, a tight, square copy that is also internally pleasing. Wollstonecraft published *Letters* only four years after her groundbreaking feminist manifesto *Vindication of the Rights of Woman*, making hers the first published account in English of a woman travelling for business.

When a Norwegian ship's captain stole valuable cargo from Gilbert Imlay's ship in 1794, the Englishman reached out to his lover, Mary Wollstonecraft, requesting that she travel there as his proxy to obtain compensation. A new mother with a baby in tow, Wollstonecraft nevertheless accepted the charge; and she not only tackled the task set for her by Imlay, she also spent four

months traveling to remote destinations, meeting and bargaining with officials, studying local customs, and exploring exotic landscapes. The resulting travel narrative broke new ground at its publication. Wollstonecraft already had become a founder of a feminist movement with her *Vindication of the Rights of Woman*; and with *Letters*, the first English-language account of a woman business traveler, she put principles of female independence into action. Her adventurous spirit combined with her command over language "found an enthusiastic public, not least among young poets. The wording of the descriptions of the waterfalls she visited...played a part in inspiring Coleridge's description of the sacred river in Xanadu; and the theme of the book set a fashion for questing, romantic journeys. Byron, Wordsworth, Shelley, and even Mary's as yet unborn daughter all read and followed in Mary Wollstonecraft's footsteps" (Tomalin). A captivating narrative shaped by an unmistakable voice, Mary's husband William Godwin would later proclaim "If there was a book calculated to make a man in love with its author, this appears to me to be the book" (*Memoirs*). A pleasing copy of an important work, containing the oft-missing publisher's adverts which comprise the first bibliography of Wollstonecraft.

**INDEX (by item number)**

Activism...2, 7, 9, 11, 19, 31, 33, 34, 35

Allies...2, 7, 17, 18, 23, 33

Anti-Racism...2, 3, 4, 7, 9, 12, 17, 18, 19, 23, 33

Association Copies...4, 28, 35

Autobiography & Memoir...4, 7, 13, 21, 25, 30, 36

BIPOC (incl. AAPI and Latinx)...1, 2, 3, 4, 6, 7, 9, 12, 14, 15, 19, 34, 35

Children & Juvenile...4, 5, 18, 23

Community Organizing...2, 8, 9, 11, 19, 31, 34, 35

Culinary...31

Education...5, 8, 9, 11, 18, 23, 28, 35

Employment & Labor...7, 9, 11, 16, 21, 25, 27, 29, 30, 35, 36

Feminism...1, 2, 3, 4, 5, 8, 11, 12, 13, 20, 21, 22, 23, 28, 29, 30, 31, 32, 34, 36

History...5, 9, 13, 15, 16

Illustrated...1, 6, 23

LGBTQ+...1, 3, 20, 21, 24, 29

Literature...1, 2, 3, 8, 10, 12, 14, 15, 18, 20, 22, 23, 24, 26, 27, 30, 32, 33

Manuscript & Archival Material...11, 16, 19, 22, 24, 33, 34

Marriage & Family...3, 5, 8, 11, 12, 17, 18, 21, 26, 30, 32, 36

Ownership Signatures...4, 9, 10, 31

People with Disabilities...24, 25

Philosophy (incl. Law & Religion)...5, 8, 9, 11, 13, 16, 18, 19, 29, 34

Sex Work...21, 27, 28, 29, 30

Signed Books...14, 29, 33

Social Justice ...2, 3, 4, 7, 8, 9, 11, 12, 17, 18, 19, 31, 32, 33, 34, 35  
(incl. Civil Rights and Suffrage)

Women...2, 3, 4, 5, 7, 8, 10, 11, 12, 13, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 28, 29, 30, 31, 32,  
34, 36





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