

SCANDALOUS SELFHOOD

MATERIAL EXPRESSIONS OF AGENCY, CONSENT, AND LIBERATION



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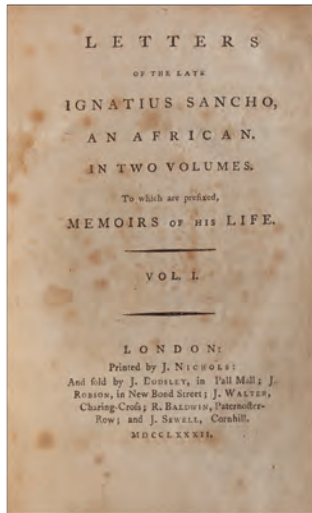
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*The Letters of the Late Ignatius Sancho, an African...To Which are Prefixed,
Memoirs of His Life (in 2 vols.) by Sancho, Ignatius , p. 7*

Introduction

"Freeing yourself was one thing. Claiming ownership of that freed self was another."

– Toni Morrison

Scandalous Selfhood honors individuals who unabashedly asserted their agency and demanded space for self-expression in defiance of the racial, gendered, sexual, and economic hierarchies that sought to erase them. Publicly reclaiming and redefining terms like "Negro," "whore," "queer," or "deviant," they scandalized cultural gatekeepers not only by rejecting oppressive structures but by producing rich alternative modes of living. The writers, thinkers, performers, and activists represented in this year's catalogue understood themselves as subjects rather than subjugated; they believed in their value and ensured that their narratives were published and preserved so that readers of the present and future could see themselves reflected back, love themselves, and find their own power.

The stories gathered together here are reminders of how varied and powerful self-determination can be. Both formerly enslaved but refusing to bend to white oppression, Ignatius Sancho and Silvia DuBois, for example, chose wildly different paths. Born during the Middle Passage, Sancho was called "the Exceptional Negro" in his own time as much for his origin story and as for his rise to prominence as a composer and scholar. DuBois, meanwhile, self-emancipated by whipping her abusive mistress and fleeing North; refusing to conform to white expectations, she laughed about her smoking, drinking, and failures as a Christian, demanding that basic humanity (not good behavior) was reason enough for freedom. Assaulted by powerful men and rejected from the marriage market as "whores," Mary Perdita Robinson and Dorothea Jordan became the toasts of London's demi-monde. While their memoirs lay blame for sexual violence squarely on the men who commit it, these women place more emphasis on the nurturing female and queer communities in which they built their families. For both women, sex work, literary and theatrical success, and motherhood coalesce into whole rather than segmented identities – conditions made possible by escaping the physical and economic confines of wifehood. Fascinated by the human body's capacity for pleasure and encouraging consensual physical exploration, the authors of a range of early erotic books graphically depicted "deviant" sex acts free from procreative or patriarchal goals, and they educated their readers without shame about sexual practices available to them and their partners. Celebrating the joys of sexual intimacy, Mary Gove Nichols published a fictionalized autobiography asserting the necessity of consent and the possibilities of polyamory in marriage. Finding self-actualization outside erotic structures, the asexual women within Pen Tamar and The Flower and the Spirit present readers with new means of understanding love and companionship.

As ever, to acknowledge that these histories exist within a wider matrix of activism intended to promote individual freedom and backlash intended to restrict it, texts documenting this cycle are located throughout.

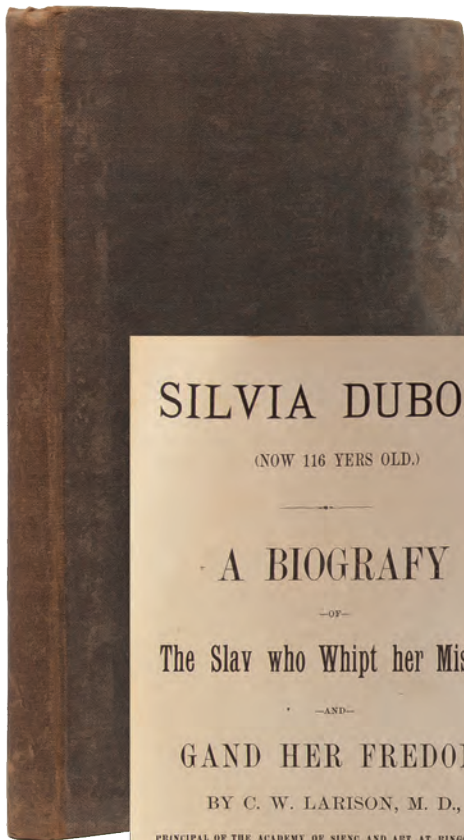
Building on last year's catalogue *Centering*, my decision to platform the voices in *Scandalous Selfhood* runs in direct opposition to the rising social and political violence currently aimed at BIPOC, queer, femme, and disabled peoples. There is no neutrality in our work as booksellers and librarians, especially for those of us preserving and placing materials originating from communities under attack, and we all have a duty to speak out. These peoples ensured that their surviving documents would pass on the beauty, joy, strength, accomplishments, influences, and power of themselves and their communities.

They have always existed and will always exist. They have a place. They love and are loved.

I stand with them and honor them.



–Miranda Garno Nesler
Senior Specialist in Gender, Race and Sexuality



SILVIA DUBOIS,
(NOW 116 YERS OLD.)

A BIOGRAFY

—OF—

The Slav who Whipt her Mistres

—AND—

GAND HER FREDOM.

BY C. W. LARISON, M. D.,

PRINCIPAL OF THE ACADEMY OF SIENC AND ART AT RINGOS, N. J.;
FORMERLY PROF. NATURAL SIENC IN THE ENIVERSITY AT LEWIS-
BURG, PA.; AUTHOR OF ELEMENTS OF ORTHOEPTY;
THE TENTING SCHOOL, &c., &c.

RINGOS, N. J.:
C. W. LARISON, PUBLISHER.
1882.



SILVIA DUBOIS,
THE HEROINE OV CEDAR SUMIT.
BORN MARCH 5th, 1798.

Gaining her freedom through an act of self-defense, Silvia DuBois asserts that all humans (not just perfect Christians) deserve dignity

1. [BIPOC] DuBois, Silvia with C. W. Larison

SILVIA DUBOIS (NOW 116 YERS OLD). A BIOGRAFY OF A SLAV WHO WHIPT HER MISTRESS AND GAND HER FREEDOM

Ringos, NJ: C. W. Larison, 1883. First edition. Original publisher's cloth binding, measuring 190 x 110mm and collating complete including frontis and 2 additional plates: [2], 124,[1, blank], [8, adverts]. Cloth a bit mottled, but internally fresh and unmarked; hinges professionally strengthened. Silvia DuBois' scarce facilitated memoir has come up at auction only four times in the past century (of these two were defective) and remains difficult to obtain in any condition, but particularly with all plates intact.

A slavery narrative, a feminist memoir, an abolitionist tract, a facilitated autobiography: Silvia DuBois' life story defies genre by engaging with all of these forms. Like numerous other works by formerly enslaved women -- Phillis Wheatley Peters and Sojourner Truth notable among them -- the story of DuBois' life comes from her oral storytelling but is shaped and reaches the audience via a white author. In this case, the narrative is recorded and self-published by C. W. Larison in phonemic orthography in an attempt to preserve not only DuBois' words but also her speech patterns and accent.

Despite the involvement of a white transcriber, Silvia DuBois' story retains the spark of the memoirist herself. Refusing to be cast as a perfect hero, an angel, or even a simple Christian who deserves her freedom for those reasons, she asserts her humanness and claims humanness as the reason anyone should be free. Indeed, DuBois stands out among other participants in the genre for her outspokenness, pride in her physical strength, her dark humor, her enjoyment of

drinking and pipe smoking, and her overt anger at the institutions of slavery and white supremacy that would continue to wrong her. It was this anger that led to Silvia gaining her freedom. By DuBois' account, she had been enslaved by the DuBois family since her early childhood; and while "she got along well with [Mr.] DuBois during this period... relations with his wife were more than brutal. She was repeatedly beaten by her mistress, once being hit about the head so furiously...that Silvia was left with a three inch depression in her skull. When she was about twenty years old, while [Mr.] DuBois was away...Silvia unleashed her own fury, delivering a mighty blow to Mrs. DuBois that drive her back against the door and left her unconscious. Silvia immediately ran across state lines to New York" (Gillette). Recalling her mother's own ambition for freedom as well as their early and long term separation, DuBois did soon return for her 18 month old son. The risk paid off. "By this time, [Mr.] DuBois had decided to give Silvia her freedom, telling her that he would write her a pass so long as she took her child away to New Jersey and didn't return" (Gillette).

DuBois' choice to stand up against her oppressor, and her own belief in the value of sharing her story of survival and reinvention, are only available to us as a result of this memoir and the resulting contemporary articles and reviews it spurred. Sadly, Larison's phonomic approach deterred widespread reading and distribution of DuBois' story; and it was not re-transcribed into traditional English spelling for over another century.



L E T T E R S
OF THE LATE
IGNATIUS SANCHO,
AN AFRICAN.
IN TWO VOLUMES.

To which are prefixed,
MEMOIRS OF HIS LIFE.

V O L. I.

L O N D O N:
Printed by J. NICHOLS:
And sold by J. DODSLEY, in Pall Mall; J.
ROBSON, in New Bond Street; J. WALTER,
Charing-Cross; R. BALDWIN, Paternoster-
Row; and J. SEWELL, Cornhill.
MDCCLXXXII.



Ignatius Sancho.

Born on a slave ship, he gained his freedom and became a scholar, activist, and the first free Black man to vote in England

2. [BIPOC] Sancho, Ignatius

THE LETTERS OF THE LATE IGNATIUS SANCHO, AN AFRICAN...TO WHICH ARE PREFIXED, MEMOIRS OF HIS LIFE (IN 2 VOLS.)

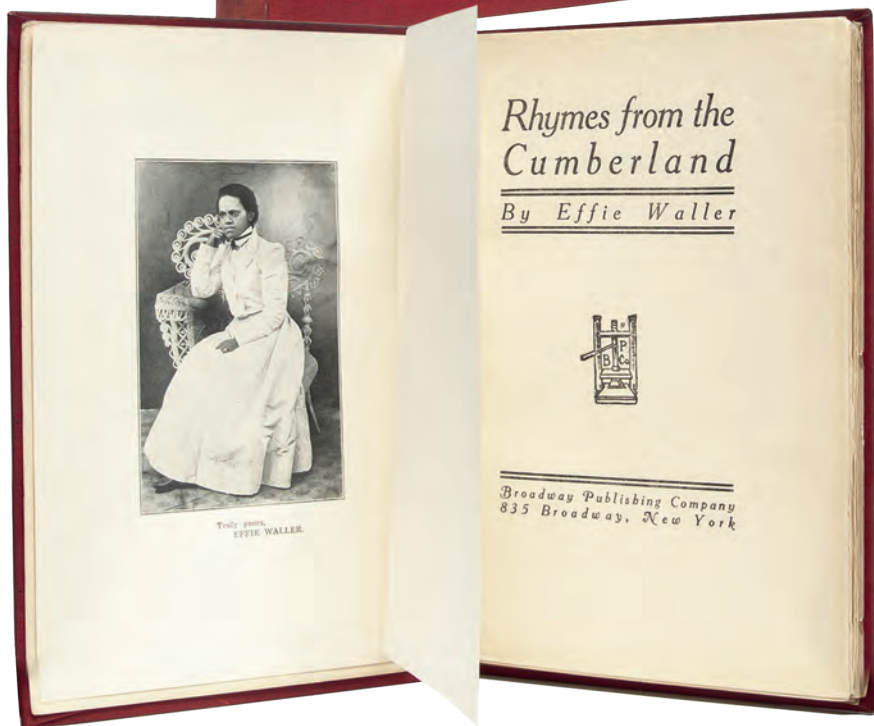
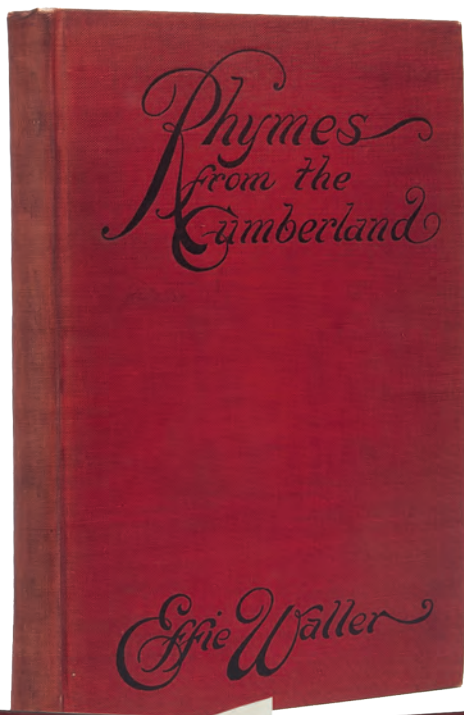
London: Printed by J. Nichols, 1782. First edition. Contemporary half calf over marbled boards, measuring 169 x 117mm and collating complete including frontis to each volume: [4], lvii, [1, blank], 204; [4], 224. Joints professionally repaired and morocco spine labels restored. Light scattered foxing, mostly confined to preliminary and terminal leaves. Some staining to upper corner of frontis in volume I not affecting image and light offsetting to title page of the same. In all, a pleasing, clean, complete example of this scarce memoir, which details the life of Ignatius Sancho from his transport on a slave ship to his life in England. Scarce in first edition, it has only appeared twice at auction in the past decade.

“Ignatius Sancho (1729-1780) was born into slavery on a ship crossing the Atlantic to the West Indies in 1729. His earliest personal memories were of Greenwich, near London, where as a child he was forced to work for three wealthy sisters. He eventually persuaded the powerful Montagu family, who lived nearby, to employ him as their butler before eventually retiring to run a grocery in Westminster” (Carey). Thanks to the present posthumously published work, however, we know so much more about the rich inner life and social contributions of Ignatius Sancho. “A writer, composer, shopkeeper, and man of letters, he was a social reformer and an acute observer of English life” (British Library).

As described by this biography and Sancho's

letters, his origins seem extraordinary -- largely because so few of the people born into these conditions had the opportunity to publicize their stories in the event that they survived. Born during the Middle Passage, “Sancho grew up an orphan: his mother died when he was an infant, and his father died by suicide rather than live in enslavement”; and while his enslavers in Greenwich sought to keep him in ignorance, “John Montagu, 2nd Duke of Montagu, encouraged his education and gave him books to read” (British Library). Through this opportunity, Sancho not only became an avid reader but also a scholar, a composer, and a writer; shortly before his death, he even became the first Black man to vote in England. “Sancho wrote letters to the editors of newspapers advocating for the cessation of the slave trade; these letters vividly illustrated the trade's inhumanity for a broad audience, largely people who had never read words written by a Black person... Only after his death, however, did Sancho's words reach a large public readership when they were collected and published...The two volume set sold well and delivered Sancho's reflections on slavery and empire as well as his own vexed experiences as a highly educated person of African origin living in London during the 18th century” (British Library). The words and legacy of Ignatius Sancho, documented here, made “this work indispensable to the study of Black literature” (Blockson).

Blockson 101.11. Sabin 76310. ESTC T100345.



The first Black woman in Appalachia to publish poetry

3. [BIPOC] Waller, Effie

RHYMES FROM THE CUMBERLAND

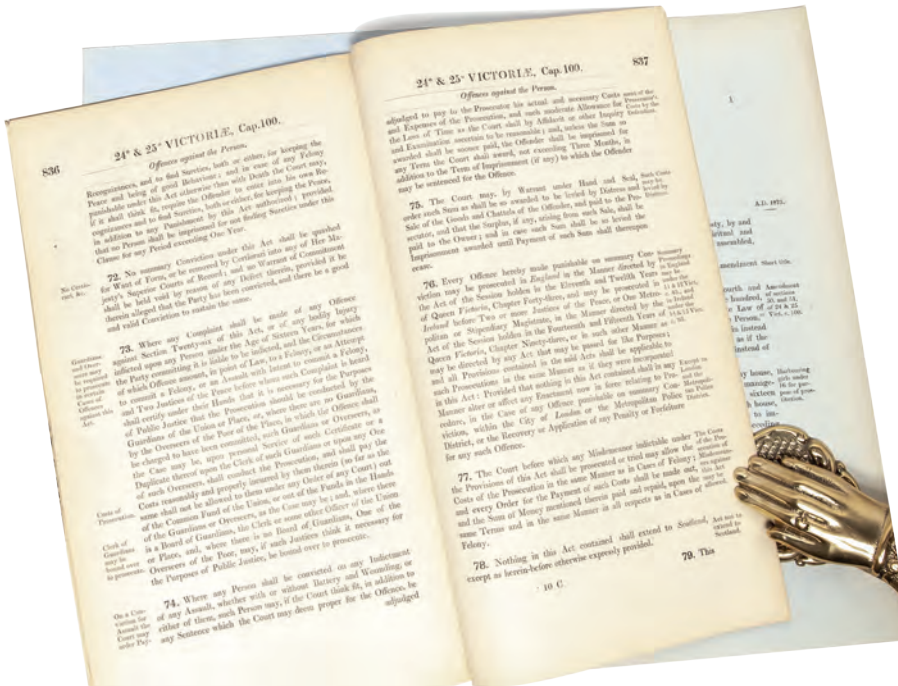
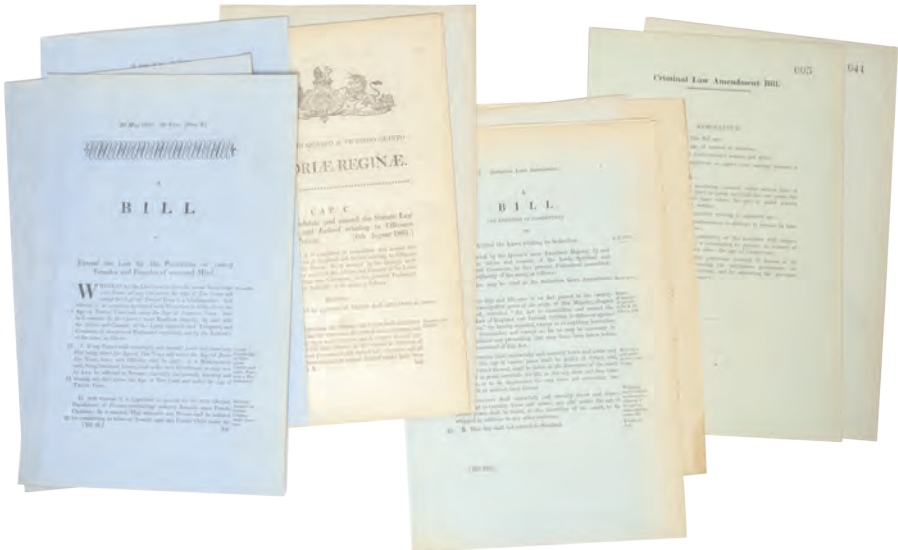
New York: Broadway Publishing Company, 1909. First edition. Original publisher's cloth binding stamped in black to front board. Measuring 185 x 130mm and collating complete including frontis and rear adverts: [8], 53, [5]. A Near Fine copy, with trivial wear to extremities and rear pastedown renewed. Bookplate to front pastedown recording this as a posthumous donation from the estate of the late philanthropist John H. R. Molson to Fraser Institute, else internally unmarked. One of only three books of poetry published by Effie Waller Smith, one of the first Black American women poets of the South, it is a scarce work which does not appear in the modern auction record.

“As an African American woman in Appalachian Kentucky in the early 1900s, Effie Waller Smith was unlikely to become a published poet” (Carnegie Center). Born to formerly enslaved parents in the South, she and her siblings intermittently attended elementary school until age 13. Determined to continue learning and committed to finding a livelihood, Waller “departed for Frankfort to be trained as a teacher at the Kentucky Normal School for Colored Persons

from 1900-1902. She held teaching posts for the next twelve years” (Carnegie Center). During this time, Waller was also writing original poetry; and she was able to earn a historic place as one of the first Black women in the South and the first Black woman from Appalachia to publish poetry. “In 1904 she self-published her first volume *Songs of the Months*...In 1909, she published *Rhymes from the Cumberland*, which offers meditations and remembrances of the Cumberland Mountains region and musings on religion and romance” (Carnegie Center).

Systemic racism and sexism prevented Waller's work from being more widely published and appreciated; and until recently she has been considered more of a regional literary figure. Increasingly, though, her thematic emphases on women's empowerment, in works like *The Bachelor Girl*, and her interest in women's consent and participation in romance have gained wider attention.

NYPL African American Women Writers of the 19th Century.



Expanding the definition of consent and aiming to protect vulnerable individuals from sexual coercion and abuse

4. [Consent] [Assault]

COLLECTION OF 11 BILLS AND ACTS DOCUMENTING THE LEGAL DEVELOPMENT OF SEXUAL CONSENT AND ASSOCIATED PROTECTIONS AGAINST ASSAULT ACROSS HALF A CENTURY

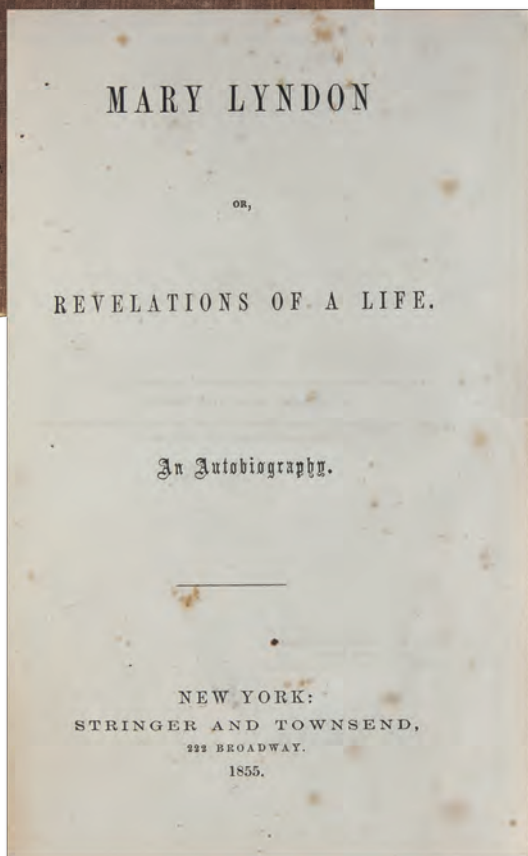
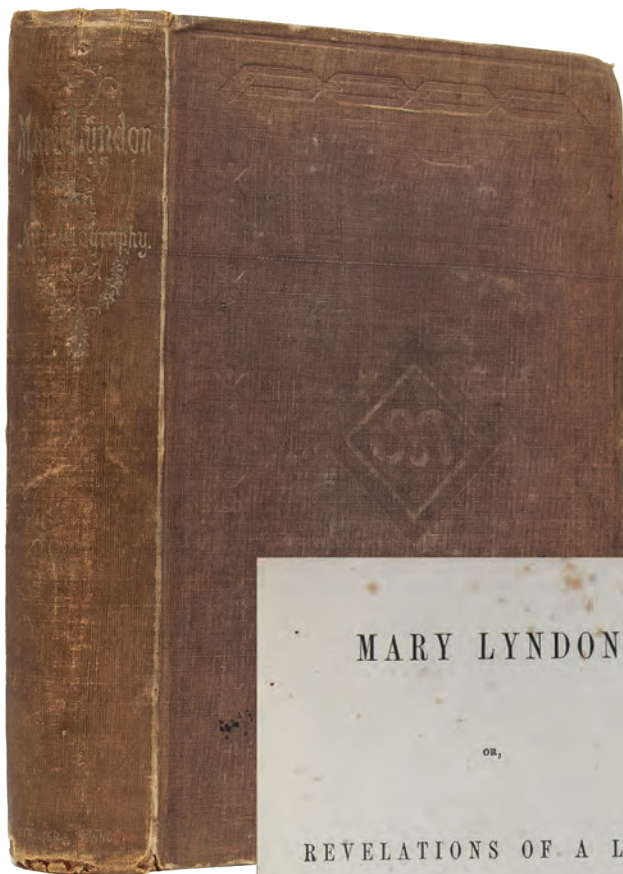
London: Various, 1857-1909. First editions. Eleven individual bills, acts, and amendments tracing the legal definition of sexual consent and its evolution from 1857 through 1909 amid social efforts to protect children, young adults, and women from coerced and forced sexual contact. Extremely scarce individually, eight of the pieces have no library holdings according to OCLC with the remaining three having between 1 and 3 libraries listing copies. In all, the collection represents a unique opportunity for researchers and scholars of gender history, disability studies, the history of sex work, and the history of marriage and property law to acquire and compare in one place the changing language and statutes surrounding consent, the extent to which these changes met the demands of feminist activists, and the degree to which these acts either failed in their protective missions or were used to control or oppress minority communities (including queer and disabled persons). A complete list of titles and a full condition report is available on request. All items are in Near Fine to Fine condition.

In 1857, the House of Commons began efforts to update the age of consent as well as to define the “sound mind” required for sexual consent. During sessions in May and July of that year, A Bill to Extend the Law for the Protections of Young Females and Females of Unsound Mind as well as A Bill Intituled An Act to Consolidate and Amend the State Law of England Relating to Offences Against the Person were successfully enacted. In the case of the former, legislation redefined the age of consent as 14, and it required that any woman over age 14 must be in a sound state of mind for sexual acts to be deemed lawful and consensual. Punishments for abuse were heightened. Meanwhile, in the case of the latter legislation, previous bills providing women with bodily protection were drawn together in one place for the more efficient execution of the law against anyone deemed to engage in rape, molestation, abduction, forced

marriage, bigamy, sodomy, and related acts. Notably, at this point, “carnal knowledge” was strictly limited to acts where “proof of penetration” was present; while this created significant disadvantage for survivors, previous requirements for proof of ejaculation were removed.

Within the next two decades, efforts continued to expand legal protections for assault survivors. By 1861, the laws began addressing physical abuse within marriages and families, which might lead to aggravated sexual assault or sexual coercion (Offences Against the Person Act); and a new category of “Indecent Assault” took into account non-penetrative sex acts as damaging to victims. The age of consent was again raised in 1873 via A Bill to Amend the Laws Relating to Seduction, this time to 16. And while punishments for numerous crimes were heightened (including life imprisonment and public whipping), the punishment for consensual sodomy was significantly reduced.

As one century shifted into the next, the courts continued to struggle defining rape and consent. And a new area of concern emerged more clearly: the difficulties of defining the “sound mind” necessary for consent and the means of protecting those who could not consent. To this end, in 1909, legislation was passed amending previous 1885 bills and acts. Through the Criminal Law Amendment Bill, for example, the House of Commons sought to account for vulnerable women with physical and mental disabilities who might be abused by sexual predators. Laws making Further Provision for the Protection of Certain Women From Cruelty also began addressing incestuous rape. As in past legislation, questions remained, however, about the extent to which this might also oppress or negatively affect people with disabilities who were capable of engaging in sexual relationships that might defy normative laws and traditions.



The first American woman's autobiography to intimately discuss sexual consent and female pleasure in marriage

5. [Consent] [Nichols, Mary Gove]

MARY LYNDON: REVELATIONS OF A LIFE. AN AUTOBIOGRAPHY

New York: Stringer & Townsend, 1855. First edition. Original publisher's cloth binding embossed in blind with gilt to spine. Mauve endpapers. Measuring 185 x 125 inches and collating complete: 388, [32, adverts]. Spine faded and gently rolled; mild wear to cloth of extremities. Hinges sound and textblock firm. Faded contemporary ownership inscription to front endpaper: "When thou art borrowed by friends right welcome it shall be to read or copey not to lend but to return to me not that imparted knowledge - don't diminish learning's store - but books when lent often I find return to me no more. Hannah ----." Scattered foxing throughout, most heavily on pages 180-181 and 362-363, else unmarked. A surprisingly scarce work advocating for sexual consent and freedom in marriage, OCLC records 17 hardcopies in the U.S. and it last appeared at auction in 1961.

"The most widely read book of the 1850s free love advocacy was Mary Gove Nichols' pioneering narrative of a woman who makes a poor choice with her first husband but breaks free of him and develops intimate relationships with other male companions. When she finally meets a serious lover, she plans to live with him in defiance of society's disapproval. At the last minute, a divorce from the first husband materializes, allowing the book to have a conventional happy ending with marriage to the new man. Yet the bride voices highly unusual vows: 'In marriage with you, I resign no right of my soul. I enter into no compact to be faithful to you. I only promise to be faithful to the deepest love of my heart. If that love is yours, it will bear fruit to you and enrich your life -- our life. If my love leads me from you, I

must go.' Labeled 'An Autobiography,' the novel-like book engaged readers' sympathies for a wife stuck in an unloving marriage...It was the first American woman's autobiography to treat these issues and furnish disclosures about intimate marital relations" (Public and Print Cultures of Sex).

Mary Gove Nichols' book was one piece of a larger life and career dedicated to the belief "that a woman had the right to say no to sex" as well as "the right to say yes, and the right to say yes to whomever she saw fit" (Public and Print Cultures of Sex). Following her unhappy marriage to a conservative Quaker husband, she was motivated to publicly advocate for women's expanded sexual knowledge. "In 1838 she worked up a twelve-part lecture course on women's physiology... including one on female masturbation aimed at young women, and one restricted to married women only on women's right to regulate sex in marriage" and within two years she was advocating that "wives had a right to say no" (Public and Print Cultures of Sex). Upon her second marriage, to activist Thomas Nichols who similarly supported women's rights to sexual expression, abortion, and consent within and outside of marriage, she expanded her outreach. This autobiography was a crucial embrace of her own identity and "illuminated the lives of everyday people...with nonmainstream ideas about sexuality...letting them know that others like them existed" (Public and Print Cultures of Sex). The contemporary ownership inscription in the front of this copy reveals that young women were, indeed, reading, lending, sharing, and copying what Mary Gove Nichols had to say. Very Good +.



SPANISH
POLE-CAT



And the Quarrel was at length

THE
Spanish Pole-Cat :
OR, THE
ADVENTURES
OF
Seniora RUFINA ;
In Four BOOKS.

Being a Detection of the Artifices
used by such of the Fair Sex, as Aim
more at the PURSES, than at the
HEARTS of their Admirers.

Written Originally in Spanish,
By *Don Alonso De Castillo Solorzano*.

Began to be Translated,
By *Sir Roger L' Estrange* ;
And Finish'd,

By *Mr. OZELL*.

LONDON, Printed for E. Cull in
Fleet-Street ; and W. Taylor in Pater-
Noster-Row. 1717. Price 4 s.

A scarce erotic novel presenting readers with a positive view of a female libertine's intrigues

6. [Erotic Literature] Castillo Soloranzo, Alonso de

THE SPANISH POLE-CAT: OR, THE ADVENTURES OF SENIORA RUFINA...

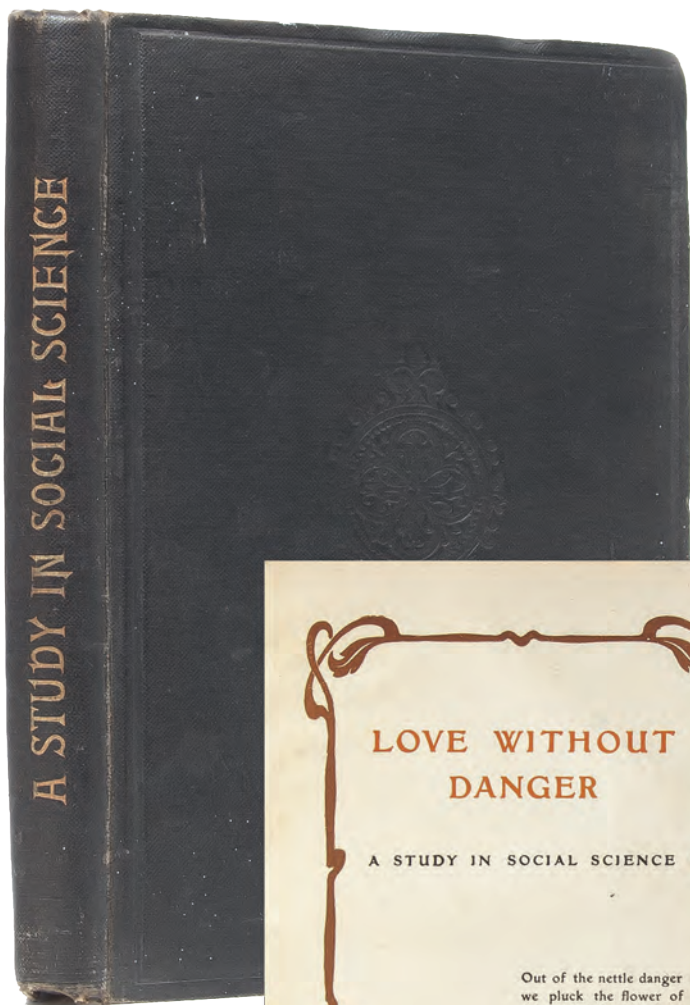
London: Printed for E. Curll in Fleet Street, 1717. First thus. Contemporary full calf with gilt label to spine. All edges speckled red. Measuring 155 x 90mm and collating complete including frontis and terminal advertisement: [4], 394, [2]. Shelfwear to extremities and slight bowing to boards. Contemporary annotations to front pastedown and front and rear endpapers with portions of rear endpapers excised; rear pastedown neatly removed. Internally a clean copy with a long closed tear to pages 213-214 professionally repaired with no loss to text, and brief examples of pencil marginalia to pages 237-38. A pleasing copy of a scarce erotic book which last appeared at auction over three decades ago and which ESTC lists at only 12 U.S. libraries.

Drawn from a 17th century Spanish picaresque novel following the intrigues of the female rake Rufina, Alonso de Castillo's *La Garduna de Sevilla* (1642) first appeared in English in 1665 as a romantic adventure translated by John Davies as *La Picara, or The Triumphs of Female Subtilty*. By the time of this translation however, Rufina's persona took a more overtly libertine turn as she was declared a "whore" even within the title (i.e. "pole-cat"). Published by unscrupulous bookseller and printer Edmund Curll, the text has clear erotic rather than romantic implications. "A notorious figure among the publishers of the early eighteenth century for his boldness, lack of scruple, publication of work without authors' consent, and taste for erotic and scandalous publications," Curll did not involve himself in the release of texts that aimed to educate men and women into

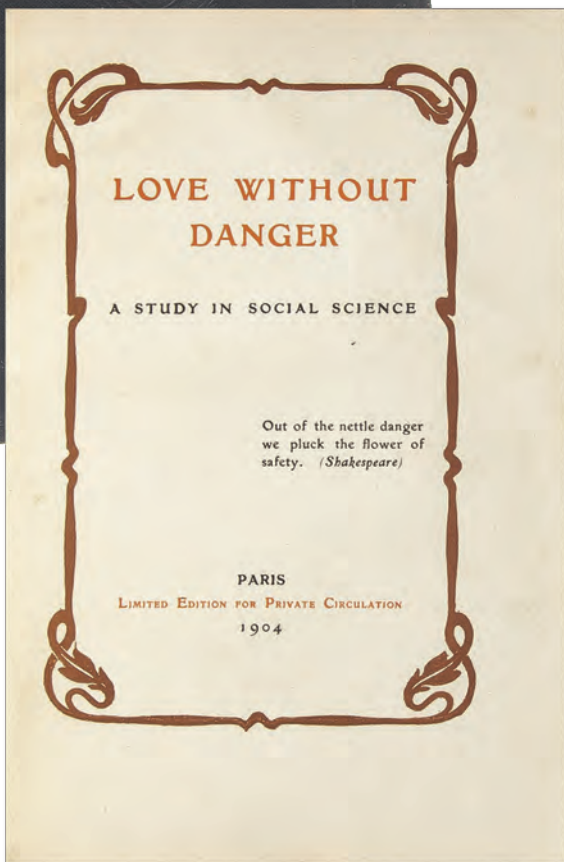
socially dictated marital roles (Baines and Rogers). Instead, his version of the Rufina story revels in its heroine's sexual appetite and capitalizes on the popularity of the English demi-monde -- courtesans such as Kitty Fisher, Lucy Cooper, and Charlotte Hayes -- by making her a more exoticized iteration of the fantasy they presented to men and women alike.

Positioned as it is outside the British Empire, Rufina's narrative invites readers to engage at a slight distance with questions not only about her sexual agency (or even the agency of courtesans) but instead about the agency of women more broadly. As Kathleen Lubey has pointed out, erotic works from this period positioned "decadent sexual description" within a much larger prose structure that "posed questions about social justice [and] elaborated on gender inequity"; indeed, "pornographic prose fiction" such as *The Spanish Pole-Cat* "rethinks which people count as persons, to what degree they can claim property in their own bodies, and the correspondence of those bodies to social identity" (*What Pornography Knows*). Capable of stimulating the senses of all readers, physically and intellectually, Rufina, the female libertinism, and the sex trade she invokes encourage excitement over what can happen when limitations are stripped away from certain portions of the population that don't in reality have the ability to move with such freedom.

ESTC T89213. Not in the Register of Erotic Books.



A STUDY IN SOCIAL SCIENCE



LOVE WITHOUT
DANGER

A STUDY IN SOCIAL SCIENCE

Out of the nettle danger
we pluck the flower of
safety. (*Shakespeare*)

PARIS
LIMITED EDITION FOR PRIVATE CIRCULATION
1904

Fine printing, erotica, and sexual education meet in one text instructing readers on physical pleasure without the threat of pregnancy

7. [Erotic Literature] [Contraception] Anonymous

LOVE WITHOUT DANGER. A STUDY OF SOCIAL SCIENCE

Paris: [Charles Carrington] Limited Edition for Private Circulation, 1904. First edition. Original publisher's cloth binding discretely stamped in blind with "A Study in Social Science" stamped in gilt to spine. Top stained red. Measuring 182 x 125mm and collating complete, with decorative art nouveau border throughout: [4], 179, [1, blank]. A nice copy of a scarce, controversial work, with square binding and textblock and just a bit of rubbing to corners. Occasional scattered foxing, largely confined to preliminary and terminal leaves; otherwise unmarked. A lovely example of the publisher Charles Carrington's aesthetically appealing productions, which blended erotica with practical sexual advice; it was quickly prosecuted for obscenity in Paris and required to bear a label to that effect on its subsequent issue. OCLC reports only three copies with libraries and it does not appear in the modern auction record, with this being the only example on the market.

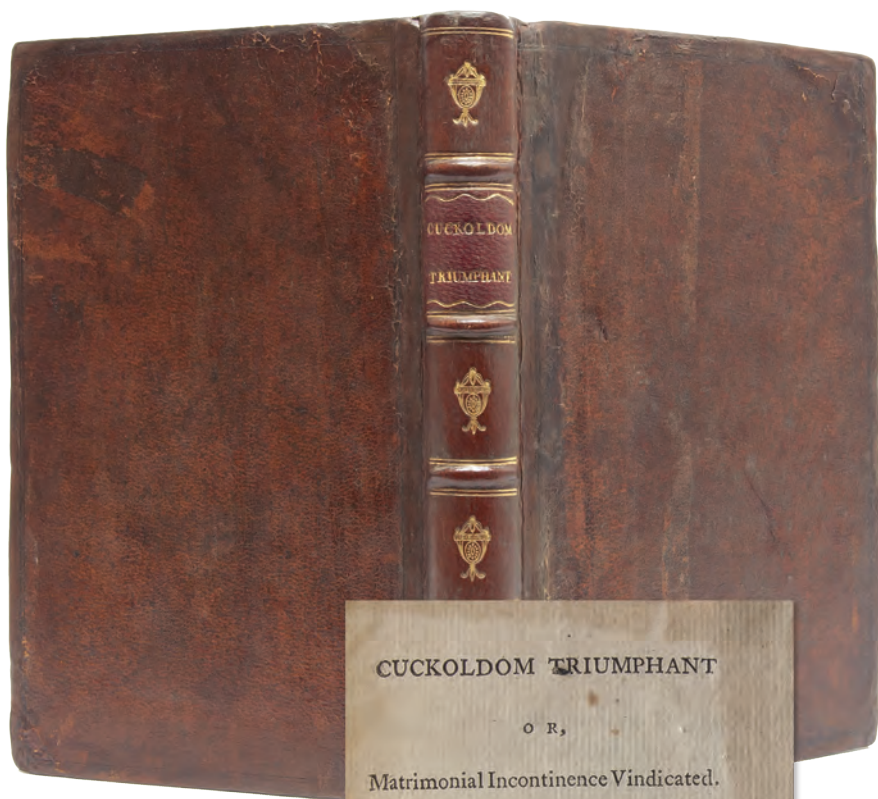
"Charles Carrington, one of the most notorious pornographers of the late nineteenth century, marketed sexual-scientific works in Britain between 1896-1907...like many smut dealers, Carrington perceived that science and pornography's overlapping terrain in the Victorian imagination presented him with an opportunity to expand his catalogue. What set him apart was the scale and sophistication with which he manipulated those overlaps" in ways that allowed him to appeal to readers ranging from "sexual scientists to prurient masturbators. Yet, for the careful reader, such documents also made visible sexual science's indeterminate place in the literary field, simultaneously dramatizing Victorian Britain's ongoing struggle to come to terms

with the necessity of empirical sexual description to scientific enquiry and challenging the logic of efforts to differentiate science from pornography" (Bull).

Love Without Danger, printed at the height of Carrington's reputation, encapsulates these tensions. A discrete binding with a polite, scientific title house a fine-paper printing featuring ornate art nouveau borders and luxurious typography. Visually luxurious, the text titillates by encouraging readers of all genders to engage in copious and passionate intercourse; and it encourages any participant in sex to pursue their own and their partner's pleasure through an awareness of how each other's bodies function. It is here that practical anatomy and medical science enter the conversation -- for such bodily knowledge was difficult to access during a period shaped in the UK by Victorian prudery and in the US by Comstock Laws. What's more, the text acknowledges that while reproduction is sometimes an important goal of sexual contact, it is not always desired; to that end, the text also provides instruction on the use of contraceptives including India-rubber caps and sponges.

The desirability of Carrington-published works persists, and their combined beauty and scarcity has drawn in bibliophiles as well, "whose taste for rare and luxurious books often attracts them to expensive pornography" (Bull). As a physical object, as erotica, as sexual education, Love Without Danger hits its marks.

Register of Erotic Books 2709 (for the second issue).



CUCKOLDOM TRIUMPHANT
OR,
Matrimonial Incontinence Vindicated.
ILLUSTRATED WITH
INTRIGUES PUBLIC and PRIVATE,
ANCIENT and MODERN.
By a GENTLEMAN of DOCTORS COMMONS.
To which is added,
A LOOKING GLASS for Each SEX.
The horns when gilt, will adoration have,
Then praise the goddess who the luitre gave.
L O N D O N :
Printed for T. THORN, in Pater-noster Row.

One of only three known copies of an erotic narrative urging husbands to accept their wives' extramarital sexual adventures

8. [Erotic Literature] [Cornuto] *A Gentleman of Doctors Commons*

CUCKOLDOM TRIUMPHANT; OR, MATRIMONIAL INCONTINENCE VINDICATED...TO WHICH IS ADDED A LOOKING GLASS FOR EACH SEX

London: Printed by T. Thorn, [1771]. First edition. Contemporary sheep recornered and rebaced to style with gilt and morocco to spine. Measuring 163 x 95mm. Collating [4], 203, [1, blank]: complete, with A Looking Glass beginning at page 146 with continuous register. Nineteenth century bookplate to front pastedown. Offsetting to outer margins of title and of pages 198-203 not affecting text; lower corner of dedication leaf neatly excised with no loss to text; marginal paper flaw to pages 45-46. Overall internally unmarked and clean. One of two equally scarce variants with no priority, the other printed by J. Bird. ESTC reports only one surviving copy of each, both of these held by the British Library (of these, only the Bird variant is digitized). Neither these first issues nor the later re-issue titled *Cupid Turned Spy* appear in the modern auction record. An exceptionally rare work.

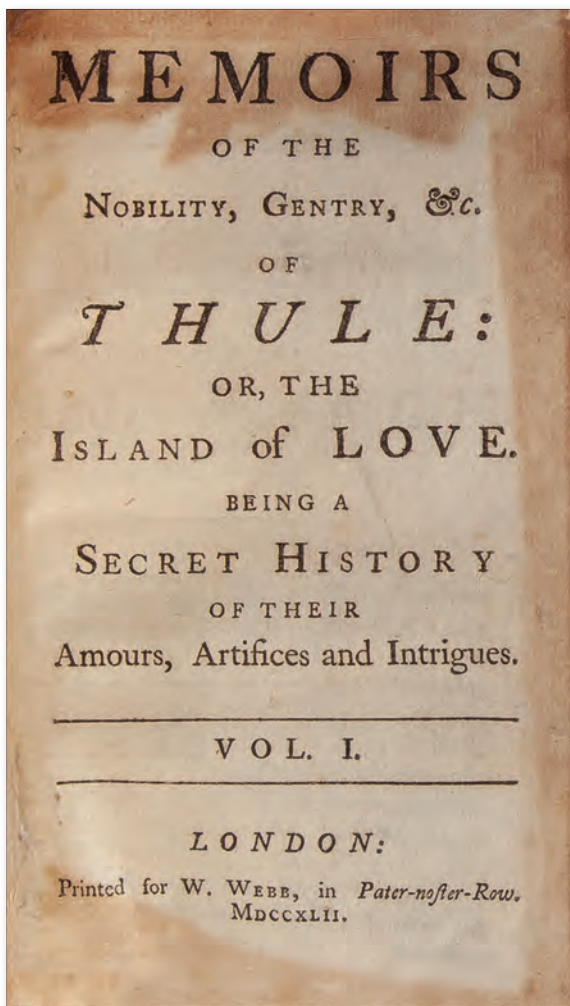
The widespread cultural assertion that men had control over their own fates led to equally widespread anxiety in the seventeenth and eighteenth century. Despite a preponderance of laws and traditions that privileged men and sought to subjugate women and queer peoples, sex outside the boundaries of marriage undermined those systems. Few figures encapsulate this truth better than the cuckold. "Cuckolds were seen as being unable to satisfy and control their wives; as literary tropes, "they are, more often than not, the target of derision to both their peers on the stage and the audience the theatre, nearly universally to be greeted with laughter as they follow a predictable path of failure in marriage" (Corcoran). As much as these figures assisted male audience members in projecting their fears onto allegedly weaker men, they signify that complete control over women, marriages, and lines of inheritance isn't possible. The denial of women's agency does not equate the complete absence of women's agency.

Women's sexual agency had become highly visible in key sectors of London society by

the eighteenth century, thanks in part to the rise of a famed generation of courtesans (often called the "demi-monde") who dominated not only their own brothels and houses, but also theatres, opera houses, and the court itself. Sex work more generally had become extremely common, with studies estimating that anywhere from 8,600 to 80,000 citizens of the city were engaged in some level of the sex trade (Rogers). In this atmosphere, depictions of the cuckold shifted in some erotic works. Rather than symbolizing men's sexual failures, the cuckold's acceptance of his position acknowledged and at times even celebrated women's sexual autonomy. If being cuckolded was inevitable as a result of women's equal participation in sexual desire, then fault might not lie with the cuckold. Indeed, being a cuckold may even have benefits when more conservative social judgement is set aside.

Authored by the pseudonymous "Cornuto" -- a Latin joke, naming the author after the cuckold's "horn" -- *Cuckoldom Triumphant* is dedicated to the gentry, noting "the amazing encrease of antlers of late among the nobility, whose customs the common people are so fond of copying, [which] gives me the pleasing promise of cuckoldom's becoming universal." Indeed, the author notes, cuckoldom is inevitable, and each must choose his own reaction to the state. To that end, "this work is intended to comfort the afflicted, and confirm the contented, among those who are married as well as prepare the unmarried for the happy state of cuckoldom." In what follows, the author provides readers with a sensational erotic story following the awakening of Mrs. Latitat to the pleasures of extramarital sexuality as well as her husband's transformation from jealous resistance to acceptance and contentment within a more peaceful marital state.

ESTC T62268 (T226126 for the J. Bird variant). Register of Erotic Books 1197 (for a later issue re-titled *Cupid Turned Spy*).



*Celebration, titillation, and anxiety surround this scarce novel
about agency and consent in London's sex trade*

9. [Erotic Literature] *Fantosme*

MEMOIRS OF THE NOBILITY, GENTRY &C. OF THULE: OR, THE ISLAND OF LOVE. BEING A SECRET HISTORY OF THEIR AMOURS, ARTIFICES, AND INTRIGUES (IN 2 VOLS.)

London: Printed for W. Webb, 1742-44. First edition. Bound to style in 19th century sheep with morocco and gilt to spines. Measuring 168 x 96mm and with occasional mispagination but collating complete: xxiv, 300; [2], 336. Some offsetting to preliminary and terminal leaves and occasional light foxing and marginal chips not affecting text; discrete archival repairs to short tear on pages 115-116 and long tear to 285-286 of volume I preserving all text. Early amateur cloth tape repair to recto of front endpaper to volume II. A scarce example of early erotic literature centered on London's famous courtesans, ESTC lists only 6 copies with institutions. The present copy aside, the last example to appear at auction was in 1882.

Published two years apart, the two volumes of *Memoirs of the Nobility* are different in their approaches to London's elite, including the infamous Great Impures who hosted the wealthiest men in their parlours and their beds. Volume I launches its readers into a thinly veiled satire, wherein the protagonist Aloisa visits the mythical kingdom of Thule. During her tour on arrival, Aloisa discovers a city of extreme decadence whose cast of characters would be familiar to most Londoners (indeed, the copy housed at the British Museum has contemporary annotations from William Cole, denoting some of the avatars' real-life identities). "There was scarce a Thing as a Virgin of twenty Years of Age to be found in all the Island...all was flaming Lust; and from the Court to the Cottage all had their Share in amorous Intrigues." While sexual violence is rampant in Thule (Aloisa's host, the Chevalier Faire-Franc, informs her of numerous girls assaulted and left pregnant by the son of the new Lord Chancellor, for example), much of

the kingdom's activities center on the sex trade. Ambition and wealth drive residents "to get Money, which at Night they as lavishly spend" at various houses of pleasure. In these descriptions, readers visit the brothels of such real-life bawds as Mother Elizabeth Wisebourn (here called *Madona*), who dresses as a nun to recruit girls and uses medicine and magic to "restore" their virginity and continuously demand the highest prices -- a practice she infamously used to market her girls, particularly Sally Salisbury and Sally Lodge before they rose to success in their own rights. Nearby, Miss Edwards of Kensington (possibly Kitty Fisher or Lucy Cooper) resides "in open Fornication" yet "defies all Scandal." A string of famous men -- authors, dignitaries, and gentry -- are also exposed for their engagement with courtesans, their elopements, and their affairs.

By volume II, these details fade and the stories shift toward a more general erotic fantasy. But both notably participate in celebrating and expressing anxiety about the growing power of London's sex trade. With estimates of London's sex workers ranging widely from 8,600-80,000, it was undeniable that a vast portion of the population was engaged in sex-for-money whether as a provider or consumer (Rogers). The money and public influence of courtesans like Kitty Fisher, Lucy Cooper, Sally Salisbury, Sophia Baddeley, Mary Robertson and others highlighted how women who defied traditional marriage economies could carve out their own wealth, independence and community.

ESTC T75813. Lowndes 2681. Not in the Register of Erotic Books.



Nuptial
Dialogues and Debates:
OR, A N
USEFUL PROSPECT
OF THE
FELICITIES and DISCOMFORTS
OF A
MARRY'D LIFE,
Incident to all Degrees, from the THRONE
to the COTTAGE.

Containing
Many great Examples of Love, Piety, Prudence, Justice,
and all the excellent Vertues that largely contribute to the
true Happiness of Wedlock. Drawn from the Lives of our
own Princes, Nobility, and other Quality, in Prosperity and
Adversity.

Also the fantastical Humours of all Pops, Coquets, Bul-
lies, Jilts, fond Fools, and Wasters; old Fumblers, barren
Ladies, Milkers, parsimonious Wives, Ninnies, Sluts and Ter-
magants; drunken Husbands, roasting Gollips, schismatical
Presbiterians, and devour Hypocrites of all sorts.

Digested into serious, merry, and satyrical Poems,
wherein both Sexes, in all Stations, are reminded of their
Duty, and taught how to be happy in a Matrimonial State.

In Two VOLUMES.

By the Author of the London-Spy.

*As the plough'd Furrows of the fruitful Field,
Among the Corn, do WEEDS and THISTLES yield;
So thorny CARES, as well as soothing JOYS,
In spite of Love, in WEDLOCK will arise.
Here both lie open to the Reader's View;
If marry'd, he may find the Author true.*

London Printed by H. Meere, for T. NORRIS at the Looking-
Glass, and A. BETTESWORTH at the Red-Lyon, both on
London-Bridge; and Sold by J. WOODWARD in St. Chri-
stopher's Church-Yard, behind the Royal Exchange. 1710.
(Price Bound Ten Shillings.)



Seduction, power, agency, competition, and pleasure expressed among a diverse swath of married couples in the privacy of their chambers

10. [Erotic Literature] Ward, Edward “Ned”

NUPTIAL DIALOGUES AND DEBATES: OR, AN USEFUL PROSPECT OF THE FELICITIES AND DISCOMFORTS OF A MARRY'D LIFE...BY THE AUTHOR OF THE LONDON SPY (IN 2 VOLS.)

London: H. Meere for T. Norris, 1710. First edition. Nineteenth century mottled calf with gilt and morocco to spines. All edges stained red. Marbled endpapers. Measuring 185 x 113mm and collating complete including frontis to volume I and adverts to volume II: [18], 396; [4], 430, [2]. Occasional mispagnations with text running continuous. A Near Fine example with joints of volume I starting but holding well and some rubbing and tenderness to joints of volume II. Later bookplate to pastedown of volume I; bookplates of J.O. Edwards to pastedowns of both volumes. Minor worming to outer margin of volume II persisting from page 9 through the textblock, with no loss to text. Internally a lovely, clean copy. This erotic book, in which Ned Ward returned to and expanded upon his thoughts in the earlier Marriage Dialogues, is scarce institutionally and in trade. ESTC reports 22 copies in the U.S., and it has appeared at auction only once in the past 80 years. The present is the only complete first edition on the market.

Among “the period’s richest funds of data, erotica and pornography permeated the culture...and the 18th century bookshop” (Pettit and Spedding). Works operating under the thin guises of travel, law, medicine, politics, history, courtship etiquette, or religion presented readers across genders with graphic depictions not only of cis-gendered and heterosexual encounters but even more often with scenes that centered queer, polyamorous, and female pleasure. These books, of which Nuptial Dialogues is an early example, provided readers more than abstract titillation; they guided readers to new methods of sexual expression, acknowledged the range of sexual encounters already existent, and introduced means for accessing those experiences. A notorious author of travel narratives, political satire, and erotic literature, Edward Ward understood how to effectively create and market texts like these. Indeed, he looked for opportunities to capitalize on his reputation among contemporaries as “a man of low

extraction,” blending these genres together to attract the maximum possible readership (Cibber).

Within Nuptial Dialogues, Ward purports to guide readers through the myriad experiences of marriage by giving glimpses into the intimate conversations of the marital bedchamber and following up each circumstance with a clear set “moral.” Certainly a number of these fall within the usual misogynist stereotype; condescending wives and bumbling cuckolds, wealthy women and husbands of inferior class, conservative older men and younger alcoholic wives jockey over superiority and control (as is the case in *Between an old, prodigal Constable and his noisy Young Wife*). More often, however, the dialogues present a wide and realistic range of sexual attractions, euphemisms, flirtations, and pleasures (as in the cases, for example, of *Between the Forgiving Husband and the penitent Adulteress* or *Between a Rich Sea Captain and his young beautiful Buxom Lady* after six months marriage). They even in a number of circumstances acknowledge the very real and often dangerous control husbands have over their wives’s bodies and reputation, and the harm caused when it is maliciously exercised (notably in *Between a depending Courtier, who would have sacrific’d the Chastity of his Wife to a certain Great Man...and his vertuous Lady, who was avers’d to Compliance*). In this sense, Ward’s pornography protests “the hierarchical violence that can play out in sex acts (seductions, rapes) and cultural institutions (marriage, courtship, family)... refusing to stabilize those centers as sites of knowledge” (Lubey). The end result is a wide swath of erotic interactions that reveal how diverse people’s reasons are for entering such unions, the wide methods of sexual expression possible, and the existence of sexual agency on all sides.

ESTC T43213. Register of Erotic Books 3313 (for the second edition of 1723).



Citizen-deputized reporting against legal brothels, seeking to prevent women and queer communities from peaceably operating and profiting from sex work

11. [Law & Suppression] [Disorderly Houses Acts]

AN ACT FOR THE BETTER PREVENTING OF THEFTS AND ROBBERIES, AND FOR REGULATING PLACES OF PUBLICK ENTERTAINMENT, AND PUNISHING PERSONS KEEPING DISORDERLY HOUSES

London: Thomas Baskett and the Assigns of Robert Baskett, 1752. First edition. 25 George II, Chapter 3. Measuring 300 x 185mm and collating complete: [2], 727-734. A copy in Fine condition, fresh and unmarked, of a legal act licensing citizens of London to report on brothel employees and owners for a bounty; ESTC reports only 3 surviving copies in libraries, with the present being the only example on the market.

[Together with] An Act for Making Perpetual An Act...for the Better Preventing of Thefts and Robberies... London: Thomas Baskett and the Assigns of Robert Baskett, 1755. First edition. 28 George II, Chapter 19. Measuring 300 x 195mm and collating complete: [2], 431-435, [1, blank]. A Fine copy without toning or wear, of a scarce Act making the 1752 "Disorderly Houses Act" perpetual. ESTC reports only 3 institutionally preserved copies (of these, 1 in North America); and this is the only copy on the market.

Strictly speaking, the sex trade was not illegal in Britain; and the women and queer people engaged in sex work or operating brothels could only be regulated or prosecuted through policies regarding contagious diseases, disorderly conduct, or public indecency. By the mid-eighteenth century, conservative social and religious forces sought to develop the concept of the "underworld" in the public imagination, with "a crucial role being played by the press and the police in changing constructions...and shaping contemporary responses to 'crime'" (Shoemaker). Certainly a sufficient amount of crime existed within the city; and as depictions of violence or disorder were disseminated in print, the concept emerged of crime as a social problem solvable only when citizens contributed to identifying and combatting it. The so-called Disorderly Houses Act of 1752 participated in this. Positioning the activities of brothels as

dangers to public peace and the moral public order, the Act encouraged individual citizens to observe and report on any illegal or incriminating business being conducted by sex workers or their clientele, making provisions for such citizens to be paid for any evidence presented. By 1755, the Disorderly Houses Act was extended in perpetuity, leaving members of the sex trade in permanent opposition to the neighbors (and even potentially the clientele) who might report on their activities and threaten their livelihoods.

It should be noted that London's sex trade continued to operate at its height during this period, with the infamous Harris' List of Covent Garden Ladies beginning publication in 1757. Sex workers' racial and economic backgrounds, and their gender identities, were diverse; and contemporary estimates posited "that out of a London population of 675,000, the capital was home to just over 3,000 prostitutes" (Rubenhold). Attempts to curb a lucrative trade -- one in which women and queer people could find community and income -- spoke to a patriarchal desire to limit these individuals' prospects beyond the sanctioned marriage economy. The struggle to accomplish this, however, was born out of how widely varied sex workers themselves were, and how they defied definition. "While a number of full time prostitutes came from the poorest of the poor...others were born into financially comfortable sex-trade families"; still others used sex work as "a seasonal occupation to which they turned as a stop-gap between periods of employment" (Rubenhold). So-called moral reformers faced frustration in their efforts to curb sex workers' activities; but still, their work, buoyed by the contributions of everyday people, could cause real harm not only to sex workers, but also to systematically marginalized people who might also be accused.

278 III 6 94

ANNO REGNI
GEORGII III.
REGIS

Magnæ Britanniae, Franciæ, & Hiberniæ,

VICESIMO SEPTIMO.

At the Parliament begun and holden at *Westminster*, the Eighteenth Day of *May*, *Anno Domini* 1784, in the Twenty-fourth Year of the Reign of our Sovereign Lord GEORGE the Third, by the Grace of God, of *Great Britain, France, and Ireland*, King, Defender of the Faith, &c.

And from thence continued, by several Prorogations, to the Twenty-third Day of *January* 1787; being the Fourth Session of the Sixteenth Parliament of *Great Britain*.



L O N D O N :

Printed by CHARLES EYRE and ANDREW STRAHAN,
Printers to the King's most Excellent Majesty. 1787.

12. [Law & Suppression] [Ecclesiastical Courts]

AN ACT TO PREVENT FRIVOLOUS AND VEXATIOUS SUITS IN ECCLESIASTICAL COURTS

London: Charles Eyre & Andrew Strahan, 1787. First edition. 27 George III, Chapter 44. A Fine copy measuring 310 x 190mm and collating complete: [2], 987-988. A scarce and important piece of legal history, which ESTC records at only one library (Lincoln's Inn) and which does not appear in the modern auction record. The present is the only example on the market.

At the start of the Restoration, "English church courts were revived by an act of Parliament on 27 July 1661 to resume their traditional task of correcting spiritual and moral misdemeanors. Soon thereafter, parishioners across England's dioceses once more faced admonition, fines, excommunication, and even imprisonment if they failed to conform to the laws of the restored Church of England" (Aklund). As much as these courts sought to reestablish a monolithic Anglican communal identity during Charles II's reign, their position in the 18th century became "a case study in the secularization of the legal system" particularly given their theoretical justification based in the problematic concept of divine right (Harris). Numerous acts, the present example among them, "represented an important step in the direction of limiting the reach of of ecclesiastical jurisdiction" (Harris).

Suits in Ecclesiastical Courts was passed in 1787, drawn from a bill presented in Parliament the previous year. Its major accomplishment was the removal of Church authority in the regulation of private sexual behaviors: "It shall be further enacted by the Authority aforesaid That no Suit shall be commenced in any Ecclesiastical Court for Fornication, or Incontinence, of for any striking or brawling." While the Church may have voiced its moral codes or enacted social shaming within its own communities, it no longer had the legal authority to regulate or punish sexual behavior. Such secularization had significant benefits across a number of communities. For survivors of assault, it ended the Church's ability to mandate that a woman marry her attacker; for queer communities it prevented Biblically based persecution; for sex workers it took away the risk of arrest or fines for conducting their livelihoods. Ultimately, the jurisdiction of ecclesiastical courts over sexual behavior (whether in the form of obscene or defamatory words, sexual engagement and sensual pleasure) was terminated by this act. Little to no legal regulation of sex would be enacted until the next century, when the 1861 Offences Against the Person Act and a series of Contagious Diseases Acts would seek to give secular courts more control over individuals' bodies.

An Act to Prevent Frivolous and Vexatious

ESTC N58717.

A novel defending and celebrating single women, written by an infamously intellectual single woman and Bluestocking

13. [LGBTQ+] [Asexuality] Bowdler, Henrietta Maria [Harriet]

PEN TAMAR; OR, THE HISTORY OF AN OLD MAID

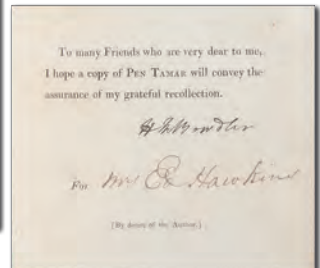
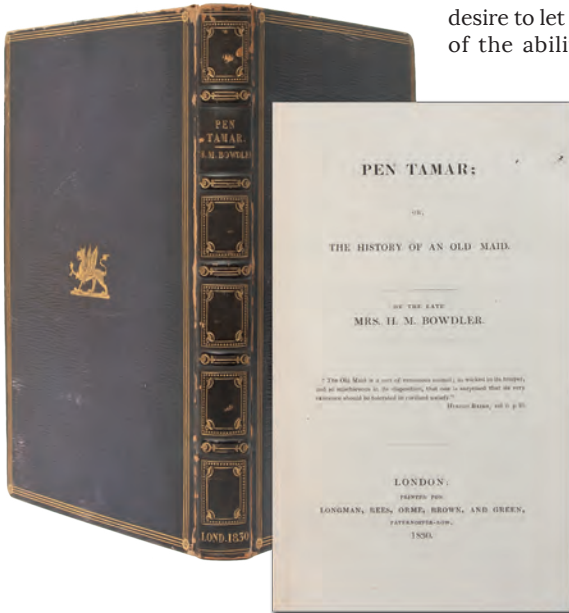
Presentation Copy

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

An infamous Bluestocking and companion to writers Hannah More and Maria Edgeworth, Henrietta Maria Bowdler was invested in women's education at the same time that she was influenced by her family's more conservative religious views. This tension is apparent in *Pen Tamar*, which "gives a mixed message: ostensibly defending both virtue and single women [while] it excuses the hero's prejudice" (Blain). Yet its posthumous publication -- a purposeful decision by Bowdler, who "decided on deferring it during her life, expressing a wish that it should finally be offered to the public" -- suggests that the author saw it as more progressive in its views than we might consider it today. It is after all a defense of single women, presented in novel form by a notoriously intellectual single woman who had the ear and the admiration of Church authorities and promoted the work of other female authors. Though her later reputation has become wrapped up in her work censoring Shakespeare's plays -- a project undertaken with her brother Thomas, and the origin of the term Bowdlerisation --

Pen Tamar is a striking reminder of a woman's desire to let herself be seen in her society, and of the ability of publication to make that happen and have an impact for others like her.

Feminist Companion 120.
Near Fine.



*Two women of differing ages unsettle their community
with their disinterest in sex and marriage*

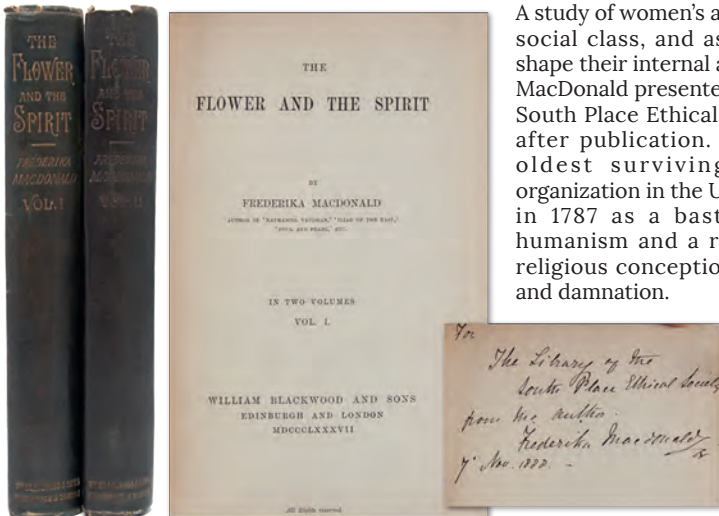
14. [LGBTQ+] [Asexuality] MacDonald, Frederika

THE FLOWER AND THE SPIRIT

Presentation Copy

Edinburgh: William Blackwood & Sons, 1887. First edition. Original publisher's cloth bindings with gilt to spines and front boards. Brown coated endpapers. Measuring 185 x 125mm each and collating complete including half titles to both: viii, [4], 309, [1, blank]; [8], 3-278. Spines gently rolled with chipping and loss of cloth to extremities and corners. Some rippling to cloth on volume I; hinges starting but sound. Early bookseller's prices to front endpapers. Contemporary bookplates to front pastedowns, including presentation plates from the author to the South Place Ethical Society (later Conway Hall Ethic Society) with stamps of the same to full and half titles of volume II. Signed and inscribed by the author on the half title of each: "For the Library of the South Place Ethical Society from the Author Frederika MacDonald. Nov. 1888." A scarce novel held at only 11 libraries according to OCLC, it is the only example in trade.

Now better known as a biographer and fan of Charlotte Bronte, Frederika MacDonald was a popular novelist in her own time. *The Flower and the Spirit* was the third of her fiction works, rising to popularity among the borrowers of Victorian lending libraries (At the Circulating Library). Notable for its depiction of Miss Adelaida, a fairy-tale translator and dreamer, the novel traces how the world -- and other women in particular -- perceive a woman who does not fit its normative categories. Consistently labeled weak-minded, middle class, and an "old maid" by other characters such as Miss Josephine Coqueliquot, Adelaida possesses no sexual, marital, or economic ambitions beyond the quiet exploration of London and the fantasies the city evokes in her mind. Like Adelaida, the headstrong and brilliant Marion also moves through the world without sexual desires. She is ambitious, and she is focused on the development of her own mind; but unlike her friend, she is perceived as desirable, young, and therefore more dangerous for her aversion to the status quo. Indeed, unlike Adelaida she endures both social judgments from women as well as unwanted sexual and romantic pressures from men who do not take her at her word.



A study of women's age, economic and social class, and asexual identities shape their internal and external lives, MacDonald presented the work to the South Place Ethical Society the year after publication. Considered the oldest surviving freethought organization in the UK, it was founded in 1787 as a bastion of secular humanism and a rebellion against religious conceptions of judgement and damnation.

*The Library of the
South Place Ethical Society
from the author
Frederika Macdonald
4th Nov. 1888*

Sarah Orne Jewett writes a selection from her novel Betty Leicester, highlighting the intimacy between two young women

15. [LGBTQ+] Jewett, Sarah Orne

AUTOGRAPH MANUSCRIPT SELECTION FROM BETTY LEICESTER

[N.P.]: [N.D.]. One sheet measuring 180 x 110mm with author's manuscript and signature to recto. Fine, with just a faint central foldline visible from verso, else unmarked. A lovely example of Jewett presenting a quotation from her coming-of-age novel Betty Leicester and highlighting the intimacy between two young women.

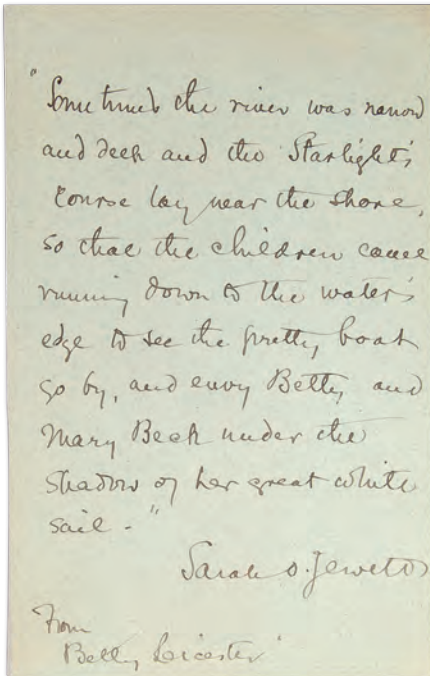
The selection reads in full:

"Sometimes the river was narrow and deep and the Starlight's course lay near the shore, so that the children came running down to the water's edge to see the pretty boat go by, and envy Betty and Mary Beck in the shadow of her great white sail." Sarah O. Jewett. From Betty Leicester."

By age 19, Sarah Orne Jewett had solidified her reputation as a Massachusetts author, publishing work praised by Willa Cather and other feminist critics "for its rich account of women's lives and voices." Her book Betty Leicester, A Story for Girls presents a female coming-of-age tale at a time when much literature of the genre focused on boys. Yet the character Betty Leicester's story would resonate with many young women reading; for Betty experiences growing pains as she returns home to New England after several years abroad and discovers that she is no longer a little girl. She finds both struggle and solace in returning to her childhood friend Mary Beck; reunited for the first time since age 11, the two young women realize they have idealized each other in their absence and must learn to accept and love the women they have become. Petty jealousies occasionally ignite, as "Becky" worries

that the sophisticated Betty might replace her with an older girl or even a beau. But the pair open their hearts to each other, taking criticisms as chances to learn, and using the boat the Starlight as a place to escape from outside influences.

Notably, this selection from Betty Leicester finds echoes in the preface of Jewett's posthumously published letters. Compiled and published by her longtime love and partner, Annie Fields, the letters and their preface reveal how personal Jewett's writing was, and how aware of her own partner was of this. "The beautiful river Piscataqua swept good-sized vessels up to the very banks of the village. Here...Sarah Orne Jewett grew up with hills and waters and large open country all around her. This wild land she knew and loved" (Fields).



*Inscribed by the author to a famed landscape painter and friend,
with whom she exchanged work and whose paintings hung
in the home she shared with Annie Fields*

16. [LGBTQ+] Jewett, Sarah Orne

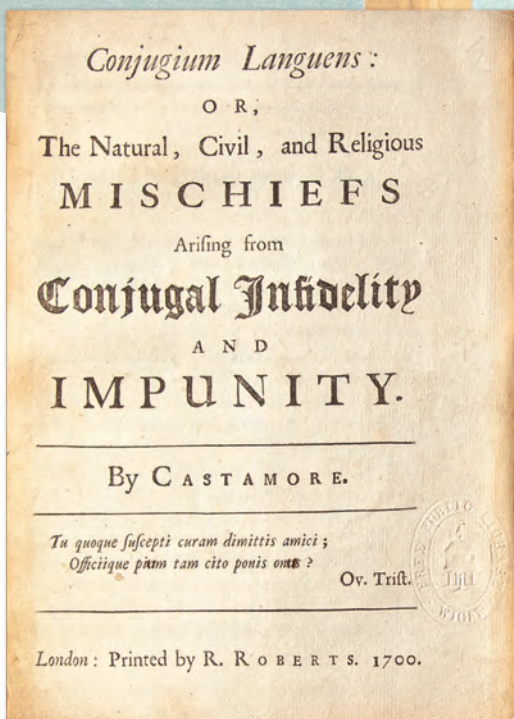
THE COUNTRY OF THE POINTED FIRS

Presentation Copy

Boston and New York: Houghton Mifflin and Company, 1896. First edition. A lovely Near Fine copy of the book with just slight discoloration to the cloth, most notably at the spine. A presentation copy inscribed by the author to the famed American landscape painter of her region, with whom she regularly corresponded and even exchanged writing and artworks: "J. Appleton Brown from S. O. Jewett 1 December 1896 (Hush Money)." Housed in a custom slipcase with chemise.

It is highly appropriate that Sarah Orne Jewett presented her friend J. Appleton Brown with *The Country of the Pointed Firs*. "Long recognized as Jewett's masterpiece, even as the masterpiece of the local color movement" it continues to captivate readers with "the period portrait it presents of the Maine coast" (Magowan). Though Jewett conducted her art in words and her friend in images, the two had landscape in common. Among her works, *Firs* is especially pastoral, and "as a dream or wish the pastoral finds satisfaction in the sensual contours of what can only be described as female landscape" inhabited by mother-daughter relationships and defined by their spatial separation from the world of men (Magowan). Brown, famed for his North Eastern landscapes, even presented examples of his work to Jewett and her partner Annie Fields -- pieces which the women hung prominently in their bedroom in South Berwick and which Jewett discussed with him in their extensive correspondence (Coe College). His wife Agnes Bartlett Brown, also a local painter, was a member of the women's circle in both Boston and Newburyport. Near Fine.





Conjugium Languens :

O R,

The Natural, Civil, and Religious

MISCHIEFS

Arising from

Conjugal Infidelity

A N D

IMPUNITY.

By CASTAMORE.

*Tu quoque suscepti curam dimittis amici ;
Officiisque piam tam cito ponis omnes ?*

Ov. Trist.

London : Printed by R. ROBERTS. 1700.

Calling for more affordable and easily procurable divorces to prevent marital infidelity that risked the purity of primogeniture

17. [Marriage & Divorce] Castamore

CONJUGIUM LANGUENS: OR, THE NATURAL, CIVIL, AND RELIGIOUS MISCHIEFS ARISING FROM CONJUGAL INFIDELITY AND IMPUNITY

London: R. Roberts, 1700. First edition. Rebound in modern drab boards with facsimile of title page to front cover. Measuring 190 x 135mm and collating [2], 28: bound without rear blank, else complete. Discrete marginal blindstamps of Wigan Free Public Library to the first two leaves, and final leaf Small hole to outer margin of pages 1-2 not affecting text; gutters of leaves A2 and A3 archivally strengthened. A clean copy internally, with the only markings being a contemporary effacement of Charles II's initials to page 19. A scarce work institutionally and in trade, ESTC reports copies at only 9 U.S. libraries. The most recent copy to appear at auction was the present one, in 1948; prior to that, the only copies appearing in the auction record are dated 1933, 1930, and 1903.

A predecessor to Daniel Defoe's infamous treatise *Conjugal Lewdness: Or, Matrimonial Whoredom (1727)*, Castamore's *Conjugiū Languens* tackles questions of marital infidelity that are more systemic than individual. At the time of publication, Canon Law prevailed in England, which meant that "marriages could easily be entered into, but divorce was obtainable only by an Act of Parliament" (Smith). The number of undesirable clandestine marriages among young people and marriages designed and enforced by families rather than the couples themselves combined to generate a large population of people dissatisfied at best and abused or miserable at worst in their unions. Without the option of legal divorce, infidelity was widespread. For Castamore, there is a simple solution which the government should undertake to preserve the sanctity of existing marriages as well as to ensure the purity of the resulting lines of inheritance: new laws "as might render Divorces less chargeable and difficult than they now are."

Among the forms of infidelity rampant during the period was engagement in or with the sex trade. Difficult to document due to the variety

of forms it could take, sex work offered many women and queer people options for supplementing existing income or finding lucrative full time employment. "Although London police reports recorded there to be approximately 8,600 prostitutes known to them, it has been suggested that the true number during this time was closer to 80,000" (Rogers). The rising celebrity of courtesans during this period provided men like those Castamore discusses with not only the possibility but also a glamorous fantasy of participating in sex outside their marriages -- sex that was not limited to the procreative unions sanctioned in sacrament. Meanwhile, women might perform sex work formally as courtesans or in a brothel; but more often, the work was informal and resembled the type of infidelity (here, infidelity for pay) that Castamore fears. It is upon women, the faces of the trade, that Castamore places blame. Pushing against anti-feminist notions of weak feminine virtue being susceptible to "the Importunities of Men," he takes an alternative misogynist approach by blaming women for those attacks and accusing them of harboring "a Treacherous Passion to yield Amorous Glances and Insinuations." Women, like imperialized nations, he asserts, ask for their own domination. It is a notion that the most famed courtesans would go on to combat further into the century, developing the genre of the Scandalous Memoir to expose how the assaults of men led so many of them into the trade.

Wildly conservative and yet progressive in its assertion that the dissolution of marriage should be possible, *Conjugiū Languens* laid the groundwork for future tracts on marriage and sexuality that helped move these unions out of Church control and into the realm of secular law.

Register of Erotic Books 758.

A woman's interest in fashion and the lengths she'll go for individual expression damages her reputation with neighbors

18. [Marriage & Divorce] [More, Hannah]

THE MARKET WOMAN, A TRUE TALE; OR, HONESTY IS THE BEST POLICY

Bath and London: S. Hazard, J. Marshall, and R. White, [1795]. First edition. First issue, with Spinney recording this form of imprint in use from March to May of 1795; the second variant, also scarce, was used from May 1795 through early 1796. Broadside ballad on one sheet measuring 420 x 270mm and printed to recto only. Woodcut ornament at head; signed Z [Hannah More] at end. In Near Fine condition, with a bit of light fraying and soiling to fore-edge and bottom edge; faint crease above header. Overall fresh and unmarked. ESTC reports 12 libraries holding copies (with the BL, Oxford, and Harvard reporting duplicates). It does not appear in the modern auction record, and the present is the only example on the market.

Four years before her influential treatise *Strictures on the Modern System of Female Education*, Hannah More used several of her *Cheap Repository Tracts* to articulate her ideas in narrative form. In *The Market Woman*, she focuses in on women's vulnerability to fashion -- not only clothing, but also revels such as dancing and drinking -- and the financial, filial, and personal costs that can result. Going to market each day because her neighbors will no longer buy from her, the *Farmer's Wife* cheats her customers for personal profit because "she lik'd to flaunt in gowns so gay, And laces fine and thin; And is worse than all the rest, She lik'd a little gin." Funding her habits to the detriment of her household finances ("her Husband was an honest Man And did not know her tricks") and her community, she also risks her own reputation.

The concerns of propriety and reputation become centerpieces of More's later treatise, admonishing women on "appearing to behave properly" in public in order to get a good reputation"; for it is only with the public trust that comes with a good reputation that women "can enact change" (*Constructing Women's Reputations*). Pleasant public behavior was, in her perspective, used to "combine and express all moral and intellectual excellence" (*Strictures*). While numerous of the *Cheap Repository Tracts* emphasize God's grace or present women like the *Farmer's Wife* repenting and finding Grace, no such ending occurs here. Rather, More seems more interested in how the vapid fashions women are encouraged toward can lead them onto destructive paths that ultimately deplete them of public authority or any opportunity to create communal change, instead feeding into the stereotypes so often used to deny them access to educational or activist spaces.

ESTC T38985. Spinney 20:3, 142. *Feminist Companion* 760.



A man thinks that selecting a wife from a boarding school will satisfy him -- and quickly learns that she's learned to meet her own needs

19. [Marriage & Divorce] [Pregnancy] Anonymous

THE DANDY WIFE

London: T. Birt, c. 1828. First edition. Single sheet measuring 250 x 185mm and printed in two columns to recto. Some edgewear to margins not affecting text; a bit of foxing and toning largely confined to margins. A scarce and delicate survivor, OCLC documents only one example (at the National Library of Scotland). The present is the only example on the market.

The Dandy Wife is narrated by a man who aimed “to choose me out a loving wife” at the age of twenty-one, but whose experience becomes a warning to “all young men of high renown”: “If you want a tidy wife, Beware of a boarding school.” What unfolds is a satire of how the marriage economy is affected when women have access to knowledge -- intellectual and physical -- and how by meeting a man’s superficial expectations a woman can fulfill her own more pressing needs.

Thinking that a boarding school girl will have the innocence, submissiveness, and domestic skill he desires, the narrator selects a wife from among their ranks. Thinking only of what he can obtain from such a bargain, he is unprepared for what an educated woman brings into his house. The Dandy Wife he describes understands the commodity value of her own beauty and material adornment, and that these are her key means for acquiring wealth of her own. “She takes one-half of what I earn, In drinking gin and tea; Besides such frills and furbelows My Dandy Wife does wear...Her sleeves upon her dandy gown, Oh! Lack, they’re such a size, You’d think they were two balloons that in the air would rise.” Aside from staying on par with

fashion trends, her clothing assists her in avoiding domestic tasks she abhors. She refuses to do laundry more than monthly, and through ridiculous cooking failures she rapidly establishes that the kitchen is not a showcase for her skillset. Accustomed to a life of learning, she is not trained to conduct domestic business.

By the ballad’s end, it becomes clear that the Dandy Wife was savvy in managing a marriage than her husband was. For not only does her superior intellect help her carve out a more satisfying role, but she also has physical knowledge that predates him: “The day that I was married, I thought I’d got a charming maid, But I was much deceived...For scarce five months we’d married been, When she had a dandling son.”



A turn of the century agreement, establishing the rents and leases owed to a woman in advance of her marriage

20. [Marriage & Divorce] Poulter, Mary and James Danvers

PRE-MARITAL PROPERTY AGREEMENT AND WILL

[Surrey]: [1808]. Vellum manuscript measuring 520 x 670mm with text to recto only. Original horizontal and vertical foldlines. Some minor toning to recto and verso. £1 impressed duty stamp and seal of King George III adhered to upper left corner with tin. Married in Southwark Christ Church, Surrey on 27 June, 1808, Mary Poulter and James Danvers previously established through this document their shared property and inheritances in the event that one pre-deceased the other.

“As the nineteenth century began, real property owned by a married woman in a legal estate was subject to the management and control of her husband. Personal property of the wife became the property of her husband as soon as he reduced it to possession. Where equity courts existed, separate equitable estates could be created for married women’s property, but the protections provided to a wife by the equitable forum had to be specifically delineated in the document creating the estate” (Chused). Even before the Married Women’s Property Acts were established, beginning in 1870, there was a movement away from the traditions of coverture and increased attention toward the economic precarity these laws had left women facing. By 1800, women’s property ownership had become a more complicated arena. “Studying the ability of women to own property, particularly land, reveals how patriarchal legal and social institutions operated to control and constrain women through economic means. Yet such constraints and controls are only part of the story. Also significant are the ways that system and its players made land ownership and control a reality for some women...the analysis of

probate documents reveal that not insignificant numbers of ‘ordinary’ women did inherit and bequeath both real estate and chattel goods...even more expectedly, many of these women retained control of property during their marriages” (Crosswhite).

The present document invites this kind of study. Dated 62 years before the first Married Women’s Property Act of 1870 allowed married women to retain ownership of earned and inherited property, the agreement between James Danvers and “Mary Poulter his intended wife” sets out the parameters of inheritance in advance of their union. While all property would revert to James and his heirs and assigns in the event of Mary’s death -- something easily established within the document’s first line -- the remainder of the document outlines the leases and rents due to Mary in the event of James’ death. Further research could be conducted to determine the economic and class situations of the Danvers and Poulter families relative to each other and to their wider community. The terms of their agreement could further be compared to similar property documents of the predating or contemporary to this, as well as how the terms compare to later agreements following the 1870 Married Women’s Property Law. While the women’s movement had yet to establish legal protections for people like Mary Poulter, property laws in the U.S. had already begun shifting at the turn of the century. In these sense, trans-Atlantic comparison could also be beneficial, in considering whether or to what extent Mary Poulter’s property ownership, income, or terms were influenced by negotiations happening in the United States.

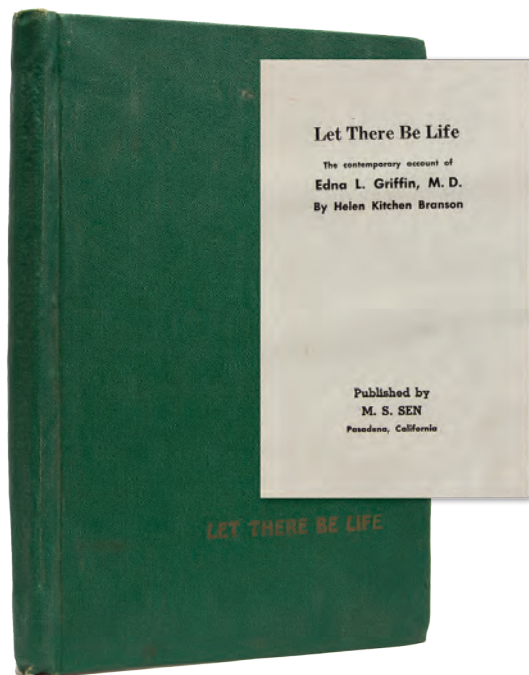
An exposé of the racism aimed at one of California's first Black women doctors

21. [People with Disabilities] [BIPOC] Branson, Helen Kitchen

LET THERE BE LIFE: THE CONTEMPORARY ACCOUNT OF EDNA L. GRIFFIN, M. D.

Pasadena, CA: M. Sen, 1947. First edition. Original publisher's cloth binding with gilt to front board. Measuring 225 x 145mm and complete in 135 pages. A Near Fine copy with a bit of creasing to the spine, rippling to cloth of rear board, and some staining from excess publisher's glue at both hinges. Contemporary ownership signature of Marie Nelson to the front endpaper; address annotation and shorthand to copyright page. Laid in publisher's advertisement for the book at front, along with Nelson's handwritten annotations regarding the Grace Hospital Association of Pasadena and the number of the check used to pay for its copy; two newspaper articles pasted to the rear endpaper and one laid in, all tracing the author Helen Kitchen Branson's education and career as a person with blindness, and each annotation in Nelson's hand. A scarce and important expose on systemic racism and sexism in a town renowned at the time for its progressive ideals, *Let There be Life* is well represented in California libraries with few copies elsewhere; it does not appear in the modern auction record and the present is the only example in trade.

"In 1947, an unusually provocative book appeared entitled *Let there Be Life*" which detailed from life "one of the fundamental problems confronting the Black patient and doctor: differential treatment in hospital facilities" (Morais). Following her career track record of covering American women's accomplishments as well as the systemic challenges they faced, journalist Helen Kitchen Branson published the present expose after witnessing racism within the California medical system and spending time interviewing Dr. Edna L. Griffin. As Pasadena, California's first Black female physician, she combatted discrimination in every aspect of her life -- treating low income patients of all races as well as serving as the president of the local NAACP chapter and supporting its ultimately successful efforts to desegregate the Brookside Plunge swimming pools and the YMCA. In talking with a journalist, Griffin captures the deep frustration of Black Americans who left the South during the Great Migration, drawn by California's promise of racial equity.



The slim volume follows Dr. Griffin in her medical practice, in area hospitals, and serving patients in a range of racial and economic groups. Regardless of advance preparation and legwork to provide her Black patients with the same quality of care as white patients in the city, she constantly runs against discrimination more commonly associated with the Jim Crow South: being evicted from operating rooms in majority white hospitals, having her authority questioned by patients, and having to make life-and-death choices that were made more complicated by her lack of access to facilities and staff that should have been available to her. What Branson does not mention is her own experience confronting systemic prejudice and struggles with the country's wider medical system as a person with blindness.

A woman with chronic pain uses verse to express her disappointment with the medical community's care

22. [People with Disabilities] Cave, Miss Jane

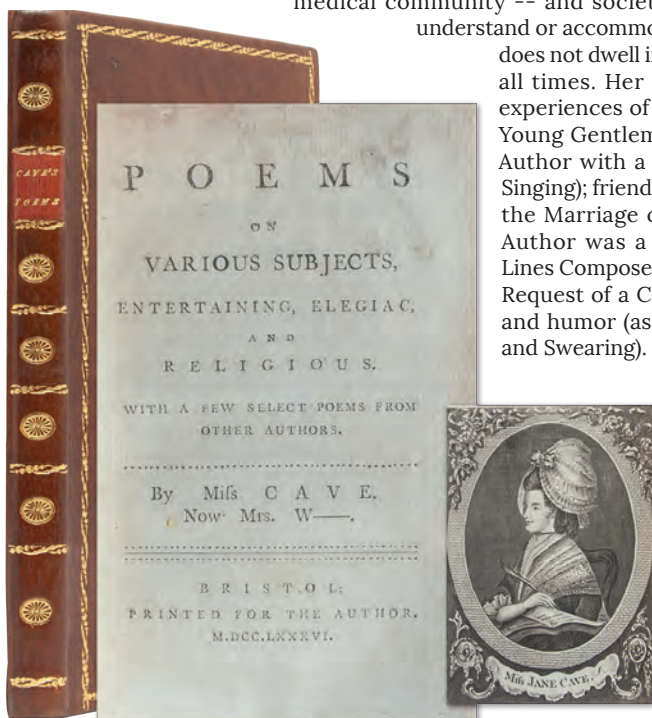
POEMS ON VARIOUS SUBJECTS, ENTERTAINING, ELEGIAC, AND RELIGIOUS WITH A FEW SELECT POEMS FROM OTHER AUTHORS...

Bristol: Printed for the Author, 1786. First Thus. Bound to style in modern calf with morocco and gilt to spine, measuring 172 x 100mm. Collating complete including frontis: [20], 172. A square, pleasing copy with archival restoration to upper margins of first eight leaves not affecting text; upper corners of pages 77-80 neatly excised with closed snags near the gutters of the same leaves, all with no loss to text. Contemporary manuscript corrections to page 132. Originally published in 1783 in Winchester under this title, here reappearing out of Bristol with significant new material and several other poems dropped from the original. Poems would reappear in its official Second Edition in 1789. The modern auction record documents no sale of any edition, and this is the earliest edition currently in trade.

In her early and married life, poet Jane Cave lived somewhat nomadically as she sought relief from chronic pain. Most often, she would take residence by the sea to engage in therapeutic sea-bathing, fresh air, and other remedies. What we know of Cave's experience come to us through her own writing, which describes "her agonizing pain, multiple treatments she has tried, and a frustration with the medical community that promises much but delivers little" (Pallimed). Across the course of her writing career, her verses reveal an evolution from hope to despair; they also give us insight into the places where she found joy, sought to grow as an individual, and considered her role within her family. Despite the medical community -- and society at large -- failing to understand or accommodate her disability, Cave

does not dwell in despair or loneliness at all times. Her poetry also shares the experiences of gratification (as in *To a Young Gentleman Who Presented the Author with a Commendation on her Singing*); friendship (as in the case of *On the Marriage of a Lady to Whom the Author was a Bridesmaid as well as Lines Composed Instantaneously, at the Request of a Company of Gay Ladies*); and humor (as in *On Profane Cursing and Swearing*).

ESTC T42670.





Yours

Mrs J. R. Davies

from

the Author

May Whitney Emerson

October 6th 1913.

Los Angeles Cal.

A decade after The Yellow Wallpaper, a young woman's mental health is objectified, pathologized, and sensationalized

23. [People with Disabilities] [Emerson, May Whitney]

HER OTHER SELF

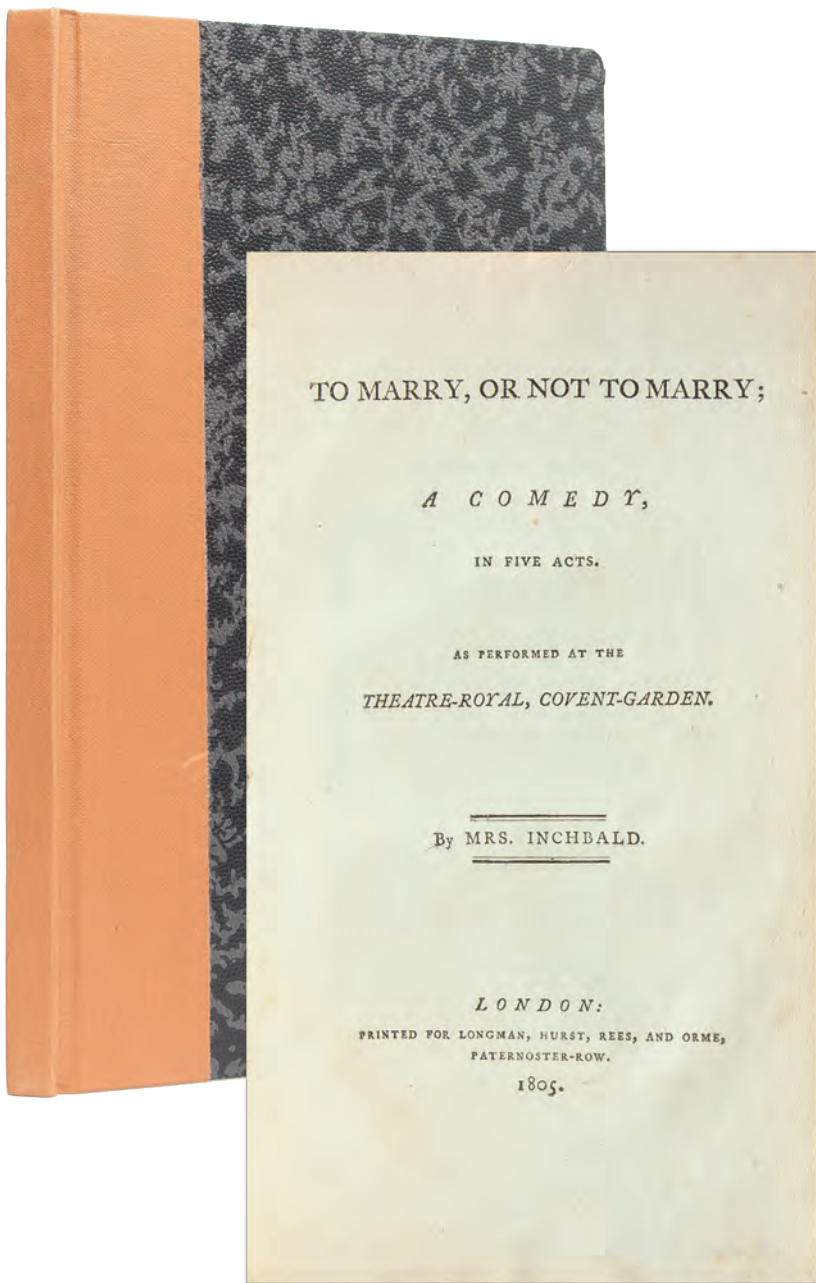
Presentation Copy

Washington DC: The Neale Company, 1901. First edition. A bright Near Fine copy with slight bowing to the front board; rear hinge starting but holding well. Internally clean and unmarked, with faint indents to outer margins of several rear leaves. Inscribed by the author on the front endpaper: "For Mrs. J. R. Davies From the Author, May Whitney Emerson. October 16, 1913. Los Angeles, Cal." A scarce semi-autobiographical novel fusing concerns about mental health and physical disabilities with the supernatural and the occult, it is scarce institutionally and in trade. We have been able to locate only 6 copies in OCLC. No copies appear in the modern auction record, with this being the only example on the market.

Nearly a decade after Charlotte Perkins Gilman's novella *The Yellow Wallpaper* presented the excruciating tale of a woman's confinement and misguided treatment while experiencing post-partum depression, May Whitney Emerson entered the dialogue on women's mental health and disability treatments. Compared in its own time to Dr. Jekyll and Mr. Hyde, a contemporary reviewer called it "a strange story of dual personality" in which a "young, innocent, beautiful girl becomes the victim of a most mystifying mental phenomenon" (*Washington Post*, 13 April 1905). Yet it is more than a sensational tale of occult philosophy or science fiction. *Her Other Self*, is told through the point of view of male doctor who first sees a woman on a train and later encounters her as a patient in his clinic.

His initial reaction to her is objectifying (he admits to, "in Man-fashion, seeing at first only the rare beauty of the girl's face and figure"), and it is only after closer observation that he notes more clinical symptoms of dissociation. Upon becoming her doctor, the narrator continues to struggle between his physical desire for and romanticizing of this woman, and her medical need for proper diagnosis and care for what we would now call dissociative identity disorder. Though a sensational narrative of good-and-evil, of murder and criminal trials, unfolds, at its center is yet again a young woman objectified, problematically labeled, and mistreated by those around her who wildly seek explanations for her behavior.

Anonymous at its release, *Her Other Self* carries key marks of autobiography that may have made the author hesitant to widely reveal herself. The wife of Dr. N. W. Emerson of Boston (on whose work she may have drawn), May Whitney Emerson was herself a public figure beyond her writing. Educated at Cornell, she was a world traveler, a film producer and studio president, and a person with disabilities, following a horseback accident in 1899. Further research could be done into the literary and clinical influences she draws on, including and beyond Gilman and Stevenson, and to how her work intersected with, supported, or pushed against the era's representation of mental health and disabilities, particularly among female, queer, and non-binary patients.



The final feminist comedy by one of the most prominent literary figures at the turn of the century

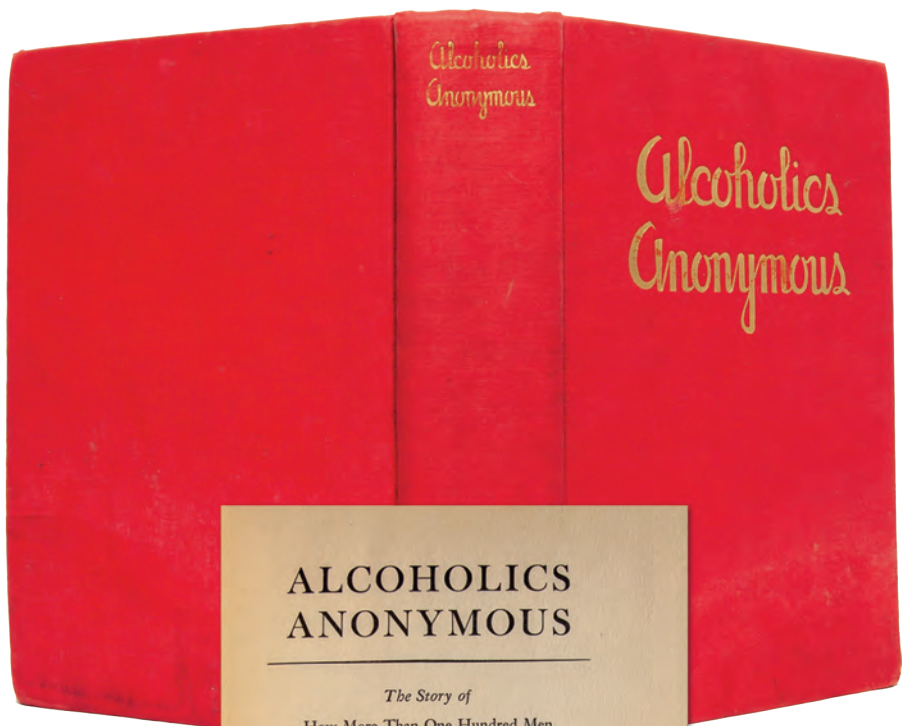
24. [People with Disabilities] Inchbald, Mrs. [Elizabeth]

TO MARRY OR NOT TO MARRY. A COMEDY IN FIVE ACTS

London: Longman, Hurst, Rees, and Orme, 1805. First edition. Modern quarter cloth over patterned boards. Measuring 210 x 120mm and collating complete including half title and adverts to rear: [4], 85, [3]. Light scattered foxing, but a largely clean, tall copy. Scarce institutionally and in trade, OCLC records 4 copies at libraries, with no examples listed in the modern auction record.

“Elizabeth Simpson Inchbald was one of the first leading literary figures of the late eighteenth century--an actress, a successful playwright and editor of several dramatic collections, a popular novelist, and a drama critic...Inchbald was involved in almost every aspect of the theatrical, literary, and publishing life of London” (Jenkins). Her stage career began at age eighteen, followed by extensive work in elocution to assist her with her childhood speech disorder (stuttering) which had made vocal performances challenging. Widowed by her actor husband at the age of twenty-six, Inchbald made a shift; capitalizing on her stage presence, she launched a literary career that would financially sustain her throughout her lifetime.

Across the genres in which she wrote, Inchbald was noted even in her own time for promoting a “distinctly feminist message” and expressing a “defiant stance toward social norms stressed by” many of her male contemporaries (who, notably, called her ‘unfeminine...for placing herself within the seat of judgement’)” (Lott). Despite her well-documented feud with Mary Wollstonecraft, the two women shared a common mission of expanding women’s independence through improved educational and employment opportunities. *To Marry or Not to Marry*, her final work, is an exemplar that builds on the questions of her early works (such as *1797’s Wives as They Are*, and *Maids as They Were*); pessimistic about the marriage market and about the legal and financial constraints placed upon women, she presents marriage “not as a question of personal preference... women do not expect to choose a husband based on affection of matching personalities, but strictly on economic considerations” (*Women’s Playhouse*). Yet much had changed between this earlier play and her final one, and the core question of *To Marry or Not to Marry* takes women’s increased options into account.



ALCOHOLICS
ANONYMOUS

The Story of
How More Than One Hundred Men
Have Recovered from
Alcoholism



WORKS PUBLISHING COMPANY
NEW YORK CITY
1939

Revolutionizing how the world approaches addiction

25. [People with Disabilities] Wilson, Bill; and Dr. Bob Smith

ALCOHOLICS ANONYMOUS (THE AA “BIG BOOK”)

New York: Works Publishing Company, 1939. First edition. A Very Good copy of the book, one of approximately 5,000 first edition copies. Boards with a dampstain affecting the cloth at the lower quarter, some associated red staining to the paste-downs and end papers. Most leaves unaffected. Gilt titles on front board and spine mostly complete, but rubbed a bit more at the base of the spine. Lacking the scarce dust jacket.

One of the best selling books of all time having sold more than 30 million copies, the “Big Book” inspired one of America’s longest lasting and most enduring social movements. First published in 1939, Alcoholics Anonymous: The Story of How More Than One Hundred Men Have Recovered from Alcoholism is colloquially known as “The Big Book” because of the heft of the paper used

in this edition. By William Griffith Wilson (Bill W.) and Robert Holbrook Smith (Dr. Bob), the book chronicles both their personal stories and the path they took to redemption that would later become known as the “twelve step program.” The Big Book has been translated into numerous languages and was designated by The Library of Congress as one of the 88 books that shaped America. “Lest this title should arouse the risibles in any reader let me state that the general thesis of Alcoholics Anonymous is more soundly based psychologically than any other treatment of the subject I have ever come upon. And it is a subject not to be neglected, for, irrespective of whether we live under repeal or prohibition, there will be alcohol addicts, precisely as there are drug addicts” (Contemporary New York Times review). Very Good.

Copy

LETTER FROM PROSTITUTE.

Santa Rosa, July 1st, 1913

Mr. Rolf Thompson

Kind sir; I see you still wish to prosecute the red-light district, you a married man. From what I hear you have daughters. To have less prostitutes in this state, and for girls to commence to be more refined you lawyers with families should sow the seed. Here a few days ago a lot of bankers and married men were arrested for giving liquor to girls and got off nicely with small fines; why, because Mr. Brush a father of two of them paid well, even kept it out of the S. R. papers. The dirty work they done to these two Fulton girls; nothing said. If it had been boys from poor families, in jail they would be. How about some of the girls they - these same parties had out of town on the outskirts? If money can let crime be done, how are these girls to hid their guilt.

I say if the District Lawyer does not wish to make trouble for the rich, there always will be red-light. But let every father or mother find a way to arrest every man or boy who is heard of doing dirty work on girls. I am sure then girls will then have no cause to find houses of prostitution to hid their shame. I will hope to see more restriction with our city laws. Any night around dark streets we can see men and married men with girls and some only fourteen years old. Is it not time for such work to be stopped. Bring these bankers, hop buyers and married men to trial; let no father buy off newspapers, and poor families whose girls are disgraced, and in a short time there will be no red-light as girls will be pure and no shame to hid.

From one who has to live the life of the Redlight.

*"If money can let crime be done, how are these girls to hid their guilt.
say if the District Lawyer does not wish to make trouble
for the rich, there always will be red-light"*

26. [Sex Work] Anonymous

TYPED LETTER REGARDING THE INJUSTICE OF PROSECUTING WOMEN IN THE SEX TRADE

Santa Rosa, California: July 1, 1913. One page Typed Letter titled "Letter from Prostitute" and signed in type at the conclusion by "One who has to live the life of the Redlight." Legal sheet measuring 12.25 x 8.25 inches with text to recto only. Vertical and horizontal fold lines. Contemporary pencil notation "Copy" to upper margin. An example of an anonymous sex worker's advocacy for those within her trade, for young women at risk of being forced into her trade, and against the corrupt political and economic structures that protect wealthy men from accountability for their own actions.

It is unlikely that history will discover the name of the author of this letter; but in submitting it to Sonoma County District Attorney Rolf Thompson, she participated in a wider and growing trend of sex workers advocating for themselves, raising awareness about their reasons for engaging in sex work, and demanding more meaningful systemic change from state and local officials targeting and punishing them. From 1848-1917, as California public policies increasingly secularized, sex work became a topic of contentious debate. "Protestant leaders sought to address causes of prostitution...Catholic leaders attempted to remove prostitutes from public view. Jewish leaders addressed prostitution both in terms of public health and also in answer to fears about illegal international slavery operations" (Bourn). Conservative politicians, meanwhile, engaged in stoking fears of "white slavery," presenting extreme "tales of violently raped virgins" as a means to shut down brothels (Keire). Across these approaches, there was no consistent effort to identify the racial, gendered, and economic factors that contributed to individuals entering the sex trade.

The present letter excoriates the District Attorney for hypocrisy in extremely specific terms. "Kind sir; I see you will wish to prosecute the red-light district," she begins. "To have less prostitutes in the state, and for girls to commence to be more refined, you lawyers with families should sow the seed. Here a few days

ago a lot of bankers and married men were arrested for giving liquor to girls and got off nicely with small fines." She identifies those men's wealth and reputation as reasons why they could go free, their reputations untarnished; meanwhile, young women and underage girls suffer the consequences. "I say if the District Lawyer does not wish to make trouble for the rich, there will always be a red-light...Bring these bankers, hop buyers, and married men to trial; let no father buy off newspapers and poor families whose girls have been disgraced, and in a short time there will be no red-light as girls will be pure and no shame to hid."

The letter-writer's point that a root cause of the sex trade is a system that protects wealthy men and abusers while punishing women and girls at an economic, social, and physical disadvantage was a concern of the wider sex trade. As district attorneys like Thompson and religious leaders used their influence to oppress and condemn this community, its members increasingly fought back. Indeed, by 1917 the conflict reached a head with the so-called Prostitute March, during which "more than three hundred prostitutes dressed and perfumed in their finest marched to the Central Methodist Church to confront" a religious leader who had "launched a campaign against sin and vice" (San Francisco Digital History Archive). Tired of leaders pointing to sex workers as the source of evil in the community, this group did as the letter-writer had before them: expose the root causes of the sex trade. "Three fourths of these women worked as prostitutes in order to earn enough to support their children. The only other jobs open to them couldn't meet the costs of raising a family" (San Francisco Digital History Archive). To these complaints they added their inability to vote for representatives who could protect their interests, and systemic protections for men who committed harm.

An important glimpse into an all too infrequently discussed portion of American history.



THE
LIFE
OF
MRS. JORDAN;
INCLUDING
ORIGINAL PRIVATE CORRESPONDENCE,
AND NUMEROUS ANECDOTES OF
HER CONTEMPORARIES.
By JAMES BOADEN, Esq.
AUTHOR OF THE LIFE OF KEMBLE, &c.
"Haste then, nymph, and bring with thee
Jest and youthful JOVIALITY;
Scorn, that wrinkled Care detests,
And LAUGHTER bounding both his sides."
L'ALFIERE.
IN TWO VOLUMES.
VOL. I.
LONDON:
EDWARD BULL, HOLLES STREET.
1831.

A courtesan rises in the ranks, claiming a new name for her new life

27. [Sex Work] Boaden, James Esq.

LIFE OF MRS. JORDAN; INCLUDING ORIGINAL PRIVATE CORRESPONDENCE AND NUMEROUS ANECDOTES OF HER CONTEMPORARIES (IN 2 VOLS.)

London: Edward Bull, 1831. First edition. Unsophisticated and bound in original publisher's quarter brown paper over drab boards with paper labels to spines. Measuring 220 x 140mm and collating complete including half titles to both, frontis to volume I, folding frontis to volume II, and adverts to rear of volume II: [6], xv, [1, blank], 368; [6], xiv, 364, [4, adverts]. Spines rubbed with chipping to paper labels and loss to extremities; outer joints cracked but holding well. Boards somewhat rubbed to volume I with some sunning to front board of volume II. Internally pleasing with volume I surprisingly fresh and unmarked; occasional scattered foxing to volume II. 1" closed tear and small paper loss to upper corner of folding frontis in volume II with no text loss. The only copy on the market in original boards of this stunning memoir of the life of courtesan and theatrical "comic muse" Dorothea "Dora" Jordan.

Born to an actress mother, Dorothea Jordan made her own stage debut in 1777 at the age of 16. Soon after, she began taking comic roles at the Smock Alley Theatre; the decision would put her under the control of manager Richard Daly, whose assault left her pregnant in 1782. Like so many women before her, Dora's entrance to the sex trade was a result of patriarchal violence -- the abandonment by her father that left her family in financial straights, and an assault by an older man that ruined her chances on the traditional marriage market. Fortunately for Dora, she had a supportive maternal influence. "Eager to help Dora escape from the abusive Daly, [her mother] took the family to Leeds, where her sister was an actress in Tate Wilkinson's Yorkshire

company" (Regency History). Now visibly pregnant, she adopted the name Mrs. Jordan for respectability and to liken her own escape to the Israelites crossing the River Jordan.

As the present memoir shows, early theatrical success and a position as a well known courtesan and mistress provided only an unstable life by the 19th century. As the era of London's Great Impures faded and the Georgian era gave way to the Regency, sex workers lost the rich and supportive community as well as the sparkling fame they once enjoyed. Dora became the mistress of increasingly more wealthy men -- moving up the ranks from Richard Ford, a theatre investor and Parliamentary hopeful, to William, Duke of Clarence who would become King William IV. Together the couple lived at Bushy House with their children, which would ultimately include ten of their own. During this period Dora founded a free school for girls, the Female Friendly Society, as well as ensuring substantial dowries for her daughters in an attempt to ensure bright futures (Regency History). But time, age, and finances would eventually shift her life again. On the Duke's decision to pursue marriage, Dora found herself without a patron and confronted with "a financial settlement... laying out what Dora would get for herself and the children, part of which was dependent on her not returning to the stage" (Regency History). Insufficient to support her long term, Dora instead opted to leave her children in the Duke's care and return to the stage. Burdened with debts and suffering from bad press after years of being sustained by the Duke, Dora fled to France where she died in poverty.

FEMALE
FAVOURITES

THE
HISTORY
OF
FEMALE FAVOURITES.

OF

MARY DE PADILLA, under <i>Peter the Cruel</i> , King of <i>Castile</i> ;	AGNES SOREAU, under <i>Charles VII.</i> King of <i>France</i> ;
LIVIA, under the Emperor <i>Augustus</i> ;	AND
JULIA FARNESA, under Pope <i>Alexander</i> <i>the Sixth</i> ;	NANTILDA, under <i>Dagobert</i> , King of <i>France</i> .



LONDON:

Printed for C. PARKER, the Upper End of
NEW BOND-STREET.

M.DCC.LXXII.

Famed historical courtesans and their political sway draw attention to the power of the thriving contemporary sex trade

28. [Sex Work] La Roche-Guilhem, Anne de

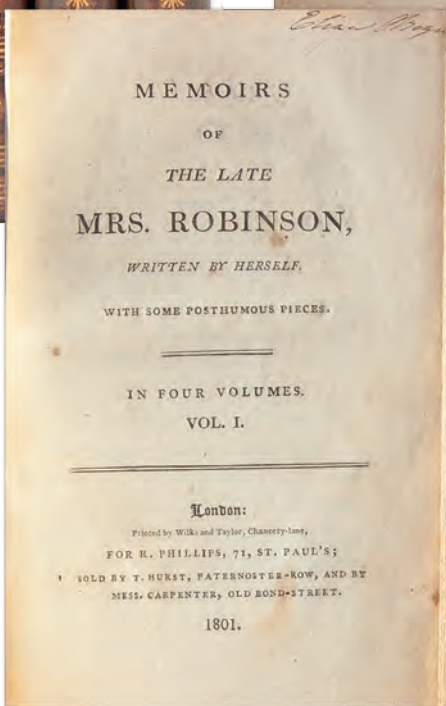
THE HISTORY OF FEMALE FAVOURITES...

London: Printed for C. Parker, 1772. First English language edition. Contemporary mottled calf with morocco and gilt to spine. Marbled endpapers. Measuring 217 x 127mm and collating complete: [4], 324. Light shelfwear to spine ends and corners; front joint cracked but sound. A firm, square copy that is internally fresh and unmarked. A scarce work by a woman documenting the lives of historic courtesans, it has appeared only twice at auction in the past 85 years and ESTC reports only 13 institutionally held copies (3 of these in the U.S.).

Anne de La Roche-Guilhem's history of famed courtesans was published in four languages between its 1675 release in French and its first appearance in English in 1772 (OCLC). That year, both *The Critical Review* and the *London Magazine* noted its potential interest to "those who are fond of of what is known by the name of secret history" and claimed somewhat dismissively that "the ladies will find themselves particularly amused." *Female Favourites* certainly participated in a popular genre aimed at women -- among its contemporaries were Thomas Amories' *Lives of Several Ladies of Great Britain* (1755), Thomas Gibbons' *Memoirs of Eminently Pious Women* (1777), and Ann Thicnesse's *Sketches of the Lives and Writings of the Ladies of France* (1778). Yet it stood out for avoiding the emphasis on women as exemplars, heroes, or artists to instead focus on the histories and lives of courtesans.

Politics, sex, and economics intertwine in La Roche-Guilhem's narratives which are part fact and part fiction. *Female Favourites* takes up the stories of courtesans a safe historical distance from the author's own lifetime: Mary de Padilla, Livia, Julia Farnessa, Agnes Boreau, and Nantilda each served kings, emperors, and popes. Their roles were notably more than sexual and physical, however. Though *Female Favourites* gestures to the weakness and hypocrisy of men in leadership, it equally calls out the power and influence these women could wield not only over their lovers but over their lovers' realms. Tyrants could be advised toward more generous social policies and royal gene pools could be reshaped by genealogical lines outside those sanctioned by the crown -- in the case of Mary de Padilla and King Pedro of Castile, for example. "Mary of Padilla was too much bias'd by interest to neglect such a conquest, and her engaging airs, apt to ensnare, did so enslave a man strong in nothing but crimes that soon she saw herself an absolute sovereign." Encouraging readers to see the more complex roles played by courtesans of the past, *Female Favourites* also connected these ideas to the thriving sex trade of the present. After all, though ministers and politicians decried so-called bawds and prostitutes, the women and queer people of Covent Garden in London were in their heyday running powerful businesses, generating wealth and even, as this book suggests, enjoying political sway.

ESTC T60642.



Begun by the famous courtesan and completed by her daughter, the Memoirs are a feminist project about alternative paths open to women

29. [Sex Work] [Robinson, Mary "Perdita"] [Robinson, Maria Elizabeth]

MEMOIRS OF THE LATE MRS. ROBINSON, WRITTEN BY HERSELF. WITH SOME POSTHUMOUS PIECES (IN 4 VOLS.)

London: Wilks & Taylor, 1801. First edition. Contemporary tree calf with gilt and morocco to spines. All edges speckled blue. Joints professionally secured and spine ends renewed. Retaining original labels to volumes I-II and with labels replaced to style on volumes III-IV. Measuring 160 x 90mm and collating complete with frontis to volume I: [8], 192; [2], 187, [5]; [4], 184; [4], 196. Containing her memoirs in the first two volumes, and her literary works previously unpublished in the final two volumes. Armorial bookplates of William O'Bryen, Marquis of Thomond to front pastedowns; ownership signature of Eliza O'Bryen to header of title to volume I. Small bookseller's ticket to front pastedown of volume I. A bit of foxing and offsetting to endpapers, but internally a crisp, fresh copy. Scarce institutionally and in trade, this exemplar of the scandalous memoir genre is held at a modest 20 libraries in the U.S. and has only appeared twice at auction in the last half century. The present is the only example on the market.

Following the death of the famed actress, writer, and courtesan Mary "Perdita" Robinson, it was her daughter Maria Elizabeth who accepted the commission of completing her mother's life story and bringing it to print. Robinson had begun her memoirs in the late 18th century, inspired in part by her close friendship with Mary Wollstonecraft. Like Wollstonecraft, she had a complex self-identification wherein being a professional, an intellectual, and a mother were not at odds but instead wove together. Critics have noted that Wollstonecraft's *A Short Residence in Sweden, Norway and Denmark* (1796) -- the first memoir of a

woman traveling on business -- resonates within much of Robinson's own prose as she tells her life story.

Having come to notoriety first on the stage, most famously as Shakespeare's Perdita, and then as courtesan to the Prince of Wales, Robinson later "reinvented herself as a member of the radical intelligentsia and established a highly successful literary career that secured her place within the history of British Romanticism...and her *Memoirs* provides a rich source for considering the complexities of family relationships, collaborative authorship, female patronage, and artistic networks" (Culley). The *Memoirs* are indeed dominated by members of her female community; and her reflections on the women artists, writers, and sex workers who surround her "provide alternative models of female creativity from the maternal" (Culley). Robinson and her cohort are not entirely defined by their biological ability to bear children; and for those who do incorporate maternity into their lives and identities -- Robinson notable among them -- this is a choice rather than a given. Robinson revels in motherhood and her relationship with her daughter. In commissioning her own daughter to cap her literary legacy, Robinson was able to firmly insert Maria Elizabeth into this alternative feminine economy as well -- exposing her to the glories and pitfalls of celebrity based in intellectual and sexual reputation.

A Memoir and a historical figure that have gained traction in recent scholarship, and which deserve continued attention in dialogues about the scandalous memoir and women's life writing more generally.



THE
C O U R T
O F
C U P I D.

*Primus Amor Phæbi Daphne Peneia; quem non
Forsignara dedit, sed serua CUPIDINIS ira.
Hoc Deus in Nympha Peneide fixit:*

OVID:

Peneian Daphne Phæbus' first chaste love,
Who did not Fate, but Cupid's anger move:
The senior, junior, purblind, winged Imp,
His jav'lin deeply fix'd, within the buxom Nymph.

By the AUTHOR of the MERETRICIAD.

Containing the Eighth Edition of the MERETRI-
CIAD, with great Additions.

In TWO VOLUMES.

LONDON:

Printed for C. MORAN, in Tavistock Row,
Covent Garden.

[Price Five Shillings.]

MDCC LXX.

1770

The first collected edition of important satires documenting the lives and histories of London's brothels and the Great Impures

30. [Sex Work] [Thompson, Edward] The Author of the Meretriciad

THE COURT OF CUPID. CONTAINING THE EIGHTH EDITION OF THE MERETRICIAD, WITH GREAT ADDITIONS (IN 2 VOLS.)

London: Printed for C. Moran, 1770. First collected edition. Contemporary speckled calf, skillfully rebaked with original spines laid down. Gilt and morocco labels to spines. Marbled endpapers. Measuring 155 x 96mm and collating complete, including final advert leaf to volume II: [2], ii, 147, [1, blank]; [2], v, [1, advert], 139, [3]. Bookplates of J. O. Edwards to front pastedowns of each, with additional bookseller's ticket to front endpaper of volume II. Front endpaper of volume I detached at base but holding well else; some offsetting to preliminary and terminal leaves of both volumes. Occasional light pencil marginalia. Overall a fresh copy of a scarce work on the women of the London sex trade. ESTC reports only 8 copies in libraries, and its most recent appearance at auction was in 1931. The present is the only complete copy on the market.

Edward Thompson's position as a satirist "has drawn the attention of commentators from Dr. Johnson to modern times," and given that his "verse and prose was generally in the manner of his declared mentors, the ancients Horace, Juvenal, and Ovid...his targets were frequently political, and ad hominem" (Bibliographic Society). Among his most notable works were those that addressed London's widespread sex trade, praising and critiquing the women who had been immortalized as Toasts of the Town in Harris' Guide to Covent Garden Ladies. These were drawn together for the first time as a collection under the title *The Court of Cupid: The Meretriciad* (1761), *The Temple of Venus* (1663), *The Courtesan* (1765), and *The Demi-Rep* (1765).

The Court of Cupid allowed Thompson to capitalize on the fame of London's

courtesans, reprinting and expanding works that were already popular; but it was also commercially beneficial to the demi-reps as well. For the most successful members of the trade, staying in the public eye was necessary. It could help young courtesans develop reputations and clientele; it could ensure that established courtesans continued to be seen as desirable and thus could justify (or increase) their fees. Certainly this was the case for Kitty Fisher, who appeared among a multitude of other Toasts and bawds in *The Meretriciad* and then became the central focus of *The Courtesan* four years later. By this time, poetry, satires, and gossip columns could not get enough of her. "Her name grew familiar to the beaux of clubland, and curiosity was piqued when it was known that she was an exclusive young lady who would accept no present and grant no interview without a formal introduction" (Bleackley). As a woman immortalized in print and paint (Joshua Reynolds famously did a series of portraits of her), she could even publicly turn down and humiliate Casanova as being beneath her.

Kitty is not alone among the multitude of women mentioned in this collection -- bawds and brothels, friends and rivals were preserved for literary critics and historians to remember. Satires like Thompson's assist us in remembering that during the height of London's sex trade, there existed a vibrant and successful community of women who profited from their sexual desirability, and who used those profits to carve out a social space outside of the constrained domestic roles into which patriarchy had insisted they fit.

Register of Erotic Books 1097. ESTC T126148.



MEMOIRS
OF
MRS. CROUCH.
INCLUDING A
RETROSPECT OF THE STAGE,
DURING THE YEARS SHE PERFORMED.
BY M. J. YOUNG.

—

“ Sweet bird, that shun’st the noise of folly,
Most musical, most melancholy !
Anna wou’d hear thee sing
On the hazelthorn’s bough last spring !
Now—Ah ! leave its vernal bloom,
And mourn, sweet bird, o’er Anna’s tomb !

“ The Poet designs for Representation, but it is the
Performer who gives to the draught a form, a spirit, a
countenance, and a mind.”
Murphy’s Dedication to The Way to Keep Him.

—

VOL. I.

—

LONDON:
PRINTED FOR JAMES ASPERNE, AT THE BIRLE,
CROWN, AND CONSTITUTION, CORNHILL.

1806.

An exceptional example of women's life-writing, using Anna Maria Crouch's relationships to family, polyamory, and the sex trade to disconnect "virtue" from "chastity"

31. [Sex Work] Young, M. J. [Mary Julia]

MEMOIRS OF MRS. CROUCH, INCLUDING A RETROSPECT OF THE STAGE DURING THE YEARS SHE PERFORMED (IN 2 VOLS.)

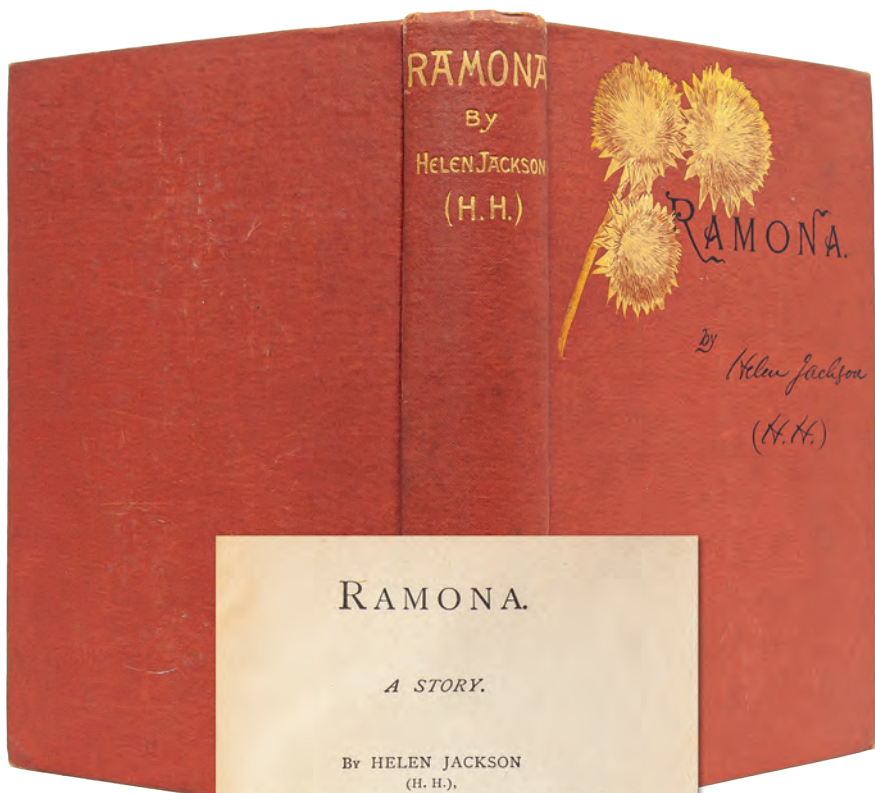
London: James Asperne, 1806. First edition. Half calf over contemporary marbled boards cornered in vellum; rebacked to style with gilt and morocco labels to spines. All edges speckled green. Measuring 160 x 98mm and collating complete including frontis to volume I: [8], 284; [2], 328. A lovely, square, fresh copy, with minor foxing to pastedowns and offsetting to the title page from the frontis; internally unmarked otherwise. OCLC reports 17 copies in the U.S. Its most recent appearance in the modern auction record is in 1975, and the present is the only complete first edition in trade.

Most frequently noted as an eighteenth century poet, Mary Julia Young entered into the genre of women's life writing when she released her biography of Mrs. Anna Maria Crouch. Crouch was infamous not only for her on-stage talent as a singer and actress, but also as one member of a polyamorous trio with her husband Lt. Crouch and her acting partner Michael Kelly before becoming monogamous as the courtesan to the Prince of Wales. And in her friendship with Young, according to the preface, she "expressed a wish to have her memoirs regularly written and published during her existence." Though she did not accomplish this in her lifetime, Young ensured it posthumously, providing a memorial to Crouch as one of the "dramatists and performers whose combined talents enrich and adorn the stage of the present period." The book serves as a "valuable contribution to the historical record in exploring the legacies...and the intersections between

personal and collective memory" (Culley). It is, after all, drawn from conversations with and about Crouch, rather than from her own hand.

While Crouch's biography shares some qualities with the Scandalous Memoirs of the period -- courtesan memoirs that provided origin stories on women's entrance to the sex trade, and their unapologetic embrace of wealth, independence and notoriety outside of traditional family structures -- it does not fit neatly within the genre. Its opening, notably, includes both her love and admiration for her father Peregrine Phillips (who encouraged her artistic talents) as well as failed elopement with an Irish peer (the loss of her innocence). It is a double origin that suggests her roles in the theatrical and sex trades did not share the causal relationship that some women experienced; each began separately and through very different men. It also reveals that even as she rejected some components of the traditional family (that of monogamous wife, for example) she proudly embraced others (that of dutiful daughter). Crouch's biography in this way participated with Scandalous Memoir by "challenging the connection between virtue and chastity, seeking to expand the concept of morality beyond a strictly sexual definition" (Culley).

Memoirs of Mrs. Crouch remains the richest resource on her life story, and on her relationships within the theatrical and sex trade communities.




RAMONA.

A STORY.

By HELEN JACKSON
(H. H.),

AUTHOR OF "VERSES," "BITS OF TRAVEL," "BITS OF TRAVEL AT HOME,"
"BITS OF TALK ABOUT HOME MATTERS," ETC.



BOSTON:
ROBERTS BROTHERS.
1884.

A white advocate for Indigenous Peoples' rights writes a novel about the human costs of settler colonialism and racism

32. [Women's Activism] Jackson, Helen Hunt

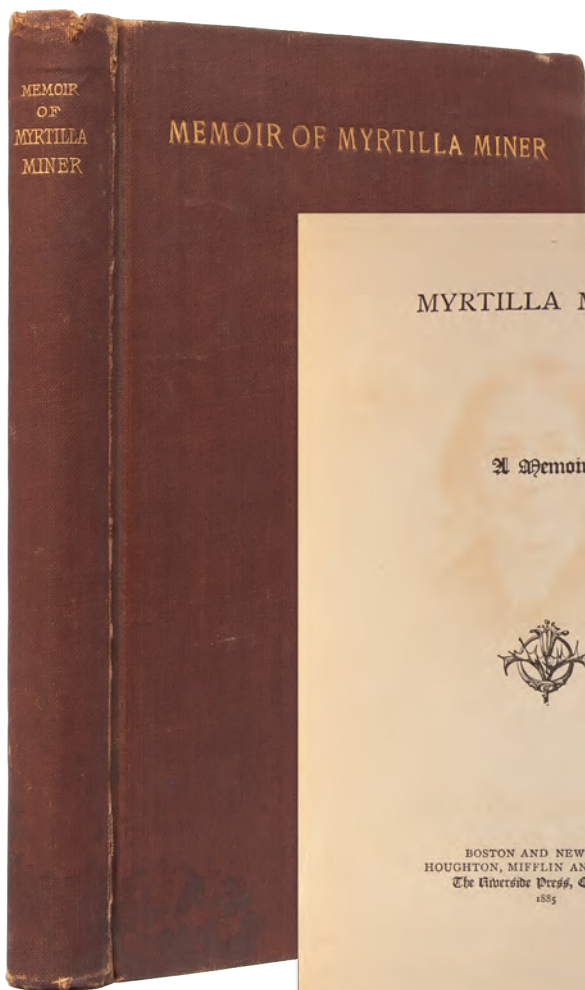
RAMONA. A STORY

Boston: Roberts Brothers, 1884. First edition. Original brick red publisher's cloth binding stamped in gilt on the spine and black and gilt on the front board. A Fine copy with a touch of wear at the spine ends and one small chip from the rear floral endpaper. Four pages of publisher's ads in the rear. In all, a bright, pleasing copy of an important work usually found in worn condition.

Following a series of devastating personal losses, Helen Hunt Jackson turned to writing both fiction and non-fiction as a means of supporting herself. Throughout her career, her works had a decidedly progressive bent. "By the 1880s, when Jackson first visited Southern California, she was an unabashed activist as well as a belletrist. *Ramona* offers an almost unmitigated denunciation of U.S. imperialism in California, presenting the

region in a dystopian light, as a paradise gone bad" (Phillips). The work for which she is now best remembered, *Ramona* narrates the tragedy of a half-Indigenous and half-Scottish woman and her Indigenous lover Alessandro. The prejudices of those around them force the couple "to wander through Southern California as through a nightmare world, isolated, dispossessed of their rightful connection to the land, and longing to be consoled for the ruin of their dreams. Jackson created the first figures in a long line of disappointed, deracinated heroes who populate the later Southern California fiction of writers as diverse as Nathanael West, Evelyn Waugh, Thomas Pynchon, and Joan Didion" (Phillips).

Zamorano 80. BAL 10456. Fine.



*Miss Charlotte E. Hunter,
Compliments of the
Trustees of the Institution for the
Education of Colored Youth.*

Gifted to a graduate of one of the first schools for Black women, which would become part of Howard University

33. [Women's Activism] [Miner, Myrtilla] [O'Connor, Ellen M.]

MEMOIR OF MYRTILLA MINER

Association Copy

Boston and New York: Houghton Mifflin, 1885. First edition. Original publisher's cloth binding with gilt to spine and front board. Measuring 175 x 110mm and collating complete with frontis: [2], vi, 7-129, [1, blank]. Spine gently rolled and a touch of shelfwear along joints and to corners; faint stain to lower front board. Internally clean and pleasing with minor offsetting to title page. Contemporary gift inscription to front endpaper, linking this copy to a student of Miner's school: "Miss Charlotte E. Hunter. Compliments of the Trustees of the Institution for the Education of Colored Youth." Charlotte E. Miner (b. 1866) was a graduate of the Institute; listed in the 1870 Census as "mulatto" and in the 1900 Census as "Black," she was raised in Washington, DC by her formerly enslaved grandmother Charlotte and mother Harriett. The 1900 Census lists both of her elders as "housekeepers" while listing Charlotte's occupation as "teacher" -- a mark of how her education led to improved economic and social possibilities. Scarce institutionally and in trade, we have been able to locate 18 physical copies in U.S. libraries. Of the three copies to appear in the modern auction record, the most recent was in 1996.

"Myrtilla Miner was a leader in teacher training for free African American women, as she viewed knowledge and education as essential to ending slavery" (National Abolition Hall of Fame). After requesting that the Newton Female Institute in Mississippi, where she was teaching, allow her to enroll Black students, she was forced out of her position and left the state. But her disgust with her colleagues shaped into a plan "to train African American girls to become the teachers of their people" and to raise the social and economic possibilities for free Black communities. Founded in 1851, the

Normal School for Colored Girls (later renamed the Institute for the Education of Colored Youth) would ultimately grow into the School of Education at Howard University. In its earliest years, Miner's school faced brutal opposition from the local white community. Two arson attempts and threats of lynching led Miner to relocate her school from a small residence to a three acre property on the edge of DC; but the small program continued to grow. Before it even reached its first decade, the Normal School's first six students had opened and were teaching in schools of their own.

While the school temporarily shut down during the Civil War, it was reopened in 1863 with a Senate charter renaming it the Institution for the Education of Colored Youth; and its governance was managed by a board of directors that included Myrtilla Miner. Miner herself had spent much of the Civil War years traveling to build awareness and raise funding for the school; but she tragically died in an accident in 1864 and never had a chance to see the lasting impact that she had. The present memoir, published by friends and supporters of her work, documents her lifelong belief in and commitment to ensuring that Black women had educations that would improve their lives and the lives of their families and communities.

In addition to students like the original owner of this copy, who emerged from the school as teachers, Miner's school is also where Charlotte E. Ray, the first Black woman attorney in the U.S., earned her first degree.

Notable American Women. 1870 and 1900 U.S. Census. Near Fine.



On the Equality of the Sexes.

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31. Publick officers, for all kinds of power, are unforfeitable for their prerogatives and their conduct. The King alone ought to be excepted from this law. His person is always sacred and inviolable.

32. A people has always the right to review and reform the constitution. It is even proper to determine fixed epochs when a revision should take place, whatever may be the necessity.

FOR THE MASSACHUSETTS MAGAZINE.
On the EQUALITY of the SEXES.

[Continued from page 135.] 132

I AM aware that there are many passages in the sacred oracles which seem to give the advantage to the other sex; but I consider all these as wholly metaphorical. Thus David was a man after God's own heart, yet he was exalted by his licentious passions; I behold him following Uriah to the death, and then me wherein could consist the immaculate Being's complacency. Listen to the curses which Job bestowed upon the day of his nativity, and tell me where is his perfection, where his patience—*already* it expired there. David and Job were types of him who was to come; and the superiority of man, as exhibited in Scripture, being also emblematical, all arguments deduced from thence, of course fall to the ground. The exquisite delicacy of the female mind; proclaimeth the exactness of its texture, while its nice sense of honour announceth its insate, its native grandeur. And indeed, in one respect, the preeminence seems to be tacitly allowed us, for after an education which limits and confines, and employments and recreations which naturally tend to enervate the body, and debilitate the mind; after we have from early youth been adorned with ribbons, and other gewgaws, dressed out like the ancient victims, taught by the care of our parents in collecting the most showy materials that the ornamenting our exterior ought to be the principal object of our attention; after, I say, fifteen years thus spent, we are introduced into the world, amid the united adulation of every beholder. Praise is sweet to the soul; we are immediately intoxicated by large draughts of flattery, which being

plentifully administered, is to the title of our hearts the most acceptable incentive. It is expected that with the other sex we should commence immediate war, and that we should triumph over the machinations of the most artful. We must be constantly upon our guard; prudence and discretion must be our characteristics; and we must rise superior to, and obtain a complete victory over those who have been long adding to the native strength of their minds, by an unremitted study of men and books, and who have, moreover, conceived from the look characters which they have seen portrayed in the extensive variety of their readings, a most contemptible opinion of the sex. Thus unequal, we are, notwithstanding,

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On the Equality of the Sexes.

TO THE EDITORS OF THE MASSACHUSETTS MAGAZINE.
GENTLEMEN,

The following ESSAY is yielded to the patronage of Candour.—If it hath been anticipated, the testimony of more respectable persons, who saw it in manuscript as early as the year 1779, can obviate the imputation of Plagiarism.

ON THE EQUALITY OF THE SEXES.

THAT minds are not alike, full well I know,
This truth each day's experience will show;
The heights inspiring some great spirits soar,
With wisdom through mysterious depths explore;
Their eager gaze surveys the path of light,
Confronts the flood in Newton's piercing sight.
Deep science, like a hush'd maid retires,
And shuns the lewden break her worth inspires;
By performance the gay fair is won,
And Genius, led by Study, wears the crown.
But focus there, as wins with not to improve,
Who aspires the path of knowledge rove,
Whate' hails almost with that evil day,
With anxious care each mental pleasure than
Weak is the level'd, enervated mind,
And bus while here to verdure resign'd,
The torpid spirit mingling with its clod,
Can scarcely bask its origin from God;
Stupidly dull—they move progressing on—
They eat, and drink, and all their work is done.
While others, ruminations of sweet applaud,
Industrious seek for each event a cause,
Tracing the hidden springs whence knowledge flows,
Which nature all in beauteous order throws.
Yet cannot I their sentiments imbrace,
Who this distinction to the sex ascribe,
As if a woman's form must needs enfold,
A weak, a feeble, an inferior soul;
And that the gait of man must still proclaim,
Greatness of mind, and him, to be the same;
Yet the house receive fair proof arise,
Which the bright wreath of growing fame supplies;
And in full times some men have find to say,
That female receive nothing left can show.
But imbecility is still confin'd,
And by the body fix to us confin'd;
They rob us of the power 't improve,
And then declare we only trifles love;
Yet hark the era, when the world shall know,
That such distinctions only dwell below;
The dust inferior's, to us we confer'd,
Was for the shades of cloudlets ay design'd.
Mean time we emulate their many flaws,
Though exultation all their thoughts impart,
Yet nature with equality imparts,
And noble passions, sweet the female hearts.

IS it upon mature consideration we adopt the idea, that nature is thus partial in her distributions? Is it indeed a fact, that the path yielded to one half of the human species is unquestionable a mental superiority? I know that to both sexes elevated understandings, and the reverse, are common. But suffer me to ask, in what the minds of females are so notoriously deficient, or unequal. May

not the intellectual powers be ranged under three four heads—imagination, reason, memory and judgment. The province of imagination hath long since been surrendered up to us, and we have been crowned unobdoubt love-ascension is perhaps the most arduous effort of the mind; this branch of imagination hath been particularly

*The mother of feminism in the new republic writes an equality argument
predating Wollstonecraft*

34. [Women's Activism] [Murray, Judith Sargent]

ESSAY ON THE EQUALITY OF THE SEXES (IN 2 PARTS)

Boston: Isaiah Thomas and Ebenezer T. Andrews, 1790. First edition. In *The Massachusetts Magazine, or Monthly Museum for March and April of 1790* (Nos. III-IV, Vol. II), pages 132-135, 223-226. Beautifully bound in recent full speckled calf with morocco and gilt to spine and gilt to boards. Measuring 205 x 120mm and collating [2], 131-194, [2], 195-256: complete including engraved illustration. An excellent example of this scarce and delicate piece, with minimal foxing and toning compared to what is typical of imprints in this era. The first feminist argument published by a woman in the new Republic, predating Wollstonecraft's *Vindication of the Rights of Woman* by two years, it is rare institutionally and in trade. ESTC reports only 11 institutions worldwide with print copies of this scarce serial, which ran from only 1789-1796. The present is the only example of Murray's *Essay* to appear in the modern auction record, and is the only example in trade.

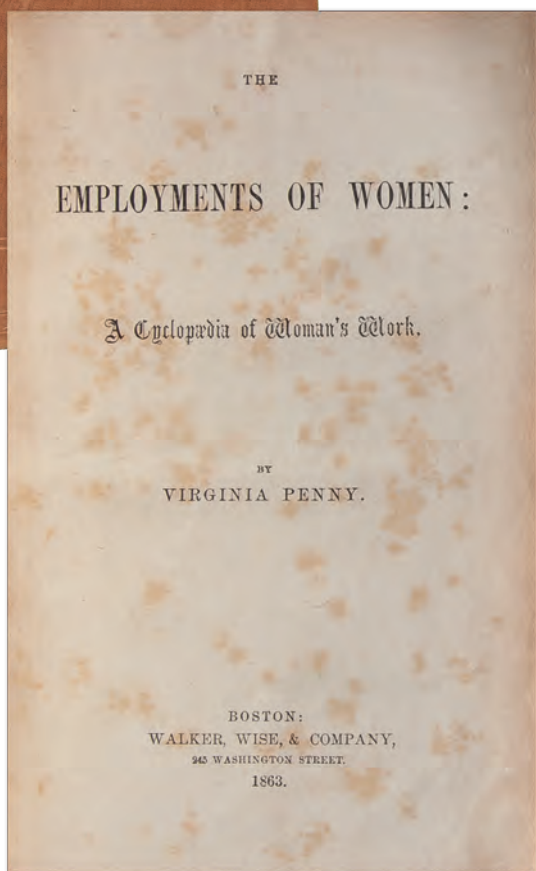
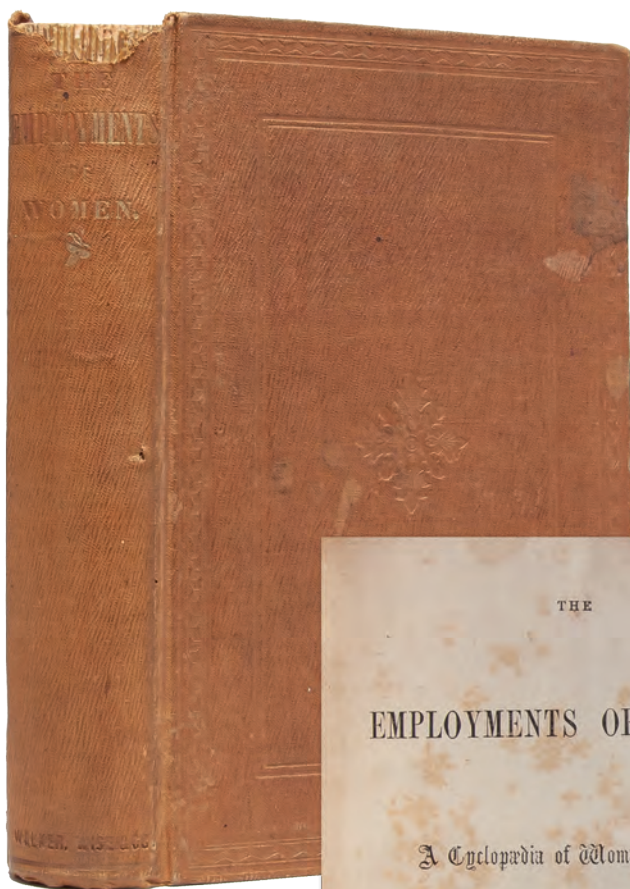
Born into privilege, Judith Sargent Murray was taught to read and write from childhood and benefited from sharing her brother's tutor until he departed for the Boston Latin School and then to Harvard. "These clear disparities, present even within the close confines of her family circle, were a catalyst for her advocacy for equal education" and for her public argument that...while 'nature with equality imparts,'" it is a cultural refusal to educate women that leaves them at a disadvantage (*The Public Domain Review*).

Sargent articulated and expanded on these thoughts in an essay she wrote and privately circulated among friends throughout the 1780s. The "revised counterpart, *On the Equality of the Sexes*, was published in 1790 in the March and April issues of *Massachusetts Magazine*...Although she published under the pseudonym 'Constantia'...her identity as the author was well known" (PDR).

Tapping into the rhetoric of the Revolution and newly founded Republic, Murray argued that liberty, equality, and the pursuit of happiness should not be available to men alone -- and that access to these principles relied on an educated citizenry. The current state of education for women placed an enormous swath of Americans at a serious disadvantage; and without proper knowledge, women were susceptible to men's violence both physically and socially. Only by nurturing the minds of girls and women, she argues, can the American project succeed and ensure the prosperity of women as individuals as well as in what she defined as their likely roles as wives and mothers.

A founding document of American feminism and a cornerstone articulation of principles of Republican Motherhood that would shape the early U.S.

ESTC P2800.



The first business manual for American women

35. [Women's Activism] Penny, Virginia

THE EMPLOYMENTS OF WOMEN: A CYCLOPAEDIA OF WOMAN'S WORK

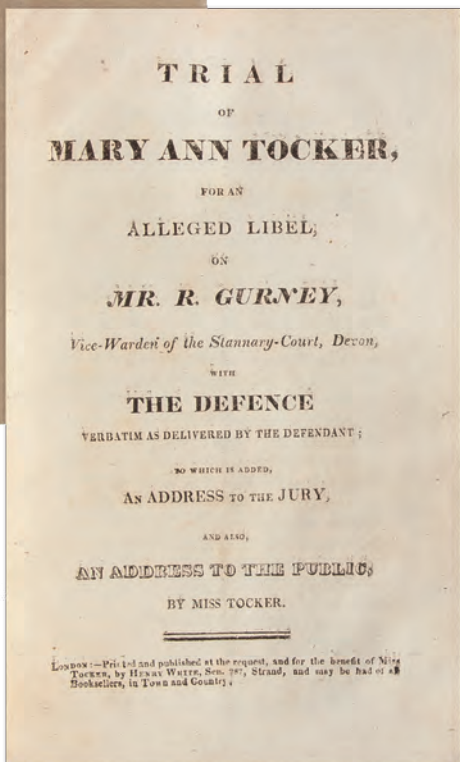
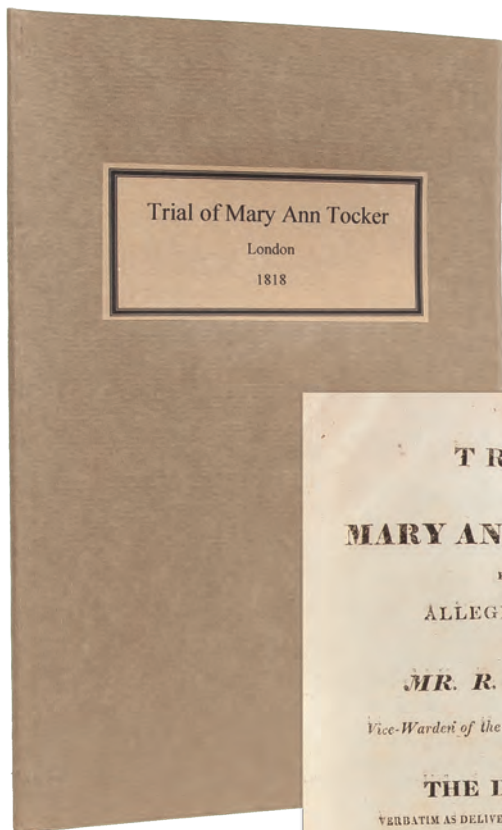
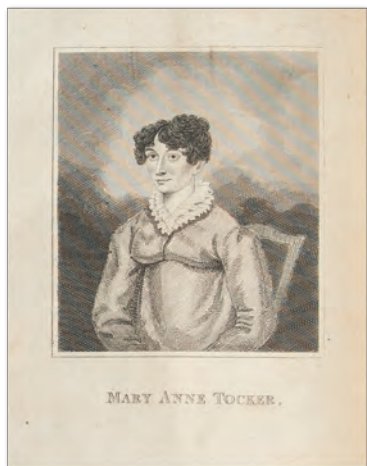
Boston: Walker, Wise & Co, 1863. First edition. Original publisher's cloth binding stamped in blind with gilt to spine. Yellow endpapers. Measuring 190 x 120mm and collating complete: [2], [iii], iv-xxiii, [1, blank], 500. Loss to crown of spine and slight bowing to front board; gilt a bit dulled. Light scattered foxing throughout with all text legible. A groundbreaking book on American women's employment, the present title is scarce institutionally and in trade. Self-published and not widely sold in its first issue, the vast majority of OCLC listings are for likely digital copies with approximately 3 of these likely to be physical books. It has appeared only twice at auction (in 1912 and 1895) with the present being the only example on the market.

Virginia Penny's *The Employments of Women* was the first work of its kind published in America, released at the height of the Civil War as women filled labor shortages on both sides of the Mason-Dixon. A fervent believer in equal rights across race, gender, class, and bodily ability, Penny would later serve as the Kentucky delegate to the inclusive American Equal Rights Association. First, however, she dedicated herself to the present work. *The Employments of Women* presented to readers "a clear and succinct view of the condition of business in the United States, the openings for entering into business, the vacancies women may fill and the crowded marts they may avoid, the qualifications for a selected pursuit...the probable result pecuniarily of each calling... in short, it is intended as a business manual for women." Drawing on U.S. Census

documents supplemented by her own extensive questionnaires and interviews "obtained from October 1859 to February 1861," Penny identified five hundred potential occupations available to "women of the North, South, East, and West of this vast Republic," including women of color and women with disabilities. Her hope was that more of America's women would gain financial independence: "I strongly advocate the plan of every female having a practical knowledge of some occupation by which to earn a livelihood." Numerous positions are listed across finance, medicine, manufacturing, agriculture, and communication; notable, the book trade was field particularly open to women, with positions including printing, lithography, engraving, illustrating, binding, and decorative book arts.

Despite the groundbreaking nature of Penny's book and in the face of her own practical approach, the first edition of *The Employments of Women* "was not widely sold" (*Biographical Dictionary of Women Economists*). "After being denied financial backing...Penny used her inheritance to fund the 1863 first printing of her book," and the financial constraints and lack of advertising resulted in few copies being produced or distributed (BDWE). Her work would not reach a wide audience until 1866, when the rights were purchased by another publisher who re-released it under the new and more common title *How Women Can Make Money*.

Sabin 60794.



Documenting Mary Ann Tocker's rise as the first woman to represent herself in British Court, an enterprise at which she succeeded

36. [Women's Activism] Tocker, Mary Ann

THE TRIAL OF MARY ANN TOCKER, FOR AN ALLEGED LIBEL, ON MR. GURNEY, VICE-WARDEN...WITH THE DEFENCE VERBATIM AS DELIVERED BY THE DEFENDENT

London: Printed & Published at the Request and for the Benefit of Miss Tocker by Henry White, 1818. First edition. One of two issues with no clear priority, which constitutes the first account of the libel charges against Tocker as she became the first woman to represent herself in British court. Measuring 202 x 132mm in modern wraps and collating complete including frontis: [2], viii, 9-40. Internally clean and unmarked. Exceptionally scarce; of the 8 copies reported by OCLC, none are in North America.

The present scarce work is the first documentation of Mary Ann Tocker's rise to becoming the first woman to represent herself in British court -- taking on a corrupt official and proving her own innocence against his retaliatory libel charges. "Mary Ann Tocker successfully defended herself in the libel case by invoking constitutionalist language and the principles of English liberty" at a time when "courtrooms were undoubtedly gendered spaces"; and she became an example of "the ways women could circumvent and contest the unequal power relations implicit in the nineteenth century legal process" (Parolin). When Richard Gurney, placed in a lucrative post by his influential father, ran up staggering debts against the Tocker family with whom he was boarding, he fled to the Continent to avoid

making settlement. Their eldest daughter Mary Ann, inspired by her own father's work as an attorney, printed in a newspaper a letter exposing Gurney's corruption both as an individual and in his position as Vice-Warden. Enraged, Gurney charged her with "committing a most serious offence, in slandering the character of a gentleman in high judicial situation, by imputing to him practices of greatest criminality, in a letter published." With the support of her family, Tocker would successfully and convincingly argue her corner with the use of evidence and logic; rather than falling back on gendered stereotypes of innocent femininity, she drew on the Constitution, as well as legal philosophers Locke and Blackstone.

Tocker's self-advocacy continued after her favorable verdict, as Gurney began a pamphlet war in an attempt to win over the court of public opinion. Responding to him, Tocker raised her public profile as well as raising funds to support herself and her family. She authored, published, and sold the two pamphlets that bookend the present collection. These allow readers not only first-hand access to the transcripts and evidence as presented; they also preserve Tocker's own thoughts on the events before and after the trial. Fine.

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