

*The autobiography of Nobel Laureate Jane Addams, inscribed by her*

## 1. Addams, Jane

### Twenty Years at Hull-House (Inscribed by the author)

New York: The Macmillan Company, 1911. Second edition. Inscribed by Jane Addams on the front free endpaper: "Affection of the author / Jane Addams / Hull-House / Chicago." Publisher's brick red cloth titled in gilt with onlaid color illustration of Hull House. xvii, 462, [2], [4, ads] pp., complete with twelve plates (including frontispiece portrait of Addams). Slight lean to lower board. Minor toning to a couple leaves and small open tear to fore-edge of preliminary blank. Small ink notation to lower pastedown. Still a Near Fine copy, clean and very bright, inscribed by Addams.

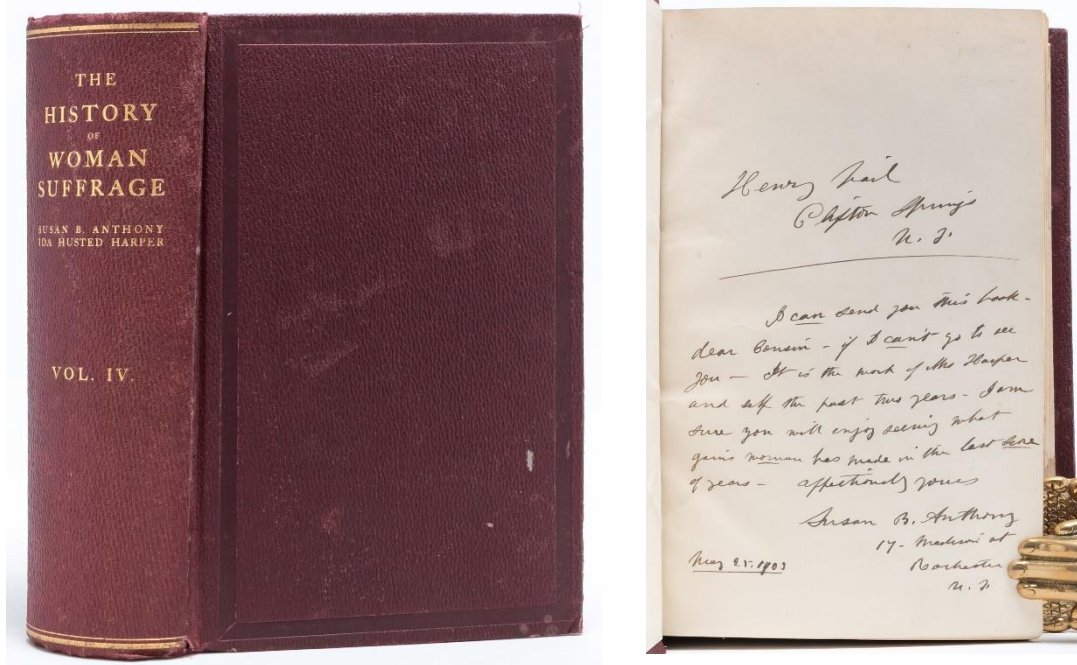
Jane Addams' global advocacy for women's economic, educational, and social equality made her the first American woman to win the Nobel Peace Prize. In her autobiography *Twenty Years at Hull-House*, Addams recounts her domestic activism as the founder of the second and most innovative settlement house in the United States. Originally conceived in 1889 as a space where women of privilege could share their knowledge in humanistic fields such as art, literature, and music with the less fortunate, Hull House rapidly transformed into a community support system where working women could learn practical job skills, obtain medical and legal services, and locate affordable housing. Addams' two decades working in Chicago ultimately inspired her to take a global approach to advocacy; and she founded the Women's League for Peace and Freedom in addition to serving as President of the Woman's Peace Party.

This is the second edition, published in January 1911 and preceded by the first edition of November 1910.

Krichmar 4411 (noting the first edition).

\$775

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*Presentation copy inscribed by Susan B. Anthony to her cousin*

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

The History of Woman Suffrage...Vol. IV. 1883-1900 (Family presentation copy)

Rochester, New York: Susan B. Anthony, 1902. First edition. First edition of volume four of Susan B. Anthony and Ida Husted Harper's monumental history of women's suffrage, inscribed by Anthony to her cousin Henry Vail on the front free endpaper:

"I can send you this book –  
 dear Cousin - if I can't go to see  
 you - It is the work of Mrs. Harper  
 and self the past two years - I am  
 sure you will enjoy seeing what  
 gains woman has made in the last score  
 of years - affectionately yours

Susan B. Anthony  
 17 Madison St  
 Rochester NY  
 May 25, 1903"

Publisher's maroon cloth titled in gilt. [li], 1144 pp., complete with eleven plates (including frontispiece of Anthony). Slight edgewear, small chip to cloth on one board, and a bit of faint spotting. Minor toning to a couple leaves. Some dampstaining to fore-edge of text block, slightly encroaching on margins of the last hundred pages or so. Overall a Very Good, fresh copy.

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

**\$9,500**



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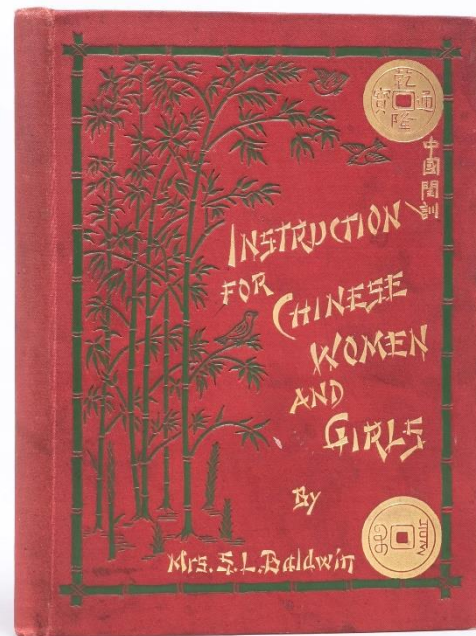


3. **Baldwin, Esther E. Jerman, translator. Lady Tsao (Ban Zhao).**

The Chinese Book of Etiquette and Conduct for Women and Girls...

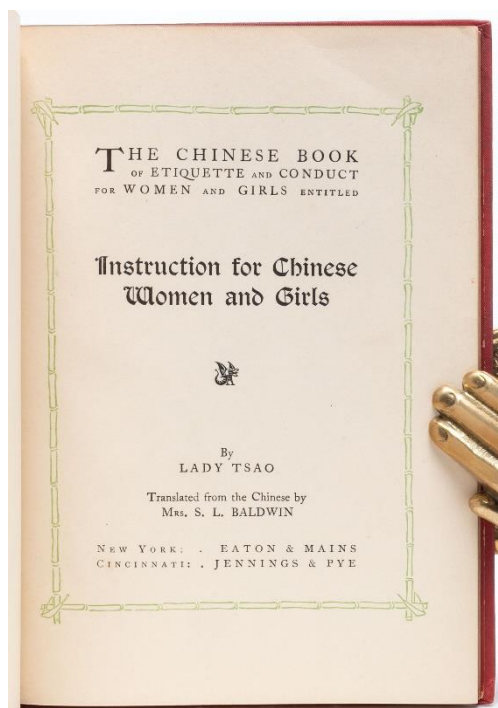
New York: Eaton and Mains, 1900. First edition in English. Publisher's red cloth decorated with design of bamboo and coins in green and gilt designed by Brooklyn-based Chinese artist Pang Sun Yow. Complete with twelve plates of young Chinese women also by Pang. Binding is bright and attractive despite some slight smudging to boards. All edges gilt. Bright red endpapers. Clean throughout. An attractive, Near Fine copy.

Ban Zhao (ca. 45 - 116), the younger sister of a Han court historian who helped complete her brother's history of the Western Han Dynasty, wrote her *Lessons For Women* in about 80 CE. This is the first English translation of the work, which is presented here by Esther E. Jerman Baldwin (1840 - 1910) as "the most thorough and perfect rules ever prepared for a woman's conduct" (Baldwin also notes that this is "said to be the first etiquette book ever published," though the claim is difficult to verify). Baldwin uses Ban's text to assert the importance not just of manners, style, and filial duty, but also the essential role that education plays in young women's personal development (Ban was, after all, a well-educated, aristocratic historian and author). In her introduction, Baldwin also extensively praises the sophistication of China, where she lived as a missionary for nearly two decades: "Few people in the West have any intelligent conception of the remarkable civilization that has existed in China for hundreds of years," she writes. After describing the many luxuries of ancient Chinese courts, she adds, "our ancestors were such gross barbarians as no record proves the Chinese to have ever been." In translating this work, Baldwin presents Chinese women as models of poise and intelligence for her American audience.



Born in New Jersey, Baldwin married a Methodist missionary to China in 1862. She and her husband soon traveled to Fuzhou, where Baldwin operated day schools and helped establish a women and children's hospital staffed by women physicians. She also began translating educational texts and Chinese literature and edited a Chinese-language youth newspaper. Upon her return to the United States in 1880, Baldwin became a staunch advocate for Chinese American rights. Frances Willard and Mary Livermore's *Woman of the Century* (1893) refers to her as the "Chinese Champion," noting that "The misrepresentation and abuse of the Chinese have kindled her indignation. She has been called to speak before large audiences in many places and has contributed numerous articles on the topic..." (p. 49). Baldwin also published *Must the Chinese Go?* (1886), in which she argues against racist legislation and defends Chinese Americans in the midst of the Chinese Exclusion Act.

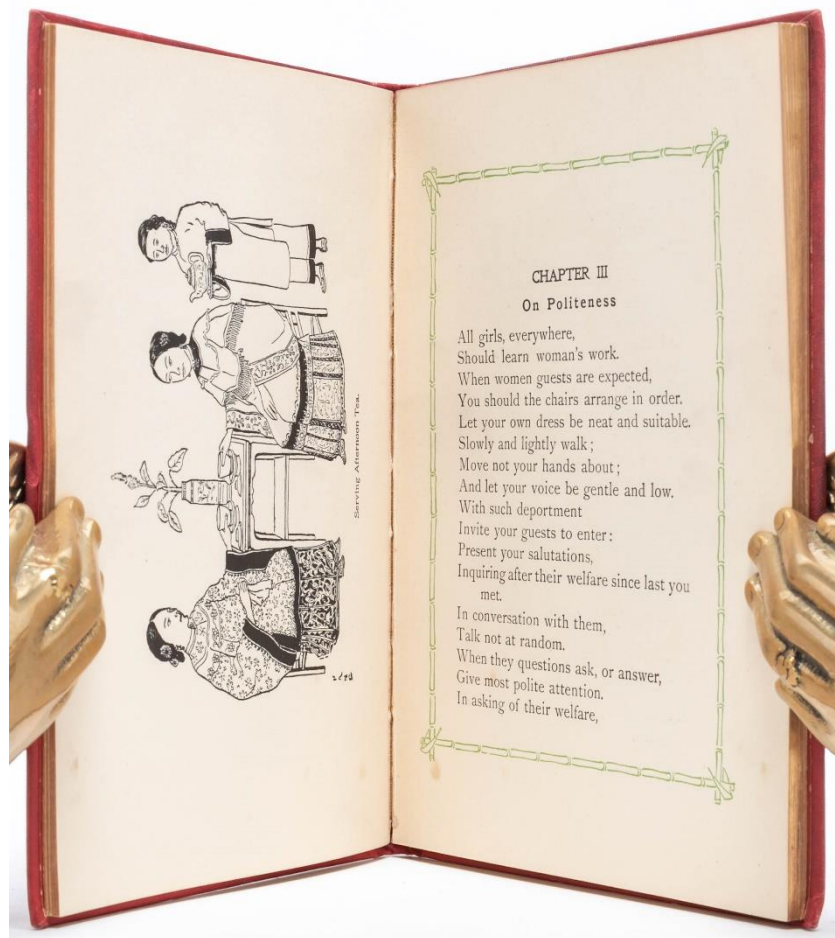
Pang Sun Yow (fl. 1890-1930) was an artist, designer, and lecturer who contributed columns and cartoons to several American newspapers, including the *New York World* and the *Sunday World Comic Weekly*. He was born in Guangzhou and was living in Brooklyn, where he attended a Methodist church, by the time the present work was

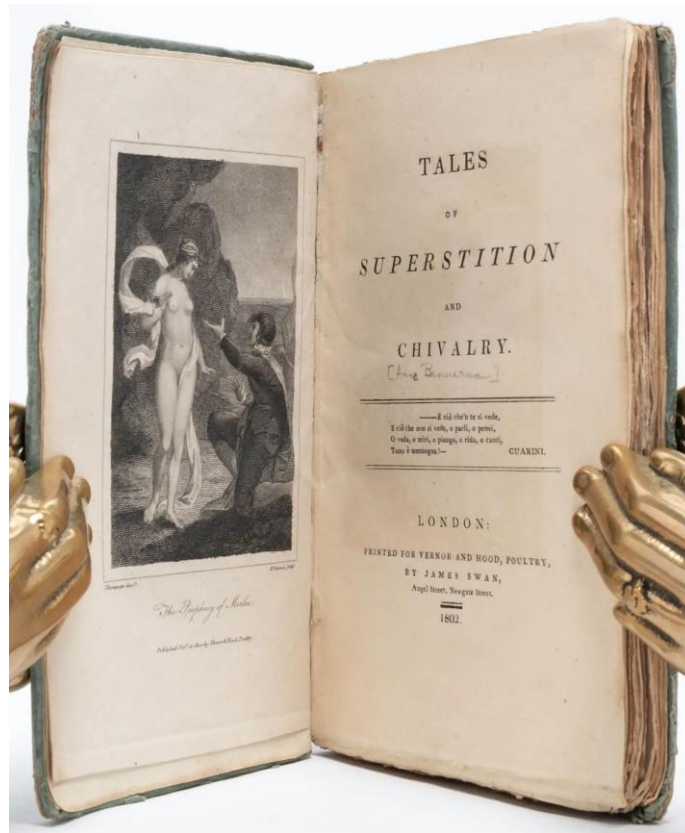


published. Contemporary newspaper articles reveal that he was living in Tampa by 1930, though he was planning to return to establish an art school in Guangzhou to teach American and European art techniques to Chinese students.

"Lessons for Women, Ban Zhao," USC US-China Institute website.

\$650





*Gothic and mystical poetry praised by Sir Walter Scott,  
Particularly scarce with the suppressed frontispiece*

#### 4. **Bannerman, Anne**

##### Tales of Superstition and Chivalry

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

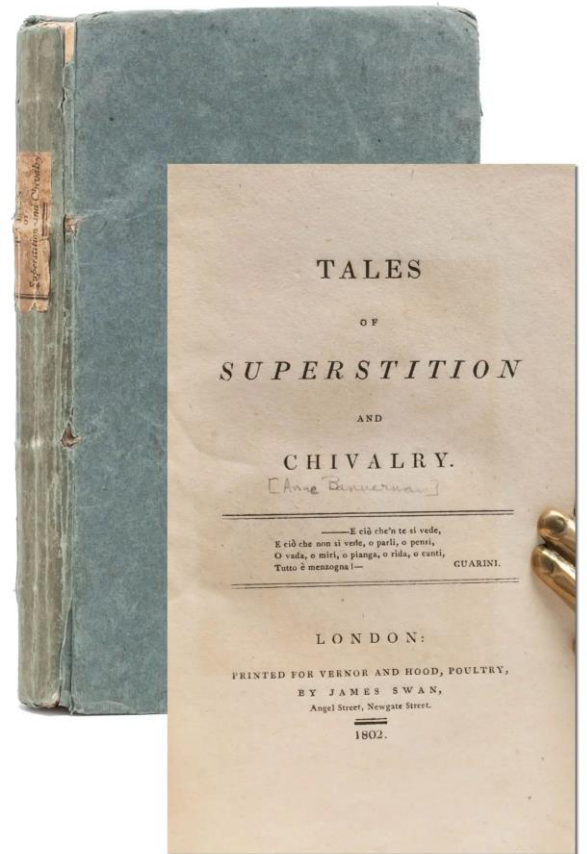
The poet Anne Bannerman (1765 – 1829) was a part of the Edinburgh literature circle that also included John Leyden, Thomas Campbell, and Dr. Robert Anderson, the latter of whom edited the Edinburgh Magazine. Anderson, an early supporter of Bannerman's work, published her writing in his periodical and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

dramatist Joanna Baillie (1762 – 1851), and applied Baillie’s 1796 theory of dramatic composition to her own sonnet series; after publishing her Poems, Bannerman sent Baillie a presentation copy of the work.

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

Oxford DNB.

**\$2,850**



[View additional images](#)



*A high society murder mystery by an obscure woman writer*

## 5. Baseley, Mrs.

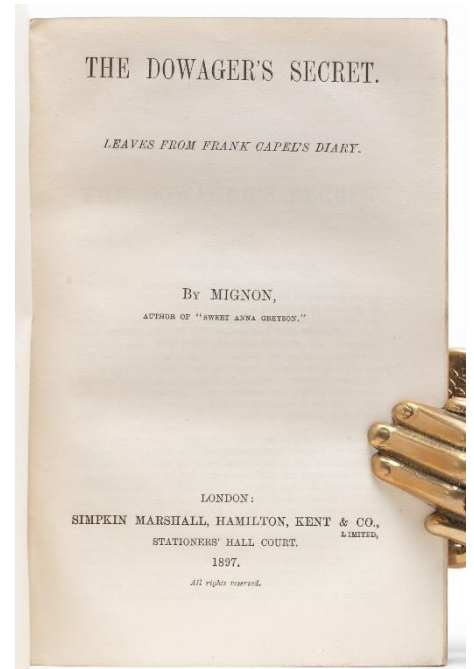
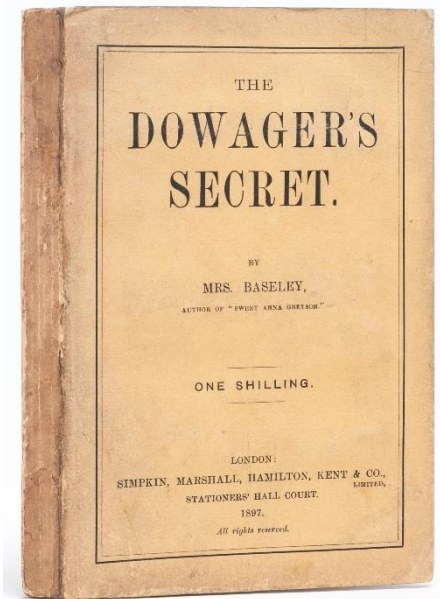
### The Dowager's Secret

London: Simpkin, Marshall, Hamilton, Kent & Co., 1897. First edition. Publisher's yellow paper over boards. Octavo. 236 pp. Some dustsoiling to wrappers. Otherwise, very fresh and clean throughout. An attractive copy of a rare and fragile item, Very Good + OCLC records only four copies (none in the United States).

This mystery novel revolves around Frank Capel, a middle-aged, middle-class bachelor who becomes embroiled in a scandal with a noble family and its stern matriarch, the Dowager Countess Cradbroke. When Capel realizes that Elsie Winter, the paramour of his youth, is missing, he suspects that the noble family is involved. Sure enough, a maid's confession reveals that the Dowager tried to have Elsie poisoned after Elsie, a middle class woman, intended to marry the Dowager's landed son. Through the testimonies and diaries of several women (Deborah Crosby, the Dowager's maid, a witness; Judy Winter, Elsie's sister; and Charlotte Slade, the Dowager's friend, who was involved in the attempted murder), the mystery unfolds, revealing a web of characters that spans from the working class to the English aristocracy. Though Frank Capel is ostensibly the protagonist, the lengthy excerpts from the records of female characters occupy most of the work; ultimately, the novel is a murder mystery and social drama revolving around the interlocking lives of women motivated to the unthinkable by money, familial bonds, social status, and personal ambition.

We could not find much information about Mrs. Baseley (fl. ca. 1875-1905) who also published under the pseudonym Mignon. One OCLC record, mysteriously, gives her full name as Allibone Baseley, but we could not find any evidence to support this claim. Baseley may have been related to Catherine Gissing, née Baseley (1859–1937), sister-in-law of the novelist George Gissing; or "Mrs. Baseley" may have been as much a pseudonym as "Mignon." Regardless, Baseley published many short, entertaining novels, many of them in the Family Story-Teller series from the publisher William Stevens. All her works are now scarce. Baseley's novels *David's Queen* (1877), *Millicent's Children* (1882), and *Sweet Anna Greyson* (1888) are recorded in a few copies on OCLC, but others (including John Varney's *Widow*, *Lady Jenny's Trials*, and *Lady Moreton's Governess*) are recorded only in contemporary announcements of their publication. As the titles belie, her work was mostly written for women, and mostly staged against the backdrop of high society, often featuring middle-class characters becoming entwined with the lives of secretive (and sinister) aristocrats.

**\$650**



[View additional images](#)



6. [Bridgman, Laura.] Howe, Samuel Gridley.

"Laura Bridgman." [From:] [The American Journal of Education, vol. 4, no. 11, December 1857], pp. [383]-400.

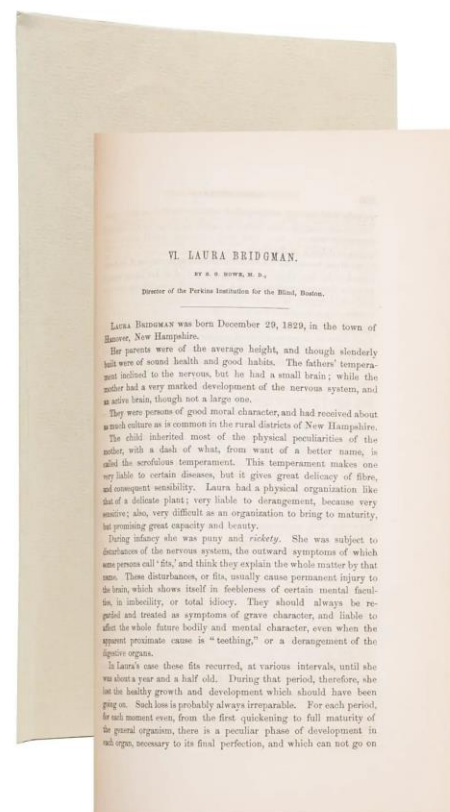
[Hartford, Connecticut]: [F.C. Brownell], [1857]. First edition. Extract (18 pp.) bound in modern paper wrappers. Clean and fresh throughout. A Fine copy.

Samuel Gridley Howe's report on the education of Laura Bridgman (1829 – 1889), the first deaf-blind person to receive formal schooling in the United States. This report covers the first three years of Bridgman's education at the Perkins School for the Blind, focusing on the efforts of Howe and other Perkins educators to develop Bridgman's language skills. Howe and his staff experimented with different ways to teach Bridgman to communicate; eventually, they devised a method of sharing common objects with her and then using large movable type, set in a specially-made metal frame, to spell out the names of those objects. In the process of educating Bridgman, Howe developed a groundbreaking language acquisition curriculum that shaped the education of Helen Keller and many other deaf-blind students at the Perkins School.

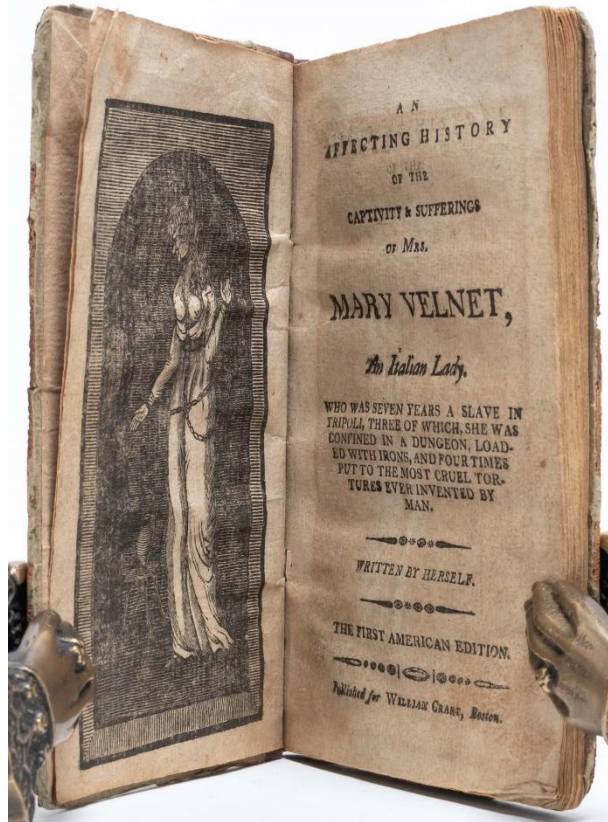
Bridgman was educated at the Perkins School between 1837 and 1850, during which she developed an international reputation. In 1842, Charles Dickens met with Bridgman at the Perkins School and included the story in his *American Notes*, which launched Bridgman into fame. It was this inclusion, in fact, that led to Helen Keller being educated at the Perkins School: Keller's mother had read Dickens' account of Bridgman and sought medical assistance for her daughter, which eventually led to Keller being referred to the Perkins School by Alexander Graham Bell. Though Bridgman concluded her education at the Perkins School in 1850 and went to live with her family, she struggled outside of the environment of the school. Her friend, the activist Dorothea Dix, raised money for an endowment to support her continued residence at the school. Bridgman returned to the Perkins School soon after, where she befriended and lived with Anne Sullivan, Keller's teacher and companion. Bridgman spent the rest of her life at the Perkins School, helping to maintain the school's cottages and creating skillful lacework and other needlework pieces, some of which are now preserved in museums and in the collections of the Perkins School.

Howe and his family were well known for their activism and philanthropy. Howe was the first director of the Perkins School and a prominent abolitionist, as was Julia Ward Howe, his wife. The couple's daughters Maud, Florence, and Laura were Pulitzer Prize-winning biographers of their mother. Maud and Florence also collaborated on *Laura Bridgman: Dr. Howe's Famous Pupil and What He Taught Her* (1903), in which they called their father's education of Bridgman "the most conspicuous achievement of his life." Despite the importance of Howe's work with Bridgman, and despite the urging of his contemporaries to publish more widely, information on her education was largely confined to the Annual Reports of the Perkins School. Howe had plans to publish a book on Bridgman, but died before he was able: his daughters lamented the fact, and wrote, "It is an irreparable loss that the story was never told as he alone could have told it." This report, then, is an important summary of Howe's early work with Bridgman and his innovative efforts to develop educational methods for deaf-blind students.

\$450



[View additional images](#)



*Unusual "white captive" narrative*

## 7. [Captivity Narratives]

*An Affecting History of the Captivity and Suffering of Mrs. Mary Velnet, the Italian Lady. Who was seven years a slave in Tripoli...written by herself*

Boston: William Crary, [n.d., 1804]. First edition. Publisher's quarter brown calf over paper-covered wooden boards. Twelvemo. 96 pp. With the frontispiece (a partial nude of the titular character). Complete aside from lower flyleaf. Paper toned and wearing away from boards at edges. A woman's contemporary ink ownership inscription to front free endpaper. Browning to leaves throughout. A Good copy of an uncommon and unusual book that has not appeared at auction in the last two decades. Note that, though the title-page reads "First American Edition," and the story purports to be the firsthand narrative of the real Mary Velnet, it is "almost certainly fiction," and was published exclusively in the United States (Baepfer). This obfuscation indicates the appeal that the titillating story had as an authentic narrative of a woman's suffering, much in the same way that later nineteenth-century narratives of white women being captured by Native tribes almost universally presented themselves as factual.

As the story goes, Mary Velnet was born to a wealthy family in Modena, Italy in 1774. She married the French merchant Henri Velnet, who "was deeply engaged in the East India trade," in 1785 (at the age of eleven), and traveled to Canton (now Guangzhou) with her husband in 1794. After three years in China, Velnet and her husband intend to sail back to Europe, but their ship wrecked on the coast of Tripoli. Velnet was captured and sold into slavery in Tripoli, where she remained for seven years. During those seven years, she was tortured, forced to help the Tripolitan forces during a battle with the Swedish navy, attempted suicide in prison, and was eventually rescued after her freedom was bought by the French government. The graphic descriptions of torture and execution, mostly of women, would not be out of place in a modern horror novel, but the tropes of the

nineteenth-century “white captive” genre are fully present in this work: the sexualized suffering of a captive woman who has been stolen from a life of wealth and privilege; the brutality of the foreign captors (in this case, Libyan, Algerian, and Turkish slave traders); and the sensationalist framing of the narrative ending in Velnet’s rescue by her white countrymen. Mary Velnet’s story is unusual, however, as an early example of a North African captive narrative told from the perspective of a woman, and it was a source text for at least two other popular narratives: those of Maria Martin (1807) and Mary Gerber (1819).

Conflicts with North Africa loomed large in the American imagination at the time, evidenced in part by the story of Mary Velnet and other contemporary captive narratives. The present work, which was published in the midst of the First Barbary War (between the Regency of Tripoli, the United States, and Sweden), was probably inspired by the 1803 shipwreck of the American frigate *Philadelphia*. The *Philadelphia*, captained by William Bainbridge, ran aground in the harbor of Tripoli, and was captured along with its full crew of over three hundred sailors. The Tripolitan government demanded a ransom of nearly \$1.7 million dollars for the return of the prisoners, though they eventually settled for \$60,000, leading to the return of the prisoners.

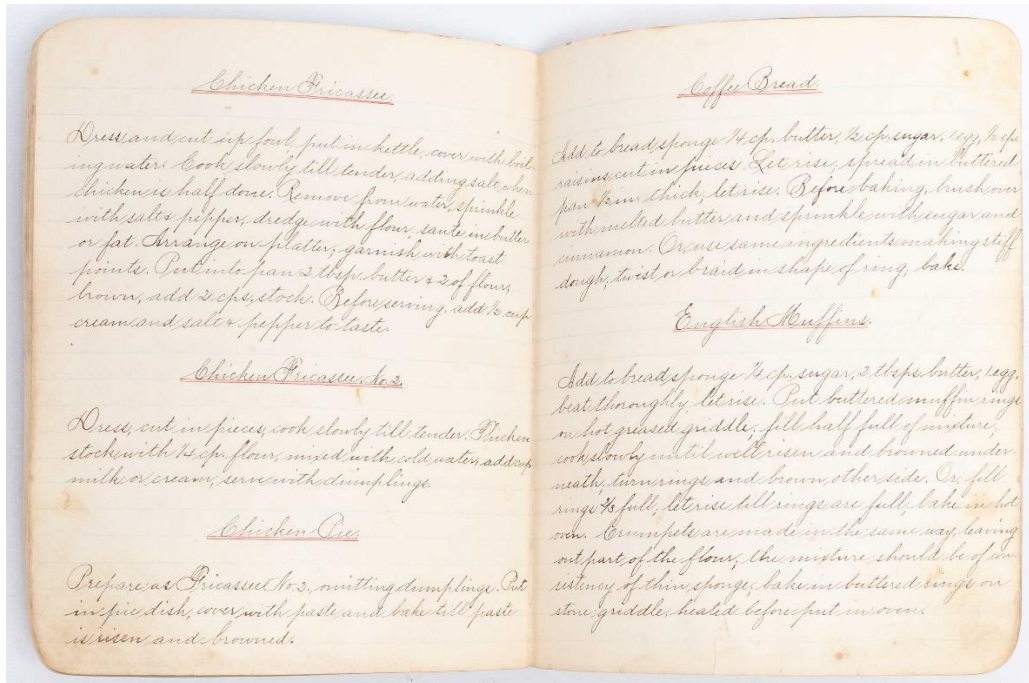
American Antiquarian Society, 289204. Shaw & Shoemaker, 7652. Not in Wright. Also see Paul Baepler’s *White Slaves, African Masters: An Anthology of American Barbary Captivity Narratives* (1999).

**\$2,250**



[View additional images](#)





*Manuscript cookbook from a school for immigrant women in New York City*

## 8. [Cookery] [Immigration] [Adult Education]

### Cooking School, Grace Institute

New York: Grace Institute, 1900. First edition. Manuscript journal. 170 x 205 mm. [107] pp., neatly and clearly written in ink (plus four pages in pencil), with three mimeographed recipes pasted in. With the name Johanna Mundorff and the date "Mar 7, 1900" in ink to title-page. Flexible waxed cloth over paper wrappers, detached, with front wrapper partially perished. Some dustsoiling, mostly to first and last few leaves, and some foxing. Still a Good copy of a unique, thorough cookbook documenting the history of a school for immigrant women in New York City.

This cookbook seems to have been the product of a cooking course at the Grace Institute: the mimeographed recipes are titled as "lessons," and the cookbook includes instructions for various cooking skills (how to clarify fat, canning and preserving, sanitary dishwashing techniques, etc.) as well as the numerous recipes for individual dishes. Most of the dishes are standard fare for American cookbooks (sponge cake, potato salad, apple pie, pot roast) but there are also a few interesting recipes, like the Central/East Asian dairy product kumis (written here as "koumiss"), that indicate the influence of immigrant communities on American cuisine. Other regional recipes, like chow-chow (a common condiment in Southern cuisine) and Boston brown bread, also make an appearance.

The Grace Institute was co-founded in 1897 by William R. Grace (1832-1904), an Irish immigrant and the first Catholic mayor of New York City (1885-1886); Grace Hoadley Dodge (1856-1914), the first woman appointed to the New York Board of Education (now the New York City Department of Education); and Grace's wife Lillius Gilchrist Grace (1839-1922) and his

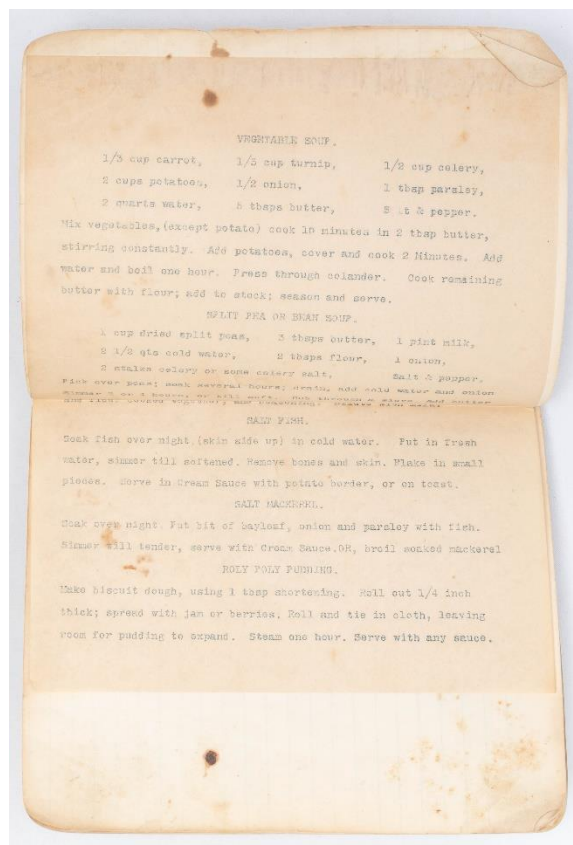




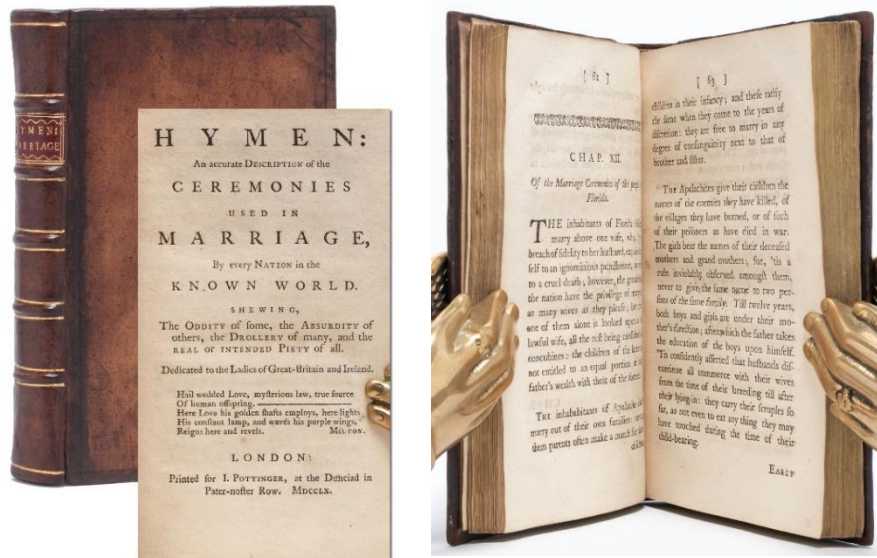
brother Michael (1842-1920). Dodge had plenty of experience supporting working class women in New York: in 1880, she and a group of other young women founded the Kitchen Garden Association, which provided job training to thousands of poor young people; the association later evolved into the Industrial Education Association and eventually became the Teachers College at Columbia University (with Dodge serving as a trustee of the college and its first treasurer). Dodge's experience in philanthropy combined with Grace's connection to the Irish immigrant community to form the Grace Institute, a nonsectarian, tuition-free school founded to train immigrant women in skills that would help them in the workforce: cooking, sewing, stenography, and other vocational skills, as well as English as a second language. In the 1970s, the Grace Institute opened a branch in the Bronx to serve Black and Puerto Rican women. As of 2015, the institute still operates on Rector Street in Lower Manhattan.

We could not locate much information on Johanna Mundorff (1879-1974), who was born in New Jersey to a German immigrant father.

**\$2,250**



[View additional images](#)



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

## 9. [Erotic Literature] Uxorious

Hymen: An Accurate Description of the Ceremonies Used in Marriage by Every Nation Known in the World...

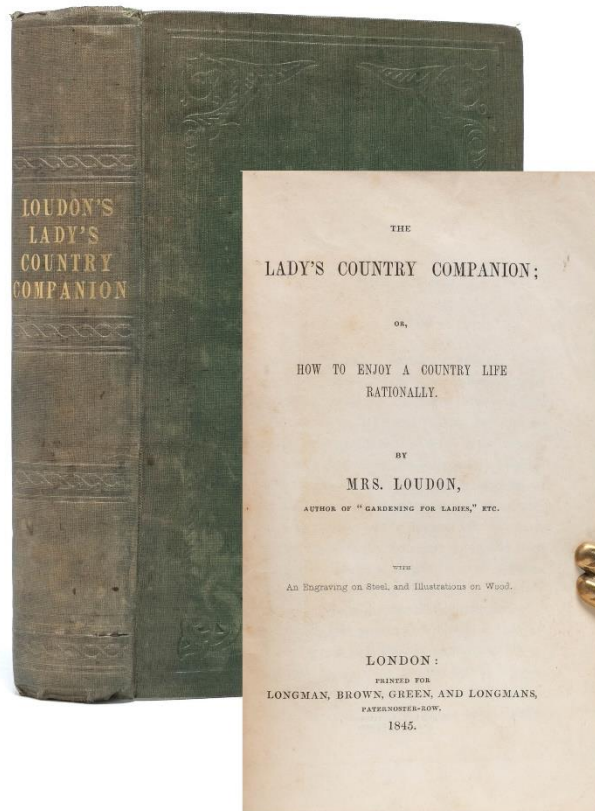
London: Printed for L. Pottinger, 1760. First edition. Contemporary calf rebaced to style with gilt rule and morocco spine label. Measuring 165 x 95mm and collating complete: xx, 206. Bookplate of Henry B. H. Beaufroy to upper pastedown and bookplate of Alexander Innes to lower pastedown. With a few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

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

ESTC T116155. Not in the Registry of Erotic Books.

\$5,750

[View additional images](#)



*A woman known for botany books and science fiction advises her readers on the practicalities of rural life*

## 10. Loudon, Jane

### The Lady's Country Companion; or, How to Enjoy a Country Life Rationally

London: Longman, Brown, Green, and Longmans, 1845. First edition. Publisher's blindstamped green cloth binding titled in gilt. Some dampstaining to cloth and sunning to spine. Remnant and Edmonds bindery ticket to lower pastedown. Foxing to first plate. Otherwise, a very clean, fresh copy. Yellow endpapers. Two friends' contemporary ink ownership signatures ("Catherine S. Hawkins / Bignor Park" and "Mary Anne Johnstone / from C.S.H.") to front endpapers and later pencil ownership signature of bookseller George Heywood Hill (1906 – 1986), grandson of Mary Johnstone of Bignor Park, to front flyleaf. Octavo. xi, 396, 32 [publisher's catalogue] pp. Frontispiece and two full-page illustrations, plus text figures. Very Good + A scarce example of Jane Loudon's practical advice to women who find themselves living in the countryside, OCLC records only six copies in the United States.

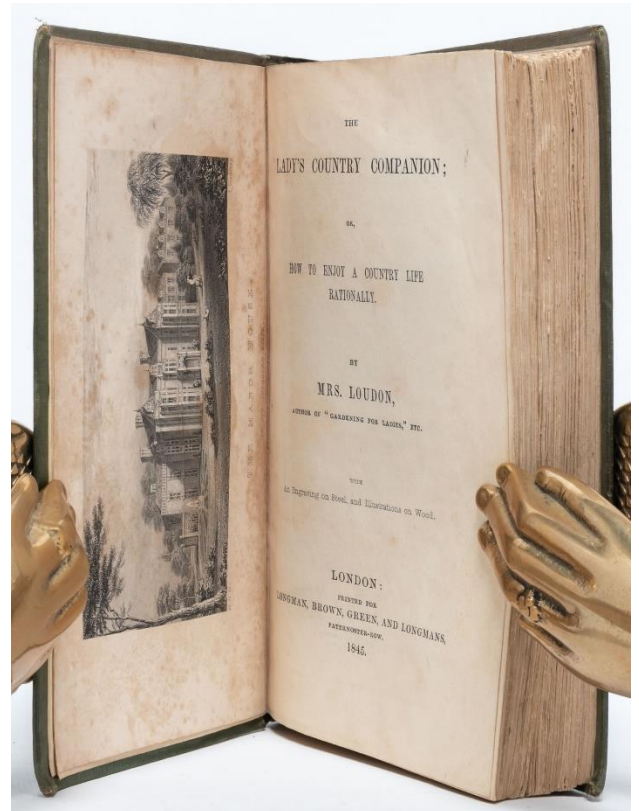
Jane Loudon, née Webb (1807 - 1858), horticulturalist and early science fiction writer, compiled "the present work, which is the only one I have ever written with any reference to farming...principally for the use of ladies who have been brought up in a town but who from circumstances have been induced to reside in the country...Having lived in the country myself, I know both the inconveniences and enjoyments...in the following pages I have endeavored to save my readers the pain of buying their own experience." Across the book, Loudon does not only address the kinds of loneliness and monotony women might encounter when separated from the kind of feminine company available in town. She also gives practical input on the real work of the countryside so that women do not solely rely on men: advice on building fires for warmth, on laying out functional kitchen gardens and managing fruit trees, on maintaining hens, horses, and stock pond fish, and even on attiring oneself appropriately for cold weather, long rides, and rambling walks. Notably, her words are delivered in an epistolary

format as she converses with a woman named Anne — and it is a stylistic choice that further assists her readers in assuaging feelings of isolation and feeling connected to other women in similar circumstances.

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

Hopkins, Lisa. "Jane C. Loudon's 'The Mummy!': Mary Shelley Meets George Orwell, and They Go in a Balloon to Egypt" (2003).

**\$1,350**



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*"The only use of a gentleman in travelling is to look after the luggage,"  
From the library of Larry McMurtry*

## 11. Lowe, Emmeline

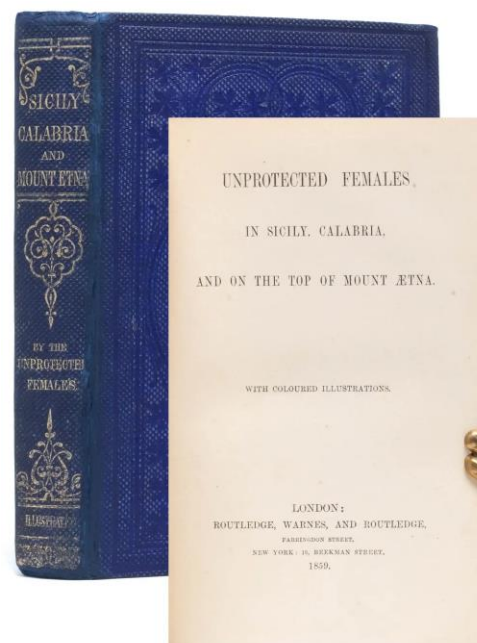
### Unprotected Females in Sicily, Calabria, and on the Top of Mount Aetna

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

With the bookplate of author Larry McMurtry to front pastedown.

This is the second of two books by Emmeline Lowe (ca. 1835 – 1897) on the topic of "unprotected" women travelers—that is, women who traveled without the supervision of a man. Lowe had previously recorded her travels in Europe with her mother, Helen E. Lowe (d. 1882), in *Unprotected Females in Norway* (1857), and returned to the topic for the present work, which narrates the journey they took to Italy in late 1857.

Emmeline and Helen Lowe proudly traveled without men, and Lowe remarked in her first book, "ladies alone get on in traveling much better than with gentlemen...men are sure to get into passions and make rows, if



things are not right immediately. Should ladies have no escort with them, then every one is so civil, and trying of what use they can be...The only use of a gentleman in travelling is to look after the luggage, and we take care to have no luggage," (Unprotected Females in Norway, p. 3).

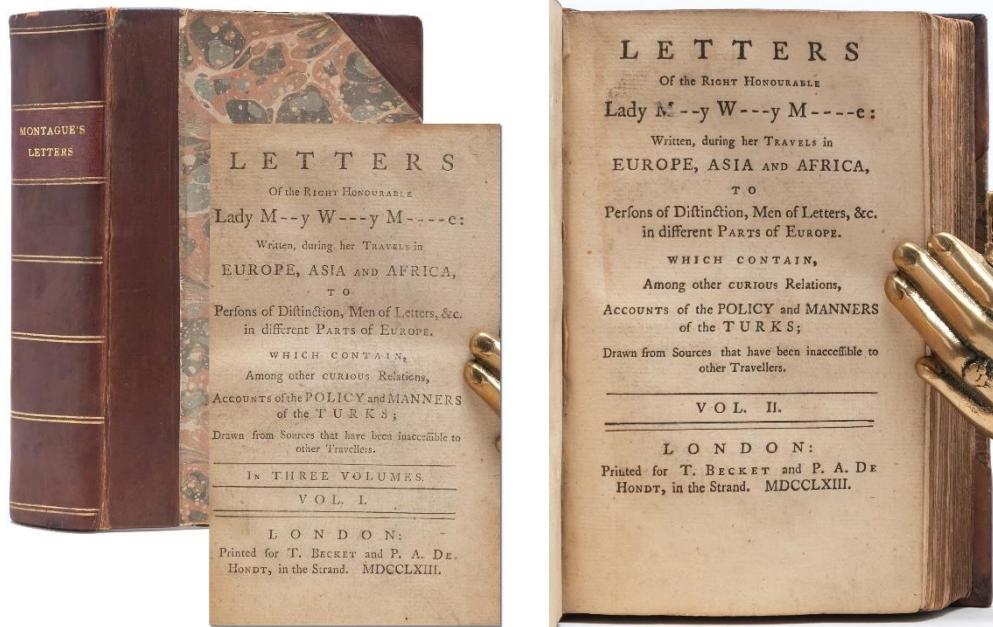
OCLC records ten physical copies, only three in North America (Yale, University of Toronto, University of Alberta).

Robinson, Jane. Wayward Women, p. 117; Theakstone, John. Victorian & Edwardian Women Travellers, p. 260.

**\$1,650**

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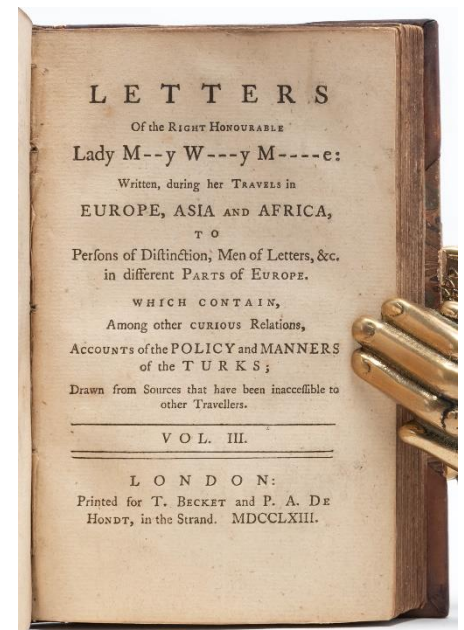
*The introduction of smallpox inoculation to Europe*

## 12. Montagu, Mary Wortley

Letters of the Right Honourable Lady M[ary] W[ortley] M[ontagu]: Written, during her Travels, in Europe, Asia, and Africa...

London: Printed for T. Becket and P.A. de Hondt, 1763. First edition. Small octavo, three volumes bound in one. xii, [4], 167; 165; 134 pp. Bound without the half-titles, otherwise complete, with a preface by Mary Astell (1666-1731) dated December 1724. The first edition (the second and third editions, also published in 1763, are stated as such on their title-pages). Rebound in twentieth century half calf over marbled boards. Some occasional toning and dustsoiling. A Very Good copy of the uncommon first edition of Montagu's "Turkish Embassy Letters."

In these letters, Lady Mary Wortley Montagu (née Pierrepont, 1689–1762) recounts her experiences traveling in the Ottoman Empire alongside her husband, who served as the British ambassador in the Ottoman capital. Montagu's letters, written between 1716 and 1718, are "the very first example of a secular work by a woman about the Muslim Orient" (Melman) and, even more importantly, contain the first account of smallpox inoculation reported by a European. In a letter to a "Mrs. S.C.," Montagu describes smallpox inoculation as practice in the Ottoman Empire, as follows: "I am going to tell you a thing, that will make you wish yourself here. The small-pox, so fatal, and so general amongst us, is here entirely harmless, by the invention of en-grafting, which is the term they give it. There is a set of old women, who make it their business to perform the operation, every autumn..." (see vol. II, pp. 60-63). Montagu describes how these elderly women would cut the skin, introduce a mild strain of live smallpox to the cut, and bandage it. Those who received the inoculation would fall ill for a week, but would recover without scarring or other permanent damage. According to Montagu's letter, "thousands" underwent the procedure every year with no fatalities; she had so much faith in its success that she promised to have her young son inoculated and to "take pains to bring this useful invention into fashion in England."



Montagu, whose brother had died of smallpox and who had nearly died from it herself, did, in fact, have her son inoculated by a local woman under the observation of the embassy physician Charles Maitland (1668–1748). When she returned to England, Montagu also followed through on her promise of promoting smallpox inoculation in her home country: in 1721, amidst an epidemic, "she persuaded a reluctant Maitland to inoculate her small daughter. Maitland, with his career to protect, stipulated the attendance of medical witnesses. One of these, James Keith, had lost several children to smallpox already, and had a little son whom he immediately had inoculated. The practice of inoculating children spread rapidly among those who knew Lady Mary and who had already been bereaved by the disease. Lady Mary made herself available for proselytizing: she visited sickbeds and supported anxious parents, using her own daughter's immunity as a teaching aid" (Grundy, ODNB). The experiment drew the attention of Caroline, Princess of Wales, who organized an experiment on Newgate prisoners, all of whom survived their inoculation. Though Montagu was roundly criticized in the press for her perceived endangering of children, her experiments with smallpox inoculation were hugely successful, and her work was a crucial step toward the development of the smallpox vaccine by Edward Jenner in 1798.

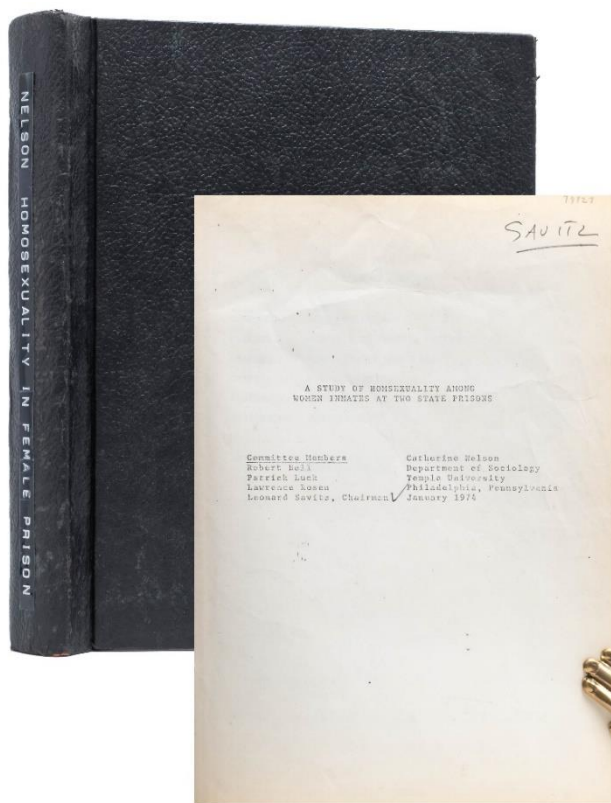
ESTC T79460

**\$1,450**



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*Possibly the first study focusing on same-sex relationships between women in prison*

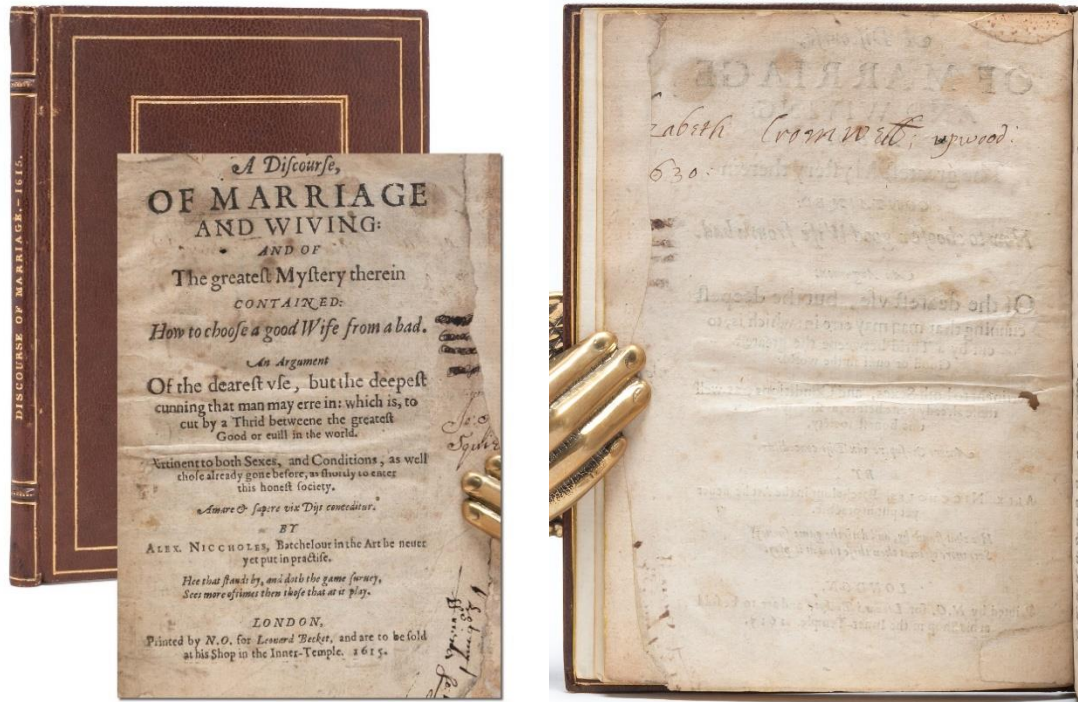
### 13. Nelson, Catherine

#### A Study of Homosexuality Among Women Inmates at Two State Prisons

Philadelphia: Temple University, 1974. First edition. Original binder (textured black paper over boards) with printed spine label. [7], 171, [45] ff. Photocopied typescript printed on one side only. Complete. With the thirty-page inmate survey, three-page list of interview questions and procedures, and extensive nine-page bibliography. Doctoral committee members listed on the title-page, including Chairman Leonard Savitz. This is seemingly Savitz's copy, with his name written in ink in the corner of the title-page, and ink check mark next to his name in the list (presumably indicating his approval). The occasional pencil marginalia throughout is also presumably his. Some edgewear to binder. A bit of ink smudging to a couple pages and small tears to corners of two leaves. Still a clean, Very Good+ copy of what may be the first study to directly address same-sex relationships between incarcerated women as its primary focus. This is a scarce item: OCLC records only eight physical copies (five in the United States, one in Canada, and two in Germany) and four microform copies.

This PhD thesis presents the findings of Catherine I. Nelson (b. 1944), a student in the Temple University Department of Sociology, from her research in two women's prisons in Clinton, New Jersey and Muncy, Pennsylvania in 1971. Nelson conducted an extensive survey and interviews with hundreds of inmates, gathering data about their social class, sexual orientation, sexual activity, criminal records, and lives outside of incarceration (employing the then-recent framework of "pre-prison experiences"). Nelson conducted her study within the first two decades of sociological analysis of incarcerated women, which she marks as beginning with a 1952 study by Ida Harper. Two major studies into the topic occurred in the 1960s, one by David Ward and





*Cromwell family copy of a rare early modern marriage manual*

14. Niccholes, Alexander. [Elizabeth St. John, n<sup>ée</sup> Cromwell.]

Discourse of Marriage and Wiving: And of the greatest Mystery therein contained: How to choose a good Wife from a bad

London: Printed by N[icholas] O[akes] for Leonard Becket, 1615. First edition. Small quarto, attractively rebound in later brown morocco ruled in gilt. [8], 55 pp. Pages 42, 43, 46, and 47 misprinted as 5, 05, 44, and 51. One leaf, C2 (pp. 11-12), in facsimile, otherwise complete. With the ink ownership signature of "[E]lizabeth Cromwell; Upwood; [1]630" to verso of title-page. Paper repair to margin of title-page (not affecting printed text but affecting a letter and number in the signature). Two small old ink ownership inscriptions to margin of title-page. Yellow edges. A Good copy, overall clean and fresh throughout aside from some dustsoiling and foxing to first and last couple leaves.

The ownership signature likely belongs to Oliver Cromwell's cousin, Elizabeth St. John, n<sup>ée</sup> Cromwell, who was baptized on December 12, 1616 at Upwood (making her about thirteen or fourteen when she signed her name here). Elizabeth was the daughter of Henry Cromwell (c. 1566 - 1630) and the second wife of Oliver St. John (1598 - 1673), whom she married in January of 1638. A kind letter from Oliver Cromwell to Elizabeth (addressed to "Mrs. St. John") in October of 1638 indicates that the two cousins had a close, friendly relationship: Cromwell warmly thanks Elizabeth for her praise of his writing; wishes her the best in her recent marriage; and asks her to urge her husband to write him back, as Cromwell had been expecting a response that he had not yet received. Unfortunately, we could not locate any more information about Elizabeth, and there are no known surviving deeds that would provide a comparison for her signature.

The present work, partially written in verse and with an often satirical tone, offers important historical context into the view of marriage in early modern England, particularly discussing gender dynamics, sexuality, and economics in married life. As Lloyd Davis writes in *Sexuality and Gender in the English Renaissance* (1998), Niccholes "adopts a satirist's role as detached observer...Niccholes' 'humorous' tone reflects a distinctive

stylistic trait of Renaissance attacks on women through which comical allusions diffuse apparently violent attitudes without actually contradicting them" (pp. 212-213). Though the title-page states that the work is "pertinent to both sexes," it is clearly written for men, with much of the work devoted to discussing what factors to consider in choosing a wife. Niccholes is also very concerned with widows throughout the work: citing Hamlet, Niccholes questions the social and legal standing of widows and even accuses them of killing their second husbands to accrue more wealth ("In second husband let me be accurst, None wed the second but who killed the first"). Niccholes' discussion of widows seems to be an expression of his broader anxieties about how power is transferred between men and women as they enter and exit marriage and of his concerns about the economic status of unmarried women in general.

The Elizabeth Cromwell signature indicates that, though this book was clearly written for men and reputedly disparages women as tricksters, it did hold some interest for the aristocratic women of the period. We do not know whether Elizabeth received the book as a gift or sought it out for herself, but she did take the time to interact with it and mark it as her own. We also know that she signed her name here when she was a teenager and about eight years before she married Oliver St. John, suggesting that considerations about her own future married life and, potentially, an early interest in the social dynamics of marriage more broadly. The signature also ties the present work into the hugely influential Cromwell family by way of Elizabeth, her father, and, of course, her cousin Oliver Cromwell.

This edition is scarce, with fewer than a dozen copies held institutionally. ESTC records seven copies of this edition: the Bodleian (three copies), the Huntington, the Folger, the Newberry, and Harvard. OCLC adds physical copies at Princeton, the British Library of Political Science, Simon Fraser, and the University of Birmingham (physical copies appear on OCLC at a few other UK universities, but cross-checking reveals these are actually digital copies). This edition has only appeared at auction once (Maggs in 1966).

STC (new edition), 18514.

Carlyle, *Cromwell's Letters and Speeches*, vol. 1 (1850), pp. 140-142.

\$8,250



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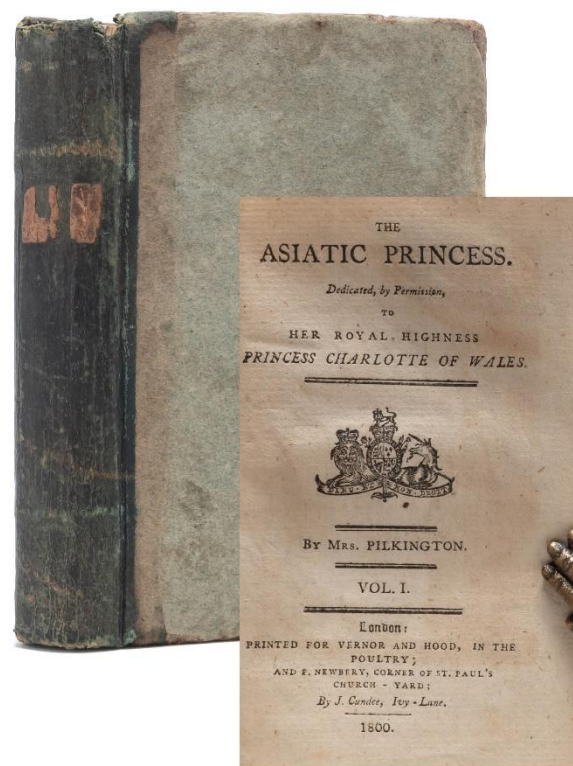
*A Thai princess tours the world to prepare for her future on the throne,  
One of Pilkington's scarcest works*

## 15. Pilkington, Mary

### The Asiatic Princess

London: Vernor and Hood, 1800. First edition. Contemporary roan over drab boards. Two volumes bound in one, as issued. ix, [2, publisher's ads], 167; vi, [2], 141 pp. Complete with the frontispiece. The work is dedicated to the four-year-old Charlotte, Princess of Wales, and the frontispiece depicts the Muses "presenting the Instructress of the Princess Charlotte of Wales with the necessary requisites for her education." Edgewear and some dustsoiling to boards. Leather spine label mostly perished. Internally fresh and bright. A Very Good copy, remarkably clean throughout, of one of Pilkington's scarcest works. OCLC and Jisc (COPAC) collectively record thirteen physical copies, only six in the United States.

This didactic novel follows Merjee, the Princess of Siam (Thailand), as she embarks on a tour throughout Europe and southern Asia with a noble English couple to prepare herself for her future as queen. Though she is born when the king and queen are hoping for a son, Merjee's parents dote on her, and she grows up as the kind and gentle (but spoiled) heiress to the throne. When she is a teenager, she meets Lady Emma, a young Englishwoman who visits Thailand with her husband, Sir Charles Corbet. The king and queen recognize that their daughter needs more worldly experience, and agree to send Merjee on a tour with Lady Emma and her husband: the queen says to Merjee that they hope she will "observe the manners of the different nations, so you might be the better able to improve your own, and introduce such laws and customs, as are most likely to tend to the happiness of those people, whom at a future period it may be your fate to govern" (p. 13). Merjee and the couple embark on a tour that takes them through Calcutta (where Merjee witnesses the self-immolation of a widow after her husband's death), Vienna, Naples and the surrounding area (where Merjee and Lady Emma visit Vesuvius), the Pyrenees, Lisbon, Poland, and finally England, where Merjee stays at Lady Emma's home. Lady Emma, who takes on the role of Merjee's tutor, provides commentary on their surroundings and tells moralistic stories throughout the voyage.



A prolific author, Mary Pilkington (1761 - 1839) drew on her firsthand experiences as an orphan and a governess to create works that encouraged women to seek intellectual and personal enrichment. While the majority of her writing was fictional (she produced over forty novels leading up to 1825), she was also deeply invested in the education of girls. She wrote several books for girls' boarding schools, including her early work, *A Mirror for the Female Sex* (1798), which addressed the practicalities of education for parents and schoolmistresses as well as the girls themselves. Similarly, her *Memoirs of Celebrated Female Characters* (1804) instructs girls by providing examples of exemplary women both from history and from Pilkington's moment: along with many women from antiquity, she included contemporaries like Hannah More, Hester Piozzi, and Sarah Trimmer.

Roscoe, John Newbery, J281A.

**\$1,250**

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