

American Fiction and Poetry by Women

Of the Nineteenth Century



Michael R. Thompson Rare Books, ABAA/ILAB

8242 W. 3rd Street, Suite 230

Los Angeles, CA 90048

mrtbksla@pacbell.net ♦ mrtbooksla.com ♦ (323) 658 - 1901

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Stories on the Colonial Life of the Puritans By the Original Proponent of a Shakespeare Authorship Conspiracy

1. [BACON, Delia.] *Tales of the Puritans. The Regicides. —The Fair Pilgrim. —Castine.* New Haven, [Connecticut]: Published by A.H. Maltby, 1831.

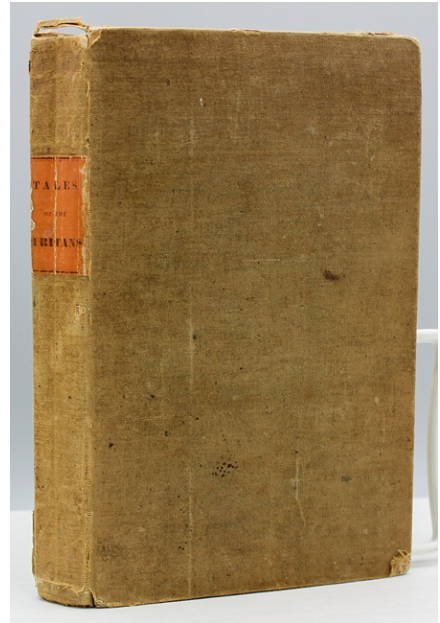
Twelvemo. [4], 13-300 pp. Despite odd pagination, work is complete.

Original light brown muslin with orange printed paper spine label. Light soiling and some rubbing to extremities and spine. Front free endpaper excised with toning at gutter (perhaps from glue). Foxing inside. A good, tight copy of the first book by the author who would later propose the Baconian theory of Shakespeare authorship.

\$300

First edition of this collection of three long stories on colonial life.

Delia Bacon (1811 – 1859) was an author, playwright, and Shakespeare scholar who, during her lectures, popularized the theory that Francis Bacon (no relation) was the true author of Shakespeare's works. In 1856, William Henry Smith became the first to publish work advancing the theory, and Bacon published her first book on the theory, *The Philosophy of the Plays of Shakespeare Unfolded*, the next year.



Bacon began her career teaching at schools in Connecticut, New Jersey, and New York. In 1832, she beat Edgar Allan Poe for a short-story prize sponsored by the *Philadelphia Saturday Courier*. Bacon eventually developed the story, "Love's Martyr," into a play with Ellen Tree in the leading role. The play was never performed, but Edgar Allan Poe and the *Saturday Courier* praised the text. Once she began writing her criticism of Shakespeare's works, Bacon became friends with Ralph Waldo Emerson and Nathaniel Hawthorne, the latter of whom wrote an appreciative chapter in his *Our Old Home* (1863) after Bacon's death.

BAL 554. Wright, 219.



Catholic Woman Writer, the Daughter of Orestes Brownson,
Advocates for Cooperation Between the Union and the Confederacy

2. [BROWNSON, Sarah Nicolena.] *At Anchor: A Story of Our Civil War.* By an American. New York: D. Appleton and Company, 1865.

Twelvemo. 311 pp.

Publisher's brown cloth with gilt lettered spine. Cloth somewhat soiled at edges and some toning to spine. Pale yellow endpapers with contemporary pencil signature. Occasional light foxing and dust soiling to edges. Uniform toning due to paper quality. Still a very good, tight copy.

\$350

First edition.

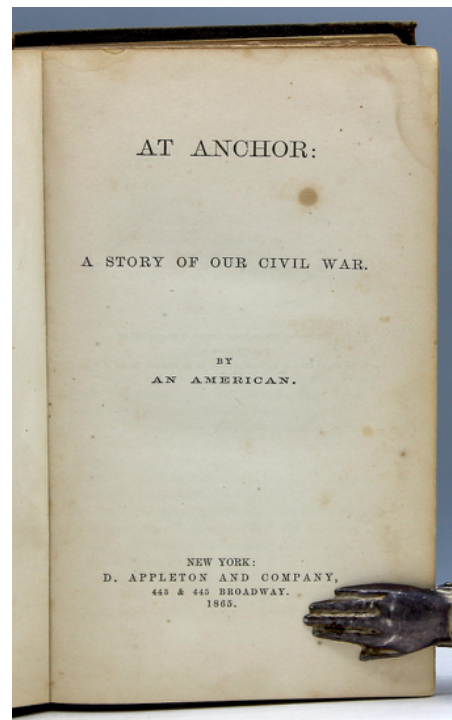
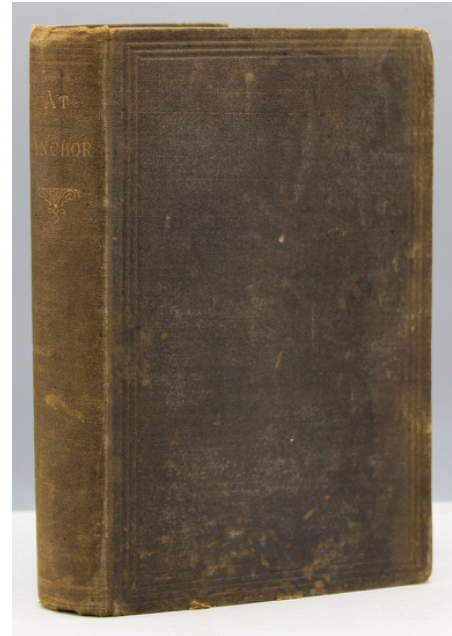
At Anchor follows the life of Georgie Vane, a young woman with abolitionist leanings, an ideal of cooperation between the Union and the Confederacy, and a lively sense of humor. When Southerner Carl Abernathy visits Georgie's family in Massachusetts, she convinces him of her abolitionist views and the two eventually marry and move to his home in South Carolina. Abernathy, a Confederate officer, is seemingly killed in combat and "buried in a portion of the battle-ground in which Confederates and Unionist had been buried together," (p. 173). By the end of the book, though, he is revealed to be alive and reunites with Georgie.

Sarah Nicolena Brownson (1839 – 1876) was an American Catholic writer best known for her *Life of Demetrius Augustine Gallitzin, Prince and Priest* (1873). She wrote the work with contributions from her father Orestes Brownson (1803 – 1876), a controversial Catholic writer and socialist who broke from Transcendentalism upon his conversion to Catholicism. Sarah Brownson's other works include *Marian Elwood; or, How Girls Live* (1859); the title of which references her father's semi-autobiographical novel *Charles Elwood; Or, The Infidel Converted* (1840), and the story "Heremore Brandon; or the Fortunes of a Newsboy," (*The Catholic World*, 1869).

Catholic Encyclopedia (1913), p. 3.

Wright II, 154 (under title).

Also see *Wright II*, 405 (*Marian Elwood*).



The First Book by the National Woman Suffrage Association Secretary
and the Editor of 'The Revolution' After Elizabeth Cady Stanton

3. [BULLARD, Laura Curtis.] *Now-A-Days!* New York: T.L. Magagnos & Co., 1854.

Octavo. 309, [2, ads] pp. With engraved frontispiece and decorative half-title.

Publisher's dark blue cloth, blindstamped, with title in gilt on spine. Fading to spine. Yellow endpapers. Some pencil scribbles to tissue guard between frontispiece and half-title. Some foxing to front matter and a bit of foxing to edges. Some light marginal toning. Two early signatures on front free endpaper, one in ink and one in pencil. A very good, tight copy.

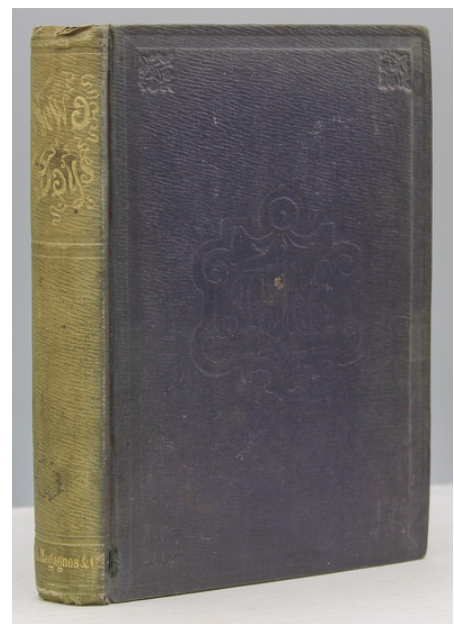
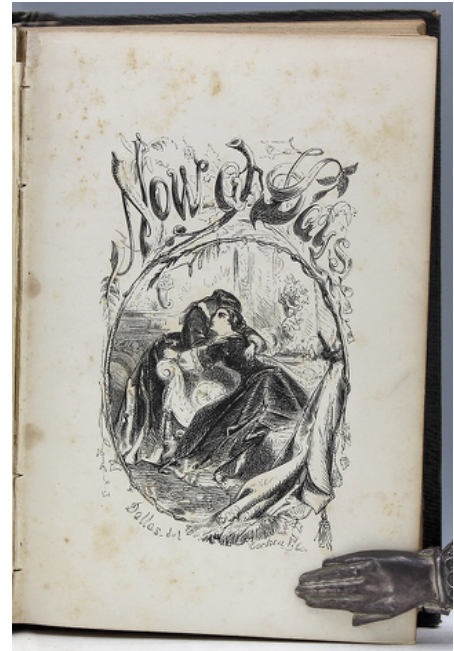
\$350

First edition of Bullard's first book, a regionalist novel about the intertwined lives of five women (Virginia, Esther, Emily, Maria, and Jennie) set in and around the North Maine Woods. Wright notes that there were copies printed with the imprint "Bangor, Me.: David Bugbee," also dated 1854, alongside the Magagnos imprint on the title-page.

Aside from her career in fiction writing and German translation, Laura Jane Curtis Bullard (1831–1912) was also a secretary of the National Woman Suffrage Association, the founder of the periodical *The Ladies' Drawing Room*, and the editor of *The Revolution* after Elizabeth Cady Stanton retired from the position. Bullard was a friend and colleague of Stanton; Susan B. Anthony; and Emily Faithfull, who praised Bullard extensively in the first chapter of her memoir *Three Visits to America* (1884) after Bullard hosted her during the first part of Faithfull's American tour.

Faithfull wrote: "Mrs. Bullard impressed you as much with a sense of her brilliant social qualities as her intellectual gifts. The correspondent of several foreign magazines, busy in philanthropic enterprises, and one of the most brilliant conversationalists I ever met, she naturally attracted around her not only those interested in social and educational reforms, but the best elements in literary and artistic circles. Her 'evenings at home' reminded me of the pleasantest gatherings I ever attended at certain noted houses in London and Paris, where politicians and foreign diplomatists, men of science, poets, and wits, were skillfully commingled," (*Three Visits to America*, p. 5)

Wright II, 415.



“Ah! Why is the White Man so Base and Hard Hearted?”
Uncommon Regionalist Poetry with Abolitionist Themess

4. [COX, Elizabeth Paschall.] *The Flowers of Autumn*. By the authoress of the “Cottage Minstrel,” to which is added, a few pieces by a young female, late of this city, dec[ease]d. Philadelphia: Printed for the Authoress [by] J. Richards, Printer, 1828.

Twelvemo. 108 pp. With engraved frontispiece.

Quarter calf over original blue-gray boards. Gilt rule and title on spine. Soiling and some wear to boards and some chipping to spine. Hinges tender. Foxing throughout. Ink ownership signatures, dated 1841, of a Phoebe Ann Mattack on front pastedown and flyleaf. Also with a small hand-colored plate of two women (from another source) pasted onto front pastedown. A good copy of an uncommon work.

\$200

First edition.

The aptly titled *Flowers of Autumn* is organized around themes of ghosts, death, and loss more generally. One notable work in the collection, “The Negro Boy,” imagines the perspective of a Saadi, a child leaving his home on a slave ship bound for the United States. He reflects that slaveowners, despite their cruelty, still claim to be good Christians. “Ah! Why is the white man so base and hard hearted?” he laments (p. 67). Other poems are distinctly regionalist and include references to Pennsylvania’s landscape and history. The last seven pages of the collection, attributed to “a young female, late of this city,” include several poems on Pennsylvania history and a poem reflecting on the naval victory of Commodore Oliver Hazard Perry during the War of 1812 (p. 104).

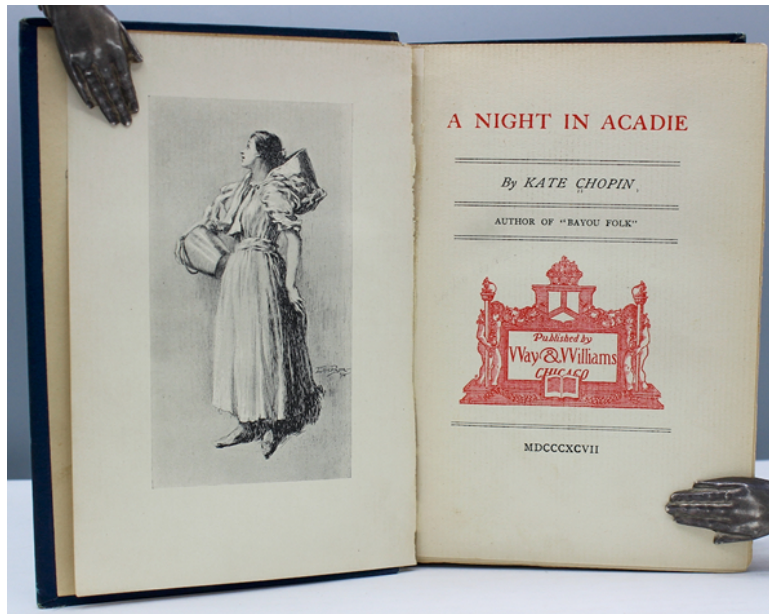
The present work is attributed to the Pennsylvania-born poet Elizabeth Paschall Cox (1780? – 1852). Her only other work appears to be *The Cottage Minstrel* (Joseph Rakestraw, 1827). We could not locate any other information about Cox, nor about the “young female.”

OCLC locates only one copy west of the Mississippi (the Huntington) and fifteen other copies. Thirteen of those copies are on the East Coast.

American Poetry, 1609-1900. Segment II, no. 856.

For *The Cottage Minstrel*, see *American Poetry, 1609-1900*. Segment II, no. 556.





A Bright, Attractive Copy of a Scarce Kate Chopin Work

5. CHOPIN, Kate. *A Night in Acadie*. Chicago: Published by Way & Williams, 1897.

Octavo. [8], 416 pp. Frontispiece illustration by Eric Pape. Title page printed in red and black.

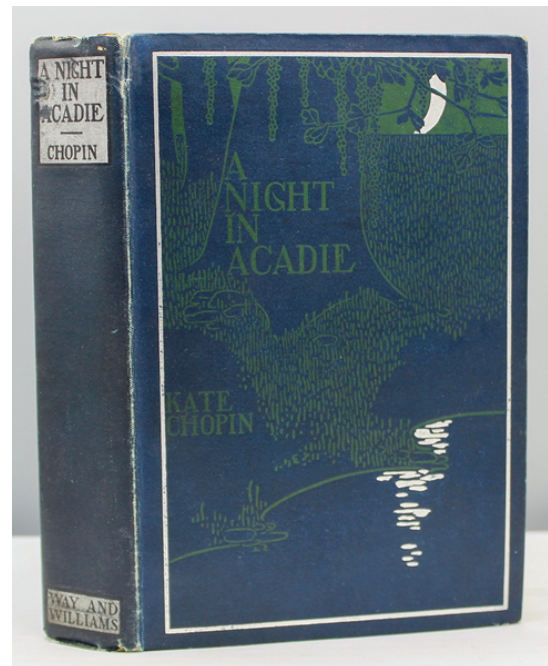
Dark blue cloth stamped letter and illustrated in green and ruled in silver with silver spine label lettered in black, top edge gilt. Binding extremities lightly rubbed with some minor chips and slight fraying to the head and crown of spine. Light soiling and minor wear to spine label. Front hinge is tender and/or starting, but sound. Front flyleaf loose but present. Pages untrimmed. A very good and attractive copy of a scarce book.

\$750

First edition.

Kate Chopin (born Katherine O'Flaherty, 1850-1904) was an American author of short stories and novels. She wrote two novels: *At Fault* (1890) and *The Awakening* (1899). Initially, her stories were published in a variety of magazines (*Atlantic Monthly*, *Vogue*, *The Century Magazine*, etc.). Her major short stories are gathered together in two collections: *Bayou Folk* (1894) and *A Night in Acadie* (1897). The latter contains twenty-one stories, including "Regret," "Dead Men's Shoes," "A Respectable Woman," and "Ripe Figs."

BAL 3245.



Posthumous Poetry Collection by a Young Female Scholar,
Inscribed by Her Mother

6. DAY, Martha. *The Literary Remains of Martha Day; with Rev. Dr. Fitch's Address at Her Funeral; and Sketches of Her Character.* New Haven: Printed by Hezekiah Howe & Co., 1834.

Octavo. vii, 121 pp.

Publisher's purple cloth with printed paper label on upper board. Cloth at spine and top edge faded to tan. Foxing to endpapers and front and back matter. Some foxing throughout. Overall a good, tight copy inscribed by "Mrs. Day," presumably Olivia Jones Day, the poet's mother.

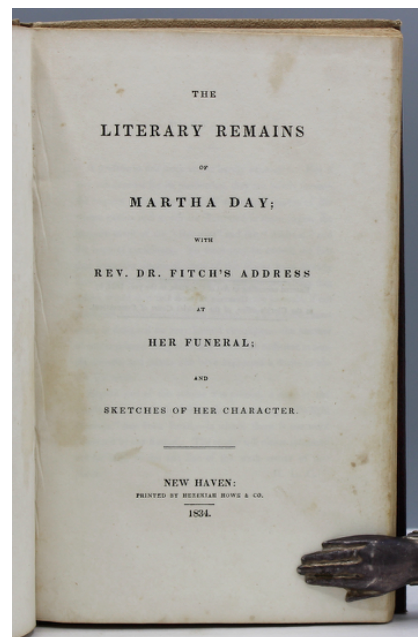
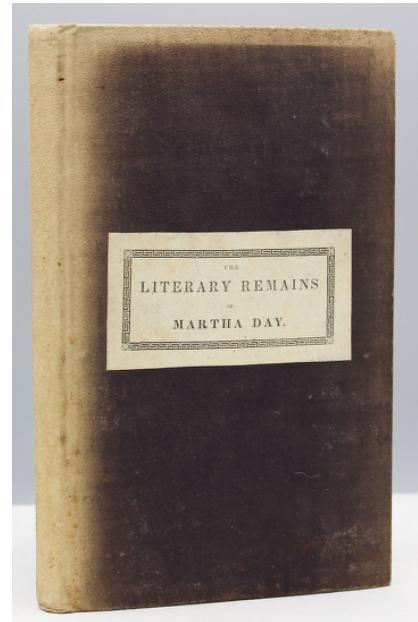
\$300

First edition.

Martha Day (1813-1833) was a poet, a student, and the daughter of Yale president Jeremiah Day (1773-1867). The "Sketch of Character" in the present work describes her a dedicated student of mathematics; philosophy; poetry; and languages including Latin, Greek, French, and German (pp. 81-82). The "Sketch" asserts that Day's "study...did not consist merely in collecting various opinions and theories from books. It was rather deep and patient thought, enlivened occasionally by an animated discussion of difficult points with some friend," (p. 81). Day died at the age of twenty-one; this posthumous collection was edited by "H.L.C.," identified by American Imprints as Hannah L. Chappel, and includes the funeral address of Eleazer Thompson Fitch (1791-1871), a Professor of Divinity at Yale.

Many of the pieces in the present work were written for a "literary society of young ladies" to which Day and her friends belonged. In one of the two short prose pieces in the collection, Day addresses the literary aims and inspirations of her and her friends from the society. She writes: "Why may we not be stars? The brightest genius who has ever astonished the world, with the splendor of his powers and the magnificence of his conceptions, was once a youngster. Or, to come nearer to home, to our own sex — Mrs. Hannah More, Miss Edgeworth, Mrs. Opie, Miss Jane Taylor and Mrs. Hemans, were once Misses in their teens," (p. 2).

Sabin, 18972.



Rare German Translation Published in the United States,
Based on a Real-Life Killing and Court Case

7. [DIME NOVELS.] [*The Sad Case of Mrs. Kate Southern. The Beautiful, Virtuous Georgia Wife.*] *Der Traurige Fall von Mrs. Kate Southern! Der Schönen und tugendhaften Georgia Gattin...* Philadelphia: The Old Franklin Publishing House, 1878.

Octavo. 64 pp. With six full-page illustrations.

Original pictorial teal paper wrappers. Publisher's ads on back cover. Back cover loose. Chipping to wrappers, mostly at spine, and an open tear on front wrapper (not affecting illustration). Very light soiling to wrappers. A very good, very clean copy of this rare German translation.

\$350

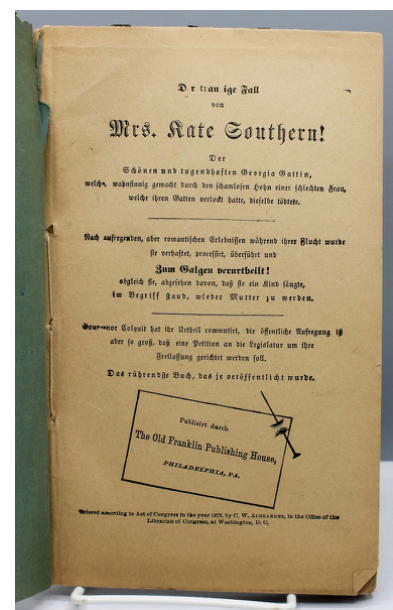
Enlarged German-language edition translated from the enlarged English edition. The first editions in both English and German were also published in 1878. The enlarged editions include almost thirty pages of additional context for the legal case and information about the justice system in Georgia. The present edition also includes six illustrations — rather than the one illustration in the first English edition and the four in the enlarged English edition. We were unable to determine how many illustrations appear in the first German edition.

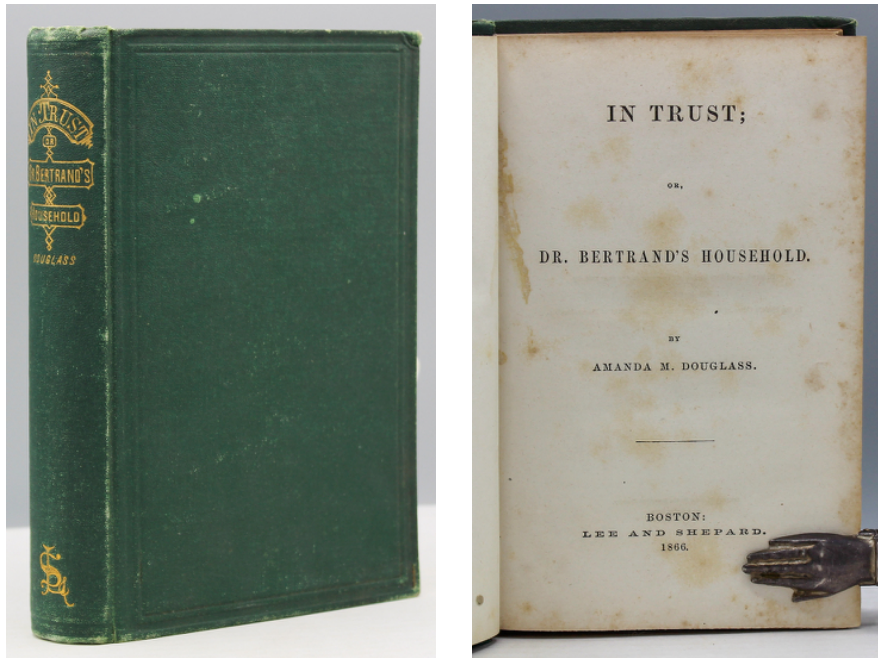
The present work is a fictionalized account of the real-life legal case of Kate Hambrick Southern (1858 – 1927), who killed another woman, Narcissa Cowart, in self-defense. Cowart had been jealous of Southern's relationship with her husband and attacked Southern after a period of harassment. The public and the press widely sympathized with Southern and encouraged the Governor of Georgia to give her a full pardon. According to the present work, however, Southern had been sentenced to death despite her pregnancy; she was only spared from execution when the Governor commuted the sentence to ten years of solitary confinement.

This translation would certainly have been relevant to the German-speaking population in Pennsylvania. It's also worth noting that Southern's maiden name, Hambrick, is of German origin.

OCLC records no physical copies of any edition of this translation. One microform copy of the first German edition can be found at NYPL.

"Kate Southern: A Conversation with Her Sister." *The Atlanta Constitution*. May 30, 1878. McDade 894. Wright III, 4735





Scarce First Novel by the Popular and Prolific Children's Book Author

8. [DOUGLAS], Amanda M[innie]. *In Trust; or, Dr. Bertrand's Household*. Boston: Lee and Shepard, 1866.

Octavo. 383 pp. Note that the title-page identifies the author's surname as "Douglass," though it was actually "Douglas," with one "s."

Publisher's green cloth titled in gilt on spine. Some rubbing to extremities. Brown endpapers. Some foxing throughout, mostly to margins. A very good, tight copy of a very scarce book.

\$200

First edition of Douglas' first book, which tells the story of a family living in Passaic, New Jersey, just ten miles from Douglas' home city of Newark.

Amanda Minnie Douglas (1831 – 1916) was best known during her lifetime for her children's books, including fourteen books in the *Little Girl* series with titles like *A Little Girl in Old New York* (1896). She was an extremely prolific author and, along with five popular series of children's books, she authored numerous novels for adults and published short stories and poetry in the *Saturday Evening Post* and the *New York Ledger*.

OCLC lists only two copies of this edition. All other editions are very scarce as well, with two copies each of the 1869 and 1872 editions and one copy of the 1874 edition.

Wright II, 784.



Uncommon Collection of Regionalist Literature
By the Confederate Author Who Inspired *Gone with the Wind*

9. [GAY, Mary Ann H.] *Prose and Poetry*. By a Georgia Lady. Nashville: Published for the Author, 1858.

Twelvemo. [8], 9-199 pp.

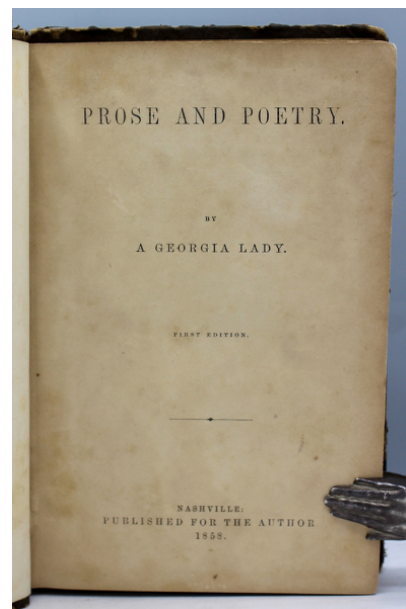
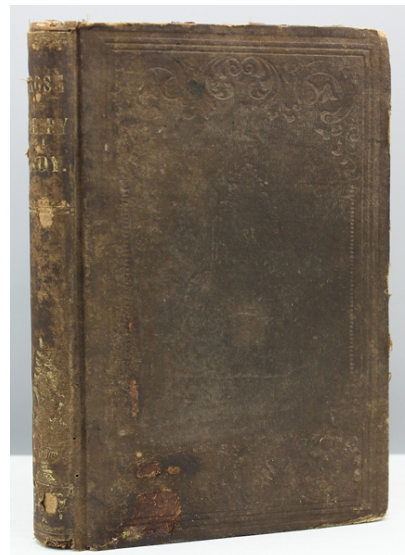
Blindstamped brown cloth boards. Chipping and wear to cloth. Pale yellow endpapers. Lacking flyleaves. Largely clean aside from some foxing to endpapers and first and last few leaves. A tight, decent copy of a scarce collection of Confederate regionalist literature.

\$750

First edition of the author's first book, which she sold door-to-door herself. Portions of the present work were lampooned by Twain in *Tom Sawyer*, as Twain thought the writing was "girlish."

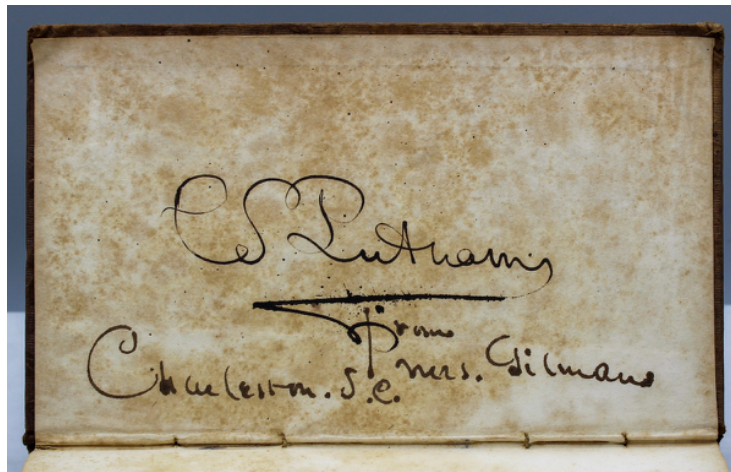
Mary Ann Harris Gay (1829 – 1918) was an author from Decatur, Georgia, best known for her pro-Confederacy Civil War memoir *Life in Dixie During the War* (1892). The book is one of a small number of book-length Civil War memoirs written by women. Gay was encouraged, along with some other Confederate women writers, to publish her account by United Daughters of the Confederacy (of which Gay was a member) as part of an effort to tell the Confederate perspective on the Civil War. Such memoirs were greatly influential in forming the pervasive "Lost Cause of the Confederacy" myth, which denied the fact that slavery was basic to the Civil War and instead proposed that the Confederacy had fought heroically for political and economic autonomy. Gay's contribution to the myth of the noble Confederacy was clearly successful, as author Margaret Mitchell even cited Gay's memoir as inspiration for passages in *Gone with the Wind*.

Gay was the granddaughter of Thomas Stevens, a Georgia planter and slaveowner, and grew up in his home with her mother and siblings. John Brown (c.1810 – 1876), who had escaped from slavery on Stevens' plantation and settled in England, recounted Stevens' cruel behavior in his memoir *A Slave Life in Georgia* (1854). After the Civil War, Gay raised money for postwar projects such as the building of a Baptist church in Decatur, which earned her the position of a fundraising agent for the church. She traveled the south for decades, raising money to build Confederate cemeteries and army memorials, and helped establish a chapter of the United Daughters of the Confederacy.



OCLC records thirteen copies, only one west of the Mississippi (in Arizona).





Presentation Copy Inscribed by the Author

10. GILMAN, Caroline. *Recollections of a Southern Matron*. New York: Harper & Brothers, 1838.

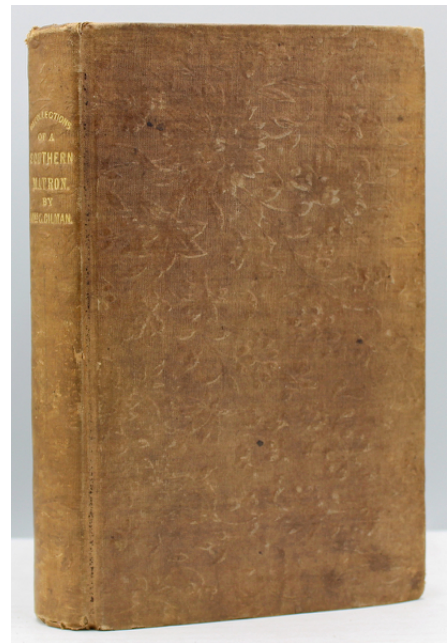
Twelvemo. 272 pp., 16 pp. publisher's ads.

Publisher's brown floral cloth lettered in gilt on spine. Some fading to the cloth at fore edge. Foxing throughout, most significantly on endpapers. Thread showing at gutter in some gatherings. Some rubbing to extremities. A good, sound copy inscribed by the author.

\$500

Presentation copy inscribed by the author to "C.S. Putnam" on front pastedown. C.S. Putnam may have been of the Putnam publishing family, as Gilman's book *Oracle of the Poets* was published by Putnam & Wiley in 1845.

Caroline Howard Gilman (1794-1888) was born and educated in Boston, but lived most of her life in South Carolina, where she built her writing career and became one of the most popular women writers of the first part of the nineteenth century. She adopted the South as her home and became a keen observer of its people and customs. In the present volume and *Recollections of a Housekeeper* (1834) she contrasts the sensibilities and cultures of the North and South.



Wright 1029.



“Her Purpose Was to Lighten the Genre” of Nineteenth Century Women’s Fiction

11. HOLMES, Mary J[ane]. *Edna Browning; or, the Leighton Homestead*. A Novel. New York: G.W. Carleton & Co., Publishers. London: S. Low, Son & Co., 1872.

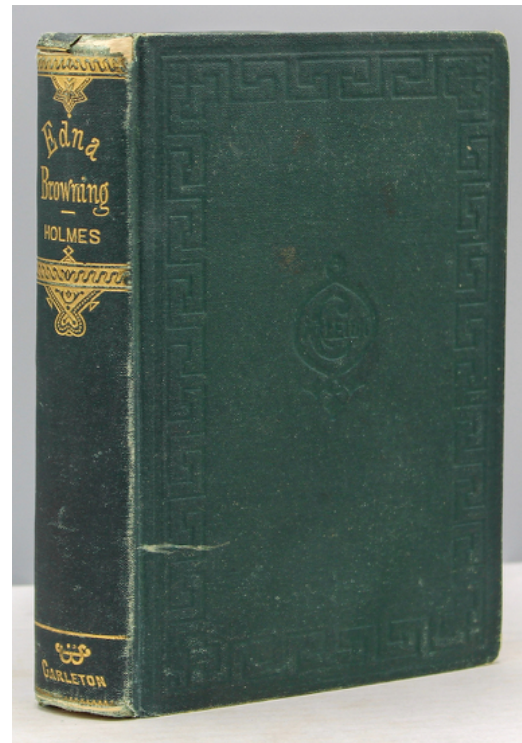
Octavo. 423, [9, ads] pp. With floral decorative initials throughout.

Publisher’s green cloth stamped in blind and with title in gilt on spine. Some rubbing to extremities and spine somewhat cocked. Purple endpapers with fading to edges. Early ownership signature of Mary M. Robinson on preliminary blank. A bit of light intermittent foxing, but overall a very good, clean copy.

\$200

First edition.

Edna Browning; or, the Leighton Homestead recounts multigenerational family tensions and town politics centered around Leighton Place, a fictional estate in Canandaigua, New York. The titular Edna Browning is a mischievous girl and a gifted artist who grows up in the orbit of the Leighton family and their various dramas, which range from marital jealousies to the thieving habits of teenage children to fights between brothers.



Mary Jane Hawes Holmes (1825-1907) was one of the most popular American novelists during the time of the Civil War, second only to Harriet Beecher Stowe. In *Woman’s Fiction*, Nina Baym describes Holmes as “the funniest of all authors” writing for women at the time, and that her humor added levity to her clever and unconventional analyses of relationships between women and the complexities of moral “good” and “evil” (pp. 189-190). Baym writes that Holmes “had a shrewd, unorthodox intelligence that she made no effort to hide and an easy sense of the ridiculous that she shared with her readers. But her evident purpose was not to freight further a literary form that was already heavily burdened with moral earnestness. On the contrary, her purpose was to lighten the genre,” (p. 191).

Wright II, 1237.

Baym, *Woman’s Fiction*, pp. 189-197.





Anne C. Lynch's Scarce First Book,
Fine Copy in a Publisher's Gift Binding

12. LYNCH, Anne C[harlotte, later Anne Lynch Botta]. *Poems...With Illustrations by Durand, Huntington, Darley, Dugan, Rothermel, etc.* New York: George P. Putnam, 1849.

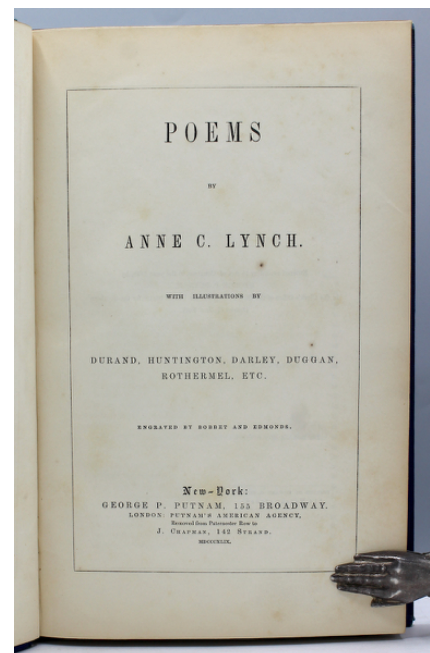
Octavo. 189 pp. Engraved title, and nine engraved plates, additional vignettes in text.

Original royal blue cloth with covers and spine elaborately decorated and paneled in gilt, all edges gilt. Occasional light foxing, some old pencil on back endpapers, but a remarkably fine, bright copy, in what appears to be a gift binding.

\$850

First edition of Lynch's scarce first book.

Anne C. Lynch (1815-1891) was a minor but important figure on the New York literary scene from the 1850s through the 1880s. Born in Vermont, she eventually moved to Rhode Island, where she began inviting authors and literary people to her home for evening receptions. "It was said that the very best literary society of Providence could be found in the parlor of Miss Lynch" (*Memoirs of Anne Lynch Botta*). She made the acquaintance of the actress and writer Fanny Kemble, who became very attached to her and introduced her to a wider group of literary

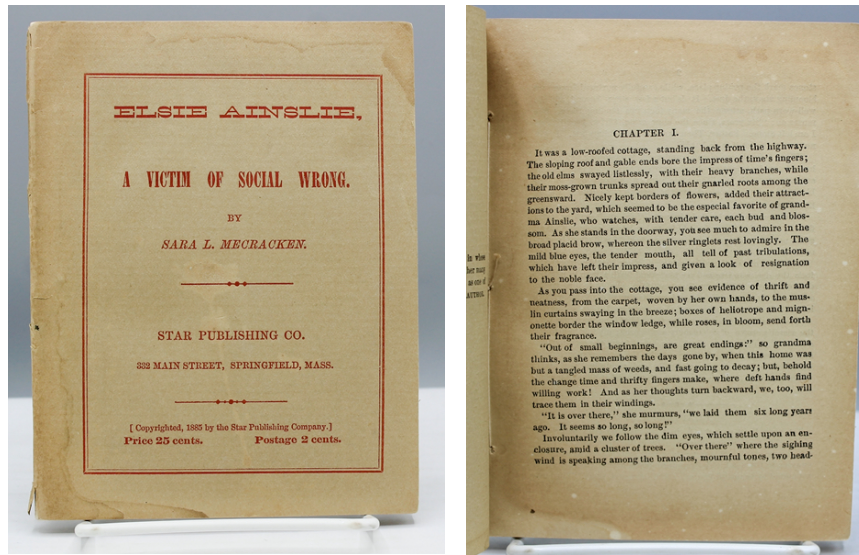


friends. In 1845 she began teaching English composition at the Brooklyn Academy for Young Ladies, all the while publishing her writing in such periodicals as the *New-York Mirror*, *The Gift*, *the Diadem*, *Home Journal*, and the *Democratic Review*.

In New York she continued her literary receptions, which drew such authors as Margaret Fuller, Ralph Waldo Emerson, Julia Ward Howe, Louisa May Alcott, and a young Edgar Allan Poe, who presented early drafts of "The Raven" there. In 1855 she married Vincenzo Botta, a professor of philosophy in Turin. She was also a sculptor of busts, and wrote the *Handbook of Universal Literature* (1860). She promoted the establishment of Barnard College and founded a prize awarded every five years by the French Academy for the best essay on the condition of women. After her death, her friends produced *Memoirs of Anne Lynch Botta* (1893). Contributors included Andrew Carnegie, Mary Mapes Dodge, Charles Peabody and abolitionist Dr. H.W. Bellows.

Lynch's *Poems* contains many references to contemporary literary figures: "Lines on the Death of Mrs. N.P. Willis," "Lines to Frederika Bremer," "Books for the People," "Bryant," etc.





Scarce Sensational Novel Decrying the Dangers of Marriage in a Patriarchal Society

13. MECRACKEN, Sara L. *Elsie Ainslie, a Victim of Social Wrong*. Springfield, Massachusetts: Star Publishing Co., [1885].

4¾ x 6 in. 108 pp.

Beige paper wrappers printed in red. Some dampstaining to edges of wrappers. Offsetting from wrappers to first and last leaf. Otherwise very clean throughout. A very good copy of a scarce sensational novel that critiques the dangers and injustices of marriage under the patriarchy.

\$1,250

First edition.

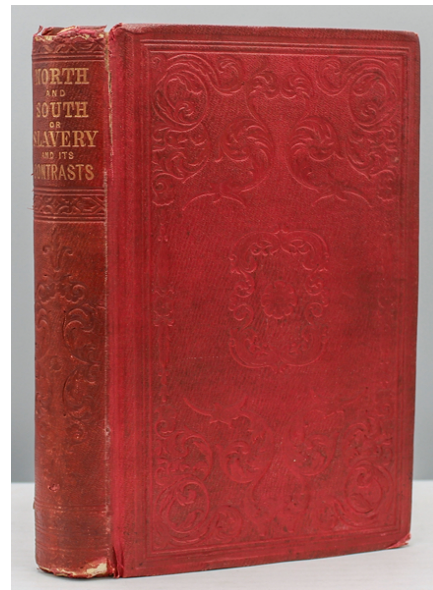
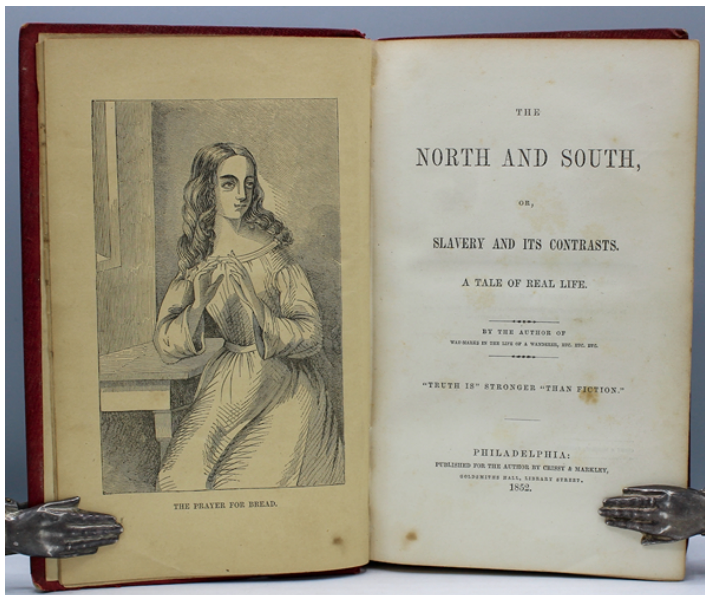
A sensational novel full of social commentary about Elsie, a girl growing up in Brooklyn who is pressured into marriage at the age of sixteen by an older man named Albert. After their wedding, he isolates her from her family and keeps her trapped inside his home, sometimes drugging her. Unbeknownst to Elsie, Albert also victimizes two young Black women, Mira and Dora, who are pushed to suicide in part due to Albert's abuse. Albert eventually murders Elsie's father (and three other people) and, at the end, faces narrative retribution through his death by alcoholism. Elsie escapes Albert at the end of the novel.

We could not locate any information about Sarah L. Meceracken, including dates. This appears to be her only published work.

OCLC records eight physical copies, only one west of the Mississippi (the Huntington).

Wright III, 3679.





One of the Earliest Anti-*Uncle Tom* Novels,
Published in the Same Year as Stowe's Book

14. [RUSH, Caroline E.] *The North and South, or, Slavery and its Contrasts. A Tale of Real Life.* Philadelphia: Published for the author by Crissy & Markley, 1852.

Twelvemo. 350 pp. With five plates (including frontispiece).

Publisher's red blindstamped cloth titled in gilt on spine. Cloth at upper joint cracking slightly and some chipping to head and tail of spine. Quite clean and fresh throughout aside from the usual toning to first and last few leaves and to edges. A very good copy.

\$400

First edition of one of the earliest anti-*Uncle Tom's Cabin* novels.

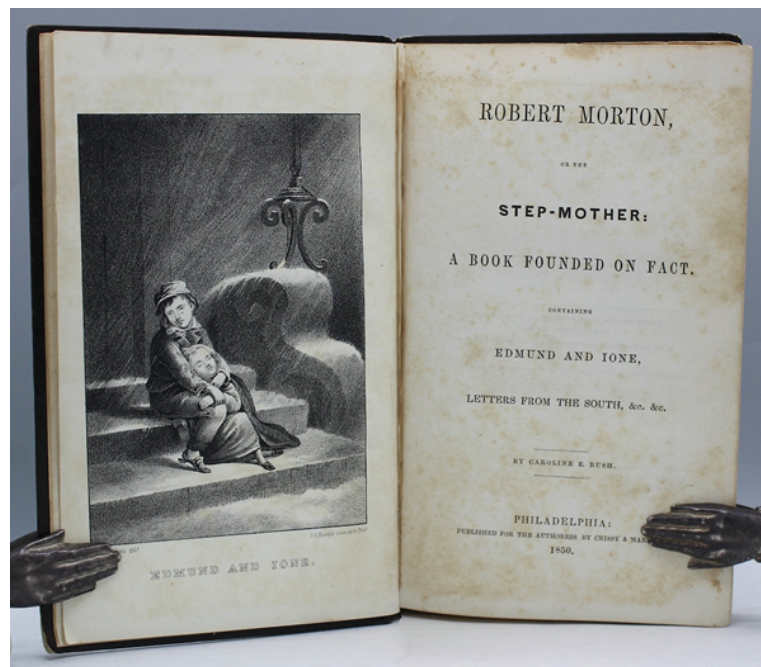
The main argument of the present work is that antislavery sentiments were better directed at the working classes of the North. The protagonists are the once-prosperous Frank and Gazella Harley and their nine children. Bad investments led to the family's bankruptcy, then poverty, then Frank's untimely death. Finally, Gazella is forced to work as a seamstress to provide for her children, two of which have since moved to live on a plantation in Mississippi and are regaining their wealth. Gazella suffers many forms of abuse from those who had once been her equals.

Caroline E. Rush (b. ca. 1820s, fl. 1850s) was a New York-born author who traveled extensively in the South and wrote proslavery fiction based on her experiences there. She believed, like many of her contemporaries who opposed slavery, that enslaved Black people were better off than poor white people in the North.

Rush also wrote *Robert Morton, or the Step-Mother* (1850), *The Dew Drop of the Sunny South* (1851), and *Way-Marks in the Life of a Wanderer* (1855), which all express proslavery sentiments.

Wright II, 2138.





Proslavery Fiction and Poetry

15. RUSH, Caroline E. *Robert Morton, or the Step-Mother: A Book Founded on Fact. Containing Edmund and Ione, Letters from the South, &c. &c.* Philadelphia: Crissy & Markley, 1850.

Twelvemo. vi, [2, contents], 191 pp. With a lithograph frontispiece.

Publisher's dark brown cloth stamped in blind. Some rubbing to cloth and to head and tail of spine. Some foxing inside, as usual. Contemporary pencil ownership signature to front flyleaf. Open tear to page thirty-nine (with no loss). A very good copy.

\$500

First edition of this collection of short stories, fictional letters (which espouse proslavery sentiments), and poetry.

Caroline E. Rush (b. ca. 1820s, fl. 1850s) was a New York-born author who traveled extensively in the South and wrote proslavery fiction based on her experiences there. She believed, like many of her contemporaries who opposed slavery, that enslaved Black people were better off than poor white people in the North. The "Letter from Charleston" included in the present work, which Rush writes from the perspective of a young Northern woman visiting the South, reflects Rush's beliefs about the benevolence of slavery (pp. 121-6).

Rush also wrote *The Dew Drop of the Sunny South; A Story Written From Every Day Life* (1851), *The North and the South; or, Slavery and Its Contrasts* (1852), and *Way-Marks in the Life of a Wanderer, The Incidents Taken From Real Life* (1855), which all express proslavery sentiments.



The Author's First Novel, Presentation Copy Inscribed to Her Husband

16. [SHERWOOD, Mary Elizabeth Wilson.] *The Sarcasm of Destiny; or, Nina's Experience*. New York: D. Appleton and Company, 1878.

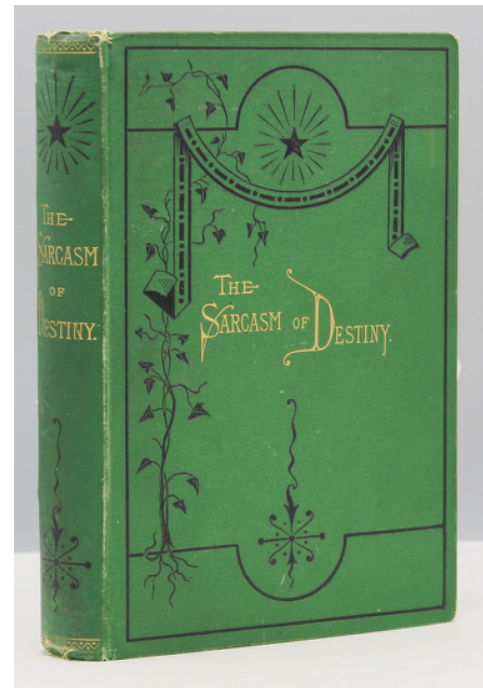
Twelvemo. 389, 6 [ads] pp.

Publisher's green cloth stamped in black and titled in gilt. Some rubbing to extremities. Binding a bit loose. Press clipping (*St. Louis Times*, 1878) announcing the publication of the present work mounted on front flyleaf. Some staining around clipping (presumably from adhesive). Some toning, and some foxing to edges. With contemporary ink annotation on page 159, possibly by the author's husband (describing a song in the text as "Words by M.E.W.S., put to music by Rubenstein"). A good copy, inscribed by the author to her husband.

\$350

First edition of the author's first novel.

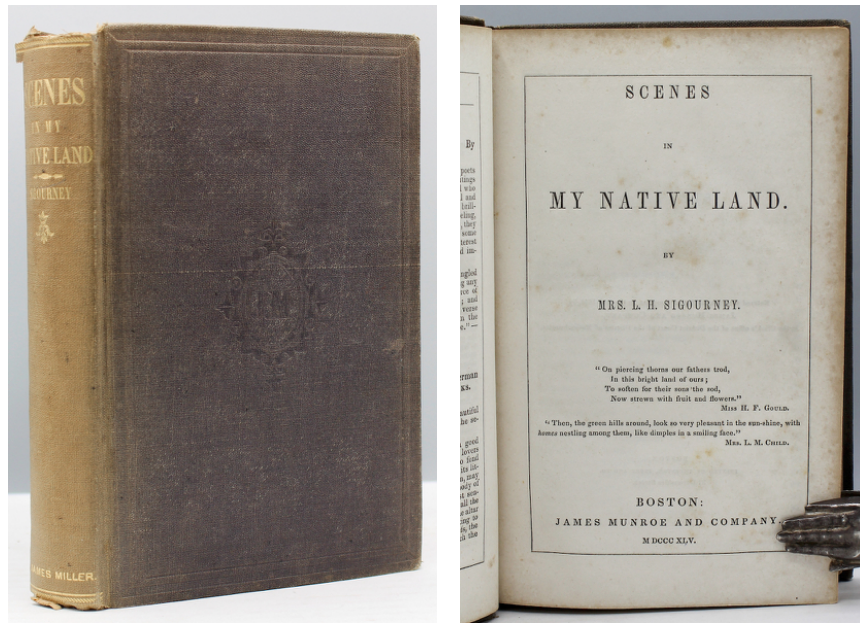
Mary Elizabeth Sherwood (1826 – 1903) was a prolific author and journalist. Over the course of her sixty-year career, Sherwood published novels, poems, plays, travel memoirs, her correspondence with prominent literary and social figures, essays, and articles. Her first published work, an essay on *Jane Eyre*, appeared in the *New York Tribune* when she was still a teenager. She became acquainted early in life with figures like George Bancroft, John Lothrop Motley, William Cullen Bryant, and William H. Prescott.



Sherwood went on to contribute extensively to the *Atlantic Monthly*, *Harper's Bazaar*, *Scribner's Magazine*, *The New York Times*, and more. She was also a correspondent with the *Boston Traveller*, and took many trips to Europe, where she became acquainted with Queen Victoria and interviewed Margherita of Savoy, the Queen of Italy, three times. The French Minister of Public Instruction awarded Sherwood the insignia of Officier d'Academie for her distinguished literary pursuits; she was likely the first American woman to receive the honor. She also served as a volunteer worker for the Sanitary Commission during the Civil War and, in the 1880s, held readings in her home to benefit the restoration of Mount Vernon. She later became the president of the Causeries, a literary club comprised of aristocratic New York women (*American National Biography*).

Sherwood's grandson was the playwright and screenwriter Robert E. Sherwood (1896 – 1955), author of *Waterloo Bridge* (1930), *The Petrified Forest* (1935), and Pulitzer Prize winning dramas *Idiot's Delight* (1936), *Abe Lincoln in Illinois* (1938), and *There Shall Be No Night* (1940).





17. SIGOURNEY, [Lydia Huntley]. *Scenes in My Native Land*. By Mrs. L.H. Sigourney. Boston: James Munroe and Company, 1845.

Small octavo. [4, publisher's ads], iv, 319 pp.

Brown cloth stamped and ruled in blind. Spine gilt lettered. Cloth discolored. Spine faded. Binding extremities rubbed and slightly frayed. Hinges starting. Intermittent foxing. A good copy.

\$150

First edition.

Lydia Huntley Sigourney (1791-1865) was a poet and educator. In addition to writing, she encouraged powerful members of society to act beneficially on the behalf of slaves, Native Americans, the mentally ill, and others. She married Charles Sigourney in 1819 and began anonymously publishing her work because her husband feared his reputation would be tarnished if it were discovered that his wife was a poet. Some of Sigourney's other works include *Traits of the Aborigines of America* (1822) and *Zinzendorff and Other Poems* (1833), which focused on the plight of the Indian. Eventually, she published under her own name and became successful. With the publication of *Poems* (1834), she was hailed as "the female Milton." Sigourney traveled to Europe and was able to meet Wordsworth, Carlyle, and Maria Edgeworth. She published a record of her trips, *Pleasant Memories of Pleasant Lands*, in 1842.

See *The Feminist Companion to Literature in English; The Oxford Companion to Women's Writing in the United States*.



By the First Woman to Completely Translate the Bible into English

18. SMITH, Julia E[velina] and Hannah H[adassah]. *Selections from the Poems of Mrs. Hannah H. Smith, by her Daughter, Julia E. Smith, the Only Survivor of the Family.* Hartford, Conn: Press of the Case, Lockwood & Brainard Company, 1881.

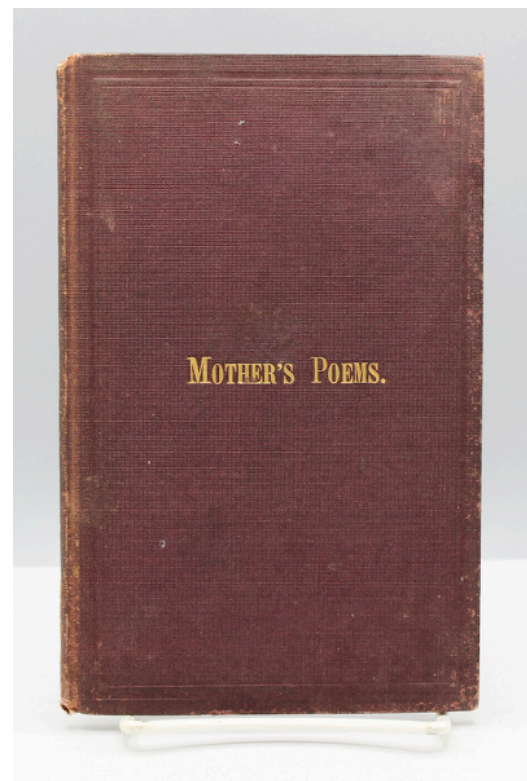
Twelvemo. [7] pp., pp. 6-55.

Publisher's purple cloth lettered in gilt (cover title: *Mother's Poems*). Some rubbing to spine and a bit of soiling to cloth. Green endpapers. Front free endpaper coming loose. Contemporary pencil signature on preliminary blank and a second pencil signature on front free endpaper of "Pamela Hale," possibly the Washington State businesswoman and educator Pamela Case Hale (1834-1915). A bit of foxing and some light toning to pages, but overall a very good, clean, and tight copy of a rare book edited by the first woman to completely translate the Bible into English.

\$2,500

First edition of this rare work by Julia Evelina Smith (1792-1886), a suffragist and the first woman to publish her own complete translation of the Bible. Julia's sister, the suffragist Abby Hadassah Smith (1797-1879), was the original collector of the poems, which were written by their mother Hannah Hadassah Smith (1767-1850). Some of the poems collected here were written by Hannah in Italian and translated by Julia.

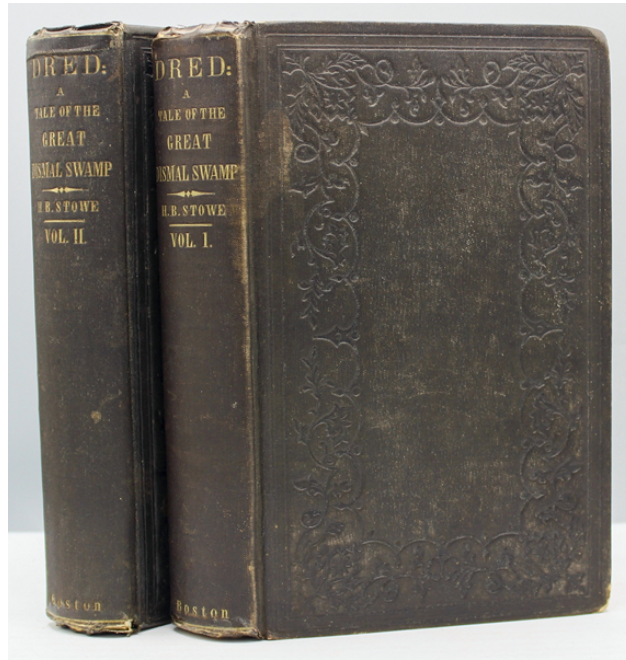
In 1876, Julia and Abby Smith independently funded the publication of their edition of the Bible, which Julia had translated over the course of eight years with a particular attention toward literalism. The edition was significant in part because it was one of the most easily accessible contemporary Bible translations in English until the publication of the British Revised Version in 1881; it now remains a milestone in women's history.



According to Julia's introduction to the present work, Hannah was an astronomy enthusiast who was well-versed in Latin, French, and Italian. Most of the poems are in response to psalms and books of the Bible, and several, including "To Julia" (pp. 31-32), include Scottish slang that reflects the roots of the family and their involvement in the Sandemanian sect of the Church of Scotland. The present book offers a perspective on the later work of Julia E. Smith as well as on her relationships and collaboration with her family. All the women of the Smith family, including Abby and Julia's three older sisters, were inducted into the Connecticut Women's Hall of Fame in 1994 for their commitment to suffrage, women's education, and abolitionism.

OCCL lists one physical copy of this work (at Yale).





Stowe's Second Antislavery Novel

19. STOWE, Harriet Beecher. *Dred; A Tale of the Great Dismal Swamp*...Boston: Phillips, Sampson and Company, 1856.

Two volumes, octavo. 329, [1], [6, ads]; 370 pp.

Original black-brown blindstamped cloth with gilt spine. Binding extremities lightly rubbed, a little light dampstaining at fore-margin of first part of Volume II, old pencil signatures. Overall a very good, tight set.

\$375

First edition, first issue, with the points called for by Blanck: in Volume I on p. 88, the ascender of the "d" in "dictatorial" is almost directly below the vertical stroke in the "r" in the line above; in Volume II, the ninth line up on p. 370 reads "...the Dickinsons are few, and have/".

Stowe's second anti-slavery novel, after *Uncle Tom's Cabin*.

BAL 19389.



*A Rebuttal to Uncle Tom's Cabin:
"A Fierce and Focused Ideological Challenge to Stowe"*

20. [STOWE, HARRIET BEECHER.] [FLANDERS, Mrs. G.M.] *The Ebony Idol*. New York: D. Appleton & Company, 1860.

Octavo. 283 pp. With woodcut frontispiece and woodcut vignettes in text.

Publisher's brown blindstamped cloth with gilt spine. Boards and spine somewhat rubbed. Pale yellow endpapers. Contemporary pencil signature to front pastedown. Uniform toning due to paper quality. A very good copy of this anti-abolitionist response to *Uncle Tom's Cabin*.

\$200

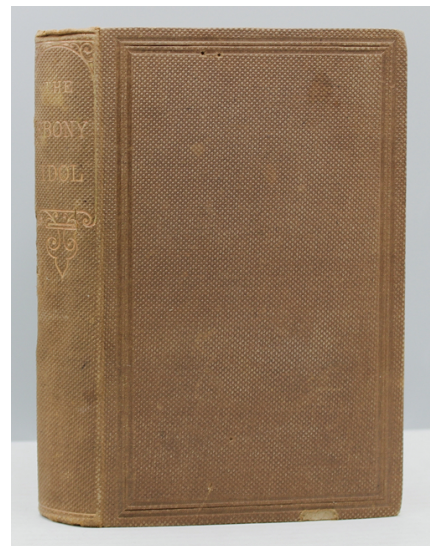
First edition.

This is one of several responses to *Uncle Tom's Cabin* by women who preached that New England abolitionists did not understand the issues of rural Southern society and were, therefore, unqualified to pass judgement on slavery. This novel is set in the fictional New England town of Minden, where slavery is illegal and abolitionist sentiment is popular among community leaders. When the Reverend Cary, who has embraced the abolitionist cause, brings Caesar, a fugitive from slavery, to town, he positions Caesar as an "idol" to be worshipped. The town reacts violently and is promptly torn apart between its abolitionist and pro-slavery factions. Practically overnight the town transforms from an idyllic place to a violent slum. Eventually, Minden agrees to exile Caesar from the town into slavery on a Southern plantation, and the town is restored to its idyllic conditions.

In *Uncle Tom Mania*, Sarah Meer writes that these anti-*Uncle Tom's Cabin* novels "mount a fierce and focused ideological challenge to Stowe. Antislavery politics is their explicit target, and like minstrel shows they are much exercised by the question of fugitive slaves. Stowe's attack on the 1850 Fugitive Slave Act in *Uncle Tom's Cabin* was a central but not the sole impetus for this concern...The novels attempt to blame white agitators for black discontent..."

We could not locate any information on Flanders, including her first name.

Meer, Sarah. *Uncle Tom Mania: Slavery, Minstrelsy, and Transatlantic Culture in the 1850s* (Georgia UP, 2005), p. 76. Wright II, 908.



In Response to *Uncle Tom's Cabin*

21. [STOWE, HARRIET BEECHER.] [SOUTHWOOD, Marion.] *Tit for Tat*. A Novel. By a Lady of New Orleans. New York: Garrett & Company...[1856].

Twelvemo. [iii], [vi], 356, [4] ads pp.

Original blindstamped green cloth. Spine somewhat sunned. Spine title reads *Response to 'Dred,'* referring to Stowe's novel (which was also published in 1856). A bit of light chipping to cloth. Foxing throughout. A very good, tight copy of this critical response to Stowe's *Uncle Tom's Cabin*.

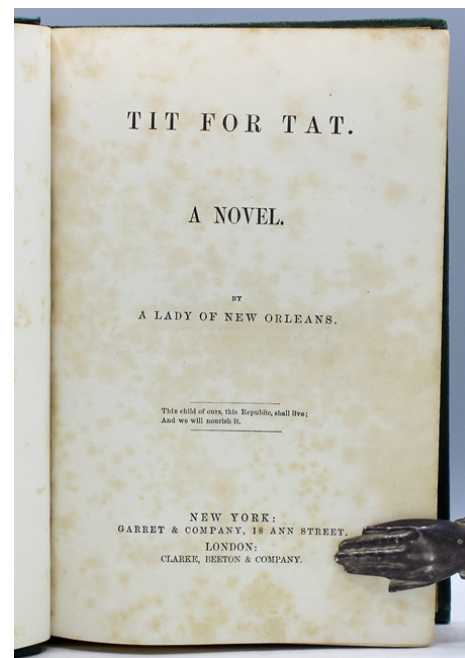
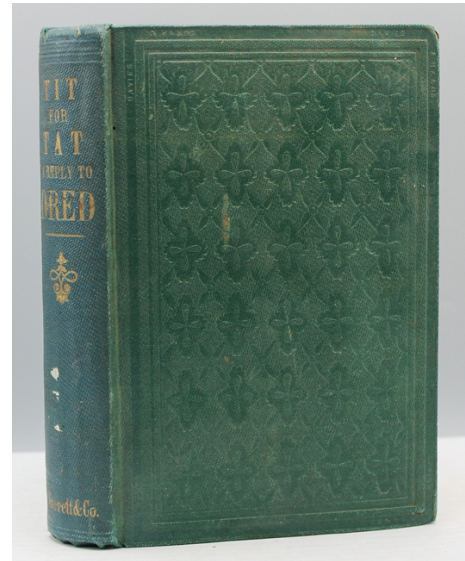
\$500

First American edition, published in the same year as the London edition. The preface appears in this edition for the first time (Marion Southwood notes in the preface that she chose not to add one to the London edition).

This is one of the many novels written in reaction to the immense popularity of *Uncle Tom's Cabin*. Southwood, a supporter of the Confederacy, is highly critical of Stowe's book and the antislavery sentiment it engendered in England, where Stowe had spent much time. In the preface, Southwood argues that English philanthropists should take their attention from enslaved Black people and instead focus on the impoverished chimney sweeps in their own country. She expresses that it was easy for English philanthropists to criticize the inequities of foreign countries while ignoring their own.

Southwood also wrote *Beauty and Bounty: The Watchword of New Orleans* (1867), a novel set during the governance of Union Army general Benjamin Butler (1818 – 1893) over New Orleans. Southwood, a critic of Butler, details her dislike for his government in the novel. She dedicated the work to the Confederate Army European Brigade.

Wright II, 2288.



Slavery Novel, Praised by President Lincoln,
As Popular as *Uncle Tom's Cabin* in its Time

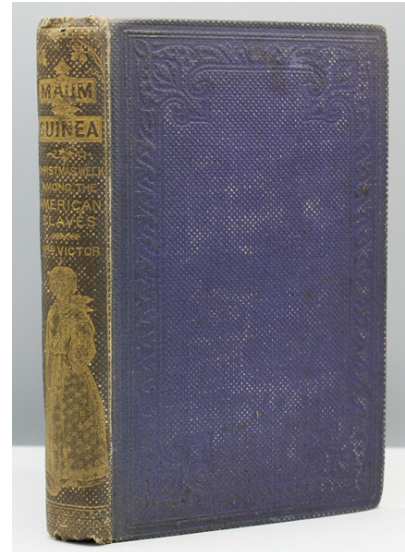
22. VICTOR, Metta V[ictoria Fuller]. *Maum Guinea, and Her "Plantation Children."* A Story of Christmas Week with the American Slaves. By Mrs. Metta V. Victor. London: Beadle and Company, [circa 1860s].

Twelvemo. 253 pp. Wood engraved frontispiece and three inserted wood engravings with tissue guards.

Publisher's blue cloth stamped decoratively in blind, gilt-lettered spine, pale yellow endpapers. Spine toned, very minor soiling to cloth. Frontispiece slightly loose, small tear to frontispiece tissue guard. Light foxing to preliminary leaves. A very good copy, scarce in commerce.

\$750

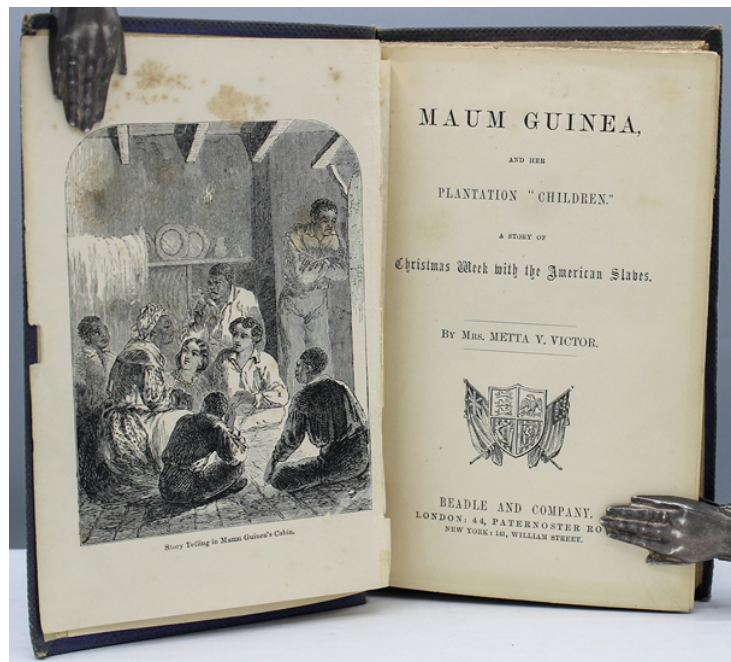
An early Beadle edition, issued between 1861 and 1866, of a novel that was popular with the Union troops and praised by President Lincoln. In its time, *Maum Guinea* was reputedly read as widely as *Uncle Tom's Cabin*.



Metta Victoria Fuller (1831-1885), Ohioan poet, wrote two temperance novels, *The Senator's Son* (1853) and *Fashionable Dissipation* (1854). Along with her sister Frances Victor (1826-1902), Metta published *Poems of Sentiment and Imagination* (1851), which was received positively by its readers and was critically acclaimed by Edgar Allan Poe. *Maum Guinea* depicts life on an antebellum Louisiana plantation. In the Preface, the author writes the following: "I have been enabled, in the guise of a romance, to reproduce the slave, in all his varied relations, with historical truthfulness...his habits, tastes, and individual peculiarities..."

"The various slave-stories given are veritable historical transcripts...That of the leading character, with slight embellishments is drawn from a life history...The various descriptions of barbecues, negro-weddings, night-dances, hunts, alligator adventures, slave-sales, are simple reproductions of what is familiar to every Southerner" (pp. v-vi).

Not in Wright. See Baym's *Women's Fiction*, pp. 267-268.



Featuring Characters Out of Their Depth in New Settings and Roles,
By a Woman Author Praised by Abraham Lincoln and Edgar Allan Poe

23. [VICTOR, Metta Victoria Fuller]. *Miss Slimmens' Window, and Other Papers...* With Humorous Illustrations. New York: Derby & Jackson, 1859.

Octavo. 312, [24, publisher's catalogue] pp. With a frontispiece and eight half-page illustrations.

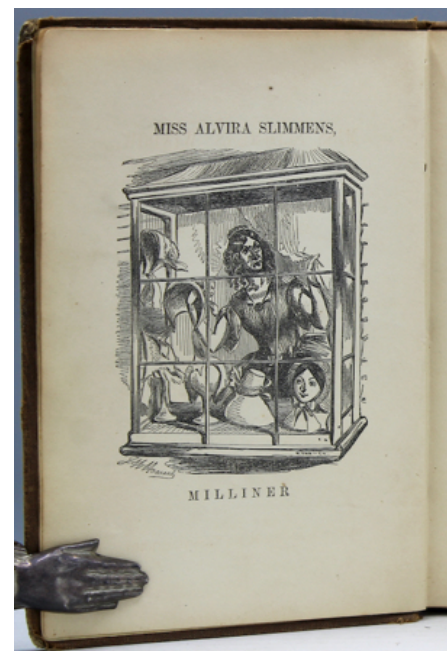
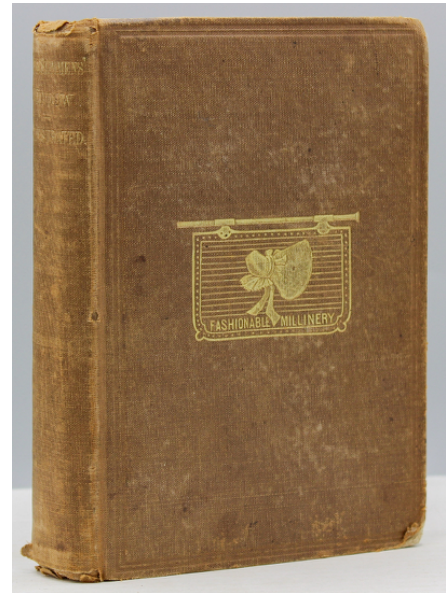
Publisher's light brown cloth with pictorial gilt. Cloth somewhat worn, some rubbing to extremities, some chipping to head and tail of spine. Binding a bit loose. Pale yellow endpapers. Light toning and occasional light foxing to margins. A very good copy.

\$200

First edition.

The present work collects four stories featuring characters out of their depth in new settings and roles. "Miss Slimmens' Window" is the story of a harried milliner and the hijinks of her young women employees. "The Tallow Family" shows the culture shock of an English family in the United States. In "Lucy in the City," a young woman moves from a farm and finds that city people including her uncle, her friends, and her Black servant are all perplexed by her country ways. "Mr. Fitz Foom in the Country" is the reverse of Lucy's story and features her cosmopolitan suitor.

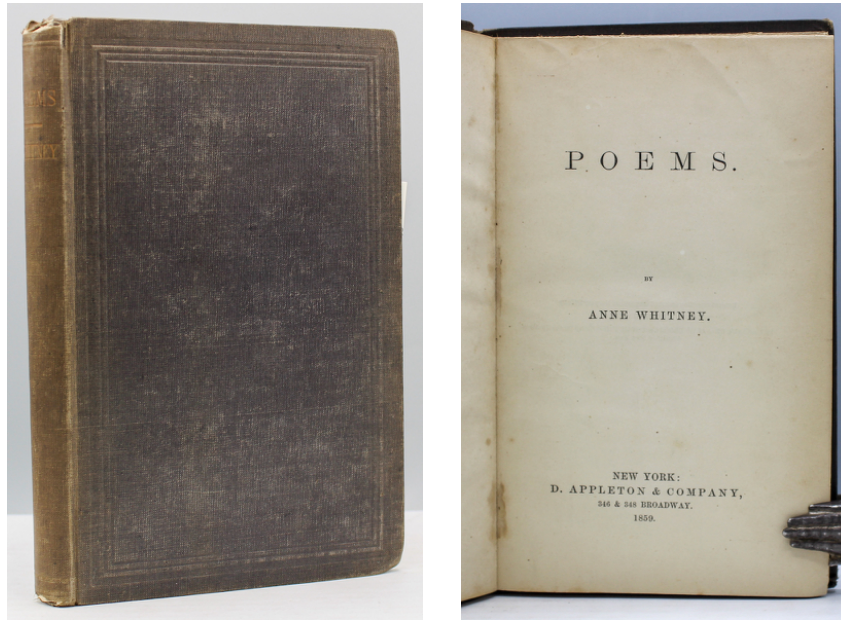
Metta Victoria Fuller Victor (1831 - 1885) was the author of over a hundred fictional works and is credited as one of the first writers of detective fiction for her novel *The Dead Letter* (1866). Victor's works included the popular dime novel *Maum Guinea* (1862), which expresses abolitionist sentiments and was praised by Abraham Lincoln; and *Poems of Sentiment and Imagination* (1851), written with her sister Frances (1826 - 1902), which was acclaimed by Edgar Allan Poe. Another of Victor's popular works was the temperance novel *The Senator's Son or, The Maine Law: A Last Refuge* (1853). Baym writes that the novel uses the "inadequacy of feminine moral influence" in solving the protagonist's alcoholism to argue that "such influence as women have should be used where it may have an effect — on the voters and the legislature" to enact measures like the titular Maine Law.



Baym, *Woman's Fiction*, pp. 267-268.

Orso, Miranda. "Victor, Metta Victoria Fuller," (2002). Wright II, 2588.





Poetry by the Important Woman Sculptor
With Themes of Abolition and Women's Rights

24. WHITNEY, Anne. *Poems*. New York: D. Appleton & Company, 1859.

Twelvemo. 191 pp.

Original brown cloth. Spine titled in gilt. Some wear to head and tail of spine. Pale yellow endpapers. Contemporary ink ownership signature to front free endpaper. Some marginal toning. A very good, tight copy.

\$400

First edition. Includes poems about abolition ("The Fugitive Slave Bill," pp. 162-166) and women's rights that reflect the progressive views of the author.

Anne Whitney (1821 – 1915) was best known as a sculptor. She created statues of Harriet Martineau, Harriet Beecher Stowe, Edward Charles Pickering, John Keats, Haitian leader Toussaint Louverture, and other figures. Her 1887 sculpture of Leif Erikson stands on Commonwealth Avenue in Boston, while her statues of Charles Sumner and Samuel Adams stand in Harvard Square and Faneuil Hall Plaza, respectively. Whitney was an advocate for abolition, suffrage, equal education. She was active in political, literary, and artistic circles, and counted artists like Harriet Hosmer, Edmonia Lewis, and Annie Adams Fields among her friends.

