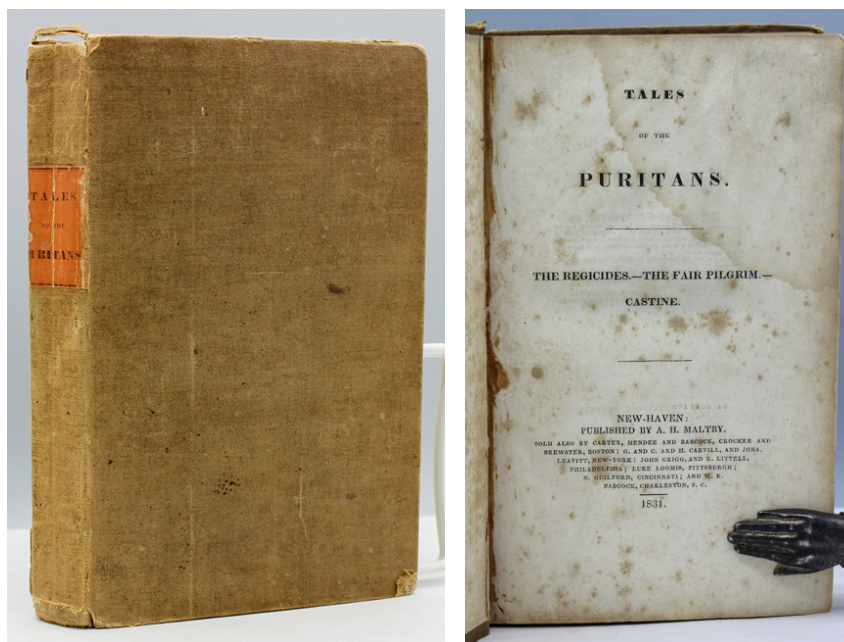

Women's Literature

Fiction and Poetry by Women, 1775 - 1925

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



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. According to Bacon, "Shakespeare" was actually a group of writers including Francis Bacon, Sir Walter Raleigh, and Edmund Spenser.

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.



Presentation Copy from the Author with
A Long Inscription from her on the Front Endpaper,
and Corrections in Her Hand in the Text,
A Fine, Bright Copy

2. BACON, Eugenia J. *Lyddy: A Tale of the Old South*. New York: Continental Publishing Co., 1898.

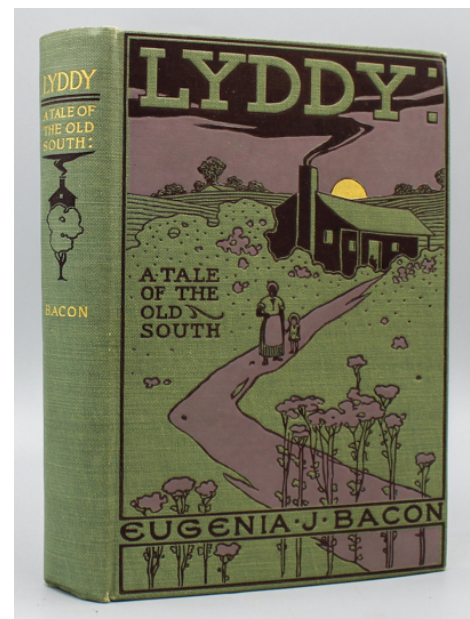
Octavo. 287 pp.

Original green illustrated cloth with a gilt-lettered spine. Binding extremities have very minor rubbing. The occasional small crease. Handwritten corrections made to the text in ink (pages 14, 33, 51, 142, 167, 244, 255) and light marginalia (pages 16 and 49) in the author's handwriting. Front pastedown and recto of front flyleaf inscribed, signed, and dated in ink by the author with a reference to *Uncle Tom's Cabin*. Slight offsetting to front endpapers, else an exceptionally bright copy of a scarce book.

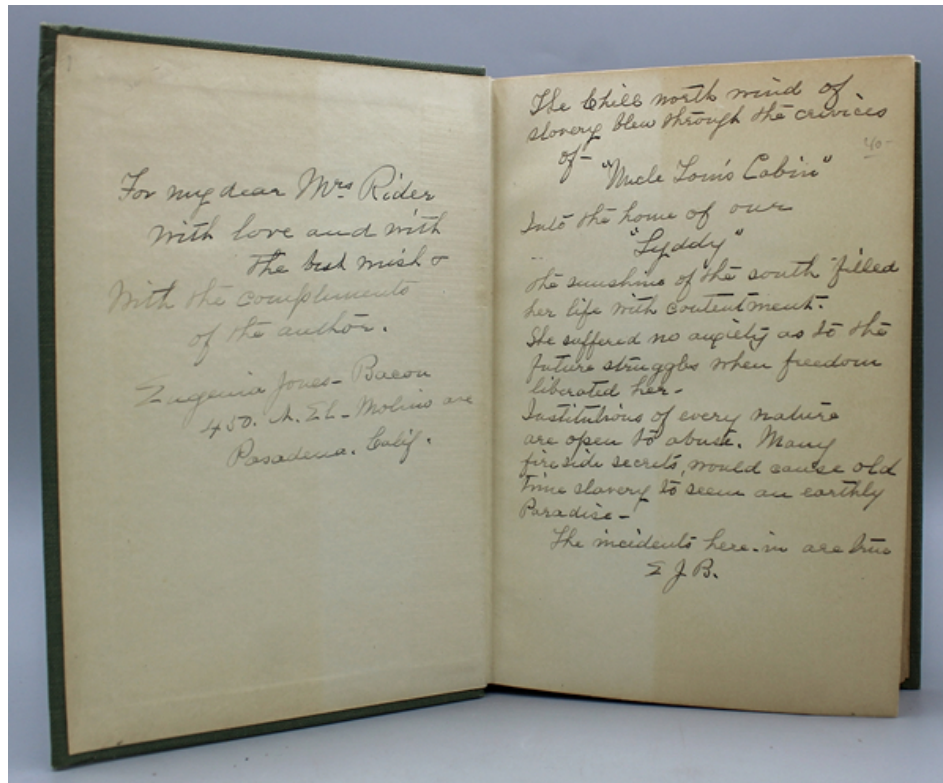
\$250

First edition.

Eugenia Jones Bacon (1840-1920) was a Georgia-born writer who was raised on her family's plantation. She married another plantation owner, but was left penniless after the death



of her husband and son from typhoid. Eventually, she left the south and settled in Pasadena, California. In 1898, she published *Lyddy*, which served as a rebuttal to *Uncle Tom's Cabin*. In the novel's preface, Bacon writes, "Those of the race that were born slaves will soon have passed away, therefore, I deem it a fit time to flash the sunshine of Lydia's life before the eyes of the rising generation; so that they may realize that, in face of the cruelties depicted in *Uncle Tom's Cabin*, there were, on the other hand, many such characters as Lydia, with black skins but pure souls...



"So, dipping my pen into the inkstand of Slavery days, homely scenes of joy and sadness are narrated as they really happened in the life of one of God's black angels, whose wings were stained by sin" (pp. 10-11).

OCLC lists no copies of the first edition.

Wright III, 202.





Admired by Cowper

3. BENTLEY, Elizabeth. *Poems; Being the Genuine Compositions of Elizabeth Bentley, of Norwich.* Norwich: Sold by the author, near the Norfolk and Norwich Hospital; sold also by Messrs. Taylor and Hessey, London; Stevenson, Matchett and Stevenson, Norwich; Deightons, Cambridge; and all other booksellers, 1821

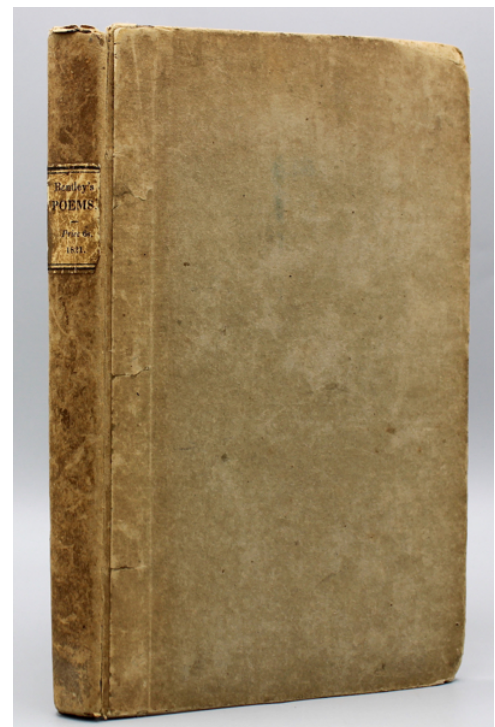
Twelvemo. xxviii, 168 pp. Engraved frontispiece. With list of subscribers, and with publisher's slip indicating "Names of Publishers omitted in the Title Page" and "Names of Subscribers Omitted."

Publisher's drab boards, neatly rebacked, with original printed spine label preserved. New endpapers. Nineteenth-century armorial bookplate on front pastedown. Some light browning to portrait, and offsetting onto title-page, a little light foxing. A very good, uncut copy.

\$850

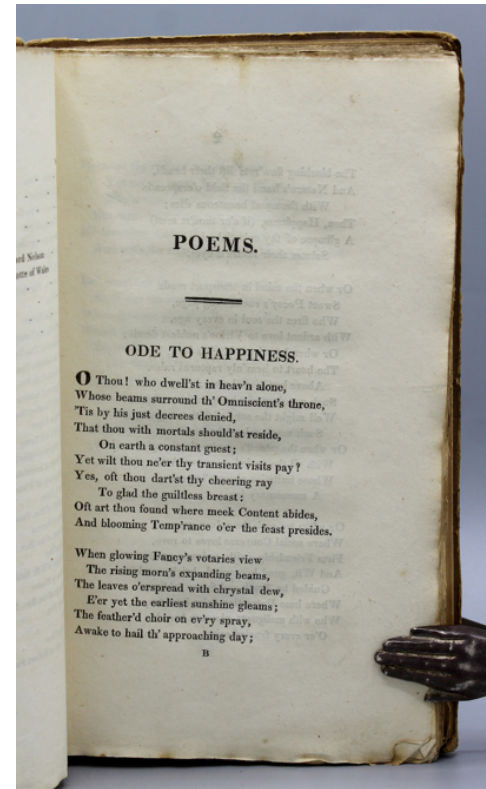
First enlarged edition.

Elizabeth Bentley (1767 - 1839) was the daughter of a journeyman cordwainer. William Cowper was so impressed "the Norwich maiden's' strong natural genius" that he not only subscribed to her first volume, *Genuine Poetical*



Compositions, on Various Subjects (1791), but compared her verse with Mary Leapor's of forty years before, discerning "more marks of true poetical talent" than he had observed "in the verses of any other male or female, so disadvantageously circumstanced" (Hayley, 3. 295–6, quoted in the Oxford DNB). The long list of subscribers included politicians, Cambridge dons, clergymen, doctors and attorneys, as well as blue stockings Elizabeth Carte, Elizabeth Montagu and Hester Chapone. After the success of her first book, she published very little until the present volume, but kept a small boarding school. The present work is more than double the size of her first volume and it includes poems on Lord Nelson, one on the death of Princess Charlotte of Wales, and "An Ode on the Approach of Invasion," among other, obviously-newer, additions. Other subjects include "The Peasant's Morn," "The Prospect of Plenty," and "on Seeing the Bath-house at Ditchingham." *The Feminist Companion to Literature in English* describes her as a "labouring-class poet."

Jackson, *Romantic Poetry by Women*, p. 26.



“White Slavery” Pulp Novel by a Suffragist and Friend of Ida B. Wells

4. BROOKS, Virginia. *Tilly from Tillamook*. [Portland, OR: A.E. Kern & Co., 1925.]

Twelvemo. 127 pp.

Publisher's yellow stiff paper wrappers. Titled in red and illustrated in black with a portrait of a young woman. Slight dustsoiling to wrappers and a couple spots of dampstaining. A very good copy of a rare pulp novel.

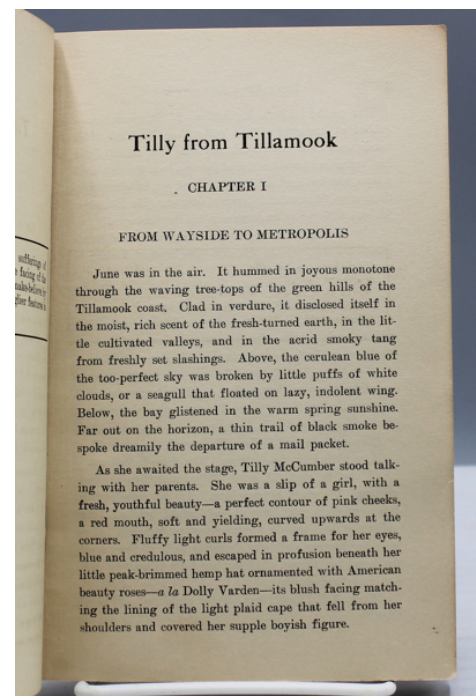
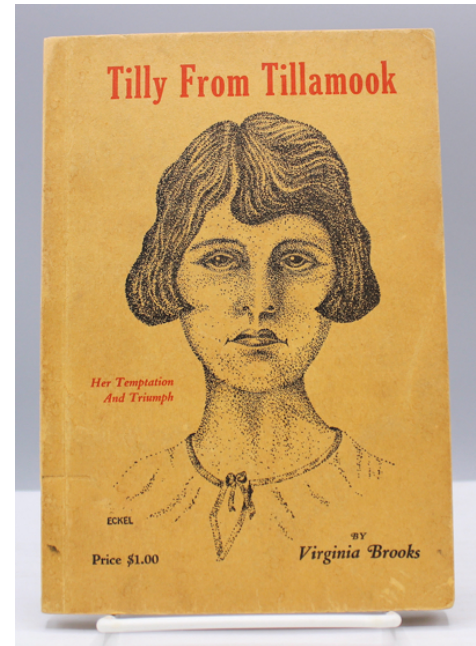
\$250

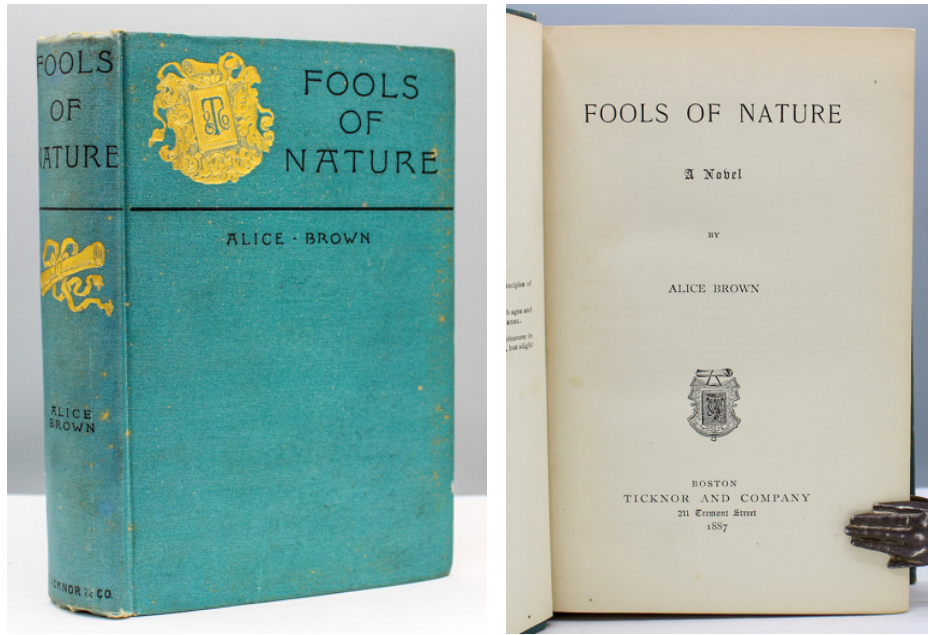
First edition of this “white slavery” novel “expressly intended as an exposé of law enforcement conditions in Oregon and especially in Portland.”

White slavery narratives centered around the downfall of young white women as they were drawn into prostitution in cities. These stories were rooted in white captive narratives of the nineteenth century, which featured white women kidnapped by Native or Black men and expressed similar anxieties about women's sexuality and the degradation of white femininity, but evolved in the early twentieth century to reflect fears of big-city corruption. The present work typifies the genre: Tilly lives on a dairy farm with her family until the promise of earning money draws her into a life of prostitution in the vice-ridden city of Portland, Oregon. Tilly becomes involved with a group of prostitutes playing strip poker and witnesses the suicide of her friend Mitzie after she is raped by her employer. Tilly is eventually reformed by a YWCA case worker, who helps her establish a vocational school for girls.

Virginia Brooks (1886 – 1929) was a suffragist, temperance advocate, and friend of civil rights leader Ida B. Wells. In 1913, Wells, Brooks, and Belle Squire established the Alpha Suffrage Club, a group that worked to involve Black women in the suffrage movement. Brooks lived in Illinois for the majority of her life, where she penned *My Battles with Vice* (1915) and her white slavery play *Little Lost Sister* (1914). She also lectured across Indiana for the Equal Suffrage League and was elected president of the West Hammond Board of Education district 156 in West Hammond, Illinois in 1912. In the early 1920s, she moved to Portland, Oregon, where she continued her anti-vice advocacy.

Hester, Ella. *Virginia Brooks: The Controversial Life and Works of the Twentieth Century Chicago Anti-Vice Activist and Author* (2019).





Debut Novel by a Prolific American Regionalist Author

5. BROWN, Alice. *Fools of Nature*. Boston: Ticknor and Company, 1887.

Octavo. 430 pp.

Publisher's blue-green cloth boards titled in black and stamped in gilt. Binding is quite attractive despite some rubbing to extremities and some fading in places. Dampstaining to front endpapers and first leaf. Quite clean throughout. A very good copy.

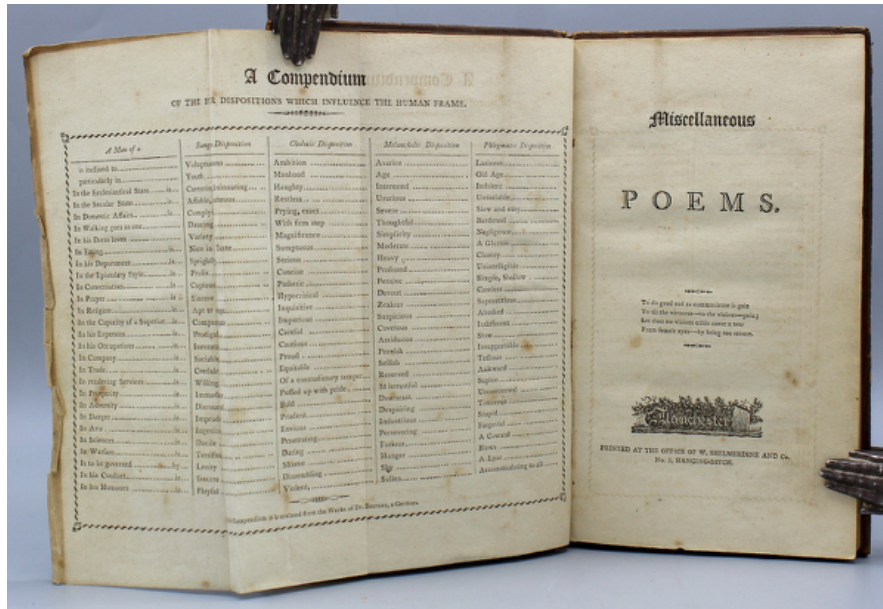
\$250

First edition of Brown's debut novel.

Alice Brown (1876 - 1935) was born in Hampton Falls, New Hampshire and educated at Robinson Female Seminary in Exeter. She wrote over thirty-five novels, plays, and collections of poetry and short fiction, as well as a number of uncollected stories. Brown was a prolific writer in the American regionalism movement and wrote primarily about New England, often including fantastical and supernatural elements in her work.

Wright II, 698.





Scarce Romantic Poetry Collection Edited by a Woman

6. [CHEEK, Elizabeth, editor?] *Miscellaneous Poems*. Manchester: Printed at the Office of W. Shelmerdine and Co., [1800?].

Twelvemo. 144 pp., [1] errata. With a list of about 300 subscribers and with a folding table listing the traits found in people with sanguine, choleric, melancholic, and phlegmatic dispositions. Also with woodcut tailpieces throughout, sometimes credited to Thomas Bewick (ESTC).

Contemporary tree calf with gilt floral roll and gilt spine. Cracking to lower hinge. Front hinge a bit tender. Blue marbled endpapers with small twentieth century bookplate on front pastedown. Some toning and creasing to fore-edge of table and contemporary ink signature on verso of table. Contemporary inscription on preliminary blank reads: "Fatherhood should not have a free circulation uncontradicted." Some light toning and some very light scattered foxing, but overall a very good, clean copy of a scarce book.

\$1,500

First edition. Date from ESTC, though Jackson notes the date as 1801 in *Romantic Poetry by Women*. Elizabeth Cheek is sometimes credited as the editor of this collection. We can't confirm the attribution, though the gendered language in the preface to the present work implies that the editor was indeed a woman (pp. iii-iv). The collection includes poems by at least a few women: "a Lady" (p. 47), "Miss Ann S—" (p. 85), and others.

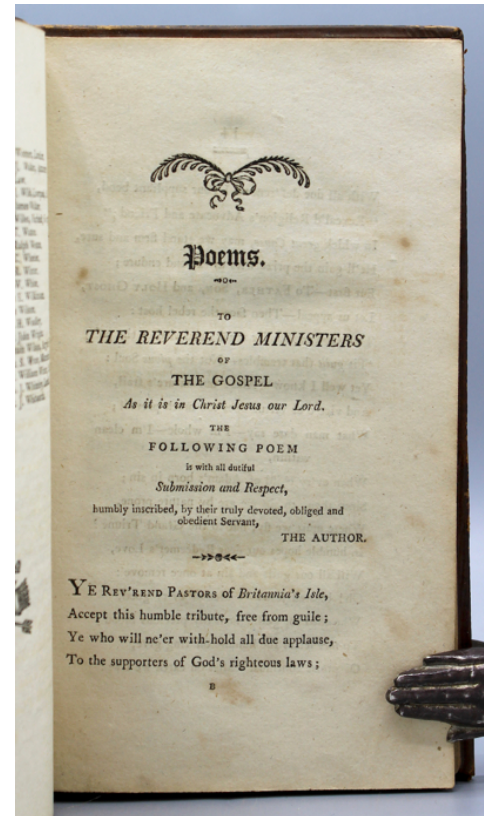


The table of the temperaments is a curious feature of this book: the humors don't seem to be relevant to the poems themselves, though perhaps the table was included to supplement the author's foreword on the nature of poetic genius (pp. v-vii). A second curious aspect is that the errata page notes that the references in "Wizard of the Rock" (pp. 23-37) to the River Derwent in Derbyshire, England should actually read as "Schuylkill," seemingly referring to the Schuylkill River in Pennsylvania.

Elizabeth Cheek was the daughter of the Methodist preacher and missionary Nicholas Mosley Cheek (1745-1805).

ESTC lists copies of the present book at the British Library, Harvard, and the Huntington. OCLC lists additional copies at UCLA and Stanford.

Jackson, p. 70 (Collections 14).





7. CHESEBRO', Caroline. *Dream-Land by Daylight*. New York: Redfield, 1852.

Octavo. ix, 428, [16, ads] pp. Frontispiece and pictorial title.

Publisher's green cloth titled in gilt on spine. Some rubbing to cloth. Free endpapers missing, removed at gutter. Strip of lower pastedown torn away. Quite clean aside from some marginal toning. A good, tight copy, scarce in commerce.

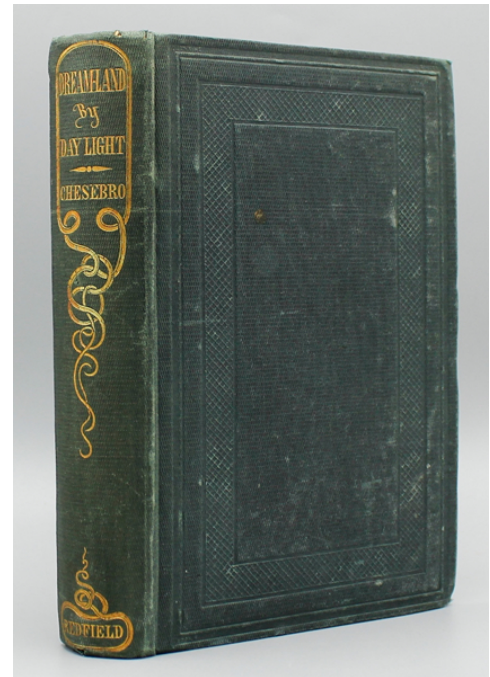
\$500

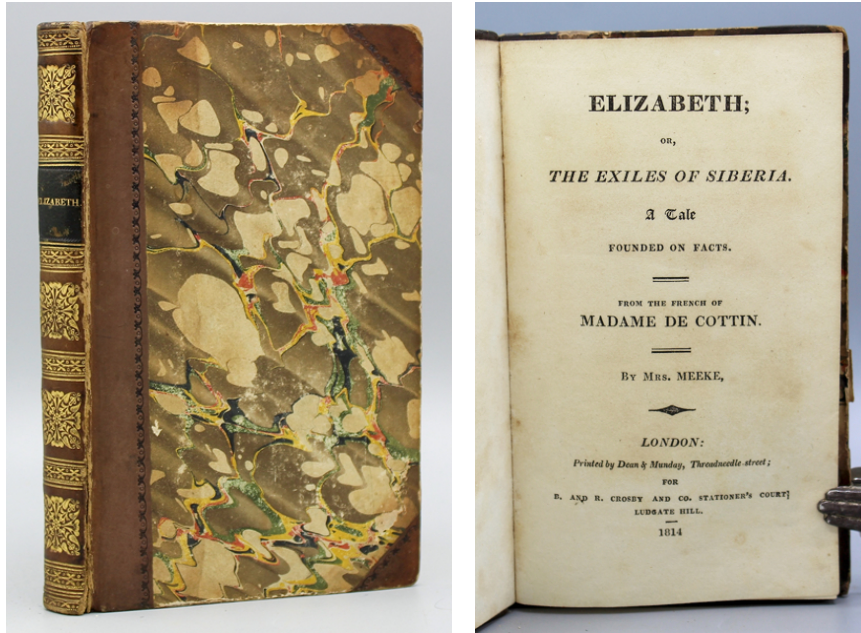
First edition, second issue of the author's first book. The title page states in small type "second edition," but this is clearly printed from the same sheets of the first edition.

Caroline Chesebro' (1825-1873) was a New York-born teacher and author who published approximately twenty volumes of fiction. This includes *Dream-Land by Daylight*, a collection of short stories that explores a variety of genres that range from conventional drama to ghost stories and the supernatural. Chesebro' also published *The Children of Light* and *Foe in the Household*.

"Her characters emerge as complex beings with depths and unpredictability and give her novels a resonance not usually found in nineteenth-century women's fiction, where the formula's requirements radically restrict character development," (Baym, p. 209).

Wright II, 511 (1851 issue).





8. COTTIN, [Sophie Marie Ristaud]. *Elizabeth; or, The Exiles of Siberia. A Tale Founded on Facts.* From the French...[translated by] Mrs. Meeke. London: Printed by Dean & Munday for B. & R Crosby, 1814.

Twelvemo. 196 + [6] pp. publisher's ads. Frontispiece and engraved title after George Cruikshank.

Contemporary brown calf over marbled boards. Gilt spine with black morocco label. Frontispiece and engraved title foxed. A very good copy.

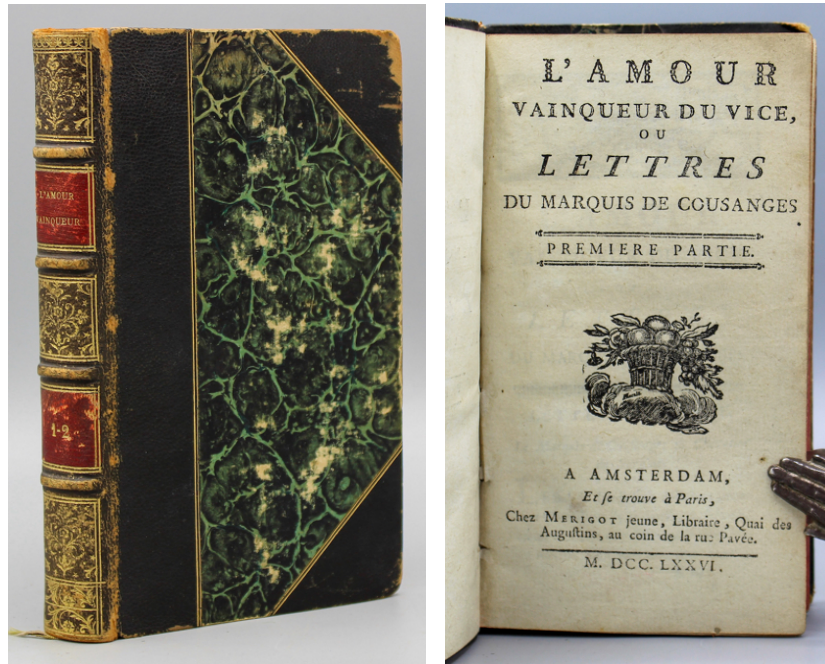
\$350

First Mary Meeke translation. Several American editions preceded this publication.

This is the last book of Romantic novelist Sophie Cottin (1770 - 1807). She was a follower of Rousseau and an advocate of his ideas relating to the traditional roles of women. She produced several novels, which were widely read and translated into several languages, of which this is the most famous. It is the story of a young woman who travels from Siberia to St. Petersburg to secure a pardon for her exiled father.

Cohn 270.





9. [COUSANGES, Marquis de.] *L'Amour Vainquer du Vice, ou Lettres du marquis du Cousanges*. A Amsterdam, Et se trouve à Paris: Chez Merigot jeune, Libraire, 1776.

Two volumes in one, twelvemo. 247, [1]; 223, [1] pp.

Half nineteenth-century black morocco over marbled boards, gilt decorated spines with red morocco labels, edges stained red. Binding extremities rubbed, small brown stain to bottom corner of early gatherings, not extending to text. A very good copy of a rare book.

\$750

First edition of an anonymous epistolary novel, which describes the amorous adventures of the fictional Marquis de Cousanges, who after a series of misadventures, passing affairs, rejections, and deaths, becomes "le plus heureux des hommes, [dont l']ame ne peut supporter qu'à peine cet excès de félicité."

OCLC, RLIN and COPAC record copies at Cambridge and UCLA only. Not in the Biliothèque Nationale online catalogue. Gay-Lemonnyer I, 124. Not in Barbier or Cioranescu.



Scarce Book of Poetry by an Early Feminist

10. [COWLEY, Hannah]. *The Poetry of Anna Matilda*. Containing A Tale for Jealousy, The Funeral, Her Correspondence with Della Crusca, and several other Poetical Pieces. To which is added Recollections, Printed from an original manuscript. Written by General Sir William Waller. London: printed for J. Bell, 1788.

Twelvemo. [viii], 139 pp., including the second title-page. Rebound in modern calf over boards. Spine faded. A very good, crisp copy.

\$950

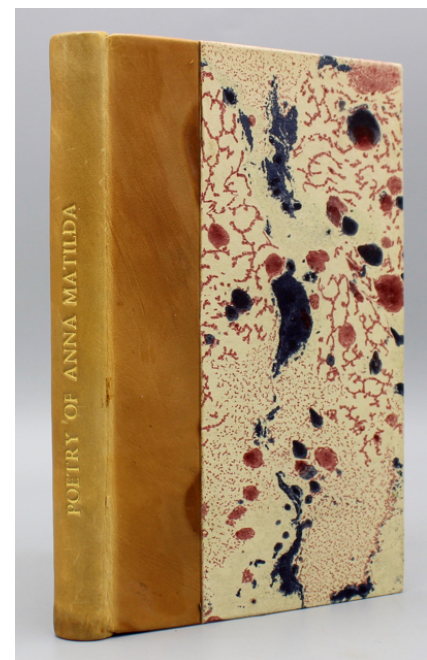
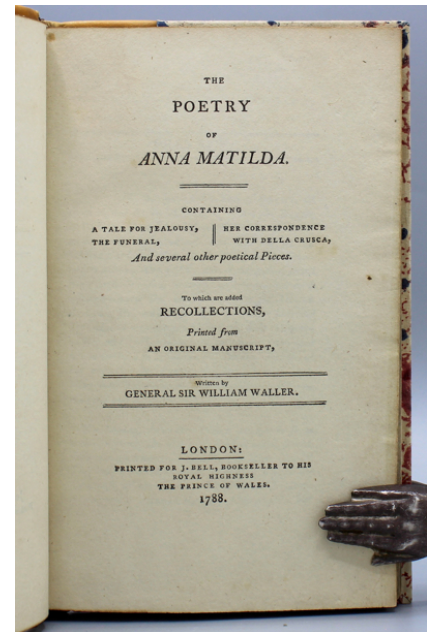
First edition.

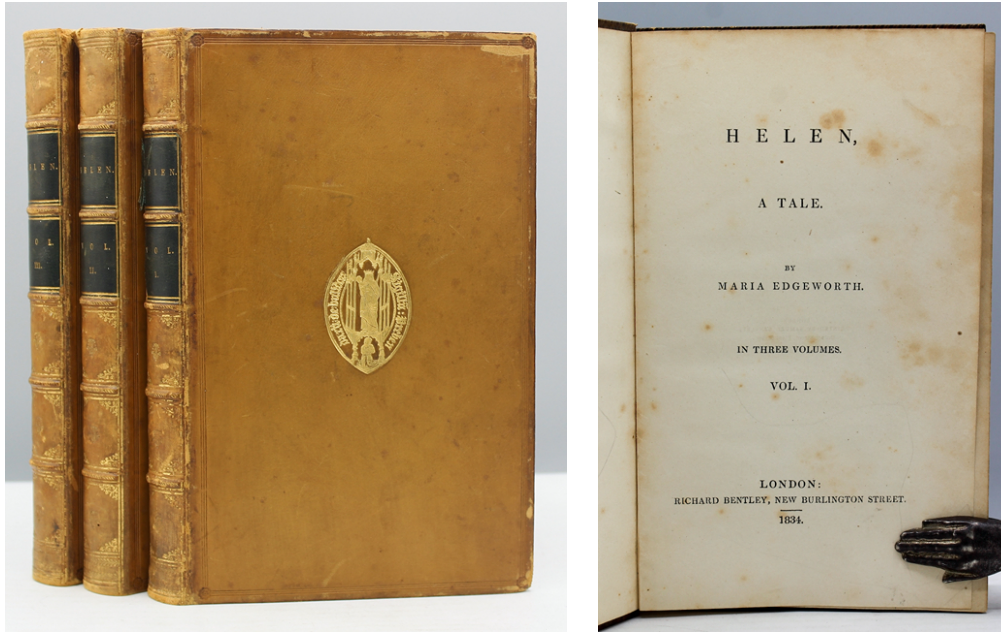
Hannah Cowley (1743-1809) was a dramatist and poet and the daughter of a bookseller from Tiverton, Devon. Her first play, *The Runaway*, which mocks a pompous "Female Student," was sent to David Garrick and produced at Drury Lane in 1776. She tried both tragedy and comedy, but was best at the latter, and her play, *The Belle's Stratagem*, enjoyed great success and has been revived even recently. She also produced a Gothic novel, *The Italian Marauders* (1810). In the summer of 1787, she began a poetic correspondence with the poet, Robert Merry, writing under the pseudonym of Anna Matilda. Merry used the pen name, "Della Crusca." These were published in the periodical, *The World*. At first they were unaware of each other's identity, but they eventually met and became members of the Della Cruscan society of poets.

Of Cowley, Mary de la Mahotière writes in the Oxford DNB: "It was only in the twentieth century...that Hannah Cowley's role in the fight for justice for women was recognized. Her contribution deserves credit, as she delivered her message in a powerful and accessible medium, the theatre. In an age when many people were unable to read and appreciate the arguments put forth in Mary Wollstonecraft's *Vindication of the Rights of Woman* (1792), her popular challenging of traditional roles was of overriding importance in the wider dissemination of feminist views.

This book is quite scarce in commerce, and though ESTC lists twenty-one copies in North American libraries, only two of those copies are west of the Mississippi—one at the University of Texas and one at Cal State Long Beach.

Jackson, *Romantic Poetry by Women*, p. 88. CBEL II, 831; Wright, *West-Country Poets*, p. 123. See also *he Feminist Companion to Literature in English*.





"...of a very much more modern type than any other by the same hand" (Emily Lawless)

11. EDGEWORTH, Maria. *Helen*. A Tale...in Three Volumes. London, Richard Bentley, 1834.

Three volumes, octavo. [2], 336; [2], 336; [2], 322 pp. Bound without the half-titles.

Contemporary tan calf. Covers ruled in blind, with gilt armorial device in center of front covers. Gilt spine with black calf labels. Binding extremities lightly rubbed, a few scuffs, intermittent light foxing, some pencil scribbling on back endpapers of Volume I. A very good set overall.

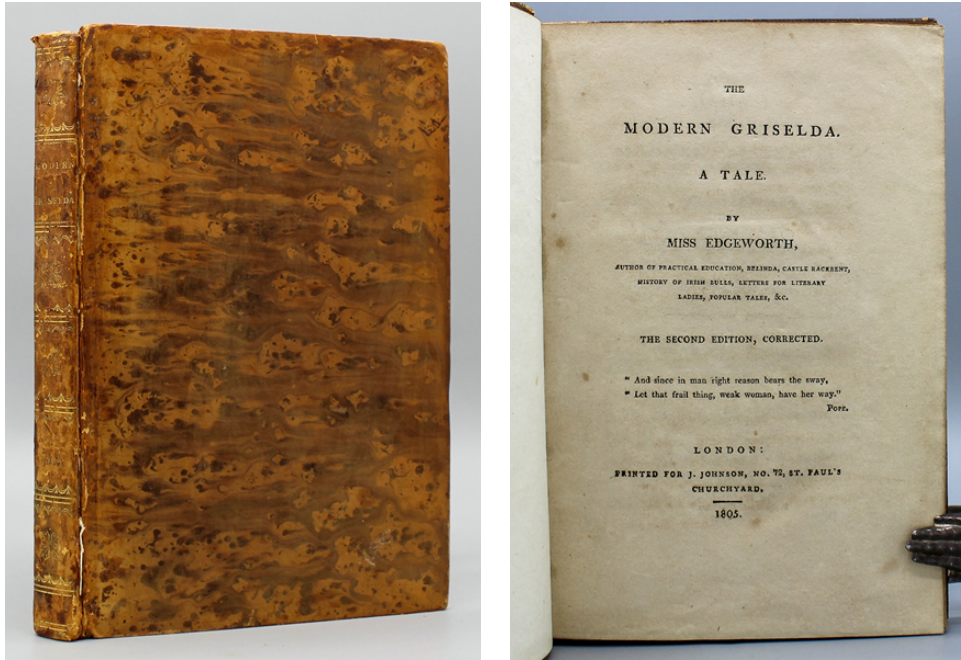
\$500

First edition.

This was Edgeworth's last novel, and one of her most popular books. Emily Lawless calls it "a novel of a very much more modern type than any other by the same hand. In reading it we are aware that the eighteenth century has at last dropped out of sight, and that we are well out upon the nineteenth, not indeed as yet 'Victorian', but in a sort of midway region, on the road to that superior epoch" (*Maria Edgeworth*, 1904).

Slade 26A.





12. EDGEWORTH, Maria. *The Modern Griselda*. A Tale. London: Printed for J. Johnson, 1805.

Octavo. [2], 203, [1, ads] pp.

Contemporary tree calf, gilt-decorated spine. Joints cracking, but sound. Small chip at head of spine, intermittent light foxing. Armorial bookplate of the Earl of Ilchester. A very good copy.

\$200

Second edition, corrected.

Slade 11B.





In an Attractive Gift Binding

13. EMBURY, Emma C. *The Home Offering; or, Causes and Consequences*. New York: J.C. Riker, [n.d., 1850 or before].

Twelvemo. 324 pp. Separate title after the title page, which is *Glimpses of Home Life*, the title with which the book was published in 1848.

Black leather stamped in gilt and blind. Ruled in gilt. Gilt lettering to spine. Preliminary engraving and frontispiece. Three engravings with tissue guard. Extremities of spine and corners rubbed. Gentle lean to spine. All edges gilt. Pencil inscription to front pastedown. Contemporary pencil inscription to preliminary engraving. Both frontispiece and engraving are foxed. Intermittent foxing. A very fine copy.

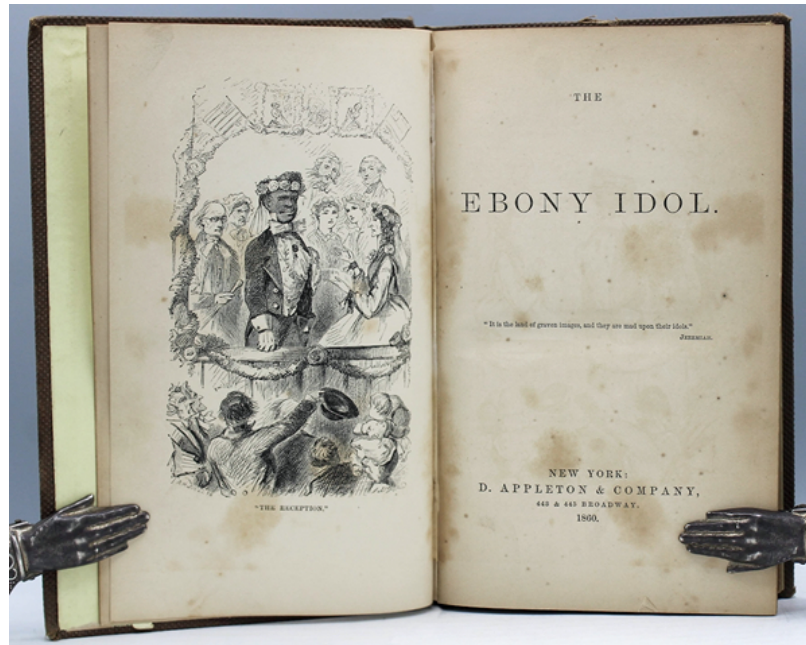
\$450

Gift edition of Embury's work with a different title. The gift edition was published very near to the first edition, which was titled *Glimpses of Home Life*, possibly simultaneously (but before 1850).

Emma C. Embury (1806-1863) was a journalist, storywriter, and poet who ran a literary salon that was frequented by Rufus W. Griswold and Edgar Allan Poe until an illness in 1848 prevented her from doing so. Published in 1838, her most well-known book is *Constance Latimer, or The Blind Girl*, which was written for the purposes of benefitting an institution for the blind. Her other works include *Guido: A Tale, Sketched from History and Other Poems* (1828) and *Pictures of Early Life; or Sketches of Youth* (1839).

Wright I, 908.





Satire on Abolition in Response to *Uncle Tom's Cabin*

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

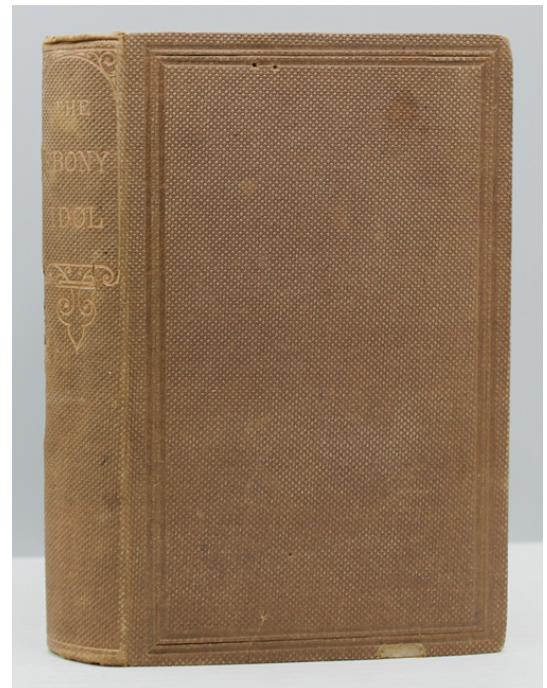
Octavo. 283 pp. With woodcut frontispiece and woodcut vignettes in text.

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.



Featuring an Interracial Romance
Forty Years Before the Repeal of California's Anti-Miscegenation Laws

15. FOSTER, Nancy K[ier]. *Not of Her Race*. Boston: Richard G. Badger, The Gorham Press, 1911.

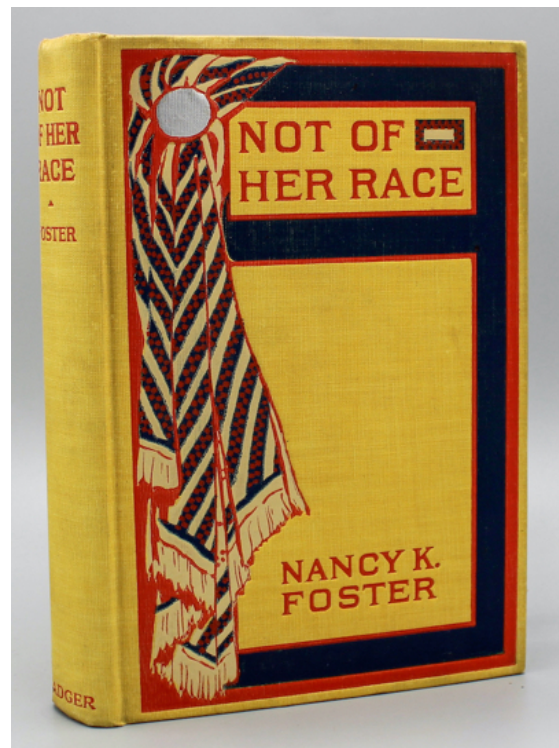
Octavo. 279 pp. Photo reproduction frontispiece.

Original yellow pictorial cloth stamped in red, blue, cream, and silver. Titled in red on spine. A fine, fresh copy in a glassine dustjacket.

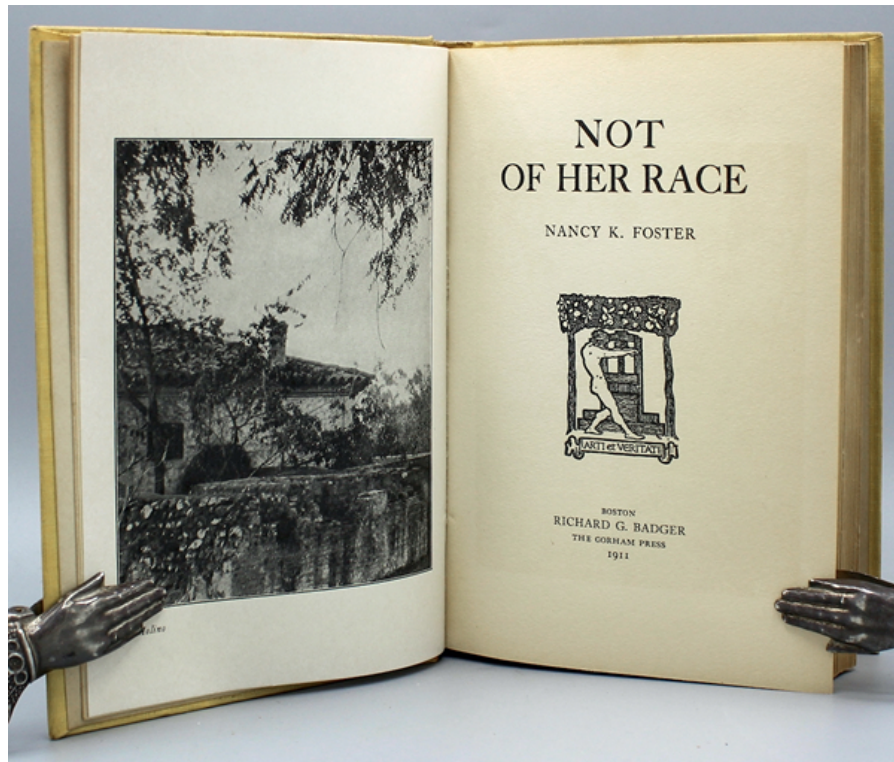
\$250

First edition.

Not of Her Race follows the romance of Ruth Hastings, a white American woman, and Esteban Ybarrando, a mixed-race Mexican man living in the Los Angeles neighborhood of Sonoratown. Though a white man, General Woodbridge, attempts to usurp Hastings' affections, she remains loyal to Ybarrando. Similarly, Ybarrando remains loyal to Hastings despite the advances of a Mexican woman named Francisca. The romance between Hastings and Ybarrando is particularly notable given that anti-miscegenation laws were in place in California until 1948.



In *Race, Place, and Reform in Mexican Los Angeles*, Stephanie Lewthwaithe describes Foster's writing as part of trend in which white American writers expressed anxieties over race and immigration by characterizing Sonoratown, the Los Angeles neighborhood that is now called Chinatown, as "no longer an idyllic 'bit of Sunny Spain,' but a low-caste Mexican slum," (p. 58). These writers saw Sonoratown as an area in which "Mexican peons rather than Spanish Californios or Old World Europeans embody the new urbanism," (p. 58).

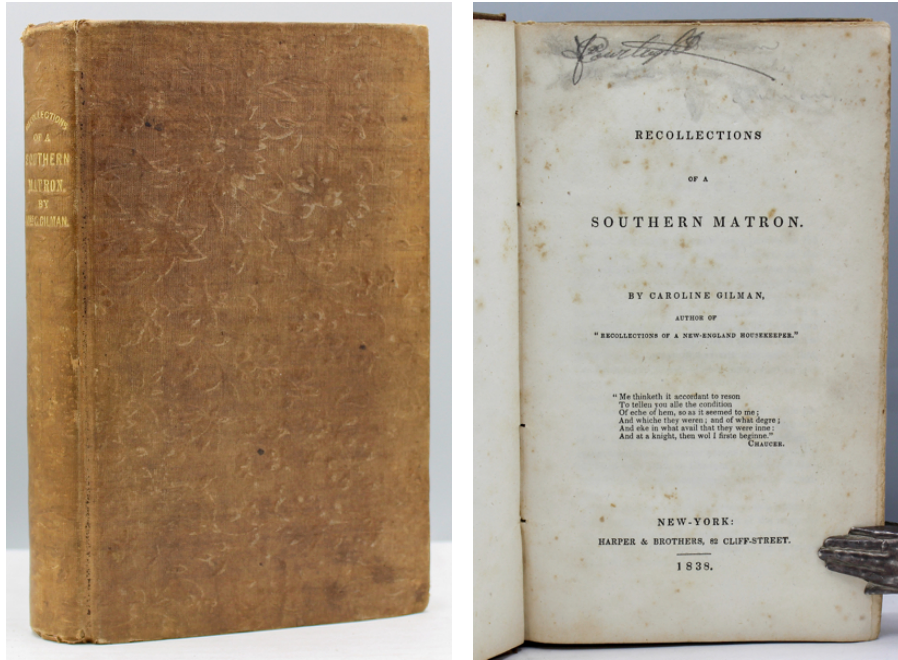


Nancy Kier Foster (1865 – 1945) and her twin sister, the public health activist Maude Benney Foster (1865 – 1946), moved to Los Angeles after graduating from Wellesley College. Nancy began a career as a writer and taught in the English Department at the University of Southern California (Karman, p. 259).

Karman, James. *The Collected Letters of Robinson Jeffers* (2015), p. 259.

Lewthwaithe, Stephanie. *Race, Place, and Reform in Mexican Los Angeles* (2009), pp. 58-59.





Presentation Copy Inscribed by the Author

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

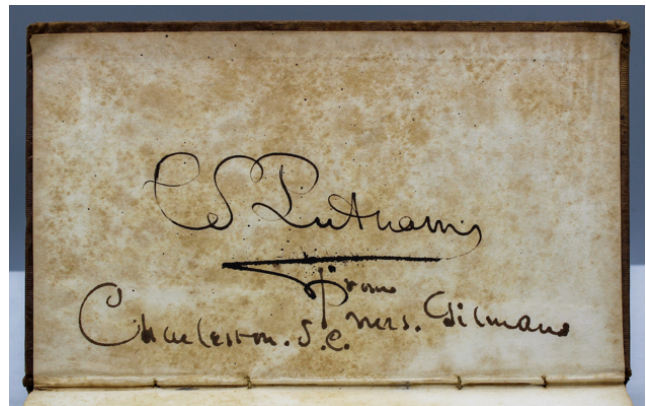
Twelvemo. 272 pp., 16 pp. publisher's ads.

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

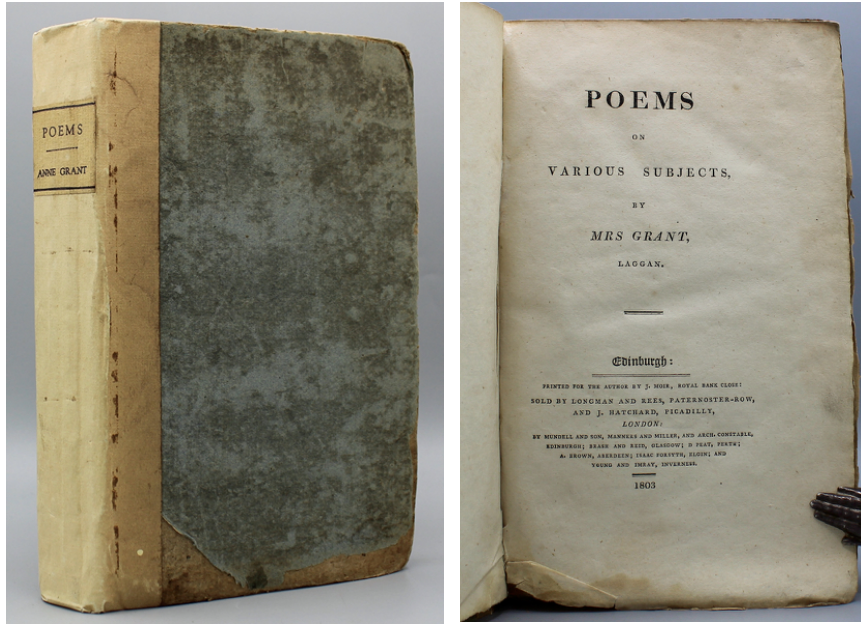
Presentation copy inscribed by the author to "C.S. Putnam" on front pastedown. C.S. Putnam may have been of the Putnam publishing family, as Gilman's book *Oracle of the Poets* was published by Putnam & Wiley in 1845.

Caroline 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.





17. GRANT, Mrs. [Anne]. *Poems on Various Subjects*. London: Sold by Longman and Rees and J. Hatchard, 1803.

Octavo. pp. 1-10, pp. 17-447. (Despite erratic pagination, the text is complete. Long subscriber's list at rear (according to Jackson, the subscribers totaled 3,000).

Contemporary blue boards, uncut and partially unopened, rebounded to style, with new printed paper label. Edges of boards rubbed, old ownership signature, dated 1859. A very good copy.

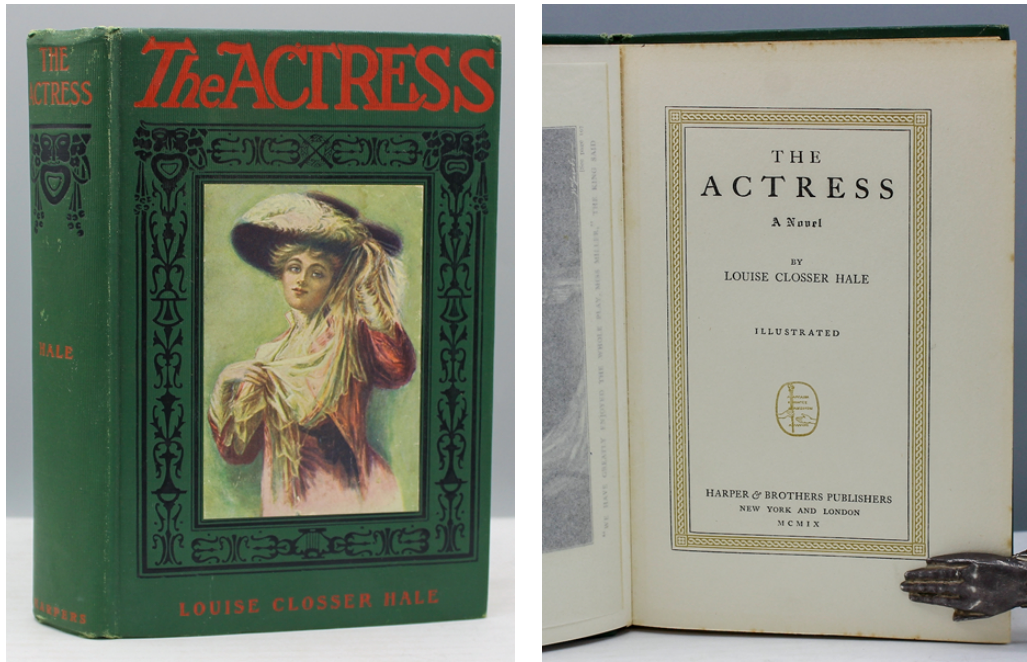
\$750

First edition.

This is the first book of Anne MacVicar Grant (1755-1838), the Glasgow-born poet and author. Grant and her mother followed her father, a military man, to New York in 1758, and they remained there for ten years. She discusses her experiences in *Memoirs of an American Lady* (1808). In 1779, she married a clergyman named Grant, who was garrison-chaplain at Fort Augustus and minister of the parish of Laggan in Inverness-shire. Her husband's death in 1801 left her penniless and in need of providing for her children, so she began a writing career. Her works include *Letters from the Mountains; being the real correspondence of a lady between the years 1773 and 1807* (1807), *Essays on the Superstitions of the Highlanders* (1811), and translations of Ossian. Her literary friends included Scott, Lockhart, and DeQuincey.

Jackson, *Romantic Poetry by Women*, p. 137.





Inspired by the Life of a Broadway Star and Early Film Actress

18. HALE, Louise Closser. *The Actress*. New York: Harper & Brothers, 1909.

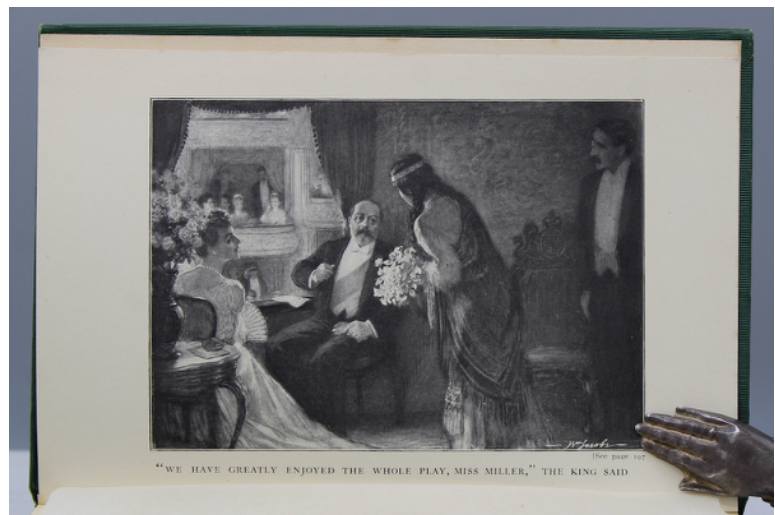
Octavo. 328 pp. With a frontispiece and three black-and-white plates. Title-page with a printed border in gold.

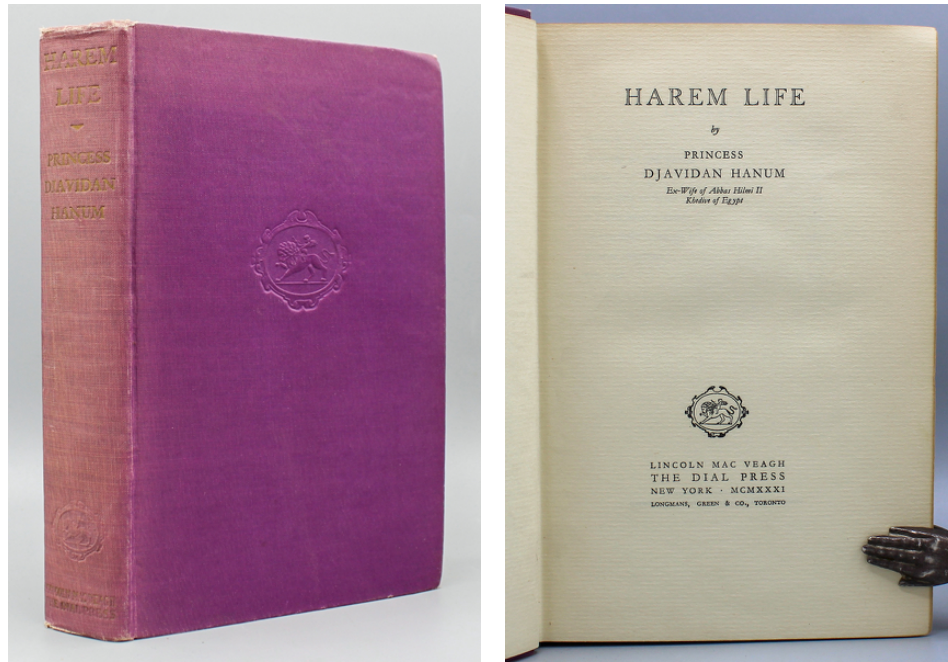
Publisher's green cloth, lettered in red and stamped in black, with a color-printed paper onlay. Some foxing to edges, but overall a very good, clean, and tight copy.

\$100

First edition. A London edition was published in the same year.

Between 1894 and 1917, Louise Closser Hale (1872-1933) acted in stage productions in Detroit, Broadway, and London. She then moved to Los Angeles and, by the end of her career, had appeared in over two dozen Hollywood films. The present work tells the story of a young actress who leaves New York to chase success on the stage in London, certainly inspired by Hale's own move to London and stage debut there in 1907.





19. HANUM, Djavaidan. *Harem Life*. By Princess Djavaidan Hanum. New York: Lincoln Mac Veagh, The Dial Press, 1931.

Octavo. 335 pp.

Purple patterned cloth stamped in blind on front board with a gilt-lettered spine. Binding extremities lightly rubbed. Slight toning to spine and upper front and rear boards. A few minor tears to outer margins. A very good, tight copy.

\$100

First American edition.

Djavaidan Hanum (1877-1968) was born to Graf Josef Török von Szendrö and the Gräfin Sophie Vetter von der Lilie while they were in Philadelphia and, living in the new world, she was not subjected to the rigid standards of a "conventional faith." After her marriage to the Khedive of Egypt - Abbas Hilmi II - she became a Muslim and dedicated herself to understanding the Muslim faith. She explores this in *Harem Life* in addition to several other subjects, including the harem in Egypt and modern Istanbul.



Scarce Erotic Novel by a Controversial French Woman Writer

20. [LA ROCHE-GUILHEM, Anne.] *Amours de Neron...* A La Haye: Ches Abraham Troye, 1695.

Twelvemo. 93 pp. Woodcut title-page vignette.

Modern speckled calf ruled and titled in gilt. New endpapers. Uniform toning due to paper quality. Some dustsoiling and minor foxing. A very good copy.

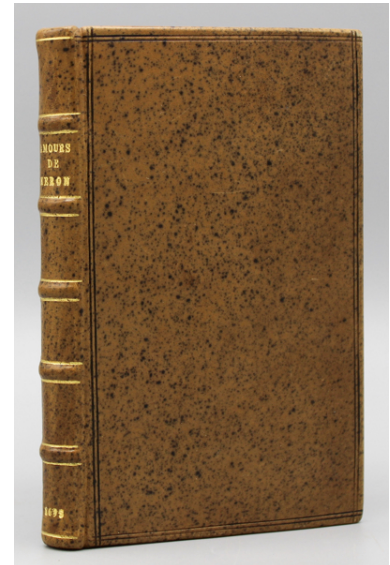
\$1,250

First edition of this erotic novel concerning the Emperor Nero that explores the influence of women on male rulers. The author explored this theme again in her bestselling work, *Historie des Favorites*, which she wrote around the same time as the present work and published two years later.

Anne de la Roche-Guilhem (1644 - 1707), sometimes written as Guilhen or Guihen, was an author of Huguenot descent and a member of the République des Lettres. Her bestselling work was the *Historie des Favorites* (1697), which told the stories of five women who held influence over powerful male rulers: María de Padilla, mistress of King Peter the Cruel; Livia Drusilla; Giulia Farnese, sister of Pope Paul III and mistress of Pope Alexander VI; Agnès Sorel, mistress to Charles VII; and Nanthild, queen consort and regent to Dagobert I. The work, which exemplified "the breadth of [her] literary achievement...was seized by French authorities, republished under false imprints, and integrated into quasi-pornographic editions," (Cherbuliez). Her other works include her only surviving play, *Rare-en-Tout* (1677), which she wrote on commission for the birthday of Charles II when visiting his court.

OCLC records six physical copies, only one outside of Europe (Harvard).

Cherbuliez, Juliette. "Anne de la Roche-Guilhen," (2005). Société Internationale pour L'Etude des Femmes de L'Ancien Régime (website).





By a Scottish Woman Author who Corresponded with Sir Walter Scott;
Untrimmed and in a Remainder Binding

21. [LOGAN, Eliza.] *St. Johnstoun; or, John, the Earl of Gowrie*. In Three Volumes. Edinburgh: McLachlan and Stewart...1823.

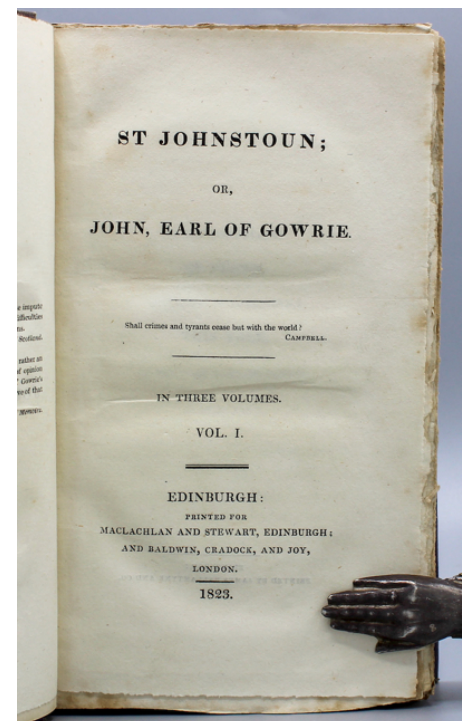
Three volumes, twelvemo. iv, 304; 300; 292 pp.

Publisher's mauve cloth remainder binding (no earlier than mid-1830s; see below) with paper spine label. Spines uniformly faded; some fading to top edge as well. Edges untrimmed. Foxing to edges in all volumes (more significantly in volume three) Some dust soiling at fore-edge in volume three. White endpapers with some toning and bubbling. A very good, tight, wide-margined set.

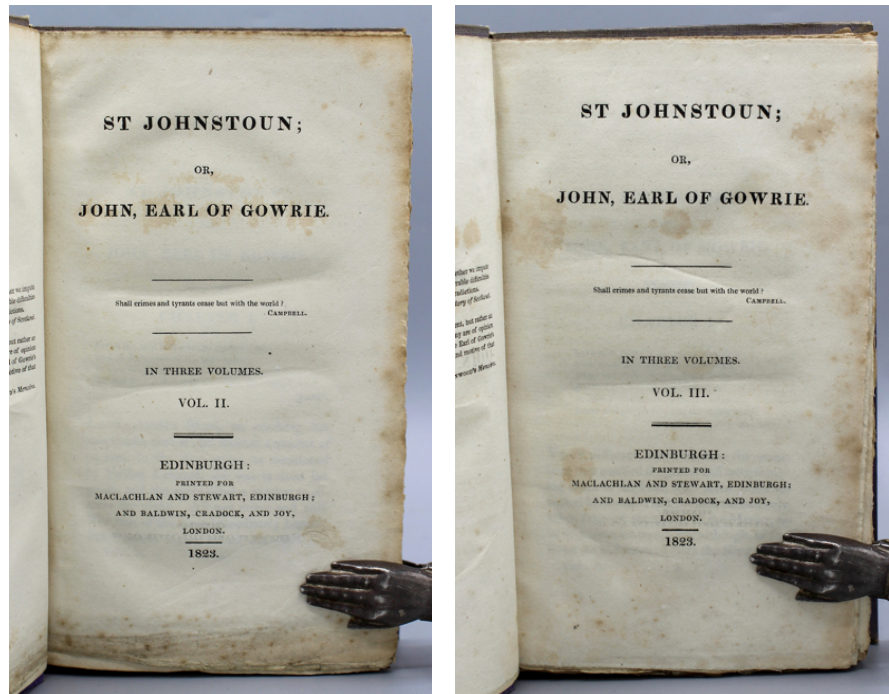
\$500

First edition. Wolff describes a binding identical to this one: "Mauve patterned sand-grained cloth, labels (price one guinea), white endpapers," (*Nineteenth Century Fiction*, 4178). The Wolff entry does not note the binding as a remainder, though it clearly is.

St. Johnstoun is a historical novel based on an alleged conspiracy to assassinate King James of Scotland in 1600. Appropriately for the setting, several of the characters speak in Scots throughout the work. The title refers to Perth, Scotland, which was historically known as St. Johnstoun.



The novel is influenced by the work of Sir Walter Scott, with whom Eliza Logan (1779 - 1861) exchanged letters in 1824. Scott was knowledgeable about the conspiracy and its historical context and offered insight into the topic for Logan's follow-up novel *Restalrig; or, The Forfeiture* (1829). Though Scott explained that he had "not yet had the good fortune to read" *St. Johnstoun*, he noted that he knew of Logan's work before her letter and that *St. Johnstoun* was a "well-esteemed" novel (Grierson).



We could not find much information on Eliza Logan (1779 - 1861). She lived in Coldingham, Berwickshire on the southeastern coastline of Scotland.

Garside et al., *English Novel*, 123:58.

Grierson, ed. *The Letters of Sir Walter Scott* (1979), vol. 8, pp. 456-459.

Wolff, *Nineteenth Century Fiction*, 4178.





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

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

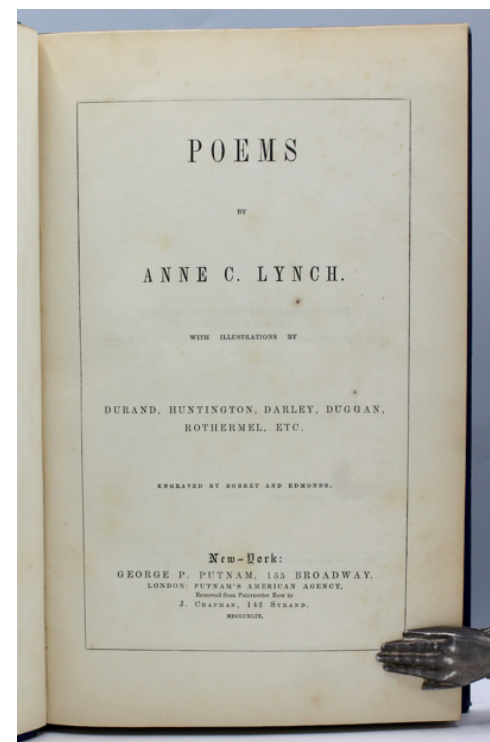
Octavo. 189 pp. Engraved title, and nine engraved plates, additional vignettes in text.

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 otherwise a fine, bright copy.

\$850

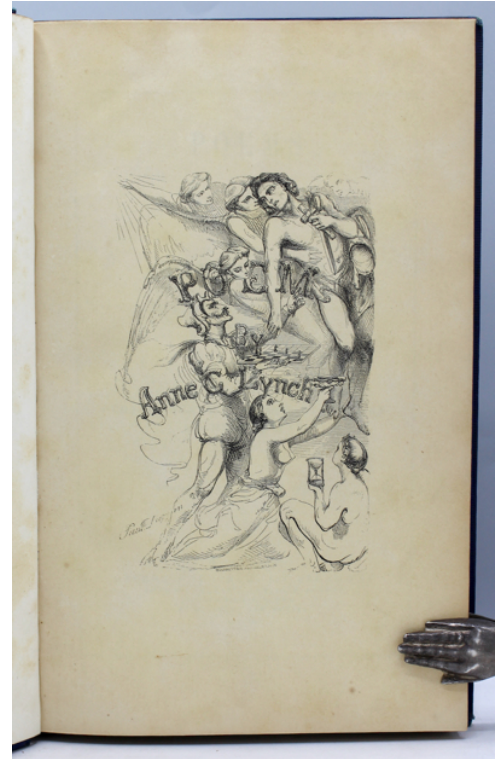
First edition of Lynch's scarce first book.

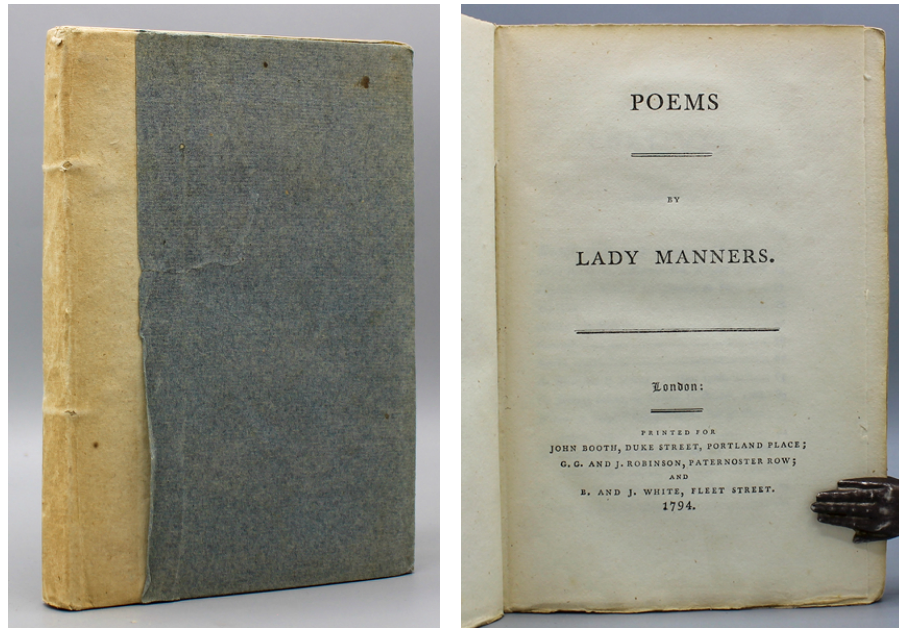
Anne C. Lynch (1815-1891) was a minor but important figure on the New York literary scene from the 1850s through the 1880s. Born in Vermont, she eventually moved to Rhode Island, where she began inviting authors and literary people to her home for evening receptions. It was said that the very best literary 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.





Original Boards,
Uncut and Unopened

23. MANNERS, [Catherine Rebecca]. *Poems*. London: Printed for John Booth, Duke Street, Portland Place; G.G. and J. Robinson, Paternoster Row; and B and J. White, Fleet Street, 1794.

Octavo. [6], 152 pp.

Original blue boards with a plain paper spine, uncut and unopened. Binding extremities lightly rubbed. Boards slightly soiled with a few small chips. Minor toning to spine. Very light foxing. A fine copy, clean and tight.

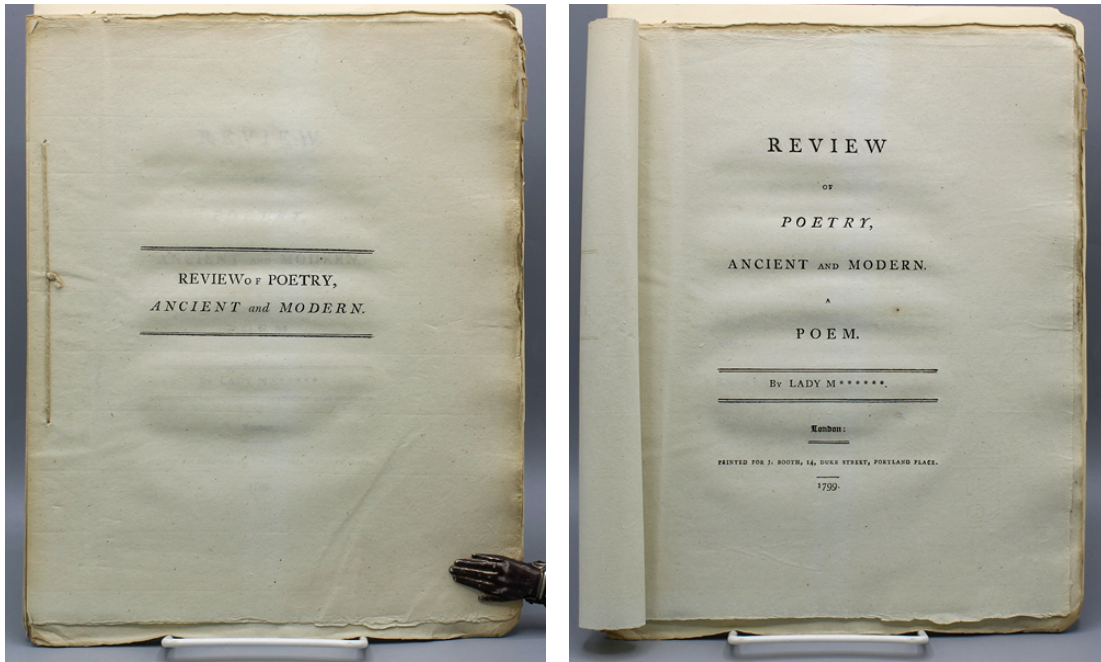
\$200

First octavo edition, following the two editions in quarto published in 1793, with an added poem "On Reading the Verses of Lady Manners, to Solitude" by Mrs. Cowley.

Lady Catherine Rebecca Manners (1776-1852) was the daughter of Francis Grey, and came from Lehená Co. Cork. In 1790, she married William Manners (later Talmash, Lord Huntingtower of Leicester). There are twenty-eight poems in the present work, including the poem by Mrs. Cowley; much of the poetry contained in *Poems* is in praise of Ireland.

Jackson's *Romantic Poetry by Women*, Manners I(b). ESTC T96366





24. MANNERS, [Catherine Rebecca]. *Review of Poetry, Ancient and Modern*. A poem. By Lady M*****. London: printed for J. Booth, 1799.

Quarto. [4], 30 pp.

With the half-title. Stitched, as issued. A fine, uncut copy.

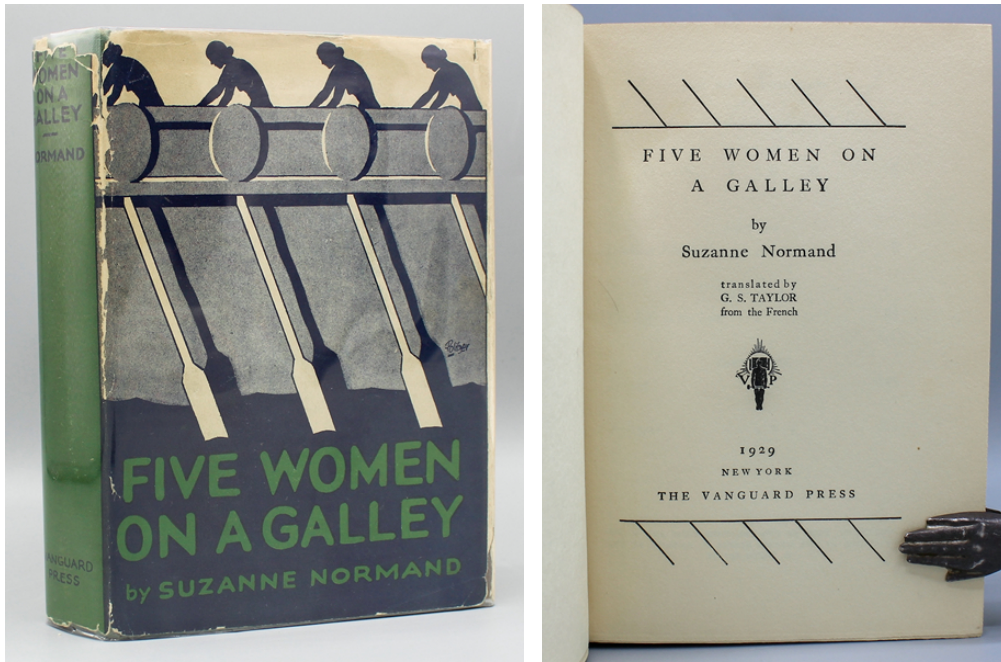
\$250

First edition.

A poem about the merits and benefit of poetry, addressed to the author's young son. Lady Manners (1766 - 1852) discusses the work of Homer, Aristophanes, Menander and Catullus, along with that of Dante, Petrarch, Chaucer, Shakespeare, Milton, Pope, Swift, Johnson, Gray, and others. Lady Manners was the daughter of Francis Grey and came from Lehen, County Cork.

Jackson, *Romantic Poetry by Women*, p. 213.





“Which Offers the Greater Liberty — Marriage or Free Love?”

25. NORMAND, Suzanne. *Five Women on a Galley*. New York: The Vanguard Press, 1929.

Octavo. 255 pp.

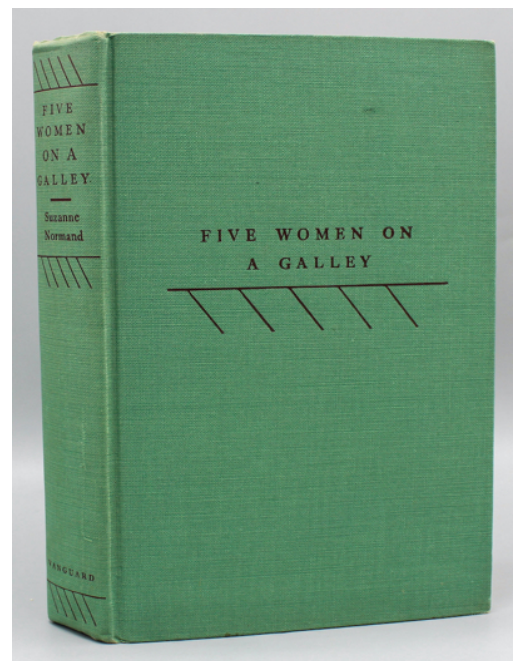
Publisher's light green cloth titled in reddish brown. Minor marginal toning inside. A near-fine copy of this controversial French novel in the near-fine original dust jacket designed by Irving Politzer.

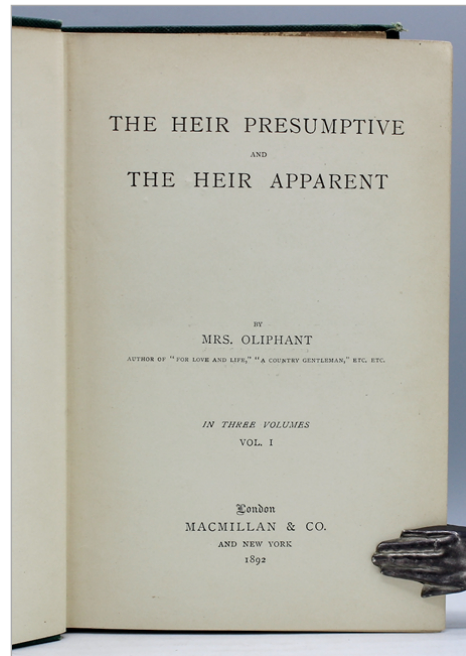
\$250

First American edition. Translated from the French by G.S. Taylor.

“This book created a sensation in Paris. It raises the question whether women can ever be absolutely free —free to work, free to choose, free to love. And, if complete freedom is unattainable, which offers the greater liberty — marriage or ‘free love?’ Withal, this is a poignant and passionately earnest account of the lives of five women who resolve that independence is worth any sacrifice,” (from the dust jacket).

We could not locate much information about Suzanne Normand (1902 - ?) in the sources available to us. She was a French novelist and travel writer.





Not in Sadleir

26. OLIPHANT, Margaret. *The Heir Presumptive and the Heir Apparent*. London: Macmillan, 1892

Three volumes, twelvemo. viii, 267; [4], 258; [4], 264 + 44 pp. publisher's catalogue.

Publisher's green diaper cloth. Spine and covers stamped in gilt. Spines cocked, endpapers foxed, back hinge of Volume III cracked. A very good copy.

\$750

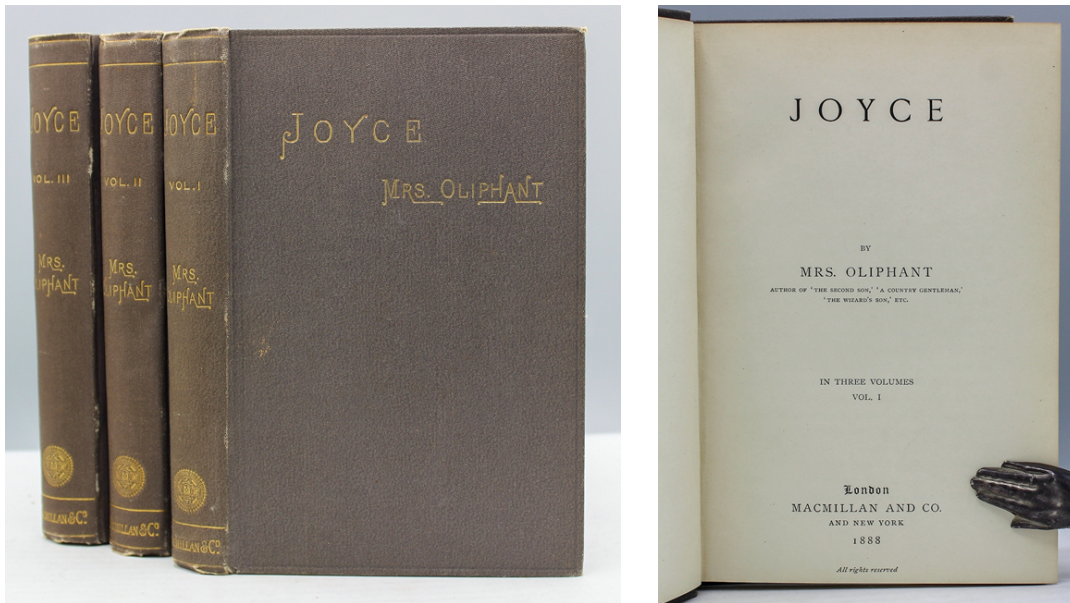
First edition of a scarce book. This title eluded Sadleir, and OCLC lists six copies in American libraries.

Margaret Oliphant (1828-1897) was born in Scotland. Her first novel, *Passages in the Life of Margaret Maitland* (1849) attracted the attention of both Charles Dickens and Charlotte Brontë. She worked extensively for the publishing firm of Blackwood's, becoming as she described it the "general utility woman," sometimes contributing as much as one third of their periodical. In later life she became the friend of Thomas Carlyle. As the sole breadwinner responsible for an alcoholic brother and several children, she wrote constantly to make ends meet, and her publications numbered around ninety. At the end of her life, she regarded her work as generally a failure. Her tales of the supernatural, however, have recently been republished and are highly regarded. Tennyson, Gladstone and Darwin all praised her work.

"The herculean fictional output...undoubtedly shows her ability to gauge changing fashion: the novels span social concern, Scottish tales, the Gothic, the sensational, the historical, provincial sagas, and quieter psychological studies. They equally reveal her as creator as much as creation of her literary milieu: the voracious reading involved in her twenty-five works of non-fiction

and over three hundred periodical articles fuelled the disconcerting questions repeatedly raised in her fiction as to the age's accepted ideologies of marriage, family, religion, and gender. In her obituary Henry James asserted that 'no woman had ever, for half a century, had her personal "say" so publicly'; contemporary writers flinched at the whiplash cracks of epigrammatic wit sometimes woven into her reviews. It seems likely that Anthony Trollope's *Lady Carbury in The Way We Live Now* (1875) and James's *Mrs Stormer in Greville Fane* (1892) were vitriolic responses to the power her voice carried" (Oxford DNB).

Not in Sadleir. Wolff 5241.



Scarce Work by Margaret Oliphant,
An Author Admired by Dickens, Brontë, Tennyson, and More

27. OLIPHANT, Margaret. *Joyce*. London: Macmillan, 1888.

Three volumes, twelvemo. [4], 313, [1], [2, ads]; [4], 316; [4], 306, [2, ads] + 32 pp. publisher's catalogue. Publisher's announcement slip tipped in.

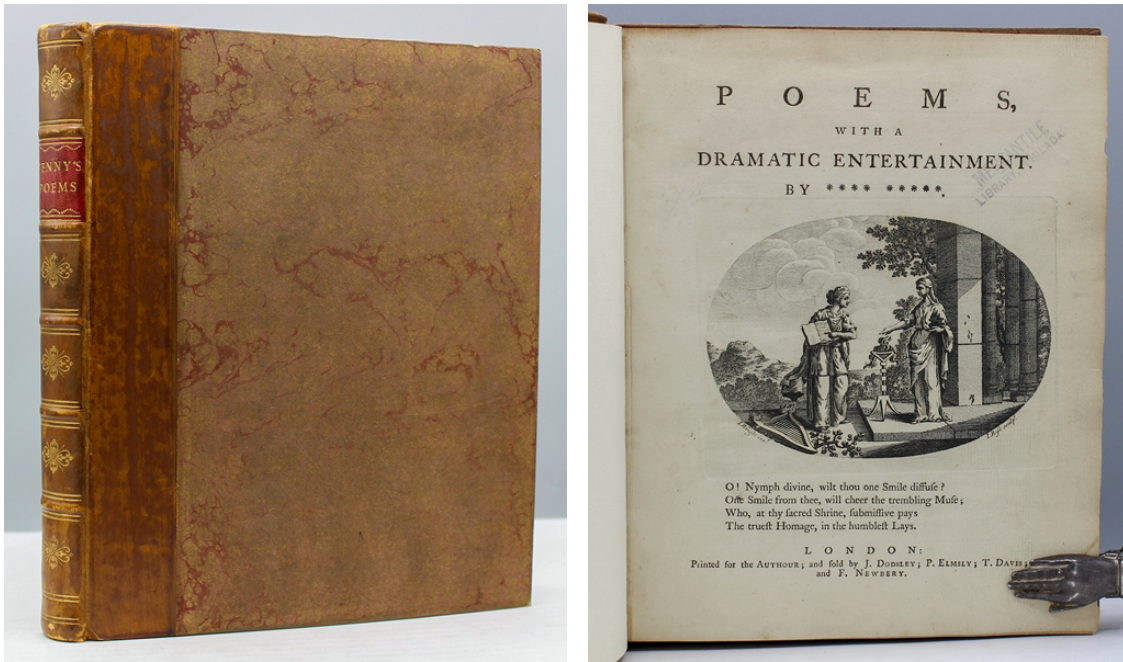
Publisher's taupe cloth with spine and covers stamped in gilt. Spines cocked, binding extremities lightly rubbed, but still a fine, bright copy.

\$750

First edition of a scarce title. OCLC lists twelve copies in North America.

Sadleir 1864. Wolff 5250.





28. [PENNY, Anne]. *Poems, with a Dramatic Entertainment*. Printed for the Authour; and sold by J. Dodsley...and F. Newbery, [1771].

Quarto. [20], 220 pp. Copper-engraved title and other vignettes after Wright. Dedication to the philanthropist, Jonas Hanway. With the errata, and a list of subscribers, including the names of Hanway, Samuel Johnson, Elizabeth Montagu, Elizabeth Carter, Thomas Astle, etc.

Nicely bound in recent calf over decorative boards, gilt spine with red morocco label, edges stained red, new endpapers. Small library rubberstamp on title and a few other leaves. A little light browning. Generally a good, clean copy of an attractively printed book.

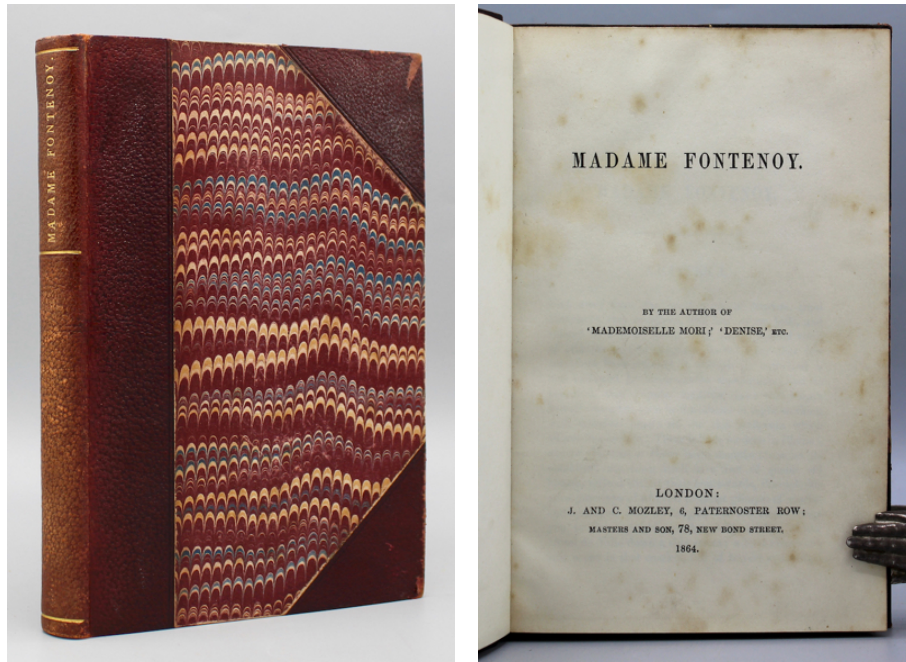
\$850

First edition.

Anne Penny (1731-84) was born in Bangor, Wales. In 1746, she married Captain Thomas Christian, a retired and wealthy naval officer. Her son became an admiral. In 1761, she published a versified Rambler story inscribed to Samuel Johnson, *Anningait and Ajutt: A Greenland Tale*. The next year she published pastoral poems from a new English prose version of Gessner's *Idyllen*. The present book reprints these, along with a "dramatic entertainment" called "The Birth Day," verse on many public occasions, and praise of Elizabeth Montague.

Jackson, *Romantic Poetry by Women*, p. 254, no. 1.





29. [ROBERTS, Margaret]. *Madame Fontenoy*. London: J. and C. Mozley, 1864.

Octavo. 224 pp.

Rebound in half modern burgundy morocco over marbled boards. Gilt lettered spine. Edges sprinkled red. Binding extremities rubbed. Spine lightly faded. Slight intermittent foxing. Near-fine.

\$300

First edition.

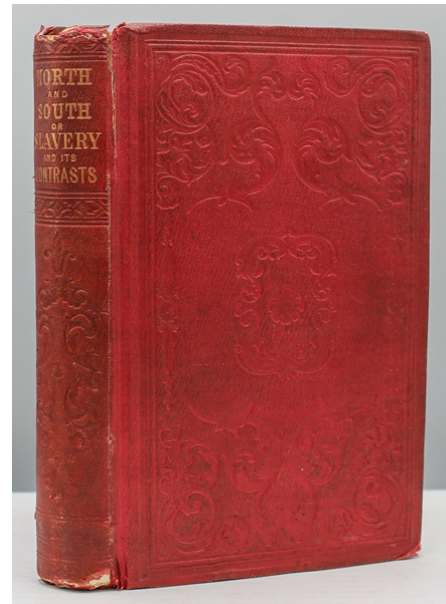
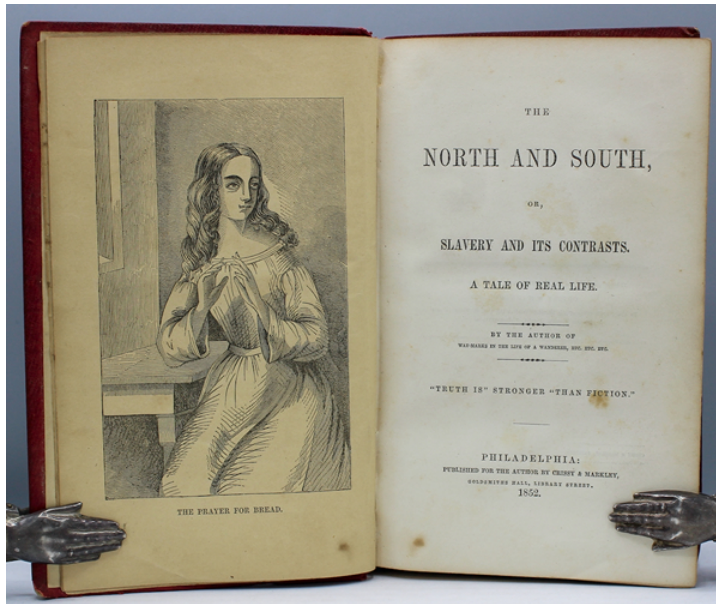
Margaret Roberts (1833 - 1919) was a linguist, novelist, and children's writer who was born in Wales. For the majority of her life, she lived in different countries including Italy and France. She wrote over thirty works, most of them thoroughly researched historical novels, some of which were for children. Published anonymously, her first novel for adults was *Mademoiselle Mori* (1860); Roberts researched it at the Vatican library and wrote it in Italian, though it was eventually translated to English. Some of her more popular books include *Denise* (1863) and *On the Edge of the Storm* (1868). Later in her career, Roberts focused on composing works for younger readers, such as *Stephanie's Children* (1896), about a young lady in Revolutionary France.

OCLC lists four copies of this edition, none in North America.

Wolff, 5903, noting the 1872 edition.

See *The Feminist Companion to Literature in English*





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

30. [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.

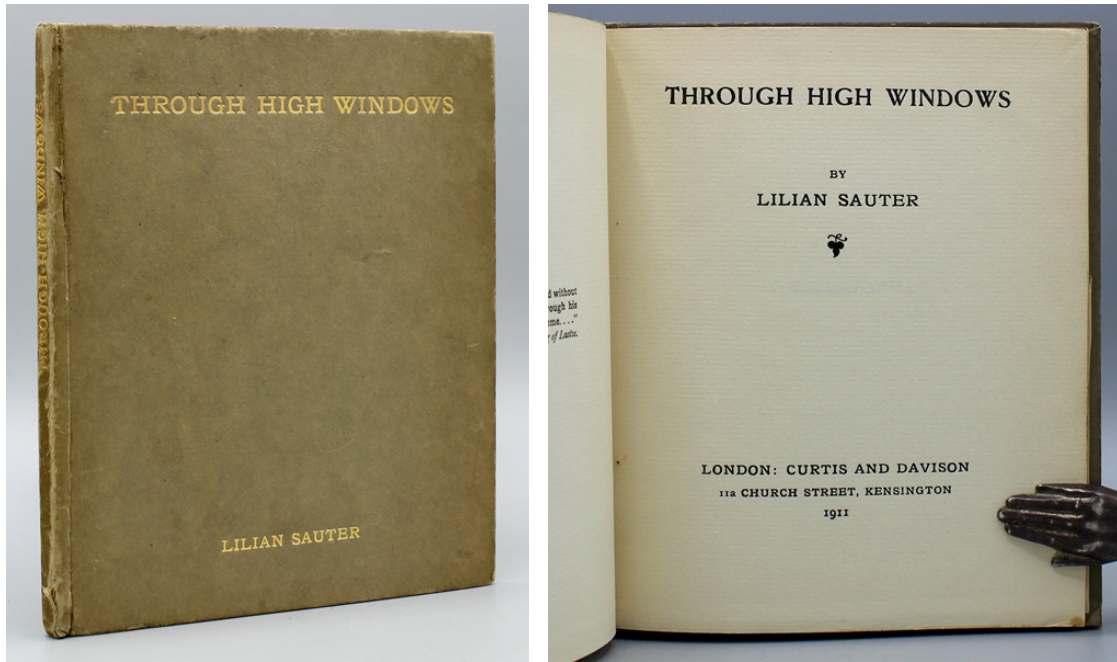
The main argument of the present work is that antislavery sentiments were better directed at the working classes of the North. The protagonists are the once-prosperous Frank and Gazella Harley and their nine children. Bad investments led to the family's bankruptcy, then poverty, then Frank's untimely 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.





“A Voice Shall be Hers with the Free! Acclaim Her the Comrade of Men!”
Association Copy of a Pro-Suffrage Poetry Collection

31. SAUTER, Lilian. *Through High Windows*. London: Curtis and Davison, [Chiswick Press,] 1911.

Small quarto (5¼" x 6¼"). 39 pp.

Original olive paper covered boards with gilt title. Top edge gilt. Binding is firm and tight despite slight cracking to front joint. Light toning and edgewear to boards. Some foxing and toning to endpapers. Inscribed by the author to a Mrs. [Eva] Fowler, dated Christmas 1911, and with the bookplate of Alfred Fowler to front pastedown. A very good, fresh association copy.

\$350

First edition.

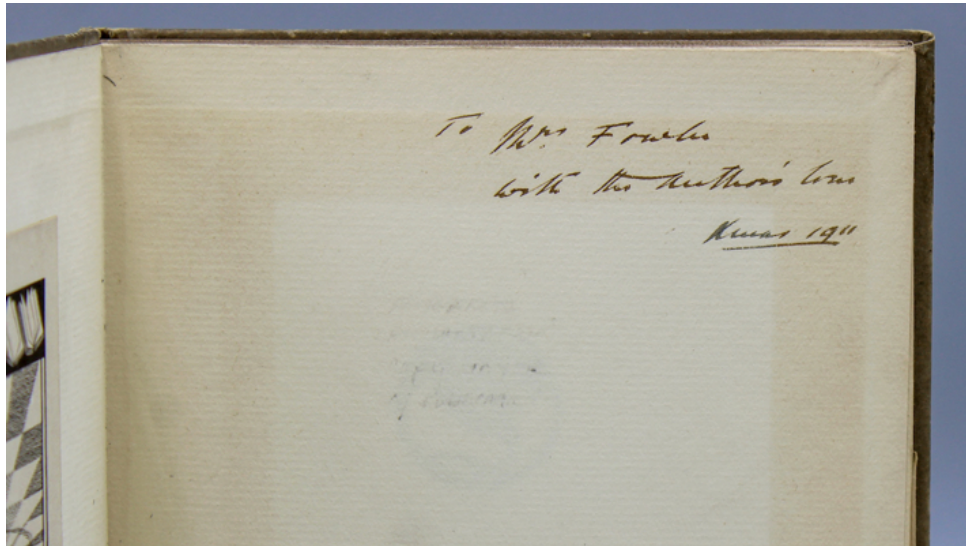
The present collection features three poems related to women's rights: "Woman," "Woman's Plea for Suffrage," and "Woman's Song of Freedom" (pp. 32-39). Two stanzas from "Woman" read as follows:

“Sweet wind of the dawn of endeavour
Brings in the white day of new fame.
From sleep she emerges for ever,
Springs forth as a bird, as a flame!
Enkindling the courage of men.

“Hail! Hail to her full revelation!
No queen and no slave shall she be!

But strong for the weal of the nation
A voice shall be hers with the free!
Acclaim her the comrade of men!"

Lilian Galsworthy Sauter (1864 – 1924) was a suffragist and the sister of the novelist and playwright John Galsworthy. *Through High Windows* appears to be her only published work.



The London home of Eva Neumann Fowler (c. 1872 – 1921) and the architect Alfred Mountain Fowler (1837 – 1914) was the gathering place of a wide circle of artists and writers, including John Singer Sargent and, presumably, the author of the present work.



Utopian Novel by the Sister of Elizabeth Montagu

32. [SCOTT, Sarah.] *The History of Sir George Ellison*. London: Printed for A. Millar...1766.

Twelvemo. viii, 331; 291 pp.

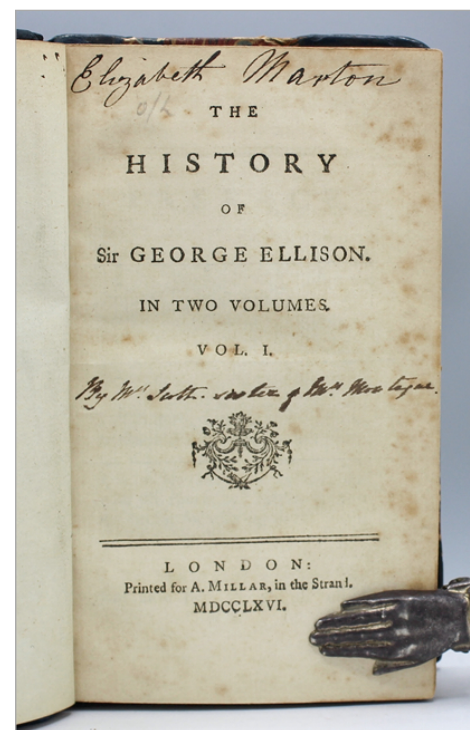
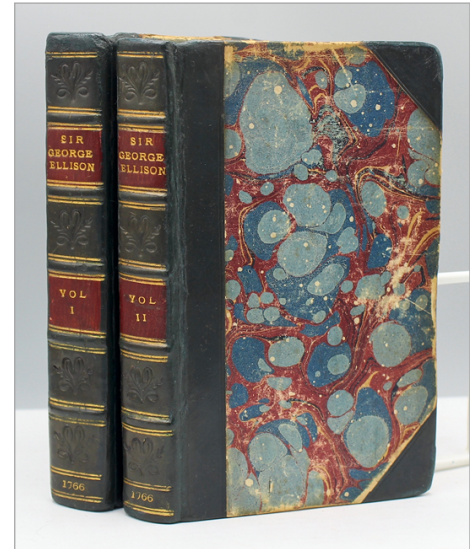
Nineteenth century blue half calf over marbled boards. Spines stamped in blind and ruled in gilt with red morocco labels. Some rubbing to boards. Ink ownership signature of an Elizabeth Marton to title-page of volume one, as well as an ink notation (probably by Marton) reading "By Miss Scott sister of Mrs. Montague." Some foxing to leaves. Ink mark to front free endpaper of volume one. Top margin of title-page and first page of volume two cut away, not affecting text. A very good, uncommon set by Sarah Scott, the sister of Elizabeth Montagu.

\$1,250

First edition.

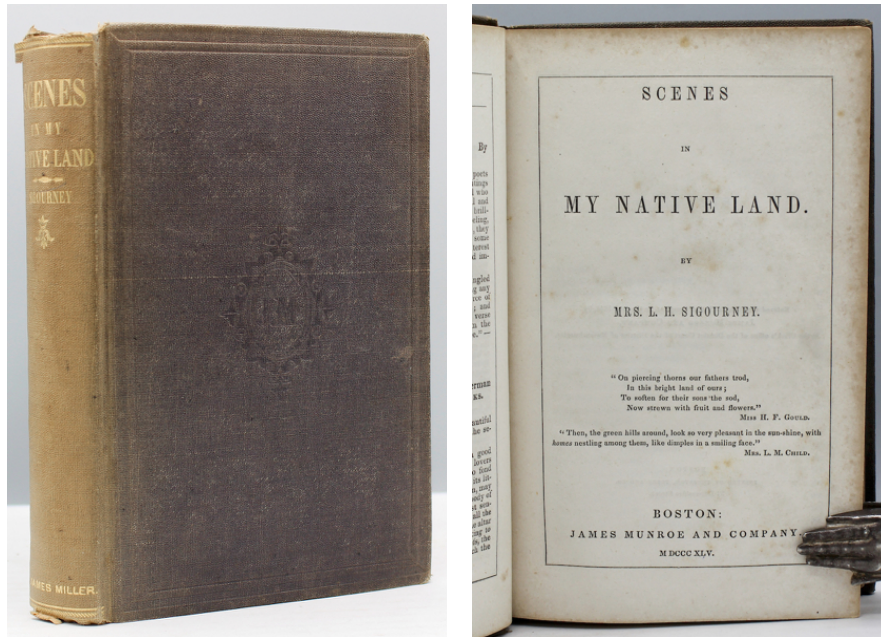
Sarah Scott, née Robinson (1720 – 1795) wrote the present work as a follow-up to *A Description of Millennium Hall* (1762), a novel about a utopian community run by women that she wrote with Lady Barbara Montagu (no relation). The titular Sir George Ellison eventually finds his way to Millennium Hall, where he becomes involved in social and economic reform, after lengthy journeys that include owning a plantation in Jamaica.

Scott was a historian, translator, novelist, and social reformer. Her sister, Elizabeth Montagu, was better known than Scott, but Montagu herself considered Scott to possess the greater intellectual and literary skills out of the two of them (Oxford DNB). Along with her novels, Scott also wrote historical works like *The History of Gustavus Ericson, King of Sweden* (1760) and *The History of Meckleberg, from the First Settlement of the Vandals* (1762), and translated *Le laideur aimable* by Antoine, Marquis de La Place as *Agreeable Ugliness* (1754). Scott and Lady Barbara were close companions throughout their lives, and together they organized a small school to teach literacy, math, and needlework to poor children.



ESTC 71399. Raven, *British Fiction 1750 – 1770*, 1038.
Oxford DNB.





33. 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.

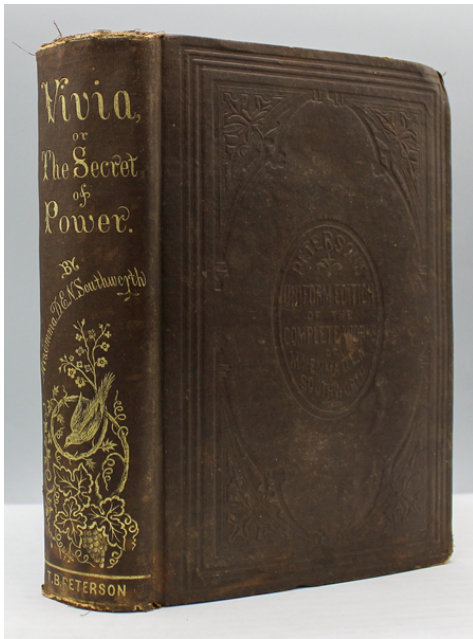
\$150

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*.





34. SOUTHWORTH, Emma D.E.N. *Vivia; or, the Secret of Power*. Philadelphia: T.B. Peterson, 1857.

Octavo. 17-540, 20 [ads] pp. Despite odd pagination, work is complete. With frontispiece.

Publisher's brown cloth stamped in blind. Gilt spine. Some edgewear. Ink signature (1857) to front flyleaf. Foxing. A good copy.

\$225

First edition.

The story of an orphaned young woman, her life in a Maryland convent, the mystery of her parentage, and her connections with friends.

In *Woman's Fiction*, Baym writes that the work of E.D.E.N. Southworth (1819 - 1899) "contains a proliferation of feminine characterizations...Southworth's women are all shapes, sizes, and colors, all equally beautiful. Some of her types are conventional, but others are thoroughly individual...The major, repeated, varied story is that of the struggle of good women against the oppressions and cruelties, covert and blatant, of men," (p. 115). Baym also describes Southworth as a "flagrant transgressor" of nineteenth century literary norms with "high spirits and good humor in [her] lawlessness" (Baym, p. 110).

Baym, pp. 110-126.

Wright II, 2328.





35. SMITH, Elizabeth. *Fragments, in Prose and Verse*: by Miss Elizabeth Smith, Lately deceased. With some account of her life and character, by H.M. Bowdler. A new edition. London: Printed by Richard Cruttwell...and sold by Cadell and Davies... 1810.

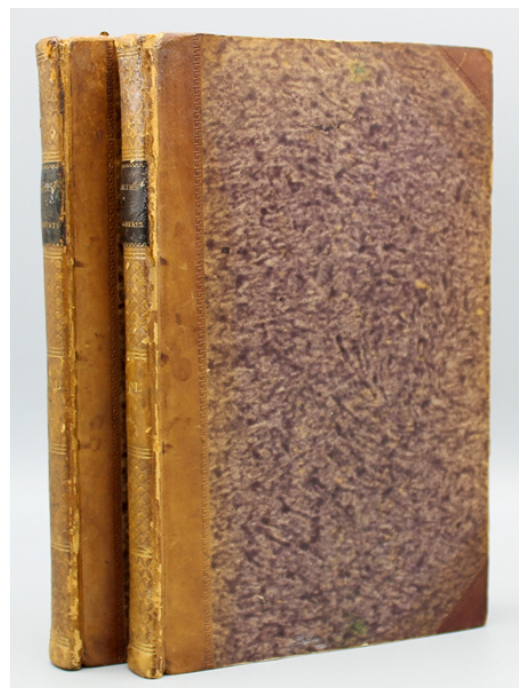
Two volumes, octavo. xxii, 274; xiv, 242 pp. Frontispiece portrait.

Half calf over marbled boards. Spines stamped in gilt and blind, black morocco labels. Edges sprinkled blue. Binding extremities rubbed and occasionally worn, some light foxing. Ink signatures on half-titles ("Sophia JB Price"). Additional signature with annotation on an opening blank of Volume I: "Sophia Boodie Sept. 1st 1810. A Birthday present from my dear Mary—" A good copy.

\$200

"New edition." First published in 1808, two years after the author's premature death.

Elizabeth Smith (1776–1806) was an accomplished scholar, though largely self-taught. She knew French, Italian, Spanish, German, Arabic, Persian, Greek, Latin, Hebrew, some Syriac, and Erse, and was studied in music, mathematics, and astronomy. Henrietta Maria Bowdler, her great friend, introduced her to Elizabeth Hamilton, who greatly admired her. Hannah More praised her in *Coelebs in Search of a Wife* (1804). In her short life, she completed a translation of Job, and translated F. G. Klopstock's memoirs for publication. This posthumous work proved very popular, going through sixteen editions before 1815.



Rare Serialized Sensational Novel

36. [STEWART, Agnes M.] *Alone in the World*. The True Story of Lucille. A Beautiful Orphan. No. 1. [Cover title.] South Manchester, Conn.: Lewis Premium Co., [n.d., ca. 1870s].

6 in. x 9 in. 32 pp. With one plate.

Publisher's pictorial light pink wrappers. Front cover faded. Back cover printed with an advertisement for the "absolutely free" gifts available to subscribers of this book (including furniture, kitchenware, and jewelry). Some dampstaining at fore-edge of leaves. A good copy of a rare and fragile dime novel.

\$150

First American edition. *Alone in the World* was first published in London in 1870 by Burns and Oates as a single-volume novel (288 pages). The present item is the first part (of eight) of the first American edition, which was published as a serial. All editions are rare. OCLC records only one copy of any other part of the serialized version (the eighth and final part, at Yale) and only three copies of the London edition (BL, Cambridge, Boston College).

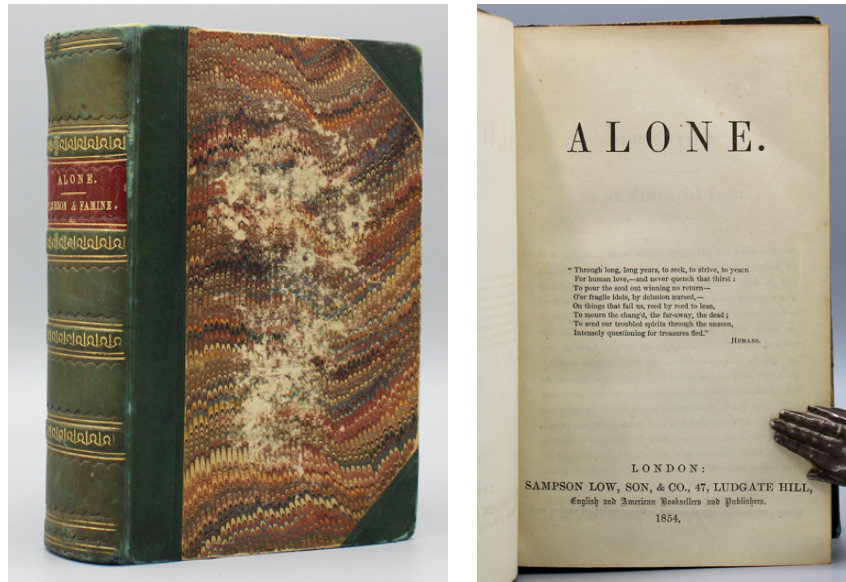


Agnes M. Stewart (fl. 1848 – 1887) was an Irish author of at least a dozen novels, many of which featured historical settings and clergy members as characters. She was also a historical writer, and authored titles including *The World and the Cloister* (1852) and *General Questions on History... Church Chronology, the Constitution of Great Britain, [etc.]* (1871). Her sister, Mary Stewart Hibbert-Ware (1835 – 1911), was also a prolific novelist.

We could not locate any copies of the novel in commerce at this time (in both serial and single-volume formats).

At the Circulating Library: A Database of Victorian Fiction, 1837–1901 (website).





37. [TERHUNE, Mary Virginia Hawes.] *Alone*. London: Sampson Low, Son & Co., 1854. [Together with:] STEPHENS, Ann S. *Fashion and Famine; or, Contrasts in Society*. London: Richard Bentley, 1854.

Small octavo. viii, 344 pp.

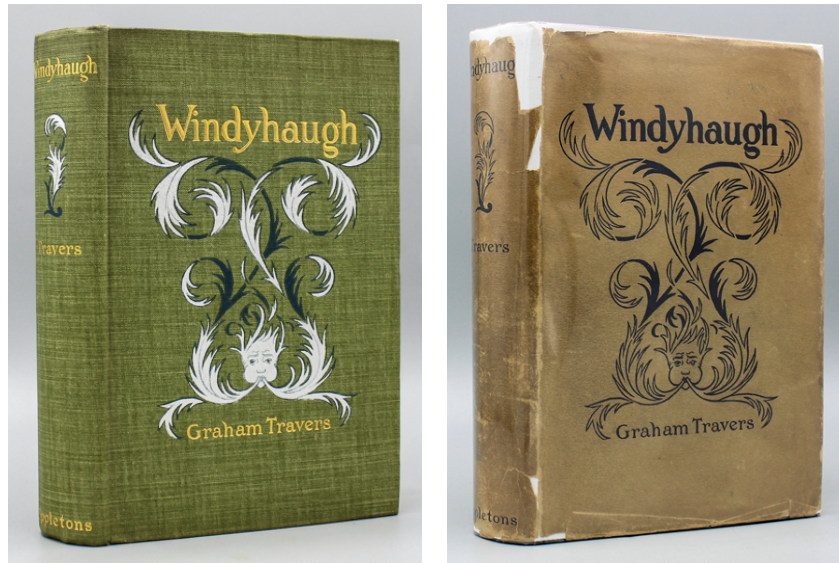
Bound together in contemporary green calf over marbled boards, rubbed. Gilt spine with red morocco label, marbled edges. Contemporary armorial bookplate of Sarah Phillott. A very good copy.

\$200

Early, perhaps first English editions of two very American popular women's novels. The first book was first published in Richmond in 1854 and the second in New York in 1854.

Mary Virginia Hawes Terhune (1830 - 1922) achieved great success with both her romantic novels and her books and columns of advice for homemakers. This, her first and most popular novel, was written when she was sixteen though not published until later. Her fiction generally deals with the South before the Civil War. It is generally "of a mild, pleasant type, often with a marked moral or religious tone" (DAB). Ann S. Stephens (1810 - 1886) has the distinction of having been the author of Dime Novel No. 1. Stephens was on the staff of *Graham's Magazine* when Poe was the editor, and was editor or on the staff of several other journals, including Peterson's and Stephens' Illustrated *New Monthly*. Her serialized melodramatic works appeared in these journals, and many were subsequently published as books. At the time of her death, a twenty-three volume set of her works was being prepared.





A "Careful and Penetrating Analysis of the Evolution of a Woman's Mind,"
A Near-Fine Copy in the Original Dust Jacket

38. [TODD, Margaret G.] TRAVERS, Graham. *Windyhaugh*. A Novel by Graham Travers (Margaret G. Todd, M.D.). New York: D. Appleton and Company, 1899.

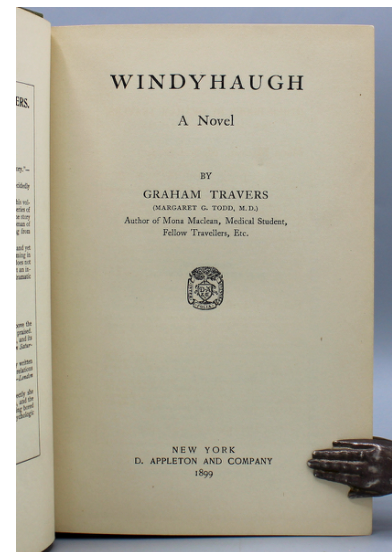
Octavo. vi pp., 418 pp., [8] pp. publisher's ads.

Publisher's pictorial light green cloth with silver and dark blue design and gilt lettering. Some light toning but overall pages are clean and bright. A near-fine copy in the original dust jacket.

\$300

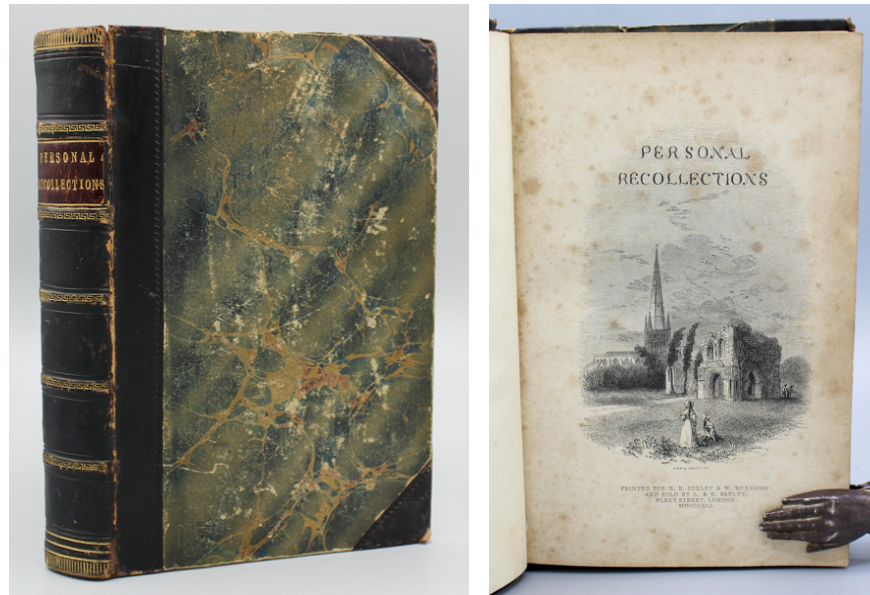
First American edition. First published in London in 1898.

The story of a young woman who grows up alone with her grandmother on a Scottish estate. A contemporary advertisement of this book, published in *Blackwood's Magazine* and reprinted in several other D. Appleton books at the time, describes *Windyhaugh* as a "careful and penetrating analysis of the evolution of a woman's mind" and that "every character is limned with a conscientious care that bespeaks the true artist...*Windyhaugh* compels admiration for its brilliancy of style."



Margaret G. Todd (1859-1918), who wrote under the name Graham Travers, was a writer and doctor who coined the term "isotope" in 1913 in correspondence with her friend Frederick Soddy, the Nobel Prize winning chemist. Todd wrote several popular novels; a collection of short stories titled *Fellow Travellers* (1896); and a biography of her partner, the doctor and activist Sophia Jex-Blake, with whom Todd lived for almost twenty years. Todd was also a doctor at Edinburgh Hospital and advocate for the rights of women working in the medical field.





39. [TONNA,] Charlotte Elizabeth. *Personal Recollections*. By Charlotte Elizabeth. London: published by R. B. Seeley and W. Burnside, and sold by L. and G. Seeley, 1841.

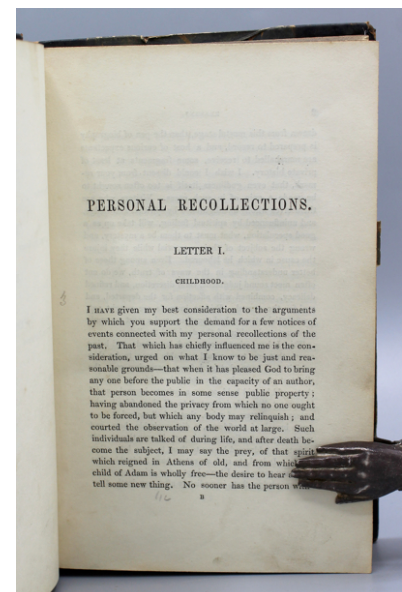
Twelvemo. [viii], 367, [1] pp. With added engraved title-page.

Half black calf over marbled boards, gilt spine with burgundy morocco label, edges sprinkled brown. Binding extremities rubbed, engraved title foxed, printed title slightly foxed. Old ink signature on printed title. A very good copy.

\$1,250

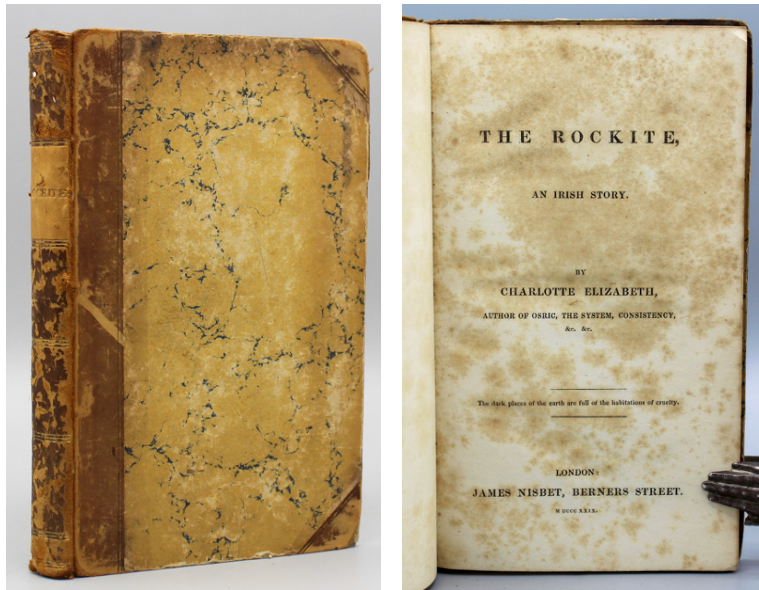
First edition.

Charlotte Tonna (1796 - 1846) was a writer, social reformer, and friend of Hannah More. She married an army officer, George Phelan, and accompanied him to his estate in Ireland. She then began publishing religious tracts for the Dublin Tract Society, using the name Charlotte Elizabeth. In 1843 she wrote a novel called *Judah's Lion*, in which she argued that the Jews could fulfill their religion only by recognizing Jesus Christ, but she also recognized them as recipients of God's covenant. She later campaigned against anti-Semitism, presenting a petition to Tsar Nicholas I on behalf of his 'oppressed and burdened Jewish subjects' in 1844. On Phelan's death she married Lewis Hippolytus Joseph Tonna, a religious writer twenty years her junior, who encouraged her writing. In the 1840s, she became convinced that industrialism threatened the physical and spiritual welfare of the poor, and she attacked the factory system in *Helen Fleetwood* (serialized 1839–40), *The Wrongs of Woman* (1843–4), and the anonymous, non-fictional *Perils of the Nation* (1842). "Tonna's contributions to social reform literature and her use of the *Christian Lady's Magazine* as a forum to influence politics through her female readers mark her as a significant nineteenth-century figure, especially for other women social reform writers, such as



Harriet Beecher Stowe (who wrote the introduction for her collected works in 1844) and Elizabeth Gaskell" (Oxford DNB).

This is a surprisingly scarce book: OCLC lists four copies in North America (SUNY Buffalo, Library Company of Philadelphia, University of Texas, and Acadia University in Nova Scotia), and three in the UK.



40. [TONNA, Charlotte Elizabeth, née Browne, formerly Mrs. Phelan.] *The Rockite, an Irish Story*. By London: James Nesbit, 1829.

Twelvemo. [4], 286 + [2] pp. publisher's ads.

Contemporary half calf, gilt-ruled spine. Spine and joints rubbed, lacks label. Some foxing, especially at the beginning and end. A good copy.

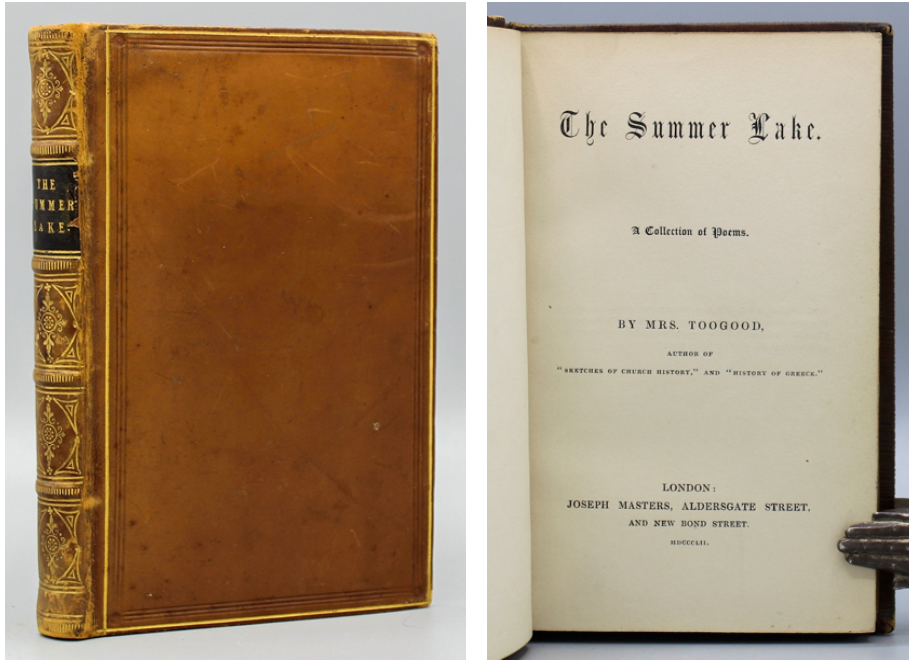
\$500

First edition.

The work went through a second edition in 1830 and a third in 1836. The 1840s and 1850s saw further editions, both in England and America. The first is uncommon: OCLC lists seventeen copies worldwide, nine in North America.

Block, p. 237. See also *The Feminist Companion to Literature in English*.





41. TOOGOOD, [Harriet]. *The Summer Lake. A Collection of Poems.* By Mrs. Toogood. London: Joseph Masters, 1852.

Octavo. ix, [3], 128 pp.

Contemporary calf stamped in blind and ruled in gilt. Five paneled spine with gilt-lettered, black morocco label. Marbled edges. Binding extremities lightly rubbed and worn. Light offsetting to terminal blank. Some minor pen and pencil notations on front fly leaf. A very good, bright copy of a scarce book.

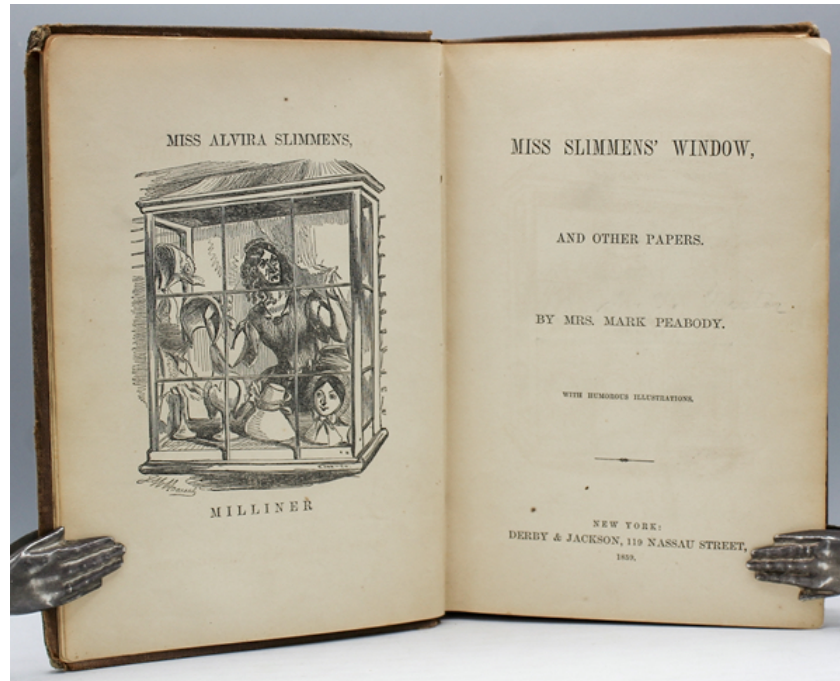
\$650

First edition.

Harriet Toogood is remembered for her cookbook, *The Treasury of French Cookery* (1866), a church history for children, and a Greek history book, all of which were popular Victorian texts. *The Summer Lake* is a collection of poetry that was originally written for and circulated among friends. Themes include charity, morality, domestic bliss, and a romantic view of the world.

OCLC records only three copies (British Library, Cambridge, National Library of Scotland).





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

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

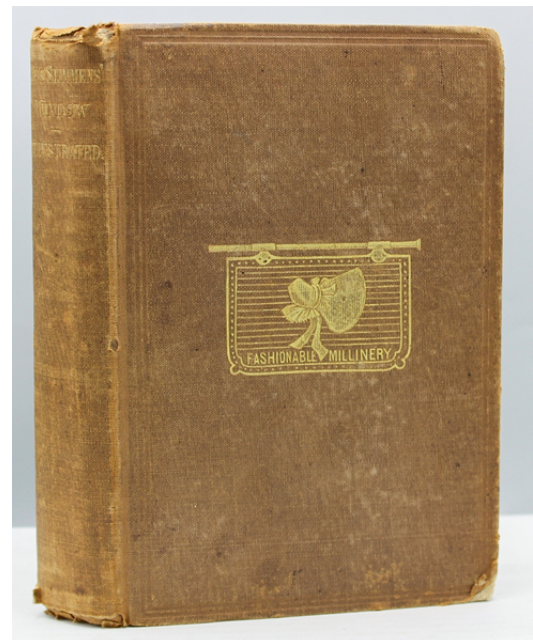
Octavo. 312, [24, publisher's catalogue] pp. With a frontispiece and eight half-page illustrations.

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.

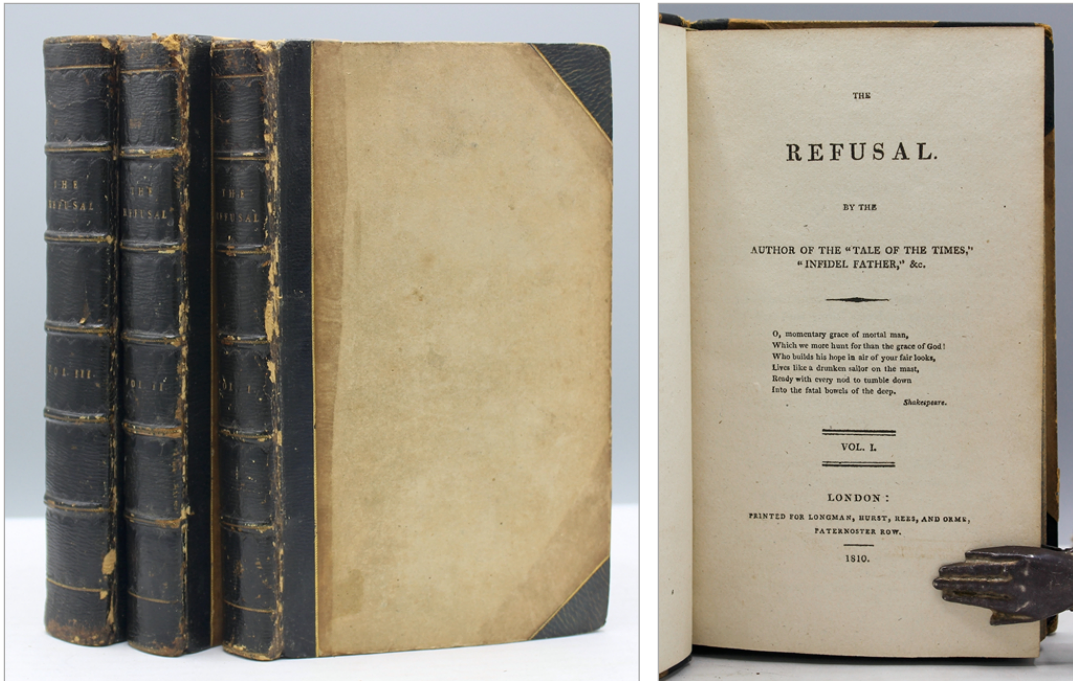


Metta Victoria Fuller Victor (1831 - 1885) was the author of over a hundred fictional works and is credited as one of the first writers of detective fiction for her novel *The Dead Letter* (1866). Victor's works included the popular dime novel *Maum Guinea* (1862), which expresses abolitionist sentiments 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.





Influenced Jane Austen

43. [WEST, Jane]. *The Refusal*. By the author of the "Tale of the Times," "Infidel Father," &c. London: Printed for Longman, Hurst, Rees & Orne, 1810 .

Three volumes, twelvemo. [6], 318; vii, [1], 385, [1], [2, ads]; vii, [2], 422 pp. With the half-titles, and a terminal leaf of advertisements for other "Works Written by Mrs. West" in Vol. II.

Contemporary black morocco over drab boards, gilt spines. Boards a bit stained. A very good, clean copy.

\$750

First edition of a novel dealing with Regency mores.

West (1758-1852) was a self-taught writer who sought to advance her family through her writings. She wrote plays and poetry, and is especially known for her novels, *The Advantages of Education* (1793) and *A Gossip's Story* (1797), the latter of which has often been seen as a source book for Jane Austen's *Sense and Sensibility*. Though always regarding herself first as a wife and mother, she was an advocate of education for women and was always concerned that women were often unable to develop their talents. " Her *Letters to a Young Lady* (1806) has been called " an ideological counterpart to Mary Wollstonecraft's *Vindication of the Rights of Woman* (1792), stressing the "duties of women rather than the "rights," which Wollstonecraft stressed.



**The Only Novel by Ann Yearsley, a Friend of Hannah More,
A Remarkably Clean and Fresh Copy**

44. YEARSLEY, Ann. *The Royal Captives: A Fragment from Secret History*. Copied from an old manuscript. Dublin: Printed by J. Stockdale, 1795.

Two volumes in one, twelvemo. 276 pp. Separate title-pages for each volume. With half-title in volume one (not called for in volume two).

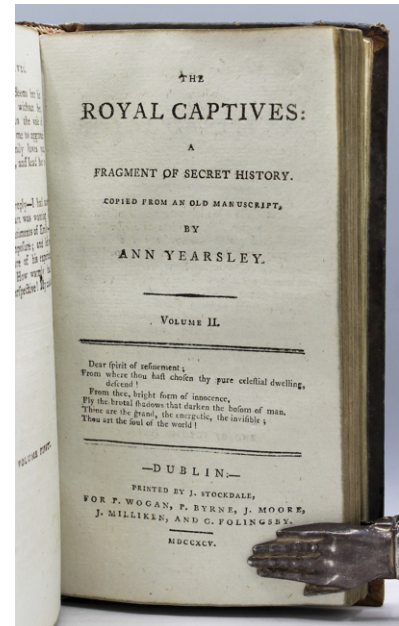
Contemporary tree calf with red morocco spine label and gilt seal stamped on spine. Two patches of calf on front cover rubbed. Contemporary bookplate of an Alexander Warren to front pastedown. Remarkably clean and bright internally. A very good, very fresh copy.

\$950

First Dublin edition, first published in London earlier in the same year. All editions of this book are uncommon. OCLC records nine copies of the present edition (only five in the United States). This is the author's only novel.

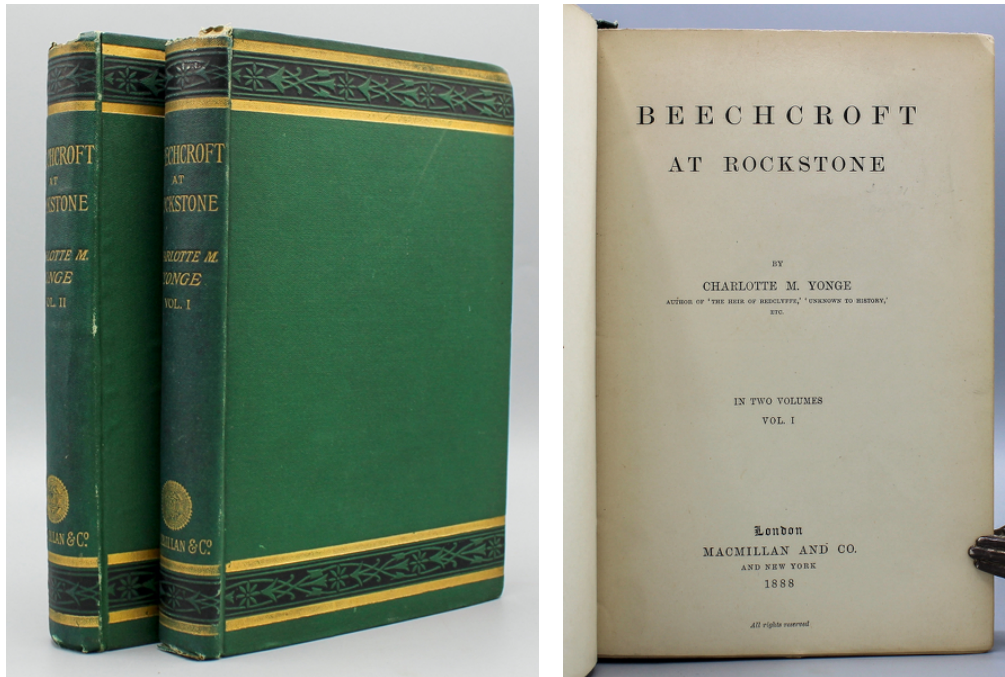
Ann Yearsley, *née* Cromartie (bap. 1753 – d. 1806) was a poet, playwright, and friend of Hannah More, Elizabeth Montagu, and other prominent poets and thinkers of the day. When Yearsley and her family were living in poverty, More organized, by subscription among her literary and wealthy friends, the publication of a volume of Yearsley's poems. *Poems, on Several Occasions* was published in 1785 with a preface addressed to Elizabeth Montagu. The list of over a thousand subscribers included Fanny Burney, Henry Dundas, Soame Jenyns, Sir Joshua Reynolds, Anna Seward, Lady (Eglantine) Wallace, Helen Maria Williams, and Horace Walpole. Two more volumes of the book were published under More's supervision. After falling out with More in 1786, Yearsley involved herself with members of the aristocracy in Bristol and the Irish peerage, and began writing in opposition to the Bristol slave trade. She wrote *Earl Goodwin: an Historical Play*, which was produced in Bristol and Bath in 1789 and printed in 1791, and *Stanzas of Woe* (1790), poetry on topics of local interests in Bristol. She published more poetry in Bristol newspapers and ran a circulating library beginning in 1793.

In *Reminiscences of Samuel Taylor Coleridge and Robert Southey* (1847), J. Cottle opines that Yearsley was a formidable thinker, referring to her alongside Coleridge, Southey, and Humphry Davy as one of the "busy, the aspiring, and the intellectual spirits' who inhabited Bristol during the 1790s" (Cottle, xiii; quoted in Oxford DNB).



Raven and Forster, 1795:50; CBEL II, 698.





45. YONGE, Charlotte. *Beechcroft at Rockstone*. London: Macmillan, 1888.

Two volumes, octavo. vi, 247, [1]; vi, 264, [2, ads] pp.

Original green cloth, blocked in black and gilt. Corners lightly bumped, minor dustsoiling. Hinges of Volume II starting, but entirely sound. A very good copy.

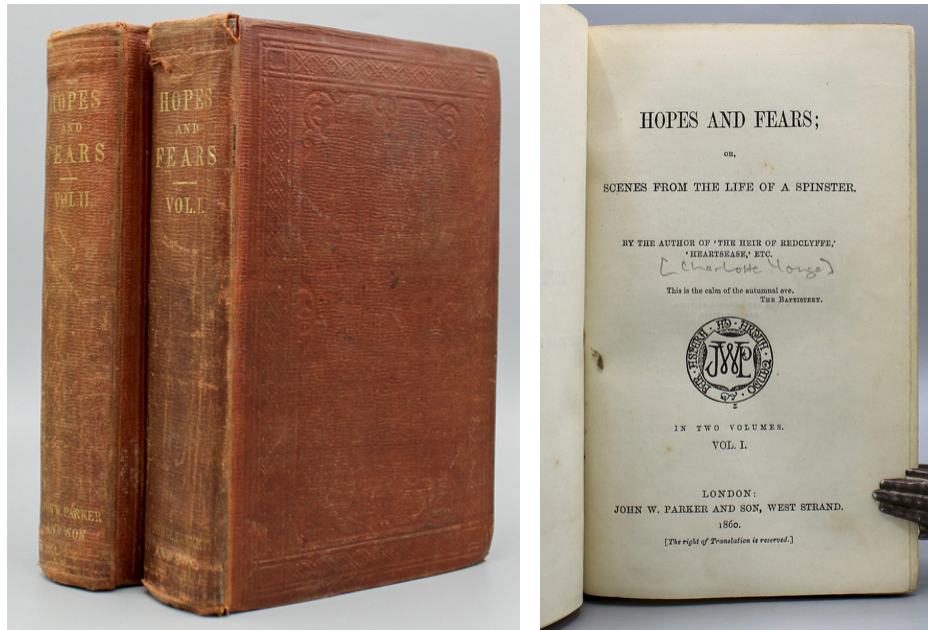
\$350

First edition.

One of the later novels of the popular women's writer, Charlotte Yonge (1823 - 1901), who published nearly 160 books. Yonge, who herself was raised according to the system advocated by Maria and Richard Lovell Edgeworth, was the child of a man who believed at once in higher education for women and female subservience to men. Not surprisingly, her work has not been embraced by modern readers. Still, her novels are important for their rounded views of women, and their insistence on the importance of the education and intellectual nurture of women. While few of her books are rare, they are difficult to find in fine condition.

Wolff vol. 4, p. 289 (which notes the titles of his Yonge gift to Harvard). Not in Sadleir.





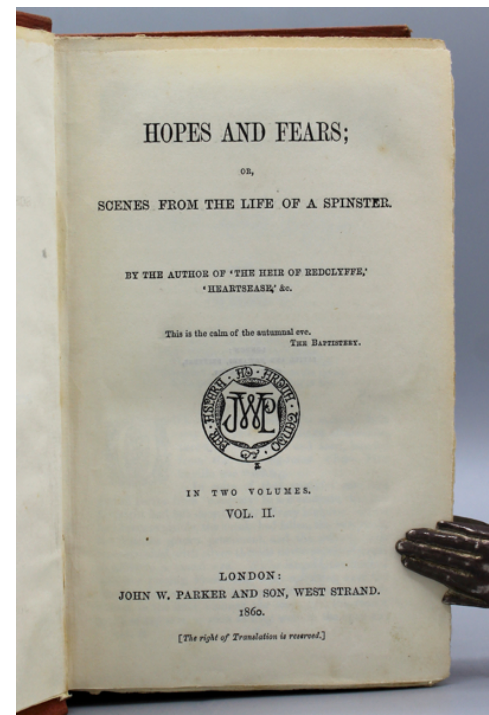
46. [YONGE, Charlotte]. *Hopes and Fears; or, Scenes from the Life of a Spinster*. By the Author of 'The Heir of Redclyffe,' 'Heartsease,' &c. London: John W. Parker and Son, 1860.

Two volumes, small octavo. [4], 456, 8 (ads); [4], 413, [1], [1, ads] pp.

Original reddish-brown blindstamped cloth, gilt spine. Spines a bit cocked and darkened, binding extremities lightly rubbed, top edge of the last text leaf of Volume II closely cropped, later endpapers, a little light foxing. Overall a good, clean copy, scarce in original cloth.

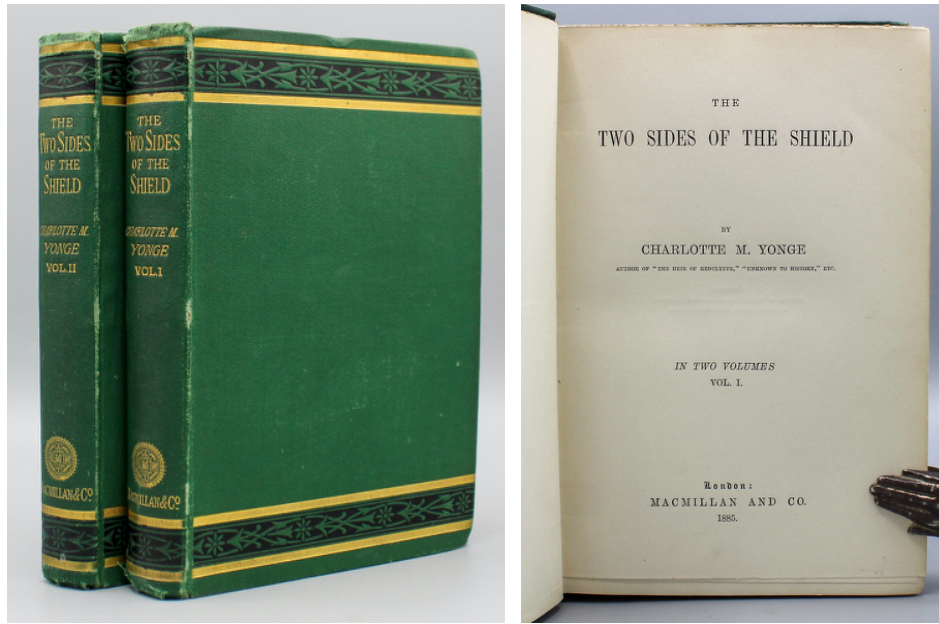
\$350

First edition of one of one of Charlotte Yonge's (1823-1901) more important novels. The heroine, Honora Charlecote, confronts the strain and the benefits of being a self-reliant woman. This novel is one of a series, beginning with *The Heir of Redclyffe* (1853), and proceeding through *Heartsease* (1854), *The Daisy Chain* (1856), *Dynevor Terrace* (1857), and *The Young Stepmother* (1861), which deal with complex women and men in difficult personal and social situations, in a realistic setting. Though Yonge's beliefs in devotion to duty and sacrifice of personal interests to family have alienated modern readers, these novels are important for their rounded views of women, and their insistence on the importance of the education and intellectual nurture of women.



Not in Sadlier.





47. YONGE, Charlotte. *Two Sides of the Shield*. London: Macmillan, 1885.

Two volumes, octavo. [x], 208; [vi], 209, [1],v [2, ads] pp.

Original green cloth, blocked in black and gilt. Light shelfwear, endpapers and edges a little foxed, but a fine, bright set. Pencil signature, dated 1887, on an opening blank. A near fine copy.

\$350

First edition.

One of the later novels of the popular women's writer, Charlotte Yonge (1823 - 1901), who published nearly 160 books. Yonge, who herself was raised according to the system advocated by Maria Edgeworth and her father, was the child of a man who believed at once in higher education for women and female subservience to men. Not surprisingly, her work has not been embraced by modern readers. Still, her novels are important for their rounded views of women, and their insistence on the importance of the education and intellectual nurture of women. While few of her books are rare, they are difficult to find in fine condition.

Wolff IV, p. 290 (which notes the titles of his Yonge gift to Harvard). Not in Sadleir.