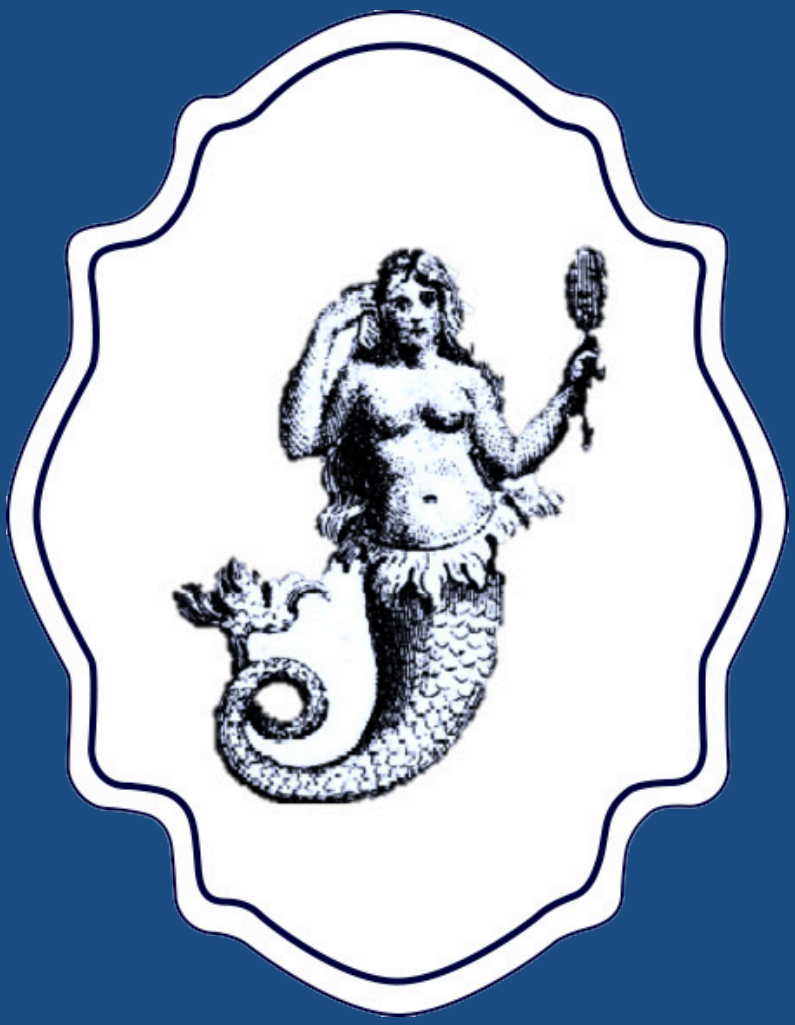
# Marginalia Rare Books



**The Body Unembarrassed**

Embodied Resistance in Rare Books & Manuscripts

**2026**

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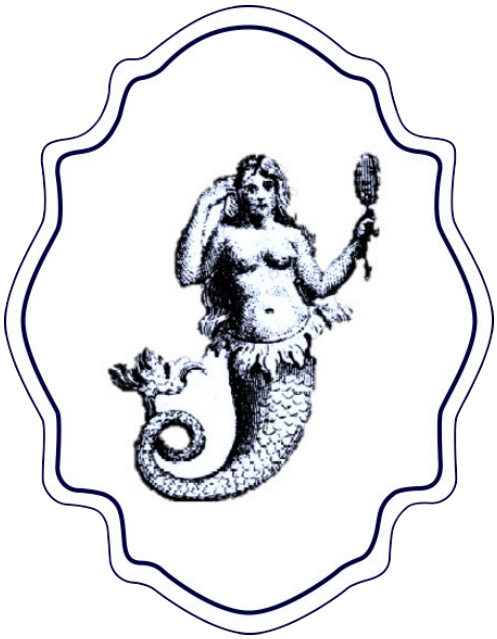

## The Body Unembarrassed

Embodied Resistance in Rare Books & Manuscripts

2026

**Marginalia Rare Books**

queries@marginaliararebooks.com

626.222.6748

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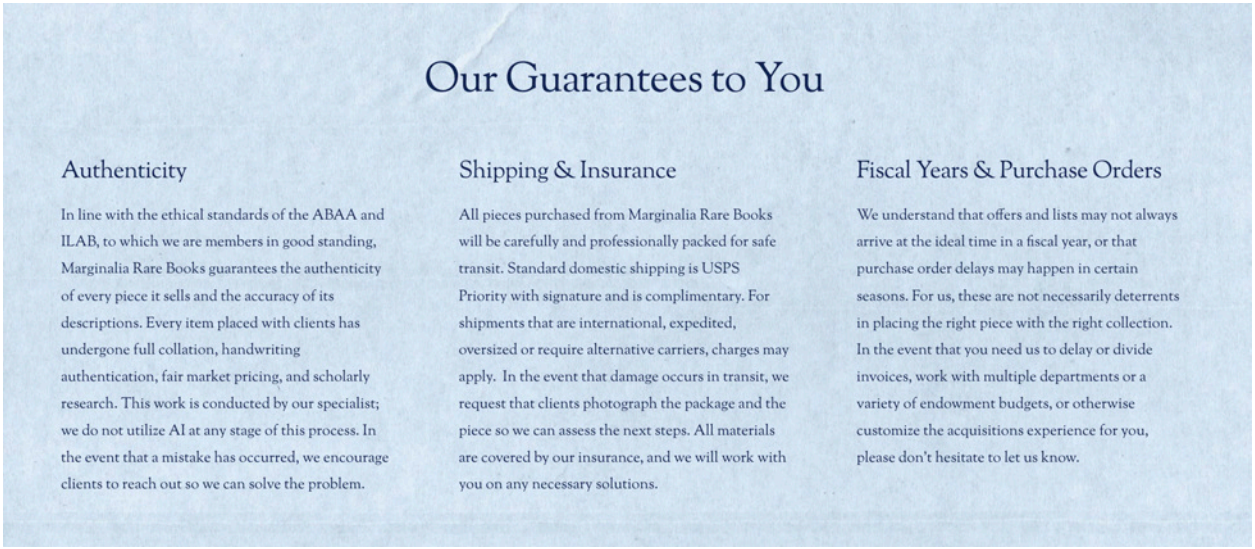

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**Introduction: The Body Unembarrassed**

*"I think we have to remember constantly that shaming is one of the deepest tools of imperialist, white supremacist, capitalist patriarchy because shame produces trauma, and trauma often produces paralysis." – bell hooks*

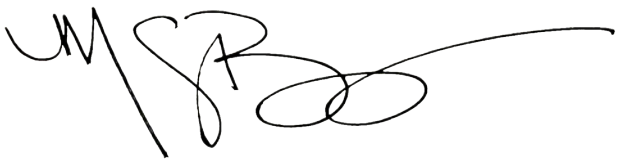
In uncovering the histories of marginalized peoples, we must move beyond records that inflict vocabularies of shame constructed by oppressors to instead prioritize community-created documents that celebrate these peoples' complex, communal, often joyful lives. Court proceedings, religious tracts, and political propaganda provide an access point for locating these communities and evidencing their longstanding existences. But these sources regularly presume that these peoples should be embarrassed by their own physical existence. The Body Unembarrassed, through the materials it gathers, suggests a recalibration that allows for the unabashed embrace of human diversity and its myriad physical expressions.

This catalogue centers those whom the mainstream culture devalues based on their embodiment: women, LGBTQ+ peoples, BIPOC peoples, people with disabilities. Some of these items acknowledge corporal human needs, refusing to treat them as undignified. This includes feeding and nourishment (as in Hannah Glasse's *The Art of Cookery*), mental healthcare (as in the scrapbook of WWI social worker Marian Barney), and the stimulation and enjoyment of sexual pleasure (featured vividly in James Ashton's illustrated guide *The Book of Nature*). Sexual desire and expression feature heavily in a number of works. Of these, several introduce readers to polygamy, polyamory, non-procreative intercourse, and other non-normative relationship structures that emphasize consent and indulge in sensuality (*Matrimonial Ceremonies Display'd* is an exemplar of this, as is the Victorian erotic novel *The Mysteries of Venus*).

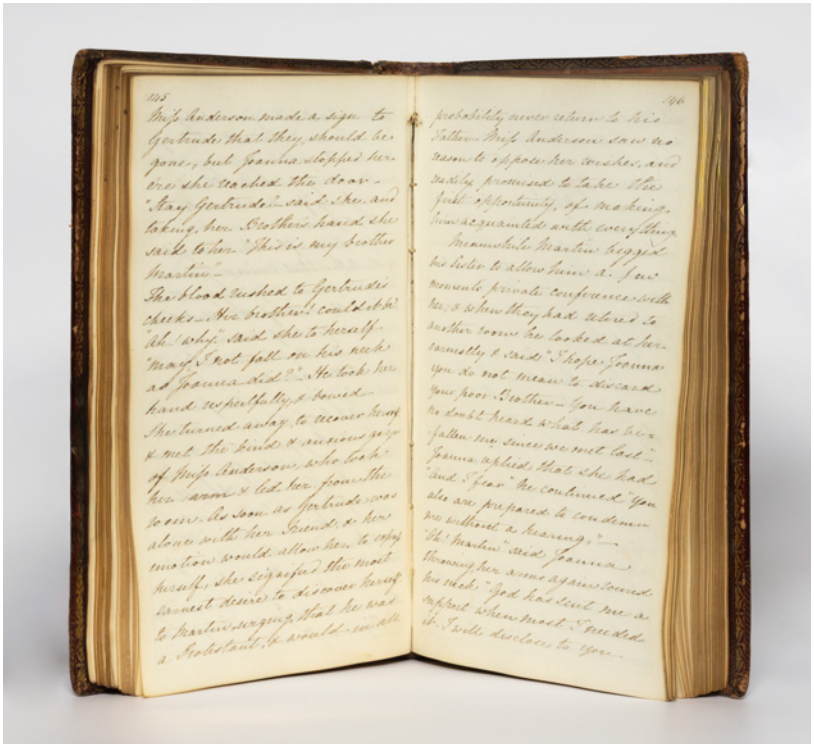
Sex is not the only means through which bodies express or celebrate themselves. Several texts exemplify the care made possible when socially excluded peoples find each other and form their own systems (examples include *An Afternoon's Amusement*, with its depiction of racial diversity and gender non-conformity in London 18th century brothels, and the progressive community-building made possible by Black women in Rev. William Bishop Johnson's *The Scourging of a Race*). In texts representing a single marginalized person, this isolation is not permanent, and our materials reveal that their perspectives are strengths that still ultimately lead to human connection (as in the unpublished 19th century manuscript novel focused on heroine with deafness Gertrude Manvers). Some materials even seek to form physical links between living generations and the elders who are now gone (as in *Coming! The Original and Famous New Orleans Jubilee Singers* which documents Black Americans passing on musical traditions after emancipation, or in *Old Indian Legends*, where activist Zitkala-Sa translates Native stories into English to ensure Indigenous children stripped of their mother tongues still learn their ancestors' legends).

In an honest accounting of history, we cannot fully avoid discrimination and violence. While we include limited examples of these groups' existence in mainstream historical records, we have sought to focus on materials which reach beyond trauma to emphasize the dignity of those involved (such as Hannah Smith's testimony against a white man's battery, or the inquests into the overdoses of Grace Baker and Georgette Doe).

Embarrassment and shame are isolating apparatuses that we must resist. In a political moment where leaders stigmatize, scapegoat, and even seek to erase those whose existence disproves their false sense of superiority, we must preserve evidence of the past and speak its truth loudly. We must build spaces of safety for those most vulnerable. We must embrace joy and promote mutual flourishing as acts of community care. With our inaugural catalogue, we at Marginalia Rare Books hope that the histories represented here hold up a mirror so that these communities see their unique beauty reflected back at them.



Miranda Garno Rossa
Co-Founder, Marginalia Rare Books



Item 40. *Gertrude Manvers.* Unpublished 19th century novel featuring a heroine with deafness.

*As the famed Charlotte Hayes neared retirement, an engraving of her brothel captured details about its inhabitants, influence, and cultural position in London*




**1. [Bawds & Brothels] [Sex Work] [Women-Owned Business] [Hayes, Charlotte] Albanesi, Angelo (engraver).**

An Afternoon's Amusement.

[London]: [N.P.], 1777. First Edition. Etching measuring 405 x 300mm. Loss and archival restoration to lower margin, affecting title and publication date. Minor browning to corners and margins, but overall clean and crisp. Pencil annotations to lower verso. An incredibly scarce visual account of Charlotte Hayes' famed King's Place brothel, which set a new fashion for the high-end London sex trade, it is not recorded by the British Museum and OCLC locates only two copies at libraries (at the Walpole Library at Yale and at Harvard, which is the only example to appear in the auction record). The present is the only example in trade.

Before Charlotte Hayes opened her famed brothel at No. 2 King's Place, her mother the bawd Elizabeth Ward had ensured that Hayes' career would be highly visible and successful. "Fresh from Elizabeth Ward's womb, Charlotte was already destined to lie under men for money," and so Ward had "spent Charlotte's childhood scheming how she might best utilize her daughter's virginity for her own gain" (Rubenhold). Having commanded a historically high virgin price at her debut, and having maintained throughout the early blush of her career a reputation for "composure, dignity, and gentility" among other markers of privileged education, "Charlotte had her eye on far wider horizons" (Rubenhold). Rather than aspiring to

an annuity and being the kept courtesan of a gentleman, she set out to move "from prostitute to procuress...a marked promotion of rank" (Rubenhold). Inheriting from her mother, consolidating assets with her lover and body guard Dennis O'Kelly, and leveraging her reputation allowed for the creation of a fashionable, salon-style brothel where conversation, music, dancing, and other refinements supplemented erotic prowess to make King's Place a success. By the time Charlotte passed management on to her protegees, Catherine Matthews and then Sarah Dubery, King's Place had become the locale for high end erotic pursuits.



The present engraving captures Hayes' brothel at its height -- a point made by the slovenly figure in the lower right corner, who gestures to the brothel while holding a copy of Harlot's Progress (a series of Hogarth plates from 1732 telling of the rise of Moll Hackabout). The demurely gated, whitewashed front of the brothel bears two signs. The first, "Young Ladies Educated & Boarded," a reference to Hayes' girls' elegance and youth as well as to the interconnection of intellectual and sexual knowledge. The second, a wicked 666, is decorated by another image of doubling: a mermaid with a forked tail, suggesting a blending of the masculine and feminine, and an open invitation to fornication. In the window to the left, a mature Hayes sits comfortably at table in the company of Dennis O'Kelly. At the door, Catherine Matthews, not yet a bawd, invites a well dressed gentleman with a riding crop to enter while "Black Harriot" Lewis (a neighboring bawd, formerly enslaved, and famed for supplying "exotics") prepares to depart after a likely call on Hayes. (An alternative reading could position this younger duo in the door as the past and younger Hayes and O'Kelly, given the illustration's tendency toward doubling). In the lower right window, someone in cross-dress converses with one of Hayes' girls -- a reminder that queer folks were both employed by and patronized such establishments.

As refined as the ground floor may seem, the street and the upper windows remind the viewer of precisely where they are. Up above, in various states of undress, Hayes' girls entertain men from the upper echelons including religious and military leaders. Down beyond the gate, where a cur bites the hindquarters of a spaniel, two impoverished young women attempt to sell flowers (and perhaps themselves). On the corner to the left, below the sign for King's Place, are a variety of handbills advertising the dildo shop of "Mrs. Philips" (the courtesan Teresia Constantia Muilman Philips), with wares including "preventative lotion" and "Leakes Justifiably famous pill for venereal disease."

A visually rich narrative depiction of Hayes' brothel before her departure two years later, in 1779. Its scarcity institutionally and in trade has prevented significant scholarship and analysis, which could likely uncover an even wider range of references and historical details. (197)

**$12,500.00**

*A young man's privilege gives him the safety to experience debauchery without consequences*

**2. [Bawds & Brothels] [Sex Work] Brown, Richard.**

Description of a House of Ill Fame by Richard Brown, A wealthy Farmer's Son, of Yarmouth in Norfolk, who was ruined in a very noted one, and the manner of his taking the old Bawd and Jilt in at last. Published as a warning to shun bad company.


DESCRIPTION OF A

House of ill Fame,

By RICHARD BROWN,

A wealthy Farmer's Son, of Yarmouth, in Norfolk, who was ruined in a very noted one, and the manner of his taking the old Bawd and Jilt in at last. Published as a warning to shun bad company.

Hull: Jones, Printer, [N.D.]. First Edition. Broadside measuring 375 x 165mm printed to recto. Fraying and darkening to edges, with some loss along top, bottom, and right margins; text remains legible. Framed, glazed and matted by an early collector; has not been removed from frame for preservation purposes. Unrecorded by Print Probability and OCLC (at the time of cataloguing, Bodleian Broadsides has been taken offline); it has no appearances at auction, and the present is the only example in trade.

Written as a first-person confession, the opening of Description of a House of Ill Fame cues readers into the bawdy and titillating fiction that lies ahead. "I Richard Brown, son of Abraham & Sarah Brown, Yarmouth, who sent me to Trinity College, Cambridge..." seems at first to be a brazenly open self-identification. But then the reader catches the joke -- not only are Abraham and Sarah biblical names designed to clue us in to their age, but the nickname Dick Brown that the narrator bears for much of the story is a reference to the heavy use and resulting uncleanliness of his body in the brothels he frequents. Even the seemingly respectable reference to his education connects to erotic literature, and to texts such as Memoirs of an Oxford Scholar (1756) which trace the Covent Garden and brothel exploits of sons of privilege. Thus, though the tale claims to be "a warning to shun bad company" and "drinking, gaming, and wenching," these lessons should not be taken too seriously.

Dick is shameless for the great bulk of the story. And why not? Patriarchy and wealth allow him to make risks and avoid consequences. At line three we're told that Abraham gave Dick

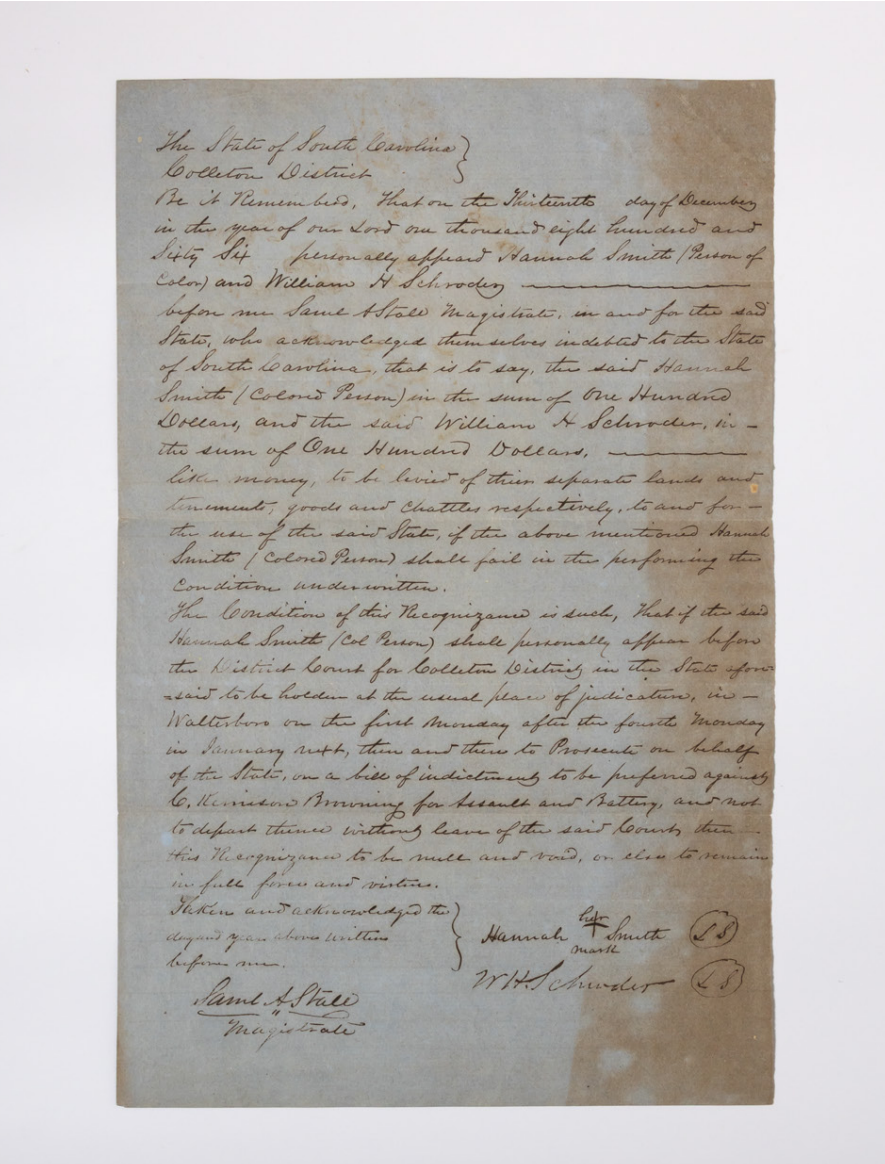
"such plenty of money that I often had £50 at once and kept all kinds of company" and that following his expulsion from Cambridge, Sarah died and his father took to his deathbed but nevertheless the couple willed Dick a massive estate comprised of "£50,000 in money besides an estate of £3000 a year." Free of parental oversight and dripping with funds, Dick launches into a fever dream of expensive physical gratification.

Key among these pleasures is Dick's engagement with "Mother Duben and her daughter" who was "but 17" and implied to be a virgin (a trick often employed by the Mothers of brothels to charge higher prices). Dick proves to be a willing mark and as "cash flew, in a few months I spent what my father had left me." Impoverished, Dick learns that Mothers are less generous than wealthy fathers when Duben makes him an offer. "As you were bred a gentleman, I can put you in a way to take pleasure as you used to, if you will be ruled by me." Over time, Duben takes over Dick's remaining assets, and "when all was gone, nothing was bad enough for poor Dick," who becomes the brothel joke and errand-boy, ridiculed in front of other patrons for being in debt repayment. In the nick of time, Dick remembers that patriarchal privilege is not limited to monetary access; reentering the house of his jilted lover Ann, who has money but lacks a husband, he is able to reestablish his dominance through a respectable marriage and the replenishing of his coffers. He is also able to punish Mother Duben and her daughter for mortifying him ("I had them both tried... sentenced to stand three times at the pillory").

By bookending an erotic tale with warnings against eroticism, the broadside suggests that it's easier to feel happy in a domestic circumstance when one has already experienced freedom of choice. As Dick retakes the name Richard and asserts that "I sought and married a kind, honest woman, we have some children, and I am now happier than ever," we get the sense that he has participated in the same arc as many men before him (including his father) and many after might. (167)

**$2,250.00**

*Documenting the determination of a Black woman in testifying against an abuser, and tracing the networks of white patriarchal power aligned against her*



The State of South Carolina }
Colleton District }
Be it Remembered, That on the Thirteenth day of December in the year of our Lord one thousand eight hundred and Sixty Six personally appeard Hannah Smith (Person of Color) and William H Schroder before me Saml A Stall Magistrate, in and for the said State, who acknowledged themselves indebted to the State of South Carolina, that is to say, the said Hannah Smith (Colored Person) in the sum of One Hundred Dollars, and the said William H Schroder, in the sum of One Hundred Dollars, like money, to be levied of their separate lands and tenements, goods and Chattles respectively, to and for the use of the said State, if the above mentioned Hannah Smith (Colored Person) shall fail in the performing the Condition underwritten.
The Condition of this Recognizance is such, That if the said Hannah Smith (Col Person) shall personally appear before the District Court for Colleton District, in the State aforesaid to be holden at the usual place of judicature, viz — Walterboro on the first Monday after the fourth Monday in January next, then and there to Prosecute on behalf of the State, on a bill of indictment, to be preferred against C. Harrison Browning for Assault and Battery, and not to depart thence without leave of the said Court, then this Recognizance to be null and void, or else to remain in full force and virtue.
Taken and acknowledged the day and year above written before me.
Saml A Stall
Magistrate
Hannah her + mark Smith (LS)
Wm H Schroder (LS)

**3. [BIPOC] [Black Codes] [Black Feminism] [Sexual Assault & Battery]**

South Carolina Collection District Documents regarding the testimony of Hannah Smith "person of color" against C. Harrison Browning "for Assault and Battery."

Walterboro County, South Carolina: 13 December 1866. Single sheet measuring 325 x 210mm with manuscript text to recto only. In exceptionally complete, legible condition, with some offsetting along the right margin; all original horizontal foldlines intact. Composed, signed, and witnessed by Samuel A. Stall in his role as Magistrate, with his initials verifying the

marks of Hannah Smith and William Schroder (W. H. Schroder) on 13 December 1866. A scarce and research rich document preserving a Black woman's fight to testify against a powerful white man for his violence, the present legal document reveals to us both the hurdles placed before her as well as the problematically entwined network of power aligned against her as she worked to leap these obstacles.

According to the document, Hannah Smith, labeled here as "person of color" and as Black in the 1870 US Census, approached the State of South Carolina Collection District "on the thirteenth day of December in the year of our Lord one thousand eight hundred and sixty six personally" alongside "William H. Schroder" (unmarked by race here, but labeled in the census of 1870 as "mulatto"), in order to "acknowledge themselves indebted to the State of South Carolina, that is to say, the said Hannah Smith (colored person) in the sum of one hundred dollars and the said William H. Schroder in the sum of one hundred dollars...to and for the use of the said State if the above mentioned Hannah Smith (colored person) shall fail in the performing of the condition underwritten." Already, a complex story has begun unfolding. Rather than owing the state a traditional debt, Hannah Smith faced the demand of paying $100 (equivalent to roughly $2000 today) in bond as a guarantee she would complete a task in criminal court: appearing "before the District Court...in January next, then and there to Prosecute on behalf of the State on a bill of indictment to be preferred against C. Harrison Browning for Assault and Battery and not to depart without leave...this Recognizance to be null and void." As a result of making accusations against C. Harrison Browning -- whom the 1870 census identifies as an insurance agent in Charleston -- the State demanded not only a significant bond from Smith but also from the potentially white-presenting Schroder. In the event she backed out for any reason, including as a result of threats or intimidation, both parties would forfeit their sums. Notably, Schroder's involvement in the case was potentially what allowed it to move forward, as the newly established 1865 Reconstruction laws regarding arrests for felony offenses establishes separate systems based on race, under the instruction that the accused must be taken "directly to the District Judge or Magistrate" given that "District judges handled matters involving Blacks while Magistrates handled matters involving whites" (Stevens). For Smith as a visibly Black woman to bring a case into a white space against a white man, she would need to have the surety of a white (or here, possibly white-presenting) man.

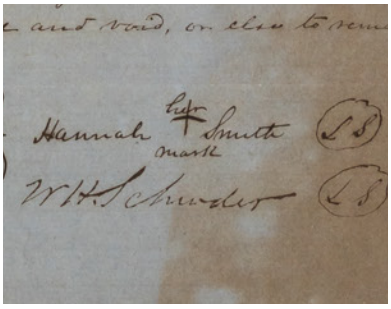
A Black woman's ability to report or file charges against a white man for physical or sexual violence was new territory in the South. "Black women were not able to file rape charges against white men until 1861," and even then, there were methods of hindering and preventing forward movement in court, which included heavy fees or even being "required to document their age to proceed with a claim" (Tulane History of Sexual Violence). Convincing the legal system and its juries to consider Black women as human and capable of denying consent or resisting sexual violence was a further hurdle, as the court’s racist foundations positioned these women as property. Intimidation, ridicule, and threats were common methods of preventing cases from coming to completion as well as economically punishing those who came forward through the loss of their bonds; and "Black women very rarely came

forward much less received favorable judgements against their abusers" (Tulane HSV). Still, Black women did come forward and 1866 was a monumental year in the number of testimonies happening publicly and the beginning of a movement.

We have been unable to locate information on Hannah Smith's charges against C. Harrison Browning or on the results of the testimony and trial. What we have been able to trace, however, is the complicated network that would have hindered her even before reaching this point -- a further sign of her strength and determination. Through South Carolina Department of Archives records, we were able to find legal documents in which Browning was a witness or executor for wills of enslavers -- notably the 1860 will of Jane M. White and her 1862 codicil. Much of this document discusses the household items, cash, and ownership of enslaved people that she would pass to her children and grandchildren on her death. We have also been able to trace Browning's preexisting relationship to the magistrate Samuel A. Stall, who in February of 1866 -- a mere ten months prior -- had verified and signed the household estimates and valuations of the estate of Browning's father, A. F. Browning, thus providing the accused with a hefty inheritance (manuscript document sold at auction via WorthPoint, current location unknown).

As to Hannah Smith and William Schroder, little has been uncovered in our research and we have been unable to determine how or when they came into contact with Browning. According to South Carolina Probate Records (boxes 139-140, packages 3924-2964), Smith had been enslaved on the Stony Point Plantation in Abbeville County by Joel Smith. On Joel Smith's death in 1855, probate records document her and one child, "valued at $1100."

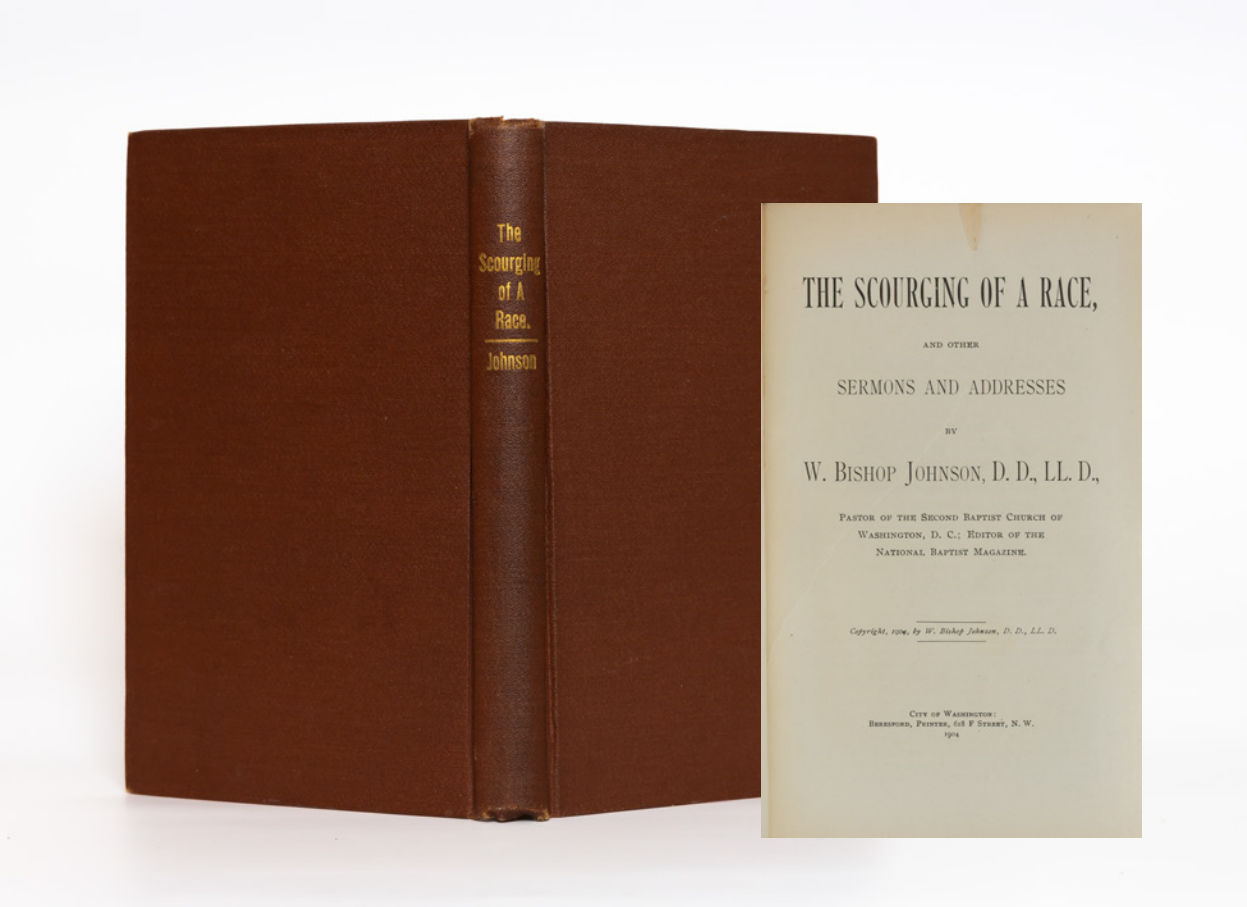
Hannah Smith's story deserves further research and consideration, both as an individual story and part of a larger system. It also stands not only as a testament to Black women's role in founding and pushing forward the sexual equality movement and its arms related to sexual violence awareness even today, but also to the strength of Black women and the deeply unfair social demands for their resilience and leadership in the face of abuse.




US Census 1870.
South Carolina Dept. of Archives and History L10125.0049.
South Carolina Probate Records Loose Papers 1732-1964, Boxes 139-140.
Lowcountry Africana Records of Enslavers and the Enslaved in South Carolina. (205)

**$8,500.00**

*"Nearly forty years of freedom finds us more heavily burdened than ever. Before our eyes we have seen swept away everything that stands for citizenship, and that helps to make a people happy and prosperous…"*




**4. [BIPOC] [Black Excellence] [Women] Johnson, W[illiam] Bishop.**

The Scourging of a Race, and Other Sermons and Addresses.

City of Washington: Beresford, 1904. First Edition. Original publisher's cloth with gilt to spine. Measuring 183 x 115mm and collating complete including frontis: viii, 228. A very nearly Fine copy with the slightest wear to extremities and a small scuff to the top margin of the title not affecting any text. Internally fresh and unmarked. While OCLC does not consistently document which holdings are the true first versus one of the many other editions from the same year, at least 25 of the copies are the third through fourteenth editions according to internal notes. The modern auction record has only one appearance (Swann in 2000) and the present is the only example on the market currently.

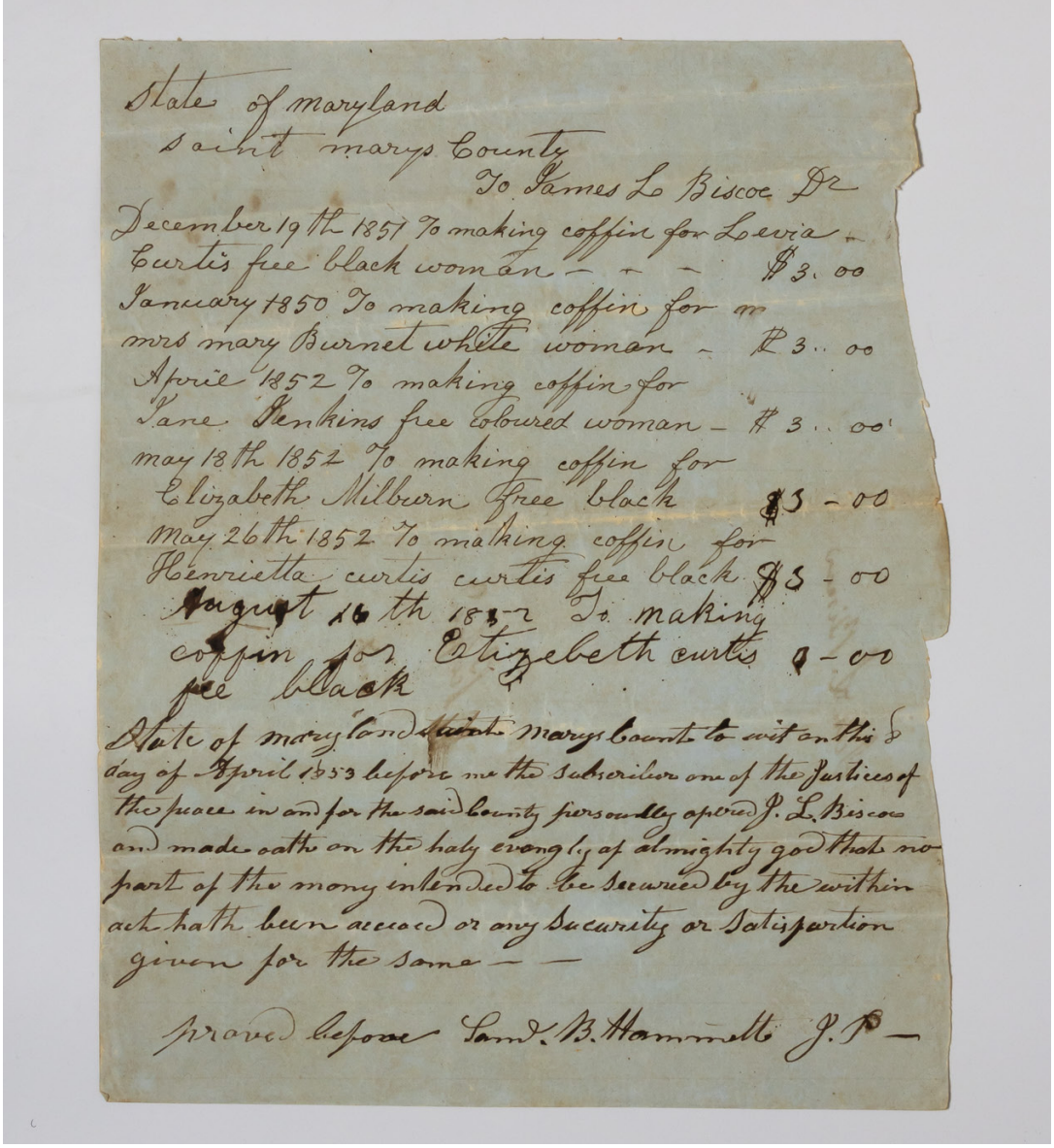
A collection of twenty-six sermons and essays by the Reverend Dr. William Bishop Johnson, The Scourging of a Race contains some of the most important talking points of a major leader in the American Baptist National Convention. It is a call to the Black community to remember the struggles of the recent past, to use that history as a motivator in pursuing a better future, and to give proper credit to those -- notably members of the military and Black women -- who make the greatest sacrifices. He even dedicates the text to his own mother: "To the memory of my dear mother Matilda Johnson, whose Christian character and motherly instruction have been an inspiration and a benediction to me."

Johnson opens by calling on his Black readers to question their current political and economic circumstances, setting aside passivity for action. "Nearly forty years of freedom finds us more heavily burdened than ever. Before our eyes we have seen swept away everything that…helps to make a people happy and prosperous. Now why should the Negro be scourged so unmercifully after all these years of sacrifice and service, in a land he has helped to enrich, and which he still helps to beautify and maintain?" The generational investments made by Black Americans -- first under duress and then of their own will – animates Johnson's work. He calls upon his audience not to give in to despair. Equally he urges them to relinquish passivity. In a move that seems to predict the rise of community groups such as the Black Panthers, he encourages his brethren if need be to create "a fort with Winchester and Gatling guns to keep out the wildcats and crows."

As much as Johnson focuses on Black men's place in American society, he also prioritizes and promotes women: "There are two shrines at which enlightened men worship -- God and woman." As an ideal, woman is "as beautiful as she is strong, as tender as she is sensible." Neither weak nor passive, Black women have endured and have helped ensure the endurance of the race beyond enslavement. (333)

**$4,250.00**

*A request for County burial payment uncovers the widespread familial bonds among enslaved and free, Black and white, in a plantation-centered town*



State of Maryland
Saint marys County
To James L Biscoe Dr
December 19th 1851 To making coffin for Levia Curtis free black woman — — — $3.00
January 1850 To making coffin for mrs mary Burnet white woman — $3.00
April 1852 To making coffin for Jane Jenkins free coloured woman — $3.00
may 18th 1852 To making coffin for Elizabeth Milburn free black $3-00
May 26th 1852 To making coffin for Henrietta curtis curtis free black $3-00
August 16th 1852 To making coffin for Elizebeth curtis free black $1-00
State of Maryland Saint marys County to wit on this 8 day of April 1853 before me the Subscriber one of the Justices of the peace in and for the said County personally apeared J. L. Biscoe and made oath on the holy evangly of almighty god that no part of the mony intended to be secured by the within act hath been accued or any Security or Satisfaction given for the same — —
Sworn before Sam'l B. Hammett J. P —

***5.* [BIPOC] [Free and Enslaved Black Families] [Interracial Identities] [Community Care]**

State of Maryland, St. Mary's County to James L. Biscoe.

St. Mary's County, MD: 8 April 1853. Single sheet measuring 225 x 185mm with manuscript text in a single hand to recto and docketing to verso. Right margin unevenly torn not affecting text. Some fading and wear along uneven horizontal foldlines. Fading and staining to verso. A unique manuscript from a small plantation-centered portion of Maryland, documenting

coffin-making for three Black women, one Black infant, and one white woman whose lives ended between 1850-1852. More than a record of the economics of burial, the document also preserves the complex family ties that existed among enslaved and free Black Americans, with white biological family members, and with social categories of race; and it raises important questions about how members of those families defined their relationships and communities.

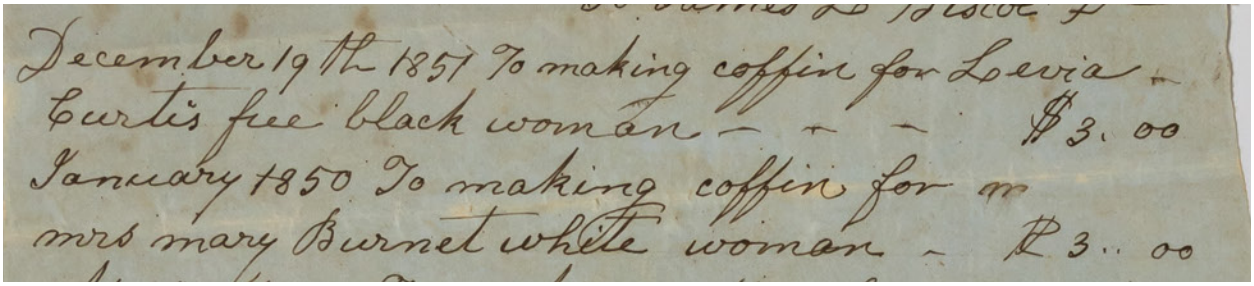
On the 8th of April, 1853, St. Mary's County Justice of the Peace Samuel B[iscoe] Hammett supported payment of the receipt submitted by James L. Biscoe, listed in the 1850 Census as a carpenter, by confirming that "no part of the mony [sic] intended to be Secured by the within actor hath been accrued[?] or any Security of Satisfaction given for the same." The receipt in question was for six coffins, with five priced at $3.00 each and one, for what the Census shows as an infant, at $1.00 between 1850-1852. All of the deceased were female, and all but one were Black: "for Levia Curtis, free Black woman...for Mrs. Mary Burnet white woman...for Jane Jenkins free coloured woman...for Elizabeth Milburn free Black woman...for Henrietta Curtis, free Black...for Elizabeth Curtis, free Black." Just as the tradesman and county official share the name Biscoe, tying them together, three of the deceased are all connected by the name Curtis. What Census records, death records, enslavement schedules, and other historical documents show is that in some way, nearly every party was related.

Terry Peterkin Brock's dissertation All of Us Would Walk Together: The Transition from Slavery to Freedom at St. Mary's City, Maryland (2014) uses archaeological surveys of the area to, in part, uncover the historical lived experiences of enslaved members of the Biscoe, Curtis, and Milburn families on several plantations owned by major enslavers John and Susannah Brome. "Brome built his plantation into one of the largest in Southern Maryland, both in acreage and slaveholdings...and was home to over 60 enslaved African Americans" (Brock). In examining the physical evidence regarding "how Brome managed his plantation during and after slavery" Brock’s research uncovers how the Black peoples there "used, reused, modified, and changed the plantation landscape to survive their bondage and define their freedom" following Emancipation (Brock). While the dissertation is most interested in the artifacts and architectures of the space in which Black peoples and white enslavers coexisted, its analysis also reveals the kinds of abuses enacted on Black bodies -- whether through sexual abuse and pregnancy, corporal punishment, or confined movement beyond the plantation. Brock acknowledges a number of members of these Black families who were sold or self-emancipated. However, in and near the plantation, even through 1870, large concentrations of these families remained. As Brock notes, this was borne of the psychological and emotional manipulation designed by Brome. Unlike those who broke up relationships through cruel sales, Brome had instead deployed a unique "strategy of building families on the plantation," aiming to encourage bonds that made communal punishment more effective and ensured a reduction in escape attempts. Even a local presence of freed family members economically benefitted his businesses, when these individuals opted to maintain family ties and provide local labor. What isn't clear is just how many Curtises, Biscoes, Milburns, and others existed outside the plantation, living free -- whether legally, by being owned by free

family members, or by passing due to their mixed race heritage -- and to what extent they defined their families biologically or through bonds of experience and proximity.

Of the community members listed on the present receipt, James L. Biscoe and Samuel Biscoe Hammett are not listed as Black in the 1850 Census, despite having enslaved relatives on the Brome plantations. What's more, they hold positions of trust or authority -- Samuel in particular -- that seem unlikely for any but white or white passing men. Meanwhile, Samuel ensures that James is paid $16 (approximately $670 today) for providing coffins for a predominantly Black group of women linked either biologically or through a history of enslavement to the same families. The question lingers as to whether this collaboration was one of two white men profiting off tragedy, or if it was one of community care and ensuring the dignity of their own Black families after loss.

Records on members of the Curtis family, though scattered, offer us insight into the wide family network and range of experiences of its members, which "in many cases had large nuclear families with a number of children" as well as "elderly [members] likely unable to make long journeys or risk potential unknown conditions at the journey's end" (Brock).


December 19th 1857 To making coffin for Levia
Curtis free black woman — — — $3.00
January 1850 To making coffin for
mrs mary Burnet white woman — $3.00

The only document we could find for Levia Curtis (b. 1819), for example, was in the 1850 Census Slave Schedule, which lists her as a "mulatto"; two years later, this receipt lists her as free. Henrietta Curtis, listed as 50 years old in the 1850 Census, was married; and her death records show the cause as "heartstrain" after one day of illness. Elizabeth Curtis, the youngest listed, would have been two and a half years old at the time of death; the same census shows her living with a large group of Curtis family members and serving the 65 year old, white Somervilles. While our research has been unable to confirm Jane Jenkins or Mary Burnet as members of these other families, further research could be done into potential connections. As many enslaved and formerly enslaved Black Americans altered their last names through force or choice, a link is likely. Census records show that Jane (b. 1775) was the oldest of the deceased, lived with family and was noted as illiterate, making it likely that she lived at least part of her life enslaved; but we have been unable so far to locate Mary Burnet.

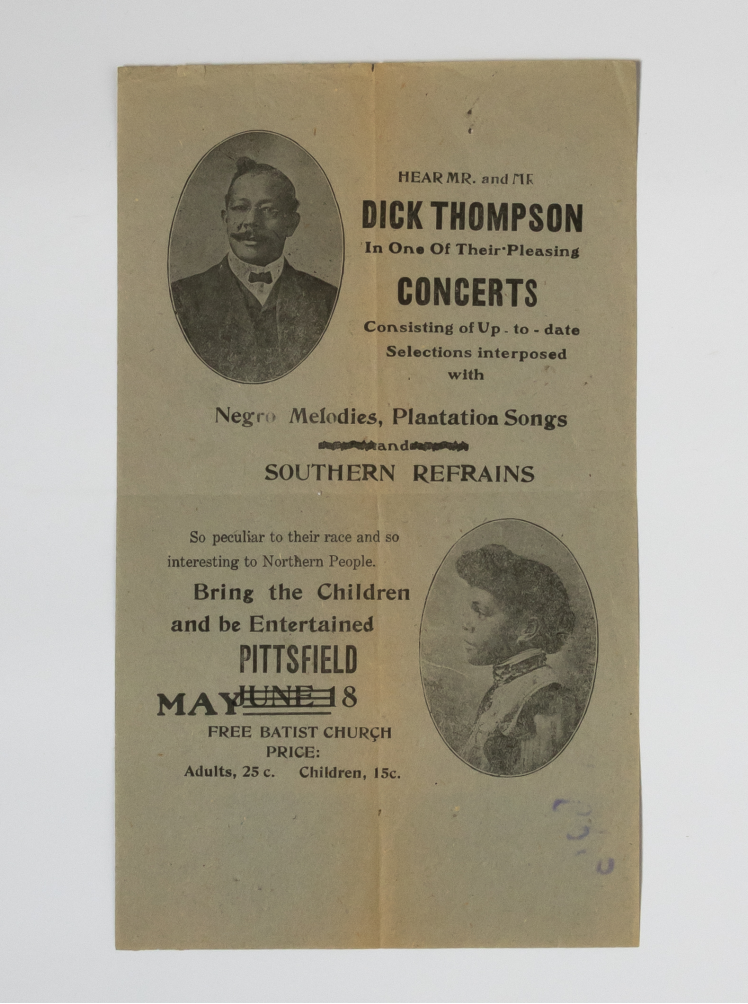
The grouping of family members' burial arrangements across several years suggests that James was selected (or opted) to oversee coffin construction because of biological or community connections. "Economically and socially [during the 19th century] the act of dying was not a simple transition but a consumption event, a service industry, and a site of social

obligation" (Brewminate). Not only was his role as a local carpenter related to undertaking ("early coffins were manufactured by local furniture and cabinet makers, who were often also undertakers"), but the prices for his service were fair and even below the typical cost (with "a simple pine coffin in 1840 costing between $2 and $3," and no additional amount on this receipt accounting for inflation) (National Museum of Civil War Medicine). His appeal to the County for payment, accompanied by Samuel's approval, reveals either these women and children were part of the working poor who lacked funds for burial, or that these two men recognized "how much that cost mattered in everyday life" and opted to relieve the families from its expense given that "even such modest outlay could represent several days' wages" (Brewminate).

A unique document covering a scarce topic in the historical record, with wide and broad research potential, and deserving of further study. (355)

**$7,500.00**

*An advertisement for a Black couple's concert of spirituals and plantation songs reveals the tension between white audiences' expectations and Black communities' needs*

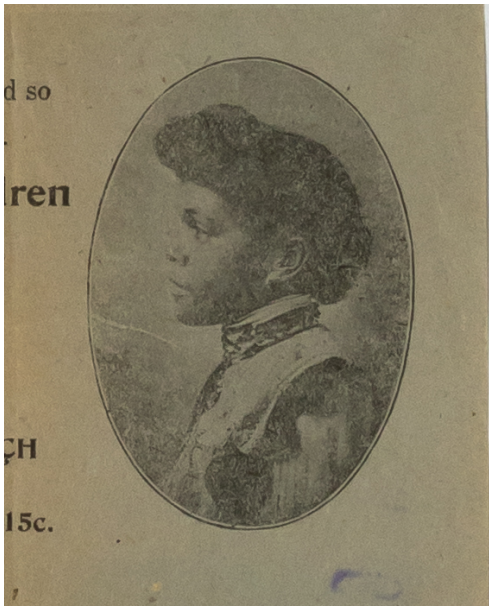



**6. [BIPOC] [Cultural Preservation] [Oral Tradition] Thompson, Mr. and Mrs. Dick.**

Hear Mr. and Mrs. Dick Thompson in One of Their Pleasing Concerts Consisting of Up-to-date Selections interposed with Negro Melodies, Plantation Songs, and Southern Refrains...

Pittsfield [Maine]: [N.D.]. First Edition. Broadside measuring 255 x 145mm and printed to recto only. A VG+ copy of an unrecorded piece of ephemera, with central horizontal and vertical foldlines, two minor pinholes near the upper margin, offsetting along vertical fold, and minor staining. Fading to first line, resulting of loss to "s" in Mrs. Original date of June crossed out and replaced with May. Handwritten name "Edgar Wilson" to the verso. Documenting a concert by husband and wife duo Mr. and Mrs. Dick Thompson, the present handbill provides clues regarding the survival of Black American oral culture and traditional music following Emancipation.

"Spirituals are sacred songs composed anonymously by Black Americans. Before the Civil War they were sung in the privacy of Black spaces -- the brush arbor, the praise house, the cotton field, the levee. After the Civil War, however, groups of singers representing Black educational institutions brought spirituals to the concert stage. The impact of hearing spirituals from the lips of people who were formerly enslaved was profound, particularly among white Northerners who had been abolitionists. Their enthusiastic championing of these songs gave rise to a new musical genre, as an entertainment industry based on spirituals was sung into existence" (Graham). White listeners' tendency to center their own experiences during these performances may have allowed for their growth as money-making phenomena; but it was the Black performers and their main audience of Black listeners who used the concerts as a means of staying connected to their past, shaping their own modern identities, and ensuring the ongoing connection of new generations. Black singers "emphasized the missionary nature of their work" (Graham).




These opposing tendencies coexist in this broadside, which advertises a concert by Black husband-and-wife singers at the Free Baptist Church in Pittsfield, Maine. Situating the revue as a “pleasing” blend of "up to date selections interposed with Negro Melodies," the handbill describes the duo as "so interesting to Northern people." In this sense, the event caters to those white sensibilities, and to the kind of problematic tokenizing apparent in much of the period. Such attitudes led to a kind of policing of Black "authenticity," which "became a primary marketing strategy" and "in the minds of the white public meant that the singers were former slaves who were bringing spirituals direct from the plantation...though many who followed in their wake were born free" (Graham). In this sense, the portraits of Mr. and Mrs. Thompson lend credence to their "authenticity" as Black adults of a certain period. And yet, the hosting of the event by the Black congregation of the Free Baptist Church and the encouragement to "bring the children" offer us the possibility that the portraits and some of the language in the advert are designed to ensure for a potential Black audience that they will be seeing, supporting, gathering with, and sharing with their own. (346)

**$1,850.00**

*Seeking to undermine the spread of white supremacy into the next generation, a Native author calls children of all races to value, learn, share, and preserve the traditional stories of Native peoples*

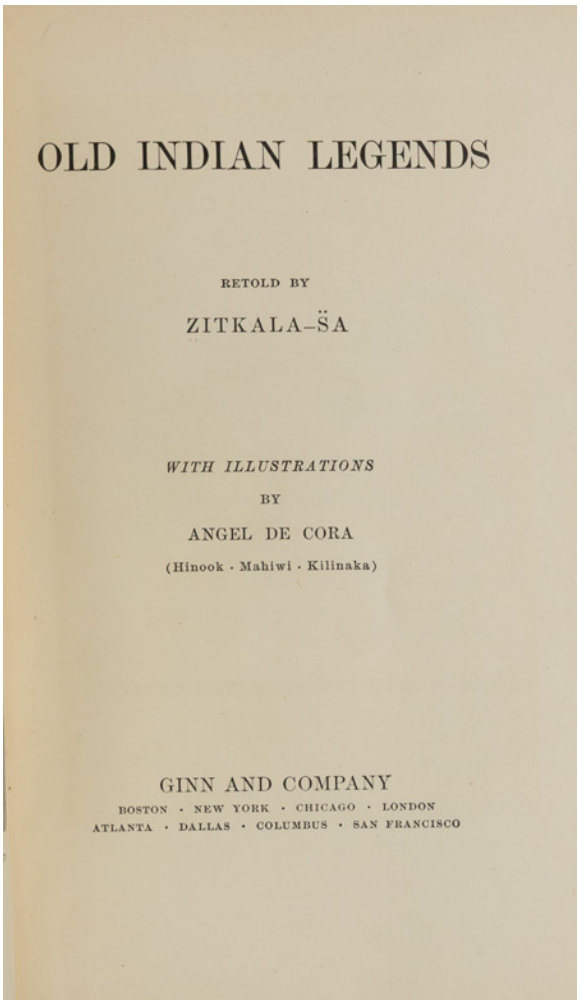



**7. [BIPOC] [Native History] Zitkala-Sa | Gertrude Bonnin.**

Old Indian Legends (Signed)

Boston: Ginn & Company, 1901. First Edition. Original publisher's pictorial cloth binding. Measuring 185 x 120mm and collating complete including 14 illustrated leaves: vii, [3], 165, [1]. A Near Fine example with light offsetting to spine and some rippling to cloth along rear joint. Inner hinges strengthened, with original pastedowns and endpapers retained (toning and offsetting aligned to all four, as well as matching indentations to the paper near the lower gutter at the front). Internally fresh and unmarked. Signed twice on the front endpaper by the author, using both her white and Indigenous names as was her practice: "Gertrude Bonnin. Zitkala-Sa." A cornerstone work in the preservation of Native American oral culture, Old Indian Legends has seven physical copies listed in OCLC. While her later 1921 text American Indian Tales has appeared signed three times at auction, this title has only appeared twice at auction, never signed (in 1987 and 2011).

Sitting between the Indigenous world of her origin and the white American world that sought to assimilate her, Zitkala-Sa (also known as Gertrude Bonnin) leveraged this difficult position into activism. Her early childhood experiences made her acutely aware of the injustices Native peoples experienced under white supremacy: forced into a Christian boarding school at a young age, she was required to relinquish her Sioux language, dress, and traditions. Clinging to her love of music and storytelling, she excelled at reading and music. Not only did she master the white European methods of piano and violin; she used what she learned to preserve her people's oral culture, eventually raising awareness through performing and publishing the tales that younger generations might otherwise not hear, and which might force white listeners to see the damaging erasure enacted by their policies. As an adult, Zitkala-Sa would never feel at home again in her Native culture. She would never accept white oppression or be accepted by white society. So, she existed in a liminal space, working with the Society of American Indians to advocate for Indigenous land rights, funding, infrastructure, and suffrage.


OLD INDIAN LEGENDS

RETOLD BY

ZITKALA-ŠA

*WITH ILLUSTRATIONS*

BY

ANGEL DE CORA

(Hinook · Mahiwi · Kilinaka)

GINN AND COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

ATLANTA · DALLAS · COLUMBUS · SAN FRANCISCO

Zitkala-Sa's published work had the dual mission of preserving Native tales for Native peoples, and of introducing Indigenous stories to English-speaking audiences. Her first standalone work, Old Indian Legends attracted English-speaking juvenile readers of multiple races and backgrounds. Inviting children to read the stories she once "loved so much to hear beside the night fire," she urges them to see how the tales reveal a shared "kinship with the rest of humanity." While the stories are in English here, she calls on readers to recognize they long existed in other words, and that English has only recently become America's "second tongue." A heroic and groundbreaking act of cultural preservation and literary activism. (369)

**$5,500.00**

*"The first Black leader of a group of jubilee singers, and his troupe was the earliest or one of the earliest troupes to tour without any institutional sponsorship…"*

**8. [BIPOC] [Professional Performers] [Jubilee] [Oral Tradition]**

Coming! The Original and Famous New Orleans Jubilee Singers...

Sandy Creek, NY: [N.P.], 1895. Handbill measuring 300 x 140mm and printed to recto. Mounted on later cardboard measuring 310 x 155mm. Small marginal chips with occasional loss; no text affected. Somewhat toned. Overall, an excellent and scarce piece preserving the history of the Virginia-based New Orleans Jubilee Singers, the first Black owned and operated jubilee troupe without an institutional affiliation (Graham). Unrecorded in OCLC, it has no appearances at auction and the present is the only example in trade.

"The New Orleans Jubilee Singers were organized in 1873 by the Rev. Joseph Pollard (AME Church) in Petersburg, Virginia for the purpose of contributing to charitable projects for the freedmen of New Orleans...together the group sang in both Black and white mostly Methodist-related churches from Virginia to Southern Michigan and through New England to eastern Canada...and they donated most of their proceeds to the churches in which they sang" (Graham). While Sandra Graham's Spirituals and the Birth of a Black Entertainment Industry notes that the group disbanded in 1877, the present handbill advertising a performance in 1895 suggests otherwise.


Coming!

THE ORIGINAL AND FAMOUS

NEW ORLEANS

JUBILEE SINGERS.

In an entirely New and Genuine Programme of

SLAVE, CABIN AND PLANTATION

SONGS AND MELODIES!

Presenting one of the Grandest Entertainments of the kind ever offered to the public. They sing the songs as they are sung by thousands of the Emancipated class

IN THE FAR-OFF SUNNY SOUTH,

Affording Two Hours of Wholesome and Innocent Amusement.

This Company has raised $58,000 for the Latache Seminary, of Louisiana. They are now traveling for the missionaries.

AT

BAPTIST CHURCH,

SANDY CREEK, N. Y.,

Tuesday, October 22d, 1895.

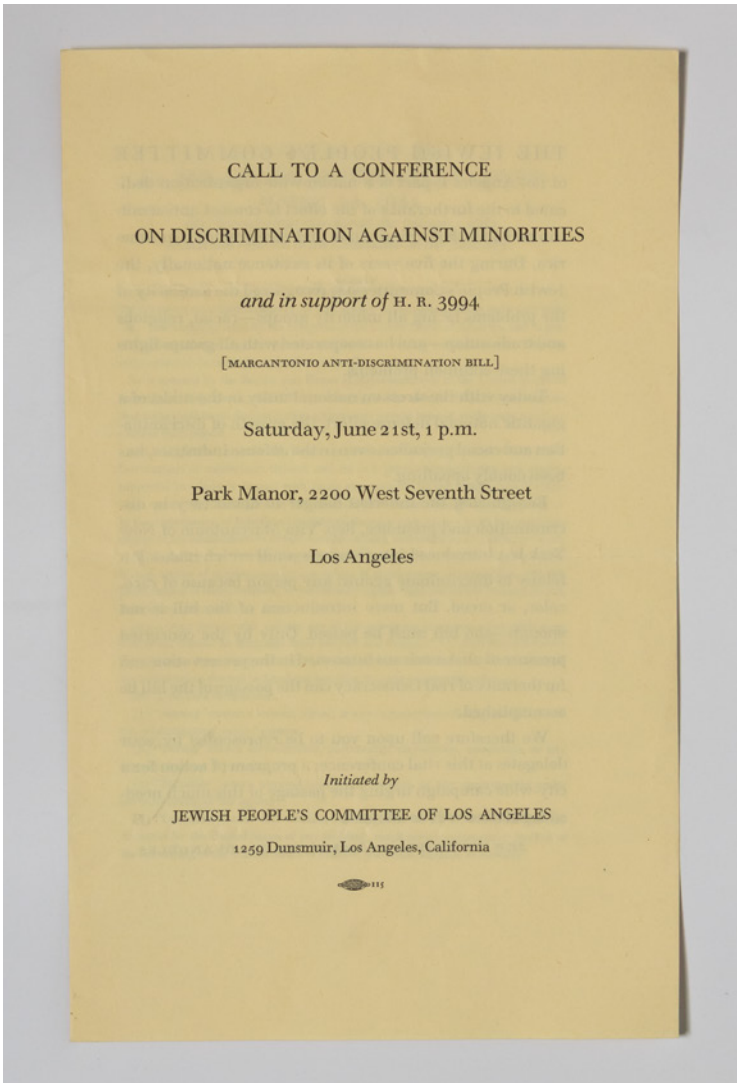
Admission, - - - 15 and 25 Cents.

The handbill for this October 1895 performance at the Baptist Church in Sandy Creek, New York documents the group's repertoire of "Slave Cabin and Plantation Songs and Melodies" and their work "presenting one of the Grandest Entertainments of its kind ever offered to the public. They sing the songs as they are sung by thousands of the Emancipated class in the Far-Off, Sunny South." While on the one hand the advertisement romanticizes such music as being distant and coming from a warm and

pleasant place, the interplay between "Slave" and "thousands of the Emancipated class" prevents any reader from forgetting the origins of the music and the very recent, dark past which still shapes the lives of the newly free. In this sense the handbill operates for two different audiences -- a white audience seeking "wholesome and innocent amusement" and a Black audience with a deeply personal connection to what will be performed as well as to its continued preservation. As a jubilee group with no institutional affiliation, the New Orleans singers needed both crowds. Little known today, Pollard was "the first Black leader of a group of jubilee singers, and his troupe was the earliest or one of the earliest troupes to tour without any institutional sponsorship" (Graham). (201)

**$1,950.00**

*Calling for a cross-section of activist groups to support the first congressional attempt at civil rights legislation prohibiting "discrimination against any person because of the race, color, or creed of such person"*



CALL TO A CONFERENCE

ON DISCRIMINATION AGAINST MINORITIES

*and in support of* H. R. 3994

[MARCANTONIO ANTI-DISCRIMINATION BILL]

Saturday, June 21st, 1 p.m.

Park Manor, 2200 West Seventh Street

Los Angeles

*Initiated by*

JEWISH PEOPLE'S COMMITTEE OF LOS ANGELES

1259 Dunsmuir, Los Angeles, California

115

**9. [Community Care] [Civil Rights] [Intersectional Activism] Jewish People's Committee of Los Angeles.**

Call to a Conference on Discrimination Against Minorities and in support of H.R. 3994 [Marcantonio Anti-Discrimination Bill]...

Los Angeles: Jewish People's Committee of Los Angeles, 1941. First Edition. Bifolium measuring 6 x 9.5 inches with four unnumbered pages. Faint mark near the imprint on the front page, else a Fine copy. The only copy in trade, it is unrecorded in OCLC and does not appear in the modern auction record.

"The most consequential radical politician in the United States in the twentieth century," Vito Marcantonio held office from 1934-1950 and "was an advocate of civil rights, civil liberties, labor unions, and Puerto Rican independence. He supported social security and unemployment legislation for what was later called a 'living wage' standard. And he annually introduced anti-lynching and anti-poll tax bills a decade before it became 'respectable.' He also opposed the House Un-American Activities Committee, red-baiting, and antisemitism" (Monthly Review). On March 13, 1941 he brought H.R. 3994 to the floor of the House of Representatives -- the first congressional attempt at civil rights legislation prohibiting "discrimination against any person because of the race, color, or creed of such person." It was then referred to the Committee on the Judiciary for consideration.

The complete text of this bill appears here, in the Jewish People's Committee of Los Angeles' call for its own members as well as for members of "CIO and AFL unions, National Negro Congress, Spanish-Speaking People's Congress, California Youth Legislature, American Peace Mobilization, and other minority groups" to publicly promote and support its advancement. Organizing a conference to take place in Los Angeles on June 21, 1941, the JPCLA urged groups to register and send up to three delegates and as many observers as they desired. The registration slip at the bottom of the rear page remains intact and unmarked on this copy.

Writing from one of the nation's most diverse cities, the Jewish People's Committee of Los Angeles embraced the power of a diverse grassroots movement and encouraged people across minority groups to see their interests as tied. "During the first five years of its existence nationally," the group explains on page two, "the Jewish People's Committee has recognized the similarity of the problems facing all minority groups -- racial, religious and trade union...Recognizing the inherent danger to democracy in discrimination and prejudice, Rep. Vito Marcantonio of New York has introduced into Congress a bill that would make it a felony to discriminate against any person...But mere introduction of a bill is not enough -- the bill must be passed. Only by the concerted pressure of all Americans interested in the preservation and furtherance of real Democracy can the passage of the bill be accomplished." To this end, the group planned to pull delegates together to develop a "program of action for a city-wide campaign urging the passage of this much-needed legislation." The Civil Rights Act would not be passed in Congress until 1964. (106)

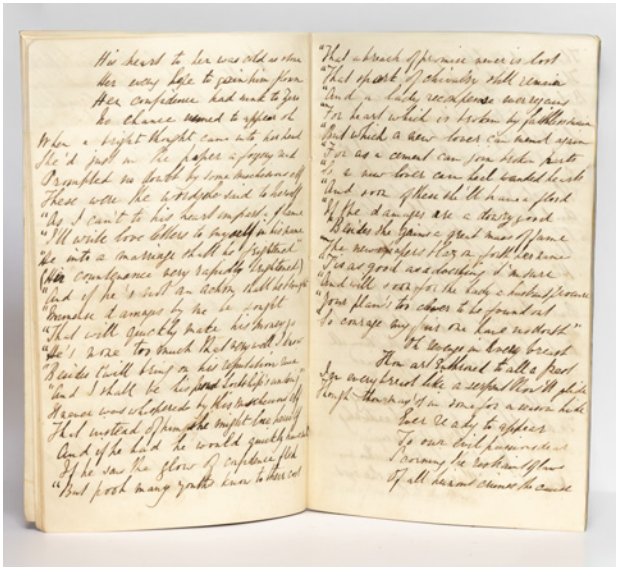
**$950.00**

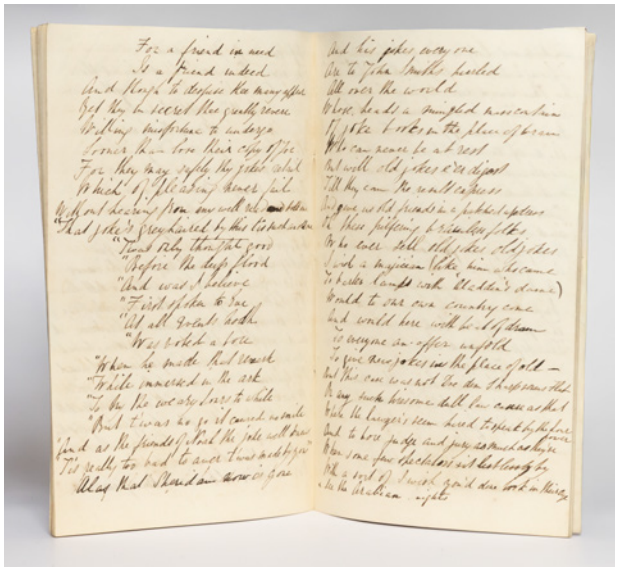
*Women's gossip about a sensational seduction and debt trial raises questions about novel reading, reputation, and vulnerability*

**10. [Community Care] [Women's Gossip] [Sex and Economics]**

Miss Smith & the Earl Ferrers, or a Better and Fuller account of that wonderful trial than has appeared in any of the London papers.

[London]: [1846]. Contemporary marbled wraps stitched at spine. Measuring 185 x 115mm and containing 52 manuscript pages in a single cursive hand, plus one sheet loosely inserted at front. An excellent fair copy with minimal foxing to pages and binding in lovely shape. An unpublished and entirely unique scandalous narrative composed in rhyming verse, the present piece tackles and sensationalizes the popular gossip surrounding the breach of promise trial between Mary Elizabeth Smith and Washington Sewallis, Earl of Ferrers which was described by one contemporary paper as "one of the most extraordinary cases ever heard" (Blackburn Standard, Feb. 1846).





While the author of this piece is unknown, this surviving poem speaks to the power women had as producers and consumers of information. From its opening, the manuscript unabashedly caters to such readers, not only replicating how they might share information over a tea table (or add their own embellishments) but also directly addressing them as the key audience. The handwritten dedication reads: "To the year 1846 this book is dedicated, in return for its kindness in producing an event for the especial use, Edification and Delight of Small Tea Parties." At the same time that the manuscript pokes fun at such feminine gatherings, it also acknowledges how these groups drive the news cycle.



The trial in question had all the markers of a scandal which would interest women across economic demographics. Mary Elizabeth Smith, a respectable young woman from a working class family, alleged that Washington Sewallis, who had recently inherited the Ferrers earldom and married Lady Augusta Chichester, had broken an earlier promise of marriage to her. Suing for damages in the amount of £20,000 (equivalent to $3.4 million today), Smith claimed that her reputation had been harmed both by the broken engagement and by the excessive debt incurred under her name due to Sewallis' refusal to settle a swath of bills for clothing, jewelry, and gifts he had purchased for her or directed her to buy on his accounts. Much of the content of the trial focused on a cache of unstamped letters presumed to be in the Earl of Ferrers' hand and supplied as evidence by Smith. Ultimately, the trial was quietly dismissed.

Women's interest in the trial reached beyond salacious fun. The debate it generated in gossip circles raised critical questions about women's own specific gender and class biases, and about the vulnerability of young women more generally. This anonymous work plays up the social assumptions that weighed against Smith as a woman and a member of the working class. In first describing her, the narrator notes that she was a novel-reader -- a habit that was discouraged in women and seen as encouraging too much sensational thought and feeling. "She's gifted in fancies, well read in romancies, in knowledge of them she stands...surpassed by none...for she knows all the novelists' names, from Richardson e'en down to James." Notably, Samuel Richardson's Pamela told the story of a young maid who ultimately married the wealthy gentleman who had tried and failed to seduce her throughout the novel. In this sense, the narrator opens the door to two possibilities: that Smith was made delusional by the flights of fancy she was reading, or that she used novel plots to construct malicious allegations of her own. These are undercut, however, by a third possibility which is that Smith, like the women Pamela represents, was taken advantage of because of her vulnerable status. Different participants in the gossip cycle would lean toward different assumptions; and so debates and arguments kept the story alive.

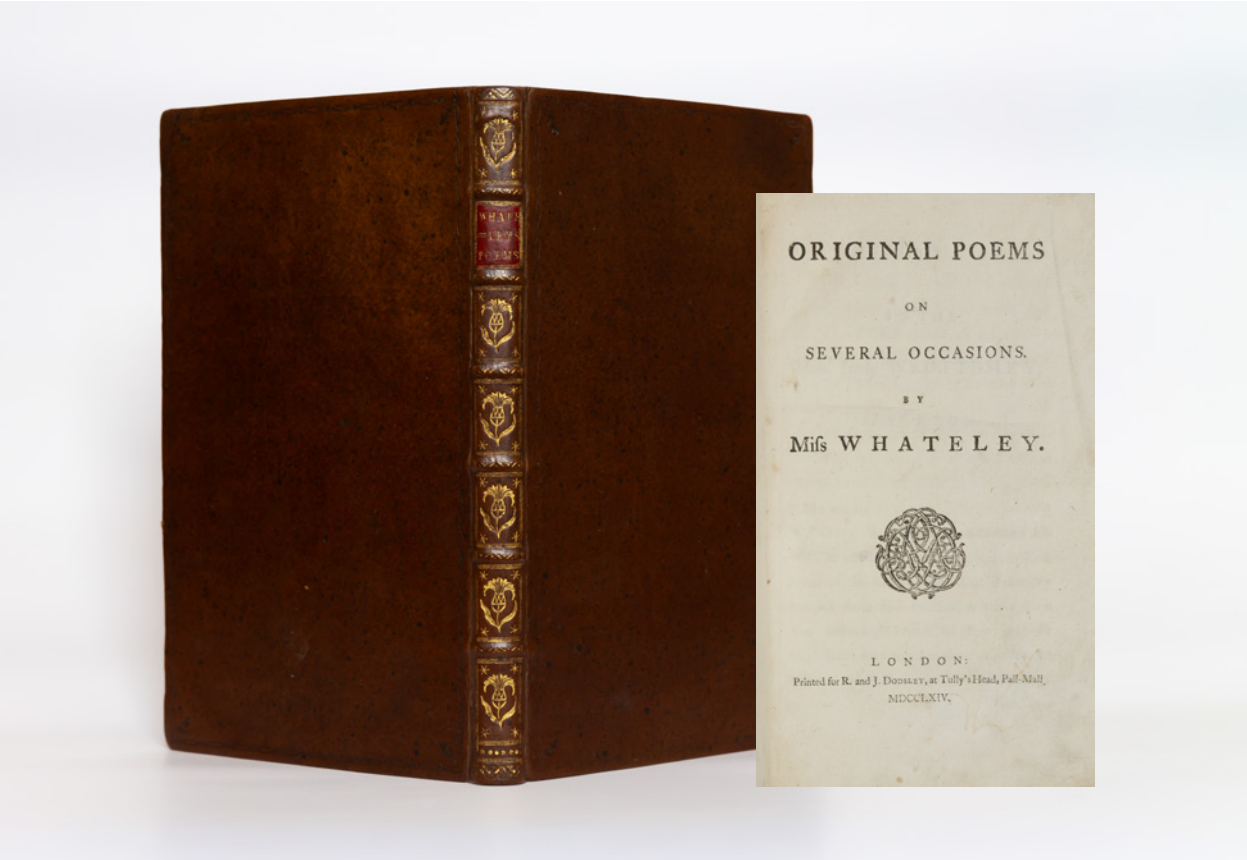
The satirical poem also points toward the power the Earl of Ferrers and men like him wielded. Though a good name is a vulnerable thing for men in high places, it is not so at risk as that of a woman. Thus, there is another double-edge when the narrator considers the end of the trial. "Miss Smith's case was then o'erthrown...This had given her confidence a blow...May defeat and disgrace all people attend, who would injure by disgraceful plan the reputation dear to

every man." Much like accusations of frivolity against Smith earlier in the piece are more complex than they seem, so too are the poem's position on reputations. Seeming to take the Earl's side, the poem also highlights that Smith's name and reputation are involved and more severely damaged. To those who might belief she was a huckster, this seems like justice. To those who are aware of the delicate position of women who are seduced or encounter the broken promises of men, this is an injustice and a danger; the system will never protect them as aggressively as it will a man.

The present work covers the Smith and Ferrers affair from opening to close, tracing along the way the inaccessibility of objective truth, the conflicting public interpretations that emerge as a result, and the vulnerabilities that gender and economics create for women across classes. A rich blend of sensational literature and contemporary non-fiction, this manuscript satire offers further research opportunities in areas including but not limited to perceptions of gossip, women's use of gossip for education and information exchange, perceptions of novel reading and news reading, women's consumption of print, coterie cultures and class, manuscript production and exchange within coterie spaces, gender and law, gender and economics, and paleography. (115)

**$2,650.00**

*A woman publicly dedicates work to a friend who would soon become her husband, while also asserting the value of her own mind*




**11. [Companionate Marriage] [Intellectual Courtship] Whateley, Miss [Mary]**

Original Poems on Several Occasions by Miss Whateley.

London: Printed for R. and J. Dodsley, 1764. First Edition. Rebound to style in full sprinkled calf with morocco and gilt to spine. Retaining original endpapers. Measuring 220 x 135mm and collating complete including subscribers' list and contents at front: 9, [27], 11-117, [1]. A square, firm copy, internally fresh and unmarked; minor spotting to edges of closed textblock. A scarce text that is unrecorded in ESTC and OCLC (excepting the later Dublin edition, of which there are two copies) and which does not appear in the modern auction record. The present is the only example in trade.

Original Poems is a testament not only to Mary Whateley's lyrical talent, but also to the possibilities of intellectual connection and companionate love in which a woman's mind is valued. The daughter of a prominent Worcester farming family, Mary had the benefits of some education and parents who encouraged her efforts. In 1759, at the age of 21, she

began submitting and publishing poetry in the Gentleman's Magazine. This gained the notice of some of her more literary neighbors, who urged Dodsley to publish them by subscription. Among the subscribers were such literati such as the Darwins and Sewells. Yet a name more important to the author also featured there: Darwall. Among the Darwall family listed is the Rev. James Darwall, to whom Mary dedicated her poem Ode to Friendship and with whom she would marry in 1766. As the timing makes clear, the two were well acquainted if not already courting by the time of the Original Poems' publication, meaning that James was well aware of Mary's talents and of her desire to share her work publicly.

Mary overtly expresses her poetic drive in the volume's opening verse. Despite providing the typical apologies in her preface, The Power of Destiny explains how her experiences of the world from infancy onward made it impossible not to "write in Rhyme before I knew to think." She wonders if in a different time she would have been born a learned man; but in this lifetime, as a woman, she struggled to hold in private her ideas. "An itch for scribbling fill'd my Brain. This Care and Cost had been bestow'd in vain." Devouring the classic poets, whose names she lists and influences she describes in rhyme, she sought to cow herself into quiet. Again, learning only made privacy harder and so her work came to print: "In short, whatever my Employ had been, It soon had yielded to this darling Sin." Within the volume, the topics that consume her are varied. Ode celebrates "How various is the Female mind!" and urges that women be allowed space for intelligence as well as love. Rural Happiness provides a verbal painting of her home in Worcester. Imitation of the Third Elegy showcases her knowledge of classical poetry and her ability to mimic it. And near the close, along with several other poems dedicated to important men, sits Ode to Friendship Inscribed to the Rev. Mr. J. Darwall -- a brief and forthright piece declaring the soothing power of a friendship based in lasting mutual appreciation "which Death alone can end." Mary and James wed two years after the release of this volume. (330)

**$2,250.00**

*The companionate love between two refugees -- a white Englishman and a Romani woman -- grows despite the differences in how each overcomes their abusive pasts*



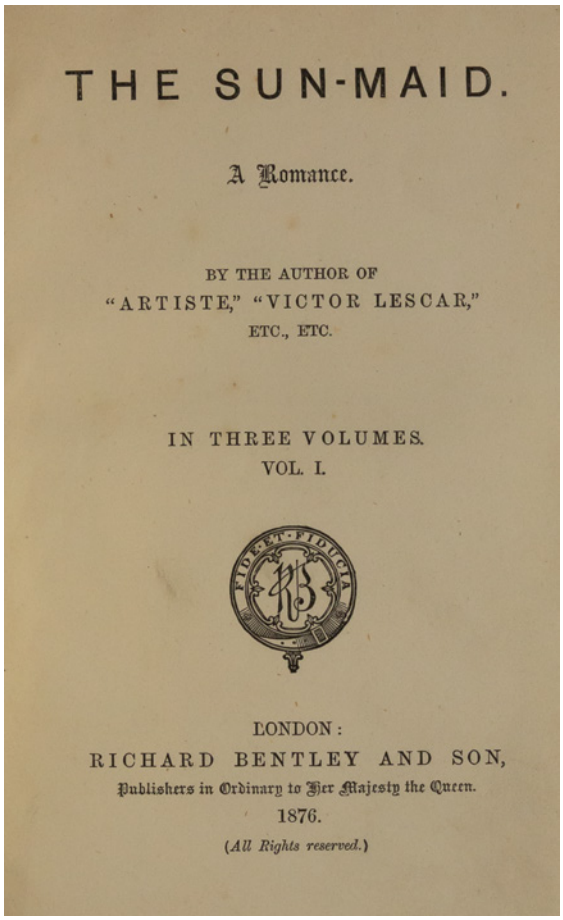

**12. [Companionate Marriage] [Interracial Relationships] [Refugees] Grant, Maria Margaret.**

The Sun-Maid. A Romance (in 3 vols.)

London: Richard Bentley & Son, 1876. First Edition. Contemporary three-quarter calf over textured cloth with gilt and morocco to spines. All edges marbled. Marbled endpapers. Measuring 175 x 115mm and bound without half titles else complete: [6], 306; [4], 320; [4], 309, [1]. A firm, square set with a touch of sunning to spines and some shelfwear and spotting to boards. Armorial bookplates of Campbell of Stonefield to front pastedown of each; light foxing to endpapers and occasional marginal soiling, but overall fresh. A somewhat sensational meditation on the survival of abuse and the safety found in companionate marriage, The Sun-Maid is recorded at six US libraries in OCLC. The present is the only copy in trade.

The Sun-Maid considers how parental and spousal abuse affect men and women, shaping their relationships to vulnerability, friendship, and romance. Despite their cultural and racial

differences, expatriate Englishman Sir Gilbert Earle and Romani refugee Madame Zophee Variazinka both escape their abusive pasts to create new lives in France. Brought into contact with each other through a society less concerned by traditional financial and political barriers, Gilbert and Zophee discover shared interests in music and poetry. As their friendship grows, so too, do the secrets they share, until a safe and companionate love develops between them.


THE SUN-MAID.

A Romance.

BY THE AUTHOR OF
"ARTISTE," "VICTOR LESCAR,"
ETC., ETC.

IN THREE VOLUMES.
VOL. I.

LONDON:
RICHARD BENTLEY AND SON,
Publishers in Ordinary to Her Majesty the Queen.
1876.
(All Rights reserved.)

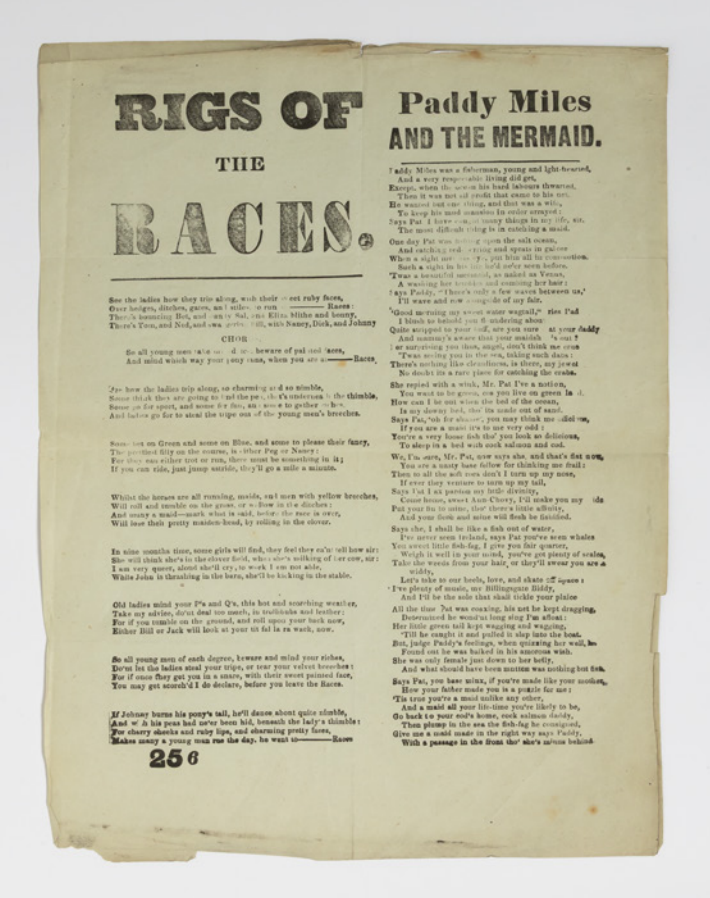
Yet, while Gilbert's whiteness and masculinity position him to feel brave and free, untethered from his abusive mother's control, Zophee is not so lucky. A racial minority and a woman, she remains unhappily tethered to her Russian husband regardless of the distance that separates them; and she becomes the target of gossip as the allegedly progressive emigree community around her expresses disapproval of her intimacy with Gilbert. It is only through a series of unbelievable events -- including Gilbert's trek to Siberia and her husband's convenient death from fever -- that Zophee is able to briefly taste freedom before entering into a new and hopefully more egalitarian union. (308)

**$1,650.00**

*Young men pursue women's sexual consent while dodging obligations of marriage, while a licentious fisherman attempts and fails to force a mermaid into wifehood*

**13. [Courtship & Marriage] [Sexual Freedom] [Gender Non-Conformity]**

Rigs of the Races [with] Paddy Miles and the Mermaid.



RIGS OF THE RACES.

Paddy Miles AND THE MERMAID.

[N.P.]: [N.P.], [c. 1840]. First edition. Measuring 250 x 190mm and printed to recto only. Light chipping to margins and small paper flaw to header not touching text. Some faintness to the ink in some places, from uneven distribution on the strike. One of three known variants with no clear priority, each with a different second ballad accompanying Rigs of the Races; the present combination is unrecorded in OCLC and is the only example on the market.

Together, Rigs of the Races and Paddy Miles and the Mermaid graphically explore the ignition of and attempt to satisfy lust, how women's consent to sex is depicted compared to men's, and what this might tell us about social power around the marriage market.

Rigs of the Races opens the broadside playfully enough, inviting readers to imagine the youthful and lusty frolics of springtime. In this space, young women such as "bouncing Bet, dandy Sal, and Eliza blithe and bonny" are likened to race horses as men around them watch "their sweet ruby faces" and make their wagers on which girl is fast enough for their liking. There's acknowledgement that while the men come to this race for physical satisfaction, the women's reasons for attendance is more varied: "Some go for sport, and some for fun, and some to gather riches. And ladies go for to steal the tripe out of the young men's breeches." Clearly the women -- regardless of motive -- have more at stake socially and economically than the men. And yet the ballad suggests that after being satisfied "by rolling in the clover," men should be wary of those girls who come back "in nine months' time" and should "beware and mind your riches" rather than falling into a "snare." Marriage is thus positioned as a trap, and women's consent, rather than being a means for mutual pleasure, is described

as the lure that can "make any young man rue the day he went to ----- Races." No equal judgement is set upon the men, as sex and fulfillment are viewed as their right, and the future as their rightful decision.

The even more licentious Paddy Miles and the Mermaid, in contrast, depicts a fisherman's desperate desire to marry. "He wanted but one thing, and that was a wife, to keep his mud mansion in order arrayed." For Paddy, a "real" woman provides on-demand sexual, emotional, and domestic labor that brings ease to his days. In a reversal of the previous ballad, it is he who sets out to accomplish "the most difficult thing, catching a maid." When Paddy encounters a mermaid on the coast, "naked as Venus, 'A washing her bubbies and combing her hair" he presumes her physical exposure is for his enjoyment rather than her own. In fact, he can't conceive of her except via male ownership. "Good morning, my sweet water wagtail," he introduces himself using possessives. And just in case another man is due respect, he asks, "Are you sure that your daddy's … aware that your maidish bits is out?"

While Paddy infantilizes the mermaid, he also graphically sexualizes her. He comments lewdly that her nudity makes her "a very loose fish…so delicious, To sleep in a bed with cock salmon." The mermaid's barbed retorts go unnoticed by the fisherman; he is not interested in her interiority, only in what he believes her body can provide him. Paddy wrongly assumes that the mermaid's exteriority is a simple matter, and a site where he can exert power. After grabbing her by the tail and dragging her into the boat, Paddy is horrified that he can't "be the sole that shall tickle your place," because "she was only female down to her belly...and what should have been mutton was nothing but fish." The mermaid's body defies Paddy's expectation of womanhood and its related stereotypes. She reveals that femininity does not have a single embodiment, and that it isn't his to define, control, or claim. Paddy's response reveals that pleasure and mutual exploration have no place in a hetero structure based on binaries and hierarchical domination. And so the mermaid swims free.

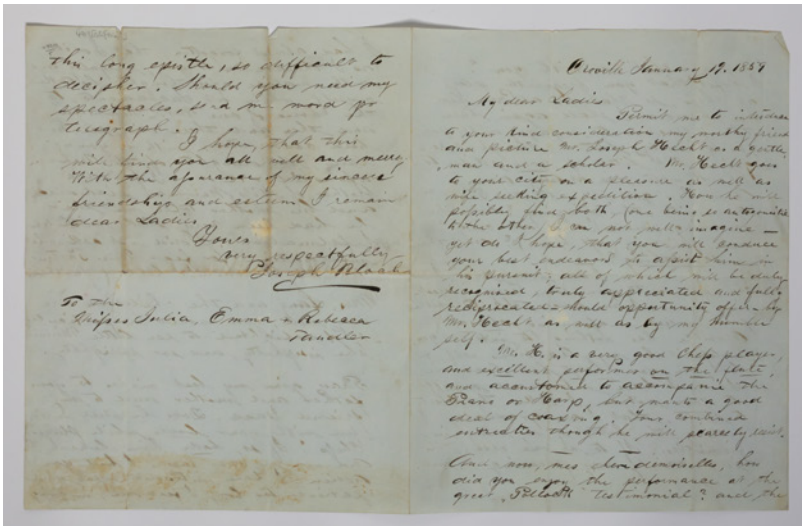
Together, the two ballads offer opportunity for exploring the relationship among consent, courtship, sex, and marriage; between sex work and wifehood when economics are a part of sexuality and sexual exchange; on men's expectations of free labor within heteronormative marriage; and on the role that non-binary bodies and identities play in disrupting these systems. (233)

**$1,950.00**

*A new generation of Jewish Americans in California continue their parents' mission of community building while embracing more modern attitudes toward friendship, flirtation, and courtship*

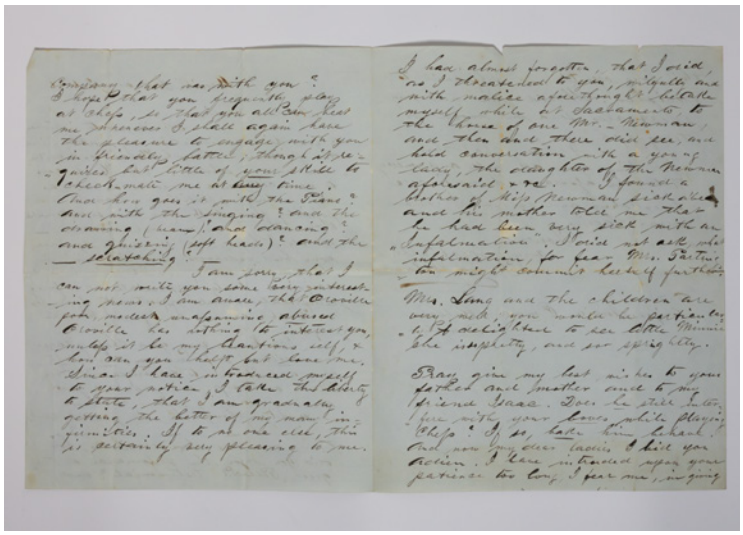
**14. [Courtship and Marriage] [Community Care] [Jewish Migration] Black, Joseph.**

A young man flirtatiously appeals to the Tandler sisters for aid in his friend's "wife seeking expedition."



Oroville, California: January 19, 1859. Single sheet bifolium with pages measuring 255 x 200mm. Four page autograph letter signed from Joseph Black to the Misses Julia, Emma, and Rebecca Tandler in California, 1859 with docketing to the bottom third of the final page. A lengthy, legible, familiar letter with central horizontal fold and two vertical folds; some toning and staining to final page. A manuscript of potential interest for scholars focused on the history of friendship and courtship, marriage practices and matchmaking, refined education and hobbies, and etiquette in the 19th century West. Even more specifically, the letter will be of interest to scholars focused on Jewish immigration and community building in the Western US and the differing norms among generations, as the recipients and several families mentioned in the letter were founding families of the California Jewish community (notably the Tandler, Lang, and Hecht families).

The present letter from a confident and flirtatious Joseph Black reveals the closeknit relationships existing among a new generation of Jewish Americans whose parents had begun settling California in the 19th century. The recipient sisters, Julia, Emma, and Rebecca Tandler, were all clearly educated and talented -- throughout there are references to their skill on piano and harp, as well as their cleverness at chess. It's also clear that they were well-connected and confident themselves, as Joseph appeals to them not only to assist his friend Joseph Hecht in his search for an appropriate wife but also to send regards to and from a number of other upstanding community members including Mrs. Lang. Notably, the Tandler and Lang families were founders of the California Jewish community. "In 1850, the Tandlers shared a home with business partner Jacob Lang, his wife, and their children. The Lang and Tandler families arrived together aboard the steamer Cornelia in March 1853" (Pacific Historical Review). The Tandler and Lang matriarchs, whose "only female relations in San



Francisco were Tandler's daughters," set out to create supportive and philanthropic organizations that connected and promoted Jewish families and their businesses in the region. "The new entities opened to Jewish immigrant women the role of 'ladies bountiful'...broadening their engagement within the Jewish community and furthering their own processes of self-acculturation" (Pacific Historical Review). In addition to providing mutual aid and medical care -- particularly to the minority of women in the community -- they also sought to connect young Jewish people in marriage. This is the initial purpose of the letter, and Black's friend Joseph Hecht had much to recommend him; and it seems that matchmaking was successful, as the Hechts would settle in the area and become involved in the development of Jewish kindergartens and early education programs in the region in the 1860-70s (Pacific Historical Review).

The letter reads in part:

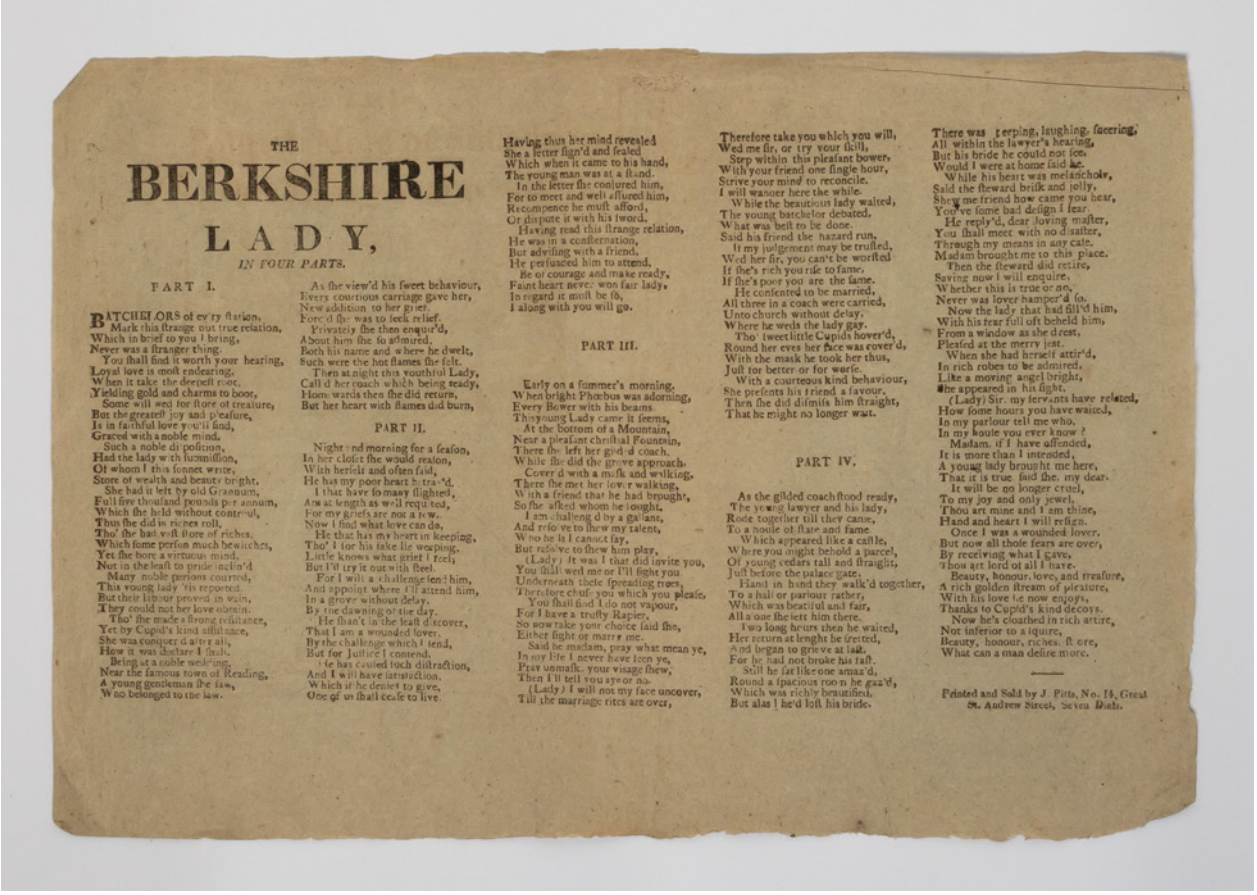
"Oroville January 19, 1859

My dear Ladies,
Permit me to introduce to your kind consideration my worthy friend and picture Mr. Joseph Hecht as a gentleman and scholar. Mr. Hecht goes to your city [San Francisco] on a pleasure as well as wife seeking expedition. How he will possibly find both (one being so antagonistic to the other) I can not well imagine -- yet I do hope that you will conduct your best endeavors to assist him in his pursuit...Mr. H. is a very good chess player and excellent performer on the flute! and accustomed to accompany the Piano or Harp...And now, mes cheres demoiselles, how did you enjoy the performance at the great Pollack testimonial?...I hope that you frequently play at chess, so that you all can beat me whenever I shall again have the pleasure to engage with you in friendly battle; though it requires but little of your skill to check-mate me at any time...Pray give my best wishes...to my friend Isaac. Does he still interfere with your moves while playing chess? If so, make him behave... Yours very respectfully, Joseph Black."

A flirtatious and familiar letter, which shows the beginnings of Americanization and modernization among the younger generation as well as their continued commitment to community and mutual aid. (198)

**$1,250.00**

*A companionate marriage is born when two people set aside gender expectations that do not fit them*



THE

# BERKSHIRE

## LADY,

*IN FOUR PARTS.*

PART I.

BATCHELORS of every ſtation,
Mark this ſtrange but true relation,
Which in brief to you I bring,
Never was a ſtranger thing.
You ſhall find it worth your hearing,
Loyal love is moſt endearing,
When it take the deepeſt root.
Yielding gold and charms to boot,
Some will ſeek for ſtore of treaſure,
But the greateſt joy and pleaſure,
Is in faithful love you'll find,
Graced with a noble mind.
Such a noble diſpoſition,
Had the lady with diſmiſſion,
Of whom I this ſonnet write,
Store of wealth and beauty bright,
She had it left by old Graenum,
Full five thouland pounds per annum,
Which ſhe held without controul,
Thus ſhe did in riches roll,
Tho' ſhe had vaſt ſtore of riches,
Which ſome perſon much bewitches,
Yet ſhe bore a virtuous mind,
Not in the leaſt to pride inclin'd
Many noble perſons courted,
This young lady 'tis reported.
But their labour proved in vain,
They could not her love obtain.
Tho' ſhe made a ſtrong reſiſtance,
Yet by Cupid's kind aſſiſtance,
She was conquer'd after all,
How it was declare I ſhall.
Being at a noble wedding,
Near the famous town of Reading,
A young gentleman ſhe ſaw,
Who belonged to the law.

As ſhe view'd his ſweet behaviour,
Every courtious carriage gave her,
New addition to her grief.
Force'd ſhe was to ſeek relief.
Privately ſhe then enquir'd,
About him ſhe ſo admired,
Both his name and where he dwelt,
Such were the hot flames ſhe felt.
Then at night this youthful Lady,
Call'd her coach which being ready,
Homewards then ſhe did return,
But her heart with flames did burn,

PART II.

Night and morning for a ſeaſon,
In her cloſet ſhe would reaſon,
With herſelf and often ſaid,
He has my poor heart betray'd.
I that have ſo many ſlighted,
Am at length as well requited,
For my griefs are not a few.
Now I find what love can do,
He that has my heart in keeping,
Tho' I for his ſake lie weeping,
Little knows what grief I feel,
But I'll try it out with Reel.
For I will a challenge ſend him,
And appoint where I'll attend him,
In a grove without delay.
By the dawning of the day.
He ſhan't in the leaſt diſcover,
That I am a wounded lover.
By the challenge which I ſend,
But for Juſtice I contend.
He has cauſed both diſtraction,
And I will have ſatisfaction.
Which if he denies to give,
One of us ſhall ceaſe to live.

Having thus her mind reveal'd
She a letter ſign'd and ſeal'd
Which when it came to his hand,
The young man was at a ſtand.
In the letter ſhe conjured him,
For to meet and well aſſured him,
Recompence he muſt afford,
Or diſpute it with his ſword,
Having read this ſtrange relation,
He was in a conſternation,
But adviſing with a friend,
He perſuaded him to attend,
Be of courage and make ready,
Faint heart never won fair lady,
In regard it muſt be ſo,
I along with you will go.

PART III.

Early on a ſummer's morning,
When bright Phœbus was adorning,
Every Bower with his beams
The young Lady came it ſeems,
At the bottom of a Mountain,
Near a pleaſant chriſtal Fountain,
There ſhe left her gilded coach,
While ſhe did the grove approach.
Cover'd with a maſk and walking,
There ſhe met her lover walking,
With a friend that he had brought,
So ſhe aſked whom he fought.
I am challeng'd by a gallant,
And reſolve to ſhew my talent,
Who he is I cannot ſay,
But reſolve to ſhew him play,
(Lady) It was I that did invite you,
You ſhall wed me or I'll fight you
Underneath theſe ſpreading trees,
Therefore chuſe you which you pleaſe,
You ſhall find I do not vapour,
For I have a truſty Rapier,
So now take your choice ſaid ſhe,
Either fight or marry me.
Said he madam, pray what mean ye,
In my life I never have ſeen ye,
Pray unmaſk your viſage ſhew,
Then I'll tell you aye or no.
(Lady) I will not my face uncover,
Till the marriage rites are over,

Therefore take you which you will,
Wed me ſir, or try your ſkill,
Step within this pleaſant bower,
With your friend one ſingle hour,
Strive your mind to reconcile.
I will wander here the while.
While the beautious lady waited,
The young batchelor debated,
What was beſt to be done.
Said his friend the hazard run,
If my judgement may be truſted,
Wed her ſir, you can't be worſted
If ſhe's rich you riſe to fame,
If ſhe's poor you are the ſame.
He conſented to be married,
All three in a coach were carried,
Unto church without delay.
Where he weds the lady gay.
Tho' tweet little Cupids hover'd,
Round her eyes her face was cover'd,
With the maſk he took her thus,
Juſt for better or for worſe.
With a courteous kind behaviour,
She preſents his friend a ſavour.
Then ſhe did diſmiſs him ſtraight,
That he might no longer wait.

PART IV.

As the gilded coach ſtood ready,
The young lawyer and his lady,
Rode together till they came,
To a houſe of ſtate and fame
Which appeared like a caſtle,
Where you might behold a parcel,
Of young cedars tall and ſtraight,
Juſt before the palace gate.
Hand in hand they walk'd together,
To a hall or parlour rather,
Which was beatiful and fair,
All alone he left him there.
Two long hours then he waited,
Her return at length he greeted,
And began to grieve at laſt.
For he had not broke his faſt.
Still he ſat like one amaz'd,
Round a ſpacious room he gaz'd,
Which was richly beautified,
But alas! he'd loſt his bride.

There was peeping, laughing, ſneering,
All within the lawyer's hearing,
But his bride he could not ſee.
Would I were at home ſaid he.
While his heart was melancholy,
Said the ſteward briſk and jolly,
Shew me friend how came you hear,
You've ſome bad deſign I fear.
He reply'd, dear loving maſter,
You ſhall meet with no diſaſter,
Through my means in any caſe.
Madam brought me to this place.
Then the ſteward did retire,
Saying now I will enquire,
Whether this is true or no,
Never was lover hamper'd ſo.
Now the lady that had fill'd him,
With his fear full oft beheld him,
From a window as ſhe dreſt,
Pleaſed at the merry jeſt.
When ſhe had herſelf attir'd,
In rich robes to be admired,
Like a moving angel bright,
She appeared in his ſight.
(Lady) Sir, my ſervants have related,
How ſome hours you have waited,
In my parlour tell me who,
In my houſe you ever know?
Madam, if I have offended,
It is more than I intended,
A young lady brought me here,
That it is true ſaid ſhe, my dear.
It will be no longer cruel,
To my joy and only jewel,
Thou art mine and I am thine,
Hand and heart I will reſign.
Once I was a wounded lover.
But now all thoſe fears are over,
By receiving what I gave,
Thou art lord of all I have.
Beauty, honour, love, and treaſure,
A rich golden ſtream of pleaſure,
With his love he now enjoys,
Thanks to Cupid's kind decoys.
Now he's cloathed in rich attire,
Not inferior to a ſquire,
Beauty, honour, riches ſtore,
What can a man deſire more.

Printed and Sold by J. Pitts, No. 14, Great
St. Andrew Street, Seven Dials.

**15. [Courtship and Marriage] [Cross Dressing] [Queer Romance]**

The Berkshire Lady. In Four Parts.

London: J. Pitts, [1802]. Early Edition. Broadside measuring 375 x 255mm and printed to recto only with text in five columns. A Near Fine example with a bit of wear along edges and unevenness to bottom right corner. One of several iterations released between 1765 and 1895, this being the only one produced by J. Pitts. OCLC reports only one copy of the present variant in libraries (at NLS) though the Bodleian catalogue suggests an additional holding at Oxford.

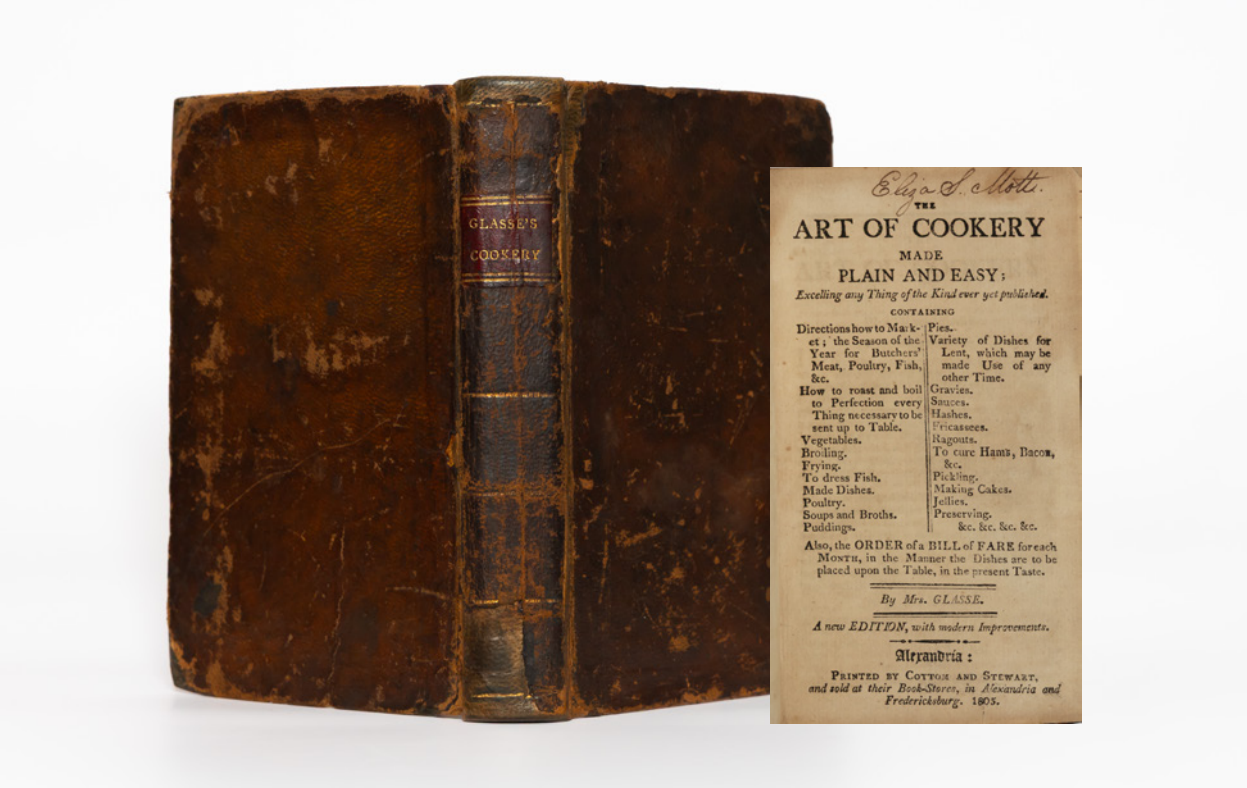
A tale in which the refusal to conform to gender norms leads two people into a marriage of equals. The Lady of Berkshire, with "full five thousand pounds per annum which she held without controul," opens the ballad in a unique position of autonomy. A desirable marriage candidate given her excess of money and her lack of guardianship, she nevertheless flouts expectations of submission and marriage. "Many noble persons courted, This young Lady it's

reported, But their labour proved in vain...She made a strong resistance." Highly independent, she is not attracted to a man until she sees a young, struggling lawyer. The draw? His more feminine qualities including "his sweet behaviour." The Lady decides to pursue him -- and not only does she locate his name, address, and position, but she learns to acknowledge the power of her own physical yearning for and fascination with someone. He has unsettled her. So, like a knight, she decides to challenge him to a duel for her honor.

A young man of principle, he arrives to the grove at the appointed time to find the Lady cross-dressed as a knight. It is there that she complicates the challenge: a duel to the death, or til death do we part. In opting for the latter, because it is the path of lesser violence, he also agrees that he cannot see the Lady's face until after marriage. The wed, they go to her mansion, and she presents him with one more test by leaving him alone to see his response. "Two long hours then he waited...and began to grieve at last because he had not broke his fast," but when she returns to him, he expresses no anger and only courtesy. His gentleness, patience, and sweetness complement the Lady's own confidence and assertiveness. This ultimately leads them to "hand in hand walk together" in a happy marriage of complements. (272)

**$1,200.00**

*An egalitarian approach to household meal planning makes its first appearance in America*




**16. [Culinary] [Domestic Labor] [Class Consciousness] Glasse, Mrs. Hannah.**

The Art of Cookery Made Plain and Easy; Excelling at any Thing of the Kind ever yet published...

Alexandria: Printed by Cottom and Stewart, 1805. First American Edition. Contemporary sheep trade binding, recornered and rebacked with majority of original spine laid down. Measuring 160 x 100mm and collating complete including index: [3], 4-308, [16]. A square, sturdy copy generally shelfworn with a touch of worming to lower front board. Contemporary ownership signature of Eliza S. Mott to verso of front endpaper and to header of title, and of Edward Mott to verso of front endpaper. Pages somewhat toned with occasional marginal soiling, but overall a clean example. Housed in a custom half morocco clamshell stamped "Veta" with handwritten note inside: "Box made by Veta (Roswitha W. Mott) for her collection of cook books," suggesting that this copy remained with the family of its original owner until at least 2002. Originally published in 1747 before being released in the US for the first time in 1805, both the first edition and first American are scarce. While the most recent appearance of the true first was in 2023 (at Forum for $8,362), the last copy of the American edition appeared in damaged condition in 2019 in an Australian auction. Currently there is no copy of either on the market.

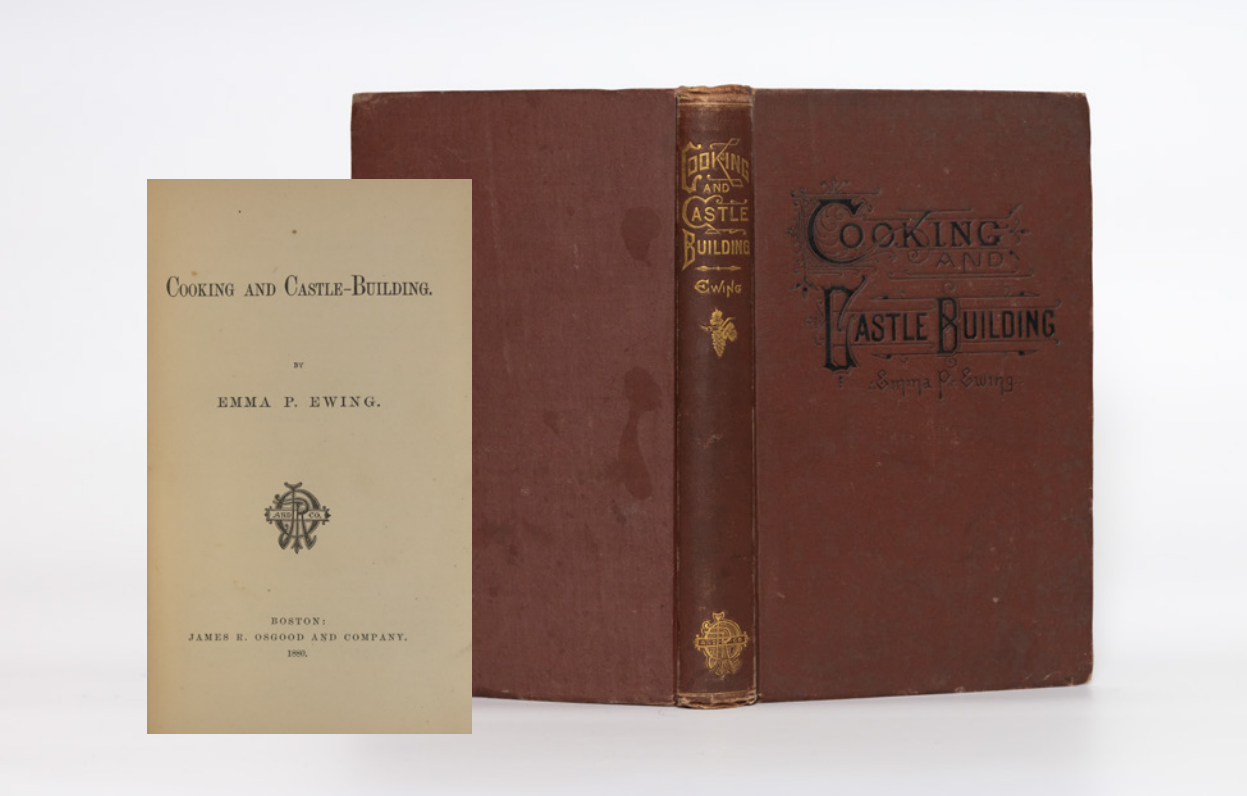
Revolutionary at its release in 1747, Hannah Glasse's The Art of Cookery promised to be equally groundbreaking on its arrival to the US due to its egalitarian approach to cookery. Rather than designing an elevated work for "professed cooks," Glasse instead focused on the inexperienced, operating under the conviction that anyone "who can but read, will be capable of making a tolerable Cook; and those who have not the least notion of Cookery, cannot miss being very good ones." Indeed, Glasse assumes that her reader is a complete novice. She initiates her text with the most basic information on going to the market to select in-season ingredients, setting a table, and planning meals in addition to providing numerous straightforward recipes and a navigable rear index.

For the American women in Glasse's readership, such a cook book could positively alter how they ran their kitchens and fed their families. "In 1800, the dietary habits of Americans were similar to those of the colonial period. Food provisioning was very local...Dietary options were seasonal as well as regional, [with] few public dining options existing outside of taverns" (Oxford Research Encyclopedia). A simple guide that required little more than literacy opened the door to more efficient planning in terms of food purchasing and meal design, as well as allowing some level of variety to interest a family's palates. This was certainly a change for women of the middle and lower classes who might have little to no professional help in managing their households.

Lowenstein 35. (336)

**$3,500.00**

*"Lessons in the science of cookery" are conducted by three educated and progressive women*




**17. [Culinary] [Domestic Labor] [Feminism] Ewing, Emma P.**

Cooking and Castle Building.

Boston: James R. Osgood, 1880. First Edition. Original publisher's cloth binding stamped in black and gilt. Green coated endpapers. Measuring 175 x 110mm and complete in 216 pages. Gentle rolling to spine with some rubbing to joints and extremities; front hinge tender but sound. Early bookplates from New England Undertaking Company and R. H. Merriman to front pastedown; bookplate of New England Library to rear pastedown. Internally unmarked. A scarce text merging domestic fiction with factual home-making and culinary advice, fewer than twenty library copies are recorded in OCLC and only two copies have sold at auction since 1896. The present is the only example on the market.

A Civil War era cooking instructor from New York who founded the Chicago School of Cookery and headed the domestic departments at Iowa State and Purdue, Emma Ewing came to national fame for her practical cook books focused on bread and vegetables. In the present book, Ewing takes a new tactic in her instruction, by creating an educational novel with a progressive thesis that values women's domestic and culinary knowledge: a house cannot be a genuine home unless it is a space where good food draws the family together. To

feed this message to her audience, she resorts to a frame narrative that will feel familiar. New Yorker Kate, who is privately working on a cook book, receives her cousin Emmeline and great niece Alice as visitors "after a two years' sojourn in Europe" where "Alice had devoted herself assiduously to French, German, and music while her mother employed her time in writing a novel." Together they flee the bustle of New York for the borrowed country home of Westfield upstate, where they can find quiet time together. It is in this feminine space that Kate teaches Emmeline and Alice that being educated and empowered doesn't preclude their caring about or engaging with home-making. Indeed, across the chapters that follow, she walks the two (and her readers) through the vast amount of knowledge it takes to read and understand recipes, to develop menus, to acquire ingredients from markets or from home gardens and orchards, to avoid spoiling and food waste, and to take joy in the work of maintaining a sustainable and welcoming home.

In the book's early stages, Emmeline resists Kate's assertions. She points, for example, to the importance of comfortable and pleasant decor in creating a home; or she reminds Kate of the "numberless cookery books" on the market that make her cousin's unnecessary. Over time, Kate's measured and logical approach wins her over. Kate never negatively judges women in their home-making efforts (though she does judge men who release cook books that "make a nice cake but not a good bread or broil a beefsteak"). She simply wants to redirect women's attention to the kitchen as a center of authority and knowledge that belongs to them.

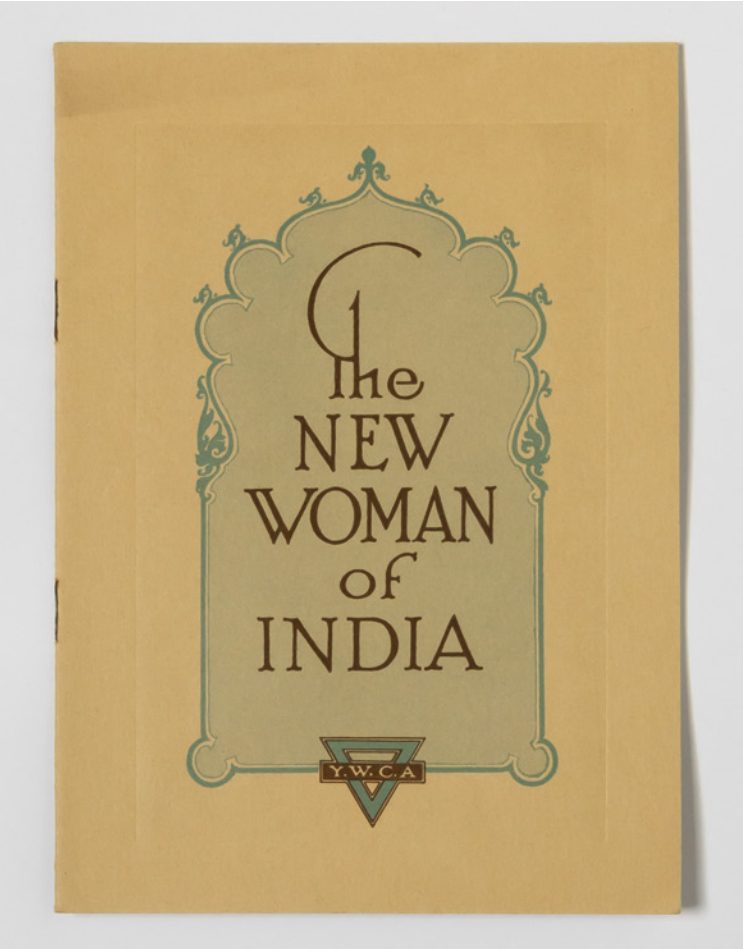
A detailed table of contents and index at the rear will guide readers interested in producing recipes to the appropriate sections of text. (310)

**$1,250.00**

*"A few years ago, the gathering of women of different races and castes of India would have been impossible."*

**18. [Education & Employment]] Eldredge, Helen Woodsmall.**

The New Woman of India.




[N.P]: Foreign Department, National Board of the Young Women's Christian Association of the United States, 1919. First Edition. A Fine copy in printed wraps, stapled at spine. Measuring 175 x 125mm and complete in 8 pages. Externally and internally a bright, fresh copy. Scarce institutionally and in trade, OCLC reports only two copies at libraries and the present is the only example on the market.

"Helen Woodsmall Eldredge (1879-1959) was born in Selma, Alabama. She founded a physical education movement in India, and traveled extensively in Europe and the Middle East as a writer and lecturer on Asian subjects and international affairs" (Finding Aid for Helen Woodsmall Eldredge Papers, UCLA). The present brief pamphlet was released through the YWCA to inform American women about the social and political changes for women's rights taking place across India, and to provide the Indian women themselves with praise for creating a diverse new set of career and lifestyle opportunities for themselves and the generations who would follow.

While Eldredge acknowledges that "the multiplicity of races differing in customs, religion, and character makes a short discussion of women in India difficult, as it is impossible to generalize," she also impresses upon the reader that "a few years ago, the gathering of women of different races and castes of India would have been impossible." She reports that what has been unfolding across India is a generation determined to be the "New Woman" -- "examples of well educated women...who are affecting the thought and life of India in a vital

way." In addition to celebrating the growing number of college women in the nation, Eldredge also selects several public figures as signs of progress: the reformer Pundita Ramabai, the poet Sorojini Naidu, the musician Begum Fyzee Rahamin, a leading physician Dr. Karmarkar, and the attorney Cornelia Sarabji. Such women, she asserts, increase acceptance for the larger population to engage in education and employment opportunities and made it possible for women's clubs and organizations to effectively spread information about government reform, hospital operations, and improved healthcare for women and children.

Given Eldredge's position with the YWCA, it must be admitted that her assessment of Indian women's situation bears some bias and carries hints of white saviorism. Several of the thought leaders she celebrates not only were educated in the US or UK but sometimes received scholarships or support from the YWCA. Additionally, there is some moralizing near the conclusion about the responsibilities that American and European women (coded: white women) bear. "Indian women are looking to English and American women for examples on which to pattern their new life," and thus these women bore responsibility for retaining their moral standings and never encouraging "the cheapest, crudest features" of modern womanhood. (163)

**$950.00**

*"Given me by the author": A playboy and later his wife own a copy of Manley's final work on bigamy, desire, and revenge*




**19. [Erotic Literature] [Class & Gender] [LGBTQ+] Manley, Delarivier.**

The Power of Love: in Seven Novels… (Presentation Copy)

London: Printed for John Barber..and John Morphew, 1720. First Edition. Contemporary paneled calf recornered and rebacked to style with gilt to spine. All edges speckled red. Pastedowns renewed but original endpapers retained. Measuring 195 x 115mm and collating complete with initial advert: xvi, 368. A square, firm copy with occasional light foxing or tanning to pages, else clean; small hole to center of front endpaper. A presentation copy by the author to Lewis Owens and later owned by his wife and Elizabeth Lyster Owens, with a notation by the former to the front endpaper ("given me by the author. L[ewis] O[wen]") with the latter's ownership signature "Eliz. Owen" to the header of the title. Lewis, "witty, entertaining, and popular with the ladies" was a friend of Manley's while at All Souls Oxford and later married "pretty Elizabeth Lyster, whose parents owned the Penrhos estate" in 1740 (Library of Wales). Since 1965, the title has only appeared at auction on six occasions -- two of

them (2017 and 2022) being this presentation copy. This is currently the only example in trade.

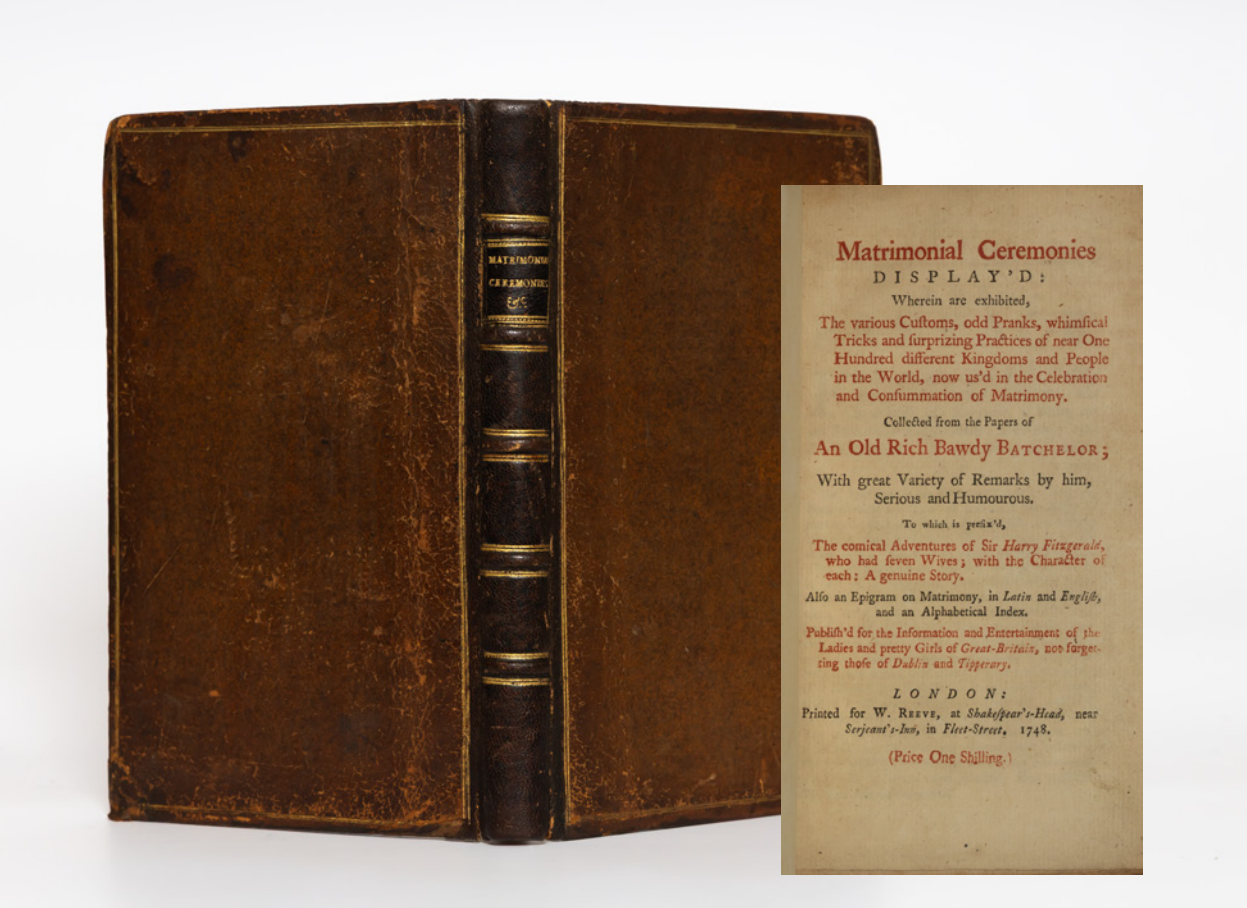
The last prose work of Delarivier Manley's prolific and scandalous career, "The Power of Love in Seven Novels was a collection of seven stories selected and adapted from William Painter's 1566 The Palace of Pleasure (itself a palimpsest of stories from European writers such as Bandello and Boccaccio)" (Ballaster). In this sense, Manley steps into an authoritative and traditionally masculine role, asserting her ability to claim the stories of her (male) predecessors and make meaningful alterations to them for a new generation of readers -- especially readers often excluded based on sex and class. The result is anything but straightforward, presenting the audience with purposeful and jarring disruptions of "heteronormative narratives of prose romance, 'queering' the form and interrogating readers' expectations of plot closure through figures of the asexual, lesbian, or birthing woman" (Ballaster). Hierarchies are undermined and the "ambivalent position of the person who serves the interest of others, the servant," comes into focus as the working class become more central characters (Carnell). Women's rage and revenge are taken seriously and justified, as Manley strips away patriarchal assumptions about feminine irrationality to instead consider cultural contexts of spousal abuse, financial precarity, and self-ownership.

The Power of Love is a mature, controlled intervention into a literary tradition that allowed Englishmen such as Chaucer, Shakespeare, and Dryden to place themselves within the canon by entangling their own works with those of a valued predecessor. Among the early women to participate, Manley positions herself and those like her not only as worthy and capable of claiming space among the greats, but also of innovating, communicating new perspectives and inviting in wider audiences.

ESTC T93146. Not in the Register of Erotic Books. (337)

**$4,500.00**

*Beneath the surface of a text on marriage rites lies an erotic book for young women*




**20. [Erotic Literature] [Sex & Pleasure] [LGBTQ+] [Gaya, Louis de] An Old Rich Bawdy Bachelor.**

Matrimonial Ceremonies Display'd: Wherein are exhibited the various Customs, odd Pranks, whimsical Tricks and surprizing Practices of near One Hundred different Kingdoms and People in the World, now us'd in the Celebration and Consummation of Matrimony...Publish'd for the Information and Entertainment of the Ladies and Pretty Girls of Great-Britain...

London: Printed for W. Reeve at Shakespear Head, 1748. First thus. Nineteenth century speckled calf recornered and rebacked to style with gilt to spine and boards. All edges speckled red. Measuring 175 x 110mm and collating complete: viii, [2], 153, [5]. A square, tall copy with occasional early pencil annotations and evidence of rough opening with no loss to text; pages gently toned but overall quite clean. The present work was first released in Italian and French, before appearing in English in 1685 under the title Nuptial Rites; only one example of this text survives, at the BL, with no copies listed in the modern auction record. Expanded and re-released in 1748, it is the first appearance under this title and is also scarce,

with ESTC reporting only four institutional copies and only three examples appearing in the modern auction record (in 2012, a defective copy in 1954, and 1913).

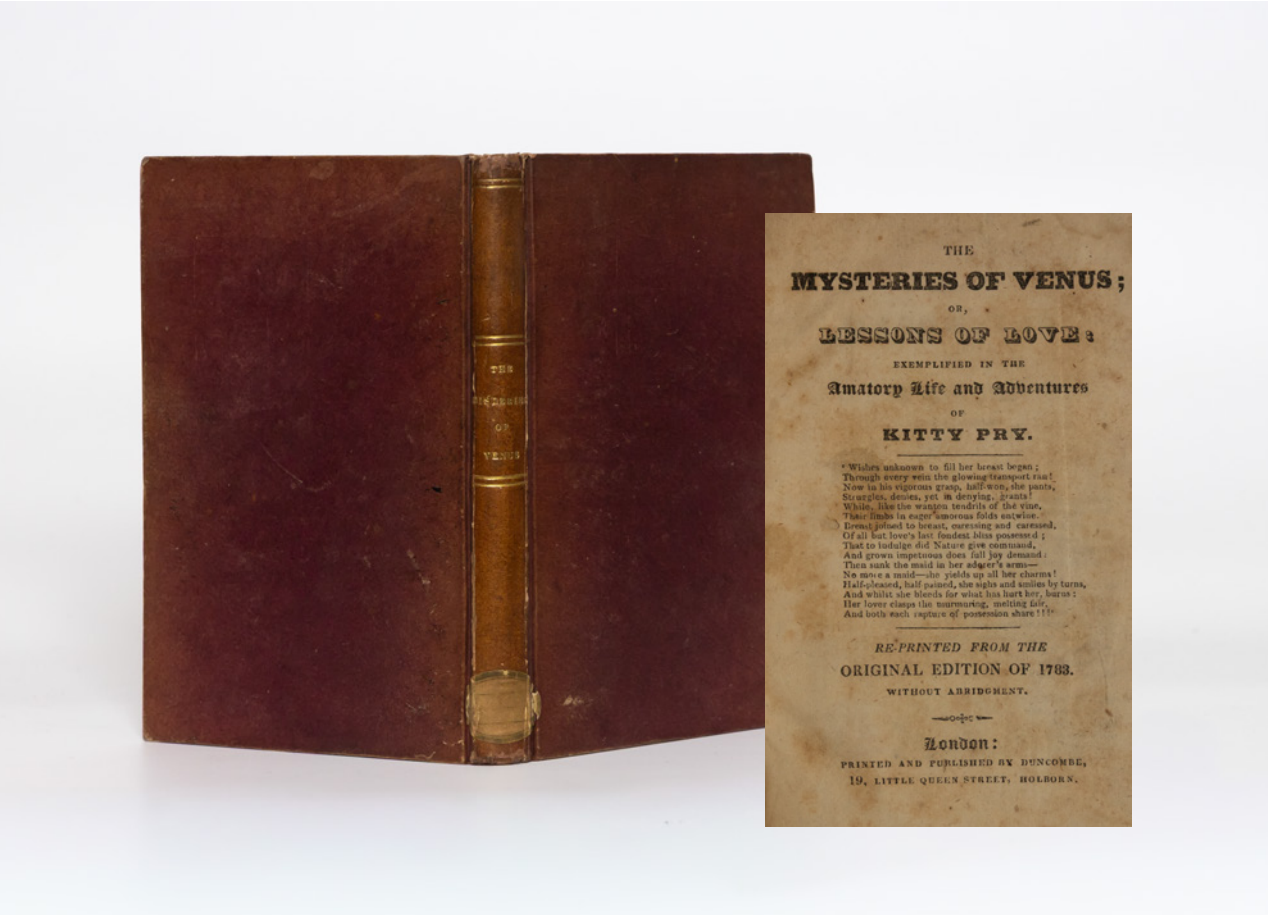
Matrimonial Ceremonies Display'd cloaks its disreputable intent by alleging it will educate Englishwomen about global marriage customs; yet in his inclusion of graphic depictions of these cultures' consummation rites and approaches to sexuality, Louis de Gaya penned a clandestine erotic text to titillate readers. More detailed than the 1685 predecessor, Matrimonial Ceremonies offers a corrective to the excessive sexual innocence and ignorance about mutual pleasure that too often corrodes marriages. Indeed, it introduces readers to diverse sex acts to which they might otherwise not be exposed. "Matrimony was intended for our Felicity," de Gaya asserts, "but our Mismanagement of the main Matter makes it our Misery." Scholastic education and social graces can only take a woman so far in developing a bond with her partner; sexual openness and understanding are necessary for developing intimacy. "All that bustle and stir that is so generally made at putting the Bride and the Bridegroom to Bed…such a Hurry of People gaping and staring, jesting and jibing cannot but put them both into Disorder…and a Woman must have a great Stock of Assurance not to blush" and fear the encounter if she hasn't the proper knowledge. A text such as this was supposed to provide the infrastructure for mutual pleasure.

Claiming authority through research and experience, the "old, rich, bawdy batchelor" narrating Matrimonial Ceremonies entices the "Ladies and pretty Girls in Great Britain" to learn what their guardians are unlikely to tell them (and may not know themselves). The confines of English prudery must be shaken off, he claims. He urges them to find excitement in departing the familiarity of Judeo-Christian monogamy to imagine polygamy and polyamory, to rethink arranged marriage and fantasize about desire-driven free choice, and to replace reproductive duty with sensual enjoyment. Meanwhile, de Gaya's footnotes become a synecdoche for his text; at the same time they suggest scholarly rigor, they invite readers below the surface to an area of greater detail about human pleasure.

ESTC T80565. (298)

**$4,950.00**

*In a clandestine novel resisting Victorian erotic tropes that glorify men's violation of women's bodies, Kitty Pry's adventures center and validate women's pleasure*




**21. [Erotic Literature] [Illustrated Works] [Sex Work] [LGBTQ+]**

The Mysteries of Venus; or Lessons of Love exemplified in the Amatory Life and Adventures of Kitty Pry...

London: Duncombe, [1830]. First Edition. Original cloth trade binding with gilt to spine. Measuring 140 x 85mm and complete in 144 pages with all three colored plates present. A Near Fine example of an erotic novel heavily shaped by clandestine publishing practices, it is fully unsophisticated, square, and with the lightest wear to cloth; small label at the foot of spine bearing no information. Occasional light foxing or faint offsetting from plates; but in all a remarkably fresh copy. Despite the title page's claim that the text is "Re-printed from the Original Edition of 1783 without any abridgement," there was, in fact, no earlier edition; and the publisher Metford, which is mentioned on the title of a later edition in 1841, is nonexistent and uses Duncombe's address on 19 Little Queen Street as well as including Duncombe

adverts. Published under a pseudonym in 1841 with the plates revised and expanded to eight, the present issue is the only example to carry the true publisher rather than the later clandestine pseudonyms and to contain the original three plates. While OCLC reports a single copy each of the 1841 London and 1841 first American editions, no copy of this true first is recorded. No copy of any version appears in the modern auction record. The present is the only example in trade.




A Victorian fantasy about women's private, erotic lives, The Mysteries of Venus asserts that regardless of marital status or finances all women have sexual urges and find ways to sate their physical desires. Narrated by the lady's maid Kitty Pry, the novel moves house to house through London as Kitty works for a range of mistresses and becomes an active voyeur in their affairs. A religious fanatic, an heiress, a noble lady, a spinster, a merchant's young wife, and even a demi-rep have her in their hire. For each, Kitty provides a female gaze interested in their bodies, in their pleasures, and in what their partners provide to them. Unless another woman is involved in the encounter, Kitty treats the women's lovers as vague and interchangeable; men are simply the deliverers of women's fantasies, whether they be rough or tender. It is only in the final chapter that Kitty reveals she has learned from and envied her mistresses until she too joined their ranks of erotic pleasure. Following her time serving the demi-rep, she returns to the home of her first employer; and after an encounter with the woman's husband Lord B-- she becomes his courtesan.

In a time when erotic books were often "a medium for expressing norms about male power and domination" and for responding to everyday sexual repression of the Victorian period, The Mysteries of Venus resists those tropes (Diamond). Rather than centering violence or the violation of women's bodies, and rather than glorifying masculinity, Kitty Pry's adventures remind the reader that women's sensuality exists and is valid, even when society demands it be publicly covered. Indeed, where Kitty is concerned, covert pursuit of satisfaction is all the more enjoyable.

Ashbee 3.171. Dugdale 91 (both for the 1841 edition). (223)

**$6,500.00**

*A Victorian woman's poetry resists feminine ideals of perfection*
*to focus instead on yearning and desire*




**22. [Erotic Lyric] [Women and Poetry] Wilcox, Ella Wheeler.**

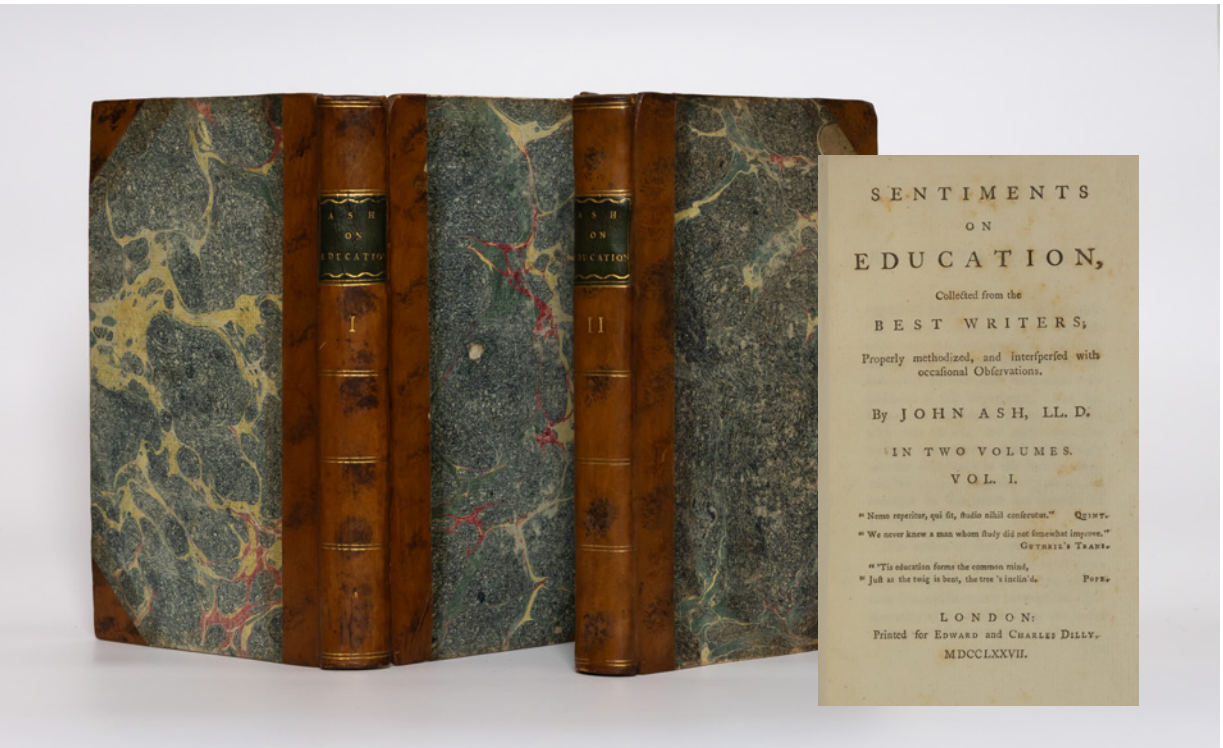
An Erring Woman's Love.

New York: Lovell, Coryell & Co, 1892. First Edition. Original publisher's cloth embossed in gilt, blue, and white. All edges brightly gilt. Silk moire endpapers. Measuring 210 x 150mm and collating complete including frontis and 16 plates: [2], 157, [1]. Faint spot near lower front joint; second signature loose near the lower gutter. Overall a bright, square, very nearly Fine example.

"An American poet and journalist who is perhaps best remembered for verse tinged with an eroticism that, while somewhat oblique, was unconventional for her time," Wilcox began publishing her original work at the age of 14 (Britannica). Her 1884 marriage to Robert M. Wilcox did not temper her tendency for exploring feminine desire and sensuality, as An Erring Woman's Love shows. Throughout are poems that resist the expectation of polite and docile Victorian femininity and instead present women as complex, imperfect individuals with yearnings of their own. (314)

**$600.00**

*Advocating for lifelong education "of young people of both sexes and of different ranks," and urging that girls' bodies and minds be set loose from problematic confines*




**23. [Etiquette & Education] [Gender Performance] [Body and Mind] Ash, John.**

Sentiments on Education, Collected from the Best Writers… (in 2 vols.)

London: Printed for Edward and Charles Dilly, 1777. First Edition. Contemporary half calf over marbled boards with morocco and gilt to spine. All edges stained yellow. Measuring 178 x 105mm and collating complete with several leaves bound out of order toward the rear of volume II but all present: vi, [2], 234, [22 index]; [4], 216, 225-230, [2, index], 217-224, [12, index]. A beautiful, bright, sturdy set. Internally fresh with outer half of front endpaper excised from volume I and occasional signs of rough opening to margins not affecting text. Scarce institutionally, it is listed at 8 US libraries in ESTC. It has appeared only once at auction, and the present is the only example currently in trade.

"These volumes are intended for the amusement of the English scholar, and especially of young people of both sexes and of different ranks," the minister John Ash explains at the outset of his collection on education. Much of the advice is applicable, according to him, to all young minds which are too often separated out by sex or class rank as if the growth of bodies and minds were not crucial to all human beings. From infancy, children should all be taught to read and to speak -- with emphasis on grammar, good penmanship and proper

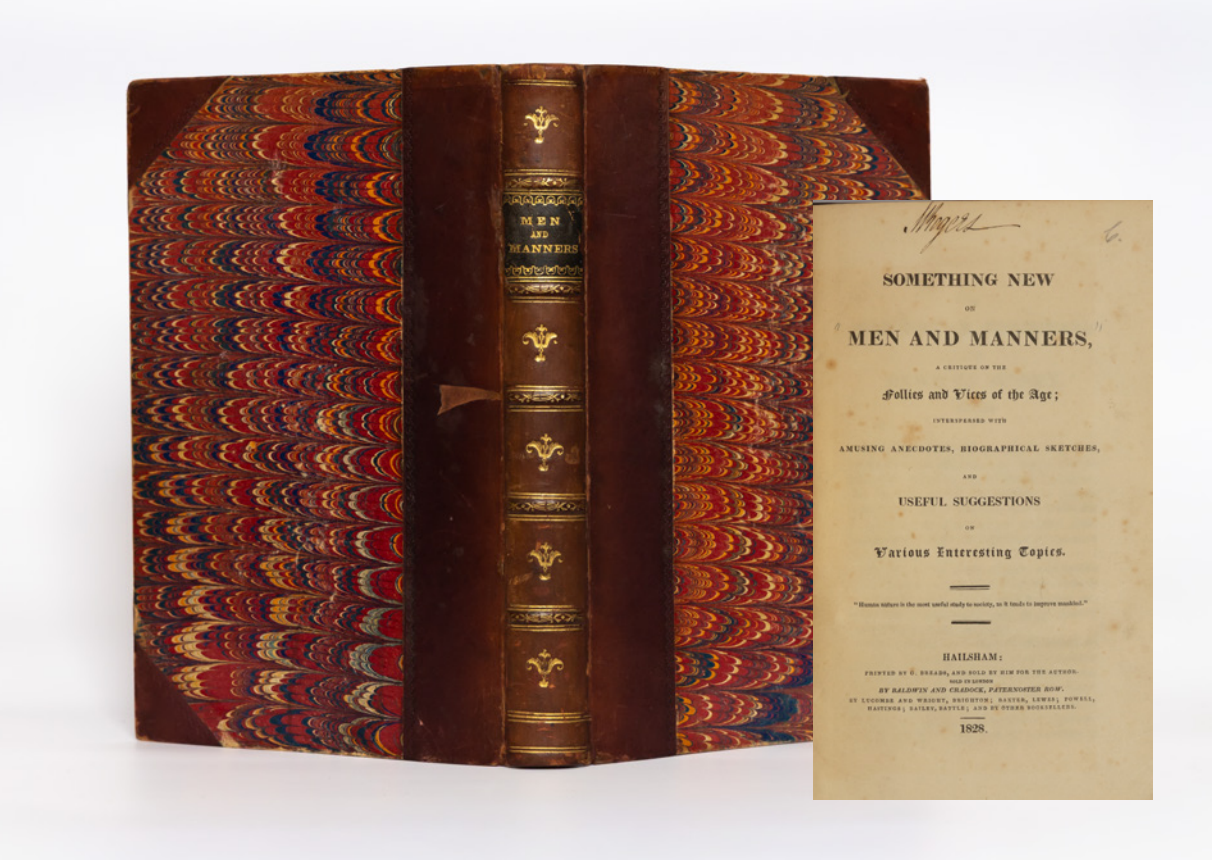
pronunciation which can allow for clear, confident expression of ideas. In this sense, Sentiments on Education is progressive from its root.

The text reveals that it also has a proto-feminist base as well, particularly in its section on Female Accomplishments. Here, Ash impresses even more heavily upon the reader how much girls and women should be considered equally in accessing education and pursuing personal growth. Too often, Ash complains, women are reduced only to being bodies -- and these bodies are heavily objectified, unnaturally "bound and braced, twisted and screwed, in a most unmerciful manner" to the point that women cannot even enjoy "free use of their limbs." Girls and women, like boys and men, deserve to be subjects. To that end, Ash suggests setting their minds and bodies free; parents and guardians should not only make sure that girls "be early taught to read but, if possible, to love reading." Rather than urging women to see value in purchasing and acquiring finery, they should be encouraged to learn history, astronomy, and mathematics. They should practice drawing and music, and learn French and Italian -- all of which increase a woman's ability to gather ideas, form relationships, and engage in the "rational and refined pleasure" of conversation.

ESTC T84976. (338)

**$2,950.00**

*Advising benevolence and forbearance across genders, while warning women that uncritical engagement in modern manners can make them more vulnerable to men*




**24. [Etiquette & Education] [Gender Performance] [Hake, Lucy]**

Something New on Men & Manners, a Critique on the Follies and Vices of the Age; interspersed with amusing anecdotes...

Hailsham: G. Breads, 1828. First Edition. Later nineteenth century half calf over marbled boards with morocco and gilt to spine. All edges stained red. Marbled endpapers. Measuring 200 x 133mm and collating complete with subscribers' list and errata pasted to recto of final contents leaf: [xvi], 295, [1, blank]. A pleasing copy, with a hint of rubbing along front joint and a small nick to the leather on the rear board; front endpaper separated slightly at crown and foot but holding, and minor separation at gutter between pages 290-291. Contemporary ownership signature of "Rogers" to header of title, with manuscript addition of "Mrs. Rogers, Southover" to the subscribers' list in the same hand. Light foxing to preliminary and terminal leaves else internally fresh. A scarce commentary on the role of gender in a variety of domestic and public spaces, OCLC reports 10 copies at libraries globally. Between

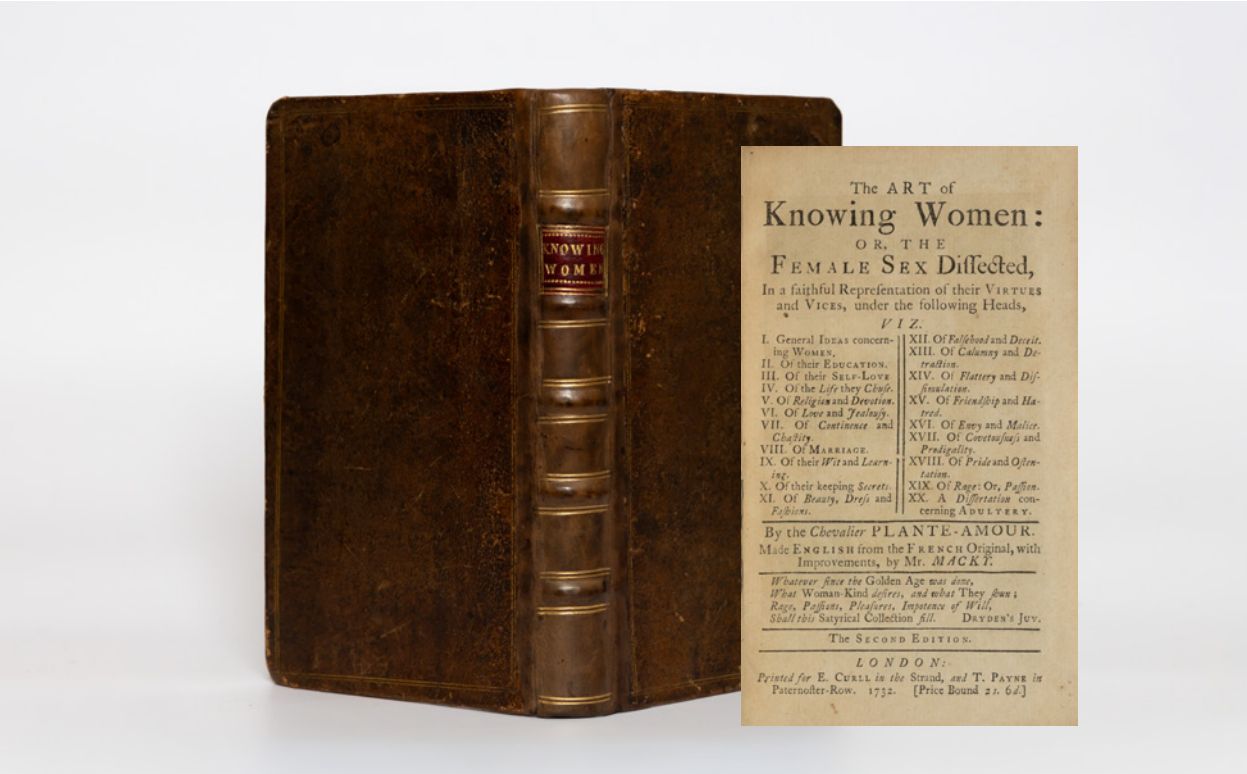
1888-1987 it came five times to auction, with no other appearances in the modern auction record in the last 38 years.

With only two other works credited to her name -- both religious in nature -- Lucy Hake is a bit of a mystery. Her wide-ranging observations on manners and gender in Something New on Men & Manners presents itself on the surface as a potentially conservative take on etiquette. A closer examination of the work suggests a more complex and even somewhat progressive take on how men and women do, versus how they should, move through the world. Many of the virtues she describes (including benevolence, patriotism, and forbearance) are recommended across genders; and many of the quite specific practices she criticizes (including romance novel reading or engaging in cheek-kissing as a greeting) are specifically dangerous to women because they make women more vulnerable to the advances of ill-intentioned men.

In this sense, and in line with the title, Hake is not placing blame on women for poor behavior or tragic social outcomes. Rather, it is men and their ability to adapt, push against, or leverage fashionable manners and mores to their wills that is dangerous. She illustrates this throughout by interspersing "illustrative anecdotes" amidst her non-fiction content. By telling the stories of a young woman whose seduction by a footman leads to financial and social ruin, or of a wife made foolish and impoverished by her husband's irresponsibility, Hake reveals that fiction itself isn't dangerous to women readers; rather, fiction that glorifies romance, that urges intemperance, and which glosses over the harms caused to women rather than the men involved is what causes harm. Such an observation, though not "new in and of itself" is refreshing in a text that does take a religious tone in its content. (278)

**$1,650.00**

*A satire urging women into specific performances, then revealing how these roles make her an object of exchange, sexual use, or outright breeding among men*




**25. [Etiquette & Education] [Gender Performance] Plante-Amour, Chevalier [Bruys, Francois] (Spring "John" Macky, trans.).**

The Art of Knowing Women: or, The Female Sex Dissected, in a faithful Representation of their Virtues and Vices...

London: E. Curll..and T. Payne, 1732. Second Edition in English. Contemporary sheep, recornered and rebacked to style with gilt and morocco to spine. Retaining original endpapers. Measuring 160 x 92mm and collating complete including frontis: [16], 244, [4, adverts]. Minor scuffs to binding, but a sturdy and serviceable copy. Pages toned; loss to upper fore-edge of pages 203-218 with loss to two words on page 203 else text unaffected. Given the popularity of this satire in its original French, the first edition in English was released in the same year of 1730, with this second edition published two years later. Both editions are similarly scarce, with both the 1730 and 1732 editions being recorded at 10 US libraries respectively in ESTC; the 1730 has appeared twice at auction (in 1891 and 2020) and the 1732 has appeared three times (in 1908, 1988, and 2023). This it the only example of either edition on the market.

Containing many of the "standard stereotypes of women as whores, coquettes, absurdly learned pedants, and de-sexed Amazons," Bruys' The Art of Knowing Women nevertheless engages female readers and acknowledges some level of their agency by urging them to make behavioral choices that give them value within the patriarchal system, rather than choices that would cast them out to the margins (Perry). It is not in a woman's nature, necessarily then, to act in one way or another; it is a decision. Bruys' (and in many senses the translator Macky's) text aims to court that agency. In doing so, The Art of Knowing Women offers a historical precedent to some of the options women are pushed towards today (notably, the roles of the “pick me" and the "tradwife"). It also offers us insight into the limits patriarchy places even on those roles, presenting moments, when it suits men, that women should in some temporary way violate the expectations of chastity or faithfulness when instructed to do so.

From the outset, men rank women, and women are urged to assimilate to the proper rank to win male approval. When a woman chooses education, spiritual devotion, romantic or sexual expression, both Bruys and Macky clarify that the best way to enact those choices is the way which will serve patriarchy. That said, the text continuously exposes moments of slippage that clue readers in to the mercurial nature of men’s pleasure. An excellent example appears in a



discussion of the Roman Portia and her role as a woman "of transcendent Virtue, who for her Nobleness of Temper and a fine Bent of Mind outshone all the Women of Rome." On the surface, Portia's exceptional virtue would seem to be valued because it is also inviolable. "However, [the text] recounts a somewhat bizarre episode in which the orator Quintus Hortensius Horatulus approaches Cato and proposes that, although she is already married with two children, she be borrowed for the sake of propagating virtue" (Scott). The entire dialogue between the two men reveals not only that masculine definitions of women's value shift based on their desires; it further reveals that when a woman opts into these structures (the pick me, the tradwife, the Madonna) she is property owned not only by one man but by patriarchy itself. Her selfhood is evacuated, making her an item of exchange, sexual use, or outright breeding. As Cato says, "I ask her of you...as a fruitful productive Soil, wherein I may sow Children...it is highly praise-worthy and advantageous that the fruitful Field of a young Woman, which might bring forth Subjects of the Common-Wealth, should not lie Fallow...I ask her only by way of Loan; I purpose to restore her to him when I shall have made use of her."

An anti-feminist satire, The Art of Women nevertheless, reminds women that they do in fact have agency.

ESTC T117267. (329)

**$3,950.00**

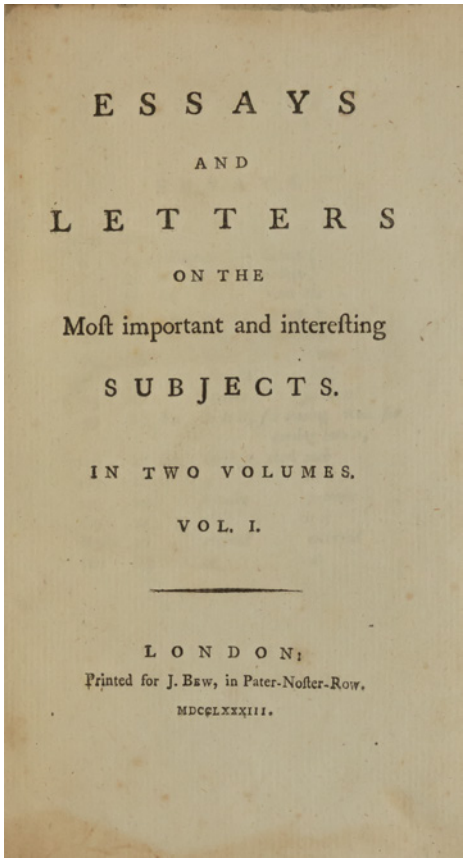
*A woman plays with gendered perspective and tone as she considers how the weighty subjects of honor, humility, justice, and friendship play out in real life*



**26. [Etiquette & Education] [Gender Performance] Yonge, Juliana.**

Essays and Letters on the Most Important and Interesting Subjects (in 2 vols.)

London: J. Bew in Pater Noster Row, 1783. First Edition. First issue, without the by-line of "J. Yonge" on the title page (the author was later fully identified as Juliana Yonge on the title page of the 1806 second edition). Contemporary tree calf with gilt and morocco to spines. Measuring 183 x 113mm and collating complete including errata: [4], iii, [2], 6-204; [4], 204. A square, bright set with some minor chipping and loss to spine ends; minor bumps to corners. Offsetting to endpapers of both volumes and to preliminary and terminal leaves of volume II. Ink splash to pages 161-162 of volume II with all text legible. Later ownership signature of Myrtle Perry to rear pastedown of volume II. ESTC notes five copies in US libraries (and an additional one copy of the second issue, which we have confirmed identical but for the title pages via BL and ECCO copies). No copies of either issue appear in the modern auction record.


ESSAYS
AND
LETTERS
ON THE
Moſt important and intereſting
SUBJECTS.
IN TWO VOLUMES.
VOL. I.
LONDON:
Printed for J. Bew, in Pater-Noſter-Row.
MDCCLXXXIII.

A selection of philosophical and social reflections through which Juliana Yonge did "record the secret whispers of my own heart," Essays and Letters is structurally divided between its two volumes. In the first, the reader encounters a series of numbered essays that are more scholarly in tone and formal in language. Tackling subjects in which a woman's authority might be questioned, Yonge performs a version of cross-voicing, mimicking the rhetoric of male writers as she considers topics such as Judgment, Enjoyment, and Religion. Yonge's position on these sweeping subjects are at times so cliched as to be meaningless; but then, borrowing from the methods of didactic juvenile writers such as Lucy Peacock and Mary Roberts, she manages to insert "personal" anecdotes that inject emotion and specificity into the text. These moments of social-emotional awareness -- considering, for example, the hurt of being rejected in courtship, or the embarrassment of being the subject of gossip -- give readers a stronger sense of who the author is in "her own heart."

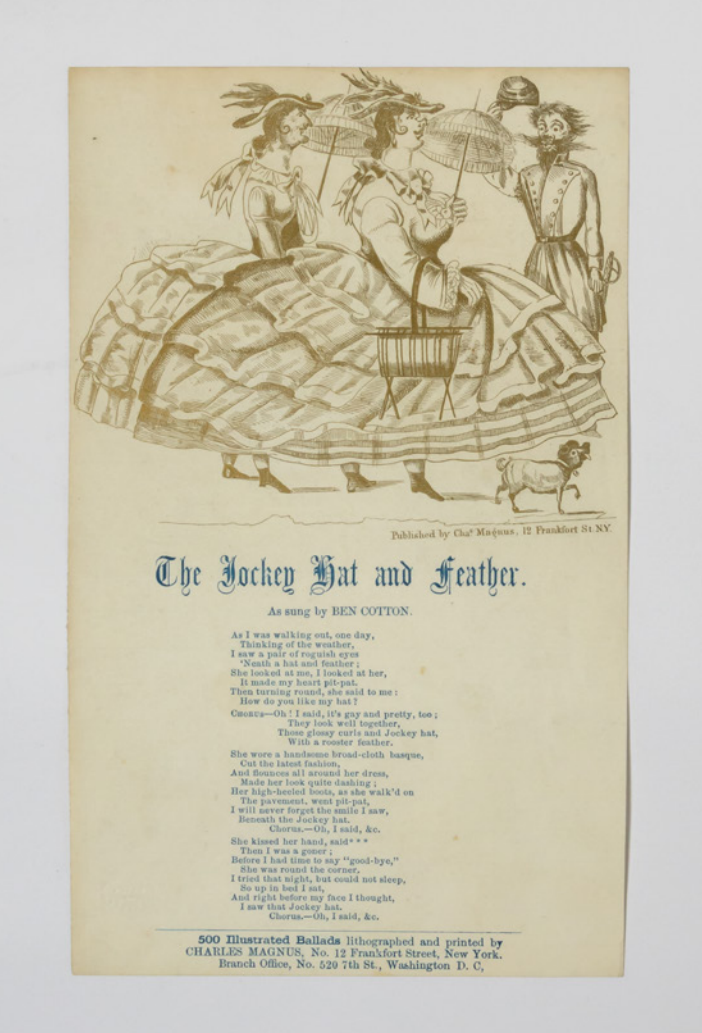
Notably, volume II takes this strength and runs with it. Rather than sticking to its predecessor's more academic format, this portion conveys its message in an epistolary format, as the narrator Mentor writes to a dear friend Euphemia. While weighty subjects including Humility, Justice, and Friendship take center stage, they are discussed within the larger context of Mentor's daily life and his encounters with the community around him. Readers have an opportunity to become invested in what Mentor learns from his experiences, how his reflections lead him to think about his behavior, and the role an intimate friend plays in helping us learn ourselves. We never hear Euphemia's responses directly, instead only gleaning her guidance through Mentor's own response letters. In this way, we see Mentor shift over time from solely advising Euphemia to taking her advice to heart as well.

Essays and Letters was issued twice in 1783 by J. Bew, first with and then without J. Yonge on the title page (while ESTC asserts that these texts are unrelated, we have confirmed that they are in fact identical but for the title pages). Juliana Yonge was later listed by her full name on the 1806 second revised edition of the text, and is recorded in Grub Street.

ESTC T68676 (for the first issue). Grub Street Project 161017. (326)

**$1,950.00**

*A popular fashion accessory raises questions about the sexualization of women's bodies in public*



Published by Chas Magnus, 12 Frankfort St NY.

The Jockey Hat and Feather.

As sung by BEN COTTON.

As I was walking out, one day,
Thinking of the weather,
I saw a pair of roguish eyes
'Neath a hat and feather;
She looked at me, I looked at her,
It made my heart pit-pat.
Then turning round, she said to me:
How do you like my hat?
Chorus—Oh! I said, it's gay and pretty, too;
They look well together,
Those glossy curls and Jockey hat,
With a rooster feather.

She wore a handsome broad-cloth basque,
Cut the latest fashion,
And flounces all around her dress,
Made her look quite dashing;
Her high-heeled boots, as she walk'd on
The pavement, went pit-pat,
I will never forget the smile I saw,
Beneath the Jockey hat.
Chorus.—Oh, I said, &c.

She kissed her hand, said* * *
Then I was a goner;
Before I had time to say "good-bye,"
She was round the corner.
I tried that night, but could not sleep,
So up in bed I sat,
And right before my face I thought,
I saw that Jockey hat.
Chorus.—Oh, I said, &c.

500 Illustrated Ballads lithographed and printed by
CHARLES MAGNUS, No. 12 Frankfort Street, New York.
Branch Office, No. 520 7th St., Washington D. C,

**27. [Fashion History] [Gender Expression] Cotton, Ben (sung by).**

The Jockey Hat and Feather.

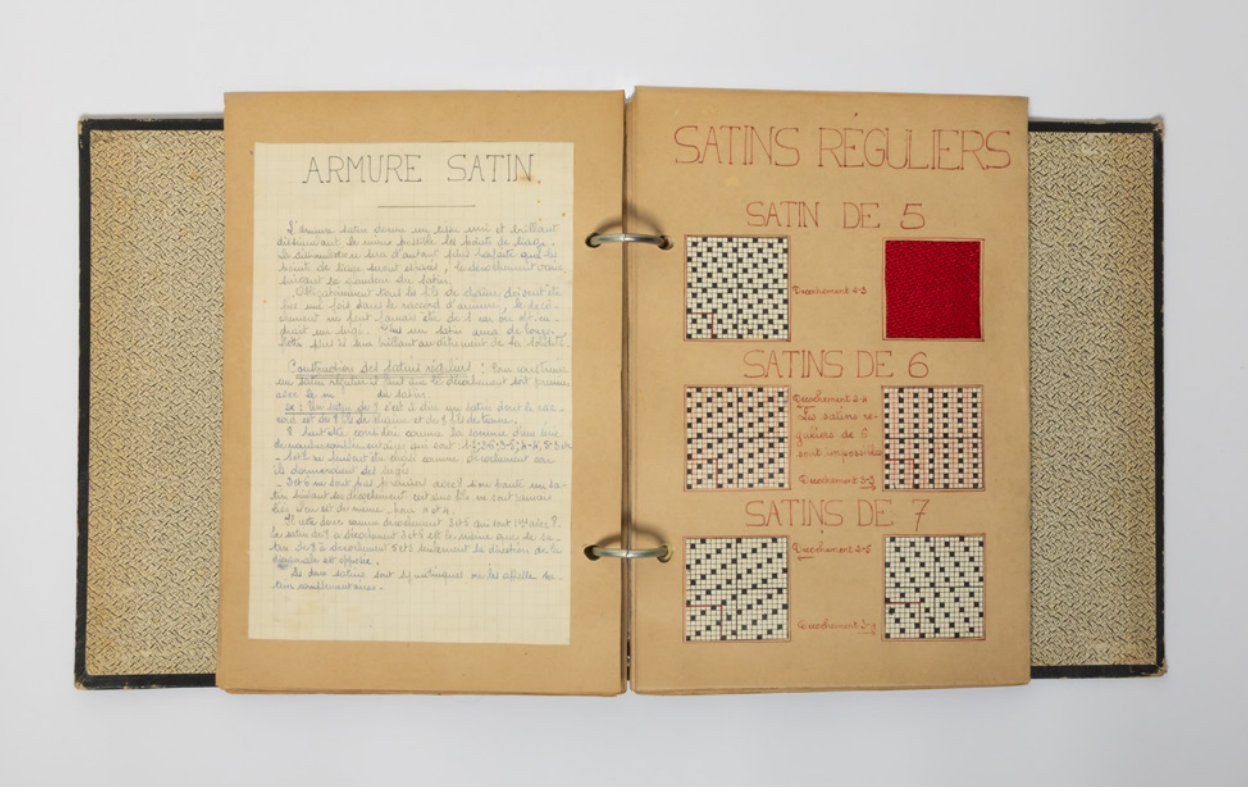
New York: Chas. Magnus, [1863]. Early edition. Handbill measuring 200 x 125mm and printed to recto only with lines on verso. A very nearly Fine example, with a touch of toning to the edges and light stains to the verso not visible from the front. Retaining its bright blue text and bronze ink illustration at the head. One of a number of broadside editions of this popular 1860's song, this one is made unique by the quality of its printing and by the gender-bending nature of its illustration. OCLC reports four copies of this edition.

A popular broadside ballad about the jaunty jockey hat, which was "fashionable from the 1860s through the early 1900s" among American women while being dismissed as a children's accessory in the UK (Alden). "The jockey-hat has been condemned as unsuitable for grown-up girls by rigid censory, and that it makes the wearer look 'fast' cannot be denied," the British Magazine Household Words warned in 1884. In this sense, the hat at the center of the present ballad sat at a problematic social intersection between de-sexualizing and hyper-sexualizing female bodies.

This tension is heightened in the Magnus edition of the ballad. Like the other editions, the song follows a man who "saw a pair of roguish eyes 'Neath a hat and feather...that made her look quite dashing" and who is confronted head on by the wearer's confident sense of self: "She looked at me, I looked at her…Then turning round she said to me, How do you like my hat?" What separates this edition from the others is its accompanying illustration. The top half of the broadside shows two female-presenting figures costumed excessively in contemporary women's fashion. Embracing not only the jockey-hat but also the controversial hoop skirt, the women even show their ankles. The clothing choices make the duo visible, striking presences that undercut the period's idea of a demure, modest woman's public presentation. Notably, the women use fashion to take up space while also existing in larger, more masculine bodies. They do not shrink themselves, and they defy traditional gender norms by using fashion to highlight, delight in, and even amplify their natural bodies. This brings new meaning to the assertively sexual and self-confident behavior the woman displays in the song. The ballad text emphasizes that the narrator's attraction is both to the woman's jaunty-masculine jockey hat as well as to her fearless engagement in flirtation; the illustration pushes the pendulum even further, suggesting it isn't merely a fashion or vocal performance but also the woman's own larger body and comfort within it that are irresistible. In this sense, the broadside resists the notion the jockey that wearer's masculine energy is childish or unattractive, urging viewers instead to see gender-non-conformity in bodies, attitudes, and clothing as desirable and compelling. (348)

**$850.00**

*Handmade fabric swatches show that machine-made designs can be replicated and created by women at home*




**28. [Fashion History] [Production & Design] [Women Artisans]**

Vernacular fabric manuscript.

[N.P.]: [c. 1930]. Two ring binder with quarter cloth over cardboard. Rubbing to board exteriors and splitting to hinges but all sound. Measuring 225 x 200mm and comprised of 24 pages of hand labeled cloth swatches (42 examples), hand labeled and drawn patterns (29 examples) and manuscript definitions and instructions (5 notebook pages pasted in). All text clearly written and in French. Created by an anonymous craftsperson -- very likely a woman -- this meticulously designed binder presents us with machine-made fabrics as well as homemade copies of those patterns in yarn. The result is a reminder that while the rise of industrial cloth production and ready-to-wear clothing was shaping women's fashion, many women also continued to learn and practice clothes-making as a cost-saving and money-making skill.

The binder shows how complex it is to replicate even the most seemingly simple patterns, and it walks readers through doing so in a variety of fabrics. Homemade swatches are neatly paired with either hand-drawn black and white patterns which show the stitching patterns that

create visual and tactile texture; at other times, these swatches are matched with the more professionally produced industrial versions. Toile, serge, and satin are presented; with them are occasionally included renderings to show how the handmade versions can be reversible.

In addition to the fabric samples themselves, the binder is also constructed in an interesting and functional way. Each leaf of samples has been created by folding thick paper in half, with precise squares cut in, to showcase the samples in a portfolio format. It is one of the more professional and planned examples we have seen of this type of manuscript. (363)

**$1,500.00**



*Marshall Field acknowledges that the "modern" woman is not a monolith and seeks to court her buying power*




**29. [Fashion History] [Womanhood] Marshall Field & Co.**

Fashions of the Hour (2 vols.)

Chicago: Marshall Field & Co, Spring and June 1924. First Edition. Two issues of the spring and summer catalogues for 1924. Original pictorial wraps stapled at spine and carrying illustrations from Boleyard, Paris. Measuring 330 x 240mm each and complete in 32 and 40 pages respectively. Near Fine copies with faint chipping, retaining their vivid colors externally and fresh internally. Both dates scarce, with no others on the market and OCLC listing a single holding for that year.

This pairing captures the intertwining of women's fashion and style with a range of other cultural concerns including theatre, art and artists, museum exhibits, and philanthropic projects. Part catalogue and part magazine, Fashions of the Hour reported for American women on the newly released trends coming from the Paris runways, ranging from dresses and hats, to bridal trousseau and lingerie. How-to advice walked ladies through the

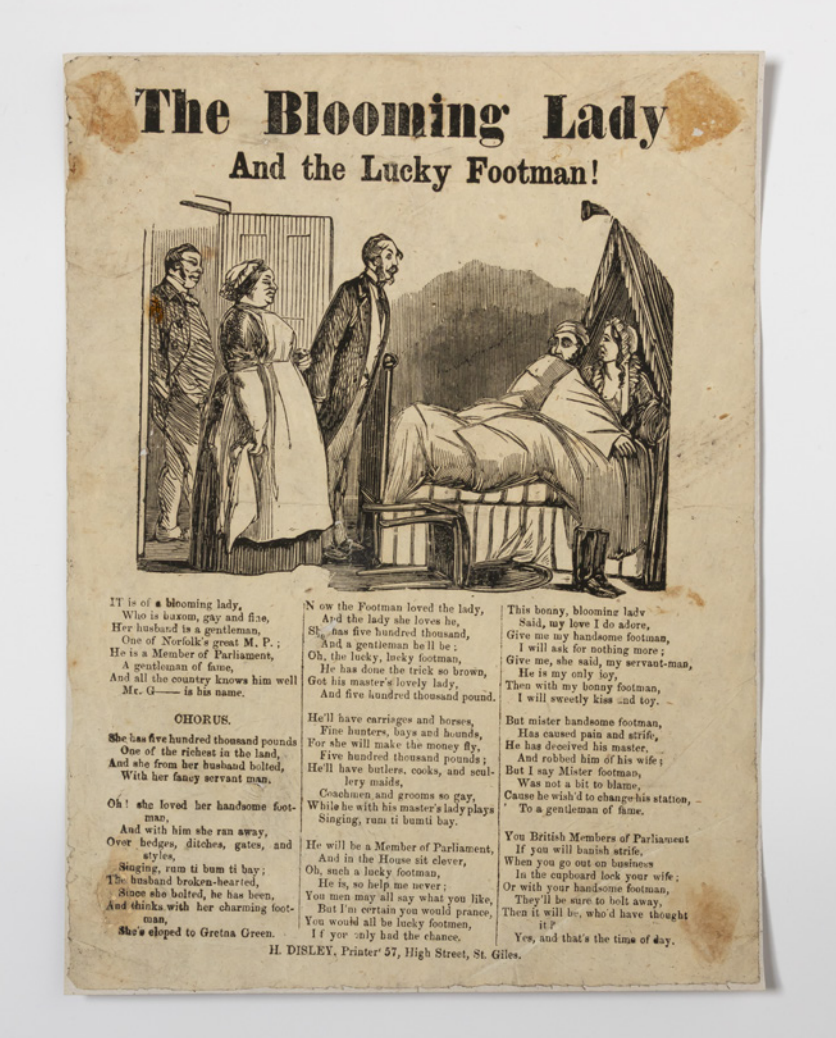
development of a personal style -- something that might help them better control their social presentation, which could have the advantage of suggesting upward class mobility or financial success -- as well as introducing them to ways of furnishing their homes or hosting social events. Such content posed opportunities for more surreptitious "lifestyle" advertising which is familiar to us today; it also revealed how deeply entrenched fashion was, especially for women, with other areas of life.

In addition to fashion, articles covered topics including National Education Association tours being hosted in town, with Marshall Field as a donor; the exhibition of exceptional American, French, British, and Belgian tapestries on one of the store's upper galleries; the ingenuity of women working in haberdasheries and their ingenious methods of hat creation; and family entertainments occurring at the beach and in parks. In recognizing the wide range of interests, income levels, and ages of women in a more modern age, Fashions of the Hour sought to treat women seriously as consumers in a way that developed brand loyalty and a personal affinity for being associated with Marshall Fields. (364)

**$500.00**



*A woman's financial autonomy allows for sexual freedom, romantic choice, and the ability to elevate her new partner*



The Blooming Lady
And the Lucky Footman!

IT is of a blooming lady,
Who is buxom, gay and fine,
Her husband is a gentleman,
One of Norfolk's great M. P.;
He is a Member of Parliament,
A gentleman of fame,
And all the country knows him well
Mr. G—— is his name.

CHORUS.

She has five hundred thousand pounds
One of the richest in the land,
And she from her husband bolted,
With her fancy servant man.

Oh! she loved her handsome footman,
And with him she ran away,
Over hedges, ditches, gates, and styles,
Singing, rum ti bum ti bay;
The husband broken-hearted,
Since she bolted, he has been,
And thinks with her charming footman,
She's eloped to Gretna Green.

Now the Footman loved the lady,
And the lady she loves he,
She has five hundred thousand,
And a gentleman he'll be;
Oh, the lucky, lucky footman,
He has done the trick so brown,
Got his master's lovely lady,
And five hundred thousand pound.

He'll have carriages and horses,
Fine hunters, bays and hounds,
For she will make the money fly,
Five hundred thousand pounds;
He'll have butlers, cooks, and scullery maids,
Coachmen and grooms so gay,
While he with his master's lady plays
Singing, rum ti bumti bay.

He will be a Member of Parliament,
And in the House sit clever,
Oh, such a lucky footman,
He is, so help me never;
You men may all say what you like,
But I'm certain you would prance,
You would all be lucky footmen,
If you only had the chance.

This bonny, blooming lady
Said, my love I do adore,
Give me my handsome footman,
I will ask for nothing more;
Give me, she said, my servant-man,
He is my only joy,
Then with my bonny footman,
I will sweetly kiss and toy.

But mister handsome footman,
Has caused pain and strife,
He has deceived his master,
And robbed him of his wife;
But I say Mister footman,
Was not a bit to blame,
Cause he wish'd to change his station,
To a gentleman of fame.

You British Members of Parliament
If you will banish strife,
When you go out on business
In the cupboard lock your wife;
Or with your handsome footman,
They'll be sure to bolt away,
Then it will be, who'd have thought it?
Yes, and that's the time of day.

H. DISLEY, Printer 57, High Street, St. Giles.

**30. [Female Pleasure] [Economic Power] [Women's Autonomy]**

The Blooming Lady and the Lucky Footman!

[London]: H. Disley, [1864]. First Edition. Broadside measuring 250 x 185mm, printed to recto only and mounted on later paper. Offsetting from glue at all four corners and minor staining; small snag to third line of central column affecting one letter with all text remaining legible. Large and graphic illustration to top two-thirds of sheet help identify the present as an unrecorded and likely earlier version of a variant held at NLS and the Bodleian (Bod2683) which has replaced the salacious image of a bare-breasted woman with that of a country house. This variant is unrecorded in Bodleian Ballads, OCLC, and COPAC. No examples of either variant appear in the modern auction record or on the current market.

The Blooming Lady at the center of the present ballad exposes the precarity and social-construction of gender and class systems. In a scandalous illustration that covers two-thirds of the sheet, a lady sits up in bed next to her lover and in view of her husband and several witnesses with her chest bared. From the start, the assets for which her husband likely chose her are on view; and the opening lines confirm she is "a blooming lady, who is buxom, gay and fine." Yet these assets are physically hers -- and while the law might say she and her body belong to her husband, the law cannot stop her from claiming ownership over herself and using her body in pursuit of her own sexual and romantic satisfaction. Unsanctioned though it may be by law, she nevertheless has "from her husband bolted with her fancy servant man."

The Lady's revolt reveals women's capacity to feel and pursue desire outside of the marriage structures that deem them property. Her rebellion also reveals that passion can occur in defiance of class rank. What becomes even more important, though -- and what is reiterated on three separate occasions -- is that the Lady has financial independence from her husband. "She has five hundred thousand pounds, One of the richest in the land." Maintaining significant wealth which seems to exceed her husband's prevents the Lady from being owned-property and positions her instead as a property-owner. Within the realm of the ballad, she can make choices that resemble a man's: she can demand a divorce and "elope to Gretna Green" with a person she loves, she can bestow money and position to elevate that person as her social equal, and she can "sweetly kiss and toy" and gain pleasure within that situation. The Lady reveals swiftly that gender oppression and class rank are not natural or moral propositions but rather issues of power that can be overturned with access to money.

The alleged takeaway of the ballad is that "if [men] will banish strife When you go out on business, In the cupboard lock your wife; Or with your handsome footman They'll be sure to bolt away." However, this highlights some men's ignorant insistence on treating women as possessable objects and on believing that oppression of women will keep hierarchy in place. Such an end gestures to how many men will fail to see the precarity of these systems, and the speed at which they are overturned at the first opportunity.

While the opening and closing of the ballad use "Norfolk's great MP...a Member of Parliament...Mr. G_____" we've been unable to locate any specific scandal surrounding such a historical figure. The UK government's listing of MPs from the period show two Norfolk MP's with G surnames: Brampton Gurdon, Esq. and J. H. Gurney. Ultimately, the identity of the Parliamentarian is less necessary for understanding the ballad's wider social implications. (181)

**$2,500.00**

*Rather than being the doppelganger of the male libertine, the female rake undercuts and queers gender identity and expression*


THE
FEMALE RAKE:
OR,
*Modern Fine Lady.*
A
BALLAD COMEDY.
As it is Acted at the
NEW THEATRE in the *Hay-Market.*

*Men, some to Business, some to Pleasure take,*
*But, every Woman is, at Heart, a Rake.*
Pope.

*LONDON:*
Printed for J. DORMER, in *Black and White Court* in the *Old-Baily.* M,DCC,XXXVI.
[Price One Shilling.]

**31. [Female Pleasure] [Queer Attraction] [Dorman, Joseph]**

The Female Rake: or, Modern Fine Lady. A Ballad Comedy.

London: Printed for J. Dormer, 1736. First Edition. Nineteenth century half calf over marbled boards with gilt to spine. All edges speckled red. Measuring 200 x 118mm and collating complete including frontis: 51, [1]. Gilt of spine faded and minor ink stains to boards; some rubbing to corners and joints. Three bookplates layered onto front pastedown with some offsetting to recto of endpaper. Internally a bit toned but otherwise clean. A scarce, feminist text which presents its audience with women debating, pursuing, and engaging physical desire, ESTC lists only seven copies; though a copy of the poem that inspired this play appears in the modern auction record, this text does not. The present is the only example in trade.



At its heart, The Female Rake pushes its audience to distrust cliches that position women as men's opposites. In undermining the simple binaries that describe men as lusty, aggressive, self-actualized, and free while women are prudish, passive, objectified, and constrained, the play shows that these traits are blended across individual experience to form a wider spectrum of gender expression. Its source material -- the 1735 poem The Female Rake: Or, the Modern Fine Lady, An Epistle from Libertina to Silvia -- here becomes enlivened by characters who engage in debates about womanhood and sexuality face to face rather than by letter. This makes the banter between the elder and practical Sylvia (first played by Mrs. Eaton) and the roguish and desirous Libertina (first played by Miss Jones) dynamic and immediate; the two strive rhetorically to change each other's minds about the state of womanhood in nature and society. While Sylvia might understand in principle that women are subjects, she urges her companion to recognize the social consequences of publicly performing her agency. Libertina, meanwhile, dismisses concerns about social ostracization in favor of centering women's fulfillment.

The heat of this action carries over into the text's romance and libertine plots, with figures of desire who are complicated by the play's performance history (for example, the lover role of Tim being a breeches part taken by the famed queer actor Charlotte Charke, whose flirtation with Miss Jones onstage emphasizes the hetero-homo-eroticism of their comingling). Tim and Libertina's plot also raises issues of class power dynamics. Though one might take the stereotypical assumption that Tim's masculine position gives him some power over Libertina, the latter's economic privilege combines with her more aggressive personality to flip the tables. Each has a trait that empowers or disempowers them.

A play first performed by Henry Fielding's company in 1736, it has been little studied and infrequently performed.

ESTC T139075. (296)

**$2,950.00**

*A progressive manual invites readers across genders to learn about their own and their partners' sexual pleasure, to embrace intimacy and consent, and to take control over their reproductive futures*

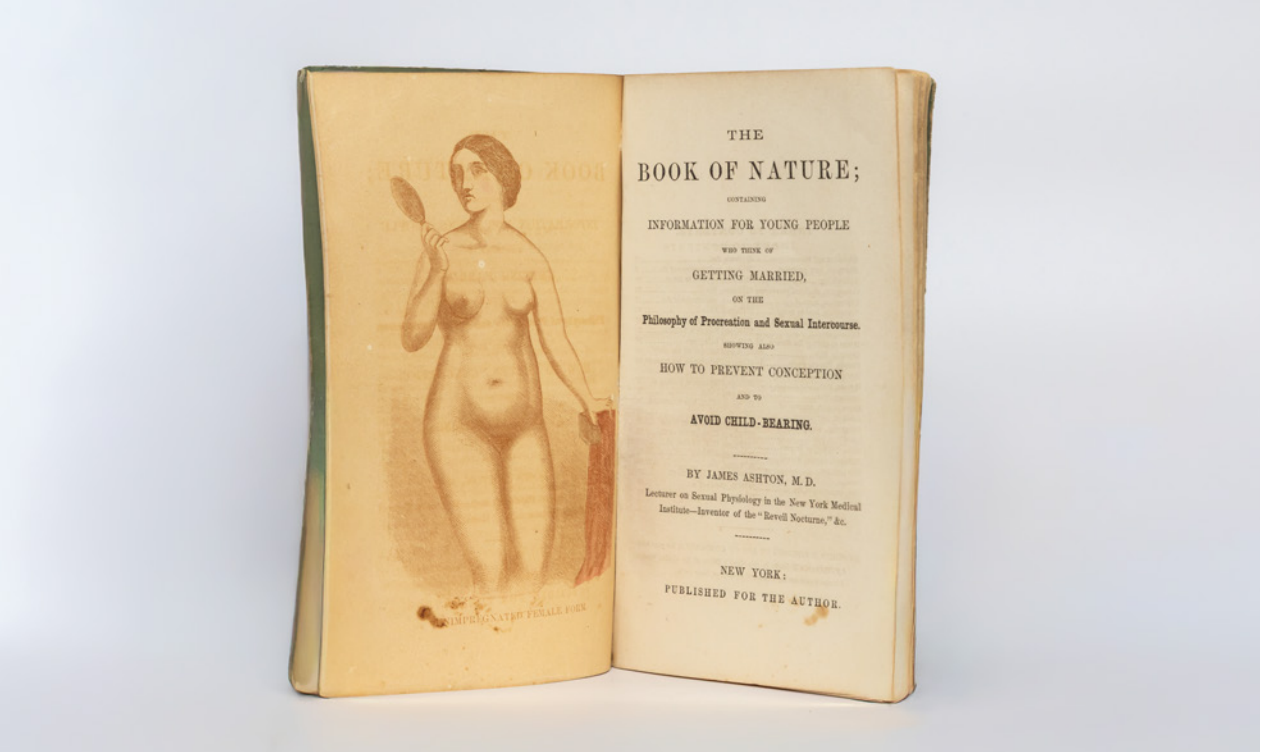



**32. [Female Pleasure] [Sex and Consent] [Sex Manuals and Education] Ashton, James.**

The Book of Nature; containing Information for Young People who think of Getting Married, on the Philosophy of Procreation and Sexual Intercourse.

New York: Published for the Author, [1859]. First Edition. Original publisher's cloth over card stamped in gilt and blind. Green endpapers. Measuring 160 x 100mm and complete in 64 pages plus 10 hand-colored plates (of which 4 are folding). A pleasing copy of a scarce and delicate book, with minor creasing and wear to covers; occasional separation at the gutters with all signatures sound. Pencil signature of Mrs. Hanveron to front endpaper else unmarked internally. An exceptionally rare antebellum sex manual focused on reproduction and contraception as well as female pleasure, OCLC reports only two complete copies surviving (with a third defective copy lacking a plate). Only one example appears in the modern auction record, and the present is the only example in trade.

"Marriage manuals fit within the overlap between popular medical manuals and conduct books, often advising newlyweds or those entering the marriage market on how to look for and attract an 'appropriate' spouse," with the majority being "advertised or directly denoted in their titles for a specific audience by gender" (Johnson & Linker).




Separating male and female readers allowed for "the selective censorship of information...by race, class, and sexuality," often empowering cisgender and straight men while leaving others at their mercy (Johnson & Linker). What set Ashton's Book of Nature apart from its many competitors in a world before the Comstock Laws was its invitation for men and women -- both or even together -- to come into the educational and even erotic space of the text as equally important and consenting partners deserving of knowledge.

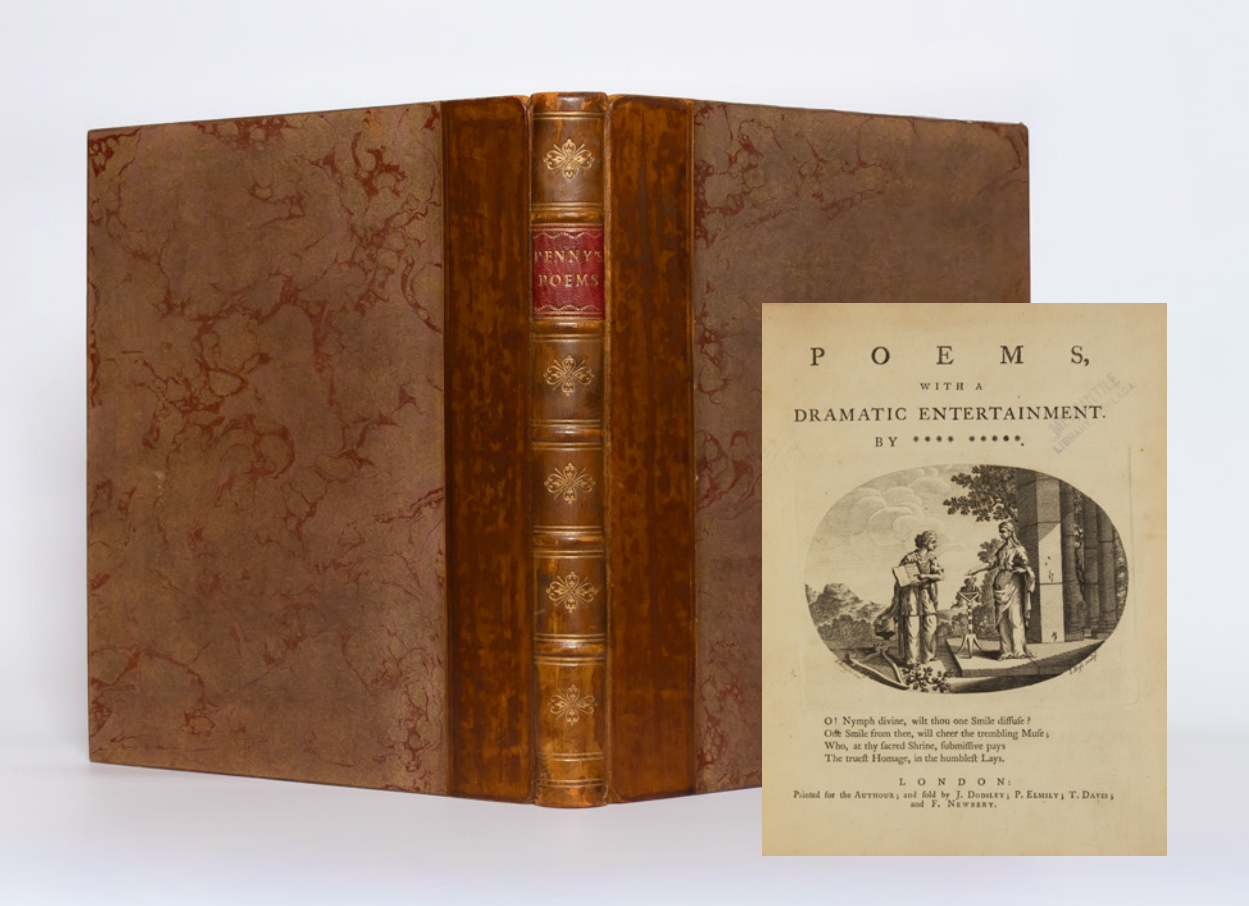
"The object of this work is to present, in cheap and convenient form, the prominent facts which modern science has demonstrated in the phenomena of procreation, the conception of offspring, and the various safe and harmless methods that may be resorted to by married people to prevent childbearing." Neither gender nor finances should separate people from knowledge about their bodies, according to Ashton. Nor should such designations prohibit people from the full embrace of their own sexual desires and fulfillment, which needn't involve pregnancy. Crucial to the endeavor is all parties' knowledge of their own bodies and desires as well as those of their partner; for this reason, mutual awareness and openness are encouraged both in the review of the text and in its application. Consent is, according to the

text, necessary. "Many women have been seriously injured and rendered miserable by the beastliness of their husbands...for a full and perfect enjoyment of sexual pleasures, there must be first a mutual fondness." To this end, Ashton provides descriptions as well as vivid illustrations of genitalia and erotic zones. These beautifully rendered visuals offer readers something more than medical, urging them to observe and even touch the illustrations as well as the corresponding parts of their own and their partners' bodies. Even the text's frontis models this, presenting a woman in undress, looking at herself in the mirror with curiosity and appreciation rather than shame.

"Among the popular sex manuals of the period, Book of Nature is unparalleled in the accuracy of information it provides...[Ashton] is one of the few mid-19th-century authors to discuss the orgasm" as well as how people with different bodies and gender expressions obtain and experience them (Hoolihan). While some of Ashton's language reflects that of the period -- encouraging intercourse within marriage or in heteronormative structures -- it is undeniable that he acknowledges alternatives and makes information available to a much wider range of readers than he suggests.  A physician in New York, Ashton self-published and distributed The Book of Nature through the penny press, with later editions between 1860-1870. It is likely that the Comstock Act of 1873 ended further distribution. (344)

**$12,000.00**

*Pastoral poems and dramas evoke the author's complex ties to the land and to her selfhood*




**33. [Humanism] [National Identity] [Penny, Anne]**

Poems, with a Dramatic Entertainment.

London: Printed for the Author, [1771]. First Edition. Bound to style in modern quarter calf over marbled boards with gilt and morocco label to spine. All edges stained red. A tall, wide-margined copy measuring 225 x 180mm and collating [18], 220: bound without half title, else complete including subscribers' list and errata. Front endpaper detached but present; lightly toned throughout with occasional offsetting from copper engravings. Occasional marginal chips due to rough opening, and faint stamps of Mercantile Library to title and pages 53, 93, 129, and 220 with all text remaining legible. Pencil casting list to inner margin of page 171, noting people who played roles in The Birth Day. ESTC reports 16 copies at libraries in the US, and it has no appearances in the modern auction record. The present is the only example in trade.

Born in Wales, Anne Penny ultimately moved to London and resided in Bloomsbury, where she remained throughout her literary career (Dictionary of Welsh Biography). Like many

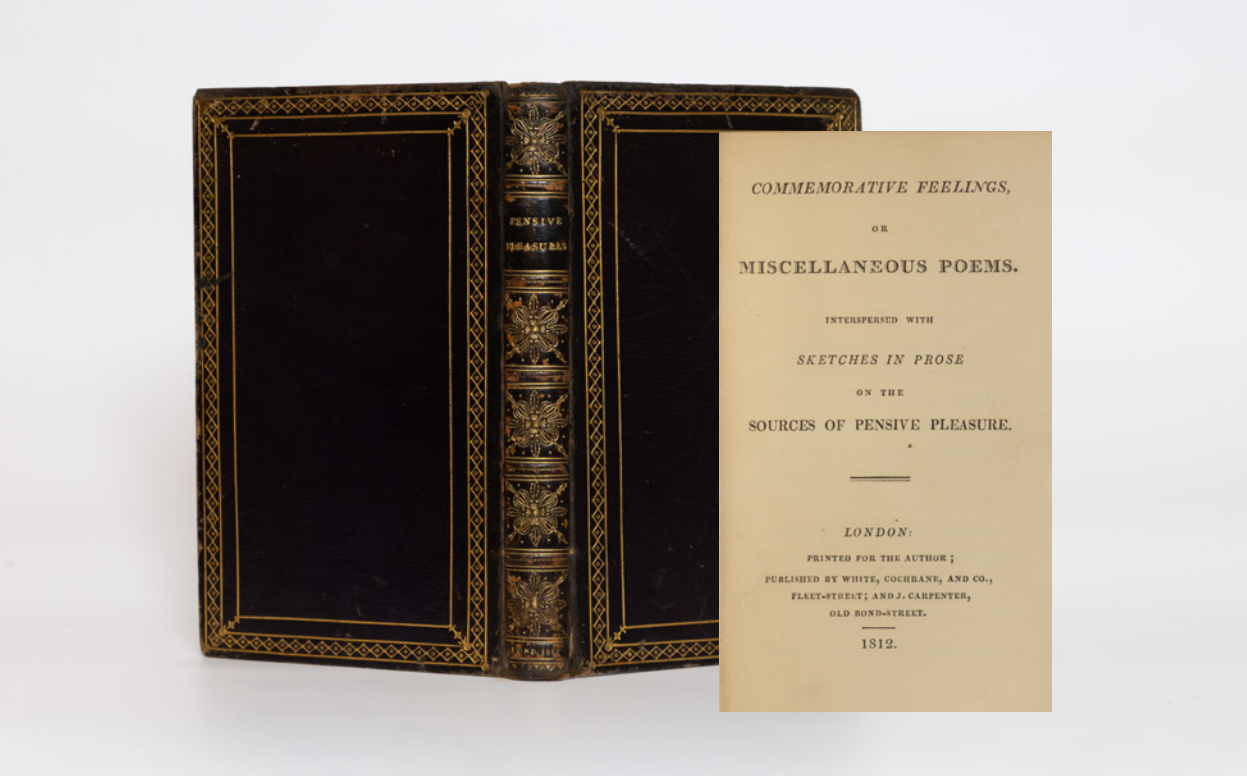
women of the time who entered the field, she was driven both by her creative nature and by her family's financial need; fortunately for her, she very early on gained the support of Samuel Johnson as well as a cadre of influential literary women who believed in her and subscribed to her books, including Elizabeth Montagu, Elizabeth Carter, the Duchess of Marlborough, and Georgiana Duchess of Devonshire (Jackson).

The present work gathers a range of Penny's pastoral prose, poetry, and short dramas into one space, highlighting her creative range and her ability to place readers within a vivid, textural landscape. As some scholars have more recently noted, the collection highlights Penny's own complex sense of national identity as an entanglement of Welshness and Englishness. "Welsh women writers suffer a double marginalization in terms of both gender and nation," in their own time and in current discussions of their contributions (Prescott). Critics like Sarah Prescott and Kate Chedzgoy argue that Penny's work deserves greater consideration through this lens, and as a means for increasing our understanding of how women like her used their writing to create a "specifically Welsh imaginative consciousness" that "emphasizes the multiple modes of belonging from which national imaginings would have to be fashioned...the 'feminization of patriotism'" (Prescott). Though she writes from a metropolitan English space and raises English children, her work speaks to unforgotten roots. In communicating this, as Linda Colley and Harriet Guest suggest, Penny’s softer political contributions opened the door for readers -- like the aforementioned Duchess of Devonshire -- to become "increasingly involved in overtly political patriotism" as something tied to their physical and mental personhood (Prescott).

ESTC T42683. Jackson 254. Feminist Companion to English Literature. (279)

**$1,650.00**

*A Regency author finds inspiration in medicine, science, and philosophy*




**34. [Humanism] [STEM Poetry] Spencer, Mrs. Walter [Sarah Emma]**

Commemorative Feelings or Miscellaneous Poems, Interspersed with Sketches in Prose on the Sources of Pensive Pleasure.

London: Printed for the Author, 1812. First Edition. Finely bound in contemporary straight-grained morocco with gilt to spine and boards. All edges brightly gilt. Rose colored endpapers. Measuring 160 x 95mm and collating complete: ix, [1], 163, [1]. A Near Fine example with a bit of rubbing along joints and spine ends, and offsetting to pastedowns. internally fresh and unmarked, with the only sign of use being dried, pressed flowers between the rear endpapers (those pages protected from staining by an extra loose sheet). A scarce, privately printed poetry book in a presentation binding, OCLC reports 8 copies at libraries. It has not appeared at auction, and the present is the only example in trade.

Recorded in Jackson under her married name Mrs. Walter Spencer, Spencer was the author of three works published between 1781 and 1812; even her earliest work eschews listing her first name, recording her instead as "Mrs. Spencer, late Miss Jackson, from Manchester" (Jackson). Like so many women of her time, she provides a preface to her works, hinting at the rationale for her partial modesty: "If the writer of this humble volume had ever imagined

that the feelings and incidents it commemorates would have met the Public eye, apprehension and dread would have chilled every effort of the imagination had not...the hand of too partial friendship drawn them to view." Thus, Spencer participates in the longstanding tradition of literary apology -- one which assisted so many women in "polite" society to speak their minds and share their creative output.

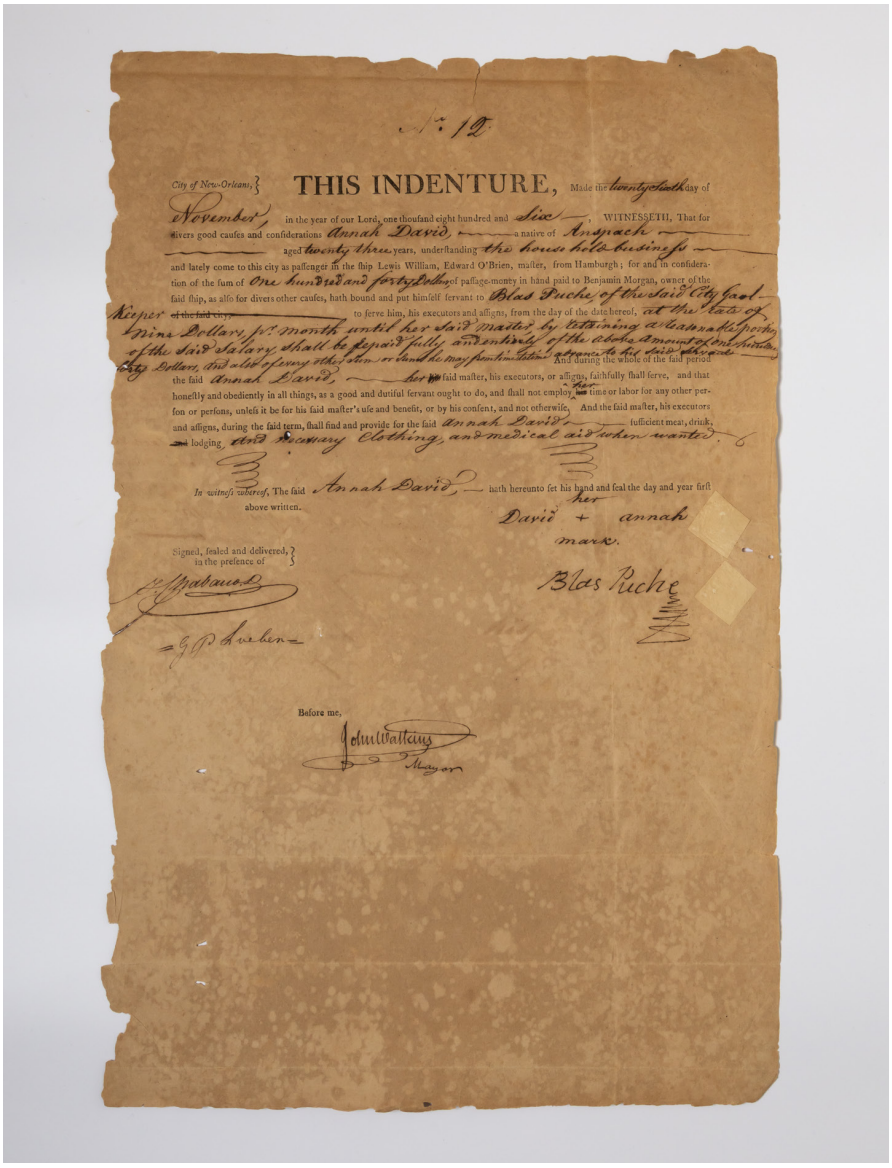
The collection of poetry and prose gathered here stands out for Spencer's engagement with such a wide range of topics, themes, and technologies which were fascinating people of her time. Expansions in medical knowledge and new tools of scientific inquiry, for example, provide the backdrop for the sentimental Sigh Addressed to Physicians. Philosophical debates about racial and gendered equality inform the piece To a Gentleman Remarkable for this Attachment to the Cause of Liberty. And a fascination with the theatre shapes On an Actor, Bath Theatre and The Roscius. Spencer's literary experiments anticipate the kinds of artistic, medical, and scientific work that would eventually emerge from the Industrial Revolution.

Notably, we do locate the writer's full name thanks to Stainforth's records: Sarah Emma Spencer, nee Jackson.

Jackson 310.2. Stainforth 431.03 (292)

**$1,500.00**

*Fleeing international conflict, a young woman arrives in the US and is trapped into servitude to a notorious enslaver, slave-catcher, and prison warden*



No. 12.

City of New-Orleans, } **THIS INDENTURE,** Made the twenty-sixth day of November in the year of our Lord, one thousand eight hundred and Six WITNESSETH, That for divers good causes and considerations Annah David a native of Anspach aged twenty three years, understanding the house hold business and lately come to this city as passenger in the ship Lewis William, Edward O'Brien, master, from Hamburgh; for and in consideration of the sum of One hundred and forty Dollars of passage-money in hand paid to Benjamin Morgan, owner of the said ship, as also for divers other causes, hath bound and put himself servant to Blas Puche of the said City Gaol Keeper of the said city to serve him, his executors and assigns, from the day of the date hereof, at the rate of Nine Dollars p.r month until her said master by retaining at the rate aforesaid for the time of the said salary shall be repaid fully and entirely of the above amount of one hundred and forty Dollars, and also of every other sum or sums she may from time to time stand indebted to the said master the said Annah David her said master, his executors or assigns, faithfully shall serve, and that honestly and obediently in all things, as a good and dutiful servant ought to do, and shall not employ her time or labor for any other person or persons, unless it be for his said master's use and benefit, or by his consent, and not otherwise. And the said master, his executors and assigns, during the said term, shall find and provide for the said Annah David sufficient meat, drink, and lodging, and during the whole of the said period necessary Clothing, and medical aid when wanted.

In witness whereof, The said Annah David hath hereunto set her hand and seal the day and year first above written.

her
David + annah
mark.

Signed, sealed and delivered, in the presence of }

Blas Puche

Before me,

John Watkins
Mayor

**35. [Immigration and Detention] [Incarceration and Forced Labor] [Women's History]**

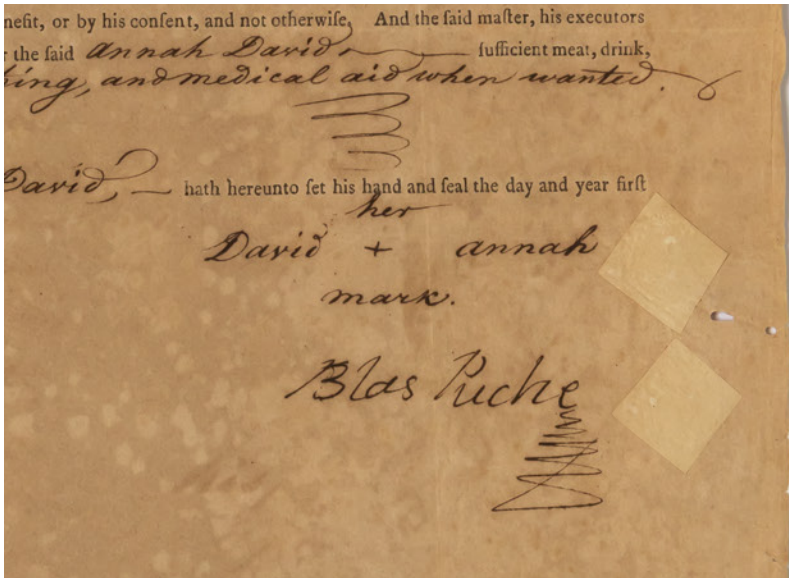
Indenture binding German-Jewish Refugee Annah David in servitude to enslaver and prison warden Blas Puche.

New Orleans: 26 November 1806. Folio sheet measuring 430 x 275mm with printing and manuscript text to recto only. Paper uniformly toned with chipping along edges; several small holes to paper, mostly confined to margins with one exception affecting a single letter. Minor amateur reinforcements to verso near top edge. A unique piece documenting the

interconnectedness of America's immigration and prison systems, and their longstanding, dehumanizing policies of forced labor.

On 26 November 1806, two white men in New Orleans signed a contract exchanging ownership of an immigrant woman. That woman, twenty-three year old Annah David of the primarily Jewish township of Anspach, Germany, had "lately come to this city as a passenger on the ship Lewis William" and upon landing owed that ship's owner Benjamin Morgan "the sum of one hundred and forty dollars [approximately $3800 today] of passage money." While we have found little on David, upheaval in her region had likely made her a refugee; it is unclear whether through desperation or lack of understanding she agreed in exchange for passage to the US to be "bound and put [her]self servant" until repayment was complete. The present document shows that she was unable to sign her own name on the indenture to that effect, leaving instead only "her mark" where the city officials had created space for her.

Only briefly the possessor of David's debt, Benjamin Morgan saw profit in passing David over to the notorious enslaver, slave-catcher, and city warden Blas Puche. Within New Orleans, Puche had overseen the development of a system of policing which urged the frustrated lower classes "to elevate their personal status by policing those more vulnerable" (Johnson). The prison which he managed was described by contemporaries as "a horrid sink...which is fit only for those dirty animals found there together with the prisoners" (Johnson). Those humans housed alongside rats and vermin included "runaway slaves, the insane, debtors, and others accused of stepping out of line"; together they were "warehoused and exploited" (Johnson). Puche's cruelty, though well-documented, was not wholly unique in his trade or his region. Scholars have noted that antebellum New Orleans "existed at the crossroads of national and imperial boundaries" (Marks) and that the city "not only mimicked the institution [of slavery] in other regions" but set a standard for how urban enslavement and carceral labor would operate in wider America (Gigantino).


nefit, or by his consent, and not otherwise, And the said master, his executors
the said Annah David — sufficient meat, drink,
ing, and medical aid when wanted.
David — hath hereunto set his hand and seal the day and year first
her
David + annah
mark.
Blas Puche

Though she may have been illiterate (or, more likely, simply could not read or write in English), Annah David had lucrative domestic skills that simultaneously protected and entrapped her. Cooking, cleaning, mending, and other housekeeping needed to be accomplished both within the prison and within the warden's home. To that end, it was in the interest of the indenture's purchaser to agree to "find[ing] and provid[ing] for the said

Annah David sufficient meal, drink, lodging, and necessary clothing and medical aid when wanted" to ensure the longevity of her service. Such care, more than was extended to most, was also expenditure for which David would be billed and which would force her continued accumulation of debt and perpetual labor. Thus, the "nine dollars per month" which she would be paid for her work (approximately $200 today) would by design be insufficient to cover both the original principal as well as "every other sum or sums [Puche] may from time to time advance."

The indenture makes it clear that David would not only be fully reliant on Puche for her upkeep, but that she was even beholden to him in the most intimate and minute choices in her life. The level of control and power in the relationship increased the dangers that David would face daily as she "serve[d] him, his executors and assigns" to whom she was required to "serve, and that honestly and obediently in all things, as a good and dutiful servant ought to do, and shall not employ her time or labor for any other person or persons unless it be for her master's use and benefit, and by his consent and not otherwise." All products of David's mind and body belonged to Puche according to the contract. She could not increase her earning power to repay her debt sooner; but she could be loaned out to others for his profit. And while Puche's consent is central to her activities, David's is nonexistent.

A model of indenture that would legally create perpetual servitude for immigrants, this carceral practice intersected with those of Black enslavement and carceral forced labor. They remain critical to US infrastructure today. (397)

**$4,750.00**

*A celebration of Charles Stratton and Lavinia Warren's wedding, and the couple's reminder to the public of their mutual dignity and elegance*




**36. [People with Disabilities] [Professional Performers] [Fashion History] Currier & Ives.**

Genl. Tom Thumb & Wife, Com. Nutt & Minnie Warren. Four Wondrously Formed & Strangely Beautiful Ladies & Gentlemen in Miniatures.

New York: Currier & Ives, 1863. First Edition. Coloured lithograph broadside measuring 270 x 350mm with illustration and text to recto only. Minor soiling and chipping to corners; archival repairs along bottom edge affecting caption with all text remaining legible. A scarce visual depiction of the celebrity marriage of little people Charles Stratton and Lavinia Warren, OCLC reports only two institutional copies. Rare in trade as well, the two copies listed in the modern auction record (1998 and 2001) are both described with significant wear or damage to the text and images. The present is the only example on the market.

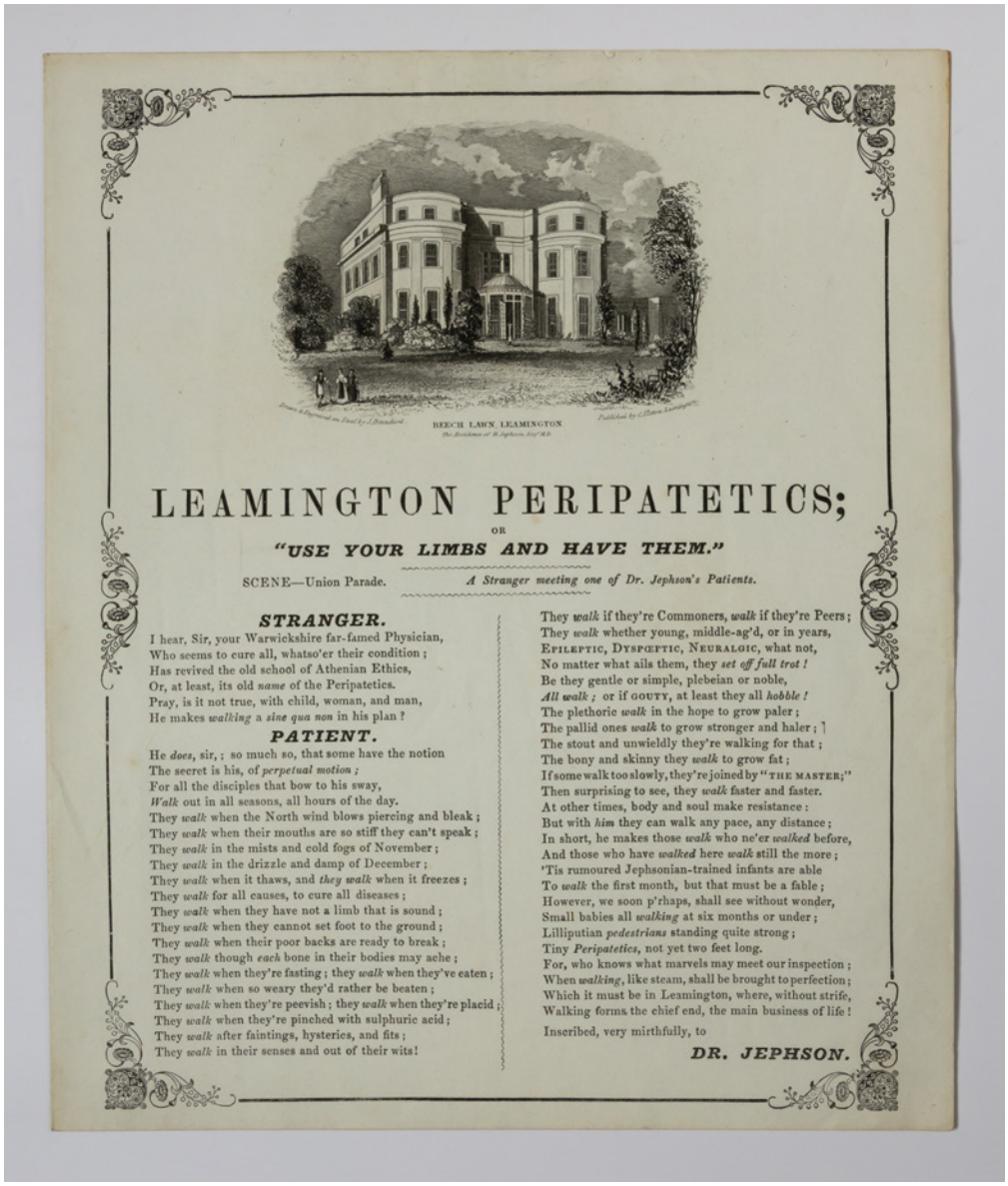
"Among the most fashionable people with disabilities in the 19th century was Lavinia Warren-Stratton, a well-known celebrity, rising to fame as part of P.T. Barnum's 'living museum.' A great lover of fashion, Lavinia's wardrobe contained Paris couture created for her small stature by the 'father of haute couture' Charles Frederick Worth as well as the American paper pattern-company maven, Madame Demorest" (Annett-Hitchcock). Before entering public life, Lavinia had been trained and worked as a school teacher; but her younger sister Minnie's vocal talents and their awareness of the financial success and celebrity of little person Tom Thumb (Charles Stratton) led her to become a performer. For a short period, the sisters sang and danced on their cousin's Mississippi River boat; but they were quickly discovered by P.T. Barnum who signed them on to his show. Lavinia and Charles met in this space, fell in love, and began a very public romance and lucrative partnership together. Their New York wedding and reception was one of the great society events of 1863.

The present broadside captures the complex and contradictory positions that Lavinia and Charles inhabited as celebrities. Visually, the newlywed couple as well as their attendants, are presented with dignity and elegance. Charles and his friend, the entertainer George Nutt (who had previously courted Lavinia), are listed with their military titles and present solemn faces. Lavinia and Minnie's clothes reflect the wealth and serious interest in fashion that their positions as elite women allowed them. Yet the text beneath the image undercuts much of this. On the one hand, the text highlights the group's attractiveness, showcasing the couple's silver coach by Tiffany & Co as a "splendid equipage...cost over $2000," and asserting that "they are all perfect in development, educated and intelligent" with all the desirable "manly dignity and feminine sweetness" demanded by Victorian society. Yet the broadside still undercuts this message, describing them as being one of the "greatest wonders of the world" before detailing the diminutive number of their group's collective weight (100 pounds together) and thus promoting viewers' attendance at Barnum's show where they can see the couple live.

In her autobiography, it was a contradiction Lavinia admitted struggling with. "It seemed impossible to make people understand at first that I was not a child...I had the womanly instinct of shrinking from a form of familiarity which in the case of a child of my size would have been natural" (Nielsen). Ultimately, the privileges that she and Charles accessed came from their fame, and she admitted feeling that "I belong to the public" rather than to herself or her family (Nielsen). For Lavinia, fashion allowed some important visual cues to her identity and how she desired to be treated; by commissioning and wearing cutting-edge couture from some of the most renowned designers, she alerted the public that she was certainly no child but an intelligent, fully grown woman with taste and money. (37)

**$1,950.00**

*A woman openly celebrates her medical journey as a person with disabilities*



BEECH LAWN, LEAMINGTON

# LEAMINGTON PERIPATETICS;

OR

## "USE YOUR LIMBS AND HAVE THEM."

SCENE—Union Parade. *A Stranger meeting one of Dr. Jephson's Patients.*

**STRANGER.**

I hear, Sir, your Warwickshire far-famed Physician,
Who seems to cure all, whatso'er their condition;
Has revived the old school of Athenian Ethics,
Or, at least, its old *name* of the Peripatetics.
Pray, is it not true, with child, woman, and man,
He makes *walking* a *sine qua non* in his plan?

**PATIENT.**

He *does*, sir, ; so much so, that some have the notion
The secret is his, of *perpetual motion*;
For all the disciples that bow to his sway,
*Walk* out in all seasons, all hours of the day.
They *walk* when the North wind blows piercing and bleak;
They *walk* when their mouths are so stiff they can't speak;
They *walk* in the mists and cold fogs of November;
They *walk* in the drizzle and damp of December;
They *walk* when it thaws, and *they walk* when it freezes;
They *walk* for all causes, to cure all diseases;
They *walk* when they have not a limb that is sound;
They *walk* when they cannot set foot to the ground;
They *walk* when their poor backs are ready to break;
They *walk* though *each* bone in their bodies may ache;
They *walk* when they're fasting; they *walk* when they've eaten;
They *walk* when so weary they'd rather be beaten;
They *walk* when they're peevish; they *walk* when they're placid;
They *walk* when they're pinched with sulphuric acid;
They *walk* after faintings, hysterics, and fits;
They *walk* in their senses and out of their wits!

They *walk* if they're Commoners, *walk* if they're Peers;
They *walk* whether young, middle-ag'd, or in years,
EPILEPTIC, DYSPŒPTIC, NEURALGIC, what not,
No matter what ails them, they *set off full trot!*
Be they gentle or simple, plebeian or noble,
*All walk*; or if GOUTY, at least they all *hobble!*
The plethoric *walk* in the hope to grow paler;
The pallid ones *walk* to grow stronger and haler;
The stout and unwieldly they're walking for that;
The bony and skinny they *walk* to grow fat;
If some walk too slowly, they're joined by "THE MASTER;"
Then surprising to see, they *walk* faster and faster.
At other times, body and soul make resistance:
But with *him* they can walk any pace, any distance;
In short, he makes those *walk* who ne'er *walked* before,
And those who have *walked* here *walk* still the more;
'Tis rumoured Jephsonian-trained infants are able
To *walk* the first month, but that must be a fable;
However, we soon p'rhaps, shall see without wonder,
Small babies all *walking* at six months or under;
Lilliputian *pedestrians* standing quite strong;
Tiny *Peripatetics*, not yet two feet long.
For, who knows what marvels may meet our inspection;
When *walking*, like steam, shall be brought to perfection;
Which it must be in Leamington, where, without strife,
Walking forms the chief end, the main business of life!

Inscribed, very mirthfully, to

**DR. JEPHSON.**

**37. [People with Disabilities] [Chronic Illness & Social Perception] Elliott, Charlotte.**

Leamington Peripatetics; or 'Use Your Limbs and Have Them.'

Leamington: [N.P.], [1842]. First Edition. First appearance, predating its appearance in the collection Thoughts in Verse on Sacred Subjects (1871) in which she provides her byline and the original date. Bifolium measuring 225 x 190mm and printed to page 1 of 4 only. A Near Fine example, with faint offsetting to edges of page 1 and some crinkling to page 4. A dialogue printed in two columns, with engraving of Beech Lawn Leamington, the mansion

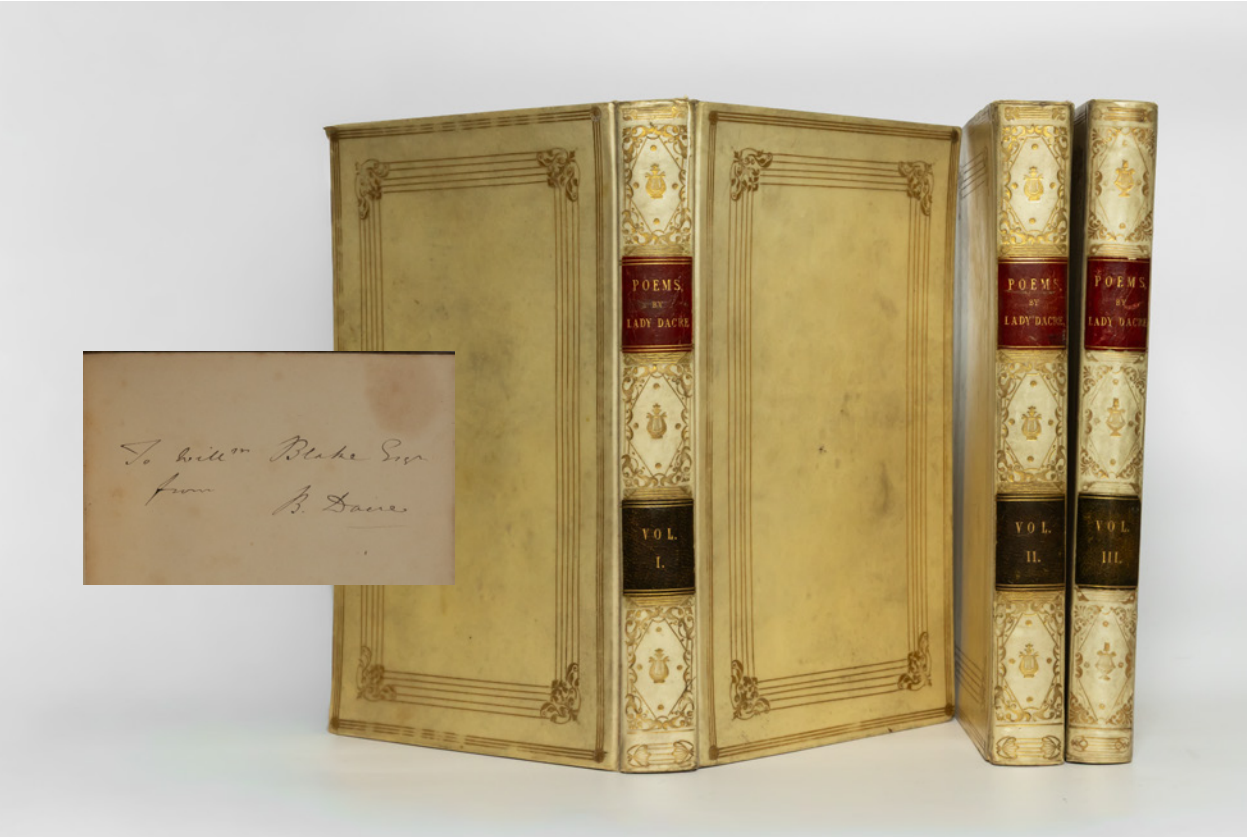
home at the medical spa of Dr. Henry Jephson, at the header. OCLC reports only one institutional holding (at the Morgan Library, which also lists the only copy of the contemporary response poem Answer to Leamington Peripatetics). No other copies are currently in trade.

A person with chronic illness and disabilities, Charlotte Elliott was raised in an evangelical household in Clapham. A contemporary account describes how, "though weak and feeble in body, she possessed a strong imagination and a well cultured and intellectual mind. Her love of poetry and music was great and is reflected in her verse. Her hymns number 150" (Julian). Her religious background informed much of her work, and God's care, mercy, and acceptance were key components of her most famous verse Just as I Am, which appeared in her publication Invalid's Hymn Book (1836). "She was in poor health and often harassed with severe pain," which also led her to seek refuge and treatment in Brighton as well as therapy at Leamington (Knapp).

A poetic dialogue between a stranger passing Leamington and a patient at the spa, Elliott's aa bb cc rhyme scheme make the lines trip along almost playfully. In this sense, the poem's structure mimics the freedom of movement that Elliott attributes to Leamington's treatment (or at least what she hopes to achieve). And some of the language is even reminiscent of the kind of healing evangelicals would attribute to Jesus or a prophet. "Pray, is it not true, with child, woman and man, He [Dr. Jephson] makes walking a sine qua non plan?" asks the stranger. Elliott's patient replies gleefully in the affirmative. "He does sir; so much so that some have the notion The secret is his, of perpetual motion; For all the disciples that bow to his sway, Walk out in all seasons, all hours of the day...They walk if they're Commoners, they walk if they're Peers; They walk whether young, middle-ag'd, or in years, Epileptic, Dyspeptic, Neuralogic what not, No matter what ails them they set off full trot!" While such results seem unlikely, contemporary accounts of Leamington do praise its grounds and treatments, with Jephson being deemed "the Father of the Spa" (Leamington History). (347)

**$1,200.00**

*Presentation copies from an author who used her privilege to uplift women and to play with the expression of queer desire*

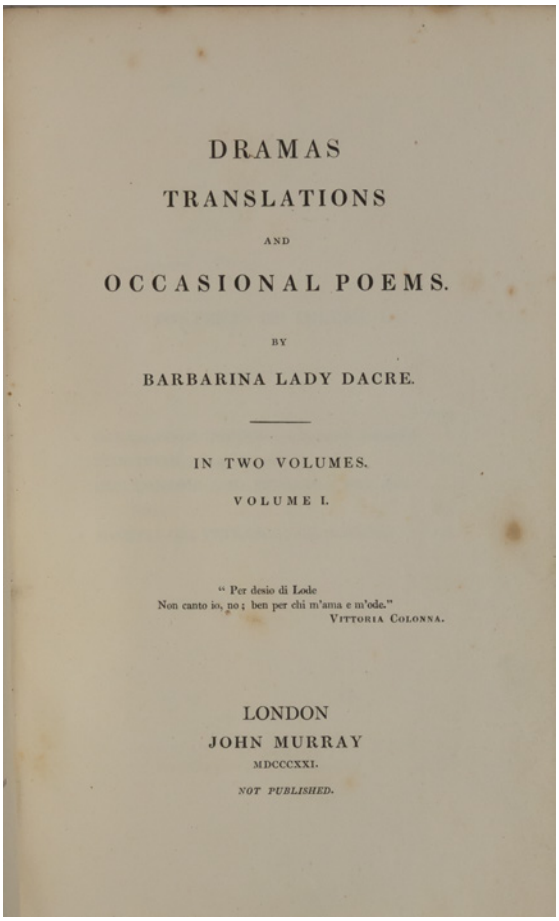


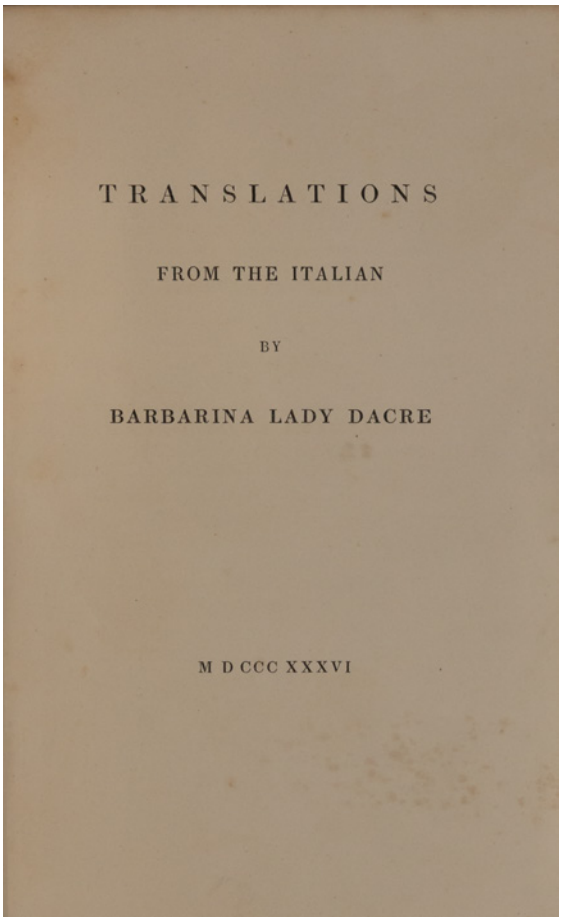

**38. [People with Disabilities] [Feminist Literary Cohorts] [Queer Desire] Brand, Barbarina, Lady Dacre.**

Dramas, Translations, and Occasional Poems [with] Translations from the Italian
(Presentation Copies)

London: John Murray; Charles Whittingham, 1821; 1836. First Editions. Finely bound by Stephen Austin, Hertford in full contemporary vellum with gilt to boards and spines, and morocco spine labels. All edges marbled. Marbled endpapers. Printed on Japon paper. Measuring 205 x 130mm with both titles collating complete including half titles and errata. For Dramas, Translations, and Occasional Poems: ix, [1, blank], [9], 10-249, [3]; vi, [9], 10-269. [3]. For Translations from the Italian (this being copy 22 of a limitation of 150): 166 unnumbered pages. Firm, square, bright bindings; small split to vellum of upper front joint to volume I of Dramas with upper corner of front board gently bowed. Occasional foxing and soiling largely confined to margins or gutters. A beautiful, uniformly bound set combining some of Barbarina, Lady Dacre's most important work, with presentation inscriptions to the front endpapers of volumes I and III: "To William Blake, Esq. from B. Dacre. 'I crown thee king

of intimate delights, Fireside enjoyments, home-bred happiness.' -- Cowper" and "To William Blake, Esq from B. Dacre" respectively. Notably, the recipient was the attorney William Blake (1809-1870) (the famed author and artist of the same name having died prior to publication, in 1827). While OCLC reports multiple copies of the first title, it records only 8 copies in the US of Translations from the Italian. Both titles are scarce in trade as well, with Dramas appearing at auction only three times since 1956 and Translations from the Italian making only one appearance in 1915. The present is the only combined set on the market (with none recorded institutionally) and the only example of Translations from the Italian currently available.

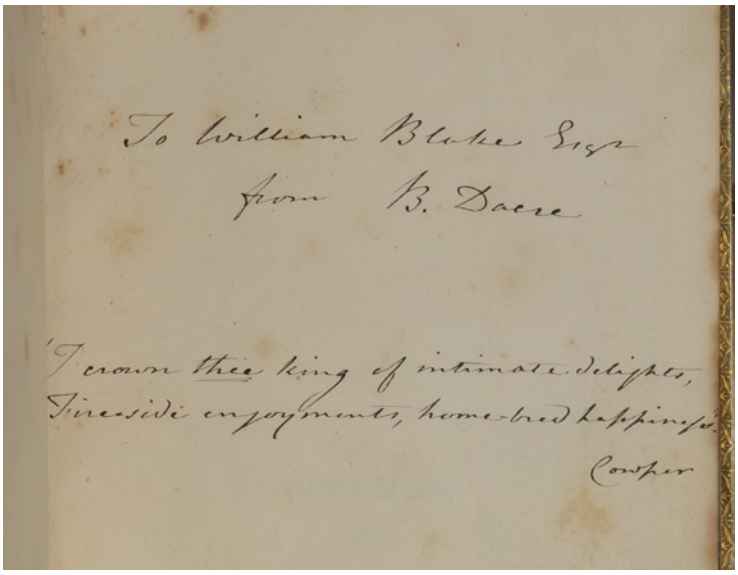

DRAMAS
TRANSLATIONS
AND
OCCASIONAL POEMS.
BY
BARBARINA LADY DACRE.
IN TWO VOLUMES.
VOLUME I.
" Per desio di Lode
Non canto io, no; ben per chi m'ama e m'ode."
VITTORIA COLONNA.
LONDON
JOHN MURRAY
MDCCCXXI.
NOT PUBLISHED.


TRANSLATIONS
FROM THE ITALIAN
BY
BARBARINA LADY DACRE
M D CCC XXXVI

Barbarina Brand, Lady Dacre "positioned herself at the heart of a network of literary people, both male and female, and dedicated much of her time to forming and keeping up literary friendships" (Halsey). Among her cohort were Fanny Kemble, Mary Russell Mitford and Mary Tighe, although she also exchanged work with the likes of Lady Caroline Lamb, Elizabeth Barrett Browning, and Joanna Baillie (Orlando Project). As was considered more appropriate for her class, she focused on scholarly adaptation and on translation of canonical works -- with her "versions of sonnets by Petrarch being particularly admired" (Orlando Project). Publishing privately rather than for profit, she could conduct her expressions in public with less oversight and criticism than peers whose work was designed to attract commercial tastes. This

respectability was something she used to advance other women writers as well as to encourage girls' expanded access to education.

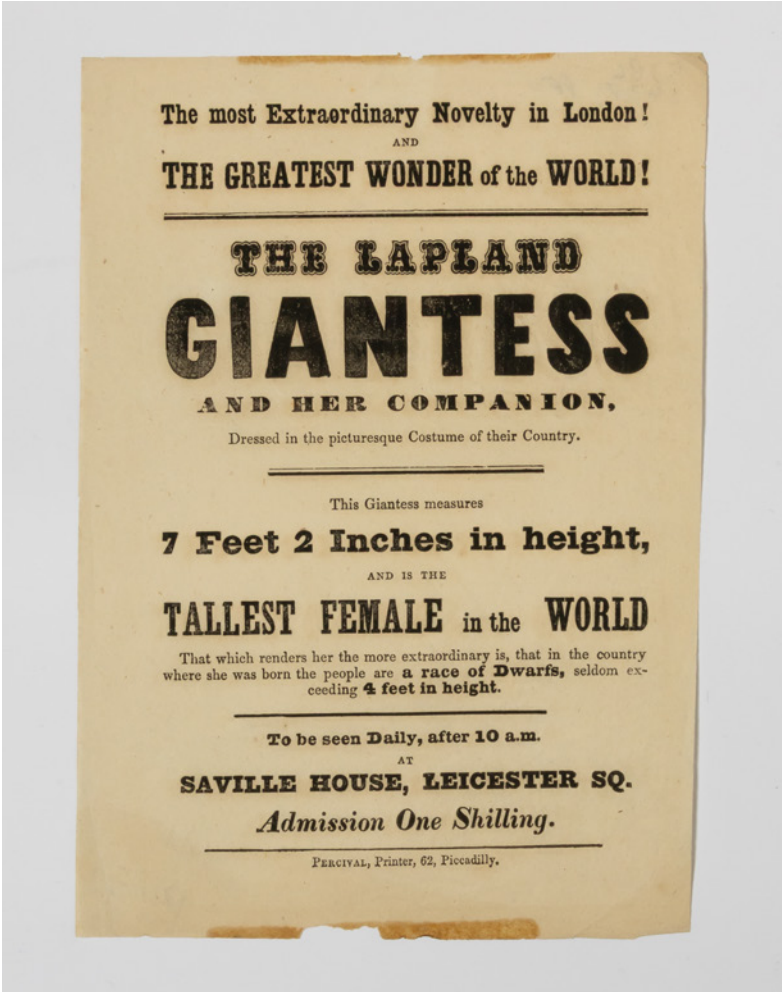
"Lady Dacre's first significant publication, the collection in two volumes of plays and occasional poems that she had printed in London for private circulation in 1821" and her penultimate publication "Translations from the Italian" make up the present set (Jackson). Their circulation within a community where Dacre was a "notable contributor to charities of the district, for instance by the establishing of schools -- one for boys and one for girls" offered a visible reminder that women could skillfully engage with canonical literature and should be educated to do so (Jackson). Under the veils of social acceptability and scholarship, Dacre also provided her readers with powerful evidence of women's passion and desire. To translate Petrarch was to interact with "the most important tradition in European amatory poetry," and to make linguistic choices expressing "liberty, love, and the thrill of retracing the steps of the other poet" (Stone and Taylor). Translation allowed an intellectual woman to somewhat scandalously reveal her own "knowing" of intimacy and desire. Dacre's assertion of authority over the voice of a male poet, and her descriptions of yearning for the woman Laura deserve further attention in feminist and queer criticism.




Late in her career, Dacre experienced deafness and became a donor to disabilities causes. Her final publications were "published for the benefit of Moorfields Eye Hospital" (Jackson). (258)

**$2,750.00**

*Documenting the London freak show through which Christina Larsdotter was treated as a fetish object while simultaneously earning the fortune that enabled her later activism*


The most Extraordinary Novelty in London!
AND
THE GREATEST WONDER of the WORLD!

THE LAPLAND
GIANTESS
AND HER COMPANION,
Dressed in the picturesque Costume of their Country.

This Giantess measures
7 Feet 2 Inches in height,
AND IS THE
TALLEST FEMALE in the WORLD
That which renders her the more extraordinary is, that in the country where she was born the people are a race of Dwarfs, seldom exceeding 4 feet in height.

To be seen Daily, after 10 a.m.
AT
SAVILLE HOUSE, LEICESTER SQ.
*Admission One Shilling.*

PERCIVAL, Printer, 62, Piccadilly.

**39. [People with Disabilities] [Gigantism] [Indigenous Activism] [Exploitation] [Larsdotter, Christina]**

The Most Extraordinary Novelty in London! And The Greatest Wonder of the World! The Lapland Giantess...

[London]: Percival, [1851]. First Edition. Letterpress handbill measuring 185 x 130mm and printed to recto only. A Near Fine example, with a touch of wear and shadow marks from removed tape to upper and lower margins. OCLC reports only two institutional copies, and we have found no appearances in the modern auction record. The present is the only example on the market.

The story of Christina Larsdotter is one of self-ownership and of resistance to the exploitation of female, disabled, and Indigenous bodies. A Laplander woman with gigantism, Larsdotter reportedly grew to the height of 7' 2" -- and may have been, as this broadside proclaims, "the Tallest Female in the World." Fetishized by white Europeans for her disability, this population further stereotyped her and other Laplander and Sami women as "examples of an exotic pre-modern race" (Bennett). Yet "Larsdotter, who came to be known as Stor-Stina (Big Stina), was in many ways a remarkable person. While the medical elites of the time took interest in her as an object of study, historical sources also depict her as self-willed and independent. During tours of Sweden and Europe, she made money by exhibiting herself, eventually earning enough to buy a plot of land in Brannas. Here she built a house for herself and her sister, making her the district's only female houseowner. As a landowner, she gained a seat on Mala's general assembly, and took part in the decision to build Mala Church, which was completed in 1852" (Karolinska Institutet).

The present broadside preserves the contradictory space in which Larsdotter existed, as it advertises one of her profitable London appearances as a "freak show." Situating Larsdotter as a sight "to be seen daily, after 10am at Seville House, Leicester Squ." with "admission one shilling," it others her as "the Lapland Giantess" and refuses to humanize her with her name. During the period of this performance, "Larsdotter spent her working hours being exhibited together with her relative Maria Christina Sjulsdotter, a woman of contrastingly much lesser height...the women, both natives of Swedish Sapmi (Lapland)" (Bennett). A residency which resulted in numerous scientific ethnographic reports, travelogues, and cheap penny novels, it was simultaneously an event which objectified the women in the eyes of white Europeans while providing them with monetary compensation that allowed for their future financial autonomy and political activism.

The double-edged sword of this situation is encapsulated in the end of Larsdotter's life. Financially secure and influential in her community, she succumbed to gangrene in 1854 and her body was claimed and publicly exhibited at the Karolinska Institutet for a predominantly white viewership. Larsdotter was removed from the exhibit and interred to her Mala Sami village in 2024. (349)

**$2,750.00**

*Defying the suggestion that a heroine with deafness would be ridiculous, an anonymous woman creates a protagonist "deprived by nature of the faculties of hearing & speaking" while "possessing most extraordinary power in seeing & feeling"*




**40. [People with Disabilities] [Women and Disabilities] [Family & Marriage]**

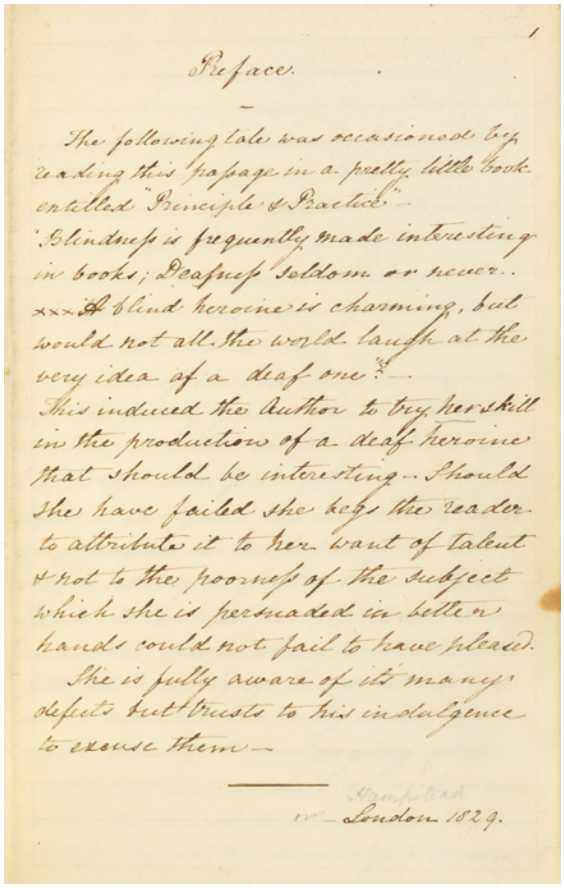
Gertrude Manvers. A Tale in Three Parts [with] My Wife.

London & Hampstead: 1829; 1831 [1833]. Two works bound in one. Contemporary full morocco with gilt to spine and boards. All edges gilt. Marbled endpapers. Measuring 175 x 117mm and comprised of two manuscript fair copies in a single hand of a pair of novels focused on womanhood. Gertrude Manvers collating [2], 189 and My Wife collating [2], iii, 129. Each with a title page bearing respective dates of 1829 and 1831; and each with a colophon bearing the respective notes "This copy completed April 9th 1833" and "This copy completed June 12th 1833." A pair of unpublished works with no attributed author(s). In the frontmatter to Gertrude Manvers, the author presents herself as a woman and throughout the

novel reveals herself to have intimate knowledge of women's daily lives and experiences. While My Wife is purportedly written by a widower to his son, it presents a highly feminized fantasy of how companionate marriage might be remembered by a loving husband who continues his late wife's legacy unto her child. The only known copy of either text.

At the outset, the woman who created Gertrude Manvers makes her role as a disabilities ally clear. She is deeply upset and sets out to disprove the ableist position taken by Harriet Martineau's Principle & Practice (1827): "Blindness is frequently made interesting in books; Deafness seldom or never. A blind heroine is charming, but would not all the world laugh at the very idea of a deaf one?" Admitting that she herself does not write from a position of disability, she acknowledges that she has set out to represent "a deaf heroine" but that her own skill may fall short. This should be attributed to "her want of talent and not the poorness of the subject," which "better hands" -- and indeed, those with firsthand knowledge -- might someday produce. With this caveat, the lady introduces her reader first to the traumatic family network that produces its heroine Gertrude Manvers (Part I), then into Gertrude's diagnosis, education, and growth to womanhood (Part II), before recounting how the skills of observation and empathy that define Gertrude allow her to reconnect and heal her family and overcome generational pain (Part III). As the narrator explains, Gertrude was "deprived by nature of the faculties of hearing & speaking and she possessed the most extraordinary power in seeing & feeling."

Physical disability would, in fact, become a prominent subject in Victorian novels. Written by authors without disabilities, they often function as "aesthetic works that bring marginalized characters to the center of our collective focus" while simultaneously "highlighting the cruelties of narrative order" (Delchamps). In this sense, characters with disabilities, despite providing some representation, are plot tools and, as such, are rarely dimensional protagonists during the period. As Walker Gore notes, an author like Charles Dickens may have introduced numerous characters with disabilities into the canon, but he also used disability as a marker of "minor [character] status in his novels" (Gore). As a predecessor to these novels by almost thirty years, Gertrude Manvers stands out as a progressive model. Not only the titular heroine, she receives the complete protagonist treatment with a fully realized family conflict in her backstory and a hero's rise as she gains an education, learns to navigate and communicate

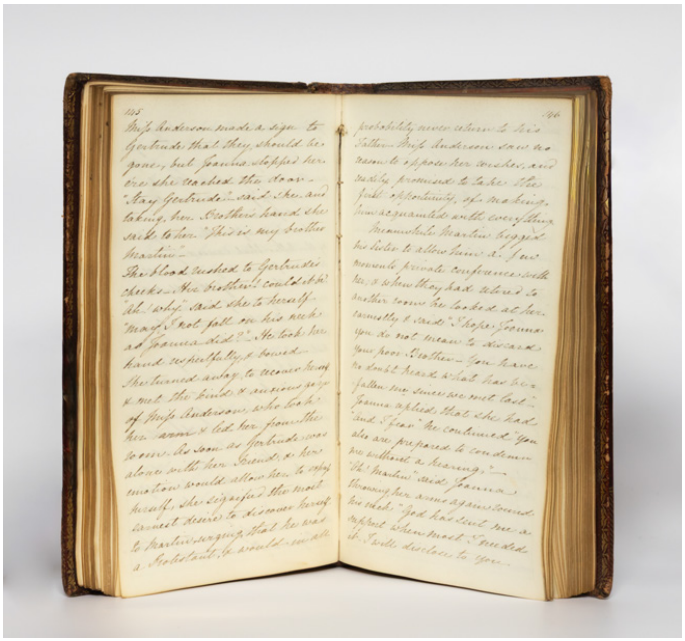


Preface.

The following tale was occasioned by reading this passage in a pretty little book entitled "Principle & Practice"—
"Blindness is frequently made interesting in books; Deafness seldom or never.. A blind heroine is charming, but would not all the world laugh at the very idea of a deaf one?"—
This induced the Author to try her skill in the production of a deaf heroine that should be interesting.. Should she have failed she begs the reader to attribute it to her want of talent & not to the poorness of the subject which she is persuaded in better hands could not fail to have pleased.
She is fully aware of its many defects but trusts to his indulgence to excuse them—

London 1829.

with others, and develops a meaningful life. The unpublished novel anticipates how less-studied female authors like Dinah Craik and Charlotte Yonge would later "allow disabled characters to take center stage, foregrounding disability as a central, rather than a marginal, human experience...representing disability as a powerful state, which develops the disabled person's moral qualities, enabling them to exert an uplifting influence upon those around them, and fostering relationships that are mutually beneficial" (Gore). Certainly this correlates with Gertrude Manvers' identity as a hero.



Sufficient to attract scholars with a range of interests and approaches to disabilities-focused literature and advocacy, Victorian literature and history, and gender studies, Gertrude Manvers' connection to the subsequent manuscript novel The Wife is also valuable. Indeed, in presenting readers with a fantasy of a husband's reform and his desire to teach his young son to follow his late mother's example rather than his living father's, The Wife echoes themes of the previous text. The misguided and controlling tendencies of men in fatherhood and marriage; the fierce love and virtue of mothers toward their children; and the importance of children valuing and modeling themselves most off the maternal portion of the family all intersects between the texts. It is notably the absence of a figure like Gertrude from The Wife which leads us into an alternate and sadder family plot, in which rifts are not healed and forgiveness not found before death.

A unique pair of texts with important ties to representations of disability past and present. (143)

**$16,500.00**

*A historical romance focused on everyday people forming community and living their lives at the end of the Thirty Years' War*



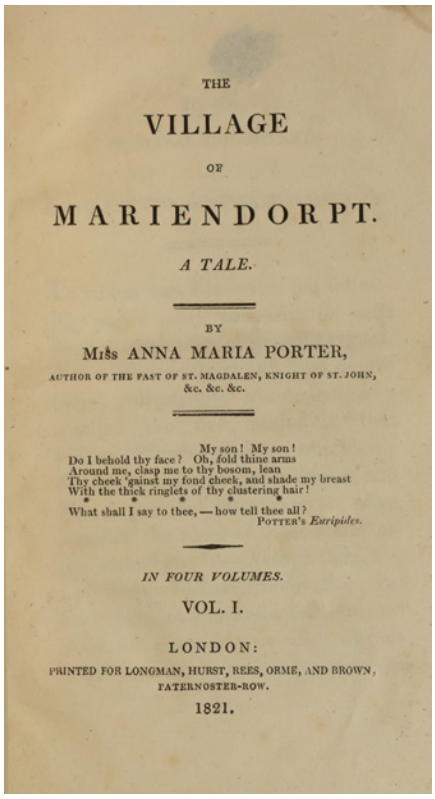
**41. [People with Disabilities] [Working Class Literature] [Community Care] Porter, Anna Maria.**

The Village of Mariendorpt. A Tale (in 4 vols.)

London: Longman, Hurst, Rees, Orme and Brown, 1821. First Edition. Contemporary half calf over marbled boards with gilt and morocco labels to spines. Measuring 175 x 100mm and bound without half titles, else complete: vi, 303, [1]; [2], 336; [2], 313, [1]; [2], 455, [1]. A square, unsophisticated, pleasing copy with a bit of chipping to spine ends and a few spots to the spines of volumes III and IV. Ink stamps to the pastedowns of volumes I, III, and IV; small stain to upper margin of first two leaves of volume I and occasional marginal spotting throughout, else unmarked. A working class melodrama set during the end of the Thirty Years' War, only 15 of the library listings in OCLC appear to contain all four volumes. It last appeared at auction in 2012, with the present being the only example currently in trade.

Tapping into the contemporary demand for historical romance, The Village of Mariendorpt quietly defied expectation by emphasizing the experiences of everyday people in wartime. Its author, Anna Maria Porter, was not only the sister of prolific writer Jane Porter but was also a

person with disabilities who wrote the manuscript "during the short suspensions of a year's serious illness and concluded now under the immediate pressure of the same malady...under the influence of bodily suffering and consequent languoring spirit." Crediting the project with "stimulating my mental powers," Porter's confinement to bed meant that inspiration had to be drawn from historical reading and from the people around her. As a result, the characters of the novel -- their desires, relationships, and romances -- were of a more familiar sort to herself and her readers, rather than emphasizing the experiences of the wealthy and the grand of society.


THE

VILLAGE

OF

MARIENDORPT.

*A TALE.*

BY

Miss ANNA MARIA PORTER,

AUTHOR OF THE FAST OF ST. MAGDALEN, KNIGHT OF ST. JOHN, &c. &c. &c.

My son! My son!
Do I behold thy face? Oh, fold thine arms
Around me, clasp me to thy bosom, lean
Thy cheek 'gainst my fond cheek, and shade my breast
With the thick ringlets of thy clustering hair!
* * * *
What shall I say to thee, — how tell thee all?
PORTER'S *Euripides.*

*IN FOUR VOLUMES.*

VOL. I.

LONDON:

PRINTED FOR LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER-ROW.

1821.

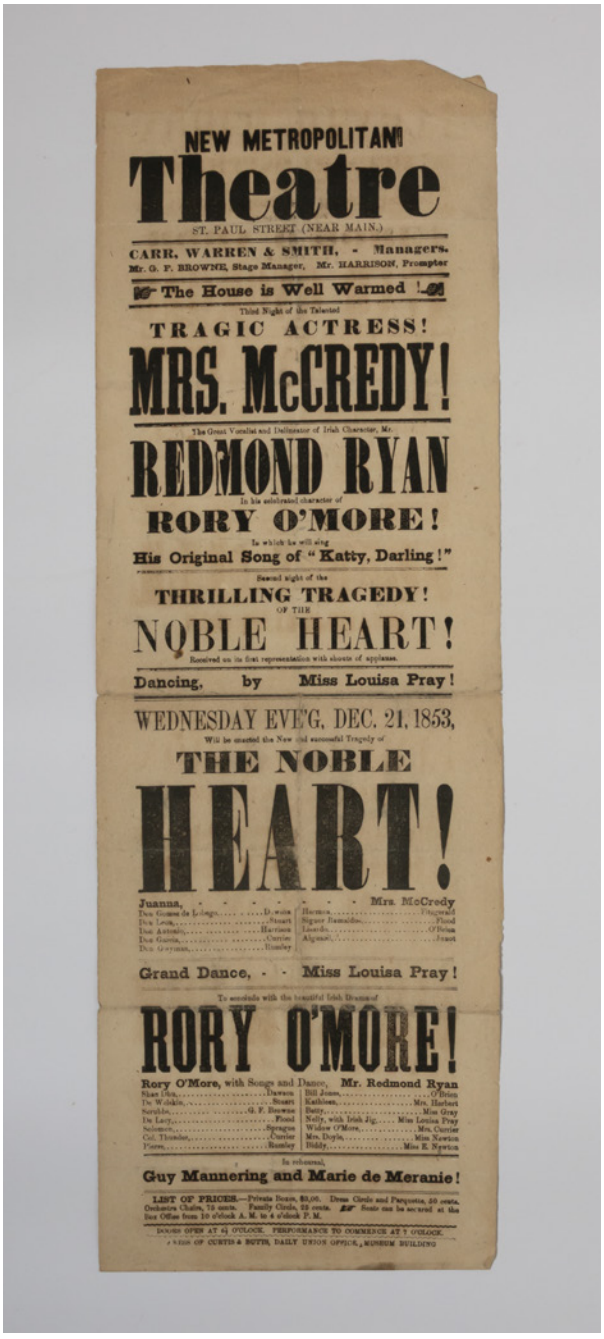
A series of interwoven tales set in a small Bavarian village, Porter's novel compels the reader to value the experiences not only of working people but of their own lives. Across the petty squabbles, gossip, and friction that can unfold in rural life, the characters also share births and marriages, support each other through loss and hardship, and remind readers that community is a valuable safety net not only in the past but in the present moment as well. These themes would shape James Sheridan Knowles' 1838 theatrical adaptation The Maid of Mariendorpt, which reduced the scope of Porter's sweeping novel to focus on the intersection of seven main figures from across her social strata, including military figures, elites, and villagers. (339)

**$2,250.00**

*A playbill reveals the early fascination of American audiences with witnessing women actors in powerful roles onstage*

**42. [Professional Performers] [Minority Representation] [American Theater]**

New Metropolitan Theatre...Wednesday Eve'g, Dec 21, 1853 will be enacted the New and successful Tragedy of THE NOBLE HEART! Grand Dance Miss Louisa Pray! To conclude with the beautiful Irish Drama of RORY O'MORE!...


NEW METROPOLITAN
Theatre
ST. PAUL STREET (NEAR MAIN.)
CARR, WARREN & SMITH, - Managers.
Mr. G. F. BROWNE, Stage Manager, Mr. HARRISON, Prompter
The House is Well Warmed !
Third Night of the Talented
TRAGIC ACTRESS!
MRS. McCREDY!
The Great Vocalist and Delineator of Irish Character, Mr.
REDMOND RYAN
In his celebrated character of
RORY O'MORE!
In which he will sing
His Original Song of "Katty, Darling!"
Second night of the
THRILLING TRAGEDY!
OF THE
NOBLE HEART!
Received on its first representation with shouts of applause.
Dancing, by Miss Louisa Pray!
WEDNESDAY EVE'G, DEC. 21, 1853,
Will be enacted the New and successful Tragedy of
THE NOBLE
HEART!
Juanna, - - - - - - - - Mrs. McCredy
Grand Dance, - - Miss Louisa Pray!
To conclude with the beautiful Irish Drama of
RORY O'MORE!
Rory O'More, with Songs and Dance, Mr. Redmond Ryan
In rehearsal,
Guy Mannering and Marie de Meranie!
LIST OF PRICES.—Private Boxes, $3,00. Dress Circle and Parquette, 50 cents. Orchestra Chairs, 75 cents. Family Circle, 25 cents. ☞ Seats can be secured at the Box Office from 10 o'clock A. M. to 4 o'clock P. M.
DOORS OPEN AT 6½ O'CLOCK. PERFORMANCE TO COMMENCE AT 7 O'CLOCK.
SIGN OF CURTIS & BUTTS, DAILY UNION OFFICE, MUSEUM BUILDING

[Buffalo, NY]: Press of Curtis & Butts, 1853. First Edition. Obling broadside measuring 465 x 150mm and printed to recto only. Some fading along central vertical foldline and lowest horizontal fold; overall clean and maintaining its bold black fonts. Documenting a set of sensational tragedies being performed at the newly constructed Metropolitan Theatre of Buffalo, the present broadside is unrecorded in OCLC and we have not located it in the modern auction record.

The middle to late nineteenth century saw cultural shifts in American views on theatre. Setting aside Puritan attitudes toward the sinfulness and decadence of drama, "Americans had more leisure time and better standards of living, and they looked to the theater to provide entertainment -- laughter, glitter, and sentimentality. The expanding transportation system in the United States allowed actors and actresses to tour the country, bringing professional theater to many towns and cities that had never before experienced it...from the 1850s until the turn of the century, thousands of new theaters were built" (University of Washington). The present broadside reveals this theater culture taking root, advertising both the newly built Metropolitan Theatre of Buffalo as well as what it could offer audiences -- a warm place of entertainment with the novelty of new actors and plays. Considered the city's best

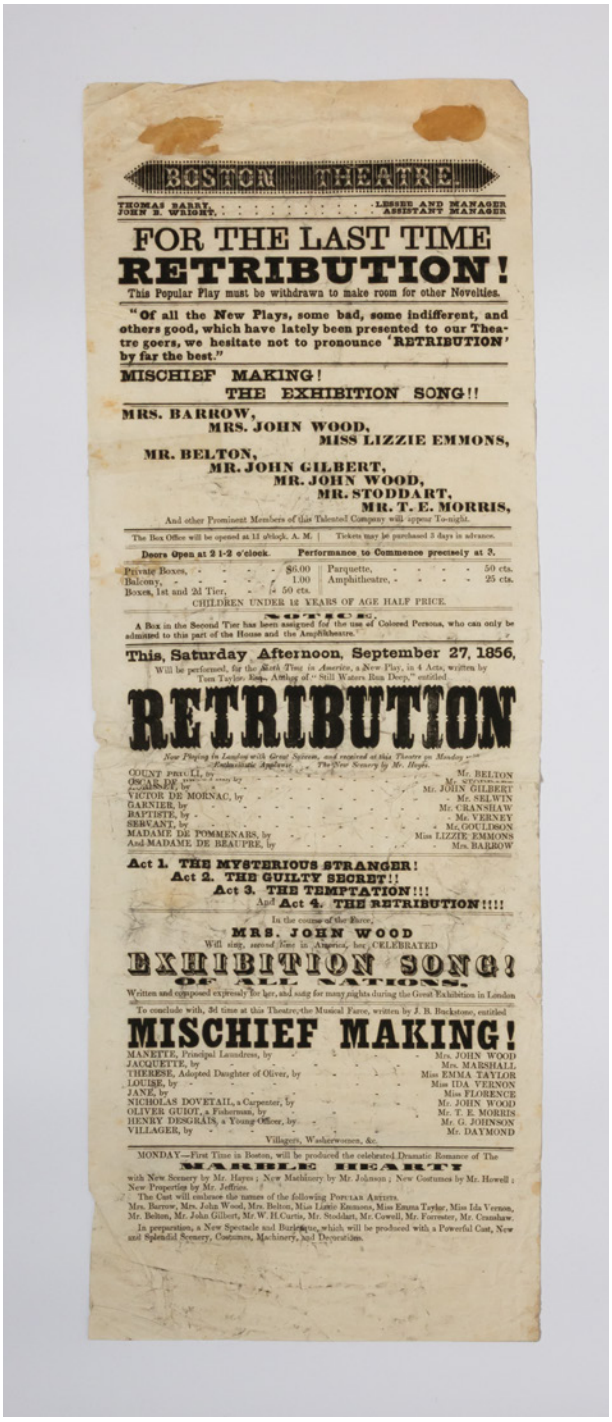
venue, "in its heyday it played host to the dramatic superstars of the nineteenth century" (History of Buffalo). Before closing in 1956, it became "the second oldest continuously operating theatre in the country" (History of Buffalo).

The performances advertised in this broadside reveal several popular fascinations. Women on stage were clearly a draw, as the broadside prominently advertises "the Talented Tragic Actress Mrs. McCredy!" as well as "Dancing by Miss Louisa Pray." Indeed, among the Spanish characters listed along with cast members, Mrs. McCredy received top billing as the protagonist Juanna in an adaptation of George Henry Lewes' somewhat scandalous historical tragedy The Noble Heart.  Both this play and Rory O'More take place in the 17th century; and in each, strong female characters resist oppression, whether it came in the form of forced marriage or political constraint. While these sensational performances could awe and entertain those in attendance, it was clear that they existed at a distance from attendees due to both historical settings and emphasis on ethnic or racial minorities -- at least in the minds of white American audiences. These were designed to contain women in the audience particularly, urging women viewers not to get too inspired and to maintain their traditional femininity when they walked out the theatre doors. (358)

**$950.00**

*An unrecorded broadside advertises the final performance of a Victorian melodrama featuring some of America's first famous burlesque and breeches actresses*

**43. [Professional Performers] [Sensational Theatre] [Cross-Dressing] [American Women Onstage]**


BOSTON THEATRE.

THOMAS BARRY, . . . . . LESSEE AND MANAGER
JOHN B. WRIGHT, . . . . . ASSISTANT MANAGER

FOR THE LAST TIME
RETRIBUTION!
This Popular Play must be withdrawn to make room for other Novelties.

"Of all the New Plays, some bad, some indifferent, and others good, which have lately been presented to our Theatre goers, we hesitate not to pronounce 'RETRIBUTION' by far the best."

MISCHIEF MAKING!
THE EXHIBITION SONG!!
MRS. BARROW,
MRS. JOHN WOOD,
MISS LIZZIE EMMONS,
MR. BELTON,
MR. JOHN GILBERT,
MR. JOHN WOOD,
MR. STODDART,
MR. T. E. MORRIS,
And other Prominent Members of this Talented Company will appear To-night.

The Box Office will be opened at 11 o'clock, A. M. | Tickets may be purchased 3 days in advance.

Doors Open at 2 1-2 o'clock. Performance to Commence precisely at 3.

| | | | |
|---|---|---|---|
| Private Boxes, | $6.00 | Parquette, | 50 cts. |
| Balcony, | 1.00 | Amphitheatre, | 25 cts. |
| Boxes, 1st and 2d Tier, | 50 cts. | | |

CHILDREN UNDER 12 YEARS OF AGE HALF PRICE.

NOTICE.
A Box in the Second Tier has been assigned for the use of Colored Persons, who can only be admitted to this part of the House and the Amphitheatre.

This, Saturday Afternoon, September 27, 1856,
Will be performed, for the Sixth Time in America, a New Play, in 4 Acts, written by Tom Taylor, Esq., Author of "Still Waters Run Deep," entitled

RETRIBUTION

Now Playing to Crowded Houses with Great Success, and repeated at this Theatre on Monday next.
Enthusiastic Applause! The New Scenery by Mr. Hoyt.

| | |
|---|---|
| COUNT PRICOLI, by | Mr. BELTON |
| OSCAR DE [illegible], by | Mr. JOHN GILBERT |
| VICTOR DE MORNAC, by | Mr. SELWIN |
| GARNIER, by | Mr. CRANSHAW |
| BAPTISTE, by | Mr. VERNEY |
| SERVANT, by | Mr. GOULDSON |
| MADAME DE POMMENARS, by | Miss LIZZIE EMMONS |
| And MADAME DE BEAUPRE, by | Mrs. BARROW |

Act 1. THE MYSTERIOUS STRANGER!
Act 2. THE GUILTY SECRET!!
Act 3. THE TEMPTATION!!!
And Act 4. THE RETRIBUTION!!!!

In the course of the Farce,
MRS. JOHN WOOD
Will sing, second time in America, her CELEBRATED
EXHIBITION SONG!
OF ALL NATIONS.
Written and composed expressly for her, and sung for many nights during the Great Exhibition in London

To conclude with, 3d time at this Theatre, the Musical Farce, written by J. B. Buckstone, entitled
MISCHIEF MAKING!

| | |
|---|---|
| MANETTE, Principal Lamplighter, by | Mrs. JOHN WOOD |
| JACQUETTE, by | Mrs. MARSHALL |
| THERESE, Adopted Daughter of Oliver, by | Miss EMMA TAYLOR |
| LOUISE, by | Miss IDA VERNON |
| JANE, by | Miss FLORENCE |
| NICHOLAS DOVETAIL, a Carpenter, by | Mr. JOHN WOOD |
| OLIVER GUROT, a Fisherman, by | Mr. T. E. MORRIS |
| HENRY DESGRAIS, a Young Officer, by | Mr. G. JOHNSON |
| VILLAGER, by | Mr. DAYMOND |
| Villagers, Washerwomen, &c. | |

MONDAY—First Time in Boston, will be produced the celebrated Dramatic Romance of The
MARBLE HEART
with New Scenery by Mr. Hayes; New Machinery by Mr. Johnson; New Costumes by Mr. Howell; New Properties by Mr. Jeffries.
The Cast will embrace the names of the following Popular Artists.
Mrs. Barrow, Mrs. John Wood, Mrs. Belton, Miss Lizzie Emmons, Miss Emma Taylor, Miss Ida Vernon, Mr. Belton, Mr. John Gilbert, Mr. W. H. Curtis, Mr. Stoddart, Mr. Cowell, Mr. Forrester, Mr. Cranshaw.
In preparation, a New Spectacle and Burlesque, which will be produced with a Powerful Cast, New and Splendid Scenery, Costumes, Machinery, and Decorations.

Boston: [N.P.], 1856. First Edition. Oblong broadside measuring 500 x 80mm and printed to recto only. Evidence of glue removal to upper corners with archival reinforcement at verso; several creases and paperflaws to lower half with all text remaining legible. Minor soiling. A scarce advertisement for the final performance of a sensational melodrama featuring three women in leading roles, as well as announcing their upcoming debut of the dramatic romance The Marble Heart, it appears to be unrecorded in OCLC and we have located no other material about these plays on the market.

The only play written by the Victorian playwright Tom Taylor in 1856, Retribution! was a domestic drama that made its American debut at the Boston Theatre from September 22 to September 27 of that year. Notably, the theatre itself was an architectural novelty that lent itself to dramatic novelty. Constructed in 1854, "in beauty of line, in acoustic properties, in ventilation, in ease and economy of heating, in comfort...in size and capabilities of stage it has been a model for all the large theatres" constructed in the US in

the later 19th century (The Boston Theatre). These elements drew large and consistent crowds, urging companies to take on not only traditional English works but to provide a platform for salacious, sensational, and melodramatic plays that might otherwise have been relegated to penny theatres and lower class audiences. This too spread through the US even in the face of "backlash against female entertainers" and the social attitude that "women in stage productions of all kinds, from vaudeville to drama, were fallen women with loose morals" (Atlas Obscura).

Retribution! featured no fewer than three American actresses, all of whom were career performers. Mrs. John Wood, best known for her burlesques, joined Lizzie Emmons (whom contemporary portraits suggest gravitated toward breeches roles) as well as Mrs. Barrow for a French domestic tragedy rife with revenge plots and song. As the broadside outlines: "Act 1. THE MYSTERIOUS STRANGER! Act 2. THE GUILTY SECRET!! Act 3. THE TEMPTATION!! and Act 4. THE RETRIBUTION!!!" The performance was set to conclude with these same actresses joining Miss Emma Taylor, Miss Ida Vernon, Miss Florence and a range of their male collaborators for "the musical farce...entitled Mischief Making!" likely to send the audience off on a rabble-rousing high note.

The present playbill, in addition to documenting the first run of a popular melodrama, urges us to remember that before women performers were simply considered icons and stars, they confronted judgement and social stigma alongside fame. Better understanding their drive and attraction to the stage, the community they built among their troupes, and their specific skillsets also aids us in understanding how and why American entertainment and taste evolved over time. (303)

**$1,250.00**

*Among the last existing documents on the silent era's most lavish and sexually-themed film -- written and headlined by women*




**44. [Professional Performers] [Women in Early Film] [Sex Work] Tracy, Virginia (writer); J. Gordon Edwards (director); Betty Blythe (star).**

William Fox Presents Queen of Sheba, A J. Gordon Edwards Production. Liberty Theatre, San Jose. One Week Beginning December 25.

San Jose, CA: [N.P.], [1921]. First Edition. Bifolium measuring 225 x 145mm and complete in four pages printed ornately in red and brown. A Near Fine example of a delicate piece, with a short closed tear at the center of the lower front edge, and some minor chipping and creasing to fore-edges. Central fold remains firm. Unrecorded in OCLC and in the modern

auction record, the present piece is the only example in trade. We have located little other material affiliated with the film, of which TCM notes "only a few provocative stills featuring a mostly bare-breasted Betty Blythe are known to exist." The Library of Congress includes Queen of Sheba among its list of Lost US Silent Feature Films 1912-1929.

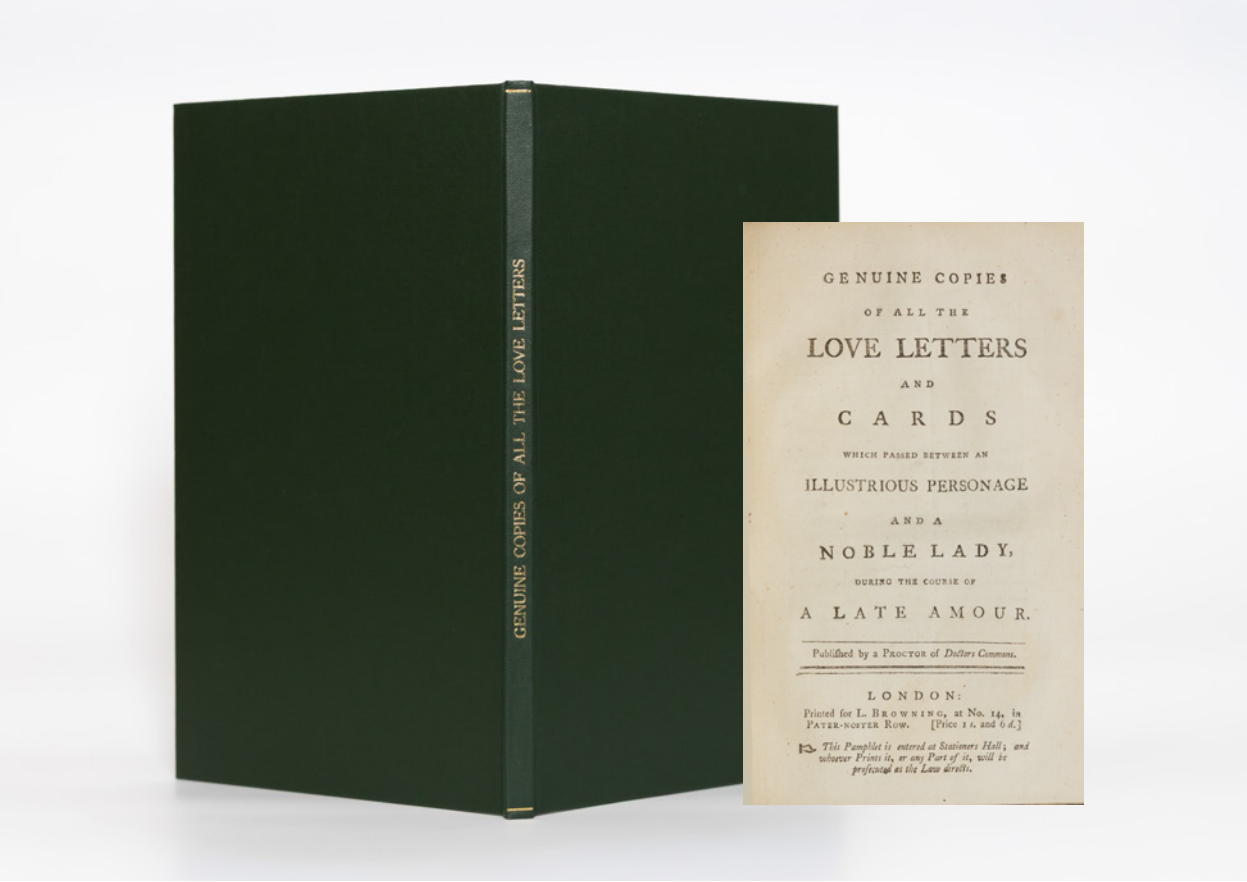
The loss of 1921's Queen of Sheba creates a devastating lacuna not only in American cinematic history but also in the history of women's contributions to the development of early film. Film historians have been quick to note many of the "firsts" it brought to screen: "The epic 12-reel film took a year to make and cost $700,000 [roughly $12.7 million today], with a cast of 2000 plus and 500 horses and camels...and also featured what was probably the first chariot race produced for an American film" (Esquevin). Notably, the film's writer, Virginia Tracy, was a "pioneering film writer," the "first great American film critic," and an artist whose "reviews and essays display a comprehensive grasp of movie art and a visionary sense of its future" (The New Yorker). Bringing her vision to life on screen were Betty Blythe and Nell Craig -- two of the first silent film stars, and, importantly, the drivers of the lead chariots in that history-making race scene. Together, Tracy, Blythe and Craig brought to audiences a complex story of a complex woman, who used her position as a sex worker to rise to power, punish her enemies, and ensure the survival of her only child.

Despite its overt depictions of sexuality and of Blythe's body (she noted that "she could wear all twenty-eight [of her] costumes at the same time and still not keep warm"), Queen of Sheba made its way to the American public and was released on December 11, 1921 to rave reviews. Rather than solely emphasizing the risqué nature of the film's semi-nudity, there was also excitement over Blythe and Craig performing their own stunts, with the leads expressing the kind of empowerment women can tap into just as men do. In terms of the story, promotional materials show that rather than shaming or defaming a character like Sheba, the film treated her as brave and brilliant -- a bold hero.

Queen of Sheba was Blythe's most successful film, and she found it difficult to convince other directors she could repeat the success. "So Blythe began her own production company, B.B. Productions, and produced films in 1922 and 1923 that featured her in lead roles" -- some of which included sex workers (Esquevin). The film was tragically lost during the Fox Films vault fire of 1937, and only paper ephemera and several stills remain. (283)

**$1,250.00**

*Initiating the scandalous adultery trial genre of the Georgian period, with intimate details of the passionate celebrity affair*




**45. [Scandalous Adultery Trials] [Clandestine Erotic Literature] [Grosvenor, Lady Henrietta and Prince Henry, Duke of Cumberland]**

Genuine Copies of all the Love Letters and Cards which passed between an Illustrious Personage and a Noble Lady, during the course of a Late Amour. London: Published by a Proctor of Doctor's Commons..

Printed by L. Browning, [1770]. First Edition. Modern green cloth with gilt to spine. All edges speckled red. Measuring 200 x 125mm and collating complete: [2], 35 [1]. In all, a Near Fine copy, fresh and unmarked. Genuine Copies was a prologue to what would become the scandalous adultery trial genre of the Georgian period. ESTC reports three copies at libraries (an additional ESTC number records a variant from another publisher with a different collation, this held at one library). The modern auction record shows four appearances of this text, with the present being the only example currently in trade.

"The last decades of the eighteenth century saw the proliferation of a distinct genre of literature: the scandalous adultery trial" (Lambeth Palace Library). Through these pamphlets,

"one of the finest sources of gossip came from court cases concerning 'criminal conversation': civil cases in which an aggrieved husband sued for compensation from his wife's lover for loss of 'conjugal comfort, society, and assistance'" (Savage). While Genuine Copies does not depict the trial itself nor offer the same graphic sexual descriptions as trial transcripts eventually would, it initiates the genre by sharing the intimacies that resulted in Lord Grosvenor's suit against Prince Henry for this same -- for which he was awarded £10,000 (approximately $2.5 million today) and through which he sought to shame his wife. In using the adulterer's own words to describe their emotional and physical activities, the publication opened the door to readers who were eager to learn about celebrities as well as fantasize about the kinds of interactions, agency, and pleasure which might be derived outside of marriage.

Among the pleasures readers encountered were the rapturous praise and devotion by a man to his partner. Prince Henry's notes are effusive. "My sweet angel! It is not in the power of language to express the ardent desire I have of prostrating myself at your feet...I am tormented to think that there should be any legal obstruction to the full gratification of our wishes," he writes in Letter XI, expanding later in a Card, "Yesterday was a day of perfect debauchery. Alas! What contrast did it afford to the moments of rapture!" Lady Grosvenor is often more circumspect in writing, though she does acknowledge that she can now "call you by that tender name, since our acquaintance is, or ought to be, established on so firm a basis as to banish distinctions."

From Lady Grosvenor, readers glean more about the specific arrangements involved in conducting a clandestine affair, from finding messengers, to maneuvering through parties, to setting up rendezvous. Her frequent reproaches to the Prince in moments of his own carelessness remind us that in terms of rank and gender, she had more to lose between the two. She writes in Letter XIII, "Your last letter fell into his lordship's hands, and he communicated it to my mother; who had no sooner read it than, with a prudence and foresight particular to herself, she told his lordship that it was certainly intended for one of the servant-maids; with which excuse he seemed contented, and departed. My mama immediately sent for me, and taxed me with infidelity, but at the same time promised that she would discover nothing...be cautious in future." Alas for the couple, they were caught in flagrante delicto after one of Lord Grosvenor's servants intercepted a letter that allowed him to find them in bed at St. Alban's Inn.

Publications following the trial reveal that Lady Grosvenor emerged least scathed from the scandal. Female allies -- from sex workers such as Abigail Beau Germain to nobility of her own circle -- attested to Lord Grosvenor and Prince Henry's patterns of illicit affairs. She obtained a divorce and a significant settlement.

ETSC T110817. Register of Erotic Books 2701. (352)

**$2,750.00**

*True crime meets erotic literature when an alleged trial transcript presents details of an adulterous affair and popularizes a new genre: the scandalous adultery trial*




**46. [Scandalous Adultery Trials] [Legal History] [Clandestine Erotic Literature] [Henry, Charles and Lady Ann Foley] Taken in Short Hand at the Trial.**

The Trial with the Whole of the Evidence...wherein the Hon. Edward Foley was Plaintiff and the Right Hon. Charles Henry, Earl of Peterborough and Monmouth, was Defendant for Criminal Conversation with Lady Ann Foley, the Plaintiff's Wife.

London: Woodman & Mutlow, 1785. First Edition. Bound to style in quarter calf over marbled boards with gilt to spine. Endpapers renewed. Measuring 265 x 197mm. Without half title else collating complete: [2], 27, [1]. Light toning and occasional foxing, largely confined to gutters and margins. Some evidence of rough opening to lower margins with no loss. Overall a clean and wide-margined example. One of an emerging popular genre called the "scandalous adultery trial" in Georgian England, ESTC notes 2 copies in the US (5 overall) and it has no appearance in the modern auction record. It is the only copy in trade.

"The last decades of the eighteenth century saw the proliferation of a distinct genre of literature: the scandalous adultery trial" (Lambeth Palace Library). Through these pamphlets, "one of the finest sources of gossip came from court cases concerning 'criminal conversation': civil cases in which an aggrieved husband sued for compensation from his wife's lover for loss of 'conjugal comfort, society, and assistance'" (Savage). Among the first of these were the publications emerging from the trials surrounding the affair of the Earl of Peterborough and Lady Ann Foley, which had been reported by "a passerby regarding what he had seen taking place within a shrubbery on the Foley estate...So intrigued did the public become with this particular case of aristocratic naughtiness in the shrubbery, that the trial was written up" for the first time in the present pamphlet (Savage). While other pamphlets -- several with near-pornographic frontispieces -- followed swiftly, it was the graphic descriptions of the Earl and the Lady's physical engagement with each other that provided inspiration. "The Plaintiff in his Declaration stated, that the Defendant, on the 30th day of September 1784, and on divers other days and times...assaulted Ann, then and still the Wife of said Plaintiff, and then and there ravished and carnally knew her." Notably, the "assault" mentioned was not an non-consensual encounter or rape, but a legal means of addressing Ann as her husband's property and the Earl as someone who had committed theft or had reduced the value of that property. As the transcripts show, however, a wife like Ann did have agency and desire; and descriptions of her body and her choices could be exciting not only for men reading, but also for women seeking fantasy beyond their own married lives.

The trial transcripts describe a longterm and passionate affair, including love letters between the two as well as the eyewitness's account of the "shrubbery frollic" in which he "saw Lady Ann's naked legs and thighs round Lord Peterborough's hams" as he "had carnal knowledge of her..and sealed her." It was not long before the many shrubberies planted in London and provincial cities became noted "for the liaisons that took place in their remoter regions, linking shrubberies and sex in the public mind" and creating a new vernacular "in which male trees and female shrubberies were linked" (Savage).

ESTC T51710. (351)

**$2,950.00**

*A scandalous adultery trial meets readers' every expectation of intrigue and sexually explicit content, raising questions about the extent to which the genre was shaping trials rather than vice versa*




**47. [Scandalous Adultery Trial] [Legal History] [Clandestine Erotic Literature] [Wilmot, Fanny].**

The Trial of Fanny Wilmot, Wife of John Wilmot, Esq. MP for Adultery with a Footman. Containing the Whole of the Curious Depositions of the Servants, and Others, who Described this Singular and Lamentable Amour from its Rise and Progress in the Drawing-Room to its Very Extraordinary and Affecting Disclosure at Washborn's Lodginings….

London: Printed for J. Dawson, 1792. First Edition. Bound to style in half calf over marbled boards with gilt and morocco to spine. Measuring 209 x 127mm. Bound without half title and terminal advert leaf, else collating complete with final page mispaginated as 65 as described in ESTC: [3]-69, [1]. A Near Fine copy in a sturdy binding, with minor staining to title and remaining interior fresh. ESTC reports five copies of this scarce scandalous adultery text, and

only one copy appears in the modern auction record (in 1914). This is presently the only example in trade.

For nearly twenty years, the scandalous adultery trial provided English readers with the graphic details of the extramarital affairs of London's elites. Gossip, moralizing, and clandestine erotic narrative collided in these spaces. As one man would accuse another of devaluing his marriage or robbing him of his marriage rights by engaging in "criminal conversation" with his wife, wild details would emerge about how an adulterous couple not only managed their affair but also what types of sex acts they were ultimately caught performing. By 1792, the trial of Fanny Wilmot showed how court actions and their affiliated records had come to be shaped by the expectations of clandestine erotic literature in order to satisfy audience demands.

First wife to the staid and steady John Eardley Wilmot, a distinguished attorney and Parliamentarian, Fanny Wilmot was by all her servants' accounts "treated with the greatest tenderness, love, and affection" by her husband. These same servants, employed by her husband, were the key witnesses against her in this trial. Beginning with her lady's maid Elizabeth Barnes, through the depositions of John Wilmot's butler William Garthwaite, his coachman William Tapscott, kitchen maid Jane Smith and others, the witnesses create an image of blissful married life disrupted only by Fanny Wilmot's behavior. Continuously describing John's engagement with his five children, his presence at morning and evening meals, and his general affection for his family, the servants' records are arranged to slowly introduce new and gradually more scandalous details about Fanny's interactions with the young footman Edward Washborn. First witnesses only attest to Fanny "leaving the said John Wilmot, her husband, in the dining-parlour" and spending time with Washborn "in the drawing room for near half an hour at a time." Several mention the delivery of evening victuals for Fanny's dog as the alleged justification. Later, witnesses add seeing Fanny visit Washborn's residence on King Street, viewing them through the curtains "standing together between the bed and the fireplace." Small titillations add up until John's colleague Thomas Scatchard brings the events to crescendo by using holes in the wainscoting to spy upon the couple: "he very plainly saw the said Edward Washborn and such lady standing together between the bed and the fireplace, and apparently in conversation; that presently afterwards, this deponent saw them sit down on the bedside close to each other, and the said Edward Washborn took the lady by the left hand and kissed the same…and with his right hand pulled up her petticoats above her knees so that the deponent could see her naked thighs" which Washborn proceeded to kiss before they "had the carnal knowledge and use of each other's bodies." The descriptions are vivid, situating witnesses as voyeuristic stand-ins for the readers as they view sex acts centering Fanny's body and her pleasure.

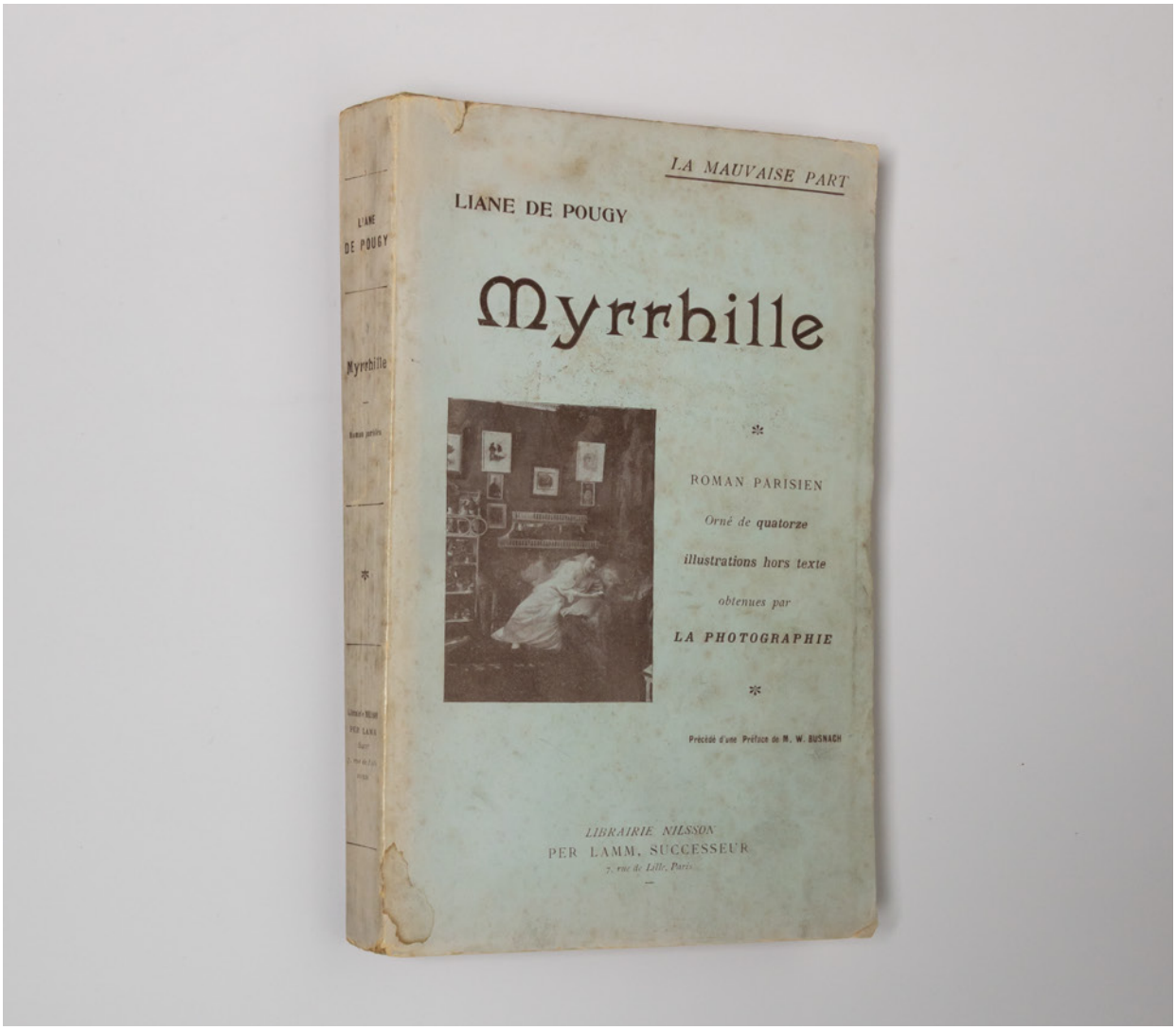
The Trial of Fanny Wilmot met the expectations of the erotic genre to which it belonged to such a tee that it deserves further attention for how the genre had begun shaping trials and not vice versa. Unlike most adultery trials, no love letters or notes were discovered to provide hard evidence against the couple; all evidence was witness hearsay, presented by allies or

employees of John Wilmot. Otherwise, even the non-sexual details conform. Fanny Wilmot's lover being of a lower class and a younger age conformed statistically to the norm – "Joanne Bailey notes in her case study of thirty-two instances of female infidelity 1660–1800, only 19 per cent of cases involved women with a lover and husband of similar status" (Holloway). Fanny's affair with Edward Washborn also spanned only six months, shorter than many of the most famed long-term affairs between men of her class and their kept courtesans and thus offering an example of women's "inordinate passion" (Holloway). The tropes informing the case, including the graphic details of the couple's sexual coupling, raises questions about the assumption that the Wilmot marriage was a happy one, that Fanny's decision was a romantic one, and the extent to which John's legal accusations were initiated by the couple's discovery in flagrante delicto.

ESTC T2972. Not in the Register of Erotic Books. (388)

**$2,850.00**

*Liane de Pougy represents the courtesan as a series of complex oppositions, between the image others have of her and the image she presents of herself in this novel*




**48. [Scandalous Memoir] [Sex Work] [Autobiographical Fiction] [Queer Desire] de Pougy, Liane.**

La Mauvaise Part: Myrrhille.

Paris: Librarie Nilsson, 1899. First Edition. Original printed pictorial wraps. Measuring 180 x 115mm and complete in 214 pages with all 14 photographic illustrations present. A pleasing copy of a scarce feminist novel; spine gently rolled and lightly sunned, with spotting to wraps and small snag to upper edge of front cover. Offsetting and toning to endpapers else internally clean. OCLC reports only 3 copies held in libraries, and it has no appearance in the modern auction record. The present is currently the only example in trade.

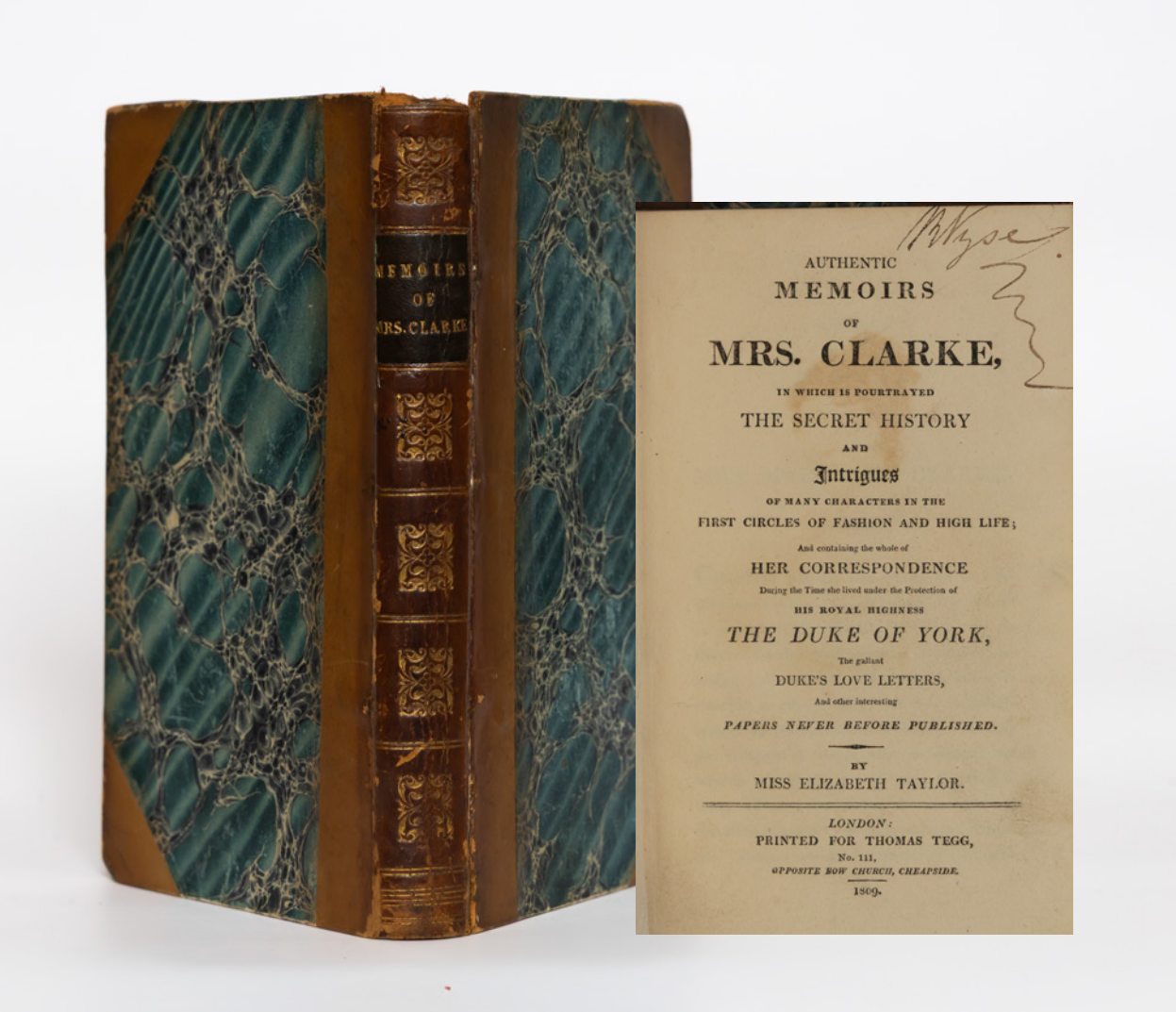
The famed courtesan Liane de Pougy understood the power of "shaping and using her image to her own ends" (Strange Flowers). Having created a new identity for herself in Paris after fleeing an abusive marriage, she took her "stage name from one of her lovers, Comte de Pougy" and learned from "Valtesse de la Bigne, another courtesan...the delicate arts that attracted wealthy lovers. This required a degree of sophistication, intellect, beauty, and knowledge of the erotic arts. While Pougy refined her knowledge in literature, poetry, and art, she continued to prefer cafe concerts and music halls over these intellectual pursuits" (Devitt). De Pougy struck a rare balance for a woman whose celebrity was rooted in sex work -- she was ethereal and unobtainable to the average person, and yet her connection to more common citizens fed into their fantasies, making her seem tantalizingly just beyond reach. The number of cheaply produced postcards with her image, presenting her in expensive jewels and couture, fed further into this; so, too, did the publication of novels about courtesan characters, which eventually included the release of her thinly cloaked autobiographical novel Idylle Saphique (1901), recounting her passionate affair with the American writer Natalie Clifford Barney.

La Mauvaise Part: Myrrhille preceded this overtly sapphic publication by two years, and it was part of the foundation de Pougy laid for her public image as a simultaneously scandalous courtesan and serious author. Published in the same year that de Pougy had begun her passionate queer romance with Barney, Myrrhille presents a courtesan's confessional as the protagonist contemplates how her relationship to her own physical and emotional self is shaped by sex work, gender, wealth, and desire. "Le portrait de la courtisane etabli par Liane de Pougy est on le voit bati sur une serie d'opposition entre l'image que l'on se fait d'elle et celle qu'elle donne d'elle-meme dans ce roman. La courtisane a un coeur, alor qu'on ne lui en prete pas; la courtisane fait toujours les choses proprement alor qu'on l'accuse toujour de perversite; la courtisane est depravee alors que la depravation vient en fait de ses amants; le courtisane recherche a travers les homme l'Amour non l'argent, les bijoux, le luxe ou la luxure," argues critic Philippe Martin-Lau [translated: The portrait of the courtesan established by Liane de Pougy is, as we can see, built on a series of oppositions between the image others have of her and the image she presents of herself in this novel. The courtesan has a heart, even though no one attributes one to her; the courtesan always acts properly, even though she is constantly accused of perversion; the courtesan is considered depraved, while the depravity actually comes from her lovers; the courtesan seeks love through men, not money, jewels, luxury, or lust.]. According to de Pougy, the state of the courtesan is one of constant searching -- seeking financial stability and yearning for love after being denied filial safety and affection.

A complex and important exploration of queerness, femininity, and autonomy. (342)

**$1,750.00**

*Defending courtesan Mary Anne Clarke from political scandal,*
*the memoir marks a shift away from the golden age of the Great Impures*




**49. [Scandalous Memoir] [Sex Work] Taylor, Miss Elizabeth.**

Authentic Memoirs of Mrs. Clarke, in which is pourtrayed the Secret History and Intrigues of Many Characters in the First Circles of Fashion and High Life...

London: Thomas Tegg, 1809. First Edition. Contemporary half calf over marbled boards with morocco and gilt to spine. All edges speckled red. Measuring 165 x 100mm and collating complete including half title and hand-colored frontis: [4], 212. Chipping to crown of spine; front joint cracked but holding, with some tenderness to upper rear joint. Early armorial bookplate to front pastedown and light offsetting to front endpaper. Illegible contemporary

ownership signature to header of title. A few instances of foxing, but overall a fresh copy internally. A defense of courtesan Mary Anne Clarke written by a close friend, OCLC reports 12 copies in US libraries. Since 1981, the only two copies of this title in the auction record are both second editions from the same year. It is currently the only first edition on the market.

In the year of her public downfall, three major works purportedly gave readers an impartial and honest account of the life of courtesan Mary Anne Clarke. Each featuring a frontis portrait that captured the subject's beauty, the books nevertheless had differing perspectives on Clarke's alleged offenses. The present is the only text among them which is undoubtedly authored from a woman's perspective.

Marking a distinct shift in the cultural attitudes towards courtesans, Authentic Memoirs helps us to witness how the genre of the scandalous memoir lost its power and faded as the eighteenth century gave way to the nineteenth. Previously celebrated as "great impures" and "toasts of the town," a select group of courtesans were glamourous celebrities; in both popular representations and in their own memoirs, these courtesans "appeared in opposition to the domestic ideal of middle-class femininity and her associated virtues of privacy, modesty, and chastity" (Culley). This influence became all the more visible through the "scandalous memoir" -- published autobiographies in which courtesans narrated their entries into the sex trade unabashedly, addressed the role of patriarchy in limiting women's options after assault, and celebrated women's creation of community outside traditional marital structures.



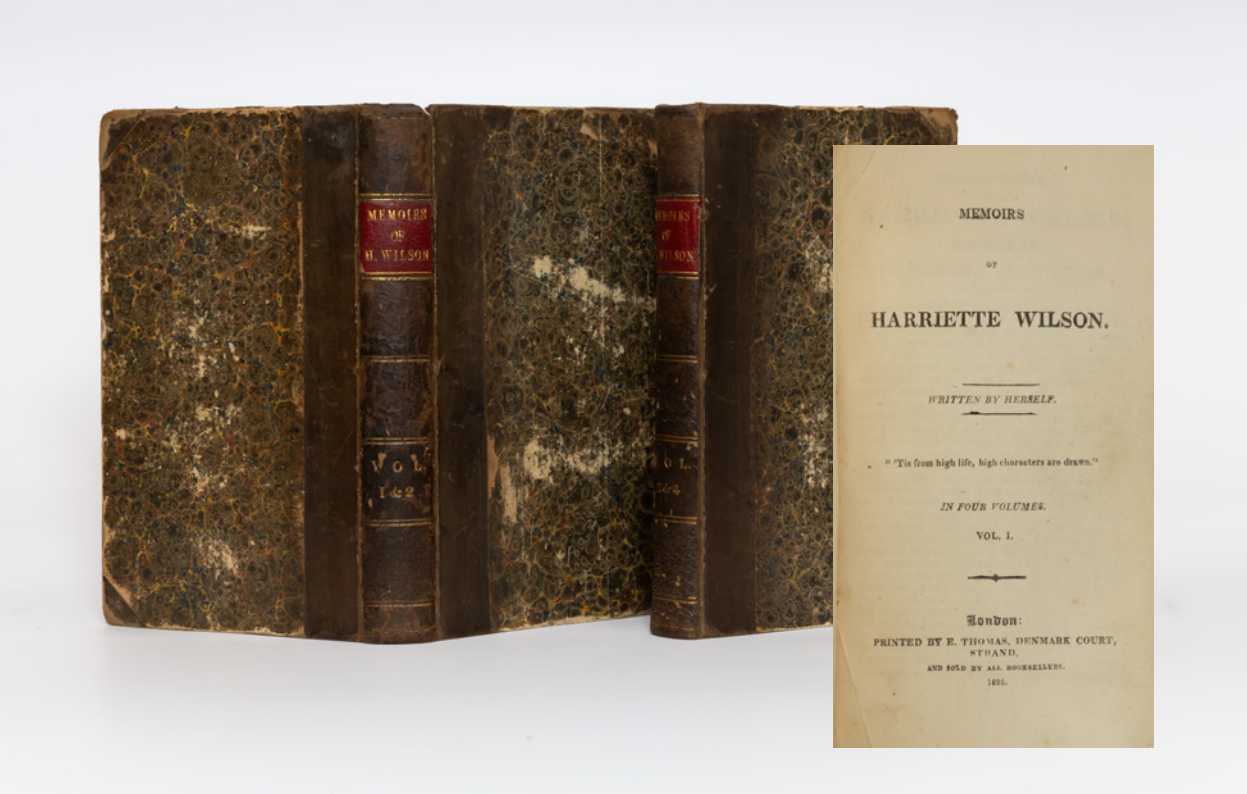

As the Regency unfolded, conservatism rose. "The way such women's roles were publicly presented shifted, with courtesans seen…as immoral characters and political liabilities" (McCreery). Mary Anne Clarke's fall from fame to infamy is an example of this. Involved with the Duke of York from 1803-1806, Clarke became a political target in 1809 after she demanded his payment of a promised annuity. "When the Duke was himself charged with corruption for promoting officers from whom Clarke had allegedly taken bribes," both parties were dragged into court (National Portrait Gallery). The press and the public demanded exposure of vice in the upper classes; and to remove himself from the crosshairs, the Duke

accused Clarke as the responsible party. From a sparkling social presence, she dropped to poverty and shame.

This memoir of Clarke's life marked a new phase for the scandalous memoir -- one reflective of the position of the courtesans themselves. Elizabeth Taylor's account of Clarke's life resonates with the scandalous memoirs of old insofar as she narrates how Clarke's unfortunate marriage and resulting poverty made her vulnerable to wealthy men. She articulates men as the source of the sex trade, creators of a system through which the women they sexually harm take the brunt of social punishment and shame. Yet even at its strongest moments of rhetoric, the book pleads with readers for sympathy. "The woman of untainted character will often be found infected with pride and envy...while on the other hand, the courtesan may often be found possessing a heart replete with the milk of human kindness." Rather than an unapologetic embrace of a life in the sex trade, readers find a defense and an attempt at reclaiming public faith. (331)

**$1,950.00**

*Among the most scarce pirated editions of this unrepentant Scandalous Memoir, which was an immediate bestseller*




**50. [Scandalous Memoir] [Sex Work] Wilson, Harriette.**

Memoirs of Harriette Wilson. Written by Herself (4 vols. in 2)

London: Printed by E. Thomas, 1825. Pirated edition. Contemporary half calf over marbled boards with morocco and gilt labels to spines. Drab endpapers. Measuring 175 x 105mm and without wrappers included, else collating complete with four volumes bound in two: [2], 184; [2], 3-187, [1]; [2], 3-184; [2], 3-145, [1]. Externally a square, solid copy with some rubbing to extremities and boards. Small bookseller's tickets of J. Sampson to front pastedowns and ownership signature of "Darlington" to all four pastedowns; marginal calculation in pencil to vol. II page 73 regarding an underlined date, and occasional toning to pages, but overall a clean example of the infamous and scarce "Onwhyn" piracy printed by Edward Thomas in parts and sold by J. Onwhyn. "This pirated edition by Thomas was evidently the one Stockdale chose to prosecute in January 1826. The prosecution was brought against J. Onwhyn...the address at which copies were offered for sale on the front wrappers...Onwhyn admitted to having 5,000 copies, but it is sometimes stated that none of these has survived" (Weissman). Several copies of this version do survive, though it is scarce. With the exception of this copy, which appeared at auction in 2022, no other copy of the E. Thomas pirated

edition has come to auction. The present edition is also unrecorded in OCLC, with the present being the only example in trade.

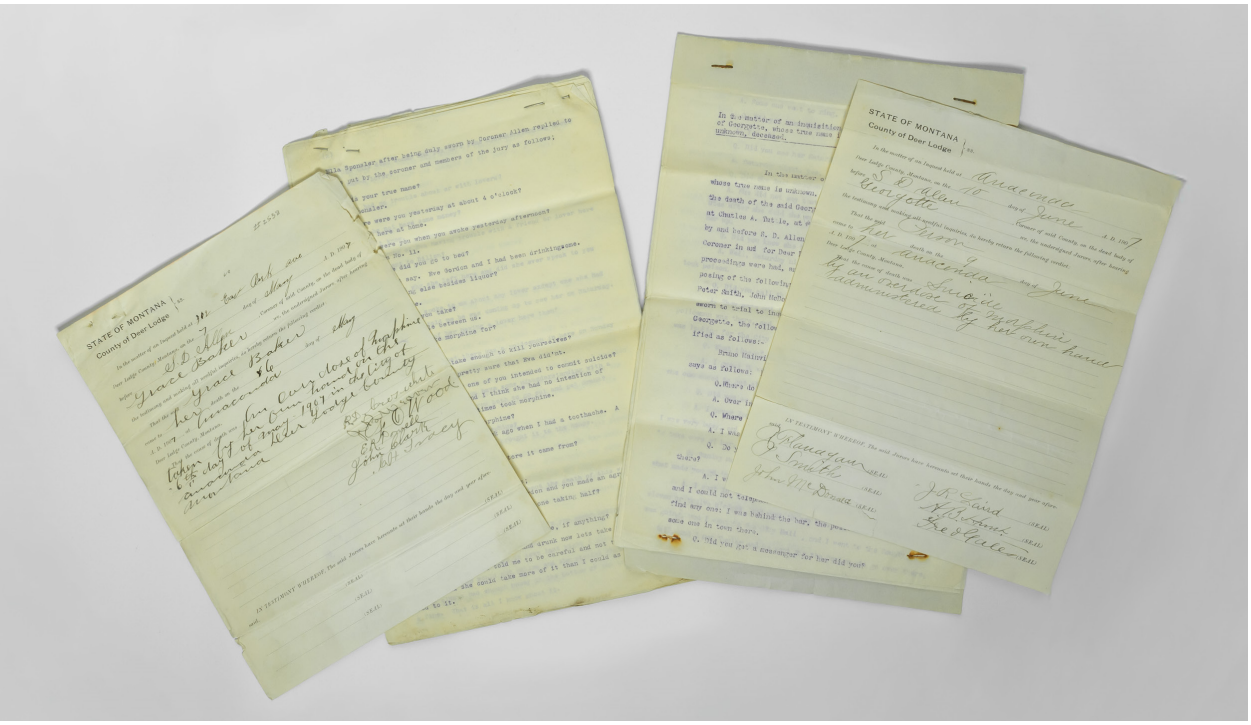
With the heft of two generations of Scandalous Memoirists behind her, the courtesan Harriette Wilson promised readers an explosive contribution to the genre. From her opening line she helped revive a movement that was fading: "I shall not say how and why I became, at the age of fifteen, the mistress of the Earl of Craven. Whether it was love, or the severity of my father, or the depravity of my own heart...does not now much signify." Among the last great demi-mondes whose wealth and influence were waning due to new laws and social attitudes regarding sex and sex work, Wilson leveraged her gift for narrative to attract press and create continued relevance. Released in parts between January and April of 1825, the memoir tantalized readers with the promise and denial of gossip, becoming an immediate bestseller. "The Cabinet was said to be engrossed in reading them, jokes were make in Parliament, members of Brooks' held a meeting to discuss action," and booksellers "had to erect barricades outside their premises...to hold back mobs of eager buyers" (Linnane). Not only did Wilson allegedly make £10,000 (approximately £996,000 or $1.25 million today), but she ensured a continued flow of revenue through reissues and pirated editions for the next twenty years (Linnane). The books, and the pre-publication blackmail of clients who wanted their names redacted from print, helped replace the annuity Wilson had been denied and gave her a living.

As Memoirs recounts, Wilson departed her father's home and embarked on a storied career in sex work, counting among her patrons "the most distinguished men of the day, from the Duke of Wellington to Lord Byron. She held a box at the opera, attended by statesmen, poets, national heroes, aristocrats, and members of the beau monde who hoped to be immortalized by her glance" (Blanch). Written and published as she began showing signs of age that threatened her popularity, Wilson leaned into her personal charm and biting wit to remain in the public eye, unrepentantly reveling in the exposure the life she had built. Casting herself as "spirited and single-minded...ducking and diving through society, making sure, in a world heavily weighed toward men, that she was always on the winning side. Her life story, although controversial, set the early nineteenth century alight by holding up a mirror to the double standards that riddled male and female behavior" (Dangerous Women Project). In this sense, Wilson's was not only a financial triumph, but a tribute to the women of the genre whose feminist writing had laid the groundwork for her own.

Register of Erotic Books 2131 (for the T. Douglas edition only). (380)

**$3,950.00**

*Inquest documents into the morphine-induced deaths of two sex workers in the rural West raise questions about how ethnicity and class shape perceptions of women's value*



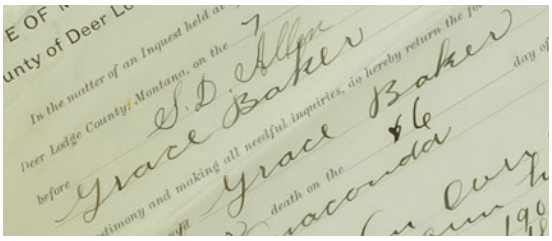

**51. [Sex Work] [Addiction] County of Deer Lodge.**

Pair of typescript and partial manuscript inquest documents regarding the overdose deaths of Grace Baker (alias Eva Gordon) and Georgette Doe.

Anaconda, County of Deer Lodge, Montana: 1907. Two sets of inquest and testimony documents regarding the cause of death rulings in May and June 1907 for two sex workers. Each includes the cause-of-death ruling filled out and signed in manuscript by the case's respective jury. The set for Grace Baker (d. May 7, 1907) includes a typed transcript of the inquest in 14 leaves with text to recto only, connected with pins at the header and measuring 330 x 200mm; final sheet with some damage and minor loss of text to center with contents remaining legible, and some staining and ink-docketing to verso of the same. The set for Georgette Doe (d. June 10, 1907) includes a typed transcript of the inquest in 9 leaves with text to recto only, bound at header and measuring 330 x 200mm with an additional leaf at rear with ink docketing to verso; minor staining and holes to margins, with occasional signatures and manuscript notations. Documenting the morphine-induced deaths of two sex workers operating in the same town in the rural West, the present material gives unique insight into the lives and communities which such women inhabited. Through the inquest interviews, we glean details about how and why young women made their way into sex work, the mental and physical health issues they experienced as well as their methods of individual

and communal relief, the relationships they built, and the ways that perceptions of race and economic class affected legal rulings about their bodies and value even after death.

The stories of Montana's turn-of-the-century sex workers unfolded a bit differently from those in the Eastern and Southern US. Among the "most wide-open" spaces in the US, Montana drew a range of pioneers seeking new opportunities or fleeing old lives; the state's "designation 'wide-open' also marked it as a place where vice went largely unchecked" (Montana Women's History). Hard physical labor awaited those who came to Montana to work cattle ranches, pan for gold, build railroads, or work in Anaconda's copper mining industry. The trade off was that "sex workers walked the streets, gambling was accepted, and alcohol flowed at all hours of the day...Men could publicize and indulge their vices during broad daylight without concern for arrest" (Headframe). Opportunities were different for women -- especially unmarried women. Few "virtuous" jobs existed. And for women like Grace Baker and Georgette Doe, employment paths constricted in 1907 when a new law banned women from saloons. Tavern owners were forced "to dismantle spaces designated for female drinkers" because "wine-rooms -- the partitioned areas in which some saloon owners permitted women to drink -- were considered incubators of prostitution" (Headframe). The dual outcome was that the legitimate work of serving in a saloon was taken away (increasing the number of women in the sex trade), and that all women including sex workers lost a public, communal, and legal outlet for their stresses. Isolation and illicit drug use often became the alternative.




The inquest documents here present us with tragic outcomes for two such women, though the rulings of their cases differ. In the first case of Grace Baker, we get a deeper picture both because her legal identity was known and disclosed and because her case documents are lengthier. Despite operating under the alias Eva Gordon, friends and colleagues within the trade as well as police officers in her neighborhood knew that she was Grace Baker of "Mizpah, Minnesota" who had come from a good family and "was an organist at the church and had bible class" before coming to Montana. Testimony reveals that her family sometimes sent her letters "that made her feel blue," and that she had a lover in Dillon who would occasionally visit and with whom she may have lived before arriving in her present circumstance. Testimony also shows that Grace existed within a community of women who knew her -- Ella Sponsler (aka Ella Black) with whom she regularly drank at home and with whom she took the morphine in question, Mamie Morris who had seen the girls drinking and went to check on them the next day, Bessie Arnold and Jennie Morse who worked the same street. While these women used their home to create spaces for recreational drinking away from the saloons, they increasingly saw opportunities to soothe their depression with dangerous opiates as well. In the discussion of Grace's life immediately before her end, two questions repeatedly emerge: did she intend to kill herself, and did anyone know or suspect that she had inherited property or money?

Despite a history of suicidal ideation and depression, witnesses repeatedly confirmed that Grace simply wanted to relax or get sleep when she used drugs; this, combined with the heavy suggestion that her future was about to change due to potential wealth, seems to shape the jury's ruling of "death by an overdose." This would allow her body to be returned to her family for burial or, at least, ensure a burial in a proper cemetery.

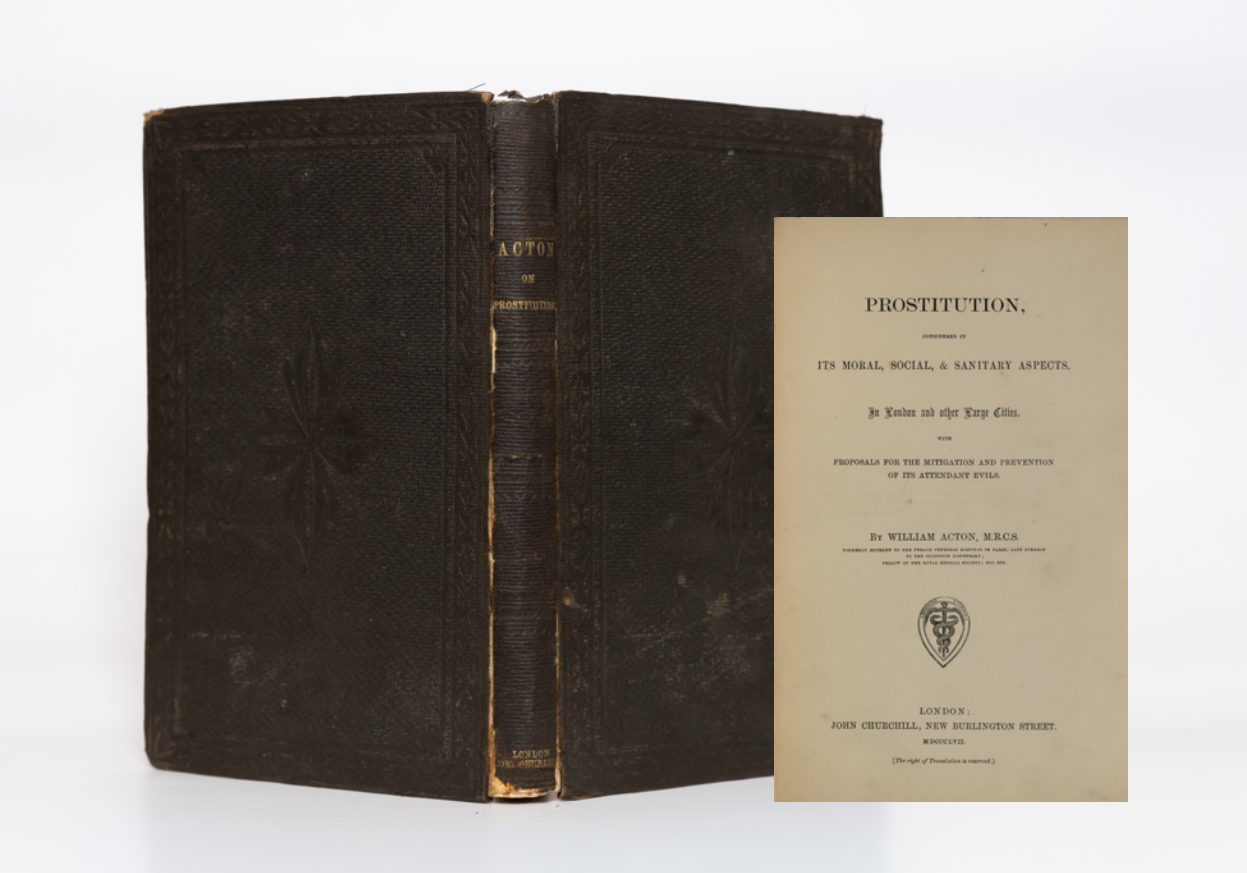



Georgette Doe's case a mere month later is quite different. Noted from the start, this was a woman mysterious to others and her documents list her as "Georgette, whose true name is unknown." With one exception, Josie Schmidt, the witnesses in Georgette's case are all men with whom she had transactional relationships: messengers, tavern owners, bartenders, and waiters. They document that while she drank regularly, she did not appear to use recreational drugs; and among them, one witness notes that in their final encounter she offered to give him her watch and ring as "gifts." While she was noted as in the company of a woman named Zuie on occasion, this person is not interviewed. There seemed to be a question of whether Georgette's first language was English -- a question asked of Josie Schmidt, who clarifies that Georgette could "write in English." Not seen as a dimensional person by authorities or those around her, Georgette is treated as "just" a sex worker. As a result of this flattening, Georgette's case is handled with a level of nonchalance unlike Grace's. Despite the officials on record being the same in both cases, witnesses are questioned only lightly here; and we even discover that Georgette lingered in pain for some time because the tavern workers who heard of her "sickness" couldn't leave the bar, or because the doctor's wife (likely) urged him not to rush to the bed of a sex worker and instead told callers he was unavailable. Unknown name. Unknown citizenship status. Unknown reasons to want to live. Georgette is devalued and dismissed from the beginning, and her case is sealed with the ruling "Suicide by an overdose," which relegated her to an unmarked pauper's grave in unconsecrated ground.

Increasingly gaining credit as "pioneers of a different ilk," sex workers in the Western US were "highly transient and frustratingly anonymous" people who "molded their business practices to survive changes and reforms. As elsewhere, the fines they paid fattened city coffers, and businesses depended on their patronage" (Montana Women's History). Crucial to the local economy, stories like those of Grace and Georgette also need to be understood within a larger context of capitalism and control. "Miners who spent money, time, and energy on public women were less likely to organize against the powerful Anaconda Copper Mining Company. As long as the mines operated, public women served the company by deflecting men's interest" (Montana Women's History). Like the miners themselves, they were disposable cogs in an industrial wheel; and their survival in documents like these help us understand who they were and how they lived. (384)

**$3,950.00**

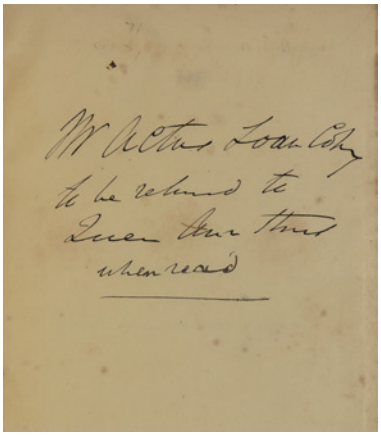
*The author's own copy, with the manuscript instruction: "Loan Copy to be returned to Queen Anne Street when read"*




**52. [Sex Work] [Advocacy] [Male Allies] Acton, William.**

Prostitution, Considered in its Moral, Social & Sanitary Aspects in London and Other Large Cities... (Author's Copy)

London: John Churchill, 1857. First Edition. Original publisher's cloth stamped in blind with gilt to spine. Yellow endpapers. Measuring 220 x 140mm and collating complete including adverts to rear: ix, [3], 189, [1], 2, [2], 32. Some splitting to cloth along joints with boards holding firm; chipping to spine ends and gentle bowing to boards. Light scattered foxing to fore-edge of closed textblock and to endpapers, otherwise internally clean. The author's copy intended to be shared to ensure the continued passage of knowledge on the current state of the sex trade, it bears the handwritten inscription to the front endpaper: "Mr. Acton's Loan Copy to be returned to Queen Anne Street when read." OCLC reports fewer than twenty copies of the first edition in libraries, and its most recent appearance at auction was in 1907. We've been unable to locate another example of a copy signed by the author or designed for loan, and no other examples are currently in trade.



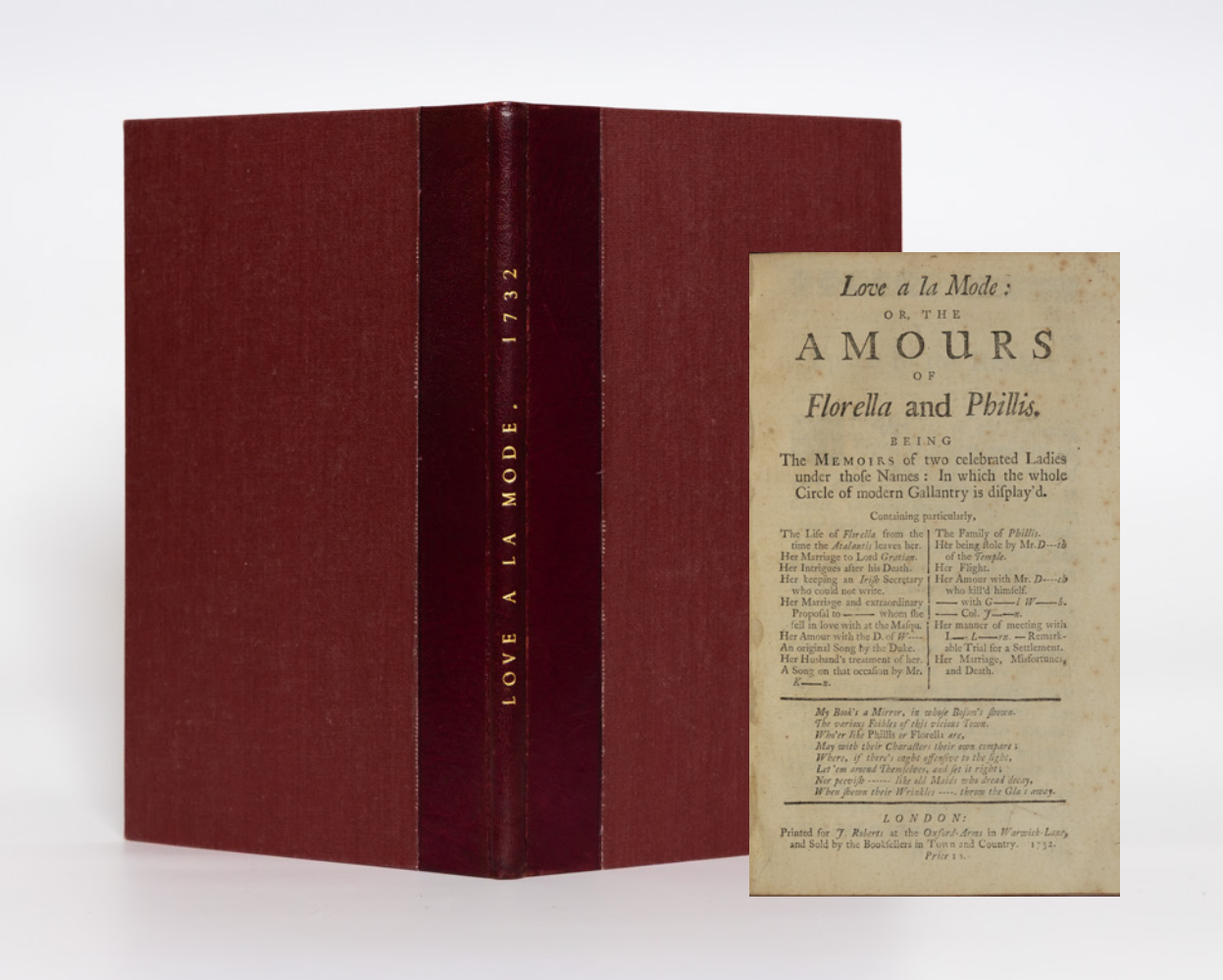

"William Acton was a famous, perhaps infamous, nineteenth century physician" best known for "his publication of several books and numerous articles on venereal disease, sexual function, and prostitution. His works contributed to the emergent genre of writing on sexual behavior...and his approach to the study of sexuality was one which regarded the scientific study of behavior and its effects to be more valuable to his reader than the moralistic evangelical polemic of many contemporary writers. Acton was among the first of a new generation of physicians intent on discussing sexual behavior in writing without the embarrassment or reserve now associated with the term 'Victorian' and in rejecting...the adoption of hectoring moral judgement" (Morgan).

Having begun his career in Paris, by the time Acton returned to London he had taken a specialty in gynecological medicine. His interest in how women of the sex trade might be protected from venereal disease -- and thus stem its spread to the wider population -- was among his most important contributions. Crucial to his approach was the knowledge that women entered the sex trade for a wide array of reasons, from so-called natural causes through accidental and systemic causes. It was also his assertion that understanding and socially treating some of these roots could further improve the wider health of citizens in large cities.

Notably, the Obscene Publications Act of 1857 may have affected the distribution of Acton's text to some extent. Thus, this copy with its manuscript note requesting its loan and return is an important clue as to how knowledge was being transmitted despite these barriers and the extent to which the book's own author was involved. (141)

**$1,500.00**

*Two women habitually engage in illicit sex acts, and their divergent trajectories as libertine and sex worker respectively reveal how financial privilege shapes public perception*




**53. [Sex Work] [Economic and Social Class] [Female Libertinism]**

Love a la Mode: or, The Amours of Florella and Phillis, being the Memoirs of two celebrated Ladies under those names: in which the whole Circle of modern Gallantry is display'd...

London: Printed for J. Roberts, 1732. First Edition. Twentieth century quarter morocco over cloth with gilt to spine. All edges speckled red. Endpapers renewed. Measuring 190 x 115mm and collating complete including rear adverts: [4], 57, [3]. A square, sturdy binding protecting a complete and pleasing text, with some light toning and minor marginal foxing. Scarce institutionally and in trade, ESTC reports six copies at libraries, and its only appearances in the modern auction record were in 1916 and 2025. The present is the only example on the market.

The opening Epistle to the text clarifies that women will be, to some extent, punished in the court of public opinion for any engagement in non-marital sexuality: "My design in the following Pages, is to present you with the adventures of two Ladies of very different Characters. The one by Choice, the other through Misfortunes who became intire [sic] Votaries to the Cypraean goddess." The former, Florella, is blamed for her behavior and described as debauched because she had the wealth and circumstance to choose traditional femininity but opted out; she may be gossiped about, but her experience is padded by financial comfort. The latter, Phillis, avoids blame because her fall into the sex trade was the result of men's crimes (a father's financial malfeasance and their attorney sexually assaulting her); she is nevertheless more affected by social ostracization and penury than her counterpart. At its outset, Love a la Mode suggests that the day's amorous fashion will always seek to blame women, whatever the circumstance.

In the divergent narratives of Florella and Phillis, the text asserts that "Young Women, who have quitted the Paths of Virtue, may be warn'd by Example, and Forsake those Follies which lead to certain Ruin." Given the text's efforts to show how women's economic autonomy can provide greater social independence, this is likely satirical. After all, the Epistle and the narrative both undermine the notion that a woman with the privilege to choose "folly" will actually be ruined. Florella may be the subject of jokes in her circle when she hires an illiterate serving man as her "secretary" to ensure sexual access, but this is far from destroying her life. Meanwhile, the Epistle and text show that women who do experience "certain Ruin" never even had the choice to "quit the paths of virtue," much less learn from example and correct course. Her father imposes poverty onto Phillis; the family attorney commits sexual violence against her; and the brothel to which she eventually turns for some security repeatedly imposes those same financial and sexual crimes upon her by charging her for the roof and clothes required for her job, and in turn demanding that she work harder to satisfy men with lusts reminiscent of her attacker’s. In this sense, the question of punishment is less one of choice and more one of monetary power. By the story's end, it is clear that the text is not designed to warn readers against engaging in illicit forms of sex; rather, it calls out a system through which women will always be subject to blame, the level of which varies based on their privilege.

ESTC T74433. Not in the Register of Erotic Books. (297)

**$4,750.00**

*An image of contradictions that play with 18th century gendered standards of sexual and economic power*




**54. [Sex Work] [Gillray, James] Humphrey, W[illiam].**

Squire Thomas Just Arriv'd. "Touch me not, I'm still a maid!"

[London]: W. Humphrey, 1778. First Edition. Hand-colored etching measuring 435 x 290mm. A beautiful, vibrant example of this scarce print on a large, uncut sheet. A touch of tanning along margins and several small chips along edges; evidence of mounting to verso not visible on recto. Attributed to William Humphrey on the piece itself, the scholar Tim Clayton has argued that this is, in fact, an early example of James Gillray's work while serving under Humphrey. A very nearly Fine example of an illustration with only three other known copies

(two uncolored at the British Library, and one in the private collection of the late collector Andrew Edmonds, which was reproduced in James Gillray: A Revolutionary Satire). Of these four, the present copy appears to be an earlier impression retaining details on the upper right corner that are faded and nearly lost on the others (likely due to being restrikes from a worn plate).

An image filled with contradictions, Squire Thomas Just Arriv'd plays with gendered standards of sexual and economic power. At the center of the image is the Squire himself, freshly arrived in London from his provincial town still wearing his country travel attire. A shocked expression on his face, empty hands open, he is surrounded and groped by lavishly dressed women who are clearly sex workers more knowledgeable than he about the city and its offerings. The initial suggestion is that the piece's subtitle is spoken by the naive Squire himself -- "Touch me not! I'm still a Maid!" -- and vocalizes that his lack of sophistication extends from the metropolis and into the bedroom. As if designed to assuage fears like his, the door over the bawdy house is marked with the words "Kind & Tender Usage." Here, it suggests, men like him will be gently introduced to sexual pleasures by women empowered to share their skill.

All of this runs against other visuals within the etching. As the text over the door promises tender pleasures, the shingle advertising the bawdy house offers a more ominous message: "The Old Calf's Head: Lodging for Single Men." A reference to the Calf's Head Club of London, in which the enemies of the executed Charles I would gather to celebrate his beheading, the bawdy's house's name hints that heads are lost in this space. This could refer to maidenheads -- those of men like the Squire or even of the sex workers themselves -- as well as to the sexual organ that might be damaged through diseases like syphilis so common to the era. Such meaning is supplemented by the pure gold, pale skin, and white dresses worn by the trio of sex workers -- all visual signals of purity -- and the smiling bawd who watches over her employees. Despite touching and luring in the Squire, the words "Touch me not! I'm still a Maid!" might issue performatively from the ladies. After all, the virgin price of a sex worker outstripped what she could earn from later clients, with her "purity" being fetishized both because it provided the client the chance to dominate her first as well as to do so without the threat of disease. For this reason, famous bawds such as Mother Elizabeth Wisebourn claimed the medical skill of re-virginizing her workers (and requiring them to lie about their ages and experience levels) in order to continuously capitalize on that higher price (Linnane). The wealth and cleanliness of the women supports this. Meanwhile, the downcast face and supportive hand placed on the Squire's back by the third sex worker as she presses him on hints that this may indeed be her first time.

A satirical commentary on London's widespread culture of prostitution, it is the only example in trade and likely the earliest produced of the four. (334)

**$7,500.00**

*A rich cache of material documenting new movements in medical social work,*
*as well as the daily operational experiences of women providing care for traumatized soldiers*

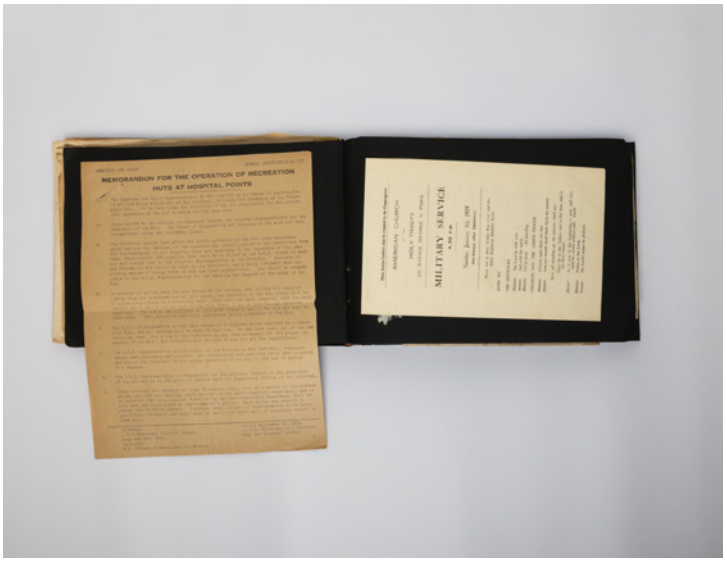



**55. [Women in Medicine] [Medical Social Work] [Mental Healthcare] Barney, Marian.**

<u>Scrapbook documenting the deployment of a Red Cross Medical Social Worker to France in World War I.</u>

Brookline, MA; Paris, Toulouse, and Savenay France: November 1918-August 1919. Ribbed cloth over card. Oblong album measuring 180 x 260mm and containing a trove of operational and administrative letters, official travel passes and tickets, telegrams, modus operandi for uniforms, hospital operations, onboarding and discharge, ephemera related to social events organized for convalescing troops, and realia gathered during interwar time. Compiled by Marian Barney (b. 1888) of Brookline, MA , the collection documents her experiences as a medical social worker from the time she joined the Red Cross in 1918 til her






discharge and arrival at a new position at a US hospital in 1919. Complete contents of the scrapbook are available by request.

During her nine months of service following the Armistice, Barney provided care to troops who had experienced the horrors of modern warfare in addition to facing an onslaught of disease outbreak including deadly influenza, tuberculosis, syphilis, and gonorrhea. The wounds they carried were both physical and psychological, and so the Red Cross developed "an amalgam of trauma care, infectious disease treatment, and preventative medicine" conducted in hospital huts in Europe (World War I Centennial). The material she gathered and preserved from that time do more than speak to the career of one woman who would continue in social work in and beyond wartime. It is a document of the multi-faceted treatment of patients who had faced unprecedented trauma, as well as the training, operations, and even self-care of those who provided that treatment. On returning home, Census records from 1920 show that Barney would go on to live with her recently divorced mother and serve as a social worker at Brookline's children's hospital.

The contents provide research opportunities in fields including but not limited to the history of women in medicine; the history of social work; women's experiences in wartime; interwar medical care in France; the history of the Red Cross; travel, housing, and clothing of medical workers in wartime; social and cultural life in interwar France; military and medical operations, including miscommunication. (372)




**$3,500.00**

*A rich collection of material with information on tuition costs and scholarships, nursing standards, methods of instructor feedback, student learning and outcomes, and program advancement*




**56. [Women in Medicine] [Nursing Education] Tinkham, M. Josephine.**

Examinations on Lectures, Tuition Receipts, and Scholarship Awards from the Chautauqua School of Nursing.

Jamestown, NY: 1917. Archive documenting Josephine Tinkham's successful completion of her nursing education at the Chautauqua School of Nursing. Comprised of seven (7) tuition payment receipts for March-July of 1917, sixty-four (64) handwritten pages of answers across twenty-one (21) exams including instructor feedback and scores, twenty-five (25) pages of typed exam answer keys, and two (2) typed letters signed from the school's administrators praising Tinkham's growth and skill as "a source of continued gratification to the school" and the quality of her study as "establishing your reputation as a faithful nurse who wishes to be and is absolutely thorough in her work."

A research-rich collection of material, the present archive holds information on American nursing education and nursing standards during WWI, in addition to providing insight into

how instructors themselves were engaging with students and encouraging critical thinking skills rather than rote practice. The archive contents reveal how one student not only processed the information she learned in lectures or textbooks, but also how she conceived of observing and interacting with patients in order to provide more effective care; and, as some feedback points out, the examinations trace her ability to move more quickly over time ("You are already learning to condense your answers...to become more capable of expressing your thoughts in fewer words as the work advances") while also urging her not to take high scores as a reason to move on but to "continue its study by letters and practice as long as you practice nursing." Subjects range from hygiene and wound care, to vaginal illnesses and disease, to nutrition.

For those interested in the practical costs of nursing education as it became more formalized and more modern, the tuition receipts included in the archive -- as well as the registrar's notes on the account -- will be of interest. Each examination notes that Tinkham is from Grafton, NJ and that she is scholarship student number 21126. The receipts provide insight into how much this scholarship covered ($60 or roughly $1500 today), what was owed, and how she paid for her education over the term.

Over the course of the term, Tinkham's exam scores increase rapidly. At her entrance to the spring 1917 semester her early exams were in the 80-90% range before leaping up into the high 90s and even several perfect scores. In each of these occasions, there are not only instructor comments (as is the case for all exam papers) but also letters from the administration noting Tinkham's accomplishments while also encouraging her to continue seeing nursing and medicine as lifelong vocations that require constant attention and growth in order to learn and evolve with new information. Tinkham is also urged (and based in her answers, seems to understand) to see medicine not as purely science but as a very human and therefore unpredictable practice. Textual knowledge is a support, but ultimately critical thinking is crucial.

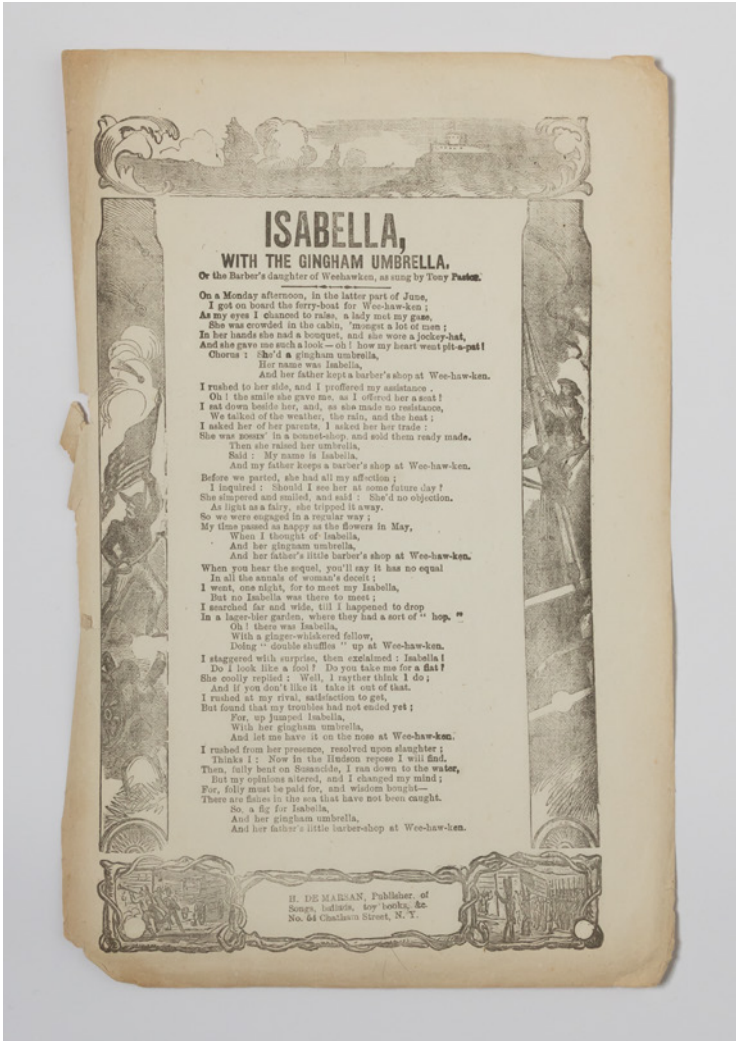
Further research can certainly be done not only in these areas, but also into Tinkham's potential life and career, whether and where she practiced, and whether she went to assist in war efforts. (108)

**$1,850.00**

*A progressive illustration of women's emerging post-Civil War independence thanks to public transit and expanded economic opportunity*

**57. [Women's Autonomy] [Flirtation and Commitment]**

Isabella, with the Gingham Umbrella, or the Barber's Daughter of Weehawken, as sung by Tony Pastor.



ISABELLA,

WITH THE GINGHAM UMBRELLA,

Or the Barber's daughter of Weehawken, as sung by Tony Pastor.

On a Monday afternoon, in the latter part of June,
I got on board the ferry-boat for Wee-haw-ken ;
As my eyes I chanced to raise, a lady met my gaze,
She was crowded in the cabin, 'mongst a lot of men ;
In her hands she had a bouquet, and she wore a jockey-hat,
And she gave me such a look—oh ! how my heart went pit-a-pat !
Chorus : She'd a gingham umbrella,
Her name was Isabella,
And her father kept a barber's shop at Wee-haw-ken.

I rushed to her side, and I proffered my assistance ;
Oh ! the smile she gave me, as I offered her a seat !
I sat down beside her, and, as she made no resistance,
We talked of the weather, the rain, and the heat ;
I asked her of her parents, I asked her her trade ;
She was bossin' in a bonnet-shop, and sold them ready made.
Then she raised her umbrella,
Said : My name is Isabella,
And my father keeps a barber's shop at Wee-haw-ken.

Before we parted, she had all my affection ;
I inquired : Should I see her at some future day ?
She simpered and smiled, and said : She'd no objection.
As light as a fairy, she tripped it away.
So we were engaged in a regular way ;
My time passed as happy as the flowers in May,
When I thought of Isabella,
And her gingham umbrella,
And her father's little barber's shop at Wee-haw-ken.

When you hear the sequel, you'll say it has no equal
In all the annals of woman's deceit ;
I went, one night, for to meet my Isabella,
But no Isabella was there to meet ;
I searched far and wide, till I happened to drop
In a lager-bier garden, where they had a sort of "hop."
Oh ! there was Isabella,
With a ginger-whiskered fellow,
Doing "double shuffles" up at Wee-haw-ken.

I staggered with surprise, then exclaimed : Isabella !
Do I look like a fool ? Do you take me for a flat ?
She coolly replied : Well, I rayther think I do ;
And if you don't like it take it out of that.
I rushed at my rival, satisfaction to get,
But found that my troubles had not ended yet ;
For, up jumped Isabella,
With her gingham umbrella,
And let me have it on the nose at Wee-haw-ken.

I rushed from her presence, resolved upon slaughter ;
Thinks I : Now in the Hudson repose I will find.
Then, fully bent on Sussucide, I ran down to the water,
But my opinions altered, and I changed my mind ;
For, folly must be paid for, and wisdom bought—
There are fishes in the sea that have not been caught.
So, a fig for Isabella,
And her gingham umbrella,
And her father's little barber-shop at Wee-haw-ken.

H. DE MARSAN, Publisher of Songs, ballads, toy books, &c. No. 64 Chatham Street, N. Y.

New York: H. De Marsan, Publisher of Songs, Ballads, Toy Books &c., [c. 1863]. First Edition. Broadside measuring 257 x 170mm and printed to recto only. Chipping to corners and along left edge with no loss to text; gentle sunning to upper border and a touch of toning to edges. A Near Fine example of this feminist ballad, which OCLC reports at four libraries and which has two appearances at auction (both in 1957). It is the only example on the market.

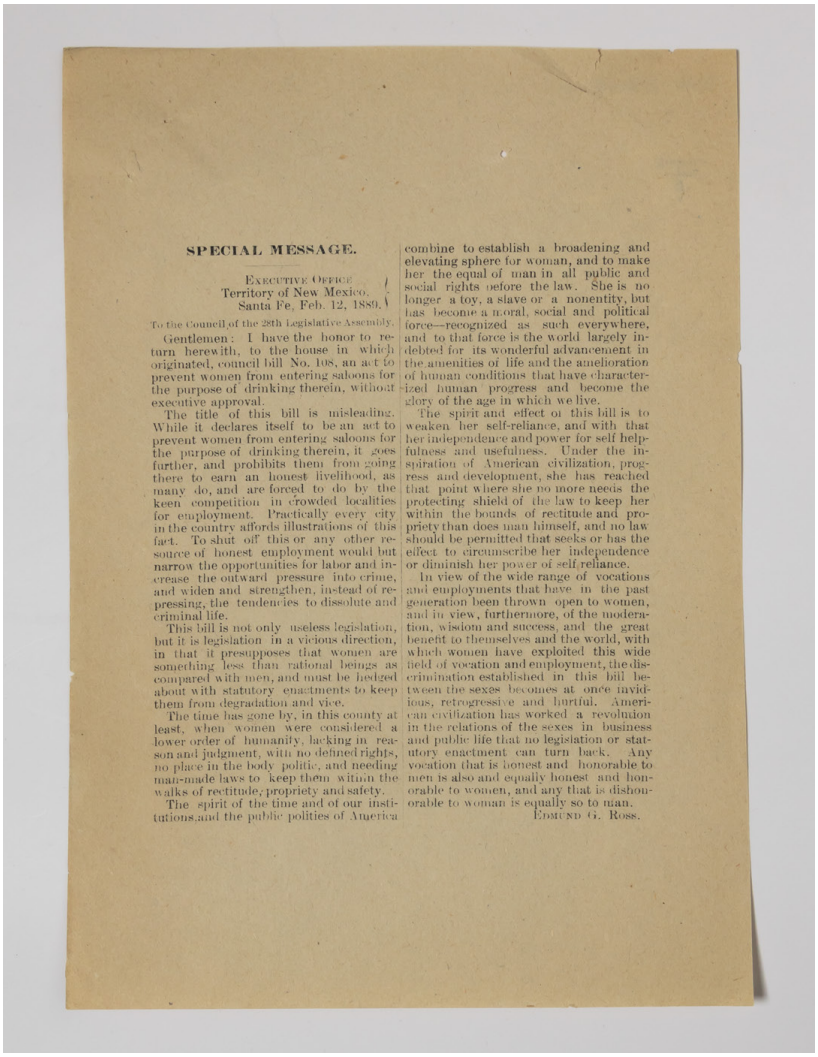
A humorous illustration of women's emerging independence as a result of public transit and economic opportunity, Isabella with the Gingham Umbrella presents us with a post-Civil War image of Northern femininity. No simpering Southern belle, Isabella travels alone on public transit with confidence, "crowded in a cabin, 'mongst a lot of men; In her hands she had a bouquet and she wore a jockey hat...She'd a gingham umbrella." Like the men around her, Isabella makes her own money -- we discover quickly that she is "Bossin' in a bonnet shop, and sold them ready made" -- and so she can buy herself flowers and can express her personal style with noticeably fashionable garments. She can also engage in direct eye contact, talk with men freely, and advertise her shop through polite conversation.

The unnamed male narrator through whom we meet Isabella sees her as an object of desire, and someone he wants to claim as his own. So he asks "Should I see her at some future day?"

and he takes her response "no objection" and several small visits as "being engaged in a regular way." Isabella, however, experiences life and courtship in a different way; unlike the narrator, she perceives no commitment. Thus when he discovers her one afternoon "in a lager-bier garden where they had a certain hop...with a ginger-whiskered fellow" instead of waiting at home for his visit, the narrator "staggered with surprise, then exclaimed: Isabella! Do you take me for a fool!" before he interrupted everyone's drinks by trying to assault his "rival." Again, Isabella needs no man to handle the situation. Instead "she coolly replied, Well I rather think I do" before jumping up "with her gingham umbrella and let [him] have it on the nose."

The situation diffused, the narrator lets go of a plan to punish her, deciding instead that "there are fishes in the sea that have not been caught, so a fig for Isabella." In the end, her own attitudes shape his effectively. "Folly must be paid for and wisdom bought," and the narrator has taken the lesson that being attracted to an independent woman does not lead her to change into a dependent one simply because you want her to. (60)

**$1,500.00**



SPECIAL MESSAGE.

EXECUTIVE OFFICE
Territory of New Mexico,
Santa Fe, Feb. 12, 1889.

To the Council of the 18th Legislative Assembly.

Gentlemen: I have the honor to return herewith, to the house in which originated, council bill No. 108, an act to prevent women from entering saloons for the purpose of drinking therein, without executive approval.

The title of this bill is misleading. While it declares itself to be an act to prevent women from entering saloons for the purpose of drinking therein, it goes further, and prohibits them from going there to earn an honest livelihood, as many do, and are forced to do by the keen competition in crowded localities for employment. Practically every city in the country affords illustrations of this fact. To shut off this or any other resource of honest employment would but narrow the opportunities for labor and increase the outward pressure into crime, and widen and strengthen, instead of repressing, the tendencies to dissolute and criminal life.

This bill is not only useless legislation, but it is legislation in a vicious direction, in that it presupposes that women are something less than rational beings as compared with men, and must be hedged about with statutory enactments to keep them from degradation and vice.

The time has gone by, in this county at least, when women were considered a lower order of humanity, lacking in reason and judgment, with no defined rights, no place in the body politic, and needing man-made laws to keep them within the walks of rectitude, propriety and safety.

The spirit of the time and of our institutions, and the public policies of America combine to establish a broadening and elevating sphere for woman, and to make her the equal of man in all public and social rights before the law. She is no longer a toy, a slave or a nonentity, but has become a moral, social and political force—recognized as such everywhere, and to that force is the world largely indebted for its wonderful advancement in the amenities of life and the amelioration of human conditions that have characterized human progress and become the glory of the age in which we live.

The spirit and effect of this bill is to weaken her self-reliance, and with that her independence and power for self helpfulness and usefulness. Under the inspiration of American civilization, progress and development, she has reached that point where she no more needs the protecting shield of the law to keep her within the bounds of rectitude and propriety than does man himself, and no law should be permitted that seeks or has the effect to circumscribe her independence or diminish her power of self reliance.

In view of the wide range of vocations and employments that have in the past generation been thrown open to women, and in view, furthermore, of the moderation, wisdom and success, and the great benefit to themselves and the world, with which women have exploited this wide field of vocation and employment, the discrimination established in this bill between the sexes becomes at once invidious, retrogressive and hurtful. American civilization has worked a revolution in the relations of the sexes in business and public life that no legislation or statutory enactment can turn back. Any vocation that is honest and honorable to men is also and equally honest and honorable to women, and any that is dishonorable to woman is equally so to man.

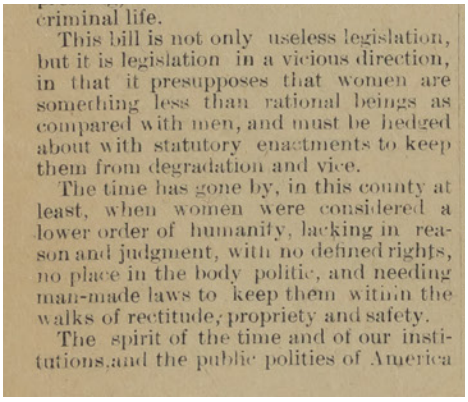
EDMUND G. ROSS.

**58. [Women's Autonomy] [Gender & Social Spaces] [Male Allies] Ross, Edmund G.**

Special Message. Executive Office. Territory of New Mexico, Santa Fe, Feb. 12, 1889. To the Council of the 18th Legislative Assembly.

Santa Fe: [N.P.], 1889. First Edition. Handbill measuring 210 x 150mm and printed to recto only. A Near Fine example, with a few chips and snags to edges and one small pinhole to upper margin with no text affected. Unrecorded in OCLC or the modern auction record, the present handbill protesting legislation banning women from specific public spaces is the only example in trade.

As the legislature of New Mexico Territory began its new session in 1889, a bill was introduced which would turn saloons and other alcohol-serving businesses into male-only spaces. In this unrecorded protest, Edmund G. Ross used his privilege as the outgoing


criminal life.

This bill is not only useless legislation, but it is legislation in a vicious direction, in that it presupposes that women are something less than rational beings as compared with men, and must be hedged about with statutory enactments to keep them from degradation and vice.

The time has gone by, in this county at least, when women were considered a lower order of humanity, lacking in reason and judgment, with no defined rights, no place in the body politic, and needing man-made laws to keep them within the walks of rectitude, propriety and safety.

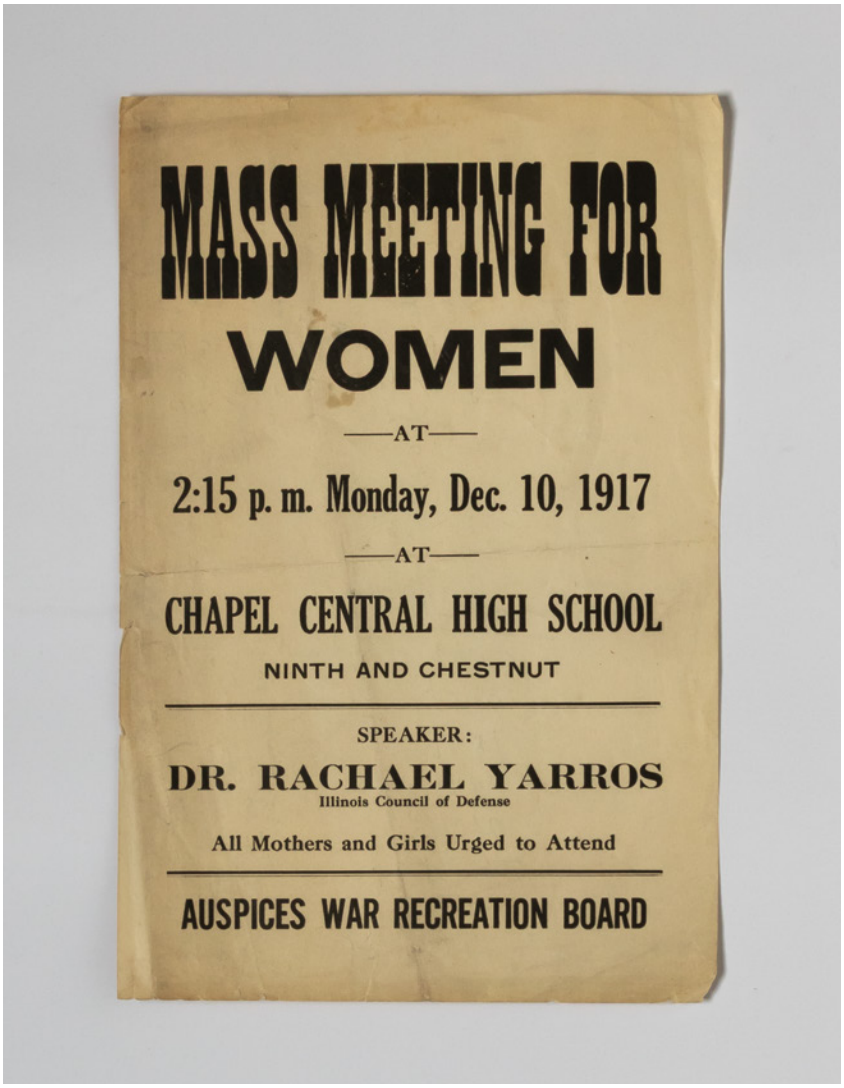
The spirit of the time and of our institutions, and the public polities of America

governor to highlight the serious harm its passage would cause. For though the bill's proponents positioned it as "an act to prevent women from entering saloons" for their own health and safety, it would have a severe impact on their freedom of movement and their financial autonomy. "It goes further" than preventing women from drinking excessively or in public, Ross asserts, "and prohibits them from going there to earn an honest livelihood...To shut off this or any other resource of honest employment would but narrow the opportunities for labor and increase the outward pressure into crime." Indeed, Ross suggests, by preventing women from using the saloon as a center for employment as service workers, the financial pressures they faced could force them into sex work or theft to make ends meet for their families.

Beyond the individual problems women might face under this bill, Ross urges the Council to consider its harmful philosophical underpinnings as well. To legislate women's movement and consumption is to assume women lack the judgment or the right to make such decisions for themselves. To limit women's access to public spaces, much less employment, in isolating territorial settlements is to constrict them to their family's domestic spaces and make them dependents. "This bill is not only useless legislation, but it is legislation in a vicious direction, in that it presupposes that women are something less than rational beings...and must be hedged about with statutory enactments...The time has gone when women were considered a lower order of humanity, lacking in reason...The spirit of the time and of our institutions and the public policies of America combine to establish a broadening and elevating sphere for woman, and to make her the equal of man in all public and social rights before the law. She is no longer a toy, a slave, a nonentity, but has become a moral, social, and political force...The spirit and effect of this bill is to weaken her self-reliance, and with that her independence and power...The discrimination established in this bill between the sexes becomes at once invidious, retrogressive, and hurtful. American civilization has worked a revolution in the relation of the sexes in business and public life that no legislation or statutory enaction can turn back." (345)

**$1,950.00**

*Anarchist Dr. Rachel Yarros skirts Comstock Laws banning publications on reproductive health by hosting mass meetings to educate women and girls on bodily autonomy*




**59. [Women's Autonomy] [Reproductive Health] Yarros, Dr. Rachel.**

Mass Meeting for Women...Speaker: Dr. Rachel Yarros Illinois Council of Defense...All Mothers and Girls Urged to Attend.

[Chicago]: Auspices War Recreation Board, 1917. First Edition. Handbill printed to recto only and measuring 9 x 6 inches. A Near Fine copy with a touch of soiling and light chipping along margins. All text clear and legible. Pencil notations on "Income" and noting an office at the "Syndicate Trust Bldg. St. Louis" on verso. Unrecorded in OCLC, we have located no examples in the auction record aside from the present; no other copies are currently on the market.

Dr. Rachel Slobodinsky Yarros, "the first woman admitted to the College of Physicians and Surgeons in Boston (1890)...was forced to flee the Russian Empire at age 18 because of her involvement in anarchist politics. Yarros became a physician in 1893 and practiced obstetrics and gynecology in Chicago, where she became a professor at the University of Illinois. Eventually, her career as a doctor was overtaken by a career as a reformer in the social hygiene, birth control, and women's suffrage movements" (Jewish Currents). Along with her husband, the anarchist attorney and Clarence Darrow's legal partner Victor Yarros, she "resided at Jane Addams' Hull House from 1907 to 1927" and offered her services there (Jewish Currents).

Yarros viewed her role in medicine not only as a career but as a larger calling: "The physician is also a citizen...and should sympathize with labor, with victims of exploitation and autocracy, with the juvenile delinquents and the products of slums" (Jewish Current). An advocate for women's bodily autonomy being a cornerstone of all social liberation, Yarros resisted the restrictive and dangerous Comstock Laws that "defined contraceptives as obscene and illicit, making it a federal offense to disseminate birth control through the mail or across state lines" (PBS American Experience). While the aggressive application of this statute banned the distribution of published material on sexual health and reproduction, family planning, and the transmission or prevention of venereal disease as "lewd," Yarros was determined to reach and protect her target audience. Having already collaborated with the US Army to implement reforms on STD prevention, tracking, and treatment, she was aware that modern social mores combined with wartime presented increased dangers of venereal disease and unwanted pregnancies for American women. Women's right to a safe and healthy future overrode the law; and thus Yarros engaged in in-person mass meetings limited to a female audience through which she could verbally convey lessons to the benefit of women across classes and races.

Yarros' preference for information-sharing in an unpublished format make it difficult to locate examples of her speeches. But the historical record bears out their impact. "The Comstock Laws remained unchallenged until...Margaret Sanger's 1916 arrest for opening the first birth control clinic in America. The case that grew out of this arrest resulted in the 1918 Crane Decision, which allowed women to use birth control for therapeutic purposes" and loosened restrictions on the distribution of healthcare information (PBS American Experience). As activists chipped away at and amended the Comstock Laws, Sanger encouraged Yarros to found the second birth control clinic in America, which she did in 1923. (114)

**$1,500.00**

*Ballads present two very different rewards for women's fidelity –*
*one a successful marriage plot, the other financial freedom*



SWEET JENNY OF THE MOOR

TAYLOR, PRINTER, BRICK LANE, SPITALFIELDS.

One morn, for recreation, as I strayed by the sea-side
The sun was gently rising, bedeck'd in all his pride,
I beheld a lovely maiden sitting at a cottage door.
With roses blooming on her cheeks,
Sweet Jenny, of the Moor!

I stood in contemplation as I view'd each charming scene,
And fill'd with admiration, as if in some fairy dream;
Enchanted by this fair one as she walked along the shore.
Gathering of choice sea-weeds, was
Sweet Jenny of the Moor!

Said I, "My pretty fair one, why so early do you rise?"
"I love to breathe the morning air, when the lark soars in the skies,
This spot is sweet to wander by, tho' the breakers often roar
And wakes the bosom of the deep," says,
Sweet Jenny, of the Moor!

We both sat down together, by a pleasant shady side,
I said, "My dear, with your consent, I'll make you my bride,
I've plenty at my own command, brought from a foreign shore
For, proud's the man that win's the hand of
Sweet Jenny, of the Moor!

"I have a true-love of my own, tho' long he's been away,
And true I'll be to him while he is on the sea
His vows were fondly spoken when we parted at the door,
I will wait 'till his return," says,
Sweet Jenny, of the Moor!

"Oh, if your love he is a sailor, pray, tell me now his name?"
"His name is Denis Ryan, from Newry town he came,
With laurels I'll entwine him, when he returns on shore.
We'll join our hands in wedlock's bands," says,
Sweet Jenny, of the Moor!

Denis was your own true-love, I knew him very well,
list fighting at the Alma, by an angry ball he fell;
this true-love token, which upon his hand he wore.'
and fainted in his arms,
Sweet Jenny, of the Moor!

have proved so kind and true, look up, my love
d,
yourDennis, now standing by your side,
d, and live happy on this shore,
erily ring my love, I'll go to sea no more.

UNDAUNTED MARY,

OR, THE BANKS OF SWEET DUNDEE

Its of a farmer's daughter, so beautiful I'm told,
Her parents died and left her £500 in gold;
She lived with her uncle, the [illegible] of all her kine,
And you soon shall hear this maiden fair did prove his overthrow.

Her uncle had a ploughboy young Mary loved full well,
And in her uncle's garden their tales of love would tell,
But there was a wealthy squire who oft came her to see,
But she still lov'd her ploughboy on the banks of sweet Dundee.

It was one summer's morning her uncle went straightway
He knocked at her bed-room door, and unto her did say,
"Come rise up, pretty maiden, a lady you may be,
The squire's waiting for you on the banks of sweet Dundee.

A fig for all your squires, your lords and dukes likewise,
My William's hand appears to me worth diamonds in my eyes.
Begone unruly female, you ne'er shall happy be,
For I mean to banish William from the banks of sweet Dundee.

Her uncle and the squire rode out one summer's day,
Young William is in favour, her uncle he did say—
Indeed 'tis my intention to tie him to a tree,
Or else to bribe the press-gang on the banks of sweet Dundee.

The press-gang came to William when he was all alone,
He boldly fought for liberty, but they were six to one;
The blood did flow in torrents, pray kill me now said he,
I'd rather die for Mary on the banks of sweet Dundee.

This maid one day was walking, lamenting for her love,
She met the wealthy squire down in her uncle's grove;
He put his arm around her, stand off, base man, said she,
You sent the only lad I loved from the banks of sweet Dundee.

He clasped his hands around her, and tried to throw her down,
Two pistols and a sword she spied beneath his morning gown;
Young Mary took the weapons his sword he used so free,
But she did fire, and shot the squire on the banks of sweet Dundee.

Her uncle overheard the noise, he hastened to the ground
Since you have killed the squire I'll give you your death wound;
Stand off! then said young Mary, undaunted I will die,
She the trigger drew, and her uncle slew, on the banks of sweet Dundee.

The doctor soon was sent for— of noted skill—
Likewise came his lawyer for him to make his will;
He willed his gold to Mary, who fought so manfully,
And now she lives quite happy on the banks of sweet Dundee.

**60. [Women's Autonomy] [Women and Fidelity] [Consent and Assault]**

Sweet Jenny of the Moor [with] Undaunted Mary, or the Banks of Sweet Dundee.

[London]: Taylor, [1860]. Early edition. Broadside ballad printed to recto only, measuring 243 x 185mm. Trimmed close along the right margin with some loss of text to the final two stanzas of the first ballad; paper flaws to upper and lower portions of the left column somewhat affecting second ballad but with text legible. Toned recto and verso. Two scarce, mid 19th

century ballads, they are unrecorded in Bodleian Ballads and OCLC locates one copy (National Library of Scotland). It does not appear in the modern auction record or in trade.

This combination of ballads presents two opposing endings for women who assert their own autonomy by remaining faithful to absent partners despite family disapproval. On the one hand, Jenny is rewarded with a happy, romantic ending for her patience and commitment. Encountering a solitary man by the seashore, the two "sat down together, by a pleasant shady side" for conversation. Despite mutual attraction, Jenny rejects the man's advances and explains "I have a true love of my own, tho' long he's been away, And true I'll be to him while he is on the sea...I will wait his return." Fulfillment comes when the young man presents the love token Jenny gave him before their separation -- the young man is her love, and the two being reunited stand side by side under his promise "I'll go to sea no more."

Mary's more violent tale is romantically tragic if more financially successful. Valued at "£500 in gold" following her parents' decease, Mary and her inheritance go to her uncle, who has a vested interest in leveraging her for social and economic advancement. It comes as no surprise, then, that he is utterly against her match with "a ploughboy young Mary loved full well." Rejecting the marriage her uncle has arranged for her with a wealthy squire, Mary's immoveable assertion of loyalty to William the ploughboy results in his kidnapping and gang-murder. Mary, unaware of his death, is surprised by the squire on her way to rendezvous with her lover; determined to dominate and own her, the squire assaults her. "He put his arm around her...he clasped his hands around her, and tried to throw her down." Spotting a weapon under his coat, she kills the squire in self defense and then takes the weapon to shoot her uncle. Mary triumphs financially if not romantically. With all the men in her life gone, she inherits her uncle's fortune and "now lives quite happily."

Bodleian Ballads 581 (unrecorded variant) and 148 (unrecorded variant). (89)

**$850.00**

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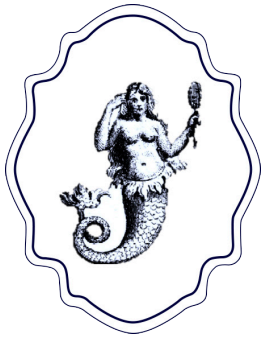
With the exception of our manuscript-style logo, we have sought to make our content e-reader legible and accessible to as many readers as possible. We welcome feedback from readers with disabilities and from advocates on how we can continue improving this portion of our design in future catalogues.



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