

**International Women's Day (8 March) is a global day celebrating the economic, political and social achievements of women past, present and future.**

**In honor of this day:**

**Emerging Voices Title Inscribed by Susan B. Anthony and Ida Husted Harper to Peace Activist, Educator, and Children's Author, Florence Holbrook**

1. [Anthony, Susan B.] Harper, Ida Husted. *The Life and Work of Susan B. Anthony Including Public Addresses, Her Own Letters and Many from her Contemporaries During Fifty Years by Ida Husted Harper A Story of the Evolution of the Status of Woman in Two volumes with The Life and Work of Susan B. Anthony Including the Triumphs of Her Last Years...in Three Volumes.* **Indianapolis and Kansas City Indianapolis: The Bowen-Merrill Company The Hollenbeck Press, 1899 and 1898, 1908. \$5,000**

First Edition, Inscribed by Susan B. Anthony on the front blank of Volume I, "Miss Florence Holbrook / From an old school mistress / who rejoices in the prestige and / power of the modern teacher. / Susan B. Anthony / Oct. 31, 1903." Inscribed by Ida Husted Harper on the front blank of Volume II, Miss Florence Holbrook, / with the warmest ad- / miration of the author. / Ida Husted Harper." Vol. I and II are one of two known printings, priority not determined, the other printing noting Indianapolis and The Hollenbeck Press as publisher. According to DAB, and consistent with our experience with this title, both volumes were published in 1899 despite the 1898 date on Volume II. Large 8vo; [i-iv] v-xxiv, 513pp; and [tipped in titlepage] [i-ii], iii-xiii, 515-1070pp; includes index, dark green cloth with gilt-stamped medallion portrait of Anthony on each of the front covers, title, author and publisher stamped in gilt on spines. Vol. III is slightly lighter green cloth but with gold gilt medallion portrait of Anthony on front panel and author, title, publisher in gilt on spine; [i]ii-xvii; 1111-1633 including index. Volumes I and II with some rubbing and wear but generally a good, sound set. Volume III with traces of ex-libris removed from front pastedown and another on front flyleaf, inside hinge split between pp. ii-iii, but binding sound, remains of small (3/4 x 1") bookseller's ticket on rear pastedown, else very good+ with little rubbing to edges. Illustrated with frontispiece portraits of Susan B. Anthony each volume and half-tones and facsimile autographs throughout the text. Ida Husted Harper (1851-1931) began collaborating with Susan B. Anthony (1820-1906), in 1897 on an account of Anthony's life and of the suffrage movement which was her life. Anthony, described by William H. Channing as the "Napoleon of the women's rights movement" [NAW], put her political acumen and considerable organizational skills to the service of women's rights from 1853 to her death more than 50 years later. Reconstructing this life and life's work proved a far greater task than either Harper or Anthony anticipated. Harper moved in with Anthony and her sister, Mary, to complete this task, with Anthony writing her friends and colleagues for the past 50 years for documentation and information making this much more an autobiography than biography. As with the Anthony, Stanton, Harper HISTORY OF WOMAN SUFFRAGE, this biography / autobiography was essentially self published, Anthony and the NAWSA raising money for printing and binding as they could, probably accounting for variations in title pages and binding. It remains one of the key primary sources for the women's rights movement in the United States.

Florence May Holbrook (1860-1932), author, educator, suffragist, and peace activist, was born in Peru, Illinois the daughter of Judge Edmund S. Holbrook and Anna Case Holbrook, one of the town's wealthiest and most important families. Florence received the degree of B.A. and M.A. from the University of Chicago in 1879 and began a career as a teacher and principal. In 1913, the date of the inscription by Susan B. Anthony to her, Holbrook was principal of the Forestville Elementary School in Chicago where she had a staff of twenty-seven teachers and over thirteen hundred pupils. She was a member of the Chicago Political Equality League and the Chicago Peace Society and in 1915 was part of the American Delegation to the International Congress of Women at The Hague (The Netherlands). In 1925 she presented a paper titled "Negro Advance in the United States" to the World Congress of the National Education Association held in Edinburgh, Scotland, July 20-27, which was later published by the Every Day Club of Chicago. Florence Holbrook is, however, most remembered as an author of books for children, several of which are still in print and are considered "classics." They often focus on nature, myths, and Native American tales. "Why the Evergreen Trees Never Lose Their Leaves," "Nature Myths for Children," "The Hiawatha Alphabet," "Northland Heroes" and "Round the Year in Myth & Song" are some of her publications. Of note is her poem "A Prayer" - a six-stanza verse often anthologized. Of note is Anthony's inscription, in a much neater hand than is usual - one can only assume she took pains with the inscription for this important woman educator. We have not seen another copy of this title with an inscription by Ida Husted Harper as well as Susan B. Anthony. Anthony & Harper, HISTORY OF WOMAN SUFFRAGE IV, p. 581. DAB V, pp. 47-48. FAILURE IS IMPOSSIBLE, pp. 308-309. FEMINIST COMPANION, p. 190. Krichmar 4442. NAW I, pp. 51-57; II, pp. 139-141. EMERGING VOICES, pp. 46-47. University of Washington Libraries online image of Florence Holbrook, Swarthmore College Peace Collection, Rosicrucian Online Magazine. (9741)

### **First Book by First Female Doctor in U.S. Directly Addressing Female Health**

2. **Blackwell, M. D., Elizabeth.** *The Laws of Life, With Special Reference to the Physical Education of Girls.* **New York: George P. Putnam, 1852. \$15,000**  
First Edition of the first book by America's first female doctor. Page size: 7-1/4 inches x 4-15/16 inches; [i-ii] [1-9] 180pp. Bound: original gray-green blind-stamped cloth, all edges stained red, spine sunned to green (as usual with this cloth), small professional repair at bottom of spine resulting in loss of part of "P" and all of "U" and "T" in publisher's name, original owner's name in pencil on front free endpaper, "Robert Porter" and dated 1852, name in pencil repeated on page 63, else fine, a lovely copy of a scarce book that rarely turns up on the open market.

Elizabeth Blackwell's text is developed from a series of lectures she had given the previous spring and was published just three years after she earned her medical degree. These themes were to concern her throughout her life, which was spent trying to improve the lives of other women. In this radical (for the time) treatise, Blackwell goes against the conventional wisdom of her contemporaries and advocates physical fitness for girls and women. She points out that a healthy diet is crucial for young girls as that will enable mental as well as physical development. Her arguments for these healthy life changes range from common sense to a citing of ancient Greek and Roman traditions.

Elizabeth Blackwell (1821-1910), born in England, became an American citizen and was the first modern female to practice medicine in this country. A

member of an extraordinary family of reformers: her sister Emily also practiced medicine; her sister Anna was a newspaper correspondent, another sister, Ellen, was an author and artist. Her brother Henry married Lucy Stone and Samuel married Antoinette Brown Blackwell, first woman minister. Elizabeth opened the first U. S. hospital run by women doctors, and, during the Civil War, helped form the Woman's Central Relief Association, spurring the formation of the U. S. Sanitary Commission. "Going off at age twenty-one to a teaching position in Kentucky, she realized that the traditional job with its inevitable culmination in marriage and motherhood was not for her, and she began consciously thinking about a way to avoid marriage in an era with virtually no employment opportunities for women. She settled on the idea of becoming a doctor - something that, for women, was wholly without precedent."- Weatherford. Her early medical career was a struggle against great opposition. After rejection by about ten medical schools she was accepted, as a joke (and startled the males by showing up), to Geneva College in western New York, where she graduated at the head of her class in 1849. In 1853 she opened a small clinic to treat mostly poor people and in 1857 Elizabeth's New York Infirmary for Women and Children was established, with her physician-sister Emily and Dr. Marie Zakrzewska. In 1868 an outstanding medical college for women was attached to the hospital - a dream long planned by Blackwell. Although a U. S. citizen, Elizabeth Blackwell lived in England from 1869 onward, had a successful practice, became a professor of gynecology at the new London School of Medicine for Women, and wrote books. In England she embraced Christian Socialism and called for "a more just distribution of income, greater governmental efficiency, workers' insurance, and the establishment of agrarian communities by Christian joint-stock companies." NAW I, pp. 161-65. Hersh, THE SLAVERY OF SEX, p. 171. Read & Witlieb, THE BOOK OF WOMEN'S FIRSTS, pp. 54-55. Weatherford, AMERICAN WOMEN'S HISTORY. pp. 39-40. TIMELINES, pp. 145, 221, 222, 258. (9772)

### **African American Suffragist Translates Medieval French**

3. **Cooper, Anna J.** *Le Pelerinage de Charlemagne Publie Avec Un Glossaire Par Cooper Introduction de Felix Klein.* Paris: A. Lahure, 1925. **\$1,500**  
 First and only Edition. 8vo; xvi, 99pp; + acheve d'imprimer page, index included, frontis portrait of Charlemagne by Durer; text in old and modern French verse on facing pages; gray-green printed wrappers, part of spine to light brown with some additional fading to edges of wrappers and age toning to pages, previous owner's very good. A medieval text, this is a chanson de geste, is based on the earliest known manuscript, of Charlemagne travels to Jerusalem and Constantinople for the use of American students of French literature. Intended for the use of American students of advanced French literature. It is edited and put into modern French by Cooper, with her preface, notes, and her French-English glossary. Introduction by Abbot Felix Klein who was Cooper's mentor at the Sorbonne, and a separate reconstituted critical text by Eduard Koschwitz, LE PELERINAGE DE CHARLEMAGNE was the author's doctoral thesis for Columbia University and was published in Paris. Anna Julia Haywood Cooper (1859? - 1964) was a remarkable African-American scholar, suffragist, educator, feminist, and Pan-Africanist. Born in Raleigh, N. C., Cooper's mother was a black slave, her father a slave-owning white. Her long career (she died at age 105), through hardship, travail and triumph, is a testimonial to her unshakable faith in education as essential to true liberation. A precocious child, at age 7 she entered into St. Augustine's Normal School and Collegiate Institute, an Episcopal

school to train teachers for southern African American schools. A year later she became a pupil-teacher, eventually staying for 12 years and advancing to matron. In 1877 she married the Episcopal Rev. George C. Cooper, a former slave, who died two years later. In 1881 she was accepted as a sophomore at Oberlin College where she received an A.B. and an M.A. in mathematics, becoming, with Mary Church Terrell and Ida Gibbs Hunt, the first women to complete a four-year course of study from an accredited American College. After Oberlin she taught Latin at the M Street High School in Washington, D.C., a preparatory school for African-Americans, where she stayed, off and on, for forty years, becoming principle in 1901. Anna Cooper was a strong believer in classical education - rather than vocational training for blacks. This attitude received strong opposition from supporters of Booker T. Washington and the Tuskegee Institute's vocational approach. Nonetheless, as principle of M Street she brought new distinction to her school in the educational world, and her students went to Harvard, Yale, Brown and other prestigious universities. In 1897 she had become the only female member of the newly established American Negro Academy, which fostered scholarly research. At the same time, Cooper became very interested in French history and literature, devoting her summers to the study of it, eventually receiving a PhD in French from Columbia and another coveted doctorate from the Sorbonne - the fourth African American woman to earn a Ph.D. Her thesis for the Sorbonne was a study "of the attitude of revolutionary France toward its slave colony of St. Domingo (Haiti)...the impact of the ideals of 'Liberty, Equality, and Fraternity' on the colony, and the failure of the revolutionaries in France to extend these ideals to the slaves. It is a carefully documented study - a pioneer in its field...". [NAW] Retiring from the M Street School in 1930, she became president of Frelinghuysen University, an evening school for employed blacks which, despite her efforts does not survive the Depression. Cooper's first book, *A VOICE FROM THE SOUTH* (1892) argued strongly for woman's rights, especially with respect to education, and she actively supported woman suffrage. In the same year, with Mary Church Terrell and others, she started the Colored Women's League of Washington, D. C. in response to racism and social welfare needs of the black community. She focused on women and the vote and made no excuses for black men who sold their votes or who did "not yet think it worthwhile that women aspire to higher education." In 1893 she spoke (as a spokeswoman for her race), with Lucy Stone and others, at the World's Congress of Representative Women; in 1900 she attended the Pan-African Conference in London. Anna Julia Cooper wrote several other books including *LEGISLATIVE MEASURES CONCERNING SLAVERY IN THE UNITED STATES* and her final book, inspired by her best friend Charlotte Forten Grimke, the two-volume *LIFE AND WRITINGS OF THE GRIMKE FAMILY*. Alice Cooper was a woman of great accomplishment who devoted her entire life to the education of Black people and women and left, through her students, a lasting legacy. NAW Modern Period, pp. 163-165. *BLACK WOMEN IN AMERICA*, pp. 275-281. Terborg-Penn, *AFRICAN AMERICAN WOMEN IN THE STRUGGLE FOR THE VOTE*, pp. 62, 64, 65, 67-68, 74. *FEMINIST COMPANION*, pp. 234-235. *WOMEN'S WRITING IN THE UNITED STATES*, pp. 217-218. *TIMELINES*, pp. 35, 36, 150, 181, 186. Sterling, Ed, *WE ARE YOUR SISTERS, BLACK WOMEN IN THE NINETEENTH CENTURY*, pp. 435-436. (9846)

4. **Flying Fish Press. Chen, Julie. *The Veil*. Berkeley, CA: Flying Fish Press, 2000. \$725**

One of 100 copies, all on Wyndstone Marble papers, each signed and numbered by Julie Chen. Page size: 10-1/2 x 4-1/4" at widest part, 2-1/4" at narrowest; four page spreads. Bound by Julie Chen and Anna Sacramento: hand-sewn rust and tan cloth with green paper lattice on front board; four layers of cut paper (green, blue, silver blue, and tan) each unfolding to oval shape from the half-oval of closed book. The book can be displayed as a standing sculpture with all four pages facing outward, with the front and back covers touching. Covers embedded with magnets to keep book open in this position. The papers have been cut using a Universal Systems Lasercutter. The printing was letterpress using a combination of photo-polymer plates and collagraphic blocks. Ms. Chen's poem reads, "An obstructed view of the world / The unheard story / The unseen face / A conscious decision to shield our eyes / Hiding behind words, Protecting our fears / Wearing a veil of untold sorrow". These words appear printed in brown on a gold banner on a green ground printed to resemble lace. Behind that is a blue paper cut to resemble lattice, behind that a globe and behind that on tan printed in brown, words from the preamble to the Charter of the United Nations which was written, in part, by Virginia Crocheron Gildersleeve (1877-1965), American academic, the sole female US delegate to the San Francisco United Nations Charter Conference in 1945. Housed in dark blue, rust, and tan cloth box with green paper lattice print inlaid to mimic gates, with title printed in silver on green and silver printed paper. Box opens in the middle to reveal the book laid into a half oval cutout, the title, press, and date printed in brown on gold paper completing the oval on the left of the inserted book. The colophon is printed on the inside of the box below the book, in silver on dark green paper. The inside of the box flaps are lined with green and silver printed papers, in lace-like pattern, which is the same decorated paper on the cover of the box. An extraordinary production from Flying Fish Press. Ms. Chen's beautiful book - which can be displayed as a three-dimensional piece - is a strong feminist statement expressed with words and images. (9229)

**Helen Keller Introduces the Akita to the US**

5. **Keller, Helen. *Original Photograph of Helen Keller with her Akita pure bred, "Go-Go," Inscribed*. [NP: ND, but ca. 1939]. \$2,750**

Photograph (black and white) of Miss Keller with her beloved dog, "Go-Go" an Akita pure bred, inscribed in pencil across the bottom third of photograph, "To Mr. John E. Monahan / in appreciation of his help / fullness. / Cordially / Helen Keller." Size of photograph: 8 inches x 10 inches; matted and framed to overall size of 13 inches x 14 inches; photograph a bit ruffled at corners with some spotting. Still a lovely image of Miss Keller at age 59 seated on large chair with "Go-Go" seated at her feet, one of her hands on his collar and the other across his back. She is smiling and beautifully dressed in suit with fur shawl and hat with large cameo pin at her throat. "Go-go" is almost smiling as well - turned to face the camera with his gentle eyes seeing what his owner cannot. Helen Keller (1880-1968), noted American lecturer and author, blind and deaf from the age of two, was an international celebrity in a day and time before television and international movie distribution. She is important in the history of the Akita breed as she introduced the first Akita to the United States. In 1937, while on a speaking tour of Japan, she visited the Akita Prefecture (the home of the Akita on the northern most area of the island of Honshu) and commented on how much she

admired the breed, designated a national monument in Japan, and that she would like to have such a dog for herself. As a measure of the respect in which she was held, Mr. Ichiro Ogasawara, a policeman in the area, presented her with a puppy called Kamikaze-Go. Miss Keller returned with him to the US, but he died of distemper at the age of eight months. Despite growing political tension between the US and Japan, Miss Keller's request for another Akita eventually brought her Kenzan-Go in July 1939 - an official gift of the Japanese government. "Go-Go" was an older brother of her original dog. He remained her friend until his death at 9 or 10 years of age. Through Kamikaze-go and his brother Kenzan-go, Miss Keller is credited with having introduced the Akita to America. Although most blood lines of today's Akitas are traced back to those animals brought to the US by returning soldiers after 1945, the effect of the well-known Miss Keller having an Akita as her companion was great. This is the only image of the brother of the first American Akita, and the first Akita to live a full life in the US, that we've seen. Keller's many accomplishments are well-known. She spent her entire life working for the betterment of others' lives, especially the disabled. She supported the equal rights for women, the woman's peace movement, abolition of child labor, Margaret Sanger's birth control movement, and - to the horror of her Alabama relatives - the NAACP! 100 MOST INFLUENTIAL WOMEN, pp. 65-68. NAW THE MODERN PERIOD, pp. 389-393. See web sites for Akita dogs for further information. (9829)

**6. Krause, Dorothy Simpson. *HERetic: Joan of Arc*. Marshfield Hills, MA: Viewpoint Editions, 2009. \$750**

Artist's book, one of 6 deluxe copies, bound in vellum, from a total issue of 71 (55 regular copies), all on Mohawk Via Superfine Eggshell 100# text paper, each signed and numbered in gold ink by the author / artist, Dorothy Simpson Krause. Page size: 5 x 7-1/8 inches; 56pp. Bound: sewn in velum wrappers with red suede tie, black paper endpapers, housed in protective box of stiff paper with cloth ties, designed to resemble a well-worn library enclosure for a rare books with "Rare Book Handle with Care" and "Not to Circulate" stamped on front cover, spine with labels - one circular with numbers, rectangular with red border reading "Rare Book Reference" followed by numbers, title in small typeface, "HERetic / joan of arc" on red bordered label, followed by smaller label with numbers, the images of coffee or tea cup stains imprinted on the inner folds of the case, fine. The left pages are text from "Le Ditie de Jehanne d'Arc" by Christine de Pizan, a French poetess who wrote in 1429 when Joan was at the height of her successful campaign. It celebrates Joan of Arc's life and achievements. On the right facing pages, are various images of Joan of Arc with comments printed in red outlining her brief history. The pages covering her trial for heresy incorporate her own words. These are printed in gold below the red and are taken from the trial document. Printed by Acme Bookbinding on the HP Indigo Press 5500, the fonts used are German Latin (sepia) for the text by Christine de Pizan, Uncial (red) for the history, William Shakespeare for the numerals, and 10th Century Bookhand (gold) for the words of Joan of Arc. The images of Joan of Arc, paired with the at once glorious and tragic words, documenting this young girl's brief history and struggle with the male power structure of the time, tell their tragedy with a 1-2 punch. A strong feminist statement artfully rendered. (10282)

**Fine Copy of First Feminist Bible**  
**First Bible to be Translated into English Entirely by One Person**

7. **Smith, Julia E.** *The Holy Bible: Containing the Old and New Testaments; translated literally from the originals.* **Hartford, Conn.: American Publishing Company, 1876.** **\$6,000**

First Edition, of the Julia Smith Translation, one of 950 copies in cloth from a total issue of 1000 (950 bound in cloth and 50 bound in leather). 8vo; 892pp; and 276pp. (Old and New Testaments). Brown gilt-stamped cloth with "The Holy Bible Translated by Julia E. Smith." On front panel and "Holy Bible" in gilt on spine; one lower corner a tiny bit bumped, else fine and a very handsome copy indeed - the nicest we've had. Abby (1797-1878) and Julia Smith (1792-1886) were two of five daughters born to Zephaniah Hollister Smith and Hannah Hadassah Hickok Smith. Zephaniah, a Yale graduate, had left the Congregational ministry after concluding that it was against his conscience to receive money for preaching and joined the Christian sect founded in Scotland by John Glas (1695-1773) and his son-in-law, Robert Sandeman (1718-1771). Zephaniah was also a lawyer and farmer, and his wife Hannah was an amateur poet, linguist, mathematician and accomplished astronomer. Their daughters shared their independent thought and diversity of interests. While the five daughters had little formal education, their home education was formidable, including a number of languages. Their religious teaching was Sandemanian, following Glas's chief teaching of "Scriptural Authority of Independency". During the Revolutionary War, the Sandemanians were Royalists and from that time on were regarded with suspicion and mistrust. This aura of distrust in their small town may have been a factor in the famous "Abby Smith and Her Cows" incident.

In 1873 the two elderly sisters, then in their 80s, lived on the family farm in Glastonbury, Connecticut tending their Alderney cows from which they made their own cheese and butter. They received notice from the tax collector that taxes for their farm as well as property owned by two widows in town had been increased. Curiously, only properties owned by women had been assessed higher taxes. The Smith sisters decided to attend the next town meeting; though Abby was allowed to speak, her pleas regarding the unfair tax increase were ignored. The sisters decided to refuse to pay the taxes, being officially advised that if they paid the interest on the taxes while their appeals were being made, no court action would be taken.

This was not the case. The town promptly auctioned off their Alderney cows (raised more as pets than livestock). A neighbor of the sisters bid for them so the cows soon returned home. Abby and Julia continued to resist the unjust assessment against their farm, however. At the next town meeting, the sisters were not allowed to speak, and this time the tax collector foreclosed on their farm for non-payment of taxes and auctioned it off at a very low price far below the land's actual value.

The sisters sued the tax collector and as their suits were being adjudicated, Samuel Bowles of the Springfield, Massachusetts REPUBLICAN (the editor who first published Emily Dickinson's poetry) learned of their plight and took up their cause. Soon newspapers across the country were publishing accounts of how the Glastonbury town fathers first singled out two little old ladies for special taxes and then persecuted them when they raised the cry of 'No taxation without representation'. Suffrage leaders such as Abby Foster Kelley, Isabella Beecher Hooker, Lucy Stone and others weighed in on their behalf, and the sisters found themselves invited to speak at suffrage gatherings and elsewhere. Both sisters had attended a suffrage meeting in Hartford in 1869. (Although Simms states that "Julia made herself

conspicuous early in a political way, in her championship of the Woman's Suffrage party, [does he mean Equal Rights Association and/or National or American Woman's Suffrage Association, founded after 1868?] rarely failing to attend their conventions, where she took a leading part.") Her participation during this famous tax suit is well documented in THE HISTORY OF WOMAN SUFFRAGE, VOL. III.

In retrospect, the support from suffragists was almost inevitable. Zephaniah and Hannah Smith were ardent abolitionists, as were all their daughters. When William Lloyd Garrison was barred from the Hartford churches, the Smith's arranged for Garrison to speak from a cart on their front lawn in Glastonbury. One of the earliest antislavery petitions presented before Congress was written by Hannah [Hadassah Hickok]. Julia was the local distributor for the Charter Oak, an anti-slavery newspaper. Their old colleagues would feel bound to come to their aid during this crisis late in their life. Eventually the sisters won their case. Julia compiled everything related to the case in a pamphlet, ABBY SMITH AND HER COWS which became a key women's rights document.

In 1876, Julia paid for the printing and publication of one (of her five: two from Hebrew, two from Greek, one from Latin) translations (completed some 20 years earlier) of the Old and New Testaments, thereby becoming the first and only person - male or female - to translate the entire Bible from the original Hebrew and Greek into English unassisted. She had done this from 1847-1856 for her own satisfaction, and it seems clear that the Sandemanian doctrine of "Independency" prompted this devout woman's desire for Scriptural truth. In addition, Emily Sampson (in HER WORKS SHALL PRAISE HER: THE BIBLICAL TRANSLATIONS OF JULIA E. SMITH) makes the telling point of the effect of William Miller, who predicted the end of the world in 1842. The Smith family appears to have been convinced of the rightness of Miller's predictions, and the shock of this "non event" (the world had not ended) affected Julia greatly. One has only to read her last entry in her diary, December 31, 1842, in which it is clear that she and her family expected a great cataclysmic even on January 1, 1843. After January 1843, she discontinued her entries in her daily journal which she had kept for the past 32 years (in French!). Her own search for truth in the Scriptures necessitated her own translation. She taught herself Hebrew, a friend (Samuel Jarvis, who had an extensive library which may have contained the original sources in Hebrew, Greek and Latin from which Julia translated) had advised that "Hebrew was a simple language, easily learned, as there was but one book of pure Hebrew in the world, and that was the Bible." Publication, at her expense, came about at the height of the "taxation without representation" cow controversy.

According to interviews, Julia thought publication of her translation would provide testimony of the accomplishments possible by a woman and possibly positively affect the outcome of the sister's suit. It has also been noted that the \$1000 production costs would have been confiscated had it not been spent. In fact, Julia intended her translation to be a Feminist document. The American Publishing Co. (who published Twain) had the book typeset by a woman, the press run by a woman and the proof-reading done by a woman. There are indications this Bible was sold by canvassers, many (if not most) of whom were women. Called by wags at the time, "The Alderney Edition" it was the first feminist Bible.

While it is difficult to ascribe these motives to Julia at the time she was making the translation, it would be difficult to ignore her own stated aims when publishing the translation some 20 years after she had made it, which clearly were feminist. In 1879, one year after the death of Julia's last surviving sibling, Abby, Julia

accepted the proposal of marriage from Amos A. Parker of Fitzwilliam, NH. He had ordered a copy of Julia's translation of the Bible and then traveled to Glastonbury to meet the translator. There are indications that the ensuing marriage was not happy.

Later, criticism centered on the "literalness" of her translation, which was that point of which she was most proud. In 1895 Elizabeth Cady Stanton and her committee published Part I of THE WOMAN'S BIBLE. In an appendix to that work, the claim was made the Smith's translation was the ultimate authority for their work. Emily Sampson discounts this, but it is interesting (even if it is untrue) that the claim was made. Julia Smith's incredible effort has been ignored and dismissed since publication. Only now is serious scholarship centering on the work itself. Complete comparisons between her translations and others have yet to be done. Stern, M. "The First Feminist Bible: The Alderney Edition, 1876" in "Quarterly Journal of the Library of Congress" 34, no. 1: 23-30. NAW III, pp, 302-304. Timelines, p. 29. Speare, E. in AMERICAN HERITAGE, June 1957. "Abby, Julia, and the Cows." Hastings, J. ENCYCLOPEDIA OF RELIGION AND ETHICS, Vol. VI, pp. 230-231. Lippy & Williams, ENCYCLOPEDIA OF THE AMERICAN RELIGIOUS EXPERIENCE, Vol. II, p. 845. Sampson, Emily. HER WORKS SHALL PRAISE HER: THE BIBLICAL TRANSLATIONS OF JULIA E. SMITH. Selvidge, NOTORIOUS VOICES: FEMINIST BIBLICAL INTERPRETATION, 1500-1920. Simms, THE BIBLE IN AMERICA, p. 252, pp. 149-150. Housley, THE LETTER KILLS BUT THE SPIRIT GIVES LIFE. McNulty, M.G. GLASTONBURY: FROM SETTLEMENT TO SUBURB. Chapin, A. GLASTONBURY FOR 200 YEARS. (9862)

8. **Wascher-James, Sande. *Remember the Ladies...* [Whidbey Island], WA: 2008].**  
**\$1,200**

Artist's book, one of 10 copies only, each hand numbered and signed on the colophon page by the artist / author, Sande Wascher-James. Book size: 4 x 10 inches; page size: 4 x 6 inches; 108pp. Bound by the artist: pink flowered Liberty Lawn fabric over boards, with portrait of Abigail Adams in grey on specially prepared fabric that is archivally sound, collaged and stitched on front and back panels at fore-edge, her famous admonition to her husband, John, "Remember the Ladies..." hand printed with a Gocco on white ribbon and collaged and stitched to other edge of front and back panels. Each page is a different colored Liberty Lawn fabric that is bordered in embroidery thread. Sitting one atop another, within the chintz frame, the text block forms solid bands of color going from black, red, green, yellow, purple blue back to purple, green blue and black. The book can be opened and read as a conventional text. It also can be displayed as a "book object" when stood on its "spine" and the pages fall open as a fan. Housed in a custom-made box with drop-down front edge and lift-off cover, all in Liberty Lawn fabric of red roses on white ground, portrait of Abigail Adams digitally printed in grey, collaged and stitched to the top of the box lid with her quotation, "Remember the Ladies..." hand printed in black with Gocco on white fabric and stitched in white thread to the top of the lid, new. Each page contains postage stamps of famous American women that have been digitally printed onto specially prepared, archivally sound fabric and collaged and stitched onto the chintz grounds, with lines of text, hand and printed with a Gocco on white ribbon in black and collaged onto the page, as have bits of lace, sequins, and other fabrics, as well as additional copies of the stamp on different fabrics, in various sizes and placement. Among the women honored are Georgia O'Keefe, Susan B. Anthony, Elizabeth Cady Stanton, Lucretia Mott, Carrie Chapman Catt, Frances Perkins, Patricia Harris, Rosa

Ponselle, Mahalia Jackson, Dorothea Dix, Elizabeth Blackwell, Jacqueline Cochrine, Babe Zaharias, Mary Cassatt, Elizabeth Wrightman, Harriet Tubman, Ruth Benedict, Sacagawea, Margaret Mitchell, Ida B. Wells, Alice Paul, Eleanor Roosevelt, Rachel Carson, Sojourner Truth, Helen Keller and Anne Sullivan, and Louise Nevelson. \_The Adams quotation reads, "Remember the Ladies, and be more generous and favourable to them than your ancestors. Do not put such unlimited power into the hands of the Husbands...If perticulair (sic) care and attention is not paid to the Laidies we are determined to foment a Rebellion, and will not hold ourselves by any Laws in which we have no voice, or Representation." Abigail Adams' sentiment was eloquently elaborated upon by Elizabeth Cady Stanton in her statement before Congress, THE SOLITUDE OF SELF, and which stands as a philosophic cornerstone of American women's rights. The founding fathers may not have remembered the ladies, but "the ladies" took it upon themselves to change their lives, and the lives of others. Each of the women honored herein did "foment a Rebellion" in their own field, forever changing and re-defining the American life. This is a beautiful homage to "the Ladies." (10177)

**Terms of Sale: All items are subject to prior sale. Payment should accompany order unless credit has been established. Mastercard and Visa accepted. ME residents please add 5% sales tax. Institutions may receive deferred billing. Posting is additional: \$10.00 for the first item and \$5.00 for each additional item. All items are guaranteed as described and may be returned for any reason, with notice, within seven days of receipt, providing they are in the same condition as when shipped. Please call in advance of a return.**

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