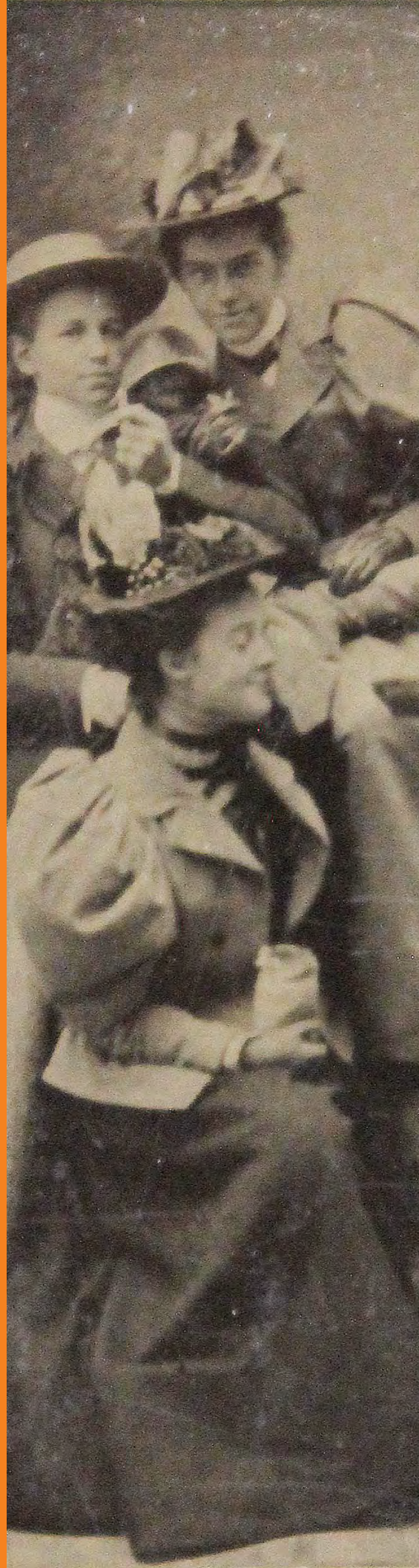


# WOMEN

Sanctuary Books  
sanctuaryrarebooks@gmail.com  
(212) 861-1055







*Salerno*

## FEATURED ITEMS

NOS. 1–8

MANUSCRIPTS,  
TYPESCRIPTS, LETTERS,  
ALBUMS AND PHOTOS

NOS. 9–24

SIGNED AND  
INSCRIBED BOOKS  
BY WOMEN

NOS. 25–38

MORE BOOKS BY  
WOMEN (NOT SIGNED  
OR INSCRIBED)

NOS. 39–54

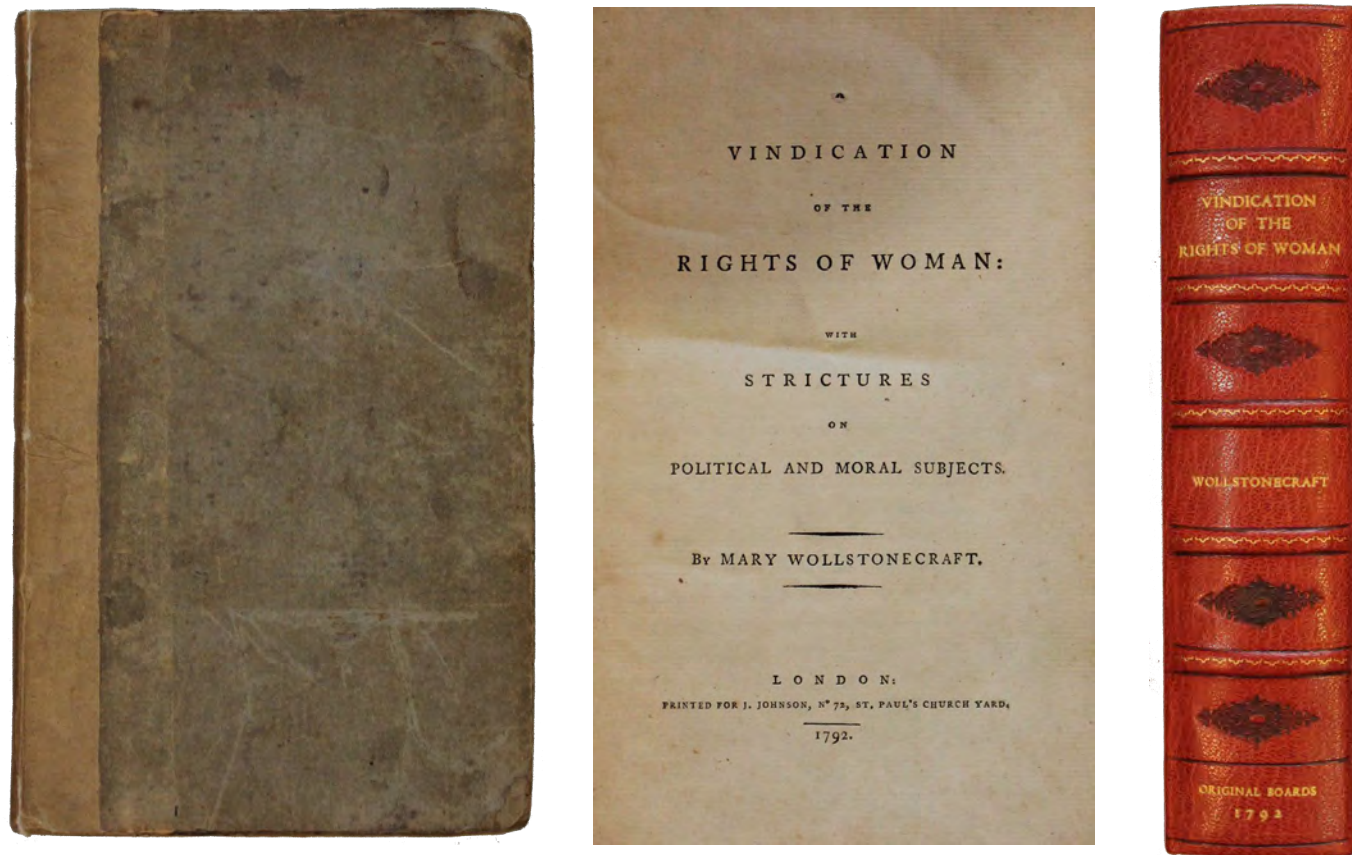
ADDENDA





FEATURED ITEMS



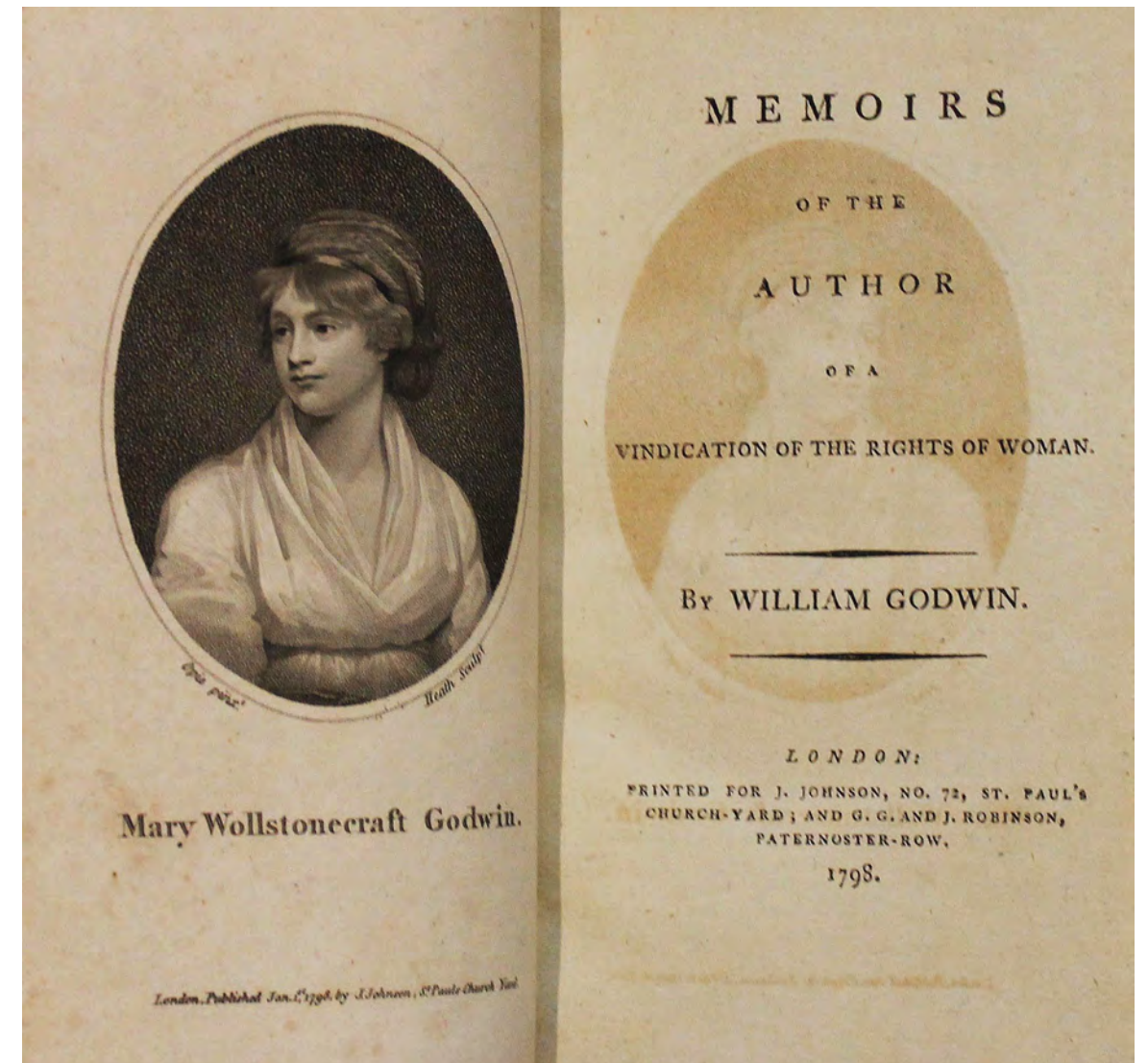


1

WOLLSTONECRAFT, Mary. **A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects.** London: for J. Johnson, 1792. 8vo. First Edition. Volume 1 (all published). An increasingly rare copy in the original boards (rebacked). Light wear only. A fresh copy. Housed in a half morocco clamshell box.

The first published treatise on feminism and a cornerstone of the movement, *Vindication of the Rights of Woman* was written in a “plain and direct style, and it was this as well as the idea of writing a book on the subject at all, which caused the outcry that ensued... she argued for equality of education for both sexes... and co-education. It was a rational plea for a rational basis to the relation between the sexes... Its chief object was to show that women were not the playthings of men but ought to be their equal partners, which they could be only if they were educated in the same way” (PMM 242).

**\$37,500**



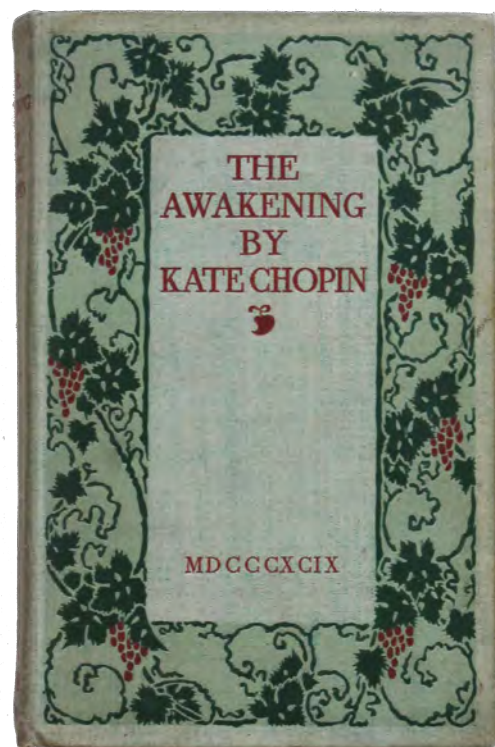
2

GODWIN, William. **Memoirs of the Author of Vindication of the Rights of Woman.** London: Printed for J. Johnson, 1798. First Edition. Complete with the half-title, errata leaf, and leaf of advertisements. Engraved frontispiece portrait of Mary Wollstonecraft by Heath after Opie. Nineteenth-century calf by Mansell (stamp signed on front free endpaper), neatly rebacked, with original spine laid down.

Armorial bookplate of Horatio Nobel Pym on front pastedown. Stamped shelfmark on front free endpaper. Godwin was the husband of Mary Wollstonecraft (1759-1797). He wrote and published this first biography of his wife within a few months of her death. An excellent copy.

**\$3,500**

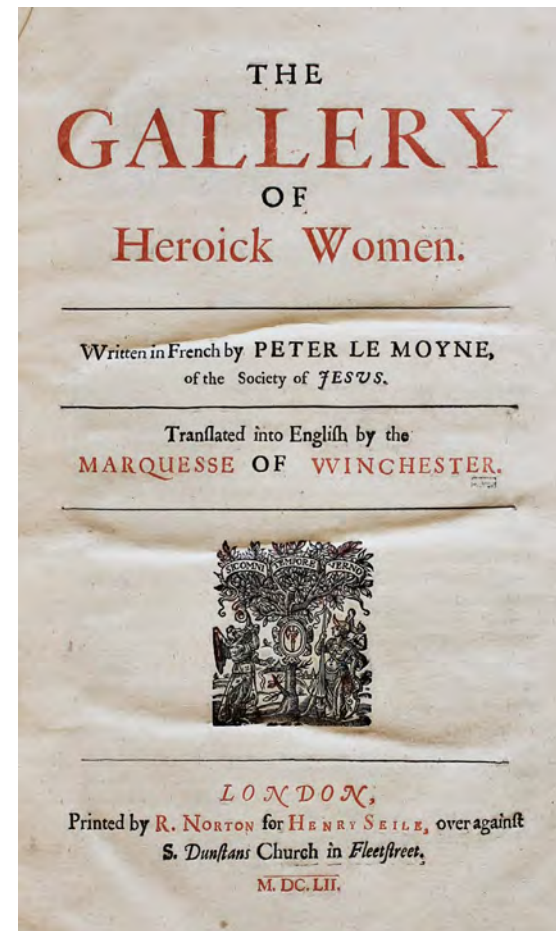




3

CHOPIN, Kate. **The Awakening**. Chicago and New York: Herbert S. Stone and Co. 1899. First Edition. 8vo. Original pictorial green cloth, stamped in red and green. Slight spine lean, but overall a very good copy of a book that has proven extremely difficult to find in collectible condition, when copies even turn up at all. Chopin's novel has endured as a classic of early feminist literature, even as its blunt examination of a woman's sexual desire crippled her own career. She died only five years after publication, years filled with poor health and both personal and professional frustration.

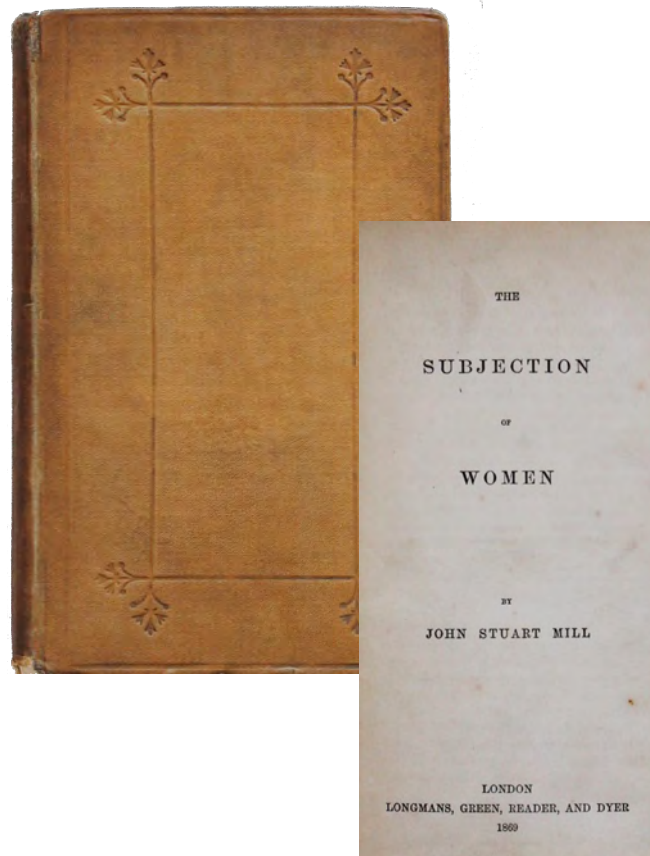
\$8,500



5

LE MOYNE, Peter; MARQUESSE OF WINCHESTER (trans.). **The Gallery of Heroick Women**. London: Printed by R. Norton for Henry Seile, 1652. First English language edition, and rare large paper copy of this early book celebrating women, with wide margins. Contemporary gilt-ruled dark brown morocco with gilt-stamped image of cupid's head and wings on boards, gilt-stamped flowers in spine compartments, gilt-stamped lettering in tan leather spine label (second compartment), 6 raised bands; folio (255 x 395 mm); pp. [26] (title-p. printed in red and black with printer's device, translator's address, author's address, preface, table), 127, [1], 181, plus an engraved title-page and 20 finely engraved full-page plates. Binding is modestly worn, but still very attractive; faint marginal dampstain here and there, though text is largely unscathed (only the final plate is affected, again, faintly). An outstanding copy.

\$5,000



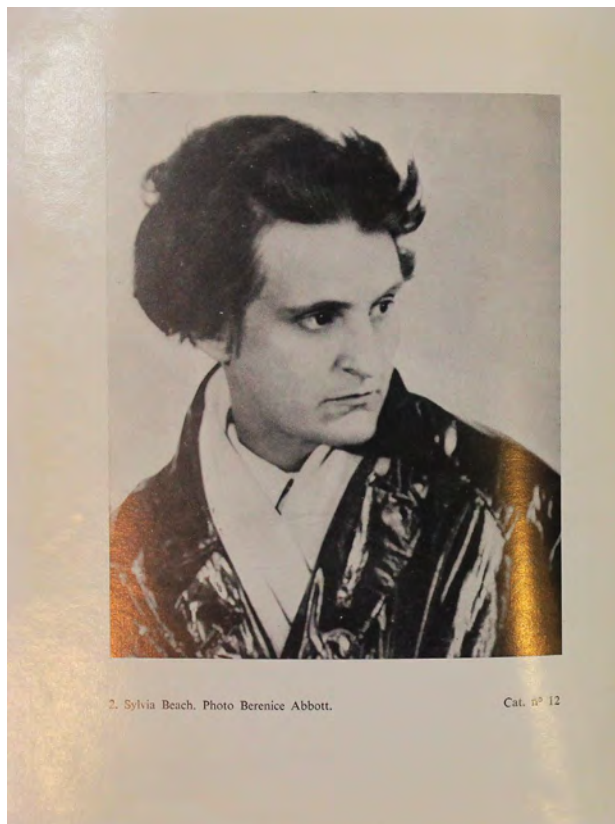
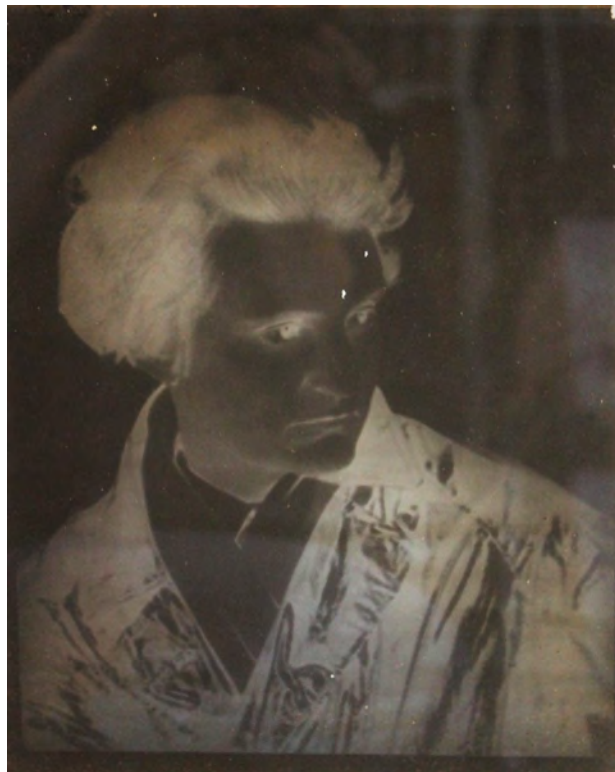
4

J. S. Mill. **The Subjection of Women**. London, 1869. Original cloth. First Edition of Mill's important treatise in the original publisher's morocco-grained binding; spine leaning, hinges tender. Mill was one of the founders of the first women suffrage society in New England, and this work would soon become a 'bible' of sorts for the movement. "Many of Mill's ideas are now the commonplaces of democracy. His arguments for freedom of every kind of thought or speech have never been improved on." (PMM 345). Mill's wife, Harriet Taylor, had almost two decades earlier published an essay, "Enfranchisement of Women" in the *Westminster Review*, and she is seen as a likely collaborator on this and other works.

\$1,500







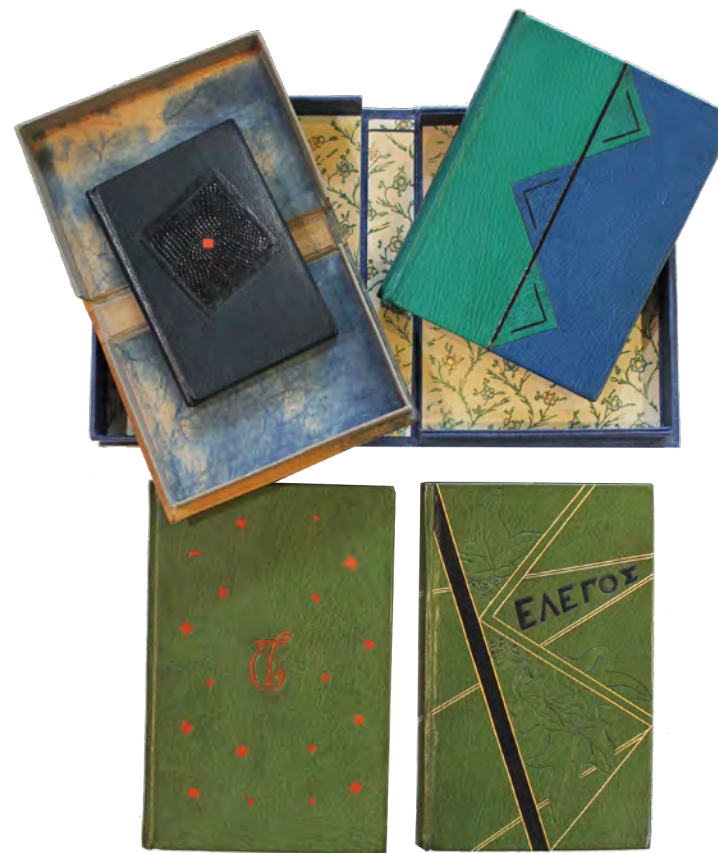
2. Sylvia Beach. Photo Berenice Abbott.

Cat. n° 12

**6**

BEACH, Sylvia [introduction]. **Les Années 20: Les écrivains Américains à Paris et Leurs Amis. 1920-1930.** Paris: Centre Cultural Americain, 1959. 4to. Original illustrated wraps. Inscribed by Sylvia Beach "For dear Holly with love from her sister/Sylvia" dated March 9th, 1959, Paris. The book coincides with an exhibition held in Paris concerning the expatriate experience in Paris between the wars. Together with a glass plate copy negative of the portrait of Sylvia Beach by Berenice Abbott, appearing in this book as plate 2.

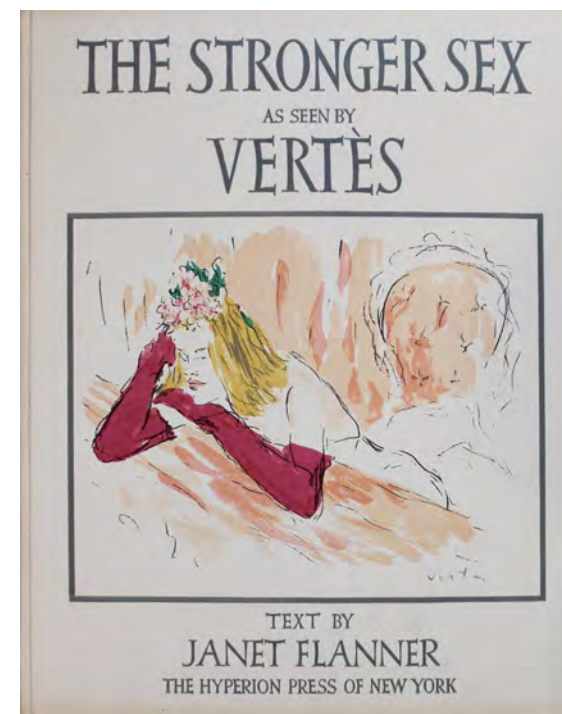
**\$2,000**



**7**

[BINDINGS]. **Collection of fine bindings.** A collection of 15 fine press edition books bound in leather (and housed in custom boxes), all by Suzanne Schrag. Even though every one of Schrag's bindings has a distinct design and coordinated color scheme, the maker's style is always conspicuous. The influence of European modernism and Schrag's own sensibility for balancing shapes and color make this a unique collection of a talented amateur woman bookbinder. A PDF of all bindings, along with the complete list of titles, is available upon request.

**\$3,750**



**8**

FLANNER, Janet (text). **The Stronger Sex, As Seen by Vertes.** New York: Hyperion, 1941. Limited Edition. White cloth, lettering stamped in grey on upper board and spine, color illustration on upper board; 24 hand-colored plates by Vertes. Number 469 from a limited edition of 1750. Boards lightly rubbed, else fine. The expatriate Flanner was a key figure among the Lost Generation in Paris in the 1920s.

**\$600**





MANUSCRIPTS,  
TYPESCRIPTS, LETTERS,  
ALBUMS AND PHOTOS





9

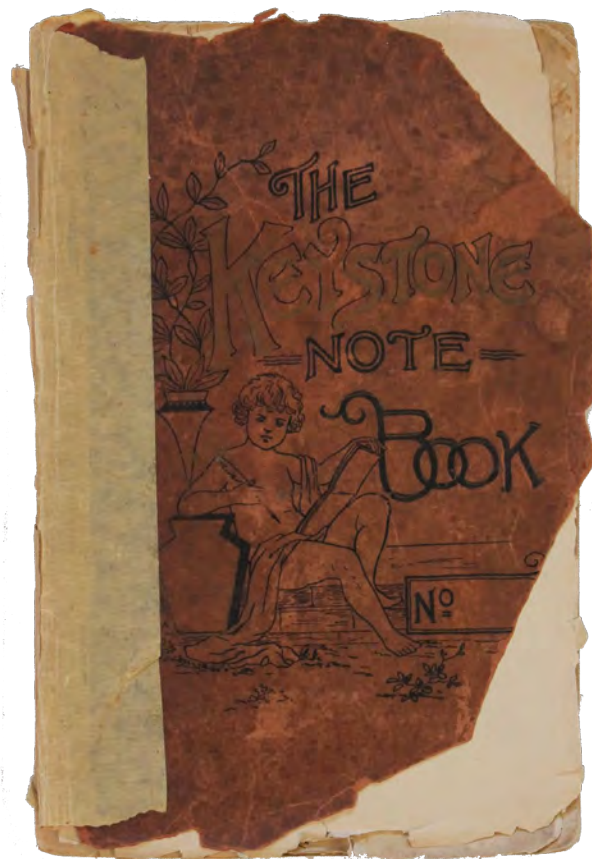
[ALBUM - ORIGINAL DRAWINGS]. **Album of Original Pencil Drawings, Portraits of Women Attributed to Pierre-Louis Henri Grevedon.** Full chestnut morocco, boards and spine ornately stamped in gilt and blind, including "Grevedon" in blind, and "F.H." in gilt, on upper board; oblong 8vo (305x235mm); contains 21 original pencil drawings, each about 90x140mm, mounted to the recto only, one per leaf. Undated, but likely drawn in the late-18th or early-19th century (though they could be as late as mid-19th); a penciled notation on the FFEP indicates that the artist is Pierre-Louis Henri Grevedon, and the drawings collected by Franklin De Haven. Just a little light wear to binding; internally very clean, with the small leather ex-libris of American collector Robert Hoe.

Grevedon (1776-1860) was known for his beautiful portraits of young women, and these bust-length portraits are no exception; showing all sorts of women, some plainly dressed (perhaps a maid), and others in more extravagant costume (coiffure, headdress), including a bride. Grevedon published several collections of drawings in his lifetime, and some of his works now reside in the permanent collections of the Brooklyn Museum, Art Institute of Chicago, Harvard, and more.

\$7,500







10

[ALBUM - TINTYPES]. **Album of 16 Tintypes, American Women.** Massachusetts, 1894-1896. Wraps; 8vo; with 16 tintypes mounted to the first 9 leaves (2 tintypes per page) and labelled by hand. Tintypes are 2.5-by-3.5 inches. Covers detached, with rear cover missing. Tintypes are cleverly mounted between two leaves, with cut-out frame on the first leaf so the image can show through; handwritten text in the (wide) margins. One page lists Northampton, Massachusetts, another Mountain Park -- so perhaps with some relation to Smith College. Names recorded are Mabel Howard, Anna Bradley, Helen Denison, Helen Foster, Lucia Wheeler, and Mrs. Calander, amongst others.

In one photo, the women are looking at a newspaper, and in another, they are holding advertising signs for Honeydew Kisses. The book itself is in very fragile -- some of the pages and "frames" are torn, but, in most cases, the tintypes -- which are in excellent condition -- are easily removable. A few tintypes just a little rubbed or scratched.

\$650





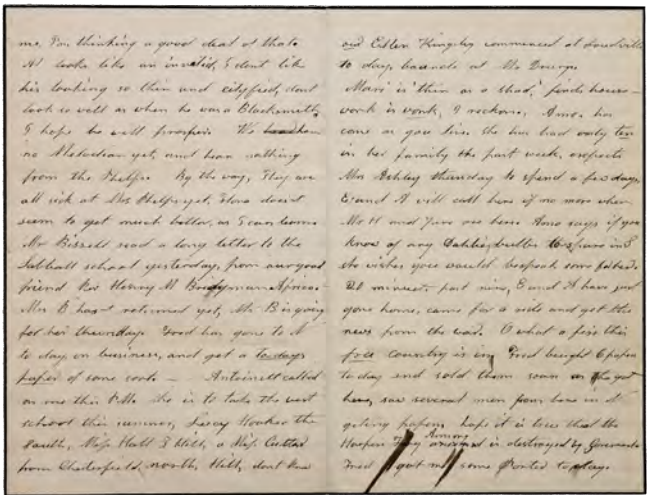
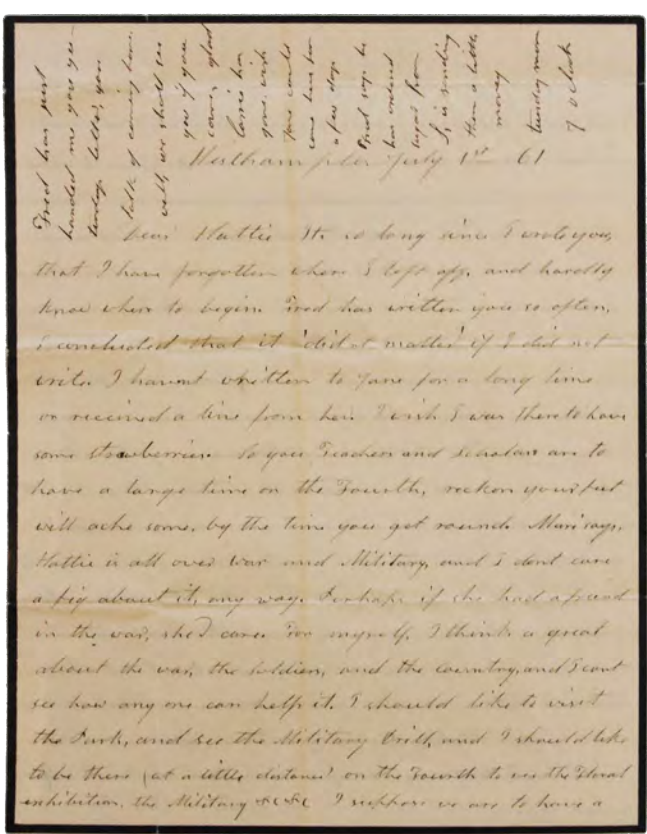


11

[ALBUM - WATERCOLORS]. **Album of Fine Watercolor Portraits of Italian Women**, by Jakob Suter. Quarter brown roan and marbled paper boards (oblong, about 8.25-by-6.26 inches), blank paper shield affixed to front cover; with contemporary green paper slipcase; containing 12 stunningly fine watercolor portraits of Italian women in regional costume, circa 1825. Circular portraits with about a 3.5-inch circumference, tipped-onto heavy grey cardstock, bordered in black, mounted on blue paper. Expertly rendered by Jakob Suter (1793-1874), an engraver, lithographer, and painter -- and an important teacher, whose pupils include Johann Burger.

\$12,000

12



[AMERICAN CIVIL WAR LETTERS]. **Woman's Handwritten Civil War Era Letters. Westhampton (likely, Massachusetts), 1861-1864.** Group of 13 manuscript letters (black ink in tidy cursive), addressed to "Hattie" (who is, perhaps, in Springfield). Most are signed "Mother," the one letter in pencil is signed "Sister Anna," and all are dated (22 April 1861 - "Sabbath Eve" May 1864) in Westhampton. An interesting group, quintessential for their reports on the health of (seemingly) everyone in town, and for their concern with the American Civil War. "I am taking a great interest in war matters, feel curious to read the daily paper, think the North will come off conquered, and I hope without shedding Oceans of blood," she remarks in the earliest letter. Some remarks from later letters include: "We heard that Bolton and Alvin Clark were sick at Annapolis and that Henry Smith is a prisoner at Richmond... Mother England blusters about terribly doesn't she? Hope she isn't going to declare war against us..."; "Our people have had no letters since the battle, are expecting some daily. Edward Coyt [?] of Huntington was one of the wounded. After the battle of Roanoke he wrote to his folks he'd seen enough of war..."; "Our men A. P. Bridgman, Davis, Burt, Bartholt, Bissell, Edward, Delany, Charles Land, Henry Sulliver, a fellow living at Capt, Custs, and an Irishman. So you see we send seven married men..."; "Frank Hule was killed in the battle at Murfeesboro Dec 31st by the first fire of the Rebs". Mother seems to know everyone in town, and some recurring surnames include King, Montague, Bissell, Wright, Chapman, Davenport, Parsons, Land (or Laud), Burt, Edwards, Jewett, Clark, Hooker, Hubbard, Lyman.

\$375

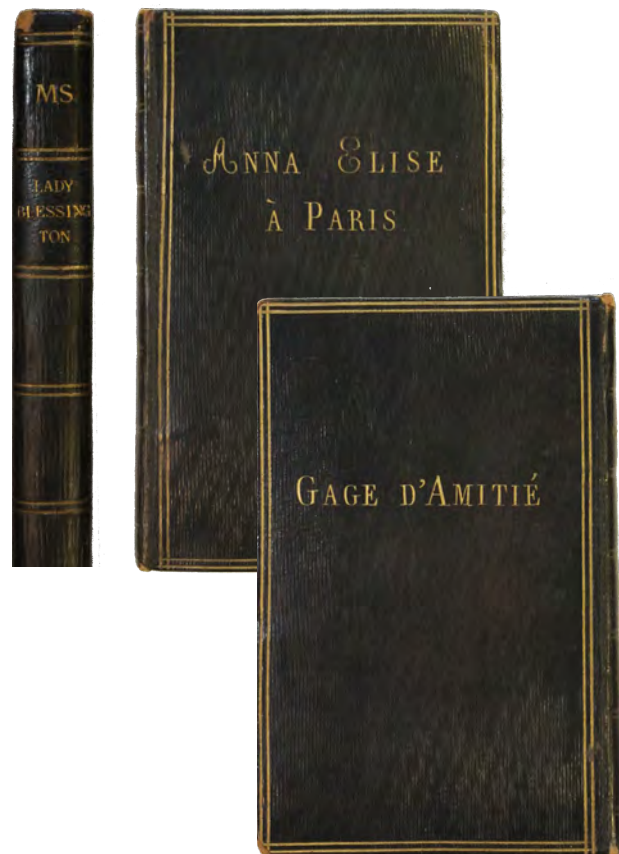




13

ANNE OF AUSTRIA, QUEEN OF FRANCE (1601-1666). **Manuscript document on vellum, in French.** Paris, 6-19 May 1619. 1 page, (420 x 226mm). Written in brown ink in a small batarde script, under date and title of “royne,” (one fold, some creases, some light dampstains). Contents are an expense report for Queen Anne of Austria who was Queen consort of France and Navarre and regent for her son, Louis XIV of France. She was the daughter of Habsburg parents and married Louis XIII at the age of fourteen. This rare piece of royal ephemera was recorded when the Queen was eighteen years old and lists and quantifies various food goods for her kitchen and including bread and “fruiterie.”

\$175



14

[BLESSINGTON, Countess of]. **A Notebook from Lady Blessington.** Contemporary full grained navy blue morocco with gilt lettering on spine, “MS” “Lady Blessington” and on front and rear covers: ‘Anna Elise à Paris’ on the front and ‘Gage D’Amitie’ to the rear. Two bookplates, a contemporary armorial bookplate, and a modern one: Donald and Mary Hyde. A charming and beautifully bound manuscript book containing several epigrams, desultory thoughts, and reflections. Some of the aphorisms were gleaned from Lady Blessington’s reading; others from her own life experiences, similar to those she noted down in her ‘Night Book’.

\$1,850



15

[BRYHER]. **Vintage Gelatin Silver Print of Bryher by Man Ray.** 14 x 9 cm. Old mount residue to the verso. The photo is unsigned; a version of it appears in the book, *Les Années 20: Les écrivains Américains à Paris et Leurs Amis*. 1920-1930, a copy of which is featured in this catalogue. Bryher was an important figure in Paris literary scene of the 1920s, and a longtime partner of the poet, H.D.

\$600





16

CHRISTIE, Agatha. **Typescripts from the Archive of Agatha Christie's Agent. Black Coffee [Two Typescripts PLUS Two Printed Editions] and Someone at the Window [Typescript].**

Small archive featuring early typescripts of Agatha Christie's "Black Coffee," the author's first piece for the stage, which launched her successful second career as a playwright. The first typescript is dated 1932, stamped by the Royal Typing Bureau, with a handwritten note on the first page, "All communications to / L. E. Berman / 32 Shaftesbury Avenue / W.1" (the author's agent). Stitched wraps with typed label on front cover (280x215mm); pp. 39, in typed in red and black on the recto only. Covers wrinkled, and chipped along the edges; text block a little wrinkled along the edges, but perfectly legible. The second is a mimeographed typescript, date suggested on the spine, but chipped away. Metal-clasped textblock in wraps, mimeographed label on front cover (204x255mm); pp. [1] (list of characters), 37, 45, 38 (each act separately paginated), with a few faintly pencilled notations. Front cover detached; covers chipped and torn along the edges; first and last few leaves foxed. SOLD WITH a printed French edition adapted by Blanchart, Duchatto, and Renaux, "Cafe Noir," Les Éditions Théâtrales Quand Même No. 15, Janvier 1938. Staple-bound wraps, pp. 28. Covers torn; crease at top corner, throughout text block. AND the acting edition published by Alfred Ashley and Son, London 1939 (reprint). Wraps; 8vo; pp. 75, with L. E. Berman's name and address handwritten on the front cover. Spine tips and corners rubbed. A Poirot mystery, which was later adapted to a novel and a film.

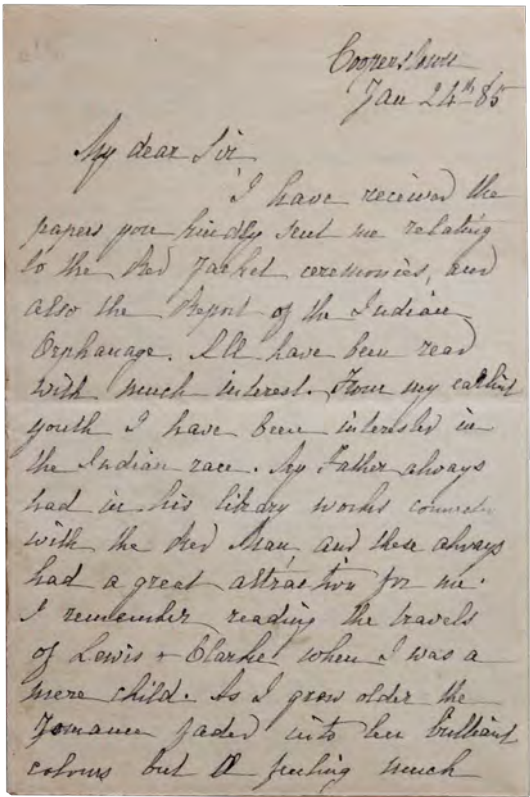
offered with:

**Someone At The Window** [Typescript]. Typescript of an unpublished play, "Someone At The Window," adapted from the short story "The Dead Harlequin." Stitched wraps with text typed on the front cover (including title and author name, the name and address of Christie's agent, L. E. Berman, and marked "4th copy" though we find no other copies or editions -- as far as we can tell, unique); 220x295mm; approx. pp. 100, typed on the recto only, with underlining in red. Covers chipped and torn along the edges; contents are fine.

"The Dead Harlequin" was first published in the March 1929 issue of *Grand Magazine*. About a year later, it was published in the UK by William Collins & Sons, and in the US by Dodd, Mead and Company, as part of the short story collection, "The Mysterious Mr. Quin." The short story features the familiar characters Mr. Satterthwaite and Mr. Quin, as they unravel a mysterious death at Charnley House, finding it reflected in a painting exhibited at the Harchester Galleries more than a decade after the occurrence. The unpublished play offered here (which has a scene set at the Mayfair Galleries in June 1934), changes the setting and the characters, and twists and expands and contracts the earlier short story into a remarkably different performance.

**\$6,000**





17

COOPER, Susan. **Autograph Letter Signed to William Cullen Bryant.** A very fine ALS from Susan Cooper, daughter of James Fenimore Cooper, written to William Cullen Bryant. Bryant was a huge admirer of Susan Cooper's *Rural Hours* (a scarce first edition of which is offered in this catalogue). In this letter, dated in Cooperstown, 24 January 1885, Cooper discusses her father's high regard for the American Indians, and her shame at her country's treatment of them: "My Father always had in his library works connected with the Red Man and these always had a great attraction for me...As I grew older...[I felt] grief and shame at our national disgrace and lack of justice, and wisdom, in dealing with the wild race whose place we have taken." She also refers glowingly to Bryant's poem, 'The Waterfowl'.

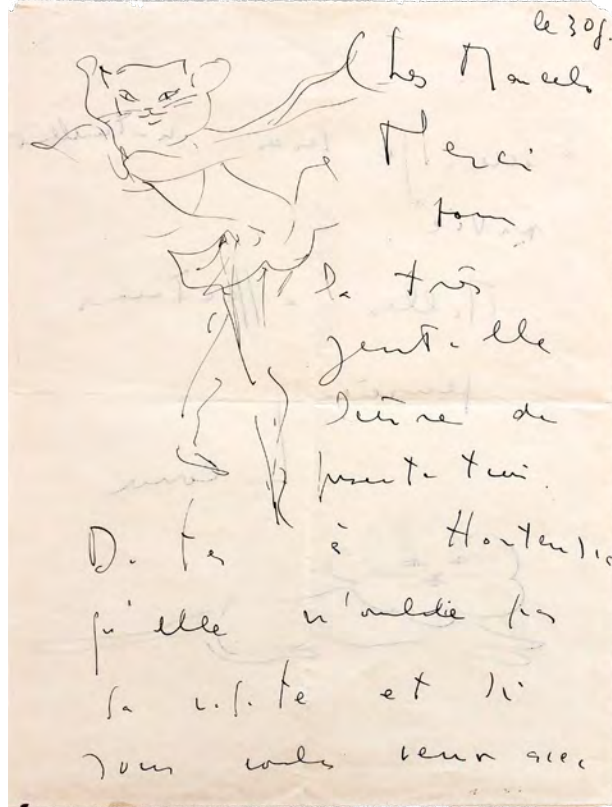
\$1,250



18

DAVIS, Bette. **Large black and white photograph of Bette Davis, inscribed.** Matted and framed, this bold image of the Hollywood legend measures 14 x 11 inches; the overall piece, including the frame, 21 x 18 inches. Don't mess with Bette Davis.

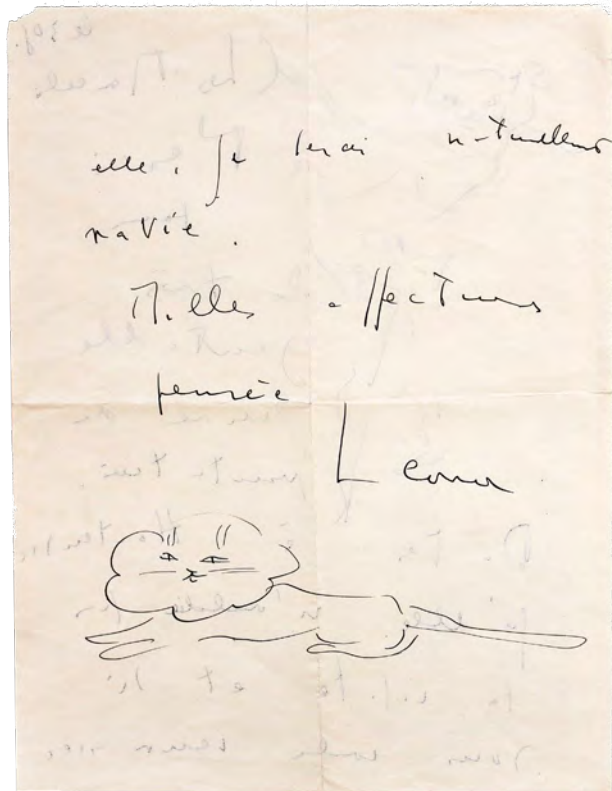
\$450



19

FINI, Leonor. **Autograph Letter in French from Leonor Fini with two original drawings of cats.** Single sheet, written on both sides. Addressed to "Marcel" (not identified). Dancing cat in dress on the front and reclined feline on the verso. Leonor Fini (1907–1996) was a remarkable Argentinian Renaissance woman, working as a painter, designer, illustrator, and author.

\$375





20

[MANUSCRIPT – FRIENDSHIP ALBUM]. **Victorian Woman's Manuscript Album and Scrapbook.** England, c. 1860. 4to (228 x 190mm). Watermarked paper 'J. Budgen 1858'. Red straight-grained morocco, tooled in gilt, with gilt cornerpieces, and stamped in gilt with central architectural emblem, marbled endpapers, a.e.g. Morocco bookplate "M.A.C." and inscribed Mary Beatrice Gamson at the front. Interspersed poems and remarks on friendship, death and goodbyes, and married life, with several notable pieces including: 'The Secret: or, How to Know a Married Woman.' Pasted in are several hand-painted or printed floral cards, postcard views from Loch Kaasmire, Perthshire; Glen Cove, Argyleshire; Taymouth Castle, Breadalbane; Lichfields and a postcard for the Exhibition of

all Nations Hyde Park. The art is executed by a number of hands. There are fine pencil sketches of architecture and animals, water-colored drawings of a peasant and a remarkably well-executed little painting of a violinist. Three fine engraved portraits of women, one with her children (clipped). Feminine, charming, plentiful in illustrations; an intimate glimpse into the Victorian mind. "That which your slender waist confin'd / Shall now my throbbing temples bind / My joy, my grief, my hope, my love / Did all within this circle move / A narrow compass and yet there / Dwelt all that's good and all that's fair / Give me but what this ribbond bound / Take all the rest the Sun goes round."

\$1,200



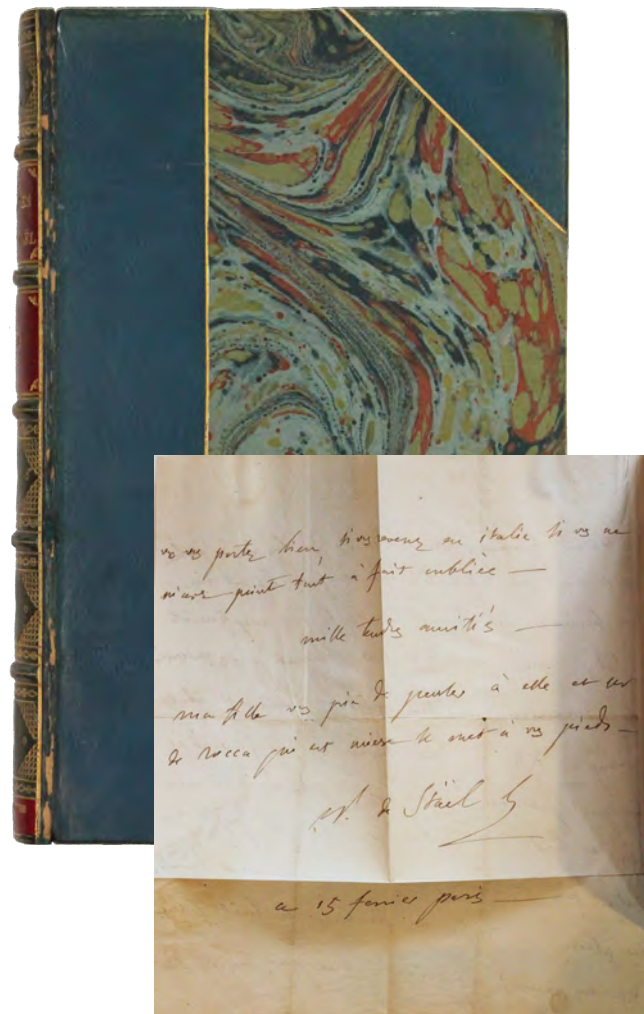
21

[MANUSCRIPT – ARTIST'S BOOK] **Manuscript Poem with Illustrations by a Young Artist, age 15.** A gift volume presented by Anna Mary Richards to Eleanore R. Price. The volume copies out the Robert Browning Browning poem, 'How They Brought the Good News from Ghent to Aix'. Manuscript title and original hand-colored illustration on front cover; pp. [6], handwritten in black ink throughout, and with an original vignette illustration on every page (rectos only). A total of 7 fine original watercolor illustrations (about 2.5 x 3.5 inches) by Anna Mary Richards [Brewster] for Eleanore R. Price. Pages loose, but work is complete and lovely. Nicely accomplished illustrations of street scenes, horses galloping, and quiet landscapes, this sweet little volume must have been a cherished gift. Each of the six illustrations on the inside are all signed "Anna M. Richards" and dated 1885, when the artist was about 15 years old. Anna Richards was the daughter of the noted painter, William Trost Richards, and when she had made this book she had already exhibited at the National Academy in New York at the tender age of 14. She went on to study at the Cowles Art School in Boston and then with William Merritt Chase and John LaFarge in New York. A highly respected female artist from this period; and this a rare item of her juvenilia.

\$600







22

STAEI, Madame de. **Autograph Letter Signed.** Two page ALS from Mme de Stael, inserted (along with a typed translation) inside a copy of Maria Norris's *Life and Times of Madame de Stael*, London 1853. Estelle Donheny's copy with her bookplate. The first part of the letter is missing. There is a good chance that it was removed to conceal the addressee's name and possible delicate information as Mme de Stael was ever involved with sensitive political questions and often told the addressee to burn or destroy her letters. This letter is dated the 15 of Feb. in Paris (this would date it to 1815). Only in 1814 did Mme de Stael return to Paris after a 12-year absence, following Napoleon's abdication. Napoleon had famously banished her, of course (in spite of deep rooted personal admiration). Norris's book was the first published biography of Mme de Stael to appear in English. Fully signed material from Mme de Stael is genuinely rare.

\$3,500



23

WEST, Rebecca. **Autograph Letter Signed.** 1 pp. Autograph note inside original envelope (postmarked 1935) on personal East End NYC stationery, signed in full to a William Griffith, accepting an invitation to be a guest of the Author's Club, but noting that she can't talk because of a "lecture contract" and that in any case public speaking is not one her strengths. Laid inside a first edition copy of West's important study of D. H. Lawrence, London 1930. Original cloth. With ownership signature of Frances Bellerby and corresponding bookplate.

\$375



24

[WWII]. **Album of Photographs Showing Women in The United States Navy Waves in Hawaii in 1945.** Ninety-six original photographic prints, measuring from 2 3/4 x 2 inches to 4 x 5 inches, most measuring 3 1/2 x 2 3/4 inches. Bound in an attractive contemporary fabric weave photo album. Photographic documentation of American women serving during WWII is decidedly less common than one would expect. This album was assembled by an unidentified woman (Wave) volunteer in the closing stages of the war, and starts off somewhere

cold (certainly not Hawaii, as there is snow everywhere), before transitioning to Hawaii, with photographs representing the various tasks that were at hand, along with photos of military airplanes, and the basics such as lodging. Some of the photographs are captioned on the verso, giving the names of the women depicted, or the places shown. The Waves program (Women Accepted for Volunteer Emergency Service) was created by Congress in 1942.

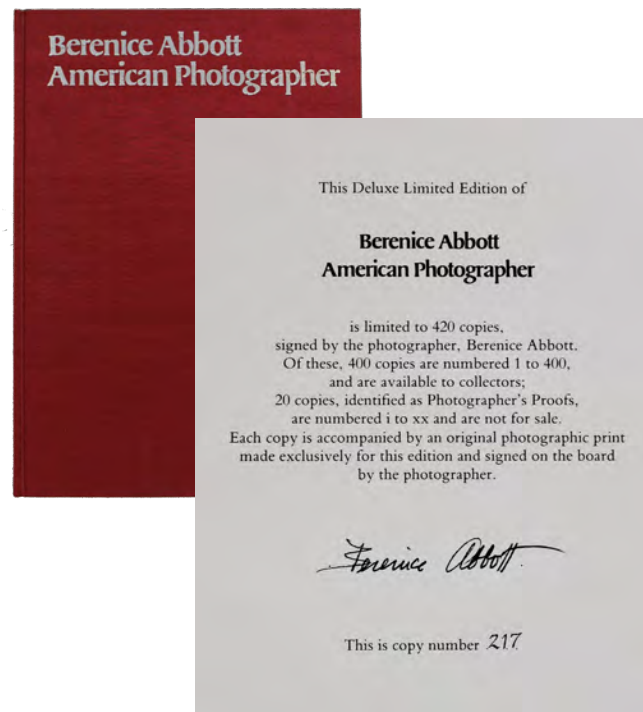
\$650





SIGNED AND  
INSCRIBED BOOKS  
BY WOMEN

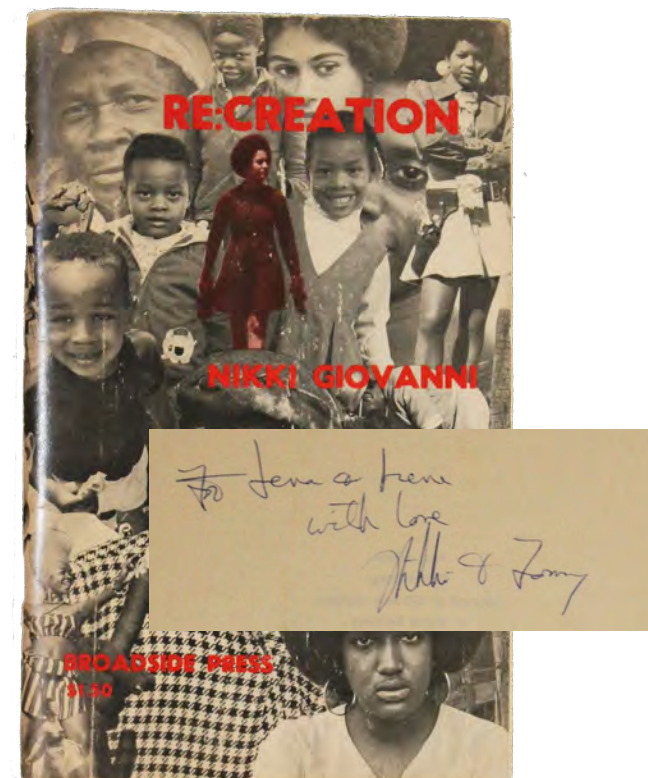




25

ABBOTT, Berenice. **Berenice Abbott: American Photographer (Signed Limited Edition)**. Artpress, 1982. Red silk over boards with silver lettering on upper board and spine; silk-covered slipcase; pp. 255, [1], with hundreds of reproductions of Abbott's b/w photographs. Number 217 from a deluxe limited edition of 420 copies, signed by Abbott on the limitation page. With text by Hank O'Neal. Lacking the original print, as is common. A sumptuous production, including Abbott's photos from Paris, New York, Maine, and more. With commentary by Abbott and an introduction by John Canaday.

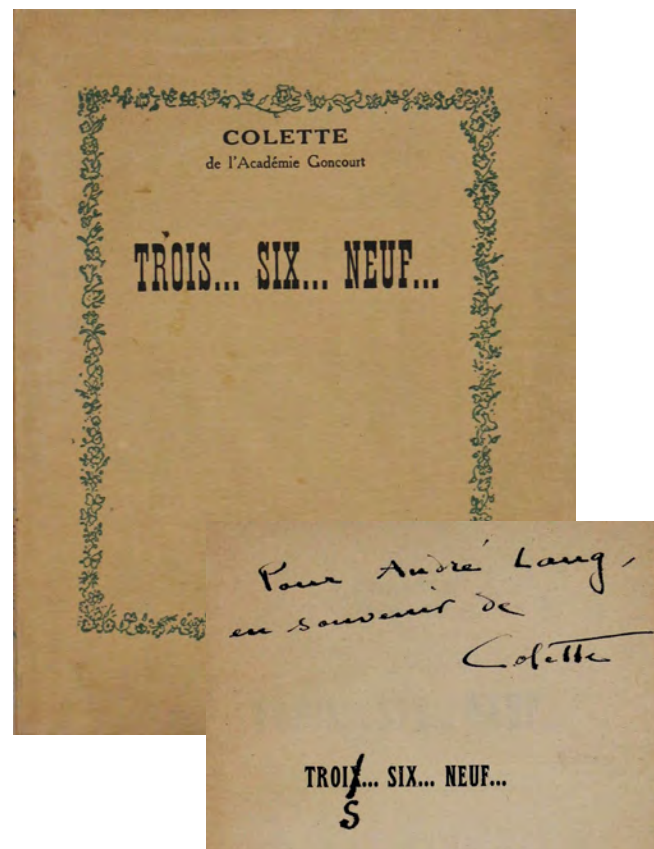
\$375



27

GIOVANNI, Nikki. **Re: Creation [Recreation, Re: Creation]**. Detroit: Broadside Press, 1970. First Edition. Original pictorial wrappers; some light rubbing and fading to covers, but overall very good, and a superb association copy, inscribed by the author to the renowned singer and civil rights activist, Lena Horne, "with love, Nikki & Tony."

\$250



26

COLETTE. **Trois... Six... Neuf...** Paris: Correa, 1946. Wraps; glassine dust jacket. Inscribed by the author on the half-title page, "Pour Andre Lang, en souvenir de / Colette," and she has corrected an error on the half-title page, crossing out the "X" in "Troix" and writing an "S" beneath it. An "E" is neatly inked in red at head of spine, otherwise book and jacket are fine.

\$600

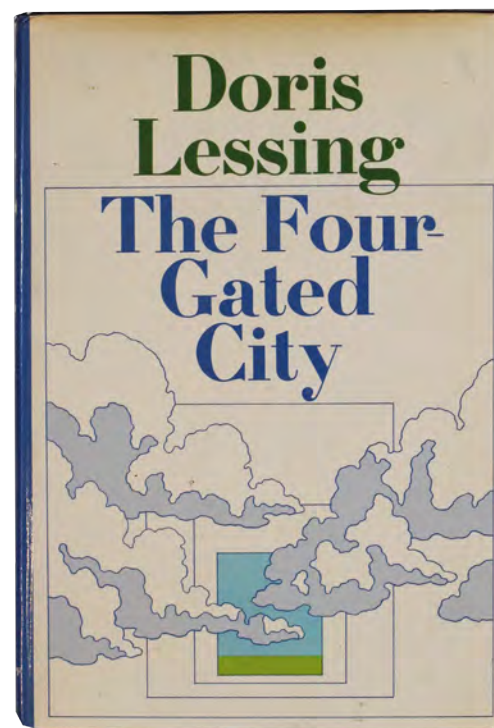


28

GORDIMER, Nadine. **A World of Strangers**. New York: Simon & Schuster, 1958. First Edition. Cloth-backed paper over boards; dust jacket. Warmly inscribed by the 1991 Nobel Prize winner on the FFEP: "Leila, with love, Nadine." Boards and spine a trifle rubbed. Dust jacket a bit rubbed and soiled; spine tips and corners a little chipped. Presents nicely in mylar and housed in a custom red cloth box.

\$250

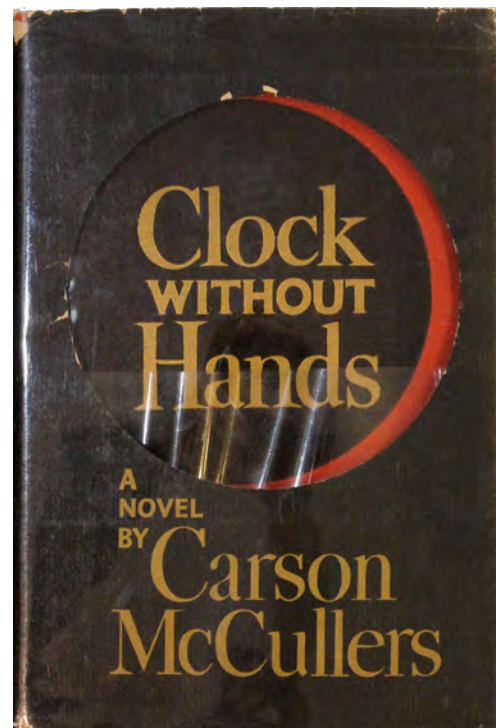




29

LESSING, Doris. **The Four-Gated City**. New York: Alfred A. Knopf, 1969. First American Edition. Original cloth; dust-jacket. A nice copy, lightly worn in pictorial jacket. Signed by the 2007 Nobel Prize winning author.

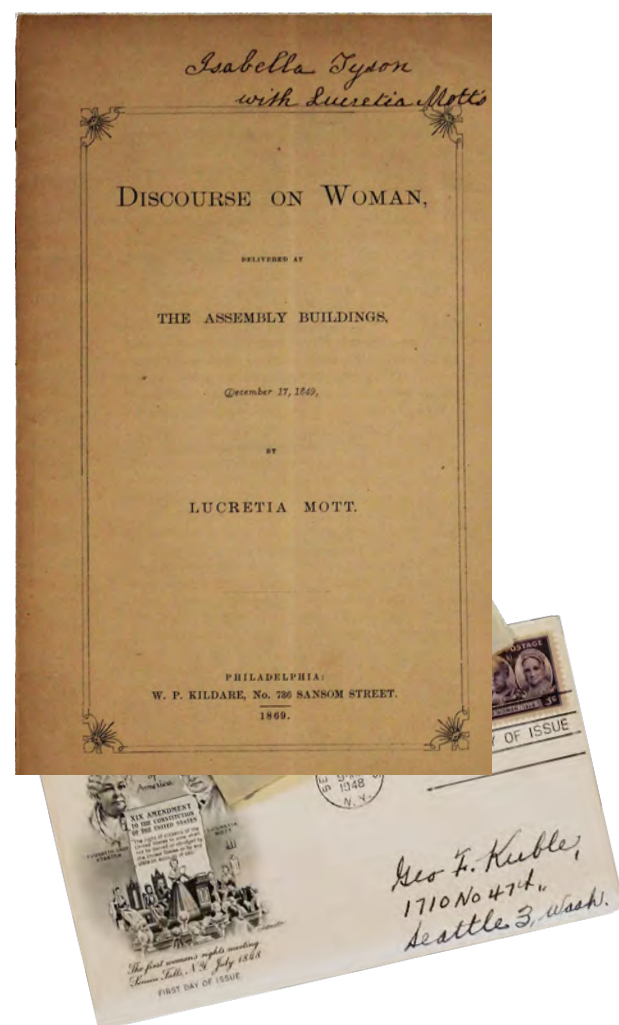
\$150



31

MCCULLERS, Carson. **Clock Without Hands**. Boston: Houghton Mifflin, 1961. First Edition. Cloth; dust jacket with cut-out window showing lettering of front board; 8vo; pp. 241. Inscribed by McCullers on the FFEP to Louis Untermeyer, "Louis, darling / Carson McCullers," and with a typed signed letter (TLS) in its original mailing envelope, mounted to front paste-down. The letter is on McCullers's personal stationery, with her Nyack, New York address, dated 18 September 1961. It reads: "Dear Louis, Thank you for your letter and although I can't promise anything, I would like to see the word list and will let you know if I can do it. Love, ..." the author signs off "Carson," in blue ink, and adds, "p.s. I'm almost sure I can do it. / C." Carson McCullers (1917-1967) met Louis Untermeyer (1885-1977) and made fast friends when they met at the Bread Load Conference in the early 1940s. Also with relevant newspaper and magazine articles clipped and laid-in, one tipped to rear pastedown. A modestly worn copy in price-clipped DJ of this desirable literary association copy.

\$1,500

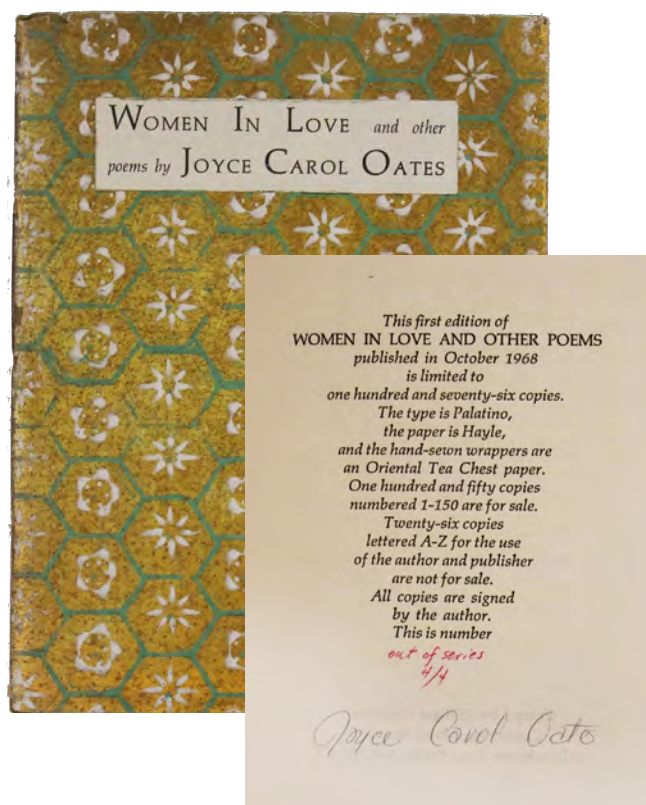


30

MOTT, Lucretia. **Discourse on Woman, delivered at the assembly buildings, December 17, 1849**. Philadelphia: Kildare, 1869. 22pp. Second edition. This copy inscribed: "Isabella Tyson with Lucretia Mott's love." Housed in a custom cloth case. Along with Elizabeth Cady Stanton, Mott was one of the leading reformers and advocates of women's rights in nineteenth-century America. Mott writes: "Credit not the old fashioned absurdity, that is woman's secondary lot, ministering to the necessities of her lord and master! It is a higher destiny I would award you." Together with Stanton she organized the first woman's right's convention in 1848. A first day of issue envelope and stamp, "Commemorating 100 years of Progress by the Women of America" is laid into this case.

\$1,700





32

OATES, Joyce Carol. **Women in Love, and Other Poems.** New York: Albondocani Press, 1968. Stitched decorative wraps (Oriental Tea Chest paper, a pretty gold with floral pattern in white and green), paper label on front cover. From a limited edition of 176 copies, this particular copy number 4 of 4 only out-of-series copies, signed by Oates on the limitation page. Spine tips lightly rubbed, else fine. Albondocani Press Publication Number 3. Near Fine.

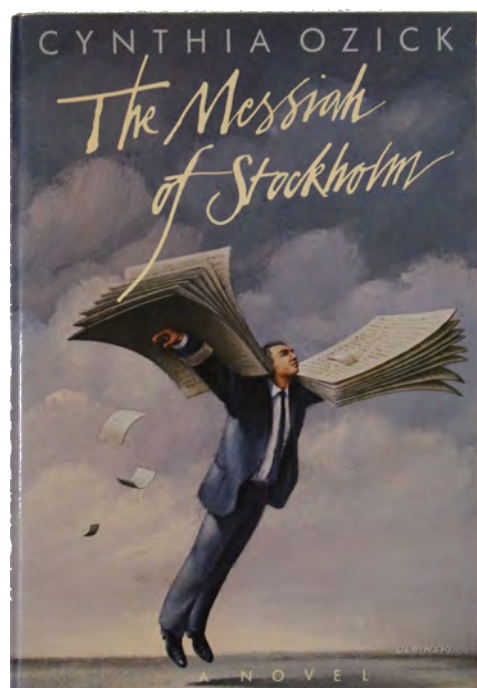
\$150



34

SAND, George. **La Coupe**. Paris: Ancienne Maison Michel Levy Freres, 1876. 8vo; pp. 318; t.e.g. Bound in near-uniform half green morocco for Henry Harrisse, peacock marbled covers, the foot of each spine with his monogram. Some rubbing to binding, but overall a very good or better copy. Inscribed by the author to her friend: "A mon ami H. Harrisse/G. Sand". With Harrisse's ownership signature in ink on the verso of the front free endpaper. Harrisse was born in Paris, but spent most of his younger years in America, where he was a lawyer and historian (and an eminent Americanist). He returned to France in late 1866/early 1867, and began to mingle in French literary circles where he met, and formed a close friendship with, George Sand. He became a fixture in the salons frequented by Sand, Gustave Flaubert, Saint-Beuve and others. His friendship with Sand survived until her death in 1876 (this volume inscribed in the year of her death), and (with most of literary France) he attended her funeral at her house in Nohant. Works inscribed by Sand are uncommon on the market.

\$850

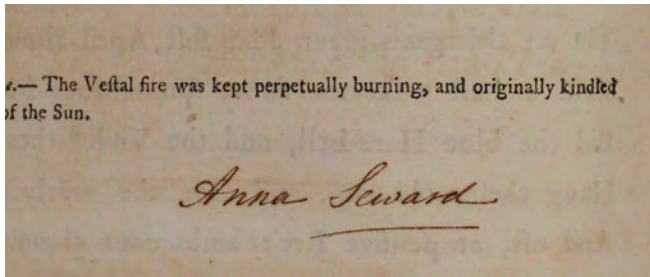
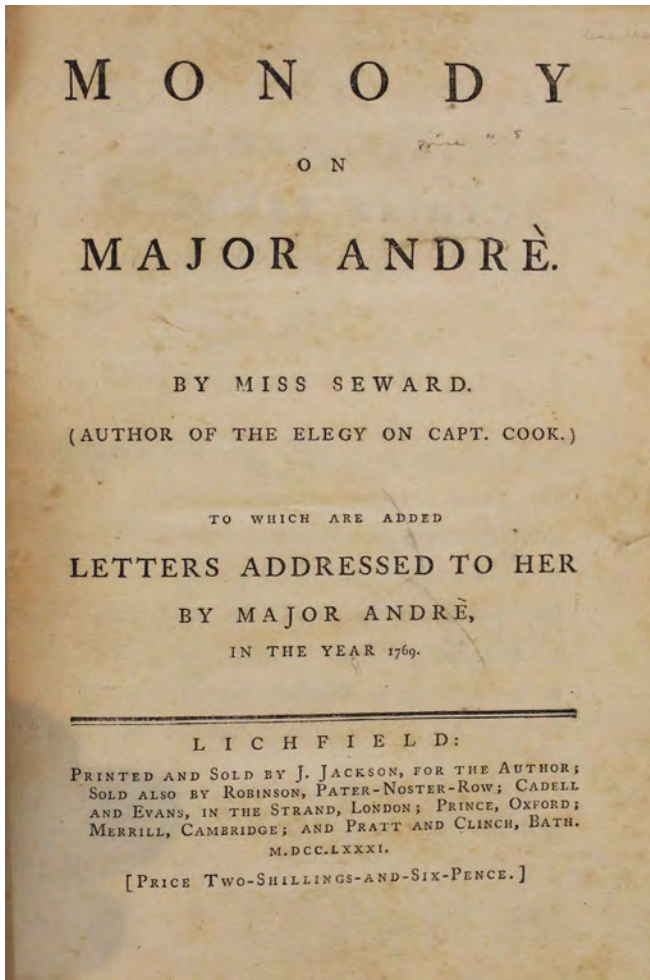


33

OZICK, Cynthia. **The Messiah of Stockholm**. New York: Alfred A. Knopf, 1987. First Edition. Nice copy in DJ. Briefly inscribed by the author. Near Fine in like dust jacket.

\$50

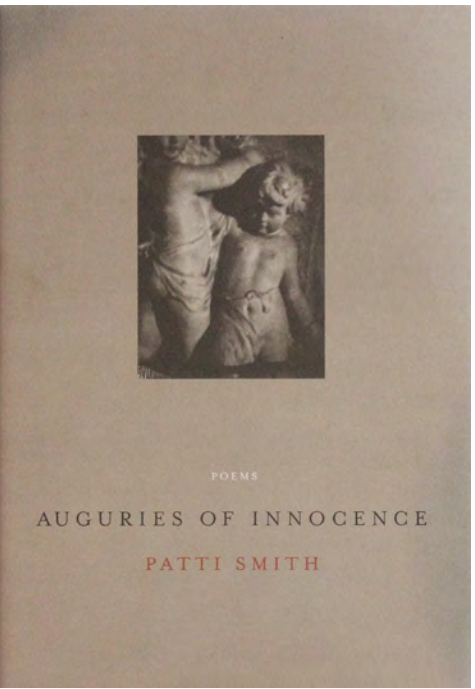




35

SEWARD, (Anna). **Monody on Major Andre by Miss Seward, to which are Added Letters Addressed to Her by Major Andre in the year 1769.** Lichfield: J. Jackson, 1781. First Edition. Nice copy in 19th century ¾ red morocco (rebacked). Signed ‘Anna Seward’ at the end of Monody on p. 28, as with other copies. Dubbed the “Swan of Lichfield,” Seward here writes famously choice words for America’s future first President: “Remorseless Washington! the day shall come/Of deep repentance for this barb’rous doom!” The poem celebrates John Andre, a dashing British officer, who was executed a year earlier for being a spy, operating under a feigned name, with ties to Benedict Arnold. But the legacy left behind was actually one of sympathy from across both sides of the Atlantic. Alexander Hamilton wrote: “Never perhaps did any man suffer death with more justice, or deserve it less.”

\$1,750



36

SMITH, Patti. **Auguries of Innocence, Poems.** New York: Ecco, Harper Collins, 2005. First Edition, First Printing, with complete number line. White cloth; dust jacket; 8vo; pp. [10], 61, [4]. Inscribed by Smith on the title-page. Fine in Fine dust jacket.

\$100



37

WINTHROP, Marie Margaret. **Undertones.** [Printed in Nanking, China]: Chimes Press, 1933. Japanese binding; stitched blue cloth with paper label on front cover (8vo, 65 pp.) in blue cloth chemise with fore-edge clasps. Inscribed by the author on the half-title: “For Mary Fair -- Who is a charming girl with the most delightful name I know. Peg Winthrop.” Spine tips gently bumped and thread broken, otherwise book is fine, in battered chemise. A scarce item, especially signed. Winthrop was a member of the Raven Poetry Circle of Greenwich Village in the 1930s and 1940s.

\$150





MORE BOOKS BY  
WOMEN (NOT SIGNED  
OR INSCRIBED)

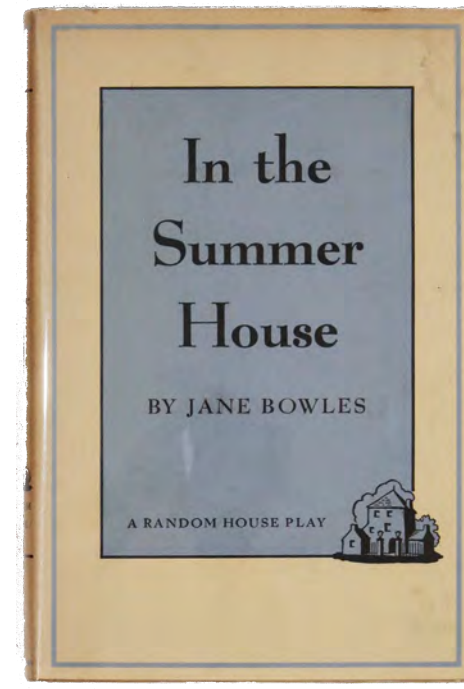




38

AKHMATOVA, Anna. **Stikhotvorenia**. Podorozhnik. Petrograd, 1921. First Edition. Publisher's illustrated wrappers; 16mo; pp. 58. Covers wrinkled and lightly chipped along yapp edges; spine worn; rear cover with some sticker remnant and soiling. A few early ink inscriptions internally. Akhmatova's first book of poetry to appear after the Revolution, and her fourth book of poetry overall.

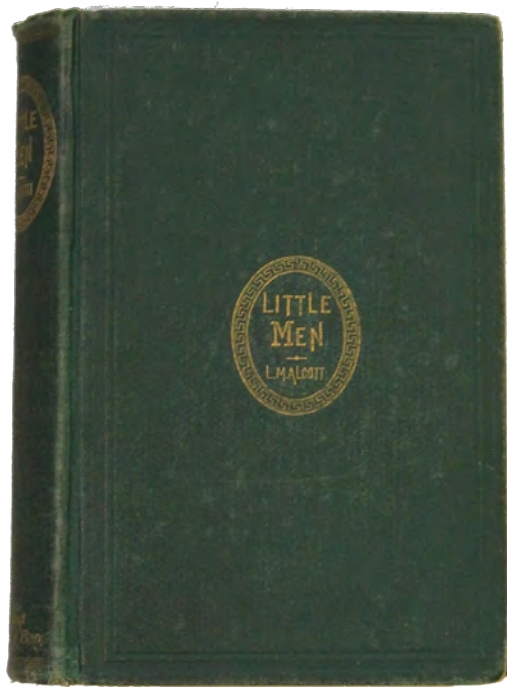
\$850



40

BOWLES, Jane. **In the Summer House**. New York: Random House, 1954. First Edition. Cloth, b/w photo-illustration mounted to upper board, lettered in gilt on upper board and spine; dust jacket; 8vo; pp. 122. Head of spine gently bumped, otherwise book is fine. Dust jacket is lightly worn.

\$125



39

ALCOTT, Louisa M. **Little Men**. Boston: Roberts Brothers, 1871. First Edition (advertisement for 'Pink and White Tyranny' described as nearly ready). Original green cloth, spine leaning a bit; hinges tender. Ownership signature of "Julia" dated in the year of publication (specifically, Aug. 13, 1871). This book represented the second part of the 'Little Women' series.

\$150

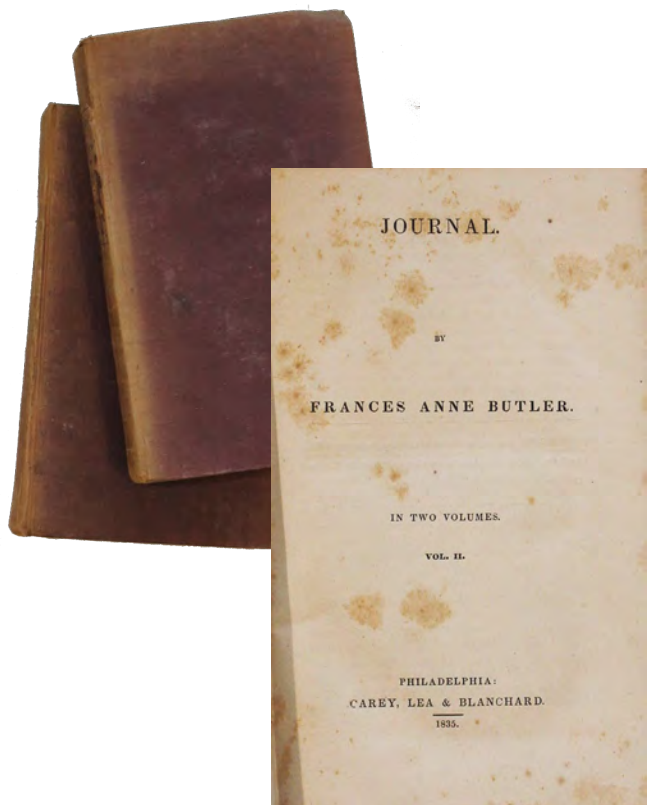


41

BRONTE, Emily. **Wuthering Heights**. London: Fraser Press, 1970. Green morocco, ruled and lettering in gilt on boards and spine, t.e.g.; 8vo; pp. 360. Number XV of 60 copies HC, from an overall limited edition of 1560. Some surface blemishes to the binding; internally fine. A scarce edition, particularly the full leather issue.

\$150





42

BUTLER, Frances Anne [Fanny Kemble]. **Journal. In Two Volumes.** Philadelphia: 1835. Original maroon cloth with original spine labels. A bit worn and shaken, but quite acceptable given the original binding. First American edition, printed around the time of the London. More Fanny Kemble journals would follow. Already an acclaimed English actress, this account is of the first year of her four-year stay in America beginning in 1832. Kemble “freely though good-naturedly criticized various American customs. The young republic was touchy, however, and for a time she was roundly abused.” (DAB). A year before publication she married Pierce Butler, a South Carolinian and slave holder. They proved a poor match.

\$250



44

LAMB, Lady Caroline]. **Glenarvon.** London: Henry Colburn, 1816. Three volumes. First Edition; a rare set in the original boards (spines quite worn) with pages uncut. Housed in a modern slipcase. Complete with the half-titles as called for. Lamb’s notorious fictionalized account of her affair with Byron was published anonymously, with Byron intended as Glenarvon (Lord Ruthven) and Lamb as Calantha, Lady Avondale.

\$3,500



43

COOPER, Susan. **Rural Hours by a Lady.** New York: Putnam, 1850. First Edition. 8vo; original decorated cloth; a.e.g. Ownership inscription dated 1878. Published anonymously. Cooper was the daughter of James Fenimore Cooper, and she dedicated the book to her father. Immediately popular and reprinted many times, the work became a favorite of William Cullen Bryant (see autograph letter from Cooper to Bryant in this catalogue). The book is now extremely scarce in the first edition. This is a nice copy in the original binding, corners and head of spine worn.

\$1,250

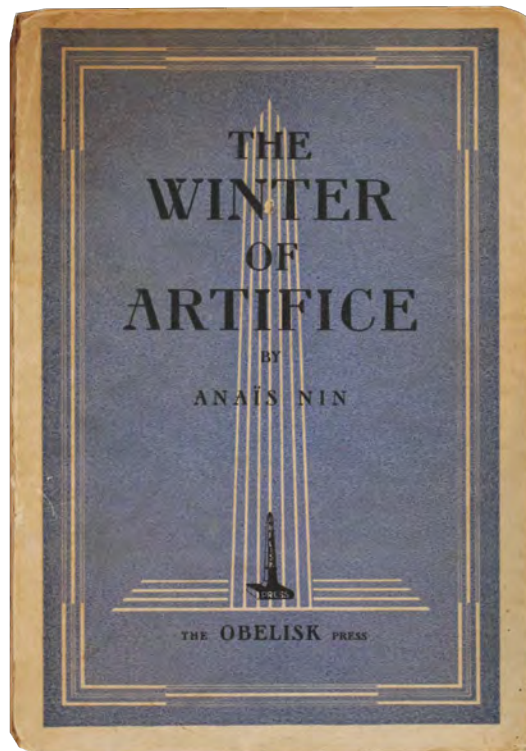


45

MILLAY, Edna St. Vincent. **Make Bright the Arrows. 1940 Notebook.** New York: Harper & Brother’s, 1940. Original sheets for the first edition. Five gatherings, folded and unopened, loose in custom box. Fine.

\$100

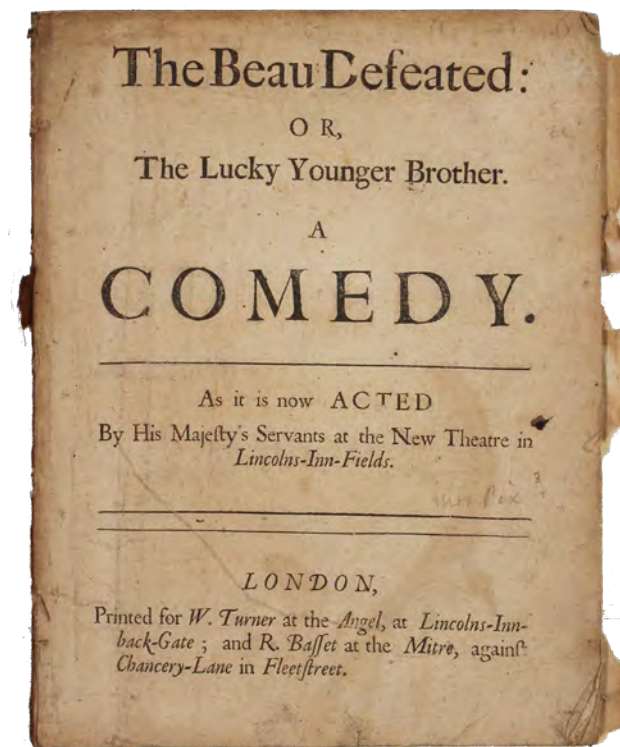




46

NIN, Anais. **The Winter of Artifice**. Paris: Obelisk Press, n.d. [1939]. First Edition. Original blue and white wraps, title on spine and front cover, publisher's device on rear cover, ads on rear flap; 8vo; pp. 289. Spine creased, and a little chipped at tips; closed tears along joints (but covers are holding). Some chipping in the gutter of first two leaves; prices inked out on flaps; otherwise contents are tight and clean. A scarce first edition, published just as Hitler invaded France. It's been suggested that most of the surviving copies were carried out by Nin herself, when she left Paris.

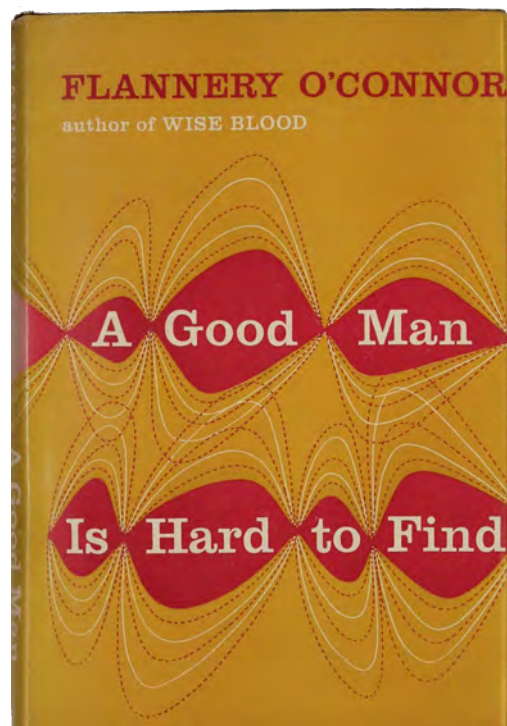
\$375



48

PIX, Mary] Pix, Mrs. **The Beau Defeated: Or, The Lucky Younger Brother**. London: W. Turner, 1700. Disbound. [4], 47, [1]. Leaf 39-40 is loose. A rare work for which we could find no auction record. Mary Pix's plays were known for containing significantly more female roles than was generally typical at the time. A contemporary of Aphra Benn, Pix (1666-1720) is in the midst of being rediscovered. This play was retitled "The Fantastic Follies of Mrs Rich" and performed by the RSC in Stratford at the Swan Theatre in 2018. In life, Pix was apparently generously proportioned with a great appetite for food and drink; at least that is how she is depicted in the anonymous, *The Female Wits* (1696), as the character, "Mrs. Wellfed" – described as "fat, well matured" and "big enough to be the mother of the Muses."

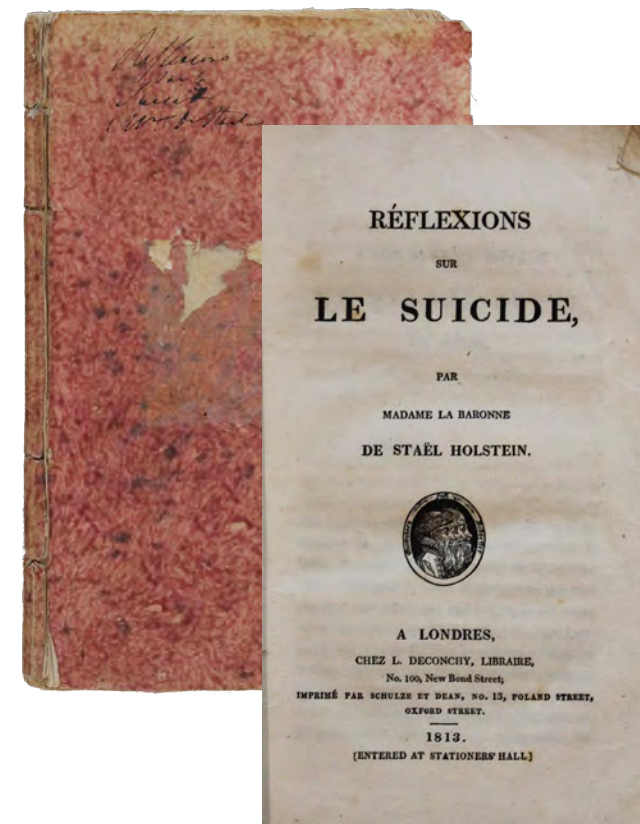
\$2,250



47

O'CONNOR, Flannery. **A Good Man is Hard to Find**. New York: Harcourt, Brace and Company, 1955. Early printing. Black cloth; dust jacket; 8vo; pp. 251. Boards and spine tips lightly rubbed, otherwise book is fine. Dust jacket sunned along spine; lightly rubbed on rear panel; some very light wrinkling at spine tips and along top edge of rear panel; not price-clipped (\$3.50), and presents very nicely in mylar. The text is in first state, with "tyring" for "trying" on page 125. Blurbs on rear panel of dust jacket for "A Good Man is Hard to Find." A bright, clean, early copy.

\$100

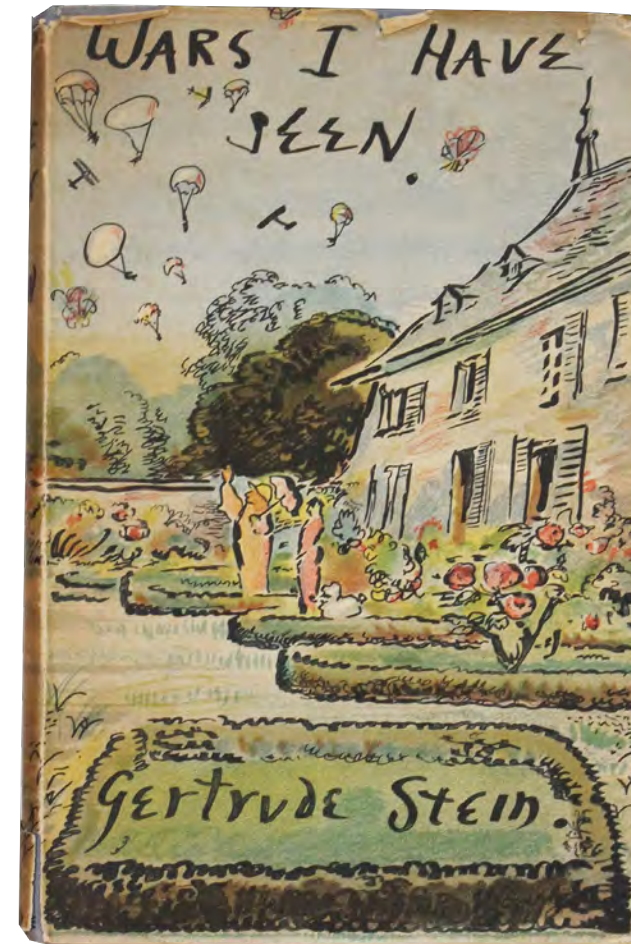


49

STAEL, Madame de] Stael-Holstein, Anne Louise Germaine de. **Reflexions Sur Le Suicide**. London: L. Deconchy, 1813. First Edition. viii, 72 pp. Printer's device on title page. Original marbled wrappers, edgeworn, but still a very good copy. Remains of label removed from front wrap. Half-title is present. Rare in the original wrappers, Madame de Stael's reflections on suicide were reprinted many times. It was a theme that she also wrestled with in earlier writings.

\$1,500





51

STEIN, Gertrude. **Wars I have Seen.** London: Batsford, 1945. First British Edition, with an additional chapter. 8vo. Original cloth; pictorial dust wrapper. A nice copy of the book, with a curious cryptic inscription. Jacket with some chipping to rear panel at the top and a short tear here and there, but still attractive.

\$50



50

SLUTER, Christine. **Verzamelning van Nieuwe en Elegante Breiwerken.** Amsterdam: J. D. Gertner, 1843. First Edition. 5 lithographed plates and 4 small loose supplied lace swatches. [1], 68 pages. Small 12mo, 19th-century blue cloth over marbled boards; manuscript correction to page 57, scattered light creasing, a few minor worm holes (affecting two letters of text on p. 20), samples loose but intact, contents for the most part clean and bright. A rare book. While three copies of the second and fourth editions (1844-45) are held in Dutch and American institutions, no copy of this edition can be traced. The examples in the book are supplied by a follower of the instructions offered, which includes various stitches and designs. Considered to be the among the earliest, if not the first, book on the subject.

\$475

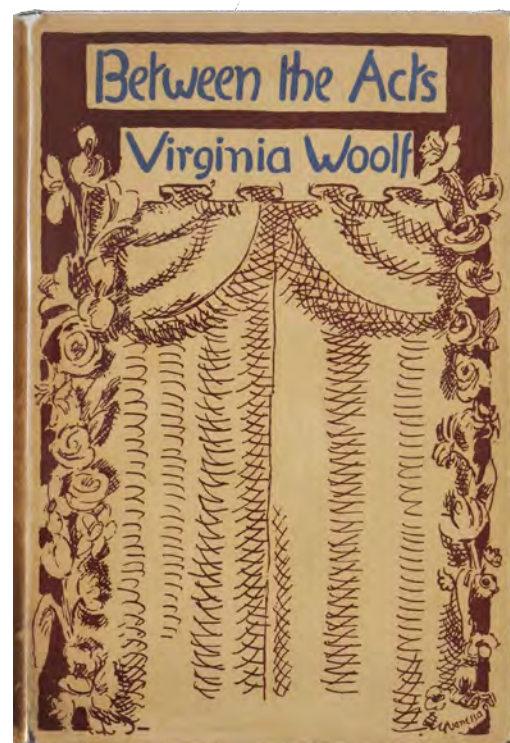
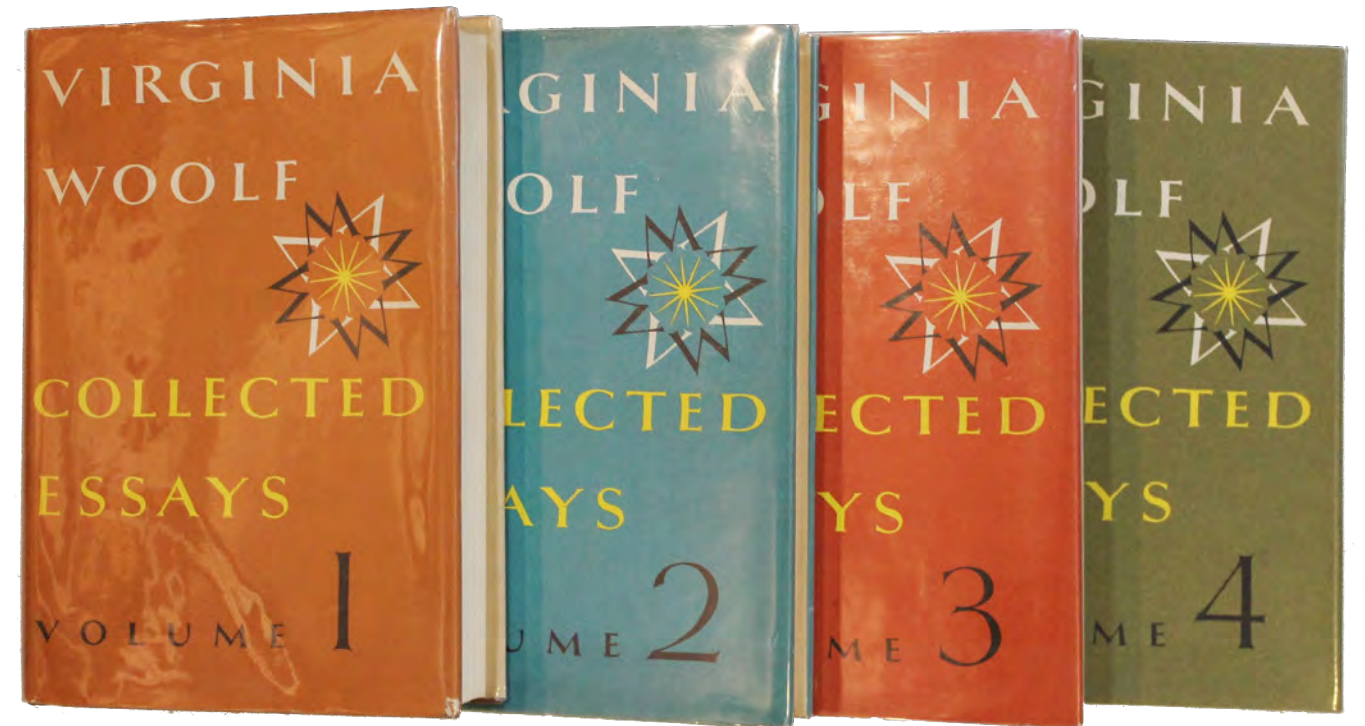




53

WOOLF, Virginia. **A Writer's Diary**. New York: Harcourt Brace, 1954. First American Edition. Former owner's signature dated the year of publication. Overall, a very nice copy in original Vanessa Bell designed DJ.

\$100



52

WOOLF, Virginia. **Between The Acts**. New York: Harcourt Brace, 1941. First American Edition. Original cloth in DJ. Some darkening to gutters along front and rear hinge, but still a sound copy of a book prone to wear. Pictorial jacket with Vanessa Bell design retains original price of \$2.50; some light darkening to spine, along with modest edgewear and soil. A very good example.

\$125

54

WOOLF, Virginia. **Collected Essays: Four Volume Set**. New York: Harcourt Brace and World, 1967. First American Edition. 4 volume set. 8vo; original cloth with dust jackets. A nice fresh set with minimal wear only to DJs, slightly variable depending on the volume.

\$150





## ADDENDA

We are pleased to have recently acquired an important archive of the New York artist Nell Blaine and her circle, an exceptionally strong private collection of the work of Anais Nin, and a large collection of works by the Danish writer, Karen Blixen, best known in the English speaking world, under the pen name Isak Dinesen. The Blaine and Nin material is in the process of being catalogued, with both the Blaine archive and the Nin collection on future offer as single entities. Please let us know if you wish to be sent either catalogue, or both. A list of the Blixen material can be sent now.





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