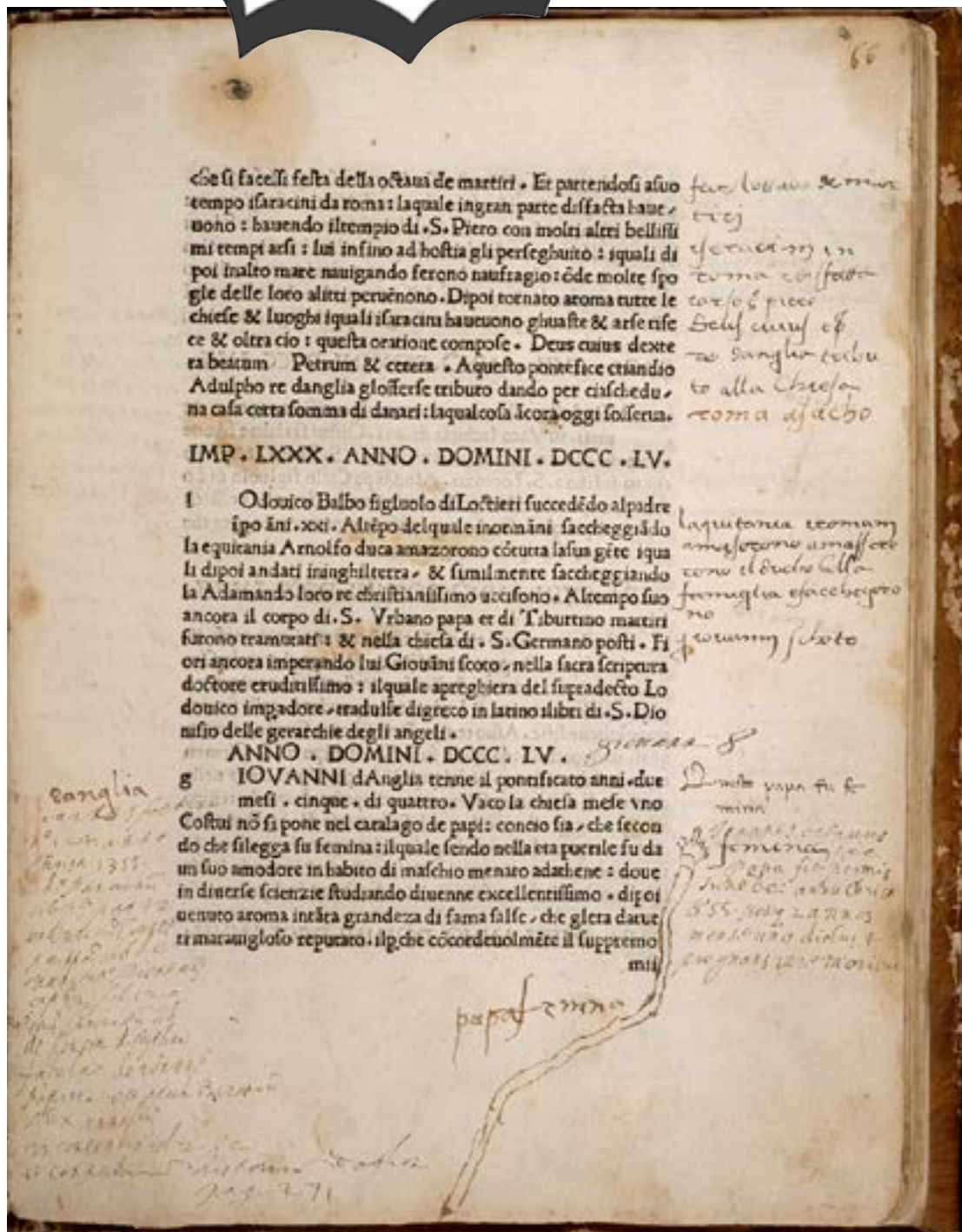


WOMEN AND THE WORD IN THE WORLD

Since the advent of type, women have actively participated in the historic printing trade throughout the world, although much remains to be discovered, documented, and written about their contributions. The very nature of their work leaves actual sources behind: the printed piece itself. Colophons and records help reveal vivid stories about the previously overlooked women behind the press.

EARLY FEMALE PRINTERS



As early as 1476, nuns at the Convent of San Jacopo di Ripoli in Florence, Italy, were setting type. That is only twenty-two years after Gutenberg's famous "42-line Bible" was printed. The Ripoli press operated for nine years from 1476–1484, producing approximately 100 different titles

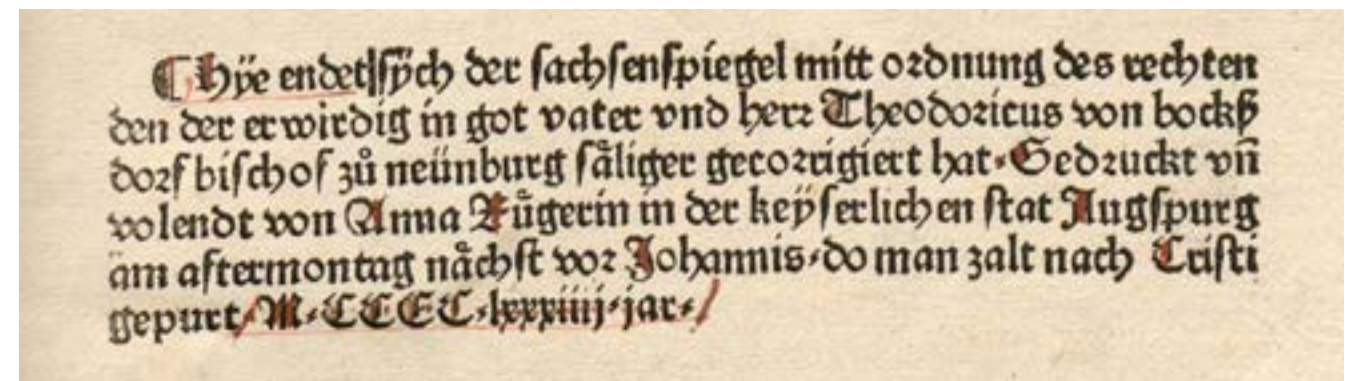
Vite de Pontefici et Imperadori Romani. [Lives of the Popes and Roman Emperors] Published by the press at the Convent of San Jacopo Di Ripoli in Florence, Sanctum Iacobum, 1478. Pseudo Petrarch Notice the extensive marginalia around the entry for the fictional Pope Joan with the illustration of pointing hand and long arm along with the notation "papa femina."

Estellina Conant stated in her 1477 publication Behinat 'olam (The Examination or Investigation of the World), printed in Mantua

In the German city of Augsburg, Anna Rüger printed Eike von Reggow's *Der Sachsenspiegel*, a German law book in 1484.

"I, Estellina, the wife of my worthy husband Abraham Conat, wrote this book Behinat 'olam with the aid of Jacob Levi of Tarascon."

We know the author of Behinat 'olam, was Jedaiah Ben Abraham Bedersi (c.1270–1340), but it was Estellina who printed and published the work. She used the word "wrote" because the word for "printing" did not exist in Hebrew at the time. According to her husband, Abraham Conat, Estellina "wrote" the book "with many pens, without the aid of a miracle."



"Here ends the Sachsenspiegel amid the order of the right, which the corrected (dignified?) god the father and Mr. Theodoricus of Bishop Bockßdorf in castle Nünburgischen Säliger. Printed and published by Anna Rügerin in the secular Augsburg after Monday next to Johannis. after Cristi birth / M.CCCC.lxxxiii.jar / "

The colophon from *Der Sachsenspiegel* printed in Augsburg, Germany, by Anna Rügerin, 22 June 1484. A 13th century law book ['Landrecht', literally, 'law of the land'] from Saxony and used until 1900.]

WOMEN, FAMILY & THE PRESS

In a letter, Antwerp printer Christopher Plantin says of his daughters, “I taught them to read and write well so that from the age of four or five until the age of twelve, each of the four eldest, according to age and seniority, has helped us to read the proofs in the printing-shop in whatever script or language they may have been submitted for printing.”

Plantin and his wife, **Joanna Rivière**, ran their shop in Antwerp in the mid-sixteenth century. The Plantin family illustrates the pivotal role women played in keeping the family press running.

The eldest daughter, **Margareta**, was sent to Paris to train with a calligrapher and married Frans Ravelingen (Raphelengius), a scholarly proofreader and printer who worked for Plantin.

Martina ran the family press in 1567 and was married to Jan Moretus, a Flemish printer. Through Martina, the printing lineage descended through her sons Balthasar I and Jan II, who jointly inherited the shop and press. Their colophons were often signed, “Ioannis Moretis et Martinae Plantinae.” Balthasar I Moretus was good friends with the painter, Peter Paul Rubens, who painted several of the family portraits that still remain in the Museum Plantin-Moretus in Antwerp.

Catharina worked as a successful business woman in the lace and linen trade, negotiating with merchants and handling the movement of products. She married lace merchant Pierre Gassen’s son Jehan in 1571.

Magdalena helped at home with proofreading five to seven languages and assisted in managing the press; she married printer Egidius (or Gilles) Beys.

Henriette married printer Pieter Moretus. Through marrying within the trade and being educated in the business, the women in the Christopher Plantin family and their descendants were able to keep the Plantin-Moretus press operational for three hundred years until 1876.



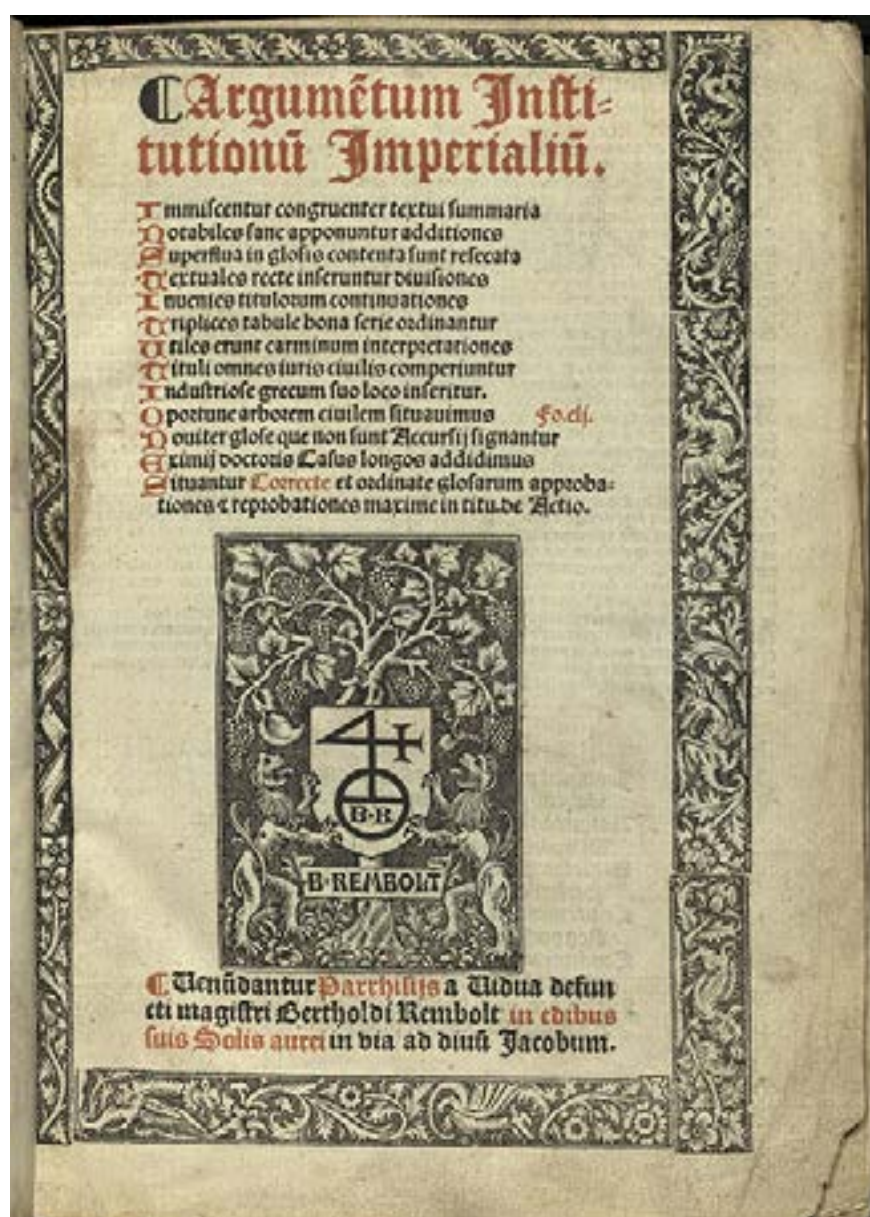
*Joanna Rivière, (1521?-1596).
Workshop of Peter Paul Rubens,
1630/36, Oil on panel. 64.6 × 50.1 cm,
Antwerp, Museum Plantijn-Moretus.*



*Magdalena Plantin, 1557-99.
Oil on panel by an anonymous
sixteenth-century master. The
given date of 1571 is not correct, as
Magdalena was only 14 at that time
and not yet married to Beys.*

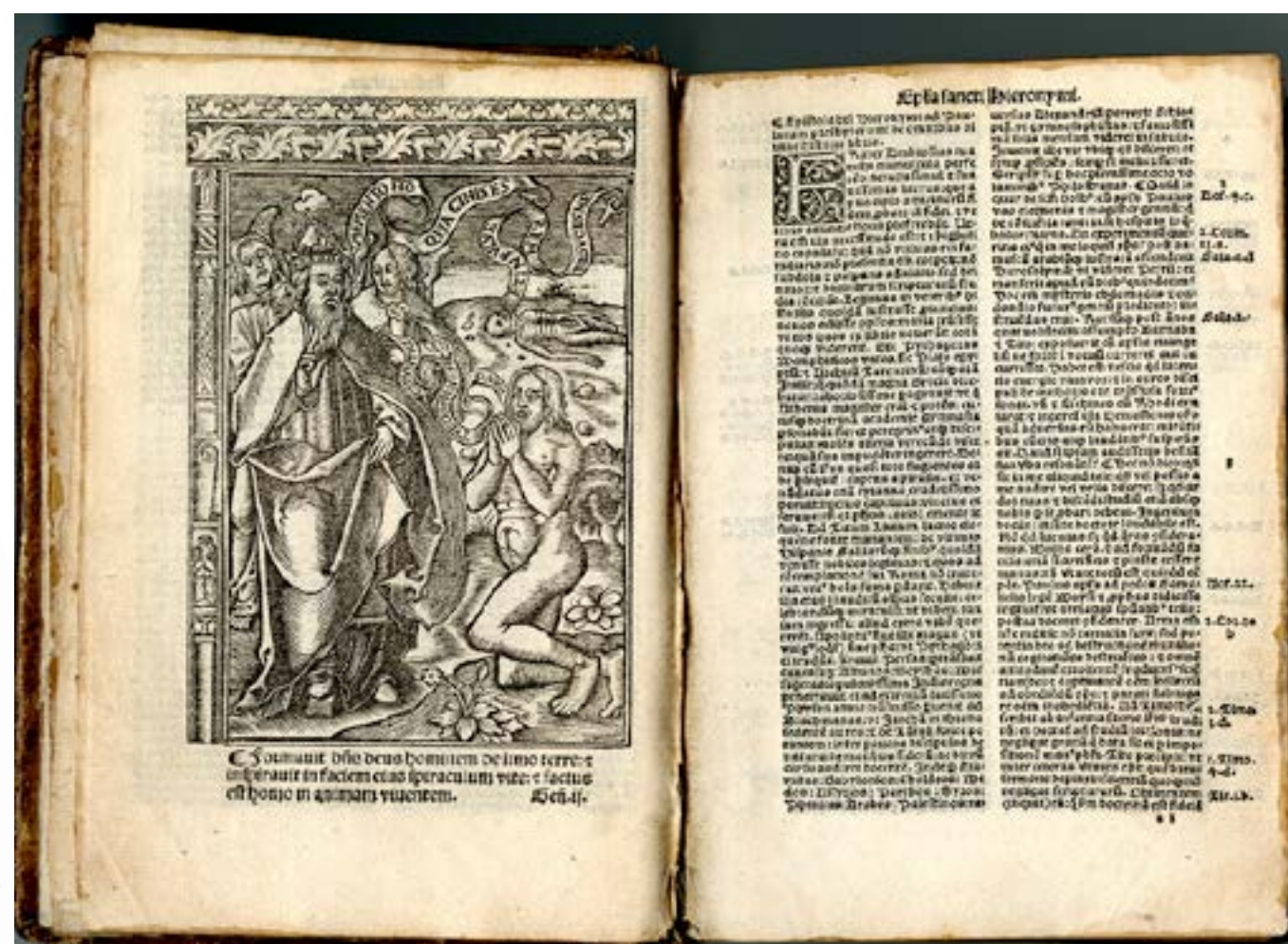
In 1518 Charlotte Guillard ran one of the most prestigious printing houses in Paris, the “Soleil d’Or” on Rue St. Jacques. She published 158 titles, many were theological or religious works for students and faculty of the nearby Sorbonne University. She printed editions by church fathers and legal texts, putting her very much at the forefront of French humanist literature. Among the titles carrying the imprint of Guillard were the 1519 *Argumentum Institutionum Imperialium*, a codification of Roman law, ordered by Emperor Justinian; the first French edition of Erasmus’ *Apothegemes*, in 1543; *Digestorum seu Pandectarum* on Roman law in 1552; the teachings of St. John Chrysostom, and the Greek-Latin dictionary of Jacques Toussaint. She was also commissioned by the Bishop of Verona to publish his works.

According to Lottin, in 1788, the Paris Book Guild comprised 213 printers and booksellers and fifteen percent of those were women.



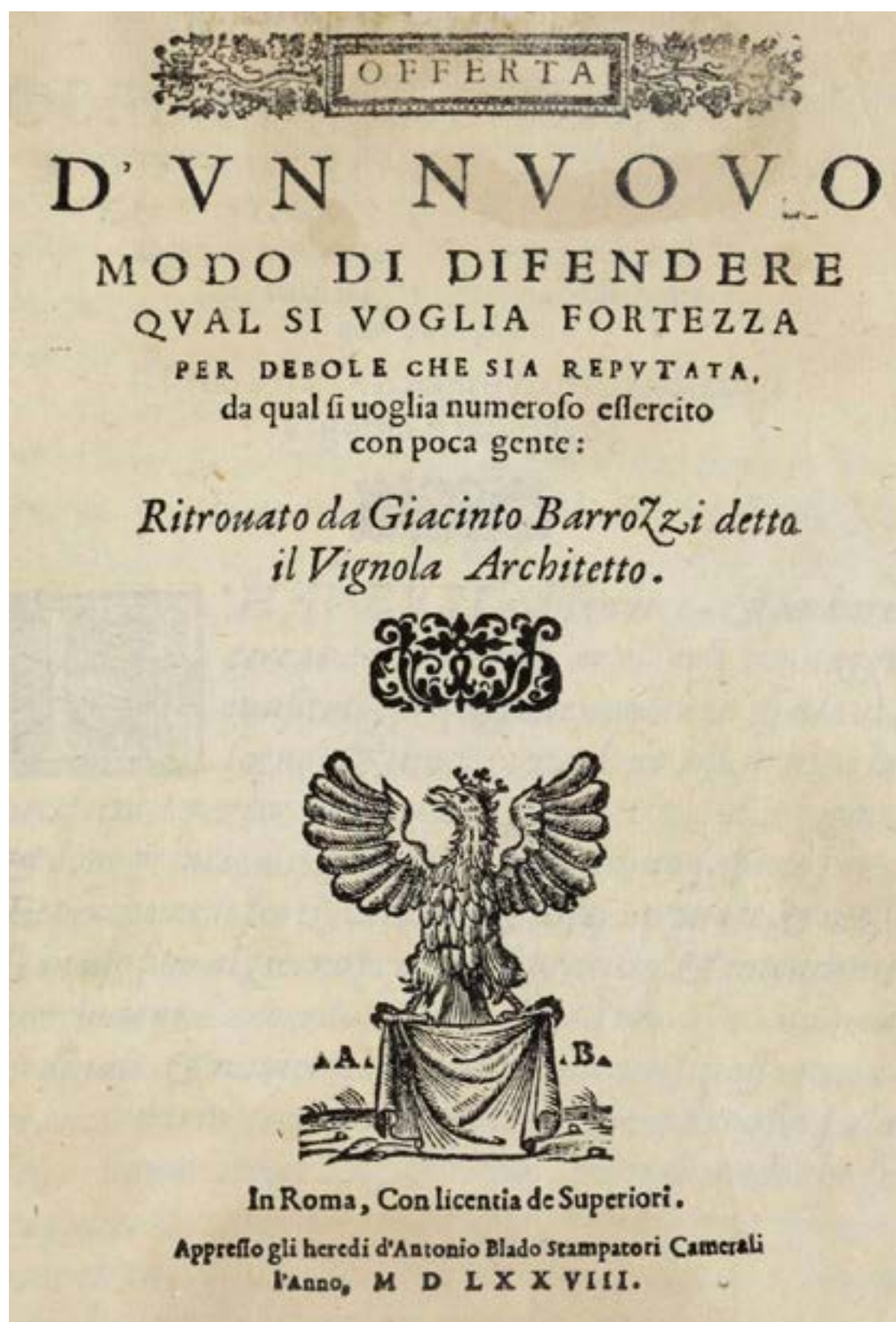
Argumentum Institutionum Imperialium Paris, 1519. Charlotte Guillard printed the very first law book by a woman. The imprint at the bottom of the title page: “Sold in Paris by the widow of the late Master Berthold Rembolt at the sign of the Golden Sun in the rue St. Jacques.”

in 1526, Yolande Bonhomme became the first woman known to have printed a Bible.



Biblia sacra integrum utriusque Testamenti corpus complectens. Paris, 1526. Widow of Thielman Kerver [Yolande Bonhomme].

Caterina De Silverstro could be considered a cutting-edge printer of the 16th century because in 1517, she added italic type to her stock, which had only been introduced in Italy in 1501. Three years later, in 1520, italics were used for the first time in Naples when Caterina published *Ludus equestris in honorem Caesaris* by Marcello Paloni and Aerotopaignion by Girolamo Angeriano.



Paola Blado was a prolific printer in 16th century Italy. Widow Blado and her sons were awarded the title of papal printer for Pius V and Gregory XIII in 1567. A contract dated 1583 shows that Blado's press agreed to output 1,125 sheets a day. Ten years later, in 1593, a typical daily output was 1,500 sheets. An inventory of her property in 1594 shows that she was running four presses simultaneously.

D'n nvovo modo di difendere qval si voglia fortezza per debole che sia repvata, da qual si uoglia numerofo essercito con poca gente. Rome 1584.



Anna Giovanni of Vincenza not only ran her printing shop but also expanded her business and purchased a papermill in 1593.

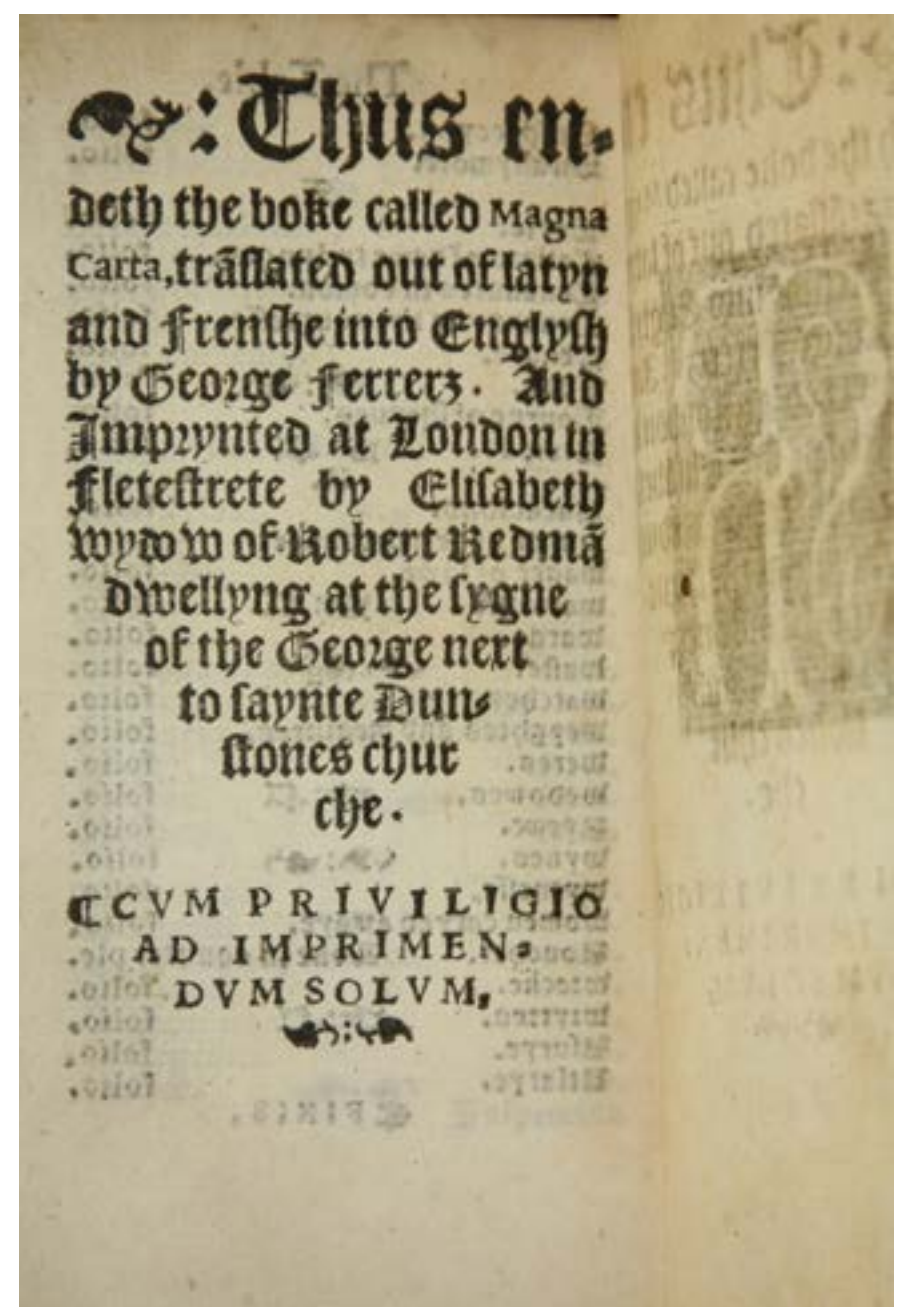
Perhaps the best-known Italian female printer is Margherita Bodoni, the wife of Giambattista Bodoni. She published her husband's *Manuale Tipografico* five years after his death in 1818. The *Manuale Tipografico* is a great monument to the art of printing from metal types and is considered an outstanding type-specimen book. Bodoni's original steel punches, specimens, and a collection of other type-design work, published by Margherita, are in the collection at the Museo Bodoniano, Parma. Margherita published the final edition of Giambattista's *Manuale Tipografico* in two volumes with a discorso she wrote. She attributes herself on the title page of the edition as "la vedova" (the widow). Margherita worked with Luigi Orsi, Bodoni's foreman for twenty years, to complete the volumes that showcase over 142 roman and italic specimens.

*Margherita dall'Aglio Bodoni. (1758–1841)
Painted by Giuseppe Bossi (1777–1815).
Oil on canvas; 54.9 x 46.1 cm
Signed on the back of the canvas
"Bossi made 1809 June / for Margherita Bodoni."
"Bossi fece 1809 giugno / per Margherita Bodoni."
(Bodoni is thirty-two when Bossi painted her).*

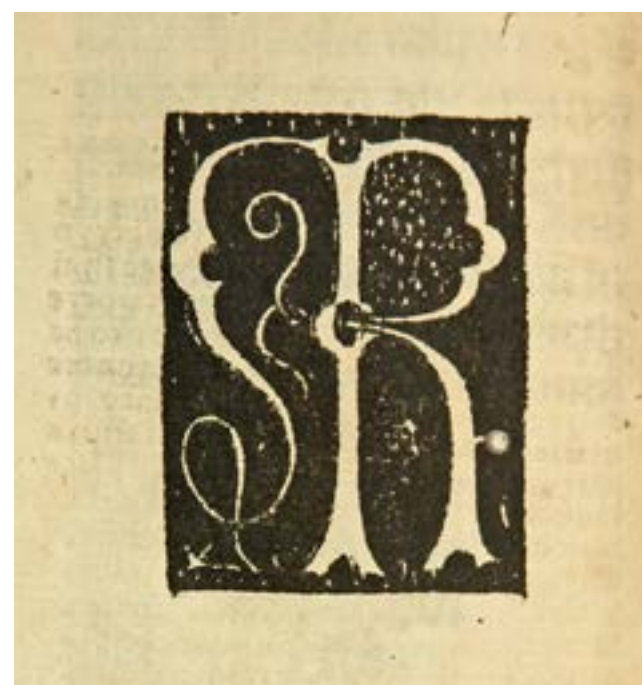


It is estimated that "between 1550 and 1650, at least a 132 women were actively involved in the production or sale of books aimed at the British market" alone. That is about eight percent of stationers in the British book trade. According to Smith, by 1644, women owned a quarter of the shares in The Company of Stationers' printing arm, the English Stock, a joint stock company in which members owned shares, which started in 1606.

One of the earliest known English female printers was Elizabeth Pickering Jackson Redman Cholmeley (1510–1562). From her press in Fleet Street, she printed law books in the Tudor period, including *The Magna Carta*, with a colophon dated 13 December 1540.

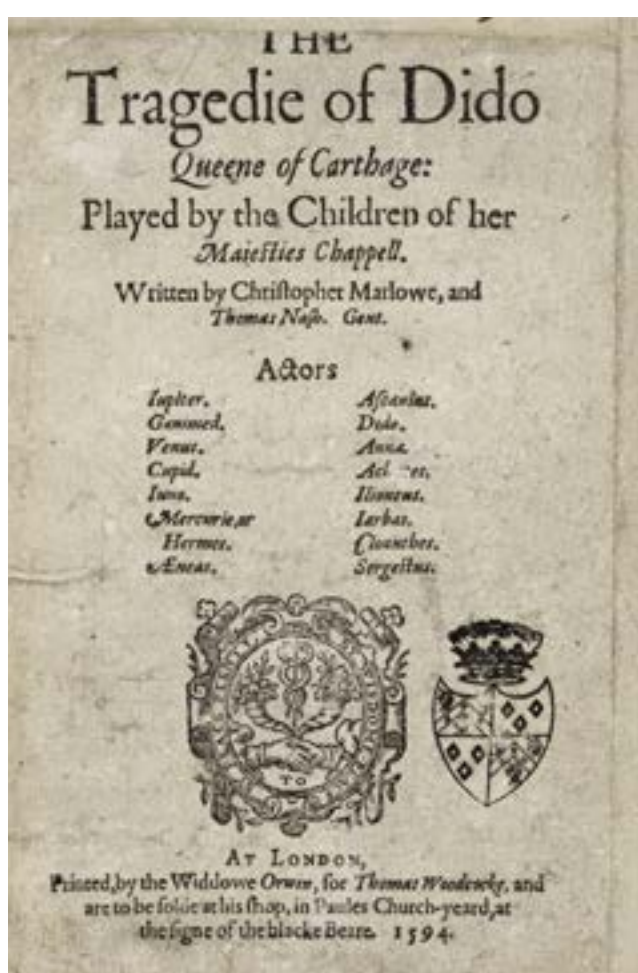


Joan Orwin (d. 1599) printed sixty-eight titles including Christopher Marlowe's play *The Tragedie of Dido Queene of Carthage: Played by the Children of her Maiesties Chappell* in 1594, a year after Marlowe's death. "The Widow Orwin, for I [Joan] B[roome]." Her book *Albion's England*, 1596, was sold by printer and bookseller Joan Broome (d. 1601). This is a fantastic early example of women, Joan Broome and Joan Orwin, working together in the printing trades.



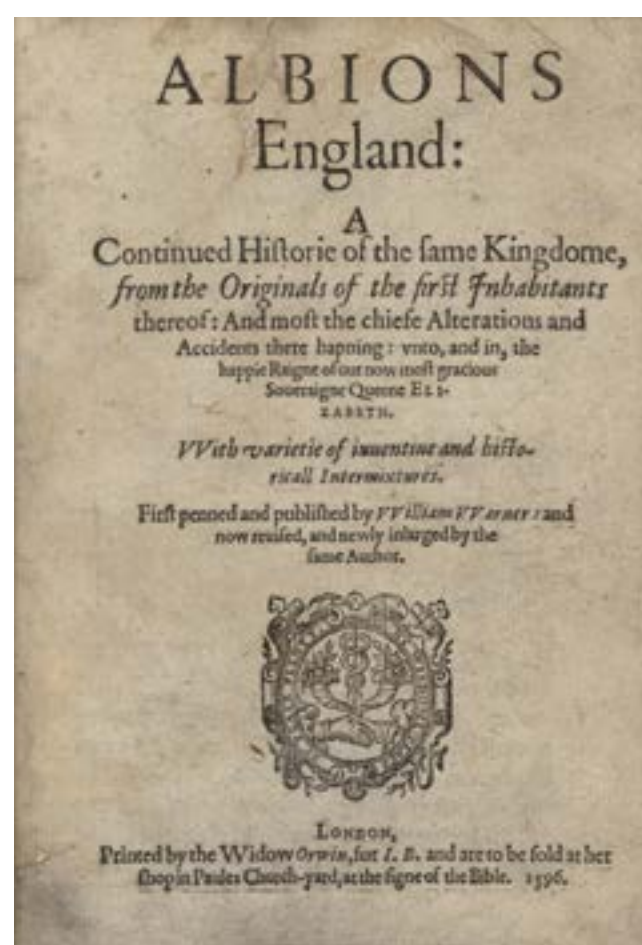
Magna Carta (The Great Charter) London, 1540/1
Elizabeth Pickering often used her maiden name in her publications, though here she refers to herself as "Elisabeth wydow of Robert Redman", most likely as the *Magna Carta* was printed within two months of husband Robert Redman's death.

Elizabeth Redman's mark, 'R'.



The Tragedie of Dido Queene of Carthage: Played by the Children of her Maiesties Chappell. Written by Christopher Marlowe, and Thomas Nash. Gent. Actors Jupiter. Ascanius. Ganimed. Dido. Venus. Anna. Cupid. Achates. Iuno. Ilioneus. Mercurie. Iarbas. Hermes. Cloanthes. Æneas. Sergestus. London, 1594

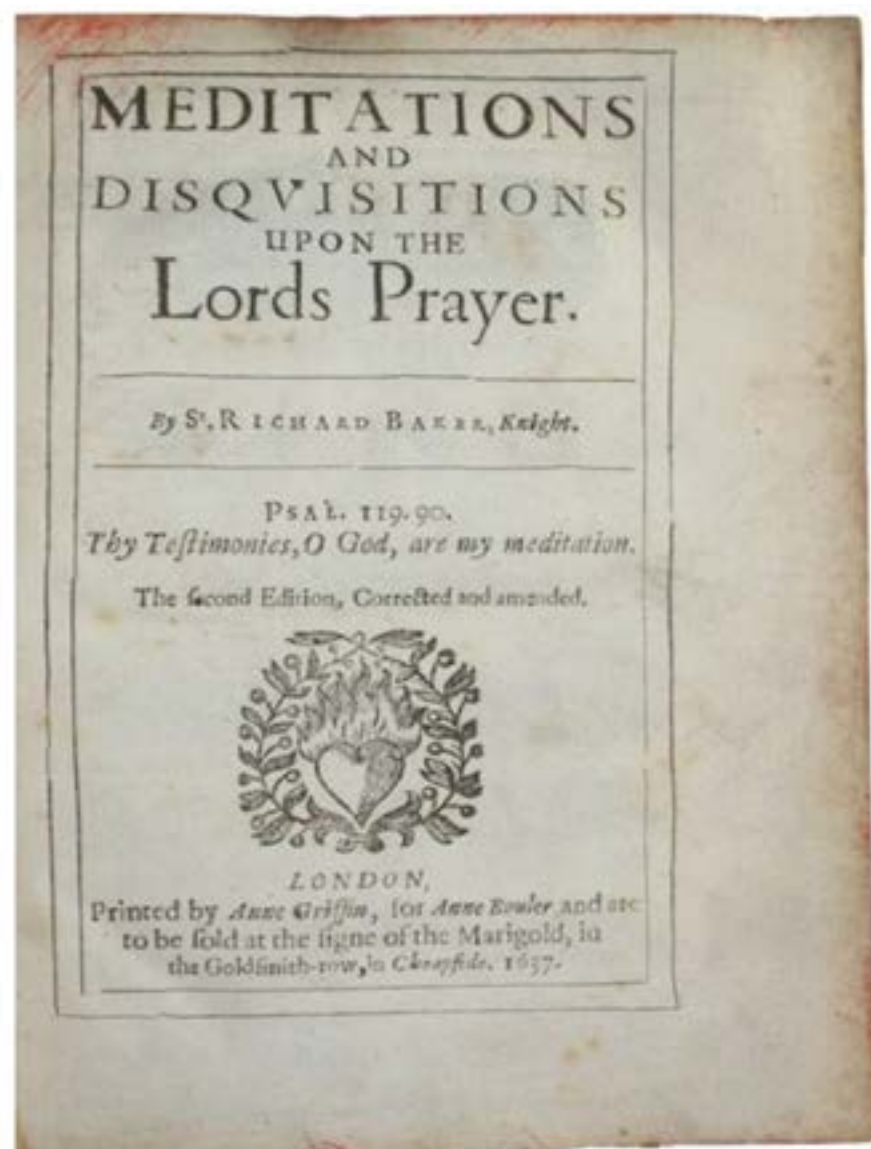
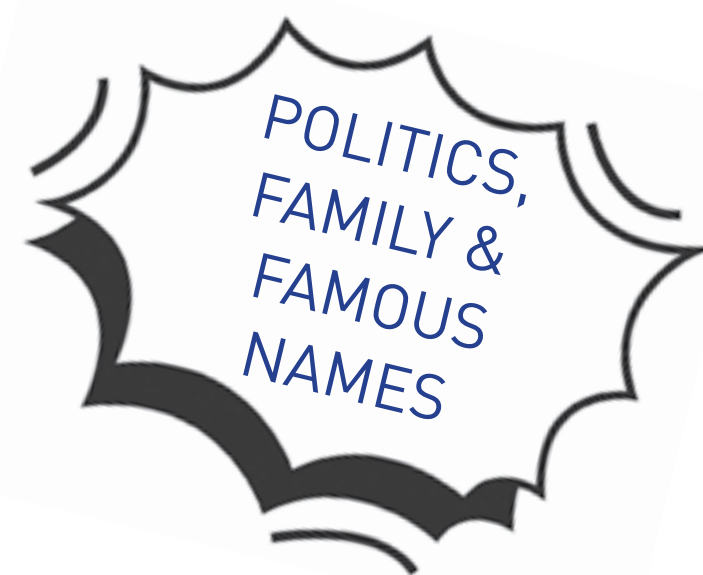
Orwin's mark "By Peace Plenty, By Wisdome Peace" Orwin's printer's device showing two clasping hands holding cornucopia and the symbol of Hermes (caduce) between them.



Albion's England: A Continued Historie of the same Kingdome from the Originals of the first Inhabitants . . . Reuised, and newly enlarged. London, 1596

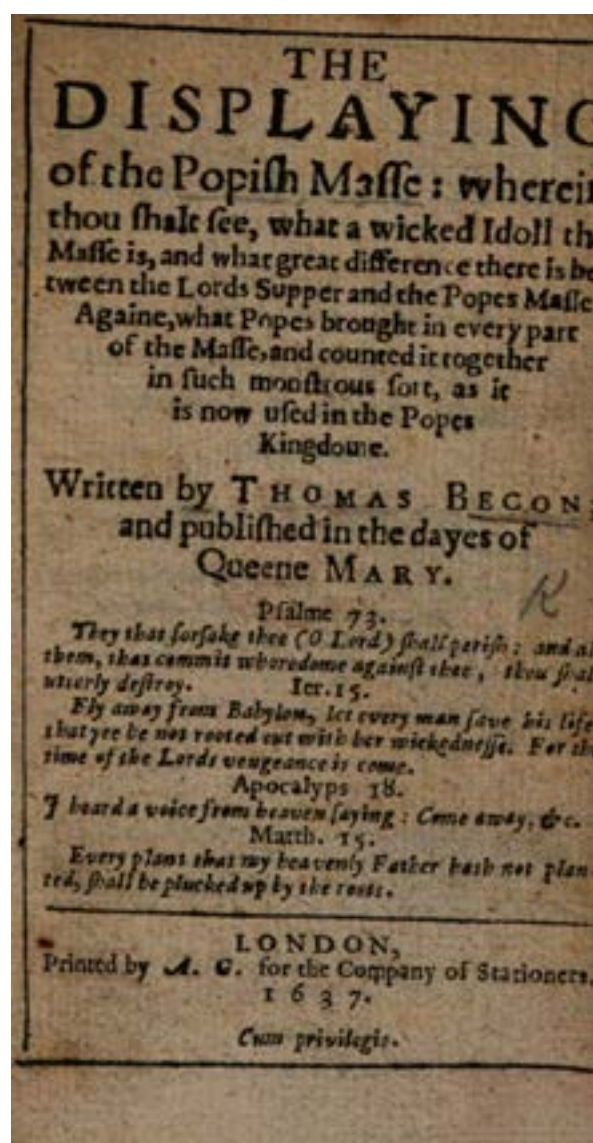
William Warner, an English poet and lawyer wrote *Albion's England* ('Albion' being the oldest name for Great Britain, probably derived from the Celtic language) and is a history of the country. The work was printed for fellow female bookseller Joan Broome, her shop located at the Great North Door of St. Paul's. London: Printed by the Widow Orwin, for I [Joan] B[roome]

By the seventeenth century, it was not uncommon for women printers in England to use their presses to raise social awareness and then be censored or put on trial for their position. Printer Anne Griffin, (c.1634–1652), worked with Anne Bo(u)ler printing *Meditations and Disquisitions upon the Lords Prayer* (1636). She created a network of book distribution throughout southern England. In 1643, Griffin, a staunch protestant (and her publications reflected this view), was reprimanded for publishing Thomas Becon's *The Displaying of the Popish Mass* (1637) that the sanctioned censor at the time, Archbishop Laud, wished to repress.



Meditations and Disquisitions upon the Lords Prayer. London, 1637

London: Printed by Anne Griffin, and are to be sold by Anne Bouler at the Signe of the Marigold, in Saint Paule Church-yard. Another case of two women working together, Anne Griffin printing for bookseller Anne Bouler.

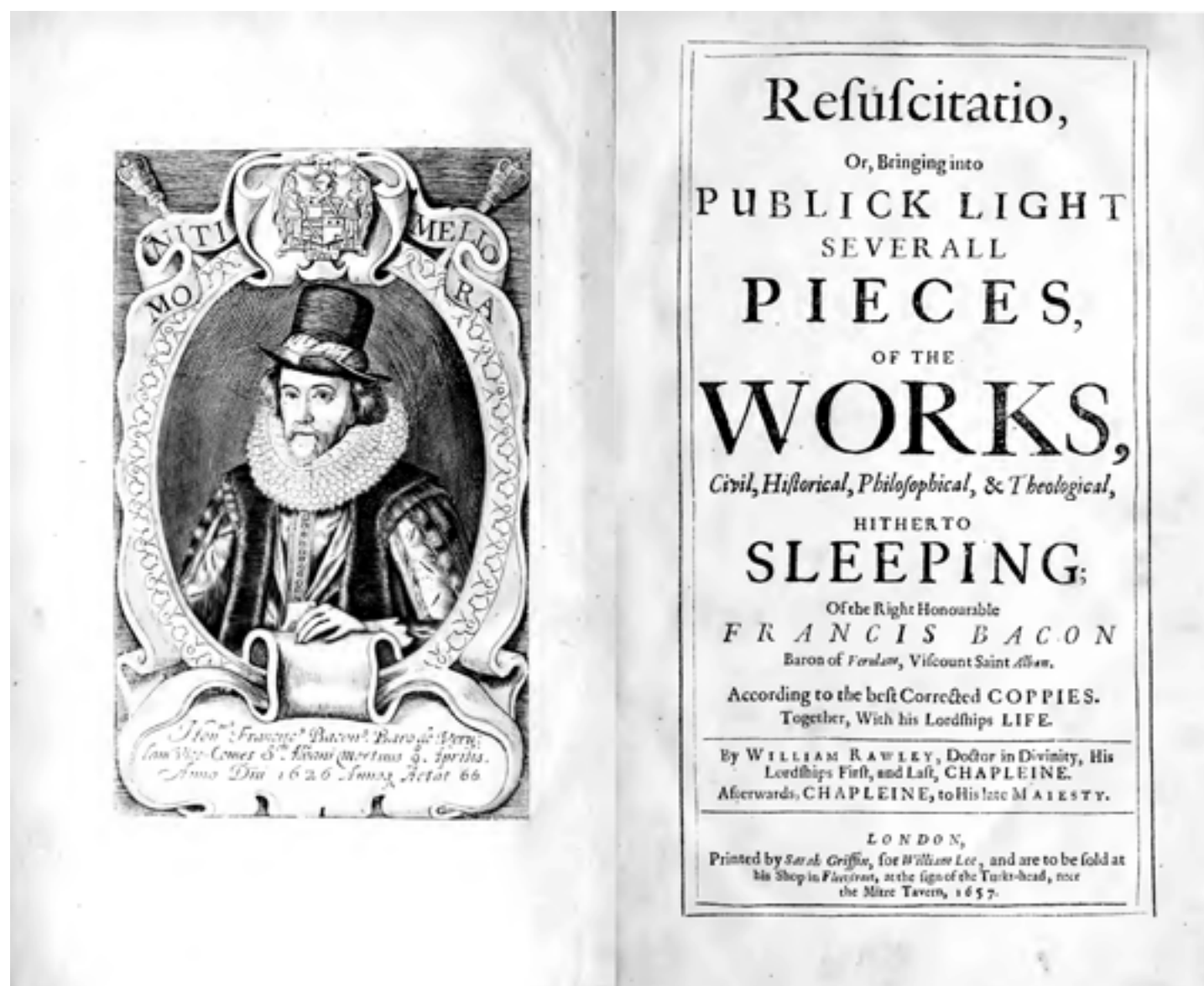


The Displaying of the Popish masse. London, 1637

Title page, 'Printed by A. G for Company of Stationers.' Author Thomas Becon was an English cleric and Protestant reformer.

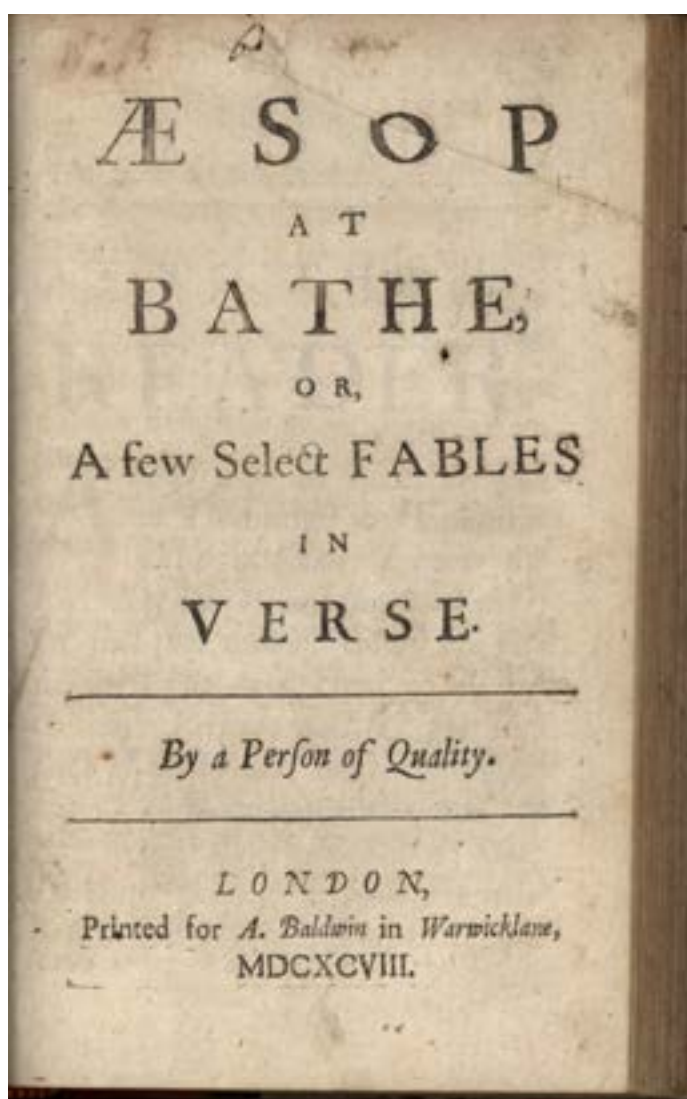
Anne's daughter-in-law Sarah (active 1653–1673) succeeded her husband, Edward Griffin II (Anne's son, active 1638–1652). Edward II printed in partnership with his mother, Anne, beginning in 1636.

Starting in 1670, Sarah printed works such as Sir Francis Bacon's *Resusciatio, or, Bringing into Publick Light Severall Pieces, of the Works, Civil, Historical, Philosophical, & Theological, Hitherto Sleeping* (1657).



Resusciatio, Or, Bringing into Publick Light Severall Pieces, of the Works, Civil, Historical, Philosophical, & Theological, Hitherto Sleeping. London, 1657

Sir Francis Bacon. Printed by Sarah Griffin, for William Lee, and are to be sold at his Shop in Fleetstreet, at the sign of the Turks-head, near the Mitre Tavern.



Aesop at Bathe, or, a few Select Fables in Verse By a person of Quality.
London 1698

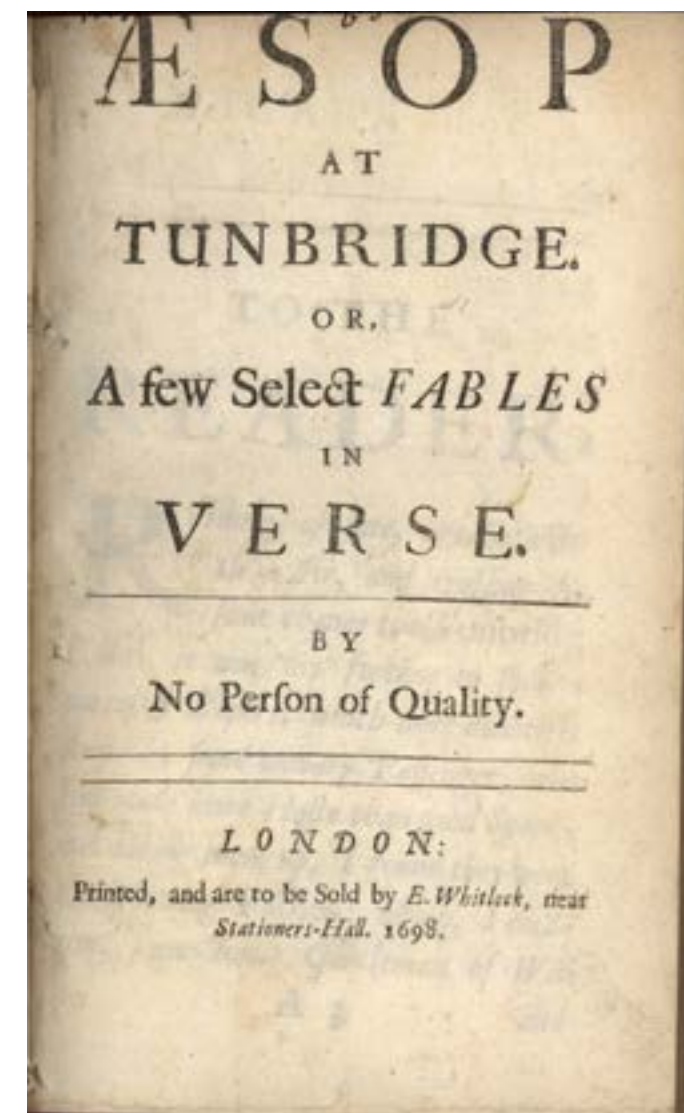
Printed For A. Baldwin in
Warwicklane, MDCXCVIII

During the Civil War in Britain, women printers were active in producing or selling political pamphlets, arguing either for or against both Protestantism and Catholicism. They were censored, put on trial, and jailed for their presswork.

Anne Baldwin (active 1698–1713), upon the death of her husband, Richard, in 1698, became proprietor of the Oxford Arms publishing house in London, and not only continued the publishing business, but also used it to express her liberal political and social views, publishing 237 pieces after his death.

Anne’s customer, John Dunton, said of her, “since she has been a Widow, might vie with all in Europe for accuracy and justice in keeping accompts.” Anne produced a collection of Aesop’s fables, which did not resemble the original work in any way, but was a political commentary and satire published under the title, *Aesop at Bathe, or, a Few Select Fables in Verse and by a Person of Quality*.

Her contemporary and adversary Elizabeth Whitlock (d. 1698) was a printer and supporter of the King and the Tory government. To rebut Baldwin’s publication, Elizabeth released *Aesop at Tunbridge, or, A Few Select Fables in Verse. By No Person of Quality*.



Aesop at Tunbridge, or, A few Select Fables in Verse By No Person of Quality.
London, 1698

London: Printed, and are to Sold
by E. Whitlock, near Stationers-Hall

In 1709, Anne Baldwin published a women’s journal with Mary de la Riviere Manley called the *Female Tatler*. It was one of the “earliest women’s magazines to have both a woman editor and a woman publisher. It was also one of the first women’s magazines to get into trouble with the law.”

Baldwin and Manley were indicted by the Grand Jury of Middlesex, who declared:

A Great Number of printed Papers are continually dispersed under the name of the *Female Tatler* sold by A. Baldwin . . . [which] reflect on and scandalously abuse several persons of honour and quality, many of the magistrates and [an] abundance of citizens and all sorts of people . . . which practice we conceive to be a great nuisance. We therefor humbly hope this honourable court will take effectual care to prevent these abuses as their wisdom shall see fit.

After 1699, Elizabeth Whitlock’s press was then run by John Nutt, who was one of three executors named in Elizabeth’s will. John Nutt, a London printer and trade publisher, was the husband of printer Elizabeth Nutt and the father of Richard Nutt.

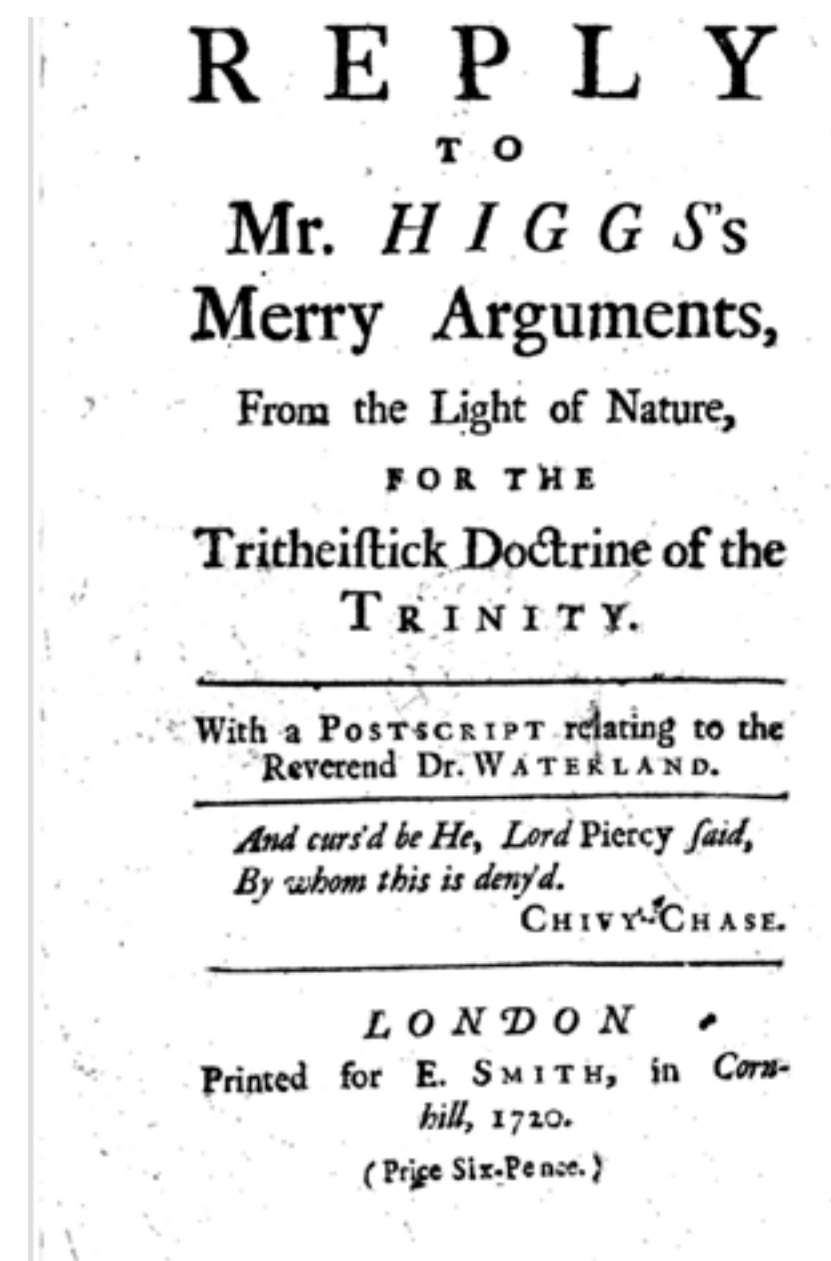
He established a printing and publishing family that continued for decades and expanded the printing business in the Savoy after his death in 1716.

John Morphew, a journeyman at the Savoy printing house carried on the business until his own death in 1720, at which time his widow, Elizabeth Morphew, ran the press that was once Elizabeth Whitlock’s.



Elizabeth Smith's printing of Joseph Hall's *A Sober Reply to Mr. Higgs' Merry Arguments, from the Light of Nature, for the Tritheistick Doctrine of the Trinity* caused an inquiry in the House of Lords. The House journal of 15 February 1720 states that both Hall and his publisher, Smith, be prosecuted by the Attorney General, and it was ordered that "the said Book be burnt, by the Hands of the Common Hangman, before The Royal Exchange in Cornbill, London, and in The New Palace Yard, Westm'r, To-morrow, between the Hours of Eleven a Clock in the Forenoon and One of the Clock in the Afternoon; and that the Sheriffs of London and Middlesex do see Execution hereof."

Though Elizabeth was discharged, the Archbishop of York called Elizabeth Smith's publication "a Mixture of the most scandalous Blasphemy, Profaneness, and Obscenity; and does, in a most daring, impious, Manner, ridicule the Doctrine of the Trinity, and all Revealed Religion."



A Sober Reply to Mr. Higgs's Merry Arguments: From the Light of Nature, for the Tritheistick Doctrine of the Trinity. With A Postscript Relating To The Reverend Dr. Waterland. London, 1720

Printer: Elizabeth Smith
Title page states "Printed for E. Smith in Cornhill, 1720. (Price Six-Pence.)"

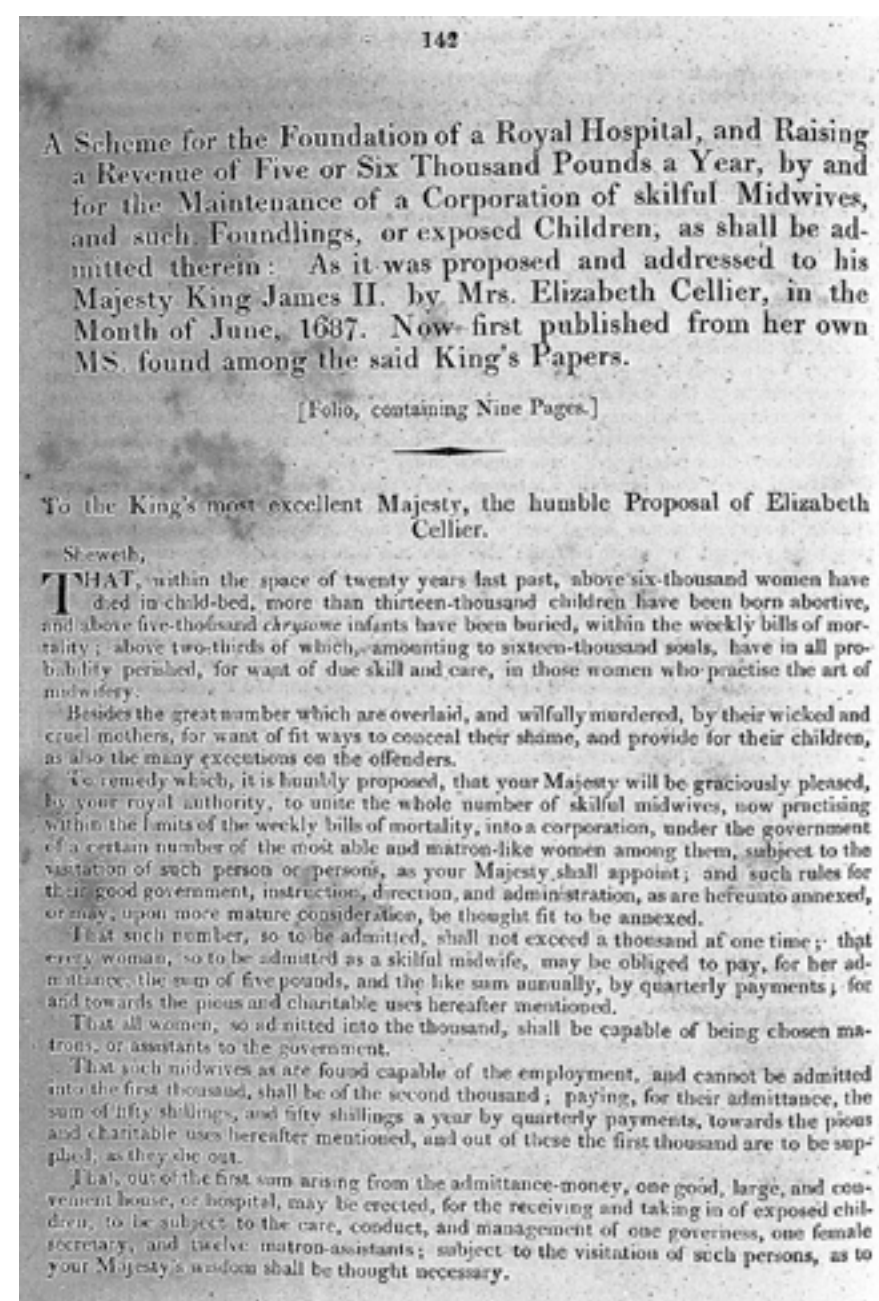
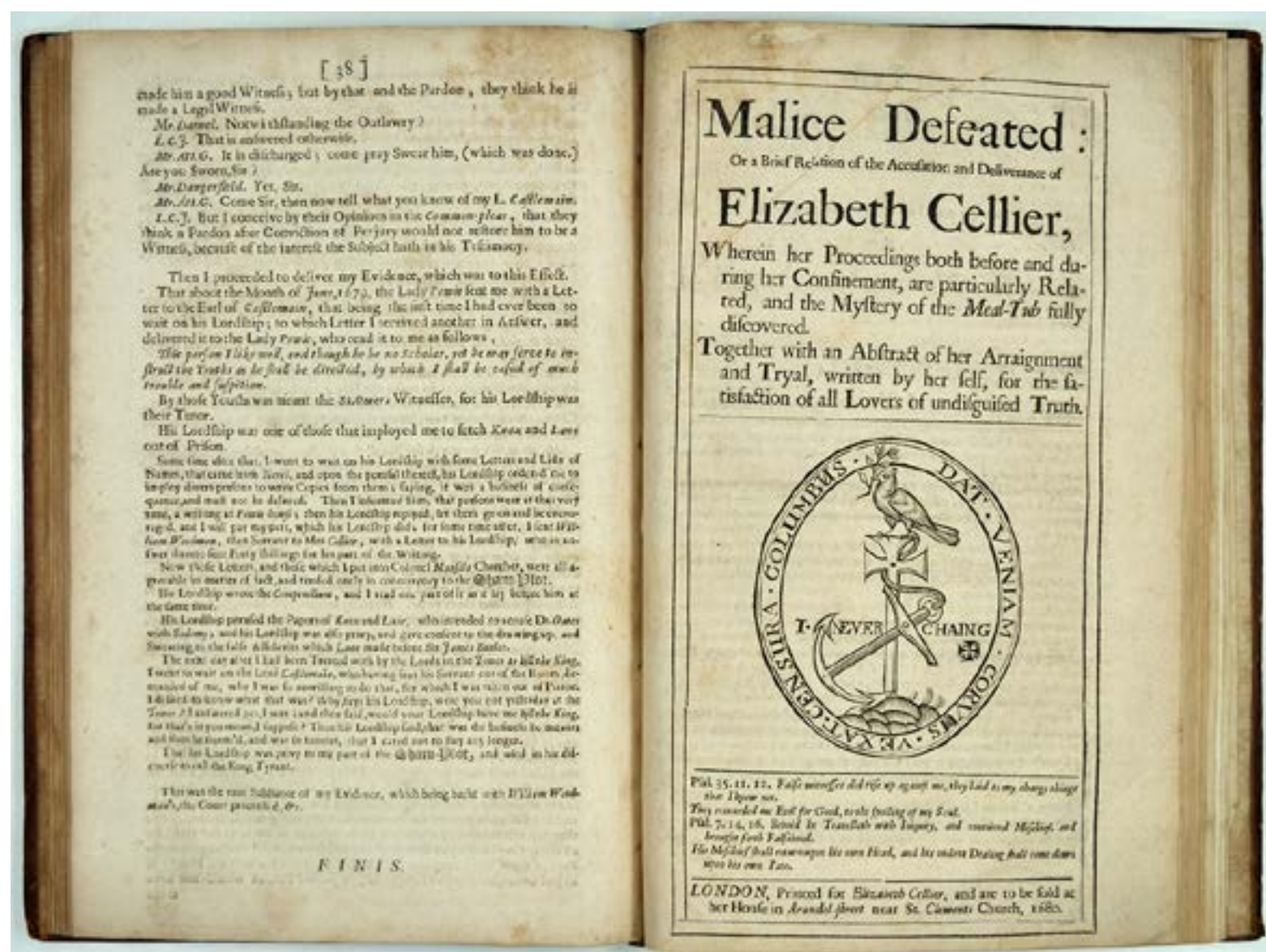
Some names of English women persecuted, fined, punished or imprisoned for their involvement with 'seditious' publications in the 17-18th century include:

Hannah Allen	Joan Darby	Alice Nutt
Alice Applebee	Gertrude Dawson	Catherine Nutt
Anne (Abigail) Baldwin	Ann Dodd	Sarah Vickers Ogilbie
Mrs. Bond	Mrs Eeles	Mary Overton
Rebecca Bonwicke	Mary Flint	Eleanor Passenger
Anna Brewster	Widow Franklin	Sarah Popping
Rebecca Burleigh	Anne Griffin	Elizabeth Powell
Elizabeth Calvert	Katherine Hadley	Philippa Redmayne
Mary Carter	Martha Harrison	Abigail Rogers
Frances 'Blind Fanny' Carver	Anne Herring	Judith Salmon
'Lame Cassie'	Elinor James	Elizabeth Scales
Elizabeth Cellier	Judith Jones	Ann Smith
Ruth Charlton	Sarah Keate	Elizabeth Smith
Catherine Clifton	Elizabeth Lilburne	Mrs. Thompson
Mary Cooke	Ann(e) Mahon(e)y	Ellen Vickers
Ellen Cotes	Elizabeth Mallett	Elizabeth Ward
Jane Curtis	Mary de la Riviere Manley	Mary Westwood
Mary Dalton	Ann Neville	Susannah Wilcox

English midwife turned printer, Elizabeth Cellier, was charged with high treason in a trial that took place on 11 June 1680. She had published material against Charles II and exposed the horrific conditions at Newgate Prison and the suffering of Catholic prisoners. As a result of her 1680 publication, *Malice Defeated*, she was fined £1,000 and ridiculed publicly by being “put on the Pillory three several days, in three several publick Places,” and at each location, copies of her defamatory narrative were burned.

Little is known about Cellier prior to her marriage to Peter Cellier, a Frenchman merchant, and her subsequent conversion to Catholicism. Her desire to print controversial works might have been inspired by her newfound religion, using the press to speak out about Catholic prejudice at a time when Catholicism was illegal in England. Being married to a Catholic merchant gave her access to an “exchange network” that was used to move goods and circulate information, news, and texts. Sir William Waller, a member of parliament, said of Cellier, “**You are a dangerous Woman, and keep correspondence with Traytors.**” Indeed, Cellier herself admitted to the existence of a “network” that linked England to Europe, which helped her circulate copies of the Catholic text, Danby Reflections, “to friends and acquaintances residing in England, France, and Flanders.” Cellier used the press in a religious and political battle, and was imprisoned for exactly that—“writing, printing and publishing a scandalous libel.”

Always socially involved, in 1687, Elizabeth Cellier put forward a proposal to James II for a college of midwives in which the membership fees would fund a foundling hospital, thus hopefully reducing the mortality rates during childbirth while, at the same time, looking after unwanted babies. One of her opponents claimed that her political pamphlets were not written by her but were the product of “a priest [who] got into her Belly, and so speaking through her, as the Devil through the Heathen Oracles.”

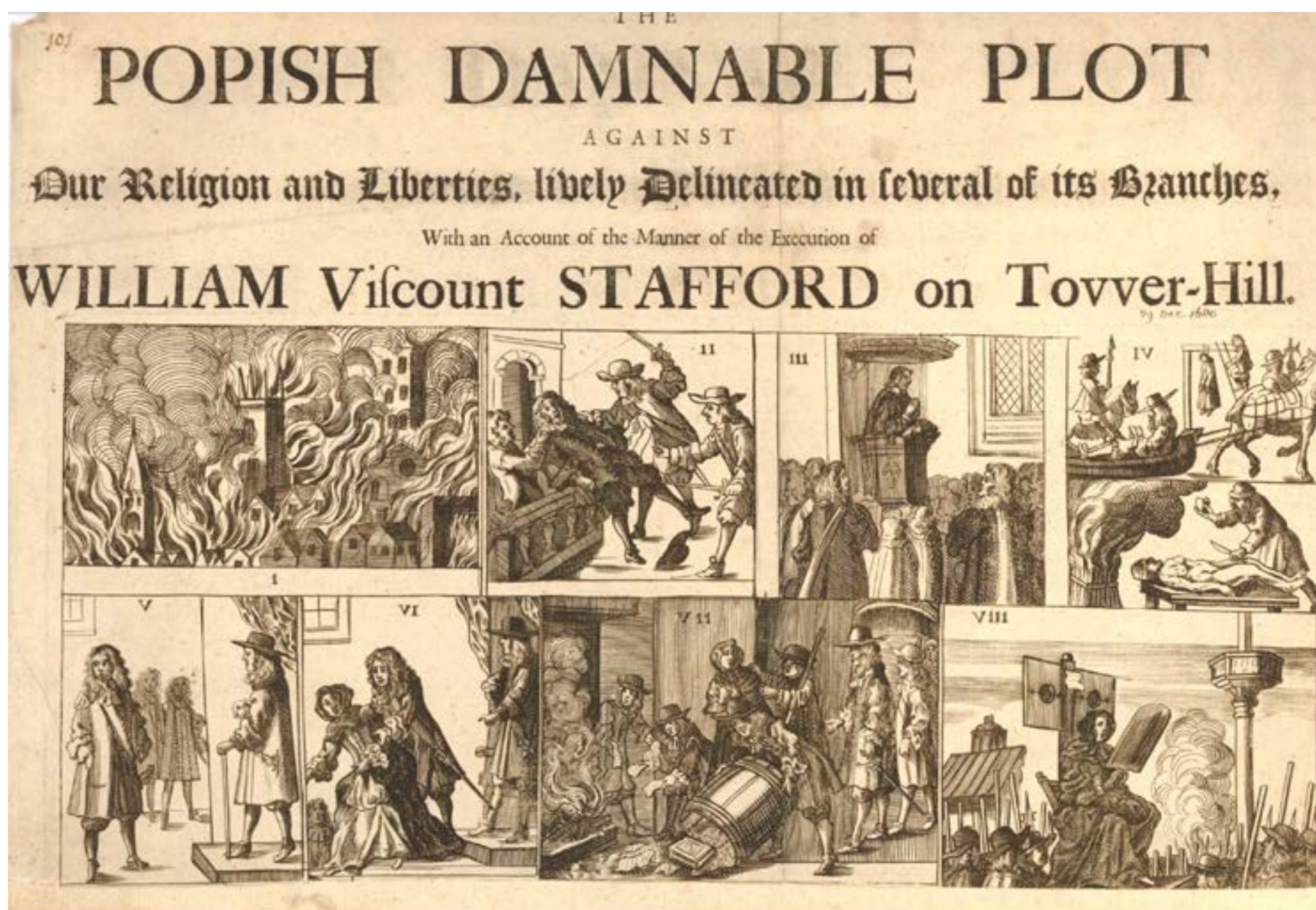


A scheme for the foundation of a Royal Hospital, and Raising a Revenue of Five or Six Thousand Pounds a Year, by and for the Maintenance of a Corporation of skilful Midwives and such Foundlings. London, 1687

Printer: Elizabeth Cellier

Malice Defeated, Or, a Brief Relation of the Accusation and Deliverance of Elizabeth Cellier, Wherein her Proceedings both before and during her Confinement, are particularly Related, and the Mystery of the Meal-Tub fully discovered. Together with an Abstract of her Arraignment and Tryal, written by her self, for the satisfaction of all Lovers of undisguised Truth. London, 1680

Printer: Elizabeth Cellier, Thomas Dangerfield.
Title page states, “Printed for Elizabeth Cellier, and are to be sold at her House in Arandel Street near St Clements Church.”



Popish Damnable Plot Against Our Religious and Liberties, lively Delineated in Several of its Branches, With an Account of the Manner of the Execution of William Viscount Stafford on Tower-Hill.

London, 1680

Printer: Richard Baldwin, (husband of Anne Baldwin)

Design attributed to Barlow by Edward Hodnett.

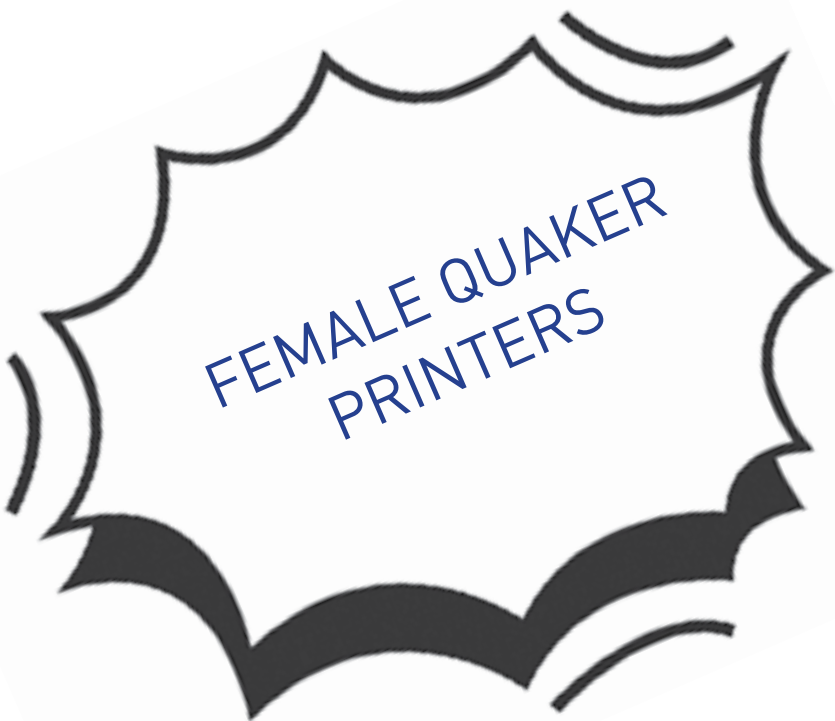
A fragment of a broadside on the Popish and Meal-Tub Plots and other events of the time; with eight of twelve scenes:

- I. the Great Fire of London;
- II. the supposed attack on Edmund Berry Godfrey at Somerset House;
- III. a cleric preaching to a congregation during one of the "national days of humiliation" (13 November 1678 and 11 April 1679, as decreed by royal proclamation);
- IV. the execution of the so-called Popish Plots;
- V. an encounter of two men, representing Dangerfield's attempt on the life of the Earl of Shaftesbury;
- VI. Madame Cellier ejected from the presence of Shaftesbury;
- VII. magistrate and constables searching Madame Cellier's house, discovering papers in a meal-tub and removing papers from a fire;
- VIII. Madame Cellier holding a board in front of her face, sitting at the pillory beside the maypole in the Strand.

'Popish' was an anti-Catholic slur, a hostile term. Applied to a person, it implied a treasonous allegiance to the Pope rather than to the English sovereign. Similarly, midwives, such as Cellier, had a scandalous reputation. Negative images of midwives as prone to drunkenness, sorcery, and loose sexual morals were widespread. Such imagery was more than likely applied to Cellier, which helped discredit her criticisms of political developments, her allegations of torture within the prison system, and her midwifery.

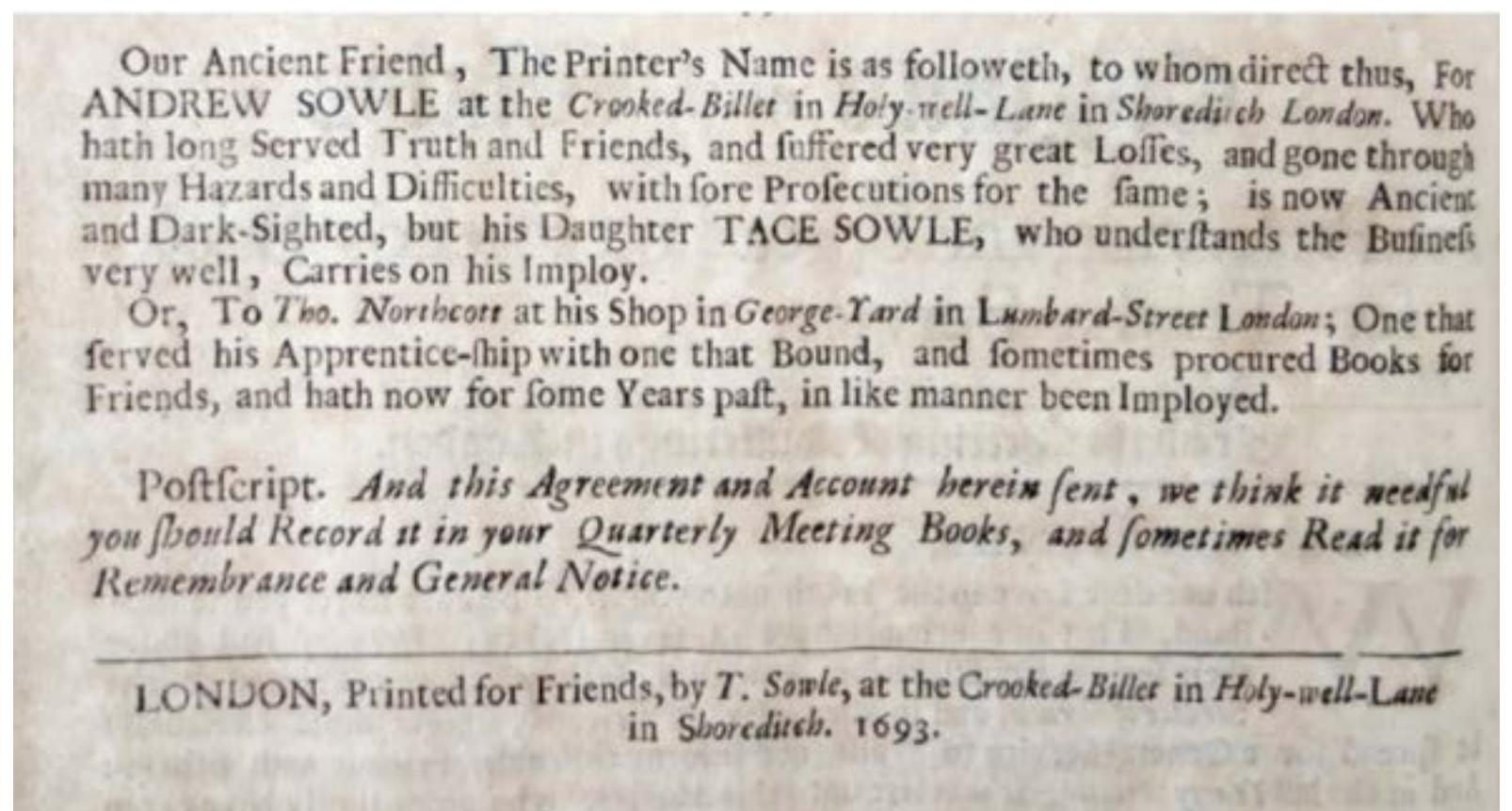


M— Celliere disgraces the pillory



FEMALE QUAKER
PRINTERS

Religion and printing merged in the work of women in the English Quaker communities. Jane Sowle (1631–1695) worked with her husband, Andrew, who in 1646, apprenticed for seven years with printer Ruth Raworth who owned a press at St. Benet Paul's Wharf, London. One of Jane and Andrew's daughters, Tace (1666–1749) was a "good compositor, skilled in setting type," and she "learned the printing business from her mother and father, whose onset of blindness prevented him from printing." Tace worked with the Library of the Society of Friends, becoming a prominent Quaker printer. **For more than fifty years, Jane, together with her daughter, Tace, ran the press until well into the 1740s.** In 1706, Tace married Thomas Raylton, and they worked under the name of Tace's mother, "Assigns of J. Sowle." Tace's sister, Elizabeth, married her father's apprentice, William Bradford, in 1685, and they established the first Quaker printshop in America. Tace's nephew, also her apprentice, eventually inherited the family business because Tace and Thomas did not have children.



Tace Sowle's printed a notice to Friends in the provinces from the Quaker organisation in London about book distribution, which included this note. *Renewed advice to the respective monthly and quarterly meetings in England and Wales*, London 1693, verso.



Tace Sowle

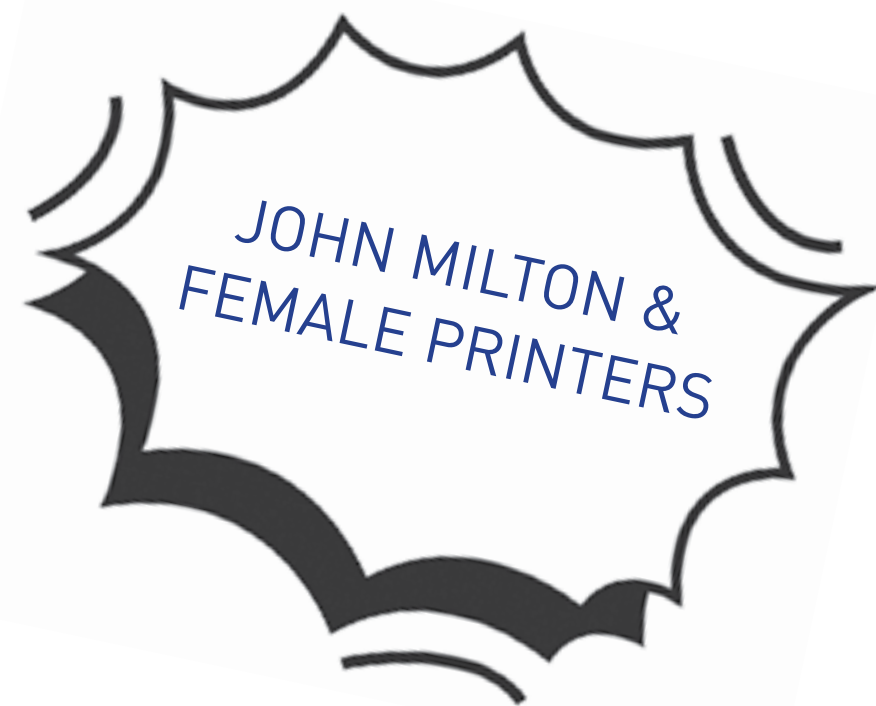
Tace Sowle's signature, 1696

Ruth Raworth printed for roughly thirty years from the 1630s to the 1660s. She printed an edition of *Paradise Lost* for Humphrey Moseley in 1645.



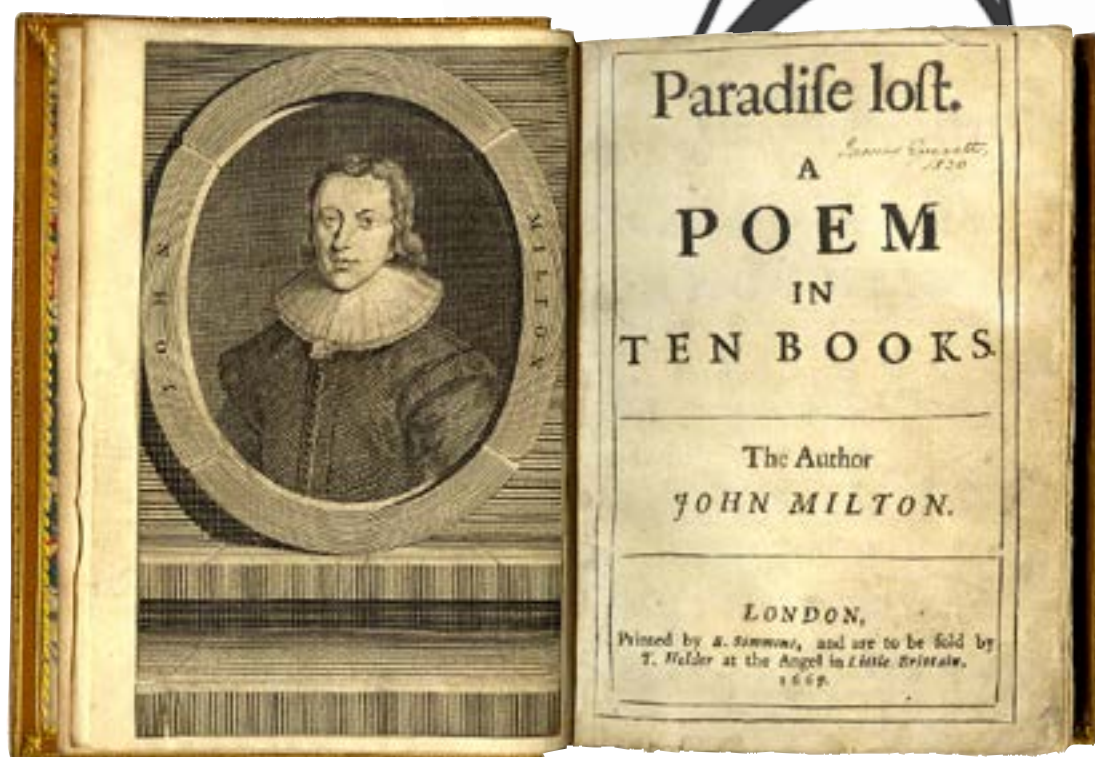
Poems of Mr. John Milton, Both English and Latin, Compos'd at several times.
London, 1645

Printer: Ruth Raworth
Title page states "Printed by Ruth Raworth for Humphrey Moseley and are to be sold at the signe of the Princes Arms in S. Pauls Church-yard"



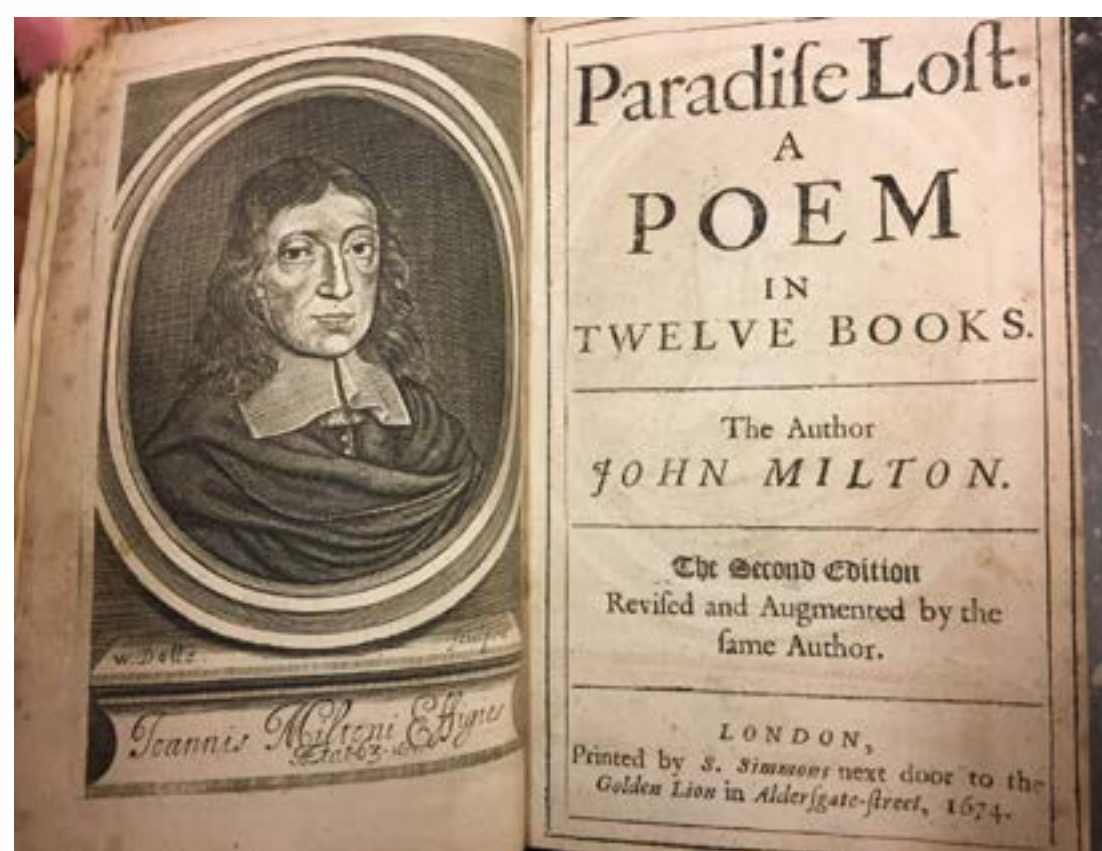
Matthew Simmons was John Milton's printer from 1643–1650. He printed several editions of Milton's *Paradise Lost*. Upon Matthew's death in 1654, his wife, Mary, ran the press, known as the Golden Lion, on Aldersgate Street. Her name appears in books printed from 1655 until at least 1670, yet the title pages of two editions of *Paradise Lost*, 1669 and 1674, contain Mary and Matthew's son's name, Samuel Simmons.

It is believed, though, that Mary Simmons was involved with the publication of at least the first edition of *Paradise Lost* because she was actively printing during this time and took over the press in 1654. Milton (1608–1674) lived near the Simmons' print shop on Aldersgate Street for eleven years and would have undoubtedly entered the shop during the printing of the 1669 edition.



Paradise Lost. A Poem In Ten Books.
London, 1669

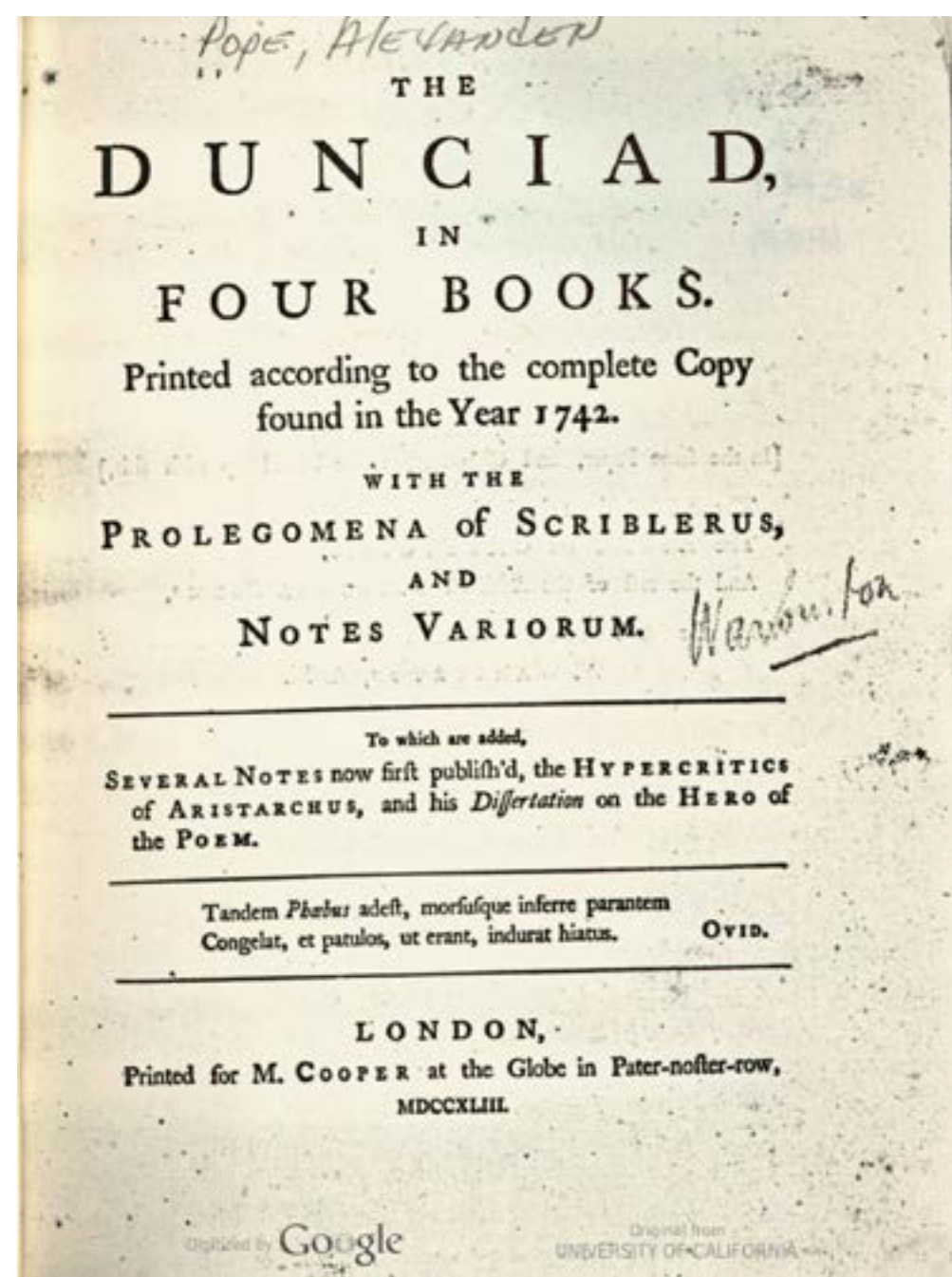
Printer: Samuel Simmons (Mary Simmons' son)
Title page states "Printed by S. Simmons, and are to be sold by T. Helder at the Angel in Little Brittain"



Paradise Lost. A Poem In Twelve Books.
London, 1674

Printer: Sammuell Simmons (Mary Simmons' son)
Title page states "Printed by S. Simmons next door to the Golden Lion in Aldersgate-Street"

According to James Raven, two of the five most important trade publishers between 1675 and 1750 were women. Thomas Cooper's press, The Globe, which can be traced back to 1709, was run by his widow, Mary, from 1735 until her death in 1761. She is often acclaimed as possibly being the most prolific female publisher in British history. **Mary Cooper managed a successful bookselling and publishing house with 1,772 works in which her name appears in the imprint, and she was one of only five trade publishers in London.** Cooper produced many pamphlets, newspapers, and magazines, but she was also involved in the first editions of many significant books including Young's *Night Thoughts* (1742), Pope's *Dunciad* (1743), Warton's *Essay on Pope* (1756), and Sterne's *Tristram Shandy* (1759). Mary was also Alexander Pope's publishing agent. From 1743 to 1759, she seems to have had a fruitful business partnership with Robert Dodsley, from her shop on Paternoster Row, printing over 200 titles together in those sixteen years. John Hinxman, a former apprentice of Robert Dodsley, eventually took over the business by marrying Mary's sister. Mary Cooper, it should be noted, also printed the first nursery rhyme in 1744 with *Tommy Thumb's Pretty Song Book*, featuring "Baa, baa, blacksheep," "Hickory, dickory, dock," "London Bridge is falling down," and "Sing a song of sixpence."



The Dunciad, In Four Books.
London, 1743

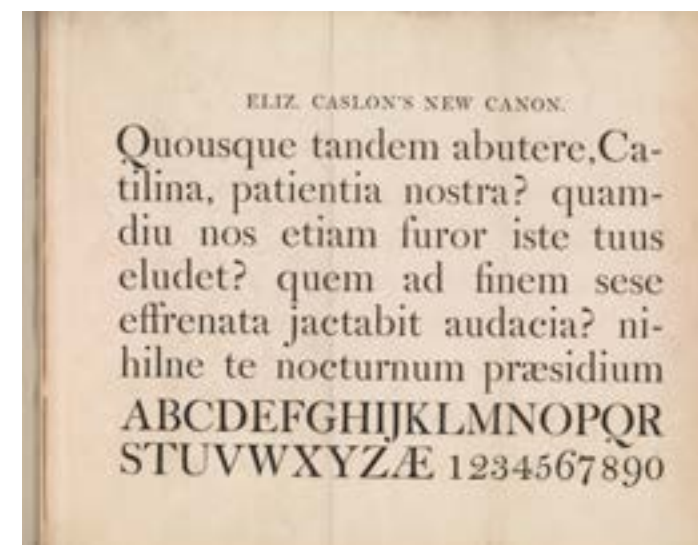
Printer: Mary Cooper
Title page states "Printed for M. Cooper at the Globe in Pater-noster-row"
Author, Alexander Pope



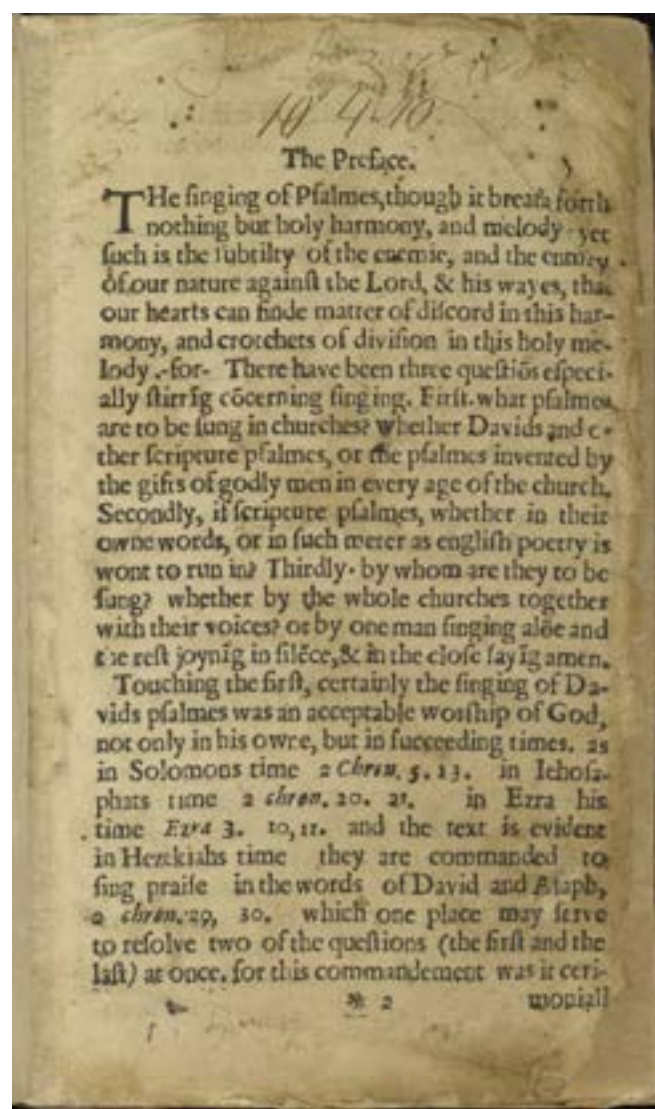
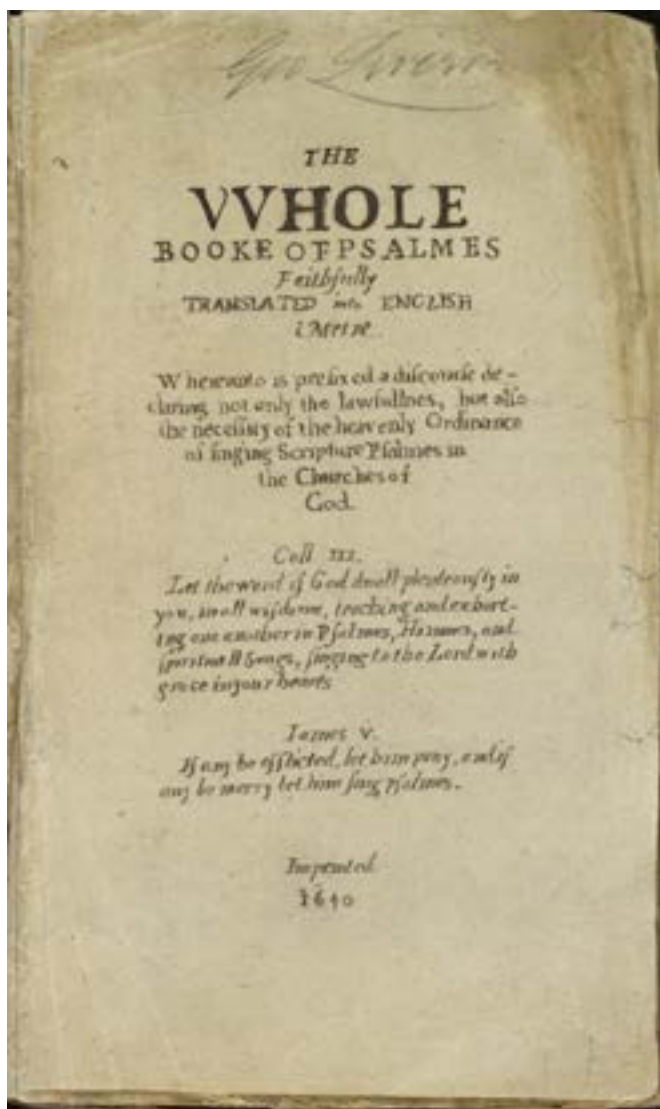
Perhaps one of the more well-known women's names, thanks to modern desktop printing, is Caslon. Upon William Caslon II's death in 1778, his wife, Elizabeth Cartlitch Caslon, took over her husband's renowned foundry and managed it for seventeen years, at which point, in 1795, it was transferred to her widowed daughter-in-law, Elizabeth Rowe Caslon. An effusive 1796 account stated that "**Mrs Caslon . . . had for many years habituated herself to the arrangements of the foundry; so that when the entire care devolved upon her, she manifested powers of mind beyond expectation from a female not then in early life.**" The foundry was known as "Elizabeth Caslon and Sons," and Elizabeth ran the business for seventeen years.

Portrait of *Mrs. E. Caslon.*
London, 1800
Elizabeth Caslon
[née Cartlich]

by William Satchwell
Leney (Lenney), after
Charles Catton the Elder,
stipple engraving



Eliz. Caslon's New Cano,n No.1.
London, 1785
Printer: Elizabeth Caslon [née Cartlich]
Type Specimen Sheet



The Whole Booke of Psalmes Faithfully Translated into English Metre.
Cambridge, Massachusetts, 1640
Printer: Elizabeth Glover and Stephen Daye

Indenture of Stephen Day(e)
July 7, 1638

One of only eleven surviving copies of *The Bay Psalm Book*, the first books printed in British North America.

Though attributed to a man, it was a woman who owned the very first printing shop in the thirteen English colonies in 1638. Elizabeth and her husband, Reverend Joseph Glover, sailed from Surrey, England, to America along with their five children, household servants, belongings, a printing press, reams of paper, and a case of assorted type. Joseph was a missionary with the idea of bringing printing to the New World. However, he died on the voyage, leaving all his equipment and contracted workers to his wife.

As a woman, Elizabeth Harris Glover had to acquire special permission from the New England officials to open a printing office in Cambridge, Massachusetts, near the newly founded Harvard College (1636). **Mrs. Glover “called her company the Cambridge Press,”** and it operated under the direction of Stephen Daye (1594–1668). Daye, a former locksmith, was aided by his son Matthew, who may have trained as a printer in England. In 1640, Glover and Daye published *The Whole Booke of Psalmes* (known as *The Bay Psalm Book*), the first book printed in the American Colonies—and famous for that reason. Daye, though, is generally given singular credit for the accomplishment.

Daye was brought from England to America by Reverend Glover as one of his contracted workers and was obligated to repay the loan of £51 for ship transportation for himself, his wife Rebecca Boardman, two sons, three household servants, plus the cost of purchasing iron cooking utensils. He had been contracted by Glover to establish a printing press upon arrival in Cambridge, Massachusetts.

After the death of Elizabeth’s husband, the press was owned by her, and Daye’s contract and debt were also hers. *The Harvard Gazette* (2012) states the press was likely set up at the house that Mrs. Glover had purchased for Daye on Crooked Lane, now 15 Holyoke Street.



In 1682, William Nuthead founded the second printing business in the American colonies, in Jamestown, Virginia. Nuthead and his wife, Dinah, moved to St. Mary’s, Maryland, in 1686, where he became the first printer in that colony. Upon William’s death in 1695, Dinah Nuthead moved from St. Mary’s to the new capital of Maryland, Annapolis, and took over her husband’s business, running the press with the help of hired typesetters. In May 1696, Dinah received the Governor’s printing license from the Maryland House of Representatives, which made her the first licensed female printer in all the colonies. This differs from Elizabeth Glover who had permission to publish, but was not licensed. **Not only was Nuthead the first woman in America to hold a printing license, but she was completely illiterate, not being able to read nor write.**

Widow Elizabeth Timothy (1702–1757) assumed editorship of *The South-Carolina Gazette* in Charleston when her husband Lewis died in 1738. Elizabeth was the first woman to own and publish a paper in the American colonies. She was also the first woman appointed State Printer in South Carolina



South-Carolina Gazette

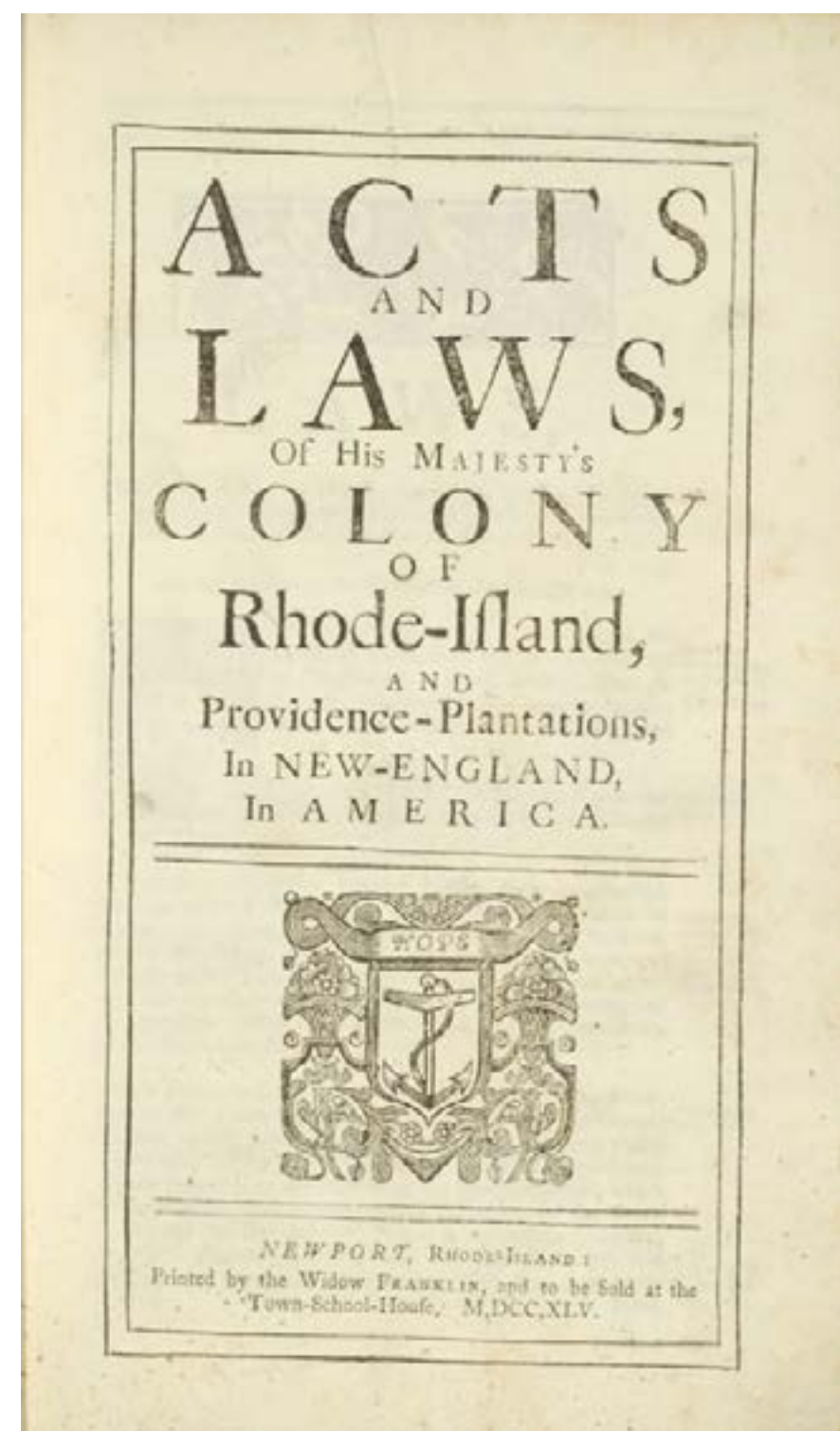
"Charles-Town. Printed by Lewis Timothy in King's-Street." 1734

"Charles-Town. Printed by Peter Timothy in King's-Street." 1738

Printer: Lewis Timothy, Elizabeth Timothy

Although Elizabeth was the actual publisher and printer, after her husband Lewis' death in 1738, she credited the paper to her son Peter, though he was only thirteen at the time. She continued to do so throughout her tenure at the *South-Carolina Gazette*.

When James Franklin (brother of Benjamin Franklin) died, in 1735, his wife, Ann, decided to revive *The Rhode Island Almanac*, which her husband had started, under the pseudonym "Poor Robin," making her one of the first women to print and publish an almanac in the United States. In October 1736, the General Assembly of the Colony of Rhode Island made a decision to "treat with the widow Franklin about printing said acts, and inquire into her ability for that purpose; and if it appears to them that she is qualified for the same, and they can agree with her upon reasonable terms, that she be employed to do the same as conveniently as may be." This meant that **Ann Franklin became the first American woman to be an official government printer**. In 1745, Anne printed 500 copies of the *Acts and Laws of his Majesty's colony of Rhode Island, and Providence Plantations, in New England, In America, Newport, Rhode Island*. At sixty-five, Ann was still running her business and became the first American female publisher, editor, and printer of a newspaper, *The Newport Mercury*, in 1762. Ann Franklin died in 1763.



Acts and Laws of his Majesty's colony of Rhode Island, and Providence Plantations, in New England, In America.
Newport, Rhode Island, 1745

Printer: Ann Franklin
Title page states "Printed by the Widow Franklin, and to be Sold at the Town-School-House, M,DCC,XLV" Franklin printed five hundred copies of *Acts and Laws*.

Among the other women-editors of the eighteenth century in the southern colonies, were Cornelia Bradford, who continued printing *The American Weekly Mercury* in Philadelphia when her husband died in 1742.

Clementina Rind (1740–1774) operated *The Virginia Gazette* in Williamsburg after her husband William died in 1773. Rind was recognized as Virginia's official public printer. She printed Thomas Jefferson's *Ideas on American Freedom*.

Anne Green ran *The Maryland Gazette*—the colony's only paper until 1773—during her husband Jonas' illness and after his death in 1767. She was named Maryland's official printer, working for the Maryland General Assembly, and in 1769, she printed *The Bye-Laws of the City of Annapolis*. *The Deputy Commissary's Guide within the Province of Maryland* followed in 1774.



Portrait of Ann(e) Catherine Green: Colonial Printer and Publisher. 1769
Painted by Charles Willson Peale 1741–1827, oil on canvas.

The words “Annapolis printer to . . .” appear on the copy of her *Maryland Gazette* that she is holding in her hand. Anne's portrait was painted two years after the death of her husband.

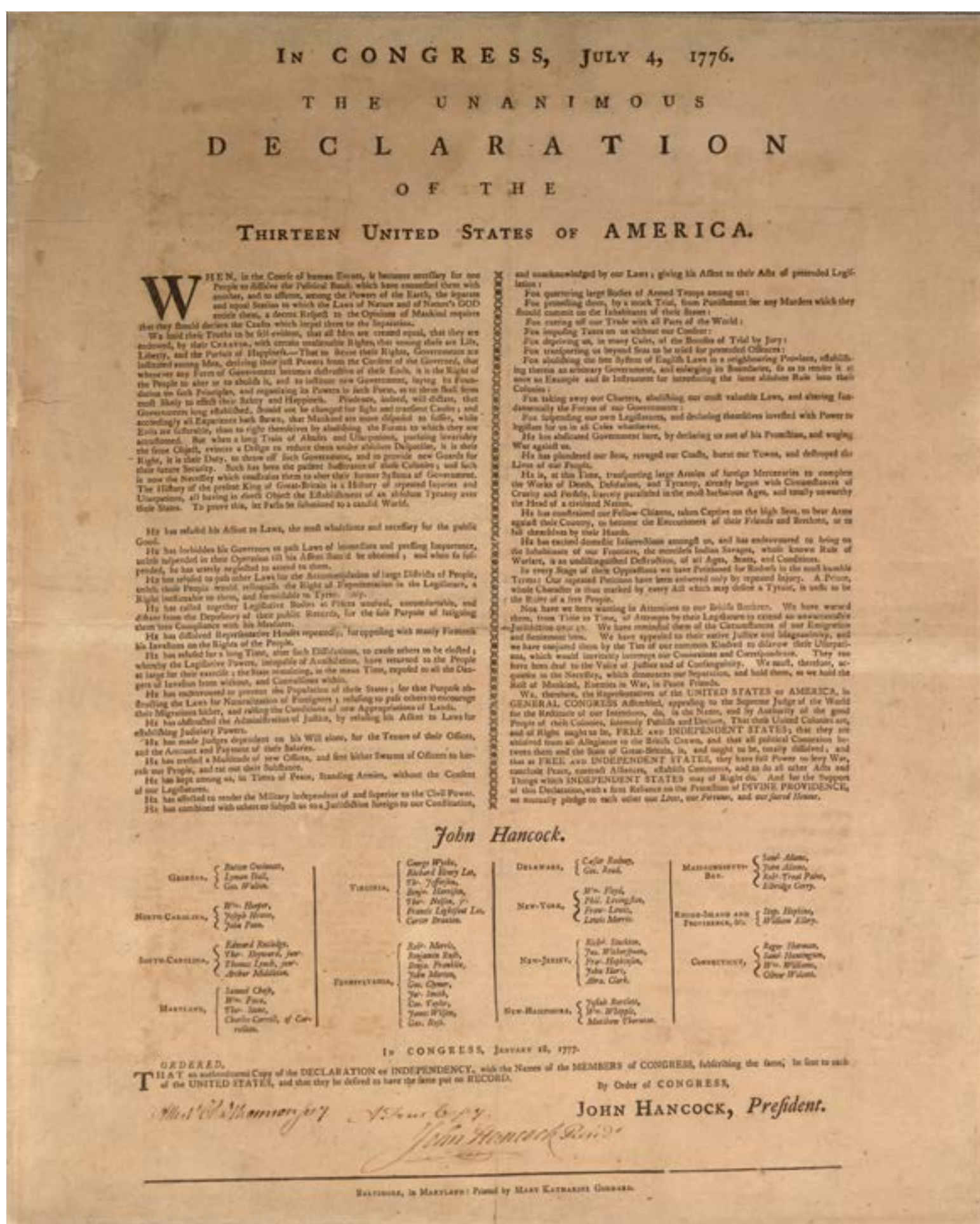
Under the title of “Sarah Goddard and Company,” worked Sarah, her daughter Mary, and one other printer. The Goddard women sold their paper in 1768 and moved to Philadelphia, where they published *The Pennsylvania Chronicle and Universal Advertiser*. Sarah died in 1770, but Mary, having been trained by her mother to print, write, and edit, continued in the printing business. She moved to Baltimore, where she published the city's first paper, *The Maryland Journal and the Baltimore Advertiser*, and ran it for eight years.



The Maryland Journal and Baltimore Advertiser.
Wednesday May 10, 1775
Masthead and publisher's line
Printer: Mary Katherine Goddard “M.K Goddard”

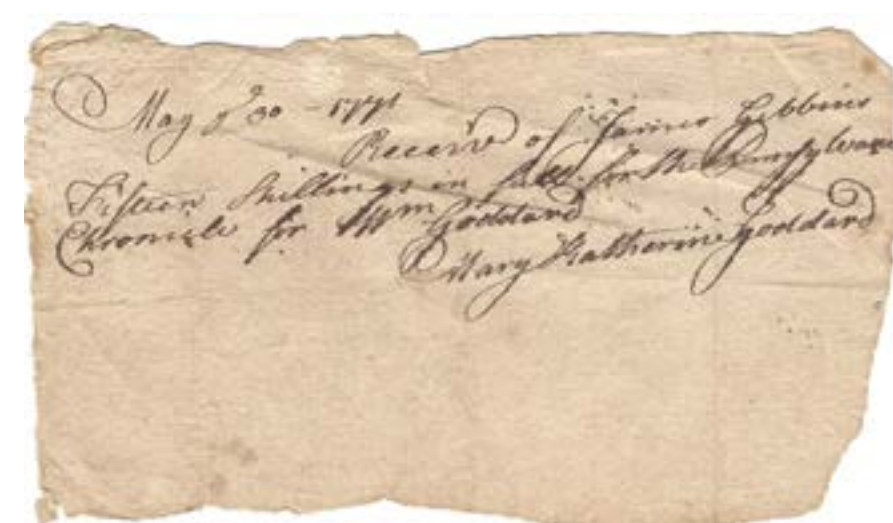
Ultimately, Mary Katherine Goddard is the most famously unknown female publisher of the Revolution when she was the first to print the *Declaration of Independence*, including a list of all of those who signed the Declaration in January 1777. Knowing that they were committing treason, the signers had omitted their names from the original printing of this historic document in July 1776. Six months later, finally having “the courage to publicly stand by their professed ideals of freedom,” the Continental Congress authorized the publication of the Declaration with their names. This was a risky job for Goddard because printing the Declaration was considered a treasonable act, but she chose to print at the bottom: “Baltimore, in Maryland: Printed by Mary Katharine Goddard.” She was and is a forgotten founding “mother.”

Unfortunately, Goddard’s career quickly declined once American independence was secured. Goddard’s absent brother, William, returned to Baltimore in 1784, and ultimately won control of the paper, though not without a fight as Mary filed five lawsuits against her brother. In 1789, after serving as the first female postmaster in America for fourteen years, she was removed from the position by Samuel Osgood, George Washington’s postmaster general, who believed that “the travel necessary to oversee it all might be too strenuous and, therefore, inappropriate for a woman.” Despite her appeal to George Washington and petitions from over 200 prominent Baltimore men, the position was not given back to Goddard. Never to print again, Goddard, instead, opened a bookstore in 1810, which she ran for six years until her death at age 78.



In Congress, July 4, 1776. The Unanimous Declaration Of The Thirteen United States of America, Baltimore, Maryland 1777
Printer: Mary Katherine Goddard “M.K Goddard”

Roméo Arbour's *Dictionnaire de Femmes Libraires en France, 1470-1870* (2003) lists 6,434 names of women involved in the print business in France alone during a 300 year period. That is a drop in the bucket of the number of women whose stories deserve to be told.



Autograph of Founding Mother Mary Katherine Goddard, the First Female Postmaster, and First Female Publisher in America. May 30, 1771. Perhaps the only example of her autograph, relating to her publishing business.