

In Times of Loss

As we move into 2022 with measured optimism, we can't help but reflect back on the losses of the past year – socially, communally, and personally, 2021 left no one unscathed. In the shop, this means thinking about the role of books in expressing grief, memorializing those no longer with us, encouraging supportive connections, and urging us to continue the work that made their lives meaningful. This Tuesday, we present a list of seven books through which activists, spouses, parents and friends found an outlet for their losses through literature and art.

Peruse, and reach out if there is something that is a complement to your collection – we are always happy to work on terms that fit libraries' fiscal year needs, and are particularly flexible on invoicing and shipping given the closures affecting some acquisitions departments. In the event that you have specific collecting goals and would like to discuss them with us, we invite you to reach out via phone or email Tuesday-Saturday when our liaison to institutional clientele is on site.

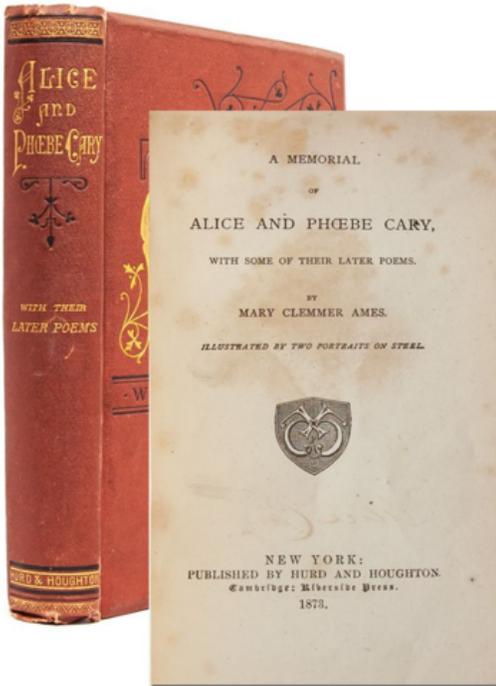
All items subject to prior purchase.

Descriptions of all items are abbreviated. For full descriptions and images, or to access our full inventory, please visit WhitmoreRareBooks.com.

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¹ *America's best-known female journalist memorializes the activist lives and literature of the Cary sisters*

1. Ames, Mary Clemmer.

A Memorial of Alice and Phoebe Cary. With Some of Their Later Poems.

New York: Hurd & Houghton, 1873. First edition. Original publisher's cloth binding embossed in gilt, black, and blind (BAL terra cotta P. cloth). Blue coated endpapers. Complete with frontis and inserted plate. A bit of shelfwear to corners. Bookplate of Bacon to front pastedown; small binder's ticket of Riverside Press to rear pastedown. Light scattered foxing to endpapers, else an internally clean and unmarked. A just about Fine copy of this activist biography. Setting aside digital copies, it is surprisingly scarce institutionally, with OCLC reporting only 6 hardcopies of the first edition.

Prolific poets who began publishing at a young age, the Cary sisters used their literature to promote the causes of abolition and women's rights. Alice, the first president of the first woman's club in America, was perhaps the most public in her activism; although Phoebe too was invested in these missions, serving as an assistant editor to Susan B. Anthony's suffrage newspaper *The Revolution*. Ohio-born, the sisters moved to New York in 1851, leaving behind the responsibilities of running their

father's household and caring for their younger siblings. "Neither woman ever married, and they developed a symbiotic relationship. Alice was responsible for providing an income for the household" while Phoebe managed their home and assisted in running their Sunday salons, which were frequented by Horace Greeley and William Lloyd Garrison (ADNB). Critics have noted that the most interesting personae of the Cary sisters' poetry are the women. "A recurring figure is that of the unmarried but pregnant woman...Consistently they urge understanding, offering poverty as both an explanation and excuse that stands quietly on the woman's side. A second figure is the strong woman, who although she looks happily upon marriages retains her own identity" (Faust). Indeed, they depict a wide range of female experience; in Phoebe's poem *A Woman's Conclusions*, the female narrator looks back on an unmarried life without children, concluding "I am what I am, and my life for me is best."

Their lives closely entwined, so too were the sisters' deaths: they passed within months of each other, in 1871, leaving behind a devastated network of friends and family. The present biography was composed by Mary Clemmer Ames, a fellow writer who resided with the sisters in New York while estranged from her husband. One of the highest paid women journalists of the age, Ames applies her training here: "months were consumed in writing to, and waiting for replies from, long time friends of the sisters" and working through "the mass of Alice and Phoebe's unedited papers." The result is a comprehensive memorial of the women's life, attempting to ensconce the sisters within the American literary canon as well as celebrating their activist contributions.

BAL 2850. American Women Writers 99. Near Fine. (3858) \$1,450

A poetic tribute on the death of Lady Sophia Fermor, whose feminist tract Woman Not Inferior to Man predated Wollstonecraft by almost half a century

2. Anonymous.

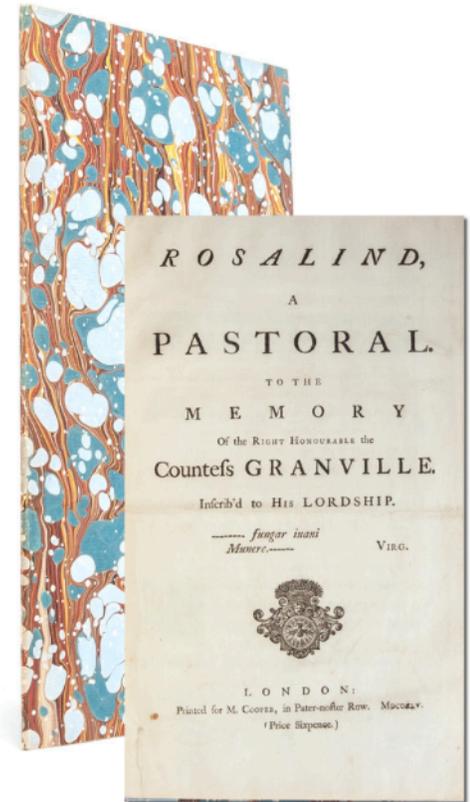
Rosalind, a Pastoral. To the Memory of the Right Honourable the Countess Granville.

London: Printed for M. Cooper in Pater-Noster Row, 1745. First edition. Recent marbled card wrappers. Bookplate of J.O. Edwards to front pastedown. Folio measuring 195 x 310mm and collating 7, [1]: complete. Pro-Patria watermark as called for. Internally a wide margined and fresh copy, with a slight central fold across the title page and small paper repair to the inner margin of same page not affecting text. An exceedingly scarce work in praise of a woman who generated feminist shockwaves in her all too brief life, ESTC lists only five known copies. It has never before appeared at auction, and the present is the only one on the market.

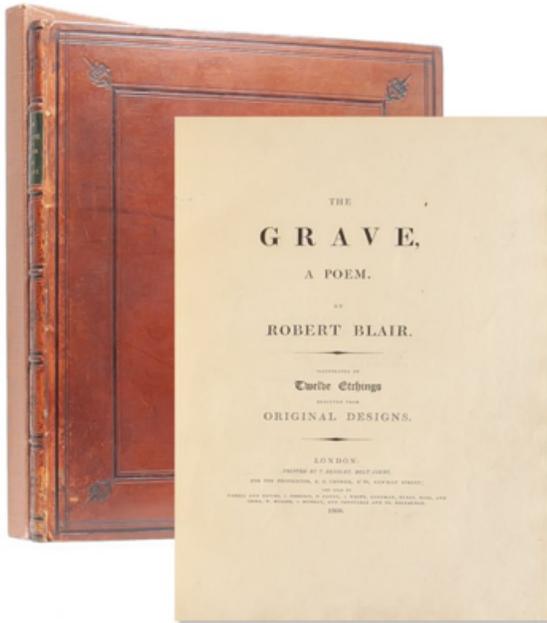
An anonymous poetical tribute to the Lady Sophia Fermor, whose writing had already placed her among England's intellectual elite and whose two years' marriage to John Certeret, second Earl Granville additionally placed her within London's political power center before her early death at age 24. Hailed by Lady Mary Wortley Montagu as having "few equals in beauty or graces" (ODNB), she was also the thinly veiled author of the revolutionary feminist tract *Woman Not Inferior to Man*, or *A Short and Modest Vindication of the Natural Right of the Fair Sex to a Perfect Equality of Power* (1739). Released before her marriage with the by-line of "Sophia, a Person of Quality" and predating Wollstonecraft's *Vindication of the Rights of Woman* by nearly half a century, the book was a sensation. Pointing to unequal access to education and unfair treatment under the law as the only reasons for women's cultural inferiority, Lady Sophia "exhorted all my sex...to betake themselves to the improvement of their minds and...shew our selves worthy...Let us shew them, by what little we do without aid of education, the much we might do if they did us justice" (*Woman Not Inferior*). Her marriage was a companionate and loving one, both gossiped about and admired. And her loss to puerperal fever in 1745 was felt widely.

The present work was a tribute to Lady Sophia's irreplaceability. Though on the surface fixated on her external beauty, the verses constantly recall women of Ovid and Shakespeare whose uniqueness stemmed from their interior strength and their ability to move others to action. The pastoral emphasis and the name Rosalind immediately evoke Shakespeare's headstrong and outspoken heroine from *As You Like It*, who escaped the injustices of men by dressing and acting as one to protect herself and her best friend. In the poem, Rosalind's disappearance to the land of the shades, away from her husband Albino's gaze, references Eurydice whose life and death inspired Orpheus' powerful songs. And the narrator's pleas for owls and nightingales to quiet themselves harken to stories of female anger and revenge (notably Philomela, who survived brutality to take her vengeance). The result is something more learned and serious, a celebration of a complex woman who could have given more if only she had more time.

ESTC T45227. Fine. (4023) \$3,950



A blank verse "graveyard" poem illustrated by Blake and surrounded by controversy



3. Blake, William (illustrator); Robert Blair.
The Grave. A Poem.

London: Printed by T. Bensley for R. H. Cromek, 1808. First edition. Quarto (pages 275 x 340mm): [xvi], 36, [4, prospectus]; complete with the engraved frontis of Blake, engraved title page and eleven other plates engaved by Louis Schiavonetti after illustrations by William Blake. Handsomely bound in early 20th century full calf with rules stamped in black and a blue morocco spine label. Illustrated title trimmed a little tightly, no loss to the illustration. A clean and attractive copy internally with all plates retaining their tissue guards. With the armorial bookplate of C. E. Richardson, motto: virtute aquiritus honos. Housed in a custom slipcase.

A blank verse poem, The Grave was the work for which Scottish writer Robert Blair was most renowned. "In October 1805, William Blake was commissioned by the engraver and would-be publisher Robert H. Cromek to prepare forty drawings illustrating the popular "graveyard" school poem first published in 1743. In Cromek's first prospectus of November 1805, Blake is named as both the designer and engraver of fifteen designs...In a second prospectus, also from November 1805, Cromek announced that Luigi Schiavonetti would engrave twelve designs for the new edition. Blake had lost the lucrative commission to engrave his own designs; and his relationship with Cromek descended into anger and argument. In spite of their disagreement, Cromek included a portrait of Blake as a frontispiece to the volume, published in 1808. Cromek promoted the book aggressively and the illustrations to The Grave became Blake's best known work through much of the nineteenth century" (William Blake Archive).

Near Fine. (4613) \$3,950

A poetic expression of grief for the loss of his son and the loss of his nation as he knew it

4. Kipling, Rudyard.

The Irish Guards (Signed Limited Edition).

U.S.A.: [N.P.], 1918. First edition. Number 3 of only 100 copies printed, signed by the author. A Fine copy, virtually pristine. Housed in a quarter red morocco slipcase with chemise. A scarce work, which has sold at auction only twice in the past 35 years. The present is the only example on the market.

One of the officers of The Irish Guards was Kipling's only son, John. Despite being initially rejected because of his poor eyesight, John Kipling was allowed to join up after his father intervened. In September 1915 he was killed at the Battle of Loos. John's death caused his father to become involved with the Commonwealth War Graves Commission (he devised the wording for the graves of the unidentified) and also write a wartime history of the Irish Guards (published in 1923). The family's grief at the death of John inspired *My Boy Jack*, the 1997 play by David Haig (filmed with Daniel Radcliffe as John Kipling). The title came from Kipling's poem *My Boy Jack* which does not reference John Kipling, but the death of the youngest sailor killed at the Battle of Jutland. Richards notes that, contrary to the statements of previous bibliographers, these verses were not published in *The Times*. Instead, "a special edition of the verses" was sold at a matinee at the Empire Theatre. The matinee was to aid Prisoners of War and other charitable funds of the Irish Guards. Queen Alexandra was present and Kipling's verses were recited by Henry Ainley (1879-1945), the Shakespearian actor. Copies of this publication were only available at the matinee performance and, as noted by Richards, this "constituted publication for purposes of English copyright law". The verses were collected by Kipling and published in *The Years Between* in 1919. There was also a musical setting of the poem composed by Edward German.



Provenance: Ellis Ames Ballard; Parke-Bernet Galleries, 21-22 January 1942; James F. Drake Rare Books and Autographs, New York; Doris L. Benz. Fine. (4442) \$1,950

A tribute on the passing of Frederick Douglass, written by a friend and ally and presented to the future Librarian of Congress

5. Tilton, Theodore.

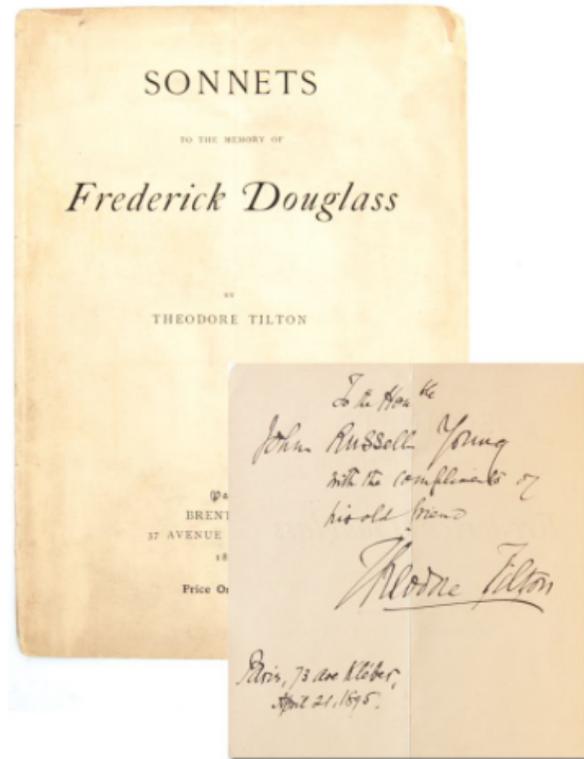
Sonnets to the Memory of Frederick Douglass (Presentation Copy).

Paris: Brentano's, 1895. First edition. Original printed wrappers stitched at spine. Central vertical fold to both wraps, with some splitting near foot of front; some chipping along outer edges, and splitting along lower third of spine but wraps holding well. Complete in 12 pages and measuring 190 x 130mm. Inscribed on the verso of the front wrapper in the year of publication and presented to the journalist, diplomat, and seventh Librarian of the United States Congress: "To the Honorable John Russell Young with the compliments of his old friend Theodore Tilton. Paris 73 Ave Kleber, April 21, 1895." Scarce institutionally and in trade; of the three copies that have sold at auction in the past 112 years, only one other has been signed (1909, Anderson Galleries).

An ardent abolitionist, Theodore Tilton used his platforms as a newspaper editor and well-known poet to promote equality causes in the U.S. and abroad. Among the many close relationships he formed in the course of his work was a bond with Black leader Frederick Douglass. Speaking of their alliance, Douglass wrote in his autobiography of meeting Tilton for the first time in 1866, at the Southern Loyalist Convention in Philadelphia: "There was one man present who was brave enough to meet the duty of the hour; one who was neither afraid nor ashamed to meet me as a man and a brother...the man was Mr. Theodore Tilton. He came to me by the hand in a most brotherly way and proposed to walk with me into the procession." Douglass' death in 1895 sent the

movement and the nation into mourning; and in the present work, Tilton, in exile in France, creates a poetic tribute to the heroic life and "A Career Unique" lived by Douglass. While Tilton opens with a timeline of Douglass' greatest political contributions, the sonnets that follow remind us of the complexity and humanness of the man, and help us feel that the loss is all the greater. "I knew the noblest giants of my day, And he was of them -- strong amid the strong; But gentle too: for though he suffered wrong, Yet the wrong-doer never heard him say "Thee also do I hate..." Much as Douglass described Tilton in familial terms, so too does Tilton express his loss. "I loved him long; As dearly as a younger brother may."

(4357) \$3,250



A scarce published example of a family's intimate mourning, celebrating the life and contributions of an intellectual woman

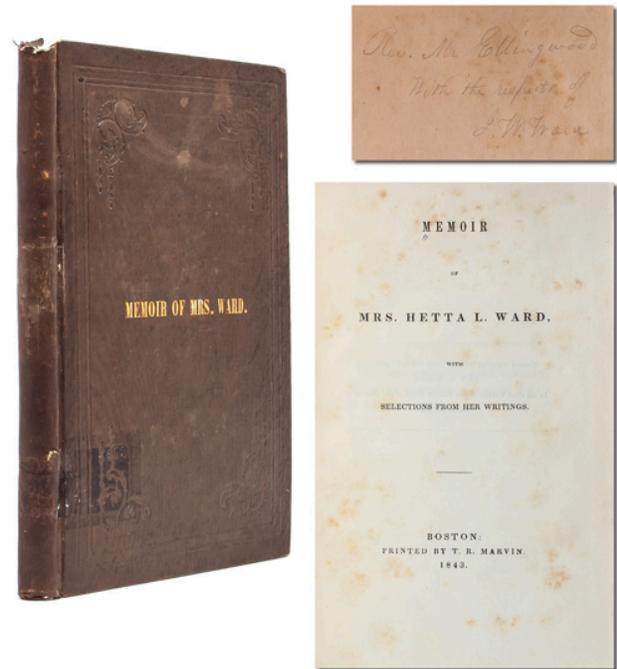
6. Ward, Hetta L.; Reverend Ward; Susan Hayes.

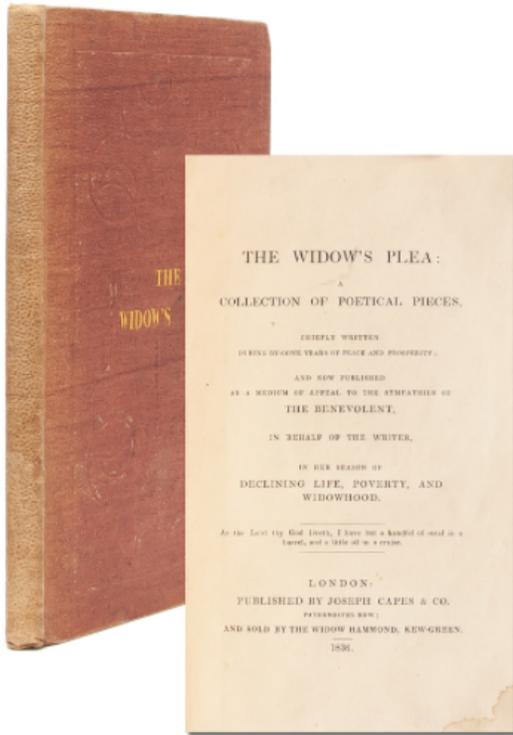
Memoirs of Mrs. Hetta L. Ward with Selections from her Writings (Presentation Copy).

Berkeley: T.R. Marvin, 1843. First edition. Original publisher's cloth binding with gilt to front board. Minor loss of cloth to crown of spine. Faint residue of removed library label to spine and front board. Peach endpapers. Light scattered foxing as is typical of the period. Inscribed on the front endpaper by Ward's husband, the compiler: "Reverend Mr. Ellingwood with the respects of J.W. Ward." Bookplate on the front pastedown reveals that the recipient Rev. Ellingwood went on to donate the volume to the Theological Seminary of Bangor, Maine. A scarce and important example of a published American elegiac volume, produced in this case by an eminent family to mourn the loss of an educated woman. Memoirs is unrecorded by OCLC and has never appeared at auction.

In their marriage, James Wilson Ward and Hetta Lord Hayes Ward united two prominent Northeastern families. A senator and Congregationalist minister, James descended from the founders of Plymouth and had attended Andover and Amherst. Hetta, the daughter of a judge and niece of a Dartmouth president, was herself a graduate of Miss Grant's Seminary Academy. The present volume, released "exclusively for private circulation among the friends of the deceased," is a testament to Hetta's value not as a daughter who married well or a wife who effectively managed a house, but as a companion, an intellectual, and an individual. In this sense, it deconstructs the period's expectations of separate spheres or hierarchy between sexes. With an opening letter by Susan Hayes, Hetta's mother who also inscribed this volume, as well as a copy of the eulogy conducted by her husband, the book reveals vast details about who Hetta was as a person. Both describe her as tender and affectionate; but time and again, emphasis is placed on her mind. Though Hetta was skillful with a needle as a child, according to her mother, "her numberless questions interested and surprised me...She acquired a fondness for poetry...She became as much interested in the study of the exact sciences as in the works of imagination, making herself acquainted with the higher branches of Mathematics, Algebra, Geometry, etc." James, similarly, eulogizes his wife. What becomes clear is that he is grieving the loss of a companion and equal. "If we have found a friend of distinguished excellence, and for years rejoiced with that friend in mutual interchange and warm affections, it is natural when death intervenes and separates us from the dear object of our love, to contemplate their virtues...First characteristic which I would notice which she possessed in an eminent degree is an ardent love of truth...She possessed great powers of abstraction...She saw with great clearness the point of an argument and was quick to distinguish between sophistry...She loved to trace the workings of the human mind." Not satisfied simply to have their own testaments to Hetta's extraordinary mind, the compilers included to the last half of the book a collection of her own poetry and prose.

A scarce work, in a genre underappreciated in American literature and history. Such coterie publications of intimate mourning were uncommon for the time, particularly for a woman. National Cyclopaedia of American Biography 148. Very Good +. (4025) \$1,850





*Grieving her spouse and confronted with financial distress,
a widow sells the only thing she has: her poetry*

7. The Widow Hammond.

The Widow's Plea: A Collection of Poetical Pieces, Chiefly Written During By-Gone Years of Peace and Prosperity; Now Published as a Medium of Appeal to the Sympathies of the Benevolent...

London: Published by Joseph Capes & Co. at Paternoster Row and Sold by the Widow Hammond, Kew-Green, 1836. First edition. Original publisher's pebbled cloth binding embossed in gilt and blind. Yellow endpapers. Spine a touch sunned; front endpaper removed. Bookplate of J. O. Edwards to front pastedown. Small dampstain to lower outer corner of title page, not affecting text. Collating [v], vi-viii, [3] 12-78: complete, including half title and subscriber's list. A scarce example, OCLC records only 5 copies with libraries (2 of those in the U.S.). It is the only copy on the market.

From the outset, Mrs. Hammond makes it clear to her readers that her literary art stemmed originally from a desire to create rather than a need for income; and thus, the sale of these artistic wares for support in her poverty is akin to selling family heirlooms. Declaring herself "ashamed to beg," the author explains that the sale of her publication at least allows her to trade on something that reminds subscribers that she remains "a meritorious person" experiencing unexpected affliction stemming not from her own faults but the "pecuniary claims, though small in number, incurred previously to her bereavement by an affectionate husband." Within the small selection of poems, some touch on typical Victorian themes of Love and Friendship or of Prudence. Yet others feel highly personal -- or at the very least reveal the Widow Hammond to be performing personal loss to connect to readers. An Aspiration opens by reminding readers of the author's poverty and difficulty, for example. While An Epistle to a Beloved Sister concludes with the line "This dear sister died a few months later." Maternal Fears, meanwhile, speaks to the very real anxieties felt by a woman attempting to support not only herself but her children, in a time and place that gives her few economic options. Privately printed collections such as this, released later in one's life, "did not provide an opportunity for a poet to write for a public audience," and especially this early in the century, "women who chose the literary life often faced social censure and received substandard pay" (Cambridge Companion). A stirring reminder both of the wide number of women with literary talent, as well as those same women's social and economic precarity when orphaned or widowed. (4145) \$1,500

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