



Poetry for a Cause

This week for our Curator Love Event we offer a collection of books from the long 19th century with poetic texts or publications motivated by social causes. In many of these books the author's voice embodies impassioned ideals; revealing the power of poetic arts. The goals of each publication vary: to educate children on activist causes, to raise money for schools, to provide etiquette guides for personal milestones, or to offer religious solace. We conclude the group with a literary study on poetry written to demonstrate the value of women's education.

Please 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.

Prices reflect the current sale amount. All items subject to prior purchase. For the full list of material offered at a 20% discount for all curators and librarians, click [here](#).

For inquiries and orders, please contact info@whitmorerarebooks.com.



Launching what would become a lucrative career, Barbara Hoole Hofland gained 2,000 subscribers and funds to open a school

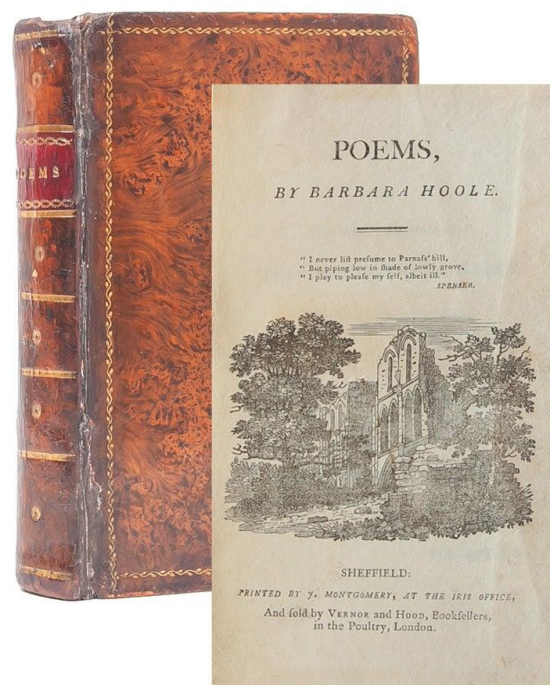
1. [Hofland, Barbara] Hoole, Barbara.

Poems

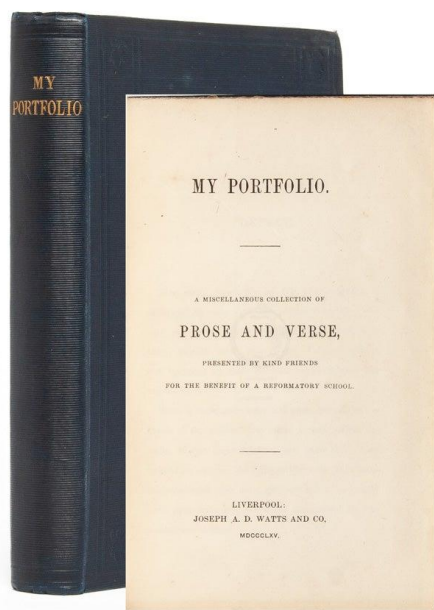
Sheffield: J. Montgomery, [1805]. First edition. Contemporary mottled calf with gilt and morocco to spine. Marbled endpapers. Measuring 148 x 90mm and collating complete with subscriber's list: li, [1, blank], 256. Discreet repair to upper joint near crown and joints starting but sound. Occasional light scattered foxing, but a largely clean and fresh copy internally. Several small pinholes to title and dedication leaves not affecting text. Bookplate of Mary Oates to front pastedown, with her husband George Oates (1789-1827) appearing in the subscriber's list, possibly on her behalf. A scarce collection of poetry by the writer Barbara Hoole Hofland, who supported herself and founded a school with funds from her publications, OCLC documents only 2 copies in libraries (BL and NLS). It is the only copy on the market.

"In forty years of writing, Barbara Hoole Hofland produced nearly seventy titles...They include books for children or young adults and adult novels, with some poems, plays, guidebooks, and handbooks on artistic topics rounding out her bibliography. More than 300,000 copies of her books were sold in Britain and as many, proportionately to population, in the U.S." (Orlando Project). Her career began of necessity. Having married the merchant T. Bradford Hoole, she was shortly after widowed and left to support herself. It was during this period that *Poems* was published, with a staggering list of 2,000 subscribers including George Oates (who purchased the present copy). Funds from this work, which emphasizes female experiences and interiority, made it possible for her to launch and maintain a boarding school at Harrogate, where she could make education accessible to girls. On her marriage to artist Thomas Hofland, she moved from Sheffield to London, where she settled into a career as a full time writer. "Though many of her titles fall naturally into groups, [focusing] on family relationships (notably widows as struggling, successful single mothers)...she always varied her formulas. Her books for the adult market were independent in their attitudes, expressing an original and thinking mind" (Orlando Project). This early work reveals Hofland finding her creative voice, which ultimately did not shy away from or diminish the value of how women perceive experiences from the domestic to the global. While some poems address the loss of friends, advice to young men and women, or the hopes of a widow for her daughter, others consider how war and politics unsettle and affect women.

(Item #4970) **\$1,560**



A compilation designed to raise funds for a reformatory assisting "girls rescued by the hands of police, who have found homes within our walls"



2. Campbell, Louisa.

My Portfolio: A Miscellaneous Collection of Prose and Verse, Presented by Kind Friends for the Benefit of a Reformatory School

Liverpool: Joseph A. D. Watts and Co., 1865. First edition. Original navy publisher's cloth binding with gilt to spine. Gentle bumps to corners, else in about Fine condition. Faint offsetting to pastedowns and occasional light foxing, else a pleasing, clean and unmarked copy. Collates complete: viii, 228. Laid into the front are a poem by the author In Memoriam of Alderman Herbert Campbell printed on mourning stationary and a handwritten subscriber's receipt for Miss Nicholas per L. J. Campbell. The only copy currently on the market, OCLC reports only one institutionally held copy.

Compiled and sold for the benefit of the Liverpool Toxteth Park Girls' Reformatory School, which began relocating its campus in 1864 to a safer area of Liverpool under "the management of Mrs. Herbert Campbell" the editor of the present work (Children's Homes). My Portfolio acknowledges that when parents fail, it is up to the community to support the affected children. "This earth, seemingly so fair and beautiful, is disfigured by many dark habitations of cruelty. We may see English fathers and mothers converting happy English homes into abodes of sin and misery...girls rescued by the hands of police have found homes within the walls of our Reformatories, and have there been trained for service...the sale of this little volume is for the benefit of one of these schools...Humbly and yet hopefully I appeal to the benevolence public with this entreaty that they will by their help and by their influence do their utmost to further this Labour of Love." Some of the works are anonymous, but some of the contributors have provided their names and are women. This is not surprising; Toxteth Park Girls' Reformatory had been "established by private subscription and managed by a committee of ladies, opened in 1856" ensuring that rescued girls had a safe home and education provided by "some ladies of the committee, giving lessons on subjects such as history and geography" (Children's Homes). In addition to this, whether the women came from privilege or misfortune, they could understand how critical the support of family and educators could be in securing their futures. Their works reflect that -- for example, The Mother's Prayer, Love in Life, and In Memoriam, for example, all deal with the lessons and support children gain from a maternal presence. Yet it should also be noted that Campbell wanted the volume to appeal to as many donors as possible. To that end, there are pieces written by reverends, essays and poems on military endeavors, and items designed to appeal to the less sentimental. A scarce piece of educational and social activism. Fine

(Item #2993) **\$840**

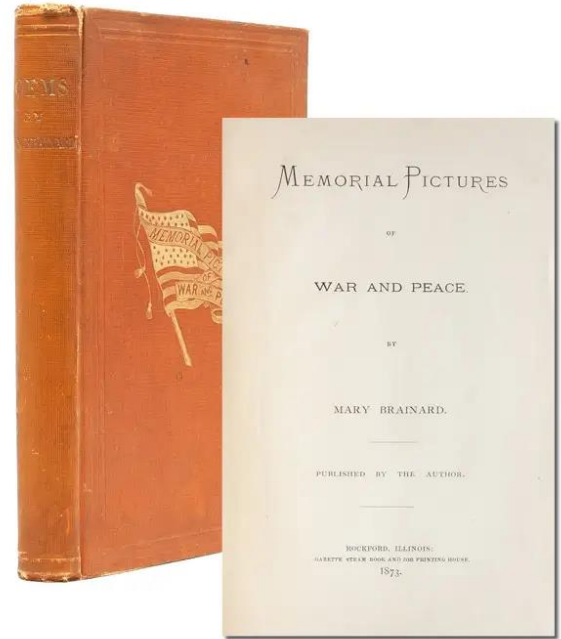
Poetry reflecting on wartime experience, by one of the first government-employed Civil War nurses

3. Brainard, Mary.

Memorial Pictures of War and Peace

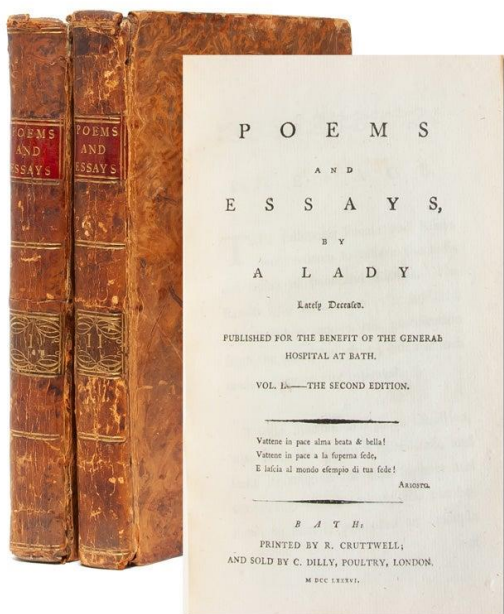
Rockford: Gazette Steam Book & Job Printing House, 1873. First edition. Original publisher's cloth binding with gilt to spine and front board. Spine lightly sunned and corners bumped, front hinge a bit tender but a pleasing copy overall. Pencil ownership inscription to front pastedown: "From Ma Pronty, 1883." With the exception of a small stain affecting the lower outer margin of The Homestead and faint offsetting on page 32-33, internally a neat copy. The work appears to have been self-published; and it was likely designed for distribution among select family and friends. Scarce in institutions and in the trade, this is the only copy currently on the market.

One of the first American women to serve in a government nursing post, Mary Brainard was no stranger to the realities of war and peace. "Mrs. Brainard saw the hard side of war life, and worked many a long night over sick and dying soldiers...she was made nurse and head matron of the hospital at Lebanon, Kentucky, then going to the hospital at Lewisville as head nurse...Because of her faithful work she was awarded a pension by a special act of Congress" (Church). Brainard's wartime experiences are unavoidable throughout the volume. The Homestead, for example, is filled with nostalgia tinged with harsh reality as Brainard reflects on the rural landscape and future harvests, while also admitting that her song is one "of sorrow sanctified, Of trial overpast; I catch the meaning if I can Of every shadow cast." Verse such as The Desolate and War are even more deeply entrenched in loss, returning again and again to images of boys and young men cut down in youth. Yet others, like Love & Youth, and Loyalty focus on some of the greater qualities that give positive meaning to human life. Brainard's role as a Civil War nurse is deeply entangled with her poetry, and references to tending the wounded appear throughout. For Brainard, poetry is an exercise in managing grief and expressing the breadth of her wartime experiences.



(Item #2775) **\$950**

Published posthumously by her sister, Bluestocking Henrietta Maria Bowdler; a legacy of women's important religious and literary roles



4. [Bowdler, Jane].

Poems and Essays by a Lady Lately Deceased (in 2 vols)

Bath: R. Crutwell, 1786. Second edition. Contemporary calf with morocco labels to spines. Hinges front and rear cracked on both volumes but holding well, with the front of volume I being the most tender. Some chipping to extremities of spines, with some small loss near the crown of volume I. Bookplate of the Marquess of Headfort to front pastedowns of both volumes. Front endpaper loose on volume II. Internally clean, with none of the foxing typical of imprints from this period. Collates vii, [1, blank], [2], 250; [2], 194. Scarce in institutions and trade, ESTC reports only 14 university libraries in the North America holding the first edition of this title and 10 holding copies of the present second edition.

While now remembered as a member of the infamous Bowdler family -- associated with the censorship or "Bowdlerization" of Shakespeare done by her brother, the editor John Bowdler -- Jane was a poet in her own rite, and a mentor to her sister, the Bluestocking Henrietta Maria Bowdler. Passing the end of her life in hospital as an invalid, Jane composed multiple poems and essays which, at her death, Henrietta Maria compiled and published for the benefit of Bath hospital. This act, in its own time at least, cemented Jane's celebrity as a talented poet lost too soon." The book became extraordinarily popular. Seventeen editions were published at Bath in rapid succession...Queen Charlotte is said to have found the poems so comforting that she read them three times" (ODNB). This may have been the aim of Henrietta Maria, the author of *Pen Tamar* (a novel defending single women) and the friend of fellow Bluestocking Hannah More (the author of *Strictures on Female Education*). In her preface, Henrietta Maria provides the reader with a specific portrait of her sister. "The following Poems and Essays were written to relieve the tedious hours of pain and sickness. The Reader who seeks amusement only may possibly receive no gratification from the perusal of them...To the humble and pious Christian, who feels the pressure of distress and seeks in religion that consolation which nothing else can bestow, to him is presented an example of patience and resignation which no sufferings could conquer." Jane becomes, in this, not a trivial poet. Either of these would be problematic for a woman. Instead, Henrietta Maria crafts her into an exemplar of patience, a woman of piety who turns to her faith in the appropriate moments and gains comfort, and a poet driven by Christian impulse and not ambition to share her experience in writing. It further pressed the idea that Jane, or even Hannah More and Henrietta Maria herself, had right to enter Christian and literary dialogues.

ESTC T54036. (Item #3180) **\$640**

America's best-known female journalist memorializes the activist literature of the Cary sisters

5. [Abolition] [Women's Suffrage] Ames, Mary Clemmer.

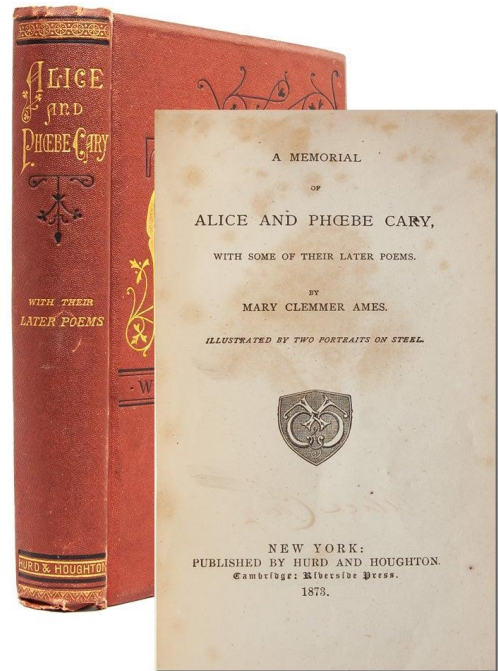
A Memorial of Alice and Phoebe Cary. With Some of Their Later Poems

New York: Hurd & Houghton, 1873. First edition. Original publisher's cloth binding 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.

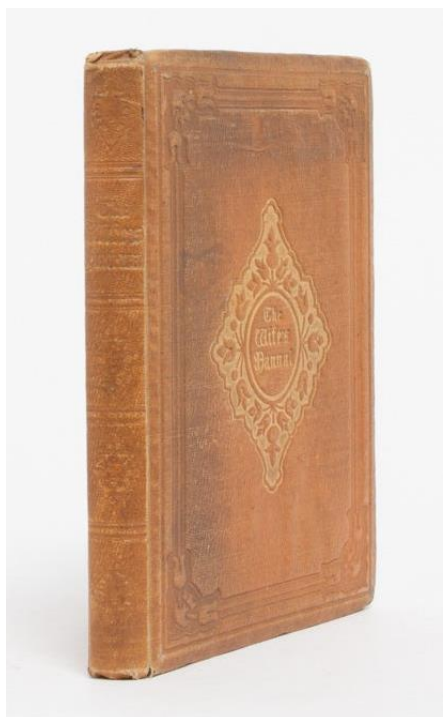
Prolific poets who began publishing at a young age, the Cary sisters used their literature to promote the causes of abolition and women's rights. Alice, the first president of the first woman's club in America, was perhaps the most public in her activism; although Phoebe too was invested in these missions, 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 (Item #3858) **\$1,000**



With a surprising range of poetic guidance for key moments in a woman's life, including her joys and trials



6. [Women's Conduct] Calvert, William.

The Wife's Manual

London: Longman, Brown, Green, and Longmans, 1854. First edition. Original yellow publisher's cloth binding stamped in gilt and blind. All edges gilt. Red endpapers. Gentle rubbing to extremities largely concentrated to spine ends; corners bumped. Offsetting to front board. Hinges starting but sound. Contemporary ownership inscription of "Georgiana Trench. Oct 22 1854" in ink with "Harriet Trench" beneath it in pencil to verso of front endpaper. Small bookplate of American collector Albert A. Howard ("AHA") and bookseller's ticket of Leighton & Son to rear pastedown. Some light scattered foxing to margins but else clean and unmarked. Collating [4], 100, [2]: complete, including both half title and engraved title pages. A book notable for its typography and decoration, it is the first known example of the Basle Roman typeface, this being cut by William Howard for the Chiswick Press; illustrations engraved by Mary Byfield. In all, a charming copy of this etiquette manual containing poems and prayers for women, which OCLC reports at only 9 U.S. institutions.

Devotional poetry designed specifically to give comfort and guidance to women at key moments in life, *The Wife's Manual* acknowledges a surprisingly wide range of female experience. Some poems are as one would traditionally expect from a volume of this period. *The Bride's Prayer* and *Wedding Song*, for example, mark a woman's entrance to married life; *For Her Husband*, *For Her Husband in Absence*, and *Prayer for Her Husband in Sickness* lead into her marital duties; and *For Her Infant* and *Cradle Song* follow her into maternity. Yet there are more complex moments in a woman's emotional and practical life that the Manual also addresses. *When Recovering From Her Confinement* and *On the Death of a Child*, reveal the difficult realities of childbearing and loss. *The Wife to Her Ruined Husband*, *After Angry Words*, *On the Estrangement of her Husband's Affections*, and *The First Hours of Widowhood* similarly consider the trials and heartbreak that can come in a good or bad marriage.

(Item #3011) **\$860**

A seemingly polite selection of poetry, which actually includes controversial female writers and anti-slavery sentiments

7. [Barbauld, Laetitia, Hannah Cowley, Sarah Dixon, Mary Robinson, Elizabeth Sheridan, et al.].

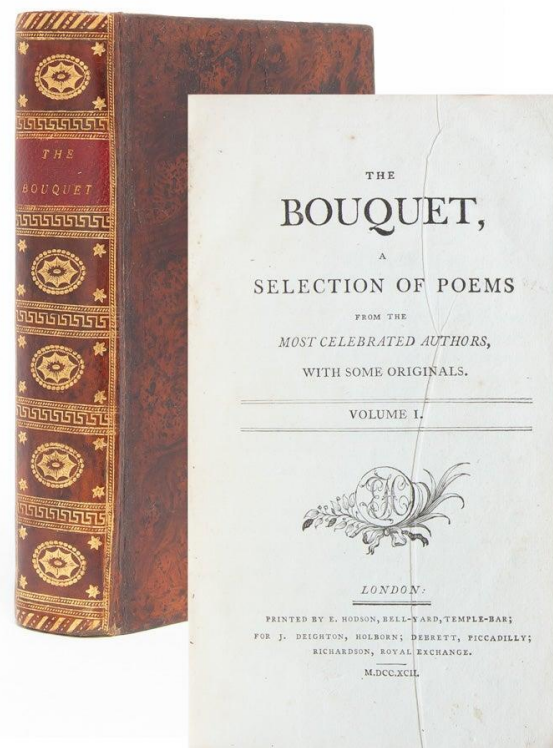
The Bouquet, A Selection of Poems from the Most Celebrated Authors, with some Originals

London: E. Hodson, 1792. First edition. Two volumes bound in one. Contemporary tree calf rebacked to style with red morocco and gilt to spine. A lovely, square copy. Internally fresh and bright, retaining the original endpapers. Collating [2], v-xii, 9-200; [2], 5-11, [1, blank], xiii-xvi, 9-192, 185-192: bound without half-titles else complete with subscriber's list to preliminaries of volume II and an additional set of duplicate pages to rear of volume II. A scarce compilation of educational poetry directed toward female readers, ESTC records only 13 copies (9 of those in the US). It is presently the only copy on the market.

The anonymous male compiler of the present volume had a female readership in mind; women were, after all, an expanding market in the purchase of poetry books, etiquette, and novels. "In selecting the following poetical bouquet," he writes in the preface, "his chief care has been that whilst he considered the various tastes of the public, he endeavored, as much as possible, to blend instruction with amusement."

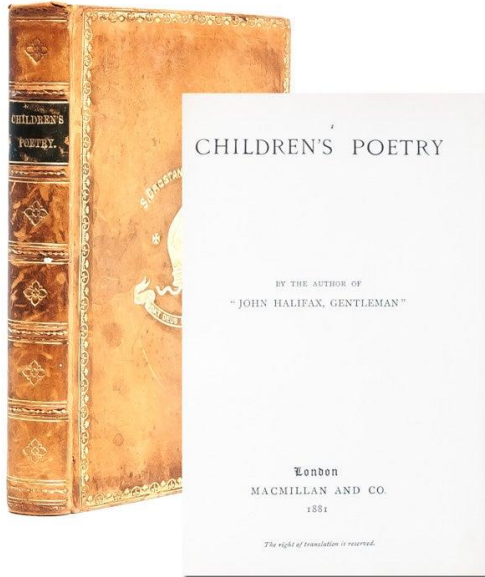
And though he admits that he hopes the book will grace the library shelves of "the youth of both sexes," he has striven to avoid any work which could "offend the ear of Chastity." The two volumes of poetry that follow are in some ways typical of the period. Numerous entries focus on flowers, beauty, love, and friendship. Among the "most celebrated" authors, the compiler includes expected contemporaries Thomas Gray, Lord Lyttleton, and William Cowper. But he also incorporates a number of accomplished women writers -- among them Bluestocking Anna Laetitia Barbauld, the controversial Hannah Cowley (who had accused Hannah More of plagiarism), musician and poet Elizabeth Linley Sheridan, and celebrity writer and "English Sappho" Mary Robinson. These women, prolific in their own time, were not necessarily tame in their compositions or their personal lives. In this sense, the Bouquet pushes boundaries in adhering the "chaste" requirements and instead lures readers in selections from multiple influential women. Notably, their inclusion -- and some of their political leanings -- also highlight some more political inclinations in the included male-authored poetry. This is particularly the case for William Cowper's selections, which point readers toward abolitionist and anti-slavery causes (including *On Slavery*, *The Negro's Complaint*, and *The African Boy*). The Bouquet, then, operates under the disguise of chaste and innocent verses while presenting a largely female readership with cutting edge and politically charged work by both men and women.

ESTC T124910. (Item #3879) **\$1,480**



8. [Craik, Dinah Mulock] The Author of John Halifax.

Children's Poetry



London: Macmillan, 1881. First edition. Finely bound by J & JP Edmond & Spark of Aberdeen for S. Drostane's College. Full calf with gilt to spine and college crest in gilt to front board. All edges and endpapers marbled. Small bump to crown of spine; occasional light foxing largely confined to margins. Presentation inscription to front blank: "S. Drostane's College. John Patrick Cash, Prize for Writing -- Third Form. Midsummer 1887. Presented by Major Cash, Strathpeffer." A charming copy of this scarce book of poetry by a leading women's activist, it is the only first edition on the market and is held by only 10 institutions in the U.S. according to OCLC.

A surreptitiously activist selection of poems designed for children by activist Dinah Mulock Craik. "Although she had the training to become a governess, she turned to writing as a profession. Her earliest work was in genres that could be

quickly written and sold...consolidating Dinah Mulock's reputation as a popular writer who delineated complex emotional states with unusual power and understanding" (ODNB). Here, she draws on her educational background to present juvenile readers with a mixture of fanciful poems, throughout which she interweaves work on social justice. On the surface, the presence of titles like *Violets*, *Young Dandelion*, and *The Midsummer Fairy* suggest that the collection will be a run-of-the-mill batch of lyrics for the young. Every so often, however, a poem will jar the reader by bringing up serious subjects. *The Young Governess*, for example, draws attention to how family poverty can force young girls -- still children themselves -- into the workforce. "I mean to be a governess And earn my daily bread; For we have many mouths to feed -- And oh! They must be fed...Though I am but just fourteen, I'm big and stout and tall, And I can learn my lessons best, They say among us all." Other poems, like *Our Black Brother on Board an English Ship*, push children to see the injustices of racism and slavery, to find human commonality, and even to question the methods by which they're taught to assume superiority. "Bring him forward, to the light, Our black brother -- Knock his chains off, horrid sight!...His poor mother Thought him as he walked or ran, All that's beautiful in man." A scarce and important piece of educational activism, presented as a prize in a Scottish schoolroom. Near Fine

(Item #3025) \$960

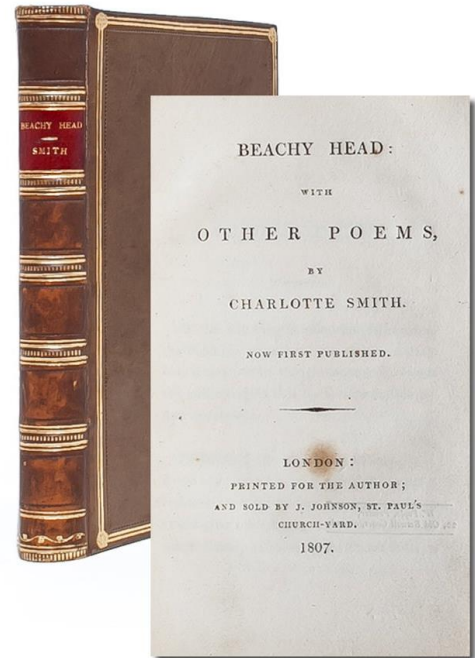
Smith's most daring assertion of feminine authority in literature and the culture at large

9. Smith, Charlotte.

The Beachy Head: With Other Poems

London: Printed for the Author and Sold by J. Johnson, 1807. First edition. Early 20th century calf with gilt and morocco label to spine. All edges marbled. Marbled endpapers. Cracking to front joint near crown, but holding firm; a tight, square binding. Bookplate of Francis Bisset Hawkins to front pastedown. A bit of foxing to full title; pages 195-198 a bit roughly cut along fore-edge with no loss to text; internally fresh and unmarked. Measuring 160 x 95mm and collating viii, 219, [1, adverts]: complete, with the publisher's advertisement included in the first issue and removed from later issues.

In her own time, Charlotte Turner Smith's work gained the attention of fellow novelists including Sir Walter Scott and Jane Austen; and it earned her the praise of Wordsworth, Coleridge, and Anna Laetitia Barbauld for its "pioneering sustained natural descriptions in novels" (Poetical Works). Prolific in poetry and prose, Smith wrote not for pleasure but to support her children and herself. "Born into landed gentry, a life of comfort and affluence...she thrived with avid reading, tutoring in landscape painting, dancing, acting, mathematics, and French – all resources on which she would come to rely in adult life" (Sodeman). Womanhood came early for her, as her father married her at 16 to a man whose fiscal irresponsibility and philandering led her into penury. Having, in her own words, been "sold a legal prostitute in my early youth to a monster," Smith used the pen and her social connections to stay afloat by writing popular sentimental and gothic novels. Yet as the century neared its end, her frankness about social issues -- including abolition, child mortality, and the dangers of coverture -- led to a decline in her popularity. The present was the final example of such philosophically innovative work, published only months after her death. Though never completed to her original, ambitious plan, the title poem speaks to the literary and cultural place Smith wanted to claim for herself and for other women writers. "In her contemplative blank-verse poem Beachy Head...Smith locates herself and her reader atop Beachy Head, investing the poem with the authority culturally allied to the prospect view and making use of her vantage point to explore nature in all its multitudinous, uncanny particularity...Smith creates a tableau fixing her own place -- as poet, as woman -- in a cultural, social, natural, and poetical landscape utilizing tropes of height, vision, and dispossession. It is important to note where Smith situates herself and her poem: the prospect view. Allied as it was with political and cultural power and dominance, and allied with masculinity and breadth of vision, it was not common property. Smith's daring opening move is to claim the prospect, but to do so in typically Smithian fashion, gesturing towards power but cloaking it in decorous propriety" (Labbe). Smith's closing gift to her readership is to provide especially women with a sense of self, an awareness of voice and an interest in self promotion -- all of these "cognisant of the necessity of strategy and self-maneuvering in a culture that enforced increasingly rigid gender roles" (Labbe).

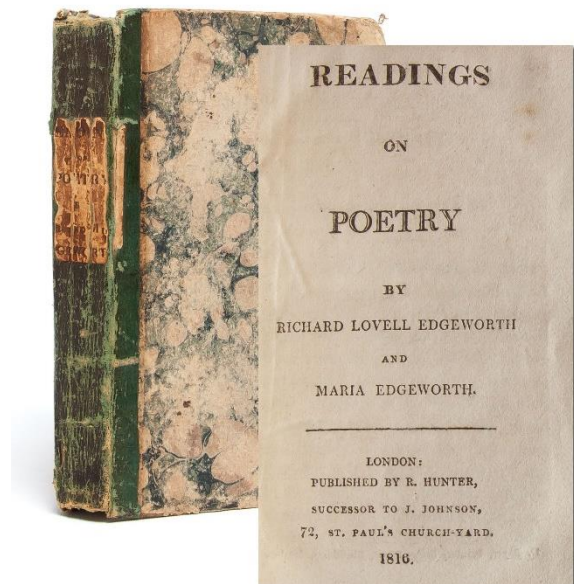


(Item #4382) **\$1,560**

"The same means which form a masculine understanding will give strength to the female judgement"

10. Edgeworth, Maria [and Richard Lovell Edgeworth].

Readings on Poetry



London: R. Hunter, 1816. First edition. Contemporary roan over marbled boards with remnants of the original paper label. All edges speckled blue. Measuring 135 x 85 mm and collating complete: xxviii, 213, [11, publisher's adverts]. A square, solid copy with boards and spine generally rubbed and worn. Internally pleasing, with contemporary ownership signature of A. D. King to front pastedown and annotation in the same hand to the rear endpaper verso; minor spotting to outer margin of preliminaries and short closed tear to outer margin of second advert leaf, with all text legible. In all a pleasing copy of a scarce book, which has only sold twice at auction since 1972. The present is the only example on the market.

While the daughter-father duo responsible for this work consider the poetic educations of both sexes, Maria was largely responsible for the book's lessons and shaped it as a resource for mothers and daughters who hadn't the privilege of a literary education (Slade). Her mark can be seen in *Readings on Poetry* much as it can be in *Practical Education*. Yet here, eighteen years later, she makes a more overt argument for the personal and social need of educating women. "The same means which form a masculine understanding will give strength to the female judgement and should therefore be employed with the same steadiness in the education of young women." With an understanding for both parents' potential conservative objections, Maria also addresses these. "Nor need mothers feel any apprehension that thus strengthening the understandings of their daughters should injure that elegance and grace which are undoubtedly the charms of women...Men no longer desire that women should be kept in ignorance, and women no longer find it necessary to be, or to affect to be uninformed in order to fascinate." On the surface, her justification suggests that women's right to education is based on what men find attractive in possible mates. But below the surface, by allaying the concerns of parents that their intelligent and trained daughters will be unmarriageable, she opens the door to their studying a variety of fields not limited to the present study of poetry. With an early ownership signature that could belong to a reader of any sex, it is a testament to how these ideas dispelled patriarchal notions to the benefit of all.

(Item #5493) **\$2,120**