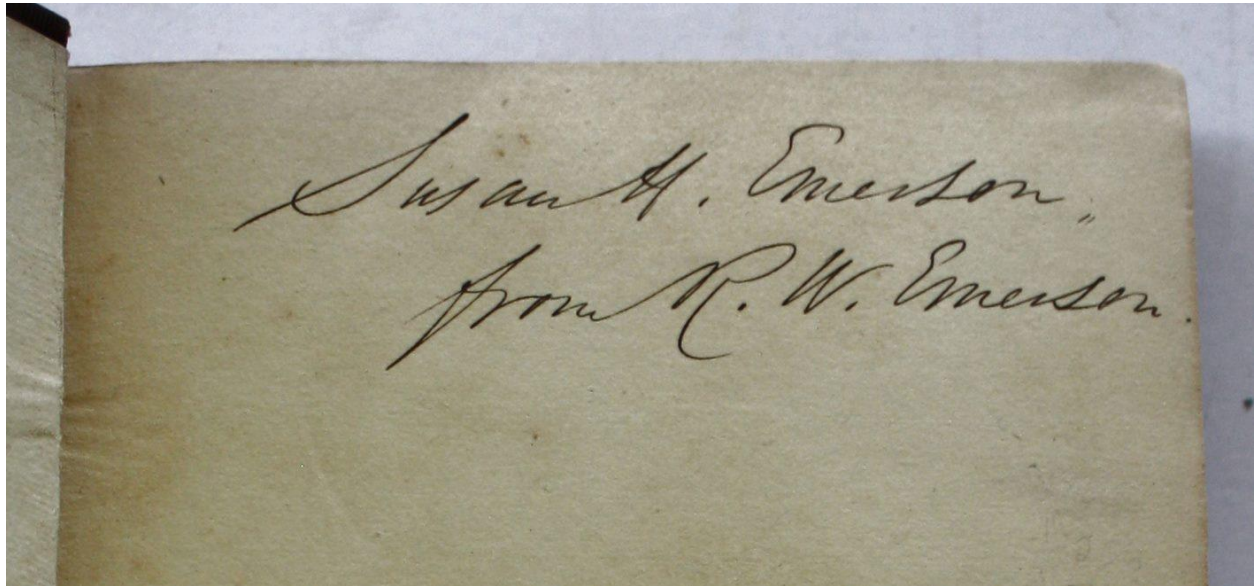
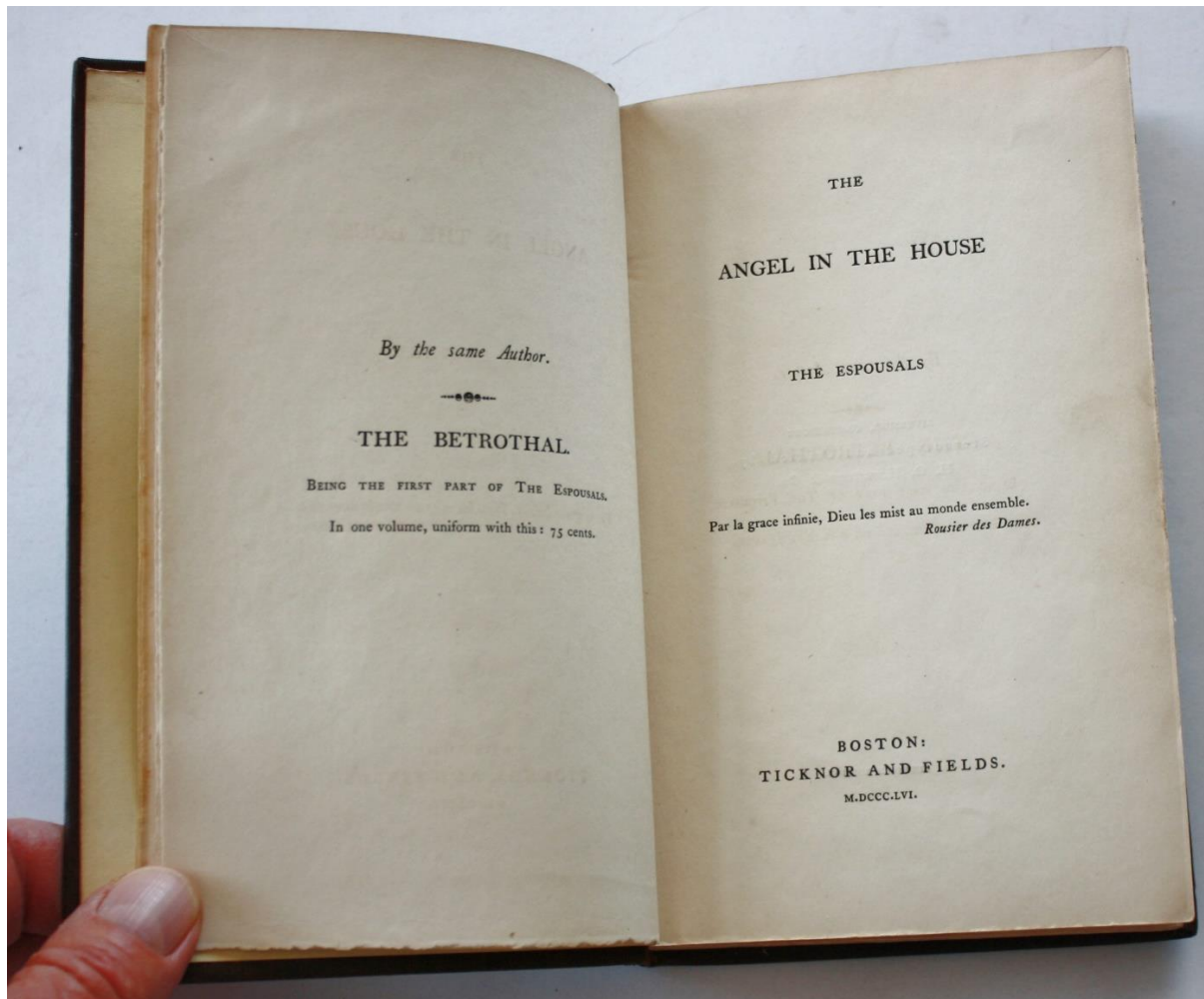


Item 1, \$3,500



Coventry Patmore. *The Angel in the House: The Espousals*. Boston: Ticknor and Fields, 1856. First American edition, first printing (NCBEL v.3, 487; Tryon & Charvat, p.385, B193b) Publisher's brown cloth, gilt lettered, decorated in blind, 204 pp. The second volume of four in the "Angel in the House" series. This copy presented by Ralph Waldo Emerson to Susan Emerson, his brother William's wife: "Susan M. Emerson, from R.W. Emerson" on the front free endpaper. *The Angel in the House*, an exploration in verse of conjugal and spiritual love, had come out anonymously in two parts, *The Betrothal* in 1854 and *The Espousals* in 1856. Initially, Emerson thought his friend, Arthur Hugh Clough, might be the author (letter to Clough, March 18, 1856). Emerson had met Coventry Patmore during his 1848 visit to England. They hit it off at once. When he learned of Patmore's responsibility for it, he wrote to him (May 5, 1856): "I think there never was so sudden a public formed for itself by any poem as fast as here exists for 'the Angel in the House', which was read and published by acclamation of a few, before yet any had heard or guessed the name of the author....I give you joy and thanks as the maker of this beautiful poem...".

Two more titles in the four volume "Angel" series were to come with Patmore's name on the title page. Inspired by the author's wife, Emily, *The Angel in the House* celebrated in verse the ideal woman, her marriage, and domestic happiness. There were several good contemporary reviews and many reprints, but posterity has been unkind to Patmore. Perhaps unfairly, succeeding generations would hold up the "The Angel" as an example of the oppressed Victorian woman, victimized by her paternalistic society. For example, Virginia Woolf read a paper to the Women's Service League in 1931, asserting that "Killing the 'Angel in the House' is part of the occupation of a woman writer.....She sacrificed herself daily. If there was chicken, she took the leg. If there was a draught, she sat in it....she never had a mind or a wish of her own." ("Professions for Women", not printed until *The Death of the Moth*, 1942). Patmore's "Angel" remains relevant today as she has been the subject of many modern gender studies.



Some contemporary remarks:

---The poem was "lavished with sincere praise...(by)....Tennyson, Browning, Ruskin and Carlyle" (Richard Garnett in *DNB*).

---Patmore had sent a copy of *Espousals* to Carlyle, who responded in a letter: "Certainly it is a beautiful little Piece, this 'Espousals'; nearly perfect in its kind; the execution and conception full of delicacy, truth, and graceful simplicity; high, ingenious, fine, - pure and wholesome as these breezes now blowing round me from the eternal sea. The delineation of the thing is managed with great art, thrift and success, by that light sketching of parts; of which, both in the choice of what is to be delineated, and in the fresh airy easy way of doing it, I much admire the genial felicity, the real skill. A charming simplicity attracts me everywhere". (July 31, 1856, Carlyle Letters Online, Duke University)

---Arthur Hugh Clough, Letter to Charles Eliot Norton, 18 Jan 1855, "The Angel in the House by Coventry Patmore has some merit I think." (in Susan Ibrahim, "An Annotated Edition of the Letters of Arthur Hugh Clough to His American Friends.....1847-1861", March, 2015, p.207)

---Swedenborgian James John Garth Wilkinson introduced the book to Nathaniel Hawthorne – he (Hawthorne) "...had been greatly pleased with (it)..." (Julian Hawthorne, *Hawthorne and His Wife*, 1884).

---Henry Thoreau, in a letter to H.G.O. Blake, March 13, 1856: "Have you read the new poem, 'The Angel in the House'? Perhaps you will find it good for you." (Harding & Bode, ed., *Correspondence of Henry David Thoreau*, 1958, p.422).

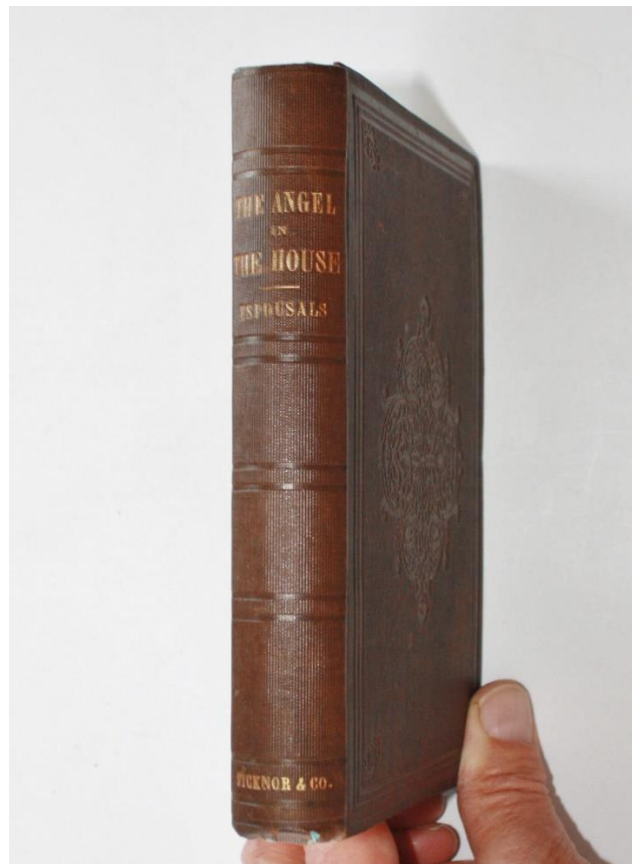
---From *The Journals of Louisa May Alcott*, (Joel Myerson, Dan Shealy, Madeline Stern, eds., p.88): Jan., 1858 – "Lizzie much worse.....I wrote some lines one night on 'Our Angel in the House'".

"Our Angel in the House"
(This is titled "My Beth" in *Little Women*)

"Sitting patient in the shadow
Till the blessed light shall come,
A serene and saintly presence
Sanctifies our troubled home.
Earthly joys and hopes and sorrows
Break like ripples on the strand
Of the deep and solemn river,
Where her willing feet now stand.

"O my sister, passing from me
Out of human care and strife,
Leave me as a gift those virtues
Which have beautified your life.
Dear, bequeath me that great patience
Which has power to sustain
A cheerful, uncomplaining spirit
In its prison-house of pain.

"Give me—for I need it sorely—
Of that courage, wise and sweet,
Which has made the path of duty
Green beneath your willing feet.
Give me that unselfish nature
That with charity divine
Can pardon wrong for love's dear sake,—



“Thus our parting daily loseth
Something of its bitter pain,
And while learning this hard lesson
My great loss becomes my gain;
For the touch of grief will render
My wild nature more serene,
Give to life new aspirations,
A new trust in the unseen.

“Henceforth safe across the river
I shall see forevermore
A beloved household spirit
Waiting for me on the shore;
Hope and faith, born of my sorrow,
Guardian angels shall become;
And the sister gone before me
By their hands shall lead me home.”



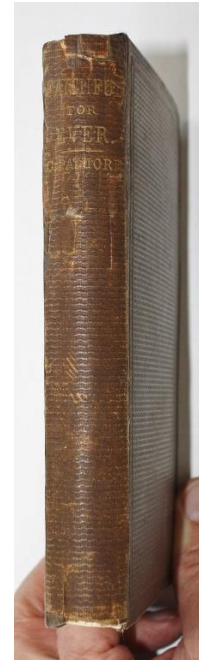
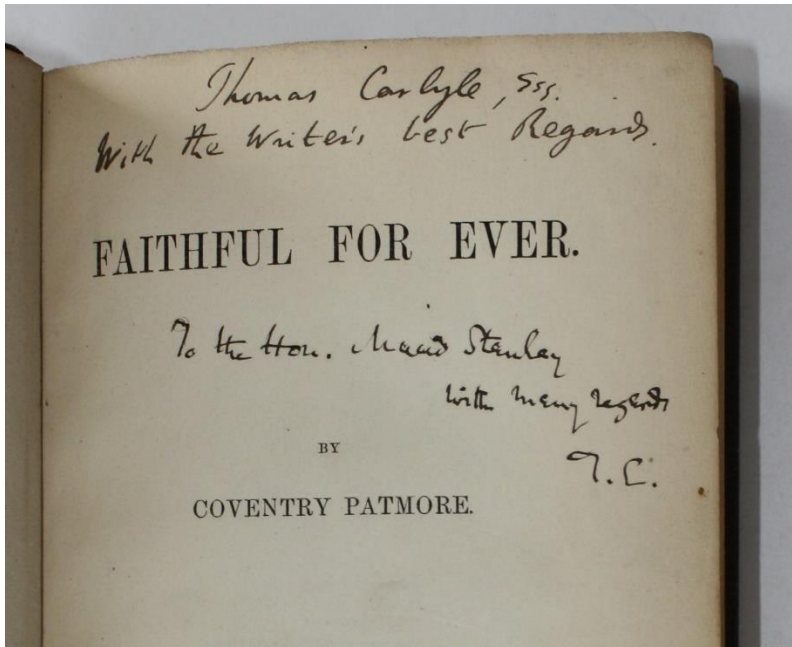
Item 2, \$1,500

Coventry Patmore. *Faithful for Ever*. London: John W. Parker and Son, 1860. First edition (NCBEL v.3, 487). Original brown cloth, gilt lettered, ruled in blind, 238 pages. Presentation copy, inscribed by Patmore on the title, "Thomas Carlyle, Esq. / With the Writer's best Regards." Later re-gifted by Carlyle "To the Hon. Maud Stanley / with many regards / T.C" The third of four volumes in the "Angel in the House" series. Cloth rubbed, joints worn, corners bumped, head and tail of spine pushed with losses. Brick-colored endpapers, all edges trimmed; a bit skewed, front hinge with approximate 3.5 inch split, small book label to front pastedown. Internally generally clean; some very minor spotting. A very good copy.

With:

(Stanley, Maude Aletheah). *Work About the Five Dials*. London: Macmillan, 1878. First edition (Bibliographical Catalogue of Macmillan...Publications, 1843-1889, 1891, p.349). Original blue cloth, lettered and decorated in gilt, xii, 258. Dedicated in print "To My Mother and to Many Friends...". With an appreciation in print by Thomas Carlyle, "I am requested to testify that the lady writer of the following pages, though anonymous, is a most authentic person, whom I have known with esteem and affection ever since her childhood, and that I can believe every word of this, her narrative, to be scrupulously true. T. Carlyle". In this book Maude Stanley (1833-1915) narrates her experiences in one of London's worst slums, Five Dials, and gives advice to those who would like to do the same kind of work. Maud spent a lifetime helping others, especially young working women. Her mother was Henrietta

Stanley, Baroness of Alderley, influential in political matters and a friend of Carlyle and his wife Jane Welsh Carlyle. Incidentally, Lady Stanley was also Bertrand Russell's grandmother. Ownership signature dated 1878, rubbing and spotting to cloth, the text bright and clean. A Good, sound copy.

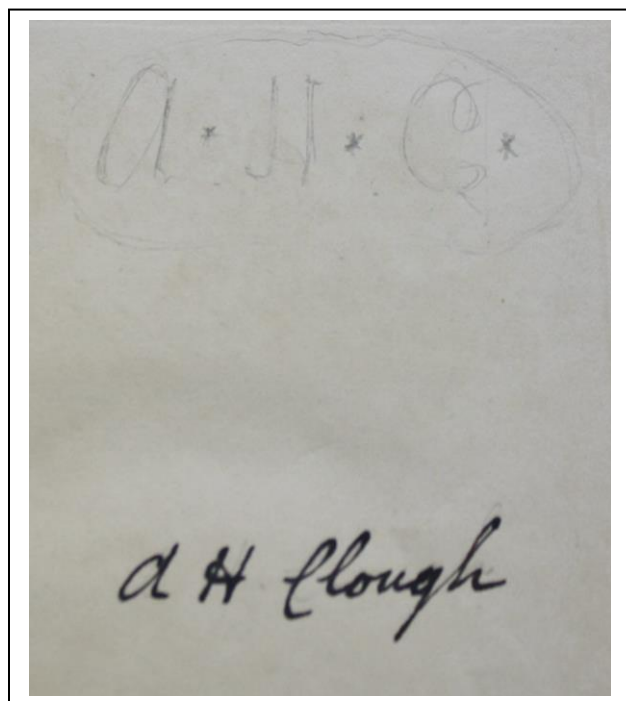
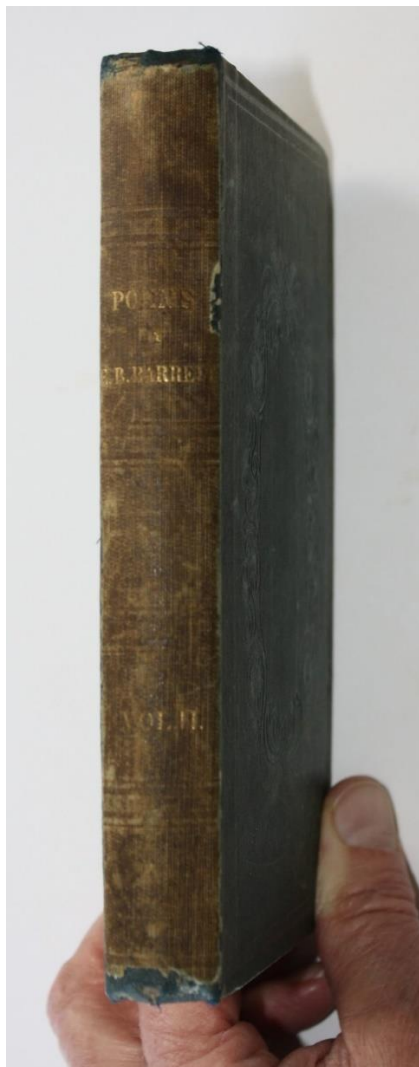


Item 3 \$600

[Browning, Elizabeth Barrett] Elizabeth Barrett Barrett. *Poems*. London: Edward Moxon, 1844. Two volumes, first edition (NCBEL, v.3, 435), the author's first book. This is volume two, only. With the

ownership signature of Arthur Hugh Clough: "A H Clough" on the front free endpaper. Original green cloth, gilt, decorated in blind, 275 pages. Miss Barrett, born Elizabeth Barrett Moulton-Barrett, often signed herself "Barrett Barrett". She would marry Robert Browning in 1846.

The Correspondence of Arthur Hugh Clough (1957), in two letters to Thomas Burbidge, mentions Miss Browning and this book- "Blackwood contains a very laudatory article on Miss Barrett: I am going to buy her" (Nov. 11, 1844); then, a week later on November 18, "I have read about half of Miss Barrett, and am rather disappointed with one long poem which I expected to find good, viz. the Vision of the Poets: it is all in support of the Painfulness and Martyrdom Poet-Theory, the which I don't agree to: nor I believe do you. Frederica Bremer converted me to the Joy-Theory of Life and the Universe and to that as the more agreeable of the two, I am determined to stick....". The 59 page "A Vision of Poets" leads off volume two. Re-backed using the original spine cloth and endpapers, both hinges reinforced with matching paper. Spine panel darkened. Wear along the edges and tips showing the boards in places. Good only, but sound.



The end.