



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

32 Books of Poetry
for the Transatlantic Book Fair

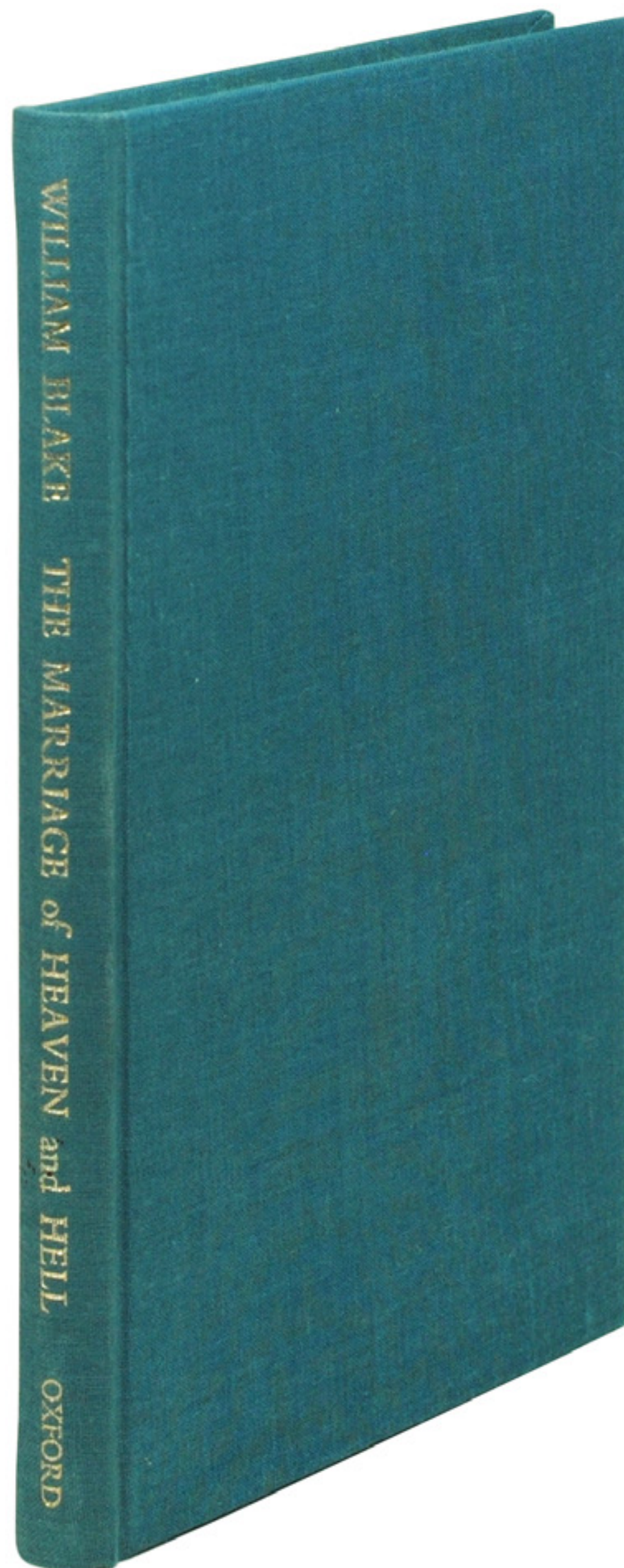
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www.johnwindle.com



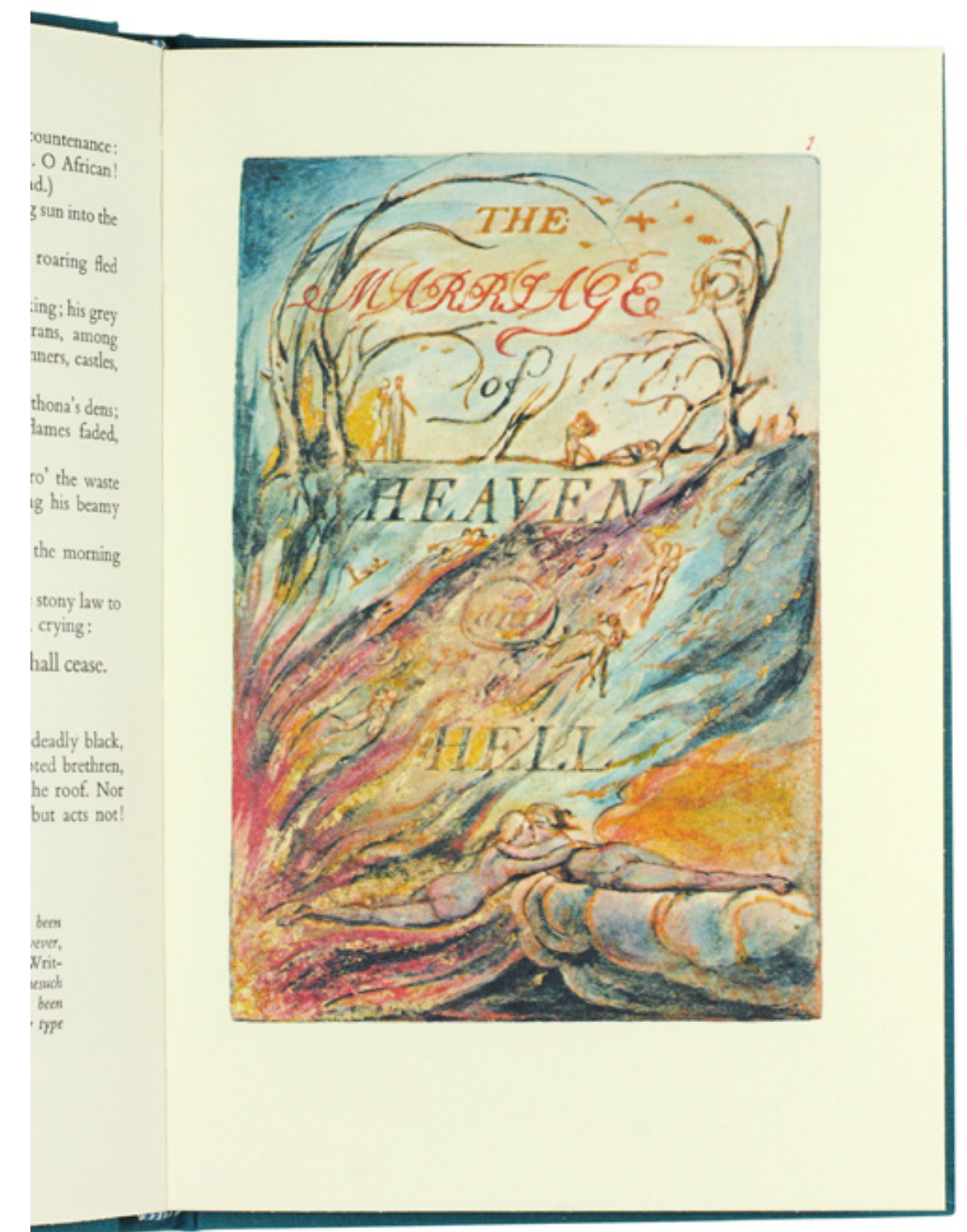
“The road of excess leads to the palace of wisdom”

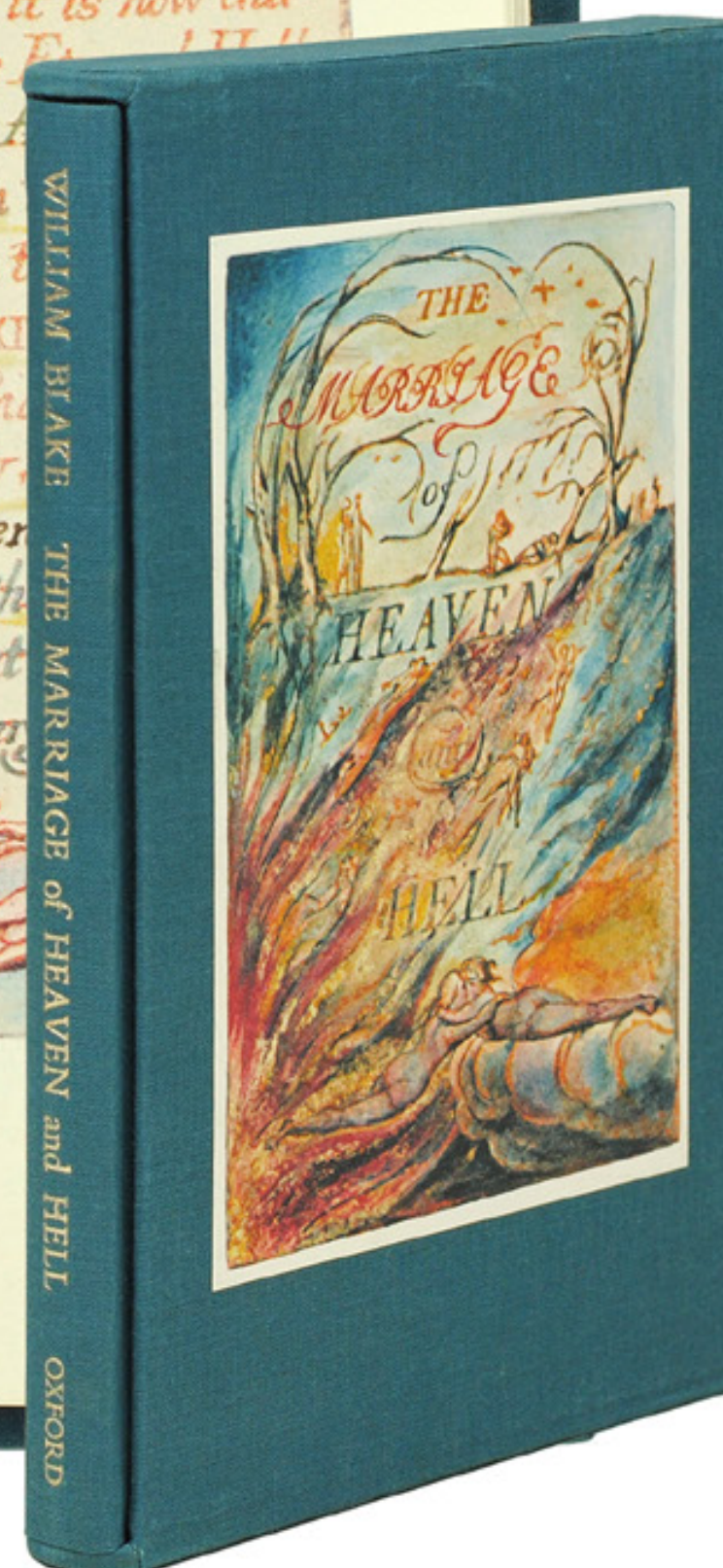
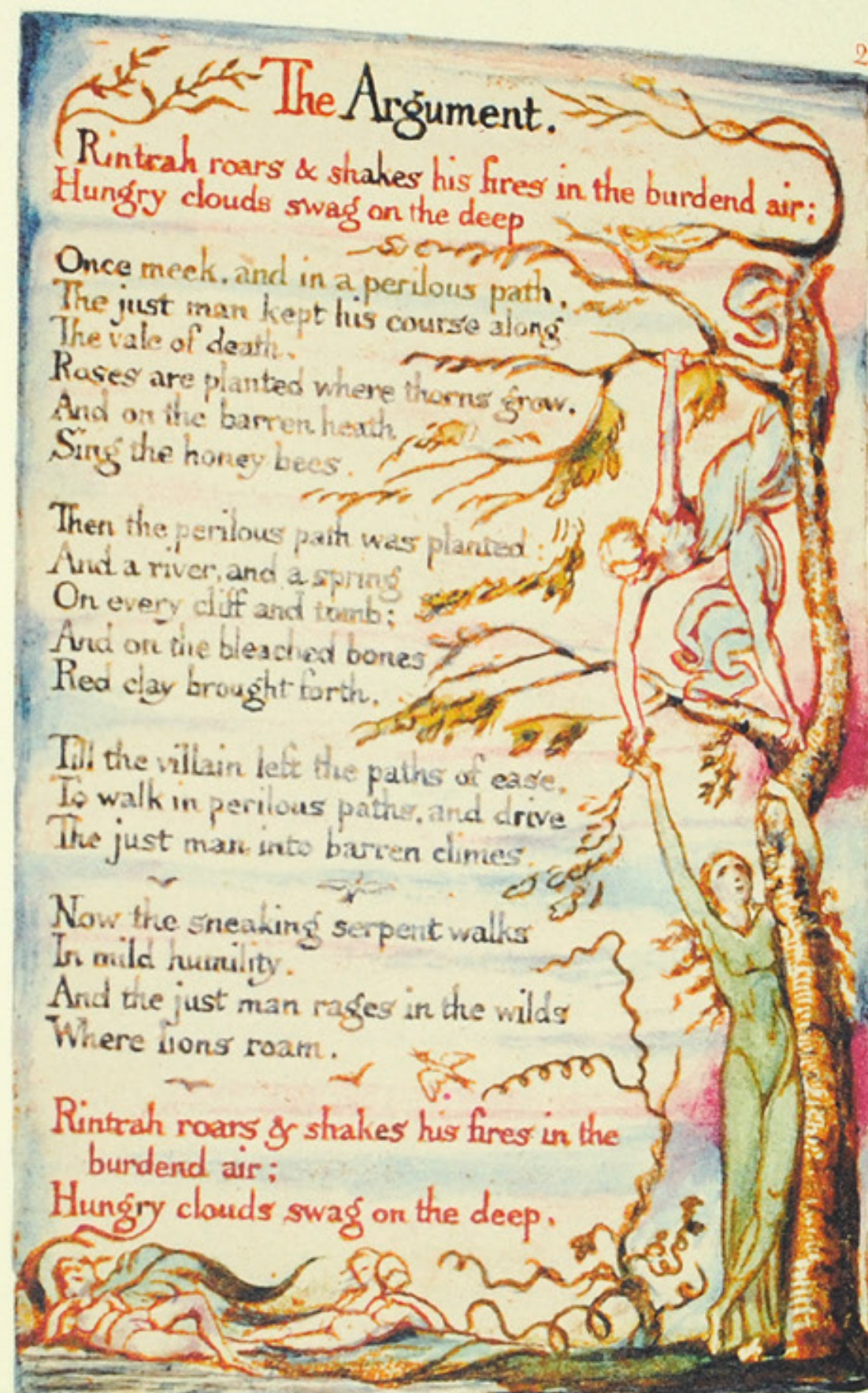


1. BLAKE, WILLIAM. TRIANON PRESS. *The Marriage Of Heaven And Hell. With an introduction and commentary by Sir Geoffrey Keynes. Designed by Arnold Fawcett and produced by The Trianon Press, Paris.* London & New York: Oxford University Press, 1975.

8vo: xxvii [xxviii], [27] pp. Title-page in sepia and 27 plates including title-page in color in double-page spreads alternating with those bearing notes to the plates. Original blue cloth, with lettering in silver to backstrip, original blue cloth slipcase with illustrations tipped onto top and bottom covers. Very good.

§ Trade edition, in the best binding (also issued without slipcase, and in paperback). Plates printed in 6 and 7-color offset by Fernand Chenot, Imprimerie Modern du Lion, Paris, on paper especially manufactured to match the tint of that used by Blake. An attractive and accessible introduction to one of Blake's most influential books. Bentley, *Blake Books Supplement* p. 100. (123150) \$25.

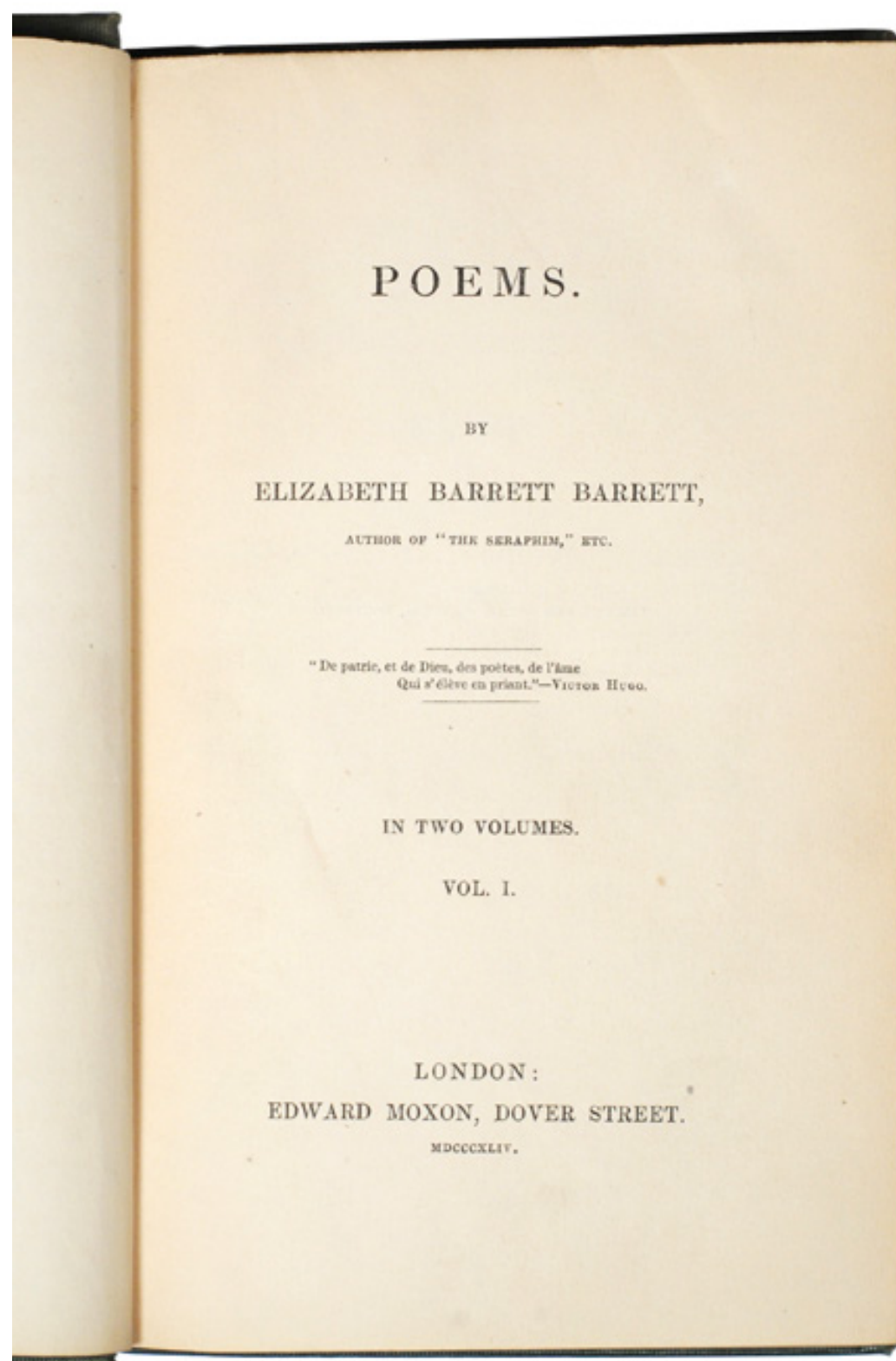




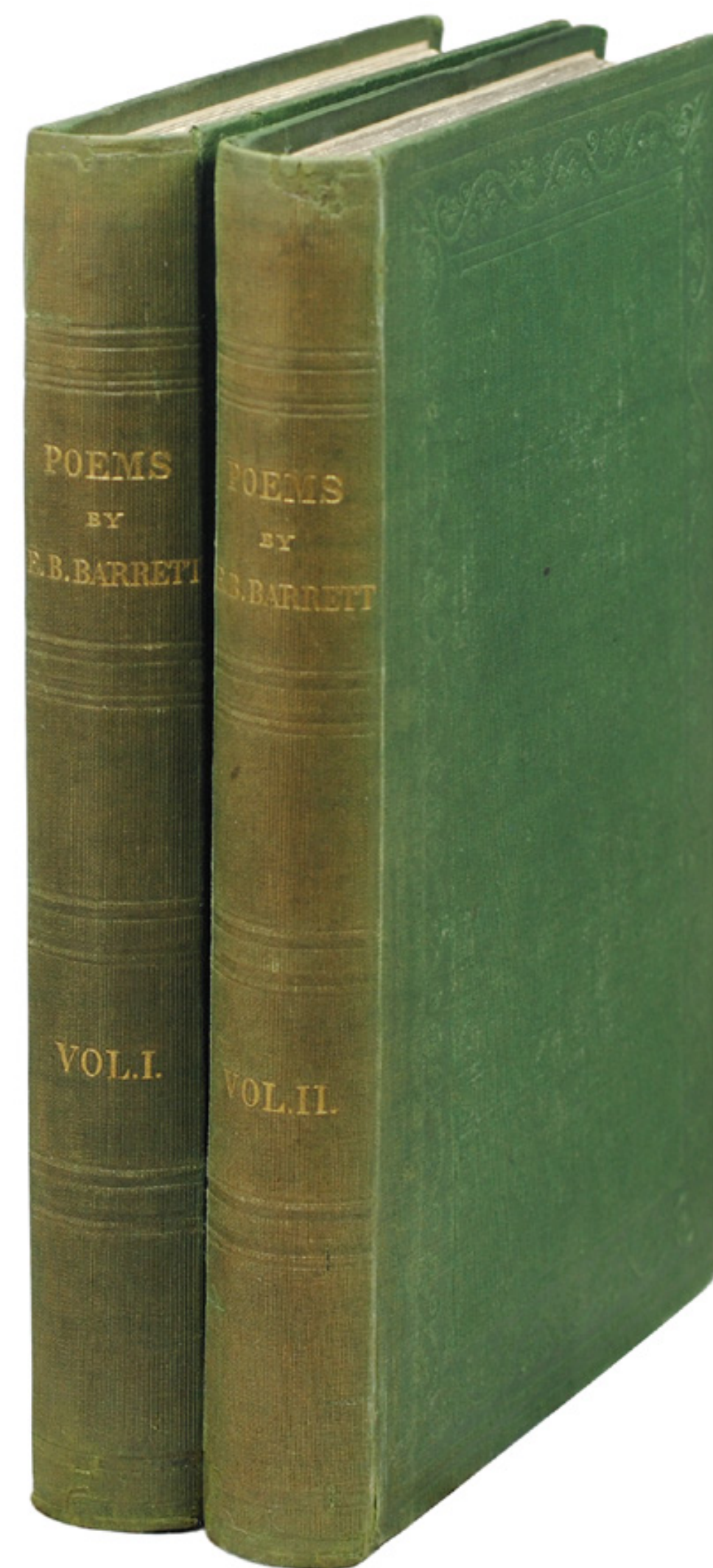
First edition of the collection that made her famous

2. [BROWNING, E.B.]. BARRETT, ELIZABETH BARRETT. *Poems*. London: Edward Moxon, Dover Street, MDCCCXLIV (1844).

Two vols., 8vo, 8, xvi, 250; iv, 275 pp. Original blind-stamped slate green vertically ribbed publisher's cloth with title in gilt to backstrip. Housed in blue cloth slipcase with blue morocco backstrip and title stamped in gilt. Head and tail of backstrip strengthened and corners, top-edge slightly darkened, otherwise internally bright; very good.



§ First edition, mixed issue. Vol. I page [1] measures 7.5 cm from the direction line to the fly title. Lines 11-12 page 141 read "...Let your flood/Of bitter scorn dash on me!" Vol. II page 160 misnumbered 60; 163 misnumbered 16; 275 has the words "THE END." Publisher's catalogue inserted at the front of the first volume is dated January 1, 1846, but "bears no relation to the priority of the printing." Barnes A5. Browning's two-volume *Poems* gained her international fame and Robert Browning's courtship. (When they became engaged she noted that after marriage she would remain 'EBB' as she was when *Poems* was published.) The strong female characters suggested in these poems foreshadow the heroine of her later epic poem *Aurora Leigh*. (108336) \$2,200

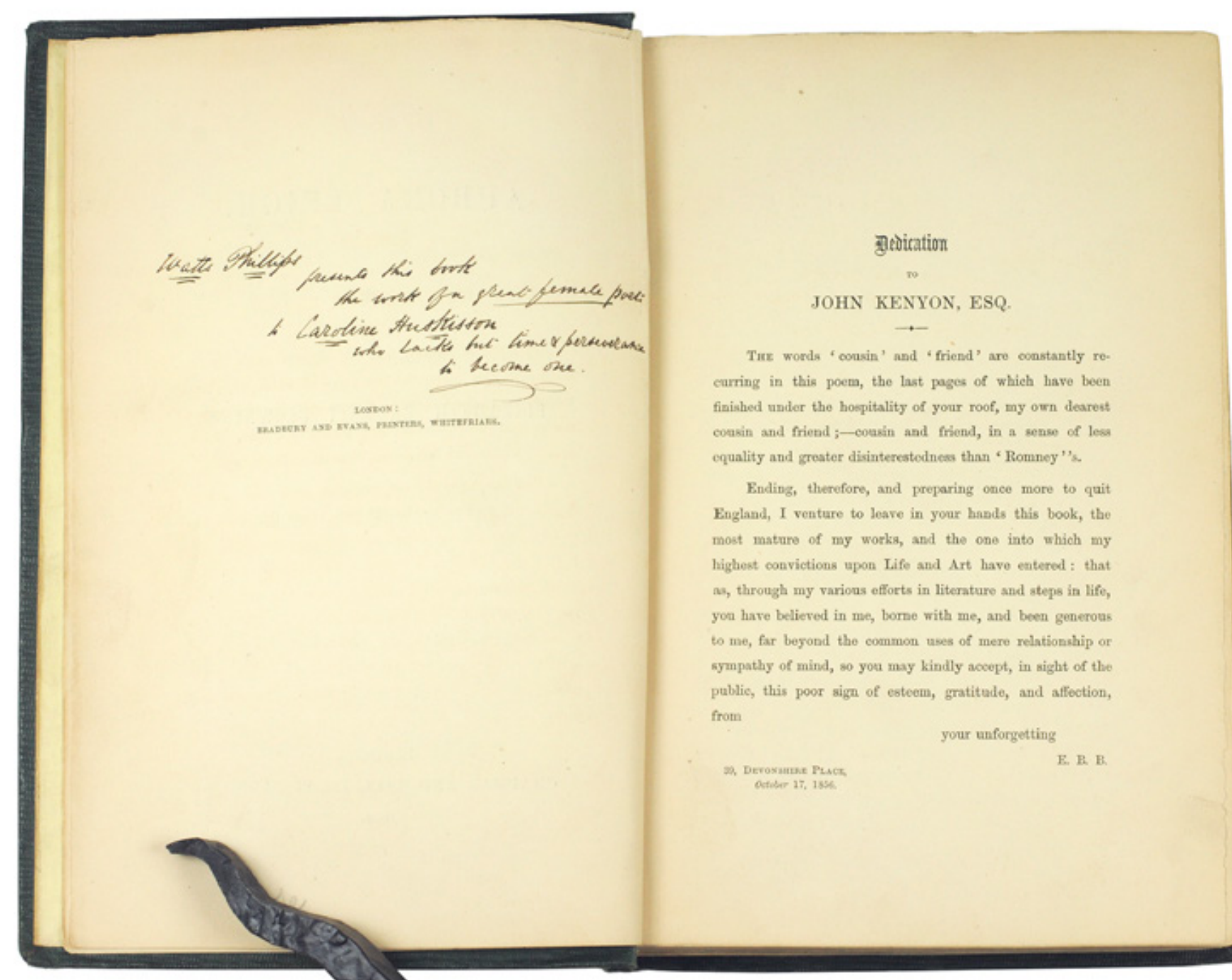
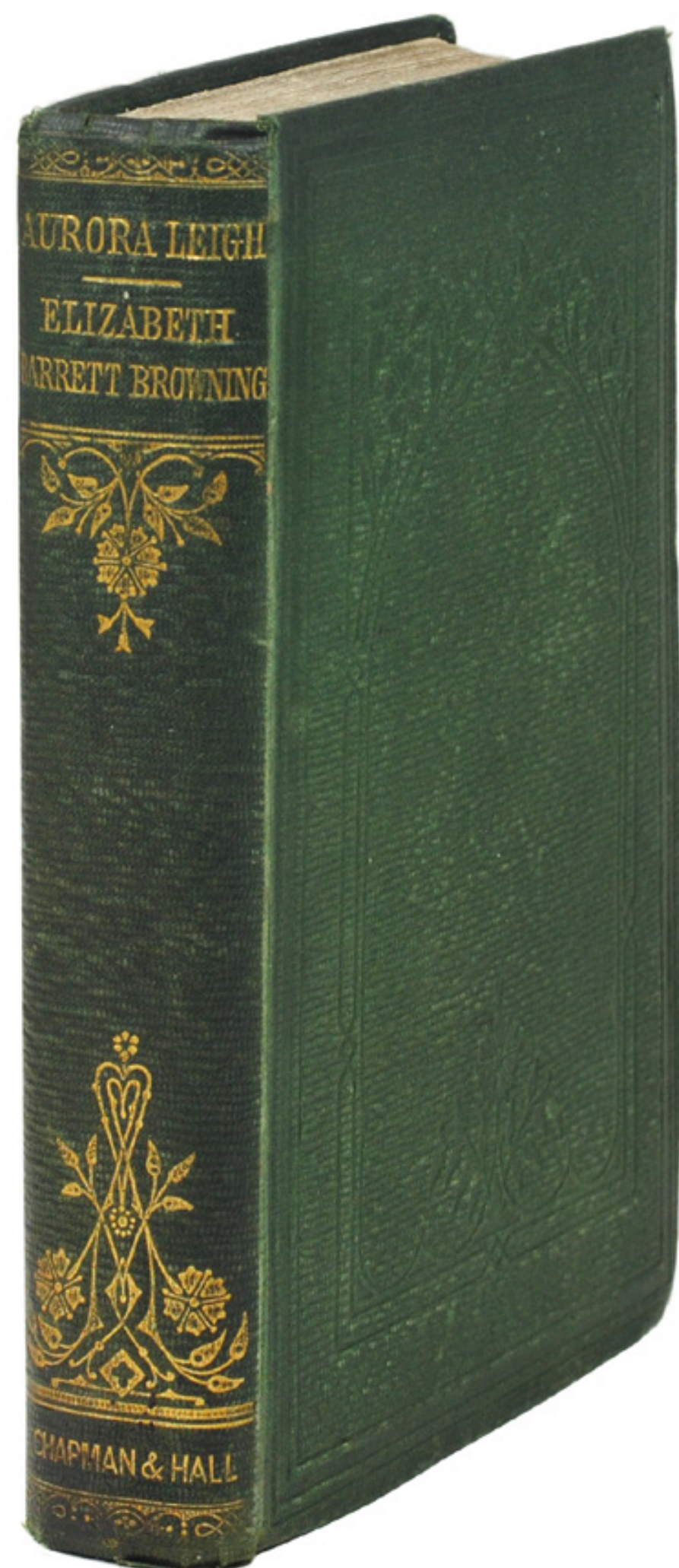


First edition, inscribed by Watts Phillips to his lover

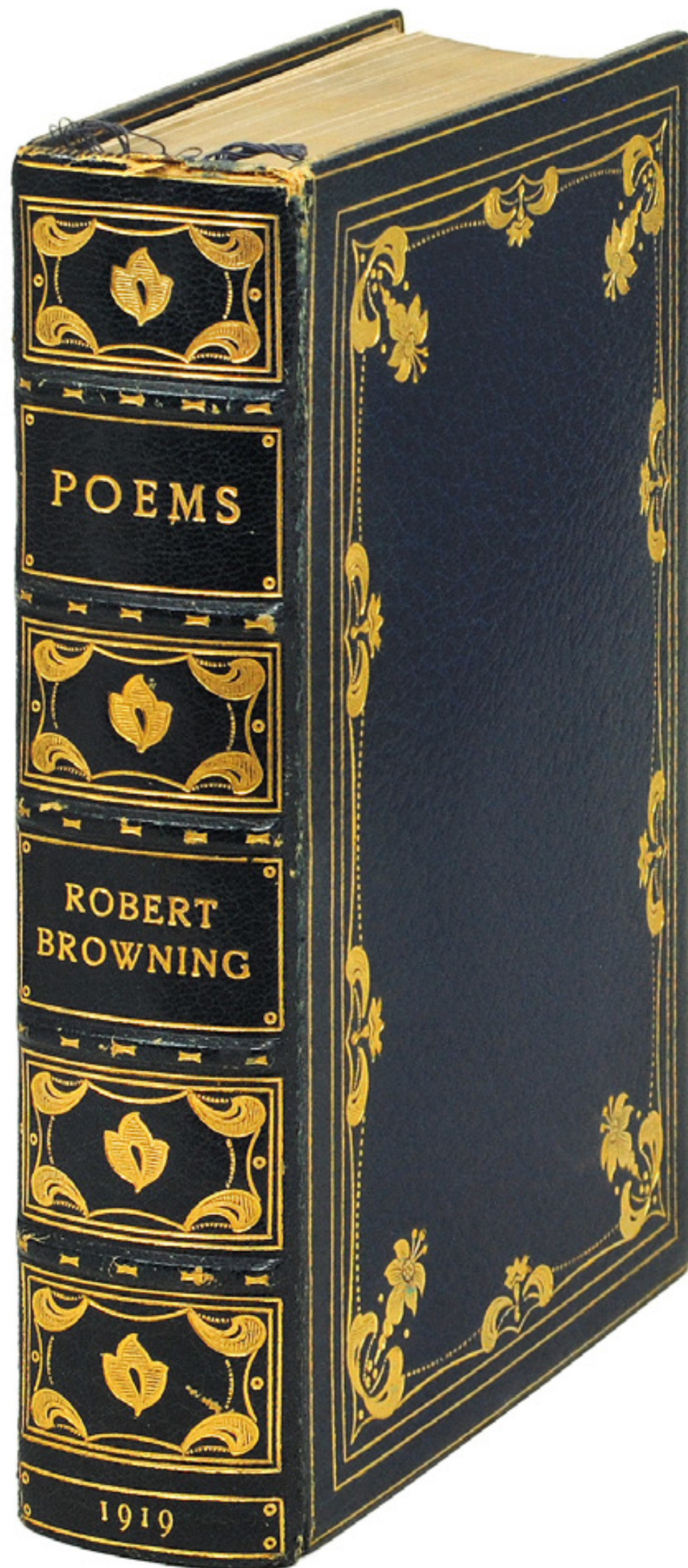
3. BROWNING, ELIZABETH BARRETT. *Aurora Leigh*. London: Chapman and Hall, 1857.

8vo, vi, 403 pp. Original green cloth lettered in gilt, yellow endpapers, a remarkably good copy with two bookplates, in a quarter red morocco box.

§ First edition, scarce, an interesting association copy of this ground-breaking feminist work, inscribed by Watts Phillips, the popular Victorian playwright, to his mistress and the mother of his children: “Watts Phillips presents this book the work of a great female poet to Caroline Huskisson who lacks but time and perseverance to become one.” Watts was a student and a lifelong friend of Cruikshank. He was accused of borrowing elements from Dickens’ *A Tale of Two Cities* for his most successful play, *The Dead Heart*, but it turned out Dickens had in fact borrowed them from him. Bookplates of John Thompson Fitz Adam, and Edwin Holden (dated 1894), president of the Grolier Club and a major collector of the time. (106874) \$1500

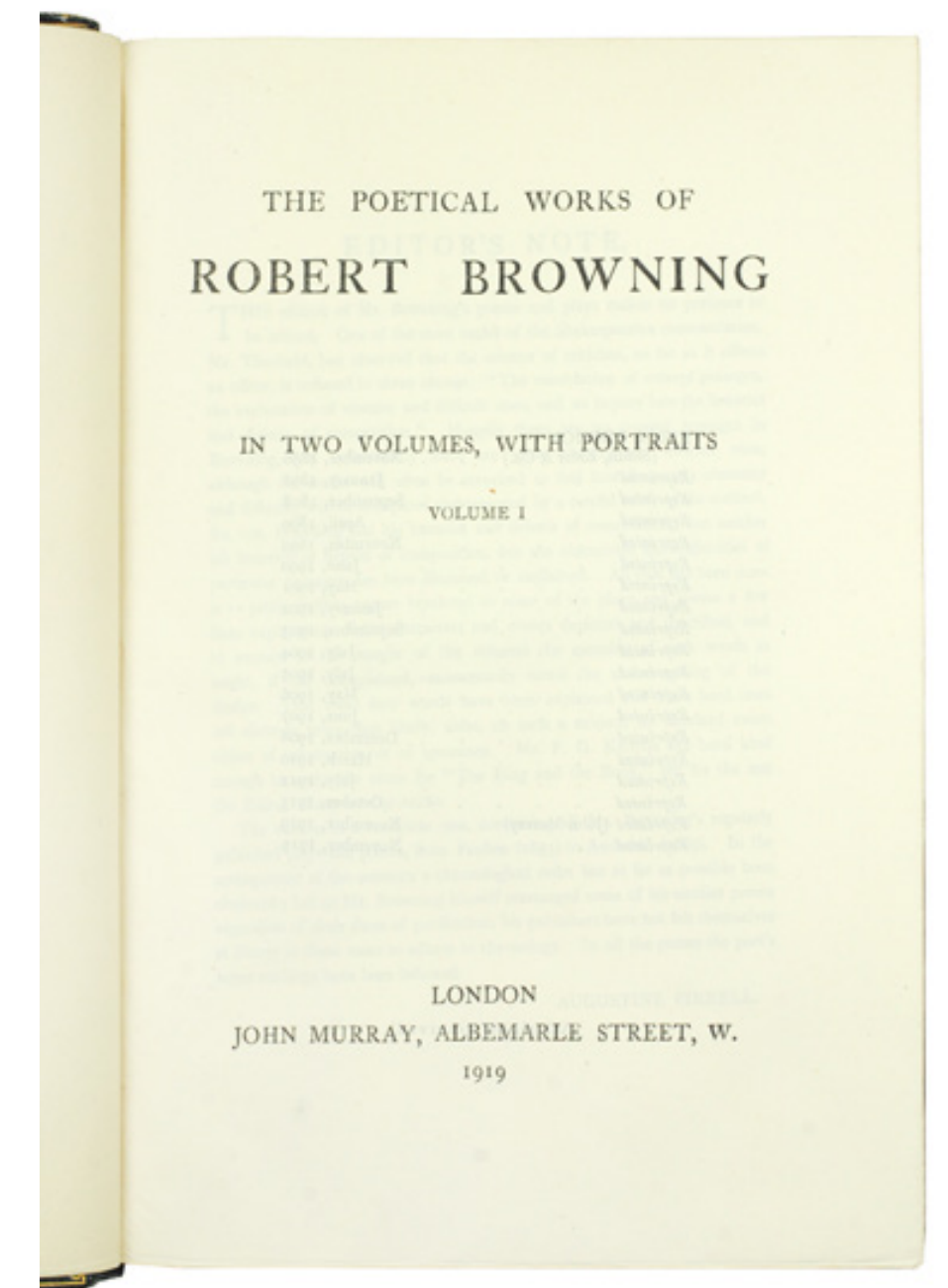
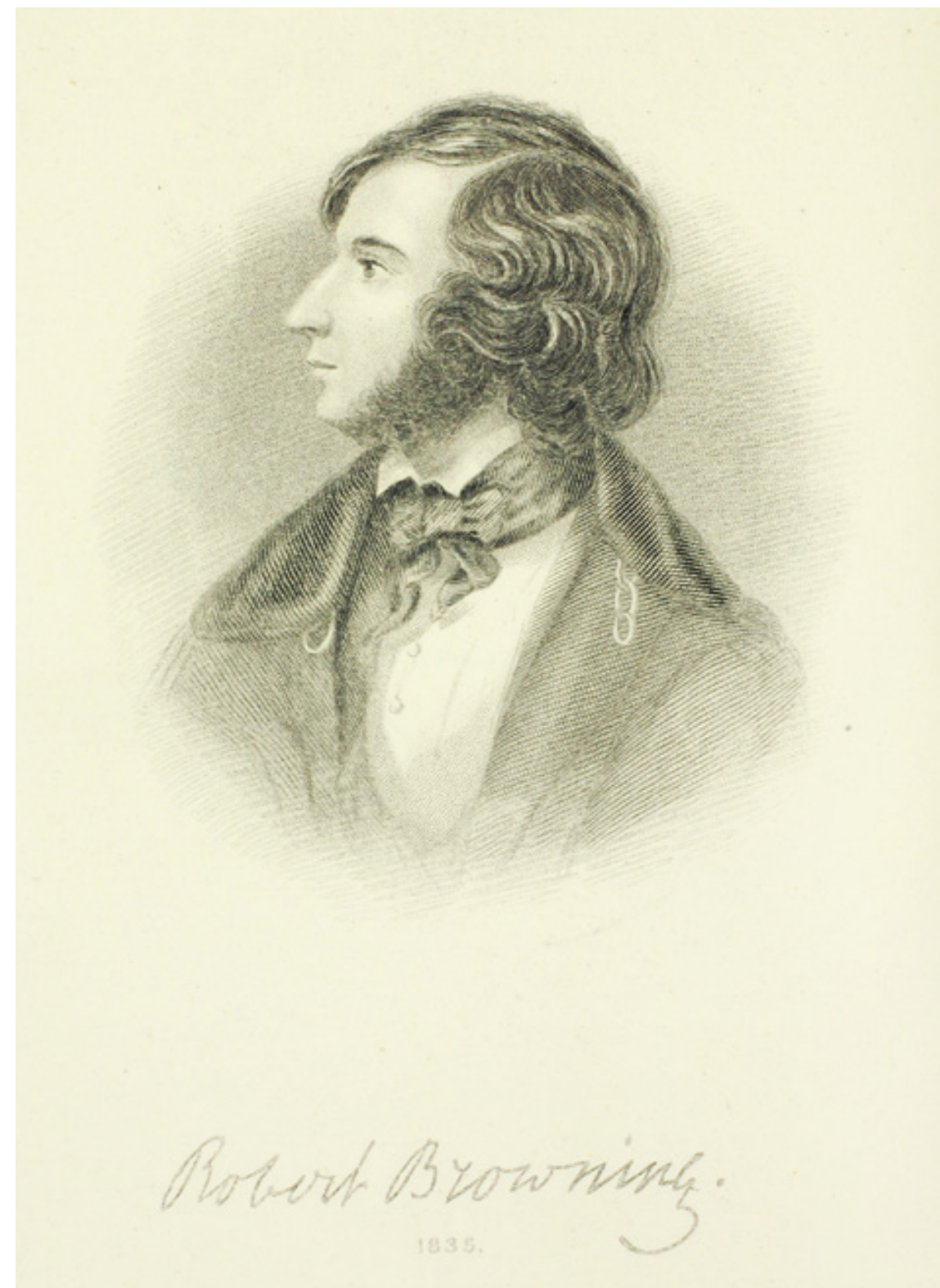


India paper edition, handsomely bound by Baynton's



4. BROWNING, ROBERT. *The Poetical Works. In Two Volumes. With Portraits.* London: John Murray, 1919.

2 vols. in one, thick 8vo, xvi, 748; vii, 786 pp. With a portrait frontispiece to each volume. Full dark blue crushed morocco extra, covers and backstrip richly panelled in gilt, gilt edges,



moiré silk endpapers. A sumptuous binding, slightly rubbed at top of backstrip.

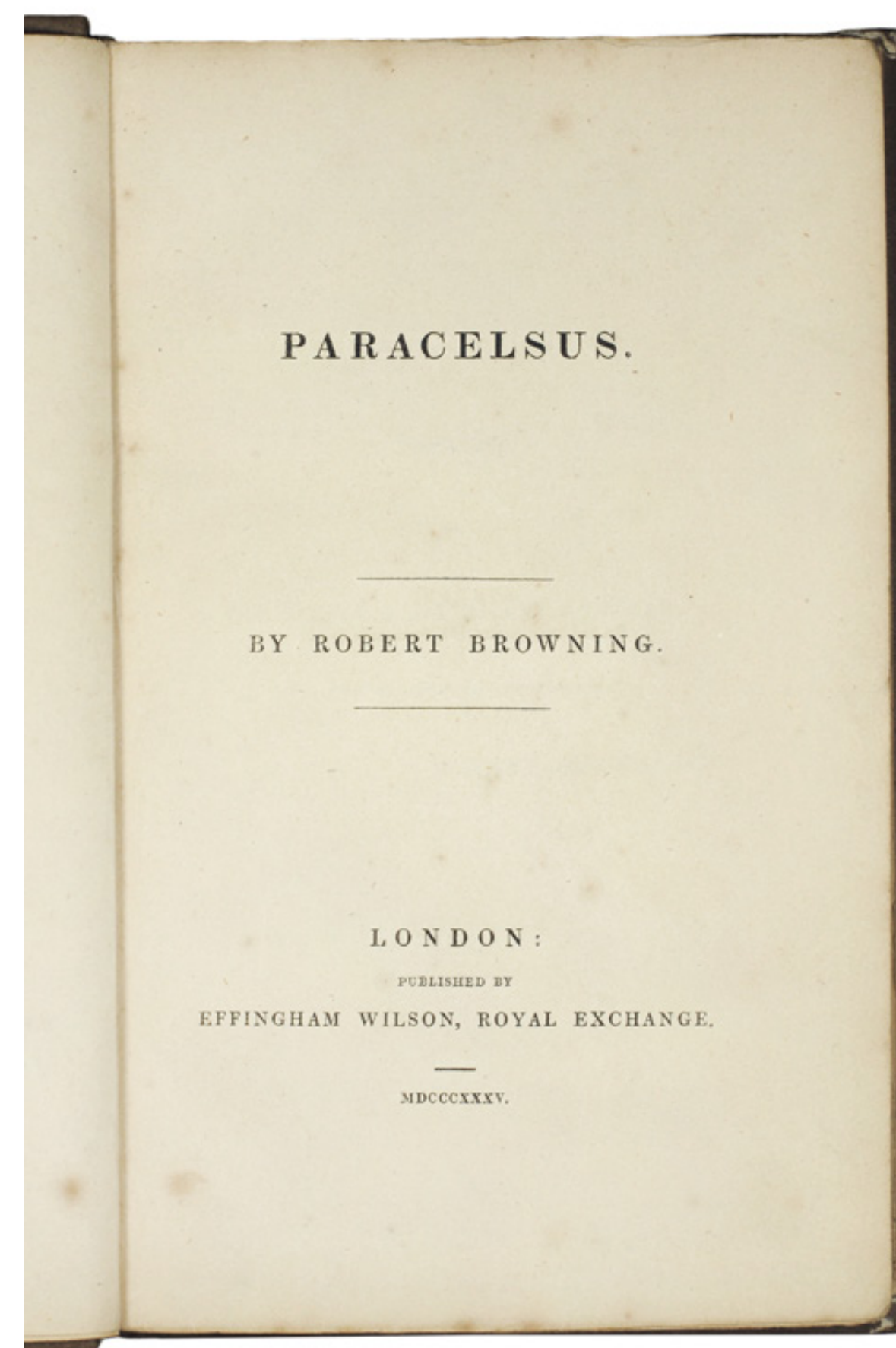
§ A very rich and pleasant binding on the india-paper edition of Browning's poems. Signed by Bayntun as binder, this copy for Brentano's New York. (123166) \$500

First edition in original boards

5. BROWNING, ROBERT. *Paracelsus*. London: Effingham Wilson, Royal Exchange, MDCCCXXXV [1835].

8vo, (xii), (1)-216 pp. Uncut in the original drab paper boards, white paper label. 1.5cm chip from head of backstrip and a small section rubbed white at foot, label soiled but just legible, boards clean, a few light spots to the first signature, monogram bookplate of Annie Burr Jennings on front free endpaper with motto “Otium sine literis mors est” (leisure without literature is death). A very good copy in a quarter morocco slipcase.

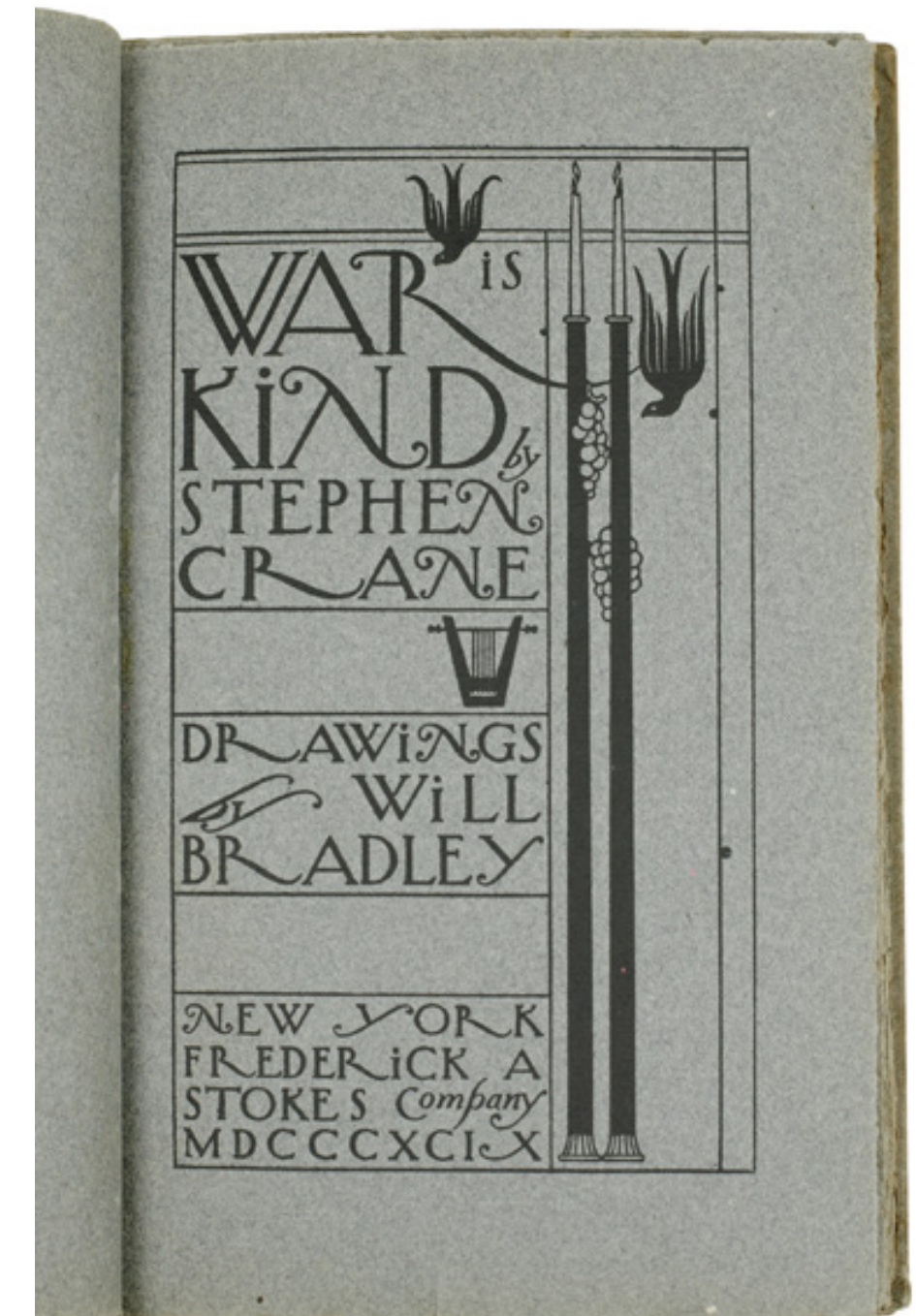
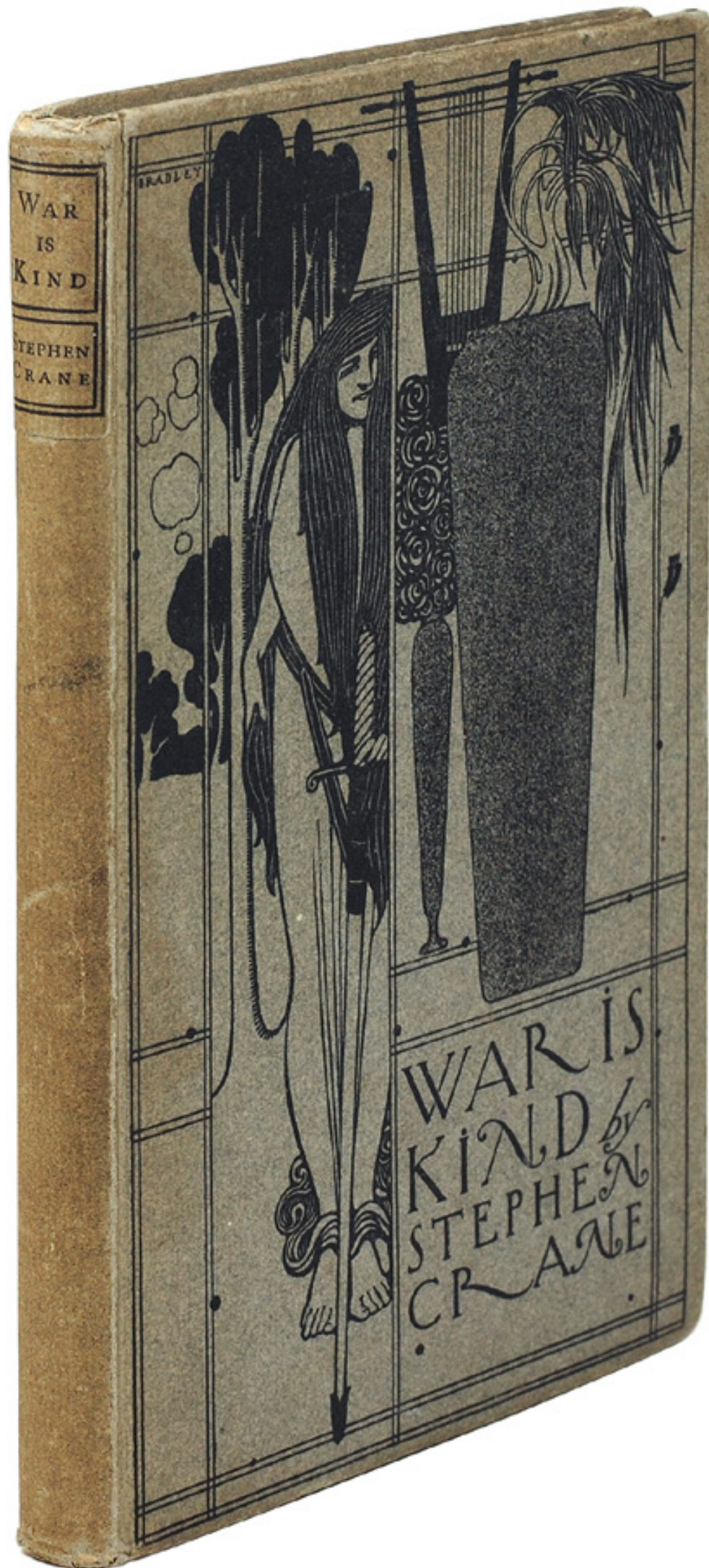
§ First edition of Browning’s five-act epic poem. The figure of the alchemist Paracelsus captivated many in Browning’s generation: a lone genius, searching for the hidden laws of nature, and testing the limits of the divine and the mundane. Browning’s telling of his story dwells on his pursuit of education rather than his pursuit of love. This copy appears to be in a remaindered boards binding, with the label but without the ads that usually accompany copies so bound. Ashley Library I, p.111. Tinker 414. (109303) \$500



First edition, fine copy of a classic of 1890s book design

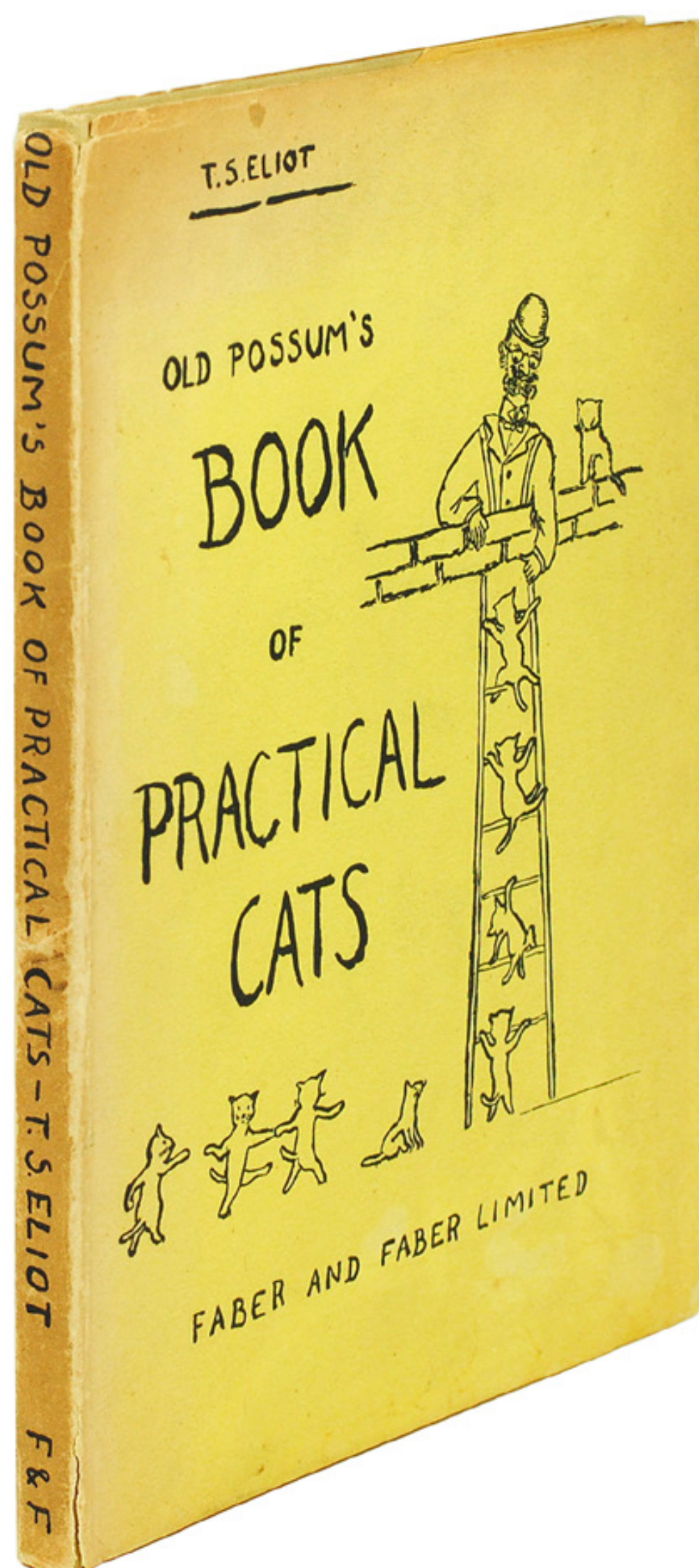
6. CRANE, STEPHEN. BRADLEY, WILL (ILLUSTRATOR). *War is Kind*.
New York: Frederick A. Stokes, 1899.

8vo, 96 pp. Gray paper. Original pictorial
gray boards. Slight darkening to backstrip,
fine.



§ First edition of this classic of 1890s book design and illustration, printed by Will Bradley, hard to find in such good condition. *The Turn of the Century* #137: “this beautifully designed book, unlike most of Bradley’s work, has more than a tinge of the exotic, as if admitting to a certain pictorial decadence parallel to the sophisticated disillusion of Crane’s verses.” BAL 4083. (122608) \$975

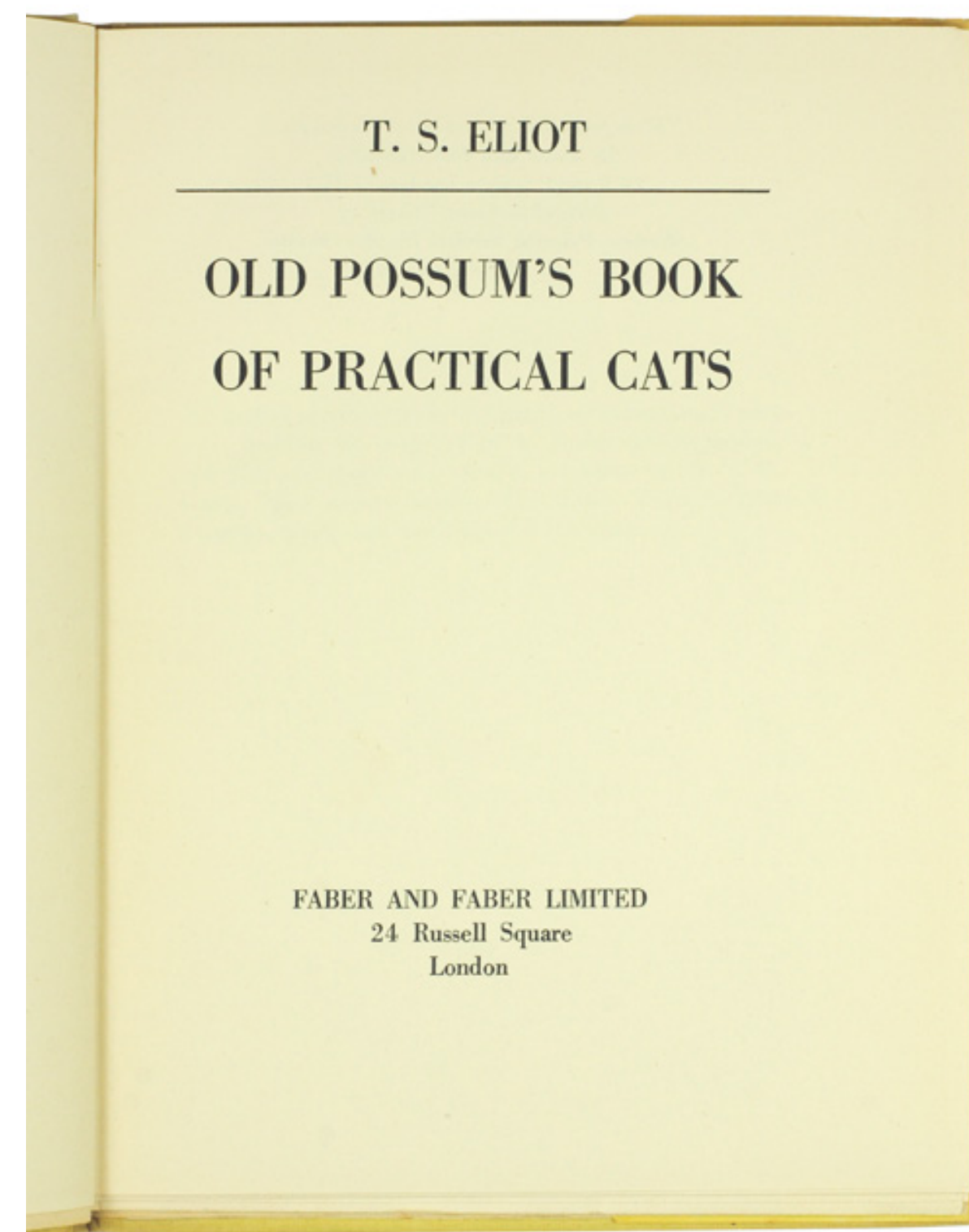
“a cat must have three different names...”



7. ELIOT, T.S. *Old Possum's Book of Practical Cats*. London: Faber and Faber Ltd., (1939).

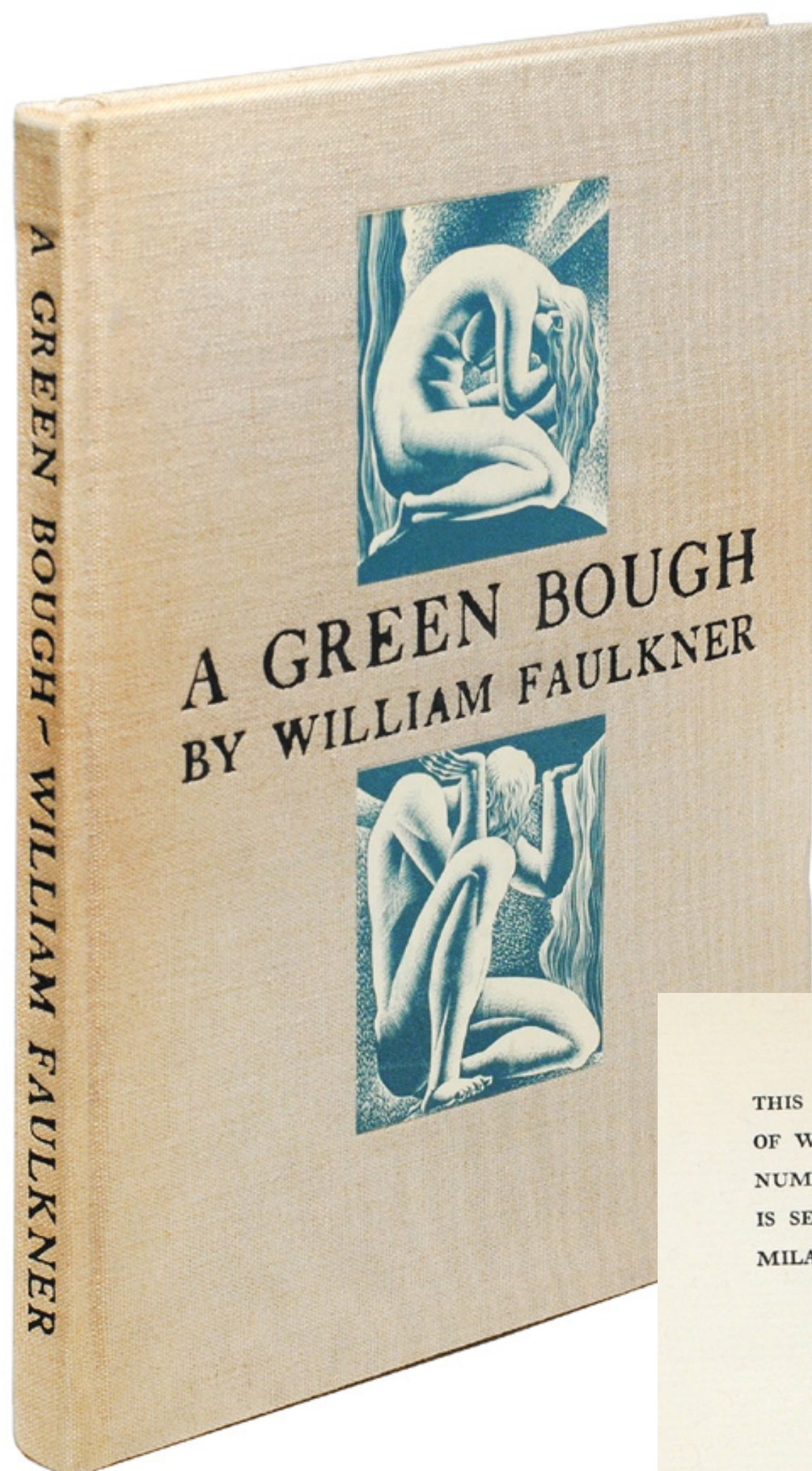
8vo, 45 pp. Original yellow cloth, backstrip lettering and vignette on the upper board printed in red, fore and bottom edges untrimmed. Original dust jacket printed in black with pictorial designs by the author. A very good copy with slight darkening to the cloth and dust jacket and light wear to the dust jacket spine. Presentation inscription on the front free end paper, small ticket of the Holliday Bookshop, New York, on the rear pastedown.

§ First edition of Eliot's unlikely and brilliant book of comic verse dedicated to the children "who assisted in its composition by their encouragement, criticism, and suggestions." The nickname "Old Possum" was given to him by Ezra Pound. The book was an immediate success and the cats, Growltiger, Macavity, Skimbleshanks, and the rest, have reached even greater fame through the hit musical, and now the movie, *Cats*. Gallup A34. (123195) \$1200

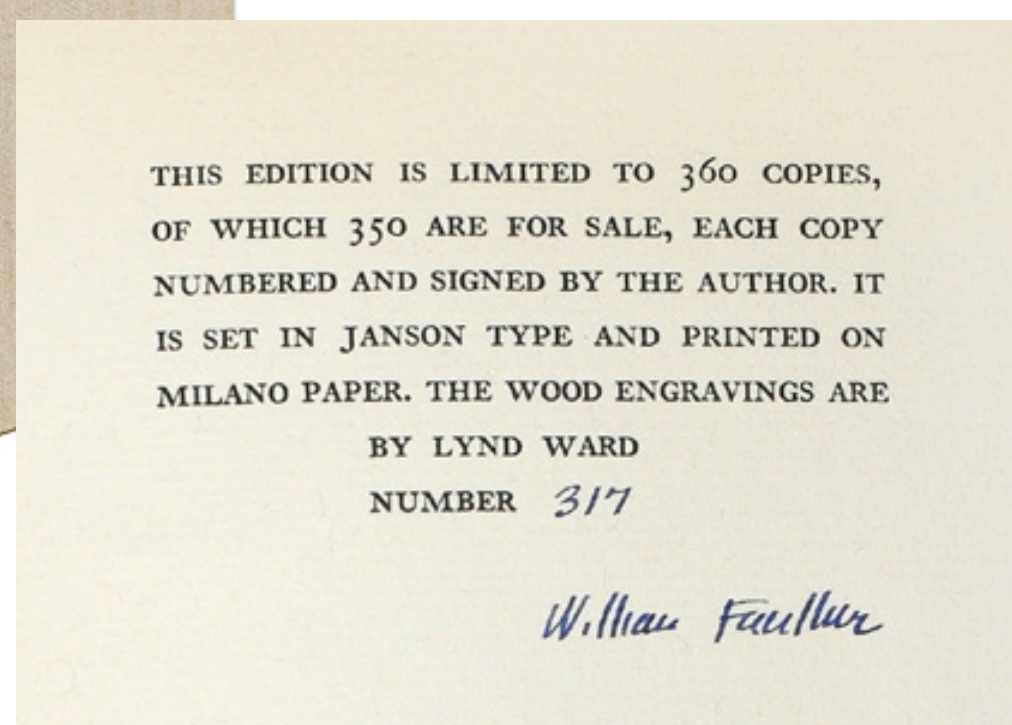


First edition, limited to 360 copies signed by Faulkner

8. FAULKNER, WILLIAM. WARD, LYND (ILLUSTRATOR). *A Green Bough*. New York: Harrison Smith and Robert Haas, 1933.

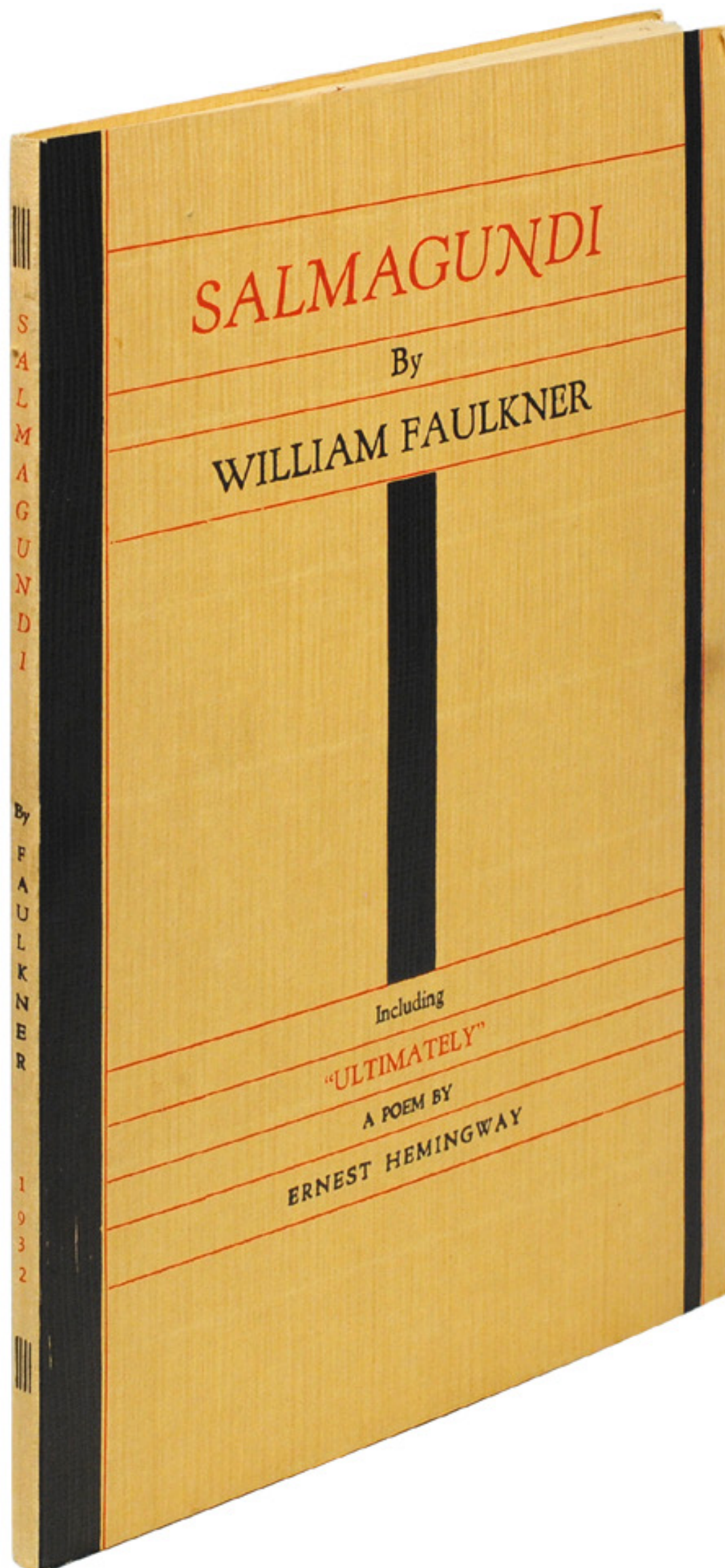


8vo, [1]-67, [1 colophon] pp., with an inlaid frontispiece plate from a wood engraving and a woodcut vignette in the colophon, both printed in green. Original beige cloth stamped in black with two inlaid pictorial labels printed from woodcuts, backstrip lettered in black, unopened, uncut. Minor age-toning to edges and backstrip, otherwise a very good copy.



§ First edition, issued without a dust-jacket, of an edition limited to 360 copies—this is number 317, signed in ink at the colophon by William Faulkner. Faulkner's second and last published book of poetry during his lifetime. (108660) \$1250

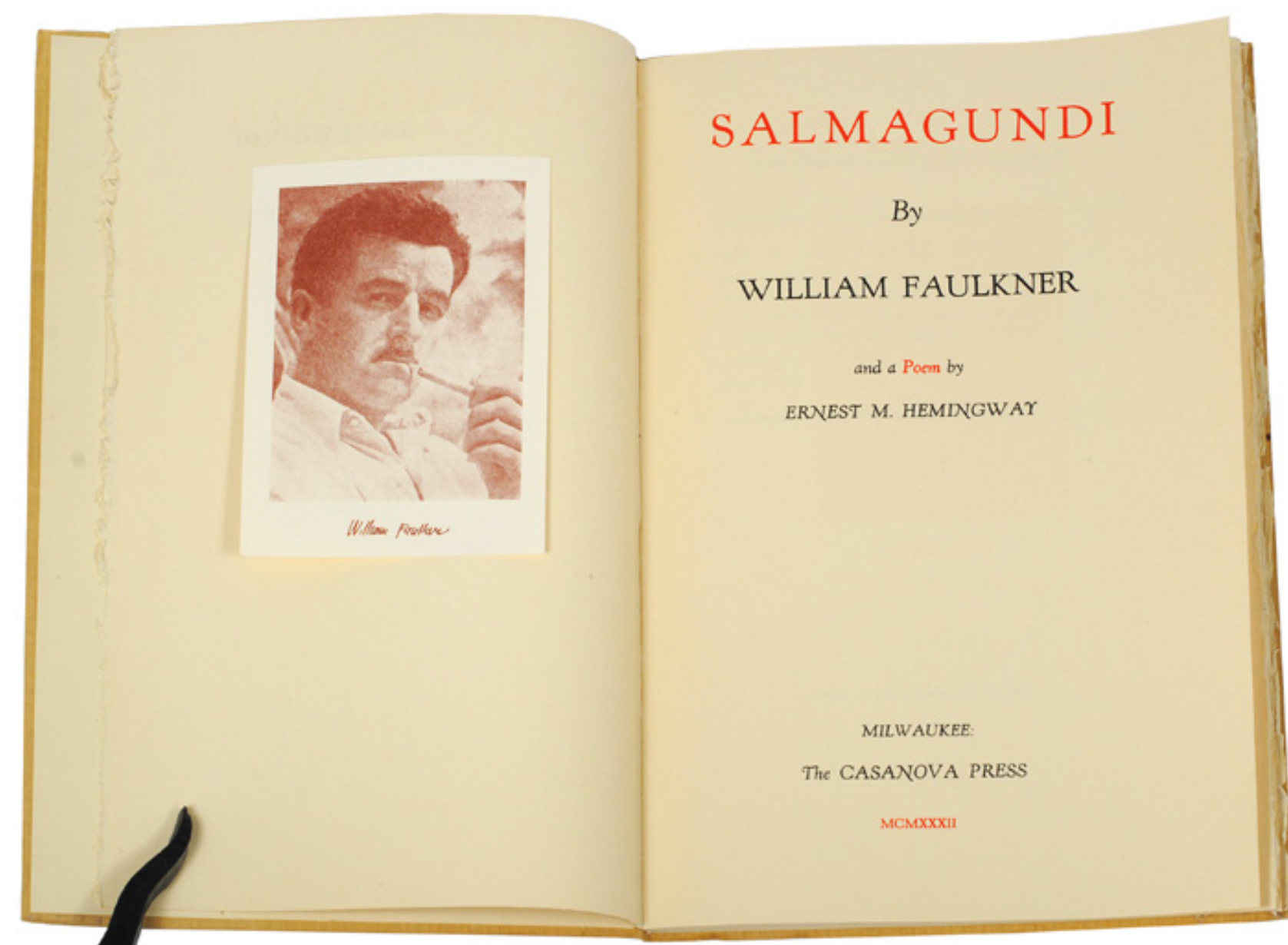
First edition, limited to 525 copies, with a poem by Hemingway



9. FAULKNER, WILLIAM. *Salmagundi*. Milwaukee: The Casanova Press, 1932.

8vo, [1]-53, [1 colophon] pp., printed in red and black, inlaid frontis portrait. Original stiff yellow wrappers printed in red and black, unopened, uncut with deckled fore-edges. Housed in the original burgundy paper slipcase. A very fine copy, beautifully printed.

§ First edition, first printing, number 269 of 525 numbered copies. Contents include a preface by Paul Romaine, three prose pieces: "New Orleans," "On Criticism," and "Verse Old and Nascent: A Pilgrimage," five poems: "The Faun," "Dying Gladiator," "Portrait," "The Lilacs," and "L'Après-Midi d'un Faune," as well as a short poem by Ernest Hemingway, "Untimely," which appears on the lower wrapper. (108659) \$650

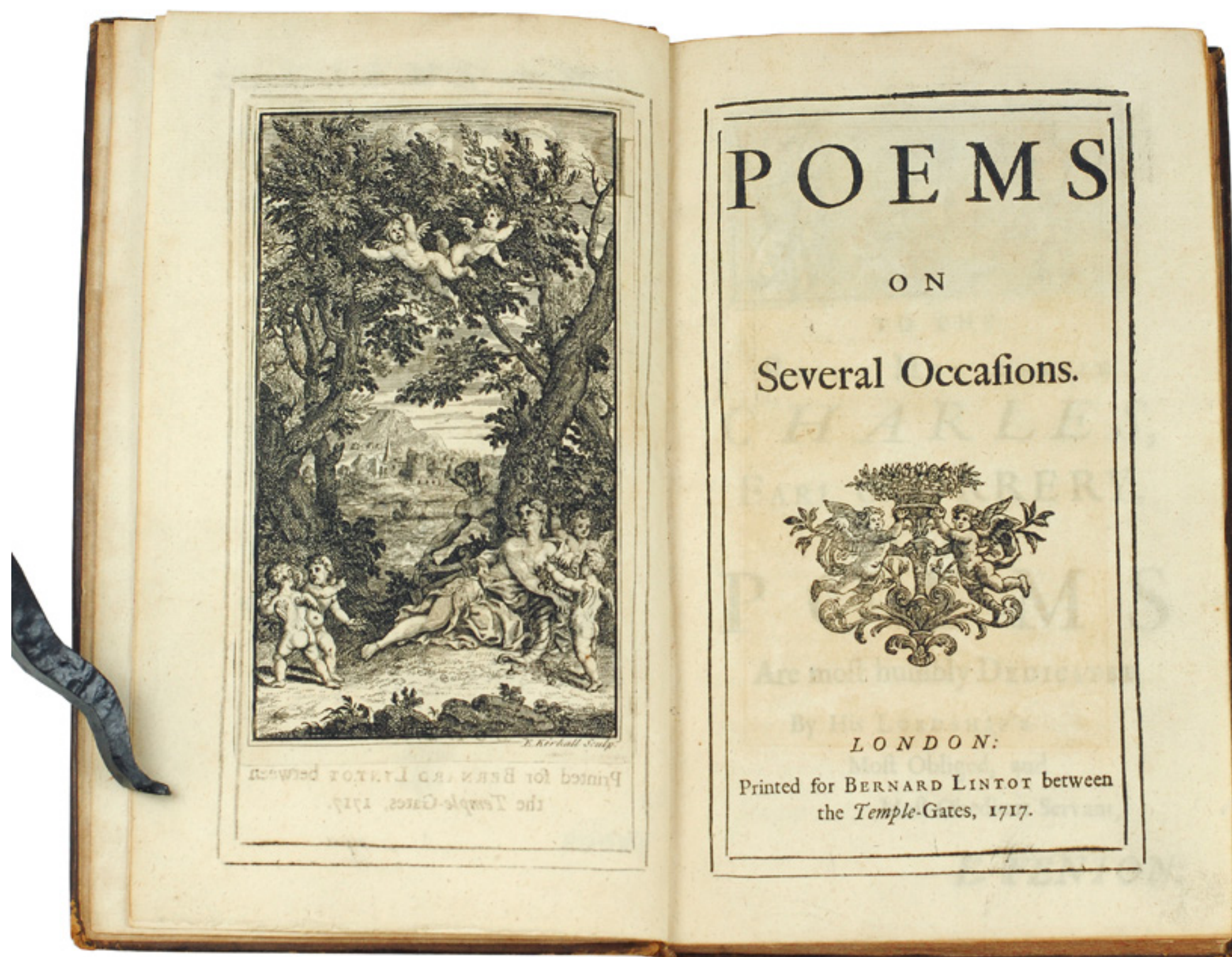


Poems by Alexander Pope's neighbor and sometime collaborator

10. [FENTON, ELIJAH]. *Poems on Several Occasions*. London: For Bernard Lintot, 1717.

8vo, 224; [8 advertisements]pp. Engraved frontispiece. Full speckled calf, backstrip gilt. Offsetting throughout, backstrip and board tips darkened and lightly worn, lower hinge cracked. A very good copy.

§ First edition. "Errata" on verso of 3d preliminary leaf. Poems and translations including "The eleventh book of Homer's *Odyssey*. Translated from the Greek. In Milton's style." Elijah Fenton (1683-1730), a Cambridge graduate, was a schoolmaster for a time and later was a tutor in several noble families. "Besides writing a volume of Poems and a tragedy, *Marianne*, he edited the works of Milton and Waller. He is best known as the assistant of his neighbor, Alexander Pope, in his translation of the *Odyssey*" (Columbia Encyclopedia). Foxon, p. 271; NCBEL II: p. 548. (6354) \$275



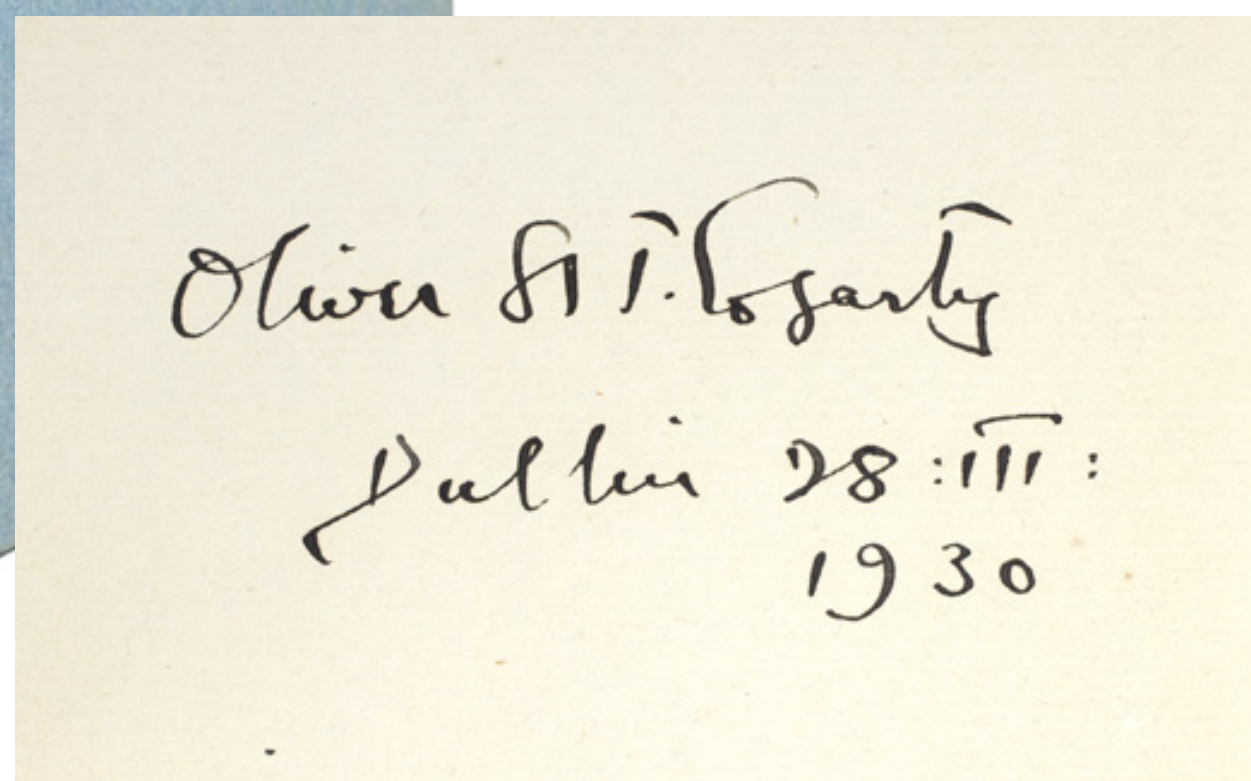
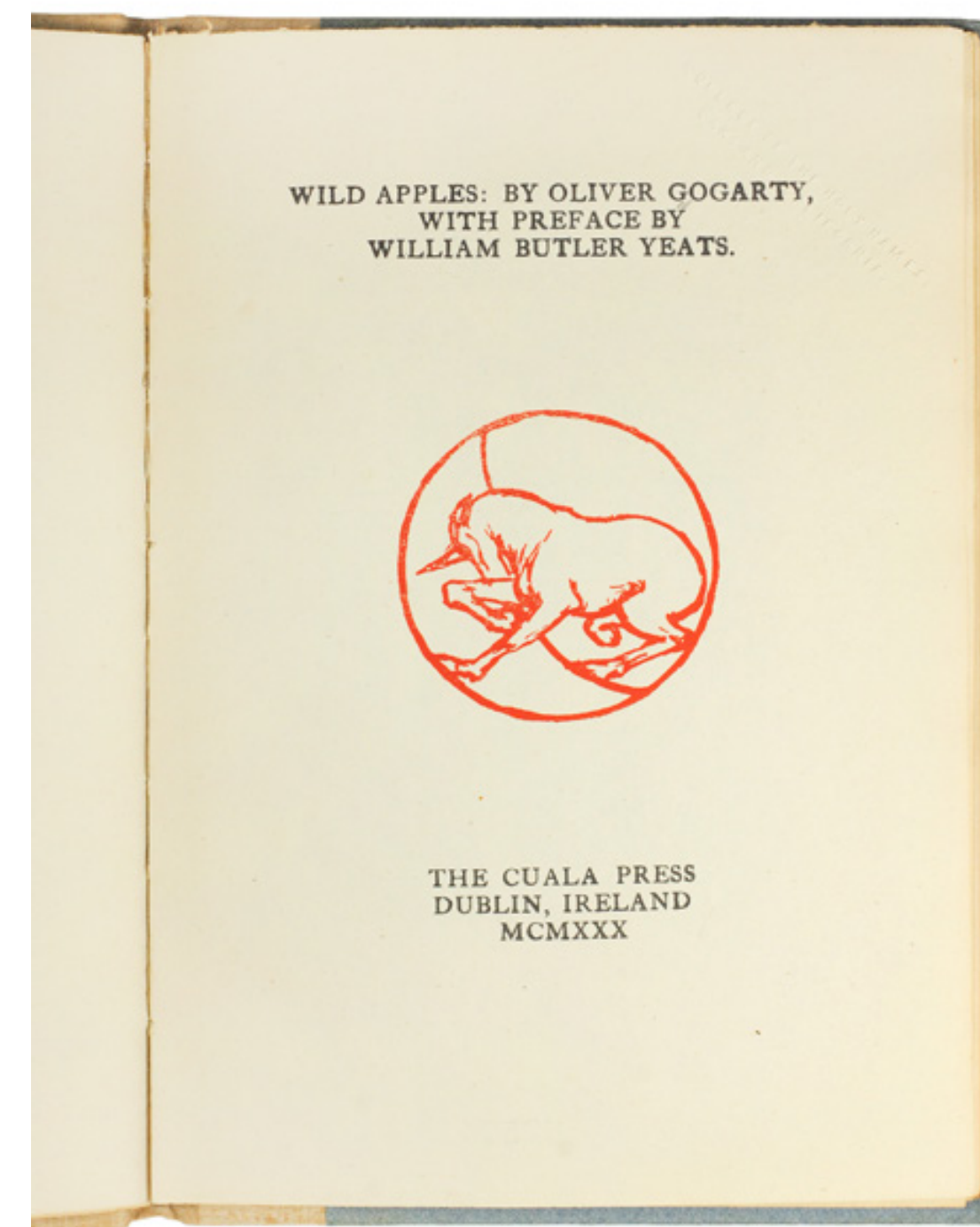
One of 250 signed copies published by Elizabeth Corbet Yeats at the Cuala Press

11. GOGARTY, OLIVER. ST. JOHN. *Wild Apples: By Oliver Gogarty, With Preface By William Butler Yeats*. Dublin, Ireland: The Cuala Press, 1930.

8vo, 30 pp., title page printed in black and red with Cuala Press device. Signed on the first flyleaf in ink by the author and dated Dublin, 28 March 1930. Quarter white linen and blue paper boards, letterpress title to upper board, printed paper label to backstrip. An attractive copy, though with ex-library markings: adhesive residue on backstrip, corners slightly bumped, library stamp in blind to title-page, library bookplate and pocket on front and back pastedown; otherwise very good.

§ First edition thus, signed and dated by the author, one of 250 copies printed on paper made in Ireland, and published by Elizabeth Corbet

Yeats, at the Cuala Press. The poems were selected by W.B. Yeats who also wrote the preface. It was preceded by the 1926 private edition of 50 copies which did not include the preface. Gogarty was an Irish poet, politician, and pilot, and, among many other things, the inspiration for Buck Mulligan in James Joyce's *Ulysses*. Wade 131. (106592) \$350



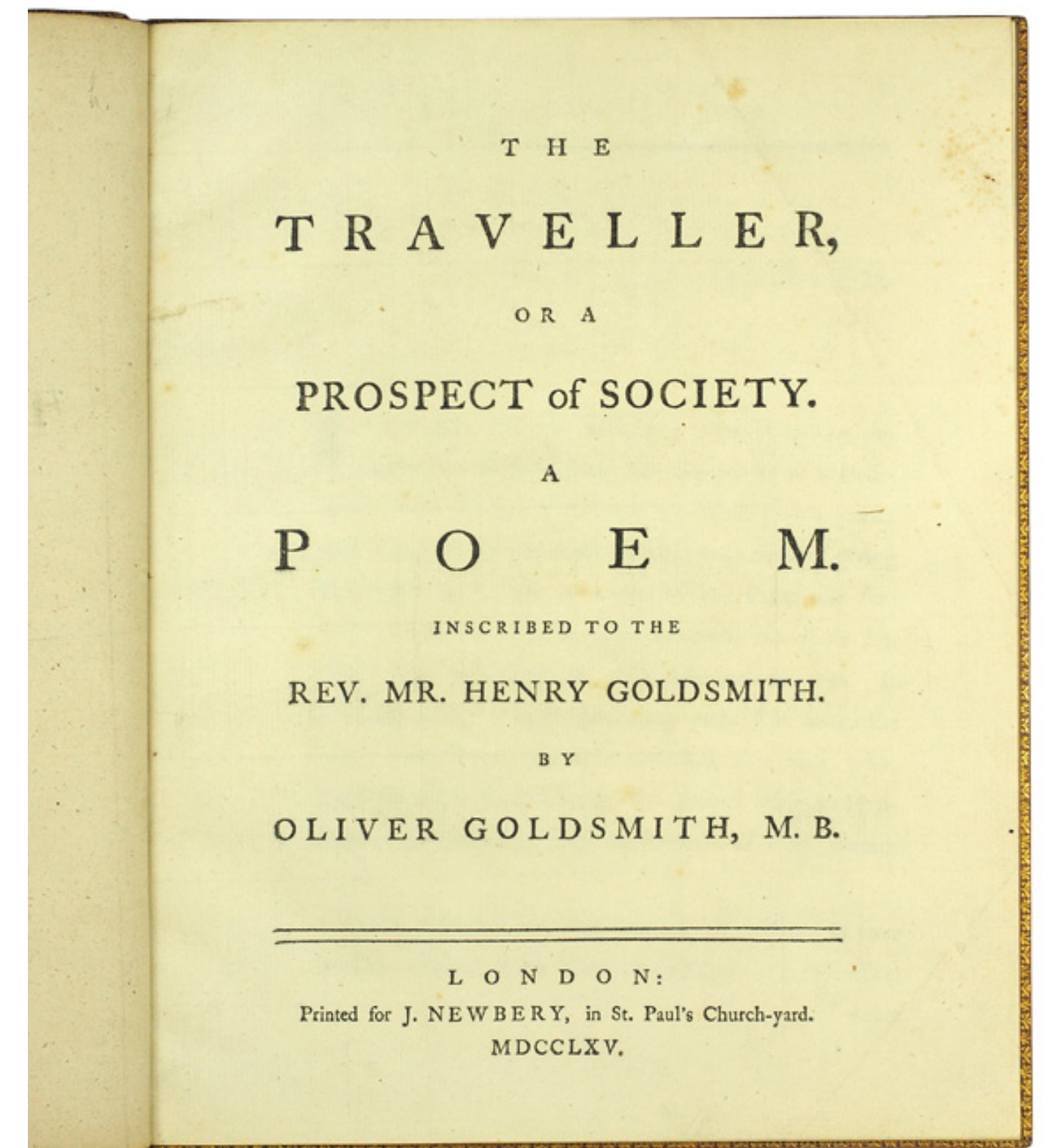
First published edition of Goldsmith's first poem



12. GOLDSMITH, OLIVER. *The Traveller, or a Prospect of Society. A Poem. Inscribed to the Rev. Mr. Henry Goldsmith.* London: J. Newberry, 1765.

4to, modern full polished calf by Bedford, triple gilt rules and fleurons, gilt panelled backstrip with six raised bands and green morocco labels, all edges gilt, inner gilt dentelles, marbled endpapers. Minor sunning and wear to extremities. Neat paper repairs to three pages including the half-title. Final ad leaf present.

§ First published edition of Goldsmith's first poem and the first work with his name as author. Fleeman's third or fourth state with a variant half-title (possibly inserted), preceded only by two trial editions known in a total of three copies, which have variant forms of dedication to the author's brother. Samuel Johnson, who contributed nine lines to the poem, praised it publicly and secured Goldsmith's new literary celebrity. Fleeman 64.12GT/1c, Rothschild 1024, Tinker 1101, Sterling 399. (105142) \$795



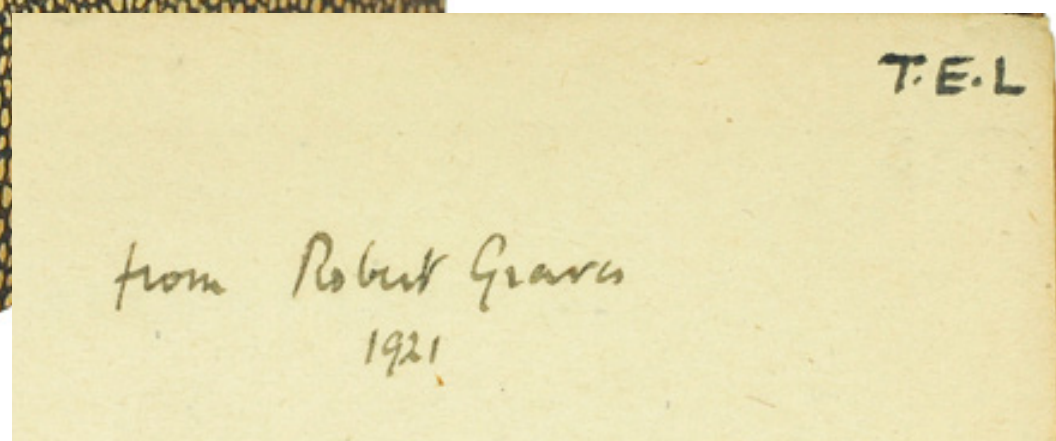
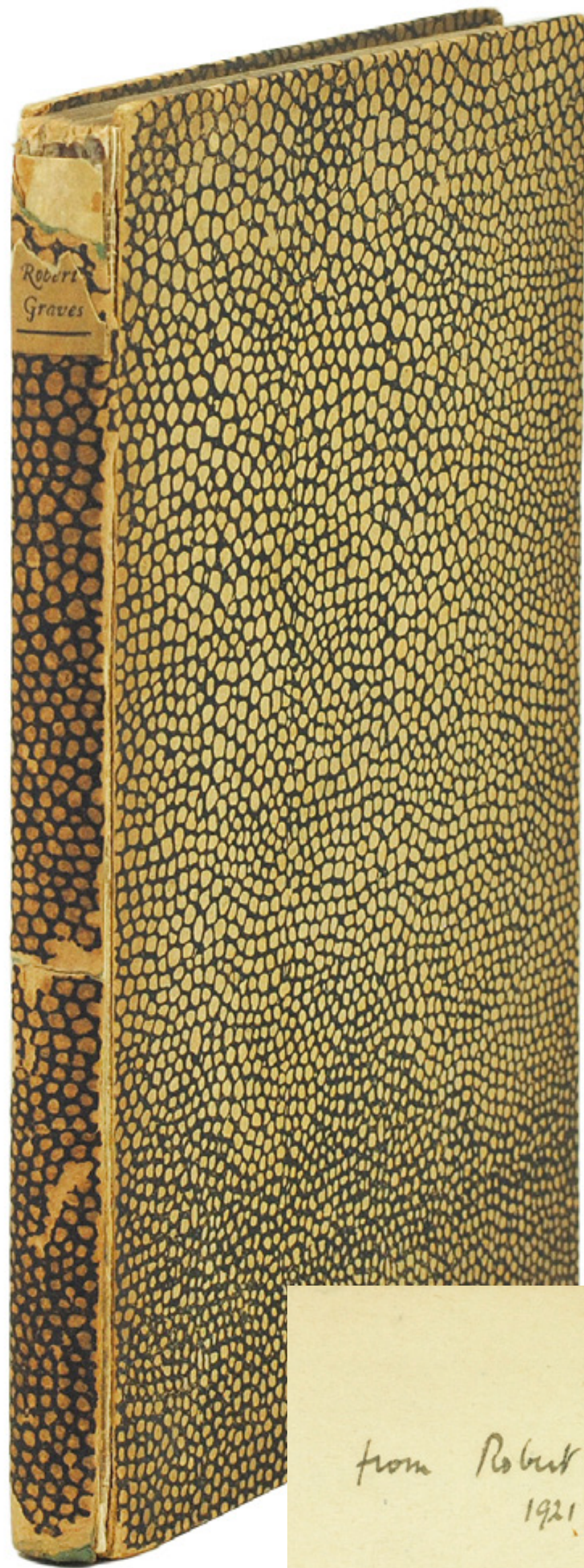
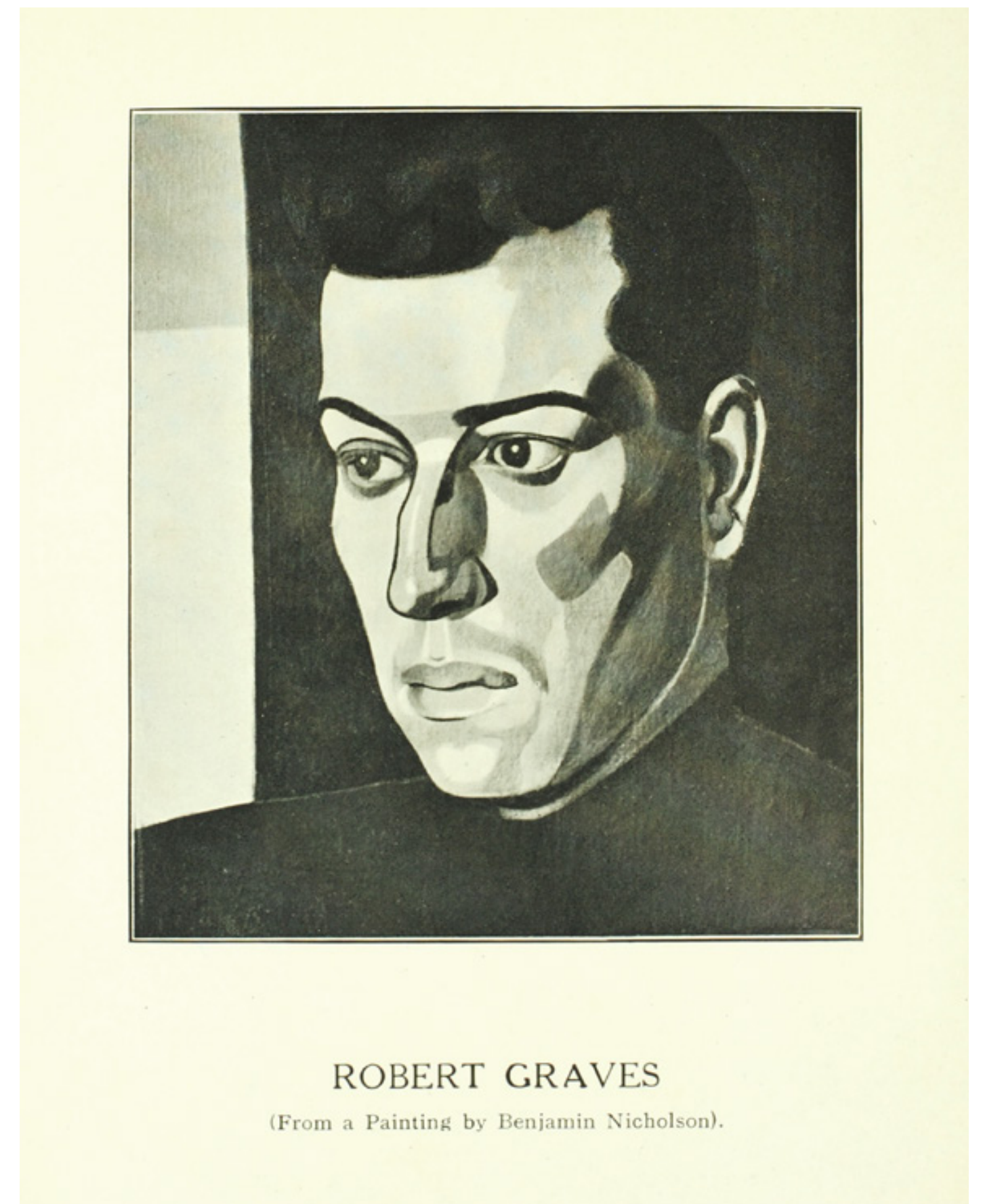
First edition, inscribed by Graves

13. GRAVES, ROBERT. *The Pier-Glass*. London: Martin Secker, [1921].

Small slim 8vo, 53, (6, ads. and colophon etc.)pp. With a tipped-in portrait frontispiece of Graves after Ben Nicholson. Original yellow and black speckled boards, backstrip rubbed and chipped losing half the printed label. Withal internally sound and clean. In a quarter red morocco box.

§ First edition, limited to 500 copies, this copy inscribed by Graves: “from Robert Graves 1921”. Intriguingly the initials TEL are at the top right of the front free endpaper but, as they are in ink, experts have doubted the T.E. Lawrence association despite his close connection to Graves and to this book. The poem “The Pier Glass” is dedicated to Lawrence who reportedly praised the book in a letter to Edward Marsh. A very scarce book; the last copy at auction was in 1996 and there are no inscribed copies on line as of 5/2020. (106194)

\$875



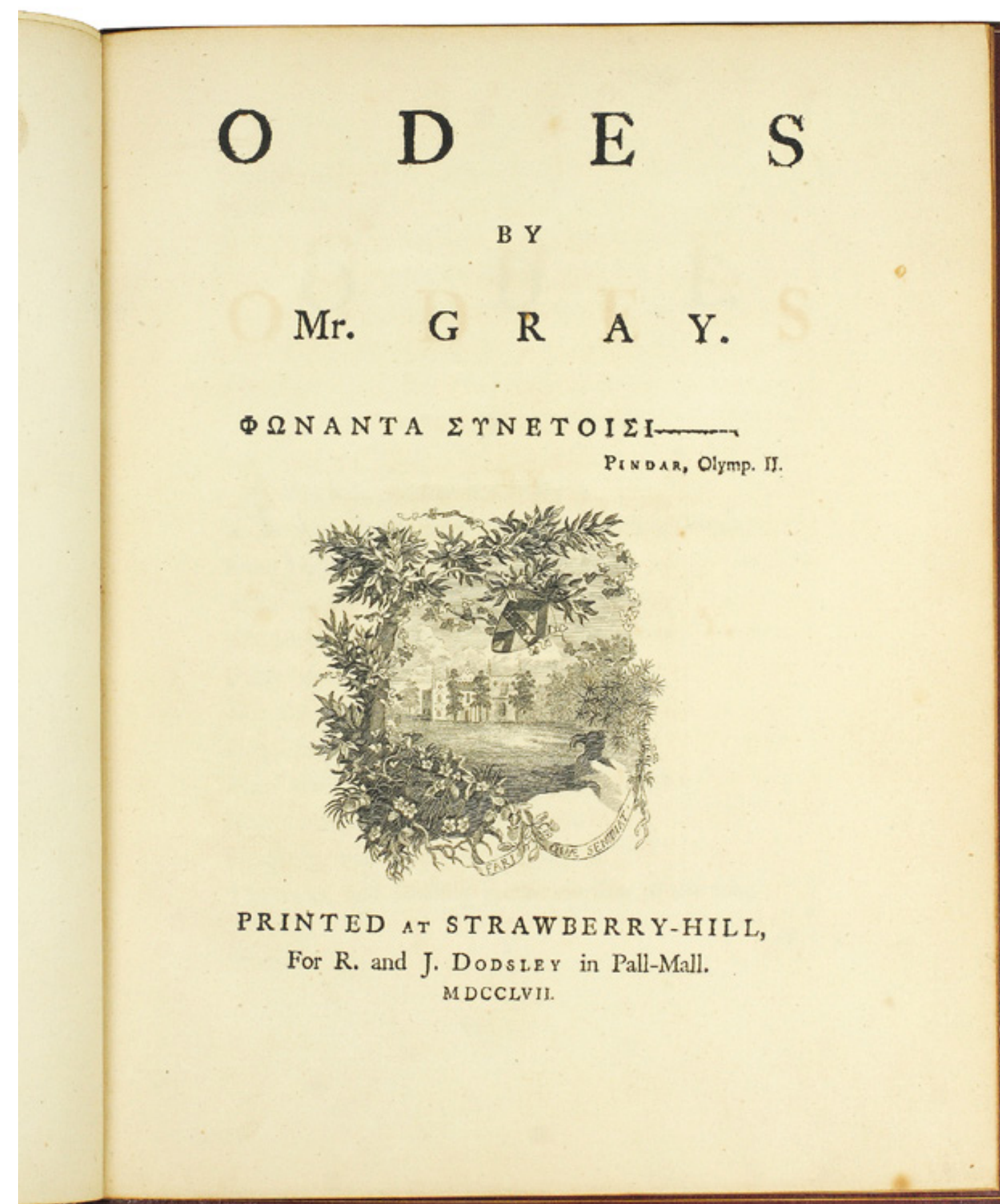
First edition of the first book printed at Strawberry Hill

14. GRAY, THOMAS. *Odes by Mr. Gray*. [London]: printed at Strawberry-Hill for R. and J. Dodsley in Pall-Mall, 1757.

Slim 4to, 21 pp. Full red morocco extra by Bradstreet, gilt edges, slightly trimmed (see below).

§ First edition of the first book printed at Strawberry Hill published in an edition of two thousand copies. This is the first printing, with 'Ilissus' at 8:17 and a comma after 'Swarm' at 16:19. This seems to be a presentation copy as an inscription partially trimmed appears to read: "Carolina Pery ex don. aucto." This is probably in the hand of the recipient. Hazen 1. Rothschild 1067. Hayward 174.

(106251) \$2000

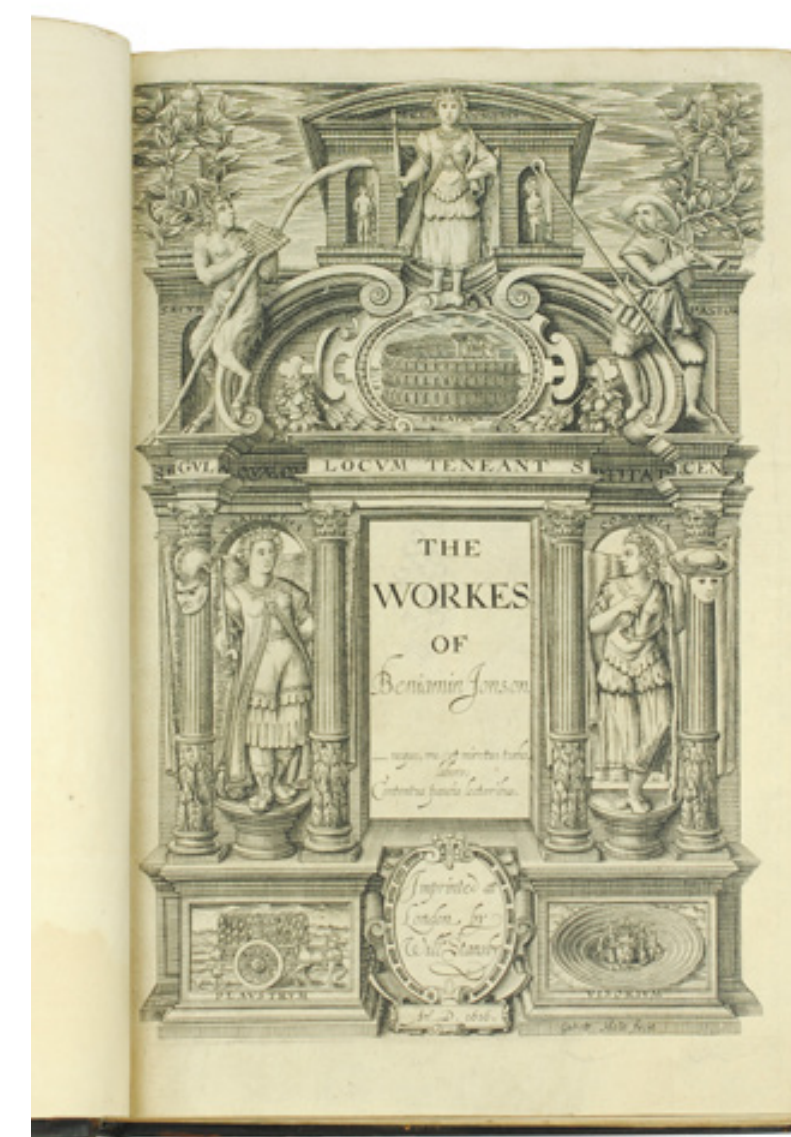


Jonson's "First Folio"

15. JONSON, BENJAMIN. *The Workes of Benjamin Jonson. [together with: The Workes of Benjamin Jonson. The second Volume...]*. Imprinted at London by Will Stansby, 1616; [London: Printed for Richard Meighen, 1631-1640-1641].



Three vols. in two (vol. 2 divided into 4 parts, originally issued in 2 vols.), small folio, 290 x 180 mms., 11 x 7 1/4 ins, vol. 1: [10, of 12, lacking first blank], 1015; vol. 2: [12], 170; 75, [76]; 292; 132; 155 (mispaginated)pp. Engraved allegorical title to Volume I by William Hole (third state). Decorative woodcut head-pieces and initials. Early 19th-century diaper calf rebacked and beautifully restored. Internally good, with some repairs and cleaning but quite complete as issued.



§ First collected edition, third state of the general title to vol. 1 which usually is found with large-paper copies but also some regular copies. Vol. 2 is as described, the parts appearing in a different order in different copies. Jonson's "first folio," preceding Shakespeare's by seven years. The first two parts were carefully revised and supervised through the press by Jonson himself. "Volpone," amongst other plays in vol. one, lists William Shakespeare as one of the actors. A notoriously complicated book found bound up in numerous variant collections of the various parts. In this copy, there is as always the bewildering number of variants described by Pforzheimer who compared 20 copies without any conclusion as to how to assign priority to the various states. Greg III, pp. 1070-1082. Grolier 17. Pforzheimer 559 and 560. STC 14751 and 14754.

Provenance: Armorial bookplate with monogram JCCW and the motto 'plus vigila' from the White (Whyte) family of Hutton and Clement's Hall. Modern bookplate of William FitzHugh M.D. of Palo Alto CA, noted local collector whose library was sold by William P. Wreden in 1973. (123173) \$25,000

(438)

This Tragœdie vvas first
acted, in the yeere
1603.

By the Kings Maiesties
SERVANTS.

The principall Tragœdians were,

RIC. BURBADGE.	WILL. SHAKE-SPEARE.
AVG. PHILIPS.	IOH. HEMINGS.
WILL. SLY.	HEN. CONDEL.
IOH. LOWIN.	ALEX. COOKE.

With the allowance of the Master of REVELLS.

VOLPONE, OR THE FOXE.

A Comœdie.

Acted in the yeere 1605. By
the K. MAIESTIES
SERVANTS.

The Author B. I.

HORAT.

Simul & iucunda, & idonea dicere vita.

LONDON,

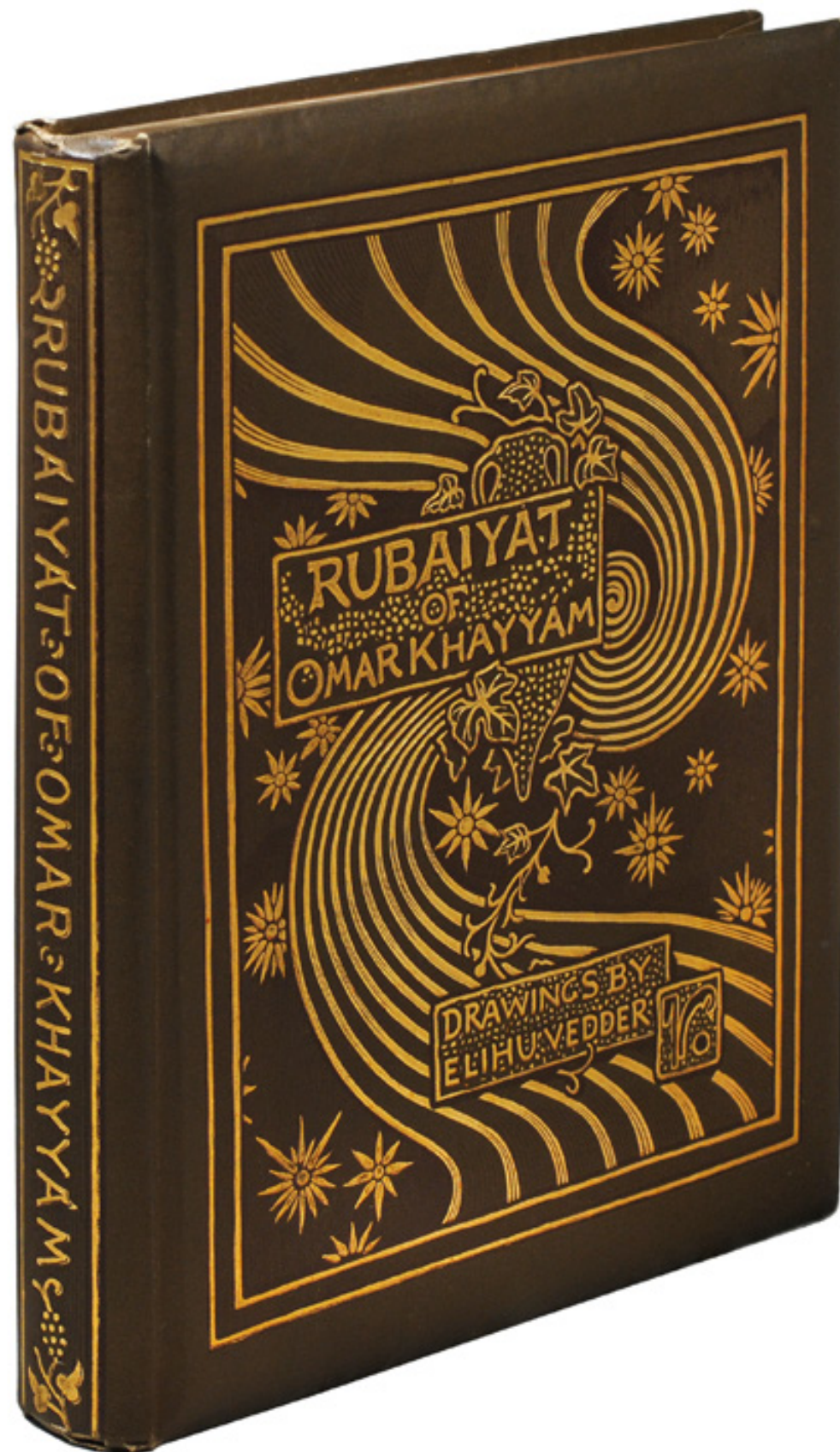
Printed by WILLIAM STANSBY.

M. DC. XVI.

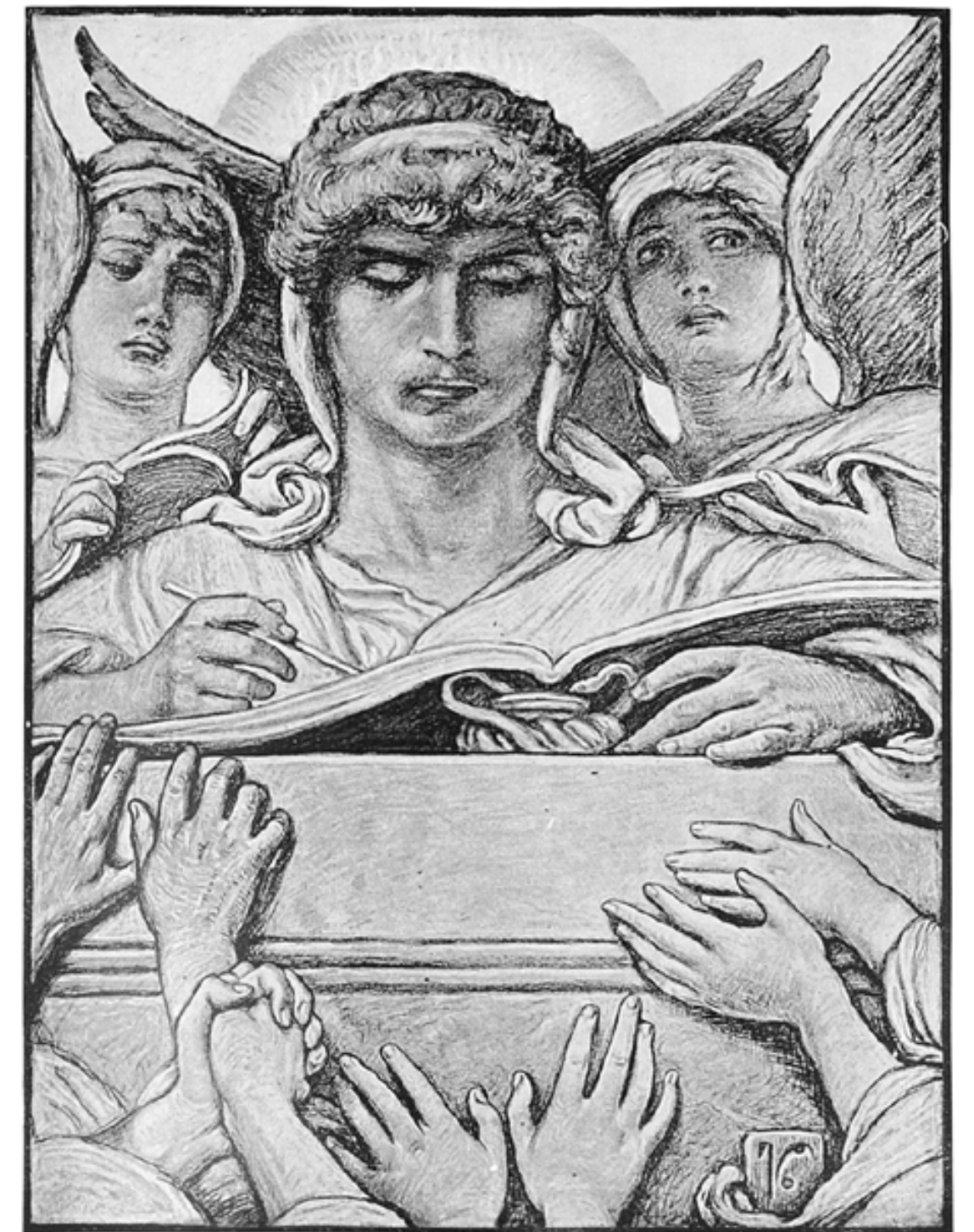
One of the earliest examples of Art Nouveau illustration in America

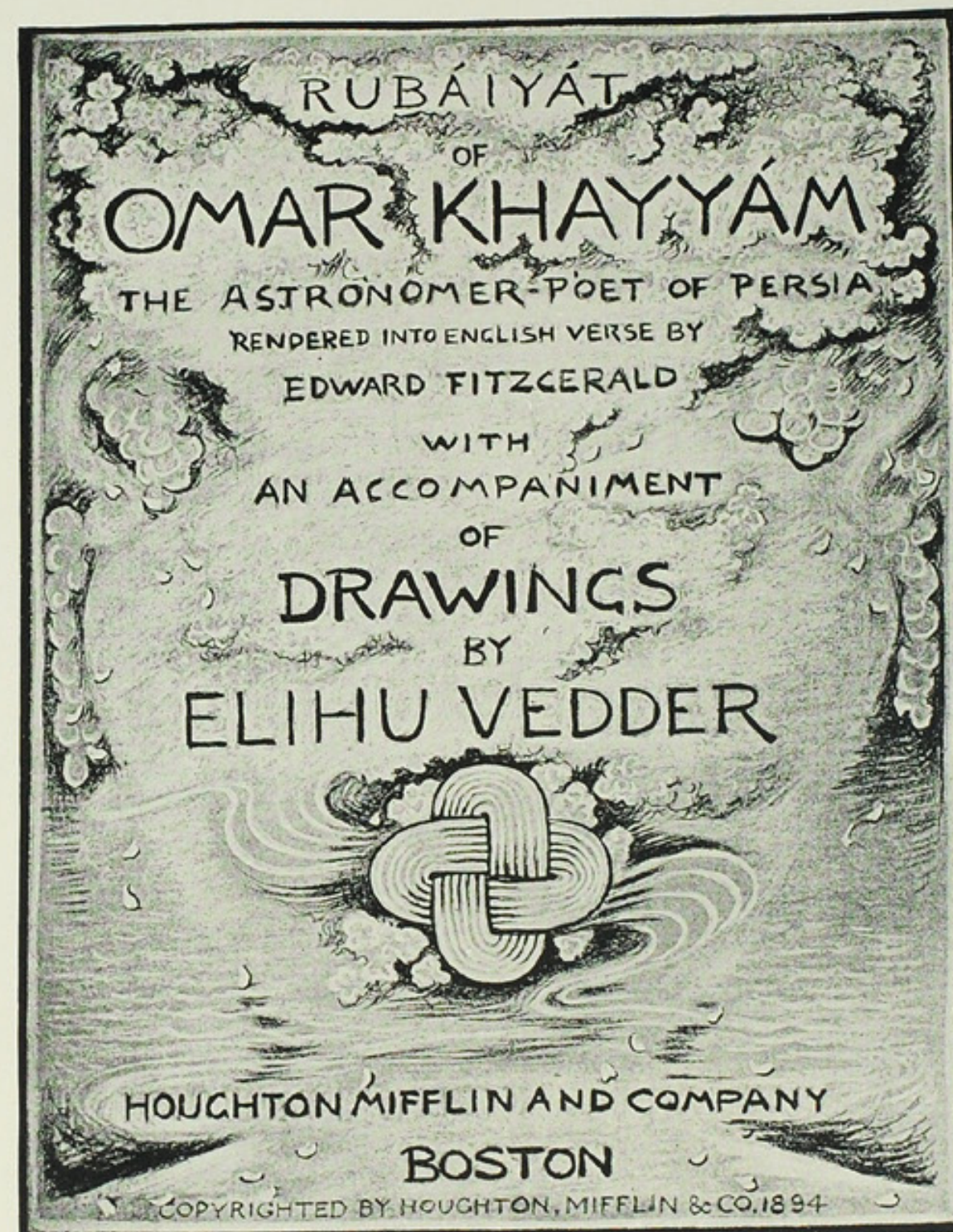
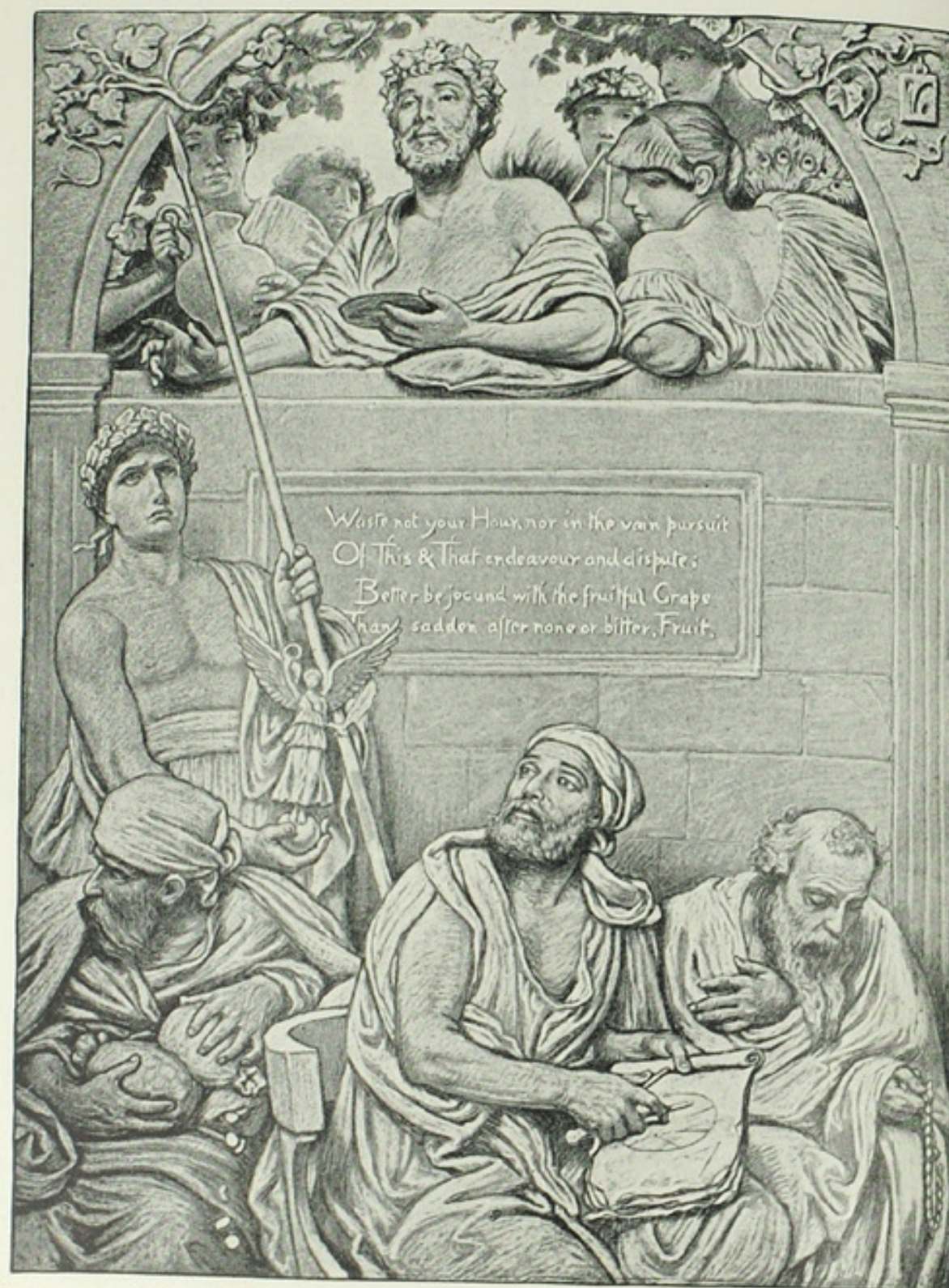
16. KHAYYAM, OMAR. *Rubáiyát of Omar Khayyám, the Astronomer Poet of Persia. Rendered into English Verse by Edward Fitzgerald. With an accompaniment of drawings by Elihu Vedder.* Boston: Houghton Mifflin at the Riverside Press, 1894.

8vo, [59] photo-lithographed plates (including frontis., title and dedication plates), followed by 61 pp. of text, all on folded pages. Elaborately gilt-stamped brown cloth, gilt title to backstrip, floral endpapers also by Vedder, top-edge gilt. Binding slightly rubbed at edges, minor fraying at corners, internally bright; very good. Gift inscription in ink on recto of frontis, "To Father from George, Annie and Florence. Christmas 1902."



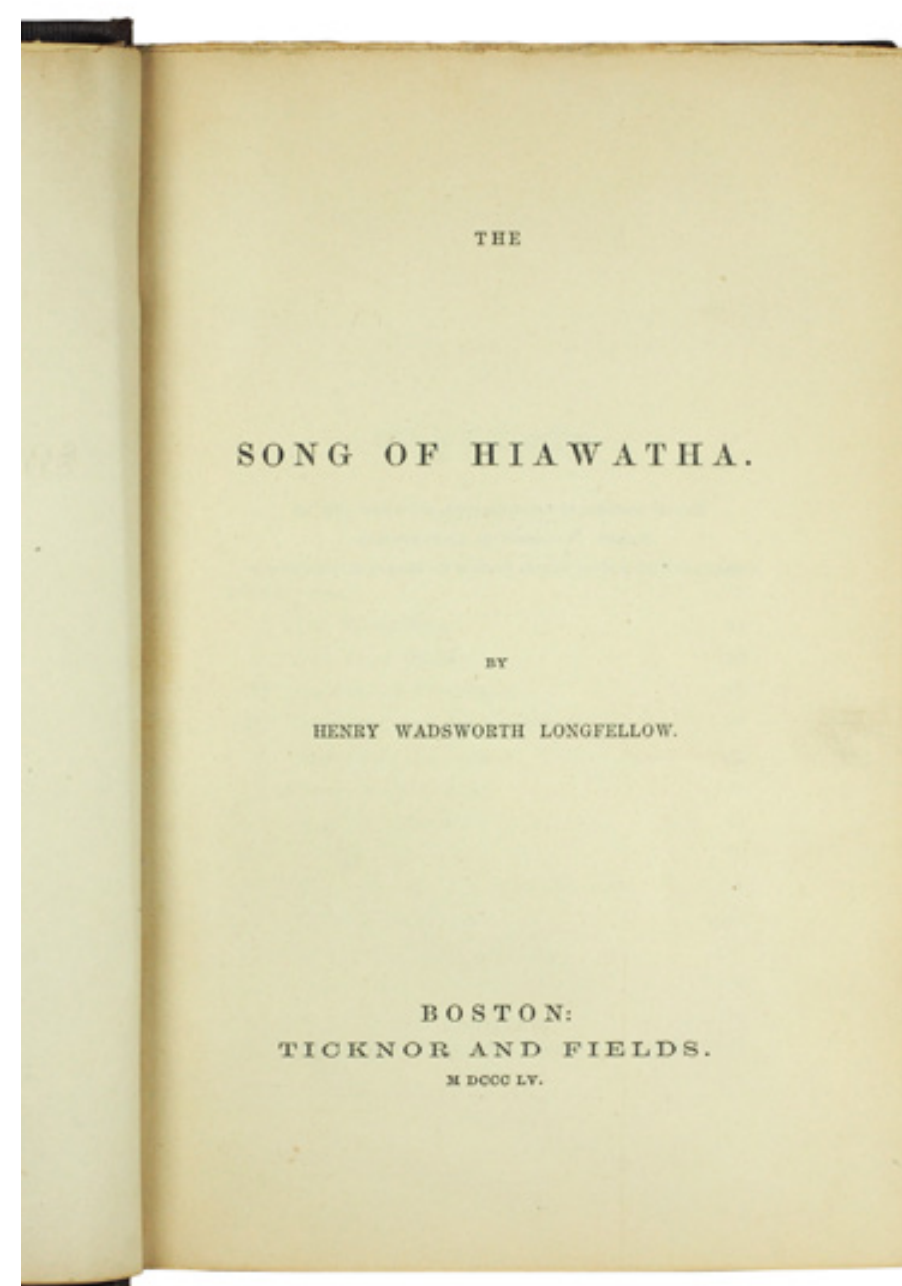
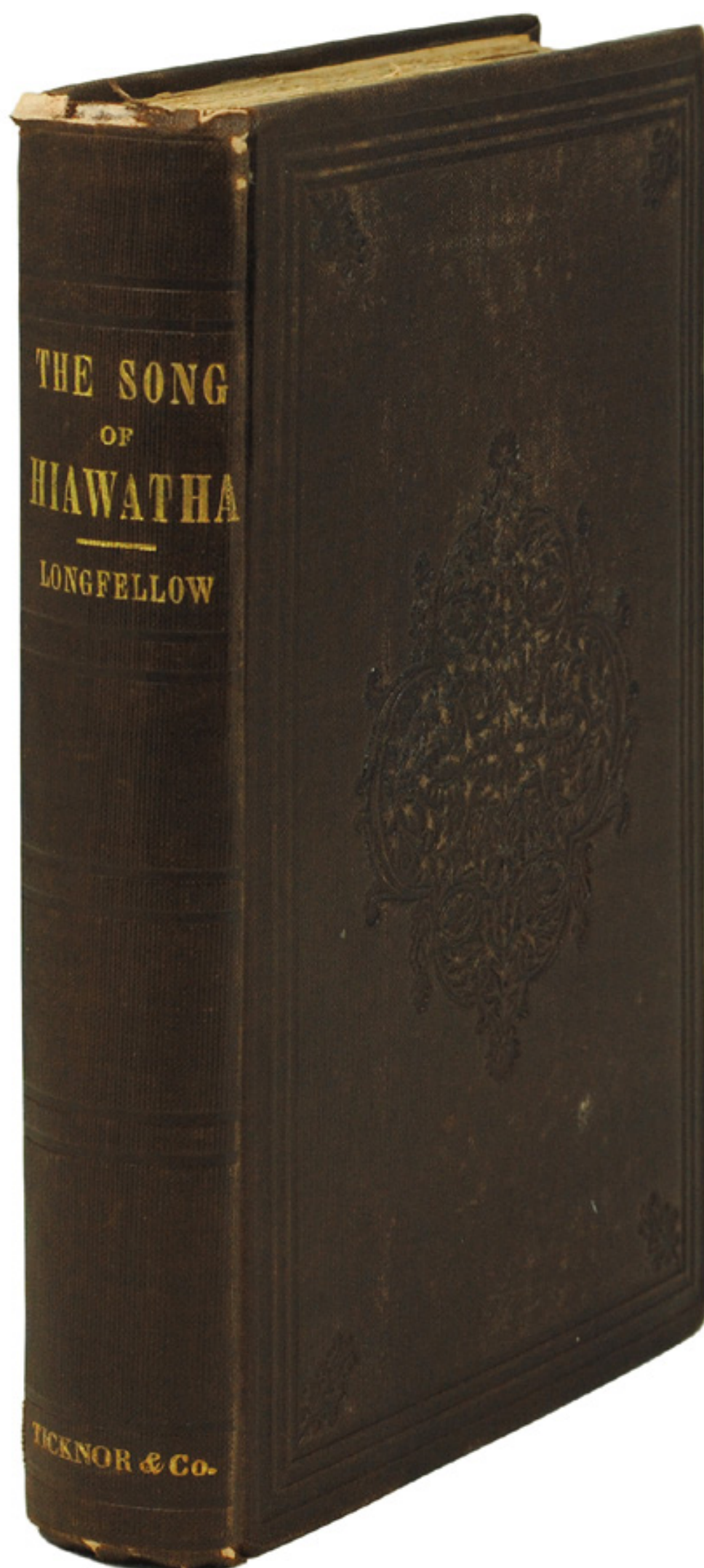
§ This edition first published in 1884. *The Rubáiyát of Omar Khayyám* is said to be one of the ten best known poems in the world. American symbolist artist Elihu Vedder (1836-1923) is best known for his illustrations of the *Rubáiyát*. Vedder met a number of Pre-Raphaelite painters while visiting London in 1876, and attended an exhibition of William Blake's work at the Burlington Club. Blake's influence can be seen in Vedder's idealized human forms. He is also known for his mural work in Collis P. Huntington's mansion, the Walker Art Gallery at Bowdoin College, and the Library of Congress. Vedder's illustrations for the *Rubáiyát* were some of the earliest examples of Art Nouveau in America. This first Houghton Mifflin edition was so popular it sold out in just six days. (See Stillman, and ANB). (108105) \$875





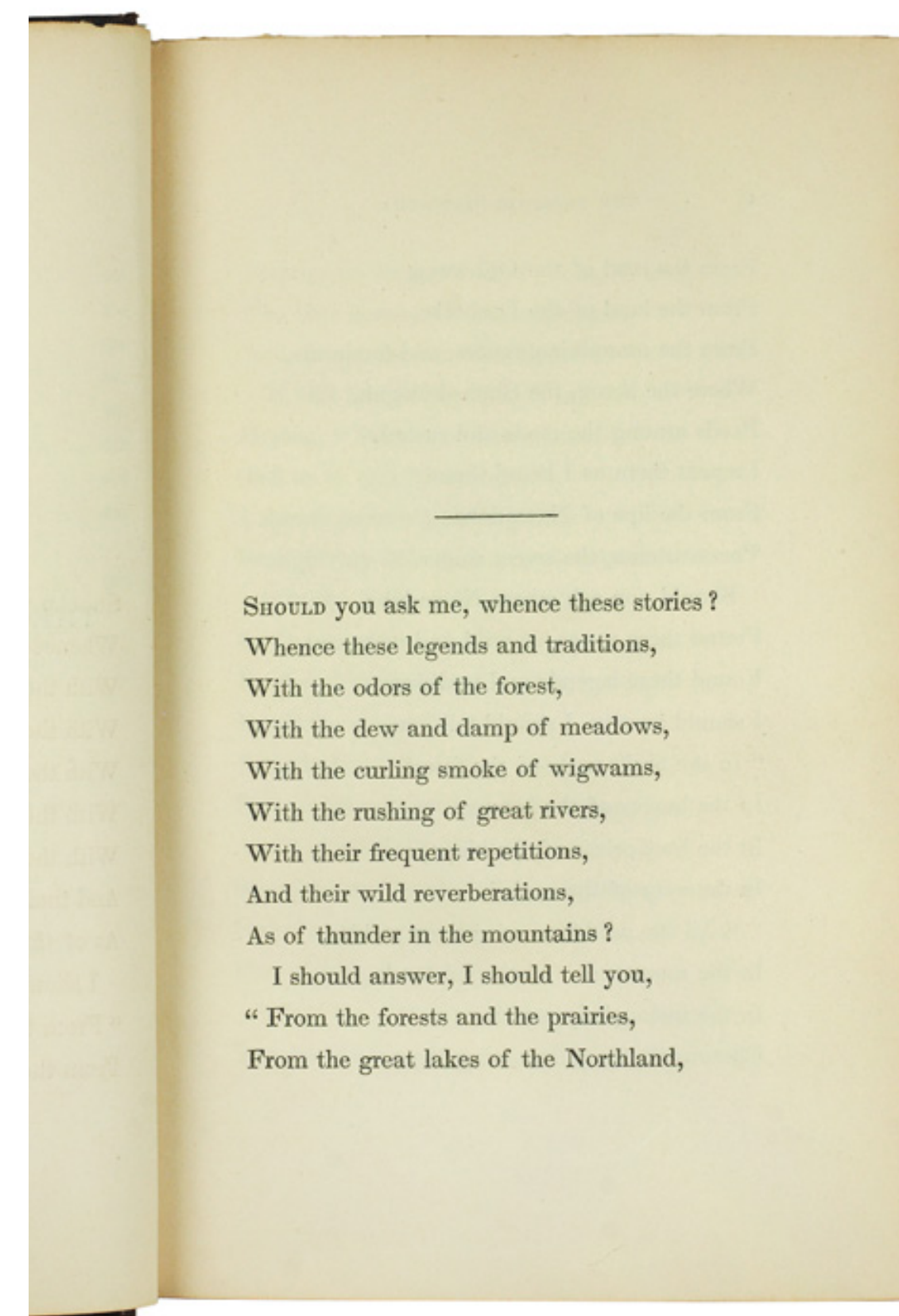
First edition, first issue

17. LONGFELLOW, H. W. *The Song of Hiawatha*. Boston: Ticknor & Fields, 1855.



8vo, 316 pp. Original brown stamped cloth. Donation rubberstamp, and bookplate of Henry B. Auchincloss on front endpaper. A very good copy, minimal chipping to head and tiny split in lower joint.

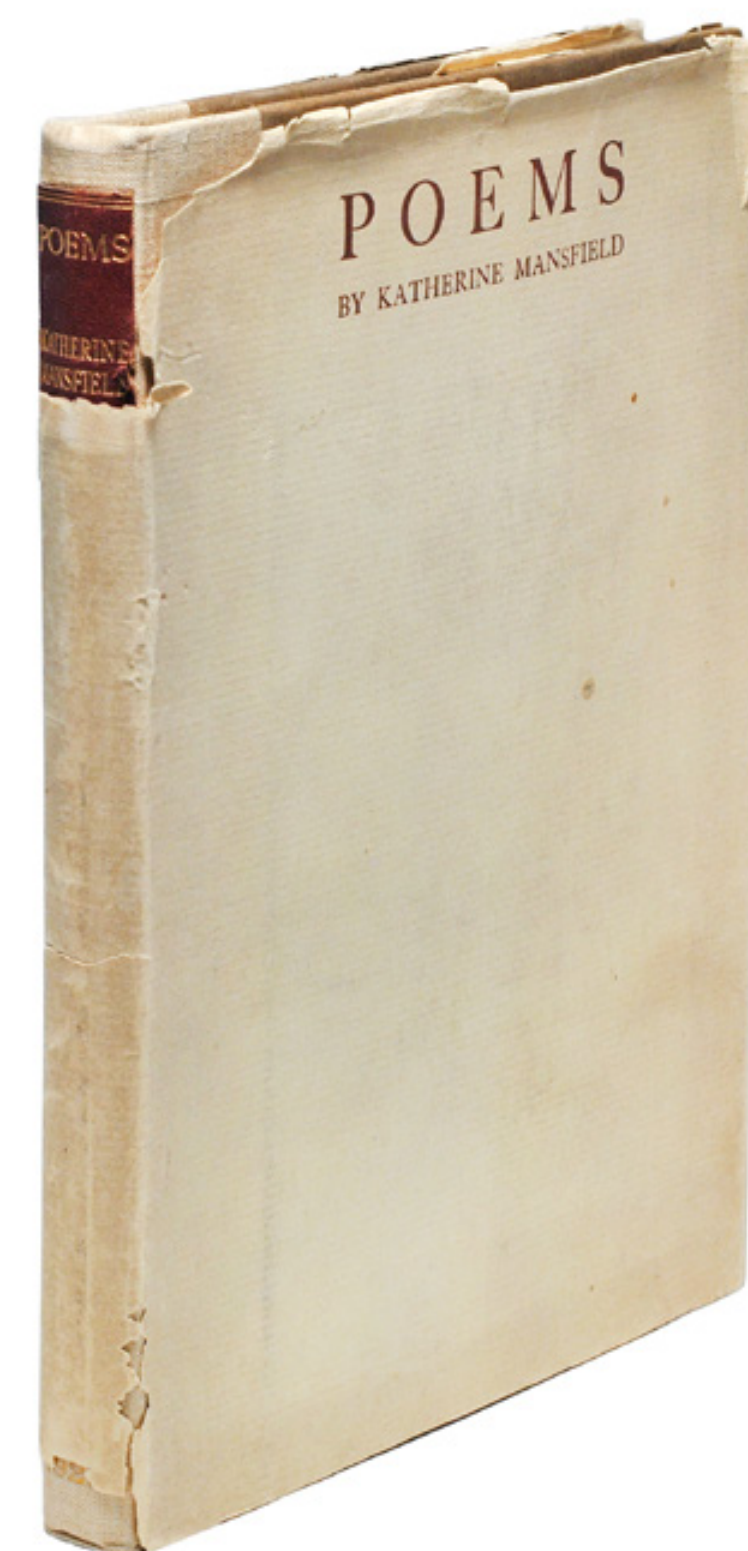
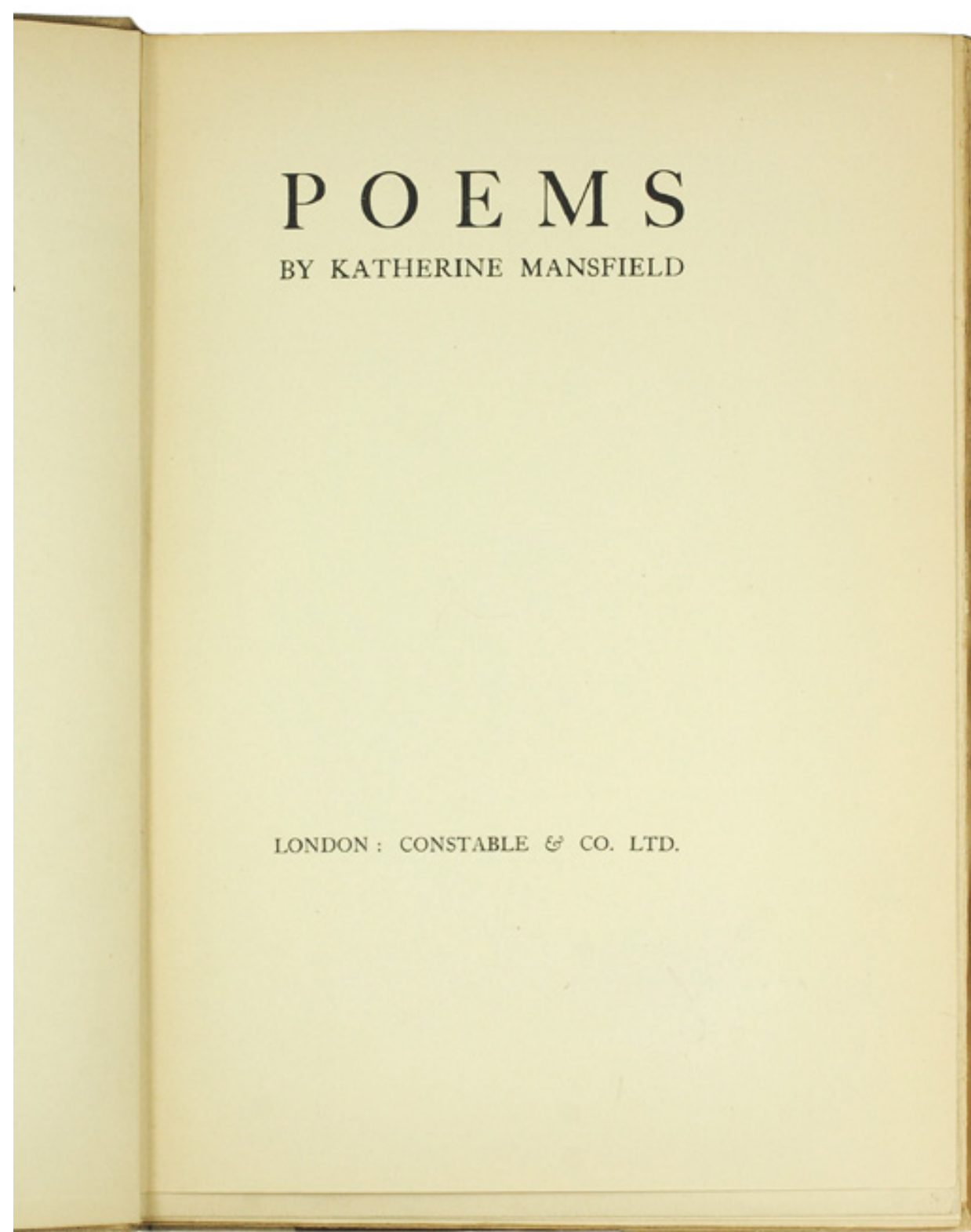
§ First edition, first issue. November 1855 ads at rear, and all first printing readings. The edition was 5,250 copies, and the book went through five printings the first year. Surely one of the most famous American poems of the century along with Poe's "The Raven" and Whitman's "Song of Myself." BAL 12112. Grolier American 100, #66. (106519) \$875



“Grant I may hear the small birds singing the song that the silence knows...”

18. MANSFIELD, KATHERINE. *Poems*. London: Constable & Co. Ltd., 1923.

8vo, xii, [1]-89 pp. Original quarter beige cloth and brown paper boards, backstrip with red gilt-lettered label, top-edge gilt, other edges uncut, and original cream paper dust-jacket printed in brown. Dust jacket is chipped along the edges and backstrip is torn away at top to reveal title label on binding, faint age-toning to outer margins, otherwise a very good copy.



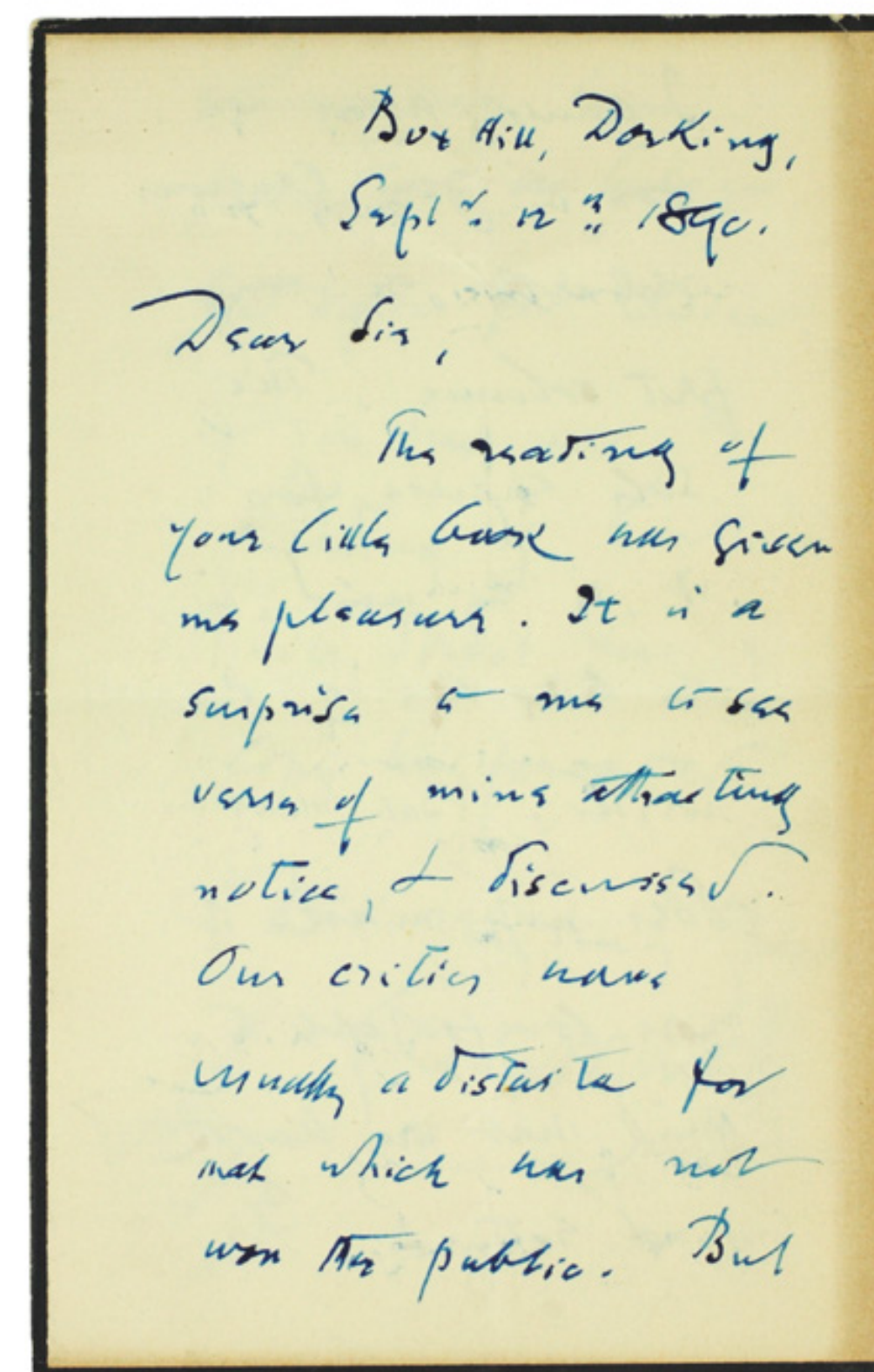
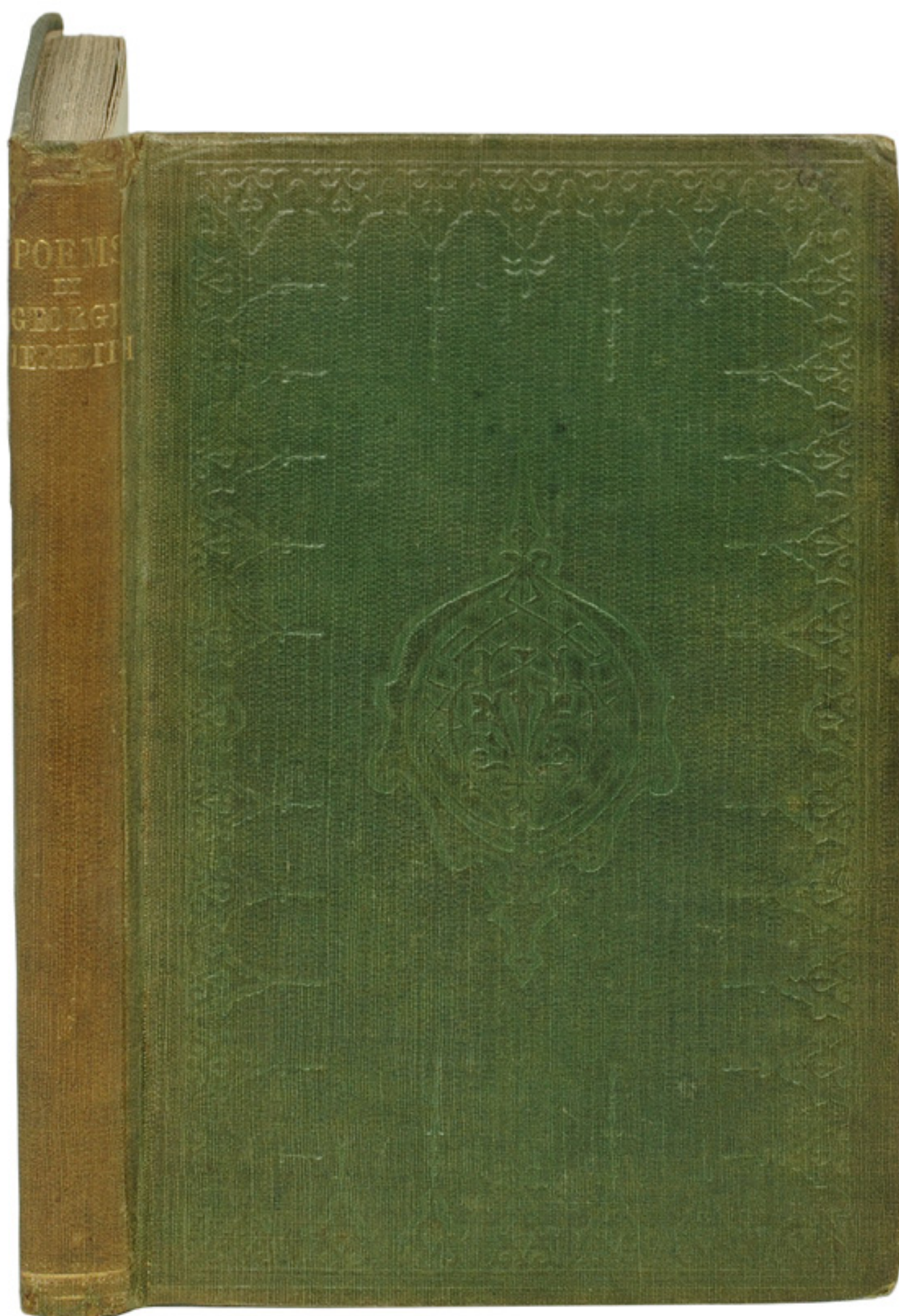
§ First edition, first printing, with the words “First Published 1923” printed on the copyright page. Contains a selection of poems from 1909-1919, and “Child Verses” of 1907. Published in the year of her tragically early death from tuberculosis. (108672) \$1250

First edition with an ALS from Meredith about this title and his other books

19. MEREDITH, GEORGE. *Poems*. London: Parker, [1851].

Sm. 8vo, (8), 159, [160]pp. Errata slip tipped in at the end. Original green cloth, backstrip faded to brown, ephemera tipped in at front with bookplate and pencil notes; neatly restored with cloth repair to backstrip and joints. Enclosed in a green moiré silk box.

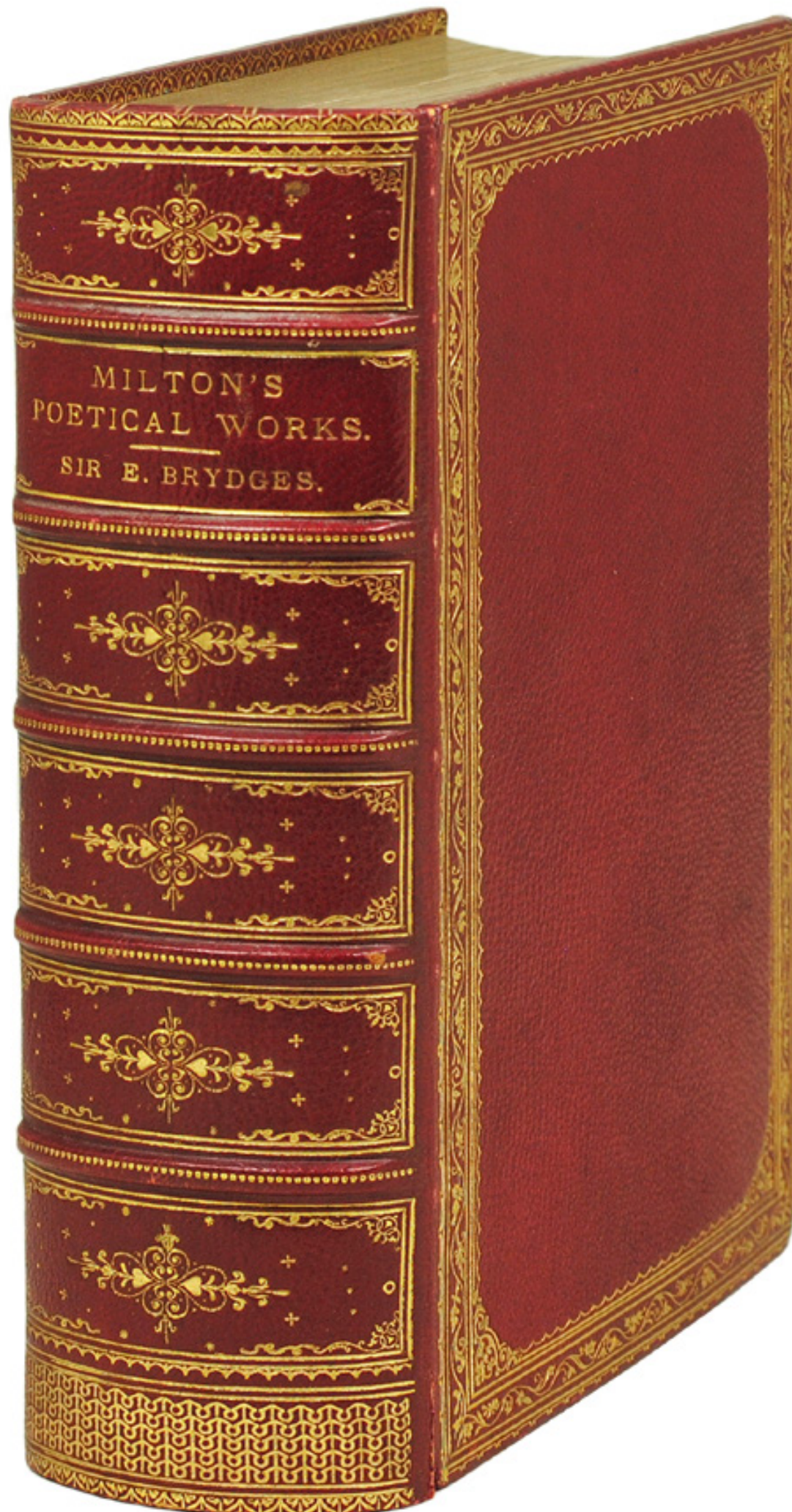
§ First edition, first issue of the errata slip, with an ALS from Meredith dated Sept. 12, 1890 about this title and his other books. "It is a surprise to me to see verses of mine attracting notice and discussion. Our critics have usually a distaste for that which has not won the public. But I cannot agree with you in your generous remarks on my first volume..." The letter is signed by the recipient illegibly (possibly Jonathan Rees?), dated Cardiff Sep. 1890. Forman, Meredith 1; Hayward 270. The purported rarity of this volume, some 300 copies supposedly having been destroyed by the author, is perhaps belied by the wide institutional holdings and the current (7/2021) presence of no less than 5 copies for sale. (123065) \$1750



A Victorian gift book at its best

20. MILTON, JOHN. *The Poetical Works... edited by Sir Egerton Brydges, Bart. Illustrated with Engravings from drawings by J.M.W. Turner, R.A.* London: William Tegg, n.d. [c. 1865].

Thick royal 8vo, civ, 767 pp. With a frontispiece and 7 full-page plates on stiff paper. De luxe binding of full red hardgrain morocco extra, gilt-panelled backstrip, gilt edges, a very superior de luxe binding in fine condition.



§ Tegg printed numerous editions of Milton in large quantities so they are not scarce but this is a very fine and well preserved example of a Victorian gift book at its best. (123292) \$500



John Milton

THE
POETICAL WORKS
OF
JOHN MILTON.

EDITED BY
SIR EGERTON BRYDGES, BART.

Is not each great, each amiable Muse
Of classic ages in our MILTON met?
A genius universal as his theme;
Astonishing as Chaos; as the bloom
Of blowing Eden fair; as Heaven sublime!
THOMSON.

ILLUSTRATED WITH ENGRAVINGS FROM DRAWINGS BY J. M. W. TURNER, R.A.

A New Edition.

LONDON: WILLIAM TEGG.

First complete edition of the first three books of *The Dunciad*

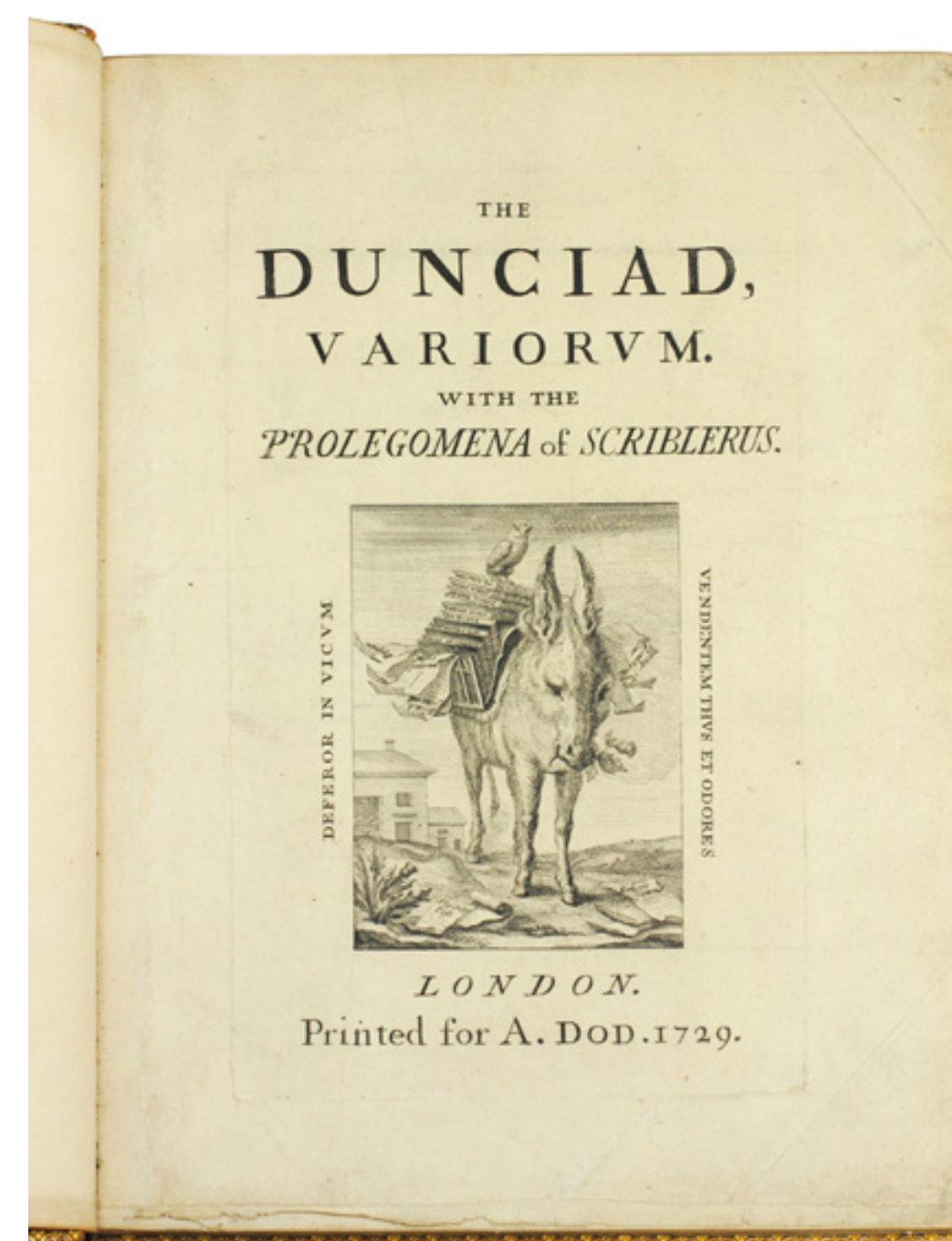


21. [POPE, ALEXANDER]. *The Dunciad, Variorum. With the Prolegomena of Scriblerus.* London: A Dod, 1729.

4to, engraved title page with vignette of book-laden ass, 16, (2), 6, 9-29, (3), 118, cxix-cxxiv pp. Engraved head-pieces, woodcut tail-pieces. Full polished calf by Bedford, triple gilt fillet borders, backstrip gilt with floral designs and green labels, inner dentelles gilt, top edge gilt, bottom edge untrimmed. Front joint skillfully repaired, a clean and attractive copy with the signature and bookplate of Maurice Baring, and the monogram bookplate of Charles C. Kalbfleisch.

§ First variorum edition, first complete edition of the first three books of *The Dunciad*. Pope didn't openly avow his authorship until 1735 but this is the first edition to include several unambiguous hints. According to Griffith, the real publisher was Lawton Gilliver who used the fictitious imprint to suggest the publisher was A. Dodd who had published all the London editions of 1728. This edition of the *Dunciad*, newly expanded with pseudo-scholarly paraphernalia and extensive ironic footnotes, was a counter-counter-attack in the ongoing war between Pope and his outraged satiric targets. This copy once belonged to Maurice Baring OBE (1874-1945), the English writer, Catholic convert, and regular member of the upper class literary circles of Virginia Woolf, Hilaire Belloc, and G.K. Chesterton. From him it passed to the American collector Charles C. Kalbfleisch (d.1943), a member of the Grolier Club for 50 years; his books, including this one, were auctioned by Parke-Bernet in January 1944 in the sale "The Arts of the

Book . . . The Splendid Library Formed by the Late Charles C. Kalbfleisch, New York." ESTC T5544. Griffith 211. Rothschild 1597 (Griffith variant b). (110457) \$1750

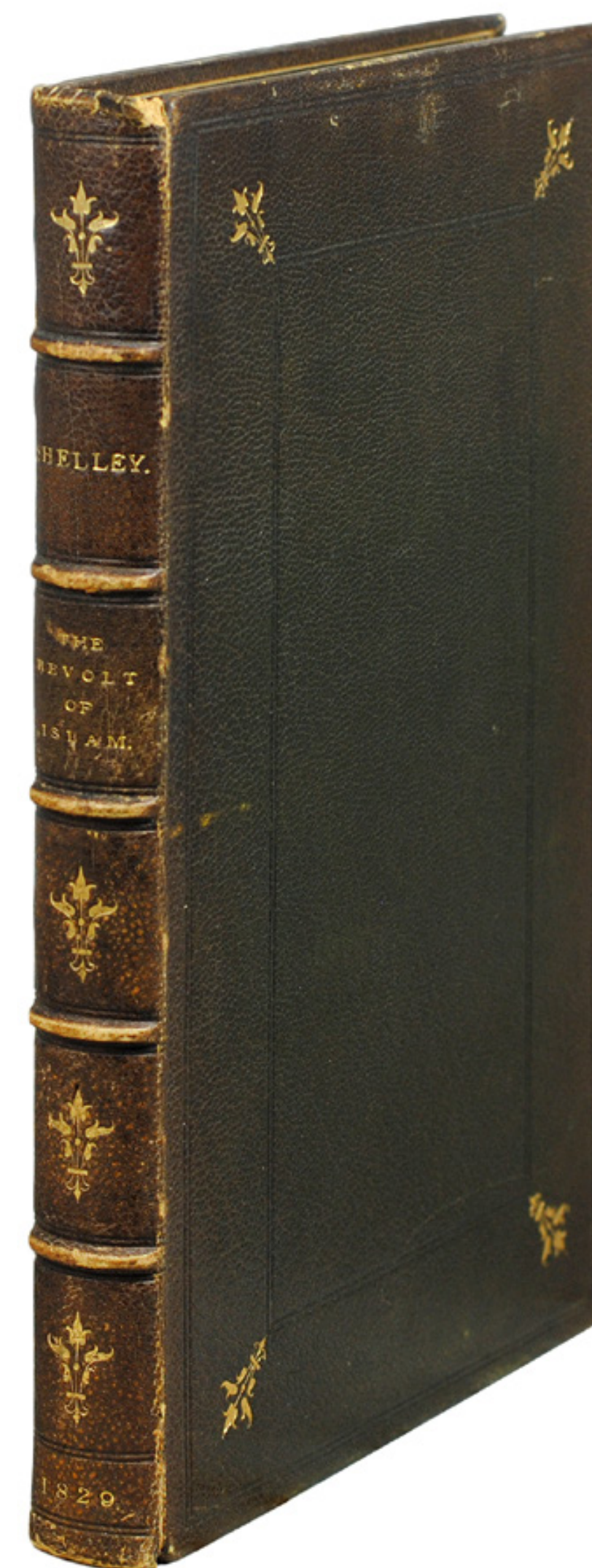
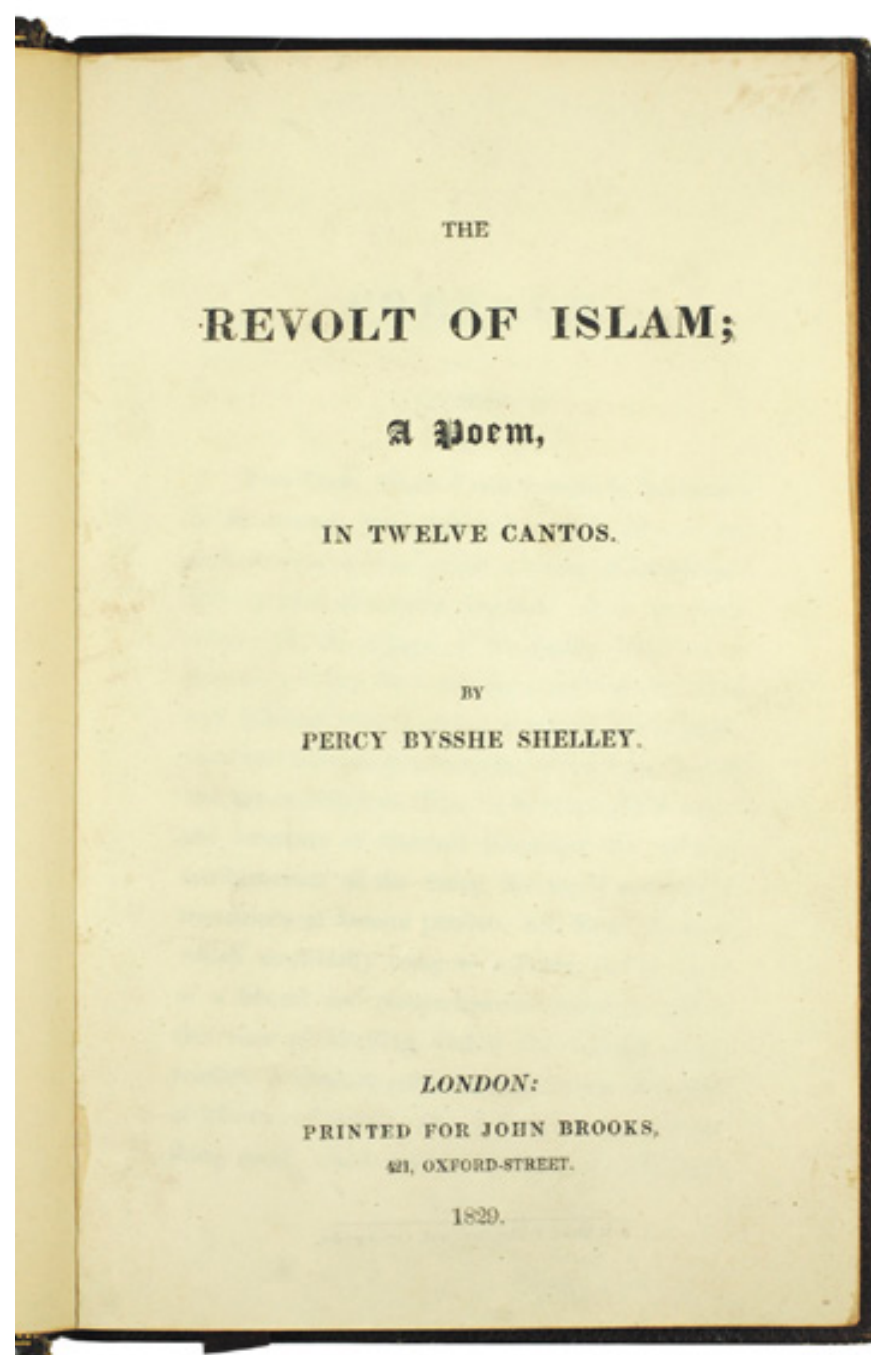


From the library of the editor and forger Buxton Forman

22. SHELLEY, PERCY BYSSHE. *The Revolt of Islam. A Poem, In Twelve Cantos*. London: Printed for John Brooks, 1829.

8vo, xxxii, 270 pp. and errata leaf at end. Full brown morocco, covers ruled in blind and with gilt corner stamps, backstrip with gilt titles and floral stamps in compartments, gilt turn-ins, marbled endpapers. Backstrip and corners lightly worn, scattered foxing. Shelley bookplate of Buxton Forman.

§ Brooks edition, with a new title page, using the text of the first edition, second issue, with the fly-title correctly bound as d1, and the preface ending on p. xxi. “The original quires and cancel leaves of the work fell into the hands of John Brooks, who issued them, in 1829, with a new title.” (Granniss/Grolier Shelley 46). This copy has the distinction of being from the collection of Buxton Forman, the famous editor of Shelley and Keats and the infamous creator of literary forgeries in partnership with Thomas Wise. The poem was first published with the title “Laon and Cythna; or, The Revolution of the Golden City: A Vision of the Nineteenth Century” in 1817. Mary Shelley wrote of it: “He chose for his hero a youth nourished in dreams of liberty, some of whose actions are in direct opposition to the opinions of the world, but who is animated throughout by an ardent love of virtue, and a resolution to confer the boons of political and intellectual freedom on his fellow-creatures. He created for this youth a woman such as he delighted to imagine—full of enthusiasm for the same objects; and they both, with will unvanquished and the deepest sense of the justice of their cause, met adversity and death.” (109297) \$850

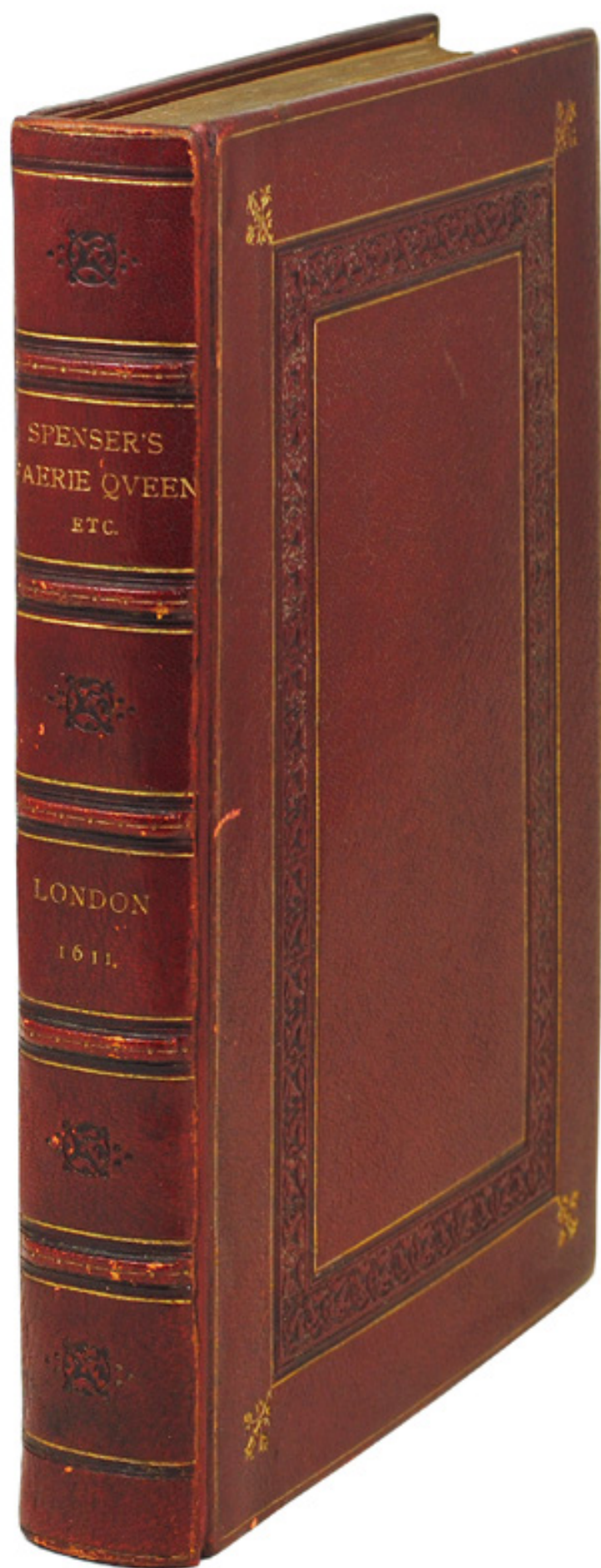


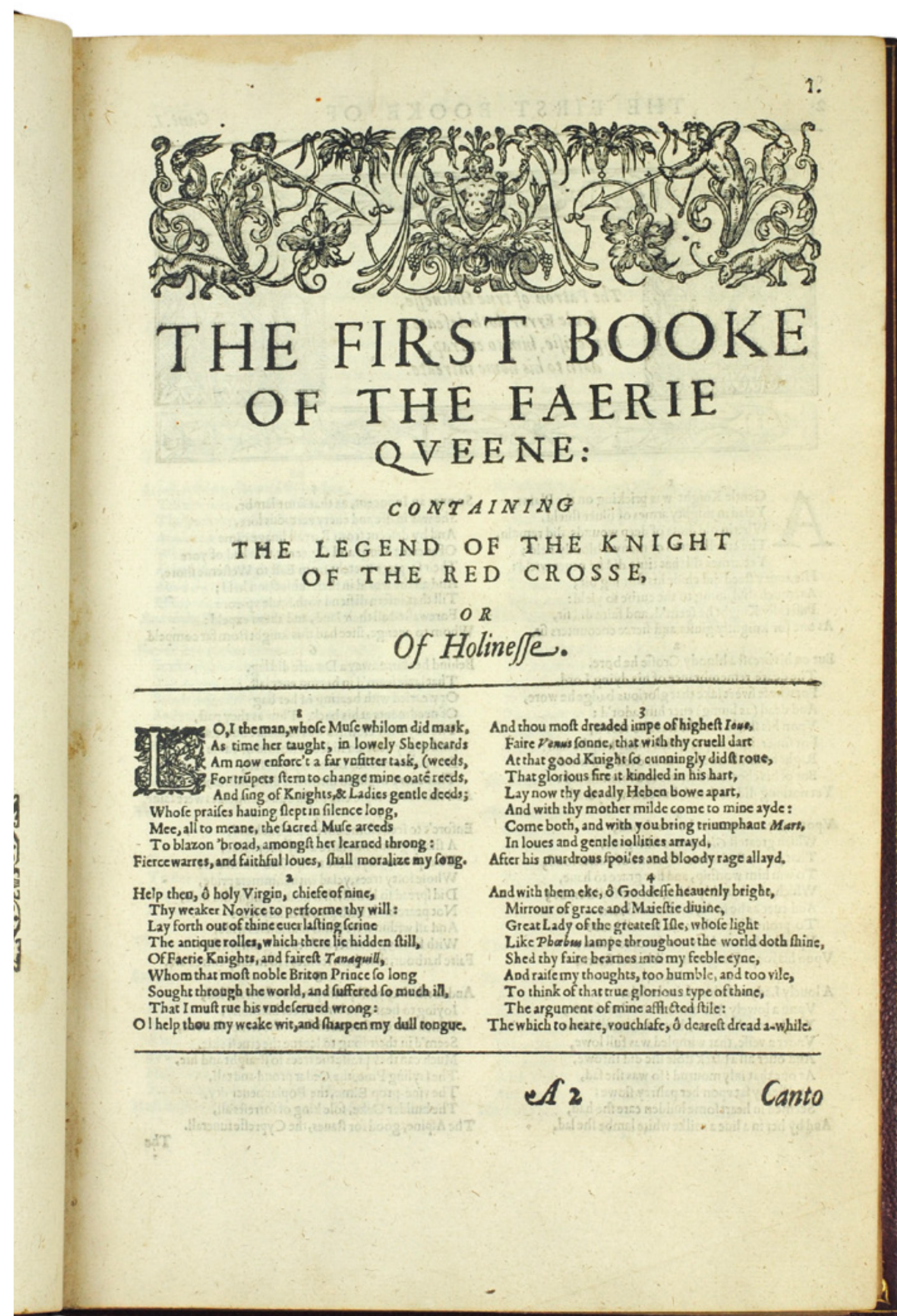
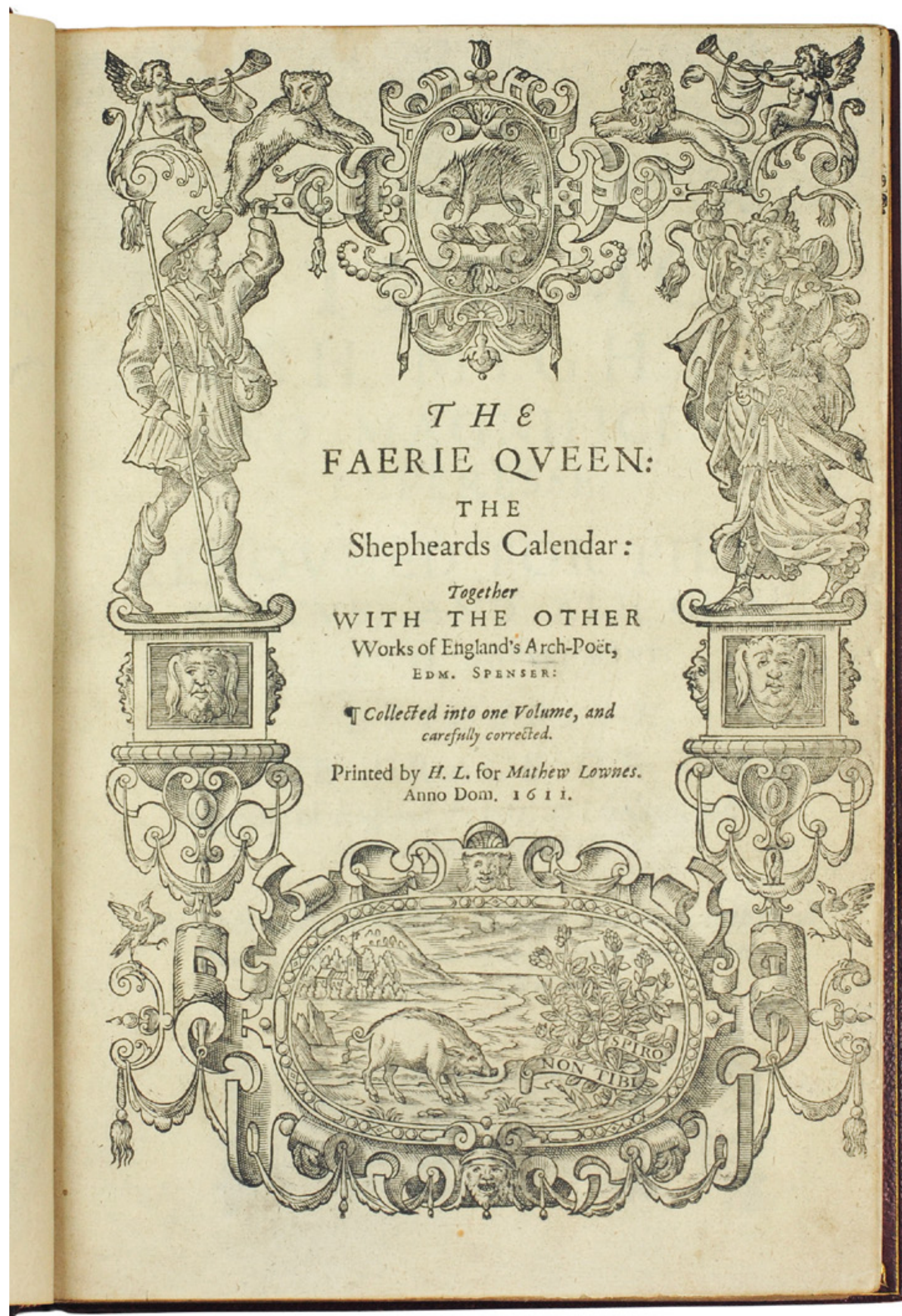
First collected edition and first folio of Spenser's works

23. SPENSER, EDMUND. *The Faerie Queen: The Shepherds Calendar: Together with the Other Works of England's Arch-Poët, Edm. Spenser: Collected into one Volume, and carefully corrected.* London: Printed by H. L. for Mathew Lownes, 1611.

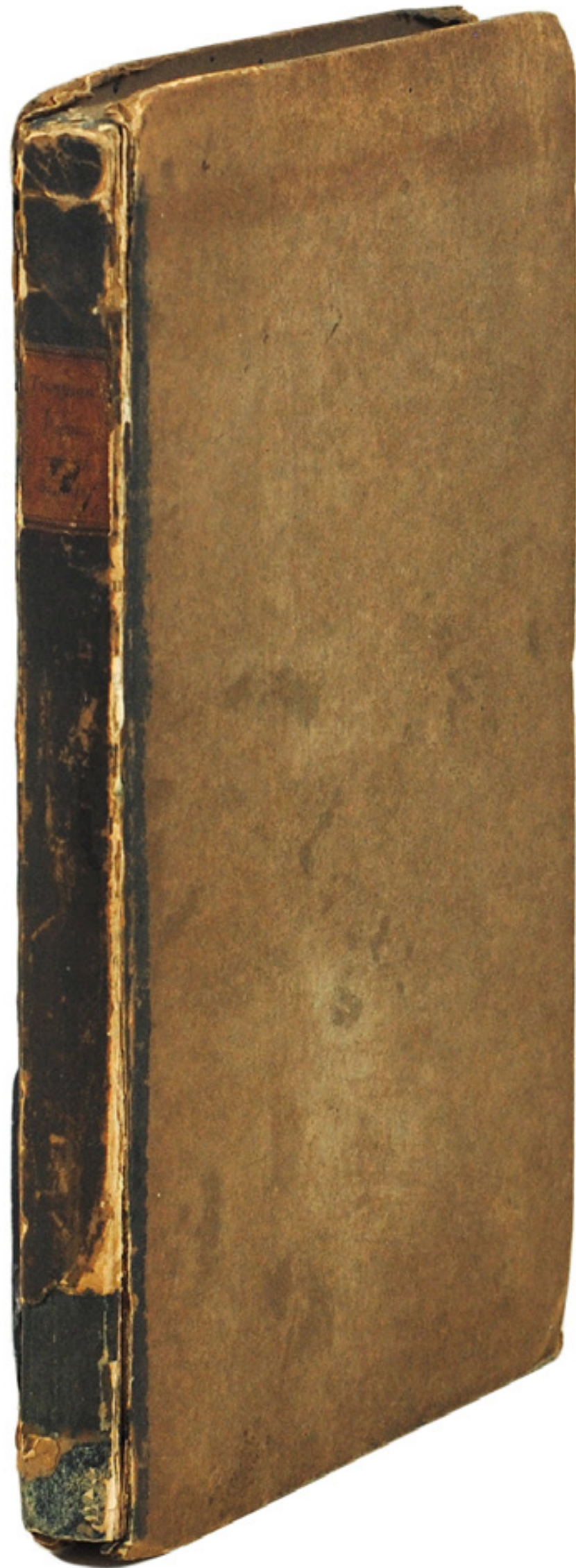
Folio (10 x 7 ins.), paginating thus: (Faerie Queen) [i-xvi], 363, [3, inc. final blank]; (Shepherds Calendar) [x], 56, (2, blank); (Prosopopoia) 16; (Colin Clout) [26]; (Prothalamion) [4]; (Amoretti) [16]; (Epithalamion) [6]; (Foure Hymnes) [16]; (Daphnaida) [10]; (Complaints) [12]; (The Teares of the Muses) [12]; (Virgils Gnat) (20); (The Ruines of Rome) [6]; (Muiopotmos) [10]; (Visions of the Worlds Vanitie) [6]; (The Visions of Petrarch) [2] pp. General title within woodcut border (McKerrow & Ferguson 212), twelve woodcut illustrations and ornamental borders, decorative woodcut head- and tail-pieces and initials. (The woodcuts in The Shepherds Calender were used in all the earlier separate editions.) A bright, clean copy, handsomely bound in early 20th century crushed red morocco paneled in gilt and blind, inner dentelles, all edges gilt; skillfully rebacked, a few scuffs to the boards. Bookplates of Edward N. Crane and of John L Clawson (1865-1933) of Buffalo, NY, whose collection of Elizabethan literature was considered the greatest of its time.

§ First collected edition of Spenser's works and first folio edition, second (1615?) issue, with the title to The Second Part of the Faerie Queene beginning with signature R, dated 1613 and the colophon dated "16012" [sic]. With the *Prosopopoia. Or Mother Hubberds Tale*, consisting of a single gathering A of eight leaves and dated 1612 on the title, not found in the first issue. "The first modern English poet to achieve major stature, Spenser demonstrated with his fluency in many meters and stanzaic forms that English was at least the equal to any other language as a vehicle of great poetry. While his poetry, particularly *The Faerie Queene*, looks backward as the culmination of the allegorical verse tradition of the Pearl Poet, Langland, and Chaucer, he has influenced with his fertile imagination and especially his sensuous imagery and melodic language nearly every important English poet who followed him." Grolier, *Langland to Wither*, 239. Johnson 19. Pforzheimer 973. ESTC S123122. (105854) \$7500





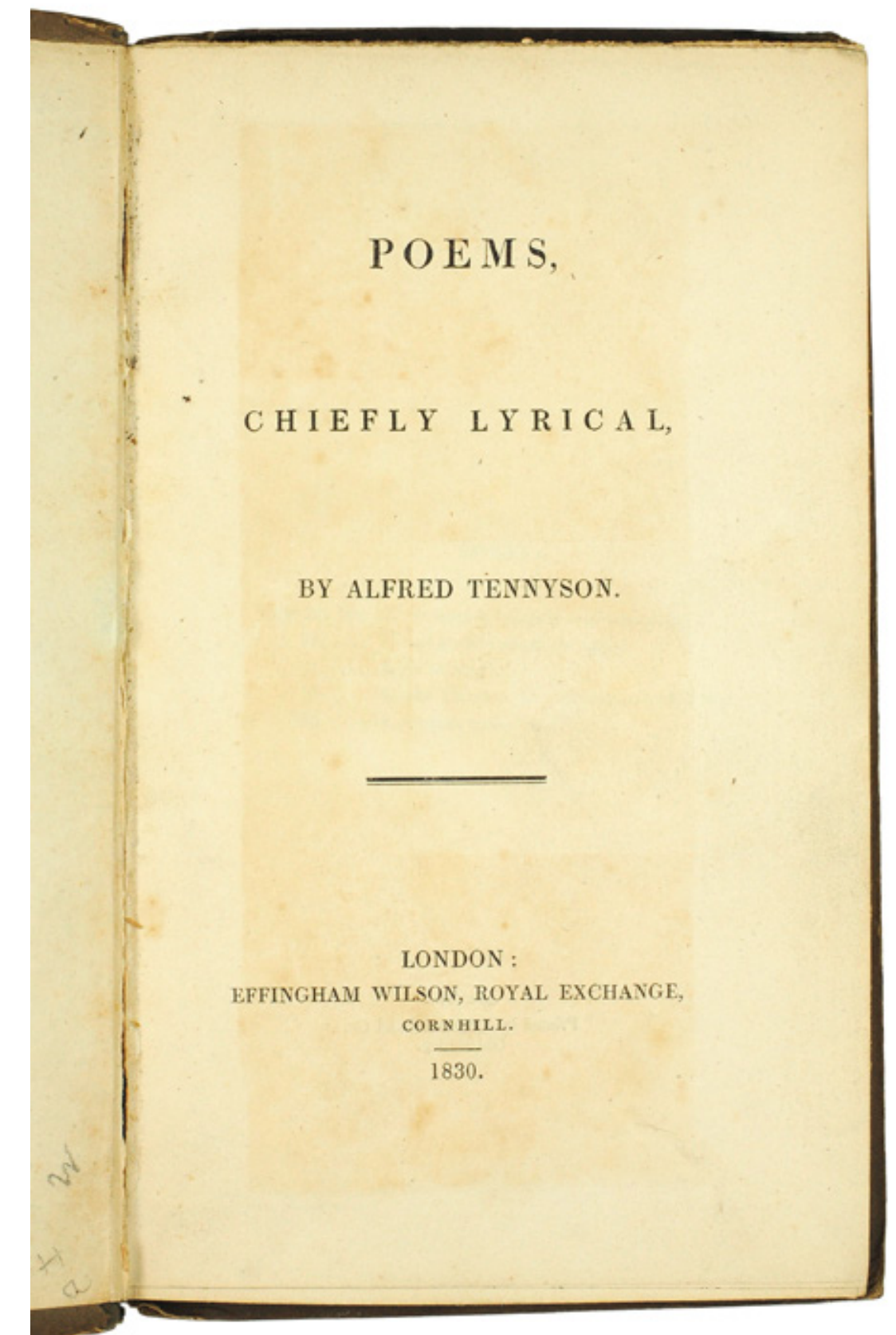
First edition of Tennyson's first poetry collection



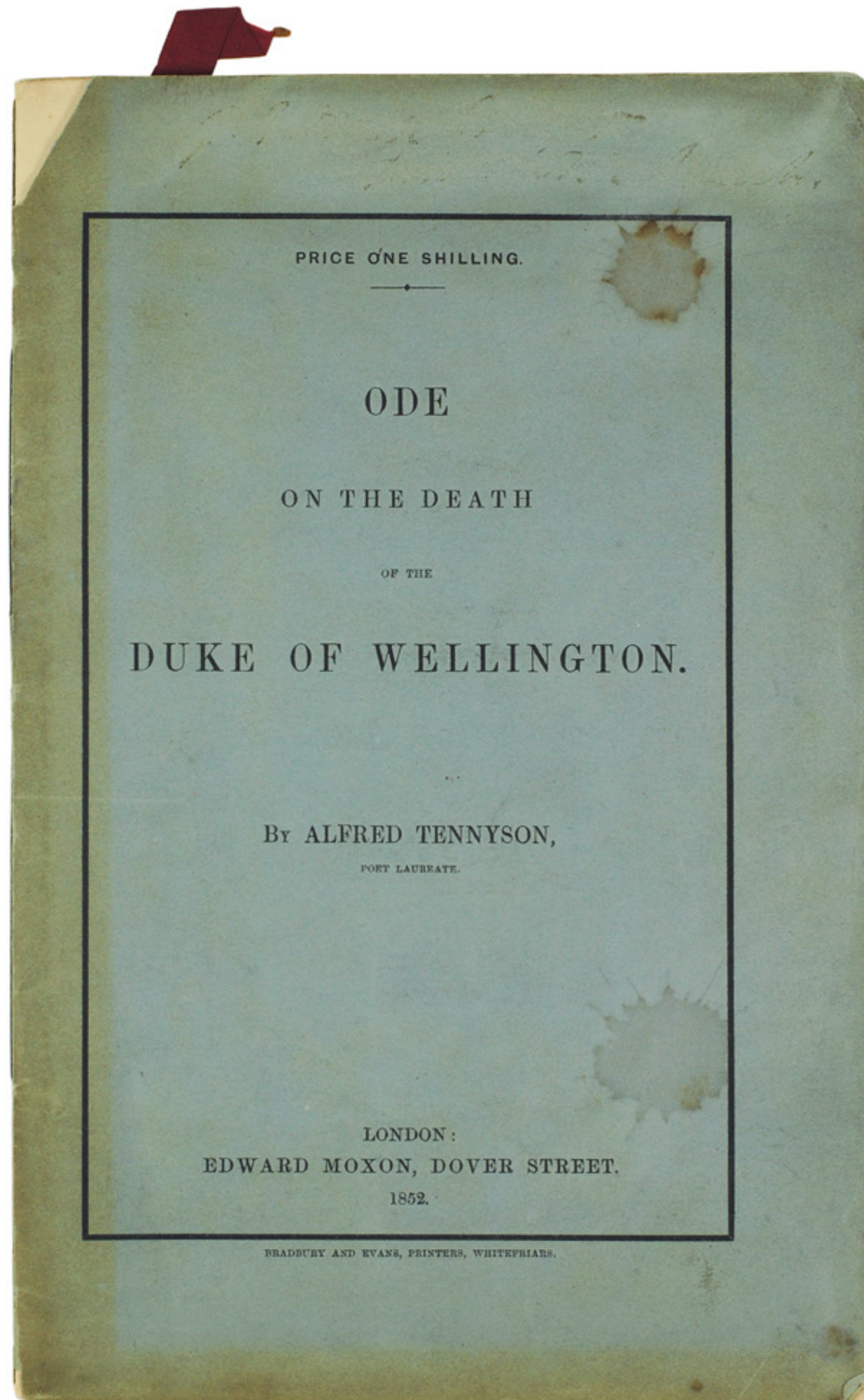
24. TENNYSON, ALFRED, LORD. *Poems, Chiefly Lyrical*. London: Effingham Wilson, 1830.

Sm. 8vo, (4), 154, (36, ads.)pp. Original drab gray boards, dark green backstrip with label (partly perished and joints split but holding, front blank missing. A bit worn but a respectable copy in a green morocco pull-off box, backstrip faded to brown. Lucius Wilmerding bookplate.

§ First edition, mixed state, of Tennyson's first solo poetry collection. It is preceded only by *Poems by Two Brothers* (1827), in which he appeared anonymously alongside his two brothers. "Some of Tennyson's most enduring notes, elegiacally lyrical, with his riven sensibility, are especially manifest in the volume's most remarkable achievements, 'Mariana', 'A spirit haunts the year's last hours', and 'The Kraken'" (DNB). This copy has the first state "carcanet" uncorrected on p. 72, and first state p. 91 paginated as p. 19. (123210) \$950



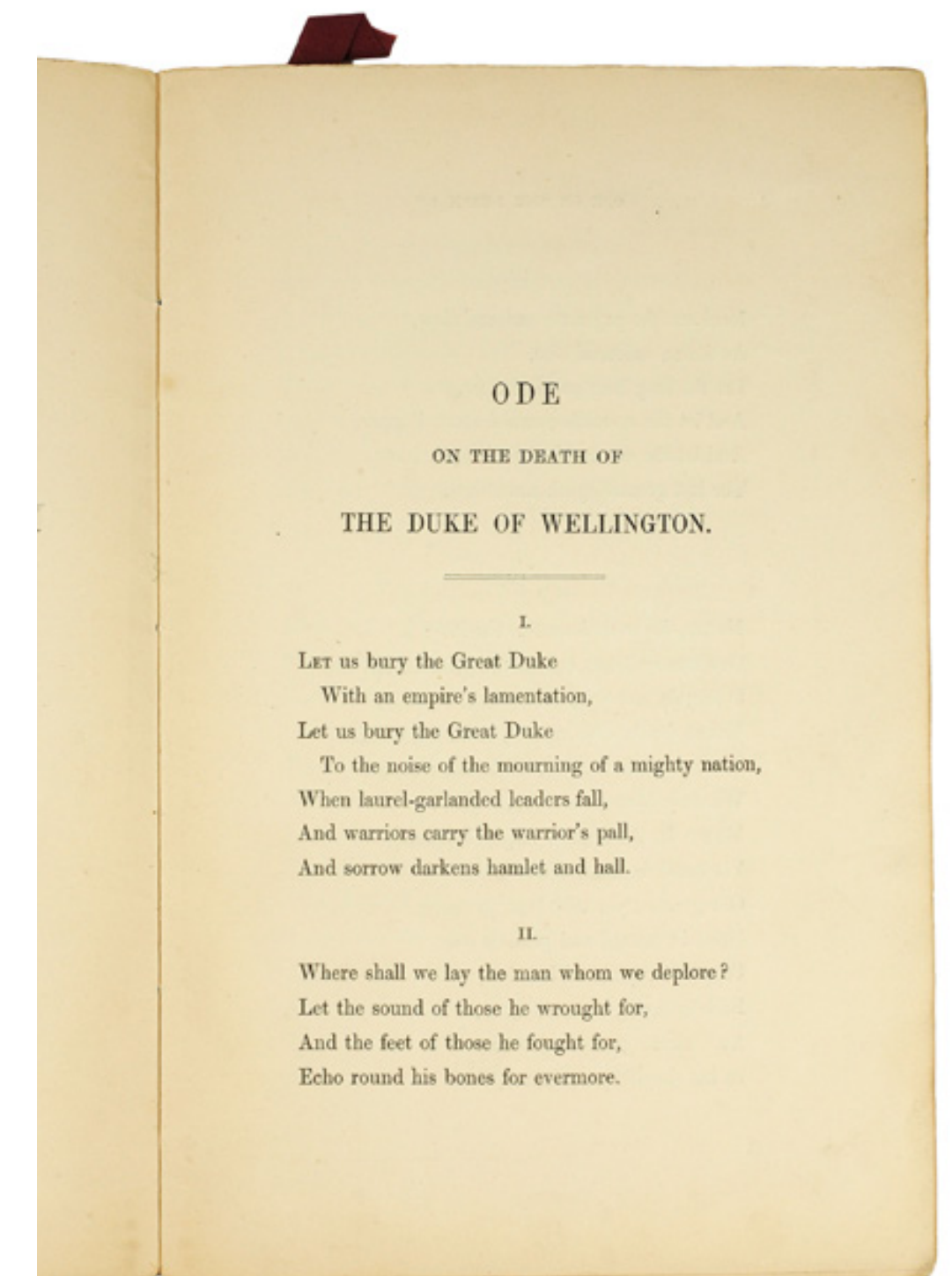
Tennyson's first publication as poet laureate



25. TENNYSON, ALFRED. *Ode on the Death of the Duke of Wellington*. London: Edward Moxon, 1852.

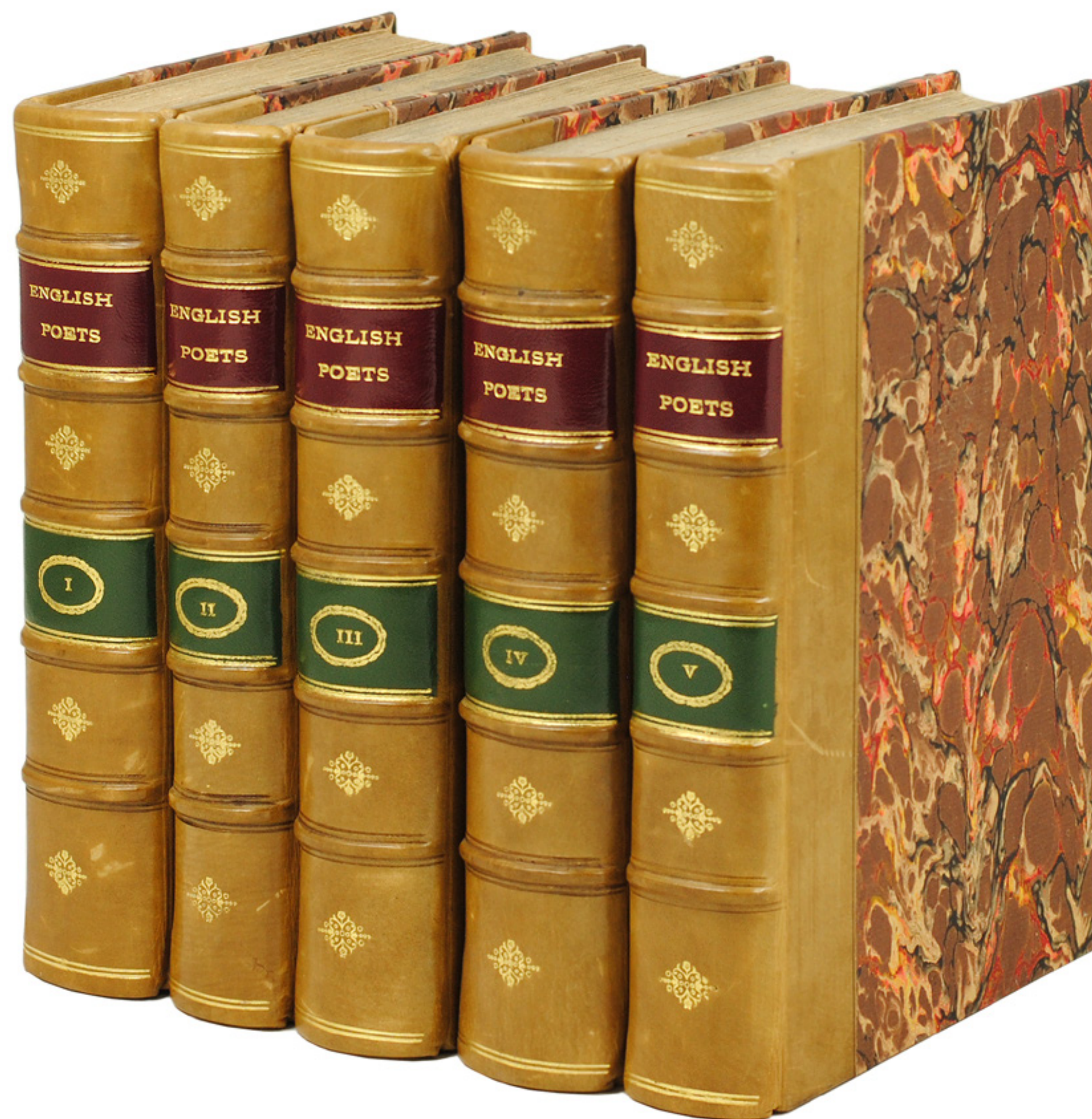
Thin 8vo, 16 pp. Original stitched blue paper wrappers, with maroon string. Two water stains on front cover, minor foxing and strain to hinges; good.

§ The first edition, and the first independent publication of Tennyson's after being appointed poet laureate by Queen Victoria. "His Ode on the Death of the Duke of Wellington (published on the day of the funeral, 18 November 1852) is a noble four-square paean, much called on in later years when a great national loss has been felt, as at the death of Winston Churchill. Written, Tennyson insisted, from genuine admiration of the man, it was a true laureate ode, though not requested by the queen." (DNB). (107505)
\$245



A handsome set of the English poets

26. WARD, THOMAS HUMPHREY [EDITOR]. ARNOLD, MATTHEW [INTRODUCTION]. *The English Poets, Selections with Critical Introductions by Various Writers... Chaucer to Donne; Ben Jonson to Dryden; Addison to Blake; Wordsworth to Rossetti; Browning to Rupert Brooke*. London: Macmillan and Co., 1880-1918.



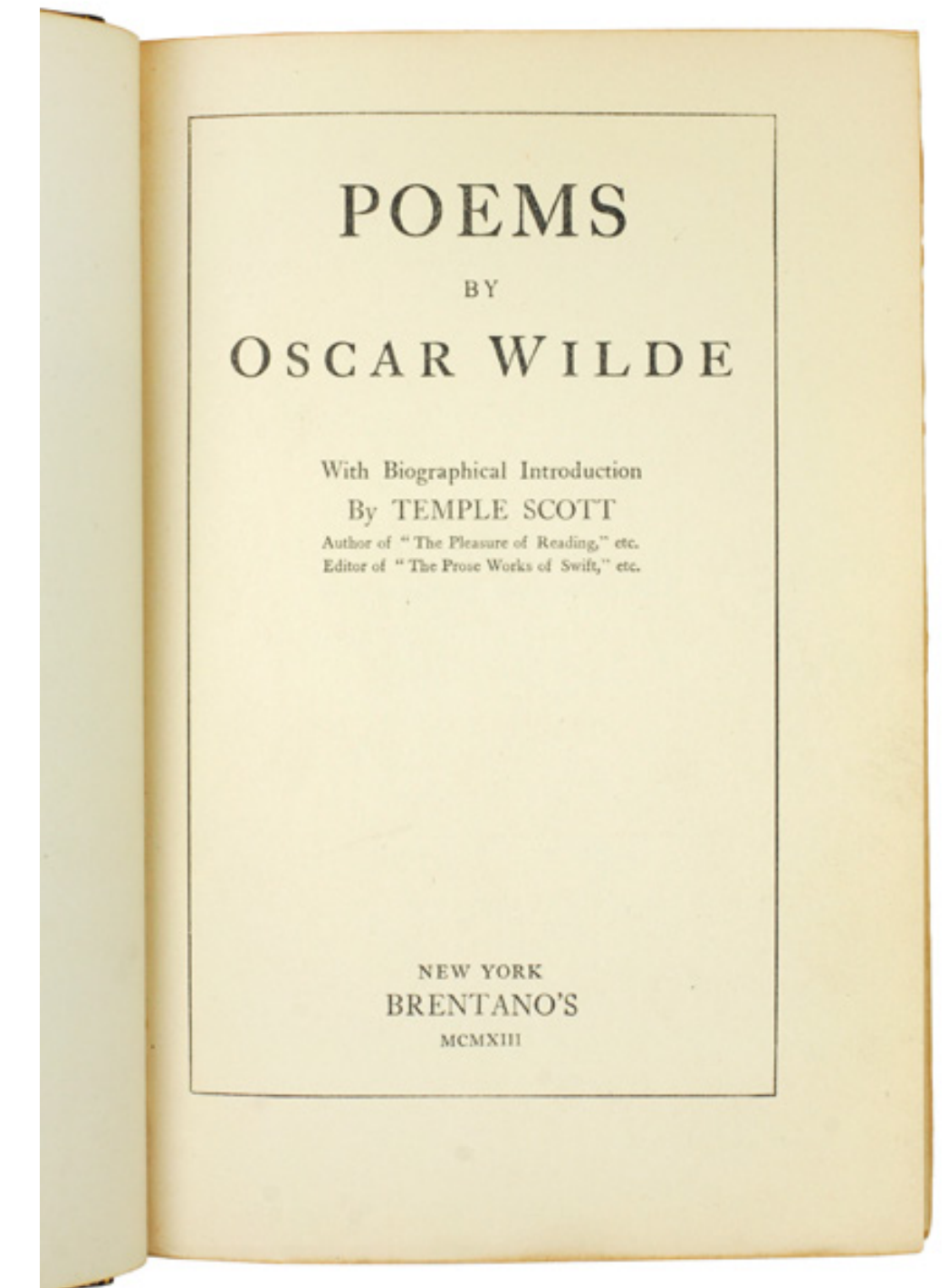
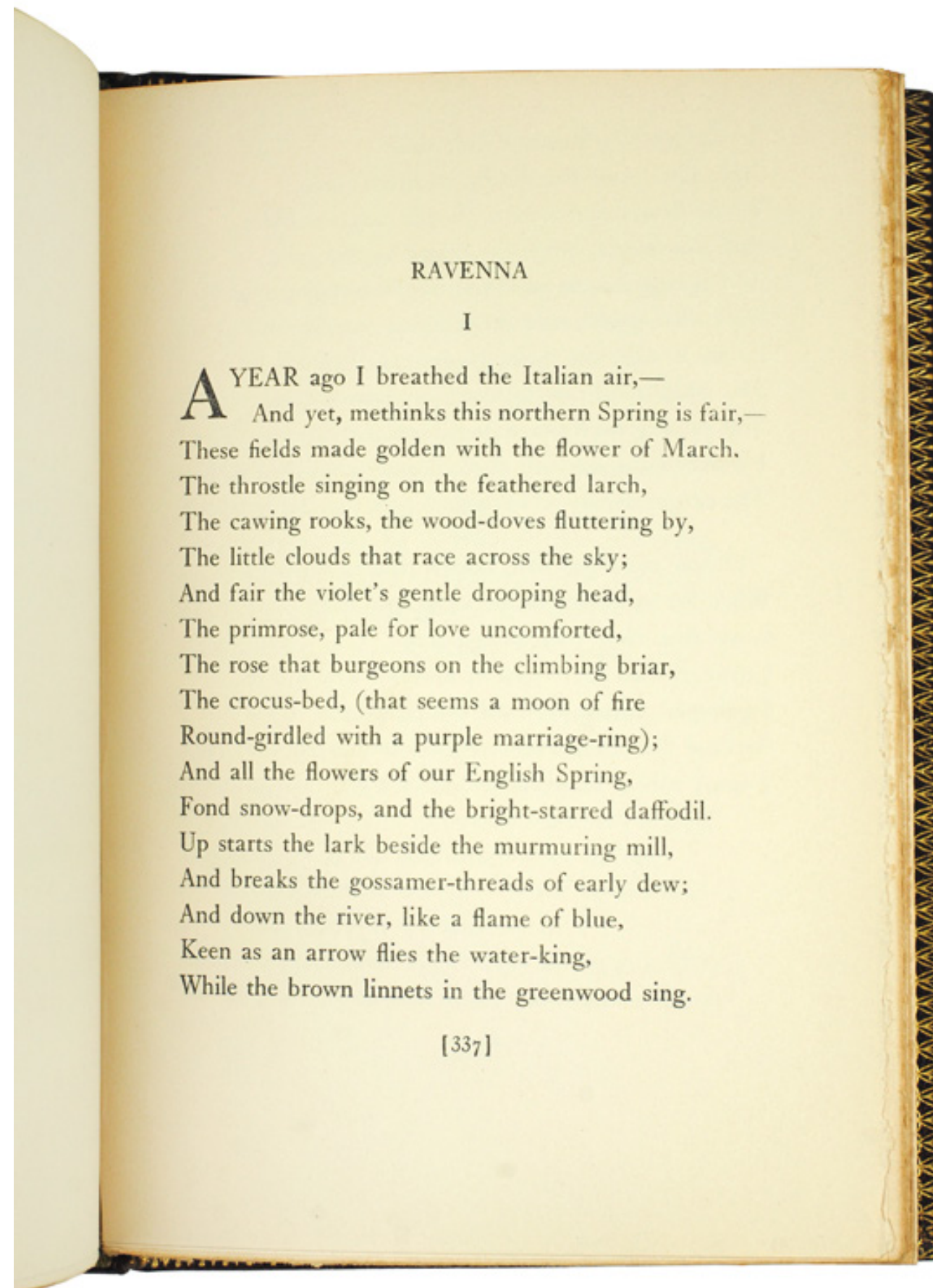
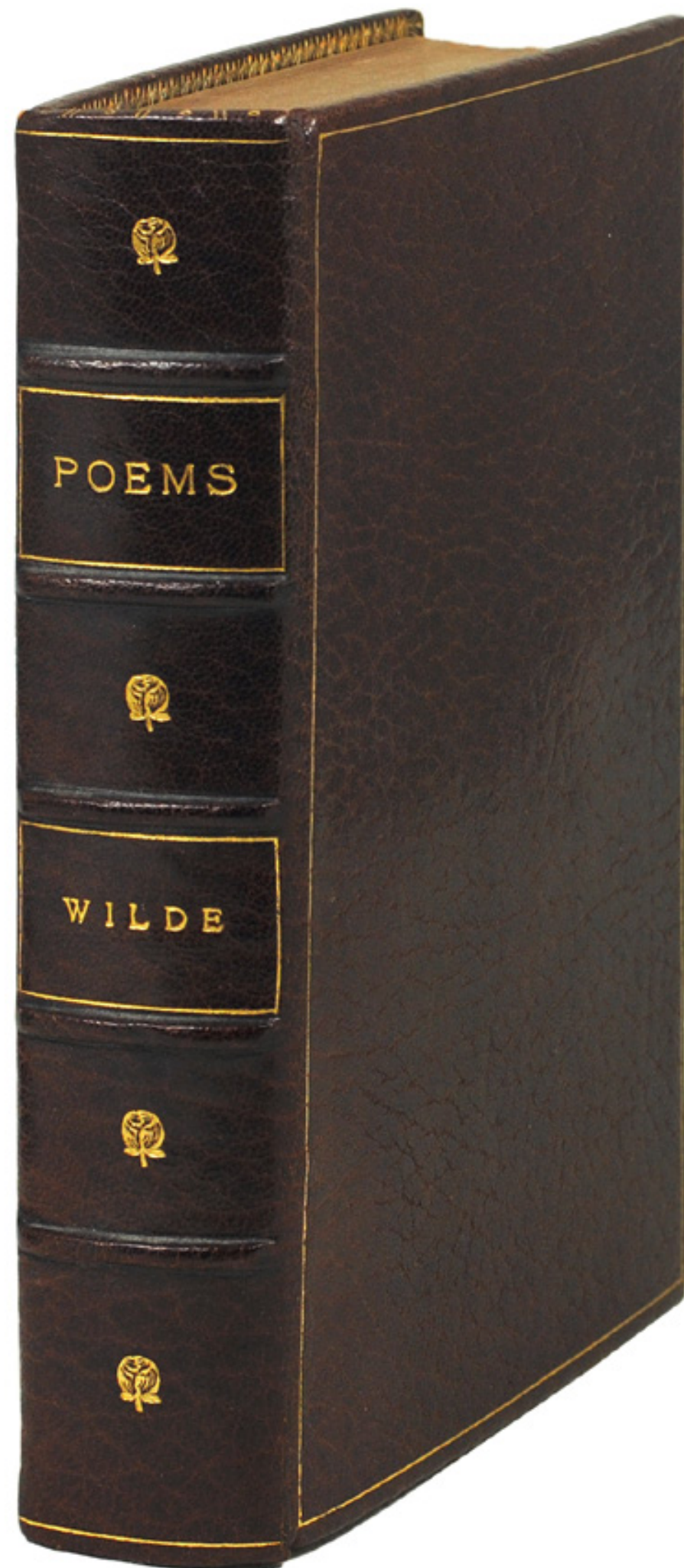
Five vols., xlvii, [1]-566, [2 ads]; xiii, [1]-496; xii, [1]-608; xiii, [1]-670; xvii, [1]-652 pp. Modern quarter brown calf ruled in blind, marbled paper boards heightened in foils, backstrip with five raised bands, green and red labels lettered in gilt, with flourishes and rules in gilt to panels. A beautifully bound set with only a hint of scattered foxing; very good.

§ First edition thus of volumes one and five, second revised editions of two, three, and four. A handsome set and a pleasant way to read the English poets, with choice selections and succinct introductions to each poet by a variety of authors. (108484) \$500

The collected poems in a handsome binding

27. WILDE, OSCAR. *Poems. Biographical Introduction by Temple Scott.*
New York: Brentano's, 1913.

Sm. thick 8vo, xxxiv, 353 pp. Full brown crushed morocco extra, backstrip lettered in gilt, gilt top. A fine copy, nicely bound.



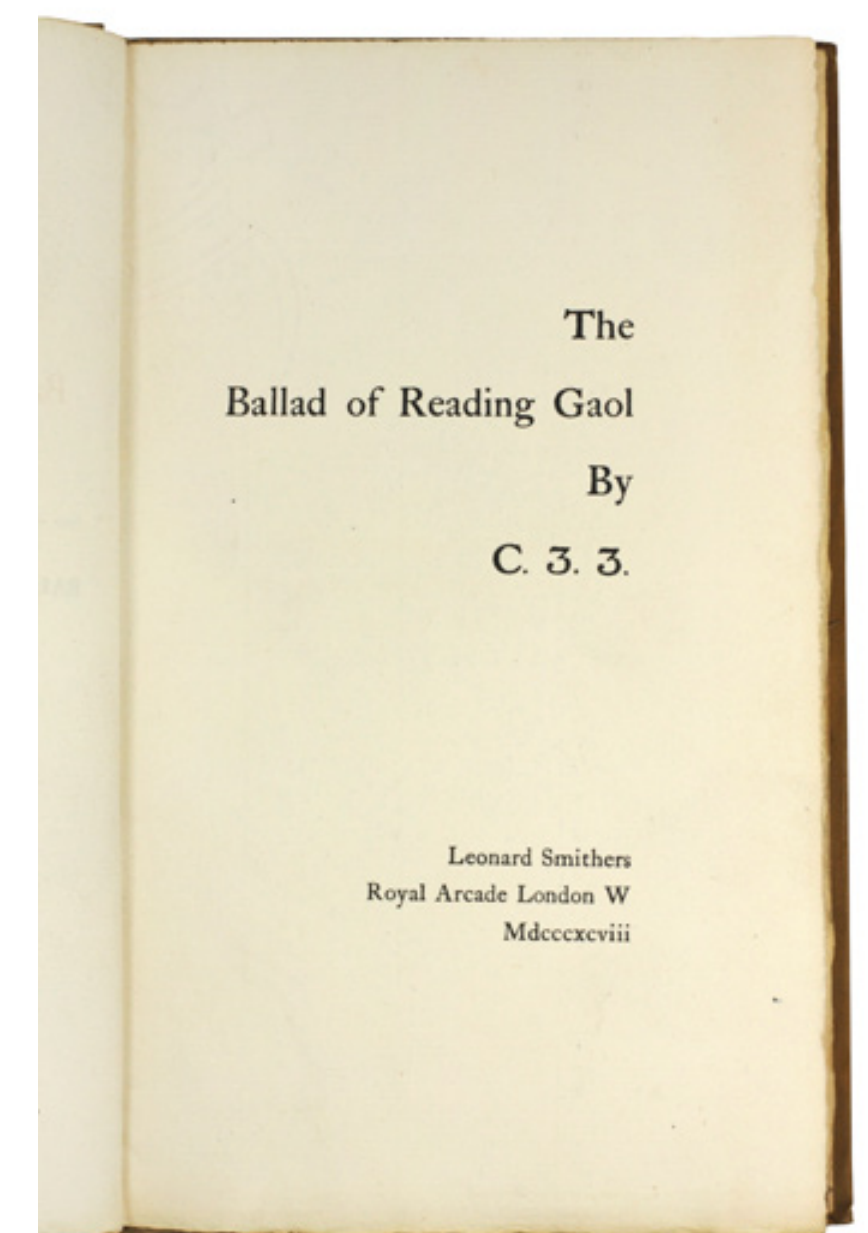
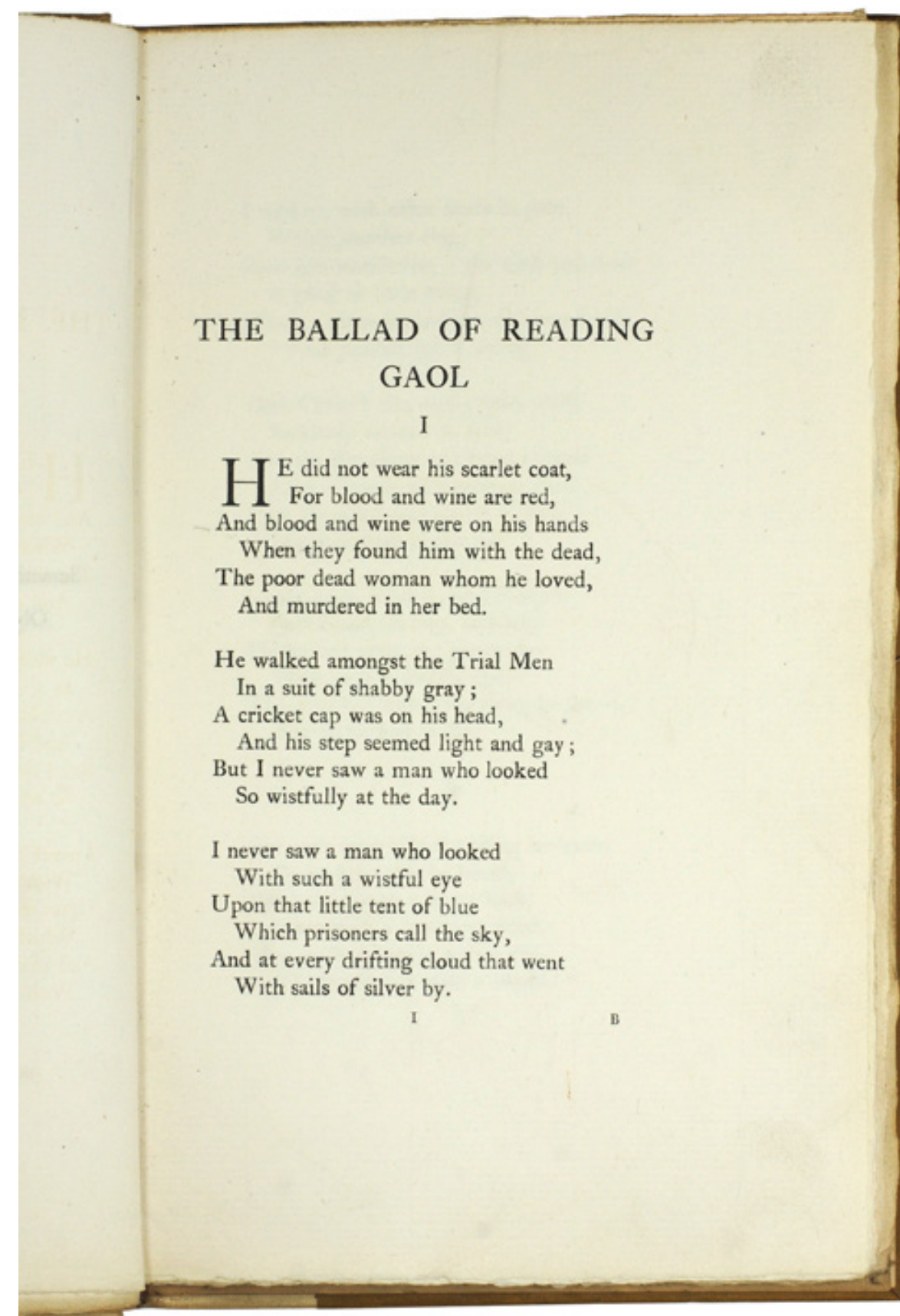
§ An attractive edition of Wilde's poems, complete with 'Ravenna' at the end, in a handsome binding. (123209) \$295

“every prison that men build is built with bricks of shame”

28. [WILDE, OSCAR]. *The Ballad of Reading Gaol by C.3.3.* London: Leonard Smithers, 1898.

Slim 8vo, [4]. 31ff. Printed on hand-made paper on one side of the page only. Original quarter white buckram, mustard boards, backstrip lettered in gilt, a good copy slightly soiled and backstrip browned.

§ First edition, one of 800 copies on handmade paper. This controversial poem was written by Wilde under the pseudonym of the number he was given in prison. It includes some of Wilde's most famous lines: “each man kills the thing he loves”; “some love too little, some too long, some sell while others buy.”
(109921) \$3000



First edition, an unusually fine copy of the famous binding



29. YEATS, W.B. *The Tower*. London: MacMillan and Co., 1928.

8vo, vi, 110, 2 pp. Original gilt-stamped green cloth, with dust jacket, decorations designed by Sturge Moore. A remarkably fine copy, cloth and gilt bright and beautiful in remnants of the original glassine, pages unmarked, small name in ink at the top of front free endpaper; dust-jacket with a hint of wear to the top of the spine panel and upper corners but otherwise unfaded and perfect.

§ First edition of one of Yeats's most important collections with many of his greatest poems, including "Sailing to Byzantium," "Nineteen Hundred and Nineteen," "Leda and the Swan," and "Among School Children." An uncommonly fine example of the famous binding, which was the result of careful consideration by Yeats and the designer Sturge Moore. "Moore had collaborated with Yeats on other covers and produced one of his best designs for this one. Their correspondence indicates Yeats's particular concern that the tower on the cover refer to Thoor Ballylee [his home] in particular. Yeats wrote: 'I am also sending you some photographs of the Tower. I need not make any suggestions, except that the Tower should not be too unlike the real object, or rather that it should suggest the real object. I like to think of that building as a permanent

symbol of my work plainly visible to the passer-by. As you know, all my art theories depend upon just this - rooting of mythology in the earth.' In the end, Moore created a striking design of the tower stamped in gold on a green background. He included the cottages at the side (symbolic of folk tradition next to the aristocratic castle) and delighted Yeats by having the tower reflected in the stream (symbolic of existence) below. 'I think that the Tower is recognisably your Tower and not anyone else's,' wrote Moore." (Bornstein, George, in, *The Cambridge Companion to W.B. Yeats*, p.31). Wade 158. (123321) \$5750



THE TOWER

I

WHAT shall I do with this absurdity—
O heart, O troubled heart—this cari-
cature,
Decrepit age that has been tied to me
As to a dog's tail?

Never had I more
Excited, passionate, fantastical
Imagination, nor an ear and eye
That more expected the impossible—
No, not in boyhood when with rod
and fly,
Or the humbler worm, I climbed Ben
Bulben's back
And had the livelong summer day to
spend.

4

THE TOWER

5

It seems that I must bid the Muse go
pack,
Choose Plato and Plotinus for a friend
Until imagination, ear and eye,
Can be content with argument and
deal
In abstract things; or be derided by
A sort of battered kettle at the heel.

II

I pace upon the battlements and stare
On the foundations of a house, or
where
Tree, like a sooty finger, starts from
the earth;
And send imagination forth
Under the day's declining beam, an
call
Images and memories
From ruin or from ancient trees,
For I would ask a question of them all

THE TOWER

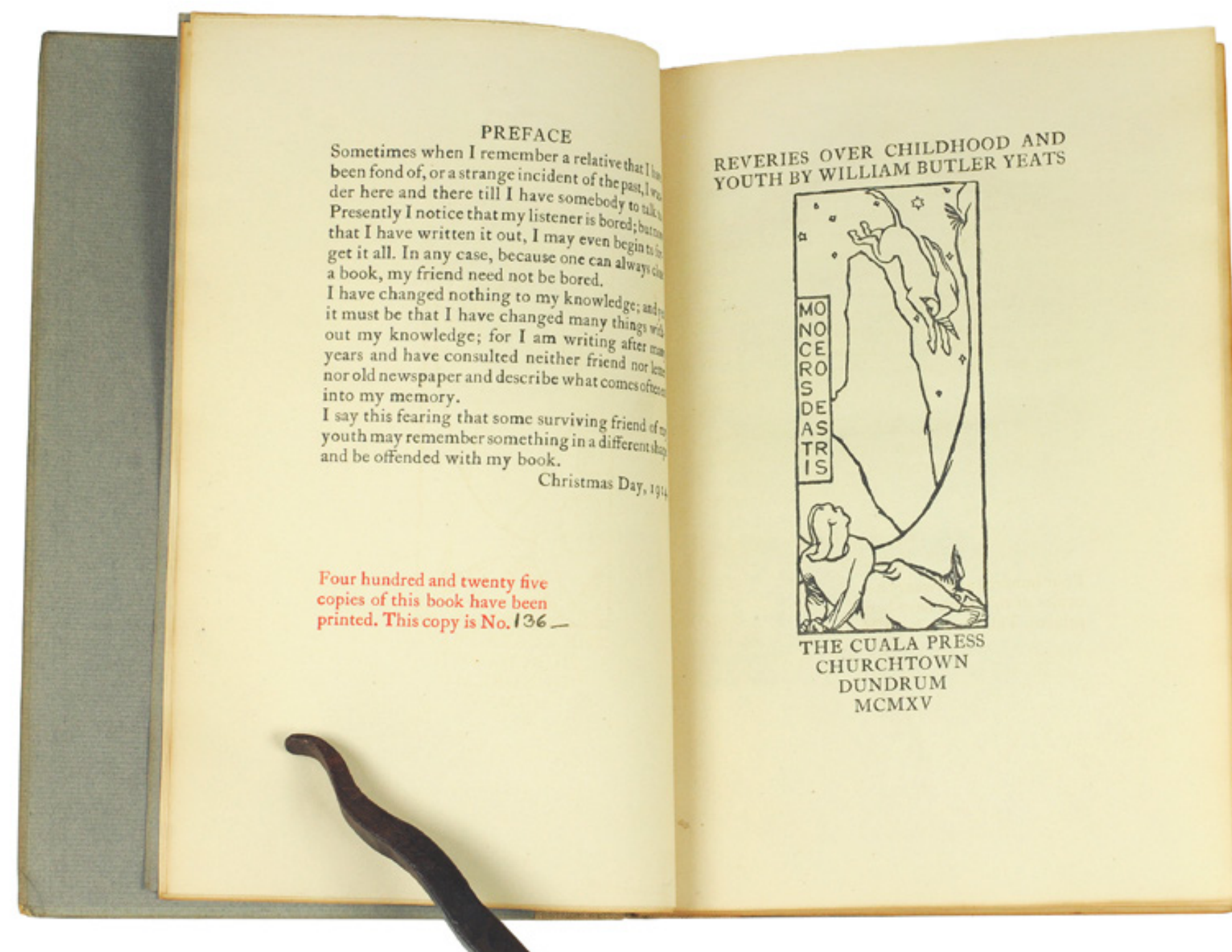
BY
W. B. YEATS

MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON
1928

Limited to 425 copies with a portfolio of plates

30. YEATS, WILLIAM BUTLER. *Reveries Over Childhood and Youth*. Churchtown, Dundrum: Cuala Press 1915.

8vo, (8), 135, [136]pp. Printed in red and black. Original grey cloth-backed boards with printed title on upper cover. Also with the separate portfolio of plates including a picture “Memory Harbour” by Jack Yeats bound to match.



§ Copy #136 of an edition limited to 425 copies accompanied by the portfolio with 3 plates which is often missing. Yeats writes in his introduction: “I have changed nothing to my knowledge; and yet it must be that I have changed many things without my knowledge; for I am writing after many years and have consulted neither friend, not letter, nor old newspaper, and describe what comes oftenest into my memory.” Jack Yeats the artist was W.B.’s brother. Wade 111. (123048) \$1250



“MEMORY HARBOUR”

by Jack B. Yeats

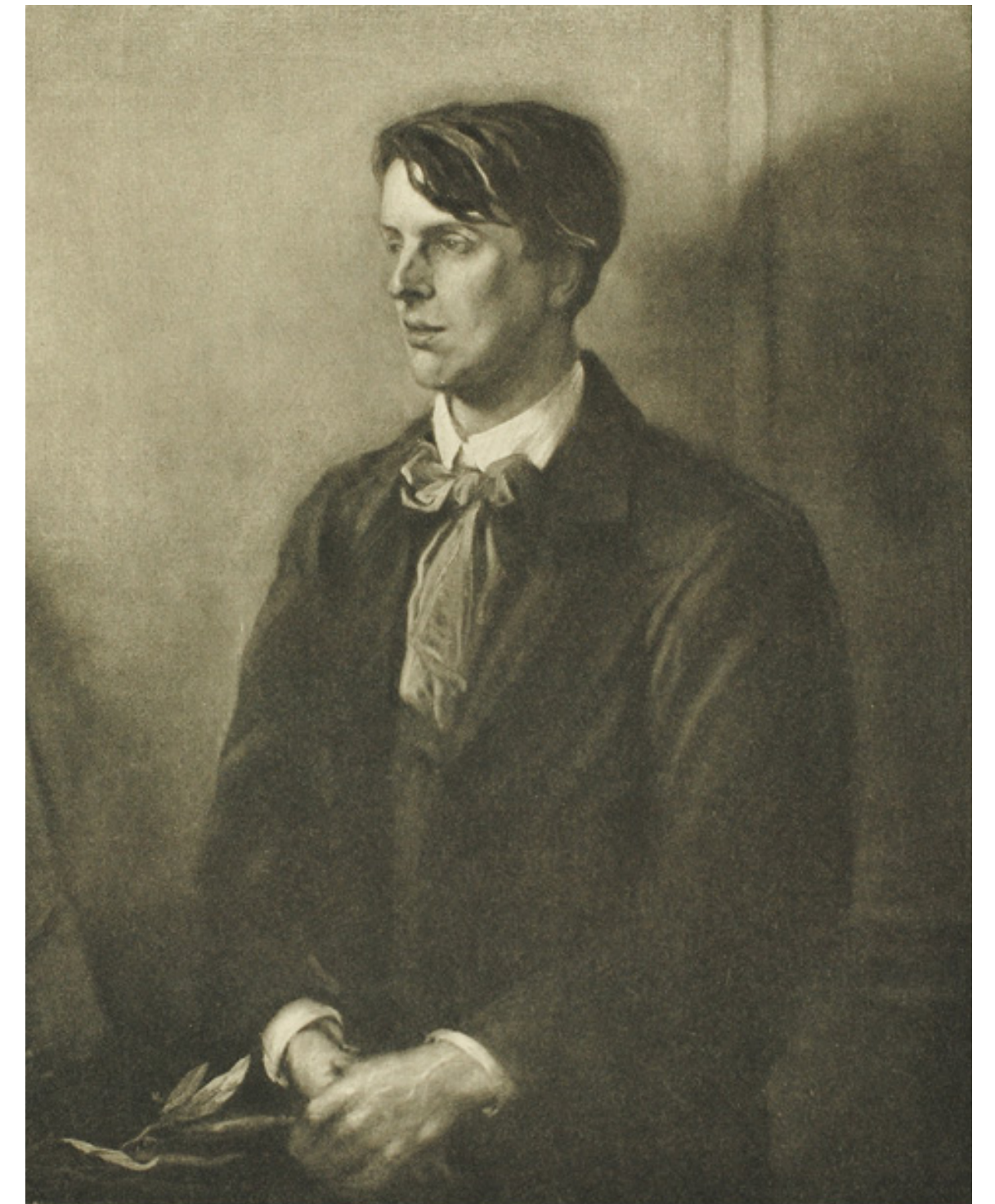
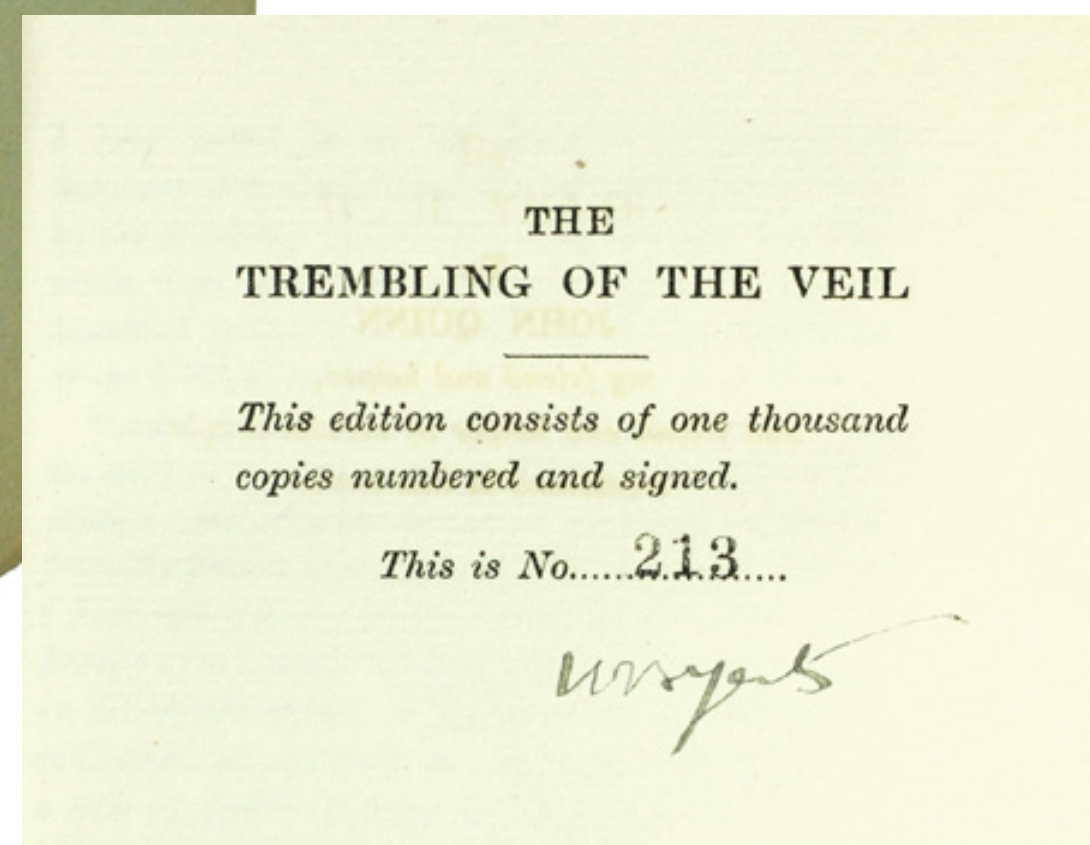
First edition, signed by Yeats

31. YEATS, WILLIAM BUTLER. *The Trembling of the Veil*. London: T. Werner Laurie, Ltd, 1922.

8vo, frontispiece, (2), vii, (1 blank), 247, (1) pp. Original white and blue boards with paper-label on backstrip (slightly toned), matching blue endpapers and roughtrimmed edges. A very good copy as issued.

§ First edition, number 213 of 1000 copies signed by the author and printed on handmade paper. *The Trembling of the Veil* was the second of Yeats's seven autobiographical works, and was described by Arthur Symonds as "an absolute masterpiece: far & away the best thing [Yeats] has ever done" (Ross, p. 559). The following year, Yeats was awarded the Nobel prize for literature, the first Irish person to win and shortly followed by G.B. Shaw and (much later) Samuel Beckett and Seamus Heaney.

(123038) \$2000

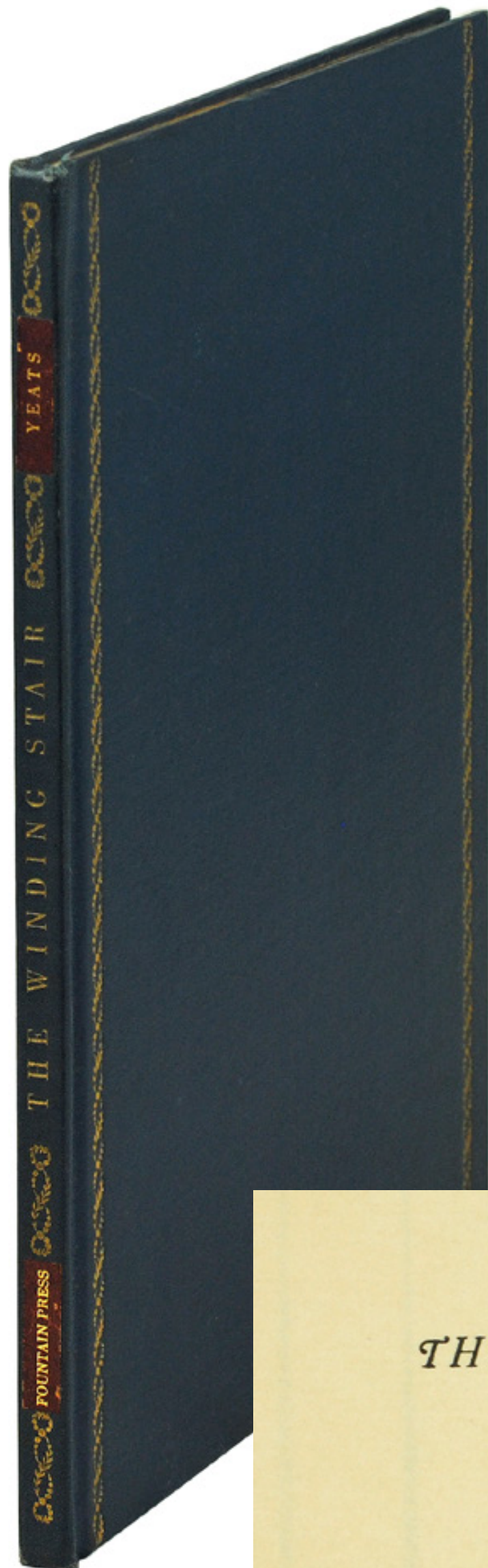
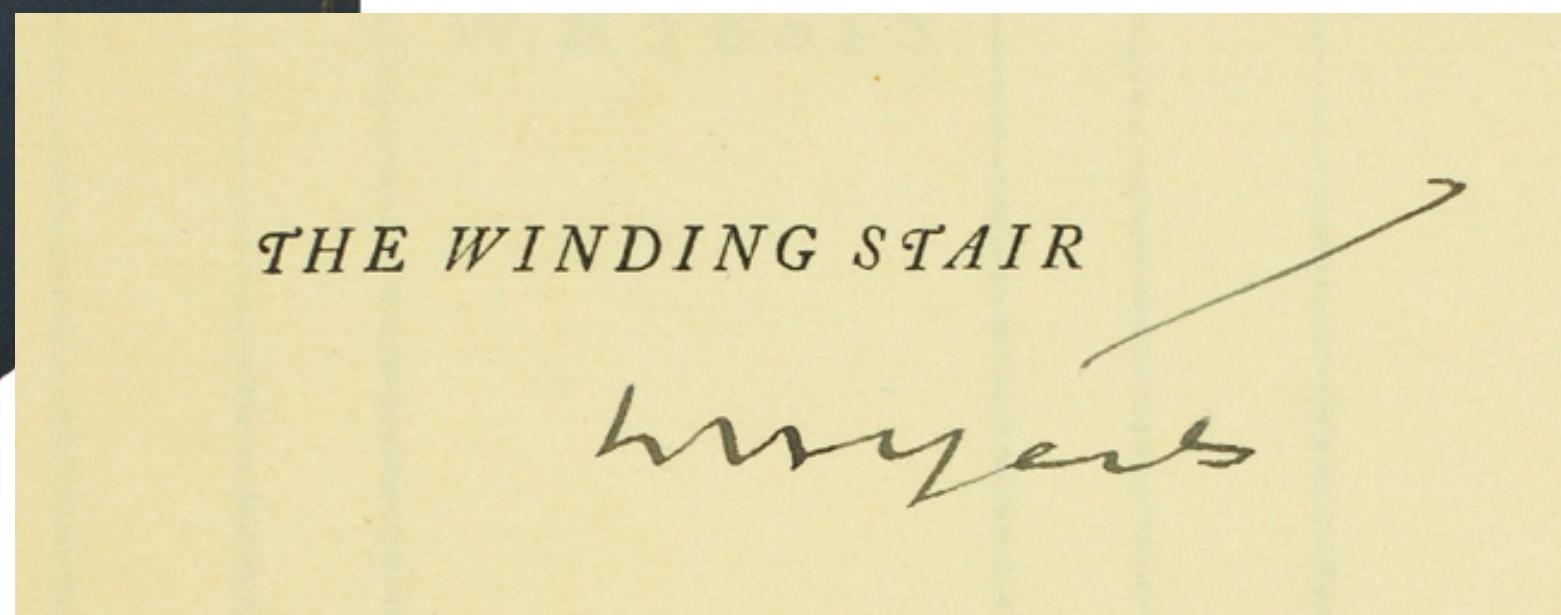
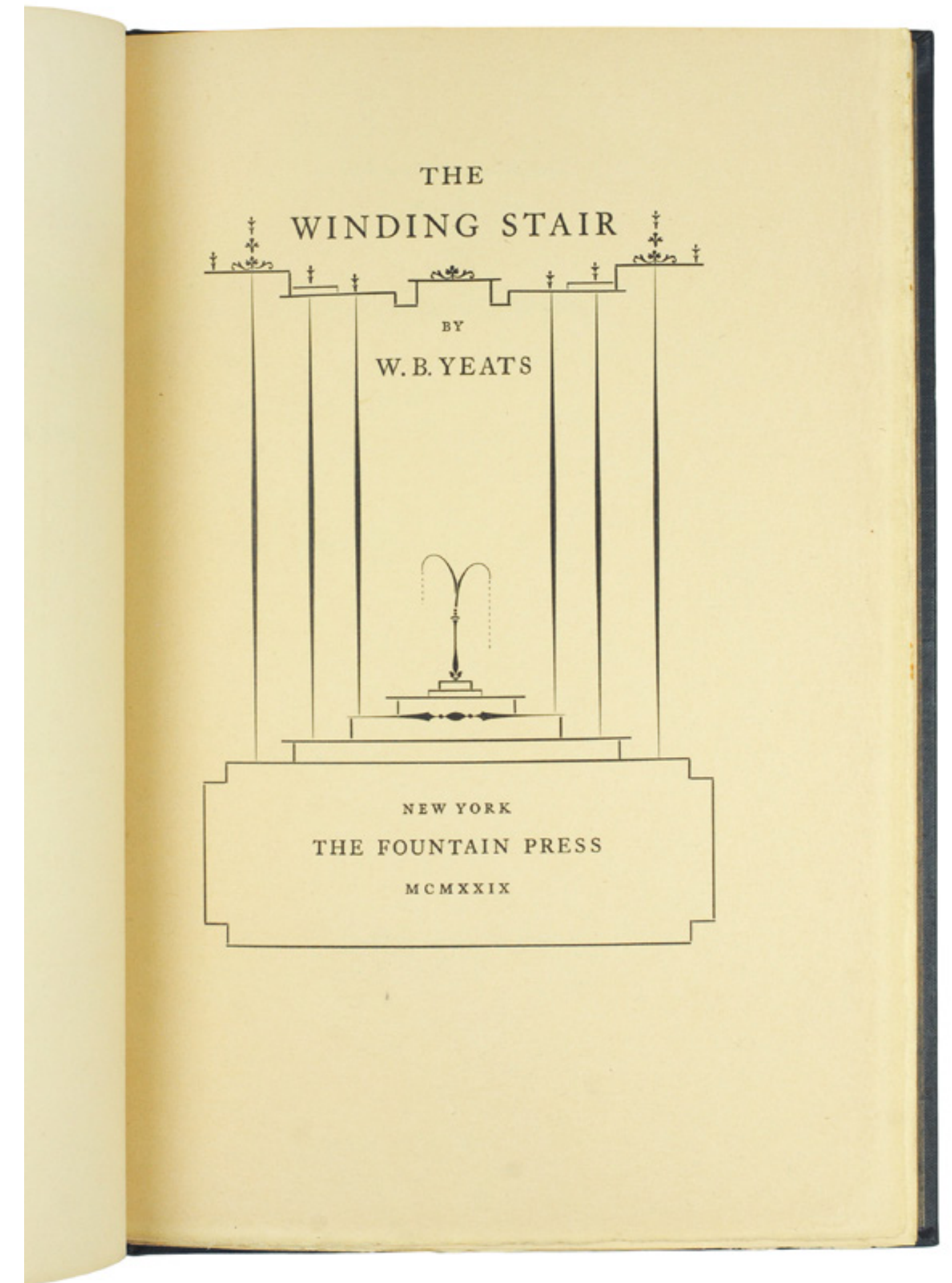


One of 642 copies signed by Yeats

32. YEATS, WILLIAM BUTLER. *The Winding Stair*. New York: The Fountain Press, 1929.

8vo, 26, [1] pp. Original blue cloth, red morocco labels to spine, spine lettered in gilt, floral roll to boards gilt, purple endpapers, top edge gilt, others untrimmed. Very good copy seldom found better.

§ Copy #178 of 642 copies signed by Yeats at the front. This is the true first appearance of *The Winding Stair* collection, Yeats's follow up to *The Tower* (1928), which was later published in the UK in 1933 with some poems added. Wade 164. Connolly, *The Modern Movement*, 56b. (123028) \$3500



JOHN WINDLE
ANTIQUARIAN BOOKSELLER

With best wishes from John, Chris, Rachel and Annika

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(415) 986-5826 | john@johnwindle.com
www.johnwindle.com

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