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25 Recent Acquisitions

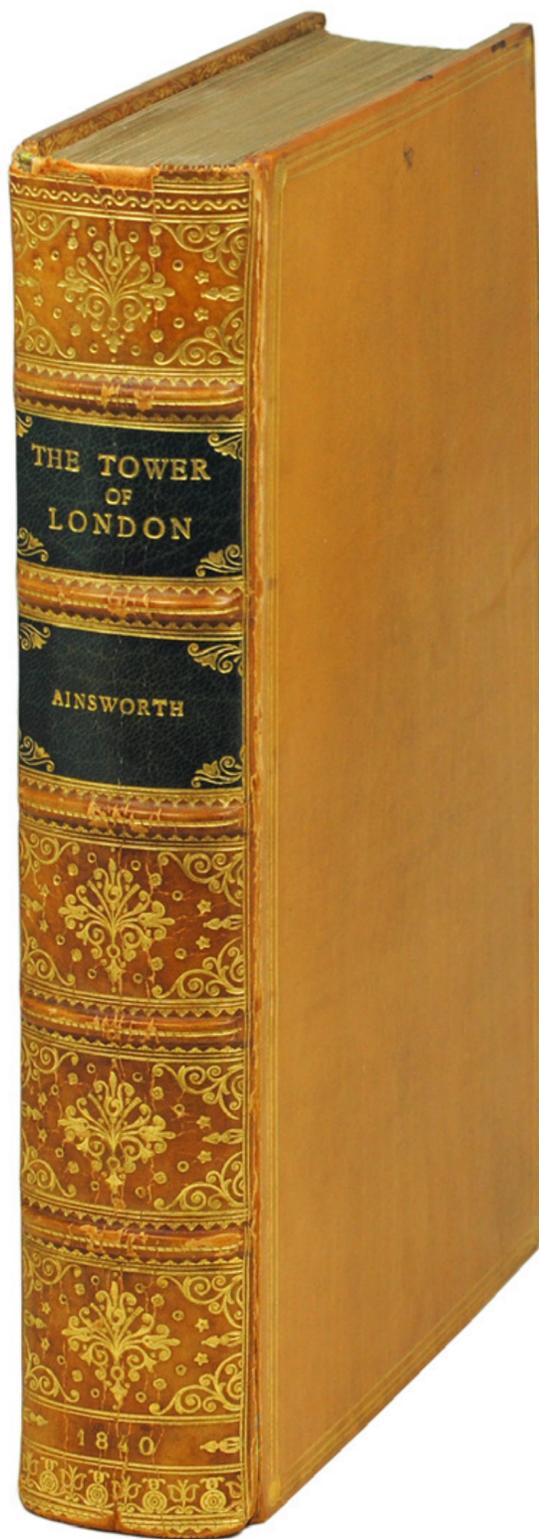
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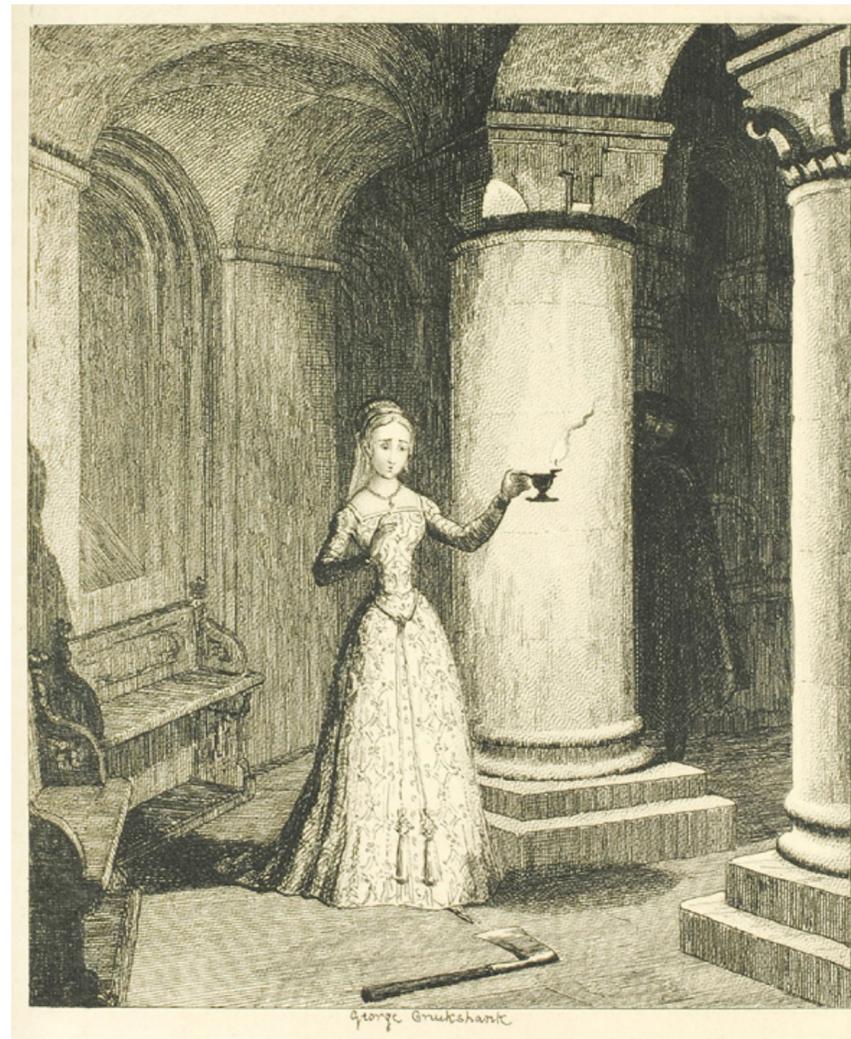


1. AINSWORTH, WILLIAM H.; CRUIKSHANK, GEORGE (illustrator). *The Tower of London*. London: Richard Bentley, 1840.

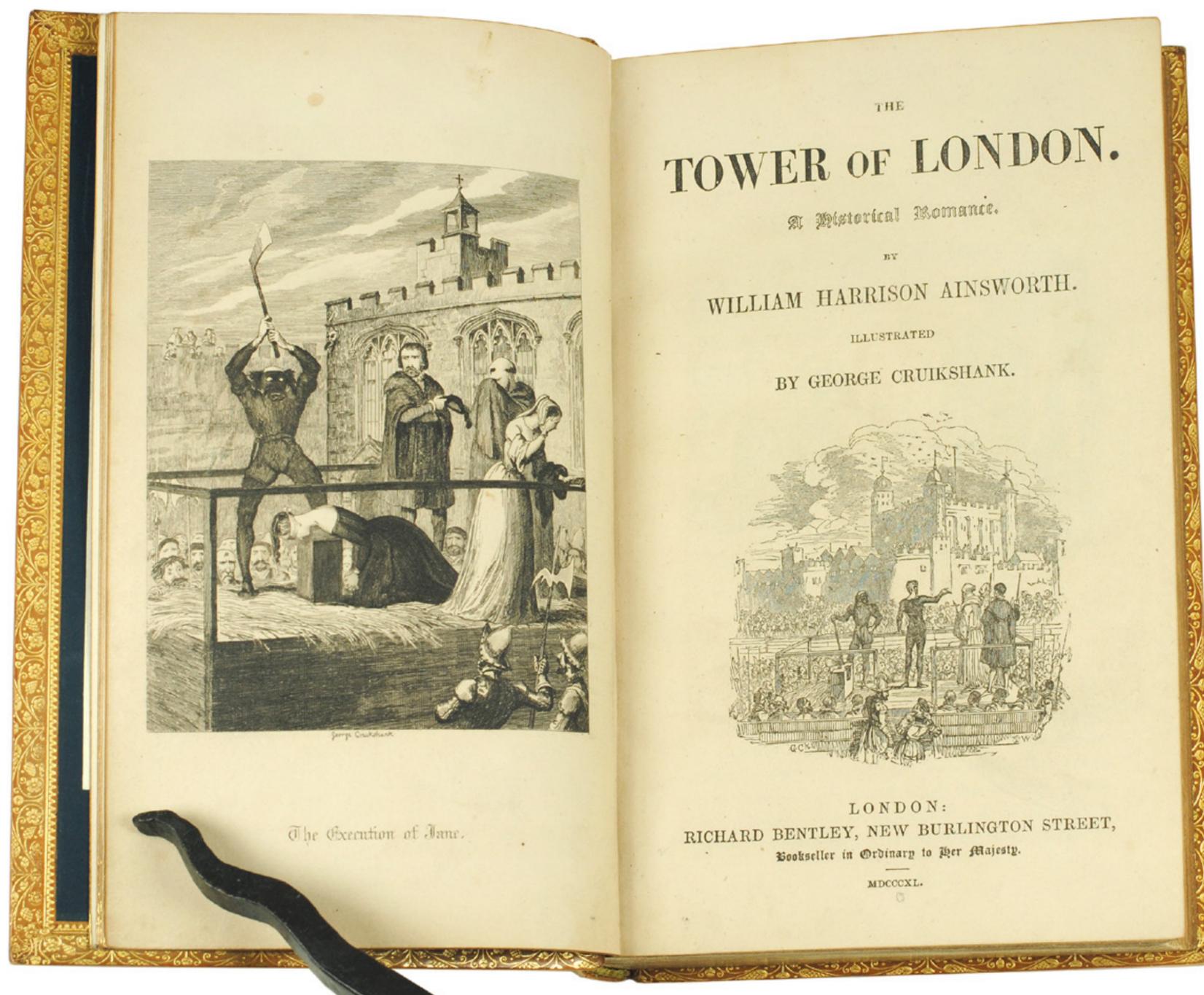
8vo, xvi, 439 pp. With A.L.s. laid in. 40 steel engravings and 58 woodcuts by Cruikshank. Full polished calf by Riviere, covers ruled in gilt, backstrip richly gilt, gilt dentelles, all edges gilt, navy blue coated endpapers. A very good copy, backstrip a little worn with two small chips in the crown, pages evenly age-toned due to the paperstock but with practically none of the usual foxing. Large and attractive etched bookplate of W.D. Catalani, by the Scottish artist David Young Cameron R.A., 1865-1945. (Another example of the bookplate is preserved at the Achenbach Foundation for Graphic Arts in San Francisco.)

§ First collected edition; the work was previously published in 13 monthly installments. Laid in is a short A.L.S. by Ainsworth to Cruikshank dated June 29th 1873(?), reading, “My dear George, An edition of the “Whims and Oddities” was published for Hood - the copyright remained with the author.” The verso of the little sheet (114 x 183mm) is covered with doodles and sketches by Cruikshank, showing his remarkable ability to evoke comedy with the barest of outlines.

The *Tower of London*, a sensationalized retelling of Lady Jane Grey’s final days, was one of Ainsworth and Cruikshank’s most successful collaborations. Cruikshank’s dark and spooky illustrations are a clear precursor to both Sendak and Gorey.



“The minute particulars of the Tower’s architecture and history were obsessively researched by both Ainsworth and Cruikshank. As the author constructed a parallel narrative of romance and antiquarian detail, the artist produced forty atmospheric engravings of events in the story and a further fifty-eight woodcuts devoted to purely architectural features, while both pestered The Governor of the Tower and the Keeper of the Regalia to visit areas that were then closed to the public while researching. As always, the author has excelled at hybridisation. Fact and fiction are skilfully blended here, resulting in a cohesive whole so complete in detail that its reputation as an authority on the history of the Tower endured as late as the 1950s. *The Tower of London* is also one of the few novels to be equipped with a full index. When Ainsworth began this project, the Tower was an abandoned garrison, closed in most part to the public and mutilated by modern alteration in some areas while practically falling down in others, but as the romance progressed thousands of people visited the monument to trace the places and events depicted by Ainsworth’s pen and Cruikshank’s pencil. Demolition ceased due to renewed public interest, and the Tower was restored, both as one of the first Victorian museums and as a patriotic symbol in the national psyche” (Dr Stephen Carver, “The Book of Stone: Ainsworth’s Gothic History of England,” *Ainsworth & Friends* website, 2013). (123318) \$1750

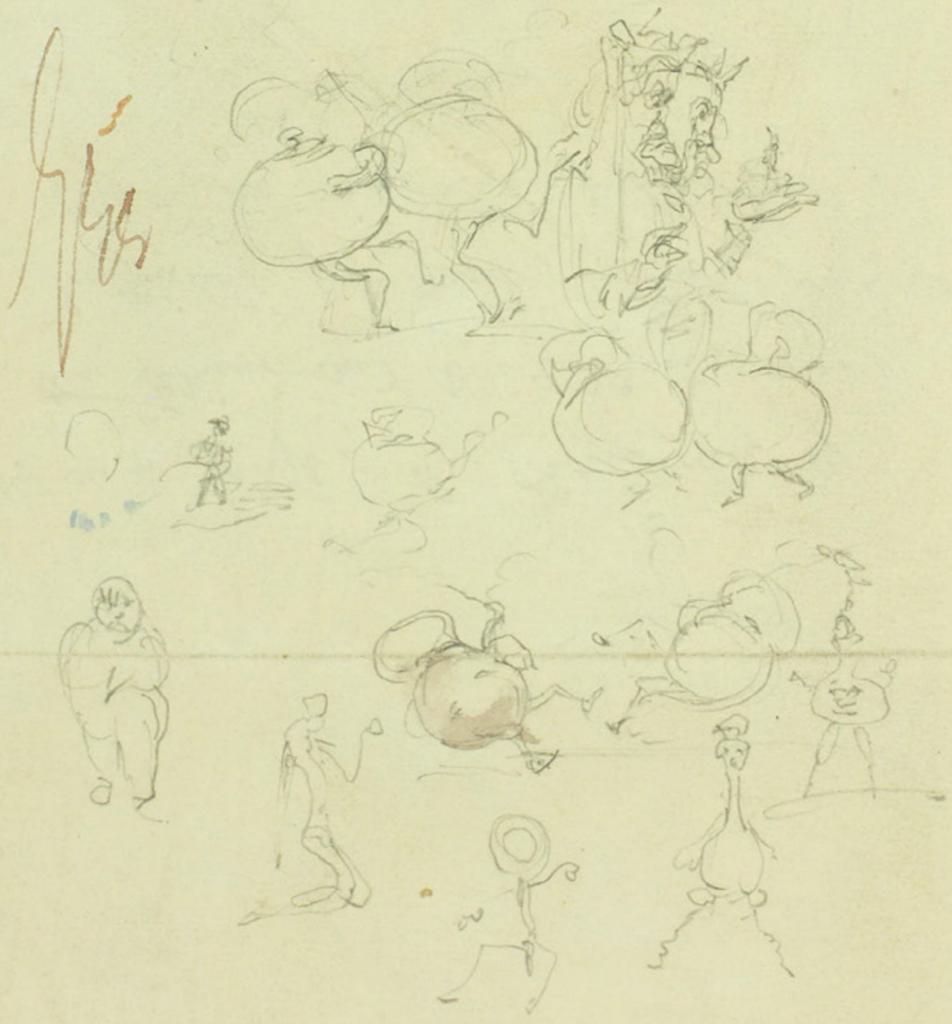




My dear George, the Edition only of
the "Whims and Oddities" of was
published for Hood, - the Copyright
Remained with the author.

Your Obedt. Servant
W. Harris an Disciple.

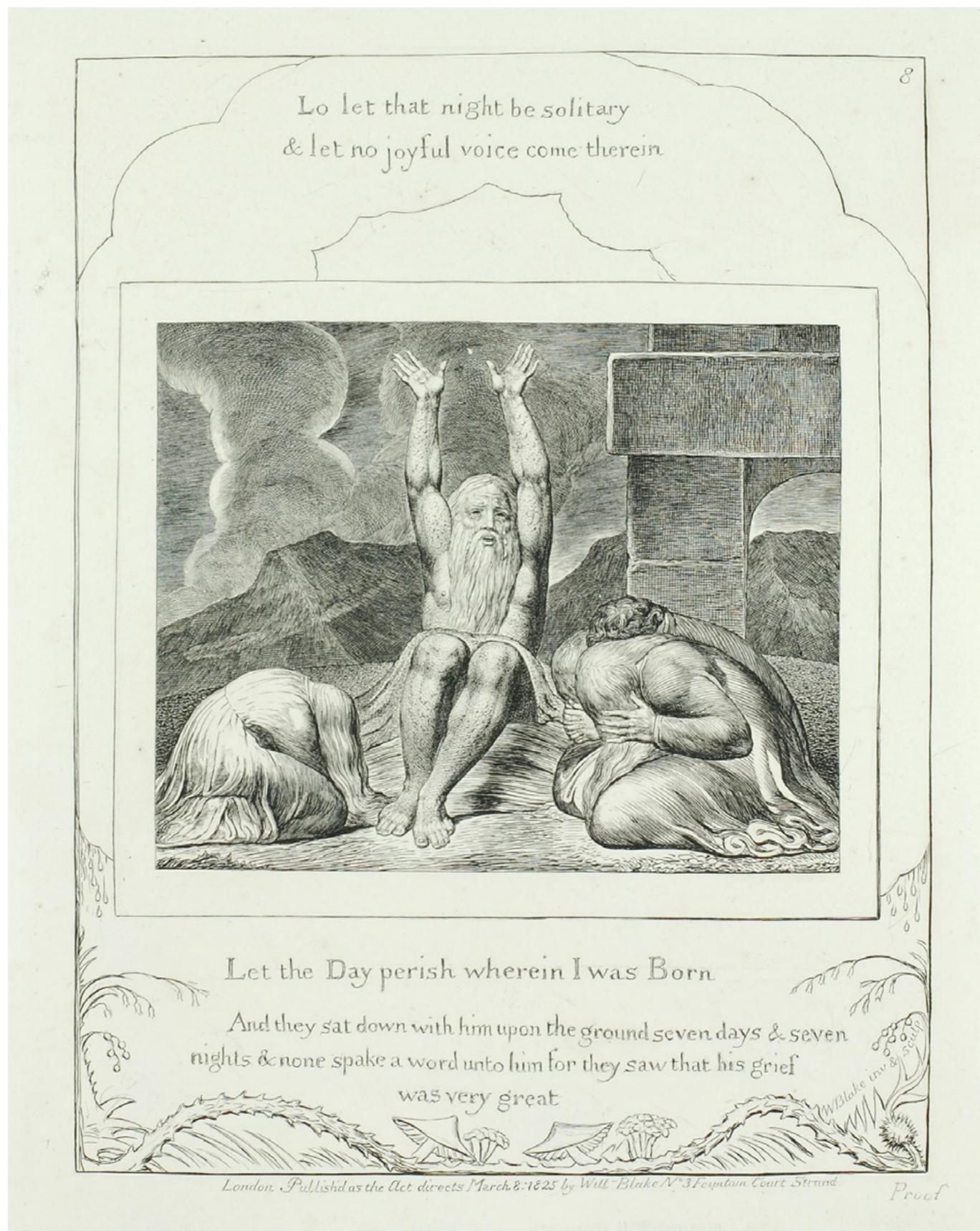
Reusal Manor House,
Hampstead Road.
June 29th 1843.



2. BLAKE, WILLIAM. *Illustrations of the Book of Job. Plate #8 "Let the Day Perish Wherein I was born."* 1826.

Folio, single sheet 16 1/4 x 11, image (inc. platemark) 8 1/4 x 6 1/2 ins.

§ First edition, from the printing of 65 sets with the word "Proof" on French wove paper. The plate depicts Job lamenting his unfortunate existence, while his friends bear witness to his grief in silence (Job 3:3). Bentley, *Blake Books*, 421A. Bindman, *Complete Graphic Works of Blake*, 625–641C. Provenance: Sotheby's May 4 & 5, 1983. (123353) \$2950

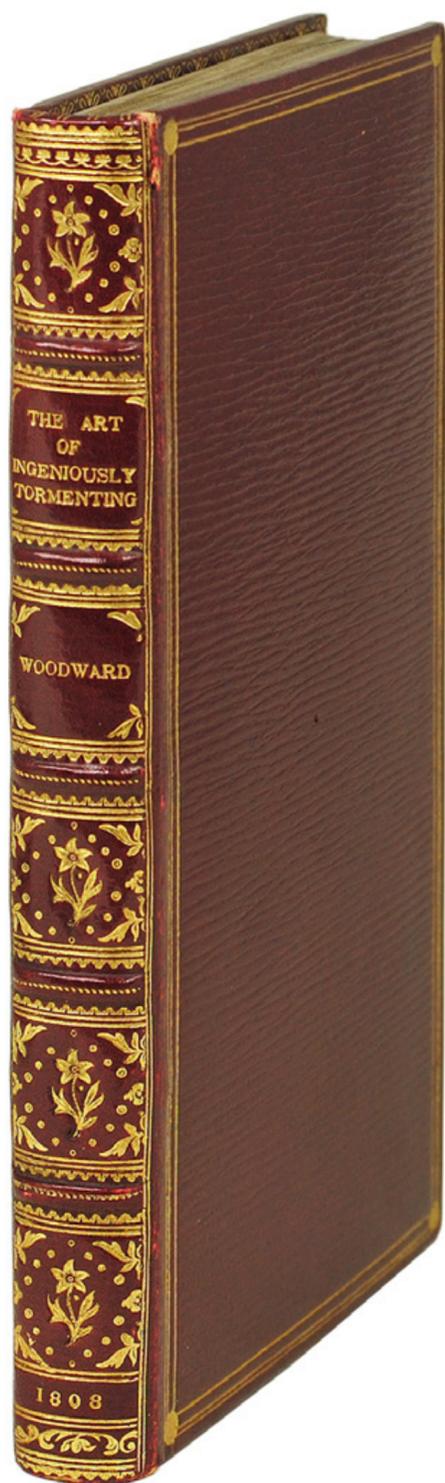


3. BLAKE, WILLIAM. *Illustrations of the Book of Job. Plate #17* “I have heard thee with the hearing of the Ear but now my Eye seeth thee.” 1826.

Folio, single sheet 16 1/4 x 11, image (inc. platemark) 8 1/4 x 6 1/2 ins.

§ First edition, from the printing of 65 sets with the word “Proof” on French wove paper. The plate depicts the conclusion of Job’s torments (Job 42:5), when face to face with God, speaking from the whirlwind, Job accepts God’s power and the limits of his own human understanding. Bentley, *Blake Books*, 421A. Bindman, *Complete Graphic Works of Blake*, 625–641C. Provenance: Sotheby’s May 4& 5, 1983. (123354) \$2950



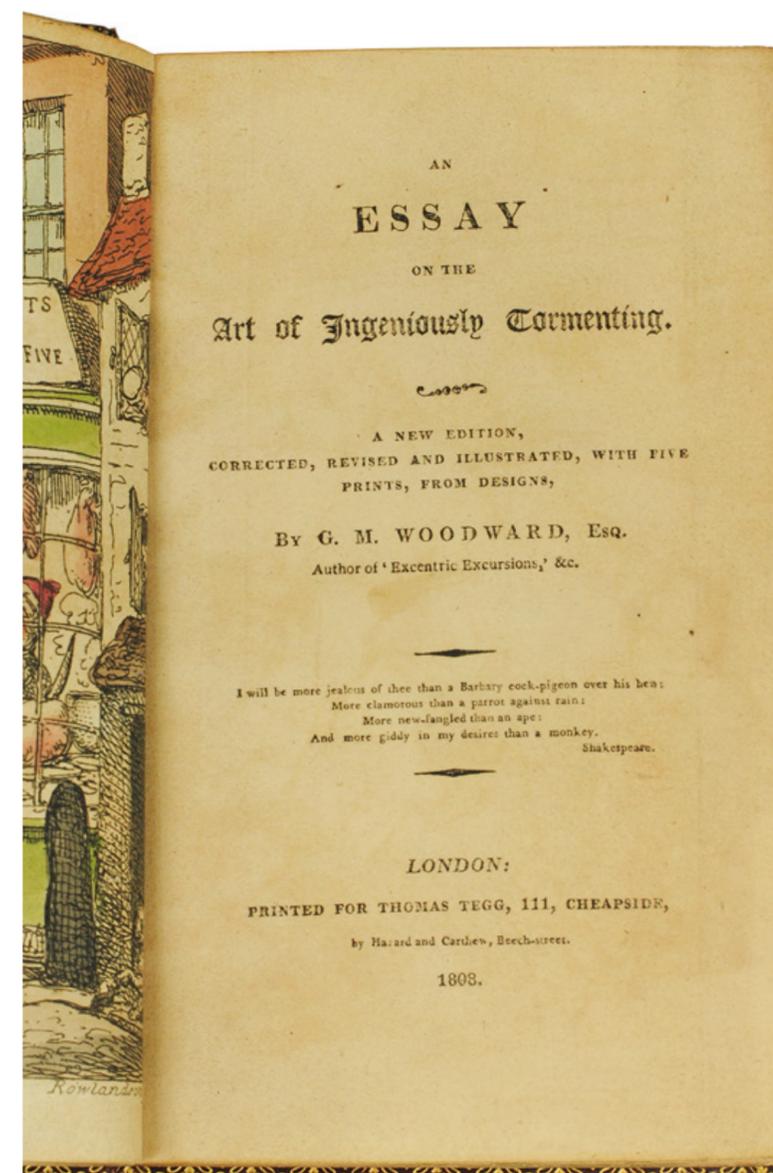


4. [COLLIER, JANE] WOODWARD, G. M. *An Essay on the Art of Ingeniously Tormenting. A New Edition, corrected, revised and illustrated with five prints from designs by G.M. Woodward...* London: Printed for Thomas Tegg, 1808.

12mo, [7], 160 pp., 5 hand-colored plates including a folding frontispiece. Scarlet straight-grain morocco of the period, gilt edges. Frontispiece with a tear in one of the folds with slight loss, plates and text printed on poor paper and thus quite browned throughout.

§ First printed in 1753 this title remained popular well into the 19th century. The folding frontispiece is signed by Rowlandson. Halkett & Laing. v.2; p. 195. DNB: “Jane Collier’s first known appearance in print is *An Essay on the Art of Ingeniously Tormenting* (1753). The daughter of Collier’s old Salisbury friend James Harris later claimed that ‘great part’ of it was written by him, but she offered no evidence... Quoted by Samuel Johnson in volume two of his Dictionary (in spirit, if not literally, this was one of his few infringements on his principle of excluding living authors), it is couched in the Scriblerian tradition of ironic instruction in undesirable skills, like Pope on poetic bathos, Swift on malpractices of servants, or Henry Fielding on the writing of inspirational biography. Under this guise it probes the ‘labyrinths and inward turns of the mind’ in abuse of power in human relationships, especially that of mistress to servants or ‘humble companion’, with acute psychological insight no doubt won while living as a dependant. Its closing fable relates how an account

of ‘the misery that is endured, from the entrance of teeth and claws into living flesh’ was adjudged after much debate to have been written from experience not of preying but of being preyed upon.” (123306) \$495





Woodward del

Rowlandson

THE ART OF INGENUOUSLY TORMENTING!!

Pub. by T. Tegg, 31, Cheapside, Feb. 8. 1838.

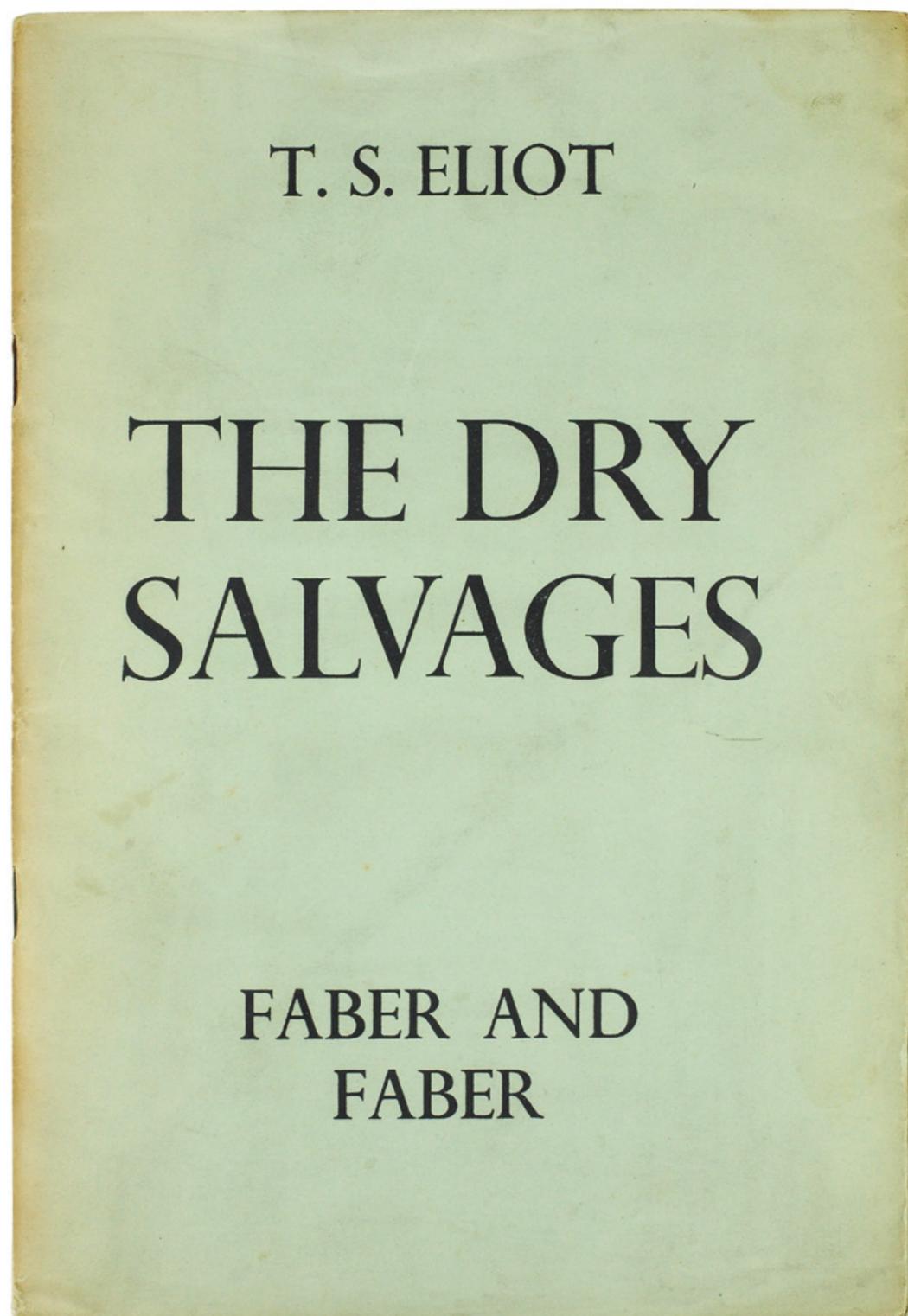
5. CRUIKSHANK, GEORGE.

George Cruikshank's "Table Book." Mr. John Bull in a Quandary, or The anticipated effects of the Railway calls. [London: c. 1845].

8 3/4 x 7 1/4 ins. Original watercolor and pencil sketch with additional pencil drawings and artist's notes in the margins. Paper mounted on later board. Matted.

§ A delightful unfinished sketch by Cruikshank for the engraving which appeared in the November 1845 issue of "The Table Book," illustrating a brief article on railroad speculation by the periodical's editor, Gilbert Abbott a Beckett. John Bull is beset by lilliputian tormentors who are removing all his cash, clothing, and possessions, beneath clouds of steam and a clanging bell. (123349) \$1250





6. ELIOT, T[HOMAS] S[TEARNS].

The Dry Salvages. London: Faber and Faber, 1941.

Slim 8vo, 15 pp. Plain wove paper (no watermark), stapled into the original printed wrappers, with custom quarter dark blue morocco slipcase. Faint crease from having once been folded, edges just beginning to brown. Internally fine.

§ First edition, presentation copy, inscribed on the title-page in ink: “for Stephen Spender with the affectionate regards of T.S. Eliot 10.1x.41.” A superb association as the long friendship between Eliot and the younger Spender began when Eliot publicly affirmed his great respect for Spender’s poetry and published his first collection of poems at Faber and Faber in 1933. Inscribed Eliots are not rare, but important associations such as that between Eliot and Spender are very uncommon and highly valued. The very fine Shelton collection offered by Quill and Brush only had one inscription of comparable importance, “Of Dramatick Poesie” 1928 inscribed to Virginia Woolf (\$30,000). A New York bookseller issued a catalogue of 150 Eliot titles of which a couple of minor titles were inscribed to Leonard Woolf. Gallup A39 (the issue printed on plain paper with no watermark, supposedly the “thick paper” issue). N.b.: Eliot wrote: “If someone who has a claim on my time or attention offers me a book to be autographed, I do so with just my name. In the second category are books in which I write ‘inscribed to’ -- that means I know the person and he or she has brought me a copy of the book to be inscribed. Usually I put in no more than their name. In the third category are presentation copies -- books I give to an individual that are signed ‘to’ or ‘for’ the person -- of these there is a very limited number.” (Levy and Scherle,

Affectionately, T.S. Eliot, Philadelphia 1968). (123316) \$9750

THE DRY SALVAGES

by

T. S. ELIOT

*for Stephen Spender
with the
affectionate regards
of T. S. Eliot
10.12.41*

FABER AND FABER

24 Russell Square

London

THE DRY SALVAGES

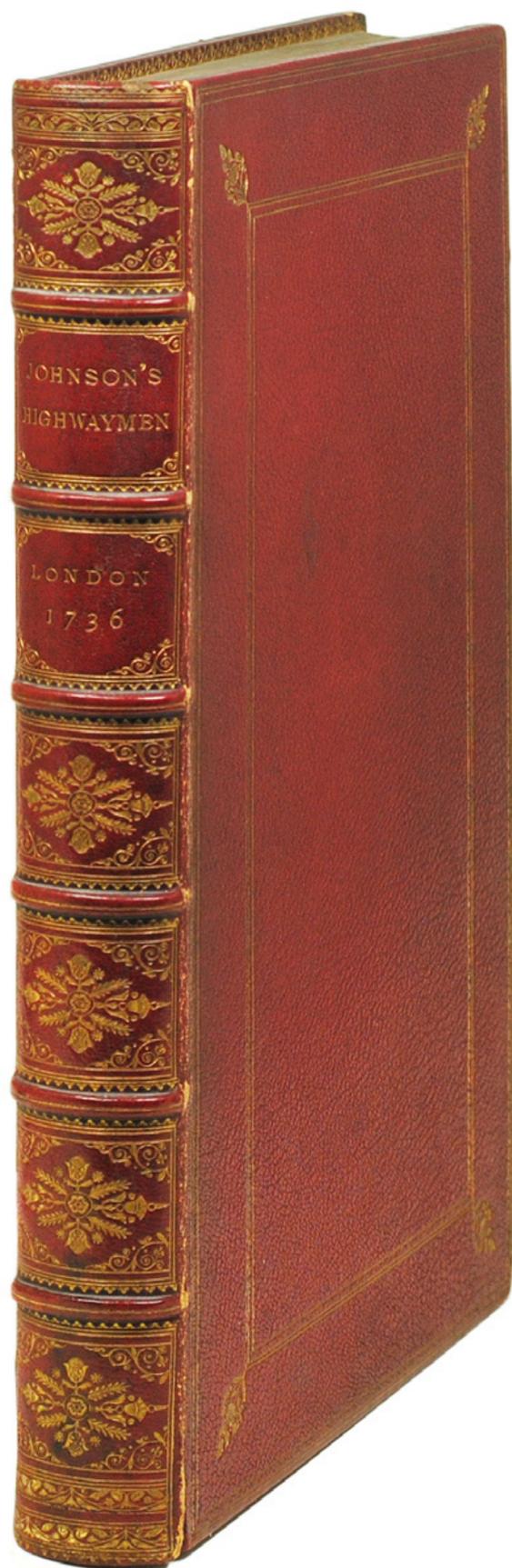
I

I do not know much about gods; but I think that the river
Is a strong brown god—sullen, untamed and intractable,
Patient to some degree, at first recognised as a frontier;
Useful, untrustworthy, as a conveyor of commerce;
Then only a problem confronting the builder of bridges.
The problem once solved, the brown god is almost forgotten
By the dwellers in cities—ever, however, implacable,
Keeping his seasons and rages, destroyer, reminder
Of what men choose to forget. Unhonoured, unpropitiated
By worshippers of the machine, but waiting, watching and
waiting.

His rhythm was present in the nursery bedroom,
In the rank ailanthus of the April dooryard,
In the smell of grapes on the autumn table,
And the evening circle in the winter gaslight.

The river is within us, the sea is all about us;
The sea is the land's edge also, the granite
Into which it reaches, the beaches where it tosses
Its hints of earlier and other creation:
The starfish, the hermit crab, the whale's backbone;
The pools where it offers to our curiosity
The more delicate algae and the sea anemone.
It tosses up our losses, the torn seine,

[7]



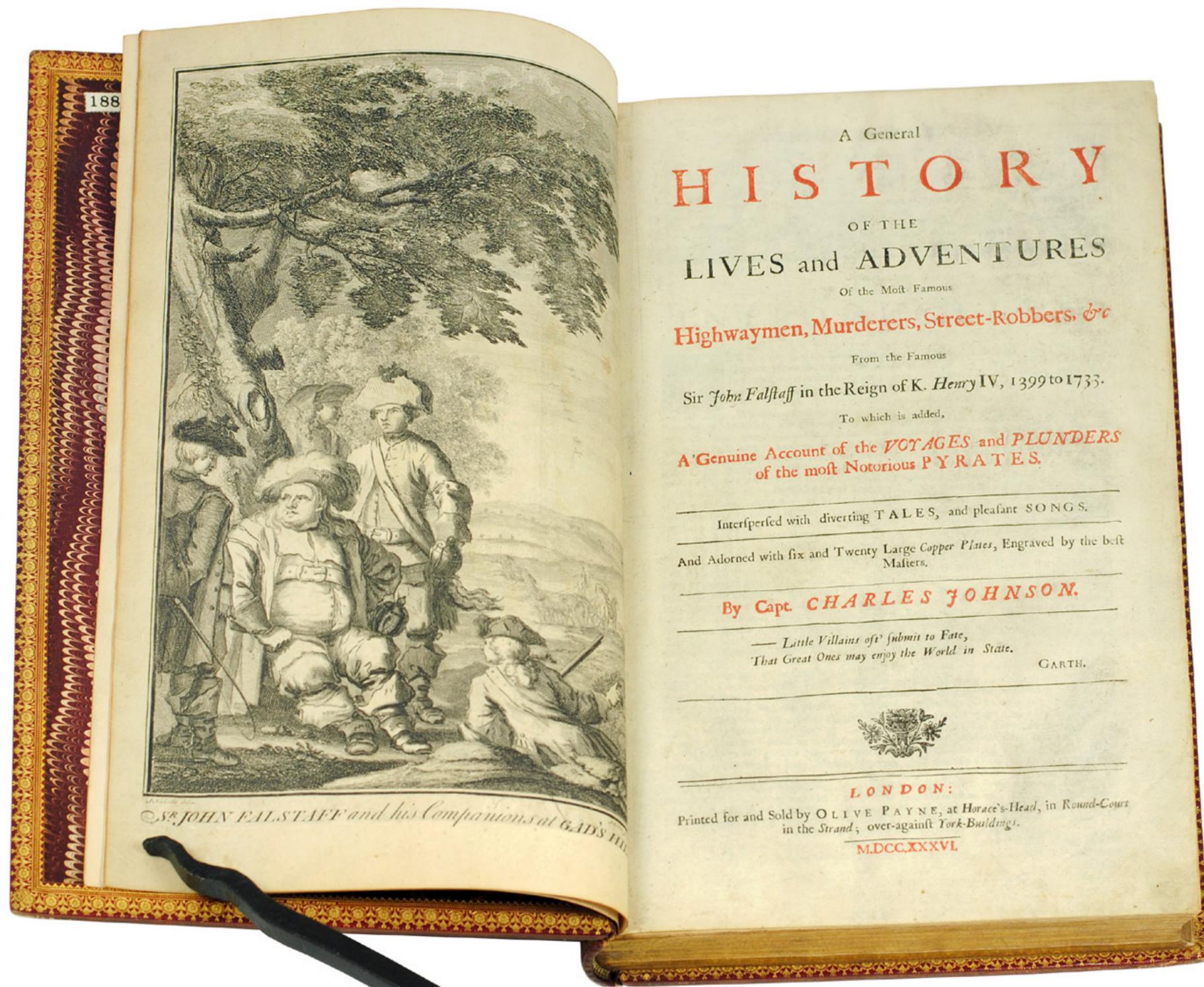
7. JOHNSON, CAPTAIN C. *A General History of the Lives and Adventures of the Most Famous Highwaymen, Murderers, Street-Robberies, &c... To which is added A Genuine Account of the Voyages and Plunders of the most Notorious Pyrates. Interspersed with diverting tales and pleasant songs...* London: Olive Payne, 1736.

Folio, (2), 235, 226-484, (2)pp. Frontispiece and 25 other plates engraved after Joseph Nicholls and William Jett by Isaac Basire, Thomas Bowles, W. H. Toms and others. Title page in red and black, text in two columns. Full red crushed morocco by Bedford, panelled in gilt, backstrip gilt, gilt dentelles, all edges gilt. Near fine, binding lightly worn at extremities, a magnificent copy from the library of C.L.F. Robinson (1874-1916), president of Colt Firearms, with his bookplate.

§ The classic account of Britain's most notorious outlaws, from Robin Hood, to Edward "Blackbeard" Teach, wonderfully illustrated with portraits and scenes of high drama "engraved by the best masters." Originally issued in 73 weekly or 20 monthly numbers beginning 30 June 1733; the first collected issue was published by Janeway in 1734. This is a straight reissue of the first edition with a cancel title-page, and with all the pagination errors of the first edition uncorrected. It is far less common than the Janeway edition: around a dozen copies are recorded in the US and three in England, although none at the British Library, Trinity Dublin, Yale, or Harvard.

The text largely came from Captain Alexander Smith's *The history of the lives of the most noted highway-men...* (1714) and from Captain Johnson's *A general history of the robberies and murders of the most notorious pyrates...* (1724). Sabin notes that Johnson's 1724 text "embodies many items relating to the Colonial History of British America, nowhere else extant, as, the Adventures of Blackbeard, and his Capture by Lieut. Maynard in the James River, V.a... etc." It was long believed that Captain Johnson was a pseudonym of Daniel Defoe, although evidence now points to the sailor, printer, and journalist, Nathaniel Mist.

The section on pirates is one of the best accounts of the lives and careers of the most famous pirates of the late seventeenth and early eighteenth centuries, with entries on Mary Read, Ann Bonny, Edward “Blackbeard” Teach, Captain Avery, Henry Morgan, and others, with several fine engravings.



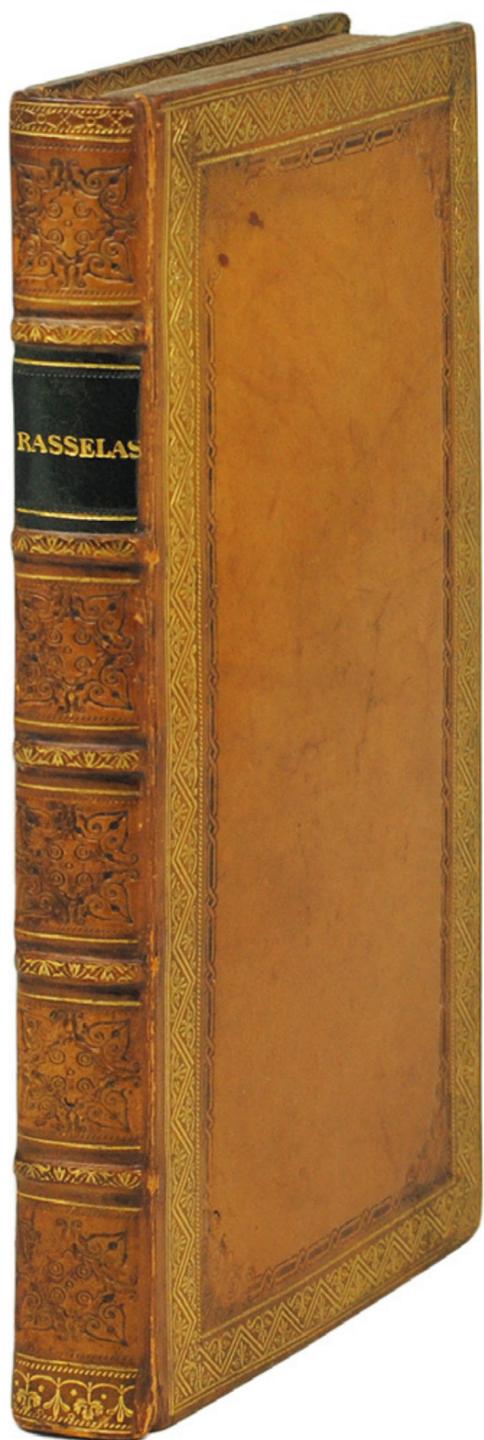
This copy was in the library of Col. Charles F.L. Robinson, a president of Colt Firearms and a noted collector of early Americana. His impressive library, including the Hoe copy of Exquemelin’s *Bucaniers*, was auctioned in 699 lots over three days by Anderson in 1917 and made over \$66,000. (*The Dial*, Vol.LXII, reported the results at length.) Hill p.461. Sabin 36195, see also 36188. ESTC N18300. (123308) \$12,500



WILLIAM STUTELY making his Complaint to ROBIN HOOD



Captain Teach commonly call'd Black Beard.

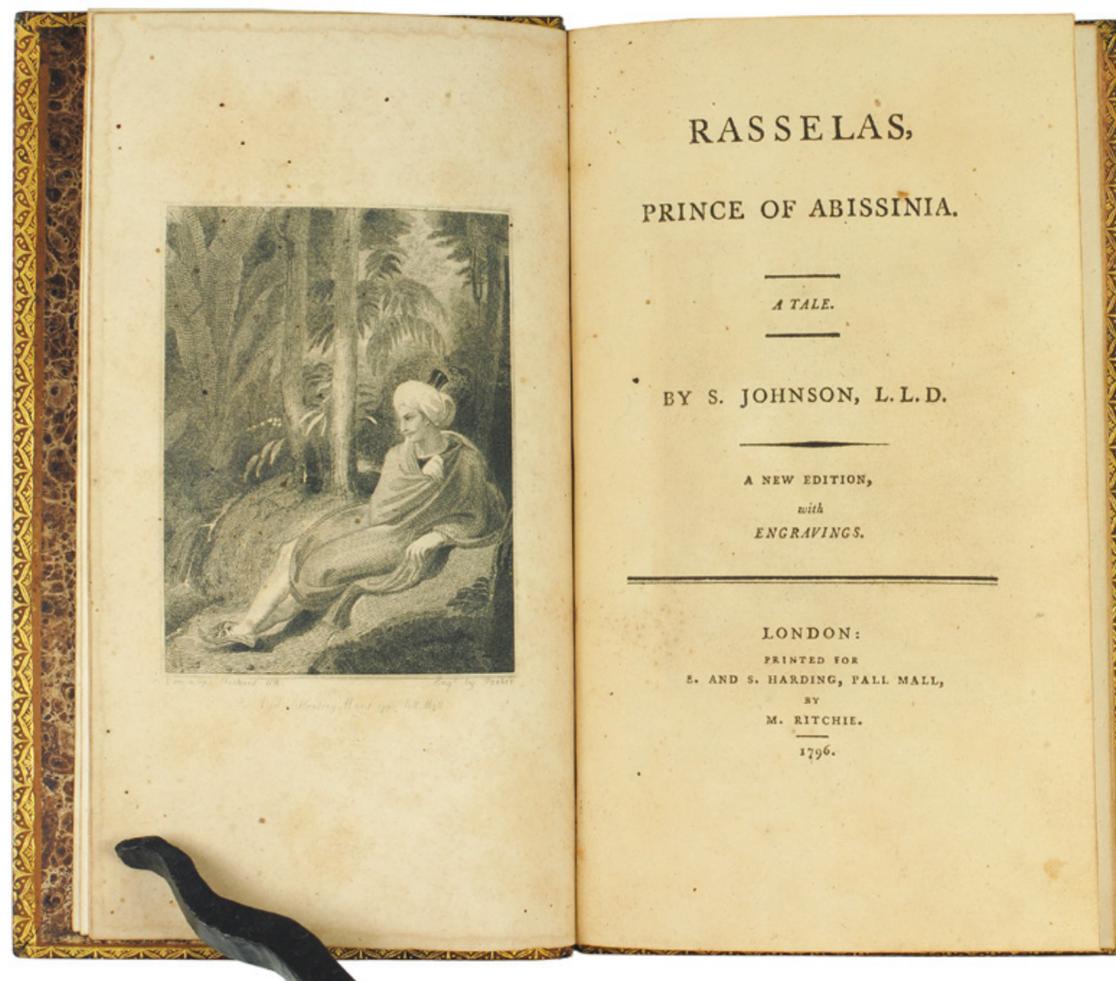


8. JOHNSON, SAMUEL. *Rasselas, Prince of Abissinia. A Tale. A New Edition with Engravings.* London: Printed for E. and S. Harding, Pall Mall, by M. Ritchie, 1796.

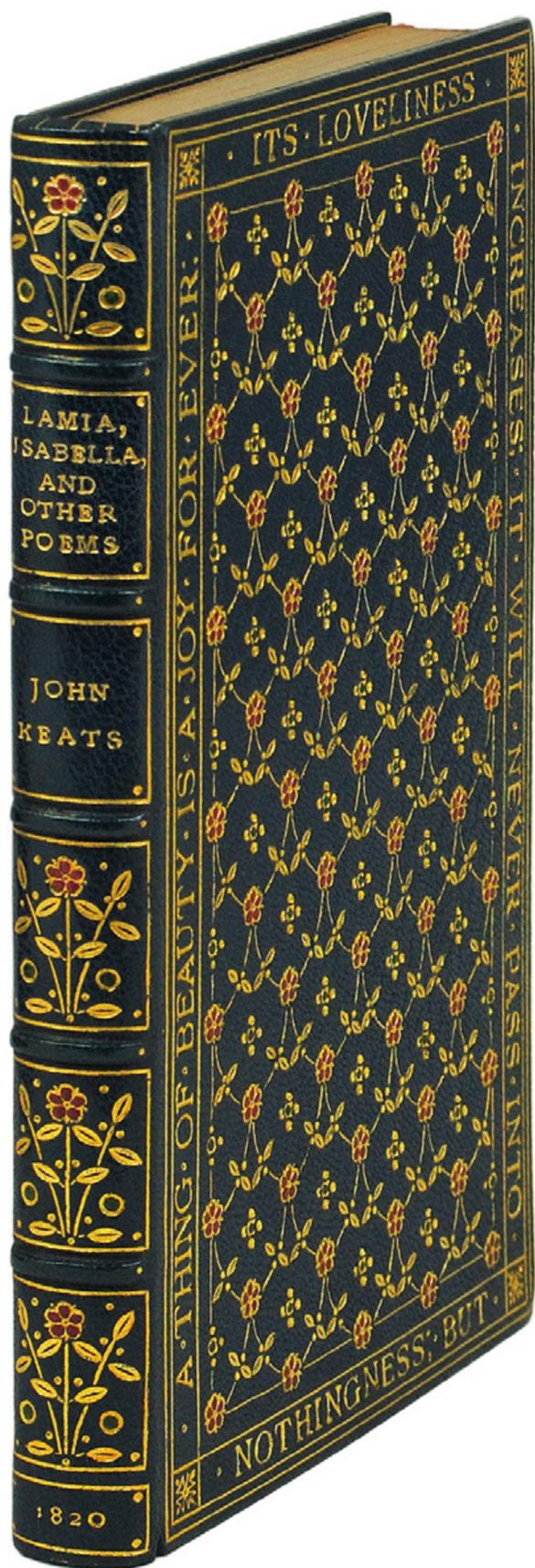
12mo in sixes, 236 pp. Four engraved plates after designs by Thomas Stothard. Full polished calf attractively paneled in gilt and blind, backstrip with five raised bands, green morocco label, marbled endpapers and textblock edges, green silk ribbon marker. Early bookplate of Andrew Spearman on front pastedown. A trifle rubbed, title-page and frontis. evenly toned, paper flaw in T2, overall very good.

§ A very attractive copy of Johnson's melancholy meditation on happiness, bound without the half-title or final advertisement leaf. Johnson wrote the story over the course of a week to defray the costs of his mother's funeral and it was first published in April 1759. The story is of a young Abyssinian prince who escapes from luxurious imprisonment in the Happy Valley to seek truer happiness in the company of his sister and his sister's maid, discovering the insufficiency of wealth, learning, or sensual pleasure each in turn.

"Such, said Nekayah, is the state of life, that none are happy but by the anticipation of change: the change itself is nothing; when we have made it, the next wish is to change again. The world isn't yet exhausted; let me see something tomorrow which I never saw before."



Bennett, p.73. ESTC T123841. Fleeman 59.4R/28.
(123305) \$250

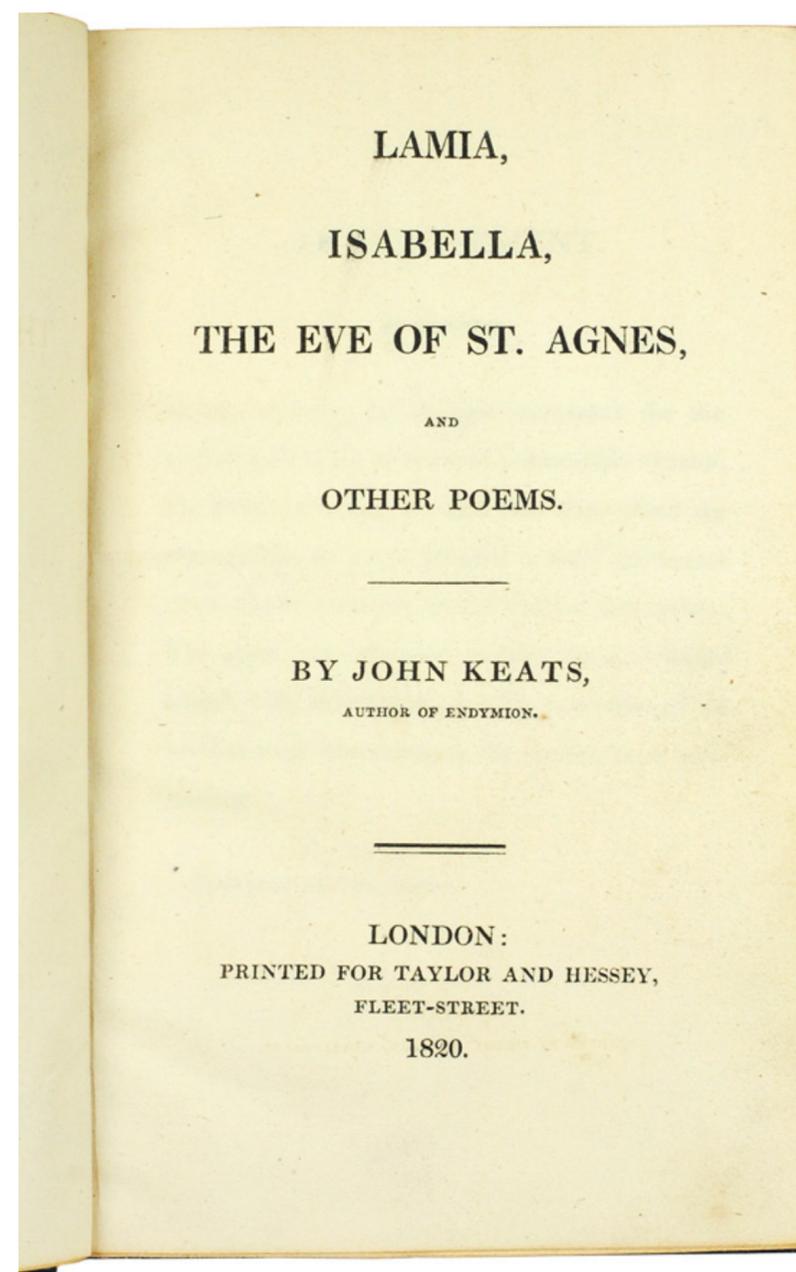


9. KEATS, JOHN. *Lamia, Isabella, The Eve of St. Agnes, and other Poems.* London: Taylor and Hessey, 1820.

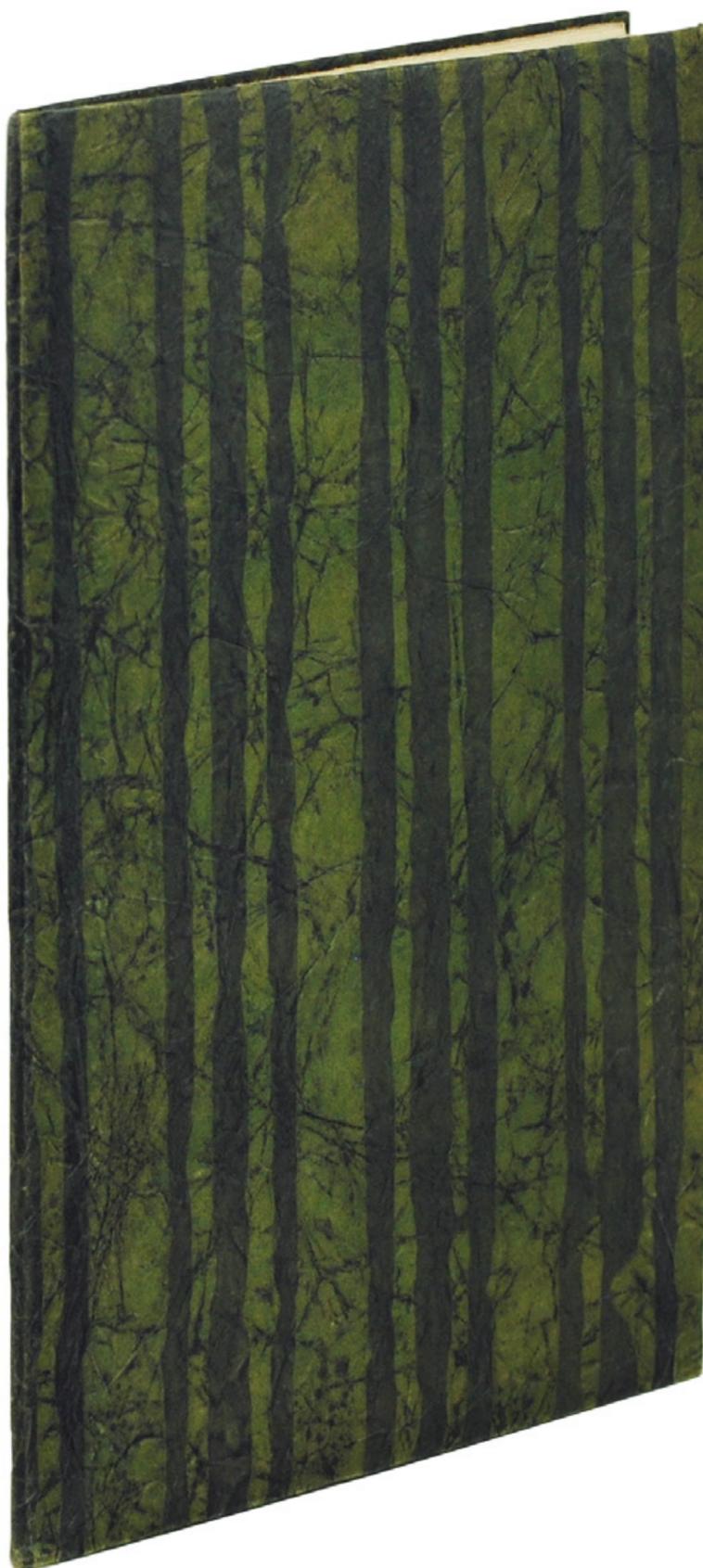
Sm. 8vo, (8), 199 pp., with the half-title but without the advertisements. Full crushed dark blue morocco extra, covers and backstrip richly gilt with repeat flower and leaf design, flowers with red morocco inlays, both covers with gilt lettering around the border quoting Keats, gilt top, in a blue cloth box. Essentially perfect except for a bookplate with a later ugly ink inscription.

§ First edition. A fine copy of the first edition of Keats's greatest book, including the immortal "Odes" to a Nightingale, on a Grecian Urn, to Autumn, On Melancholy, etc.

Indisputably one of the greatest books of poetry in English, here in a lavish binding by Sangorski and Sutcliffe in perfect condition. Grolier Club, One Hundred Books famous in English Literature. Hayward 233. Tinker 1420. Nowell-Smith 441. (123312) \$20,000



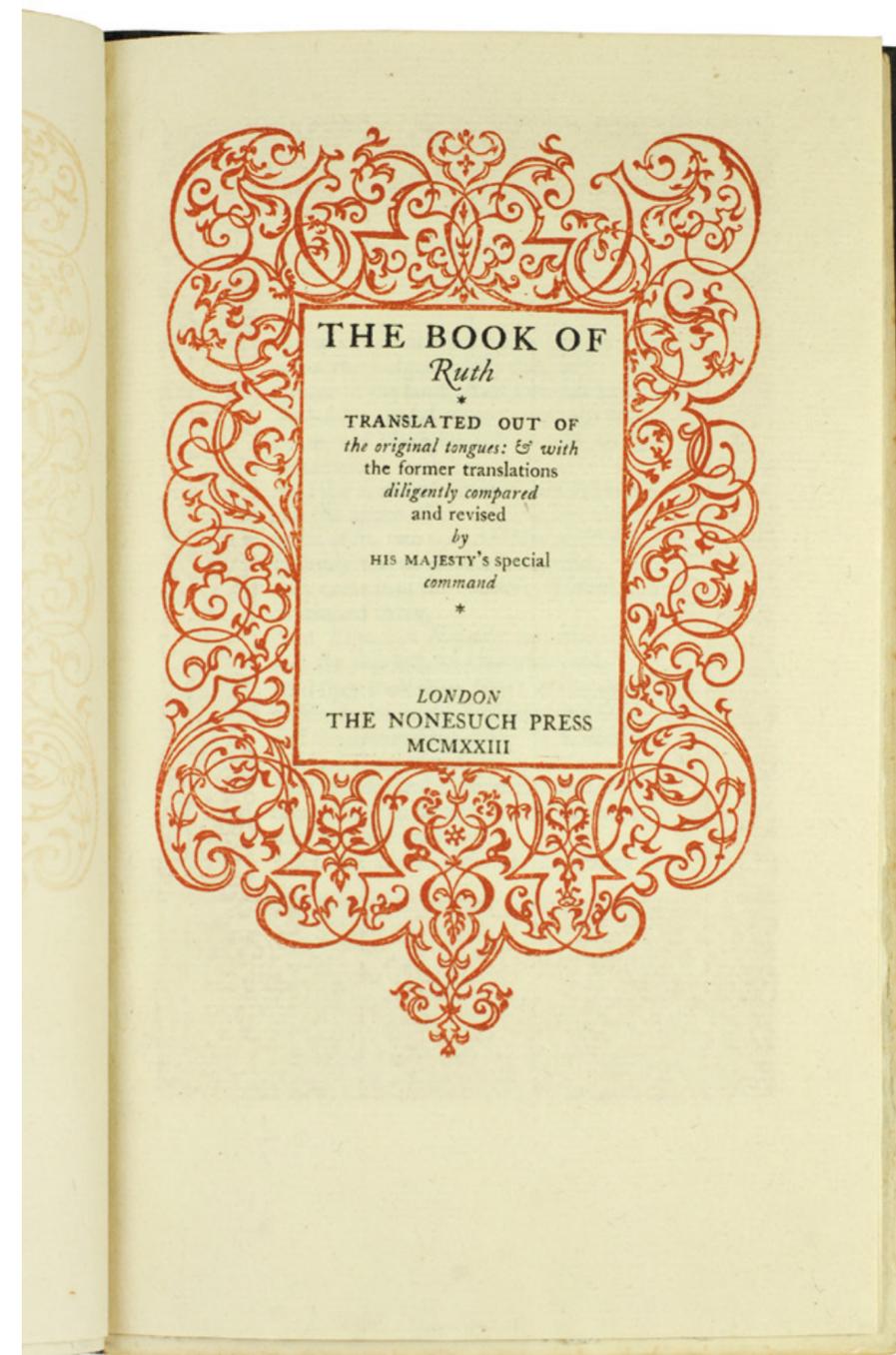




10. NONESUCH PRESS. *The Book of Ruth*. London: Nonesuch Press, 1923.

8vo, 18 pp., untrimmed, unopened copy. Text in Caslon within a variety of elaborate red printed borders. Original black and green batik paper over stiff card covers, original blue card slipcase with black and red printed label. A fine copy.

§ Limited to 250 copies. The third publication of the Nonesuch Press (sometimes misidentified as the first). The prospectus noted, “The Nonesuch Press made a decision to use a series of very fine borders after the 16th century originals of [Geofroy] Tory and Bernard Salomon (“le petit Bernard”). These are the finest fruits of the finest period of French typography... The Nonesuch Press has chosen to print within them the *Book of Ruth*, which has not shared with the *Song of Songs* and *Ecclesiastes* any great and incapacitating popularity among publishers, despite the fact that it is one of the finest and probably the earliest of “short stories’.” Dreyfus 3. (123313) \$195



law, that she might return from the country of *Moab*: for she had heard in the country of *Moab* how that the LORD had visited his people in giving them bread. Wherefore she went forth out of the place where she was, and her two daughters in law with her; and they went on the way to return unto the land of *Judah*. And *Naomi* said unto her two daughters in law, Go, return each to her mother's house: the LORD deal kindly with you, as ye have dealt with the dead, and with me. The LORD grant you that ye may find rest, each of you in the house of her husband. Then she kissed them; and they lifted up their voice, and wept. And they said unto her, Surely we will return with thee unto thy people. And *Naomi* said, Turn again, my daughters: why will ye go with me? are there yet any more sons in my womb, that they may be your husbands? Turn again, my daughters, go your way; for I am too old to have an husband. If I should say, I have hope, if I should have

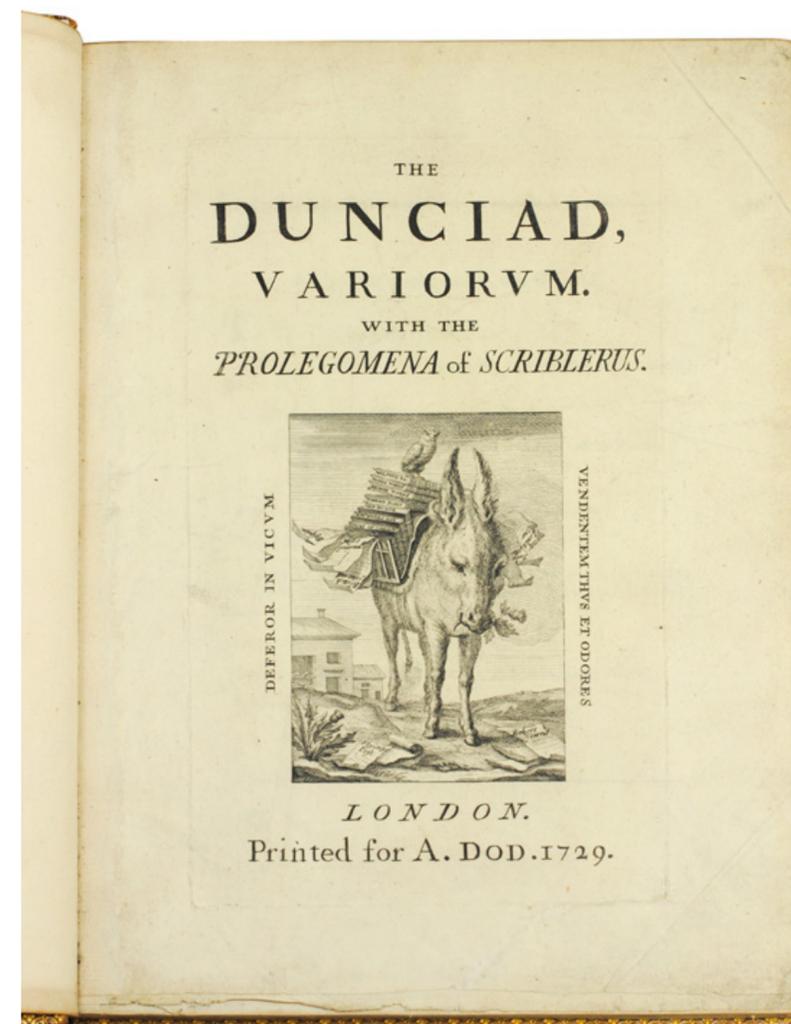
an husband also to night, and should also bear sons; Would ye tarry for them till they were grown? would ye stay for them from having husbands? nay, my daughters; for it grieveth me much for your sakes that the hand of the LORD is gone out against me. And they lifted up their voice, and wept again: and *Orpah* kissed her mother in law; but *Ruth* clave unto her. And she said, Behold, thy sister in law is gone back unto her people, and unto her gods: return thou after thy sister in law. And *Ruth* said, Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God: Where thou diest, will I die, and there will I be buried: the LORD do so to me, and more also, if ought but death part thee and me. When she saw that she was stedfastly minded to go with her, then she left speaking unto her.

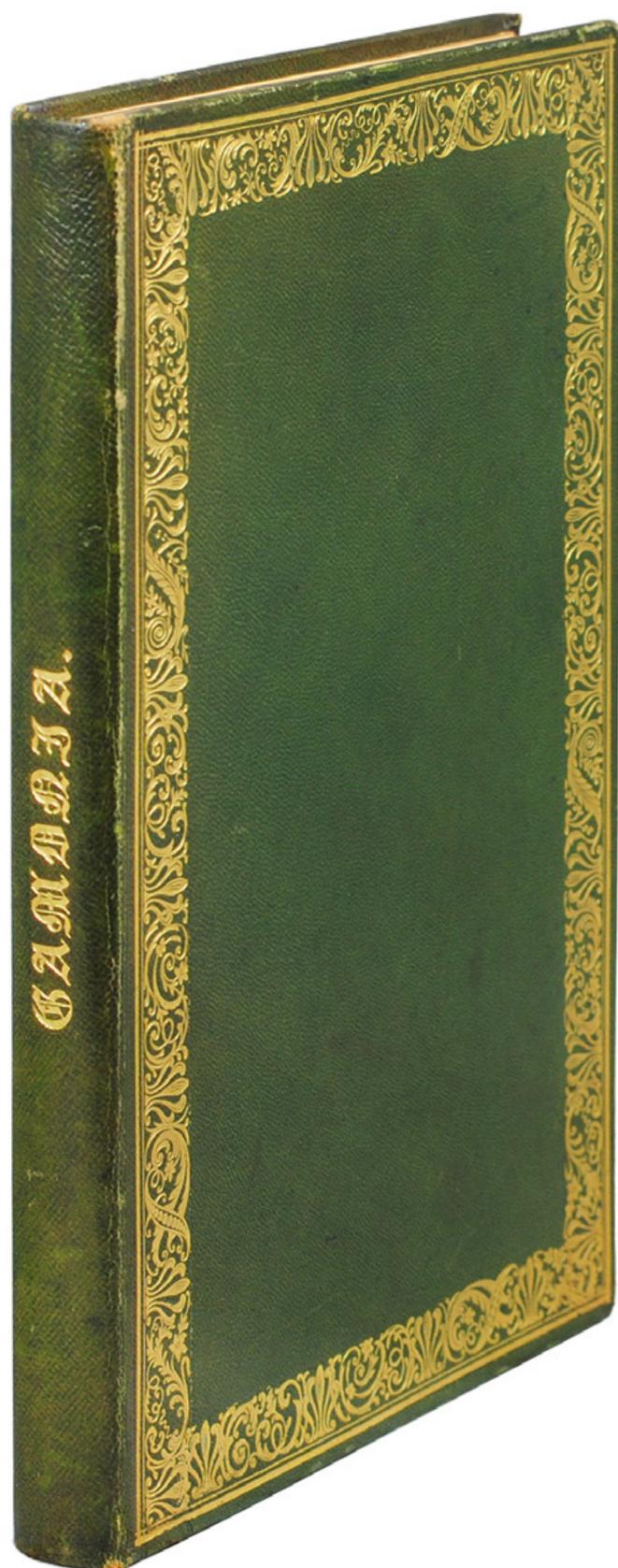


11. [POPE, ALEXANDER]. *The Dunciad, Variorum. With the Prolegomena of Scriblerus.* London: A Dod, 1729.

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

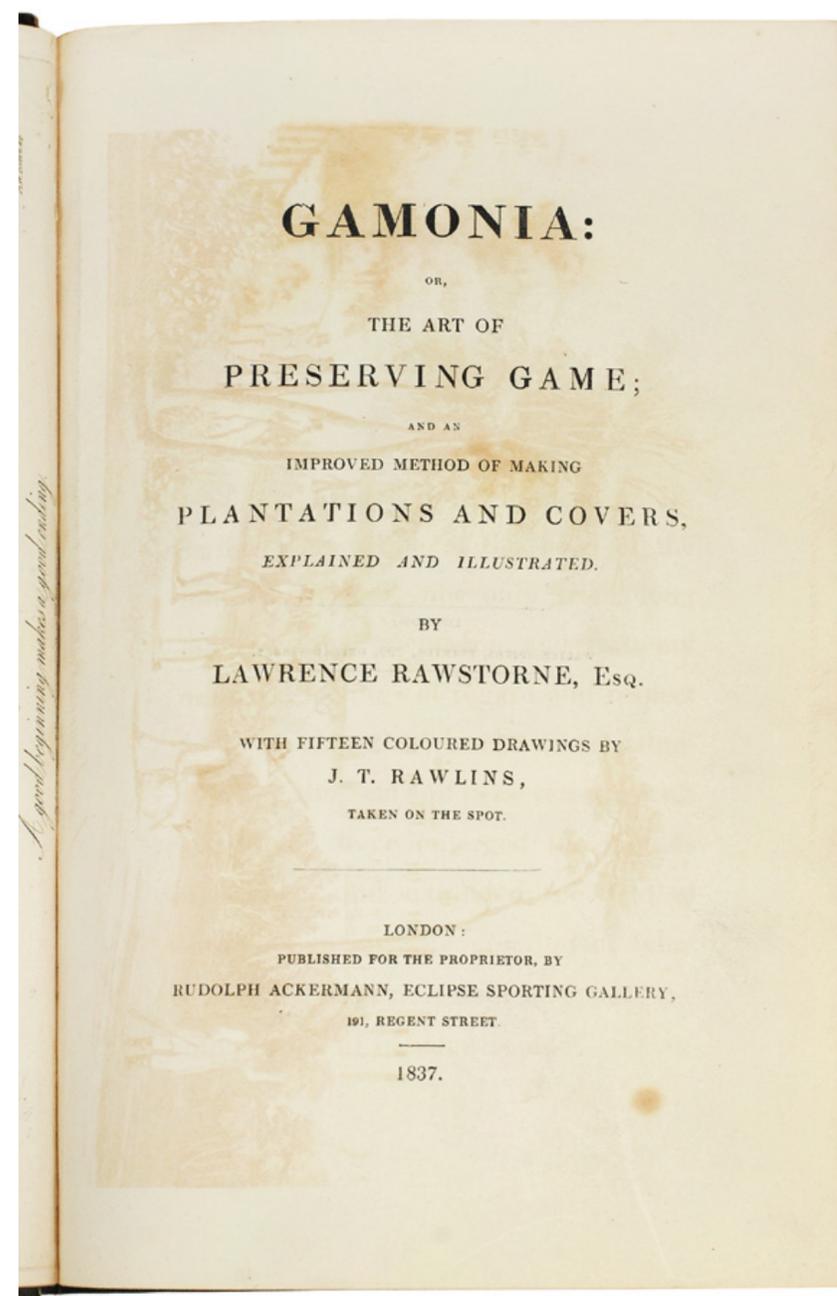




12. RAWSTORNE, LAWRENCE. *Gamonian: or, the Art of Preserving Game; and an improved method of making Plantations and Covers, explained and illustrated.* London: Rudolph Ackermann, Eclipse Sporting Gallery, 1837.

8vo, xiv, (15)-208 pp. with errata. 15 colored aquatints after T. J. Rawlins. Publisher's original full green morocco with wide gilt-tooled borders, backstrip titled in gilt, and gilt edges. Binding very lightly worn, pages showing some offsetting from the plates and occasional spotting, cracked at page 192. Overall a very good unrestored copy with splendid, vibrant plates almost entirely free from browning, well preserved in a custom morocco-backed cover and slipcase.

§ First edition of an important sporting title dedicated to pheasant rearing, covert shooting, and the proper forestry practices for good game management. The splendid colored aquatints depict gently-comic sporting scenes against the backdrop of the parks and fields of Rawstone's Lancashire. "*Gamonian*... is one of the most attractive colour plate books, with the aquatints all beautifully coloured and with the skilled application of gum arabic making them especially bright and sparkling" (Ford, *Ackermann*, 121). Abbey, *Life* 392. Tooley 393. (110458) \$1750



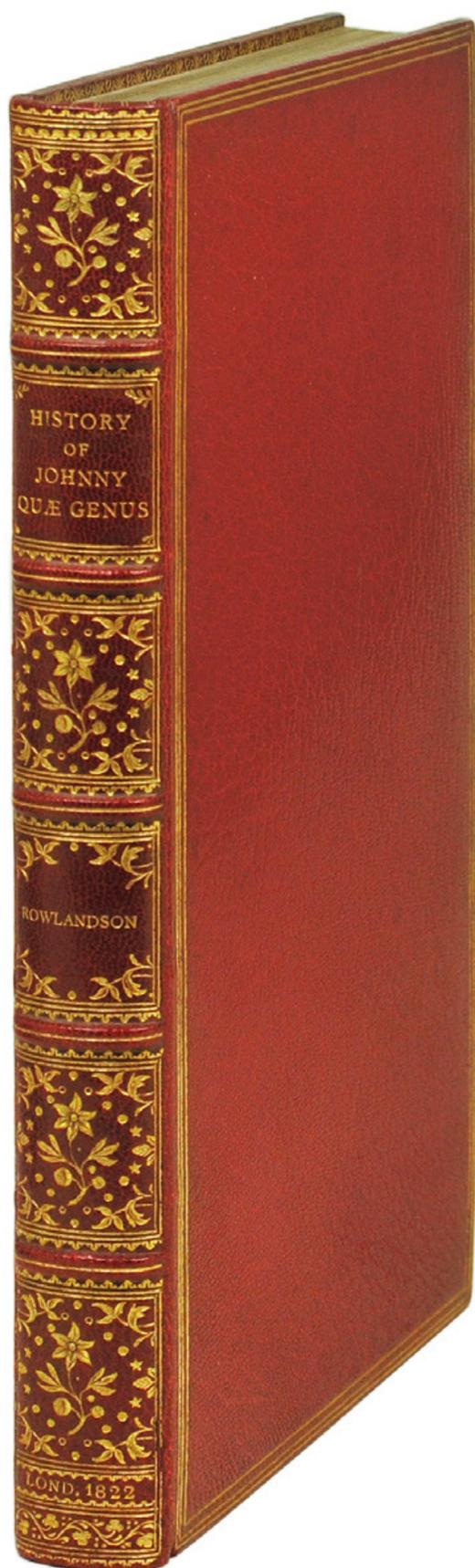
Penwortham, with the commencement of a Battue.



T.J. Rawlins. del. et sc.

A.W. Rowland.

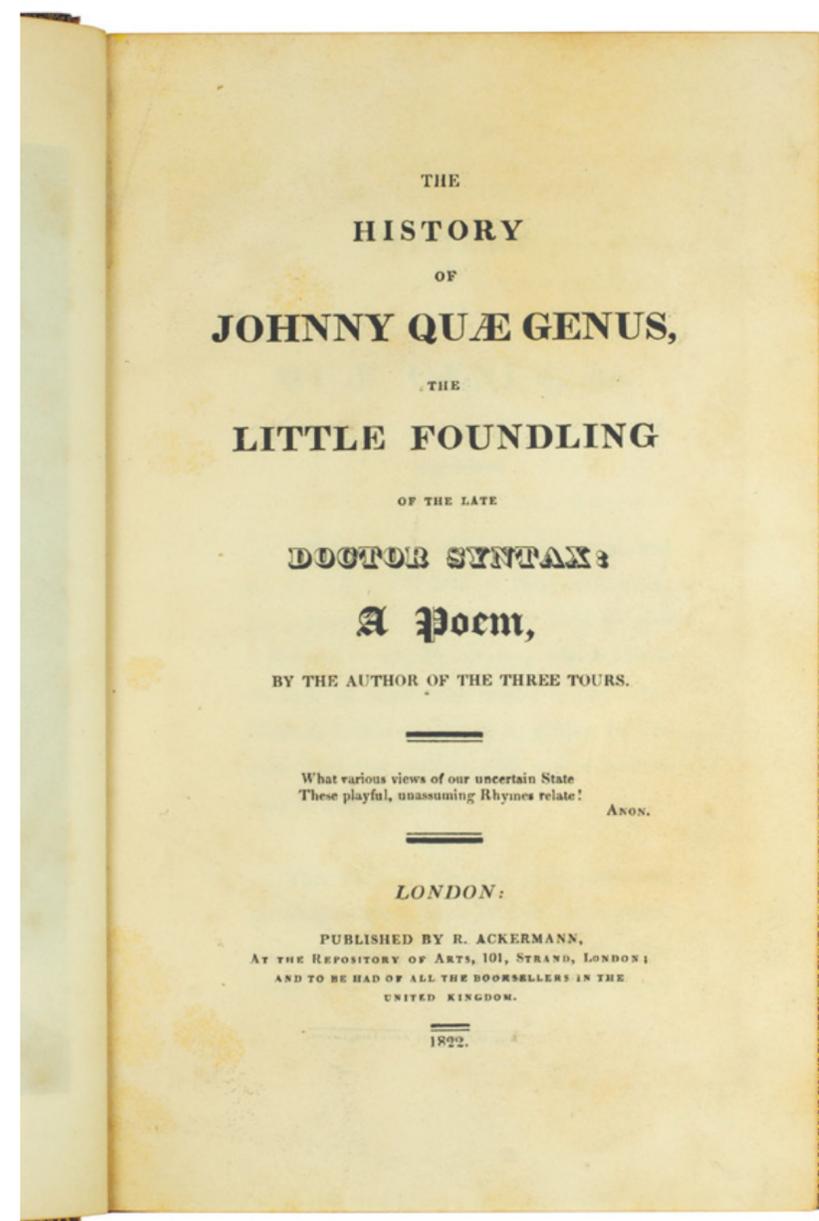
A good beginning makes a good ending.



13. ROWLANDSON, THOMAS (illustrator). [COMBE. WILLIAM]. *The History of Johnny Quæ Genus, the Little Foundling of the late Dr. Syntax: A Poem, by the Author of the Three Tours*. London: R. Ackermann, 1822.

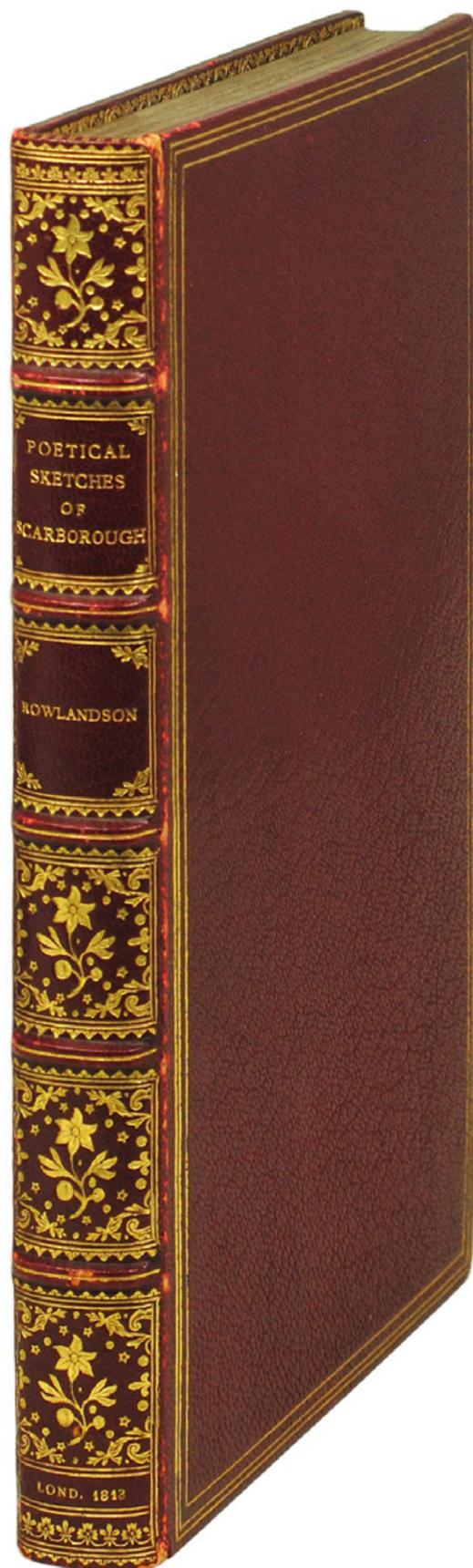
8vo in 4s, (iv), 267, (1, directions to the binder) pp. With 24 handcolored aquatints by Rowlandson. Pages 257-264 misnumbered 249-256. Crushed red morocco extra by Riviere for Sotheran's. A near fine copy, with occasional toning and some offsetting of the plates. Bookplate of Philander Chase Knox (1853-1921), former United States Attorney General and Senator from Pennsylvania.

§ First collected edition, first issued in eight parts 1821-1822. The last of the genuine or 'authorized' Syntax books, pitched to the public in the introduction as the English Gil Blas: "The Favor which has been bestowed on the different tours of Dr. Syntax has encouraged the writer of them to give a 'History of the Foundling,' who has been thought an interesting object in the latter of these volumes, and it is written in the same style and manner with a view to connect it with them. This child of chance, it is presumed, is led through a track of life not unsuited to the peculiarity of his condition and character, while its varieties, as in the former works, are represented by the pencil of Mr. Rowlandson with its characteristic felicity. The idea of an English Gil Blas predominated through the while of the volume."



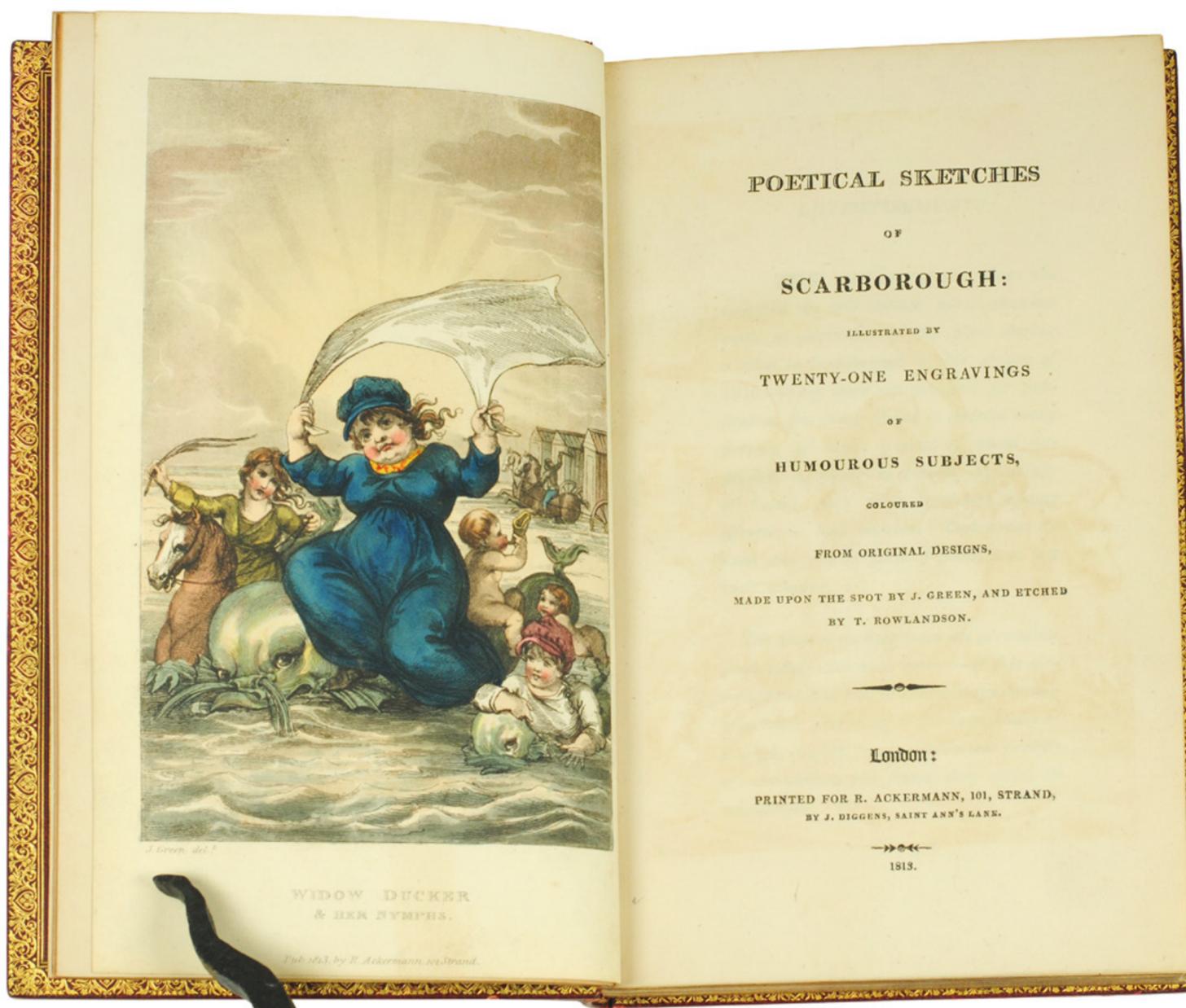
This was Combe's last collaboration with Rowlandson, published just a year before the former's death at 82. "In 1819 Ackermann put Combe on an allowance of £400 a year paid in monthly instalments. Like many a chronic debtor before him the evidence in Combe's journals shows that he spent much of his money on extravagances. It was clear that he found it irresistible to buy hats for his current favourite young ladies, including no doubt young Angelica Ackermann. She in turns gave presents to the charming old man. He was sadly missed by father and daughter when he died in 1823 aged eighty-two. (Ford, *Ackermann*, p.60). Abbey, *Life*, 268; Tooley, 413. (123317) \$1500





14. (ROWLANDSON ILLUSTRATIONS). *Poetical Sketches of Scarborough: Illustrated by Twenty-One Engravings of Humorous Subjects, coloured from original designs, made upon the spot by J. Green, and etched by T. Rowlandson.* London: R. Ackermann, 1813.

8vo in 4s, [4], xv, [1, blank], 215, [1, blank] pp. Twenty-one hand-colored aquatint plates (including frontispiece). Full crushed red morocco by Riviere, covers gilt-ruled, backstrip with five raised bands panelled in gilt, gilt dentelles, green coated endpapers, all edges gilt. Joints lightly worn, some offsetting from the plates, a very good copy.



§ First edition. “The originals of the plates introduced in this volume were sketches made as souvenirs of the place during a visit to Scarborough 1812. They were not intended for publication, but being found to interest many persons of taste, several of whom expressed a desire to possess engravings of them, and some gentlemen having offered to add metrical illustrations to each the present form of publication has been adopted. The several authors were not personally acquainted with each other” (Advertisement). A delightfully silly satire on fashionable life at the seaside in Regency England, perhaps better known to us today through the novels of Jane Austen. (In later years Scarborough became a favorite place of Anne Brontë who was prescribed the spa waters and sea air for her tuberculosis, and who died there in 1849.) The versified descriptions of the spa, the castle, the ball room, and seabathing, among other things, were here published anonymously; in the second edition the authors were identified as W.

Coombe, J. B. Papworth, and F. Wrangham. “Plate 8 ‘The Warm Bath’ is said to contain the portrait of Mrs. Robinson, George IV’s mistress” (Tooley). *Abbey, Scenery*, 297. Tooley 422. (123315) \$975



15. [ROWLANDSON, THOMAS]. *Banks of the Thames.* undated.

Original watercolor with graphite, pen and ink on medium, smooth, cream wove paper, 10 x 13 1/2 ins. Not titled, signed or dated. Mounted on paper with a painted frame, dealer's notes in pencil on the back; matted.

§ An attractive watercolor sketch by Rowlandson of skiffs and sailboats on the River Thames, with houses and a church in the background, unsigned but authenticated by Andrew Clayton-Payne, the noted British art dealer and author of a catalogue of Rowlandson. (123352) \$4500



16. ROWLANDSON, THOMAS. *Monastery of St. Trone.* undated.

Original watercolor, with graphite, pen and ink, on medium, smooth, cream wove paper. 6 x 9 1/2 ins. Titled in ink in the drawing, not signed. Mounted on paper with a painted frame, dealer's notes in pencil on the back; matted.

§ A nicely finished watercolor sketch of two monks in a monastery courtyard, one attending closely to a young lady, the other reading with his feet up on a bench. Though unsigned it is similar in theme (and in architecture) to signed watercolors at the Yale Center for British Art and at Beetles in London. It has been authenticated by Andrew Clayton-Payne, the noted British art dealer and author of a catalogue of Rowlandson. (123350) \$2750



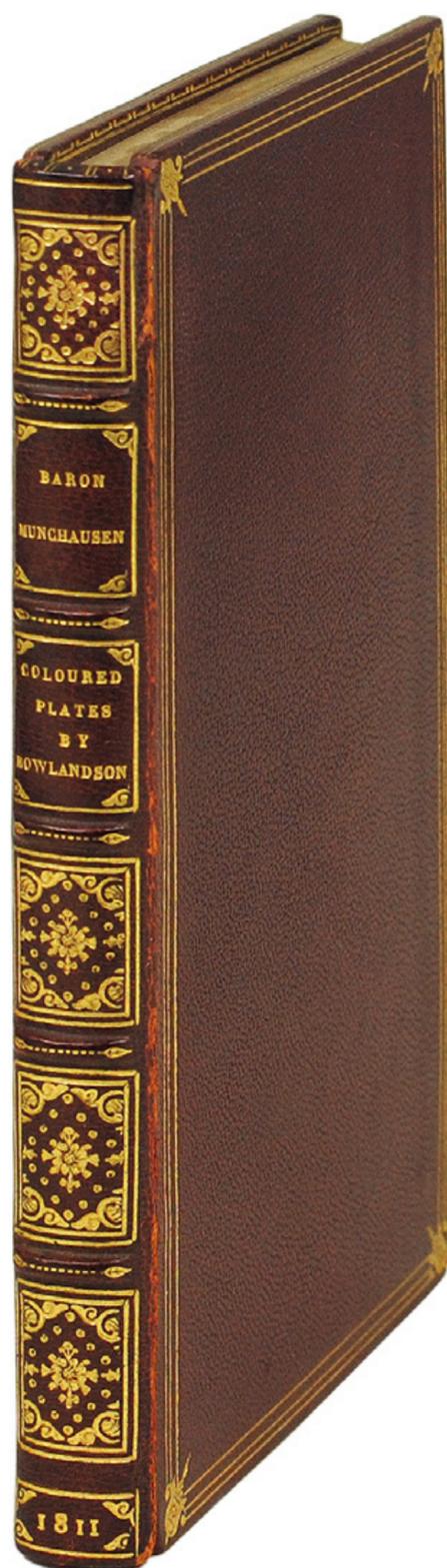
17. ROWLANDSON, THOMAS. *Rag Fair.* 1806.

Original watercolor with graphite, pen and ink on medium, smooth, cream wove paper, 7 x 10 1/2 ins. Titled, signed, and dated 1806 in ink. Mounted on paper with a painted frame, dealer's notes in pencil on the back; matted.

§ A lively comic street scene by Rowlandson; a work that must have proved popular as other versions of the painting are known, including one acquired by King George V. "Rag Fair, near present-day Liverpool Street Station, was a market where old clothes and textiles were traded, and was renowned as a noisy area with a swift trade in stolen goods. Rowlandson made at least three

other versions of this drawing" (The Royal Collection Trust). With authentication letters from Sessler and Sabin, both dated 1956, and further authenticated by Andrew Clayton-Payne, the noted British art dealer and author of a catalogue of Rowlandson. (123351) \$3500





18. ROWLANDSON, THOMAS (illustrator). [RASPE (RUDOLPH ERICH)].

The Surprising Adventures of the Renowned Baron Munchausen Containing Singular Travels, Campaigns, Voyages and Adventures; also an Account of a Voyage to the Moon and Dog Star. London: Printed for Thomas Tegg, 1811.

12mo, (ii), viii, 144 pp. with 8 colored plates by Thomas Rowlandson, lacking the folding frontis. (one of the eight bound in its place). Full maroon morocco, triple gilt filet borders, inner dentelles gilt, all edges gilt, by Root. Tiny stamp of the Boston bookseller Charles E. Lauriat, tipped-in sale record and notes on front endpapers. Joints rubbed, small, neat paper repairs to G4-6, plates in fine condition.

§ A reissue of the 1809 edition, finely bound by Root. Rowlandson's outlandish style is perfect for capturing the Baron's adventures.

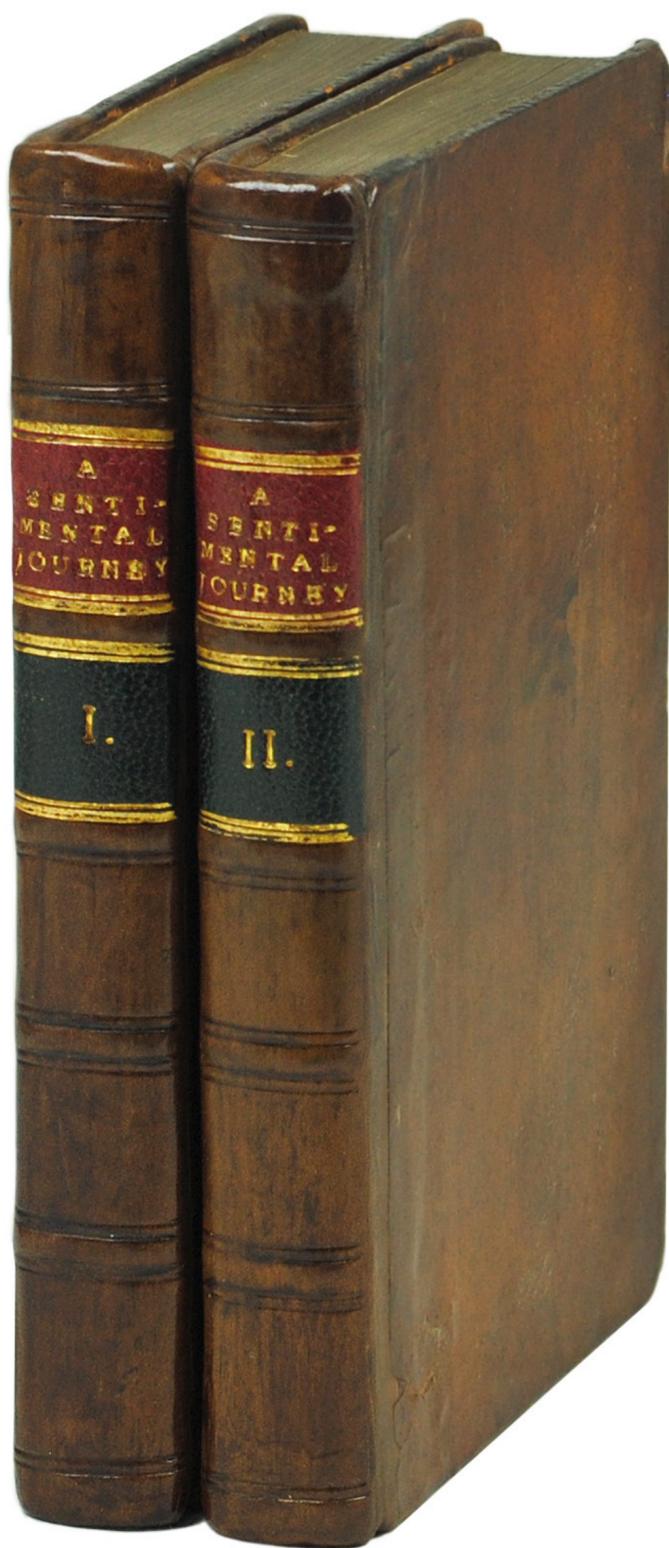
(123307) \$250





Rowlandson fecit.

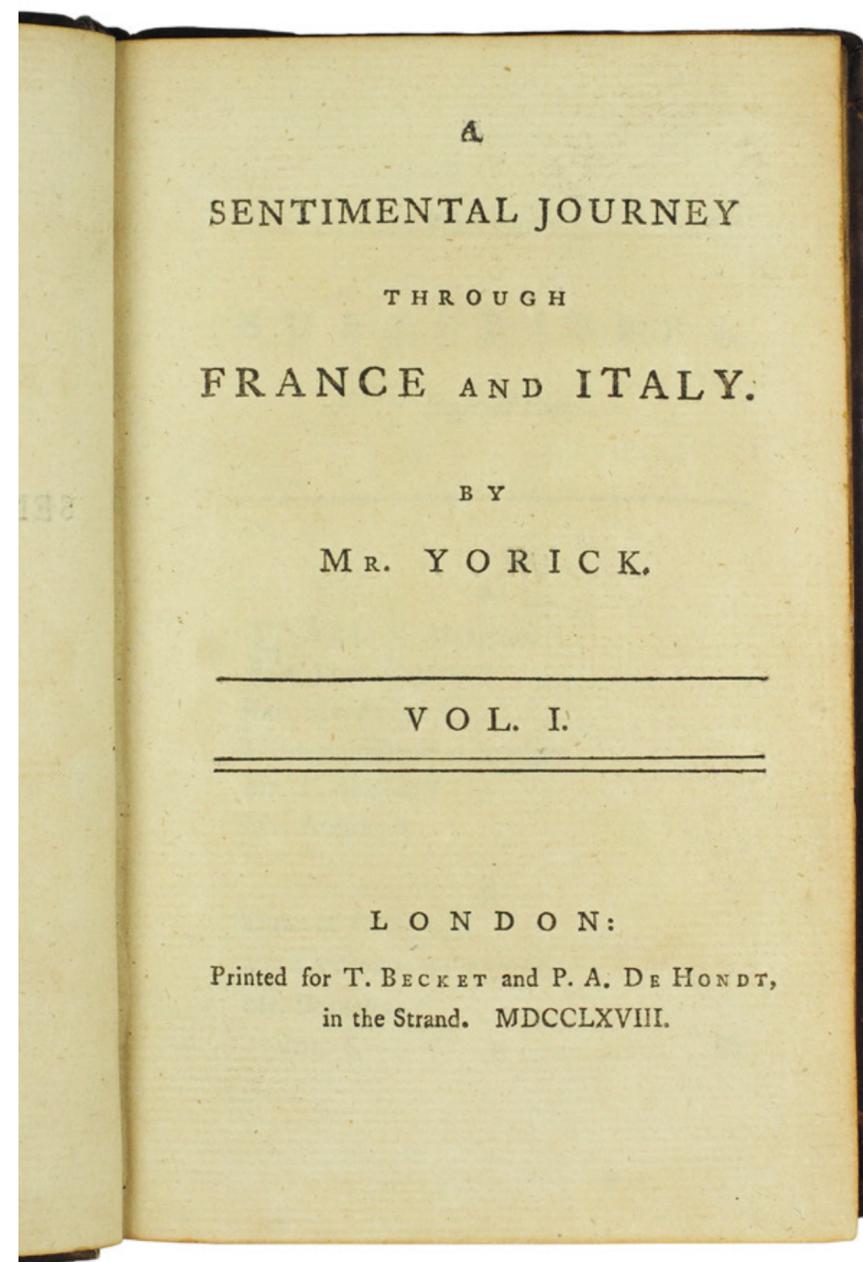
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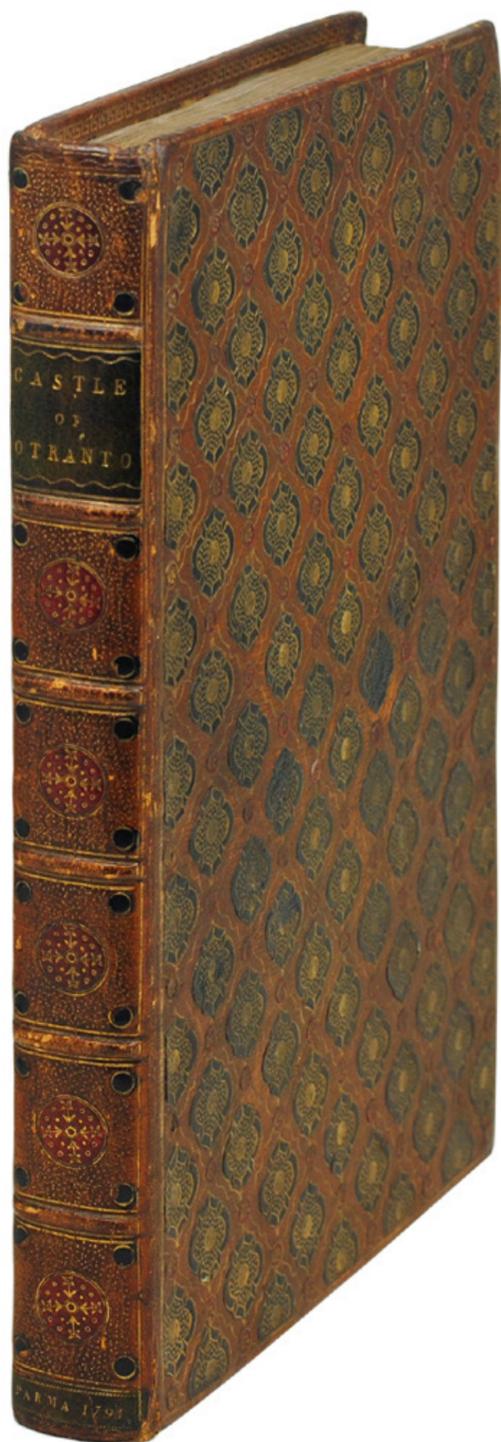


19. STERNE, LAWRENCE. *A Sentimental Journey Through France and Italy.* By Mr. Yorrick. London: Printed for T. Becket and P. A. De Hondt, in the Strand 1768.

2 vols., 8vo, xx, 203; [iv], 208 pp. Contemporary calf, rebaced to style; board edges a little worn, internally a bright and pleasant copy, a short closed tear in F6 of vol. 2, folding cloth case. Both vols. with early name "D. Roberts" on front free end paper and bookplate of George Parker Heathcote.

§ First edition. Sterne died just three weeks after publication. Following *Tristram Shandy*, *A Sentimental Journey Through France and Italy* was Sterne's most-popular work. "The book was no doubt based on Sterne's two journey's abroad in 1762-4 and 1765. It was well received by the public...and is probably the first English novel to survive in the handwriting of its author" (*Oxford Companion to English Literature*, 885). Volume I in second state, p. 150 reading "vous." Volume II in first state, p. 133 reading "who have." Rothschild 1971. Lowndes 2509. Grolier English Hundred 54. Also see Scribner's *Catalogue of Familiar Quotations* (1935): "They order, said I, this matter better in France" and "God tempers the wind, said Maria, to the shorn lamb." (123310) \$2750



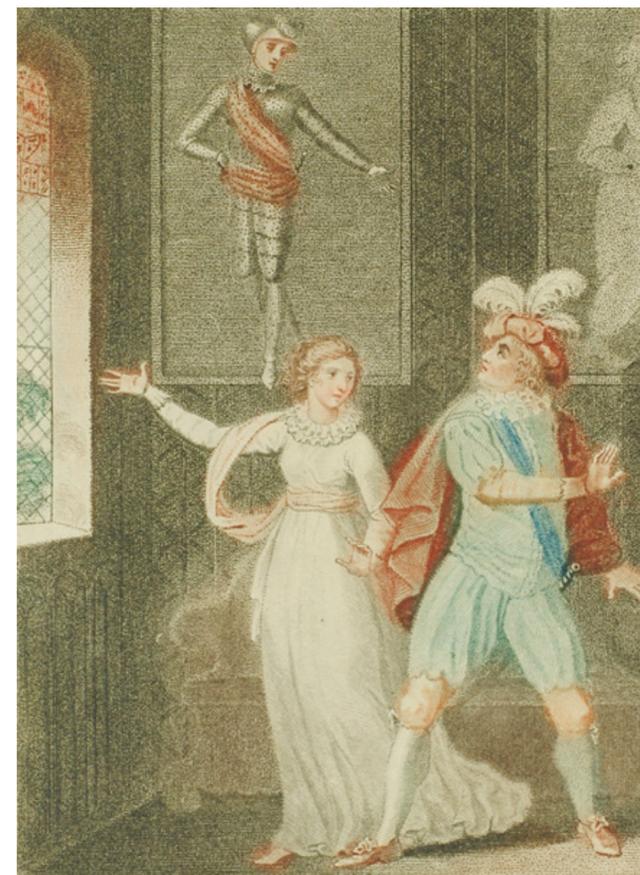


20. WALPOLE, HORACE. *The Castle of Otranto, A Gothic Story.* Parma: Printed By Bodoni for J. Edwards, MDCCXCI [1791].

4to, (viii), xxxii, 245, (3) pp. including first and final blanks. 8 engraved plates, one printed in black, one printed in blue and bordered in gilt, and six colorprinted and bordered in gilt. Beautifully bound in a contemporary mosaic binding unsigned (but Staggemeier and Welcher) in imitation of the style attributed to Padeloup, composed of black and red leather onlays, rolled and stamped in gilt, original marbled endpapers, all edges gilt. A very good copy with faint foxing, binding lightly rubbed with some small losses to gilt and onlays and a small lightened patch in the center of the upper board. Armorial bookplate with motto “Strike” on front pastedown, likely relating to the Baron Hawkes of Yorkshire.

§ Walpole’s masterpiece, said to be the first Gothic novel. An interesting copy of the sixth edition, the first luxury book edition, one of 300 copies plus five on vellum printed by Bodoni in Parma for Edwards with Walpole’s approval. In addition to the engraved frontispiece by Barlow (state B per Hazen), it has been extra-illustrated with the seven plates color-printed à la poupée for the noted Edward Jeffery edition of 1796. These plates had previously appeared in Jean Sivrac’s Italian translation (London, 1795); the six depicting scenes from the novel were executed by the Scottish engraver Andrew Birrell, after designs by “a lady,” Miss Anne Millicent Clarke, the daughter of Ann Radcliffe, the leading author of gothic fiction in the 1790s. Under Jeffrey’s direction the plates were reworked with added stipple and line engravings to maximize the tonal range achieved by the color printing. The coloring in each copy was unique (and differed widely), and different decorative borders

were used to further embellish the plate and to obscure the original imprint. In this copy the plates have been trimmed and mounted and framed with a solid gilt-rolled border. The original Italian plate titles and the imprint text containing Sivrac’s name have been cropped



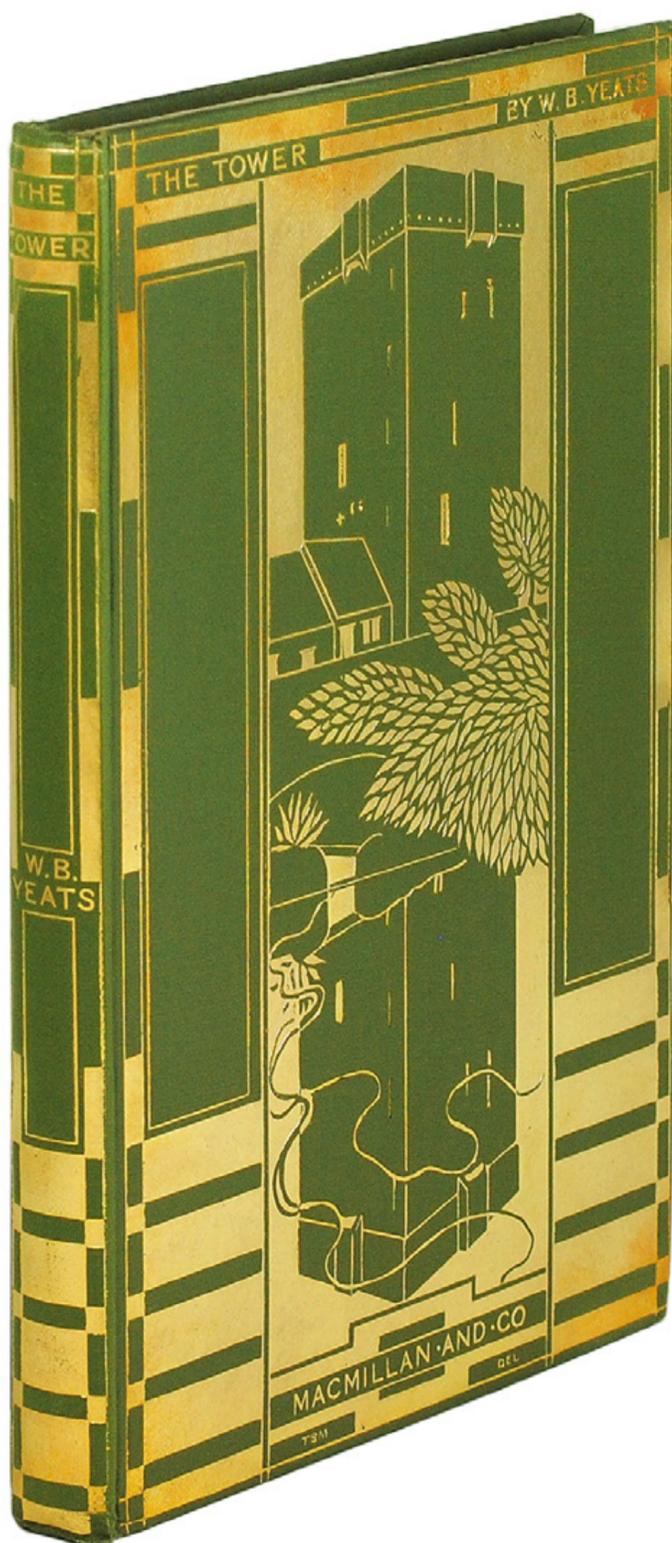


but the credit to Birrell and “una dama” remain. For a full account of these plates see Sandro Jung, “The Color-Printed Plates for Edward Jeffrey’s Edition of Walpole’s *Castle of Otranto* (1796)”, *The Papers of the Bibliographical Society of America*, Vol 133:1, March 2019: “Compared with similar examples of color printing, such as Tomkins’s *The Seasons...* the chromatic range in Jeffrey’s edition is of exceptional quality... The color-printed plates in the 1796 edition of Walpole’s romance transformed the octavo volume into a monument of illustrated book production, which, in its class, had no rival.”

The unusual English binding was likely commissioned by the publisher. A similar copy (though not extra-illustrated) was in the Major Abbey sale, described as “one of a small group (fourteen are now recorded) of extremely luxurious late eighteenth century bindings, almost certainly commissioned by James Edwards of Pall Mall, copied from a nearly eighteenth-century French pattern used



by A.-M Padeloup le jeune. One of the group is signed by Walther; the remainder seem all to be by Staggemeier and Welcher.” Of these specially-bound *Castle of Otranto*’s this is the only copy we can locate that is also extra-illustrated and it may well be the same copy noted by Hazen (p.63) as being sold at the American Art Association in 1925 (although it is now clear that was not the same copy he notes sold by Maggs in 1930 as that copy was not extra-illustrated). In all, the combination of Bodoni’s text, with the Jeffrey plates, and the elaborate binding, make this copy a very lovely efflorescence of the 18th-century luxury book market. Major Abbey 2223. Hazen, pp.56-63. Rothschild 2492. ESTC T131070. Foot, *Henry Davis Gift*, 197. (123311) \$2750

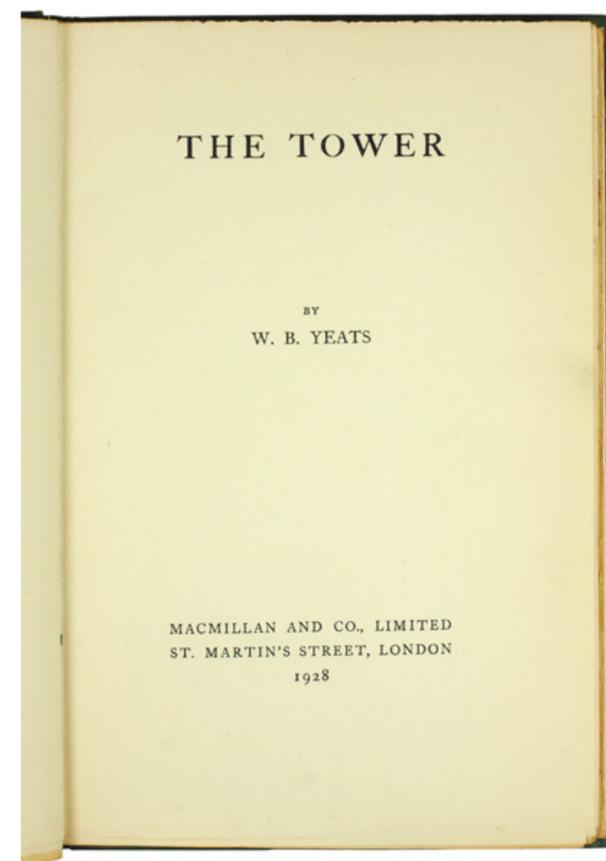


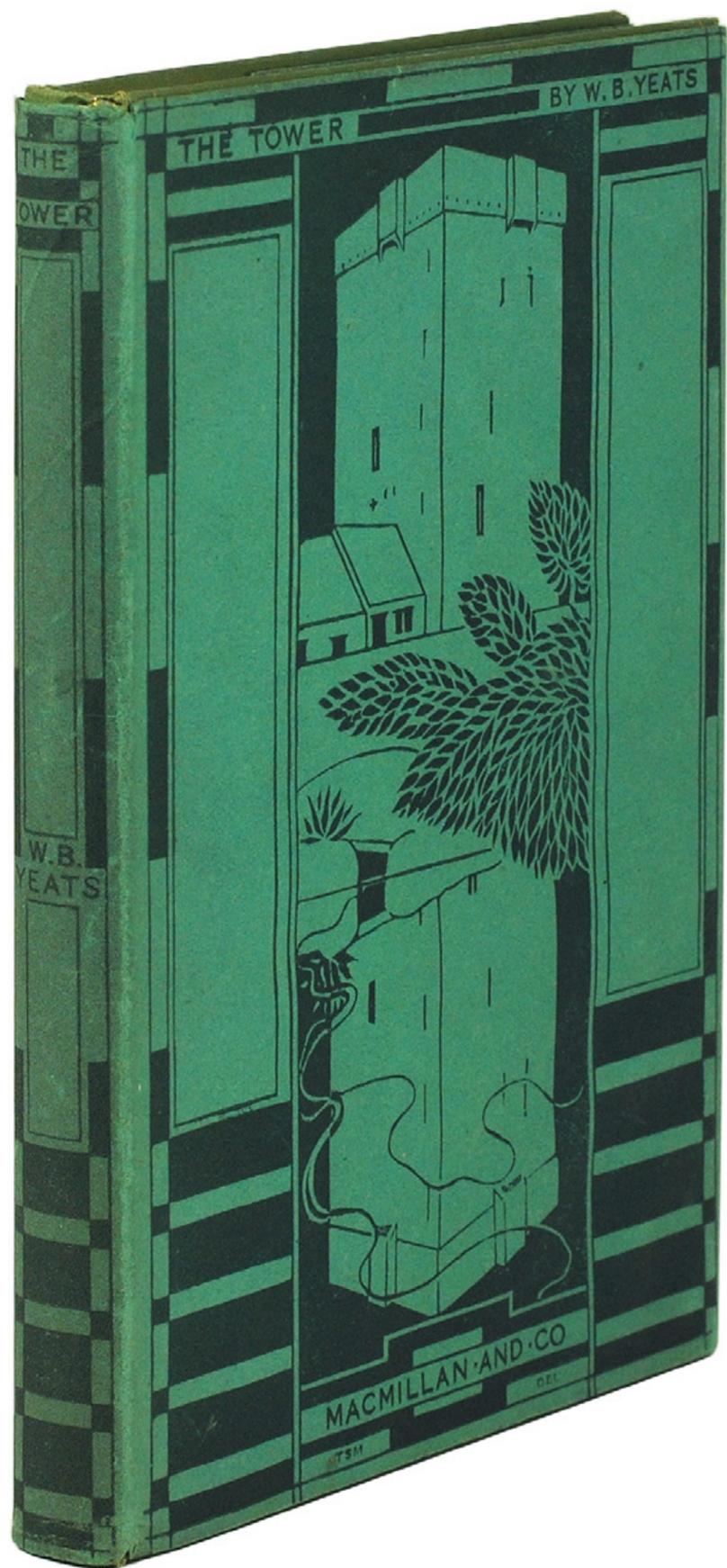
21. YEATS, W.B. *The Tower*. London: MacMillan and Co., 1928.

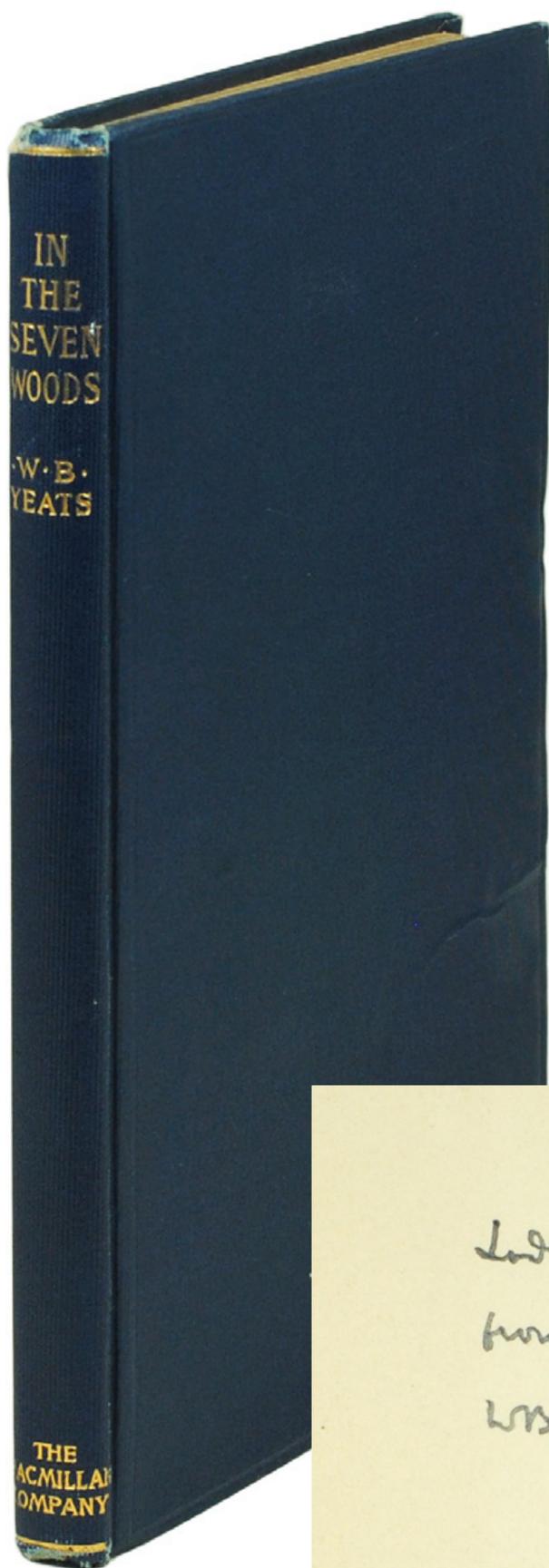
8vo, vi, 110, 2 pp. Original gilt-stamped green cloth, with dust jacket, decorations designed by Sturge Moore. A remarkably fine copy, cloth and gilt bright and beautiful in remnants of the original glassine, pages unmarked, small name in ink at the top of front free endpaper; dust-jacket with a hint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





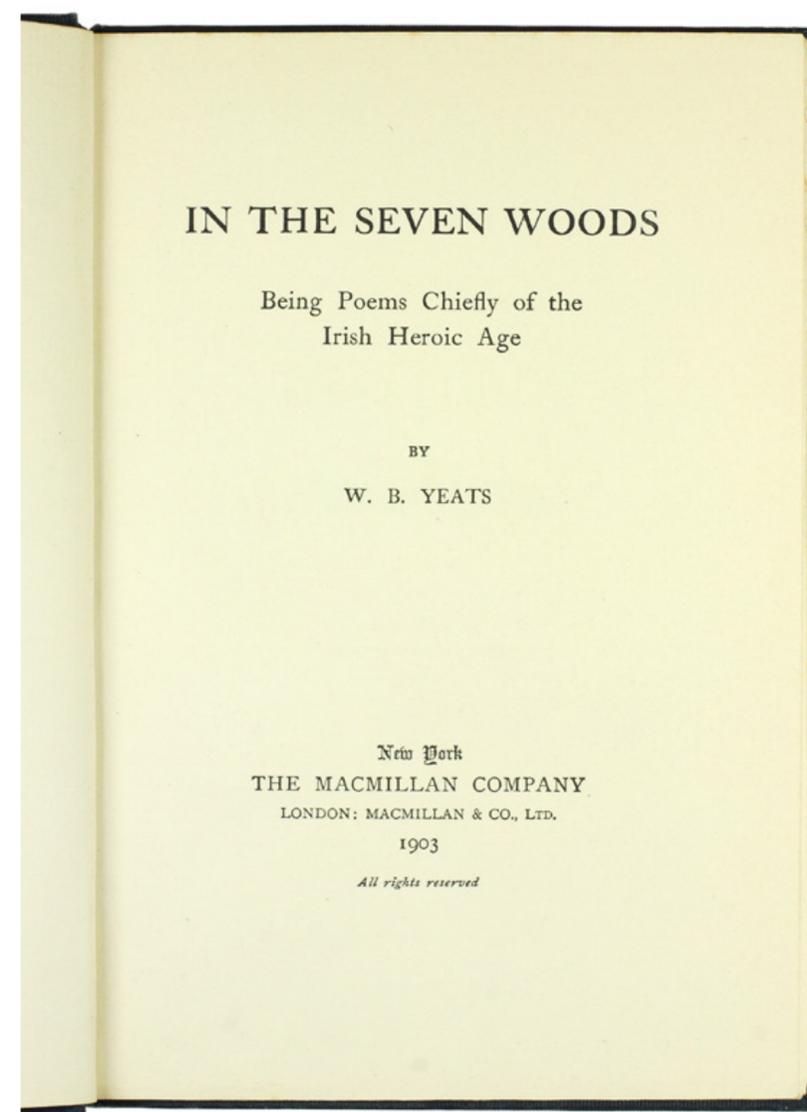
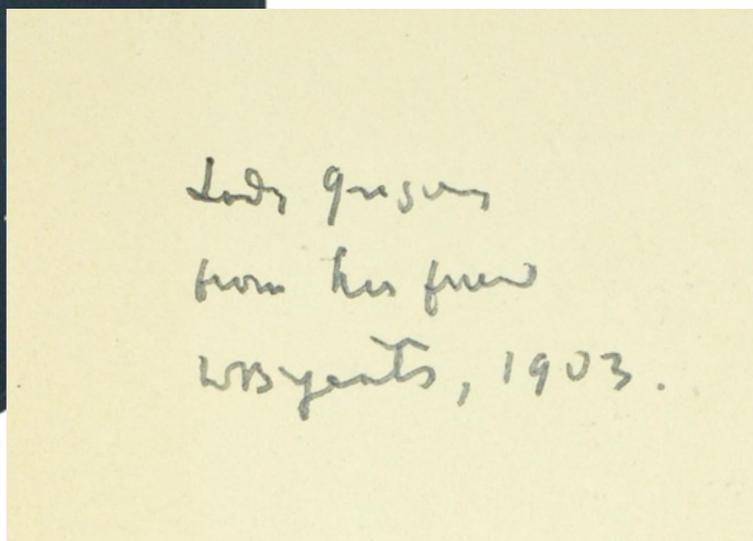
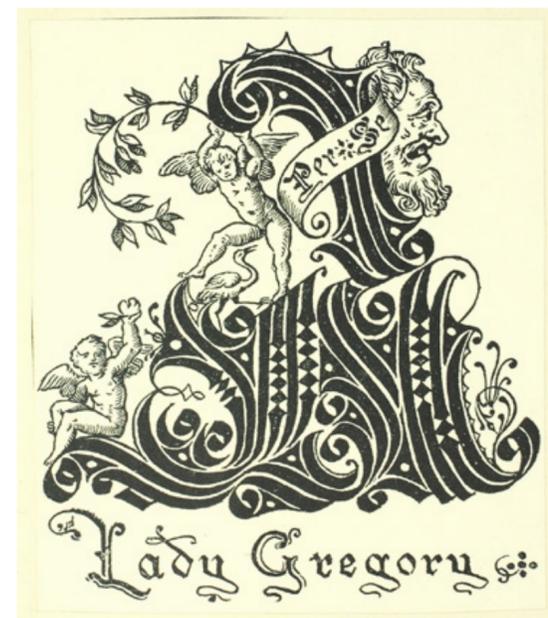


22. YEATS, W.B. *In the Seven Woods, Being Poems Chiefly of the Irish Heroic Age.* New York: MacMillan & Co., 1903.

8vo, v, 87 pp. Text in black and red. Original blue-ribbed cloth, with slipcase. Inscribed on front free endpaper, "Lady Gregory from her friend W B Yeats, 1903." Lady Gregory's bookplate on the front pastedown. Cloth over upper board wrinkled in two places, board foreedges bumped, backstrip ends lightly worn, internally fine and partly unopened.

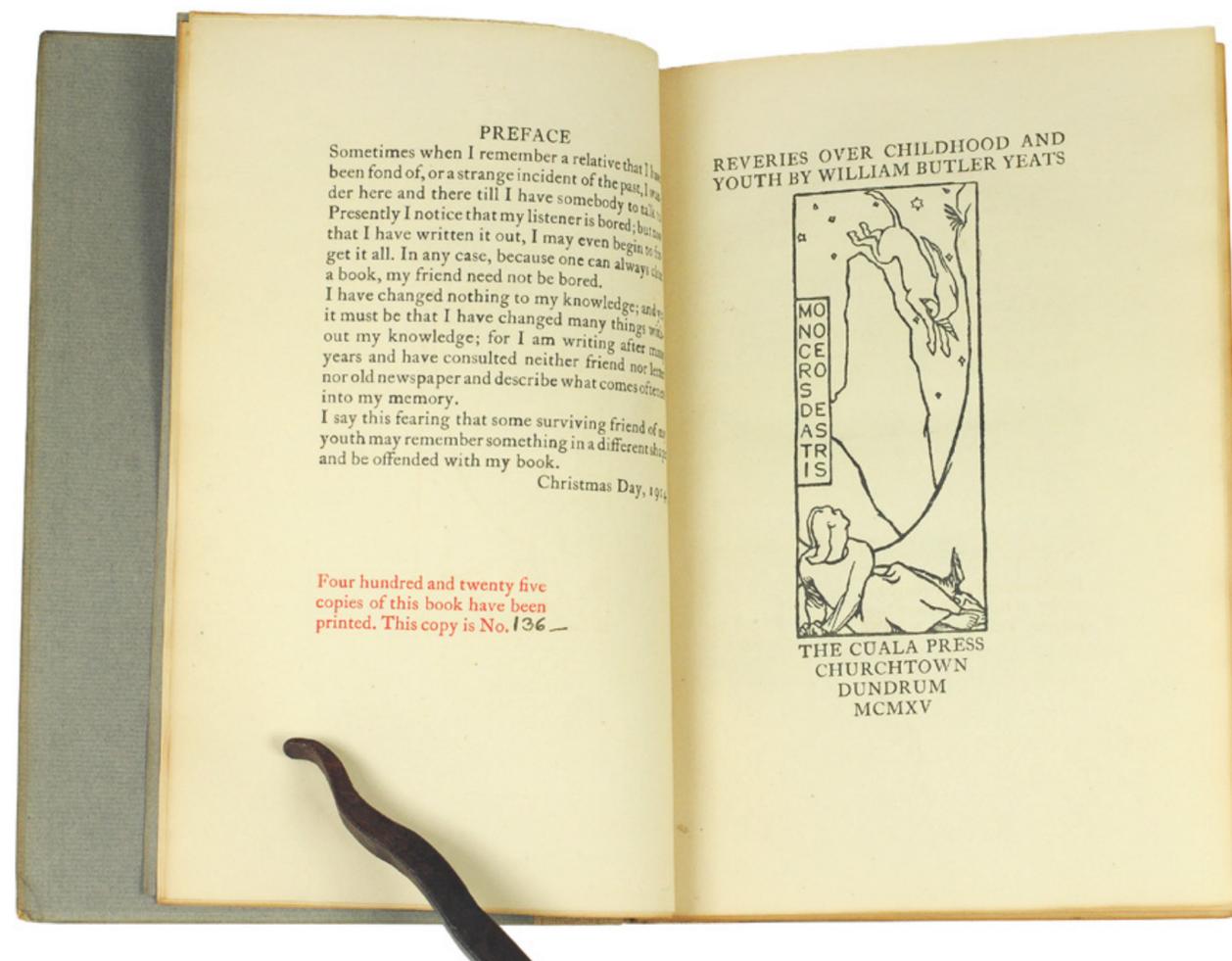
§ Presentation copy to Lady Gregory, with her bookplate. First American edition, published in the same year and month as that by Dun Emer in Ireland. It includes the play *On Baile's Strand*, which was performed the following year at the opening of the Abbey Theatre on 27 December 1904 in a billing of three one-act plays alongside Yeats's *Cathleen Ní Houlihan* and Lady Gregory's *Spreading the News*. An exceptional association copy. Wade 50.

(123314) \$4750



23. YEATS, W.B. *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”

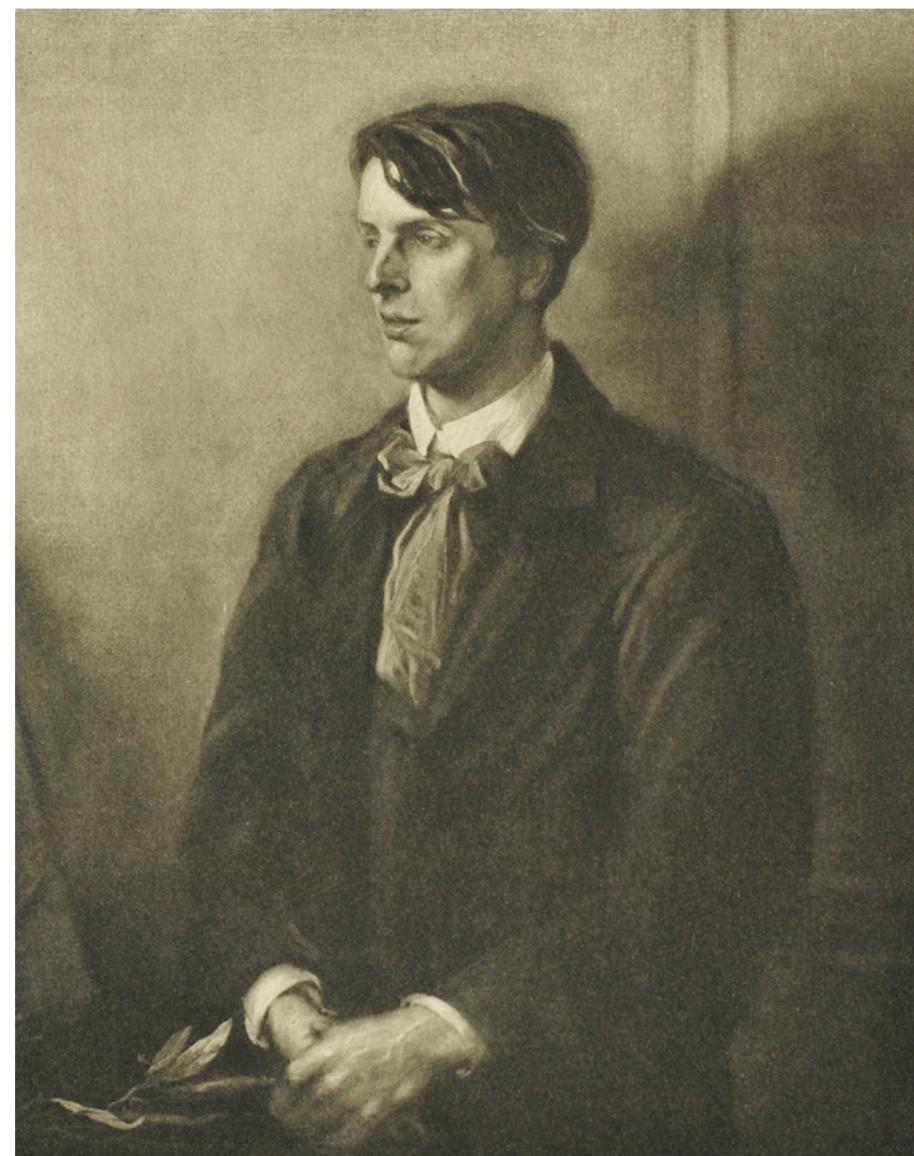
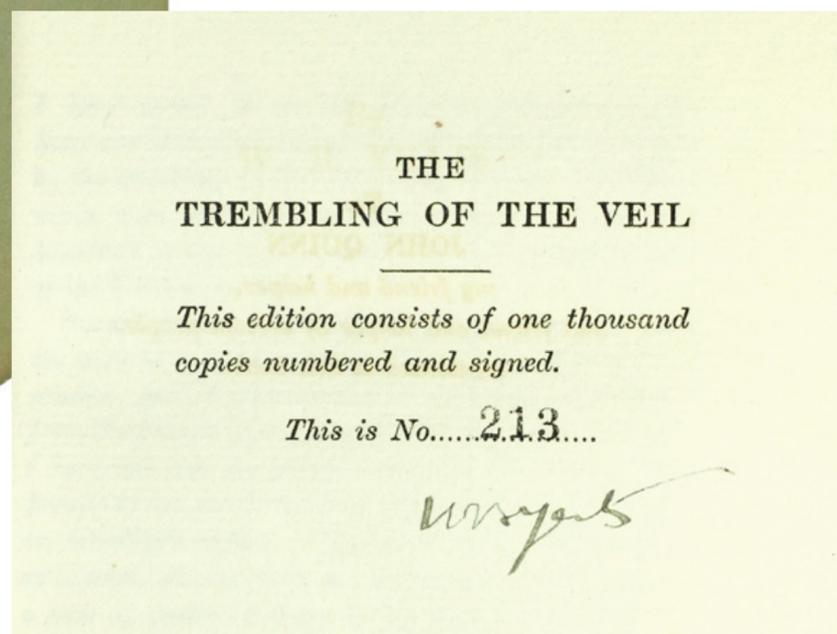
by Jack B. Yeats

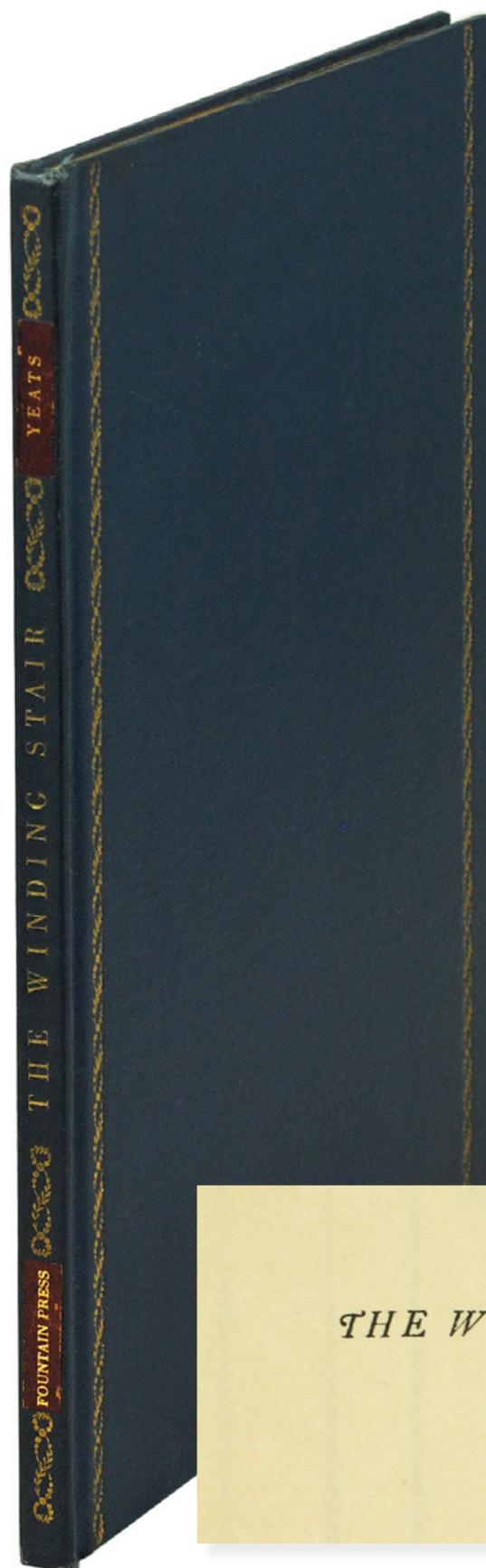


24. YEATS, W.B. *The Trembling of the Veil*. London: T. Werner Laurie, Ltd, 1922.

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 rough-trimmed 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 Symons 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

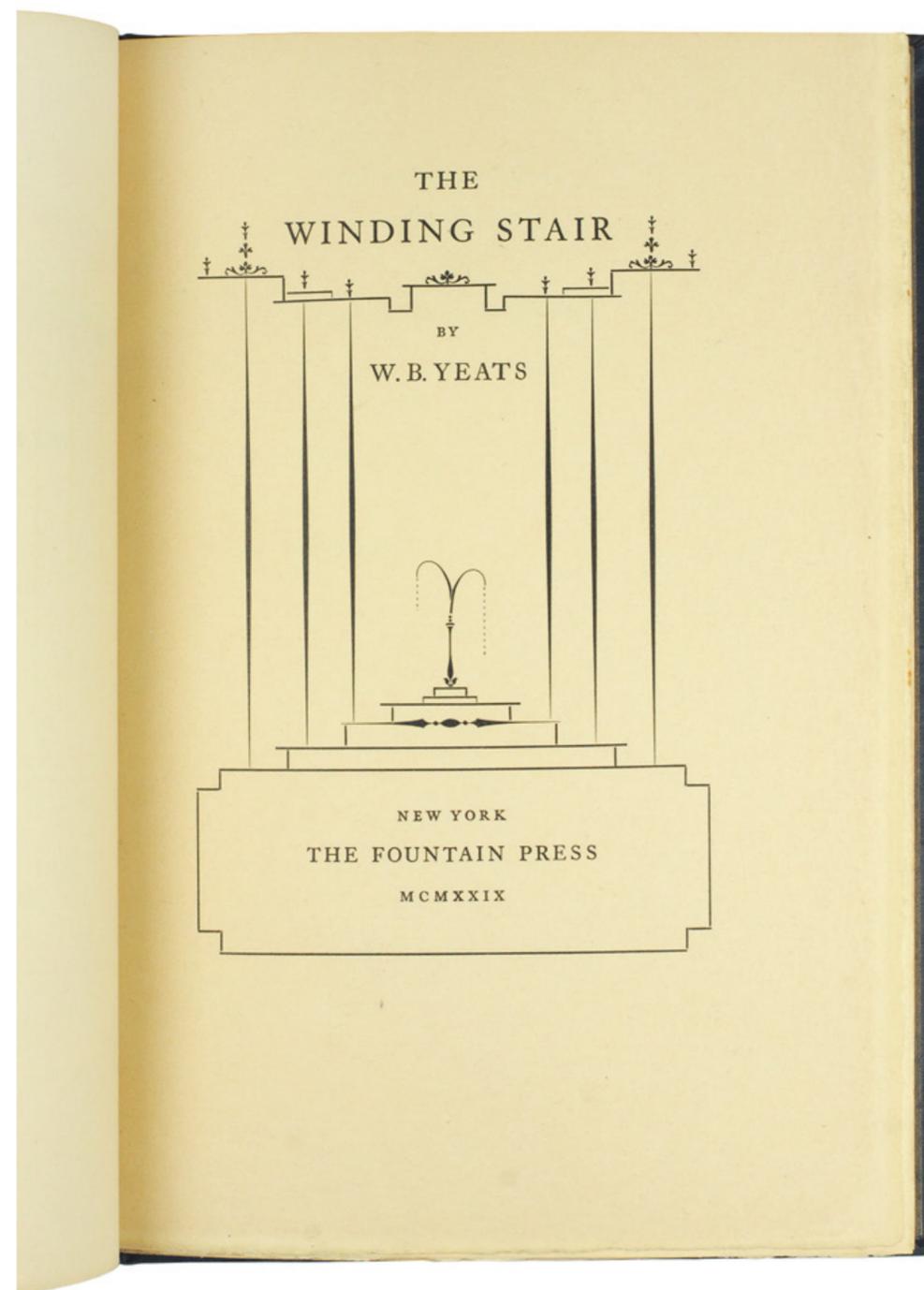
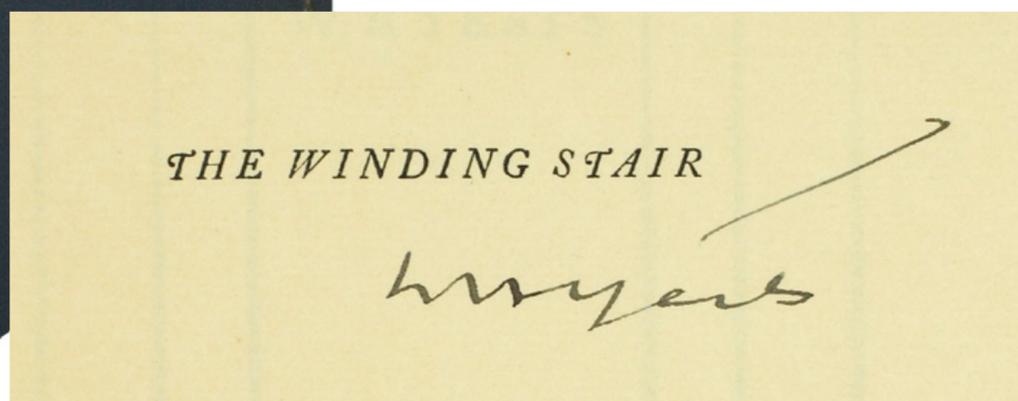




25. YEATS, W.B. *The Winding Stair*.
New York: The Fountain Press, 1929.

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



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