CATALOGUE 70

WILLIAM BLAKE

Present Joy

a chronology

JOHN WINDLE
ANTIQUARIAN BOOKSELLER

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Present Joy
William Blake

Present Joy

a chronological catalogue of Blake’s works

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SAN FRANCISCO
2022
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O P E N S H O P : Monday - Friday 10 - 5, Sat 11 - 4 (by appointment)

Member ABAA, ILAB, PBFA, IOBA

Catalogue: $25

Cover: Blake’s Water-Colour Designs for the Poems of Thomas Gray, Plate 86.
Frontispiece: Self-Portrait by Blake (coll. Robert Essick)

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Since my last full-scale Blake catalogue in 2017 I have kept acquiring material including watercolors, drawings, original prints, and commercial engravings, as well as all the worthwhile reproductions of Blake. Notable among the latter are the superb Muir facsimiles, which Essick once characterized as being as close as most of us will ever come to an original illuminated book, and the Blake Trust facsimiles from the Trianon Press, which Butlin honored in the Blake Quarterly as, “above all objects of beauty, recreating as near to perfection as possible Blake’s original achievements.” Given that the original illuminated books are essentially unobtainable at any price, virtually all of the Muir and Blake Trust facsimiles are offered here, perhaps for the first time in a bookseller’s catalogue, providing the opportunity to compare and contrast different facsimiles of the same titles.

For the record, I am listing here all the major items that have come my way since 2017, including those that are already sold, so that scholars and collectors can be aware of what has passed through the marketplace and what is available now. The descriptions may seem overly long in some cases but it seems that the opportunity to memorialize, perhaps for the last time, such a wealth of material is worth the time and effort. Also, to have brief summaries of every book Blake created seems like a worthy endeavor if only to save my readers from having to look up all that information themselves. These summaries are selected from The Blake Archive and Damon’s Blake Dictionary; for those who want to take a deeper dive into all aspects of Blake’s life and work, the incomparable Blake Archive (blakearchive.org) is the “sine qua non” of any research. At the last minute I can also record here the purchase in December 2021 of Blake’s only lithograph, “Enoch” (1806/07), the fifth known copy and one of only two to have ever sold at auction or privately. It will join a significant Blake collection at a major American institution.

As always, Bob Essick has been the “primus inter pares” of the many kind Blake scholars who have been generous with their advice, their scholarship, and their funds. Numerous private collectors and dealers worldwide have also been kind in bringing all things Blakean to my attention and for this I am most grateful. Our Blake Gallery here in San Francisco continues to attract visitors from all over the world as perhaps the only place where they can browse a wide selection of works by Blake and his circle and followers from $10 up.

Closer to home I owe a huge debt of gratitude to Rachel Eley and Annika Green who between them organize, edit, illustrate, design, and publish online and in hard copy everything that goes out from our bookshop, as well as dealing with orders, packing and shipping, and the endless daily tasks that come with running a small business. Without their unstinting support this bookshop would not exist as an open and welcoming haven, and this catalogue would not have appeared, let alone so beautifully.

Chris Loker “has always been an angel to me,” as Blake said of his long-suffering wife, and she has written and published books in the field of children’s literature and illustration that have been internationally acknowledged as brilliant contributions to scholarship, while keeping hearth and home, a husband, and two grandchildren in fine fettle.

John Windle, San Francisco, 2022

* “Why wilt thou look upon futurity darkning present joy?”
(Vala, or The Four Zoas, Night the Third)
NOTES ON THE CATALOGUE

Frequently Cited References ~ All citations in quotes are from the Blake Archive (blakearchive.org) or from Damon’s A Blake Dictionary. To conserve space, the following abbreviations have been used for other frequently cited reference works:


Sold Items ~ Several items appear in this catalogue despite having sold before we went to press. They have been left in place, either because the item was unique or otherwise significant and we wish to include the description for the reader’s interest and for the historical record, or because the item is one that we regularly acquire and another copy may well soon be available. If you are interested in any item marked “sold” we encourage you to get in touch.

The Book Collector, free subscription. Any purchase over $1500 will entitle the buyer to a one-year free subscription to The Book Collector with our compliments. They have written about Blake on a regular basis as well as on every topic of interest to anyone who cares about the antiquarian book world. Please consider requesting a subscription with your purchase.

Founded in 1952 by Ian Fleming, The Book Collector is essential for anyone interested in the latest news and views about the rare book world, both antiquarian and contemporary. The Book Collector publishes illustrated articles on a very wide range of literary and art matters, reviews, news and commentary, and in-depth obituaries, and it now features an online archive of everything ever published during its 70-year history, searchable by keyword, making it a priceless and time-saving scholarly resource. Podcasts of selected articles are also a new feature. Print and digital subscriptions available.
A brief chronology for items listed in this catalogue.

1772-1779  Basire apprenticeship
1783       *Poetical Sketches*
1784-1785  Begins writing *Island in the Moon*
1787-1818  Blake’s Notebook
1788       *All Religions are One* (and) *There is No Natural Religion*
1789       *Songs of Innocence*
1789       *Tiriel*
1789-1790  *Book of Thel*
1790       *Marriage of Heaven and Hell*
1791       *Original Stories from Real Life*
1793       *Visions of the Daughters of Albion*

America
*For Children: The Gates of Paradise*

1794       *Europe*

*Songs of Innocence and of Experience*
*[First] Book of Urizen*

1795       *Albion Rose* (single print)

*Book of Ahania*
*Book of Los*
*Song of Los*

1796       Stedman’s *Surinam*

Begins writing *Vala, or the Four Zoas*
Small Book of Designs
Large Book of Designs

1797       Young’s *Night Thoughts*

*Illustrations for Gray’s Poems*

1800       Moves to Felpham, Biblical temperas for Butts begun
1801       *Illustrations for Comus* for Thomas
1802       Hayley’s *Designs*
1803       Returns to London

Hayley’s *Triumphs of Temper*
<table>
<thead>
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<th>Year</th>
<th>Event</th>
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| 1804 | *Milton a Poem*  
*Jerusalem*  |
| 1805 | Blair’s *The Grave* begun  
Hayley’s *Ballads*  |
| 1805 | *Book of Job* watercolors for Butts  |
| 1807 | Illustrations for *Paradise Lost* for Thomas  |
| 1807 | Pickering Manuscript containing *Auguries of Innocence*  |
| 1808 | Watercolor illustrations to *Paradise Lost* for Butts  |
| 1809 | Descriptive Catalogue  |
| 1809 | Illustrations for *Christ’s Nativity* for Thomas  
Hayley’s *Life of Romney*  |
| 1810 | Chaucer’s *Canterbury Pilgrims*  |
| 1811 | Prints *Milton a Poem*  |
| 1815 | Watercolor illustrations to *Comus* for Butts  
Watercolor illustrations for *Christ’s Nativity* for Butts  |
| 1816-1820 | Watercolor illustrations for *L’Allegro* and *Il Penseroso* for Butts  |
| 1818 | Begins Visionary Heads  |
| 1820 | *For the Sexes: The Gates of Paradise*  
Prints *Jerusalem*  |
| 1821 | Virgil’s *Pastorals* illustrations  |
| 1822 | Illustrations for the *Book of Job*  
*Ghost of Abel*  
*On Homer’s Poetry* and *On Virgil*  
Illustrations for *Paradise Lost* for Linnell  |
| 1824 | Begins illustrations to *Divine Comedy*  
and *Pilgrim’s Progress*  |
| 1826 | *Book of Job* printed  
*Laocoön* printed (begun c.1815)  |
| 1827 | Begins *Genesis*  
Begins engravings for *Dante*  |
| 1828 | Cumberland card  
Dies  
Varley’s *Zodiacal Physiognomy*.  |
1774

1. **Bryant, Jacob. *A New System, or, An Analysis of Ancient Mythology: Wherein an attempt is made to divest Tradition of Fable; and to reduce Truth to its Original Purity. In this Work is given an History of the Babylonians, Chaldeans, Egyptians, Canaanites, Helladians, Ionians, Lelegés, Dorians, Pelasgi: Also of the Scythæ, IndoScythæ, Ethiopians, Phenicians. The Whole contains an Account of the principal Events in the first Ages, from Deluge to the Dispersion; also the various Migrations, which ensued, and the Settlements made afterwards in different Parts: Circumstances of great Consequence, which were subsequent to the Gentile History of Moses.* London: Printed for T. Payne... M.DCC.LXXIV [Vols. I and II 1774, Vol. III 1776].

3 vols., 4to, (iii)-xx, (2), 516; vii, (i), 537, (2); (iii)-viii, 601 pp. with 31 engravings on 30 listed plates, plus 3 maps. Contemporary diced calf with wide gilt and blind-tooled borders, recently rebacked, marbled edges and endpapers. A clean and wide-margined copy with superb impressions of the plates. Armorial bookplates of John Pulteney.

§ First edition of Vol. 1 and 2, only edition of Vol. 3. Of the 31 plates, 25 are signed by Blake’s master Basire and three unsigned plates are probably from his shop. As such it is “highly likely” (Bentley) Blake had a hand in them. The influence of the book on Blake’s later work is surer still, as Essick writes: “Blake’s familiarity with the book is certain, for he refers to what Jacob Bryant, and all antiquaries have proved” in “A Descriptive Catalogue” of 1809. Many of Blake’s excursions into syncretic mythology may have been influenced by Bryant’s theories and several of Blake’s designs were very probably influenced by the illustrations in the book.” The engravings in this copy are beautifully dark and crisp, clearly early impressions of the plates. Bartolozzi’s engraving facing p.394 of vol 2. is signed with his name and printed in ochre; in the second edition the plate was reworked, signed by Sherwin, and printed in black. Essick, CBI, p.117, C. Bentley, BB, 439A. (110832) Sold.


3 vols, 4to, xx, 516; [2], vi, 535; viii, 602 pp., with 31 engravings on the 30 listed plates. A very good and attractive set in clean condition, bound in original calf with gilt decorated rules to covers, and gilt decoration to spine panels, with six compartments and red and black labels.

§ Second edition of Vol. 1 and 2 (1775), and only edition of Vol. 3 (1796). The three maps are lacking. All other illustrations are present in good condition but including usual offsetting and a few showing minor mottling and browning. Plate XI, stated in the List of Plates to be a Bartolozzi engraved plate designed by Cypriani from an original onyx Camaio by the Greek artist Tryphon is the correct plate, although in fact it bears no plate No. and the imprint “G. B. Cipriani Del, I.K. Sherwin Sculp..” Although Bartolozzi normally signs his studio’s plates, J. K. Sherwin was an apprentice of Bartolozzi’s, and presumably was allowed to sign his engraving in this instance. The plate’s design matches “The Marriage of Eros and Psyche” from Tryphon’s Camaio in the Duke of Marlborough’s Collection (see e.g Wikipedia: “The Marlborough Gem”). Bentley, BB, 439. Essick, CBI, p. 117 entry C. (108757) $1250.


§ 6th edition, the first was 1774; the second to have this plate (which is dated 1780)—this copy with the plate facing p. 289 engraved by Blake. This was Blake’s first commercial engraving, first put in the 1774 edition. Enfield was a Unitarian minister and this anthology of literary extracts intended to teach proper elocution to young people was extremely influential. See Essick, CBI, 1. Bentley, BB, 453B. (107938) Sold.

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**1780-1789**

**1780**


Two vols. in one, large thick folio, vol. 1 frontispiece, title page printed in red and black, 6, 632 pp., with 46 plates including 5 maps and a plan; vol. 2 with title page dated 1781, 494 pp., with 33 plates, indices etc., 79 of 80 plates in total. Very early calf, very worn and rubbed, newly consolidated and now stable. Internally very good and the plates in fine condition.

§ First edition of this version, being Blake’s first appearance as the sole engraver and, in one case, the designer and engraver, of five plates. Plates 1, 2, 3, and 5 all engraved and (5) engraved and designed by Blake. See Essick, CBI, III. Easson and Essick 1, #1 (for plate 5). The plates are: 1) Numbers chap. 13 v. 23 (in vol. 1); 2) Jonah chap. 3 v. 4; 3) Judith chap. 13 v. 104; Matthew chap. 3, v. 135; Revelations chap. 1, v. 12-13. Plate 5 is signed “d & sc. Blake.” Here, “d” stands for delineavit as distinct from invenit (invented the image). Essick thinks Blake was strongly influenced by an engraving by Picart—see Essick, CBI, p.22. Blake’s wash drawing for pl. 5 is in the British Museum. (124009) $7950.

8vo., xlvi, 205 pp., 14 fold-out copper plate engravings, two armorial copper plate engraved headpieces. Original boards as issued, untrimmed, edges and binding are rubbed and chipped, boards are discolored, internally bright with complete set of plates; very good, in an olive-green cloth clamshell box.

§ "A New Edition." First published in 1771, here revised with a new set of plates. Text and title-pages in English and French. Plate number four engraved by the young William Blake. A simplified manual on fencing by Jean Olivier, who was considered a master of the small sword in his time. ESTC T135608. (108086) Sold.

1780 - 1781


Thick small folio, (viii) frontispiece (loose), title-page and preface, (903); (viii) family genealogy, (ii) frontispiece, (904)-1116, (1117-1180 concordance), (4, list of subscribers and ads.) pp. With 58 plates within elaborate frames dated variously 1780 and 1781. 19th century full sprinkled calf, red morocco label, new endpapers. Usual wear and tear found in family Bibles, title-page laid down, frontispiece with marginal damage outside the plate and reinserted, family genealogy laid down and mounted. In all a very good copy of an extremely rare Bible, with 5 plates engraved by William Blake.

§ First edition thus, issued originally in parts and perhaps thus of some rarity. The last copy to change hands was in 1993 when Essick bought his copy; he has not recorded another copy in the marketplace since. That rarity is born out by ESTC which records 4 copies in all, two at the BL (seriously imperfect), one in Oxford (Queen’s College) and one in North America (Bentley Blake Collection at Victoria University). It is noteworthy for the profusion of illustrations from classical sources, and in the five plates engraved by Blake which are quite different to the *Royal Universal Bible*, above. He shows his knowledge of the work of Rubens and Raphael most likely from reproductions in earlier illustrated books. See Essick, CBI, VI. Bentley, BB, 419. Darlow and Moule 1273. (110665) Sold.


Single plates, 10 x 7.5 ins.

§ First edition thus, see above.


1783

Poetical Sketches is Blake’s first book and his only typographical collection of poetry. It is one of only two works by Blake to be printed conventionally with typesetting; the only other extant work is The French Revolution in 1791, which was to be published by Joseph Johnson. However, it never got beyond the proof copy, and was thus not actually published. See Bentley, BB, 128; BBS, p. 107.

Slim 8vo, 76 pp. Complete with the final blank. Full green morocco, enclosed in a quarter green morocco box. Washed and pressed.

§ First edition of Blake’s first book, of which 24 copies are currently recorded with one of these still untraced but possibly in private hands in New York. Of these copies, all are in institutions except for Essick’s and the untraced copy. This copy has the two manuscript corrections assumed to be by Blake that are found in most copies. Even given the modest standards by which the book was published, it was something of a failure. Alexander Gilchrist noted that the publication contained several obvious misreadings and numerous errors in punctuation, suggesting that it was printed with little care and was not proofread by Blake (thus the numerous handwritten corrections in printed copies). Gilchrist also notes that it was never mentioned in the Monthly Review, even in the magazine’s index of “Books noticed,” which listed every book published in London each month, signifying that the publication of the book had gone virtually unnoticed. Nevertheless, Blake himself was proud enough of the volume that he was still giving copies to friends as late as 1808, and when he died, several unstitched copies were found amongst his belongings.” (100470) Sold.

Small 8vo, xiv, 96 pp. A good copy in original cloth, with a small amount of wear at spine ends, and the paper label on spine darkened and with two small chips. Rear end paper slightly foxed and one or two spots on occasional pages, but internally the book is a clean copy with just a touch of dusting to page edges.

§ First printing after the exceedingly rare edition of 1783. Bentley, BB, 129. (108778) $250.
§ Printed on darkened paper, particularly towards the outer edges, consistent with Bentley’s description of Griggs’s “very persuasive facsimile” of 1890, of which 50 copies were issued. Bentley, BB, 130. (108782) $75.

§ Trade edition of this handsome facsimile of the very rare original edition of 1783. Bentley, BB, 132. (108788) $75.


5 vols, 8vo, [8], cxxxi, 335; [4], 407; [4], 427; [4], 438; [4], (16, subscribers and errata), 322, vi, (55, errata and index) pp., with a frontispiece also in each volume and 3 further plates in The Life of Ariosto following the preface in vol. 1. Original calf, with moderate wear; carefully restored. Spines with red labels and raised bands, all somewhat worn, and the label to vol. 5 is missing. Internally a clean set, with endpapers a trifle browned, page edges slightly dusty and just a few occasional marks throughout the set. Plates are clean; the Blake plate is the frontispiece to vol. 3. Bookplate of Sir Charles Dance in each volume.
§ First edition. Essick notes: “In a letter... to William Hayley, Blake states that he is ‘absorbed’ in the study of several poets including Ariosto.” Bentley, BB, 417A. Essick, CBI, XII. (108762) $975.
17. **ARIOSTO, LODOVICO.** *Orlando Furioso (the single plate by Blake).* London: Printed for the Author; Sold by T. Bathurst, Payne and Son..., 1783.

Single sheet, a bit soiled, the volume and page numbers at the top rubbed away. § Blake’s engraving is after a drawing by Stothard depicting the furious Orlando brandishing a huge tree. (107298) $200.

1783 - 1799

18. **ARIOSTO, LODOVICO.** *Orlando Furioso: Translated from the Italian of Lodovico Ariosto; With Notes: By John Hoole.* London: Printed for Otridge and Son... 1799.

5 vols., 8vo, (vi), [2, ads.], cxvii, 335; [iv], 407; [iv], 427; [iv], 438; [iv], 322, vi, [56, index and ads.] pp. With an engraved frontispiece in each volume, 2 other engraved plates in volume 1, and Blake’s plate facing p.164 in volume 3. Backstrips a little dry, joints and corners bumped and rubbed, upper board of volume 1 sympathetically reattached, lower joint cracking.

§ Fourth edition (and thus) third state of Blake’s engraving. (See previous entries.) Bentley, BB, 417D. Essick, CBI, XII. ESTC T133398. (105169) $500.

1783


3 vols, small 8vo, (2), xiv, lxxii, (2), 264; (2), 342; (4), 301, (engraved music for songs), 32, (index and corrections) pp. Of the 17 engravings 9 are confirmed as designed by Stothard and engraved by Blake and 2 further ones may also have been executed by Blake. A good set in clean condition with excellent engravings. Bound in contemporary tree calf with gilt rules and recently uniformly rebacked with gilt titles to new spines. Leaf A1 in vol 3 (music vol) has been removed: this appears to have been an advertisement, half-title or blank, as the title precedes this, and the musical scores commence on A2. Slight wear to corners of boards.

§ First edition. Ritson, a notable eccentric who eventually went completely mad, was incarcerated at Hoxton after starting a bonfire of his manuscripts in his rooms in Gray’s Inn. His editions of the early English texts are highly regarded. Bentley, BB, 491, Essick, CBI, XIV. (108746) Sold.

1784 - 1785


2 vols. 8vo, (2), 485, (1); 193, (1) pp. With a folding frontispiece (second version) and numerous folding engraved plates including five by Blake, one after Stothard and four after Samuel Collings. Contemporary calf, somewhat worn and vol. 1 lacking backstrip label. Withal a good set, rare.

§ Only edition. “These are the only caricature prints engraved by Blake. The graphic style is appropriately broad and rugged, particularly in the barnyard scene... ‘Fun I love but too much fun is of all things most loathsom’ (Blake to Trusler 1799). Blake may have felt that the great rage for caricature prints in the 1790s was a hindrance to the sale of his own original graphic works.” Bentley, BB, 513. Essick, CBI, XVI. (101708) $3750.

2 vols. in one, 8vo, [1-9], 10-485, (1); [1-5], 6-193, (1) pp. With a folding frontispiece (second version) and numerous folding engraved plates of which 5 are engraved by Blake, one after Stothard and four after Samuel Collings. Contemporary marbled boards, modern-calf backstrip and tips, a very good set with good margins around the plates.

§ Another copy. (104672) $3750.

1784


Engraved by Blake after Collings. Full margins, folded as usual. A little soiled, but a good strong impression.

§ One of five plates Blake engraved for the book. See previous entries. (108760) $500.

1784 - 1987

*An Island in the Moon* is an incomplete manuscript written in pen and ink. It contains the earliest extant drafts of “Nurse’s Song,” “Holy Thursday,” and “The Little Boy Lost,” which later were printed in *Songs of Innocence* (1789).


§ Finely printed at the Stamperia Valdonega, in a limited edition. Publication financed by Haven O’More (see Bashanes, *A Gentle Madness*, new edition, for much on this enigmatic man), with a foreword by O’More. *An Island in the Moon* is an incomplete manuscript written in pen and ink... it contains the earliest extant drafts of “Nurse’s Song,” “Holy Thursday,” and “The Little Boy Lost,” which later were printed in *Songs of Innocence* (1789). (124120) $395.

1785


Single plate, 13.2 x 8.5 cm, matted.

§ G. E. Bentley, Jr., has discovered that this plate, previously known only in four separate impressions but presumed to be a book illustration from the 1780s, was published as the frontispiece in vol. 1 of this novel attributed to Blower. For full details, see Bentley, “William Blake and His Circle: A Checklist of Publications and Discoveries in 2000,” *Blake* 34 (2001): 138-40, with the plate (image only) reproduced from an unrecorded source. For states of the plate and a reproduction, see Essick, *The Separate Plates of William Blake*, pp. 242-43 and Fig. 110. Only the second impression, in or out of the book, I have ever seen on the market. (123169) Sold.


§ First edition. Printed in two volumes with most of the third volume consumed by fire, Gough's *Sepulchral Monuments* intended to illustrate “the History of the Families, Manners, Habits and Arts from the Norman Conquest” (preface). Lowndes (1885) claims that “the illustrious antiquary Gough may justly be termed the Camden of the eighteenth century” (II, 919), with his work “concentrated on the artistic form of the monuments and their potential as sources for the study of the manners and customs of the time...[and representing] a new direction in antiquarianism, which no longer relied upon the authority of the written word” (DNB). In fact these engravings, almost all of which are by Basire after employees in his workshop, are today the primary draw for collectors and scholars. Particularly enticing to Blake scholars are “the (83) full-page plates in Part I [some of which are attributed] to Blake as the designer...on the very good authority of Benjamin Heath Malkin” (Easson and Essick, WBBI, Vol. II, 1979). Later Essick writes that “Blake made these drawings during his apprenticeship (1772-1779) to James Basire who, following the usual practice, would have signed any finished pls. made from these drawings with his own name. It is not altogether clear exactly which plates in Gough correspond to the drawings named by Malkin since there are several views of the same monument and effigies...[but Malkin] generally suggests that Blake made many other drawings as well. Keynes attributes the six large portrait heads to Blake as both a designer AND as an engraver...[with] Binyon [supporting this hypothesis].” (Essick, 56). All engravings by or related to Blake appear in the first volume.

Great variance exists between individual copies of Gough's *Sepulchral Monuments* with Essick stating that there are “no copies alike... all display canceled leaves and highly irregular collations resulting thereby. Moreover, three of the copies are extra illustrated with drawings and brass rubbings suggesting the final volume is often the result of individual interest in antiquarian studies” Essick, CBI, appendix I, F. Lowndes II, 919. (104902) Sold.


Line engraving, proof impression without lettering but with written instructions. Sheet 49.5 by 27.8 cm., 19 ½ by 10 ¾ in.

§ This is a proof, lacking some shading in the image, of a plate engraved by James Basire and published in Gough’s *Sepulchral Monuments* in 1786. During his apprenticeship with James Basire, Blake was asked to make pencil drawings of various monuments in Westminster Abbey between 1773 and 1776. Blake's original drawings along with some proofs and the copperplates for the engravings are part of the Gough collection in the Bodleian Library, Oxford. The ink inscription could be eighteenth century but appears not to be the hand of James Basire. It could be an early collector or print seller. The pencil inscriptions appear of later date. Sold.
1787 - 1818

“What we now think of as Blake’s Notebook was probably begun by his younger brother Robert for sketching and then preserved by William after Robert’s early death in 1787. Used sporadically, first for sketches—among many others, the early illuminated book Songs of Experience, the emblem book Gates of Paradise, and later Jerusalem—and then for more and more poems and prose, from A Vision of the Last Judgment to a projected Public Address on the history and state of engraving to miscellaneous memoranda on his craft… He filled the book from front to back and then turned it around and filled it from the other direction” (The Blake Archive). After Blake’s death the book passed from Catherine Blake to William Palmer, to Dante Gabriel Rossetti. It is now in the British Library.


1788 - 1793

All Religions are One (c. 1788) is “a small tractate, perhaps Blake’s first experiment in his illuminated printing, [it] exists in only one copy. It affirms that the Imagination ‘is the true man’... and thus early Blake had completed his revolutionary theory of the nature of man and proclaimed the unity of all true religions.” (Damon, Blake Dictionary). “Blake etched the work on ten small plates c. 1788. There is only one known copy (A), now in the Henry E. Huntington Library and Art Gallery. This copy, lacking the title page now in the Keynes Collection, Fitzwilliam Museum, was printed [with some touches of rudimentary color printing] as a large-paper copy in 1795. Some years later, probably in 1818 or later, Blake returned to these impressions and drew between four and six framing lines in black ink around each plate. The pen and ink work in the designs may have been executed at this same late date. There is one further example of the title page, produced in a different printing and with hand coloring, in the Victoria and Albert Museum.” (Blake Archive).

4to, intaglio title page, iv (text prologue), 18 leaves with Muir’s black and white intaglio engraved plates, sewed. [with] [25] leaves including the preliminary and final blank. Bound with original upper wrapper for Gates of Paradise, lettered in manuscript and signed and numbered by Muir, with 1 leaf signed and numbered by Muir, also with upper wrapper for Songs of Innocence (oddly) and upper and lower wrappers for There is No Natural Religion. Dark green straight grain morocco panelled in gilt, gilt top, backstrip lettered in gilt, slightly worn but internally perfect.
§ The Gates of Paradise, here bound before All Religions are One, is copy 17, signed by Muir. The facsimile is convincing enough that plates from it have been offered as originals on occasion. Bentley, BB, 249m. There is No Natural Religion is copy #4, and includes All Religions are One, and Muir's own version of the missing plate b5. On Homer's Poetry [and] On Virgil is a single leaf, #4, signed by Muir. Bentley, BB, 249 (h). (122386) $9750.

See below for additional copies of this Muir facsimile bound with his facsimile of There is No Natural Religion.

29. All Religions are One [1788]. London: Frederick Hollyer, 1926.
Small 4to, title, 10 leaves. Original quarter cloth, brown boards lettered in black. Board tips a little rubbed, internally fine.
§ Limited apparently to a small number of copies, of which some were colored. This uncolored copy, inscribed by Ann Hollyer as a gift, is stated to be a trial or proof copy though without any evidence. Bentley, BB, 4 and BBS, p.52. (5129) $175.

4to, with 10 facsimile leaves, 5 pp. commentary by Sir Geoffrey Keynes, plus 32 pp. of the progressive collotype printings. Full green morocco, near fine with green marbled slipcase.
§ Copy III of 36 de luxe copies. The total edition was of 662 copies including 36 de luxe copies numbered I-XXXVI, 600 regular copies numbered 1-600, and 26 copies lettered A-Z reserved for the trustees of the William Blake Trust and the publishers. (107369) $1500.

4to, 10 facsimile leaves and 5 pp. of commentary. Original quarter green morocco, marbled boards, with slipcase; backstrip faded, internally fine.
§ Regular copy 351 (see above). (107980) $100.
**There is No Natural Religion**, “two series of aphorisms in the style of Lavater, attacks Deism. The First Series states Locke’s philosophy of the five senses until it becomes self-evidently absurd… the Second Series opens with flat contradictions of the aphorisms of the First Series, and concludes: “He who sees the infinite in all things, sees God.” (Damon, *Blake Dictionary*). The work was etched in relief on 20 small plates and is closely related in style and theme to *All Religions are One*. “Impressions of only nineteen plates are now extant; no impression is known from the plate that presumably bore proposition “III” in series b. Only two printings are known.” (The Blake Archive)

32. *There is No Natural Religion [includes All Religions are One]*. Edmonton: William Muir, 1886. 4to, printed upper wrapper; 1 (blank), 2 (Preface), 3-23 text; lower wrapper printed on the inside with the “Programme” dated November 1885. All bound into modern blue buckram, red morocco label on backstrip, bookplate of Joseph Holland and a Moncure Biddle typed library record at front, Houghton Library (Phil Hofer) manuscript note pasted in at the back. A fine copy.

§ Copy 11 of 50 copies facsimiled by Muir, E. Druitt, H.T. Muir, and J.D. Watts. Includes *All Religions are One*, and Muir’s own version of the missing plate b5. Essick notes: The “Preface,” dated 1886, indicates that the facsimile is based on plates “in the British Museum [copy A] and from some papers in my own possession [copy L].” However, the printed front wrapper of Muir’s *Europe* facsimile (1887) indicates that “Mr. Burt’s copy [H?--which, according to Joseph Viscomi, is a forgery]” was also used. This would seem to be correct since copies A and L are printed in olive and green, whereas plates a1, a2, and b1 in the facsimile are in brown, as in copy H. Also includes plate 2 of *All Religions are One*, the original of which is bound into *There is No Natural Religion* copy M, and Muir’s own version of the missing plate b5. Delivered to Quaritch 8 Sept. 1886. Note: *There is No Natural Religion* copy M also printed in brown, but it seems unlikely that this was “Mr. Burt’s copy” since copy M was in the Tulk family collection until 1956.” Bentley, BB, 249 G. (108810) $2750.

33. *There is No Natural Religion [includes All Religions are One]*. Edmonton: William Muir, 1886. 4to, printed upper wrapper; 1 (blank), 2 (Preface), 3-23 text; lower wrapper unprinted. In a fine decorative marbled calf binding by de Coverley

§ Another copy; originally numbered copy 26 and signed by Muir, Muir has crossed out “26” and written “Saturday Review.” (122887) $2750.


§ Another copy; copy 50 of 50 copies, numbered and signed by Muir. Includes *All Religions are One*, and Muir’s own version of the missing plate b5 as in other copies, and also the separate plate *On Homer’s Poetry* not found in the other copies above. Also includes plate 2 of *All Religions are One*, the original of which is bound into *There is No Natural Religion* copy M, and Muir’s own version of the missing plate b5. Bentley, BB, 249 G. The Templeton Crocker/Herbert M. Evans copy with the Crocker bookplate at the front and Howell’s note “HME” at the back (priced $100). (109219) $2750.


Small slim 4to, printed blue upper wrapper serving as the title-page, [12] leaves with illustrations printed lithographically in reddish-brown highlighted in black, of which 3 are colored. Early full brown morocco binding by Riviere, dark green glazed endpapers, backstrip lettered in gilt, lower cover rehinged.

§ Large-paper copy, privately printed for Pickering in an edition of 50 copies. One of the rarest Blake facsimiles, and, only in the large-paper edition, very well executed (the rest were not colored and were printed in a dark brown without highlights). Not in Bentley but Essick notes: “According to *Blake Books Supplement* page 140, the plates reproduced are the same as those in the Muir facsimile of 1886, apparently from copies A, L, and perhaps H. However, Joseph Viscomi, *Blake and the Idea of the Book*, pp. 203, 212-13, demonstrates that most of the plates (a1, a2, a4, a8, a9, b3, b4, b12) in this Pickering facsimile were based on copy I, one of the early “bogus” or facsimile copies now in the Morgan Library. The remaining plates (a2, a5, a6, a7) were probably based on copy D (Harvard) or copy G (Morgan), according to Viscomi.” (108532) $2500.

1788


2 vols., 4to and small 4to, with 20 plates. Full brown morocco, slipcase, as new.

§ Copy XXXVI of 50 de luxe copies with additional proof sheets, progressive plates, original stencil, etc. Edition limited to 616 copies, including 50 de luxe copies numbered I-L, 540 regular copies numbered 1-540, and 26 copies lettered A-Z reserved for the
2 vols., 4to and small 4to, with 20 plates.
Quarter brown morocco with marbled papers. Marbled paper slipcase a bit worn.
Bookplate for Kenneth Garth Huston at front pastedown.
§ Regular copy 269. See previous entry.
(100290) $200.

2 prints, images 21 x 26 cms., with full margins and imprints. Well printed in brown ink, cleaned and titles mounted below the prints, in very good condition.
§ Second state of *The Idle Laundress,* third state of *Industrious Cottager,* good impressions. These two prints were designed to be issued together but they are extremely rarely found so. I have had two copies of the first plate (third state) and one copy of any state of the second plate. The first is known in one copy of the first state, and Essick records only two copies of the second state (BM and Keynes); Essick has the third state (printed in 1803). The second plate is known in one copy each of the first and second states, and 4 copies of the third state. Essick, *The Separate Plates of William Blake,* XXX and XXXI. (110752) Sold.

1789 - 1790

*The Book of Thel* is “the first, the simplest, and the most charming of the prophetic books... best understood as a rewriting of Milton’s *Comus.*” Bentley, BB, 26. It is known in about 20 different versions though some today are untraced. (The prophetic work *Tiriel* was written before the *Book of Thel* but was never printed by Blake.)

4to, 8 unnumbered hand-colored plates with no printed outline. Full red straight-grain morocco, covers panelled in gilt, backstrip gilt-lettered. A fine copy; bookplate of C.H. Wilkinson dated 1938.

§ The Muir facsimile (based on copy D in the British Museum) and limited to around 50 copies. The plates are delicately colored and the text is printed in golden-brown. Bentley, BB, 249b. Essick notes three versions of the ca. 1885 edition, one entirely executed by hand (this copy), another version with the correction of ‘sprin’ to ‘springs’ on leaf 5 line 7, and a third version with the final two leaves numbered 5 and 6 as in Blake’s original (the two prior versions do not have numbered leaves). (123176) $4500.


4to, 8 plates with tissue guards. Original blue wrappers. In a green cloth chemise and slipcase. A fine copy as issued.

§ Another copy; this copy is inscribed “Academy.” Loosely inserted is a touching ALS from Muir (perhaps to the editor of the Times) stating that “copies of my Blake reproductions will be sent to you as soon as I can get a set completed and I hope they will please your critic as they take a long time to do.” Bentley, BB, 249b. (122889) $3500.


4to, 1 (preface by Muir), 8 hand-colored leaves; 1 (preface by Muir), 11 hand-colored leaves, bound with tissue guards in original gray wrappers as issued by Muir: copies 24 and 30. Bound in contemporary half navy calf gilt with navy morocco and gilt label on cover and navy cloth boards, with H.C. Plimmer’s bookplate. Very good.

§ Another copy; this copy bound with the Visions facsimile, also limited to around 50 copies, which is on Hodgkinson wove paper (some copies were printed on a thinner “Antique Note” laid paper). Based on copy A in the British Museum. Bentley, BB, 249b and c. (108807) Sold.
1789 - 1793

4 vols. in one, 4to, 8 + 26 + 11 + 21 plates. Original stiff white vellum lettered in gilt on backstrip and upper cover, gilt top. A very fine copy.  
§ Another copy; bound with four other titles. Each title limited to 50 copies facsimiled by Muir. A few copies were bound up by Quaritch (the distributor) in this vellum binding, which preserves the fragile books in perfect condition. The printed wrappers were not saved but the text is complete. Bentley, BB, 249 b, c, e, and g. (7948) Sold.

Slim 4to, 8 unnumbered hand-colored plates. Recent half red calf, upper cover lettered in gilt, upper cover slightly soiled. Slight staining above Thel’s motto from Muir’s pasted-in note on previous leaf.  
§ The second Muir facsimile (based on copy J in the Houghton Library) and limited to 50 copies (so stated but according to Quaritch’s records at the time actually 32 copies). With Muir’s limitation statement and copy number (5) pasted in the front. This version with the correction of ‘sprin’ to ‘springs’ on leaf 5 line 7; Bentley, BB, 249b. (123193) $2500.

4to, 8 plates, (5) pp. text, plus the extra materials. Full brown morocco, marbled paper-covered slipcase, gilt lettering to backstrip. A fine copy.  
§ De luxe copy XII of 20 copies with the extra materials. Full brown morocco, marbled paper-covered slipcase, gilt lettering to backstrip. A fine copy.  
§ De luxe copy XII of 20 copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. Edition limited to 426 copies, including 20 de luxe copies numbered I-XX, 380 regular copies numbered 1-380, and 26 copies lettered A-Z reserved for Mr. Lessing Rosenwald, the Library of Congress, the Trustees of the William Blake Trust, and the publishers. One of the more difficult Trianon Press books to find. This edition reproduces the second Rosenwald copy, copy “O,” (both) at the Library of Congress. (104732) $2000.

Proof material made up especially for Arnold Fawcus of the Trianon Press, including proof sheets, collotypes, stencils, negatives etc. Quarter morocco box with marbled boards. Rubbing and wear to backstrip, internally fine.  
§ Arnold Fawcus’s unique set of publisher’s proof material. See above. (107736) $2250.

4to, xiv, 82 pp. Original cloth, dust-jacket. As new.  
§ Fine (and the only) reproduction of the NYPL copy with a foreword by David Erdman. Bentley, BB, 27: “The bibliographical details are novel and important.” (123269) $45.

Small 8vo, viii, 224 pp. With a frontispiece engraved by Blake after Fuseli. Contemporary calf, red morocco label, a little rubbed along the upper joint, generally a very good copy. Neat ink inscription on a front blank and ink signature of the period on the title-page “Mich Kearney.”

§ Second edition (first printed in 1788), first state of the plate. The frontispiece is after a drawing by Fuseli (see Essick, *Blake and His Contemporaries*, 43, for the original drawing) and is a powerful image. The text notes “End of Vol. I” but no further volumes appeared as a fire destroyed Lavater’s manuscript at the printer.

The Huntington Library has Blake’s own copy, extensively annotated throughout. Bentley, BB, 480. Essick, CBI, XVIII.

Note: Kearney might be the scholar mentioned in DNB: “Kearney published *Lectures Concerning History* (1776), a slender work but clear and stimulating, and contributed two papers to the *Transactions of the Royal Irish Academy*, the first on the origins of the alphabet, the second on Sir Joshua Reynolds’s Discourses. He also contributed some notes to Edmond Malone’s edition of *Boswell’s Life of Johnson*. He died in Dublin on 11 January 1814, and was buried in St Ann’s, Dublin. His obituary notice in the *Gentleman’s Magazine* unusually suggests that he was a very talented man who had failed to fulfil expectations. Kearney, the notice stated, was ‘deeply read in divinity, versed in all the subtleties of metaphysical disquisition, unequalled as a historian, skilled alike in the learned and modern languages and critically acquainted with English literature,’ but for thirty-six years this profound scholar resided on his benefice ‘in a remote country where his talents and learning were lost to the world’.”

(123298) $595.


Small 8vo, viii, 224 pp., with the frontispiece designed by Fuseli and engraved by Blake in the second state. Original calf, worn at edges and corners, both boards reattached, spine worn with a small portion missing at top. Print block firm and clean, with many aphorisms having a faint pencil cross or squiggle alongside. Frontispiece clear, but with browning and slight spotting in the surrounding outer margins.

§ Third edition (first printed in 1788), third state of the plate. (108770) $295.
1789

Of the *Songs of Innocence* and the combined *Songs of Innocence and of Experience* Blake and his wife Catherine hand-printed and bound fewer than forty copies, and yet they have become his most popular and enduring work. “The first copies, printed in black ink on one side of the leaves, were uncolored, appearing more like a book of prints than a book of poems; all the subsequent copies were colored and, with images on both sides of the leaves, had facing pages characteristic of books, though the light imprint, wiped plate borders, and simple washes made these copies appear like “printed manuscripts.” (The Blake Archive)


Single sheet, printed in black, matted.

§ First printing, first issue, of Blake’s first extant attempt at illuminated printing, from copy W, as listed in the standard bibliography, G. E. Bentley, Jr., BB, pages 366, 411-12. This is the earliest impression of an illuminated plate printed by Blake ever offered for sale. There has never been, and will never be again, an opportunity to own Blake’s first tentative attempts at illuminated printing and it is hard to overstate the importance of this small and humble (and at the same time bold) beginning. Of special interest is this plate, which, since it was in the very first batch of “proofs” printed by Blake and never colored, is poorly printed and in this case shows the outline of the inking ball where the plate was not properly inked. (107301) Sold.


Two relief etchings printed in light brown, with extensive hand-coloring in watercolor and additions in black ink, numbered by Blake 15 and 16 respectively, in black ink in the upper right corners, on wove paper with partial Buttanshaw watermarks, with unusually wide margins, stitching holes (partly filled in) in the left margin, with some pale discoloration around the images and slightly darker discoloration and some minor foxing in the extreme sheet edges, the first also with a small paper flaw in the center right margin, just outside the image and some tiny nicks and folds in the margin edges, otherwise both in good condition. Tiny collector’s blindstamp bottom right corner of each plate. Images measure 113 by 72 mm and 113 by 71 mm, 5 1/8 by 3 7/8 ins and 5 1/8 by 3 13/16 ins; leaves measure 208 by 149 mm and 209 by 144 mm, 8 3/16 by 5 7/8 ins and 8 1/4 by 5 11/16 ins.

§ These two plates are from a copy (designated copy Y) recorded but untraced until discovered by Detlef Dörrebecker in Germany in 1980. Modeled on “Cradle Hymn” in Watts’s *Divine and Moral Songs...* Blake’s draft for a contrary song of the same title in his Notebook was not published in Experience. (Johnson and Grant, *Blake’s Poetry and Designs*, p.20). See Bentley, BBS, 119-20 and Detlef W. Dörrebecker, “Innocence Lost and Found: An Untraced Copy Traced,” Blake 15.3 (winter 1981-82): 125-31, with illus. of “The Shepherd,” “The Little Black Boy” (2nd pl.), “The Little Boy Found,” and “Cradle Song” (2nd pl.). Bindman 62 and 63; Bentley pls. 16 and 17 (p. 364 onwards). (108504) Sold.
1789 - 94

51. *Songs Of Innocence And Of Experience, shewing the Two Contrary States of the Human Soul.* London: W. Pickering, Chancery Lane, and W. Newbery, 6, Chenies Street, Bedford Square, 1839.

Small 8vo, xxi, (3), 74 pp. Original pebbled plum cloth, upper cover lettered in gilt (partly worn away as often), a very good copy in a variant original binding, slightly worn around the edges, upper hinge a touch weak, internally bright and very attractive. Enclosed in a modern protective box.

§ First typographical issue, the issue with the poem “The Little Vagabond” not present - this has long been held to be the first issue (see Keynes) although others have claimed that it was present but cancelled due to content and thus this is the second issue. Either case is plausible; copies of each issue turn up with about the same frequency which is to say rarely. The preface (by J.J. Garth Wilkinson) gives a mostly favorable account of Blake’s life in the context of his work and concludes stirringly: “If the volume gives one impulse to the New Spiritualism which is now dawning on the world;—if it leads one reader to think, that all Reality for him, in the long run, lies out of the limits of space and time; and that spirits, and not bodies, and still less garments, are men; if it gives one blow, even the faintest, to those term-shifting juggleries which usurp the name of “Philosophical Systems,” (and all the energies of all the forms of genuine Truth must be henceforth expended on these effects,) it will have done its work in its little day...” Keynes, *Blake*, 135 (issue without “The Little Vagabond”). Bentley, BB, 171 (this issue said by Bentley to have two leaves canceled by the editor out of prudishness). (106538) $17,500.


8vo xii, 108pp. Original full green straight-grain morocco extra, gilt edges, a brilliant copy in virtually flawless condition with the Pickering bookseller’s label at front.

§ The first appearance of the most important edition of Blake to that time, with two previously unpublished poems here printed for the first time. Although a typographic issue of the *Songs* had appeared in 1839 and Gilchrist and Rossetti had included them in the 1863 biography (see #541), neither of those versions were faithful to Blake’s original text, with Rossetti in particular standing accused of efforts at “improvement.” The editor of this edition, R. H. Shepherd, gives for the first time in accessible form the exact text of Blake’s idiosyncratic engraved publications of 1789 and 1794 (only twenty-two complete copies of which survive). This is the rare unexpurgated issue that includes the lines from “Mary” and from “Auguries of Innocence” which contain the word “whore”. Bentley, BB, 335A. (124572) $1750.

53. *Songs of Innocence and of Experience showing the two contrary states of the human soul... edited and prefaced by Richard Herne Sheperd.* London: Pickering, 1868.

Small 8vo, xiv, 112 pp. and 8 pp. of ads at the front. Original cloth, red printed paper backstrip label darkened, some pencil annotations in the text. A very good copy. Ink signature at front of Wm. C. Pritchard.

§ New edition, taken largely from the 1866 edition (see above) with some slight changes, including an expanded preface and two more poems. The additional poems, two of them previously unpublished, are printed from Blake’s original manuscripts. Bentley, BB, 335 B. (105253) $300.

§ First edition of this collection, limited to 100 copies. Each of the illuminated books is printed in a different color; copies of this book are extremely scarce. I have only handled one copy before, and Essick (Blake in the marketplace) does not record a single copy for sale at auction or through dealers. WorldCat locates two copies—NYPL and Auckland. Bentley, BB, 368. ($875).


2 vols. in one. 4to, 34; 30 leaves, hand-colored, with the original blue-gray wrappers as issued; copies No. 24 (Innocence) and 11 (Experience). Full dark red morocco, gilt top, gilt-lettered backstrip with gilt device at foot, bookplates of Thomas William Waller and Willis Vickery. Very good with tissue guards as issued.

§ Limited to about 50 copies of each. These are amongst the most alluring and successful of Muir’s facsimiles. Songs of Innocence was taken from the Pearson copy and he is recorded at the end as the publisher in London in 1884 but his death caused Muir to take the project to Quaritch who distributed the whole series. Songs of Experience is taken from the Beckford copy. The general title to both works is found at the end of Experience. Bentley, BB, 249 a and 249 d. ($14,500).


2 vols., 4to, 34; 30 leaves, hand-colored, with the original blue-gray wrappers as issued, enclosed in a modern quarter-blue morocco folding box lettered in gilt. Wrappers rebacked and lightly repaired, some closed tears remaining, fine copies within.

§ Another copy; Innocence is inscribed “No. 0 Pearson’s copy” and Experience is inscribed “for The Times.” Loosely inserted in the box is a prospectus from John Pearson for a series of facsimiles after Blake, and a 4 pp. ALS from Muir to the editor of the Times. ($14,500).

2 vols, 4to, 28 and 22 hand-colored plates (plus 4 more hand-colored plates and one plate colored in brown only). Original grey/blue printed wrappers, brown paper backstrips, as issued. Fine as issued.

§ The second Muir facsimiles of these titles, vol. 1 inscribed and numbered by Muir “Made in Great Britain copy No. 28” at the front and back. About 50 copies of each were printed. The coloring is exceptionally bright and clear in these copies. They were “facsimiled by Joseph Patrick Trumble, Sophia Elizabeth Muir and William Muir from the Beaconsfield Original[s] in the British Museum with Experience” (as an appendix) 4 plates from the other British Museum copy. Also one plate for which no colouring is known “A Divine Image” which seems to belong to the Songs although not included in them by Blake.” Bentley, BB, 162 (Innocence) and 144 (Experience). (122890) $12,750.


2 vols, 4to, 28 and 22 hand-colored plates (plus 4 more hand-colored plates and one plate colored in brown only); original printed wrappers as issued. Bookplate of Raymond and Pamela Lister. In a green cloth slipcase.

§ Another copy; both inscribed by Muir “For Review.” Proof copies, without the printed material added to the wrappers and with inscriptions on both upper wrappers by Muir signed by him. Bentley, BB, 162 (Innocence) and 144 (Experience). (110443) $11,750.

See 1794 Songs of Experience for separate copies of this Muir facsimile.


§ About 50 copies published. The second Muir facsimile of this title (the first being 1885), inscribed by Muir “Made in Great Britain Copy No. 47” and signed by him on the front inside wrapper and the same information printed and filled in by hand at the end. Bentley, BB, 144. (124186) $5750.

A single hand-colored specimen proof copy of the frontispiece for Muir’s 1927 facsimile, prepared from the Beaconsfield original. Fine.

§ A lovely hand-colored facsimile of Blake’s famous frontispiece, being a unique proof inscribed by Muir: “This a specimen page (not to be sold) of the Centenary (of Blake’s death) Edition of the *Songs of Innocence and of Experience* facsimilated [sic] from the Beaconsfield original now being prepared by William Muir.” (108835) $1250.

1789 - 1794


Small 4to, (7) pages of text, 54 illuminated leaves guarded with tissues. Original roan, very well restored and rebacked, gilt top, internally a fine copy with the bookplate of Elizabeth Wyndham by Jack Yeats.

§ Limited to 51 copies, this is copy 41 colored by Samuel Hurd from copy ‘T’ in the British Museum. This facsimile was executed over a period of 8 and a half years using the same methods by which Blake printed the original. The British Museum copy differs substantially from all other copies especially in the coloring; thus comparison of this example with the Trianon Press facsimile gives quite an insight into Blake’s changing sentiments towards this his most famous work. Bentley, BB, 178. (122878) Sold.


Small 4to, (7) pages of text, 54 illuminated leaves guarded with tissues. Modern half red morocco, marbled boards, a fine copy.

§ Limited to 51 copies, this is copy 13 colored by Samuel Hurd from the original in the British Museum. This facsimile was executed over a period of 8 and a half years using the same methods by which Blake printed the original. The British Museum copy differs substantially from all other copies especially in the coloring; thus comparison of this example with the Trianon Press facsimile gives quite an insight into Blake’s changing sentiments towards this his most famous work. Plate 42, The Tyger, is a good example of how differently he treated one of his best known images over a period of time. Bentley, BB, 178. (122879) $5500.
Small 8vo, 54 color plates, 3 pp. printed text at end. Full teal morocco, slipcase, backstrip faded as usual and lightly rubbed at crown, a very good copy with the book plate of the California physician K. Garth Huston.

§ Copy 9; the superb color facsimile of the Rosenwald-LC copy (Z). Limited to 526 copies, including 5 super deluxe copies numbered I-V, 15 de luxe copies numbered VI-XX, 240 copies numbered 1-240 reserved for distribution by the Trianon Press, 240 copies numbered 241-480 reserved for distribution in the U.S.A., and 26 copies lettered A-Z reserved for the Library of Congress, Mr. Lessing Rosenwald, the Trustees of the William Blake Trust, and the Publishers. One of the scarcest, and arguably the most desirable, of all the magnificent Trianon Press Blake facsimiles. The colophon notes that as many as thirty stencils were used to create each plate. Bentley, BB, 187. (122595) $3500.

2 vols., large and smaller 4to, the larger bound in full red morocco, the smaller loose in wrappers as issued, both enclosed in brown cloth folding boxes, new as issued. With an additional folder containing one facsimile plate and the Viscomi text.

§ Editions limited to 35 and 40 copies, with 16 color plates and an uncolored proof in part one, and 19 plates in part two of which 17 are monochrome and two are hand-colored. Both versions are accompanied by Joseph Viscomi’s study of Blake’s printing processes especially written for this edition. Printed by Paul Ritchie from facsimile relief etchings on a rolling press with hand-made intaglio ink on dampened wove paper, repeating as closely as possible Blake’s original printing technique and the paper he used. The coloring is by hand not stencil, and uses inks made to 18th century formulas to recreate the colors in copy B in the British Museum made by Blake in 1794-95. Due to the tiny edition, almost all copies were purchased by or for institutions. Essick, Blake Quarterly, Summer 1985: “In many ways one of the most accurate facsimiles ever published, and beyond question the most accurate hand-colored reproduction of plates from an illuminated book. To my eyes, it is also one of the two or three most beautiful facsimiles when considered as a work of graphic art.” Bentley, BBS, pp. 135-36. (107243) $16,500.

4to, 16 hand colored and one uncolored facsimile plates, each mounted on brown card in a full brown morocco 3-part folding binding with gilt embossed replicas of the “Innocence” and “Experience” title pages as decorations on two of the covers. Fine as issued, all in a deep brown cloth folding box.

§ Another copy; the colored facsimile volume only (as issued). De luxe issue of the limited edition of 40 copies, this being V of V copies with an extra plate (“Infant Sorrow”). Accompanied by Joseph Viscomi’s “The Art Of William Blake’s Illuminated Prints” as part of the edition, but limited in all to 200 copies. Bentley, BBS, 135. In this set is a letter from the printer Paul Ritchie stating that there were only five copies thus, four went to people on the project and this copy to L.G. Bell the late great collector of editions of Blake’s “Songs” and rare children’s books. (122884) $6750.

*Tiriel* was the first of Blake’s prophetic books, written c. 1789 but never engraved or printed by Blake who was dissatisfied with it. It was first published by W.M. Rossetti in the *Poetical Works* of 1874 (see #262). Bentley, BB, 204.


4to, (9), 94 pp., with 25 black and white illustrations. Very good in original beige cloth boards and gilt title, with dust-jacket, slightly worn.

§ First edition of this important facsimile. (110705) $45.
1790 - 1799

The Marriage of Heaven and Hell. “This book is Blake’s Principia, in which he announced a new concept of the universe.” (Damon, Blake Dictionary). “Through the voice of the “Devil,” Blake parodies and attacks the theology of Emanuel Swedenborg, the cosmology and ethics of Milton’s Paradise Lost, and biblical history and morality as constructed by the “Angels” of the established church and state. Energy and passion are positively valorized; reason and temperance are characterized as restraints on spiritual insight and self-expression. The concluding three plates (25-27), “A Song of Liberty,” announce the coming revolution.” (The Blake Archive)

67. The Marriage of Heaven and Hell. London: John Camden Hotten, 1868. 4to, 27 hand-colored plates over lithographs, printed on paper replicating Blake’s original supply. Original quarter green morocco and red cloth boards, good with occasional pages foxed or spotted as usual in this edition but the coloring in reasonably good condition.

§ The first facsimile of a Blake book (excepting only a few selections in monochrome in Gilchrist’s first edition of The Life of Blake 1863). Limited to 150 copies, this facsimile is rarely found in acceptable condition as the watercolor usually turns almost black and the paper tends to fox badly. In this copy the foxing is almost completely absent from the images though quite noticeable in the margins and at the front and back. The facsimile is from copy F, now at the Pierpont Morgan Library. The limitation is derived from Hotten’s ledger sheets as cited by Paley (Hotten, Swinburne, and the Blake Facsimiles of 1868... NYPL, 1976.). Bentley, BB, 99. Keynes 210. (122886) $1750.

68. The Marriage of Heaven and Hell. Edmonton: William Muir, 1885. 4to, 1p. preface by Muir, 27 leaves hand-colored, 1p. appendix, 2 leaves at the end in facsimile of Blake’s manuscript arrangement of the Songs of Innocence and of Experience, and the separate plate “A Divine Image.” Original printed wrappers, bound into contemporary half navy calf gilt with navy morocco gilt label on cover and navy cloth boards, with the bookplate of H.C. Pimmer. Very good with tissue guards as issued.

§ The superb Muir facsimile, limited to 50 copies, this copy numbered 2. Reproduces copy A the Beckford-Harvard copy. Bentley, BB, 249e. (108803) $5750.

Sm. 4to, 1p. preface by Muir, 27 leaves hand-colored, 1p. appendix, 2 leaves at the end in facsimile of Blake’s manuscript arrangement of the *Songs of Innocence and of Experience*, and the separate plate “A Divine Image”. once badly stained in the margins now washed and cleaned by Court Benson. New brown cloth, upper cover lettered in gilt.

§ The extremely rare variant of the superb Muir facsimile, limited to maybe 5 copies; only two copies ever offered for sale are recorded by Essick, this copy and the Essick copy. Reproduces the Fitzwilliam Cambridge copy I (they have three very different copies), of which there is only the Dent trade reproduction and this one. Muir has noted this in manuscript in the preface, crossing out the reference to copy A the Beckford-Harvard copy. Inscribed by Muir: “This copy is coloured after the Original in the Fitzwilliam Museum at Cambridge. W Muir.” Bentley, BB, 249e and 249h (“On Homer’s Poetry”); BBS p. 153. (123394) Sold.


Folio, 27 plates, 4 pp. text, plus the extra materials. Full green morocco, upper tips bumped, backstrip sunned, a very good copy in the original, slightly worn slipcase.


Folio, 27 plates, 4 pp. text. Lacking the title page, and in a proof binding. Quarter green morocco, without gilt lettering to backstrip, slipcase.

§ Another copy; this copy is unnumbered and out of series, being a proof copy from the Press’s archives. (107641) $100.


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, dust-jacket, no slipcase. As new.

§ A fine copy of the trade edition, based on the Fitzwilliam copy H. Bentley, BBS, p. 100. (123276) Sold.


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, slipcase. As new.

§ Same edition as the above but with a slipcase instead of a dust-jacket. (107585) $25

12mo, xii, 177, (3, advertisements) pp., with 6 plates by Blake after his own designs, and an extra plate bound in at the front (not by Blake). Modern polished tree calf, gilt backstrip, red label, in very good condition. Some plates have offset onto the facing page as usual.

§ First edition to contain William Blake’s illustrations, reminiscent in iconography to his designs for his own Songs of Innocence (1789). This copy has all the plates in the second, and much improved, state, and an extra plate at the front thought to be by Blake (but not). This collection of didactic tales for youth, in part reinforcing the lessons of Wollstonecraft’s first book, Thoughts on the Education of Daughters, proved her most popular book, going through five editions by 1800. Windle, Bibliography of Mary Wollstonecraft, A3b. Bentley, BB, 514A. Easson and Essick, WBBI, Vol. I, III. (110699) $8750.

75. WOLLSTONECRAFT, MARY. Original Stories from Real Life... plates only. London: Printed for J. Johnson, 1791.

All 6 engraved plates (complete). 133 x 74 mm. or so, trimmed retaining the top edge text but lacking the imprint below the footer title. Cleaned, in very good condition.

§ First edition, first state of plates 3-6; second state of plates 1 and 2. A very attractive set of these plates designed and engraved by Blake for Johnson. (107312) $3000.


§ Second edition to contain William Blake’s illustrations, with all the plates in the final state. Each plate is signed by Blake as designer and engraver, not the case in the previous edition, but they are still dated 1791. Windle, Bibliography of Mary Wollstonecraft, A3d. Bentley, BB, 514C. “Final and best states, showing Blake’s finishing touches that fully realize his intentions for these plates, to which he added his signature on several plates not found in the two earlier states.” (Essick). (122876) Sold.
1791 - 1795


2 vols. in one, 4to, xx, 218, 124, (2, directions to the binder, errata, ads); (2), viii, 200 pp. With a frontispiece to each volume, ten plates in vol. I and 8 in vol. II. Original 18th-century full calf paneled in gilt, wear at corners; Rebacked though a bit awkward, green paper label; top joint and hinge professionally repaired. Occasional foxing, good impressions of the Blake plates. With both the directions to the binder and the half title. Very good.

§ Best edition. 6 plates are engraved by Blake, the best known being *Fertilization of Egypt* and *Tornado*, both after Fuseli. The third edition of part one is the only edition to include the striking *Tornado* plate. Essick, CBI, XXI. Bentley, BB, 450 C. (104880) Sold.

1791


4to, single leaf (197 x 270 mm), margins foxed, a good strong impression with wide margins, matted.

§ Designed by Fuseli and engraved by Blake for Erasmus Darwin's poem *The Botanic Garden*. One of Blake's best-known commercial engravings. The image is of the God Anubis with the head of a dog praying to the star Sirius for rain, his legs bestriding a river between which can be seen the winged figure of Jupiter Pluvius (Jupiter, giver of rain). Essick, CBI, XXI. Only state. (110761) $875.


Single sheet copperplate engraving, frontispiece, 250 x 170 mm. Cleaned but still a little soiled, paper rubbed between title and imprint with no loss, signs of four folds.

§ Hartley's *Observations on Man*, 1791, has this frontispiece engraved by Blake—it was also issued as a separate plate. Essick, CBI, XXII, (107313) $750.

§ Limited to 50 copies, this copy (on Hodgkinson wove paper) lacking the printed wrappers with the limitation statement etc. This copy was based on the British Museum copy A. (123177) $3500.


Small 4to, 11 color plates and 25 pages of text. Original beige cloth gilt, edges browned, internally very good with the prospectus loosely inserted.

§ A very good trade facsimile with a long note by Murry. Bentley, BB, 214. (101192) $65.


Folio, 11 plates, 7 pp. text, plus the extra materials. Full orange morocco, slipcase, some foxing internally and to the edges.

§ Copy II of 20 de luxe copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. Limited to 446 copies including 20 de luxe copies numbered I-XX, 200 regular copies numbered 1-200 for the United Kingdom, 200 regular copies numbered 201 - 400 for the United States and 26 copies lettered A-Z reserved for the Lord Cunliffe, the Trustees of the William Blake Trust, and the publishers. One of the scarcer titles of the Press, especially in fine unfaded condition. Bentley, BB, 216. Reproduces the Cunliffe copy, copy C, now in Glasgow University Library. (104738) $2750


Folio, 11 plates, 7 pp. text. Quarter orange morocco, slipcase, fine.

§ Regular copy, unnumbered. See above. (110677) $575.
On *America a Prophecy*: “In the first of his “Continental Prophecies” (see also *Europe* and *The Song of Los*), Blake explores the radical paradigms of political repression and revolt through a highly imaginative treatment of the American Revolution... The American Revolution is viewed as a harbinger of universal revolution, epistemological as much as political.” (Blake Archive). “America was the first of Blake’s books to name a place [Lambeth] in the imprint... which was an act of defiant courage... for the first time he designated one of his books as “a prophecy”... he concentrated particularly on the dramatic events in Boston... Blake continued his tale in *Europe* and then to make the cycle of continents complete he wrote “Africa” and “Asia” giving a general title of all four: *The Song of Los.*” (Damon, *Blake Dictionary*). Bentley, BB, 249j.

84. *America a Prophecy*. Edmonton: William Muir, 1887. 
Folio, 18 plates printed in blue. Original wrappers, rebacked, top edge gilt, fine.

§ Uncolored Muir facsimile limited to around 50 copies (of which, according to Keynes, only 6 were hand-colored). This is copy 3, signed, priced and numbered by Muir. (109161) $11,500.

85. *America, a Prophecy*. 
Folio, 18 color facsimile leaves, 8 pages commentary. Full blue morocco, contents a bit foxed, slipcase.

§ Copy XIX of 20 de luxe copies with additional proof sheets, progressive plates, original stencil, etc. Limited to 526 copies including 20 de luxe copies numbered I-XX, 480 regular copies numbered 1-480 and 26 regular copies lettered A-Z reserved for Mr. Paul Mellon, the Trustees of the William Blake Trust and the publishers. One of the rarest Trianon Press publications and the first de luxe edition we’ve seen in many years. Bentley, BB, A9. (110688) $3750.

Folio, 18 color facsimile leaves and 8 pp. of commentary by Sir Geoffrey Keynes. Very fine in quarter blue morocco over blue marbled boards in slipcase.

§ Regular copy 38. See above. (123968) $695.

Box of proof material especially made for Arnold Fawcus, containing proof material including guide sheets, stencils, and collotype negatives. Box with navy morocco backstrip, lettered in gilt, marbled boards, lightly worn.

§ Unique box of publisher's material. (107652) $2250.


4to, 21 pp. plus 27 facsimile plates. Quarter red morocco, gilt lettering to backstrip, with marbled boards. Very good.


4to, 21 pp. and 18 facsimile plates in black and white. Near fine in illustrated red wrappers, and an additional loose set of the 18 facsimilies and the Check-List of Secondary Materials in English which accompanies Easson's Editorial Comments and Bentley's Introduction. All in the original illustrated envelope (Blake Packet 1) published in 1976 by the American Blake Foundation, addressed to Joseph Holland.

§ Trade edition, reproducing copy E with additional material; see Bentley, BB, B9. (108851) $45.
**For Children. The Gates of Paradise.** “Through a numbered series of emblems with inscriptions ranging from single words to brief aphorisms, Blake puts the course of human life from birth to death in psychological perspective. Some of the plates form narrative sequences; others exemplify mental states and their reification in the external world.” (Blake Archive). In about 1818 Blake revised the book under the new title *For the Sexes* (see below). Bentley, BB, 249m.

4to, intaglio title page, iv (text prologue), 18 leaves with Muir’s black and white intaglio engraved plates, sewed, and more recently bound in vellum and new endpapers, and fitted into a modern marbled slipcase. Original Muir wrappers not bound in.

§ Possibly one of the copies Quaritch had for sale as recently as 1942, when their catalogue records only 31 copies had been published (rather than the 50 first envisaged), and of these 31 at least some were still being offered for sale. The facsimile is convincing enough that plates from it have been offered as originals on occasion. Copies in such fine condition are almost unheard of. (108808) $7500.

2 vols. in one, royal 8vo, xi, 225; vii, 187,(1, advertisement) pp. Engraved title to each part, frontispiece to vol. I, and 70 plates including 12 by Blake. Old calf rebacked, lower cover rehinged, scuffed and untidy, internally very good without the usual browning and offsetting.

§ First edition with Blake’s plates. The plates in this famous edition are free adaptations from the designs of Kent, Wootton, and Gravelot, who illustrated the earlier printings of Gay’s *Fables*. Blake completely redesigned and redrew the 12 images for which he was responsible, and is listed among the subscribers to the edition, as are the other engravers who worked on this project. Blake engraved the plates opposite pp. 1, 29, 59, 73, 99, 109, 125, 133 and 181 in volume one; and those opposite pp. 1, 105 and 145 in volume two. The first issue is easily identified because it uses the long “s” throughout and the second does not. Bentley, BB, 460A. Essick, CBI, XXVI. Ray, *The Illustrator and the Book in England*, 1. (109220) $1500.
“The second of Blake’s “Continental Prophecies” (see also America and The Song of Los), Europe presents in mythopoetic form the fundamental philosophical positions in conflict in Blake’s revolutionary era. Historical events are reconfigured into their universalized representations through Blake’s own cast of characters, including Enitharmon, the female personification of fallen nature and history, Orc, the spirit of revolt, and Los and Urizen, the “Eternals” who would become central to Blake’s mythic system of the “Zoas.” These contending forces lead beyond political revolution to an apocalypse of biblical scope.” (Blake Archive). Europe survives in only fourteen known copies, few complete, all but one held by institutions. Bentley, BB, 249k1: “plates 1 and 4 are from originals in Mr. Muir’s possession [?copy c], plates 2, 5-6, and 8 are from copy D, and plate 7, 9-18 from copy A.” See also Bentley, BBS, pp.66-69.


Folio, 17 plates, richly hand colored. Original printed wrappers dated September 1887, backstrip renewed, gilt top, fine.

§ Limited to fewer than 50 copies, this is copy 11, signed, priced and numbered by Muir. Based on three different copies (see below). With the frontispiece “The Ancient of Days,” which is perhaps Blake’s most famous image. (109160) $12,500.


Single leaf, folio, watercolor on wove paper. Without a printed framing line, no limitation statement or signature. Sheet 27.94 x 20.2 cm.

§ Muir created two versions of this—one entirely freehand watercolor (this copy and at least one other known) and an edition of 50 with printed (lithographic) outlines colored by hand and with framing lines around the image—signed and numbered by Muir on the back. This watercolor version is extremely rare and has for a long time been thought to be an original by Blake—only recently did Bob Essick disabuse others of this assumption. This is surely Blake’s most iconic image, and one of the best known images in Western European art. It is of great rarity—despite the few hand-drawn and colored copies and the 50 copies colored within a printed outline, only four have appeared for sale in the last 40 years, one to Essick in the 1970s, one in a complete set of Muir (sold by us to a private collector), and this and one other acquired privately. (123518) Sold.
Folio, 17 color plates, 9 pp. of commentary plus extra material. Full brown morocco over boards with slipcase. Fine.
§ One 20 deluxe copies with additional proof sheets, progressive plates, original stencil, etc.; this copy is inscribed “special publisher’s copy.” Limited to 526 copies including 20 de luxe copies numbered I-XX, 480 regular copies numbered 1-480 and 25 copies lettered A-Z reserved for Mrs Landon Thorne, Lord Cunliffe, the Trustees of the William Blake Trust and the publishers. Bentley, BB, 34. Bentley, BB, 34: “reproduces copy B (pl. 2, 6, 13-15, 17-18), copy G (pl. 1, 4-5, 7-12,16) and copy K (pl. 3). (107627) $3250

Folio, 17 color and one monochrome facsimile leaves and 9 pp. of commentary by Sir Geoffrey Keynes. Very fine in quarter brown morocco over marbled boards in slipcase, as issued.
§ Regular copy 313. See above. (123970) $750.

Folio portfolio, unbound, (2), 33 pp. 38 plates on 19 leaves. In a blue cloth portfolio, slipcase missing.
§ From the colophon: “This Limited Edition of materials for the study of William Blake’s *Europe: A Prophecy* is printed on acid free Warren’s Olde Style, and set in 10 point Jansen for The American Blake Foundation, Inc. Bloomington, Illinois. 149 copies are numbered 1-149 and bound in fine linen. 26 copies are lettered A-Z and 10 are bound in quarter morocco, with marbled boards.” This is copy 28 from the numbered series, signed by G. E. Bentley, Jr. This facsimile includes some color plates which are useful for comparison. Bentley, BBS, pp.69-70. (5147) $65.

97. **Songs of Experience**. Edmonton: William Muir, 1885.
4to, preface and 28 plates hand-colored, blank leaf at end inscribed by Muir. Original printed wrappers, as issued, with the tissue guards present. Contained within protective gray portfolio.
§ Limited to 50 copies, copy 32, signed and numbered by Muir in the back. These are amongst the most alluring and successful of Muir’s facsimiles, and includes “The Tyger.” *Songs of Experience* is based on copy U, the Beckford copy now at Princeton. The general title to both works is found at the end of *Experience*. Bentley, BB, 249d. (102702) Sold.
4to, 27 + 4 plates hand-colored and one uncolored. Original printed gray wrappers, brown paper backstrip, as issued.

§ No. 23 of about 50 copies printed. The second Muir facsimile of this title, inscribed by Muir “Made in Great Britain Copy No. 23” and signed by him on the front inside wrapper and the same information printed and filled in by hand at the end. The coloring is exceptionally bright and clear in these early copies. They were “facsimiled by Joseph Patrick Trumble, Sophia Elizabeth Muir and William Muir from the Beaconsfield Original[s] in the British Museum with [in Experience] (as an appendix) 4 plates from the other British Museum copy. Also one plate for which no coloring is known ‘A Divine Image’ which seems to belong to the Songs although not included in them by Blake.” Bentley 144. (108811) $5750.

See 1789 *Songs of Innocence* for additional facsimile editions combining both titles.

Small 4to, 26 facsimile pages in full color, very good copy in a dust-jacket which is illustrated with facsimile of the frontispiece. In original black cloth boards with gilt decoration and titles. Spine of dust jacket darkened, and cover illustration slightly faded. Internally near fine.

§ A good trade facsimile issued without any commentary. Reproduces the Experience section of *Songs of Innocence and of Experience* copy A, lacking the general title page. Also includes two plates from the *Innocence* section of copy A (“The School Boy” and “The Voice of the Ancient Bard”) and three plates from copy T (“To Tirzah,” “A Little Boy Lost,” and “A Little Girl Lost”). Bentley, BB, 143A. (108849) $100.
The [First] Books of Urizen. “The poem is in many respects a heterodox rewriting of Genesis, one in which the creation of the universe is seen as a fall into materiality and its abstract laws. The process is initiated by Urizen when he separates himself from his fellow “Eternals” and thereby creates difference, absence, and self-consciousness. As Urizen falls into this void of his own making, Los reacts by building a material and temporal base below which Urizen cannot descend. Through this narrative of ultimate origins, Blake explores fundamental epistemological and ontological issues.” (Blake Archive, noting nine copies including one untraced). Bentley, BB, 40. “Blake’s most ambitious production thitherto... seven copies and a few scattered pages have been located... intended to be the first of a series dealing with activities in the supernatural world which caused the creation of the natural world and the early history of mankind.” (Damon, Blake Dictionary).


§ De luxe copy V of 20 with a suite of progressive states of one plate, an original guide-sheet and stencil etc. The de luxe copy is very hard to come by. Limited to 526 copies including 20 de luxe copies numbered I-XX, 480 regular copies numbered 1-240 for the United Kingdom and 241-240 for the United States, and 26 regular copies lettered A-Z reserved for the Library of Congress, Mr. Lessing Rosenwald, the Trustees of the William Blake Trust, and the publishers. Even the trade edition is one of the more difficult Trianon Press books to find. Bentley, BB, 40. (110403) $3750


§ A very good trade facsimile with a long note by Plowman. Bentley, BB, 39. (9276) $125.
Sm. slim folio, [5]pp., printed on both sides of the leaf, first and last leaf with color facsimile, text in black facsimile. Full dark red straight-grain morocco, covers panelled in gilt, backstrip lettered in gilt, original pale blue plain wrappers bound in. A very fine copy, sumptuously bound.

§ The very rare facsimile by William Griggs (there was no Muir facsimile of this title) of this, the only known copy, now in the Rosenwald Collection to which was added a separate frontispiece evidently not present when the facsimile was made. Griggs was widely known for inventing various facsimile processes but this seems to be one of only two Blake facsimiles he created, the other being the Poetical Sketches which Bentley called “very persuasive,” (see #13). Two copies recorded—one at Maggs in 1951 and one at auction in 2020. No copy noted in “Blake in the Marketplace” 1990-2020. Three copies recorded in FirstSearch. (123192) $1500.

4to, 6 color facsimile leaves, 5 pp. of commentary. Quarter black morocco, slipcase. As new.

§ Regular copy 283. Limited to 808 copies including 32 de luxe copies numbered I-XXXII, 750 regular copies numbered 1-750, and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. Bentley, BB, A15. (110679) $175.
4to, 5 color plates and commentary, and progressive states of the plates, and an original copper plate etc. Full brown morocco, slipcase. As new.

4to, 5 color plates and commentary. Quarter brown morocco, slipcase. A fine copy.
§ Regular copy 166. See above. (5540) $250.

“The eight plates of The Song of Los were produced in 1795; all extant Copies (A-F) were color-printed in that year in a single press run. Divided into sections entitled “Africa” and “Asia,” The Song of Los is the last of Blake’s “Continental Prophecies” (see also America [1793] and Europe [1794]). Blake abandons direct references to contemporary events to pursue the junctures among biblical narrative, the origins of law and religion, and his own developing mythology. Adam, Noah, Socrates, Brahma, Los, Urizen and many others represent both historical periods and states of consciousness. The loose narrative structure reaches towards a vision of universal history ending with apocalyptic resurrection.” (The Blake Archive). Bentley, BB, 249n.

Folio, 8 plates, very richly colored in imitation of Blake’s color printing. Original wrappers, a fine copy preserved in a modern marbled portfolio with a hessian backstrip.
§ Of all Muir facsimiles, this may be the closest to an original Blake work in terms of both technique and general visual effect. Based on copy A in the British Museum, Muir used a special printing technique unique to this title to approximate Blake’s maculated color printing; the thickness of coloring is quite remarkable. Intended to be an edition of 50 copies, but probably no more than 25 were made. This is copy 3, signed, priced, and numbered by Muir. (122897) $11,500.

4to, 8 plates, 8 pp. commentary by Keynes with another plate, plus 22 additional progressive proof plates, and with a metal pochoir stencil mounted at the end. Full brown morocco, prospectus inserted, a fine copy in slipcase. As new.

§ De luxe copy 28 of 32 de luxe copies with the extra plates showing the progressive stages of the collotype and hand-stencil process. Limited to 458 copies including 32 de luxe copies numbered I-XXXII, 400 regular copies numbered 1-400, and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. One of the richest and most elaborate Trianons. Bentley, BB, A137. (105218) $1750.


2 vols, in one, 8vo, xxxvi, 223, (1, errata); (2), 236, (1, errata) pp. With an engraved frontispiece to each volume by William Blake after Della Rosa. Early marbled boards, modern calf backstrip retaining original red label, tips restored. Bookplate of Pamela and Raymond Lister, earlier ink signature of Horatio Carlyle dated 1862.

§ First edition with the Blake plates, and very uncommon in commerce though widely held in institutions. Essick, CBI, XXX. (110520) Sold.


Oblong large folio on wove paper (plate mark 583 x 455 mm on sheet 650 x 490 mm). An exceptionally fine, dark impression on bright paper, with the original wide margins untrimmed.

§ Third and best state (of seven, see below) of the single plate Blake engraved for Hogarth’s Works, first published by Boydell in 1790, this state appearing in the second, undated edition c.1795. It was the last state of the plate before hands other than Blake touched up the plate. A remarkably crisp and brilliant impression of Blake’s richly detailed rendition of Hogarth’s painting showing the famous scene in which Macheath the highwayman stands chained, under sentence of death, between his two lovers, the jailer’s daughter Lucy Lockit, and the lawyer’s daughter, Polly Peachum. The plate was next used for an 1822 edition by which time several small changes had been made by another engraver. Bentley, BB, 475 I. Essick, CBI, XX. (107769) $3500.
1795


Elephant folio, with 11 plates, and text printed in a separate pamphlet (oblong royal 8vo) of 28 pp. with illustrations. Original folding cloth box slightly worn.

§ Blake’s one plate included in Hogarth’s *Works* 1790 is well known and here present in the seventh and final state. This portfolio contains reproductions of the original drawing, six oil paintings, and 3 states of the engraving. The final plate is a print pulled from the original plate (then in the Hofer collection). Bentley, BB, 475 I. Essick, CBI, XX. (100242) §975.

1796


*Vol I only.* 4to, xviii, 407 (i.e. 415), (7, index, plates, errata) pp., with 40 hand-colored plates as called for including hand-colored frontispiece and title page vignette. Very good in contemporary brown calf with gilt rules, decoration, and titling to spine with five raised bands. Internally good: some offsetting and very occasional foxing; front endpaper torn but expertly repaired.

§ First edition. Most, possibly all, of the large-paper copies issued in 1796 have hand-colored plates that include touches of gold and silver. This tinting was very probably executed by anonymous commercial colorists hired by Johnson. A second edition was issued in 1806 and reprinted in 1813 (see below). Some copies of these two later issues also have hand-colored plates, but in a style different from the 1796 coloring. Sixteen of the plates (and, per a recent discovery, the vignettes on the title-pages, one of which has the miniscule signature “Blake”) were engraved by Blake after Stedman’s drawings. Stedman’s account of the slave rebellion in Dutch Guiana, 1772-1777, had a substantial impact on Blake, who refers specifically to one of the illustrations that he engraved (that of a slave branded with his owner’s initials, ironically those of Stedman himself) in his *Visions of the Daughters of Albion*: “Stamp’d with my signet are the swarthy children of the sun.” As Forum noted in their catalogue 105 item 265: “Most impressive however, and very modern, are his vivid descriptions of the brutal treatment of the negroes, and his enlightened reflections upon the moral perversions of the slave-owners, leading him to pronounce the strongest possible indictment against slavery ever raised… His observations gave rise to a storm of protest in liberal Europe… his unexpurgated version was only recently published.”
The influence on Blake’s own work of some of Stedman’s descriptions is striking, especially “the red tyger... the eyes prominent and sparkling like stars” and “the tyger-cat... with eyes emitting flashes like lightning.” Blake’s famous poem “The Tyger” was composed in 1793 right when he was reading and working with Stedman’s text. Abbey, Travel, 719. Bentley, BB, 499A. Essick, CBI, XXXIII. Kress Library 16679. Ray, Illustrator and the Book in England, 2. Volume 1 acquired from Chelsea Rare Books, after Vol 2 was stolen from their shop. (108734) $12,500.

112. STEDMAN, JOHN GABRIEL. Narrative, of a Five Years’ Expedition, against the revolted Negroes of Surinam… London: J. Johnson, 1796.

113. STEDMAN, CAPTAIN JOHN GABRIEL. Narrative of a Five Year’s Expedition Against the Revolted Negroes of Surinam. London; J. Johnson, 1806.
2 vols. 4to, xviii, 423, (4, index and plate list); iv, 419 (6, index and plate list) pp., with 40 hand-colored plates in both vol. 1 and vol. 2 as called for plus hand-colored title page to vol 1 and colored vignette to both volumes. 16 of the plates and the two title page vignettes are by Blake. Contemporary diamond calf with gilt rules and decoration, including to spine, with general light wear, the front cover of vol 1 rebinged; internally good, some offsetting and spotting to reverse of a few plates, occasional mild foxing to margins, but generally a good clean copy.
§ Second edition, revised and enlarged, very scarce colored. (108730) $19,500.

2 vols. in one, 4to, [vol. I] xviii, 423, (4, index, list of plates); frontispiece, engraved title-page, 40 plates including 2 folding maps; [vol. II] iv, 419, (5, index and list of plates) pp.; with a frontispiece, engraved title-page and 39 plates. Very early marbled boards, rebacked in brown calf gilt saving the original label, marbled edges, a very good set with sufficient margins for every plate to retain the full imprint and number. The frontispiece to vol. 2 is plate 76, the “Celebrated Graman Quacy.”

§ Reprint of the second edition, revised and enlarged. (106965) $6750.


4to, 8 plates from the 1813 edition. The plates are clean and in good condition hand-colored with the standard palette, 26.5 x 20.5 cm.

4to, 3 uncolored plates, from Vol II; 26.5 x 20.5 cm. Rather browned and foxed in places, particularly to the edges.
§ The plates are: “The Quato... Monkeys,” “Limes, Capsicum....,” “Flagellation of a Female....” Essick, CBI, XXXIII p 71 - 75. (108753) $500.


1796 - 1963

Large folio, xviii, 220 pp. 142 pages of plates. Gray cloth with gilt lettering to spine and upper cover, dust jacket worn and with tears and nicks, otherwise fine.
§ First edition thus. A fine production of the only facsimile of this huge manuscript. “The messy, complex manuscript of nearly 150 pages that has slowly settled into Blake’s oeuvre under its odd double name has resisted efforts to edit it satisfactorily in print, but for those who aim to grasp the full compass of Blake’s artistic, social, and spiritual aspirations, the manuscript is indispensable. Northrop Frye wrote that “There is nothing like the colossal explosion of creative power in the Ninth Night of The Four Zoas anywhere else in English poetry,” while the work as a whole is “the greatest abortive masterpiece in English literature” (Fearful Symmetry page 305). Indeed, there is that—but there is also, as Frye recognized, the pivotal place of Vala, or The Four Zoas in Blake’s creative life as writer and visual artist...Before he died, Blake gave the manuscript to his fellow artist, friend, and patron John Linnell, and it remained in the family until 1918. Ellis and Yeats borrowed
it from Linnell’s sons and went to work trying to sort out the scrambled pages and untangle the mass of revisions so that they could present, in their third volume, a selection of crude lithographic reproductions and a complete (though unreliable) printed edition” (Blake Archive). Bentley, BB, 212. (110703) $350.

1796

119. BURGER, G.A. Leonora ['Lenore' and 'Lenora']. [Eight different printings, six in English and two in German, as listed below, including the edition illustrated by Blake]. London: William Miller, 1796 [etc.].

7 titles, bound together, and the magazine printing* present separately. With a frontispiece and 2 illustrations (headpiece and tailpiece) designed by Blake and engraved by Perry, and other illustrations not by Blake as described below. Old calf, very worn, covers detached, preserved in a new box.

§ Eight printings of Burger’s hugely influential poem, bound together, including the first edition with Blake’s illustrations, ridiculed in the press upon publication. One of the rarest letterpress books to contain illustrations designed by Blake. Four copies have sold in the last 60 years; none have appeared at auction. No recorded copy has seven versions of the poem bound together, let alone the Monthly Magazine printing which preceded them. Although the binding is in very poor condition it was deemed best to keep the “sammelband” in original condition just as it was assembled by the first owner.

Contents:

8vo, viii, 13p. Frontispiece after Daniel Chodowiecki engraved by Harding, head- and tailpiece by Harding. *Interesting early manuscript notes about the book on half-title (see below). 8.5 x 5.5 ins.

8vo, [3] 4-14, (2)p. Not illustrated. 8.5 x 5.5 ins. Text in German.

(3) Leonora. A Tale. Translated and altered from the German... by J.T. Stanley... A New Edition... London: printed by S. Gosnell, for William Miller, 1796.
4to, frontispiece by Blake engraved by Perry, half-title, xi, 16p., inserted additional frontispiece by Chodowiecki not called for, headpiece and tailpiece by Blake engraved by Perry, 16p. 12 x 9 ins.

Large 4to, (8), [3] 4-35p. Frontispiece, 4 full-page plates, 2 headpieces and 2 tailpieces engraved by Bartolozzi, Harding, etc. Text in German and English. 14.5 x 10.5 ins.

(5) Ellenore, a Ballad originally written in German. Norwich: John March and sold by J. Johnson, 1796.
Sm. to, (4), 14, (2, ad.)pp. 11 x 9 ins. Not illustrated.

(6) Lenore, a Tale. Translated from the German... by Henry James Pye. London: for the author and sold by Sampson Low, 1796.
Sm. 4to, (4), 1799. 11 x 9 ins. Not illustrated.

Sm. 4to, (2), 12p. Head- and tail-piece by Harding. 11 x 9 ins.

8vo, [89]-196 pp. In modern paper wrappers.

This copy bears the bookplate of Frederick Collins Wilson, “a keen amateur actor at Cambridge playing female roles... a friend of Alfred Austin.” (Reilly, Mid-Victorian Poetry 1860-1879, 1999).
* A manuscript note to the half-title of the first book bound here reads: “Dr. Edward Ash of Holles Street Cavendish Square, one of the travelling students of physic upon the Radcliffe Foundation at Oxford, and who at Göttingen became Master of the German language, translated eight stanzas of this poem and showed them to Mr. Stanley: but refusing to compleat the work it was undertaken by Mr. Stanley. Mr. St. communicated his translation from day to day, as it advanced, to Lady Di. Beauclerc who, with [out] disclosing her intention, prepared her drawings, since published with the work, to put £100 in the pocket of Mr. Spencer Lt. Charles Spencer’s son, then employed in a translation of it. Upon the discovery of this by Mr. Stanley, he immediately sent out this publication; and there was a great fracas between the parties.” Writer unknown but perhaps Wilson.

The year 1796 saw four translations of Bürger’s “Lenore,” one by J. T. Stanley, one by H. J. Pye, one by William Taylor the Poet Laureate, and a fourth by W. R. Spencer, with designs by Lady Diana Beauclerc. Blake was commissioned to create three illustrations for the Stanley translation, including the famous frontispiece, “Lenore, clasping her spectral bridgroom.” The British Critic for September, 1796, spitefully compared Lady Diana’s pictures with those of Blake’s: “We are highly impressed by the propriety, decorum and grace which characterizes all the figures of this elegant artist [Lady Beauclerc], even those of a preternatural kind; forming a most striking contrast to the distorted, absurd and impossible monsters exhibited in the frontispiece to Mr. Stanley’s last edition [i.e. Blake’s design]. Nor can we pass by this opportunity of execrating that detestable taste, founded on the depraved fancy of one man of genius, which substitutes deformity and extravagance for force and expression, and draws men and women without skin, with their joints all dislocated; or imaginary beings which neither can nor ought to exist.” The Analytical Review chimed in with comments including “perfectly ludicrous, instead of terrific.”

According to German language scholar John George Robertson in his History of German Literature (1970), “[Lenore] exerted a more widespread influence than perhaps any other short poem in the literature of the world. [...] like wildfire, this remarkable ballad swept across Europe, from Scotland to Poland and Russia, from Scandinavia to Italy. The eerie tramp of the ghostly horse which carries Lenore to her doom re-echoed in every literature, and to many a young sensitive soul was the revelation of a new world of poetry. No production of the German “Sturm und Drang”—not even Goethe’s Werther, which appeared a few months later—had such far-reaching effects on other literatures as Bürger’s Lenore; it helped materially to call the Romantic movement in Europe to life.”

It is also seen by some as a foundational book in the literature of vampirism. Bentley, BB, 440; BBS, p. 203 (noting that the Nat. Lib. Scotland copy is colored). Easson and Essick, WBBI, Vol. II, XLVI. Bindman, Complete Graphic Works of Blake, 380-382. At the Vershbow auction, two bidders quickly drove the Leonora watercolor of the tailpiece well past the high estimate of $80,000. The work sold for a hammer price of $170,000 ($207,750 with the premium). (123358) $29,750.
120. Young, Edward. *The Complaint and the Consolation; or, Night Thoughts.* London: R. Noble, 1797.

Large 4to, viii, [1], 95, [2] pp. with 43 full-page engravings by Blake after his own designs surrounding the letterpress text. “Explanation” leaf bound in at the back. Half brown morocco, backstrip gilt, gilt top, by Riviere; a very large copy measuring 16 1/2 x 13 inches thus preserving almost all the imprints. A near fine copy with very occasional toning and offsetting; binding lightly worn.

§ First edition with Blake’s illustrations, complete with the leaf of “Explanations.” Essick and LaBelle explain in their commentary how Blake, virtually in a frenzy, completed 537 watercolor designs when he was commissioned by the publisher Edwards to illustrate Young’s masterpiece. Edwards issued only the first four “Nights” (or sections) and had Blake etch and engrave 43 plates to test the market. The response must have been poor since no further engravings were requested of Blake and Edwards ceased business shortly thereafter. Ironically, today the poet Young, once compared with Shakespeare and Milton, is largely forgotten save for this edition. Colored copies are known in two palettes, the earlier of which may have been colored under Blake’s direction. Bentley, BB, 515. Easson and Essick, WBBI, Vol. I, IV. Essick and LaBelle, *Night Thoughts,* Dover, 1975. Bindman, *Complete Graphic Works of Blake,* 357-379. Ray, *The Illustrator and the Book in England,* 3. (123299) $15,000.

Young, Edward. (separate plates). *The Complaint and the Consolation; or, Night Thoughts.* London: R. Noble, 1797.

Separate plates available from the first edition. Perfect for display or for teaching, the leaves are quite sturdy and can be carefully handled as they are matted for framing.

121. pp. 9/10. (105075) $1250

122. pp. 15/16. (104585) $1250
127. pp. 39/40. (104604) $1250

128. pp. 55/56. (104611) $1250

129. pp. 57/58. (104612) $1250

130. pp. 63/64. (104613) $1250
135. pp. 87/88. (104588) $1250

136. pp. 89/90. (104622) $1250

137. pp. 93/94. (104624) $1250

138. pp. 95/96. (104625) $1250
1797-1819

139. Whitaker, John. (Blake, William.)

§ This title-page is taken from a design by Blake for Young’s *Night Thoughts* (p. 27) and engraved by P. Jones. One of the earliest re-engravings of one of Blake’s designs. All editions are scarce. The engraved title to volume 2 has “Conscience and the Recording Angel” beneath Blake’s design, and a direction to “See Page 1, Vol 2 of this work”. The design is a reduced scale copy of that for page 27 of Young’s “Night Thoughts” engraving, with the text for The Seraph’s title replacing that in the corresponding area of the original. Pages 1-5 of Volume 2 have the words from page 27 of *Night Thoughts* spoken by the Recording Angel; words are set to music by Young for four voices. Bentley describes three editions; each part consisted of 60 pages and was issued from 1818 onwards. Bentley, BB, 512C. (123395) $225.

1797-1927

140. *Illustrations to Young’s Night Thoughts done in water-colour by William Blake...* from the original water-colours in the library of William Augustus White, with an introductory Essay by Geoffrey Keynes.

Large 4to, with 5 color plates and 25 monochrome plates, and introductory text. Original blue cloth portfolio slightly worn, internally fine.

§ Limited to 500 copies. An excellent job of color facsimile showing the glory of the watercolors. Bentley, BB, 395. (100638) $300.
**1797-1972**

**Water-Colour Designs For The Poems Of Thomas Gray.** The 116 water-color illustrations to Thomas Gray’s poems are among Blake’s major achievements as an illustrator. They were commissioned in 1797 by Blake’s friend, the sculptor John Flaxman, as a gift for his wife Ann, to whom Blake addressed the poem that ends the series. The commission may have been inspired by the Flaxmans’ seeing Blake’s water-color designs to Edward Young’s *Night Thoughts*, begun in 1795. The Gray illustrations follow the same basic format. Blake cut windows in large sheets of the same type of Whatman paper used for the *Night Thoughts* illustrations and mounted in these windows the texts of Gray’s poems from a 1790 octavo edition published by John Murray, leaving out some prefatory materials, fly-titles, the notes, and the 7 engraved illustrations. Blake then drew and colored his designs surrounding the letterpress texts. On blank versos near the beginning of each poem, and in one case on a separate piece of paper pasted over letterpress text, Blake inscribed with pen and ink either titles for each design or quotations from the poem to indicate the passage illustrated. On most text pages, Blake also drew a pencil cross left of the first line of the illustrated passage. He numbered most leaves consecutively in pen and ink, beginning a new sequence for each of the 13 poems.

Blake conceived of his work as an illustrated book, rather than a series of unbound designs, as indicated by his offsetting Gray’s texts above and to the right (left on versos) from the middle of each leaf—then the convention for all letterpress books. Although listed by William Michael Rossetti in his catalogue of Blake’s drawings and paintings, published in the 1863 and 1880 editions of Alexander Gilchrist’s *Life of William Blake*, the Gray illustrations were virtually unknown until their rediscovery by Herbert Grierson in 1919.

Bentley, BB, 385.

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3 volumes, huge 4to, 116 color facsimile leaves, additional proof sheets, progressive plates, original stencils, etc., all in two boxes, one a full brown morocco folding box, the other a quarter brown morocco box. As new in the original wooden packing cases.

§ Copy VII of an edition limited to 12 super de luxe copies in two boxes, with lots of extra material relating to the creation of the book. The most lavishly colored book of the press in its finest format, by far the most complex of all the Trianon Press books and perhaps the most remarkable example of color facsimile work ever produced. (7072) Sold.

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Folio, with 116 color facsimile leaves reproduced by collotype and hand-stencil color, the text of the poems reproduced from copperplate with 3 additional printings to reproduce Blake’s pencilings and the tone of the paper.

§ Edition limited to 518 copies in all (including 100 copies for Paul Mellon personally) of which 12 copies were a super de luxe issue in three volumes with extra material (see above), 36 copies were a de luxe issue also with extra material but in sheets unbound, 18 copies were hors commerce, and 352 copies either bound in 3 volumes in slipcases, or as a single set of the loose sheets in a box. Bentley, BB, 385.

143. Copy 370 of the regular edition in sheets. Marbled boards, morocco backstrip lettered in gilt, quarter brown morocco box, a fine set as issued. (110461) $1750.

144. Copy 37 of the regular edition, bound in three volumes. Marbled boards, morocco backstrips, slipcases, backstrips stained, slipcases worn, internally a fine set as issued. (110681) $1150.


1798


All 4 full-page copperplate engravings after Fuseli signed by Blake as the engraver. Matted, good impressions of the plates, complete with the imprints untrimmed.

§ One of Blake's scarcer works, seldom seen in the trade or at auction; there was also a volume on English history published in the same year. We have had one other copy in the last seven years, and one other separate set of the plates. The plates are strong and lively renditions of moments such as the death of Cleopatra; with the recent discovery of an original drawing by Fuseli for Allen's *English History* (now in the Essick Collection) we now are quite sure that the illustrations for both volumes were drawn by Fuseli. Bentley, BB, 416. Essick, CBI, XXXVII. (100653) $1250.

1799


Folio, with 9 color plates and 156 illustrations. Original quarter morocco, a superb copy virtually mint, preserved in a quarter blue morocco box lettered in gilt.

§ Copy 219 of an edition limited to 20 de luxe and 460 regular copies. A very scarce book in good let alone fine condition as the size of the book and the fact that it was not issued with a box or even a slipcase means most copies are more or less worn. This was the first time that Blake’s biblical illustrations had been brought together. The catalogue raisonné was compiled by Sir Geoffrey Keynes and comprises virtually every Biblical painting by Blake in existence. “The Bible had an enormous influence on Blake’s work as both artist and poet. Among his many and complex responses to that text is a group of paintings he created for his patron Thomas Butts, beginning in 1799. Most were executed in that year and the next, but at least three were probably completed while Blake was in Felpham, 1802 and 1803. Fifty-three of these “cabinet paintings” (as small works of this type were called in Blake’s time) have been recorded. Only thirty are now traceable, seven based on the Old Testament and the remainder on the New. The medium of these paintings, now generally called “tempera,” is water-based with a glue and/or gum binder. Blake applied his pigments in multiple layers, including intervening applications of transparent glue or gum. Outlines were often reinforced with black ink and the finished compositions glazed with glue. Blake was probably trying to create jewel-like paintings; in his *Descriptive Catalogue* of 1809, he compared them to “enamels” and “precious stones” (Erdman page 531). He never used the word “tempera” but called his medium “fresco”—a term that recalls Renaissance wall paintings—and claimed that he had invented the new genre of “portable Fresco” (*Exhibition of Paintings in Fresco*, Erdman pages 527), an alternative to paintings in oil. Most were executed on canvas, but three are on copper and one (*The Agony in the Garden*) is on tinned iron. Bentley, BB, 681. (123810) $1575.
1800


55.9 x 22.9 cm., single sheet folded once, with some traces of mounting tape on the vertical margin, some creases but very good.

§ The very fine William Muir facsimile, often mistaken in the past as the original. The poem was composed by William Hayley. Originally etched in relief and white line by Blake on four plates, printed in black ink, uncolored; copies are also known hand colored or printed in brown ink. This is one of Blake’s rarest works; it is also amongst the rarest of Muir’s facsimiles; some were issued in The Hobby Horse (see below) and some separately. This is one of the separate issues and only the second copy I have ever seen. They can be distinguished from the Hobby Horse examples since the latter were cut into two pieces to fit in the magazine, always with slight loss of text at the cut, or folded twice. Bentley, BB, 470B. Bindman, Complete Graphic Works of Blake, 384. See also Keynes, Blake Studies, 2nd ed. (who reported that the Muir facsimile was exhibited for some years as the original at the Pierpont Morgan Library). (108281) $2000.


4to. 28 volumes illustrated by woodcut and photogravure, in the original printed wrappers. Expectable browning to the untrimmed edges and occasional foxing and offsetting; issue no. 9 front wrapper spotted and rear wrapper very creased; issue 12 slight red staining to rear wrapper; issue 21 upper wrapper torn with large loss; issue 28 lower wrapper soiled and with a large chip. Despite the few flaws listed above the overall condition is in general clean and remarkably well-preserved for a large format, elegant journal in its original format. All enclosed in modern cloth boxes.
§ A complete run of the main series of the Century Guild Hobby Horse, the first significant magazine dedicated to the visual arts in England, preceding both The Yellow Book and The Savoy and more egalitarian than either in its mission to create a unified vision of the arts and crafts in Victorian Britain.

The quarterly magazine was the collaboration of architects Arthur Mackmurdo and Herbert Horne and the designer Selwyn Image, who together formed the small but influential Century Guild of Artists. It featured essays on the fine and decorative arts, architecture, literature, typography, book design and collecting, along with much original poetry. The Guild members were clearly well-connected, particularly with the Pre-Raphaelites, and regular contributors included W.M. Rossetti, Christina Rossetti, and Frederic Shields. Oscar Wilde contributed an essay on Keats, May Morris one on embroidery, and William Morris’ lecture on “The Influence of Building Materials upon Architecture” appeared for the first time in print in its pages. There is an essay by Hubert Parry on English song writing, original poetry from Matthew Arnold and Christina Rossetti, and several essays by Alfred Pollard on book design. The contributors were particularly interested in the works of William Blake and different issues featured several very important Muir facsimiles as well as the first typographic printing of The Marriage of Heaven and Hell. (122998) $7500.

4to, pp.121-160, with the facsimile of Little Tom the Sailor bound in as the folding frontispiece, in two pieces as usual. Very good, with slightly dusty uncut edges to the journal, and minor discoloration and spotting to the wrappers as usual.

§ Another copy of the very fine William Muir facsimile, bound in Issue No. 4 of The Century Guild Hobby Horse. See previous descriptions. (122903) $1500.

Single plates, a little browned around the edges.

Blake’s first (and perhaps happiest) collaboration with his patron William Hayley, one that also included Blake’s friend of many years, John Flaxman. The book is illustrated with three plates. “Two are signed by Blake as the engraver, but both stylistic features and documentary evidence make it certain that he also executed pl. 1.” Essick, CBI, XXXIX. Bentley, BB, 467.

152. Frontispiece “Pericles.” (100890) $375.


154. Pl. 3. “Thomas Hayley.” (100892) $595

1801


§ Limited to 300 copies beautifully printed by the CUP on hand-made paper. Bentley, BB, 388. (110709) $75.
1802


Frontispiece, 250 x 174 (sheet), 175 x 160 (platemark) mm, printed in black on wove paper. Recently cleaned, trimmed close to the right plate mark but not touching it, other margins wide.

§ Frontispiece to the first edition of the rarest letterpress publication containing engravings by Blake, Hayley’s *Designs to a Series of Ballads* of 1802. The frontispiece, “Adam and the Beasts,” is one of Blake’s most alluring images. The illustrations were drawn, engraved, printed, and published by Blake himself. The work was a financial disaster, and unfortunately Blake had borne most of the publication costs. He was eventually reduced to reusing unsewn sheets of the 1802 Ballads for sketch paper. Geoffrey Keynes, writing in 1921, states: “This edition of the ballads is now extremely rare...” Bentley, BB, 466. Easson and Essick, WBBI, Vol. I, VI. Bindman, *Complete Graphic Works of Blake*, 385-398. Essick, “A Census of Complete Copies of Designs to a Series of Ballads, 1802,” *Blake: An Illustrated Quarterly*, Spring 2000. (107341) $49,500.

1803


Large 4to (12.75 x 16.75 inches), [7] ff., + engraved title page, frontispiece, 2 portraits and 97 plates illustrating the most-famous scenes from Shakespeare. In the de luxe binding of publisher’s straight-grain red morocco gilt, gilt-extra backstrip, gilt design on both covers. Hinges repaired, rubbing at extremities. Some foxing almost exclusively confined to the margins, a bit heavier at front and rear of volume. Bookplate of E.H.R. Noble of South Shields at the front.

§ First edition, large-paper copy. The very rare duplicate plate by Blake for Romeo and Juliet is present and exceptionally clean — it is Blake’s only plate in the collection. As the preeminent printmaker of his time, John Boydell’s publishing house employed many of the best engravers of their generation including Bartolozzi, Stothard, Schiavonetti and Blake. Although Boydell ran this large-scale printmaking and publishing house for nearly 80 years, “his most significant contribution to British art can be considered the patriotic Shakespeare Gallery
project conceived in 1786. Boydell employed more than forty different engravers for the large-format and quarto versions of the gallery’s prints. A number of high-profile engravers... were employed on a handful of the plates, being paid exceptionally high rates” (DNB). Essick, CBI, XLII. Bentley, BB, p. 616. (122432) $9500.


Roy. 8vo (9.5 x 5.75 ins.), xii, 165 pp. With 6 engraved plates by William Blake after Maria Flaxman. Later half green morocco, gilt top, other edges untrimmed, an excellent copy with wide margins.

§ A large-paper copy, unusually clean and with fine dark impressions of the plates. First edition of Blake’s engravings after these dreamy and slightly surreal illustrations. Bentley, BB, 471A. Essick, CBI, XLIII. DNB notes of Hayley: “Possibly his greatest achievement, however, was his didactic poem Triumphs of Temper (1781), which ‘was to reform the entire feminine mind of England by the advice’ (Bishop, 53). This allegorical work aspired, in rhyming couplets, to teach young women the virtues of a pleasant nature. Its advice was heeded by some: Emma Hamilton thanked Hayley ‘for the lessons she had learnt from the poem’ (P. Jaffe, Drawings by George Romney, 1978, 44) and asked Romney to inform Hayley that his poem ‘made me Lady H. ... for Sir W. minds more temper than beauty’ (ibid.). Triumphs of Temper ran into fourteen editions and proved to be the most durable of all his publications.” (104400) $2750.

Large 8vo (22.7 x 14.2 cm.), xii, 165 pp. With 6 engraved plates by Blake after Maria Flaxman. Contemporary mottled calf, gilt titled backstrip, marbled edges, minor rubbing to backstrip and corners, faint darkening to preliminary & final leaves, otherwise an excellent copy with wide margins.


Small 8vo, xii, 165 pp. With 6 engraved plates by William Blake after Maria Flaxman; with some browning or foxing to the plates and the leaves to each side, as usual, browned from offset. Old calf panelled in gilt, red calf label, joints split and repaired, with the half-title, a good copy signed at the front by W.M. Rossetti in ink dated 1868. In a quarter brown morocco slipcase.

§ Another copy; W. M. Rossetti’s copy of the first edition with Blake’s engravings. (106997) $975.


4 vols. (including Supplementary Pages) in three, 4to, [i-iii]-xii, not including (8) -- ‘Contents,’ bound after title-page, [1]-413; (8), [1]-422; (4), xxxi, [1]-416; (4), [1]-122, (24) pp., with five plates and an engraving in the text by William Blake, second state of those in Vols. I and II (no second state for those in Vol. III), top cover of Vol. II with worm track, frontispiece to Vol. II slightly foxed, occasional browning in Vol. III and a worm track in the upper margin of the first few leaves, bound without half-titles, contemporary mottled calf, gilt borders to front and back covers, flat spines (not green) gilt in compartments with red lettering pieces in the second and fifth, a bit rubbed and worn, joints tender; the upper cover of Vol. III nearly detached; original blue silk bookmarks in all three vols., ownership inscription in each vol. of Charlotte Beatty, that in the third vol. dated 1805. Good.
First edition, and second state of the “Weatherhouse” plate, the only illustration in the book designed and engraved by Blake, of which only a few examples are known in the first state. This plate, here present in a very good impression with the imprint quite clear, is almost always in the second state; three or four copies are known in the first state. The other 5 plates are engraved by Blake after designs by others. Hayley’s position as the most respectable and considerable literary figure who had known Cowper made him the inevitable choice to write the definitive work. Blake was living with his wife at Felpham and she helped him make and print the engravings for their old friend and patron Hayley.

Pencil inscription to front free endpaper reads: “These three volumes were obtained from the family of the Rev. Wm Bull of Newport Pagnell, Friend of Cowper and Newton [see DNB]. Charlotte Beatty was the original owner of the books and she was a friend of this circle, and also well-known in that area, where alms houses were named in her honour.” Keynes, Grolier, 124; Bentley, BB, 468A; Essick, CBI, XLIV (note that the entry in Easson and Essick (IV) is totally superseded by Essick’s new research in the Commercial Book Illustrations). (102866) $1250.

1803 - 04

3 vols., 4to, (10, table of contents), [iii]-xiii, [1]-413; (8), [1]-424; (2), [1-iii], iv-xxxi, 416, (4), [1]-122, (24) pp. With 5 plates and an engraving in the text, one designed and engraved by Blake, the others engraved by Blake after other artists. Original polished brown half calf, marbled paper over boards. Backstrips of each volume with two black morocco labels lettered in gilt. Hinges and joints of vol. III just starting. Some spotting and foxing along edges of text blocks and within the text itself, sometimes within the image. Minor rubbing and wear at extremities. Armorial bookplate of the Corbollis family on front pastedown of each volume.

Second edition, final state of the “Weatherhouse” plate designed by Blake. “The plates for vols i-ii are much more clearly and darkly printed in the second edition (so indicated on the title pages) than the first. Perhaps many of the lines were cut more deeply when the plates were converted in their second states, but more careful inking and printing could account for the considerable tonal differences. One hesitates to blame Mrs. Blake for the poor impressions of the first states, but that may indeed be the case” (Essick, CBI, 86). Bentley, BB, 468 A. (105032) $1250.
1804 - 1821

“One of Blake’s two final epics, Milton follows the titular hero in a journey of self-discovery and renewal... Blake etched forty-five plates for Milton in relief, with some full-page designs in white-line etching, between c. 1804 (the date on the title page) and c. 1811. Six additional plates (a-f) were probably etched in subsequent years up to 1818. No copy contains all fifty-one plates. The prose “Preface” (Plate 2) appears only in Copies A and B. Plates a-e appear only in Copies C and D, Plate f only in Copy D. The first printing, late in 1810 or early in 1811, produced Copies A-C. Blake retained Copy C and added new plates and rearranged others at least twice; the volume was not finished until c. 1821. Copy D (see below) was printed in 1818. As a partly masked white-line inscription on the title page suggests, Blake may have originally planned to write twelve “Books” for Milton.” (Blake Archive). Bentley, BB, 249f.

4to, (4), 45 hand-colored plates, (2) leaves. Contemporary half navy calf gilt with navy morocco and gilt label on cover and navy cloth boards, original wrappers bound in. A fine copy, with the bookplate of H.C. Plimmer.
§ Limited to about 50 copies by Muir and his team, based on copy A in the British Museum. Muir’s preface is five pages and at the end is a three-page facsimile of Blake’s letter of March 16, 1804. The first facsimile of the second-longest and penultimate of Blake’s illuminated books, which is known in only four copies. Blake’s famous poem “Jerusalem” appears in the preface to Milton only in copies A and B. (108806) $950.

4to, 50 color plates, 13 pp. of printed text. Original quarter brown morocco, slipcase, a fine copy in virtually flawless condition save for very slight fading of the backstrip.
§ Regular copy 368. Limited to 426 copies including 20 de luxe copies numbered I-XX, 380 regular copies numbered 1-380, and 26 de luxe copies lettered A-Z reserved for Mr. Lessing Rosenwald, the Library of Congress, the Trustees of the William Blake Trust and the publishers. This reproduces copy D (1818), the Rosenwald copy now in the Library of Congress. Bentley, BB, 120. (123969) $600.
Jerusalem: “Blake’s final and longest epic in illuminated printing constitutes a recapitulation and summation of his multiple interests, ranging from his own mythology to biblical history, from sexuality to epistemology, and from the Druids to Newton. The cast of characters is vast, but Los (the artist’s imagination at work in the material world), Jerusalem and Albion (the female and male portions of divided humanity who must be reunited), the nature goddess Vala, and Jesus play major roles.” (The Blake Archive) Blake made five copies of *Jerusalem* but only colored one. A suite of 25 plates was also colored by Blake, and a few posthumous copies were printed in tints. The one-hundred plates of *Jerusalem* were etched in relief, with many designs in white-line etching, between c. 1804 (the date on the title page) and 1820.

Large 4to, 100 plates, printed in black and white, with black framing lines. Original upper blue-gray wrapper, backstrip and lower wrapper supplied, text block untrimmed.
§ A wonderful facsimile of copy D (now at Harvard), limited to 100 copies per Bentley and Keynes but an old Quaritch catalogue stated 250 (an unlikely number). This copy numbered 5 on the upper cover. Bentley attributed the publication to Chatto but revised it to Pearson in his Blake Books Supplement. The Rinder copy reproduced by the Trianon Press is in a smaller format and this large quarto has a much more imposing and appealing presence and seems to be a better facsimile — certainly this copy is clearer and more striking than copy C. Bentley, BB, 76, and BBS, p. 88. (122900) $1500.

4to, (6), ix text, and 100 color plates. Original blue cloth, folding box, very good.
§ Regular copy 393. The first of the magnificent series of facsimiles by the Trianon Press of Blake’s illuminated books, edited by Geoffrey Keynes. Limited to 516 copies issued in either fascicles or a dull blue buckram binding, with 500 regular copies numbered 1-500, and 16 copies lettered A-P reserved for the Trustees of the William Blake Trust, Mr. Joseph Wicksteed, and the publishers. It reproduces the only complete copy of *Jerusalem* colored by Blake, copy E, known as the Stirling copy, now held by the Yale Center for British Art. Bentley, BB, 78. (108812) $2000.

§ [Jerusalem:] 2500 copies printed. Facsimile of the Rinder copy, a black-and-white version, published to accompany the Stirling colored copy (see above). Bentley, BB, 79. [Commentary:] First edition, 1500 copies printed. This commentary was intended to go with the full-scale color facsimile and this black-and-white Rinder facsimile. Bentley, BB, 2961. (108836) $300.


§ 2500 copies printed. Facsimile of the Rinder copy, a black-and-white version, published to accompany the Stirling colored copy. This appears to be a de luxe copy of the NY edition, in orange morocco rather than the standard orange cloth. Bentley, BB, 79B. (123270) $175


§ De luxe copy VI of 32 with extra material, proofs, stencil etc. Limited to 558 copies including 32 de luxe copies numbered I-XXXII, 500 regular copies number 1-500, and 26 regular copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. This is a combined facsimile of Lord Cunliffe’s copy (copy B) and Kerrison Preston’s proofs; the coloring differs markedly from the Stirling copy (copy E) which was the first Trianon Press Blake facsimile published in 1951 (see above). Bentley, BB, A82. (107386) $2250.
Folio, 25 color plates, 8 proofs, and commentary at the end. Original quarter brown morocco, small scratches to morocco, otherwise fine in slipcase.
§ Regular copy 2. See above. (107635) $475.

1805

171. **Blake, William. Autograph document signed, being a receipt made out by Butts and signed by Blake for four of Blake’s greatest “printed paintings.”**
[London]: 1805.
Document Signed, one page, oblong small octavo, July 5, 1805. “Received of Mr. Butts five Pounds seven Shillings on further account.” Paper browned, small abrasions on back from having been mounted in a book.
§ See Windle: catalogue 26, item #9 (1995). The year 1805 was a hard one for Blake. His works were filled with visions of death and, when several of his patrons drifted away, his financial situation darkened, bringing him to a self-described state of “despair.” “But there was one patron who never seemed to doubt his genius and...Thomas Butts... took over the role of Blake’s principal employer; for the next five years he gave him regular payments that allowed him to maintain a steady if modest income” [Peter Ackroyd, *Blake*]. Butts’s support and confidence gave Blake new hope and a new artistic vision and he suddenly produced works for Butts that showed “an exultant spirituality that is quite new in Blake’s art. There is also more splendid and nobility in the conception of the human figures, who seem touched by some mystery, a mystery that Blake characteristically suggests through the powerful use of light” [Ackroyd]. Essick noted of this very receipt: “the receipt you just acquired covers very important material. According to Bentley, *Blake Records*, 2nd ed., p. 764, your receipt (mistakenly) repeats another of the same date and amount specifying that the payment was for 4 of Blake’s great color prints of 1795, *The Good and Evil Angels, The House of Death, Elohim Creating Adam, and God Judging Adam*. Thus, the receipt is for what are often considered Blake’s greatest masterpieces as a pictorial artist.” Bentley, BB, 134.4.” This is confirmed by Keynes: *The Letters of William Blake* (1980), p. 113: “5 July 4 prints viz. 1 Good and Evil Angel 2 House of Death 3 God Judging Adam 4 Lamech.” Also: Essick states that Butts was the first person to collect Blake and was single-handedly responsible for keeping Blake going while other buyers came and went. See Essick: “Collecting Blake” in *Blake in Our Time*, Toronto: UT Press, 2010. (123009) $150,000.

Small 8vo, (6), 212, (1, index)pp., with 5 plates designed and engraved by Blake. Overall a clean and very pleasing copy in contemporary calf, skillfully rebacked retaining the original backstrip and red label. Bookplate of Benjamin Dickinson, ink signature of J.W. Dickinson dated Oct. 9th 1824, later bookplate of Walter Hirst. § First edition, with plates 1-3 in the first state. An important book in the Blake canon, being his second version of the *Ballads* after the extremely rare 1802 edition (see above for the frontispiece). “For this 1805 volume, Hayley added twelve ballads to the four first published in 1802. Blake engraved new plates of his designs for three of the 1802 ballads (plates 1-3) and both designed and engraved new illustrations for two of the additional ballads (plates 4-5). Blake and Phillips were to “go equal shares . . . in the expense and the profits” (Blake’s letter to Hayley of 22 January 1805, Erdman page 763). Robert Southey’s mocking review of Hayley’s poems and Blake’s illustration to “The Dog” (Plate 1) appeared in the *Annual Review* for 1805.” Bentley, BB, 465. Easson and Essick, WBBI, Vol. I, VIII. Bindman, *Complete Graphic Works of Blake*, 403-407. (122873) $6500.

173. The Lion. Single plate, full margins, well printed, first state. (106641) $975

174. The Hermit’s Dog. Single plate, full margins, well printed, only state. (106642) $975

2 vols. in 1. 8vo, (6), 212, (1, index)pp., with 5 plates designed and engraved by Blake; xii, (2), 17-212 pp. with 4 plates designed and engraved by H. Richter. Contemporary panelled tree calf, rebuck; early ink ownership inscription of Mary Henor (?) on both title pages; small ticket of Subun-so Book Store, Tokyo on front pastedown. Scattered foxing especially to plate margins, board tips rubbed, but generally very good copy.


176. **Shakespeare, William.** *The Plays of William Shakespeare [sic] accurately printed from the Text of the corrected Copy left by the late George Steevens [sic], Esq. With a Series of Engravings, from Original Designs of Henry Fuseli… and a Selection of Explanatory and Historical Notes, From the most eminent Commentators; a History of the Stage, a Life of Shakespeare, &c. by Alexander Chambers…* London: C and J. Rivington, 1805.

10 volumes, royal 8vo, 10.5 x 6.5 ins., with a portrait frontispiece of Shakespeare and 37 separate engravings after drawings by Fuseli by Neagle, Cromek, Rhodes, Dodley, and two by William Blake. Contemporary diced Russia, gilt-decorated and lettered, one or two minor chips and scuffs but overall a wonderful set in lovely condition. The plates are fine impressions. Bookplate of Houston of Clerkington in each volume.

§ A superb set of the large-paper issue of the best illustrated collection of Shakespeare’s plays (save only the elephant-folio Boydell). This was one of Fuseli’s major projects as a book-illustrator and it succeeds brilliantly; the engravings are dramatic and rich, and, in this edition, well printed. Blake engraved two plates after Fuseli for the book, his only illustrations of Shakespeare. Vol. VII for *King Henry VIII* and vol. X for *Romeo and Juliet.* There was a nine-volume small-paper issue with greatly inferior printing of text and plates but, as Bentley observed “the ten-volume edition is considerably more elegant.” Bentley, BB, 498. Essick, CBI, XLVII. (124131) $5750.


Single plate, some toning and spotting but very good condition.

§ “*King Henry VIII.*” One of the two illustrations engraved by Blake after Fuseli. (107268) $500.

Oblong folio. Engraved title and 39 full page outline engravings. Original half green hard-grain morocco, gilt edges, with the original gilt-lettered title on the upper cover, very worn. Some foxing throughout as usual, title-page creased, the three plates engraved by Blake after designs by Flaxman in good condition.

§ First edition. Reprinted several times to 1829 on a variety of papers, it is effectively impossible to distinguish printings but it matters little as they are essentially identical. Bentley, BB, 457A. Essick, CBI, XLVI. (105705) Sold.

1806


8vo, xxiv, 270, ii (publisher’s booklist) pp., with Blake’s engraved frontispiece of Sir Joshua Reynolds design “The Graphic Muse.” Original blue-grey boards, spine slightly darkened and worn at edges.

§ First edition, a very scarce book, especially in boards. With the bookplates of Gilbert Redgrave and George Goyder; there are also signatures of Sir Edward Hoare, an early owner, on the title page and other pages. Bentley, BB, 474. Essick, CBI, XLVIII. (108751) $2750.


Single sheet, 123 x 189 mm, plate mark 114 x 172 mm, a little soiled.

§ Frontispiece titled “The Graphic Muse.” “Sketched from the picture by Sir Joshua Reynolds on the ceiling of the Library of the Royal Academy” and engraved by Blake. This the only example of the frontispiece available as a separate plate that I have seen. Bentley, BB, 474. Essick, CBI, XLVIII. (100895) $875.

8vo, iv, xlvi, 172 pp. With a frontispiece by Blake, engraved by Cromek, and 3 plates (one folding). Very good in original gray boards slightly darkened and worn at corners and with later spine showing wear at edges at rear. Contained in a red morocco gilt slipcase. George Goyder’s copy with his bookplate.

§ First edition, very uncommon in original state. This is possibly a large-paper issue as it is substantially bigger than other untrimmed copies in stock. The text includes the first typographic printing of the poems “Laughing Song,” “The Divine Image,” “Holy Thursday,” “The Tiger,” and “I love the Jocund Dance.” In addition, the preface has a 24-page account of Blake, being the first biographical information on him ever printed. The text of this section was largely obtained from conversations with Blake himself. The child was Malkin’s son, apparently an infant prodigy who died at the age of seven. Bentley, BB, p.18 (a good note on the book) and #482. (108740) $3000.


8vo, iv, xlviii, 172 pp. With a frontispiece by Blake engraved by Cromek, and three plates (one folding). Contemporary straight-grained green morocco, backstrip darkened to brown, joints scuffed but sound, a very well-margined copy virtually untrimmed.


Single leaf, 200 x 130 mm, being the frontispiece by designed by Blake and engraved by Cromek. Trimmed to the image, recently cleaned, with a couple of almost invisible creases and an ink smudge on the child’s nose.

§ Frontispiece only. Bentley, BB, p. 18 (a good note on the book) and #482. (107755) $200.
Before 1808

“In October 1805, Blake was commissioned by the engraver and would-be publisher Robert H. Cromek to prepare forty drawings illustrating Robert Blair’s The Grave, a popular “Graveyard” school poem first published in 1743. Cromek planned to select twenty of these designs for a deluxe edition of the poem. In Cromek’s first prospectus of November 1805, Blake is named as both the designer and engraver of fifteen designs. Blake etched one image, Death’s Door, in white-line, but Cromek rejected it. The dark power of the white-line print appeals to modern tastes but was far from fashionable in the early nineteenth century. In a second prospectus, also of November 1805, Cromek announced that Luigi (or Louis) Schiavonetti would engrave twelve designs for the new edition. Blake had lost the potentially lucrative commission to engrave his own designs; his relationship with Cromek descended into anger and argument. In spite of their disagreement, Cromek included a portrait of Blake as a frontispiece to the volume, published in 1808. Cromek promoted the book aggressively and the illustrations to The Grave became Blake’s best known work through much of the nineteenth century.” (The William Blake Archive).

184. Blair, Robert. Original Watercolor Drawing from The Grave: “Whilst, surfeited upon thy Damask Cheek, the high-fed Worm in Lazy Volumes roll’d, riots unscar’d.” Pen, ink and watercolor over traces of pencil on paper.

§ One of the twenty watercolor illustrations by Blake originally selected by Cromek for publication in his deluxe edition of Blair’s The Grave. Untraced for many years, nineteen of the drawings were rediscovered in 2001 in a small bookshop in Glasgow. Despite widespread protest, the portfolio was broken up and auctioned separately at Sotheby’s in 2006. See below for the valuable Trianon Press facsimile of the full group. (123663) Sold.

1808


Folio, xiv, 36, (4) pp. With an etched portrait frontispiece after Phillips printed on India paper, title-page, and 11 plates engraved by Luigi Schiavonetti after Blake’s designs. Old half brown morocco, cloth boards, upper cover titled in gilt. Some scuffing and wear.

§ First folio edition, the rarest and best edition of this famous book, with the famous portrait of Blake printed on India paper, thus a lovely impression. Slight foxing to the portrait and title-page but a remarkably good and well-margined copy with the first state (Davis for Davies) of all nine plates that can vary (three always have Davies) some of which were corrected in the

186. **BLAIR, ROBERT. The Grave. A Poem.**
London: Bensley for Cromek, 1808.
4to, xiv, 36, (4) pp. With a portrait frontispiece after Phillips, etched title page, and 11 plates engraved by Luigi Schiavonetti after Blake’s designs. Original drab gray boards, printed paper label on upper cover, preserved in a red cloth box (worn). The finest copy we have ever seen.


Single plates; etchings on wove unwatermarked paper, full margins, cleaned and in near fine condition with some light residual spotting in places.
§ Single plates from the first 4to edition. Bentley, BB, 435B.

188. *Title-page.* (123890) $675.


196. “Death’s Door.” (123898) $675.

197. “Christ descending into the Grave.” (123899) $375.


1808 - 1813


Very large folio (17.5 x 11.25 ins.), liv, 42 pp. With the portrait frontispiece after Phillips on laid India paper, an etched title-page, and 11 plates engraved by Luigi Schiavonetti after Blake’s designs. Modern boards, blue morocco backstrip lettered in gilt (misdated ‘1808’), some spotting and foxing mostly to margins.

§ Second folio edition, with 6 of the 12 plates in the first state. Remainder printings of the 1808 folio and 1808 quarto states were used for the 1813 folio issue—hence the combination of states. Indeed, the 1813 folio was probably printed to make use of these earlier printings of the plates. The differences between the 1808 folio and 1813 quarto states appear only in the inscriptions, not the images. Folio proof copies of either the 1808 or the 1813 editions are very rare. The 1813 folio is preferred by some collectors because of the added biographies of Blake, Schiavonetti, and Cromek. Bentley, BB, 435C (noting but two extant copies). Bindman, *Complete Graphic Works of Blake*, 465-476. See also Essick and Paley, “The Printing of Blake’s Designs for Blair’s Grave” *The Book Collector*, Winter 1975. (110444) $9750.
1813

Single plates, etchings on wove unwatermarked paper, recently cleaned except where stated.
§ Single plates from the second 4to edition. Bentley, BB, 435 D. (109206)

201. *Title-page*. (109206) $875.

202. “*The Soul exploring the recesses of the Grave.*” (109211) $875.

203. “*The Day of Judgment.*” Not cleaned; a little browned at edges, wear at foot of blank margin. (104628) $395.

   (109202) $575.

207. “The Meeting of a Family in Heaven.”
   (109210) $575.

208. “Death's Door.” (109205) $675

209. “Christ descending into the Grave.”
   (109203) $675.

1808 - 1870

212. **Blair, Robert.** *The Grave, A Poem. Illustrated by twelve Etchings executed by Louis Schiavonetti, from the Original Inventions of William Blake. 1808.* London: Bensley for Ackermann, 1813 [i.e. 1870].


§ Third quarto edition, printed from the same plates as the 1813 edition but actually issued by or for John Camden Hotten in 1870. Of this version Essick wrote: “I’ve also seen the true 1813 text and plates in a very similar cloth binding with just a few differences in the blind stamping but very much the same style and period. My theory on that is that Camden Hotten, who produced the 1870 issues, not only got the copperplates from Ackermann (with the Spanish inscriptions for de Mora) but also some remainders of the impressions and letterpress and bound these up in a slightly different (just the blind stamping and perhaps the cloth color or weave) fashion. He removed the Spanish on the coppers and had an engraver restore the 1813 English inscriptions, then printed for both the portfolio and the 1870 issue of the text with the engravings.” Bentley, BB, 435E. (107940) $1975.

1808 - 2009


Folio, 95 pp. Original quarter-maroon calf with black moiré silk-covered boards, with gilt lettered maroon morocco label to top board, backstrip likewise stamped in gilt; portfolio in full maroon calf containing 19 watercolors reproduced in facsimile, mounted within framing lines on heavy beige paper, black moiré silk-covered double slipcase; illustrated throughout with color reproductions of watercolor drawings, as well as engravings. As new.

§ Copy XXXV of the de luxe edition, limited to 36 copies. The entire edition is out of print. From the announcement: “These watercolor designs, which disappeared from the public eye from 1836-2001, came to light in a Glasgow bookshop, and were [later] offered as an entity to institutions and collectors at a price which, as it turned out, none could afford, or at least, was prepared to pay. Eventually, in the face of much protest, the portfolio and the 19 designs were offered for sale in 20 separate lots at Sotheby’s, New York, in 2006. The drawings are now widely dispersed and it is most unlikely that they will ever again be seen together.” The sale was roundly condemned at the time as a cultural crime. This book and the facsimile portfolio are now the only record of the original series. Happily, the Blake Trust created a superb book, which is and will surely remain the single most valuable reference work on these remarkable Blake drawings. (107742) $5950.
1809

Large 4to, (8), 416, (7) pp. With portrait frontispiece and 11 engraved plates, including one by Blake after Romney. Large paper copy in red half calf over marbled paper boards, with gilt rules and titling. A very good copy with clean pages and prints throughout, just traces of ageing on the first few pages.

§ First edition, large-paper copy. Although not substantially bigger than uncut copies of the regular issue, the large-paper copies are on heavier paper and the impressions are stronger. The 1-page advertisement at the end for “Epistles to Romney” is not found in the small-paper copies. Blake’s plate of the shipwreck incorporates a number of familiar figures from his iconography and is a strong and vivid illustration. Bentley, BB, 469, Essick, CBI, XLIX: large-paper issue has an “1807” watermark without a maker’s name; the small paper is watermarked “Rye Mill / 1807.” (108741) $3250.

4to, (8), (7), 416 pp. With portrait frontispiece (imprint trimmed at foot) and 11 engraved plates, including one by Blake after Romney. Old half calf, marbled boards, joints rubbed but sound, top of backstrip chipped away, black label lettered in gilt.

§ First edition, a good working copy. Essick, CBI, XLIX. (109221) $575.

Single sheet, 175 x 261 (sheet), 134 x 177 (image) mm, being a good impression of the plate extracted from the book; recently cleaned.

§ A famous image with familiar Blake themes including the raging horse, a maiden laid out on a rock, a terrified figure tearing her hair, etc. Essick, CBI, XLIX. (107754) $450.

1810 - 1819

217. Chaucers Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8 1810. [London: Colnaghi printing, about 5 March 1881].
Impression measures 93.9 x 30 cm., printed by Colnaghi on India paper and mounted on heavy wove paper; archivally matted, beautifully framed. A very good impression, crisp and clear, in fine original condition with no flaws.

§ Fifth and final state (but prior to the Sessler impressions). In terms of the dimensions of the printed image and the sharpness of the impression, this copy most resembles Essick’s 5zz, p.74. For the printing history of this famous plate see Essick as cited below. “Chaucers Canterbury Pilgrims’ was one of Blake’s major attempts at building a reputation as a painter-engraver and achieving the sort of critical and financial success that had escaped him for so many years.” However, Blake wasn’t to meet with the critical success he had hoped for and the competition created when Thomas Stothard executed a plate of the same subject, caused him to become bitter. “Most contemporary connoisseurs probably found the print old-fashioned and ‘Gothic’ in the pejorative sense. The record of prices brought by the print at auction indicates that it has attracted strong interest from collectors only in the last few years” Essick, pp.86-88. Blake made substantial changes in the fourth and fifth states of this famous plate and “it is only in the last two states of the plate that we find Blake’s mature artistry as an original printmaker, bringing to his largest and most ambitious single print the same techniques distinguishing his Job and Dante engravings.” Essick, Separate Plates of William Blake, xvi, and see William Blake, Printmaker. (110711) $35,000.
218. *Chaucer's Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8 1810.* [London: Colnaghi printing, after 5 March 1881].

Impression measures 93.9 x 30 cm., printed on laid India paper; recently cleaned.

§ Final state: it is worth noting that the only difference between the so-called fourth and fifth states is the absence of the scratched dry-point inscriptions clearly visible in a few prints, and less and less visible until completely absent by the time Sessler was printing the plate. Instead of “states” the more accurate definitions might be very early to very late 4th state, and in that scheme then this print would be well after the early impressions with some or most of the scratched inscriptions visible, but before the Sessler printings of the 1940s, none of which were on laid India. (108279) $25,000.

219. Facsimile Print of “Chaucer's Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8 1810.”

[London: Colnaghi printing, after 5 March 1881].

§ Fine exact facsimile print of William Blake’s Canterbury Pilgrims (5th and final state). The reproduction by 42-Line is so good it is virtually indistinguishable from an original print. (110436) $1250.

1817 - 1831


Oblong folio, (2), 34 plates, 30 from Piroli’s original set, plus 4 by Howard; Hesiod title page, 37 Blake plates, the first a second title page. Bound in original half brown morocco and cloth, gilt title to front cover; wear to spine edges and corners, binding strained due to weight of pages and apparently with an earlier repair, holding reasonably firm.

§ Bound with Flaxman’s *Aeschylus*, here the 1831 issue, published by Miss Flaxman and Maria Denman. The *Aeschylus* is rather dusty and with occasional mild foxing marks, and an old triangular dampstain at the upper right corner, affecting the first 20 plates to a decreasing extent, not touching the designs. Bentley believes 50 copies of this issue were printed on publication in 1831. The Hesiod plates are dated 1816 or 1817, consistent with Bentley’s note that 200 sets were printed in 1817, but sold slowly, such that 18 sets were still unsold in 1838, and dealers made up combined copies of the Flaxman titles in various combinations. This set appears to be one such set. The *Hesiod* plates are generally clean with light dusting to margins, a few margins slightly mottled and also occasional light foxing to a few, but mainly to outer margins. Bentley, BB, 456A; Bentley, *The Early Engravings of Flaxman’s Classical Designs*, p 53-58; Essick, CBI, LI, p 100. (108761) $500.
c. 1819 - 1820

**Visionary Heads.** The following two drawings are from a series of black chalk and pencil drawings produced after 1818 by request of John Varley, the watercolor artist and astrologer. The subjects of the sketches, many of whom are famous historical and mythical characters, appeared to Blake in visions during late night meetings with Varley, as if sitting for portraits. The drawings are contained in three sketchbooks and there are a number of loose leaves indicating the existence of a fourth sketchbook.

221. **Visionary Head of Queen Boadicea (recto, shown here), sketch of geometric and architectural forms (verso).**

Pencil, head on recto approx. 19.0 x 14.6 cm. on a leaf of wove paper, 20.5 x 15.5 cm., inscribed “Boadica” in pencil below the profile head facing to the left. The leaf is the same size as those in the smaller Blake-Varley Sketchbook (Butlin #692), datable to c. 1819. It was probably removed from the sketchbook early in its history by either John Varley or John Linnell. Paper browned through overexposure to light and with several spots of foxing.

§ There are 2 other versions of this head, Butlin #717, head facing to the right (now in a private collection, San Francisco) and #718, head facing to the left (Morgan Library and Museum, New York). Butlin describes the former as “possibly a counterproof, with the hair added,” of the latter, but their relationship may be the reverse. The pencil lines of Butlin #718 are very faint. The version reproduced here would appear to be a drawing rather than a counterproof. The spelling of “Boadica” and formation of the letters (except for the “B”) follow the title inscription, attributed by Butlin to Linnell, on Butlin #717. The geometric and architectural forms sketched on the verso are probably by Blake. David Bindman suggest that there may be a connection between these forms and The Man Who Built the Pyramids and related details in the smaller Blake-Varley Sketchbook, Butlin #692.102 (now missing and known only as a replica, Butlin #751) and #692.103 (details). Butlin traces the history of his #717 to the sale of Linnell’s collection, CL, 15 March 1918, #165, “Boadicea” and 16 other works by Blake (£46.4s. to the dealer E. Parsons & Sons). This lot included “duplicates and impressions” according to the auction cat. Butlin #699 identifies 13 of the 17 works in this lot, leaving “4 others” unidentified. This newly discovered drawing may have been among the “duplicates” in the Linnell sale and 1 of the 4 Butlin was unable to identify. Sold.

222. **A Seated Monarch with an Agonized Expression.**

Pencil, 8 x 6 inches; 203 x 152 mm.


223. **A girl with full face and bare breasts.**

Pencil 7 ¾ x 6 inches; 200 x 153 mm.

§ Butlin, *The Paintings and Drawings of William Blake*, 692.82: “Sold Christie’s 15 June 1971... 140 guineas bt. Essex.” The girl’s arms appear to be bound and her head-dress to have some special iconographical significance (122688) $19,500.
1819


2 vols., oblong 8vo, text vol. xiv, 40 pp., with 12 illustrations; facsimile vol. to match, in calf-backed green buckram, slipcase faded, backstrip scuffed on volumes 1 and 2. Facsimile volume with loose leaves as usual.

§ Limited to 800 copies. The facsimile of the notebook was printed by the Trianon Press but, unusually, rather poorly made. This is the “small” notebook which was broken up and sold at auction a few years ago. Almost invariably the facsimile volume is sprung, with many leaves coming loose. Bentley, BB, 401: “includes 36 Visionary Drawings by Blake.” (110727) $125.

1820-1827 and POSTHUMOUS MATERIAL

1820


§ Copy 14, with the first three volumes bound in morocco. From an edition of 726 total copies including 700 numbered 1 to 700, of which the first 50 have additional material and are in a special binding, and 26 reserved copies lettered A-Z. Volume I is an introductory volume, followed by three volumes of plates.

“In about 1818 Blake revised For Children: The Gates of Paradise, giving the work the new title of For the Sexes: The Gates of Paradise and adding three new text plates at the end (Plates 19-21). All twenty-one plates are intaglio etchings/engravings. Plates 19-20 contain brief interpretive statements keyed by number to the preceding design plates. The final plate is addressed to Satan as the “God of This [fallen] World.” (Blake Archive). Bentley, BB, 48. (107595) $1750.


§ Regular copy, unnumbered, marked “model.” See above. Volume I is an introductory volume, followed by the two volumes of plates. Bentley, BB, 48. (107597) $300.
2 vols., small 8vo, xii (-vii/viii), 12, xxiv (-i/iv), 214; [I], [215]-592 pp. With an engraved frontispiece to each volume, and 230 illustrations including 17 woodcuts and 6 engraved plates by Blake, and four other designs by Blake engraved by others. Original full rose sheep, backstrips lettered in gilt, slight wear to joints, vol. 1 invisibly repaired. A very fine set internally perfect. Enclosed in a modern protective box.

§ Presentation copy inscribed by Thornton to his daughter. A very fine copy of a scarce work in any condition as it was issued for use in schools; the impressions of the woodcuts in this copy are the richest I have ever seen. Blake contributed 17 woodcuts to this volume (as well as 10 other plates, of which he engraved six) which were not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs made before they were trimmed are now extant. These blocks have remained amongst the most influential woodcuts in the history of British art and their influence can be seen from Calvert (see below) and Palmer all the way up to the present day. The blocks were saved by Linnell and were printed not long after Blake’s death as separate impressions (perhaps by Calvert, also see below), and again in 1977 as a set by Iain Bain (see below). Any impressions are now very hard to find. For a full discussion of this wonderful book, see Essick’s masterly monograph *A Troubled Paradise*... (San Francisco: John Windle, 1999). Bentley, BB, 504. Bindman 602-18. Easson and Essick I, X. (107152) $67,500.

2 vols., small 8vo, xii (-vii/viii), 12, xxiv (-i/iv), 214 pp; [I], [215]-592 pp. With an engraved frontispiece to each volume, and 230 illustrations including 17 woodcuts and 6 engraved plates by Blake, and four other designs by Blake engraved by others. Retrospective early 19th century full calf, red labels, by Court Benson.

§ Another very good copy. See above. (122877) $47,500.

1821 - 1828


§ On 8 September 1828 Linnell recorded in his diary that Edward Calvert made new impressions of Blake’s Virgil series from the old blocks that Linnell had acquired three years earlier. Edward Calvert was the most distinguished printmaker among the “Ancients,” the artistic group united by their attraction to archaism in art and admiration for the work of William Blake. Calvert was profoundly moved by the pastoral imagery of Virgil’s Eclogues and by 1823 had already begun to purchase Blake’s work. In 1825 he entered the Royal Academy Schools, where he befriended Samuel Palmer and George Richmond, through whom he met Blake, who gave him some instruction in printmaking. The impressions of Blake’s wood engravings in this album undoubtedly belong to Calvert’s 1828 printing, using some of the techniques taught him by the artist himself.
The Calvert printings constitute a separate issue of Blake’s plates, distinct from their impression in book form. Probably because Calvert was able to print individually from the blocks, and no doubt because he was in full sympathy with Blake’s artistic aims, the impressions are considerably darker than their appearance in book form, heightening the intensity of the unconventional technique used by Blake. The Virgil wood engravings are printed on thin white wove paper and pasted onto the rectos only of 17 leaves of an oblong album, each leaf of white wove backing paper 11.3 x 20.4 cm. At the front of the album are the stubs of 5 leaves, presumably the remnants of complete leaves cut from it. Bound in early 19th-century half morocco over marbled-paper boards, with the bookplate of Samuel Boddington (1766-1843) on the inside front cover also inscribed in pencil by a later owner, David Lindsay, the 27th Earl of Crawford and 10th Earl of Balcarres (1871-1940), “given me by / D. Y. Cameron. / C[rawford],” the Scottish painter and etcher Sir David Young Cameron (1865-1945). (123934) Sold.

1821 - 1977

230. THORNTON, ROBERT JOHN. Wood Engravings of William Blake. 17 Subjects commissioned by Dr. Robert Thornton for his Virgil of 1821. Newly printed from the original blocks now in the British Museum. Introduction by Andrew Wilton. London: BM Publications Ltd., 1977. 8vo, introductory pamphlet and 17 woodcuts on special paper, each in an individual folder, all contained in a brown cloth folding box with black leather gilt-lettered labels on upper cover and backstrip. As issued in the original BM-issued numbered cardboard box; a few prints and mounts are slightly foxed, a little musty from storage, a couple of spots on the cloth box.

§ Limited to 150 sets, this superb reprinting of Blake’s only woodcuts from the original blocks was executed by Iain Bain (the Bewick authority) and sold out immediately. (110500) $12,500.

1822

On Homer’s Poetry and On Virgil, see 1788-93 All Religions are One for the Muir facsimile of these titles (bound together).

1822 - 1887


§ Of special interest in this volume is the superb reproduction by Muir (uncredited) of Blake’s On Homer’s Poetry, one of his rarest pieces, along with an essay on the print by H.P. Horne. See Bentley, BB, 1885. The Burne-Jones frontispiece is a print from the Song of Songs entitled “Quae est ista...” The rare seventh issue of the Hobby Horse, founded by A. H. Mackmurdo, together with his friend Selwyn Image, and a former pupil, H. P. Horne. Bentley, BB, 1885. (122902) $450.
1825 - 1826

“Blake’s twenty-two engraved Illustrations of the Book of Job are the culmination of his long pictorial engagement with that biblical subject. His first efforts were a small group of wash drawings of the mid-1780s showing Job in his misery with his wife and three friends…This may have stimulated Blake’s chief patron, Thomas Butts, to commission a tempera painting, Job and His Daughters (Butlin 394) c. 1799-1800 and, about six years later, a series of nineteen watercolors illustrating the story of Job (Butlin 550, the so-called “Butts Set”). In 1821, Blake and his new patron John Linnell borrowed the watercolors from Butts. Linnell traced the series and Blake colored them (Butlin 531, the so-called “Linnell Set”). Blake also added two more compositions to this later group and added versions of these same compositions to the earlier group, so that both sets now have twenty-one designs.

“The Linnell set led directly to the commissioning of the engravings, as set forth in a contract dated 25 March 1823. Blake first executed a series of twenty-one reduced pencil sketches of the central designs (Butlin 557). These he transferred to copperplates. Rather than using the customary “mixed method” of preliminary etching followed by engraving, Blake used pure line engraving in the Job plates. Perhaps one of his motivations was to evoke the art of the master engravers of the Renaissance whom Blake greatly admired, such as Albrecht Dürer. The Job engravings are generally considered to be Blake’s masterpiece as an intaglio printmaker.

“The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art” (Ray, Illustrator and the Book in England #8).

Folio, engraved title and 21 plates on India paper mounted on handmade paper. Each plate separately matted, a brilliant set, with the original printed label preserved.

§ First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word ‘proof’ removed). This is one of finest sets of the proofs I have ever seen, and far outshines the other two original printings and the later re-issue. The India paper set is the best printing of these famous plates which comprise Blake’s major single achievement as a printmaker after the illuminated books. (107296) $125,000.
233. *Illustrations of the Book of Job*. London: [plates dated] 1825 [but published 1826]. Folio, 320 x 254 mm, engraved title and 21 plates. Proofs on India paper mounted on handmade paper, some leaves (2, 5, 6, 11, 14, 17, 18) watermarked J. Whatman Turkey Mill 1825. Gilt-ruled green morocco over thick boards, fleurons at the outer corners, double-rule inner frame enclosing a bloom roll, gilt-ruled spine, sewing bands with gilt red morocco onlays, thick dark blue endleaves, all edges gilt, by Riviere: a brilliant set with no foxing at all, interleaved with blanks at the time of binding with no offsetting. Lower cover of the binding at some time tied up with string with ensuing indentation. § First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word ‘proof’ removed). (123190) $89,500.


Illustrations of the Book of Job. London: March 8, 1828 (i.e. 1825 but published 1826). § First edition, one of 100 sets printed directly onto Whatman wove with the word “proof” removed. Single leaves, recently cleaned.

236. Plate 4: “And I only am escaped.” (107776) $1950.

237. Plate 7: “And when they lifted up their eyes.” (107778) $1950.

238. Plate 8: “Let the day perish.” (107779) $1950.

239. Plate 12: “I am Young and ye are very Old.” (107781) $1950.
1825 - 1826

Large folio, title-page and 21 plates printed on India paper. Mounted on large sheets as issued, enclosed in a blue morocco box (slightly worn) lettered in gilt. Bookplate of Robert Pirie.
§ A very good set of the posthumous edition printed from the original plates (with the word “proof” removed) for Linnell by Holdgate Brothers. The India paper set is the best printing of these famous plates. Bentley, BB, 421B. Bindman, Complete Graphic Works of Blake, 625–641C. (107206) $47,500

1825 - 1935

Large 4to, text, illustrations including 63 color facsimile plates, in six fascicles in original wrappers with labels; near fine copy, small stain to one wrapper, enclosed in the original blue cloth box, rather worn.
§ A magnificent production, showing for the first time the three colored sets done by Blake and the drawings for the smaller set, as well as reproducing in fine facsimile the proof issue of the first printing. Issued in a small edition and hard to find in good condition. Bentley, BB, 374: “The 134 plates of this excellent edition include Blake’s pencil drawings and watercolors and proofs of his engravings. For the genesis of Job it is of crucial importance.” Despite the Trianon Press edition of 1987, this edition is still a necessity as it reproduces in color a set not reproduced in color in the Trianon edition. (7944) $1750.

1826 - 1987

3 huge black slipcases, with contents in various formats (see below). In perfect condition as issued.
§ Edition limited to 387 sets, including 365 sets in three different formats, and a super de luxe edition limited to 22 sets of which this is copy D. The super de luxe issue includes David Bindman, ed. William Blake’s Illustrations of the Book of Job[;] The Engravings and Related Material with Essays, Catalogue of States and Printings, Commentary on the Plates and Documentary Record by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg. London: The William Blake Trust, 1987. The monumental work is housed in four cloth slipcases trimmed in morocco and contains fine facsimile reproductions of all three color sets of the plates, the New Zealand set, the Collins set, and the Fitzwilliam plates. The plates are accompanied by detailed commentary and scholarly essays, as well as proofs, guides and stencils from the Trianon Press, and much additional material. (Full contents available on our website.) A surprisingly hard title to find from the Blake Trust, being their last publication until the 2009 issue of “The Grave” watercolors. The analysis of the various states of the Job plates, and of the coloring of the three colored copies known, is not printed anywhere else and thus this set is essential for anyone studying this book, surely Blake’s masterpiece of engraving. Bentley, BBS, pp.198-99. (110689) $16,500.

Folio, two large slipcases, the first housing the text volume, and a portfolio of plates, including all 21 plates in several states, 21 fascicules, and the plate-by-plate commentary; the second slipcase houses The Colour Versions of the Book of Job..., the text volume, and three separate volumes of illustrations, all bound in quarter-morocco with marbled paper covered boards, with solander boxes fitted inside each slipcase, printed on Arches pure rag paper. Near fine overall.

§ Copy III of LXV numbered copies reserved for the William Blake Trust, from a total edition of 387. See above. (110738) $4950.


Publisher’s proofs in a box, including three copies of vol. 2 in variant bindings, one copy of vol. 1 black and white reproductions, and a suite of progressive proofs of plate 2. All within a quarter morocco box with gilt backstrip and marbled boards.

§ A unique publisher’s proof set, lacking the rest of the text. (107738) Sold.


22 separate plates, approx. 15.75 x 12.25 inches (30 x 31 cm) each, printed in color on Arches, housed in a tri-fold paper folder. Very good condition.

§ The New Zealand Set are careful watercolor copies of the central designs of the original engravings, produced by the circle of John Linnell, presented here in faithful facsimile. (108112) $1750.
1825 - 1826

247. Remember Me! A New Years Gift or Christmas Present, 1826.
London: I. Poole, [1825?].
12mo, frontispiece “A Tribute of Regard...”; title-page “Remember Me” etc. with 1826 beneath “Christmas Present”; second engraved leaf recto “Calendar and Album 1826...”, verso January and February; next three leaves with the rest of the Calendar; verso of third leaf “The Virgin Child and St. John”; 8 pp. of engraved music; contents and introduction [i] ii-xxiv; plate “Her screams aroused her servant”; [1] 2-336. With the Blake plate at p. 32, and color plates at 42, 73, 88, 89, 93, 148, 149, 275 (b/w The Storm), and 326 (color). Publisher's original printed yellow paper boards, no backstrip, some foxing and marginal waterstains, but a good copy of this fragile booklet in its rarest format, preserved in a cloth box.

§ Second issue of the book (no variance in the plate, the contents omits the blank leaves and the misnumbered leaves at the end). One of the rarest of all of the plates designed and engraved by Blake, here in its rarest format. The plate, titled “The Hiding of Moses” was the last plate designed and engraved by Blake himself for a commercial publication; the original drawing “Moses placed in the Ark of Bulrushes,” which closely echoes a tempera now untraced that was executed some 25 years earlier, is in the Huntington Library. Bentley, BB, 490B. Easson and Essick, WBBI, Vol. 1, XI (recording the Rosenwald proof and 3 copies). Keynes, Blake Studies, XIX (recording 7 variants but not mentioning the 1826 printing). Also see Bentley’s detailed essay and census of copies in “Remember Me! Customs and Costumes of Blake’s Gift Book,” University of Toronto Quarterly, 80.4 (fall 2011): 880-92. (110801) $29,500.

1826

Small 4to, 62 pp., and 11 plates with descriptions. Quarter morocco with cloth covered boards. Near fine copy with a small stain on the backstrip.

§ Edition limited to 438 numbered copies, this being one of 26 copies for the Trustees. A study of William Blake’s Laocoon, which he first started sketching in the early 19th century (c. 1815), with illustrations reproduced by the collotype process. This volume completes the series begun by the William Blake Trust in 1951. Not found in Bentley’s Blake Books or the Supplement. (110686) Sold.
Illustrations to Dante’s Inferno. Incomplete at the time of his death in 1827, Blake’s illustrations for the Divine Comedy, commissioned by John Linnell, are some of his finest and most affecting inventions. From 102 illustrations, ranging from pencil sketches to finished watercolors, Blake made seven engravings, also left incomplete. Though unfinished, these prints are still reckoned amongst the most powerful and moving of Blake’s images and are especially impressive by virtue of their large size.

248. Illustrations to Dante’s Inferno. [London: for John Linnell, 1838].

§ First printing (subsequent to a few proofs possibly pulled by Blake himself) preceding the 1838 printing on laid india on wove paper. Essick states (Blake Quarterly, vol. 24, issue 3): “The next impressions to be pulled after Blake’s own working proofs are probably those printed directly on laid paper (not to be confused with India paper laid on wove) showing clear wire and chain lines, the latter approximately 3.7 cm. apart. Such a set was sold from the Doheny Memorial Library at Christie’s New York, 21 February 1989, lot 1713, plate 2 illustrated in the auction catalogue [this set]. Part of a watermark, or countermark, “A & D,” is present in plate 3. The heavy foxing of most impressions in this set [now cleaned] cannot mask the fact that these are superb impressions that justify a record price. All major engraved lines are dark, rich, and precise, while the drypoint sketching lines yet to be cut with the graver are delicately yet fully printed. Each plate in this suite reveals its superiority over all India-paper impressions I have seen. Much of this excellence is the result of expert inking and wiping of the plates’ surfaces, but the quality of these impressions also indicates that the copperplates had not begun to show any effects of wear. The clarity with which each line is printed, even in densely engraved passages, without any blurring of the boundaries between lines, suggests that the edges of each incision were still sharp and had not yet rounded to a gradual slope. This rounding can begin to occur after as few as ten impressions have been pulled from a copperplate. This initial wear is probably caused both by running the plates through the rolling press and by the inking process, for the craftsman must wipe the surface of an intaglio copperplate with dozens of strokes of his hand in preparation for taking a single impression.” (107294) $350,000.

Illustrations to Dante’s Inferno. Separate plates. London: 1838 or ca. 1892.

§ Single leaves. Large folio, fine, clear uniform impressions on India paper, mounted on wove paper.

249. Plate 2: “Circle of the Corrupt Officials, the Devils torturing Ciampolo.” (8926) $8500
250. **Plate 4**: “Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent.” (8927) $12,500

251. **Plate 5**: “Circle of Thieves. Buoso Donati attacked by the Serpent.” (8928) $8750
252. **Plate 6: “Circle of the Falsifiers, Dante and Virgil covering their noses.”** (8929) $6500

1826 - 1954


Large folio, fine, clear uniform impression on hand-made paper with no watermark, inscribed in pencil by Lessing Rosenwald (see below).

§ The best of Blake’s illustrations of Dante, often called the “Whirlwind of lovers.” It depicts a scene from the fifth canto of the *Inferno* in which Dante, guided by Virgil, sees the sinful bodies of lovers “whom love bereav’d of life,” trapped in a whirlwind, rising to heaven.

This impression from the original plate was printed for Lessing Rosenwald in 1953/4 (this impression is dated 6/14/1954). No number is given though Keynes (*Blake Studies*) suggested 20 sets plus three extra prints of plate 1; the later (1968) printing of restrikes for the Trianon Press edition was limited to 25 sets. Essick notes (see below) that “In 1953-55, Rosenwald had sets printed on heavy, dead-white wove paper with a surprisingly bold, pebble-grain surface. The plates had to be printed with considerable pressure in order to smooth the paper sufficiently to register fine lines. In a complete suite of these restrikes in the Huntington Library, San Marino, California, each sheet measures 35.5 × 50.5 cm. and is inscribed in pencil, lower right, “Impression taken from the copper plate in my collection 1953-4[.] Lessing J Rosenwald 4/19/55.” and records watermarks on some sheets. Bentley, BB, 448D. Bindman, *Complete Graphic Works of Blake*, 647–653. Essick, “The Printings of William Blake’s Dante Engravings,” *Blake: An Illustrated Quarterly*, Fall 1990. (107739) $7500.
1826 - 1978

254. *Blake’s Illustrations of Dante.*
Oblong folio, original half brown morocco folding case, lettered in gilt. As new.
§ Grande de luxe copy number 17 with a recent restrike of one of the original copperplates, Plate 6: “Circle of the Falsifiers, Dante and Virgil covering their noses” signed and dated by Lessing Rosenwald, and an additional set of the facsimile engravings as well as material showing the stages of the making of the facsimile. Limited to 440 copies printed on Lana Rag paper including 18 grande de luxe copies numbered I-XVIII, 20 de luxe copies numbered XIX-XXXVIII, 376 copies numbered 1-376 and 26 copies lettered A-Z, reserved for the Trustees of the William Blake Trust and the publishers. The first accurate reproduction of Blake’s seven engravings for the Divine Comedy, first issued in 1838. This new edition has an introduction and commentary by Geoffrey Keynes; three facsimiles of early states, and monochrome reproductions of Blake’s watercolor designs for the plates, and the seven plates in superb facsimile. Bentley, BBS, 208. (106262) $5500.

255. *Blake’s Illustrations of Dante.*
Oblong folio, quarter morocco, cloth, slipcase. As new.
§ One of 376 regular copies. See above. (100490) $195.

256. *Blake’s Illustrations of Dante.*
Oblong folio, unlettered quarter morocco, cloth, worn.

§ The Trianon Press mock-up for the published edition. Includes the seven facsimile plates, the three facsimiles of early states, and the monochrome reproductions of Blake’s watercolor designs for the plates; the text of the introduction and commentary has been printed on white paper and cut and pasted in. See above. (107359) $200.
Folio, (30, including plates), 1-58 pp. With 11 full-page, high-quality illustrations reproducing Genesis. Full dark-green cloth over boards. Top cover and backstrip lettered in gilt. As new.
§ First edition. This excellent edition is “the first complete reproduction in color and the first in the size of the original.” Moreover, since “the Bible was the most important text in [Blake’s] cultural heritage...[the] format of the manuscript, particularly in its unfinished state, offers perspective on Blake’s compositional processes, his working methods, and his lifelong engagement with a wide variety of media for the expression of his ideas” (commentary).
“Blake began, probably in the last year of his life, to produce an illustrated manuscript of the King James translation of Genesis. The work was probably commissioned by John Linnell. At Blake’s death on 12 August 1827, he had transcribed the text only as far as Genesis 4:15. The incomplete manuscript, consisting of eleven leaves bearing text and designs on rectos only, is now in the Huntington Library and Art Gallery. Blake began writing the manuscript in pencil and illustrating it with a headpiece and tailpiece for each chapter. Two additional designs illustrate the second leaf of the first chapter. He then began to illuminate the text in green and red, but this work extends only to Genesis 2:5. A few letters, including the initial capital “I” of Genesis 1:1, are also highlighted in gold. It is of course regrettable that Blake did not live to complete his Genesis manuscript, but its present state does offer insights into his working methods.” (The Blake Archive) (105102) $50.

1827

258. “*Calling Card*” (sometimes called a bookplate) for George Cumberland. [London: William Blake, 1827].
Printed in black ink on thick card. Very finely printed, in good condition though trimmed very close to the image at the left and right edges, once pasted down and thus with traces of mounting on the verso and pencil notes from an earlier collector (c. 1950?), image and plate mark exactly as per Essick 1DD.
§ Blake’s last engraving, executed for one of his closest friends. “Blake inscribed the plate, lower right, with his name and age, “A & E 70.” He may have sensed that 1827 could well be the last year of his life, but took pride in being capable of pursuing his art and craft to the end. Blake was in fact 69 when he died; perhaps he inscribed “70” on the Cumberland card in anticipation of working on it until he turned that age. At least when considered in retrospect, this most unusual inscription contributes to the elegiac and prophetic iconography of the design.”

The images invoke one of Blake’s greatest themes—the relationships between time and eternity. Although probably intended as a calling card, two books have been located with this card pasted in, both written by George Cumberland Jr. Thus it has on occasion been sold as a “bookplate.” Examples on card not in Cumberland’s book are exceptionally rare and have been presumed to be of the earliest printing and possibly by Blake himself. All other impressions (on laid paper most often) are posthumous. Thirty-nine examples in all are known to Essick, not including examples now untraced, of which eight are on card, of which one is described as printed in green ink. Essick, *The Separate Plates of William Blake*, XXI, see entry 1DD for identical measurements (but not this copy). Bindman, *Complete Graphic Works of Blake*, 654. (105078) $20,000.

8vo, iv, 60 pp. Engraved frontispiece (plate 2) and 5 plates (complete) by John Linnell after Varley with contributions by William Blake including a self-portrait and three plates picturing heads based on Blake’s famous Visionary Heads. Original boards, covers re-attached, plates cleaned, restoration by Court Benson. A beautifully restored copy of this great rarity, enclosed in a folding box.

§ First (and only) edition of this elusive Blake item, first issue of the “Cancer Gemini and Ghost of a flea” plate before the addition of “see p. 54”: described by Gilchrist in 1863 as “that singular and now very scarce book,” and by Michael Rossetti as “a precious and almost undiscoverable brochure.” Presentation copy inscribed “M.A. Shee Esq. with the author’s best respects.” Shee was the president of the Royal Academy and a strong supporter of Blake’s illustrations to “The Grave” in the prospectus for which he is mentioned as a subscriber and patron. This is only the second copy I have ever had. The BL copy is imperfect, lacking the final Blake plate. Although the printed front wrapper (not this copy) states “No. I To be completed in four parts,” no more parts appeared, perhaps because Varley was so constantly in debt. His publication had much to do with the contemporary fascination for physiognomy as well as astrology. Besides Blake’s figure of the constellation “Cancer,” which may be a caricature self-portrait of Blake, it includes “the most curious of all these visionary heads, and the most talked about” (Gilchrist I, p. 254), “the ghost of a flea,” seen with mouth open, and in the next plate with jaw tightly shut. How Blake came to draw the apparition, and how he reported its explanation of the spirit world to Varley, is famously described on pp. 54-55. Note: the “Flea” plates are both first state, before the addition of a page reference. Keynes 248: “extremely rare.” Bentley, BB, 501. (107049) Sold.


Single plate by William Blake, cleaned by Court Benson. Framed.

§ From the first (and only) edition of this elusive Blake item (see previous item). Includes Blake’s figure of the constellation “Cancer,” which may be a caricature self-portrait of Blake himself. Keynes 248: “extremely rare.” Bentley, BB, 501. (107872) $1500.

§ Edited and prefaced by Richard Herne Shepherd. First printing thus, restoring the original text of some of Blake's best known poems which had been "edited" by Rossetti. Contains the first printing of five poems from the Pickering Manuscript. Bentley, BB, 299. (105240) Sold.


§ Fourth edition; scarce and still useful. (1914 and 1924 editions also available, please see website.) (110803) $125.


§ First edition, a scarce little book with a loving and enthusiastic introduction by Skipsey. (100515)$125.

265. ELLIS, E.J. and W.B. YEATS. The Works of William Blake. London: Quaritch, 1893. 3 vols. Lg. 8vo, Profusely illustrated. In original green cloth with extensive gilt stampings of Blake designs to covers in bright condition. The finest copy we have ever seen.

§ First edition of one of the most influential works on Blake. The Doheny copy with book plate in all three volumes. "The enthusiasm and comprehensiveness of this work are of considerable historical importance" (Bentley 369, who cautions that the scholarly value of the work is at best uneven). The book is also treasured by devotees of gilt-stamped bindings, of which this is a striking example. (122621)$3750.

266. BLAKE, WILLIAM. The Poems of... Edited by W.B. Yeats. London: Lawrence and Bullen, the Muses' Library, 1893. 12mo, liii, 251 pp. Frontispiece portrait. Original quarter parchment, green boards, gilt top, a very good copy. Bookplate of Robert Peel Sheldon.

§ De luxe edition, limited to 200 copies on handmade paper. First edition thus, an important edition bringing the two poets together in the same year that Yeats edited Blake's entire canon with Ellis. Bentley, BB, 293. (101133)$650.


§ First and only edition of this selection. The frontispiece shows "The Sons of God appearing before the Lord" i.e. plate 2 from Illustrations of the Book of Job, with the image only. Bentley, BB, 325. (101169)$45.


§ First edition. Bentley, BB, 300: "a work of pioneer scholarly importance, well informed, meticulously accurate, well-balanced and intelligent." (123279)$125.


§ First and only edition. Bentley, BB, 88. (108780)$30.

end. Very good clean copies, with just light fading to spines, a small chip to edge of label on vol. 1, and limited spotting to the end two or three pages of each volume.

§ First edition, large-paper copy. The portrait frontispiece to vol. 1 is a reworking by an anonymous engraver of the Linnell portrait on ivory engraved by Jeens found in both editions of Gilchrist’s “Life.” See Keynes, Complete Portraiture, #27. Bentley, BB, 301. (101878) $125.


§ First edition. Bentley, BB, 153: “the illustrations are distressing.” A less critical eye might find them quite charming and sweet, and the whole book prettily printed and designed. (101496) $50.


275. Cowling, G.H., editor. Songs of Innocence and Experience. London: Methuen, 1925. 8vo, xx, 70 pp., with a black and white frontispiece (Spring). Very good in original brown cloth with black titles, but for annotations and notes in pencil.

§ First edition thus, in Methuen’s English Classics Series. A 10 pp. general introduction, and notes on each of the poems comprising the last 26 pp. The commentary and notes are a useful introduction, but now somewhat dated. Bentley, BB, 179. (109136) $45.


§ Reprint of the 1921 edition of this collection. See Bentley, BB, 294. (101172) $35.


§ Limited to 325 copies. Facsimiles of the only 10 letters known to have survived written by Blake to his friend and patron of thirty years, Thomas Butts (1759-1846). Also included are a rough draft of Butts’ reply to Blake’s first letter and a debtor and creditor account between them for the year 1805. This is the first time they were reproduced in facsimile, and the first time Butts’ letter has been printed in full. Bentley, BB, 90. (101255) $125.


§ Bentley, BB, 303A. (101731) $90.


§ One in a series of printings of English poets, this one containing 34 of Blake’s best known poems. (100249) $5.


290. BATESON, F W. editor., William. Selected Poems of William Blake. London: Heinemann, 1961. 8vo, xxx, 144 pp., with a colored frontispiece. An ex-library volume in original black boards, with accession number and small stamp to title, and loan return details slip and card pocket tipped inside rear cover. With a small accession number slip remnant to base of spine, and old tapemarks, but generally otherwise good. § Works included are Poetical Sketches, Songs and some of the other illuminated books. The notes are original and illuminating. The first edition was 1957. Bentley, BB, 318. (109135) $10.


292. BLAKE, William. A Letter from William Blake [to Thomas Butts, dated Jan. 10, 1802]. Northampton (MA): Gehenna Press, 1964. Slim 12mo, [16]pp. With 6 wood-engravings, 4 printed on Japan tissue, all being versions of Blake’s face. Original marbled wrappers, printed label on upper cover, mint as issued. Loosely inserted is the business card for Louis Smith of Smith Glass and Mirror in Northampton with a fine woodcut of a rooster, signed by Baskin in pencil. The company is still in business in Northampton. § Limited to 500 copies (but surely fewer than that) this is number 26. There were also 25 de luxe copies with an extra suite of the plates. Only two copies are recorded as having sold in the last 30 years and this is the only copy we have ever seen. The letter is classic Blake to his great patron: “I hear a voice you cannot hear, that says I must not stay, I see a hand you cannot see, that beckons me away. Naked we came here, naked of Natural things, & naked we shall return; but while clothed with the Divine Mercy, we are richly clothed in Spiritual & suffer all the rest gladly.” Bentley, BB, 94. (123975) $475.


295. KEYNES, Geoffrey, editor. BLAKE, William. Letters. Cambridge: Harvard UP, 1968. 8vo, 224 pp., with a frontispiece and 12 plates. Original blue cloth, dust-jacket; as new. § Final revised edition, the best single account of Blake’s manuscripts. Bentley, BB, 93C: “Comprehends fairly full notes, some related documents such as receipts, and provenances.” Includes important notes on Blake’s extant manuscripts, receipts, etc. (123281) $75.

boards, printed label; backstrip faded, else near fine.
§ Limited to 35 copies, this one of a very few in boards as most copies were sewn in blue wrappers. (5371) $395.

§ Lithographic reprint of the 1924 edition. Bentley, BB, 309C: “The fresh transcriptions and bibliographical notes are of value, as is the ‘Index of Symbols’...” (5012) $150.


§ Bentley, BBS, p.14: “an extraordinary accomplishment... wonderful fidelity...” (108840) $125.

§ Limited to 375 copies, this copy is number 129: inscribed by Geoffrey Keynes to Arnold Fawcus. Bentley, BBS, p.148. (109217) $30.

§ Third edition, revised and amplified. Bentley, BBS, refers to this edition but does not include it (see p.96m.) (108792) $75.

§ #59 of 100 copies in all, of a poem believed by Keynes to have been originally written by Blake for publication in Poetical Sketches. The attribution to Blake was made by Keynes in 1980, although it is not supported by some Blake scholars at present. Bentley, BBS, p.140. (108789) $125.

§ First (only) edition of this selection. Bentley, BBS, p.155. (123873) $20.


§ Contains selections from Blake’s prose and poems. (108801) $13.

§ Limited to 10 copies for sale. Printed by Jerry Kelly on the Kelly-Winterton Press, handset in Trump’s Delphin type and printed on handmade Kelmsecott paper with watermarks. This keepsake was issued by John Windle for a Grolier Club poetry reading. 50 copies were printed in all—40 went to the Club members who attended, and ten copies are available for purchase. It is beyond question the most beautiful typographic rendering of any of Blake’s poetry. (122655) $195.
BOOKS FEATURING REPRODUCTIONS OF BLAKE'S ART

Alphabetically arranged


§ Edition de luxe limited to 200 copies. There was also a de luxe edition limited to 100 copies with an extra plate. Bentley, BB, 404. (109173) $495.

310. BINYON, LAURENCE. The Engraved Designs of William Blake. London: Ernest Benn; New York: Charles Scribner's Sons, 1926. 4to, xiv, 140 pp., 82 plates, with additional text on the tissue guards. White buckram backstrip, decorated boards in printed dust-jacket; a good copy.
§ First edition, limited to 1000 copies. There was also a de luxe edition limited to 100 copies with an extra plate. Bentley, BB, 627. (100611) $175.

§ Facsimile reprint. First published in 1926 (see above). Bentley, BB, 627B. (101372) $40.

312. BLAKE SOCIETY. Blake Society Annual Programmes and Miscellanea. London: The Blake Society, 2000 - 2017. All in very good or as new condition.
§ From 2008 to 2017 there are 10 color illustrated annual programmes, the later versions with several high quality color reproductions of Blake's designs — usually 4 per programme. There are further miscellanea containing details of events, and several occasional lecture texts and articles on Blake's work produced by members. (109124) $35.

313. BLAKE, WILLIAM. The Book of Thel. London: Gollancz, 1928. Thin 4to, 8 leaves and colophon. Original black cloth, scuffed, with library bookplate at rear pastedown.
§ Facsimile limited to 1700 copies for the UK and the USA, with this being 37. Bentley, BB, 22. (100167) $25.

§ First Dover edition. Reproduces copy M of America and copies B, G, and K to create a 'complete' Europe; with very brief commentary and a complete transcription of the text. Not in Bentley. (108854) $25.

§ Reduced size facsimile following the 1808 edition. Bentley, BB, 435H. (100690) $45.

§ New edition, updating and adding to previous edition. Describes 172 works in The Tate, with a new article on the formation of the collection by Krzysztof Gieszkowski. (123839) $35.

§ The definitive work on the subject. The study reproduces virtually every extant original Blake work of art, including 104 leaves of color reproduction. Bentley, BBS, p.297. (123626) $275.

§ Recounts the history of the 18 “Heads of the Poets” tempera paintings done by Blake for his patron William Hayley. Includes a lengthy narrative and an annotated, illustrated catalogue. Conran was the director of the City of Manchester Art Gallery, which acquired the paintings in 1885. Not in Bentley. Uncommon. (5699) $25.


§ A very good-quality trade printing of *Urizen*, from copy G (Rosenwald) and with one plate from copy C (Mellon). Bentley, BBS, p.76. (101150) $20.

§ Vol. 1 of (two), complete in itself and covering only book illustrations both designed and engraved by Blake, is an essential reference tool not replaced by any later work by Essick or indeed anyone else. Bentley, BB, 709: “this important work.” (123512) $35.


§ First edition. Bentley, BB, 1547: an amusing note praising some aspects of the book while ridiculing others (such as the suggestion that Blake was Irish). (109005)


§ Bentley, BB, 1557. Erdman’s note takes issue with Bentley on a number of his interpretations in his 1963 transcript of *Vala* (Bentley 212). (109072) $15.

§ Reproduces and comments on all of Blake’s illuminated books, with extensive commentary by Erdman. Although not printed in color, Bentley, BB, A261 notes: “This is a major work of scholarship and an important piece of criticism.” (5044) $145.

§ First edition of this major compilation of 20 critical essays and illustrations including all of *America* copy K. Bentley, BB, 1580, devoting two pages to the contents. (105355) $15.

§ Published at £150: a remarkable example of scholarly publishing worthy of its subject. Bentley, BB (postscript 2000) p.7, noting that the two planned volumes of commentary were still hanging fire — they still are. (109181) $300.


§ Only edition, much sought after as the definitive work on Blake’s commercial engravings. Bentley, BBS, p.310: “a magisterial record… particularly original in discriminating the states of the engravings.” (123386) $250.


§ First edition, limited to 1150 copies; seldom found in good condition. An attractive and well illustrated book. Bentley, BB, 408. (108030) $135.

335. GRIERSON, H. J. C. William Blake’s Designs for Gray’s Poems reproduced full-size in monochrome or colour from the unique copy belonging to His Grace the Duke of Hamilton. London: Humphrey Milford and the Oxford University Press, 1922. Folio. 22 pp. 117 plates, including 6 in color on rectos only. Publisher’s red cloth, a good copy.
§ Limited to 650 copies. This “unique copy” was found among Flaxman’s papers after his death, was auctioned in 1828, eventually sold to William Beckford, was transferred to Hamilton Palace upon the marriage of Beckford’s daughter to the tenth Duke, and remained there until its discovery in a portfolio of prints. More recently it was purchased by Paul Mellon for Yale and was reproduced in full by the Trianon Press. (5416) $275.


§ Bentley, BB, A517 and see Supplement p.18n: “Of the scholarly and reproductive qualities [of Keay’s book] it is most charitable to be silent.” (108023) $3.

§ Limited to 525 numbered copies signed by the author of which this is number 512. The plates, taken from Songs, Visions, Marriage, Europe, Urizen, Milton, and Jerusalem, give a good introduction to and overview of Blake’s range. They are printed in six- and 8-color offset on paper especially manufactured to match the tint of the paper used by Blake. Bentley, BBS, p.291 issue B. (105883) $350.


§ A combination (though not complete) of the 1927 and 1956 editions of the drawings from Nonesuch. Bentley, BB, 405. (108882) $25.

§ Limited to 500 copies. Although Essick’s work on the separate plates adds much material and corrects errors in Keynes, this is a beautiful and still useful book with superb reproductions by the master of the collotype Emery Walker. Bentley, BB, 669: “extremely important.” (107307) $150.

§ Copy Q of 26 copies for the Trustees and publishers, signed by Keynes, of a total edition of 562 copies. The definitive work on all known portraits of Mr. and Mrs. Blake. Not in Bentley’s Blake Books or the supplement. (110685) $975.

§ The Trianon Press mock-up for the published edition which was limited to 562 copies. It is annotated by Arnold Fawcus and Ted Dring, noting that Keynes wanted it to be called “The Portraiture” whereas in this mock-up it is titled “Portraits and Sketches of William and Catherine Blake.” Numerous corrections to the text by hand. (107687) $125.

color plates. Very good sewn into decorated pink wrappers as issued; slightly dusty at edges.

346. KLONSKY, MILTON. *Blake's Dante. The Complete Illustrations to the “Divine Comedy.”* London: Sidgwick and Jackson, 1980. 4to, 172 pp., with 125 plates of the Dante illustrations and drawings, including all 102 watercolors (47 in color) and 7 reduced plates of the Dante engravings. Very good in original pale gray cloth and color-illustrated dust-jacket.
§ Bentley, BBS, p.174. (108885) $25.

§ Reprint of the edition designed by Bruce Rogers for the Limited Editions Club. The illustrations are from the Blake designs in the collection of the Pierpont Morgan Library and the two works by Milton which they illustrate have been printed dos-a-dos. (108872) $20.

§ De luxe limited edition to 150 copies on hand-made paper. Bentley, BB, 389. (105076) $275.

349. MILTON, JOHN. *On the Morning of Christ's Nativity* Milton’s *Hymn with Illustrations by William Blake and a Note by Sir Geoffrey Keynes.* Cambridge: University Press, 1923. 4to, 32 (2) pp. 6 plates. Very good in original quarter cloth over patterned boards, printed label on front cover; with just a little rubbing to pattern on front board and edges.

§ De luxe edition, limited to 95 copies on India paper. One of the finest of the Nonesuch Press books, with excellent reproductions of the watercolors and extensive notes on them by Geoffrey Keynes. Bentley, BB, 394. (110707) $1950

351. PLOWMAN, DOROTHY. *Blake, William. The First Book of Unzen.* Reproduced in facsimile from an original copy of the work printed and illuminated by the author in 1794 formerly in the possession of the late Baron Dimsdale. With a Note by Dorothy Plowman. London and Toronto: Dent and New York: Dutton, 1929. Small 4to, 28 color facsimile plates and 25 pp. of text. Very good in original red cloth with gilt title, with gray dust-jacket, slightly chipped to spine head and corners, slightly marked to front cover, and ink inscription along top 1/2” of rear cover, now blotted.
§ A very good trade facsimile with a long note by Plowman. Bentley, BB, 39. (108838) $100.

352. TODD, RUTHVEN, FOREWARD. *Blake, William. America, a Prophecy.* New York: United Book Guild, 1947. 8vo, (8), 18 pp., lithographs in dark green ink printed on yellow paper. Very good in quarter red cloth over black boards, with a further color plate tipped onto the front cover. The “A” issue of this edition, preferable to the “B” issue without the foreword and publication imprint.
§ An odd reproduction, printed on yellow paper, with a color plate from ‘Visions’ on the upper cover and another color plate tipped in opposite the title-page. 3 pp. foreword by Ruthen Todd. Bentley, BB, 8A. (109177) $35.

§ Issued by Quaritch to promote the facsimiles, these generally showed a sample hand and stencil-colored or monochrome plate from the upcoming book, now suitable for framing or reference. A list of prospectus titles and contents is available on our website. (109119) $350.

§ The complete set of reproductions of the illuminated books, accompanied by notes and commentaries by leading Blake scholars. Full list of titles and contributing authors available on our website or by request. Complete sets of the six volumes are now out of print. (107943) $950.

§ (107850) $150.

§ (105062) $175.


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**BLAKE’S CIRCLE & CONTEMPORARIES**

*Alphabetically arranged*

360. **Cruikshank, Robert. A.L.s. to Mr. Cumberland.** No place (but London?); no date (ca. 1820?). 2 pp., small 4to, written in brown ink on one side and addressed on the other with a watercolor drawing by Cruikshank. § A tantalizing letter: addressed only to “Mr. Cumberland.” It is tempting to hope it might be George Cumberland, especially because the letter mentions a “Mr. B,” who one would like to think might be Blake but is probably Bewick. The letter reads (in part): “If convenient please to send me the dust… have you any command please to write a few lines… will you request Mr. B to send me some wood I have sent to him but have only one block back.” Boldly signed “R Ck.” On the verso is written “Mr. Cumberland” beside a charming watercolor of an exceptionally portly gentleman in a hat and an exceptionally skinny figure doffing his hat (perhaps the artist importuning his patron?). A search of Blake Records failed to locate a single reference to Robert Cruikshank but, of course, hundreds to Cumberland. A more likely possibility is John Cumberland, the publisher whose Cumberland’s *Minor Theatre* was illustrated by Cruikshank. (5360) $1500.

361. **Baldwin, George. An Investigation into Principles, &c.** [London: Dalla Stamperia di Gul. Bulmer, 1801]. Thick 4to, [2], [1], pp. 1-721. Printed in English and Italian. Contemporary red straight-grained goatskin, flat spine handsewed with double gilt rules, single gilt rule to the margins of the boards, some foxing to the preliminaries, binding repaired and refurbished, still showing some scratches and stains, but still an attractive copy. All edges gilt. § Only edition, of absolute rarity (three copies recorded, none at auction, one at Yale, and this one). Written by an associate of William Blake, this is a profoundly eccentric production, full of the revolutionary spirit of the times, combining mysticism, philosophy, electricity and magnetism. One of an unknown number of copies privately printed for the author, without a title page, by George Bulmer, all of them intended for presentation to the author’s friends, this copy bearing the 19th century ownership inscription “Girdlestone.” DNB notes: “Baldwin was welcomed into London society as an exotic newcomer. He was described by Wright as ‘lolling on oriental cushions, amid strange hangings’ (T. Wright, *Life of William Blake*, 1929, 2.31) and had some interesting pictures to share. Baldwin became intrigued by Cosway’s keen interest in the therapeutic powers of magnetism as expounded by John de Mainauduc. Baldwin’s presence was noted in William Blake’s lines: “Cosway, Frazer and Baldwin of Egypt’s lake, / Fear to associate with Blake, / This life is a warfare against evils, / They heal the sick, he [Blake] casts out devils.” Bentley, BBS, p.495 (p. 404). (122733) $8950.

§ (10085) $10.

§ Bonnycastle's Introduction to Astronomy 1786 is a rare book; it was reprinted many times. This delightful plate designed by Fuseli was engraved by Sherwin. Weinglass 75A. (107311) $275.

§ Single plate from A New Edition of Shakespeare's Plays, Macbeth, Act 1 Scene 4. (107333) $125.

366. Fuseli, Henry. Sorrows Sacred to the Memory of Penelope. [by Sir Brooke Boothby Bart]. London: W. Bulmer, 1796. Folio, 89 pp. With a frontispiece, 2 plates, and several illustrations in the text. Original blue boards, printed label on upper cover, slightly foxed here and there but generally a fine untrimmed copy as issued.
§ First edition, one of a tiny number of large-paper copies. Only one other copy has been located (in the Essick collection, Fuseli's copy). The frontispiece is a stipple-engraving proof before all letters by Benedetti after the painting by Fuseli and is one of the largest book illustrations after Fuseli—it measures almost 12 x 7 inches. The poems memorialize the death of Boothby's daughter Penelope at the age of five and include a laudatory reference to Fuseli; Boothby was a member of the Lichfield literary circle and was immortalised in a portrait by Joseph Wright of Derby. Weinglass 139. (10982) $4500.

367. Fuseli, Henry. Frontispiece to… Sorrows Sacred to the Memory of Penelope by Sir Brooke Boothby Bart. London: W. Bulmer, 1796. The frontispiece only, stained in the top margin.
§ First edition, the print from one of a tiny number of large-paper copies. The frontispiece is a stipple-engraving proof before all letters by Benedetti after the painting by Fuseli and is one of the largest book illustrations after Fuseli—it measures almost 12 x 7 inches. Weinglass 139. (107264) $450.

368. Fuseli, Henry; Francis Legat. Tancred and Sigismunda, “Oh Perfidious Woman, die!” Illustration from Bell's British Theatre by John Bell. London: J. Bell, 1792. Single plate, 6 x 3.6 inches, browned but otherwise good condition.
§ Illustration to Bell's British Theatre engraved by Legat after a lost painting by Fuseli. (107266) $75.

§ An illustration of Act II, scene IV, with Doll Tearsheet perched across Falstaff’s ample lap in an erotic pose, engraved by Leney after a painting by Fuseli. (122430) $375.

Fuseli, Henry; James Neagle. Illustrations from… The Plays of William Shakspeare [sic] accurately printed from the Text of the corrected Copy left by the late George Stevens, Esq. With a Series of Engravings, from Original Designs of Henry Fuseli… and a Selection of Explanatory and Historical Notes, From the most eminent Commentators; a History of the Stage, a Life of Shakespeare, &c. by Alexander Chambers… London: Rivington [and 40 other booksellers], 1805.
§ Single plates designed by Fuseli from the best illustrated collection of Shakespeare’s plays (save only the elephant-folio Boydell perhaps).

370. Oval portrait bust of William Shakespeare. Single plate, slight spotting, watermark to left upper corner, very good condition.
§ Engraved by Neagle after Fuseli. (107274) $100.

371. A Winter's Tale. Bright and clean, on frail loose sheet (not laid) of India paper. Unmounted, folded, wrinkled and torn at right corner outside the platemark, otherwise good condition.
§ Engraved by Neagle after Fuseli. (107269) $75.

372. King Richard III. Single plate, some toning and spotting but very good condition.
§ Engraved by Neagle after Fuseli. (107270) $100.

373. Hamlet. Single plate, some toning and spotting but very good condition.
§ Engraved by Smith after Fuseli. (107271) $100.

374. Two Gentlemen of Verona. Single plate, slight spotting, very good condition.
§ Engraved by Bromley after Fuseli. (107272) $100.
§ Engraved by Bromley after Fuseli. (107273) $100.

376. *Tempest*. Single plate, slight spotting, ink stain to right middle edge of plate, very good condition.
§ Engraved by Bromley after Fuseli. (107275) $100.

§ Engraved by Neagle after Fuseli. (107276) $100.

§ Engraved by Rhodes after Fuseli. (107277) $100.

379. **Fuseli, Henry; Anker Smith.** "*Flora Attired by the Elements*" Frontispiece to *The Economy of Vegetation by Erasmus Darwin*. J. Johnson, St. Paul’s Church-Yard., 1791. The frontispiece only. Slightly spotted, otherwise very good condition.
§ First edition, engraved by Anker after Fuseli. (107265) $145.

380. [Fusell, Circle of]. *A contemplative woman*. [London: c. 1795]. 11 5/8 x 6 3/4 in. (29.5 x 17.2 cm.). A contemplative woman seated, head resting on her right arm with inscription ‘Fuseli’ (lower right) and extensive numbers and sums (verso). Pencil and grey wash. Very good.
§ A lovely drawing very much in the style of Fuseli and surely by a talented artist in the immediate circle of Fuseli and Blake. (106788) $4750.

§ First printing. (9870) $50.

§ First edition of this work by the respected scholar Powell, who also published a study of Fuseli’s most famous painting, “The Nightmare.” (10021) $50.

§ First edition (text in German) of the definitive catalogue. (10047) $575.

§ Single leaf describing John Linnell’s painting “The Nest,” together with the engraving by Cousen after a drawing by Linnell. (108142) $45.

§ First edition. John Linnell was an English Romantic painter (1792-1882) and one of the best friends and patrons of William Blake. Bentley, BB, 2769. (8890) $375.

§ First edition, a rare and important book here sadly lacking the original frontispiece etching “Christmas,” or “Folding the Last Sheep.” Valuable nonetheless for the original woodcuts, the illustrations, and the fine photographic portrait print of Palmer. (9995) $500.

§ First edition of the standard work on the artist, with an original etching, 2nd state of 3, entitled ‘The Willow’ executed in 1830 for his admission to the Etching Club. A “Catalogue of the exhibited works and the etchings of Samuel Palmer” at pp.[405]-422 served as the only catalogue raisonné until Lister’s work Samuel Palmer and his Etchings. A scarce book complete with the etching. Lister i.ii. (110828) $975.


§ Limited to 586 copies, of which the first 50 are in a special binding. The present copy is number 50. The superb facsimile of Palmer's fascinating sketch-book from 1824, the year in which he first made William Blake's acquaintance. The sketch-book contains the first surviving drawings of Palmer's "visionary years" and the packed pages clearly show Blake's influence and the richness of the young Palmer's unfettered imagination. The artist's son, A.H. Palmer, later destroyed more than twenty similar sketch-books, perhaps on account of that unfettered imagination, making this surviving volume especially important. (104779) $975.


§ First edition of this brief but well-illustrated introduction to Palmer's prints. Limited to 500 copies, this being number 243. (5378) $45.


§ An excellent catalogue of Palmer prints with associated material by the eminent British dealer. (123289) $15


§ (9915) $25.


§ First edition of this account of Palmer's journey in Italy after marrying John Linnell’s daughter. Many letters between Linnell and Palmer are here printed for the first time. Freitag 7277. (9921) $30.


§ First edition to be revised by Fuseli. Pilkington's dictionary was originally published in 1770. In the "Advertisement of the Editor" Fuseli states that every new article has been marked with an asterisk and every article he has rewritten marked with an "F." Following a 6-page glossary of technical terms the dictionary details the careers and styles of hundreds of painters from the 14th century to many still living in 1805. Blake did not rate a mention until the 1840 edition. Bentley, BB, 2401, noting that Blake did not appear in any earlier editions. (105536) $275.

395. Piroli, Thomas. Homer. The Iliad of Homer engraved by Thomas Piroli from the Compositions of John Flaxman Sculptor. Rome: 1793. Oblong folio, original plain blue wrappers, upper wrapper almost detached, title-page, 34 plates all dated June 1st 1793 except for plate [24] which is dated June 1 1794, text in Italian at the end. Printed on blue paper with the watermark GLC within an urn-like device (as the Blackmer copy, the only other copy we could locate with that watermark). A very good copy in original condition, of great rarity thus.

§ The true first Piroli printing of these famous plates, much reprinted along with the Aeschylus, the Odyssey, and the Hesiod which William Blake was famously engaged to create the engravings for in 1805. Bentley has written on the various versions; Essick's copy is on white paper, with a different watermark, and with the text at the end in French. In the present copy it appears as "Spiegazioni delle Tavole" followed by 34 descriptions set in three columns. Copies examined online such as Princeton's and the Royal Academy's differ enough to be surely later printings.

"The Iliad of Homer Engraved from the Compositions of John Flaxman," the first of the four Piroli titles, is a strikingly beautiful production especially on the blue paper -- many later versions were printed, with text in French. The influence of Flaxman on Blake is clearly seen in several plates. (123251) $4250.


§ First edition: 1000 copies printed. "The first monograph devoted exclusively to this artist of Blake's circle." (Shelley Bennett, The Blake Quarterly). (109107) $35.


§ A sad but interesting association item, being the thanks (in the third person) sent by Schiavonetti to Benjamin West on the death of his brother Luigi, the engraver of Blake's The Grave illustrations and perhaps the most renowned commercial engraver of his day. West was of course the...
famous American artist, founder (with Reynolds) and second president of the Royal Academy. The Schiavonetti would have been well known to him; the note reads: “Mr. N. Schiavonetti respectfully returns thanks to Benjamin West Esq. for the last mark of respect paid to the remains of his lamented brother.” Luigi died on June 7, 1810, leaving unfinished his work on Stothard’s “Canterbury Pilgrims,” which was completed by Niccolo to compete with Blake’s monumental engraving on the same subject. (5361) $575.

398. [SCOTT, WILLIAM BELL]. MINTO, W., editor. Autobiographical Notes of the Life of William Bell Scott and Notices of his Artistic and Poetic Circle of Friends, 1830 to 1882. New York: Harper, 1892. 2 vols., 8vo, x, [2], 356; viii, [2], 346 pp. 25 illustrations including 8 etchings, 8 reproductions of sketches, and 5 photogravures. Original blue/green cloth, a very good copy. § First American edition. In addition to a brief mention of Blake in volume one including reference to his illustrations to Blair’s The Grave, there is also much on the Pre-Raphaelites and their circle to which Scott belonged. (101110) $275.

399. STOTHARD, THOMAS. Chaucer’s Canterbury Pilgrims. Etched by Lewis Schiavonetti and finished by James Heath... [London: 1809-1817]. 925 x 300 mm., with large margins. Recently cleaned, in fine condition. § “Much has been written concerning Thomas Stothard’s Pilgrimage to Canterbury and the later, remarkably similar, composition by his one-time engraver, William Blake. This large engraving and the painting upon which it was based were the cause of a permanent rift between William Blake and two of this most important employers, the publisher R.H. Cromek and the artist Thomas Stothard. Indeed, the argument surrounding these men and the subject of the Canterbury Pilgrims has led to lasting academic debate.

Robert Cromek is said to have suggested the subject of the procession of Chaucer’s Canterbury Pilgrims to Thomas Stothard as the subject for a painting in about 1806. In that year Cromek commissioned Thomas Stothard to design a large painting of this subject with the aim of producing the engraving shown here. Thomas Stothard’s painting was completed by 1807 and was an immense popular success. It was exhibited first at Cromek’s house and then went on tour of the British Isles as an advertisement for subscriptions to the projected engraving.

Cromek commissioned Louis [Luigi] Schiavonetti to engrave Thomas Stothard’s composition, but when Schiavonetti died in 1810 he had completed only the etched state of the plate. The copper plate was given to Francis Engleheart to complete, but Cromek’s death in March 1812 again interrupted progress. His widow gave the plate to Niccolo Schiavonetti, Louis’s younger brother, but he too died. The plate was finally completed by James Heath and was published on 1st October 1817.” (Campbell Fine Art). Ref: Shelley M. Bennett, 1988, pp.44-9; R.N. Essick, The Separate Plates of William Blake, 1983, p.88. (122973) $2500.

400. VARLEY, JOHN. Riverside Scene: Woman and Child on Path. [London:1811 or later]. Sheet size 27 x 42 cm; plate size - landscape 22 x 18.8 cm. Signature in reverse on plate, margins thumbed, near fine. § An early lithograph by Varley on Whatman paper watermarked 1810. Scarce early lithograph; intriguingly this could be a Thames-side scene, since Varley, Blake and others in the circle took walks and boat trips there. However Varley commonly did waterside scenes at this time, and this location cannot be identified easily. (109102) $300.

BOOKS WHICH INFLUENCED BLAKE


403. **Quincy, John**. [Blake's copy c. 1775?]. *Pharmacopoeia Officinalis & Extemporanea. Or, A Complete English Dispensatory, In Four Parts... The Ninth Edition, much enlarged and corrected.* London: J. Osborn and T. Longman, 1733. Thick 8vo, xvi, 700, lx (index) pp. Original calf, final two leaves creased, lacking rear free end-paper. § William Blake's copy, signed on the title-page “William Blake his Book” in brown ink. The signature corresponds almost exactly with the example reproduced by Bentley in *Blake Books Supplement*, facing p. 314. A hand, perhaps Blake, has also noted the price at the front on the free end-paper. Although only a couple of pages bear markings in ink (underlining, not writing), some twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously dog-eared. Whether or not these markings were made by Blake is unknown, but a relationship between the state of his health and the passages marked, however conjectural, might be illuminating.

Books owned by Blake are extremely rare. Bentley lists 43 in *Blake Books* and four in the supplement, of which 24 are untraced and known only by repute, and of the remaining 23 only seven are signed by Blake and some of those are dubious. There are perhaps twelve books in all that were almost certainly once in Blake's possession and of these seven were signed by Blake. Of the twelve, seven belonged to Keynes (three signed) and are now at Cambridge, two are at Harvard (both signed), one at the Morgan (signed), three at the Huntington, and one at the BL. In the supplement to *Blake Books*, Bentley notes that Michael Phillips and an anonymous owner have a further two or possibly three books that may have belonged to Blake though one has recently been shown to have belonged to a different “WB.” It is also instructive to look at the signature in *Island in the Moon* reproduced by Bindman in the *Fitzwilliam Catalogue*, and the title-page reproduced in Bentley's *Blake Books Supplement* as noted above. The signature in this book is closest to examples of his earliest handwriting and less like examples of his later hand. (108502) $49,500.

404. **Plato, Taylor, Thomas** [translator]. *The Works of Plato, Viz. His Fifty-Five Dialogues, and Twelve Epistles, Translated From the Greek; Nine of the Dialogues by the Late Dr. Sydenham, and the Remainder by Thomas Taylor.* London: Printed for Thomas Taylor, by R. Wilks, Chancery Lane and Sold by E. Jeffery, and R.H. Evans, Pall-Mall, 1804. 4to, 5 vols. (12), [i-iii], iv-cxiiii, [1]-544; (4), [1-3], 4-657, (1, index); (4), [1-3], 4-600; (4), [1-3], 4-614; (4), [1-3], 4-720 pp. Half calf with marbled boards, backstrip gilt, some wear to extremities including some loss of paper from vols. 1 and 2. A handsome set with large margins. Very good. § First edition. Thomas Taylor (1753-1806) was the first to translate and publish the complete works of Plato into English; his *Works of Plato*, the culmination of a lifetime's study of both philosophy and the Classics, was an obvious landmark for men and women of letters. “[It] was through Taylor's translations that the Romantic poets had access to Platonism: they are probably one of the sources of Blake's mythology, as well as his repudiation of the natural science of Bacon and Newton.” (DNB). (105711) $6750.

405. **Swedenborg, Emanuel**. *A Treatise concerning Heaven and Hell, containing a relation of many wonderful things therein, as heard and seen by the author, the Honourable Emanuel Swedenborg, Of the Senatorial Order of Nobles in the Kingdom of Sweden. Now first translated from the original Latin.* London: James Phillips, George Yard, Lombard Street. And sold also by S. Leacroft, Charing Cross; T. Mills, Bristol; and E. Score, Exeter, MDCCLXXVIII [1778]. 4to. Early calf. § First edition in English, a very scarce book in commerce. Blake was well aware of Swedenborg and is known to have owned and read the second edition of 1784 now at Harvard. Full description on our website. (123191) $3500.
INSPIRED BY BLAKE


§ “Fifty copies of this book have been printed by Esther and Leonard Baskin at the Gehenna Press in Northampton Mass.” This is copy number “X” which indicates a proof copy since the edition was issued in a quarter morocco binding and this copy is unbound. Six copies are recorded on WorldCat to which add Toronto (Fisher Library) and Essick (CA). Leonard Baskin’s note, from the Bibliography: “This was the last book which was made with my hands, that cessation a benefaction since I was a compositor & pressman of no distinction. This book is an homage to Blake & the dear youths who plied him with honour in his late age. My increased skill in woodengraving is here made manifest & a pattern for a kind of Gehenna Press book makes its beginning increased skill in woodengraving is here made manifest & a pattern for a kind of Gehenna Press book makes its beginning. My transforming gaze” (jacket blurb). Bentley, BBS, p.433. (101293) $20.


§ First edition. “In this novel, Blake is seen through the eyes, of his friends and his enemies, his wife, his matter-of-fact apprentice, a Government spy—and they are seen through his transforming gaze” (jacket blurb). Bentley, BBS, p.433. (102729) $15.


§ First American edition. Duffy was a legend in London in the 1950s and 60s as an openly gay woman whose novel “The Microcosm” was set in the famous Gateways Club. What this novel has to do with Blake is unclear but the title is Blake and the last owner was Easson. (101293) $20.


§ Illustrations from Blake’s engravings on pages 72-75. (100806) $30.

413. [**Ephemera.**] 2 Folders Containing Details of Events, Performances, Publications, Lectures and Courses about or concerning Blake’s Works, plus one Obituary, and other Blake Miscellanea. London and other UK Locations: Various, c. 1990-2010. 25 items, mainly single 8vo sheets or smaller invitation cards, issued by The Tate Gallery, The Blake Society, The Termenos Academy, UK Universities and Colleges, and Publishers and various other organisations. All in very good or new condition. (109139) $50.

414. [**Ephemera.**] Assorted Postcards. 20 postcard reproductions of Blake’s (16) and Palmer’s (4) pictures and drawings from various galleries, many from the Tate, plus a few from The Fitzwilliam Museum and one from Boston. Very good.

§ (109156) $20.


§ Volume 1 of a trilogy by Gallas based on a portion of Blake’s life and including Robert his brother, Catherine his wife, the Flea (well, the ghost of the flea), Voltaire, and an archangel. Gallas is a writer and illustrator who has spoken
on Blake to the Blake Society (London) and Yale University School of Drama. (107760) $20.


§ Blake’s immortal words set to Ginsberg’s unique musical arrangements, a truly mind-expanding collaboration. (123387) $500.


§ Thomas Ingmire (San Francisco) was the first American to be elected a Fellow of the prestigious Society of Scribes and Illuminators, London. A vivid expression of the modern calligraphy movement, his work can be found in public and private collections around the world; it is the subject of Michael Gullick’s Words of Risk: The Art of Thomas Ingmire (1989) and codici 1: a teacher’s notebook on modern calligraphy & lettering art (2003). His teaching experience and influence extends throughout the United States to Canada, Europe, Australia, Japan and Hong Kong. His first commission in 1972 was from John Windle for a book of Blake’s Poems. (5748) $250.


§ (107794) $150.


§ Limited to “300” copies of which 40 were hand-bound and maybe 100 copies completed in all. Exceptionally scarce (and beautiful), we have had one copy in the last 30 years. Ingmire here reproduces his calligraphic version of Blake’s famous poem, found in the “Notebook” (1787-1818).

(123980) $300.


§ (107816) $100.


§ (107820) $950.

422. Ingmire, Thomas. Love to Faults is always Blind. San Francisco: 2016. 11 x 8.5 ins. Calligraphic print in several colors and heightened with gold, numbered 5/25, signed and dated. Fine.

§ (107800) $150.


§ A double-sided color map, depicting the features of Blake’s London, with his vision of Golgonooza from Jerusalem on one side, and the Vale of Felpham and the Elements of the Four Zoas on the reverse. The design and coloring is by McLean, with Elliot providing advice on the key features of Blake’s London. Published in a limited edition, believed to be some 200-300 copies. (109122) $50.


§ A spoken word album of Blake’s poetry, recorded at the National Portrait Gallery in London. (124152) $35.

425. [New York Center for the Book Arts], William Blake’s Songs. New York: Center for the Book Arts, 2007. Large 8vo, 9 1/2 x 6 1/2 ins., [36]pp., title-page and 12 poems on loose folded sheets, each illustrated in a variety of media and signed on the verso by the illustrator. All contained in an orange folding paper wrapper. Very good.

§ Number 13 of an edition limited to 39 copies in all. The poems and their illustrators are: The Garden of Love by Delphi Basilicato; The Fly by Amy Bronstein; A Dream by Bonnie McLaughlin; The Human Abstract by Amber McMillan; The Laughing Song/The Poison Tree by Sarah Nicholls; The Shepherd/The Tyger by Michelle Raccagni; The Blossom/The Sick Rose by Rosie Schaap; Infant Joy/Infant Sorrow by Louisa Swift; The King’s Speech by Bonnie McLaughlin; The Human Abstract by Amber McMillan; The Laughing Song/The Poison Tree by Sarah Nicholls; The Shepherd/The Tyger by Michelle Raccagni; The Blossom/The Sick Rose by Rosie Schaap; Infant Joy/Infant Sorrow by Louisa Swift; Title-page by Barbara Henry. (123283) $495.


§ Limited to 200 copies. Piech (1920-1976) was an American who lived and worked much of his life in England (in advertising), he was noted for his private press productions of works by William Blake as well as pro-peace material and religious pamphlets and broadsides, usually printed in very small numbers. Bentley, BB, 260A. (109980) $50.


§ Limited to 300 copies. Bentley, BB, 246A. (102672) $45.
§ Edition printed by hand in only 30 copies. The text of the poem is printed in Baskerville, while the 16 single and double-page original linocuts of Tiziana Romanin, printed in many colors, overlap, translating visually the symmetries of the text and its phonetic references. As new, from the publisher. (124029) $1500.

§ First and only edition, limited to 275 copies printed as a gift from the publisher. One of Sendak's rarer and more sought-after books; he was later to own an original copy of the “Songs” as well as a great Blake private collection. Bentley, BBS, p.161. Hanrahan A69. (108775) $4250.

430. [SPoon PRint Press]. BLAKE, WILLIAM. *America - A Prophecy*. London: Landers, 2021. 19cm x 51cm when closed. 67cm x 51cm when open. With printed cloth cover. Inner print linocut (printed on Somerset 300gsm paper) shows the spirits of revolution rising up between two eagle feathers; hand-printed the end-papers with images of dragonflies, to symbolize transformation. The 8-page text is printed on Zerkall paper and sewn together, and slips into an enveloped area made from the hand-printed Fabriano paper. New.
§ Limited to 10 copies, sold out. Signed and dated on the top reverse of the print. Linda Anne Landers's highly creative and visionary re-imagining of Blake's poems have earned considerable attention and respect from the book arts collectors. (124144) $1875.

§ Number 51 of a limited edition of 100 copies signed by the artist. The text is that of Blake's poem “Jerusalem,” written for his prophetic book *Milton*, and now one of the most famous and yet most enigmatic of England's patriotic songs. (108785) $50.

432. [SPoon PRint Press]. BLAKE, WILLIAM. *Spring. Designed and Printed by Linda Anne Landers at Spoon Print Press*. [N.p.: n.d.] Slim 8vo, printed on one sheet of stiff handmade paper folded to make 8 pp.(one blank), with a cover illustration and three illustrations in the text, printed in black, text in red. As new.
§ Limited to 150 copies signed by the artist, of which 1-25 were hand-colored by Landers. (108786) $50.


§ (100793) $5.

§ First edition. Bentley, BB, 1264: “An extensive gloss on selected poems; For the Sexes is reproduced.” (101554) $25.


§ A selection of Blake’s images printed in black and white, with a 32-page introduction in Romanian. Bentley, BBS, p.182 (101483) $20.


§ Early but not first printing (9-13 thousand). Bentley, BB, C191: “persuasive facsimile... German translation..., and Hoffmann’s ‘Nachwort’.” (101504) $5.


§ Limited to 650 copies on handmade paper (there were also 20 de luxe copies in a vellum binding on Japan paper). Knoblauch published two volumes of translations of Blake’s poems; this, the second, includes *Los, Urizen, Ahania, Europe*, and *Los* and *Enitharmon*. Not in Bentley, who mentions a work by Knoblauch from 1925. No copy located on OCLC, COPAC, or KVK. (101078) $75.


§ First edition of this selection, with English and Italian on facing pages. Presentation copy inscribed (in translation): “To dear Mario Diacono, to the poet and collaborator without equal. Giuseppe Ungaretti, Rome, 22nd October 1965.” The last hundred pages (a scholarly appendix) are in fact by Diacono, who has later inscribed it to someone else, presumably a Berkeley friend. Not in Bentley. Ungaretti is (along with Montale and Quasimodo) one of the three most famous Italian poets of the 20th century. His collaborator Mario Diacono, his former student and private secretary from 1960 to 1967 then spent 3 years in Berkeley. (101537) $275.
BIOGRAPHY & CRITICISM

 § First edition, first printing of this eminently readable modern biography. (123367) $15.


 § A short overview of the bardic poetic development, discussing bardic influence and references in Blake's poetry. (109047) $20.

 § First edition. Bentley, BBS, p.354: “Blake’s ‘Grand Theme’ is that ‘Modern technological civilization is a state of hell’.” (101428) $15.


 § Offprint, inscribed by Bentley to George Goyder. Bentley, BB, A1177. (100226) $20.

 § Second edition, with a new 15 page preface and 37 page post script by Bentley. The standard catalogue of Blake’s writings and writings about Blake. (123963) $150.

 § Bentley, BB, 1157. (109091) $10.

 § Reprinted in 2004 in one volume with additions. See Bentley, BB, 1158. (108904) $45.

 § The preferred edition of this essential text. (123368) $75.


462. **Bentley, G.E., Jr.** *William Blake’s Writings. Volume I Engraved and Etched Writings. Volume II Writings in Conventional Typography and in Manuscript.* Oxford: 1978. 2 vols., 8vo, lvi, 745; vii, [746]-1820 pp., illustrated throughout and with maps of Blake’s Britain at the end of vol. II. Original cloth, dust-jackets, fine. ¶ The first volume contains all the text of the illuminated books, along with numerous reproductions and bibliographical details; the second volume includes the printed books, manuscripts, marginalia, letters, lost works, etc., with extensive bibliographical material at the end. Bentley, BBS, p.169. (123360) $125.


467. **Binyon, Laurence.** *William Blake; Painter, Poet, Seer.* [N.p.: n.d.: Probably USA: c. 1932-33]. 4to, 19 manuscript ff, numbered. Enclosed in a blue cloth box, bookplates of Kenneth A. Lohf. Age-toned, rust from paper clip, very good. ¶ An interesting unpublished manuscript, written out for Binyon by his wife Cicily, probably being the text of an essay or talk given by Binyon while in the US in 1932/33 for the Norton lectures. Hatcher in his biography of Binyon notes a lecture with the exact title as given here. It has never been published. It was last sold at Christie’s East, Dec 2, 1994, lot 20, §550. (107255) $2950.


§ There are 5 essays covering Blake and Palmer, including those by Michael Phillips, Sir Geoffrey Keynes, Raymond Lister and Arnold Fawcus. (109033) $25.


475. Bronowski, Jacob. A Man Without a Mask. London: Secker & Warburg, 1944. 8vo, (4), 153 pp., with 4 illustrations. Second edition, published six months after the first, and on wartime paper: as usual this is now browned at the edges, although not severely on this copy. In original plain green cloth, generally good with just a pale dampmark along the bottom 1/2” of the front cover.
§ Bentley, BB, 1280B. “One of the most illuminating books on Blake.” (109035) $20.


§ Limited to 250 copies. Butterworth was the second woman, after Langridge, to write about Blake. Bentley, BB, 516. (5279) $275.

§ First trade edition. See above. (100222) $75.


§ (100826) $10.

§ Reprint of the first (1927) edition of this “virulently anti-Semitic fragment about true religion and also about Blake” (Bentley). Bentley, BB, 1397B. (101307) $40.


§ Reprint of the 1933 edition. Bentley, BB, 1402B: “A trivial, inaccurate book, which... finds that Blake was mad...” (100013) $25.


494. **Cunningham, Allan.** *Lives of the Most Eminent British Painters, Sculptors, and Architects... London; John Murray, 1830-33.* 6 vols., sm. 8vo, quarter vellum and marbled boards of the period, vellum darkened, board edges worn, occasional chips to marbled paper, light toning and occasional foxing; very good.

§ Second editions of vols. 1 and 2, and first editions of the rest. Vol. 2 contains an important early biography of Blake. Numerous other contemporaries of Blake such as Nollekens are also mentioned. Bentley, BB, 1433. (100831) $250.


§ First edition, the best of four printings. “This enormous work is particularly useful in identifying Blake’s allusions to people in the Bible and to places in Britain.” Bentley, BB, 1445A. (123087) $90.


§ New edition. The addition of the new index is important; the next edition (1988) was further revised by Eaves. Bentley, BBS, 447E. (109054) $20.


§ Limited to 150 copies, printed by the master printer D.B. Updike with the text compiled and edited by Damon from the fourth known copy of *Milton* extant, belonging to a member of the Club of Odd Volumes in Boston. Bentley, BBS, p.447. (5527) $125.


§ Only edition, not issued in hardback. An essential study; highly recommended by scholars such as Bob Essick. “intricate analysis of the relation between Blake’s verse and his vivid paintings and etchings beautifully reproduced here.” (123357) $25.


§ Bentley, BBS, p.449: “a responsible synopsis of Blake biographies and of his major writings and series of drawings.” (109144) $10.


§ First edition. Bentley, BBS, p.450: “a speculative attempt to see Blake’s myth as poetry.” (109062) $20.


§ First edition. Bentley, BB, 1448: “These suggestive attempts to apply modern psychological distinctions to Blake’s art are most effective in the first chapter. The 77 plates include all of For the Sexes: The Gates of Paradise.” (101089) $30.


§ Only edition, long out of print and all but unavailable in the US. With the errata sheet at the end and a prospectus and presentation slip from the author. Bentley, BB, postscript 2000 p. 20. Bentley, BBS, p.455: “concerned with the iconography of style and forms... Blake’s strategies in the choice of his materials and working processes, the common denominator in the compositional treatment.” (10222) $250.


§ Complete set of the semi-annual publication, with numerous important contributions to Blake scholarship. Bentley, BB, 1218. Almost every issue is also available separately at $10. An index to the entire journal is available online at http://www.rochester.edu/College/ENG/blake/articles.html. (110745) $175.


511. Eisenman, Stephen F. William Blake and the Age of Aquarius: With Contributions by Crosby, Mark; Ferril, Elizabeth; Leveton, Jacob Henry; Mitchell, WJT; Murphy, John P. Princeton: 2017. 4to, xi, 232 pp. With approximately 133 color illustrations, some full-page. Quarter hot pink cloth, decorated boards.

§ A breakthrough catalogue linking Blake to the psychedelic era. “William Blake and the Age of Aquarius will explore the impact of British visionary poet and artist William Blake (1757-1827) on a broad range of American artists in the post-World War II period. This exhibition will be the first to consider how Blake’s art and ideas were absorbed and filtered through American visual artists from the mid-1940s through the 1960s when Blake became a model of non-conformity, individuality, and resistance to authority.” (blurb). (124180) $25.


§ Offprint of Erdman’s article on Blake’s Milton. Inscribed by Erdman to Desirée Hirst with an affectionate note. (100020) $25.


515. Essick, Robert N. Night Thoughts or the Complaint and the Consolation. Edited, with an Introduction and Commentary by Robert N. Essick and Jenijoy LaBelle. New York: Dover, 1975. 4to, xxi (Commentary and bibliography), 95 pp. (full text facsimile with illustrations, reduced to 66% actual size). Original illustrated wrappers. As new. § An important commentary by two noted scholars. LaBelle was the first female tenured professor at Cal Tech. Bentley, BB, A515. (108883) $25.


520. Essick, Robert N., and John Windle. A Troubled Paradise. William Blake’s Virgil Wood Engravings. With an Afterword on Collecting William Blake by John Windle. San Francisco: John Windle Antiquarian Bookseller, 1999. Tall slim 8vo, 48 pp., 8 plates, hand-sewn in Japanese paper, finely printed with illustrations depicting some of Blake’s original drawings and proofs, and the complete set of published prints. Enclosed in a folding quarter cloth box as issued. § Deluxe edition, limited to 13 copies, each with an original Blake woodcut print matted and contained in the box. This is copy number II (two) and has an evocative woodcut of the waning moon over a plowed field with the two shepherds and sheep in between them — the second cut in the book and one of the most important. The text was designed and printed by Marianne Hinckle at the Ano Nuevo Island Press, bound and hand-sewn by Taurus Bookbinders. Essick’s essay on the 1821 edition of Robert John Thornton’s The Pastoral of Virgil offers insight into the inspiration and creation for Blake’s wood engravings for Thornton’s work and is illustrated with eight plates of Blake’s wood engravings, proofs, and drawings. Windle’s essay describes twenty of Blake’s major books and prints with points for collectors and dealers to be aware of. The woodcuts (lacking four) had been cut from an original edition of Thornton’s Virgil by A. Edward Newton and pasted into an album as a gift for his daughter Caroline. They were removed from the album and archivally restored and matted for this edition by Zukor Art Services. Since publication 22 years ago this is the first copy of the de luxe issue to come to the market. The trade edition is also sold out. (124151) $3500.


§ Exact photographic facsimile of the original edition published in 1951 at Shaw's behest. The cover has been enlarged and a portrait of Blake added. The brief biography of Irving Fiske is new. Bentley, BBS, p.472 E. (101462) $5.


§ Published in the SUNY Series in Western Esoteric Traditions. (101598) $15.


§ Trade paperback. Chapters 10 and 11 are about Blake. Bentley, BB, 1647B. (101405) $10.


§ First edition of this collection. Essays by many of the top Blake scholars of the time including Frye, Anthony Blunt, Gleckner, Nurmi, John Grant, Adams, Erdman, Bloom, Hagstrom, etc. Bentley, BB, 1643. (105352) $15.


§ Includes much on other writers such as Goethe, Nietzsche, G.B. Shaw, and W.B. Yeats. Bentley, BB, 1660A. (109020) $25.


§ First edition. Bentley, BB, 1662: “an attempt to trace the mental and spiritual growth of William Blake as disclosed in his works.” (101587) $15.


§ Bentley, BBS, p.482: “A critical examination illuminatingly informed...” (102313) $35.


§ First edition. Perhaps the first time the ‘Songs’ have been printed in a colored and an uncolored version side by side in exact facsimili. Bentley, BBS, p.22. (10647) $50.


§ Bentley, BB, 1669: “a moderately good, brief account with an interesting report of an interview with Tatham in 1860.” (108977) $50.


§ First edition. Bentley, BBS, p.483: “as much a reconsideration of Freud as it is of Blake” (jacket blurb). (102316) $10.

541. GILCHRIST, ALEXANDER. Life of William Blake, “Pictor Ignotus.” With Selections from his Poems and Other Writings. Illustrated from Blake’s own Works, in facsimile by W.J. Linton, and in photolithography; with a few of Blake’s Original Plates. London: Macmillan, 1863. 2 vols. 8vo, [i-v], vi-xv; [1]-389; [i-v], vii-xii, [1-3] 4-108 pp. In addition to the portrait frontispiece in vol. 1, the folding frontispiece of the Canterbury Pilgrims in vol. 2, and numerous illustrations from Job and Songs, this is an extra-illustrated copy with 34 bound, tipped-in or loosely inserted engravings from The Grave, Triumphs of Temper, Aphorisms on Man, Life and Posthumous Writings of William Cowper, Botanic Garden and Gay’s Fables. 19th-century full tan-colored calf rebacked (surely to accommodate the extra-illustrations), triple gilt fillet borders on covers, fleurons at corners, gilt backstrip with red-colored morocco labels, gilt turn-ins, all edges gilt, marbled endpapers. The front flyleaf in vol. 1 with a chip at the upper-right corner. Occasional spotting or foxing. See below for complete list of extra material. Very good.

§ First edition. This copy is unusual and desirable for the extra material from many of Blake’s most famous commercial engravings, as follows:

Volume I: Originally bound in opposite pp. 1 but now detached, ‘Guillermo Blake’ T Phillips Pinx t, L.Schiavonetti VA. Sculpt. Frontispiece from the very rare Meditaciones Poéticas, 1826, folded three times, 8-1/2 x 13-1/2 inches; and 11 additional engravings from the same edition are bound in after the text, all folded in order of original appearance and fairly tightly cropped; and a single engraving from The Triumphs of Temper: Flaxman/Blake, Canto I Verse 29, 1803, Cadell and Davies.

Volume II: After pp. 268 we find the cropped title page from the quarto issue of The Grave, 8-6/8 x 13 inches. After the text in vol. 2, resumption of grangerized material from the 1803 Triumphs of Temper continues, as follows: Canto II Verse 471; Canto III Verse 201; Canto VI Verse 294; Canto V Verse 43; and Canto IV Verse 320. The frontispiece from Lavater’s Aphorisms on Man showing William Cowper looking up measuring 8 x 9-1/2 inches. Four engravings from Life and Posthumous Writings Cowper: A View of St Edmunds Chapel; William Cowper Author of The Task; William Cowper Carmine Nobilissi; and Mrs Cowper. From the 1799 J. Johnson 8vo edition of Darwin’s Botanic Garden; The Fertilization of Egypt, London Dec 1st 1791, St Pauls Church Yard. 9 engravings from Gay’s Fables, Vol I, 1793: The Goat without a Beard; The Shepherd and the Philosopher; The Pin and the Needle; The Tame Stag; The Miser and Plutus; The Persian the Sun and the Cloud; The Butterfly and the Snail; The Setting Dog and the Patridge; and The Owl and the Farmer. Bentley, BB, 1680A. (104898) $3500.

542. GILCHRIST, ALEXANDER. Life of William Blake. With Selections from his Poems and Other Writings. A New and Enlarged Edition illustrated from Blake’s own Works. With additional Letters and a Memoir of the Author. London: Macmillan, 1880. 2 vols., 8vo, xvii, 431; ix, 383 pp., with a portrait frontispiece on India paper in each volume and numerous illustrations. Original blue cloth with elaborate gilt-stamped designs. A fine copy of this attractive binding with the binder’s ticket “Bound by Burn & Co” at the back.

§ Second and best edition and a highpoint of Victorian publishers’ bindings. Gilchrist was Blake’s first full-scale biographer. The work was unfinished when he died; his wife Anne helped to complete the Life, with help from Dante Gabriel Rossetti who wrote the final chapter from Gilchrist’s notes, and his brother William Michael Rossetti -- also A.C. Swinburne whose own book on Blake was the result of his researches when reviewing Gilchrist’s book. Also of interest are the prints (found in all copies) - three from electrotypes of Blake’s Virgil woodcuts, and 17 from electrotypes of the Songs of Innocence and of Experience. Bentley, BB, 1680B. (122882) $1575.


§ Second and best edition, this copy inscribed to James Inglis by Herbert H. Gilchrist. A good copy of this attractive binding. (109199) $975.


§ First edition thus. Bentley considered this Todd edition to be “…probably the best biography of Blake that has appeared.” See the Blake 50 for the second, expanded edition. Bentley, BB, 1680F. (109011) $30.


§ Bentley, BB, 1688: “reprint and criticism of each Song, with references to Hobbes, Burke, Bolingbroke, Paine, and Wordsworth.” (123099) $15.


§ Reprint. A Pendle Hill Pamphlet #86. (100885) $5.

§ Volume 2, Number 1. Collection of art and poetry. (9881) $15.


§ First edition. Discussions of Literature series. 13 essays on William Blake. Bentley, BB, 1724, noting that 4 of the essays were revised for this printing and the others are reprinted from other sources. Authors include Frye, Erdman, Fisher, Adams, Van Doren, Nurni, Kuralis etc. (123936) $10.


§ First American edition. A most eccentric book, surprisingly with S. Foster Damon lending a hand: “she had deliberately avoided reading any of those recent writers who also have attempted a complete inquiry [into Blake] and she had been assisted by visitations from the dead. The result is as might be expected.” Bentley, BB, 1780. (101196) $20.

§ First American edition. A most eccentric book, surprisingly with S. Foster Damon lending a hand: “she had deliberately avoided reading any of those recent writers who also have attempted a complete inquiry [into Blake] and she had been assisted by visitations from the dead. The result is as might be expected.” Bentley, BB, 1780. (101196) $20.

§ First edition of this substantial study, “a new assessment and interpretation of Blake as illustrator of texts other than his own.” (Blurb). Bentley, BBS, 23. (108982) $50.

§ A fascinating and well presented study of the visionary Blake. “It is these [visions] that shaped his attitudes to politics, sex, religion, society, and art. Thanks to the work of neuroscientists and psychologists, we are now in a better position to understand what was happening inside that remarkable mind and gain a deeper appreciation of his brilliance.” To be published in the US in 2022 by Pegasus Books. (124155) $30.

cloth with illustrated dust-jacket. Near fine.


563. HIRST, DESIREE. Blake Studies vol. 3 no. 1 Fall 1970. Normal: Illinois State University, 1970. 8vo, 100 pp., original color-printed wrappers, very good.
§ Includes Hirst’s review of Blake’s Heads of the Poets. (100033) $10.

§ First edition. Bentley, BBS, p.511: “This is an intelligent essay largely based on his upon his dissertation.” (123140) $25.

§ Bentley, BB, 1875: “an interesting brief introduction.” (123102) $10.


§ First edition. Bentley, BBS, p.516: “an attempt to focus on... the way Blake used language and illustration... to gain meaning.” (102351) $25.


§ First edition. (101523) $15.


§ First edition. See Bentley, BB, 1984: chapter 1 is “Blake to Browning” and chapter 2 is “Blake’s artist.” Numerous other references to Blake throughout. (101309) $10.

§ Limited to 250 copies; the original Blake Bible. Beautifully printed and gorgeously illustrated at the Chiswick Press, this work is one of the most desirable of the Grolier Club’s many fine books. Bentley, BB, 617: “still of very great importance for independent judgements.” See also Breslauer and Folter 150. This copy belonged to A. Edward Newton, who had bought this book at the Newton sale, marked in pencil all the items he owned, and inserted facsimile prints of the “Little Tom” and “Cumberland card” images. (122599) $975.


§ Bentley, BB, 617B: “still of very great importance for independent judgements.” See also Breslauer and Folter 150. Sadly the reprint does not reprint the four plates in color. (101224) $45.


§ First edition. An important collection of essays even though some of the scholarship has been superseded. Bentley BB, 2010A. (108980) $50.


§ Bentley, BB, 2037: “a history of his texts of Blake.” (109057) $20.


§ First edition of this useful reference work with selected plates from all of Blake’s major works. Bentley, BB, 517. (101581) $40.


§ Limited to 400 copies. Bentley, BB, 666. (9278) $75.


§ An inexpensively produced book on Blake with a good number of useful illustrations. Bentley, BB, 571. (100576) $30.


§ First published in 1928. Bentley, BB, 2077, dismissing the text as too general in its broad definition of mysticism. (101349) $20.


unifying mythology of the Four Zoas’ resurrection as an appropriation of the imagination.” (101350) $25.


§ Bentley, BBS, 546 who seems dubious at best about the author’s claims to be “the first to uncover what I believe to be the full ‘story’ of Songs.” (109027) $25.

§ Not in Bentley. Blake’s text in English with Léaud’s commentary in French. (101132) $10.


§ A scarce little book by the well-known Australian poet and artist Lindsay. Bentley, BB, 2131A notes: “A highly personal and impressionistic ‘effort to define the condition of mind his work represents, and to expose its psychological machinery’.” (101215) $25.


§ First edition of this important study. Bentley, BBS, p.552-3: “brief conventional text on engraving, painting, colour-prints and the illuminated books.” (101512) $35.

§ Not in Bentley. An important study by the Blake scholar and collector. (108888) $50.

§ Offprint from “Essays in Honour of Sir Geoffrey Keynes, Chap.XV” of which 5 pp. cover Lister’s essay containing an informative overview of Palmer’s retrospective comments on Blake, with references to sources. (109100) $10.


§ Bentley, BB, 2150: “This pioneering study of the sources of Blake’s earliest poetry... uses a large number of previously unnoticed contemporary references to Blake...” Letters from C. F. Bell and Sir Geoffrey Keynes to the Times Literary Supplement are tipped onto the front endpaper disputing Miss Lowery’s suggested connection between Blake, Flaxman and the Wykehamists’ Memorial to Dr Joseph Morton. (108965) $75.

§ Reprint of the first edition. See above. (123107) $50.

§ Reprint of a talk originally published in 1908. Bentley, BB, 216B: “The thesis of this amusing lecture is that Blake had an especially sane kind of insanity.” (108929) $25.


606. Makdisi, Saree. Reading William Blake. Cambridge: Cambridge University Press, 2015. 8vo, xii, 137 pp. Illustrated wrappers, as new. § First edition. Recent study placing "a consistent emphasis on the relationship between the material nature of Blake's illuminated books, including the method he used to produce them, and the interpretive readings of the texts themselves." (123385) $20.


613. Morley, Edith J. Henry Crabb Robinson on Books and Their Writers. London: J. M. Dent Ltd, 1938. 3 vols. 8vo, with a frontispiece in each volume. Ex-Shropshire Library set, with small cancelled stamp to reverse of title in each vol., loan card pocket and date list tipped inside rear covers, and ex-libris bookplates tipped inside front covers. Very good in original brown cloth and slightly frayed dust-jackets, with accession numbers at base of spines. § With much on Blake, especially in vol. 2. Bentley, BB, 2635: "these contemporary accounts of Blake, chiefly...1825-27, are of the first importance." (109076) $30.


   § Reissue. See above. (123111) $20.

   § Bentley, BBS, pp.585-6. “An account for the general reader, not the scholar, of the ‘idealistic’ aspects of Blake’s conception of the world and man...” (108991) $15.

   § Published in the “Poetry and Life Series.” Bentley, BB, 2285: “a popular, ill-informed biography...” (109060) $20.

   § Scarce publication probably edited by Wright, mostly about Cowper. Bentley, BB, 2290. (100048) $15.

621. **Nurmi, Martin K.** *William Blake.* London: Hutchinson, 1975. 8vo, 175 pp. with 4 black and white plates. In original cloth with minimal edge wear and a slightly worn and chipped illustrated dust-jacket.


   § Bentley, BB, 2335: “a sensitive and responsible commentary on Blake’s prosody.” (102413) $25.


   § Scarce and significant pamphlet by the Blake scholar Paley inscribed “For Jim Hart with every good wish Morton Paley.” This short paper revealed the facsimilist who created the first color prints of Blake’s work after Blake’s death, as well as Hotten’s role in producing the Swinburne study of Blake and in reprinting Blair’s “The Grave” from the original plates. Bentley, BBS, p.598: “An admirably detailed essay giving evidence that the ‘Camden Hotten forgeries’ were not made with fraudulent intent.” (108111) $30.


   § Scarce article by Prof. Paley on the marginalia written by Blake in 1827 in Thornton’s edition of The Lord’s Prayer, Newy Translated... Inscribed by Paley to Essick: “(from the Grant festschrift) for Bob, with thanks, Morton.” Paley is referring to Prophetic Character: Essays on William Blake in honor of John E. Grant. Edited by Alexander S. Gourlay. (100251) $15.


633. Phillips, Michael. William Blake. The Creation of the Songs. London: The British Library, 2000. 8vo, xi, 180 pp., with 72 color plates at the end, and numerous black and white illustrations in the text. As new in illustrated glazed wrappers. § Covers the origins and background to the Songs, editing and manuscript details, and the practical production details of relief printing, showing Phillips’s own examples. A controversial account accepted by some scholars and rejected by others. (109063) $15.


646. Raine, Kathleen. Blake’s Debt to Antiquity. [Published in The Sewanee Review, Summer 1963, Volume LXXI, Number

§ Raine’s article appears on pp.352-450. Bentley, BB, 2492. (100997) $15.


§ Stated first printing. Not found in Bentley BB, supplement, or BBS. (10557) $20.


§ Bentley, BB, 2515. (100998) $15.


§ First edition. With numerous references to Blake. Not in Bentley, BB or BBS. (101322) $40.


§ Author’s offprint. Bentley, BB, 2558. (100246) $15.


§ Author’s offprint. Bentley, BB, 2552. (100247) $15.


§ Author’s offprint. Bentley, BB, 2553. (100244) $15.


§ Author’s offprint. Bentley, BB, 2555. (100248) $15.


§ Author’s offprint, inscribed in pencil “Marion for your file another, Ed.” Although many of Rose’s papers on Blake are listed by Bentley, this one is not. (100243) $15.


§ Author’s offprint. Bentley, BB, 2560. (100245) $15.


§ First edition of this compilation of 22 essays by the most renowned Blake scholars of the time. Bentley, BB, 2565. (108974) $50.


675. Sinderen, Adrian van. Blake the Mystic Genius. Syracuse, NY: Syracuse University Press, 1949. 4to, 119 pp. illustrations Original quarter cloth, slipcase. Very good. § 1100 copies printed. Bentley, BB, 2898. This has the “L’Allegro” and “Il Penseroso” designs, and Blake’s accompanying MS, nicely reproduced, the watercolors in color. (104676) $45.


frontispiece of Nollekens. Contemporary half calf, marbled boards, gilt titles on red labels. Generally a fairly good copy with some foxing of first and last signatures of each vol. apparently as usual since our last four copies were all foxed especially the frontispiece. Two leaves in vol. 2 torn in margin and repaired (no loss).

§ First edition. This interesting collection of biographical anecdotes about and around Nollekens by the keeper of prints and drawings at the British Museum includes a section on Blake in vol. II, pp.454-488, which is amongst the earliest biographical accounts of Blake. Of great interest is the listing of Blake’s books and prints in the collection of Richard Thomson, with sufficient detail to merit being regarded as a preliminary bibliography. Smith also touches on Blake’s techniques of print-making. Many well-known anecdotes about Blake’s life appear here for the first time.


§ Translated by J. Lewis May. Bentley, BB, 2726B: “The plates include all the engravings for The Grave and 14 for Young’s Night Thoughts. The essay is factually unreliable but it criticizes Blake’s art usefully.” (109026) $25.


§ First (and only) printings of these important studies. Don Karr noted in a detailed review: “Spector leads us to the culmination of Blake’s development, where Blake creates a fully mystical language that, no longer interposing itself between the subjective consciousness and the ultimate referent, finally serves as the vehicle for achieving the via mystica.” (124181) $125.


§ First edition, large-paper issue limited to 280 copies. Story wrote the life of Lin nell and had access to much original Blake material through Linnell’s sons; four of the five illustrations here are reproduced from original drawings. Bentley 2772. (5108) $100.


§ First published edition, third state of the title-page (the pre-publication issue and the first two states are of the greatest rarity - see Wise). The first book-length critical study of Blake’s writings. An important study, especially valued for the striking color facsimiles by Hotten from the British Museum copies. Bentley, BB, 2795. Wise 6, p. 70. The printed slip announcing Hotten’s facsimiles is extremely rare. (9246) $225.


§ First edition of this scarce and important study, with much on Blake, Fuseli, and John Martin etc. Bentley, BB, 2856: “Informative study of Blake’s indebtedness to currents of thought among contemporary antiquarians.” (109006) $30.


§ Two articles of Blake interest: “Quotations from Chairman Blake,” by Frederic V. Grunfeld; and “Blake: Lost and Found,” by Arnold Fawcus. The former relates Blake to communism and socialistic idealism (Mao and Marx e.g.). In the latter, Fawcus tells how the Gray watercolors were reproduced by the Trianon Press, with excellent color reproductions. Bentley, BB, A1593. (101476) $20.

§ An interesting “beginner’s” study with excellently chosen illustrations from the Huntington’s holdings. Presentation copy inscribed. Bentley, BBS, p.660. (109095) $10.

§ First edition of this scarce and important study, with much on Blake, Fuseli, and John Martin etc. Bentley, BB, 2856: “Informative study of Blake’s indebtedness to currents of thought among contemporary antiquarians.” (109006) $30.


§ Bentley, BB, 2862. (101030) $15.


§ Bibliographical essay on William Blake, the “three excessively rare and scarce books” in the title referring to Poetical Sketches of 1783, Songs of Innocence and of Experience, 1789 & 1794, and Descriptive Catalogue of 1809. All of these rarities were included in Vickery’s personal collection. Bentley, BB, 2904. (101141) $95.

§ First edition, of the standard technical study of Blake’s illuminated books and their printing history, long out of print. Bentley, BB, (new edition 2000) notes on p. 11 that this is one of two books designated “the most important and lastingly-influential” of the last twenty-five years. (123802) $250.

§ Among Blake’s most widely recognized and highly regarded works as an artist are twelve color printed drawings, or monoprints, conceived and executed in 1795. This book investigates these masterworks, explaining Blake’s technique—one he essentially reinvented, unaware of 17th-century precursors—to show that these works were produced as paintings, and played a crucial role in Blake’s development as a painter.” (124093) $50.


702. Watkins, J. and F. Shoerel. A Biographical Dictionary of the Living Authors of Great Britain and Ireland; Comprising Literary Memoirs and Anecdotes of Their Lives; and a Chronological Register of Their Publications, With the Number of Editions Printed; including Notices of some Foreign Writers whose Works have occasionally been published in England. Illustrated by a Variety of Communications from Persons of the first Eminence in the World of Letters. London: Henry Colburn, 1816. 8vo, viii, 449 pp. With 2 leaves of ads at the front, and another 2 at the back, dated 1818. Original boards, paper backstrip (slightly rubbed with loss of label), some wear to boards, a very fine copy entirely uncut and in original state as issued.

§ First edition of a fascinating contemporary reference work. It includes one of the earliest biographical references to William Blake “an eccentric and very ingenious artist,” as well as a large number of writers such as Wordsworth, Coleridge, and Byron, and hundreds of other authors forgotten today, but (amazingly) no Shelley (Mary or Percy), no Keats, and no Jane Austen. Bentley, BB, 2929: “references to Blake under William Hayley, W. Blake, and William Blake.” Some claim Watkins authored A-K and Shoerel the rest. (106809) $975.


§ First edition. Bentley, BBS, p.672: “A useful book arguing that ‘Blake undoubtedly perceived archetypes of gesture and stance in the work of painters and sculptors and used them in his own art as a kind of visual vocabulary’.” (102502) $45.


§ First edition. The essays include Damon, Basler, Bier, Gardner, Nurmi, Adams, Paley and others. Bentley, BB, 2937. (102944) $15.


§ First edition. Bentley, BBS, p.677: “A plate-by-plate analysis, with the 79 black-and-white reproductions of Comus (Huntington and Boston sets), L'Allegro (Pierpont Morgan), Il Penseroso (Pierpont Morgan), On the Morning of Christ's Nativity (Huntington and Whittmore), Paradise Lost (Huntington and Boston), and Paradise Regained (Fitzwilliam).” (101318) $50.


§ Reprint of the 1927 edition, originally published by the University of Wisconsin Press. Bentley, BB, 2950B: “leads to the conclusion that he is not a great mystic in any sense that means anything.” (101326) $20.


§ Publishers Weekly: “An insightful guide to the artistry of William Blake. . . . Focusing on how political and religious currents affected Blake’s art, Whittaker shows, in particular, how the idealistic hopes raised by the French Revolution among Blake and his contemporaries led him to imagine how his own society could be liberated from oppressive political structures and social strictures. . . . Whittaker also exhibits how Blake’s work as an engraver and printmaker illuminated his poetry.” (124092) $35.


§ First edition of an attractive and well-produced book with fine illustrations. Only the second copy I have ever seen in the dust-jacket, and the first copy of the British edition (the other was the NY of the same year). Presentation copy inscribed by Wicksteed: “To Patrick Macleod with love from Joseph H. Wicksteed Aug. 9 1951.” Bentley, BB, 2954. (107169) $395.


§ First edition. Bentley, BB 2957A: “This pioneering study of Blake's iconography is of great historical and intrinsic importance.” (108966) $100.

§ No. 605 of 1480 copies, beautifully printed and illustrated. Bentley, BB, 2981: “scrupulously use[d] contemporary accounts of Blake which had not appeared in print before. This is a very full, accurate, and reliable work, and is sometimes called the ‘standard’ biography of Blake.” Often found as a companion volume to the 3-volume edition of the Works from the Nonesuch Press. Later editions, though edited and revised, omit most of the illustrations. (122711) $125.


§ First edition. Studies of Blake’s response to the ideas, writings, and art of his contemporaries such as Wollstonecraft, Paine, Burke, Rousseau, and Robert Owen. (101327) $35.

716. **WILLIAMS, NICHOLAS.** *The Life of William Blake.* London: Croom Helm, 1986. 8vo, xxi, 278 pp. Original yellow cloth, dust-jacket. This is a very full, accurate, and reliable work, and is sometimes called the ‘standard’ biography of Blake.” Often found as a companion volume to the 3-volume edition of the Works from the Nonesuch Press. Later editions, though edited and revised, omit most of the illustrations. (122711) $125.


§ Volume XXXVIII, Number 2 dated February 1975. (101044) $15.


§ First edition. Includes all of Blake’s illustrations to Paradise Regained, a catalogue of Blake’s illustrations to Milton, and a study of the illustrators of Paradise Regained from 1713-1816, as well as several essays. (101369) $20.


§ First edition. “Blake’s major printed works, Milton and Jerusalem, are explicit and extensive engagements with the question of nation — and empire.” (blurh) (101316) $35.


§ First edition, a scarce work by the eccentric Wright in the form of a conversation between Wright and three children about Blake. Bentley, BB, 3013. (101273) $50.


§ First edition, quite scarce. The last copy offered was at the Brick Row Book Shop in 2002. Prints informative addresses on aspects of Blake’s work and the Blake Society’s aims by S. Foster Howe, Walter Jealous, Herbert Jenkins, George Leonard, Greville Macdonald, F.C. Owlett and Thomas Wright. Wright’s later *Life of William Blake* (1929) is noted by Bentley and Nurmi as a “curious combination of original, fruitful research and garbled facts which make it frequently suggestive and rarely reliable.” (101317) $150.
EXHIBITION & MUSEUM CATALOGUES

Arranged Chronologically


§ A scarce detailed catalogue of 148 works mostly lent by W.A. White, M.J. Perry, and Hoe. Bentley, BB, 599. (100718) $45.

§ Rare catalogue wherein is reprinted parts of Blake’s original descriptive catalogue to accompany the paintings etc. in this show. Bentley, BB, 600. (105171) $45.

§ A sumptuous catalogue with text by Binyon, Russell, and Keynes and fine gravure plates. Bentley, BB, 632A (the second issue had no plates). (102079) $50.


§ First of several printings, very good copy. Bentley, BB, 646A. (100213) $45.

§ One of the first great Blake shows entirely drawn from American collections. Bentley, BB, 647: “one of the most important Blake exhibitions.” (109187) $45.

§ Bentley, BB, 657A. (108912) $30.


§ Limited to 2000 copies, this catalogue has articles by André Gide, Philippe Soupault, Jean Wahl, Sir Eric MacLagan, and Archibald Russell; at the end is an abbreviated bibliography by Sir Geoffrey Keynes. It was organized by the British Council and the Galerie René Drouin. Bentley, BB, 657C. (100723) $30.


§ Includes a section on Blake with text and 5 illustrations (one in color), Introduction to the show by Andrew Carnduff Ritchie. Not in Bentley. One handwritten leaf of notes in ink along with 4 pp. of typed notes loosely inserted, possibly by Kay Parkhurst, being scholarly notes on some Blake images. (100699) $20.


§ Bentley, BB, 674. (109190) $25.

§ In addition to 62 works by Palmer, pieces by Blake, Calvert, Finch, John Linnell, Richmond, Sherman, and Walter were also included in what must have been an amazing exhibition. (100282) $20.

§ This extremely scarce pamphlet is a most useful and fascinating catalogue of an extraordinary exhibition at the BM; there are over 100 entries and the exhibition, in addition to showing all the treasures of the BM, was augmented with many items loaned by Geoffrey Keynes. The catalogue is a typescript reproduced on cheap paper, and few copies can have survived. Bentley, BB, 680. (100719) $50.


§ (100727) $10.

§ Bentley, BB, 671. (100233) $45.
Wark. San Marino: 1963. 8vo, vii, 55 pp., 38 plates. Original quarter cloth; a very good copy.
§ Second edition, revised and enlarged by Wark from the 1957 edition. See Bentley, BB, 646. (100036) $35.

§ The original 1964 catalogue. Bentley, BB, 688. (101594) $15.

§ An interesting exhibition, including one drawing by Blake. (100032) $35.

§ Bentley, BB, 691: “30 Blake entries and 24 of his contemporaries.” (100704) $10.


§ Only edition of this essential, and most useful, study, in a very handy format. Bentley, BB, 700. Introductory essay by Geoffrey Keynes. (110745) $15.

§ Bentley, BB, 699. (108936) $15.

§ First edition (also issued in cloth). Bentley, BB, 703. (100106) $25.


§ Miscellaneous Publications of the Museum of Art No. 84. Bentley, BB, 704. (100738) $15.

§ Bentley, BB, 704. (108947) $10.

§ Bentley, BB, 710: Robert R. Wark preface; Larry Gleeson “the Followers of William Blake” pp.3-10; “The Catalogue” pp.11-33 includes 1 Blake, 8 Palmers, 7 Richmonds, 10 Calverts, 8 Linnells, 1 Walter and 1 Finch. (108943) $10.

§ (100717) $10.

§ (100704) $25.

§ Well illustrated catalogue with commentary for each plate. Bentley, BB, A 710. (100732) $20.
§ Second edition, first was 1961. Edited by Ursula Hoff. “The 36 illustrations to the Divine Comedy now in the collection of the National Gallery of Victoria and illustrated here were part of a set of 102 drawings which John Linnell commissioned from Blake in 1824.” (blurb) (108898) $10.

§ Catalogue of the British Council exhibition in Hamburg with essays by Johannes Kleinstück, Siegmar Holsten, Henry Crabb Robinson, and David Bindman, as well as a glossary, bibliography and iconographical index. This exhibition was quite comprehensive and the illustrations include most of Blake’s graphic works. Apparently not in BBS. (100275) $25.

§ Interesting exhibition catalogue placing Blake in the culture of his time. Bentley, BBS, p.293. (100259) $25.


§ Covers Blake, Calvert, Linnell, Palmer, Richmond and Sherman. (109116) $15.


§ Introduction by Paul Stirton, focusing on Blake collections in Glasgow. (100098) $10.

§ Perfect copy of this essential guide to one of the greatest Blake collections in the USA. (104725) $20.


§ A useful short catalogue of this Tate Exhibition with references and an essay by Robin Hamlyn. (108940) $20.

§ “This book examines Blake’s stupendous achievement by discussing and displaying some fifty works out of the Paul Mellon Collection at Yale Center for British Art.” (blurb) not found in Bentley. (109037) $20.

§ As above; issue in wrappers. (100101) $10.

§ The magnificent catalogue of the great Tate exhibition
of 2000 that then travelled (with some additions and subtractions) to the Metropolitan Museum NY. Text by Robin Hamlyn, Michael Phillips, Peter Ackroyd, and Marilyn Butler. (102780) $30.

§ A short gallery guide to the greatest Tate show of Blake ever. (108951) $10.

§ First edition. (108897) $10.

Fuseli

§ An attractively produced catalogue of an exhibition of hitherto unknown drawings by Fuseli. The entire collection was first discovered, and later catalogued by Peter Tomory, the great Fuseli scholar, when still in the private hands of an individual collector. In 1965, they were sold by the collector to the Auckland City Art Gallery. This catalogue includes all thirty-seven drawings, which are illustrated and described, and they are accompanied by appendices and a chronological biography, in addition to notes on the plates. (5734) $30.

§ A well-illustrated catalogue of a great exhibition. (9869) $25.

SALE AND PRIVATE COLLECTION CATALOGUES

Arranged Chronologically

§ A sale of the first order of importance, though only comprising 18 lots. Each lot is priced; the highest price was £3600 for the Illustrations of the Book of Job watercolors; followed by £1960 for the watercolors to Milton’s Allegro and Il Penseroso. Virtually all the illuminated books are present. Bentley, BB, 596. A scarce catalogue. (102895) $75.

§ A very important sale, though only comprising 42 lots, of which 23 were from the Butts collection comprising 18 original drawings, 4 printed proofs, and a bill from Blake to Butts. The remaining lots were from the Gilchrist collection. Bentley, BB, 598. A scarce catalogue. (102896) $75.


§ An important catalogue apparently overlooked by Bentley. (100673) $25.

§ A grand but sometimes sad sale, including some wonderful Blakes, lots 115-186 selling at ludicrously low prices. Bentley, BB, 650. (100667) $10.

787. An Exhibition of Original Works by William Blake...From the Graham Robertson Collection. Bournemouth: Bournemouth

§ One of 1300 copies. Noble collection of  Blake given to the PML; this catalogue was written by G.E. Bentley with an introduction by Charles Ryskamp. Bentley, BB, 706. (108919) $25.


§ (100776) $5.


§ Bentley, BBS, p.292. (100694) $25.


§ Bentley, BB, 1325. Foreword by Evan H. Turner. (108928) $20.


§ A major catalogue from Rota, offering i.a. some private press editions of  Blake. (100775) $25.


§ The hardbound variant of  this catalogue. Rosenwald’s superb collection, donated to the Nation, is arranged by century. Only William Blake gets a separate section to himself. (101407) $30.


§ William Blake lots begin on page 24 with 3 reproduced images, 2 in color. (100666) $10.


803. *Printed Books and Manuscripts Auction Catalogue (including the original Copy R of “America”).* London: Christie’s, 13th Nov 1987. 4to, 89 pp., including 4 pp. with details of Copy R which provides a revised provenance for this, and 3 illustrations of Copy R. Near fine.

§ Copy R was sold to an anonymous buyer (probably in Chicago) for $140,000. Bentley, BBS, p.56. (108946) $15.


§ Bentley, BBS, p.306: ”..the estimate was £450,000 at which price it was bought in. Note that nothing is recorded of its history from 1864-1989 including the name of the vendor. All the Blake drawings are reproduced.” (108945) $15.


§ A small but choice sale of 13 lots most now in America, including the black and white copy of *Jerusalem* from which the Trianon Press facsimile was made (now in a private collection in Chicago) and several lots bought by Sendak and Essick. (107832) $10.

806. *Eighteenth and Nineteenth Century Drawings and Watercolors (including Blake’s watercolour illustrations to John Bunyan’s “Pilgrim’s Progress”).* London: Sotheby’s, 14th Nov 1996. 4to, 134 pp., with 29 color illustrations of the Frick Collection’s Blake watercolors (Lot 253), originally from Lord Crewe. Mint in color illustrated wrappers, with prices realised list laid in.

§ The quality of the color reproductions of the illustrations is very good, and generally superior to the Spiral Press edition plates from 1941. (108935) $15.


§ Covering lots 763 to 899, with Nos. 784 to 794 being Blake’s work, including one of only 6 hand-colored copies of *The Grave*. (108916) $25.


§ Item 32 page 17-19 The Battle of Ai by Thomas Stothard with engravings by Blake during his development as a commercial engraver. (100780) $5.


§ (100772) $5.
This list suggests the essential reference books for those with an interest in knowing more about Blake. Later editions have been preferred if they improve on the original edition. The list has been revised and updated since it appeared in our Catalogue 65 William Blake: Always in Paradise in 2017.

As we hold a number of duplicates, individual titles can be ordered by request and the current copy in stock will be offered. The entire collection can be ordered en bloc for $6750.00 subject to availability. Note that only Bentley has been cited as a reference.

   § First edition of this eminently readable modern biography.

   § Second edition, with a new 15 page preface and 37 page post script by Bentley. The standard catalogue of Blake's writing and writings about Blake.

   § The preferred edition of this essential text.

   § First paperback edition. The standard documentary biography, incorporating the information in Blake Records.

   § The standard compilation of early studies and criticism. Bentley, BB, A1181. (123369)

   § The first volume contains all the text of the illuminated books, along with numerous reproductions and bibliographical details; the second volume includes the printed books, manuscripts, marginalia, letters, lost works, etc., with extensive bibliographical material at the end. Bentley, BBS, p.169.

   § The standard art-historical study. Bentley, BBS, p.373.


   § First edition of this influential study. Bentley, BB, 1227C: “Paraphrastic explications.”


    § Best edition, first published under the title of A Man without a Mask. Bentley, BB, 12881: “one of the most illuminating books on Blake.”

    § New edition, updating and adding to previous edition. Describes 172 works in The Tate, with a new article on the formation of the collection by Krzysztof Cieszkowski.
§ The definitive work on the subject, including 104 leaves of color reproduction. The standard catalogue raisonné.

§ First edition of this ground-breaking series of studies of Blake's longer poems. Bentley, BBS, p.446.


§ First edition with the Eaves index. Bentley, BBS, p.447 E.


§ First edition. Bentley, BB, 1561A: “a massive, extraordinarily original and thorough analysis of the part played by radical politics in Blake’s life, art, and writing.”

§ Only edition. Bentley, BB, 1579: “This wonderfully accurate and useful work.” Although the Concordance is now available online, the print format is still much sought after. (123375)

§ Bentley A123: “of major importance.”

§ Reproduces and comments on all of Blake’s illuminated books, with extensive commentary by Erdman. Although not printed in color, Bentley, BB, A261 notes: “This is a major work of scholarship and an important piece of criticism.”


§ First edition of this substantial and scholarly work, which remains the standard study of the full range of Blake’s works as a printmaker. Bentley, BBS, p.21.

§ The definitive work, expanding and correcting Keynes. Bentley, BBS, p.301: “a magisterial work.”

§ Only edition, much sought after as the definitive work on Blake’s commercial engravings. Bentley, BBS, p.310: “a magisterial record… particularly original in discriminating the states of the engravings.”

§ Celebrates the centenary of Blake’s birth. A sumptuous catalogue with text by Binyon, Russell, and Keynes and fine gravure plates. Bentley, BB, 632A (the second issue had no plates).

§ One of the first great Blake shows entirely drawn from American collections. Bentley, BB, 647: “one of the most important Blake exhibitions.”

§ The magnificent catalogue of the great Tate exhibition of 2000 that then travelled (with some additions and subtractions) to the Metropolitan Museum NY. Text by Robin Hamlyn, Michael Phillips, Peter Ackroyd, and Marilyn Butler.


§ Textually the best edition, with the notes slightly enlarged from the first Everyman edition of 1942. First published in 1863, this was the book that initiated the revival of interest in Blake in the second half of the nineteenth century. The only source of a good deal of information about Blake’s life. Bentley, BB, 1680G: “probably the best biography of Blake which has appeared.”


§ Limited to 250 copies; the original Blake Bible. This work is the most desirable of the Grolier Club’s many fine books. Bentley, BB, 617: “still of very great importance for independent judgments.” See also Breslauer and Folter 150.

§ Second edition, greatly enlarged and revised. An important collection of essays even though some of the scholarship has been superseded. Bentley, BB, 2010B.


§ A cutting-edge study from an historical, contextualist perspective.
§ Recent study placing “a consistent emphasis on the relationship between the material nature of Blake’s illuminated books, including the method he used to produce them, and the interpretive readings of the texts themselves.”

§ First edition of a highly influential study of text/design relationships in the illuminated books. Bentley, BB, 2234.
Also: Bentley, BBS, pp. 575 - 576, a long note detailing the book’s contents.


§ First edition. Bentley, BB, 2379: “This illuminating study of Blake’s mythology is particularly useful for the Blakean sources and analogies it points to in alchemical, Biblical, and Kabbalistic literature.”

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