

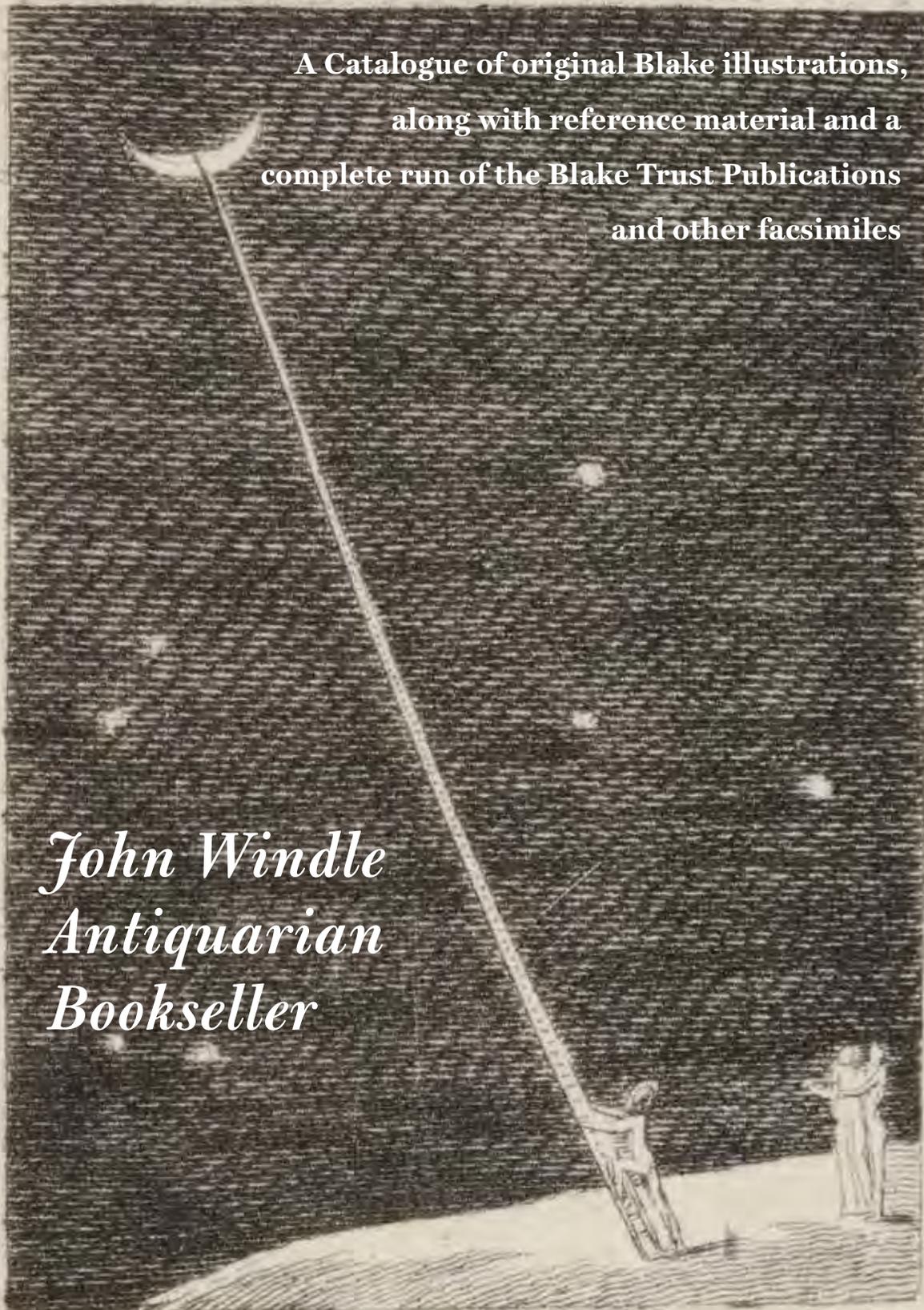
Pictorial Blake

A Catalogue of original Blake illustrations,
along with reference material and a
complete run of the Blake Trust Publications
and other facsimiles

*John Windle
Antiquarian
Bookseller*

9

I want! I want!



PICTORIAL BLAKE

*“Re-engrav’d Time after Time,
Ever in their youthful prime
My designs unchang’d remain.
Time may rage but rage in vain.*

*For above Time’s troubled Fountains
On the great Atlantic Mountains,
In my Golden House on high,
There they Shine Eternally.”*

(Blake’s Note-Book, p.87.)



Pictorial Blake A Catalogue
of recently acquired original Blake Illustrations
from a Private Collection, along with
the reference library and a complete run
of the Blake Trust Publications, and
other facsimiles. Also Blake facsimiles
from the Biblioteca La Solana,
printed by Robert N. Essick.

San Francisco

John Windle Antiquarian Bookseller

2011

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Member ABAA, ILAB, PBFA, IOBA

Catalogue \$25

FRONT COVER: “I want I want” 144

BACK COVER: ““Help Help” 142

(both from item 156: *The Gates of Paradise*, Blake Trust 1968, greatly enlarged)

*I*n 2006 I issued a catalogue of “Blake Plates”, with 93 entries almost all of which were single plates associated with Blake as designer and/or engraver and/or printer. Almost all the items sold, to Institutions for research and exhibition, to collectors to display with their collection, and even some to dealers looking to complete imperfect copies of books from which a Blake plate had been removed.

Recently I was fortunate to acquire a small but choice Blake collection, including every Blake Trust Trianon Press book (including several de luxe issues) and a select group of standard reference books; and from other sources a number of separate plates from Blake books including a good run of the “Job” plates and almost all the leaves from Young’s “Night Thoughts” with Blake’s astonishing engravings surrounding the letterpress text.

I cannot recall an opportunity to buy every single Blake Trust publication since the days when Bernard Quaritch Ltd. was distributing the Blake Trust books in the 1960s. As witness to the continuing interest in Blake, the final Blake Trust publication, reproducing the water-colors for Blair’s “The Grave”, came out in 2009 and both the de luxe and regular editions sold almost at once. I was honored to be appointed the distributor world-wide for that title. As I spent my first years in the book trade invoicing and shipping Blake Trust books for Quaritch in the 1960s, I feel as if I have come full circle.

It is no secret that I have become deeply involved in the world of Blake books, prints, drawings, and paintings; not a day goes by without my referring to Blake in some way or another and my inventory devoted to Blake and his circle and followers has grown to well over 2000 items. Recently I purchased one of Blake’s rarest prints, “Job”, for the Essick collection and one of Blake’s rarest books “Poetical Sketches” for the same happy home in Altadena. It is as great a pleasure as it is an honor to represent such a devoted and scholarly collector, and I am especially happy to present in this catalogue several prints after Blake made by Essick himself using Blake’s techniques and materials. They are fully described in the final section, “Prints from the Biblioteca La Solana”. One complete set is available along with a number of separate prints, signed and numbered by Essick in a tiny edition.

I have not included the material left over from previous Blake catalogues but if there is a particular book or periodical needed please enquire as there’s a good chance we can provide it. As always, I am grateful above to Bob Essick, Jerry Bentley, Robert Brandeis,

Karen Mulhallen, and all the Blake scholars, curators, and collectors who entrust me with their passions and enlighten me with their knowledge: for your encouragement and support I thank you. My assistant Matthew Jones is invaluable, and words are as ever inadequate to thank my wife and partner Chris Loker for her love and support.

John Windle
San Francisco, Autumn 2011

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ENGRAVINGS BY AND AFTER BLAKE

1. Allen, Charles. (separate plates) *A New and Improved Roman History ...* The Second Edition embellished with four copper plates. London: J. Johnson, 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, *Blake Books*, 416. Essick, *William Blake's Commercial Book Illustrations*, XXXVII. \$1250.

ILLUSTRATIONS OF THE BOOK OF JOB

London: William Blake, March 8, 1825 (but published 1826).

Single plates from the first edition, one of 150 proof sets on India paper.

Bentley, *Blake Books*, 421. Bindman, *Complete Graphic Works of Blake*, 625-641C.

2. Title-page.

Foxing in the margins and within the image.

\$2950.

3. Plate 1: "Thus did Job continually"

Light foxing outside the image.

\$4500.

4. Plate 2: "When the Almighty was yet with me"
Some foxing in and outside the image.
\$3950.
5. Plate 3: "Thy Sons & thy Daughters"
A fine impression. \$4950.
6. Plate 4: "And I only am escaped"
Touch of foxing at bottom right corner,
otherwise a fine impression. \$4250.
7. Plate 5: "Then went Satan forth"
A fine impression. \$4950.
8. Plate 6: "And smote Job with sore Boils"
A few spots of foxing at foot of image.
\$4350.
9. Plate 7: "And when they lifted up their eyes"
A fine impression. \$4950.
10. Plate 8: "Let the Day perish"
A fine impression. \$4950.
11. Plate 9: "Then a Spirit passed before my face"
A fine impression. \$4950.
12. Plate 10: "The Just Upright Man"
Marginal foxing in left and right margin. \$4350.
13. Plate 11: "With dreams upon my bed"
A superb impression. \$5250.
14. Plate 12: "I am Young & ye are very old"
A superb impression. \$5950.
15. Plate 13: "Then the Lord answered Job"
A superb impression. \$5950.



NO. 3



NO. 4



NO. 5



NO. 6



NO. 7



NO. 8



NO. 9



NO. 10



16. Plate 14: "When the morning Stars sang together"
 A superb impression. \$5950.
17. Plate 15: "Behold now Behemoth"
 A superb impression. \$5950.
18. Plate 16: "Thou hast fulfilled the Judgement of the Wicked"
 A superb impression. \$5250.
19. Plate 17: "I have heard thee"
 A superb impression. \$5250.
20. Plate 18: "And my Servant Job shall pray for you"
 A superb impression. \$5250.
21. Plate 19: "Every one also gave him a piece of Money"
 A superb impression. \$5750.

22. Plate 20: "There were not found Women"
 Foxing in the margins and within the image (faint). \$4750.

23. Plate 21: "So the Lord blessed the latter end of Job"
 Foxing in the margins but not within the image. \$4950.



NO. 23



ILLUSTRATIONS OF THE BOOK OF JOB 1874

Single plates from the posthumous edition printed for Linnell by Holdgate Brothers from the original plates. Engravings on India paper mounted on thick card paper.

24. Title-page. \$2000.

25. Plate 3: "Thy Sons & thy Daughters"

Very slight marginal foxing at edges of some sheets, acquisition number in ink at bottom right corner.

\$2500.

26. Plate 6: "And smote Job with sore Boils"

Very slight marginal foxing at edges of some sheets, acquisition number in ink at bottom right corner.

\$2250.

27. Plate 7: "And when they lifted up their eyes"

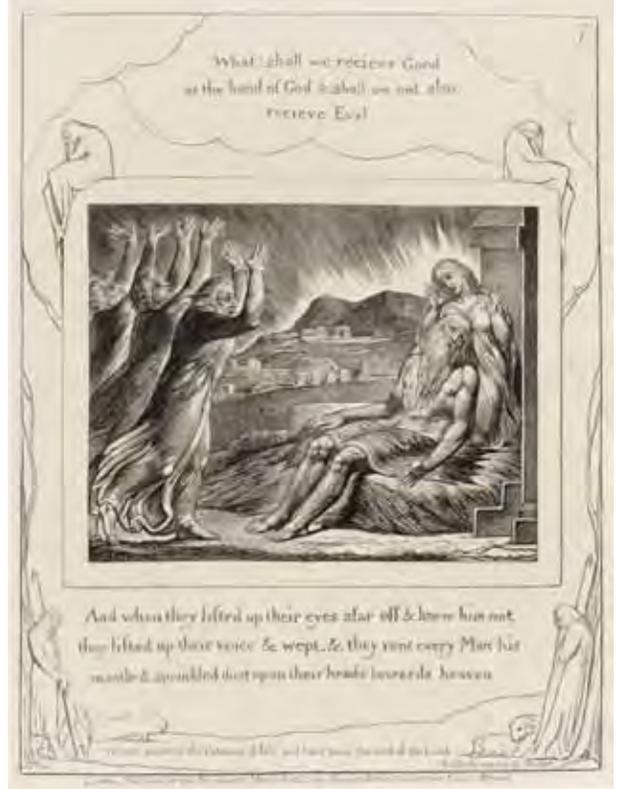
Very slight marginal foxing at edges of some sheets, acquisition number in ink at bottom right corner.

\$2000.

NO. 26



NO. 27



NO. 28



NO. 29



28. Plate 8: "Let the Day perish"

very slight marginal foxing at edges of some sheets, acquisition number in ink at bottom right corner. \$2000.

29. Plate 17: "I have heard thee"

very slight marginal foxing at edges of some sheets, acquisition number in ink at bottom right corner. \$2500.

NO. 30



NO. 31



THE GRAVE 1808

Blair, Robert. *The Grave. A Poem*. London: Bensley for Cromek, 1808. Bentley, *Blake Books*, 435. Bindman, *Complete Graphic Works of Blake*, 465-476.

30. "Death's Door".

Folio, single leaf, etching on wove paper, margins slightly soiled and worn, image clean. \$675.

31. "The Death of The Good Old Man".

Folio, single leaf, etching on wove paper, margins slightly soiled and worn, image clean. \$675.

THE GRAVE 1813

Blair, Robert. *The Grave. A Poem.* To which is added a Life of the Author.
London: Bensley for Ackermann, 1813.

no. 38



- | | |
|--|--------|
| 32. Frontispiece portrait of Blake. | \$395. |
| 33. Title-page. | \$395. |
| 34. "Christ descending into the Grave". | \$395. |
| 35. "The Descent of Man into the Vale of Death". | \$395. |
| 36. "Death's Door". | \$395. |
| 37. "Death of the Strong Wicked Man". | \$395. |
| 38. "Death of The Good Old Man". | \$395. |

NO. 37



NO. 39



39. "The Soul hovering over the Body reluctantly parting with Life".

\$395.

40. "The Soul exploring the recesses of the Grave".

\$395.



NO. 40



NO. 41



NO. 42



NO. 43



NO. 44

41. "The Counsellor, King, Warrior, Mother & Child, in the Tomb". \$395.
42. "The Reunion of the Soul & the Body". \$395.
43. "The Meeting of a Family in Heaven". \$395.
44. "The Day of Judgment". \$395.
45. *Chaucers Canterbury Pilgrims*. Painted in Fresco by William Blake & by him Engraved & Published October 8 1810. [London: probably prior to the first Colnaghi printing, about 5 March 1881].

Impression measures 93.9x30 cm., printed on India paper and mounted on heavy wove paper, which is then mounted on old board; archivally matted.

☛ Fourth and final state, an early (perhaps pre-Colnaghi) printing; it is worth noting that the only difference between the previously-called fourth and fifth states is the absence of the scratched dry-

no. 45/46



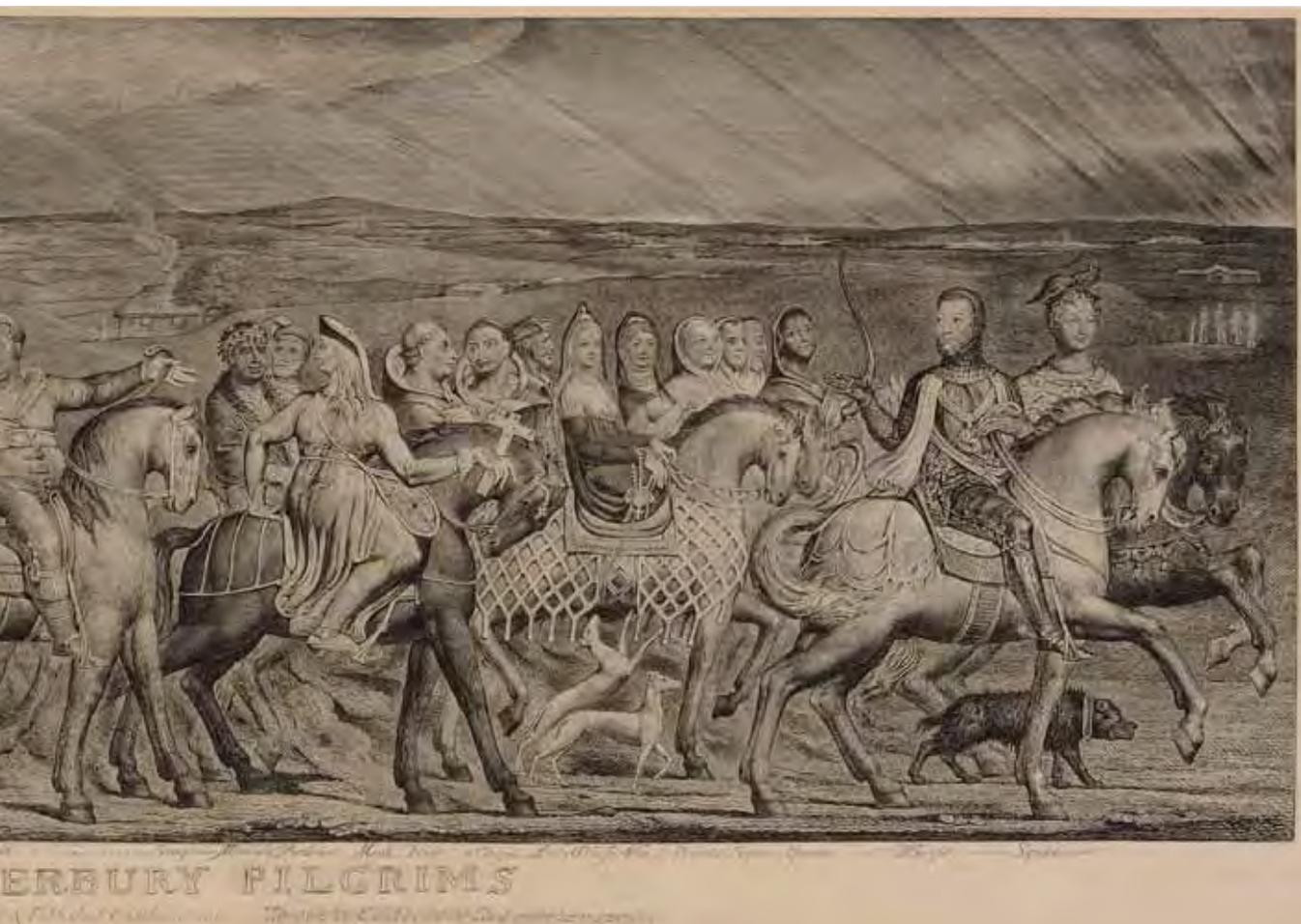
point inscriptions clearly visible in a few prints, and less and less visible until completely absent by later Colnaghi printings. Instead of “states” the more accurate definitions might be very early to very late 4th state, and in that scheme then this print would be after the few very early impressions with some or most of the scratched inscriptions visible (probably printed by Blake), but long before the Sessler printings of the 1940s, with all the flaws denoting an early printing still clearly visible, with much plate tone and the shadow scratched inscription area just barely visible, so an early impression. Blake made major changes in the fourth state, and “it is only in the last ... state[s] 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*. \$15,000.

46. *Chaucers 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 and mounted on archival Japan paper. Trimmed fairly close to the image.

☞ Final state: later printing but before Sessler.

\$9,500.



47. Cumberland, George. "Calling Card" (sometimes called a bookplate) for George Cumberland.

Sheet 10.2 x 12.8 cm., image and plate mark as per Essick (3.1 x 7.8 cm., and 3.3 x 8.1 cm. respectively). Printed in pale brown on a small 8vo sheet. Delicately printed, matted and framed, in very fine condition.

☛ Blake's last engraving, executed for one of his closest friends. The images invoke one of Blake's greatest themes—the relationships between time and eternity. Opinions vary on the purpose of this

NO. 47



plate but it should be noted that at the time (1827) it was not uncommon to paste a calling card into a book as proof of ownership. However, no book has yet been located with Cumberland's card pasted in. It has also been suggested that the name of Cumberland in the center was executed by a writing engraver and Blake added his borders later.

39 examples of this print are known to Essick, not including examples now untraced (all but three on laid paper printed later, and three on card), but it is quite rare in commerce. Essick, *The Separate Plates of William Blake*, XXI. Bindman, *Complete Graphic Works of Blake*, 654. \$17,500.

48. Cumberland, George. [*Thoughts on Outline*] *Inventions by G. Cumberland*. Plate 15: "The Conjugal Union of Cupid" [London: the author], 1795.

Engraved plate on uncut sheet watermarked J. WHATMAN 1794.

☛ From a suite of engravings after designs by Cumberland. Essick, *Blake's Commercial Book Illustrations*, XXXII. \$500.



NO. 48



NO. 49

49. Plate 16: "Cupid and Psyche" \$500.

50. Plate 19: "Aristophanes Clouds Scene 1" [NOT ILLUSTRATED] \$350.

51. Plate 23: "Anacreon Ode LII" [NOT ILLUSTRATED] \$350.

52. Dante. *Blake's Illustrations of Dante*. Plate 2: "Circle of the Corrupt Officials, the Devils torturing Ciampolo" London: 1838 or ca. 1892.

Oblong folio, light spotting in the image, clear uniform impression on India paper, mounted on wove paper.

☛ Bentley, *Blake Books*, 448D. Bindman, *Complete Graphic Works of Blake*, 647-653. Essick, "The Printings of William Blake's Dante Engravings," *Blake: An Illustrated Quarterly*, Fall 1990. \$10,000.

NO. 52



NO. 53



NO. 54



NO. 55



53. Plate 4: "Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent" \$15,000.

54. Plate 5: "Circle of Thieves. Buoso Donati attacked by the Serpent" \$8500.

55. Plate 6: "Circle of the Falsifiers, Dante and Virgil covering their noses" London: 1838 or ca. 1892.

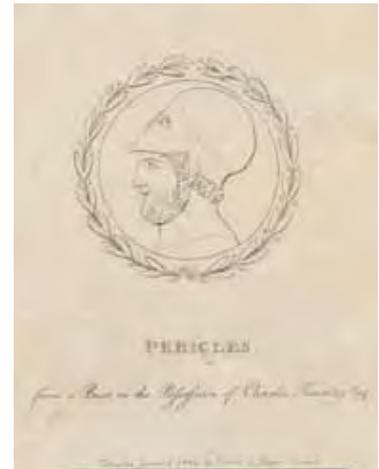
Oblong folio, clear uniform impression on India paper, mounted on wove paper, a bit foxed.

\$7500.

56. Hayley, William. Frontispiece “Pericles” to: *An Essay on Sculpture: In a Series of Epistles to John Flaxman*. London: T. Cadell and W. Davies, 1800.

Frontispiece, a little browned around the edges. Engraved by Blake but not signed.

☞ 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 has become very scarce and the prints are rarely if ever available separately. Bentley, *Blake Books*, 467. Essick, *Blake’s Commercial Book Illustrations*, XXXIX. \$375.



NO. 56

NO. 57



57. Second plate “Death of Demosthenes”.

Plate facing p. 126, a little browned around the edges. \$495.

58. Third plate “Thomas Hayley”.

Plate facing p. 163, a little browned around the edges. \$595.



NO. 58

59. Hoare, Prince. *An Inquiry into the Requisite Cultivation and Present State of the Arts of Design in England*.

London: Richard Phillips, 1806. The frontispiece “The Graphic Muse” engraved by Blake after Joshua Reynolds

☞ The book has always been scarce and this is the only example of the frontispiece available as a separate plate that I have ever seen. Bentley, *Blake Books*, 474. Essick, *William Blake’s Commercial Book Illustrations*, XLVIII. \$875.



NO. 59

60. Hogarth. *The Beggar's Opera* by Hogarth and Blake. (in) *A Portfolio Compiled by Wilmarth Sheldon Lewis and Philip Hofer*. Cambridge: Harvard University Press and New Haven: Yale University Press, 1965.

Elephant folio, with 11 plates, and text printed in a separate pamphlet (oblong royal 8vo) of 28 pp. with illustrations. Original huge 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, *Blake Books*, 475 I. Essick, *William Blake's Commercial Book Illustrations*, XX. \$975.



NO. 60

61. *The Novelist's Magazine*. Grandison. Plate XII. London: Harrison, 1782.

Earliest state, cut down to the margin of the image and omitting the frame, signatures etc.

☛ Essick, *Blake's Commercial Book Illustrations*, XI. \$75.

62. *The Novelist's Magazine*. Grandison. Plate XII.

Later printing of the first state with slightly less stippling, full-page. \$50.

63. *The Novelist's Magazine*. Grandison. Plate XXIII.

First state, full sheet. \$50.



NO. 61



NO. 62



NO. 63

STEDMAN'S SURINAM

Stedman, John Gabriel. *Narrative, of a Five Years' Expedition, against the revolted Negroes of Surinam* ... London: Johnson, 1793.

64. A Coromantyn Free Negro.

Single plate, slightly soiled and creased, one small marginal tear repaired.

☛ The book was published by Johnson in 1796: a few copies are known with contemporary coloring and heightening in gold. Sixteen of the plates were engraved by Blake between 1792 and 1794, after Stedman's drawings. This book 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." Essick, *William Blake's Commercial Book Illustrations*, XXXIII . *Abbey, Travel*, 719. Bentley 499A. Kress Library 16679. Ray, *Illustrator and the Book in England*, 2. \$150.

65. A private Marine of Col. Fourcoud's Corps.

Stain at top right and a smaller one bottom left, some soiling and wear.

\$75.



NO. 64



NO. 65



NO. 66



NO. 68



NO. 69

66. The Meccoo & Kishee Kishee Monkeys.

Single plate, slightly soiled and creased, one small marginal tear repaired. \$150.

67. The Meccoo & Kishee Kishee Monkeys.

London: Johnson and Payne, 1813. Single plate from the 1813 re-issue. \$100.

68. The Skinning of the Aboma Snake . . .

Single plate, slightly soiled and creased, two small marginal tears repaired. \$150.

69. The Quato & Saccawinkee Monkeys.

Single plate, in fine condition. \$300.

70. The Quato & Saccawinkee Monkeys.

London: Johnson and Payne, 1813. Single plate from the 1813 re-issue. \$100

71. A Surinam Planter in his Morning Dress.

In fine condition, a striking image. \$375.

72. Limes, Capsicum, Mammy Apple &c.

Single plate, in fine condition. \$250.

73. Limes, Capsicum, Mammy Apple &c.

Single plate, in fine condition. London: Johnson and Payne, 1813.
Single plate from the 1813 re-issue. \$100



NO. 71



NO. 72



NO. 74

74. March thro' a swamp or Marsh in Terra-firma.

Single plate, in fine condition.

\$300.

75. Family of Negro Slaves from Loango.

Single plate, in fine condition.

\$300.

76. The Execution of Breaking on the Rack.

In fine condition. A horrendous image that must have moved Blake deeply.

\$300.



NO. 75



NO. 76



NO. 77

77. The celebrated Graman Quacy.

In fine condition.

\$475.



NO. 78

78. Europe supported by Africa and America.

London: Johnson, 1792. In fine condition, arguably the loveliest image in the book and perhaps especially meaningful to Blake.

\$500.

79. Virgil. [plate 5] (in) 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.

☞ De luxe edition, limited to 13 copies, each with an original Blake woodcut print matted and contained in the box. This is copy number IV and has the wonderfully moody woodcut of the waning moon over a plowed field with a lightning-blasted tree in the foreground – the fifth cut in the book and one of the most important. As Essick notes [p. 12]: “The riven tree in the fifth design becomes the objective correlative of the shepherds’ sadness, its bifurcation evocative of the self-divisions of self-consciousness.” Essick’s essay on the 1821 edition of Robert John Thornton’s *The Pastorals 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.

\$3500.



NO. 79

80. *The Wit's Magazine*. Plate 4: “The Blind Beggars Hats.” London: Harrison & Co. May 1, 1784; Single plate, engraved by Blake after Collings. Full margins, a little soiled, folded vertically as usual.

☞ Essick, *Commercial Book Illustrations*, XVI, plate 4.

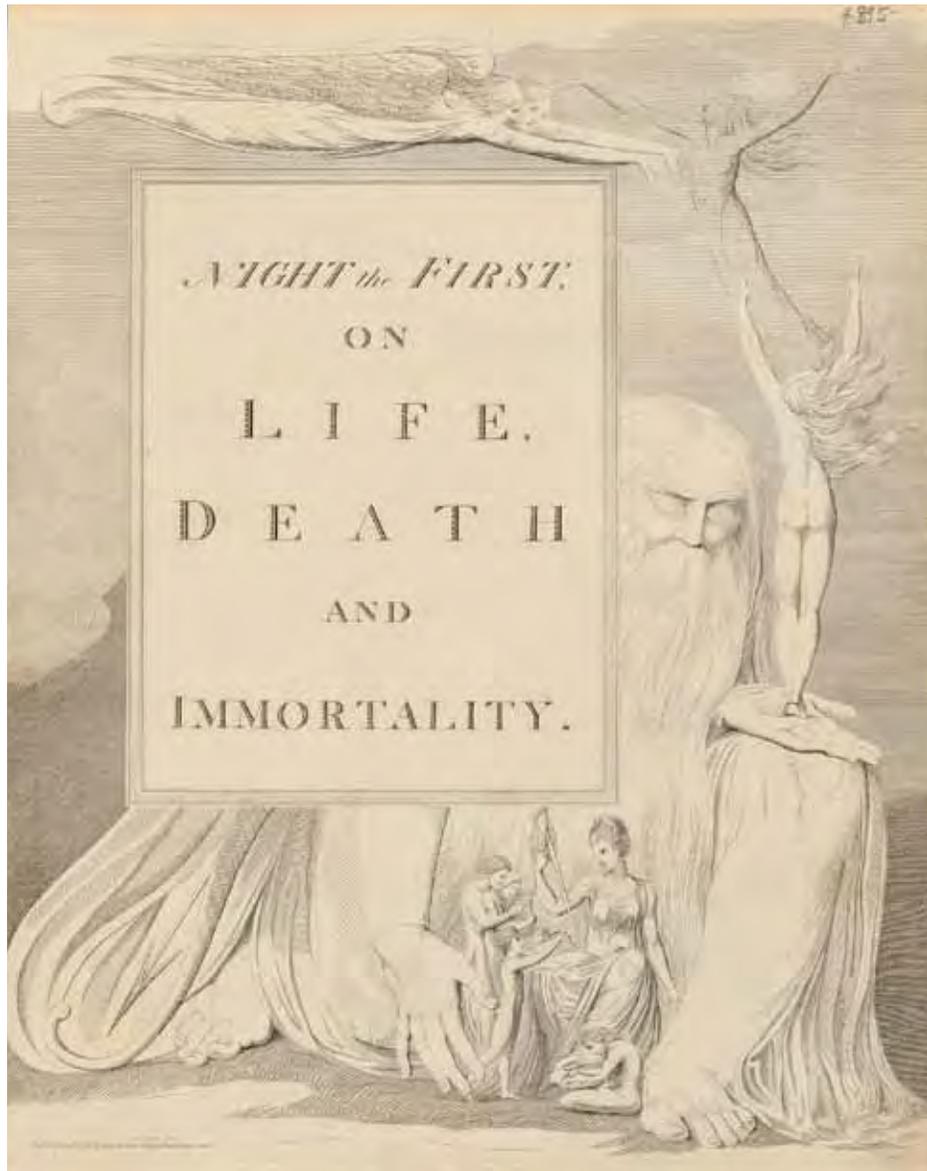
\$400.



NO. 80

YOUNG'S NIGHT THOUGHTS

The Complaint and the Consolation; or, Night Thoughts. London: R. Noble, 1797. First edition, perfect for display or for teaching as the leaves are quite sturdy and can be carefully handled or matted for framing. Blake, virtually in a frenzy, completed 537 watercolor designs when he was commissioned to illustrate Young's masterpiece. The publisher only issued the first four 'Nights' and had Blake engrave (and partially etch) 43 plates to test the market. The response must have been poor since no further engravings were requested of Blake. Ironically, today the poet Young, once compared with Shakespeare and Milton, is forgotten save for this edition. Bentley, *Blake Books*, 515. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Ray, *The Illustrator and the Book in England, 1790-1914*, 3.



NO. 81

81. "Night the First",
with a full-page engraving by Blake surrounding the letterpress text. \$895.
82. pp. 1/2,
with a full-page engraving by Blake surrounding the letterpress text. \$495.
83. pp. 3/4,
with a full-page engraving by Blake surrounding the letterpress text. \$495.
84. pp. 7/8,
with 2 full-page engravings by Blake surrounding the letterpress text.
Only five leaves in the book have engravings recto and verso. \$1250.
85. pp. 9/10,
with a full-page engraving by Blake surrounding the letterpress text. \$495.
86. pp. 11/12,
with a full-page engraving by Blake surrounding the letterpress text. \$495.
87. pp. 13/14,
with a full-page engraving by Blake surrounding the letterpress text. \$495.
88. pp. 15/16,
with 2 full-page engravings by Blake surrounding the letterpress text.
Only five leaves in the book have engravings recto and verso. \$1250.
89. "Night the Second",
with a full-page engraving by Blake surrounding the letterpress text. \$895.
90. pp. 19/20,
with a full-page engraving by Blake surrounding the letterpress text. \$695.
91. pp. 23/24,
with 2 full-page engravings by Blake surrounding the letterpress text.
Only five leaves in the book have engravings recto and verso. \$1250.
92. pp. 25/26,
with 2 full-page engravings by Blake surrounding the letterpress text.
Only five leaves in the book have engravings recto and verso. \$1250.





10

What wonder, when to Fortune's big high bid,
 Before the cold hand of charity—
 To check no more—what a reward!
 Ye alien men of pleasure! come to point
 You see more match than, you have,
 And breathe from your detestful grove, and make
 Scylla's dominion your own—but to give
 Your impudence, you think it what is right.
 Happy! did excess come on such alone:
 Not prodigal can delink, or virtue lose:
 * Disease invades the strongest temperance,
 And punishment the pious; and shame,
 Through thickest shades pursue the fond of peace.
 Mac's caution often ere danger comes,
 And, his guard falling, studies him to death.
 Not happens itself makes good his sense—
 Our very wisdom gives us but our wish:
 How distant all the thing we think on next,
 Even that we think we do not, liberty!
 The universal course of nature has no pain,
 And trust friends, through error, stand our rest.
 Without malice—no malice!
 And what faultless—without a fault!
 Not are few wanting to the last on earth:
 But suffer in the last of human life,
 And wither might some hills that stand to right.
 A part how small of the tremendous globe
 Is human by man! the rest a waste:
 Rocks, deserts, flames, seas, and burning winds—
 Wild haunts of monsters, poison, stings, and death!



11

The sprightly life's still more wakes the more,
 Grief's stupor then had passing on my breast;
 I strive, with weakish melody, to cheer
 The woe-grown, sweet phantoms! like thee,
 And call the stars to dance; every one
 It shall be mine, immortal of thy life!
 Yet be not vain, thou art, who thou art,
 And thou through distant ages, wrapped in shade,
 Pious of darkness! in the silent hours,
 How often I repeat these words divine,
 To bid my griefs, and end my heart from woe!
 I will their figures, but not catch their fire:
 Dark, though not dead, like thee Maudslayi!
 O, Milton! thou, who could I reach your state!
 Or he, who made Maudslayi our own:
 May we be sung—immortal and I sing:
 * Oh! how my song beyond the bounds of life!
 What now, but immortality, can please?
 O had he proved his theme, pursued the track,
 Which opens out of darkness into day!
 O had he mounted on his wing of fire,
 Seen'd, where I wish, and sung immortal man!
 Here had I thought, and heard me!



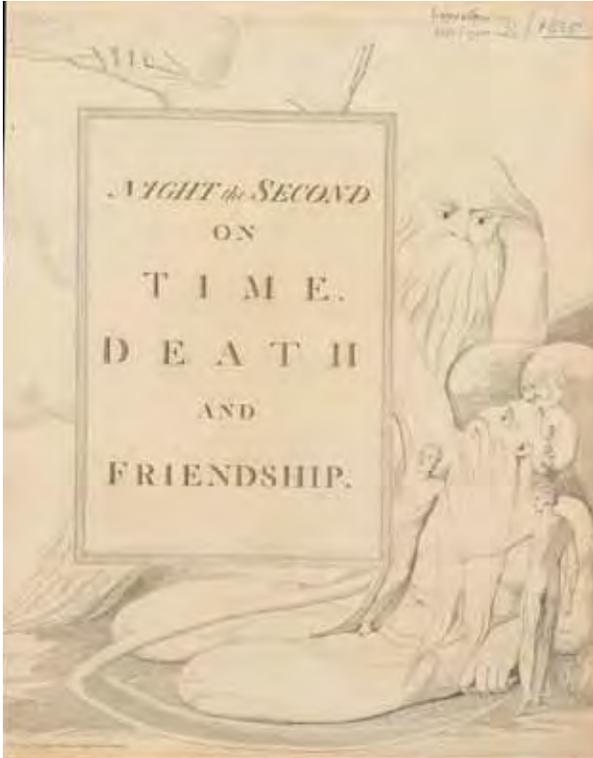
12

But since it doth not for her sake;
 She makes a mortgage of just property
 To stave this storm, and double the damage.
 Lament, fortune makes her court to them:
 Thy fond heart dances, while the eyes weep:
 Dear to thy will, think me not blind,
 I would not sleep, but to secure the joy:
 Think not that fate is served to the stars:
 Stand on thy guard against the smiles of fate:
 To leave themselves in its power! must men—
 And in its favours formidable too:
 * To fortune how we strive, not cowardly:
 A roll to duty, not discharge from care;
 And should slays us, fall no more at woe,
 Awake us to their cause and consequence!
 And make us freely, weigh'd with our desert
 And nature's merits, and choose her joys,
 Loth, while we sleep, we kill them; say, sweet
 To woe this simple misery their hearts:
 Bewildered joys, like flies in and out,
 Like human friendships to investment year'd,
 With rage rebellion 't gainst our peace:
 Beware what words will happiness, beware
 All joys, but joys that never can expire—
 Who holds no less than an immortal lease
 Fond as he seems, sometimes his eyes to death
 May lead with thee, Pausanias! thy last sigh
 Doubtful the heart; for distant from earth
 Lost all her luxury, when her glowing moments
 Her golden moments when—all delir'd I death!

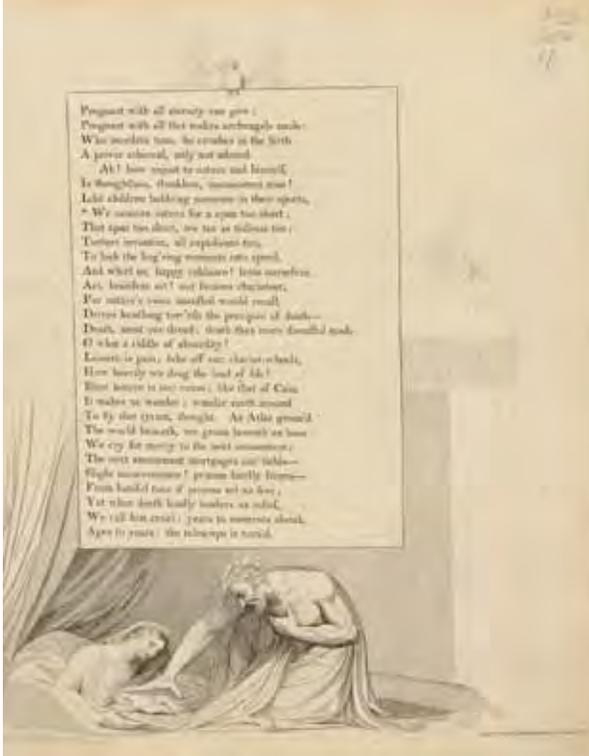


13

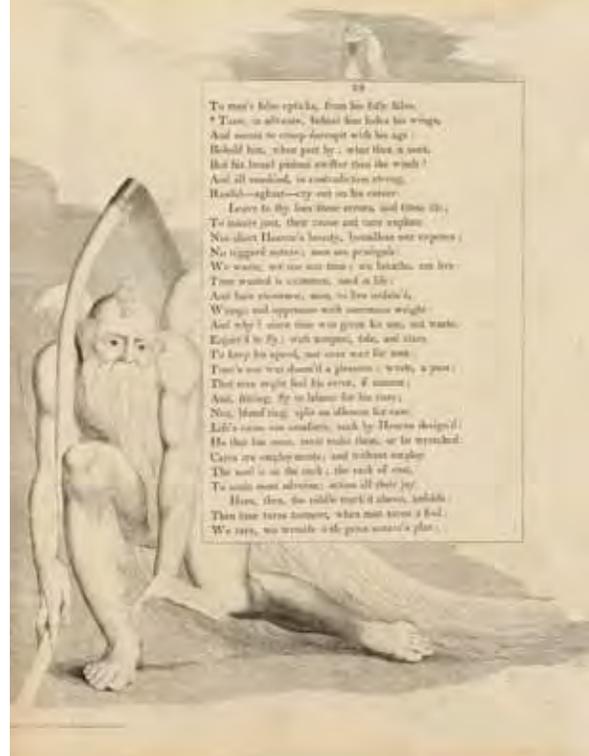
The thing they can't but purpose, they purpose:
 To see in folly, not to serve a fool;
 And never in human wisdom to be more.
 All promise is poor dilatory man,
 And that through every stage; when young, indeed,
 Is full content we sometimes nobly rest,
 Careless for ourselves; and only wish
 As distant men, our fathers were men were:
 At thirty men respect himself a fool;
 Knows it at forty, and returns his plan;
 At fifty checks his infamous delay,
 Pushes his protracted purpose to realize;
 In all the expensiveness of thought,
 Hesitant, and re-meditating; then dies the same.
 And why? because he thinks himself immortal:
 All men think all men mortal, but themselves:
 Thinkers—when some shewing check of fate
 Strikes through their wounded hearts the woe-dread:
 But their hearts wounded, like the wounded eye,
 Seen clear, where pain'd the dark no tears to bend,
 As from the wing no eye the sky retains;
 The parted wave no farther from the kin:
 So dies in human hearts the thought of death:
 Even with the tomb-stone which enters death
 Of these we live, we drop it in their graves:
 O! I forget Pausanias! that were strange—
 O my full heart—but should I give it rest,
 * The largest sight though longer live, would bid,
 And the last line to my midnight song!



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with a full-page engraving by Blake surrounding the letterpress text. \$495.
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Pungent with all earth's ungodly joys,
 Pungent with all that nature's exchange made;
 Who scolded him, he craves in the birth
 A power eternal, only not adored.
 Ah! how urgent to nature and himself
 In thoughts, doubts, doubts, moments more!
 Like children looking someone in their eyes,
 "We cannot enter for a spot too short."
 That spot has done, we see as millions see;
 Dearest creation, all expiation done,
 To look the long long moments into speed,
 And what are happy moments? from ourselves.
 Ah! how often we've been thus distressed,
 For nature's voice would fain be heard,
 Dearest looking we'll be the precipice of death—
 Death, most one dead, death that never thought made,
 O when a child of adversity!
 Lament is pain, take off our chains of death,
 How heavily we drag the load of life!
 How heavy is our cross! the first of Cain
 It makes us wonder, would we were dead,
 To fly the cross, thought, Ah! Alas! proceed!
 The world beneath, we gaze beneath as lost
 We cry for mercy to the next moment—
 The next moment's morning and night—
 Single moment's prayer, from family love—
 From kindled face of parents not so true,
 Yet when death kindly leads us on,
 We (all but true) pray to someone about,
 Ages to come: the subject is novel.



To man's false optics, from his false eyes,
 "True, is obscure, false his false eyes,
 And seems to creep through with his eyes
 Behold him, what part by, what that a part,
 But his heart's patient suffer than the world!
 And all mankind, in contradiction strong,
 Hark!—hark!—cry out on his career.
 Leave to thy feet these errors, and those ill,
 To make just, they raise and true explain,
 No direct Heaven's look, to make our eyes;
 No rugged nature, nor our principles,
 We want, not our own time; we believe, our love,
 True want is common, and a life;
 And how common, men, in life's affairs,
 Wings and oppression with common weight,
 And why? since time was given to us, not waste,
 Eyes to be by, with respect, take, and state,
 To keep his speed, not ever near for rest,
 True's not was death's a pleasure; work, a part;
 That was right had his eyes, if nature;
 And, being, by so many, for his eyes;
 Now, hand long, after an absence for now,
 Life's cross, not comfort, such by Heaven designed!
 He that has seen, could make them, or be wrecked,
 Care is employment, and without employ,
 The rest is on the rock, the rock of rest,
 To make most adverse, across all their joy,
 Here, then, the child's eye it shows, which
 Then time turns down, when man sees a fall,
 We see, we would not give nature's plan.

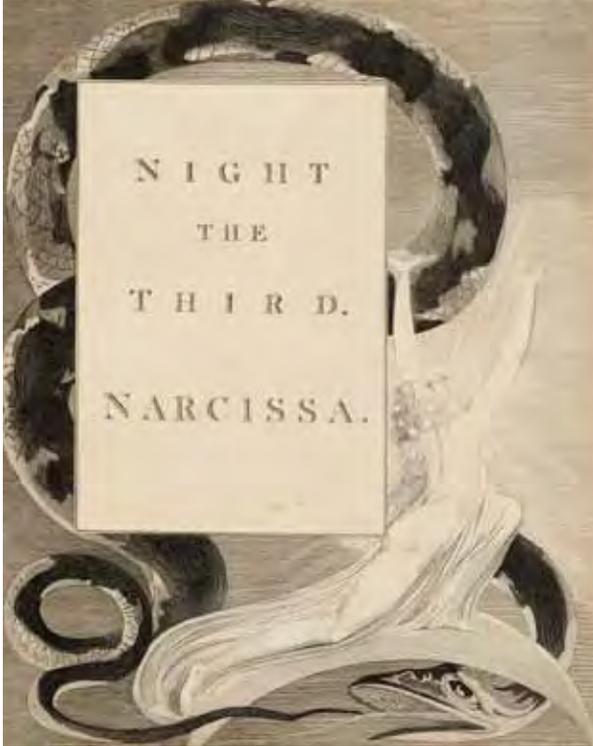


We don't the DEITY, and he don't,
 Who shames he will shall manifest their own,
 Hence our ungodly spirit with ourselves,
 Our thoughts at every; our human-kind,
 We seek time from us, and we wish him back,
 Lark of laughter, and yet food of life;
 Like we think long, and when; death work, and then,
 Baby and soul, like parent care and to be,
 Unborn yet, and yet are both in part.
 Oh the dark days of every! while here,
 How much is and how terrible what goes!
 Gaze! they see us go; when part, they hand on well,
 The eyes will of every day dream,
 And under as good, in a very dream,
 Not death, nor life's delight—of time part,
 And time possess'd, both part as, what our place!
 That which the DEITY in place nature,
 Time end, the man who conceives his love
 By supreme effort and no human art,
 At once he draws the sting of life and death,
 He walks with nature—and her paths are power,
 Our spirit's cause and our own mind; see more,
 True's nature, origin, supernatural spirit,
 And the great part from seeing his nature;
 All natural time, because naturally, nature,
 He looks on time as nothing; nothing else,
 Is truly man's; in fact—Time's a God!
 Had thou never heard of time's omnipotence!
 For, or against, what measure can be done,
 And will? in stand black matter for thinking.



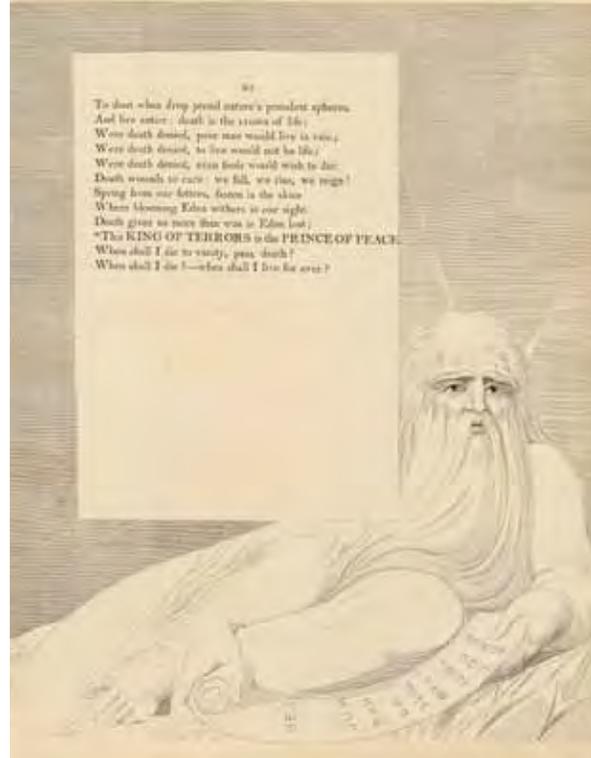
Not as those there was time, because stronger, and
 On his important nature to man,
 Lament! on; on the long-drawn face,
 From everlasting ages growing ripe,
 The immortal heart of immortal birth,
 When the DEEDS SIRE, in nature's form,
 Add leg to its nature, come in his sight,
 Call it death nature, for time time was here,
 He passed everything through a thousand years;
 Not in those years, than the great days of heaven,
 From all eternity's my nature orb,
 Was time not off, and not beneath the stars;
 The stars, which watch him in his new world,
 "Measuring his nature by revolving spheres,"
 The heavenly machinery divine;
 Hence, days, and months, and years, his children play,
 Like themselves in signs, eternal time, in his face;
 Or rather, in eternal phrase they shape,
 His single phrase, with a sacred flame,
 To give his god, to reach his sacred rest,
 And join upon naturally his own;
 In his immortality to rest,
 What words, that stand his circle time, unchanged,
 From the hand of god's omniscient, leading track,
 To wisdom right and class, wherever they rest.
 Why ever the spirit? why with justice
 Now being the short, short day's a true right?
 Know'st thou, or when thou die, or what a day?
 Man has from time, and time from time, his own
 In and distance that double right rest and.







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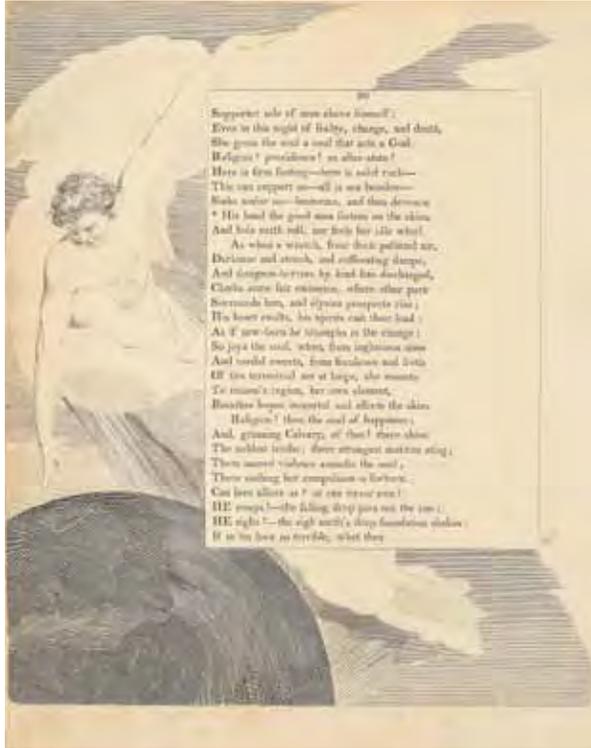




Not then, our idols, thy **JETERNAL** form,
 * A **GOD** of love, merciful, and true,
 * Full rich, in his whole soul of every blessing—
 They say of idols heaven's glory and form,
 And with our worthless idols—
 Make heaven's perfection, bow'd to in vain—
 But every strength a **GOD** himself,
 Unshaken by their opposition given
 A **GOD** of mercy is a **GOD** of light,
 Ye restless winds! ye vapours of the air!
 Ye waves for nothing! would to heaven's name!
 The nations may give glory, the first of heaven,
 Heaven's boundless glory without end,
 Amusing and amov'd, part of both the parts
 All praise beyond, though nothing in our part
 Archangel's fall'd to cure the mighty name
 In vain was attempt'd by words or signs,
 For ever hark and glory to the **SUPREME**!
 And was the human god? a very, and good—
 What can we do but praise you? for you
 The sun himself is none, the shining moon
 Doves have, but chariot, twilight and day, the sun
 Not such as this, not such as mortal mind,
 A midnight sunset should be of no light,
 A midnight sun? a dawn of day, without
 Exposing systems from the **CREATOR'S** power,
 How? did they fly the **MAKER'S** part? or vain
 At the creature's end of human god,
 Which has'd by human hand, a creature of his own,
 Made given the creature, have such a mortal mind.



What, right eternal, but a form from thee?
 What, heaven's endless glory—but thy soul?
 And shall not praise be done? not human praise?
 While heaven's high host on halcyon lies?
 O may I breathe no longer than I breathe
 My soul in praise to **HIM** who gives my soul
 And all for infinite of pompish air;
 Cut through the shades of hell, give love! by **THEE**.
 Oh most adorable, most excellent!
 When shall the praise begin, which never should end?
 When or I live, what dawn on all applause?
 How is night's sable mantle labor'd of day?
 How richly wrought with intricate device!
 What wisdom shows! what love! the midnight pomp.
 This gorgeous arch with golden words is hid,
 Both with divine exultation, caught to **THEE**!
 For others his profusion; **TIDOU** open,
 Above, beyond, oh tell me, rightly said!
 Where art thou? shall I flow into the deep?
 Call to the sea, or ask the evening winds
 For their creation? shall I question land?
 * The thunder, if it that the **ALMIGHTY** dwells!
 Or bolts **HE** fierce storm in straight'st of time,
 And bids fierce whirlwinds what his rapid run?
 What more than that question?—travelling I return,
 My protests and adores the power **GOD**!
 Praise I a distant **DEITY**? **HE**, man
 My voice, if sound, the power that writes, unites!
 Whisp'd in his being I tremble for praise,
 But though part of himself, without a share.



Supposest who of men above himself,
 Even in this night of faith, change, and death,
 Who gives the soul a soul that acts a God.
 (Happens? possibilities? or also slain?)
 Here is first fashion—form by solid rock—
 This can support so—well it was broken—
 Bids rather now—fashion, and then devotion
 * His hand the good man fashions on the stone
 And bids with will, not force for life and
 As when a watch, from their polished air,
 Distance and stretch, and softening shape,
 And drops to earth by kind his discharge,
 Clocks were his creation, when other parts
 Surround him, and often prospects rise;
 His lower ends, his spirit can their lead;
 As if you were the triumph in the change!
 So joys the soul, when from impulsive aims
 And world's wealth, from fashion and death
 Of the terrestrial use of large, the mounts
 To man's region, her own element,
 Boundless hope, immortal and affects the skies
 Halloes! then the soul of happiness!
 And, grasping Calvary, at that there show
 The noble trade; there straight nature along;
 Then never violence assaults the soul,
 There nothing but compassion is her own.
 Can I see alive as? or ever more see?
HE says!—the falling sleep you see the sun!
HE says!—the right earth's deep foundation shows
 If it be love so visible, what then?



Try this order of a day to the sun:
 To explain it a good sun to be and.
 Now then, heaven! whose rays all my hope?
 Touch'd by the cross we live—or more than die?
 That touch, which touch'd not angels, man, divine
 Thee that which touch'd confusion into form
 And the love into glory; part of touch?
 Infallibly pre-eminence regard
 Sacred to him! and evergreen, through the whole
 Long golden rays of miracles which hangs
 From heaven through all dimensions, and supports
 To our existence and sustaining plan!
 Thy will, when? and thy **GOD'S** nature!
 * That touch, which that eternal both the soul
 Demand, drive part free part, light life in death,
 Turns earth to heaven, to heavenly throne ascending
 The ghostly voice of the ascending touch!
 Dost tell me when? when **HE**, who did create—
 Heaven, how changed? when then the best of men?
 To glory's towers all the pathos bring;
 And all its secrets, advanced by the rule
 Of divine triumph in the love,
 Love's a supernatural nature of heaven,
 Reproved with, implor'd with, with someone
 Of pure and noble, a faint hand
 Of angels, men, of angels from the touch.
 To die by love—nature? nature? and you
 Dark divide between the promise and event!
 I need not see to sustain for thy own,
 Real nature; nature is a kind to touch.



117. pp. 93/94,

with a full-page engraving by Blake surrounding the letterpress text.

\$495.

118. pp. 95/96,

with a full-page engraving by Blake surrounding the letterpress text.

\$995.



NO. 118

PRINTED BOOKS

119. [Bible] *Illustrations of the Book of Job*. London: [plates dated] 1825 [but published 1826]. Folio, 320 x 254 mm, engraved title and 21 plates. Published 'Proof' impressions on so-called 'French' paper. Light foxing as always, a brilliant set; in the original blue paper boards as issued, rebaked to match.

☞ First edition, limited to 65 sets printed on French paper. This is, quite simply, the finest set on French paper I have ever seen. These famous plates comprise Blake's major single achievement as a printmaker after the illuminated books. *Illustrations of the Book of Job* was Blake's last completed prophetic book: the text, a series of biblical quotations, is above and below each image. "It was produced while Blake was still working on Jerusalem, his most obscure book; yet the illustrations are Blake's most lucid; and they are the supreme example of his reading the Bible in its spiritual sense" (S. Foster Damon, *A Blake Dictionary*, p. 217). "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). Bentley, *Blake Books*, 421 and *Supplement* p. 195. \$89,500.

120. 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. Old polished calf, covers gilt, rebaked, signs of early waterstaining not intruding into the text or plates which are in good condition.

☞ First quarto edition. This work, though not engraved by Blake himself, contains a few of his most renowned images; reproductions of the powerful original drawings by Blake can be found in the Blake Trust facsimile (see below). Bentley, *Blake Books*, 435B. \$3750.

121. 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, Hellenians, 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: Payne, 1775-76. 3 vols., 4to, 20, 516; vi, 536, 26 (ads); viii, 602 pp. With 27 engraved plates and 3 maps, (two folding), after Basire, Chambers, and Bartolozzi. Contemporary calf, gilt panelled backstrips, red and green labels, some cracking to joints but sound, head and foot of backstrips chipped, one free endpaper loose. Withal, an attractive set in excellent condition internally

☞ Second edition of vols. 1-2; there was no second edition of vol. 3. "It is my purpose in the ensuing work to give an account of the first ages; and of the great events, which happened in the infancy of the world. In consequence, I shall lay before the reader, what Gentile writers have said upon this

subject, collaterally with the accounts given by Moses, as long as I find him engaged in the general history of mankind." Bentley, *Blake Books*, 439B: "It is highly likely that Blake had some hand in at least a few of Basire's [28] engravings". \$1500.

122. Cumberland, George. *Outlines from the Antients exhibiting their Principles of Composition ...* taken chiefly from inedited Monuments of Greek and Roman Sculpture ... London: Septimus Prowett, 1829. Roy. 8vo, (4), xxiv, 44, (1)pp. With an engraved frontispiece and 80 engraved plates. 19th-century quarter blue morocco and marbled boards, bookplate, somewhat foxed or browned throughout but a perfectly decent copy.

☞ First edition thus, with the four plates by Blake at the end with a separate introduction. They first appeared in Cumberland's *Thoughts on Outline* in 1796. Essick, *William Blake's Commercial Book Illustrations*, XXXII (with a long note on the book). Bentley, *Bibliography of George Cumberland*, p.39. \$975.

123. Darwin, Erasmus. *The Botanic Garden*. [with] *The Botanic Garden. Part II ...* London: Johnson, 1791. 2 vols., 4to, xii, 214; 126, (2); (4), ix, 197pp. With a frontispiece to each part, and 18 plates (some folded). Contemporary calf, gilt-decorated backstrip with black morocco labels. Some foxing, waterstaining, and dampstaining in both volumes especially at the front and the corners of some plates.

☞ First edition of vol. 1 and third edition of vol. 2. With 5 plates engraved by Blake, the best known being the "Fertilization of Egypt" after Fuseli in vol. 1 at p. 127. It was not until the 1795 edition that the second Fuseli/Blake plate "Tornado" was published. At page 87 appears the enigmatic circular image of an African in chains titled 'Am I not a man and a brother'. Bentley 450B. Essick, *William Blake's Commercial Book Illustrations*, XXI. \$1250.

124. Flaxman, John. *The Iliad of Homer Engraved from the Compositions of John Flaxman* [with] *The Odyssey ...* [with] *Compositions from The Works Days and Theogony of Hesiod*. Designed by John Flaxman, engraved by William Blake. [with] Compositions from the Tragedies of Aeschylus Designed by John Flaxman, Engraved by Thomas Piroli, and Frank Howard. London: Longman, Hurst, Rees, Orme, 1805 [Iliad and Odyssey] Longman, Hurst, Rees, Orme & Brown [Hesiod], 1807-17, and Miss Flaxman and Miss Maria Denman [Odyssey], 1831. 4 vols., oblong folio. [Iliad] t/p and 39 plates. [Odyssey] t/p and 34 plates. [Hesiod] half title and 37 plates including the title. [Aeschylus] 2 t/ps and 35 plates numbered from 3-37. All complete and bound in original quarter green cloth and brown boards with the original printed label on the upper cover and red paper manuscript labels on the backstrips. Hinges repaired, some foxing mostly in the margins, especially at the front and back as usual. A very good set in original state.

☞ Of the four volumes, the only one entirely engraved by Blake was the Hesiod; Flaxman added 5 new designs to the *Iliad*, 3 engraved by Blake and 2 by his former partner John Parker; Parker

engraved 20 plates for the *Odyssey* of 1805. First edition, second state of plate 20 in the Hesiod (correctly numbered '20'). Bentley notes that 200 sets of the Hesiod were printed and they sold very slowly; in fact, 18 sets were still for sale in 1838. It is likely that this collection was brought together and bound up to match c. 1831 when the Misses Mary Ann Flaxman (his half-sister, who created the 6 designs for Hayley's *Triumphs of Temper* engraved by Blake in 1803)) and Maria Denman (his sister-in-law) issued the Aeschylus. Complete sets of these printings in the original bindings as issued are very uncommon. Iliad: Bentley, *Blake Books*, 457, Essick, *William Blake's Commercial Book Illustrations*, XLVII. Hesiod: Bentley, *Blake Books*, 456 A. Essick, *William Blake's Commercial Book Illustrations*, LI. \$2750.

125. Gay, John. *Fables*. With a life of the Author and embellished with 70 Plates. London: John Stockdale, 1793. 2 vols., 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. Full contemporary calf a bit scuffed and untidy but quite sound, internally very good despite the usual browning and offsetting, and with huge margins.

¶ First edition with Blake's plates, this copy very tall, possibly large-paper. "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*. William Blake completely redesigned, and redrew, the 12 images for which he is 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." (Sotheran's). The first issue is easily identified because it uses the long "s" throughout and the second does not. Bentley, *Blake Books*, 460A. Essick, *William Blake's Commercial Book Illustrations*, XXVI. Ray, *The Illustrator and the Book in England*, 1. \$1500.

126. Hayley, William. *Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake*. Chichester: J. Seagrave, for Richard Phillips, 1805. Small 8vo, (8), 212 pp. With 5 engraved plates by Blake after his own designs. Very early marbled boards, red roan backstrip lettered in gilt (worn), a very fine copy with large margins showing the plate marks. Bookplate of Lord Eversley.

¶ First edition, with the first three plates in the first state, the last two plates are known in only one state. Bentley, *Blake Books*, 465. Easson and Essick, *William Blake Book Illustrator*, VIII. Bindman, *Complete Graphic Works of Blake*, 403-407. \$6750.

127. Hayley, William. *The Life, and Posthumous Writings of William Cowper, Esq.* With an Introductory Letter to the Right Honourable Earl Cowper. Chichester: Printed by J. Seagrave; for J. Johnson. 1803-1806. 4 vols. (including Supplementary Pages) in three, 4to, pp. [i-iii]-xii, not including (8) - 'Contents,' bound after title-page, [1]-413; (8), [1]-422; (4), xxxi, [1]-416; (4), [1]-122, (24), 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 brown-
ing 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 is here present in a very good impression with the imprint quite clear. 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 468A; Essick XLIV (note
that the entry in Easson and Essick (IV) is totally superseded by Essick’s new research in the *Commercial
Book Illustrations*). \$1250.

128. Hayley, William. *Life and Posthumous Writings of William Cowper ...* By William
Hayley. Chichester: J. Seagrave, 1803-04. 3 vols., 4to, (2), xii, (8), 413; (4), 424; (6), xxxi, 416
pages. With 5 plates and an engraving in the text, one designed and engraved by Blake, the
others engraved by Blake after other artists. Old diaper calf rebaked, new labels, a good set.

☞ Second edition, thus final state of the “Weatherhouse” plate designed by Blake. Bentley, *Blake
Books*, 468 A. Easson & Essick I, VII. Bound in at the end is another book entitled: *Cowper,
illustrated by a Series of Views, in, or near, The Park of Weston-Underwood, Bucks ...* London: 1803,
published by Vernor and Hood and with an engraved title and 12 plates by Storer and Greig. This
added text has nothing to do with Blake and only relates to William Cowper. \$975.

129. Hayley, William. *The Triumphs Of Temper. A Poem: in six Cantos.* The twelfth edi-
tion, corrected. With New Original Designs, by Maria Flaxman. Chichester: J. Seagrave
for T. Cadell and W. Davies, 1803. Roy. 8vo (9.5 x 5.75 ins.), xii, 165 pages. 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, *Blake Books*, 471A.
Essick, *William Blake’s Commercial Book Illustrations*, XLIII. \$2750.

130. Malkin, Benjamin Heath. *A Father’s Memoirs of his Child.* London: printed for Longman;
by T. Bensley, 1806. 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.

☞ First edition. Signed Olivia Bernard Sparrow on the title in an early hand. Bookplate of Kimbolton Castle. Malkin knew Blake well and in the long preface he devotes 24 pages to an account of his friend's life and genius, the first recorded account of Blake by a contemporary. The text of this section was largely obtained from conversations with Blake himself. The biographical account of Blake and his poetry (pages xviii-xli) are described by Keynes as "the earliest available ... obtained from Blake himself". The text includes the first typographic printing of the poems *Laughing Song*, *The Divine Image*, *Holy Thursday*, *The Tiger*, and *I loved the Jocund Dance*. The child was Malkin's son, apparently an infant prodigy who died at the age of seven. Bentley, *Blake Books*, p. 18 (a good note on the book) and #482. \$1875.

131. Rees, Abraham. *The Cyclopaedia; or, Universal Dictionary of Arts, Sciences, and Literature*. Illustrated with numerous engravings, by the most distinguished artists. London: Longman, Rees, Orme, et al., 1819-20. Vol. 4 only, old half calf, usual foxing.

☞ First edition, issued in fascicles between 1802 and 1820. A single volume of Rees's *Cyclopaedia*, complete with the four plates engraved by William Blake. Loosely inserted is the "Miscellany" plate from vol. 3, also engraved by Blake. Abraham Rees worked on improvements to the Chamber's Cyclopaedia in the 1780's, before publishing his own more comprehensive work in parts beginning in 1802, completed with the publication of the six plate volumes in 1820. In another copy, the first volume contained a handwritten history of origins of the "Cyclopaedia" written by an owner who knew Rees. Therein, he mentions that Rees spent 21 years of hard work to finish the "Cyclopaedia" and that he had to pay for all editing costs himself. As of 9/07, there were two copies online, one in Germany and one in the UK, for \$17,000 and \$11,000 (approx). The American edition came out shortly afterwards with all the plates re-engraved (thus without the Blake plates). Essick, *William Blake's Commercial Book Engravings*, LII. Keynes 132. \$750.

132. [Ritson, Joseph] *A Select Collection Of English Songs*. In Three Volumes. London: J. Johnson, 1783. 3 vols., small 8vo, [2], xiv, lxxii, [2], 264; [5], 342; [4], [303, engraved music], [32, index], pp. With engraved frontispiece and 16 engraved scenes, of which 9 are engraved by William Blake [7 signed and 2 unsigned] after designs by Stothard. Contemporary calf, red labels, joints rubbed or cracking but sound, a bit scuffed and bumped, internally a very nice clean set.

☞ First edition, association copy with an inscription in vol. 3: "R. Richmond Presented to him by his much esteemed friend Joseph Ritson of Gray's Inn 1788." Ritson, a notable eccentric who eventually went 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, *Blake Books*, 491. Essick, *William Blake's Commercial Book Illustrations*, XIV. \$1250.

133. Shakespeare, William. *The Plays of William Shakspeare* [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: Rivington [and 40 other booksellers], 1805. 10 volumes, royal 8vo, with a portrait frontispiece of Shakespeare and 37 separate engravings after drawings by Fuseli by Neagle, Cromek, Rhodes, Dodley, and two by William Blake. Old calf restored, some aging and browning as usual. The plates are mostly in good impressions.

☞ Large-paper issue of the best illustrated collection of Shakespeare's plays (save only the elephant-folio Boydell perhaps). This was Fuseli's major project 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, p. 235 (*King Henry VIII*) and vol. X, p.107 (*Romeo and Juliet*). There was a nine-volume small-paper issue with greatly inferior printing of text and plates and as Bentley observed "the ten-volume edition is considerably more elegant". Bentley, *Blake Books*, 498. Essick, *William Blake's Commercial Book Illustrations*, XLVII. \$4750.

134. Thornton, Robert John. *The Pastorals of Virgil* ... London: 1821. 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 wood engravings and 9 engraved plates (heads of figures and coins) by Blake who also prepared the reduced drawing for one other wood engraving ("The Giant Polyphme," after Poussin). Retrospective early 19th century full calf, red labels, by Court Benson.

☞ A very good copy of a scarce work in any condition as it was issued for use in schools. Blake contributed 17 woodcuts to this volume 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 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 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), and a few impressions were pulled later in the 19th century by Linnell's sons, and again in 1977 as a set by Iain Bain. For a full discussion of this wonderful book, see Essick's masterly monograph *A Troubled Paradise* ... (San Francisco: John Windle, 1999). Bentley, *Blake Books*, 504. Bindman 602-18. Easson and Essick I, X. \$47,500.

135. *The Wit's Magazine; or Library of Momus*. Being a Compleat Repository of Mirth, Humour, and Entertainment. London: Harrison and Co., 1784-1785. 2 vols. in one, 8vo, (2), 485, (1); 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: rare.

¶ First edition, with the first plate (Mirth) in the second version as usual. Only two complete sets have sold at auction since 1975 and only one set has passed through the trade (Ximenes, some years ago) according to Essick, "Blake in the Marketplace." Bentley, *Blake Books*, 513. Essick, *William Blake's Commercial Book Illustrations*, XVI. \$5750.

136. Wollstonecraft, Mary. *Original Stories from Real Life; with Conversations, Calculated to Regulate the Affections, and form the Mind to Truth and Goodness*. A New Edition. London: printed for J. Johnson, 1791. 12mo, xii, (iv), 177, (3, advertisements) pages, 6 engraved plates by William Blake. Full green morocco in a retrospective Regency binding by Benson, one or two plates lightly stained or with inoffensive touches of ink.

¶ First edition to contain William Blake's characteristic 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. 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. Bentley, *Blake Books*, 514A. Eason and Essick, vol. I, no. III. Windle, *Bibliography of Mary Wollstonecraft*, A3b. \$6750.

137. Young, Edward. *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797. Large 4to, viii, [1], 95, [2] pages; with the 'Explanation of the Engravings' leaf, and 43 full-page engravings by Blake surrounding the letterpress text. Full green morocco c. 1890, gilt top, covers rehinged, a wonderfully well-margined copy, uncut at the fore- and lower edges. Armorial gilt stamps on both covers, Gibbs armorial bookplate dated 1891, and modern bookplate "ff" at front.

¶ First edition, the Henry Martin Gibbs (Lord Aldenham)-Robert N. Essick copy with Essick's notes recording that two plates are in the very rare proof state before imprint and (equally rare) only two plates with the imprints trimmed away – this copy measuring the same as the only copy in original boards uncut that I have owned, at 43.2 x 33.3 cm. Blake completed 537 watercolor designs when he was commissioned to illustrate Young's masterpiece. The publisher only issued the first four 'Nights' and had Blake engrave (and partially etch) 43 plates to test the market. The response must have been poor since no further engravings were requested of Blake. Ironically, today the poet Young, once compared with Shakespeare and Milton, is forgotten save for this edition. Bentley, *Blake Books*, 515. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Ray, *The Illustrator and the Book in England, 1790-1914*, 3. \$15000.

BLAKE TRUST – TRIANON PRESS (chronologically)

138. *Jerusalem. The Emanation of the Giant Albion*. London: Trianon Press for the William Blake Trust, [1951]. 4to, (6), ix text, and 100 color plates. Full blue morocco extra by Sangorski and Sutcliffe, a gorgeous copy sumptuously bound (as the book deserves). In a cloth box.
- ☞ Limited to 516 copies. The definitive facsimile of one of Blake's greatest works and the first of the magnificent series of facsimiles created by the Trianon Press of Blake's illuminated books. The Preludium is by Joseph Wicksteed and the Bibliographical Statement by Geoffrey Keynes. Bentley 78. "Blake's etched copperplates, giving the text of his poem and the basis of the designs, were printed by him in a rich orange ink and were then illuminated by hand in water colours and gold. The etched base has now been reproduced by collotype in orange and the prints have then been coloured by hand by a stenciling process, so that the final result bears the closest possible resemblance to Blake's original plates. An average of forty-four applications of water colours was required for each full page illustration, of which there are four. Of the remainder, fifty-one have some text with designs filling half the page or more, and thirty-five have text with small marginal decorations." (Introduction) Copies were issued in fascicles, or a dull blue buckram binding: This copy was bound for presentation and is magnificent. \$5000.
139. *Jerusalem. The Emanation of the Giant Albion*. London: Trianon Press, [1951]. 4to, (6), ix text, and 100 color plates. Original blue cloth, folding box slightly worn, very good.
- ☞ Limited to 516 copies. The first of the magnificent series of facsimiles by the Trianon Press of Blake's illuminated books, edited by Geoffrey Keynes. Bentley, *Blake Books*, 78. \$3000.
140. *Jerusalem*. Foreword by Geoffrey Keynes. [with] Wicksteed, Joseph. *William Blake's Jerusalem*. Foreword by Geoffrey Keynes. London: Trianon Press, [1951] [and] London: Trianon Press for the William Blake Trust, [1954]. Small 4to, 116 text, errata, 100 facsimile pp. [and] Small 4to, xv, 264 pp. Both volumes in original rust cloth, with gilt lettering and dust jacket.
- ☞ [Jerusalem:] 2500 copies printed. Facsimile of the Rinder copy, a black-and-white version, published to accompany the Stirling colored copy. Bentley, *Blake Books*, 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, *Blake Books*, 2961. \$325.
141. *Songs of Innocence*. London: Trianon Press, 1954. 8vo, [vi] pp. letterpress, 31 color collotype facsimile plates. Full orange morocco, slipcase. Bookplates to front pastedown. A fine copy in a very good slipcase.
- ☞ Limited to 1600 copies, of which most were issued in an orange cloth binding. This is number 1082. Early Trianon facsimile, reproducing Copy B. Bentley, *Blake Books*, 165. \$550.

142. *Songs of Innocence*. London: Trianon Press, 1954. 8vo, [vi] pp. letterpress, 31 color colotype facsimile plates. Quarter brown morocco with brown paper-covered boards, quarter morocco with brown paper-covered slipcase. Plates printed on Arches pure rag paper with watermark of WB monogram. Slight wear to tips.
- ☞ Limited to 1600 (those numbered 1-800 printed in England, while 801-1600 reserved for distribution in the United States – see colophon) copies, of which this is lettered “review copy”. Bentley, *Blake Books*, 165. \$350.
143. *Songs of Innocence and of Experience*. London: Trianon Press, 1955. Small 8vo, 54 plates, 3 pp. printed text at end. Full green morocco slightly darkened, slipcase, a very good copy.
- ☞ Limited to 526 copies, this being number 129; the superb color facsimile of the Rosenwald-LC copy (Z). One of the scarcest and most desirable of the Trianon Press books. Bentley, *Blake Books*, 187. \$3750.
144. *Illustrations to the Bible*. London: Trianon Press, 1957. Folio, with 9 color plates and 156 illustrations. Original quarter morocco (issued without a slipcase).
- ☞ Limited to 460 copies. This was the first time that Blake’s Biblical illustrations had been brought together. The hand list was compiled by Sir Geoffrey Keynes and comprises virtually every Biblical painting by Blake in existence. Bentley, *Blake Books*, 681. \$675.
145. *The First Book of Urizen*. London: Trianon Press, 1958. 4to, 27 plates, 5pp text, plus the extra materials. Full red morocco, slipcase, very good.
- ☞ Limited to 526 copies of which this is copy XIV of XX with a suite of progressive states of one plate, an original guide-sheet and stencil etc. This is the only de luxe copy I have ever had. Even the trade edition is one of the more difficult Trianon Press books to find. Bentley, *Blake Books*, 40. SOLD
146. *Visions of the Daughters of Albion*. London: Trianon Press, 1959. Folio, 11 plates, 7 pp. text, plus the extra materials. Full orange morocco, slipcase, some foxing to the front endpapers and edges.
- ☞ Limited to 426 copies of which this is the de luxe issue being copy II of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. This is the only de luxe copy I have ever had. One of the scarcer titles of the Press, especially in fine unfaded condition. Bentley, *Blake Books*, 216. \$3750.
147. *Visions of the Daughters of Albion*. London: Trianon Press, 1959. Folio, 11 plates, 7 pp. text. Quarter orange morocco, slipcase, fine.
- ☞ Limited to 426 copies. One of the scarcer titles of the Press, especially in fine unfaded condition. Bentley, *Blake Books*, 216. \$750.

148. *The Marriage Of Heaven And Hell*. London: Trianon Press, 1960. Folio, 27 plates, 4 pp. text, plus the extra materials. Full green morocco, faded to brown (as usual), slipcase.
 ☞ Limited to 526 copies, de luxe edition of which this is copy VI of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. This is the only de luxe copy I have ever had. One of Blake's most popular texts, with numerous famous lines. Bentley, *Blake Books*, 108. SOLD
149. *America – a Prophecy*. London: Trianon Press, 1963. Folio, 18 color facsimile leaves, 8 pages commentary. Quarter blue morocco, slipcase.
 ☞ Limited to 480 copies. Bentley, *Blake Books*, A9. \$975.
150. *A Study of the Illuminated Books of William Blake, Poet, Printer, Prophet*. London: The Trianon Press, 1964. 4to, [103] pp. With 32 color plates. Original quarter morocco, marbled boards, matching slipcase.
 ☞ Limited to 525 numbered copies signed by the author. A fine copy. The plates are printed in six- and 8-color offset on paper especially manufactured to match the tint of the paper used by Blake. Bentley, *Blake Books Supplement*, page 291 issue B. With the prospectus and other ephemera loosely inserted. \$200.
151. *A Study of the Illuminated Books of William Blake, Poet, Printer, Prophet*. New York: The Orion Press with the Trianon Press, 1964. 4to, [103] pp. With 32 color plates. Original light blue cloth, gilt-stamped backstrip, pictorial dust jacket. Mild wear to dust jacket, top board very slightly warped, internally bright. Very good.
 ☞ Trade edition of 1964 Trianon Press facsimile. \$100.
152. *The Book of Thel*. London: Trianon Press, 1965. 4to, 8 plates, (5) pp. text, plus the extra materials. Full brown morocco, marbled paper-covered slipcase, gilt lettering to backstrip. A fine copy.
 ☞ Edition limited to 426 copies, de luxe issue being copy IX of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. This is the only de luxe copy I have ever had. Even the trade edition is one of the more difficult Trianon Press books to find. Bentley, *Blake Books*, 26. \$2000.
153. *Milton A Poem*. London: Trianon Press, 1967. 4to, 50 color plates, 13 pp. of printed text plus the extra materials. Original full brown morocco, slipcase.
 ☞ Limited to 426 copies, the de luxe issue being copy T of 26 copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. This is the only de luxe copy I have ever had. The second-longest and penultimate of Blake's illuminated books, exceptionally rich with numerous full-page plates. Bentley, *Blake Books*, 120. SOLD

154. *Milton A Poem*. London: Trianon Press, 1967. 4to, 50 color plates, 13 pp. of printed text. Original quarter brown morocco, slipcase. As new.
 ¶ Limited to 426 copies. The second-longest and penultimate of Blake's illuminated books, exceptionally rich with numerous full-page plates. Bentley, *Blake Books*, 120. \$875.
155. *The Songs of Innocence and of Experience*. London: Rupert Hart-Davis, [1967]. 8vo, 155 pp., including a complete color facsimile of the original. Original blue cloth, dust-jacket, very good.
 ¶ Trade edition, printed in 6- and 8-color offset with facing transcript and following explication, an introduction by Geoffrey Keynes and a publisher's note by Arnold Fawcus. An excellent facsimile. Bentley, *Blake Books*, 190. \$75.
156. *The Gates of Paradise. For Children. For the Sexes*. London: Trianon Press, 1968. 3 vols., 8vo and 12mo, Vol. I (8vo), [i-vii]-viii, 50, (4) pp., Vol. II (12mo), [2] pp., 22 plates, Vol. III [4] pp., 31 plates, original red cloth, red cloth slipcase, gilt lettering to backstrip of all three volumes, some slight fading to backstrips. Very good.
 ¶ Limited to 726 copies, with an introduction by Keynes. This copy is no. 133. Volume I is an introductory volume, followed by the two volumes of plates. Bentley, *Blake Books*, 48. \$300.
157. *Europe a Prophecy*. London: Trianon Press, 1969. Folio, 17 color plates, 9 pp. of commentary, 1 monochrome facsimile. Quarter brown morocco and marbled boards, slipcase.
 ¶ Limited to 526 copies. Facsimile made from copies B & G, printed on Arches pure rag paper, the color plates rendered by colotype and pochoir. Bentley, *Blake Books*, 34. \$595.
158. *The Blake-Varley Sketchbook of 1819 in the Collection of M.D.E. Clayton-Stamm*. Introduction and Notes by Martin Butlin. London: Heinemann, 1969. 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 to 1 vol., facsimile leaves detaching but present.
 ¶ Limited to 800 copies. The facsimile of the notebook was printed by the Trianon Press. 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. This copy, though sprung, has not yet suffered loose leaves. Bentley, *Blake Books*, 401: "includes 36 Visionary Drawings by Blake". \$50.
159. *All Religions are One*. London: Trianon Press, 1970. 4to, 10 facsimile leaves and 5 pp. of commentary. Original full green morocco, slipcase.
 ¶ Edition de luxe, limited to 36 copies specially bound with extra suites of the plates, of an edition in all of 662 copies. Bentley, *Blake Books*, 5. \$1250.

160. *All Religions are One*. London: Trianon Press, 1970. 4to, 10 facsimile leaves and 5 pp. of commentary. Original quarter green morocco, marbled boards and slipcase. Joseph Holland bookplate. Backstrip quite faded as often.
 ¶ Limited to 662 copies. Bentley, *Blake Books*, 5. \$200.
161. *There is No Natural Religion*. London: Trianon Press, 1971. 2 vols., 4to and small 4to, with 20 color plates. Full brown morocco, slipcase, new.
 ¶ Edition de luxe, limited to 50 copies with additional proof sheets, progressive plates, original stencil, etc. Bentley, *Blake Books*, 202. \$1250.
162. *There is No Natural Religion*. London: Trianon Press, 1971. 2 vols., 4to and small 4to, with 20 color plates. Quarter brown morocco, slipcase, as new.
 ¶ Limited to 590 copies. Bentley, *Blake Books*, 202. \$450.
163. *Water-Colour Designs For The Poems Of Thomas Gray*. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1971. Small folio, 72 pages, with 16 color facsimile leaves, suites of progressive proofs, and 116 monochrome illustrations. Marbled boards, morocco backstrip, slipcase. Signed by Keynes. A fine copy as issued.
 ¶ Limited to 28 copies so inscribed and signed by Geoffrey Keynes. This is the de luxe edition of the trade version of the Gray issued by the Trianon Press in 1972 using 8-color printing. Although the three-volume folio edition is a magnificent piece of book making, this version is more accessible and easier to use and enjoy, and the quality of the color printing is Trianon Press at its best. Bentley, *Blake Books*, 385. \$1250.
164. *Water-Colour Designs For The Poems Of Thomas Gray*. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1972. Folio, with 116 color facsimile leaves reproduced by collotype and hand-stencil color, the text of the poems reproduced from copper-plate with 3 additional printings to reproduce Blake's pencilings and the tone of the paper. Original sheets, marbled boards, morocco backstrip lettered in gilt.
 ¶ Limited to 100 copies issued unbound in portfolio, of a total edition of 320 sets and 36 de luxe copies with extra material. For exhibition purposes this is the version to have as the sheets are issued singly and thus the entire 116 leaves (plus text and extra material) can be displayed at once. In this, one of Blake's most extravagant *tours de force*, he took Gray's poems as a springboard for epic watercolors. Mounting the text on a large sheet, he painted all around the margins some of his most powerful and striking designs. The illustrations to a poem on the death of a favorite cat drowned in a goldfish bowl, for example, are a classic example of his visionary powers transcending the prosaic. The Trianon Press reproductions are recognized as the finest examples of the art

of facsimile reproduction; working from the originals in Paul Mellon's collection, each leaf is faithfully hand-colored through stencils to achieve an astonishing exactitude. The *Times Literary Supplement* stated that nothing like these books had ever been printed before and that it was highly unlikely that they could be printed again. Bentley, *Blake Books*, 385. \$2750.

165. *Water-Colour Designs For The Poems Of Thomas Gray*. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1972. 3 volumes, folio, with 116 color facsimile leaves reproduced by collo-type and hand-stencil color, the text of the poems reproduced from copper-plate with 3 additional printings to reproduce Blake's pencillings and the tone of the paper. Marbled boards, morocco backstrips, slip-cases, a fine set as issued.

☞ Limited to 220 copies thus; 100 copies were issued unbound in portfolio, and 36 de luxe copies with extra material. In this, one of Blake's most extravagant tours de force, he took Gray's poems as a springboard for epic watercolors. Mounting the text on a large sheet, he painted all around the margins some of his most powerful and striking designs. The illustrations to a poem on the death of a favorite cat drowned in a goldfish bowl, for example, are a classic example of his visionary powers transcending the prosaic. The Trianon Press reproductions are recognized as the finest examples of the art of facsimile reproduction; working from the originals in Paul Mellon's collection, each leaf is faithfully hand-colored through stencils to achieve an astonishing exactitude. The *Times Literary Supplement* stated that nothing like these books had ever been printed before and that it was highly unlikely that they could be printed again. Bentley, *Blake Books*, 385. \$2750.

166. *Poems by Mr. Gray. William Blake's Water-Colours illustrating the Poems of Thomas Gray*. With an Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1972. 4to, xx, 71 pp. With 16 color plates and 116 illustrations. Original blue cloth, illustrated dust-jacket.

☞ Trade publication of the designs. Bentley, *Blake Books*, 385. \$30.

167. *The Book of Ahania*. London: Trianon Press, 1973. 4to, 6 color facsimile leaves, 5 pp. of commentary. Quarter black morocco, slipcase.

☞ Limited to 808 copies. Bentley, *Blake Books*, A15. \$275.

168. *Jerusalem. The Emanation of the Giant Albion*. London: Trianon Press, 1974. Folio, 25 color plates, 8 proofs, and commentary at the end, eight color facsimile trial proofs, twelve pages of text plus an extra suite of fourteen states of plate nineteen with a matching guide-sheet and stencil. Original full brown morocco, slipcase.

☞ Limited to 32 de luxe copies with extra material, proofs, stencil etc. This is the facsimile of Lord Cunliffe's copy and Kerrison Preston's proofs; the coloring differs markedly from the Stirling copy also published in facsimile by Trianon. As new. Bentley, *Blake Books*, A82. \$2250.

169. *Jerusalem. The Emanation of the Giant Albion*. London: Trianon Press, 1974. Folio, 25 color plates, 8 proofs, and commentary at the end. Original quarter brown morocco, slipcase, bookplate.
- ☞ Limited to 500 copies. This is the facsimile of Lord Cunliffe's copy and Kerrison Preston's proofs; the coloring differs markedly from the Stirling copy also published in facsimile by Trianon. As new. Bentley, *Blake Books*, A82. \$575.
170. *The Song of Los*. London: Trianon Press, 1975. 4to, 8 plates, 8 pp. commentary by Keynes with another plate, and 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.
- ☞ One of 32 Deluxe copies with the extra plates showing the progressive stages of the collotype and hand-stencil process. The total edition was limited to 432 copies. One of the richest and most elaborate Trianons. Bentley, *Blake Books*, A137. \$1950.
171. *The Song of Los*. London: Trianon Press, 1975. 4to, 8 plates and 10 pp. of commentary. Original quarter brown morocco, marbled boards and slipcase.
- ☞ Limited to 458 copies. One of the richest and most elaborate Trianons. Bentley, *Blake Books*, A137. \$750.
172. *The Book of Los*. London: Trianon Press, 1976. 4to, 5 color plates and commentary, and progressive states of the plates, and an original copper plate etc.. Full brown morocco, slipcase. As new.
- ☞ Copy # VII of XXXII de luxe copies, in an edition limited to 512 copies in all. The companion volume to the *Book of Ahania*. One copy of *The Book of Los* is known. Bentley, *Blake Books*, supplement p. 62. \$1275.
173. *The Book of Los*. London: Trianon Press, 1976. 4to, 5 color plates and commentary. Quarter brown morocco, slipcase.
- ☞ Limited to 512 copies. The companion volume to the *Book of Ahania*. One copy of *The Book of Los* is known. Bentley, *Blake Books*, supplement p. 62. \$475.
174. *William Blake's Laocoon, A Last Testament, with Related Works: On Homers' Poetry and On Virgil, The Ghost Of Abel*. London: Published by the Trianon Press for the William Blake Trust, 1976. Small 4to, 62 pp., and 11 plates with descriptions. Quarter morocco with cloth covered boards.
- ☞ Edition limited to 438 numbered copies, with illustrations reproduced by the collotype process. See Bentley, *Blake Books Supplement*, p. 81 etc. \$650.
175. *The Complete Portraiture of William and Catherine Blake*. Trianon Press: 1977. 4to, 155 pp., 51 plates. Original quarter brown morocco, slipcase.

☞ Limited to 26 copies for the Trustees, of a total edition of 562 copies. The definitive work on all known portraits of Mr. and Mrs. Blake. \$495.

176. *Blake's Illustrations of Dante*. London: The Trianon Press for the William Blake Trust, 1978. Oblong folio, original half brown morocco folding case, lettered in gilt. As new.

☞ The edition consists of 440 copies printed on Lana Rag paper, this copy being no. XVII of the top edition of 18 (numbered I-XVIII) which include a recent restrrike of one of the original copperplates and an additional set of the facsimile engravings as well as material showing the stages of the making of the facsimile. 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, *Blake Books Supplement*, 208. \$5500.

177. *Blake's Illustrations of Dante*. London: Trianon Press, 1978. Oblong folio, quarter morocco, cloth, slipcase. As new.

☞ Limited to 376 copies. The first truly accurate full-size reproductions of Blake's seven engravings for the *Divine Comedy*. 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. Bentley, *Blake Books Supplement*, page 208. \$395.

178. *Illustrations of the Book of Job*. London: Trianon Press for the Blake Trust, 1987. 2 huge morocco backed boxes, within which are slipcases, within which are the fascicles, in fine condition as issued, couple of tiny nicks and scratches to the outer boxes. With the prospectuses, in an envelope.

☞ Copy #9 of an edition limited to 65 hors commerce copies reserved by the William Blake Trust, of 387 sets in all (22 de luxe sets with extra materials, 65 sets numbered 1-65, 50 "library" sets numbered i-l being a less expensively bound version for scholars and libraries, and 250 regular sets numbered 1-250, identical to the edition of 65). This version was issued in two huge volumes. Part one contains, in addition to a superb facsimile of the printed book, *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. Edited by David Bindman. Also, not noted on the title-page, there is a short essay by Stephen Keynes, an Introduction by Charles Ryskamp, a Preface by Bindman and John Commander, and the essay "The Development of the Job Designs" by Geoffrey Keynes which is included although Keynes had died before publication. For those interested in the printed book, this is the essential reference and indeed the only record of the various states of the plates. Bo Lindberg's article does not reprint his scarce Ph.D. thesis on the *Book of Job* in its entirety but the volume does collect the received wisdom of all the scholars (including the final thoughts of Geoffrey Keynes, who died prior to publication) who have contributed to an understanding of Blake's masterpiece. Part 2, *Colour*

Versions of William Blake's Book of Job Designs from the Circle of John Linnell has color facsimiles of the New Zealand set, the Collins set, and the Fitzwilliam plates (not a complete set), along with a volume of commentary by Bo Lindberg, edited by David Bindman. Arnold Fawcus died before this, the final book of the press, was completed. Since then, the Blake Trust has issued one further facsimile, the "Grave" watercolors, which is now out of print. \$9500

179. *William Blake's Illuminated Books*. A complete set of the six volumes as described below Princeton: The William Blake Trust, [1991-1995]. 6 vols., large 4to, original cloth, dust-jackets, as issued. Full description below.

☞ The set consists of: *Jerusalem: The Emanation of Giant Albion*. Edited with an Introduction and Notes by Morton D. Paley. 302 pages, including 105 pages of color plates. Brown cloth in pictorial dust-jacket. The first volume in this series of Blake's illuminated books. Jacket just a trifle worn; as new. [with] *Songs of Innocence and of Experience*. Edited with an Introduction and Notes by Andrew Lincoln. 209 pages, including 57 pages of color plates. Brown cloth in pictorial dust-jacket. The second volume in this series of Blake's illuminated books. Jacket a trifle worn; as new. [with] *The Early Illuminated Books: All Religions are One, There is no Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion*. Edited with an Introduction and Notes by Morris Eaves, Robert N. Essick, Joseph Viscomi. 286 pages, including 100 pages of illustrations, most in color. Brown cloth in pictorial dust-jacket. The third volume in this series of Blake's illuminated books. Jacket just a little worn; as new. [with] *The Continental Prophecies. America: A Prophecy. Europe: A Prophecy. The Song of Los*. Edited with Introductions and Notes by D. W. Dörrbecker. 367 pages, including 77 pages of illustrations. Brown cloth in pictorial jacket. The fourth volume in this series of Blake's illuminated books. As new. [with] *Milton: A Poem and the First Illuminated Works: The Ghost of Abel, On Homers Poetry* [and] *On Virgil, Laocoön*. Edited with Introductions and Notes by Robert N. Essick and Joseph Viscomi. 286 pages, including 72 pages of illustrations. Brown cloth in pictorial dust-jacket. The fifth volume in this series of Blake's illuminated books. As new. [with] *The Urizen Books: The First Book of Urizen, The Book of Ahania, The Book of Los*. Edited with Introductions and Notes by David Worrall. 231 pages, including 57 pages of illustrations. Brown cloth in pictorial dust-jacket. The sixth volume in this series of Blake's illuminated books. Jacket slightly worn; a fine copy. Complete sets of the six volumes are now out of print. \$975.

180. *William Blake's Illuminated Books. The Early Illuminated Books: All Religions are One, There is no Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion*. Edited with an Introduction and Notes by Morris Eaves, Robert N. Essick, Joseph Viscomi. Princeton: The William Blake Trust, 1993. Large 4to, 286 pages, including 100 pages of illustrations, most in color. Brown cloth.

☞ The third volume in this series of Blake's illuminated books. \$175.

181. *William Blake's Illuminated Books. Milton: A Poem and the First Illuminated Works: The Ghost of Abel, On Homers Poetry [and] On Virgil, Laocoön*. Edited with Introductions and Notes by Robert N. Essick and Joseph Viscomi. Princeton: The William Blake Trust, 1993. Large 4to, 286 pages, including 72 pages of illustrations, most in color. Brown cloth in pictorial dust-jacket.

☞ The fifth volume in this series of Blake's illuminated books. As new. \$175.

182. *William Blake's Watercolour Inventions in Illustration of The Grave* by Robert Blair; Edited with Essays and Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley. [London]: The William Blake Trust, 2009. Folio, 95pp. Original quarter maroon calf with black moiré silk-covered boards, with maroon morocco label to top board, stamped in gilt, stamped in gilt to backstrip; portfolio in full maroon calf, stamped in gilt, 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.

☞ De luxe edition, limited to 36 copies. Both the de luxe and trade versions of this edition are already 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 an act of cultural crime. This book and the facsimile portfolio are now the only record we will ever have 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.

\$5950.

no. 178

OTHER FACSIMILES AND REPRODUCTIONS

183. [Bible] *Illustrations of the Book of Job. With Descriptive Letterpress, and a Sketch of the Artist's Life and Works.* By Charles Eliot Norton. Boston: James R. Osgood, 1875. Large 4to, 79pp., and heliotype facsimiles of the title-page and 21 plates of the original. Original brown cloth stamped in gilt and black, gilt edges, a very good copy.
- ¶ First complete American edition, (A. L. Dick published Blake's Grave designs in New York in 1847. However, he omitted plate 3), one of Blake's earlier appearances in the USA (Roberts in Boston published the Rossetti edition of the Works in 1875).
- Norton, who here introduces Blake to an American audience with his preface summing up Blake's life and principle works, notes that he has made "free use" of his friend Dante Gabriel Rossetti's commentary on the plates, which is interleaved with the text here. It is exceptionally scarce: no copy has appeared at auction since 1975, and Essick (*Blake in the Marketplace*) does not record a copy sold since 1992. Bentley, *BB*, 422. \$1250.
184. [Bible] *Illustrations of the Book of Job.* London: J.M. Dent, 1902. Folio, engraved title-page and 21 plates, printed on heavy wove stock. Full speckled brown calf, covers panelled in gilt, gilt backstrip (upper joint repaired), gilt edges, moiré silk endpapers, slipcase, a fine bespoke binding for Sotheran's.
- ¶ The fine facsimile issued in an edition of 1000 copies together with Putnam's in New York. At the end is bound in the facsimile of the original label, with the Dent imprint and limitation. This copy was created for a noble owner as the backstrip is stamped with a baronial crown and the monogram AH (or HA). Bentley, *Blake Books*, 423: "excellent full-size facsimiles." \$675.
185. [Bible] *Illustrations of the Book of Job.* Introduction by Laurence Binyon and Geoffrey Keynes. New York: Pierpont Morgan Library, 1935. Large 4to, text, illustrations including 63 color facsimile plates, in six fascicles in original wrappers with labels, enclosed in a new blue cloth box.
- ¶ A magnificent production, showing for the first time the three colored sets 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, *Blake Books*, 374: "The 134 plates of this excellent edition include Blake's pencil drawings and water-colours 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 both the Butts and Linnell sets of *Job* watercolors in color which are only found in black and white, much reduced in size, in the Trianon edition. \$2250.
186. Bunyan, John. *The Pilgrim's Progress ... illustrated with 29 watercolor paintings by William Blake now printed for the first time.* Edited by G.B. Harrison. With a new Introduction by Geoffrey Keynes. New York: Spiral Press for the LEC, 1941. Small folio, xxxii, 213pp. 29 plates. Original green cloth, worn box.

- ☞ Limited to 1500 copies (this being number 527) with tipped-in color plates reproducing Lord Crewe's set of Blake watercolors. Bentley, *Blake Books*, 377. \$50.
187. Dante Alighieri. *The Divine Comedy*. New York: Heritage Press: 1944 Small folio, xxii, 492pp. With 32 plates printed in red (Inferno), brown (Purgatorio), and white (Paradiso). Original red cloth with decorations in black, black label to backstrip, no slipcase.
☞ Translation by Anderson; introduction by Arthur Livingston. The plates are reduced from the Emery Walker printing of 1922. Bentley 381. \$20.
188. *The Four Zoas: a Photographic Facsimile of the Manuscript With Commentary on the Illuminations*. Edited By Cettina Tramontano Magno And David V. Erdman. Lewisburg, PA: Bucknell University Press, 1987. 4to, 258pp., includes plates which begin on page 115 through the end. Black cloth with gilt lettering to backstrip. Illustrated dust-jacket with only slight signs of wear. Text bright and clean. Very good.
☞ First edition of this version, lauded by Bentley (*BBS* p. 14 and p. 143) who himself had edited the prior version from OUP. "... includes a very close reading of the poem, particularly of the designs and their sexual meanings, with reduced-size photographs which seem to reveal details not previously detected". \$350.
189. Gray, Thomas. *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. pp. 22. 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. \$875.
190. [Homer] *The Century Guild Hobby Horse*. Vol. 1, no. 7. London: Kegan, Paul, Trench and Co., 1887. 4to, pp. 81-128 With a Burne-Jones frontispiece, a Blake plate and other illustrations. Original decorative wrappers. Ink inscription to top right corner of upper wrapper. Very good.
☞ Of especial 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, *Blake Books*, 1885. The Burne-Jones frontispiece is a print from the *Song of Songs* entitled *Quae est ista*. \$450.
191. *Jerusalem. The Emanation of the Giant Albion*. 1804. [London: John Pearson, 1877]. Large 4to, 100 plates, printed in black and white, with black framing lines. Modern quarter brown morocco and cloth boards, a few leaves at the back with slight paper damage in the margin.

☞ A wonderful facsimile of copy D (now at Harvard), limited to 100 copies per Bentley and Keynes. 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, *Blake Books*, 76, and *Blake Books Supplement*, p. 88. As is well known, Blake made five copies of Jerusalem of which only one did he color, the other four all being b/w. A suite of 25 plates was also colored by Blake, and a few posthumous copies were printed in tints. \$1650.

192. Milton, John. *L'Allegro ... Together with A Note upon the Poems by W. P. Trent. Il Penseroso Together with a Note upon the Paintings by Chauncey Brewster Tinker.* New York: Limited Editions Club, 1954. Large 8vo, 43; 44, [2] pp., 12 gravure plates after the paintings by William Blake. Gilt-lettered dark green cloth, slipcase; prospectus and newsletter.

☞ Limited to 1780 copies designed by Bruce Rogers. 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. \$65.

193. Milton, John. *L'Allegro ... Together with A Note upon the Poems by W. P. Trent. Il Penseroso Together with a Note upon the Paintings by Chauncey Brewster Tinker.* New York: Heritage Press, 1954. Large 8vo, 43; 44, [2] pp., 12 gravure plates after the paintings by William Blake. Quarter red cloth, marbled boards.

☞ Reprint of the edition designed by Bruce Rogers. 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. \$35.

194. Milton, John. *Paradise Lost.* With the illustrations by William Blake printed in color for the first time and with prefaces by Philip Hofer and John T. Winterich. New York: Heritage Press, 1940. Royal 8vo, xx, 311pp. With a frontispiece and 8 color plates. Original cloth, slipcase. Very good.

☞ Bentley, *Blake Books*, 391. \$30.

195. *The Note-Book of William Blake, Called the Rossetti Manuscript.* London: The Nonesuch Press, 1935. 4to, xii, 163 pages and unnumbered plates of photo-reproduction of the notebook. Original blue buckram. Spine faded.

☞ Limited to 650 copies. Bentley, *Blake Books*, 123. \$150.

196. *Pencil Drawings by William Blake.* Edited by Geoffrey Keynes. [London]: The Nonesuch Press, 1927. 4to, xvi, [164] pp., 82 plates. Original half linen, tan boards. Slight wear but very good.

☞ Limited to 1550 copies. The essential work on the subject, beautifully produced by the Nonesuch Press. Bentley, *Blake Books*, 409. \$125.

197. *Blake's Pencil Drawings. Second Series.* Edited by Geoffrey Keynes. [London:] Nonesuch Press, 1956. 4to, xi [xii], [114] pp. 56 plates. Original rust cloth, no dust-jacket.
 ¶ Limited to 1440 copies. This volume adds 56 new drawings to the prior 86 reproduced by the Nonesuch Press in 1927. Bentley, *Blake Books*, 402. \$45.
198. *The Poems of William Blake.* Edited by Aileen Ward. Cambridge: Limited Editions Club, 1973. Large 8vo, xxiv, 291 pp. 12 mounted plates. Quarter black morocco over burgundy cloth boards, backstrip stamped in gilt and burgundy, black portrait medallion in center of front cover. Black slipcase. Very good.
 ¶ No. 1176 of 1500 limited edition copies. With very bright color reproductions from several illuminated books. Bentley, *Blake Books*, A296: "a pretty piece of bookmaking." \$100.
199. Scott, William Bell. *William Blake Etchings from His Works With Descriptive Text.* London: Chatto & Windus, 1878. Folio, 8pp. of text and 10 plates. Original cloth-backed printed boards worn, repaired at head and foot.
 ¶ First edition. An interesting collection, complete with 8 mounted original etchings on India proof paper and two lithographs, executed by Scott after Blake's designs. \$375.
200. *There is No Natural Religion.* London: Pickering & Co., 1886. 8vo, 12 leaves with illustrations printed lithographically in reddish-brown highlighted in black (3 colored), original printed blue wrappers. In a later full blue morocco binding, lettered in gilt, fine.
 ¶ 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 see *Blake Books Supplement*, page 140. \$2500.
201. *Vala; or, The Four Zoas.* A Facsimile of the Manuscript, a Transcript of the Poem and a Study of its Growth and Significance by G. E. Bentley, Jr. Oxford: At the Clarendon Press, 1963. Large folio, xviii, 220 pages. 142 pages of plates. With the editor's presentation slip laid in. Cloth, dust-jacket (torn). Internally fine.
 ¶ First edition thus. A fine production of the only facsimile of this huge manuscript. Bentley, *Blake Books*, 212. \$400.
202. Virgil. Evans, Frederick H. *William Blake's Illustrations to Thornton's Pastorals of Virgil ...* Enlarged Fac-Similes in Platinotype from the scarce original edition by Frederick H. Evans. [London]: Privately printed, 1912. Large 4to, [38]ff. With all 17 of Blake's woodcuts enlarged (virtually double), mounted on leaves. With the portrait frontispiece by John Linnell also greatly enlarged, and with a photo of the life mask of Blake by Deville at the end. Original half blue morocco, backstrip lettered in gilt and stamped with Evans's initials. Evans bookplate at the front.

☞ Limited to two copies, of a total edition of 25 copies; this copy is inscribed by Evans as one of two “unnumbered presentation copies” and was his own copy. Also tipped in is the letter from Cecil Smith at the V&A accepting the other copy. Of especial importance is the inclusion in this copy of the review that appeared in *The Athenaeum* for January, 1843, in which Blake’s woodcuts are discussed at length and an original print from Blake’s actual woodblock (borrowed from Linnell) is printed in the text of the article. Also at the end is *The Athenaeum* for Jan. 1913 with a review of this book. Bentley, *Blake Books*, 507. \$5500.

203. Virgil. *The Illustrations of... for Thornton’s Virgil*, with the First Eclogue and the Imitation by Ambrose Phillips. The Introduction by Geoffrey Keynes. London: Nonesuch Press, 1937. 8vo, 38 pages illustrations in the text, 13 pages of illustrations from Blake’s woodcuts. With a portfolio of 17 electrotype plates. Decorated paper over boards. Very good.

☞ Limited to 1000 copies printed at the Curwen Press. Includes 8 proof plates from the first state, and the 16 original pencil drawings, all reproduced here for the first time. Bentley, *Blake Books*, 510. \$125.

204. Young. *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. Cambridge: Fogg Museum, 1927. Large 4to, with 5 color plates and 25 monochrome plates, and introductory text. Original gray cloth portfolio slightly worn, internally fine.

☞ Limited to 500 copies. An excellent job of color facsimile showing the glory of the water-colors. Bentley, *Blake Books*, 395. \$300.

205. Young. *William Blake’s Designs for Edward Young’s Night Thoughts*. Suite of 523 Coloured Facsimiles. London: The Folio Society, 2005. 2 volumes large folio, 548 pages full-color facsimile & accompanying 362 pages commentary; as new in quarter blue morocco. In a blue cloth box with leather label. A complete facsimile of all 537 watercolors from the original edition in the British Museum. As new.

☞ William Blake was commissioned in 1795 to illustrate *Night Thoughts* for a major new edition of the poem to be published by Richard Edwards. Blake began by making a series of 537 watercolor illustrations from which he planned to engrave about 200 for publication. The first volume – with forty-three engravings by Blake – was published in 1797, but it was a commercial failure and the expensive publishing venture was abandoned. In 2005 The Folio Society published in two volumes a fine edition facsimile accompanied by a commentary by Robyn Hamlyn. This is the first time the entire series has been published in full-color facsimile and it is a superb production. It is unlikely ever to be repeated. Due to the fact that the principal evidence of Blake’s work on these illustrations was the comparatively short series of engravings, art history has been slow to recognize the significance of the project within Blake’s oeuvre. \$3500.

REFERENCE BOOKS

206. Ackroyd, Peter. *Blake*. New York: Knopf, 1996. 8vo, 399 pages. Abundantly illustrated with plates, many in color, and illustrations throughout the text. Dust-jacket, signed by author. Near fine.
☞ First American edition, published a year after the UK edition. Admired by scholars and readers alike; perhaps overall the best life of Blake to date. \$15.
207. Baker, C.H. *Catalogue of William Blake's Drawings and Paintings in the Huntington Library*. Enlarged and revised by R.R. 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, *Blake Books*, 646. \$35.
208. Bentley, G.E. Jr. *The Stranger from Paradise: A Biography of William Blake*. New Haven and London: Yale University Press, 2001. 8vo, xxvii, 532 pp. With 136 illustrations (many in color) and numerous figures in the text. Black cloth with gilt to backstrip. Illustrated dust-jacket. As new.
☞ First edition. With Ackroyd, Wilson, and Gilchrist, an essential reference for Blake biography. \$30.
209. Bindman, David. *Blake as an Artist*. Oxford: Phaidon, 1977. 8vo, 256 pp. With 72 pp. of illustrations. Original cloth, dust-jacket.
☞ The standard art-historical study. Bentley, *Blake Books Supplement*, page 373. \$25.
210. Bindman, David. *The Complete Graphic Works of William Blake*. [London]: Thames and Hudson, 1978. 4to, 492pp. 655 plates. Brown cloth. Illustrated dust-jacket. Very good.
☞ First edition. Indispensable single volume reference to Blake. Bentley, *Blake Books Supplement*, pages 150–51 issue A. \$150.
211. Binyon, Laurence. Blake, William. *The Drawings and Engravings of William Blake*. Edited by Geoffrey Holme. London: Studio, Limited, 1922. 4to, vii, 29 pp. With 16 color plates and 92 black-and-white plates. Original parchment, upper cover lettered in gilt, black label on backstrip, original gray cloth folding box.
☞ Edition de luxe limited to 200 copies. Bentley, *Blake Books*, 404. \$495.
212. Blake, William. *Auguries of Innocence*. Wood engravings by Leonard Baskin. NY: Grossman, 1968. 8vo, original boards, slipcase.
☞ Facsimile trade reprint of the original edition which was issued in an edition limited to 100 copies, with a print signed by Baskin at the front. This edition was unlimited but nicely produced by Meriden Gravure. \$45.

213. Blake, William. *Letters*. Edited by Geoffrey Keynes. New York: Macmillan, 1956. 8vo, 261 pages, with 13 plates. Original blue cloth, dust-jacket.
 ¶ Revised edition. Bentley, *Blake Books*, 93B: "Comprehends fairly full notes, some related documents such as receipts, and provenances." \$20.
214. Blake, William. *Writings*. Edited in Three Volumes by Geoffrey Keynes. London: Nonesuch Press, 1925-27. Together 3 vols., royal 8vo, with a frontispiece and 58 plates. Original quarter parchment, a good set as issued.
 ¶ Limited to 1500 sets, beautifully printed and illustrated and comprising Blake's entire canon. Bentley, *Blake Books*, 370 A and 2981 A. \$300.
215. Bruce, Harold. *William Blake in this World*. London: Jonathan Cape, 1925. 8vo, v, 234 pp. Frontispiece, 10 plates, and a chart. Original blue cloth, a little worn.
 ¶ First edition, useful. Bentley, *Blake Books*, 1304. \$10.
216. Butlin, Martin. *The Paintings and Drawings of William Blake*. Yale UP: 1981. 2 volumes, large 4to, xxvi, 668 pp.; vol. 2 1193 illustrations. Original cloth, dust-jackets.
 ¶ The definitive work on the subject, long out of print and hard to come by. The study reproduces virtually every extant original Blake work of art, including 104 leaves of color reproduction. \$275.
217. Damon, S. Foster. *William Blake his philosophy and symbols*. London: Constable, 1924. Large 8vo, xv, 487pp. With a frontispiece and one plate. Original blue cloth lettered in gilt.
 ¶ First edition. Bentley 1455: "the first thoroughly scholarly book about Blake ... of great importance". \$50.
218. Damon, S. Foster. *A Blake Dictionary: The Ideas and Symbols of William Blake*. New York: Dutton, 1971. 8vo, xii, 460 [461-463] pages; 12 plates (including 2 double-page maps), some with accompanying keys. Original paper wrappers.
 ¶ First edition, the best of four printings. "This enormous work is particularly useful in identifying Blake's illusions to people in the Bible and to places in Britain." Bentley, *Blake Books*, 1445 A. \$10.
219. Doskow, Minna. *William Blake's Jerusalem: Structure and Meaning in Poetry and Picture*. London and Toronto: Associated University Presses, 1982. 8vo, 283pp. Full cloth with gilt lettering to backstrip. Illustrated dust-jacket. Very good.
 ¶ First edition. Bentley, *BBS*, p.456: "a detailed reading ... with a facsimile of Jerusalem copy C". \$50.
220. Erdman, David V., editor. *The Poetry and Prose of William Blake*. Commentary by Harold Bloom. Garden City, N.Y.: Doubleday & Company, 1965. 8vo, xxiv, 906 pp., 4 plates. Quarter buckram with blue cloth-covered boards, stamped in gilt to top cover with Blake's

signature, black label to backstrip. Dust-jacket, a very good copy.

☞ First edition, a very highly regarded edition. Bentley, *Blake Books*, 304 A: “editorially of the first importance”. \$55.

221. Erdman, David, ed. *The Illuminated Blake*. All of William Blake’s illuminated works with a plate-by-plate commentary. New York: Dover, 1974. Oblong folio, 416 pp. Paper covers, minor soiling and wear. Very good.

☞ The soft-bound American edition. Bentley, *Blake Books*, A261. \$25.

222. Erdman, David et al. *Designs for Edward Young’s Night Thoughts. A Complete Edition*. Edited by David V. Erdman, John E. Grant, Edward J. Rose, Michael J. Tolley. OUP: 1980. 2 vols., large 4to, xvi, 99; viii + 537 reproductions of watercolor drawings and 43 engravings. Original cloth, dust-jackets, boxed. As new.

☞ Published at £150: a remarkable example of scholarly publishing worthy of its subject. Bentley, *Blake Books* (postscript 2000) p.7. \$450.

223. Essick, Robert N. *William Blake at The Huntington. An Introduction to the William Blake Collection ...* New York: Abrams, 1994. 4to, 159pp. Illustrated with 64 color plates. Original wrappers, fine.

☞ Perfect copy of this essential guide to one of the greatest Blake collections in the USA. \$20.

224. Essick, Robert N. *The Separate Plates of William Blake. A Catalogue*. Princeton University Press, 1983. Large 4to, xxviii, 302 pp. With 114 illustrations of which 9 are in color. Original cloth, dust-jacket, as new.

☞ The definitive work, expanding and correcting Keynes. Out of print. \$25.

225. Essick, Robert N. Blake, William (illustrator). *William Blake’s Relief Inventions*. Los Angeles: Press of the Pegacycle Lady, 1978. Folio, (34) pp., with a frontispiece & 8 illustrations. Quarter velin with blue paper-covered boards, black lettering stamped to backstrip. Signed by the author with a dedicatory inscription. A fine copy.

☞ Edition limited to 365 copies, this particular volume falls outside of the numbered editions, and is labeled ‘h.c. review copy’ with a dedicatory inscription and signature by the author. Bentley, *BBS*, p.466: “A short, technical, illuminating essay ... a beautifully made book with eight Blake plates printed by Blake’s methods.” \$375.

226. Essick, Robert N. *A Troubled Paradise William Blake’s Virgil Wood Engravings* By Robert N. Essick. To Which Is Added An Afterword On Collecting William Blake By John Windle. San Francisco: John Windle, 2000. 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.

☞ The edition is limited to 512 copies, copies numbered I-XII (see separate plates section) also had an original wood engraving by Blake. Essick's well-illustrated essay has been recognised as the definitive statement on the Virgil wood engravings; my afterword identifies the standard Blake items one encounters in the marketplace and briefly describes, editions, states etc. Beautifully printed and bound in decorative Japanese paper. \$35.

227. [Exhibition catalogue]. (Trianon Press). *An Exhibition of the Illuminated Books of William Blake Poet Printer Prophet. Arranged by the William Blake Trust. A Commemorative Handbook with a study by Geoffrey Keynes and a foreword by Lessing J. Rosenwald.* Paris: Trianon Press, 1964. 4to, 56 pp., with a frontispiece and 15 color plates. Original color-printed wrappers. Clipping from Francis Edwards, Ltd., Booksellers' catalogue loosely inserted in front endpapers. Some yellowing to edges. Very good.

☞ The original 1964 catalogue. Bentley, *BB*, 688. \$15.

228. [Exhibition catalogue]. Hamlyn, Robin. Phillips, Michael. Ackroyd, Peter. Butler, Marilyn. *William Blake.* [London]: Tate [Gallery], 2000. Large 4to, 301pp. profusely illustrated in color throughout. Original cloth, dust jacket.

☞ The magnificent catalogue of the great Tate exhibition of 2000 that then traveled (with some additions and subtractions) to the Metropolitan Museum NY. \$30.

229. Frye, Northrop. *Fearful Symmetry.* Princeton: Princeton University Press, 1970. 8vo, x, 462pp. With 6 plates. New 3-page. introduction dated 1969. Purple printed wrappers. Very good.

☞ Reprint. Bentley 1646G: "magisterial". \$30.

230. Howard, John. *Blake's Milton. A Study in Selfhood.* Madison, NJ: Fairleigh Dickinson Press, 1976. 8vo, 300pp. Green cloth. Illustrated dust-jacket. Very good.

☞ First edition. Bentley, *BB* supplement, p.24. "A discussion of Blake's view of the relationship of the material creation and the spiritual world." \$20.

231. Keynes, Geoffrey. *Blake Studies: Notes on His Life and Works in Seventeen Chapters.* London: Rupert Hart-Davis, 1949. Large 8vo, xiii, 208 pp. With 5 figures, 8 electrotypes and 48 plates. Green cloth, dust-jacket with waterstain on backstrip, a good copy.

☞ First edition, reprinted in 1971 with revisions. Bentley, *Blake Books*, 2010. \$35.

232. Keynes, Geoffrey. *Blake Studies: Notes on His Life and Works in Seventeen Chapters.* New York: Haskell House Publishers, 1971 8vo, xiii, 208 pp. With 5 figures, 8 electrotypes and 48 plates. Green cloth.

☞ Facsimile reprint of the first edition. See Bentley, *Blake Books*, 2010. \$15.

233. Keynes, Geoffrey. *William Blake's Engravings*. London: Faber and Faber, [1950]. 4to, 30 pp. of text, 118 plates followed by the Virgil woodcuts and eight relief etchings from the Songs. Original full gray cloth.
- ☞ First edition of this useful reference work with selected plates from all of Blake's major works. Bentley, *Blake Books*, 517. \$40.
234. Keynes, Geoffrey. *William Blake's Engravings*. New York: Cooper Square, 1972. 4to, 30 pp. of text, 118 plates followed by the Virgil woodcuts and eight relief etchings from the Songs. Original full gray cloth.
- ☞ Reprint of the first edition of this useful reference work with selected plates from all of Blake's major works. Bentley, *Blake Books*, 517B. \$15.
235. Keynes, Geoffrey. *The Gates of Memory*. Oxford: The Clarendon Press, 1981. Thick 8vo, xi, 428pp. Original green buckram stamped in gilt to backstrip, green pictorial dust jacket (not price-clipped); illustrated throughout in black and white by means of 56 facsimiles within the text. Near fine in very good dust jacket.
- ☞ First edition. \$25.
236. Keynes, Geoffrey and Edwin Wolf. *William Blake's Illuminated Books A Census*. New York: Grolier Club, 1953. 4to, xix, 125 pages. With 8 plates. Original blue cloth lettered in gilt.
- ☞ Limited to 400 copies. Bentley, *Blake Books*, 666. \$85.
237. King, James. *William Blake His Life*. London: Weidenfeld and Nicholson, 1991. 8vo, xviii, 263 pp. With a frontispiece, 21 plates, and numerous illustrations in the text. Original brown cloth, dust-jacket. As new.
- ☞ First edition, well illustrated. Bentley, *Blake Books Supplement*, p. 535. \$15.
238. Miller, Dan, Mark Bracher and Donald Ault, editors. *Critical Paths. Blake and the Argument of Method*. Durham and London: Duke University Press, 1987. 8vo, 380pp. With 12 illustrations. Illustrated wrappers. Very good.
- ☞ Paperback. Bentley, *BBS*, p. 574: listing the essays at length. \$10.
239. O'Neill, Judith editor. *Critics on Blake*. Coral Gables: University of Miami Press, 1970. Small 8vo, 120 pp. Original decorated brown cloth, fine.
- ☞ Bentley, *Blake Books*, 2327 lists the over twenty essays, here printed in part or whole from anon. to Yeats. \$20.
240. Percival, Milton O. *William Blake's Circle of Destiny*. New York: Columbia University Press, 1938. 8vo, viii, 334pp. 11 illustrations plus frontispiece. Green cloth with gilt set in green backstrip label. Bookplate. Very good.

- ☞ 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.” \$35.
241. Preston, Kerrison. *The Blake Collection of W. Graham Robertson described by the Collector*. London: Published for The William Blake Trust by Faber and Faber Limited, [1952]. 8vo, 263 pp., 64 plates. Original cloth with lightly chipped dust-jacket, staining along spine. Very good.
☞ First Edition. Bentley, *Blake Books*, 664. \$50.
242. Raine, Kathleen. *Blake and Antiquity*. Princeton: Bollingen, 1977. 8vo, 116 pages. With 91 illustrations. Original beige cloth, fine.
☞ An abridgment of Raine’s *Blake and Tradition*. Not in Bentley. \$25.
243. Ryskamp, Charles. *William Blake Engraver: A Descriptive Catalogue ...* by Charles Ryskamp. With an Introductory Essay by Geoffrey Keynes. Princeton: 1969. 8vo, 61pp, illus. Original marbled wrappers, label on upper cover missing.
☞ Only edition of this essential, and most useful, study, in a very handy format. Bentley, *Blake Books*, 700. \$25.
244. 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, *Blake Books*, 2898. This has the “L’Allegro” and “Il Penseroso” designs, and Blake’s accompanying MS, nicely reproduced, the watercolors in color. \$45.
245. Tannenbaum, Leslie. *Biblical Tradition in Blake’s Early Prophecies*. The Great Code of Art. Princeton, New Jersey: Princeton University Press, [1982]. 8vo, xiii, [1], 373 [374] pp. Dust-jacket. Very good.
☞ Bentley, *Blake Books Supplement*, p.657. \$25.
246. Viscomi, Joseph. *Blake and the Idea of the Book*. Princeton: Princeton University Press, 1993. Oblong small folio, xxxvi, 453 pp., profusely illustrated and with 13 color plates. Original cloth, dust-jacket, as new.
☞ First edition, already out of print. Bentley, *Blake Books*, (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. Shamefully, Princeton, notorious for remaindering Essick’s *Separate Plates* catalogue recently, has now let this work go out of print. In this highly innovative “history of the book,” Joseph Viscomi drastically revises our understanding of William Blake as he explores the technology behind the *Illuminated Books*. By using facsimiles created in his own studio, Viscomi, an experienced printmaker, offers the most complete explanation of how the illuminated plates

were made, how Blake's techniques compared to other eighteenth-century print technologies, and how the plates were printed and the impressions colored. His analysis of these procedures reveals that the Illuminated Books were produced in small editions and not, as is assumed, one copy at a time and by commission. These new facts of production redefine such basic concepts in Blake scholarship as "style," "period," "intention," and "difference," which in turn alter the dates of nearly all copies of all the Illuminated Books and refute current approaches to reading and editing Blake. By placing Blake's modes of production in their historical, technical, and aesthetic context, Visconti enables us to see how profoundly Blake's metaphors, images, symbols, themes, and analogies are grounded in graphic execution, while exposing a wealth of connections between material processes and larger meanings throughout the works. \$375.

247. Wilson, Mona. *The Life of William Blake*. London: Nonesuch Press, 1927. Royal 8vo, xvi, 398, (4) pp. With a frontispiece and 24 plates. Original quarter parchment a little soiled.

☛ Limited to 1480 sets, beautifully printed and illustrated. Bentley, *Blake Books*, 2981A:

"scrupulously used 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."

\$100.

A NOTE ON THE BLAKE FACSIMILES FROM THE BIBLIOTECA LA SOLANA

THESE facsimiles of selected plates from Blake's illuminated books were printed from metal plates, both copper and zinc, produced as relief photo-etchings in the 1970s. Some of these metal plates were created by professional craftsmen, but several were created by Robert N. Essick as part of his experimental investigations into Blake's own etching procedures. The facsimiles of *Songs of Innocence and of Experience* are based on true-size photo-negatives of the electrotypes of Blake's original copperplates published in Alexander Gilchrist's *Life of William Blake*, 1863. The facsimiles of *America a Prophecy* and *The Ghost of Abel* are based on true-size photo-negatives of uncolored copies printed by Blake and now in the Huntington Library.

The impressions presented here were printed by Essick in the summer of 2011 on a hand-operated proofing press which replicates the rolling action of Blake's own etching press. Although these are relief prints, intaglio ink was used because Blake very probably printed in that type of ink, familiar to him from his professional activities as a conventional etcher/engraver. A few impressions were printed on J Whatman /1794 wove paper taken from a damaged and incomplete copy of the 1797 edition of Edward Young's *Night Thoughts* containing Blake's illustrations. Blake used this same paper in at least eight of his illuminated books, including copies of *America* and *Europe*. Some impressions were pulled on nineteenth-century papers, both laid and wove, but most were printed on modern papers with a tone and texture close to the papers Blake used. All impressions are signed and numbered by Essick, with the total print-run for each plate also indicated. The complete facsimile of *The Ghost of Abel* is bound pamphlet-style in imitation of the stabbed bindings created by Blake's wife Catherine for his illuminated books.

Except for one small fragment of Blake's copperplate for a rejected plate for *America*, now in the National Gallery of Art, Washington, his original plates for the illuminated books are lost. These facsimiles are as close to new impressions from Blake's own relief-etched plates as can be achieved.

July 2011 Printing (complete set sold) Orders can be taken for individual prints, price on application (\$75-\$150 each)

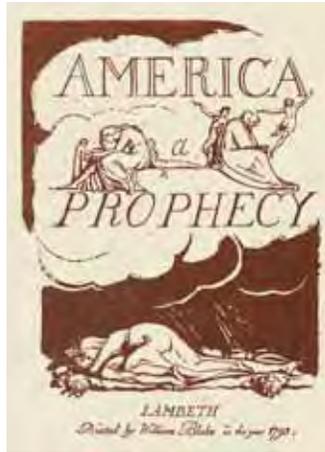
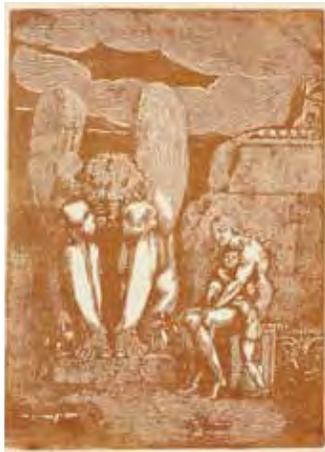
- a. *There is no Natural Religion*, title page. Russet* ink on 18th-century wove paper, no. 1 of 5.
- b. Modern wove paper, no. 2 of 5.
- c. *Songs of Innocence*, title page. Russet ink on 18th-century wove paper, no. 2 of 2.
- d. Russet ink on modern laid paper, no. 2 of 3.
- e. "The Lamb" from *Songs of Innocence*. Three impressions in russet ink on modern wove paper, nos. 2-4 of 5.
- f. "Nurses Song" from *Songs of Innocence*. Russet ink on 18th-century wove paper, no. 2 of 2.
- g. "The Divine Image" from *Songs of Innocence*. Russet ink on modern laid paper, no. 1 of 3.
- h. "Holy Thursday" from *Songs of Experience*. Russet ink on modern wove paper, no. 2 of 5.
- i. Two impressions in russet ink on modern laid paper, nos. 3 and 4 of 5.
- j. Blue ink on modern wove paper, no. 1 of 5.
- k. Two impressions in blue ink on modern laid paper, nos. 2 and 3 of 3.
- l. Black ink on modern laid paper, no. 1 of 3.
- m. "The Human Abstract" from *Songs of Experience*. Two impressions in russet ink on modern wove paper, nos. 2 and 3 of 5.
- n. Burnt umber ink, lightly printed on modern wove paper in imitation of Blake's impressions of the 1790s, no. 1 of 2 thus.
- o. *America*, frontispiece. Two impressions in russet ink on modern wove paper, nos. 2 and 3 of 3.
- p. *America*, title page. Two impressions in russet ink on modern wove paper, nos. 2 and 3 of 3.
- q. *America*, plate 12 (Orc in flames). Two impressions in russet ink on modern wove paper, nos. 2 and 3 of 3.
- r. *The Ghost of Abel*, plates 1 and 2 (the complete work). Black ink on modern laid paper, each impression no. 2 of 5.
- s. Plates 1 and 2 in black ink on modern wove paper, each impression no. 3 of 5.

NOTE: All original copies were printed by Blake in black ink.

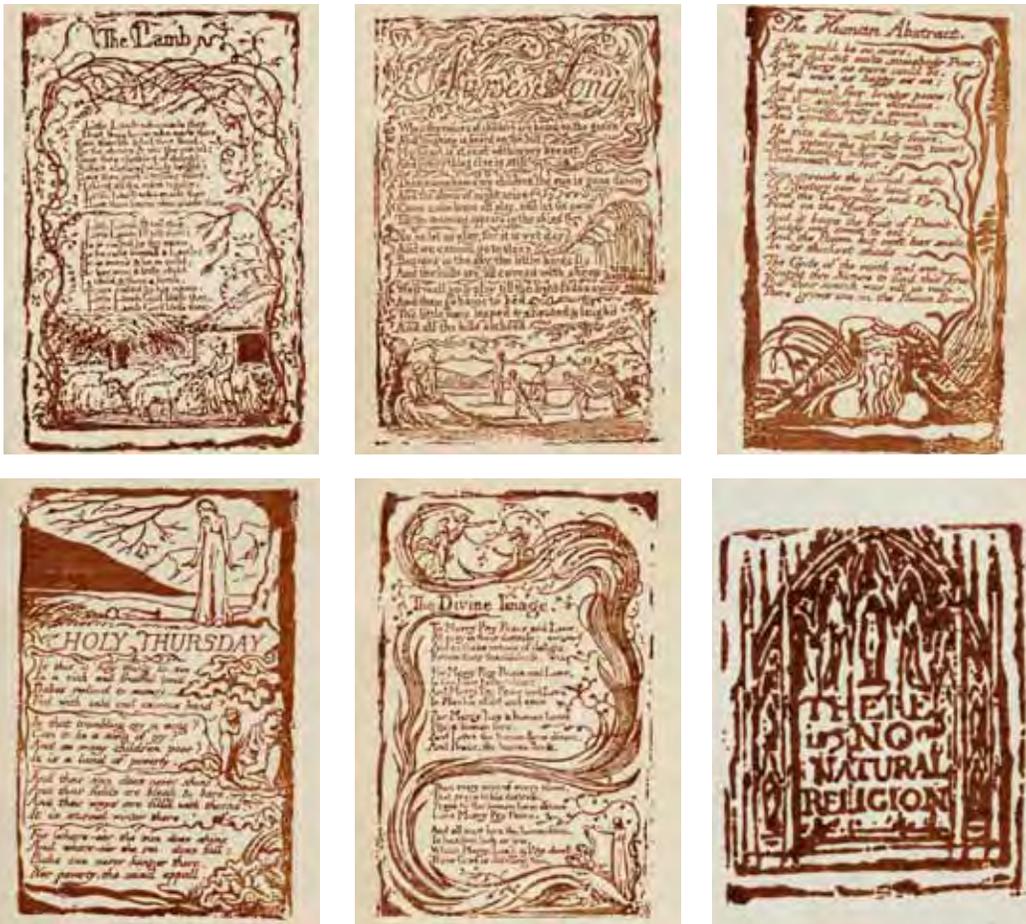
*Created by combining burnt sienna and burnt umber inks.

248. *August 2011 Printing*: one set available en bloc for \$1750. Orders can be taken for individual prints, price on application (\$75-\$150 each)

- a. *There is no Natural Religion*, title page. Russet* ink on 1794 Whatman wove paper, no. 2 of 5.
- b. Russet ink on 19th-century laid paper, no. 1 of 1.
- c. Modern wove paper, no. 4 of 5.
- d. *Songs of Innocence*, title page. Russet ink on 1794 Whatman wove paper with the watermark, no. 1 of 3.
- e. Dark olive ink of 1794 Whatman wove paper, no. 2 of 3.



- f. Russet ink on modern wove paper, no. 2 of 5.
- g. "The Lamb" from *Songs of Innocence*. Russet ink on 1794 Whatman wove paper, no. 2 of 3.
- h. Russet ink on 19th-century laid paper, no. 1 of 1.
- i. Blue ink on modern wove paper, no. 2 of 5.
- j. "Nurses Song" from *Songs of Innocence*. Russet ink on 1794 Whatman wove paper with the watermark, no. 1 of 3.
- k. Olive brown ink on 1794 Whatman wove paper, no. 2 of 3.
- l. Russet ink on modern wove paper, no. 3 of 5.
- m. "The Divine Image" from *Songs of Innocence*. Russet ink on 1794 Whatman wove paper, no. 2 of 3.
- n. Russet ink on modern wove paper, no. 2 of 3.
- o. "Holy Thursday" from *Songs of Experience*. Olive ink with gold highlights on 1794 Whatman wove paper, no. 2 of 3.
- p. Russet ink on 1794 Whatman wove paper, no. 1 of 3.
- q. Russet ink on modern wove paper, no. 2 of 5.



NO. 244

- r. "The Human Abstract" from *Songs of Experience*. Dark blue ink on 1794 Whatman wove paper, no. 1 of 3.
- s. Russet ink on 1794 Whatman wove paper, no. 2 of 3.
- t. Dark blue ink on modern wove paper, no. 2 of 5.
- u. *America*, frontispiece. Two impressions in russet ink on modern wove paper, nos. 2 and 3 of 3.
- v. *America*, title page. Two impressions in dark russet ink on modern wove paper, nos. 2 and 3 of 3.
- w. *America*, plate 12 (Orc in flames). Two impressions in russet ink on modern wove paper, nos. 2 and 3 of 3.
- x. *America*, plate 14, design only (the old man entering the tomb). Two impressions in russet ink on modern wove paper, nos. 1 and 2 of 3.
- y. *The Ghost of Abel*, plates 1 and 2 (the complete work). Black ink on modern laid paper, no. 2 of 3 bound pamphlet-style in modern blue paper.
- z. Plates 1 and 2 in black ink on modern wove paper, each impression no. 4 of 5. Not bound.

NOTE: All original copies were printed by Blake in black ink.

*Created by combining burnt sienna and burnt umber inks.

249. *Blake in Our Time. Essays in Honour of G.E. Bentley Jr.* Edited by Karen Mulhellen. Toronto: UT Press, 2010. 8vo, 296 pp, illustrated. Cloth, dust-jacket, new.

¶ Beginning in the 1960s, University of Toronto scholar G.E. Bentley Jr almost single-handedly shifted the focus of Blake criticism from formalism and symbolism to the material of Blake's work. Following in Bentley's footsteps, *Blake in Our Time* explores Blake's poetry and art in the context of the material culture of his era. This richly illustrated collection demonstrates that one key to Blake's work lies in the historical particulars of his time and place. Topics include the impact of the town of Chichester on Blake's imagined cities; the material processes of Blake's painting; the detection of a Blake forgery; and new biographical information about Blake and his contemporaries, patrons, peers, and friends, using archives and online sources. As well, there are essays on the importance of Blake collections worldwide, on variant printings, and on the heirs of Blake in British painting. CONTRIBUTORS: David Bindman, Robert Brandeis, Martin Butlin, Mark Crosby, Keri Davies, Robert Essick, Mary Lynn Johnson, Morton Paley, Troy Patenaude, Joyce Townsend and Bronwyn Ormsby, Joseph Viscomi, Richard Angus Whitehead, and others.

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