WILLIAM BLAKE

Always in Paradise

JOHN WINDLE ANTIQUARIAN BOOKSELLER

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“I have very little of Mr. Blake’s company; he is always in Paradise...”

-Catherine Blake
WILLIAM BLAKE
Always in Paradise

A Catalogue of Artwork and Books by and about Blake and his Circle

JOHN WINDLE ANTIQUARIAN BOOKSELLER
San Francisco
2017
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FRONT COVER: (inset) Songs of Innocence and Experience, Plate 2, c. 1825.
FRONTISPIECE: Frontispiece portrait from The Grave, A Poem. Illustrated by twelve Etchings executed by Louis Schiavonetti, from the Original Inventions of William Blake. 1808.
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INTRODUCTION

In my prior catalogues devoted solely to William Blake, beginning in 1995 with the Holland / Newton Collection, I noted the availability of Blake’s original watercolors, drawings, prints, commercial engravings etc. at affordable prices given Blake’s fame as surely the best known and most widely quoted British visionary artist, author, and craftsman. Over twenty years later, though prices have increased at the very highest end, almost all of the readily available prints and books are still very modestly priced compared with other artists of his stature. It has always been my goal to bring Blake to people interested in his work for any reason at prices that a college student might afford and although this catalogue has its share of high spots it also has a plethora of material which can be had for the price of a martini (or less) at the legendary Zam Zam Room in the Haight.

It was perhaps after one (or more) of these potent potations that I decided to open a gallery devoted to Blake’s art. I had bought a huge archive of the Trianon Press (see page 81) with multiple copies of every title, suites of proofs, Fawcus’s own copies, and about 2500 trial printings of the illuminated books, which crowded out the former Children’s Book Gallery and forced its transformation into the William Blake Library. With alarming speed the room was filled with around 1000 titles by and about Blake from rare first editions and original prints to paperbacks, knick-knacks, mugs, temporary tattoos, etc. and still I had nowhere to show our prints, which now included a recent consignment of the superb early proof suite of Dante engravings, a very fine set of the Job prints on India paper, several brilliant lifetime prints from the “Gates of Paradise”, the frontispiece “Adam and the Beasts” for Hayley’s Ballads (1802), commercial plates from “The Grave” and “Night Thoughts”, Hayley’s “Ballads” and Gay’s “Fables”, and so forth. In a sign from above, another suite on my floor opened up and was the perfect size and configuration to display Blake in all his glory. Then, since Nature abhors a vacuum, my friend Elaine Klemen consigned her superb tempera painting of “The Virgin Hushing the Young John the Baptist” which I had first seen in 1974 at John Howell-Books, and a local collector and friend loaned the wash drawing “The Complaint of Job” which has been untraced since 1928 and is, I believe, the only Blake watercolor in private hands in San Francisco. The stage was set and all I had to do was sign a lease and alert the Press.

About a week later I realized what I had done and panic set in. Happily Rachel Eley and Annika Green came to the rescue and with help from James Welsch and Justin Hunter, Annika set up the Gallery while Rachel whipped the detritus of years of cataloguing Blake into shape and conformity. As always, Bob Essick has been the foundation upon which we have relied in every way, and sincere and profound thanks are due to Jerry Bentley, Joe Viscomi, Morris Eaves, Sandy Gourlay, Sarah Jones at “Blake: An Illustrated Quarterly”, and the friendly and helpful circle of Blake scholars, collectors, and dealers around the world who have helped me buy and sell William Blake. The love and support of my long-suffering wife Chris Loker means more to me than I can express: as Blake said of his wife “you have ever been an angel to me”.

As I get older (now older than Blake, sadly) I come to see just how deeply his vision, both images and text, has affected my conscious and unconscious life. The connection is inexpressible but profound. I see Blake everywhere, and wonder what the world must have looked like to him. His wife summed it up best (as wives usually do) when she said: “I have very little of Mr. Blake’s company, he is always in Paradise”. I hope that opening our little gallery and sharing Blake’s vision with those who come by will bring a little piece of paradise to 49 Geary Street. It certainly has to me.

John Windle March 2017
A new exhibition space in San Francisco dedicated to works created by the influential 19th century poet, artist, and engraver. Our opening exhibition featured works by Blake’s own hand, including a stunning tempera painting, an important preparatory wash painting, and the earliest impression of an illuminated plate printed by Blake ever offered for sale - a proof plate from Songs of Innocence. Also exhibited are many other prints of unparalleled quality, displaying Blake’s range and many of his most iconic images.
PART 1:
Original Art

THE VIRGIN HUSHING THE YOUNG JOHN THE BAPTIST

1. The Virgin Hushing the Young John the Baptist. 1799.

Pen and ink and tempera on paper on linen, laid down on canvas 10 5/8 x 15 inches (270 x 380 mm). Signed with monogram and dated 1799 at lower left.

§ This painting is part of a commission of fifty tempera paintings which Blake received in 1799 from Thomas Butts, a clerk in the office of the Master-Master General. The tempera series was a Biblical cycle, with typological connections between Old and New Testaments. Only about thirty of these works survived. They were all executed in an experimental technique which the artist referred to as ‘Portable Fresco’ and were stylistically influenced by early Renaissance panel paintings. These “experiments with tempera were concerned with finding a way of preserving the linear clarity of watercolor without losing the density of oil painting” (Bindman, 1977, p. 117). Blake “used carpenters’ glue as a medium, aiming to give [the tempera paintings] the permanence and density of oil painting, and used pen to avoid the ‘indefinite’ effect of oil” (Bindman, 1982-83, p. 132).
A survey of the seven tempera paintings by William Blake that still remain in private hands (Butlin 396, 398, 404, 416, 429, 671 and the present one, Butlin 406) shows that most have severe condition problems. Apart from the present work, only *St. Matthew* in a private collection in Milan (Butlin 396)* seems to be in a reasonable state of conservation, although the paint layer appears to be fairly thin. Of the *St. Luke* in a British private collection (Butlin 398) we know from Rossetti that it is “almost destroyed in surface” which makes its present appearance probably the result of later over-painting. *The Miracles of the Loaves and Fishes* in Robert Essick’s collection has all major figures over-painted, and Essick’s *Flight into Egypt* is also in poor condition. For *Christ Raising Jairus’ Daughter*, owned by Dr. Henry de Forest Webster in Miami, was recently donated to the Mead Art Museum in Amherst MA. *Christ the Mediator*, Butlin 429, sold at Christie’s in 2005 for £512,000 ($945,000) to an anonymous private buyer. Finally, *The Holy Family* (Butlin 671) has been completely over-painted in oil and does not look much like Blake any longer.

As a result, the present work of *The Virgin Hushing the Young John the Baptist*—probably due to it being painted on a paper support that has been laid down on fine, *Tüchlein*-like linen—is by far the best preserved of the group.

Provenance
Thomas Butts
Thomas Butts, Jr.
E.T. Palgrave (by 1863)
E.W. Hooper (by 1880)
Mrs. John Briggs Potter (by bequest)
her daughter Mrs. John B. Swann
Warren Howell (John Howell Books), San Francisco (1975)
Private collection, Elaine Klemen, Chicago (1977)

Exhibitions
*Drawings, Water Colors, Old Engravings by William Blake*, Museum of Fine Arts, Boston, June 1880, no. 2
*William Blake. His Art and Times* (David Bindman ed.), Yale Center for British Art, New Haven / Art Gallery of Ontario, Toronto, 1982-83, no. 70, color pl. IX
*William Blake*, National Museum of Western Art, Tokyo, 1990, no. 47, ill. p. 169
*William Blake. Paintings, Watercolors and Drawings*, Salander-O’Reilly Galleries, New York, 1992, no. 3 (as loan)

Literature
David Bindman, *Blake as an Artist*, Oxford 1977, pp. 122 f. and 129, pl. 101
THE COMPLAINT OF JOB

2. Recto: The Complaint of Job c. 1785. Verso: Standing Figure.
Pen and India ink (recto), pencil (verso), approx. 12 ¾ x 18 ½ inches (325 x 460 mm).

§ This is an important preparatory sketch for a preliminary drawing for the finished (second) preliminary drawing for the extremely rare print of Job (c.1793), probably executed five to eight years before that engraving. It depicts a grieving Job, his wife and three friends beside him. The separate print was captioned with the biblical quotation “What is Man That Thou shouldst Try him Every Moment?” (Job VII 17:18). The figure in the flowing robe on the verso is unidentified. The finished preliminary drawing is now in the Achenbach Collection in San Francisco and the five known impressions of the separate print are recorded in England and California. N.F.S.

Literature

Provenance
Mrs Blake
Frederick Tatham
F.T. Palgrave (1862)
Thomas Woolner (1886)
Tregaskis (1912)
Brenda G. Warr (1913)
Maggs (1928)
(Untraced 1928-2016)
Private Collection, San Francisco (2016)

Relief and white-line etching, printed in blue ink, probably in 1794 by Blake, image and platemark 234 x 168 mm on a leaf of wove paper 244 x 177 mm. Mounted in a window cut into a backing leaf, pen and ink framing lines on the mount which is also inscribed in pencil by an unknown hand, “From Europe, Frontispiece”. Possibly colored partially by Blake or Mrs. Blake and also rosy red tones added by a later hand.

§ “The Ancient of Days” or “God Creating the Universe,” is probably Blake’s best-known design and arguably among the most famous pictorial images in the English-speaking world. This printing is designated as copy D in Bentley, *BB*, pp. 109, 339 (no. 100), 340 (no. F1). (107299) SOLD

Single sheet, relief etching, printed in black on wove paper, plate 114 x 74 mm, leaf 203 x 120 mm. Matted.

§ First printing, first issue, of Blake’s first extant attempt at illuminated printing, from copy W as listed in the standard bibliography, G. E. Bentley, Jr., BB, pp. 366, 411-12. This is the earliest impression of an illuminated plate printed by Blake ever offered for sale. There has never been, and will never be again, an opportunity to own Blake’s first tentative attempts at illuminated printing and it is hard to overstate the importance of this small and humble (and at the same time bold) beginning. To hold the first printing of a leaf from the Songs of Innocence, indisputably one of the greatest titles in the history of English literature and the foundation book for a collection of poetry, children’s books, illustrated books, or the Romantics, is akin to holding a proof of a leaf from the first folio of Shakespeare or Milton’s *Paradise Lost.* (107301) P.O.R.
**For the Sexes: The Gates of Paradise. [London: c. 1825?].**

Single plates, loose intaglio etchings in fine condition. Printed in black on wove paper with large margins. Superb lifetime impressions of the plates.

§ “The Gates of Paradise was Blake’s first attempt to convey his message primarily by a series of pictures... The plates depict the life of man in this world, from embryo to the grave” (Damon, Blake Dictionary). These plates are from the (incomplete) set in the final (5th) state that was found bound into a copy of Gilchrist with much other fine material all subsequently dispersed. This set of plates was sold at Sotheby’s on May 9, 1991 ($105,000 on an estimate of $15,000-25,000) to the current consignor. Bentley records it as copy N (BBS, p. 79-80): the plates measure as Bentley outlines and seem to follow a Morgan Library set (copy J) in the variety of leaf sizes.

The rarity of printings of “The Gates” in the marketplace either in the first form as “For Children” or the second form “For the Sexes” is well established. Essick records one single plate from the 2nd state “For Children” which he purchased recently, and this set of “For the Sexes”. The first state is known in one copy; the second in four; the third in one, the fourth in two, and the fifth in about 11 copies, including this copy and five which, according to Viscomi, are posthumous printings. Copy M in Bentley, BBS, p. 78, is now known to be a Muir facsimile. Essick notes: “All measurements of paper thickness were made by me with a blade micrometer calibrated to 0.01 mm. The thickness of the 1826 Whatman paper is based on copy F at the Huntington Library, Art Collections, and Botanical Gardens, San Marino, California. Copies F-I are recorded as posthumous in Joseph Viscomi, Blake and the Idea of the Book (Princeton: Princeton UP, 1993) 381. In emails to me of 8 and 23 May, Viscomi states that he now believes that copies J (Morgan Library and Museum) and K (Library of Congress) are also posthumous and that all posthumous impressions were probably printed c. 1827-28 by Blake’s widow, Catherine, perhaps with John Linnell’s assistance. Sheelagh Bevan, Andrew W. Mellon Assistant Curator, Printed Books and Bindings, at the Morgan Library compared the impressions in copy N with those in copy J. In an email of 11 April 2016 to Windle and me, she reported that the impressions of pl. 8 in these 2 copies are of comparable quality, but all other prints in copy N are “superior” in inking and printing to those in copy J. Stephen Tabor, Curator of Early Printed Books at the Huntington, and I came to the same conclusion after comparing copy N impressions with those in copy F.”

<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
<th>Dimensions</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.</td>
<td>Plate 6. “Air”. (10.6 x 9.5 inches). (107345)</td>
<td>$40,000.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Plate 8. “Hatching ripe”. (10.7 x 7.8 inches). (107346)</td>
<td>$40,000.</td>
<td></td>
</tr>
</tbody>
</table>
II. “Calling Card” (sometimes called a bookplate) for George Cumberland.

[London: William Blake, c.1827].

Engraving printed in black ink on thick card. Very finely printed, in good condition though trimmed very close to the image at the left and right edges, once pasted down and thus with traces of mounting on the verso and pencil notes from an earlier collector (c. 1950?), image and plate mark exactly as per Essick 1DD.

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

12. 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 matted.

Final state: it is worth noting that the only difference between the so-called fourth and fifth states is the absence of the scratched dry-point inscriptions clearly visible in a few prints, and less and less visible until completely absent by the time Sessler was printing the plate. Instead of “states” the more accurate definitions might be very early to very late 4th state, and in that scheme then this print would be well after the early impressions with some or most of the scratched inscriptions visible, but before the Sessler printings of the 1940s. “Chaucers Canterbury Pilgrims’ was one of Blake’s major attempts at building a reputation as a painter-engraver and achieving the sort of critical and financial success that had escaped him for so many years....” However, Blake wasn’t to meet with the critical success he had hoped for and the competition created when Thomas
Stothard executed a plate of the same subject, caused him to become bitter. “Most contemporary connoisseurs probably found the print old-fashioned and ‘Gothic’ in the pejorative sense… The record of prices brought by the print at auction indicates that it has attracted strong interest from collectors only in the last few years” (Essick, pp. 86-88). Blake made substantial changes in the fourth and fifth states of this famous plate and “it is only in the last two states of the plate that we find Blake’s mature artistry as an original printmaker, bringing to his largest and most ambitious single print the same techniques distinguishing his Job and Dante engravings.” Essick, *Separate Plates of William Blake*, XVI, and see *William Blake, Printmaker*. (105134) SOLD

Folio, 320 x 254 mm, engraved title and 21 plates. Proofs on India paper mounted on handmade paper, some leaves watermarked J. Whatman Turkey Mill 1825. Matted, a brilliant set, with the original printed label preserved.
§ First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word ‘proof’ removed). This is the finest set of the proofs I have ever seen, and far outshines the other two original printings and the later re-issue. The India paper set is the best printing of these famous plates which comprise Blake’s major single achievement as a printmaker after the illuminated books. 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, BB, 421A. Bindman, *Complete Graphic Works of Blake*, 625–641C. (107296) $125,000.
Illustrations of the Book of Job.

London: March 8, 1825 (but published 1826).
Proofs on India paper mounted on handmade paper, some leaves watermarked J. Whatman Turkey Mill 1825.
§ First edition, one of 150 proof sets on India paper. Bentley, Blake Books, 421A. Bindman, Complete Graphic Works of Blake, 625–641C.

Foxing in the margins and within the image. Matted. (104664) $1450.

Plate 2: “When the Almighty was yet with me.”
London: March 8, 1825 (but published 1826).
Some foxing in and outside the image. Matted. (104641) SOLD
15. **Plate 4:** “And I only am escaped.” London: March 8, 1825 (but published 1826). Touch of foxing at bottom right corner, a fine impression. (104643) $2950.

16. **Plate 6:** “And smote Job with sore Boils.” London: March 8, 1825 (but published 1826). A few spots of foxing at foot of image. (104645) **SOLD**

17. **Plate 9:** “Then a Spirit passed before my face.” London: March 8, 1825 (but published 1826). A fine impression. (104648) $3250.

18. **Plate 16:** “Thou hast fulfilled the Judgement of the Wicked.” London: March 8, 1825 (but published 1826). A superb impression. (104658) $3250.


20. **Plate 19:** “Every one also gave him a piece of Money”. London: March 8, 1825 (but published 1826). A fine impression. (104661) $3250.

And I only am escaped alone to tell thee.

While he was yet speaking there came another messenger.

The fire of God is hotter than burning coals and the flames of the Peacocks that consume them.

And smote Job with sore boils from the sole of his foot to the crown of his head.

Then a Spirit passed before my face, the hair of my flesh stood up.
19. Also the Lord accepted Job.

Audrey Servant. Job shall pray for you.

And the Lord restored the captivity of Job, but it pleased Job his friends.

19. Every one also gave him a piece of Money.

Whose exorbitant price in one base metal

For his Money much reserve.
Illustrations of the Book of Job.

London: March 8, 1825 [i.e. London: John Linnell, 1874]. Engravings on India paper mounted on thick card paper; very slight marginal foxing at edges of some sheets, acquisition number in ink at bottom right corner.

§ Single plates from the posthumous edition printed for Linnell by Holdgate Brothers from the original plates. Bentley, BB, 421B. Bindman, Complete Graphic Works of Blake, 625–641C.

22. Title page. (8899) $1750.


24. Plate 7: “And when they lifted up their eyes”. (8906) SOLD


26. Plate 17: “I have heard thee”. (8915) $1500.
27. *Illustrations to Dante’s Inferno*. [London: for John Linnell, 1838].

7 engraved plates, oblong folio, printed on laid paper (not on India), lightly cleaned, in fine condition.

§ First trial printing (subsequent to a few proofs possibly pulled by Blake himself) preceding the 1838 printing on laid India on wove paper. Essick states, “The next impressions to be pulled after Blake’s own working proofs are probably those printed directly on laid paper (not to be confused with India paper laid on wove) showing clear wire and chain lines, the latter approximately 3.7 cm. apart. Such a set was sold from the Doheny Memorial Library at Christie’s New York, 21 February 1989, lot 1713, plate 2 illustrated in the auction catalogue [this set]. Part of a watermark, or countermark, “A & D,” is present in plate 3. The heavy foxing of most impressions in this set [now cleaned] cannot mask the fact that these are superb impressions that justify a record price. All major engraved lines are dark, rich, and precise, while the drypoint sketching lines yet to be cut with the graver are delicately yet fully printed. Each plate in this suite reveals its superiority over all India-paper impressions I have seen. Much of this excellence is the result of expert inking and wiping of the plates’ surfaces, but the quality of these impressions also indicates that the copperplates had not begun to show any effects of wear. The clarity with which each line is printed, even in densely engraved passages, without any blurring of the boundaries between lines, suggests that the edges of each incision were still sharp and had not yet rounded to a gradual slope. This rounding can begin to occur after as few as ten impressions have been pulled from a copperplate. This initial wear is probably caused both by running the plates through the rolling press and by the inking process, for the craftsman must wipe the surface of an intaglio copperplate with dozens of strokes of his hand in preparation for taking a single impression,” (Blake Quarterly vol. 24, issue 3). (107294) $350,000.
Illustrations to Dante’s Inferno. London: 1838 or ca. 1892.

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

§ Incomplete at the time of his death, Blake’s illustrations for the Divine Comedy, commissioned by John Linnell, are some of his finest and most affecting inventions. From 102 illustrations, ranging from pencil sketches to finished watercolors, Blake made seven engravings, also left incomplete. This is the first or second impression of the plates; the two are indistinguishable. Bentley, BB, 448D. Bindman, Complete Graphic Works of Blake, 647–653. Essick, “The Printings of William Blake’s Dante Engravings,” Blake: An Illustrated Quarterly, Fall 1990.

28. Plate 2: “Circle of the Corrupt Officials, the Devils torturing Ciampolo.” (8926) $8500.


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

§ The best of the Dante series plates, often called the “Whirlwind of lovers”. This impression from the original plate was printed for Lessing Rosenwald in 1953/4 (this impression is dated 6/14/1954). No number is given though Keynes (Blake Studies) suggested 20 sets plus three extra prints of plate 1; the later (1968) printing of restrikes included in the de luxe issue of the Trianon Press edition was limited to 25 sets. Essick notes that “In 1953-55, Rosenwald had sets printed on heavy, dead-white wove paper with a surprisingly bold, pebble-grain surface. The plates had to be printed with considerable pressure in order to smooth the paper sufficiently to register fine lines. In a complete suite of these restrikes in the Huntington Library, San Marino, California, each sheet measures 355 × 505 mm and is inscribed in pencil, lower right, “Impression taken from the copper plate in my collection 1953-4[,] Lessing J Rosenwald 4/19/55”. and records watermarks on some sheets.

33. *Remember Me! A New Years Gift or Christmas Present, 1825* [containing the plate “The Hiding of Moses”]. London: I. Poole, [1824].

Small 8vo, xxiv, 372 pp. With an engraved frontispiece, 4 full-page engravings including one by Blake, 8 hand-colored botanical plates, 8 plates of engraved music, and a calendar with an engraved title page and 6 plates. Publisher’s de luxe original full brown polished calf, covers panelled in gilt, backstrip richly gilt-panelled with the binder’s name at the foot of the spine “Purgold”, slightly worn, occasional small spots on plates as usual, a very good copy.

§ First edition of one of the rarest of all of the plates designed and engraved by Blake. The title exists in three states: dated 1825, dated 1826, and with the date on the title removed—only one other copy thus is known. The plate, titled ‘The Hiding of Moses’ was the last plate designed and engraved by Blake himself for a commercial publication; the original drawing ‘Moses placed in the Ark of Bulrushes’, which closely echoes a tempera now untraced that was executed some 25 years earlier, is in the Huntington Library. Bentley, *BB*, 490A. Easson and Essick, *William Blake Book Illustrator*, XI (recording the Rosenwald proof and 3 copies). Bentley (in the U of T Quarterly 2011) noted: “The gift book *Remember Me!* with Blake’s wonderful engraving of the ‘Hiding of Moses’ was more remarkable for its decorations than for its literary contents. Of the twenty-four copies recorded, each differs from the others in the pattern of binding, color of fore-edges, endpapers, and the decorated sleeve-case. Despite this varied elegance, the work had only a modest sale, and the same sheets were re-issued in 1825 for the 1826 gift-giving season. This paucity of sales may be related to the fact that the publisher John Poole had little experience of book distribution. His speciality was as a maker of Marble Paper and Fancy Pocket-Books, not in selling them”. (106794)

$30,000.

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

§ Frontispiece to the first edition of one of the rarest letterpress publications containing engravings by Blake. Adam and the Beasts is one of Blake’s most alluring images. The illustrations were drawn, engraved, printed, and published by Blake himself. The work was a commercial disaster, and he was eventually reduced to reusing unsewn sheets of the 1802 Ballads for sketch paper. Geoffrey Keynes, writing in 1921, states: “This edition of the ballads is now extremely rare...” Bentley, *BB*, 466. Easson and Essick, *William Blake Book Illustrator*, vol. 1, VI. Bindman, *Complete Graphic Works of Blake*, 385-398. Essick, “A Census of Complete Copies of Designs to a Series of Ballads, 1802,” *Blake: An Illustrated Quarterly*, spring 2000. (107341) $49,500.


4 vols. (including Supplementary Pages) in 3, 4to, [i-iii]-xii, not including (8) -- ‘Contents,’ bound after title page, [1]-413; (8), [1]-422; (4), xxxi, [1]-416; (4), [1]-122, (24) pp., with five plates and an engraving in the text by William Blake, second state of those in Vols. I and II (no second state for those in Vol. III), top cover of Vol. II with worm track, frontispiece to Vol. II slightly foxed, occasional browning in Vol. III and a worm track in the upper margin of the first few leaves, bound without half-titles, contemporary mottled calf, gilt borders to front and back covers, flat spines (not green) gilt in compartments with red lettering pieces in the second and fifth, a bit rubbed and worn, joints tender, the upper cover of Vol. III nearly detached; original blue silk bookmarks in all three vols., ownership inscription in each vol. of Charlotte Beatty, that in the third vol. dated 1805. Good.

§ First edition, and second state of the “Weatherhouse” plate, the only illustration in the book designed and engraved by Blake, of which only a few examples are known in the first state. This plate, here present in a very good impression with the imprint quite clear, is almost always in the second state; three or four copies are known in the first state. The other 5 plates are engraved by Blake after designs by others. Hayley’s position as the most respectable and considerable literary figure who had known Cowper made him the inevitable choice to write the definitive work. Blake was living with his wife at Felpham and she helped him make and print the engravings for their old friend and patron Hayley. Pencil inscription to front free endpaper reads: “These three volumes were obtained from the family of the Rev. Wm Bull of Newport Pagnell, Friend of Cowper and Newton [see DNB]. Charlotte Beatty was the original owner of the books and she was a friend of this circle, and also well-known in that area, where alms houses were named in her honour”.

Keynes, *Grolier*, 124; Bentley BB, 468A; Essick XLIV (note that the entry in Eason and Essick (IV) is totally superseded by Essick’s new research in the *Commercial Book Illustrations*). (102866) $1250.
41. Hayley. William Blake. Life and Posthumous Writings of William Cowper. Chichester: J. Seagrave, 1803-04. 3 vols., 4to, (10, table of contents), [iii]-xiii, [1]-413; (8), [1]-424; (2), [1-iii], iv-xxxi, 416, (4), (6), [1]-122, (24) pp. With 5 plates and an engraving in the text, one designed and engraved by Blake, the others engraved by Blake after other artists. Original polished brown half calf, marbled paper over boards. Backstrips of each volume with two black morocco labels lettered in gilt. Hinges and joints of vol. III just starting. Some spotting and foxing along edges of text blocks and within the text itself, sometimes within the image. Minor rubbing and wear at extremities. Armorial bookplate of the Corbollis family on front pastedown of each volume. Excellent, original copies in fantastic overall condition.

§ Second edition, final state of the “Weatherhouse” plate designed by Blake. “[T]he plates for vols I-II are much more clearly and darkly printed in the second edition (so indicated on the title pages) than the first. Perhaps many of the lines were cut more deeply when the plates were converted in their second states, but more careful inking and printing could account for the considerable tonal differences. One hesitates to blame Mrs. Blake for the poor impressions of the first states, but that may indeed be the case” (Essick, William Blake’s Commercial Book Illustrations, 86). Bentley, BB, 468 A. Easson & Essick I, VII. (105032) $1250.

42. [another copy]. 4 vols. in 3, 4to, (8, table of contents), [1]-413, (2); (6), [iii]-xii, introductory letter, [1]-424; (4), [i-iii], iv-xxxi, [1]-416, (1); (2, ads), [1]-122, (22) pp. With 5 plates and an engraving in the text, one designed and engraved by Blake, 4 engraved by Blake after other artists. Contemporary mottled calf with gilt borders on both covers. Backstrips and labels chipped, covers rubbed with minor loss of calf, hinges considerably worn yet sound. Armorial bookplate of Mrs Gosling in all three vols. Vol. 3 includes the later supplement boundin.

§ Second edition, final state of the “Weatherhouse” plate designed by Blake. (105166) $975.

43. [another copy]. 3 vols., 4to, (2), xii, (8), 413; (4), 424; (6), xxxi, 416 pp. 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 rebacked, new labels, a good set.

§ Second edition, final state of the “Weatherhouse” plate designed by Blake. 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. (102784) $975.


Single leaf from the book, 265 x 200 mm. A very good impression.

§ Second edition, final state of the “Weatherhouse” plate designed by Blake. Only the second edition has the final state of the plate, most easily identified by the sun being filled with dots. (107316) $250.

2 vols., small 8vo, xii (-vii/viii), 12, xxiv (-i/iv), 214; [I], [215]-592 pp. With an engraved frontispiece to each volume, and 230 illustrations including 17 woodcuts and 6 engraved plates by Blake, and four other designs by Blake engraved by others. Original full rose sheep, backstrips lettered in gilt, slight wear to joints, vol. 1 invisibly repaired by Phil Dusel. A very fine set internally perfect.

§ Presentation copy inscribed by Thornton to his daughter. A very fine copy of a scarce work in any condition as it was issued for use in schools; the impressions of the woodcuts in this copy are the richest I have ever seen. Blake contributed 17 woodcuts to this volume (as well as 10 other plates, of which he engraved six) which were not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs 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 again in 1977 as a set by Iain Bain. Any impressions are now very hard to find. For a full discussion of this wonderful book, see Essick’s masterly monograph *A Troubled Paradise...* (San Francisco: John Windle, 1999). Bentley, *BB*, 504. Bindman 602-18. Eason and Essick I, X. (107152) $67,500.

**ADDENDUM. [another copy].** Old half brown morocco, marbled boards and edges, gilt-lettered backstrips, a little scuffed and worn but internally fine. Unrecorded issue, with a slip pasted over the publisher’s imprint etc.

§ Of this copy Essick noted: “There is one, perhaps interesting, variation to the usual collation. You’ll observe in the image of the Title Page that prior to sale Thornton has pasted a small printed slip over the pricing details at the foot of the page. Thus it reads: ‘At the French and English Juvenile Library, No. 195, (St. Clement’s), Strand.’ In volume II the original price note has been left intact with just the reference to ‘15s’ obscured. I can’t find any other reference to publications under the umbrella of such a Library. The obvious conclusion would be that it was a sales device by Thornton intend to dispose of unsold copies - and might provide a footnote to Blake bibliography.” (108070) $35,000.

8vo, introductory pamphlet and 17 woodcuts on special paper, each in an individual folder, all contained in a brown cloth folding box with black leather gilt-lettered labels on upper cover and backstrip. As issued.

§ Limited to 150 sets, this superb reprinting of Blake's only woodcuts from the original blocks was executed by Iain Bain (the Bewick authority) and sold out immediately. Very few sets have since come to market as most were purchased by institutions. Bentley, *BBS*, p. 262. (107357)

$12,500.


Large 4to, viii, [1], 95, [2] pp. with 43 full-page engravings by Blake after his own designs surrounding the letterpress text. Half black morocco, marbled boards, a bit worn, internally very good despite some offsetting or show-through from the plates.

§ First edition with Blake's illustrations, complete with the leaf of "Explanations". Essick and LaBelle explain in their commentary how Blake, virtually in a frenzy, completed 537 watercolor designs when he was commissioned by the publisher Edwards to illustrate Young's masterpiece. Edwards issued only the first four "Nights" (or sections) and had Blake etch and engrave 43 plates. The response must have been poor since no further engravings were requested of Blake and Edwards ceased business shortly thereafter. There is a record of one more plate being engraved by Blake. Ironically, today the poet Young, once compared with Shakespeare and Milton, is largely forgotten save for this edition. Colored copies are known in two palettes, the earlier of which may have been colored under Blake’s direction. Bentley, *BB*, 515. Easson and Essick, *William Blake Book Illustrator*, vol. 1, IV. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Bindman, *Complete Graphic Works of Blake*, 357-379. Ray, *The Illustrator and the Book in England*, 3. (107297)

$15,000.
YOUNG’S NIGHT THOUGHTS


Large 4to, minimal trimming to top and bottom edges. Only five leaves in the book have engravings recto and verso.

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.

47. pp. 9/10, with a full-page engraving by Blake surrounding the letterpress text. (105075) $495.

48. pp. 15/16, with 2 full-page engravings by Blake surrounding the letterpress text. (104585) $1250.

49. pp. 23/24, with 2 full-page engravings by Blake surrounding the letterpress text. (104586) $1250.

50. pp. 27/28, with a full-page engraving by Blake surrounding the letterpress text. (104599) $495.

51. pp. 39/40, with a full-page engraving by Blake surrounding the letterpress text. (104604) $495.

52. pp. 55/56, with a full-page engraving by Blake surrounding the letterpress text. (104611) $495.

53. pp. 57/58, with a full-page engraving by Blake surrounding the letterpress text. (104612) $495.

54. pp. 63/64, with a full-page engraving by Blake surrounding the letterpress text. (104613) $795.

55. pp. 69/70, with a full-page engraving by Blake surrounding the letterpress text. (104616) $595.

56. pp. 75/76, with a full-page engraving by Blake surrounding the letterpress text. (104619) $495.

57. pp. 85/86, with a full-page engraving by Blake surrounding the letterpress text. (104621) $495.

58. pp. 87/88, with 2 full-page engravings by Blake surrounding the letterpress text. (104588) $1250.

59. pp. 89/90, with a full-page engraving by Blake surrounding the letterpress text. (104622) $495.

60. pp. 93/94, with a full-page engraving by Blake surrounding the letterpress text. (104624) $495.

61. pp. 95/96, with a full-page engraving by Blake surrounding the letterpress text. (104625) $995.
William Blake: Always in Paradise

The thing they can’t but purpose, they postpone:
’Tis not in felly, not to seem a fool;
And source so human wisdom to discover more:
All purpose is poor distain man,
And that through every sage; when young, indeed,
In full content we sometimes nobly seem.
Unanimous for ourselves; and only wish,
As damous sons, our fathers were more wise:
At thirty one suspects himself a fool;
Knows it at forty, and reforms his plan.
As fifty chides his inhumane delay,
Pursues his prudent purpose to resolve:
In all the musing’s of thought
Rashness, and excessiveness, these thee name.
And why? because he thinks himself immortal;
All men think all men mortal, but themselves;
Themselves—when some alarming shock of fate
Stikes through their wounded hearts the sudden dread;
But their hearts wounded, like the wounded air,
Soon close; where peace she should have truce is found.
As from the wing so near the sky remain,
The peated wave no longer from the foot,
So dies in human hearts the thought of death.
Even with the tender tour which nature shews
Our days we fore, we sleep to in their grave.
Can I forget Parnassus? that rare strange
O my full heart!—but should I give it vent,
* The longest sight though longer her, would fail,
And the back listen to my midnight song.

Pregnant with all eternity can give:
Pregnant with all that marks a patriarchal smile.
Who strudles time, he crushes in the birth
A power otherwise, only admired.
Ah! how up to nature and himself,
It thoughtful, thankless, inconsistent man!
Like children holding womaness in their spirits.
* We concern nature a spur too short.
True one too short, we see so nature not.
Torture insanity, all expeditious
To lack the topleg moments into speed,
And which we, happy riddance from ourselves.
Art, brindles art! our fictions charactar.
For nature’s wise satisfice would result.
Draws headlong towards the precipice of death...
Death, most one dread; death thou more dreadful made
To what a suitable of absence?
Leisure is pain: take off our clarion-wheels,
Now barely we drag the load of life.
Shut herein our eyes, like that of Cain,
It makes us wander; wander mark around
To fly that tyrant, thought. As Atlas grand.
The world below, we drown beneath so hour.
We cry for mercy to the next annosse;
The next annosse experiences our talked—
Flight insuscitence; pensive hourly found—
From harkful time if present not live
Yet when death kindly watches us asleep.
We call his soul; years to moments shrivels,
Age in years; the why is turned.
William Blake: Always in Paradise

To dust when drop amid nature’s dustiest spheres,
And live entire: death is the cause of life.
Were death desired, poor man would live in vain;
Were dust desired, he would not live in dust.

Yet death desired, even those would wish to die
That wounds eat in: we fall, we rise, we reign!
Spring from our fetters, bones to our shoes
When blooming Eden wither in our sight.

Death gives us more than was in Eden lost.
*The King of Terrors, the King of Peace.
Whose shall I do to vanity, pain, death?
Whose shall I die?—what shall I live for ever?

Caught at a court; pured off by water
And simples dry; gain of sour life
I met the bare brown, which grizly laid.
My heart at rest; beneath this humble shed.
The world’s a lottery, as dangerous
With pleasure seen, but bound at one pair.
How, on a shingle, skimmeth with shame.
I hear the toil of the distant thing.
As that of sea remote, or dying stars;
And medicine once more about hill;
Passing my throe, and fight the fear of death.
How, like a shepherd, gazing from his boy.
Teaching his rod or looming on his staff.
Evil enters his fury three times in an hour?

I see the empty coast of many seas
Bursts in a blizzard, hears the sounds of right.
Passing and present, each other’s prey.
As wolves, for quips; as the fox, for miles.
*Till death, that mighty hunter, earths them all.

Why all this toil for triumph of an hour?
What, though we wake a world, or sit in lane,
Kneeling highest nation such as, how he be?
And “dust to dust” concludes her solemn song.
If the song live, poverty shall know
One, though in thine heart, with weariness bad.
Who thought in his gold might come a day too late.
For on his mother’s shroud planted his scheme.
For future vacancies in church or state;
Some avocation longing—so to do.

Not thin, our infallible ETERNAL crow,
A GOD all over, consummate, destroyed,
Fall off’d, is his whole grand of eyes complete?
They sat at odds heaven’s jarring attributes,
And with our wretched, sorrow-wound.
Mind heaven’s perfection, break in equal beams,
But mercy triumph ever—GOD himself.

Undeified by their apprehensive prime:
A GOD all mercy is a GOD unjust.
Ye besides war! ye beguiled infallible
Ye wars for nothing! vouch to better stain!
The reason was paid down: the soul of heaven,
Man’s inexpressible subsistence.
Amazing and assured, part’d forth the price
All price beyond; though quixote to compute.
Archangel fall’d to cast the mighty size
Its value vast unprayed’d by nature created.
For over heads and glories in the SUPREME.

And was the reason paid? it was: and paid.
What can exhaust the beauty more? for you:
The sea beheld it—now, the sheathing scene.
Drove back his choicer; midnight veil’d his face.
Not such as this, nor such an unique mother;
A midnight nature shudd’r’d to behold.
A midnight new! a dark eclipse, without
Destroying sphere’s, from her CREATOR’s form.
But I did then fly thy MAKER’s pan? or start
At that enmity kind of heaven’s guilt.
Which back’d his blessed hand: she withdrew his arms.
Made green the centre: hence earth’s marble womb.
CATALOGUE 65: COMMERCIAL BOOK ILLUSTRATION

Supporter sole of man above himself;
Even in this night of frailty, change, and death,
She gives the soul a soul that sets a God.
Religion! pseudosol! or other stars?
Here is ferment—here is solid rock—
If it can support sawdust, so books—
Links under use—harm, and then devours.
* His head the great man features on the skies,
And looks south-west, nor beholds he the whirl.
As when a wench, from neck polluted air,
Darkness and muck, and suffocating damp,
And dungeon-lorries by kind fans discharged,
Blinks some few embers, when other puffs
Soak and rot, his, from cupless visions reared;
His heart exults, his spirits erst their lead;
As he now born he triumphs in the change;
So jumps the soul, when, from sanguine stumps
And sultry sweets, from deceit and death
Of the terrestrial set at large, she mounts
To rigorous regions, her own domain,
Shakes hopes immortal and affects the skies.
Religion! then the soul of happiness;
And, glowing Caecub, of thee! there shine
The solemn truths; there strengthen voices sing;
There sacred volume ancillizes the soul;
There nothing but compassion is barren.
Can love alone on? or can never die?
He weeps!—the falling deep pit out the axe;
He sighs!—the sigh earth's deep dissolution utter:
If in his love is terrible, what then.

58.

And serenities our sublime song:
But when the sun shall deluge thy smile,
Beneath the moonbeams of wise saplings,
And future life symphonies to my strain,
That subtle hymn is heart! for ever in
Intend my fear of death! and every fear,
The death of every evil, but thy lanes.
Whom save?—you, tender, hero, meantine smile!
Laughter a labour, and might brook their seat.
Ye quavers, in homage to the skies!
Secret! oh soft address! who only make
An unembittered tender of your hearts,
Altering violence? who felt naked.
* Not for the blessing wreath out with heaven!
Think you my song too turbidly? too variegated
Am pious then the piety of the soul?
Reason alone begetted—how induced
To touch songs sacred, such for warmth So? still!
Guilt skilles, my soul, and age houseless my powers;
O for an untrembling heart, and prayer song?
THOU! my trust against them? with that soft eye
Which smiled ere Sion, drugs to link
Companions to the children of my home.
And preach to the winter in my story;
Oh ye cold-hearted, frozen formalities!
On such a theme! be impious to be calm;
Passion is'states, transport temper, here,
Shall heaven, which gives us adieu, and has charge
Her own for man so strongly, not Anathas.
What sound exults in theology.

59.

His wrath inflamed: his tenderness on fire:
Like coals, smooth oil, outburning other love
Can pray, can praise over it—THOU! my ah,
My theme, my inspiration, and my crown!
My strength in age, my vice in love ever,
My soul's ambition, pleasure, worth—my work!
My light in darkness, and my life is death!
My haunt through high! miles through eternity—
Energy, too short to speak thy praise!
Orarbon thy profound of love to me—
To men or the moment, even to me!
My sorrows! my GOD! what things we there?
What then do I THOU! by what name shall I call THEE?
Know I the same devout cherishing love.
Devout archangels dwell the samejoyly
Be ye neutral; thousands more volumes,
None half so dear is that, which, though implore
Still glows at heart; O how spontaneously
Is lost in love! shun great PHILANTHROPIST!
Father of angels! be the friend of man
Like Jacob, champion of the younger beam!
THOU! who wilt save him, smite the smoking brand
From out the furnace, and quench it in thy blood;
How art thou pleased by bounty so divine?
To make us good beyond our gratitude,
Two sig for birds! to favour and confirm;
To challenge, and to disclose all return
Lavish of love, stumps endless heights to sea
And leave praise pondering in the distant vale!
The right time great demands THEE at thy due:

57.
Which, dying, toiled terror given to death,
And sips is venom his truce mortal sting.
Learns hence what knowers, what had passe's due
To those, who push our sole in sad smile:
Those madmen friends to reason and to men,
Whose silent love stirs every joy, and loves
Booth’s terror heightened growing on his heart;
Those purrs in some so meanish desired
And stifled at once; of meanish deal;
Then defined, as moments were of old;
What constant plants proud laurels on their brow
While love of truth through all their lamp roundness.
They draw their sun’s current nor the moonlike eye.
Spike up their inch of season on the post
Of philosophic we, call’d argument;
And thus, entreating is their taper, cry,
* Behind the sun. * And, Indiana, o ho,
Talk they of morals? O false bleeding love!
Thus maker of new morose to mankind!
The good mortality, love of THEE.
As wise as Socrates, if such they were,
Nor will they hate or the sublime return,
As wise as Socrates might justify stand
The definition of a modern fool.
A Christia is the highest show of man:
And is those who the blessed cross wipes off.
As a lost ship, from his steersmen’s care?
* If angels trouble, he at such a sight;
The wind they quit, depending on their charge,
More struck with glee or wonder, who can tell?

By the great sea, the divine cleaness,
Truth is deposited with man’s last heir:
An honest lover, and faithful to her trust:
Truth, eldest daughter of the Divine;
Truth, of her council when he made the world;
Now here he shall judge the worlds he made;
Though short long, and sleeping ’er so sound
Soothe’d with errors, and oppress’d with toys;
That heaven communicats her an honest soul.
But from her eyes on in the soul’s abyss,
Like bat they take covert, then white-birds,
* The goddess banisheth the thunder and the flame;
Loudly unarm’d, and severely pass;
Die, burnt, disfigur’d, and skinner’d;
The learn vibration of bright truth—oh hell!—
Just definition! though by whose unright.
Vex’d to death! passion the passions pay,
And trust for once a prophet and a priest;
* Men say: her body, but feels they cannot she.

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


**Engraved by Blake after Designs by Other Artists**


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.

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

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

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

§ Fourth edition (and thus) third state of Blake’s engraving which is after a drawing by Stothard and depicts the furious Orlando brandishing a huge tree. Essick notes: “In a letter... to William Hayley, Blake states that he is ‘absorbed’ in the study of several poets including Ariosto”. Bentley, *BB*, 417D. Essick, *CBI*, XII. ESTC T133398. BMC. (105169) $500.

65. Ariosto, Lodovico. *Orlando Furioso... Single Plate “Orlando Furioso”*. London: Printed for Otridge and Son... 1799.

Single sheet, a bit soiled, the volume and page numbers at the top rubbed away thus an undeterminable state but likely the second.

§ Blake’s engraving is after a drawing by Stothard depicting the furious Orlando brandishing a huge tree. Essick notes: “In a letter... to William Hayley, Blake states that he is ‘absorbed’ in the study of several poets including Ariosto”. Bentley, *BB*, 417A. Essick, *CBI*, XII. (107298) $200.

2 vols. in one, 4to, xx, 218, 124, (2, directions to the binder, errata, ads); (2), viii, 200 pp. With a frontispiece to each volume, ten plates in vol. I and eight in vol. II. Modern full calf a bit rubbed, some light spotting and foxing as usual, a very good copy with directions to the binder in the first part and half title. The Blake plates are exceptionally clean with wide margins.

§ Third and best edition. 6 plates are engraved by Blake, the best known being Fertilization of Egypt and Tornado, both after Fuseli. The third edition of part one is the only edition to include the striking Tornado plate. Essick, William Blake’s Commercial Book Illustrations, XXI. Bentley 450 C. (104783) $3750.

67. [another copy]. 2 vols. in one, 4to, xx, 218, 124, (2, directions to the binder, errata, ads); (1), viii, 200 pp. With a frontispiece to each volume, ten plates in vol. I and 8 in vol. II. 19th-century full calf a bit rubbed, some wear at corners; rebacked with remnants of original backstrip laid on and a red morocco label lettered in gilt. Light spotting and foxing as usual with crisp impressions of the Blake plates. Lacking the half-title to second part, but with directions to the binder in the first part. Very good. (104879) $3000.


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

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


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

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

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

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


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. This copy very tall, possibly large-paper.

§ First edition with Blake’s plates. “The plates in this famous edition are free adaptations from the designs of Kent, Wootton, and Gravelot, who illustrated the earlier printings of Gay’s Fables. 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, 103 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, *BB*, 460A. Essick, *William Blake’s Commercial Book Illustrations*, XXVI. Ray, *The Illustrator and the Book in England*, 1. (100575) $1500.


8vo, 3 hand-colored (not by Blake) single leaves on wove paper, some soiling and foxing, images clean, as follows: The Shepherd and the Philosopher; The Dog and the Fox; and Miser and Plutus.

§ Bentley, *BB*, 460. (104903) SOLD

8vo, 9 single leaves on wove paper, some soiling and foxing, images clean, as follows: The Tame Stag; The Pin and the Needle; The Goat Without a Beard; The Butterfly and the Snail; The Persian, The Sun, and the Cloud; The Setting Dog and the Partridge; The Owl and the Farmer; Pan and Fortune; and The Raven, the Sexton and the Earth-Worm.

§ Bentley, *BB*, 460. (104904) $750.

Separate plates, engraved by Blake, a little browned around the edges.

§ Blake’s first (and perhaps happiest) collaboration with his patron William Hayley, one that also included Blake’s friend of many years, John Flaxman. Bentley, BB, 467. Essick, *William Blake’s Commercial Book Illustrations*, XXXIX.

74. Frontispiece. “Pericles”. Engraved by Blake but not signed.

(100890) $375.

75. “Death of Demosthenes”. Plate facing p. 126, Engraved by Blake, signed.

(100891) $495.


(100892) $595.


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

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

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

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

79. [Rossetti’s copy]. Small 8vo, xii, 165 pp. Some browning or foxing to the plates and the leaves to each side, as usual, browned from offset. Old calf panelled in gilt, red calf label, joints split and repaired, with the half-title, a good copy signed at the front by W.M. Rossetti in ink dated 1868. In a quarter brown morocco slipcase.

§ William Michael Rossetti’s regular size copy of the first edition with Blake’s engravings.

80. [another copy]. Small 8vo, xii, 165 pp. Some browning or foxing to the plates and the leaves to each side, as usual, browned from offset. Old calf neatly rebacked. Old and elaborate armorial bookplate of George Oliver; modern bookplate of P.A.W.

§ First edition (regular size) with Blake’s engravings. Pencil note at front recording that this copy was purchased from H.D. (Dicky) Lyon in 1987. (106645) $675.

Small 8vo, xii, 166 pp. With a color-printed frontispiece by Brown after Romney. Slightly later polished calf gilt, backstrip richly gilt, marbled edges, signature at front of H. Cotes dated 1821. Ink corrections to the text, perhaps by Cotes.

§ A beautiful copy (this edition not illustrated by Blake), handsomely bound, with the frontispiece printed in five colors. Friedman, *Color Printing in England,* #31. The Vershbow copy, with bookplate. (105709) $895.


§ The book has always been scarce (I sold my last copy in 1995 for $850) and this is the only example of the frontispiece available as a separate plate that I have seen. Bentley 474. Essick, *William Blake’s Commercial Book Illustrations,* XLVIII. (100895) $875.


Folio, title page, contents, 37 plates. Original pale blue printed boards, red buckram backstrip, loose within binding, plates very good.

§ Late printing from the original plates. Bentley, BB, 456 A. Essick, *William Blake’s Commercial Book Illustrations,* LI. (105612) SOLD


Oblong folio. Engraved title and 39 full page outline engravings. Original grey boards, printed label on upper cover. Binding very worn, internally in fine clean condition without the usual foxing.

§ First edition. Reprinted several times to 1829 on a variety of papers, it is effectively impossible to distinguish printings but it matters little as they are essentially identical. Bentley, BB, 457 A. Essick, *William Blake’s Commercial Book Illustrations,* XLVI. (105707) SOLD
85. [another copy]. Original half green hard-grain morocco, gilt edges, with the original gilt-lettered title on the upper cover, very worn. Some foxing throughout as usual, title page creased, the three Blake plates in good condition.

§ First edition.
(105705) $375.

86. Fuseli, Henry. The Plays of William Shakspeare... Single plate “King Henry VIII”. London: Rivington [and 40 other booksellers], 1805.

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

§ One of two illustrations engraved by Blake after Fuseli from the best illustrated collection of Shakespeare’s plays, quite scarce. (107268) $500.

87. Lavater, John Casper. Aphorisms on Man: translated from the Original Manuscript...
London: J. Johnson, 1789.

Small 8vo, viii, 224 pp. With a frontispiece engraved by Blake after Fuseli. Old half calf neatly rebacked, a very good copy. Bookplate of P.A.W.

§ Second edition (first printed in 1788), first state of the plate. The frontispiece is after a drawing by Fuseli (see Essick, Blake and His Contemporaries..., 43 for the original drawing) and is a powerful image. The text notes "End of Vol. I" but no further volumes appeared. The Huntington Library has Blake’s own copy, extensively annotated throughout. Bentley, BB, 480.

Essick and Easson 2, XXXII, 1c.
Essick, William Blake’s Commercial Book Illustrations, XVIII. Pencil note at front recording that this copy was purchased from H.D. (Dicky) Lyon in 1987. (106644) $595.


Single sheet copperplate engraving, image 167 x 136 mm, platemark 275 x 225 (right edge trimmed), plus margins. Cleaned, a couple of creases but very good.

§ Essick, William Blake’s Commercial Book Illustrations, XIX, plate 2. (107314) $400.
**Blake’s ILLUSTRATIONS FOR REES’S CYCLOPAEDIA**


Separate plates, very good condition with occasional soiling.

§ First edition.

89a. “Sculpture plate I”. Slight smudge to the left of Jupiter; otherwise very clean. (107278) $40.

89b. “Sculpture plate II”. Very clean. (107279) $45.

90a. “Sculpture plate III”, Slight soiling to top edge, otherwise very clean. (107280) SOLD

90b. “Sculpture plate IV”. Slight soiling to top edge, otherwise very clean. (107281) $45.

91a. “Miscellany plate XVIII”. Small fold to left upper corner; very clean. (107282) SOLD

91b. “Armour plate IV & V”. Slightly tanned, stain lower left, slightly soiled top edge, otherwise good condition. (107283) SOLD
Stedman, John Gabriel. *From Narrative, of a Five Years’ Expedition, against the revoluted Negroes of Surinam...* London: Johnson, 1793.

Single plates in fine condition.

§ First edition. Sixteen of the plates were engraved by Blake after Stedman’s drawings, thirteen being signed and three attributed by Essick and others. Blake may also have engraved more of the botanical plates. 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*: “Stampt 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 [Stedman’s] 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”. It is well worth noting that the influence on Blake’s own work of some of Stedman’s descriptions is striking, especially “the red tyger... the eyes prominent and sparkling like stars” and “the tyger-cat... with eyes emitting flashes like lightning”. Blake’s famous poem “The Tyger” was composed in 1793 right when he was reading and working with Stedman’s text. Abbey, *Travel*, 719. Bentley 499C. Essick, *William Blake’s Commercial Book Illustrations*, XXXIII. Kress Library 16679. Ray, *Illustrator and the Book in England*, 2.

92. “Family of Negro Slaves from Loango”. (104757) $300.


95. Stedman, John Gabriel. *Narrative, of a Five Years’ Expedition, against the revoluted Negroes of Surinam...* London: J. Johnson, 1813.

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

§ Second edition revised and enlarged. Although the original plates are here being printed for the third time, there is little sign of wear and the impressions are clean and clear. (106965) $6750.

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

§ First edition. Only two complete sets have sold at auction since 1975 and only two sets have passed through the trade (Maggs in 1988 and Ximenes, some years ago) according to Essick, “Blake in the Marketplace”. Bentley, *BB*, 513. Essick, *William Blake’s Commercial Book Illustrations*, XVI. (101708) $5750.

97. [another copy]. 2 vols. in one, 8vo, [1-9], 10-485, (1); [1-5], 6-193, (1) pp. With a folding frontispiece (second version) and numerous folding engraved plates of which five 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.


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


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

§ First folio edition, the rarest and best edition of this famous book, with the famous portrait of Blake printed on India paper, thus a lovely impression. Slight foxing to the portrait and title page but a remarkably good and well-margined copy with the first state (Davis for Davies) of all nine plates that can vary (three always have Davies). Bentley, *BB*, 435A. Bindman, *Complete Graphic Works of Blake*, 465-476. See also Essick and Paley, “The Printing of Blake’s Designs for Blair’s Grave” *The Book Collector*, Winter 1975. (106964) $8950.


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. Modern black half calf lettered in gilt, a superb copy entirely untrimmed, retaining the deckled edges and thus the imprint “subscriber’s copy” on the title page.


Separate plates, etching on wove unwatermarked paper, margins slightly soiled and worn, images clean. Any plate-specific condition points noted below.

§ From the first 4to edition. Bentley, *BB*, 435 A.


104. “Christ descending into the Grave”. (107329)  $675.


The Soul hovering over the Body, reluctantly parting with Life.

How infinitely the Soul
On all sides leaving now no longer here.


§ First edition. 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 (pp. xviii-xl) 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”, “I loved the Jocund Dance” and an interesting variant in the text of “The Tyger”. The child was Malkin’s son, apparently an infant prodigy who died at the age of seven. Bentley, *BB*, p. 18 (a good note on the book) and #482. (101669) $1875.

116. [another copy]. With frontispiece by Blake engraved by Cromek, and three plates (one folding). Contemporary straight-grained green morocco, backstrip darkened to brown, joints scuffed but sound, a very well-margined copy virtually untrimmed.


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

§ See above for the book. (107755) $200.

**ADDENDUM. [another copy].**

With a frontispiece by Blake engraved by Cromek, and three plates (one folding). Original boards, a superb large-paper uncut copy with the original printed label still present.

§ First edition, very uncommon in original state especially the large-paper issue. The text includes the first typographic printing of the poems “Laughing Song”, “The Divine Image”, “Holy Thursday”, “The Tiger”, and “I love the Jocund Dance”. In addition, the preface has a 23-page account of Blake, being the first biographical information on him ever printed. The text of this section was largely obtained from conversations with Blake himself. The child was Malkin’s son, apparently an infant prodigy who died at the age of seven. Bentley, Blake Books, p. 18 (a good note on the book) and #482. (108073) $3000.
Pickering Editions


Small 8vo, xxi, (3), 74 pp. Original pebbled plum cloth, first state of the binding decorated in blind on both covers, the cartouche smaller than in the 2nd binding and with ruled lines in blind not present in the 2nd binding. "BLAKE'S POEMS." stamped in gilt on the spine (rather than on the front cover, as in the 2nd binding), ruled lines in blind on the spine (lacking in the 2nd binding). Upper joint just splitting but holding, similar split to the hinge. A remarkably fine copy, fresh and clean.

$ First Typographical Edition, the issue with the poem “The Little Vagabond” not present. This has long been held to be the first issue (see Keynes) although others have claimed that it was present but cancelled due to content and thus this is the second issue. Either case is plausible; copies of this issue turn up more frequently in our experience, which is to say very rarely. The only other copy known in this binding is in the Essick collection and is inscribed on the front free endpaper: “J. J. G. Wilkinson [the editor of the volume] / 13 Store Street / Bedford Square. / July 16. 1839.” This date is one week after the printed date of the Preface page xxi. It was acquired Feb. 1997 from Quaritch through John Windle ($4000). The preface (by J.J. Garth Wilkinson) gives a mostly favorable account of Blake’s life in the context of his work and concludes stirringly: ‘If the volume gives one impulse to the New Spiritualism which is now dawning on the world; if it leads one reader to think, that all Reality for him, in the long run, lies out of the limits of space and time; that spirits, and not bodies, and still less garments, are men; if it gives one blow, even the faintest, to those term-shifting juggleries which usurp the name of “Philosophical Systems,” (and all the energies of all the forms of genuine Truth must be henceforth expended on these effects,) it will have done its work in its little day...’” Keynes, Blake, 135 (issue without “The Little Vagabond”). Bentley, *BB*, 171 (this issue said by Bentley to have two leaves cancelled by the editor out of prudishness). (106861) $17,500.

II0. [another copy]. Original pebbled plum cloth, upper cover lettered in gilt (partly worn away as often), a very good copy in a variant original binding, slightly worn around the edges, upper hinge a touch weak, internally bright and very attractive. (106538) $15,000.

Small 8vo, xii, 108 pp. Original cloth, red printed paper label, rebacked.

§ The first appearance of the most important edition of Blake to that time, with two previously unpublished poems here printed for the first time. Although a typographic edition of the Songs had appeared in 1839 (see above) and Gilchrist and Rossetti had included them in the 1863 biography, neither of those versions was faithful to Blake’s original text, with Rossetti in particular standing accused of efforts at “improvement”. The editor of this edition, R. H. Shepherd, gives for the first time in accessible form the exact text of Blake’s idiosyncratic engraved publications of 1789 and 1794 (only twenty-two complete copies of each of which survive) though omitting lines from “Mary” and from “Auguries of Innocence” which contained the word “whore”. The additional poems, two of them previously unpublished, are printed from Blake’s original manuscript. Bentley, *BB*, 335A. (100649) $375.

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

Small 8vo, xiv, 112 pp. and 8 pp. of ads at the front. Original cloth, red printed paper backstrip label darkened, some pencil annotations in the text. A very good copy. Ink signature at front of Wm. C. Pritchard. § New edition, taken largely from the 1866 edition with some slight changes, including an expanded preface and two more poems. Bentley, *BB*, 335 B. (105253) $300.


Small 8vo, xx, 165, (1 erratum) pp. Original blue cloth, gilt endpapers, ink signature at front. A good copy. § Edited and prefaced by Richard Herne Shepherd. First printing thus, restoring the original text of some of Blake’s best known poems which had been “edited” by Rossetti. Contains the first printing of four poems from Milton and Jerusalem. Bentley, *BB*, 292. (105240) $250.

### Rossetti Editions


### Yeats Editions

126. *The Poems of... Edited by W.B. Yeats*. London: Lawrence and Bullen, the Muses’ Library, 1893.

12mo, liii, 251 pp. Frontispiece portrait. Original quarter parchment, green boards, gilt top, a very good copy. Bookplate of Robert Peel Sheldon. § De luxe edition, limited to 200 copies on hand-made paper. First edition thus, an important edition bringing the two poets together in the same year that Yeats edited Blake’s entire canon with Ellis (see next entry). Bentley, *BB*, 293. (101133) $650.


3 vols., large 8vo, profusely illustrated. Original green cloth richly stamped in gilt, custom slipcases, the finest conceivable copy. § First edition of one of the most influential works on Blake. “The enthusiasm and comprehensiveness of this work are of considerable historical importance” (Bentley 369, 55).
who cautions that the scholarly value of the work is at best uneven). The book is also treasured by devotees of gilt-stamped bindings, of which this is a striking example. (107241) $6750.


Keynes Editions

3 vols., roy. 8vo, 364, 397, and 429 pp. Illustrated with 58 plates. Quarter parchment with marbled boards, a lovely set, internally clean and bright.
§ Limited to 1500 sets on Vidalon handmade paper, and 75 copies on Oxford India paper, beautifully printed and illustrated and comprising Blake's entire canon. This copy no. 988 on handmade paper. Bentley, BB, 370A. (107740) $275.

§ Mona Wilson's biography is surely one of the best lives of Blake along with Gilchrist, Ackroyd, and Bentley. Bentley, BB, 370 A and 2981 A. (See Part 4 for separate copies of Wilson's biography.) (105262) $475.

§ Presentation copy inscribed in green ink with a loving note from Patrick Macleod to his wife Yvonne: “My darling one, a book on your birthday and with it comes all my love and my gratitude always for the many, many moments of happiness you have given me since it all began 8 years ago tonight”. Doubtless a gift marking the beginning of his association with the Trianon Press of which he was the director, as well as being secretary of the Blake Trust. Bentley, BB, 370B. (107170)

All Other Editions in English, Mostly Fine Press (Alphabetically)

Slim tall 8vo, 9 pp. Original pink boards, printed label.
§ Limited to 35 copies, this one of a very few in boards as most copies were sewn in blue wrappers, Bentley, BB, 224 (not noting limitation). Auguries of Innocence is assumed to have been written in 1803, but was not published until 1863 in the companion volume to Alexander Gilchrist’s biography of William Blake. (5371) $395.

Small slim 8vo, [40] pp. Full red hardgrain morocco of the period, lettered in gilt on the upper cover, dentelles, original white printed wrappers bound in, a fine copy. Bookplate of Louis Henry Bristol (Grolier Club 1890-1910) loosely retained after becoming detached.
§ Limited to 100 copies printed by Daniel on hand-made paper, with charming typographic headers on each page, a typographic border on the front cover, and two woodcuts and typographic devices on the back cover. A delightful and very scarce book from this press tastefully bound (but not by Mrs. Daniel, who did execute some leather bindings for their books). Madan 26. (107759) SOLD

Slim 8vo, [7] pp., printed on stiff hand-made paper, illustrated with 7 woodcuts in many colors (2 folding), by Linda Anne Landers and signed by her. Sewn into black wrappers, titled in grey, with an additional woodcut in purple on the front. New.

§ Limited to 60 copies signed by the artist, whose highly creative and visionary re-imagining of Blake’s poems have earned considerable attention and respect from the book arts collectors. Additional Spoon Print Press titles are listed in Part 4. (107010) $200.


Small 8vo, 72 pp., with an engraved title page and 76 numbered engraved plates two to a page. Original red roan-backed marbled boards, a little worn, a little foxing and spotting in the text, generally a good copy.

§ First written in 1801 by William Darton, the text was revised by the Taylor sisters in 1806 with illustrations drawn and engraved by Isaac Taylor, reprinted in 1814. Blake’s poem “Holy Thursday” appears for the first time on pp. 67-68 in this 1818 printing (with the first two lines changed and without any attribution to Blake), which was enlarged and reissued in 1828 retaining Blake’s poem. Although Ann Taylor is best remembered for her hugely popular poem “My Mother,” she and her sister Jane were not above printing other poets’ poems as their own, often slightly changed. Bentley, BB, 260 A. Osborne I, p. 191. (105924) SOLD


8vo, xxxvi, 384 pp. Folding frontispiece facsimile manuscript. Original brick-red cloth, printed paper label, backstrip a little darkened; a very good copy.

§ First edition. Bentley, BB, 300: “This is a work of pioneer scholarly importance, well informed, meticulously accurate, well-balanced and intelligent”. (100629) $125.
Muir Facsimiles


Two vols., folio and quarto, containing all the facsimiles, most with their original front wrappers, and extra material, as listed below. Full crushed green morocco richly gilt by Zaehnsdorf, bookplate in volume one of Henry Martin Gibbs. A magnificent set.

§ Usually described as being limited to 50 copies, in fact each title was rarely issued in more than 25-40 copies (based on Bentley’s records of all the numbered copies recorded). This set was personally created for Gibbs (with a letter to him or his agent from Muir) and includes material made by Muir for this set (see below).

*Songs of Innocence.* wrappers bound in. no.37
*Songs of Experience.* wrappers bound in. no.21
*Visions of the Daughters of Albion.* wrappers not bound in, no number.
*The Book of Thel.* wrappers not bound in, no number.
*The Marriage of Heaven & Hell.* wrappers bound in. no.18
*Milton.* wrappers bound in. no.14
*There is no Natural Religion.* wrappers bound in. no.16
*Gates of Paradise.* wrappers bound in. no.9
*First Book of Urizen.* wrappers bound in. no.9
*America.* wrappers bound in. no.1
*Europe.* wrappers bound in. no.12
*The Song of Los.* wrappers bound in. no.5
*Little Tom the Sailor.* Single sheet folded as issued, no number.
*On Homer’s Poetry.* on Virgil. wrappers not bound in, no.5
*The Ancient of Days.* separate print numbered and signed.

Also there is Ahania (which is not a Muir facsimile), a letter from Muir about this set, an original watercolor title page to volume one by Muir for the set, and a Quaritch Blake catalogue from 1885 advertising all the Muirs. (102792) SOLD.


London: Muir, 1885.

4to, 1p. preface by Muir, 27 leaves hand-colored, 1p. appendix, 2 leaves at the end in facsimile of Blake’s manuscript arrangement of the Songs of Innocence and of Experience, and the separate plate ‘A Divine Image’. Original printed wrappers, bound into full mottled calf, red morocco vertical label on backstrip; upper hinge split but holding, internally a very fine copy.

§ The superb Muir facsimile, limited to 50 copies, this copy numbered 31. Reproduces copy A - the Beckford-Harvard copy. “This book is Blake’s Principia, in which he announced a new concept of the universe” (Damon, *Blake Dictionary*). One of Blake’s most popular texts, with numerous famous lines. See Bentley, *BB*, 249e. (107426)

§3750.
Pearson Facsimiles

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 but an old Quaritch catalogue stated 250 (an unlikely number). Bentley attributed the publication to Chatto but revised it to Pearson in his Blake Books Supplement. The Rinder copy reproduced by the Trianon Press is in a smaller format and this large quarto has a much more imposing and appealing presence and seems to be a better facsimile—certainly this copy is clearer and more striking than copy C. Bentley, *BB*, 76, and *BBS*, p. 88. As is well known, Blake made five copies of *Jerusalem* of which only one did he color, the other four all being black and white. A suite of 25 plates was also colored by Blake, and a few posthumous copies were printed in different color inks. (102743) $1650.

[140]. [another copy]. Original blue-gray wrappers, text block untrimmed, internally slightly foxed, wrappers mended at backstrip and at edges. Bookplate of Pamela and Raymond Lister. (9285) $1500.

Large folio, [142]ff. Original half roan rubbed, red cloth boards. Ex-library copy with perforated t/p and small stamp on the verso of each leaf.
§ First edition of this collection, limited to 100 copies. Each of the illuminated books is printed in a different color; copies of this book are extremely scarce. I have only handled one copy before, and Essick (*Blake in the Marketplace*) does not record a single copy for sale at auction or through dealers. WorldCat locates two copies: NYPL and Auckland. Bentley, *BB*, 368. (107172) $675.

For Trianon Press / Blake Trust Facsimiles Please Refer to Part III.
All Other Reproductions and Facsimiles (Alphabetically)

142. All Religions are One. London: Frederick Hollyer, 1926.

Small 4to, title, 10 leaves. Original quarter cloth, brown boards lettered in black. Fine.

§ Limited apparently to a small number of copies, of which some were colored. This copy, inscribed by Ann Hollyer as a gift, is stated to be a trial or proof copy though without any evidence. Bentley, BB, 4 and BBS, p. 52. (5129) $175.


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


Folio portfolio, unbound, (2), 33 pp., 38 plates on 19 leaves. In a blue cloth portfolio and slipcase. Signed by G. E. Bentley on the colophon page. Near fine in very good slipcase.

§ 149 copies were numbered 1-149 and bound in fine linen. 26 copies were lettered A-Z and 10 bound in quarter morocco, with marbled boards. This is copy P from the lettered series, signed by G. E. Bentley Jr. This facsimile includes some color plates which are useful for comparison. Bentley, BBS, pp. 69-70. (105204) $75.


Folio, (30, including plates), 1-58 pp. With 11 full-page, high-quality illustrations reproducing Genesis. Full dark-green cloth over boards. Top cover and backstrip lettered in gilt. As new.

§ First edition, edited by Mark Crosby and Robert Essick, original text by Robert Wark. This excellent edition, with commentary by eminent scholars in the field, is “the first complete reproduction in color and the first in the size of the original”. Moreover, since “the Bible was the most important text in [Blake’s] cultural heritage...[the] format of the manuscript, particularly in its unfinished state, offers perspective on Blake’s compositional processes, his working methods, and his lifelong engagement with a wide variety of media for the expression of his ideas” (from the author’s commentary). (105102) $50.


Large 4to, text, illustrations including 63 color facsimile plates, in six fascicles in original wrappers with labels, enclosed in a original blue cloth box. Plates are near fine (and often splendid), wrappers bear a few insignificant marks, box has been subtly strengthened.

§ A magnificent production, showing for the first time the three colored sets, two done by Blake, and the drawings for the engravings, 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. Introduction by Laurence Binyon and Geoffrey Keynes. Bentley, BB, 374. “The 134 plates of this excellent edition include Blake’s pencil drawings and water-colors 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 sets of Blake’s watercolors. (105286) SOLD


Large 4to, (4), 62 pp. With the suite of plates in facsimile at the end. Original green cloth lettered in gilt on the upper cover, a good copy.

§ First edition of this scarce and quite good facsimile, with Binyon’s commentary divided into four sections, Blake the man, Blake the artist, Blake the poet, and commentary on the Job plates. Bentley, BB, 426. (100688) SOLD


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

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


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

§ Editions limited to 35 and 40 copies, with 16 color plates and an uncolored proof in part one, and 19 plates in part two of which 17 are monochrome and two are hand-colored. Both versions are accompanied by Joseph Viscomi’s study of Blake’s printing processes especially written for this edition (limited to 125 copies in all). Printed by Paul Ritchie from facsimile relief etchings on a rolling press with hand-made intaglio ink on dampened wove paper, repeating as closely as possible Blake’s original printing technique and the paper he used. The coloring is by hand not stencil, and uses water colors made to 18th century formulas to recreate the colors in copy B in the British Museum made by Blake in 1794-95. Due to the tiny edition, almost all copies were purchased by or for institutions and this is the only copy to appear on the secondary market since publication and it may well be the last. Bentley, BBS, pp. 135-36. (107243) $16,500.


4to, xii, 163 pp. and unnumbered plates of photo-reproduction of the notebook. Original blue buckram. Spine a trifle faded.

§ Limited to 650 copies. Bentley, BB, 123. (101191) $175.


§ A completely separate, new ed. of the Notebook. See Bentley A123: “of major importance”. (105360) $250.

152. *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.* Large folio, xviii, 220 pp. 142 pp. of plates. Gray cloth with with gilt lettering to spine and upper cover, without dust jacket.

§ First edition thus. A fine reproduction of this huge manuscript. Bentley, BB, 212. (107654) $400.


Folio, 22 pp., 117 plates, including 6 in color on rectos only. Publisher’s red cloth, a good copy.

§ Limited to 650 copies. This “unique copy” was found among Flaxman’s papers after his death, was auctioned in 1828, eventually sold to William Beckford, was transferred to Hamilton Palace upon the marriage of Beckford’s daughter to the tenth Duke, and remained there until its discovery in a portfolio of prints. More recently it was purchased by Paul Mellon for the Yale Center for British Art and was reproduced in full by the Trianon Press. (5416) $875.
BOOKS FEATURING REPRODUCTIONS OF BLAKE’S ART

Folio, 492 pp; illustrated throughout. Original cloth, dust-jacket.

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.

156. [another copy]. Original quarter parchment, gray boards, purple label on upper cover, gilt-lettered backstrip, some wear to head. Light soiling. Very good.

4to, xiv, 140 pp., 82 plates, with additional text on the tissue guards. White buckram backstrip, decorated boards in printed dust-jacket; a good copy.

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, *BB* (postscript 2000) p. 7, noting that the two planned volumes of commentary were still hanging fire— the commentary was abandoned completely some years ago. (104719) $450.

Oblong 8vo, 416 pp., Illustrated. Original white and blue cloth in a pictorial dust-jacket. Jacket a trifle chipped along the edges. Very good.
§ With extensive commentary from Erdman. Although not printed in color, Bentley, *BB*, A261 notes: “This is a major work of scholarship and an important piece of criticism”. (5044) $45.

§ First British edition, preceded by the US. (100263) $45.

4to, xv, 117 pp., 99 plates, with additional text on the tissue guards. White buckram backstrip, decorated boards, backstrip a trifle soiled; small bookplate mounted on the title page. Very good copy.
§ First edition, limited to 1550 copies, this being number 474. The essential work on the subject, beautifully produced by the Nonesuch Press. Bentley, *BB*, 508. (5054) $135.

4to, xvi, [164] pp., 82 plates. Original half linen, tan boards. Slight wear but very good.
§ Limited to 1550 copies, this being number 474. The essential work on the subject, beautifully produced by the Nonesuch Press. Bentley, *BB*, 409. (100643) $50.

4to, xi [xii], [114] pp., 56 plates. Original rust cloth, dust-jacket.
§ Limited to 1440 copies. This volume adds 56 new draw-
ings to the prior 86 reproduced by the Nonesuch Press in 1927 (see above). Bentley, BB, 402. (105163) $40.

Large 4to, xiii, 87 pp.; with 45 plates in collotype, including 4 in color. Quarter blue morocco, gray cloth-covered boards, backstrip lettered in gilt, a very good copy.
§ Limited to 500 copies. Although Essick’s work on the separate plates adds much material and corrects errors in Keynes, this is a beautiful and still useful book with superb reproductions by the master of the collotype Emery Walker. Bentley, BB, 669: “extremely important”. (107307) $150.

4to, 32, (2) pp. 6 plates. Cloth and decorated paper over boards, paper label.
§ First edition. Light dust soiling, corners faintly worn, but a very good copy. Bentley, BB, 389. (100076) $185.

4to, xii, 24 pp., seven color plates (six full-page). Quarter vellum, green buckram with color illustration tipped onto top cover, gilt lettering to backstrip. Green paper-covered slipcase. Near fine in a very good slipcase.
§ Limited to 325 copies. A beautiful book, printed on hand-made paper, with a new note by Martin Butlin adding to previous scholarship published by Keynes in 1923 with b/w plates, and a fine printing of the color plates. Bentley, BBS, p. 175. (101085) $275.


2 vols., 4to, and large folio: text xxxiv, 397 (inc. colophon); and portfolio with 13 plates plus small format illustrations and text, prospectus. Cloth, gilt leather label, in slipcase, and loose sheets, laid into cloth folding portfolio, printed label. As issued.
§ Limited to 400 sets. The first time these illustrations and text have been issued together, text edited by John T. Shawcross, with an introduction by Helen Vendler. The portfolio reproduces the watercolors at full scale in excellent color facsimile after the originals at the Huntington Library, with description and commentary by Robert N. Essick and Shawcross. Currently in print at $2500. (105220) $2000.

2 volumes, 8vo, [xii], 359; [viii], 283 pp. Title pages in sepia and black, 27 black and white plates after the original Blake drawings. Original quarter parchment, decorated boards, some rubbing to edges, Paradise Lost with ¼ inch dent to upper cover; otherwise a very good set.

§ Limited to 1450 copies. A lovely printing in italic type, with fine reduced reproductions of Blake’s illustrations. Bentley, *BB*, 394. (107730)

$150.


6 vols, large 4to, original cloth, dust-jackets, as new. Full description below.


$1250.

170. [Wright, Thomas]. *The Heads of the Poets. Eighteen in Number--of Which Seventeen Have Not Been Hitherto Published… with Introduction by Thomas Wright.* Olney, Bucks.: The Blake Society, 1925.


§ One of 100 numbered copies. A scarce item from the eccentric Wright. Bentley, *BB*, 406A (9275)

$145.
4to, 32 pp. Blue printed wrappers, stapled, some fading and soiling. Very good.

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

§50.


§ An astonishing exhibition catalogue of 333 entries, with a 9 pp. introduction by William B. Scott. Bentley, BB, 571. (102900)

§125.


Large 4to, 63 pp., 49 plates, plate I in color with stamped glassine guard. Original green cloth, some wear to corners at top and bottom right, with some light foxing of text. Bookplate affixed to front pastedown. Very good.

§ A sumptuous catalogue with text by Binyon, Russell, and Keynes and fine gravure plates. Bentley, BB, 632A (the second issue had no plates). (102895)

§75.


Large 4to, 63 pp., 49 plates. Original green cloth, a good copy with some discoloration to the cloth along edges. Slipcase. Very good.

§ A sumptuous catalogue with text by Binyon, Russell, and Keynes and fine gravure plates. Bentley, BB, 632A (the second issue had no plates). (102041)

§50.


8vo, title page and 4 pp. of text. Original printed wrappers, in later cloth-backed marbled boards.

§ A sale of the first order of importance, though only comprising 42 lots, of which 23 were from the Butts collection comprising 18 original drawings, 4 printed proofs, and a bill from Blake to Butts. The remaining lots were from the Gilchrist collection. Bentley, BB, 597. A scarce catalogue. (102896)

§75.


8vo, title page and 4 pp. of text. Original printed wrappers, a bit worn.

§ A sale of the first order of importance, though only comprising 18 lots. Each lot is priced; the highest price was £5600 for the Illustrations of the Book of Job watercolors; followed by £1960 for the watercolors to Milton’s Allegro and Il Penseroso. Virtually all the illuminated books are present. Bentley, BB, 596. A scarce catalogue. (102895)

§75.

177. [Robertson, Graham]. The Famous Collection of Works by William Blake the Property of the late Graham Robertson...London: Christie’s, July 22, 1949.

8vo, 44 pp., illustrated. Original boards, a little worn.

§ Most copies were not illustrated. Bentley, BB, 659. (100171)

§30.


Large 4to, 301 pp. profusely illustrated in color throughout. Original cloth, dust-jacket.

§ The magnificent catalogue of the great Tate exhibition of 2000 that then travelled (with some additions and subtractions) to the Metropolitan Museum NY. Text by Robin Hamlyn, Michael Phillips, Peter Ackroyd, and Marilyn Butler. (104718)

§30.

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. Nelson Hilton’s copy.

$ First edition. With Ackroyd, Wilson, and Gilchrist, an essential reference for Blake biography. (105356)


4to, 277 pp., with dozens of illustrations mostly in color. Original glossy wrappers, new.

§ Newly published but very hard to find in book format—mostly available as a PDF. A fascinating collection of essays on Bindman’s many fields of expertise by the best scholars in those fields (after Bindman). Divided into three broad sections: sculpture; drawings, watercolors, and paintings; and prints. There are 26 essays in all by scholars including Martin Butlin on Blake, Tessa Murdock on sculpture, and Diana Dethloff on collecting prints. A bibliography of Bindman’s books is included. (107164)

$65.


4to, 19 manuscript ff. numbered. Enclosed in a blue cloth box, bookplates of Kenneth A. Lohf.

§ An interesting unpublished manuscript, written out for Binyon by his wife Cicily, probably being the text of an essay or talk given by Binyon while in the US in 1932/33 for the Norton lectures. Hatcher in his biography of Binyon notes a lecture with the exact title as given here. It has never been published. It was last sold at Christie’s East, Dec 2, 1994, lot 20, $550. (107255)

$2950.


§ A handsomely bound copy of what Bentley calls “one of the most illuminating books on Blake”. BB, 1288E. (100091)

SOLD


4to, 18 pp. of text printed rectos only, 42 pp. of plates. Original brown buckram, a very good copy.

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

$275.

185. [another copy]. First trade edition. Original quarter blue buckram, blue-printed boards, a good copy. (5296)

$75.


6 vols., Small 8vo, quarter vellum and marbled boards of
the period.
§ Second editions of vols. 1 and 2, and first editions of the rest. Vol. 2 contains an important early biography of Blake. Numerous other contemporaries of Blake such as Nollekens are also mentioned. Bentley, BB, 1433. (100831) $250.

8vo, xxi, 423 pp. With 53 black and white plates at the end. Original green cloth lettered in gold on the upper cover and backstrip, as new.
§ Only edition, long out of print and all but unavailable in the US. With the errata sheet at the end and a prospectus and presentation slip from the author. Bentley, BB supplement, p. 20. Bentley, BBS, p. 455: “concerned with the iconography of style and forms... Blake’s strategies in the choice of his materials and working processes, the common denominator in the compositional treatment.” (10222) $250.

§ First edition of this substantial and scholarly work, long out of print. Bentley, BB supplement, p. 21. (107145) SOLD


§ A poignant association item. (100870) $15.

8vo, pp. 50-59. With 6 illustrations. Original gray wrap-pers, stapled, with original paper label affixed to top cover.

§ Trade edition limited to 512 copies. (107831) $35.

§ First edition. Of special interest are the 3 electrotypes from the Virgil woodblocks and the 17 electrotypes from the original copperplates of the Songs of Innocence and of Experience. Gilchrist was Blake’s first full-scale biographer; the work was unfinished when he died and largely completed by Mrs. Gilchrist, with some help from the Rossetsis. She wrote the final chapter from Gilchrist’s notes, with help from his brother William Michael, and also Swinburne whose book on Blake was the result of his researches when reviewing Gilchrist’s book. Bentley, BB, 1680A. (102123) $350.
194. [another copy]. This is an extra-illustrated copy with 34 bound, tipped-in or loosely inserted engravings from *The Grave, Triumphs of Temper, Aphorisms on Man, Life and Posthumous Writings of William Cowper, Botanic Garden and Gay’s Fables*. It includes many of Blake’s most famous commercial engravings, as follows:

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

Volume II: After pp. 268 we find the cropped title page from the quarto issue of *The Grave*, 8-6/8 x 13 inches. After the text in vol. 2, resumption of grangerized material from the 1803 *Triumphs of Temper* continues, as follows: Canto II Verse 471; Canto III Verse 201; Canto VI Verse 294; Canto V Verse 43; and Canto IV Verse 328. The frontispiece from Lavater’s *Aphorisms on Man* showing William Cowper looking up measuring 8 x 9-1/2 inches. Four engravings from *Life and Posthumous Writings of Cowper*: A View of St Edmunds Chapel; William Cowper Author of The Task; William Cowper Carmine Nobilem; and Mrs Cowper. From the 1799 J. Johnson 8vo edition of Darwin’s *Botanic Garden*: The Fertilization of Egypt, London Dec 1st 1791, St Pauls Church Yard. 9 engravings from *Gay’s Fables*, Vol I, 1793: The Goat without a Beard; The Shepherd and the Philosopher; The Pin and the Needle; The Tame Stage; The Miser and Plutus; The Persian the Sun and the Cloud; The Butterfly and the Snail; The Setting Dog and the Patridge; and The Owl and the Farmer.

19th-century full tan-colored calf rebacked (surely to accommodate the extra-illustrations), triple gilt fillet borders on covers, fleurons at corners, gilt backstrip with red-colored morocco labels, gilt turn-ins, all edges gilt, marbled endpapers. The front flyleaf in vol. I with a chip at the upper-right corner. Occasional spotting or foxing. See above for complete list of extra material. Very good. (104898) $3500.


2 vols., 8vo, xvii, 431; ix, 383 pp., with a portrait frontispiece in each volume and numerous illustrations. Original blue cloth with elaborate gilt-stamped designs. A fine copy of this attractive binding with the binder’s ticket “Bound by Burn & Co” at the back.


§ A good run of the first and more recent years of the Blake Newsletter/ Illustrated Quarterly, skipping 1980-1996 (which are available from the publisher at $7.50 an issue). From the website: “[It] was born as the Blake Newsletter on a mimeograph machine at the University of California, Berkeley in 1967. Edited by Morton D. Paley, the first issue ran to nine pages, was available for a yearly subscription rate of two dollars for four issues, and included the fateful words, “As far as editorial policy is concerned, I think the Newsletter should be just that—not an incipient journal”. The production office of the Newsletter relocated to the University of New Mexico when Morris Eaves became co-editor in 1970, and then moved with him in 1986 to its present home at the University of Rochester”. In June 1977 (vol. XI, no. 1) it became Blake An Illustrated Quarterly, marking its emergence from a slight newsletter to a full-fledged illustrated magazine of great usefulness for Blake scholars and researchers. (100971)

SOLD


§ 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. (101075) $375.


201. [another copy of the second ed.]. Geoffrey Keynes’s copy with his ink signature on front flyleaf, and later pencil presentation inscription to George Goyder. Very good with slight wear to head and foot of backstrip, corners lightly bumped. (102143) $200.


§ First edition of this collection, this copy very pleasantly bound. Bentley, BB, 88. (105157) $145.

§ First edition, long out of print. Bentley, *BB*, (new edition 2000) notes on p. 11 that this is one of two books designated “the most important and lastingly-influential” of the last twenty-five years. 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 as 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. Viscomi 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. (104912)

§375.

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

§ First edition of one of the earliest biographical references to William Blake “an eccentric and very ingenious artist”, as well as a large number of writers such as Wordsworth, Coleridge, and Byron but (amazingly) no Shelley (Mary or Percy), no Keats, and no Jane Austen. Bentley, *BB*, 2929: “references to Blake under William Hayley, W. Blake, and William Blake”. Some claim Watkins authored A-K and Shoberl the rest. (106809)

§975.


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

$395.


§ First edition, quite scarce. The last copy offered was at the Brick Row Book Shop in 2002. Prints informative addresses on aspects of Blake’s work and the Blake Society’s aims by S. Foster Howe, Walter Jealous, Herbert Jenkins, George Leonard, Greville Macdonald, F.C. Owlett and Thomas Wright. Wright’s later *Life of William Blake* (1929) is noted by Bentley and Nurmi as a “curious combination of original, fruitful research and garbled facts which make it frequently suggestive and rarely reliable”. (101317) $150.
207. Cruikshank, Robert. *A.L.s. to Mr. Cumberland*. No place (but London?) no date (ca. 1820?). 2 pp., small 4to, written in brown ink on one side and addressed on the other with a watercolor drawing by Cruikshank.

§ A tantalizing letter addressed only to “Mr. Cumberland,” it is tempting to hope it might be George Cumberland, especially because the letter mentions a “Mr. B,” who one would like to think might be Blake but is probably Bewick. The letter reads (in part): “If convenient please to send me the dust . . . have you any command please to write a few lines . . . will you request Mr. B to send me some word I have sent to him but have only one block back”. Boldly signed “R Ck”. On the verso is written “Mr. Cumberland” beside a charming watercolor of an exceptionally portly gentleman in a hat and an exceptionally skinny figure doffing his hat (perhaps the artist imporing his patron?). A search of Blake Records failed to locate a single reference to Robert Cruikshank but, of course, hundreds to Cumberland. A more likely possibility is John Cumberland, the publisher whose Cumberland’s Minor Theatre was illustrated by Cruikshank. (5360) $1500.


Folio, title page, contents, 2 engraved title pages, 35 plates numbered 3-37. Original pale blue printed boards, red buckram backstrip, loose within binding, plates in fine condition.

§ Late printing from the original plates. This is the one title in the series with which Blake had nothing to do. (105611). $175.
Single plate, 7.125 x 4.5 inches. Bright and clean, fine condition.
§ This is the plate from Darwin, *Poetical Works*, 1806. See Weinglass, no. 174B on page 217. (107267) SOLD

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

211. Fuseli, Henry (designer); Smith, Anker (engraver); Darwin, Erasmus. *The Economy of Vegetation. Single plate “Flora Attired by the Elements” (Frontispiece)*. J. Johnson, St. Paul’s Church-Yard, 1791.
The frontispiece only. Slightly spotted, otherwise very good condition.
§ First edition, engraved by Anker after Fuseli. (107265) $145.
Fuseli, Henry; Bromley; Neagle, James; Rhodes; Smith, Joseph. The Plays of William Shakspeare [sic] accurately printed from the Text of the corrected Copy left by the late George Steevens, 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.

Separate plates, all in very good condition with slight spotting (any additional, plate-specific condition points noted below).

§ Engravings by Bromley, Neagle, Rhodes, and Smith after Fuseli from the best illustrated collection of Shakespeare’s plays (save only the elephant-folio Boydell perhaps) and quite rare.

212. Oval portrait bust of William Shakespeare. Watermark to left upper corner. Engraved by Neagle after Fuseli. (107274) $100.


214. “Merry Wives of Windsor”. Engraved by Bromley after Fuseli. (107273) $100.


217. “A Winter’s Tale”. Bright and clean, on frail loose sheet (not laid) of India paper. Folded, wrinkled and torn in an area of the lower right corner outside the platemark (grape-sized loss of corner), otherwise good condition. Engraved by Neagle after Fuseli. (107269) $75.


221. Fuseli, Henry. *Sorrows Sacred to the Memory of Penelope by Sir Brooke Boothby Bart. Frontispiece.* London: W. Bulmer, 1796.

Single plate, stained in the top margin, c. 12 x 7 inches.

§ First edition, the print from one of a tiny number of large-paper copies. Only one other copy has been located (in the Essick collection, Fuseli’s own copy). The frontispiece is a stipple-engraving proof by Benedetti after the painting by Fuseli and is one of the largest book illustrations after Fuseli. Weinglass 139. (107264) $450.


Pencil and grey wash drawing, 295 x 172 mm. A contemplative woman seated, head resting on her right arm with inscription ‘Fuseli’ (lower right) and extensive numbers and sums (verso). Very good

§ A lovely drawing very much in the style of Fuseli and surely by a talented artist in the immediate circle of Fuseli and Blake. (106788) $4750.


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

224. Schiavonetti, N[iccolo]. *A.M.s regarding the death of his brother [Luigi].* Brompton: June 19, 1810.

Oblong 12mo, beautifully written in copperplate script on one side of the page, bordered in black.

§ A sad but interesting association item, being the thanks (in the third person) sent by Schiavonetti to Benjamin West on the death of his brother Luigi, the engraver of Blake’s The Grave illustrations and perhaps the most renowned commercial engraver of his day. West was of course the famous American artist, founder (with Reynolds) and second president of the Royal Academy. The Schiavonettis would have been well known to him; the note reads: “Mr. N. Schiavonetti respectfully returns thanks to Benjamin West Esq. for the last mark of respect paid to the remains of his lamented brother”. Luigi died on June 7, 1810, leaving unfinished his work on Stothard’s Canterbury Pilgrims, which was worked on by Niccolò and completed by James Heath to compete with Blake’s monumental engraving on the same subject. (5361) $375.
CALLIGRAPHIC AND OTHER WORKS INSPIRED BY BLAKE


Large octavo, white hand made paper covers, hand calligraphed and painted manuscript by Marie Angel on handmade paper. Written on vellum in blue, gold, and black ink. In a plain paper wrapper, which is covered by another, heavier wrapper of light blue Japanese paper, the whole loosely tied together at the spine with a white ribbon. Off-setting from adhesive in binding to endpapers, otherwise fine.

§ Blake’s poem “The Echoing Green,” beautifully calligraphed and illustrated by Marie Angel. A finely detailed bird perches on the opening initial, while a stunning color illustration, also by Angel, appears at the end of the poem. The full-page vignette depicts the darkening green described by Blake, as the sun descends and people return to their cozily lit homes for the evening. (107030) SOLD


Small 4to, [11 inc. the first blank] pp. 18 black and white plates printed on Japan vellum with a title-sheet printed in red on plain paper preceding each image. Stapled into wrappers, very good.

§ “Fifty copies of this book have been printed by Esther and Leonard Baskin at the Gehenna Press in Northampton Mass”. This is copy number “X” which indicates a proof copy since the edition was issued in a quarter morocco binding and this copy is unbound. Six copies are recorded on WorldCat to which add Toronto (Fisher Library) and Essick (CA). Leonard Baskin’s note, from the Bibliography: “This was the last book which was made with my hands, that cessation a benefaction since I was a compositor & pressman of no distinction. This book is an homage to Blake & the dear youths who plied him with honour in his late age. My increased skill in woodengraving is here made manifest & a pattern for a kind of Gehenna Press book makes its beginning here; an introduction succeeded by a series of prints. The title page reveals the novice’s poking into historical sources & exemplars”. (106796) $3750.

15 vols., 12mo, the covers of each volume have been individually painted to create an overall image of Blake’s “Good and Evil Angels” (top) and an unknown image (bottom). Clamshell box with morocco labels. Very fine.


§ $3750.


Large folio, 450 x 360 mm, [16] pp. of letterpress, with 14 etchings printed in color by Rémy Bucciali all signed Lars Bo and numbered 22/100. Loose sheets in the original green slipcase. Fine as issued.

§ A beautiful presentation of Blake’s much loved and perhaps best known poems and sayings by the renowned Danish artist Bo (1924-1999). “Lars Bo moved to Paris in the early 1950s to study art and printmaking techniques at the famous Atelier 17, under the directorship of Stanley William Hayter. Bo began a long and successful career as an artist of the illustrated book in 1952. Until 1996 he produced etchings and aquatints for many great illustrated books. Some of his greatest works in this field is for classic editions of Hans Christian Andersen. (107388)

§ $1250.


Slim roy. 8vo, (105) pp., illustrated entirely in black and white throughout. Original illustrated wrappers, new.

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

§ $20.

11 x 8.5 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated.

§ Thomas Ingmire (San Francisco) was the first American to be elected a Fellow of the prestigious Society of Scribes and Illuminators, London. A vivid expression of the modern calligraphy movement, his work can be found in public and private collections around the world; it is the subject of Michael Gullick’s *Words of Risk: The Art of Thomas Ingmire* (1989) and *codici 1: a teacher’s notebook on modern calligraphy & lettering art* (2003). His teaching experience and influence extends throughout the United States to Canada, Europe, Australia, Japan and Hong Kong. His first commission in 1972 was from John Windle for a book of Blake’s Poems; 45 years later we are still presenting Blake calligraphically. (107817) $475.

231. [another rendition] 10 x 8 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. (107818) $475.


12 x 8.5 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. (107821) $750.


§ Limited edition, number 61 of 100. Signed by Piech. Introductions by Hugo Manning and Roger R. Easson. Inscribed on title page in bold ink to Kay and Roger Easson by Paul Peter Piech, dated September 1977. Includes a postcard from Piech and a letter also signed by Piech to Kay and Roger loosely inserted. The dedication copy, in effect: the publication was produced with support from the Eassons’ American Blake Foundation and the inscription mentions their “splendid interest and aid”. Bentley, *BBS*, p. 58. (101474)

$350.


4to, 40 pp., being the original artwork pasted up for reproduction. Edges creased, otherwise good.

§ A good example of how Piech makes his art. An American who lived and worked much of his life in England (in advertising), he was noted for his private press productions of works by William Blake as well as pro-peace material and religious pamphlets and broadsides, usually printed in very small numbers. He was born in 1920 and died in 1976. Bentley, *BBS*, p. 58. (100974)

$350.


12mo. With original, abstract pen and ink drawing tipped-in to frontispiece initialed by Prokosch, and with text hand-written by him. String-bound in original black wraps with handwritten label to upper cover. Fine.

§ Limited to five hand-illustrated copies, this one on Guerimand paper numbered “alpha,” and signed on the colophon by Prokosch. A small, charming edition of Blake’s classic poem. (107135)

SOLD

Slim 4to, [8] pp. written in pen and ink with color initials and decorative elements including two elaborate head-pieces in colors and gold. Sewn into blue stiff wrappers, lettered “B” on the upper cover in red with a small green bird within the letter. Very good.

§ A lovely piece of calligraphy by Margot Voorhies Thompson who was one of Lloyd Reynolds’s star pupils during the calligraphy renaissance under his tutelage at Reed. Reynolds himself was very interested in Blake and created a famous broadside homage to Blake that must have influenced his pupils who included Sumner Stone, Chuck Bigelow, Kris Holmes and even Steve Jobs. The artist Ian Boyden wrote of Thompson: “Margot was a wonderful teacher. We made nibbed pens out of reeds and quills. She made the art of written forms come alive, introducing us to Western calligraphers like Friederich Neugebauer, Rudolf Koch, Eric Gill, and others”. (107148) SOLD


12mo, viii, 408 pp. Full contemporary polished blue calf, gilt-panelled backstrip, marbled edges, a very nice copy with an early manuscript note at the front.

§ First edition of this very scarce collection of poems inspired by William Blake (see Gilchrist 1, 382 and Keynes p. 65). There is a “Note” (p. [397]-408), containing numerous references to Swedenborg and the “New Church”, signed and dated: “J.G.W. St. John’s Wood, June 3, 1857”. Garth Wilkinson was responsible for the first typographic edition of Blake’s Songs of Innocence and of Experience (1839) to which he wrote the preface (also anonymously). DNB notes: “Wilkinson was attracted by the writings of William Blake, and in 1839 he edited his Songs of Innocence and of Experience, with considerable alterations. A volume of his own poems, entitled Improvisations from the Spirit, which appeared in 1857, showed many traces of Blake’s influence. Early in life Wilkinson was also introduced, by his maternal uncle George Blakiston Robinson, to the writings of Emanuel Swedenborg, and he became a member of the committee of the Swedenborg Society and of the subcommittee for promoting the issue of a uniform edition of Swedenborg’s works. From 1839 he devoted most of his literary energies to the translation and elucidation of Swedenborg’s writings”. (9032) SOLD
WILLIAM BLAKE: ALWAYS IN PARADISE

[Image of a figure walking through an archway, holding a hat, with light streaming through the opening]

80
In the late 1960's I was working for Bernard Quaritch Ltd. in the glory days of the trade when the American Institutional market was in full buying mode and every day saw orders arriving typed single-space on both sides of a letter. Catalogues usually sold out with multiple orders for many items; Mike Papantonio, Nat Ladden, Lew Feldman, Ken Nebenzahl, and a host of other (now) legendary booksellers would do the rounds of the London bookshops along with the great American librarians like Alex Wainwright, Bob Nikirk, Roger Stoddard, and Fritz Liebert, and collectors such as Gordon Ray, Paul Mellon, Philip Hofer, and Lessing Rosenwald — and as the most junior clerk positioned at the front desk to greet visitors I got to meet them all and send them to the floor which had the books they wanted to see. Then I would go back to opening boxes of the latest Blake Trust facsimile from the Trianon Press and addressing invoices for the packing room to repack and ship them to the subscribers. It was humble (and hard) work but it got me going on Blake and when I moved to San Francisco to work for John Howell-Books it was largely because Warren had an interest in Blake due perhaps to customers like Paul Getty and John Dupont who both bought Blake at the highest level.

Almost 40 years later, in 2009, I was honored to be selected to be the world-wide distributor for the final book of the Blake Trust, coming full circle from where I had started. Happily the facsimile edition of Blake’s watercolors for Blair’s Grave (which had been broken up and sold at auction) sold out quickly and I was able to assist John Commander in closing out the Trust which had started some 60 years earlier, in 1948. Recently I learned that a French bookshop had acquired the remaining books and prints of the Trianon Press, being the material left over with Julie Fawcus (Arnold’s wife) after the receipt of much of the archive by the University of California Santa Cruz. Thus we can offer a virtually complete run of all the Blake Trust publications, including Arnold Fawcus’s own copies of many of the books and the original manuscript volume of the “Minutes of the Blake Trust”, essentially the entire history of the founding of the Blake Trust and the Trianon Press, from the earliest days discussing financial and legal arrangements through the production details for every book up to and including “Europe”.

Without hesitation I bought the entire lot, ensuring that we will have Blake on hand for the foreseeable future, and offered here is surely the largest collection of such material ever catalogued for sale. As the Times Literary Supplement recorded when Blake’s illustrations to Gray’s Poems were published, nothing like these books had ever been made before nor was ever likely to be made again. The book, in three stately folio volumes (or in sheets, French-style) required over one million separate applications of watercolor by hand and can plausibly be called the greatest feat of pochoir printing ever achieved. Although largely ignored by collectors of Ashendene, Cranach, Golden Cockerel, and their ilk, the Trianon Press has a strong claim to be the finest press of its kind of the last century and discriminating collectors of fine printing have long acquired its titles as the greatest examples of the art of color printing. Perhaps because all the books were underwritten by Mellon, Rosenwald, Goyder, and others and sold for far less than they cost to create, they are to this day astonishingly inexpensive to collect in the regular and even in the de luxe editions. If it is a truism that when there’s ample supply it’s a good time to buy, I hope it will not seem too self-serving to suggest than when this abundant supply has diminished to a last few copies we will look back and wonder what took so long.

John Windle. San Francisco, February 2017
Much of the material below came from the estate of Arnold Fawcus’s wife Julie which was recently sold in Paris. Many of the copies were Arnold Fawcus’s own copies or were the residue of copies not sold or distributed by the press. The collection includes 2500 trial sheets, including complete or partially complete books of the press (unbound), which are not listed here; however details are available on request.

Thick folio, 240 pp. with manuscript notes and typed minutes pasted in throughout. Original half red roan, blue moiré boards, lettered “Minute Book” in gilt. In very good condition, tips worn.
§ Essentially the entire history of the founding of the Blake Trust and the Trianon Press, from the earliest days discussing financial and legal arrangements through the production details for every book up to and including “Europe”. All the reports are signed by Geoffrey Keynes in his distinctive brown ink, and the text is annotated and otherwise added to by Arnold Fawcus in his distinctive green ink. An archival item of great importance, documenting the publishing history of one of the greatest ventures of the 20th century. As the TLS noted, nothing like these books had ever been made before nor was ever likely to be made again. Reading the account of the creating of the Blake Trust as well as Fawcus’s other ventures (all of which teetered constantly on the edge of bankruptcy), we see in this minute book the fascinating details of the Board meetings with Fawcus, Keynes, Goyder, Preston and later Rosenwald and Mellon. A biographical note records: “The series of extraordinary facsimiles of watercolor works by Cezanne were seen by Geoffrey Keynes, at an exhibit in Boston. Sir Geoffrey inquired of Arnold whether or not he might be able to produce quality reproduction in collotype and pochoir work for one of the most important, most astonishing illuminated works in engraving and literary history, Blake’s Jerusalem. The estimate, at the uneconomical low price of 4,000 pounds for 500 copies of the unique Jerusalem, led to what might be called a corporate venture into sublime achievement. An original subvention of approximately £15,000, which was granted by Sir Geoffrey’s old friend, Graham Robertson, provided, title by title, the support and publication of each volume of The Trianon Press. Sir Geoffrey formed and directed the affairs of The William Blake Trust, the official body which selected and commissioned each title. Arnold and his Press produced a remarkable sequence of works without rival. The facsimiles of Blake are of such quality that they could scarcely be detected from the original works held by such connoisseurs as Lessing J. Rosenwald and Paul Mellon.” (107751) $6500.

4to, [103] pp. with 32 plates.

§ Limited to 525 numbered copies bound in quarter morocco and signed by the author. The plates, taken from Songs, Visions, Marriage, Europe, Urizen, Milton, and Jerusalem, give a good introduction to and overview of Blake's range. They are printed in six- and eight-color offset on paper especially manufactured to match the tint of the paper used by Blake. Bentley, BBS, p. 291 is-sue B.


4to, 10 facsimile leaves and 5 pp. of commentary.
§ Limited to 662 copies including 36 de luxe copies numbered I-XXXVI, 600 regular copies numbered 1-600 and 26 de luxe copies lettered A-Z reserved for the trustees of the William Blake Trust and the Publishers. All Religions are One (c. 1788) is “a small tractate, perhaps Blake’s first experiment in his illuminated printing, [it] exists in only one copy. It affirms that the Imagination ‘is the true man’... and thus early Blake had completed his revolutionary theory of the nature of man and proclaimed the unity of all true religions.” (Damon, Blake Dictionary). Bentley, BB, 5.

5. [De luxe edition]. Copy III of 36 de luxe copies specially bound with extra suites of the progressive proofs. Original full green morocco, slipcase. Fine. (107369) $1500


Folio, 18 facsimile leaves and 8 pp. of commentary.
§ Limited to 526 copies including 20 de luxe copies numbered I-XX, 480 regular copies numbered 1-480 and 26 regular copies lettered A-Z reserved for Mr. Paul Mellon, the Trustees of the William Blake Trust and the publishers. “America was the first of Blake’s books to name a place [Lambeth] in the imprint... which was an act of defiant courage... for the first time he designated one of his books as “a prophecy”... he concentrated particularly on the dramatic events in Boston... Blake continued his tale in Europe and then to make the cycle of continents complete he wrote “Africa” and “Asia” giving a general title of all four: The Song of Los.” (Damon, Blake Dictionary). Bentley, BB, A9.

7. [Regular edition]. Copy A of 26 copies lettered A to Z. Quarter blue morocco, slipcase with light shelf wear, otherwise fine. (107619) $475.

8. [Publisher’s proof material]. Box of proof material especially made for Arnold Fawcus, including guide sheets, stencils, and collotype negatives. Box with navy morocco backstrip, lettered in gilt, marbled boards, lightly worn. (107652) $2250.
Blake's Illustrations of Dante.

Oblong folio, title, 10 facsimile leaves, 8 pp. of commentary, and 2 additional plates.

§ Limited to 440 copies printed on Lana Rag paper including 18 grande de luxe copies numbered I-XVIII, 20 de luxe copies numbered XIX-XXXVIII, 376 copies numbered 1-376 and 26 copies lettered A-Z, reserved for the Trustees of the William Blake Trust and the publishers. The first accurate reproduction of Blake’s seven engravings for the Divine Comedy, first published 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. Bentley, BBS, 208.

9. [Grand de luxe edition]. Copy number 2 of the top edition of 18 (numbered I-XVIII) which includes a recent restrike 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. This copy with the 1968 restrike of plate 1 (no. 15 of 25) “The Circle of the Lustful: Paolo and Francesca” (often called the “Whirlwind of Lovers”) signed by Lessing Rosenwald -- the 1968 restrikes are far superior to those of 1955 and approach the quality of the 1838 first printing. Original half brown morocco in half brown morocco folding case. As new. (107712) $7500.

10. [Grand de luxe edition]. Copy number 17 of the top edition of 18 (numbered I-XVIII) which include a recent re-strike 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. This copy with the 1968 re-strike of plate 6: “Circle of the Falsifiers, Dante and Virgil covering their noses” signed by Lessing Rosenwald. Original half brown morocco folding case, lettered in gilt. As new. (106262) $3500.

11. [De luxe edition]. Copy number 33 of 20 de luxe copies numbered XIX-XXXVIII with an extra set of the facsimile engravings and materials showing the creation of the facsimiles. This copy with Prospectus loosely inserted. Original half brown morocco in half brown morocco folding case. Slight rubbing to folding case, otherwise fine. (107713) $3750.


14. [Publisher’s proof sheets]. Unique sets, probably Fawcus’s own sets of the proof sheets consisting of two complete sets of finished prints, a complete set of cancelled prints, and one set of prints before the application of the plate mark, in the first folder; another complete set of prints before the application of the plate mark, and another complete set of cancelled prints in the second folder. Oblong folio, with two cloth folders containing 5 sets of prints in all, in an original half brown morocco folding case, lettered in gilt. As new. (107714) $1250.

15. [More proof sheets]. Proof sheets consisting of a complete set of finished prints, a complete set of cancelled prints, and two other suites of prints untitled in the first folder. Another complete set of finished prints, and another complete set of cancelled prints in the second folder. Oblong folio, with two cloth folders in an original half brown morocco folding case, lettered in gilt. As new. (107715) $1250.
Folio, 17 color and 1 monochrome facsimile leaves, 9 pp. of commentary.
§ Limited to 526 copies including 20 de luxe copies numbered I-XX, 480 regular copies numbered 1-480 and 26 copies lettered A-Z reserved for Mrs. Landon Thorne, Lord Cunliffe, the Trustees of the William Blake Trust and the publishers. “Europe [Lambeth 1794] is a sequel to and sometimes bound up with America. The other two continents appear in The Song of Los... 12 copies are known.” (Damon, Blake Dictionary). Bentley, BB, 34.


17. [Regular edition]. Number 2 of 480 regular copies. Quarter brown morocco and marbled boards, slipcase. (107625) $395.

18. [Proof material]. Box of proof material of the Trianon Press (frontispiece, guide sheets and stencils) in box with tan morocco gilt lettered backstrip, and marbled paper boards, excellent condition. An especially desirable copy especially made for Arnold Fawcus, as it includes proofs of the frontispiece (“The Ancient of Days”) which is surely Blake’s most famous single image. (107624) $1975.
Folio, 22 facsimile plates in loose sheets in purple paper portfolio with paper label affixed to upper cover.
§ This facsimile was produced in a limited edition by Trianon Press in Paris and was offered for sale only in museums and at Blake Trust exhibitions.

IQ. [Only edition]. Fine. (107651) $100.

2 huge morocco backed boxes, within slipcases.
§ Edition limited to 387 sets. Part one contains a superb facsimile of the printed book along with essays and resources by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes, and Bo Lindberg. Part 2 contains 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.

20. [Publisher’s proof material]. A unique publisher’s proof set including three copies of vol. 2 in variant bindings, one copy of vol. 1 black and white reproductions, and a suite of progressive proofs of plate 2, lacking the rest of the text. All within a quarter morocco box with gilt backstrip and marbled boards. (107738) $1250.
Folio, with 9 color plates and 156 illustrations.
§ Limited to 20 de luxe and 460 regular copies. This was the first time that Blake’s biblical illustrations had been brought together. The included catalogue raisonné was compiled by Sir Geoffrey Keynes and comprises virtually every Biblical painting by Blake in existence. Bentley, BB, 681.


22. [Regular edition, proof copy?]. Unnumbered copy. Original quarter morocco, some wear to box, and one end detached, otherwise fine. Frontispiece detached but undamaged, some soiling of endpapers (perhaps a proof or trial copy?). (107708) §675.
Jerusalem. The Emanation of the Giant Albion.
4to, (6), ix text, and 100 pochoir colorplates.
§ Limited to 516 copies issued either in fascicles, or a dull blue buckram binding, including 250 copies numbered 1-250 reserved for distribution by the Trianon Press, 250 copies numbered 251-500 reserved for distribution by the Grey Falcon Press, and 16 copies lettered A to P reserved for the Trustees of the William Blake Trust, Mr. Joseph Wicksteed and the Publishers. 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 stencilling 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) Bentley, BB, 78.

23. [Finely bound]. Full red morocco extra by Bayntun, a gorgeous copy sumptuously bound for presentation. Number 176 of 516 copies. (107737) $5000.


25. [Publisher’s proof copy]. Original fascicles, blue folding box with marbled boards, slightly worn, very good.
§ Arnold Fawcus’s own set with no text or limitation leaf, but the plates complete. (107705) $1250.
26. [Publisher’s proof copy]. Unbound in sheets, with paper wrapper laid in and publisher’s notes, folding box slightly worn, very good. Number 239 of 516 copies. (107707) $900.

27. [Publisher’s proof copy, inscribed.]
Unnumbered copy inscribed “Pour M. Jean Adhemar Amicale Souvenir de Arnold Fawcus Paris Juin 1952”. Jean Adhémar (1908-1987) was a renowned French librarian, academic and art historian. This proof copy was loosely inserted in wrappers for presentation. Pale blue wrappers with a printed label on the upper cover. A little worn and soiled, internally very good though some leaves loose as usual. (107756) SOLD

§ Issued separately but intended to compliment each other. Jerusalem: 2500 copies printed. Facsimile of the Rinder copy, a black-and-white version, published to accompany the Stirling colored copy. Bentley, BB, 79. Commentary: First edition, 1500 copies printed. This commentary was intended to go with the full-scale color facsimile and this black-and-white Rinder facsimile. Bentley, BB, 2961.

28. [Only edition thus]. Both vols. in original cloth, with gilt lettering and matching dust-jackets. Both dust-jackets a little age toned, some paste action to endpapers, a very good, well matched set. (107242) $325.

29. [Commentary volume only]. Original orange cloth, with gilt lettering and dust-jacket with chipping, foxing on the back panel. Very good. (105045) $50.
Jerusalem. The Emanation of the Giant Albion.
Folio, 25 color plates, 8 proofs, and commentary.
§ Limited to 558 copies including 32 de luxe copies numbered I-XXXII, 500
regular copies numbered 1-500 and 26 regular copies lettered A-Z reserved
the Trustees of the William Blake Trust and the publishers. The longest of
Blake’s prophetic books which tells of the fall of Albion, Blake’s embodiment
of man, or the Western World. Six copies were printed between 1820 & 1827
and a further 4 copies were printed posthumously. This is the facsimile of
Lord Cunliffe’s copy (copy B) and Kerrison Preston’s proofs; the coloring dif-
fers markedly from the Stirling copy which was the first Trianon Press Blake

30. [De luxe edition]. Copy XXIX of 32 de luxe
copies with an extra suite of 14 plates showing pro-
gressive states of the frontispiece, and a matching
guide sheet and stencil. Original full brown moroc-
co, slipcase. A fine copy. (100562)
$2250.

31. [Regular edition]. Copy 4 of 500 regular copies. Original quarter
brown morocco, slipcase, small scuff to bottom of backstrip, otherwise a
fine copy. (107639)
$475.

4to, 50 color plates, 13 pp. of commentary.
§ Limited to 426 copies including 20 de luxe copies num-
bered I-XX, 380 regular copies numbered 1-380 and 26 de luxe copies lettered A-Z
reserved the Mr. Lessing Rosenwald, the Library of Congress, the Trustees of the Wil-
liam Blake Trust and the publishers. The second-longest and penultimate of Blake’s
illuminated books, exceptionally rich with numerous full-page plates. Bentley, BB, 120.

32. [Regular edition]. Number 3 of 380 regular copies.
Original quarter brown morocco, slipcase, touch of rubbing to
the head of the backstrip, otherwise a fine copy.
§ (107374)
$475.

33. [Publisher’s proof material]. A unique set of
proof material made up especially for Arnold Fawcus,
including proof sheets, collotypes, stencils, and pro-
gressive plates etc. Two quarter morocco boxes with
marbled boards. Rubbing and wear to backstrips, internally fine. (107676)
$2250.


§ “Limited to 1600 copies” [actually 1626], including 800 copies numbered 1-800 reserved for distribution by the Trianon Press, 800 copies numbered 801-1600 reserved for distribution in the U.S.A., and 26 copies lettered A to Z reserved for the Library of Congress, Mr. Lessing Rosenwald, the Trustees of the William Blake Trust, and the Publishers. An early Trianon facsimile, reproducing Copy B. Many copies were issued in a cheap quarter leather or an orange cloth binding. A foundational book for collecting children’s literature. Bentley, *BB*, 165. Loker, *Grolier Children’s 100*, #19.

34. **[De luxe edition]**. Number 989 of 1600 copies. Full orange morocco, fine, in a very good slipcase. (107608)

$300.

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Small 8vo, 54 color plates, 3 pp. commentary.


35. **[De luxe edition]**. Number XV of 15 de luxe copies with proof samples of the two-color collotype, a collotype guide, and an original stencil. Full blue morocco, slipcase, a very good copy. (107367)

$6250.

36. **[De luxe edition, inscribed]**. Inscribed by Arnold Fawcus to his wife, “Julie, with love from Arnold 1956”. Copy M of 26 reserved copies. Full blue morocco with slipcase. Backstrip darkened, and slipcase edges very slightly rubbed, interior bright and clean, a very good copy. (107729)

$6250.
37. [De luxe edition, finely bound]. Number XVIII of 15 de luxe copies. Full orange morocco, covers stamped with gilt leaf design, backstrip lettered in gilt, all edges gilt, slipcase, a very good copy. The only example known to us of the deluxe edition bound thus. (107829) $6750.


4to, 6 color facsimile leaves, 5 pp. of commentary. Limited to 808 copies including 32 de luxe copies numbered I-XXXII, 750 regular copies numbered 1-750 and 26 copies lettered A-Z reserved the Trustees of the William Blake Trust and the publishers.

39. [De luxe edition]. Copy C of 32 de luxe copies with a set of plates showing progressive stages of the collotype and hand stencil process, together with a guide sheet and stencil and the etched copper plate for the title page tipped in at back and etched in “Copy 29”. Full black morocco, slipcase. Fine.
$1250. (107372)

40. [Regular edition]. Number 5 of 750 regular copies. Quarter black morocco, slipcase. Fine. (107688) $175.

4to, 5 color plates and commentary.
§ Limited to 538 copies including 32 de luxe copies numbered I-XXXII, 480 regular copies numbered 1-480 and 26 copies lettered A-Z reserved the Trustees of the William Blake Trust and the publishers. The Book of Los is a companion volume to the First Book of Urizen and the Book of Ahania. It retells the story of the Book of Urizen from the point of view of Los (creative imagination). One copy of The Book of Los is known. Bentley, BBS, p. 62.


42. [Regular edition]. Copy 1 of 480 regular copies. Quarter brown morocco, slipcase, fine. (107700) $250.


4to, 8 plates, (5) pp. text.
§ Limited to 426 copies including 20 de luxe copies numbered I-XX, 380 regular copies numbered 1-380 and 26 copies lettered A-Z reserved for Mr. Lessing Rosenwald, the Library of Congress, the Trustees of the William Blake Trust and the publishers. One of the more difficult Trianon Press books to find. “The first, the simplest, and the most charming of the prophetic books... best understood as a rewriting of Milton’s Comus.” Bentley, BB, 26.


44. [Regular edition]. Copy 365 of 380 regular copies. Quarter morocco, slipcase, fine. (106751) $400.
45. [Publisher’s proof material]. Unique set of proof material made up especially for Mr. Arnold Fawcun of the Trianon Press, including proof sheets, collotypes, stencils, negatives etc. Quarter morocco box with marbled boards. Rubbing and wear to backstrip, internally fine. (107736) $2250.


47. [Regular edition]. Copy 2 of 500 regular copies. Original quarter brown morocco, slipcase, as new. (107683) $275.

48. [Publisher’s mock-up]. Publisher’s paste-up of original sheets with annotations, colophon and text laid in. Original quarter brown morocco, some rubbing to backstrip. Numbered and marked in pencil. (107685) $600.

The Complete Portraiture of William and Catherine Blake.
4to, 155 pp., 51 plates.
§ Limited to 562 copies including 36 de luxe copies numbered I-XXXVI, 500 regular copies numbered 1-500 and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. The definitive work about (and reproducing) all known portraits of Mr. and Mrs. Blake. Not in Bentley.

4to, 27 plates and 5 pp. of commentary.

§ Limited to 526 copies including 20 de luxe copies numbered I-XX, 240 regular copies numbered 1-240 for the United Kingdom, 240 regular copies numbered 241 – 480 for the United States and 26 regular copies lettered A-Z reserved for the Library of Congress, Mr. Lessing Rosenwald, the Trustees of the William Blake Trust, and the publishers. Reproducing the Rosenwald copy now at the Library of Congress. Both the de luxe and the regular edition are among the scarcest of the Trianon facsimiles. “Blake’s most ambitious production thitherto... seven copies and a few scattered pages have been located... intended to be the first of a series dealing with activities in the supernatural world which caused the creation of the natural world and the early history of mankind.” (Damon, Blake Dictionary). Bentley, BB, 40.

49. [De luxe edition]. Copy V of XX de luxe copies with a suite of progressive states of one plate, color collotype proofs, an original guide-sheet and stencil. Full red morocco, slipcase, very good with some shelf-wear to slipcase. The stencil is loose in the back and the colophon has been repeated in pencil in the back. (107363) $3750.

50. [Regular edition]. Copy number 396 of 526 copies. Quarter red morocco, slipcase, very good. Slight wear to back-strip, and subtle wear to the fore-edges of the boards and corners of the slipcase. (107674) $300.


§ An edition of 726 copies including 700 numbered copies, of which the first 50 have additional material and are in a special binding, and 26 reserved copies lettered A-Z. This collection originally titled “For children” and later retitled by Blake “For the Sexes” is akin to an emblem book and contains some of Blake’s most powerful images in tiny format. “I want, I want” with the man at the foot of ladder to the stars, or “Help, Help” with a man drowning in rough seas, are typical. Volume I is an introductory volume, followed by the two volumes of plates. Bentley, BB, 48.

51. [De luxe edition]. Copy number 48 of 50 copies with an additional volume of material (12mo, [2] pp., 10 progressive plates, negative and copper plate.) Original tan morocco, (vol. 4 in brown cloth, as issued), cloth slipcase, gilt lettering to backstrips of all three volumes. Fine.

(107592) $1750.

52. [Regular edition]. Copy number 53 of 700 numbered copies. Original red cloth, red cloth slipcase, gilt lettering to backstrip of all three volumes. Very good.

(107364) $300.

Folio, 27 plates, 4 pp. commentary.

§ Limited to 526 copies including 20 de luxe copies numbered I-XX, 240 regular copies numbered 1-240 for the United Kingdom, 240 regular copies numbered 241 – 480 for the United States and 26 copies lettered A-Z reserved for the library of Congress, Mr. Lessing Rosenwald, the Trustees of the William Blake Trust, and the publishers. “This book is Blake’s Principia, in which he announced a new concept of the universe.” (Damon, Blake Dictionary). One of Blake’s most popular texts, with numerous famous lines. Bentley, BB, 108.


§ Trade edition, in the best binding (also issued without slipcase, and in paperback). Plates printed in 6 and 7-color offset by Fernand Chenot, Imprimerie Modern du Lion, Paris, on paper especially manufactured to match the tint of that used by Blake. Bentley, BBS, p. 100. (107585) $35.


§ Trade edition. (107586) $15.

56. [Publisher’s proof material]. A unique set of proof materials made up specially for Arnold Fawcus including negatives, 20 collotypes and 20 progressive plates. Quarter green morocco box lettered in gilt, green marbled boards, box backstrip faded with rubbed edges. (107653) $1750.

§ Limited to 458 copies including 32 de luxe copies numbered I-XXXII, 400 regular copies numbered 1-400 and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. One of the richest and most elaborate Trianons. “The Song of Los completes the cycle of the four continents... the complete work tells the story of mankind from Adam to the Last Judgment, the triumph of death, and the general resurrection caused by the revolution.” (Damon, *Blake Dictionary*). Bentley, *BB*, A137.

57. **[De luxe edition].** Copy #2 of 32 de luxe copies with an extra suite of plates showing the progressive states of the collotype and hand-stencil process, and a guide sheet and stencil. Full brown morocco, prospectus inserted, a fine copy in slipcase. As new. (107361) $1750.

58. **[Regular edition].** Limited to 512 copies, this copy inscribed to Fred Goff by Lessing Rosenwald. Original quarter brown morocco, marbled boards and slipcase. As new. (106752) $425.

There is No Natural Religion. London: Trianon Press, 1971. 2 vols., 4to and small 4to, with 20 color plates. § Limited to 616 copies including 50 de luxe copies numbered I-L, 540 regular copies numbered 1-540 and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. “The text is a clear statement of Blake’s beliefs regarding the nature of man. The full book only came to light in 1953 and this is the first reproduction of the text. Such maxims are included as “Man’s desires are limited by his perceptions, none can desire what he has not perciev’d (sic)” and “If any could desire what he is incapable of possessing despair must be his eternal lot” (Schneideman). Bentley, BB, 202.

60. [De luxe edition]. #XLIV of 50 de-luxe copies, with an extra suite of plates showing the progressive states of the collotype and hand-stencil process, and a guide sheet and stencil. Full brown morocco, slipcase, as new. (107666) $950.

61. [Regular edition]. Number 5 of 540 regular copies. Quarter brown morocco, fine, slipcase a trifle worn. (107662) $200.

62. [Publisher’s proof copy]. Proof copy with publisher’s notes. 1 vol. only, small 4to with 20 color plates. Quarter brown morocco without gilt backstrip or slipcase. (107606) $150.
Folio, 11 plates, 7 pp. commentary.
§ Limited to 446 copies including 20 de luxe copies numbered I-XX, 200 regular copies numbered 1-200 for the United Kingdom, 200 regular copies numbered 201-400 for the United States and 26 copies lettered A-Z reserved for the Lord Cunliffe, the Trustees of the William Blake Trust, and the publishers. One of the scarcer titles of the Press, especially in fine unfaded condition. “It is a continuation, though in thought only, of The Book of Thel. That represented the soul in the state of innocence; this the soul in the state of experience... It is primarily a protest against the sexual customs of the time.” (Damon, Blake Dictionary). Bentley, BB, 216.

63. [De luxe edition]. § Copy II of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. Full orange morocco, slipcase, some foxing internally and to the edges. (104738)
$2750.

64. [Regular edition]. One of 426 regular copies, this copy un-numbered. Quarter orange morocco, slipcase, fine. (107376)
$300.
Water-Colour Designs For
The Poems Of Thomas Gray.
A Facsimile with Introduction and Commentary by
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
pencillings and the tone of the paper. Issued both bound and
in sheets, regular and de luxe editions.
§ Limited to 518 copies including 12 grand de luxe copies
numbered I-XXII, in 3 vols., 36 de luxe copies numbered
1-36, unbound in the French style, 352 regular copies num-
bered 37-388 in 3 vols. or unbound, 100 copies numbered
389-488 reserved for Paul Mellon and 18 copies lettered
A-R hors commerce. In this, one of Blake’s most extrava-
gant 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. Bentley, BB, 385.

65. [Grand de luxe edition, proof copy]. A proof copy of the grande de luxe
edition of 12 copies in full morocco, with an additional volume of selected plates
bound in quarter morocco, with plates out of series and unnumbered. 2 huge boxes,
with one box containing: 4 vols. in quarter brown morocco marbled folding box with
gilt backstrip. 1 vol. in quarter morocco and marbled boards, 3 vols. in full brown
morocco. Second box with extra proof material. Original sheets, boxes with mar-
bled boards, morocco backstrip lettered in gilt. (107719) $4500.

66. [De luxe edition, in sheets]
Number 30 of 36 de luxe copies with ex-	ra material, issued unbound in portfolio.
This set is the Trianon Press’s own set, so
marked. 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. 2 volumes, huge 4to, 116 color fac-
simile leaves, with additional proof sheets,
progressive plates, original stencils, etc., all
in two portfolios, one a full brown moroc-
co folding box, the other a quarter brown
morocco box, all within a quarter brown
morocco box. Fine. (107387) $9750.
67. [Regular edition, bound]. Number 1 of 18 reserved copies. 3 volumes, folio, with marbled boards, morocco backstrips, slipcases, a fine set as issued. (107731) $1,750.

68. [Regular edition, in sheets]. Number 387 of 352 regular copies. Original sheets, marbled boards, morocco backstrip lettered in gilt, quarter brown morocco box. (107717) $1,750.


§ Number 25 of 28 de luxe copies numbered, 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. (6281) $1,250.

71. [Publisher’s proof material]. A large collection of unbound proof gatherings suitable for display. Folio, with color facsimile leaves reproduced by collotype and hand-stencil color, the text of the poems reproduced from copper-plate with 5 additional printings to reproduce Blake’s pencillings and the tone of the paper. Enclosed in an unlettered morocco box, with marbled folding flaps. Slightly worn, internally very good. (107721) $950.

72. [Publisher’s proof material]. Another collection, this enclosed in plain white wrappers within an unlettered morocco folder, with marbled folding flaps. Slightly worn, internally very good. (107720) $950.

Small 4to, 62 pp., and 11 plates with descriptions.

§ Limited to 438 copies, including 32 de luxe copies numbered I-XXXII, 380 regular copies numbered 1-380, and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust, and the publishers. A study of William Blake’s Laocoon, which he first started sketching in the early 19th century, with illustrations reproduced by the collotype process. See Bentley, BBS, p. 81 etc.

73. [De luxe edition]. Copy XVIII of 32 de luxe copies signed by Geoffrey Keynes. Full brown morocco, slipcase, fine. (104778) $1275.

74. [Regular edition]. Number 1 of 380 regular copies. Quarter morocco with cloth covered boards. Fine. (107610) $450.

Roy. 8vo., (6), 74 pp.; with 36 wood-engravings printed in bistre & 36 illustrations in line. Original red cloth, pictorial dust-wrapper & card slip-case. Dust-jacket stained along spine, otherwise a perfect copy with a flawless binding and text.

§ The grande de luxe edition, copy Z of 26 copies reserved for the author, illustrator & publishers, signed by author & artist (as well as 250 signed & numbered and 2000 standard copies). This was Patrick Macleod’s copy (he was director of the Trianon Press), inscribed to him by Arnold Fawcus the founder of the Trianon Press: “Françoise and Pat with love from Arnold”. The enormously prolific Graves (over 160 published books of poetry, prose, etc.) is best remembered perhaps for his writings on mythology such as *The White Goddess*; in Adam’s Rib Graves revises the creation myth in Genesis and demonstrates both versions here with the illustrations by Metcalf recreating the Canaanite icons captured by the Hebrews when they overran Hebron. (107167) $695.


2 vols, oblong 8vo, text volume (2), 48, (2, colophon) pages, facsimile volume to match. Original full brown morocco for reproduction volume, beige cloth for introduction and commentary, as issued.

§ Limited to 586 copies, of which the first 50 are in a special binding. The present copy is number 50. The superb facsimile of Palmer’s pencil sketches (104779) $675.

Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn. Includes two original prints signed and numbered by Shahn, a full set of all 8 plates, and 30 progressive states for plate 6 in cloth backed, board portfolio with ties. Prospectus loosely inserted. Fine in box with marbled boards and full green morocco backstrip with gilt. A beautiful copy.

§ One of 26 deluxe editions on Arches rag paper lettered A-Z, this being E. Manuscript pages and illuminated chapter headings reproduced by collotype and stencil. (107999)

$3750.

78. [Regular edition]. Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn, as well as an original print signed and numbered by Shahn. Fine in a slipcase. Minor wear to tips of slipcase.

§ Limited to 200 copies on Arches rag paper this being unnumbered. Includes a note on blue paper loosely inserted at the colophon that states that this book was originally numbered 166, but another book was substituted and numbered 166 instead. Manuscript pages and illuminated chapter headings reproduced by collotype and stencil. (107994)

$300.

80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure. Includes two extra sets of colored plates, one on Japanese Nacre hand-made paper, and one on Arches Grand Velin, a set of uncolored plates on Arches Vellum paper, a series of progressive stages in the hand-stencil coloring of a single plate, three each of the original guide-sheets and stencils, and two proof states of the frontispiece. In addition, there is an original illustration from “An Only Kid”. Fine condition.

§ One of 10 copies numbered A to J, with this being J. Signed and stamped with the artist’s cypher on the frontispiece. (108014) $20,000.

80. [De luxe edition]. 80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure, but one clasp is missing the hook. Some spotting on box. Includes an extra set of colored plates on Auvergne hand-made paper, a set of uncolored plates on Arches Vellum paper, three each of the original guide sheets and stencils, and two proof states of the frontispiece, enclosed in paper folders in a linen portfolio with ties. Fine condition.

§ One of 16 copies numbered K to Z, with this being K. Signed and stamped with the artist’s cypher on the frontispiece. (108013) $12,750.

81. [Regular edition]. 80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with single clasp closure. Mild indentations and some spotting on box. Printed on Arches Vellum paper. Fine pages and wrappers.

§ One of 228 copies, this being number 1. Signed and stamped with the artist’s cypher on the frontispiece. (108010) $4500.
PART 4:
Additional Editions, Reference Works and Ephemera under $300

AUCTION CATALOGUES


3. [Anderson]. Catalogue of the Library of Robert Hoe of New York. New York: The Anderson Auction Company, 1911. 8vo, 605 pp. Illustrated, including a reproduction of Blake’s Milton [lot 393] tipped-in facing page 72. Full brown cloth with gilt to front cover and backstrip. Moderate wear. Wrappers bound in. Very good. § Part One, A-K. Includes a few choice Blake titles, such as an inscribed Poetical Sketches, Songs of Innocence, Songs of Experience, Milton, and Europe. Hoe’s library was the greatest ever sold in the USA to that date and fetched nearly $2,000,000 -- a figure not surpassed until 1966. Bentley, BB, 659. (100671)


6. [Christie’s]. The Famous Collection of Works by William Blake the Property of the late Graham Robertson... London: Christie, Manson & Woods, Ltd., 1949. 8vo, 44 pp. Paper over boards. 4 cm piece of spine missing from bottom. 11 page supplement listing modern pictures and drawings for the same sale loosely inserted. Many pages annotated with results in pencil. Very good. § Perhaps the greatest collection of Blake sold since the Linnell sale of 1918. Bentley, BB, 659. (100681)

7. [Christie’s]. The Famous Collection of Works by William Blake the property of the late Graham Robertson... London: Christie’s, July 22, 1949. 8vo, 44 pp., unillustrated, priced, with buyers. Original printed wrappers, a little worn. Bentley, BB, 659. § (100150)


Lots 6-109, inclusive, autograph letters, books, drawing and a painting. Original wrappers with light chipping, spine worn. Very good.

§ (100654) $35.


§ (100666) SOLD


§ A mixed consignor sale including two drawings the property of Miss Brenda G. Warr, “Oberon and Titania”, and “What is Man” from the Book of Job: and the Albin Martin suite of watercolor copies of the Book of Job consigned by his daughters in New Zealand and thought at the time to be originals (reproduced in the Morgan Library facsimile but dismissed by Lindberg and others later). (100679)

SOLD


§ (100657) $10.


§ (100669) SOLD

BOOKS WITH ILLUSTRATIONS BY BLAKE


§ The classic tale complemented by Blake’s illustrations and thoughtful book design by Stefan Salter. (105182) $15.


§ Limited to 1500 copies (this being number 914) with 29 tipped-in color plates reproducing Lord Grewe’s set of Blake watercolors. Bentley, BB, 377. (105046) $85.


§ 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. (104700)

§75.


§ Reprint of the edition designed by Bruce Rogers. (104701)

$35.


§ First edition. Light dust soiling, corners faintly worn, but a very good copy. Bentley, BB, 389. (5626)

$150.

\textit{BOOKSELLER CATALOGUES}


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


§ Over the decades Howell had a number of interesting Blake items and many were purchased (and resold) in the 1970s for the heir and murderer John Dupont. (100777) SOLD


§ (100779) $5.


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


§ (100776) $5.

\textit{COLLECTION CATALOGUES}


§ First of several printings, a very good copy. Bentley, BB, 646A. (100622) $25.


§ Revised and enlarged by R.R. Wark from the 1938 edition (above). Bentley, BB, 646B. (102023) $30.


§ Second edition, revised and enlarged by Wark from the 1957 edition (above). See Bentley, BB, 646. (100036) $35.


§ Noble collection of Blake given to the PML; this catalogue was written by G.E. Bentley with an introduction by Charles Ryskamp. Bentley, BB, 706. (100137) $25.


§ First edition (also issued in cloth). Bentley, BB, 703. (100106) $25.
   § With an introduction by Anthony Blunt and a foreword by John Rothenstein. A very good copy. Bentley, BB, 679. (100189)
   $30.

   § Revised edition. Bentley, BB, 679B. (100822)
   $30.

   § Also issued in cloth, this is a nicely produced introduction to the Mellon Blake collection. (100959)
   $10.

   § Lists 700 items by and about Blake. Bentley, BB, 701. (5375)
   $145.

   § Lists 700 items by and about Blake. Bentley, BB, 701. (107618)
   $35.

   § Bentley, BBS, p. 292. (100694)
   $25.

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

   § (10085)
   $10.

**EPHEMERA**

41. American Blake Foundation. Collection of ephemera, including transparencies, prints, proofs etc. for the Genesis Manuscript, America, Milton, and a group of miscellaneous b/w prints, transparencies and color separations etc. [Memphis: ABF, 1974-78]. Two large envelopes containing the material; in good condition though a few plates worn at the edges from handling.
   § An interesting group of materials relating to ABF publications including the suite of separations for the “Genesis” manuscript which was actually printed in proof and of which two copies are known to exist; America and Milton were issued, in 1974 and 1978, (100590)
   $300.

   § (100703)
   $5.

   § (100754)
   $5.

   § (100763)
   $5.

   § The libretto to an “opera” by Dana Harden from Blake’s poem. Included is the cassette tape of the opera, and a 1p. ALS from Dan Harden to Roger Easson thanking him for his help and stating: “Enclosed is a demo (instrumental) of what will be sung in the Milton opera.” No mention of Dana Harden found anywhere. (101074)
   $25.
46. [Prospectus]. *Announcing the First Publication of Genesis, The Seven Days of the Created World, from the holograph of William Blake*. New York: Philip C. Duschnes & The Cummington Press, 1951. 4to, 4 pp. folded announcement. “This manuscript, 209 lines of blank verse described as item no. vii in the Keynes bibliography of Blake...Overleaf here, an opening from the book is reproduced...and a prospectus follows.” Order form loosely inserted. Very good.

§ (100757) $15.


§ Prospectus by Kenneth Clark for the published edition printed from the original blocks by Iain Bain. (100705) $10.


§ (100765) $5.


§ A sales prospectus for the reprint. (100767) $5.


§ Children’s book by a Blake aficionada - but of direct Blake interest for a good deal of accurate information on Blake. Caldecott Prize winner. (101226) $15.


§ (100792) SOLD


§ (100790) SOLD

EXHIBITION CATALOGUES


§ In addition to 62 works by Palmer, pieces by Blake, Calvert, Finch, John Linnell, Richmond, Shereman, and Walter were also included in what must have been an amazing exhibition. (100231) $20.


§ Bentley, BB, 663. (100592) $15.


§ Very scarce catalogue with good reproductions of works by Palmer and Calvert and a few Blake pieces including ‘Death’s Door’ and the letter from Richmond to Palmer about Blake’s death. Bentley, BB, 626. (100728) $45.

§ A sumptuous catalogue with text by Binyon, Russell, and Keynes &c, and fine gravure plates. Bentley, BB, 632A (the second issue had no plates). (5049) $50.

§ Rare catalogue wherein is reprinted parts of Blake's original descriptive catalogue to accompany the paintings etc. in this show. Bentley, BB, 600. (100750) $45.

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

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


§ (100025) $10.

§ (100715) $10.

§ (100717) $10.

§ Miscellaneous Publications of the Museum of Art No. 84. Bentley, BB, 704. (100737) $15.

§ Well illustrated catalogue with commentary for each plate. Bentley, BB, A 710. (100138) $20.

§ Includes a section on Blake with text and 5 illustrations (one in color). Introduction to the show by Andrew Carnduff Ritchie. Not in Bentley. One handwritten leaf of notes in ink along with 4 pp. of typed notes loosely inserted, possibly by Kay Parkhurst, being scholarly notes on some Blake images. (100699) $20.
§ (100727) 
$10.

§ Bentley, BB, 674. (100731) 
$25.

§ First edition. With a 14 page introduction by A. Edward Newton. One of the first great Blake shows entirely drawn from American collections. Bentley, BB, 647: “one of the most important Blake exhibitions.” (100708) 
$20.

§ Interesting exhibition catalogue placing Blake in his culture context, limited to 1200 copies. Bentley, BBS, p. 293. (100090) 
$25.

§ The works to be shown were chosen by Eric Maclagan, Geoffrey Keynes, Archibald Russell, and John Rothenstein. (100135) 
$35.

$35.

§ (100704) 
$25.

$35.

§ Scarce ephemeral catalogue of a remarkable exhibition. (9262) 
$10.

FACSIMILE EDITIONS AND OTHER REPRODUCTIONS

§ First edition, a scarce book. Publisher’s presentation bookplate on the front paste-down. Bentley, BB, 435K. (100950) 
$145.

Original black cloth, with printed label on upper cover, a good copy.

§ A useful edition for Damon’s commentary, though the illustrations are of poor quality. Bentley, BB, 432B. (100214)

$20.


$25.


§ Bentley, BBS, p. 215: “useful introduction... slightly reduced”. (100866)

$100.


$30.


§ One part of the superb Morgan facsimile, 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, BB, 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. (104482)

$195.


§ Very rare and useful “reduced facsimile from impressions in the British Museum” (title page). Bentley, BB, 428. (100075)

$25.


§ The regular issue. Todd. Bentley, BB, 375. (101176)

$100.


§ (105877)

$5.


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

$150.


§ A very good-quality trade printing of Milton, from copy B (Huntington) and with plates A-F from copy D (Rosenwald). Bentley, BBS, p. 102. (101153)

$35.


§ Inscribed by Bob Essick to Ruth Fine. Bentley, BB, A515. (100088)

$25.


§ Bentley, BB, 392. (100616)

$50.


§ The second volume in this series of Blake’s illuminated books, edited overall by David Bindman. As new. The hardbound edition has been long out of print. (See Part 2 for a complete set.) (107305) $175.


99. **Songs of Innocence.** London: Benn, 1926. 8vo, color facsimile; no text. Original black cloth gilt. Backstrip torn along hinge. Staining to covers. 
§ Songs of Innocence (vol. I) only. A good trade facsimile though issued without any commentary. Bentley, BB, 168. (101610) $20.

§ Facsimile limited to 1700 copies for the UK and the USA. Bentley, BB, 22. (101875) $30.

§ A very good-quality trade printing of Urizen, from copy G (Rosenwald) and with one plate from copy C (Mellon). Bentley, BBS, p. 76. (101151) $35.

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

§ A very good trade facsimile with a long note by Plowman. Bentley, BB, 39. (9276) $125.

§ The fourth volume in this series of Blake’s illuminated books, edited overall by David Bindman. As new. The hard-bound edition has been long out of print. (See Part 2 for a complete set.) (105062) $175.

§ A very good trade facsimile with a long note by Plowman. Bentley, BB, 39. (9276) $125.

§ Nicely produced facsimile. Bentley, BB, 127: “the first facsimile of the manuscript.” (100634) $25.

§ The sixth volume in this series of Blake’s illuminated books, edited overall by David Bindman. As new. The hard-bound edition has been long out of print. (See Part 2 for a complete set.) (105061)
$175.

§ First edition of this important facsimile. Bentley, BB, 204. (107027)
$45.

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

§ “Nine drawings for Paradise Lost, accompanied by a verse for each one; Eight drawings for the masque, Comus, accompanied by stage directions and script; Seven drawings of characters from Shakespeare’s plays; and Nine drawings by the visionary Blake to illuminate his prophecy on the Scriptures.” Nicely printed by Meriden Gravure. Bentley, BB, 414. (100582)
$15.

PERIODICALS

§ (100804)
$5.

§ (100815)
$15.

$20.

§ An exchange of letters on William Blake by Margaret Wooster and Arthur Efron regarding Blake’s “sexual fears and alleged hostility towards women.” Bentley, BBS, p. 684: “(101479)
$10.

§ Limited to 100 copies initialed by Firestone at the end. From Firestone’s website rsfirestone.com: “Short self-published zine based on William Blake’s “Proverbs of Hell,” a segment from the famous Marriage of Heaven and Hell. Printed by 1984 Printing in Oakland, CA. Sold out.” Uncommon -- no copies found online or in Worldcat. (107577)
$15.

§ Edition of The Portfolio: Monographs on Artistic Subjects with many Illustrations Published Monthly, Number 22, October 1895. George Goyder’s copy. (102773)
$35.

§ Volume 1, Number 8. Collection of poetry. (9882)
$15.

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


§ Includes Hirst’s review of Blake’s Heads of the Poets. (100033)
$10.


§ Includes Hirst’s article New Light on William Blake. Bentley, BB, 1856: “a survey of recent scholarship.” (100227)
$10.


§ (100908)
SOLD


§ First edition. A marvelous relic of the 1960s, packed with poetry, essays, photos, etc. Contains for no apparent reason William Blake’s America: A Prophecy. Bentley, BB, A9: “a reduced facsimile in Black on Yellow paper of copy C or D, with no related text at all.” (101417)
$15.


§ Bentley, BB, 2482. (100997)
$15.


§ Contains Hilton: Blake and the Perception of Science; and Greenberg: Blake’s Marriage of Heaven and Hell: Technology and Artistic Form. Bentley, BBS, p. 506: “Blake was literate in the science of his day.” (101507)
$15.

126. The Tiger’s Eye. Woodstock, VT: The Elm Street Press, October 1947. 8vo, 108 pp. Illustrations from Blake’s engravings on pp. 72-75. Illustrated wrappers, with chipping to spine and creasing to front and back. Pages with some browning to edges. Internally very good.

§ (100806)
$30.

127. The University of Chicago Magazine. Chicago: University of Chicago, 1970. 4to, 44 pp. Illustrated, including an image on p. 29 from William Blake’s Marriage of Heaven and Hell as performed at Rockefeller Chapel by The Cain Company of the University of Chicago. Red printed wrappers. Very good.

§ (100803)
$10.


§ Bentley, BB, 2862. (101030)
$15.


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

PRESS BOOKS


§ 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. (104722)
$45.


§ Limited to 100 copies, handset in Bembo, signed by the artist and inscribed as a proof copy; printed on green Glastonbury Antique laid paper. A fine copy. (100614)
$45.

133. Piech, Paul Peter. **The Chimney Sweeper by William Blake.** Bushey Heath: Taurus Press, [1968?] Slim small 8vo, 7 pp. Original black wrappers with white label. § Limited to 200 copies. Piech was an American who lived and worked much of his life in England (in advertising), he was noted for his private press productions of works by William Blake as well as pro-peace material and religious pamphlets and broadsides, usually printed in very small numbers. He was born in 1920 and died in 1976. Not in Bentley, BB or BBS. (100977) $25.

134. Spoon Print Press. **Spring. Designed and Printed by Linda Anne Landers at Spoon Print Press.** [N.p.: n.d.] Slim 8vo, printed on one sheet of stiff hand-made paper folded to make 8 pp. (one blank), with a cover illustration and three illustrations in the text, printed in black, text in red. As new. § Limited to 150 copies signed by the artist, of which 1-25 were hand-colored by Landers. (107336) $35.

135. Spoon Print Press. **Spring. Designed and Printed by Linda Anne Landers at Spoon Print Press.** [N.p.: n.d.] Slim 8vo, printed on one sheet of stiff hand-made paper folded to make 8 pp. (one blank), with a cover illustration and three illustrations in the text colored by hand, text in red. As new. § Limited to 150 copies signed by the artist, of which 1-25 were hand-colored by Landers. (107337) $50.

136. Spoon Print Press. **The Voice of the Ancient Bard.** London: Designed and Printed by Linda Anne Landers at Spoon Print Press, 1994. Sm 8vo, [7] pp., printed on stiff hand-made paper, illustrated with two woodcuts printed in color. Sewn into stiff wrappers, titled in grey, with 4 additional woodcuts in red on the upper cover. As new. § Limited to 100 copies signed by the artist, whose highly creative and visionary re-imagining of Blake’s poems have earned considerable attention and respect from the book arts collectors. (107338) $45.

**TRANSLATIONS**


138. [German]. Knoblauch, Adolf. *William Blake Ausgewählte Dichtungen übertragen von...* Berlin: Oesterheld, 1907. Slim tall 8vo, 84 pp. Original printed grey wrappers, a little worn, bookseller's stamp on title page. § Limited to 650 copies on handmade paper (there were also 20 de luxe copies in a vellum binding on Japan paper). Knoblauch published two volumes of translations of Blake's poems; this, the second, includes Los, Urizen, Ahianna, Europe, and Los and Enitharmon. Not in Bentley, who mentions a work by Knoblauch from 1925. No copy located on OCLC, COPAC, or KVK. (101078) $75.


**TYPOGRAPHIC EDITIONS**


§ Limited to 375 copies, this copy is number 95. Bentley, BBS, p. 148. (100635) $35.


§ Revised edition. Bentley, BB, 93B: “Comprehends fairly full notes, some related documents such as receipts, and provenances.” (104678) $10.


§ Trade edition of this handsome facsimile of the very rare original edition of 1783. Bentley 132. (5385) $80.


§ First edition. Bentley, BB, 367: “The ‘introduction’ (pp. 7-23); the text is taken from the Keynes editions.” (101136) $25.

151. **Selections from the Writings... With an Introductory essay by Laurence Housman.** London: Kegan Paul, 1893. Small 8vo, xxi, 259 pp. Frontispiece. Original parchment lettered in red, a bit dusty but internally a good copy

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


§ First edition. York Notes Advanced. Punter is a well-established writer on Blake with numerous articles to his credit -- Bentley lists eleven up to 1995. (101501) $10.


Blake’s invention of the unique method he used to etch the text Blake sketched in his notebook. Essick’s commentary explains the Huntington Library’s copy with drawings related to the Visions that appeared in the latest edition of the Visions, reproducing the Huntingdon version. The San Marino: Huntington Library, 2002. 4to, vii, 163 pp., 11 color plates, 78 pp. text with illustrations in color and b/w. N. Essick. $145.

§ Shakespeare, Gray and others. (107303)

Stokes wrote nothing else on Blake though she wrote on Shakespeare, Gray and others. As far as I can tell, Stokes wrote nothing else on Blake. (101446) $5.

§ First Dover Thrift Edition. A cheap and easy way to have the poems in a portable format. Edited by Philip Smith. (101497) $5.


BIography and Criticism


§ First edition. Bentley, BB, 1144: “an attempt to deal with Blake’s struggle ‘to create artistic myth on the grand scale’ (p. 53) particularly in *Vala* and *Jerusalem*.” (101268) $50.


§ Essential and long out of print. (100598) $45.


§ First edition. The Bible until Bentley’s *Blake Books and Essick’s various books came along. (101081) $25.


§ First paperback edition of this collection of essays examining Blake’s influence on modern poetry; by Adams, Pease, Ostriker, Gleckner, etc. Bentley, BBS, p. 370 (listing the titles of the 14 essays). (101383) $15.


§ The standard art-historical study. Bentley, BBS, p. 373. (102178) $25.


§ Edition de luxe limited to 200 copies of which this is number 148. Bentley, BB, 404. (105285) $275.[another copy]. Original quarter parchment, gray boards, purple label on upper cover, badly stained and worn backstrip.


180. Binyon, Laurence. *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. Lower cover and lower side of folding box is water damaged, but only the final plate is affected (by slight color transfer from the dyed endpapers), the rest are untouched and in fine condition.

§ First edition. Bentley, BB, 1148. (105285) $275.[another copy]. Original quarter parchment, gray boards, purple label on upper cover, badly stained and worn backstrip.


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


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


§ G.E. Bentley’s Blake’s Engravings and his Friendship with Flaxman is among essays on Fletcher, Shakespeare, Melville, Scottish booksellers and Leigh Hunt. (104857) $15.


§ No obvious connection to Blake beyond being in Easson’s Blake collection. (100818) $5.


§ Scarce collection of papers by leading scholars: The Physicality of William Blake, the Large Color Prints of “1795” by Martin Butlin; The Order of Blake’s Large Color Prints by David Lindsay; The Song of Los... By D. W. Dörrebecker; Sir Joshua and His Gang: William Blake and the Royal Academy by Aileen Ward; The Art of the “Ancients” by Morton D. Paley; The Comedy of the English School of Painting by Morris Eaves; and An Island in the Moon reviewed by Robert N. Essick. This is a book publication of an issue of Huntington Library Quarterly, vol. 52 (1989); see Bentley, BBS, pp. 517–18. (100100) $30.


§ First impression of an edition in the Tate Gallery Little Book Series that saw a number of reprints. (100107) $15.


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


§ First edition of this “virulently anti-Semitic fragment about true religion and also about Blake” (Bentley). Bentley, BB, 1397. (101489) $60.

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

§ Bentley, BB, 1402: “A trivial, inaccurate book, which... finds that Blake was mad...” (101070)
$10.

§ Conran was the director of the City of Manchester Art Gallery, which houses the Heads of the Poets. Not in Bentley. Scarce. (5699)
$25.

$20.

§ First edition. Blake’s “Job” is reproduced in reduced facsimile at the end. Bentley, BB, 427. (101291)
$20.

$25.

$30.

§ Limited to 150 copies, printed by the master printer D.B. Updike with the text compiled and edited by Damon from the fourth known copy of Milton extant, belonging to a member of the Club of Odd Volumes in Boston. Bentley, BBS, p. 447. (100835)
$125.

§ Reprint of the Boston: Merrymount Press, 1925 edition (see above). (100015)
$45.

§ Second reprint, originally published in 1924, first reprinted in 1947 and again in 1958. (100832)
$50.

$10.

§ A good place to start, especially for younger readers. (100017)
$5.

§ First American printing. Bentley, BBS, p. 449: “a responsible synopsis of Blake biographies and of his major writings”. (101066)
$20.

§ First edition. Bentley, BBS, p. 450: “a speculative attempt to see Blake’s myth as poetry.” (101436)
$20.
$30.

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

§ First edition. Bentley, BB supplement, p. 20: “an important study of ‘the iconography of style and forms.’” (101435)
$15.

§ (100945)
$10.

§ First American Edition. Ms Duffy was a legend in London in the 1950s and 60s as an openly gay woman whose novel “The Microcosm” was set in the famous Gateways Club. What this all has to do with Blake is unclear but the title is Blake and the last owner was Easson. (101293)
$15.

§ Bentley, BBS p. 457. (105069)
$45.

$45.

§ First edition. Bentley, BBS, p. 459. (101057)
$20.

§ First edition. Chapter IV, The Revolutionary Imagination, has much on Blake. (101450)
$20.

§ First Edition. Bentley, BB, 1547: an amusing note praising some aspects of the book while ridiculing others (such as the suggestion that Blake was Irish). (105174)
$25.

§ Presentation copy from the author (signed “David”) and with a three-line annotation by him to the text of the last page. Bentley, BB, 1574. (102543)
$25.

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

$10.

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


§ First edition. Bentley, BB, 1662: “an attempt to trace the mental and spiritual growth of William Blake as disclosed in his works”. (101158)
$15.


$5.


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


§ Bentley, BB, 1688. (100081)
$35.


§ Bentley, BB, 1688. (100081)
$35.


$10.


§ First edition. Bentley, BBS, p. 487. (101071)
$25.


$15.


§ First edition. Discussions of Literature series. Bentley, BB, 1724, noting that 4 of the essays were revised for this printing and the others are reprinted from other sources. Authors include Frye, Erdman, Fisher, Adams, Van Doren, Nurmi, Kuralis etc. (101398)
$10.


$20.


§ (5061)
$10.
§ First edition, with numerous references to Blake. Not in Bentley, who mentions several other works by Hagstrum including others on sex and sexuality in Blake (101492)  
$20.

§ Bentley, BB, 1770: “on the relationship of text and design.” (100140)  
$45.

§ First edition, uncommon in dust-jacket. A most eccentric book, surprisingly with S. Foster Damon lending a hand: “she had deliberately avoided reading any of those recent writers who also have attempted a complete inquiry [into Blake] and she had been assisted by visitations from the dead. The result is as might be expected.” Bentley, BB, 1780. (5539)  
$25.

§ First edition of this philological study based on the author’s 1979 dissertation. Bentley, BBS, p. 507. (101252)  
$25.

§ First edition. Bentley, BB, 1853: “A psychological-biographical critique... somewhat uncertain scholarship.” (101205)  
$15.

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

§ First edition. Bentley, BB, 81A. (102732)  
$35.

SOLD

§ Bentley, BB, B1960: “The vitalism central to Carlyle, Yeats, and Lawrence is expressed most plainly in The Marriage”. (101218)  
$20.

§ Fourth edition. The chapter on William Blake is by Mary Lynn Johnson. Bentley, BBS, p. 528: “Dense, comprehensive, and valuable.” (101490)  
$10.

§ Reprint of the scarce work by the Japanese scholar. Bentley, BB, 1970: “meticulous transcript”. (101204)  
$25.

§ First edition. See Bentley, BB, 1984: chapter 1 is “Blake to Browning” and chapter 2 is “Blake’s artist”. Numerous other references to Blake throughout. (101309)  
$20.

§ Limited to 1550 copies, this being number 608. The essential work on the subject, beautifully produced by the Nonesuch Press. Bentley, BB, 409. (107614)  
$50.
§ Limited to 400 copies. Bentley, BB, 666. (104698) $85.

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


§ First edition of this useful reference work with selected plates from all of Blake’s major works. Bentley, BB, 517. (104686) $40.

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

§ Only edition. Important and very scarce work by the Finnish scholar. Bentley, BB, A2126: “A major work, built round a catalogue raisonné of every Blake design relating to the Biblical Job, including the sources and interpretation of each… particularly novel and important”. Lindberg also contributed to the Blake Trust Illustrations of the Book of Job 1987. (101595) SOLD

§ A scarce little book by the well-known Australian poet and artist. Bentley, BB, 2131A notes: “A highly personal and impressionistic effort to define the condition of mind his work represents, and to expose its psychological machinery.” (101215) $125.

§ First edition. (100903) $75.

§ (9915) $25.

§ First edition. Bentley, BB, 2150: “This pioneering study of the sources of Blake’s earliest poetry... uses a large number of previously unnoticed contemporary references to Blake...” (5080) $125.


§ An exploration of the nearly uniformly negative image of “the city” in literature of the 18th and 19th centuries. Includes a look at William Blake on pp. 10-11. (100909) $10.


§ (9935) $25.


§ Reprint of the 1938 edition. With much on Blake, especially in vol. 2. See Bentley, BB, 2535: “These contemporary accounts of Blake, chiefly dating from 1825-1827, are of the very first importance.” (101358)

$60.


§ First edition. Bentley, BB, 2262: “useful if unreliable”. (100916)

$50.


§ First edition. Briefly mentions Blake and reproduces 4 plates. (101535)

SOLD


§ Bentley, BBS pp. 585-86. (100958)

$45.


§ First edition. Not much on Blake but an interesting short section comparing him to Turner, and a few other references. Newton was an eminent British art historian whose best known book was “The Meaning of Beauty”. (101366)

$25.


$20.


$25.


§ First paperback edition. Bentley, BBS, p. 589. (100960)

$15.


§ American Edition. Bentley, BB, 2327. Lists the over twenty essays, here printed in part or whole from anon. to Yeats. (104691)

$20.


§ English Edition. Bentley, BB, 2327. Lists the over twenty essays, here printed in part or whole from anon. to Yeats. (100963)

$20.


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

$25.


§ First edition. “This book focuses on the tension in Blake’s poetry between a hermeneutics of suspicion and a hermeneutics of belief: it offers a new account of the way in which the major prophecies work and of the stratagems they employ to consolidate error and so open their readers’ eyes to alterity. Central to this reading is a re-definition of the role of Los and Jesus in Blake’s work.” (blurb) Bentley, BBS, p. 596. (101280)

$50.


§30.


§ First edition. Bentley, BBS, p. 598: “a reading of ‘Songs’... as a basis for a sense of Blake’s psychology of redemption.” (101355)

§30.


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

§15.


§ First edition. Bentley, BBS, pp. 603–04. (102431)

§45.


§ First American edition. A controversial new study of Blake’s color-printing technique, applauded by some experts and not by others (100050)

$10.


§ Offprint of Pinto’s essay in The Divine Vision, inscribed by Pinto to Kenneth Hopkins. (100052)

$15.


$40.


§ Second revised edition. A useful collection of notes on books by and about Blake and describing some original material from Preston’s collection. Bentley, BB, 684B. (100987)

$30.


§ First Edition. Bentley, BB, 664. (104687)

$50.


§ Bentley, BB, 2455. (100056)

$15.


§ First edition. Bentley, BBS, p. 612: “eight separate essays, most of which originated as lectures.” (105434)

$60.


§ First edition of this study. Bentley, BB, 2491: “not remarkable for accuracy.” (100057)

$15.


§ Bentley, BB, 2515. (100998)

$15.


§ First edition. Bentley, BB, A 2520. (101335)

$15.

306. Rose, Edward J. “Mental Forms Creating”: “Fourfold Vision” and the Poet as prophet in Blake’s Designs and
§ Bentley, BB, 2556 and 7: “The thesis contends that Blake’s metaphors, images, and symbols, describe the creative process.” It was Rose’s Ph.D. thesis in Toronto. (100254) 
SOLD

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

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

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

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

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

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

§ First edition of this compilation of 22 essays by some of the most renowned Blake scholars of the time. Bentley, BB, 2565. (102735) 
$75.

§ First edition. Bentley, BB postscript, p. 22. (101374) 
$20.

§ First edition. Bentley, BB, 2586 (and see 2585, one of the few times he is cruel). (101002) 
$25.

§ Limited to 500 copies. Bentley, BB, 603: “Russell’s pioneer work... is yet valuable for its independent conclusions”. George Goyder’s copy with his bookplate. (9277) 
$100.

§ First edition, an excellent account of Blake’s engravings. Bentley, BB, 700. (100734) 
$15.

§ First American edition. In addition to a brief mention of Blake in volume one including reference to his illustrations to Blair’s The Grave, there is also much on the Pre-Raphaelites and their circle to which Scott belonged. (101110) 
$275.

§ First edition. Bentley, BB, 1480A. (101011) 
SOLD

§ Reprint. (101009) 
$10.


327. Story, Alfred T. *William Blake. His Life Character and Genius.* London: Swan Sonnenschein, 1893. 8vo, (8), 160 pp. With a portrait frontispiece and 4 plates. Original brown buckram lettered in gilt, gilt top. § First edition, large-paper issue limited to 280 copies. Story wrote the life of Linnell and had access to much original Blake material through Linnell’s sons; four of the five illustrations here are reproduced from original drawings. Bentley 2772. (5108) $175.


332. Vickery, Willis. *Three Excessively Rare and Scarce Books and Something of Their Author.* Cleveland: Printed for the Author, 1927. 8vo, 42 pp. Original linen-backed drab boards, printed cover label, a fine copy. § Bibliographical essay on William Blake, the “three excessively rare and scarce books” in the title referring to Poetical Sketches of 1783, Songs of Innocence and of Experience, 1789 & 1794, and Descriptive Catalogue of 1809. All of these rarities were included in Vickery’s personal collection. Bentley, BB, 2904. (101141) $95.
$25.

§ First edition. Bentley, BBS, p. 672: “A useful book arguing that ‘Blake undoubtedly perceived archetypes of gesture and stance in the work of painters and sculptors and used them in his own art as a kind of visual vocabulary.’” (101488)
$45.

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

§ First edition. Bentley, BBS, p. 675: “An attempt through Freudian myth to suggest that Blake’s myth ‘shows oppressive feelings of guilt’… [and] ‘impulses of rage, envy, and sadism’…” (100066)
$20.

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

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

§ First edition of an attractive and well-produced book with fine illustrations. Bentley, BB, 2954. (5589)
$150.

§ Bentley, BB, 2955: “a brief philosophical discussion of Blake’s picture”. (101039)
$15.

§ First edition. Bentley, BB, 2957: “This pioneering study of Blake's iconography is of great historical and intrinsic importance”. George Goyder’s copy with pencil notes. (6989)
SOLD

§ (101042)
$25.

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

§ Limited to 1480 sets, beautifully printed and illustrated. Bentley, BB, 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.” (102519)
SOLD

§ Second edition of this standard work first issued in 1927 by the Nonesuch Press; this edition edited by Geoffrey Keynes. The first edition had 24 illustrations, which were sadly omitted from this printing, as were the notes and appendices. A useful
and inexpensive reading edition. Bentley, BB, 2981B: “a very full, accurate, and reliable work.” (100232)
$20.

§ First edition. Bentley, BB, 2988: “brief, factually unreliable, but promising argument that Blake can be profitably illuminated by Jung.” (101114)
$25.

§ First edition. Includes one essay on Blake: Blake Encountering Milton... by Jackie Disalvo. Bentley, BBS, p. 454. (100069)
$25.

§ First edition. Includes an essay on Blake: Blake Encountering Milton... by Jackie Disalvo. Bentley, BBS, p. 454. (100069)
$25.

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

§ First edition of this important study. Bentley, BBS, p. 682. (101046)
$35.

§ First edition in English. Bentley, BB, 3004B. (102531)
$20.

§ First edition. Bentley, BB, B3007: “with about a page of conventional commentary for each [plate]”. (101487)
SOLD

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

§ First edition, a scarce work by the eccentric Wright in the form of a conversation between Wright and 3 children about Blake. Bentley, BB, 3013. (105256)
$75.

§ Bentley, BB, 3062: “Brief and distinct parallels between Blake and the U.S. Quaker John Woolman (d. 1772)”. (101120)
$10.

§ First edition. Bentley, BBS, p. 694: “By treating hallucinatory... experiences as literal facts, Blake creates a context that dramatizes, in myth, the inner division he suffers.” (101113)
$20.
PART 5: Resources

50 ESSENTIAL BOOKS ABOUT BLAKE

The following works are highly recommended to anyone with an interest in knowing more about Blake. I haven’t listed expensive or “rare” books for the most part; no Blake Trust facsimiles (or Muirs for that matter); I have included the Princeton trade edition of the illuminated books as the most affordable way to see Blake’s illuminated books in color. Later editions have been preferred if they improve on the original edition.

Many, though not all, of the titles can be found in this catalogue. Individual titles can be ordered by request and any that we do not have in stock we would be happy to source. Note that only Bentley has been cited as a reference: BB = Blake Books, and BBS = Blake Books Supplement.


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


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

§ Only edition. Bentley, BB, 1579: “This wonderfully accurate and useful work”.

§ Bentley, BB, A123: “of major importance”.

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


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


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

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

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

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

§ First edition. Bentley, BB, 1646: “magisterial”.

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

32. Gleckner, Robert F. *The Piper and the Bard. A Study of

§ First study of the text/design relationships in Blake’s illuminated books. Bentley, BB, 1770.

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

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


§ An excellent, recently published introduction to Blake, focusing on major issues now at the center of Blake studies.

§ First paperback edition. An excellent study from a historical, contextualist perspective.

§ First edition of a highly influential study of text/design relationships in the illuminated books. Bentley, BB, 2234. Also: Bentley, BBS, pp. 575-76, a long note detailing the book’s contents.


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

§ First edition, beautifully produced. Bentley, BB, 2478: “a learned and tendentious work”.

§ First edition. Bentley, BB, 2672: “an important examination of the radical element in Blake’s poetry and society”.


§ First edition of the renowned historian and social critic’s only book on Blake. Bentley, BB, supplement 2000, p. 34.

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

§ Second edition, revised and enlarged. Ground-breaking book on Blake’s iconography and biblical interpretation. Bentley, BB, 2957 B: “This pioneering study of Blake’s iconography is of great historical and intrinsic importance”.

§ Bentley, BB, 2981 A: “scrupulously use[d] contemporary accounts of Blake which had not appeared in print before. This is a very full, accurate, and reliable work, and is sometimes called the ‘standard’ biography of Blake”. Later editions, though edited and revised, omit most of the illustrations.
THE BLAKE ARCHIVE

The Blake Archive is an invaluable online resource for the study of Blake. It offers a generous selection of the illuminated books presented in high-resolution, color-corrected images, as well as images of a large selection of Blake’s paintings, drawings, and prints. Detailed scholarly information accompanies each work and the site is fully searchable, both as to texts and motifs in the designs. It is edited by Morris Eaves, Robert N. Essick and Joseph Viscomi.

www.blakearchive.org

THE BLAKE QUARTERLY

Blake/An Illustrated Quarterly is a peer-reviewed scholarly journal that publishes articles, notes, and book reviews about Blake, as well as two annual features: a review of sales of original works by Blake and his followers, and a checklist of publications and discoveries.

It was born as the Blake Newsletter at the University of California, Berkeley, in 1967, edited by Morton D. Paley. The production office relocated to the University of New Mexico when Morris Eaves became coeditor in 1970, then moved with him in 1986 to its present home at the University of Rochester. In 1977, on its tenth anniversary, the Newsletter became An Illustrated Quarterly, formalizing the shift that had already occurred from brief news items and queries to articles and reviews. It is edited by Morton Paley and Morris Eaves to this day.

For further information visit: http://blake.lib.rochester.edu/blakeojs
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