

CATALOGUE 70

WILLIAM BLAKE

Present Joy

a chronology

JOHN WINDLE
ANTIQUARIAN BOOKSELLER

49 Geary Street, Suite 233
San Francisco, CA 94108
johnwindle.com

Present Joy



CATALOGUE 70

William Blake

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a chronological catalogue of Blake's works

JOHN WINDLE ANTIQUARIAN BOOKSELLER

SAN FRANCISCO

2022

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Catalogue: \$25

Cover: Blake's *Water-Colour Designs for the Poems of Thomas Gray*, Plate 86.

Frontispiece: Self-Portrait by Blake (coll. Robert Essick)

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TABLE OF CONTENTS

Foreword	
Notes on the Catalogue	9
Blake Chronology	10
Blake's Works in Chronological Order	12
1770-1779	12
1780-1789	13
1790-1799	35
1800-1809	65
1810-1819	92
1820-1827 and posthumous material	95
Some Typographic Collections of Blake's Writings	110
Other Books Featuring Reproductions of Blake's Art	114
Blake's Circle & Contemporaries	118
Books Which Influenced Blake	123
Inspired by Blake	124
Blake in Translation	127
Biography & Criticism	128
Exhibition and Museum Catalogues	149
Sales and Private Collection Catalogues	153
The Blake "Fifty"	156



Present Joy

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

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

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

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

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

John Windle, San Francisco, 2022

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



NOTES ON THE CATALOGUE

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

Bentley, BB. Bentley, G.E., Jr. *Blake Books. Annotated Catalogue of William Blake's Writings in Illuminated Printing, in Conventional Typography, and in Manuscripts and Reprints thereof, Reproductions of his Designs, Books with his Engravings, Catalogues, books he owned, and scholarly and critical works about him.* [Oxford: University Press, 1977]. Martino Publishing: 2000.

Bentley, BBS. Bentley, G. E., Jr. *Blake Books Supplement.* Oxford: Clarendon Press, 1995.

Bentley, BR. Bentley, G.E., Jr. *Blake Records. Second Edition. Documents (1714-1841) Concerning the Life of William Blake (1757-1827) and his Family, Incorporating Blake Records (1969), Blake Records Supplement (1988) and Extensive Discoveries since 1988.* New Haven and London: Yale University Press, 2004.

Easson and Essick, WBBI. Easson, Roger, and R.N. Essick. *William Blake: Book Illustrator. A Bibliography and Catalogue of the Commercial Engravings.* Normal, IL: American Blake Foundation, 1972. Vol. I. Plates designed and engraved by Blake.

Essick, CBI. Essick, R. N. *William Blake's Commercial Book Illustrations. A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists.* Oxford: Clarendon Press, 1991.

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

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

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

BLAKE CHRONOLOGY

A brief chronology for items listed in this catalogue.

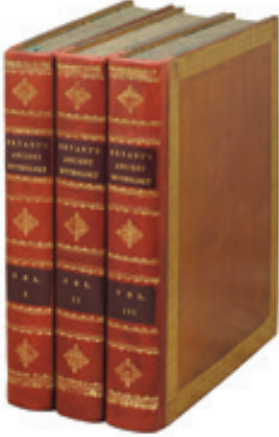
1772-1779	Basire apprenticeship
1783	<i>Poetical Sketches</i>
1784-1785	Begins writing <i>Island in the Moon</i>
1787-1818	Blake's Notebook
1788	<i>All Religions are One</i> (and) <i>There is No Natural Religion</i>
1789	<i>Songs of Innocence</i>
1789	<i>Tiriel</i>
1789-1790	<i>Book of Thel</i>
1790	<i>Marriage of Heaven and Hell</i>
1791	<i>Original Stories from Real Life</i>
1793	<i>Visions of the Daughters of Albion</i> <i>America</i> <i>For Children: The Gates of Paradise</i>
1794	<i>Europe</i> <i>Songs of Innocence and of Experience</i> <i>[First] Book of Urizen</i>
1795	<i>Albion Rose</i> (single print) <i>Book of Ahania</i> <i>Book of Los</i> <i>Song of Los</i>
1796	Stedman's <i>Surinam</i> Begins writing <i>Vala, or the Four Zoas</i> Small Book of Designs Large Book of Designs
1797	Young's <i>Night Thoughts</i> Illustrations for Gray's <i>Poems</i>
1800	Moves to Felpham, Biblical temperas for Butts begun
1801	Illustrations for <i>Comus</i> for Thomas
1802	Hayley's <i>Designs</i>
1803	Returns to London Hayley's <i>Triumphs of Temper</i>

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



1770-1779

1774



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

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

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



2. BRYANT, JACOB. *A New System, or, An Analysis of Ancient Mythology.* London: T. Payne, 1775/1776.

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



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

3. ENFIELD, WILLIAM. *The Speaker: Or, Miscellaneous Pieces... The Sixth Edition, corrected*. London: Joseph Johnson, 1781.



8vo, xxxiv, 405, (1, ads) pp. With a frontispiece and 3 engraved plates after Stothard, one by William Blake. Later polished calf, gilt-panelled backstrip, gilt edges, joints scuffed, frontispiece and title-page soiled. Ink signature at front of William Enfield tipped in.



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

1780-1789

1780

4. BIBLE. *The Royal Universal Family Bible*. London: Fielding, 1780.

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



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



5. OLIVIER, JEAN. BLAKE, WILLIAM. *Fencing Familiarized: or a New Treatise on the Art of Small Sword. Illustrated by Elegant Engravings, Representing all the different Attitudes on which the Principles and Grace of the Art depend; Painted from Life, and executed in a most elegant and masterly Manner. A New Edition, Revised Corrected, and Augmented by an original Set of Prints.* London: Printed for John Bell, at the British Library, Strand. MDCCLXXX [1780].

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

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



1780 - 1781

6. BLAKE, WILLIAM. *The Protestant's Family Bible. Containing the Old and New Testament, with the Apocrypha, illustrated by explanatory Notes. With a compleat Concordance, and general Index. By a Society of Protestant Divines.* London: Harrison and co., [1780-81].

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

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

Illustrations from: *The Protestant's Family Bible. Containing the Old and New Testament, with the Apocrypha, illustrated by explanatory Notes. With a compleat Concordance, and general Index. By a Society of Protestant Divines.* London: Harrison and co., [1780-81].

Single plates, 10 x 7.5 ins.

§ First edition thus, see above.



7. *Abraham and the Three Angels.* Browned and foxed. (110666) \$675.



8. *Lots Escape*. Browned, margins foxed and chipped. (110671) \$675.



9. *Joseph sold to the Ishmeelites*. A little browned and foxed. (110672) \$675.



10. *Joshua passing over Jordan*. Browned and foxed. (110673) \$675.

1783

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

11. BLAKE, WILLIAM. *Poetical Sketches. By W.B.* London, 1783.

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

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

12. BLAKE, WILLIAM. *Poetical Sketches. Now first reprinted from the original edition of 1783 edited and prefaced by Richard Herne Shepherd.* London: Pickering, 1868.

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

§ First printing after the exceedingly rare edition of 1783. Bentley, BB, 129. (108778) \$250.



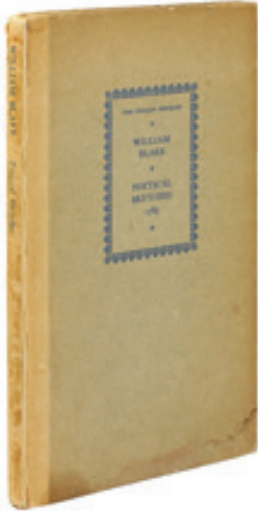
13. *Poetical Sketches. By W.B.* [London: William Griggs, 1890].
8vo, (4), 70 pp. New wrappers.

§ Printed on darkened paper, particularly towards the outer edges, consistent with Bentley's description of Griggs's "very persuasive facsimile" of 1890, of which 50 copies were issued. Bentley, BB, 130. (108782) \$75.



14. *Poetical Sketches. By W.B.* London: Noel Douglas, 1926.
8vo, 70 pp. Original paper over boards with title on spine and clear glassine wrapper. Pages unopened. Near Fine.

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



15. *Poetical Sketches. By W.B. The Noel Douglas Replicas.* New York: Payson & Clarke, 1927.

8vo, 70 pp. Original paper over boards. Very good.

§ US trade edition. Bentley, BB, 132B. (101788) \$75.



16. ARIOSTO, LODOVICO. *Orlando Furioso, Translated and with Notes by John Hoole.* London: C, Bathurst, T. Payne and others, 1783.

5 vols, 8vo, [8], cxxxix, 335; [4], 407; [4], 427; [4], 438; [4], (16, subscribers and errata), 322, vi, (55, errata and index) pp., with a frontispiece also in each volume and 3 further plates in *The Life of Ariosto* following the preface in vol. 1. Original calf, with moderate wear; carefully restored. Spines with red labels and raised bands, all somewhat worn, and the label to vol. 5 is missing. Internally a clean set, with endpapers a trifle browned, page edges slightly dusty and just a few occasional marks throughout the set. Plates are clean; the Blake plate is the frontispiece to vol. 3. Bookplate of Sir Charles Dance in each volume.

§ First edition. Essick notes: "In a letter... to William Hayley, Blake states that he is 'absorbed' in the study of several poets including Ariosto." Bentley, BB, 417A. Essick, CBI, XII. (108762) \$975.



17. ARIOSTO, LODOVICO. *Orlando Furioso (the single plate by Blake)*. London: Printed for the Author; Sold by T. Bathurst, Payne and Son..., 1783.
Single sheet, a bit soiled, the volume and page numbers at the top rubbed away.
§ Blake's engraving is after a drawing by Stothard depicting the furious Orlando brandishing a huge tree. . (107298) \$200.



1783 - 1799



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

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

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

1783

19. RITSON, JOSEPH. *A Select Collection of English Songs*. London: J. Johnson, 1783.
3 vols, small 8vo, (2), xiv, lxxii, (2), 264; (2), 342; (4), 301, (engraved music for songs), 32, (index and corrections) pp. Of the 17 engravings 9 are confirmed as designed by Stothard and engraved by Blake and 2 further ones may also have been executed by Blake. A good set in clean condition with excellent engravings. Bound in contemporary tree calf with gilt rules and recently uniformly rebacked with gilt titles to new spines. Leaf A1 in vol 3 (music vol) has been removed: this appears to have been an advertisement, half-title or blank, as the title precedes this, and the musical scores commence on A2. Slight wear to corners of boards.



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

1784 - 1785



20. [BLAKE, WILLIAM.] *The Wit's Magazine; or Library of Momus. Being a Compleat Repository of Mirth, Humour, and Entertainment*. London: Harrison and Co., 1784–1785.

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

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



21. [BLAKE, WILLIAM.] *The Wit's Magazine; or Library of Momus. Being a Compleat Repository of Mirth, Humour, and Entertainment.* London: Harrison and Co., 1784–1785.

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

§ Another copy. (104672) \$3750.

1784

22. *The Wit's Magazine. Plate 3: "The Discomfited Duellists."*

London: Harrison and Co., 1784.

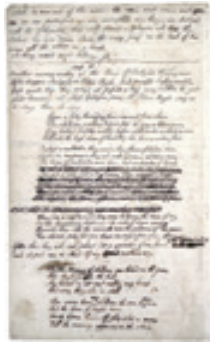
Engraved by Blake after Collings. Full margins, folded as usual. A little soiled, but a good strong impression.

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



1784 - 1987

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



23. *An Island in the Moon. A Facsimile of the Manuscript Introduced, Transcribed, and Annotated By Michael Phillips. With a Preface by Haven O'More.* Cambridge: 1987.

Small folio, viii, 110 pp. Facsimile interleaved. Original cloth, dust-jacket, slipcase. As new.

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

1785

24. BLOWER, MARIA. *Frontispiece to Maria, a Novel.* London: T. Cadell, 1785.

Single plate, 13.2 x 8.5 cm, matted.

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



1786

25. GOUGH, RICHARD. BLAKE, WILLIAM. *Sepulchral Monuments in Great Britain Applied to Illustrate the History, Families, Manners, Habits and Arts at the Different Periods from the Norman Conquest to the Seventeenth Century*. London: Printed by J. Nichols, for the Author, and Sold by T. Payne and Son, 1786.

Folio, 2 vols in 1, [4] (1)-14 [2] cciv (1)-14 (2, Century XII sectional title) 15-32 (2, Century XII sectional title) 33-36 *35-*36 37-78 (2, Century XIV sectional title) 79-160 162 162-223 pp. With 84 full-page engravings with an additional 18 plates on otherwise letter-pressed leaves. Full calf worn and scuffed with mentionable loss of calf on bottom cover but absolutely contemporary and original. Covers with gilt floral borders, edges gilt rolled, gilt backstrip with (2) morocco labels lettered and stamped in gilt. Hinges and joints cracked but cords sturdy. Marbled endpapers. Remnants of an armorial bookplate present on front pastedown. Ownership inscription of G. Cobb dated 20/4/(19)57 on front flyleaf. An internally excellent copy with only the usual offsetting, occasional smudging and foxing. Very good.

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

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

26. GOUGH, RICHARD. *Queen Philippa from Gough's 'Sepulchral Monuments of Great Britain.'*

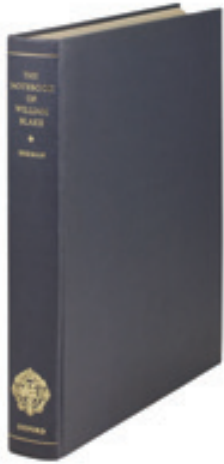
Line engraving, proof impression without lettering but with written instructions. Sheet 49.5 by 27.8 cm., 19 1/2 by 10 3/4 in.

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



1787 - 1818

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



27. BLAKE, WILLIAM. ERDMAN, DAVID V. AND DONALD K. MOORE, EDITORS. *The Notebook of William Blake: A Photographic and Typographic Facsimile*. Oxford, 1973.

4to, xv, 105 pp. Numerous illustrations. Original blue cloth. Sticker inside from “London Borough of Camden Public Libraries - Reference Library,” and a sticker on the back inside, “Reference and Information Services. This book may not be removed from the library.” A few bent page corners. Very good.

§ Revised edition of the 1935 printing. See Bentley A123: “of major importance”. (107857) \$250.



1788 - 1793

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

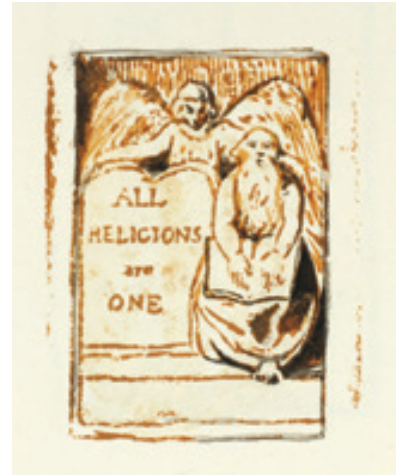
28. *All Religions are One. [with] The Gates of Paradise. [with] There is no Natural Religion. [and] On Homer’s Poetry [and] On Virgil*. Edmonton: William Muir, 1888.

4to, intaglio title page, iv (text prologue), 18 leaves with Muir’s black and white intaglio engraved plates, sewed. [with] [25] leaves including the preliminary and final blank. Bound with original upper wrapper for *Gates of Paradise*, lettered in manuscript and signed and numbered by Muir, with 1 leaf signed and numbered by Muir, also with upper wrapper for *Songs of Innocence* (oddly) and upper and lower wrappers for *There is No Natural Religion*. Dark green straight grain morocco panelled in gilt, gilt top, backstrip lettered in gilt, slightly worn but internally perfect.



§ *The Gates of Paradise*, here bound before *All Religions are One*, is copy 17, signed by Muir. The facsimile is convincing enough that plates from it have been offered as originals on occasion. Bentley, *BB*, 249m. *There is No Natural Religion* is copy #4, and includes *All Religions are One*, and Muir's own version of the missing plate b5. *On Homer's Poetry* [and] *On Virgil* is a single leaf, #4, signed by Muir. Bentley, *BB*, 249 (h). (122386) \$9750.

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



1788



29. *All Religions are One* [1788]. London: Frederick Hollyer, 1926.

Small 4to, title, 10 leaves. Original quarter cloth, brown boards lettered in black. Board tips a little rubbed, internally fine.

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



30. *All Religions are One*. London: Trianon Press, 1970.

4to, with 10 facsimile leaves, 5 pp. commentary by Sir Geoffrey Keynes, plus 32 pp. of the progressive collotype printings. Full green morocco, near fine with green marbled slipcase.

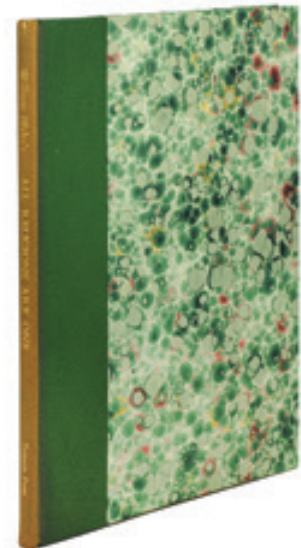
§ Copy III of 36 de luxe copies. The total edition was of 662 copies including 36 de luxe copies numbered I-XXXVI, 600 regular copies numbered 1-600, and 26 copies lettered A-Z reserved for the trustees of the William Blake Trust and the publishers. (107369) \$1500.



31. *All Religions are One*. London: Trianon Press, 1970.

4to, 10 facsimile leaves and 5 pp. of commentary. Original quarter green morocco, marbled boards, with slipcase; backstrip faded, internally fine.

§ Regular copy 351 (see above). (107980) \$100.



There is No Natural Religion, “two series of aphorisms in the style of Lavater, attacks Deism. The First Series states Locke’s philosophy of the five senses until it becomes self-evidently absurd... the Second Series opens with flat contradictions of the aphorisms of the First Series, and concludes: “He who sees the infinite in all things, sees God.” (Damon, *Blake Dictionary*). The work was etched in relief on 20 small plates and is closely related in style and theme to *All Religions are One*. “Impressions of only nineteen plates are now extant; no impression is known from the plate that presumably bore proposition “III” in series b. Only two printings are known.” (The Blake Archive)



32. ***There is No Natural Religion [includes All Religions are One]***. Edmonton: William Muir, 1886.

4to, printed upper wrapper; 1 (blank), 2 (Preface), 3-23 text; lower wrapper printed on the inside with the “Programme” dated November 1885. All bound into modern blue buckram, red morocco label on backstrip, bookplate of Joseph Holland and a Moncure Biddle typed library record at front, Houghton Library (Phil Hofer) manuscript note pasted in at the back. A fine copy.



§ Copy 11 of 50 copies facsimiled by Muir, E. Druitt, H.T. Muir, and J.D. Watts. Includes *All Religions are One*, and Muir’s own version of the missing plate b5. Essick notes: The “Preface,”

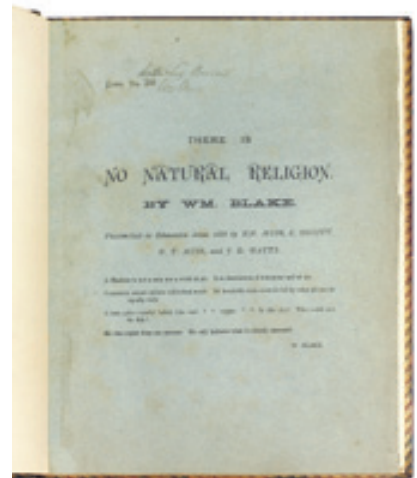
dated 1886, indicates that the facsimile is based on plates “in the British Museum [copy A] and from some papers in my own possession [copy L].” However, the printed front wrapper of Muir’s *Europe* facsimile (1887) indicates that “Mr. Burt’s copy [H?--which, according to Joseph Viscomi, is a forgery]” was also used. This would seem to be correct since copies A and L are printed in olive and green, whereas plates a1, a2, and b1 in the facsimile are in brown, as in copy H. Also includes plate 2 of *All Religions are One*, the original of which is bound into *There is No Natural Religion* copy M, and Muir’s own version of the missing plate b5. Delivered to Quaritch 8 Sept. 1886. Note: *There is No Natural Religion* copy M also printed in brown, but it seems unlikely that this was “Mr. Burt’s copy” since copy M was in the Tulk family collection until 1956.” Bentley, BB, 249 G. (108810) \$2750.

33. ***There is No Natural Religion [includes All Religions are One]***. Edmonton: William Muir, 1886.

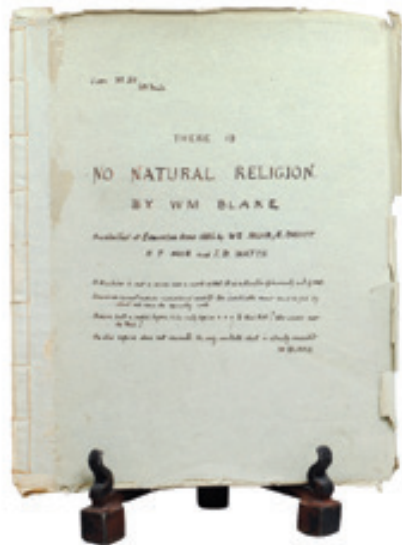


4to, printed upper wrapper; 1 (blank), 2 (Preface), 3-23 text; lower wrapper unprinted. In a fine decorative marbled calf binding by de Coverley

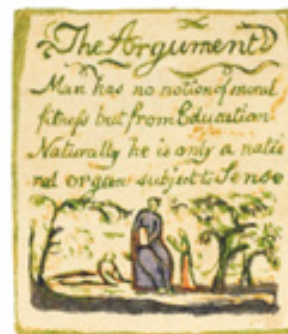
§ Another copy; originally numbered copy 26 and signed by Muir; Muir has crossed out “26” and written “Saturday Review.” (122887) \$2750.



34. *There Is No Natural Religion [includes All Religions are One]*. By Wm. Blake. Facsimiled at Edmonton Anno 1886 by Wm. Muir, E. Druitt, H.T. Muir, and J.T. Watts... [Edmonton: William Muir, 1886].



4to, 1 (blank), 2 (Preface), 3-23 text, (24) *On Homer's Poetry*, (25 blank). Original wrappers, upper wrapper titled entirely in manuscript, lower wrapper blank, stitched as issued. Bookplate of Templeton Crocker.



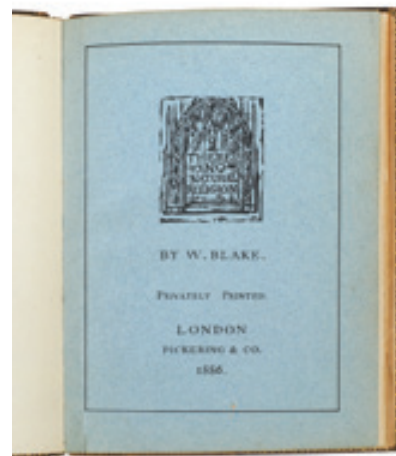
§ Another copy; copy 50 of 50 copies, numbered and signed by Muir. Includes *All Religions are One*, and Muir's own version of the missing plate b5 as in other copies, and also the separate plate *On Homer's Poetry* not found in the other copies above. Also includes plate 2 of *All Religions are One*,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

35. *There Is No Natural Religion* London: Pickering & Co., 1886.

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



§ Large-paper copy, privately printed for Pickering in an edition of 50 copies. One of the rarest Blake facsimiles, and, only in the large-paper edition, very well executed (the rest were not colored and were printed in a dark brown without highlights). Not in Bentley but Essick notes: "According to *Blake Books Supplement* page 140, the plates reproduced are the same as those in the Muir facsimile of 1886, apparently from copies A, L, and perhaps H. However, Joseph Viscomi, *Blake and the Idea of the Book*, pp. 205, 212-13, demonstrates that most of the plates (a1, a2, a4, a8, a9, b3, b4, b12) in this Pickering facsimile were based on copy I, one of



the early "bogus" or facsimile copies now in the Morgan Library. The remaining plates (a2, a5, a6, a7) were probably based on copy D (Harvard) or copy G (Morgan), according to Viscomi." (108532) \$2500.

1788

36. *There is No Natural Religion*. London: Trianon Press, 1972.

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

§ Copy XXXVI of 50 de luxe copies with additional proof sheets, progressive plates, original stencil, etc. Edition limited to 616 copies, including 50 de luxe copies numbered I-L, 540 regular copies numbered 1-540, and 26 copies lettered A-Z reserved for the





37. *There is No Natural Religion*. London: Trianon Press, 1972.

2 vols., 4to and small 4to, with 20 plates. Quarter brown morocco with marbled papers. Marbled paper slipcase a bit worn. Bookplate for Kenneth Garth Huston at front pastedown.

§ Regular copy 269. See previous entry. (100290) \$200.



38. *The Idle Laundress*. [with] *Industrious Cottager*. Painted by G. Morland. Engraved by W. Blake. London: J.R. Smith, 1788.

2 prints, images 21 x 26 cms., with full margins and imprints. Well printed in brown ink, cleaned and titles mounted below the prints, in very good condition.

§ Second state of *The Idle Laundress*, third state of *Industrious Cottager*, good impressions. These two prints were designed to be issued together but they are extremely rarely found so. I have had two copies of the first plate (third state) and one copy of any state of the second plate. The first is known in one copy of the first state, and Essick records only two copies of the second state (BM and Keynes); Essick has the third state (printed in 1803). The second plate is known in one copy each of the first and second states, and 4 copies of the third state. Essick, *The Separate Plates of William Blake*, XXX and XXXI. (110752) Sold.



1789 - 1790

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

39. *The Book of Thel*. Edmonton: William Muir, 1885.



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

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

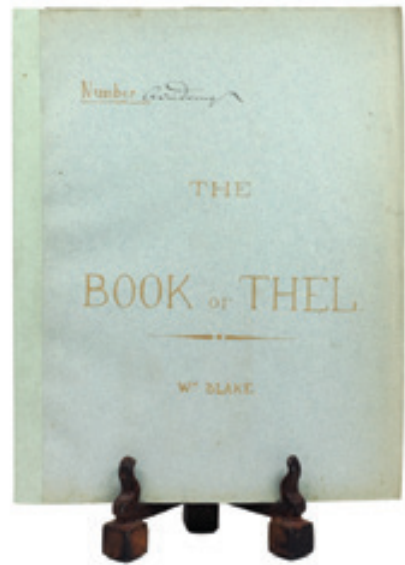


40. *The Book of Thel*. Edmonton: William Muir, 1885.

4to, 8 plates with tissue guards. Original blue wrappers. In a green cloth chemise and

slipcase. A fine copy as issued.

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



41. *The Book of Thel [bound with] Visions of the Daughters of Albion (1793)*. Edmonton: William Muir, 1885.



4to, 1 (preface by Muir), 8 hand-colored leaves; 1 (preface by Muir), 11 hand-colored leaves,

bound with tissue guards in original gray wrappers as issued by Muir: copies 24 and 30. Bound in contemporary half navy calf gilt with navy morocco and gilt label on cover and navy cloth boards, with H.C. Plimmer's bookplate. Very good.

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



1789 - 1793

42. *The Book of Thel [with] The Marriage of Heaven and Hell [with] Visions of the Daughters of Albion [with] There is No Natural Religion [and] All Religions are One.* London: Pearson and Muir, 1884-85.

4 vols. in one, 4to, 8 + 26 + 11 + 21 plates. Original stiff white vellum lettered in gilt on backstrip and upper cover, gilt top. A very fine copy.

§ Another copy; bound with four other titles. Each title limited to 50 copies facsimiled by Muir. A few copies were bound up by Quaritch (the distributor) in this vellum binding, which preserves the fragile books in perfect condition. The printed wrappers were not saved but the text is complete. Bentley, BB, 249 b, c, e, and g. (7948) Sold.



43. *The Book of Thel.* Edmonton: William Muir, 1920.

Slim 4to, 8 unnumbered hand-colored plates. Recent half red calf, upper cover lettered in gilt, upper cover slightly soiled. Slight staining above Thel's motto from Muir's pasted-in note on previous leaf.

§ The second Muir facsimile (based on copy J in the Houghton Library) and limited to 50 copies (so stated but according to Quaritch's records at the time actually 32 copies). With Muir's limitation statement and copy number (5) pasted in the front. This version with the correction of 'sprin' to 'springs' on leaf 5 line 7; Bentley, BB, 249b. (123193) \$2500.

44. *The Book of Thel.* London: Trianon Press, 1965.

4to, 8 plates, (5) pp. text, plus the extra materials. Full brown morocco, marbled paper-covered slipcase, gilt lettering to backstrip. A fine copy.

§ De luxe copy XII of 20 copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. Edition limited to 426 copies, including 20 de luxe copies numbered I-XX, 380 regular copies numbered 1-380, and 26 copies lettered A-Z reserved for Mr. Lessing Rosenwald, the Library of Congress, the Trustees of the William Blake Trust, and the publishers. One of the more difficult Trianon Press books to find. This edition reproduces the second Rosenwald copy, copy "O," (both) at the Library of Congress. (104732) \$2000.



45. *The Book of Thel Proof Material.* London: Trianon Press, c.1965.

Proof material made up especially for Arnold Fawcus of the Trianon Press, including proof sheets, collotypes, stencils, negatives etc. Quarter morocco box with marbled boards. Rubbing and wear to backstrip, internally fine.

§ Arnold Fawcus's unique set of publisher's proof material. See above. (107736) \$2250.



46. *The Book of Thel. A Facsimile and a Critical Text Edited by Nancy Bogen.* Brown UP: 1971.

4to, xiv, 82 pp. Original cloth, dust-jacket. As new.

§ Fine (and the only) reproduction of the NYPL copy with a foreword by David Erdman. Bentley, BB, 27: "The bibliographical details are novel and important." (123269) \$45.

47. 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. Contemporary calf, red morocco label, a little rubbed along the upper joint, generally a very good copy. Neat ink inscription on a front blank and ink signature of the period on the title-page "Mich Kearney."

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

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



Note: Kearney might be the scholar mentioned in DNB: "Kearney published *Lectures Concerning History* (1776), a slender work but clear and stimulating, and contributed two papers to the *Transactions of the Royal Irish Academy*, the first on the origins of the alphabet, the second on Sir Joshua Reynolds's Discourses. He also contributed some notes to Edmond Malone's edition of Boswell's *Life of Johnson*. He died in Dublin on 11 January 1814, and was buried in St Ann's, Dublin. His obituary notice in the *Gentleman's Magazine* unusually suggests that he was a very talented man who had failed to fulfil expectations. Kearney, the notice stated, was 'deeply read in divinity, versed in all the subtleties of metaphysical disquisition, unequalled as a historian, skilled alike in the learned and modern languages and critically acquainted with English literature,' but for thirty-six years this profound scholar resided on his benefice 'in a remote country where his talents and learning were lost to the world.'" (123298) \$595.

48. LAVATER, JOHN CASPER. BLAKE, WILLIAM. *Aphorisms on Man: Translated from the Original Manuscript. Third edition.* London: J. Johnson, 1794.

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

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



1789

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

49. *Songs of Innocence: Plate 19. “Holy Thursday.”* [London]: The Author & Printer W Blake, 1789.

Single sheet, printed in black, matted.

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



50. *Songs of Innocence: Plates 16 and 17. “A Cradle Song.”* London: The Author & Printer W. Blake, 1789.

Two relief etchings printed in light brown, with extensive hand-coloring in watercolor and additions in black ink, numbered by Blake 15 and 16 respectively, in black ink in the upper right corners, on wove paper with partial Buttanshaw watermarks, with unusually wide margins, stitching holes (partly filled in) in the left margin, with some pale discoloration around the images and slightly darker discoloration and some minor foxing in the extreme sheet edges, the first also with a small paper flaw in the center right margin, just outside the image and some tiny nicks and folds in the margin edges, otherwise both in good condition.

Tiny collector’s blindstamp bottom right corner of each plate. Images measure 113 by 72 mm and 113 by 71 mm, 5 1/8 by 3 7/8 ins and 5 1/8 by 3 13/16 ins; leaves

measure 208 by 149 mm and 209 by 144 mm, 8 3/16 by 5 7/8 ins and 8 1/4 by 5 11/16 ins.

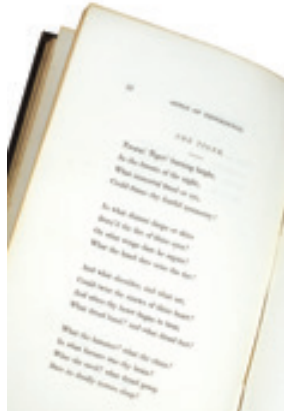
§ These two plates are from a copy (designated copy Y) recorded but untraced until discovered by Detlef Dörrbecker in Germany in 1980. Modeled on “Cradle Hymn” in Watts’s *Divine and Moral Songs...* Blake’s draft for a contrary song of the same title in his Notebook was not published in Experience. (Johnson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



1789 - 94

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

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



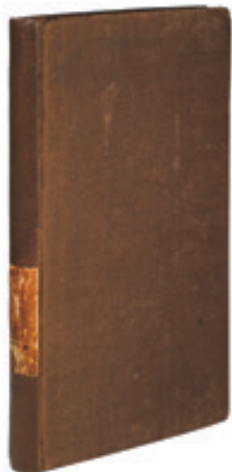
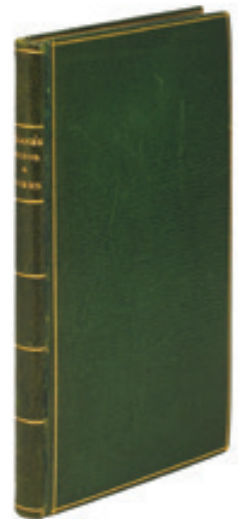
§ First typographical issue, the issue with the poem “The Little Vagabond” not present - this has long been held to be the first issue (see Keynes) although others have claimed that it was present but cancelled due to content and thus this is the second issue. Either case is plausible; copies of each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



issue said by Bentley to have two leaves canceled by the editor out of prudishness). (106538) \$17,500.

52. *Songs of Innocence and Experience with Other Poems*. London: Pickering, 1866. 8vo xii, 108pp. Original full green straight-grain morocco extra, gilt edges, a brilliant copy in virtually flawless condition with the Pickering bookseller’s label at front.

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



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

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

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

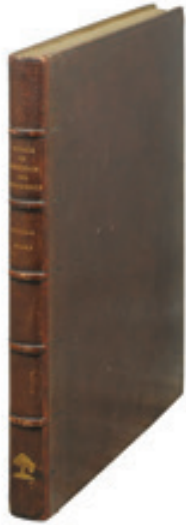


54. *Songs of Innocence* 1789. *Songs of Experience* 1794. *Book of Thel* 1789. *Visions of the Daughters of Albion* 1793. *America: a Prophecy* 1793. *Europe: a Prophecy* 1794. *The First Book of Urizen* 1794. *The Song of Los* 1794. *Reproduced in Facsimile from the Original Editions. One Hundred Copies printed for Private Circulation.* [London: Pearson], 1876.

Large folio, [142]ff. Original half roan rubbed, red cloth boards. Ex-library copy with perforated title-page 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) \$875.

55. *Songs of Innocence [and] Songs of Experience.* Edmonton: William Muir, 1885.



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

§ Limited to about 50 copies of each. These are amongst the most alluring and successful of Muir's facsimiles. *Songs of Innocence* was taken from the Pearson copy and he is recorded at the end as the publisher in London in 1884 but his death caused Muir to take the project to Quaritch who distributed the whole series. *Songs of Experience* is taken from the Beckford copy. The general title to both works is found at the end of *Experience*. Bentley, BB, 249 a and 249 d. (122385) \$14,500.



56. *Songs of Innocence [and] Songs of Experience.* Edmonton: William Muir, 1885.



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

§ Another copy; *Innocence* is inscribed "No. 0 Pearson's copy" and *Experience* is inscribed "for The Times." Loosely inserted in the box is a prospectus from John Pearson for a series of facsimiles after Blake, and a 4pp. ALS from Muir to the editor of the *Times*. (122888) \$14,500.

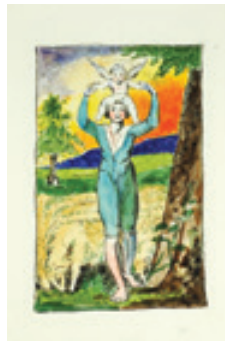




57. *Songs of Innocence [with] Songs of Experience. Facsimiles by William Muir.* London: Quaritch, 1927.

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

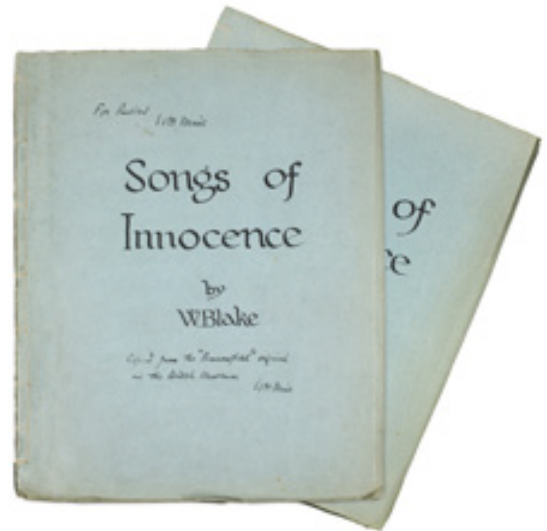
§ The second Muir facsimiles of these titles, vol. 1 inscribed and numbered by Muir “Made in Great Britain copy No. 28” at the front and back. About 50 copies of each were printed. The coloring is exceptionally bright and clear in these copies. They were “facsimiled by Joseph Patrick Trumble, Sophia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



58. *Songs of Innocence [with] Songs of Experience. Facsimiles by William Muir.* London: Quaritch, 1927.

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

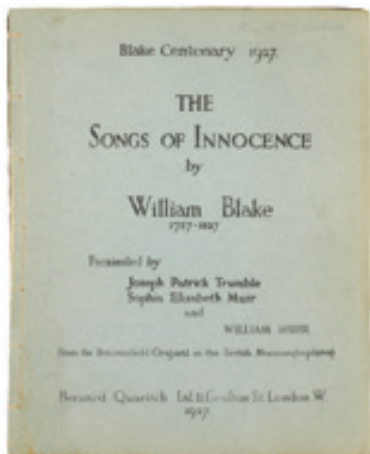
§ Another copy; both inscribed by Muir “For Review.” Proof copies, without the printed material added to the wrappers and with inscriptions on both upper wrappers by Muir signed by him. Bentley, BB, 162 (*Innocence*) and 144 (*Experience*). (110443) \$11,750.



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

59. BLAKE, WILLIAM. *The Songs of Innocence by William Blake 1757-1827 Facsimiled by Joseph Patrick Trumble, Sophia Elizabeth Muir, and William Muir. From the Beaconsfield Original in the British Museum (28 plates).* London: Bernard Quaritch, 1927.

4to, 28 plates hand-colored. Original printed wrappers, stitched as issued. Fine as issued, faint pencil signature of William B. Marshall on front cover.



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



60. *Songs of Innocence. Proof Copy of the Frontispiece.* London: Quaritch for William Muir, 1927.

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

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



1789 - 1794

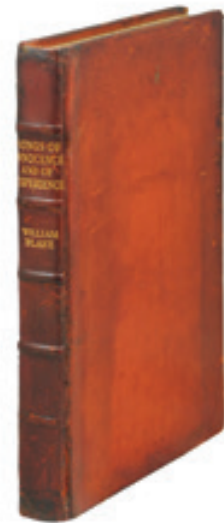


61. *Songs of Innocence and of Experience, shewing the Two Contrary States of the Human Soul.* Liverpool: Henry Young and Sons, 1923.

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

§ Limited to 51 copies, this is copy 41 colored by Samuel Hurd from copy "T" in the British Museum. This facsimile was executed over a period of 8 and a half years using the same methods by which Blake printed the original. The British Museum copy differs substantially from all other copies especially in the coloring; thus comparison of this example with the Trianon Press facsimile gives quite an

insight into Blake's changing sentiments towards this his most famous work. Bentley, BB, 178. Note: copy T is a compound of three copies issued by Blake between 1789 and 1818, assembled around 1852-1856. (122878) Sold.

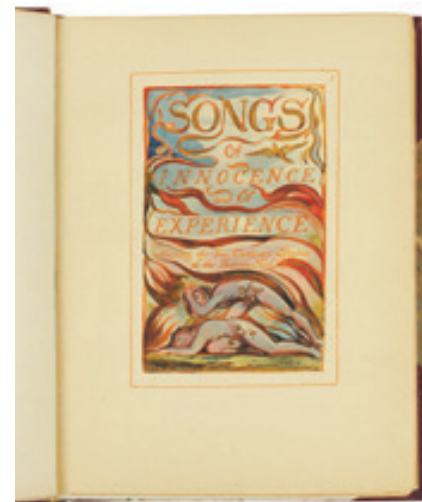


62. *Songs of Innocence and of Experience, shewing the Two Contrary States of the Human Soul.* Liverpool: Henry Young and Sons, 1923.

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

§ Limited to 51 copies, this is copy 13 colored by Samuel Hurd from the original in the British Museum. This facsimile was executed over a period of 8 and a half years using the same methods by which Blake printed the original. The British Museum copy differs substantially from all other copies especially in the coloring; thus comparison of this example with the Trianon Press facsimile gives quite an insight into Blake's changing sentiments towards this his most famous work. Plate 42, The Tyger, is

a good example of how differently he treated one of his best known images over a period of time. Bentley, BB, 178. (122879) \$5500.



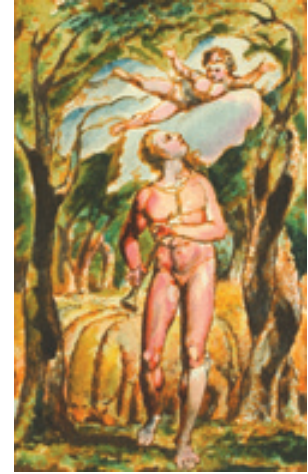


63. *Songs of Innocence and of Experience*. London: Trianon Press, 1955.

Small 8vo, 54 color plates, 3 pp. printed text at end. Full teal morocco, slipcase, backstrip faded as usual and lightly rubbed at crown, a very good copy with the book plate of the California physician K. Garth Huston.

§ Copy 9; the superb color facsimile of the Rosenwald-LC copy (Z). Limited to 526 copies, including 5 super de luxe copies numbered I-V, 15 de luxe copies numbered VI-XX, 240 copies numbered 1-240 reserved for distribution by the Trianon Press, 240 copies numbered 241-480 reserved for distribution in the U.S.A., and 26 copies lettered A-Z reserved for the Library of Congress, Mr. Lessing Rosenwald, the Trustees of the William Blake Trust, and the Publishers. One of the scarcest, and arguably the most desirable, of all the magnificent

Trianon Press Blake facsimiles. The colophon notes that as many as thirty stencils were used to create each plate. Bentley, BB, 187. (122595) \$3500.



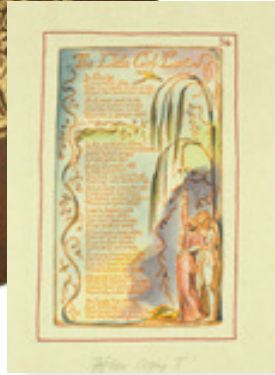
64. *Songs of Innocence and of Experience*. Manchester Etching Workshop: 1983.

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

§ Editions limited to 35 and 40 copies, with 16 color plates and an uncolored proof in part one, and 19 plates in part two of which 17 are monochrome and two are hand-colored. Both versions are accompanied by Joseph Viscomi's study of Blake's printing processes especially written for this edition. Printed by Paul Ritchie from facsimile relief etchings on a rolling press with hand-made intaglio ink on dampened wove paper, repeating as closely as possible Blake's original printing technique and the paper he used. The coloring is by hand not stencil, and uses inks made to 18th century formulas to recreate the colors in copy B in the British Museum made by Blake in 1794-95.



Due to the tiny edition, almost all copies were purchased by or for institutions. Essick, *Blake Quarterly*, Summer 1985: "In many ways one of the most accurate facsimiles ever published, and beyond question the most accurate hand-colored reproduction of plates from an illuminated book. To my eyes, it is also one of the two or three most beautiful facsimiles when considered as a work of graphic art." Bentley, BBS, pp. 135-36. (107243) \$16,500.



65. *Songs of Innocence and of Experience*. Manchester: Manchester Etching Workshop, 1983.

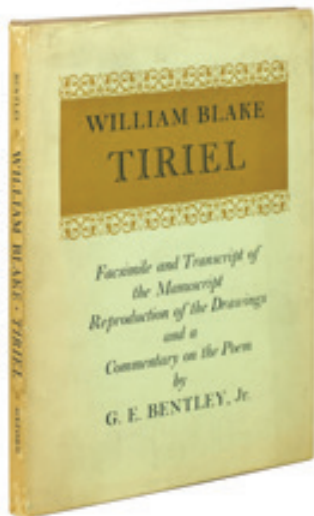
4to, 16 hand colored and one uncolored facsimile plates, each mounted on brown card in a full brown morocco 3-part folding binding with gilt embossed replicas of the “Innocence” and “Experience” title pages as decorations on two of the covers. Fine as issued, all in a deep brown cloth folding box.

§ Another copy; the colored facsimile volume only (as issued). De luxe issue of the limited edition of 40 copies, this being V of V copies with an extra plate (“Infant Sorrow”). Accompanied by Joseph Viscomi’s “The Art Of William Blake’s Illuminated Prints” as part of the edition, but limited in all to 200 copies. Bentley, BBS, 135. In this set is a letter from the printer Paul Ritchie stating



that there were only five copies thus, four went to people on the project and this copy to L.G. Bell the late great collector of editions of Blake’s “Songs” and rare children’s books. (122884) \$6750.

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



66. BLAKE, WILLIAM. BENTLEY, G.E. *Tiriel. Facsimile and Transcript of the Manuscript, Reproduction of the Drawings, and a Commentary on the Poem* by G.E. Bentley, Jr. Oxford: Clarendon Press, 1967.

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

§ First edition of this important facsimile. (110705) \$45.



1790 - 1799

1790

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



67. ***The Marriage of Heaven and Hell.*** London: John Camden Hotten, 1868.

4to, 27 hand-colored plates over lithographs, printed on paper replicating Blake’s original supply. Original quarter green morocco and red cloth boards, good with occasional pages foxed or spotted as usual in this edition but the coloring in reasonably good condition.

§ The first facsimile of a Blake book (excepting only a few selections in monochrome in Gilchrist’s first edition of *The Life of Blake* 1863). Limited to 150 copies, this facsimile is rarely found in acceptable condition as the watercolor usually turns almost black and the paper tends to fox badly. In this copy the foxing is almost completely absent from the images though quite noticeable in the margins and at the front and back.

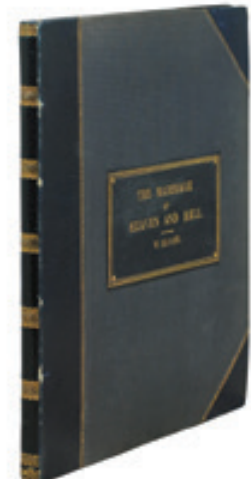
The facsimile is from copy F, now at the Pierpont Morgan Library. The limitation is derived from Hotten’s ledger sheets as cited by Paley (Hotten, Swinburne, and the Blake Facsimiles of 1868... NYPL, 1976). Bentley, BB, 99. Keynes 210. (122886) \$1750.



68. ***The Marriage of Heaven and Hell.*** Edmonton: William Muir, 1885.

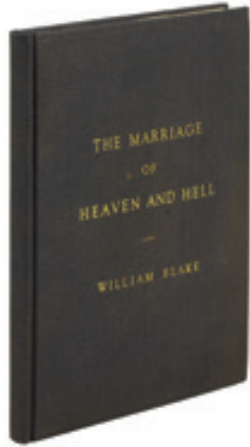
4to, 1p. preface by Muir, 27 leaves hand-colored, 1p. appendix, 2 leaves at the end in facsimile of Blake’s manuscript arrangement of the *Songs of Innocence and of Experience*, and the separate plate “A Divine Image.” Original printed wrappers, bound into contemporary half navy calf gilt with navy morocco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

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



69. *The Marriage of Heaven and Hell*. London: Muir, 1885.

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



§ The extremely rare variant of the superb Muir facsimile, limited to maybe 5 copies; only two copies ever offered for sale are recorded by Essick, this copy and the Essick copy. Reproduces the Fitzwilliam Cambridge copy I (they have three very different copies), of which there is only the Dent trade reproduction and this one. Muir has noted this in manuscript in the preface, crossing out the reference to copy A the Beckford-Harvard copy. Inscribed by Muir: "This copy is coloured after the

Original in the Fitzwilliam Museum at Cambridge. W Muir." Bentley, BB, 249e and 249h ("On Homer's Poetry"); BBS p. 153. (123394) Sold.

70. *The Marriage of Heaven and Hell*. London: Trianon Press, 1960.

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



§ Copy II of XX de luxe copies. Edition 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. Bentley, BB, 108. Bentley, BB, 108. (124385) \$3250.

71. *The Marriage Of Heaven And Hell*. London: Trianon Press, 1960.

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

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

72. *The Marriage Of Heaven And Hell. With an introduction and commentary by Sir Geoffrey Keynes. Designed by Arnold Fawcus and produced by The Trianon Press, Paris.* London and New York: Oxford University Press, 1975.

8vo; xxvii [xxviii], [27] pp. Title-page in sepia and 27 plates including title-page in color in double-page spreads alternating with those bearing notes to the plates. Original blue cloth, dust-jacket, no slipcase. As new.

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

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

8vo; xxvii [xxviii], [27] pp. Title-page in sepia and 27 plates including title-page in color in double-page spreads alternating with those bearing notes to the plates. Original blue cloth, slipcase. As new.

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



1791

74. WOLLSTONECRAFT, MARY. *Original Stories from Real Life; with Conversations, Calculated to Regulate the Affections, and form the Mind to Truth and Goodness. A New Edition.* London: printed for J. Johnson, 1791.



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

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



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

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

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



76. WOLLSTONECRAFT, MARY. *Original Stories from Real Life; with Conversations, Calculated to Regulate the Affections, and form the Mind to Truth and Goodness. A New Edition.* London: printed for J. Johnson, 1796.



12mo, viii, (iv), 155, (1, ad) pp. 6 engraved plates by Blake. Early tree calf, backstrip plain with pairs of horizontal rules, joints a little worn, bookplate of William Gent. Wood, Devizes, 1797.

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



1791 - 1795

77. DARWIN, ERASMUS. *The Botanic Garden. The Third Edition. [with] The Botanic Garden. Part II... The Fourth Edition.* London: Johnson, 1794-95.

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

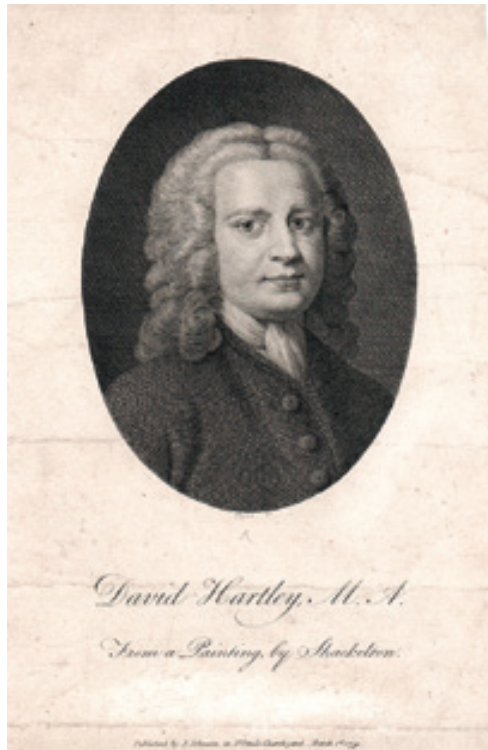
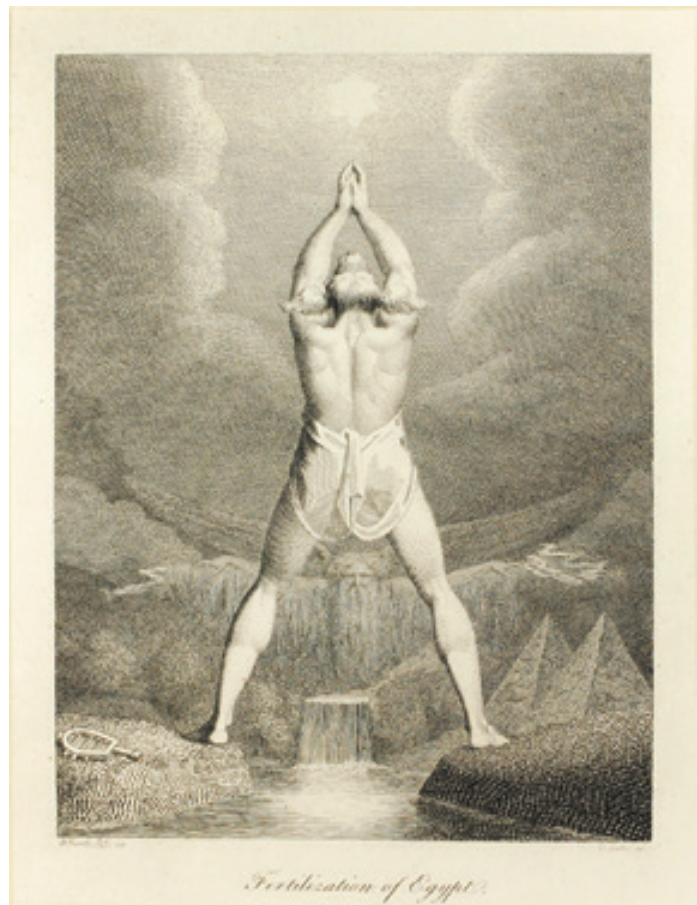
§ Best edition. 6 plates are engraved by Blake, the best known being *Fertilization of Egypt* and *Tornado*, both after Fuseli. The third edition of part one is the only edition to include the striking *Tornado* plate. Essick, CBI, XXI. Bentley, BB, 450 C. (104880) Sold.

1791

78. DARWIN, ERASMUS. *Fertilization of Egypt.* London: Johnson, 1791.

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

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



79. HARTLEY, DAVID. *David Hartley, M.A. From a Painting by Shackelton.* London: Johnson, 1791.

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.

1793

S. Foster Damon writes of *Visions of the Daughters of Albion*, “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*). The eleven plates of *Visions* were etched in relief, with slight touches of white-line work, and first printed in 1793. The characters and their words represent Blake’s critique of colonialism, slavery, sexual repression, and attitudes towards women in his day. Bentley, BB, 249c.



80. *Visions of the Daughters of Albion*. [Edmonton: William Muir, 1885]. 4to, 11 plates colored by hand. Modern half green calf, upper cover lettered in gilt. Internally very fine, binding a little soiled.

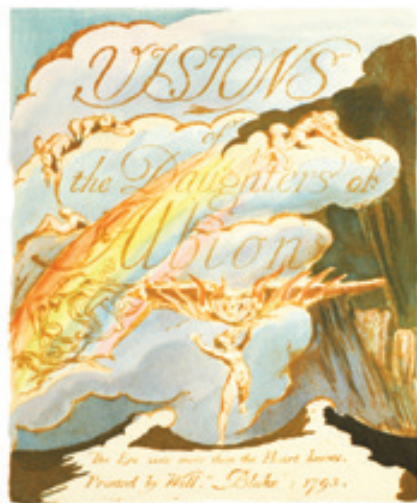
§ Limited to 50 copies, this copy (on Hodgkinson wove paper) lacking the printed wrappers with the limitation statement etc. This copy was based on the British Museum copy A. (123177) \$3500.

Visions of the Daughters of Albion. See #42, for another copy of the Muir facsimile, bound with *The Book of Thel*.

81. *Visions of the Daughters of Albion*. *Reproduced in facsimile from an original copy of the work printed and illuminated by the author in 1793 now in the British Museum. With a Note by John Middleton Murry*. London and Toronto: Dent and New York: Dutton, 1932.

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

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



82. *Visions of the Daughters of Albion*. London: Trianon Press, 1959.

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

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

83. *Visions of the Daughters of Albion*. London: Trianon Press, 1959.

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

§ Regular copy, unnumbered. See above. (110677) \$575.



1793

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



84. *America a Prophecy*. Edmonton: William Muir, 1887.

Folio, 18 plates printed in blue. Original wrappers, rebacked, top edge gilt, fine.

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



85. *America, a Prophecy*.

London: Trianon Press, 1963.

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

§ Copy XIX of 20 de luxe copies with additional proof sheets, progressive plates, original stencil, etc.

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



86. *America, a Prophecy*. London: Trianon Press, 1963.

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

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



87. *America - a Prophecy. Box of proof material.* London: Trianon Press, c.1963.



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

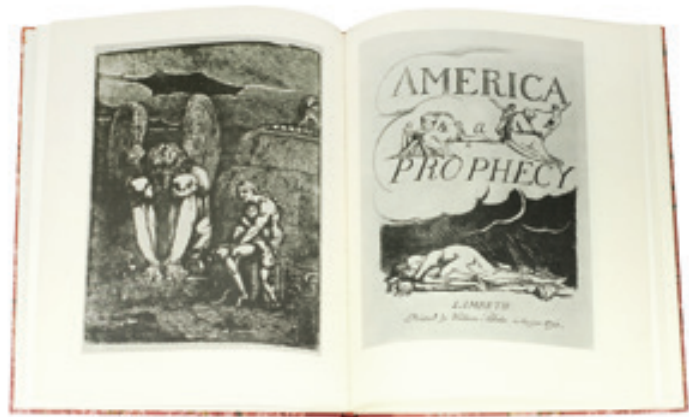
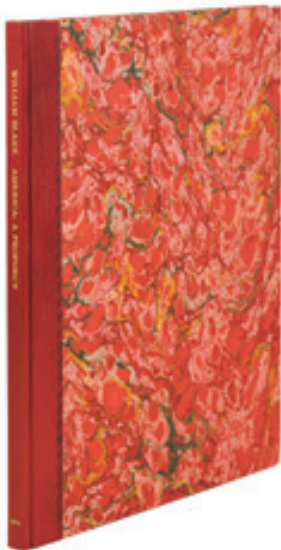
§ Unique box of publisher's material. (107652) \$2250.

88. *America: A Prophecy. Materials for the Study of William Blake Volume I. [With Editorial Comments by Roger Easson, A Bibliographical Introduction by G.E. Bentley, Jr., and a Check List of Secondary Materials in English by Easson].* Normal, IL: The American Blake Foundation, 1974.

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

§ Limited edition facsimile of Copy E, one of 26, this copy lettered W and signed

by G. E. Bentley. Bentley, BB, B9. A monotone facsimile that includes in the limited editions four plates from the LC edition, the copperplate of Plate A, "The Chaining of Orc" sketch, and a possible title-page design. Bentley, BB, B9. (105744) \$200.



89. *America: A Prophecy. Materials for the Study of William Blake Volume I. [With Editorial Comments by Roger Easson, A Bibliographical Introduction by G.E. Bentley, Jr., and a Check List of Secondary Materials in English by Easson].*

Normal, Illinois: The American Blake Foundation, 1974.

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

§ Trade edition, reproducing copy E with additional material; see Bentley, BB, B9. (108851) \$45.



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

90. **For Children. *The Gates of Paradise*, by William Blake, Lambeth, 1793.** Edmonton: William Muir, 1888.



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

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



91. **GAY, JOHN. *Fables. With a life of the Author and embellished with 70 Plates.*** London: John Stockdale, 1793.

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

§ First edition with Blake’s plates. The plates in this famous edition are free adaptations from the designs of Kent, Wootton, and Gravelot, who illustrated the earlier printings

of Gay’s *Fables*. Blake completely redesigned and redrew the 12 images for which he was responsible, and is listed among the subscribers to the edition, as are the other engravers who

worked on this project. Blake engraved the plates opposite pp. 1, 29, 59, 73, 99, 109, 125, 133 and 181 in volume one; and those opposite pp. 1, 105 and 145 in volume two. The first issue is easily identified because it uses the long “s” throughout and the second does not. Bentley, BB, 460A. Essick, CBI, XXVI. Ray, *The Illustrator and the Book in England*, 1. (109220) \$1500.



1794

“The second of Blake’s “Continental Prophecies” (see also *America* and *The Song of Los*), **Europe** presents in mythopoeic form the fundamental philosophical positions in conflict in Blake’s revolutionary era. Historical events are reconfigured into their universalized representations through Blake’s own cast of characters, including Enitharmon, the female personification of fallen nature and history, Orc, the spirit of revolt, and Los and Urizen, the “Eternals” who would become central to Blake’s mythic system of the “Zoas.” These contending forces lead beyond political revolution to an apocalypse of biblical scope.” (Blake Archive). *Europe* survives in only fourteen known copies, few complete, all but one held by institutions. Bentley, BB, 249k1: “plates 1 and 4 are from originals in Mr. Muir’s possession [?copy c], plates 2, 5-6, and 8 are from copy D, and plate 7, 9-18 from copy A.” See also Bentley, BBS, pp.66-69.

92. *Europe a Prophecy*. Edmonton: William Muir, 1887.



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

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



93. BLAKE, WILLIAM. *The Act of Creation [Europe, plate 1, or ‘The Ancient of Days’ or ‘God Creating the Universe’]*. [London: William Muir, c. 1885].

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

§ Muir created two versions of this—one entirely freehand watercolor (this copy and at least one other known) and an edition of 50 with printed (lithographic) outlines colored by hand and with framing lines around the image—signed and numbered by Muir on the back. This watercolor version is extremely rare and has for a long time been thought to be an original by Blake—only recently did Bob Essick disabuse others of this assumption. This is surely Blake’s most iconic image, and one of the best known images in Western European art. It is of great rarity—despite the few hand-drawn and colored copies and the 50 copies colored within a printed outline, only four have appeared for sale in the last 40 years, one to Essick in the 1970s, one in a complete set of Muir (sold by us to a private collector), and this and one other acquired privately. (123518) Sold.



94. *Europe a Prophecy*. London: Trianon Press, 1969.

Folio, 17 color plates, 9 pp. of commentary plus extra material. Full brown morocco over boards with slipcase. Fine.

§ One 20 deluxe copies with additional proof sheets, progressive plates, original stencil, etc.; this copy is inscribed "special publisher's copy." Limited to 526 copies including 20 de luxe copies numbered I-XX, 480 regular copies numbered 1-480 and 25 copies lettered A-Z reserved for Mrs Landon Thorne, Lord Cunliffe, the Trustees of the William Blake Trust and the publishers. Bentley, BB, 34. Bentley, BB, 34: "reproduces copy B (pl. 2, 6, 13-15, 17-18), copy G (pl. 1, 4-5, 7-12, 16) and copy K (pl. 3). (107627) \$3250



95. *Europe A Prophecy*. London: Trianon Press, 1969.

Folio, 17 color and one monochrome facsimile leaves and 9 pp. of commentary by Sir Geoffrey Keynes. Very fine in quarter brown morocco over marbled boards in slipcase, as issued.

§ Regular copy 313. See above. (123970) \$750.

96. *Europe a Prophecy. Introduction by G. E. Bentley, Jr.* Memphis: The American Blake Foundation, 1978.

Folio portfolio, unbound, (2), 33 pp. 38 plates on 19 leaves. In a blue cloth portfolio, slipcase missing.

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



97. *Songs of Experience*. Edmonton: William Muir, 1885.

4to, preface and 28 plates hand-colored, blank leaf at end inscribed by Muir. Original printed wrappers, as issued, with the tissue guards present. Contained within protective gray portfolio.



§ Limited to 50 copies, copy 32, signed and numbered by Muir in the back. These are amongst the most alluring and successful of Muir's facsimiles, and includes "The Tyger." *Songs of Experience* is based on copy U, the Beckford copy now at Princeton. The general title to both works is found at the end of *Experience*. Bentley, BB, 249d. (102702) Sold.

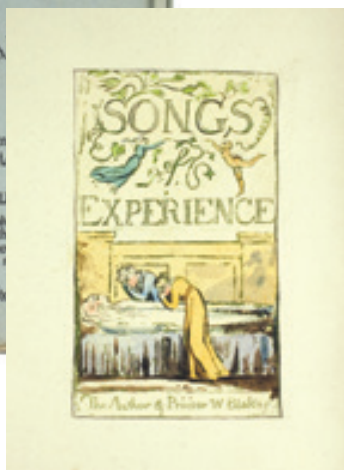
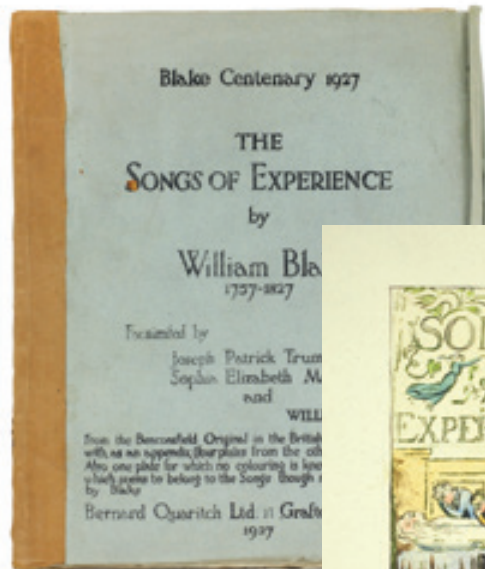


98. *The Songs of Experience*. London: William Muir, 1927.

4to, 27 + 4 plates hand-colored and one uncolored. Original printed gray wrappers, brown paper backstrip, as issued.

§ No. 23 of about 50 copies printed. The second Muir facsimile of this title, inscribed by Muir "Made in Great Britain Copy No. 23" and signed by him on the front inside wrapper and the same information printed and filled in

by hand at the end. The coloring is exceptionally bright and clear in these early copies. They were "facsimiled by Joseph Patrick Trumble, Sophia Elizabeth Muir and



William Muir from the Beaconsfield Original[s] in the British Museum with [in *Experience*] (as an appendix) 4 plates from the other British Museum copy. Also one plate for which no coloring is known 'A Divine Image' which seems to belong to the *Songs* although not included in them by Blake." Bentley 144. (108811) \$5750.

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

99. *Songs of Experience*. London: Ernest Benn, 1927.

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



§ A good trade facsimile issued without any commentary. Reproduces the *Experience* section of *Songs of Innocence and of Experience* copy A, lacking the general title page. Also includes two plates from the *Innocence* section of copy A ("The School Boy" and "The Voice of the Ancient Bard") and three plates from copy T ("To Tirzah," "A Little Boy Lost," and "A Little Girl Lost"). Bentley, BB, 143A. (108849) \$100.



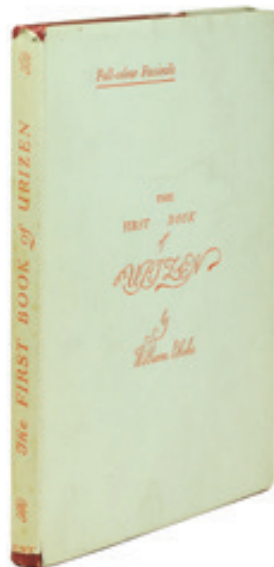
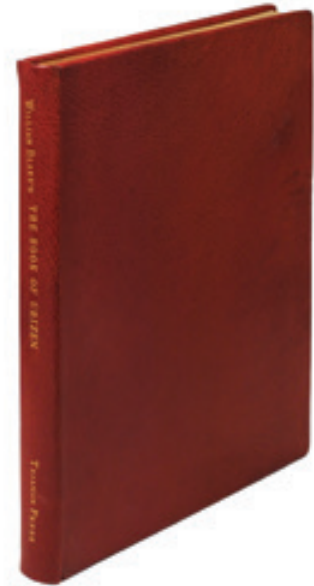
The [First] Books of Urizen. “The poem is in many respects a heterodox rewriting of Genesis, one in which the creation of the universe is seen as a fall into materiality and its abstract laws. The process is initiated by Urizen when he separates himself from his fellow “Eternals” and thereby creates difference, absence, and self-consciousness. As Urizen falls into this void of his own making, Los reacts by building a material and temporal base below which Urizen cannot descend. Through this narrative of ultimate origins, Blake explores fundamental epistemological and ontological issues.” (Blake Archive, noting nine copies including one untraced). Bentley, BB, 40. “Blake’s most ambitious production thitherto... seven copies and a few scattered pages have been located... intended to be the first of a series dealing with activities in the supernatural world which caused the creation of the natural world and the early history of mankind.” (Damon, *Blake Dictionary*).

100. *The [First] Book of Urizen.* London: Trianon Press, 1958.



4to, 27 plates, 5 pp. text, plus the extra materials. Full red morocco, slipcase, very good.

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



101. *The First Book of Urizen. Reproduced in facsimile from an original copy of the work printed and illuminated by the author in 1794 formerly in the possession of the late Baron Dimsdale. With a Note by Dorothy Plowman.* London and Toronto: Dent and New York: Dutton, 1929. Small 4to, 28 color plates and 25 pages of text. Original red cloth gilt, dust-jacket chipped and torn along edges; very good.

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



1795

“*The Book of Ahania* was etched and printed in 1795. There is only one complete copy (A), plus separate impressions of Plates 1, 2, 4, and 5. The designs on Plates 1, 2, and 6 were printed planographically in colors from copper plates bearing only etched outlines of the pictorial motifs. *The Book of Ahania* continues with the format, themes, and imagery of *The Book of Urizen*. Ahania, who represents Urizen’s female portion, is less central to the action than Fuzon, a son of Urizen who revolts against his father. The narrative is one of Blake’s many versions of the contentions between repression and liberation. In this instance, the consequences are dire, as Ahania indicates in her concluding lament.” (The Blake Archive) “Blake suppressed the ‘Book of Ahania’ and recast her tale in ‘The Four Zoas.’ She is Urizen’s ‘Shadowy Feminine Semblance’.” (Damon, *Blake Dictionary*).

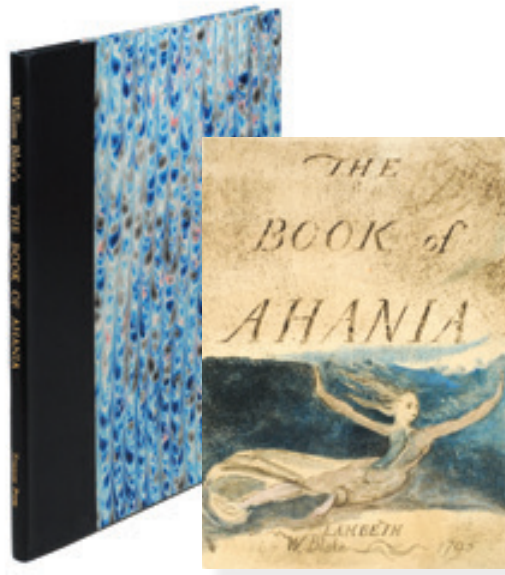
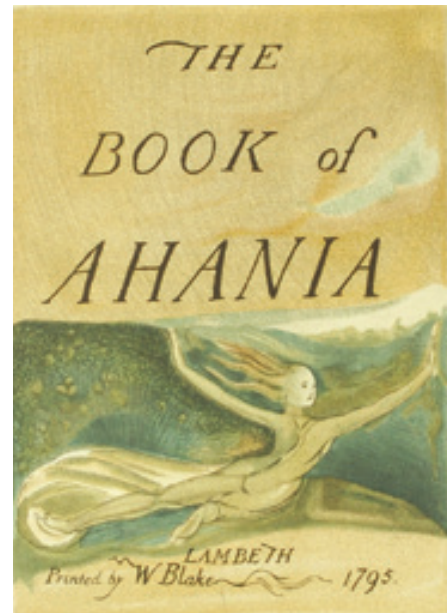


102. *The Book of Ahania*. [London: William Griggs, 1892].

Sm. slim folio, [5]pp., printed on both sides of the leaf, first and last leaf with color facsimile, text in black facsimile. Full dark red straight-grain morocco, covers panelled in gilt, backstrip lettered in gilt, original pale blue plain wrappers bound in. A very fine copy, sumptuously bound.

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

one at Maggs in 1951 and one at auction in 2020. No copy noted in “Blake in the Marketplace” 1990-2020. Three copies recorded in FirstSearch. (123192) \$1500.



103. *The Book of Ahania*. London: Trianon Press, 1973.

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

§ Regular copy 283. Limited to 808 copies including 32 de luxe copies numbered I-XXXII, 750 regular copies numbered 1-750, and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. Bentley, BB, A15. (110679) \$175.

1795

The Book of Los is the companion volume to the *Book of Ahania*. “The poem opens with a lamentation by “Eno, aged Mother” over the loss of Edenic pleasures through Urizenic error and the world it creates. The narrative then centers on Los’s anguished responses to that world, including his transformation of the void into matter and his binding of Urizen. The five plates of *The Book of Los* were etched in intaglio and printed in 1795. There is only one complete copy (A, British Museum), plus a separate impression of Plate 4. The designs on Plates 1-3 and 5 were color-printed from the surfaces of copperplates bearing only etched outlines of the pictorial motifs.” (The Blake Archive)



104. **The Book of Los**. London: Trianon Press, 1976.

4to, 5 color plates and commentary, and progressive states of the plates, and an original copper plate etc. Full brown morocco, slipcase. As new.

§ Copy VII of 32 de luxe copies. 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 for the Trustees of the William Blake Trust and the publishers. Bentley, BBS, p. 62. (6288) \$1275.

105. **The Book of Los**. London: Trianon Press, 1976.

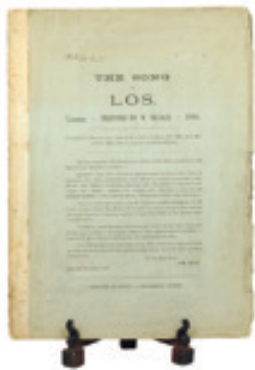
4to, 5 color plates and commentary. Quarter brown morocco, slipcase. A fine copy.

§ Regular copy 166. See above. (5540) \$250.



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

106. **The Song of Los**. Edmonton: William Muir, 1890.



Folio, 8 plates, very richly colored in imitation of Blake’s color printing. Original wrappers, a fine copy preserved in a modern marbled portfolio with a hessian backstrip.

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

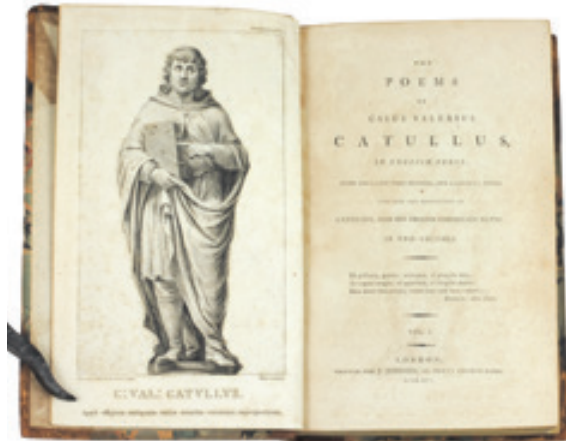


107. *The Song of Los*. London: Trianon Press, 1975.



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

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



108. CATULLUS. *The Poems of Caius Valerius Catullus, in English Verse...* London: J. Johnson, 1795.

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

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

109. HOGARTH, WILLIAM. (SEPARATE PLATE). *"The Beggar's Opera, Act III": in The Original and Genuine Works of William Hogarth*. London: Boydell and Company, c.1795.

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

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



1795

110. HOGARTH. *The Beggar's Opera by Hogarth and Blake. A Portfolio Compiled by Wilmarth Sheldon Lewis and Philip Hofer.*

Cambridge: Harvard University Press and New Haven: Yale University Press, 1965.

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

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



1796



111. STEDMAN, CAPTAIN JOHN GABRIEL. *Narrative of a Five Year's Expedition Against the Revolted Negroes of Surinam.* London: J. Johnson, 1796.

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



§ First edition. Most, possibly all, of the large-paper copies issued in 1796 have hand-colored plates that include touches of gold and silver. This tinting was very probably executed by anonymous commercial colorists hired by Johnson. A second edition was issued in 1806 and reprinted in 1813 (see below). Some copies of these two later issues also have hand-colored plates, but in a style different from the 1796 coloring. Sixteen of the plates (and, per a recent discovery, the vignettes on the title-pages, one of which has the miniscule signature "Blake") were engraved by Blake after Stedman's

drawings. Stedman's account of the slave rebellion in Dutch Guiana, 1772-1777, had a substantial impact on Blake, who refers specifically to one of the illustrations that he engraved (that of a slave branded with his owner's initials, ironically those of Stedman himself) in his *Visions of the Daughters of Albion*: "Stamp'd with my signet are the swarthy children of the sun." As Forum noted in their catalogue 105 item 265: "Most impressive however, and very modern, are his vivid descriptions of the brutal treatment of the negroes, and his enlightened reflections upon the moral perversions of the slave-owners, leading him to pronounce the strongest possible indictment against slavery ever raised... His observations gave rise to a storm of protest in liberal Europe... his unexpurgated version was only recently published."



The influence on Blake's own work of some of Stedman's descriptions is striking, especially "the red tyger... the eyes prominent and sparkling like stars" and "the tyger-cat... with eyes emitting flashes like lightning." Blake's famous poem "The Tyger" was composed in 1793 right when he was reading and working with Stedman's text. Abbey, Travel, 719. Bentley, BB, 499A. Essick, CBI, XXXIII. Kress Library 16679. Ray, *Illustrator and the Book in England*, 2. Volume 1 acquired from Chelsea Rare Books, after Vol 2 was stolen from their shop. (108734) \$12,500.



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

2 vols., 4to, [vol. I] xviii, 407 (i.e. 415), (7, index, plates, errata) pp., frontispiece, engraved title-page, 39 plates and 2 folding maps; [vol. II] iv, 404, (7, index, plates, errata) pages, engraved title-page and 40 plates. Contemporary calf rebacked, lettered in gilt, some browning as usual.

§ First edition, a regular paper uncolored complete set. Abbey, Travel, 719. Bentley 499A. Essick, CBI, XXXIII. Kress Library 16679. Ray, *Illustrator and the Book in England*, 2. (107939) \$7500.

113. STEDMAN, CAPTAIN JOHN GABRIEL. *Narrative of a Five Year's Expedition Against the Revolted Negroes of Surinam.* London: J. Johnson, 1806.

2 vols. 4to, xviii, 423, (4, index and plate list); iv, 419 (6, index and plate list) pp., with 40 hand-colored plates in both vol. 1 and vol. 2 as called for plus hand-colored title page to vol 1 and colored vignette to both volumes. 16 of the plates and the two title page vignettes are by Blake. Contemporary diamond calf with gilt rules and decoration, including to spine, with general light wear, the front cover of vol 1 rehinged; internally good, some offsetting and spotting to reverse of a few plates, occasional mild foxing to margins, but generally a good clean copy.

§ Second edition, revised and enlarged, very scarce colored. (108730) \$19,500.



1796 - 1813



114. STEDMAN, JOHN GABRIEL. *Narrative, of a Five Years' Expedition, against the revolted 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."

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



115. STEDMAN, JOHN GABRIEL. *Narrative, of a Five Years' Expedition, against the revolted Negroes of Surinam...* London: J. Johnson, 1813.

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

§ The plates are "A Free Coromantyn Negro," "A Private Marine...", "The Mecoo and Kishee Monkeys," "The Skinning of the Aboma Snake," "Family of Negro Slaves...", "The Skulls of Lieut. Leppar...", "March Thro' a Swamp or Marsh, in Terra-Firma," and "The Celebrated Graman Quacy." Essick, CBI, XXXIII p 71 - 75. (108733) \$2500.



116. STEDMAN, JOHN GABRIEL. *Narrative of a Five Year's Expedition Against the Revolted Negroes of Surinam*. London: J. Johnson, 1813.

4to, 3 uncolored plates, from Vol II; 26.5 x 20. 5 cm. Rather browned and foxed in places, particularly to the edges.

§ The plates are: "The Quato... Monkeys," "Limes, Capsicum....," "Flagellation of a Female...." Essick, CBI, XXXIII p 71 - 75. (108753) \$500.



117. STEDMAN, JOHN GABRIEL. *Narrative of a Five Years' Expedition Against the Revolted Negroes of Surinam in Guiana on the Wild Coast of South America from the Years 1772 to 1777...* Barre: Imprint Society, 1971.

2 vols., 4to, xviii, 220, [223]-480 pp. [vol. I] xviii, 407 (i.e. 415), (7, index, plates, errata) pp., frontispiece, engraved title-page, 39 plates and 2 folding maps; [vol. II] iv, 404, (7, index, plates, errata) pages, engraved title-page and 40 plates. Blue cloth backed marbled paper over boards, with printed paper labels on spine, a fine as new set in slipcase.

§ Limited to 1950 sets. An excellent facsimile reprint of the first edition published in 1796. (105647) \$100.



1796 - 1963

118. *Vala; or, The Four Zoas. A Facsimile of the Manuscript, a Transcript of the Poem and a Study of its Growth and Significance* by G. E. Bentley, Jr. Oxford: At the Clarendon Press, 1963.



Large folio, xviii, 220 pp. 142 pages of plates. Gray cloth with gilt lettering to spine and upper cover, dust jacket worn and with tears and nicks, otherwise fine.

§ First edition thus. A fine production of the only facsimile of this huge manuscript. "The messy, complex manuscript of nearly 150 pages that has slowly settled into Blake's oeuvre under its odd double name has resisted efforts to edit it satisfactorily in print, but for those who aim to grasp the full compass of Blake's artistic, social, and spiritual aspirations, the manuscript is indispensable. Northrop Frye wrote that "There is nothing like the colossal explosion of creative power in the Ninth Night of *The Four Zoas* anywhere else in English poetry," while the work as a whole is "the greatest abortive masterpiece in English literature" (*Fearful Symmetry* page 305). Indeed, there is that—but there is also, as Frye recognized, the pivotal place of *Vala, or The Four Zoas* in Blake's creative life as writer and visual artist...Before he died, Blake gave the manuscript to his fellow artist, friend, and patron John Linnell, and it remained in the family until 1918. Ellis and Yeats borrowed

it from Linnell's sons and went to work trying to sort out the scrambled pages and untangle the mass of revisions so that they could present, in their third volume, a selection of crude lithographic reproductions and a complete (though unreliable) printed edition" (Blake Archive). Bentley, BB, 212. (110703) \$350.

1796



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

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

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

Contents:

(1) *Leonora. A Tale*. London: William Miller, 1796.

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

(2) *Lenore. Ein Gedicht*. London: gedruckt bey S. Gosnell, 1796.

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

(3) *Leonora. A Tale. Translated and altered from the German... by J.T.*

Stanley... A New Edition... London: printed by S. Gosnell, for William Miller, 1796.

4to, frontispiece by Blake engraved by Perry, half-title, xi, 16p., inserted additional frontispiece by Chodowiecki not called for, headpiece and tailpiece by Blake engraved by Perry, 16p. 12 x 9 ins.

(4) *Leonora. Translated from the German... by W.R. Spencer Esq. With Designs by the right Honourable Lady Diana Beauclerc*. London: T. Bensley; for J. Edwards, and E. and S. Harding, 1796.

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

(5) *Ellenore, a Ballad originally written in German*. Norwich: John March and sold by J. Johnson, 1796.

Sm. to, (4), 14, (2, ad.)pp. 11 x 9 ins. Not illustrated.

(6) *Lenore, a Tale. Translated from the German... by Henry James Pye*. London: for the author and sold by Sampson Low, 1796.

Sm. 4to, (4), 1799. 11 x 9 ins. Not illustrated.

(7) *Lenore. Ein Gedicht*. London: gedruckt bey S. Gosnell, 1796.

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

(8) *Lenora a Ballad from Bürger*. Monthly Magazine: [London]: March, 1796.

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

This copy bears the bookplate of Frederick Collins Wilson, "a keen amateur actor at Cambridge playing female roles... a friend of Alfred Austin." (Reilly, *Mid-Victorian Poetry 1860-1879*, 1999).

* A manuscript note to the half-title of the first book bound here reads: “Dr. Edward Ash of Holles Street Cavendish Square, one of the travelling students of physic upon the Radcliffe Foundation at Oxford, and who at Gottingen became Master of the German language, translated eight stanzas of this poem and showed them to Mr. Stanley: but refusing to compleat the work it was undertaken by Mr. Stanley. Mr. St. communicated his translation from day to day, as it advanced, to Lady Di. Beauclerc who, with[ou]t disclosing her intention, prepared her drawings, since published with the work, to put £100 in the pocket of Mr. Spencer Ld. Charles Spencer’s son, then employed in a translation of it. Upon the discovery of this by Mr. Stanley, he immediately sent out this publication; and there was a great fracas between the parties.” Writer unknown but perhaps Wilson.

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

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

Bentley, BB, 440; BBS, p. 203 (noting that the Nat. Lib. Scotland copy is colored). Easson and Essick, WBBI, Vol. II, XLVI. Bindman, *Complete Graphic Works of Blake*, 380-382. At the Vershbow auction, two bidders quickly drove the Leonora watercolor of the tailpiece well past the high estimate of \$80,000. The work sold for a hammer price of \$170,000 (\$207,750 with the premium). (123358) \$29,750.



When I dreamt of things impossible
Of death affray, I smother'd this himself.
For now, no dream, I saw the Spectral Self
Lay by his Horse, and put on his armor.

Trunk was he seen in midnight
Voy, though invited by the Spectral Call
Of blood, Suspensions, unperpetual rest
And then, he dropt his Head

1797



120. YOUNG, EDWARD. *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797.

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

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

YOUNG, EDWARD. (SEPARATE PLATES). *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797.

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



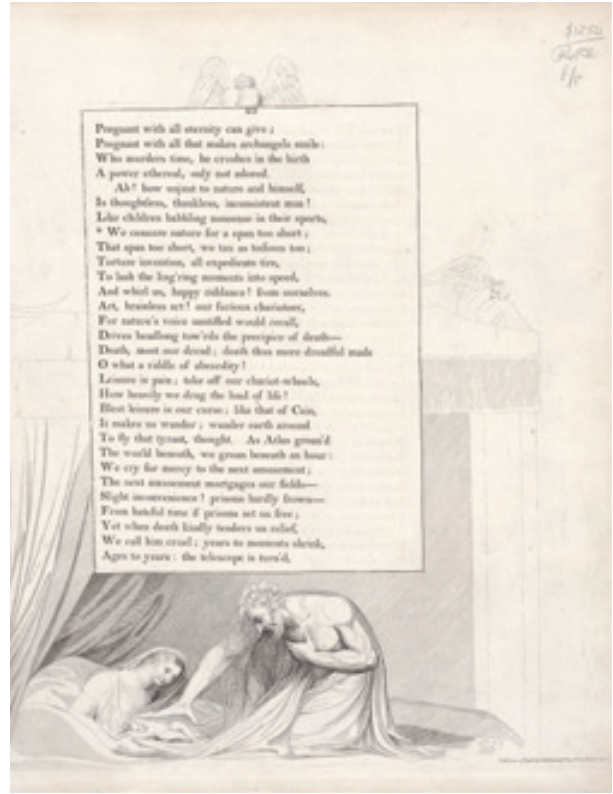
121. pp. 9/10. (105075) \$1250



122. pp. 15/16. (104585) \$1250



123. pp. 15/16. (104585) \$1250



124. pp. 23/24. (104586) \$1250



125. pp. 23/24. (104586) \$1250



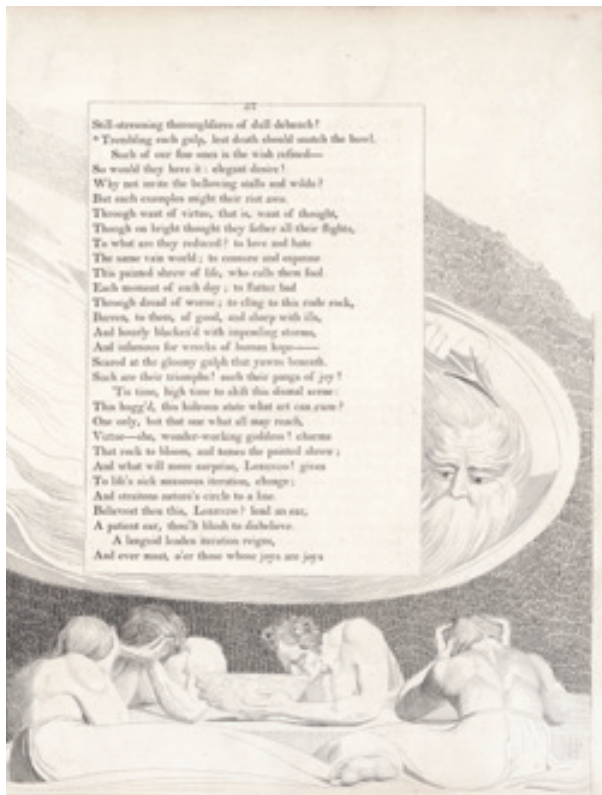
126. pp. 27/28. (104599) \$1250



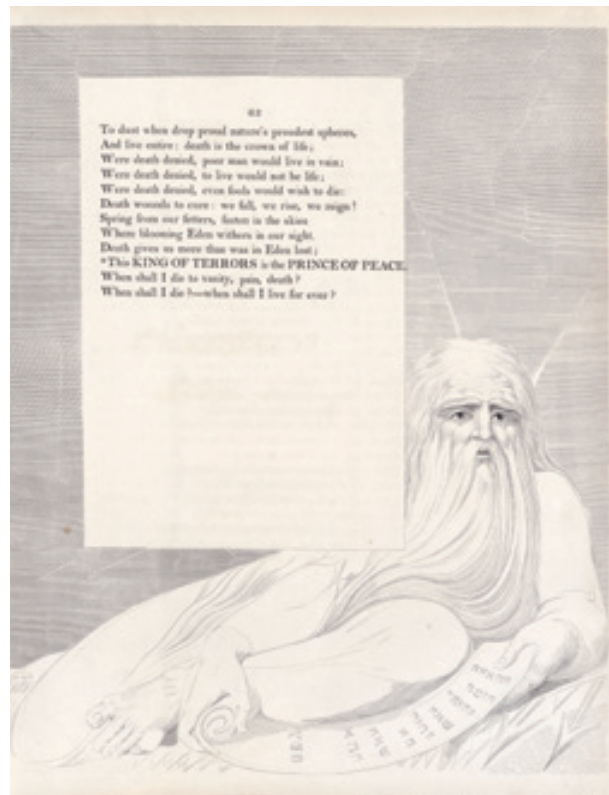
127. pp. 39/40. (104604) \$1250



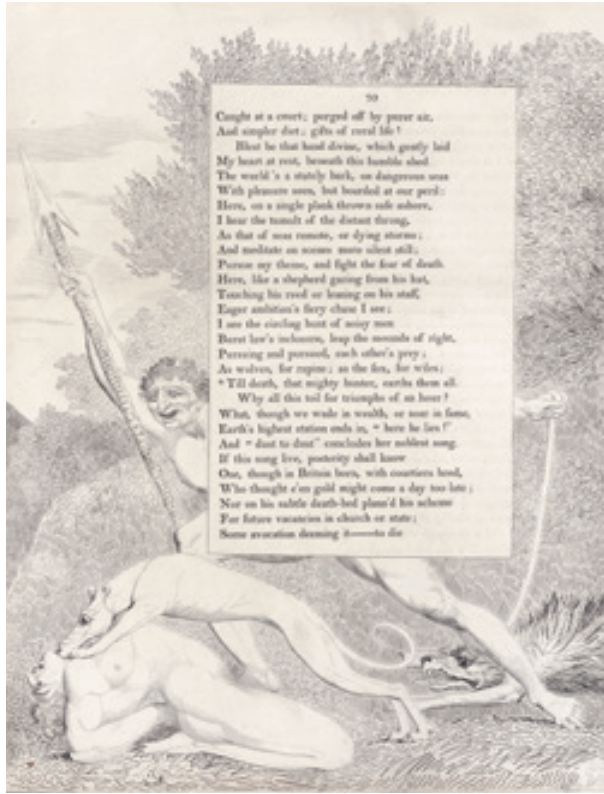
128. pp. 55/56. (104611) \$1250



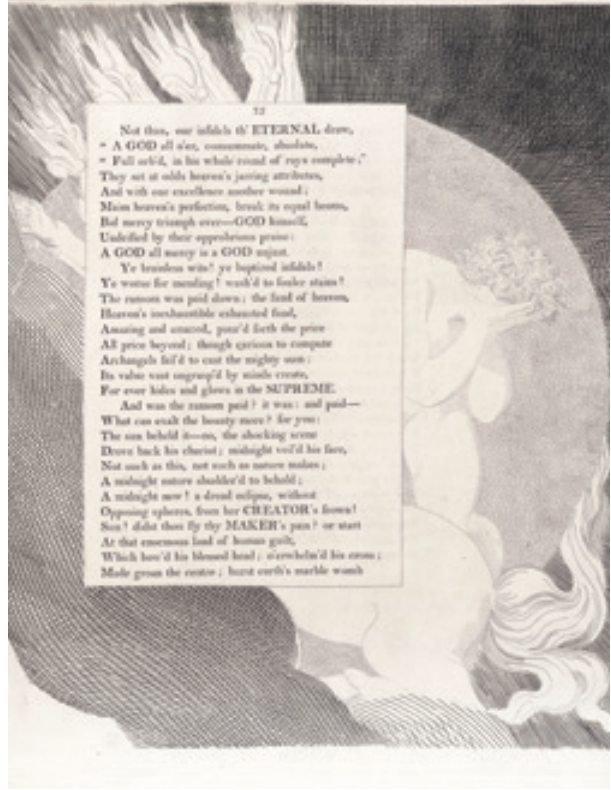
129. pp. 57/58. (104612) \$1250



130. pp. 63/64. (104613) \$1250



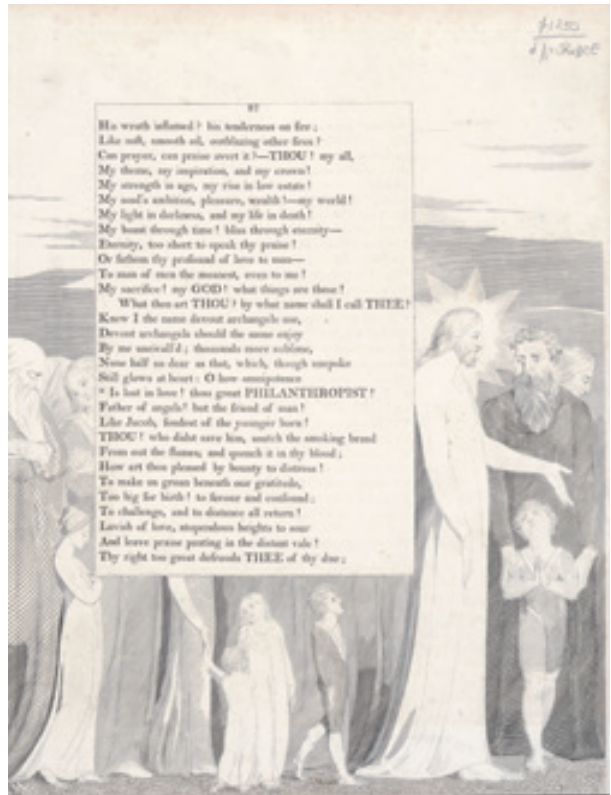
131. pp. 69/70. (104616) \$1250



132. pp. 75/76. (104619) \$1250



133. pp. 85/86. (104621) \$1250



134. pp. 87/88. (104588) \$1250



135. pp. 87/88. (104588) \$1250



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



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



138. pp. 95/96. (104625) \$1250

1797-1819

139. WHITAKER, JOHN. (BLAKE, WILLIAM.)
The Seraph. [London: ca. 1819–28].

Single leaf. Engraved title-page to the second volume, third edition.

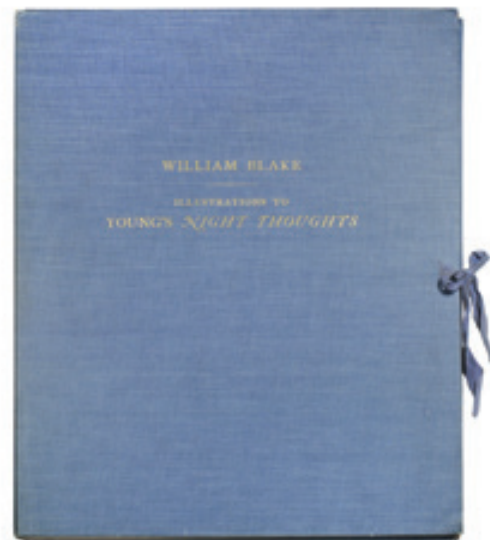
§ This title-page is taken from a design by Blake for Young's *Night Thoughts* (p. 27) and engraved by P. Jones. One of the earliest re-engravings of one of Blake's designs. All editions are scarce. The engraved title to volume 2 has "Conscience and the Recording Angel" beneath Blake's design, and a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



1797-1927

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

Cambridge: Fogg Museum, 1927.



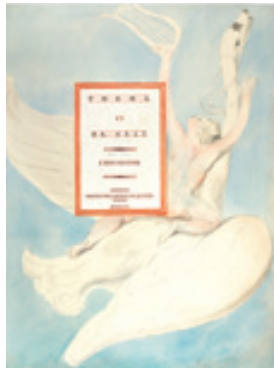
Large 4to, with 5 color plates and 25 monochrome plates, and introductory text. Original blue cloth portfolio slightly worn, internally fine.

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

1797-1972

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

Blake conceived of his work as an illustrated book, rather than a series of unbound designs, as indicated by his offsetting Gray's texts above and to the right (left on versos) from the middle of each leaf—then the convention for all letterpress books. Although listed by William Michael Rossetti in his catalogue of Blake's drawings and paintings, published in the 1863 and 1880 editions of Alexander Gilchrist's *Life of William Blake*, the Gray illustrations were virtually unknown until their rediscovery by Herbert Grierson in 1919. Bentley, BB, 385.



141. GRAY, THOMAS. *Water-Colour Designs For The Poems Of Thomas Gray. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes.* London: Trianon Press, 1972.

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

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

Water-Colour Designs For The Poems Of Thomas Gray. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. London: Trianon Press, 1972.

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

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





142. **Copy 202** of the regular edition, bound in three volumes. Marbled boards, morocco backstrips, slipcases, a fine set as issued. (5605) \$2750.

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



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



145. *Water-Colour Designs For The Poems Of Thomas Gray.* *A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes.* London: Trianon Press, 1971.

Small folio, 72 pages, with 16 color facsimile leaves, suites of progressive plates, and 116 monochrome illustrations. Marbled boards, morocco backstrip, slipcase. Signed by Keynes. A fine copy as issued.

§ Limited to 28 copies so inscribed and signed by Geoffrey Keynes (this is no. 2). 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. (102882) \$1250.



146. *Poems by Mr. Gray. William Blake's Water-Colours illustrating the Poems of Thomas Gray.* *With an Introduction and Commentary by Sir Geoffrey Keynes.* London: Trianon Press, 1972.

4to, xx, 71 pp. With 16 color plates and 116 illustrations. Original blue cloth, illustrated dust-jacket.

§ Introductory handbook to the facsimile of Blake's watercolors for Gray's poems. Bentley, BB, 385. (102710) \$30.



1798

147. ALLEN, CHARLES. (SEPARATE PLATES). *Illustrations from: A New and Improved Roman History... The Second Edition embellished with four copper plates.* London: J. Johnson, 1798.

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

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



1799

148. KEYNES, GEOFFREY. *Illustrations to the Bible.* London: Trianon Press, 1957.

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

§ Copy 219 of an edition limited to 20 de luxe and 460 regular copies. A very scarce book in good let alone fine condition as the size of the book and the fact that it was not issued with a box or even a slipcase means most copies are more or less worn. This was the first time that Blake's biblical illustrations had been brought together. The catalogue raisonné was compiled by Sir Geoffrey Keynes and comprises virtually every Biblical painting by Blake in existence. "The Bible had an enormous influence on Blake's work as both artist and poet. Among his many and complex responses to that text is a group of paintings he created for his patron Thomas Butts, beginning in 1799. Most were executed in that year and the next, but at least three were probably completed while Blake was in Felpham, 1802 and 1803. Fifty-three of these "cabinet paintings" (as small works of this type were called in Blake's



time) have been recorded. Only thirty are now traceable, seven based on the Old Testament and the remainder on the New. The medium of these paintings, now generally called "tempera," is water-based with a glue and/or gum binder. Blake applied his pigments in multiple layers, including intervening applications of transparent glue or gum. Outlines were often reinforced with black ink and the finished compositions glazed with glue. Blake was probably trying to create jewel-like paintings; in his *Descriptive Catalogue* of 1809, he compared them to "enamels" and "precious stones" (Erdman page 531). He never used the word "tempera" but called his medium "fresco"—a term that recalls Renaissance wall paintings—and claimed that he had invented the new genre of "portable fresco" (*Exhibition of Paintings in Fresco*, Erdman pages 527), an alternative to paintings in oil. Most were executed on canvas, but three are on copper and one (*The Agony in the Garden*) is on tinned iron. Bentley, BB, 681. (123810) \$1575.



1800-1809

1800



149. HAYLEY, WILLIAM. *"Little Tom the Sailor."* Printed for & sold by the Widow Spicer of Folkstone for the Benefit of her Orphans. [Edmonton: William Muir, 1886].

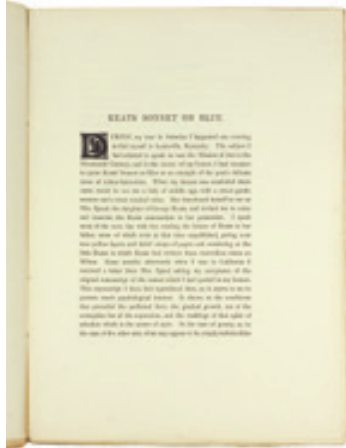
55.9 x 22.9 cm., single sheet folded once, with some traces of mounting tape on the vertical margin, some creases but very good.

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



150. HAYLEY, WILLIAM. *"Little Tom the Sailor"* [in] *The Century Guild Hobby Horse*. (Issues 1-28, Complete). London: Kegan Paul, Trench & Co. January 1886 - October 1888 [and] London: The Chiswick Press, January 1889 - October 1892.

4to. 28 volumes illustrated by woodcut and photogravure, in the original printed wrappers. Expectable browning to the untrimmed edges and occasional foxing and offsetting; issue no. 9 front wrapper spotted and rear wrapper very creased; issue 12 slight red staining to rear wrapper; issue 21 upper wrapper torn with large loss; issue 28 lower wrapper soiled and with a large chip. Despite the few flaws listed above the overall condition is in general clean and remarkably well-preserved for a large format, elegant journal in its original format. All enclosed in modern cloth boxes.



§ A complete run of the main series of the *Century Guild Hobby Horse*, the first significant magazine dedicated to the visual arts in England, preceding both *The Yellow Book* and *The Savoy* and more egalitarian than either in its mission to create a unified vision of the arts and crafts in Victorian Britain.

The quarterly magazine was the collaboration of architects Arthur Mackmurdo and Herbert Horne and

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



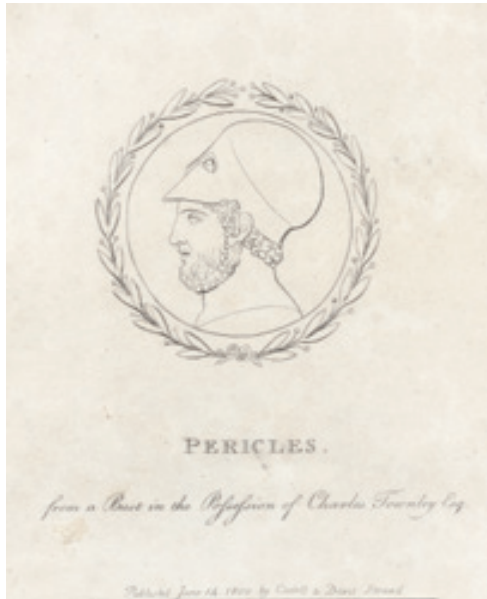
151. "Little Tom the Sailor" [from] *The Century Guild Hobby Horse*, No. 4. London: Kegan Paul, Trench and Co., 1886.

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

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

HAYLEY, WILLIAM. *Illustrations from: An Essay on Sculpture: In a Series of Epistles to John Flaxman.* London: T. Cadell and W. Davies, 1800.

Single plates, a little browned around the edges.



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

152. Frontispiece "*Pericles.*" (100890) \$375.

153. Pl. 2. "*Death of Demosthenes.*" (100891) \$495.

154. Pl. 3. "*Thomas Hayley.*" (100892) \$595

1801



155. MILTON, JOHN. *Comus: A Mask. With Eight Illustrations by William Blake.* Edited from the Edition of 1645 and the Autograph Manuscript. With a Preface by Darrell Figgis. London: Published for the Julian Editions by Ernest Benn Limited, 1926.

4to, xxiii, [1], 35, [1]. With 8 b/w plates by William Blake. Original black cloth, dust-jacket, slipcase. Jacket torn and browned, book fine.

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



1802

156. HAYLEY, WILLIAM. *Frontispiece "Adam and the Beasts" [from] Designs to a Series of Ballads*. Chichester. Printed by J. Seagrave, and sold by him and P. Humphry (et al.) for W. Blake, 1802.



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

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

1803

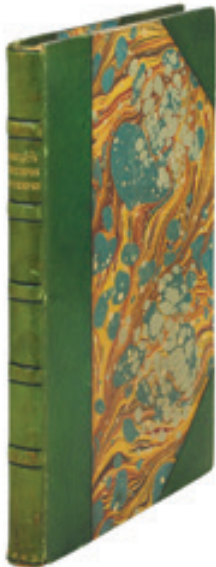
157. BOYDELL, JOHN. (SHAKESPEARE, WILLIAM). *Boydell's Graphic Illustrations of the Dramatic Works of Shakespeare; Consisting of a Series of Prints Forming an Elegant and useful Companion to the Various Editions of his Works, Engraved from Pictures purposely painted By the very first Artists and lately exhibited at the Shakespeare Gallery*. London: Mess. Boydell & Co., London, Cheapside, [1803].

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

§ First edition, large-paper copy. The very rare duplicate plate by Blake for *Romeo and Juliet* is present and exceptionally clean — it is Blake's only plate in the collection. As the preeminent printmaker of his time, John Boydell's publishing house employed many of the best engravers of their generation including Bartolozzi, Stothard, Schiavonetti and Blake. Although Boydell ran this large-scale printmaking and publishing house for nearly 80 years, "his most significant contribution to British art can be considered the patriotic Shakespeare Gallery



project conceived in 1786. Boydell employed more than forty different engravers for the large-format and quarto versions of the gallery's prints. A number of high-profile engravers... were employed on a handful of the plates, being paid exceptionally high rates" (DNB). Essick, CBI, XLII. Bentley, BB, p. 616. (122432) \$9500.



158. HAYLEY, WILLIAM. *The Triumphs Of Temper. A Poem: in six Cantos. The twelfth edition, corrected. With New Original Designs, by Maria Flaxman.* Chichester: J. Seagrave for T. Cadell and W. Davies, 1803.

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

§ A large-paper copy, unusually clean and with fine dark impressions of the plates. First edition of Blake's engravings after these dreamy and slightly surreal illustrations. Bentley, BB, 471A. Essick, CBI, XLIII. DNB notes of Hayley: "Possibly his greatest achievement, however, was his didactic poem *Triumphs of Temper* (1781), which 'was to reform the entire feminine mind of England by the advice' (Bishop, 53). This allegorical work aspired, in rhyming couplets, to teach young women the virtues of a pleasant nature. Its advice was heeded by some: Emma Hamilton thanked Hayley 'for the lessons she

had learnt from the poem' (P. Jaffe, *Drawings by George Romney*, 1978, 44) and asked Romney to inform Hayley that his poem 'made me Lady H. ... for Sir W. minds more temper than beauty' (ibid.). *Triumphs of Temper* ran into fourteen editions and proved to be the most durable of all his publications." (104400) \$2750.





159. HAYLEY, WILLIAM. *The Triumphs Of Temper. A Poem: in six Cantos. The twelfth edition, corrected. With New Original Designs, by Maria Flaxman.* Chichester: J. Seagrave for T. Cadell and W. Davies, 1803.

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

§ Another copy. A large-paper copy, unusually clean and with fine dark impressions of the plates. Provenance: Brackenburn book label of Hugh Walpole and book label of Pamela and Raymond Lister. Bentley, BB, 471A. Essick, CBI, XLIII. (124149) \$2750.

W.M. Rossetti
1868.



160. HAYLEY, WILLIAM. *The Triumphs Of Temper. A Poem: in six Cantos. The twelfth edition, corrected. With New Original Designs, by Maria Flaxman.* Chichester: J. Seagrave for T. Cadell and W. Davies, 1803.

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

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



161. HAYLEY, WILLIAM. *The Life, and Posthumous Writings of William Cowper, Esq. With an Introductory Letter to the Right Honourable Earl Cowper.* Chichester: Printed by J. Seagrave; for J. Johnson. 1803-1806.

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



§ First edition, and second state of the “Weatherhouse” plate, the only illustration in the book designed and engraved by Blake, of which only a few examples are known in the first state. This plate, here present in a very good impression with the imprint quite clear, is almost always in the second state; three or four copies are known in the first state. The other 5 plates are engraved by Blake after designs by others. Hayley’s position as the most respectable and considerable literary figure who had known Cowper made him the inevitable choice to write the definitive work. Blake was living with his wife at Felpham and she helped him make and print the engravings for their old friend and patron Hayley.

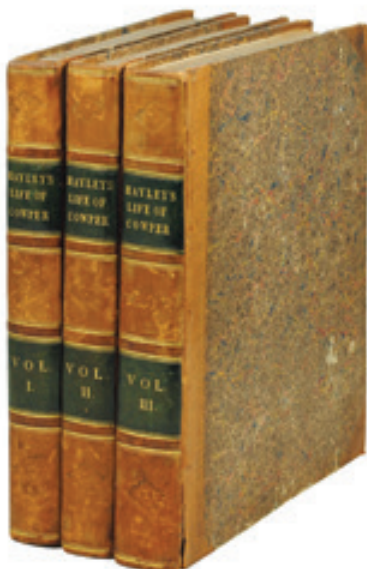


Pencil inscription to front free endpaper reads: “These three volumes were obtained from the family of the Rev. Wm Bull of Newport Pagnell, Friend of Cowper and Newton [see DNB]. Charlotte Beatty was the original owner of the books and she was a friend of this circle, and also well-known in that area,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

1803 - 04

162. HAYLEY, WILLIAM. *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.



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

1804 - 1821

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

163. *Milton. A Poem in 2 Books*. Edmonton: William Muir, 1886.



4to, (4), 45 hand-colored plates, (2) leaves. Contemporary half navy calf gilt with navy morocco and gilt label on cover and navy cloth boards, original wrappers bound in. A fine copy, with the bookplate of H.C. Plimmer.

§ Limited to about 50 copies by Muir and his team, based on copy A in the British Museum. Muir’s preface is five pages and at the end is a three-page facsimile of Blake’s letter of March 16, 1804. The first facsimile of the second-longest and penultimate of Blake’s illuminated books, which is known in only four copies. Blake’s famous poem “Jerusalem” appears in the preface to *Milton* only in copies A and B. (108806) \$9500.



164. *Milton A Poem*. London: Trianon Press, 1967.

4to, 50 color plates, 13 pp. of printed text. Original quarter brown morocco, slipcase, a fine copy in virtually flawless condition save for very slight fading of the backstrip.

§ Regular copy 368. Limited to 426 copies including 20 de luxe copies numbered I-XX, 380 regular copies numbered 1-380, and 26 de luxe copies lettered A-Z reserved for Mr. Lessing Rosenwald, the Library of Congress, the Trustees of the William Blake Trust and the publishers. This reproduces copy D (1818), the Rosenwald copy now in the Library of Congress. Bentley, BB, 120. (123969) \$600.



1804 - 1820

Jerusalem: “Blake’s final and longest epic in illuminated printing constitutes a recapitulation and summation of his multiple interests, ranging from his own mythology to biblical history, from sexuality to epistemology, and from the Druids to Newton. The cast of characters is vast, but Los (the artist’s imagination at work in the material world), Jerusalem and Albion (the female and male portions of divided humanity who must be reunited), the nature goddess Vala, and Jesus play major roles.” (The Blake Archive) Blake made five copies of *Jerusalem* but only colored one. A suite of 25 plates was also colored by Blake, and a few posthumous copies were printed in tints. The one-hundred plates of *Jerusalem* were etched in relief, with many designs in white-line etching, between c. 1804 (the date on the title page) and 1820.



165. *Jerusalem. The Emanation of the Giant Albion*. 1804. [London: John Pearson, 1877].

Large 4to, 100 plates, printed in black and white, with black framing lines. Original upper blue-gray wrapper, backstrip and lower wrapper supplied, text block untrimmed.

§ A wonderful facsimile of copy D (now at Harvard), limited to 100 copies per Bentley and Keynes but an old Quaritch catalogue stated 250 (an unlikely number). This copy numbered 5 on the upper cover. Bentley attributed the publication to Chatto but revised it to Pearson in his *Blake Books Supplement*. The Rinder copy reproduced by the Trianon Press is in a smaller format and this large quarto has a much more imposing and appealing presence and seems to be a

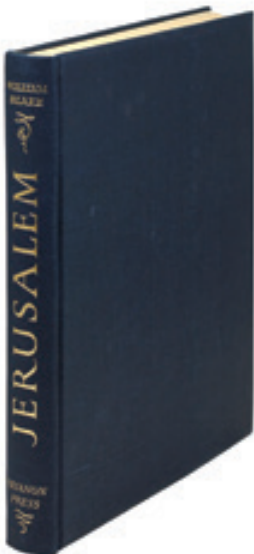


better facsimile — certainly this copy is clearer and more striking than copy C. Bentley, BB, 76, and BBS, p. 88. (122900) \$1500.

166. *Jerusalem. The Emanation of the Giant Albion*. London: Trianon Press, [1951].

4to, (6), ix text, and 100 color plates. Original blue cloth, folding box, very good.

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

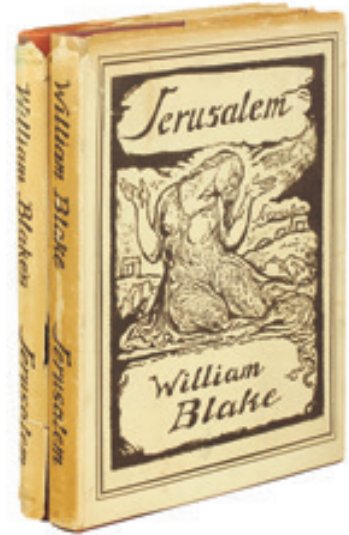


167. *Jerusalem. Foreword by Geoffrey Keynes. [with] WICKSTEED, JOSEPH. William Blake's Jerusalem. Foreword by Geoffrey Keynes.* London: Trianon Press, [1951] [and] London: Trianon Press for the William Blake Trust, [1954].



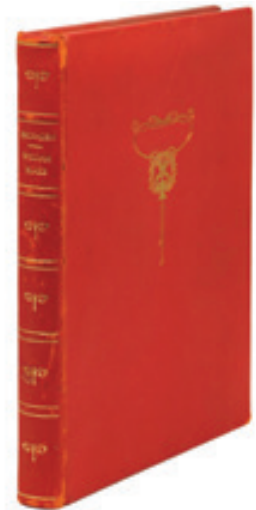
Small 4to, 116 text, errata, 100 facsimile pp. [and] Small 4to, xv, 264 pp. Both vols. in original cloth, with gilt lettering and matching dust jackets. Good copies if slightly worn.

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



168. *Jerusalem. Foreword by Geoffrey Keynes.* New York: Beechhurst Press, [1955] Small 4to, 116 text, errata, 100 facsimile pp. Original full orange hardgrain morocco stamped in gilt, joints slightly scuffed, very good.

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



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



§ De luxe copy VI of 32 with extra material, proofs, stencil etc. Limited to 558 copies including 32 de luxe copies numbered I-XXXII, 500 regular copies number 1-500, and 26 regular copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. This is a combined facsimile of Lord Cunliffe's copy (copy B) and Kerrison Preston's proofs; the coloring differs markedly from the Stirling copy (copy E) which was the first Trianon Press Blake facsimile published in 1951 (see above). Bentley, BB, A82. (107386) \$2250.





170. *Jerusalem. The Emanation of the Giant Albion.*

London: Trianon Press, 1974.

Folio, 25 color plates, 8 proofs, and commentary at the end. Original quarter brown morocco, small scratches to morocco, otherwise fine in slipcase.

§ Regular copy 2. See above. (107635) \$475.



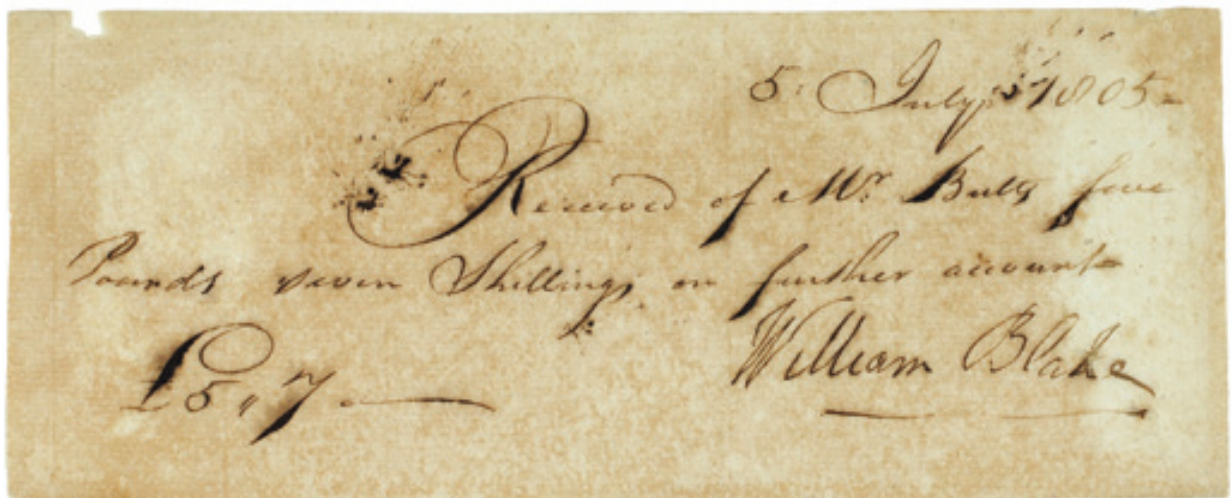
1805

171. BLAKE, WILLIAM. *Autograph document signed, being a receipt made out by Butts and signed by Blake for four of Blake's greatest "printed paintings."*

[London]: 1805.

Document Signed, one page, oblong small octavo, July 5, 1805. "Received of Mr. Butts five Pounds seven Shillings on further account." Paper browned, small abrasions on back from having been mounted in a book.

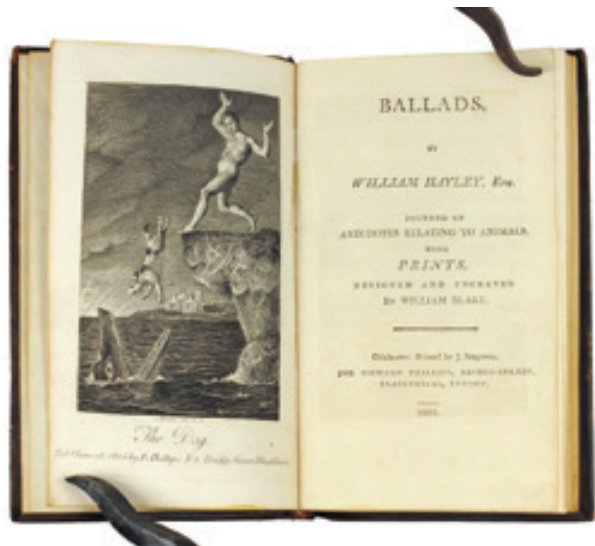
§ See Windle: catalogue 26, item #9 (1995). The year 1805 was a hard one for Blake. His works were filled with visions of death and, when several of his patrons drifted away, his financial situation darkened, bringing him to a self-described state of "despair." "But there was one patron who never seemed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



172. HAYLEY, WILLIAM. *Ballads, Founded on Anecdotes Relating to Animals, with Prints designed and Engraved by William Blake*. Chichester: J. Seagrave for Richard Phillips, 1805.

Small 8vo, (6), 212, (1, index)pp., with 5 plates designed and engraved by Blake. Overall a clean and very pleasing copy in contemporary calf, skillfully rebacked retaining the original backstrip and red label. Bookplate of Benjamin Dickinson, ink signature of J.W. Dickinson dated Oct. 9th 1824, later bookplate of Walter Hirst.

§ First edition, with plates 1-3 in the first state. An important book in the Blake canon, being his second version of the *Ballads* after the extremely rare 1802 edition (see above for the frontispiece). “For this 1805 volume, Hayley added twelve ballads to the four first published in 1802. Blake engraved new plates of his designs for three of the 1802 ballads (plates 1-3) and both designed and engraved new illustrations for two of the additional ballads (plates 4-5). Blake and Phillips were to “go equal shares . . . in the expense and the profits” (Blake’s letter to Hayley of 22 January 1805, Erdman page 763). Robert Southey’s mocking review of Hayley’s poems and Blake’s illustration to “The Dog” (Plate 1) appeared in the *Annual Review* for 1805.” Bentley, BB, 465. Easson and Essick, WBBI, Vol. I, VIII. Bindman, *Complete Graphic Works of Blake*, 403-407. (122873) \$6500.



HAYLEY, WILLIAM. *Illustrations from: Ballads. Founded on Anecdotes Relating to Animals, with Prints Designed and Engraved by William Blake*. Chichester: J. Seagrave, for Richard Phillips, 1805.

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

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



175. HAYLEY, WILLIAM. *Ballads, Founded on Anecdotes Relating to Animals, with Prints designed and Engraved by William Blake. [with] The Death of Abel.* Chichester: J.Seagrave for Richard Phillips, 1805. [and] London: Vernor & Hood, 1803.

2 vols. in 1. 8vo, (6), 212, (1, index)pp., with 5 plates designed and engraved by Blake; xii, (2), [17]-242 pp. with 4 plates designed and engraved by H. Richter. Contemporary panelled tree calf, rebaked; early ink ownership inscription of Mary Henor(?) on both title pages; small ticket of Subun-so Book Store, Tokyo on front pastedown. Scattered foxing especially to plate margins, board tips rubbed, but generally very good copy.

§ First edition, with plates 1-3 in the second state. See above. Bentley, BB, 465. Easson and Essick, WBBI, Vol. I, VIII. Bindman, *Complete Graphic Works of Blake*, 403-407. It is bound here with an 1803 edition of Mary Collyer's wildly popular translation of Gessner's *The Death of Abel*, first published in 1761. (124184) \$4250.



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



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

§ A superb set of the large-paper issue of the best illustrated collection of Shakespeare's plays (save only the elephant-folio Boydell). This was one of Fuseli's major projects as a book-illustrator and it succeeds brilliantly; the engravings are dramatic and rich, and, in this edition, well

printed. Blake engraved two plates after Fuseli for the book, his only illustrations of Shakespeare. Vol. VII for *King Henry VIII* and vol. X for *Romeo and Juliet*. There was a nine-volume small-paper issue with greatly inferior printing of text and plates but, as Bentley observed "the ten-volume edition is considerably more elegant." Bentley, BB, 498. Essick, CBI, XLVII. (124131) \$5750.



177. SHAKESPEARE, WILLIAM. *Illustration from: The Plays of William Shakspeare.* London: Rivington [and 40 other booksellers], 1805.

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

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

178. *The Iliad of Homer engraved from the Compositions of John Flaxman.* London: Longman, Hurst, Rees, & Orme, 1805.



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



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

1806

179. HOARE, PRINCE. *An Inquiry into the Requisite Cultivation and Present State of the Arts of Design in England.* London: Richard Phillips, 1806.

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



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

180. HOARE, PRINCE. *Frontispiece to: An Inquiry into the Requisite Cultivation and Present State of the Arts of Design in England.* London: Richard Phillips, 1806.

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

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





181. MALKIN, BENJAMIN HEATH. *A Father's Memoirs to His Child*. London: Longman, 1806.

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

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



182. MALKIN, BENJAMIN HEATH. *A Father's Memoirs of His Child*. London: printed for Longman; by T. Bensley, 1806.

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

§ Another copy of the first edition. Signed by Olivia Bernard Sparrow on the title in an early hand. Bookplate of Kimbolton Castle. (106999) \$1875.



183. MALKIN, BENJAMIN HEATH. *Frontispiece to: A Father's Memoirs of His Child*. London: Longman, 1806.

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

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

Before 1808

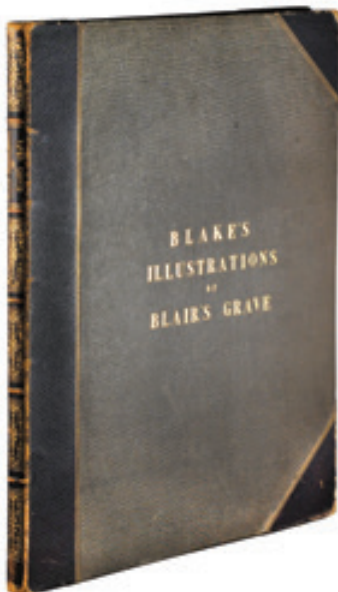
“In October 1805, Blake was commissioned by the engraver and would-be publisher Robert H. Cromek to prepare forty drawings illustrating Robert Blair’s *The Grave*, a popular “Graveyard” school poem first published in 1743. Cromek planned to select twenty of these designs for a deluxe edition of the poem.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

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

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

**1808**

185. BLAIR, ROBERT. *The Grave. A Poem.* London: Bensley for Cromek, 1808.



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

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





second folio edition. 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.

186. BLAIR, ROBERT. *The Grave. A Poem.*

London: Bensley for Cromek, 1808.

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



§ First quarto edition, of exceptional rarity in boards as issued. A completely untrimmed copy, thus with the title-page uncropped. Bentley, BB, 435B. Bindman, *Complete Graphic Works of Blake*, 465-476. (107825) \$9750.

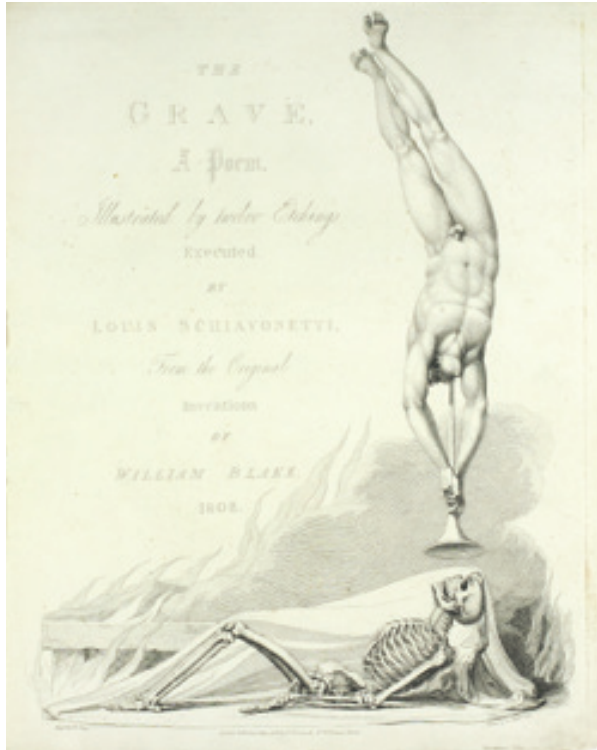
BLAIR, ROBERT. (SEPARATE PLATES). *The Grave. A Poem.* London: Bensley for Cromek (Cadell and Davies), 1808.

Single plates; etchings on wove unwatermarked paper, full margins, cleaned and in near fine condition with some light residual spotting in places.

§ Single plates from the first 4to edition. Bentley, BB, 435B.

187. "*William Blake*": Frontispiece portrait. (123889) \$675.





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



189. "*The Soul exploring the recesses of the Grave.*" (123891) \$475.



190. "*The Day of Judgment.*" (123892) \$575.



191. "Death of the Strong Wicked Man." (123893) \$575.



192. "The Counsellor, King, Warrior, Mother & Child, in the tomb." (123894) \$275.



193. *"The Descent of Man into the Vale of Death."*
(123895) \$275.



194. *"The Meeting of a Family in Heaven."*
(123897) \$275.



195. *"The Soul hovering over the Body reluctantly parting with Life."* (123896) \$375.



196. "Death's Door." (123898) \$675.



197. "Christ descending into the Grave." (123899) \$375.

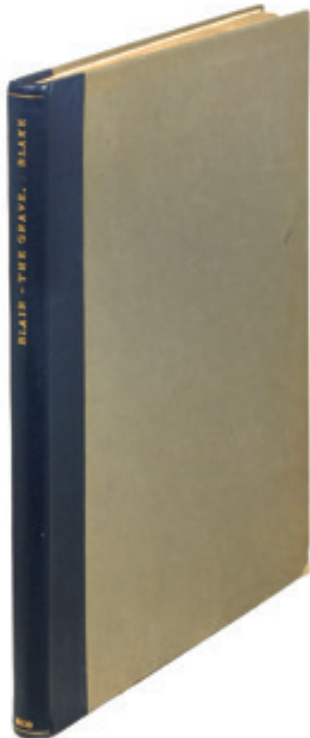


198. "The Death of The Good Old Man." (123900) \$475.



199. “*The Reunion of the Soul and Body.*” (123901) \$675.

1808 - 1813



200. BLAIR, ROBERT. *The Grave. A Poem. Illustrated by Twelve Etchings executed from original Designs. To which is added a Life of the Author.* London: T. Bensley, 1813.

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

§ Second folio edition, with 6 of the 12 plates in the first state. Remainder printings of the 1808 folio and 1808 quarto states were used for the 1813 folio issue—hence the combination of states. Indeed, the 1813 folio was probably printed to make use of these earlier printings of the plates. The differences between the 1808 folio and 1813

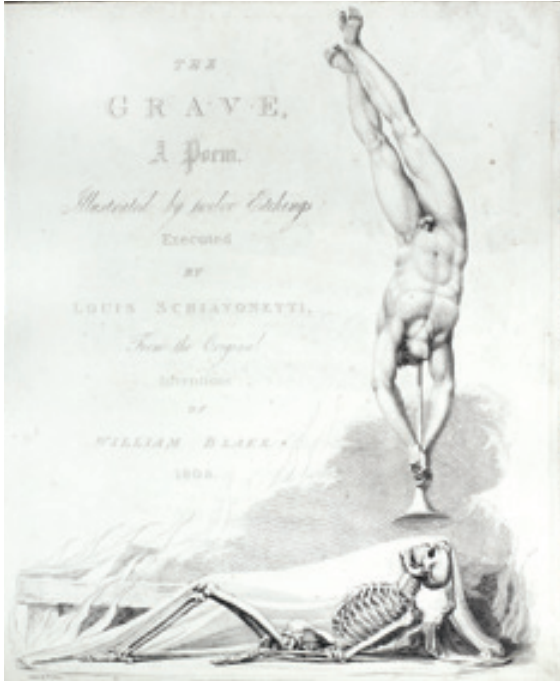


quarto states appear only in the inscriptions, not the images. Folio proof copies of either the 1808 or the 1813 editions are very rare. The 1813 folio is preferred by some collectors because of the added biographies of Blake, Schiavonetti, and Cromek. Bentley, BB, 435C (noting but two extant copies). Bindman, *Complete Graphic Works of Blake*, 465-476. See also Essick and Paley, “The Printing of Blake’s Designs for Blair’s Grave” *The Book Collector*, Winter 1975. (110444) \$9750.

1813

BLAIR, ROBERT. (SEPARATE PLATES). *The Grave, a Poem*. London: R. Ackermann, 1813.
Single plates, etchings on wove unwatermarked paper, recently cleaned except where stated.

§ Single plates from the second 4to edition. Bentley, BB, 435 D. (109206)



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



202. *"The Soul exploring the recesses of the Grave."* (109211) \$875.



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



204. "Death of the Strong Wicked Man." (109208) \$875.



205. "The Counsellor, King, Warrior, Mother & Child, in the tomb." (109207) \$575.



206. *"The Descent of Man into the Vale of Death."*
(109202) \$575.



207. *"The Meeting of a Family in Heaven."*
(109210) \$575.



208. *"Death's Door."* (109205) \$675



209. *"Christ descending into the Grave."*
(109203) \$675.



210. *"The Death of The Good Old Man."* (109214) \$675.



211. *"The Reunion of the Soul and Body."* (109209) \$675.

1808 - 1870

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

4to, (2), liv, 42 pp. With a portrait frontispiece, etched title, and 11 plates. Gilt- and blind-stamped and lettered cloth, a fine copy extremely rare thus.

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

1808 - 2009



213. *William Blake's Watercolour Inventions in Illustration of The Grave by Robert Blair; Edited with Essays and Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley.* [N. P.]: The William Blake Trust, 2009.

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



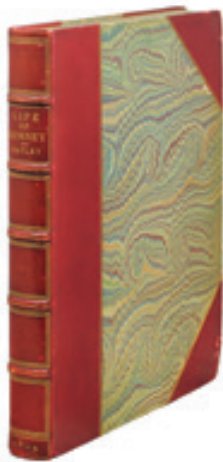
§ Copy XXXV of the de luxe edition, limited to 36 copies. The entire edition is out of print. From the announcement: “These watercolor designs, which disappeared from the public eye from 1836-2001, came to light in a Glasgow bookshop, and were [later] offered as an entity to institutions and collectors at a price which, as it turned out, none could afford, or at least, was prepared to pay. Eventually, in the face of much protest, the portfolio and the 19 designs were offered for sale in 20

separate lots at Sotheby's, New York, in 2006. The drawings are now widely dispersed and it is most unlikely that they will ever again be seen together.” The sale was roundly condemned at the time as a cultural

crime. This book and the facsimile portfolio are now the only record of the original series. Happily, the Blake Trust created a superb book, which is and will surely remain the single most valuable reference work on these remarkable Blake drawings. (107742) \$5950.



1809



214. HAYLEY, WILLIAM. *The Life of George Romney*. Chichester: W. Mason, 1809.

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

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



215. HAYLEY, WILLIAM. *The Life of George Romney*. Chichester: W. Mason, 1809.

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

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



216. HAYLEY, WILLIAM. *The Life of George Romney*. “Sketch of a Shipwreck after Romney.” London: 1791.

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

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

1810 - 1819

217. *Chaucers Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8 1810*. [London: Colnaghi printing, about 5 March 1881].

Impression measures 93.9 x 30 cm., printed by Colnaghi on India paper and mounted on heavy wove paper; archivally matted, beautifully framed. A very good impression, crisp and clear, in fine original condition with no flaws.

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

218. *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.

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



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

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

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



1817 - 1831

220. FLAXMAN, JOHN. *Compositions from The Works Days and Theogony of Hesiod. Designed by John Flaxman, engraved by William Blake. [with] Compositions from the Tragedies of Aeschylus Designed by John Flaxman, Engraved by Thomas Piroli, and Frank Howard.* London: Longman, Hurst, Rees, Orme, & Brown, 1817-1831.

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



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

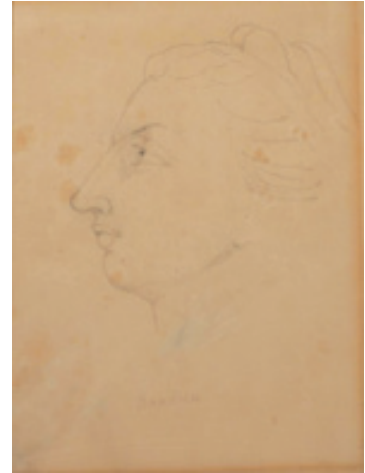
c. 1819 - 1820

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

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

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

§ There are 2 other versions of this head, Butlin #717, head facing to the right (now in a private collection, San Francisco) and #718, head facing to the left (Morgan Library and Museum, New York). Butlin describes the former as “possibly a counterproof, with the hair added,” of the latter, but their relationship may be the reverse. The pencil lines of Butlin #718 are very faint. The version reproduced here would appear to be a drawing rather than a counterproof. The spelling of “Boadicea” and formation of the letters (except for the “B”) follow the title inscription, attributed by Butlin to Linnell, on Butlin #717. The geometric and architectural forms sketched



The Man Who Built the Pyramids and related details in the smaller Blake-Varley Sketchbook, Butlin #692.102 (now missing and known only as a replica, Butlin #751) and #692.103 (details). Butlin traces the history of his #717 to the sale of Linnell’s collection, CL, 15 March 1918, #165, “Boadicea” and 16 other works by Blake (£46.4s. to the dealer E. Parsons & Sons). This lot included “duplicates and impressions” according to the auction cat. Butlin #699 identifies 13 of the 17 works in this lot, leaving “4 others” unidentified. This newly discovered drawing may have been among the “duplicates” in the Linnell sale and 1 of the 4 Butlin was unable to identify. Sold.

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

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

§ Butlin, *The Paintings and Drawings of William Blake*, 692.64: “Inscribed with colour-notes on the monarch’s clothes, ‘Crimson’ and ‘Green.’ Sold Christie’s 15 June 1971... 240 guineas bt. Essex.” (122687) \$19,500.

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

Pencil 7 7/8 x 6 inches; 200 x 153 mm.

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



1819

224. *The Blake-Varley Sketchbook of 1819 in the Collection of M.D.E. Clayton-Stamm. Introduction and Notes by Martin Butlin.* London: Heinemann, 1969.

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

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



1820-1827 and POSTHUMOUS MATERIAL

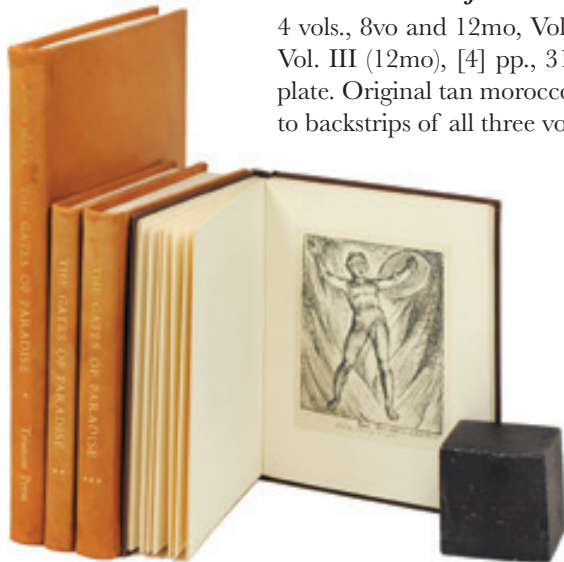
1820

225. *The Gates of Paradise. For Children. For the Sexes.* London: Trianon Press, 1968. 4 vols., 8vo and 12mo, Vol. I (8vo), [i-vii]-viii, 50, (4) pp., Vol. II (12mo), [2] pp., 22 plates, Vol. III (12mo), [4] pp., 31 plates, Vol. IV (12mo), [2] pp., 10 plates, negative and copper plate. Original tan morocco, (volume 4 in brown cloth, as issued), cloth slipcase, gilt lettering to backstrips of all three volumes. Backstrips slightly flaked.

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

“In about 1818 Blake revised *For Children: The Gates of Paradise*, giving the work the new title of *For the Sexes: The Gates of Paradise* and adding three new text plates at the end (Plates 19-21). All twenty-one plates are intaglio etchings/engravings. Plates 19-20 contain brief interpretive statements keyed by number to the preceding design plates. The final plate is addressed to Satan

as the “God of This [fallen] World.” (Blake Archive). Bentley, BB, 48. (107595) \$1750.



226. *The Gates of Paradise. For Children. For the Sexes.* London: Trianon Press, 1968.

3 vols., 8vo and 12mo, Vol. I (8vo), [i-vii]-viii, 50, (4) pp., Vol. II (12mo), [2] pp., 22 plates, Vol. III (12mo), [4] pp., 31 plates, original red cloth, red cloth slipcase, gilt lettering to backstrip of all three volumes. Slipcase and backstrips slightly faded.

§ Regular copy, unnumbered, marked “model.” See above. Volume I is an introductory volume, followed by the two volumes of plates. Bentley, BB, 48. (107597) \$300.



1821



227. THORNTON, ROBERT JOHN. *The Pastorals of Virgil...* London: 1821.

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

§ Presentation copy inscribed by Thornton to his daughter. A very fine copy of a scarce work in any condition as it was issued for use in schools; the impressions of the woodcuts in this copy are the richest I have ever seen. Blake contributed 17 woodcuts to this volume (as



well as 10 other plates, of which he engraved six) which were not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs made before they were trimmed are now extant. These blocks have remained amongst the most influential woodcuts in the history of British art and their influence can be seen from Calvert (see below) and Palmer all the way up to the present day. The blocks were saved by Linnell and were printed not long after Blake's death as separate impressions (perhaps by

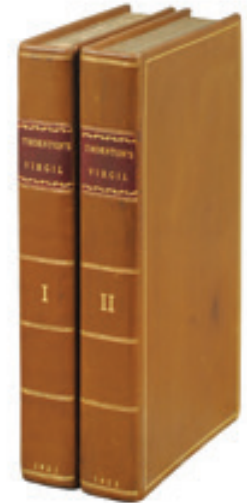
Calvert, also see below), and again in 1977 as a set by Iain Bain (see below). Any impressions are now very hard to find. For a full discussion of this wonderful book, see Essick's masterly monograph *A Troubled Paradise...* (San Francisco: John Windle, 1999). Bentley, BB, 504. Bindman 602-18. Eason and Essick I, X. (107152) \$67,500.



228. THORNTON, ROBERT JOHN. *The Pastorals of Virgil...* London: 1821.

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

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



1821 - 1828

229. *The Pastorals of Virgil... Complete set of the Virgil wood engravings, all 17 blocks designed and engraved by Blake, here separately printed by Calvert.* c. 1828.

§ On 8 September 1828 Linnell recorded in his diary that Edward Calvert made new impressions of Blake's Virgil series from the old blocks that Linnell had acquired three years earlier. Edward Calvert was the most distinguished printmaker among the "Ancients," the artistic group united by their attraction to archaism in art and admiration for the work of William Blake. Calvert was profoundly moved by the pastoral imagery of Virgil's Eclogues and by 1823 had already begun to purchase Blake's work. In 1825 he entered the Royal Academy Schools, where he befriended Samuel Palmer and George Richmond, through whom he met Blake, who gave him some instruction in printmaking. The impressions of Blake's wood engravings in this album undoubtedly belong to Calvert's 1828 printing, using some of the techniques taught him by the artist himself.



The Calvert printings constitute a separate issue of Blake's plates, distinct from their impression in book form. Probably because Calvert was able to print individually from the blocks, and no doubt because he was in full sympathy with Blake's artistic aims, the impressions are considerably darker than their appearance in book form, heightening

the intensity of the unconventional technique used by Blake. The Virgil wood engravings are printed on thin white wove paper and pasted onto the rectos only of 17 leaves of an oblong album, each leaf of white wove backing paper 11.3 x 20.4 cm. At the front of the album are the stubs of 5 leaves, presumably the remnants of complete leaves cut from it. Bound in early 19th-century half morocco over marbled-paper boards, with the bookplate of Samuel Boddington (1766-1843) on the inside front cover also inscribed in pencil by a later owner, David Lindsay, the 27th Earl of Crawford and 10th Earl of Balcarres (1871-1940), "given me by / D. Y. Cameron. / C[rawford]," the Scottish painter and etcher Sir David Young Cameron (1865-1945). (123934) Sold.



1821 - 1977

230. THORNTON, ROBERT JOHN. *Wood Engravings of William Blake. 17 Subjects commissioned by Dr. Robert Thornton for his Virgil of 1821. Newly printed from the original blocks now in the British Museum. Introduction by Andrew Wilton.* London: BM Publications Ltd., 1977.

8vo, introductory pamphlet and 17 woodcuts on special paper, each in an individual folder, all contained in a brown cloth folding box with black leather gilt-lettered labels on upper cover and backstrip. As issued in the original BM-issued numbered cardboard box; a few prints and mounts are slightly foxed, a little musty from storage, a couple of spots on the cloth box.

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



1822

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



1822 - 1887

231. *On Homer's Poetry [in] The Century Guild Hobby Horse. Vol. 1, no. 7.* London: Kegan, Paul, Trench and Co., 1887.

4to, pp. 81-128 pp. With a Burne-Jones frontispiece, the Blake plate and other illustrations. Original decorative wrappers. Ink signature J.H. Mason to top right corner of upper wrapper. Very good.

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

1825 - 1826

“Blake’s twenty-two engraved *Illustrations of the Book of Job* are the culmination of his long pictorial engagement with that biblical subject. His first efforts were a small group of wash drawings of the mid-1780s showing Job in his misery with his wife and three friends... This may have stimulated Blake’s chief patron, Thomas Butts, to commission a tempera painting, *Job and His Daughters* (Butlin 394) c. 1799-1800 and, about six years later, a series of nineteen watercolors illustrating the story of Job (Butlin 550, the so-called “Butts Set”). In 1821, Blake and his new patron John Linnell borrowed the watercolors from Butts. Linnell traced the series and Blake colored them (Butlin 551, the so-called “Linnell Set”). Blake also added two more compositions to this later group and added versions of these same compositions to the earlier group, so that both sets now have twenty-one designs.

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

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

232. *Illustrations of the Book of Job*. London: [plates dated] 1825 [but published 1826].

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



§ First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word ‘proof’ removed). This is one of finest sets of the proofs I have ever seen, and far outshines the other two original printings and the later re-issue. The India paper set is the best printing of these famous plates which comprise Blake’s major single achievement as a printmaker after the illuminated books. (107296) \$125,000.



233. *Illustrations of the Book of Job*. London: [plates dated] 1825 [but published 1826].

Folio, 320 x 254 mm, engraved title and 21 plates. Proofs on India paper mounted on handmade paper, some leaves (2, 5, 6, 11, 14, 17, 18) watermarked J. Whatman Turkey Mill 1825. Gilt-ruled green morocco over thick boards, fleurons at the outer corners, double-rule inner frame enclosing a bloom roll, gilt-ruled spine, sewing bands with gilt red morocco onlays, thick dark blue endleaves, all edges gilt, by Riviere: a brilliant set with no foxing at all, interleaved with blanks at the time of binding with no offsetting. Lower cover of the binding at some time tied up with string with ensuing indentation.

§ First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word 'proof' removed). (123190) \$89,500.



234. *Illustrations of the Book of Job. Plate 8 "Let the Day Perish Wherein I was born."* 1826.

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

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



235. *Illustrations of the Book of Job. Plate 9: "Then a Spirit passed before my face."* London: March 8, 1825 (but published 1826).

Proof on India paper mounted on handmade paper, some leaves watermarked J. Whatman Turkey Mill 1825. A fine impression. Matted.

§ Single plate from the first edition, one of 150 proof sets on India paper. It pictures Eliphaz describing his vision of God as a terrifying judge whose punishments are always deserved (Job 4:15). Bentley, BB, 421A. Bindman, *Complete Graphic Works of Blake*, 625–641C. (104648) \$3250.

1825 - 1826

240. *Illustrations of the Book of Job*. London: March 8, 1825 [i.e. London: John Linnell, 1874].

Large folio, title-page and 21 plates printed on India paper. Mounted on large sheets as issued, enclosed in a blue morocco box (slightly worn) lettered in gilt. Bookplate of Robert Pirie.

§ A very good set of the posthumous edition printed from the original plates (with the word “proof” removed) for Linnell by Holdgate Brothers. The India paper set is the best printing of these famous plates. Bentley, BB, 421B. Bindman, *Complete Graphic Works of Blake*, 625–641C. (107206) \$47,500

**1825 - 1935**

241. *Illustrations of the Book of Job*. *Introduction by Laurence Binyon and Geoffrey Keynes*. New York: Pierpont Morgan Library, 1935.

Large 4to, text, illustrations including 63 color facsimile plates, in six fascicles in original wrappers with labels; near fine copy, small stain to one wrapper, enclosed in the original blue cloth box, rather worn.

§ A magnificent production, showing for the first time the three colored sets done by Blake and the drawings for the smaller set, as well as reproducing in fine facsimile the proof issue of the first printing. Issued in a small edition and hard to find in good condition. Bentley, BB, 374: “The 134 plates of this excellent edition include Blake’s pencil drawings and watercolors and proofs of his engravings. For the genesis of Job it is of crucial importance.” Despite the Trianon Press edition of 1987, this edition is still a necessity as it reproduces in color a set not reproduced in color in the Trianon edition. (7944) \$1750.

**1826 - 1987**

242. *Illustrations of the Book of Job*. Paris: Trianon Press for the Blake Trust, 1987.

3 huge black slipcases, with contents in various formats (see below). In perfect condition as issued.

§ Edition limited to 387 sets, including 365 sets in three different formats, and a super de luxe edition limited to 22 sets of which this is copy D. The super de luxe issue includes David Bindman, ed. *William Blake’s Illustrations of the Book of Job[:] The Engravings and Related Material with Essays, Catalogue of States and Printings, Commentary on the Plates and Documentary Record* by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg. London: The William Blake Trust, 1987. The monumental work is housed in four cloth slipcases trimmed in morocco and contains fine facsimile reproductions of all three color sets of the plates, the New Zealand set, the Collins set, and the Fitzwilliam plates.

The plates are accompanied by detailed commentary and scholarly essays, as well as proofs, guides and stencils from the Trianon Press, and much additional material. (Full contents available on our website.) A surprisingly hard title to find from the Blake Trust, being their last publication until the 2009 issue of “The Grave” watercolors. The analysis of the various states of the Job plates, and of the coloring of the three colored copies known, is not printed anywhere else and thus this set is essential for anyone studying this book, surely Blake’s masterpiece of engraving. Bentley, BBS, pp.198-99. (110689) \$16,500.





243. *Illustrations of the Book of Job... ; Colour versions of William Blake's Book of Job designs from the circle of John Linnell. The Engravings and related material with Essays, Catalogue of States and printings, Commentary on the Plates and Documentary Record by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg.* London: The William Blake Trust, 1987.

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



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



244. *Illustrations of the Book of Job.* Paris: Trianon Press for the Blake Trust, 1987.

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

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



245. *Illustrations of the Book of Job (The New Zealand Set).* Paris: Trianon Press for the Blake Trust, 1987.

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

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



1826

246. *William Blake's Laocoon, A Last Testament, with Related Works: On Homers' Poetry and On Virgil, The Ghost Of Abel.*

London: Published by the Trianon Press for the William Blake Trust, 1976.

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

§ Edition limited to 438 numbered copies, this being one of 26 copies for the Trustees. A study of William Blake's *Laocoon*, which he first started sketching in the early 19th century (c. 1815), with illustrations reproduced by the collotype process. This volume completes the series begun by the William Blake Trust in 1951. Not found in Bentley's *Blake Books* or the *Supplement*. (110686) Sold.



1825 - 1826

247. *Remember Me! A New Years Gift or Christmas Present, 1826.*

London: I. Poole, [1825?].

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

§ Second issue of the book (no variance in the plate, the contents omits the blank leaves and the misnumbered leaves at the end). One of the rarest of all of the plates designed and engraved by Blake, here in its rarest format. The plate, titled "The Hiding of Moses" was the last plate designed and engraved by Blake himself for



a commercial publication; the original drawing "Moses placed in the Ark of Bulrushes," which closely echoes a tempera now untraced that was executed some 25 years earlier, is in the Huntington Library. Bentley, BB, 490B. Eason and Essick, WBBI, Vol. I, XI (recording the Rosenwald proof and 3 copies). Keynes, *Blake Studies*, XIX (recording 7 variants but not mentioning the 1826 printing). Also see Bentley's detailed essay and census of copies in "Remember Me! Customs and Costumes of Blake's Gift Book," *University of Toronto Quarterly*, 80.4 (fall 2011): 880-92. (110801) \$29,500.

1826 - 1838

Illustrations to Dante's Inferno. Incomplete at the time of his death in 1827, Blake's illustrations for the *Divine Comedy*, commissioned by John Linnell, are some of his finest and most affecting inventions. From 102 illustrations, ranging from pencil sketches to finished watercolors, Blake made seven engravings, also left incomplete. Though unfinished, these prints are still reckoned amongst the most powerful and moving of Blake's images and are especially impressive by virtue of their large size.

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

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

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



for the craftsman must wipe the surface of an intaglio copperplate with dozens of strokes of his hand in preparation for taking a single impression." (107294) \$350,000.

the craftsman must wipe the surface of an intaglio copperplate with dozens of strokes of his hand in preparation for taking a single impression." (107294) \$350,000.

Illustrations to Dante's Inferno.

Separate plates. London: 1838 or ca. 1892.

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

249. **Plate 2: "Circle of the Corrupt Officials, the Devils torturing Ciampolo."** (8926) \$8500



250. Plate 4: "Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent." (8927) \$12,500



251. Plate 5: "Circle of Thieves. Buoso Donati attacked by the Serpent." (8928) \$8750



252. *Plate 6: "Circle of the Falsifiers, Dante and Virgil covering their noses."* (8929) \$6500

1826 - 1954

253. *Blake's Illustrations of Dante. Plate 1: "The Circle of the Lustful: Paolo and Francesca."* US: 1954.

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

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



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

1826 - 1978

254. *Blake's Illustrations of Dante.* London: The Trianon Press for the William Blake Trust, 1978.

Oblong folio, original half brown morocco folding case, lettered in gilt. As new.

§ Grande de luxe copy number 17 with a recent restrike of one of the original copperplates, Plate 6: "Circle of the Falsifiers, Dante and Virgil covering their noses" signed and dated by Lessing Rosenwald, and an additional set of the facsimile engravings as well as material showing the stages of the making of the facsimile. Limited to 440 copies printed on Lana Rag paper including 18 grande de luxe copies numbered I-XVIII, 20 de luxe copies numbered XIX-XXXVIII, 376 copies numbered 1-376 and 26 copies



256. *Blake's Illustrations of Dante.* London: Trianon Press, 1978.

Oblong folio, unlettered quarter morocco, cloth, worn.



lettered A-Z, reserved for the Trustees of the William Blake Trust and the publishers. The first accurate reproduction of Blake's seven engravings for the Divine Comedy, first issued in 1838. This new edition has an introduction and commentary by Geoffrey Keynes; three facsimiles of early states, and monochrome reproductions of Blake's watercolor designs for the plates, and the seven plates in superb facsimile. Bentley, BBS, 208. (106262) \$5500.

255. *Blake's Illustrations of Dante.* London: Trianon Press, 1978.

Oblong folio, quarter morocco, cloth, slipcase. As new.

§ One of 376 regular copies. See above. (100490) \$195.



§ The Trianon Press mock-up for the published edition. Includes the seven facsimile plates, the three facsimiles of early states, and the monochrome reproductions of Blake's watercolor designs for the plates; the text of the introduction and commentary has been printed on white paper and cut and pasted in. See above. (107359) \$200.

1826 - 2012

257. *Genesis: William Blake's Last Illuminated Work*. San Marino: Huntington Library, 2012.

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



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

“Blake began, probably in the last year of his life, to produce an illustrated manuscript of the King James translation of Genesis. The work was probably commissioned by John Linnell. At Blake’s death on 12 August 1827, he had transcribed the text only as far as Genesis 4:15. The incomplete manuscript, consisting of eleven leaves bearing text and designs on rectos only, is now in the Huntington Library and Art Gallery. Blake

began writing the manuscript in pencil and illustrating it with a headpiece and tailpiece for each chapter. Two additional designs illustrate the second leaf of the first chapter. He then began to illuminate the text in green and red, but this work extends only to Genesis 2:5. A few letters, including the initial capital “I” of Genesis 1:1, are also highlighted in gold. It is of course regrettable that Blake did not live to complete his Genesis manuscript, but its present state does offer insights into his working methods.” (The Blake Archive) (105102) \$50.

**1827**

258. “*Calling Card*” (sometimes called a bookplate) for *George Cumberland*. [London: William Blake, 1827]. Printed in black ink on thick card. Very finely printed, in good condition though trimmed very close to the image at the left and right edges, once pasted down and thus with traces of mounting on the verso and pencil notes from an earlier collector (c. 1950?), image and plate mark exactly as per Essick 1DD.

§ Blake’s last engraving, executed for one of his closest friends. “Blake inscribed the plate, lower right, with his name and age, “A Æ 70.” He may have sensed that 1827 could well be the last year of his life, but took pride in being capable of pursuing his art and craft to the end. Blake was in fact 69 when he died; perhaps he inscribed “70” on the Cumberland card in anticipation of working on it until he turned that age. At least when considered in retrospect, this most unusual inscription contributes to the elegiac and prophetic iconography of the design.”

The images invoke one of Blake’s greatest themes—the relationships between time and eternity. Although probably intended as a calling card, two books have been located with this card pasted in, both written by George Cumberland Jr. Thus it has on occasion been sold as a “bookplate.” Examples on card not in Cumberland’s book are exceptionally rare and have been presumed to be of the earliest



printing and possibly by Blake himself. All other impressions (on laid paper most often) are posthumous. Thirty-nine examples in all are known to Essick, not including examples now untraced, of which eight are on card, of which one is described as printed in green ink. Essick, *The Separate Plates of William Blake*, XXI, see entry 1DD for identical measurements (but not this copy). Bindman, *Complete Graphic Works of Blake*, 654. (105078) \$20,000.

1828

259. VARLEY, JOHN. *A Treatise of Zodiacal Physiognomy, illustrated with engravings of heads and features*. London: for the author and sold by Longman, 1828.

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

§ First (and only) edition of this elusive Blake item, first issue of the "Cancer Gemini and Ghost of a flea" plate before the addition of "see p. 54": described by Gilchrist in 1863 as "that singular and now very scarce book," and by Michael Rossetti as "a precious and almost undiscoverable brochure." Presentation copy inscribed "M.A. Shee Esq. with the author's best respects." Shee was the president of the Royal Academy and a strong supporter of Blake's illustrations to "The Grave" in the prospectus for which he is mentioned as a subscriber and patron. This is only the second copy I have ever had. The BL copy is imperfect, lacking the final Blake plate. Although the printed front wrapper (not this copy) states "No. 1 To be completed in four parts," no more parts appeared, perhaps because Varley was so constantly in debt. His publication had much



to do with the contemporary fascination for physiognomy as well as astrology. Besides Blake's figure of the constellation "Cancer," which may be a caricature self-portrait of Blake, it includes "the most curious of all these visionary heads, and the most talked about" (Gilchrist I, p. 254), "the ghost of a flea," seen with mouth open, and in the next plate with jaw tightly shut. How Blake came to draw the apparition, and how he reported its explanation of the spirit world to Varley, is famously described on pp. 54-55. Note: the "Flea" plates are both first state, before the addition of a page reference. Keynes 248: "extremely rare." Bentley, BB, 501. (107049) Sold.

260. "10 Zodiac profiles." *Illustration from: A Treatise of Zodiacal Physiognomy, illustrated with engravings of heads and features*. London: for the author and sold by Longman, 1828.

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

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



**TYPOGRAPHIC COLLECTIONS OF
BLAKE'S WRITINGS**

Chronologically Arranged

261. BLAKE, WILLIAM. *The Poems of William Blake comprising Songs of Innocence and of Experience together with Poetical Sketches and some Copyright Poems not in any other edition.* London: Basil Montagu Pickering, 1874. Sm. 8vo, xx, 165, (1 erratum) pp. Original blue cloth, gilt title, stamped Pickering & Chatto at foot of spine, black endpapers.

§ Edited and prefaced by Richard Herne Shepherd. First printing thus, restoring the original text of some of Blake's best known poems which had been "edited" by Rossetti. Contains the first printing of five poems from the Pickering Manuscript. Bentley, BB, 292. (105240) Sold.

262. BLAKE, WILLIAM. *The Poetical Works... Lyrical and Miscellaneous. Edited, with a prefatory Memoir, by William Michael Rossetti. [Aldine edition].* London: George Bell, 1874. 12mo, cxxxiii, 231 pp. Frontispiece portrait. Original green cloth.

§ First edition; scarce and still useful. Not to be confused with the Pickering 1874 edition of the same year edited by R.H. Shepherd. First printing of *Tiriel*. Bentley, BB, 299. (100294) Sold.

263. BLAKE, WILLIAM. *The Poetical Works... Lyrical and Miscellaneous. Edited, with a prefatory Memoir, by William Michael Rossetti. [Fourth edition].* London: George Bell, 1883. 12mo, cxxxiii, 231 pp. Frontispiece portrait. Full stiff vellum, gilt backstrip, red morocco label, a pleasant copy with some foxing, bound by Waters of Newcastle.

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

264. SKIPSEY, JOSEPH, EDITOR. [BURNE-JONES, EDWARD]. *The Poems, with Specimens of the Prose Writings, of William Blake. With a Prefatory Notice, Biographical and Critical.* London: Walter Scott, 1885. 8vo, viii, 281 pp. Portrait frontispiece of Blake. De luxe binding of publisher's ivory vellum, stained at foot of backstrip. Bookplate of Edward Burne-Jones to front pastedown.

§ First edition, a scarce little book with a loving and enthusiastic introduction by Skipsey. (110515) \$125.

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

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

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

§ De luxe edition, limited to 200 copies on 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. Bentley, BB, 293. (101133) \$650.

267. BLAKE, WILLIAM. *Selections from the Writings... With an Introductory essay by Laurence Housman.* London: Kegan Paul, 1893. Small 8vo, xxi, 259 pp. Frontispiece. 8vo, glazed maroon cloth with gilt-stamp on upper board and gilt lettering on spine. Fine laid paper lettered in red, fore-edge untrimmed. 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.

268. BLAKE, WILLIAM. SAMPSON, JOHN, EDITOR. *The Poetical Works... A New and Verbatim Text from the Manuscript Engraved and Letterpress Originals, with Variorum Readings and Bibliographical Notes and Prefaces by John Sampson.* Oxford: Clarendon Press, 1905. 8vo, xxxvi, 384 pp. Folding frontispiece of facsimile manuscript. Very good in original brick-red cloth, with tiny chip to paper spine label, spare label bound in at end.

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

269. BLAKE, WILLIAM. *The Lyrical Poems of William Blake. Text by John Sampson, with Introduction by Walter Raleigh.* Oxford: Clarendon Press, 1905. Small 8vo, li, 196 pp., with frontispiece from "Milton." Very good in original green cloth with ornate gilt cover and spine rules and decoration, and spine a touch darkened.

§ Bentley, BB, 275A. First Sampson Edition. (108795) \$25.

270. BLAKE, WILLIAM. TATHAM, FREDERICK. *Letters... together with a Life by Frederick Tatham. Edited from the Original Manuscripts with an Introduction and Notes by Archibald G.B. Russell.* London: Methuen, 1906. 8vo, xlvii, 237 pp., plus 40 pp. publisher's booklist. 12 black and white plates. Very good in original dark blue cloth with top edges gilt and gilt embossed figure on spine. Spine slightly faded, and some minor spotting to edges of first signature.

§ First and only edition. Bentley, BB, 88. (108780) \$50.

271. BLAKE, WILLIAM. ELLIS, EDWIN J., EDITOR. *The Poetical Works of William Blake in Two Volumes.* London: Chatto and Windus, 1906. 2 vols., 8vo, [1] (publisher's announcement), xxxiv, including title page and tissue-guarded portrait of Blake, re-engraved after Linnell's original portrait as previously engraved by Jeens for Gilchrist's "Life", 551; [x, including title and tissue-guarded frontispiece from "The Grave"], 492 pp. Large- paper copy in brown buckram, top edges gilt and paper labels to spines, spare labels bound in at

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

§ First edition, large-paper copy. The portrait frontispiece to vol. 1 is a reworking by an anonymous engraver of the Linnell portrait on ivory engraved by Jeens found in both editions of Gilchrist's "Life." See Keynes, *Complete Portraiture*, #27. Bentley, BB, 301. (108787) \$125.

272. BLAKE, WILLIAM. *Songs of Innocence. With a Preface by Thomas Seccombe and Twelve Coloured Illustrations by Honor C. Appleton*. London: Herbert & Daniel, [1911]. 8vo, xvii, 49 pp. 12 illustrations. Full white cloth, soiled. Gilt decorated. Pages deckled. Some foxing. Some splitting to inner hinges, both front and rear. Very good.

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

273. BLAKE, WILLIAM. *Songs of Innocence [and of Experience]*. London: Arthur L. Humphreys, 1911. 12mo, 64 pp. In stiff folded wrappers over card covers. Wrappers age-darkened and browned and slightly worn at edges. Very good internally, unopened. Printed in red and black with engravings tipped in (these are reduced-sized classical designs, not by Blake).

§ First edition. A beautiful little edition printed in red and black with headpieces (not by Blake) throughout. Bentley, BB, 177. (108793) \$35.

274. BLAKE, WILLIAM. SAMPSON, JOHN, EDITOR. *The Poetical Works of William Blake. Including the unpublished French Revolution together with the minor prophetic books and selections from the four Zoas, Milton & Jerusalem*. Oxford Edition. London: Oxford University Press: 1913. 8vo, lvi, 453 [1] pp., with 16 black and white illustrations. Very good in original brown cloth with gilt titles.

§ Oxford Edition, including *The French Revolution*, previously unpublished, and selections from other works, including *Milton* and *The Four Zoas*. Bentley, BB, 302A; "an important and useful edition." (108794) \$30.

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

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

276. BLAKE, WILLIAM. *The Poems... Edited and arranged with a Preface by John Sampson*. London: Florence Press, Chatto and Windus, 1926. Small 4to, xxxviii, 345 pp. Original black cloth. Some fading to backstrip. Very good.

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

277. BLAKE, WILLIAM. *Letters from William Blake to Thomas Butts 1800-1803. Printed in facsimile with an Introductory Note by Geoffrey Keynes*. Oxford: Clarendon Press, 1926. 4to, ix, pp., illustrated facsimiles of the original letters. Quarter gray cloth, marbled boards, printed label on upper cover.

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

278. BLAKE, WILLIAM. *Eight Songs of William Blake*. New York: William Edwin Rudge, 1926. 8vo, 16 leaves, unpaginated. Gray paper covered boards. Paper label affixed to front cover. Boards worn. Very good.

§ Limited edition of 200 copies. Bentley, BB, 252B. (101546) \$25.

279. BLAKE, WILLIAM. *Poetry and Prose of William Blake. Edited by Geoffrey Keynes. Complete in one Volume*. London: Nonesuch Press, 1927. 8vo, printed on India paper. Original blue buckram, backstrip slightly faded but internally fine.

§ Bentley, BB, 303A. (101731) \$90.

280. BLAKE, WILLIAM. KAHOE, DR WALTER, EDITOR. *Ideas of Good and Evil: Selected Poems and Prose by Blake*. Yellow Springs, Ohio: Kahoe and Spieth, 1927. 8vo, vi, 74 pp. Orange cloth with paper label on cover and spine. Spine label faded and slight printing defect to pp. 49 and 50, otherwise a very good copy.

§ Limited edition of 510 copies. Reprinted in 1928 in green boards. Bentley, BB, A162. (108796) \$25.

281. BLAKE, WILLIAM. *The Augustan Books of English Poetry. William Blake*. London: Ernest Benn, [1928]. Slim 8vo, 31 pp. Original printed wrappers.

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

282. BLAKE, WILLIAM. *Songs of Innocence and Experience. A Great English Poetic Work*. London: Chatto and Windus, 1941. Small 8vo, 47 pp. Printed cardboard covers. Mild edgewear. Very good.

§ An attractive little pocket edition, part of a series of poets published during the war. Bentley, BB, A185: Zodiac Books. (101443) \$10.

283. BLAKE, WILLIAM. *Selected Poems Edited with an Introduction by Denis Saurat*. London: Westhouse, 1947. Thin 4to, 120 pp., with illustrations enlarged from the Virgil woodcuts. Original gray cloth, red pictorial dust-jacket, very good.

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

284. BLAKE, WILLIAM. TODD, RUTHVEN, EDITOR. *Songs of Innocence and of Experience. 1794. Albion Facsimiles Number One From copy in the Houghton Library, Harvard. Introduction by Ruthven Todd. Sequence adopted by Joseph H. Wicksteed.* London: Falcon Press, 1947. 12mo, vi pp., (54, facsimile pages in black and white). Original two-tone cloth in blue with green spine with decorated paper label; pages slightly dusty to edges, with dust-jacket printed in red and black, foxed at front and back edges, and spine defective in central portion.
 § Bentley, BB, 186. (108848) \$25.

285. BLAKE, WILLIAM. *Poetry and Prose of William Blake, Edited by Geoffrey Keynes.* London: Nonesuch Press, 1948. Thick 8vo, xi, 936 pp. Original pale blue buckram, ink signature at the back "Baumgarten" and the date July 21, 1950.
 § A reissue of the excellent Nonesuch Press 1927 edition in one volume. Bentley, BB, 303F. (123871) \$15.

286. BLAKE, WILLIAM. RUTHVEN TODD, EDITOR. *Poems. Selected and Introduced by Ruthven Todd.* London: The Grey Walls Press, 1949. 8vo, 64 pp. Brown printed boards in illustrated dust-jacket, chipped. Very good.
 § Crown Classics. Bentley, BB, 286. (101544) \$10.

287. [SILVER QUOIN PRESS]. *The Four Seasons.* Seattle: Silver Quoin Press, 1949. Sm. slim 4to, [12]pp. Original blue paper wrappers, as new.
 § No limitation stated, doubtless printed in a tiny edition. Unrecorded by Bentley, not noted in the Blake Archive. These were the first four poems in Blake's first book "Poetical Sketches." (123271) \$100.

288. BLAKE, WILLIAM. *The Works of William Blake. Selected Poetry and Prose.* Roslyn, New York: Black's Readers Service Company, [1953]. Small 4to, [4], 313 pp. Original red cloth, backstrip gilt-decorated, gilt "William Blake" on upper board, with a black lettering label. Ink signature on front endpaper, very good.
 § No editor mentioned nor any previous edition referenced. Bentley, BBS, p.165. (106261) \$15.

289. KEYNES, GEOFFREY, EDITOR. *The Complete Writings of William Blake. With all the variant readings.* London: The Nonesuch Press; New York: Random House, 1957. 3 vols. in 1. 58 plates. Full morocco, very good, bookplate.
 § De luxe edition on India paper. Copy L of LXXV. First published in 1925. (123179) \$1,975.

290. BATESON, F. W. EDITOR., WILLIAM. *Selected Poems of William Blake.* London: Heinemann, 1961. 8vo, xxx, 144 pp., with a colored frontispiece. An ex-library volume in original black boards, with accession number and small stamp to title, and loan return details slip and card pocket tipped inside rear cover. With a small accession number slip remnant to base of spine, and old tapemarks, but generally otherwise good.
 § Works included are Poetical Sketches, Songs and some of the other illuminated books. The notes are original and illuminating. The first edition was 1957. Bentley, BB, 318. (109155) \$10.

291. GARDNER, STANLEY, EDITOR. BLAKE, WILLIAM. *Selected Poems.* London: University of London Press, Ltd., 1962. 8vo, 188 pp. Frontispiece. Blue cloth. Gilt lettering to backstrip, some sunning. Very good.
 § First edition. Bentley, BB, A315. (101543) \$20.

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

293. BATESON, F. W. EDITOR. *Selected Poems Edited with an Introduction and Explanatory Notes by F. W. Bateson.* London: Heinemann, 1964. Small 8vo, xxx, 144 pp., color frontispiece. Original black cloth, orange illustrated dust-jacket. Jacket is chipped, with shelf wear, front endpaper is creased; very good copy.
 § Reprint of the 1957 edition, with corrections. Bentley, BB, 318D: "the notes are original and illuminating." (101140) \$20.

294. ERDMAN, DAVID V., EDITOR. *The Poetry and Prose of William Blake. Commentary by Harold Bloom.* Garden City, N.Y.: Doubleday & Company, 1965. 8vo, xxiv, 906 pp., 4 plates. Quarter buckram with blue cloth-covered boards, stamped in gilt to top cover with Blake's signature, black label to backstrip. Worn dust-jacket loosely inserted along with a compliments card.
 § First edition, a very highly regarded edition. Bentley, BB, 304A: "editorially of the first importance." (100190) \$55.

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

296. BLAKE, WILLIAM. *Auguries of Innocence.* Bronxville: Valenti Angelo, 1968. Slim tall 8vo, 9 pp. Original pink

boards, printed label; backstrip faded, else near fine.

§ Limited to 35 copies, this one of a very few in boards as most copies were sewn in blue wrappers. (5371) \$395.

297. SLOSS, D.J. AND J.P.R. WALLIS, EDITORS. *The Prophetic Writings of William Blake. Edited with a General Introduction, glossarial Index of Symbols, Commentary, and Appendices...* Oxford: At the Clarendon Press, 1969. 2 vols., 8vo, xvi, 648 [649]; xxii, 361 pp. Frontispieces, one double-page, and 10 plates. Original dark blue cloth, dust-jackets; fine.

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

298. KEYNES, GEOFFREY, EDITOR. *The Complete Writings of William Blake. With variant readings.* London, New York and Toronto: Oxford University Press, 1972. 8vo, xv, [1], 944 pp. Original blue cloth, dust-jacket; as new.

§ Last printing of the Keynes version first published in 1925 and this edition edited from the 1957 edition. Bentley, BB, 370H. (123268) \$30.

299. ERDMAN, DAVID V., AND DONALD K. MOORE, EDITORS. *The Notebook of William Blake: A Photographic and Typographic Facsimile.* Oxford: Oxford University Press, 1973. 4to, xiii, [2], 105 pp., with double-spread pages of facsimile and text transcription between pages 65 and 96. Very good in original cloth. In illustrated dust-jacket, slightly worn at head and tail of spine and top of rear cover.

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

300. BLAKE, WILLIAM. *Auguries of Innocence. Together with the Rearrangement by Dr. John Sampson and a Comment by Geoffrey Keynes Kt.* Burford: Cygnet Press, 1975. Slim 8vo, 18, (1, colophon) pp. Original orange printed wrappers, as new.

§ Limited to 375 copies, this copy is number 129: inscribed by Geoffrey Keynes to Arnold Fawcus. Bentley, BBS, p.148. (109217) \$35.

301. KEYNES, GEOFFREY. *The Letters of William Blake with Related Documents.* Oxford: Clarendon Press, 1980. 8vo, xxviii, 235 pp., with 25 black and white plates and one text illustration. Near fine in original black cloth and dust-jacket.

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

302. BLAKE, WILLIAM, ATTRIB. *To the Nightingale. With a Statement by Sir Geoffrey Keynes.* Isle of Ely: Waterside Press, 1981. 8vo, (20 pp), 3 with letterpress, the remainder blank, but one with Sir Geoffrey Keynes's inscribed dedication of this copy to Terry Buckley. Near fine in original green calf over marble papered boards.

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

303. KUNITZ, STANLEY, EDITOR. *The Essential Blake. A Compact Collection [of] The Major Poems of a Visionary Poet. Selected by Stanley Kunitz.* New York: MJF Books, [1987]. Slim 8vo, (8), 92 pp. Small portrait frontispiece. Red paper boards, white paper backstrip, dust-jacket, as new.

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

304. MASON, MICHAEL, EDITOR. *William Blake. The Oxford Authors.* Oxford and New York: Oxford University Press, 1988. 8vo, xxv, [xxvi], 601 pp. Original blue cloth, dust-jacket, light edgewear to dust-jacket, very good. § A wide-ranging selection of prose and poetry. Bentley, BBS, p.168: "the oddly arranged text is modernized from William Blake's Writings (1978)." (101823) \$30.

305. KENNEDY, R. B., EDITOR. *Songs of Innocence and of Experience, and Other Works...With a selective appendix of shorter poems from Blake's manuscripts. Annotated Student Texts series edited by Mark Roberts.* [Plymouth, United Kingdom]: Northcote House, [Harper & Row, 1988]. 8vo, 272 pp. Paper covers, very light wear.

§ Second Edition. Bentley, BBS, p.166, B. (100002) \$10.

306. BLAKE, WILLIAM. *Holes in the Texture of Time.* Hastings, Sussex: Pickpocket Books, 1995. Small slim 8vo, (16) pp., with 8 black and white illustrations in the text, from Blake's illustrated books and Thornton's "Virgil." As new in illustrated purple card wrappers, in a purple envelope.

§ Contains selections from Blake's prose and poems. (108801) \$15.

307. [GROLIER CLUB]. *Poems. The Tyger. Auguries of Innocence. Jerusalem.* New York: Grolier Club, 2019. Small slim 8vo, 8 pp. Original printed wrappers as issued, new.

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

BOOKS FEATURING REPRODUCTIONS OF BLAKE'S ART

Alphabetically arranged

308. BINDMAN, DAVID. *The Complete Graphic Works of William Blake*. New York: Putnam, 1978. 4to, 494 pp., with 765 illustrations on 655 plates. Near fine in original brown cloth, dust-jacket.

§ First edition. Indispensable single volume reference to Blake. Bentley, BBS, pp.150–51 issue B. (108899) \$50.

309. 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, ties missing, otherwise fine.

§ Edition de luxe limited to 200 copies. Bentley, BB, 404. (109173) \$495.

310. BINYON, LAURENCE. *The Engraved Designs of William Blake*. London: Ernest Benn; New York: Charles Scribner's Sons, 1926. 4to, xiv, 140 pp., 82 plates, with additional text on the tissue guards. White buckram backstrip, decorated boards in printed dust-jacket; a good copy.

§ First edition, limited to 1000 copies. There was also a de luxe edition limited to 100 copies with an extra plate. Bentley, BB, 627. (100611) \$175.

311. BINYON, LAURENCE. *The Engraved Designs of William Blake*. New York: Da Capo Press, 1967. 4to, xiv, 140 pp. followed by 82 plates. Green cloth with gilt lettering to front and backstrip. Illustrated dust-jacket. Some edgewear and soiling. Very good.

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

312. BLAKE SOCIETY. *Blake Society Annual Programmes and Miscellanea*. London: The Blake Society, 2000 - 2017. All in very good or as new condition.

§ From 2008 to 2017 there are 10 color illustrated annual programmes, the later versions with several high quality color reproductions of Blake's designs — usually 4 per programme. There are further miscellanea containing details of events, and several occasional lecture texts and articles on Blake's work produced by members. (109124) \$35.

313. BLAKE, WILLIAM. *The Book of Thel*. London: Gollancz, 1928. Thin 4to, 8 leaves and colophon. Original black cloth, scuffed, with library bookplate at rear pastedown.

§ Facsimile limited to 1700 copies for the UK and the USA, with this being 37. Bentley, BB, 22. (100167) \$25.

314. BLAKE, WILLIAM. *Blake's America: A Prophecy [and] Europe: A Prophecy. Facsimile Reproductions of Two Illuminated Books with 35 Plates in Full Color*. New York: Dover, 1983. 4to, 47 pp., with 35 illustrations. Near fine in original illustrated wrappers. Contains text version and brief commentary, plus

facsimiles of copy M of America and B, G, and K of Europe.

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

315. BLAIR, ROBERT. BLAKE, WILLIAM. *The Grave. A Poem*. New York: Appleton, 1903. Small 8vo, original red cloth, gilt top, printed label, chipped with piece missing, on backstrip. Top edge gilt. Very good.

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

316. BUTLIN, MARTIN. *Tate Gallery Collections: Volume Five. William Blake 1757-1827*. Seattle: The Tate Gallery in association with University of Washington Press, 1990. Large 4to, 251 pp. Illustrated throughout in color. Original cloth, dust-jacket, a fine copy.

§ New edition, updating and adding to previous edition. Describes 172 works in The Tate, with a new article on the formation of the collection by Krzysztof Cieszkowski. (123389) \$35.

317. BUTLIN, MARTIN. *The Paintings and Drawings of William Blake*. New Haven and London: Yale University Press, 1981. 2 vols., large 4to, Vol. 1 668 pp., text, Vol. 2 with 1193 illustrations, many in color. Fine in original cloth, dust-jackets.

§ The definitive work on the subject. The study reproduces virtually every extant original Blake work of art, including 104 leaves of color reproduction. Bentley, BBS, p.297. (123362) \$275.

318. CONRAN, G.L. *William Blake's "Heads of the Poets" for Turret House the residence of William Hayley Felpham*. [Wythenshaw, Manchester: The William Morris Press, n.d.]. Oblong folio, 43 pp., 24 illustrations. Pictorial wrapper with light wear.

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

319. DAMON, S. FOSTER, EDITOR. *Blake's Grave: A Prophetic Book. Being William Blake's Illustrations for Robert Blair's The Grave, Arranged as Blake Directed*. Providence: Brown University Press, 1963. Folio, 43 pp. Illus. Original brown boards. Fine copy.

§ First edition, a very useful edition of the book. Bentley, BB, 435K. (105879) \$45.

320. DAMON, S. FOSTER, EDITOR. *Blake's Job: William Blake's Illustrations of the Book of Job. With an Introduction and Commentary by S. Foster Damon*. Providence: Brown University Press, 1972. 4to, ix, 66 pp. including 22 plates. Near fine in original blue-gray cloth and illustrated dust-jacket, with minimal wear.

§ Third printing of the original 1966 edition, an essential reference work on Blake's *Job*, and a completely different book from his earlier study of *Job* published in 1950. Bentley, BB, 433D. (108877) \$45.

321. EASSON, KAY PARKHURST, AND ROGER R. EASSON, EDITORS. *William Blake The Book of Urizen edited and with a Commentary*. Boulder: Shambhala, 1978. Tall 8vo, 102 pp. including a full-color reproduction of the original. Wrappers; very good.

§ 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.

322. EASSON, ROGER R. AND ROBERT N. ESSICK. *William Blake Book Illustrator: Volume I*. Normal, Illinois: The American Blake Foundation, 1972. 4to, xv, 55 pp., with XI plates comprising 63 pp. of monochrome illustrations of engravings at various states. Good in original illustrated wrappers.

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

323. EAVES, MORRIS. *The Counter-Arts Conspiracy. Art and Imagination in the Age of Blake*. Ithaca and London: Cornell University Press, 1992. Oblong 8vo, xxix, 287 pp. Illustrated. Black cloth with illustrated dust-jacket. Very good.

§ First edition. Bentley, BBS, p.459: "an important essay in historiography." (107858) \$20.

324. EDWARDS, THOMAS R. *Imagination and Power. A Study of Poetry on Public Themes*. New York: Oxford University Press, 1971. 8vo, 232 pp. Red cloth with blue lettering. Printed dust-jacket. Some bumping to corners and mild shelfwear. Very good.

§ First edition. Chapter IV, The Revolutionary Imagination, has much on Blake. (101450) \$15.

325. ELLIS, EDWIN J. *The Real Blake. A Portrait Biography*. London: Chatto and Windus, 1907. 8vo, xviii, 443 pp. with 13 illustrations. Generally very good in reddish-brown buckram with slightly faded spine. Top edges gilt.

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

326. EMERY, CLARK. BLAKE, WILLIAM. *The Book of Urizen. Introduction by Clark Emery*. Florida: University of Miami Press, 1969. Small 8vo, 54 pp. plus 27 black and white plates. Printed wrappers. Signs of wear. Very good.

§ Second edition. Bentley, BB, 41B: "dealing largely with Gnosticism." (101395) \$10.

327. ERDMAN, DAVID V. *The Binding (Et Cetera) of Vala*. London: The Bibliographical Society, 1968. 8vo, 16 pp. Inscribed offprint from "The Library", Vol XIX, 1964, from

Erdman for George Goyder. Very good in gray wrappers.

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

328. ERDMAN, DAVID V., EDITOR. *The Illuminated Blake. All of William Blake's Illuminated Works with a Plate-by-Plate Commentary*. New York: Anchor Press, 1974. Oblong 8vo, 416 pp. Illus. Original white and blue cloth in a pictorial dust-jacket. Dust jacket is chipped and has some tears, minor foxing; very good copy.

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

329. ERDMAN, DAVID V., AND JOHN E. GRANT, EDITORS. *Blake's Visionary Forms Dramatic*. Princeton, NJ: Princeton University Press, 1970. 8vo, xxiv, 476 pp., plates with 121 illustrations, 8 in color. Dust-jacket with wear to top edge, light soiling and sunning. Nelson Hilton's copy.

§ 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.

330. ERDMAN, DAVID, ET AL. *Designs for Edward Young's Night Thoughts. A Complete Edition. Edited by David V. Erdman, John E. Grant, Edward J. Rose, Michael J. Tolley*. OUP: 1980. 2 vols., large 4to, xvi, 99; viii + 537 reproductions of watercolor drawings and 43 engravings. Original cloth, dust-jackets, jackets worn.

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

331. ESSICK, ROBERT N. *The Separate Plates of William Blake. A Catalogue*. Princeton: Princeton University Press, 1983. Large 4to, xxviii, 302 pp., with 114 illustrations, and 9 color plates. Near fine in original cloth, dust-jacket.

§ An essential reference work. Bentley, BBS, p.301: "a magisterial work." (123093) \$30.

332. ESSICK, ROBERT N. *William Blake's Commercial Book Illustrations. A Catalogue and Study of the Plates Engraved After Other Artists*. Oxford: Clarendon Press, 1991. 4to (xviii), 138 pp., with 295 black and white illustrations. Very good in original cloth and illustrated dust-jacket.

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

333. ESSICK, ROBERT AND JENIJOY LA BELLE, EDITORS. *Flaxman's Illustrations to Homer, drawn by John Flaxman. Engraved by William Blake and Others*. New York: Dover Publications, Inc., 1977. Large 4to, xxxii plus 75 full-page plates and 6 other illustrations. Silver illustrated wraps with curling to

edges. Bumping to corners. Inscribed to the American Blake Foundation from "Bob and Jenijoy" on title page. Very good.

§ Bentley, BBS, p.215: "useful introduction... slightly reduced." (100866) \$100.

334. FIGGIS, DARRELL. *The Paintings of William Blake*. London: Ernest Benn, 1925. 4to, xv, 117 pp., 99 plates, with additional text on the tissue guards. White buckram backstrip, decorated boards, edges soiled, minor damp stains. Very good copy.

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

335. GRIERSON, H. J. C. *William Blake's Designs for Gray's Poems reproduced full-size in monochrome or colour from the unique copy belonging to His Grace the Duke of Hamilton*. London: Humphrey Milford and the Oxford University Press, 1922. Folio. 22 pp. 117 plates, including 6 in color on rectos only. Publisher's red cloth, a good copy.

§ Limited to 650 copies. This "unique copy" was found among Flaxman's papers after his death, was auctioned in 1828, eventually sold to William Beckford, was transferred to Hamilton Palace upon the marriage of Beckford's daughter to the tenth Duke, and remained there until its discovery in a portfolio of prints. More recently it was purchased by Paul Mellon for Yale and was reproduced in full by the Trianon Press. (5416) \$275.

336. HOFER, PHILIP. *An Illustration by William Blake for the Circle of the Traitors, Dante's Inferno, Canto XXXII*. Meriden, CT: Meriden Gravure Company, 1954. Oblong 4to, 6 pp. plus 3 plates. In sewn salmon-colored printed wrappers, sun-faded and creased from top to bottom in center. Very good.

§ Limited edition of 400 printed by The Stinehour Press: Lunenburg: Vermont. Bentley, BB, 1867. (100897) \$30.

337. KEAY, CAROLYN. *William Blake Selected Engravings*. New York: Academy Edition, 1975. 4to, 9 pp. text and 81 pp. illustrations, including 4 in color. Illustrated wrappers, faintly toned, very good.

§ Bentley, BB, A517 and see Supplement p.18n: "Of the scholarly and reproductive qualities [of Keay's book] it is most charitable to be silent." (108023) \$5.

338. KEYNES, GEOFFREY. *A Study of the Illuminated Books of William Blake, Poet, Printer, Prophet*. London and Paris: The Trianon Press, 1964. 4to, [103] pp. With 32 plates. Original quarter morocco, marbled boards, matching slipcase, fine with a few small scuffs to the backstrip.

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

339. KEYNES, GEOFFREY. *A Study of the Illuminated Books of William Blake, Poet, Printer, Prophet*. New York and Paris: The Orion Press with The Trianon Press, 1964. 4to, [103] pp. With 32 color plates. Original cloth, dust-jacket slightly browned, with mylar cover. Very good.

§ Trade edition. (110660) \$20.

340. KEYNES, GEOFFREY. *An Exhibition of the Illuminated Books of William Blake Poet Printer Prophet. Arranged by the William Blake Trust. A Commemorative Handbook with a study by Geoffrey Keynes and a foreword by Lessing J. Rosenwald*. Paris: Trianon Press, for The William Blake Trust, 1964. 4to, 56 pp. with 16 colored collotype illustrations and illustrated card covers. Near fine in slightly chipped original clear acetate wrappers.

§ The original exhibition catalogue. Bentley, BB, 688A. (108917) \$25.

341. KEYNES, GEOFFREY. *Drawings of William Blake; 92 Pencil Studies: Selection, Introduction and Commentary by Sir Geoffrey Keynes*. New York: Dover, 1970. Large 8vo, xiv, [184]pp., with 92 illustrations. Near fine in original illustrated wrappers.

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

342. KEYNES, GEOFFREY. *Engravings by William Blake. The Separate Plates. A Catalogue Raisonné*. Dublin: Emery Walker, 1956. 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.

343. KEYNES, GEOFFREY. *The Complete Portraiture of William and Catherine Blake*. London: Trianon Press: 1977. 4to, 155 pp., 51 plates. Original full brown morocco, slipcase. A fine copy.

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

344. KEYNES, GEOFFREY. *The Complete Portraiture of William and Catherine Blake (mock-up copy)*. London: Trianon Press: 1976. 4to, 155 pp., 51 plates. Original quarter brown morocco, a bit worn.

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

345. KEYNES, GEOFFREY. *The Faber Gallery. Blake (1757-1827) with an introduction and notes by Geoffrey Keynes*. London: Faber and Faber, 1945. Slim 4to, 24 pp. with 10 tipped-in

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

§ A selection of Blake's best-known images in color. Bentley, BB, 398. (108884) \$25.

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

§ Bentley, BBS, p.174. (108885) \$25.

347. MILTON, JOHN. *L'Allegro... Together with A Note upon the Poems by W. P. Trent. Il Penseroso... Together with a Note upon the Paintings by Chauncey Brewster Tinker.* New York: Heritage Press, 1954. Large 8vo, 43; 44, [2] pp., 12 gravure plates after the paintings by William Blake. Quarter red cloth, marbled boards; age toned, near fine in slightly faded slipcase.

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

348. MILTON, JOHN. *On the Morning of Christ's Nativity Milton's Hymn with illustrations by William Blake and a Note by Sir Geoffrey Keynes.* Cambridge: University Press, 1923. 4to, 32, (2) pp. 6 plates. Quarter vellum, green buckram, very good.

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

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

§ Regular edition. Bentley, BB, 389. (108871) \$75.

350. MILTON, JOHN. *Poems in English with Illustrations by William Blake. Paradise Lost. Miscellaneous Poems. Paradise Regained and Samson Agonistes.* London: The Nonesuch Press, 1926. 2 vols. in 1, 8vo, [viii], 283; [xii], 359 pp. Title pages in sepia and black, 27 black-and-white plates. Full stiff vellum, gilt-lettered backstrip, covers slightly bowed and spotted in the vellum. Two gilt inscriptions at front.

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

351. PLOWMAN, DOROTHY. BLAKE, WILLIAM. *The First Book of Urizen. Reproduced in facsimile from an original copy of the work printed and illuminated by the author in 1794 formerly in the possession of the late Baron Dimsdale. With a Note by Dorothy Plowman.* London and Toronto: Dent and New York: Dutton, 1929. Small 4to, 28 color facsimile plates and 25 pp. of text.

Very good in original red cloth with gilt title, with gray dust-jacket, slightly chipped to spine head and corners, slightly marked to front cover, and ink inscription along top 1/2" of rear cover, now blotted.

§ A very good trade facsimile with a long note by Plowman. Bentley, BB, 39. (108838) \$100.

352. TODD, RUTHVEN, FOREWARD. BLAKE, WILLIAM. *America, a Prophecy.* New York: United Book Guild, 1947. 8vo, (8), 18 pp., lithographs in dark green ink printed on yellow paper. Very good in quarter red cloth over black boards, with a further color plate tipped onto the front cover. The "A" issue of this edition, preferable to the "B" issue without the foreword and publication imprint.

§ An odd reproduction, printed on yellow paper, with a color plate from 'Visions' on the upper cover and another color plate tipped in opposite the title-page. 3 pp. foreword by Ruthen Todd. Bentley, BB, 8A. (109177) \$35.

353. [TRIANON PRESS]. *29 Prospectuses for Trianon Press Facsimiles of William Blake's Books.* London, Paris and Clairvaux: Trianon Press. 29 prospectuses. All very good or as new condition, most folded as issued.

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

354. WILLIAM BLAKE TRUST. *William Blake's Illuminated Books. A complete set.* Princeton: The William Blake Trust, [1991-1995]. 6 vols, large 4to, original cloth, pictorial dust-jackets, as new.

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

355. WILLIAM BLAKE TRUST. *William Blake's Illuminated Books: Vol. 1. Jerusalem: The Emanation of Giant Albion. Edited with an Introduction and Notes by Morton D. Paley.* Tate Gallery Publications, The William Blake Trust, [1991]. Large 4to, 302 pp., including 105 pp. of color plates. Brown cloth in pictorial dust-jacket. As new.

§ (107850) \$150.

356. WILLIAM BLAKE TRUST. *William Blake's Illuminated Books: Vol. 4. The Continental Prophecies. America: A Prophecy. Europe: A Prophecy. The Song of Los. Edited with Introductions and Notes by D. W. Dörrbecker.* Princeton: The William Blake Trust, [1995]. Large 4to, 367 pp., with 77 pp. of color illustrations. Brown cloth in pictorial jacket, fine.

§ (105062) \$175.

357. WILLIAM BLAKE TRUST. *William Blake's Illuminated Books: Vol. 5. Milton: A Poem and the First Illuminated Works: The Ghost of Abel, On Homers Poetry [and] On Virgil, Laocoön. Edited with Introductions and Notes by Robert N. Essick and Joseph Visconti.*

Princeton: Princeton University Press, 1994. Large 4to, 286 pp., with 72 pp. of color illustrations. Brown cloth in pictorial dust-jacket. As new.
§ (108833) \$150.

358. WILLIAM BLAKE TRUST. *William Blake's Illuminated Books: Vol 6. The Urizen Books: The First Book of Urizen, The Book of Ahania, The Book of Los. Edited with Introductions and Notes by David Worrall.* Princeton: The William Blake Trust, [1995]. Large 4to, 231 pp., with 57 pp. of color illustrations. Brown cloth in pictorial dust-jacket. As new.
§ (107847) \$175.

359. [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. 4to, [24] pp. Six plates, additional illus. Original wrappers. Wrappers a bit soiled and worn. Very good.

§ One of 100 numbered copies. A scarce item from the eccentric Wright. Not located in Bentley but probably there somewhere. (9275) \$145.

BLAKE'S CIRCLE & CONTEMPORARIES

Alphabetically arranged

360. CRUIKSHANK, ROBERT. *A.L.s. to Mr. Cumberland.* No place (but London?): no date (ca. 1820?). 2 pp., small 4to, written in brown ink on one side and addressed on the other with a watercolor drawing by Cruikshank.

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

361. BALDWIN, GEORGE. *An Investigation into Principles, &c.* [London: Dalla Stamperia di Gul. Bulmer, 1801]. Thick 4to, [2], [1], pp. 1-721. Printed in English and Italian. Contemporary red straight-grained goatskin, flat spine banded with double gilt rules, single gilt rule to the margins of the boards, some foxing to the preliminaries, binding repaired and refurbished, still showing some scratches and stains, but still an attractive copy. All edges gilt.

§ Only edition, of absolute rarity (three copies recorded, none at auction, one at Yale, and this one). Written by an associate of William Blake, this is a profoundly eccentric production, full of the revolutionary spirit of the times, combining mysticism, philosophy, electricity and magnetism. One of an unknown number of copies privately printed for the author, without a title page, by George Bulmer, all of them intended for presentation to the author's friends, this copy bearing the 19th century ownership inscription "Girdlestone." DNB notes: "Baldwin was welcomed into London society as an exotic newcomer. He was described by Wright as 'lolling on oriental cushions, amid strange hangings' (T. Wright, *Life of William Blake*, 1929, 2.31) and had some interesting pictures to share. Baldwin became intrigued by Cosway's keen interest in the therapeutic powers of magnetism as expounded by John de Mainauduc. Baldwin's presence was noted in William Blake's lines: "Cosway, Frazer and Baldwin of Egypt's lake, / Fear to associate with Blake, / This life is a warfare against evils, / They heal the sick, he [Blake] casts out devils." Bentley, BBS, p.495 (p. 404). (122733) \$8950.

362. FLAXMAN, JOHN. BLAKE, WILLIAM. *Flaxman's Compositions: Homer - Hesiod - Aeschylus.* London: George Bell, 1882. Oblong quarto, bound in original pale brown cloth

with gilt title on cover, lightly worn at edges and corners. *The Hesiod Works* and *Days and Theogeny* follows the *Iliad* and *Odyssey*, and collates: - (4, half title and contents list of plates), 37 plates, being original engraved title plus 36 of the Blake engravings. The *Aeschylus* follows as the last. Generally very good internally with occasional foxing at ends of the volume. The binding has been repaired at some stage: due to the oblong format and weight of the pages the first signature is loose, but the remainder holding firm.

§ Four volumes in one of Flaxman's designs reduced to half size from Blake's original prints for use by art students, including Blake's designs for *Hesiod* published in 1817. This reduced-size edition appears to be a re-issue of Bentley's C edition of 1881 by Bell (only the *Hesiod* being present is implied by Bentley for that edition). Bentley, BB, 456. (108773) \$125.

363. [FLAXMAN, JOHN]. WARK, ROBERT. R. *Drawings by Flaxman in the Huntington Collection*. San Marino, CA: Henry E. Huntington Library and Art Gallery, 1970. Oblong 8vo, 94 pp. Illustrated. Red printed wrappers. Very good.
§ (10085) \$10.

364. FUSELI, HENRY. "Aratus the Poet and Urania the Muse of Astronomy." *Single plate from John Bonnycastle's Introduction to Astronomy*. London: Johnson, 1786. Frontispiece copperplate engraving, 150 x 85 mm on a sheet 250 x 120 mm. Cleaned, in very good condition.

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

365. FUSELI, HENRY. *Macbeth. Illustration from A New Edition of Shakespeare's Plays*. London: James Heath 1807. Copperplate engraving, 220 x 160 mm on a single sheet 245 x 170 mm. Cleaned, in very good condition.

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

366. FUSELI, HENRY. *Sorrows Sacred to the Memory of Penelope*. [by Sir Brooke Boothby Bart]. London: W. Bulmer, 1796. Folio, 89 pp. With a frontispiece, 2 plates, and several illustrations in the text. Original blue boards, printed label on upper cover, slightly foxed here and there but generally a fine untrimmed copy as issued.

§ First edition, one of a tiny number of large-paper copies. Only one other copy has been located (in the Essick collection, Fuseli's copy). The frontispiece is a stipple-engraving proof before all letters by Benedetti after the painting by Fuseli and is one of the largest book illustrations after Fuseli—it measures almost 12 x 7 inches. The poems memorialize the death of Boothby's daughter Penelope at the age of five and include a laudatory reference to Fuseli; Boothby was a member of the Lichfield literary circle and was immortalised in a portrait by Joseph Wright of Derby. Weinglass 139. (10982) \$4500.

367. FUSELI, HENRY. *Frontispiece to... Sorrows Sacred to the Memory of Penelope by Sir Brooke Boothby Bart*. London: W. Bulmer, 1796. The frontispiece only, stained in the top margin.

§ First edition, the print from one of a tiny number of large-paper copies. The frontispiece is a stipple-engraving proof before all letters by Benedetti after the painting by Fuseli and is one of the largest book illustrations after Fuseli—it measures almost 12 x 7 inches. Weinglass 139. (107264) \$450.

368. FUSELI, HENRY; FRANCIS LEGAT. *Tancred and Sigismunda, "Oh Perfidious Woman, die!" Illustration from Bell's British Theatre by John Bell*. London: J. Bell, 1792. Single plate, 6 x 3.6 inches, browned but otherwise good condition.

§ Illustration to Bell's *British Theatre* engraved by Legat after a lost painting by Fuseli. (107266) \$75.

369. FUSELI, HENRY; W. LENEY. *Shakspeare [sic] Second Part of King Henry the Fourth*. London: Boydell, March 25th 1795. Single sheet, elephant folio, 31 x 23 1/2 inches, image 21 1/4 x 16 1/2 inches. Matted, in very good condition.

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

FUSELI, HENRY; JAMES NEAGLE. *Illustrations from... The Plays of William Shakspeare [sic] accurately printed from the Text of the corrected Copy left by the late George 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 Shakspeare, &c. by Alexander Chambers...* London: Rivington [and 40 other booksellers], 1805.

§ Single plates designed by Fuseli from the best illustrated collection of Shakespeare's plays (save only the elephant-folio Boydell perhaps).

370. *Oval portrait bust of William Shakespeare*. Single plate, slight spotting, watermark to left upper corner, very good condition.

§ Engraved by Neagle after Fuseli. (107274) \$100.

371. *A Winter's Tale*. Bright and clean, on frail loose sheet (not laid) of India paper. Unmounted, folded, wrinkled and torn at right corner outside the platemark, otherwise good condition.

§ Engraved by Neagle after Fuseli. (107269) \$75.

372. *King Richard III*. Single plate, some toning and spotting but very good condition.

§ Engraved by Neagle after Fuseli. (107270) \$100.

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

§ Engraved by Smith after Fuseli. (107271) \$100.

374. *Two Gentlemen of Verona*. Single plate, slight spotting, very good condition.

§ Engraved by Bromley after Fuseli. (107272) \$100.

375. *Merry Wives of Windsor*. Single plate, slight spotting, very good condition.

§ Engraved by Bromley after Fuseli. (107273) \$100.

376. *Tempest*. Single plate, slight spotting, ink stain to right middle edge of plate, very good condition.

§ Engraved by Bromley after Fuseli. (107275) \$100.

377. *Troilus and Cressida*. Single plate, slight spotting, very good condition.

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

378. *Othello*. Single plate, slight spotting, very good condition.

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

379. FUSELI, HENRY; ANKER SMITH. *Flora Attired by the Elements.* Frontispiece to *The Economy of Vegetation by Erasmus Darwin*. J. Johnson, St. Paul's Church-Yard., 1791. The frontispiece only. Slightly spotted, otherwise very good condition.

§ First edition, engraved by Anker after Fuseli. (107265) \$145.

380. [FUSELI, CIRCLE OF]. *A contemplative woman*. [London: c. 1795]. 11 5/8 x 6 3/4 in. (29.5 x 17.2 cm.). A contemplative woman seated, head resting on her right arm with inscription 'Fuseli' (lower right) and extensive numbers and sums (verso). Pencil and grey wash. Very good.

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

381. [FUSELI, HENRY.] GANZ, PAUL. *The Drawings of Fuseli with a Foreword by John Piper*. New York: Chanticleer Press, Inc. 1949. 4to, 79 pp. plus 106 pp. of plates. Color frontispiece. Full red cloth with gilt lettering to front cover and backstrip. Illustrated dust-jacket with light chipping to edges. Very good.

§ First printing. (9870) \$50.

382. [FUSELI, HENRY.] POWELL, NICOLAS. *The Drawings of Henry Fuseli*. London: Faber and Faber Ltd., 1951. 4to, 51 pp. plus 64 full-page black and white plates. Full green cloth with gilt lettering set inside burgundy label along backstrip. Torn and chipped illustrated dust-jacket. Very good.

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

383. [FUSELI, HENRY.] SCHIFF, GERT. *Johann Heinrich Fussli*. Zurich & Munchen: Berichthaus & Prestel, 1973. 2 vols, 4to, 740; 613 pp. Volume 1 text; volume 2 illustrations. Gray cloth with red label and gilt lettering to backstrip. Illustrated dust-jackets for both volumes. Very minor edgewear. Very good.

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

384. [LINNELL, JOHN.] COUSEN, CHARLES. *The Nest*. New York: D. Appleton & Co., n.d. Folio, 11 x 14 3/4", printed on recto only, decorative initial and tailpiece; slight foxing; good. Together with folio 11 x 14 3/4", engraving 7 x 10", minor foxing to edges: very good.

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

385. [LINNELL, JOHN.] STORY, ALFRED T. *Life of John Linnell*. London: Richard Bentley & Son, 1892. 2 vols., 8vo, Vol. I: xxi, 308 pp; Vol. II: 284 pp. 2 frontispieces (with tissue guards) and 21 illustrations. Original blue cloth with gilt edges and lettering to spine. Moderate foxing to title pages and throughout. Pages untrimmed. Very good.

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

386. PALMER, A. H. *Samuel Palmer a Memoir. Also a Catalogue of his Works... and an Account of the Milton Series of Drawings, by L.R. Valpy*. London: Fine Arts Society, 1882. Small folio, pictorial title-page, ii, 105, 1 (list of Palmer's etchings)pp. With 14 (of 15) plates and nine woodcuts printed from the original blocks. Original quarter roan and cloth boards lettered in gilt, rather worn. The frontispiece original etching is lacking.

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

387. PALMER, A. H. *The Life and Letters of Samuel Palmer, Painter and Etcher; written and edited by A. H. Palmer*. London, Seeley & Co., 1892. 4to, xiii, 2, 422 pp. including a frontispiece portrait, an original etching, and 22 illustrations. Original blue cloth gilt, a bright, partly unopened copy with occasional foxing. Very good.

§ First edition of the standard work on the artist, with an original etching, 2nd state of 3, entitled "The Willow" executed in 1850 for his admission to the Etching Club. A "Catalogue of the exhibited works and the etchings of Samuel Palmer" at pp.[405]-422 served as the only catalogue raisonné until Lister's work *Samuel Palmer and his Etchings*. A scarce book complete with the etching Lister 1.ii. (110828) \$975.

388. PALMER, SAMUEL. *A Vision Recaptured: The Complete Etchings and the Paintings for Milton and for Virgil*. Trianon Press Facsimiles, for the William Blake Trust, 1978. Small folio, 88 pp., 23 plates in color and black and white, with 5 facsimile prints in a separate folder, contained in a cloth portfolio. With the errata slip. A few marks on text block edges and inside covers of portfolio, else very good.

§ One of 1800 numbered copies with five facsimiles of Palmer's etchings. Introduced by Sir Geoffrey Keynes and Arnold Fawcus. Essays by Raymond Lister, Graham Reynolds, followed by catalogue, chronology, and bibliography. (105649) \$275.

389. PALMER, SAMUEL. *Samuel Palmer's Sketch-book 1824. An Introduction and Commentary by Martin Butlin with a Preface by Geoffrey Keynes*. Trianon Press: 1962. 2 vols, oblong 8vo, text volume (2), 48, (2, colophon) pp., facsimile volume to match. Original full brown morocco for reproduction volume, beige cloth for introduction and commentary, backstrips a little scuffed and stained, internally fine.

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

390. [PALMER, SAMUEL]. HARDIE, MARTIN. *Samuel Palmer. Being a Lecture delivered to the Print Collector's Club...* London: Print Collectors' Club, 1928. Small 4to, 67 pp. 9 drawings and 13 etchings. Quarter black cloth with original white paper covered boards, black lettering to the upper panel. Dampstaining at foot of bottom cover.

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

391. [PALMER, SAMUEL]. HARVEY-LEE, ELIZABETH. *The Poetic Impulse. All the etchings of Samuel Palmer together with selections of works by his peers and followers*. Oxford: self-published, 2012. Slim sm. 8vo, 88 pp. illustrated throughout in black and white and color. Original stiff illustrated wrappers, as new.

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

392. [PALMER, SAMUEL]. LISTER, RAYMOND. *The Writings of Samuel Palmer*. [Paris]: Extrait de la Gazette des Beaux-Arts, 1973. 4to, 4 pp. (numbered 253-56). Offprint in blue stapled wrappers. Inscribed to "Roger R. Easson with all good wishes Raymond Lister 4/5/73." Staples beginning to rust. Very good.

§ (9915) \$25.

393. [PALMER, SAMUEL]. MALINS, EDWARD. *Samuel Palmer's Italian Honeymoon*. London: Oxford University Press 1968. 8vo, xiii; 130 pp. plus 20 plates and one map. Green cloth in printed orange dust-jacket. Edgewear to jacket; very good.

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

394. PILKINGTON, M., AND HENRY FUSELI. *A Dictionary of Painters, from the Revival of the Art to the Present Period. A New Edition, with Considerable Additions, an Appendix, and an Index by Henry Fuseli, R.A.* London: Printed by John Crowder, Warwick Square, for J. Johnson [et al.], 1805. 4to, xx, (2), 693, (21) pp.

with index and errata. Half leather with green cloth sides, backstrip tiled and ruled in gilt. Headcap chipped, joints cracked but holding well, scattered foxing. A good and very serviceable copy of a useful reference work.

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

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

§ The true first Piroli printing of these famous plates, much reprinted along with the Aeschylus, the Odyssey, and the Hesiod which William Blake was famously engaged to create the engravings for in 1805. Bentley has written on the various versions; Essick's copy is on white paper, with a different watermark, and with the text at the end in French. In the present copy it appears as "Spiegazioni delle Tavole" followed by 34 descriptions set in three columns. Copies examined online such as Princeton's and the Royal Academy's differ enough to be surely later printings. "The Iliad of Homer Engraved from the Compositions of John Flaxman," the first of the four Piroli titles, is a strikingly beautiful production especially on the blue paper -- many later versions were printed, with text in French. The influence of Flaxman on Blake is clearly seen in several plates. (123231) \$4250.

396. [RICHMOND, GEORGE]. LISTER, RAYMOND. *George Richmond*. London: Robin Garton, 1981. 4to, 181 pp, with 69 illustrations, many in color. As new in original brown cloth with gilt titles, in an illustrated dust-jacket.

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

397. SCHIAVONETTI, N[ICOLO]. *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. Very good.

§ 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 completed by Niccolo to compete with Blake's monumental engraving on the same subject. (5361) \$575.

398. [SCOTT, WILLIAM BELL]. MINTO, W., EDITOR. *Autobiographical Notes of the Life of William Bell Scott and Notices of his Artistic and Poetic Circle of Friends, 1830 to 1882*. New York: Harper, 1892. 2 vols., 8vo, x, [2], 356; viii, [2], 346 pp. 25 illustrations including 8 etchings, 8 reproductions of sketches, and 5 photogravures. Original blue/green cloth, a very good copy.

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

399. STOTHARD, THOMAS. *Chaucer's Canterbury Pilgrims. Etched by Lewis Schiavonetti and finished by James Heath...* [London: 1809-1817]. 925 x 300 mm., with large margins. Recently cleaned, in fine condition.

§ "Much has been written concerning Thomas Stothard's *Pilgrimage to Canterbury* and the later, remarkably similar, composition by his one-time engraver, William Blake. This large engraving and the painting upon which it was based were the cause of a permanent rift between William Blake and two of this most important employers, the publisher R.H. Cromek and the artist Thomas Stothard. Indeed, the argument surrounding these men and the subject of the *Canterbury Pilgrims* has led to lasting academic debate.

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

Cromek commissioned Louis [Luigi] Schiavonetti to engrave Thomas Stothard's composition, but when Schiavonetti died in 1810 he had completed only the etched state of the plate. The copper plate was given to Francis Engleheart to complete, but Cromek's death in March 1812 again interrupted progress. His widow gave the plate to Niccolo Schiavonetti, Louis's younger brother, but he too died. The plate was finally completed by James Heath and was published on 1st October 1817." (Campbell Fine Art).

Ref: Shelley M. Bennett, 1988, pp.44-9; R.N. Essick, *The Separate Plates of William Blake*, 1983, p.88. (122973) \$2500.

400. VARLEY, JOHN. *Riverside Scene: Woman and Child on Path*. [London:1811 or later]. Sheet size 27 x 42 cm; plate size

- landscape 22 x 18.8 cm. Signature in reverse on plate, margins thumbbed, near fine. § An early lithograph by Varley on Whatman paper watermarked 1810. Scarce early lithograph; intriguingly this could be a Thames-side scene, since Varley, Blake and others in the circle took walks and boat trips there. However Varley commonly did waterside scenes at this time, and this location cannot be identified easily. (109102) \$300.

401. [VARLEY, JOHN]. KAUFFMANN, C. M. *John Varley 1778-1842*. London: Batsford and The V & A Museum, London, 1984. 8vo, 190 pp., with 23 text illustrations, with reproductions of 12 in color and 71 in black and white, plus commentary. Very good in color-illustrated glazed wrappers. § A catalogue of works Varley exhibited in each year, and a catalogue of the V&A's collection of 83 watercolors. (109109) \$20.

BOOKS WHICH INFLUENCED BLAKE

402. [BOHME, JAKOB]. BEHMEN, JACOB. *The Works of Jacob Behmen, The Teutonic Theosopher... with Figures, illustrating his Principles, left by the Reverend William Law, M.A.* London: R. Richardson, 1764 [vols. 1 and 2] and G. Robinson, 1773 [vol. 3] and 1781 [vol. 4]. 4 vols. Modern half calf, well done, with the extraordinary plates fully intact and operational.

§ First collected edition in English, the edition through which the Romantics including Blake and Coleridge discovered Böhme's radical religious philosophy. Full description on our website. (123064) \$22,500.

403. QUINCY, JOHN. [Blake's copy c. 1775?]. *Pharmacopoeia Officinalis & Extemporanea. Or, A Complete English Dispensatory, In Four Parts... The Ninth Edition, much enlarged and corrected.* London: J. Osborn and T. Longman, 1733. Thick 8vo, xvi, 700, lx (index) pp. Original calf, final two leaves creased, lacking rear free end-paper.

§ William Blake's copy, signed on the title-page "William Blake his Book" in brown ink. The signature corresponds almost exactly with the example reproduced by Bentley in *Blake Books Supplement*, facing p. 314. A hand, perhaps Blake, has also noted the price at the front on the free end-paper. Although only a couple of pages bear markings in ink (underlining, not writing), some twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously dog-eared. Whether or not these markings were made by Blake is unknown, but a relationship between the state of his health and the passages marked, however conjectural, might be illuminating.

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

404. PLATO. TAYLOR, THOMAS [TRANSLATOR]. *The Works of Plato, Viz. His Fifty-Five Dialogues, and Twelve Epistles, Translated From the Greek; Nine of the Dialogues by the Late Floyer Sydenham, and the Remainder by Thomas Taylor.* London: Printed for Thomas Taylor, by R. Wilks, Chancery Lane and Sold by E. Jeffery, and R.H. Evans, Pall-Mall, 1804. 4to, 5 vols.

(12), [i-iii], iv-cxxiii, [1]-544; (4), [1-3], 4-657, (1, index); (4), [1-3], 4-600; (4), [1-3], 4-614; (4), [1-3], 4-720 pp. Half calf with marbled boards, backstrip gilt, some wear to extremities including some loss of paper from vols. 1 and 2. A handsome set with large margins. Very good.

§ First edition. Thomas Taylor (1753-1806) was the first to translate and publish the complete works of Plato into English; his *Works of Plato*, the culmination of a lifetime's study of both philosophy and the Classics, was an obvious landmark for men and women of letters. "[It] was through Taylor's translations that the Romantic poets had access to Platonism: they are probably one of the sources of Blake's mythology, as well as his repudiation of the natural science of Bacon and Newton." (DNB). (105711) \$6750.

405. SWEDENBORG, EMANUEL. *A Treatise concerning Heaven and Hell, containing a relation of many wonderful things therein, as heard and seen by the author, the Honourable Emanuel Swedenborg, Of the Senatorial Order of Nobles in the Kingdom of Sweden. Now first translated from the original Latin.* London: James Phillips, George Yard, Lombard Street. And sold also by S. Leacroft, Charing Cross; T. Mills, Bristol; and E. Score, Exeter, MDCCCLXXVIII [1778]. 4to. Early calf.

§ First edition in English, a very scarce book in commerce. Blake was well aware of Swedenborg and is known to have owned and read the second edition of 1784 now at Harvard. Full description on our website. (123191) \$3500.

INSPIRED BY BLAKE

406. BASKIN, LEONARD. *“Auguries of Innocence” by William Blake. Wood engravings by Leonard Baskin.* Northampton (MA): Gehenna Press, 1959. Slim 8vo, 20 pp., 8 original wood engravings printed in the text. Original grey wrappers, printed label on upper covers, mint as issued in a later slipcase with the bookplate of Miriam and Richard Sica.

§ 250 copies of this book printed for the Print Club of Philadelphia by Esther & Leonard Baskin & Richard Warren at the Gehenna Press in Northampton, Massachusetts. Signed and numbered by Baskin at the end—this is copy 229. A surprisingly scarce book and quite beautiful; two later facsimile issues were published by Grossman in New York. (123695) \$1195.

407. BASKIN, LEONARD. *Blake and the youthful ancients: being portraits of William Blake and his followers engraved on wood by Leonard Baskin and with a biographical note by Bennett Schiff.* Northampton, Mass.: Gehenna Press, 1956. Small 4to, [11 inc. the first blank]pp. 18 b/w 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.

408. BIANCO, PAMELA. *The Land of Dreams. Poems by William Blake Selected and Illustrated by Pamela Bianco.* New York: Macmillan Company, 1928. 8vo, 42 pp. Illustrated. Green cloth, some soiling to covers. Very good.

§ First edition. A charming children’s book, scarce in the dust-jacket. Bentley, BB, 270. (101491) \$45.

409. BO, LARS. *Fourteen etchings after Auguries of Innocence by William Blake.* Paris: Harry H. Lunn, 1980. Large folio, 45 x 36 cm, [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 Lars Bo (1924-1999). Bo studied art and printmaking techniques at the famous Parisian Atelier 17, under the directorship of Stanley William Hayter and

became a successful artist of the illustrated book and, later, a leading artist for the French periodical, *Le Monde*. (107388) \$1250.

410. CARTER, PETER. *The Gates of Paradise. Illustrated by Fermin Rocker.* London: Oxford University Press, 1974. 8vo, 134 pp. Blue cloth in illustrated dust-jacket with protective mylar cover, dust-jacket clipped, very good.

§ 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.

411. DUFFY, MAUREEN. *All Heaven in a Rage.* New York: Alfred Knopf, 1973. 8vo, 207 pp. Quarter cloth with red paper boards, illustrated dust-jacket; mild edgewear, very good.

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

412. [ELM STREET PRESS]. *The Tiger’s Eye.* Woodstock, VT: The Elm Street Press, October 1947. 8vo, 108 pp. Illustrated wrappers, with chipping to spine and creasing to front and back. Pages with some browning to edges. Internally very good.

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

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

§ (109159) \$50.

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

§ (109156) \$20.

415. GALLAS, G.E. *The Poet and the Flea. Ode to William Blake. Volume 1. Written and illustrated by G.E. Gallas.* Gaithersburg MD: Radiant Feminist Press, 2016. Slim roy. 8vo, (105)pp, illustrated entirely in black and white throughout. Original illustrated wrappers, new.

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

on Blake to the Blake Society (London) and Yale University School of Drama. (107760) \$20.

416. GINSBERG, ALLEN. *Songs of Innocence and of Experience by William Blake, tuned by Allen Ginsberg*. New York: Metro-Goldwyn-Mayer, 1969. Vinyl record in illustrated, folding paper sleeve with extra paper leaf, 4 interior pages of commentary and poetry. Signed "Allen Ginsberg N.Y.C. 12/11/87... Allen Ginsberg Dec 14-15 1969 New York City - returned again from Chicago as defense witness (sic), conspiracy trial." Some wear to sleeve, especially edges and corners, edge of disc envelope split.

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

417. INGMIRE, THOMAS. *And Everything That Lives Is Holy*. San Francisco: 2003. 8 x 6 ins. Calligraphic print in several colors, numbered 3/20, signed and dated. Framed and glazed. Fine.

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

418. INGMIRE, THOMAS. *And Everything That Lives Is Holy*. San Francisco: 2016. 8.5 x 11 ins. Calligraphic print in several colors, numbered 2/25, signed and dated. Fine. § (107794) \$150.

419. INGMIRE, THOMAS. *Eternity. [He who binds to himself a Joy]*. [San Francisco: Thomas Ingmire, 1975]. Oblong 12mo, [11]pp. With a hand-drawn gold initial letter on the cover and on the title-page. Original rust wrappers, fine.

§ Limited to "300" copies of which 40 were hand-bound and maybe 100 copies completed in all. Exceptionally scarce (and beautiful), we have had one copy in the last 30 years. Ingmire here reproduces his calligraphic version of Blake's famous poem, found in the "Notebook" (1787-1818). (123980) \$300.

420. INGMIRE, THOMAS. *He who Binds to Himself a Joy*. San Francisco: 2016. 8.5 x 11 ins. Calligraphic print in several colors and heightened with gold, numbered 5/25, signed and dated. Fine. § (107816) \$100.

421. INGMIRE, THOMAS. *He who Sees the Infinite in all Things sees God*. San Francisco: 2016. 11 x 12 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. Fine. § (107820) \$950.

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

§ (107800) \$150.

423. MCLEAN, ANDREA, WITH HENRY ELIOT. *Map of the Spiritual Fourfold London*. London: Andrea McLean with The Blake Society, 2014. Map, approx. 59 x 59 cm. As new, unfolded, in a cardboard tube (also published in a folded version).

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

424. MORRISH, ANN; KING, DAVID; ORR, PETER (PROGRAMME). *People Past and Present: William Blake*. Fontana: c.1969. Vinyl record in illustrated sleeve, very good. Color portrait of Blake on front, short biography of Blake on back along with information about the actors and the National Portrait Gallery, and black and white illustrations of other authors in the album series: Charles I, Edward Lear, Ellen Terry, Jane Austen, and Samuel Pepys.

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

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

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

426. PIECH, PAUL PETER. *Holy Thursday by William Blake*. Bushey Heath: Taurus Press, [1972?]. Oblong 8vo, 15 pp. Original brown cloth with printed label, fine.

§ Limited to 200 copies. Piech (1920-1976) was an American who lived and worked much of his life in England (in advertising), he was noted for his private press productions of works by William Blake as well as pro-peace material and religious pamphlets and broadsides, usually printed in very small numbers. Bentley, BB, 260A. (100980) \$50.

427. PIECH, PAUL PETER. *The Divine Image by William Blake*. Bushey Heath: Taurus Press, [1970]. Slim sm. 8vo, 8 pp. including self-wrappers, very good.

§ Limited to 300 copies. Bentley, BB, 246A. (102672) \$45.

428. ROMANIN, TIZIANA. *The Tyger. Linocuts by Tiziana Romanin*. Milan: Galleria Demetra, 2017. Oblong small folio, single sheet approximately 10 1/2 ins. x 192 ins. folded into 10 1/2 x 8 ins. pp., bound into blue boards enclosed in an open-ended printed slipcase. As new.

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

429. SENDAK, MAURICE. *Poems from William Blake's Songs of Innocence. Drawings by Maurice Sendak*. London: Bodley Head, 1967. Small 8vo, 24 pp. Near fine in illustrated card wrappers, with 9 sepia illustrations to the text by Maurice Sendak.

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

430. [SPOON PRINT PRESS]. BLAKE, WILLIAM. *America - A Prophecy*. London: Landers, 2021. 19cm x 51cm when closed. 67cm x 51cm when open. With printed cloth cover. Inner print linocut (printed on Somerset 300gsm paper) shows the spirits of revolution rising up between two eagle feathers; hand-printed the end-papers with images of dragonflies, to symbolize transformation. The 8-page text is printed on Zerkall paper and sewn together, and slips into an enveloped area made from the hand-printed Fabriano paper. New.

§ Limited to 10 copies, sold out. Signed and dated on the top reverse of the print. Linda Anne Landers's highly creative and visionary re-imagining of Blake's poems have earned considerable attention and respect from the book arts collectors. (124144) \$1875.

431. [SPOON PRINT PRESS]. BLAKE, WILLIAM. *Jerusalem*. London: Spoon Print Press, 1995. Small 8vo, (12), with 2 single page and one double-page spread linocut, the latter on the center fold cut to a star burst configuration. Two text pages giving poem "Jerusalem" from *Milton*. Sewn into card covers, with repeat of one linocut in red to front cover, printed on thick hand made paper. Fine.

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

432. [SPOON PRINT PRESS]. BLAKE, WILLIAM. *Spring. Designed and Printed by Linda Anne Landers at Spoon Print Press*. [N.p.: n.d.] Slim 8vo, printed on one sheet of stiff handmade paper folded to make 8 pp.(one blank), with a cover illustration and three illustrations in the text, printed in black, text in red. As new.

§ Limited to 150 copies signed by the artist, of which 1-25 were hand-colored by Landers. (108786) \$50.

433. [WHITTINGTON PRESS]. *Milton's Hymn On the Morning of Christ's Nativity with Illustrations by William Blake*. Gloucestershire, UK: The Whittington Press, 1981. Large 4to, bi-fold with tipped-in color plate of The Old Dragon (loose). Light soiling. Very good.

§ Announcement of the May 1981 limited edition publication Milton's *Hymn On the Morning of Christ's Nativity with Illustrations by William Blake* by Whittington Press in association with Angscot Productions. (100768) \$5.

434. WILLARD, NANCY. *A Visit to William Blake's Inn. Poems for Innocent and Experienced Travellers. Illustrated by Alice and Martin Provense*. New York: HBJ, 1980. Thin 4to, 45 pp. Illus. in color throughout. Original cloth, clipped dust-jacket, fine and protected in glassine.

§ First edition, second printing ("BCDE" on copyright page, no Caldecott medal on jacket). Children's book by a Blake aficionada - but of direct Blake interest for a good deal of accurate information on Blake. Caldecott Prize winner. (122667) \$45.

435. WILLARD, NANCY. *Announcement for: A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers by Nancy Willard*. [New York]: Harcourt Brace Jovanovich, 1981. Slim oblong 8vo, single-sided color illustration by Alice and Martin Provensen, announcing the release of Nancy Willard's book *A Visit to William Blake's Inn*. Very good.

§ (100793) \$5.

BLAKE IN TRANSLATION

436. BOUTANG, PIERRE. *William Blake. Essais et Philosophie*. Paris: L'Éditions de l'Herne, 1970. 8vo, 314 pp. 19 illustrations. Illustrated wrappers. Minor edgewear. Very good.

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

437. EICHORN, THOMAS. *Zwischen Feuer und Feuer. Poetische Werke Zweisprachige Ausgabe*. Hamburg: Deutscher Taschenbuch Verlag, 1996. 8vo, 501 pp. 18 illustrations. Illustrated wrappers. Very good.

§ First edition, inscribed by Thomas Eichhorn, editor, to the American Blake Foundation, dated July 1st 1997. Translated with annotations by Eichhorn, and with a foreword by Susanne Schmid. Not found in Bentley. (101558) \$20.

438. GRIGORESCU, DAN. *Grafica Lui William Blake*. Bucuresti, Romania: Editura Meridiane, 1983. 8vo, 42 pp. plus 89 illustrations. Printed wrappers with some wear. Very good.

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

439. HOFMANN, WERNER. *Lieder der Unschuld und Erfahrung Herausgegeben und mit einem Nachwort versehen von Werner Hofmann*. Berlin: Insel Verlag, 1976. Small 8vo, 115 pp. Pages 9-62 with full page, full-color plates. Illustrated wrappers. Very good.

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

440. 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, Ahania, Europe*, and *Los and Enitharmon*. Not in Bentley, who mentions a work by Knoblauch from 1925. No copy located on OCLC, COPAC, or KVK. (101078) \$75.

441. SWAN, AVANTOS. *El Libro de Urizen. Version en Castellano de Avantos Swan*. Madrid: Swan, 1984. 8vo, 141 pp. with 28 full-color plates. Illustrated wrappers, with minor soiling. Very good.

§ First edition. Bentley, BBS, p.76 (101526) \$15.

442. UNGARETTI, GUISEPPE. *Visioni di William Blake. Arnoldo Mondadori, Editore*. Milano: Mondadori, 1965. 8vo, 544 pp. With 37 illustrations. Brown cloth. Printed dust-jacket, signs of wear, few closed tears. Very good.

§ First edition of this selection, with English and Italian on facing pages. Presentation copy inscribed (in translation): "To dear Mario Diacono, to the poet and collaborator

without equal. Giuseppe Ungaretti, Rome, 22nd October 1965." The last hundred pages (a scholarly appendix) are in fact by Diacono, who has later inscribed it to someone else, presumably a Berkeley friend. Not in Bentley. Ungaretti is (along with Montale and Quasimodo) one of the three most famous Italian poets of the 20th century. His collaborator Mario Diacono, his former student and private secretary from 1960 to 1967 then spent 3 years in Berkeley. (101537) \$275.

BIOGRAPHY & CRITICISM

443. ACKROYD, PETER. *Blake*. London: Sinclair-Stevenson, 1995. 8vo, 399 pp, with 33 color illustrations, 30 black and white illustrations on plates, and 49 text illustrations of Blake's work. New in color illustrated dust-jacket.

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

444. ADAMS, HAZARD. *William Blake. A Reading of the Shorter Poems*. Seattle: University of Washington Press, [1963]. Large 4to, xiv, 337 pp. Illustrations to title-page and fly titles after works by Blake. Original cloth, dust-jacket. Annotated and underlined throughout in ink by Kay Long.

§ First edition. Bentley, BB, 780: "particularly useful." (123077) \$25.

445. ANSARI, ASLOOB AHMAD. *Arrows of Intellect. A Study in William Blake's Gospel of the Imagination*. Aligarh, India: Naya Kitabghar, 1965. 8vo, 248 pp. Blue cloth with gilt lettering to backstrip. Very good.

§ First edition. Bentley, BB, 1085. (101422) \$50.

446. ANNWN, DAVID. *Hear the Voice of the Bard!* Hay-on-Wye: West House Books, 1995. 8vo, 32 pp. As new in wrappers with Blake illustration to front cover.

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

447. ARGUELLES, JOSE A. *The Transformative Vision. Reflections on the Nature and History of Human Expression*. Berkeley and London: Shambhala, 1975. 8vo, 264 pp. Blue printed wrappers. Light scuffing and shelf wear. Very good.

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

448. AULT, DONALD. *Visionary Physics. Blake's Response to Newton*. Chicago and London: University of Chicago Press, 1974. 8vo, xv, 229 pp. Frontispiece. Some highlighting and underlining. Blue cloth. Illustrated dust-jacket. Minor edgewear. "Roger Easson, Memphis, 9.4.82" in ink to front free endpaper. Very good.

§ First edition. Bentley, BB, B1098. (123079) \$35.

449. BAGDASARIANZ, WALDEMAR. *William Blake Versuch Einer Entwicklungsgeschichte des Mystikers*. Zurich and Leipzig: Max Niehans Verlag, 1935. 8vo, vii, 171 pp. Printed wrappers. Minor edgewear. Very good.

§ Only printing. Swiss Studies in English, vol. 2. Bentley, BB, 1107. (101481) \$15.

450. BAINE, RODNEY M. AND MARY BAINE. *The Scattered Portions. William Blake's Biological Symbolism*. Athens, Georgia: Rodney M. Baine, (author), 1986. 8vo, 260 pp, with 77 illustrations. In original cloth with illustrated dust-jacket. Very good.

§ First edition, discussing the biological images and symbols in Blake. The Baines wrote several books on Blake. Bentley, BBS, p.358. (109025) \$25.

451. BANDY, MELANIE. *Mind Forg'd Manacles. Evil in the Poetry of Blake and Shelley*. Alabama: University of Alabama Press, 1981. 8vo, x, 210 pp. Full green cloth, lettered in gilt. Very good.

§ First edition. Bentley, BBS, p.359. (102766) \$20.

452. BEER, JOHN. *Blake's Humanism*. Manchester: Manchester UP; New York: Barnes & Noble, [1968]. 8vo, xiii [1], 269 pp., frontispiece and 54 illustrations. Original red cloth, dust-jacket. Kay Easson's copy, signed and with her annotations and underlinings.

§ First edition. Bentley, BB, 1143. (101065) \$25.

453. BENTLEY, G.E., JR. *A Unique Prospectus for Blake's Grave Designs*. Princeton: Library Chronicle, 1974. Slim 8vo, 321-324 pp., one plate. Original red printed wrappers, stapled. 'Extracted from the Princeton University Library Chronicle, Volume XXXV, Number 3, Spring 1974.' Very good.

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

454. BENTLEY, G.E., JR. *Blake Books. Annotated Catalogue of William Blake's Writings in Illuminated Printing, in Conventional Typography, and in Manuscripts and Reprints thereof, Reproductions of his Designs, Books with his Engravings, Catalogues, books he owned, and scholarly and critical works about him*. [Oxford: University Press, 1977]. Martino Publishing: 2000. Very thick 8vo, 1200 pp. Original cloth, fine.

§ Second edition, with a new 15 page preface and 37 page post script by Bentley. The standard catalogue of Blake's writing and writings about Blake. (123363) \$150.

455. BENTLEY, G.E., JR. *Blake, Hayley and Lady Hesketh (Reprint from The Review of English Studies, July 1956)*. Oxford: Oxford University Press (for The Review of English Studies), 1956. 8vo, 23 pp. Inscribed offprint by Bentley for George Goyder, very good in stapled wrappers, with Goyder's pencil underlinings throughout.

§ Bentley, BB, 1157. (109091) \$10.

456. BENTLEY, G.E., JR. *Blake Records Supplement*. Oxford: Clarendon Press, 1988. 8vo, xlvi, 152 pp., with 5 black and white illustrations. Near fine in original blue cloth and clear acetate wrapper.

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

457. BENTLEY, G.E., JR. *Blake Records. Second Edition. Documents (1714-1841) Concerning the Life of William Blake (1757-1827) and his Family, Incorporating Blake Records (1969), Blake Records Supplement (1988) and Extensive Discoveries since 1988*. New Haven and London: Yale University Press, 2004. Thick 8vo, xxxviii, 943 pp. With black and white illustrations in the text, end-papers reproducing the Canterbury Pilgrims in color. Original cloth, dust-jacket. Very good.

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

458. BENTLEY, G.E., JR. *The Early Engravings of Flaxman's Classical Designs*. New York: The New York Public Library, 1964. 8vo, 63 pp, extensively illustrated throughout. Near Fine in original wrappers.
 § The only significant study of the subject. (109111) \$20.
459. BENTLEY, G.E., JR. *The Stranger from Paradise: A Biography of William Blake*. New Haven and London: Yale University Press, 2001. 8vo, xxvii, 532 pp. With 136 illustrations (many in color) and numerous figures in the text. Light edgewear and creasing.
 § First paperback edition. The standard documentary biography, incorporating the information in Blake Records. (123356) \$15.
460. BENTLEY, G.E., JR. *Two Contemporary facsimiles of "Songs of Innocence and Experience."* *Bibliographical Society of America, 1970*. 8vo, 16 pp. Very good in gray wrappers. Inscribed offprint from vol 64, Fourth Quarter, of *The Papers of The Bibliographical Society of America*, from Bentley for George Goyder. Very good in stapled wrappers.
 § Bentley's thorough analysis of the two facsimiles dates both before 1825. Bentley, BB, 1177. (109092) \$10.
461. BENTLEY, G.E., JR. *William Blake. The Critical Heritage*. London and Boston: Routledge & Kegan Paul, [1975]. 8vo, xix, [1], 294 pp., 20 plates. Dust-jacket with minor sunning and soiling at spine.
 § The standard compilation of early studies and criticism. Bentley, BB, A1181. (123369) \$35.
462. BENTLEY, G.E., JR. *William Blake's Writings. Volume I Engraved and Etched Writings. Volume II Writings in Conventional Typography and in Manuscript*. Oxford: 1978. 2 vols., 8vo, lvi, 745; vii, [746]-1820 pp., illustrated throughout and with maps of Blake's Britain at the end of vol. II. Original cloth, dust-jackets, fine.
 § The first volume contains all the text of the illuminated books, along with numerous reproductions and bibliographical details; the second volume includes the printed books, manuscripts, marginalia, letters, lost works, etc., with extensive bibliographical material at the end. Bentley, BBS, p.169. (123360) \$125.
463. BENTLEY, G.E., JR. AND MARTIN K. NURMI. *A Blake Bibliography*. Minneapolis: University of Minnesota Press, 1964. 8vo, xix, 393 pp, with illustrations. Very good in original dust-jacket, worn at edges.
 § First edition. The Bible until Bentley's BB and Essick's various books came along. Bentley, BB, 686. (108937) \$15.
464. BERTHOLD, ROBERT J. AND ANNETTE S. LEVITT, EDITORS. *William Blake and the Moderns*. Albany: State University of New York Press, 1982. 8vo, xv, 294 pp. Orange printed wrappers. Sunning to backstrip. Very good.
 § 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.
465. BERTRAM, ANTHONY. *William Blake. The World's Masters-New Series*. London & New York: Studio Publications, [1948]. Small 4to, 64 pp., illustrated. Decorated boards, a little light soiling, minor creasing to backstrip cover, rubbed along joints.
 § A simple introductory guide to Blake. Bentley, BB, 411. (100005) \$15.
466. BINDMAN, DAVID. *Blake as an Artist*. Oxford: Phaidon, 1977. 8vo, 256 pp, 182 illustrations. Original cloth with dust-jacket. Near fine copy.
 § First edition. The standard art-historical study. Bentley, BBS, p.373. (123370) \$20.
467. BINYON, LAURENCE. *William Blake; Painter, Poet, Seer*. [N.p.; n.d.: Probably USA: c. 1932-33]. 4to, 19 manuscript ff. numbered. Enclosed in a blue cloth box, bookplates of Kenneth A. Lohf. Age-toned, rust from paper clip, very good.
 § An interesting unpublished manuscript, written out for Binyon by his wife Cicily, probably being the text of an essay or talk given by Binyon while in the US in 1932/33 for the Norton lectures. Hatcher in his biography of Binyon notes a lecture with the exact title as given here. It has never been published. It was last sold at Christie's East, Dec 2, 1994, lot 20, \$550. (107255) \$2950.
468. BISHOP, MORCHARD. *Blake's Hayley. The Life, Works, and Friendships of William Hayley*. London: Gollancz, 1951. 8vo, 372 pp. With 22 illustrations. Original green cloth, dust-jacket somewhat chipped and soiled. Very good.
 § First edition, a scarce book. Bentley, BB, 1210: "this excellent work." (100613) \$30.
469. BLACKSTONE, BERNARD. *English Blake*. Cambridge: At the University Press, 1949. 8vo, xiii, 455 pp. Frontispiece portrait, 10 plates. Blue cloth with dust jacket, some wrinkling at edges of dust jacket, minor spotting to pages. Ink signature at front.
 § First edition. Bentley, BB, 1212: "a useful, rather miscellaneous book; the most stimulating section is on the Island in the Moon." (110725) \$20.
470. BLOOM, HAROLD. *Blake's Apocalypse. A study in poetic argument*. New York: Anchor Books, 1965. Small 8vo, xi, 502 pp. Original printed wrappers, rubbed and toned.
 § Bentley, BB, 1227C: "Paraphrastic explications." (123527) \$15.
471. BLUNT, ANTHONY. *The Art of William Blake*. New York: Columbia, 1959. 8vo, 122 pp., 64 pp. of illustrations. Original red cloth, fine without dust-jacket.
 § First edition. The first, and still useful, art-historical study. Bentley, BB, 1235: "the best 'general introduction to his art'... suggestive rather than definitive." (107843) \$30.
472. [THE BOOK COLLECTOR]. *The Book Collector Spring 1979: Blake and Palmer Essay Edition*. London: The Collector Ltd, 1979. 8vo, 176 pp. Very good in magenta wrappers.

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

473. BOTTRALL, MARGARET, EDITOR. *Songs of Innocence and Experience. A Selection of Critical Essays edited by Margaret Bottrall.* London: Macmillan, 1970. 8vo, 245 pp. Printed wrappers, age-toned, very good.

§ Bentley, BB, 1261, gives a list of the essays contained, authors include Malkin, Lamb, and Linnell, up to Kathleen Raine. (102194) \$10.

474. BRACHER, MARK. *Being Form'd. Thinking through Blake's Milton.* Barrytown NY: Station Hill Press, 1985. 8vo, xvi, 288 pp., unillustrated. Original paperback, light wear to wrappers, occasional underlining, very good.

§ First edition apparently scarce. Bentley, BBS, p.424. (101208) \$25.

475. BRONOWSKI, JACOB. *A Man Without a Mask.* London: Secker & Warburg, 1944. 8vo, (4), 153 pp., with 4 illustrations. Second edition, published six months after the first, and on wartime paper: as usual this is now browned at the edges, although not severely on this copy. In original pale green cloth, generally good with just a pale dampmark along the bottom 1/2" of the front cover.

§ Bentley, BB, 1288B. "One of the most illuminating books on Blake." (109035) \$20.

476. BRONOWSKI, J. *William Blake and the Age of Revolution.* New York: Harper and Row, 1965. 8vo, 207 pp. 16 plates. Cloth in illustrated dust-jacket, light edgewear, protected by mylar, internally fine.

§ Best edition, first published under the title of *A Man without a Mask* (see above). Bentley, BB, 1288I: "one of the most illuminating books on Blake." (123082) \$20.

477. BROOKE, STOPFORD A. *Studies in Poetry: William Blake, Walter Scott, Shelley and Keats.* Port Washington, NY: Kennikat Press, Inc., 1967. 8vo, 253 pp. Full light blue cloth with light soiling. Very good.

§ Reissue. Originally published in 1907. Bentley, BB, 1291 (original edition). (101283) \$15.

478. BRUCE, HAROLD. *William Blake in this World.* London: Johnathan Cape, 1925. 8vo, v, 234 pp., with frontispiece, 10 plates plus a chart. Very good in original blue cloth.

§ First edition, useful. Bentley, BB, 1304. (109066) \$15.

479. BURDETT, OSBERT. *William Blake.* London: Macmillan, 1926. Small 8vo, viii, 199 pp. Original red cloth, lightly rubbed, very good.

§ First edition. Bentley, BB, 1316: "shallow, trite, and untrustworthy." (101069) \$10.

480. BUTLIN, MARTIN. *William Blake.* [London]: Tate Gallery, 1966. Small 4to, 16 pp. text and 32 illustrations (8 color). Paperback, original color-printed wrappers, light wear. Gift inscription inside front wrapper, "For George..."

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

481. BUTLIN, MARTIN. *William Blake.* London: Tate Gallery, 1993. Oblong 8vo, 16 pp. plus 32 plates, all in color. Illustrated wrappers. Very good.

§ Reprint of the revised edition of 1990, the first to have all the plates in color; first printed in 1966 in the Tate Gallery Little Book Series (see above). Not in Bentley, BB or BBS. (101072) \$15.

482. BUTTERWORTH, ADELINE M. *William Blake Mystic. A Study. Together with Young's Night Thoughts: Nights I and II. With Illustrations by William Blake. And frontispiece, Death's Door, from Blair's 'The Grave.'* Liverpool and London: Simpkin, Marshal [etc.], 1911. 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.

483. BUTTERWORTH, ADELINE M. *William Blake Mystic. A Study...* Liverpool and London: Simpkin, Marshal [etc.], 1911. 4to, 18 pp. of text printed rectos only, 42 pp. of plates. Original quarter blue buckram, blue-printed boards, a good copy.

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

484. BYRD, MAX. *Visits to Bedlam. Madness and Literature in the Eighteenth Century.* Columbia, SC: University of South Carolina Press, 1974. 8vo, xvii, 200 pp. Blue cloth. Black and white illustrated dust-jacket. Mild edgewear. Very good.

§ First edition. Chapter 6 is titled: "Cowper and Blake." Bentley, BBS, p.430. (101518) \$30.

485. CARY, ELIZABETH LUTHER. *The Art of William Blake. His Sketchbook. His Water-Colours. His Painted Books, with Numerous Illustrations.* New York: Moffat, Yard and Company, 1907. 8vo, 56 pp. plus 51 full-page plates, including frontispiece. Quarter cloth with paper-covered boards. Gilt lettering, edges sun-faded. Some wear to edges. Very good.

§ First edition. An important early study of Blake's art by a woman, preceded only by Irene Langridge's study of 1904. Cary's first article on Blake, apparently the first by any American woman, appeared in 1905. Bentley, BB, 1349. (101493) \$45.

486. CHENEY, SHELDON. *Men Who Have Walked with God.* New York: Delta Publishing, 1974. 8vo, 395, viii pp. 32 illustrations. Printed wrappers. Small tear to top of spine. Covers soiled. Good.

§ First Delta Printing, first published in 1945. Bentley, BB, 1378: "an impressionistic, exclamatory account." (10670) \$10.

487. CLARKE, JOHN HENRY. *The God of Shelley and Blake.* London & New York: Haskell House, 1966. 8vo, 21 pp. Stapled printed wrappers with light sunning to spine. A very good copy.

§ (100828) \$10.

488. CLARKE, JOHN HENRY. *William Blake on the Lord's Prayer*. New York: Haskell House, 1971. 8vo, 174 pp. Blue 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.
489. CLUTTON-BROCK, ALAN. *Blake*. New York: Haskell House, 1970. 8vo, 140 pp. Original red cloth. Fine.
 § Reprint of the 1933 edition. Bentley, BB, 1402B: "A trivial, inaccurate book, which... finds that Blake was mad..." (100013) \$25.
490. COOPER, ANDREW M. *Doubt and Identity in Romantic Poetry*. New Haven and London: Yale University Press, 1988. 8vo, 233 pp. Full cloth, light purple boards with printed dust-jacket. Very good.
 § First edition. Chapter 3 is "Blake's Escape from Mythology: Self-Mastery in Milton." Bentley, BBS, p.442. (101289) \$20.
491. COX, STEPHEN. *Love and Logic. The Evolution of Blake's Thought*. Ann Arbor: University of Michigan Press, 1992. 8vo, xii, 314 pp. 9 black and white plates. Gray cloth. Illustrated dust-jacket. Very good.
 § First edition. Bentley, BBS, p.444: "Blake's simultaneous evolution of a theory of love and a practice of logic." (102232) \$25.
492. CREHAN, STEWART. *Blake in Context*. Dublin: Gill and Macmillan, 1984. 8vo, (xi), 364 pp., with 15 black and white illustrations. Near fine in original cloth and illustrated dust-jacket.
 § First edition. Bentley, BBS, p.444: "an aggressively 'Marxist' approach to Blake's 'class content.'" (109051) \$20.
493. CURRAN, STUART AND JOSEPH ANTHONY WITTEICH, JR. EDITORS. *Blake's Sublime Allegory: Essays on the Four Zoas, Milton, & Jerusalem*. Madison: University of Wisconsin Press, 1973. 8vo, xix, 384 pp, with 38 black and white illustrations. Yellow cloth and illustrated dust-jacket, closed tear, spotting on rear panel, name on front blank, internally very good.
 § First edition of this ground-breaking series of studies of Blake's longer poems. Bentley, BB, A1437 listing all 14 essays. Bentley, BBS p.446. (123086) \$30.
494. CUNNINGHAM, ALLAN. *Lives of the Most Eminent British Painters, Sculptors, and Architects...* London: John Murray, 1830-33. 6 vols., sm. 8vo, quarter vellum and marbled boards of the period, vellum darkened, board edges worn, occasional chips to marbled paper, light toning and occasional foxing; very good.
 § Second editions of vols. 1 and 2, and first editions of the rest. Vol. 2 contains an important early biography of Blake. Numerous other contemporaries of Blake such as Nollekens are also mentioned. Bentley, BB, 1433. (100831) \$250.
495. DAMON, S. FOSTER. *A Blake Dictionary*. Providence: Brown University Press, 1965. Royal 8vo, xii, 460 [461-463] pp.; 12 plates (including 2 double-page maps), some with accompanying keys. Original cloth, dust-jacket, a very good copy.
 § First edition, the best of four printings. "This enormous work is particularly useful in identifying Blake's allusions to people in the Bible and to places in Britain." Bentley, BB, 1445A. (123087) \$90.
496. DAMON, S. FOSTER. *A Blake Dictionary*. London: Thames and Hudson, 1979. 8vo xii, 532 pp. With 12 pp. of plates, text illustrations and tables and a new index by Eaves. Very good in original wrappers, slightly worn.
 § New edition. The addition of the new index is important; the next edition (1988) was further revised by Eaves. Bentley, BBS, 447E. (109054) \$20.
497. DAMON, S. FOSTER. *Note On The Discovery Of A New Page Of Poetry In William Blake's Milton*. Boston: Merrymount Press, 1925. 4to, (5), 14 pp., with 3 color plates. Original marbled boards, missing paper label, backstrip worn. Bookplates of Joseph Holland and Louis Haber affixed to front pastedown. Bi-fold "Announcement" of the soon-to-be released by the Club of Odd Volumes, *Blake's Milton: A Poem*, loosely inserted. Very good.
 § Limited to 150 copies, printed by the master printer D.B. Updike with the text compiled and edited by Damon from the fourth known copy of *Milton* extant, belonging to a member of the Club of Odd Volumes in Boston. Bentley, BBS, p.447. (5527) \$125.
498. DAMON, S. FOSTER. *William Blake his philosophy and symbols*. Boston: Houghton Mifflin, 1924. Large 8vo, xv, 487 pp. With a frontispiece and one plate. Original quarter brown cloth and blue boards, very good.
 § First US edition. Bentley 1455: "the first thoroughly scholarly book about Blake... of great importance." The Boston edition is much less common than the London of the same year. (123522) \$145.
499. DAMROSCH, LEO. *Eternity's Sunrise: The Imaginative World of William Blake*. New Haven and London: Yale University Press, 2015. 8vo, [xii], 332 pp. With 40 color plates and 56 black and white illustrations in the text. Color-printed wrappers, very good.
 § Only edition, not issued in hardback. An essential study, highly recommended by scholars such as Bob Essick. "intricate analysis of the relation between Blake's verse and his vivid paintings and etchings beautifully reproduced here." (123357) \$25.
500. DAUGHERTY, JAMES. *William Blake*. New York: The Viking Press. 1960. 8vo, 128 pp. With 21 plates. Reddish cloth with illustrated dust-jacket. Top edge stained red. Very good.
 § First edition. Bentley, BB, 1462: "This short biography for children reprints the 21 Job drawings and the 'Canterbury Pilgrims' engraving." Bentley, BB, 1462D on p.968. (123088) \$20.

501. DAVIS, MICHAEL. *William Blake: A New Kind of Man*. London: Paul Elek, 1977. 8vo, 181 pp., with 11 color and 58 black and white illustrations. Very good in green boards and a color illustrated dust-jacket.

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

502. DEEN, LEONARD W. *Conversing in Paradise. Poetic Genius and Identity-as-Community in Blake's Los*. Columbia: University of Missouri Press, 1983. 8vo, 274 pp. As new in original yellow cloth in illustrated dust-jacket.

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

503. DE LUCA, VINCENT ARTHUR. *Words of Eternity. Blake and the Poetics of the Sublime*. Princeton University Press: 1991. 8vo, xv, 238 pp. Original blue cloth, dust-jacket, as new.

§ First edition of the fullest study of Blake's central concept of the sublime. Bentley, BBS, p.450: "An important book." (123364) \$15.

504. DIGBY, GEORGE WINGFIELD. *Symbol and Image in William Blake*. Oxford: OUP, 1957. 8vo, xx, 143 pp., 77 illustrations. Original blue cloth, with printed dust jacket, fine.

§ 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.

505. DORFMAN, DEBORAH. *Blake in the Nineteenth Century. His Reputation as a Poet from Gilchrist to Yeats*. New Haven: Yale UP: 1969. 8vo, xv, 314 pp. Original brown cloth, dust-jacket, spine sunned, some wear on edges. Very good.

§ First edition. Bentley, BB, 1509: "a useful survey, concentrating on Gilchrist and Ellis & Yeats." (107953) \$45.

506. DOSKOW, MINNA. *William Blake's Jerusalem: Structure and Meaning in Poetry and Picture*. London and Toronto: Associated University Presses, 1982. 8vo, 283 pp. Full cloth with gilt lettering to backstrip. Illustrated dust-jacket. Jacket shows some shelf wear, has old price tag affixed. Very good.

§ First edition. Bentley, BBS, p.456: "a detailed reading... with a facsimile of Jerusalem copy C." (104703) \$50.

507. DORRBECKER, D[ETLEF] W. *Konvention und Innovation. Eigenes und Entliehenes in der Bildform bei William Blake und in der Britischen Kunst seiner Zeit*. Berlin: Kommissionsvertrieb Wasmuth, 1992. 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, postscript 2000 p. 20. Bentley, BBS, p.455: "concerned with the iconography of style and forms... Blake's strategies in the choice of his materials and working processes, the common denominator in the compositional treatment. (10222) \$250.

508. EASSON, KAY PARKHURST AND ROGER R. EASSON. *Blake Studies. Volumes 1-9, complete*. Tulsa, OK, Normal, IL & Memphis, TN: University of Tulsa, Illinois State University & Memphis State University, 1968-1980. 8vo, Volumes 1-9, each with two issues, except volume 9 in which numbers 1 and 2 were published together as one volume. Illustrated. All in wrappers. A very good set with some supplementary letters and issued material.

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

509. [EASSON, KAY PARKHURST]. TANNER, WILLIAM D. AND FRED TARPLEY, EDITORS. *Rhetoric of the Arts. A Symposium in Rhetoric*. Dallas, TX: The Federation Press, 1983. 8vo, 47 pp. Printed stapled wrappers. Light browning to spine. Very good.

§ Contains "Description as Cosmos: Blake's Settings in Milton" by Kay Parkhurst Easson. Not found in Bentley. (101473) \$10.

510. EAVES, MORRIS, EDITOR. *The Cambridge Companion to William Blake*. Cambridge: Cambridge University Press, 2003. 8vo, xix, 302 pp., with 36 illustrations. Pictorial wrappers, worn.

§ First edition of this compilation, with essays by Eaves, Aileen Ward, Joseph Viscomi, Susan Wolfson, David Bindman, Saree Makdisi, Jon Mee, Robert Ryan, David Simpson, Nelson Hilton, Andrew Lincoln, Mary Lynn Johnson, Robert N. Essick, and Alexander Gourlay. (123361) \$15.

511. EISENMAN, STEPHEN F. *William Blake and the Age of Aquarius. With Contributions by Crosby, Mark; Ferrell, Elizabeth; Leveton, Jacob Henry; Mitchell, W.J.T.; Murphy, John P*. Princeton: 2017. 4to, xi, 232 pp. With approximately 133 color illustrations, some full-page. Quarter hot pink cloth, decorated boards. New.

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

512. ERDMAN, DAVID V. *Blake Studies vol. 6 no. 1 Fall 1973*. Normal: Illinois State University, 1973. 8vo, stapled as issued, with 16 illustrations, very good.

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

513. ERDMAN, DAVID V. *"The Suppressed and Altered Passages in Blake's Jerusalem."* Reprinted from *Studies in Bibliography. Papers of the Bibliographical Society of the University of Virginia. Vol. XVII.* 1964. [1]–54 pp. 6 plates of illustrations. Printed wrappers, moderately soiled, a bit of staining and wear.

§ 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. (102545) \$25.

514. ERDMAN, DAVID V., EDITOR. *A Concordance to the Writings of William Blake.* Ithaca, New York: Cornell University Press, (1967). 2 vols, 8vo, xxxvi, 1-1146 & [x], 1147-2317 pp. Original red cloth; a good set if well used by Nelson Hilton.

§ Only edition. Bentley, BB, 1579: "This wonderfully accurate and useful work." Although the Concordance is now available online, the print format is still much sought after. (123375) \$75.

515. ESSICK, ROBERT N. *Night Thoughts or the Complaint and the Consolation. Edited, with an Introduction and Commentary, by Robert N. Essick and Jenijoy LaBelle.* New York: Dover, 1975. 4to, xxi (Commentary and bibliography), 95 pp. (full text facsimile with illustrations, reduced to 66% actual size). Original illustrated wrappers. As new.

§ An important commentary by two noted scholars. LaBelle was the first female tenured professor at Cal Tech. Bentley, BB, A515. (108883) \$25.

516. ESSICK, ROBERT N. *William Blake and the Language of Adam.* Oxford: Clarendon Press, 1989. 8vo, 272 pp. 8 plates. Near fine in original cloth with illustrated green dust-jacket, name and date on front blank.

§ First edition of the standard study of Blake's attitudes towards language. Bentley, BBS, p.465: "a highly sophisticated study of the language of Blake's writings." (123377) \$45.

517. ESSICK, ROBERT N. *William Blake Printmaker.* Princeton UP: 1980. Large 4to, xxii, 283 pp., color frontispiece and 236 illus. Original cloth, part of dust-jacket laid in, slightly worn. Nelson Hilton's copy.

§ 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. (105361) \$200.

518. ESSICK, ROBERT N. *William Blake's Relief Inventions.* Los Angeles: The Press of the Pegacycle Lady, 1978. Folio, (34) pp, with a frontispiece and 8 illustrations. As new in original gray cloth and quarter velin, with printed title on front cover.

§ Limited to 365 copies. Bentley, BBS, p.466: "A short, technical, illuminating essay... a beautifully made book with eight Blake plates printed by Blake's methods." (108975) \$50.

519. ESSICK, R.N., AND DONALD PEARCE, EDITORS. *Blake in his Time.* Bloomington, IN: Indiana University Press, 1978. 8vo, xix, 253 pp.; 144 illus. Original cloth, dust-jacket worn with signs of water damage. Good.

§ First edition of this collection, dedicated to Sir Anthony Blunt. (100864) \$15.

520. ESSICK, ROBERT N., AND JOHN WINDLE. *A Troubled Paradise. William Blake's Virgil Wood Engravings. With an Afterword on Collecting William Blake by John Windle.* San Francisco: John Windle Antiquarian Bookseller, 1999. Tall slim 8vo, 48 pp., 8 plates, hand-sewn in Japanese paper, finely printed with illustrations depicting some of Blake's original drawings and proofs, and the complete set of published prints. Enclosed in a folding quarter cloth box as issued.

§ De luxe edition, limited to 13 copies, each with an original Blake woodcut print matted and contained in the box. This is copy number II (two) and has an evocative woodcut of the waning moon over a plowed field with the two shepherds and sheep in between them — the second cut in the book and one of the most important. The text was designed and printed by Marianne Hinckle at the Ano Nuevo Island Press, bound and hand-sewn by Taurus Bookbinders. Essick's essay on the 1821 edition of Robert John Thornton's *The Pastorals of Virgil* offers insight into the inspiration and creation for Blake's wood engravings for Thornton's work and is illustrated with eight plates of Blake's wood engravings, proofs, and drawings. Windle's essay describes twenty of Blake's major books and prints with points for collectors and dealers to be aware of. The woodcuts (lacking four) had been cut from an original edition of Thornton's *Virgil* by A. Edward Newton and pasted into an album as a gift for his daughter Caroline. They were removed from the album and archivally restored and matted for this edition by Zukor Art Services. Since publication 22 years ago this is the first copy of the de luxe issue to come to the market. The trade edition is also sold out. (124151) \$3500.

521. ESSICK, ROBERT N., AND MORTON D. PALEY. *The Printings of Blake's Designs for Blair's "Grave."* London: The Collector Ltd., 1975. 8vo, 17 pp., plus 5 tipped-in black and white plates. Inscribed by Essick to Roger and Kay Easson. Very good in wrappers.

§ Offprint from *The Book Collector* vol. 24, no. 4. The text is the definitive proof that the 1813 small folio printing of *The Grave* was in fact printed by John Camden Hotten in 1870 using the original plates with the text reset. (109073) \$15.

522. ESTERHAMMER, ANGELA. *Creating States. Studies in the Performative Language of John Milton and William Blake.* Toronto: University of Toronto Press, 1994. 8vo, 245 pp. Green cloth with illustrated dust-jacket. Some pages with underlining. Otherwise very good.

§ First edition. Not in Bentley, BBS, which does mention two other works by her (101295) \$15.

523. FAIRCHILD, B.H. *Such Holy Song: Music as Idea, Form and Image In the Poetry of William Blake.* Kent, Ohio: Kent State University Press, 1980. 8vo, xii, 114 pp. Very good in original blue cloth and Illustrated dust-jacket.

§ Bentley, BBS, p.469. In another study, Fairchild made a connection between George Lucas, Blake, and the films THX and American Graffiti. Bentley seems skeptical. (109032) \$25.

524. FISKE, IRVING. *Bernard Shaw's Debt to William Blake. With Forward and Notes by G.B.S.* London and Quarry Hill: Shaw Society and Irving Fiske, 1951, 1979. Small 8vo, 18 pp. Stapled wrappers. Some browning. Very good.

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

525. FOX, SUSAN. *Poetic Form in Blake's Milton.* Princeton, NJ: Princeton University Press, 1976. 8vo, xvi, 242 pp. 6 illustrations. Gray cloth with illustrated dust-jacket. Mild edgewear, light pencil markings; very good.

§ First edition. Bentley, BB supplement 2000, p.21. (101403) \$25.

526. FROSCHE, THOMAS R. *The Awakening of Albion. The Renovation of the Body in the Poetry of William Blake.* Ithaca: Cornell University Press, 1974. 8vo, 211 pp. Original yellow cloth, dust-jacket. Very good.

§ First edition. Bentley, BB, 1638: "a literalistic reading of Blake's imagery of the fall and resurrection of the human body." (100877) \$25.

527. FREEMAN, KATHRYN S. *Blake's Nostos: Fragmentation and Nondualism in The Four Zoas.* Albany, NY: State University of New York Press, 1997. 8vo, 208 pp. 8 illustrations. Illustrated wrappers. As new.

§ Published in the SUNY Series in Western Esoteric Traditions. (101388) \$15.

528. FRYE, NORTHROP. *Fearful Symmetry.* Princeton: Princeton University Press, 1947. 8vo, x, 462 pp. With 6 plates. Original green cloth, a little faded, bookplate.

§ First edition, now scarce. Bentley, BB, 1646: "magisterial." (123095) \$75.

529. FRYE, NORTHROP. *The Stubborn Structure. Essays on Criticism and Society.* Ithaca, NY: Cornell University Press, 1970. 8vo, xii, 316 pp. Illustrated wrappers. Some edgewear. Very good.

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

530. FRYE, NORTHROP, EDITOR. *Blake A Collection of Critical Essays.* Englewood Cliffs: Prentice Hall, 1966. 8vo, 183 pp. Original wrappers, very good with occasional underlining. Nelson Hilton's copy.

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

531. FULLER, DAVID. *Blake's Heroic Argument.* London: Croom Helm, 1988. 8vo, xv, 297 pp. With 16 plates. Original cloth, dust-jacket, very good in mylar.

§ First edition, scarce. Bentley, BBS, p.480. (102307) \$80.

532. GARDNER, CHARLES. *Vision and Vesture: A Study of William Blake in Modern Thought.* London: J.M. Dent, 1916. 8vo, xi, (1), 226 pp. First edition, very good in original cloth, with spine slightly sunned.

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

533. GARDNER, CHARLES. *William Blake the Man.* London and New York: Dent, 1919. Small 4to, 202 pp. Frontispiece and 11 plates. Original green cloth, faded.

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

534. GARDNER, STANLEY. *Blake.* London: 1968. Small 8vo, 160 pp. Original grey cloth.

§ First edition, often reprinted. Bentley, BB, 1663: "An elementary straightforward work." (101122) \$5

535. GARDNER, STANLEY. *Blake's Innocence and Experience Retraced.* London: Athlone Press; New York: St. Martin's Press, 1986. 8vo, xviii, 211 pp. 16 leaves of plates, illus. Original green cloth in dust-jacket. As new.

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

536. GARDNER, STANLEY. *The Tyger the Lamb and the Terrible Desert: Songs of Innocence and of Experience in Its Times and Circumstance. Including Facsimiles of Two Copies.* Madison & Teaneck: Fairleigh Dickinson University Press, 1998. 8vo, xi, 256 pp. Illustrated. Brown cloth. Illustrated dust-jacket. As new.

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

537. GARNETT, RICHARD. *William Blake, Painter and Poet.* London: Seeley and Co., 1895. 8vo, 80 pp. Frontispiece from the Book of Job, 6 additional tipped-in plates, and 19 additional illustrations in the text. Later green cloth. Internally very good.

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

538. GAUNT, WILLIAM. *Arrows of Desire. A Study of William Blake and his Romantic World.* London: Museum Press, 1956. 8vo, 200 pp. Frontispiece and 16 plates. Original cloth, dust-jacket, lightly toned, very good.

§ First edition. Bentley, BB, 1671: "this superficial book." (101588) \$20.

539. GAUNT, WILLIAM. *William Blake: The John Bull Who Saw Visions.* London, New York and Paris: Realites Monthly Magazine, 1955. 4to, 72 pp. Illustrated magazine (January 1955, number 50) with the William Blake article on pp.38-43. Includes 12 Blake illustrations. Wrappers showing slight edgewear. Very good.

§ Bentley, BB, 1676: "Brief general account of 'a typical Englishman' inspired." (100880) \$10.

540. GEORGE, DIANA HUME. *Blake and Freud*. Ithaca, NY: Cornell University Press, 1980. 8vo, 253 pp. 8 illustrations. Brown cloth in printed dust-jacket. Very good.

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

541. GILCHRIST, ALEXANDER. *Life of William Blake, "Pictor Ignotus." With Selections from his Poems and Other Writings. Illustrated from Blake's own Works, in facsimile by W.J. Linton, and in photolithography; with a few of Blake's Original Plates*. London: Macmillan, 1863. 2 vols, 8vo, [i-v], vi-xv, [1]-389; [i-v], vi-vii, [1-3] 4-268 pp. In addition to the portrait frontispiece in vol. 1, the folding frontispiece of the Canterbury Pilgrims in vol. 2, and numerous illustrations from *Job* and *Songs*, this is an extra-illustrated copy with 34 bound, tipped-in or loosely inserted engravings from *The Grave*, *Triumphs of Temper*, *Aphorisms on Man*, *Life and Posthumous Writings of William Cowper*, *Botanic Garden* and *Gay's Fables*. 19th-century full tan-colored calf rebacked (surely to accommodate the extra-illustrations), triple gilt fillet borders on covers, fleurons at corners, gilt backstrip with red-colored morocco labels, gilt turn-ins, all edges gilt, marbled endpapers. The front flyleaf in vol. I with a chip at the upper-right corner. Occasional spotting or foxing. See below for complete list of extra material. Very good.

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

Volume I: Originally bound in opposite pp. 1 but now detached, 'Guillermo Blake' T Phillips Pinx t, L Schiavonetti 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 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 Stag; The Miser and Plutus; The Persian the Sun and the Cloud; The Butterfly and the Snail; The Setting Dog

and the Partridge; and The Owl and the Farmer. Bentley, BB, 1680A. (104898) \$3500.

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

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

543. GILCHRIST, ALEXANDER.. *Life of William Blake. With Selections from his Poems and Other Writings. A New and Enlarged Edition illustrated from Blake's own Works. With additional Letters and a Memoir of the Author*. London: Macmillan, 1880. 2 vols., 8vo, xvii, 431; ix, 383 pp., with a portrait frontispiece in each volume and numerous illustrations. Original blue cloth with elaborate gilt-stamped designs, slight wear to extremities and minor split to hinge and joint of vol. 2.

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

544. GILCHRIST, ALEXANDER. TODD, RUTHVEN. *Life of William Blake. Edited by Ruthven Todd. With Notes, Introduction, Bibliography, a new Index etc*. London: J.M. Dent, [1942]. Small 8vo, xii, 420 pp. Original pink cloth with slight fading to spine.

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

545. GILCHRIST, ALEXANDER. *Life of William Blake. With Selections from his Poems and Other Writings. A New and Enlarged Edition illustrated from Blake's own Works. With additional Letters and a Memoir of the Author*. London: Phaeton Press, 1969. 2 vols., 8vo, xvii, 431; ix, 383 pp., with a portrait frontispiece in each volume and numerous illustrations. Original red cloth, as new.

§ Facsimile reprint of the second and best edition. Bentley, BB, 1680H. (123274) \$90.

546. GILLHAM, D. H. *Blake's Contrary States. The Songs of Innocence and Experience as Dramatic Poems*. Cambridge: Cambridge University Press, 1966. 8vo, vii, 258 pp. Original cloth, dust-jacket, near fine with former owner's name in front.

§ Bentley, BB, 1688: "reprint and criticism of each Song, with references to Hobbes, Burke, Bolingbroke, Paine, and Wordsworth." (123098) \$15.

547. GLECKNER, ROBERT F. *Blake and Spenser*. Baltimore and London: Johns Hopkins University Press, 1985. 8vo, xi, 403 pp. Pencil markings in margins. White cloth, gilt lettering to backstrip. Illustrated dust-jacket, some wrinkling to edges. Very good.

§ First edition. Bentley, BBS, p.486: "A densely argued critical work." (102325) \$10.

548. GLECKNER, ROBERT F. *Blake's Prelude: Poetical Sketches*. Baltimore: Johns Hopkins, 1982. 8vo, xi, 202 pp. Original brown cloth, dust-jacket, light edgewear to jacket, near fine.

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

549. GLECKNER, ROBERT F. *The Piper and the Bard. A Study of William Blake*. Detroit, MI: Wayne State University Press, 1959. 8vo, xii, 322 pp. Ink annotations throughout. Inscribed, "For Mike, with all sincere good wishes, Bob Gleckner." Brown cloth in printed dust-jacket, jacket considerably worn, otherwise very good.

§ First edition. Bentley, BB, 1702: "An intelligent critical study." (123526) \$20.

550. GODARD, JERRY CARIS. *Mental Forms Creating William Blake Anticipates Freud, Jung and Rank*. Lanham, New York, London: University Press of America, 1985. 8vo, 173 pp. Frontispiece plus 9 illustrations. Burgundy cloth. Inscribed at front by the author. Very good.

§ First edition. Bentley, BBS, p.490. (109301) \$45.

551. GODDARD, HAROLD C. *Blake's Fourfold Vision*. Wallingford, PA: Pendle Hill Pamphlet, 1965. Small 8vo, 38 pp. Frontispiece reproduction of Blake's *Book of Job*. Stapled yellow printed wrappers. Very good.

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

552. GOLDSTEIN, LAURENCE, EDITOR. *Los*. Brown University, Providence, RI: Helcoal Press, 1968. 4to, 20 pp. Illustrated throughout in bright yellow illustrated stapled wrappers. Very good.

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

553. GOSLEE, NANCY MOORE. *Uriel's Eye. Miltonic Stationing and Statuary in Blake, Keats, and Shelley*. Alabama: University of Alabama Press, 1985. 8vo, xiii, 262 pp. Yellow cloth in yellow printed dust-jacket. As new.

§ First edition. Bentley, BBS, p.491: "Blake transforms Milton from speaker and witness to sculptor." (101415) \$15.

554. GRANT, JOHN E., EDITOR. *Discussions of William Blake*. Boston: D.C. Heath and Company, 1961. 8vo, xi, 114 pp.

Printed wrappers. Light edgewear; very good.

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

555. GREENBERG, MARK L., EDITOR. *Speak Silence. Rhetoric and Culture in Blake's Poetical Sketches*. Detroit, MI: Wayne State University Press, 1996. 8vo, 221 pp. Blue cloth with gilt lettering. Illustrated dust-jacket. As new.

§ First edition. Contributors are: Wolfson, Peterfreund, Vogler, de Luca, Hilton, and Gleckner. Bentley, BB supplement 2000, p.23. (101430) \$20.

556. HAGSTRUM, JEAN J. *William Blake Poet and Painter. An introduction to the illuminated verse*. Chicago and London: The University of Chicago Press, [1964]. 8vo, xi [xii], 156 pp. 80 plates. Original cloth, dust-jacket, light extremity wear to covers. Signed letter loosely inserted from author. Very good.

§ Bentley, BB, 1770: "on the relationship of text and design." (100887) \$45.

557. HAMBLEN, EMILY S. *On the Minor Prophecies of William Blake. With an Introduction by S. Foster Damon*. New York: Dutton, [1930]. Thick 8vo, xiii, 395 pp. Original blue cloth, dust-jacket worn and chipped.

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

558. HEPPNER, CHRISTOPHER. *Reading Blake's Designs*. Cambridge University Press, 1995. 8vo, xvi, 302 pp., with 14 color plates and 72 black and white illustrations. Very good in original cloth and illustrated dust-jacket.

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

559. HIGGS, JOHN. *William Blake vs. the World*. London: Weidenfeld and Nicolson, 2021. 8vo, x, 390 pp. With 18 black and white illustrations. Yellow cloth, dust-jacket, a few pages dog-eared, otherwise as new.

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

560. HILTON, NELSON AND THOMAS A. VOLGER, EDITORS. *Unnam'd Forms: Blake and Textuality*. Berkeley and Los Angeles: University of California Press, 1986. 8vo, xiii, 267 pp. Frontispiece and 27 illustrations throughout. Blue

cloth with illustrated dust-jacket. Near fine.

§ First edition. Bentley, BBS, p.508: "Derrida is a starting point for many of these [10] essays." (102344) \$50.

561. HILTON, NELSON. *Literal Imagination. Blake's Vision of Words*. California UP: 1983. Large 8vo, xvi, 319 pp. With 83 illustrations. Original cloth, dust-jacket, endpapers spotted, else fine.

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

562. HIRSCH, E.D. *Innocence and Experience: An Introduction to Blake*. New Haven: Yale University Press, 1964. Small 8vo, 335 pp. Original green cloth, dust-jacket with mylar cover, trifle rubbed, very good.

§ First edition. Bentley, BB, 1853: "A psychological-biographical critique... somewhat uncertain scholarship." (102345) \$15.

563. HIRST, DESIREE.. *Blake Studies vol. 3 no. 1 Fall 1970*. Normal: Illinois State University, 1970. 8vo, 100 pp., original color-printed wrappers, very good.

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

564. HOAGWOOD, TERENCE ALLAN. *Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley*. Birmingham and Tuscaloosa: University of Alabama Press, 1975. 8vo, 247 pp. With 35 plates. Original cloth. Very good. T.L.S. from the author loosely inserted.

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

565. HOLLOWAY, JOHN. *Blake. The Lyric Poetry*. London: Edward Arnold, 1968. 8vo, 79 pp. Good, in original green boards, dust-jacket.

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

566. HOWARD, JOHN. *Blake's Milton. A Study in Selfhood*. Madison, New Jersey: Fairleigh Dickinson University Press, 1976. 8vo, 300 pp. Very good in original green cloth, with spine slightly sunned, and a number of pencil underlinings and notations in margins.

§ First edition. Bentley, BB supplement, p.24. "A discussion of Blake's view of the relationship of the material creation and the spiritual world." (109042) \$20.

567. HOWARD, JOHN. *Infernal Poetics: Poetic Structures in Blake's Lambeth Prophecies*. Rutherford, NJ: Fairleigh Dickinson University Press, 1984. 8vo, 259 pp. With 53 illustrations. Cloth in yellow dust-jacket. Some pencil underlining. Very good.

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

568. HUGHES, WILLIAM R., EDITOR. *William Blake. Jerusalem. A simplified version ...* London: George Allen & Unwin, [1964]. 8vo, 235 pp. Original wrappers, front cover detached.

§ First edition, proof copy. Bentley, BB, 81A. (100034) \$35.

569. JAMES, LAURA DEWITT. *William Blake and the Tree of Life*. Berkeley: Shambala, 1971. 8vo, 126 pp., illustrated. Original red cloth, no dust-jacket, spot on upper cover, very good.

§ First Shambala edition. First issued in 1956 as *The Finger on the Furnace*. Bentley, BB, 1949B. (123103) \$20.

570. JENKINS, HERBERT. *William Blake, Studies in his Life and Personality*. Folcroft, Pa: Folcroft Library Editions, 1974. 8vo, 110 pp, with frontispiece. Near fine reissue in blue cloth.

§ Originally published in 1925. Bentley, BB, 1958: "a collection of Jenkins's articles on Blake." (109082) \$15.

571. JOHN, BRIAN. *Supreme Fictions. Studies in the work of William Blake, Thomas Carlyle, W.B. Yeats, and D.H. Lawrence*. Montreal and London: McGill-Queen's University Press, 1974. 8vo, xiv, 318 pp. Dust-jacket, light wear to corners and some sunning at backstrip.

§ Presentation inscription to Desirée Hirst from the author. Bentley, BB, B1960: "The vitalism central to Carlyle, Yeats, and Lawrence is expressed most plainly in The Marriage." (100038) \$10.

572. JOHNSON, MARY LYNN AND JOHN E. GRANT, EDITORS. *Blake's Poetry and Designs*. Norton Critical Edition. New York and London: W.W. Norton & Company, 1979. 8vo, xlviii, 618 pp. 32 color plates. Red printed wrappers. Some signs of use; very good.

§ First edition. (101523) \$15.

573. [JOHNSON, MARY LYNN]. JORDAN, FRANK, EDITOR. *The English Romantic Poets: A Review of Research and Criticism*. New York: Modern Language Association of America, 1985. 8vo, xiii, 765 pp. Blue printed wrappers. Some edgewear. Ink signature of Roger Easson to title page. Very good.

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

574. JUGAKU, BUNSHO. *A Bibliographical Study of William Blake's Notebook*. New York: Haskell House, 1971. 4to, 175 pp., with illustrations. Near fine in original cloth.

§ Reprint of the scarce work by the Japanese scholar. Bentley, BB, 1970: "meticulous transcript." (109031) \$25.

575. KAPLAN, FRED. *Miracles of Rare Device. The Poet's Sense of Self in Nineteenth Century Poetry*. Detroit, Wayne State University Press, 1972. 8vo, 191 pp. Some pencil underlining to first pages. Cloth boards with printed dust-jacket. Mild edgewear and a few closed tears. Very good.

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

576. KEYNES, GEOFFREY. *A Bibliography of William Blake*. New York: The Grolier Club, 1921. Thick large 4to, xvi, 516 pp., with 4 color plates, 40 black-and-white plates, and 12 illustrations in the text. Original blue quarter morocco lettered in gilt, buckram boards, a bit worn but internally very good.

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

577. KEYNES, GEOFFREY. *A Bibliography of William Blake*. New York: Kraus Reprint, 1969. Thick large 4to, xvi, 516 pp., with 44 black and white plates, and 12 illustrations in the text. Original blue quarter cloth, cloth lightly rubbed, internally very good.

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

578. KEYNES, GEOFFREY. *Blake Studies. Notes on his Life and Works in 17 Chapters*. London: Rupert Hart-Davis, 1949. Large 8vo, xiii, 208 pp., with 5 figures, 8 electrotypes and 48 collotypes. Very good in original green cloth and a slightly worn dust-jacket.

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

579. KEYNES, GEOFFREY. *Blake Studies. Essays on His Life and Work. Second Edition*. Oxford: Clarendon Press, 1971. 4to, xii, 263 pp. With a frontispiece and 55 illustrations. Original cloth, dust-jacket torn, a very good copy.

§ Second edition, greatly enlarged and revised. Bentley, BB, 2010B. (100144) \$45.

580. KEYNES, GEOFFREY. *Blake. The Pitman Gallery*. New York: 1949. Slim folio, with ten tipped-in color plates. Original orange wrappers with a color plate tipped onto the upper cover, slightly worn.

§ First American edition. Bentley, BB, 398B. (100042) \$15.

581. KEYNES, GEOFFREY. *On Editing Blake. Essay in "English Studies Today 3" - Papers From the 5th International Conference of Professors of English*. Edinburgh: Edinburgh University Press, 1964. 8vo, 256 pp. Very good in original black cloth, in dust-jacket with slight signs of shelf wear at head and tail.

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

582. KEYNES, GEOFFREY. *William Blake's Engravings*. London: Faber and Faber, [1950]. 4to, 30 pp. of text, 118 plates followed by the Virgil woodcuts and eight relief etchings from the *Songs*. Original cloth, dust-jacket is very worn and torn.

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

583. KEYNES, GEOFFREY, AND EDWIN WOLF. *William Blake's Illuminated Books A Census*. New York: Grolier Club, 1953. 4to, xix, 125 pp. With 8 plates. Original blue cloth lettered in gilt, fine with the original prospectus.

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

584. [KEYNES, GEOFFREY]. *To Geoffrey Keynes. Articles contributed to The Book Collector to commemorate his eighty-fifth birthday*. London: The Book Collector, 1972. 8vo, 112 pp. Printed wrappers, slightly sunned.

§ A pleasant and educational festschrift with essays by Blake scholars of the time. Includes Keynes's own article, "Blake's Engravings for Gay's Fables" with 12 plates. Bentley, BB, 2015A. (100089) \$35.

585. KEYNES, GEOFFREY, AND WOOLF, EDWIN. *William Blake's Illuminated Books. A Census*. New York: Kraus Reprint Co., 1975. 4to, xix, 125 pp., with 8 plates. As new in two-tone original cloth with gilt titling and rule.

§ Reprints the 1953 limited edition in facsimile. Bentley, BB, 666. (108903) \$45.

586. KING, JAMES. *William Blake His Life*. London: Weidenfeld and Nicholson, 1991. 8vo, xviii, 263 pp. With a frontispiece, 21 plates, and numerous illustrations in the text. Original brown cloth, dust-jacket. As new.

§ First edition, well-illustrated. Bentley, BBS, p.535. (100118) \$15.

587. KLONSKY, MILTON. *William Blake. The Seer and his Visions*. London: Orbis, 1977. 4to, 142 pp., including 104 pp. of useful illustrations in color and black and white. Near fine in original blue cloth boards and color illustrated dust-jacket.

§ An inexpensively produced book on Blake with a good number of useful illustrations. Bentley, BBS, p.182. (109008) \$30.

588. KORTELING, JACOMINA. *Mysticism in Blake and Wordsworth*. New York: Haskell House, 1966. 8vo, 174 pp. Bright pink cloth with gilt to backstrip. Very good.

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

589. KREMEN, KATHRYN R. *The Imagination of the Resurrection. The Poetic Continuity of a Religious Motif in Donne, Blake, and Yeats*. Lewisburg: Bucknell University Press, 1972. 8vo, 344 pp. 20 plates. Black cloth in illustrated dust-jacket. Minor signs of use. Very good.

§ First edition. Bentley, BB, A2080: "considers Blake's

unifying mythology of the Four Zoas' resurrection as an appropriation of the imagination." (101350) \$25.

590. LANGRIDGE, IRENE. *William Blake. A Study of his Life and Work*. London: Bell, 1904. 8vo, xii, 198 pp. With 50 plates. Original green cloth stamped in gilt. Some edgewear, especially to head of spine. Very good.

§ First edition of the first book about Blake by a woman. Bentley, BB, 2098. (100901) \$30.

591. LAVALLEY, ALBERT J. *Carlyle and the Idea of the Modern. Studies in Carlyle's Prophetic Literature and its Relation to Blake, Nietzsche, Marx, and others*. New Haven and London: Yale University Press, 1968. 8vo, 351 pp. Brown cloth with illustrated dust-jacket, closed tears along top edge. Very good.

§ First edition. Bentley, BB, 2104. (101305) \$30.

592. LEADER, ZACHARY. *Reading Blake's Songs*. London: Routledge and Keegan Paul, 1981. 8vo, xxiii, [1], 259 pp., with 25 black and white illustrations. New in blue cloth and dust-jacket.

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

593. LEAUD, FRANCIS, EDITOR. *William Blake*. Paris: Librairie Armand Colin, [1968]. Small 4to, 276, [8 advertisement] [1] pp., 8 plates. Paper covers, light soiling.

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

594. LINDSAY, JACK. *Blake's Poetical Sketches with an Essay by Jack Lindsay on Blake's Metric*. London: The Scholartis Press, 1927. Small 4to, xxiv, 86 pp. Quarter-cloth with patterned boards. Bottom edgewear with bumping to corners. Chipped and soiled dust-jacket. Pages untrimmed along bottom. Very good.

§ First edition, with an introduction by Eric Partridge to Blake's lyrical poetry. A pleasing piece of bookmaking with the feel of a private press book. Bentley, BB, 133. (101278) \$75.

595. LINDSAY, JACK. *William Blake. Creative Will and the Poetic Image*. Folcroft: Folcroft Press, 1969. Small slim 8vo, (6), 55, (1)pp. Illustrations in the text by Lindsay. Original blue cloth, gilt-lettered backstrip, very good.

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

596. LINDSAY, JACK. *William Blake. His Life and Work*. London: Constable, 1978. 8vo, xvii, 334 pp. With 20 illustrations. Original purple cloth, dust-jacket. Fine condition.

§ First edition. Bentley, BBS, p.552: "A biography for the general reader with few pretensions to originality except for assertive analogies with religious and political radicals." (107952) \$15.

597. LISTER, RAYMOND. *Infernal Methods. A Study of William Blake's Art Techniques*. London: Bell, 1975. 8vo, xii, 102 pp., with 4 color plates, and 66 monochrome illustrations. Very good in color-illustrated and protected dust-jacket.

§ First edition of this important study. Bentley, BBS, p.552-3: "brief conventional text on engraving, painting, colour-prints and the illuminated books." (109152) \$35.

598. LISTER, RAYMOND. *The Paintings of William Blake*. Cambridge: Cambridge University Press, in association with The Pevensey Press, 1986. 8vo, 176 pp., with portrait frontispiece, and 75 plates in color. Very good in original wrappers.

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

599. LISTER, RAYMOND. *References to Blake in Samuel Palmer's Letters*. Oxford: Oxford at the Clarendon Press, 1973. 8vo, 305-310 pp. Wrappers, stapled.

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

600. LISTER, RAYMOND. *William Blake An Introduction to the Man and to His Work. With a Foreword by Professor G.E. Bentley, Jr*. London: Bell, 1968. 8vo, xi, 200 pp., with 31 black and white plates and colored frontispiece. Near fine in original cloth slightly worn dust-jacket.

§ First edition. Bentley, BB, 2137: "a responsible introduction." (109015) \$20.

601. LOWERY, MARGARET RUTH. *Windows of the Morning. A Critical Study of William Blake's Poetical Sketches, 1783*. New Haven: Yale University Press, 1940. 8vo, xi, 249 pp. Original printed wrappers as issued, slightly darkened at edges.

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

602. LOWERY, MARGARET RUTH *Windows of the Morning*. Hamden: Archon Books, 1970. 8vo, xi, 249 pp. Original blue cloth, dust-jacket, price-clipped, spine panel faded, else fine. § Reprint of the first edition. See above. (123107) \$50.

603. MACDONALD, GREVILLE. *The Sanity of William Blake*. London: George Allen and Unwin, 1920. Small 8vo, 59 pp., with 6 black and white illustrations. Very good in original gray boards, very slightly wear to head of spine, and front endpapers and a few pages at end slightly foxed.

§ Reprint of a talk originally published in 1908. Bentley, BB, 2168: "The thesis of this amusing lecture is that Blake had an especially sane kind of insanity." (109029) \$25.

604. MACLAGAN, E.R.D., AND A.G.B. RUSSELL. *William Blake's "Milton."* London: A.H. Bullen, 1907. 4to, xvi, 57 pp., with 1 illustration in text. A good copy in original gray boards, but with 2" loss of board on spine, and a few ink underlinings to the text.

§ First edition. A brief introduction and commentary followed by the full text, with extra pages from the Beckford copy. Concludes with a comprehensive index of key words. Bentley, BB, 119. (108798) \$15.

605. MAKDISI, SAREE. *William Blake and the Impossible History of the 1790s.* Chicago and London: The University of Chicago Press, 2003. 8vo, xviii, 394 pp. 28 illustrations. Red cloth, very good.

§ First edition. A cutting-edge study from an historical, contextualist perspective. (123384) \$50.

606. MAKDISI, SAREE. *Reading William Blake.* Cambridge: Cambridge University Press, 2015. 8vo, xii, 137 pp. Illustrated wrappers, as new.

§ First edition. Recent study placing "a consistent emphasis on the relationship between the material nature of Blake's illuminated books, including the method he used to produce them, and the interpretive readings of the texts themselves." (123385) \$20.

607. MALCOLMSON, ANNE. *William Blake. An Introduction.* London: Constable Young Books, 1967. 8vo, 127 pp., with 16 color and black and white plates. Ex-library copy, but very good in original boards and protected color illustrated dust-jacket, stamp to title page, and a remnant strip of the library issue record on the front endpaper.

608. § First edition of this selection, with a brief biographical introduction. Not found in Bentley. (109097) \$10.

608. MARGOLIOUTH, H.M. *William Blake. Home University Library of Modern Knowledge.* London, New York, Toronto: Geoffrey Cumberlege, Oxford University Press, 1951. 12mo, [8], 184 pp., 4 black and white illustrations. Very good in original cloth and dust-jacket.

§ Bentley, BB, 2184A: "combines in a curious way excellent historical scholarship... with a strong tendency to popular over-simplification [sic]." (109079) \$15.

609. MEGROZ, R.L. *Dante Gabriel Rossetti.* London: Faber and Gwyer, 1928. 8vo, 340 pp., with a frontispiece and 8 monochrome plates. Ex library, blue cloth, slight dampstaining to cloth with traces to endpapers and last 2 pp. of index, internally very good, no library stamps, and just a small remnant of a label tipped to inside of rear cover.

§ First edition. Bentley, BB, 2205. A thorough biography of Rossetti and overview of his work: a late chapter "Dreamworld" starts by analysing Blake's influence on Rossetti. (109135) \$10.

610. MELLOR, ANNE KOSTELANTEZ. *Blake's Human Form Divine.* Berkeley, Los Angeles and London: University of California Press, [1974]. 8vo, xxiii, [1], 354 pp., 87

illustrations. Original cloth, backstrip faded, fine dust-jacket, fine internally.

§ First edition. Bentley, BB, A2211: "assertive discussion of "The conflict between...his philosophical rejection of the human body and his aesthetic glorification of the human figure." (123109) \$30.

611. MILLER, DAN, MARK BRACHER AND DONALD AULT, EDITORS. *Critical Paths. Blake and the Argument of Method.* Durham and London: Duke University Press, 1987. 8vo, 380 pp. With 12 illustrations. Illustrated wrappers. Some underlining and annotations throughout. Very good.

§ Bentley, BBS, p.574: listing the essays at length. (101352) \$10.

612. MITCHELL, W. J. T. *Blake's Composite Art: A Study of the Illuminated Poetry.* Princeton: Princeton University Press, (1978). 8vo, xix, [232]pp. 112 illus. Original orange cloth, light edgewear. A very good copy in a slightly worn dust jacket.

§ First edition of a highly influential study of text/design relationships in the illuminated books. Bentley, BB, 2234: "traces a dialectic relationship in *TheL*, *Urizen*, and *Jerusalem*." Also: Bentley, BBS, pp.575-76, a long note detailing the book's contents. (123110) \$50.

613. MORLEY, EDITH J. *Henry Crabb Robinson on Books and Their Writers.* London: J. M. Dent Ltd, 1938. 3 vols. 8vo, with a frontispiece in each volume. Ex-Shropshire Library set, with small cancelled stamp to reverse of title in each vol., loan card pocket and date list tipped inside rear covers, and ex-libris bookplates tipped inside front covers. Very good in original brown cloth and slightly frayed dust-jackets, with accession numbers at base of spines.

§ With much on Blake, especially in vol. 2. Bentley, BB, 2635: "these contemporary accounts of Blake, chiefly...1825-27, are of the first importance." (108976) \$50.

614. MORLEY, EDITH J., EDITOR. *Henry Crabb Robinson on Books and their Writers, Volumes I-III.* New York: AMS Press, 1967. 3 vols., 8vo, 1136 pp. continuously paginated. Frontispieces. Orange cloth. Very good.

§ Reprint of the 1938 edition (see above). (101358) \$60.

615. MORRIS, H. N. *Flaxman, Blake, Coleridge and Other Men of Genius Influenced by Swedenborg.* London: New-Church Press, 1915. 8vo, 166 pp. Near fine in original brown cloth.

§ Bentley, BB, 2248B: "strikingly inaccurate." (109001) \$30.

616. MURRY, J. MIDDLETON. *William Blake.* London: Jonathan Cape, [1933]. 8vo, 380 pp. Original blue cloth. Cloth faded; slightly cocked. George Goyder bookplate to front pastedown. A very good copy.

§ First edition. A presentation copy, inscribed by Murry on the front free endpaper, dated July 6, 1941, and with an autograph note signed from Murry laid in. Bentley, BB, 2262: "useful if unreliable." (5081) \$145.

617. MURRY, J. MIDDLETON. *William Blake*. London & Toronto: Jonathan Cape, (1936). 8vo, 380 pp. Original green cloth, backstrip faded, paper toned, very good.
 § Reissue. See above. (123111) \$20.
618. NESFIELD-COOKSON, BERNARD. *William Blake. Prophet of Universal Brotherhood. Foreword by Sir George Trevelyan*. London: Crucible, 1987. 8vo, 480 pp. Very good in illustrated paper wrappers, with slight crease and tear to top corner of front cover.
 § Bentley, BBS, pp.585-6. "An account for the general reader, not the scholar, of the 'idealistic' aspects of Blake's conception of the world and man..." (108991) \$15.
619. NICOLL, ALLARDYCE. *William Blake and His Poetry*. London: George G. Harrap, 1922. Small 8vo, 154 pp. Very good in limp blue cloth wrappers.
 § Published in the "Poetry and Life Series." Bentley, BB, 2285: "a popular, ill-informed biography..." (109060) \$20.
620. NORMAN, HUBERT J. *Cowper and Blake. A Paper read...* Olney: Wright, [1913]. Small 8vo, 62 pp. With the portrait of Cowper by Blake after Romney reproduced. Original beige cloth lettered in gilt, slight wear, portrait loose.
 § Scarce publication probably edited by Wright, mostly about Cowper. Bentley, BB, 2290. (100048) \$15.
621. NURMI, MARTIN K. *William Blake*. London: Hutchinson, 1975. 8vo, 175 pp. with 4 black and white plates. In original cloth with minimal edge wear and a slightly worn and chipped illustrated dust-jacket.
 § First edition. Bentley A2299: "a brief introduction to Blake's poetry." (109016) \$25.
622. OGAWA, JIRO. *A Study on William Blake's Songs of Innocence and of Experience*. [Kyoto: 1950]. 8vo, (2), 2, 5, 298, (299, colophon)pp. With a frontispiece (Phillips portrait of Blake) and 3 black and white plates. Original green cloth, good.
 § Bentley, BB, 2305; BBS, p.590 (noting a revised edition of 1975). Text in Japanese. Ink inscription at front in Japanese. A scarce book in the West, being Ogawa's thesis at Kyoto University. (110612) \$75.
623. OSTRIKER, ALICIA. *Vision and Verse in William Blake*. Madison and Milwaukee: University of Wisconsin Press, 1965. 8vo, x [xi-xiv], 224 pp. Black cloth, dust-jacket. Very good.
 § Bentley, BB, 2335: "a sensitive and responsible commentary on Blake's prosody." (102413) \$25.
624. PAANANEN, VICTOR N. *William Blake* Boston: Twayne Publishers, 1977. Small 8vo, 171 pp. Spiral bound review copy. Minimal signs of use. Very good.
 § First printing. Concentrates on his themes and influence. Bentley, BB postscript, p.29. (101347) \$20.
625. PAGLIARO, HAROLD. *Selfhood and Redemption in Blake's Songs*. University Park and London: The Pennsylvania State University Press, 1987. 8vo, xiv, 161 pp. Burgundy cloth with gilt to backstrip. Illustrated dust-jacket. As new.
 § First edition. Bentley, BBS, p.598: "a reading of 'Songs'... as a basis for a sense of Blake's psychology of redemption." (110764) \$15.
626. PALEY, MORTON D. *Energy and the Imagination. A Study of the Development of Blake's Thought*. Oxford: Clarendon Press, 1970. 8vo, [xiii], 272 pp. 8 plates. Blue cloth in orange illustrated dust-jacket with edgewear. Pages bright. Very good.
 § First edition. Bentley, BB, 2347: "incorporates revised versions of Paley's articles on 'The Mental Traveller', Ahania, and 'The Tyger,' and apparently his doctoral dissertation as well." (123376) \$25.
627. PALEY, MORTON D. *John Camden Hotten, A.C. Swinburne, and the Blake Facsimiles of 1868*. New York: Bulletin of New York Public Library, 1976. Slim 4to, 259-296 pp., illustrated. Offprint in the original green printed wrappers.
 § Scarce and significant pamphlet by the Blake scholar Paley inscribed "For Jim Hart with every good wish Morton Paley." This short paper revealed the facsimilist who created the first color prints of Blake's work after Blake's death, as well as Hotten's role in producing the Swinburne study of Blake and in reprinting Blair's "The Grave" from the original plates. Bentley, BBS, p.598: "An admirably detailed essay giving evidence that the 'Camden Hotten forgeries' were not made with fraudulent intent." (108111) \$30.
628. PALEY, MORTON D. *William Blake*. Oxford: Phaidon Press Limited, 1978. 4to, 192 pp. With 161 illustrations including 16 in color. Original brown cloth, colorful illustrated dust-jacket.
 § First edition, nicely printed and illustrated. Bentley, BBS, p.182, issue A. (108004) \$45.
629. PALEY, MORTON D. *William Blake and Dr. Thornton's "Tory Translation" of the Lord's Prayer*. [West Cornwall CT: Locust Hill Press, 2002]. 8vo, 263-286 pp. Offprint, stapled, very good.
 § 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.
630. PALEY, MORTON D., EDITOR. *Twentieth Century Interpretations of Songs of Innocence and of Experience. A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969. 8vo, 115 pp. Dark cloth. Printed dust-jacket. Text with ink annotations and underlining, mostly in the introduction. Good.
 § First edition of this collection of essays by Adams, Bloom, Damon, Erdman, Frye, Gleckner, Price, Nurmi, Wicksteed, Schorer, Ostriker, and Paley. Bentley, BB, A2349. (10528) \$25.

631. PALEY, MORTON D. AND MICHAEL PHILLIPS. *William Blake: Essays in Honour of Sir Geoffrey Keynes*. Oxford: Oxford University Press, 1973. 4to, xvi, 390 pp., with 82 black and white illustrations. Near fine in original cloth and dust-jacket. § First edition. Bentley, BBS, 598. (108979) \$50.

632. PERCIVAL, MILTON O. *William Blake's Circle of Destiny*. New York: Columbia University Press, 1938. 8vo, viii, 334 pp. 11 illustrations plus frontispiece. Green cloth with gilt set in green backstrip label. Bookplate. Very good. § First edition. Bentley, BB, 2379: "This illuminating study of Blake's mythology is particularly useful for the Blakean sources and analogies it points to in alchemical, Biblical, and Kabbalistic literature." (123374) \$35.

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

634. PHILLIPS, MICHAEL, EDITOR. *Interpreting Blake. Essays selected and edited by Michael Phillips*. London, New York and Melbourne: Cambridge University Press, [1978]. 8vo, ix [x], 269 pp., 20 illustrations in the text. Dust-jacket. Very good. § First edition. Bentley, BBS, p.603, which lists the eight essays and their authors. (102431) \$45.

635. PINTO, VIVIAN DE SOLA. *William Blake, Isaac Watts, and Mrs. Barbauld*. [London: 1957]. 8vo, (2), pp. 67-87. Red wrappers, hand-lettered. § Offprint of Pinto's essay in *The Divine Vision*, inscribed by Pinto to Kenneth Hopkins. (100052) \$15.

636. PINTO, VIVIAN DE SOLA, EDITOR. *The Divine Vision. Studies in the Poetry and Art of William Blake born November 28, 1757. With an introductory poem by Walter de la Mare*. London: Gollancz, 1957. 8vo, 216 pp., with folding frontispiece and 8 plates. Very good in original cloth and dust-jacket in acetate cover. § First edition. Bentley, BB, 2402A, listing the seven articles (by Raine, Pinto, Damon, Frye, Nanavutty [2], and Nurmi) plus two reprints in altered form of essays by Kiralis and Margoliouth. (108998) \$35.

637. PLOWMAN, MAX. *An Introduction to the Study of Blake*. London: Dent, 1927. Small 8vo, 183 pp. Frontispiece and 7 plates. Original green cloth trifle rubbed, initials in front, signs of erased notes in back. § First edition. Bentley, BB, 2421: "a well-meant account." (100986) \$40.

638. PLOWMAN, MAX. *An Introduction to the Study of Blake*. London: Cass, 1967. Small 8vo, [160] pp. Frontispiece

and 7 plates. Original blue cloth, dust-jacket lightly worn, bookplate in back.

§ Reprint of the 1927 edition (see above), with a new introduction by R.H. Ward. (100223) \$40.

639. PRESTON, KERRISON. *Blake and Rossetti*. London: Alexander Moring Limited, The De la More Press, 1944. 8vo, 111 pp. Frontispiece and 11 plates Original blue cloth. War-time paper browned; a very good copy. § First edition. Bentley, BB, 2451. (100989) \$50.

640. PRESTON, KERRISON. *Notes for A Catalogue of the Blake Library at the Georgian House, Merstham*. Cambridge: The Golden Head Press, 1962. Small 4to, 48 pp. Near fine in gray cloth wrappers.

§ 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. (108913) \$30.

641. POWYS, JOHN COWPER. *William Blake*. London: Village Press, 1974. Slim small 8vo, 14 pp. Very good in original wrappers. § First published in 1923. Bentley, BB, 2447C. (109081) \$15.

642. PUNTER, DAVID. *Songs of Innocence and Experience. Notes by David Punter*. London: Longman York Press, 1998. 8vo, 96 pp. Printed wrappers. As new.

§ 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.

643. RAINE, KATHLEEN. *Blake and Antiquity*. London: Routledge and Keegan Paul, 1979. 8vo, xv, 116 pp. with 91 black and white illustrations. Very good in acetate protective jacket to wrappers.

§ See Bentley, BBS, 613. This presents her massive "Blake and Tradition" (1968) in abbreviated form. (109056) \$20.

644. RAINE, KATHLEEN. *Blake and Education*. London: Centre for Spiritual & Psychological Studies, 1968. 8vo, typescript of essay, 16 pp., stapled in top corner, very good. § Bentley, BBS, p.612. (109071) \$15.

645. RAINE, KATHLEEN. *Blake and Tradition. Bollingen Series xxxv: 11*. Princeton: University Press, 1968. 2 volumes, royal 8vo, xxxii, 428; xi, 370 pp. 194 plates including 11 in color. Original grey cloth, dust-jackets, a fine copy as issued in the original box.

§ First edition, beautifully produced. Bentley, BB, 2478: "a learned and tendentious work." A 1969 review in the *Blake Quarterly* welcomed this work: "The long-delayed publication of Kathleen Raine's *Blake and Tradition* sets forth more acutely and problematically than any previous book the problem of who you are and what you are doing when you experience Blake, and what Blake you want him to be." (124179) \$225.

646. RAINE, KATHLEEN. *Blake's Debt to Antiquity*. [Published in *The Sewanee Review*, Summer 1963, Volume LXXI, Number

- 3.] Sewanee, TN: The University of the South, 1963. 8vo, 172 pp. (numbered 352-524). 6 pp. of advertisements in the front. Blue printed wrappers with some sunning to edges, mild edgewear. Title of journal excised from title page.
 § Raine's article appears on pp.352-450. Bentley, BB, 2482. (100997) \$15.
647. RAINE, KATHLEEN. *From Blake to A Vision*. Dublin: The Dolmen Press, 1979. 8vo, 64 pp., with numerous text illustrations. Very good in illustrated wrappers.
 § "The first formulation of that elaborate system finally expressed in *A Vision*" (p.10). *The New Yeats Papers XVII*. Bentley, BBS, p.614. (108995) \$35.
648. RAINE, KATHLEEN. *The Land Unknown*. New York: George Braziller, 1975. 8vo, 207 pp. Red paper over boards, gilt lettering to backstrip. Printed gold dust-jacket. "Kay Parkhurt Easson..." [former owner] in ink to front free endpaper. Very good.
 § Stated first printing. Not found in Bentley BB, supplement, or BBS. (10557) \$20.
649. RAINE, KATHLEEN. *William Blake*. London: Longmans Green for the British Council and the National Book League, [1951]. 8vo, 40 pp. Frontispiece portrait of Blake and four plates, illustrations in the text. Original printed wrappers, very good.
 § First edition of this study. Bentley, BB, 2491: "not remarkable for accuracy." (100057) \$15.
650. RICE, HOWARD C., JR. *Lesser Known Examples of Blake's Engraving Skill [Published in University: A Princeton Quarterly, Fall 1970, Number 46]*. Princeton, NJ: Princeton University, 1970. 4to, 36 pp. Full page Blake illustration on page 2. Blake article with accompanying illustrations on pp.26-32. Yellow and red printed wrappers with ink note on front cover. Address label affixed to rear. Very good.
 § Bentley, BB, 2515. (100998) \$15.
651. RICHARDSON, ALAN. *Literature, Education, and Romanticism: Reading as Social Practice, 1780-1832*. Cambridge: Cambridge University Press, 1994. 8vo, 327 pp. Frontispiece. Dark blue cloth in illustrated dust-jacket. Very good.
 § First edition. With numerous references to Blake. Not in Bentley, BB or BBS. (101322) \$40.
652. RIENAECER, VICTOR. *William Blake A Natural Visionary*. London: John M. Watkins, 1957. 8vo, 12 pp. Stiff brown stapled wrappers. Some light spotting to title page. Very good.
 § First edition. Bentley, BB, 2520A. (101335) \$15.
653. ROE, A. S. *Blake's Illustrations to the Divine Comedy*. Princeton: Princeton University Press, 1953. Large 4to, xiv, 219, (2) pp, plus 105 black and white plates. Very good in original blue cloth.
 § First edition. Bentley, BB, 2543A: "a very sound study." (108984) \$50.
654. ROSE, EDWARD J. *A Most Outrageous Demon. Blake's Case against Rubens*. [Lewisburg]: Bucknell Review, 1969. Slim 8vo, pp. 36-54. Self-wrappers, stapled, lightly soiled, very good.
 § Author's offprint. Bentley, BB, 2558. (100246) \$15.
655. ROSE, EDWARD J. *Blake's Hand: Symbol and Design in Jerusalem*. [Austin]: Texas Studies in Literature, 1964. Slim 8vo, pp. 47-58. Self-wrappers, stapled, toned, very good.
 § Author's offprint. Bentley, BB, 2552. (100247) \$15.
656. ROSE, EDWARD J. *Blake's Human Insect: Symbol, Theory, and Design*. [Austin]: Texas Studies in Literature, 1968. Slim 8vo, pp. 215-232. Yellow wrappers, spot on upper wrapper, very good.
 § Author's offprint. Bentley, BB, 2553. (100244) \$15.
657. ROSE, EDWARD J. *Circumcision Symbolism in Blake's Jerusalem*. [Boston]: Studies in Romanticism, 1968. Slim 8vo, pp. 16-25. Slim 8vo, pp. 16-25. Pink printed wrappers, stapled, very good.
 § Author's offprint. Bentley, BB, 2555. (100248) \$15.
658. ROSE, EDWARD J. *The Spirit of the Bounding Line: Blake's Los*. [Wayne State UP]: Criticism a Quarterly, 1971. Slim 8vo, pp. 54-76. Self-wrappers, stapled, lightly soiled, very good.
 § 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.
659. ROSE, EDWARD J. *The Symbolism of the Opened Center and Poetic Theory in Blake's Jerusalem*. [Houston]: Studies in English Literature, 1968. Slim 8vo, 587-606 pp. Gray wrappers, very good.
 § Author's offprint. Bentley, BB, 2560. (100245) \$15.
660. ROSENFELD, ALVIN H., EDITOR. *William Blake: Essays for S. Foster Damon*. Providence: Brown University Press, 1969. 8vo, xlvi, 498 pp., frontispiece and 31 plates. Very good in original blue cloth and dust-jacket.
 § First edition of this compilation of 22 essays by the most renowned Blake scholars of the time. Bentley, BB, 2565. (108974) \$50.
661. ROTHENBERG, MOLLY ANNE. *Rethinking Blake's Textuality*. Columbia & London: University of Missouri Press, 1993. 8vo, x, 164 pp. Blue cloth with illustrated dust-jacket. Some pencil underlining. Very good.
 § First edition. Bentley, BB postscript, p.22. (101374) \$20.
662. ROUSSEAU, G.S., EDITOR. *Annals of Scholarship. Metastudies of the Humanities and Social Sciences, Volume 4, Number 1*. New York: Annals of Scholarship, Inc., 1986. 8vo, 138 pp. Printed wrappers. Crease to upper corner of front cover. Contains two articles on William Blake. Very good.
 § 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.

663. RUDD, MARGARET. *Divided Image. A Study of William Blake and W. B. Yeats*. London: Routledge and Kegan Paul, 1953. 8vo, xv, 239 pp. Very good in original green cloth, with slight fading to spine, minor bumps to corners and other slight wear.

§ First edition. Ridiculed by Bentley, BB, 2585: "Miss Rudd does not understand Blake very well. Perhaps she's better on Yeats." (109039) \$15.

664. RUDD, MARGARET. *Organiz'd Innocence. The Story of Blake's Prophetic Books*. London: Routledge Kegan Paul, 1956. 8vo, xv, 266 pp. Frontispiece. Original red cloth, dust-jacket, near fine copy in a slightly worn dust-jacket.

§ First edition. Bentley, BB, 2586. (101002) \$25.

665. RUSSELL, ARCHIBALD G. B. *The Engravings of William Blake*. London: Grant Richards, 1912. Large 8vo, 229 pp. Frontispiece, 31 plates. Original black cloth, gilt lettering, top edge gilt, fore-edge untrimmed. A very good copy with the prospectus loosely inserted. Minor foxing throughout, ink signature on front endpaper.

§ Limited to 500 copies. Bentley, BB, 603: "Russell's pioneer work... is yet valuable for its independent conclusions." Campbell Dodgson's copy. (5099) \$100.

666. RUSSELL, ARCHIBALD G. B. *The Engravings of William Blake*. New York: Benjamin Blom, 1968. Large 8vo, 229 pp. Frontispiece, 32 plates. Original green cloth, gilt lettering, illustration in gilt and black to backstrip. A very good copy.

§ Reissue of the 1912 edition above. (102942) \$100.

667. RYSKAMP, CHARLES. *William Blake, Engraver. The Princeton University Library Chronicle Volume XXXI, Number 2, Winter 1970*. Princeton, NJ: Princeton University Press, 1970. 8vo, 85 pp. [numbered 69-154]. Illustrated. Dull red printed wrappers, some sunning and edgewear. William Blake article begins on page 135 in Library Notes. Very good.

§ Brief review (3 pp.) of the exhibition of Blake at Princeton upon which Ryskamp's catalogue was based. Not in Bentley BB or BBS etc. (101005) \$15.

668. SABRI-TABRIZI, G.R. *The 'Heaven' and 'Hell' of William Blake*. New York: International Publishers, 1973. 8vo, xiii, 348 pp. 18 black and white illustrations and color frontispiece. Blue cloth, brightly illustrated dust-jacket. Very good.

§ First edition. Bentley, BB, A2611: "emphasis upon Blake's consistent materialism and his social context." (123120) \$25.

669. SAURAT, DENIS. *Blake and Milton*. New York: Russell & Russell, 1965. 8vo, 159 pp. Original green cloth, very good.

§ First US edition. Bentley, BB, 2654: "provocative study... very useful..." (101007) \$25.

670. SELINCOURT, BASIL DE. *William Blake*. London: Duckworth, 1909. 8vo, xi, 298 pp. Portrait frontispiece and 39 plates. Original orange cloth, top cover and backstrip stamped in gilt, somewhat worn.

§ First edition. Bentley, BB, 1480A. (100061) \$45.

671. SCHORER, MARK. *William Blake The Politics of Vision*. New York: Holt, 1946. 8vo, xvi, 524 pp. With a frontispiece and 7 plates. Quarter morocco with cloth boards. Sun fading to backstrip. Lettered in gilt. Very good.

§ First edition. Bentley, BB, 2672A: "an important examination of the radical element in Blake's poetry and society." (102466) \$30.

672. SHARP, WILLIAM. *Great English Painters. Selected Biographies from Allan Cunningham's "Lives of Eminent British Painters."* Arranged and edited, with an introduction By William Sharp. London: Scott, 1886. Sm. 8vo, [xxxvi]+311 pp. Old half calf, covers reattached, text good.

§ Issued as the tenth volume of The Camelot Classics. Blake is found from pp. 275-311; interestingly the text varies from the first edition, especially in the quotations from Blake — which conform more accurately to modern editions of Blake's writings. (101012) \$65.

673. SHORT, ERNEST H. *British Artists Series. Blake. Edited by S. C. Kaines Smith*. London: Phillip Allan, 1925. Small 8vo, vi, 167 pp., with 8 illustrations. Very good in original decorated red cloth with gilt titling.

§ First edition. Bentley, BB 2702A. "a surprisingly informative little book." (109193) \$20.

674. SINCLAIR, IAIN. *Blake's London: The Topographic Sublime*. London: The Swedenborg Society, 2012. Small 8vo, xi, 60 pp. As new, in gray paper covered boards, and dust-jacket.

§ Second edition (2000 copies); the first was 2011. The book consists of a talk presented by Sinclair to a one-day conference on "Blake in Context" held on 2nd November 2007, commemorating the 250th Anniversary of Blake's birth, jointly convened by the Swedenborg Society and the University of London (Goldsmiths College). It is an impressionistic account of how landscape and topography can influence artists rather than a scholarly analysis, though Sinclair refers to many of the elements in Blake's London. (109132) \$20.

675. SINDEREN, ADRIAN VAN. *Blake the Mystic Genius*. Syracuse, NY: Syracuse University Press, 1949. 4to, 119 pp. illustrations Original quarter cloth, slipcase. Very good.

§ 1100 copies printed. Bentley, BB, 2898. This has the "L'Allegro" and "Il Penseroso" designs, and Blake's accompanying MS, nicely reproduced, the watercolors in color. (104676) \$45.

676. SINGER, JUNE. *The Unholy Bible. A Psychological Interpretation of William Blake*. New York: G.P. Putnam and Sons, 1970. 8vo, xvi, 270 pp. 24 plates and frontispiece. Red cloth with illustrated dust-jacket. Very good.

§ Bentley, BB, 2707. (123124) \$40.

677. SMITH, JOHN THOMAS. *Nollekens and his Times: Comprehending a Life of that Celebrated Sculptor; and Memoirs of Several Contemporary Artists, From the time of Roubiliac, Hogarth, and Reynolds, To that of Fuseli, Flaxman, and Blake*. London: Henry Colburn, 1828. 2 vols, 8vo, x, 424; vi, 488 pp. Portrait

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

§ First edition. This interesting collection of biographical anecdotes about and around Nollekens by the keeper of prints and drawings at the British Museum includes a section on Blake in vol. II, pp.454-488, which is amongst the earliest biographical accounts of Blake. Of great interest is the listing of Blake's books and prints in the collection of Richard Thomson, with sufficient detail to merit being regarded as a preliminary bibliography. Smith also touches on Blake's techniques of print-making. Many well-known anecdotes about Blake's life appear here for the first time. A second, revised edition appeared in 1829. Bentley, BB, 2723A. (122881) \$200.

678. SOUPAULT, PHILIPPE. *William Blake. Masters of Modern Art Series*. London: John Lane, 1928. Small 4to, 61 pp., with 40 plates. Very good in original blue cloth, spine slightly darkened.

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

679. SPECTOR, SHEILA D. *Wonders Divine. The Development of Blake's Kabbalistic Myth. [and] Glorious Incomprehensible. The Development of Blake's Kabbalistic Language*. Lewisburg; Bucknell U.P., 2001. 2 vols., 4to, 213 and 202 pp. Extensively illustrated in black and white in both volumes. Black boards, dust-jackets, as new.

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

680. SPICER, H.O. *The Chariot of Fire: A Study of William Blake's use of Biblical Typology in the Minor Prophecies*. Ann Arbor, MI: University Microfilms International, 1962. 8vo, 198 pp. Dark blue paper wrappers. Title and author typed in sticker affixed to front. Facsimile of doctoral dissertation submitted to Indiana University. Very good.

§ Facsimile edition of doctoral dissertation. Bentley, BB, 2735. (101466) \$20.

681. STEVENSON, WARREN. *Divine Analogy. A Study of the Creation Motif in Blake and Coleridge*. Austria: Institut für Englische Sprache und Literatur, 1972. 8vo, vii, 403 pp. Green wrappers. Very good.

§ A very substantial reproduction of his Ph.D. thesis expanded and revised. Salzburg studied English Literature under Professor Erwin Sturzl. Romantic Reassessment. Editor: Dr. James Hogg. Bentley, BB, A2756. (101465) \$40.

682. STOCK, R.D. *The Holy and the Daemonic from Sir Thomas Browne to William Blake*. Princeton, NJ: Princeton University Press, 1982. 8vo, 395 pp. White cloth with illustrated dust-jacket. Minimal shelf wear. "Dear Book Reviewer" loosely inserted before front free endpaper. Very good.

§ First edition. Not in Bentley, BBS. (101380) \$30.

683. 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. Edges slightly rubbed and fraying; very good copy.

§ 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) \$100.

684. SUMMERFIELD, HENRY. *A Guide to the Books of William Blake for Innocent and Experienced Readers. With Notes on Interpretive Criticism 1910 to 1984*. Gerrards Cross: Colin Smythe, 1998. 8vo, 874 pp. Illustrated wrappers. Near fine.

§ First edition, a massive analysis of the history of Blake scholarship, fully indexed. Bentley, BB, postscript, p.33. (123359) \$30.

685. SWINBURNE, A.C. *William Blake a Critical Essay. With Illustrations from Blake's Designs in facsimile coloured and plain*. London: John Camden Hotten, 1868. 8vo, iv, (4), 304, (16, ads) pp. With a color frontispiece and eight plates of which 6 are colored by hand. Original blue cloth, hinges weak, otherwise very good. Bookplate of Lord W. Kerr and another; Hotten's printed slip announcing the facsimile of *The Marriage of Heaven and Hell* tipped in.

§ First published edition, third state of the title-page (the pre-publication issue and the first two states are of the greatest rarity - see Wise). The first book-length critical study of Blake's writings. An important study, especially valued for the striking color facsimiles by Hotten from the British Museum copies. Bentley, BB, 2795. Wise 6, p. 78. The printed slip announcing Hotten's facsimiles is extremely rare. (9248) \$225.

686. SWINBURNE, A.C. *William Blake a Critical Essay. With Illustrations from Blake's Designs in facsimile coloured and plain*. London: John Camden Hotten, 1868. 8vo, iv, (4), 304, (16, ads) pp. With a hand-colored frontispiece, hand-colored title and seven plates of which 5 are hand-colored. Original blue cloth, hinges weak.

§ Second edition of the first book of criticism on Blake. Bentley, BB, 2795B. See Paley, "John Camden Hotten, A.C. Swinburne, and the Blake facsimiles of 1868," *NYPL Bulletin*, 1976, for a fascinating account of the publication of these first color facsimiles of any of Blake's work, in which he identified the facsimilist as H. J. Bellars and gives much information on the creation and coloring of the facsimiles. (5112) \$285.

687. SWINBURNE, A.C. *William Blake a Critical Essay. Edited with an Introduction by Hugh J. Luke.* Lincoln: University of Nebraska, 1970. 8vo, xxiv, 319 pp. Original wrappers, rubbed, internally very good.

§ Revised edition from the 1868 first edition (see above). (101023) \$25.

688. SYMONS, ARTHUR. *William Blake.* NY: Cooper Square, 1970. 8vo, xviii, 433 pp. Original green cloth, new.

§ Reprints the 1907 edition in facsimile. Bentley, BB, 2804C (1906 first edition). (123142) \$15.

689. TANNENBAUM, LESLIE. *Biblical Tradition in Blake's Early Prophecies. The Great Code of Art.* Princeton: Princeton University Press, 1982. 8vo, xiii, (1), 373, (1), pp. As new in original ochre cloth and illustrated dust-jacket.

§ Bentley, BBS, p.657: "an impressively learned and illuminating study." (123127) \$25.

690. TAYLER, IRENE. *Blake's Illustrations to the Poems of Gray.* Princeton UP: 1971. 4to, 169 pp. Color frontispiece, black and white reduced facsimile after the text. Original cloth, dust-jacket, very good.

§ First edition, a nicely produced study of the watercolors. Bentley, BB, 2824. (102767) \$30.

691. THOMPSON, E.P. *Witness Against the Beast William Blake and the Moral Law.* Cambridge: Cambridge University Press, 1993. 8vo, xxi, 234 pp. With 20 black and white plates. Quarter cloth with black paper over boards. Illustrated dust-jacket. Very good.

§ First edition of the renowned historian and social critic's only book on Blake. Bentley, BB, Supplement to the 2000 edition, p.34. (123365) \$25.

692. THORNDIKE, JOSEPH J., EDITOR. *Horizon. Autumn, 1972. Volume XIV, Number 4.* New York: American Heritage Publishing Company, Inc., 1972. 4to, 111 pp. plus 8 pp. of full-color, full-page Blake illustrations. Yellow cloth covered boards with laid in illustration. Light soiling; very good.

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

693. THORPE, JAMES. *William Blake: The Power of the Imagination.* San Marino: Huntington Library, 1979. 8vo, 24 pp., with illustrations on cover and internally in black and white and color. Near fine with dedication by Thorpe on endpaper.

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

694. TODD, RUTHVEN. *Tracks in the Snow.* London: Grey Walls Press, 1946. 8vo, x, 133 pp. With a frontispiece, 46

plates, and illustrations in the text. Original cloth, very good copy in a worn and chipped dust-jacket.

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

695. TODD, RUTHVEN. *William Blake the Artist.* London: Studio Vista, 1971. Small 8vo, 160 pp., 118 illustrations. Paperback, a bit worn.

§ First edition. Bentley, BB, 2857. (101203) \$5.

696. TOLLEY, MICHAEL J. *On the Cutting Edge of Blake Scholarship.* Adelaide, Australia: Adelaide University Graduates' Union, 1968. 4to, 8 pp. Blake illustration on p.4 accompanying a Blake article on pp. 4 & 5 in the Adelaide University Graduates' Union Monthly Newsletter and Gazette, December 1968. Illustrated wrappers. Very good.

§ Bentley, BB, 2862. (101030) \$15.

697. VAUGHAN, WILLIAM. *William Blake.* London: Thames and Hudson, 1977. 4to, (88) pp., with 46 colored illustrations. Near fine in color-illustrated wrappers.

§ First edition, a rather nice production with well printed color plates. Bentley, BBS, p.183. (109065) \$15.

698. 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.

699. VISCOMI, JOSEPH. *Blake and the Idea of the Book.* Princeton: PUP: 1993. Oblong small folio, xxxvi, 453 pp., profusely illustrated and with 13 color plates. Original cloth, dust-jacket, as new.

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

700. VISCOMI, JOSEPH. *William Blake's Printed Paintings.* London: Reaktion Books, Ltd., 2021. Small oblong 4to, 238 pp. numerous full color illustrations throughout. Navy boards, silver title to backstrip, illustrated dust jacket. Fine.

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

701. WAGENKNECHT, DAVID. *Blake's Night: William Blake and the Idea of Pastoral*. Cambridge: Harvard University Press, 1973. 8vo, xiii, 321 pp., with ten plates. Original brown cloth, dust-jacket. Near fine.

§ First edition. Bentley, BB, 2908A: "A laborious analysis..." (102501) \$25.

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

703. WARNER, JANET A. *Blake and the Language of Art*. Kingston and Montreal: McGill-Queen's University Press, 1984. 8vo, xx, 211 pp. 106 illustrations. Yellow cloth in yellow printed dust-jacket. Very good.

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

704. WEATHERS, WILLIAM, EDITOR. *William Blake: The Tyger*. Columbus: Merrill, 1969. 8vo, xii, (1), 126 pp. Illustrated. Original white and orange wrappers, backstrip faded, very good.

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

705. WEATHERS, WINSTON ET AL. *The Nature of Identity: essays presented to Donald E. Hayden by the Graduate Faculty of Modern Letters, the University of Tulsa*. Tulsa, OK: The University of Tulsa, 1981. 8vo, 96 pp. Frontispiece of Donald E. Hayden. Stiff wraps. Very good.

§ First edition. Weathers' essay is "William Blake's *The Book of Thel*: a Transaction." Bentley, BBS, p.674. (101314) \$10.

706. WEBSTER, BRENDA S. *Blake's Prophetic Psychology*. London: Macmillan, 1983. 8vo, xiv, 325 pp., 76 illustrations. Original green cloth, dust-jacket, near fine.

§ 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'..." (109044) \$20.

707. WERNER, BETTE CHARLENE. *Blake's Vision of the Poetry of Milton. Illustrations to Six Poems*. Lewisburg: Bucknell University Press, 1986. 8vo, 319 pp. 79 illustrations. Original cloth with illustrated dust-jacket. Some shelf wear. Very good.

§ 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* (Fitzwilliam)." (101318) \$50.

708. WHITE, HELEN C. *The Mysticism of William Blake*. New York: Russell & Russell, Inc., 1964. 8vo, 276 pp. Brick red cloth with gilt to backstrip. Some signs of wear. Very good.

§ 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.

709. WHITTAKER, JASON. *Divine Images. The Life and Work of William Blake*. London: Reaktion Books, Ltd., 2021. 8vo, 392 pp. With 108 illustrations, 77 in color. Tan boards, illustrated dust jacket. New.

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

710. WICKSTEED, JOSEPH. *Blake's Innocence and Experience. A Study of the Songs and Manuscripts...* London and Toronto: Dent, (and New York: Dutton,) 1928. Small thick 4to, 301 pp., with 4 color plates, 55 monochrome plates, and 20 reproductions from manuscripts. Original green cloth lettered in gilt, original printed dust-jacket, backstrip browned, otherwise a fine copy.

§ 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) \$595.

711. WICKSTEED, JOSEPH. *Blake's Vision of the Book of Job*. London: Dent, 1910. 4to, 168 pp., with 22 plates. Very good in original pale green cloth, darkened at edges, top edge gilt.

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

712. WILSON, MONA. *The Life of William Blake*. London: The Nonesuch Press, 1927. Royal 8vo, xvi, 398, (4) pp. With a frontispiece and 24 plates. Original quarter parchment, very good.

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

713. WILKIE, BRIAN AND MARY LYNN JOHNSON. *Blake's Four Zoas. The Design of a Dream*. Cambridge: Harvard UP, 1978. 8vo, [18], 302 pp. Illustrations in the text. Original gray cloth, dust-jacket, as new.

§ First edition. Bentley, BBS, p.678: "an extended critical reading of the poem." (123133) \$35.

714. WILLARD, HELEN D., AUTHOR; PETER A. WICK, EDITOR. *William Blake Water-Color Drawings*. Boston: Museum of Fine Arts, 1957. 8vo, (10), (50, including 33 illustrations of the holdings on display), pp. Lightly thumbled, wrappers toned with some spotting on the lower panel, good.

§ Nicely printed by Meriden Gravure. Bentley, BB, 414: "only cursorily described." (110835) \$10.

715. WILLIAMS, NICHOLAS M. *Ideology and Utopia in the Poetry of William Blake*. Cambridge University Press, 1998. 8vo, xviii; 250 pp. 11 illustrations. Light pencil marginalia. Black cloth with gilt lettering to backstrip. Illustrated dust-jacket with some edgewear. Very good.

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

716. WILLIAMS, NICHOLAS, EDITOR. *Palgrave Advances in William Blake Studies*. Great Britain: Palgrave MacMillan, 2006. 8vo, xii; 283 pp. Five illustrations. Full black cloth with silver lettering to backstrip. Very good.

§ (101042) \$25.

717. WITKE, JOANNE. *William Blake's Epic: Imagination Unbound*. London: Croom Helm, 1986. 8vo, 231 pp. With 21 plates. Original black cloth, dust-jacket, as new.

§ First edition. Bentley, BBS, p.682: "a plate-by-plate analysis of the 'philosophical principles' of Jerusalem..." (100068) \$25.

718. WITTREICH, JOSEPH ANTHONY, JR. *Divine Countenance: Blake's Portrait and Portrayals of Milton [in The Huntington Library Quarterly]*. San Marino, California: The Huntington Library, 1975. 8vo, 98 pp. (paginated 105-203) with the Blake article by Wittreich appearing on page 125. Blue printed wrappers. A very good copy.

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

719. WITTREICH, JOSEPH ANTHONY, JR, EDITOR. *Calm of Mind: Tercentenary Essays on "Paradise Regained" and "Samson Agonistes" in Honour of John S. Diekhoff*. Cleveland & London: The Press of Case Western University, 1971. 8vo, xxiv, 342 pp. Frontispiece plus 12 black and white plates. Illustrated map endpapers. Blue cloth with blue illustrated dust-jacket. Some edgewear and signs of use. Very good.

§ 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.

720. WITTREICH, JOSEPH ANTHONY, JR, EDITOR. *Milton and the Line of Vision*. Madison: University of Wisconsin Press, 1975. 8vo, xxi, 278 pp. Original yellow cloth, dust-jacket.

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

721. WOLD-GUMPOLD, KAETHE. *William Blake Painter Poet Visionary. An Attempt at an Introduction to his Life and Work*. London: Rudolf Steiner Press, 1969. 8vo, 164 pp. With a color frontispiece and 23 plates of which 6 are in color. Original brown cloth, dust-jacket slightly worn.

§ First edition in English. Bentley, BB, 3004B, (with a scathingly sarcastic note). (100070) \$15.

722. WRIGHT, JULIA M. *Blake, Nationalism, and the Politics of Alienation*. Athens, OH: Ohio University Press, 2004. 8vo, xxxiii, 230 pp. Illustrated title-page plus 5 illustrations throughout. Red cloth with illustrated dust-jacket. Very good.

§ 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.

723. WRIGHT, THOMAS. *Key to Blake: Blake for Babes. A Popular Illustrated Introduction to the Works of William Blake*. Olney, Bucks: Thomas Wright, 1923. 8vo, 39 pp. Four leaves of illustrations. Original gray cloth. Backstrip a trifle darkened; a very good copy.

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

724. WRIGHT, THOMAS, EDITOR. *The First Meeting of the Blake Society. Papers Read Before the Blake Society at the First Annual Meeting, 12th August, 1912*. Olney: Thomas Wright, 1912. 8vo, 58, [4] pp. Blue cloth with gilt. Very light shelf wear. Pages unopened. Very good.

§ 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.

725. WRIGHT, THOMAS. *The Life Of William Blake*. Chicheley: Paul P.B. Minet, 1972. 2 vols. in one, 4to, xx, 168; (7), 192 pp. 135 illustrations, maps and plans, including 2 in color. Original blue cloth gilt.

§ Facsimile reprint of the first edition, privately printed in a small number (Olney, Bucks: Thomas Wright, 1929). Though uneven, there is much useful information on Blake including some previously unpublished material. (123136) \$20.

EXHIBITION AND MUSEUM CATALOGUES

Arranged Chronologically

726. *Burlington Fine Arts Club Exhibition of the Works of William Blake*. London: Spottiswoode & Co., 1876. 4to, 71 pp. Tipped-in illustrations between pages 14 & 15. Original wrappers, worn, contents good.

§ An astonishing exhibition catalogue of 333 entries, with a 9 pp. introduction by William B. Scott. Bentley, BB, 571. (102900) \$125.

727. *Exhibition of Books, Water-colors, Engravings Etc. by William Blake: February 7 to March 15, 1891*. Boston: Boston Museum of Fine Arts, 1891. 8vo, iv, (1), 53 pp. Very good in ochre-brown wrappers with slight chips to base of spine and front cover.

§ 234 entries, an early American show of Blake. Bentley, BB, 586. (108924) \$25.

728. *Exhibition of the Works of William Blake: Catalogue of Books, Engravings, Water-Colors & Sketches by William Blake Exhibited at The Grolier Club from January 26 to February 25 MCMV*. New York: The Grolier Club, 1905. Small 8vo, 147 pp. Printed wrappers, lightly chipped along edges. Pages untrimmed. A very good copy.

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

729. *Carfax Exhibition of Works by William Blake*. London: Carfax, 1906. 8vo, 40 pp. Original gray printed wrappers. Notice tipped-in opposite title page. Very good.

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

730. *Burlington Fine Arts Club: Catalogue Blake Centenary Exhibition*. London: Privately Printed for the Burlington Fine Arts Club, 1927. 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). (102879) \$50.

731. *Burlington Fine Arts Club: Catalogue Blake Centenary Exhibition*. London: Privately Printed for the Burlington Fine Arts Club, 1927. Large 4to, 63 pp. A very good copy in slightly worn and frayed gray wrappers.

§ Second Edition, without the plates. Bentley, BB, 632B. (108926) \$20.

732. *An Exhibition of William Blake's Water-Color Drawings of Milton's "Paradise Lost."* San Marino, CA: Henry E.

Huntington Library and Art Gallery, 1936. Small 8vo, 15 pp., 12 plates in black and white. Blue printed wrappers. Very good.

§ Second edition, printed in the same year and format etc. as the first. Introduction by C.H. Collins Baker. Bentley, BB, 640A. (102043) \$20.

733. BAKER, C.H. *Catalogue of William Blake's Drawings and Paintings in the Huntington Library*. San Marino: 1938. 8vo, 42 pp., 24 plates. Original quarter cloth, backstrip toned, pages somewhat toned but very good. Bookplate affixed to rear pastedown.

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

734. *William Blake, 1757-1827. A Descriptive Catalogue... Selected from Collections in the United States*. Philadelphia: Philadelphia Museum of Art, 1939. 4to, xix, 175 pp., with numerous illustrations of the 280 exhibits, drawn from across the US. Frontispiece portrait, illustrated paper wrappers, virtually as new.

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

735. *William Blake*. London: Tate Gallery, 1947. 8vo, 40 pp., with 24 illustrations. Original illustrated wrappers. Very good, with slight wear and small marks to wrappers.

§ Bentley, BB, 657A. (108912) \$30.

736. *William Blake*. London: Tate Gallery, 1947. 4to, 42 pp. 2 full-color tipped-in illustrations plus 8 double-sided tipped-in black and white illustrations. Original red printed wrappers, detached. In protective glassine cover. Typed letter from the British Council loosely inserted. Very good.

§ Limited edition, number 307 of 2000. Text in French. Prefaces by Philippe Soupault, Eric Maclagan, Jean Wahl, and Archibald Russell. Bentley, BB, 657B. (100711) \$35.

737. *William Blake Exposition Organisee par The British Council*. Mai-Juin 1947. Bruxelles: Editions de la Connaissance, S. A., 1947. 8vo, 32 pp. plus 32 pp. of plates. Color frontispiece, all other plates in black and white. Illustrated wrappers, chipping to spine. Text in French. Very good.

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

738. *The Tempera Paintings of William Blake*. London: Arts Council of Great Britain, 1951. 4to, 32 pp., 13 collotype plates, one folding. Paper covers, lightly soiled and darkened. § First Edition. Introduction by Sir Geoffrey Keynes. Bentley, BB, 663. (110722) \$15.

739. *Masters of British Painting, 1800-1950*. New York: The Museum of Modern Art, 1956. 8vo, 160 pp. 104 plates. Green paper over boards, gilt-stamped. Chipping to head

and heel of spine. Edgewear. "Stanley J. Rose" in ink to front free endpaper. "Hennessy & Ingalls, Inc." sticker to bottom corner of front pastedown. Very good.

§ 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.

740. BAKER, C.H. *Catalogue of William Blake's Drawings and Paintings in the Huntington Library. Revised and enlarged by R.R. Wark*. San Marino: 1957. 8vo, vii, 55 pp., 38 plates. Original quarter cloth; a very good copy.

§ Revised and enlarged by R. R. Wark from the 1938 edition. Bentley, BB, 646C. (100142) \$30.

741. *The Art of William Blake. Bi-Centennial Exhibition October 18th - December 1st, 1957*. Washington: National Gallery of Art Smithsonian Institution, 1957. Small 4to, 46 pp. Color illustration on front cover; plus 21 plates in black and white. Yellow printed wrappers, chipping to spine. Some sun-fading. Very good.

§ Bentley, BB, 674. (109190) \$25.

742. *Samuel Palmer and his circle. The Shoreham Period*. [London]: Arts Council of Great Britain, 1957. Small slim 8vo, 36 pp., with four plates. Original illustrated wrappers, as new.

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

743. *William Blake and his Circle*. [London]: British Museum, 1957. 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 BM; there are over 100 entries and the exhibition, in addition to showing all the treasures of the BM, was augmented with many items loaned by Geoffrey Keynes. The catalogue is a typescript reproduced on cheap paper, and few copies can have survived. Bentley, BB, 680. (100719) \$50.

744. BUTLIN, MARTIN. *A Catalogue of the Works of Blake in the Tate Gallery*. [London: 1957]. Small 4to, vi, 72 pp.; 40 plates. Original red cloth lettered in gilt. Very good.

§ With an introduction by Anthony Blunt and a foreword by John Rothenstein. Bentley, BB, 679. (100200) \$30.

745. *An Exhibition of English Drawings and Water Colors from the Collection of Mr. and Mrs. Paul Mellon*. Washington: National Gallery of Art Smithsonian Institution, 1962. 4to, 44 pp. Illustrated with William Blake's "The Wise and Foolish Virgins" on p.30 (in Black and White). Gray printed wrappers, some sun-fading. Very good.

§ (100727) \$10.

746. BAKER, C.H. *Catalogue of William Blake's Drawings and Paintings in the Huntington Library. Enlarged and revised by R.R.*

Wark. San Marino: 1963. 8vo, vii, 55 pp., 38 plates. Original quarter cloth; a very good copy.

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

747. *An Exhibition of the Illuminated Books of William Blake Poet Printer Prophet. Arranged by the William Blake Trust. A Commemorative Handbook with a study by Geoffrey Keynes and a foreword by Lessing J. Rosenwald.* Paris: Trianon Press, 1964. 4to, 56 pp., with a frontispiece and 15 color plates. Original color-printed wrappers covered in mylar, some browning to wrappers, sale slip from Bridge Books slipped in.

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

748. HAWLEY, HENRY. *Neo-Classicism: Style and Motif. With an Essay by Remy G. Saisselin.* Cleveland: Museum of Art, 1964. Small 4to, vi, 168 pp. With 193 illustrations. Original cloth, dust-jacket, some underlining in pencil at front.

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

749. *William Blake and his Circle: Exhibition Guide, Birmingham Museum and Art Gallery.* San Marino: Henry E. Huntington Library and Art Gallery, 1965. 12mo, 30 pp. With 14 black and white illustrations. Near fine in pale green wrappers.

§ Bentley, BB, 691: "30 Blake entries and 24 of his contemporaries." (108950) \$15.

750. ROE, ALBERT S., EDITOR. *William Blake: An Annotated Catalogue.* Ithaca: Andrew Dickson White Museum of Art, Cornell University, February 27-March 29, 1965. Large slim 4to, 44 pp., illustrated in black and white. Original orange-printed wrappers, very good.

§ An important exhibition catalogue edited by Roe. Bentley, BB, 689. (9260) \$10.

751. *For Friendship's Sake. William Blake and William Hayley.* Manchester: City Art Gallery, The William Morris Press, Ltd., 1969. Oblong 8vo, 15 pp. Stapled wrappers, salmon-colored paper. Very good.

§ An exhibition of Blake's Heads of the Poets, painted for Hayley. 29th April to 18th May 1969. Organised for the Manchester Cathedral Arts Festival. Bentley, BB, 697. (100729) \$10.

752. *William Blake Engraver: A Descriptive Catalogue... by Charles Ryskamp...* Princeton: Princeton University Library, 1969. 8vo, 61 pp., with 12 illustrations. Near fine in original marbled wrappers.

§ Only edition of this essential, and most useful, study, in a very handy format. Bentley, BB, 700. Introductory essay by Geoffrey Keynes. (110743) \$15.

753. *William Blake: Illuminated Books and Engravings. A Loan Exhibition.* Edinburgh: National Library of Scotland, 1969. 8vo, 34 pp., 129 exhibits listed with 2 illustrations. Near fine in wrappers.

§ Bentley, BB, 699. (108936) \$15.

754. BINDMAN, DAVID, EDITOR. *William Blake Catalogue of the Collection in the Fitzwilliam Museum Cambridge.* Cambridge: Heffer, 1970. Oblong small folio, viii, 88 pp., color frontispiece and 74 illustrations. Original wrappers, very good.

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

755. BUTLIN, MARTIN. *William Blake. A complete catalogue of the works in the Tate Gallery. With an introduction by Anthony Blunt and a foreword by John Rothenstein.* [London]: The Tate Gallery, [1971]. Oblong folio, 80 pp. 109 illustrations, many in color. Dust-jacket, rubbed at joints and with moderate wear to edges.

§ Revised edition. Bentley, BB, 679B. (100011) \$30.

756. *Imagination and Vision: Prints and Drawings of William Blake.* [Normal, IL]: Art Gallery, Illinois State University, 1971. 4to, 32 pp., illustrated. Original illustrated wrappers. Very good.

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

757. *Imagination and Vision: Prints and Drawings of William Blake.* Normal, Illinois: Art Gallery, Illinois State University, 1971. 4to, 32 pp., with illustrations. Original illustrated wrappers, near fine.

§ Bentley, BB, 704. (108947) \$10.

758. *The Followers of William Blake: An Exhibition at the Henry E. Huntington Library and Art Gallery November 1, 1972 through January 31, 1973.* San Marino: Henry E. Huntington Library and Art Gallery, 1972. 12mo, 32 pp., with 12 monochrome illustrations. Very good in illustrated red printed wrappers.

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

759. *William Blake and his Circle: Two Exhibitions at the Henry E. Huntington Library and Art Gallery November 1965 through February 1966.* [San Marino, CA]: Henry E. Huntington, 1972. 12mo, 30 pp. Illustrated. Light green printed wrappers, stapled. Near fine.

§ (100717) \$10.

760. *The English Vision: Etchings and Engravings by..William Blake...Introduction by Graham Sutherland.* London: William Weston Gallery, 1973. 12mo, [60]pp. Illustrated, including 12 images of Blake engravings from *The Book of Job*. Stapled printed wrappers. Mild water damage to spine edge. Good.

§ (100704) \$25.

761. *William Blake The Apocalyptic Vision. Preface and Catalogue by Harvey Stahl. Introduction by Bruce Daryl Barone.* Purchase, New York: Manhattanville College, 1974. 8vo, 1 page preface and 6 page introduction, 27 plates with accompanying text, bibliography. Original wrappers, very good.

§ Well illustrated catalogue with commentary for each plate. Bentley, BB, A 710. (100732) \$20.

762. *The Melbourne Dante Illustrations by William Blake*. Melbourne: The National Gallery of Victoria, 1974. 8vo, 40 pp., with 36 black and white illustrations, and an introduction by Ursula Hoff. Very good in original wrappers with colored illustration to cover.

§ Second edition, first was 1961. Edited by Ursula Hoff. "The 36 illustrations to the *Divine Comedy* now in the collection of the National Gallery of Victoria and illustrated here were part of a set of 102 drawings which John Linnell commissioned from Blake in 1824." (blurb). (108898) \$10.

763. *William Blake, 1757-1827: [Kunst um 1800: eine Ausstellung des British Council und der Hamburger Kunsthalle: Hamburger Kunsthalle, 6. März bis 27. April 1975]*. Munich: Prestel, 1975. 4to, 248 pp. With 16 color plates and 4 black and white illustrations. Original wrappers, a good copy with the library label and withdrawn red stamp of the Wallace Collection.

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

764. *William Blake in the art of his time*. Santa Barbara, CA: The Regents University of California, 1976. Oblong small folio, 103 pp., illus. Original printed wrappers, a few smudges, internally very good.

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

765. *Followers of Blake*. Santa Barbara: Santa Barbara Museum of Art, 1976. 4to, 40 pp., with 18 black and white illustrations. Very good in wrappers.

§ Details of 40 exhibits from Calvert, Linnell, Sherman, Palmer and Richmond, edited by Larry Gleeson. Bentley, BBS, p.293. (109110) \$20.

766. MURDOCH, JOHN. *Forty two British Water-colours from the Victoria and Albert Museum*. London: 1977. Small 4to, printed wrappers, significant shelf wear, inside is bright; good copy.

§ An interesting exhibition. (6945) \$15.

767. BUTLIN, MARTIN. *William Blake*. [London]: Tate Gallery, [1978]. Large 4to, 164 pp. including 339 illustrations, some full-page and in color. Pictorial paper covers with slight wear.

§ Catalogue of the exhibition of 9 March–21 May 1978, with an illustration for each item displayed. Bentley, BBS, p.295. (9272) \$25.

768. BINDMAN, DAVID. *William Blake. His Art and Times: Exhibition Catalogue*. London: Thames and Hudson, 1982. 4to, 192 pp., with frontispiece and numerous illustrations, 20 in color. Near fine in color-illustrated wrappers.

§ Softback edition of the catalogue for the Mellon collection exhibitions at the Yale Centre for British Art and the Art Gallery of Ontario. Bentley, BBS, p.298: "a major exhibition." (108929) \$20.

769. *Prints by the Blake Followers*. San Marino: Henry E. Huntington Library and Art Gallery, 1982. 8vo, 36 pp., with 6 black and white illustrations. Near fine in red card wrappers with Palmer illustration to front cover.

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

770. *William Blake and his Contemporaries and Followers*. San Marino: Henry E. Huntington Library and Art Gallery, 1987. Oblong royal 8vo, 75 pp. Illus. Original printed wrappers, a little scuffed, very good.

§ Selections from the extraordinary Essick collection. Bentley, BBS, p.304 (1987 November-1988 February). (103897) \$20.

771. *William Blake and His Circle*. Glasgow: Hunterian Art Gallery, 1993. Slim small 8vo, 24 pp. Illustrated throughout in black and white. Original wrappers.

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

772. ESSICK, ROBERT N. *William Blake at The Huntington. An Introduction to the William Blake Collection...* New York: Abrams, 1994. 4to, 159 pp. Illustrated with 64 color plates. Original wrappers, gift inscription in pencil on half-title; fine.

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

773. *William Blake and Patronage*. London: Tate Gallery, 1995. 4to, 8 pp. including illustrated wrappers. As new.

§ Catalogue of an exhibition held 11 July - 15 October 1995. Includes an essay by Robin Hamlyn. (108942) \$10.

774. *William Blake: Illustrations to Edward Young's Night Thoughts*. London: Tate Gallery, 1996. 4to, 8 pp., including illustrated wrappers. Very good.

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

775. NOON, PATRICK. *The Human Form Divine. William Blake from the Paul Mellon Collection*. New Haven: Yale University Press, 1997. Royal 8vo, 87 pp. With 55 color plates. Original cloth, dust-jacket, as issued.

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

776. NOON, PATRICK. *The Human Form Divine. William Blake from the Paul Mellon Collection*. New Haven: Yale, 1997. Royal 8vo, 87 pp. With 55 color plates. Original wrappers, as issued.

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

777. HAMLYN, ROBIN. PHILLIPS, MICHAEL. ACKROYD, PETER. BUTLER, MARILYN. *William Blake*. [London]: Tate [Gallery], 2000. Large 4to, 301 pp. profusely illustrated in color throughout. Original cloth, dust jacket, near fine with one bumped corner (boards and pages).

§ The magnificent catalogue of the great Tate exhibition

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

778. *Printed Condensed Catalogue for the Blake Exhibition*, Tate Gallery, Nov 2000 - Feb 2001. London: Tate Gallery, 2000. Slim small 8vo, (16) pp, 10 illustrations. Fine.

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

779. STEVENS, BETHAN. *William Blake*. London: The British Museum Press, 2005. Small 4to, 96 pp., with 52 illustrations, almost all in color. New, in original red boards and color-illustrated dust-jacket.

§ First edition. (108897) \$10.

Fuseli

780. *A Collection of [37] Drawings by Henry Fuseli... [With a Preface by G. Docking]*. Auckland: Auckland City Art Gallery, 1967. Small 4to, 100 pp, with black and white reproductions of the drawings. Original pink printed wrappers, backstrip faded.

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

781. *Henry Fuseli, 1741-1825*. London: Tate Gallery, 1975. 4to, 143 pp. 8 color plates plus numerous black and white illustrations throughout. Illustrated wrappers. Light signs of wear. Very good.

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

SALE AND PRIVATE COLLECTION CATALOGUES

Arranged Chronologically

782. *Catalogue of a choice Selection of the original Productions of William Blake the property of the Earl of Crewé*. London: Sotheby, Wilkinson, and Hodge, 1903. 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.

783. *Catalogue of Drawings by William Blake the property of Captain Butts*. London: Sotheby, Wilkinson, and Hodge, 1903. 8vo, title-page and 4 pp. of text. Original printed wrappers, in later cloth-backed marbled boards.

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

784. *Catalogue of the Well-Known and Valuable Library of the Late Bernard Buchanan MacGeorge, Esq.* London: Sotheby, Wilkinson and Hodge, 1924. 8vo, 168 pp. Color frontispiece of Blake's *Visions of the Daughters of Albion* (lot 116). A second tipped-in plate by Blake, *Marriage of Heaven and Hell* (lot 115). All Blake lots, lots 108-34, with results noted in pencil and some in ink in margins. Wrappers a little worn. Very good.

§ The great MacGeorge collection. Bentley, BB, 623. (102898) \$25.

785. *Collection of Paul Hyde Bonner. First Editions and Manuscripts of Outstanding Importance*. New York: American Art Association Anderson Galleries, Inc., 1934. 8vo, 67 pp. Frontispiece William Blake's *Visions of the Daughters of Albion* (lot 11). Lightly soiled wrappers with some edgewear and chipping. Water damage to spine visible on frontispiece and titlepage. Pages browned. Good.

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

786. *The A. Edward Newton Collection Rare Books and Manuscripts*. New York: Parke-Bernet Galleries, Inc., 1941. 8vo, 22 pp. Printed paper over boards with bookplate label affixed to front cover. Announcement for the collection of William Blake books on page 16. Some mild dampstaining to spine edge. Very good.

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

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

Arts Club, 1949. 8vo, 12 pp., with decorated card wrappers, printed in red and black. Very good with rear cover slightly dusted.

§ From the inside rear cover of the catalogue it appears the compiler was Kerrison Preston. Bentley, BB, 658. (108923) \$25.

788. PRESTON, KERRISON. *The Graham Robertson Collection. Notes on Blake's large painting in tempera The Spiritual Condition of Man.* The Graham Robertson Collection, 1949. Square 8vo, 16 pp., with 2 black and white illustrations of the painting. Very good in slightly dusty wrappers.

§ Bentley, BB, 2445. (110741) \$10.

789. *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. Very good in original wrappers, slightly dusty, with pencil annotations of prices and buyers for all 90 lots.

§ Bentley, BB, 659. (108914) \$30.

790. *The Blake Collection of W. Graham Robertson, Described by the Collector.* London: Published for The William Blake Trust by Faber and Faber Limited, [1952]. 8vo, 263 pp., with 64 plates. Very good in original red cloth, with dust-jacket. First edition.

§ First edition, with 140 entries. Edited by Kerrison Preston. Bentley, BB, 664. (108900) \$75.

791. *Catalogue of the Celebrated Collection of Books Illuminated & Illustrated by William Blake... Monday, May 19, 1958.* London: Sotheby & Co., 1958. 8vo, 20 pp. plus 10 plates, tipped in, some in color. Original printed wrappers. Scattered notations in ink on wrappers and pages. With results, prices and buyers. Very good.

§ (100657) \$10.

792. PRESTON, KERRISON. *Catalogue of the Preston Blake Library.* Westminster: 1969. 8vo, [127]pp. Original printed wrappers custom bound into quarter blue morocco lettered in gilt. Very fine.

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

793. PRESTON, KERRISON. *Catalogue of the Preston Blake Library.* Westminster: 1969. 8vo, [127]pp. White printed wrappers. Very lightly soiled. With handwritten notes on Trianon Press stationary loosely inserted. Very good.

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

794. BENTLEY, G. E., JR. *The Blake Collection of Mrs Landon K. Thorne.* New York: Pierpont Morgan Library, 1971. Royal 8vo, 65 pp., with 30 plates. Very good in original illustrated wrappers, slightly worn at spine edges.

§ One of 1500 copies. Noble collection of Blake given to the PML; this catalogue was written by G.E. Bentley with an introduction by Charles Ryskamp. Bentley, BB, 706. (108919) \$25.

795. *Eighteenth & Nineteenth Century English Master Drawings and Prints.* Los Angeles, CA: Zeitlin & Ver Brugge, Booksellers, 1971. 8vo, 48 pp. Illustrated, including a Blake image (item 5: A Standing Archer). Printed wrappers with some water damage to spine. Good.

§ (100776) \$5.

796. PRESTON, KERRISON AND PHYLLIS GOFF. *William Blake: Supplement to the Catalogue of the Preston Blake Library.* Westminster: Westminster City Libraries, 1972. 4to, 24 single-sided leaves. Brown printed wrappers, stapled. Very good.

§ Bentley, BBS, p.292. (100694) \$25.

797. BUTLIN, MARTIN. *The Blake Collection of Mrs William T. Tonner.* Philadelphia: Philadelphia Museum of Art Bulletin, 1972. Thin 4to, 34 pp., with color frontispiece and 17 black and white illustrations. Very good in illustrated card wrappers.

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

798. *The Printer and the Artist: A Catalogue of Private Press Books & Illustrated Books from the United Kingdom. Europe and America.* London: Bertram Rota Ltd., 1974. 8vo, 155 pp. Illustrated. Printed wrappers with some staining along spine edge. Very good.

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

799. *The Lessing J. Rosenwald Collection.* Washington: Library of Congress, 1977. 4to, xxi, 517 pp. 12 tipped-in color plates. Illustrated map endpapers. White cloth with purple and gilt to front and backstrip. Light soiling to covers; some occasional signs of damp, causing wrinkled leaves. Very good.

§ 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.

800. *Highly Important Natural History Books and Autographs...* New York: Christie, Manson & Woods International, 1977. Large 8vo, 115 pp. plus numerous tipped-in plates. Printed paper-covered boards with mild wear to extremities. List of estimates loosely inserted. Very good.

§ Auction date May 26, 1977. Includes lot 20, William Blake's "Illustrations of the Book of Job" with black and white illustration opposite page 25. (100660) \$10.

801. *Sotheby's Belgravia. Victorian Paintings, Drawings and Watercolours...* London: Sotheby Parke Bernet & Co., 1977. Oblong 8vo, 58 pp. Illustrated in red printed wrappers. Estimates bi-fold loosely inserted. Some results noted in ink. Very good.

§ William Blake lots begin on page 24 with 3 reproduced images, 2 in color. (100668) \$10.

802. *English Literature. John Howell Books.* San Francisco, CA: John Howell Books, 1982. 8vo, 128 pp. Illustrated. Printed wrappers. Very good.

§ Item 83 on page 31: Hayley, William. *The Life and Posthumous Writings of William Cowper* with 6 engravings by William Blake. (100779) \$5.

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

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

804. *The Larger Blake-Varley Sketchbook. Introduction by L[aura] M. C. K[een].* London: Christie's, 21st Mar 1989. 4to, 57 pp., with 57 black and white illustrations. Mint in illustrated wrappers with 4 further illustrations laid in.

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

805. *Books and Prints by William Blake from the Collection formed by the Late Frank Rinder, Esq.* London: Christie's, 1993. Small 4to, original printed wrappers. Fine.

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

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

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

807. *The Collection of Arthur and Charlotte Vershbow. Part 4, 29th Oct. 2013.* New York: Christie's, 2013. 4to, 153 pp., As new in original red cloth boards, lettered in gilt, with color printed dust-jacket.

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

No date

808. PAUL GRINKE. *Catalogue Five. Miscellany of Fifty Books, Manuscripts and Drawings, with a Note by Ruthven Todd on Stothard's Drawing of the Battle of Ai.* London: Paul Grinke, [No Date]. Oblong 8vo, 28 pp. Wrappers.

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

809. *William Blake.* New York: Oxford University Press, [No Date]. 8vo, Brown illustrated four-fold. Blackwell's Antiquarian Dept. stamped in black on rear. Very good. § (100772) \$5.

THE BLAKE "FIFTY"

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

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

1. ACKROYD, PETER. *Blake*. London: Sinclair-Stevenson, 1995.
§ First edition of this eminently readable modern biography.
2. BENTLEY, G.E., JR. *Blake Books. Annotated Catalogue of William Blake's Writings in Illuminated Printing, in Conventional Typography, and in Manuscripts and Reprints thereof, Reproductions of his Designs, Books with his Engravings, Catalogues, books he owned, and scholarly and critical works about him.* [Oxford: University Press, 1977]. Martino Publishing: 2000.
§ Second edition, with a new 15 page preface and 37 page post script by Bentley. The standard catalogue of Blake's writing and writings about Blake.
3. BENTLEY, G.E., JR. *Blake Records. Second Edition. Documents (1714-1841) Concerning the Life of William Blake (1757-1827) and his Family, Incorporating Blake Records (1969), Blake Records Supplement (1988) and Extensive Discoveries since 1988.* New Haven and London: Yale University Press, 2004.
§ The preferred edition of this essential text.
4. BENTLEY, G.E., JR. *The Stranger from Paradise: A Biography of William Blake*. New Haven and London: Yale University Press, 2001.
§ First paperback edition. The standard documentary biography, incorporating the information in *Blake Records*.
5. BENTLEY, G.E., JR. *William Blake. The Critical Heritage*. London and Boston: Routledge & Kegan Paul, [1975].
§ The standard compilation of early studies and criticism. Bentley, BB, A1181. (123369)
6. BENTLEY, G.E., JR. *William Blake's Writings. Volume I Engraved and Etched Writings. Volume II Writings in Conventional Typography and in Manuscript*. Oxford: 1978.
§ The first volume contains all the text of the illuminated books, along with numerous reproductions and bibliographical details; the second volume includes the printed books, manuscripts, marginalia, letters, lost works, etc., with extensive bibliographical material at the end. Bentley, BBS, p.169.
7. BINDMAN, DAVID. *Blake as an Artist*. Oxford: Phaidon: 1977.
§ The standard art-historical study. Bentley, BBS, p.373.
8. BINDMAN, DAVID. *The Complete Graphic Works of William Blake*. New York: Putnam, 1978. 4to, 492 pp. 655 plates.
§ First edition. Indispensable single volume reference to Blake. Bentley, BBS, pp.150-51 issue A.
9. BLOOM, HAROLD. *Blake's Apocalypse. A Study in Poetic Argument*. New York: Anchor Books, 1965.
§ First edition of this influential study. Bentley, BB, 1227C: "Paraphrastic explications."
10. BLUNT, ANTHONY. *The Art of William Blake*. New York: Columbia, 1959.
§ First edition. The first, and still useful, art-historical study. Bentley, BB, 1235: "the best 'general introduction to his art'... suggestive rather than definitive."
11. BRONOWSKI, J. *William Blake and the Age of Revolution*. New York: Harper and Row, 1965.
§ Best edition, first published under the title of *A Man without a Mask*. Bentley, BB, 1288I: "one of the most illuminating books on Blake."
12. BUTLIN, MARTIN. *Tate Gallery Collections: Volume Five. William Blake 1757-1827*. Seattle: The Tate Gallery in association with University of Washington Press, 1990.
§ New edition, updating and adding to previous edition. Describes 172 works in The Tate, with a new article on the formation of the collection by Krzysztof Cieszkowski.

13. BUTLIN, MARTIN. *The Paintings and Drawings of William Blake*. Yale UP: 1981.
 § The definitive work on the subject, including 104 leaves of color reproduction. The standard catalogue raisonné.
14. CURRAN, STUART AND JOSEPH ANTHONY WITTEICH, JR. *Blake's Sublime Allegory: Essays on the Four Zoas, Milton, & Jerusalem*. Madison, WI: University of Wisconsin Press, 1973.
 § First edition of this ground-breaking series of studies of Blake's longer poems. Bentley, BBS, p.446.
15. DAMON, S. FOSTER. *William Blake his Philosophy and Symbols*. Boston: Houghton Mifflin, 1924.
 § First US edition. Bentley 1455: "the first thoroughly scholarly book about Blake... of great importance."
16. DAMON, S. FOSTER. *A Blake Dictionary. The Ideas and Symbols of William Blake. With a new Index by Morris Eaves*. Boulder, CO: Shambhala, 1979.
 § First edition with the Eaves index. Bentley, BBS, p.447 E.
17. DE LUCA, VINCENT ARTHUR. *Words of Eternity. Blake and the Poetics of the Sublime*. Princeton University Press: 1991.
 § First edition of the fullest study of Blake's central concept of the sublime. Bentley, BBS, p.450: "An important book."
18. EAVES, MORRIS, EDITOR. *The Cambridge Companion to William Blake*. Cambridge: Cambridge University Press, 2003.
 § First edition of this compilation, with essays by Eaves, Aileen Ward, Joseph Viscomi, Susan Wolfson, David Bindman, Saree Makdisi, Jon Mee, Robert Ryan, David Simpson, Nelson Hilton, Andrew Lincoln, Mary Lynn Johnson, Robert N. Essick, and Alexander Gourlay.
19. ERDMAN, DAVID V. *Blake. Prophet against Empire. A Poet's Interpretation of the History of his own Times*. Princeton, New Jersey: Princeton University Press, 1954.
 § 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."
20. ERDMAN, DAVID V., EDITOR. *A Concordance to the Writings of William Blake*. Ithaca, New York: Cornell University Press, (1967).
 § Only edition. Bentley, BB, 1579: "This wonderfully accurate and useful work." Although the Concordance is now available online, the print format is still much sought after. (123375)
21. ERDMAN, DAVID V. AND DONALD K. MOORE, EDITORS. *The Notebook of William Blake: A Photographic and Typographic Facsimile*. Oxford, 1973.
 § Bentley A123: "of major importance."
22. ERDMAN, DAVID V., EDITOR. *The Illuminated Blake*. New York: Anchor Press, 1974.
 § 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."
23. ERDMAN, DAVID V., EDITOR. *The Complete Poetry and Prose of William Blake*. Commentary by Harold Bloom. Berkeley: UC Press, 1982.
 § Newly revised edition of the very highly regarded 1965 edition. Bentley, BBS, p.162 entry F: "editorially of the first importance." Generally considered the standard edition used by scholars for reference and citation.
24. ESSICK, ROBERT N. *William Blake Printmaker*. Princeton UP: 1980.
 § 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.
25. ESSICK, ROBERT N. *The Separate Plates of William Blake. A Catalogue*. Princeton University Press, 1983.
 § The definitive work, expanding and correcting Keynes. Bentley, BBS, p.301: "a magisterial work."

26. ESSICK, ROBERT N. *William Blake and the Language of Adam*. Oxford: Clarendon Press, 1989.
 § First edition of the standard study of Blake's attitudes towards language. Bentley, BBS, p.465: "a highly sophisticated study of the language of Blake's writings."
27. ESSICK, ROBERT N. *William Blake's Commercial Book Illustrations. A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists*. Oxford: Clarendon Press, 1991.
 § 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."
28. [EXHIBITION CATALOGUE]. *Burlington Fine Arts Club Catalogue: Blake Centenary Exhibition*. London: Privately Printed for the Burlington Fine Arts Club, 1927.
 § 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).
29. [EXHIBITION CATALOGUE]. *William Blake, 1757-1827. A Descriptive Catalogue... Selected from Collections in the United States*. Philadelphia: Philadelphia Museum of Art, 1939.
 § One of the first great Blake shows entirely drawn from American collections. Bentley, BB, 647: "one of the most important Blake exhibitions."
30. [EXHIBITION CATALOGUE]. *William Blake*. [London]: Tate [Gallery], 2000.
 § 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.
31. FRYE, NORTHROP. *Fearful Symmetry*. Princeton: Princeton University Press, 1947.
 § First edition, now scarce. Bentley, BB, 1646: "magisterial."
32. GILCHRIST, ALEXANDER. *Life of William Blake. Edited by Ruthven Todd. With Notes, Introduction, Bibliography, a new Index etc.* London: J.M. Dent & Sons; New York: E.P. Dutton, [1945].
 § Textually the best edition, with the notes slightly enlarged from the first Everyman edition of 1942. First published in 1863, this was the book that initiated the revival of interest in Blake in the second half of the nineteenth century. The only source of a good deal of information about Blake's life. Bentley, BB, 1680G: "probably the best biography of Blake which has appeared."
33. GLECKNER, ROBERT F. *The Piper and the Bard. A Study of William Blake*. Detroit, MI: Wayne State University Press, 1959.
 § First edition. A basic study of Blake's lyrics. Bentley, BB, 1702: "An intelligent critical study."
34. KEYNES, GEOFFREY. *A Bibliography of William Blake*. New York: Grolier Club, 1921.
 § 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.
35. KEYNES, GEOFFREY. *Blake Studies. Essays on His Life and Work. Second Edition*. Oxford: Clarendon Press, 1971.
 § Second edition, greatly enlarged and revised. An important collection of essays even though some of the scholarship has been superseded. Bentley, BB, 2010B.
36. KEYNES, GEOFFREY, EDITOR. *The Complete Writings of William Blake. With variant readings*. London, New York and Toronto: Oxford University Press, 1972.
 § Final edition, first published in 1925. Bentley, BB, 370H. (123268)
37. MAKDISI, SAREE. *William Blake and the Impossible History of the 1790s*. Chicago and London: The University of Chicago Press, 2003.
 § A cutting-edge study from an historical, contextualist perspective.

38. MAKDISI, SAREE. *Reading William Blake*. Cambridge: Cambridge University Press, 2015.
 § Recent study placing “a consistent emphasis on the relationship between the material nature of Blake’s illuminated books, including the method he used to produce them, and the interpretive readings of the texts themselves.”
39. MITCHELL, W. J. T. *Blake’s Composite Art: A Study of the Illuminated Poetry*. Princeton: Princeton University Press, (1978).
 § First edition of a highly influential study of text/design relationships in the illuminated books. Bentley, BB, 2234. Also: Bentley, BBS, pp. 575 - 576, a long note detailing the book’s contents.
40. PALEY, MORTON D. *Energy and the Imagination. A Study of the Development of Blake’s Thought*. Oxford: Clarendon Press, 1970.
 § First edition. Bentley, BB, 2347: “incorporates revised versions of Paley’s articles on ‘The Mental Traveller,’ *Ahania*, and ‘The Tyger,’ and apparently his doctoral dissertation as well.”
41. PALEY, MORTON AND MICHAEL PHILLIPS. *William Blake: Essays in Honour of Sir Geoffrey Keynes*. OUP: 1973.
 § First edition. Bentley, BBS, p.598.
42. PERCIVAL, MILTON O. *William Blake’s Circle of Destiny*. New York: Columbia University Press, 1938.
 § 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.”
43. RAINE, KATHLEEN. *Blake and Tradition*. Bollingen Series xxxv: 11. Princeton UP: 1968.
 § First edition, beautifully produced. Bentley, BB, 2478: “a learned and tendentious work.”
44. SCHORER, MARK. *William Blake The Politics of Vision*. New York: Holt, 1946.
 § First edition. Bentley, BB, 2672: “an important examination of the radical element in Blake’s poetry and society.”
45. SUMMERFIELD, HENRY. *A Guide to the Books of William Blake for Innocent and Experienced Readers. With Notes on Interpretive Criticism 1910 to 1984*. Gerrards Cross: Colin Smythe, 1998.
 § First edition, a massive analysis of the history of Blake scholarship, fully indexed. Bentley, BB, postscript, p.33.
46. SWINBURNE, ALGERNON CHARLES. *William Blake a Critical Essay. Edited with an Introduction by Hugh J. Luke*. Lincoln: University of Nebraska, 1970.
 § Revised edition from the 1868 first edition. The first book-length critical study of Blake’s writings.
47. THOMPSON, E. P. *Witness Against the Beast William Blake and the Moral Law*. Cambridge: Cambridge University Press, 1993.
 § First edition of the renowned historian and social critic’s only book on Blake. Bentley, BB, Supplement to the 2000 edition, p.34.
48. VISCOMI, JOSEPH. *Blake and the Idea of the Book*. Princeton: Princeton University Press: 1993.
 § First edition of the standard technical study of Blake’s illuminated books and their printing history.
49. WICKSTED, JOSEPH. *Blake’s Vision of the Book of Job, with Reproductions of the Illustrations*. London: J. M. Dent; New York: E. P. Dutton, 1924.
 § Second edition, revised and enlarged. Ground-breaking book on Blake’s iconography and biblical interpretation. Bentley, BB, 2957B: “This pioneering study of Blake’s iconography is of great historical and intrinsic importance.”
50. WILSON, MONA. *The Life of William Blake*. London: Nonesuch Press, 1927.
 § Limited to 1480 copies, beautifully printed and illustrated. Bentley, BB, 2981A: “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.



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