

WILLIAM BLAKE

SHORT LIST 30



ITEM 20

BLACKWELL'S RARE BOOKS

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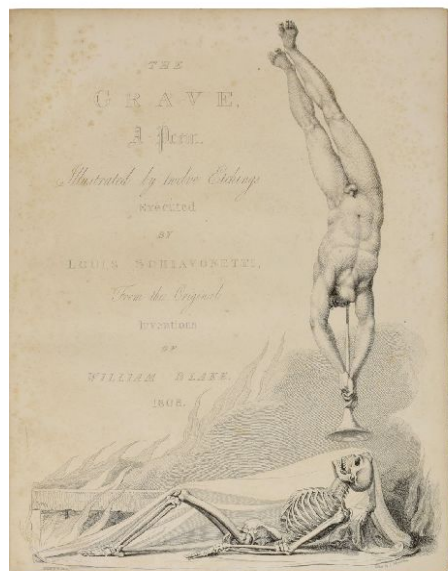
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BLACKWELL'S RARE BOOKS SHORT LIST 30: WILLIAM BLAKE

1. **Blair (Robert)** *The Grave. A Poem.* R.H. Cromek, 1808, with a portrait frontispiece after Phillips, an etched title-page and 11 engraved plates by Luigi Schiavonetti after Blake's designs, a little scattered foxing, pp. xiv, 36, [4], 4to, contemporary half calf over marbled boards, neatly rebacked, corners and edges a little worn, contemporary bookseller's ticket inside front cover, W. Robinson, Liverpool, and small round red morocco book label of Neva and Guy Littell, good (Bentley 435B) **£3,000**

First quarto edition (also issued in folio), rare in an early binding.



2. **Blake (William)** *All Religions are One.* Trianon Press, 1970, 10 collotype plates with hand-coloring, a further 32 collotype plates showing the plates in various states, 8 pp. printed text including descriptive commentary and colophon, 4to, original full green morocco, spine faded, original slip-in case, good **£975**

One of 36 deluxe copies from an edition of 662. Fading of green morocco is almost inevitable.

3. **Blake (William)** *Auguries of Innocence.* [colophon:] Flansham: Pear Tree Press, 1914, printed on Arches handmade paper, intaglio printed in blue and silver to a design by James Guthrie, the calligraphy by Lilian Frost, with 16 plates (printed on recto of each leaf), including half-title, title-page, 11 pages of text, colophon and 2 plates of Guthrie's illustrations, minor foxing to the front endleaves, pp. [12] printed on 1 side only (but not rectos only), small 8vo, original blue card wrappers with a small intaglio printed title on a label on the front cover (this not repeated in the text), preserved in a cloth folding box, booklabel of A.J. Symons to inside of upper wrapper, good (Bentley 221; Tomkinson 144) **£800**

This is inscribed, on the page following the colophon, in good calligraphy, as 'Of 25 Copies/this is No. 7'. This limitation is not recorded in the bibliographies. The usual edition was 100 copies, of which 30 were plain and coloured, and 70 coloured. Generally regarded as Guthrie's first really competent plate book, an excellent piece of printing.

4. **Blake (William)** *The Book of Los.* Trianon Press, 1976, 5 collotype plates hand-coloured by stencil, 8 pp. descriptive commentary, 20 further collotype plates showing progressive states, a guide sheet, zinc stencil, and an original copper plate for the title-page, 4to, original full tan morocco, slip-in case, morocco tip to edge of entry to slip case darkened, otherwise fine **£800**

No. XII of 32 deluxe copies, out of a total edition of 512.

5. **Blake (William)** *The Book of Thel.* Edmonton: William Muir, 1885, with lithographed dedication and 8 delicately coloured lithographed plates, all with tissue guards, original titled blue paper wrappers, cream paper backstrip as issued, slight spotting to wrappers, and backstrip split for a short way at either end, preserved in a green cloth chemise and slip-in case, Sir Hugh Walpole's copy with the Brackenburn bookplate inside front cover, very good (Bentley 249B) **£3,000**

No. 21 of the only 50 printed.



6. **Blake (William)** *The Book of Thel. Songs of Innocence. And Songs of Experience.* [colophon:] Printed at the Ballantyne Press ... and Sold by Messrs. Hacon and Ricketts, [1897], printed on hand-made paper, with an illustration and decorative border to the title-page and 2 historiated initials, all by Charles Ricketts, one or two spots, pp. lxxxi, 8vo, original boards with printed paper labels on upper cover and spine, boards a bit spotted, spine slightly darkened and worn at head and tail, one corner slightly worn (The Vale Press B9; Bentley 237) **£625**

One of 210 copies.

7. **Blake (William)** *The Book of Thel.* Trianon Press, 1965, 8 collotype plates hand-coloured, 8 pp. descriptive commentary, 29 further collotype plates showing progressive states, a guide sheet, and a zinc stencil, 4to, original full brown morocco, slip-in case, morocco tip to edge of entry to slip case darkened, fine **£1,200**

Copy No.17 of 20 deluxe copies, out of a total edition of 426.

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8. **Blake (William)** "Calling Card" for George Cumberland. [*William Blake, 1827*], finely printed calling card, 41 x 80 mm, printed in black ink on thick card, traces of mounting on verso (Bindman 654; Essick 1983 XXI(IG)) **£12,750**

Blake's last engraving, executed for one of his closest friends. The image expresses on of Blake's greatest themes - the relationship between time and eternity. Although probably intended as a calling card, two books have been located with this card pasted in, both by Cumberland. Thus it is sometimes described as a bookplate. Examples on card not in Cumberland's books 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. 39 examples in all are known to Essick, not including those now untraced, of which 8 are on card (and 1 of which is described as being printed in green ink).

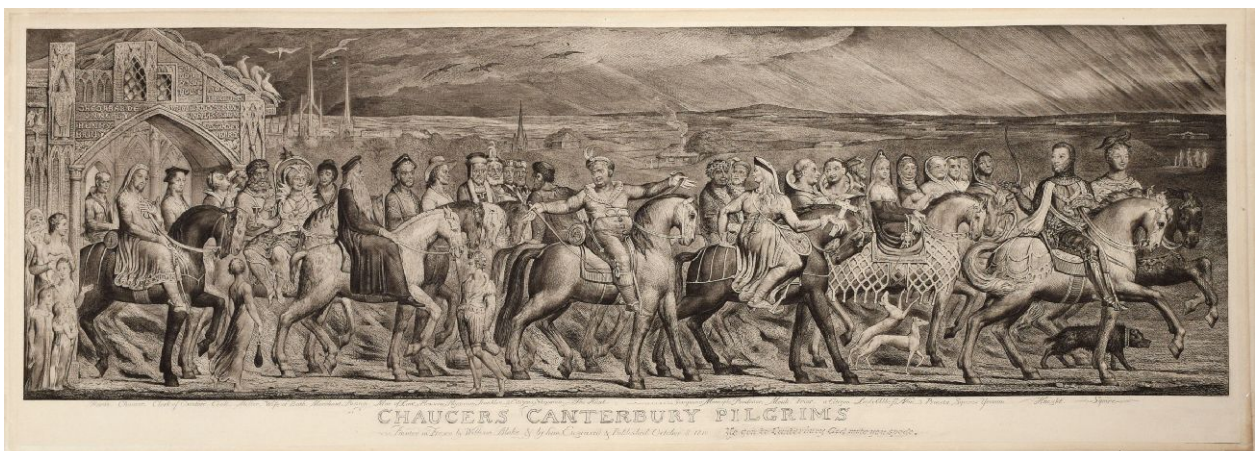


9. **Blake (William)** Chaucers Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8 1810. *Colnaghi, after 5th of March, 1881, engraving (939 x 300 mm, printed on laid India paper and mounted,* **£9,000**

Final state, early impression. See Essick, Separate Plates of William Blake, XVI.

10. **Blake (William)** Chaucers Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8 1810. *Colnaghi, after 5th of March, 1881, engraving (939 x 300 mm, printed on laid India paper and mounted,* **£9,000**

Final state. See Essick, Separate Plates of William Blake, XVI.



11. **Blake (William)** The descent of Man into the Vale of Death. *R. Ackerman, 1st March 1813, original engraving by L. Shiavonetti after the drawing by Blake, 278 x 170 mm to plate mark,* **£325**
Originally published in Cromek's edition of Blair's *The Grave*, 1808.

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12. **Blake (William)** *The Gates of Paradise. For Children. For the Sexes. Trianon Press, 1968, 4 vols., the first, 'Introductory volume', mainly text, and 8vo, the remainder, 12mo, all plates with the addition in the last of a copperplate and a negative thereof (detached from mount), first 3 vols. i the original tan morocco, the last in cloth, the spines of the morocco vols. very slightly abraded at the end and slightly discoloured, the spine of the cloth volume a trifle faded, in the original stepped cloth slip-in case, slip case a little faded, good* **£1,500**
 An edition totalling 726 copies, comprising 700 numbered 1-700, of which this is one of the first 50 (number 25) with additional material and in a special binding. 26 copies, numbered A-Z, were for those who had made the publication possible
13. **Blake (William)** *Illustrations of Dante. Trianon Press, 1978, 2 vols. plus extras (see below), oblong folio, half brown morocco, slip-in case for one, folding box for the other, fine (Bentley, Supplement, 208)* **£3,500**
 The edition consists of 440 copies printed on Lana Rag paper. This is copy No. 17 of the first eighteen (numbered I-XVIII), which includes a restrrike of one of the original copperplates and an additional set of the facsimile engravings, as well as material showing the stages in the making of the facsimile. This is the first accurate reproduction of Blakes seven engravings for the Divine Comedy, first issued in 1838. There is an introduction and a commentary by Geoffrey Keynes, 3 facsimiles of early states, monochrome reproductions of Blake's water-colour designs for the plates, and the 7 plates in superb facsimile.
14. **Blake (William)** *Jerusalem. The Emanation of the Great Albion. Trianon Press, 1976, 25 collotype plates, hand-coloured by stencil, 8 collotype trial proof plates, 14 pp. descriptive commentary, a further 16 collotype plates with progressive states of stencilled hand-colouring of plates C and D of the trial proof plates, a guide sheet and a zinc stencil mounted to rear pastedown, folio, original full dark tan morocco, slip-in case, lower corners bumped, otherwise fine* **£1,500**
 Copy No. XXIX of 32 deluxe copies, out of a total edition of 558. A facsimile of Lord Cunliffe's copy. Although shorter than the Stirling copy, the Cunliffe copy of Jerusalem nevertheless is an important point in the development of this particular book. Predating the Stirling copy by about two years, it shows significant differences in the treatment of the subject matter.
15. **Blake (William)** *Jerusalem. The Emanation of the Giant Albion. [John Pearson, 1877] 100 facsimile black and white plates, large 4to, original wrappers, printed design on upper cover ('Each Man is in his Spectre's power'), and also a samll letterpress 'No.', bit of wear and tear to head and tail of spine, good* **£1,000**
 A fine facsimile of copy D, now at Harvard, limited to 100 copies - as stated by Bentley and Keynes. Bentley initially attributed publication to Chatto (Blake Books 76) but revised it to Pearson in the Supplement (p. 88), and this would tie in with this being a prototype of the Muir facsimiles.
16. **Blake (William)** *The Marriage of Heaven and Hell. [John Camden Hotten, 1868], 27 lithographed plates coloured by hand, spotting as usual, 4to, original dark green morocco-backed claret cloth boards, spine lettered in gilt, good (Bentley 99; Keynes 210 'often much foxed')* **£1,500**
 The first complete facsimile of any of Blake's books, limited (though not so stated) to 150 copies.
17. **Blake (William)** *The Marriage of Heaven and Hell. Edmonton: William Muir, 1885, lithographed introduction, 27 plates printed in colour, 3 leaves at end with a facsimile of Blake's holograph arrangement for the Songs of Innocence and Experience, a the plate of A Divine Image (uncoloured), 4to, uncut in the original blue paper wrappers, cream paper backstrip, titled on the upper cover, and also numbered and signed by Muir, backstrip largely defective, but stitching sound, very good (Bentley 249e)* **£2,900**
 No. 35 of 50 copies. This reproduces copy A, the Beckford-Harvard copy.
18. **Blake (William)** *Songs of Experience. Edmonton: William Muir, 1885, lithographed preface, 28 finely hand-coloured plates, each with a tissue guard, limitation notice, or 'Programme' printed inside back wrapper, 4to, uncut in the original blue paper wrappers, cream paper backstrip, titled in red on upper cover, the number 32 added in MS, upper wrapper slightly frayed at edges, otherwise fine (Bentley 249d)* **£6,500**
 One of only 50 copies. A facsimile based on copy U, the Beckford copy, now at Princeton.



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19. **Blake (William)** Songs Of Innocence and Of Experience. [Rupert Hart-Davis, in association with the Trianon Press, 1967], with 54 colour plates, pp. [xvii], ff. 108, [1], 8vp, original cloth a dustjacket, very good **£75**

A more accessible edition than the Trianon Press facsimile of 1955. A typo on the dustjacket blurb has been corrected in MS.

20. **Blake (William)** Songs of Innocence. [and] Songs of Experience. *Edmonton: William Muir, 1885, 2 vols, hand-coloured plates through out, some foxing to the tissue guards in Innocence, ff. 34; 30, 4to, mid-twentieth-century half brick red morocco by Sangorski and Sutcliffe, lettered in gilt on spine, original wrappers bound in, numbered by Muir 35 and 50, the latter (Experience) also signed by Muir, good (Bentley 249a and d) £6,850*

Both limited to 50 copies. Innocence was taken from the copy owned by John Pearson (it being the copy given by Blake to Flaxman), and it is Pearson who is named as the publisher at the colophon. However, he died in 1884, and it was Quaritch who was the distributor.



21. **Blake (William)** There is No Natural Religion [and:] All Religions are One. Facsimiled by Wm. Muir, E. Drutt, H.T. Muir and J.D. Watts. [Quaritch], 1886, 1 p. lithographed Preface and 21 hand-coloured plates, followed by 4 leaves comprising On Homer's Poetry and with a facsimile of Blake's holograph arrangement for the Songs of Innocence and Experience, a the plate of A Divine Image (uncoloured), 4to, uncut in the original blue paper wrappers, cream paper backstrip, title printed on the upper cover which is also numbered and signed by William Muir, fraying to edges and backstrip partly defective, good (Bentley 249g and h) **£1,750**

No. 34 of 50 copies. Bentley calls the Homer/Virgil leaf a 'separate' leaf: the arrangement for the Songs had appeared in The Marriage of Heaven and Hell, 1885, and is so dated here.

22. **Blake (William)** Visions of the Daughters of Albion. *Edmonton: William Muir, 1885, with lithographed Preface and 11 lithographed plated hand-coloured, 4to, twentieth-century half brick-red morocco by Sangorski and Sutcliffe, original wrappers bound in, title printed in red on upper cover and the number 34 added by hand, 'Programme' printed inside lower cover, fine (Bentley 249e) £3,000*

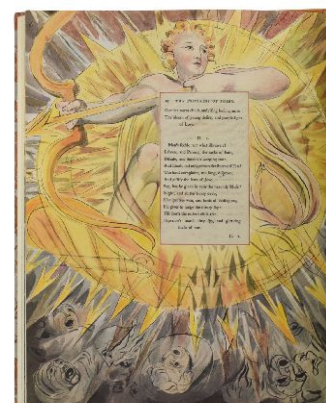
One of 50 copies. Based on copy A, now in the British Museum. 'Oothoon, the central figure in the poem, plucks the "flower" of female sexuality but is soon raped by Bromion. Her lover, Theotormon, responds with silence or useless abstractions. This slender plot is but a thread on which Blake hangs Oothoon's questionings of conventional morality. She insists on her inner purity and, in a long concluding lament to the "Daughters of Albion," on the varieties of energetic self-expression that cannot be delimited by materialist philosophies or legalistic codes. The characters and their words represent Blake's critique of colonialism, slavery, sexual repression, and attitudes towards women in his day' (blakearchive.org, on-line).

23. **Blake (William)** Visions of the Daughters of Albion. *Trianon Press, 1959, 11 colour plates (including frontispiece and title), printed in collotype and hand-coloured using the stencil process, 7 pp. descriptive commentary and a further 38 plates comprised of colour collotype proofs, a set of hand-coloured proofs showing progressive stages, an original guide sheet and zinc stencil, folio, original full deep orange morocco, top edges gilt, fore-edges and end-papers slightly foxed, original slip-in case, very good (Bentley 216) £2,400*

One of 20 deluxe copies out of a total of 446 copies.

24. **Blake (William)** Water-Colour Designs for the Poems of Thomas Gray. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes. *Trianon Press, 1971, with 16 colour facsimile plates, suites of progressive plates and 116 black and white illustrations, 72 pp. text, small folio, original quarter tan morocco, spine a trifle faded and with a few small marks at the foot, original slip-in case, very good (Bentley 385) £800*

Special edition of 28 copies signed by Keynes. A trade edition appeared in the following year.



25. **Blake (William, engraver.) ALLEN (Charles)** A New and Improved Roman History. *J. Johnson, 1798, group of 4 engravings (plates Nos. 2, 33, 174 and 292 from the above work) by Blake after drawings by Henry Fuseli, 170 x 95 mm (each), window mounted £950*

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26. **Blake (William, illustrator) DANTE ALIGHIERI.** [Divine Comedy]. Circle of the Falsifiers. Dante and Virgil covering their noses [Either Linnell Senior or Junior, 1838 or 1892], original engraving on India paper laid down to wove paper with wide margins, 275 x 355 mm, some foxing **£5,000**

Plate VI, either from the edition published by J. Linnell Senior (limited to 120 copies in 1838) or from that published by J. Linnell Junior (limited to 50 copies in 1992). Fine clear uniform impression.

27. **Blake (William, illustrator) DANTE ALIGHIERI.** [Divine Comedy]. Circle of the Corrupt Officials. Dante and Virgil covering their noses [Either Linnell Senior or Junior, 1838 or 1892], original engraving on India paper laid down to wove paper with wide margins, 280 x 355 mm, some foxing **£6,500**

Plate II, either from the edition published by J. Linnell Senior (limited to 120 copies in 1838) or from that published by J. Linnell Junior (limited to 50 copies in 1992). Fine clear uniform impression.

28. **Blake (William, illustrator) DANTE ALIGHIERI.** [Divine Comedy]. Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent. [Either Linnell Senior or Junior, 1838 or 1892], original engraving on India paper laid down to wove paper with wide margins, 275 x 354 mm **£9,500**

Plate IV, either from the edition published by J. Linnell Senior (limited to 120 copies in 1838) or from that published by J. Linnell Junior (limited to 50 copies in 1992). Fine clear uniform impression.



29. **Blake (William, illustrator) DANTE ALIGHIERI.** [Divine Comedy]. Circle of Thieves. Buoso Donati attacked by the Serpent. [Either Linnell Senior or Junior, 1838 or 1892], original engraving on India paper laid down to wove paper with wide margins, 290 x 355 mm **£6,750**

Plate V, either from the edition published by J. Linnell Senior (limited to 120 copies in 1838) or from that published by J. Linnell Junior (limited to 50 copies in 1892). Fine clear uniform impression.

30. **Blake (William, illustrator) [HOLCROFT (Thomas)]** The Wit's Magazine; or Library of Momus. Being a Complete Repository of Mirth, Humour, and Entertainment. *Harrison and Co., 1784-85, FIRST EDITION, the 17 monthly parts (complete) in 2 vols. bound in 1, each part with a folding engraved frontispiece, 6 of them by Blake, the first in the second state as usual, a little browned, tear in 1 of the Blake plates (also a bit damp-stained) entering the engraved surface but without loss, pp. v, [vi-viii], [9-] 485, [1]; 193, [1], 8vo, contemporary half calf, rebacked and recornered, sound* (Bentley 513) **£3,750**

Very scarce. The Wit's Magazine represents the first known contact between Holcroft and Blake. Blake's engravings are of special interest in his canon, partly as they have rarely been reproduced, and partly because they show him working in an uncharacteristic style - caricature. See Hecimovich, *Puzzling the Reader: Riddles in Nineteenth-century British Literature*, p. 30 et seq.



31. **Blake (William, illustrator.) THE BOOK OF JOB.** And smote Job with sore Boils ... 1874, engraving on India paper mounted on card, 220 x 170 mm **£1,350**

From a posthumous edition printed for Linnell by Holdgate Brothers from the original plates.

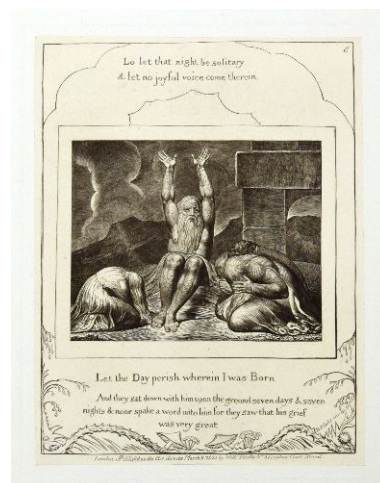
32. **Blake (William, illustrator.) THE BOOK OF JOB.** And when they lifted up their eyes afar off & knew him not ... 1874, engraving on India paper mounted on card, 220 x 170 mm **£1,125**

From a posthumous edition printed for Linnell by Holdgate Brothers from the original plates.

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33. **Blake (William, illustrator.) THE BOOK OF JOB.** Let the Day perish wherein I was Born ... 1874, engraving on India paper mounted on card, 220 x 170 mm **£1,400**

From a posthumous edition printed for Linnell by Holdgate Brothers from the original plates.



34. **Blake (William, illustrator.) THE BOOK OF JOB.** Title-page. 1874, engraving on India paper mounted on card, 220 x 170 mm **£1,350**

From a posthumous edition printed for Linnell by Holdgate Brothers from the original plates.

35. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 3/4, 410 x 315 mm, mounted **£400**

36. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 9/10, 410 x 315 mm, mounted **£400**

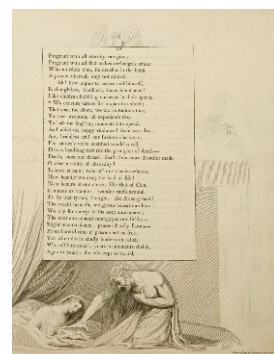
37. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 13/14, 410 x 315 mm, mounted **£400**

38. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 15/16, 410 x 315 mm, mounted **£975**

39. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 23/24, 410 x 315 mm, mounted **£975**

40. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 27/28, 410 x 315 mm, mounted **£400**

41. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 39/40, 410 x 315 mm, mounted **£400**



42. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 55/56, 410 x 315 mm, mounted **£400**

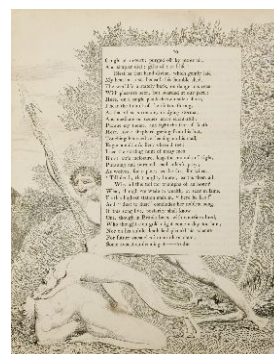
43. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 57/58, 410 x 315 mm, mounted **£400**

44. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 63/64, 410 x 315 mm, mounted **£625**

45. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 69/70, 410 x 315 mm, mounted **£475**

46. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 71/72, 410 x 315 mm, mounted **£400**

47. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 75/76, 410 x 315 mm, mounted **£400**



48. **Blake (William, illustrator.) YOUNG (Edward) The Complaint and the Consolation; or, Night Thoughts.** R. Noble, 1797, original engraving surrounding the letterpress text, pp. 85/86, 410 x 315 mm, mounted **£400**

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49. **Blake (William, illustrator.) YOUNG (Edward)** *The Complaint and the Consolation; or, Night Thoughts. R. Noble, 1797, original engraving surrounding the letterpress text, pp. 87/88410 x 315 mm, mounted* £975
50. **Blake (William, illustrator.) YOUNG (Edward)** *The Complaint and the Consolation; or, Night Thoughts. R. Noble, 1797, original engraving surrounding the letterpress text, pp. 89/90, 410 x 315 mm, mounted* £400
51. **Blake (William, illustrator.) YOUNG (Edward)** *The Complaint and the Consolation; or, Night Thoughts. R. Noble, 1797, original engraving surrounding the letterpress text, pp. 93/94, 410 x 315 mm, mounted* £400
52. **Blake (William, illustrator.) YOUNG (Edward)** *The Complaint and the Consolation; or, Night Thoughts. R. Noble, 1797, original engraving surrounding the letterpress text, pp. 93/94, 410 x 315 mm, mounted* £400
53. **Blake (William, illustrator.) YOUNG (Edward)** *The Complaint and the Consolation; or, Night Thoughts. R. Noble, 1797, original engraving surrounding the letterpress text, pp. 95/96, 410 x 315 mm, mounted* £775
54. **Darwin (Erasmus)** *The Botanic Garden. A Poem, in two parts. Part I. containing The Economy of Vegetation. Part II. The Loves of Plants. With Philosophical Notes. The Third Edition. [with:] The Botanic Garden. Part II ... The Fourth Edition. J. Johnson, 1795-94, 2 vols. bound in 1, engraved frontispiece to each vol., 10 engraved plates in vol. i, 8 in vol. ii, occasional foxing as usual, pp. xx, 218, 124, [2]; [ii], viii, 200, 4to, fairly recent calf in tolerable imitation of a contemporary binding (including the endpapers), very slight wear to joints and corners, good (Essick, Commercial XXI; Bentley 450C)* £2,500
 Six of the plates are engraved by Blake, the best-known being 'Fertilization of Egypt' and 'Tornado', both after drawings by Fuseli. The third edition of Part I is the only edition to include the 'Tornado' plate. 'Darwin's poem and its illustrations have received more critical attention from Blake scholars than any other work for which he engraved plates after designs by another artist' (Essick).

55. **Evans (Frederick H.)** *William Blake's Illustrations to Thornton's Pastorals of Virgil in Ambrose Phillip's Imitation of Virgil's First Eclogue 1821. Enlarged Fac-similes in Platinotype from the scarce original edition. Privately printed, 1912, with 17 woodcuts by Blake enlarged and mounted, portrait frontispiece by John Linnell also enlarged ('added since' according to Evans's note), and with a photograph of the death mask, large 4to, original dark blue half morocco, top edges gilt, good (Bentley 507)* £3,500



From a total of 25 copies, this was 1 of 2 unnumbered presentation copies, and was Evans's own. A letter from Cecil Smith of the V&A accepting the other presentation copy is tipped in at the rear of the volume, opposite the page where Evans has inscribed details of the presentation copies. Also tipped in or mounted are various contemporary reviews including one from the *Athenaeum* of January 1843 in which an original print from one of Blake's woodblocks, lent by Linnell, is included.

56. **Gay (John)** *Fables, With a Life of the Author and embellished with Seventy Plates. John Stockdale, 1793, 2 vols., with an engraved title-page in each vol. and 69 engraved plates, 12 of them by Blake, some browning and offsetting, pp.xi, 225; vii, 187, [1], royal 8vo, contemporary mottled green calf, a single gilt roll tooled floral border to the sides, spine divided into 6 compartments, gilt, red lettering pieces to the second and fifth, minor wear and rubbing, sound (Bentley 460A; Essick, Commercial Book Illustrations XXVI; Ray, The Illustrator and the Book, 1)* £975
 First edition with Blake's plates. The various artists involved were given liberty to modify the originals of William Kent, Wotton and Gravelot, which had illustrated previous editions. Blake is listed among the subscribers.

Extra-Illustrated

57. **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 J.W. Linton, and in Photolithography; with a few of Blake's Original Plates. London and Cambridge: MacMillan and Co., 1863, FIRST EDITION, 2 vols., with the original illustrations as called for and extra-illustrated with 34 engravings from The Grave, Aphorisms, Triumph of Temper, and Life of Cowper (a list of the extra-illustrations is available on request), pp. [xvi], 389; [viii], 268, 8vo, late nineteenth- or early twentieth-century polished calf by Tout, double gilt fillets on sides, spines richly gilt, contrasting lettering pieces, gilt edges, rebacked but the joints on vol. ii cracked and lower cover nearly off (Bentley 1680A)* £2,250

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Unusual to find this work extra-illustrated, and happily with Blake originals rather than 'background material'. Some of the extras, however, have had their margins sacrificed for the sake of inclusion (full details on request).

58. **Gray (Thomas)** William Blake's Water-Colours illustrating the Poems of Thomas Gray. A New Edition. With an Introduction and Commentary by Sir Geoffrey Keynes. *Chicago: J. Philip O'Hara Inc., in association with the Trianon Press, 1972, 8vo, original cloth and dustjacket, very good* £50

59. **Hayley (William)** Ballads. Founded on Anecdotes relating to Animals, with Prints Designed and Engraved by William Blake. *Chichester: Printed by J. Seagrave for Richard Phillips, 1805, FIRST EDITION, with 5 engraved plates by Blake after his own designs, all in first state, some spotting and offsetting of the plates, pp. [vi], with half-title but without the initial blank), 212, small 8vo, uncut in later (c. 1910) grey paper covered boards, paper label on spine, repairs to joints, sound* (Bentley 465; Keynes 74) £4,750

These ballads were written expressly for Blake to illustrate, and the publication to be for his benefit. A grandiose edition in parts was begun in 1802, but only 4, of a projected 15, appeared.

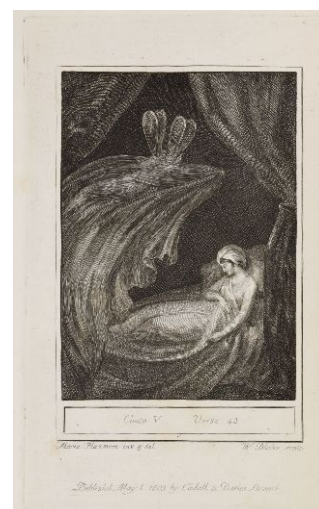


60. **Hayley (William)** The Life, and Posthumous Writings of William Cowper, Esq. With an Introductory Letter to the Right Honourable Earl Cowper. [Four vols. bound as three.] *Chichester: Printed by J. Seagrave; for J. Johnson. 1803-04, 4 vols. (including the Supplementary Pages) in three, with 5 plates engraved by William Blake, final state of the 'Weatherhouse' plate, and one illustration in the text, one plate engraved by Caroline Watson, bound without half-titles, a little browned in places, especially vol. iii, occasional foxing, pp. [x], [iii-] xii, 413; [viii], 424; [i], xxxi, 416; [iv], 122, [24], 4to, contemporary half calf, twin black lettering pieces on spines, good* (Russell 347; Keynes, Grolier, 124; Bentley 468A; Essick XLIV) £800

Second edition of vols. i and ii. Hayley's Life of Cowper was 'was a major and successful work which, including further editions, earned Hayley nearly £11,000, although perhaps this was due more to the enduring popularity of Cowper than to Hayley's own literary merit ... [Hayley] attempted to exert a near absolute control over his friends, guiding their personal and professional lives. Some, such as George Romney and William Cowper, appreciated his suggestions and willingly acquiesced to his advice but others, William Blake included, rebelled against the suffocating friendship and preferred to distance themselves from this well-meaning man and conduct a cordial relationship from afar' (ODNB).

61. **Hayley (William)** The Triumphs of Temper. A Poem: in six Cantos. The Twelfth Edition, Corrected. *Chichester: Printed by J. Seagrave; for T. Cadell and W. Davies, London, 1803, LARGE PAPER COPY, with 6 engraved plates by Blake after Maria Flaxman, minor foxing, pp. xii, 165, 8vo, twentieth-century half green morocco by Morrell, spine lettered in gilt direct, top edges gilt, others uncut, spine a trifle faded, good* Bentley 417A) £1,750

First edition with the Blake plates of this very influential poem.



62. **Hayley (William)** The Triumphs of Temper. A Poem: in Six Cantos. The Twelfth Edition, Corrected. With New Original Designs by Maria Flaxman. *Chichester: Printed by F. Seagrave; for T. Cadell and W. Davies, 1803, with 6 plates engraved by William Blake, plates offset and a little spotted, pp. xii, 165, small 8vo, contemporary calf, gilt Greek key border to sides, spine gilt and with red lettering piece, rebound preserving the original spine, with the ownership inscription on a fly-leaf of W[illiam] M[ichael] Rossetti dated 1868, preserved in a cloth chemise (bookplate removed from top flap) and brown morocco backed slip-in case, good* £625

William Michael, and his brother Dante Gabriel, assisted Anne Gilchrist, Alexander's widow, to bring out his 'thunderous' (Bentley p. 25) 'Life of William Blake' in 1863.

63. **Keynes (Geoffrey)** William Blake's "Laughing Song" A new version. A Note ... 1910. *Edinburgh: National Library of Scotland, 1969, LIMITED EDITION (150 copies), 6 leaves (first and last blank), 4to, original printed card wrappers, very good* £100

BLACKWELL'S RARE BOOKS SHORT LIST 30: WILLIAM BLAKE

'The earliest of the author's writings about Blake is reprinted from Notes and Queries of 24 September 1910 with the permission of the publisher and the editor. This otherwise unauthorised edition has been prepared for presentation to Sir Geoffrey Keynes at the Opening of the Blake Exhibition in the National Library of Scotland on 20 August 1969.'

64. **Malkin (Benjamin Heath)** *A Father's Memoirs of his Child*. Printed for Longman, Hurst, Reese, and Orme; by T. Bensley, 1806, FIRST EDITION, with a frontispiece designed by Blake and engraved by Cromek, and 3 plates, including 1 folding, small closed lateral tear to the margin of a1, occasional light spotting, pp. [ii], xlviii, 172, 8vo, uncut in recent half dark blue morocco, spine gilt in compartments and lettered in gilt, (Bentley 482, and see p. 18 for a good note on the book) **£1,200**

Malkin knew Blake well and in the preface he devotes 24 pages to an account of his friend's life and genius. 'The account of Blake in the preface is the earliest available, and his later biographers have derived substantial help from it. The facts recorded in it were obtained from Blake himself, and this gives additional importance to the variant reading of "The Tiger" [reprinted here in full, with others, from the Songs and Poetical Sketches]' (Keynes).



65. **Milton (John)** *On the Morning of Christ's Nativity*. Milton's Hymn with Illustrations by William Blake and a Note by Geoffrey Keynes. Cambridge: University Press, 1923, 21/150 COPIES printed on handmade paper, head-piece and monochrome 6 full-page illustrations by William Blake with guards, title and press-device printed in red, bookplate tipped in to initial blank, light dustsoiling to borders of a few leaves, pp. [iv], 33, 4to, original quarter vellum with green buckram sides stamped in gilt to upper board, backstrip lettered in gilt, patterned endpapers, very light rubbing to extremities and small bump to top edge of lower board, a little bubbling of cloth to border of same, t.e.g., others untrimmed, central hinge slightly strained, good **£120**

66. **Raine (Kathleen)** *Blake and Tradition*. The A.W. Mellon Lectures in the Fine Arts 1962. Bollingen Series XXXV:11 [2 vols.] Princeton: Princeton University Press, 1968, FIRST EDITION, colour frontispiece and 194 further illustrations throughout text [10 in colour], pp. xxxii, 428; xii, 367, royal 8vo, original grey cloth, backstrip lettered in gilt, top edge grey on Vol. II, pink silk markers, rear hinge of Vol. I starting to split, dustjacket with a small amount of rubbing to corners and edges, original slipcase with a few cracks and bumps, very good **£125**

67. **(Whittington Press.) MILTON (John)** *On the Morning of Christ's Nativity*. Milton's Hymn, with illustrations by William Blake and a note on the illustrations by Martin Butlin. Andoversford, 1981, 9/325 COPIES (of an edition of 350 copies) printed on Barcham Green handmade paper, 6 colourprinted tipped-in plates and a colourprinted tipped-in head-piece reproducing Blake's images, the title printed in black and brown, pp. xii, 26, large 4to, original quarter cream vellum with mid green cloth sides, backstrip lettered in gilt, the head-piece inlaid to the front cover, marbled endpapers, t.e.g., others untrimmed, board slipcase a touch faded, fine **£150**

