

CATALOGUE 65

WILLIAM BLAKE
Always in Paradise



JOHN WINDLE ANTIQUARIAN BOOKSELLER

49 Geary Street, Suite 233, San Francisco, California 94108
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“I have very little of Mr. Blake’s company; he is always in Paradise...”

-Catherine Blake



CATALOGUE 65

WILLIAM BLAKE

Always in Paradise

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

JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

San Francisco

2017

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Member ABAA, ILAB, PBFA

FRONT COVER : (inset) *Songs of Innocence and Experience*, Plate 2, c. 1825.

FRONTISPICE : Frontispiece portrait from *The Grave, A Poem. Illustrated by twelve Etchings executed by Louis Schiavonetti, from the Original Inventions of William Blake*. 1808.

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INTRODUCTION

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

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

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

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

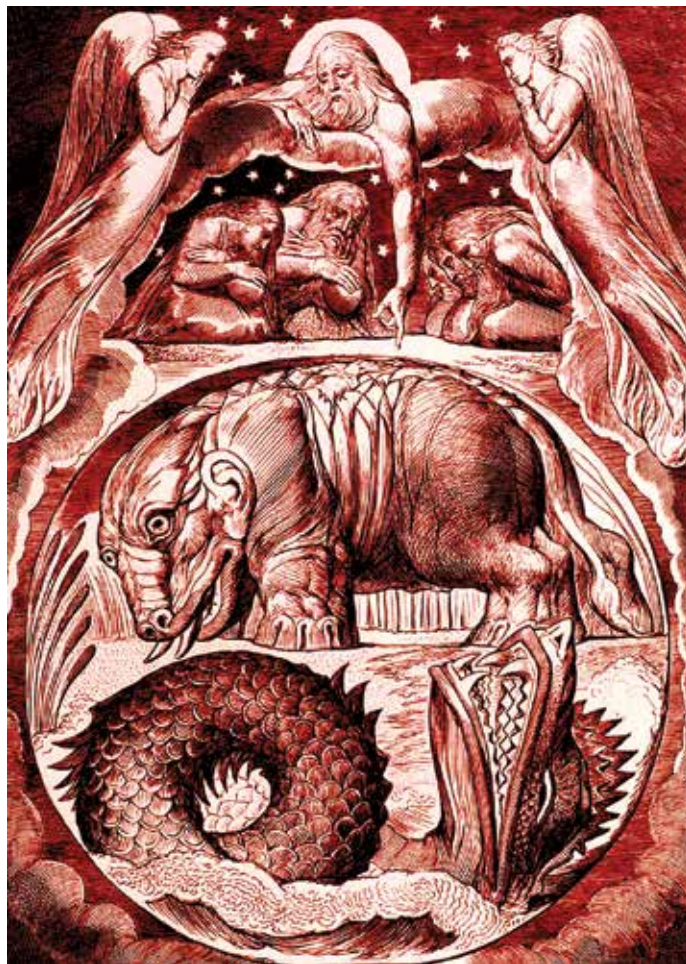
John Windle March 2017

THE WILLIAM BLAKE GALLERY

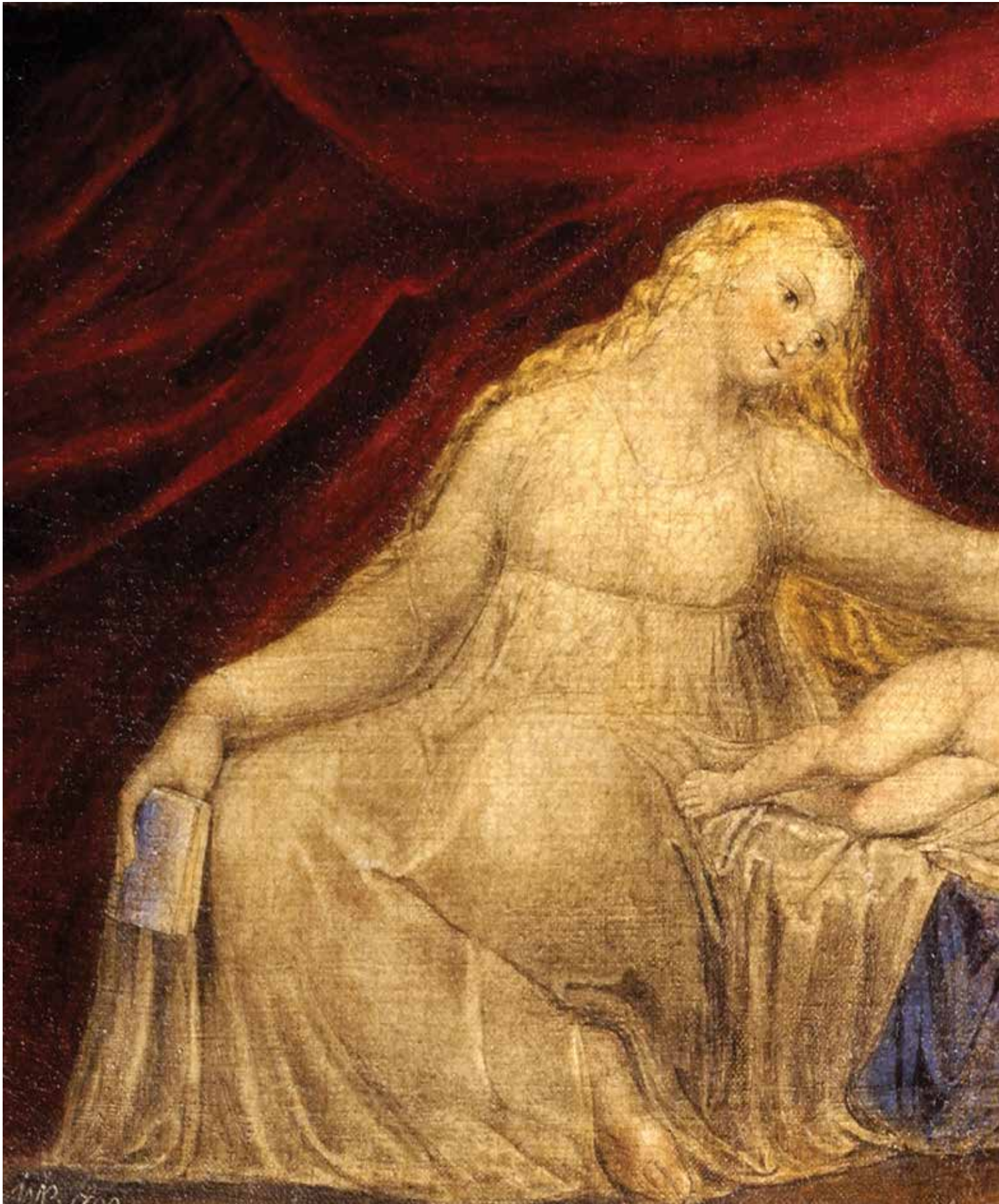
from

JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

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



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**PART 1:
Original Art**

THE VIRGIN HUSHING
THE YOUNG JOHN THE
BAPTIST

**I. *The Virgin Hushing the
Young John the
Baptist.* 1799.**

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

§ This painting is part of a commission of fifty tempera paintings which Blake received in 1799 from Thomas Butts, a clerk in the office of the Muster-Master General. The tempera series was a Biblical cycle, with typological connections between Old and New Testaments. Only about thirty of these works survived. They were all executed in an experimental technique which the artist referred to as 'Portable Fresco' and were stylistically influenced by early Renaissance panel paintings. These "experiments with tempera were concerned with finding a way of preserving the linear clarity of watercolor without losing the density of oil painting" (Bindman, 1977, p. 117). Blake "used carpenters' glue as a medium, aiming to give [the tempera paintings] the permanence and density of oil painting, and used pen to avoid the 'indefinite' effect of oil" (Bindman, 1982-83, p. 132).



A survey of the seven tempera paintings by William Blake that still remain in private hands (Butlin 396, 398, 404, 416, 429, 671 and the present one, Butlin 406) shows that most have severe condition problems. Apart from the present work, only *St. Matthew* in a private collection in Milan (Butlin 396)* seems to be in a reasonable state of conservation, although the paint layer appears to be fairly thin. Of the *St. Luke* in a British private collection (Butlin 398) we know from Rossetti that it is “almost destroyed in surface” which makes its present appearance probably the result of later over-painting. *The Miracles of the Loaves and Fishes* in Robert Essick’s collection has all major figures over-painted, and Essick’s *Flight into Egypt* is also in poor condition. For *Christ Raising Jairus’ Daughter*, owned by Dr. Henry de Forest Webster in Miami, was recently donated to the Mead Art Museum in Amherst MA. *Christ the Mediator*, Butlin 429, sold at Christie’s in 2005 for £512,000 (\$945,000) to an anonymous private buyer. Finally, *The Holy Family* (Butlin 671) has been completely over-painted in oil and does not look much like Blake any longer.

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

Provenance

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

Exhibitions

Drawings, Water Colors, Old Engravings by William Blake, Museum of Fine Arts, Boston, June 1880, no. 2
Books, Water Colors, Engravings, Etc. by William Blake, Print Department, Museum of Fine Arts, Boston, February-March 1891, no. 13
William Blake. His Art and Times (David Bindman ed.), Yale Center for British Art, New Haven / Art Gallery of Ontario, Toronto, 1982-83, no. 70, color pl. IX
William Blake, National Museum of Western Art, Tokyo, 1990, no. 47, ill. p. 169
William Blake. Paintings, Watercolors and Drawings, Salander-O’Reilly Galleries, New York, 1992, no. 3 (as loan)

Literature

William Michael Rossetti, *Annotated Catalogue of Blake’s Pictures and Drawings*, in: Alexander Gilchrist, *Life of William Blake*, 2 vols., London 1863, p. 230, no. 184
 (new and enlarged edition, London 1880, p. 243, no. 210)
 Geoffrey Keynes, *William Blake’s Illustrations to the Bible*, London 1957, p. 30, no. 99
 David Bindman, *Blake as an Artist*, Oxford 1977, pp. 122 f. and 129, pl. 101
 Martin Butlin, *The Paintings and Drawings of William Blake*, 2 vols., New Haven/London 1981, vol. 1, p. 327, no. 406, vol. 2, pl. 491



THE COMPLAINT OF JOB

2. Recto: *The Complaint of Job* c. 1785. Verso: *Standing Figure*.

Pen and India ink (recto), pencil (verso), approx. 12 ¾ x 18 ½ inches (325 x 460 mm).

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

Literature

Martin Butlin, *The Paintings and Drawings of William Blake*, 2 vols., New Haven/London 1981, vol. 1, p. 62, no. 163.
Robert N. Essick, *The Separate Plates of William Blake*, Princeton University Press, 1983. P. 17, no. V.

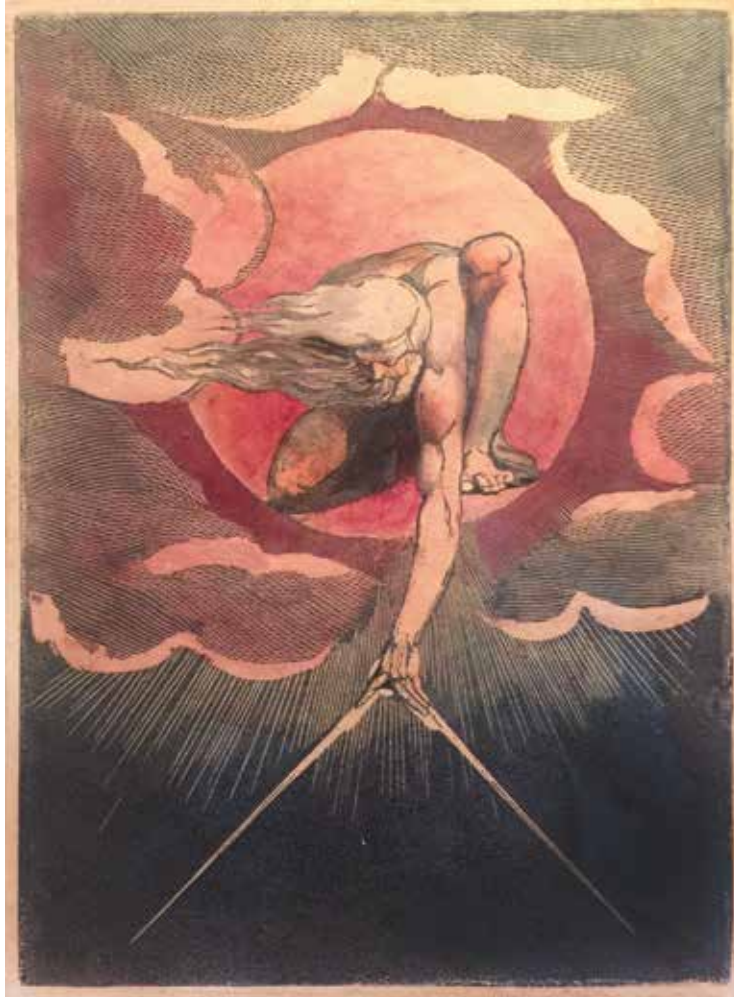
Provenance

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

PART 2 : Printed Works

ILLUMINATED BOOKS, SEPARATE PLATES & PRINTS IN SERIES

Designed and Engraved by Blake



3. *Europe A Prophecy. Plate 1. "The Ancient of Days"*. London: 1794?

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

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



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

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

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

***For the Sexes: The Gates of Paradise.* [London: c. 1825?].**

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

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

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

- | | | |
|-----|--|-----------|
| 5. | Plate 4. “ <i>Water</i> ”. (13.8 x 11.7 inches). (107343) | \$40,000. |
| 6. | Plate 5. “ <i>Earth</i> ”. (10.8 x 9.7 inches). (107344) | \$40,000. |
| 7. | Plate 6. “ <i>Air</i> ”. (10.6 x 9.5 inches). (107345) | \$40,000. |
| 8. | Plate 8. “ <i>Hatching ripe</i> ”. (10.7 x 7.8 inches). (107346) | \$40,000. |
| 9. | Plate 13. “ <i>Aged ignorance</i> ”. (12.0 x 10.3 inches). (107347) | \$40,000. |
| 10. | Plate 14. “ <i>Does thy God</i> ”. (12.3 x 11.4 inches). (107348) | \$40,000. |

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

[London: William Blake, c.1827].

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



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



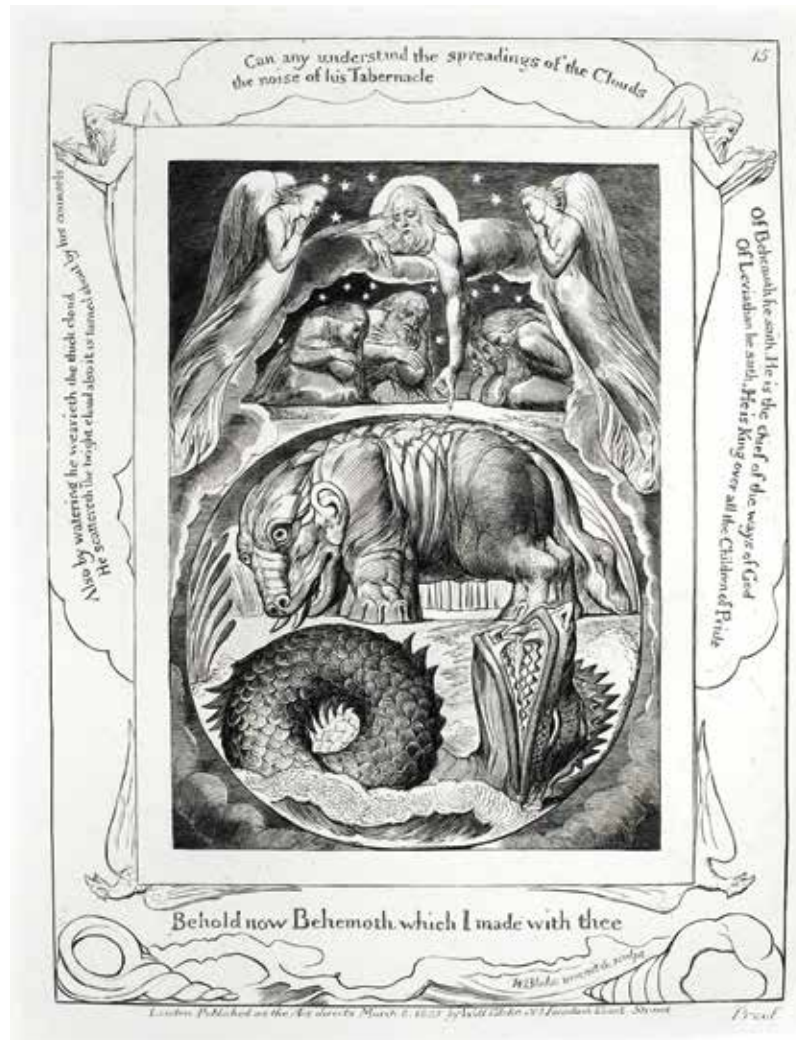
12. *Chaucer's Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8 1810.*

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

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

§ Final state: it is worth noting that the only difference between the so-called fourth and fifth states is the absence of the scratched dry-point inscriptions clearly visible in a few prints, and less and less visible until completely absent by the time Sessler was printing the plate. Instead of "states" the more accurate definitions might be very early to very late 4th state, and in that scheme then this print would be well after the early impressions with some or most of the scratched inscriptions visible, but before the Sessler printings of the 1940s. "Chaucer's Canterbury Pilgrims" was one of Blake's major attempts at building a reputation as a painter-engraver and achieving the sort of critical and financial success that had escaped him for so many years...." However, Blake wasn't to meet with the critical success he had hoped for and the competition created when Thomas

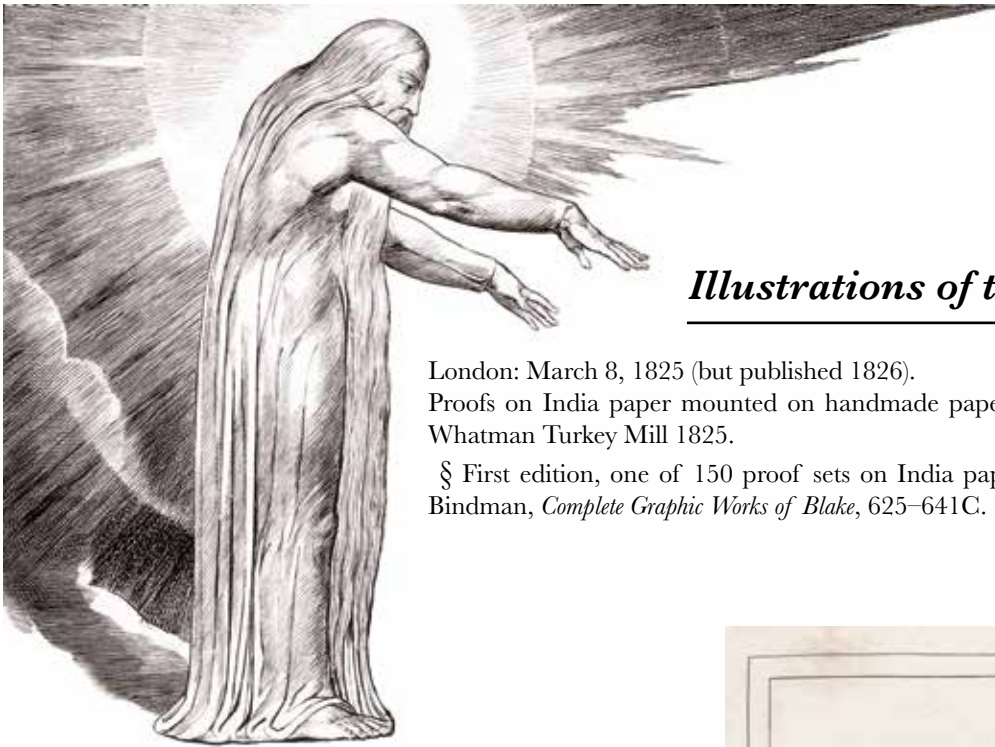
Stothard executed a plate of the same subject, caused him to become bitter. “Most contemporary connoisseurs probably found the print old-fashioned and ‘Gothic’ in the pejorative sense.... The record of prices brought by the print at auction indicates that it has attracted strong interest from collectors only in the last few years” (Essick, pp. 86-88). Blake made substantial changes in the fourth and fifth states of this famous plate and “it is only in the last two states of the plate that we find Blake’s mature artistry as an original printmaker, bringing to his largest and most ambitious single print the same techniques distinguishing his Job and Dante engravings.” Essick, *Separate Plates of William Blake*, XVI, and see *William Blake, Printmaker*. (105134) SOLD



13. 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 water-marked J. Whatman Turkey Mill 1825. Matted, a brilliant set, with the original printed label preserved.

§ First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word ‘proof’ removed). This is the finest set of the proofs I have ever seen, and far outshines the other two original printings and the later re-issue. The India paper set is the best printing of these famous plates which comprise Blake’s major single achievement as a printmaker after the illuminated books. Illustrations of the Book of Job was Blake’s last completed prophetic book: the text, a series of biblical quotations, is above and below each image. “It was produced while Blake was still working on Jerusalem, his most obscure book; yet the illustrations are Blake’s most lucid; and they are the supreme example of his reading the Bible in its spiritual sense” (S. Foster Damon, *A Blake Dictionary*, p. 217). “The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art” (Ray, *Illustrator and the Book in England*, #8). Bentley, BB, 421A. Bindman, *Complete Graphic Works of Blake*, 625–641C. (107296) \$125,000.



Illustrations of the Book of Job.

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

Proofs on India paper mounted on handmade paper, some leaves watermarked J. Whatman Turkey Mill 1825.

§ First edition, one of 150 proof sets on India paper. Bentley, *Blake Books*, 421A. Bindman, *Complete Graphic Works of Blake*, 625–641C.

14. “Title-page.” London: March 8, 1825 (but published 1826).

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



Plate 2: “*When the Almighty was yet with me.*”

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

Some foxing in and outside the image. Matted. (104641) SOLD



15. **Plate 4:** *“And I only am escaped.”* London: March 8, 1825 (but published 1826).
Touch of foxing at bottom right corner, a fine impression. (104643) \$2950.
16. **Plate 6:** *“And smote Job with sore Boils.”* London: March 8, 1825 (but published 1826).
A few spots of foxing at foot of image. (104645) SOLD
17. **Plate 9:** *“Then a Spirit passed before my face.”* London: March 8, 1825 (but published 1826).
A fine impression. (104648) \$3250.
18. **Plate 16:** *“Thou hast fulfilled the Judgement of the Wicked.”* London: March 8, 1825 (but published 1826).
A superb impression. (104658) \$3250.
19. **Plate 18:** *“And my Servant Job shall pray for you.”* London: March 8, 1825 (but published 1826).
A fine impression. (104660) \$3250.
20. **Plate 19:** *“Every one also gave him a piece of Money”.* London: March 8, 1825 (but published 1826).
A fine impression. (104661) \$3250.

21. 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.

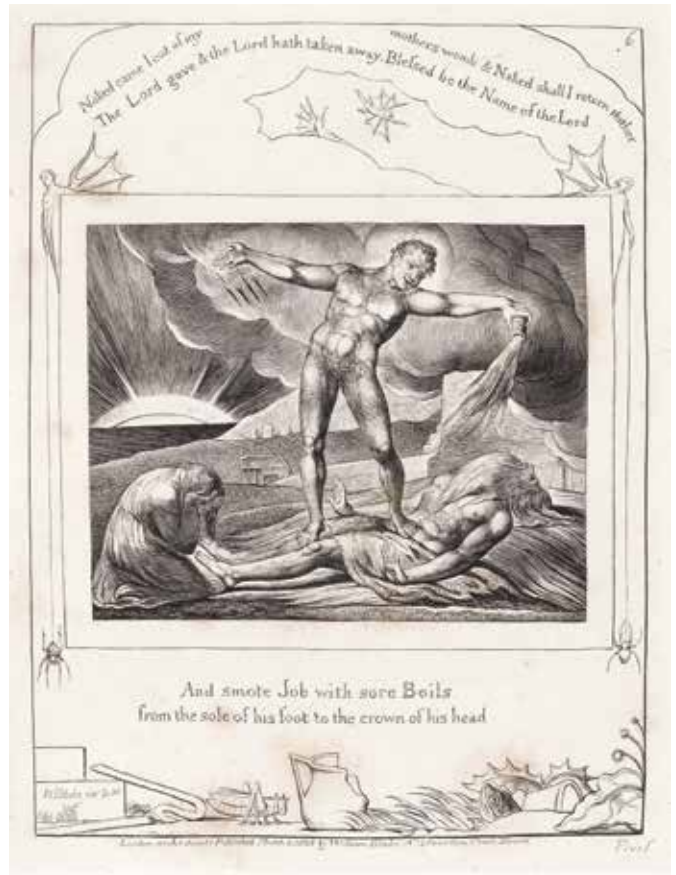
§ A very good set of the posthumous edition printed from the original plates (with the word “proof” removed) for Linnell by Holdgate Brothers. (See #13 for a note on the book.) Bentley, *BB*, 421B. Bindman, *Complete Graphic Works of Blake*, 625–641C. (107206)
\$47,500.



15.



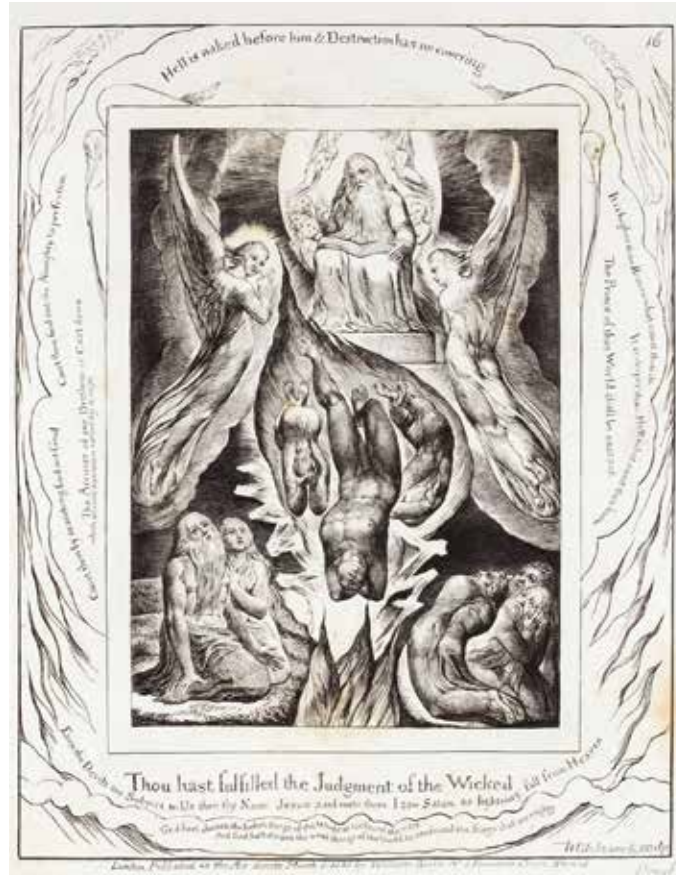
16.



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Illustrations of the Book of Job.

London: March 8, 1825 [i.e. London: John Linnell, 1874].

Engravings on India paper mounted on thick card paper; very slight marginal foxing at edges of some sheets, acquisition number in ink at bottom right corner.

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



22. Title page. (8899) \$1750.

23. **Plate 6:** “*And smote Job with sore Boils*”. (8905) \$1750.

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

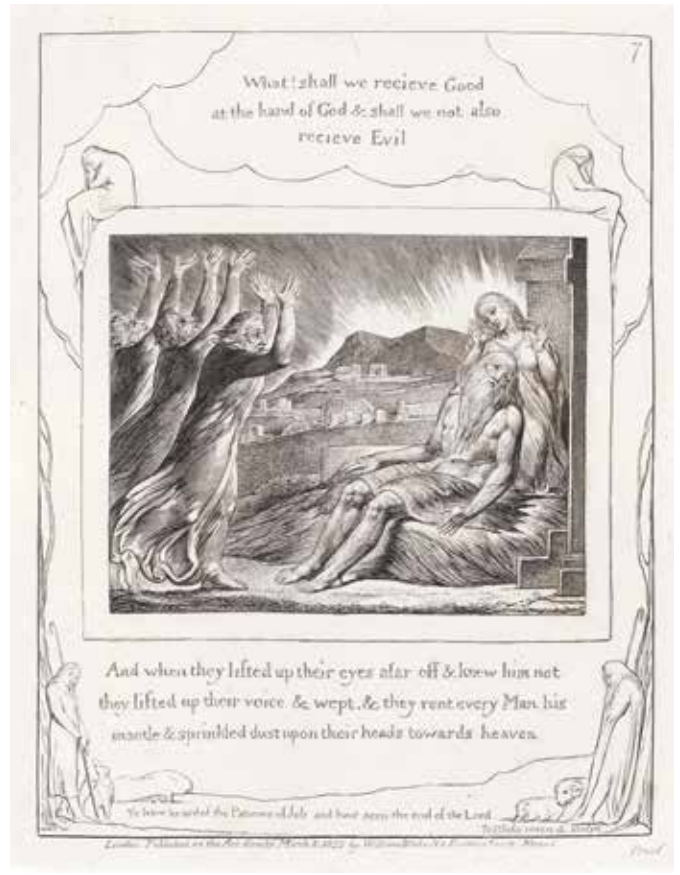
25. **Plate 8:** “*Let the Day perish*”. (8907) \$1800.

26. **Plate 17:** “*I have heard thee*”. (8915) \$1500.

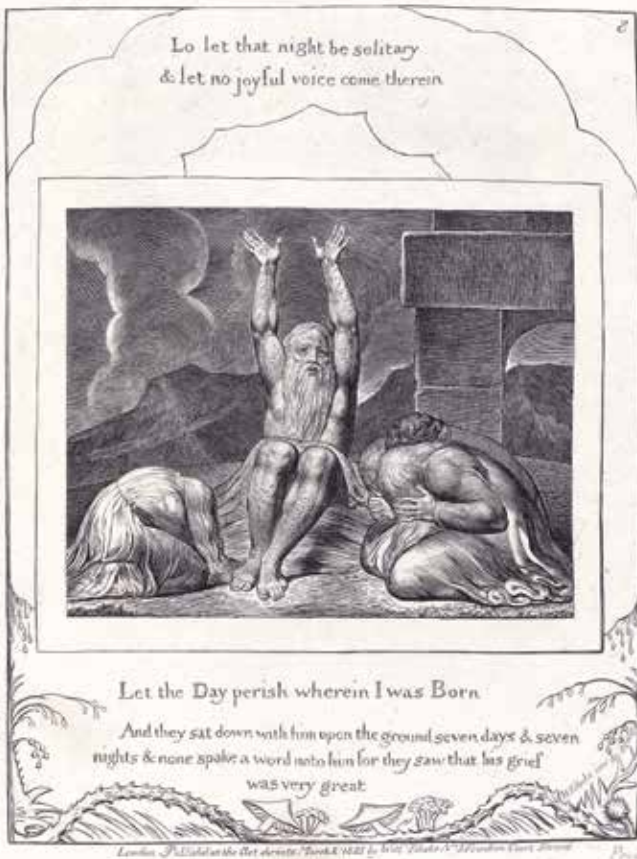
23.



24.



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26.





Blake's ILLUSTRATIONS OF DANTE



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

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

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

Illustrations to Dante's Inferno. London: 1838 or ca. 1892.

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

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



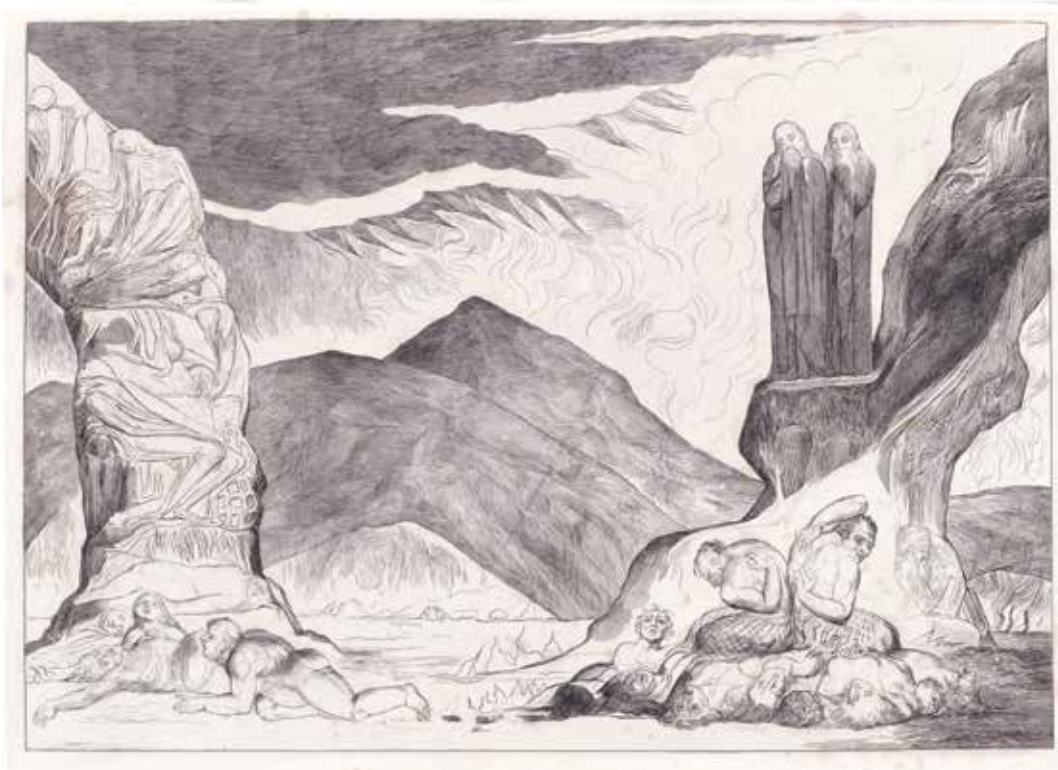
28. Plate 2: "Circle of the Corrupt Officials, the Devils torturing Ciampolo." (8926) \$8500.



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



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



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



32. Illustrations to Dante's Inferno. 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).

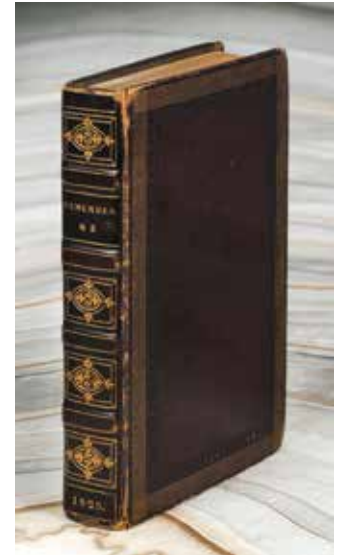
§ The best of the Dante series plates, often called the "Whirlwind of lovers". This impression from the original plate was printed for Lessing Rosenwald in 1953/4 (this impression is dated 6/14/1954). No number is given though Keynes (Blake Studies) suggested 20 sets plus three extra prints of plate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

COMMERCIAL BOOK ILLUSTRATIONS

Designed and Engraved by Blake

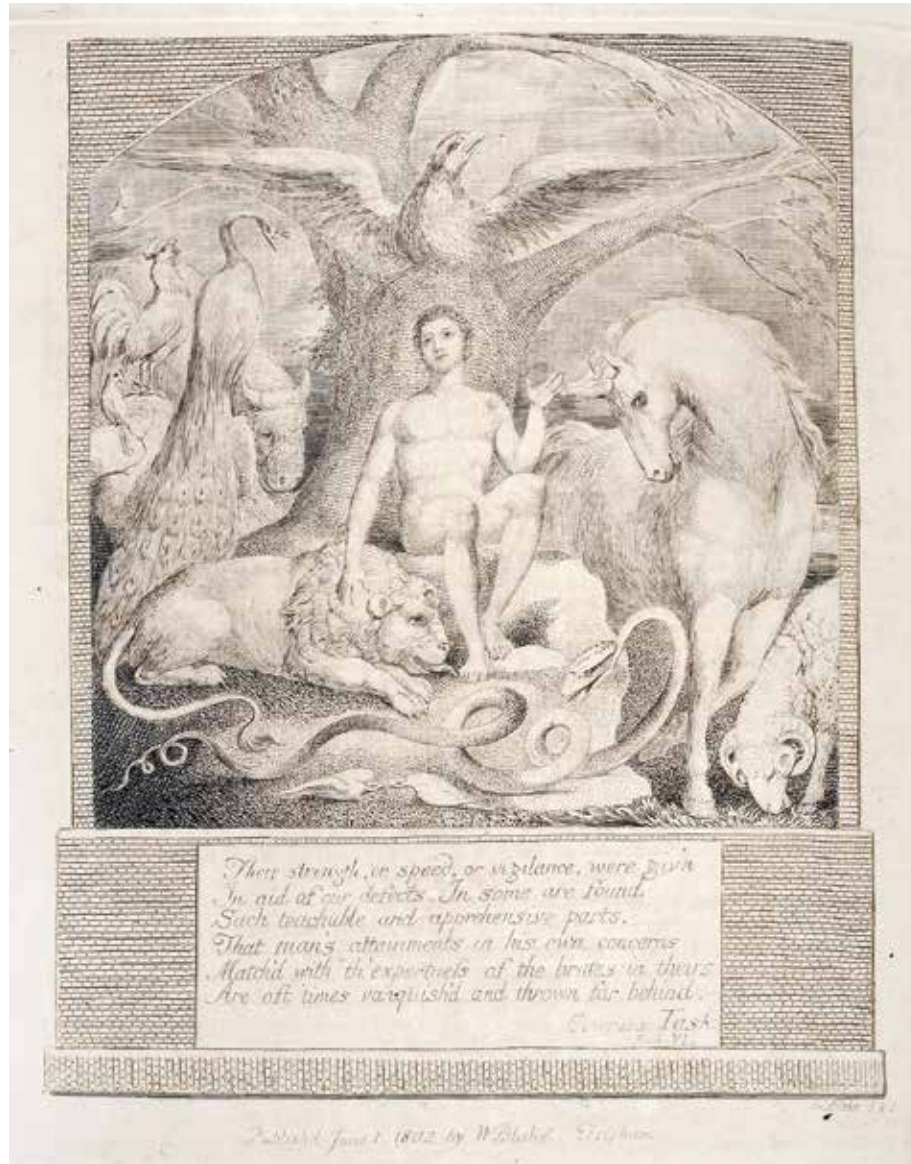
33. *Remember Me! A New Years Gift or Christmas Present, 1825*
[containing the plate “The Hiding of Moses”]. London: I. Poole, [1824].

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



§ First edition of one of the rarest of all of the plates designed and engraved by Blake. The title exists in three states: dated 1825, dated 1826, and with the date on the title removed—only one other copy thus is known. The plate, titled ‘The Hiding of Moses’ was the last plate designed and engraved by Blake himself for a commercial publication; the original drawing ‘Moses placed in the Ark of

Bulrushes’, which closely echoes a tempera now untraced that was executed some 25 years earlier, is in the Huntington Library. Bentley, *BB*, 490A. Easson and Essick, *William Blake Book Illustrator*, XI (recording the Rosenwald proof and 3 copies). Bentley (in the *U of T Quarterly* 2011) noted: “The gift book *Remember Me!* with Blake’s wonderful engraving of the ‘Hiding of Moses’ was more remarkable for its decorations than for its literary contents. Of the twenty-four copies recorded, each differs from the others in the pattern of binding, color of fore-edges, endpapers, and the decorated sleeve-case. Despite this varied elegance, the work had only a modest sale, and the same sheets were re-issued in 1825 for the 1826 gift-giving season. This paucity of sales may be related to the fact that the publisher John Poole had little experience of book distribution. His speciality was as a maker of Marble Paper and Fancy Pocket-Books, not in selling them”. (106794)
\$30,000.



34. Hayley, William. *Designs to a Series of Ballads, Written by William Hayley, Esq. and Founded on Anecdotes Relating to Animals. Drawn, Engraved, and Published by William Blake... Single plate "Adam and the Beasts" (Frontispiece)*. Chichester. Printed by J. Seagrave, and sold by him and P. Humphry (et al.) for W. Blake, 1802.

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

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



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

Small 8vo, (8), 212 pp. With 5 engraved plates by Blake after his own designs. Early 20th-century calf, backstrip gilt, red morocco label, gilt edges, R.E. Gathorne-Hardy's copy signed and dated 1924 (?) in pencil.

§ First edition, with the first three plates in the first state. A pleasant copy of a scarce book, especially with the first state plates. Bentley, *BB*, 465. Easson and Essick, *William Blake Book Illustrator*, VIII. Bindman, *Complete Graphic Works of Blake*, 403-407. (105710) \$5,750.

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

Separate plates, full margins, well printed.

§ See: Bentley, *BB*, 465. Easson and Essick, *William Blake Book Illustrator*, VIII. Bindman, *Complete Graphic Works of Blake*, 403-407.



36. "The Horse." (106643) \$975.



37. "The Dog." (106639) \$975.



38. "The Lion." (106641) \$975.



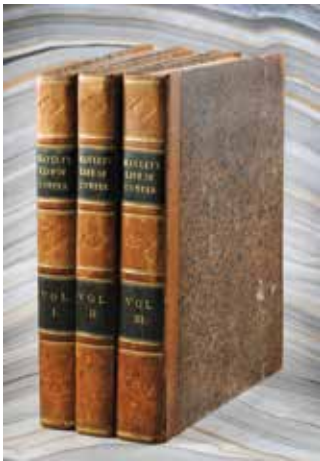
39. "The Hermit's Dog." (106642) \$975.

40. 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 3, 4to, [i-iii]-xii, not including (8) -- 'Contents,' bound after title page, [1]-413; (8), [1]-422; (4), xxxi, [1]-416; (4), [1]-122, (24) pp., with five plates and an engraving in the text by William Blake, second state of those in Vols. I and II (no second state for those in Vol. III), top cover of Vol. II with worm track, frontispiece to Vol. II slightly foxed, occasional browning in Vol. III and a worm track in the upper margin of the first few leaves, bound without half-titles, contemporary mottled calf, gilt borders to front and back covers, flat spines (not green) gilt in compartments with red lettering pieces in the second and fifth, a bit rubbed and worn, joints tender, the upper cover of Vol. III nearly detached; original blue silk bookmarks in all three vols., ownership inscription in each vol. of Charlotte Beatty, that in the third vol. dated 1805. Good.

§ First edition, and second state of the "Weatherhouse" plate, the only illustration in the book designed and engraved by Blake, of which only a few examples are known in the first state. This plate, here present in a very good impression with the imprint quite clear, is almost always in the second state; three or four copies are known in the first state. The other 5 plates are engraved by Blake after designs by others. Hayley's position as the most respectable and considerable literary figure who had known Cowper made him the inevitable choice to write the definitive work. Blake was living with his wife at Felpham and she helped him make and print the engravings for their old friend and patron Hayley. Pencil inscription to front free endpaper reads: "These three volumes were obtained from the family of the Rev. Wm Bull of Newport Pagnell, Friend of Cowper and Newton [see DNB]. Charlotte Beatty was the original owner of the books and she was a friend of this circle, and also well-known in that area, where alms houses were named in her honour". Keynes, *Grolier*, 124; Bentley BB, 468A; Essick XLIV (note that the entry in Easson and Essick (IV) is totally superseded by Essick's new research in the *Commercial Book Illustrations*). (102866) \$1250.





41. Hayley. William Blake. *Life and Posthumous Writings of William Cowper*. Chichester: J. Seagrave, 1803-04.

3 vols., 4to, (10, table of contents), [iii]-xiii, [1]-413; (8), [1]-424; (2), [1-iii], iv-xxxi, 416, (4), (6), [1]-122, (24) pp. With 5 plates and an engraving in the text, one designed and engraved by Blake, the others engraved by Blake after other artists. Original polished brown half calf, marbled paper over boards. Backstrips of each volume with two black morocco labels lettered in gilt. Hinges and joints of vol. III just starting. Some spotting and foxing along edges of text blocks and within the text itself, sometimes within the image. Minor rubbing and wear at extremities. Armorial bookplate of the Corbollis family on front pastedown of each volume. Excellent, original copies in fantastic overall condition.

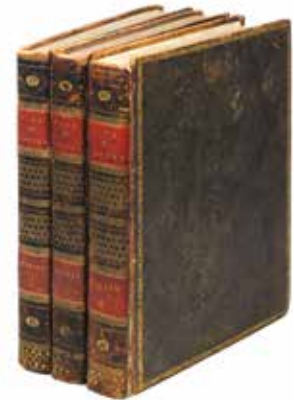
§ Second edition, final state of the “Weatherhouse” plate designed by Blake. “[T]he plates for vols I-II are much more clearly and darkly printed in the second edition (so indicated on the title pages) than the first. Perhaps many of the lines were cut more deeply when the plates were converted in their second states, but more careful inking and printing could

account for the considerable tonal differences. One hesitates to blame Mrs. Blake for the poor impressions of the first states, but that may indeed be the case” (Essick, *William Blake’s Commercial Book Illustrations*, 86). Bentley, *BB*, 468 A. Easson & Essick I, VII. (105032)

\$1250.

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

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



43. [another copy]. 3 vols., 4to, (2), xii, (8), 413; (4), 424; (6), xxxi, 416 pp. With 5 plates and an engraving in the text, one designed and engraved by Blake, the others engraved by Blake after other artists. Old diaper calf rebacked, new labels, a good set.

§ Second edition, final state of the “Weatherhouse” plate designed by Blake. Bound in at the end is another book entitled: *Cowper, Illustrated by a Series of Views, in, or near, The Park of Weston-Underwood, Bucks...* London: 1803, published by Vernor and Hood and with an engraved title and 12 plates by Storer and Greig. This added text has nothing to do with Blake and only relates to William Cowper. (102784)
\$975.



44. Hayley. William Blake. *Life and Posthumous Writings of William Cowper... Single plate “Weather-house”*. Chichester: J. Seagrave, 1803-04.

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

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



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

45. 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 by Phil Dusel. A very fine set internally perfect.



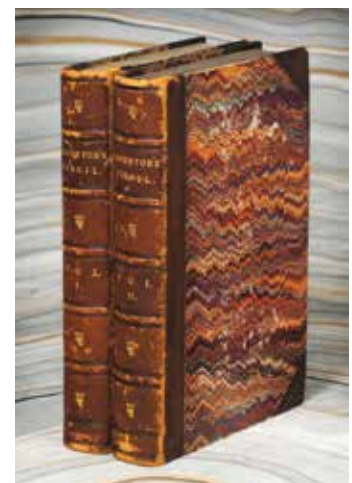
§ Presentation copy inscribed by Thornton to his daughter. A very fine copy of a scarce work in any condition as it was issued for use in schools; the impressions of the woodcuts in this copy are the richest I have ever seen. Blake contributed 17 woodcuts to this volume (as well as 10 other plates, of which he engraved six) which were not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs before they were trimmed are now extant. These blocks have remained amongst the most influential woodcuts in the history of British art and their influence can be seen from Calvert and Palmer all the way up to the present day. The blocks were saved by Linnell and were printed not long

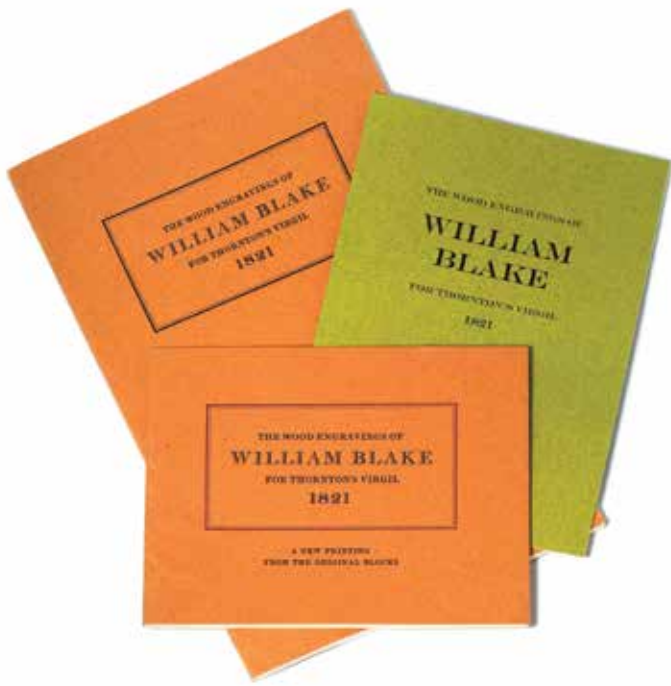


after Blake's death as separate impressions (perhaps by Calvert), and again in 1977 as a set by Iain Bain. Any impressions are now very hard to find. For a full discussion of this wonderful book, see Essick's masterly monograph *A Troubled Paradise...* (San Francisco: John Windle, 1999). Bentley, *BB*,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

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

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





45. [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.



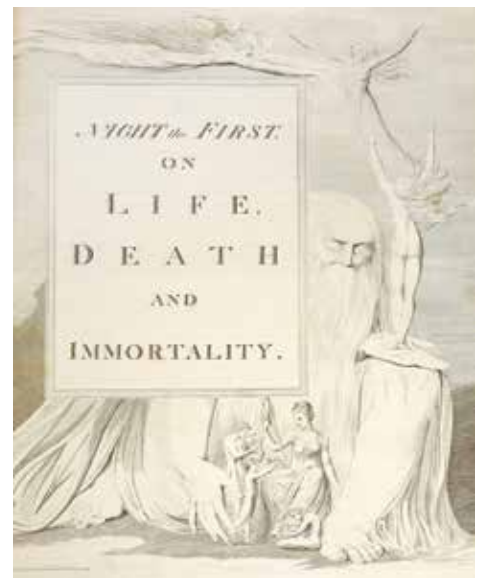
§ Limited to 150 sets, this superb reprinting of Blake's only woodcuts from the original blocks was executed by Iain Bain (the Bewick authority) and sold out immediately. Very few sets have since come to market as most were purchased by institutions. Bentley, *BBS*, p. 262. (107357) \$12,500.

46. 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. Half black morocco, marbled boards, a bit worn, internally very good despite some offsetting or show-through from the plates.



§ First edition with Blake's illustrations, complete with the leaf of "Explanations". Essick and LaBelle explain in their commentary how Blake, virtually in a frenzy, completed 537 watercolor designs when he was commissioned by the publisher Edwards to illustrate Young's masterpiece. Edwards issued only the first four "Nights" (or sections) and had Blake etch and engrave 43 plates. The response must have been poor since no further engravings were requested of Blake and Edwards ceased business shortly thereafter. There is a record of one more plate being engraved by Blake. Ironically, today the poet Young, once compared with Shakespeare and Milton, is largely forgotten save for this edition. Colored copies are known in two palettes, the earlier of which may have been colored under Blake's direction. Bentley, *BB*, 515. Easson and Essick, *William Blake Book Illustrator*, vol. 1, IV. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Bindman, *Complete Graphic Works of Blake*, 357-379. Ray, *The Illustrator and the Book in England*, 3. (107297) \$15,000.



YOUNG'S NIGHT THOUGHTS

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

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

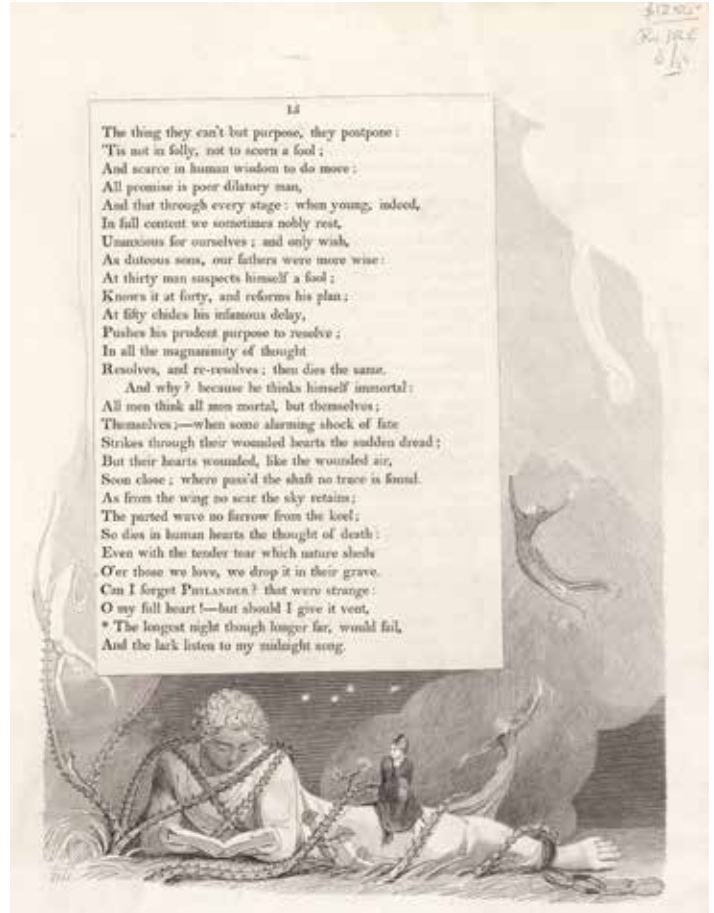
§ First edition, perfect for display or for teaching as the leaves are quite sturdy and can be carefully handled or matted for framing. Blake, virtually in a frenzy, completed 537 watercolor designs when he was commissioned to illustrate Young's masterpiece. The publisher only issued the first four 'Nights'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

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| 47. pp. 9/10, with a full-page engraving by Blake surrounding the letterpress text. (105075) | \$495. |
| 48. pp. 15/16, with 2 full-page engravings by Blake surrounding the letterpress text. (104585) | \$1250. |
| 49. pp. 23/24, with 2 full-page engravings by Blake surrounding the letterpress text. (104586) | \$1250. |
| 50. pp. 27/28, with a full-page engraving by Blake surrounding the letterpress text. (104599) | \$495. |
| 51. pp. 39/40, with a full-page engraving by Blake surrounding the letterpress text. (104604) | \$495. |
| 52. pp. 55/56, with a full-page engraving by Blake surrounding the letterpress text. (104611) | \$495. |
| 53. pp. 57/58, with a full-page engraving by Blake surrounding the letterpress text. (104612) | \$495. |
| 54. pp. 63/64, with a full-page engraving by Blake surrounding the letterpress text. (104613) | \$795. |
| 55. pp. 69/70, with a full-page engraving by Blake surrounding the letterpress text. (104616) | \$595. |
| 56. pp. 75/76, with a full-page engraving by Blake surrounding the letterpress text. (104619) | \$495. |
| 57. pp. 85/86, with a full-page engraving by Blake surrounding the letterpress text. (104621) | \$495. |
| 58. pp. 87/88, with 2 full-page engravings by Blake surrounding the letterpress text. (104588) | \$1250. |
| 59. pp. 89/90, with a full-page engraving by Blake surrounding the letterpress text. (104622) | \$495. |
| 60. pp. 93/94, with a full-page engraving by Blake surrounding the letterpress text. (104624) | \$495. |
| 61. pp. 95/96, with a full-page engraving by Blake surrounding the letterpress text. (104625) | \$995. |

47.



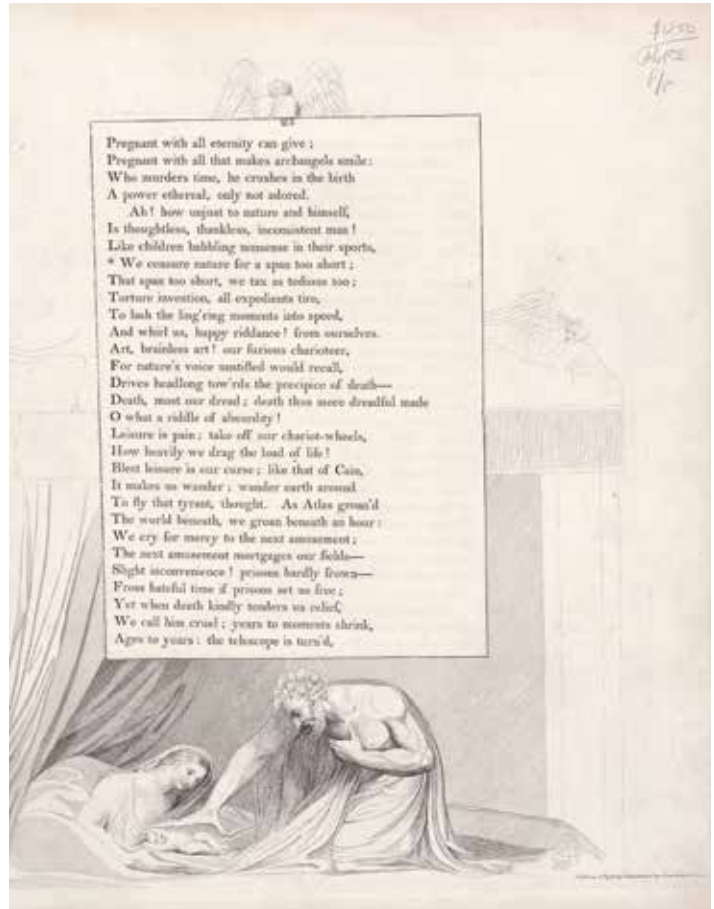
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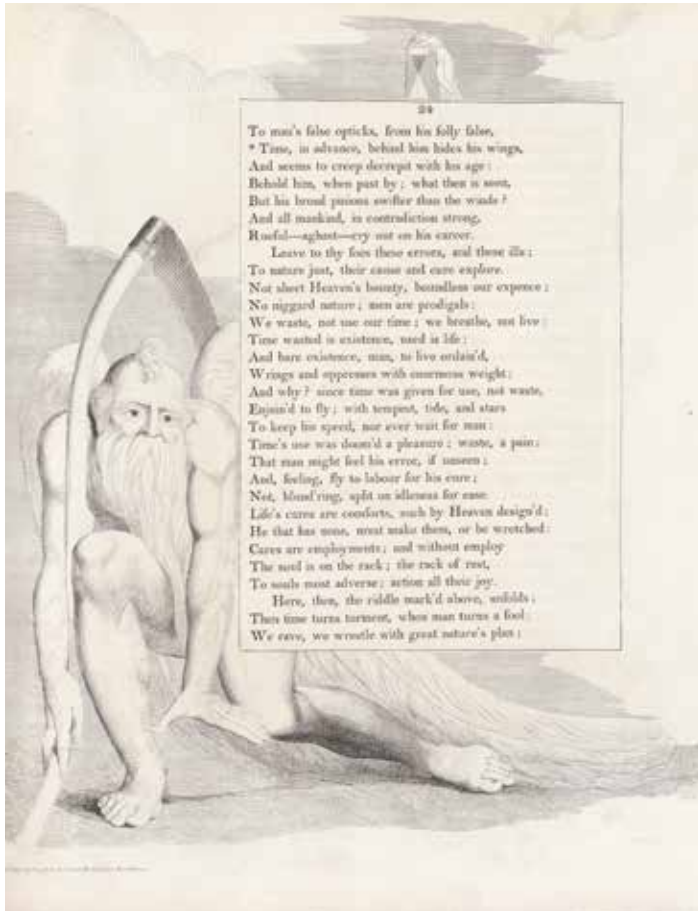
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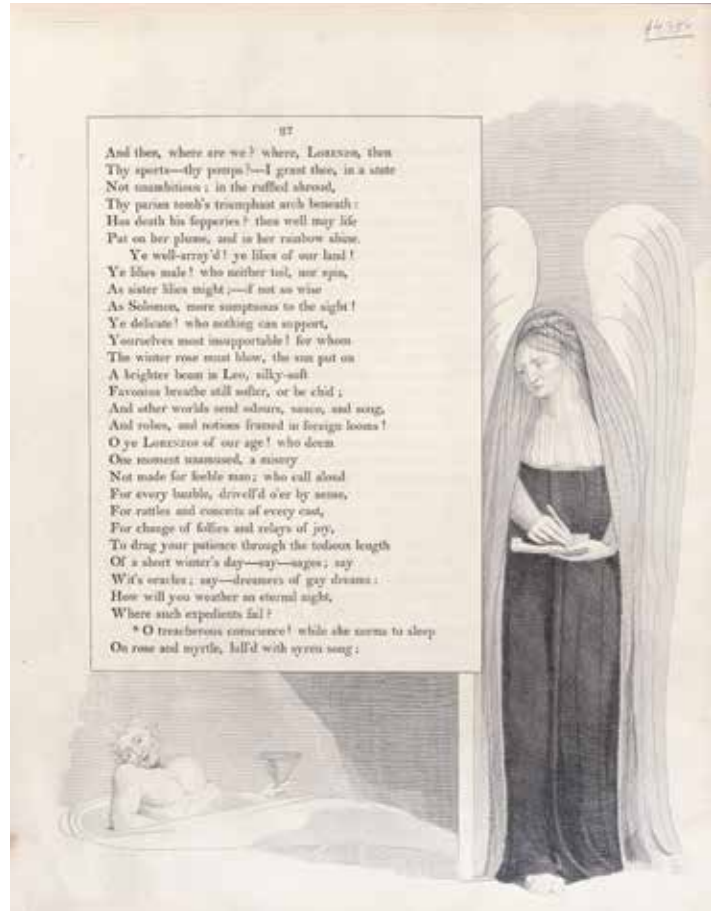
34

To man's false optics, from his folly false,
 * Time, in advance, behind him hides his wings,
 And seems to creep despatch with his age;
 Behold him, when past by: what then is seen,
 But his broad pinions swifter than the winds?
 And all mankind, in contradiction strong,
 Rous'd—aghast—cry out on his career.

Leave to thy foes these errors, and these ill:
 To nature just, their cause and cure explore.
 Not short Heaven's bounty, boundless our expense;
 No niggard nature; men are prodigals:
 We waste, not use our time; we breathe, not live;
 Time wasted is existence, used is life:
 And bare existence, man, to live entail'd,
 Wrings and oppresses with enormous weight:
 And why? since time was given for use, not waste,
 Enjoin'd to fly: with tempest, tide, and stars
 To keep his speed, nor ever wait for man:
 Time's use was doom'd a pleasure; waste, a pain:
 That man might feel his error, if unseen;
 And, feeling, fly to labour for his cure;
 Not, kind'ring, split an allusion for man:
 Life's cares are condottos, such by Heaven design'd:
 He that has none, must make them, or be stretched:
 Cares are employments; and without employ
 The soul is on the rack; the rack of rest,
 To souls most adverse; action all their joy.

Here, then, the riddle mark'd above, unfolds;
 This time turns torment, when man turns a fool:
 We care, we wrestle with great nature's plot;

50.



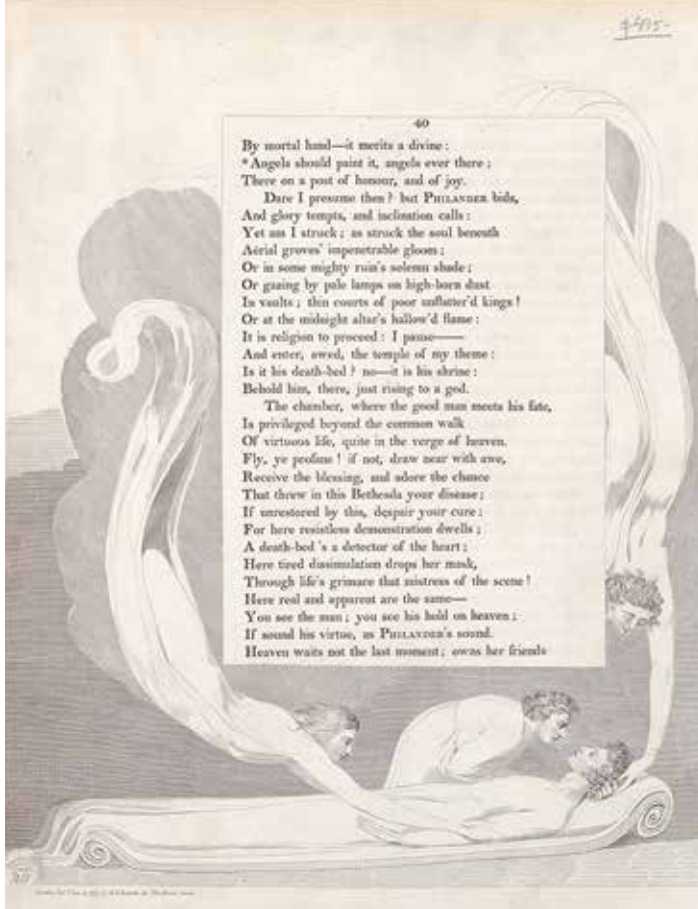
37

And then, where are we? where, Lorenzo, then
 Thy sports—thy pomp!—I grant thee, in a state
 Not unambitious: in the ruffled shroud,
 Thy paries tomb's triumphant arch beneath:
 Has death his fepperies? then well may life
 Pat on her plume, and in her rainbow show.

Ye well-array'd! ye likes of our land!
 Ye likes male! who neither toil, nor spin,
 As sister likes might;—if not as wise
 As Solomon, more sumptuous to the sight!
 Ye delicate! who nothing can support,
 Yourselves most insupportable! for whom
 The winter rose must blow, the sun put on
 A brighter beam in Leo, silky-soft
 Favourous breathe still softer, or be chid;
 And other worlds send odours, music, and song,
 And robes, and notions framed in foreign looms!
 O ye Lorenzo of our age! who deem
 One moment unamused, a misery
 Not made for feeble man; who call aloud
 For every bubble, drivell o'er by some,
 For rattles and concertos of every end,
 For change of follies and relays of joy,
 To drag your patience through the tedious length
 Of a short winter's day—say—ages; say
 What's oracles: say—dreamers of gay dreams:
 How will you weather an eternal night,
 Where such expedients fail?

* O treacherous conscience! while she seems to sleep
 On rose and myrtle, hild' with syren song;

51.



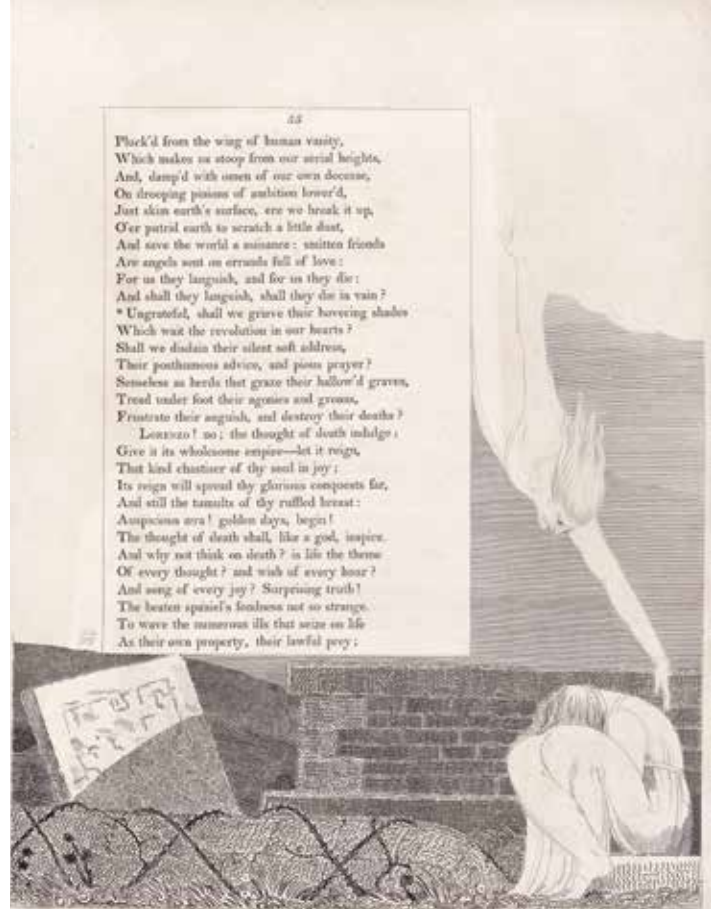
40

By mortal hand—it merits a divine:
 * Angels should paint it, angels ever there;
 There on a post of honour, and of joy.

Dare I promise then? but PHILANDER bids,
 And glory tempts, and inclination calls:
 Yet am I struck; as struck the soul beneath
 Aerial groves' impenetrable gloom:
 Or in some mighty ruin's solemn shade;
 Or gazing by pale lamps on high-born dust
 In vaults; thin courts of poor unflatter'd kings!
 Or at the midnight altar's hollow'd flame:
 It is religion to proceed: I pause—
 And enter, awed, the temple of my theme:
 Is it his death-bed? no—it is his shrine:
 Behold him, there, just rising to a god.

The chamber, where the good man meets his fate,
 Is privileged beyond the common walk
 Of virtuous life, quite in the verge of heaven.
 Fly, ye profane! if not, draw near with awe,
 Receive the blessing, and adore the chance
 That threw in this Bethesda your disease:
 If unrestored by this, despair your cure:
 For here resistless demonstration dwells;
 A death-bed's a detector of the heart:
 Here tired dissimulation drops her mask,
 Through life's grimace that mistress of the scene!
 Here real and apparent are the same—
 You see the man; you see his hold on heaven:
 If sound his virtue, as PHILANDER'S sound,
 Heaven waits not the last moment; owns her friends

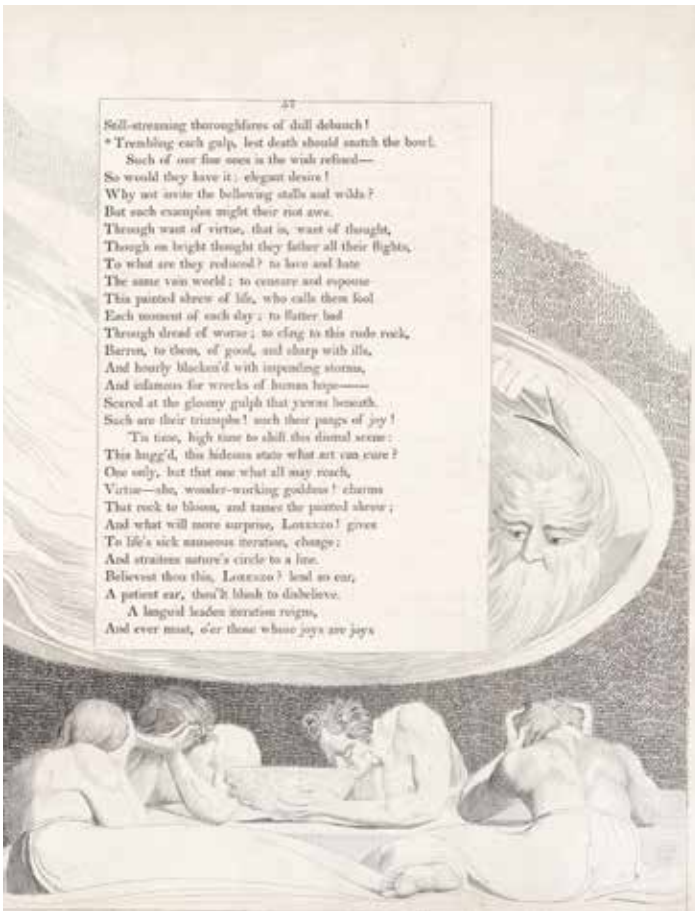
52.



35

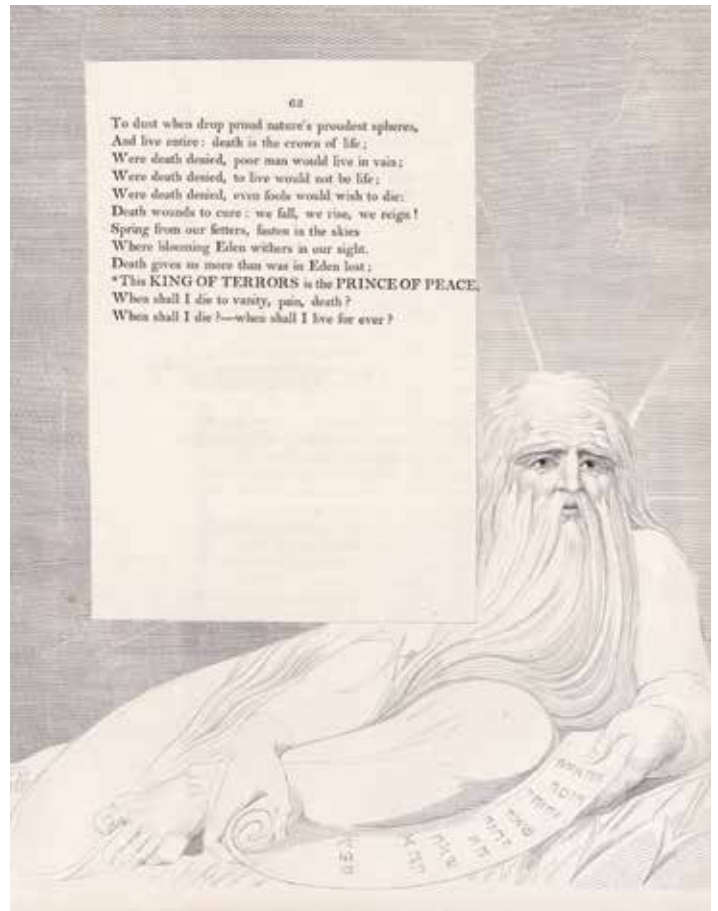
Pluck'd from the wing of human vanity,
 Which makes us stoop from our aerial heights,
 And, damp'd with men of our own decays,
 On drooping pinions of ambition lower'd,
 Just skim earth's surface, ere we break it up,
 O'er patrol earth to scratch a little dust,
 And save the world a nuisance: smitten friends
 Are angels sent on errands full of love:
 For us they languish, and for us they die:
 And shall they languish, shall they die in vain?
 * Ungrateful, shall we grieve their hovering shades
 Which wait the revolution in our hearts?
 Shall we disdain their silent soft address,
 Their posthumous advice, and pious prayer?
 Senseless as herds that graze their hollow'd graves,
 Tread under foot their agencies and groans,
 Frustrate their anguish, and destroy their deaths?
 Lorenzo! so; the thought of death indulge:
 Give it its wholesome empire—let it reign,
 That kind chastiser of thy soul in joy:
 Its reign will spread thy glorious conquests far,
 And still the tumults of thy ruffled breast:
 Ambitious era! golden days, begin!
 The thought of death shall, like a god, inspire,
 And why not think on death? is life the theme
 Of every thought? and wish of every hour?
 And song of every joy? Surprising truth!
 The heathen apostle's boldness not so strange
 To wave the numerous ill that seize on life
 As their own property, their lawful prey;

53.



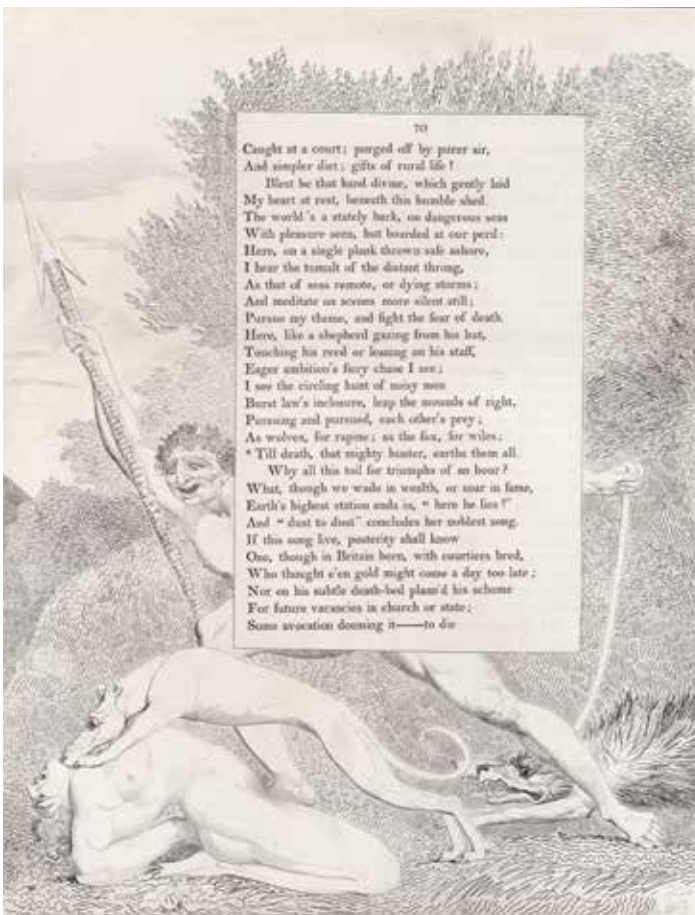
57
 Self-streaming thoroughfares of dull debauch !
 * Trembling each gulp, lest death should snatch the bowl.
 Such of our fair ones is the wish refused—
 So would they have it : elegant desire !
 Why not invite the believing staffs and wids ?
 But such examples might their riot awe.
 Through want of virtue, that is, want of thought,
 Though on bright thought they father all their flights,
 To what are they reduced ? no love and hate
 The same vain world ; to censure and espouse
 This painted shrew of life, who calls them fool
 Each moment of each day : to flatter bad
 Through dread of worse ; to cling to this rude rock,
 Barron, to them, of good, and sharp with ill,
 And hourly blacken'd with impending storms,
 And infamous for wrecks of human hope—
 Sacred at the gloomy gulph that yawns beneath.
 Such are their triumphs ! such their pangs of joy !
 'Tis time, high time to shill this dismal scene :
 This lugg'd, this hideous state what art can cure ?
 One only, but that one what all may reach,
 Virtue—she, wonder-working goddess ! charms
 That rock to bliss, and tames the painted shrew ;
 And what will more surprise, Lorenzo ! gives
 To life's sick nauseous iteration, change :
 And straitens nature's circle to a line.
 Believest thou this, Lorenzo ? lend an ear,
 A potent ear, thou'lt blush to disbelieve.
 A languid leader iteration reigns,
 And ever must, o'er those whose joys are joys

54.



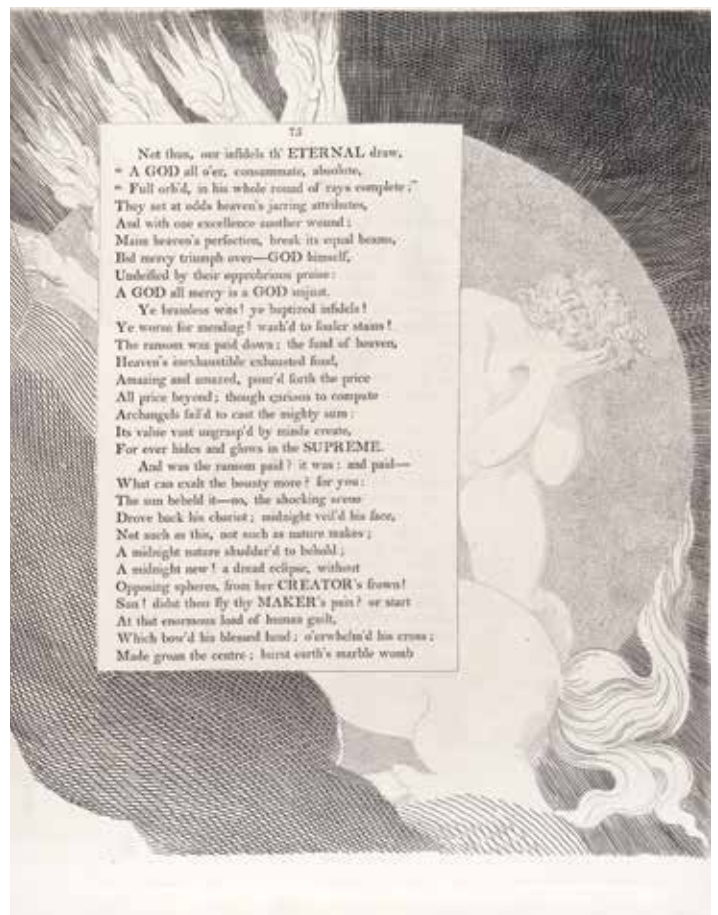
62
 To dust when drop proud nature's proudest spheres,
 And live native : death is the crown of life ;
 Were death desired, poor man would live in vain ;
 Were death desired, to live would not be life ;
 Were death desired, even fools would wish to die ;
 Death wounds to cure : we fall, we rise, we reign !
 Spring from our fetters, fustos in our sight
 Where blessing Eden withers in our sight
 Death gives us more than was in Eden lost :
 * This KING OF TERRORS is the PRINCE OF PEACE,
 When shall I die to vanity, pain, death ?
 When shall I die ?—when shall I live for ever ?

55.



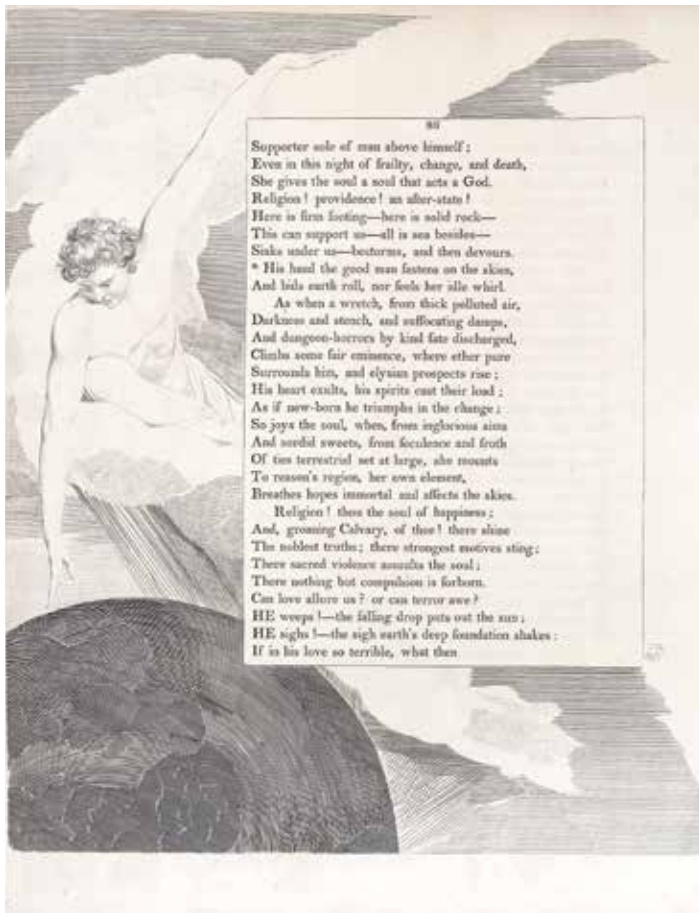
70
 Caught at a court : purged off by purer air,
 And simpler diet : gifts of rural life !
 Illust be that kind disease, which gently laid
 My heart at rest, beneath this humble shed.
 The world's a stately bark, on dangerous seas
 With pleasure seas, but boarded at our peril :
 Here, on a single plank thrown safe ashore,
 I hear the tumult of the distant throng,
 As that of seas remote, or dying storms ;
 And meditate on scenes more silent still ;
 Pursue my theme, and fight the fear of death,
 Here, like a shepherd gazing from his hut,
 Touching his reed or leaning on his staff,
 Eager ambition's fury chase I see ;
 I see the circling hunt of noisy men
 Burst law's inclosure, leap the bounds of right,
 Pursuing and pursued, each other's prey ;
 As wolves, for rapine : as the fox, for wiles ;
 * Till death, that mighty hunter, earths them all.
 Why all this toil for triumphs of an hour ?
 What, though we wade in wealth, or soar in fame,
 Earth's highest station ends as, " here he lies " !
 And " dust to dust " concludes her sobriest song.
 If this song love, posterity shall know
 One, though in Britain born, with courtiers bred,
 Who thought e'en gold might come a day too late ;
 Nor on his subtle death-bed plann'd his scheme
 For future vacancies in church or state ;
 Some avocation deeming it—to die

56.



73
 Not thus, our infidels th' ETERNAL draw,
 * A GOD all o'er, consummate, absolute,
 * Full orb'd, in his whole round of rays complete ?
 They set at odds heaven's jarring attributes,
 And with one excellence another wound ;
 Maim heaven's perfection, break its equal beams,
 Bid mercy triumph over—GOD himself,
 Undeified by their apprehensive praise :
 A GOD all mercy is a GOD unjust.
 Ye brazenless was ! ye baptized infidels !
 Ye worse for mending ! wash'd to foster stains !
 The ransom was paid down : the fund of heaven,
 Heaven's inexhaustible exhausted fund,
 Amazing and amazed, pour'd forth the price
 All price beyond ; though curious to compute
 Archangels fail'd to cast the mighty sum ;
 Its value vast ungrasp'd by minds create,
 For ever hides and glows in the SUPREME.
 And was the ransom paid ? it was : and paid—
 What can exalt the bounty more ? for you
 The sun beheld it—no, the shocking scene
 Drove back his chariot ; midnight veil'd his face,
 Not such as this, not such as nature makes ;
 A midnight nature shudder'd to behold !
 A midnight new ! a dread eclipse, without
 Opposing spheres, from her CREATOR'S frown !
 Sas ! didst thou fly thy MAKER'S pain ? or start
 At that enormous load of human guilt,
 Which bow'd his blessed head ; o'erwhelm'd his cross :
 Made groan the centre ; burst earth's marble womb

57.



80

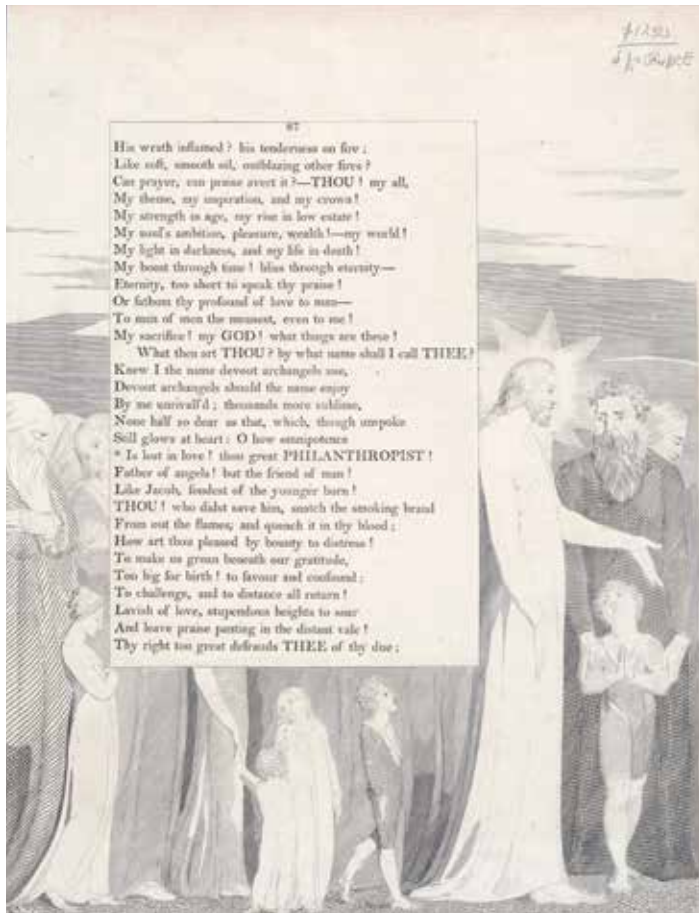
Supporter sole of man above himself :
 Eyes in this night of frailty, change, and death,
 She gives the soul a soul that acts a God.
 Religion ! providence ! an after-state !
 Here is firm footing—here is solid rock—
 This can support us—all is sea besides—
 Sinks under us—bestorms, and then devours.
 * His hand the good man fastens on the skies,
 And bids earth roll, nor feels her side whirl.

As when a wretch, from thick polluted air,
 Darkness and stench, and suffocating damps,
 And dangero—horrors by kind fate discharged,
 Climbs some fair eminence, where ether pure
 Surrounds him, and elysian prospects rise :
 His heart exults, his spirits cast their load :
 As if new-born he triumphs in the change :
 So joys the soul, when, from ignominious aims
 And sordid sweets, from feculence and froth
 Of this terrestrial set at large, she mounts
 To reason's region, her own element,
 Breathes hopes immortal and affects the skies.

Religion ! thou the soul of happiness ;
 And, glowing Calvary, of this ! there shine
 The noblest truths ; there strongest motives sting ;
 There sacred violence assaults the soul ;
 There nothing but compulsion is forborn.

Can love allure us ? or can terror awe ?
 HE weeps !—the falling drop puts out the sun ;
 HE sighs !—the sigh earth's deep foundation shakes :
 If in his love so terrible, what then

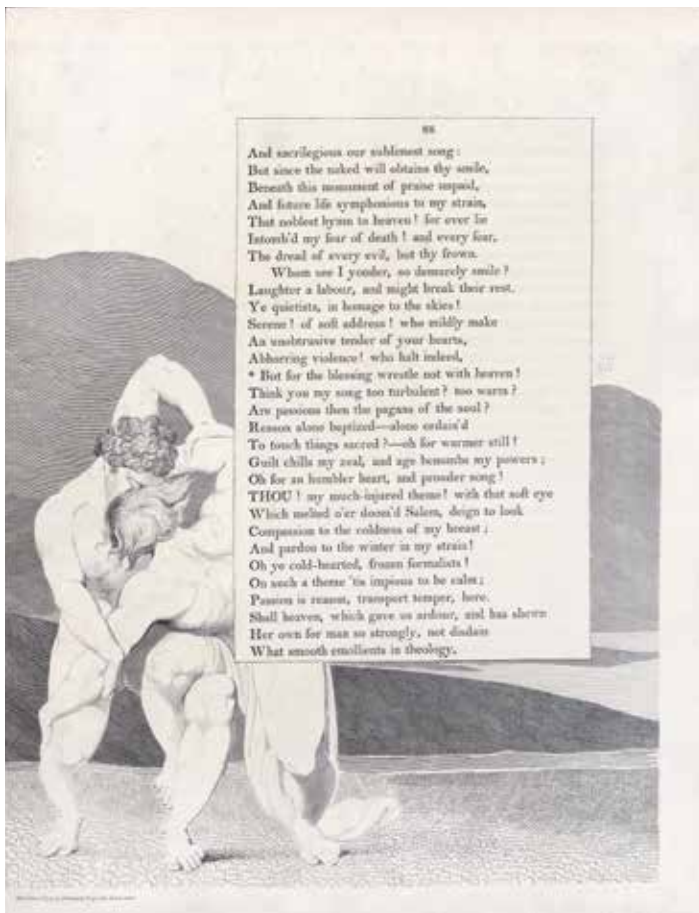
58.



87

His wrath inflamed ? his tenderness on fire :
 Like soft, smooth oil, outliving other fires ?
 Can prayer, can praise avert it ?—THOU ! my all,
 My theme, my inspiration, and my crown !
 My strength is age, my rise in low estate !
 My soul's ambition, pleasure, wealth !—my world !
 My light in darkness, and my life in death !
 My boast through time ! bliss through eternity—
 Eternity, too short to speak thy praise !
 Or fathom thy profound of love to man—
 To man of men the meekest, even to me !
 My sacrifice ! my GOD ! what things are these ?
 What then art THOU ? by what name shall I call THEE ?
 Know ! the name devout archangels use,
 Devout archangels should the name enjoy
 By me unrival'd ; thousands more sublime,
 None half so dear as that, which, though unpoet
 Still glows at heart : O how omnipotent
 * Is lost in love ! thou great PHILANTHROPIST !
 Father of angels ! but the friend of man !
 Like Jacob, fittest of the younger born !
 THOU ! who didst save him, snatch the smoking brand
 From out the flames ; and quench it in thy blood :
 How art thou pleased by bounty to distress !
 To make us groan beneath our gratitude,
 Too big for birth ! to favour and confound ;
 To challenge, and to distance all return !
 Lavish of love, stupendous heights to soar
 And leave praise panting in the distant vale !
 Thy right too great defrauds THEE of thy due :

58.

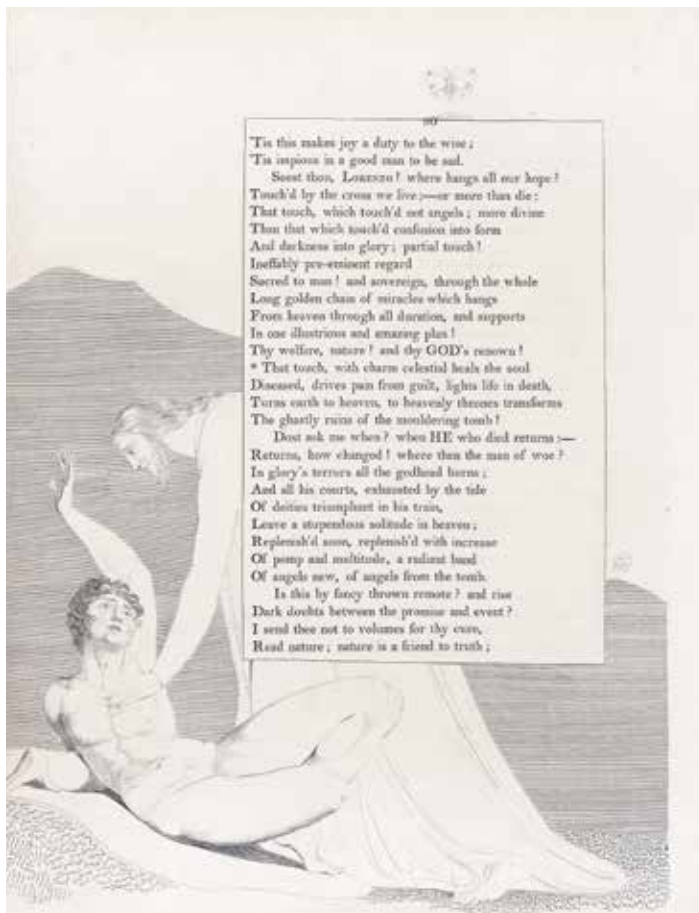


88

And sacrilegious our sublimest song :
 But since the naked will obtains thy smile,
 Beneath this monument of praise unpaid,
 And future life symphonious to my strain,
 That noblest hymn in heaven ! for ever in
 Astonish'd my fear of death ! and every fear,
 The dread of every evil, but thy frown.

When see I yonder, so demurely smile ?
 Laughter a labour, and might break their rest,
 Ye quietists, in homage to the skies !
 Serene ! of soft address ! who mildly make
 An unobtrusive tender of your hearts,
 Abhorring violence ! who halt inless,
 * But for the blessing wrestle not with heaven !
 Think you my song too turbulent ? too warm ?
 Are passions then the pagans of the soul ?
 Reason alone baptiz'd—alone could'st
 To touch things sacred ?—oh for warmer still !
 Guilt chills my zeal, and age benumbs my powers ;
 Oh for an humbler heart, and prouder song !
 THOU ! my much-injured theme ! with that soft eye
 Which melted o'er down'd Salern, deign to look
 Compassion to the coldness of my breast ;
 And pardon to the winter in my strain !
 Oh ye cold-hearted, frozen formalists !
 On such a theme 'tis impious to be calm ;
 Passion is rouser, transport temper, here,
 Shall heaven, which gave us ardour, and has shewn
 Her own for man so strongly, not disdain
 What smooth emollients in theology.

59.



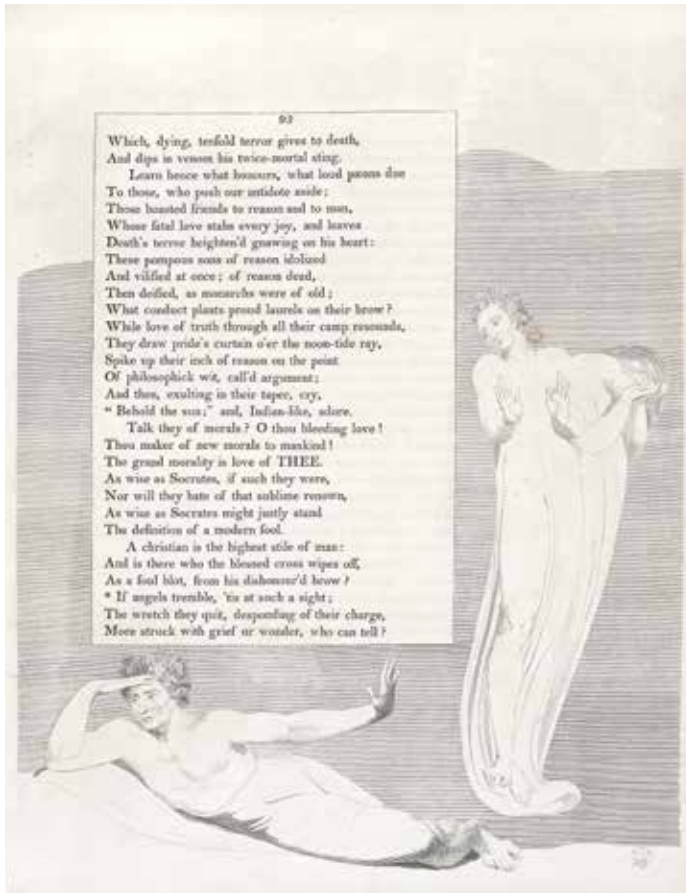
89

'Tis this makes joy a duty to the wise :
 'Tis impious in a good man to be sad.

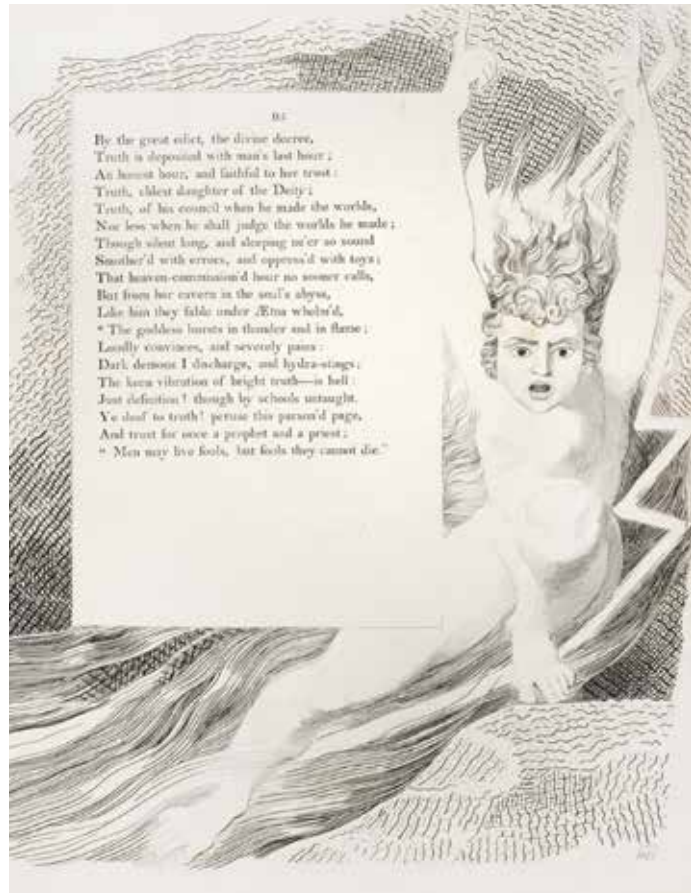
Seest thou, Lorenzo ! where hangs all our hope ?
 Touch'd by the cross we live—our more than die :
 That touch, which touch'd not angels ; more divine
 Than that which touch'd confusion into form
 And darkness into glory ; partial touch !
 Ineffably pre-eminent regard !
 Sacred to man ! and awe-inspiring, through the whole
 Long golden chain of miracles which hangs
 From heaven through all duration, and supports
 In one illustrious and amazing plan !
 Thy welfare, nature ! and thy GOD's renown !
 * That touch, with charm celestial heals the soul
 Dissess'd, drives pain from guilt, lights life in death,
 Turns earth to heaven, to heavenly thrones transforms
 The ghastly ruins of the mouldering tomb !
 Dost ask me when ? when HE who died returns !—
 Returns, how chang'd ! where then the man of woe ?
 In glory's terrors all the godhead burns :
 And all his courts, exhausted by the tide
 Of deities triumphant in his train,
 Leave a stupendous solitude in heaven ;
 Replenish'd soon, replenish'd with increase
 Of pomp and multitude, a radiant host
 Of angels new, of angels from the tomb.

Is this thy fancy thrown remote ? and rise
 Dark doubts between the promise and event ?
 I send thee not to volumes for thy cure,
 Read nature, nature is a friend to truth ;

60.



61.



62. Wollstonecraft, Mary. *Original Stories from Real Life – Plates Only*. London: Printed for J. Johnson, 1791.

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

§ First edition, second state of plates 1 and 2; a very attractive set of these plates designed and engraved by Blake for Johnson. Blake's characteristic illustrations, reminiscent in iconography of his designs for his own *Songs of Innocence* (1789). 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 A3b. Bentley, *BB*, 514A. Eason and Essick, vol. I, no. III. (107312) \$3000.



Engraved by Blake after Designs by Other Artists

63. Allen, Charles. *A New and Improved Roman History... The Second Edition embellished with four copper plates – Plates Only*. 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.

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

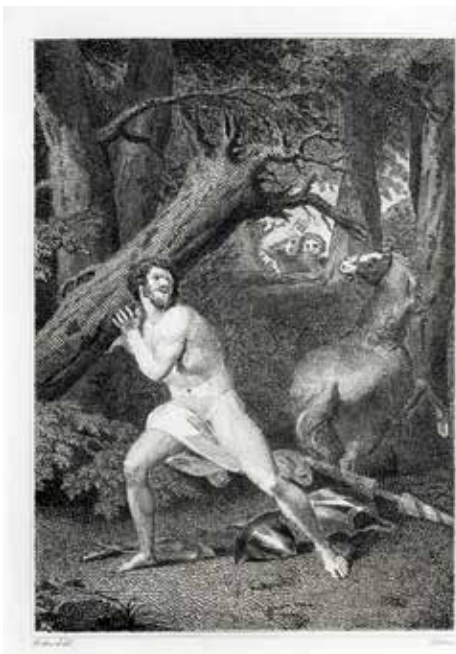


64. Ariosto, Lodovico. *Orlando Furioso: Translated from the Italian of Lodovico Ariosto; With Notes: By John Hoole*. London: Printed for Otridge and Son... 1799.

5 vols., 8vo, (vi), [2, ads.], cxvii, 335; [iv], 407; [iv], 427; [iv], 438; [iv], 322, vi, [56, index and ads.] pp. With an engraved frontispiece in each volume, 2 other engraved plates in vol. 1, and Blake's plate facing p. 164 in vol. 3. Backstrips

a little dry, joints and corners bumped and rubbed, upper board of vol. 1 sympathetically reattached, lower joint cracking.

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



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

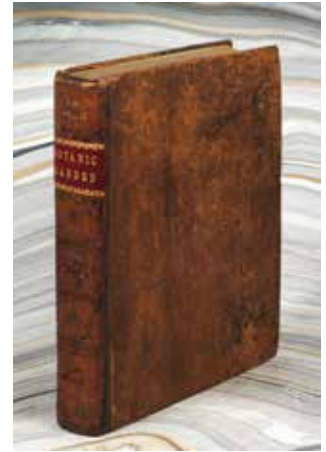
Single sheet, a bit soiled, the volume and page numbers at the top rubbed away thus an undeterminable state but likely the second.

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

66. Darwin, Erasmus. *The Botanic Garden. The Third Edition. [with] The Botanic Garden. Part II... The Fourth Edition.* London: Johnson, 1795-94.

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

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



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

68. Hartley M.A., David. *Observations on Man. Single plate "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.

69. Hogarth, William. "*The Beggar's Opera, Act III*": from *The Original and Genuine Works of William Hogarth.* London: Boydell and Company, c.1795.



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

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



70. Hogarth, William. *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 published and final state. This portfolio contains reproductions of the original drawing, six oil paintings, and 3 states of the engraving. The final plate is a print pulled from the original plate (then in the Hofer collection). Bentley, *BB*, 475 I. Essick, *William Blake's Commercial Book Illustrations*, XX. (100242) \$975.



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

2 vols., royal 8vo, xi, 225; vii, 187, (1, advertisement) pp. Engraved title to each part, frontispiece to vol. I, and 70 plates including 12 by Blake. Full contemporary calf a bit scuffed and untidy but quite sound, internally very good despite the usual browning and offsetting, and with huge margins. This copy very tall, possibly large-paper.



§ First edition with Blake's plates. "The plates in this famous edition are free adaptations from the designs of Kent, Wootton, and Gravelot, who illustrated the earlier printings of Gay's *Fables*. William Blake completely redesigned, and redrew, the

12 images for which he is responsible, and is listed among the subscribers to the edition, as are the other engravers who worked on this project. Blake engraved the plates opposite pp. 1, 29, 59, 73, 99, 109, 125, 133 and 181 in volume one; and those opposite pp. 1, 105 and 145 in volume two" (Sothoran's). The first issue is easily identified because it uses the long "s" throughout and the second does not. Bentley, *BB*, 460A. Essick, *William Blake's Commercial Book Illustrations*, XXVI. Ray, *The Illustrator and the Book in England*, 1. (100575) \$1500.



72. Gay, John. *Fables... Set of 3 Hand-Colored Blake Prints.* London: John Stockdale, 1793.

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

§ Bentley, *BB*, 460. (104903) SOLD



73. Gay, John. *Fables... Set of 9 Blake Prints..* London: John Stockdale, 1793.

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

§ Bentley, *BB*, 460. (104904) \$750.

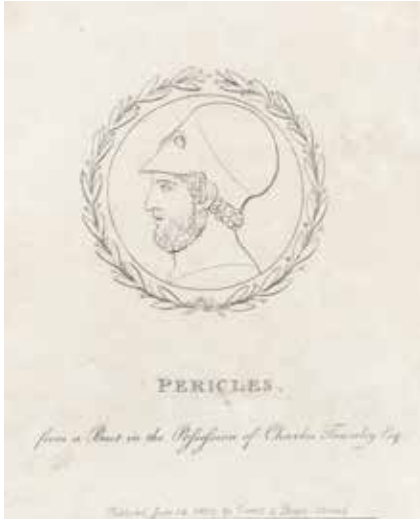


Hayley, William. *An Essay on Sculpture: In a Series of Epistles to John Flaxman*. London: T. Cadell and W. Davies, 1800.

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

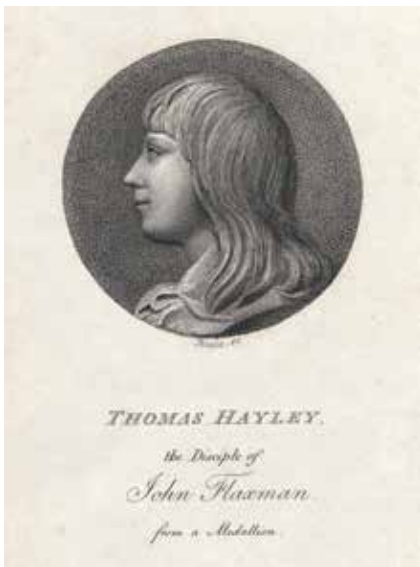
§ Blake's first (and perhaps happiest) collaboration with his patron William Hayley, one that also included Blake's friend of many years, John Flaxman. Bentley, BB, 467. Essick, *William Blake's Commercial Book Illustrations*, XXXIX.

74.



74. Frontispiece. "Pericles". Engraved by Blake but not signed. (100890) \$375.

76.



75. "Death of Demosthenes". Plate facing p. 126, Engraved by Blake, signed. (100891) \$495.

76. "Thomas Hayley". Plate facing p. 163. Engraved by Blake, signed. (100892) \$595.



75.

77. Hayley, William. *The Life of George Romney*. Single plate "Sketch of a Shipwreck after Romney". London: 1791.

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

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



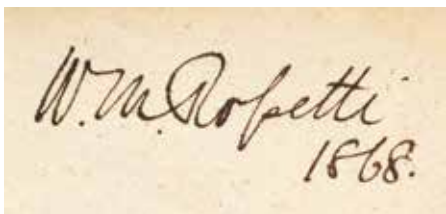
78. Hayley, William. *The Triumphs Of Temper. A Poem: in six Cantos. The twelfth edition, corrected. With New Original Designs, by Maria Flaxman.* Chichester: J. Seagrave for T. Cadell and W. Davies, 1803.

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

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



§ William Michael Rossetti's regular size copy of the first edition with Blake's engravings. (106997) \$975.

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

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





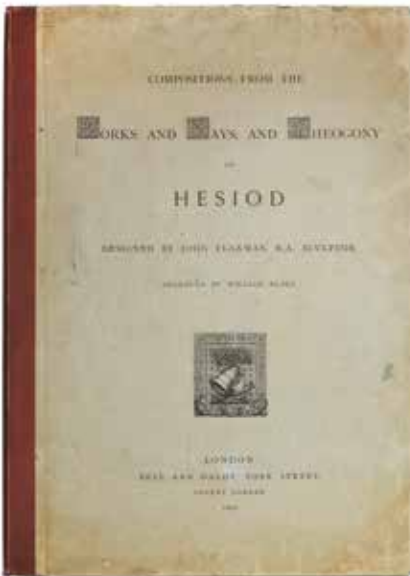
81. Hayley, William. *The Triumphs Of Temper. A Poem: in six Cantos. A New Edition.* Chichester: William Mason for T. Cadell and W. Davies, 1817.

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

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

82. Hoare, Prince. *An Inquiry into the Requisite Cultivation and Present State of the Arts of Design in England. Single plate, "Frontispiece" only, engraved by Blake after Joshua Reynolds.* London: Richard Phillips, 1806.

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



83. Flaxman, John. *Compositions From the Works and Days, and Theogony of Hesiod. Engraved by William Blake.* London: Bell and Daldy, York Street, Covent Garden, 1870.

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

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

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

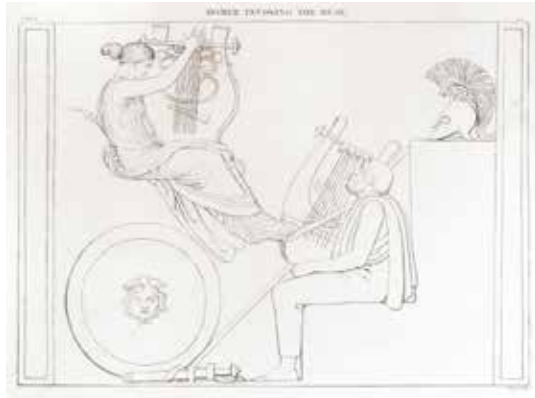
Oblong folio. Engraved title and 39 full page outline engravings. Original grey boards, printed label on upper cover. Binding very worn, internally in fine clean condition without the usual foxing.

§ First edition. Reprinted several times to 1829 on a variety of papers, it is effectively impossible to distinguish printings but it matters little as they are essentially identical. Bentley, *BB*, 457 A. Essick, *William Blake's Commercial Book Illustrations*, XLVI. (105707) SOLD



85. [another copy]. Original half green hard-grain morocco, gilt edges, with the original gilt-lettered title on the upper cover, very worn. Some foxing throughout as usual, title page creased, the three Blake plates in good condition.

§ First edition. (105705) \$375.



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

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

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



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

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

§ Second edition (first printed in 1788), first state of the plate. The frontispiece is after a drawing by Fuseli (see Essick, *Blake and His Contemporaries...*, 43 for the original drawing) and is a powerful image. The text notes "End of Vol. I" but no further volumes appeared. The Huntington Library has Blake's own copy, extensively annotated throughout. Bentley, *BB*, 480. Essick and Easson 2, XXXII, 1c. Essick, *William Blake's Commercial Book Illustrations*, XVIII. Pencil note at front recording that this copy was purchased from H.D. (Dicky) Lyon in 1987. (106644) \$595.



88. Lavater, John Caspar. *Essays on Physiognomy. Single plate "Democritus"*. London: Murray, 1789-98.

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

§ Essick, *William Blake's Commercial Book Illustrations*, XIX, plate 2. (107314) \$400.

Blake's ILLUSTRATIONS FOR REES'S CYCLOPAEDIA

Rees, Abraham. *The Cyclopaedia; or, Universal Dictionary of Arts, Sciences, and Literature. Illustrated with numerous engravings, by the most distinguished artists.* London: Longman, Rees, Orme, et al., 1819-20.

Separate plates, very good condition with occasional soiling.

§ First edition.

- | | | |
|------|--|-------|
| 89a. | "Sculpture plate I". Slight smudge to the left of Jupiter, otherwise very clean. (107278) | \$40. |
| 89b. | "Sculpture plate II". Very clean. (107279) | \$45. |
| 90a. | "Sculpture plate III", Slight soiling to top edge, otherwise very clean. (107280) | SOLD |
| 90b. | "Sculpture plate IV". Slight soiling to top edge, otherwise very clean. (107281) | \$45. |
| 91a. | "Miscellany plate XVIII". Small fold to left upper corner, very clean. (107282) | SOLD |
| 91b. | "Armour plate IV & V". Slightly tanned, stain lower left, slightly soiled top edge, otherwise good condition. (107283) | SOLD |

89a.



89b.



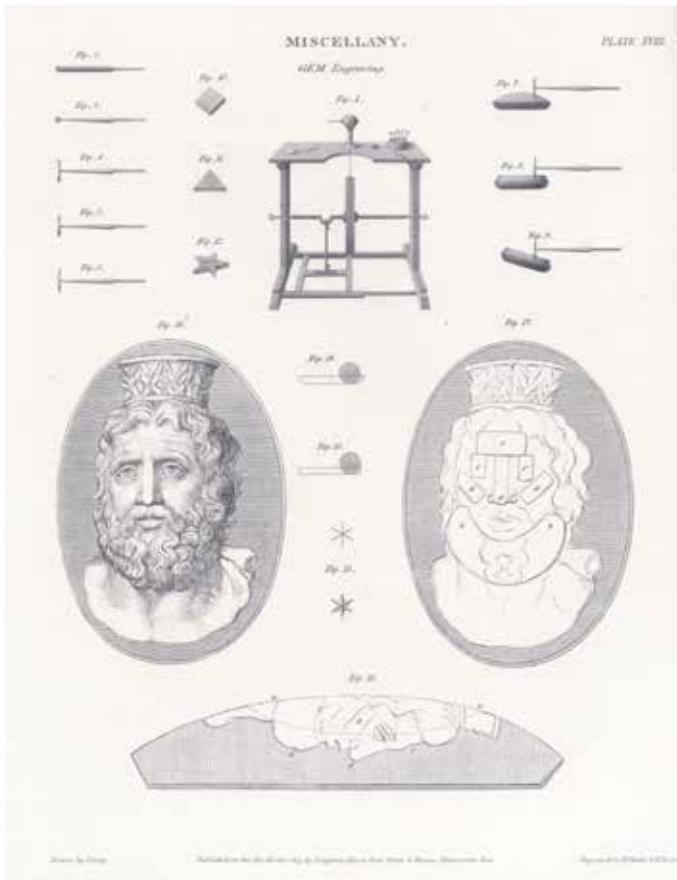
90a.



90b.



91a.



91b.



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

Single plates in fine condition.

§ First edition. Sixteen of the plates were engraved by Blake after Stedman's drawings, thirteen being signed and three attributed by Essick and others. Blake may also have engraved more of the botanical plates. This book had a substantial impact on Blake, who refers specifically to one of the illustrations that he engraved (that of a slave branded with his owner's initials, ironically those of Stedman himself) in his *Visions of the Daughters of Albion*: "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 [Stedman's] vivid descriptions of the brutal treatment of the negroes, and his enlightened reflections upon the moral perversions of the slave-owners, leading him to pronounce the strongest possible indictment against slavery ever raised... His observations gave rise to a storm of protest in liberal Europe... his unexpurgated version was only recently published". It is well worth noting that the influence on Blake's own work of some of Stedman's descriptions is striking, especially "the red tyger... the eyes prominent and sparkling like stars" and "the tyger-cat... with eyes emitting flashes like lightning". Blake's famous poem "The Tyger" was composed in 1793 right when he was reading and working with Stedman's text. Abbey, *Travel*, 719. Bentley 499C. Essick, *William Blake's Commercial Book Illustrations*, XXXIII. Kress Library 16679. Ray, *Illustrator and the Book in England*, 2.

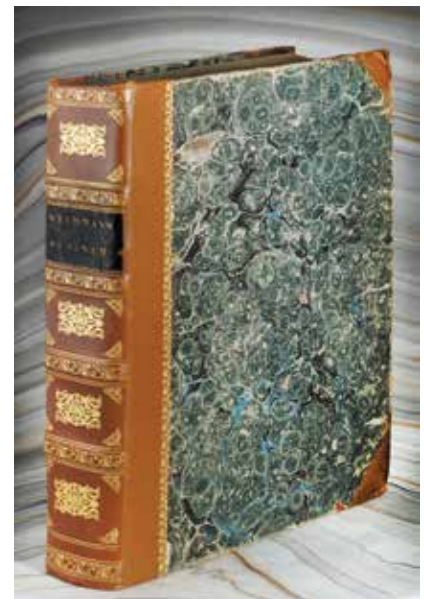


- 92. "Family of Negro Slaves from Loango". (104757) \$300.
- 93. "The Execution of Breaking on the Rack". (104755) \$300.
- 94. "The Quato & Saccawinkee Monkeys". (104756) \$300.

95. 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".

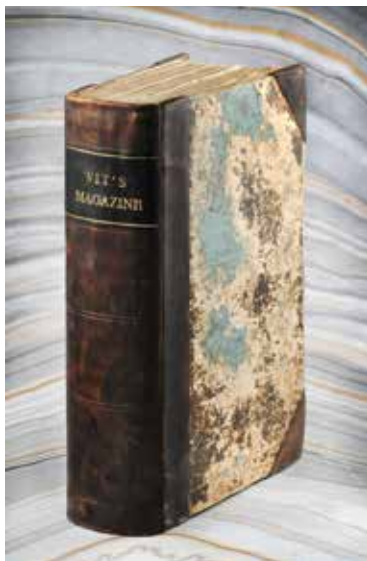
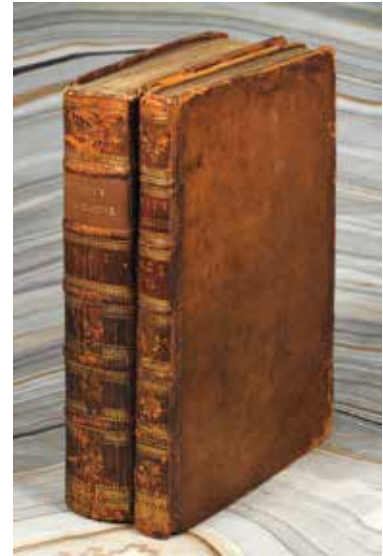
§ Second edition revised and enlarged. Although the original plates are here being printed for the third time, there is little sign of wear and the impressions are clean and clear. (106965) \$6750.



96. *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. I lacking backstrip label. Withal a good set.

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



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



§ First edition. Bentley, *BB*, 513. Essick, *William Blake's Commercial Book Illustrations*, XVI. (104672) \$5750.

Designed by Blake and Engraved by Others



98. Blake, William. 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.

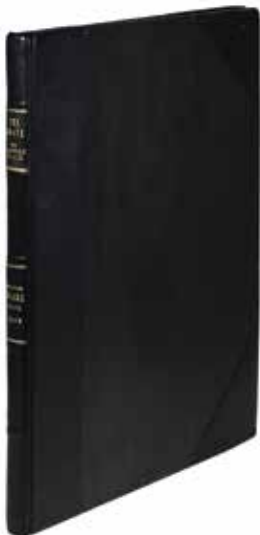
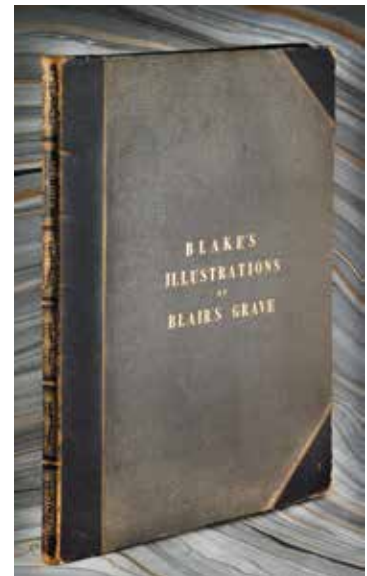
§ First quarto edition, of exceptional rarity in boards as issued. A completely untrimmed copy, thus with the title-page uncropped. Bentley, *Blake Books*, 435B. Bindman, *Complete Graphic Works of Blake*, 465-476. (107825) \$9750.



99. 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). 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.



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

§ First quarto edition, of considerable rarity entirely untrimmed. Bentley, *BB*, 435B. (107074) \$5750.

Blair, Robert. *The Grave. A Poem*. London: Cadell and Davies, 1808.

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

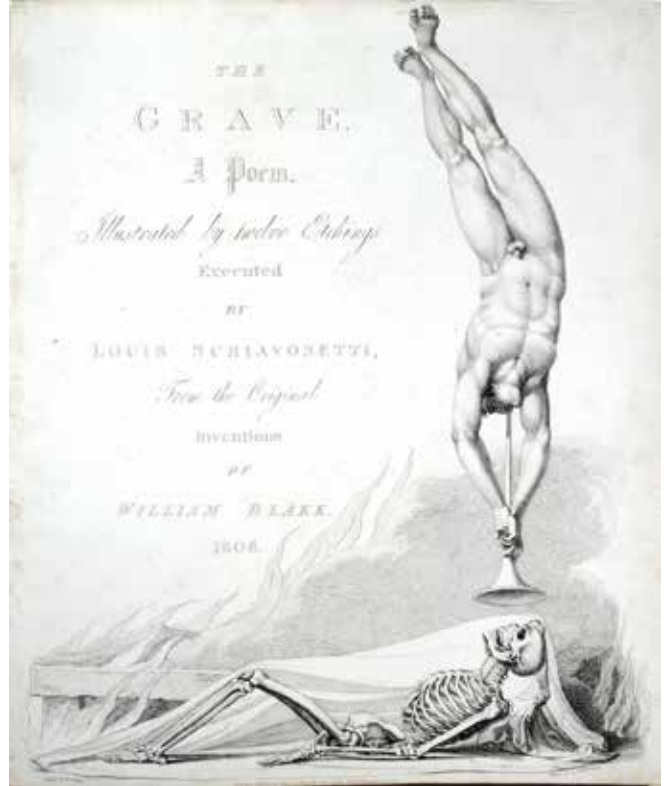
§ From the first 4to edition. Bentley, *BB*, 435 A.

IO1.	Frontispiece portrait “ <i>William Blake</i> ”. (107326)	\$575.
IO2.	Title Page “ <i>The Grave, a Poem</i> ”. (107319)	\$875.
IO3.	“ <i>Death’s Door</i> ”. (107317)	\$675.
IO4.	“ <i>Christ descending into the Grave</i> ”. (107329)	\$675.
IO5.	“ <i>The Counsellor, King, Warrior, Mother & Child, in the tomb</i> ”. Trimmed to the image, recently cleaned. (107320)	\$275.
IO6.	“ <i>The Day of Judgment</i> ”. (107328)	\$675.
IO7.	“ <i>The Death of The Good Old Man</i> ”. (107318)	\$675.
IO8.	“ <i>The Death of the Strong Wicked Man</i> ”. (107321)	\$875.
IO9.	“ <i>The Descent of Man into the Vale of Death</i> ”. (107322)	\$575.
IOO.	“ <i>The Meeting of a Family in Heaven</i> ”. (107324)	\$475.
III.	“ <i>The Reunion of the Soul and Body</i> ”. (107323)	\$675.
II2.	“ <i>The Soul exploring the recesses of the Grave</i> ”. (107325)	\$875.
II3.	“ <i>The Soul hovering over the Body reluctantly parting with Life</i> ”. (107327)	\$575.
II4.	“ <i>The Soul hovering over the Body reluctantly parting with Life</i> ”. Trimmed close to image, recently cleaned. (107770)	\$275.

101.



102.



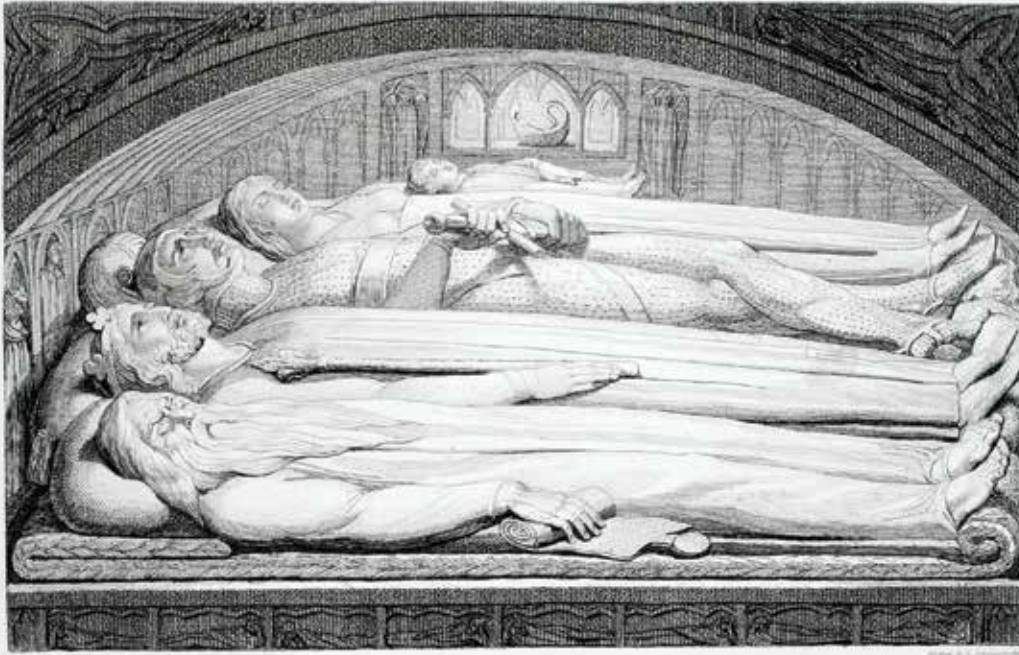
103.



104.



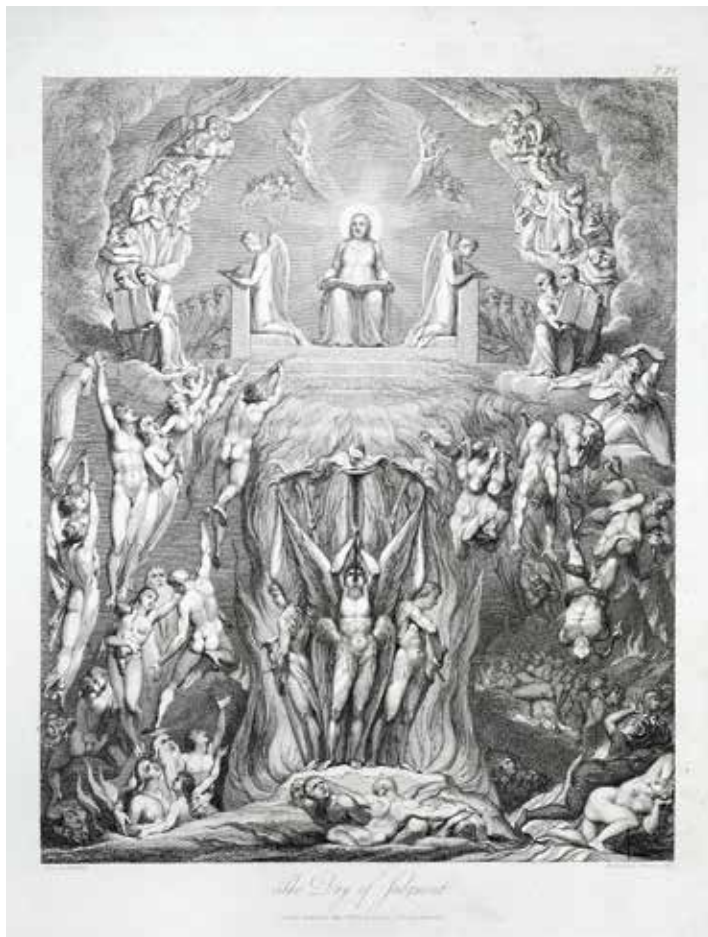
105.



The Counsellor, Young Warrior, Mother & Child, in the Tomb.

Engraved by G. S. [unreadable]

106.

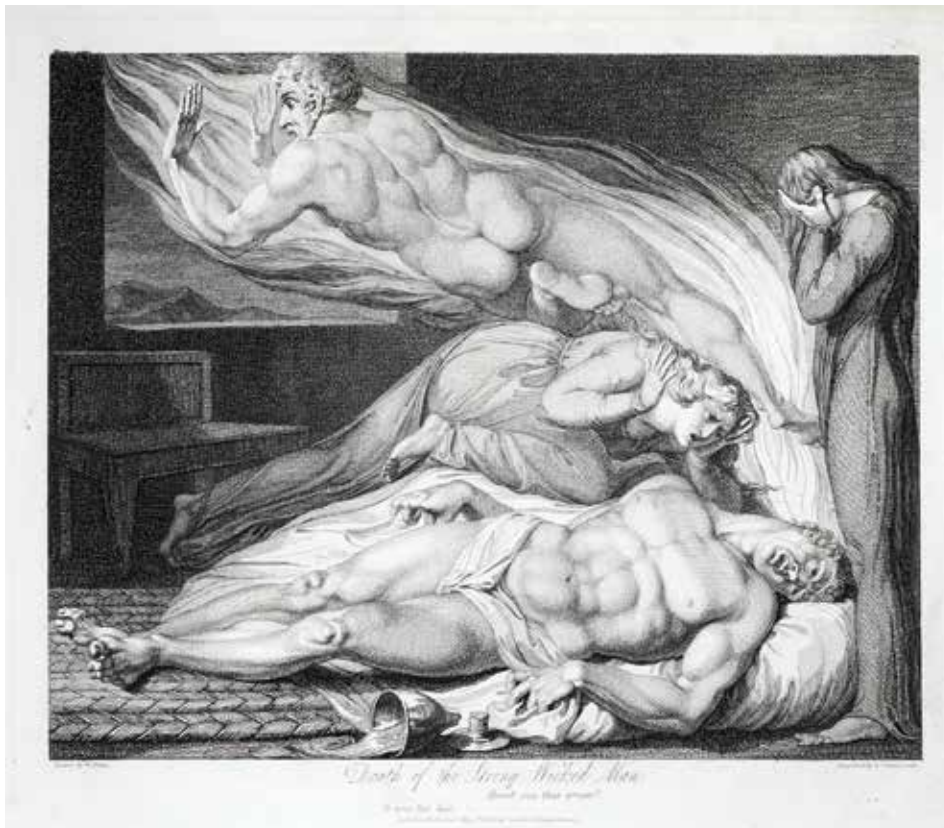


The Day of Judgment

107.



108.



109.



The descent of Mary into the Tomb of Christ

110.



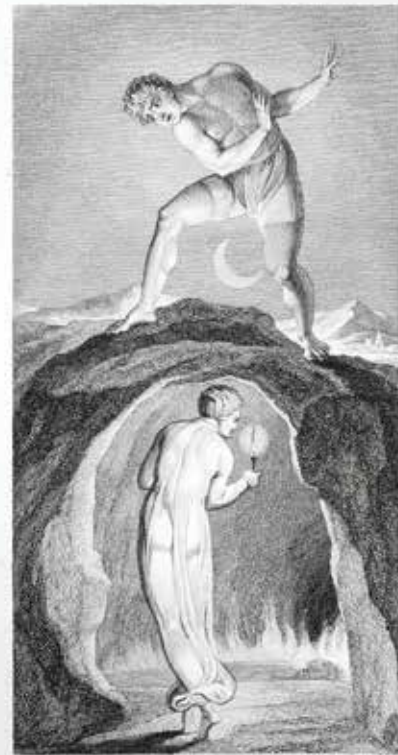
The mourning of a woman in a Tomb

111.



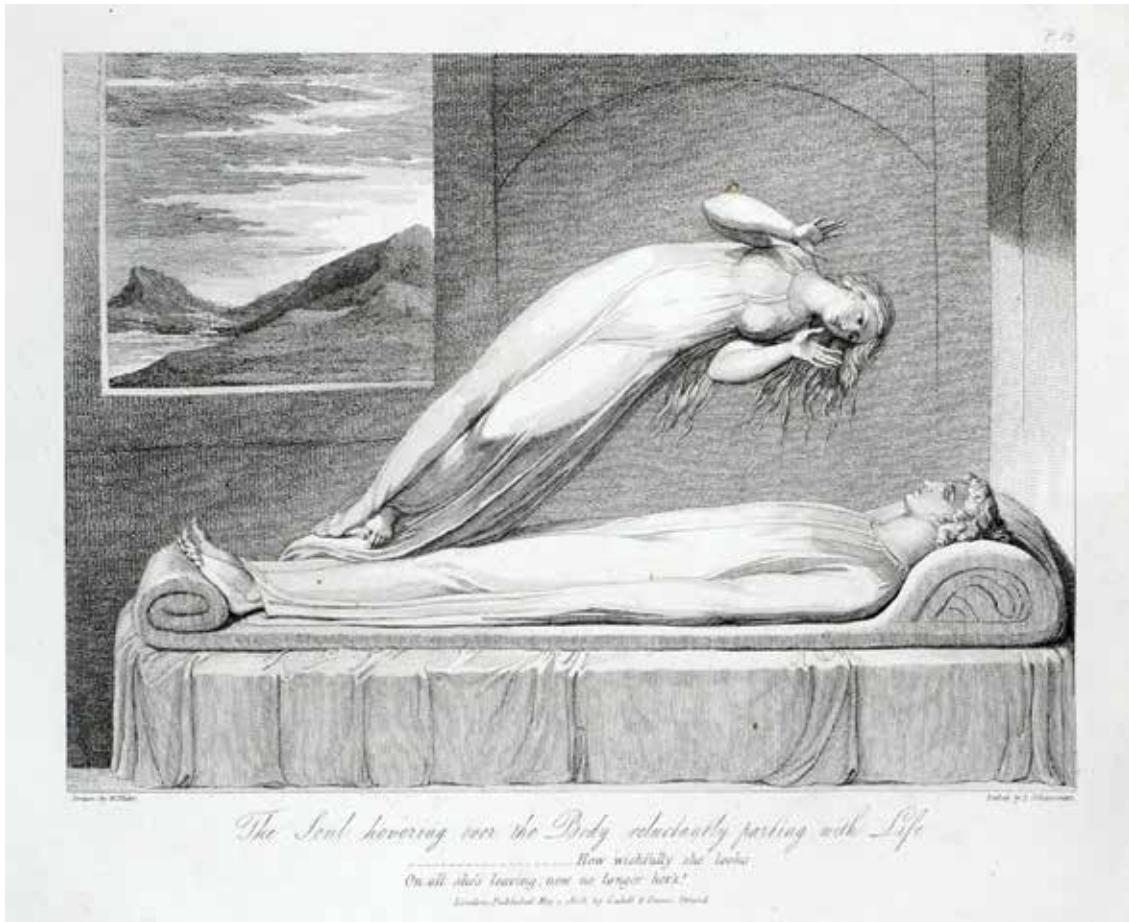
The Mourning of the Tomb & the Body

112.

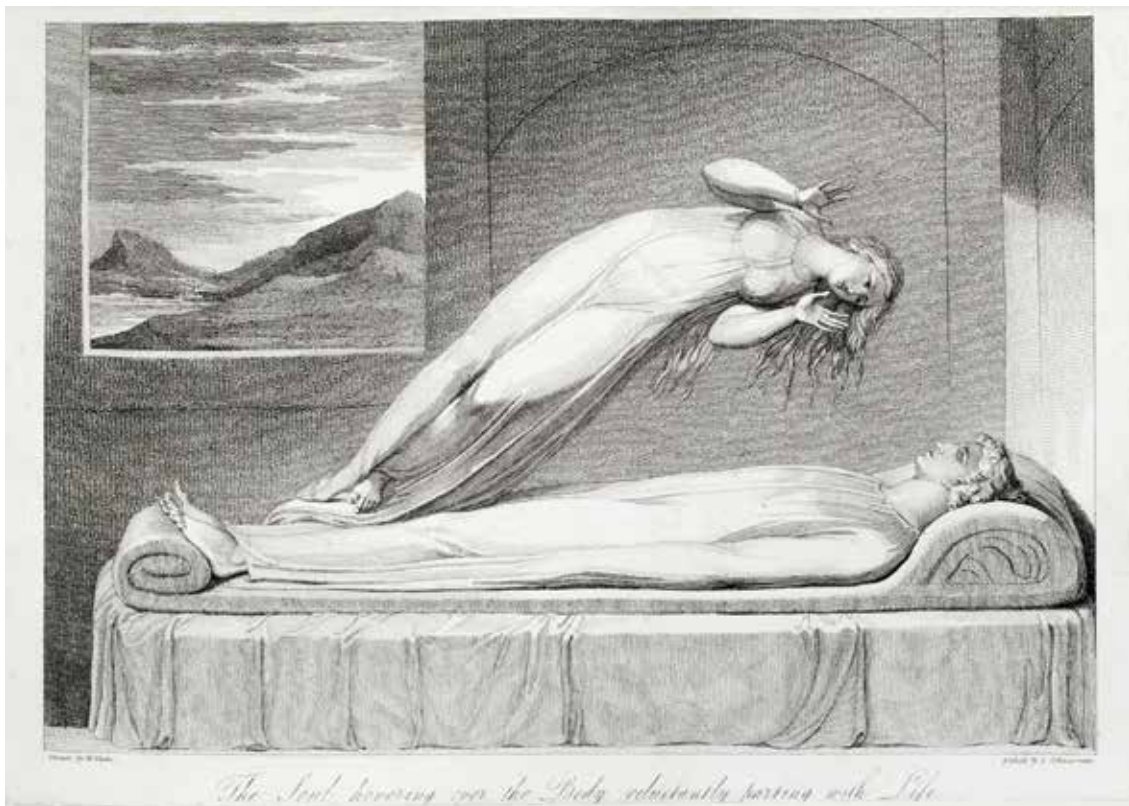


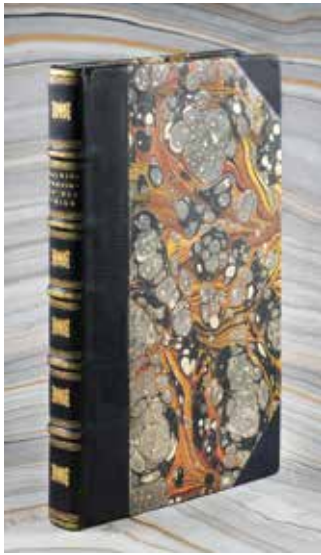
The Tomb opening the corpse of the Grave

113.



114.





II5. 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). Modern half morocco, backstrip with 5 raised bands, lettered in gilt. Marbled boards. Untrimmed. Small marginal repair to page [i]/ii. Very good.

§ First edition. Malkin knew Blake well and in the long preface he devotes 24 pages to an account of his friend's life and genius, the first recorded account of Blake by a contemporary. The text of this section was largely obtained from conversations with Blake himself. The biographical account of Blake and his poetry (pp. xviii-xli) are described by Keynes as "the earliest available... obtained from Blake himself". The text includes the first typographic printing of the poems "Laughing Song", "The Divine Image", "Holy Thursday", "I loved the Jocund Dance" and an interesting variant in the text of "The Tyger". The child was Malkin's son, apparently an infant prodigy who died at the age of seven. Bentley, *BB*, p. 18 (a good note on the book) and #482. (101669) \$1875.



II6. [another copy]. With frontispiece by Blake engraved by Cromek, and three plates (one folding). Contemporary straight-grained green morocco, backstrip darkened to brown, joints scuffed but sound, a very well-margined copy virtually untrimmed.

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



II7. Malkin, Benjamin Heath. *A Father's Memoirs of His Child*. Single plate Frontispiece. London: printed for Longman; by T. Bensley, 1806.

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

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



ADDENDUM. [another copy].

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

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

TYPOGRAPHIC EDITIONS OF BLAKE'S WRITINGS

Pickering Editions



119. *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.

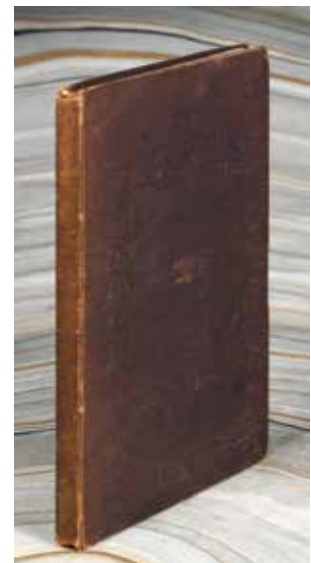
Small 8vo, xxi, (3), 74 pp. Original pebbled plum cloth, first state of the binding decorated in blind on both covers, the cartouche smaller than in the 2nd binding and with ruled lines in blind not present in the 2nd binding, "BLAKE'S POEMS." stamped in gilt on the spine (rather than on the front cover,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

§ First Typographical Edition, the issue with the poem "The Little Vagabond" not present. This has long been held to be the first issue (see Keynes) although others have claimed that it was present but cancelled due to content and thus this is the second issue. Either case is plausible; copies of this issue



turn up more frequently in our experience, which is to say very rarely. The only other copy known in this binding is in the Essick collection and is inscribed on the front free endpaper: "James J. G. Wilkinson [the editor of the volume] / 13 Store Street / Bedford Square. / July 16. 1839". This date is one week after the printed date of the Preface page xxi. It was acquired Feb. 1997 from Quaritch through John Windle (\$4000). The preface (by J.J. Garth Wilkinson) gives a mostly favorable account of Blake's life in the context of his work and concludes stirringly: 'If the volume gives one impulse to the New Spiritualism which is now dawning on the world; if it leads one reader to think, that all Reality for him, in the long run, lies out of the limits of space and time; 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 cancelled by the editor out of prudishness). (106861) \$17,500.

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



121. *Songs of Innocence and Experience with Other Poems.* London: Pickering, 1866.

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

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

122. *Songs of Innocence and of Experience showing the two contrary states of the human soul... edited and prefaced by Richard Herne 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 with some slight changes, including an expanded preface and two more poems. Bentley, *BB*, 335 B. (105253)
\$300.

123. *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. Original brown cloth, red printed paper backstrip label, partly worn away. A good copy of a scarce book.

§ First printing after the exceedingly rare edition of 1783 known in about 23 copies. Bentley, *BB*, 129. (105252)
\$275.

124. *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.

Small 8vo, xx, 165, (1 erratum) pp. Original blue cloth, gilt

endpapers, ink signature at front. A good copy.

§ Edited and prefaced by Richard Herne Shepherd. First printing thus, restoring the original text of some of Blake's best known poems which had been "edited" by Rossetti. Contains the first printing of four poems from Milton and Jerusalem. Bentley, *BB*, 292. (105240)
\$250.

Rossetti Editions**125. *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. Old blue hardgrain morocco, gilt edges, slight wear but a pleasant copy.

§ First edition; scarce and still useful. Not to be confused with the Pickering 1874 edition of the same year edited by R.H. Shepherd. Bentley, *BB*, 299. (101161)
\$145.

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

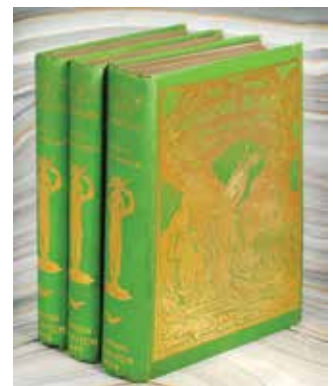
12mo, liii, 251 pp. Frontispiece portrait. Original quarter parchment, green boards, gilt top, a very good copy. Bookplate of Robert Peel Sheldon.

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

127. *The Works of William Blake, Poetic, Symbolic, and Critical. Edited by Edwin John Ellis and William Butler Yeats.* London: Quaritch, 1893.

3 vols., large 8vo, profusely illustrated. Original green cloth richly stamped in gilt, custom slipcases, **the finest conceivable copy.**

§ First edition of one of the most influential works on Blake. "The enthusiasm and comprehensiveness of this work are of considerable historical importance" (Bentley 369,



who cautions that the scholarly value of the work is at best uneven). The book is also treasured by devotees of gilt-stamped bindings, of which this is a striking example. (107241)

\$6750.

128. [another copy]. 3 vols., small folio. Original half brown morocco, backstrips gilt, gilt tops, light foxing, bindings a bit worn.

§ First edition, large-paper copy, issued in a small edition. (5721)

\$2750.

Keynes Editions

129. *The Complete Writings of William Blake. With all the variant readings. Edited by Geoffrey Keynes.* London: The Nonesuch Press, 1925.

3 vols., roy. 8vo, 364, 397, and 429 pp. Illustrated with 58 plates. Quarter parchment with marbled boards, a lovely set, internally clean and bright.

§ Limited to 1500 sets on Vidalon handmade paper, and 75 copies on Oxford India paper, beautifully printed and illustrated and comprising Blake's entire canon. This copy no. 988 on handmade paper. Bentley, *BB*, 370A. (107740)
\$275.

130. [another copy]. [with] *The Life of Blake by Mona Wilson.* London: Nonesuch Press, 1925-27.

Together 4 vols., royal 8vo, with a frontispiece and 58 plates in the Writings, and 24 plates in the Life. Original quarter parchment a little soiled, internally a good set as issued, small bookplate in the Life.

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

\$475.

131. [Later (1957) edition on India paper]. 8vo, xv, [3], 936, [1] pp. Full crushed blue morocco extra, backstrip lettered in gilt and toned to brown, a lovely copy sumptuously bound by Bayntun. In a blue slipcase.

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

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

132. *Auguries of Innocence.* Bronxville: Valenti Angelo, 1968.

Slim tall 8vo, 9 pp. Original pink boards, printed label.

§ Limited to 35 copies, this one of a very few in boards as most copies were sewn in blue wrappers, Bentley, *BB*, 224 (not noting limitation). *Auguries of Innocence* is assumed to have been written in 1803, but was not published until 1863 in the companion volume to Alexander Gilchrist's biography of William Blake. (5371)

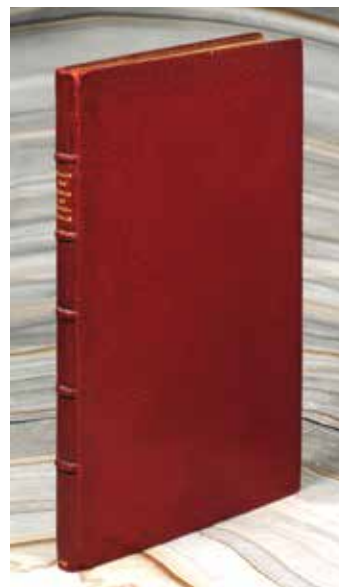
\$395.

133. [Daniel Press]. *Blake His Songs of Innocence.* Oxford: Henry Daniel, Christmas 1893.

Small slim 8vo, [40] pp. Full red hardgrain morocco of the period, lettered in gilt on the upper cover, dentelles, original white printed wrappers bound in, a fine copy. Bookplate of Louis Henry Bristol (Grolier Club 1890-1910) loosely retained after becoming detached.

§ Limited to 100 copies printed by Daniel on hand-made paper, with charming typographic headers on each page, a typographic border on the front cover, and two woodcuts and typographic devices on the back cover. A delightful and very scarce book from this press tastefully bound (but not by Mrs. Daniel, who did execute some leather bindings for their books). Madan 26. (107759)

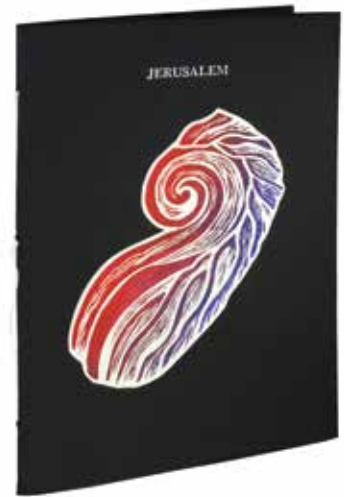
SOLD



134. *Jerusalem*. London: Designed and Printed by Linda Anne Landers at Spoon Print Press, 2006.

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

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



135. Taylor, Jane, and Ann Taylor Gilbert. *City Scenes or a Peep into London*. [London]: Darton Harvey and Darton Gracechurch Street, 1818.

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

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

136. *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: At the Clarendon Press, 1905.

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

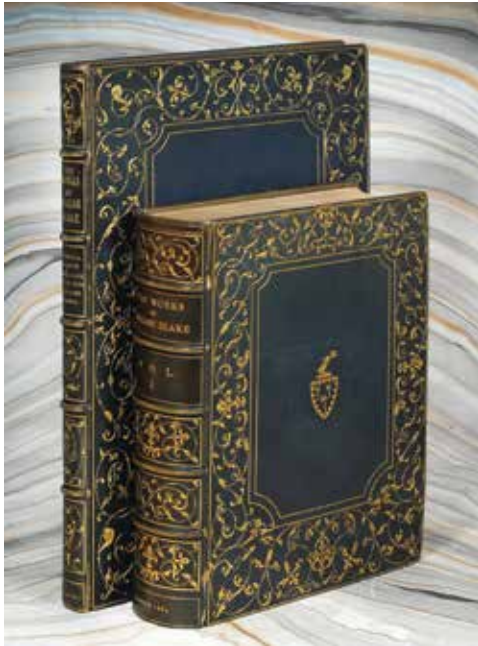
§ First edition. Bentley, *BB*, 300: "This is a work of pioneer scholarly importance, well informed, meticulously accurate, well-balanced and intelligent". (100629) \$125.

FACSIMILE EDITIONS

Muir Facsimiles

137. *A complete set of the Muir facsimiles.* Edmonton: 188[4]5-87.

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



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

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

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

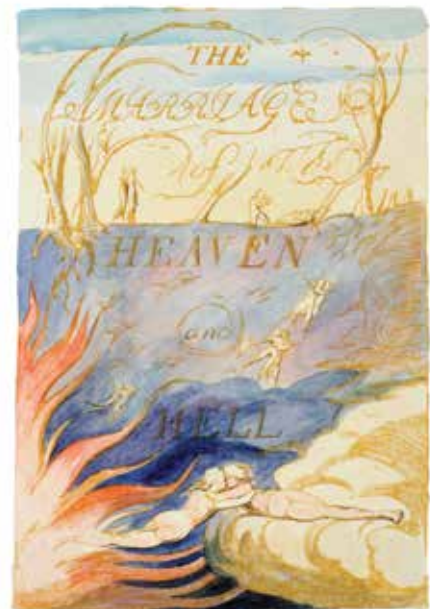


138. *The Marriage of Heaven and Hell.*
London: Muir, 1885.

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

§ The superb Muir facsimile, limited to 50 copies, this copy numbered 31. Reproduces copy A - the Beckford-Harvard copy. "This book is Blake's Principia, in which he announced a new concept of the universe" (Damon, *Blake Dictionary*).

One of Blake's most popular texts, with numerous famous lines. See Bentley, *BB*, 249e. (107426)
\$5750.



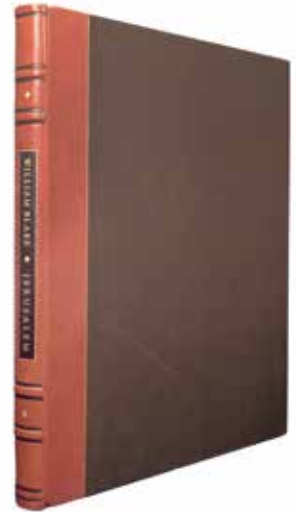
Pearson Facsimiles

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

Large 4to, 100 plates, printed in black and white, with black framing lines. Modern quarter brown morocco and cloth boards, a few leaves at the back with slight paper damage in the margin.

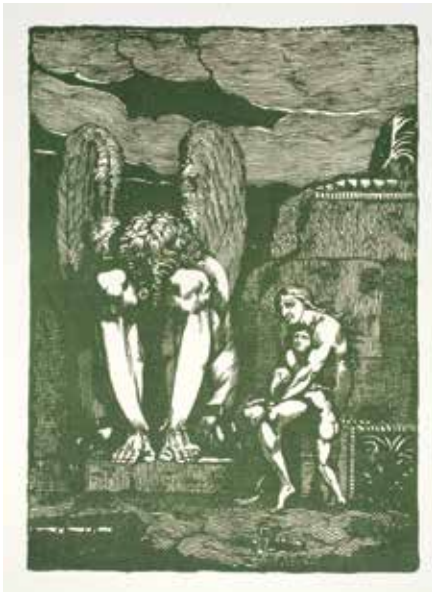
§ A wonderful facsimile of copy D (now at Harvard), limited to 100 copies per Bentley and Keynes but an old Quaritch catalogue stated 250 (an unlikely number). Bentley attributed the publication to Chatto but revised it to Pearson in his Blake Books Supplement. The Rinder copy reproduced by the Trianon Press is in a smaller format and this large quarto has a much more imposing and appealing presence and seems to be a better facsimile—certainly this copy is clearer and more striking than copy C. Bentley, *BB*, 76, and *BBS*, p. 88. As is well known, Blake made five copies of *Jerusalem* of which only one did he color, the other four all being black and white. A suite of 25 plates was also colored by Blake, and a few

posthumous copies were printed in different color inks. (102743)
\$1650.



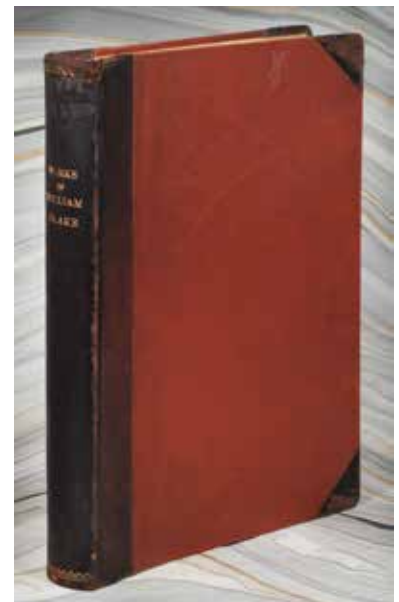
140. [another copy]. Original blue-gray wrappers, text block untrimmed, internally slightly foxed, wrappers mended at backstrip and at edges. Bookplate of Pamela and Raymond Lister. (9285)
\$1500.

141. *Works. 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 t/p and small stamp on the verso of each leaf.

§ First edition of this collection, limited to 100 copies. Each of the illuminated books is printed in a different color; copies of this book are extremely scarce. I have only handled one copy before, and Essick (*Blake in the Marketplace*) does not record a single copy for sale at auction or through dealers. WorldCat locates two copies : NYPL and Auckland. Bentley, *BB*, 368. (107172)
\$675.



For Trianon Press / Blake Trust Facsimiles Please Refer to Part III.

All Other Reproductions and Facsimiles (Alphabetically)

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

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

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

143. *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 P 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*, B 9. (100600) \$200.

144. *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 and slipcase. Signed by G. E. Bentley on the colophon page. Near fine in very good slipcase.

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

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

146. *Illustrations of the Book of Job.* New York: Pierpont Morgan Library, 1935.

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

§ A magnificent production, showing for the first time the three colored sets, two done by Blake, and the drawings for the engravings, as well as reproducing in fine facsimile the proof issue of the first printing. Issued in a small edition and hard to find in good condition. Introduction by Laurence Binyon and Geoffrey Keynes. Bentley, *BB*, 374. "The 134 plates of this excellent edition include Blake's pencil drawings and water-colors and proofs of his engravings. For the genesis of Job it is of crucial importance". Despite the Trianon Press edition of 1987, this edition is still a necessity as it reproduces both sets of Blake's watercolors. (105286) SOLD

147. *Illustrations of the Book of Job.* Commentary by Laurence Binyon. London: Methuen, 1906.

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

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

148. *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 water-colors. Bentley, *BB*, 395. (100638)
\$300.



149. *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 (limited to 125 copies in all). Printed by Paul Ritchie from facsimile relief etchings on a rolling press with hand-made intaglio ink on dampened wove paper, repeating as closely as possible Blake's original printing technique and the paper he used. The coloring is by hand not stencil, and uses water colors made to 18th century formulas to recreate the colors in copy B in the British Museum made by Blake in 1794-95. Due to the tiny edition, almost all copies were purchased by or for institutions and this is the only copy to appear on the secondary market since publication and it may well be the last. Bentley, *BBS*, pp. 135-36. (107243) \$16,500.



150. *The Note-Book of William Blake, Called the Rossetti Manuscript*. Edited by Geoffrey Keynes. London: The Nonesuch Press, 1935.

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

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

151. *The Note-book of William Blake: A Photographic and Typographic Facsimile*. Erdman, David V. and Donald K. Moore, editors. Oxford, 1973.

4to, xv, 105 pp. Numerous illustrations. Original blue cloth. Nelson Hilton's copy.

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

152. *Vala; or, The Four Zoas. A Facsimile of the Manuscript, a Transcript of the Poem and a Study of its Growth and Significance* by G. E.

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

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

153. *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*. By H. J. C. Grierson. 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 the Yale Center for British Art and was reproduced in full by the Trianon Press. (5416)
\$875.

BOOKS FEATURING REPRODUCTIONS OF BLAKE'S ART

154. Bindman, David. *Complete Graphic Works of Blake*. New York: 1978.

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

§ Indispensable single volume reference to Blake. Bentley, *BBS*, pp. 150–51 issue B. (101963)
\$150.

155. 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.

§ Edition de luxe limited to 200 copies. Bentley, *BB*, 404. (100277)
\$495.

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

§ First edition. Bentley, *BB*, 404. (101998)
\$100.

157. 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 of 100 copies, with an extra color plate. Bentley, *BB*, 627. (100611)
\$175.

158. Erdman, David et al. *Designs for Edward Young's Night Thoughts. A Complete Edition. Edited by David V. Erdman, John E. Grant, Edward J. Rose, Michael J. Tolley*. OUP: 1980.

2 vols., large 4to, xvi, 99; viii + 537 reproductions of watercolor drawings and 43 engravings. Original cloth, dust-jackets, boxed. As new.

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

abandoned completely some years ago. (104719)
\$450.

159. Erdman, David V., ed. *The Illuminated Blake*. New York: Anchor Press, 1974.

Oblong 8vo, 416 pp.. Illustrated. Original white and blue cloth in a pictorial dust-jacket. Jacket a trifle chipped along the edges. Very good.

§ With extensive commentary from Erdman. Although not printed in color, Bentley, *BB*, A261 notes: "This is a major work of scholarship and an important piece of criticism". (5044)
\$45.

159. [another copy]. London: OUP, 1975. Original red cloth in a pictorial dust-jacket. Very good.

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

160. 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, backstrip a trifle soiled; small bookplate mounted on the title page. Very good copy.

§ First edition, limited to 1150 copies; seldom found in good condition. An attractive and well illustrated book. Bentley, *BB*, 408. (5054)
\$135.

161. Keynes, Geoffrey, ed. *Pencil Drawings by William Blake Edited by Geoffrey Keynes*. [London]: The Nonesuch Press, 1927.

4to, xvi, [164] pp., 82 plates. Original half linen, tan boards. Slight wear but very good.

§ Limited to 1550 copies, this being number 474. The essential work on the subject, beautifully produced by the Nonesuch Press. Bentley, *BB*, 409. (100643)
\$50.

162. Keynes, Geoffrey, ed. *Blake's Pencil Drawings. Second Series*. [London:] Nonesuch Press, 1956.

4to, xi [xii], [114] pp. 56 plates. Original rust cloth, dust-jacket.

§ Limited to 1440 copies. This volume adds 56 new draw-

ings to the prior 86 reproduced by the Nonesuch Press in 1927 (see above). Bentley, *BB*, 402. (105163)
\$40.

163. 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.

164. Milton, John. *On the Morning of Christ's Nativity Milton's Hymn with illustrations by William Blake and a Note by Geoffrey Keynes.* Cambridge: At the University Press, 1923.

4to, 32, (2) pp. 6 plates. Cloth and decorated paper over boards, paper label.

§ First edition. Light dust soiling, corners faintly worn, but

a very good copy. Bentley, *BB*, 389. (100076)
\$185.

165. 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: Whittington Press, 1981.

4to, xii, 24 pp., seven color plates (six full-page). Quarter vellum, green buckram with color illustration tipped onto top cover, gilt lettering to backstrip. Green paper-covered slipcase. Near fine in a very good slipcase.

§ Limited to 325 copies. A beautiful book, printed on hand-made paper, with a new note by Martin Butlin adding to previous scholarship published by Keynes in 1923 with b/w plates, and a fine printing of the color plates. Bentley, *BBS*, p. 175. (101085)
\$275.

166. [another copy, de luxe edition]. Quarter vellum, green buckram, very good. De luxe edition limited to 150 copies on hand-made paper. Bentley, *BB*, 389. (105076)
\$275.

167. Milton, John. *Paradise Lost A Poem In Twelve Books [with:] Thirteen Watercolor Drawings By William Blake Illustrating Paradise Lost.* San Francisco: Arion Press, 2002 & 2004.

2 vols., 4to, and large folio: text xxxiv, 397 (inc. colophon); and portfolio with 13 plates plus small format illustrations and text, prospectus. Cloth, gilt leather label, in slipcase, and loose sheets, laid into cloth folding portfolio, printed label. As issued.



§ Limited to 400 sets. The first time these illustrations and text have been issued together, text edited by John T. Shawcross, with an introduction by Helen Vendler. The portfolio reproduces the watercolors at full scale in excellent color facsimile after the originals at the Huntington Library, with description and commentary by Robert N. Essick and Shawcross. Currently in print at \$2500. (105220)
\$2000.



168. Milton, John. *Poems in English with Illustrations by William Blake. Vol. I: Paradise Lost. Vol. II: Miscellaneous.* London: The Nonesuch Press, 1926.

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

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

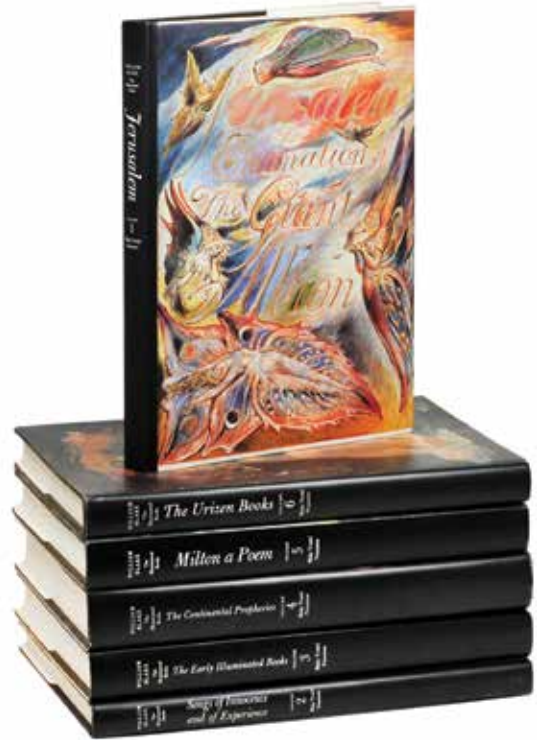
\$150.

169. *William Blake's Illuminated Books. A Complete Set of the William Blake Trust Edition.* Princeton: The William Blake Trust, [1991-1995].

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

§ The set consists of: *Jerusalem: The Emanation of Giant Albion. Edited with an Introduction and Notes by Morton D. Paley.* 302 pp., including 105 pp. of color plates. Brown cloth in pictorial dust-jacket. The first volume in this series of Blake's illuminated books; as new. [with] *Songs of Innocence and of Experience. Edited with an Introduction and Notes by Andrew Lincoln.* 209 pp., including 57 pp. of color plates. Brown cloth in pictorial dust-jacket. The second volume in this series of Blake's illuminated books; as new. [with] *The Early Illuminated Books: All Religions are One, There is no Natural Religion, The Book of Thel, The Marriage of Heaven and Hell, Visions of the Daughters of Albion. Edited with an Introduction and Notes by Morris Eaves, Robert N. Essick, Joseph Viscomi.* 286 pp., including 100 pp. of illustrations, most in color. Brown cloth in pictorial dust-jacket. The third volume in this series of Blake's illuminated books. Jacket just a little worn; as new. [with] *The Continental Prophecies. America: A Prophecy. Europe: A Prophecy. The Song of Los. Edited with Introductions and Notes by D. W. Dörrecker.* 367 pp., including 77 pp. of illustrations. Brown cloth in pictorial jacket. The fourth volume in this series of Blake's illuminated books. As new. [with] *Milton: A Poem and the First Illuminated Works: The Ghost of Abel, On Homers Poetry [and] On Virgil, Laocoön. Edited with Introductions and Notes by Robert N. Essick and Joseph Viscomi.* 286 pp., including 72 pp. of illustrations. Brown cloth in pictorial dust-jacket. The fifth volume in this series of Blake's illuminated books. As new. [with] *The Urizen Books: The First Book of Urizen, The Book of Ahania, The Book of Los. Edited with Introductions and Notes by David Worrall.* 231 pp., including 57 pp. of illustrations. Brown cloth in pictorial dust-jacket. The sixth volume in this series of Blake's illuminated books; a fine copy. Complete sets of the six volumes are now out of print. (105063) [See Part 4 for separate volumes.]

\$1250.



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

4to, [24] pp.

Six plates, additional illustrations. Original wrappers. Wrappers a bit soiled and worn. Very good.

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

\$145.

CATALOGUES AND BIBLIOGRAPHIES

171. [British Museum]. *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 British Museum; there are over 100 entries and the exhibition, in addition to showing all the treasures of the British Museum, was augmented with many items loaned by Geoffrey Keynes. The catalogue is a typescript reproduced on cheap paper, and few copies can have survived. Bentley, *BB*, 680. (100719)
\$50.

172. *Burlington Fine Arts Club Exhibition of the Works of William Blake*. London: Spottiswoode & Co., 1876.

4to, 71 pp. Tipped-in illustrations between pp. 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.

173. *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.

174. *Burlington Fine Arts Club: Catalogue Blake Centenary Exhibition*. London: Privately Printed for the Burlington Fine Arts Club, 1927.

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

§ A sumptuous catalogue with text by Binyon, Russell, and Keynes and fine gravure plates. Bentley, *BB*, 632A (the second issue had no plates). (102041)
\$50.

175. [Butts, Captain]. *Catalogue of Drawings by William Blake the property of Captain Butts*. London: Sotheby, Wilkinson, and Hodge, 24 June, 1903.

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

§ A sale of the first order of importance, though only comprising 42 lots, of which 23 were from the Butts collection comprising 18 original drawings, 4 printed proofs, and a bill from Blake to Butts. The remaining lots were from the Gilchrist collection. Bentley, *BB*, 597. A scarce catalogue. (102896)
\$75.

176. [Crewe, Earl of]. *Catalogue of a choice Selection of the original Productions of William Blake the property of the Earl of Crewe*. 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.

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

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

§ Most copies were not illustrated. Bentley, *BB*, 659. (100171)
\$30.

178. [Tate Gallery]. *William Blake*. [London]: Tate, 2000.

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

§ The magnificent catalogue of the great Tate exhibition of 2000 that then travelled (with some additions and subtractions) to the Metropolitan Museum NY. Text by Robyn Hamlyn, Michael Phillips, Peter Ackroyd, and Marilyn Butler. (104718)
\$30.

BIOGRAPHY AND CRITICISM

180. Bentley, G.E. Jr. *The Stranger from Paradise: A Biography of William Blake*. New Haven and London: Yale University Press, 2001.

8vo, xxvii, 532 pp. With 136 illustrations (many in color) and numerous figures in the text. Black cloth with gilt to backstrip. Illustrated dust-jacket. Nelson Hilton's copy.

§ First edition. With Ackroyd, Wilson, and Gilchrist, an essential reference for Blake biography. (105356)
\$20.



181. [Bindman, David]. *Burning Bright. Essays in Honour of David Bindman*. Edited by Diana Dethloff, Tessa Murdoch and Kim Sloan, with Caroline Elam. London: UCL Press, 2015.

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

§ Newly published but very hard to find in book format—mostly available as a PDF. A fascinating collection of essays on Bindman's many fields of expertise by the best scholars in those fields (after Bindman). Divided into three broad sections: sculpture; drawings, watercolors, and paintings; and prints. There are 26 essays in all by scholars including Martin Butlin on Blake, Tessa Murdoch on sculpture, and Diana Dethloff on collecting prints. A bibliography of Bindman's books is included. (107164)
\$65.

182. Binyon, Laurence. [Manuscript]. *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.

§ 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.

183. Bronowski, Jacob. *William Blake 1757-1827. A Man without a Mask*. Pelican Book: 1954.

Small 8vo, 218 pp. 16 illustrations. Full brown crushed morocco. Covers with single gilt fillet border. Gilt backstrip. Gilt edges. Fine.

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

184. 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.

185. [another copy]. First trade edition. Original quarter blue buckram, blue-printed boards, a good copy. (5296)
\$75.

186. Cunningham, Allan. *Lives of the Most Eminent British Painters, Sculptors, and Architects...* London: John Murray, 1830-33.

6 vols., Small 8vo, quarter vellum and marbled boards of

the period.

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

187. Dörrbecker, 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, post-script 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.

188. Essick, Robert N. *William Blake Printmaker.* Princeton UP: 1980.

Large 4to, xxii, 283 pp., color frontispiece and 236 illustrations. Original cloth, dust-jacket. As new. Bookplate of John Cabell Riely.

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

189. [another copy]. Nelson Hilton's copy. Slightly worn. (105361) \$200.

190. 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. (numbered 535-52) plus 5 tipped-in black and white plates. Stapled wraps. From *The Book Collector*, Winter 1975, A Reprint. Inscribed on the front wrapper to "Roger and Kay (Easson), Best Wishes, Bob (Essick)". Very good.

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

191. Essick, Robert N. *The Altering Eye. Blake's Vision in the Tiriel Designs.* London: OUP, 1973.

8vo, pp. 50-59. With 6 illustrations. Original gray wrap-

pers, stapled, with original paper label affixed to top cover.

§ Offprint from William Blake: Essays in Honour of Geoffrey Keynes. Edited by Morton Paley and Michael Phillips. Bentley, BBS, p. 598. (100256) \$25.

192. 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.

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

193. 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, xv, 389; vii, 268 pp., with a portrait frontispiece in vol. I, a folding frontispiece of the "Canterbury Pilgrims" in vol. II, and numerous illustrations. Later, quarter leather with orange cloth boards, backstrip decorated and lettered in gilt. Very good.

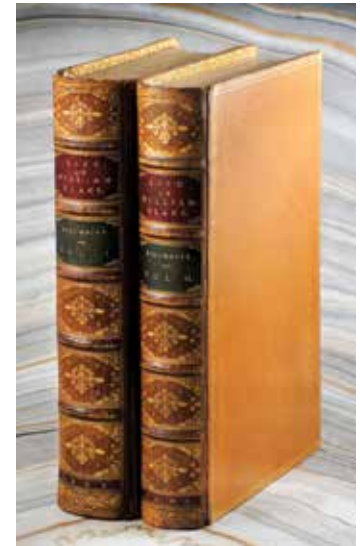
§ First edition. Of special interest are the 3 electrotypes from the Virgil woodblocks and the 17 electrotypes from the original copperplates of the Songs of Innocence and of Experience. Gilchrist was Blake's first full-scale biographer; the work was unfinished when he died and largely completed by Mrs. Gilchrist, with some help from the Rossettis. She wrote the final chapter from Gilchrist's notes, with help from his brother William Michael, and also Swinburne whose own book on Blake was the result of his researches when reviewing Gilchrist's book. Bentley, BB, 1680A. (102123) \$350.



194. [another copy]. This is an extra-illustrated copy with 34 bound, tipped-in or loosely inserted engravings from *The Grave*, *Triumphs of Temper*, *Aphorisms on Man*, *Life and Posthumous Writings of William Cowper*, *Botanic Garden* and *Gay's Fables*. It includes many of Blake's most famous commercial engravings, as follows:



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



Volume II: After pp. 268 we find the cropped title page from the quarto issue of *The Grave*, 8-6/8 x 13 inches. After the text in vol. 2, resumption of grangerized material from the 1803 *Triumphs of Temper* continues, as follows: Canto II Verse 471; Canto III Verse 201; Canto VI Verse 294; Canto V Verse 43; and Canto IV Verse 328. The frontispiece from

Lavater's *Aphorisms on Man* showing William Cowper looking up measuring 8 x 9-1/2 inches. Four engravings from *Life and Posthumous Writings Cowper*: A View of St Edmunds Chapel; William Cowper Author of The Task; William Cowper Carmine Nobilem; and Mrs Cowper. From the 1799 J. Johnson 8vo edition of Darwin's *Botanic Garden*: The Fertilization of Egypt, London Dec 1st 1791, St Pauls Church Yard. 9 engravings from *Gay's Fables*, Vol I, 1793: The Goat without a Beard; The Shepherd and the Philosopher; The Pin and the Needle; The Tame Stage; The Miser and Plutus; The Persian the Sun and the Cloud; The Butterfly and the Snail; The Setting Dog and the Patridge; and The Owl and the Farmer.

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



195. 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. A fine copy of this attractive binding with the binder's ticket "Bound by Burn & Co" at the back.

§ Second edition. In this edition the three prints from electrotypes of the Virgil woodblocks are printed on India paper and are preferable to the prints in the first edition. Bentley, *BB*, 1680B. (107238)
\$1975.

196. [Periodical]. *The Blake Newsletter [later] Blake An Illustrated Quarterly*. [Various places]: 1967-1979, 1997-2005.

80 issues, 4to, illustrated. Original wrappers, a very good set with the index.

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

SOLD

197. Scott, William Bell. *William Blake Etchings from His Works With Descriptive Text*. London: Chatto & Windus, 1878.

Folio, 8 pp. of text and 10 plates. Original cloth-backed printed boards worn, repaired at head and foot.

§ First edition. An interesting collection, complete with 8 mounted original etchings on India proof paper and two lithographs, executed by Scott after Blake’s designs. (101075)
\$375.

198. 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 five are hand-colored. 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). An important study of Blake especially valued for the striking color facsimiles by Hotten from the British Museum copies. Bentley 2795. Wise 6, p. 78. The printed slip announcing Hotten’s facsimiles is extremely rare. See Paley, John Camden Hotten, A.C.

Swinburne, and the Blake facsimiles of 1868, NYPL Bulletin 1976, in which he identified the facsimilist as H. J. Bellars and gives much information on the creation and coloring of the facsimiles. (9248)
\$225.

199. 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 (but actually a reprinting of the first edition) of the first book of criticism on Blake. Bentley, *BB*, 2795B (5112)
\$285.

200. 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 (but actually a reprinting of the first edition) of the first book of criticism on Blake. Bentley, *BB*, 2795B. (5112)
\$285.

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

202. Tatham, Frederick. *Letters of William Blake... 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, xvii, 237 pp. With a frontispiece and 11 plates. Half red morocco, gilt top, fine.

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

203. 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, long out of print. Bentley, *BB*, (new edition 2000) notes on p. 11 that this is one of two books designated “the most important and lastingly-influential” of the last twenty-five years. In this highly innovative “history of the book,” Joseph Viscomi drastically revises our understanding of William Blake as he explores the technology behind the illuminated books. By using facsimiles created in his own studio, Viscomi, an experienced printmaker, offers the most complete explanation of how the illuminated plates were made, how Blake’s techniques compared to other eighteenth-century print technologies, and how the plates were printed and the impressions colored. His analysis of these procedures reveals that the illuminated books were produced in small editions and not, as is assumed, one copy at a time and by commission. These new facts of production redefine such basic concepts in Blake scholarship as “style,” “period,” “intention,” and “difference,” which in turn alter the dates of nearly all copies of all the Illuminated Books and refute current approaches to reading and editing Blake. Viscomi enables us to see how profoundly Blake’s metaphors, images, symbols, themes, and analogies are grounded in graphic execution, while exposing a wealth of connections between material processes and larger meanings throughout the works. (104912)

\$375.



204.

204. [Watkins, J. and F. Shoberl]. *A Biographical Dictionary of the Living Authors of Great Britain and Ireland; Comprising Literary Memoirs and Anecdotes of Their Lives; and a Chronological Register of Their Publications, With the Number of Editions Printed; including Notices of some Foreign Writers whose Works have occasionally been published in England. Illustrated by a Variety of Communications from Persons of the first Eminence in the World of Letters.* London: Henry Colburn, 1816.

8vo, viii, 449 pp. With 2 leaves of ads at the front, and another 2 at the back, dated 1818. Original boards, paper backstrip (slightly rubbed with loss of label), some wear to boards, a very fine copy entirely uncut and in original state as issued.

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

\$975.

205. 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.

206. Wright, Thomas, ed. *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)

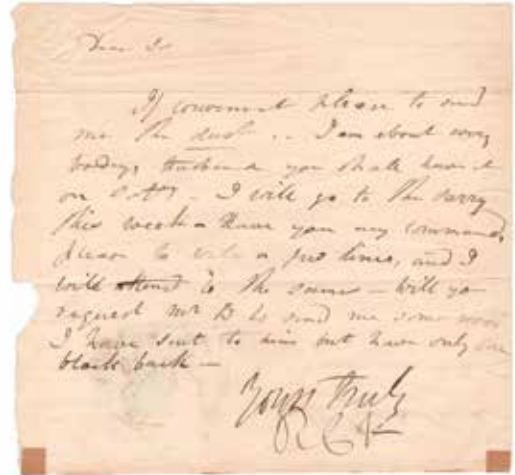
\$150.

BLAKE'S CIRCLE

207. Cruikshank, Robert. *A.L.s. to Mr. Cumberland*. No place (but London?): no date (ca. 1820?).

2 pp., small 4to, written in brown ink on one side and addressed on the other with a watercolor drawing by Cruikshank.

§ A tantalizing letter: addressed only to “Mr. Cumberland,” it is tempting to hope it might be George Cumberland, especially because the letter mentions a “Mr. B,” who one would like to think might be Blake but is probably Bewick. The letter reads (in part): “If convenient please to send me the dust . . . have you any command please to write a few lines . . . will you request Mr. B to send me some word I have sent to him but have only one block back”. Boldly signed “R Ck”. On the verso is written “Mr. Cumberland” beside a charming watercolor of an exceptionally portly gentleman in a hat and an exceptionally skinny figure doffing his hat (perhaps the



artist 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.

208. Flaxman, John. *Compositions From The Tragedies of Aeschylus. Engraved by Thomas Piroli, Moses, and Howard*. London: Bell and Daldy, York Street, Covent Garden, 1870.

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



§ Late printing from the original plates. This is the one title in the series with which Blake had nothing to do. (105611). \$175.



209.



209. Fuseli, Henry (designer), Dadley, John (engraver). ***The Creation of Eve.*** London: Johnson, 1807.

Single plate, 7.125 x 4.5 inches. Bright and clean, fine condition.

§ This is the plate from Darwin, *Poetical Works*, 1806. See Weinglass, no. 174B on page 217. (107267)

SOLD

210. Fuseli, Henry (designer); Legat, Francis (engraver); Bell, John. ***Bell's British Theater. Single plate from Tancred and Sigismunda: "Oh Perfidious Woman, die!"***. London: J. Bell, 1792.

Single plate, 6 x 3.6 inches, browned but otherwise good condition.

§ Illustration to "Bell's British Theater" engraved by Legat after a lost painting by Fuseli. (107266)

\$75.



210.

211.



211. Fuseli, Henry (designer); Smith, Anker (engraver); Darwin, Erasmus. ***The Economy of Vegetation. Single plate "Flora Attired by the Elements" (Frontispiece)***. J. Johnson, St. Paul's Church-Yard, 1791.

The frontispiece only. Slightly spotted, otherwise very good condition.

§ First edition, engraved by Anker after Fuseli. (107265) \$145.

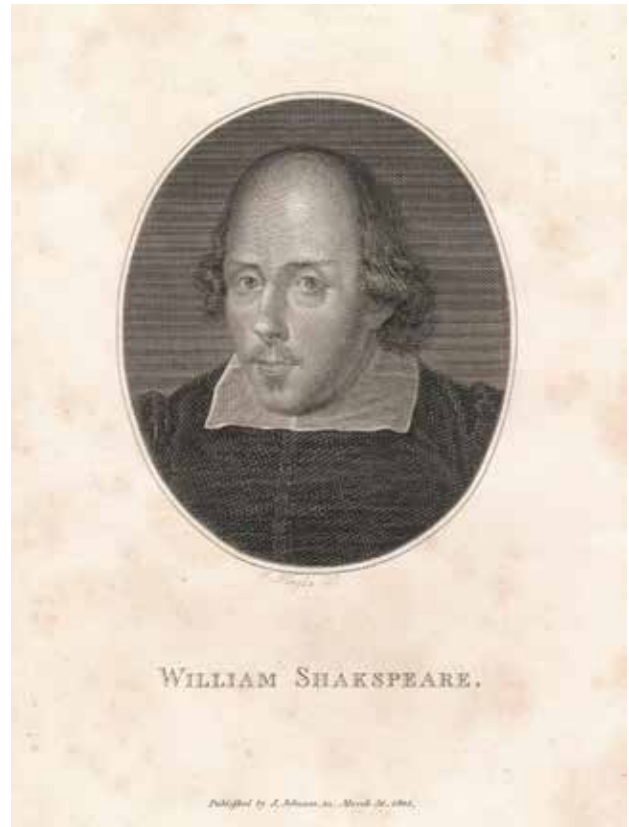
Fuseli, Henry; Bromley; Neagle, James; Rhodes; Smith, Joseph. *The Plays of William Shakspeare [sic] accurately printed from the Text of the corrected Copy left by the late George Steevens, Esq. With a Series of Engravings, from Original Designs of Henry Fuseli... and a Selection of Explanatory and Historical Notes, From the most eminent Commentators; a History of the Stage, a Life of Shakspeare, &c. by Alexander Chambers...* London: Rivington [and 40 other booksellers], 1805.

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

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

212. *Oval portrait bust of William Shakspeare*. Watermark to left upper corner.

Engraved by Neagle after Fuseli. (107274) \$100.



213. *“Two Gentlemen of Verona”*. Engraved by Bromley after Fuseli (107272) \$100.

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

215. *“Tempest”*. Ink stain to right middle edge of plate. Engraved by Bromley after Fuseli. (107275) \$100.

216. *“Troilus and Cressida”*. Engraved by Neagle after Fuseli. (107276) \$100.

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

218. *“King Richard III”*. Some toning. Engraved by Neagle after Fuseli. (107270) \$100.

219. *“Othello”*. Engraved by Rhodes after Fuseli. (107277) \$100.

220. *“Hamlet”*. Some toning. Engraved by Smith after Fuseli. (107271) \$100.

213.



214.



215.



216.



217.



218.



219.



220.



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

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

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



221.

222.



222. Fuseli, Circle of. "A Contemplative Woman". [London: c. 1795].

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

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

223. [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. Bookplate to front pastedowns: "Ex-Libris Sutton Sharpe / Hampstead 6-11-1900".

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

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

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

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

CALLIGRAPHIC AND OTHER WORKS INSPIRED BY BLAKE



225. Angel, Marie. *The Echoing Green*. 1985.

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

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



226. Baskin, Leonard. Gehenna Press. *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 black and white plates printed on Japan vellum with a title-sheet printed in red on plain paper preceding each image. Stapled into wrappers, very good.

§ "Fifty copies of this book have been printed by Esther and Leonard Baskin at the Gehenna Press in Northampton Mass". This is copy number "X" which indicates a proof copy since the edition was issued in a quarter morocco binding and this copy is unbound. Six copies are recorded on WorldCat to which add To-

ronto (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.





227. [Bindings]. *Unique Painted Bindings on Religious Tract Society Publications*. London: The Religious Tract Society, [various dates].

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

§ A unique composite binding created in 1999 to celebrate the bi-centenary of the institution of the Religious Tract Society. Each volume is in excellent condition, some engravings with hand-coloring, as follows: 1. *Divine Songs for Children*. 12 engravings. London: The Religious Tract Society, [n.d.] 2. *The Triumph of Faith by the Rev. Herman Norton*. 48 pp. Printed at J. Wright's Steam Press, Bristol, [n.d.] 3. *A Scriptural View of the Happiness of Heaven*. 32 pp. Engraved frontis. Ownership inscription on title page. 4. *The Child's Hosanna in the House of God*.

Original wrappers bound in. 7 engravings. London: The Religious Tract Society, [n.d.] 5. *Glory, Glory, Glory. A Story Intended for Little Children and All Who Love Them*. 15th Thousand. 44 pp. Nottingham: W. Dearden, 1841. 6. *Abram Hayes; or, The Happy Change*. 16 pp. 6 engravings. Original wrappers bound in at front and rear. London: The Religious Tract Society, [n.d.] 7. *Mary Gray, The Sunday Scholar*. 16 pp. 4 engravings. London: The Religious Tract Society, [n.d.] 8. *A Ramble in the Woods*. 120 pp. 2 engravings. London: The Religious Tract Society, [n.d.] 9. *Memoir of Thomas W. Hughes, who died at the age of seven*. 32 pp. 3 engravings. London: The Religious Tract Society, [n.d.] 10. *The Balloon*. 8 pp. [n.p.: n.d.] 11. *Memoir of Loveday Hamblly*. 8 pp. Original wrappers bound in at front and rear of volume. London: C. Gilpin, 1846. 12. *The Little Errand Girl, Showing the Benefits of Affliction*. 32 pp. 9 engravings. London: The Religious Tract Society, [n.d.] 13. *The Ten Commandments*. 16 pp. London: Printed by William Tyler for the Religious Tract Society. 14. *The Dying Robber. A Fact*. 32 pp. Bristol: Printed at J. Wright's Steam Press. 15. *The Little Nosegay Gatherers*. 48 pp. 11 engravings. London: The Religious Tract Society, [n.d.] (104872)

\$3750.

228. Bo, Lars. *Fourteen etchings after Auguries of Innocence by William Blake*. Paris: Harry H. Lunn, 1980.

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

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

\$1250.

229. Gallas, G.E. *The Poet and the Flea. Ode to William Blake. Volume 1*. Gaithersburg MD: Radiant Pessimist Press, 2016.

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

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

\$20.



230. Ingmire, Thomas. *He who Sees the Infinite in all Things sees God.* San Francisco: 2016.



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

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

first commission in 1972 was from John Windle for a book of Blake's Poems; 45 years later we are still presenting Blake calligraphically. (107817) \$475.

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



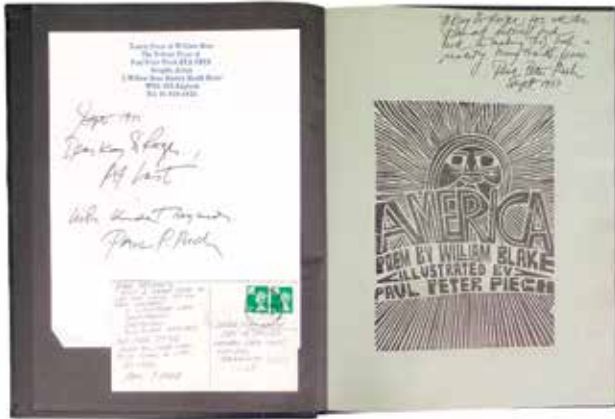
232. [another rendition] 13 x 9 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. (107819) \$750.

233. [another rendition] 11 x 12 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. (107820) \$950.



234. Ingmire, Thomas. *Love to Faults is always Blind.* San Francisco: 2016.

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



235. Piech, Paul Peter. *America. A Prophecy. Poem by William Blake. Illustrated by Paul Peter Piech.* England: Taurus Press, [1977].

4to, 37 pp. Illustrated. Black cloth with gilt lettering. Very good.

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

\$150.



236. Piech, Paul Peter. *Original artwork for America. A Prophecy.* Bushey Heath: Taurus Press, 1977.

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



§ A good example of how Piech makes his art. An American who lived and worked much of his life in England (in advertising), he was noted for his private press productions of works by William Blake as well as pro-peace material and religious pamphlets and broadsides, usually printed in very small numbers. He was born in 1920 and died in 1976. Bentley, *BBS*, p. 58. (100974)
\$350.



237. Prokosch, Frederic. *London.* Grasse: The Prometheus Press, 1982.

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

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





Love to faults is always blind,
 Always is to joy inclin'd,
 Lawless, wing'd and unconfin'd,
 And breaks all chains from every mind.

Deceit to secrecy confin'd,
 Lawful, cautious, and refin'd;
 To everything but interest blind
 And forges fetters for the mind.

238. Thompson, Margot. *Selections [from Blake]. Written out by Margot Thompson*. Oregon: Reed College, 1968.

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

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

SOLD



239. [Wilkinson, J.J. Garth]. *Improvisations from the Spirit*. London: White, 1857.

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

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

SOLD



Part 3:**WILLIAM BLAKE *and the* THE TRIANON PRESS**

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

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

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

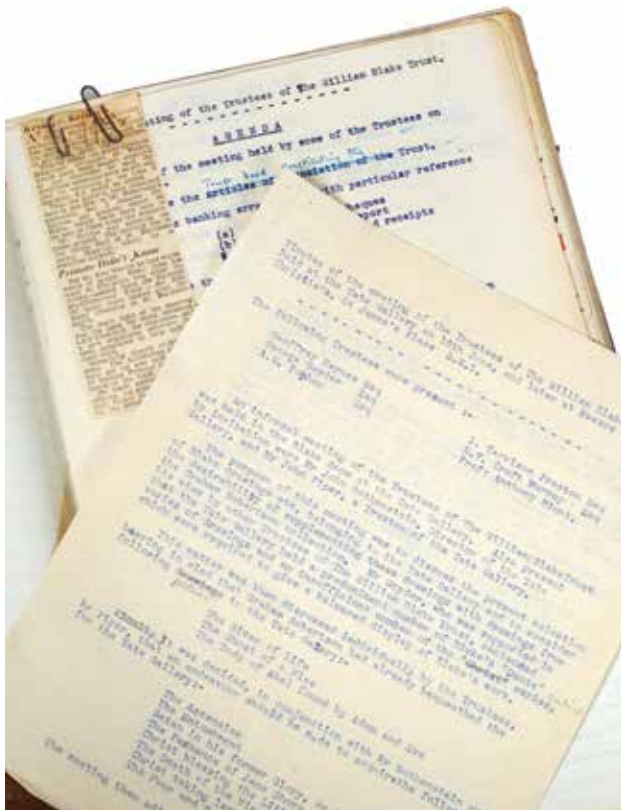
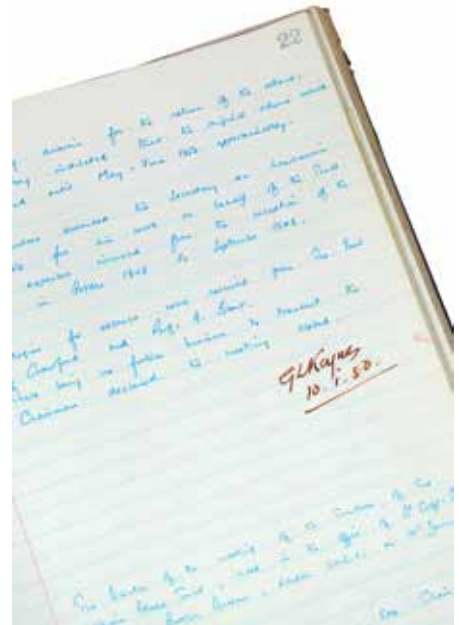
John Windle. San Francisco, February 2017

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

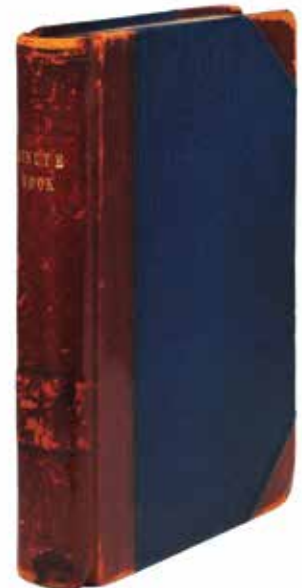
I. *Minutes of the William Blake Trust.* London: 1948-1969.

Thick folio, 240 pp. with manuscript notes and typed minutes pasted in throughout. Original half red roan, blue moiré boards, lettered "Minute Book" in gilt. In very good condition, tips worn.

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



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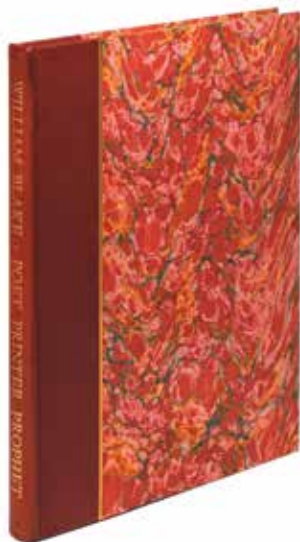




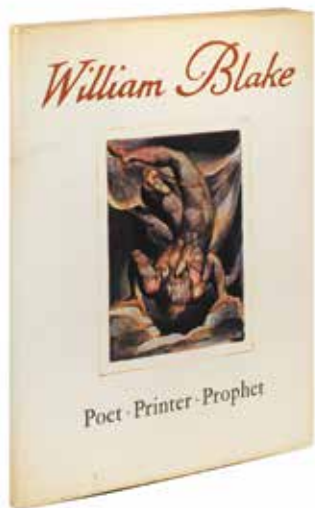
***A Study of the Illuminated Books of William Blake, Poet, Printer, Prophet* by Geoffrey Keynes. London and Paris: The Trianon Press, 1964.**

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

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

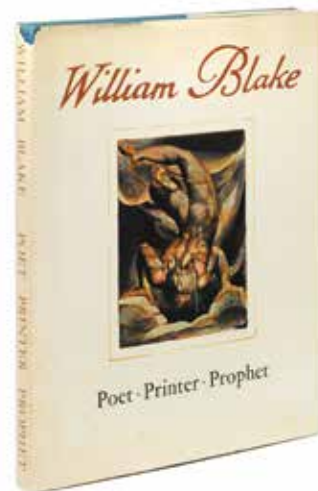


2. [Regular edition]. Copy number 479 of 525. Original quarter morocco, marbled boards, matching slipcase. Foot of backstrip slightly rubbed, otherwise a fine copy. (107378)
\$200.



3. [Trade edition]. 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 in lightly soiled and chipped dust-jacket. Warmly inscribed from "Kay & Roger" [Easson] to a close friend.

§ Trade edition of the 1964 Trianon Press facsimile. (100899)
\$20.



4. [Exhibition handbook]. *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, slightly toned, gift inscription on front free endpaper.

§ The original 1964 exhibition catalogue. Bentley, *BB*, 688. (104795)
\$15.



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

4to, 10 facsimile leaves and 5 pp. of commentary.

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

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



6. [Regular edition]. Copy number 4 of 600 regular copies. Original quarter green morocco, marbled boards and slipcase. Fine. (107693)
\$100.

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

Folio, 18 facsimile leaves and 8 pp. of commentary.

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



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



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



Blake's Illustrations of Dante.

London: The Trianon Press for the William Blake Trust, 1978.

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

§ Limited to 440 copies printed on Lana Rag paper including 18 grande de luxe copies numbered I-XVIII, 20 de luxe copies numbered XIX-XXXVIII, 376 copies numbered 1-376 and 26 copies lettered A-Z, reserved for the Trustees of the William Blake Trust and the publishers. The first accurate reproduction of Blake's seven engravings for the *Divine Comedy*, first published in 1838.

This new edition has an introduction and commentary by Geoffrey Keynes, three facsimiles of early states, and monochrome reproductions of Blake's watercolor designs for the plates. Bentley, *BBS*, 208.



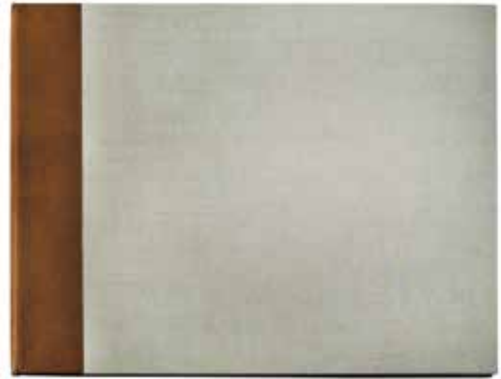
9. [Grand de luxe edition]. Copy number 2 of the top edition of 18 (numbered I-XVIII) which includes a recent restrike of one of the original copperplates and an additional set of the facsimile engravings as well as material showing the stages of the making of the facsimile. This copy with the 1968 restrike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

10. [Grand de luxe edition]. Copy number 17 of the top edition of 18 (numbered I-XVIII) which include a recent restrike of one of the original copperplates and an additional set of the facsimile engravings as well as material showing the stages of the making of the facsimile. This copy with the 1968 restrike of plate 6: "Circle of the Falsifiers, Dante and Virgil covering their noses" signed by Lessing Rosenwald. Original half brown morocco folding case, lettered in gilt. As new. (106262) \$5500.



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

12. [Regular edition]. Copy number 38 of 376 regular copies.
Quarter morocco, cloth, slipcase. As new. (104727)
\$195.



13. [Press mock-up]. The Trianon Press mock-up for the published edition. Oblong folio, unlettered quarter morocco, cloth, worn. (107359)
\$1000.

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

15. [More proof sheets]. Proof sheets consisting of a complete set of finished prints, a complete set of cancelled prints, and two other suites of prints untitled in the first folder. Another complete set of finished prints, and another complete set of cancelled prints in the second folder. Oblong folio, with two cloth folders in an original half brown morocco folding case, lettered in gilt. As new. (107715)
\$1250.



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

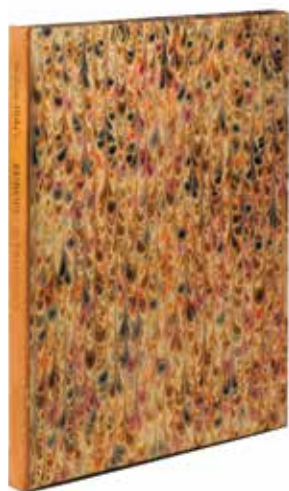
Folio, 17 color and 1 monochrome facsimile leaves, 9 pp. of commentary.

§ Limited to 526 copies including 20 de luxe copies numbered I-XX, 480 regular copies numbered 1-480 and 26 copies lettered A-Z reserved for Mrs. Landon Thorne, Lord Cunliffe, the Trustees of the William Blake Trust and the publishers. "Europe [Lambeth 1794] is a sequel to and sometimes bound up with *America*. The other two continents appear in *The Song of Los...* 12 copies are known." (Damon, *Blake Dictionary*). Bentley, *BB*, 34.



16. [De luxe edition]. Letter A of 26 reserved copies. With additional proof sheets, progressive plates, and an original stencil. One of the rarest de luxe editions. Full brown morocco over boards with slipcase. Fine. (107628)
\$3250.

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



18. [Proof material]. Box of proof material of the Trianon Press (frontispiece, guide sheets and stencils) in box with tan morocco gilt lettered backstrip, and marbled paper boards, excellent condition. An especially desirable copy especially made for Arnold Fawcus, as it includes proofs of the frontispiece ("The Ancient of Days") which is surely Blake's most famous single image. (107624)
\$1975.





Illustrations of the Book of Job. Paris: Trianon Press for the Blake Trust, n.d.

Folio, 22 facsimile plates in loose sheets in purple paper portfolio with paper label affixed to upper cover.

§ This facsimile was produced in a limited edition by Trianon Press in Paris and was offered for sale only in museums and at Blake Trust exhibitions.

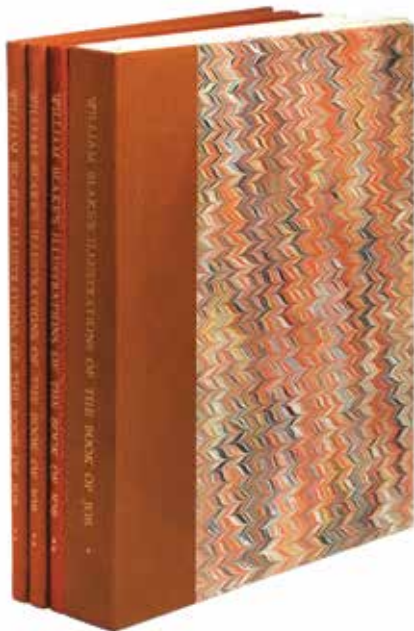


19. [Only edition]. Fine. (107651)
\$100.

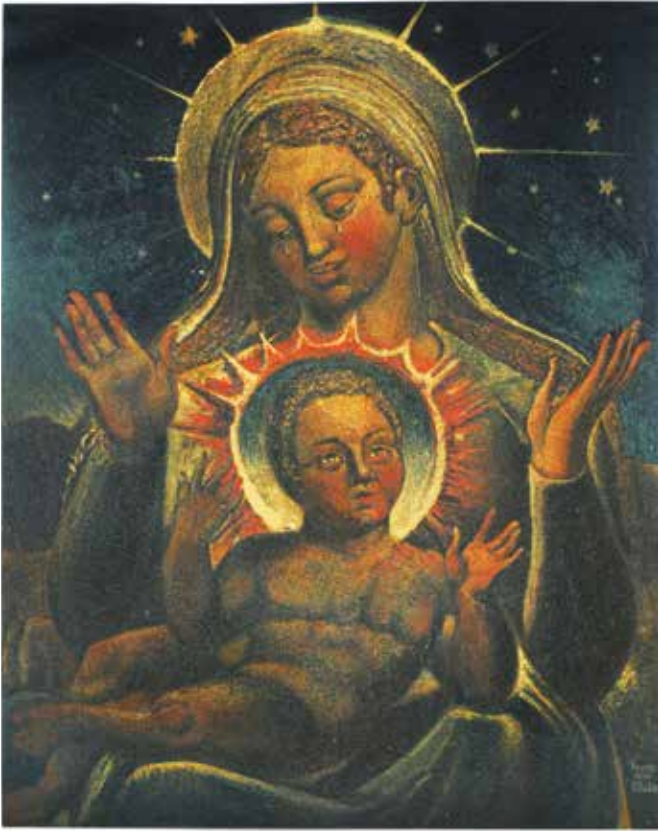
Illustrations of the Book of Job. Paris: Trianon Press for the Blake Trust, 1987.

2 huge morocco backed boxes, within slipcases.

§ Edition limited to 387 sets. Part one contains a superb facsimile of the printed book along with essays and resources by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes, and Bo Lindberg. Part 2 contains color facsimiles of the New Zealand set, the Collins set, and the Fitzwilliam plates (not a complete set), along with a volume of commentary by Bo Lindberg.



20. [Publisher's proof material]. A unique publisher's proof set including three copies of vol. 2 in variant bindings, one copy of vol. 1 black and white reproductions, and a suite of progressive proofs of plate 2, lacking the rest of the text. All within a quarter morocco box with gilt backstrip and marbled boards. (107738)
\$1250.



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

Folio, with 9 color plates and 156 illustrations.

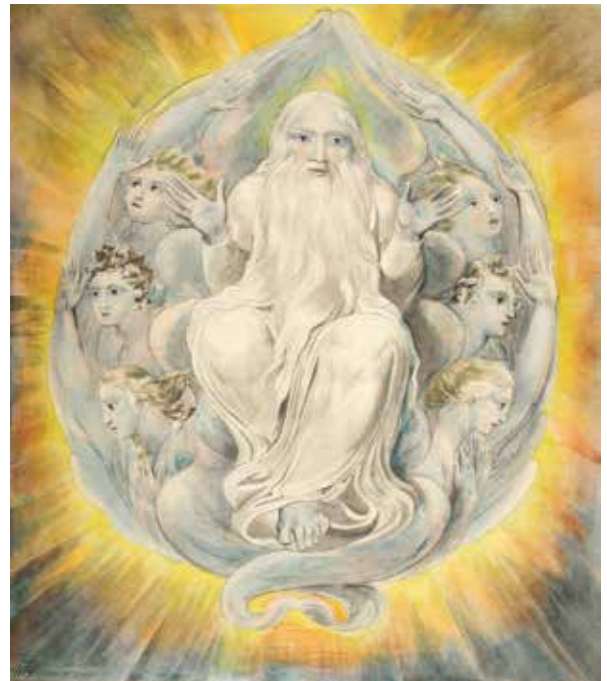
§ Limited to 20 de luxe and 460 regular copies. This was the first time that Blake's biblical illustrations had been brought together. The included catalogue raisonné was compiled by Sir Geoffrey Keynes and comprises virtually every Biblical painting by Blake in existence. Bentley, *BB*, 681.



21. [De luxe edition]. Unnumbered copy. With an extra suite of progressive states of the frontispiece plate. Original full black morocco in the original clamshell box. in quarter morocco folding box, slight wear to covers and box edges. (107709) \$2975.



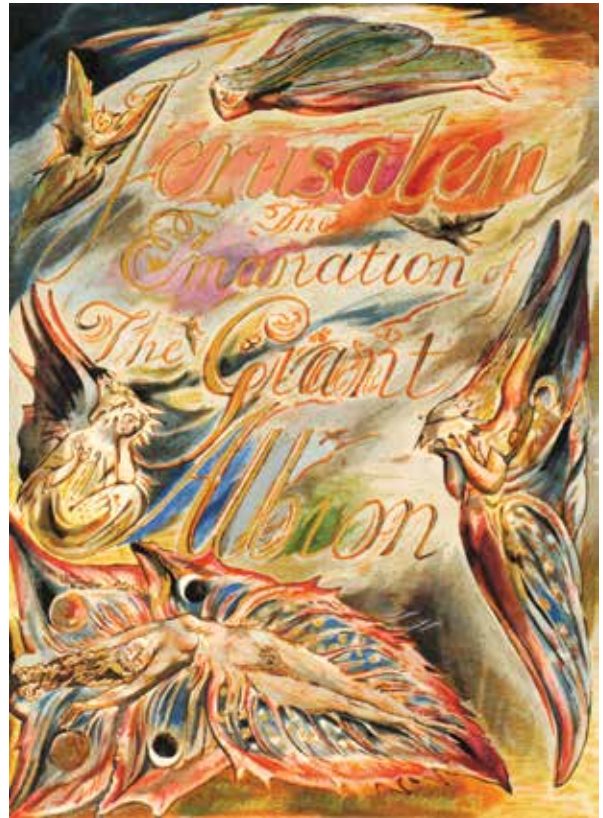
22. [Regular edition, proof copy?]. Unnumbered copy. Original quarter morocco, some wear to box, and one end detached, otherwise fine. Frontispiece detached but undamaged, some soiling of endpapers (perhaps a proof or trial copy?). (107708) \$675.



Jerusalem. The Emanation of the Giant Albion.
London: Trianon Press for the William Blake Trust, [1951].

4to, (6), ix text, and 100 pochoir colorplates.

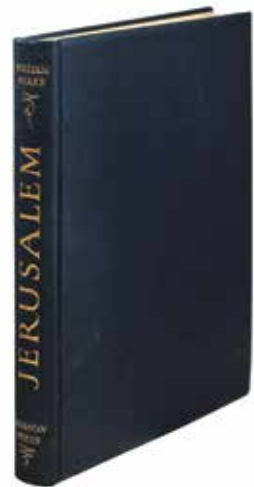
§ Limited to 516 copies issued either in fascicles, or a dull blue buckram binding, including 250 copies numbered 1-250 reserved for distribution by the Trianon Press, 250 copies numbered 251-500 reserved for distribution by the Grey Falcon Press, and 16 copies lettered A to P reserved for the Trustees of the William Blake Trust, Mr. Joseph Wicksteed and the Publishers. The definitive facsimile of one of Blake's greatest works and the first of the magnificent series of facsimiles created by the Trianon Press of Blake's illuminated books. The Preludium is by Joseph Wicksteed and the Bibliographical Statement by Geoffrey Keynes. Bentley 78. "Blake's etched copperplates, giving the text of his poem and the basis of the designs, were printed by him in a rich orange ink and were then illuminated by hand in water colours and gold. The etched base has now been reproduced by collotype in orange and the prints have then been coloured by hand by a stencilling process, so that the final result bears the closest possible resemblance to Blake's original plates. An average of forty-four applications of water colours was required for each full page illustration, of which there are four. Of the remainder, fifty-one have some text with designs filling half the page or more, and thirty-five have text with small marginal decorations". (Introduction) Bentley, *BB*, 78.



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



24. [Regular edition, bound]. Original blue cloth, very good, folding box slightly worn. Prospectus laid in. Number 471 of 516 copies. (102744)
 \$2000.



25. [Publisher's proof copy]. Original fascicles, blue folding box with marbled boards, slightly worn, very good.
 § Arnold Fawcus's own set with no text or limitation leaf, but the plates complete. (107705)
 \$1250.



26. [Publisher's proof copy]. Unbound in sheets, with paper wrapper laid in and publisher's notes, folding box slightly worn, very good. Number 239 of 516 copies. (107707)
\$900.

27. [Publisher's proof copy, inscribed.]

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

SOLD



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].

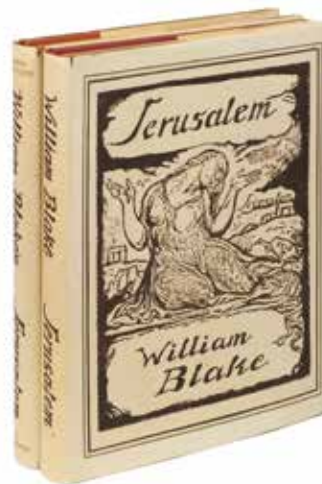
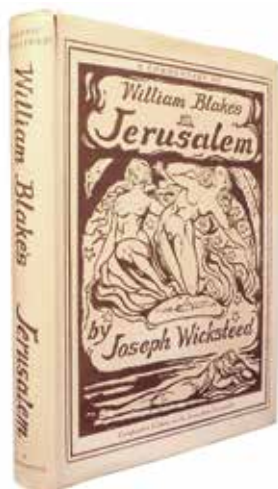
Small 4to, 116 text, errata, 100 facsimile pp. [and] Small 4to, xv, 264 pp.

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

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

(107242)

\$325.



29. [Commentary volume only]. Original orange cloth, with gilt lettering and dust-jacket with chipping, foxing on the back panel. Very good. (105045)
\$50.

Jerusalem. The Emanation of the Giant Albion.

London: Trianon Press, 1974.

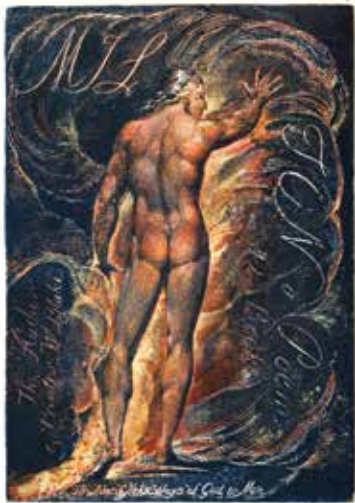
Folio, 25 color plates, 8 proofs, and commentary.

§ Limited to 558 copies including 32 de luxe copies numbered I-XXXII, 500 regular copies numbered 1-500 and 26 regular copies lettered A-Z reserved the Trustees of the William Blake Trust and the publishers. The longest of Blake's prophetic books which tells of the fall of Albion, Blake's embodiment of man, or the Western World. Six copies were printed between 1820 & 1827 and a further 4 copies were printed posthumously. This is the facsimile of Lord Cunliffe's copy (copy B) and Kerrison Preston's proofs; the coloring differs markedly from the Stirling copy which was the first Trianon Press Blake facsimile published in 1951. Bentley, *BB*, A82.



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

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



Milton A Poem. London: Trianon Press, 1967.

4to, 50 color plates, 13 pp. of commentary.

§ 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 the Mr. Lessing Rosenwald, the Library of Congress, the Trustees of the William Blake Trust and the publishers. The second-longest and penultimate of Blake's illuminated books, exceptionally rich with numerous full-page plates. Bentley, *BB*, 120.

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



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

***Songs of Innocence*. London: Trianon Press, 1954.**

8vo, [vi] pp. letterpress, 31 color collotype facsimile plates.

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



34. [De luxe edition]. Number 989 of 1600 copies. Full orange morocco, fine, in a very good slipcase. (107608)
\$300.



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

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

§ 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 to Z reserved for the Library of Congress, Mr. Lessing Rosenwald, the Trustees of the William Blake Trust, and the Publishers. The superb color facsimile of the Rosenwald-LC copy (Z). One of the scarcest, and the most desirable of the Trianon Press. Bentley, *BB*, 187.

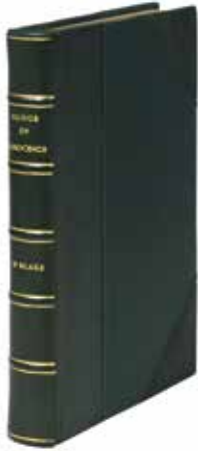
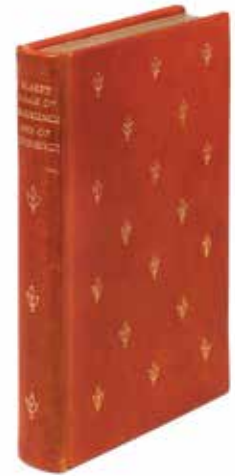


35. [De luxe edition]. Number XV of 15 de luxe copies with proof samples of the two-color collotype, a collotype guide, and an original stencil. Full blue morocco, slipcase, a very good copy. (107367)
\$6250.



36. [De luxe edition, inscribed]. Inscribed by Arnold Fawcus to his wife, “Julie, with love from Arnold 1956”. Copy M of 26 reserved copies. Full blue morocco with slipcase. Backstrip darkened, and slipcase edges very slightly rubbed, interior bright and clean, a very good copy. (107729)
\$6250.

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

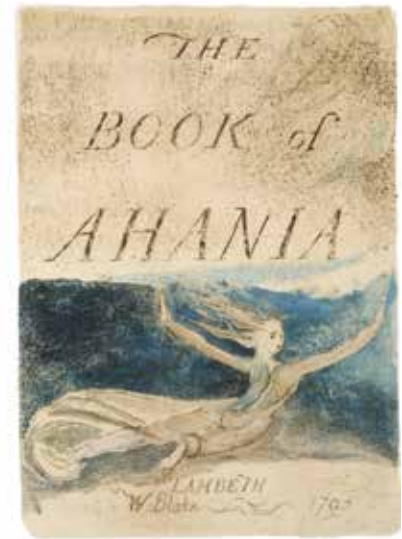


38. [Trade edition]. New York: Orion Press, [1967]. 8vo, 155 pp., including a complete color facsimile. Half green morocco, backstrip lettered in gilt, gilt top, a fine copy in an attractive gift binding.
§ The excellent trade edition, printed in 6- and 8-color offset with facing transcript and following explication, an introduction by Geoffrey Keynes and a publisher's note by Arnold Fawcus. Bentley, *BB*, 190. (107253)
\$350.

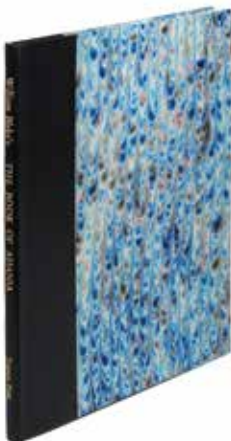
***The Book of Ahania.* London: Trianon Press, 1973.**

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

§ "Blake suppressed the 'Book of Ahania' and recast her tale in 'The Four Zoas'. She is Urizen's 'Shadowy Feminine Semblance' ". (Damon, *Blake Dictionary*). Bentley, *BB*, A15.



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



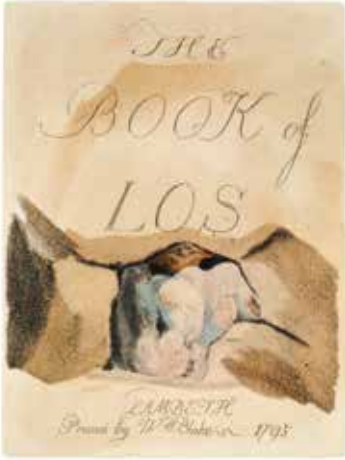
40. [Regular edition]. Number 5 of 750 regular copies. Quarter black morocco, slipcase. Fine. (107688)
\$175.



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

4to, 5 color plates and commentary.

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



41. [De luxe edition]. Copy VII of XXXII de luxe copies. With progressive states of the plates, a guide sheet, a stencil, and an etched copper plate of the title page. Full brown morocco, slipcase. Slight spotting to covers, internally fine. (6288)
\$1275.



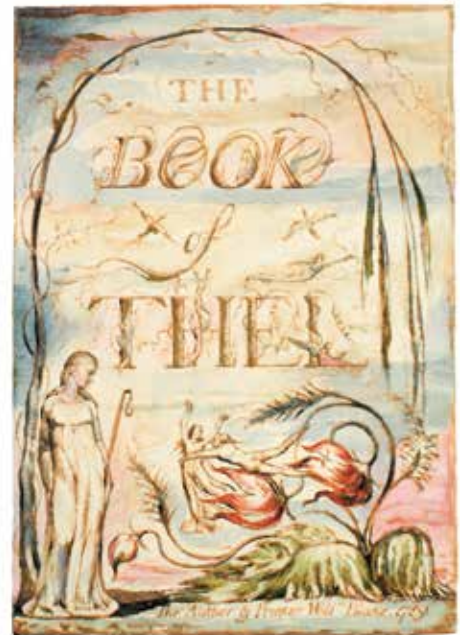
42. [Regular edition]. Copy 1 of 480 regular copies. Quarter brown morocco, slipcase, fine. (107700)
\$250.



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

4to, 8 plates, (5) pp. text.

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



43. [De luxe edition]. Copy XII of XX de luxe copies with a suite of progressive states of one plate, an original guide-sheet and stencil. Full brown morocco, marbled paper-covered slipcase, gilt lettering to backstrip. A fine copy. (104732)
\$2000.



44. [Regular edition]. Copy 365 of 380 regular copies. Quarter morocco, slipcase, fine. (106751)
\$400.



45. [Publisher's proof material]. Unique set of proof material made up especially for Mr. Arnold 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. (107736)
\$2250.



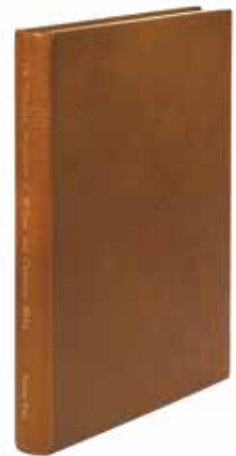
The Complete Portraiture of William and Catherine Blake.
London: Trianon Press, 1977.

4to, 155 pp., 51 plates.

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



46. [De luxe edition]. Copy V of 36 de luxe copies signed by the author. Original full brown morocco, slipcase. A fine copy. (107383)
\$975.



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

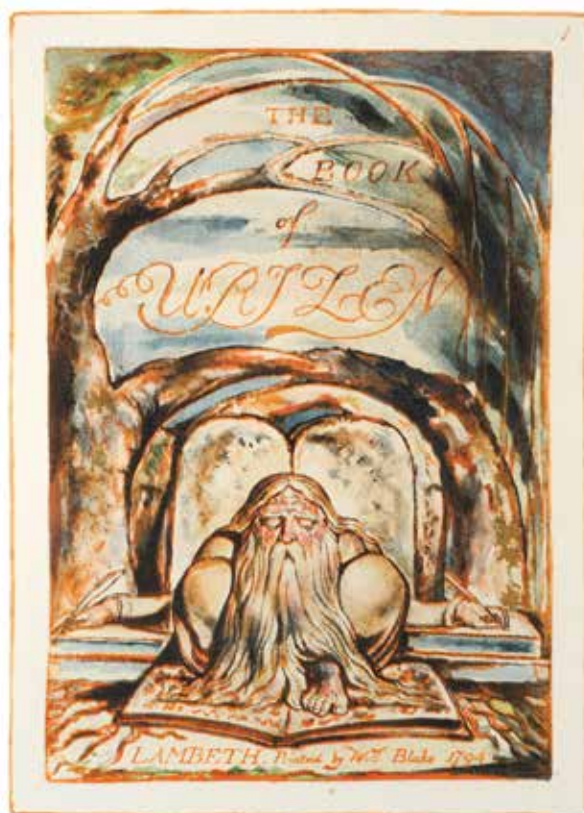


48. [Publisher's mock-up]. Publisher's pastepup of original sheets with annotations, colophon and text laid in. Original quarter brown morocco, some rubbing to backstrip. Numbered and marked in pencil. (107685)
\$600.

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

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

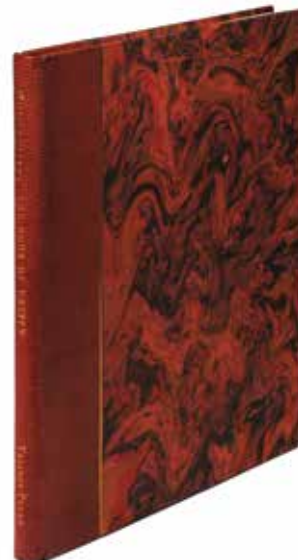
§ Limited to 526 copies including 20 de luxe copies numbered I-XX, 240 regular copies numbered 1-240 for the United Kingdom, 240 regular copies numbered 241 – 480 for the United States and 26 regular copies lettered A-Z reserved for the Library of Congress, Mr. Lessing Rosenwald, the Trustees of the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



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



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





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

3 vols., 8vo and 12mo, Vol. I (8vo), [i-vii]-viii, 50, (4) pp., Vol. II (12mo), [2] pp., 22 plates, Vol. III [4] pp., 31 plates.

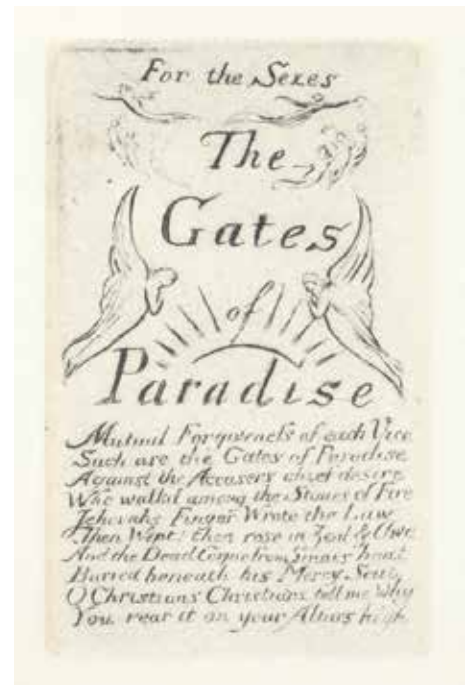
§ An edition of 726 copies including 700 numbered copies, of which the first 50 have additional material and are in a special binding, and 26 reserved copies lettered A-Z. This collection originally titled “For children” and later retitled by Blake “For the Sexes” is akin to an emblem book and contains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



51. [De luxe edition]. Copy number 48 of 50 copies with an additional volume of material (12mo, [2] pp., 10 progressive plates, negative and copper plate.) Original tan morocco, (vol. 4 in brown cloth, as issued), cloth slipcase, gilt lettering to backstrips of all three volumes. Fine. (107592)
\$1750.



52. [Regular edition]. Copy number 53 of 700 numbered copies. Original red cloth, red cloth slipcase, gilt lettering to backstrip of all three volumes. Very good. (107364)
\$300.



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

Folio, 27 plates, 4 pp. commentary.

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



53. [Regular edition]. Copy B of 26 reserved copies. Quarter green morocco, gilt lettered backstrip lightly faded, slipcase. Fine. (107644)
\$675.

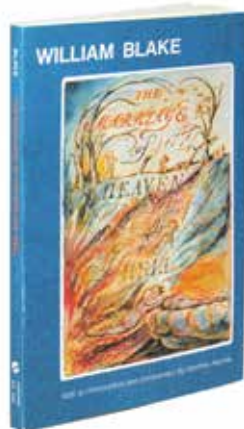
54. [Trade edition]. London & New York: Oxford University Press, 1975. 8vo: xxvii [xxviii], [27] pp. Title page in sepia and 27 plates including title page in color in double-page spreads alternating with those bearing notes to the plates. Original blue cloth, with lettering in silver to backstrip, original blue cloth slip case with illustrations tipped onto top and bottom covers.

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



55. [another copy]. Paperback. Very good.

§ Trade edition. (107586)
\$15.



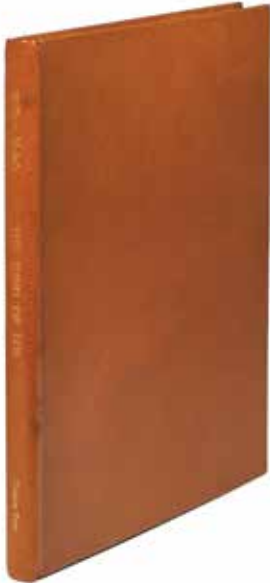
56. [Publisher’s proof material]. A unique set of proof materials made up specially for Arnold Fawcus including negatives, 20 collotypes and 20 progressive plates. Quarter green morocco box lettered in gilt, green marbled boards, box backstrip faded with rubbed edges. (107653)
\$1750.



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

4to, 8 plates and commentary.

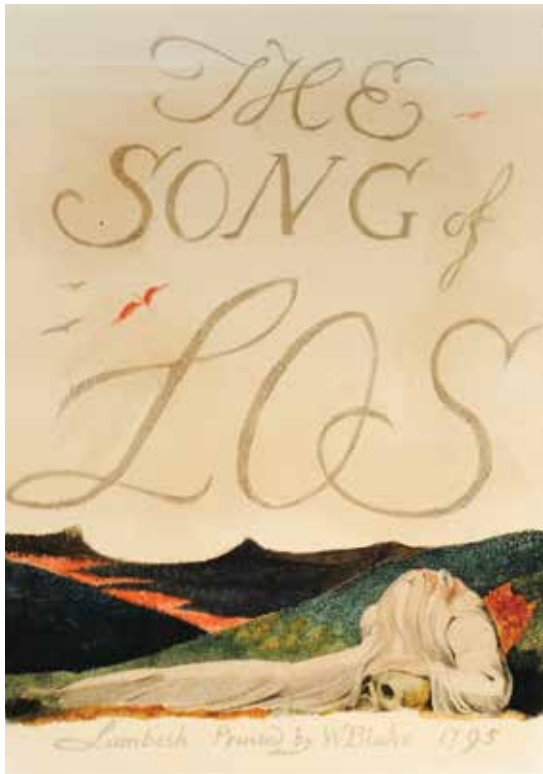
§ Limited to 458 copies including 32 de luxe copies numbered I-XXXII, 400 regular copies numbered 1-400 and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. One of the richest and most elaborate Trianons. "The Song of Los completes the cycle of the four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



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



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



59. [Regular edition]. Copy T of 26 reserved copies. Original quarter brown morocco, marbled boards and slipcase. As new. (107704)
\$425.





***There is No Natural Religion.* London: Trianon Press, 1971.**

2 vols., 4to and small 4to, with 20 color plates.

§ Limited to 616 copies including 50 de luxe copies numbered I-L, 540 regular copies numbered 1-540 and 26 copies lettered A-Z reserved for the Trustees of the William Blake Trust and the publishers. "The text is a clear statement of Blake's beliefs regarding the nature of man. The full book only came to light in 1953 and this is the first reproduction of the text. Such maxims are included as "Man's desires are limited by his perceptions, none can desire what he has not perciev'd (sic)" and "If any could desire what he is incapable of possessing despair must be his eternal lot" (Schneideman).

Bentley, *BB*, 202.



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

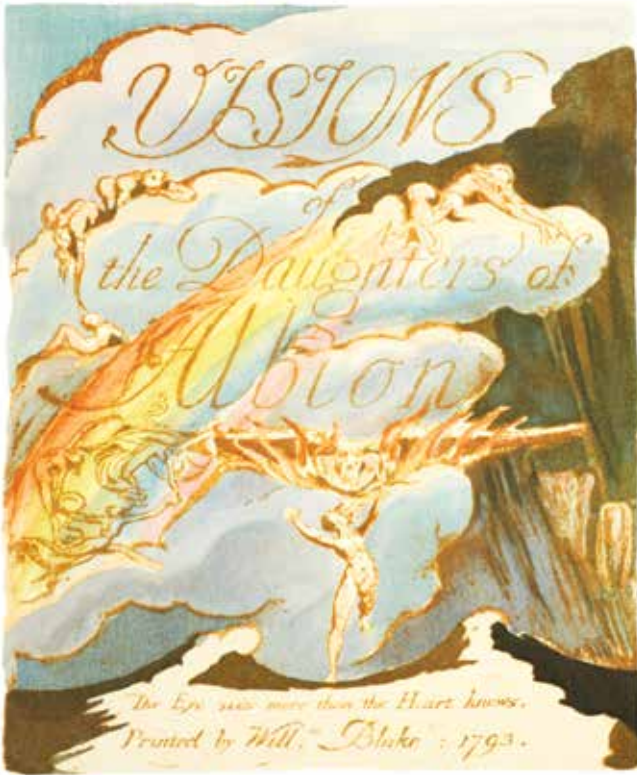


61. [Regular edition]. Number 5 of 540 regular copies. Quarter brown morocco, fine, slipcase a trifle worn. (107662)
\$200.



62. [Publisher's proof copy]. Proof copy with publisher's notes. 1 vol. only, small 4to with 20 color plates. Quarter brown morocco without gilt backstrip or slipcase. (107606)
\$150.

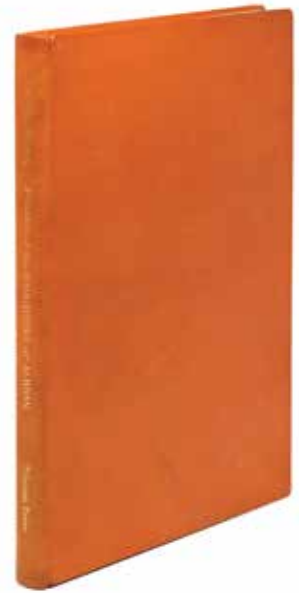




***Visions of the Daughters of Albion.* London: Trianon Press, 1959.**

Folio, 11 plates, 7 pp. commentary.

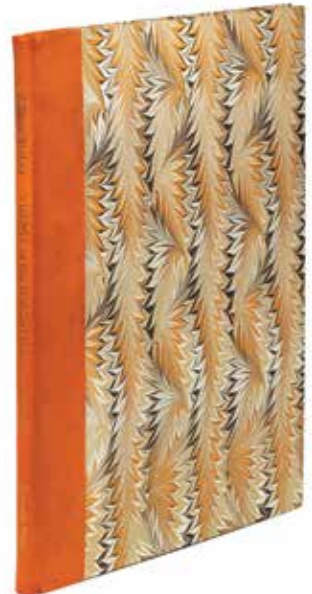
§ Limited to 446 copies including 20 de luxe copies numbered I-XX, 200 regular copies numbered 1-200 for the United Kingdom, 200 regular copies numbered 201 – 400 for the United States and 26 copies lettered A-Z reserved for the Lord Cunliffe, the Trustees of the William Blake Trust, and the publishers. One of the scarcer titles of the Press, especially in fine unfaded condition. "It is a continuation, though in thought only, of *The Book of Thel*. That represented the soul in the state of innocence; this the soul in the state of experience... It is primarily a protest against the sexual customs of the time." (Damon, *Blake Dictionary*). Bentley, *BB*, 216.



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



64. [Regular edition]. One of 426 regular copies, this copy unnumbered. Quarter orange morocco, slipcase, fine . (107376)
\$300.

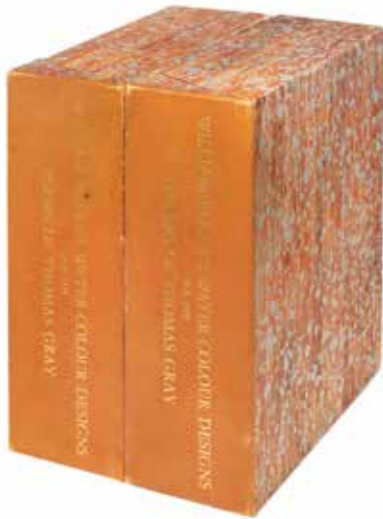


**Water-Colour Designs For
The Poems Of Thomas Gray.**

**A Facsimile with Introduction and Commentary by
Sir Geoffrey Keynes. London: Trianon Press, 1972.**

116 color facsimile leaves reproduced by collotype and hand-stencil color, the text of the poems reproduced from copper-plate with 3 additional printings to reproduce Blake's pencillings and the tone of the paper. Issued both bound and in sheets, regular and de luxe editions.

§ Limited to 518 copies including 12 grand de luxe copies numbered I-XXII, in 3 vols., 36 de luxe copies numbered 1-36, unbound in the French style, 352 regular copies numbered 37-388 in 3 vols. or unbound, 100 copies numbered 389-488 reserved for Paul Mellon and 18 copies lettered A-R hors commerce. In this, one of Blake's most extravagant tours de force, he took Gray's poems as a springboard for epic watercolors. Mounting the text on a large sheet, he painted all around the margins some of his most powerful and striking designs. The illustrations to a poem on the death of a favorite cat drowned in a goldfish bowl, for example, are a classic example of his visionary powers transcending the prosaic. Bentley, *BB*, 385.



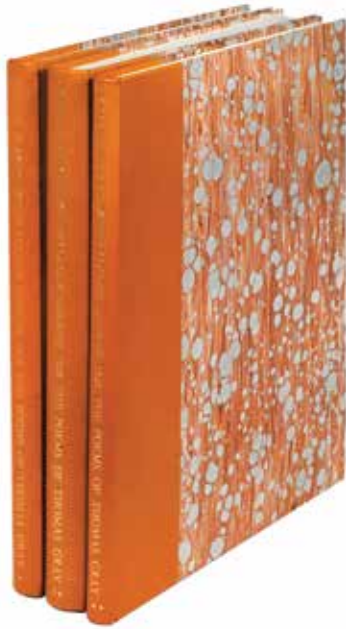
65. [Grand de luxe edition, proof copy]. A proof copy of the grande de luxe edition of 12 copies in full morocco, with an additional volume of selected plates bound in quarter morocco, with plates out of series and unnumbered. 2 huge boxes, with one box containing: 4 vols. in quarter brown morocco marbled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



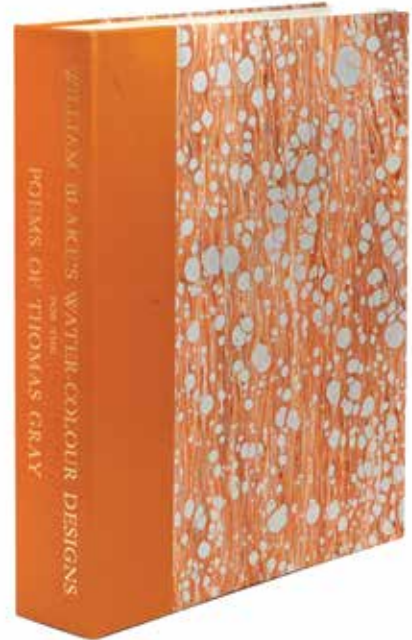
66. [De luxe edition, in sheets]

Number 30 of 36 de luxe copies with extra material, issued unbound in portfolio. This set is the Trianon Press's own set, so marked. For exhibition purposes this is the version to have as the sheets are issued singly and thus the entire 116 leaves (plus text and extra material) can be displayed at once. 2 volumes, huge 4to, 116 color facsimile leaves, with additional proof sheets, progressive plates, original stencils, etc., all in two portfolios, one a full brown morocco folding box, the other a quarter brown morocco box, all within a quarter brown morocco box. Fine. (107387)
\$9750.





67. [Regular edition, bound]. Number 1 of 18 reserved copies. 3 volumes, folio, with marbled boards, morocco backstrips, slipcases, a fine set as issued. (107731) \$1,750.



68. [Regular edition, in sheets]. Number 387 of 352 regular copies. Original sheets, marbled boards, morocco backstrip lettered in gilt, quarter brown morocco box. (107717) \$1750.



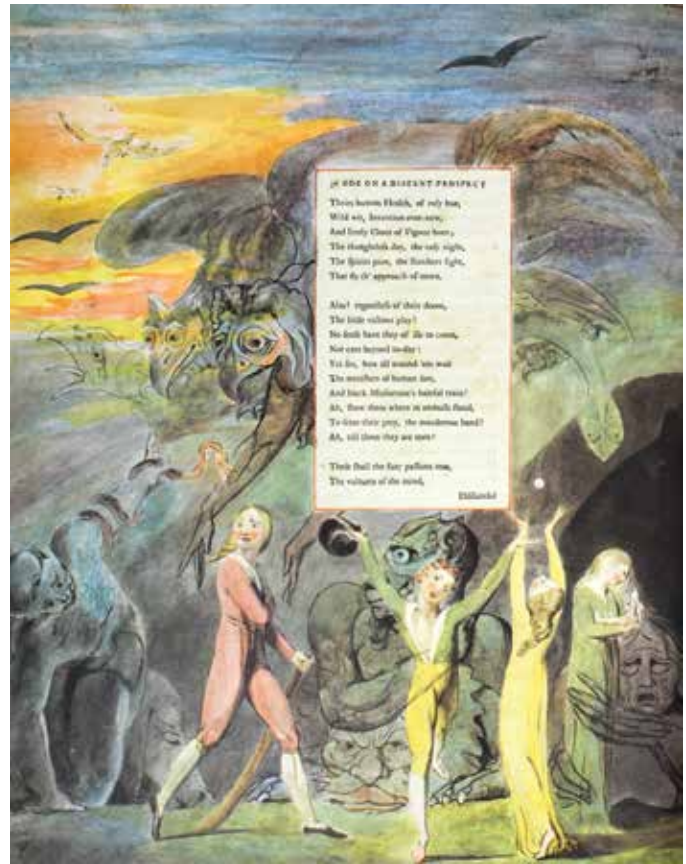
69. [Trade edition, de luxe copy]. London: Trianon Press, 1971. Small folio, 72 pages, with 16 color facsimile leaves, suites of progressive plates, and 116 monochrome illustrations. Marbled boards, morocco backstrip, slipcase, a fine copy as issued.

§ Number 25 of 28 de luxe copies numbered, inscribed and signed by Geoffrey Keynes. This is the de luxe edition of the trade version of the Gray issued by the Trianon Press in 1972 using 8-color printing. Although the three-volume folio edition is a magnificent piece of book making, this version is more accessible and easier to use and enjoy, and the quality of the color printing is Trianon Press at its best. Bentley, *Blake Books*, 385. (6281) \$1250.





70. [Trade edition, regular copy]. London: Trianon Press, 1972. 4to, xx, 71 pp. With 16 color plates and 116 illustrations. First UK Edition thus. Original blue cloth, illustrated dust-jacket. Very good. (105040) \$30.



71. [Publisher's proof material]. A large collection of unbound proof gatherings suitable for display. Folio, with color facsimile leaves reproduced by collotype and hand-stencil color; the text of the poems reproduced from copper-plate with 3 additional printings to reproduce Blake's pencillings and the tone of the paper. Enclosed in an unlettered morocco box, with marbled folding flaps. Slightly worn, internally very good. (107721) \$950.



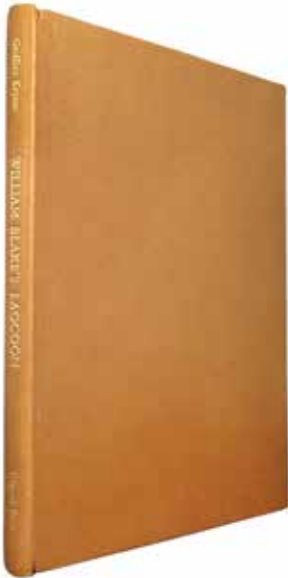
72. [Publisher's proof material]. Another collection, this enclosed in plain white wrappers within an unlettered morocco folder, with marbled folding flaps. Slightly worn, internally very good. (107720) \$950.



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.

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



Pl. 1

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

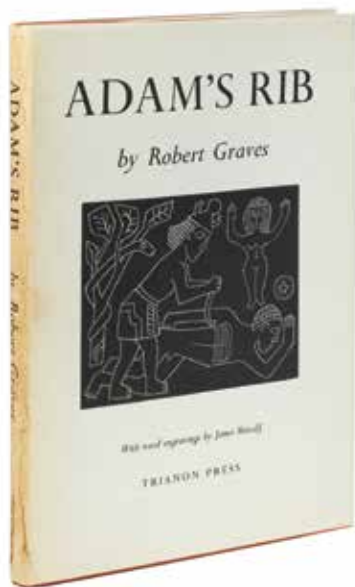


74. [Regular edition]. Number 1 of 380 regular copies. Quarter morocco with cloth covered boards. Fine. (107610)
 \$450.

OTHER TRIANON PRESS TITLES

75. Graves, Robert. Metcalf, James, illustrator. *Adam's Rib and other anomalous elements in the Hebrew Creation Myth. A new view by Robert Graves with wood engravings by James Metcalf.* London: Trianon Press for Faber and Faber, 1955.

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



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



76. Palmer, Samuel. (Trianon Press). *Samuel Palmer's Sketchbook 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) pages, facsimile volume to



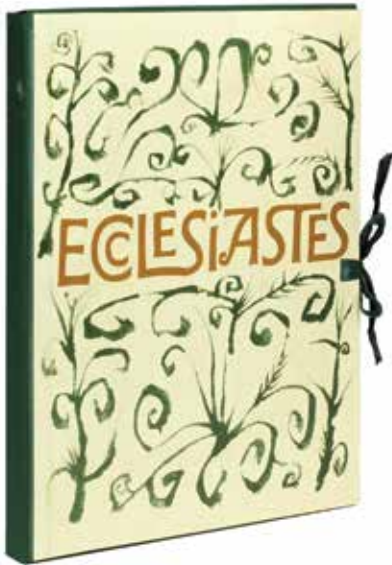
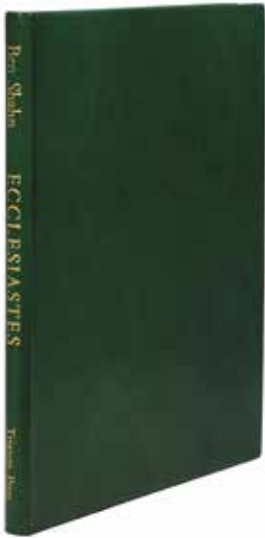
match. Original full brown morocco for reproduction volume, beige cloth for introduction and commentary, as issued.

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

77. Shahn, Ben (illustrator). *Ecclesiastes or, The Preacher*. Trianon Press: 1967. [De luxe edition].

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

§ One of 26 deluxe editions on Arches rag paper lettered A-Z, this being E. Manuscript pages and illuminated chapter headings reproduced by collotype and stencil. (107999) \$3750.



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

§ Limited to 200 copies on Arches rag paper this being unnumbered. Includes a note on blue paper loosely inserted at the colophon that states that this book was originally numbered 166, but another book was substituted and numbered 166 instead. Manuscript pages and illuminated chapter headings reproduced by collotype and stencil. (107994) \$300.





79. Shahn, Ben (illustrator). *Haggadah for Passover, Copied and Illustrated by Ben Shahn*. [Super de luxe edition]. Trianon Press: 1966.

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

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



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

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



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

§ One of 228 copies, this being number 1. Signed and stamped with the artist's cypher on the frontispiece. (108010)
\$4500.



PART 4:

Additional Editions, Reference Works and Ephemera under \$300

AUCTION CATALOGUES

1. [American Art Association]. *American and English "Men of Letters"... Also Original Painting in Tempera and an Original Watercolor Drawing by William Blake.* New York: The American Art Association, 1923. 8vo, unpaginated. Frontispiece of William Blake's Christ Appearing to the Apostles (lot 13). Also includes illustration of Blake's Marriage of Heaven and Hell (lot 15). Printed wrappers, detached. Results noted in pencil throughout. Covers detached but present. Good.
§ The Charles Eliot Norton sale of 2 May 1923; the Marriage drawing is a Camden-Hotten fake. Not in Bentley. (100677)
SOLD
2. [American Art Association/Anderson]. *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 title page. Pages browned. Good.
§ An important catalogue apparently overlooked by Bentley. (100673)
\$25.
3. [Anderson]. *Catalogue of the Library of Robert Hoe of New York.* New York: The Anderson Auction Company, 1911. 8vo, 605 pp. Illustrated, including a reproduction of Blake's Milton (lot 393) tipped-in facing page 72. Full brown cloth with gilt to front cover and backstrip. Moderate wear. Wrappers bound in. Very good.
§ Part One, A-K. Includes a few choice Blake titles, such as an inscribed Poetical Sketches, Songs of Innocence, Songs of Experience, Milton, and Europe. Hoe's library was the greatest ever sold in the USA to that date and fetched nearly \$2,000,000 -- a figure not surpassed until 1966. Bentley, BB, 665. Later sales had a few more Blake items. (100671)
\$45.
4. [Christie's]. *Highly Important Natural History Books and Autographs...* New York: Christie, Manson & Woods International, 1977. Large 8vo, 115 pp. plus numerous tipped-in plates. Includes lot 20, Blake's "Illustrations of the Book of Job" with black and white illustration opposite p. 25. Printed paper-covered boards with mild wear to extremities. Auction date May 26, 1977. Typed letter dated 11 May 1977 from Stephen Massey (signed) to Roger Easson along with list of estimates loosely inserted. Very good.
§ (100661)
\$15.
5. [Christie's]. *Printed Books Including the Leipzig Collection of Fine Bindings...* New York: Christie, Manson & Woods International, 1977. Large 8vo, 128 pp. with numerous tipped-in plates, some in color. Includes lot 110, Blake & Young's, "The Complaint, and The Consolation; or Night Thoughts," reproduced in color opposite p. 37. Printed wrappers. Auction date Friday, November 18, 1977. Very good.
§ (100663)
\$15.
6. [Christie's]. *The Famous Collection of Works by William Blake the Property of the late Graham Robertson...* London: Christie, Manson & Woods, Ltd., 1949. 8vo, 44 pp. Paper over boards. 4 cm piece of spine missing from bottom. 11 page supplement listing modern pictures and drawings for the same sale loosely inserted. Many pages annotated with results in pencil. Very good.
§ Perhaps the greatest collection of Blake sold since the Linnell sale of 1918. Bentley, BB, 659. (100681)
\$15.
7. [Christie's]. *The Famous Collection of Works by William Blake the property of the late Graham Robertson...* London: Christie's, July 22, 1949. 8vo, 44 pp., unillustrated, priced, with buyers. Original printed wrappers, a little worn. Bentley, BB, 659.
§ (100150)
\$15.
8. [Duttons]. *Sale Catalogue of the Private Library of Paul Hyde Bonner.* New York: Duttons, Inc., 1931. 8vo, 138 pp. Frontispiece Blake's Daughters of Albion [lot 24]. Blake items include lots 21 through 34 with other "Blakeiana" lots 35 through 41. Lacking wrappers. A good copy.
§ Not in Bentley. Important collection including some fine posthumous prints, three of which we recently sold. (100778)
SOLD
9. [Parke-Bernet]. *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 Blake books on p. 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.
10. [Parke-Bernet]. *William Blake: The Renowned Collection of First Editions, Original Drawings, Autograph Letters, and an Important Painting in Oils... Collected by the late George C. Smith, Jr.* New York: Parke-Bernet Galleries, Inc., 1938. 8vo, 85 pp. Black and white illustrations.

Lots 6-109, inclusive, autograph letters, books, drawing and a painting. Original wrappers with light chipping, spine worn. Very good.
 § (100654)
 \$35.

11. [Sotheby's]. *Catalogue of Eighteenth and Nineteenth Century Drawings and Paintings Including [Blake's Socrates]*. London: Sotheby & Co., 1962. 8vo, 30 pp. Printed wrappers. Blake's Socrates listed on p. 6, lot 20. Results sheet loosely inserted with buyers identified. Results also noted in ink in margins next to each lot. Ink notations to front wrapper, top. Very good.
 § (100666)
 SOLD

12. [Sotheby's]. *Catalogue of Important Autograph Letters, Literary, Historical and Medieval Manuscripts, Valuable Printed Books, Drawings by William Blake, etc.* London: Sotheby & Co., 1928. 8vo, 164 pp. Illustrated, including two Blake illustrations tipped in, opposite pp. 21 and 23. Printed green wrappers, lightly soiled with some water stains to edges. Good.
 § A mixed consignor sale including two drawings the property of Miss Brenda G. Warr, "Oberon and Titania", and "What is Man" from the Book of Job; and the Albin Martin suite of watercolor copies of the Book of Job consigned by his daughters in New Zealand and thought at the time to be originals (reproduced in the Morgan Library facsimile but dismissed by Lindberg and others later). (100679)
 SOLD

13. [Sotheby's]. *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. Auction date Monday, May 19, 1958. Very good.
 § (100657)
 \$10.

14. [Sotheby's]. *Catalogue of the Very Well-Known and Valuable Library, The Property of Lt.-Col. W. E. Moss...* London: Sotheby & Co., 1937. 8vo, 206 pp. Frontispiece of Blake's America a Prophecy (lot 169). Two other Blake illustrations tipped in (lot 144, Songs of Innocence and lot 176, The Gates of Paradise). The Blake Collection beginning on p. 21 and includes lots 138-225. Green printed wrappers with ink notations to front cover. Results also noted in ink to select lots. Prices and buyers' names loosely inserted. Mild water damage to spine. Very good.
 § A landmark sale with several outstanding pieces, lots 138-284. Bentley, BB, 643. (100680)
 \$20.

15. [Sotheby's]. *Catalogue of the Well-Known and Valuable Library of the Late Bernard Buchanan MacGeorge, Esq.* London: Sotheby, Wilkinson and Hodge, 1924. 8vo,

186pp. 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.

16. [Sotheby's]. *Victorian Paintings, Drawings and Watercolours...* London: Sotheby Parke Bernet & Co., 1977. Oblong 8vo, 58 pp. Illustrated in red printed wrappers. The Blake lots begin on p. 24 with 3 reproduced images, 2 in color. Estimates bi-fold loosely inserted along with a folded typed note from Argosy Book Stores to Mr. [Roger] Easson signed by Judith Lowrey. Very good.
 § (100669)
 SOLD

BOOKS WITH ILLUSTRATIONS BY BLAKE

17. *The Book of Job: The Eighteenth Book of the Old Testament with the Twenty-Two Engravings of William Blake*. London: Ernst Benn Ltd., at Bouverie House, Fleet Street, MCMXXVII [1927]. Folio, 56 pp. Full black cloth with gilt stamp on cover.
 § (105588)
 \$20.

18. Bunyan, John. *The Pilgrim's Progress*. London: Heritage Press, 1942. 8vo, 189 pp. Original publisher's linen cloth with gilt labels, speckled edges, and 12 full color illustrations by William Blake. Slight browning to cloth and endpapers, back-strip sunned. In original brown slipcase, waterstained.
 § The classic tale complemented by Blake's illustrations and thoughtful book design by Stefan Salter. (105182)
 \$15.

19. Bunyan, John. *The Pilgrim's Progress... illustrated with 29 watercolor paintings by William Blake now printed for the first time. Edited by G.B. Harrison. With a new Introduction by Geoffrey Keynes*. New York: Spiral Press for the LEC, 1941. Small folio, xxxii, 213 pp. 29 plates. Original green cloth. Slipcase. Fine.
 § Limited to 1500 copies (this being number 914) with 29 tipped-in color plates reproducing Lord Crewe's set of Blake watercolors. Bentley, BB, 377. (105046)
 \$85.

20. Milton, John. *L'Allegro... Together with A Note upon the Poems by W. P. Trent. Il Penseroso.... Together with a Note upon the Paintings by Chauncey Brewster Tinker*. New York: Limited Editions Club, 1954. Large 8vo, 43; 44, [2] pp., 12 gravure plates after the paintings by William Blake. Gilt-lettered dark green cloth, slipcase; prospectus and newsletter.
 § Limited to 1780 copies designed by Bruce Rogers. The illustrations are from the Blake designs in the collection of the

Pierpont Morgan Library and the two works by Milton which they illustrate have been printed dos-a-dos. (104700)
\$75.

21. Milton, John. *L'Allegro... Together with A Note upon the Poems by W. P. Trent. Il Penseroso.... Together with a Note upon the Paintings by Chauncey Brewster Tinker*. New York: Heritage Press, 1954. Large 8vo, 43; 44, [2] pp., 12 gravure plates after the paintings by William Blake. Quarter red cloth, marbled boards.
§ Reprint of the edition designed by Bruce Rogers. (104701)
\$35.

22. Milton, John. *On the Morning of Christ's Nativity Milton's Hymn with illustrations by William Blake and a Note by Geoffrey Keynes*. Cambridge: At the University Press, 1923. 4to, 32, (2) pp. 6 plates. Cloth and decorated paper over boards, paper label. Chipped and worn glassine dust-jacket.
§ First edition. Light dust soiling, corners faintly worn, but a very good copy. Bentley, BB, 389. (5626)
\$150.

BOOKSELLER CATALOGUES

23. Bertram Rota Ltd. *The Printer and the Artist: A Catalogue of Private Press Books & Illustrated Books from the United Kingdom. Europe and America*. London: 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.

24. John Howell Books. *Anniversary Catalogue 1912-1982*. San Francisco: 1982. 8vo, 187 pp. Illustrated, including Blake's "A Whirlwind of Lovers" from Illustrations of Dante on p. 27. 3 Blake items listed for sale. In dark blue printed wrappers, gilt-lettered and blindstamped cover. Some curling to top edge. Price list loosely inserted along with a compliments slip and a bi-fold of the Rosselli Oval Planisphere (1507-1508). Very good.
§ Over the decades Howell had a number of interesting Blake items and many were purchased (and resold) in the 1970s for the heir and murderer John Dupont. (100777)
SOLD

25. John Howell Books. *English Literature*. San Francisco, CA: 1982. 8vo, 128 pp. Illustrated. Item 83 on p. 31: Hayley, William. The Life and Posthumous Writings of William Cowper with 6 engravings by William Blake. Printed wrappers. Very good to near fine.
§ (100779)
\$5.

26. Paul Grinke. *Catalogue Five. Miscellany of Fifty Books, Manuscripts and Drawings, with a Note by*

Todd on Stothard's Drawing of the Battle of Ai. London: n.d. Oblong 8vo, 28 pp. Wrappers.
§ Item 32 pp. 17-19 The Battle of Ai by Thomas Stothard with engravings by Blake during his development as a commercial engraver. (100780)
\$5.

27. Zeitlin & Ver Brugge, Booksellers. *Eighteenth & Nineteenth Century English Master Drawings and Prints*. Los Angeles, CA: 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.

COLLECTION CATALOGUES

28. Baker, C. H. *Catalogue of William Blake's Drawings and Paintings in the Huntington Library*. San Marino, California: The Huntington Library, 1938. 8vo, 42 pp. plus 24 plates in rear. Quarter cloth with brown paper-covered boards. Label pasted to front cover and backstrip. A very good copy.
§ First of several printings, a very good copy. Bentley, BB, 646A.
(100622)
\$25.

29. Baker, C. H. *Catalogue of William Blake's Drawings and Paintings in the Huntington Library*. 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 (above). Bentley, BB, 646B. (102023)
\$30.

30. 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 (above). See Bentley, BB, 646. (100036)
\$35.

31. Bentley, G. E. *The Blake Collection of Mrs. Landon K. Thorne*. New York: Pierpont Morgan Library, 1971. Royal 8vo, 65 pp., 30 plates. Original wrappers, fine.
§ Noble collection of Blake given to the PML; this catalogue was written by G.E. Bentley with an introduction by Charles Ryskamp. Bentley, BB, 706. (100137)
\$25.

32. Bindman, David, ed. *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.
§ First edition (also issued in cloth). Bentley, BB, 703. (100106)
\$25.

33. 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, dust-jacket.

§ With an introduction by Anthony Blunt and a foreword by John Rothenstein. A very good copy. Bentley, BB, 679. (100189) \$30.

34. Butlin, Martin. *William Blake: A Complete Catalogue of the Works in the Tate Gallery*. London: The Tate Gallery, 1971. Oblong 4to, 80 pp. Color frontispiece of Nebuchadnezzar. 87 color and black and white illustrations. Dark red cloth covers with gilt to front and backstrip. Illustrated dust-jacket with only slight edgewear. Very good.

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

35. 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.

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

36. Preston, Kerrison. *Catalogue of the Preston Blake Library Presented by Kerrison Preston in 1967*. Westminster City Libraries, 1969. 8vo, [127] pp. Original printed wrappers custom bound into quarter blue morocco lettered in gilt. Fine.

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

37. Preston, Kerrison. *Catalogue of the Preston Blake Library Presented by Kerrison Preston in 1967*. Great Britain: Westminster City Libraries, 1969. 8vo, [127] pp. White printed wrappers. Very lightly soiled. With handwritten notes on Trianon Press stationery loosely inserted. Very good.

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

38. Preston, Kerrison. Goff, Phyllis. *William Blake: Supplement to the Catalogue of the Preston Blake Library*. Westminster City Libraries, 1972. 4to, 24 single-sided leaves. Brown printed wrappers, stapled. Very good.

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

39. **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.

40. 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.

EPHEMERA

41. American Blake Foundation. *Collection of ephemera, including transparencies, prints, proofs etc. for the Genesis Manuscript, America, Milton, and a group of miscellaneous b/w prints, transparencies and color separations etc.* [Memphis: ABF, 1974-78]. Two large envelopes containing the material; in good condition though a few plates worn at the edges from handling.

§ An interesting group of materials relating to ABF publications including the suite of separations for the "Genesis" manuscript which was actually printed in proof and of which two copies are known to exist; America and Milton were issued, in 1974 and 1978. (100590)

\$300.

42. [Calendar of Exhibitions]. *Henry E. Huntington Library and Art Gallery, June 1972*. San Marino, California: Henry E. Huntington Library, 1972. 4to, trifold with reproduction of an engraving from Blake's *The Book of Job* (plate 21). Very good.

§ (100703)

\$5.

43. [Greeting Card]. *Infant Joy*. [New York]: The Metropolitan Museum of Art, Rogers Fund, 1917. 10x13 cm greeting card with front illustration from Blake's *Songs of Innocence and Experience Infant Joy*, ca. 1825. Addressed to "Dr [Roger] Easson" signed by Nancy Willard, author of *A Visit to William Blake's Inn*. Very good.

§ (100754)

\$5.

44. *Manifold Review*. Hancock, VT: Top Drawer Enterprises, 1980. Oblong 12mo, 4 double-sided folding panels with 11 reproductions of Blake images. The Sixfold Postcard/Poster/Periodical/Book. Very good.

§ (100763)

\$5.

45. [Music]. Harden, Dana. *Milton an Opera*. Boulder CO: Gologonooza Productions, [n.d.]. 17 leaves, 4to, stapled.

§ The libretto to an "opera" by Dana Harden from Blake's poem. Included is the cassette tape of the opera, and a 1p. ALS from Dan Harden to Roger Easson thanking him for his help and stating: "Enclosed is a demo (instrumental) of what will be sung in the Milton opera." No mention of Dana Harden found anywhere. (101074)

\$25.

46. [Prospectus]. *Announcing the First Publication of Genesis, The Seven Days of the Created World, from the holograph of William Blake*. New York: Philip C. Duschnes & The Cummington Press, 1951. 4to, 4 pp. folded announcement. "This manuscript, 209 lines of blank verse described as item no. vii in the Keynes bibliography of Blake...Overleaf here, an opening from the book is reproduced.; and a prospectus follows." Order form loosely inserted. Very good.

§ (100757)

\$15.

47. [Prospectus]. *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.

48. [Prospectus]. *The Wood Engravings of William Blake: Seventeen Subjects Commissioned by Dr. Robert Thornton for his Virgil of 1821, Newly Printed from the Original Blocks now in the British Museum; A Prospectus*. Great Britain: British Museum Publications, Ltd., 1977. Small oblong 8vo, 11 pp. Five reproduced woodcuts on off-white card-stock pages. Orange printed dust-jacket over plain off-white wrappers. Near fine.

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

\$10.

49. [Prospectus]. *William Blake and the Moderns*. New York: State University Press, [No Date]. Slim 8vo tri-fold. Bright orange mailer with the mailing label addressed to Kay Easson. Announcement and order form for Blake and the Moderns, edited by Robert J. Bertholf and Annette S. Levitt. Near fine.

§ (100765)

\$5.

50. [Prospectus]. *William Blake: Illustrations to the Divine Comedy of Dante*. New York: Da Capo Press, October 15, 1968. 4to bi-fold, [4] pp. Front cover illustrated with plate 53. Full page illustration from plate 15 on verso. Very good.

§ A sales prospectus for the reprint. (100767)

\$5.

51. 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. Illustrated in color throughout. Original cloth, dust-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. (101226)

\$15.

52. Willard, Nancy. *Blake's Wonderful Car Delivers us Wonderfully Well: Illustration from A Visit to William Blake's Inn. Poems for Innocent and Experienced Travellers by Nancy Willard*. [New York]: Harcourt Brace Jovanovich, 1981. Full color poster with color illustration announcing the release of Willard's book. Some wear along folds. Very good.

§ (100792)

SOLD

53. Willard, Nancy. *Cover Illustration by Alice and Martin Provense from A Visit to William Blake's Inn by Nancy Willard*. [New York]: Harcourt Brace Jovanovich, 1981. Single-sided black and white glossy illustration announcing the release of Willard's book. Very good.

§ (100790)

SOLD

EXHIBITION CATALOGUES

54. Arts Council of Great Britain. *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. (100231)

\$20.

55. Arts Council of Great Britain. *The Tempera Paintings of William Blake. A critical catalogue. With an introduction by Geoffrey Keynes*. London: Arts Council of Great Britain, 1951. 4to, 32 pp., 13 collotype plates, one folding. Paper covers, lightly soiled and darkened. Very good.

§ Bentley, BB, 663. (100592)

\$15.

56. Board of Education. *Catalogue of an Exhibition of Drawings, Etchings & Woodcuts by Samuel Palmer and other Disciples of William Blake*. London: The Board of Education, 1926. 4to, 87 pp. plus 32 pp. of plates. Frontispiece. Green printed wrappers, some sun-fading and signs of water damage. Spine chipping with a 5cm piece loose from bottom. Good.

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

\$45.

57. British Council. *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 b/w 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 Blake Books Supplement. (100275)
\$25.

58. Burlington Fine Arts Club. *Catalogue Blake Centenary Exhibition*. London: Privately Printed for the Burlington Fine Arts Club, 1927. Large 4to, 63 pp., 48 of 49 plates, lacking the color plate. A good copy in original cloth.

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

59. Carfax. *Exhibition of Works by William Blake*. London: Carfax & Co., Ltd., 1906. 8vo, 40 pp. Dark gray printed wrappers with light soiling to edges. Staples rusted. Some sun fading. Pages spotted. 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. (100750)
\$45.

60. Grolier Club. *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, [xix], 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.

61. Hunterian Art Gallery. *William Blake and His Circle*. Glasgow: Hunterian Art Gallery, 1993. Slim small 8vo, 24 pp. Illustrated throughout in b/w. Original wrappers.

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

62. Huntington. *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. plus 12 plates in black and white. Blue printed wrappers. Very good.

§ Introduction by C.H. Collins Baker. Bentley, BB, 640. (100752)
\$20.

63. Huntington. *An Exhibition of William Blake's Water color Drawings of Milton's "Paradise Lost"*. San Marino: Huntington Library, 1938. Small 8vo, 15 pp., 13 monochrome

plates. Original blue printed wrappers.

§ Third edition. Introduction by C.H. Collins Baker. (100217)
\$20.

64. Huntington. *Prints by the Blake Followers*. San Marino: Huntington Library, 1982. 8vo, 36 pp., illustrations, Original printed wrappers.

§ (100025)
\$10.

65. Huntington. *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, CA]: Henry E. Huntington, 1972. 12mo, 32 pp. Illustrated. Red printed wrappers, stapled. Near fine.

§ (100715)
\$10.

66. Huntington. *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.

67. Illinois State. *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. (100737)
\$15.

68. Manhattanville College. *William Blake The Apocalyptic Vision. Preface and Catalogue by Harvey Stahl. Introduction by Bruce Daryl Barone*. Purchase, New York: Manhattanville College, 1974. 8vo, 14 page introduction, 27 plates with accompanying text, bibliography. Original wrappers, fine.

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

69. MOMA (NY). *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. "Hennessey & 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.

70. National Gallery of Art. *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.

71. National Gallery of Art. *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. "K. Preston" in Pencil to top right corner. Some sun-fading and edgewear. Invitation, program of events and newspaper clippings related to the opening of the exhibit loosely inserted. Very good.

§ Bentley, BB, 674. (100731)

\$25.

72. Philadelphia Museum of Art. *William Blake 1757-1827, A Descriptive catalogue of an exhibition of the works of William Blake selected from collections in the United States*. Philadelphia: The Philadelphia Museum of Art, 1939. 4to, xxii, 175 pp. Frontispiece portrait of Blake. Numerous illustrations throughout. Covers spotted with water damage to bottom edge. Good.

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

\$20.

73. Santa Barbara Museum of Art. *Followers of Blake*. Santa Barbara: Museum of Art, 1976. 4to, 40 pp., illustrated. Original wrappers. "Robert Essick" name in ink to front free endpaper. "Gallery Notes" leaflet loosely inserted. Very good.

§ Scarce show of Blake and his circle, edited by Larry Gleeson. Bentley, BBS, 293. (100736)

\$20.

74. Tate. Butlin, Martin. *William Blake*. London: Tate Gallery, 1972. Oblong 8vo, 16 pp. plus 32 plates, some in color. Illustrated wrappers. Very good.

§ 3rd impression, first printed in 1966 in the Tate Gallery Little Book Series. (100824)

\$10.

75. Tate. 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. Not in Bentley, BB or BBS. (101072)

\$15.

76. Tate. *William Blake 1757-1827*. [London]: Tate Gallery, 1947. 8vo, 40 pp., with 24 illustrations. Original wrappers, very good. Bentley, BB, 657A.

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

\$35.

77. Tate. *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.

78. UC Santa Barbara. *William Blake in the Art of his Time*. UC Santa Barbara: 1976. Oblong small folio, 103 pp. 132 illustrations, 5 in color. Original printed wrappers.

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

\$25.

79. William Weston Gallery. *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.

80. Yale Center for British Art. *The Visionary Company Blake's Contemporaries and Followers*. [New Haven]: Yale Center for British Art, 1997. Calendar 8vo, 19 pp. illustrated in b/w. Self-wrappers, new.

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

\$10.

FACSIMILE EDITIONS AND OTHER REPRODUCTIONS

81. Damon, S. Foster, ed. *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. illustrated. Original brown boards. Fine copy.

§ First edition, a scarce book. Publisher's presentation bookplate on the front paste-down. Bentley, BB, 435K. (10950)

\$145.

82. Damon, S. Foster. *Illustrations of the Book of Job... The Doctrine of Job*. New York: United Book Guild, [1950]. Slim folio, title page and 21 plates, each with Damon's commentary.

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

§ A useful edition for Damon's commentary, though the illustrations are of poor quality. Bentley, BB, 432B. (100214)
\$20.

83. Erdman, David, ed. *The Illuminated Blake. All of William Blake's illuminated works with a plate-by-plate commentary.* Garden City, New York: Anchor Press/Doubleday, 1974. Oblong folio, 416 pp. Paper covers, minor soiling and wear, small piece torn from edge of back cover.

§ The soft-bound American edition. Bentley, BB, A261. (100134)
\$25.

84. Essick, Robert and Jenijoy La Belle, eds. *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.

85. 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. Very good to near fine.

§ Limited edition of 400 printed by The Stinehour Press: Lunenburg: Vermont. Bentley, BB, 1867. (100896)
\$30.

86. *Illustrations of the Book of Job. 21 reduced water-colours known as the New Zealand set.* [New York: Morgan Library, 1935] 1 vol. (of 6), folio, title page and 21 plates beautifully printed in color facsimile. Original printed wrappers as issued.

§ One part of the superb Morgan facsimile, a magnificent production, showing for the first time the three colored sets and the drawings for the smaller set, as well as reproducing in fine facsimile the proof issue of the first printing. Issued in a small edition and hard to find in good condition. Bentley, BB, 374: "The 134 plates of this excellent edition include Blake's pencil drawings and water-colours and proofs of his engravings. For the genesis of Job it is of crucial importance." Despite the Trianon Press edition of 1987, this edition is still a necessity as it reproduces both the Butts and Linnell sets of Job watercolors in color which are only found in black and white, much reduced in size, in the Trianon edition. (104482)
\$195.

87. *Illustrations of the Book of Job.* London: Gowans and Gray, 1912. Square 12mo, printed on glossy paper. Original printed wrappers, glassine jacket.

§ Very rare and useful "reduced facsimile from impressions in the British Museum" (title page). Bentley, BB, 428. (100075)
\$25.

88. *Illustrations of The Book of Job. Reproduced in Facsimile from the original "New Zealand" set made about 1823-4, in the Possession of Philip Hofer. With a Note by Philip Hofer.* London: Dent, and New York: Dutton, 1937. 4to, [5], 22 color plates, 9 pp. note at end. Original yellow cloth, red top, dust-jacket slightly soiled and torn. A good copy.
§ The regular issue. Todd. Bentley, BB, 375. (101176)
\$100.

89. Keay, Carolyn. *William Blake Selected Engravings.* New York: Academy Edition, 1975. 4to, paperback, 9 pp. text and 81 pp. illustrations, including 4 in color.
§ (105877)
\$5.

90. 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.

91. *Milton edited and with a Commentary by Kay Parkhurst and Roger Easson.* Boulder: Shambhala, 1978. Tall 8vo, 178 pp. including a full-color reproduction of the original. Original cloth, dust-jacket. Very good.

§ A very good-quality trade printing of Milton, from copy B (Huntington) and with plates A-F from copy D (Rosenwald). Bentley, BBS, p. 102. (101153)
\$35.

92. *Night Thoughts or the Complaint and the Consolation. Illustrated by William Blake. Text by Edward Young. Edited, with an Introduction and Commentary, by Robert N. Essick (&) Jenijoy La Belle.* New York: Dover, [1975]. 4to, xxi pp. plus the reduced facsimile. Original wrappers.

§ Inscribed by Bob Essick to Ruth Fine. Bentley, BB, A515. (100088)
\$25.

93. *Paradise Lost.* New York: Studio Publications, 1947. Folio. 9 colored plates, and one page of text in red/brown printed portfolio wrapper. Very slight edgewear of wrapper, and one minor crease at lower corner flap, signature on front wrapper of Peter Benson. Plates and text page in very good condition.

§ Bentley, BB, 392. (100616)
\$50.

94. *Songs of Innocence and Experience. Selected Plates Reproduced in Facsimile from Originals in the Huntington Library. Selected and introduced by James Thorpe.* San Marino, CA: The Huntington Library and Art Gallery, [1975]. 8vo, 31 pp. Illustrated. Stapled wrappers. Very good.

§ First edition. Bentley, BB, A333: "slightly enlarged facsimile... from copy E... and N, with transcripts on facing pages." (101550)
\$10.

95. *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.]* United Book Guild New York and London: Falcon Press, 1947. Small 8vo, (6) pp. of text and the facsimile in black and white. Original green and blue wrappers, dust-jacket. Very good.

§ First edition. Bentley, BB, 186. (100565)
\$20.

96. *Songs of Innocence and of Experience. Edited with an Introduction and Notes by Andrew Lincoln.* Princeton: The William Blake Trust, [1995]. Roy. 8vo, 209 pp., including 57 pp. of color plates. Brown cloth in pictorial dust-jacket, as new.

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

\$175.

97. *Songs of Innocence and of Experience. Facsimile of sixteen original plates etched by William Blake.* London: Academy Editions, 1971. 12mo, with sixteen plates reproduced in brown ink with text to facing page. Cream-colored glossy paper-covered boards with printed decoration (Blake's etched title pages to top and bottom cover). Very good.

§ First of the Academy editions. Letterpress text facing the facsimile pages. Bentley, BB, A191. (102911)

\$10.

98. *Songs of Innocence. Color Facsimile of the First Edition with 31 Color Plates.* New York: Dover Publications, Inc., 1971. 12mo, 55 pp. 31 plates. Illustrated wrappers. Light creasing to spine. Very good.

§ First Dover edition. A pleasant little edition, with a brief foreword and the text in letterpress at the end. Bentley, BB, 168. (101563)

\$10.

99. *Songs of Innocence.* London: Benn, 1926. 8vo, color facsimile, no text. Original black cloth gilt. Backstrip torn along hinge. Staining to covers.

§ Songs of Innocence (vol. I) only. A good trade facsimile though issued without any commentary. Bentley, BB, 160. (101610)

\$20.

100. *The Book of Thel.* London: Gollancz, 1928. Thin 4to, 8 leaves and colophon. Original black cloth, gilt. Very good.

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

\$30.

101. *The Book of Urizen edited and with a Commentary by Kay Parkhurst and Roger R. Easson.* Boulder: Shambhala, 1978. Tall 8vo, 102 pp. including a full-color reproduction of the original. Original cloth, dust-jacket.

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

\$35.

102. *The Book of Urizen edited and with a Commentary by Kay Parkhurst and Roger R. Easson.* Boulder: Shambhala, 1978. Tall 8vo, 102 pp. including a full-color reproduction of the original. Wrappers.

§ 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.

103. *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 pp. of text. Original red cloth gilt, dust-jacket, very good.

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

\$125.

104. *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]. Lge. 4to, 367 pp., including 77 pp. of color illustrations. Brown cloth in pictorial jacket.

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

\$175.

105. *The Note-Book of William Blake, Called the Rossetti Manuscript edited by Geoffrey Keynes.* London: The Nonesuch Press, 1935. 4to, xii, 163 pp. and unnumbered plates of photo-reproduction of the notebook. Original blue buckram. Spine a trifle faded.

§ Limited to 650 copies. Bentley, BB, 123. (105254)

\$175.

106. *The Pickering Manuscript. Introduction by Charles Ryskamp.* New York: Pierpont Morgan Library, 1972. 8vo, 32 pp. Original printed wrappers.

§ Nicely produced facsimile. Bentley, BB, 127: "the first facsimile of the manuscript." (100634)

\$25.

107. *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]. Lge. 4to, 231 pp. including 57 pp. of color

illustrations. Brown cloth in pictorial dust-jacket. As new.

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

108. *Tiriel. Facsimile and Transcript of the Manuscript, Reproduction of the Drawings, and a Commentary on the Poem by G.E. Bentley.* OUP: 1967. 4to, (9), 94 pp. illustrated. Original cloth, dust-jacket a bit soiled and torn.

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

109. *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 pp. 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.

110. Willard, Helen. *William Blake Water-color Drawings.* Boston: MFA, [1957]. Small thin 8vo, (64) pp., 28 black and white illustrations. Original wrappers, as new.

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

PERIODICALS

111. *Books and Bookmen, Edited by Frank Granville Barker.* London: Hansom Books at Artillery Mansions, 1973. 4to, 146 pp. Illustrated magazine. On pp. 40-42 appears a reference to William Blake in an article, Draughtsmen and Colourists by Douglas Cooper. Very good.

§ (100804)
\$5.

112. Bronowski, J. *Blake's Idylls.* London: New Statesman and Nation, 1955. 4to, 35 pp. (numbered 667-702). Newspaper. Blake article appears on pp. 691-92 and is a review of Blake's Songs of Innocence by Trianon Press. Pages browning. Very good.

§ (100815)
\$15.

113. *Colby Library Quarterly. Volume XIII, Number 2.* Waterville, ME: June 1977. Slim 8vo, illustrated. Original wrappers, fine.

§ The William Blake issue. Contributors: Heppner, C: A Desire of Being; Warner, Janet: Blake and the Language of Art; Stevenson, Warren: Interpreting Blake's Canterbury Pilgrims; Rose, Edward: Blake and the Double; Sutherland, John H.: Blake's Milton. A scarce title. (100085)
\$20.

114. Efron, Arthur, ed. *Paunch. Number 40-41. April 1975.* Buffalo, NY: Arthur Efron, 1975. 8vo, 172 pp. Printed wrappers. An essay on William Blake by Margaret Wooster and Arthur Efron. Very good.

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

115. Firestone, R. S. *William Blake's Proverbs of Hell.* [San Francisco or Berkeley?: c. 2012?] Slim small 8vo, [26] (2, blank)pp. illustrated throughout in b/w. Original printed wrappers, as new.

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

116. Garnett, Richard. *William Blake Painter and Poet.* London: Seeley and Co. Limited, 1895. 8vo, 80 pp. Half-morocco with marbled boards, original soft wrappers bound in. Gilt-lettered. Light edgewear. Very good.

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

117. Goldstein, Laurence, ed. *Antipodes.* Brown University, Providence, RI: Hellcoal Press, 1969. 4to, 20 pp. Bright yellow printed wrappers. Signed on title page by Goldstein. Very good.

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

118. Goldstein, Laurence, ed. *Los.* Brown University, Providence, RI: Hellcoal 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.

119. Grigson, Geoffrey. *A Trio of Underestimated Virtues--I.* London: British Broadcasting Corporation, 1955. 4to, 42pp (numbered 682-724). Newspaper, The Listener (Volume LIV, No. 1391, October 27, 1955), in which the Blake article appears on pp. 700-701. Illustration of William Blake at Ham-

pstead from a line drawing by John Linnell, about 1825. Staples rusting. Some edgewear. Pages browned. Very good.

§ (100886)
\$10.

120. Hirst, Desirée. *Blake Studies vol. 3 no. 1 Fall 1970*. Normal: Illinois State University, 1970. 8vo, 100 pp., original color-printed wrappers.

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

121. Hirst, Desirée. *The Month. January 1958*. London: Longmans Green, 1958. 8vo, 64 pp., original printed wrappers.

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

122. Lucie-Smith, Edward. *The Fiery Vision of William Blake is Burning Bright*. Washington, DC: The Smithsonian Associates, 1982. 8vo, 156 pp. Illustrated Smithsonian magazine (Volume 13, Number 6: September 1982) with the William Blake article appearing on pp. 50-59 including 11 full-color images. Very good.

§ (100908)
SOLD

123. Quash, George, ed. *Stony Brook 3/4*. Stony Brook: Stony Brook Poetics Foundation, 1969. 8vo, 391pp plus [9] pp. of advertisements. Illustrated. Printed wrappers in glassine wrapper. A few nicks and creasing. Very good.

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

124. Raine, Kathleen. *Blake's Debt to Antiquity*. Sewanee, TN: The University of the South, 1963. 8vo, 172 pp. (numbered 352-524). 6 pp. of advertisements in the front. Blake article appears on pp. 352-450. Published in The Sewanee Review, Summer 1963, Volume LXXI, Number 3. Blue printed wrappers with some sunning to edges, mild edgewear. Title of journal excised from title page. Very good.

§ Bentley, BB, 2482. (100997)
\$15.

125. Rousseau, G.S., ed. *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.

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

§ (100806)
\$30.

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

§ (100803)
\$10.

128. 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.

129. 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 p. 125. Blue printed wrappers. A very good copy.

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

PRESS BOOKS

130. Baskin, Leonard. *Auguries of Innocence. Wood engravings by Leonard Baskin*. NY: Grossman, 1968. 8vo, original boards, slipcase.

§ Facsimile trade reprint of the original edition which was issued in an edition limited to 100 copies, with a print signed by Baskin at the front. This edition was unlimited but nicely produced by Meriden Gravure. (104722)
\$45.

131. Black Knight Press. *Infant Sorrow*. Leicester: Black Knight Press, 1970. Slim Small 8vo, [9] pp. With four lino cuts by Duine Campbell in olive green, rust brown, or blue-green. Sewn with brown thread into moss green card covers, cut flush, printed in black on the front, as issued.

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

132. Piech, Paul Peter. *Holy Thursday by William Blake. From Songs of Innocence [and] From Songs of Experience*. Bushey Heath: Taurus Press, [1972?] Oblong 8vo, 15 pp. Original brown cloth with printed label.

§ Limited to 200 copies. Piech was an American who lived and worked much of his life in England (in advertising), he was noted for his private press productions of works by William Blake as well as pro-peace material and religious pamphlets and broadsides, usually printed in very small numbers. He was born in 1920 and died in 1976. Bentley, BB, A260 (p. 954). (100980)
\$50.

133. Piech, Paul Peter. *The Chimney Sweeper by William Blake*. Bushey Heath: Taurus Press, [1968?] Slim small 8vo, 7 pp. Original black wrappers with white label.

§ Limited to 200 copies. Piech was an American who lived and worked much of his life in England (in advertising), he was noted for his private press productions of works by William Blake as well as pro-peace material and religious pamphlets and broadsides, usually printed in very small numbers. He was born in 1920 and died in 1976. Not in Bentley, BB or BBS. (100977)
\$25.

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

§ Limited to 150 copies signed by the artist, of which 1-25 were hand-colored by Landers. (107336)
\$35.

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

§ Limited to 150 copies signed by the artist, of which 1-25 were hand-colored by Landers. (107337)
\$50.

136. Spoon Print Press. *The Voice of the Ancient Bard*. London: Designed and Printed by Linda Anne Landers at Spoon Print Press, 1994. Sm 8vo, [7] pp., printed on stiff hand-made paper, illustrated with two woodcuts printed in color. Sewn into stiff wrappers, titled in grey, with 4 additional woodcuts in red on the upper cover. As new.

§ Limited to 100 copies signed by the artist, whose highly creative and visionary re-imagining of Blake's poems have earned considerable attention and respect from the book arts collectors. (107338)
\$45.

TRANSLATIONS

137. [French]. Gide, André. *Le Mariage du Ciel et de L'Enfer. Traduction par Andre Gide*. Paris: Charlot, 1947. 12mo, 57 pp. Printed wrappers, some browning. Pages unopened. Very good.

§ Number 1253 of 3400 copies. Bentley, BB, 111. (101559)
\$30.

138. [German]. Knoblauch, Adolf. *William Blake Ausgewählte Dichtungen übertragen von...* Berlin: Oesterheld, 1907. Slim tall 8vo, 84 pp. Original printed grey wrappers, a little worn, bookseller's stamp on title page.

§ Limited to 650 copies on handmade paper (there were also 20 de luxe copies in a vellum binding on Japan paper). Knoblauch published two volumes of translations of Blake's poems; this, the second, includes Los, Urizen, 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.

139. [German]. *Lieder der Unschuld und Erfahrung. Herausgegeben und mit einem Nachwort versehen von Werner Hofmann*. Berlin: Insel Verlag, 1976. Small 8vo, 115 pp. Pp. 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.

140. [Italian]. Ungaretti, Giuseppe. *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. Not in Bentley. (101537)
\$20.

141. [Spanish]. 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.

TYPOGRAPHIC EDITIONS

142. *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. 18 uncolored plates loosely inserted in a printed envelope. Very good.

§ 18 plates from the book. (100646)
\$25.

143. *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 95. Bentley, BBS, p. 148. (100635)
\$35.

144. *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 and wear to corners. Sun fading to backstrip. Lacking 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. (105940)
\$75.

145. *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.

146. *Letters. Edited by Geoffrey Keynes.* New York: Macmillan, 1956. 8vo, 261 pp., with 13 plates. Original blue cloth, ex-library copy with markings.

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

147. *Poems... edited by W.B. Yeats.* Cambridge: Harvard University Press, 1969. 12mo, xlix, 277 pp. Original blue cloth, backstrip stamped in gilt, white dust-jacket with red printed lettering and illustration. Very good.

§ New edition. Muses Library. Bentley, BB, 293F. (102922)
\$15.

148. *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.

149. *Poetical Sketches. By W.B.* London: Printed in the Year 1783. London: Noel Douglas, (1926). 8vo, original paper over boards. Very good.

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

150. *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.

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

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

152. *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.

153. *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.

154. *Songs of Innocence and Experience. Supplementary Material by Ruth E. Everett.* New York: Bard Books/ Published by Avon, 1971. Small 8vo, 160 pp. Illustrated wrappers. Mild edgewear. Very good.

§ First printing. Bard edition (March 1971). Bentley, BB, 191. (101615)
\$5.

155. *Songs of Innocence and Experience. With Introduction and Notes by A.M. Wilkinson.* London: University Tutorial Press, 1971. Small 8vo, xx, 66 pp. Full cream cloth with lettering to front and backstrip. Very good.

§ Reprint, first published in 1958. Bentley, BBS, p. 135 H. (101288)
\$10.

156. *Songs of Innocence and of Experience, and Other Works... With a selective appendix of shorter poems from Blake's manuscripts. Edited by R.B. Kennedy. Annotated Student Texts series.* [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.

157. *Songs of Innocence and Songs of Experience, unabridged.* New York: Dover Thrift Editions, 1992. 8vo, viii, 52 pp. Illustrated wrappers. Pages slightly wrinkled. Very good.

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

158. *Songs of Innocence*. Portland: Mosher, 1904. Slim small 8vo, [viii], 110, (1) pp. Original stiff printed wrappers, cracking to spine, pages unopened. Internally very good.

§ First Mosher edition, nicely printed on good paper. Bentley, BB, 150. (100633) \$20.

159. *Songs of Innocence. With a Preface by Thomas Secombe 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.

160. *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.

161. *The Book of Job. Illustrated by William Blake with an Introduction by Michael Marqusee*. New York, London & Ontario: Paddington Press, 1976. 8vo, 52 pp. plus 21 plates. Illustrated green wrappers. Minor edgewear. Very good.

§ First edition of this useful and inexpensive reference work. Bentley, BBS, p. 197. The text includes the complete authorized version of the Book of Job. Marqusee does not seem to have written anything else relating to Blake. (101446) \$10.

162. *The Marriage of Heaven and Hell and A Song of Liberty. With an Introduction by Francis Griffin Stokes*. London: Florence Press, Chatto and Windus, 1911. Small 8vo, 79 pp. Half green crushed morocco extra, gilt backstrip, raised bands, gilt top. A very fine copy in a lovely gift binding.

§ Bentley, BB, 103. The introduction is 43 pp. As far as I can tell, Stokes wrote nothing else on Blake though she wrote on Shakespeare, Gray and others. (107303) \$145.

163. *Visions of the Daughters of Albion. Edited by Robert N. Essick*. San Marino: Huntington Library, 2002. 4to, vii, 11 color plates, 78 pp. text with illustrations in color and b/w. Original cloth, dust-jacket, new.

§ Latest edition of the Visions, reproducing the Huntington Library's copy with drawings related to the Visions that Blake sketched in his notebook. Essick's commentary explains Blake's invention of the unique method he used to etch the text

and designs. With an extensive bibliography and index to the commentary. (101082) \$15.

164. William Blake. *Edited by Michael Mason. The Oxford Authors*. Oxford and New York: Oxford University Press, 1988. 8vo, xxv, [xxvi], 601 pp. Original blue cloth, dust-jacket.

§ 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.

BIOGRAPHY AND CRITICISM

165. 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.

166. 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.

167. Ashe, Geoffrey. *Camelot and the Vision of Albion*. New York: St. Martin's Press, 1971. 8vo, 233 pp. Orange cloth with gilt lettering to backstrip. Very good.

§ First US edition. Examines Blake's relationship to Arthurian Britain, the Druids, Stonehenge, etc. Bentley, BBS, p. 355. (101429) \$15.

168. 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.

169. 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.

170. 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. Annotated.

§ First edition. Bentley, BB, 1143. (5022) \$25.

171. Beer, John. *Blake's Visionary Universe*. Manchester: Manchester University Press; New York: Barnes & Noble, [1969]. 8vo, xiv [xv-xvi], 394 pp. With 78 illustrations, one on folded sheet with a bit of wear to fore-edge. Dust-jacket with minor wear and a little chipping, light extremity wear to cloth.
 § First edition. Bentley, BB, 1144: "an attempt to deal with Blake's struggle 'to create artistic myth on the grand scale'(p. 53) particularly in Vala and Jerusalem." (101268)
 \$50.
172. Bentley, G.E. Jr. *Blake Records Supplement*. Oxford: At the Clarendon Press, 1988. 8vo, xlviii, 152 pp., plates.
 § Essential and long out of print. (100598)
 \$45.
173. Bentley, G.E. Jr., Jr. and Martin Nurmi. *A Blake Bibliography*. UMinnP: 1964. 8vo, xix, 393 pp. Illustrated. Original cloth, dust-jacket worn, Kay Long [Easson] bookplate. A good copy.
 § First edition. The Bible until Bentley's Blake Books and Es-sick's various books came along. (101081)
 \$25.
174. Berger, P. William. *Blake Poet and Mystic. Authorised Translation from the French by Daniel H. Conner*. London: Chapman and Hall, 1914. Thick 8vo, xii, 420 pp. Original green buckram. Reynold Boden bookplate to front pastedown, owner inscription to front free endpaper dated 1918. Some bumping to top and bottom of backstrip. Good.
 § First edition in English. Bentley, BB, 1185. (102924)
 \$30.
175. Bertholf, Robert J. and Annette S. Levitt, eds. *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.
176. Bertram, Anthony. *William Blake. The World's Masters-New Series*. London & New York: Studio Publications, [1948]. Small 4to, 64 pp., portrait and 48 numbered illustrations, many full-page. Decorated boards, a little light soiling, minor creasing to backstrip cover, rubbed along joints.
 § Bentley, BB, 411. (100005)
 \$15.
177. Bindman, David. *Blake as an Artist*. Oxford: Phaidon, 1977. 8vo, 256 pp. With 72 pp. of illustrations. Original cloth, dust-jacket.
 § The standard art-historical study. Bentley, BBS, p. 373. (102178)
 \$25.
178. Binns, Norman E. *An Introduction to Historical Bibliography*. London: Association of Assistant Librarians, 1953. Thick 8vo, xii, 370, [1] pp. Original maroon cloth, stamped in gilt to backstrip; illustrated throughout by means of facsimiles within the text. Slightly shelf-cocked, some spotting to edges, uniformly browned. Very good.
 § First edition. Discussion of the history of printing divided into sections based on region, with a discussion of the history of illustration, as well as an introduction to bookbinding techniques. Includes a discussion of William Blake (p. 238) and his followers (p. 239). (104376)
 \$30.
179. Binns, Norman E. *An Introduction to Historical Bibliography*. London: Association of Assistant Librarians (Section of the Library Association), 1962. 8vo, [8], 387, [1] pp. Original blue cloth stamped in gilt to backstrip; illustrated throughout by means of black-and-white facsimiles within the text. Owner inscription to front pastedown. Very slight staining to top board, a few passages underlined in green pencil. Very good.
 § Second edition, revised and enlarged. (104375)
 \$20.
180. Binyon, Laurence. *The Drawings and Engravings of William Blake*. Edited by Geoffrey Holme. London: Studio, Limited, 1922. 4to, vii, 29 pp. With 16 color plates and 92 black-and-white plates. Original parchment, upper cover lettered in gilt, black label on backstrip, original gray cloth folding box. Lower cover and lower side of folding box is water damaged, but only the final plate is affected (by slight color transfer from the dyed endpapers), the rest are untouched and in fine condition.
 § Edition de luxe limited to 200 copies of which this is number 148. Bentley, BB, 404. (105285)
 \$275.[another copy]. Original quarter parchment, gray boards, purple label on upper cover, badly stained and worn backstrip.
 § First edition. Bentley, BB, 404. (105173)
 \$50.
181. 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.
182. Blackstone, Bernard. *English Blake*. Hamden, CT: Archon Books, 1966. 8vo, xiii, 455 pp. Frontispiece portrait, 10 plates. Blue cloth with printed dust-jacket, very fine.
 § Reprint of 1949 first edition. Bentley, BB, 1212: "a useful, rather miscellaneous book; the most stimulating section is on the Island in the Moon". (101574)
 \$20.

183. Bottrall, Margaret. *Songs of Innocence and Experience. A Selection of Critical Essays edited by Margaret Bottrall*. London: Macmillan, 1970. 8vo, 245 pp. Paperback.
 § Bentley, BB, 1261, gives a list of the essays herein contained, authors including such as Malkin, Lamb, and Linnell, up to Kathleen Raine. (102194)
 \$10.
184. 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.
185. Bowers, Fredson, ed. *Studies in Bibliography*. [Volume 12]. Charlottesville: The University of Virginia Press for The Bibliographical Society of the University of Virginia, 1959. 8vo, 260 pp. Original brown cloth with tan-colored paper labels on backstrip and top cover. Minor rubbing, lower corners bumped. Very good.
 § G.E. Bentley's Blake's Engravings and his Friendship with Flaxman is among essays on Fletcher, Shakespeare, Melville, Scottish booksellers and Leigh Hunt. (104857)
 \$15.
186. Bracher, Mark. *Being Form'd. Thinking through Blake's Milton*. Barrytown NY: Station Hill Press, 1985. 8vo, xvi, 288 pp., unillustrated. Original paperback.
 § First edition apparently scarce - one other copy located for sale since 2000. Bentley, BBS, p. 424. (101208)
 \$25.
187. 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.
188. Brostrom, Torben, Ed. *Denmarkings: Danish Literature Today*. Copenhagen: A/S J. Jorgensen og Co., 1982. Folio, 20 pp. Illustrated Danish newspaper highlighting the literary world of Danish writers. Includes marginal poetry, photos, essays and news. Very good.
 § No obvious connection to Blake beyond being in Easson's Blake collection. (100818)
 \$5.
189. Bruce, Harold. *William Blake in this World*. London: Jonathan Cape, 1925. 8vo, v, 234 pp. Frontispiece, 10 plates, and a chart. Original blue cloth, a little worn.
 § First edition, useful. Bentley, BB, 1304. (104682)
 \$10.
190. Burdett, Osbert. *William Blake*. London: Macmillan, 1926. Small 8vo, viii, 199 pp. Original red cloth, no dust-jacket.
 § First edition. Bentley, BB, 1316: "shallow, trite, and untrustworthy." (100207)
 \$10.
191. Butlin, Martin et al. *William Blake and His Circle. Papers delivered at a Huntington Symposium*. San Marino: Huntington, 1989. 8vo, 142 pp. With 12 color plates, and 49 b&w illustrations. Original wrappers.
 § Scarce collection of papers by leading scholars: The Physicality of William Blake, the Large Color Prints of "1795" by Martin Butlin; The Order of Blake's Large Color Prints by David Lindsay; The Song of Los... By D. W. Dörrbecker; Sir Joshua and His Gang: William Blake and the Royal Academy by Aileen Ward; The Art of the "Ancients" by Morton D. Paley; The Comedy of the English School of Painting by Morris Eaves; and An Island in the Moon reviewed by Robert N. Es-sick. This is a book publication of an issue of Huntington Library Quarterly, vol. 52 (1989); see Bentley, BBS, pp. 517-18. (100100)
 \$30.
192. Butlin, Martin. *William Blake*. [London]: Tate Gallery, [1975]. Small 4to, 16 pp. text and 32 illustrations (8 color). Paperback.
 § First impression of an edition in the Tate Gallery Little Book Series that saw a number of reprints. (100107)
 \$15.
193. 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.
194. 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.
 § 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 blurbs). Bentley, BBS, p. 433. (102729)
 \$15.
195. Clarke, John Henry, MD. *William Blake on the Lord's Prayer*. London: The Hermes Press, 1927. 8vo, 174 pp. Frontispiece. Red cloth, blind-ruled edges with gilt lettering to cover and backstrip. Sunfading to backstrip. Some minor bumping to corners. Very good.
 § First edition of this "virulently anti-Semitic fragment about true religion and also about Blake" (Bentley). Bentley, BB, 1397. (101489)
 \$60.
196. 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.

197. Clutton-Brock, Alan. *Blake*. London: Duckworth, [1933]. 8vo, 140 pp. Original red cloth.

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

198. Conran, G.L., intro. *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.

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

199. 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.

200. Coutts, Francis. *The Heresy of Job...with the Inventions of William Blake*. London: John Lane, 1907. 8vo, 139 pp. plus 21 pp. of plates. Full blue cloth with pasted label to backstrip. Joints repaired. Boards soiled. Top edge gilt. Good.

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

201. 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.

202. Curran, Stuart and Joseph Anthony Wittreich, Jr. *Blake’s Sublime Allegory: Essays on the Four Zoas, Milton, and Jerusalem*. Madison: University of Wisconsin Press, 1973. 8vo, xix, 384 pp. Yellow cloth in yellow illustrated dust-jacket. Minor edgewear. Very good.

§ First edition. Bentley, BB, A1437 pp. 967–68. Bentley, BBS, p. 446. (102233)
\$30.

203. 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, label, lightly soiled. Bi-fold “Announce-

ment” 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. (100835)
\$125.

204. Damon, S. Foster. *Note On The Discovery Of A New Page Of Poetry In William Blake’s Milton*. Folcroft edition, 1972. 4to, (5), 14 pp., with 3 color plates. Original blue cloth, slightly worn.

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

205. Damon, S. Foster. *William Blake his philosophy and symbols*. Gloucester, MA: Peter Smith, 1958. Large 8vo, xiv, 487 pp. With a frontispiece. Original red cloth lettered in black on backstrip. Former owners’ names to front free endpaper (Kay Long and Roger Easson). Very good.

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

206. Daugherty, James. *William Blake*. New York: The Viking Press. 1965. 8vo, 128 pp. With 21 plates. Reddish cloth with illustrated dust-jacket. Top edge stained red. Very good.

§ Third printing. First published in 1960. Bentley, BB, 1462: “This short biography for children reprints the 21 Job drawings and the ‘Canterbury Pilgrims’ engraving.” Bentley, BB, 1462D on p. 968. (102240)
\$10.

207. Davies, Peter. *Student Guide to William Blake*. London: Greenwich Exchange, 1996. Slim 8vo, 76 pp. Paperback. § A good place to start, especially for younger readers. (100017)
\$5.

208. Davis, Michael. *William Blake. A new kind of man*. Berkeley: UC Press, [1977]. 8vo, 181 pp., 11 color plates and plates with 58 black-and-white illustrations. Original green cloth, dust-jacket. As new.

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

209. Deen, Leonard W. *Conversing in Paradise. Poetic Genius and Identity-as-Community in Blake’s Los*. Columbia, MO: University of Missouri Press, 1983. 8vo, 274 pp. Yellow cloth in yellow illustrated dust-jacket. Sun fading to spine. Tightly bound. Very good.

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

210. Dickinson, Kate L. *William Blake's Anticipation of the Individualistic Revolution. Submitted in Partial Requirement for Degree of Doctor of Philosophy*. Folcroft, PA: The Folcroft Press, 1969. 8vo, 54 pp. Blue cloth. Gilt lettering to backstrip. Very good.
 § First published in 1915 and reprinted 1969. Bentley, BB, 1486. (101516)
 \$30.
211. 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.
212. Dortort, Fred. *The Dialectic of Vision. A Contrary Reading of William Blake's Jerusalem. Foreward by Donald Ault*. Barrytown, NY: Station Hill Arts, 1998. 8vo, xxviii, 468 pp. 3 plates. Illustrated wrappers. As new.
 § First edition. Bentley, BB supplement, p. 20: "an important study of 'the iconography of style and forms'." (101435)
 \$15.
213. Dowden, George. *Renew Jerusalem*. New York: Smyrna Press, 1969. 8vo, [48] pp. Blake illustration to front wrapper. Very good.
 § (100845)
 \$10.
214. 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. Ms Duffy was a legend in London in the 1950s and 60s as an openly gay woman whose novel "The Microcosm" was set in the famous Gateways Club. What this all has to do with Blake is unclear but the title is Blake and the last owner was Easson. (101293)
 \$15.
215. Dunbar, Pamela. *William Blake's Illustrations to the Poetry of Milton*. Oxford: Clarendon Press, 1980. 4to, xv [xvi], 207 pp., frontispiece in color and 92 plates. Blue cloth with dust-jacket. Very good.
 § Bentley, BBS p. 457. (105069)
 \$45.
216. 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. Some scattered pencil annotations. Very good.
 § First edition. Bentley, BBS, p. 459: "an important essay in historiography". (101441)
 \$45.
217. Eaves, Morris. *William Blake's Theory of Art*. Princeton University Press: 1982. 8vo, xi, 217 pp. Original brown cloth, dust-jacket. Underlining.
 § First edition. Bentley, BBS, p. 459. (101057)
 \$20.
218. 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. Very good.
 § First edition. Chapter IV, The Revolutionary Imagination, has much on Blake. (101450)
 \$20.
219. Ellis, Edwin J. *The Real Blake. A Portrait Biography*. London: Chatto and Windus, 1907. 8vo, xviii, 443 pp. With a frontispiece and 12 plates. Original red cloth.
 § First Edition. Bentley, BB, 1547: an amusing note praising some aspects of the book while ridiculing others (such as the suggestion that Blake was Irish). (105174)
 \$25.
220. 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 pp. [1]-54. 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.
221. Erdman, David V. and John E. Grant, eds. *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.
222. Erdman, David V. *Blake Prophet against Empire. A poet's interpretation of the history of his own times*. Princeton, New Jersey: Princeton University Press, 1977. 8vo, 582 pp. with 8 black and white plates and 22 figures in the text. Illustrated wrappers, a little worn at edges, very occasional underlining. Very good.
 § Third Edition, first paperback edition. Nelson Hilton's copy. (105351)
 \$10.
223. Erdman, David V. *Blake Studies vol. 6 no. 1 Fall 1973*. Normal: Illinois State University, 1973. 8vo, stapled as issued, with 16 illustrations.
 § Offprint of Erdman's article on Blake's Milton. Inscribed by Erdman to Desirée Hirst with an affectionate note. (100020)
 \$25.

224. Erdman, David V., ed. *The Poetry and Prose of William Blake. Commentary by Harold Bloom*. Garden City, N.Y.: Doubleday & Company, 1970. 8vo, xxiv, 908 pp., 4 plates. Paperback. Heavily annotated in sections in ink.
 § 4th printing, revised, a very highly regarded edition. Bentley, BB, 304D: "editorially of the first importance". (101236)
 \$5.
225. Erdman, David, ed. *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. (105359)
 \$75.
226. Essick, R. N and Donald Pearce, eds. *Blake in his Time*. Bloomington, IN: Indiana University Press, 1978. 8vo, xix, 253 pp., 144 illustrated. Original cloth, dust-jacket worn with signs of water damage. Good.
 § First edition of this collection, dedicated to Sir Anthony Blunt. (100864)
 \$15.
227. Essick, Robert N. *The Separate Plates of William Blake. A Catalogue*. Princeton University Press, 1983. Large 4to, xxviii, 302 pp. With 114 illustrations of which 9 are in color. Original cloth, dust-jacket, as new.
 § The definitive work, expanding and correcting Keynes. Out of print. (106743)
 \$30.
228. Essick, Robert N. *William Blake's "The Phoenix": A Problem in Attribution*. Iowa City: Philological Quarterly, 1988. 8vo, pp. 365-381, with 3 illustrations. Offprint, stapled.
 § Scarce article by Prof. Essick on the newly discovered manuscript "The Phoenix" and its attribution to Blake. Bentley, BBS, p. 466. (100250)
 \$15.
229. 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.
230. Fiske, Irving. *Bernard Shaw's Debt to William Blake. With Forward and Notes by G.B.S.* Folcroft Library Editions, 1974. 8vo, 18 pp. Brown cloth with gilt lettering to backstrip. 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 C. (101459)
 \$5.
231. Fox, Susan. *Poetic Form in Blake's Milton*. Princeton, NJ: Princeton University Press, 1976. 8vo, xvi, 242 pp. 6 illustrations. Light pencil markings. Gray cloth with illustrated dust-jacket. Mild edgewear. Very good.
 § First edition. Bentley, BB supplement 2000, p. 21. (101403)
 \$25.
232. 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.
233. Frosch, 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.
234. Frye, Northrop. *The Great Code. The Bible as Literature*. New York and London: Harcourt Brace Jovanovich, 1982. 8vo, xxiii, 261 pp. Blue cloth, front embossed with gilt to backstrip. Printed dust-jacket. Very good.
 § First edition, with several references to Blake and to the 'Auguries of Innocence', 'The Marriage of Heaven and Hell', and the 'Preludium to Europe'. (101402)
 \$15.
235. 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.
236. Frye, Northrup, ed. *Blake A Collection of Critical Essays*. Englewood Cliffs: Prentice Hall, 1966. 8vo, 183 pp. Original black and orange wrappers.
 § 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. (101068)
 \$5.
237. Fuller, David. *Blake's Heroic Argument*. London: Croom Helm, 1988. 8vo, xv, 297 pp. With 16 plates. Original cloth, dust-jacket.
 § First edition, scarce. Bentley, BBS, p. 480. (102307)
 \$80.
238. Gardner, Charles. *Vision and Vesture. A Study of William Blake in Modern Thought*. London: Dent, 1929. Small 8vo, xi, 226 pp. Original slate cloth. Bookplate.

§ Revised and enlarged edition, first printed in 1916. Includes much on other writers such as Goethe, Nietzsche, G.B. Shaw, and W.B. Yeats. Bentley, BB, 1669. Quite uncommon in either edition. (101155)

SOLD

239. 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.

240. 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.

241. 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, illustrated. Original green cloth in dust-jacket. As new.

§ Bentley, BBS, p. 482: "A critical examination illuminatingly informed..." (102313)

\$35.

242. Gardner, Stanley. *Infinity on the Anvil. A Critical Study of Blake's Poetry*. Oxford: Blackwell, 1954. 8vo, vii, 160 pp. Frontispiece. Original red cloth, dust-jacket with small tear in backstrip.

§ First edition. Bentley, BB, 1664: "effectively analyses the dramatic conflicts in Blake's early poetry (to 1794) but finds his later 'Prophecies' barren of poetry". (101138)

\$10.

243. 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.

§ First edition. Bentley, BB, 1671: "this superficial book". (101588)

\$20.

244. 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. Slight edge wear. Very good.

§ Bentley, BB, 1676: "Brief general account of 'a typical Englishman' inspired." (100880)

\$10.

245. 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" (blurb). (102316)

\$10.

246. Gillham, D. G. *Blake's Contrary States. The "Songs of Innocence and of Experience" as dramatic poems*. Cambridge: At the University Press, 1966. 8vo, vii, [1], 257 [258] pp. Green cloth. Very good.

§ Bentley, BB, 1688. (100081)

\$35.

247. 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.

248. Gleckner, Robert F. *Blake's Prelude: Poetical Sketches*. Baltimore: Johns Hopkins, 1982. 8vo, xi, 202 pp. Original brown cloth, dust-jacket.

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

\$25.

249. 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.

250. Grant, John E., ed. *Discussions of William Blake*. Boston: D.C. Heath and Company, 1961. 8vo, xi, 114 pp. Printed wrappers. Light edgewear. 13 essays on William Blake. Very good.

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

\$10.

251. Greenberg, Mark L., ed. *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.

252. Griffith, Freda G. *The Swedenborg Society: Past and Present. The substance of an address delivered at the Swedenborg Birthday Meeting in London on January 29, 1947*. London: Swedenborg Society, 1948. 4 reproductions of photographs. Blue printed wrappers with light wear and soiling; a bit of foxing to wrapper and last page.

§ (5061)

\$10.

253. Hagstrum, Jean H. *Sex and Sensibility. Ideal and Erotic Love from Milton to Mozart*. Chicago and London: University of Chicago Press, 1980. 8vo, xiv, 350 pp. 32 black and white plates. Red quarter cloth with paper-covered boards. Gilt lettering to backstrip. Illustrated dust-jacket, sunfading to spine. Some edgewear. Very good.
 § First edition, with numerous references to Blake. Not in Bentley, who mentions several other works by Hagstrum including others on sex and sexuality in Blake (101492)
 \$20.
254. Hagstrum, Jean H. *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 soiled and torn, light extremity wear to covers.
 § Bentley, BB, 1770: "on the relationship of text and design." (100140)
 \$45.
255. Hamblen, Emily S. *On the Minor Prophecies of William Blake. With an Introduction by S. Foster Damon*. London: Dent, [1930]. Thick 8vo, xiii, 395 pp. Original red cloth, dust-jacket, fine.
 § First edition, uncommon in dust-jacket. A most eccentric book, surprisingly with S. Foster Damon lending a hand: "she had deliberately avoided reading any of those recent writers who also have attempted a complete inquiry [into Blake] and she had been assisted by visitations from the dead. The result is as might be expected." Bentley, BB, 1780. (5539)
 \$25
256. Hilton, Nelson. *Literal Imagination. Blake's Vision of Words*. California UP: 1983. Large 8vo, xvi, 319 pp. With 83 illustrations. Original cloth, dust-jacket.
 § First edition of this philological study based on the author's 1979 dissertation. Bentley, BBS, p. 507. (101252)
 \$25.
257. Hirsch, E.D. *Innocence and Experience: An Introduction to Blake*. New Haven: Yale UP, 1964. Small 8vo, 335 pp. Original green cloth, dust-jacket. Extensively underlined in red, ink signature at front of Kay Long.
 § First edition. Bentley, BB, 1853: "A psychological-biographical critique... somewhat uncertain scholarship." (101205)
 \$15.
258. 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.
259. Hughes, William R., ed. *William Blake. Jerusalem. A simplified version ...* London: George Allen & Unwin, [1964]. 8vo, 235 pp. Original red cloth, dust-jacket with some light fading to spine. Near fine.
 § First edition. Bentley, BB, 81A. (102732)
 \$35.
260. Jenkins, Herbert. *William Blake. Studies of his Life and Personality, edited with an introduction by C.E. Lawrence*. London: Herbert Jenkins, 1925. Small 8vo, 110 pp. Frontispiece. Blue cloth, stamped in black. Pages deckled. Very good.
 § First edition. Bentley, BB, 1958: "a collection of Jenkins's articles on Blake". (101534)
 SOLD
261. 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.
 § Bentley, BB, B1960: "The vitalism central to Carlyle, Yeats, and Lawrence is expressed most plainly in The Marriage". (101218)
 \$20.
262. Jordan, Frank, ed. *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.
263. Jugaku, Bunsho. *A Bibliographical Study of William Blake's Notebook*. New York: Haskell House, 1971. 4to, 175 pp., illustrations. Original cloth.
 § Reprint of the scarce work by the Japanese scholar. Bentley, BB, 1970: "meticulous transcript". (101204)
 \$25.
264. 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)
 \$20.
265. Keynes, Geoffrey, ed. *Pencil Drawings by William Blake Edited by Geoffrey Keynes*. [London]: The Nonesuch Press, 1927. 4to, xvi, [164] pp., 82 plates. Original half linen, tan boards. Slight wear but very good.
 § Limited to 1550 copies, this being number 608. The essential work on the subject, beautifully produced by the Nonesuch Press. Bentley, BB, 409. (107614)
 \$50.

266. 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.
 § Limited to 400 copies. Bentley, BB, 666. (104698)
 \$85.
267. 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.
 § Bentley, BB, 617B: "still of very great importance for independent judgments." See also Breslauer and Folter 150. Sadly the reprint does not reprint the four color plates in color. (101224)
 \$45.
268. Keynes, Geoffrey. *Blake Studies: Notes on His Life and Works in Seventeen Chapters*. London: Rupert Hart-Davis, 1949. Large 8vo, xiii, 208 pp. With 5 figures, 8 electrotypes and 48 plates. Green cloth, lacking dust-jacket, slight rubbing to backstrip, a very good copy.
 § First edition, reprinted in 1971 with revisions. Bentley, BB, 2010. (107616)
 \$15.
269. Keynes, Geoffrey. *William Blake's Engravings*. London: Faber and Faber, [1950]. 4to, 30 pp. of text, 118 plates followed by the Virgil woodcuts and eight relief etchings from the Songs. Original full gray cloth.
 § First edition of this useful reference work with selected plates from all of Blake's major works. Bentley, BB, 517. (104686)
 \$40.
270. 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.
271. Lindberg, Bo. *William Blake's Illustrations to the Book of Job*. Abo: Abo Akademi, 1973. 8vo, 362 pp., 144 illustrations. Original printed wrappers.
 § Only edition. Important and very scarce work by the Finnish scholar. Bentley, BB, A2126: "A major work, built round a catalogue raisonné of every Blake design relating to the Biblical Job, including the sources and interpretation of each... particularly novel and important". Lindberg also contributed to the Blake Trust Illustrations of the Book of Job 1987. (101595)
 SOLD
272. 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.
 § A scarce little book by the well-known Australian poet and artist. Bentley, BB, 2131A notes: "A highly personal and impressionistic effort to define the condition of mind his work represents, and to expose its psychological machinery'." (101215)
 \$125.
273. Linnell, David. *Blake, Palmer, Linnell & Co. The Life of John Linnell*. Sussex, England: The Book Guild Ltd., 1994. 4to, xi, 413 pp. 24 tipped-in color plates plus numerous black and white illustrations throughout. Full dark blue cloth, gilt lettering to backstrip. Illustrated dust-jacket. Slight edge-wear. Very good.
 § First edition. (100903)
 \$75.
274. 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.
275. Lowery, Margaret Ruth. *Windows of the Morning. A Critical Study of William Blake's Poetical Sketches, 1783*. New Haven: Yale UP, 1940. 8vo, xi, 249 pp. Original printed wrappers as issued.
 § First edition. Bentley, BB, 2150: "This pioneering study of the sources of Blake's earliest poetry... uses a large number of previously unnoticed contemporary references to Blake..." (5080)
 \$125.
276. Manchester Art Gallery. *For Friendship's Sake: William Blake and William Hayley*. Manchester Art Gallery: 1969. Oblong 8vo, 15pp, unillustrated. Original wrappers.
 § A preliminary study of the Blake heads more fully described in William Blake's Heads of the Poets for Turret House the residence of William Hayley Felpham (Manchester 1970). (100271)
 \$10.
277. Manning, Sylvia. *Images of the City: London in Eighteenth- and Nineteenth-Century British Literature*. New York: Harper & Row, Publishers, 1974. 8vo, 52 pp. Printed stapled wrappers. Very good.
 § An exploration of the nearly uniformly negative image of "the city" in literature of the 18th and 19th centuries. Includes a look at William Blake on pp. 10-11. (100909)
 \$10.
278. Mellor, Anne Kostelanetz. *Blake's Human Form Divine*. Berkeley, Los Angeles and London: University of California Press, [1974]. 8vo, xxiii, [1], 354 pp., 87 illustrations. Dust-jacket with edges darkened and several small chips, light staining to fore-edges of a few pages.
 § 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'." (101209)
 \$30.

279. Moore, Robert E. and Jean H. Hagstrum. *Changing Taste in Eighteenth-Century Art and Literature: Papers Read at a Clark Library Seminar April 17, 1971 with an Introduction by Earl Miner*. Los Angeles: William Andrews Clark Memorial Library, 1972. 8vo, 67 pp. 32 plates. Blue printed wrappers warmly inscribed on the front wrapper from Jean (Hagstrum) "For Roger and Kay" (Easson). With compliments slip laid in along with a handwritten 7 item "to do" list in the hand of Easson. A very good association copy.
§ (9935)
\$25.
280. Morley, Edith J. *Henry Crabb Robinson on Books and their Writers, Volumes I-III. Edited by Edith Morley*. New York: AMS Press, 1967. 3 vols., 8vo, 1136 pp. continuously paginated. Frontispieces. Orange cloth. Very good.
§ Reprint of the 1938 edition. With much on Blake, especially in vol. 2. See Bentley, BB, 2535: "These contemporary accounts of Blake, chiefly dating from 1825-1827, are of the very first importance." (101358)
\$60.
281. Murry, J. Middleton. *William Blake*. London: Jonathan Cape, (1933). 8vo, 380 pp. Original blue cloth. Cloth faded, a very good copy.
§ First edition. Bentley, BB, 2262: "useful if unreliable". (100916)
\$50.
282. Nairne, A. *The Book of Job*. Cambridge: Cambridge University Press, 1935. 8vo, 81 pp. 4 illustrations. Red cloth. Gilt to backstrip. Some bumping to corners, and very slight shelf wear. Very good.
§ First edition. Briefly mentions Blake and reproduces 4 plates. (101535)
SOLD
283. Nesfield-Cookson, Bernard. *William Blake. Prophet of Universal Brotherhood*. Foreword by Sir George Trevelyan. [Great Britain]: Crucible, [The Aquarian Press], [1987]. 8vo, 480 pp. Paper covers, very light wear.
§ Bentley, BBS pp. 585-86. (100958)
\$45.
284. Newton, Eric. *The Romantic Rebellion*. London: Longman, 1962. 8vo, 224 pp. Numerous black and white illustrations, one by Blake (Pity). Black cloth, illustrated dust-jacket. Minor signs of use. Very good.
§ First edition. Not much on Blake but an interesting short section comparing him to Turner, and a few other references. Newton was an eminent British art historian whose best known book was "The Meaning of Beauty". (101366)
\$25.
285. Nicoll, Allardyce. *William Blake & His Poetry*. Folcroft: Folcroft Press: 1969. 8vo, [154] pp. Full blue buckram, rubbed and bumped.
§ Reprint in facsimile of the London: Harrap, [1922] edition. Bentley, BB, 2285: "a popular, ill-informed biography..." (101159)
\$20.
286. Nurmi, Martin. *William Blake*. Kent State University Press, 1976. Small 8vo, 175 pp., four plates. Original blue cloth, illustrated dust-jacket.
§ First US edition. Bentley, BBS, p. 589. (100961)
\$25.
287. Nurmi, Martin. *William Blake*. London: Hutchinson, 1975. Small 8vo, 175 pp., four plates. Original printed wrappers.
§ First paperback edition. Bentley, BBS, p. 589. (100960)
\$15.
288. O'Neill, Judith, ed. *Critics on Blake*. Coral Gables: University of Miami Press, 1970. Small 8vo, 120 pp. Original decorated brown cloth, fine.
§ American Edition. Bentley, BB, 2327. Lists the over twenty essays, here printed in part or whole from anon. to Yeats. (104691)
\$20.
289. O'Neill, Judith, ed. *Critics on Blake*. London: George Allen and Unwin Ltd., 1970. Small 8vo, 120 pp. White and orange printed wrappers. Readings in Literary Criticism 7. Very good.
§ English Edition. Bentley, BB, 2327. Lists the over twenty essays, here printed in part or whole from anon. to Yeats. (100963)
\$20.
290. 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.
291. Otto, Peter. *Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Production of Time in the Later Poetry of William Blake*. New York: Oxford University Press, 1991. 8vo, 244 pp. Three full-page illustrations. Blue cloth with printed green dust-jacket. Very light edgewear. Very good.
§ First edition. "This book focuses on the tension in Blake's poetry between a hermeneutics of suspicion and a hermeneutics of belief: it offers a new account of the way in which the major prophecies work and of the stratagems they employ to consolidate error and so open their readers' eyes to alterity. Central to this reading is a re-definition of the role of Los and Jesus in Blake's work." (blurb) Bentley, BBS, p. 596. (101280)
\$50.
292. Paananen, Victor N. *William Blake*. New York: Twayne Publishers, 1996. 8vo, xxi, 185 pp. Five full-page black and white plates, including frontispiece. Full red cloth with illustrated dust-jacket. Very good.

§ Twayne's English Authors Series. Updated edition, originally published in 1977. Bentley, BBS, p. 597: "brief introductory account of the writings, mostly by paraphrase and summary of them". (100965)

\$30.

293. 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". (101355)

\$30.

294. Paley, Morton. *William Blake and Dr. Thornton's "Tory Translation" of the Lord's Prayer*. [West Cornwall CT: Locust Hill Press, 2002]. 8vo, pp. 263-286. Offprint, stapled.

§ 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.

295. Phillips, Michael, ed. *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, pp. 603-04. (102431)

\$45.

296. Phillips, Michael. *William Blake The Creation of the Songs. From Manuscript to Illuminated Printing*. Princeton: University Press, 2000. 8vo, xi, 180 pp. Illustrated. Original paperback, new.

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

\$10.

297. 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.

298. Plowman, Max. *An Introduction to the Study of Blake*. London: Gollancz, 1952. Small 8vo, 183 pp. Frontispiece and 7 plates. Original blue cloth, dust-jacket.

§ Reprint of the 1927 edition. Bentley, BB, 2421: "a well-meant account". (100054)

\$40.

299. 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. Original plain gray 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. (100987)

\$30.

300. Preston, Kerrison. *The Blake Collection of W. Graham Robertson described by the Collector*. London: Published for The William Blake Trust by Faber and Faber Limited, [1952]. 8vo, 263 pp., 64 plates. Original cloth with lightly chipped dust-jacket, staining along spine. Very good.

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

\$50.

301. Preston, Kerrison. *William Blake (1757-1827). The Graham Robertson Collection. Notes on Blake's large painting in tempera The Spiritual Condition of Man*. [N.P.]: 1949. 4to, 15 pp., 3 plates. Printed wrappers, lightly soiled, slight overall wear.

§ Bentley, BB, 2455. (100056)

\$15.

302. Raine, Kathleen. *Blake and the New Age*. London: George Allen and Unwin, 1979. Small 8vo, vii, (1), 179 pp. Original black cloth, dust-jacket.

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

\$60.

303. 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.

304. Rice, Howard C., Jr. *Lesser Known Examples of Blake's Engraving Skill*. Princeton, NJ: Princeton University, 1970. 4to, 36 pp. Full page Blake illustration on p. 2. Blake article with accompanying illustrations on pp. 26-32 published in *University: A Princeton Quarterly* (Fall 1970, Number 46). Yellow and red printed wrappers with ink note on front cover. Address label affixed to rear. Very good.

§ Bentley, BB, 2515. (100998)

\$15.

305. Rienaecker, 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, A 2520. (101335)

\$15.

306. Rose, Edward J. *"Mental Forms Creating": "Fourfold Vision" and the Poet as prophet in Blake's Designs and*

Verse. Journal of Aesthetics...1964. 8vo, pp. 173-183, with 5 illustrations. Self-wrappers, stapled.

§ Bentley, BB, 2556 and 7: "The thesis contends that Blake's metaphors, images, and symbols, describe the creative process." It was Rose's Ph.D. thesis in Toronto. (100254)
SOLD

307. Rose, Edward J. *A Most Outrageous Demon. Blake's Case against Rubens.* [Lewisburg]: Bucknell Review, 1969. Slim 8vo, pp. 36-54. Self-wrappers, stapled.
§ Author's offprint. Bentley, BB, 2558. (100246)
\$15.

308. 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.
§ Author's offprint. Bentley, BB, 2552. (100247)
\$15.

309. Rose, Edward J. *Blake's Human Insect: Symbol, Theory, and Design.* [Austin]: Texas Studies in Literature, 1968. Slim 8vo, pp. 215-232. Yellow wrappers.
§ Author's offprint. Bentley, BB, 2553. (100244)
\$15.

310. Rose, Edward J. *Circumcision Symbolism in Blake's Jerusalem.* [Boston]: Studies in Romanticism, 1968. Slim 8vo, pp. 16-25. Pink printed wrappers, stapled.
§ Author's offprint. Bentley, BB, 2555. (100248)
\$15.

311. 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.
§ 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.

312. Rose, Edward J. *The Symbolism of the Opened Center and Poetic Theory in Blake's Jerusalem.* [Houston]: Studies in English Literature, 1968. Slim 8vo, pp. 587-606. gray wrappers.
§ Author's offprint. Bentley, BB, 2560. (100245)
\$15.

313. Rosenfeld, Alvin H., ed. *William Blake. Essays for S. Foster Damon.* Providence, [R.I.]: Brown University Press, 1969. 8vo, xlvi, 498 pp. Frontispiece and 31 plates. Original blue cloth, dust-jacket. Very good.
§ First edition of this compilation of 22 essays by some of the most renowned Blake scholars of the time. Bentley, BB, 2565. (102735)
\$75.

314. 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.

315. 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.
§ First edition. Bentley, BB, 2586 (and see 2585, one of the few times he is cruel). (101002)
\$25.

316. 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. A very good copy with the prospectus loosely inserted.
§ Limited to 500 copies. Bentley, BB, 603: "Russell's pioneer work... is yet valuable for its independent conclusions". George Goyder's copy with his bookplate. (9277)
\$100.

317. Ryskamp, Charles. *William Blake Engraver: A Descriptive Catalogue. With an Introductory Essay by Geoffrey Keynes.* Princeton: Princeton University Library, 1969. 8vo, 61pp, illustrated. Original marbled wrappers, slightly worn but good, with original label pasted to front wrapper. Very good.
§ First edition, an excellent account of Blake's engravings. Bentley, BB, 700. (100734)
\$15.

318. Scott, William Bell. Minto, W., ed. *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.

319. Selincourt, Basil de. *William Blake.* London: Duckworth, 1909. 8vo, xi, 298 pp. Portrait frontispiece and 39 plates. Half black morocco with blue cloth-covered boards, backstrip divided by five raised bands, lettered in gilt. Some wear to hinges. Very good.
§ First edition. Bentley, BB, 1480A. (101011)
SOLD

320. Selincourt, Basil de. *William Blake.* New York: Cooper Square Publishers, Inc., 1971. 8vo, xi, 298 pp. Portrait frontispiece and 39 plates. Original orange cloth, with red label to backstrip.
§ Reprint. (101009)
\$10.

321. Sharp, William. *Great English Painters. Selected British Painters.* Arranged and edited, with an introduction By William Sharp. London: Scott, 1886. Small 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.
322. Sloss, D.J. and J.P.R. Wallis, eds. *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. 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'..." (105041)
 \$75.
323. Soupault, Philippe. William Blake. *Masters of Modern Art.* London: John Lane, 1928. Small 4to, 61 pp., 40 plates. Original blue cloth.
 § 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." (101015)
 \$25.
324. 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.
325. 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 studies in English Literature under the Direction of Professor Erwin Sturzl. Romantic Reassessment. Editor: Dr. James Hogg. Bentley, BB, A2756. (101465)
 \$40.
326. Stock, R.D. *The Holy and the Daemoniac 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.
327. Story, Alfred T. *William Blake. His Life Character and Genius.* London: Swan Sonnenschein, 1893. 8vo, (8), 160 pp. With a portrait frontispiece and 4 plates. Original brown buckram lettered in gilt, gilt top.
 § First edition, large-paper issue limited to 280 copies. Story wrote the life of Linnell and had access to much original Blake material through Linnell's sons; four of the five illustrations here are reproduced from original drawings. Bentley 2772. (5108)
 \$175.
328. 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.
 § First edition, a nicely produced study of the watercolors. Bentley, BB, 2824. (102767)
 \$30.
329. Thomson, James. *Shelley, a Poem: With Other Writings Relating to Shelley to which is Added an Essay on the Poems of William Blake, by the Same Author.* London: Chiswick Press, 1884. 8vo, xii, 128 pp. Half morocco with marbled boards. Front hinge loose. Some chipping to backstrip. Usual edgewear. Bookplates affixed to front free endpaper and front paste-down. Very good.
 § Printed for Private Circulation only, and the impression is limited to 190 copies. 160 copies on toned paper and 30 copies on Whitman's hand-made paper. Each copy is numbered and signed by the editor, this being number 16. Bentley, BB, 2837: "of historical interest." (101382)
 \$150.
330. Thorpe, James. *William Blake The Power of the Imagination.* San Marino: Huntington Library, 1979. 8vo, 24 pp., with illustrations throughout (some in color). Original wrappers, very good.
 § An interesting "beginner's" study with excellently chosen illustrations from the Huntington's holdings. (100151)
 \$10.
331. Tolley, Michael J. *Blake's Song of Spring.* [N/A] Offprint. 8vo, 32 pp. (numbered 96-128) including 6 illustrations. Offprint in plain light blue wrappers. Near fine.
 § (101031)
 \$10.
332. Vickery, Willis. *Three Excessively Rare and Scarce Books and Something of Their Author.* Cleveland: Printed for the Author, 1927. 8vo, 42 pp. Original linen-backed drab boards, printed cover label, a fine copy.
 § Bibliographical essay on William Blake, the "three excessively rare and scarce books" in the title referring to Poetical Sketches of 1783, Songs of Innocence and of Experience, 1789 & 1794, and Descriptive Catalogue of 1809. All of these rarities were included in Vickery's personal collection. Bentley, BB, 2904. (101141)
 \$95.

333. 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, A 2908: "A laborious analysis..." (102501)

\$25.

334. 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. Some signs of wear. 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'." (101488)

\$45.

335. Weathers, William, ed. *William Blake: The Tyger*. Columbus: Merrill, 1969. 8vo, xii, (1), 126 pp. Illustrated. Original white and orange wrappers.

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

\$15.

336. Webster, Brenda S. *Blake's Prophetic Psychology*. Athens: University of Georgia Press, 1983. 8vo, xiv, 325 pp. With 76 illustrations. Original green cloth, dust-jacket.

§ First edition. Bentley, BBS, p. 675: "An attempt through Freudian myth to suggest that Blake's myth 'shows oppressive feelings of guilt'... [and] 'impulses of rage, envy, and sadism'..." (100066)

\$20.

337. 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 (Fitwilliam)." (101318)

\$50.

338. 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.

339. Wicksteed, Joseph. *Blake's Innocence and Experience. A Study of the Songs and Manuscripts...* London: Dent, 1928. Small thick 4to, 301 pp., with 4 color plates, 55

monochrome plates, and 20 reproductions from manuscripts. Original green cloth lettered in gilt, very good. Original green cloth lettered in gilt, very good.

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

\$150.

340. Wicksteed, Joseph. *Blake's River of Life: Its Poetic Undertones*. [Wrapper title]. (Bournemouth: Sydenhams), [ca. 1951?]. 4to, 24 pp., illustrations. Blue stapled wrappers. Slightly sunned. A very good copy.

§ Bentley, BB, 2955: "a brief philosophical discussion of Blake's picture". (101039)

\$15.

341. Wicksteed, Joseph. *Blake's Vision of the Book of Job, with Reproductions of the Illustrations*. London: J. M. Dent; New York: E. P. Dutton, 1910. 4to, 168 pp. 23 plates. Original green cloth, backstrip faded to brown. Very good.

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

SOLD

342. Williams, Nicholas, ed. *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.

343. Williams, Nicholas M. *Ideology and Utopia in the Poetry of William Blake*. Cambridge: 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.

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

§ Limited to 1480 sets, beautifully printed and illustrated. Bentley, BB, 2981A: "scrupulously used contemporary accounts of Blake which had not appeared in print before. This is a very full, accurate, and reliable work, and is sometimes called the 'standard' biography of Blake." (102519)

SOLD

345. Wilson, Mona. *The Life of William Blake*. London: Peter Davies, 1932. 8vo, 324 pp. With a frontispiece of Blake's life mask. Original blue/gray buckram, backstrip faded.

§ Second edition of this standard work first issued in 1927 by the Nonesuch Press; this edition edited by Geoffrey Keynes. The first edition had 24 illustrations, which were sadly omitted from this printing, as were the notes and appendices. A useful

and inexpensive reading edition. Bentley, BB, 2981B: "a very full, accurate, and reliable work." (100232)

\$20.

346. Witcutt, W.P. *Blake a Psychological Study*. London: Hollis and Carter, 1946. Small slim 8vo, 127 pp. original cloth, dust-jacket slightly worn.

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

\$25.

347. 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.

348. Wittreich, Joseph, ed. *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.

349. Wittreich, Joseph Anthony Jr., ed. *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. 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.

350. Wittreich, Joseph. *Angel of Apocalypse. Blake's Idea of Milton*. Madison: University of Wisconsin Press, 1975. 8vo, xxiii, 332 pp. With 45 illustrations. Original yellow cloth, dust-jacket.

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

\$35.

351. Wolf-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. (102531)

\$20.

352. Wright, Andrew. *Blake's Job. A Commentary*. Oxford: Oxford University Press, 1972. 8vo, xxi, 67 pp. 21 illustrations. Blue with gilt lettering to backstrip. Illustrated dust-jacket. Small tear (1 cm) along top fore edge of spine. Some curling to

edges. Very good.

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

SOLD

353. 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.

354. 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. Glassine jacket. 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 3 children about Blake. Bentley, BB, 3013. (105256)

\$75.

355. Young, Mildred Binns. *Woolman and Blake Prophets for Today*. Lebanon, PA: Pendle Hill Pamphlet 177: 1971. Small 8vo, 32 pp. Original printed wrappers.

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

\$10.

356. Youngquist, Paul. *Madness and Blake's Myth*. University Park: Penn State Press, 1989. 8vo, [xiv], 194 pp. Original brown cloth, dust-jacket, as new.

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

\$20.

PART 5: Resources

50 ESSENTIAL BOOKS ABOUT BLAKE

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

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

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 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.
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*. [London]: Thames and Hudson, 1978.
§ First edition. Indispensable single volume reference to Blake. Bentley, BBS, pp. 150-51, issue A.
9. 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".
10. Bronowski, J. *William Blake and the Age of Revolution*. New York: Harper and Row, 1965.
§ Best edition, first published under the title of William Blake 1757-1827 A Man without a Mask. Bentley, BB, 1288 I: "one of the most illuminating books on Blake".
11. 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].
§ Revised edition. Bentley, BB, 679B.
12. 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.
13. Curran, Stuart and Joseph Anthony Wittreich, 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.
14. Damon, S. Foster. *William Blake his Philosophy and Symbols*. London: Constable, 1924.
§ First edition. Bentley 1455: "the first thoroughly scholarly book about Blake... of great importance".

15. Damon, F. 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.
16. 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".
17. Eaves, Morris, ed. *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.
18. 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".
19. Erdman, David V., ed. *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".
20. Erdman, David V. and Donald K. Moore, eds. *The Notebook of William Blake: A Photographic and Typographic Facsimile*. Oxford, 1973.
§ Bentley, BB, A123: "of major importance".
21. Erdman, David V., ed. *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".
22. Erdman, David V., ed. *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.
23. 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.
24. 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". 25. 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".
26. 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".
27. [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).
28. [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".
29. [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.
30. Frye, Northrop. *Fearful Symmetry*. Princeton: Princeton University Press, 1947.
§ First edition. Bentley, BB, 1646: "magisterial".
31. 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, 1680 G: "probably the best biography of Blake which has appeared".
32. 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".
33. Hagstrum, Jean H. ***William Blake Poet and Painter. An Introduction to the Illuminated Verse.*** Chicago and London: The University of Chicago Press, [1964].
 § First study of the text/design relationships in Blake's illuminated books. Bentley, BB, 1770.
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, 2010 B.
36. Keynes, Geoffrey, ed. ***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.
37. Makdisi, Saree. ***Reading William Blake.*** Cambridge: Cambridge UP, 2015.
 § An excellent, recently published introduction to Blake, focusing on major issues now at the center of Blake studies.
38. Makdisi, Saree. ***William Blake and the Impossible History of the 1790s.*** Chicago and London: The University of Chicago Press, 2003.
 § First paperback edition. An excellent study from an historical, contextualist perspective.
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. 575-76, 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. 2 vols, royal 8vo, xxxii, 428; xi, 370 pp. 194 plates including 11 in color.
 § 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 2000, 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. 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.
49. Wicksteed, 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, 2957 B.: "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.
 § Bentley, BB, 2981 A: "scrupulously use[d] contemporary accounts of Blake which had not appeared in print before. This is a very full, accurate, and reliable work, and is sometimes called the 'standard' biography of Blake". Later editions, though edited and revised, omit most of the illustrations.

THE BLAKE ARCHIVE

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

www.blakearchive.org

THE BLAKE QUARTERLY

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

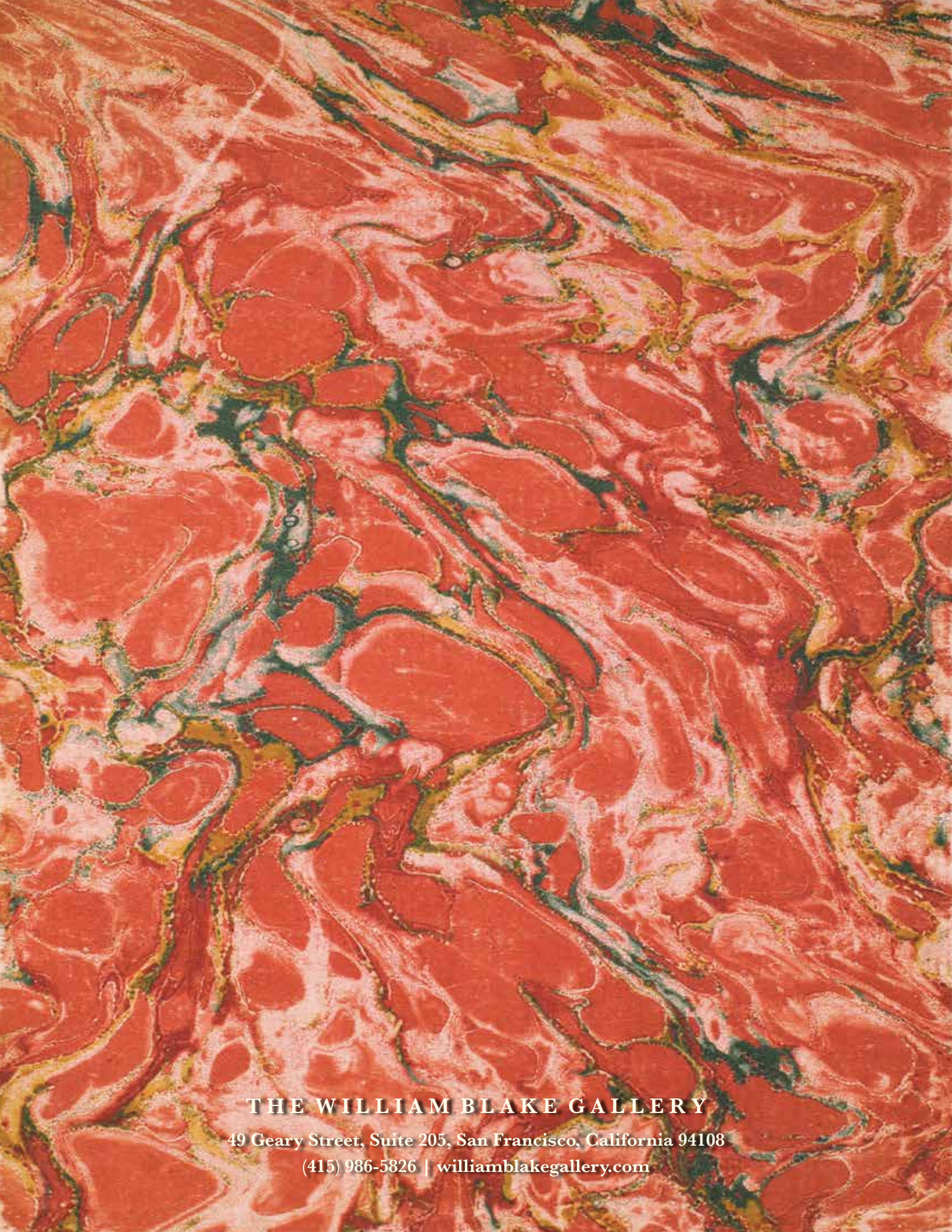
It was born as the Blake Newsletter at the University of California, Berkeley, in 1967, edited by Morton D. Paley. The production office relocated to the University of New Mexico when Morris Eaves became coeditor in 1970, then moved with him in 1986 to its present home at the University of Rochester.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

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



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