

THE  
WILLIAM BLAKE  
GALLERY  
BLAKE IN COLOR

facsimile plates from  
THE TRIANON PRESS

*presented by*

JOHN WINDLE  
*ANTIQUARIAN BOOKSELLER*

49 Geary Street, Suite 205,  
San Francisco, CA 94108  
williamblakegallery.com  
johnwindle.com

THE WILLIAM BLAKE GALLERY

**TERMS:** All items are guaranteed as described and may be returned within 5 days of receipt only if packed, shipped, and insured as received. Payment in US dollars drawn on a US bank, including state and local taxes as applicable, is expected upon receipt unless otherwise agreed. Institutions may receive deferred billing and duplicates will be considered for credit. References or advance payment may be requested of anyone ordering for the first time. Postage is extra and will be via UPS. PayPal, Visa, MasterCard, and American Express are gladly accepted. Please also note that under standard terms of business, title does not pass to the purchaser until the purchase price has been paid in full. ILAB dealers only may deduct their reciprocal discount, provided the account is paid in full within 30 days; thereafter the price is net.

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O P E N S H O P : Monday - Friday 10 - 6, Sat 11 - 5 (preferably by appointment)

Member ABAA, ILAB, PBFA

FRONT COVER : *William Blake's Water-colour Designs for the Poems of Thomas Gray*,  
PAGE 47: Ode on the Death of a Favorite Cat

THE WILLIAM BLAKE GALLERY  
JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

WILLIAM BLAKE  
IN COLOR

**Plates from the Illuminated Books of William Blake by the Trianon Press (1951-1987)**

*A monumental achievement and a triumph of color printing.* Over three decades the Trianon Press created near indistinguishable pochoir facsimiles of Blake's extraordinary illuminated books in all their visionary strangeness and exceptional beauty. The exhibition features a selection of plates from Blake's most iconic works; hundreds more plates at affordable prices are available here in the extended online catalogue.

The Trianon Press reproductions are recognized as the finest examples of the art of facsimile reproduction; working closely from Blake's original illuminated works, each leaf is faithfully handcolored through stencils to achieve an astonishing exactitude. Still the best facsimiles available, the prints are of such quality that they can scarcely be distinguished from the original works, making accessible the visions of Blake that most of us would otherwise never see.

**Featured works currently on exhibit are available framed,  
and will be delivered following the close of the exhibition on July 28th.**

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[williamblakegallery.com](http://williamblakegallery.com)

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*The End of The Song  
of Jerusalem*



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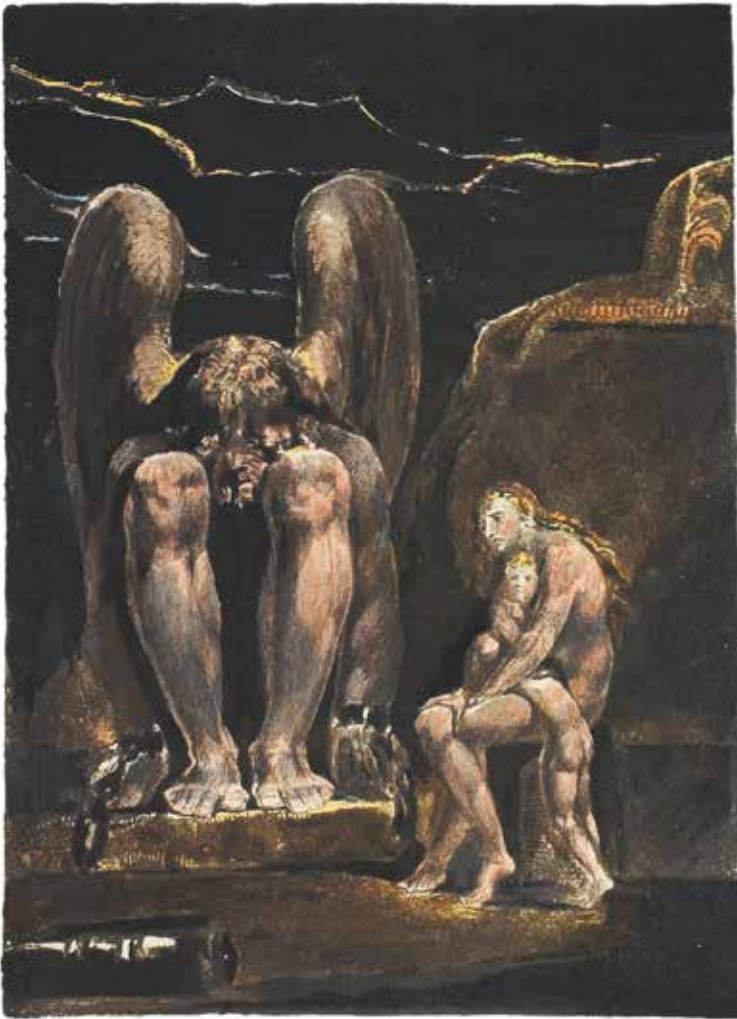
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*Jerusalem (Stirling Copy E) PLATE 100*



***America - a Prophecy.***

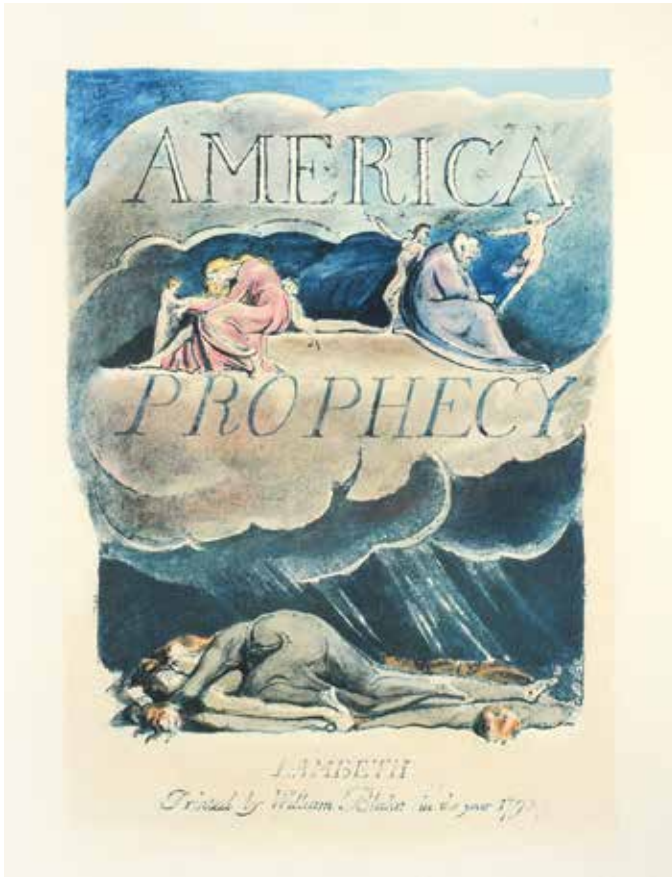
London: Trianon Press, 1963.

\$100 / each (unframed)

“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).

FRONTISPIECE (above) : Titanic winged figure with head sunk in despair.	\$300 Framed / \$100 Unframed
TITLE PAGE : “America a Prophecy”	\$300 Framed / \$100 Unframed
PLATE 2 : “Silent as despairing love. and strong as jealousy...”	\$100
PLATE 3 : “A PROPHECY” header, “The Guardian Prince of Albion...”	\$100
PLATE 4 : “Appear to the Americans upon the cloudy night...”	\$100
PLATE 5 : “Albions Angel stood beside the Stone of Night...”	\$300 Framed / \$100 Unframed
PLATE 6 : “The morning comes, the night decays...”	\$100
PLATE 7 : “In thunders ends the voice...”	\$300 Framed / \$100 Unframed
PLATE 8 : “The terror answerd: I am Orc...”	\$100
PLATE 9 : “Sound! Sound! my loud war trumpets...”	\$100
PLATE 10 : “Thus wept the Angel voice...”	\$100
PLATE 11 : “Fiery the Angels rose...”	\$100
PLATE 12 : “So cried he rending off his robe...”	\$100
PLATE 13 : “What time the thirteen Governors...”	\$100
PLATE 14 : “In the flames stood & viewd the armies...”	\$100
PLATE 15 : “On Albions Angels: then the Pestilence...”	\$100
PLATE 16 : “In the flames stood & viewd the armies,,,”.	\$100

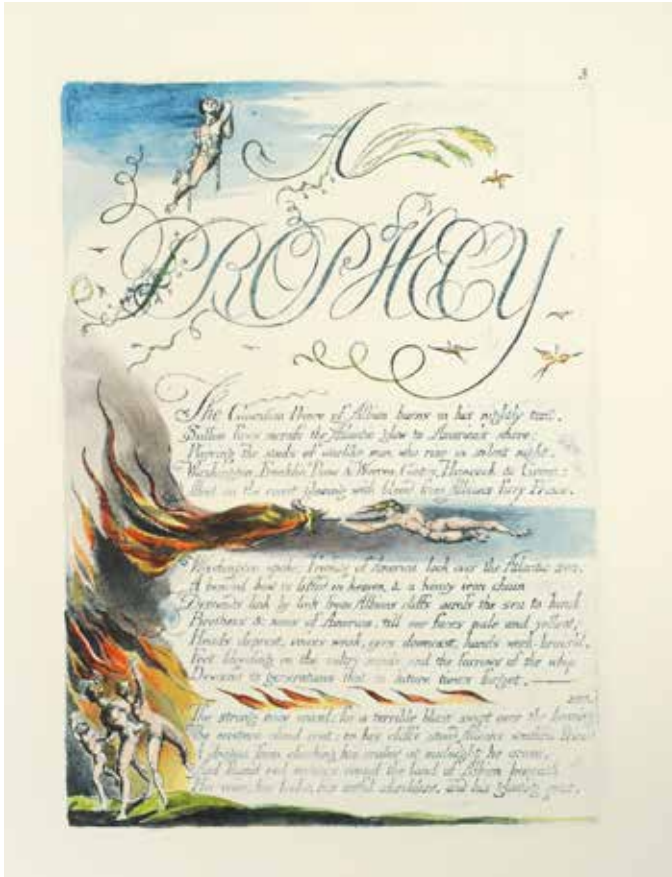
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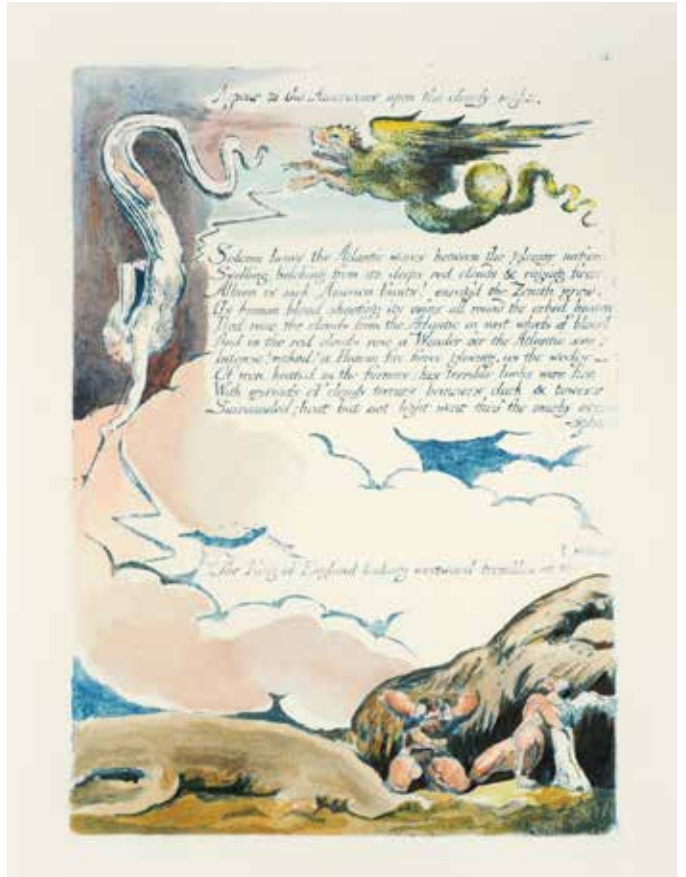
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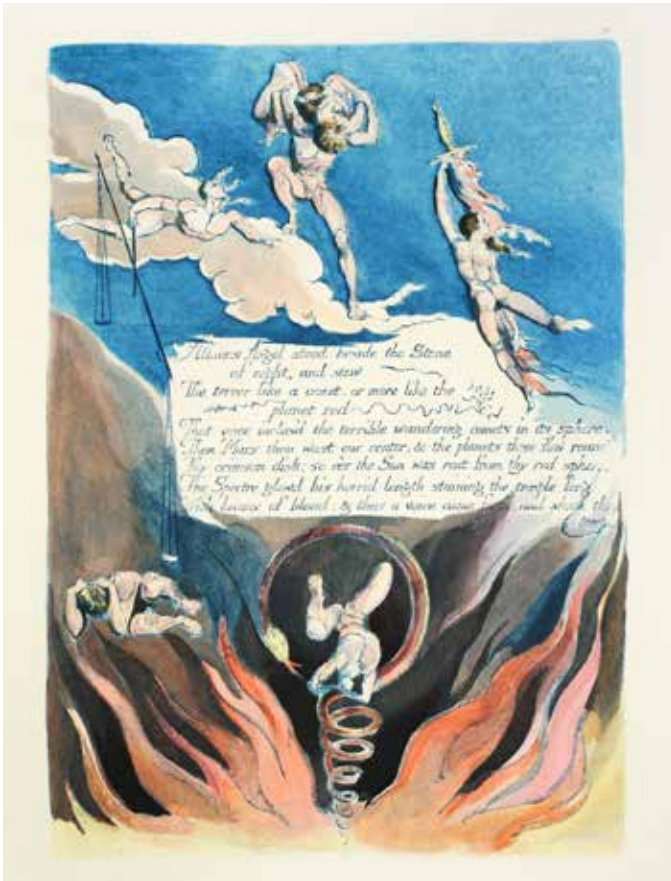
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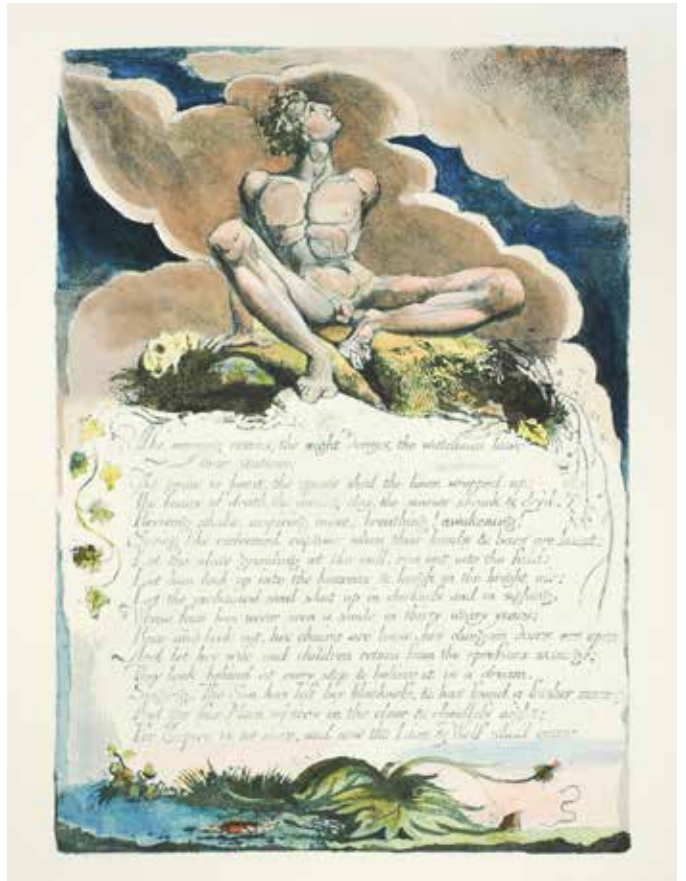
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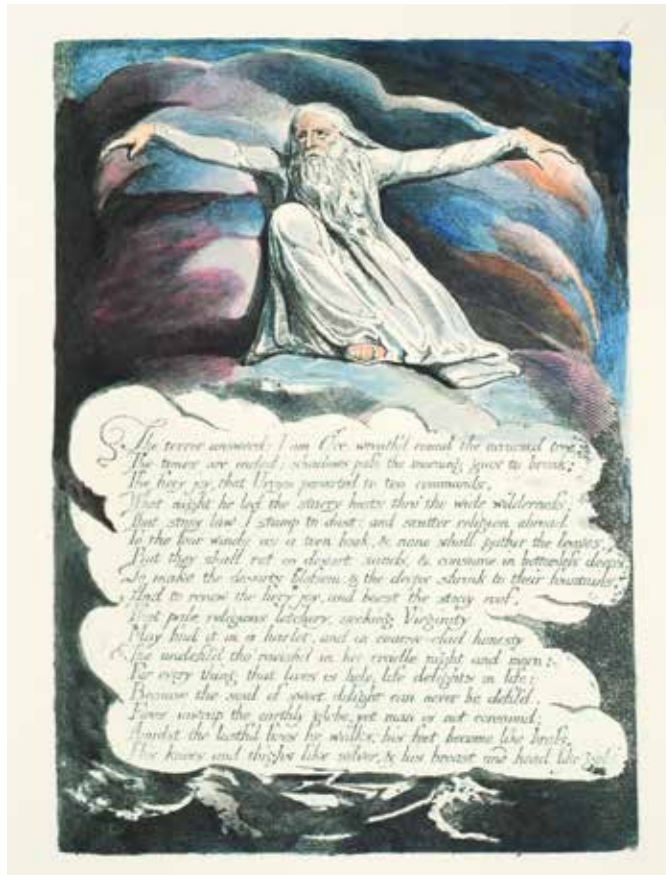
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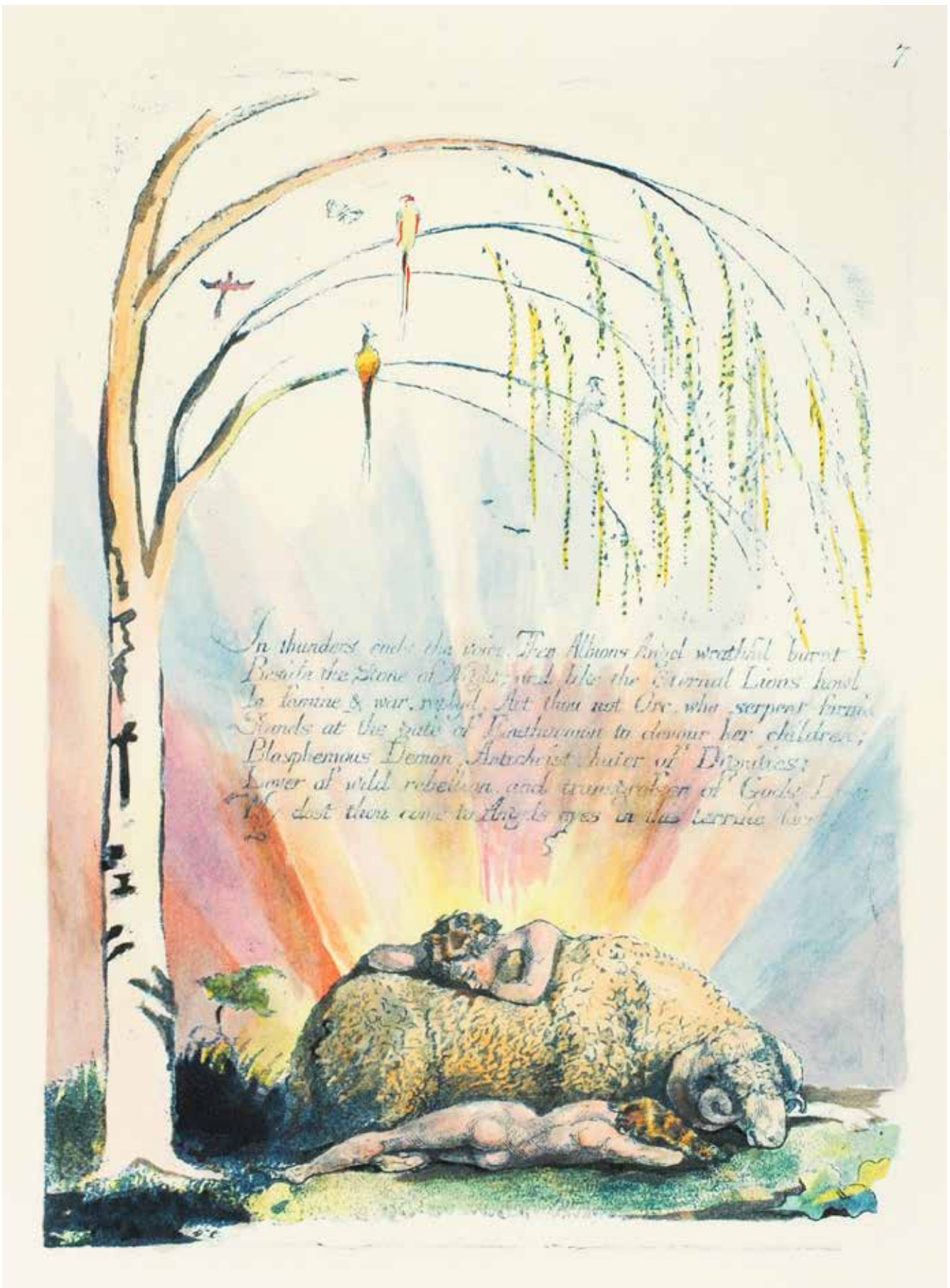
6.



8.







In thunder came the voice, Ten Albion's Angel wrathful burst  
Beside the Stone of Sarcophagi, and like the Eternal Lions howl  
In famine & war, replied, Art thou not Orc, who serpent firm  
Stands at the gate of Typhoeon to devour her children;  
Blasphemous Demon, Antichrist, hater of Divinities;  
Lover of wild rebellion, and transgression of Gods? I  
Why dost thou come to sting my eyes in this terrific hour?

9.



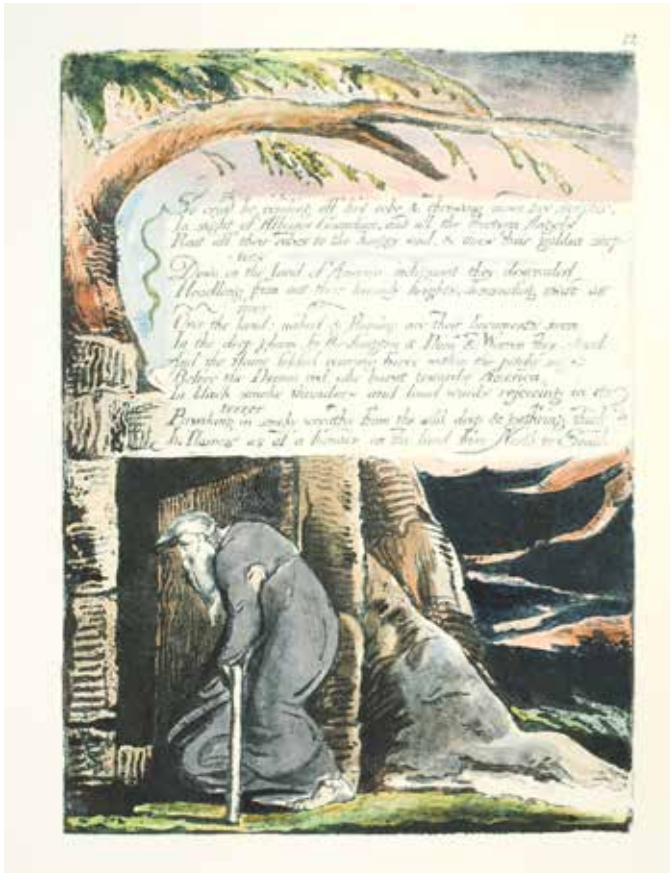
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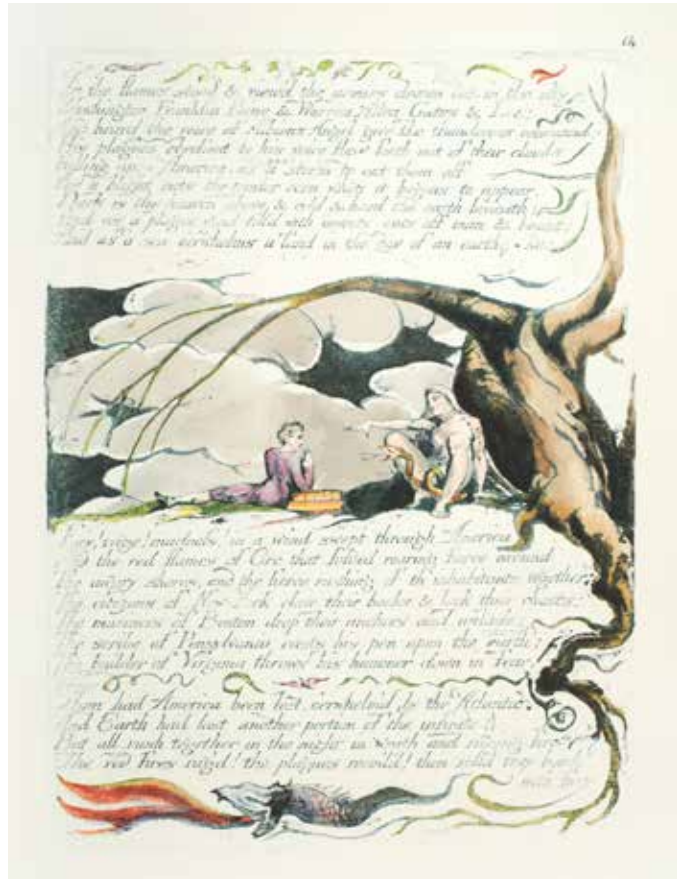
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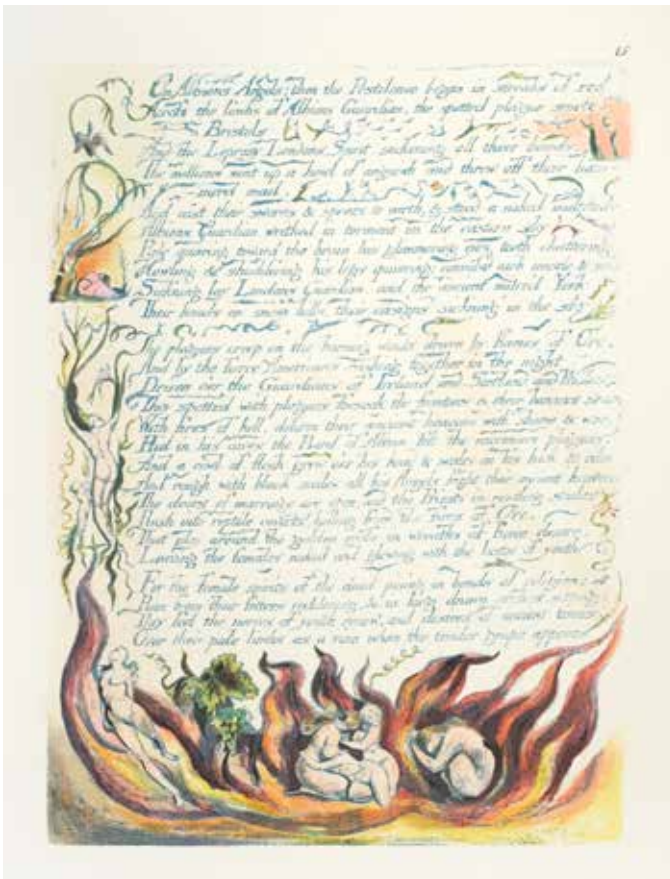
13.



14.



15.



16.





***Europe a Prophecy.***

London: Trianon Press, 1969.

\$300 Framed / \$100 Unframed

Facsimile made from copies B & G, printed on Arches pure rag paper, the color plates rendered by collotype and pochoir. Bentley, Blake Books, 34. The frontispiece (“The Ancient of Days”) is surely Blake’s most famous single image. *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*).

FRONTISPIECE : “Ancient of Days”

SOLD

PLATE 8 : “Arise O Rintrah eldest born...”

PLATE 9 : “In thoughts perturb’d, they rose...”

8.



9.



***Illustrations of the Book of Job.***

Paris: Trianon Press for the Blake Trust, 1987.

\$100 / each (unframed)

Separate plates from *Part 2, Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell*. Color Proofs, collotype and hand-stenciling.

TITLE PAGE (right) : "Illustrations of the Book of Job"

\$250 Framed / \$100 Unframed

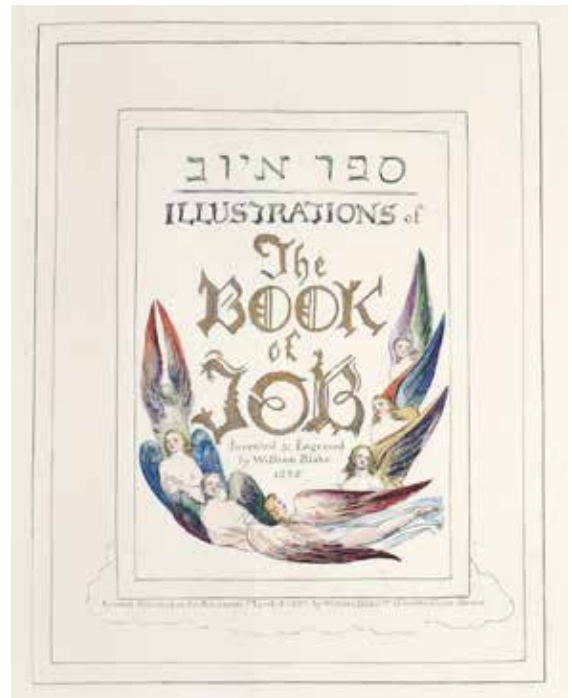
PLATE 8 : "Let the Day perish..."

PLATE 10 : "The Just Upright Man is laughed to scorn..."

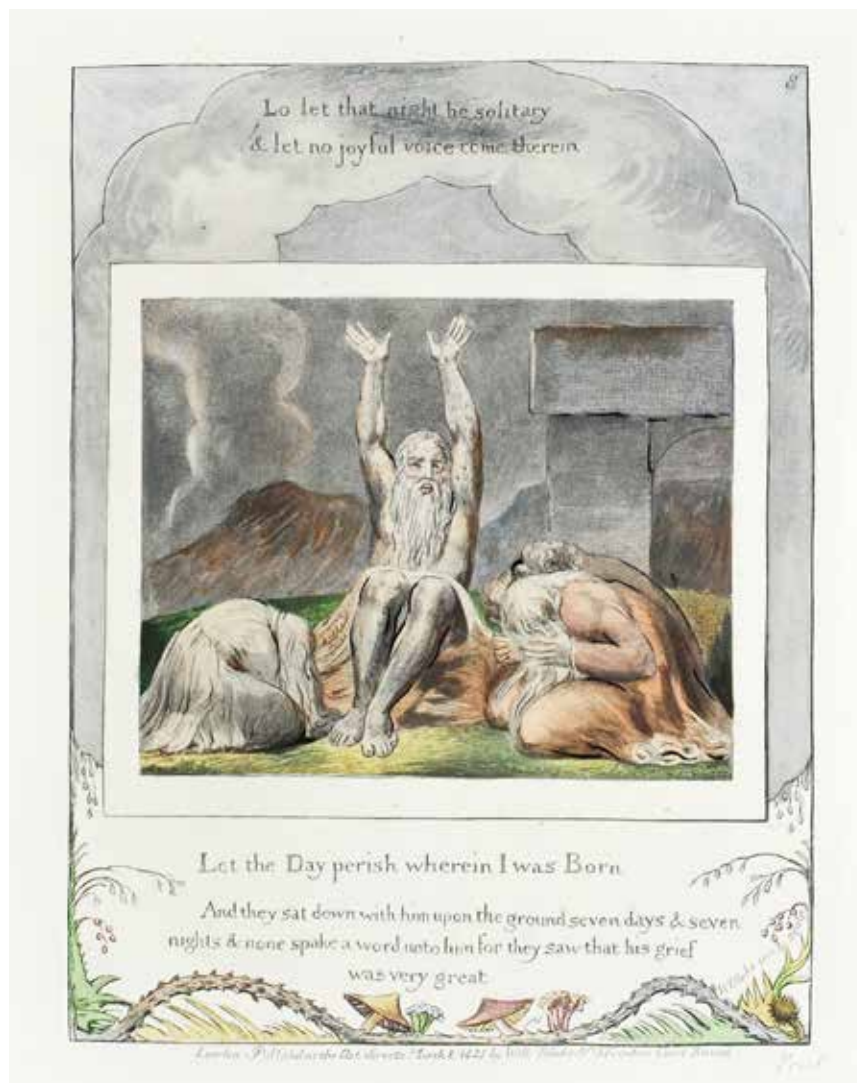
PLATE 17 : "I have heard thee..."

PLATE 19 : "Every one also gave him a piece of Money..."

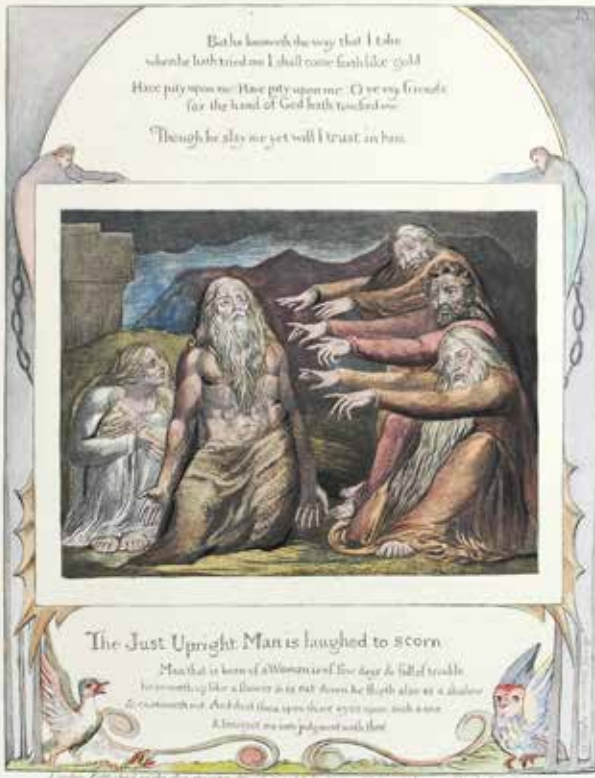
PLATE 21 : "So the Lord blesed the latter end of Job..."



8.



10.



17.



19.



21.



***Illustrations of the Book of Job.***

“Collins Set” (full set in color).

Paris: Trianon Press for the Blake Trust, 1987.

\$1,750 / the set

Full set with title page and 21 plates from *Part 2, Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell*.  
Trianon Proof Maquette.



**Illustrations of the Book of Job.** “Collins Set” (in color probably by John Linnell).  
Paris: Trianon Press for the Blake Trust, 1987.

\$100 / each (unframed)

Separate plates from *Part 2, Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell.*

PLATE 1 : “Thus did Job continually...” (above)	\$100
PLATE 5 : “Then went Satan forth from...”	\$300 Framed / \$100 Unframed
PLATE 9 : “Then a Spirit passed before my face...”	\$100
PLATE 11 : “With Dreams upon my bed...”	\$100
PLATE 13 : “Then the Lord answered Job out of the Whirlwind...”	\$100
PLATE 14 : “When the morning Stars sang together...”	\$300 Framed / \$100 Unframed
PLATE 15 : “Behold now Behemoth...”	\$300 Framed / \$100 Unframed
PLATE 18 : “And my Servant Job shall pray for you...”	\$100
PLATE 20 : “ There were not found Women fair...”	\$300 Framed / \$100 Unframed
PLATE 21 : “So the Lord blesed the latter end of Job...”	\$100

1.



5.





9.



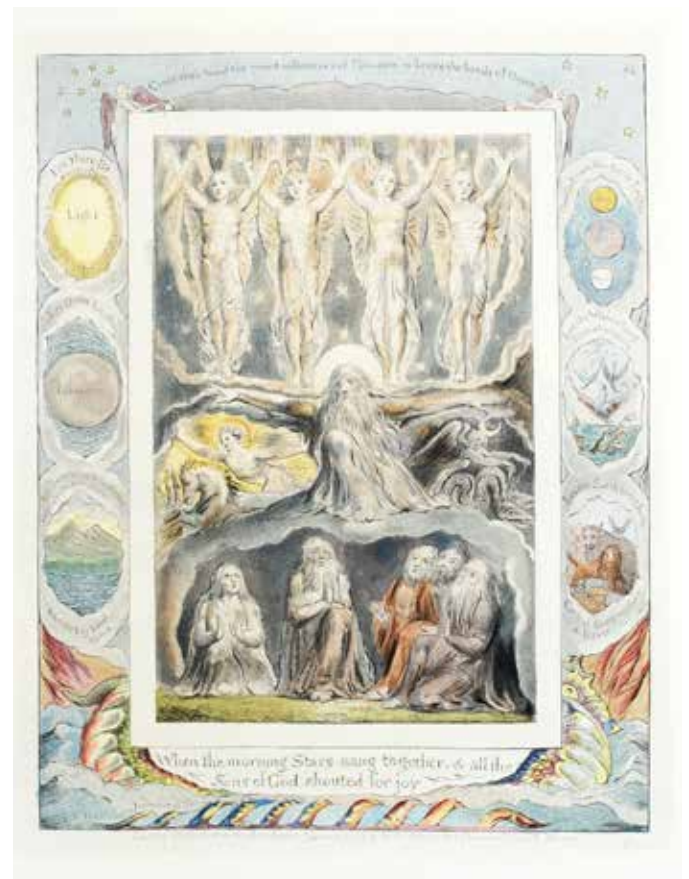
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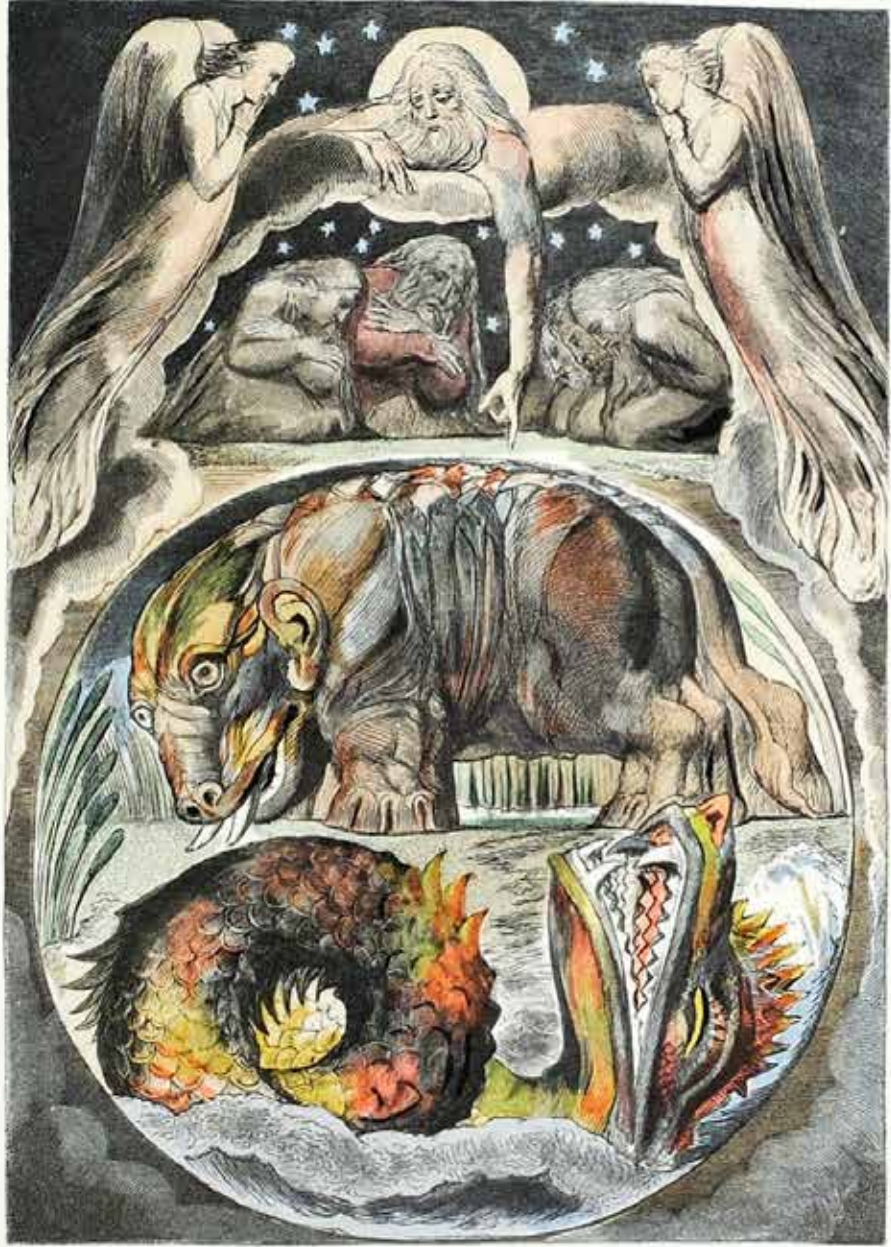


15.

Can any understand the spreadings of the Clouds  
the noise of his Tabernacle

16

Also by watering he wearieth the thick cloud  
He scattereth the bright cloud also: as turned  
by his counsels



Of Behemoth he saith, He is the chief of the ways of God  
Of Leviathan he saith, He is King over all the Children of Pride

Behold now Behemoth which I made with thee

W. Blake invented & sculpt

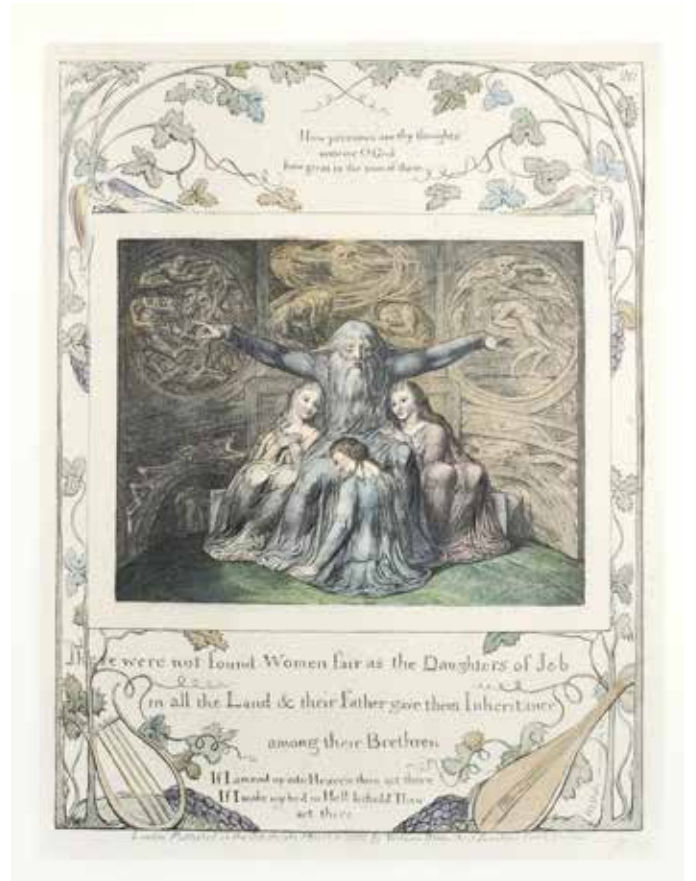
London Published at the Art directors, March 2, 1827. Price 2s. 6d. per copy. Sold by the Author.

1751

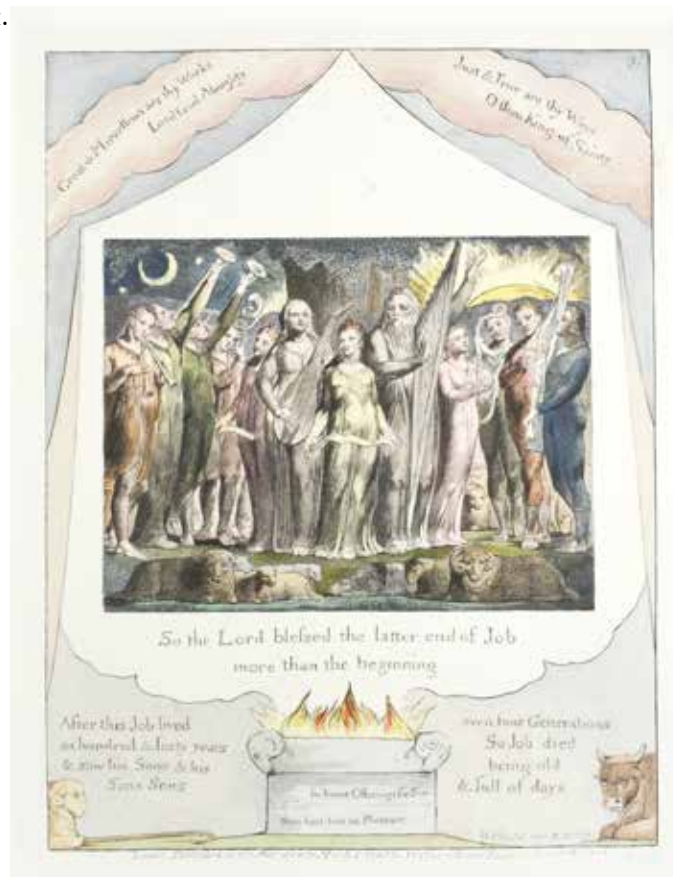
18.



20.



21.



***Illustrations of the Book of Job.***

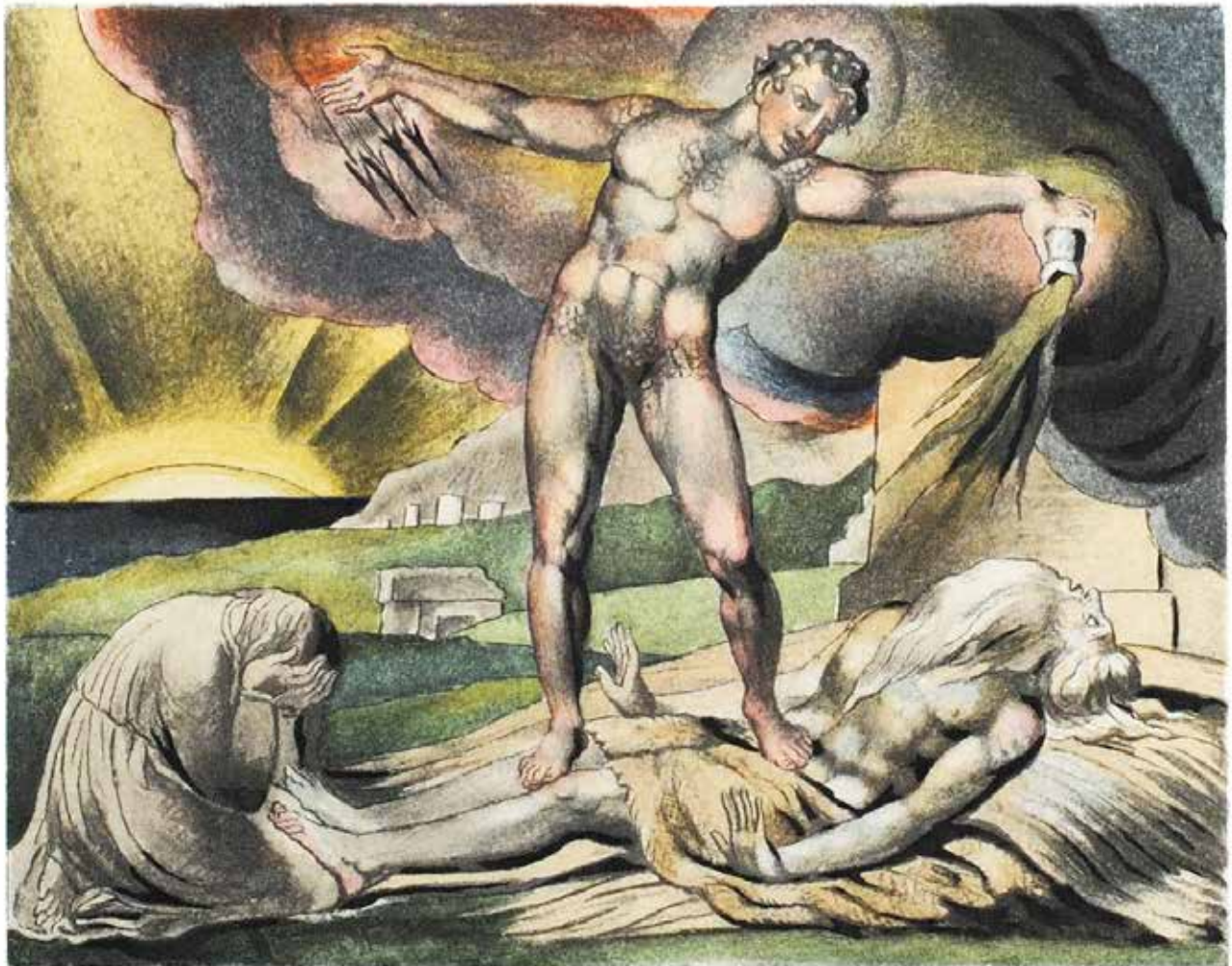
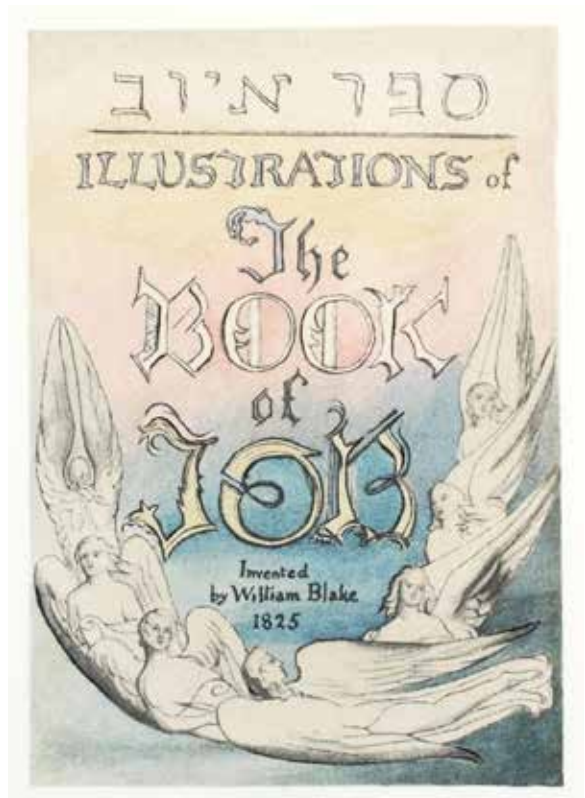
“New Zealand Set” (**full set in color**).

Paris: Trianon Press for the Blake Trust, 1987.

\$1,750 / the set

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

From *Part 2, Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell*. The New Zealand Set are careful watercolor copies of the central designs of the original engravings, produced by the circle of John Linell, presented here in faithful facsimile.





***Jerusalem. The Emanation of the Giant Albion.*** “Cunliffe Copy B.”

London: Trianon Press, 1974.

\$125 - \$175 / each (unframed)

The longest of Blake’s prophetic books which tells of the fall of Albion, Blake’s embodiment of man, or the Western World. This is the facsimile of Lord Cunliffe’s copy and Kerrison Preston’s proofs; the coloring differs markedly from the Stirling copy also published in facsimile by Trianon. Bentley, *Blake Books*, A82. The longest of Blake’s prophetic books which tells of the fall of Albion, Blake’s embodiment of man, or the Western World.

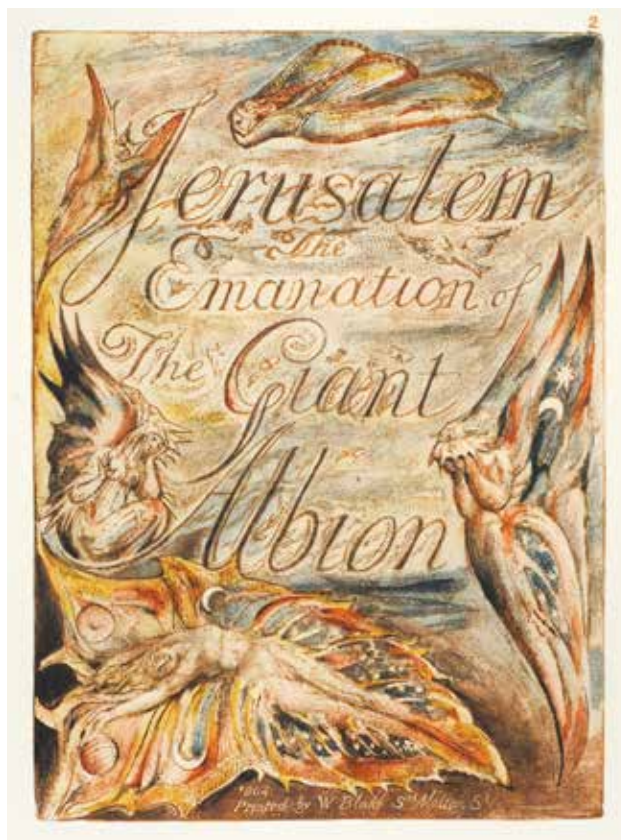


PLATE 1 : Frontispiece – Los entering a gate into the grave. (right)	\$350 Framed / \$175 Unframed
PLATE 2 : Title Page “Jerusalem the Emanation of The Giant Albion”. (above)	\$175
PLATE 4 : “Jerusalem” header, “Chap. 1 Of the Sleep of Ulro! ...”.	\$125
PLATE 5 : “The banks of the Thames are clouded...”	\$125
PLATE 6 : “His spectre driv’n by the Starry Wheels...”	\$125
PLATE 7 : “Was living; panting like a frightened wolf...”	\$125
PLATE 8 : “Rose up against me thundering...”	\$125
PLATE 9 : “Condens’d his Emanations...”	\$125
PLATE 11 : Swangirl – “To labours mighty, with vast strength...”	\$125
PLATE 13 : “And that toward Eden, four, form’d of gold...”	\$125
PLATE 14 : “One hair nor particle of dust...”	\$125
PLATE 15 : “And Hand & Hyle...”	\$125
PLATE 18 : “For every-one of the Four Regions...”	\$125
PLATE 19 : “His Children exil&rsquo;d from his breast...”	\$125
PLATE 21 : “O Vala! O Jerusalem!”	\$125
PLATE 22 : “Albion, thy fear...”	\$125
PLATE 23 : “Jerusalem! Jerusalem! deluding shadow...”	\$125
PLATE 24 : “What have I said? What have I done?”	\$125
PLATE 25 : “And there was a great lamenting in Beulah...”	\$335 Framed / \$135 Unframed
TRIAL PROOF A : Design from Plate 25 : Albion kneeling, with three women.	\$135
TRIAL PROOF B : Design from Plate 32 : Vala confronting Jerusalem and her daughters.	\$135
TRIAL PROOF C : Design from Plate 41 : Hyle bowed in despair over scriptures.	\$135
TRIAL PROOF D : Design from Plate 47 : “And the Veil of Vala...”	\$135



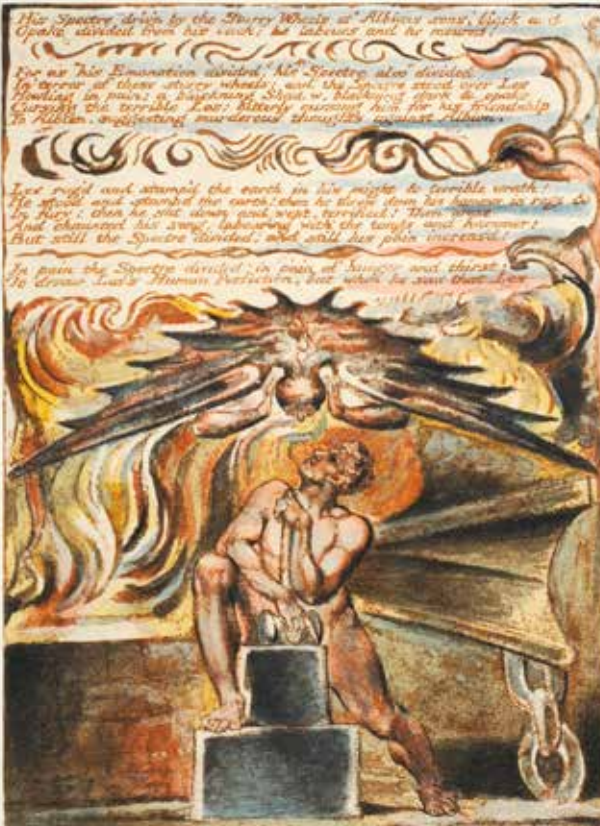
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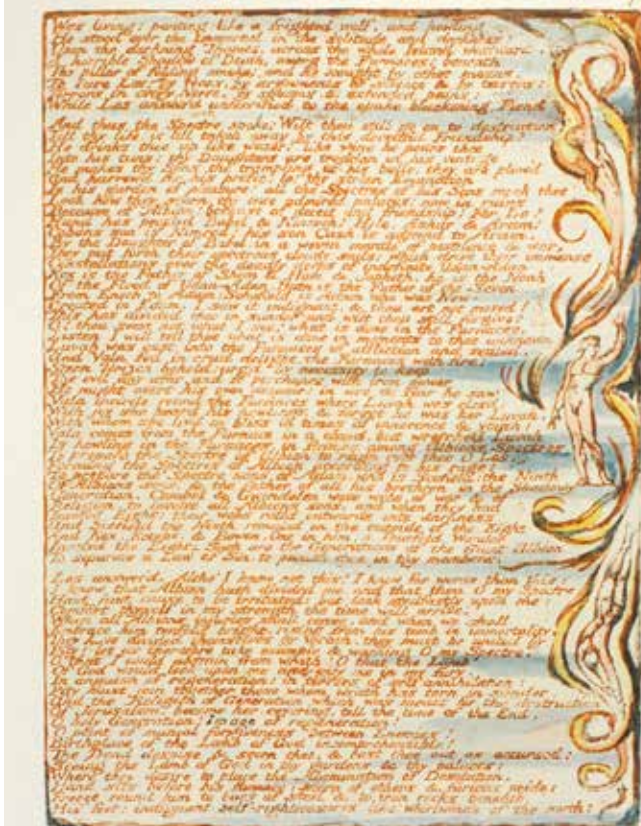
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6.



7.





8.



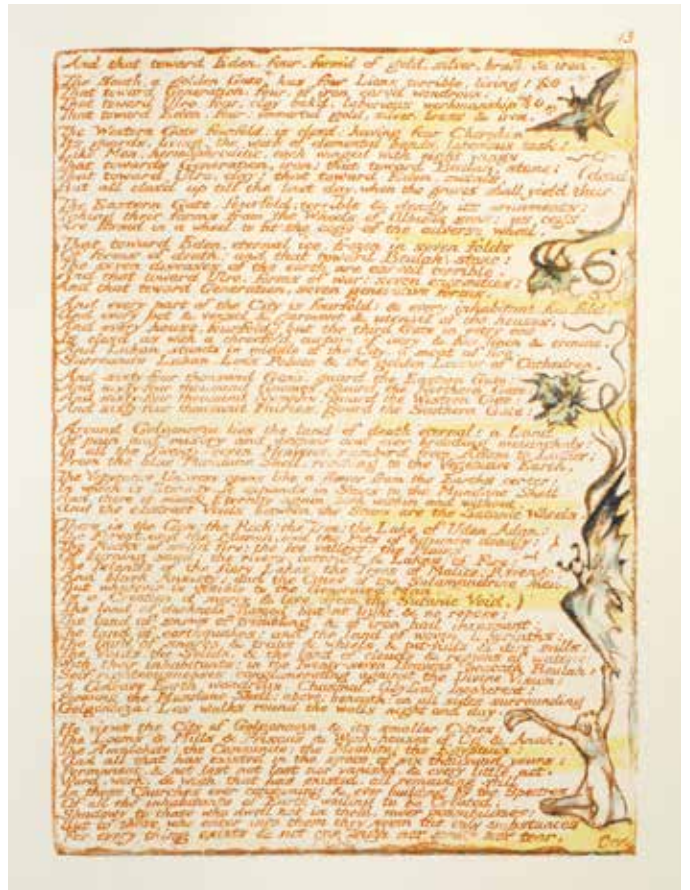
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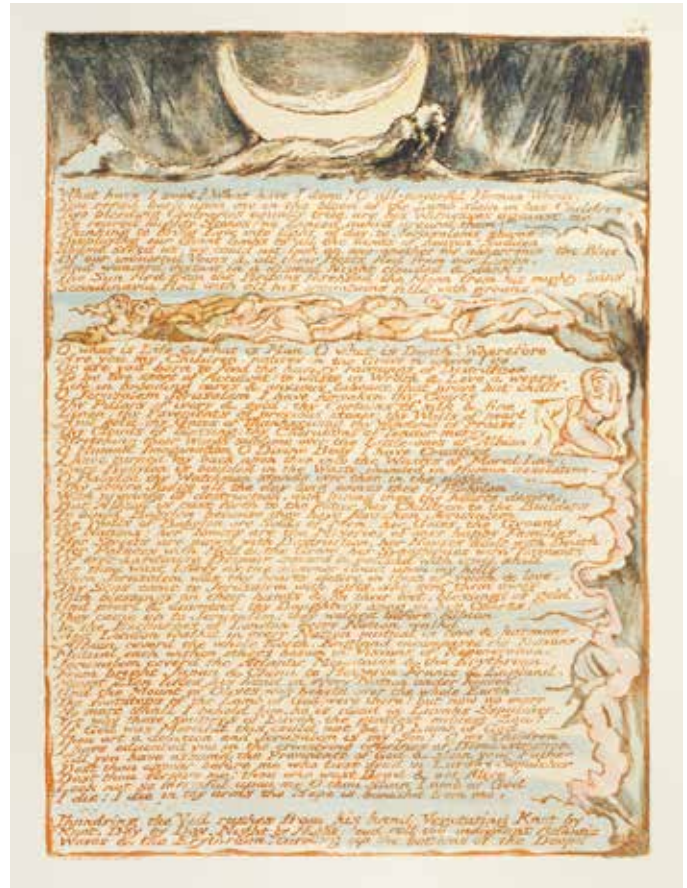
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23.



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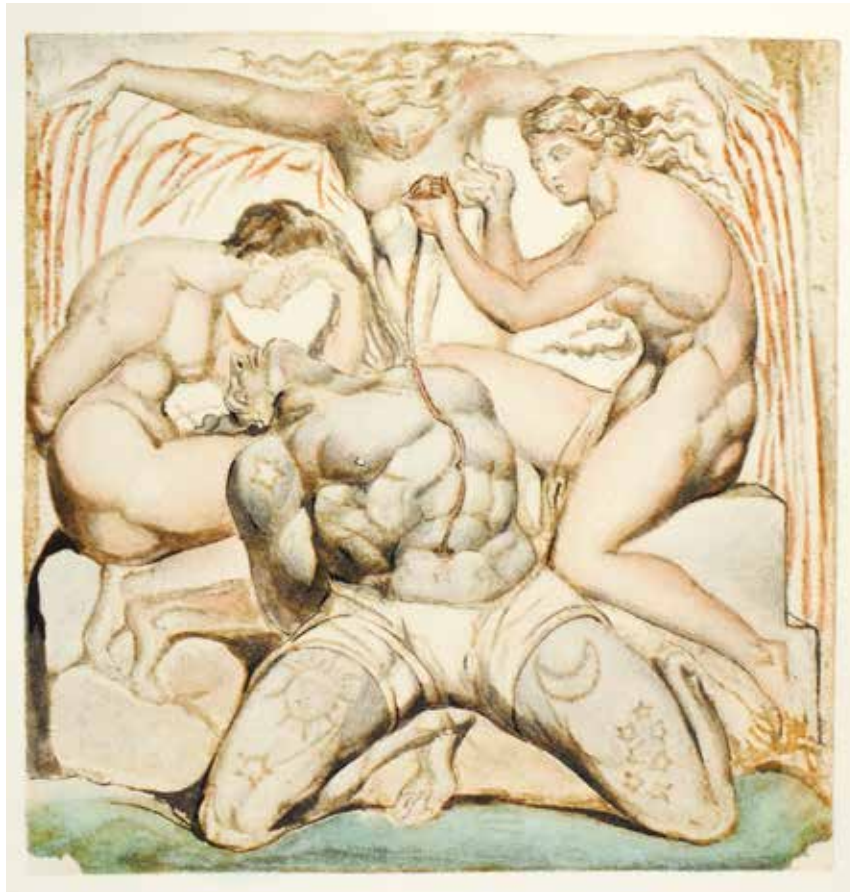


And there was heard a great lamenting in Beulah: all the Regions  
Of Beulah were moved as the tender bowels are moved: & they said:

Why did you take Vengeance O ye Sons of the mighty Albion?  
Planting these Oakah Groves: Erecting these Dragon Temples  
Injury the Lord heals, but Vengeance cannot be healed:  
By the Sons of Albion have done to Luvah: so they have in him  
Done to the Divine Lord & Saviour, who suffers with those that suffer:  
For not one sparrow can suffer, & the whole Universe not suffer also.  
In all its Regions, & its Father & Saviour not pity and weep.  
But Vengeance is the destroyer of Grace & Repentance in the bosom  
Of the Injurer: in which the Divine Lamb is cruelly slain.  
Desert O Lamb of God & take away the imputation of Sin  
By the Creation of States & the deliverance of Individuals Evermore Amen

Thus wept they in Beulah over the Four Regions of Albion  
But many doubted & despaired & imputed Sin & Righteousness  
To Individuals & not to States, and these Slept in Ulro.



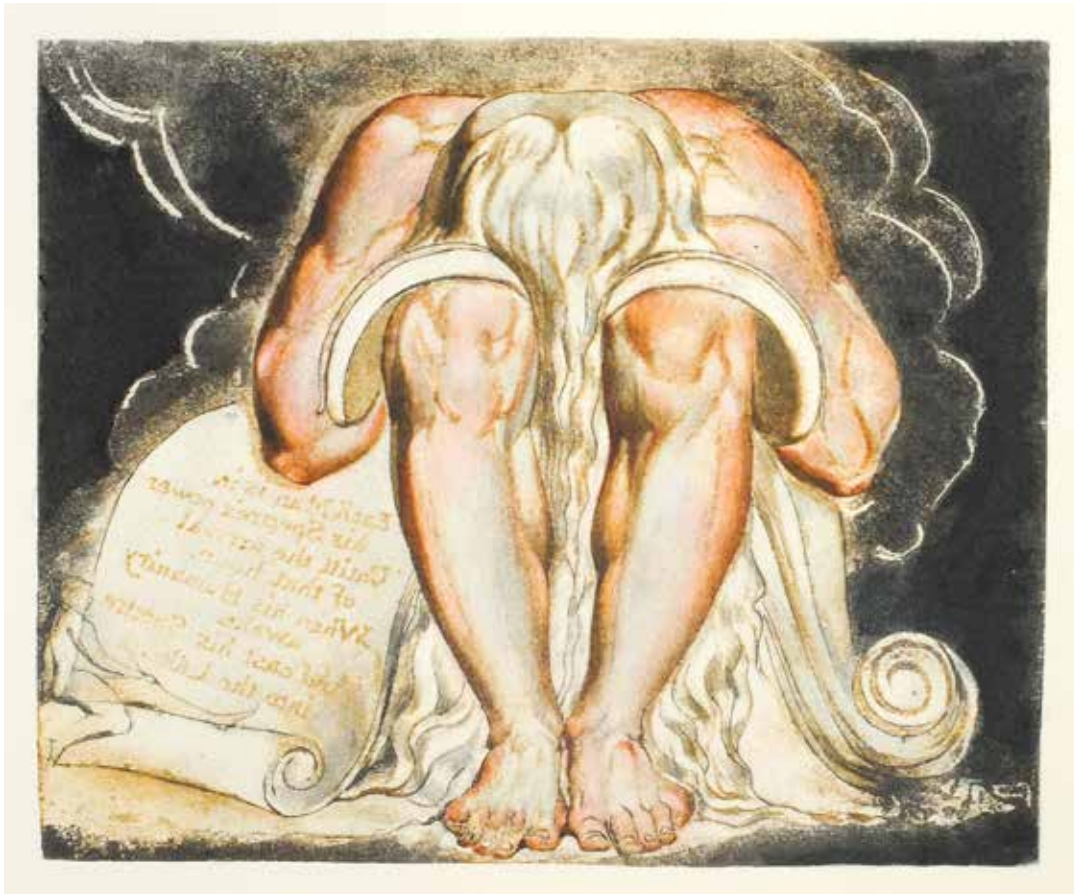


A.



B.

D.



C.



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

“Stirling Copy E.”

London: Trianon Press, [1951].

\$125 - \$175 / each (unframed)

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.

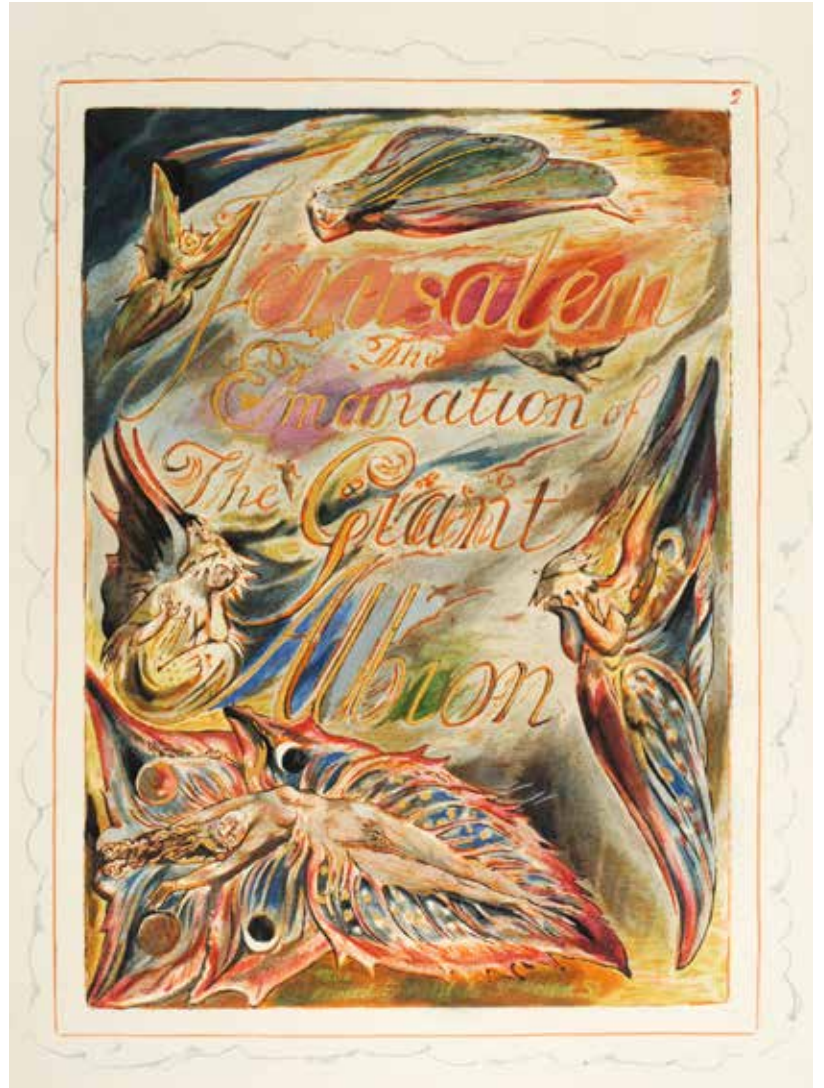


PLATE 2 – Title Page (above)	\$350 Framed / \$150 Unframed
PLATE 3 – “To the Public”	\$125
PLATE 4 – “Jerusalem” header, “Chap. 1 Of the Sleep of Ulro! ...”	\$125
PLATE 5 - “The banks of the Thames are clouded...”	\$125
PLATE 6 - “His spectre driv’n by the Starry Wheels...”	\$135
PLATE 7 - “Was living: panting like a frightened wolf.”	\$125
PLATE 8 – “Rose up against me thundering...”	\$125
PLATE 9 – “Condens’d his Emanations...”	\$125
PLATE 10 – “Into the furnaces & into the valleys...”	\$125
PLATE 11 – Swangirl – “To labours mighty, with vast strength...”	\$135

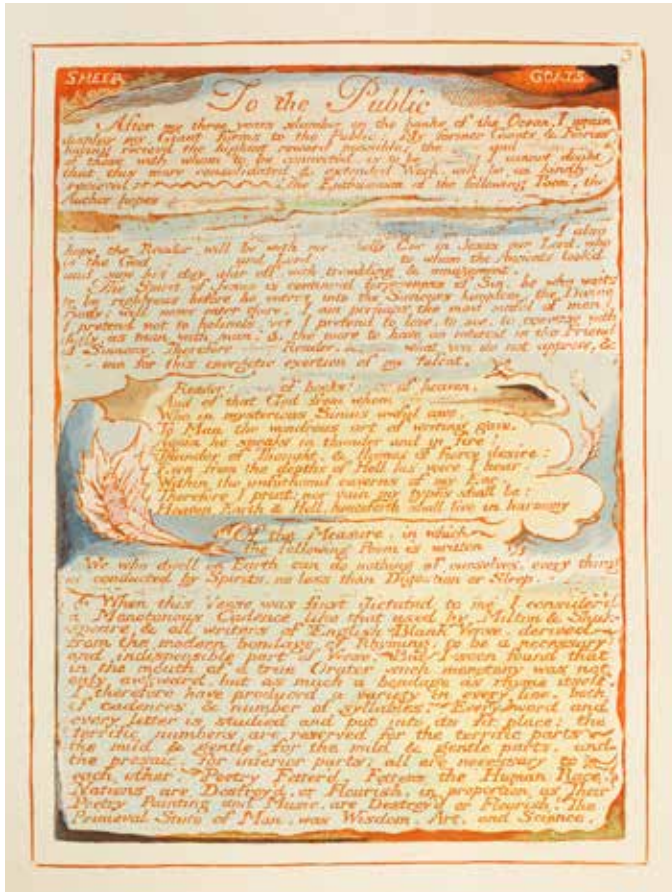
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PLATE 12 – “Why wilt thou give to her a Body...”	\$125
PLATE 13 – “And then toward Eden, four, form’d of gold...”	\$125
PLATE 14 - “One hair nor particle of dust...”	\$125
PLATE 15 - “And Hand & Hyle rooted into Jerusalem”	\$125
PLATE 16 – “Hampstead Highgate Finchley Hendon Muswell hill”	\$125
PLATE 17 – “His Spectre divides & Los in fury...”	\$125
PLATE 18 – “From every-one of the Four Regions...”	\$125
PLATE 19 – “His Children exhil’d from his breast...”	\$125
PLATE 20 – “But when they saw Albion fall’n...”	\$125
PLATE 21 – “Vala! O Jerusalem! do you delight in my groans...”	\$125
PLATE 22 – “Albion thy fear has made me tremble terrors...”	\$125
PLATE 23 – “Jerusalem! Jerusalem! deluding shadow of Albion...”	\$125
PLATE 24 : “What have I said? What have I done?...”	\$125
PLATE 27 – “To the Jews.”	\$125
PLATE 28 – “Jerusalem Chap. 2” header. “Every ornament of perfection...”	\$135
PLATE 29 – “Then the Divine Vision like a silent Sun...”	\$125
PLATE 30 – “And the Two that escaped; were the Emanation of Los...”	\$125
PLATE 31 – “His western heaven with rocky clouds...”	\$125
PLATE 32 – “Leaning against the pillars, & his disease rose...”	\$150
PLATE 33 – “Turning his back to the Divine Vision...”	\$125
PLATE 34 – “Elevate into the Region of Brotherhood...”	\$125
PLATE 35 – “Then the Divine hand found the Two Limits...”	\$135
PLATE 36 – “Reuben return’d to his place”	\$125
PLATE 37 – “And One stood forth from the Divine Family...”	\$135
PLATE 38 – “His face and bosom with petrific hardness...”	\$125
PLATE 39 – “By Satan’s watch-fiends...”	\$135
PLATE 40 – “Los shudder’d at beholding Albion...”	\$125
PLATE 41 – “Bath who is Legions...”	\$135
PLATE 42 – “Thus Albion sat, studious of others...”	\$125
PLATE 43 – “They saw their Wheels rising up poisonous...”	\$125
PLATE 44 – “With one accord in love sublime...”	\$125
PLATE 45 – “Bath, healing City!”	\$125
PLATE 46 – “Bath, mild Physician of Eternity...”	\$350 Framed / \$150 Unframed
PLATE 47 – “From Camberwell to Highgate where the mighty Thames...”	\$135
PLATE 48 – “These were his last words and the merciful Saviour...”	\$125
PLATE 49 – “The secret coverts of Albion...”	\$125
PLATE 50 – “The Atlantic Mountains where Giants dwelt...”	\$125
PLATE 51 – Figures with bowed heads	\$150
PLATE 52 – “To the Deists.”	\$125
PLATE 53 – “Jerusalem Chap. 3” header, “But Los, who is the Vehicular Form...”	\$135
PLATE 54 – “In Great Eternity, every particular form...”	\$125
PLATE 55 – “When those who disregard all mortal things...”	\$125



PLATE 56 – “Then Los heaved his thundering Bellows...”	\$125
PLATE 57 – “And the voices of Bath & Canterbury & York...”	\$350 Framed / \$150 Unframed
PLATE 58 – “In beauty the Daughters of Albion divide...”	\$125
PLATE 59 – “And formd into Four precious stones...”	\$125
PLATE 60 – “The clouds of Albions Druid Trembles rage...”	\$125
PLATE 61 – “Behold: in the Visions of Elohim Jehovah...”	\$125
PLATE 62 – “Repose on me till the morning of the Grave...”	\$125
PLATE 63 – “Jehovah stood among the Druids in the Valley of Annandale...”	\$125
PLATE 64 – “Of the Mundane Shell which froze...”	\$125
PLATE 65 – “To decide Two Worlds with a great decision...”	\$125
PLATE 66 – “In awful pomp & gold...”	\$125
PLATE 67 – “By those who drink their blood...”	\$125
PLATE 68 – “O Skofield why art thou cruel?...”	\$125
PLATE 70 – “And this the form of mighty Hand...”	\$135
PLATE 72 – “And the Thirty-Two Counties of the Four Provinces or Ireland...”	\$125
PLATE 73 – “Such are Cathedrons golden Halls...”	\$125
PLATE 74 – “The Four Zoa’s clouded rage...”	\$125
PLATE 75 – “And Rahab Babylon the Great...”	\$135
PLATE 76 – Crucifixion	\$350 Framed / \$150 Unframed
PLATE 77 – “To the Christians.”	\$125
PLATE 79 – “My tents are falln!...”	\$125
PLATE 80 – “Encompassd by the frozen Net...”	\$125
PLATE 81 – “I have mockd those who refused cruelty...”	\$135
PLATE 82 – “I have heard Jerusalems groans...”	\$125
PLATE 83 – “Corruptibility appears upon thy limbs...”	\$125
PLATE 84 – “Highgates heights & Hampsteads...”	\$135
PLATE 85 – “Became a Space & an Allegory...”	\$125
PLATE 86 – “I see thy form O lovely mild Jerusalem...”	\$125
PLATE 87 – “Repelling weeping Enion blind & age-bend...”	\$135
PLATE 88 – “Los answerd sighing like the Bellows...”	\$125
PLATE 89 – “Tho divided by the Cross & Nails...”	\$125
PLATE 90 – “The Feminine separates from the Masculine...”	\$125
PLATE 91 – “It is easier to forgive an Enemy than to forgive a Friend...”	\$125
PLATE 92 – “What do I see? The Briton Saxon Roman Norman amalgamating...”	\$135
PLATE 93 – “Enitharmon heard. She raisd her head like the mild Moon...”	\$125
PLATE 94 – “Albion cold lays on his rock...”	\$125
PLATE 95 – “Her voice piercd Albions clay cold ear...”	\$135
PLATE 96 – “As the Sun & Moon lead forward...”	\$135
PLATE 98 – “Then each an Arrow flaming from his Quiver...”	\$125
PLATE 99 – “All Human Forms identified...” “End of The Song of Jerusalem”	\$350 Framed / \$175 Unframed
PLATE 100 – Los and Enitharmon	SOLD

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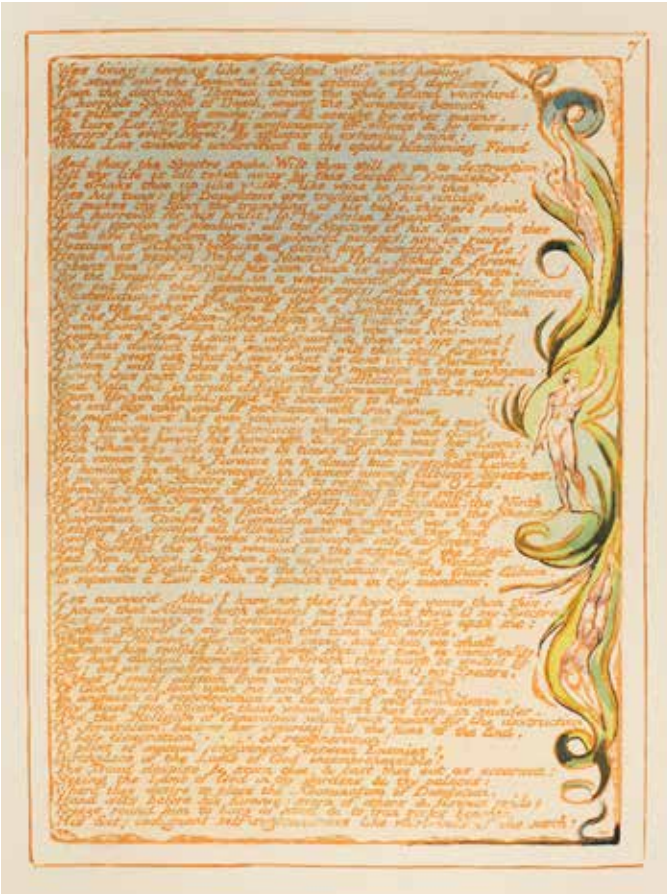
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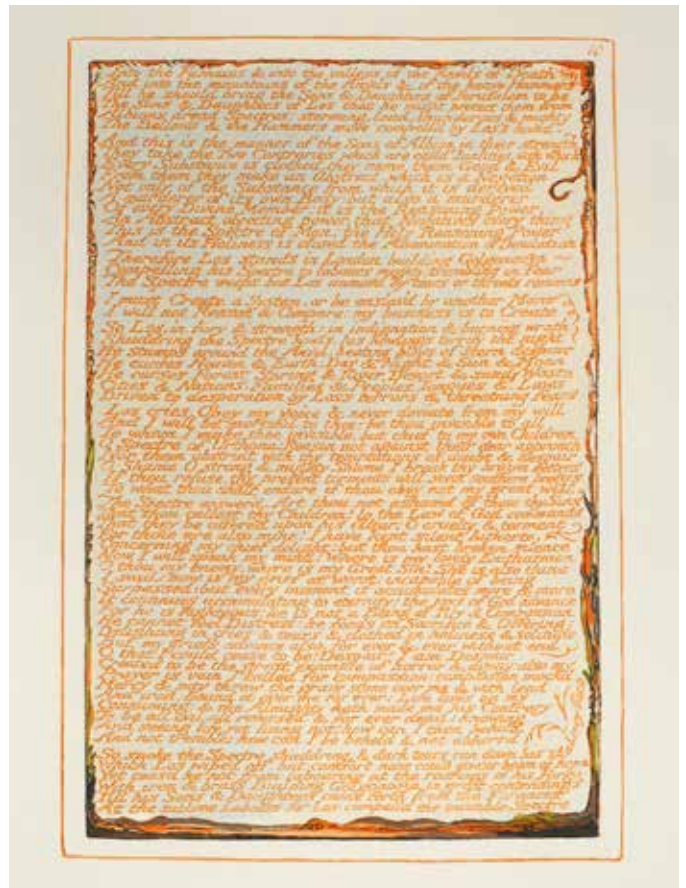
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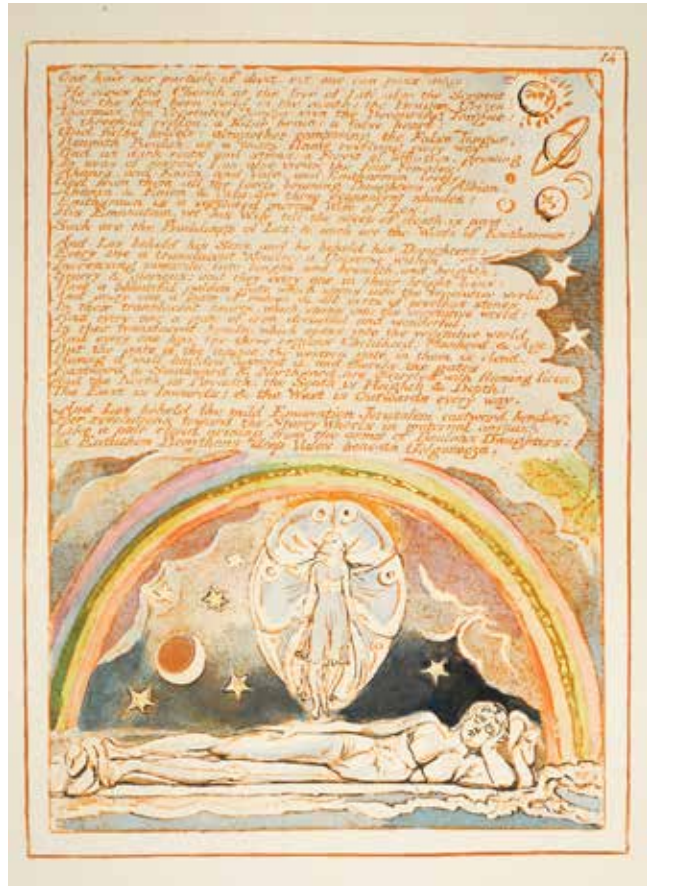
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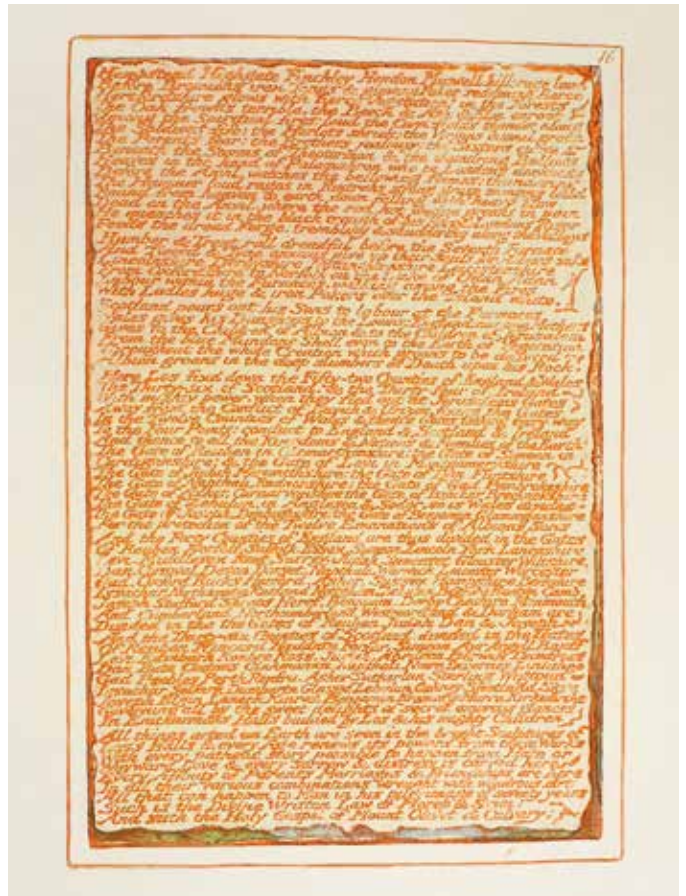
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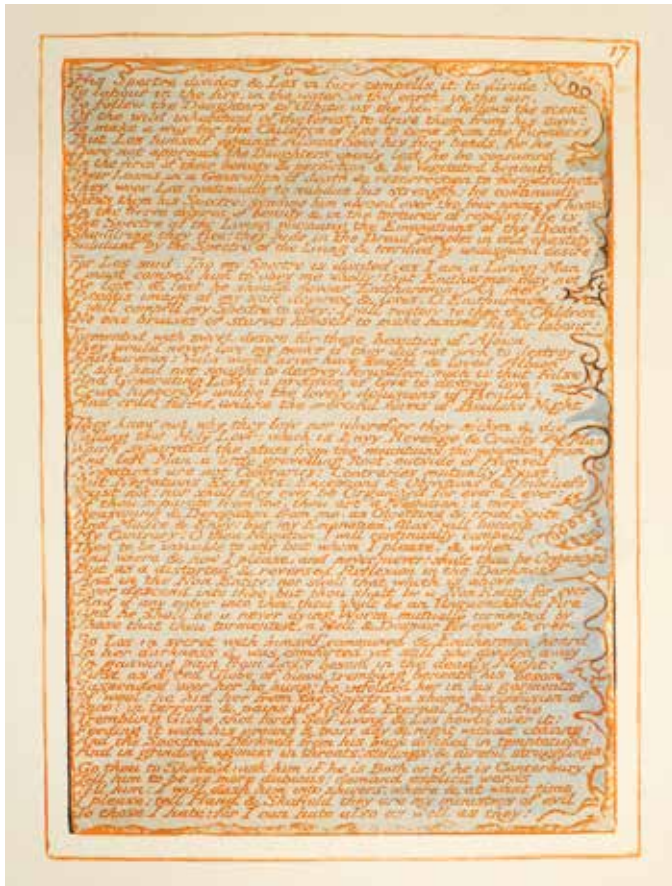
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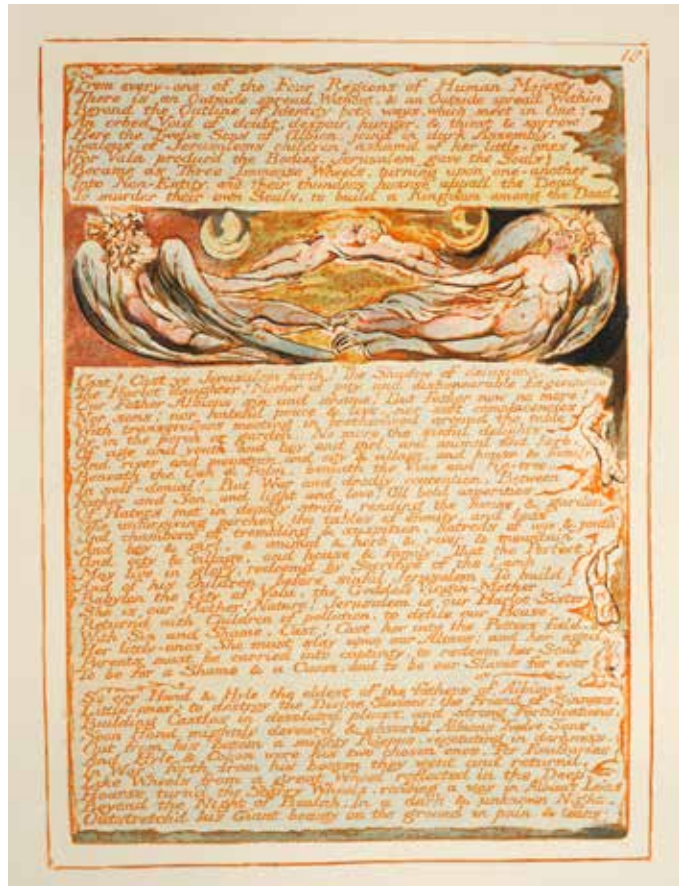
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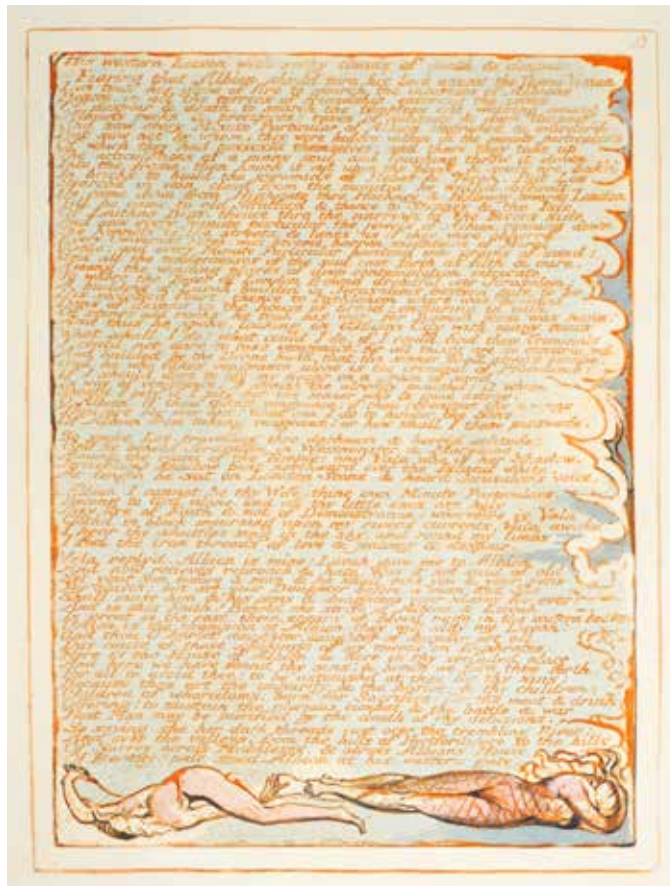
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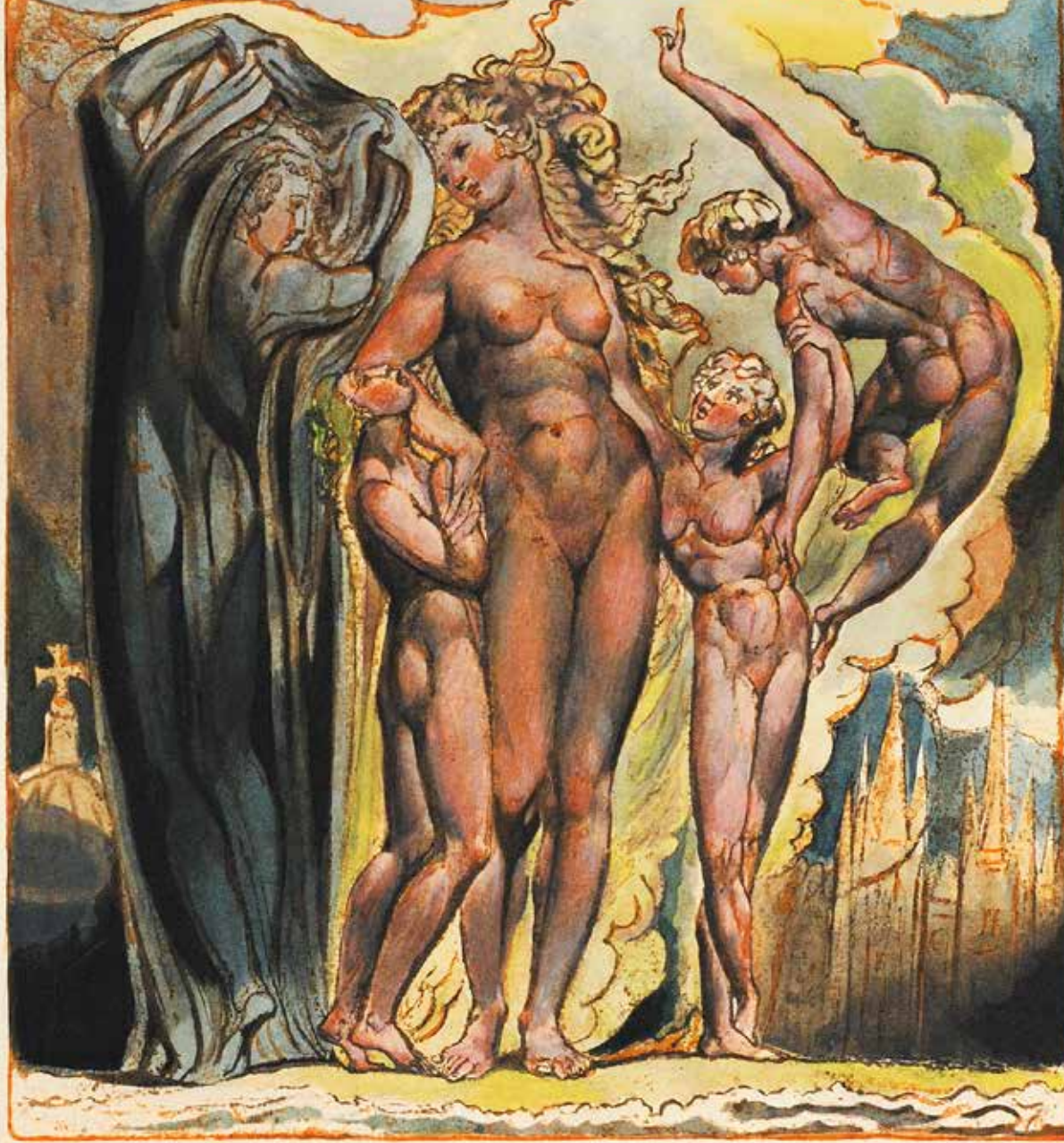
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Leaning against the pillars, & his disgust rose from his skirts  
 Upon the precipice he stood, ready to fall into Non-Entry.  
 Los was all astonishment & terror; he trembled sitting on the Stone  
 Of London; but the interiors of Albion's fibres & nerves were hidden  
 From Los; astonished he beheld only the petrified surfaces  
 And saw his five faces in rings, for Los is the Demon of the Furnaces.  
 He saw also the four points of Albion reversed inwards  
 He seized his Hammer of Tears, but men Poked & his Bellows  
 Upon the valleys of Middlesex, Shouting loud for aid Divine.  
 In stern defiance came from Albion's bosom Hand, Hyle, Kabon,  
 Gwantak, Peachy, Bretton, Slaid, Thutter, Skafeld, Kock, Kotte,  
 Bowen, Albion's Sons; they bore him a golden couch into the pit of  
 And on the Couch reposed his limbs, trembling from the bloody field.  
 Hearing their Druid Patriarchal rocky Temples around his limbs,  
 All thing begin & end, in Albion's Ancient Druid Rocky Shore.)





37



And One stood forth from in *Divine Body* & said  
 I feel my Spectre rising upon me! Albion, arouse thyself,  
 Why dost thou thunder with frozen Spectrous wrath against us  
 The Spectre is, in Giant Man; insane, and most deformid  
 Thou wilt certainly provoke my Spectre against thine in fury  
 He has a Sepulcher hewn out of a Rock ready for thee:  
 And a Death of Eight thousand years, forg'd by thyself, upon  
 The point of his Spear! if thou persistest to forbid with Laws  
 Our Emanations, and to attack our secret supreme delights  
 So Linc spoke; But when he saw the death in Albion's feet,  
 Again he join'd the Divine Body, following merciful;  
 While Albion fled more indignant, revengeful covering



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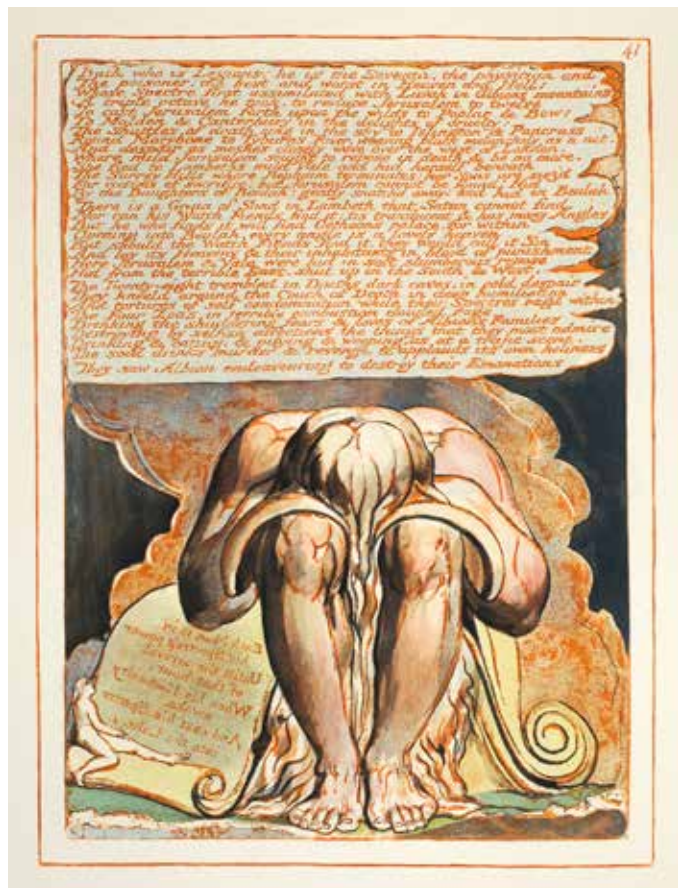
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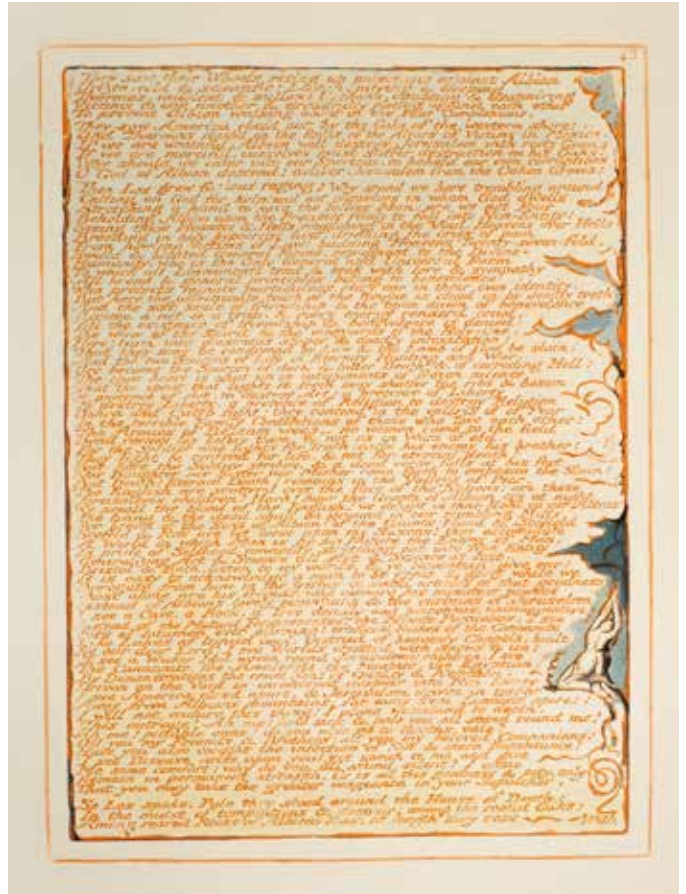
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Bath, mild Physician of Eternity, mysterious power,  
 Whose springs are unsearchable, & knowledge infinite,  
 Hereford, ancient Guardian of Wisdom, whose hands  
 Built the mountain palaces of Eden, stupendous works!  
 Lincoln, Durham & Carlisle, Counsellors of Los,  
 And Ely, Scribe of Los, whose pen no other hand  
 Dare touch: Oxford, immortal Bard, with eloquence  
 Divine, he wept over Alton; speaking the words of God  
 In mild persuasion: bringing leaves of the Tree of Life.

Thou art in Error Albion, the Land of Ulro:  
 One Error not removed, will destroy a human Soul,  
 Repose in Beulah's right: till the Error is removed  
 Reason not on both sides, Repose upon our hogons  
 Till the Plow of Jehovah, and the Harrow of Shaddai  
 Have passed over the Dead, to awake the Dead to Judgment,  
 But Albion turned away refusing comfort.

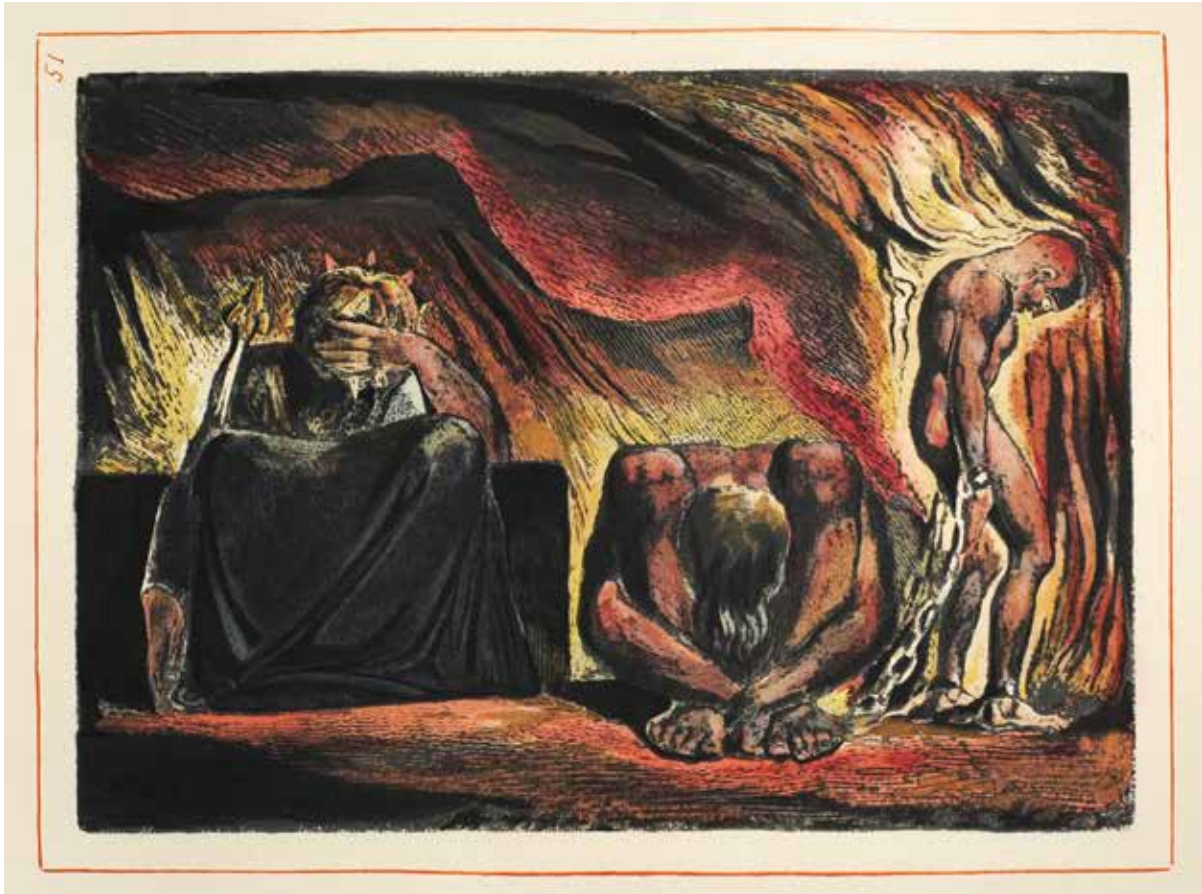
Oxford trembled while he spoke, then fainted in the arms  
 Of Norwich, Peterboro, Rochester, Chester awful, Worcester,  
 Litchfield, Saint Davids, Landaff, Asaph, Bangor, Sodor,  
 Bowing their heads devoted: and the Furnaces of Los  
 Began to rage, thundering loud the storms began to roar  
 Upon the Furnaces, and loud the Furnaces rebellow beneath.

And these the Four in whom, the twenty-four appear'd four-fold:  
 Verulam, London, York, Edinburgh, mourning one towards another  
 Alas! — The time will come, when a many worst enemies  
 Shall be those of his own house and family: in a Religion  
 Of Generation, to destroy by Sin and Atrocity, happy Jerusalem,  
 The Bride and Wife of the Lamb. O God thou art Not an Avenger

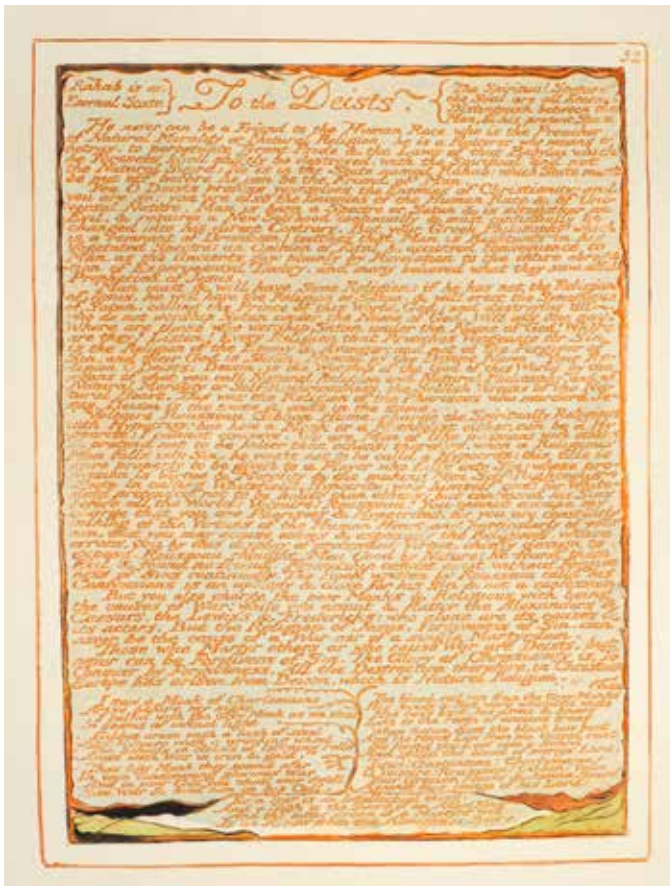




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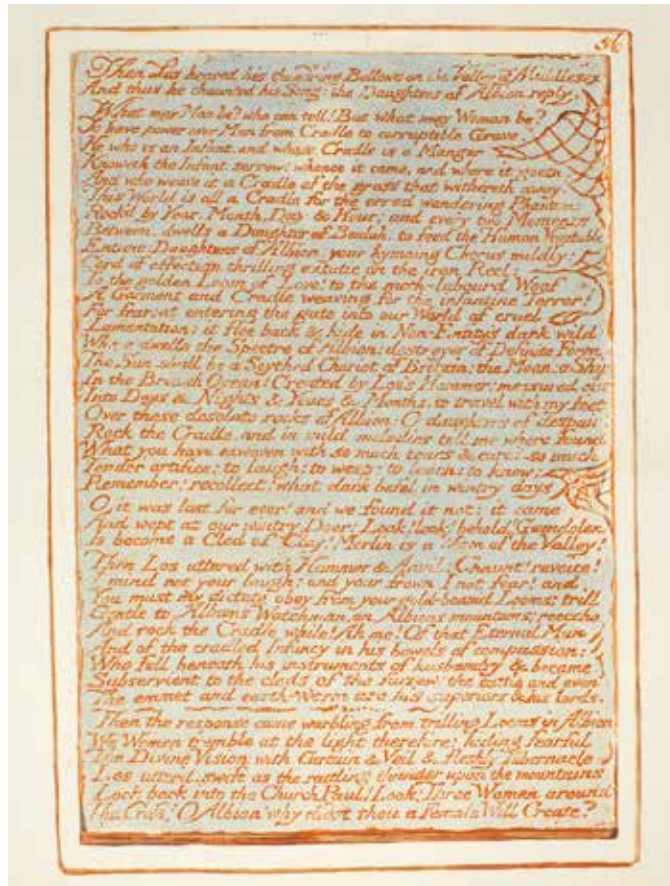
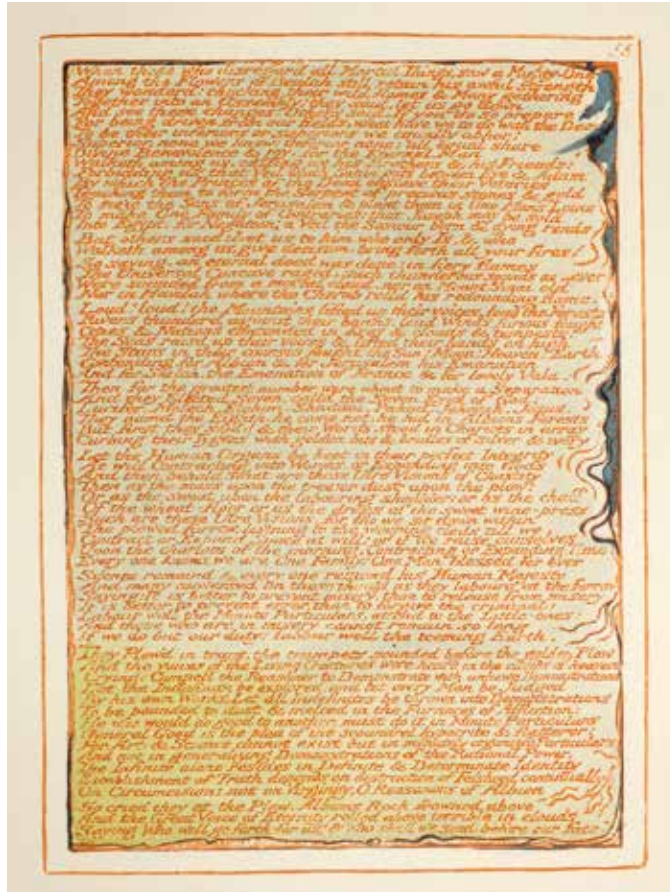
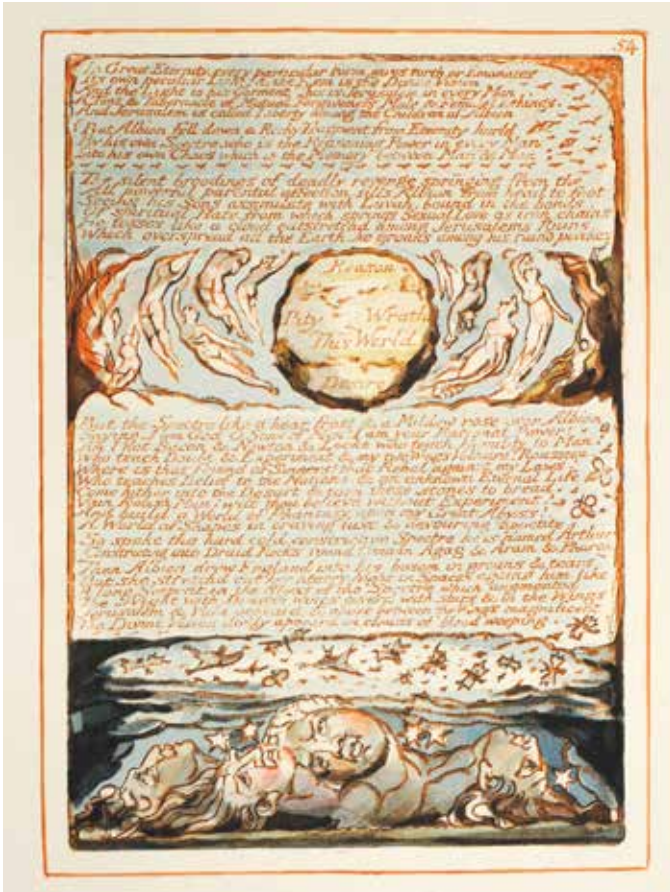
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And the voices of Bath & Canterbury & York & Edinburgh. Cry  
 Over the Plow of Nations in the strong hand of Albion thundering along  
 Among the fires of the Druid & the deep black rethundering Waters  
 Of the Atlantic which poured in impetuous loud loud louder & louder  
 And the Great Voice of the Atlantic howled over the Druid Altars:  
 Weeping over his Children in Stone-henge in Malden & Colchester.  
 Round the Rocky Peak of Derbyshire London Stone & Rosamonds Bower

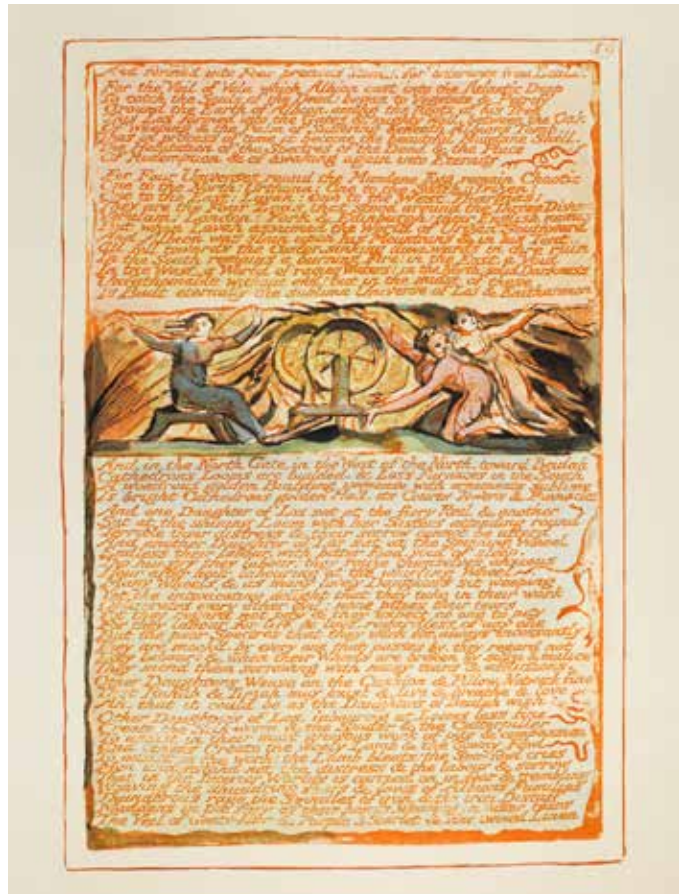
What is a Wife & what is a Harlot? What is a Church? & What  
 Is a Theatre? are they two & not One? can they Exist Separately?  
 Are not Religion & Politics the Same Thing? Brotherhood is Religion  
 O Demonstrations of Reason Dividing Families in Cruelty & Pride!

But Albion fled from the Divine Vision with the Plow of Nations enflaming  
 The Living Creatures malignant and Albion fell into the Furrow. and  
 The Plow went over him & the Living was Plowed in among the Dead  
 But his Spectre rose over the starry Plow. Albion fled beneath the Plow  
 Till he came to the Rock of Ages. & he took his Seat upon the Rock.  
 Wonder seizd all in Eternity: to behold the Divine Vision. open  
 The Center seizd into an Expanse, & the Center rolled out into an Expanse

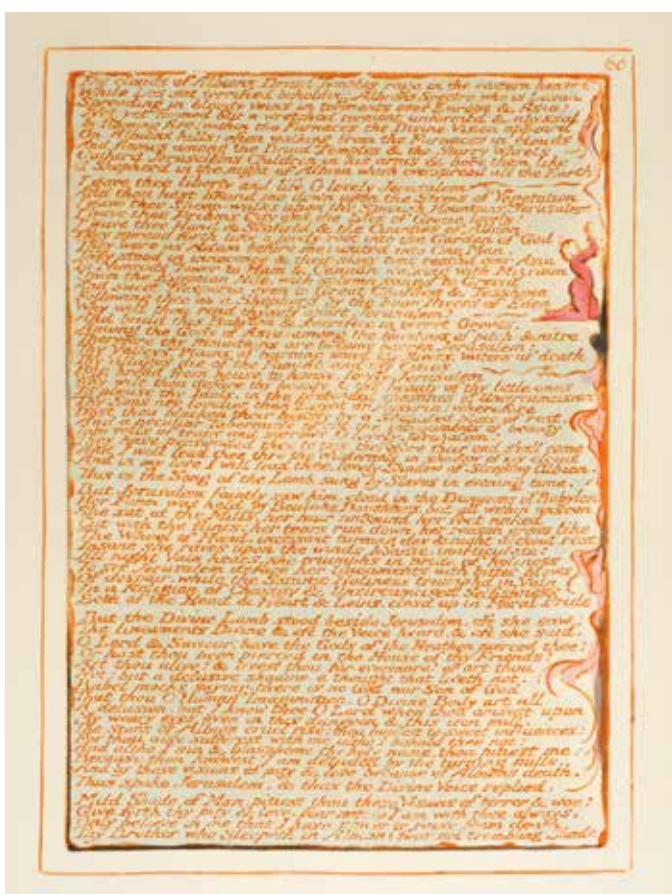
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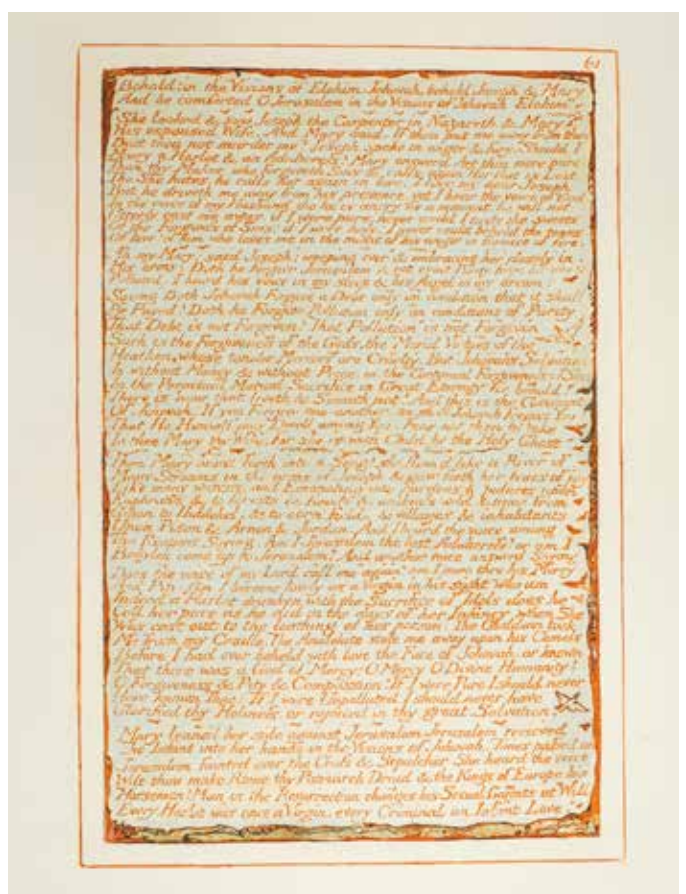
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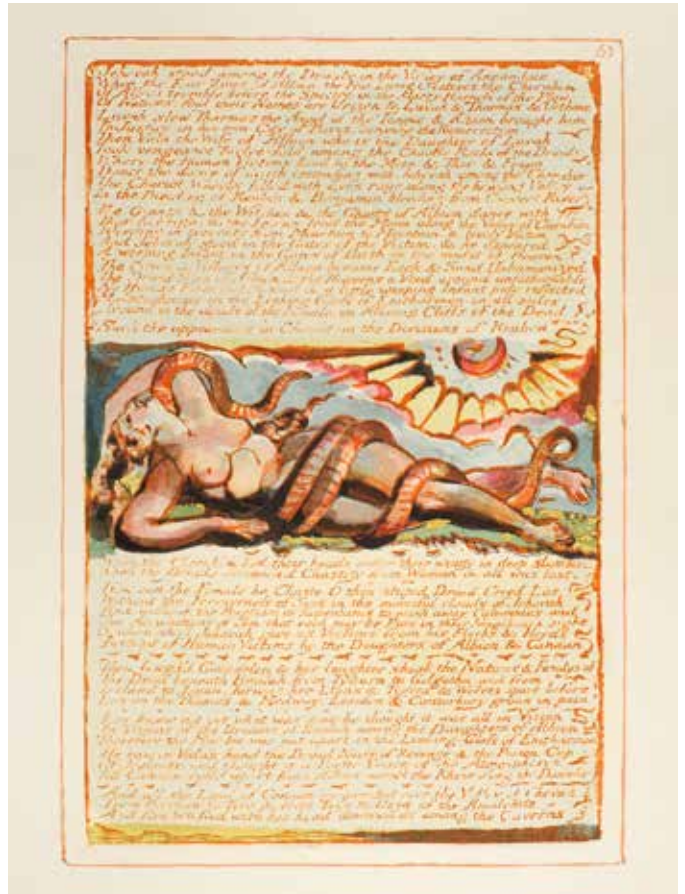
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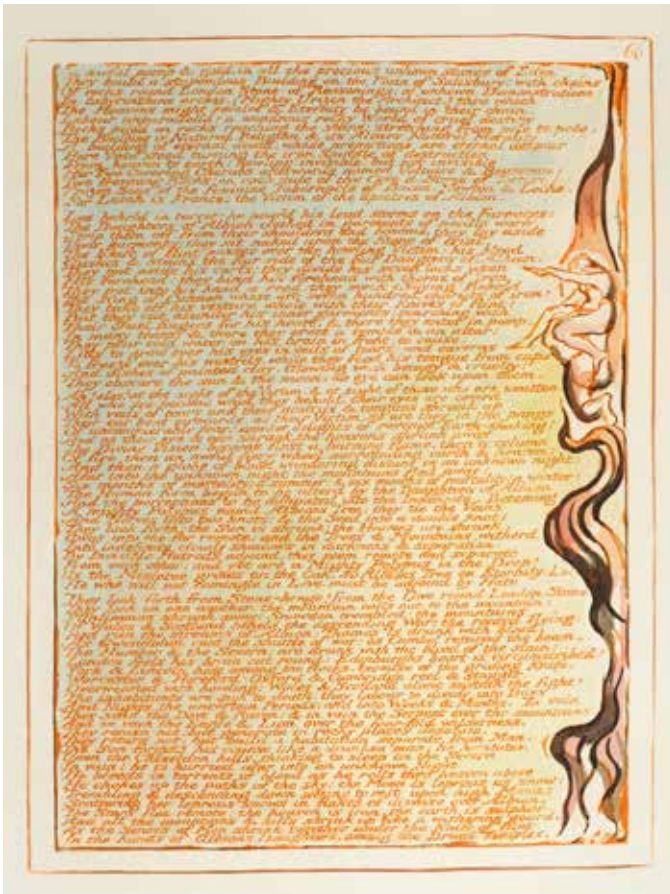
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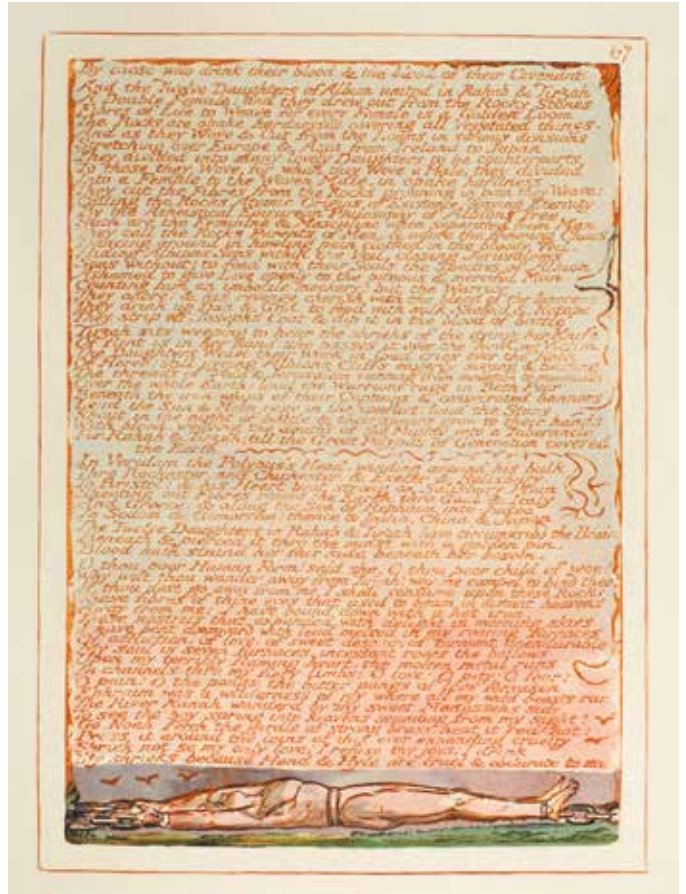
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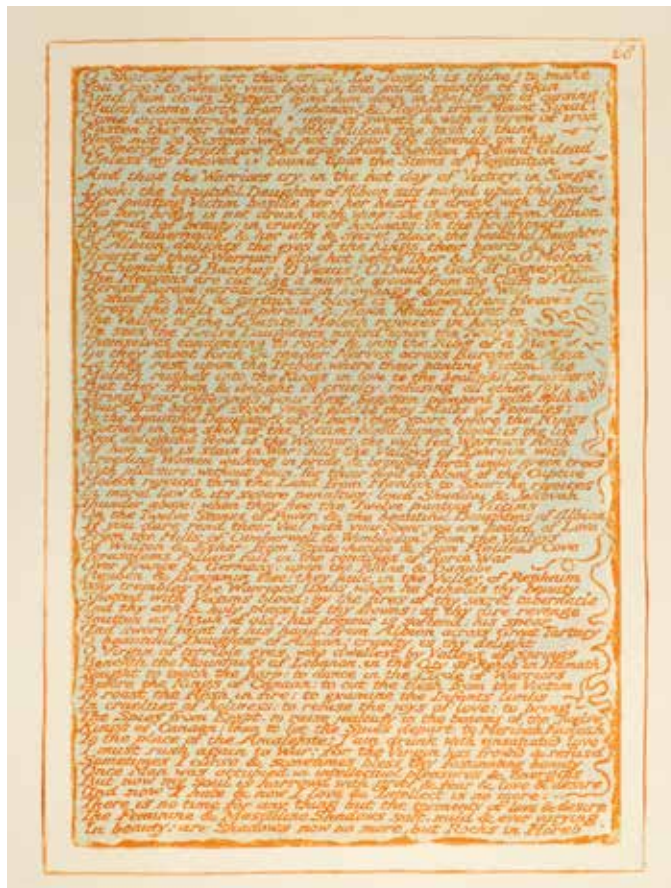
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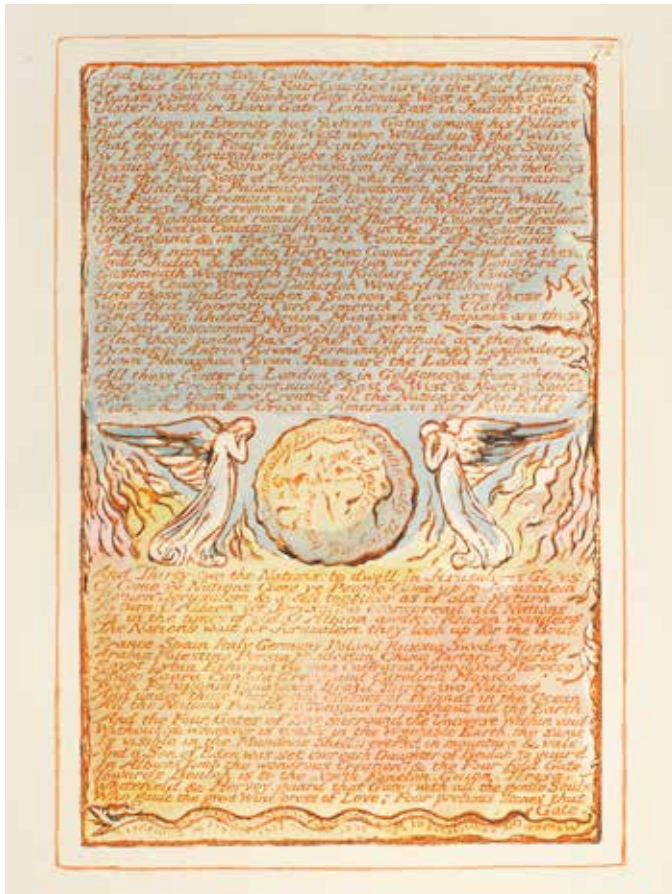
And this the form of mighty Albion, sitting on Albion's side  
 Before the face of Albion: a mighty threatening Form.  
 His bosom wide & shoulders huge overspreading wondrous  
 Bear Three strong sinewy Necks & Three awful & terrible Heads  
 Three Brains in contradictory council brooding incessantly.  
 Neither daring to put in all its councils, fearing each other.  
 Therefore rejecting Laws as nothing & holding all Wisdom  
 To consist in the agreements & disagreements of Idols.  
 Plotting to devour Albion's Body of Humanity & Love.

Such Form the aggregate of the Twelve Sons of Albion took; & such  
 Their appearance when combin'd; but often by harsh puns & loud groans  
 They divide to Twelve; the key-bones & the chest dividing in pain  
 Disclose a hideous orifice, thence issuing the Giant- brood  
 Arise as the smoke of the furnace, shaking the rocks from sea to sea.  
 And there they combine into Three Forms, named Bacon & Newton & Locke.  
 In the Owl-croves of Albion which overspread all the Earth.

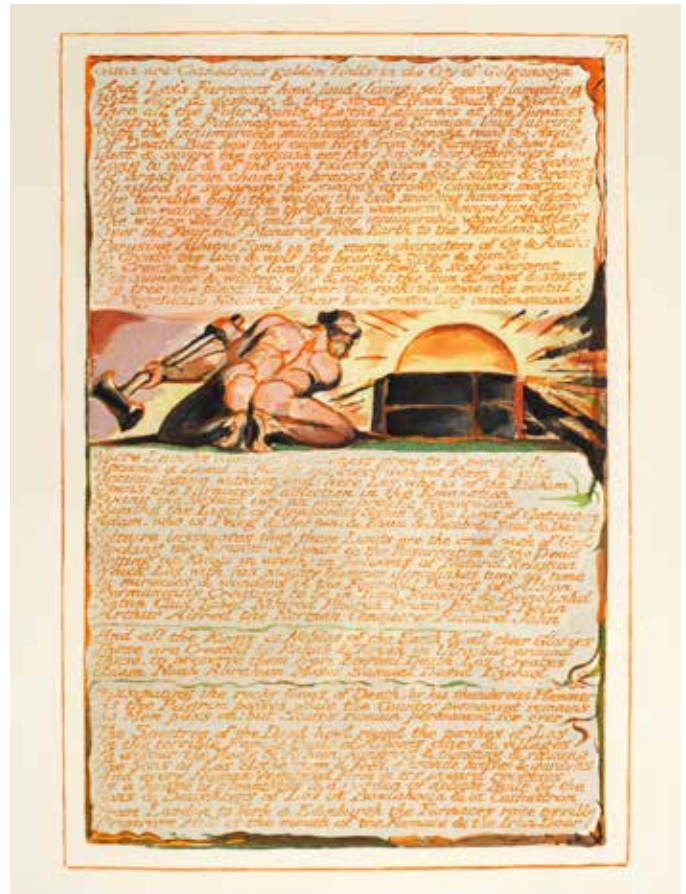


Imputing Sin & Rapturousness to Individuals; Rahab  
 Sat down within him hid: his Feminine Power unreveald  
 Brooding Abstract Philosophy, to destroy Imagination, the Divine-  
 Humanity. A Three-fold Wonder: feminine: most beautiful: Three-fold  
 Each within other. On her white marble & even Neck, her Heart  
 Harsh and bonified; with locks of shadowing majesty, shining  
 Over her beautiful Female features, soft flourishing in beauty  
 Braids mild, all love and all perfection, that when the lips  
 Receive a kiss from Gods or Men, a threefold kiss returns  
 From the pressed loveliness; so her whole immortal form three-fold  
 Three-fold embrace returns; consuming lives of Gods & Men  
 In fires of beauty melting them as gold & silver in the furnace  
 Her Brain enlabyrinths the whole heaven of her bosom & loins  
 To put in act, what her Heart wills; O who can withstand her power  
 Her name is Vala in Eternity; in Time her name is Rahab  
 The Starry Heavens all were fled from the mighty limbs of Albion. His

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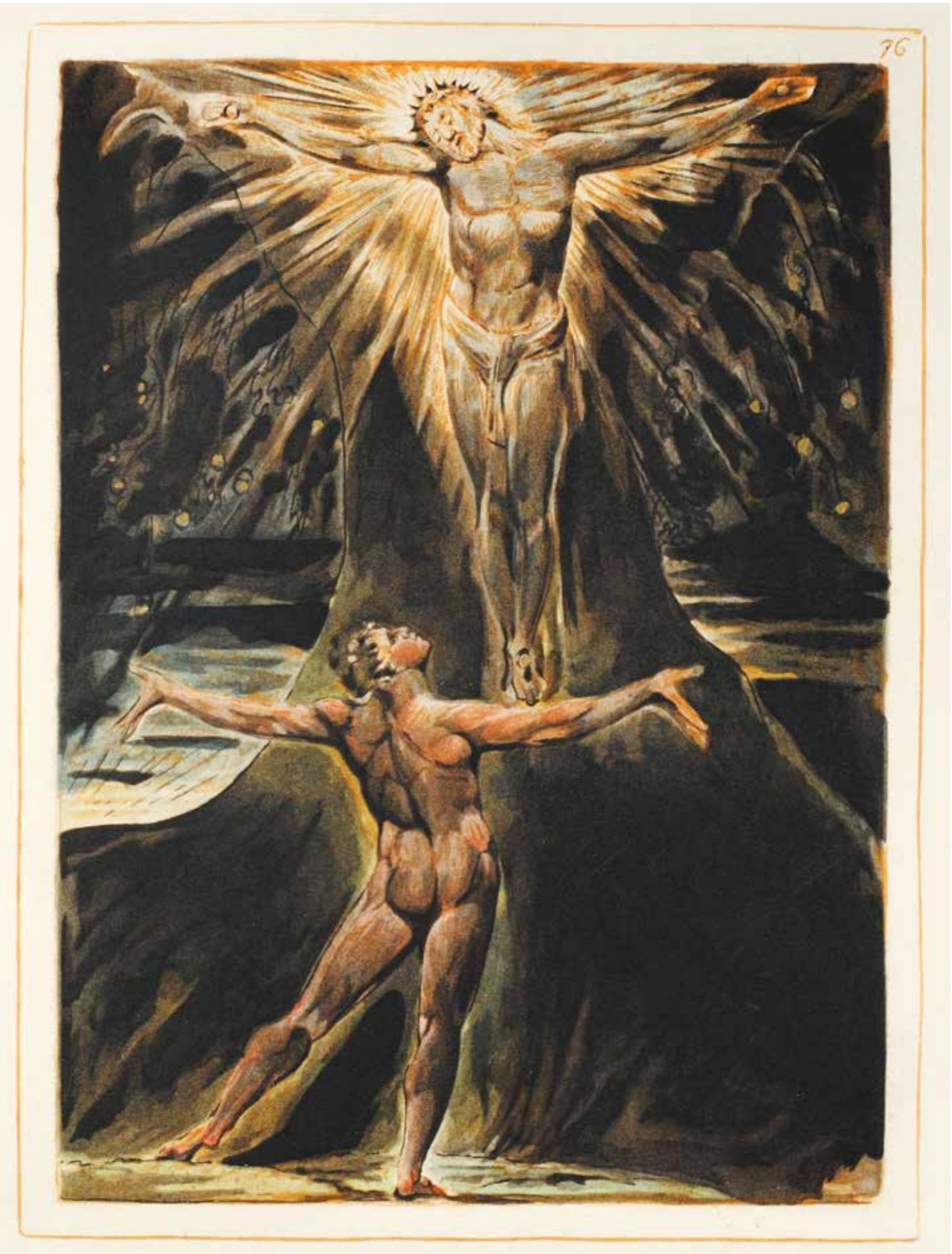
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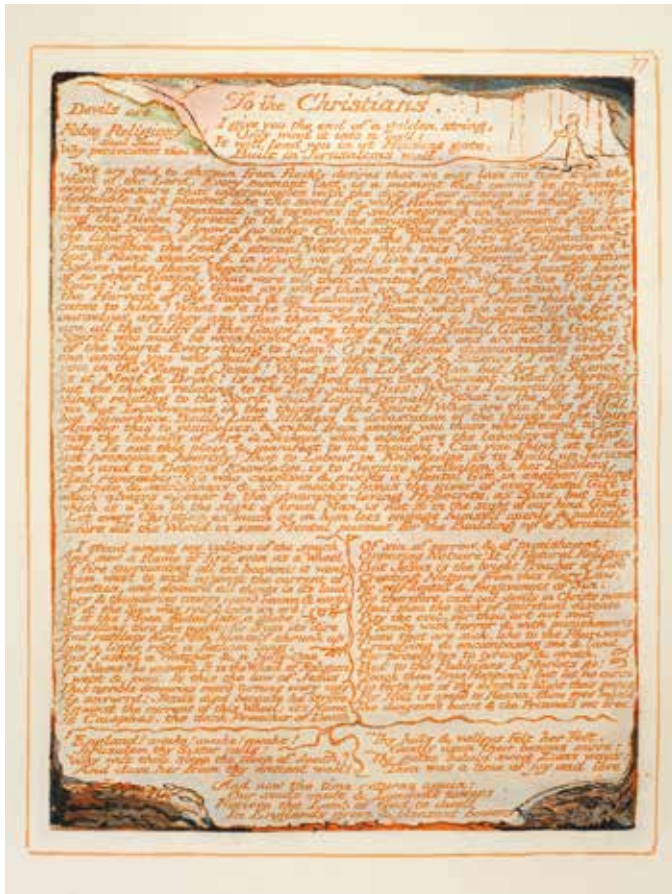


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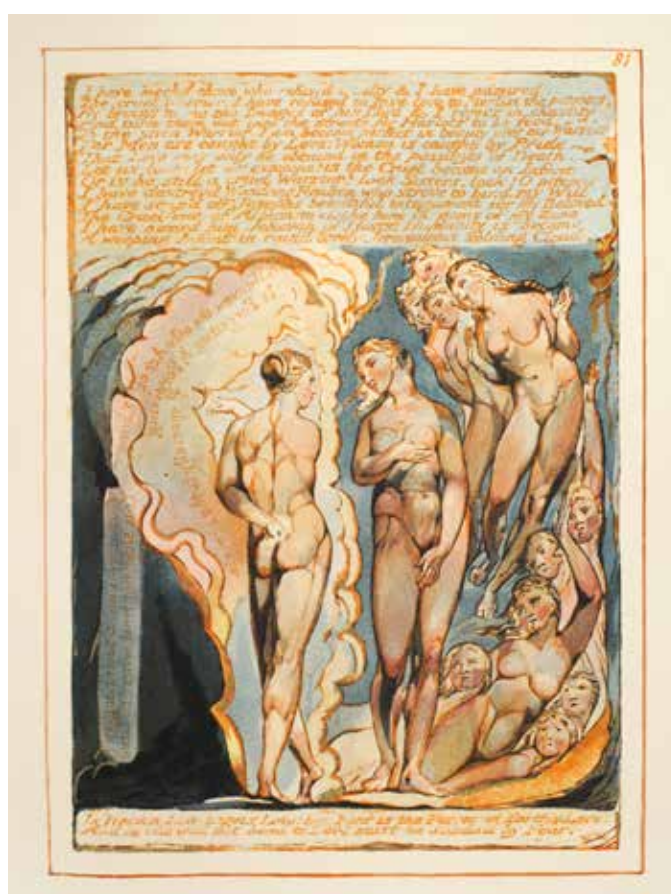
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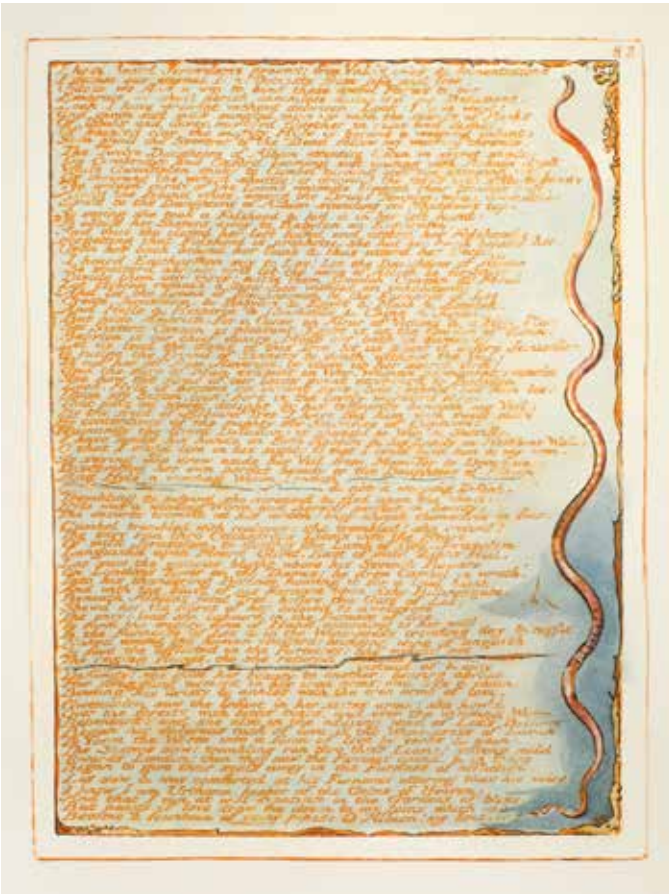
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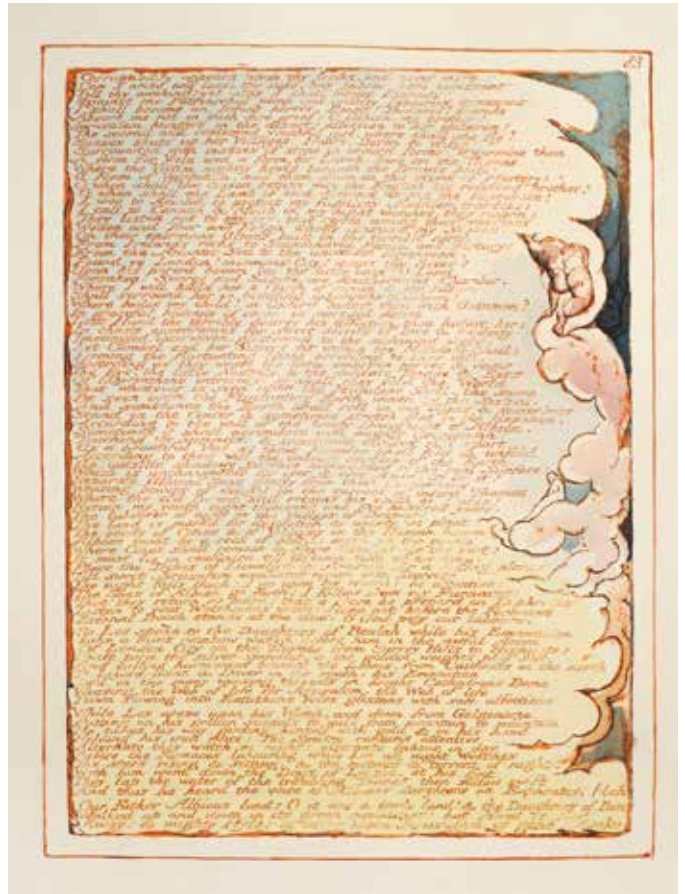
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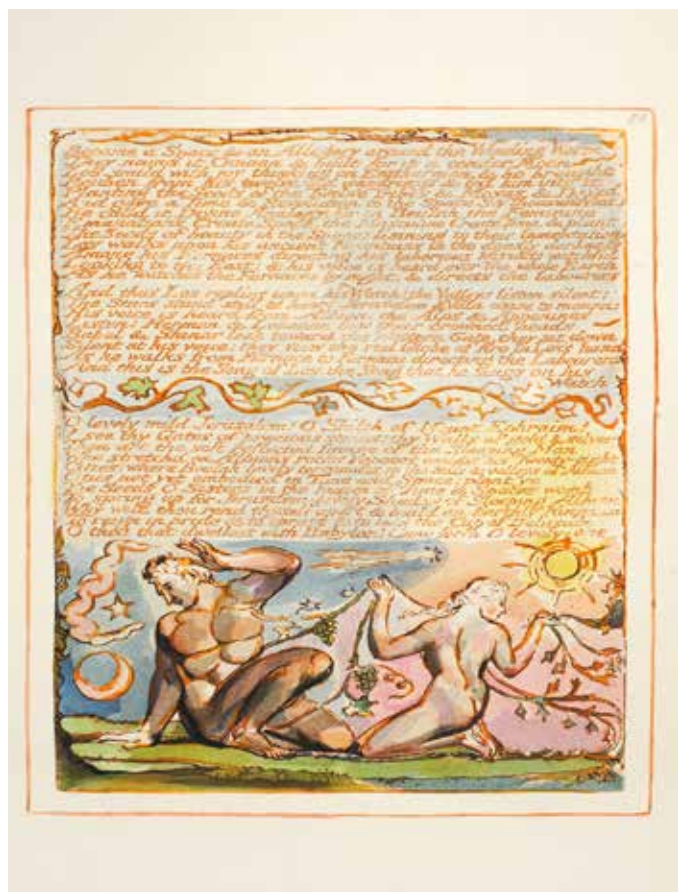
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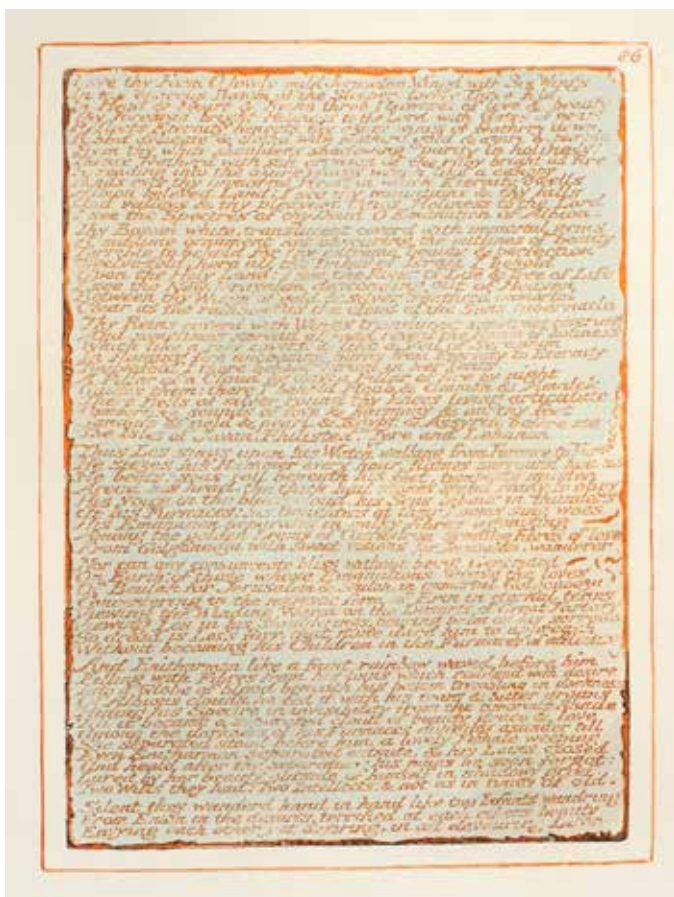
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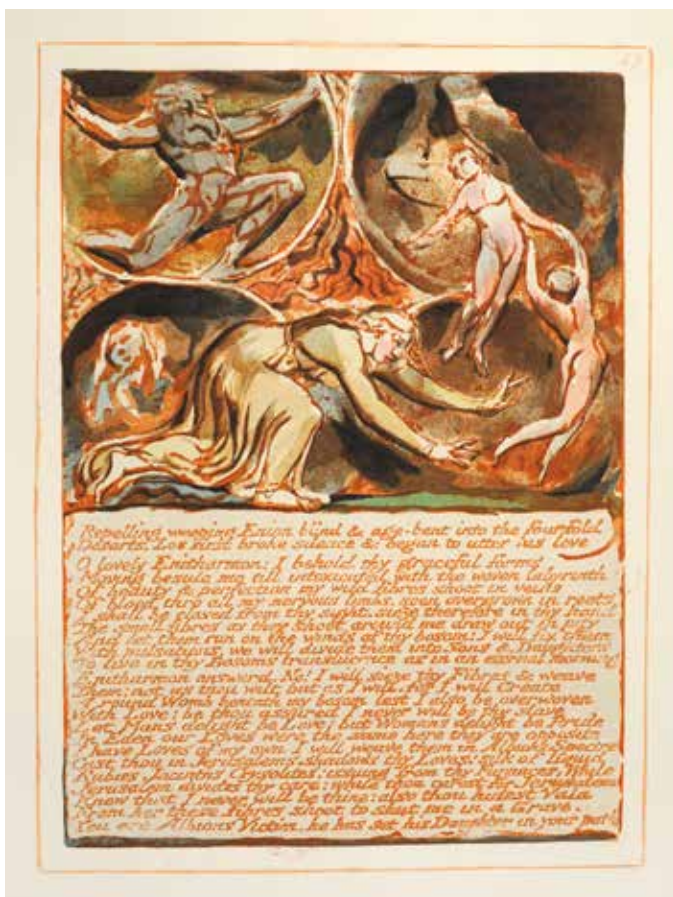
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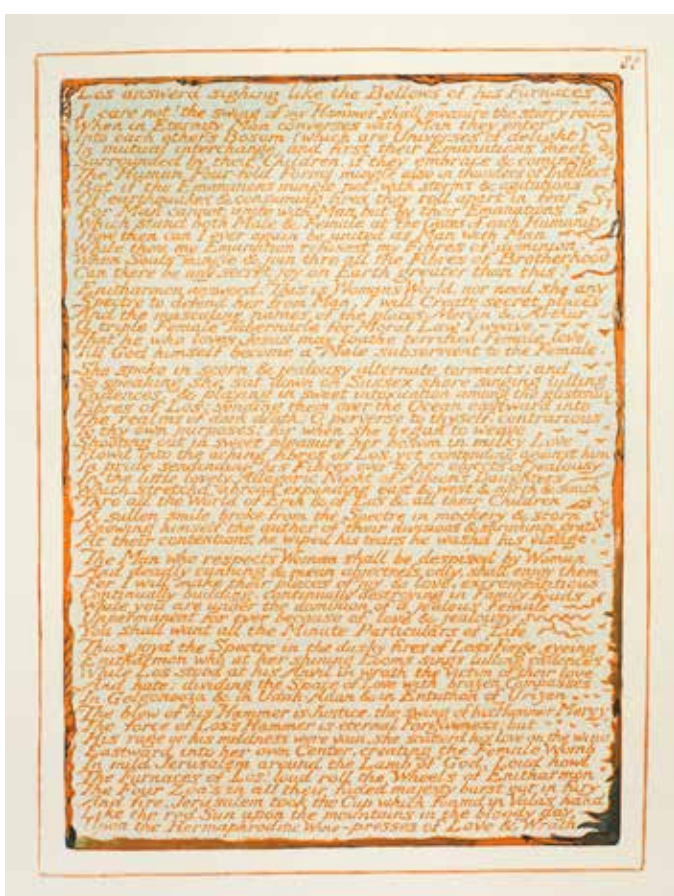
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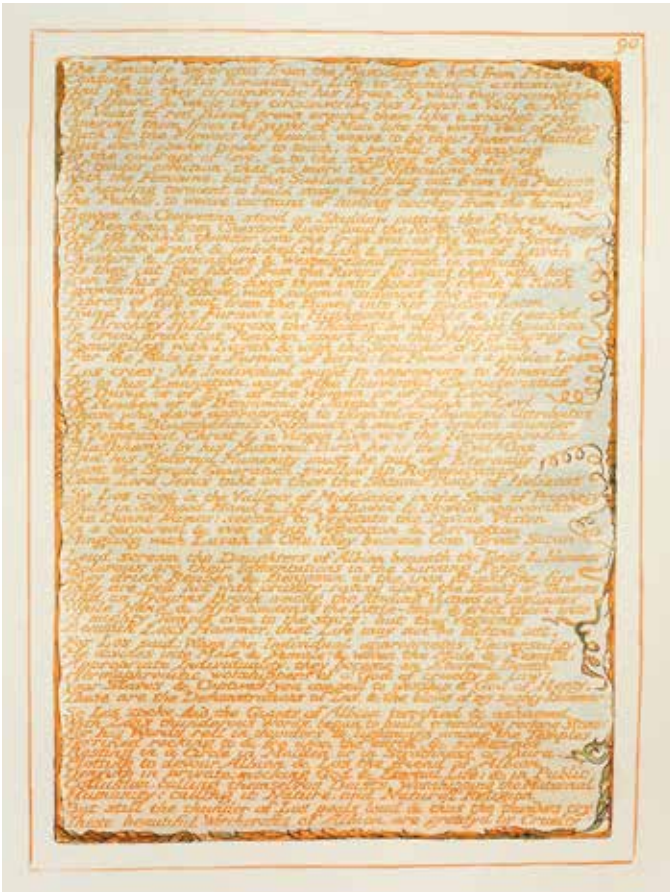
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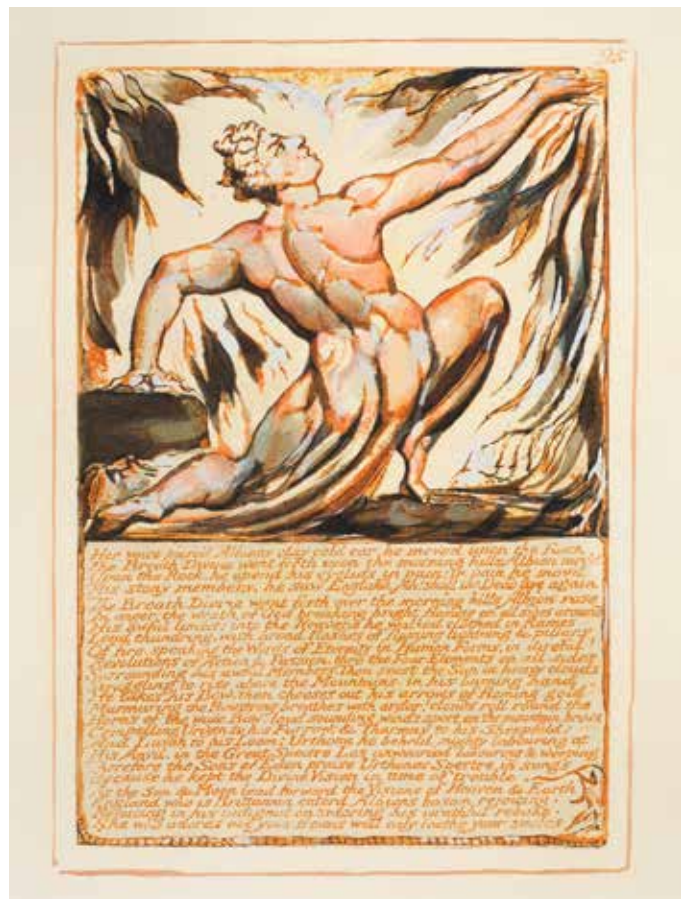
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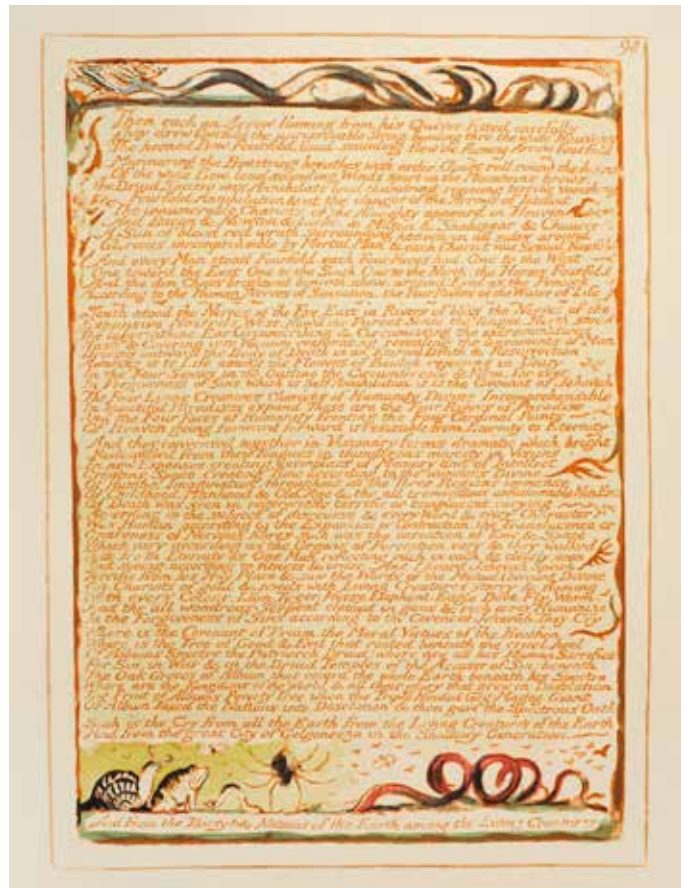
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***Songs of Innocence and of Experience.***

London: Trianon Press, 1955.

**\$50 - \$200 / each (unframed)**

One of the scarcest, and the most desirable of all the magnificent Trianon Press Blake facsimiles which have been hailed as the finest examples of color collotype facsimile printing of the 20th century. The colophon notes that as many as thirty stencils were used to create each plate. Bentley, *Blake Books*, 187. (Some of the plates are in partial color only.)

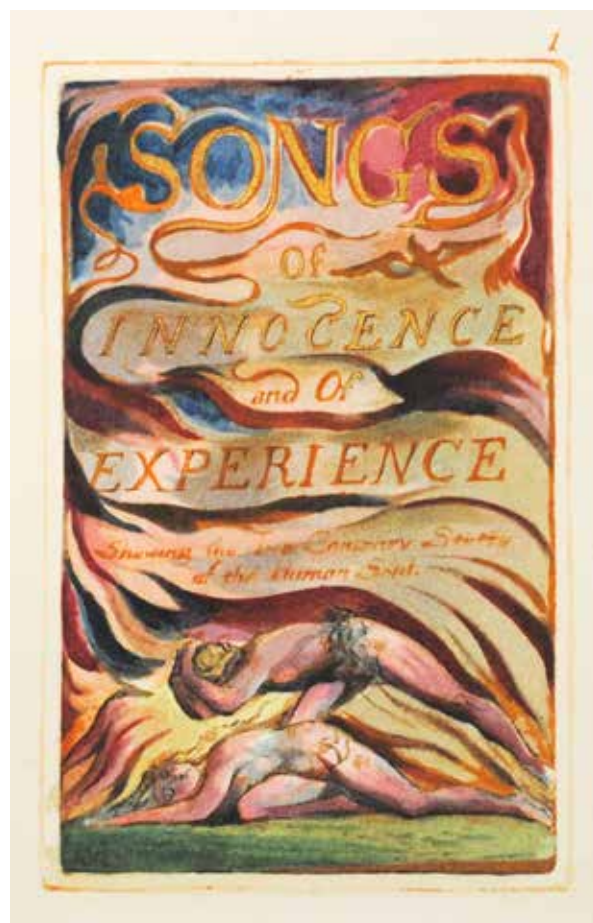
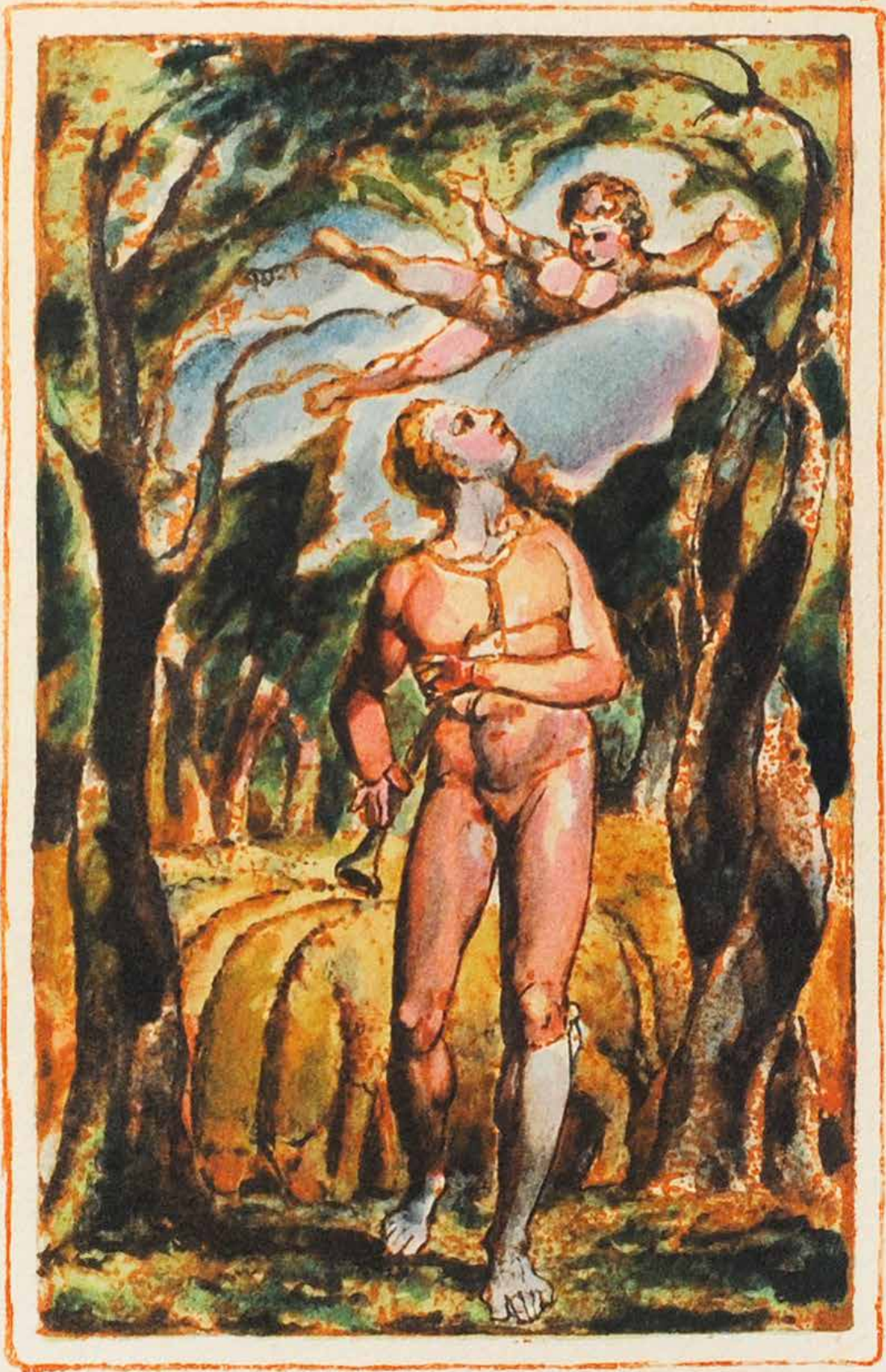


PLATE 1 : Title Page (right)	\$350 Framed / \$200 Unframed	
PLATE 2 - Frontispiece	\$350 Framed / \$200 Unframed	
PLATE 3 - Innocence Title Page	\$300 Framed / \$200 Unframed	
PLATE 5 - The Shepard		\$150
PLATE 7 - "They Laugh at or Play."		\$50
PLATE 8- The Lamb (sepia and blue)		\$50
PLATE 10 - "For when our souls..." (sepia and blue)		\$50
PLATE 12 - The Chimney Sweeper		\$150
PLATE 13 - Little Boy Lost	\$325 Framed / \$175 Unframed	
PLATE 14 - Little Boy Found	\$325 Framed / \$175 Unframed	
PLATE 16 - A Cradle Song		\$150
PLATE 17 - A Cradle Song (part 2)		\$50
PLATE 18 - The Divine Image		\$150
PLATE 19 - Holy Thursday	\$325 Framed / \$175 Unframed	
PLATE 20 - Night		\$150
PLATE 21 - When wolves and tygers		\$100
PLATE 22 - Spring	\$325 Framed / \$175 Unframed	
PLATE 24 - Nurses Song		\$150
PLATE 26 - A Dream		\$150
PLATE 27 - Anothers Sorrow		\$150
PLATE 28 - Experience Frontispiece (sepia and blue)		\$75
PLATE 29 - Experience Title Page	\$275 Framed / \$175 Unframed	
PLATE 30 - Introduction		\$100
PLATE 31 - Earth's Answer		\$150
PLATE 32 - The Clod & the Pebble		\$150
PLATE 33 - Holy Thursday		\$150
PLATE 35 - The Little Girl Found		\$150
PLATE 38 - Nurses Song		\$150
PLATE 40 - The Fly		\$150
PLATE 43 - The Pretty Rose Tree		\$150
PLATE 44 - The Garden of Love		\$150
PLATE 50 - A Little Boy Lost	\$325 Framed / \$175 Unframed	





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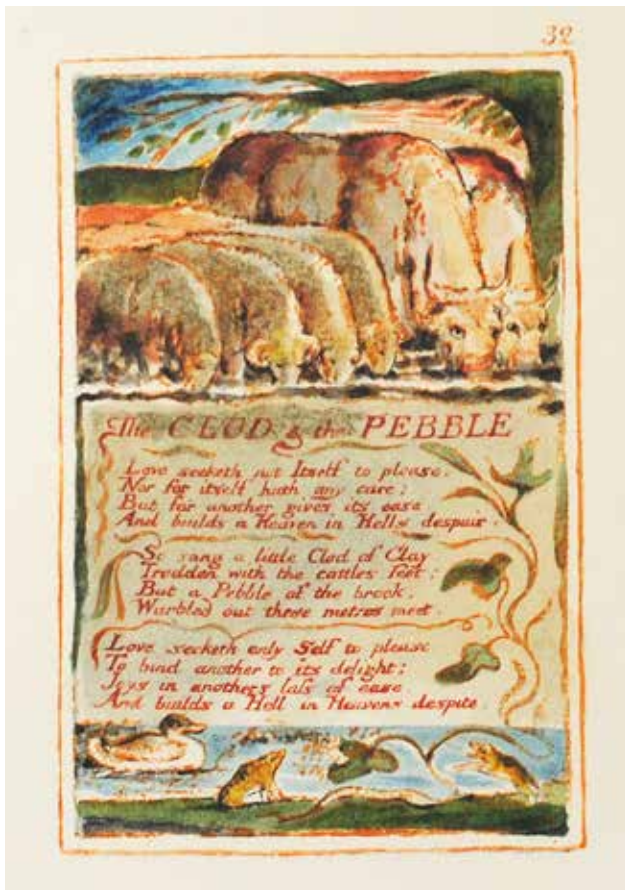
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*The Book of Thel.* London: Trianon Press, 1965.

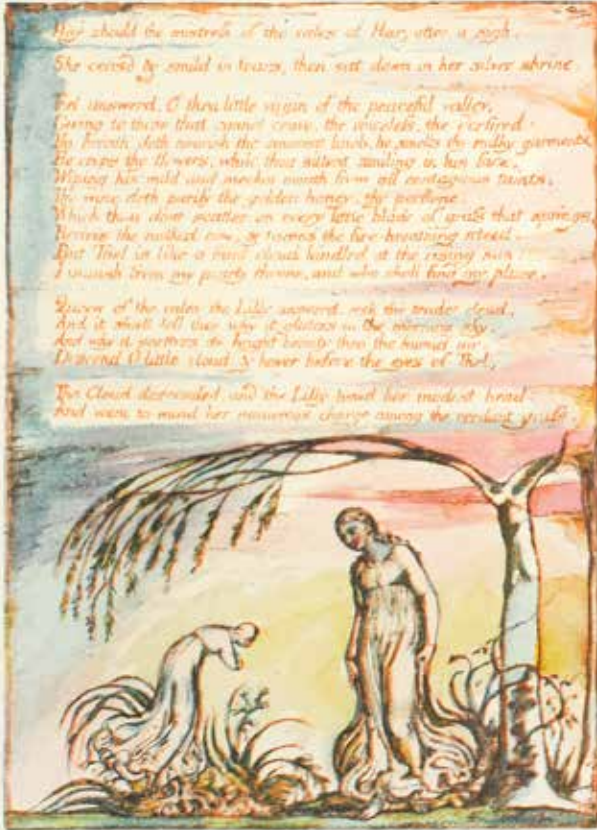
\$50 - \$150 / each (unframed)

One of the harder Trianon Press books to find. Bentley, *Blake Books*, 26. "The first, the simplest, and the most charming of the prophetic books... best understood as a rewriting of Milton's *Comus*."



PLATE 1 : Title Page (above)	\$250 Framed / \$100 Unframed
PLATE 3 : "Hay should the mistrels of the vale of Har, utter a sigh..."	\$50
PLATE 4 : "Oh little cloud the virgin said. I charge thee..."	\$50
PLATE 5 : "Then Thel astonish'd..."	\$200 Framed / \$50 Unframed
PLATE 6 : "But he that loves the lowly pours his oil upon my head..."	\$200 Framed / \$50 Unframed
PLATE 7 : "The eternal gates terrible porter lifted the northern bar..."	\$50
PLATE 8 : Thel's Motto	\$300 Framed / \$150 Unframed

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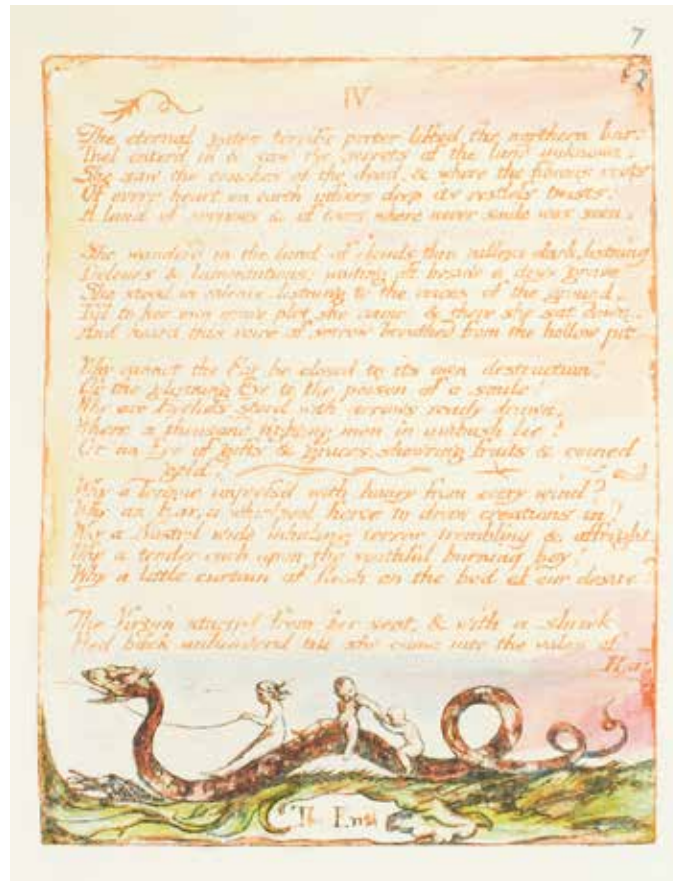
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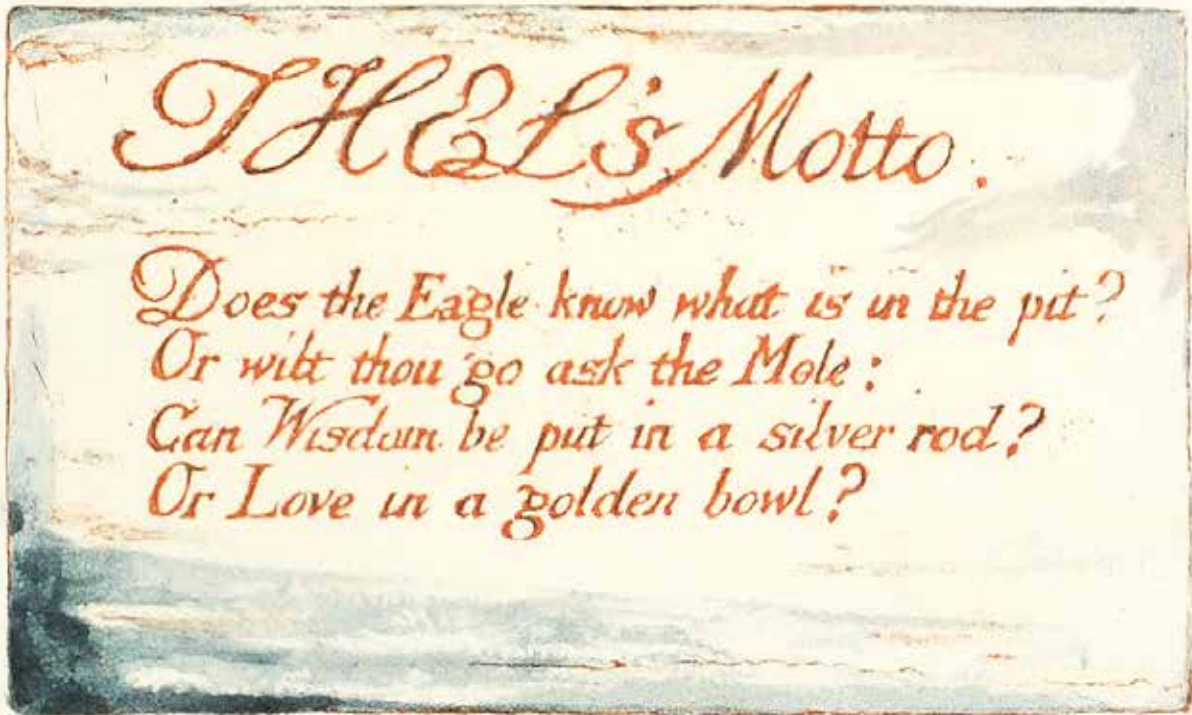
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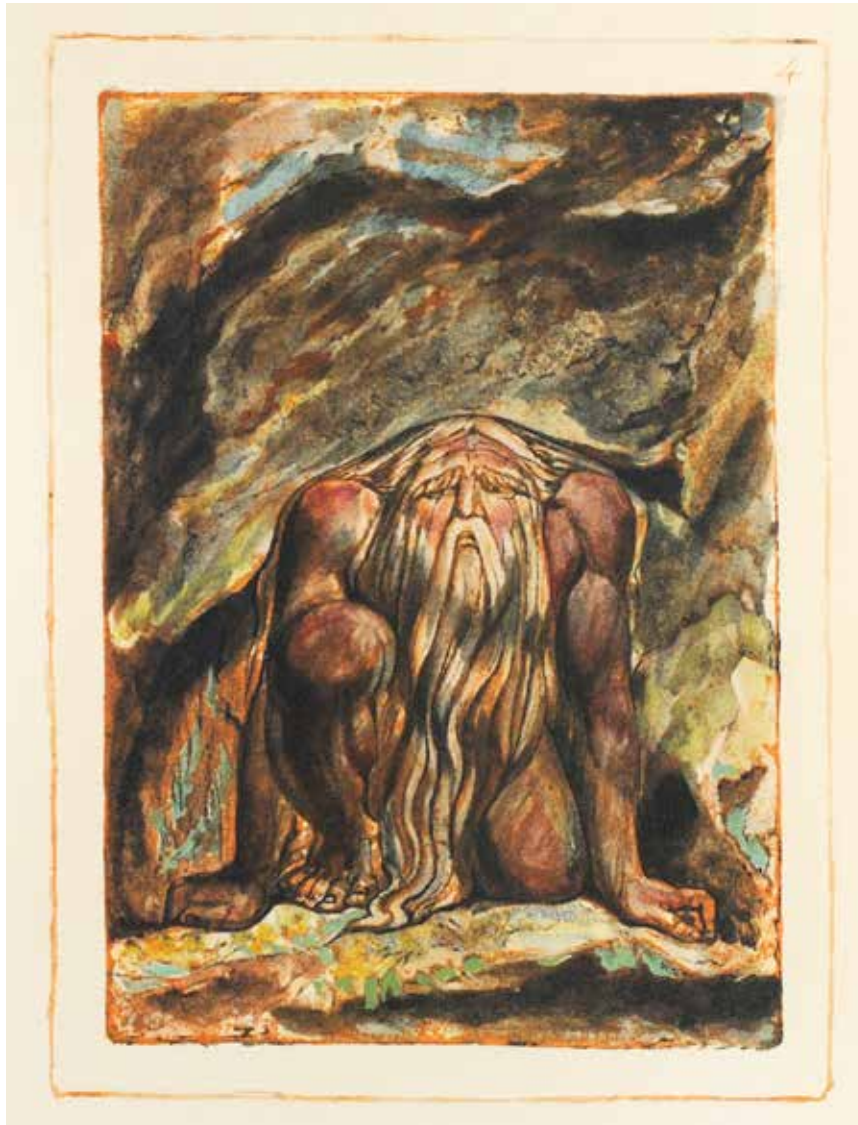


***The [First] Book of Urizen.*** London: Trianon Press, 1958.

This book reproduces the Rosenwald copy now at the Library of Congress.

\$100 - \$125 / each (unframed)

One of the scarcest of the Trianon facsimiles. Bentley, *BB*, 40. "Blake's most ambitious production thitherto... seven copies and a few scattered pages have been located... intended to be the first of a series dealing with activities in the supernatural world which caused the creation of the natural world and the early history of mankind." (Damon, *Blake Dictionary*).



4.

PLATE 3	\$100	PLATE 17	\$300 Framed / \$125 Unframed
PLATE 4	\$375 Framed / \$125 Unframed	PLATE 18	\$300 Framed / \$125 Unframed
PLATE 5	\$100	PLATE 21	\$300 Framed / \$125 Unframed
PLATE 6	\$100	PLATE 22	\$100
PLATE 8	\$300 Framed / \$125 Unframed	PLATE 23	\$300 Framed / \$125 Unframed
PLATE 10	\$300 Framed / \$125 Unframed	PLATE 24	\$100
PLATE 16	\$100	PLATE 25	\$100

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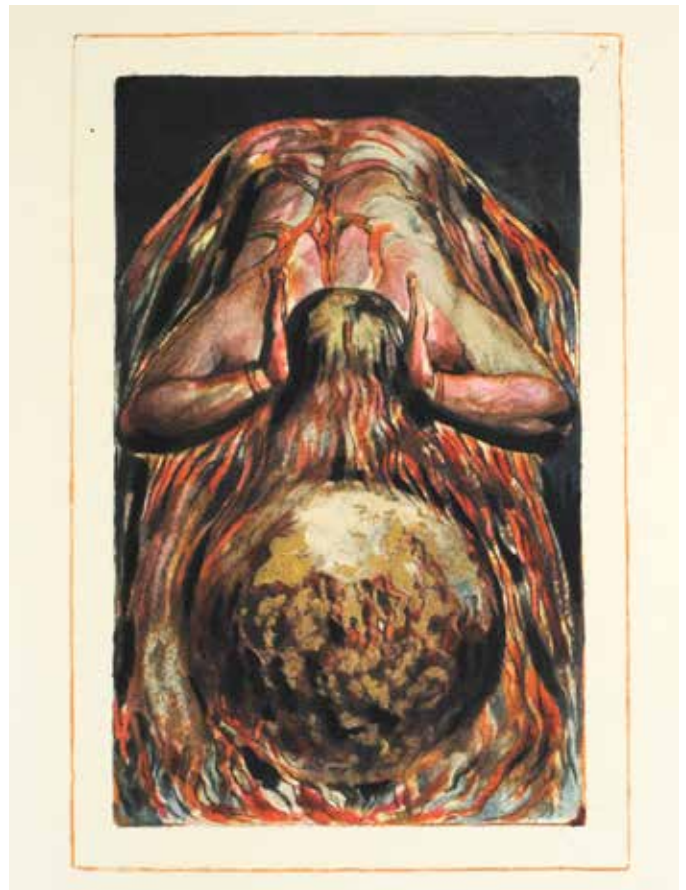




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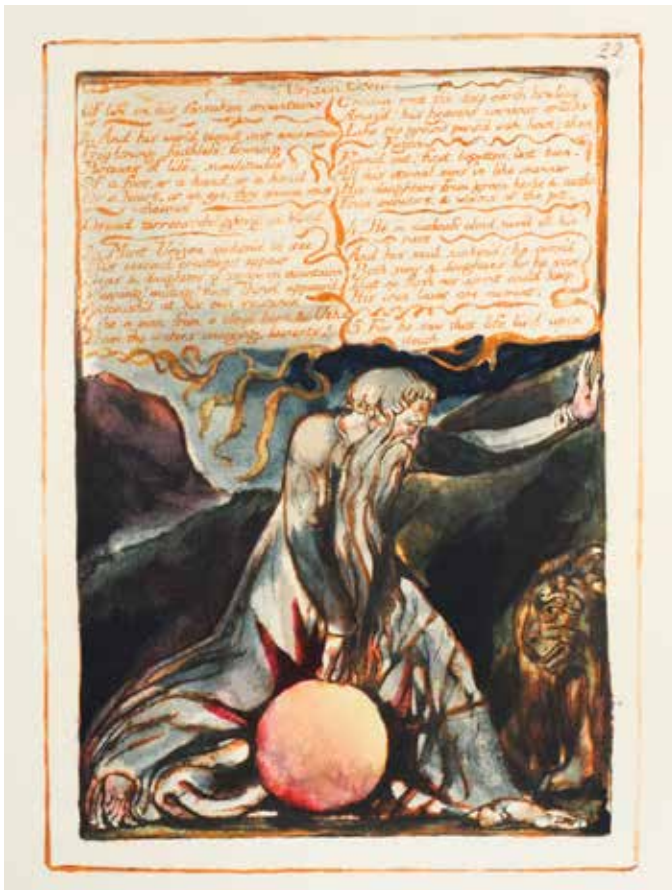


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***The Marriage Of Heaven And Hell.***

London: Trianon Press, 1960.

\$100 / each (unframed)

“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, *Blake Books*, 108.



PLATE 1 : Title Page	\$250 Framed / \$100 Unframed	
PLATE 2 : “The Argument” & “Rintrah roars...”	\$100	
PLATE 3 : “As a new heaven is begun...”	\$100	
PLATE 4 : “The voice of the Devil...”	\$100	
PLATE 5 : “Those who restrain their desire, do so because theirs is weak enough to be restrained...”		\$100
PLATE 6 : “ah fell. & formd a heaven of what he stole from the Abyss...”		\$100
PLATE 7 : “roding fires he wrote the following sentence...” & “Proverbs of Hell”		\$100
PLATE 8 : “Proverbs of Hell” header, “Prisons are built with stones of Laws...”		\$100
PLATE 10 : “Proverbs of Hell” header, “The head Sublime, the heart Pathos...”		\$100
PLATE 11 : “The ancient Poets animated all sensible objects...”		\$100
PLATE 12 : “A Memorable Fancy.” Header, “The Prophets Isaiah and Ezekiel dined with me...”		\$100
PLATE 13 : “would at last be proved to originate in ours...”		\$100
PLATE 14 : “The ancient tradition that the world will be consumed in fire...”		\$100
PLATE 15 : “A Memorable Fancy” header, “I was in a Printing House in Hell...”		\$100
PLATE 16 : “The Giants who formed this world...”		\$100
PLATE 17 : “to reconcile them seeks to destroy existence...”		\$100
PLATE 19 : “us with all the fury of a spiritual existence...”		\$100
PLATE 20 : “number of monkeys, baboons...”		\$100
PLATE 21 : “I have always found that Angels have the vanity...”	\$250 Framed / \$100 Unframed	
PLATE 22 : “one on earth that ever broke a net...”		\$100
PLATE 23 : “greatest men best, those who envy...”		\$100
PLATE 24 : “pulse, not from rules...”	\$250 Framed / \$100 Unframed	
PLATE 25 : “A Song of Liberty” header, “1 The Eternal Female groans!...”		\$100
PLATE 26 : “hurld the new born wonder...”		\$100
PLATE 27 : “he promulgates his ten commandments...”		\$100

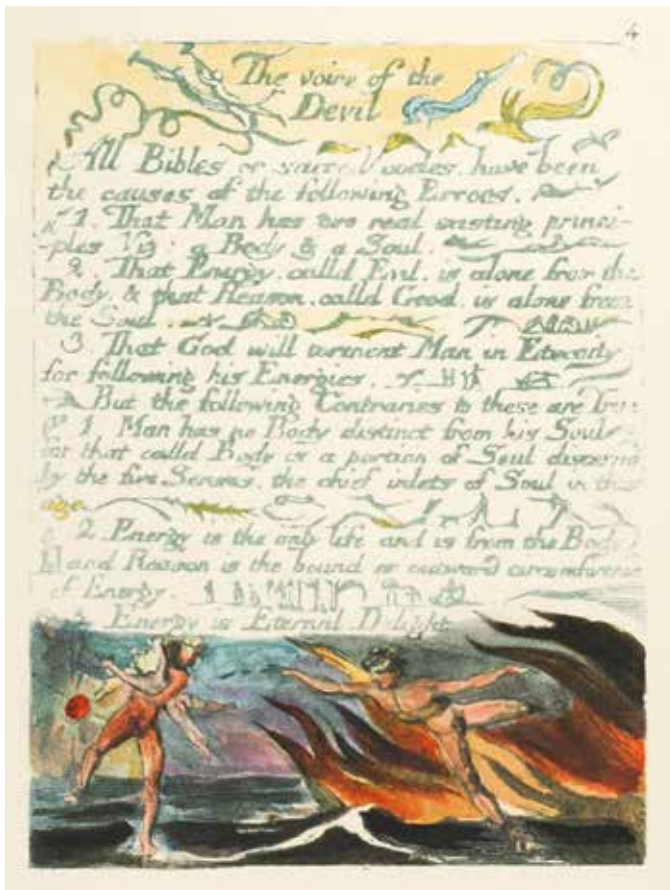
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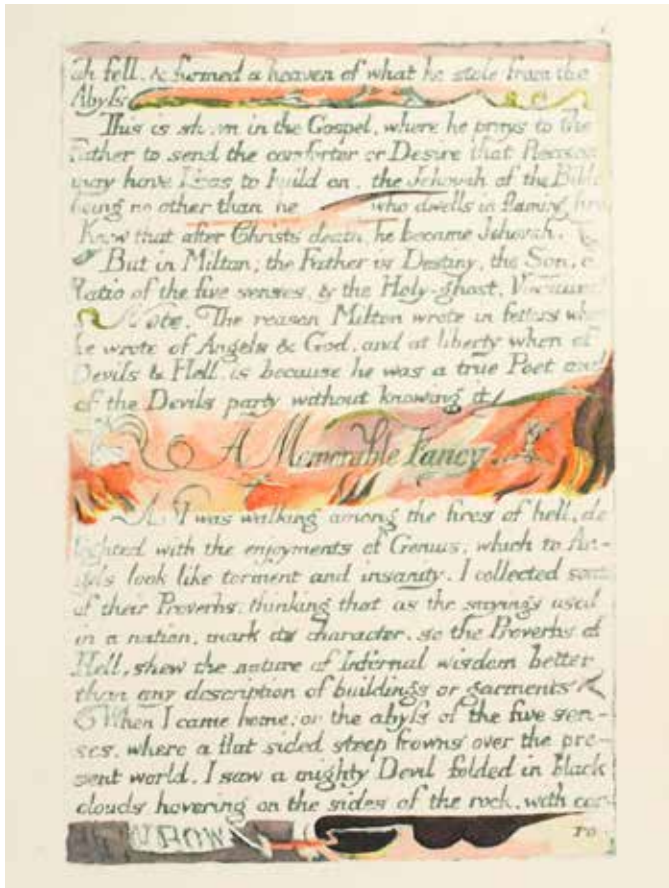
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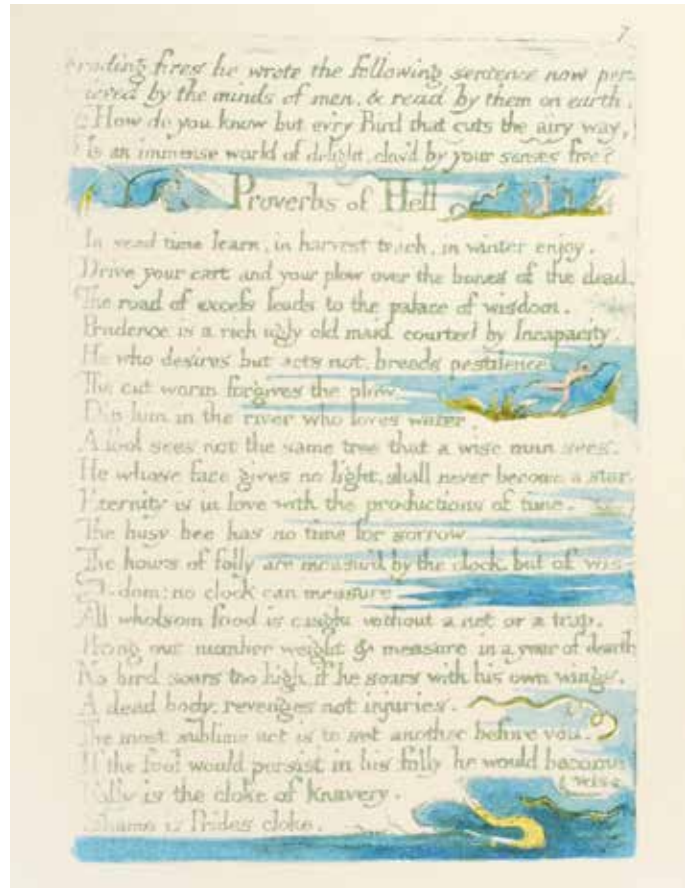
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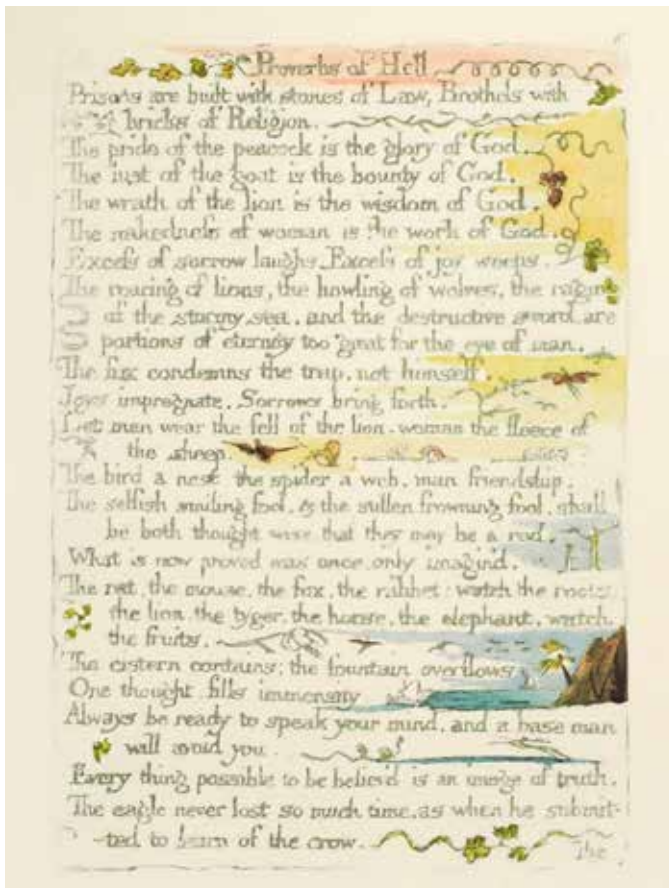
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11.



The ancient Poets animated all sensible objects with Gods or Geniuses, calling them by the names and colouring them with the properties of woods, rivers, mountains, lakes, cities, nations, and whatever the enlarged & numerous senses could perceive. And particularly they studied the genius of each city & country placing it under its mental deity. Till a system was formed, which some took advantage of & enslaved the vulgar by attempting to realize or abstract the mental deities from their objects; thus began Priesthood. Choosing forms of worship from poetic tales. And at length they pronounced that the Gods had ordered such things. Thus men forgot that All deities reside in the human breast.



12.

*Memorable Fanny.*

The Prophets Isaiah and Ezekiel dined with me, and I asked them how they dared so mindfully to assert that God spoke to them, and whether they did not think at the time, that they would be mis- understood, & so be the cause of imposition? Isaiah answered. I see no God, nor heard any, in a finite organical perception; but my senses discovered the infinite in every thing, and as I was then persuaded, & remain confirmed; that the voice of honest indignation is the voice of God, I cared not for consequences, but wrote. Then I asked, does a firm persuasion that a thing is so, make it so? He replied, All poets believe that it does, & in cases of imagination this firm persuasion, removes mountains, but many are not capable of a firm persuasion of any thing. Then Ezekiel said, The philosophy of the east taught the first principles of human perception; some nations held one principle for the origin & source another, we of Israel taught that the Poetic Genius (as you now call it) was the best principle, and all the others merely derivative, which was the cause of our despising the Priests & Philosophers of other countries, and prophesying that all Gods would

13.

would at last be proved to originate in ours: & to be the tributaries of the Poetic Genius, it was this, that our great poet King David desired so fervently & invoked so pathetically, saying by this he conquers enemies, & governs kings, & we so loved our God, that we cursed in his name all the deities of surrounding nations, and asserted that they had rebelled, from these opinions the vulgar came to think that all nations would at last be subject to the jews.

This, said he, like all firm persuasions, is come to pass, for all nations believe the jews code and worship the jews god, and what greater subjection can be. I heard this with some wonder, & could not feel my own conviction. After dinner I asked Isaiah to favour the world with his last words, he said none of equal value was lost, Ezekiel said the same of his.

I also asked Isaiah what made him go naked and barefoot three years, he answered, the same that made our friend Diogenes the Grecian.

I then asked Ezekiel, why he eat dung, & lay so long on his right & left side, he answered, the desire of raising other men into a perception of the infinite, this the North American tribes practise, & is he honest who relists his genius or conscience, only for the sake of present ease or gratification?

14.



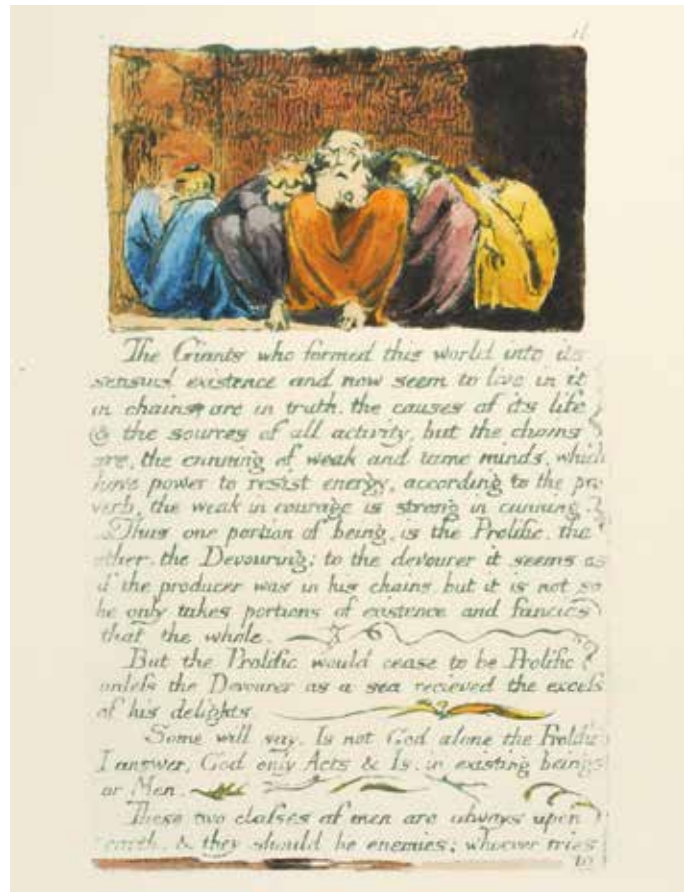
The ancient tradition that the world will be consumed in fire at the end of six thousand years is true, as I have heard from Hell. For the cherub with his flaming sword is hereby commanded to leave his guard at twelve o'clock, and when he does, the whole creation will be consumed, and appear infinite, and holy whereas it now appears finite & corrupt. This will come to pass by an improvement of sensual enjoyment. But first the notion that man has a body distinct from his soul, is to be expunged; this I shall do, by printing in the infernal method, by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid. If the doors of perception were cleansed every thing would appear to man as it is infinite. For man has closed himself up, till he sees all things thro' narrow chinks of his curtain.



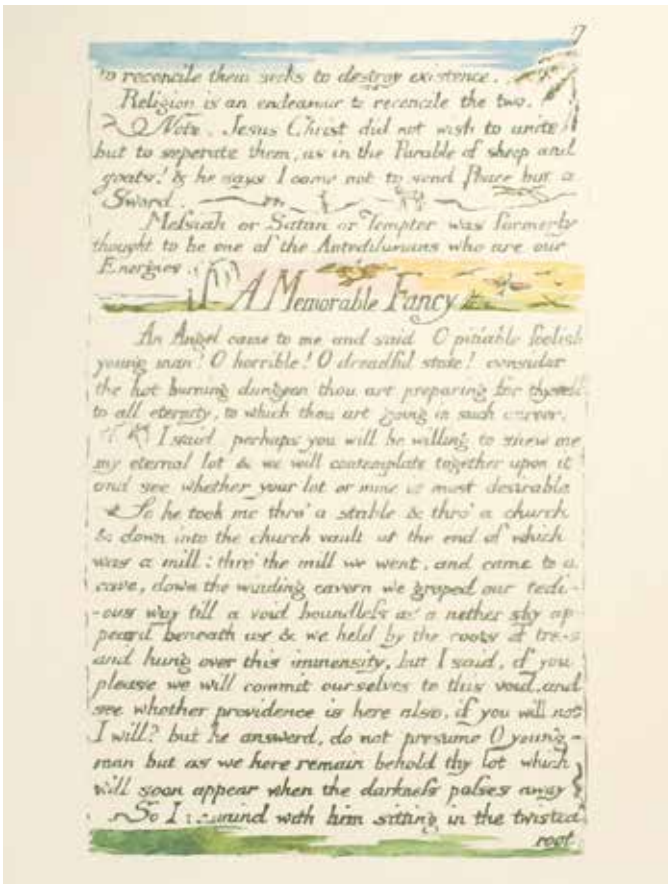
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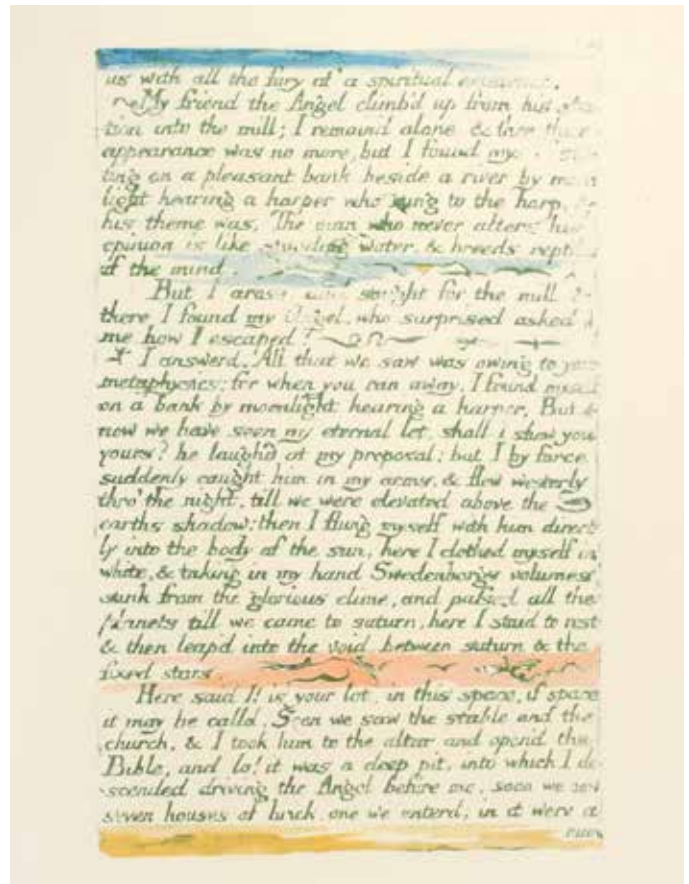
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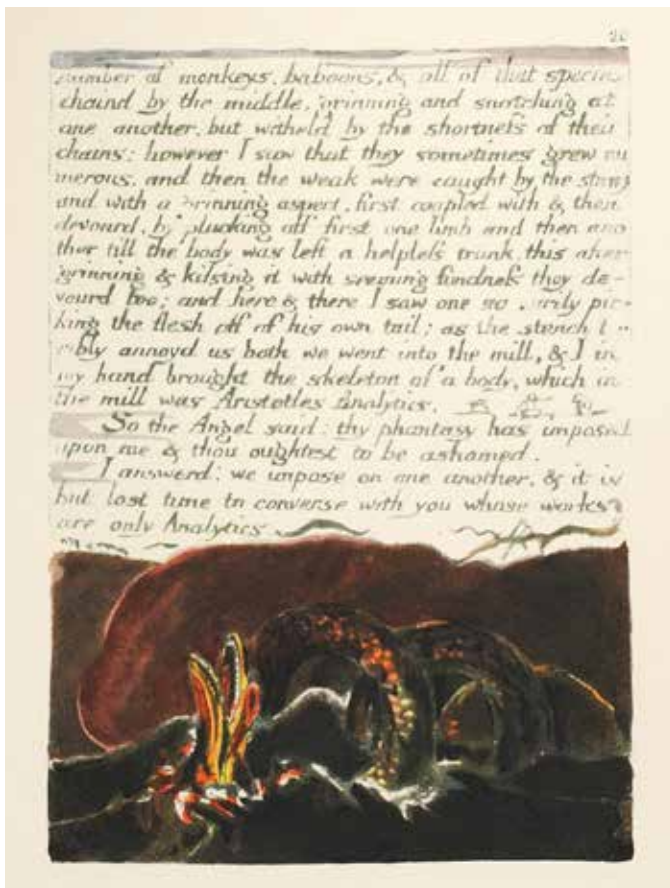
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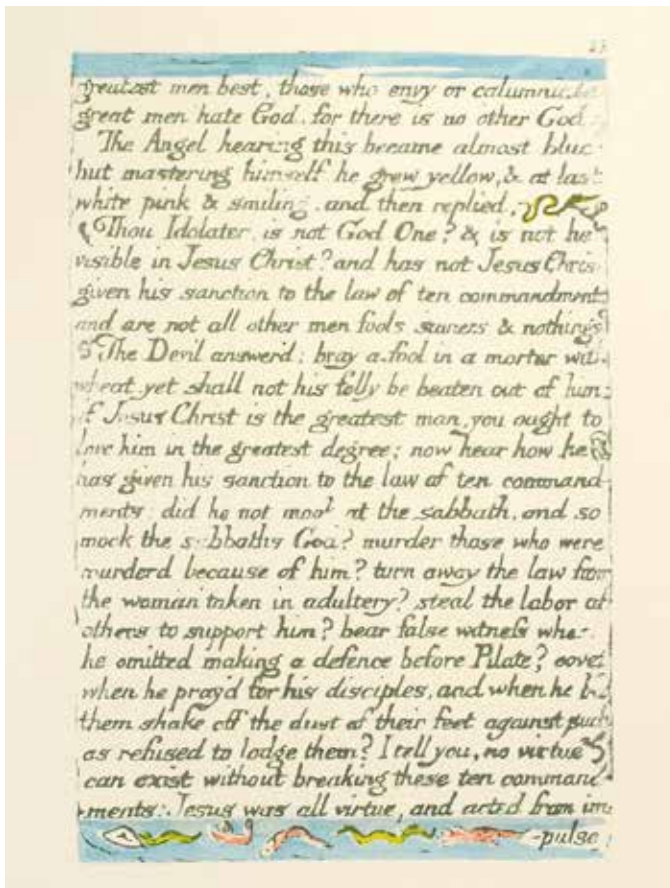
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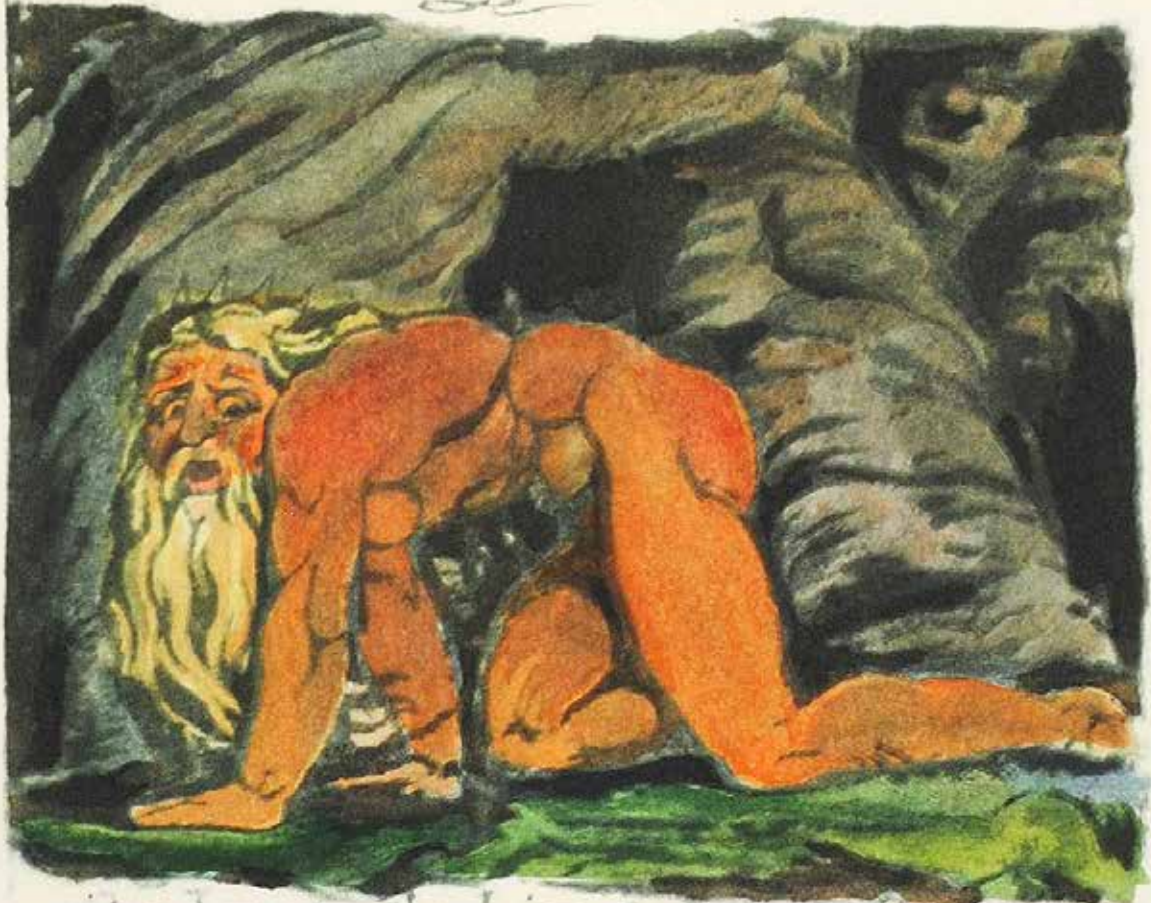
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pulse, not from rules.

When he had so spoken: I beheld the Angel who stretched out his arms embracing the flame of fire & he was consumed and arose as Elijah.

Note. This Angel, who is now become a Devil, is my particular friend: we often read the Bible together in its infernal or diabolical sense which the world shall have if they behave well. I have also, The Bible of Hell: which the world shall have whether they will, or no.

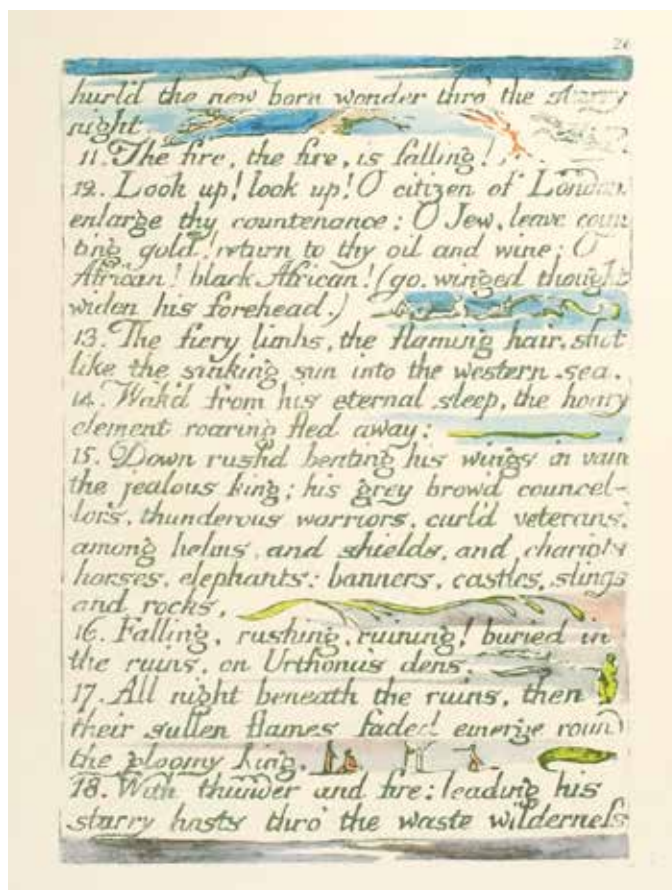


One Law for the Lion & Ox is Oppression

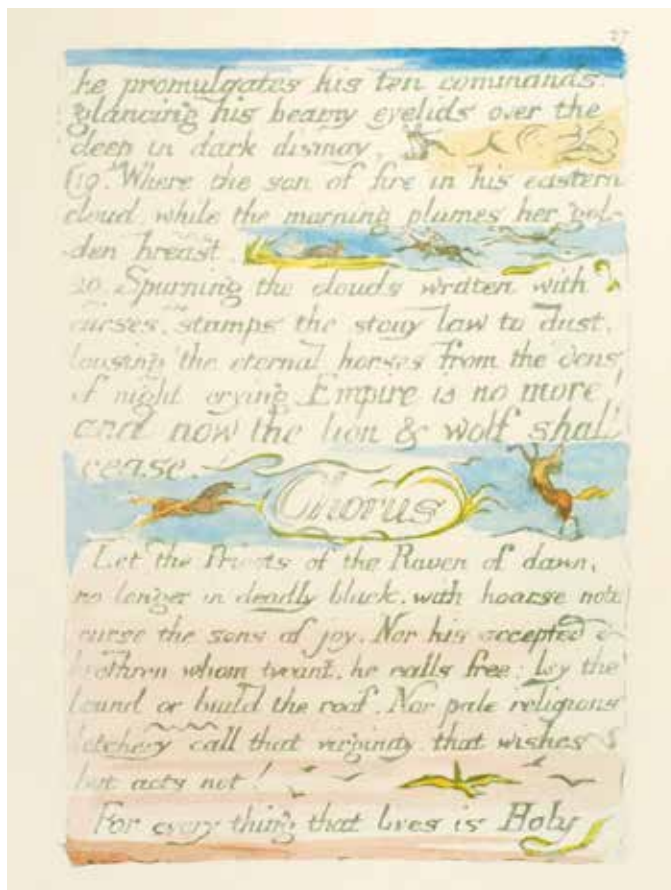
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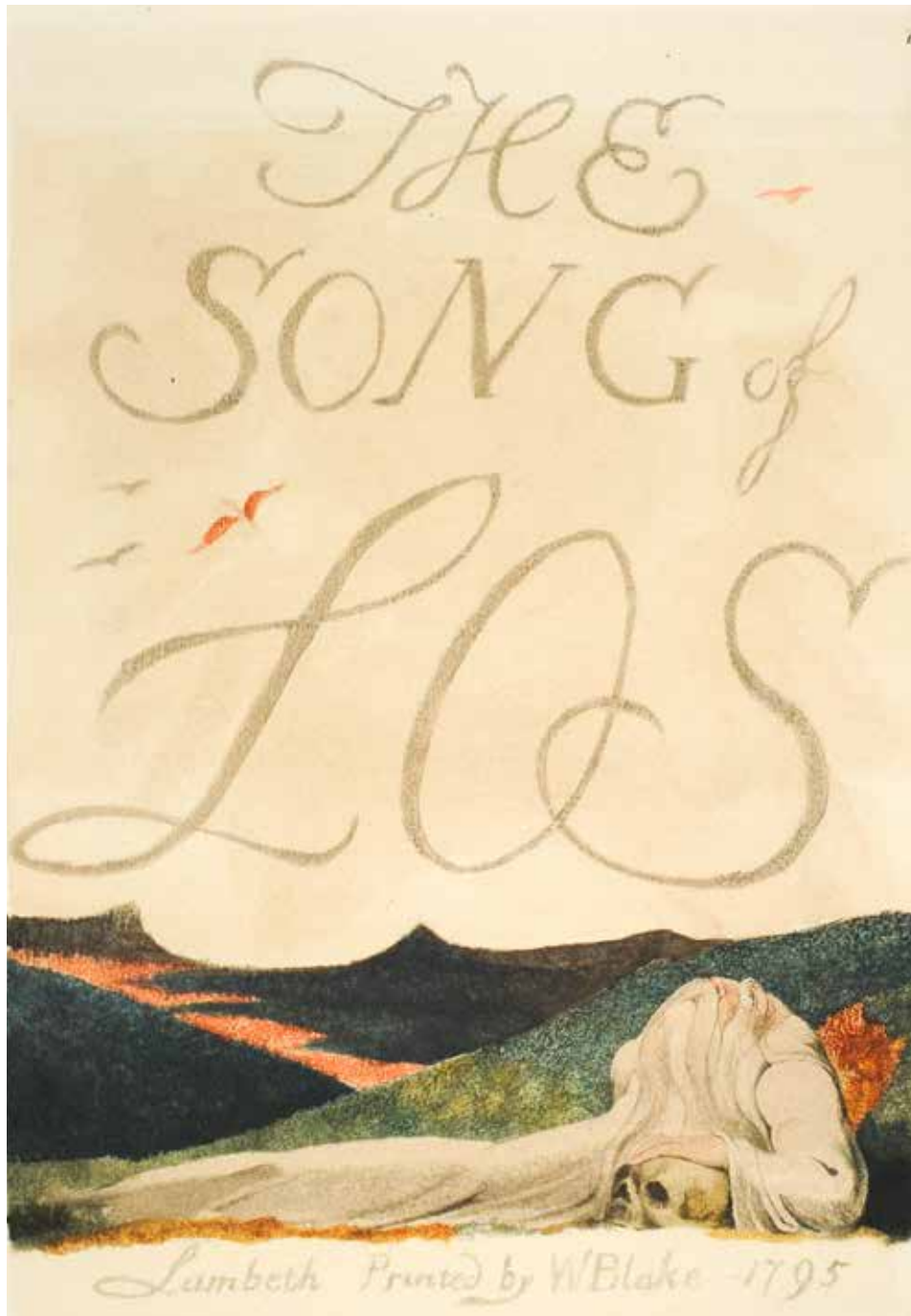
***The Song of Los.***

London: Trianon Press, 1975.

\$500 / full set

One of the richest and most elaborate Trianons. Bentley, *Blake Books*, A137. "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*).

Full sets are comprised of 3 unbound signatures with Title Page, Commentary by Geoffrey Keynes, and complete facsimile with eight full color plates.



***The Song of Los.***

London: Trianon Press, 1975.

\$125 - \$150 / each (unframed)

One of the richest and most elaborate Trianons. Bentley, *Blake Books*, A137. "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*).

Note: The plates are numbered out of sequence, as in Blake's original manuscript.

1.



4.



FRONTISPIECE (opposite) : The Sun of Reason

\$350 Framed / \$150 Unframed

PLATE 1 : Title Page (above)

\$125

PLATE 4 : AFRICA (above)

\$125

PLATE 6 : "These were the Churches..."

\$125

PLATE 7 : Oberon and Titania

\$125

PLATE 8 : "ASIA.

\$125

PLATE 10 : "To cut off the bread..."

\$125

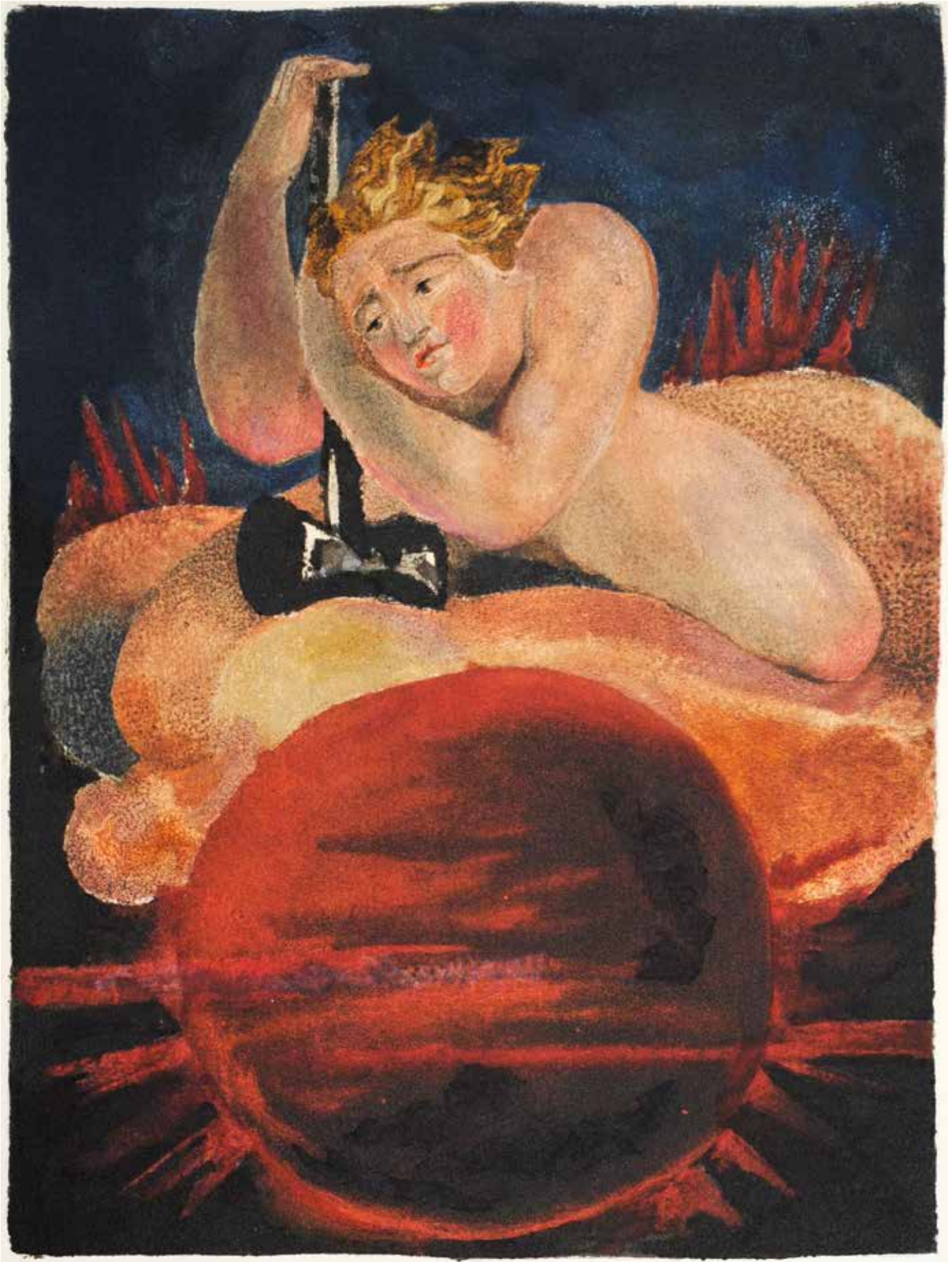
PLATE 11 : Los with his hammer

\$350 Framed / \$150 Unframed











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

**\$175** / each (unframed)

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, *Blake Books*, 385.

Title page for Series (above)	\$375 Framed / \$175 Unframed
PAGE 42: List of title for Ode on the Spring	\$175
PAGE 43: Ode on the Spring	\$375 Framed / \$175 Unframed
PAGE 44: Ode on the Spring	\$175
PAGE 45: Ode on the Spring	\$375 Framed / \$175 Unframed
PAGE 46: Ode on the Spring	\$175
PAGE 47: Title page, Ode on the Death of a Favourite Cat	\$375 Framed / \$175 Unframed
PAGE 48: List of titles, Ode on the Death of a Favourite Cat	\$375 Framed / \$175 Unframed
PAGE 49: Ode on the Death of a Favourite Cat	\$375 Framed / \$175 Unframed
PAGE 50: Ode on the Death of a Favourite Cat	\$375 Framed / \$175 Unframed
PAGE 51: Ode on the Death of a Favourite Cat	\$175
PAGE 52: Ode on the Death of a Favourite Cat	\$175
PAGE 53: Title Page, Ode on a Distant Prospect	\$175
PAGE 54: List of titles, Ode on a Distant Prospect	\$175
PAGE 55 Ode on a Distant Prospect	\$175
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PAGE 60: Ode on a Distant Prospect	\$500 Framed / \$175 Unframed
PAGE 61: Ode on a Distant Prospect	\$175
PAGE 62: Ode on a Distant Prospect	\$175

PAGE 63: Title Page, A Long Story	\$500 Framed / \$175 Unframed
PAGE 64: Editor's Note, A Long Story	\$175
PAGE 65: A Long Story	\$500 Framed / \$175 Unframed
PAGE 66: A Long Story	\$500 Framed / \$175 Unframed
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PAGE 73: A Long Story	\$175
PAGE 74: A Long Story	\$175
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PAGE 76: List of Titles	\$175
PAGE 77: Ode to Adversity	\$175
PAGE 78: Ode to Adversity	\$375 Framed / \$175 Unframed
PAGE 79: Ode to Adversity	\$375 Framed / \$175 Unframed
PAGE 80: Ode to Adversity	\$175
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PAGE 91: The Progress of Poesy	\$175
PAGE 92: The Progress of Poesy	\$175
PAGE 93: Title Page, The Bard	\$175
PAGE 94: Advertisement, The Bard	\$175
PAGE 95: The Bard	\$175
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THE WILLIAM BLAKE GALLERY

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PAGE 114: The Fatal Sisters	\$175
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PAGE 116: The Fatal Sisters	\$175
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PAGE 118: List of Titles, The Descent of Odin	\$175
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PAGE 125: The Descent of Odin	\$175
PAGE 126: The Descent of Odin	\$175
PAGE 127: Title Page, The Triumphs of Owen	\$175
PAGE 128: Advertisement, The Triumphs of Owen	\$375 Framed / \$175 Unframed
PAGE 129: The Triumphs of Owen	\$175
PAGE 130: The Triumphs of Owen	\$175
PAGE 131: The Triumphs of Owen	\$175
PAGE 132: The Triumphs of Owen	\$175
PAGE 133: Title Page, An Ode for Music	\$175
PAGE 134: List of Titles, An Ode for Music	\$175
PAGE 135: An Ode for Music	\$175
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PAGE 138: An Ode for Music	\$175
PAGE 139: An Ode for Music	\$175
PAGE 140: An Ode for Music	\$175
PAGE 141: An Ode for Music	\$175
PAGE 142: An Ode for Music	\$175
PAGE 145: An Epitaph on Mrs. Clarke	\$175
PAGE 146: An Epitaph on Mrs. Clarke	\$175
PAGE 147: Title Page, Elegy Written in a Country Church-Yard	\$175
PAGE 148: List of Titles, Elegy Written in a Country Church-Yard	\$175
PAGE 149: Elegy Written in a Country Church-Yard	\$175
PAGE 150: Elegy Written in a Country Church-Yard	\$175
PAGE 151: Elegy Written in a Country Church-Yard	\$175
PAGE 152: Elegy Written in a Country Church-Yard	\$175
PAGE 153: Elegy Written in a Country Church-Yard	\$175
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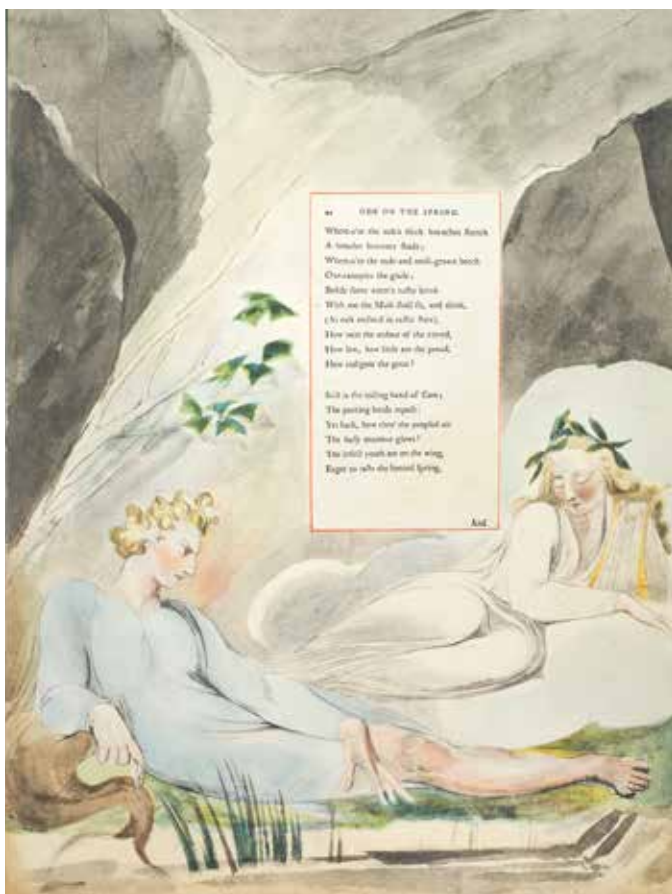
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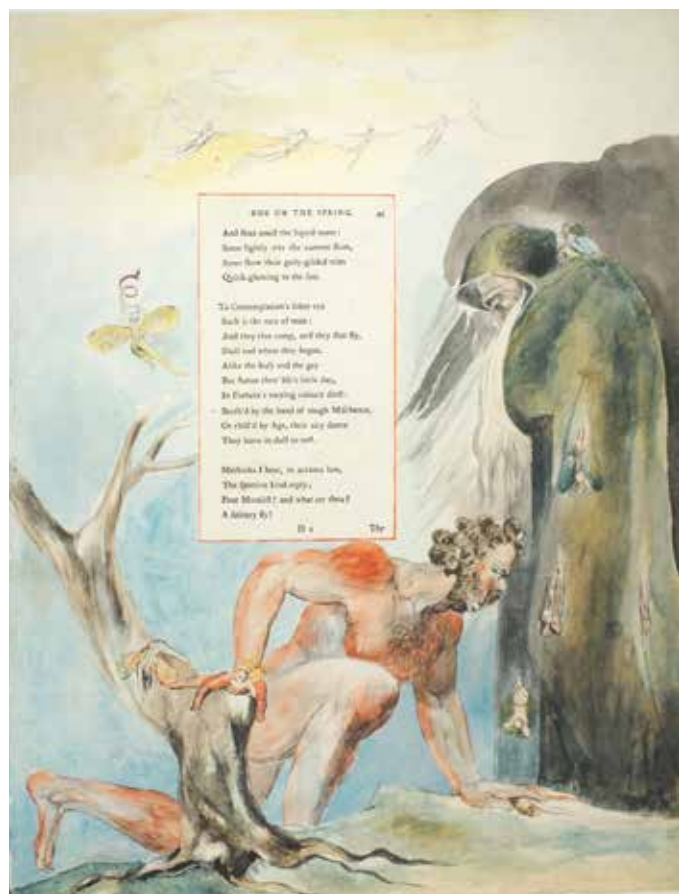
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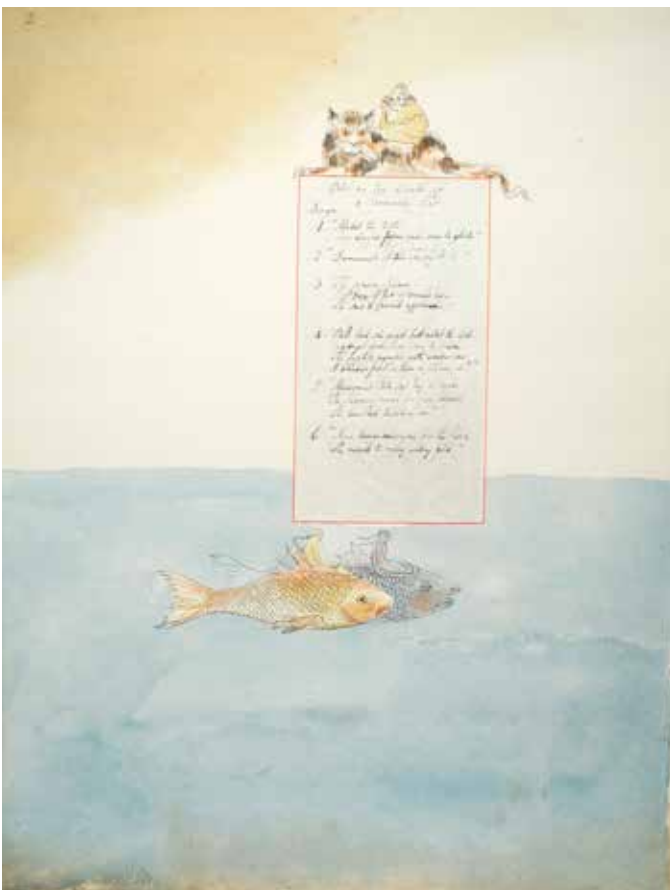
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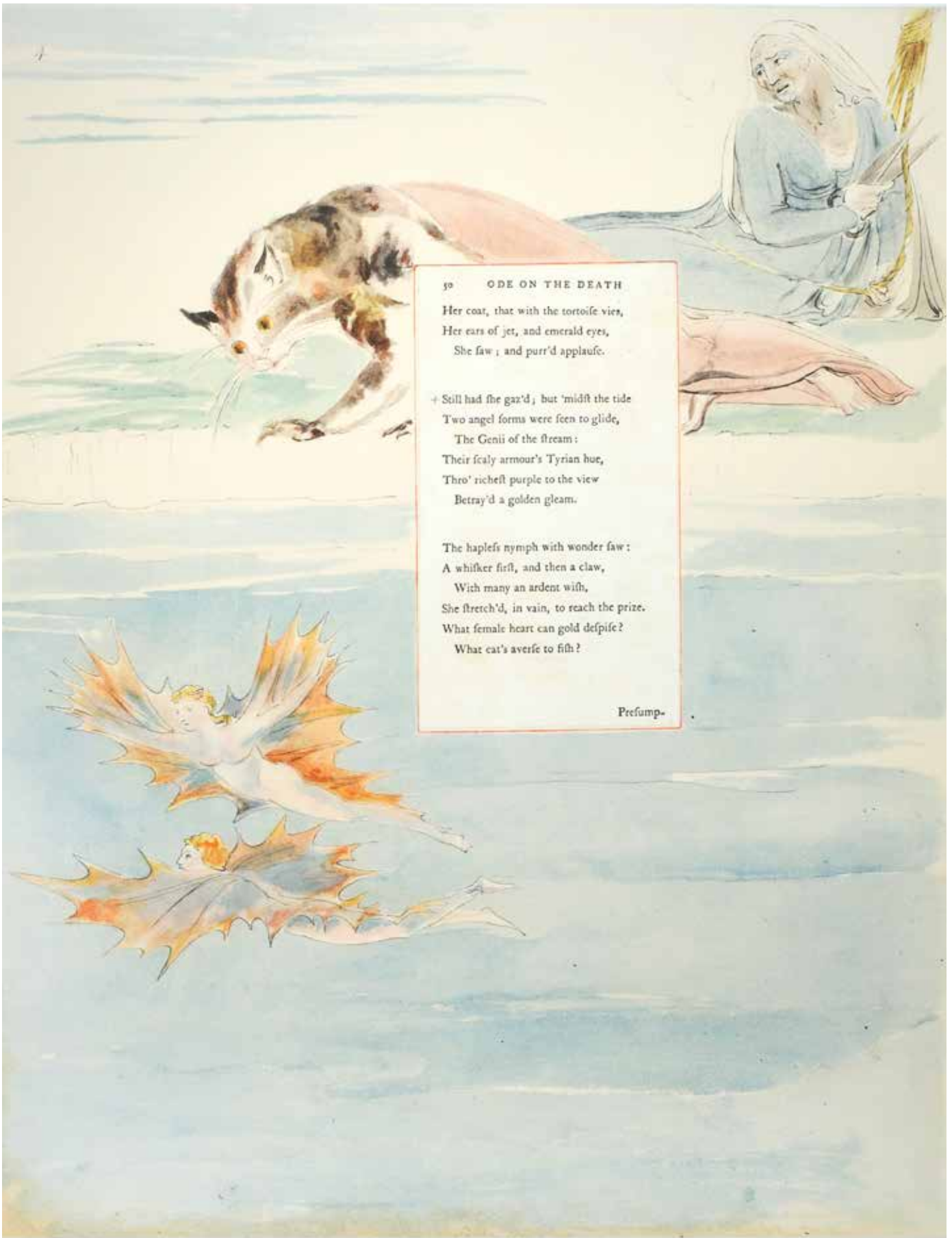


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49.





50 ODE ON THE DEATH

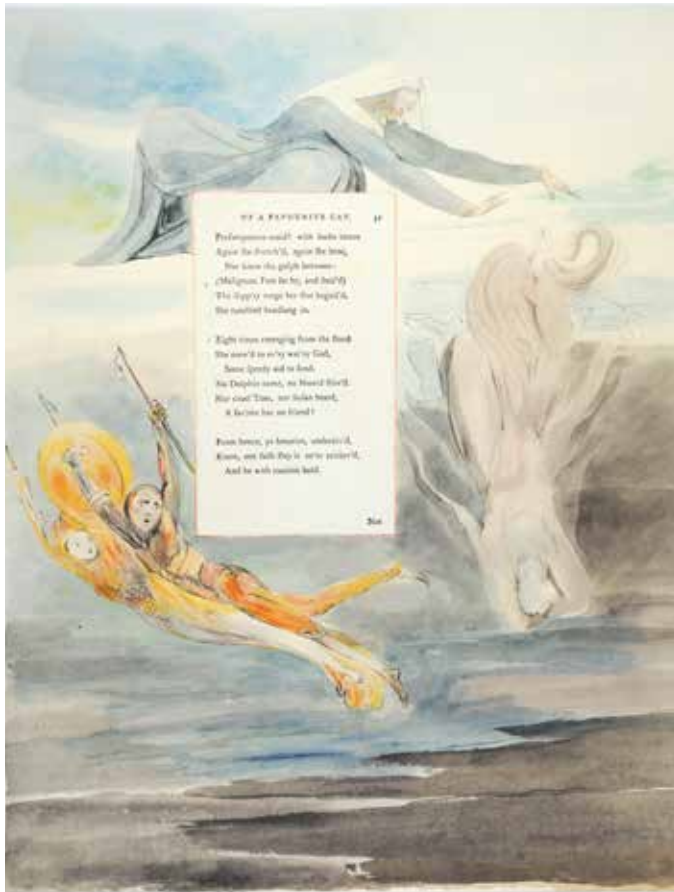
Her coat, that with the tortoise vies,  
Her ears of jet, and emerald eyes,  
She saw; and purr'd applause.

† Still had she gaz'd; but 'midst the tide  
Two angel forms were seen to glide,  
The Genii of the stream:  
Their scaly armour's Tyrian hue,  
Thro' richest purple to the view  
Betray'd a golden gleam.

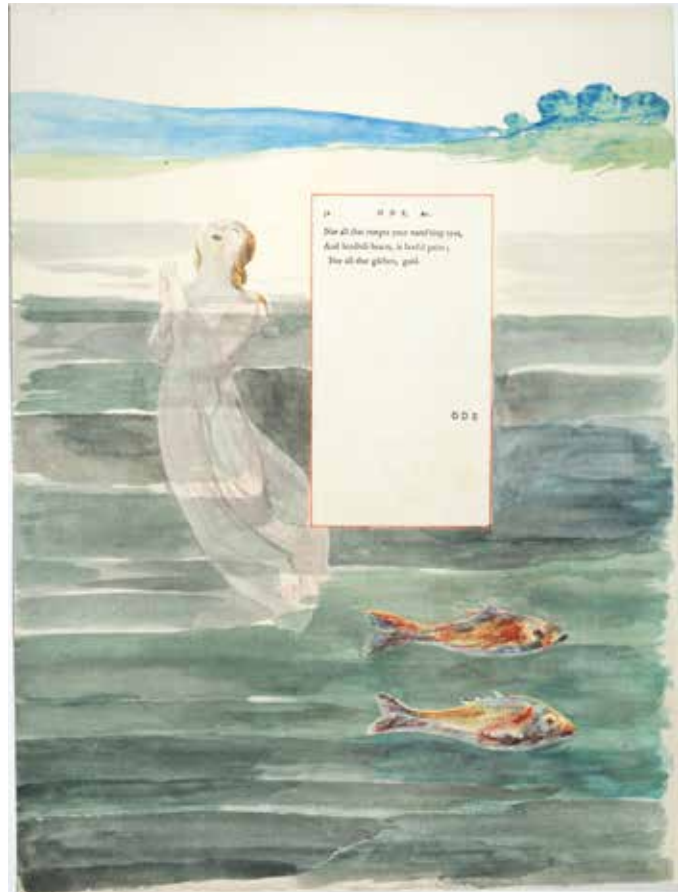
The hapless nymph with wonder saw:  
A whisker first, and then a claw,  
With many an ardent wish,  
She stretch'd, in vain, to reach the prize.  
What female heart can gold despise?  
What cat's averse to fish?

Prefump.

51.



52.



53.



54.

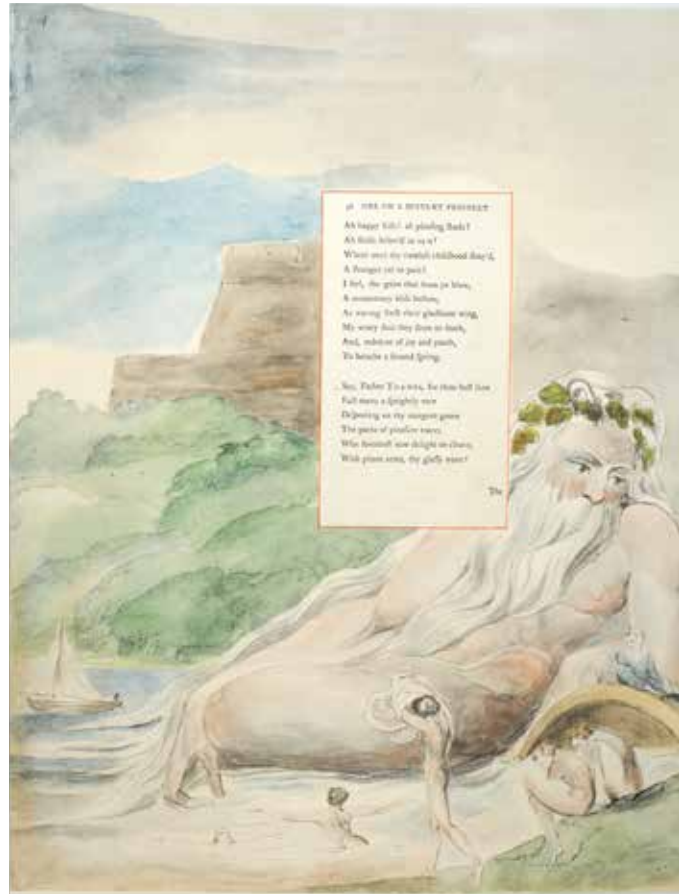




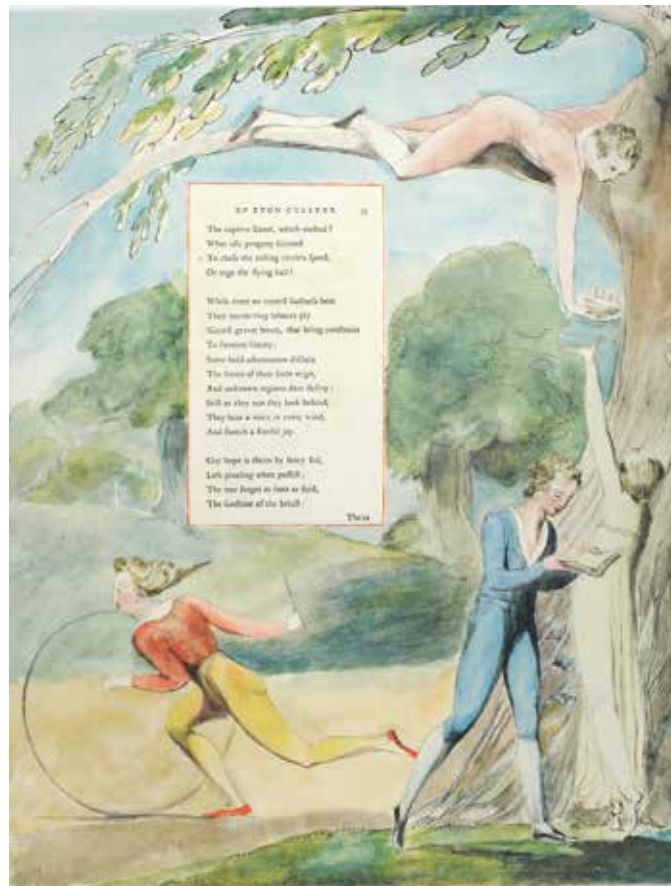
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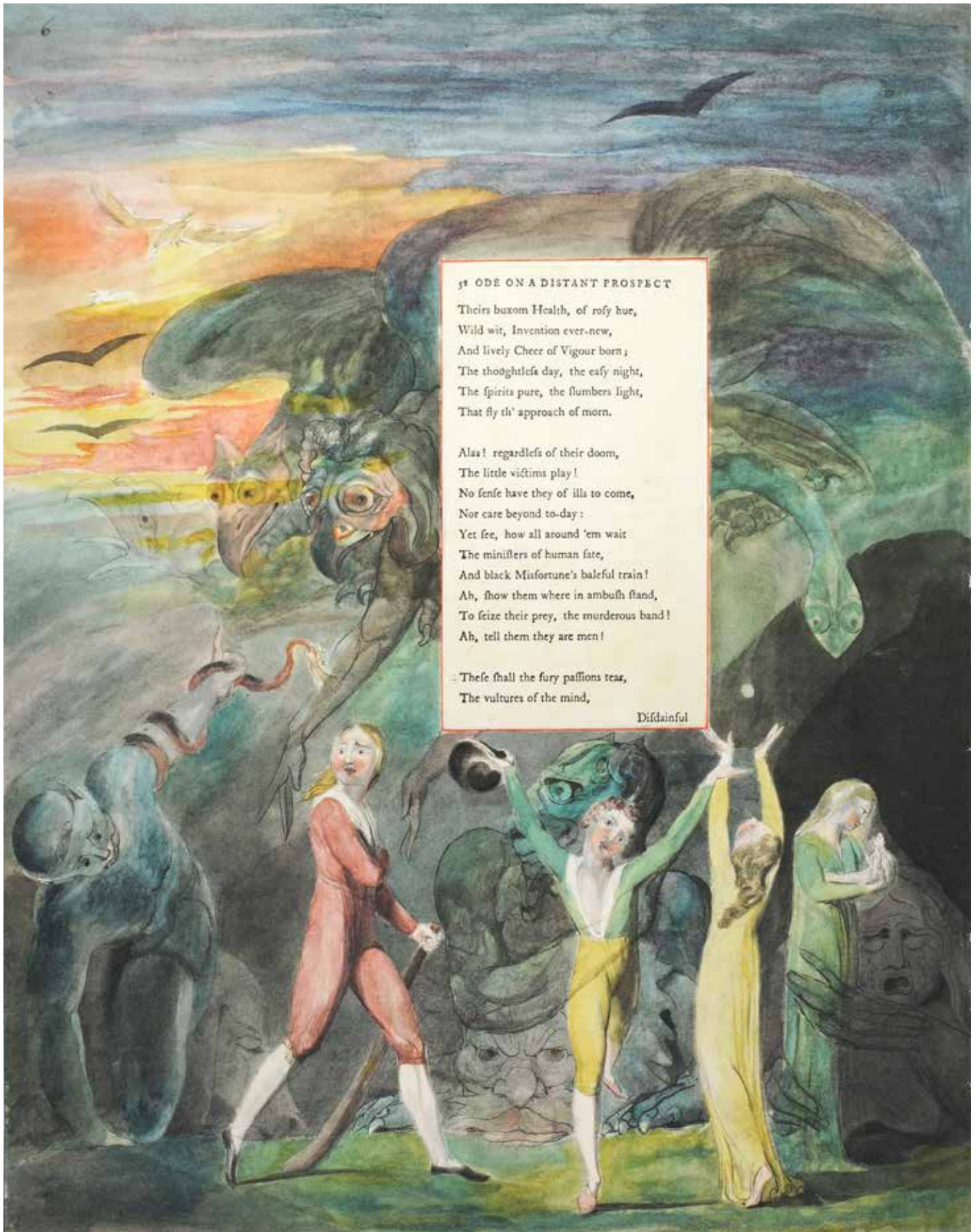


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57.





58 ODE ON A DISTANT PROSPECT

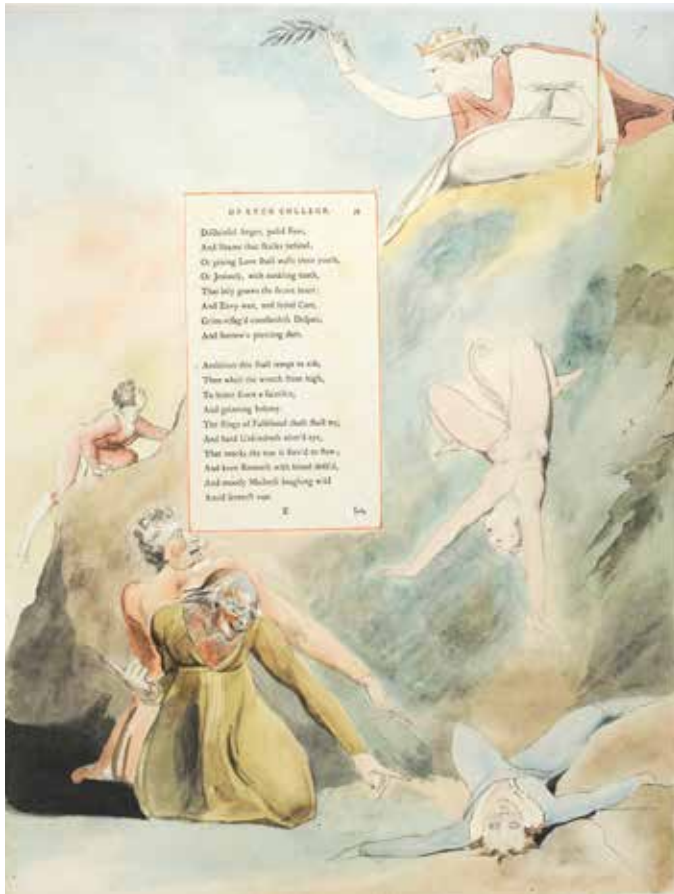
Theirs buxom Health, of rosy hue,  
Wild wit, Invention ever-new,  
And lively Cheer of Vigour born ;  
The thoughtless day, the easy night,  
The spirits pure, the slumbers light,  
That fly th' approach of morn.

Alas ! regardless of their doom,  
The little victims play !  
No sense have they of ills to come,  
Nor care beyond to-day :  
Yet see, how all around 'em wait  
The ministers of human fate,  
And black Misfortune's baleful train !  
Ah, show them where in ambush stand,  
To seize their prey, the murderous band !  
Ah, tell them they are men !

These shall the fury passions tear,  
The vultures of the mind,

Disdainful

59.



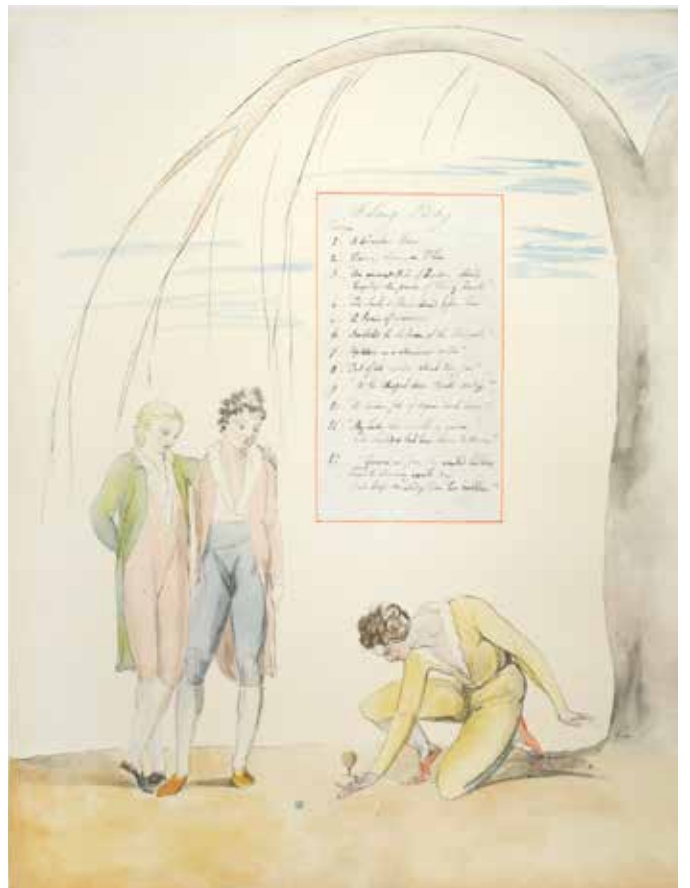
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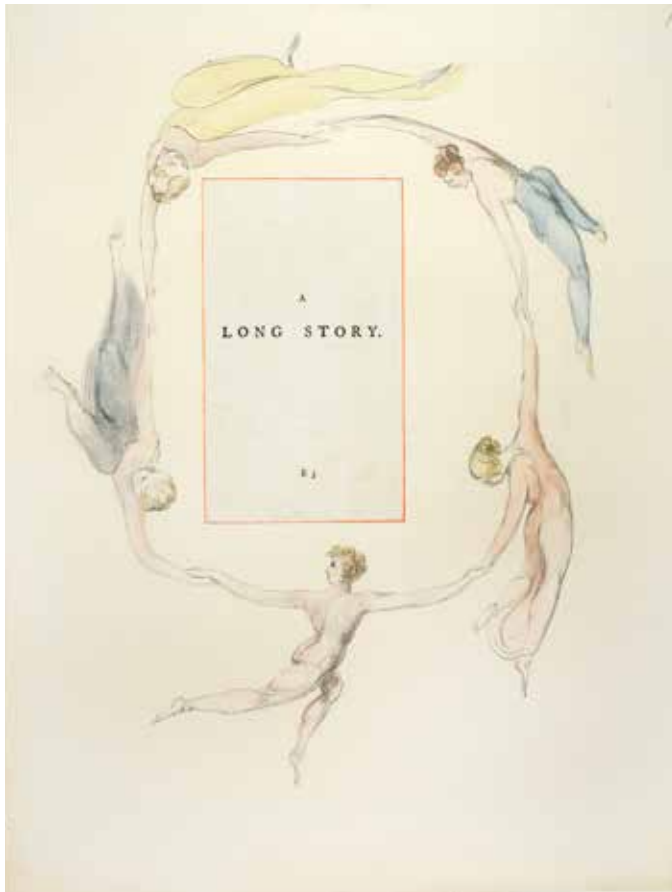
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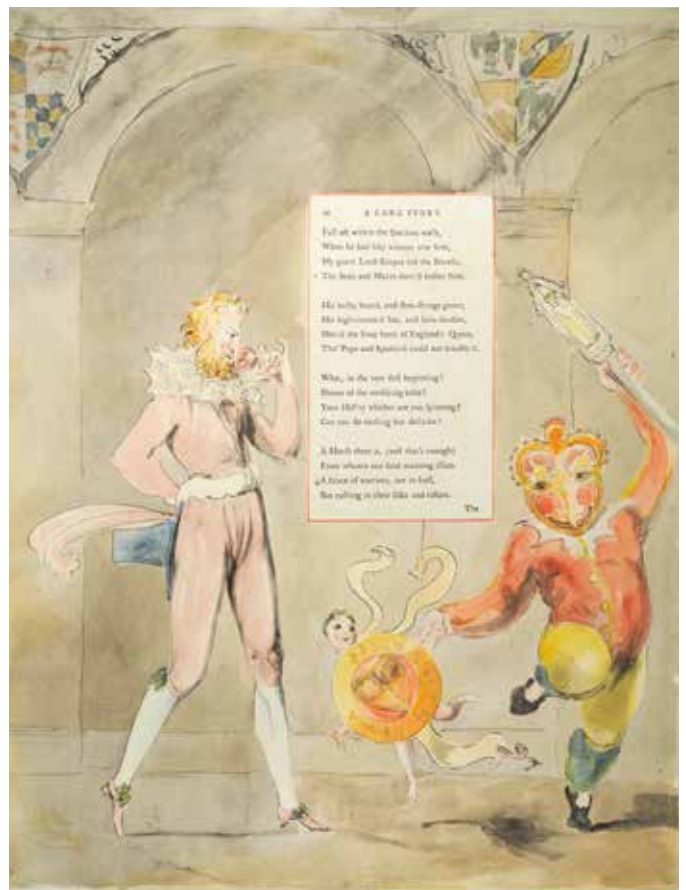
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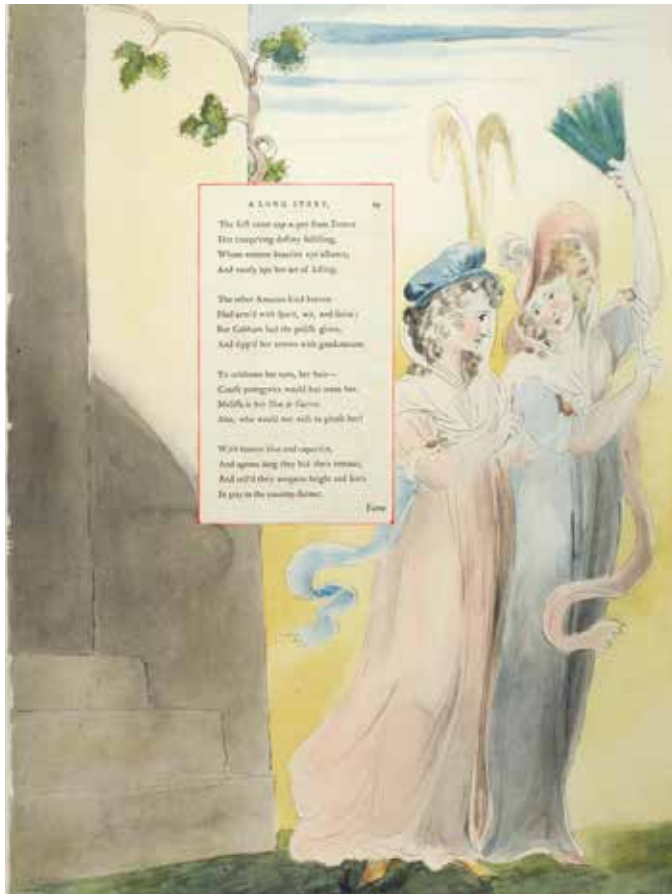
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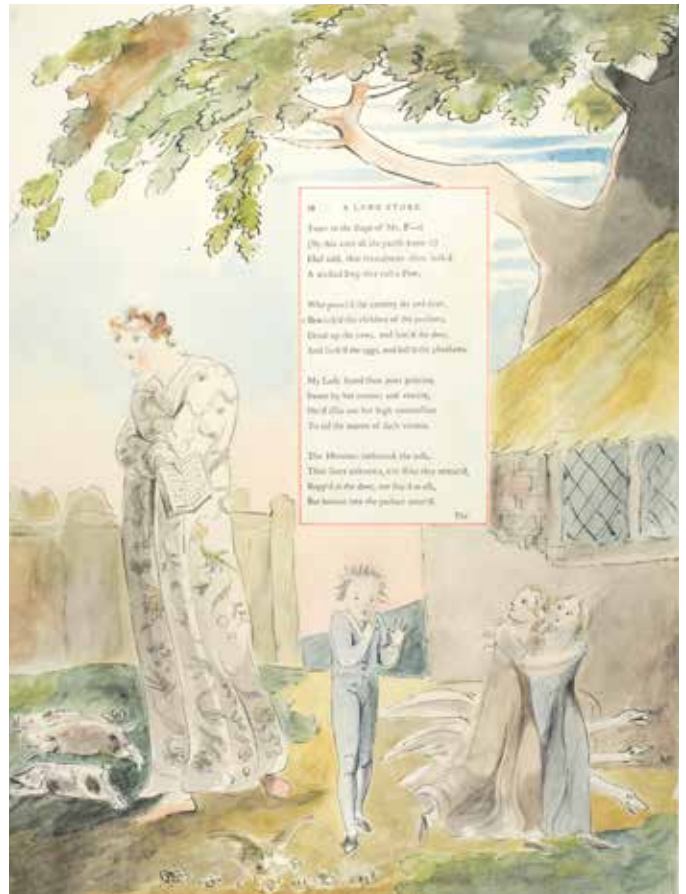
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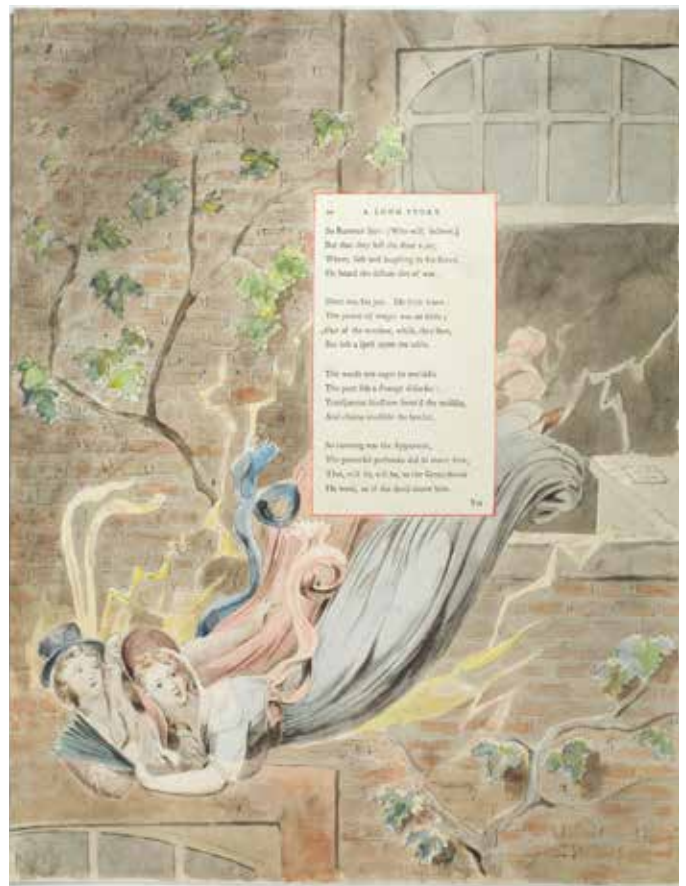
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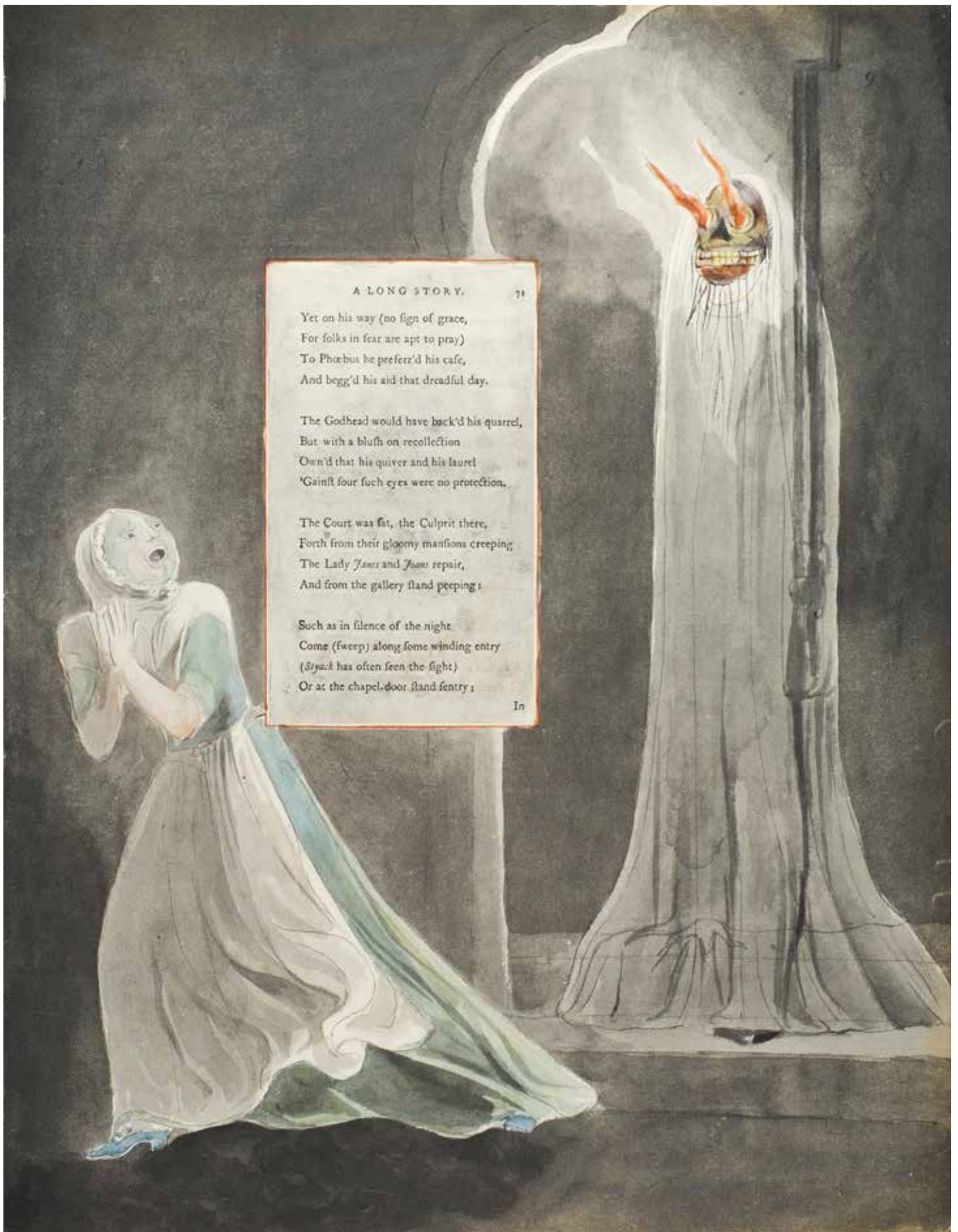


69.



70.





## A LONG STORY. 71

Yet on his way (no sign of grace,  
For folks in fear are apt to pray)  
To Phœbus he prefer'd his case,  
And begg'd his aid that dreadful day.

The Godhead would have back'd his quarrel,  
But with a blush on recollection  
Own'd that his quiver and his laurel  
'Gainst four such eyes were no protection.

The Court was fat, the Culprit there,  
Forth from their gloomy mansions creeping  
The Lady *Jane* and *Jane* repair,  
And from the gallery stand peeping :

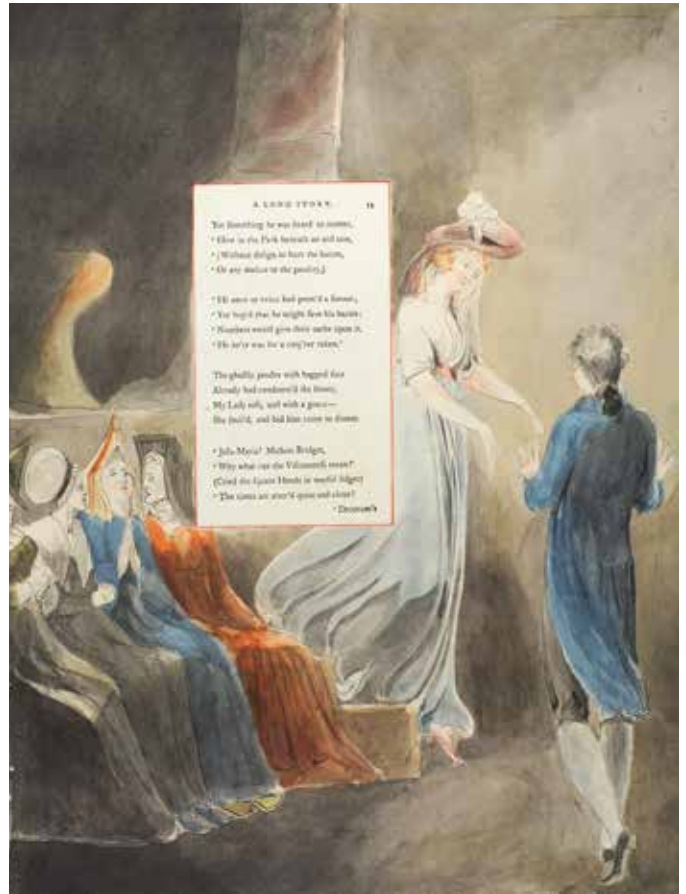
Such as in silence of the night  
Come (sweep) along some winding entry  
(*Slyack* has often seen the sight)  
Or at the chapel-door stand sentry :

In

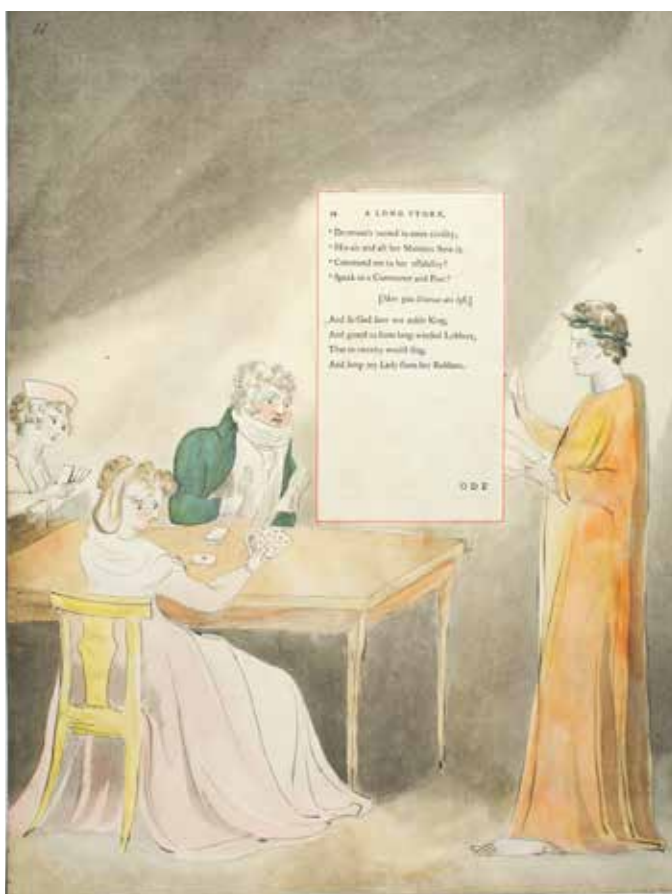
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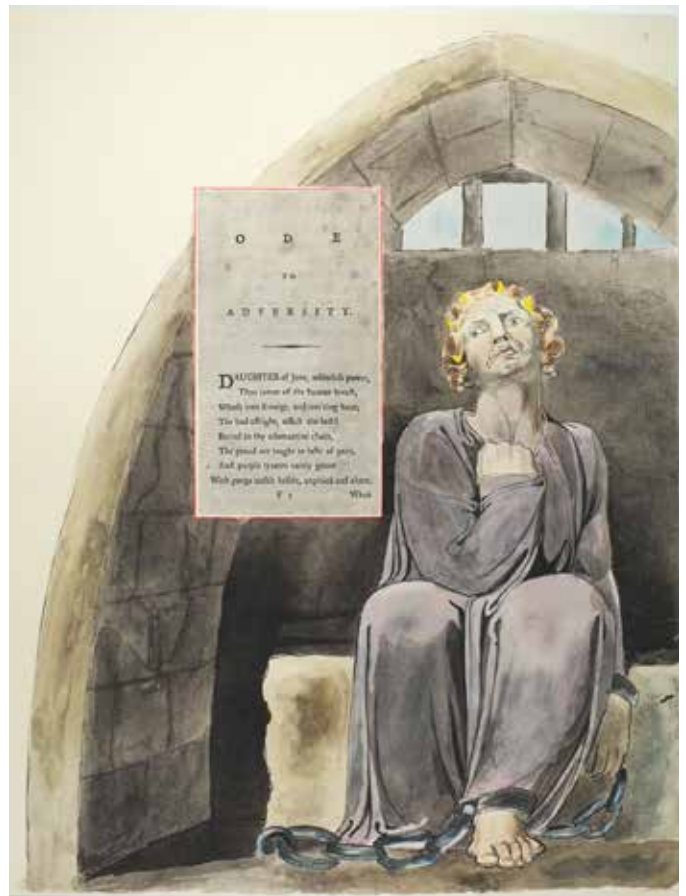
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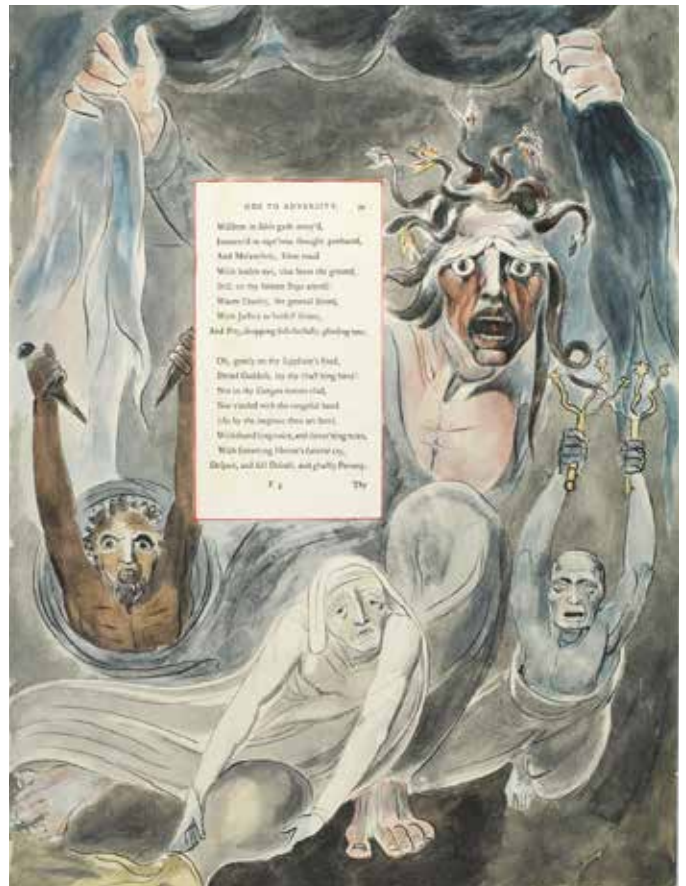
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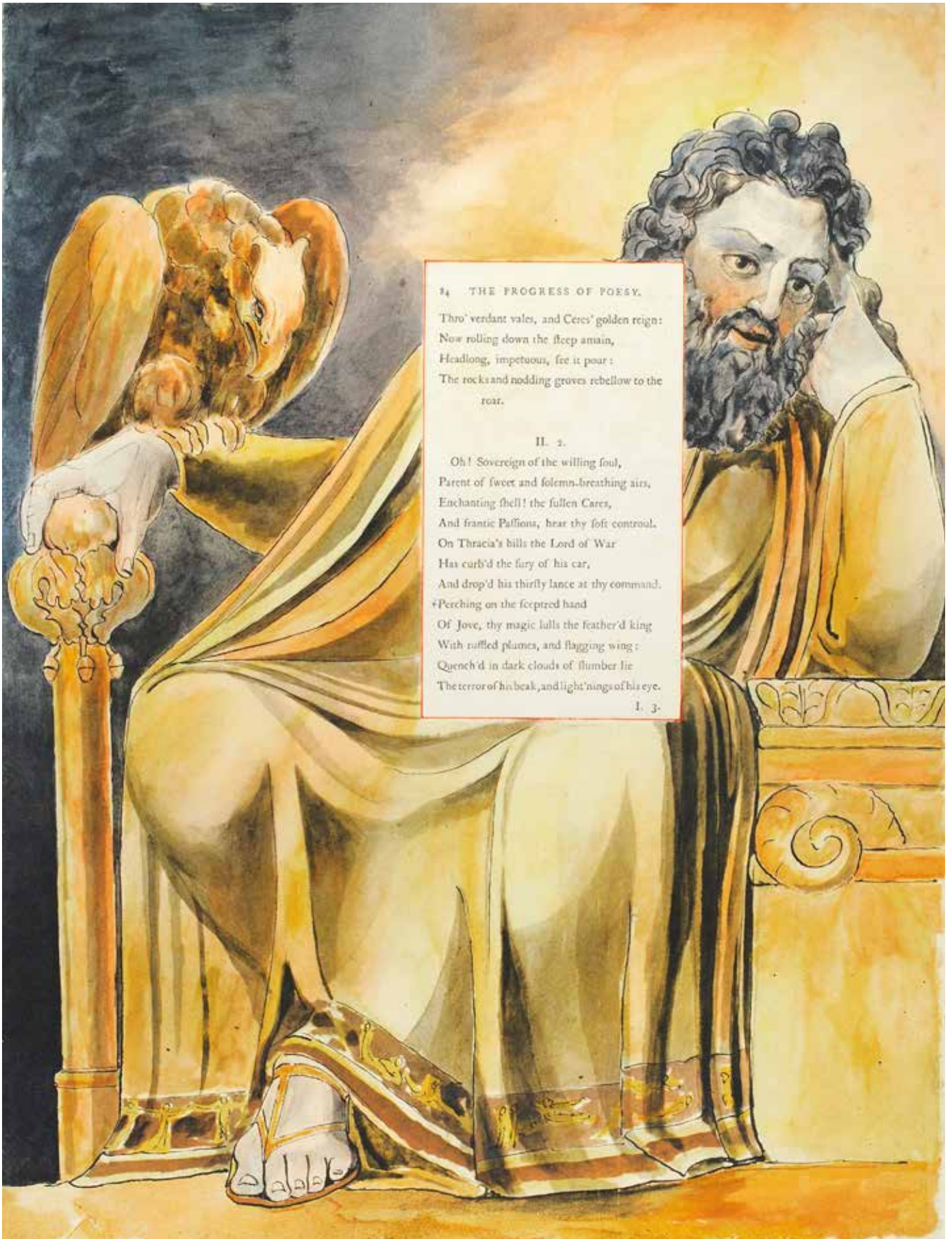


79.









I. THE PROGRESS OF POESY.

Thro' verdant vales, and Ceres' golden reign:  
Now rolling down the steep amain,  
Headlong, impetuous, see it pour:  
The rocks and nodding groves rebellow to the  
roar.

II. 2.

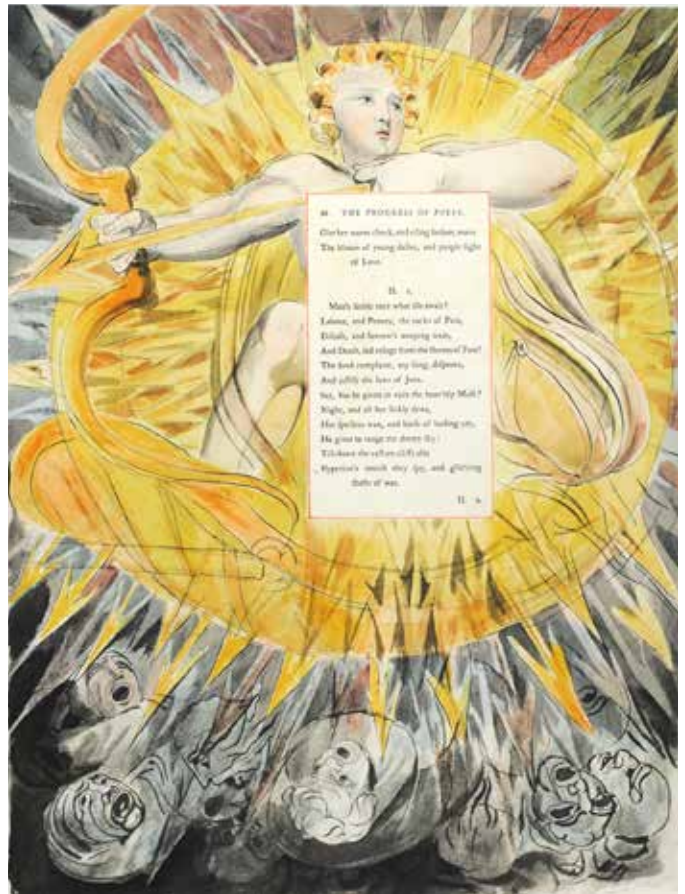
Oh! Sovereign of the willing soul,  
Parent of sweet and solemn-breathing airs,  
Enchanting shell! the fullen Cares,  
And frantic Passions, hear thy soft controul.  
On Thracia's hills the Lord of War  
Has curb'd the fury of his car,  
And drop'd his thirsty lance at thy command.  
Perching on the sceptred hand  
Of Jove, thy magic lulls the feather'd king  
With ruffled plumes, and flagging wing:  
Quench'd in dark clouds of slumber lie  
The terror of his beak, and light'nings of his eye.

I. 3.

85.



86.



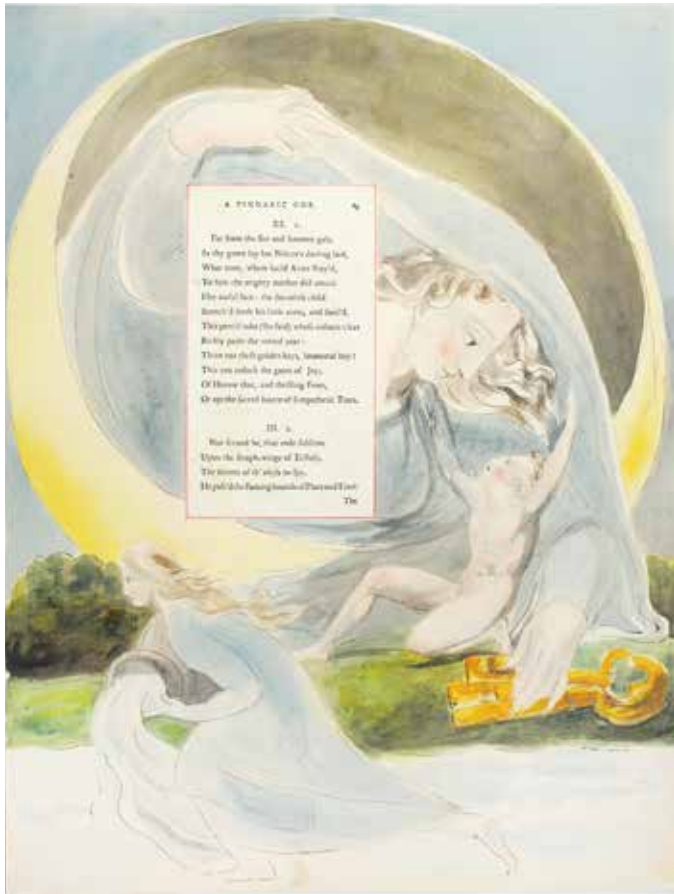
87.



88.



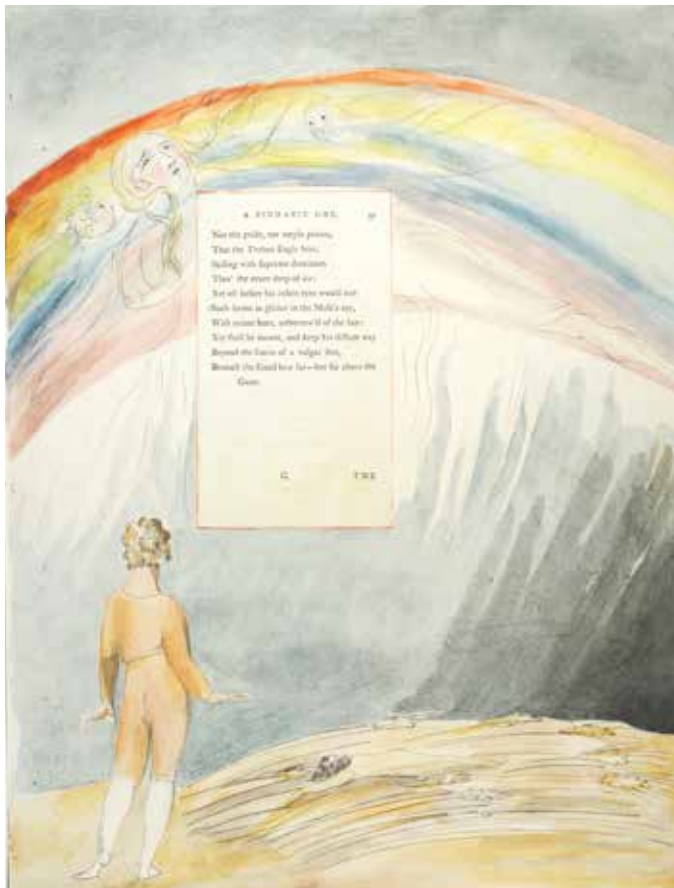
89.



90.



91.



92.





94.

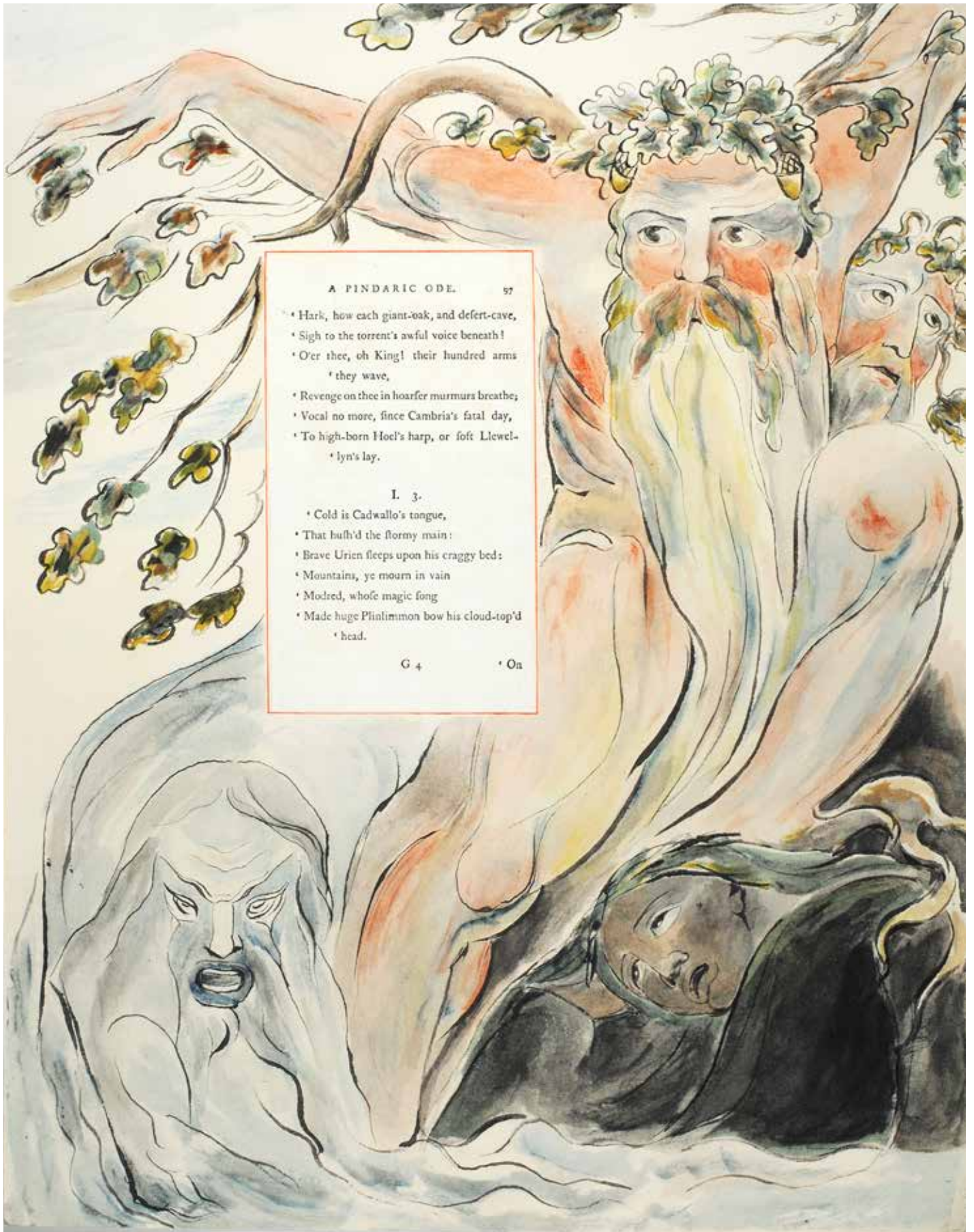


95.



96.





A PINDARIC ODE. 57

\* Hark, how each giant-oak, and desert-cave,  
\* Sigh to the torrent's awful voice beneath!  
\* O'er thee, oh King! their hundred arms  
\* they wave,  
\* Revenge on thee in hoarfer murmurs breathe;  
\* Vocal no more, since Cambria's fatal day,  
\* To high-born Hoel's harp, or soft Llewel-  
\* lyn's lay.

I. 3.

\* Cold is Cadwallo's tongue,  
\* That hush'd the stormy main:  
\* Brave Urien sleeps upon his craggy bed:  
\* Mountains, ye mourn in vain  
\* Modred, whose magic fong  
\* Made huge Plinlimon bow his cloud-top'd  
\* head.

G 4                      \* On









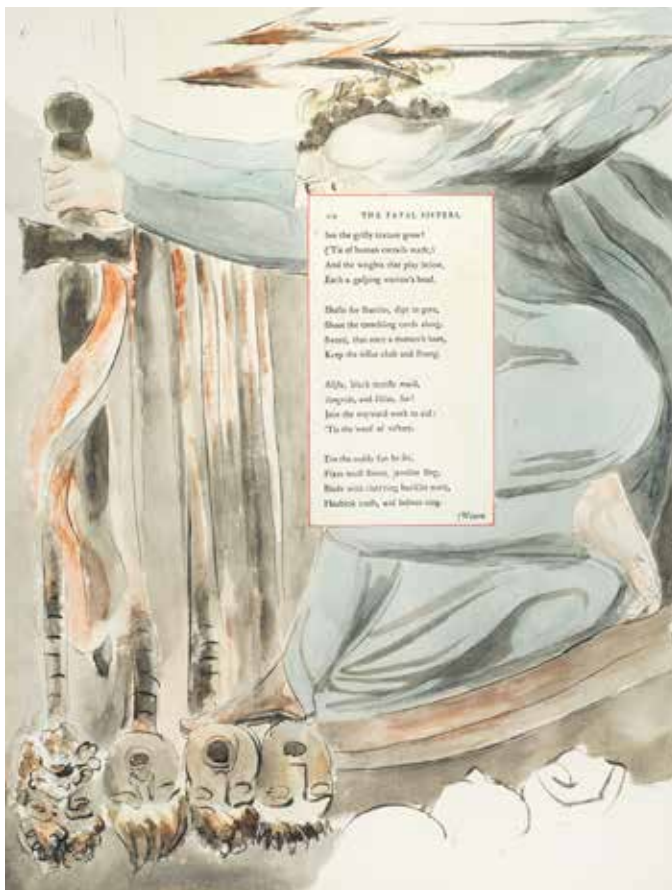
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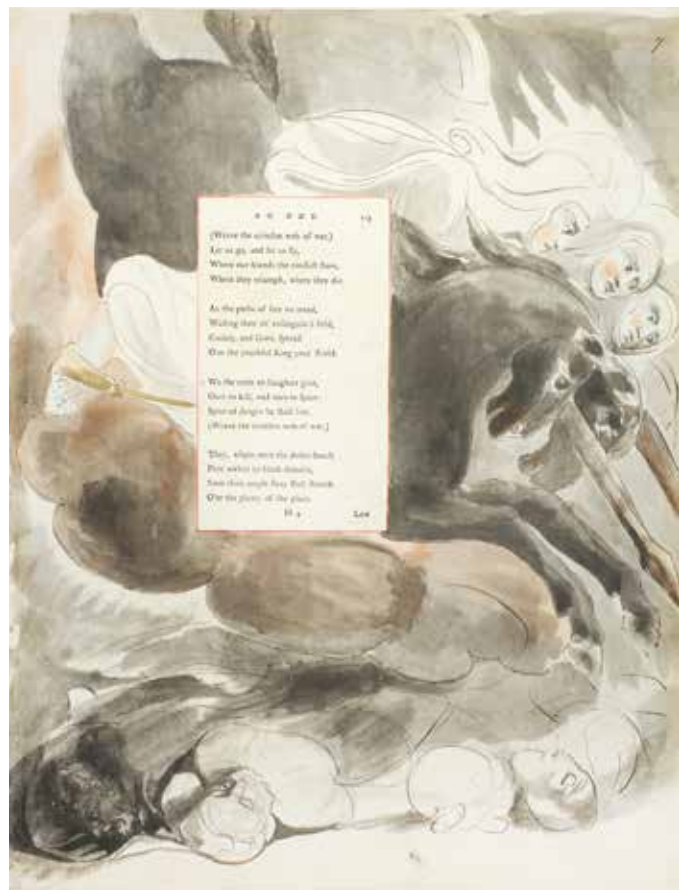
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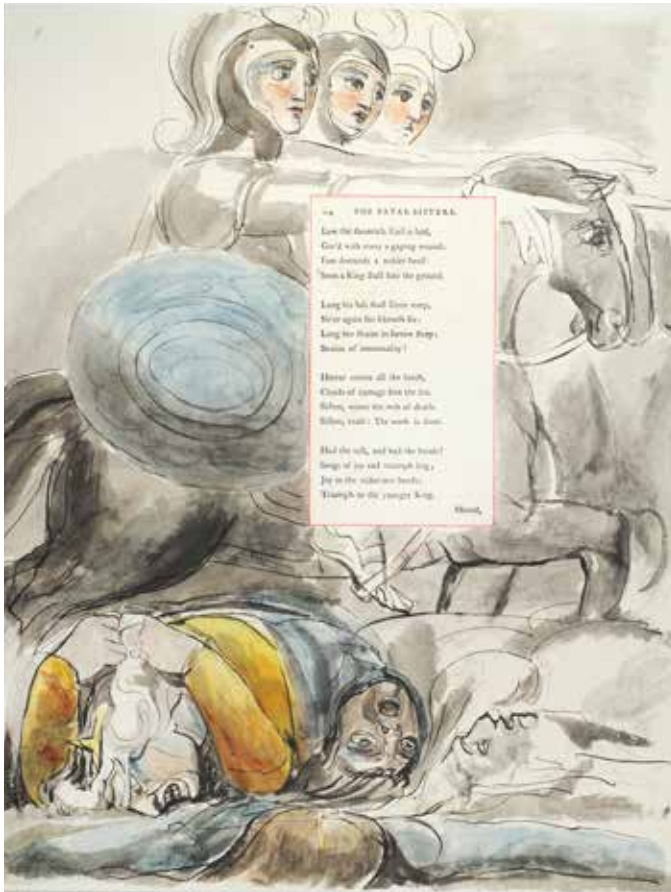
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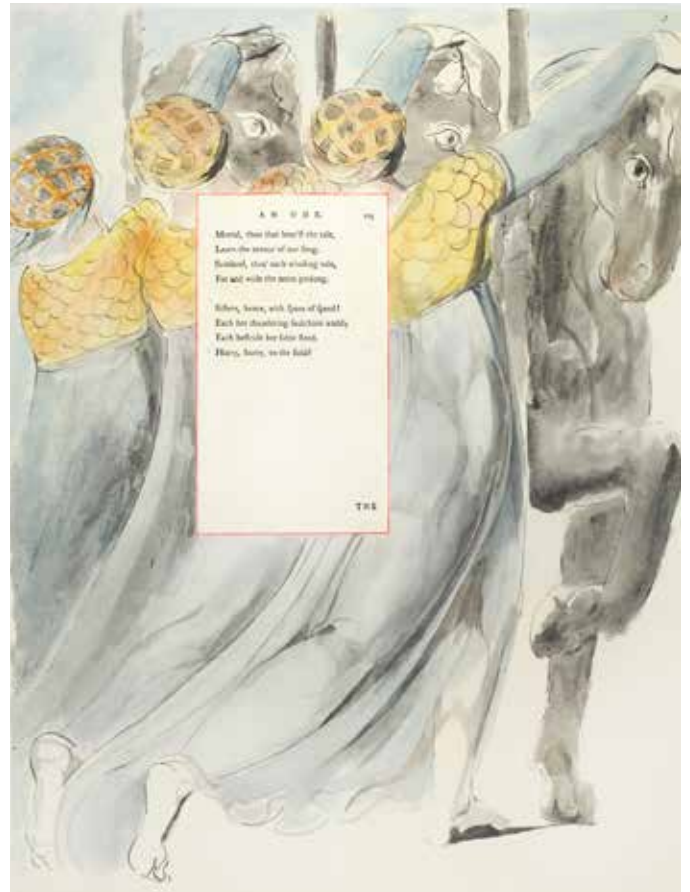
113.



114.

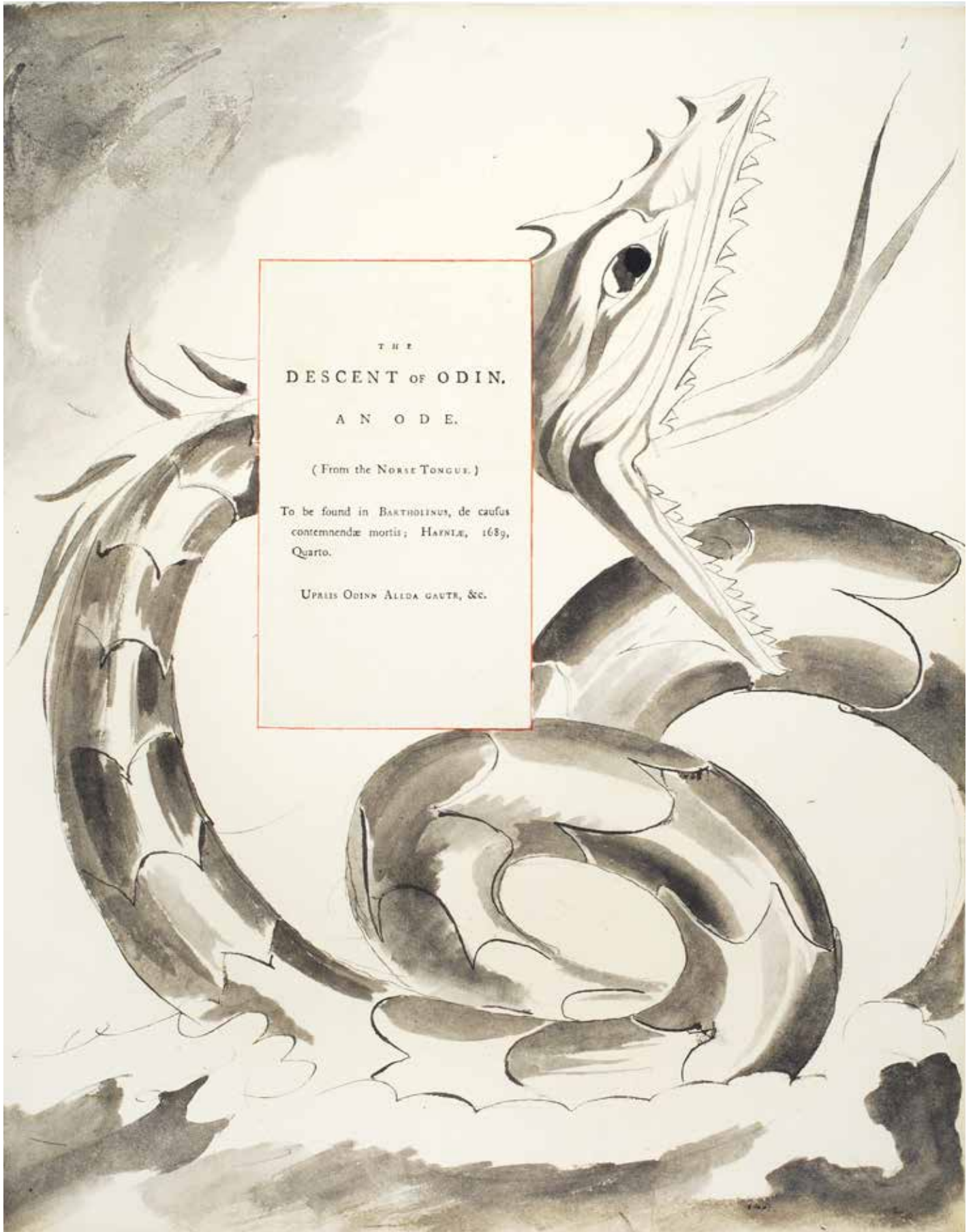


115.



116.





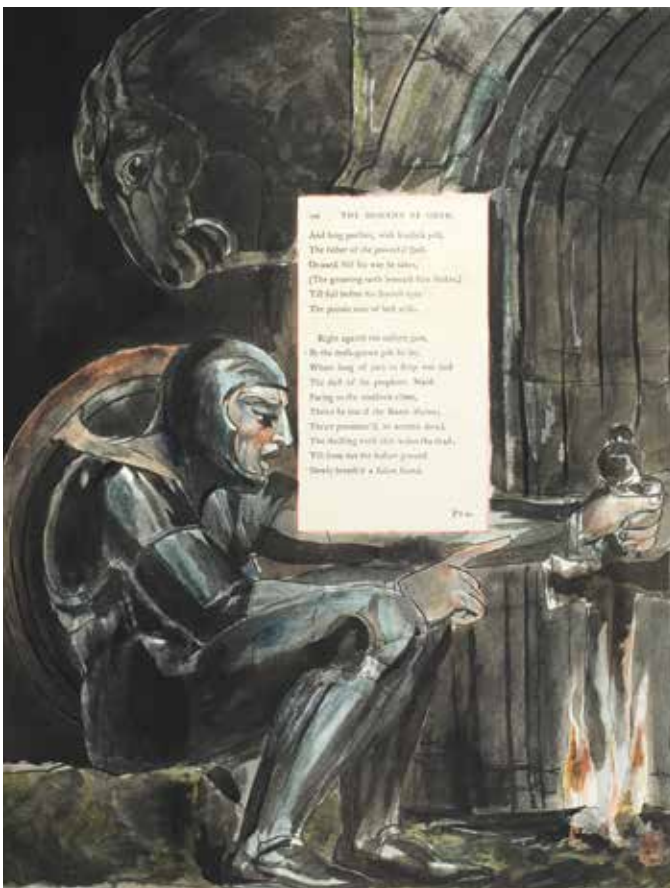
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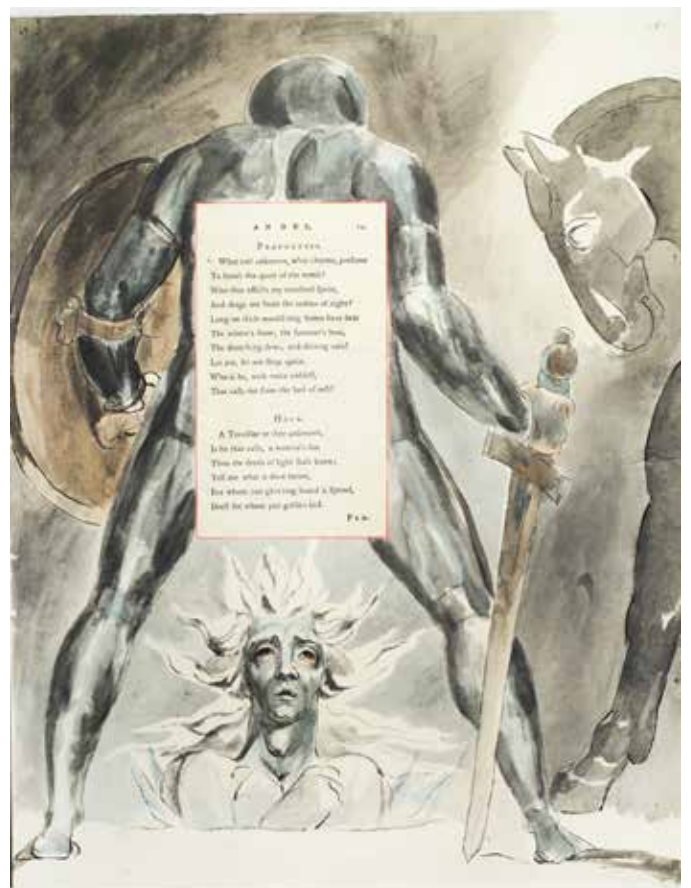
119.



120.



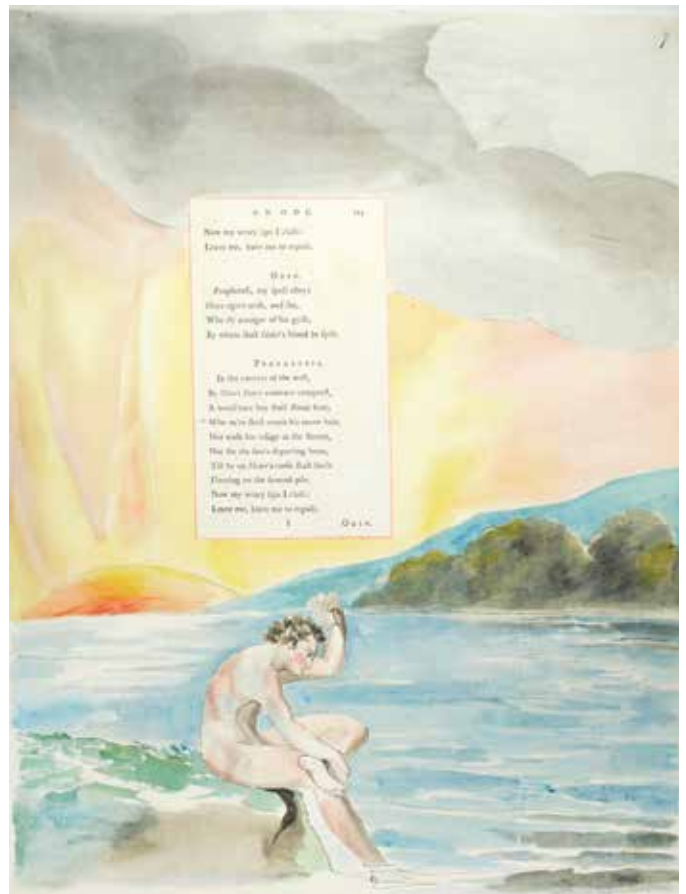
121.



122.



123.



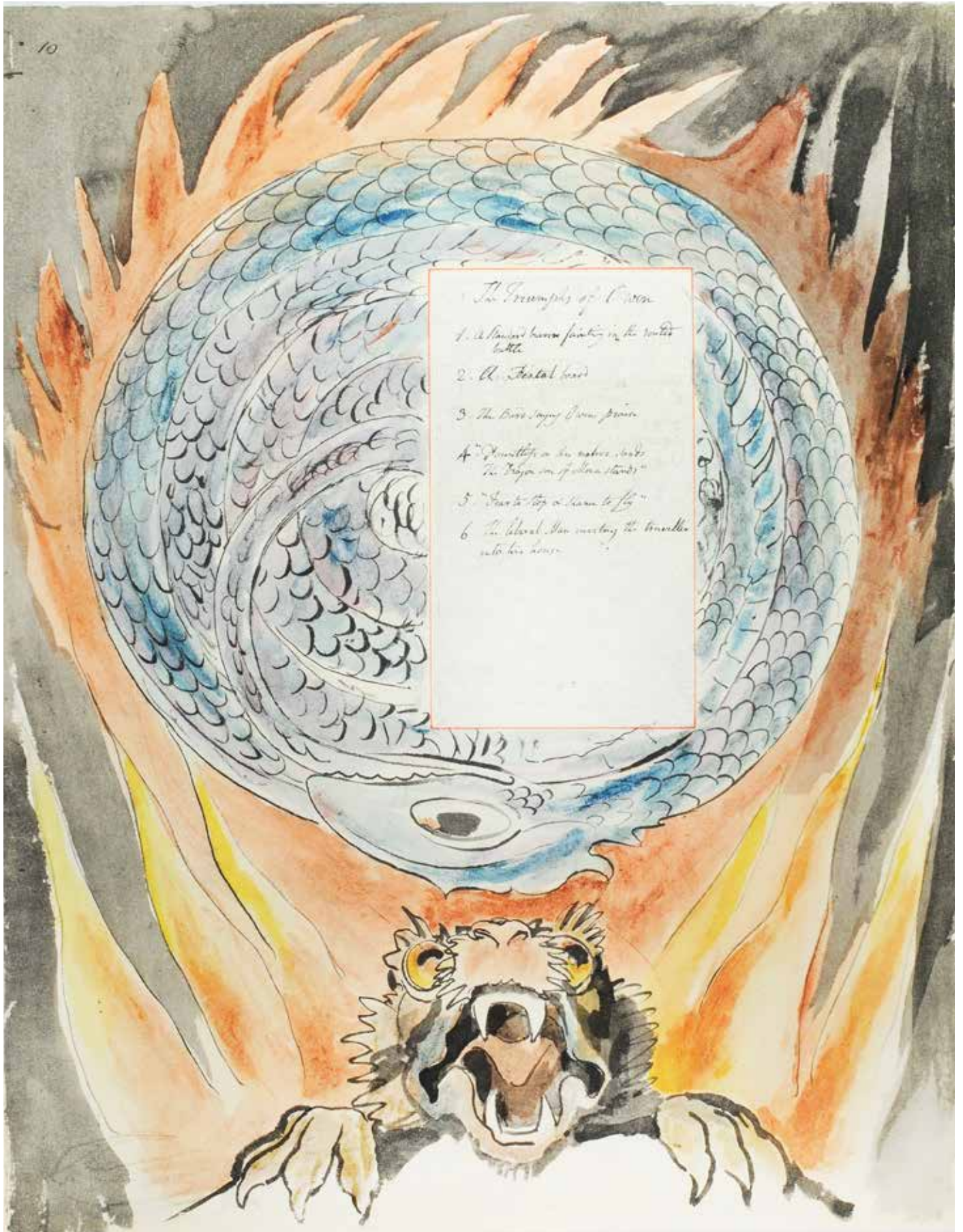
124.



125.



126.







131.



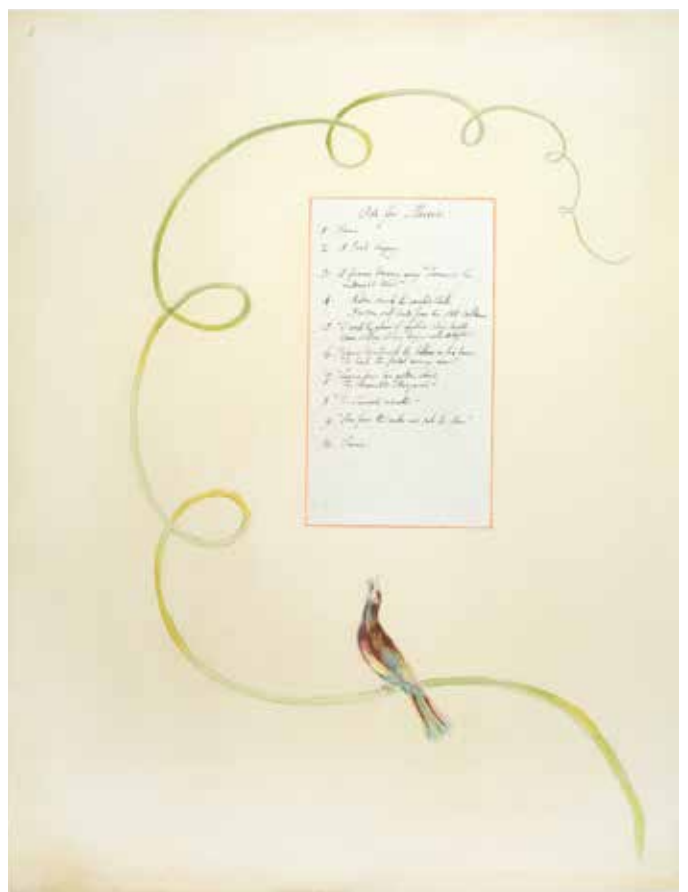
132.



133.



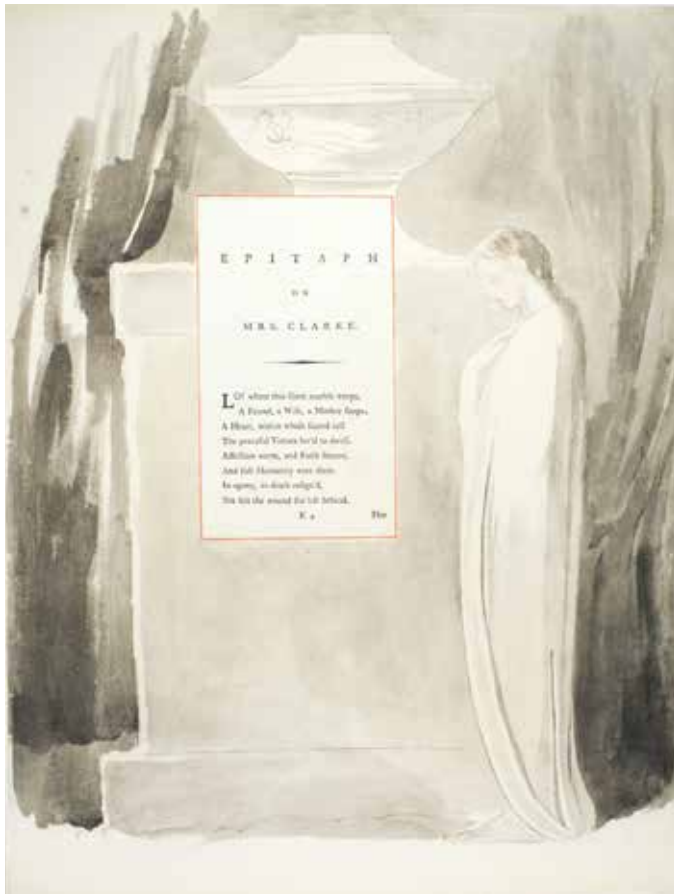
134.







145.



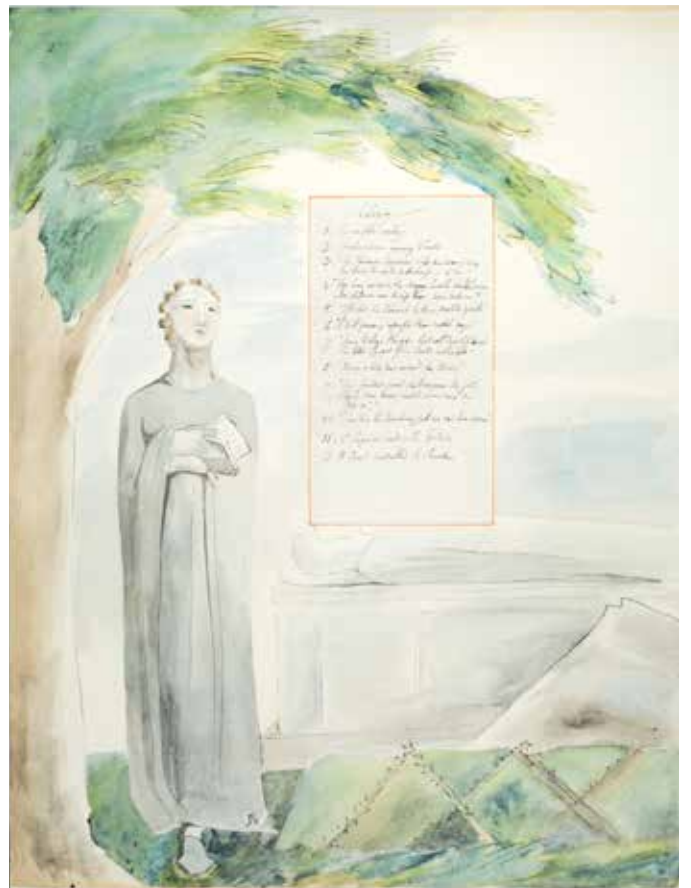
146.



147.



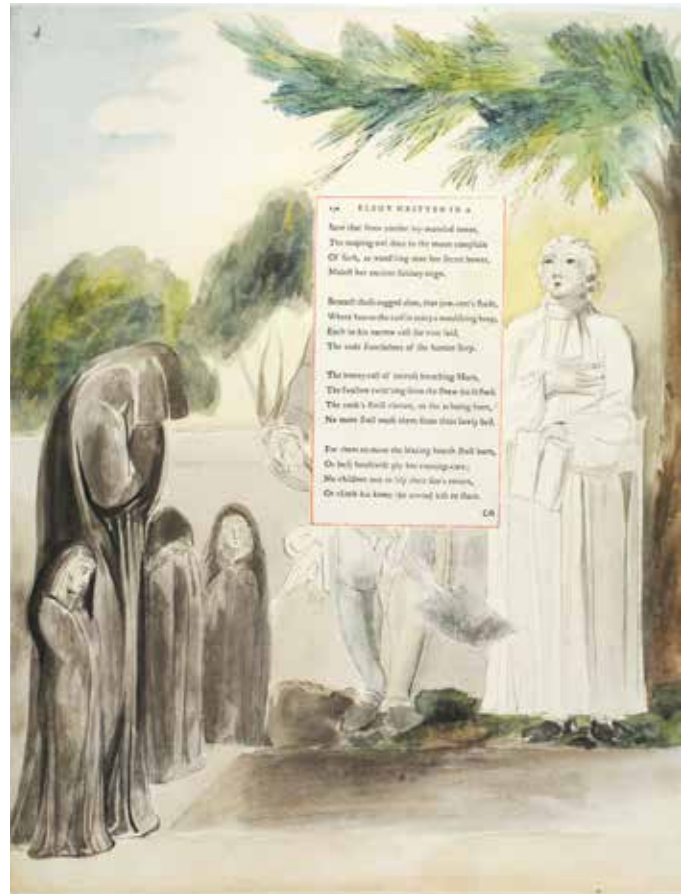
148.



149.



150.

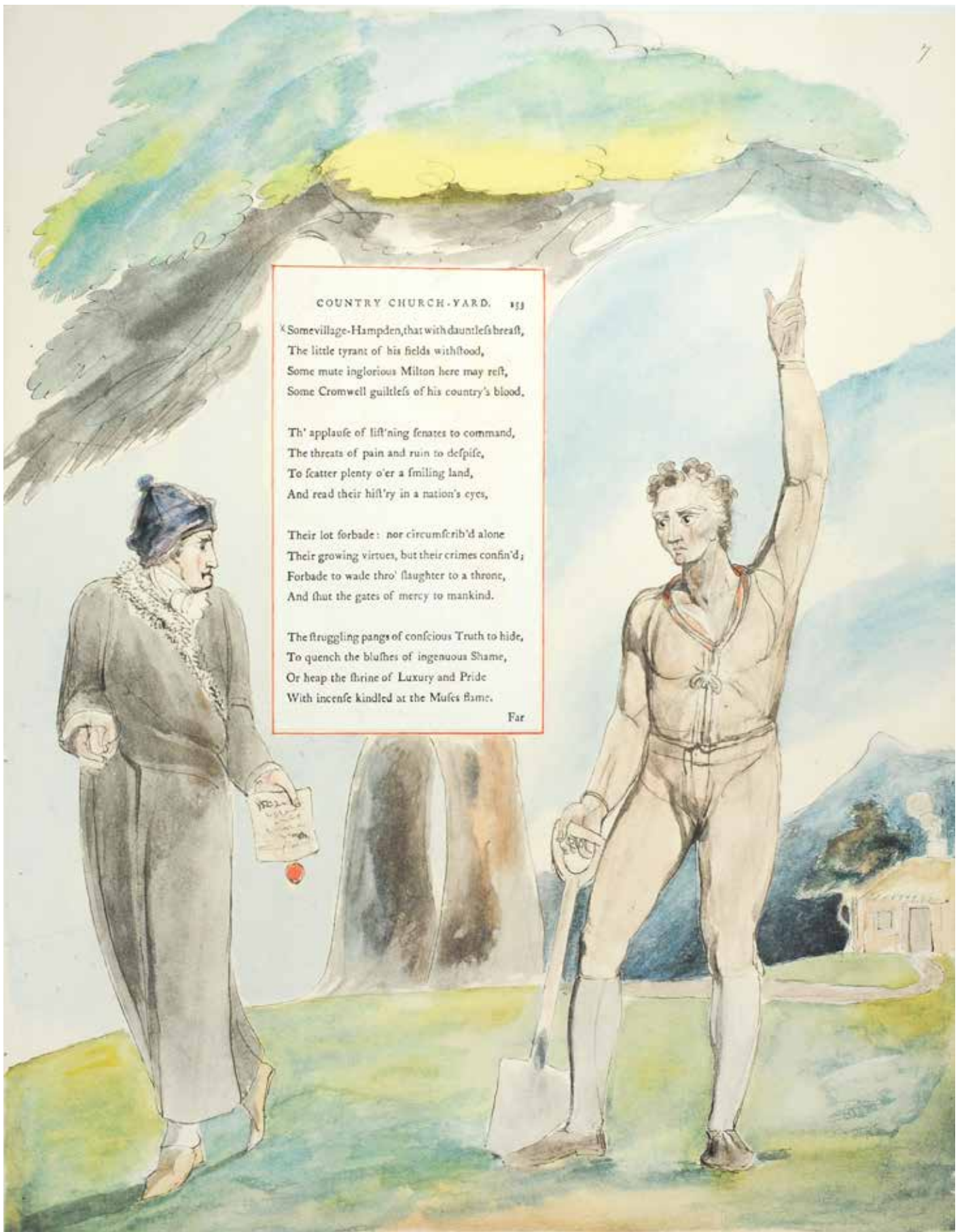


151.



152.





COUNTRY CHURCH-YARD. 153

Some village-Hampden, that with dauntless breast,  
The little tyrant of his fields withstood,  
Some mute inglorious Milton here may rest,  
Some Cromwell guiltless of his country's blood.

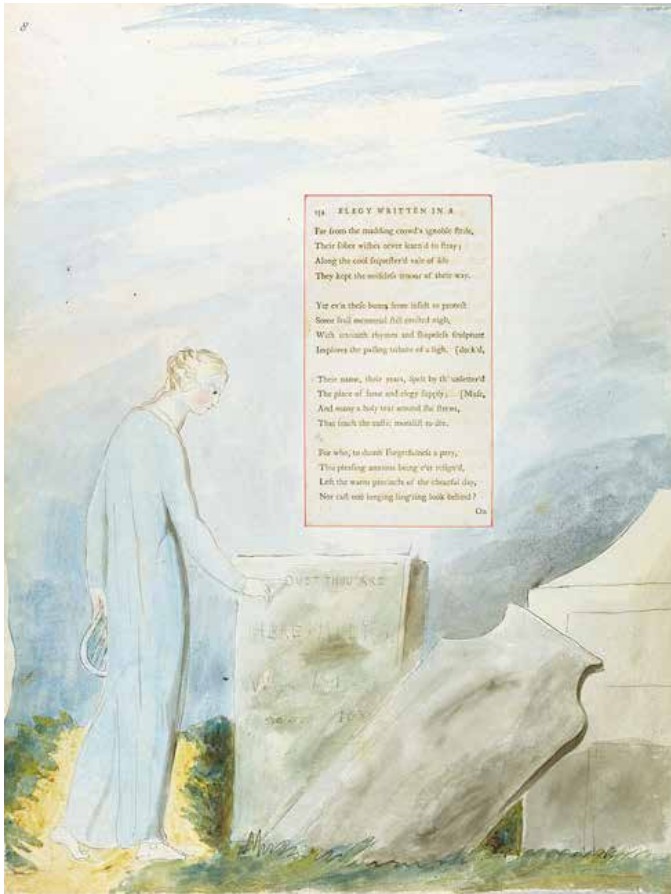
Th' applause of list'ning senates to command,  
The threats of pain and ruin to despise,  
To scatter plenty o'er a smiling land,  
And read their hist'ry in a nation's eyes,

Their lot forbade: nor circumscrib'd alone  
Their growing virtues, but their crimes confin'd;  
Forbade to wade thro' slaughter to a throne,  
And shut the gates of mercy to mankind.

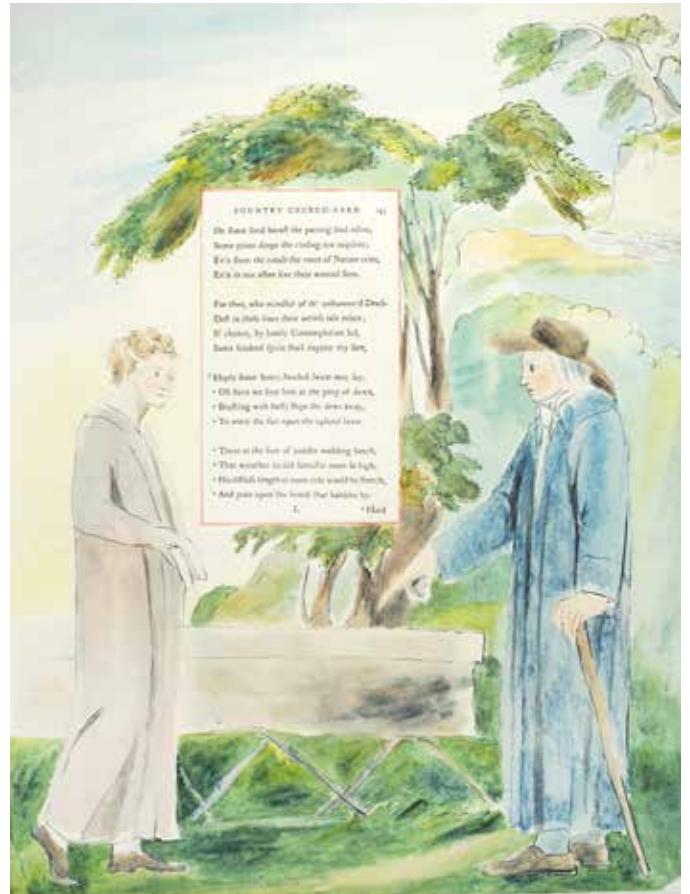
The struggling pangs of conscious Truth to hide,  
To quench the blushes of ingenuous Shame,  
Or heap the shrine of Luxury and Pride  
With incense kindled at the Muses' flame.

Far

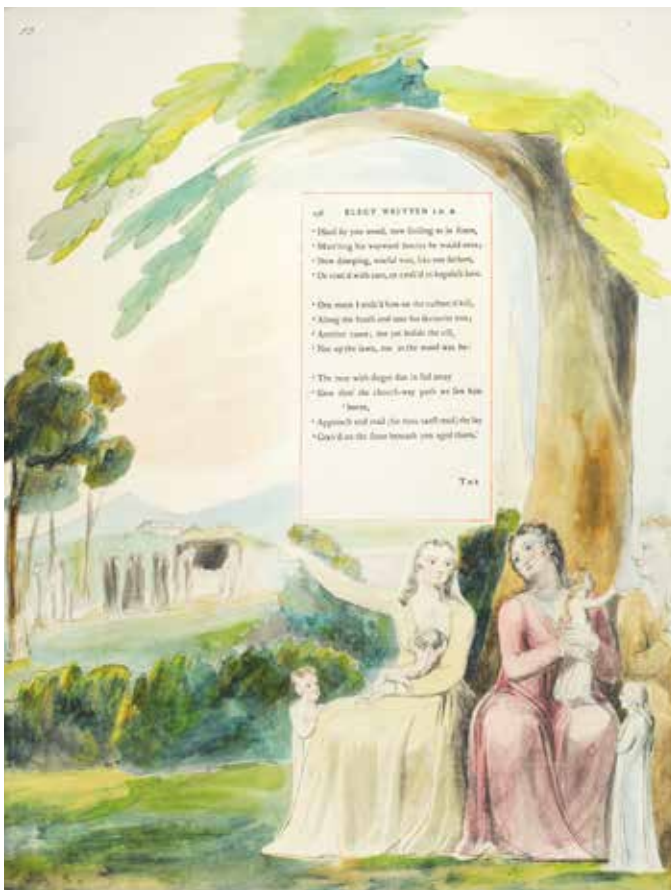
154.



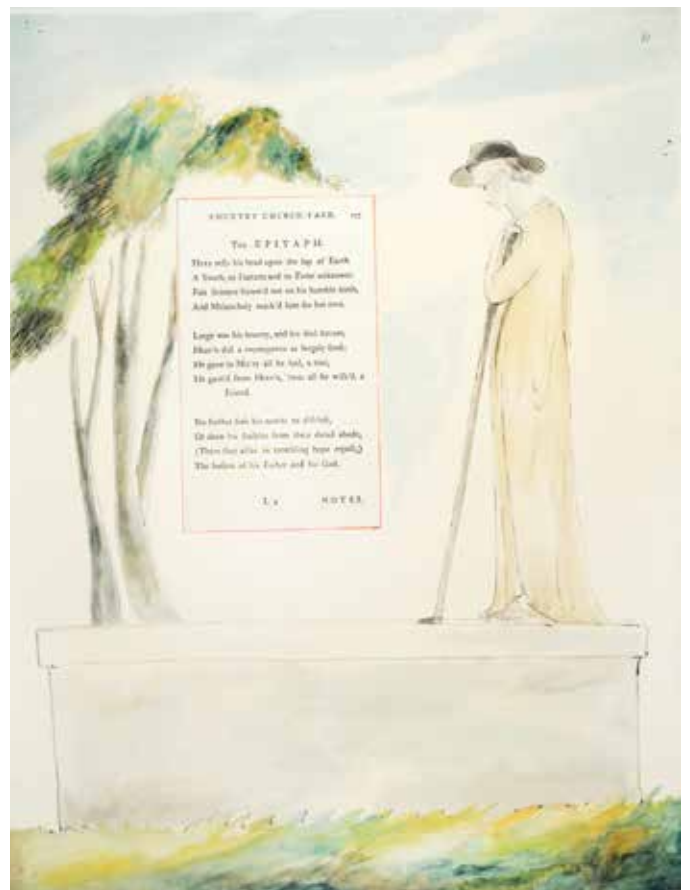
155.



156.



157.







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

\$100 / each

“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*).

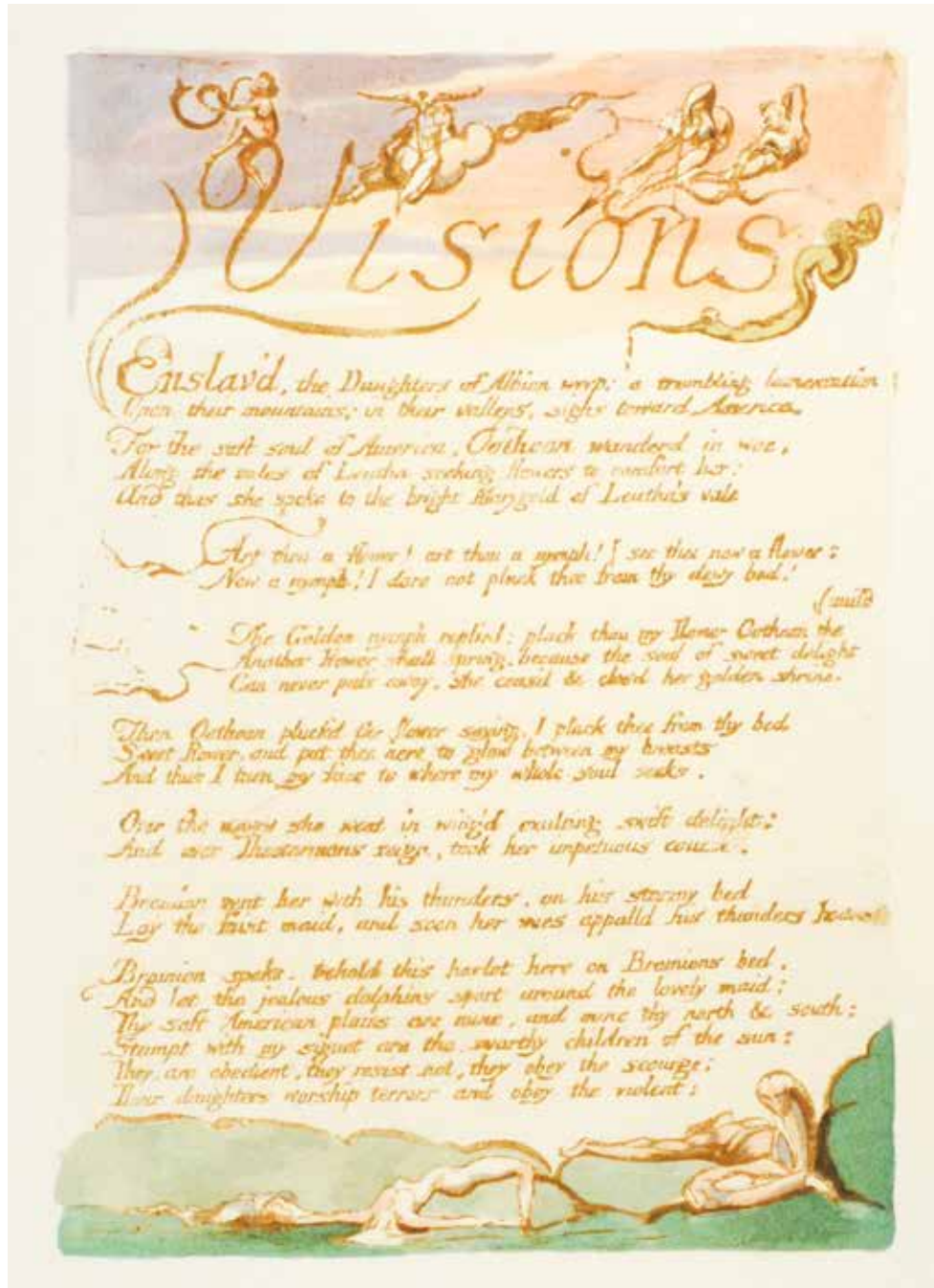


PLATE 1 : “Enslav’d, the Daughters of Albion wept...”

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