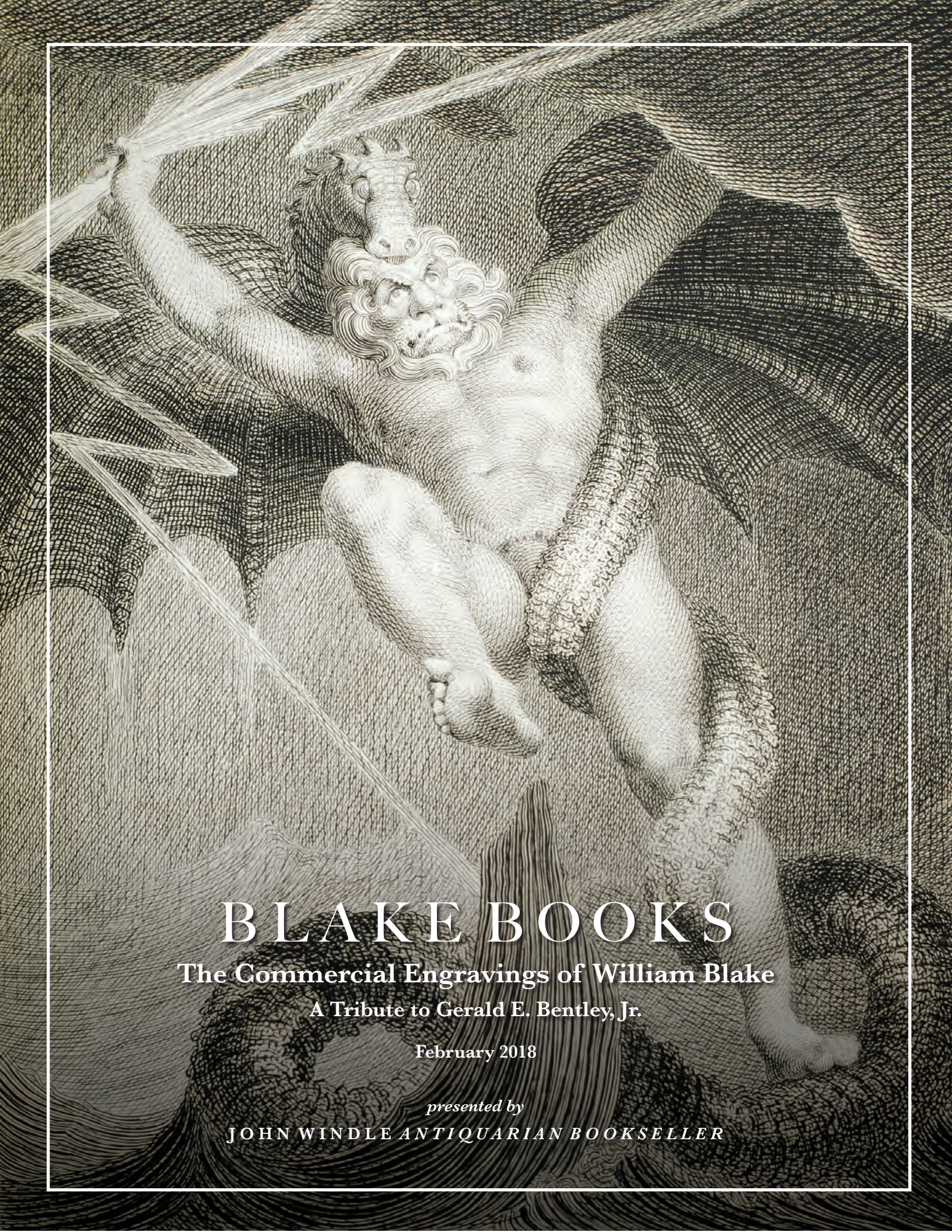


BLAKE BOOKS

The Commercial Engravings of William Blake

A Tribute to Gerald E. Bentley, Jr.

February 2018

presented by

JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

BLAKE BOOKS

The Commercial Engravings of William Blake

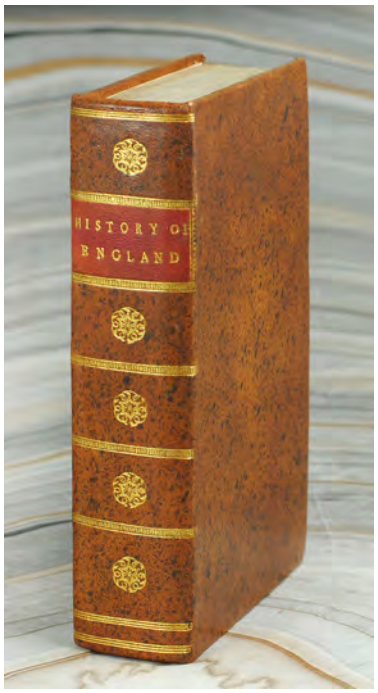
A Tribute to Gerald E. Bentley, Jr.

February 2018

Blake is best known today for his independent vision and experimental methods, yet he made his living as a commercial illustrator. This exhibition shines a light on those commissioned illustrations and the surprising range of books in which they appeared. In them we see his extraordinary versatility as an artist but also flashes of his visionary self—flashes not always appreciated by his publishers. On display are the books themselves, objects that are far less familiar to his admirers today, but that have much to say about Blake the artist.

The exhibition is a small tribute to Gerald E. Bentley, Jr. (1930 – 2017), whose scholarship, including the monumental bibliography, Blake Books, contributed immeasurably to the understanding and appreciation of the enormous range of Blake's works.

JOHN WINDLE *ANTIQUARIAN BOOKSELLER*
49 Geary Street, Suite 205, San Francisco, CA 94108
www.williamblakegallery.com
www.johnwindle.com
415-986-5826



Allen, Charles. ***A New and Improved History of England.*** London: J. Johnson, 1798.

8vo, iv, (4), 551, (1, folding chronological chart) pp., with 4 plates engraved by Blake, from designs ascribed to Fuseli. Recently bound in mottled calf with red leather title and gilt decorations to spine. A very clean copy, with good page margins, but just a touch of mottling to edges of endpapers. The plates have clean and crisp impressions: the imprints of plates 2 and 3 are trimmed closely as often the case with this title, with partial loss of some lower letters on that of plate 2, but plate 3's imprint is fully legible.

§ Bentley, *Blake Books*, 415, Essick, *William Blake's Commercial Book Illustrations*, XXXVI, p75. (108736) $3750.

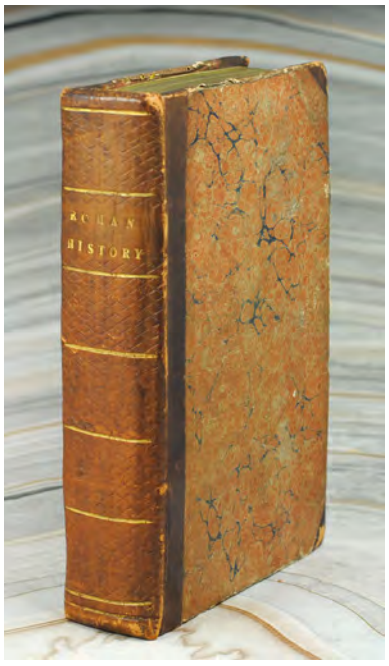




Allen, Charles. ***A New and Improved Roman History. The Second Edition.*** London: J. Johnson, 1798.

8vo, viii, 496 pp., with Blake's 4 engravings after Fuseli. A very good copy in quarter calf over marbled boards; slight wear at corners. Internally very clean and plates crisp, although the text and plates are all quite tightly trimmed, with narrow margins. Plate 2 in particular has been trimmed to the left print margin, although not with any encroachment on the image. Plates 1 and 2's imprints have also been shaved, and page numbers are also occasionally partially shaved on he upper page edge.

§ Bentley, *Blake Books* 416, Essick, *William Blake's Commercial Book Illustrations* XXXVII (p77). (108742) $3750.



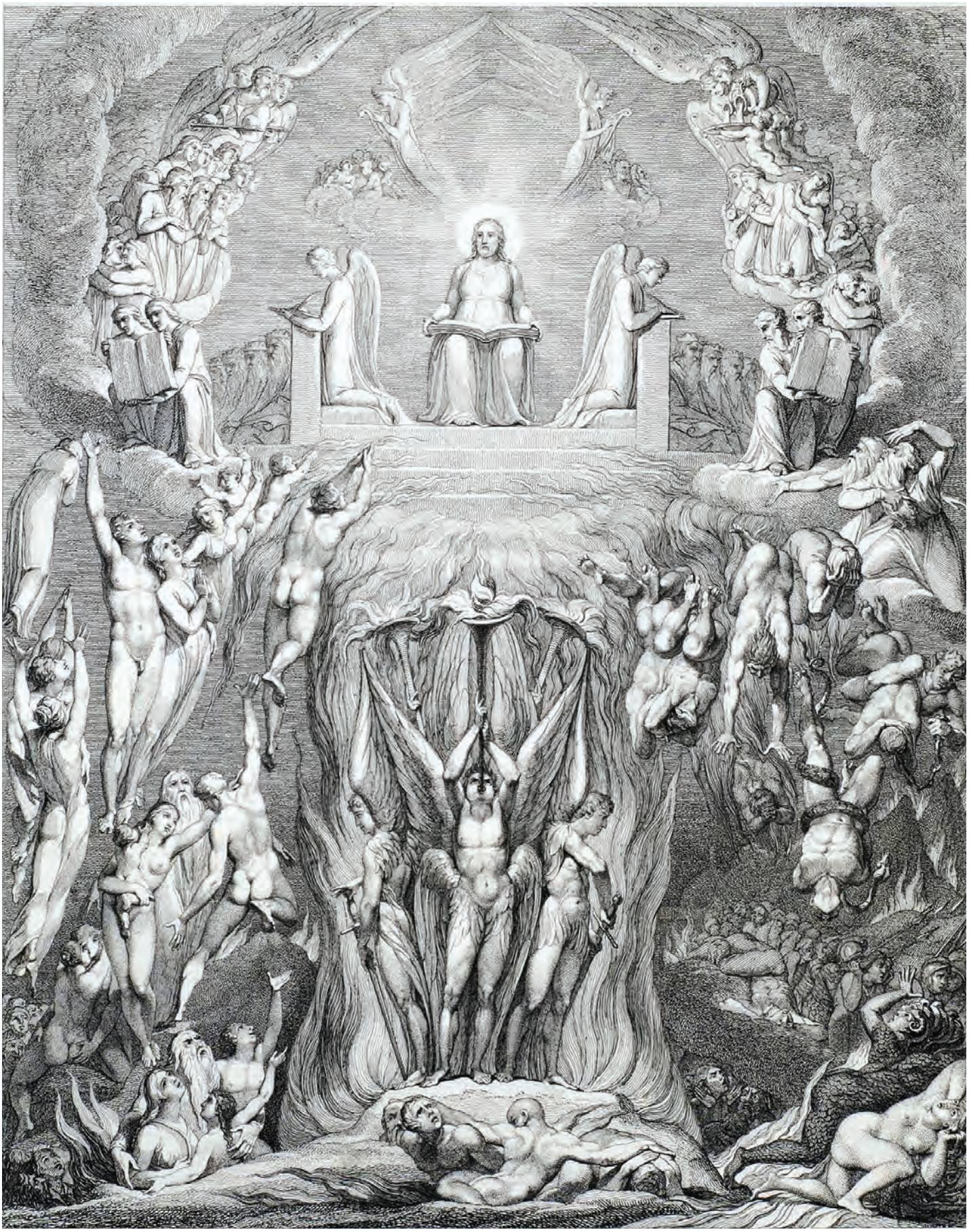


Blair, Robert. Blake, William. ***The Grave. A Poem.*** London: Bensley for Cromek, 1808.

The Scottish poet Robert Blair's meditation on death and resurrection would be little remembered today were it not for Blake's extraordinary illustrations. Yet the creation of this edition was troubled: in the prospectus Blake was listed as both the designer and the engraver, but he was bitterly disappointed when his trial engraving, a wild and gloomy white line rendition of Death's Door, was rejected by the publisher and the commission for the engravings was transferred to Luigi Schiavonetti. Ironically, the publisher promoted the book so well that these designs were among the most widely recognized of Blake's works through much of the nineteenth century.

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.



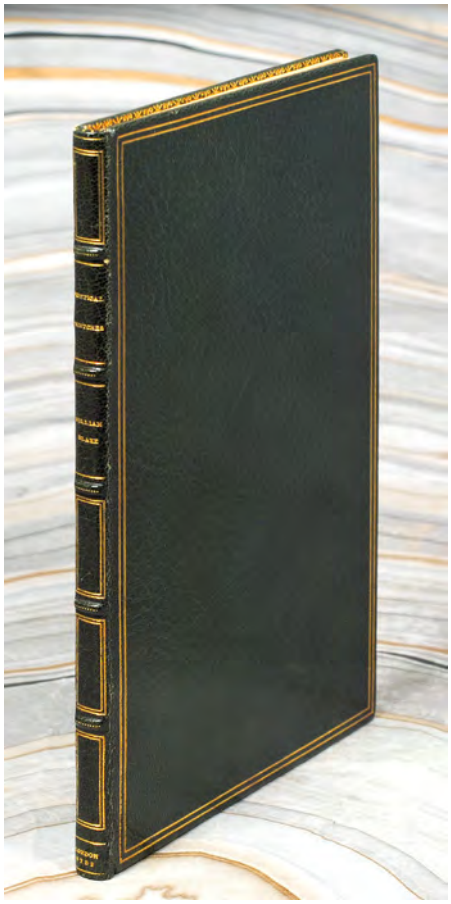
Blake, William. **Frontispiece, "Lenore, clasping her spectral bridegroom," to *Leonora. A Tale, Translated and altered from the German of Gottfried Augustus Burger.*** London: by S. Gosnell for William Miller, 1796.

Frontispiece only, 8 x 6.5 in. Trimmed to the image so losing the text below, but retaining the imprint at the foot "Blake inv. Perry sc."



§ Frontispiece only. Blake's illustrations to Leonora were ridiculed in the press upon publication, which might account for it being one of the rarest letterpress books to contain illustrations designed by Blake. Five copies have sold in the last 30 years; one has appeared at auction. The year 1796 saw three translations of Burger's Lenore, one by J. T. Stanley, one by H. J. Pye, the Poet Laureate, and a third by W. R. Spencer, with designs by Lady Diana Beauclerk. Blake was commissioned to create three illustrations for the Stanley translation, including the frontispiece, "Lenore, clasping her spectral bridegroom," which is famous for supposedly having hung as a separate print in C.G. Jung's office.

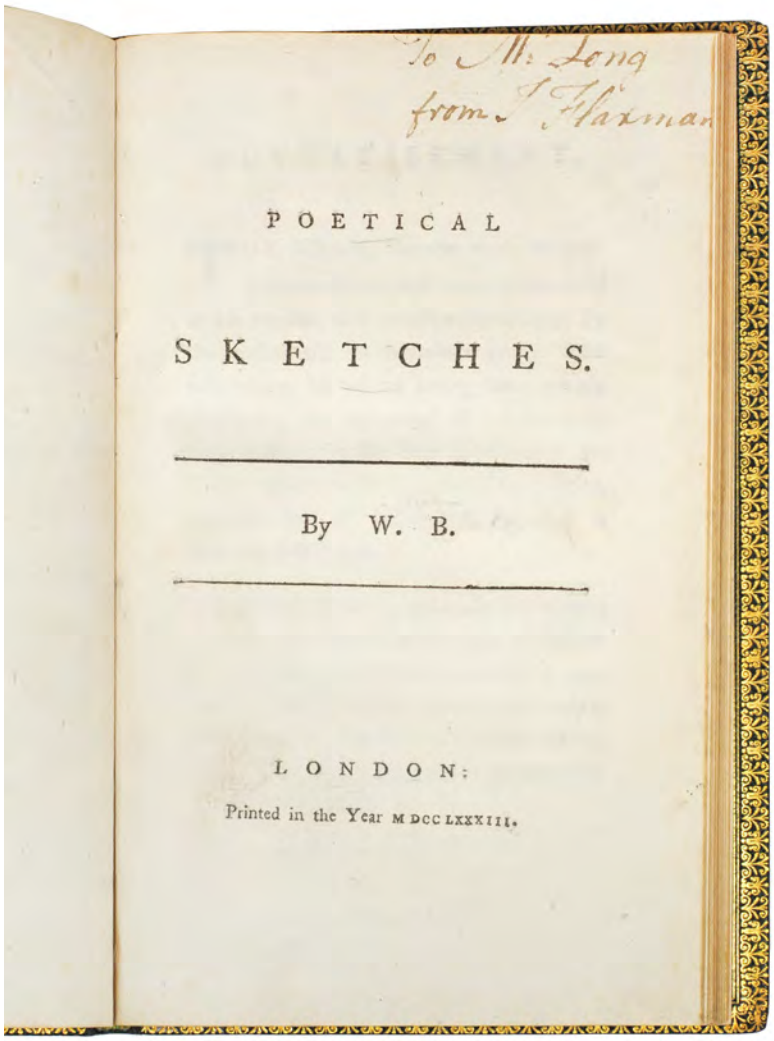
The British Critic for September, 1796, spitefully compared Lady Diana's pictures with those of Blake's: "We are highly impressed by the propriety, decorum and grace which characterizes all the figures of this elegant artist [Lady Beauclerk], even those of a preternatural kind; forming a most striking contrast to the distorted, absurd and impossible monsters exhibited in the frontispiece to Mr. Stanley's last edition [i.e. Blake's design]. Nor can we pass by this opportunity of execrating that detestable taste, founded on the depraved fancy of one man of genius, which substitutes deformity and extravagance for force and expression, and draws men and women without skin, with their joints all dislocated; or imaginary beings which neither can nor ought to exist." The Analytical Review chimed in with comments including "perfectly ludicrous, instead of terrific." Bentley, Blake Books, 440. Easson and Essick, *William Blake Book Illustrator*, vol. 2, XLVI. Bindman, *Complete Graphic Works of Blake*, 380-382. (108590) $1750.



Blake, William. ***Poetical Sketches.*** By W.B. London: 1783.

Slim 8vo, 76pp. Complete with the final blank. Modern full green morocco, enclosed in a quarter green morocco box. With the bookplates of J.O. Edwards in the book and H. Bradley Martin in the box.

§ First edition of Blake's first book, of which 24 copies are recorded with three of those in private hands; this is Copy E. Of these copies, all are in institutions except for one known but unlocated copy, Essick's copy, and this copy, which was sold at the Bradley Martin sale in 1990 for $121,000 and resold to a private collector. Presentation copy inscribed by John Flaxman to William Long. This copy has five manuscript corrections by Blake that are also found in two other copies. "The original 1783 copies were seventy-two pages in length, printed in octavo by John Flaxman's aunt, who owned a small print shop in the Strand, and paid for by Anthony Stephen Mathew and his wife Harriet, dilettantes to whom Blake had been introduced by Flaxman in early 1783. Each individual copy was hand-stitched, with a grey back and a blue cover, reading "POETICAL SKETCHES by W.B." It was printed without a table of contents and many pages were without half titles. Of the extant copies, eleven contain corrections in Blake's handwriting.


To Mr. Long
from J. Flaxman

POETICAL

SKETCHES.

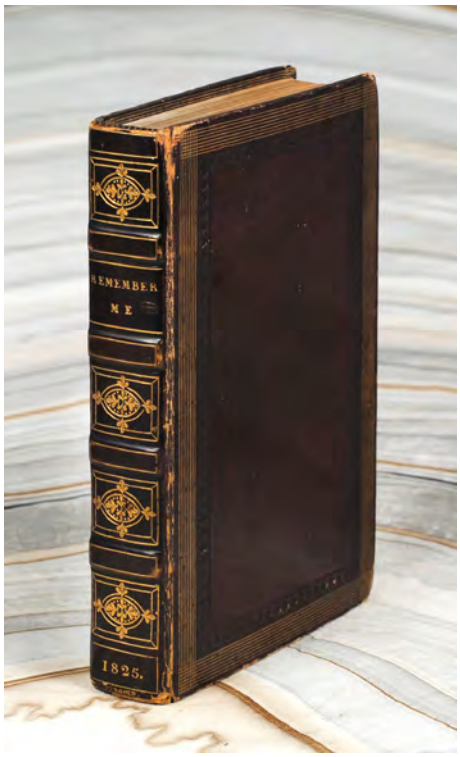
By W. B.

LONDON:

Printed in the Year MDCCLXXXIII.

Poetical Sketches is one of only two works by Blake to be printed conventionally with typesetting; the only other extant work is *The French Revolution* in 1791, which was to be published by Joseph Johnson. However, it never got beyond the proof copy, and was thus not actually published. See Bentley, *Blake Books*, 128; *Blake Books* Supplement, p. 107. Provenance: William Long 1783 (surgeon and acquaintance of Flaxman); Thomas Thorp bookseller 1919 (bound with other works); Henry D. Hughes; George C. Smith (Parke Bernet 1938 to Gabriel Wells); E.W. Keese (Sotheby's 1961); Bradley Martin (Sotheby's 1990); J.O. Edwards (sold privately 2006); private collection 2017. (108501) $250,000.

Blake, William. ***Remember Me! A New Years Gift or Christmas Present, 1825.*** London: I. Poole, [1824].

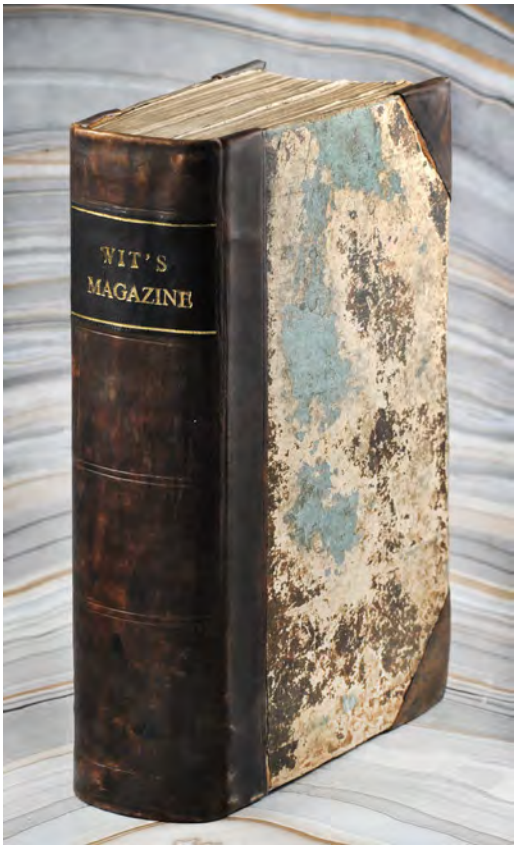


Small 8vo, xxiv, 372 pp. With an engraved frontispiece, 4 full-page engravings including one by Blake, 8 hand-coloured botanical plates, 8 plates of engraved music, and a calendar with an engraved title-page and 6 plates. Publisher's de luxe original full brown polished calf, covers panelled in gilt, 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 of the de luxe issue.

§ 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. Three copies in all have been sold in the last 30 years: Sotheby's Belgravia, 3 Feb. 1976, lot 3, Sotheby's London, 6 June 1991, lot 97, and a copy sold privately by Maggs Bros. to Robert N. Essick replacing this copy from Essick purchased at the 1976 sale. 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, Blake Books, 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, colour 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.







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

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

§ 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, *Blake Books*, 513. Essick, *William Blake's Commercial Book Illustrations*, XVI. (104672) $5750.

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

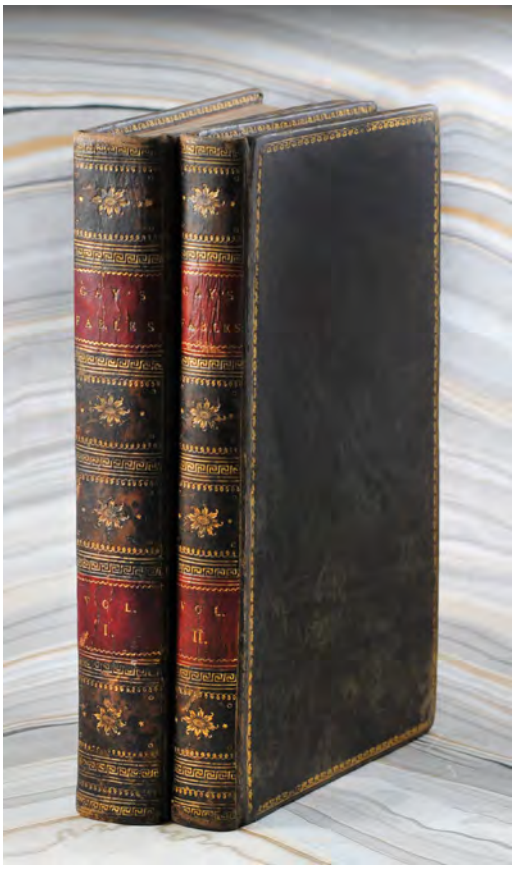




2 vols. in one, 4to, xx, 218, 124, (2, directions to the binder, errata, ads); (2), viii, 200 pp. With a frontispiece to each volume, ten plates in vol. I and 8 in vol. II. Modern full calf a bit rubbed, some light spotting and foxing as usual, a very good copy with directions to the binder in the first part and half title. The Blake plates are exceptionally clean with wide margins.

§ Best edition. 6 plates are engraved by Blake, the best known being *Fertilization of Egypt* (see next page) and *Tornado* (see above), 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) $3,750.





Gay, John. Blake, William. ***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.

§ First edition with Blake's plates. This, copy very tall, possibly large-paper "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." (Sotheran's). The first issue is easily identified because it uses the long "s" throughout and the second does not. Bentley, Blake Books, 460A. Essick, *William Blake's Commercial Book Illustrations*, XXVI. Ray, *The Illustrator and the Book in England*, 1. (109220) $1500.





Set of (9) Blake Prints from Fables by John Gay. London: John Stockdale, 1793.

8vo, (9) single leaves on wove paper, some soling and foxing, images clean, as follows: (1) *The Tame Stag*; (1) *The Pin and the Needle*; (1) *The Goat Without a Beard*; (1) *The Butterfly and the Snail*; (1) *The Persian, The Sun, and the Cloud;* (1) *The Setting Dog and the Partridge*; (1) *The Owl and the Farmer*; (1) *Pan and Fortune; and* (1) *The Raven, the Sexton and the Earth-Worm.*

§ See previous item. Bentley, Blake Books, 460. (104904) $750..



Hayley, William. Blake, 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.

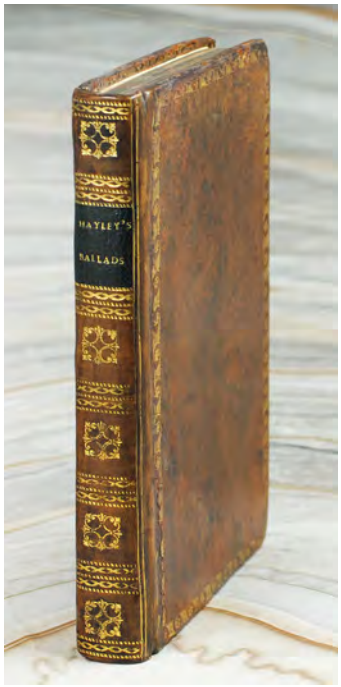
§ Frontispiece to the first edition of one of the rarest letterpress publications containing engravings by Blake. *Adam and the Beasts* is one of Blake's most alluring images. The illustrations were drawn, engraved, printed, and published by Blake himself. The work was a commercial disaster, and he was 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, *Blake Books*, 466. Easson and Essick, *William Blake Book Illustrator,* vol. 1, VI. Bindman, *Complete Graphic Works of Blak*e, 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.



Haley, William. ***Ballads, Founded on Anecdotes Relating to Animals, with plates designed by William Blake.*** Chichester: J.Seagrave for Richard Phillips, 1805.

Small 8 vo, (8), 212 pp. with 5 plates designed and engraved by Blake. Mild offsetting/spotting from plates as usual, but overall a clean and very pleasing copy in calf with neatly repaired gilt spine.

§ First edition, with plates 1-3 in first state. Bentley 465. (108732) $6500.



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



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

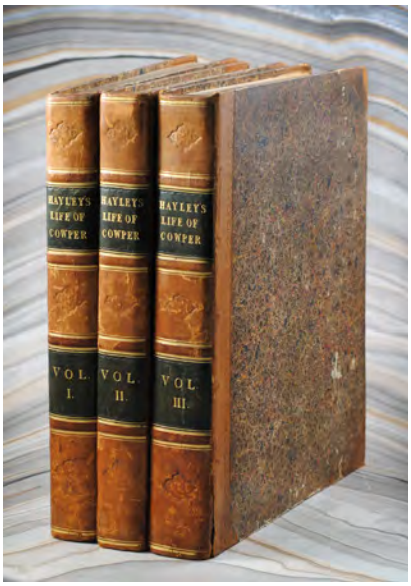


The Lion.
Single plate, full margins, well printed, first state. (106641) $975.

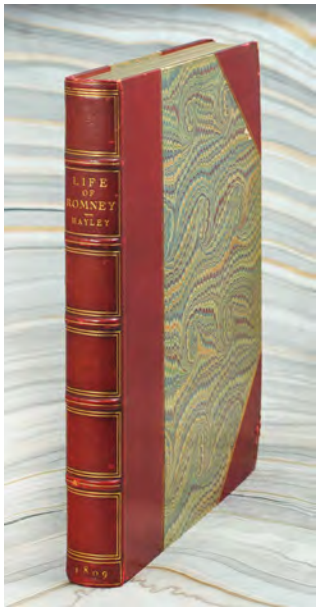


Hayley, William. William Blake. ***Life and Posthumous Writings of William Cowper... By William Hayley.*** Chichester: J. Seagrave, 1803-04.

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. 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, however "the plates for vols i-ii are much more clearly and darkly printed in the second edition (so indicated on the title pages) than the first. Perhaps many of the lines were cut more deeply when the plates were converted in their second states, but more careful inking and printing could account for the considerable tonal differences. One hesitates to blame Mrs. Blake for the poor impressions of the first states, but that may indeed be the case" (Essick, *William Blake's Commercial Book Illustrations*, 86). Bentley, *Blake Books*, 468 A. Easson & Essick I, VII. (105032) $1250.



Hayley, William. ***The Life of George Romney.*** Chichester: W. Mason, 1809.

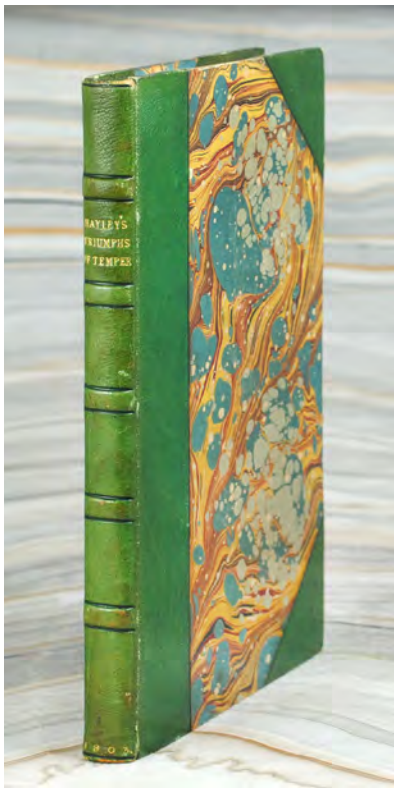
Large 4to, (8), 416, (7) pp, with a portrait frontispiece and 11 engraved plates, including one by Blake after Romney. Large paper copy in red half calf over marbled paper boards, with gilt rules and titling. A very good copy with clean pages and prints throughout : just traces of ageing on the first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



§ Bentley, *Blake Books* 469, Essick, *William Blake's Commercial Book Illustrations*, XLIX. (108741) $3250.

Hayley, William. Blake, 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 pages. With 6 engraved plates by William Blake after Maria Flaxman. Later half green morocco, gilt top, other edges untrimmed, an excellent copy with wide margins.





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





Huet-Villiers, Francois, (artist); William Blake (engraver). ***Mrs Q. : Stipple etching/engraving with mezzotint, engraved by William Blake.*** London: I. Barrow, St. Pancras, London, 1820.

Plate mark 35.2 x 24.9 cm, Image size 29.4 x 22.9 cm. Paper size approx. 40.6 x 28.8 cm. Back of frame giving provenance, with Christie's auction ticket showing sale on 16th April 1900 to Vaughan for 37 guineas. Colour printed with brown and flesh tones to hair, face, neck, and hands, plus a blue waist sash. Age dusted across background, but colouring of the face and dress detail still strong and clear. Inverted "V" shaped repair to what appears to be a tear to the paper above and to the right of Mrs Q, fairly minimal but a couple of small specks of paper loss show the white mounting board below and could benefit from a professional repair. A previous frame mount created small dust lines round the title and imprints below the image where it was cut away to show these.

§ The portrait is of Harriet Quintin, the Prince Regent's mistress, and featured in E. Eglantine's "Memoirs of the Life of the Celebrated Mrs Q", London 1822. It is believed to be the portrait Jane Austen referred to as precisely how she imagined her character Jane Bennet to look in "Pride and Prejudice" (letter to her sister, 24 May 1813). See Essick : *The Separate Plates of William Blake*, p 191. Second state, as usual. The auction sale is not noted in Essick's list of untraced copies, but the documentation looks convincing enough, as does the print. (108729) $1500.

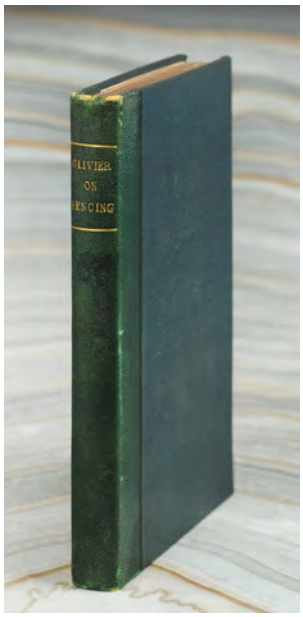


Malkin, Benjamin Heath. ***A Father's Memoirs to His Child.*** London: Longman, 1806.

8vo, iv, xlviii, 172 pp. With a frontispiece by Blake, engraved by Cromek, and 3 other plates. A large paper copy, very good in original gray boards slightly darkened and worn at corners and with steel gray cloth spine showing wear at edges at rear. Contained in a most attractive and near fine red morocco and gilt slipcase, probably c 1860, with gilt ruled sides and five ornate gilt compartments to spine, raised bands and title panel lettered in gilt. George Goyders's copy with his bookplate.



§ 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, who died at the age of seven. Bentley, Blake Books 18 and 248. (108740) $3000.



Olivier, J. ***Fencing Familiarised.*** London: John Bell, 1780.

8vo, [iv], xlvii, 205 pp. with 14 plates, including the frontispiece, the small plate on the dedication to the Earl of Harrington and the 12 folding plates. Blake engraved the third folding plate at the end, after J. Roberts. A very good copy, rebound in quarter green roan over green cloth boards, with gilt title lettering to spine, slight wear to spine ends, and spine slightly sunned. The half-title is moderately foxed, as is the English full title on the reverse. All other pages and all plates are unaffected and are very clean. The text is in both English and French with parallel versions facing on each opening.



§ Bentley, *Blake Books,* 488, Essick, *William Blake's Commercial Book Illustrations*, II, p 20. (108747) $1000.

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



10 volumes, royal 8vo, with a portrait frontispiece of Shakespeare and 37 separate engravings after drawings by Fuseli by Neagle, Cromek, Rhodes, Dodley, and two by Blake. Original calf, rather worn with some hinges cracked. Gilt on raised backstrip, also rather worn. Volume 1 has some cracking to spine. Some spotting. Volume 1 has one minor worm hole on the lower margin that goes through a number of pages to the rear pastedown. Volume 3 has a small worm hole that goes through the entire lower margin of the book and becomes two holes that continues to the back pastedown. Volume 9 has some minimal worming at the rear pastedown. The text in all volumes is unaffected. Volumes 1 and 3 have a few untrimmed pages. Each volume has a bookplate from the previous owner, Henry Frederick Thistlethwayte, at front. Volume 1 is inscribed with a note from Thistlethwayte to his son Alfred. The plates are fine impressions.



§ Large-paper issue of the best-illustrated collection of Shakespeare's plays (save only the elephant-folio Boydell). This was one of Fuseli's major projects as a book-illustrator and it succeeds brilliantly; the engravings are dramatic and rich, and, in this edition, well printed. Blake engraved two plates after Fuseli for the book, his only illustrations of Shakespeare. Vol. VII for *King Henry VIII* and vol. X for *Romeo and Juliet* (see following page). There was a nine-volume small-paper issue with greatly inferior printing of text and plates but, as Bentley observed, "the ten-volume edition is considerably more elegant". Bentley 498. Essick, *William Blake's Commercial Book Illustrations*, XLVII. (107915) $2750.

The Plays of William Shakspeare [sic]…
London: Rivington [and 40 other booksellers], 1805.
"King Henry VIII". 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. See previous item. (107268) $500.


Act I. ROMEO and JULIET. Sc. 1.
H. Fuseli, R.A. inv.
W. Blake. sc.
Enter Apothecary.
Romeo. Come hither Man. I see that thou art poor:
Hold there's forty ducats:—
Publish'd by C & F Rivington London Jan 14. 1804.



Stedman, Captain John Gabriel. ***Narrative of a Five Year's Expedition Against the Revolted Negroes of Surinam.*** London: J, Johnson, 1806.



2 vols. 4to, xviii, 423, (4, index and plate list); iv, 419 (6, index and plate list) pp. with 40 hand-coloured plates in both vol. I and vol. II as called for plus hand-coloured title page to vol. I and coloured vignette to both volumes. 16 of the plates and the two title page vignettes are by Blake. Generally in good condition, in contemporary diamond calf with gilt rules and decoration, including to spine, with general light wear, except the front cover of vol. I is detached through use : a repair is needed. Internally good: some offsetting and spotting to reverse of a few plates, occasional mild foxing to margins, but generally a good clean copy. The plate facing p 196 of vol II (see below) is from the later and slightly smaller 1813 edition, having been inserted to replace a missing plate at some time (featuring female nudity, this plate is sometimes found missing). This plate is hand coloured but appears to have been washed and recoloured in a slightly lighter palette than the 1806 plates.



§ Second edition corrected. Bentley, *Blake Books*, 499. Essick, *William Blake's Commercial Book Illustrations* XXXIII. (108730) $19,500.





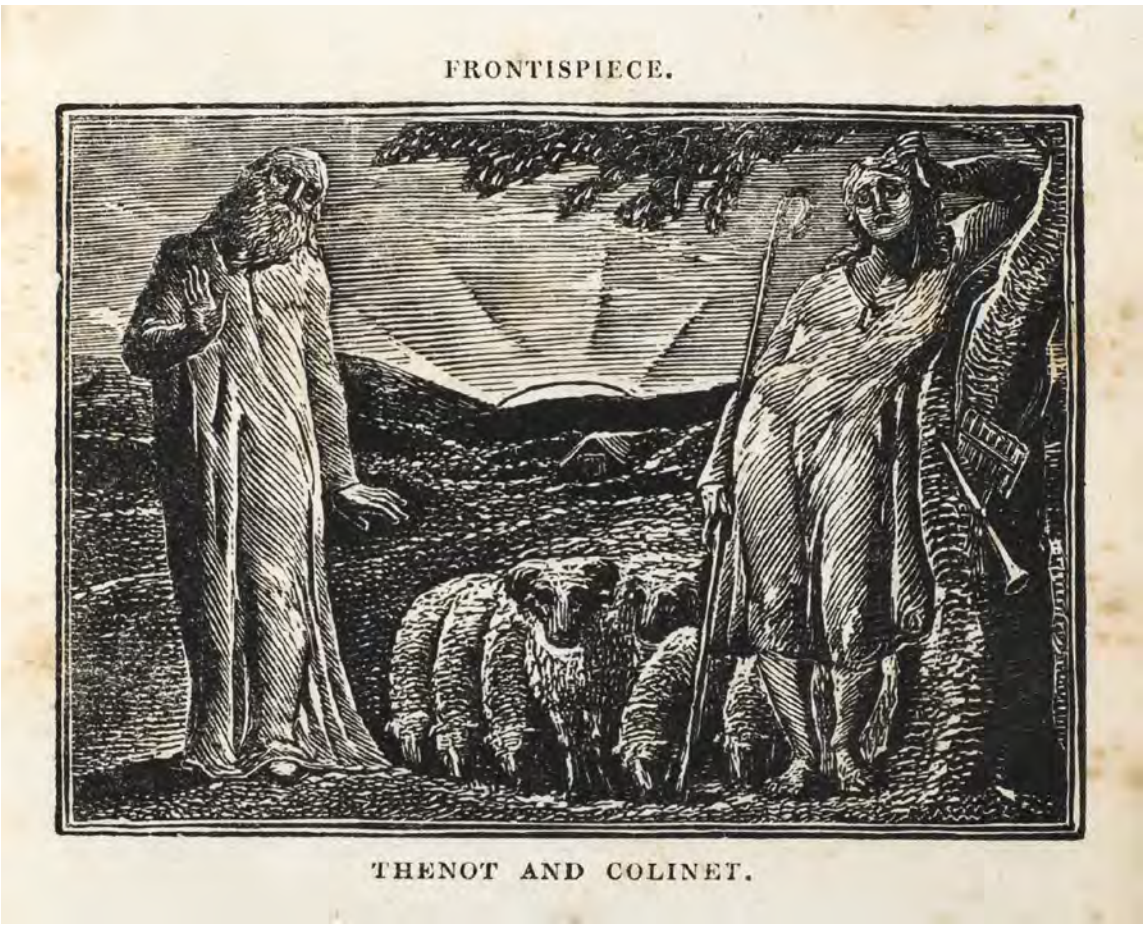
Single plates from ***Narrative, of a Five Years' Expedition, against the revolted Negroes of Surinam.*** London: Johnson, 1793.



Family of Negro Slaves from Loango.
Single plate, in fine condition. (104757) $300.



The Quato & Saccawinkee Monkeys.
Single plate, in fine condition. (104756) $300.



Thornton, Robert John. Blake, William. ***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. Enclosed in a modern protective box.



§ Presentation copy inscribed by Thornton to his daughter. A very fine copy of a scarce work in any condition as it was issued for use in schools; the impressions of the woodcuts in this copy are the richest I have ever seen. Blake contributed 17 woodcuts to this volume (as well as 10 other plates, of which he engraved six) which were not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs 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, *Blake Books,* 504. Bindman 602-18. Easson and Essick I, X. (107152) $67,500.

To face page 14.

ILLUSTRATIONS OF IMITATION OF ECLOGUE I.



COLINET.



THENOT.



COLINET and THENOT.



COLINET.



Wollstonecraft, Mary. Blake, William. ***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 top edge text but lacking the imprint below the footer title. Cleaned, in very good condition.

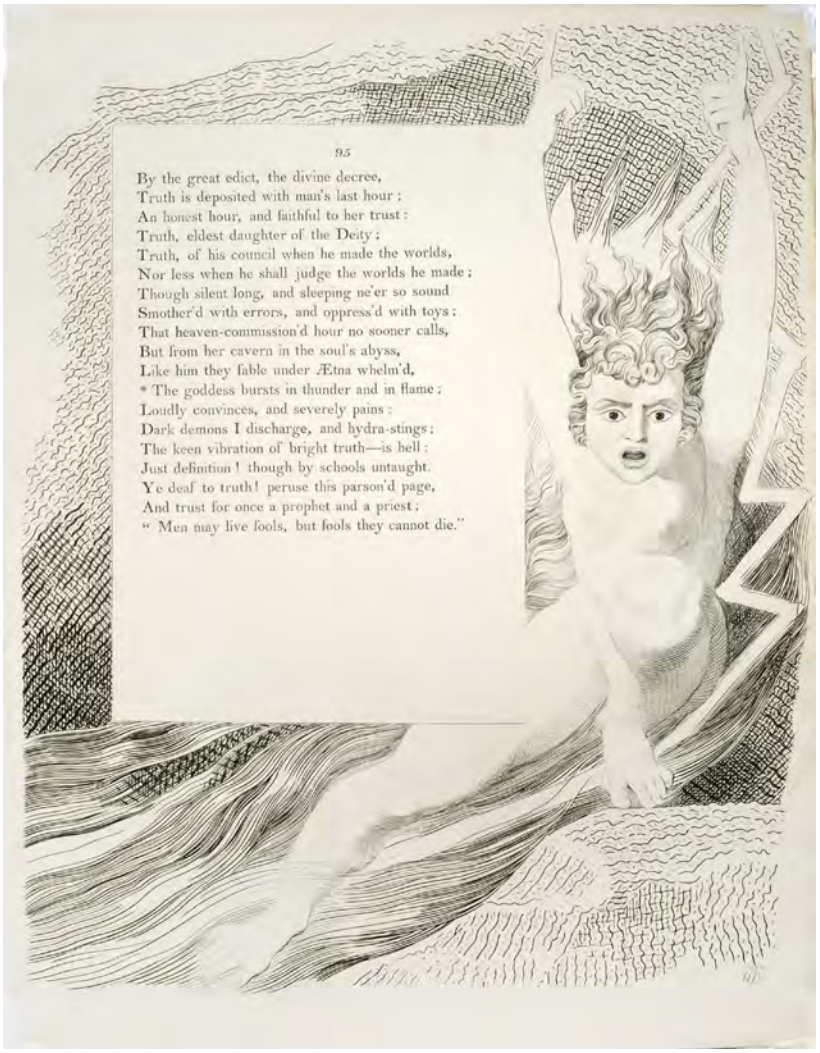
§ First edition, second state of plates 1 and 2; a very attractive set of these plates designed and engraved by Blake for Johnson. William Blake's characteristic illustrations, reminiscent in iconography to his designs for his own *Songs of Innocence* (1789). This collection of didactic tales for youth, 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, *Bibliography of Mary Wollstonecraft*, A3b. Bentley, *Blake Books*, 514A. Easson and Essick, vol. I, no. III. (107312) $3000.

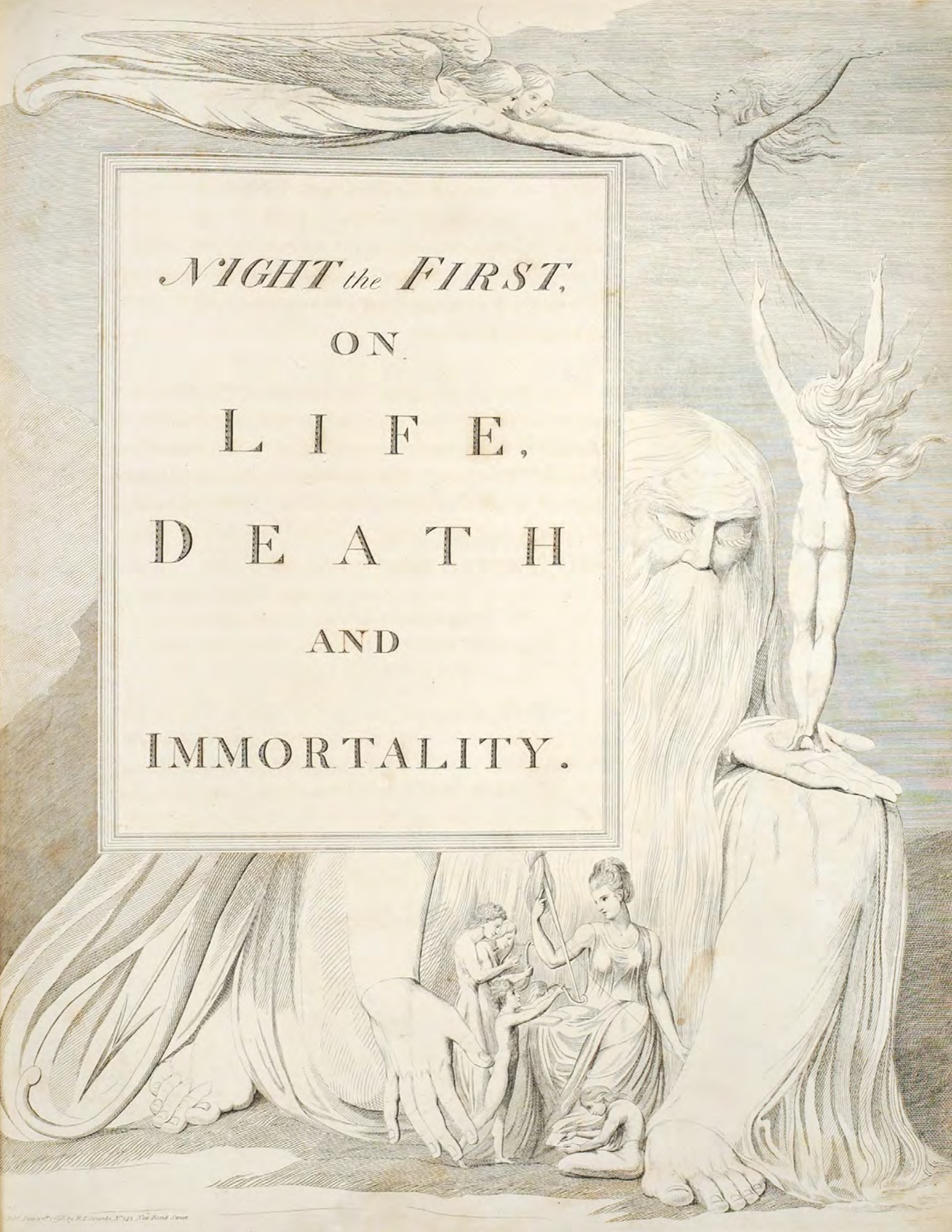


Young, Edward. Blake, William. ***The Complaint and the Consolation; or, Night Thoughts.*** London: R. Noble, 1797.

Large 4to, viii, [1], 95, [2] pages; with 43 full-page engravings by Blake after his own designs surrounding the letterpress text. Half red hard grain morocco, backstrip gilt, gilt edges, by Riviere. "Explanation" leaf mounted at the front, 1874 prospectus mounted at the back; slightly trimmed for gilding, stain at foot of p. viii, slight offsetting as often from the plates. Generally a very good copy.

§ First edition with Blake's illustrations, complete with the leaf of "Explanations" and with the extremely rare prospectus and specimen leaf at the back dated London: James Bain, 1874, soliciting subscriptions for sets of the original watercolours in reproduction (never issued). "A few sets are struck off for private distribution" -- Bentley (*Blake Books* p. 646) records one known copy (at Rosenbach) and Essick has no record of any other example. Essick and LaBelle explain in their commentary how Blake, virtually in a frenzy, completed 537 watercolour designs when he was commissioned by the publisher Edwards to illustrate Young's masterpiece. Edwards issued only the first four "Nights" (or sections) and had Blake etch and engrave 43 plates to test the market. The response must have been poor since no further engravings were requested of Blake and Edwards ceased business shortly thereafter. Ironically, today the poet Young, once compared with Shakespeare and Milton, is largely forgotten save for this edition. Coloured copies are known in two palettes, the earlier of which may have been coloured under Blake's direction. Bentley, *Blake Books*, 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. (108054) $15,000.





NIGHT the FIRST,

ON

LIFE,

DEATH

AND

IMMORTALITY.

Pubd June 1st 1798 by R.I. Hoare, N° 142 New Bond Street.