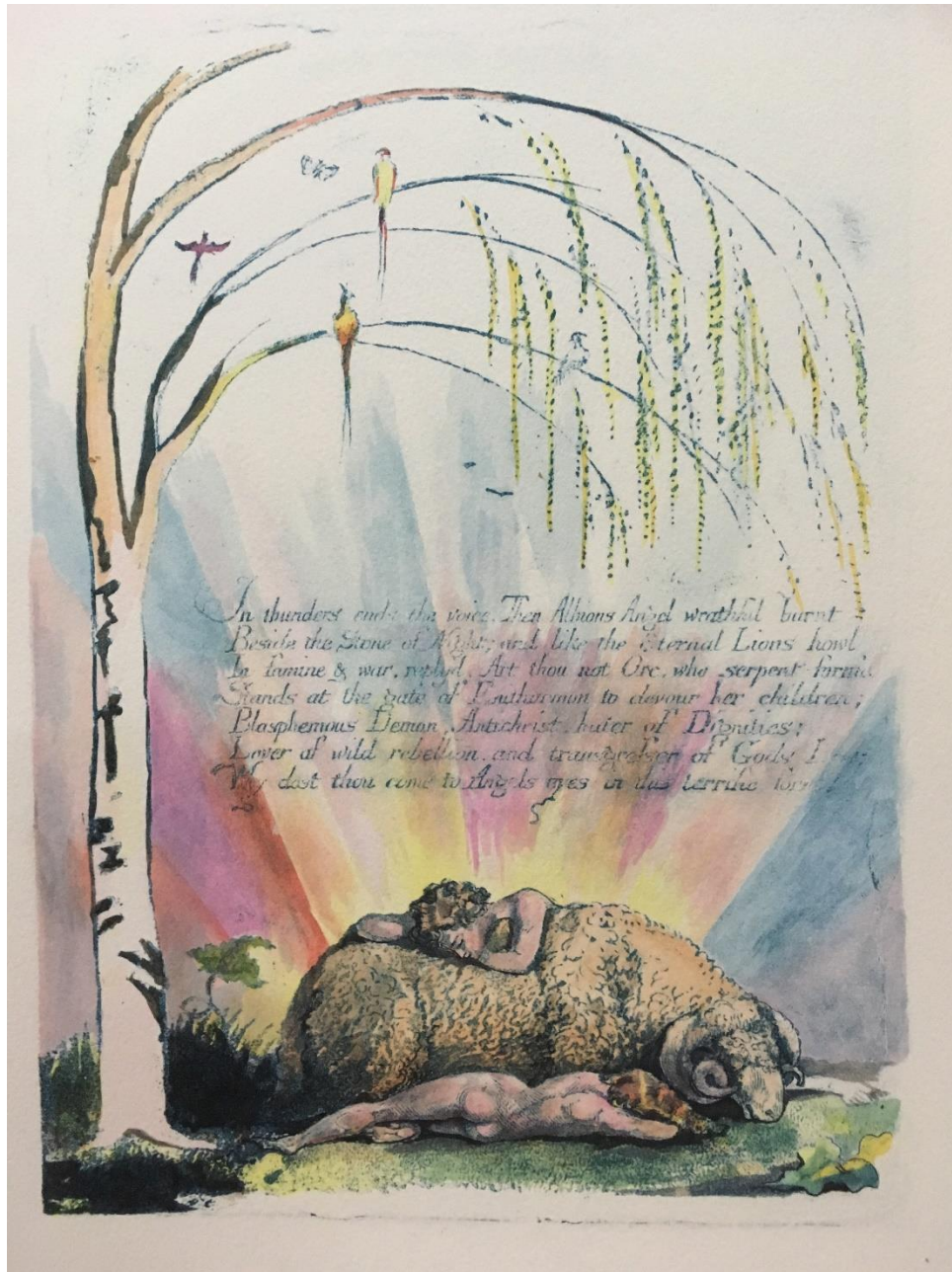


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Front Cover image: Trianon Press pochoir print from *America A Prophecy* (see item no. 1)

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Prints and Illustrated Books

1. Blake, William. Blair, Robert. *The Grave. A Poem*. London: Bensley for Cromek, 1808. First Folio. Folio, xiv, 36, (4) pp. marbled endpapers, a.e.g., with an etched portrait frontispiece after Phillips printed on India paper and an etched title-page (both lightly foxed), typographical title page, dedication to the Queen, List of Subscribers, the poem and 11 plates engraved by Louis Schiavonetti after Blake's designs. Old half brown morocco, cloth boards, spine and upper cover titled in gilt. Some scuffing and wear to the corners and joints. Very good. Some scuffing and wear.

First folio edition, the rarest and best edition of this famous book, with the famous portrait of Blake printed on India paper, thus a lovely impression. Slight foxing to the portrait and title-page, the last plate and pp 34-36, and a 2mm tear to the outer margin of p.21. Otherwise a remarkably good and well-margined copy with the first state (Davis for Davies) of all nine plates that can vary (three always have Davies)-- some of which were corrected in the second folio edition. Bentley, *Blake Books*, 435A. Bindman, *Complete Graphic Works of Blake*, 465-476. See also Essick and Paley, "The Printing of Blake's Designs for Blair's Grave" *The Book Collector*, Winter 1975. (3) \$11,750.00

2. Blake, William. Blair, Robert. *The Grave, A Poem. Illustrated by twelve Etchings executed by Louis Schiavonetti, from the Original Inventions of William Blake. 1808*. London: Bensley for Ackermann, 1813 [i.e. 1870]. Quarto, (2), liv, 42 pp. With a portrait frontispiece, etched titlepage, typographical title page, dedication to the Queen, list of subscribers, biographical sketch of Blair, the poem and 11 plates with tissue guards. Gilt-stamped and blind-stamped and lettered cloth. Top edge slightly dust-toned and minor loss of cloth to the top edge of the boards. Barely perceptible water stain to the foot of the portrait frontispiece. Previous owner's name in ink on the typographical title page (Gilbert Coleridge, 1882). Slight off-setting to the tissue guards, very clean throughout except for one small mark at p. xxxv. Fine.

This is the third quarto edition, printed from the same plates as the 1813 edition but actually issued by or for John Camden Hotten in 1870. Of this version Essick wrote: "I've also seen the true 1813 text and plates in a very similar cloth binding with just a few differences in the blind stamping but very much the same style and period. My theory on that is that Camden Hotten, who produced the 1870 issues, not only got the copperplates from Ackermann (with the Spanish inscriptions for de Mora) but also some remainders of the impressions and letterpress and bound these up in a slightly different (just the blind stamping and perhaps the cloth colour or weave) fashion. He removed the Spanish

on the coppers and had an engraver restore the 1813 English inscriptions, then printed for both the portfolio and the 1870 issue of the text with the engravings... Bentley lists the 1870 issue in Blake Books, but I don't believe he lists the portfolio issue of the plates only. I have a vague recollection, however, that he did note it in one of his later checklists of publications in the Blake Quarterly." Bentley, Blake Books, 435E. (1) \$2,600.00

3. [William Blake] William Enfield. *The Speaker, together with Exercises in Elocution*. London: Printed by W. Eyres, for J. Johnson,, 178, 1780. The Speaker. The sixth edition, corrected. Warrington: Printed by W. Eyres, for J. Johnson, 1781. Octavo, 21 x 13cm, full calf with narrow gilt border on boards, spine divided into six panels with elaborate gilt tooled devices except for the second panel (title: Enfield's Speaker) and the third panel (volume no. I), marbled endpapers, xxxiv, 405, 1p Advertisement for Exercises in Elocution, three plates including *frontis*. Very Good. Re-backed with contemporary spine laid back on, corners a little bumped and rubbed, very occasional foxing and a little offsetting. The second plate (opposite p.290) is engraved by William BLAKE after a design by Stothard.

Exercises in Elocution. Warrington: Printed by W. Eyres, for J. Johnson, 1780. Octavo, 21 x 13cm, full calf with narrow gilt border on boards, spine divided into six panels with elaborate gilt tooled devices except for the second panel (title: Enfield's Speaker) and the third panel (volume no. II), marbled endpapers, viii, 424pp, 3 plates. Very Good. Small hole in leather (5mm) on top board. Corners bumped and a little rubbed. Occasional foxing and offsetting throughout. Good. Full calf.

The Plate opposite p.290 in the first volume is 'Clarence's Dream', engraved by William Blake after a design by Stothard. This was Blake's first commercial engraving after his seven year apprenticeship with James Basire ended. Blake Books 253B.

William Enfield was a Unitarian minister and teacher whose 1774 book on elocution, *The Speaker*, was immensely popular. Filled with literary extracts it was first developed for his students at Warrington. While he wrote extensively throughout his career, focussing primarily on ethics, it was *The Speaker* that enjoyed most popularity in his lifetime and continued in print until the middle of the nineteenth century. He published a sequel, *Exercises in Elocution*, in 1780. (287) \$550.00

4. Blake, William. Thornton, Robert John. *The Pastorals of Virgil...* London: 1821. 2 vols., small 8vo, xii (lacking vii/viii), 12, xxiv (lacking i - iv), 214 pp; [I], [215]-592 pp. With an engraved frontispiece to each volume, and 230 illustrations including 17 woodcuts and 6 engraved plates by Blake, and four other designs by Blake engraved by others. Original sheep rebacked to style, in a quarter calf box (just starting to show wear at the corners). The first volume is nearly fine internally with just the occasional fox make and offsetting from prints, the second volume is very good but with more age toning throughout.

Internally a very good copy beautifully re-backed of a scarce work in any condition as it was issued for use in schools. 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. "They are visions of little dells and nooks and corners of paradise, models of the exquisitest pitch of intense poetry... such a mystic and dreamy glimmer as penetrates the inmost soul" Samuel Palmer. (22) \$58,950.00

5. Young, Edward. Blake, William. *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797. First Edition. 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, marbled endpapers, a.e.g. "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, slight mark at the top right corner of the first few leaves (from the turning of pages). Generally a very good copy. Very good.

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.
(23) \$19,650.00

Other Books

6. William Blake. *Songs Of Innocence And Of Experience, shewing the Two Contrary States of the Human Soul*. London: W. Pickering, Chancery Lane, and W. Newbery, 6, Chenies Street, Bedford Square, 1839. First Typographical Edition. Small 8vo, xxi, (3), 74pp. Original pebbled plum cloth, blind stamped boards, upper cover lettered in gilt, a very good copy in the original binding, slightly faded around the edges, with just a small stain on the lower cover (top board) and a larger stain on the upper cover (back board), internally flawless. Enclosed in a modern protective box.

First Typographical Edition, the issue with the poem "The Little Vagabond" not present - this has long been held to be the first issue (see Keynes) although others have claimed that it was present but cancelled due to content and thus this is the second issue. Either case is plausible; copies of each issue turn up with about the same frequency which is to say very rarely. The preface (by J.J. Garth Wilkinson) gives a mostly favourable account of Blake's life in the context of his work and concludes stirringly: "If the volume gives one impulse to the New Spiritualism which is now dawning on the world;-if it leads one reader to think, that all Reality for him, in the long run, lies out of the limits of space and time; and that spirits, and not bodies, and still less garments, are men; if it gives one blow, even the faintest, to those term-shifting juggleries which usurp the name of "Philosophical Systems," (and all the energies of all the forms of genuine Truth must be henceforth expended on these effects,) it will have done its work in its little day..." Keynes, Blake, 135 (issue without "The Little Vagabond"). Bentley, Blake Books, 171 (this issue said by Bentley to have two leaves cancelled by the editor out of prudishness). (21)
\$19,650.00

Trianon Press and Other Press Books

7. Blake, William. *Individual Facsimile Prints from the Trianon Press*. London: Trianon Press. Hand stencil (pochoir) prints in various sizes on hand-mould paper. Fine.

The Blake Trust established the Trianon Press in the mid-twentieth century with the aim of reproducing as closely as possible the illuminated works of William Blake. The project was born between Blake Trustee Sir Geoffrey Keynes and Trianon Press founder Arnold Fawcus and is considered by some to be one of the most remarkable literary projects of its time. A few years ago antiquarian bookseller and Blake expert John Windle (San Francisco) learned that a French bookstore had acquired the remaining books and prints of the Trianon Press - material left over after much of the archive was received by the University of California Santa Cruz - and he immediately purchased the lot (Windle, February 2017).

We in turn have acquired over 100 individual Trianon Press prints (mounted and unmounted) representing a broad selection of his illuminated books: Songs of Innocence and of Experience, The Book of Thel, The Marriage of Heaven and Hell, Jerusalem (Cope B and Sterling Copy E), Urizen, The Book of Job, America a Prophecy and Europe a Prophecy. The unmounted prints are all uniformly priced. Prices of the mounted prints vary. Enquiries welcome. (469) \$135.00

8. Blake, William. *All Religions are One*. London: Trianon Press, 1970. Quarto, 10 facsimile leaves and 5 pp. of commentary. Original quarter green morocco, marbled boards and slipcase. Internally fine but the spine is very mildly sunned. Very good. Quarter morocco.

Limited to 662 copies, this being number 373. Bentley, Blake Books, 5. *All Religions are One* (c. 1788) is "a small tractate, perhaps Blake's first experiment in his illuminated printing, [it] exists in only one copy. It affirms that the Imagination 'is the true man'... and thus early Blake had completed his revolutionary theory of the nature of man and proclaimed the unity of all true religions." (Damon, *Blake Dictionary*). (37) \$265.00

9. Blake, William. *America - A Prophecy*. London: Trianon Press, 1963. Folio, 18 colour facsimile leaves and 5 pp of commentary by Sir Geoffrey Keynes. Near fine in quarter blue morocco over blue marbled boards in slipcase. The slipcase is slightly worn with a very slight sun-faded strip down one side.

Limited to 480 copies, this is number 400. There were also 20 copies showing progressive stages in the stencil work and 26 copies lettered and reserved for Paul Mellon and members of the Blake Trust. Bentley, BB, A9. "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*). In *America*, "the champions are Washington, Paine, Franklin; scribe, builder, mariner... Their strength is in their united

rising and in the force of the human fire that inspires them." (Erdman, Blake. *Prophet Against Empire*, p.26) (26) \$650.00

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

#6 of 32 de luxe copies with extra material, proofs, stencil etc. The longest of Blake's prophetic books which tells of the fall of Albion, Blake's embodiment of man, or the Western World. Six copies were printed between 1820 & 1827 and a further 4 copies were printed posthumously. This is the facsimile of Lord Cunliffe's copy (copy B) and Kerrison Preston's proofs; the colouring differs markedly from the Stirling copy which was the first Trianon Press Blake facsimile published in 1950. Bentley, Blake Books, A82. (32) \$2,950.00

11. Blake, William. *Illustrations of the Book of Job*, in twenty-one plates, invented and engraved by William Blake. London: Trianon Press, 1987. Folio, 22 facsimile hand coloured plates, loose in a folder as issued. Near fine (first plate has a bent corner) in a near fine (slightly rubbed) folder. Near fine.

The publication of Blake's last completed set of engravings formed an appropriate finale to the William Blake Trust's scheme to issue the Illuminated Books and related graphic work produced by Blake in his lifetime (from the publisher's insert). The Trianon Press had already published all of the plates of *The Book of Job* and *Coloured Versions of Blake's Book of Job Designs* with extensive scholarly texts in limited editions just after the death of Arnold Fawcus in 1979. By 1987 when a limited number of these additional plates were published the original compilations were out of print. The plates in this folder are copies of the New Zealand set. Each plate reproduces the finest proof copy of Blake's original engraving and printed on a separate sheet of mould-made paper. (468) \$2,440.00

12. Blake, William. *Songs of Innocence*. London: Trianon Press, 1954. Limited Edition. Octavo, 31 plates, 6pp (text by Sir Geoffrey Keynes). Full crushed morocco leather in marbled paper covered slipcase. Slight abrasions on the front free endpaper where an inscription has been delicately removed. Near Fine. Fine.

No. 657 of 1600 (copies numbered 801 -1600 were reserved for distribution in the United States and a further 26 copies were numbered A-Z and reserved for The Library of Congress, Mr. Lessing J. Rosenwald, and the Trustees of the Blake Trust, and the Publishers).

This is an early Trianon Press facsimile produced and published for the William Blake Trust under the supervision of Mr Arnold Fawcus. Through collotype and hand stencilling it reproduces one of the earliest copies of the Songs of Innocence [COPY B, about 1790] in which the watercolour washes are simpler than in later examples. (452) \$685.00

13. Blake, William. *Songs of Innocence and Songs of Experience*. London: The Trianon Press for the Blake Trust, 1955. First Thus. [1] Facsimile inscription, 54 plates, [5] title page and 4pp text by Sir Geoffrey Keynes [1] blank [1] Colophon [1] "printed in England" at the foot of the page, top edge gilt, full aqua blue morocco (a little faded on the spine and edges) with title in gilt on the spine, housed in marbled slipcase. Bookplate of Robert S. Pirie on front paste-down. Slight mark on ffep. Near fine. Full leather.

One of 480 numbered copies, this being number 347 making it one of the 240 reserved for distribution in the USA. This facsimile was made possible due to the generosity of Mr Lessing J. Rosenwald and the Library of Congress who lent the original volume from the Rosenwald collection and sent it to France. Altogether 526 copies were produced on 'Arche's pure rag paper made to match the paper used by Blake and watermarked with his monogram. The facsimile inscription of the first page reads "This copy I received from Blake himself and coloured by his own hand which I present with great pleasure to Edwin W. Field - H. C. Robertson, March 11th, 1863 | 30 Russell Square | London.

A richly coloured copy. (139) \$5,000.00

14. Blake, William. *Songs of Innocence [with] Songs of Experience*. London: 1927. 2 volumes, quarto. Songs of Innocence: 28 hand coloured plates, copied from the "Beaconsfield" original in the British Museum by Joseph Patrick Trumble, Muir, and William Muir. Songs of Experience: 22 hand coloured plates copied from the "Beaconsfield" original in the British Museum, with an appendix (4 plates) coloured from the other copy in the British Museum, and an uncoloured plate that appears to belong to the Songs though not included in them by Blake. Hand-lettered pale green covers, blanket-stitched. Both copies inscribed "For Review" by William Muir. In a green folder with the bookplate of Pamela and Raymond Lister. Matching green slipcase. Blake Books #162 and #144. Both volumes clean on the inside with a bare hint of toning to the edges of the leaves. The soft wraps are toned and pushed along the edges and corners, with a couple of minor (2mm) tears. .

Blake Centenary, 1927. Both volumes facsimiled in colour by Joseph Patrick Trumble, Sophia Elizabeth Muir and William Muir. These are the second Muir facsimile copies of the Songs. Muir

made his first facsimile of the Songs of Innocence and the Songs of Experience in 1885 from James Boswell's copy (son of Johnson's biographer). (Blake Books, p. 422). (453) \$16,000.00

15. Blake, William. *The Book of Ahania*. London: Trianon Press, 1973. 4to, 6 colour facsimile leaves, 5 pp. of commentary. Quarter black morocco, slipcase. Fine.

163 of 750 copies bound in quarter leather morocco with hand-marbled paper sides. Bentley, *Blake Books*, A15. "Blake suppressed the "Book of Ahania" and recast her tale in "The Four Zoas". She is Urizen's 'Shadowy Feminine Semblance' ". (Damon, Blake Dictionary). Erdman understands her as Blake's personification of nature as both Eve and the Garden, recalling that pleasant time before the Fall i.e. before private ownership gave rise to man's exploitation of man. (Blake. Prophet Against Empire, p.233). (27) \$230.00

16. Blake, William. *The Book of Los*. London: Trianon Press, 1976. Quarto, 5 colour plates and commentary. Quarter brown morocco, marbled paper boards, slipcase. Fine.

Number 11 of an edition of 538. 32 copies were bound in full morocco and showed progressive states of the collotype and hand stencil process, 26 were lettered and reserved for the Trustees of the Blake Trust and the Publishers. The companion volume to the *Book of Ahania*. One copy of *The Book of Los* is known and has been held by the British Museum since 1866, first in the Library, and since 1953 in the Department of Prints and Drawings. Commentary by Keynes; Bentley, *Blake Books*, supplement p. 62. (28) \$330.00

17. Blake, William. *The [First] Book of Urizen*. London: Trianon Press, 1958. 4to, 27 plates, 5pp text, plus the extra materials. Full red morocco, slipcase, spine very slightly faded. Very good.

Limited to 526 copies of which this is copy XV of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. The stencil is loose in the back and the colophon has been added again in pencil in the back. The de luxe copy is very hard to come by. Even the trade edition is one of the more difficult Trianon Press books to find. Bentley, *Blake Books*, 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). Butlin noted in the *Blake Quarterly*: "The long list of colour facsimiles produced by the Trianon

Press under Arnold Fawcus for the William Blake Trust were above all objects of beauty, recreating as near to perfection as possible Blake's original achievements." (31)
\$4,275.00

18. Blake, William. *The Song of Los*. London: Trianon Press, 1975. Quarto, 8 plates, 8 pp. commentary by Keynes with another plate, and 22 additional progressive proof plates, and with a metal pochoir stencil mounted at the end. Full brown morocco, a fine copy in slipcase. Fine.

Copy B, special publisher's copy of 26 lettered de luxe copies with the extra plates showing the progressive stages of the collotype and hand-stencil process. The total edition was limited to 432 copies. One of the richest and most elaborate Trianon publications. 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). (29) \$2,300.00

19. Blake, William. *Visions of the Daughters of Albion*. London: Trianon Press, 1959. Folio, 11 plates, 7 pp. text, plus the extra materials. Full orange morocco, slipcase, some foxing internally and to the edges.

Limited to 426 copies of which this is the de luxe issue being copy II of XX copies with a suite of progressive states of one plate, an original guide-sheet and stencil etc. One of the scarcer titles of the Press, especially in fine unfaded condition. Bentley, *Blake Books*, 216. "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). (30) \$3,620.00

20. Blake, William. *Water-Colour Designs For The Poems Of Thomas Gray. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes*. Trianon Press, 1972. 3 volumes, folio, with 116 colour facsimile leaves reproduced by collotype and hand-stencil colour, the text of the poems reproduced from copperplate with 3 additional printings to reproduce Blake's pencillings and the tone of the paper. Marbled boards, morocco spines, slipcases, a fine set as issued. Fine.

This is 208 of 351 copies numbered 37- 388; a further 100 copies (389-489) were reserved for Paul Mellon. Deluxe copies numbered 1-36 were issued unbound in portfolio with extra material.

In this, one of Blake's most extravagant *tours de force*, he took Gray's poems as a springboard for epic watercolours. 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 favourite cat drowned in a goldfish bowl, for example, are a classic example of his visionary powers transcending the prosaic. The Trianon Press reproductions are recognized as the finest examples of the art of facsimile reproduction; working from the originals in Paul Mellon's collection, each leaf is faithfully hand-collared through stencils to achieve an astonishing exactitude. The Times Literary Supplement stated that nothing like these books had ever been printed before and that it was highly unlikely that they could be printed again. Bentley, *Blake Books*, 385. (35) \$3,620.00

21. Blake, William. *Water-Colour Designs For The Poems Of Thomas Gray. A Facsimile with Introduction and Commentary by Sir Geoffrey Keynes*. London: Trianon Press, 1971. Small folio, 72 pages, with 16 colour facsimile leaves, suites of progressive plates, and 116 monochrome illustrations. Marbled boards, morocco spine, slipcase, internally fine. Spine is lightly sunned with a small stain. Very good. Quarter calf.

Limited to 28 copies so inscribed and signed by Geoffrey Keynes (this book is number 25). This is the de luxe edition of the trade version of the Gray issued by the Trianon Press in 1972 using 8-color printing. Although the three-volume folio edition is a magnificent piece of book making, this version is more accessible and easier to use and enjoy, and the quality of the colour printing is Trianon Press at its best. Bentley, *Blake Books*, 385. (36) \$1,650.00

22. Blake, William. Keynes, Geoffrey. *The Complete Portraiture of William and Catherine Blake*. London: Trianon Press, 1977. quarto, 155pp., 52 plates. Original quarter brown morocco, slipcase. Bookplate for Elaine Harwood Klemen at the front pastedown. Fine. Quarter morocco.

Limited to 26 copies for the Trustees, of a total edition of 562 copies, with this being 94. The definitive work on all known portraits of Mr and Mrs Blake. Not in Bentley BB or supplement. (38) \$365.00

23. Keynes, Geoffrey. *A Study of the Illuminated Books of William Blake, Poet, Printer, Prophet*. London and Paris: Trianon Press, 1964. Quarto, [103] pp. With 32 plates. Top edge gilt. Original quarter morocco, marbled boards, matching slipcase, fine with a few small scuffs to the spine and the barest hint of sunning. Near fine. Quarter morocco.

Limited to 525 numbered copies bound in quarter morocco and signed by the author, of which this is number 355. The plates, taken from *Songs, Visions, Marriage, Europe, Urizen, Milton, and Jerusalem*, give a good introduction to an overview of Blake's range. They are printed in six- and 8-color offset on paper especially manufactured to match the tint of the paper used by Blake. Bentley, *Blake Books Supplement*, page 291 issue B. (39) \$265.00

R eference Material

24. Bentley, G.E. Jr., and Martin Nurmi. *A Blake Bibliography*. U Minn P, 1964. First Edition. Octavo, xix, 393pp. Illus. Original cloth, dust-jacket worn, Kay Long [Easson] bookplate (Blake scholar). Heavily underlined. Good in Edgeworn dust-jacket. Cloth.

The Bible until Bentley's Blake Books and Essick's various books came along. (44)\$35.00

25. Bindman, David. *Complete Graphic Works of Blake*. New York: 1978. Folio, 492pp; illustrated throughout. Original cloth, dust-jacket. Tape repair to gutter of front endpaper. Good in very good dust-jacket.

Indispensable single volume reference to Blake. Bentley, *Blake Books Supplement*, pages 150–51 issue B. (45) \$200.00

26. Bindman, David editor. *William Blake Catalogue of the Collection in the Fitzwilliam Museum Cambridge*. Cambridge: Heffer, 1970. First Edition. Oblong small folio, viii, 88 pp., colour frontispiece and 74 illustrations. Original wrappers, gently bumped at top right corner. Very good. Paperback.

First edition (also issued in cloth). Bentley, *Blake Books*, 703. (46) \$35.00

27. Blake, William. Keynes, Geoffrey, editor. *The Note-Book of William Blake, Called the Rossetti Manuscript*. London: The Nonesuch Press, 1935. 4to, xii, 163 pages and

unnumbered plates of photo-reproduction of the notebook. Original blue buckram. Spine a trifle faded.

Limited to 650 copies, this is number 453.. Bentley, Blake Books, 123. (54) \$230.00

28. Butlin, Martin. *A Catalogue of the Works of Blake in the Tate Gallery*. London: 1957. Small quarto, vi, 72 pp.; 40 plates. Original red cloth lettered in gilt, dust-jacket. Dust-jacket is scuffed with wear around edges, light wear to cloth; very good. Very good in good dust-jacket. Cloth.

With an introduction by Anthony Blunt and a foreword by John Rothenstein. Bentley, Blake Books, 679. (47) \$40.00

29. Butlin, Martin. *William Blake*. London: Tate Gallery, 1978. Large 4to, 164 pp. including 339 illustrations, some full-page and in colour. Original cloth, dust-jacket. Fine in Fine dust-jacket.

Catalogue of the exhibition of 9 March–21 May 1978, with an illustration for each item displayed. Bentley, Blake Books Supplement, p. 295. (48) \$35.00

30. Eaves, Morris. *The Counter-Arts Conspiracy. Art and Imagination in the Age of Blake*. Ithaca and London: Cornell University Press, 1992. First Edition. Oblong octavo, xxix, 287pp. Illustrated. Black cloth with illustrated dust-jacket, slightly edgeworn. Some scattered pencil annotations. Very Good.

Bentley, BBS, p.459: "an important essay in historiography. (49) \$29.50

31. Erdman, David, ed. *The Illuminated Blake. All of William Blake's illuminated works with a plate-by-plate commentary*. New York: Dover, 1974. Oblong folio, 416 pp. Paper covers, minor soiling and wear. Very good.

The soft-bound American edition. Bentley, Blake Books, A261. (50) \$35.00

32. Essick, Robert N. *The Separate Plates of William Blake. A Catalogue*. Princeton: Princeton University Press, 1983. Large quarto, xxviii, 302 pp. With 114 illustrations of which 9 are in colour. Original cloth, dust-jacket. As new in fine dust-jacket. Cloth.

The definitive work, expanding and correcting Keynes. Bentley, *Blake Books Supplement*, page 301: "a magisterial work." (52) \$55.00

33. Keynes, Geoffrey and Edwin Wolf. *William Blake's Illuminated Books A Census*. New York: Grolier Club, 1953. Quarto, xix, 125 pages. With 8 plates. Original blue cloth lettered in gilt. Near fine condition except the bottom corners are the tiniest bit bumped. Near fine.

Limited to 400 copies. Bentley, *Blake Books*, 666. (57) \$120.00

34. Lindsay, Jack. *William Blake: His Life and Work*. London: Constable, 1978. Octavo, xvii, 334 pp. With 20 illustrations. Original purple cloth, dust-jacket. Very good.

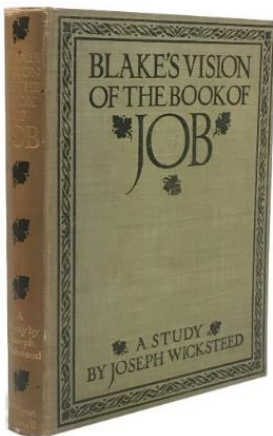
First edition, a very good copy. Bentley, *Blake Books Supplement*, page 552: "A biography for the general reader with few pretensions to originality except for assertive analogies with religious and political radicals."

35. Swinburne, A.C. *William Blake a Critical Essay. With Illustrations from Blake's Designs in facsimile coloured and plain*. London: John Camden Hotten, 1868. First Edition. Octavo, iv, (4), 304, (16, ads) pp. With a hand-collared frontispiece, hand-collared title, and seven plates, of which 5 are hand-collared. With the 1st published state of the title page ("Zamiel/From the Book of Job" beneath the vignette). Original blue cloth, hinges are loose, front end paper loosely inserted and inscribed Frank N. Streatfeild 1882. Corners and spine worn. Spine is also sun faded. Pages are stiff and worn at edges, but text and plates are clean.

First edition, first published state of the first book of criticism on Blake. Bentley, *Blake Books*, 2795. See Paley, *John Camden Hotten, A.C. Swinburne, and the Blake facsimiles of 1868*, NYPL Bulletin 1976, for a fascinating account of the publication of these first colour facsimiles of any of Blake's work, in which he identified the facsimilist as H. J. Bellars and gives much information on the creation and colouring of the facsimiles. (62) \$495.00

36. Viscomi, Joseph. [Blake, William.]. *Blake and the Idea of the Book*. Princeton: Princeton University Press, 1993. Oblong small folio, xxxvi, 453 pp., profusely illustrated and with 13 colour plates. Original cloth, dust-jacket, slight stickiness where price sticker as been removed. Fine in fine dust-jacket. Cloth.

First edition, already out of print. Bentley, *Blake Books*, (new edition 2000) notes on p. 11 that this is one of two books designated “the most important and lastingly-influential” of the last twenty-five years. Shamefully, Princeton, notorious for remaindering Essick’s *Separate Plates* catalogue recently, has now let this work go out of print. In this highly innovative “history of the book,” Joseph Viscomi drastically revises our understanding of William Blake as he explores the technology behind the Illuminated Books. By using facsimiles created in his own studio, Viscomi, an experienced printmaker, offers the most complete explanation of how the illuminated plates were made, how Blake’s techniques compared to other eighteenth-century print technologies, and how the plates were printed and the impressions collared. His analysis of these procedures reveals that the Illuminated Books were produced in small editions and not, as is assumed, one copy at a time and by commission. These new facts of production redefine such basic concepts in Blake scholarship as “style,” “period,” “intention,” and “difference,” which in turn alter the dates of nearly all copies of all the Illuminated Books and refute current approaches to reading and editing Blake. By placing Blake’s modes of production in their historical, technical, and aesthetic context, Viscomi enables us to see how profoundly Blake’s metaphors, images, symbols, themes, and analogies are grounded in graphic execution, while exposing a wealth of connections between material processes and larger meanings throughout the works. (64)\$230.00



37. Wicksteed, Joseph. *Blake’s Vision of the Book of Job, with Reproductions of the Illustrations*. London & New York: J. M. Dent & E. P. Dutton, 1910. First Edition. Quarto, 168 pages. 22 plates. Original green cloth, spine faded to brown. Top edge gilt. Very good. Cloth.

First edition. Bentley, *Blake Books*, 2957: “This pioneering study of Blake’s iconography is of great historical and intrinsic importance”. Loosely inserted is a religious pamphlet, “William Blake as Prophet” by Ormerod Greenwood, “Being the text of the Addresses given in ‘Lift up your Hearts’ series from February 15th t 20th [1955]”. (67) \$70.00

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