

Part II
REPRODUCTIONS OF DRAWINGS
AND PAINTINGS
Section A
ILLUSTRATIONS OF INDIVIDUAL
AUTHORS

BIBLE

EDITIONS OF DRAWINGS

See 1957, *William Blake's Illustrations to the Bible*

The William Blake Archive reproduced 20 Bible watercolours and 19 temperas in 2010; 33 illustrations New Testament subjects in 2011; and 5 temperas and 11 watercolours in 2012.

***Bahktipada, Swami.** *The Bible Illustrated; Illustrations by William Blake & Francesca de Hollander; Introduction on Blake, Notes on the Paintings, and Bibliography* by **Krzysztof Cieszkowski** (New Vrindabar [West Virginia]: Palace Pub, 1994) Illuminated Scriptures of the World ISBN: 0932215335

Genesis

(1826-1827)

Genesis: William Blake's Last Illuminated Work. Edited, with a Commentary, by **Mark Crosby** and **Robert N. Essick.** With an Essay by **Robert R. Wark** (San Marino, California:

Huntington Library, Art Collections, and Botanical Gardens, 2012) Folio, xxx, 58 pp., 23 reproductions (including 11 leaves of facsimile); ISBN: 9780873282475

The work consists of:

The manuscript (11 leaves); this "is the first complete reproduction in color and the first in the size of the original" (p. 23).

"Transcription of Blake's Genesis Manuscript" (pp. 1-6)

"Notes to the Transcription" (pp. 7-10)

"Substantive Differences between Blake's Genesis Manuscript and the King James Bible" (pp. 11-13) (Blake's transcription of Genesis i-iv is fascinating both for what it adds, e.g., "the Lord God formed Man [^]Adam[^] of the dust of the ground [^]adamah[^]" [ii, 7]), and for what it omits, e.g., "and God saw that it was good" [Genesis i, 18, 25].)

John Murdoch, "Foreword to Robert R. Wark's Essay" (p. 16)

"Editors' Note to Wark's Essay" (p. 16)

Robert R. Wark, "Blake's Illuminated Manuscript of Genesis" (pp. 17-22)⁴⁵⁹ (Wark comments that the unusual Gothic script of the text of Genesis i-iv is not formed very fastidiously.)

Commentary by the Editors:

"Blake and the Genesis Tradition" (pp. 23-27)

"Blake's Patron, John Linnell" (pp. 28-30)

"The Manuscript" (pp. 31-46) (Crosby and Essick identify "six layers of writing and letter-coloring With

⁴⁵⁹ Wark's essay was written and set up in type in 1974 for the American Blake Foundation series of Materials for the Study of William Blake and then abandoned. The only known proofs of the essay are in the collections of Robert N. Essick and Victoria University in the University of Toronto.

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every layer, Blake reformatted and thus re-conceptualized his preliminary intentions" [p. 32].)

"Notes to the Editors' Commentary" (pp. 47-52)

This is a meticulous, fascinating, and fruitful facsimile

REVIEW

Morton D. Paley, *Blake*, XLVIII, 2 (Fall 2014) [pp. 20-25] (primarily an analysis of Blake's manuscript)

Job

(1824-1826)

EDITIONS OF DRAWINGS

Illustrations of the Book of Job by William Blake: Being all the Water-Colour Designs Pencil Drawings and Engravings Reproduced in Facsimile With an introduction by Laurence Binyon and Geoffrey Keynes (N.Y.: Pierpont Morgan Library, 1935) <BB>

69 of the 134 prints are reproduced in *Blake's Illustrations for the Book of Job* (1995).

REVIEWS

§**Anon.**, *Times Literary Supplement*, **6 June 1935**, p. 359

Elisabeth Luther Cary, "The Years Bring New Honors to Blake", *New York Times Magazine*, **20 October 1935** <BB>

§**Royal Cortissoz**, "A Monument to the Genius of Wm. Blake", *New York Herald Tribune*, **20 October 1935**

§**Leonard L. Mackall**, "William Blake's 'Job' Illustrations", *New York Herald Tribune*, **20 October 1935**

- Elisabeth Luther Cary**, "Reproducing Blake's 'Book of Job'", *New York Times*, **27 October 1935**, p. X9
- §**Anon.**, "Illustrations of the Book of Job by William Blake", *Fine Prints*, IV, 9 (**November 1935**)
- §*Burlington Magazine*, LXVI, 392 (**November 1935**), 233-34
- §**Frank Jewett Mather**, *Saturday Review of Literature*, **18 January 1936**, p. 16
- §**Hofer, Philip**, *Parnassus*, VIII, 1 (**January 1936**), 28

The imitations of the Job designs known as The New Zealand set are reproduced on the web-site of the Yale Center for British Art (accession numbers: B1992.8.7 (1-22)).

Illustrations of the Book of Job Reproduced in Facsimile from the original "New Zealand" set made about 1823-4, in the possession of Philip Hofer (1937)

REVIEWS

- Rhoda Shapiro**, *Journal of Bible and Religion*, VI, 4 (**Autumn 1938**), 239-40
- §**Anon.**, *Times Literary Supplement*, **25 December 1938**, p. 976 (with 2 others)
- §**H.R. Wackrill**, *London Mercury*, XXXVII (**1938**), 346

The Book of Job Illustrated by William Blake, ed. **Michael Marqusee** (1976) <BBS>

REVIEW

- Jeffrey Spencer**, *Blake*, XII, 2 (**Fall 1978**), 154

William Blake's Illustrations of the Book of Job (1987)
William Blake Trust, 3 boxes:

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- A *William Blake's Illustrations of the Book of Job: The Engravings and related material*, ed. **David Bindman et al**
- B *William Blake's Illustrations of the Book of Job: The Plates*, ed. **Bo Lindberg**
- C *Colour version of William Blake's Book of Job designs from the circle of John Linnell: Facsimiles of the New Zealand and Collins sets and the Fitzwilliam plates*, ed. **Bo Lindberg and David Bindman**<BBS>

REVIEWS &c

- ***Arnold Fawcus**, "Blake's Job", *Illustrated London News*, CCLXIV (**December 1976**), 63, 65-67 (about the exhibition at the Victoria & Albert and the "astonishingly accurate", "almost perfect" three-volume facsimile of *Job* to be published by [his] Trianon Press "next year") <BBS 469>
- §**Anon.**, *Book Collector*, XXXV (**1976**), 362-65 (announcement)
- §**Andrew Wilton**, *Times Literary Supplement*, **14 August 1987**, p. 879
- §**Morton D. Paley**, *Burlington Magazine*, CXXIX (**November 1987**), 747-48
- §**David McKitterick**, "Job and the Blake Trust", *Book Collector*, XXXVI (**1987**), 305-20
- ***Martin Butlin**, *Blake*, XXII, 3 (**Winter 1988-89**), 105-10
- Anon.**, *Romantic Movement ... Bibliography for 1987* (**1988**), 114-15 (based on the prospectus)

**Blake's Illustrations for the Book of Job* (N.Y.: Dover Publications, Inc., 1995) 4°, pp. iv, 60; ISBN: 0486287653

Anon., "Publisher's Note" (pp. iii-iv) says that the 69 reproductions from 134 prints in the Pierpont Morgan edition (1935) include all the Linnell watercolours, selections from the Butts and New Zealand sets, "a selection of the drawings", and all 22 engravings.

BLAIR, Robert
The Grave
(1805)
DRAWINGS

Rosenbach's acquisition card records: "Inserted are two original sketches by Blake drawn on both sides of a sheet of paper. The more complete one is in ink and the one on the verso is in pencil. This one has a small part cut off and lacking. It is probably a tentative drawing of plate VI ["The Soul Hovering"] in the book as the idea differs very slightly. Also inserted is an engraving by Blake extracted from another book. AN EXTREMELY FINE COPY. 12/29 OXRNS [\$225.00]". These drawings are apparently not in Butlin.

Angel with a trumpet <Butlin #611>, "Gambols of Ghosts" <#636>, and "Widow Embracing the Turf which Covers Her Husband's Grave" for Blair's *Grave* <#633> are reproduced on the web-site of the Yale Center for British Art (accession numbers: B1975.4.44; B1978.18; B1975.4.1026)

John Flaxman wrote on 18 October 1805:

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Mr Cromak has employed Blake to make a set of 40 drawings from Blair's poem of the Grave 20 of which he proposes [to] have engraved by the Designer the most Striking are, The Gambols of Ghosts according with their affections previous to the final Judgment--A widow embracing the turf which covers her husband's grave--Wicked Strong man dying--the good old man's Soul recieved by Angels--

[BR (2)207]

On 27 November 1805 Blake wrote that he "produced about twenty Designs which pleasd [Cromek] so well that he ... set me to Engrave them".

These drawings Cromek promptly exhibited at the Royal Academy and at his house at No. 23, Warren Street, Fitzroy Square.⁴⁶⁰ Later he carried them with him on his Northern tour to solicit subscriptions to his edition of *The Grave*, exhibiting them in July 1806 at the shop of "Messrs. Knott and Lloyd, Birmingham" (BR (2) 226) and in November 1807 "at Mr Ford's, Bookseller, Market-street-lane", Manchester.⁴⁶¹ In April 1807 Cromek said that he showed "Blake's Drawings for 'The Grave' [not the engravings] ... to the Queen & Princess at Windsor" (BR (2) 238).

Cromek had twelve of the designs engraved by Schiavonetti (not Blake), but then the twenty watercolours

⁴⁶⁰ First and Second Prospectuses (both November 1805); see BR (2) 210-212, 214-215.

⁴⁶¹ *Manchester Gazette*, 7 Nov 1807 (BR (2) 248).

virtually disappeared from the public record. We know that Mrs Cromek offered them for sale for £30 in 1813 after her husband's death (*BR* (2) 315) and that they were sold at an Edinburgh auction in 1836 for £1.5.0,⁴⁶² but then they vanished entirely. Scarcely anything was known of them for almost two centuries.

Suddenly in the summer of 2001 nineteen of the twenty missing designs reappeared.⁴⁶³ In them the predominant colour is pale blue. Those later engraved are very close indeed to the prints, though the critic for *The Anti-Jacobin* complained in November 1808 that "the defect of giving strong corporeal semblance to spiritual forms was much less glaring in them [the original drawings], than in the prints. The figures were more shadowy and insubstantial" (*BR* (2) 274).

BINDING: The mounted drawings were loose in a red morocco portfolio with a buckle and a stamped label: "DESIGNS FOR | BLAIR'S GRAVE"; the lining paper is watermarked "BEILBY & KNOTTS 1821". It does not now bear the title given in the 1836 auction: "Black Spirits and White, Blue Spirits and Grey".

The unwatermarked leaves, of various sizes, are mounted on stiff brownish paper (though three, including No. 16, are a slightly different shade of grey), with matching framing lines around the designs. Watermarks on the mounts

⁴⁶² "Thomas Sivwright and the Lost Designs for Blair's *Grave*", *Blake*, XIX (1985-86), 103-6.

⁴⁶³ The descriptions below of the designs themselves are from the essay by Martin Butlin entitled "New Risen from the Grave: Nineteen Unknown Watercolours by William Blake" for *Blake*, XXXV (2002), 68-73, which he generously sent me in typescript, but other details derive from my own examination of the drawings in London in December 2001.

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are faintly-perceptible: RUSE | 1800 (No. 2), J WHATMAN 1801 (No. 11), and J WHATMAN (No. 13).

On most of the unengraved designs (No. 13-14, 16-19), "Not" is inscribed on the versos.

The designs for Blair's *Grave* are as follows; the first 19 untitled and unnumbered watercolours are in the cache discovered in 2001. The order of No. 1-12 here is that of the engravings in the printed version.

1 The title page drawing is inscribed "The Grave | a Poem | by Robert Blair | illustrated with 12 Engravings | by Louis Schiavonetti | From the Original Inventions | of | William Blake. | 1806", while the etched version reads: "*THE* | GRAVE, | A Poem. | *Illustrated by twelve Etchings* | Executed | *BY* | LOUIS SCHIAVONETTI, | *From the Original* | Inventions | *OF* | WILLIAM BLAKE. | 1808." Notice that the engraver named on the watercolour is Schiavonetti, not Blake as in the first Prospectus (November 1805). When the design was engraved as the title-page of the 1808 *Grave*, it was called "The Skeleton Re-Animated" in the account "Of the Designs" No. IX. There was no title-page design in Cromek's first Prospectus (November 1805), and this design is first named in his advertisement in the *Manchester Gazette* for November 1807 as the ninth design (*BR* (2) 248). This design was plainly lettered after the second Prospectus (November 1805) in which Schiavonetti is named as the engraver rather than Blake. It is therefore unlikely to have been among the designs

exhibited at the Royal Academy in the early autumn of 1805.

There are sketches for this title page design, mostly variants, untraced (Butlin #609-10, 617), Yale Center for British Art (#611, 19.8 x 10.4 cm, acquired by Butts), British Museum Print Room (#612, 11.6 x 9.2 cm, acquired by Butts; #613, 42.5 x 31.0 cm, the latter "on thin card"), the Pierpont Morgan Library⁴⁶⁴ (formerly Mrs Seth Weyhe Dennis) (#614), the late Gregory Bateson (#615), and the Huntington (#616).

- 2 Engraved as "Christ Descending into the Grave" (called "The Descent of Christ into the Grave" in "Of the Designs" No. I in *The Grave* [1808]).

Sketches are in the British Museum Print Room (Butlin #621) and untraced (#622).

- 3 Engraved as "The meeting of a Family in Heaven" (called "A Family Meeting in Heaven" in "Of the Designs" No. XI).

A sketch is in the British Museum Print Room (Butlin #623).

- 4 Engraved as "The Counsellor, King, Warrior, Mother & Child in the Tomb" ("Of the Designs" No. VIII omits the last 3 words).

- 5 Engraved as "Death of the Strong Wicked Man" ("The Strong and Wicked Man Dying", No. IV).

A sketch is in the Victoria & Albert (Butlin #624^r).

⁴⁶⁴ The leaf with sketches for an alternative title page (two versions, recto and verso) was given in 2001 by Gertrude Weyhe Dennis to the Pierpont Morgan Library (according to R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX [2006], 154).

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- 6** Engraved as "The Soul hovering over the Body reluctantly parting with Life" ("Of the Designs" No. VI omits the last 4 words).

Sketches are in the Tate (Butlin #625) and untraced (#626-28).

- 7** Engraved as "The descent of Man into the Vale of Death" ("Of the Designs" No. II).

A sketch (24.2 x 26.6 cm, acquired by Butts) is in the British Museum Print Room (Butlin #638).

- 8** Engraved as "The Day of Judgment" ("The Last Judgment", No. XII)

- 9** Engraved as "The Soul exploring the recesses of the Grave" ("Of the Designs" No. VII).

A sketch is in the British Museum Print Room (Butlin #629).

- 10** Engraved as "The Death of The Good Old Man" – the old man's hand is on "THE | NEW | TESTAMENT" as in the engraved version ("The Good Old Man Dying", No. V).

A sketch is untraced (Butlin #631).

- 11** Engraved as "Death's Door" ("Of the Designs" No. III). The design is very close indeed to Schiavonetti's engraving and radically different from Blake's treatment of the same scene in his engraving of it. The difference may make one (reluctantly) feel more sympathy for Cromek who commissioned Schiavonetti to engrave Blake's designs, apparently on seeing Blake's plate of "Death's Door".

Two sketches for it are untraced (Butlin #630, 632).

- 12 Engraved as "The Reunion of the Soul & the Body", "The Re-Union of Soul and Body", No. X.
- 13 "A touchingly innocent representation of two men walking along a path into a distant landscape, the horizon of which is dominated by the sun setting behind what must be the Celestial City ... inscribed 'Friendship' on the mount by an unknown hand", as in the first Prospectus (November 1805).
- 14 "An oblong composition dominated by a nude female figure, seated full-face with her arms extended, holding poppies and with butterfly-like patterned wings ... [inscribed on the mount in a hand different from 'Friendship'] 'The Grave Personified--Unfinish'd'. The figure, particularly the wings, is similar to the clothed figure seen in profile on the right side of the altar-like tablet in one of the alternative designs for a title-page for *The Grave*" (Butlin #616). The design is very powerful and surprising; the figure with poppies in her hand occupies almost all the space, and there are grieving figures on each side of her feet. This may be "A characteristic Frontispiece" which is listed in Cromek's first Prospectus (November 1805).⁴⁶⁵

⁴⁶⁵ A "Design for the frontispiece to Blair's Grave" was sold with 17 other unidentified Blake drawings and prints at Christie and Manson, 25 March 1859, No. 119* (£2.8.0 to Nosedá) (not in Butlin). The frontispiece to *The Grave* (1808) was Thomas Phillips's portrait of Blake, but the first Prospectus (Nov 1805) advertised "A characteristic Frontispiece".

In the same 1859 sale, No. 120-21 were "Time, and three others, by W. Blake" (£1.11.6 to Evans) and "Scene from the Revelation, by W. Blake" (£1.2.5 to

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On the verso is an exceedingly faint pencil design of hands in the air and a head, probably by Blake--or Robert Blake as David Bindman suggests. Beside it are fragments of pasted-on paper with different chain and wire lines.

- 15 "A night scene, illuminated by a lantern, showing a father kneeling by the grave reading from a book ... accompanied by two children". It is very like the design (reversed) for "The Garden of Love" (*Songs* pl. 44) (Butlin #137^r, dated by him 1780-85).
- 16 "Christ leading the blessed souls into Heaven", related to Butlin #624^v.
- 17 "two young adults standing by an open grave in a churchyard with a Gothic church on the left ... the young girl pointing at the 'high-fed worm', 'surfeited on the damask cheek' of the deceased 'Beauty'. The male figure is presumably the stripling who has been enamoured of her".
- 18 "eight exquisite air-borne female figures, two, accompanied by six cherubs, rising above a crescent moon, while the others soar up and encircle them; together they hold the thread of life. This allusion to the Fates is presumably based on the line, in the midst of a

Evans). One may be "A Life Study: Time" lent by Alexander Macmillan to the Burlington Fine Art Club exhibition (1876), No. 245 <Butlin #866> and not traced since, and another might be "Pity" which was described as a "Subject from the Revelation of St. John" in the 1876 exhibition, No. 38 <#311>. (Other Blake illustrations of Revelation are Butlin #514, 517-22, 524, 639-48.)

long passage on the horrors of suicide on page 18, that reads 'Our time is fix'd, and all our days are number'd!'"

Below on the mount are two illegible pencil lines.

- 19 "The Gambols of Ghosts according with their Affections previous to the final Judgment", as described in Flaxman's letter. "The watercolour is essentially the same [as Butlin #636] except that Blake has differentiated more clearly between the figures of the 'wicked', in the spiral ascending from the bottom left-hand corner up the right-hand margin to the top of the composition, and the 'good' characters who emerge from their tombs in the lower right-hand corner and process into the Gothic arch of the church on the left. The 'wicked' characters are largely preoccupied with fighting each other or resisting being dragged from their tombs; in addition there is a strangely negative baptism scene in the upper right-hand corner in which an old man clutches a resisting child while dipping his left hand into a bowl of water held by two apparently angelic figures. The 'good' ghosts are noticeably passive with their lowered heads, some concentrating on the pages of a book, again possibly the Bible. The semi-circle of figures around the yew tree are frantic rather than ecstatic."

The watercolour is far clearer and more detailed than the very rough sketch (Butlin #636, watermarked IHS IxVILLEDARY); the baptism is indeed very strange.

A sketch is untraced (Butlin #637).

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- 20** The twentieth design, not included among those discovered in 2001, is probably the one of "A widow embracing the turf which covers her husband's grave" (Butlin #633, on old mount), which Flaxman described in his letter of October 1805; like the other 19 designs, it is largely in blue, mounted, with three framing lines round it. The first clear record of it is in 1876. Apparently therefore Cromek did not own it. Perhaps it was somehow exchanged for "Death Pursuing" (No. 21 below).

A sketch is in the British Museum Print Room (Butlin #634).

- 21** Cromek owned at least two more Blake drawings for *The Grave*. The first is the original design for the title page inscribed "A Series of Designs: | Illustrative of | The Grave. | A Poem by Robert Blair. | Invented & Drawn by William Blake | 1806" (Butlin #616, Pl. 853). This design was probably among those exhibited by Cromek in the autumn of 1805.

In his "Memorials", T.H. Cromek wrote:

The original design for the frontispiece, still in my possession, was suppressed, one much finer substituted. It is a pen outline, slightly shaded with Indian ink, and blue, & represents a soul rising from the tomb, on

which Blake has written, very neatly, [the] title.⁴⁶⁶

Elsewhere in the Memorials T.H. Cromek quoted a letter of 26 August 1862 which he wrote to Edwin C. Ireland:

I possessed three fine specimens of Blake's Drawings ... among which was the drawing of the Frontispiece to Blair's Grave, bearing on it, in Blake's own writing, the date 1806⁴⁶⁷

This description of the design fits fairly accurately the watercolour in the Huntington (Butlin #616, pl. 853).⁴⁶⁸

This is clearly the drawing called by Butlin "A Spirit Rising from the Tomb" (Butlin #616; 20.5 x 24.0 cm; now in the Huntington) on which Blake wrote: "A Series of Designs: Illustrative of The Grave a Poem by Robert Blair. Invented & Designed by William Blake".⁴⁶⁹

The third Blake drawing in T.H. Cromek's collection is not known.

⁴⁶⁶ "Memorials" transcribed in the 2008 catalogue, p. [8].

⁴⁶⁷ "Memorials" p. 33 (2008 Catalogue p. [23]).

⁴⁶⁸ However, Butlin's provenance does not allow for T.H. Cromek's ownership of it: Catherine Blake? Frederick Tatham? Sotheby, 29 April 1862, lot 159 (with others) sold to Smith; B.B. Macgeorge catalogue (1912), sold at Sotheby's 1 July 1924, lot 123 (with others); ... given to the Huntington in 1946.

⁴⁶⁹ Butlin does not connect this title page design with T.H. Cromek. The provenance he gives is ?Mrs Blake, ?Frederick Tatham; ?Sotheby sale of 29 April 1862, lot 159 (with others) for 7s. T.H. Cromek's "Memoir" of his father suggests that most if not all of these attributions are wrong. The correct provenance is given in Essick, *The Works of William Blake in the Huntington Collections* (1985), 122-23.

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- 22 The second additional Blair design Cromek owned is entitled in the first Blair Prospectus (November 1805) "Death Pursuing the Soul through the Avenues of Life" (Collection of Professor R.N. Essick; Butlin #635, mounted on "card"), inscribed on the verso: "Illustration to 'Urizen',⁴⁷⁰ a poem by William Blake – who also made this drawing. It belonged to my father[.] T.H. Cromek". Cunningham, who lived with the Cromeks in 1810, described it in 1830 as Urizen chasing "a female soul through a narrow gate and hurl[ing] her headlong down into a darksome pit" (*BR* (2) 638). The mistaken association with *The First Book of Urizen*⁴⁷¹ may explain why Mrs Cromek did not sell it with the other Blair designs.
- 23 "A Destroying Deity: A Winged Figure Grasping Thunderbolts" (Butlin #778) passed from Mrs Blake to Tatham.
- 24 "Churchyard Spectres Frightening a Schoolboy" (Butlin #342) acquired by Mrs Gilchrist and recently by R.N. Essick, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

⁴⁷⁰ T.H.Cromek wrote of a visit he made to the British Museum Print Room about 1863:

I looked over Blake's 'Urizen' [D] a very mad work. It is the first part only, and does not contain the subject which I have by him and which I was told by Mr. Frost [William Edward Frost (1810-77)] A.R.A. formed one of the illustrations.

⁴⁷¹ See Dr. Elizabeth B. Bentley, "Urizen in New York City", *Blake*, XXXIII(1999), 27-30.

- 25** Blake's dedication for his *Grave* designs (April 1807; Butlin #620, British Museum Print Room) was refused by Cromek in his letter of May 1807.

A sketch for it is in the Victoria & Albert (#624^v).

- 26** "A Figure Ascending in a Glory of Clouds" (U.S. National Gallery of Art; Butlin #619) may be for *The Grave*.

The watercolours which Cromek exhibited in 1805 were probably the original title page (No. 22 here) plus 18 of the 19 watercolours discovered in 2001 (No. 2-19 here) and "The Widow embracing her Husband's Grave". The drawings he exhibited in 1806-1807 probably substituted the second title page design for the first.

They include three of the designs mentioned by Flaxman in October 1805 (No. 5, 10, 19) but not the fourth, "The Widow embracing her Husband's Grave", which was listed in Cromek's first Prospectus (November 1805).⁴⁷²

PAPER SIZES OF THE DRAWINGS

133.2 x 28.5 cm ⁴⁷³	14	20.3 x 29.8 cm
223.0 x 12.4 cm	15	17.5 x 23.5 cm
324.0 x 14.0 cm	16	23.75 x 12.85 cm
414.7 x 23.5 cm	17	19.6 x 13.35 cm
520.4 x 25.5 cm	18	23.6 x 17.6 cm
615.8 x 22.7 cm	19	27.3 x 21.7 cm
723.5 x 13.5 cm	20	15.4 x 20.8 cm
827.4 x 22.2 cm	21	24.0 x 20.5 cm

⁴⁷² It stayed with Blake until his death and was sold at Southgate in June 1854 with other Blake drawings which passed from his widow to Tatham.

⁴⁷³ The size of the mount.

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923.3 x 11.7 cm	22	11.4 x 24.7 cm
1020.2 x 25.87 cm	23	20.6 x 29.7 cm
1123.8 x 13.7 cm	24	17.9 x 11.6 cm
1223.9 x 17.45 cm	25	23.8 x 30.2 cm
1323.9 x 17.6 cm	26	18.8 x 22.9 cm

HISTORY: Blake made “a set of 40 drawings from Blair’s poem of the Grave 20 of which he [Cromek] proposes [to] have engraved by the Designer and to publish them” (according to Flaxman’s letter of 18 October 1805); **(2)** Cromek bought twenty drawings for £21 (according to his letter to Blake of May 1807), commissioned Louis Schiavonetti to engrave them, and published them in 1808; after Cromek’s death in 1812 the drawings, copperplates, and copyright passed to **(3)** His widow Elizabeth Hartley Cromek, who promptly sold the copperplates and copyright for £120 (*BR* (2) 315) to Ackermann (who published the prints in 1813 and 1826); she vainly offered the watercolours on 3 February 1813 through William Roscoe “with other curious Drawings of his, valued at thirty Pounds and likely to sell for a great deal more if ever the man should die”; **(4)** The 19 watercolours were acquired by an anonymous buyer who had a red morocco portfolio made for them after 1820; **(5)** Sold in the auction by Tait of Edinburgh from the *Catalogue of the Extensive and Valuable Collection of Books, Pictures, Drawings, Prints ... of the Late Thomas Sivright, Esq. of Meggetland and Southouse*, 1-16 February 1836, lot 1835 (“Volume of Drawings by Blake Illustrative of Blair’s Grave, entitled ‘Black Spirits and White, Blue Spirits and Grey’”⁴⁷⁴)

⁴⁷⁴ This title was not with the designs when they were rediscovered in 2001.

for £1.5.0; **(6)** Acquired by John Stannard (1794-1882), watercolour artist of Bedford, from whom it passed to his son **(7)** Henry John Stannard (1840-1920), watercolour artist, thence to his grandson **(8)** Henry John Sylvester Stannard (1870-1951), and from him to **(9)** John's great-grandson, **(10)** "and then a nephew in Glasgow",⁴⁷⁵ "The portfolio was finally sold [as 19 coloured prints] in 2000, as part of a small family library, to **(11)** Caledonia Books, a general second-hand bookshop in Glasgow ... run by Maureen Smillie" who offered them at £1,000; in April 2001 the portfolio was acquired by **(12)** Dr Paul Williams of Fine Books, Ilkley, Yorkshire, who associated Jeffrey Bates of the Leeds bookshop of Bates and Hindmarch with the purchase; the portfolio was offered for £2,000,000 (later raised to £4,200,000 plus £700,000 tax) to the Tate Gallery, but the sale was held up by a law-suit initiated by Caledonia Books (claiming that the portfolio had not been purchased but simply taken on approval); the suit was resolved when Messrs Williams and Bates agreed to share the profits with Caledonia Books, and the portfolio was abruptly sold for £6,000,000 in February or March 2005 through Libby Howie to **(13)** "Marburg BVI", variously said to be a Swiss corporation, a U.S. collector with a castle in Scotland, and a consortium of Middle Eastern investors; the export of the drawings was stopped by the British Arts Minister Estelle Morris until 30 May, extended to 30 September 2005, to enable a British institution to purchase the drawings, valued at

⁴⁷⁵ Martin Bailey, "From £1,000 to £10 million in two years for newly discovered Blake watercolours", *Art Newspaper*, which I have seen only online at <http://theartnewspaper.com/news/article.asp?idart=11037>; this is the source for all the Stannard provenance and some details of the sales in 2001-2003.

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£8,800,000 in the Reviewing Committee Report of 16 March 2005

<http://213.225.138.141:/resources/assets//R/revcom_case043_note_doc_6927.doc>; the 19 watercolours were sent to Switzerland⁴⁷⁶ for “a family trust registered in the British Virgin Islands”⁴⁷⁷ and then to Sotheby’s (New York), who displayed them in Paris, New York, Los Angeles, and Chicago, and sold them on 2 May 2006:

Num- ber	Watercolour	Price	Buyer
1*	Title page	\$ 650,000	Anon. ⁴⁷⁸
2*	“The Meeting of a Family in Heaven”	\$ 500,000	Sievking ⁴⁷⁹
3*	“Death of the Strong Wicked Man”	\$1,400,000	Anon. ⁴⁸⁰

⁴⁷⁶ The details above are from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 154. For publicity connected with the sale, see 2 May 2006 under Catalogues below.

⁴⁷⁷ Martin Bailey, “Dealer’s decision to break up William Blake album branded ‘philistine’: The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby’s?”, *Art Newspaper*, 16 March 2006, online.

⁴⁷⁸ Essick, “William Blake in the Marketplace Blake, 2006”, *Blake*, XL (2007), writes: “I have not been able to confirm the rumor in the New York art world that the purchaser was Salander-O’Reilly Galleries, New York, acting for David Thomson, Toronto ... the son of [the late] Kenneth Roy Thomson, 2nd Baron Thomson of Fleet”. The drawing did not go with the Thompson Collection to the Art gallery of Ontario (Toronto).

⁴⁷⁹ Hinrich Sieveking was “probably acting for the Winterstein Collection, Munich”, according to Essick, “Blake in the Marketplace, 2006”, *Blake*, XL (2007).

⁴⁸⁰ For the Louvre; see Melikian below.

4	“The Grave Personified”	\$ 800,000	Price ⁴⁸¹
5	“While Surfeited upon thy Damask Cheek” – young couple by a grave	\$ 520,000	Bought in ⁴⁸²
6*	“The Reunion of the Soul and Body”	\$ 900,000	Anon.
7*	“The Soul Hovering over the Body”	\$ 520,000	Bought in
8*	“The Descent of Man into the Vale of Death”	\$ 480,000	Bought in
9*	“The Last Judgment”	\$1,100,000	Bought in ⁴⁸³
10*	“Death’s Door”	\$ 750,000	Bought in
11*	“The “Soul Exploring the Recesses of the Grave”	\$ 550,000	Rothmans ⁴⁸⁴
12	“The Gambols of Ghosts”	\$ 520,000	Bought in
13*	“The Counsellor, King, Warrior, Mother, & Child in the Tomb”	\$ 500,000	Bought in
14*	“The Death of the Good Old Man”	\$ 700,000	Bought in
15	“A Father and Two Children Beside an Open Grave”	\$ 280,000	Anon.

⁴⁸¹ H. Charles Price and Jessie Price, of Dallas, Texas.

⁴⁸² That is, it did not meet the unpublished reserve price and was not sold.

⁴⁸³ “The Day of Judgment”, not sold at the 2 May 2006 Sotheby sale, was seen on the wall of Sam Fogg’s book and antique shop, 15d Clifford Street, London, but was, according to Fogg, “not presently for sale” (R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI [2008]).

⁴⁸⁴ Florence and Noel Rothman, who, according to Essick, “Blake in the Marketplace, 2006”, *Blake*, XL (2007), “over the last 25 years assembled the finest Blake collection in private hands”.

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16	“Heaven’s Portal Wide Expand to Let Him In”	\$ 280,000	Essick
17	“Our Time Is Fix’d”	\$ 270,000	Anon.
18*	“Christ Descending into the Grave”	\$ 280,000	Parker
19	“Friendship”	\$ 270,000	Parker
20	Portfolio	\$ 4,200	Windle ⁴⁸⁵

* = engraved by Louis Schiavonetti for Blair’s *Grave* (1808).

In June 2008 “The Death of the Good Old Man” was acquired from Libby Howe via John Windle by **Robert N. Essick**. “The Gambols of Ghosts” is “no longer available” (as Libbie Howie told John Windle on 1 May 2008⁴⁸⁶), presumably meaning that it had been sold to a private customer. Marburg Ltd, “headquartered in Tortola, British Virgin Islands, retains legal title to ‘Whilst Surfeited Upon Thy Damask Cheek’, ‘The Descent of Man into the Vale of Death’, and ‘The Counsellor, King, Warrior, Mother & Child in the Tomb’”. The drawings are in London under bond – that is, they have not been officially imported.⁴⁸⁷

Two of the watercolours at the Sotheby (N.Y.) 2 May 2006 sale, "The Soul Hovering over the Body Reluctantly

⁴⁸⁵ The portfolio was sold in July 2006 by Windle to “a California private collector”, according to Essick, “Blake in the Marketplace, 2006”, *Blake*, XL (2007).

⁴⁸⁶ R.N. Essick, “William Blake in the Marketplace, 2008”, *Blake*, XLII (2009), 116.

⁴⁸⁷ Robert N. Essick, “Blake in the Marketplace, 2008”, *Blake*, XLII (2009), 116.

Parting with Life" [bought in at \$520,000] and "Death's Door" [bought in at £750,000] were offered anonymously through David Benrimon Fine Art (N.Y.) in early 2012 (price on request).⁴⁸⁸

The 20 watercolours for Blair's *Grave* (the 19 auctioned in May 2006 plus "The Widow Embracing the Turf") were reproduced in The William Blake Archive in 2006.

EDITIONS

**William Blake's Watercolour Inventions in Illustration of THE GRAVE by Robert Blair. Edited with Essays and a Commentary by Martin Butlin and an Essay on the Poem by Morton D. Paley.* (Lavenham, Suffolk: The William Blake Trust, 2009) William Blake Trust Folio, 96 pp. 186 copies, 36 with replica portfolio

In the de luxe edition, the watercolours are reproduced, loose, backed with stiff pasteboard, in a red leather portfolio like that in which they were found in 2001. They are enclosed with the bound text in a handsome black shot-silk-covered box.

The text volume consists of

John Commander. "Foreword." P. 6. (This is "possibly the last major publication" of the William Blake Trust.)

Martin Butlin. "Editor's Acknowledgements." P. 7.

Morton D. Paley. "William Blake and Robert Blair's The Grave." Pp. 8-12. (About the evolution of Blair's poem.)

***Martin Butlin.** "The History of Blake's Illustrations to The Grave." Pp. 13-19.

⁴⁸⁸ Information from R.N. Essick, "Blake in the Marketplace, 2012", *Blake* (2013).

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*[**Martin Butlin.**] “The Newly Discovered Watercolours.” Pp. 21-28.

*[**Martin Butlin.**] “The Watercolors: Catalogue and Commentary.” Pp. 29-69. (It reproduces all the 19 new watercolours plus others.)

Bibliography. P. 70.

Appendix 1: “The Grave [facsimile] with Blake’s Dedicatory Verses from Cromek’s 1809 [sic] edition (Reduced to sixty-seven percent).” Pp. 71-80.

Appendix 2: “Schiavonetti’s Engravings for Cromek’s Edition 1808.” Pp. 81-94.

Appendix 3: “Blake’s Rejected Engraving for ‘Death’s Door’ Reproduced Same Size as the Original Proof in the Possession of Robert N. Essick.” P. 95.

REVIEWS

Robert N. Essick, *Blake*, XLIV, 3 (Winter 2010-2011), 103-10 (with another) (“The reproductions ... are excellent” [p. 104])

***Kelly Grovier**, “Gambols in the graveyard: William Blake’s ‘Watercolour Inventions’”, *Times Literary Supplement*, 17 June 2011, pp. 14-15 (“this lavish edition ought to reignite questions about the proprietary nature of cultural treasures and whether private interest should always be permitted to trump the public good”)

Blake's "Harper and Other Drawings" with preliminary

sketches for *America* and *Europe* on the verso⁴⁸⁹ was acquired in October 2015 from Lowell Libson via John Windle by *R.N. Essick*.

Blake-Varley Sketchbooks ***Folio***

In his biography of Blake in his *Lives of the Most Eminent British Painters, Sculptors, and Architects* (1830) (BR, 497), Allan Cunningham described "a large book filled with drawings", which included "Pindar as he stood a conqueror in the Olympic games", Corinna, Lais the Courtesan, the "task-master whom Moses slew in Egypt", Herod, and "a fiend" who "resembles ... two men ... a great lawyer, and a suborner of false witnesses".⁴⁹⁰ Only three of these Visionary Heads survive today: Pindar, Corinna, and Lais.⁴⁹¹ The leaves are very similar in size: Pindar 41.5 x 26 cm; Corinna 26.2 x 41.7 cm; Lais 26.7 x 41.9 cm. Note that leaves razored out of a volume are likely to differ significantly in width (as these do) but not much in height. No other Visionary Head recorded in Butlin is significantly like these in size.

⁴⁸⁹ Not in Butlin because not discovered until 2010.

⁴⁹⁰ Butlin #710, 708, 711, 696, 706 (another version of the Task Master), 762 – Herod <#706>, Pindar <#710>, and "A Fiend" <#762> could not be traced in 1981.

⁴⁹¹ A drawing inscribed by Varley "The Egyptian Task master who was killed & Buried by Moses" and "Saul King of Israel somewhat Influenced by the evil Spirit" <Butlin #696> differs in size (20.3 x 32.5 cm) from the other surviving designs in the Folio Book of Visionary Heads (27 x 42 cm), lacks the watermark they exhibit, and is probably another version of the "Task Master" seen by Cunningham.

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Further, the drawings are on paper bearing the watermark W TURNER & SON,⁴⁹² and this watermark is found on no other surviving drawing, manuscript, or print by Blake.

All these drawings belonged to John Varley, for whom most of the Visionary Heads were made and who is apparently the "friend" who showed Cunningham the volume.

BINDING: (1) A folio volume of leaves c. 27 x 42 cm watermarked W TURNER & SON contained portraits of "Corinna", "Herod", "Lais and Pindar",⁴⁹³ "Pindar at the Olympic Games", "The Task Master Slain by Moses", "A Fiend", and probably other Visionary Heads; (2) Probably dismembered between 1880, when "Pindar at the Olympic Games" was still "in the Varley family",⁴⁹⁴ and 1885, when Alfred Aspland sold "Corinna" and "Pindar at the Olympic Games".

HISTORY: (1) About 1820,⁴⁹⁵ Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed them to Allan Cunningham, who described six of them in 1830; (2) The volume was dismembered, probably after 1880, and only three of the leaves can be traced today: two heads of

⁴⁹² The watermark is not known for Pindar (#710) which has not been recorded since 1942.

⁴⁹³ The number "45" on "Lais and Pindar" <#711> added by Adam White seems to match the "45" added to the Wat Tyler counterproof <#740> when White inscribed it "given me by [Varley's brother-in-law] J.W. Lowry may 27. 1854". Both drawings may have been part of White's extra-illustrated Gilchrist (1863) along with his "Lais" <#712>, Boadicea(?) <#718>, Edward III(?) <#736>, The Lute Player and Profile of a Man <#760> -- and perhaps *Marriage* pl. 20.

⁴⁹⁴ W.M. Rossetti in Gilchrist (1880), II, 262, #70.

⁴⁹⁵ Pindar and Lais is inscribed by Linnell "drawn by Blake Sept 18. 1820".

Corinna (Butlin #708) in the University of Kansas Museum of Art, Lais and Pindar (#711) in the Harris Museum and Art Gallery (Preston, Lancashire), and Pindar at the Olympic Games (#710) in the collection of Ruthven Todd (last recorded in 1942)--the rest are **Untraced**.

Blake-Varley Sketchbook **Large**

HISTORY: (1) Sold posthumously for William Mulready (John Varley's brother-in-law) at Christie's, 28 April 1864, lot 86 [to Kempton for £5.5.0]; (2) Acquired by Lionel Robinson from whom it passed "by descent" to (3) An Anonymous Owner, who offered it at Christie's, 21 March 1989,⁴⁹⁶ the whole catalogue devoted to this work, all the Blake drawings reproduced (ESTIMATE: £450,000), not sold, loaned it to the Tate Gallery 1992-1998, and sold it at Sotheby's, 8 April 1998, *lot 151 (ESTIMATE: £200,000-£300,000), for £216,000 to (4) An anonymous buyer, i.e. Mr **Alan Parker**, who lent "Milton When Young" anonymously to the Tate Blake exhibition (9 November 2000-11 February 2001), No. 257.

BUNYAN, John *Pilgrim's Progress*

HISTORY: Blake's Bunyan designs were offered by the Frick Collection (N.Y.) (along with a design for *Paradise Regained*) at Sotheby's (London), 14 November 1996, lot 243 (ESTIMATE: £260,000-£340,000), the designs reproduced in colour in

⁴⁹⁶ Not 1983 as in *BBS*, though the date is correct in the main entry on p. 306. The connection of Mulready and Robinson is recorded in the 1998 catalogue.

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various sizes, bought in, and sold to an Anonymous British collector,⁴⁹⁷ i.e., Mr **Alan Parker**, who lent them anonymously to the Petit Palais exhibition of 2 April-29 June 2009.

EDITIONS OF DRAWINGS

The Pilgrim's Progress. Illustrated with 29 watercolour paintings by William Blake now printed for the first time. Ed. **G.B. Harrison**. With a new introduction by **Geoffrey Keynes** (N.Y., 1941) Limited Editions Club <BB> **B.** §(Norwalk, Connecticut: The Easton Press, 2007)

The 2007 edition is a debased reproduction of that of 1941.

Colour Prints (Large)

All 12 Large Colour Prints are reproduced in the catalogue of the Tate Blake exhibition (9 November 2000-11 February 2001).

DANTE

Divine Comedy
(1824-1827)

The Dante drawings at the Fogg and Tate are reproduced online through ArtCyclopedia.

EDITIONS OF DRAWINGS

William Blake: Illustrations to THE DIVINE COMEDY of Dante (1922) Da Capo Press reprint (1968) <BB>

⁴⁹⁷ For behind the scenes details, see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX (1997).

REVIEWS

- Morton D. Paley**, *Blake Newsletter*, III (15 December 1969), 62-64 (with another)
Martin Butlin, *Burlington Magazine*, CXI, 798 (September 1969), 570
§**Geoffrey Grigson**, *Apollo*, XC (1969), 352
§**C. Ryskamp**, *Master Drawings*, VIII (Spring 1970), 56

La Divina Comedia*. Prólogo de **Marcial Olivar; *La Divina Comedia en la Literatura Español*, por **Francisco José Alcántara**, Ilustraciones de William Blake (Barcelona: Mateu [1967]) Toda para Muchos 155 **B**. (Barcelona: Ediciones Nautica, 1968) <§BBS 208, listed erroneously under engravings>. **C**. (1969) **D**. §[4th edition] (Barcelona: Nauta, [1974]) 21 cm **E**. §(Barcelona: Nauta, D.L., 1987) Clásicos (Ediciones Nauta) v. 14-15 2 vols. ISBN: 8427811448 **F**. (1989) In Spanish

There are 35 reduced-size black-and-white reproductions of Blake's watercolours.

Blake's Dante: The Complete Illustrations to the Divine Comedy, ed. **Milton Klonsky** (1980) <BBS>

REVIEWS

- §**Tom Phillips**, *Times Literary Supplement*, 13 February 1981, p. 169
§**Anon.**, *Art Express*, September/October 1981 (with 2 others)
§**Anon.**, *Choice*, XVIII (1981), 1094
D.V. E[rdman], *Romantic Movement ... Bibliography for 1980* (1981), 79
Ron Padgett, *Drawing*, II (1981), 134-35

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§ **George Quasha**, "The Infernal Method," *Parabola*, VI,
1 (1981) (with 2 others)

Inferno*. Tr. **Henry Francis Cary. Introduced by **Robin Hamlyn** with Illustrations by William Blake (London: The Folio Society, 1998) Large 4°, xviii + 151 pp., 32 well-reproduced colour plates; no ISBN **B**. Second Printing. With Illustrations by William Blake (London: The Folio Society, 2004) 4°, 153 pp., 32 colour reproductions

The Divine Comedy: Die Göttliche Komödie: La Divine Comédie*. Ed. **David Bindman. Traduction en français: **Nicholas Powell**; Übersetzung ins deutsche: **Inge Hanneforth** (Paris: Bibliothèque de l'image [2000]) Oblong 4°, 223 pp., 103 colour reproductions; ISBN: 2909808939 ("Edition in english"); 2909808947 ("Deutsche ausgabe"); 29099808718 ("Édition en français" [but the copy in Victoria University in the University of Toronto is tri-lingual in English, French, and German]) **B**. § **La divina comedia = la divina commedia = de goddelijke komedie* (Paris: Bibliothèque de l'image, 2000) 222 pp., ISBN: 2909808955 (Italian); 2909808963 (Spanish); 2909808971 (Dutch)

A "Introduction: William Blake's Watercolours to the Divine Comedy", "Einleitung: William Blakes Aquarelle für Göttlichen Komödie", "Introduction: Les Aquarelles de la Divine Comédie de William Blake" including (in three languages) "The History and Division of the Watercolours" and "Bibliographical Notes" (pp. 4-19, in three columns), plus all 7 Dante engravings (greatly reduced in size) plus reduced colour

reproductions of all 103 watercolours, with tri-lingual descriptions of them.

Reproductions of Blake's watercolours for Dante were added to the William Blake Archive in 2005.

§*Dante. *The Inferno*. Tr. **Hiroshi Tanaka** (Tokyo: [no publisher], 2003)

Reproduces 61 of Blake's watercolours, much reduced in size.

§**William Blake's Divine Comedy Illustrations: 102 Full-Color Plates*. (Mineola, N.Y.: Dover, 2008) ISBN: 9780486464299

Los dibujos para la DIVINA COMEDIA de Dante*. Ed. **Sebastian Schütze and **Maria Antonietta Terzoli** (Cologne [Germany]: Taschen, 2014) Folio (29.5 x 40.5 cm), 324 pp.; ISBN: 9783836555166 Reproduces all 102 watercolours and all 7 prints In Spanish Also available in English, French, German, and Italian

Maria Antonietta Terzoli, "El más allá de Dante: entre mitología clásica y teología cristiana" (pp. 6-31)

Sebastian Schütze, "Dos maestros del "visibile parlare": Dante y Blake" (pp. 32-51)

Sebastian Schütze, "William Blake. Catálogo de los grabados" (pp. 310-17)

William Blake: The Drawings for Dante's Divine Comedy*. Ed. **Sebastian Schütz and **Maria Antonietta Terzoli**

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(Munich: Taschen, 2015) 324 pp., 102 enormous reproductions, 28.5 x 39.6 cm (with 14 fold-out leaves)

REVIEW

§**Tim Smith-Laing**, "Watery deeps: William Blake drew out the poetic nuances of Dante's *Commedia* in masterfully handled watercolour", *Apollo*, CLXXXI (March 2015), 629, 208-9

ENOCH
([1824-27])

HISTORY: Offered in E. Parsons and Sons Catalogue 37 (1921), lot 22, at £89.5.0

The Enoch drawings are in the online catalogue of The National Gallery of Art (Washington, D.C.), some of them reproduced in 2013.

GRAY, Thomas
Poems (1790)
Watercolours (1797)

WORK REPRODUCED: POEMS | BY | MR. GRAY. | [Designs | by] | - | [William Blake] | A NEW EDITION. | - | LONDON: | PRINTED FOR J. MURRAY, (No. 31.) | FLEET- | STREET. | MDCCLXXX [1790] Pp. 1-2, 43-142, 145-58⁴⁹⁸
LEAF SIZE of printed text: c. 9.2 x 15.7 cm

⁴⁹⁸ Blake's copy lacks the "Advertisement" and the "Short Account of Gray's Life and Writings" (Gray, pp. 3-42), the title leaf of the "Epitaph on Mrs. Clarke" (pp. 143-44), the notes at the end (pp. 159 ff.), and the seven 1790 engravings.

LEAF SIZE of watercoloured leaves: 32.5 cm x 42 cm

WATERMARK of watercoloured leaves: 1794 | J
WHATMAN⁴⁹⁹

BINDING: The 58 leaves are loose, with neither stab nor stitching holes, suggesting that it was never bound in its present state.

The watercolour leaves may have been trimmed on the outside margins, for the designs are curiously curtailed on the outer margins of pp. 65, 74, 96-97, 99, 103-4, 110, 115, [116], [119], 120, 125, [128], [133], and [149].

DESCRIPTION: Fifty-eight leaves of *Poems by Mr. Gray* (1790) were cut down⁵⁰⁰ and glued, with a very narrow overlap, onto the rectos of windows cut into leaves of 1794 | J WHATMAN paper, probably left-overs of the paper he was given for his illustrations to Young's *Night Thoughts* (1797). The Gray title page is surrounded by six neat red lines (the second and sixth lines thick), and above and below each line of type is a thin red line. The subsequent printed Gray leaves are surrounded by a carefully-drawn red line as close as possible to the inserted leaves. (On about half the pages,⁵⁰¹ the watercolour overlaps the red frame and the text-page a trifle, indicating that the watercolours were added after the text leaves were glued in.)

Most of the printed Gray leaves have a pencil “+” beside

⁴⁹⁹ The same paper was used for Blake's drawings for Young's *Night Thoughts* (apparently provided by the publisher Richard Edwards) and for Blake's *Vala*.

⁵⁰⁰ On p. 100, the catchword – “Fell – is mostly cut off.

⁵⁰¹ On pp. 51, [55], 58, 61, 66-68, 70-73, [77], 79-80, [81-82], 84-87, 89, 91, [95], 96, 98-102, 106, 110, [111], 112-14, [119], 120-21, [126], 127, 130-31, [135], 138, 141, [145], 146, [147], [149], 150, 152-53, 155-56.

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the text illustrated⁵⁰² to indicate the subject of the watercolour.

On Gray p. [106], titles for “The Fatal Sisters”, title 4 is on a tiny piece of paper glued over something else.

There is a good deal of browning on the text but not on the watercolours.

On most leaves the watercolour designs implicitly extend beyond the margins.

FINGERPRINTS:⁵⁰³ There are brownish-rust coloured fingerprints, perhaps made from animal glue, on **top of** the text (never on the watercolours):

The title page, above, below, and to the right of “A NEW EDITION”

Gray p. 58: “Ode on a Distant Prospect of Eton College, after “fee, how all around’em wait”

Gray p. [62]: Captions for “A Long Story”, beneath “riding on Flies”

Gray p. [76]:Captions for “Ode to Adversity”, above “thy suppliants”

Gray p. [107]: Captions for “The Fatal Sisters”, over “ORCADES”

Gray p. [158]: Poem “To M.^{rs} Anna Flaxman”, above and below “William Blake”, four fingers of the right (?) hand, the clearest of them all.

⁵⁰² There are two lines marked on pp. 51 and 98 and none on pp. 44, 52, 67, 145, 157.

⁵⁰³ The only previous reference to Blake fingerprints I have found (through Google Books) is in *Blake Books* (1977), 217 (not in the index), which locates them on the title page, Gray pp. 58, 158, “and occasionally elsewhere” in the Gray volume.

If the fingerprint colour comes from animal glue, almost certainly the fingerprints were made when the printed text was being glued to the large leaves awaiting Blake's watercolours, that is, by November 1797 (see below).

No other example of Blake's fingerprints has been identified in print.

The date at which the fingerprints appeared must be after c. 1797 when Blake made his watercolours for Gray.

Of course we cannot be certain that the fingerprints which appear near "William Blake" in Blake's poem "To M.^{rs} Anna Flaxman" are those of the poet-artist. They could, for example, be those of Catherine Blake who, it is believed, often helped her husband with simple tasks such as gluing the printed leaves of Gray into the windows cut in the paper used for Blake's watercolours.⁵⁰⁴

Whether the fingerprints are those of Blake or his wife, they give an extraordinary sense of immediacy in the creative process.

BLAKE'S MANUSCRIPT INSCRIPTIONS: In some, probably most cases, Blake's writing on blank text-pages was added after the watercolour for that page was completed. In one case, p. [54], the list of designs overflows the printed text-box, and No. 8-10 are on the leaf for the watercolour. In this

⁵⁰⁴ The leaves for Blake's watercolours (1795-96) illustrating Young's *Night Thoughts* were made in a way very similar to that used in the illustrations for Gray's *Poems*. The printed leaf was cut from the host volume (often eliminating or curtailing catchwords and MS line-numbers) and glued to a window cut in the leaf for the watercolour, and a red line was meticulously drawn round the cut-out leaf, with several red lines on title pages. However, the *Night Thoughts* leaves bear no fingerprint. Apparently the large leaves already had printed text mounted in them when they were given to Blake.

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case, at any rate, the watercolour preceded the list of designs.

On p. [158], Blake **(1)** wrote the poem to Mrs Anna Flaxman on the blank verso of the printed text box; **(2)** glue fingerprints were left *on top of* the manuscript poem, probably in the process of **(3)**gluing the printed leaves onto the windows of the large leaves for the watercolours. In this case, the manuscript probably preceded the watercolour.

DATE OF WATERCOLOURS: In early November 1797, Nancy Flaxman wrote that “Flaxman has employ’d him [Blake] to Illuminate the works of Grey for my library—“⁵⁰⁵ George Cumberland was probably referring to the Gray designs when he wrote that “Blake made 130 draw.^{gs} for Flaxman for 10.10.—“⁵⁰⁶

HISTORY: **(1)** Commissioned for £10.10.0 by John Flaxman before November 1797; **(2)**Sold with Flaxman's library at Christie's, 1 July 1828, lot 85 [£8.8.0 to (William) Clarke]; **(3)** Acquired by William Beckford, from who it passed to his daughter **(4)** Susan, who married the 10th Duke of Hamilton, from whom it passed to **(5-8)** the 14th Duke of Hamilton, who sold it in 1966 through Sotheby's to **(9)** Mr and Mrs Paul Mellon; Paul Mellon gave it in 1977 to **(10)** The Yale Center for British Art.⁵⁰⁷

⁵⁰⁵ BR (2) 80. In Sept 1805 Nancy said that “Mr T” (Joseph Thomas) “wishes as a great favor the loan of Blake’s Gray to amuse himself with promising that it shall not go from his chamber or be wantonly shewn to anybody[;] he wishes to make a few copies from it” (BR (2) 207).

⁵⁰⁶ BR (2) 246, after June 1807. There are 116 designs for Gray.

⁵⁰⁷ The first published reference to them (aside from 1828 catalogue and Gilchrist [1863, 1880]) is in H.J.C. Grierson, “Blake’s Designs for Gray. Discovery in Hamilton Palace”, *Times*, 4 Nov 1919, p. 15. They were erratically recorded by

Blake's watercolours for Gray are reproduced in colour in the William Blake Archive in 2005.

See Gray Inscriptions on Designs under Writings.

EDITIONS

William Blake's Designs for Gray's Poems, Reproduced Full-Size in Monochrome or Colour ... With an Introduction by **H.J.C. Grierson** (1922) <BB>

REVIEWS &c

***Anon.** "Blake and Gray." *Bookseller*, **15 January 1922**, pp. 171-72 (a puff)

***A. Clutton-Brock**, "New Blake Designs: Illustrations to Gray", *Times* [London], **4 May 1922**, p. 16

§**Anon.**, *Glasgow Herald*, **4 May 1922**

§***Anon.**, "Blake's Designs for Gray's Poems", *Periodical*, VIII, 115 (**15 May 1922**)

Archibald G.B. Russell, *Burlington Magazine*, XLI, 235 (**October 1922**), 198 ("Too much praise cannot be bestowed upon Oxford University Press for the admirable manner in which the volume is produced"; Grierson's preface is "thoughtful and discerning")

William Blake's Water-Colour Designs for the Poems of Gray*, Introduction and Commentary by Geoffrey Keynes, Kt. (London, 1972) The William Blake Trust <BB> **B. **Blake's*

W.M. Rossetti in Alexander Gilchrist, *Life of William Blake* (1863), I, 255 (114 designs) and (1880), I, 275 (118 designs).

William Blake and His Circle
Part II: Paintings and Drawings

Water-Colours for the Poems of Thomas Gray With Complete Texts (Mineola [N.Y.]: Dover Publications, Inc., 2000) 4°, ix pp. of text, 116 reproductions; ISBN: 0486409449 <BB>C. §(2007) ISBN: 9780486409443

The Dover edition is a reproduction of the Blake Trust edition, reduced to an eighth the size (32 x 42 cm vs 9.2 x 16.4 cm) of the Blake Trust facsimile (a fact not mentioned in the printed text), omitting Keynes's "Introduction" (pp. 1-6) and "Commentary" (pp. 9-28), and adding an anonymous "Publisher's Note" (pp. iii-iv).

REVIEWS, &c

***Arnold Fawcus**, "Unknown watercolours by William Blake", *Illustrated London News*, CCLIX (December 1971), 45-46, 49-51 (about the Gray designs to be exhibited at the Tate and the "perhaps dangerously accurate" Blake Trust facsimile [made by Mr Fawcus's Trianon Press]) <BB #C1593>

***Arnold Fawcus** (bis), "Blake: Lost and Found: *Horizon* presents for the first time in America [sic] one of the major art rediscoveries of recent years: Blake's illustrations for the poems of Thomas Gray", *Horizon*, XIV (1972), 112-20 (a one-page description by the publisher of the Gray facsimile, complete with price ["\$1,378"] and address of the publisher, plus 8 reproductions in colour) <BB #A1593>

Morton D. Paley, *Blake Newsletter*, VI, 1 (Summer 1972), 33-34

- §**J. Canaday**, *New York Times Book Review*, III
(December 1972), 90
- §**Anon.**, *Books & Bookmen*, XVIII (March 1973), 96
- G.E. Bentley, Jr.**, “The Accuracy of the Blake Trust Gray
Catalogue”, *Blake Newsletter*, VI, 4 (Spring 1973),
95-96
- §**Kenneth Garlick**, *Apollo*, NS XCVIII (July 1973), 71
- Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring
1974), 155-64 (with 5 others)
- Janet Warner**, *Blake Studies*, VI, 2 (1975), 203-4

*[*Poems of Thomas Gray With Watercolour Illustrations by
William Blake* (London: The Folio Society, 2013)]⁵⁰⁸ Folio
(32.4 x 42.2 cm) pp., 117 illustrations including Flaxman’s
portrait of Blake; no ISBN Limited to 1,020 copies (1,000 for
sale)

Colophon: “reproduced from the originals held at the
Yale Center for British Art ... by Dot Gradations, Wickford,
Essex, and printed by Appl, Wemding, Germany, on [thick,
heavy, unwatermarked] Natural Evolution paper ... bound by
Zanardi, Padova, Italy, in Nigerian goatskin leather with cloth
sides ... the endleaves are of Curious Metallics gold leaf backed
with Nettuno Carruba”, 1,020 copies (1,000 for sale)

It is in a fitted box (36.6 x 46.4 x 8.3 cm) with ***Irene
Tayler**, *Blake's Illustrations to the Poems of Gray*, ed. **Martin
Butlin**. (London: The Folio Society, 2013), q.v. The
facsimile is so faithful that it represents clearly the show-
through of printed text.

⁵⁰⁸ There is no separate Folio Society title page; the title here is from the
cover; the imprint is by inference.

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The folio flyer has 20 illustrations.

REVIEW

***G.E. Bentley, Jr**, "Shades of Gray", *Blake: An Illustrated Quarterly*, XLVIII, 3 (**Winter 2014-15**), [20-23] (Compares the different reproductions of Blake's designs for Gray, concluding that "none of these printed works is a facsimile", but "the Folio Society edition seems to me distinctly the most reliable". There is a record and reproduction of the four fingerprints on p. [158], probably those of William or Catherine Blake.

For the review of Tayler's book, see Tayler)

Blake's watercolours, first added to the William Blake Archive in April 2005, were made available fully searchable in September 2014.

HAYLEY, William
Designs to a Series of Ballads
(1802)

Blake's sketch for "The Eagle" is reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library of Congress.

HEADS OF THE POETS
(1800-1803)

Reproduced online by ArtCyclopedia under Manchester City Art Gallery.

MILTON, John

Comus

(1801)

The Thomas-Huntington set was reproduced in the William Blake Archive in 2007.

John Milton, *Comus*, illustrated by Blake, ed. Darrell Figgis (1926) <BB>

REVIEWS

§Anon., *Times Literary Supplement*, 1 April 1926

§Anon., *Glasgow Herald*, 1 April 1926

§Anon., *Daily Telegraph*, 7 April 1926

“On the Morning of Christ’s Nativity”

(1809)

The drawings were reproduced in the William Blake Archive and in the 6 July-31 October 2004 Wordsworth Trust exhibition catalogue of *Paradise Lost: The Poem & Its Illustrations*, in the Petit Palais exhibition catalogue of 2 April-29 June 2009 and, online, by ArtCyclopedia under Whitworth Art Gallery.

Reproductions of the Butts set were added to the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi in 2008.

Paradise Lost

(1807)

The Small, Thomas set (Huntington Library and Art Gallery) (1807) is reproduced in J.M.Q. Davies, "Blake's

William Blake and His Circle
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Paradise Lost Designs Reconsidered", in Deirdre Coleman and Peter Otto, ed., *Imagining Romanticism* (1992), pp. 143-81, and in the William Blake Archive ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

Paradise Lost: A Poem in Twelve Books with a Preface by **Peter Ackroyd**, an Introduction by **John Wain** and Illustrations by William Blake (London: The Folio Society, 2003) 4^o, no ISBN

Ackroyd's "Preface" (pp. ix-x) is about Milton and Blake, Wain's Introduction about Milton. The reproductions are from the larger, Butts set (Butlin #536).

Thirteen Watercolor Drawings by William Blake Illustrating PARADISE LOST by John Milton. The first facsimiles printed at full scale in full color from the original works in the collection of The Henry E. Huntington Library and Art Gallery, San Marino, California with descriptions and commentaries by Robert N. Essick and John T. Shawcross to accompany the edition of *Paradise Lost* published in 2002 by The Arion Press text edited by John T. Shawcross and with an introduction by Helen Vendler (San Francisco: The Arion Press, 2004) Folio (43.0 x 55.6 cm), 30 unnumbered leaves loose in a portfolio, limited to 426 copies; no ISBN

Reproductions of the Thomas set of illustrations to *Paradise Lost* plus the Huntington's large "Satan, Sin and Death".

The commentaries by Essick are corrected from his *William Blake at the Huntington* (1994).

**Supplemental announcement to the prospectus for The Arion Press edition of PARADISE LOST ... Now offered with a portfolio of Thirteen Watercolor Drawings by William Blake ...* (San Francisco: The Arion Press [2004]) wide 8°, the 15 colour reproductions include all thirteen in the portfolio

The portfolio of Blake watercolours from the Huntington (2004), limited to 400 copies, is offered at \$1,300, the portfolio and Shawcross edition of *Paradise Lost* (2002) together at \$2,500. An Arion Press Price List (November 2008) gives the same prices, as does an advertisement in the *New York Review of Books*, 18 December 2008.

The portfolio is a companion to *Paradise Lost: a Poem in Twelve Books The Author John Milton*. Ed. John T. Shawcross, Introduction by Helen Vendler (San Francisco: Printed by Andrew Hoyem at The Arion Press, MMII [2002]) xxxiv + 396 pp.; no ISBN.

Reproductions were added in 2008 to the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi.

§*Das verlorene Paradies*. Tr. Hans Heinrich Meier (Stuttgart: Reclam Philipp, 2008) 20 cm.; ISBN: 9783150106709+ In German

§**Das Verloren Paradies (Paradise Lost) mit Illustrationen von William Blake*. Tr. Adolf Böttger. (e-artnow, 2014) 448 pp. ISBN: 9788026808794 In German.

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Perhaps a silent translation of the edition of 1906 <BB #390>.

The only complete and undivided set of Blake's illustrations to *Paradise Lost* is in the Huntington Library -- see *The Complete Illustrated Books of William Blake*.

Paradise Regained
(1825)

"The First Temptation" from the *Paradise Regained* series was sold by the Frick Collection to an *Anonymous* British collector--see Bunyan (above).

EDITION OF THE DRAWINGS

The drawings were reproduced in 2003 in the William Blake Archive.

Poems in English

EDITIONS OF THE DRAWINGS

Poems in English with Illustrations by William Blake [2 vols.] (London, 1926) <BB> B. *Miscellaneous Poems, Paradise Regain'd, & Samson Agonistes* (London: Nonesuch Press, 1926 [i.e., Temecula, California: Reprint Services Corp, 1994])

The 1994 printing is one volume of the Keynes edition silently reprinted in monochrome (not in two colours as on the 1926 title page). Note that the 1994 publication (ISBN: 0781273757, 2 vols. announced in *Books in Print* as published in August 1992) bears no indication of the true (i.e., 1994)

publication date, the place of publication, or the publisher's name. (The publisher told GEB that the companion-volume of *Paradise Lost*, announced for August 1992, would be published in May 1995.)

The designs for "On the Morning of Christ's Nativity" (Huntington set), *L'Allegro* and *Il Penseroso* (Mr Van Sinderen [Morgan]), *Comus* (Huntington), and *Paradise Regain'd* (Mr Riches [Fitzwilliam]) are very badly reproduced from the sharp and clear 1926 Black-and-White versions.

REVIEW

§Anon., *Times Literary Supplement*, 26 August 1926

Tiriel

WATERCOLOURS⁵⁰⁹

All 12 watercolours <Butlin #198> were (1) Probably sold by Catherine Blake, (2) Acquired by Frederick Tatham, who sold them to (3) Joseph Hogarth, who sold them at Southgate's, 7-30 June 1854, second evening, lot 643: "Twelve elaborate subjects, designed to illustrate a Work, the subject unknown", for £3 to (4) Morley; (5) Acquired by Elhanan Bicknell, who sold them at Christie's, 29 April-1 May 1863, third day, lots 377-88; (6) dispersed

"Tiriel Supporting the Dying Myratana and Cursing his Sons"

<#198 1>

HISTORY: (1) Bicknell sale, lot 387, £2.4.0, to (2) James Leathart (d. 1896); (3) Acquired by Percival W. Leathart, who lent it to the Carfax exhibition (1906), lot 76a; (4) Acquired by

⁵⁰⁹ The history of the *Tiriel* watercolours derives almost entirely from Butlin.

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Mrs Leathart who lent it to the British Museum exhibition (1957); **(5)** Sold anonymously at Sotheby's, 19 May 1958, lot 13 (reproduced), for £250 to Agnew's for **(6)** Lady Melchett, who sold it at Christies, 9 November 1971, lot 72 (reproduced), for £6,300 to Baskett and Day for **(7)** Paul Mellon, who gave it to **(8)** the Yale Center for British Art.

"Tiriell Supporting Myratana" <#198 1> is reproduced online by the Yale Center for British Art (accession number: B1977.14.1450).

"Har and Heva Bathing, Mnetha Looking On"

<#198 2>

HISTORY: **(1)** Bicknell sale, lot 381, 9s to **(2)** S. Bicknell; **(3)** Sold by H.P. Horne with all his British drawings through Robert Ross of Carfax for £2,400 to **(4)** Edward Marsh, who bequeathed it in 1953 to **(5)** the Fitzwilliam Museum.

"Har, Heva and Mnetha"

<#198 3>

HISTORY: **(1)** Bicknell sale, lot 377, for 9s to **(2)** Noseda; **(3)** untraced.

"Har Blessing Tiriell while Mnetha Comforts Heva"

<#198 4>

HISTORY: **(1)** Bicknell sale, lot 378, for 10s to **(2)** Jupp; **(3)** Matthew B. Walker sold it in 1913 to **(4)** the British Museum Print Room

"Har and Heva Playing Harps"

<#198 5>

HISTORY: **(1)** Bicknell sale, lot 383, for 12s to **(2)** S. Bicknell; **(3)** untraced

"Blind Tiriell Departing from Har and Heva"

<#198 6>

HISTORY: (1) Bicknell sale, lot 382, for £1.1.0 to (2) James Leathart; (3) Acquired by William Bell Scott who lent it to the Burlington Fine Arts Club exhibition (1876) and bequeathed it in 1890 to (4) Miss Alice Boyd, who sold it at Sotheby's, 14 July 1892, lot 917, for £8 to (5) Quaritch, who offered it at £16.16.0 in his *Rough List 127* (August 1892), lot 917, *No. 62* (June 1893), *Miscellaneous Catalogue* (November 1893), and *Catalogue 11* (June 1894); (6) sold anonymously at Sotheby's, 15 June 1960, lot 12, for £115 to Agnew's for (7) Lady Melchett, who sold it at Christie's, 9 November 1971, lot 73 (reproduced) for £4,200 to Baskett and Day for (8) Robert N. Essick.

"Tiriël, Upheld on the Shoulders of Ijim, Addresses His Children"

<#198 7>

HISTORY: (1) Bicknell sale, lot 386, for 16s, to (2) Hodgson; (3) D.J. Percy sold it at Christie's, 15 April 1890, lot 96 (as "Figures"), for £2.4.0 to (4) the Victoria and Albert Museum.

"Tiriël Denouncing His Sons and Daughters"

<#198 8>

HISTORY: (1) Bicknell sale, lot 385, for £1.13.0 to (2) Jupp; (3) acquired by Mrs Lucy Graham Smith; (4) Acquired by the Hon. Anthony Asquith; (5) Sold before the sale at Hodgson's in 1942 to Geoffrey Keynes.

A graphite study for *Tiriël* [Tiriël denouncing <Butlin #199>] is reproduced online by the Whitworth Art Gallery.

"The Death of Tiriël's Sons"

<#198 9>

HISTORY: (1) Bicknell sale, lot 380, for 5s to (2) [Joseph] Hogarth; (3) Untraced.

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"Tiriël Led by Hela"

<#198 10>

HISTORY: (1) Bicknell sale, lot 384, for 15s. to (2) James Leathart; (3) Acquired by Percival W. Leathart who lent it to the Carfax exhibition (1906); (4) Acquired by Mrs Leathart; (5) sold anonymously at Sotheby's, 19 May 1958, lot 14, for £260 to (6) Francis Edwards, who sold it to (7) Philip C. Duschne, who offered it in his *Catalogue 140* (November 1959), lot 58, for \$1,350 and sold it to (8) Mrs Louise Y. Kain.

"Har and Heva Asleep with Mnetha Guarding Them"

<#198 11>

HISTORY: (1) Bicknell sale, lot 379, for 13s to (2) Jupp; (3) Acquired by Mrs Lucy Graham Smith; (4) Acquired by the Hon. Anthony Asquith; (5) Sold before the sale at Hodgson's in 1942 to Geoffrey Keynes.

"Hela Contemplating Tiriël Dead in a Vineyard"

<#198 12>

HISTORY: (1) Bicknell sale, lot 388, for £1.11.6 to (2) James Leathart; (3) acquired by Percival W. Leathart who lent it to the Carfax exhibition (1906); (4) acquired by Mrs Leathart by 1957; (5) sold anonymously at Sotheby's, 19 May 1958, lot 15, for £270 to Jacob Swartz, who sold it to (6) Dr T.E. Hanley; (7) acquired by John and Paul Herring who lent it to the British Museum Print Room exhibition (1957).

The nine known designs are reproduced in black-and-white in Jordi Doce's translation of *Tiriël, el libro de thel* (2006).

VIRGIL
The Pastorals
Drawings
(1821)

A Cumulative List

- "Thenot Remonstrates with Colinet" <Butlin #769 1>
FITZWILLIAM MUSEUM (Keynes Collection)
- "Thenot and Colinet Converse Seated Beneath Two Trees"
<#796 2> *Biblioteca La Solana*
- "Colinet and Thenot, with Shepherds' Crooks, Leaning
Against Trees" <#796 3> *Biblioteca La Solana*
- "Colinet and Thenot Stand Together Conversing, Their Sheep
Behind", unused design <#769 4> PIERPONT MORGAN
LIBRARY
- "Thenot, with Colinet Swaying His Arms in Sorrow" <#769
5> *Untraced* since 1924
- "The Blighted Corn" <#769 6> FITZWILLIAM MUSEUM (Keynes
Collection)
- "Nor Fox, Nor Wolf, Nor Rat Among Our Sheep" <#769 7>
BEINECKE LIBRARY, Yale
- "Sabrina's Silvery Flood" <#769 8> HOUGHTON LIBRARY,
Harvard
- "Colinet Passing a Milestone" <#769 9> HOUGHTON LIBRARY,
Harvard
- "A Rolling Stone Is Ever Bare of Moss" <#769 10> PIERPONT
MORGAN LIBRARY
- "Colinet Resting By a Stream by Night" <#769 11> *Untraced*
since 1927
- "Colinet With His Shepherd's Pipe" <#769 12> *Untraced* since
1924
- "For Him Our Yearly Wakes and Feasts We Hold" <#796 13>

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Biblioteca La Solana

"First Comparison, Birds Flying Over a Cornfield" <#769 14>
Untraced since 1939

Second Comparison, "The Briny Ocean Turns to Pastures
Dry" <#769 15> PIERPONT MORGAN LIBRARY

"Third Comparison, A Winding River" <#769 16> *Untraced*
since 1927

"Thenot and Colinet Leading Their Flocks Home Together at
Sunset" <#769 17> *Untraced* since 1927

"Thenot and Colinet at Supper" <#769 18> *Untraced* since
1924

"With Songs the Jovial Hinds Return from Plow" <#769 19>
Maurice Sendak estate

"And Unyok'd Heifers, Loitering Homewards, Low" <#769
20> ART MUSEUM, Princeton

Blake's drawings for "Thenot and Colinet Converse
Seated Beneath Two Trees" and "For Him our Yearly Wakes
and Feasts We Hold" reappeared after seventy years and were
sold at Sotheby's, 13 November 1997, lot 56 (reproduced) to
Professor *R.N. Essick*.

A selection of Blake's preliminary drawings for Virgil
was reproduced in the William Blake Archive ed. Morris
Eaves, Robert N. Essick, and Joseph Viscomi in 2011.

EDITION

The Illustrations of William Blake for Thornton's Virgil ed.
Geoffrey Keynes (1937) <BB>

REVIEW

§Anon., *Times Literary Supplement*, 25 December 1938,
p. 976 (with 2 others)

NEW ENTRY
WOLLSTONECRAFT, Mary
Original Stories
(1791)
DRAWINGS

"Every prospect smiled" <Butlin #244 1>

"God sent for him" <#244 2>

"How delighted the old bird will be" <#244 3>

"She turned her eyes on her cruel master" <#244 5>

Blake's drawings for his engravings are reproduced in colour online in "William Blake Digital Materials from the Lessing J. Rosenwald Collection" in the Library.

DATE: ?1791; The engravings from six other designs for *Original Stories* bear the imprint 2 September 1791.

DESCRIPTION: Blake made eleven sepia designs for Mary Wollstonecraft's *Original Stories*; one is lost, six were engraved, and the surviving four which were not engraved (c. 12.4 x 6.3 cm) bear pencil inscriptions beneath the designs.

BINDING: Loose.

HISTORY: (1) The set was owned by Alexander Gilchrist (Gilchrist, 91); (2) On his death in 1861 it apparently passed to his widow Anne Gilchrist and from her to (3) Their son H.H. Gilchrist, who lent the drawings to the Academy of the Fine Arts exhibition (Philadelphia, 1892), No. 120; (4) Acquired by H. Buxton Forman, who sold it at Anderson Galleries, 15 March 1920, lot 65 (with 5 letters from H.H. Gilchrist) [for \$1,000 to (5) A. Edward Newton], who lent them to the exhibitions at the Philadelphia Museum of Art in May 1926

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and 1939 (No. 237) and sold them at Parke-Bernet, 16 April 1941, lot 120 [for \$1,500 to (6) A.S.W. Rosenbach], who sold them in 1946 to Lessing J. Rosenwald, by whom they were presented to (7)The LIBRARY OF CONGRESS.

In 2009, the 10 monochrome wash drawings reproduced in the William Blake Archive, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi .

YOUNG, Edward
Night Thoughts
Watercolours
(1794-96)

BINDING: “The Original Editions [of *Night Thoughts* (1742-45)], and the Author’s own copies, [were] inlaid on [half-sheets of] imperial Folio paper, and each page, surrounded and illustrated with *Original Drawings by Blake*, 2 vols., *most superbly bound in red morocco, gilt leaves, &c.*” (1826, 1828 Catalogues); “The Bookbinder from inattention lost the blank leaf with [Young] the Author’s signature” (1821 catalogue); Blake made pencil stars by lines to be illustrated, and it may have been Richard Edwards who starred other lines in ink. The work was still bound in two volumes when exhibited at the Burlington Fine Arts Club (1876), Grolier Club (1905 and 1919-20), but the leaves were disbound by May 1928 and mounted in the British Museum Print Room.

Benedict, the bookbinder of the *Night Thoughts* watercolours, is one of the family of London Bookbinders: Francis (fl. 1807-23), his sons Francis (fl. 1824-28) and Charles (fl. 1815-30) (Ellic Howe, *A List of London*

Bookbinders 1648-1815 [London: Bibliographical Society, 1950], 10).

HISTORY: (1) Blake was employed on the 537 *Night Thoughts* watercolours for “nearly two years” (1821 catalogue) or “more than two years” (1826 catalogue); according to Fuseli on 24 June 1796, “Blake asked 100 guineas for the whole [of the watercolours]. [(2) Richard] Edwards said He could not afford to give more than 20 guineas for which Blake agreed” (*BR* (2) 71), a sum which J.T. Smith (1828) described as a “despicably low” (*BR* (2) 610); “Fuseli understands that Edwards proposes to select ab.^t 200⁵¹⁰ from the whole and to have that number engraved [by Blake] as decorations for a new edition”, but only 43 were engraved for the first part issued in 1797, Richard Edwards retired from bookselling very shortly thereafter, took a government position in Minorca, and when he returned to England in 1802 he wrote on f. 1^v “Richard Edwards High Elms” (Watford), where he had moved; the watercolours passed from Richard Edwards to (3) his brother Thomas, who offered them in [Thomas] *Edwards’s Catalogue* (Halifax, 1821), lot 3 (£300), Thomas Winstanley and Co auction (Manchester) of Thomas Edwards, 20 May 1826, lot 1,076 (bought in below the reserve of £50), and Stewart, Wheatley and Adlard auction (London) of Thomas Edwards, 24 May 1828, lot 1,130 (withdrawn at £52.10); the two volumes were inherited by (4) the Rev John Edwards of Todmorden and thence by (5) his widow; in March 1874 H.W. Birtwhistle⁵¹¹ of Halifax inserted “in some of the London

⁵¹⁰ The prospectus specified “one hundred and fifty engravings” for the whole.

⁵¹¹ Butlin, who is the authority for John Edwards and his widow, says they

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papers” an extensive description of the bound watercolours which are “at present deposited in the hands of [(6)] Mr. Rimell, the bookseller, of 400 Oxford Street”,⁵¹² who sold them to (7) James Bain for £475,⁵¹³ Bain offered vainly in June 1875 to the British Museum Print Room for £2,000, and sold them over 20 years later to Marsden J. Perry for £1,500⁵¹⁴ who lent them anonymously to the Grolier Club Blake exhibition of 26 January-25 February 1905, lot 87 (in 2 vols.) and sold them by 1905 through Scribner’s (New York) to (8) W.A. White, who wrote on f. 1^v “W A White 28 March 190[5?] of M.J. Parry [sic]”, lent them to the Grolier Club Blake exhibition of 1919-1920, lot 40 (in 2 vols.), and gave them to (9) his daughter Mrs Frances White Emerson, who gave them in 1928 to (10) The DEPARTMENT OF PRINTS AND DRAWINGS OF THE BRITISH MUSEUM – en route to the British Museum they were exhibited, according to Butlin, at the Fogg Museum (Harvard University) in 19 December 1927-10 January 1928, at the Metropolitan Museum (New York) in May 1928 (16 pp.), at the City Art Gallery (Birmingham) in December 1928-February 1929 (all the leaves shown in rotation), at the National Gallery of Scotland in March 1929 (selections), and at the British Museum Print Room in July 1929.

were sold through “Thomas” Birtwhistle.

⁵¹² Anon., “Notes and News”, *Academy*, 6 June 1874, pp. 645-47.

⁵¹³ James S. Bain, *A Bookseller Looks Back: The Story of the Bains* (London: Macmillan, 1870), 72-73.

⁵¹⁴ British Museum Print Room “Original Letters and Papers” (Reg. No. 2822), June 1875 – see G.E. Bentley, Jr, “The Selling of Blake’s *Night Thoughts* Designs in the 1870s”, *Blake*, XII (1978), 70-71.

EDITIONS OF THE DRAWINGS

Illustrations to Young's Night Thoughts, ed. **Geoffrey Keynes**
(1927)<BB>

REVIEWS

§**Anon.**, *Times* [London], **1 March 1928**

§*Burlington Magazine*, LIV, 310 (**January 1929**), 45-46

William Blake's Designs for Edward Young's NIGHT THOUGHTS: A Complete Edition*, ed. With Commentary by **John E. Grant, Edward J. Rose, Michael J. Tolley, Co-ordinating Editor **David V. Erdman**, Vol. I-II (Oxford: Clarendon Press, 1980)<BBS>

REVIEWS

***John Russell Taylor**, "William Blake's Designs for Edward Young's Night Thoughts", *Times* [London], **7 October 1980**, p. 11

§**Daniel Traister**, *American Book Collector* (**March-April 1981**), pp. 60-73 (with 4 others)

§**David Bindman**, *Burlington Magazine*, CXXIII, 938 (**May 1981**), 312-13

§**Andrew Lincoln**, "Images of Solitude", *Times Literary Supplement*, **5 June 1981**, p. 646

§**Peter Quennell**, *Apollo*, CXIV (**August 1981**), 136-37 (with 3 others)

§**Karen Mulhallen**, *Wordsworth Circle*, XII(**Summer 1981**), 157-61

§**Dennis Welch** and **Joseph Viscomi**, *Philological Quarterly*, LX (**Fall 1981**), 539-42

I.H. C[hayes], *Romantic Movement ... Bibliography for 1980* (**1981**), 75-76

William Blake and His Circle
Part II: Paintings and Drawings

- §**Jean H. Hagstrum**, *Eighteenth-Century Studies*, XV, 3 (Spring 1982), 339-44
- §**Joseph Viscomi**, *Fine Print*, VI, 2 (Spring 1982), 49-50 B. Also accessible in his “Collected Essays on Blake and His Times”, q.v.
- §**Robert Halsband**, *Journal of English and Germanic Philology*, LXXXI, 4 (October 1982), 576-77
- §**W.J.T. Mitchell**, *Modern Philology*, LXXX, 2 (November 1982), 198-205
- Morton Paley**, *Studies in Romanticism*, XXI, 4 (Winter 1982), 674-82
- John E. Grant**, “A Re-View of Some Problems in Understanding Blake’s *Night Thoughts*”, *Blake*, XVIII, 2 (Fall 1984), 155-81 (a response to “unfavorable review[s]”, especially by Dörrbecker, Paley, and Mitchell) <BBS 397>
- W.J.T. Mitchell**, “Reply to John Grant”, *Blake*, XVIII, 2 (Fall 1984), 181-83 (“It is not, on the whole, pleasant reading” [p. 181]) <BBS 397>
- Morton D. Paley**, “Further Thoughts on *Night Thoughts*”, *Blake*, XVIII, 2 (Fall 1984), 183-84 (the commentary volumes in preparation are “likely to prove as great a disappointment as the plates have been” [p. 184]) <BBS 397>
- D.W. Dörrbecker**, “Grant’s ‘Problems in Understanding’: Some Marginalia”, *Blake*, XVIII, 2 (Fall 1984), 185-90 (“Grant’s response to his critics” is characterised by “wishful thinking” [p. 185]) <BBS 397>

- ***Detlef W. Dörrbecker** (bis), *Blake*, XVI, 2 (Fall 1982), 130-39
- §**Joseph Viscomi** and **Dennis Welch**, *Philological Quarterly* (Fall 1982), 539-50. **B.** Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.
- §**Morton D. Paley**, *Studies in Romanticism*, XXI, 4 (Winter 1982), 674-82
- §**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-9 (with 2 others)

*Young, Edward. *Night Thoughts: The Poem Illustrated with Water Colours by William Blake*. Commentary by **Robin Hamlyn**. [3 vols.] (London: The Folio Society, 2005) Folio (two volumes of colour facsimiles without title page) and 4^o (the Hamlyn volume which supplies the title page), xx, 362 pp.

According to the colophons in Vol. I-II, "This facsimile edition of Young's *Night Thoughts* has been reproduced by digital photography ... printed by Bath Press, Blantyre, on Modigliani Neve paper", with 1,000 numbered copies for sale to members of the Folio Society and 20 lettered copies which are not for sale. The leaves (16½ x 12 13/16") are virtually the same size as the leaves on which Blake made his drawings (c. 16½ x 12 7/8") and significantly smaller than the leaves onto which the drawings are mounted (20½ x 15½").

Hamlyn, with a workmanlike critical commentary on each watercolour, notes "how carefully Blake usually followed Edward Young's words" (p. vii).

REVIEWS

- ***Karen Mulhallen**, *Blake*, XLI (2007), 84-91 (a major review, with original identifications of portraits in

William Blake and His Circle
Part II: Paintings and Drawings

the drawings. “We can actually climb into these drawings for the first time, and it is a profound experience.” However, there are “remarkable variations in the accuracy of color in the Folio [Society] edition throughout the series ... [In some reproductions, the] coloring is almost unrecognizable”, particularly with respect to “greenishness”, and there are omissions of many significant details. “Hamlyn’s commentary is a major contribution to Blake scholarship” [pp. 85, 89, 90])

Jason Snart, *Romanticism on the Net*, No. 45 (**February 2007**), 37 paragraphs (it is “incomparable”, but the colours are not true, it omits borders and margins ...)

Section B
COLLECTIONS AND SELECTIONS

Art Institute (Chicago)

Online Reproductions

Study from Rafael's "Jacob's Dream" <not in Butlin>

Study of the figure of Agnello Bruneleschi <Butlin #822>

Birmingham Museums and Art Gallery

Online Reproductions

Watercolours

Dante watercolours

"The Mission of Virgil" <Butlin #812 3>

"The Circle of the Lustful" <#812 10>

"Baffled Devils Fighting" <#812 42>

"Dante Striking Against Bocca degli Abbati" <#812 65>

"The Proud under Their Enormous Loads" <#812 81>

"The Recording Angel" <#812 92>

Pencil Sketch

"Robinson Crusoe Discovering the Footprint in the Sand"
<#140>

Blake. Ed. **G. Keynes** (London: Faber and Faber [1945]) The Faber Gallery **B.** (N.Y. and London: Pitman Publishing, 1949) **C.** *(London: Faber and Faber, 1954) <BB #398A-C> **D.** §(1961)

**Blake* (Barcelona: Ediciones Altayua, 2001) Grandes Maestras de la Pintura [No. 49] 4^o, 41 pp., 89 reproductions; ISBN: 844871413X In Spanish

A picture book with text consisting of (1) "Introducción" (p. 1); (2) "Vida y época" (pp. 2-7); (3) "Trayectoria creativa" (pp. 8-15); (4) "Estilo y técnica" (pp. 16-21); (5) "La obra maestra [Satanás castiga a Job con llargas purudentes (1826)]" (pp. 22-27); (6) "Las [5] grandes obras" (pp. 28-37); (7) "Museas y Galerías" (the Fitzwilliam Museum) (pp. 38-40).

Blake: 16 Art Stickers (Mineola [N.Y.]: Dover Publications, 2003) 12^o (4 1/16 x 5 1/4"), 6 pp. + covers; ISBN: 0486430685

Anon., "Note" (inside front cover) ("a new work"). The stickers derive from *Urizen*, *Songs*, *Milton*, *Jerusalem*, and "Glad Day".

William Blake and His Circle
Part II: Drawings and Paintings

Blake's Pencil Drawings, Second Series, ed. **Geoffrey Keynes** (1956) <BB>

REVIEWS

§**Anon.**, *Times Literary Supplement*, **28 December 1956**, p. 776

§**Anon.**, *Times*[London], **January 1957**

§**Thomas Parkinson**, *Nation*, **30 November 1957**, pp. 414-15 (with another)

***Stevans, Bethan.** *The British Museum William Blake* (London: The British Museum Press, 2005) Square 12°, 96 pp., 56 reproductions mostly in colour; ISBN: 9780714126456

Each reproduction is generally preceded by a page of description or quotation of the text illustrated.

REVIEWS

§*Sunday Herald* [Glasgow], **27 November 2005** (One of the Greatest Reads of 2005)

§*Antiques Magazine*, **14-20 January 2006**

Brooklyn Museum
Online Reproduction
Watercolour

"The Great Red Dragon and the Woman Clothed with the Sun"
<Butlin #519>

Binyon, Laurence. *The Drawings and Engravings of William Blake.* Ed. Geoffrey Home (London, 1922) **B.** (N.Y., 1967)<BB #404A-B> **C.** §([Charleston, South Carolina]:

William Blake and His Circle
Part II: Drawings and Paintings

Nabu Press, 2010) 292 pp.; ISBN: 9781177680431D.
§(Adelaide, 2012) An eBook

Brooklyn Museum
Online Reproduction
Watercolour

"The Great Red Dragon and the Woman Clothed with the Sun"
<Butlin #519>

Cleveland Museum of Art
Online Reproductions
Watercolour

"The Holy Family: Christ in the Lap of Truth" <Butlin #471>

Pencil Sketch

"The Thought of Death alone, the Fear Destroys" <#333,
perhaps for *Night Thoughts*>

The Complete Portraiture of William & Catherine Blake, with
an Essay and an Iconography by **Geoffrey Keynes** Kt (London,
1977) The William Blake Trust <BBS>

REVIEWS

§**Nicholas Barker**, *Times Literary Supplement*, 17
March 1978, p. 320

David Bindman, "William Blake – an exhibition and a
Book", *Burlington Magazine*, CXX (1978), 418-21
(with another) <BBS 374>

§**Jerrold Ziff**, *Art Bulletin*, VI, 2 (June 1979), 326-28
(with 2 others)

Courtauld Institute of Art



William Blake and His Circle
Part II: Drawings and Paintings

Online Reproduction

Visionary Head of Solomon <Butlin #700>

Drawings of William Blake: 92 Pencil Studies.* Ed. **Geoffrey Keynes (N.Y., 1970) <BB> **B.** § (Dover, 2007) ISBN: 9780486223032

REVIEWS

1970

§ **Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, **10 December 1971**, pp. 1537-39 (with 12 others)

Robert N. Essick, *Blake Studies*, IV, 1 (Fall 1971)

Raymond Lister, *Blake Newsletter*, V, 3 (Winter 1971-72), 208-9

D.V. Erdman, *English Language Notes*, X (September 1972), 34-35

Fitzwilliam Museum (Cambridge University)

Online Reproductions⁵¹⁵

Watercolours

"Queen Katherine's Dream" (1783-90) <Butlin #247>

"Death on a Pale Horse" (c. 1800) <#517>

"The Three Maries at the Sepulcher" (1800-3) <#503>

"Christ's Troubled Sleep" for *Paradise Regained* (1816-30)
<#544 8>

Temperas

"The Christ Child Asleep on the Cross" (1799-1800) <#410>

⁵¹⁵ Most of the Fitzwilliam Blakes are not included here.

William Blake and His Circle
Part II: Drawings and Paintings

"An Allegory of the Spiritual Condition of Man" (?1811)
<#673>

Colour Print

"The House of Death" (?1795) <#322>

Pencil Sketches

"Sir Isaac Newton" (c. 1795) <#308>

"Hyperion" ("The Bowman") (c. 1797) for Gray's poems
<#336>

"The Virgin hushing the young baptist, who approaches the
sleeping infant Jesus"(c. 1799), tracing <#408>

"The man who taught Blake painting in his dreams" (1819-20),
Visionary Head <#753>

"The Three Tabernacles" (c. 1820-25) <#792>

"The churchyard" (1820-25) <#793>

"Mirth" (1820-25) <#795>

"Job and his Daughters" (1823), graphite and ink <#557 42>

"A Devil holding a sword" (?1824-27) <#824>

"Vanity fair[?]" (1824-27) <#832>

"Head of Job"

Fogg Museum, Harvard University

Online Reproductions

“An Enthroned Old Man Offering Two Children to Heaven”
<Butlin #88, Fogg 1967.45, called “Tiriell and his
Children; verso: Female Figure with the Head of a
Horse”>

“Procession of Monks Met by Three Women” <#100, Fogg
1970.97>

“War” <#195, Fogg 1943.402>

“Three Falling Figures” <#256, Fogg 1943.408>

William Blake and His Circle
Part II: Drawings and Paintings

- “The Devil Rebuked; The Burial of Moses” <#449, Fogg 1943.407>
- “By the Waters of Babylon” <#466, Fogg 1943.404>
- “The Presentation in the Temple” <#470, Fogg 1943.403>
- “Christ Crucified Between Two Thieves” <#494, Fogg 1943.400>
- “The Resurrection” <#502, Fogg 1943.405>
- “He Cast Him Into the Bottomless Pitt, and Shut Him Up” <#524, Fogg 1915.8>
- “Satan Watching the Endearments of Adam and Eve” <#531, Fogg 1943.406>
- Job watercolours, the Linnell Set <#551 1, 3-20, Fogg 1943.410-428>
- “The Death Chamber: Possible sketch for *Jerusalem* pl. 25 <#565, Fogg 1959.162>
- “The Body of Abel Found by Adam and Eve” <#664, Fogg 1943.401>
- “Christ Blessing” <#670, Fogg 1943.180>
- “Philoctetes and Neoptolemus at Lemnos” <#676, Fogg 943.408>
- Dante watercolours <#812 6-7, 11, 17-18, 22-23, 26, 29-30, 32-33, 41, 43, 52, 54, 61, 64, 66-67, 71, 77, 83, <Fogg 1943.429-447, 658-61>
- “The New Jerusalem Descending” <#92, “A Crowned Woman Amid Clouds With a demon Starting Away”, Fogg 1993.28>
- “The First Sight of the Spiritual World” by John Flaxman, “Possibly by William Blake” <Not in Butlin, Fogg 1943.657>

William Blake and His Circle
Part II: Drawings and Paintings

“Imitator of William Blake: Six Watercolors” <Fogg
1947.51A-F>

J. Paul Getty Museum
Online Reproduction
Colourprint

"Satan Exulting over Eve" <Butlin #291 or 292>

**The Great Artists: Their lives, works and inspiration Blake*
(London: Marshall Cavendish, 1985) Marshall Cavendish
Weekly Collection of Great Artists, [No.] 7 4°

Illustrations accompanied by anonymous mini-essays.

Library of Congress
Online Reproductions

Sketch for "The Eagle" in Hayley's *Designs to a Series of*
Ballads (1802) <Butlin #361>

Ten sketches for Mary Wollstonecraft, *Original Stories* (1791)
<#244>

Miscellaneous pencil sketches

Manchester City Art Gallery
Online Reproductions
Watercolours

Heads of the Poets <Butlin #343 1-18>

"Jereboam and The Man of God" <#460>

Frederic James Shields, "William Blake's Room [in Fountain
Court]" (1882)

Metropolitan Museum of Art (N.Y.)

William Blake and His Circle
Part II: Drawings and Paintings

Online Reproductions

Watercolours

- "The Parable of the Wise and Foolish Virgins" (1799-1800)
 "The Angel of the Divine Presence Bringing Eve to Adam" (c. 1803)
 "Angel of the Revelation" (c. 1803-5)
 "Rest on the Flight into Egypt" (1806)

Tempera

- "The Angel Appearing to Zacharias" (1799-1800)

Sketch

- "The Last Trumpet"

Colourprints

- "God Judging Adam" (c. 1795)
 "Pity" (c. 1795)

Pierpont Morgan Library and Art Gallery

Online Reproductions

Watercolours

- "Christ Nailed to the Cross" (1800-3)
 "When the Morning Stars Sang Together" (1804-7)
 "Fire" (c. 1805)
 Job watercolours (1805)
 "Behemoth and Leviathan" (c. 1805-10)
 Milton, *L'Allegro* (8 designs)
 Milton, *Il Penseroso* (8 designs)

Drawings

- "Wat Tyler", Visionary Head (c. 1820)

William Blake and His Circle
Part II: Drawings and Paintings

Museum of Fine Art (Boston)⁵¹⁶

Online Reproductions

Watercolours

- "Juliet Asleep" <Butlin #84 1>
 "Falstaff and Prince Hal" <#84 2>
 "Othello and Desdemona" <#84 3>
 "Cordelia and the Sleeping Lear" <#84 4>
 "Lear Grasping a Sword" <#84 5>
 "Macbeth and Lady Macbeth" <#84 6>
 "Lear and Cordelia" <#84 7>
 "Abraham Preparing to Sacrifice Isaac" <#109>
 "Plague" <#193>
 "Pestilence: Death of the First Born" <#442>
 "Moses Erecting the Brazen Serpent" <#447>
 "Goliath Cursing David" <#457>
 "Lucifer and the Pope in Hell" <#467>
 "The Whirlwind: Ezekiel's Vision of the Cherubim and Eyed
 Wheels" <#468>
 "The Woman Taken in Adultery" <#486>
Paradise Lost <#536 4-5, 9>
Comus <#582 1-8>

Colourprint

- "Nebuchadnezzar" <#302>

Pen and Ink

- "David Cursing Goliath" <#119a>

National Gallery of Art (Washington, D.C.)⁵¹⁷

⁵¹⁶ Many Blake images in the Museum of Fine Arts are not reproduced.

⁵¹⁷ The temperas, watercolours, colour-prints, and engravings reproduced together for the National Gallery are from the Rosenwald Collection except for 29

William Blake and His Circle
Part II: Drawings and Paintings

Online Reproductions

Watercolours⁵¹⁸

- Moses Staying the Plague <#115>
 "The Ghost of Samuel Appearing to Saul" <#458>
 "The Great Red Dragon and the Woman Clothed with the Sun"
 <#520>
 "The Great Red Dragon and the Beast from the Sea" <#521>
 "Job and His Family Restored to Prosperity" <#551 21>
 "Queen Katharine's Dream" <#549>
 The Last Judgment <#645>
 "Christian with the Shield of Faith Taking Leave of His
 Companions" <#829, for Bunyan, *Pilgrim's Progress*>

Temperas

- "Job and His Daughters" <#394>
 "The Last Supper" <#424>

Colourprints

- "Christ Appearing to His Disciples After the Resurrection"
 <#326>

Pencil Sketches⁵¹⁹

- St Augustine Converting King Ethelbert of Kent <#58>
 A Warring Angel <#78>
 A Swordsman Standing over His Defeated Opponent (2
 versions) <#80>
 "And Saul Said unto David, Go, and the Lord be with Thee"

images. One hundred sixty National Gallery Blake images, mostly duplicates, are not reproduced.

⁵¹⁸ Including graphite and wash.

⁵¹⁹ A few are in pen and ink. The watercolours of "Evening" and "The Death of Joseph" are not traced to the National Gallery in Butlin.

William Blake and His Circle
Part II: Drawings and Paintings

<#118>

Group of men sitting in a circle <#148>
 A Crouching Figure Holding a Shield <#229>
 Los Supporting the Sun <#229>
 An Armed Man Spurning a Woman <#239>
 The Infant Hercules Throttling the Serpents <#253>
 A Man Seen from Behind Rising on Clouds <#230>
 "The Descent of Peace" <#539>
 "Job and His Daughters" <#555>
 Design for a Title Page <#558?>
 Los and His Spectre <#561>
 Queen Katherine's Dream (after Fuseli) <#561>
 Time's Triple Bow <#567>
 A Resurrection Scene <#600>
 A Two Legs <#606>
 Figure Ascending in a Glory of Clouds <#619>
 John Linnell <#688>
 King Canute <#721>
 King Edward <#735>
 Wat Tyler's Daughter <#741>
 An Ascending Spiral of Figures <#771>
 Lady Torrens and Family, after John Linnell <#801>
 The Book of Enoch, 5 images <#827>

National Gallery of Canada
Online Reproduction

"Owen Glendower", Visionary Head (c. 1820)

National Gallery of Victoria (Melbourne)
Online Reproductions



William Blake and His Circle
Part II: Drawings and Paintings

Dante Watercolours (1824-27)

- "Dante running from the three beasts" <Butlin #812 1>
 "The vestibule of Hell and the souls mustering to cross the Acheron" <#812 5>
 "Minos" <#812 9>
 "Cerberus" <#812 13 (Second Version)>
 "Cerberus" <#812 13 (Second Version)>
 "The Stygian Lake, with the ireful sinners fighting" <#812 15>
 "The goddess of fortune" <#812 16>
 "The Angel Crossing the Styx" <#812 19>
 "The Angel at the gate of Dis" <#812 20>
 "The hell-hounds hunting the destroyers of their own goods" <#812 25>
 "Capaneus the blasphemer" <#812 27>
 "The symbolic figure of the course of human history" <#812 28>
 "Geryon conveying Dante and Virgil towards Malebolge" <#812 31>
 "The devils under the bridge" <#812 34>
 "The necromancers and augurs" <#812 36>
 "The Devil carrying the Luchese magistrate to the boiling pitch of corrupt officials" <#812 37>
 "The Devil setting out with Dante and Virgil" <#812 39>
 "The thieves and serpents" <#812 47>
 "Vanni Fucci 'making figs' against God" <#812 49>
 "The six-footed serpent attacking Agrillo Brunilleschi" <#812 51>
 "Ulysses and Diomed swathed in the same flame" <#812 55>
 "The schismatics and sowers of discord: Mahomet" <#812 56>

William Blake and His Circle
Part II: Drawings and Paintings

"The schismatics and sowers of discord: Mosca de l'Amberti and Bertrand de Born" <#812 57>

"The pit of disease: Gianni Schicchi and Myrrha" <#812 59>

"Ephialtes and two other Titans" <#812 62>

"Antaeus setting down Dante and Virgil in the last circle of Hell" <#812 63>

"Lucifer" <#812 69>

"The rest on the mountain leading to Purgatory" <#812 73>

"The souls of those who only repented at the point of death" <#812 75>

"The lawn with the kings and angels" <#812 76>

"The Angel inviting Dante to enter the fire" <#812 84>

"Dante at the moment of entering the fire" <#812 85>

"The harlot and the giant" <#812 89>

"Dante adoring Christ" <#812 90>

"St Peter appears to Beatrice and Dante" <#812 94>

"St Peter and St James with Dante and Beatrice" <#812 95>

"The Queen of Heaven in glory" <#812 99>

Watercolours for *Paradise Lost* (1822)

"Satan watching the endearments of Adam and Eve" <#537 1>

"The Creation of Eve" <#537 2>

National Portrait Gallery (London)

Online Reproduction⁵²⁰

Pencil Sketch

"John Varley" <Butlin #689>

New Art Gallery (Walsall)

⁵²⁰ The National Portrait Gallery reproductions do not include Butlin #127.

William Blake and His Circle
Part II: Drawings and Paintings

Online Reproduction
Watercolour

"The Humility of the Saviour" <Butlin #474, "Christ in the
Carpenter's Shop: The Humility of the Saviour">

The Paintings of William Blake, ed. **Darrell Figgis** (1925)
<BBS>

REVIEWS

§**Anon.** [probably **Frank Rinder**], "Blake's 'Kingdom'",
Glasgow Herald, **3 December 1925**

§**Anon.**, *Times Literary Supplement*, **3 December 1925**,
p. 827

Geoffrey Keynes, "Blake Drawings", *Times Literary
Supplement*, **17 December 1925**, p. 883 <BB 847>

R.R. Tatlock, *Burlington Magazine*, XLVIII, 278 (**May
1926**), 271-72 (with another) ("he has told the story
of his preceptor's life like one inspired", but
"Blake's pictures were not altogether understood by
him", and "they are madly arranged")

Mary Siegrist, "William Blake, Who Saw Life
Perpetually New ...", *New York Times*, **10 May
1931**

The Paintings of William Blake, ed. **Raymond Lister** (1986)
<BBS>

REVIEWS

§**David Fuller**, *Durham University Journal*, NS XLVIII
(**June 1987**), 373-74

§**Brian Allen**, *Apollo*, CXXV (**1987**), 150-51

William Blake and His Circle
Part II: Drawings and Paintings

- §**J. Barter**, *Choice*, XXIV (1987), 1388
Shelley Bennett, *Blake*, XXII, 1 (Summer 1988), 20-21 (with another)
I[rene] H. C[hayes], *Romantic Movement ... Bibliography for 1988* (1989), 113-14
David G. Riede, *Eighteenth Century ... Bibliography*, NS XII (1992), 407-8

Pencil Drawings by William Blake, ed. **Geoffrey Keynes** (1927) <BB>

REVIEWS

- §**Anon.**, *Times Literary Supplement*, 15 September 1927 (with another)
 ***Herbert L. Matthews**, *New York Times*, 30 October 1927 (with 2 others) ("beautiful")
 §*Burlington Magazine*, LII, 298 (January 1928), 48-49

Philadelphia Museum of Art
Online Reproductions
Watercolours

- "Warring Angels" <Butlin # 104>
 "The Sacrifice of Isaac" <#108, "Abraham and Isaac">
 "The Death of the Wife of the Biblical Prophet Ezekiel" <#166>
 "Malevolence" <#341>
 "Jephthah Met by His Daughter" <#450>
 "Samson Subdued" <#455>
 "Christ Baptizing" <#485>
 "Mary Magdalen Washing Christ's Feet" <#488>
 "The Bard" <#656>

William Blake and His Circle
Part II: Drawings and Paintings: Collections and Selections

"A Destroying Deity" <#778>

Colourprint

"God Judging Adam" <#296>

Tempera

"The Nativity" <#401, on copper>

Royal Academy (London)

Online Reproductions

Pencil Sketches

William Hayley, *Designs to a Series of Ballads* (1802), "The
Lion" <Butlin #364 recto>

Ibid, "The Elephant" <#364 verso>

Blake-Varley Sketchbook, Large

Lent anonymously by Alan Parker to the Petit Palais
exhibition of 2 April-29 June 2009.

**Blake-Varley Sketchbook, Small
(1819)**

DESCRIPTION:⁵²¹ A sketchbook with 31 DRAWINGS BY
VARLEY <Butlin #692 5-7, 9, 11, 17, 19-20, 29, 33, 35, 37-
40, 44-45, 59, 67-68, 71-72, 100, 103, 107, 109, 123, 125-26,
131-32>; 34 BLANK PAGES <#692 8, 10, 18, 21, 26, 28, 30-
32, 34, 43, 46, 54, 58, 60, 63, 65, 69-70, 73, 75, 77, 79, 81, 83,
85, 87, 89, 91, 95, 105, 124, b, d>; and 36 LEAVES MISSING
<#692 1-4, 13-16, 41-42, 47-52, 55-56, 61-62, 101-2, 111-20,

⁵²¹ The account here combines information from Butlin #692 with the
Christie (N.Y.) catalogue of 31 Jan 2013, lot 147.

127-30>

SIZE: 15.5 cm x 20.5

WATERMARK: "1806"⁵²² on pp. 23-24, 29-32, 45-46, 71-72, 75-78, 95-100, 123-26, and a-b, a very strange pattern.

HISTORY: The Sketchbook was made for **(1)** John Varley, from whom it passed to his student and friend⁵²³ **(2)** William Mulready (1786-1863), after whose death it was sold at Christie's, 28 April 1864, for £5.5.0 to **(3)** Kempton; acquired by **(4)** William Christian Selle and then by his son-in-law **(5)** Henry Buxton Forman by 1864, who gave it to **(6)** William Bell Scott by 1870,⁵²⁴ from whom it passed to **(7)** Miss Alice Boyd, and thence in 1897 to her niece **(8)** Miss Eleanor Margaret Courtney-Boyd; in 1946 it passed to her niece **(9)** Miss Evelyn May Courtney-Boyd; sold in 1967 to **(10)** M.D.E. Clayton Stamm, by whom it was sold at Christie's (London), 15 June 1971, lot 157, when the leaves were dispersed.

A separate leaf⁵²⁵ <Butlin #692 53-54 ["Two Visionary Figures, Mountains Behind"]> was sold at Christie's, 15 June 1971, lot 157 [for £157.15.0 to "Hearson" (i.e., Pearson) for Anchard Fine Arts Ltd]. It was sold again at Christie's (N.Y.), 31 January 2013, lot 147 ("An angel, arms raised, with another figure", the recto inscription "indistinct"), to Victoria University in the University of Toronto.

⁵²² The three versions of Blake's letter of 18 Jan 1808 are on paper watermarked "IVY MILL | 1806".

⁵²³ Varley's student and friend John Linnell acquired #692 35-36, 97-98 which were sold with his collection at Christie's, 19 March 1918, lots 163-64 (with others).

⁵²⁴ The inside back cover is inscribed "This Sketch book was presented to me by H. Buxton Forman. 1870. William B. Scott" <Butlin p. 495>.

⁵²⁵ There are slightly disfiguring oil-stains in the paper, which could have come from a book or piece of wood resting on it.

William Blake and His Circle

Part II: Drawings and Paintings: Collections and Selections

The design represents an angel with arms and wings upraised standing before a man who is pointing to our right. Surrounding the head of the pointing man is a large circle perhaps representing a halo or the sun, and in the background are three pyramid-shaped objects.

The verso is inscribed by Varley "it is allways [sic] to keep yourself collected", and, according to Butlin #692 53, the recto is "Inscribed by Varley ... 'Hotspur ...', the rest illegible, apparently on four lines below drawing".⁵²⁶

It is difficult to relate the design or the words to Henry Percy (1364-1403), son of the Earl of Northumberland, who was killed by Prince Henry at the Battle of Shrewsbury (see Shakespeare's *Henry IV Part I*). Blake made a separate Visionary Head of Hotspur <Butlin #745, pl. 956> which is visually unrelated to this drawing. And in the same Blake-Varley sketchbook <#692 131> is a drawing unrelated to Hotspur inscribed: "Hotspur said ... we shou[l]d have had the Battle had it not been for those cursed Stars[.] Hotspur Said he was indignant to have been killed by ... such a Person as Prince Henry who was so much his inferior" (*BR* (2) 368).

EDITION

The Blake-Varley Sketchbook of 1819, ed. **Martin Butlin**, 2 vols. (1969) <BB>

⁵²⁶ Martin Butlin tells me in an e-mail of March 2013 that the Hotspur inscription was still legible when he saw it in 2012. Neither I nor several advisors using raking light and magnifying glasses of various powers could find where the writing is supposed to be, much less read it.

REVIEWS

- §**T. Abercrombie**, *Apollo*, XCII (October 1970), 319
§**D.V. E[rdman]**, *English Language Notes*, VIII (1970),
169
§**David Irwin**, *Burlington Magazine*, CXIII (June
1971), 341-42

**Folio Blake-Varley Sketchbook
(1819-25)**

The Visionary Head of "A Man Wearing a Tall Hat" <not in Butlin>, offered in Agnew's 130th Annual Exhibition of *Watercolours & Drawings*, 5-28 March 2003, lot 18, 27.7 x 36 cm (trimmed on right and left) may have come from the Folio Blake-Varley Sketchbook, whose leaves were c. 27 x 42 cm

§**The Drawings and Engravings of William Blake*. Ed. **Laurence Binyon** [1922, 1967] (Nabu Press, 2014) 290 pp.; ISBN: 9781295752362

**Southampton Art Gallery
Watercolour**

"Ruth the Dutiful Daughter in Law" <Butlin #456>

**Tate Britain
Online Reproductions**

The online catalogue of Tate Britain in 2013 reproduced almost all of their Blake "Artworks" with directions for each on how to "Licence this image".

Victoria and Albert Museum

William Blake and His Circle
Part II: Drawings and Paintings: Collections and Selections

Online Reproductions⁵²⁷

Watercolours

- "The Compassion of Pharaoh's Daughter; The Finding of Moses" <Butlin #440>
 "Moses and the Burning Bush" <#441>
 "The Third Temptation" <#476>
 "The healing of the woman with the issue of blood" <#482, "Christ healing">
 "Christ in the house of Martha and Mary" <#489>
 "The Angels hovering over the body of Christ" <#500, "Christ in the Sepulchre, Guarded by Angels">
 "The Resurrection: The Angel rolling away the stone from the Sepulchre" <#501>

Temperas

- "Eve Tempted by the Serpent" <#379, on copper>
 "Our Lady with the Infant Jesus Riding on a Lamb with St John" <#409>
 "The Christ Child Asleep on the Cross" <#411>
 "Satan Calling Up His Legions" <#661>
 "The Virgin and Child in Egypt" <#669>

Pencil Drawing

- "An angel striding among the stars" <#820>

Whitworth Art Gallery (University of Manchester)

Online Reproductions

Study for *Tiriël* [Tiriël denouncing <Butlin #199>], graphite

⁵²⁷ The Victoria and Albert reproductions do not include Butlin #55, 73, 139A, 198 7, 207, 484, 536, 560, 563, 575, 583, 589, 597, 602, 624, 641.

Milton, "On the Morning of Christ's Nativity"**Joseph Thomas Set**

"The Descent of Peace" <#538 1>

"The Angels Appearing to the Shepherds" <#538 2>

"The Descent of Typhon" <#538 3, "The Old Dragon">

"The Shrine of Apollo" <#538 4, "The Overthrow of Apollo and the Pagan Gods">

"Sullen Moloch" <#538 5, "The Flight of Moloch">

"The Night of Peace" <#538 6>

Yuzhou, zaichuangzaozhe: Blake [The Re-Creator of the Universe: Blake]. Ed. **Yüngfen Hu** (Taipei: Kelin guoji tushu gongsi [Greenland International Books Co. Ltd], 2001) Yishu tashi shiji hualang [Century Art Gallery of Great Masters] 49 In Chinese

It consists of a brief biography and 32 reproductions in colour, apparently translated from Japanese (original © 2000 by De Agostini UK Ltd, Japanese/Chinese translation © 2000 by Greenland International).

Yishu tashi shiji hualang is a series (100 volumes) with one volume per Master.

*"Blake/Friedrich." *Shukan Bijutsukan*, Shogakukan Wikuri Bukku [*Weekly Museum*, Shogakukan Weekly Book], No. 27 (15 August 2000) In Japanese

An issue devoted to William Blake and Caspar David Friedrich. The Blake sections are:

***Anon.** "Meisaku o Tanoshimu (1): Blake [Let's enjoy fine works of art (1): Blake]." Pp. 1-9.

***Anon.** "Close-up (1): Blake: Tegakibon no Miryoku [Fascinating Hand Copied Books]." Pp. 10-11.

William Blake and His Circle

Part II: Drawings and Paintings: Collections and Selections

Anon. "Blake Monogatari [A Blake Story]." Pp. 12-13.

***Anon.** "Atorandam [At Random in Art]." P. 30.

***Anon.** "Japan meets Blake/Friedrich." P. 31.

***Anon.** "Image Library." P. 34. (A list of books, a movie, and museums related to Blake.)

Yasuo Deguchi. "Watashi to Blake [Blake and I]." P. 35

*"*Sinnlichkeit in Bild und Klang*": *Festschrift für Paul Hoffmann zum 70. Geburtstag* (Stuttgart: Hanz-Dieter Heinz Akademischer Verlag, 1987) Stuttgarterr Arbeiter zur Germanisch Nr. 189 In German

Twenty-one very large photos of images related to the *Marriage*.

William Blake, ed. **Martin Butlin** (1966, 1968, 1972) <BB>
(1978, 1983, 1985, 1987, 1990) <BBS>

REVIEWS

§**Peter Stockham**, *Antiquarian Book Monthly Review*, V, 7 (July 1978) (with 2 others)

Ronald Paulson, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§**Anne K. Mellor**, *Art Journal*, XXXIX, 1 (Fall 1979), 76-78 (with 3 others)

§**T.J. McCormick**, *Choice*, XXVIII (1990-91), 1,116

§**Angus Stewart**, *Spectrum*, October 1991 (with 2 others)

M[ark] T. S[mith], *Romantic Movement ... Bibliography for 1990* (1991), 82

§**L.M.**, *Gazette des Beaux-Arts*, 6 S, CXIX (**April 1992**),
20-21, in French

William Blake. Ed. **Morton D. Paley**. (Oxford: Phaidon,
1978). **B.** §Tr. by **Priska Monika Hottenroth** (Stuttgart,
Berlin, Köln, Mainz: W. Kohlhammer, 1978) <BBS> **C.**
§New printing (Ware, Hens: Omega Books, 1983) In German

REVIEWS

§**Anon.**, *Choice*, XV (**1978**), 852-53

§**Peter Stockham**, *Antiquarian Book Monthly Review*, V,
7 (**July 1978**) (with 2 others)

§**Anon.**, *New Yorker*, **14 August 1978**, p. 100

§**Anon.**, *Neue Zürcher Zeitung*, **30 August 1978**, p. 33,
in German

Ronald Paulson, *Georgia Review*, XXXII, 1 (**Summer
1978**), 435-43 (with 7 others)

§**Anon.**, *Neue Osnabrücker Zeitung*, **28 November 1978**,
in German

§**Anon.**, *Fuldaer Zeitung*, **4 December 1978**, in German

§**Anon.**, *Der Bund*, **23 December 1978**, in German

§**Susan Hoyal**, *Connoisseur*, CXCVIII (**1978**), 330

***Robert R. Wark**, *Blake*, XII, 3 (**Winter 1978-79**), 211-
12

§**Anon.**, *Cuxhavener Nachrichten*, **9 February 1979**, in
German

§**Edwin Wolf 2nd**, “You’ve come a long way Billy
Blake”, *Fine Print*, V, 2 (**April 1979**), 60-61

§**William Vaughan**, *Burlington Magazine*, CXXI, 915
(**June 1979**), 394

§**Jerrold Ziff**, *Art Bulletin*, VI, 2 (**June 1979**), 326-28
(with 2 others)

William Blake and His Circle

Part II: Drawings and Paintings: Collections and Selections

- §**William Vaughan**, *Burlington Magazine*, CXXI, 915
(**June 1979**), 394
- §**Anne K. Mellor**, *Studies in Romanticism*, XVIII, 1, 76-
78 (**Spring 1979**) (with another)
- I.H. C[hayes]**, *English Language Notes*, VII (**September
1979**), 70
- §**Anne K. Mellor** [bis], *Art Journal*, XXXIX, 1 (**Fall
1979**) (with 3 others)
- §**Raymond Lister**, *Journal of the Royal Society of Arts*,
November 1979 (with another)
- §**Barbara Maria Stafford**, *Art Quarterly*, NS II,
(**Winter 1979**), 118-22 (with 4 others)
- §**Victor H. Elbern**, *Das Münster*, XXXII (**1979**), 349-50,
in German
- §**Zachary Leader**, *Essays in Criticism*, XXIX (**1979**),
81-88 (with another)
- Robert Wark**, *Blake*, XII (**1979**), 211-12
- §**William Vaughan**, *Burlington Magazine*, CXXI, 915
(**June 1979**), 394
- §**Kenneth Garlick**, *Apollo*, CXV (**1982**), 510

William Blake Archive

Online Reproductions

Cumulation

Large Colour-Printed Drawings (1795, 1805)

“Christ Appearing” (National Gallery [Washington, D.C.],
Tate, Yale Center for British Art)

“Elohim Creating Adam” (Tate)

- “God Judging Adam” (Metropolitan Museum [N.Y.], Philadelphia Museum, Tate)
 “Good and Evil Angels” (“Private Collection”, Tate)
 “Hecate” (Huntington, National Gallery of Scotland, Tate)
 “House of Death” (British Museum Print Room, Fitzwilliam Museum, Tate)
 “Lamech and His Two Wives” (Essick, Tate)
 “Naomi Entreating Ruth and Orpah” (Fitzwilliam Museum [on deposit from the Keynes Trust], Victoria and Albert Museum)
 “Nebuchadnezzar” (Museum of Fine Art [Boston], Minneapolis Institute of Arts, Tate)
 “Newton” (Philadelphia Museum of Art [on deposit from the Lutheran Church in America], Tate)
 “Pity” (British Museum Print Room, Metropolitan Museum [N.Y.], Tate, Yale Center for British Art)
 “Satan Exulting Over Eve” (Getty Museum, Tate)

Watercolours and Drawings

- Bible illustrations (64 watercolours, 24 temperas)
 Bible – Job sketchbook (Fitzwilliam Museum)
 Job, Butts set (Morgan Library)
 Linnell set (Fogg Museum <#1,3-20>, Private Collection [#2], National Gallery of Art [Washington])
 Blair, *The Grave*, drawings sold in 2006 (various)
 Dante, *The Divine Comedy* (various)
 Milton, *L’Allegro* and *Il Penseroso* (Morgan Library)
 Milton, *Comus*, Thomas set (Huntington)
 Butts set (Museum of Fine Art [Boston])
 Milton, “On the Morning of Christ’s Nativity”, Thomas Set (Whitworth Art Gallery)
 Butts set (Huntington)†

William Blake and His Circle

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Milton, *Paradise Lost*, Thomas set (Huntington)
 Butts set (Boston Museum of Fine Arts)
 Linnell set† (Fitzwilliam, National Gallery of Victoria
 [Melbourne])
 Milton, *Paradise Regained* (Fitzwilliam Museum)
 Virgil, *Pastorals*, some (Fitzwilliam Museum)
 Wollstonecraft, *Original Stories* (Library of Congress)

**William Blake at The Huntington: An Introduction to the William Blake Collection in The Henry E. Huntington Library and Art Gallery, San Marino, California [by] Robert N. Essick* (N.Y. and San Marino: Harry N. Abrams, Inc., Publishers In Association with The Henry E. Huntington Library and Art Gallery, 1994) 4^o, 159 pp., 67 colour reproductions; ISBN: 0810925893

Edward J. Nygren, "Foreword" (p. 7); **Essick**, "Introduction" (pp. 9-21) plus a page of Commentary on each design. The reproductions include all 8 for *Comus*, 12 for *Paradise Lost*, and 6 for *On the Morning of Christ's Nativity*. A Book of the Month Club selection.

Essick's commentaries on *Paradise Lost* are corrected and repeated in *Thirteen Watercolor Drawings by William Blake Illustrating Paradise Lost by John Milton* (2004).

REVIEWS

***Kenneth Baker**, "A Taste of Blake's Illuminated Books", *San Francisco Chronicle*, **23 October 1994** ("a concise, lucid, well-illustrated introduction")

Robin Hamlyn, *Journal of the Blake Society at St James*, I (1995), 22-26 ("an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25])

S.L.M., *Gazette des Beaux-arts*, 138^e Année (1996), 19-20, in French (the book is edited by "l'un des principaux spécialistes actuels de Blake" and produced "en couleurs de grande qualité")

**William Blake: 2001 Calendar* ([No place:] The Ink Group [2000]) Square 4^o (c. 12" x 12"), ISBN: 1876551674
Reproductions from Blakes in the Tate Gallery.

**William Blake Stained Glass Colouring Book* Rendered by Marty Noble (Mineola [N.Y.]: Dover Publications, 2005) 4^o, 16 leaves and images; ISBN: 0486446670

William Blake: The Seer and His Visions, ed. **Milton Klonsky** (1977) <BBS>

REVIEWS

§**John Spurling**, *New Statesman*, XCIV (18 November 1977), 698

§**Anatole Broyard**, *New York Times*, 19 November 1977, section C, p. 22

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-43 (with 7 others)

§**Anon.**, *Choice*, XV (1978), 58

§**Kenneth Garlick**, *Apollo*, NS CVII (1978), 439-40

§**Tom Phillips**, *Times Literary Supplement*, 13 February 1981, p. 169

William Blake and His Circle
Part III: Commercial Book Engravings

***Gerda S. Norvig**, *Blake*, XV, 4 (**Spring 1982**), 184-87

William Blake: tizenhèt szines ès negyven fekets-fehèr kèppel.* Ed. **Adam Konopacki [Tr. Bihari Gabor.] (Budapest: Corvina; Varsò [Warsaw]: Arkady; Berlin: Henschelverlag, 1986) In Hungarian <BBS 183> **B.** **William Blake Mit sechzehn farbigen tafeln und vierzig einfarbigen Abbildungen.* [Tr. Renate Böning] (Berlin, Warszawa, Budapest, Bratislava, 1986) Welt der Kunst. In German <BBS 183> **C.** *William Blake [In the Circle of Art: William Blake]* (Warszawa: Wydawnictwo Arkady, 1987) W kregu sztuki 72 pp.; ISBN: 8321332994 In Polish

Yale Center for British Art
Online Reproductions

Title	YCBE Reference No.
Albion Compelling the Four Zoas	B1979.12.718
Angel with a trumpet, for Blair's <i>Grave</i> <Butlin #611>	B1975.4.44
Faulconberg Visionary Head	B2008.17.2
"Gambols of Ghosts" for Blair's <i>Grave</i> <#636>	B1978.18
"God Creating the Universe"	B1977.14.6009
Thomas Gray designs	B1992.8.11 (1-50)
Thomas Alphonso Hayley	B1979.12.741
Hayley's House, entrance east front	B1981.25.2396
"Joseph and Potiphar's Wife"	B1977.14.4309
Laocoon sketch	B1985.14
"Moses Receiving the Law" <#111>	B1975.4.1883

Landscape with a spire <#371>	B1977.14.4922
"The Magdalen at the Sepulchre" <#504>	B1975.4.1794
"Satan Approaching the Court of Chaos" <#102>	B1977.14.1450
"Sealing the Stone"	B1979.12.703
"Socrates", Visionary Head <#714>	B1975.4.42
Study for a Destroying Deity	B1977.14.6079
<i>Tiriel</i> No. 1 <#198 1>	B1977.14.1450
Visionary Head <#759>	B2008.17.1
Visionary Head	B1975.4.3
Visionary Heads of 5 women <#765>	B1975.4.1025
"Widow Embracing the Turf which Covers Her Husband's Grave" for Blair's <i>Grave</i> <#633>	B1975.4.1026
"The Wise and Foolish Virgins" <#480>	B1977.14.6102
Woody Landscape <#372>	B1977.34.4923
<i>Job</i> New Zealand copies	B1992.8.7 (1-22)

Separate Colour Prints

"Christ Appearing"	B1979.12.1039
"Pity" <#312>	B1977.14.6321

Temperas

"Christ Giving Sight to Bartimaeus" <#420>	B1977.1490
"The Horse" <#262A>	