PART IV
CATALOGUES
of Exhibitions, Sales, and Bibliographies

1780

In 1780, the Blake entry is reported as "W Blake.--315. Death of Earl Goodwin" (p. 353).

REVIEW
Candid [i.e., George Cumberland], Morning Chronicle and London Advertiser, 27 May 1780 (includes a criticism of “the death of earl Goodwin, by Mr. Blake”) <BB #1336>

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734 Some exhibitions apparently were not accompanied by catalogues and are known only through press-notices of them.

735 See G.E. Bentley, Jr, Sale Catalogues of Blake’s Works 1791-2013 put online on 21 Aug 2013 [http://library.vicu.utoronto.ca/collections/special collections/bentley blake collection/in]. It includes sales of contemporary copies of Blake’s books and manuscripts, his watercolours and drawings, and books (including his separate prints) with commercial engravings. After 2012, I do not report sale catalogues which offer unremarkable copies of books with Blake's commercial engravings or Blake's separate commercial prints.
1784

The Exhibition of the Royal Academy, M.DCC.LXXXIV. The Sixteenth (London: Printed by T. Cadell, Printer to the Royal Academy) <BB>

Blake exhibited “A breach in a city, the morning after a battle” and “War unchained by an angel, Fire, Pestilence, and Famine following”.

REVIEW referring to Blake

Rending our ears asunder
With gun, drum, trumpet,
blunderbuss and thunder,736
or perhaps, not going out of the art, for allusion, like Fuseli, but with the additional aggravation of an infuriating bend sinister.

It is quoted by John Baird, "Blake's Painting at the Royal Academy, 1784: A Reference", Notes and Queries, CCXXXVIII [NS XL] (1993), 458.

1785

736 Pope, "First Satire of Second Book of Horace Imitated" (1734), ll. 25-26.
The Exhibition of the Royal Academy, M.DCC.LXXXV. The seventeenth (London: Printed by T. Cadell, Printer to the Royal Academy) <BB>

REVIEWS referring to Blake
Anon., Morning Chronicle and Daily Advertiser, 28 April 1785 (Blake is mentioned in a selective list of exhibitors) <BB #815>
Anon., “Exhibition of the Royal Academy. (Concluded)”, Daily Universal Register, 23 May 1785 (“607. Gray’s Bard, W. Blake, appears like some lunatic, just escaped from the incurable cell of Bedlam. In respect of his other works, we assure this designer, that grace does not consist in the sprawling of legs and arms”) <BBS>

1788
Egerton's Theatrical Remembrancer (1788) <not in BB, BBS, BIQ (1992 ff.)> B. Re-issued as The Theatrical Remembrancer (1788) <BB #522A>
"The Theatrical Remembrancer would appear to be a reissue of Egerton's Theatrical Remembrancer, also 1788. The title page, leaf [a1], in the reissue is probably a cancillans"737

1791

“William Blake and His Circle”

[William] Richardson’s Catalogue. A Large and Curious Collection of English and Foreign Portraits, Topography and Historical Prints [sic], by Ancient and Modern Masters; Drawings, Books, and Books of Prints, Now Selling, with the Prices Affixed to Each ... Catalogues to be had, One Shilling each (London, 1791) <Princeton>

“Beggar’s Opera, Act 3d. fine – Blake [£]1 1 0”

1791 December 7

J. TODD’s | CATALOGUE | OF | ANCIENT and MODERN | Books, Prints, & Books of Prints, | FOR THE YEAR 1791. | [including] Lavater's Essays on Physiognomy, 16 Numbers - 10 13 0 ... | Which will begin to be sold extremely Cheap, at the Prices printed in the | CATALOGUE, on TUESDAY the 7th of December, 1790. | By J. TODD, | BOOKSELLER, STATIONER, AND PRINT-SELLER, | In STONEGATE, YORK. | ... | CATALOGUES, Price 6d. may be had of Mr. BALDWIN, Bookseller, Pater- noyster-Row, London, and at the Place of Sale.

129 "Beggar's Opera, as originally performed in 1727, after Hogarth, by Blake -- -- 0 12 6"

[1798?]

A Catalogue of Prints Published by J.R. Smith (c. 1798) <BB>

It is reproduced in Ellen G. D'Oench, "Copper into Gold": Prints by John Raphael Smith 1751-1812 (1999).

1799 February 18 plus 18 days

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738 “At Mr. Richardson’s Print Warehouse, Clements-Inn, Fore-gate, near Temple-Bar”.
“William Blake and His Circle”


Seventh Day

94 “Five [prints]—Gin Lane, Beggar’s Opera, Shrimps, &c.” [£1.7.6]

101 “One—the Beggar’s Opera, by Blake—proof—“ [£1.13.6]

1800 February 24 and 12 following days (Sunday excepted)

[February 24-March 1, 3-8, 10-11]

§Mr. Jeffrey,\textsuperscript{740} A Catalogue of a Large, Extensive, and Valuable Parcel of Books, in Every Science, and in Most Languages; Being the Genuine Library of George Galwey Mills, Esq. (Gone to the West Indies) Removed from Slaughter-House, In the County of Gloucester Amongst which are All the fine Editions of the Greek, Latin, English, Italian, and French Classics. -- A most extensive Collection of English History, Chronicles, and Topography -- Books of Prints -- Natural History -- Manuscripts on Vellum -- Philosophical Transactions, fine Set -- and the Collections of the most celebrated Societies of Europe. In superb and elegant bindings (London, 1800)

457[a] "Young's Night Thoughts, finely printed, folio,

\textsuperscript{739} “At His House, No. 31, the Corner of Villiers-Street, in the Strand”.

\textsuperscript{740} Jeffrey was "at No. 11 Pall-Mall".
**[1807]**

Cuthell\(^{742}\) and Martin, A | CATALOGUE | OF | BOOKS, | FOR THE YEAR | 1807, | IN VARIOUS LANGUAGES, | AND | CLASSES OF LITERATURE; | ON SALE, FOR READY MONEY, By CUTHELL & MARTIN, | MIDDLE ROW, HOLBORN. | - | LIBRARIES PURCHASED. | - |

*London:* | PRINTED BY E. BLACKADER, TOOK'S COURT, | CHANCERY LANE. | - | Price Two Shillings <Bodley>

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| 129 | "Another copy, *handsomely bound in calf*, 11 l 1s 1796"

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\(^{741}\) Wayne C. Ripley, "New Night Thoughts Sightings", *Blake*, XLVII, 3 (Winter 2013-14), who first reported the Jeffrey catalogue, speculates that the lack of reference to illustrations may imply that this copy of *Night Thoughts* (1797) had no plate, like the unique copy described in G.E. Bentley, Jr, "Young's Night Thoughts (London: R. Edwards, 1797): A New Unillustrated State" *Blake*, XIV (1980), 34-35. Ripley notes that lot 352, apparently in this Jeffrey sale, was Junius, *Stat nominis umbra* (London: T. Bensley, 1796-97), inscribed "1796 B[ough]t. of Edwards".

\(^{742}\) John Cuthell (d. 1818).
"Lavater's Essays on Physiognomy, illustrated by 800 engravings by Holloway, translated by Dr. Hunter, 5 vol. original impressions, an early subscribers copy, handsomely bound in russia, with gilt leaves, 28l"

"Lavater's Essays on Physiognomy, with engravings by Holloway, vol. 1, fine impressions boards, 11 11s 6d"

"Young's Night Thoughts, beautifully printed, with engravings round the letter preff, part I, all that was ever published, 15s -- 1797"

Quarto

"Darwin's Botanic Garden, plates, elegantly bound in russia, with gilt leaves, 11 16s -- 1791"

"Hunter's Journal of the Transactions in New South Wales, plates, elegantly bound in russia, gilt leaves, 2l 2s 1793"

"Lavater's Essays on Physiognomy, 5 vol. first impressions of the plates, handsomely bound in russia, gilt leaves, 28l 1789"

"Stedman's Account of Surinam, 2 vol. plates, elegantly bound, 6l 6s -- 1796"

"Another copy, 2 vol. large paper, with coloured plates, boards, 8l 8s"

"Another copy, 2 vol. large paper, the plates plain, but firft impressions, elegantly bound in calf, with gilt leaves, 9l 9s"

"Cumberland's Thoughts on Outline Sculptures,"
"William Blake and His Circle"

plates, elegantly bound, 1l 1s 1796

Octavo

4806 "Gay's Fables, plates, boards, 5s 6d -- 1793"
4807 "Gay's Fables, printed on royal paper, fine impressions of the plates, elegantly bound, 18s -- 1793"
4809 "Gay's Fables, Stockdale's edit. 2 vol. plates, boards, 1l 1s"
4810 "Another copy, 2 vol. superbly bound, 1l 1s 6d"
4818 "Hayley's Life of Cowper, 4 vol. portrait, new and elegantly bound, 2l 6s"
4937 "Hoole's Ariosto's Orlando Furioso, 5 vol. large paper, boards, 2l 5s -- 1799"
4938 "Another copy, 5 vol. newly and superbly bound, 3l 10s 1799"
4939 "Hoole's Orlando Furioso, reduced into 24 books, by himself, 2 vol. new and neat, 13s -- 1791"
4940 "Another copy, 2 vol. elegantly bound, 14s -- 1791"
5639 "Shakespeare's Plays, from the text of George Steevens, by Alexander Chalmers, 9 vol. boards, 2l 18s 1805"
5640 "Another copy, 9 vol. with fine engravings by Fuseli, boards, 4l 6s -- 1805"
5641 "Another copy, 10 vol. printed on fine thick paper, with fine impressions of the plates, boards, 8l 8s -- 1805"
5642 "Another copy, 10 vol. printed on fine super royal paper, firft impressions of the plates, boards, 9l 16s 1805"
5732 "Scott's (John) Poetical Works, portrait and plates
“William Blake and His Circle”

by Bartolozzi and others, elegantly bound, 10s 6d 1786"
5733 "Another copy, elegantly bound, with gilt leaves, 12s 1786"
Duodecimo and Octodecimo
9669 "Ellis, Specimens of the Early English Poets, neat, 9s 1790"
9670 "Another copy, elegantly bound, with gilt leaves, 12s. 1790"
9893 "Specimens of the Early English Poets, by Ellis, boards, 10s 6d -- 1790"

1809

William Blake, *Descriptive Catalogue* (1809)

REVIEW

[Robert Hunt], “Mr. Blake’s Exhibition”, *Examiner*, 17 September 1808, pp. 605-6 (a violent attack on Blake) <BB #1911>

1812

A | CATALOGUE | OF THE | FIFTH | ANNUAL | EXHIBITION | BY THE | ASSOCIATED PAINTERS | IN | Water Colours | - | AT THE SOCIETY’S ROOMS, | No. 16, OLD BOND STREET. | - | ADMITTANCE, ONE SHILLING. | CATALOGUES, SIXPENCE. | - | LONDON: | PRINTED BY J. MOYES, GREVILLE STREET, HATTON GARDEN. | - | 1812. <BB>
NEW LOCATIONS: Strathclyde (Scotland), Victoria &
Albert Museum

A very rare complete set of the Society’s catalogues (1808-12) was offered in Ken Spelman Catalogue Fifty-Two (2004), lot 18, and is now in the Essick Collection.

“the landlord seized the contents of the gallery in distraint of rent”, including Blake’s Chaucer’s Pilgrims (lot 254), “The Spiritual Form of Pitt” (lot 279), “The Spiritual Form of Nelson” (lot 280), and “Detached Specimens of ... Jerusalem” (lot 324). Thomas Butts, who apparently owned “Nelson” and Chaucer, may have bought them – or bought them back – from the distraining landlord.

REVIEW referring to Blake

Anon., “The Water Colour Exhibition”, Lady’s Monthly Museum, NS, XII (June 1812), 340-46 (Blake’s “Sir Jeffrey Chaucer and the Pilgrims” “is a picture of mongrel excellence” and his “pictures 323 and 324” are “too sublime for our comprehension” [p. 344]. No. 324 is plates from Blake’s Jerusalem, but 323 is not by him at all; perhaps the reference is to his Spiritual Forms of Pitt and Nelson, Nos. 279-80) <BBS 350>

1818 October 1-2

Geo. Jones, Fine Prints, Rare Books and Books of Prints, |

743 J.L. Rogers, History of the Old Water Colour Society (1891), I, 271, noted in BBunder Jerusalem but not under the 1812 catalogue, nor in Butlin (1981), #649, 651, 653, and BR (2) (mea culpa).

744 Probably Jerusalem pl. 25, 32, 46 (BB 262-63).

745 They were sold by his son in 1853. The history of “Pitt” is not known before 1882, when Samuel Palmer’s son offered it for sale at auction – Samuel Palmer was seven years old in 1812.
A CATALOGUE OF A general Collection of Ancient and Modern, | Engravings and Drawings, | From the Designs of the first-rate Masters | OF THE | ITALIAN, GERMAN, FRENCH, FLEMISH & ENGLISH SCHOOLS, | BY THE MOST | EMINENT ENGLISH & FOREIGN ENGRAVERS, | PARTICULARLY BY | Bartolozzi, Heath, Sharp, Woollett, Vivardes, Houbraken, Folkema | &c. &c. | ... | FINE OLD DRAWINGS BY EARLY ITALIAN ARTISTS, | Modern Drawings by eminent Draughtsmen. | TOGETHER WITH A SHORT ASSORTMENT OF EXCELLENT | BOOKS AND BOOKS OF PRINTS, | Mostly of early date, | ... | Capital Portfolios with Leaves, elegantly bound in russia | BEING THE PROPERTY OF | A PRIVATE GENTLEMAN, | Recently consigned from Holland.

169 "Seven [of 13] etchings from Blair's Grave, by Schiavonetti, proofs"

1820


Lists Blair’s Grave with Blake’s designs (1808).

1821

Thomas Edwards, A | CATALOGUE | OF | A Valuable and Select
Collection of Books | CONTAINING | SEVERAL UNIQUE and RARE ARTICLES, | Many of which are in the most elegant Bindings, in modern | russia, etruscan, &c. with drawings | on the leaves. | ... | - | Now on Sale. | The Prices printed in the Catalogue and marked in the first leaf of every Book at | THOMAS EDWARDS's BOOKSELLER IN HALIFAX. | Price 2s. 6d. | - | 1821.

Beinecke Library, Yale University (X346 Ed98 815 and X346 b 1), Bodley (lacks title page).

Colophon: "R. Sagden, Printer, Hall-End, Halifax | At No. 2. Old Market, Halifax."

The 1821 Thomas Edwards catalogue has been remarkably fugitive. T.W. Hanson, "Edwards of Halifax, Book Sellers, Collectors and Book-Binders", Halifax Guardian (December 1912 and January 1913), quotes from "Thomas Edwards's catalogue 1821", but, according to Bentley and Nurmi, A Blake Bibliography (1964), 175, and Blake Books (1977), #534, "Mr. Hanson cannot now remember where he saw the copy he quotes." A copy lacking the title page was discovered in 1983 in the possession of the widow of Professor Walter N. Edwards, a descendant of the bookselling Edwards family, and this was later sold to Bodley.

Only these three copies have been located.

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746 The top right hand corner is torn off.


The title page was reconstructed from the headings and colophon as EDWARD'S CATALOGUE | = | Superb Books of Prints, Atlases, Books printed on Vellum | with Miniatures, and other Superlatively fine Articles. | R. Sagden, Printer, Hall-end, Halifax | At No. 2. Old Market Halifax, 1821.
1826 April 26

Bibliotheca Splendidissima: A Catalogue of a Select Portion of The Library of Mrs. Bliss, Deceased, Removed from her Residence at Kensington. Saunders and Hodgson, April 26-29 1826 <BB>

The vendor was Ann Whitaker (d. 1825) who was left the use of the library by Rebekah Bliss (d. 1819). The title is "Splendidissima", not "Splendissima" as in BB #537 and Keynes (see Keri Davies, "Mrs Bliss: a Blake Collector of 1794" in Blake in the Nineties, ed. Steve Clark and David Worrall [1999]).

1828 May 24

Stewart, Wheatley, and Adlard sale, lot 1130, Blake's "sublime" Night Thoughts drawings, which were "alone sufficient to immortalize him", were bought in at £52.10.0 when they did not achieve the reserve of £157.10.0.

1831 August 3-11


748 Marc Vaulbert de Chantilly interprets the Wheatley code ("Norris KBO/e") for me. BB said they "were withdrawn at £52. 10s."
OF PRINTS, LIBRARY OF MUSIC, | COLLECTION OF | CASTS AND PICTURES, | The Property of a well known Amateur of the Fine Arts, | AMONG THE BOOKS WILL BE FOUND | ... | WHICH WILL BE SOLD BY AUCTION, BY | Mr WHEATLEY, | (LATE STEWART, WHEATLEY AND CO.) | AT HIS GREAT ROOM, 191, PICCADILLY, | On Wednesday, August 3, 1831, and Eight following Days, | (SUNDAY EXCEPTED) AT TWELVE O'CLOCK. | May be Viewed, and Catalogues had, price One Shilling.

The "well known Amateur of the Fine Arts" is Thomas Griffiths Wainewright, the grandson of Ralph Griffiths (founder and editor of The Monthly Review) and nephew of Ralph's son George Edward. In April 1831 Wainewright had absconded to France. His Blakes were sold on 4 and 11 August 1831:

395  "The Marriage of Heaven and Hell [I], coloured by the author, scarce" [for £2.3.0 to (the booksellers of Cornhill John and Arthur) Arch]
424  Blair, Grave (1808) [for £1.6.0 to Rich]
426  America (G), Europe (B), and Jerusalem (B), "Three of the rarest of this singular Artist's Productions" [for £4.4.0 to Bohn]
1,746  Young, Night Thoughts (1797) "with the singular designs by Richard Blake" [for £1.13.0 to Williams –N.B. The passport on which Wainewright escaped to France was in the name of Williams]749

1833 May 6-11, 13-14

MR. STANLEY,\textsuperscript{750} A CATALOGUE | OF THE | LIBRARY | OF THE LATE | Sir H.C. ENGLEFIELD, Bart. | COMPREHENDING | COMPRISING | An Extensive and very Valuable | COLLECTION OF BOOKS | IN HISTORY, ANTIQUITIES, NATURAL AND EXPERIMENTAL | PHILOSOPHY, ARTS, SCIENCES, VOYAGES, TRAVELS, AND | GENERAL LITERATURE (London, 1833)\textsuperscript{751} <Bodley>

Day 3

458 "... first part of Fuseli's Lectures"

485 "Lavater's Essays on Physiognomy, by Hunter; plates by Holloway, 5 vols., calf"

Day 6

Folio

865 "Fenning and Collier's System of Geography, 2 vols. plates and maps"

Day 7

Folio

968 "Sepulchral Monuments of Great Britain, bound in 3 vols. half-russia -- -- London, 1786 and 1796"

\textsuperscript{750} Mr Stanley's sale is "AT HIS GALLERY. In Maddox Street, Hanover Square", but it is "To be Viewed ... at Mr. STANLEY'S Rooms, 21, Old BondStreet".

\textsuperscript{751} Until Day 5 there are very few publication dates, and I therefore ignore "Aphorisms on Man" (lot 203) and "Ellis, Specimens of the Early English Poets" (lot 331).
“William Blake and His Circle”

996 "Stuart's Antiquities of Athens, 4 vols. (3 vols. half-russia, 1 in boards[]) -- Lond. 1762 and 1816"
1,009 "Boydell's Shakespeare, 9 vols. fine plates, half-russia, Lond 1803"
1,135 "Young's Night Thoughts, illustrated by Blake"

1834 March 22, 24-27
1,245 "Young's Night Thoughts, plates by Blake, -- 1797" [£1.2.0 to Williams]
1,450 “A Collection of Drawings, in Colours, by the late William Robson, of heads … A Collection rivaling almost in whim and extravagance the works of Blake.” (P. 64)

1834 December 8-24
Bibliotheca Heberiana: Catalogue of the Library of the Late Richard Heber ... Sold by Auction, by Mr. Evans ... December 8, and Fourteen following days (1834) <BB> B. §A Catalogue of Heber’s Collection ... with Notices by J. Payne Collier, Esq., and Prices and Purchasers Names. (London: Edward Lumley [1834])

1834
"William Blake and His Circle"

Manuel du Libraire ..., Quatrième Édition (Bruxelles, 1839)  
<BB #552C> In French  
Quotes the description of Songs (U) in Rivington’s catalogue (1824) <BB #536>

1835 May 25 and Twenty following Days, Sundays excepted  
(May 25-20, June 1-6, 8-13, 15-17)

Mr Evans,  
BIBLIOTHECA HEBERIANA.  =  CATALOGUE | OF | THE LIBRARY | OF THE LATE | RICHARD HEBER, | Esq. | PART THE SEVENTH, | REMOVED FROM HIS HOUSE AT PIMLICO |

Day 1  
Octavo et infra  
158 "Ariosto's Orlando, by Hoole, 2 vol.--1791"

Day 13  
Octavo  
4,061 "Novelist's Magazine, 23 vol. plates by Stothard, 1781, &c"  

Day 16  
Octavo  
4,990 "Ritson's (J.) Collection of English Songs, 3 vol. 1783"

Day 21  
Folio

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752 R.H. Evans was "at his house, No. 93, Pall Mall".

988
6,789 "Young's Night Thoughts, with Blake's Designs, 1797"

**1836 February 1-19**

Catalogue of the Extensive and Valuable Collections of Books, Pictures, Drawings, Prints, and Painters' Etchings, Ancient Bronzes and Terracottas, Etruscan Vases, Marble Busts, Antique Carvings and Chasings in Wood and Metal, Coins, Minerals, Gems and Precious Stones, Philosophical Instruments, Wines, Spirits, &c. &c. of the late Thomas Sivwright Esq. of Meggetland and Southouse, Which Will Be Sold by Auction by Mr. C.B. Tait, In His Great Room, 11, Hanover Street, on Monday, February 1, and Sixteen following lawful days, at One O'Clock (Edinburgh: Printed by Thomas Constable, M.DCCC.XXXVI [1836])

Lot 1835 on 10 February was a "Volume of Drawings by Blake, Illustrative of Blair's Grave, entitled 'Black Spirits and White, Blue Spirits and Grey'" [sold for £1.5.0].

This "Volume of Drawings by Blake" for Blair's Grave presumably consisted of the 19 finished drawings which Cromek chose in 1805 from the forty designs Blake had made for *The Grave*.754

No other drawing or book by Blake has been traced to the collection of Sivwright.

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753 The quotation is from Thomas Middleton's *The Witch*, V, ii (often appropriately interpolated into 18th Century performances of *King Lear*, IV, 1).

For a fuller account of the sale, see "Thomas Sivwright and the Lost Designs for Blair's Grave", *Blake*, XIX [1984-85], 103-6; the information here did not make its way into *BBS*.

754 According to Flaxman's letter of 18 Oct 1805 (*BR* (2) 207).
1838 November 10

John Bryant,755 "This day is published, Nos. I. II. and III. of A Catalogue of Books Suitable for the Library of the Antiquary, the Scholar, or the Man of Taste, Now on Sale", Athenæum, No. 576 (10 November 1838), 816.

"YOUNG'S NIGHT THOUGHTS, with Blake's curious Designs, imp. 4to, large paper, half blue mor. 1£ 1s. 1797."

1839 November 20-23

S. Leigh Sotheby,756 CATALOGUE | OF A | VALUABLE COLLECTION | OF | BOOKS AND BOOKS OF PRINTS, | WITH | A PORTION OF THE | LIBRARY OF A CLERGEMAN, DECEASED | AND | ANOTHER COLLECTION. | AMONG WHICH WILL BE FOUND, | ... | TO WHICH IS ADDED, | SOME LAW AND MISCELLANEOUS BOOKS, | FROM THE | LIBRARY OF A GENTLEMAN, DECEASED.757 (London, 1839) <Bodley>

Day 1

Octavo et Infra
101 "Gay's Fables, plates, 2 vol. Stockdale, 1793"
Quarto
251 "Hayley's Life of George Romney, plates, calf,

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755 "John Bryant, The Camden's Head, 9 King William Street, West Strand, London". I have seen this catalogue only in the version in the Athenæum.
756 "At his house, 3, Wellington Street, Strand" (London).
757 The Library of the Deceased Clergyman begins on Day 1, lot 418; that of the Deceased Gentleman commences on Day 3, lot 601.
“William Blake and His Circle”

marbled leaves Chichester, 1809"

Day 2

Folio

417 "Young's Night Thoughts, with engravings after Blake, 1797"

1839 December

J.F. Setchel,758 A CATALOGUE OF BOOKS AND PAMPHLETS | ON | ARCHITECTURE, BOOKS OF PRINTS, BOTANY, DRAMA, &c. | NOW ON SALE BY | J.F. SETCHEL, BOOKSELLER, | No. 23, KING STREET, COVENT GARDEN (London, 1839)759

34 "STEDMAN'S Narrative of a five Years' Expedition against the Revolted Negroes of Surinam, 80 plates, 2 vols. 4to, 31s. 6d. neat, in russia"

106 "STUART and Revett's Antiquities of Athens, vols. 1 and 2, first editions, 142 plates, £3.10s. uncut 1762-87" "Vol. 2 contains the Elgin marbles, before their removal by his Lordship."

439 "ROMNEY, the painter, by Hayley, fine plates, 4to. 16s. 1809"

514 "Blair's Grave, with Blake's Designs, etched by Schiavonetti, 12 plates, large 4to. 25s. bds. 1813"

550 "CUNNINGHAM'S Gallery of Pictures, by the First Masters, Engraved on 72 plates, by Eminent Artists, with Descriptions, 2 vols., roy 8vo. 42s.

758 John Frederick Setchell (d. 1846), bookseller (Gentleman's Magazine, June 1846, 663).
759 Issued with Gentleman's Magazine (Dec 1839) <Michigan>.
“William Blake and His Circle”

cloth"

747 "YOUNG's Night Thoughts, with Blake's Designs, fol. 35s. hf-bd. 1797"

1839 December


337 "Hunter's Historical Journal of Transactions at Port Jackson, Norfolk Island, New South Wales, &c. 4to, many plates, neat, 5s 1793"

1843


The Blake lots are:

1,120 *Visions of the Daughters of Albion* [E], "tinted by the Author himself", folio, £1.11.6

1121-22 *Job*, £3.3.0 (plain) and £5.0.0 (India proofs)

1,123 *Songs of Innocence and of Experience* [V], "coloured by the Author", “2 vols in 1, 8vo, LARGE PAPER, morocco, gilt edges”, accompanied by quotations from Cunningham and Lamb, £5.5.0.

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761 It could also be *Visions* (A-D, I-N).
762 *Songs* (V) was also in the 1841 Henry G. Bohn catalogue. However, its edges are marbled (not gilt) and its binding is russia (not morocco).
1843 February 21

**Sotheby** Catalogue of the Second Portion of the Extensive Singularly Curious and Valuable Library of Thomas Jolley, Esq. F.S.A. Containing The First Division of ... The Early English Poets ... (1843) <Huntington>

336 783 **"** Contains King Edward the Third, a Drama.” [6d to the dealer Rodd] This may be Descriptive Catalogue copy Q, though it could equally well be K, M, or V-Y. 764

The catalogue was discovered by R.N. Essick in 2010 while browsing in the Huntington stacks.

1845


The Blake lots are

717  Job, £2.12.6

718  Jerusalem [A], 100 plates, quarto, half calf, “neat”, £7.7.0

719  Visions of the Daughters of Albion [A], 11 pp., “beautifully coloured by Blake himself”, £4.4.0

catalogue for Vine’s copies of *Thel* (O) and *Milton* (D) bound together, but Ruthven Todd, “The Bohn Catalogue and James Vine”, Blake Newsletter, IV (1971), 149, writes that “1843” is a misprint for “1848”, and BBp. 659, is so indiscrete as to say that “there appears to be no 1843 Bohn catalogue”. Though there is an 1843 John Bohn catalogue, it does not list Vine’s *Thel* and *Milton*.

764 Copy Y is the newly recorded copy owned by Essick.

765 Another copy of the catalogue is dated [1860] in the Bodley catalogue.
“William Blake and His Circle”

720 “a Stereotype design for Pilgrim’s Progress, presented by Mrs. Blake to Mrs. Tatham, 1828, rare”, 10s 6d
721 “a Small Etching by him, representing Sampson destroying the Lion”, 10s 6d
722 “Death of the Good Old Man”, print from Blair’s Grave, 7s 6d
723 “a very Curious Coloured Drawing, illustrating the Revelations by this original Artist, signed and dated 1809, 4to. 2l.12s.6d.”

1846 June 8-11
Catalogue of the Valuable Library of the Late William Holgate, Esq. of the General Post Office ... Which ... Will Be Sold by Auction by S. Leigh Sotheby, June 8th, and Three following Days [1846] <Bodley>


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767 No such print is reported in Essick, Separate Plates, or BB.
768 This is probably “The Whore of Babylon” (Butlin #523) signed “W Blake inv & del 1809” and sold by Evans to the British Museum Print Room in 1847. This 1845 catalogue is not listed in Butlin.
1848


The catalogue (without lot-numbers) includes

Milton [D] in 12 books, 50 prints, bound with Thel [O], 8 prints, £10.10.0

America [C], “folio, 18 curiously engraved plates, hf. bd.”, £3.3.0

Job, £2.12.6

Blair’s Grave (1808), £1.1.0 and £1.4.0 and 18s, and Dante (“1839”), £1.16.0.

1852 January 20-22


First Day

45 Songs of Innocence and of Experience [T^2], "Fifty-four designs" [altered in MS to "Fifty two"] coloured, octavo, "1798" [£4.14.0 to Evans]

185 The Grave, imperial 4to (1808) [15s to Kerslake]

186 Urizen [G], 27 coloured plates [£8.15.0 to Milnes]

REVIEW

Anon., “Notes of the Month”, Gentleman’s Magazine, NS XXXVII (February 1852), 165 <BB #1001>

1852 June 26

Messrs. S. Leigh Sotheby and John Wilkinson, Catalogue of the Valuable Collection of Water-Colour Drawings The Property of Charles Ford, Esq. of Bath, Comprising ... Fine Characteristic Drawings by William Blake, Together with A
Few Paintings &c. The Property of an Amateur\textsuperscript{769} (London, 1852)

11 "W. Blake. The Transfiguration <Butlin #484(?).,\textsuperscript{770} coloured; and Time with the hour glass" [1s 6d to Hickson]

ORIGINAL DRAWINGS IN COLOUR BY BLAKE

155 "He cast him into the bottomless pit -- very powerful and characteristic" <#524, "He Cast Him into the Bottomless Pit, and Shut Him Up"> [$1.5.0 to Fuller]

156 "Touching the Garment -- many figures [10s to Butts]

157 "Thou was perfect until iniquity was found in thee' <#469, "Satan in His Original Glory: 'Thou Was Perfect Till Iniquity Was Found in Thee"'> -- very fine" [10s to "do"]

158 "Sampson bursting bonds" <#453, "Samson Breaking His Bonds"> [10s to "do"]

159 "The burning bush" <#441, "Moses at the Burning Bush"> [11s to "do"]

160 "The Man of God and Jeroboam" <#460, "Jeroboam and the Man of God"> [6s to "do"]

\textsuperscript{769} The "Amateur" is clearly Thomas Butts Jr.

\textsuperscript{770} This Sotheby sale of 26 June 1852 is not recorded in Butlin, though Rossetti (1880) quotes from it without date (lots 164, 176). All the lots (171-73, 175, 178-79, 181) which went to Butts were offered again in 1853. All the Lots (170, 176-77, 180, 182) which sold for over £1 went to Fuller. All the lots (157-60, 165, 167-74, 178-80) which went to Butts reappeared in his catalogue of 29 June 1853.
"William Blake and His Circle"

161 "'Her sins are forgiven'" <#486?, "The Woman Taken in Adultery"> [6s to "do"]
162 "Scene from the Apocalyptic Vision <#519, "The Great Red Dragon and the Woman Clothed with the Sun"> -- of grand conception and highly characteristic" [£1.2.0 to Fuller]
163 "'The Number of the beast is 666'" <#522> -- of the same characteristic merit" [£1.1.0 to "do"]
164 "'And power was given to him over all kindreds, and tongues, and nations'" <#521, "The Great Red Dragon and the Beast from the Sea: 'And Power Was Given Him Over all Kindreds, and Tongues, and Nations'"> -- equally characteristic" [£1.1.0 to "do"]
165 "Woman taken in Adultery" <#486> [5s to Butts]
166 "Witch of Endor" <#74> [7s to "do"]
167 "The Baptism of Christ <#415> -- finely conceived" [5s to "do"]
168 "Creation of Light" <#433> [6s to "do"]
169 "Baptism <#485, "Christ Baptising"> -- very fine" [8s to "do"]
170 "War" <#195> [£1.3.0 to Fuller]
171 "Moses Striking the Rock" <#445> [4s 6d to Butts]
172 "The Seven Golden Candelsticks" <#514> [5s to "do"]
173 "Adam and Eve in Paradise" <#531, "Satan Watching the Endearments of Adam and Eve"> [5s to "do"]
174 "'But hope rekindled only to illume'" <#638, "The Descent of Man into the Vale of Death: 'But Hope Rekindled, Only to Illume the Shades of Death,
“William Blake and His Circle”

and Light Her to the Tomb”> [19s to "do"]
175 "St. Paul shaking off the viper" <#510, "St. Paul and the Viper"> [5s to Butts]
176 "The Assumption <#513, "The Assumption of the Virgin"> -- an elaborate and exquisitely finished work in the finest manner of this extraordinary artist and genius" [£4.2.0 to Fuller]

“The six following Designs, by Blake, are illustrations of Milton’s ‘Paradise Lost’"
177 "'So judged he man'" <#536 10, "The Judgment of Adam and Eve: 'So Judged He Man'"> [£1.7.0 to Fuller]
178 "'Father! thy word is past'" <#536 3, "Christ Offers to Redeem Man"> [17s to Butts]
179 "'Ah! gentle pair'" <#536 6, "Raphael Warns Adam and Eve"> [10s to Butts]
180 "'Awake! arise! or be forever fallen'" <#536 1, "Satan Arousing the Rebel Angels"> [£1.11.0 to Fuller]
181 "'But to the cross he nails the enemies'" <#536 11, "Michael Foretells the Crucifixion"> [10s to Butts]
182 "'Oh, Father! what extends thy hand, she cry'd, against thy only Son'" <#536 2, "Satan, Sin and Death: Satan Comes to the Gates of Hell"> [£1.11.0 to Fuller]

182x [In MS, no title] [11s to Butts]
1852

G. Willis, *Willis's Current Notes: A Series of Articles ...* (London, 1852)

21 Ariosto, *Orlando Furioso*, tr. Hoole, 5 vols. ("1773"?), *plates by Heath, Blake, &c.", 10s 6d

256 Flaxman's *Iliad* (1805) and *Odyssey* (1805), "*engravings by Piroli, Moses, Blake &c*", £2.2.0

275 Hayley, *Triumphs of Temper* (1803), "*with proof impressions of the fine etchings by Blake*", 5s

455 Lavater, *Essays on Physiognomy* (1789-98), "*with more than 80 beautiful engravings by Holloway, Blake, Bartolozzi, Sharp, &c*.", £8.8.0

577 Hayley, *Life of Romney* (1809), with "*beautiful engravings by Blake, Caroline Watson, and others*", 8s 6d

705 "PLAYS and Poems, ORIGINAL EDITIONS, a collection of Twenty separately published Plays and Poems, by Wordsworth, Monk Lewis, Geo. Colman &c. with plates by Blake &c. 10s 1802, &c."^{772}

797 Shakespeare, *Plays*, ed. Chalmers (1805), "*LARGE PAPER, with PROOF IMPRESSIONS of the beautiful engravings by Blake, Bartolozzi, from Fuseli's designs, 10 vols.*", £3.3.0

1853 December 19

Sotheby sale of John Hugh Smith Pigott, 16 October

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^{771} That is 1783.

^{772} I have no other record of a collection like this. The Blake plates may have come from Hayley's *Designs to a Series of Ballads* (1802).
1849<\textit{BBS} 86, 98> 
253  \textit{Jerusalem} (D) 
260  \textit{Marriage} (I) 

REVIEW, \&c 
\textbf{Anon.}, “Our Weekly Gossip”, \textit{Athenaeum}, Part I, No. 1367 (7 January 1854), 21-22 (At Sotheby’s [19 December 1853], “the sale of Mr. Pigott’s Library” included as lots 300-1 \textit{Marriage of Heaven and Hell} [I], £4.16.0 and \textit{Jerusalem} [D], £4.16.0) 

1854 March 
\textbf{Bernard Quaritch},\textsuperscript{773} No. 76 \textit{Bernard Quaritch's Catalogue of Rare, Valuable \& Curious Books, Works of Art, Etc.} (London, 1854) <\textit{Biblioteca La Solana}> 
6  Blair, \textit{The Grave} (1808), "hf. gd", £1.1.0 

1854 October 
\textbf{Bernard Quaritch}, No. 85 \textit{Bernard Quaritch's catalogue of Valuable Works of Art, Painting, Sculpture, Architecture, Numismata, Etc. Comprising Fine Galleries, the Engraved Works of Raphael, Rembrandt, Rubens, Vandyke, etc., the Illuminated Works of Kahn,\textsuperscript{774} Shaw, Gruner, \& Owen Jones; Oriental Drawings, the Architecture of Rome, Genoa, and Sicily; Bible Prints, Old Woodcut Books, also a Collection of Useful Books in General Literature, etc.} (London, 1854) <\textit{Biblioteca La Solana}> 

\textsuperscript{773} "16, Castle Street, Leicester Square". 
\textsuperscript{774} The initial letter of "Kahn" is defective and therefore dubitable.
“William Blake and His Circle”

29 Blair, *The Grave* ("1808"), "with Memoir ... hf. bd. ... The above is an original copy", 18s.
30 *Job* (1825), "proof impressions on India paper, hf. bd", £1.16.0

1854 December

**Bernard Quaritch**, No. 90 Bernard Quaritch's *Catalogue of Old Books* (London, 1854) <Biblioteca La Solana>
Blair, *The Grave* (1808) [as in October 1854]

1855 July 25

62 "BLAKE'S (W.) Illustrations to Young's Night Thoughts, fine original impressions of these celebrated and highly imaginative compositions, with fine portrait by Schiavonetti, imp. 4to. half morocco, uncut, scarce, £1.18s 1797"

1855 September 25

3 "ÆSOP'S Fables, with Life, Stockdale's fine edition, printed with large type, and illustrated"

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775 The presence of the Memoir, first printed in 1813, indicates that this is the 1813 edition.
776 The portrait engraved by Schiavonetti is in Blair's *Grave* (1808), not Young's *Night Thoughts* (1797).
with 112 beautiful engravings from designs by Stothard, Blake, &c. 2 vols. imp. 8vo. calf gilt, fine original copy, £1.10s 1793"

366 "GAY'S Fables, with Life, Stockdale's splendid edition, with 70 fine engravings from designs by Blake and others, 2 vols. imp. 8vo. calf gilt, £1.8s 1793"

1855 September 25


73 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 fine engravings by Schiavonetti, from Drawings by this remarkable artist, with portrait, PROOFS, imp. 4to. morocco gilt leaves and borders of gold, and silk linings, by C. Smith, £2.2s--worth this sum for the binding alone 1808 An original Proof Copy, with list of Subscribers."

1855 November 25


6 "ÆSOPS FABLES, with Life, STOCKDALE'S FINE EDITION, printed with large type, and illustrated

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"William Blake and His Circle"

with 112 beautiful engravings from designs by Stothard, Blake, &c. 2 vols. imp. 8vo. new, uncut, £1.8s 1793"

85 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 fine engravings, with portrait by Schiavonetti, roy. 4to. cloth, 18s 1813"

"The most original, and in truth the only new and original version of the scripture idea of Angels which I have met with, is that of William Blake, a poet painter, somewhat mad as we are told, if indeed madness were not rather "the telescope of truth," a sort of poetical clairvoyance, bringing the unearthly to him more than to others.' -- Mrs. Jameson's Sacred and Legendary Art [1850 ff.]

1856 January 25

Willis & Sotheran, New Series, No. 106. January 25, 1856 A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

310 Darwin, Botanic Garden, "fine engravings by Fuseli, Blake, &c 5s.6d, 1799"

412 "FLAXMAN'S Classical Illustrations to Homer's Iliad, 4o large and fine outline engravings, by Piroli and Blake, ... bds. 15s 1805"

1856 February 25


239 "DARWIN'S (Dr.) Works, BEST EDITIONS, with fine
"William Blake and His Circle"

engravings by Blake, &c. from designs by Fuseli ...
6 vols. 4to in 4, half calf, neat and uniform, 18s
1794-1800"

1856 March 25

Willis & Sotheran, New Series, No. 108. March 25, 1856 A
Catalogue of Superior Second-Hand Books, Ancient and
Modern ... in Perfect Library Condition, on Sale at Very Low
Prices ... (1856) <Bodley>

310 G. Cumberland, Thoughts on Outline (1796), "24
fine outlines by Cruikshank [i.e., Cumberland] and
Blake ... bds.", 3s 6d

1856 April 25

Willis & Sotheran, New Series, No. 109. April 25, 1856 A
Catalogue of Superior Second-Hand Books, Ancient and
Modern ... in Perfect Library Condition, on Sale at Very Low
Prices ... (1856) <Bodley>

99 "BLAKE'S (W.) Sublime Illustrations to Young's
Night Thoughts, with the Poem, fine original
impressions of these remarkable engravings, imp.
4to. hf bound, uncut, scarce, £1.8s 1797"

285 Flaxman's Classical Compositions from Homer,
Æschylus, and Hesiod, "nearly 150 beautiful
outline engravings by Piroli, Moses, Blake, and
Howard, 4 vols. fol. in one, handsomely bound in
morocco extra, gilt leaves, £4.15s 1831, &c."

297 "GAY'S (J.) Fables, Stockdale's Fine Edition,
printed with large type, on thick vellum paper, with
70 beautiful engravings by Blake, Stothard,
Audinet, Wilson, &c. 2 vols. royal 8vo. in one, calf
neat, £1.5s 1793"

1856 May 25
Willis & Sotheran, New Series, No. 110. May 25 1856 A
Catalogue of Superior Second-Hand Books, Ancient and
Modern ... in Perfect Library Condition, on Sale at Very Low
Prices ... (1856) <Bodley>

109 "BLAKE'S (W.) Sublime Illustrations to Blair's
Grave, the fine series of 12 large engravings, by
Schiavonetti, original subscription set on large
paper, folio in a portfolio, hf. morocco, 14s 1808"

367 Flaxman, Homer, Iliad (1805) and Odyssey (1805),
"74 large oval fine spiritual outline engravings by
Piroli, Blake, Neagle, &c ... £1.18s"

368 Flaxman, Hesiod (1817), "38 ... outlines engraved
under Flaxman's immediate inspection by W.
BLAKE", 18s

1856 June 25
Willis & Sotheran, New Series, No. CXI June 25, 1856 A
Catalogue of Superior Second-Hand Books, Ancient and
Modern ... in Perfect Library Condition, on Sale at Very Low
Prices ... (London, 1856) <Bodley>

Lots 1-520 are from the library of Samuel Rogers^778

232 Hayley, Essay on Sculpture (1800), "beautiful

^778 It does not include Rogers's Songs of Innocence (C) which was sold by
the family in 1875.
engravings by W. BLAKE", 8s 6d

1856 August 25
Willis & Sotheran, New Series, No. CXIII. August 25, 1856
A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

102 "BLAKE'S (W.) Sublime Illustrations to the Book of Job, 21 fine plates, designed and engraved by this wonderful artist, original impressions ... bds scarce £2.2s 1825"

218 Darwin, Botanic Garden; the Economy of Vegetation, and the Loves of the Plants, "beautiful engravings by Blake, &c", 2 vols., "thick paper" (1799), 8s

281 Flaxman, Iliad and Odyssey, "engravings by Piroli, Blake, Neagle, &c" [price and date illegible]

508 Ritson's Collection of English Songs and Ballads (1783), "vignettes by STOTHARD, BLAKE, and HEATH", £1.5.0

1856 September 25
Willis & Sotheran, New Series, No. CXIV September 25, 1856 A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ... (1856) <Bodley>

183 Flaxman, Iliad (1805) and Odyssey (1805), "engravings by Piroli, Blake, Neagle, &c", £1.16.0
“William Blake and His Circle”

437 Stedman, *Surinam* (1796), £1.10.0

1856 November 25

**Willis & Sotheran**, New Series, No. CXVI November 25, 1856 *A Catalogue of Superior Second-Hand Books, Ancient and Modern ... in Perfect Library Condition, on Sale at Very Low Prices ...* (1856) <Bodley>

104 "BLAKE'S (W.) Sublime Illustrations to Young's Night Thoughts" (1797), "bds uncut", £1.10.0

454 Lavater, *Essays on Physiognomy* ("1781-1801"), 5 vols., £8.8.0

633 Rees, *Cyclopedia* (1819), 45 vols., £7.10.0


1856 December 25


148 "BLAKE'S (W.) Sublime Illustrations to Blair's Grave, with the Poem, LARGE PAPER, WITH INDIA PROOFS of the 12 fine etchings by Schiavonetti, and portrait after Phillips, impl. 4to. russia, gilt leaves, by C. Smith, fine original copy, scarce, £1.8s 808"

275 Catullus, Latin and English verse, tr. Nott (1795) 7s 6d

637 Lavater, *Essays on Physiognomy* ("1789-1801"), 4

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vols., "UNCUT", £7.10.0

1857 February 25
Willis and Sotheran, New Series, No. CXIX. February 25, 1857 A Catalogue of Superior Second-Hand Books ... (1857) <Bodley>

104 "BLAKE'S Sublime Illustrations of the Book of Job, choice proofs of the 21 remarkable engravings, folio ... very scarce, £2.12s (pub. £6.6s) 1825"

364 "GAY'S Fables, Stockdale's Fine Edition, printed in large type, with 70 beautiful engravings by Blake, Stothard, Wilson, Audinet, &c. 2 vols. impl. 8vo. in 1, calf [price illeg] 1793"

1857 March 25
Willis and Sotheran, New Series, No. CXX. March 25, 1857 Catalogue of Superior Second-Hand Books ... (1857) <Bodley>

91 "BLAKE'S Sublime Illustrations to Young's Night Thoughts, with the Poem, fine original impressions of these remarkable engravings, 1 vol. 4to. half. calf gilt, scarce, £1.16s 1797"

92 "BLAKE'S Illustrations of the Book of Job, the complete set of the 21 sublime illustrations drawn and engraved by W. Blake, roy. 4to. sewed, £1.16s 1826"

93 "BLAKE'S Sublime Illustrations to Blair's Grave,
with the Poem, portrait and 12 large engravings, by Schiavonetti, fine impressions, impl. 4to. hf. morocco, £1.5s 1808"

332 Flaxman, Iliad (1805) and Odyssey (1805), "74 large and fine spirited outline engravings by Piroli, Blake, Neagle &c. ... bds. £1.12s"

1857


585 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 fine engravings from the sublime compositions by Blake, with portrait by Schiavonetti, roy. 4to, cloth, 18s 1813"

1,545 "DARWIN'S (Dr.) Botanic Garden... beautiful engravings by Blake, c. from Fuseli's Designs, thick paper 2 vols. 8vo. calf gilt, fine copy, 8s 1799"

2,023 "FLAXMAN'S Compositions from Hesiod, 38 fine large outlines, engraved under Flaxman's immediate inspection by W Blake ... bds. 18s ...

1817"

1857


130 Blake’s “Oberon and Titania on a Lily” lent by William Russell
130a and “Vision of Queen Catherine” lent by C.W. Dilke

1859


46 "Æsop's Fables, with Life, Stockdale's Fine Edition, printed in large type with 112 beautiful engravings by Blake, Stothard, Landseer, &c. 2 vols. impl. 8vo, hf. calf, neat, scarce, £1.1s, 1793"

744 "BLAKE'S (W.) Illustrations to Blair's Grave, with the Poem, 12 fine engraving from the sublime compositions by Blake ... cloth, 18s.-- another copy, hf. morocco, £1.10s. 1813"

924 "Boydell's Shakespeare Gallery, 100 very large and beautiful plates" (1803), 2 vols., £7.10.0

2,022 G. Cumberland, *Thoughts on Outline* (1796), 9s 6d

2,023 G. Cumberland, *Outlines from the Ancients* (1829) "with 81 large and fine outline engravings ... by W. Blake, &c. India Proofs, Large Paper", 18s.

2,867 "FLAXMAN'S Classical Compositions for Homer, Æschylus, and Hesiod, nearly 150 beautiful outline engravings by Piroli, Moses, Blake, and Howard", 4 vols. in 2, "1805 &c", £4.10.0

2,868 "FLAXMAN'S Compositions from Homer's Iliad"

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780 An advertisement for Stockdale's edition of Aesop's Fables listed "Blake" among its 13 engravers, but no print in it is signed by him (BB 566).
and Odyssey [1805], 74 ... engravings by Piroli, Blake, Neagle, &c", £1.16.0

2,870 "FLAXMAN'S Classical Compositions from the Iliad of Homer [1805], 39 fine engravings by Blake and Piroli", 15s

3,100 Gay, Fables (1793) "with 70 elegant engravings by W. Blake, &c", 18s

1860 October 8 ff.


2,717 Sir Joshua Reynolds, Works, 3 vols. (1798), in half calf; “This copy belonged to the celebrated artist who is so well known as the artist of Blair’s Grave, and other works”; “it is full and running over with marginal notes, all” “written with all the spirit of a good hater”. Blake’s note on the title page is quoted, as are passages about him by Charles Lamb and Mrs Jameson.

1860


781 "15 Piccadilly".
(1789-94), "coloured by the Author, 2 vols. in 1, 4to 40 most remarkable engravings, half red morocco, uncut ... Bound up with the volume is a scarce work, 'The World turned upside down,' in 28 plates, from the designs of G. Salviati, engraved by F.C. Lewis, 1822", £8.10.0

1860
§South Kensington Museum [now the Victoria & Albert] exhibition (1860)

REVIEW
Anon., “Water-Colour Drawings at South Kensington”, Critic, XXII (14 April 1860), 467 (three Blake designs show "the English world that it has had one really imaginative and spiritual artist, of whom it knows nothing") <BBS 350>

1861 January 25
Willis and Sotheran, No. CLXVI, A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices ... (London, 1861) <Michigan>

81 "BLAKE'S Illustrations to Blair's Grave, with the Poem, and Life ... from the sublime compositions of Blake (1813), 15s; "Another copy, PROOFS, LARGE PAPER", £1.5.0

1861 February 25
Willis and Sotheran, No. CLXVII, A Catalogue of Superior
"William Blake and His Circle"

Second-Hand Books ... at Remarkably Low Prices ... (London, 1861) <Michigan>

79 "BLAKES (W.) Illustrations to Blair's Grave, with the Poem, ... from the sublime compositions by Blake" (1808), 18s by Blake, Landseer, &c., large copy" (1793), £1.11.0

1861 March 25
Willis and Sotheran, No. CLXVIII, A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices ... (London, 1861) <Michigan>

4 "ÆSOP'S Fables, with Life, Stockdale's Fine Edition ... with 112 beautiful engraving

1861 November 25
Willis and Sotheran, A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices ... (London, 1861) <Michigan>

308 Flaxman's Iliad (1805) and Odyssey (1805), with "74 ... spirited engravings, by Piroti, Blake, Neagle, &c", £1.10.0

1862 April 29
Sotheby, Catalogue of A Valuable Collection of Engravings, Drawings and Pictures, chiefly from the cabinet of An Amateur; comprising ... Original Drawings and Sketches by W. Blake (1862)

Delete the sentence "The 'Amateur' may be Frederick Tatham."

782 The work was advertised thus, but no plate bears his name.
1862 May 25
Willis and Sotheran, No. CLXXXII March 25, 1862 A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices (1862) <Michigan>

332 Flaxman's compositions for The Iliad, the Odyssey, and Aeschylus, "104 engravings by Piroli, Moses, and Blake", "1805 &c.", £3.10.0

1862 June 25


117 The Gates of Paradise [For Children (F)] (1793), “19 remarkably singular and spirited plates ... sqr.

783 Mike Drew of Henry Sotheran Ltd told me on 6 May 2010 that the Sotheran “archives were blitzed during the war”.
784 Europe ordinarily consists of 18 prints.
785 Thel usually has 8 prints; the one missing may be pl. 1, “Thel’s Motto”, as in copy E.
“William Blake and His Circle”

sm. 8vo. hf. bd. RARE. £3.10s.--(From Flaxman’s Library)

118 Little Tom the Sailor (1800), “2 very characteristic coloured engravings, the entire Poem likewise composed and engraved by Blake, RARE, £1.1s.”

[Perhaps this copy belonged to Flaxman like the two lots above. It was probably sold quickly, for it does not appear in the Willis and Sotheran catalogue of 25 December 1862]

1862 October 25
Willis and Sotheran, No. CLXVI October 25, 1862 A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices (1862) <Michigan>

442 Lavater, Essays on Physiognomy (1789-98), 5 vols., "bound in Russia, gilt, with borders of gold ... The Duke of Norfolk's early subscription copy, testified by Holloway's signed receipt for his subscription ... Autograph Inscription by Lavater inserted", £7.10.0

1862 November 25
Willis and Sotheran, No. CLXXVI November 25, 1862 A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices (1862) <Michigan>

308 Flaxman, Iliad (1805) and Odyssey (1805), "74 ... engravings by Piroli, Blake, Neagle, &c.", £1.10.0

1862 December 25
A Catalogue of Superior Second-Hand Books ... on Sale, at Remarkably Low Prices, by Willis and Sotheran, No. 136
1862

International Exhibition (1862)

REVIEWs


Anon., “International Exhibition, 1862. Pictures of the British School”, Art Journal, NS I (1 July 1862), 149-152 (three sentences comparing Stothard’s “Canterbury Pilgrims” with Blake’s; “of the two, Blake shows himself the more shadowy and visionary” [p. 152]) <BB #863>

1862

Willis and Sotheran, No. CLXXIX A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices (1862) <Michigan>

91 [America, Europe, First Book of Urizen, Visions of
"William Blake and His Circle"

the Daughters of Albion, and Book of Thel, as in the 25 June 1862 catalogue

92 "BLAKE'S (W.) Illustrations of Blair's Grave [1813], 12 fine engravings from the sublime compositions by Blake", 15s.

1862

Willis and Sotheran, A Catalogue of Upwards of Fifty Thousand Volumes of Ancient and Modern Books, English and Foreign, in All Classes of Literature and the Fine Arts, including Rare and Curious Books, Manuscripts, etc. in good library condition, many in neat and elegant bindings, now on sale at the very reasonable prices affixed (1862)

1,369 Blair, The Grave (1813), "boards, uncut", £1.10.0
1,371 Blair, The Grave [n.d. given], "bds., 16s";
"Another copy [1813], calf, gilt leaves, fine copy, £1.1s"
1,372 "BLAKE'S Sublime Illustrations of the Book of Job, the complete series of 21 [should be 22 with the title page] plates engraved by this remarkable artist himself, royal 4o, bds., scarce, £2.2s"
1,373 "BLAKE'S Sublime Illustrations to Young's Night Thoughts, with the Poem, original impressions of these remarkable engravings, impl. 4to. hf. morocco, £1.10.0 1797"

3,533 George Cumberland, Thoughts on Outline (1796), "24 outline engravings, by W. BLAKE", 9s 6d
3,534 George Cumberland, Outlines from the Ancients (1829), "engravings ... by W. BLAKE", 10s 6d;
"Another copy", 18s; "Another copy, LARGE PAPER
INDIA PROOFS", £1.1.0
4,987 John Flaxman, Homer, Æschylus and Hesiod, £5.10.0
4,990 John Flaxman, Hesiod (1817), "engraved under Flaxman's inspection by W. Blake", £2.12.6
4,991 John Flaxman, The Iliad (1805), Odyssey (1805), engraved by "Piroli, Blake, Neagle, &c", £1.14.0

[?1864]786
Francis Harvey, 30 Cockspur Street, London, sale catalogue] [BB 661] <Anderdon Collection, British Museum Print Room>787

It includes the "Pickering [Ballads] Manuscript" and at least 24 drawings.

786 W.M. Rossetti wrote to Horace Elisha Scudder, 27 Nov 1864: "A Mr. Harvey, Bookseller of 30 Cockspur-Street, London, S.W., had--and I doubt not still has--some [Blakes], varying from important water-colours to slight scraps; one of his tolerably recent catalogues specifies 33 of the latter sort, to be had in a lump for £1.16." (Selected Letters of William Michael Rossetti, ed. Roger W. Peattie (1990), 134)

787 I have traced catalogues of books (4) and prints (14) or both (1), mostly undated, published by Francis Harvey (1830-99) first at 30 Cockspur Street and later at 4 St James's Street, but none of the catalogues corresponds to the fragment in the Anderdon Collection.

Harvey also published 12 other works. Sotheby, Wilkinson and Hodge held a posthumous auction on 21-23 June 1900 of Harvey's "Valuable and Select Stock of Books". A vignette of the shop-front of "F. HARVEY | BOOK and PRINT | SELLER | 4 S.3 JAMES STREET | On Sale by FRANCIS HARVEY, BOOK AND PRINTSELLER, | 4, ST. JAMES'S STREET" is on the title page of his General Catalogue of Rare and Valuable Engraved Portraits (n.d.) <Michigan>.
“BLAKIANA.” MS life of Blake “extracted from Cunningham’s Lives ... ILLUSTRATED with numerous specimens of his works ... including portions of his ‘Songs of Innocence and Experience;’ ‘Book of Ahania;’ ‘Europe, a Prophecy;’ ‘Books of Thel and Urizen;’ ‘[For the Sexes: The] Gates of Paradise;’ ‘The Elements [?For the Sexes pl. 4-7 (“Water”, “Earth”, “Air”, “Fire”)];’ ‘Canterbury Pilgrimage,’ the large and scarce print, etc. in all 114 plates, some duplicates in different states and tinted by the artist; also 14 portraits of the artist; his friends, and contemporaries, including A PORTRAIT OF THOMAS HAYLEY, AN ORIGINAL DRAWING, BY W. BLAKE; a Manuscript Index to the Songs of Innocence, believed to be in the autograph of the artist: list of Original Drawings and Sketches sold by auction in 1862 [perhaps the Sotheby sale of 29 April 1862, Blake lots 158-202], with the prices realised, etc. in 1 vol. impl. 4to hf. bound, crimson morocco ... £21.”

Thel [J], motto, title, and 6 designs; Visions [G], 11 designs “in one volume, roy. 4to. olive morocco, gilt edges, by C. Lewis, £15.15s.”, ”The cuts in both pieces coloured in the artist’s peculiar style”

Dante 7 prints

“BLAKE (William) [For the Sexes:] THE GATESOF PARADISE [G], impl. 4to.
LARGE PAPER, hf. morocco, gilt top, uncut, £6.15s. Consisting of twenty engraved leaves, the first being the title with an etching headed ‘for the Sexes,’ ... The second is the frontispiece ...”, “2 leaves containing an epilogue ... ‘To the Accuser ...’”

1865

[William Edward Frost, revised by Henry Reeve.] A COMPLETE | CATALOGUE OF THE PAINTINGS, | WATER-COLOUR DRAWINGS, | DRAWINGS, AND PRINTS; | IN THE COLLECTION OF THE LATE | HUGH ANDREW JOHNSTONE MUNROE, ESQ., | OF NOVAR. | AT THE TIME OF HIS DEATH IN HIS HOUSE, | NO. 6, HAMILTON PLACE, LONDON; | WITH | SOME ADDITIONAL PAINTINGS AT NOVAR. | - | 1865. <With the British Museum stamp, perhaps that of the Department of Prints and Drawings>

"W. BLAKE. ('Pictor Ignotus')" (p. 126)
155 "He cast him into the bottomless Pit." <Butlin #524>
162 "A Woman Clothed with the Sun." <#519>
163 "Number of the Beast is 666." <#522>
164 "And power was given over him, etc." <#521>
170 "War." <#195>
176 "The Assumption." 1806 <#513>
177 "So judged He Man" <#536 10>
180 "Awake! Arise!" <#536 1>
182 "O Father, what intends thy Hand?" *<536 2>*

The catalogue also includes many paintings by Constable, 6 by Fuseli, 27 by Stothard plus "50 Stothard Drawings and Sketches", and many by Turner plus 129 Turner drawings.

**1871 March**

**Bernard Quaritch, No. 270** *Catalogue of Works on the Fine Arts, the Galleries, Books of Costume, Old Views, Engravings, Portraits, Ornaments, Old Woodcut Books ....* (London, March 1871) *<Huntington>*

35 "BLAKE'S Songs of Innocence, high 4to. a Series of 20 Poems, *engraved on copper, and surrounded with eccentric designs, hf. bd. £2.16 s.a.*" *(?1830)*

1873 April

**Bernard Quaritch, No. 289** [title as in March 1871] (London, April, 1873) *<Huntington>*

14,716 "BLAKE'S Songs of Innocence [q], high 4to. a

Series of 20 plates of very quaint execution, hf. bd.

£2.2s.  s.a. (? 1830)" [See Quaritch, March 1871]

14,815 Flaxman, "Classical Compositions, viz. HOMER,

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788 I do not know the significance of "s.a."

789 This is a previously unrecorded copy (q) of the Songs, probably consisting of pl. 3-27 (Songs of Innocence, lacking pl. 2, the frontispiece, as here) with 20 poems on 25 leaves.

The closest extant copy is Songsg1 with 18 leaves (pl. 3-10, 12-14, 16-27, all in Innocence) and 18 poems (counting the Innocence title page as a "Poem").

The Quaritch catalogues of March 1871 and April 1873 were pointed out to me by my generous friend Bob Essick.
“William Blake and His Circle”

HESIOD and AESCHYLUS, 4 vols., folio, 178 beautiful outline plates by Piroli, Moses, and Blake, genuine old impressions ... red MOROCCO extra, gilt borders round the sides, gilt edges by Clarke, £10. 1805-31"

14,816 "FLAXMAN (J.) ILLUSTRATIONS of Homer's Iliad and Odyssey; of Hesiod's Works and Days, and Theogony, and of the Tragedies of Æschylus, 4 vols. in 2, oblong folio, 146 beautiful compositions engraved in outline, £3.16s 1805-31"

1876

Burlington Fine Arts Club Exhibition of the Works of William Blake (1876) <BB>

REVIEWS

Anon., “Painters”, Argus [Melbourne], 17 June 1876 (a review of London art exhibitions, including a long and admiring account of the Blake exhibition at the Burlington Club; “There is an immense deal to study” here) <BBS 348>

Anon., “An Exploded Idol”, Saturday Review, XII (1876), 492-93 (about the “grotesque” works by Blake, who was “hopelessly mad”) <BB #936>


William Michael Rossetti, “Blake at the Burlington Club”, Academy, IX (1876), 248 <BB #2573>
William Michael Rossetti, “The Blake Catalogue”, *Academy*, IX (1876), 364-65 <BB #2575>
William Bell Scott, “The Blake Catalogue”, *Academy*, IX (1876), 385 <BB #2677>

1877


There are no catalogue numbers.

Hayley, *Life and Posthumous Writings of Cowper* (1803), 12s 6d and 1803-6, 9s
Gay, *Fables* (Stockdale, 1793), £2.10.6
Lavater, *Essays on Physiognomy* (1810), £8.10.0
Stedman, *Surinam* (1813), £1.1.0

1878 January 29

Sotheby sale of A.G. Dew-Smith, 29-30 January 1878.

The sale included *America* (B), *Visions* (N), and Blake’s copy of Swedenborg’s *Divine Love and Divine Wisdom* (1788).

REVIEW

§Anon., *Academy*, 9 February 1878 (*Visions* (N] sold for £30 and *America* (B) for £16.5.0)

1878 July

Eleven letters to Hayley [22 September, end of September, 2 October 1800, 10 May, 11 September 1801, 10 January, 22 November (both parts) 1802, 25 April, 6 July, 16 August 1803]

Three "drawings" [probably colour prints, the frontispiece and "The Shepherd" from Innocence, and "An ideal of Hell"]

Books with Blake's commercial book illustrations

1879 March

Bernard Quaritch, No. 322. Catalogue of English Literature (March 1879)<Bodley>

12,893 11 letters from Blake to Hayley, 26 November 1800-4 June 1805, £52.10.0

12,894 “A PROJECTED WORK: Original Designs (considerably different from the published engraving):
‘Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:’--
5 verses of 4 lines each, on 1 leaf

[Songs pl. 4]
The Shepherd, a frontispiece 1 ”

[Songs pl. 2]
An ideal Hell 1 “
"William Blake and His Circle"

<Butlin #217>
--the three Drawings in Blake’s usual rich style of colouring, executed *circa* 1820, £10
From the Collection of a friend of Blake’s.”

**1880 March 10-13**

Baker, Leigh and Sotheby, CATALOGUE | OF A | VALUABLE ASSEMBLAGE OF IMPORTANT | BOOKS & MANUSCRIPTS, | FROM | [Gothic:] The Libraries of various Collectors, | COMPRISING ... | TOGETHER WITH | VARIOUS MANUSCRIPTS ON BIRDS, COMPILED BY THE LATE | G.R. GRAY, ESQ. F.R.S. THE CELEBRATED ORNITHOLOGIST; | VALUABLE AUTOGRAPH LETTERS, | RARE BOOKS PRINTED AT MEXICO, &c (London, 1880)

<Bodley>

Day 1
Folio
274 "BLAKE (W.) ILLUSTRATIONSOF THE BOOKOF JOB,
*fine impressions, half russia, uncut 1825"

Day 2
Octavo et Infra
389 "FABLES, Gay (J.) Fables, 2 vol. 70 plates by Blake, Stothard, &c. Stockdale, 1793--Æsop's Fables, 2 vol. 112 plates by Blake [sic], Stothard, Landseer, &c. ib 1793, uniform in tree-calf extra, g.e. 4 vol."

Folio
618 "GOUGH (Rich.) SEPULCHRAL MONUMENTS OF GREAT BRITAIN, vol I in 2 parts, and parts II and III of Vol. 2, numerous plates bound in 2 vol. calf, 1786-96 ..."
"William Blake and His Circle"

Day 3
Quarto
826 "LAVATER (J.C.) ESSAYS ON PHYSIOGNOMY, 3 vol. in 5, numerous beautiful engravings executed by or under the inspection of T. Holloway, russia extra, uncut, backs broken, 1800"

827 "LAVATER (J.C.) ESSAYS ON PHYSIOGNOMY, translated by Hunter, and illustrated by engravings by Holloway, Blake, Bartolozzi, and others, 5 vol. remarkably fine, clean copy, russia, m.e. 1810"

Day 4
Quarto
1,169 "Rees (Dr. Abraham), Cyclopaedia ... 39 vol. and 6 vol. of Plates, together 45 vol. old russia, 1819"

Folio
1,272 "YOUNG (E.) NIGHT Thoughts, illustrations by W. BLAKE, half russia 1797"

REVIEW
Anon, Athenaeum, No. 2734 (20 March 1880), p. 377 (At the end of "last week", Sotheby, Wilkinson & Hodge sold "Young's Night Thoughts, with illustrations by Blake, 9l.12s.6d")

1880

REVIEW
“William Blake and His Circle”


1881 February 28

| 227 | Gay, *Fables* (1793), £2.10.0 |
| 266 | Hayley, *Romney* (1809), 16s |

1881 March 31

| 3   | Æsop and Gay's *Fables* (1793), 4 vols., "new Calf extra, very fine uniform set, £7.7s"
| 52  | Hayley, *Triumphs of Temper*, 12th edition (1803), "very scarce", £1.4.0 |
| 215 | Gay, *Fables*, 2 vols. in 1, £2.5.0 |
| 735 | Walton and Cotton, *Complete Angler*, ed. John Major (1835), "with 15 copper plates and 76 wood engravings, from drawings by P. Chantrey, W. Blake, Esq., J. Linnell, A. Cooper, etc.", 16s |

1881 April 30

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790 William Blake, the poet-artist-engraver, is not known to have any connection with the *Complete Angler*, and he was not normally referred to as "Esq."
291 Flaxman, *Iliad* and *Odyssey* (1795-1805), £3.10.0

1881 May 27

Henry Sotheran & Co., No. CCII. New Series. May 27, 1881

*A Catalogue of Superior Second-Hand Books* ... (London, 1881) <University of California>

508 Hayley, *Romney* (1809), Large Paper, £2.10.0

On p. 32 is an advertisement of "Works by William Blake ... Reproduced in Facsimile ... ONE VOLUME, half bound in morocco, uncut, £5.5s", containing *Songs of Innocence and of Experience*, "55 leaves", *The Book of Thel*, "8 leaves", *Visions of the Daughters of Albion*, "11 leaves", *America*, "18 leaves", *Europe*, "17 leaves", *First Book of Urizen*, "26 leaves", and *Song of Los*, "8 leaves".791

1881 June 28

Henry Sotheran & Co., No. CCII. New Series. June 28, 1881

*A Catalogue of Superior Second-Hand Books* ... (London, 1881) <University of California>

106 Young, *Night Thoughts* (1797), "43 engravings by W. Blake after his own marvellous and sublime Designs ... LARGE PAPER, bds. uncut, VERY SCARCE", £7.10.0

237 Flaxman, "Homer, Æschylus, and Hesiod" (1805-31), £5.5.0

1881 July 25

Henry Sotheran & Co., No. CCIV. New Series. July 25,

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791 A similar advertisement appears on subsequent Sotheran catalogues; that in the 1881 catalogue dates the work "1876".
“William Blake and His Circle”

1881 A Catalogue of Superior Second-Hand Books ...
(London, 1881) <University of California>
  251 Gay, Fables (Stockdale, 1793), £2.10.0
  495 Ritson, ed., Collection of English Songs (1793), £1.1.0

1881 August 25
Henry Sotheran & Co., No. CCVI. New Series. August 25,
1881 A Catalogue of Superior Second-Hand Books ...
(London, 1881) <University of California>
  334 Gay, Fables (Stockdale, 1793), £2.15.0
  455 Lavater, Essays on Physiognomy (1789-98), £8.10.0
  734 Stedman, Surinam (1806), £2.10.0

1881 September 30
Henry Sotheran & Co., No. CCVII. New Series. September
30, 1881 A Catalogue of Superior Second-Hand Books ...
(London, 1881) <University of California>
  85 Blair, The Grave (1808), £2.5.0
  612 Stedman, Surinam (1806), £1.10.0

1881 October 28
Henry Sotheran & Co., No. CCVIII. New Series. October
28, 1881 A Catalogue of Superior Second-Hand Books ...
(London, 1881) <University of California>
  122 Blair, The Grave ["1818" (i.e., 1808?), "A
subscriber's copy", £3.3.0
  384 Gay, Fables (1793), "BRILLIANT IMPRESSIONS",
£2.8.0
1881 December 28

729 Scott, John, *Poetical Works* (1782), 16s

1881 November 30

527 Hogarth, *Works*, restored by James Heath (Baldwin, 1822), 119 pl., £16.16.0

742 "BLAKE, THE BOOK OF THEL [J], 8 engraved pages, 1789--VISIONS of the DAUGHTERS of ALBION [G], 11 engraved pages, 1793--2 vols. 4to. in one, exquisitely finished in colours by BLAKE HIMSELF, very fine copy, olive morocco extra, gilt edges, by Herin, EXTREMELY RARE, £105. 1789-93"

1881

792 The discovery of the 1881 Sotheran catalogue on-line was made by my friend Bob Essick.
“William Blake and His Circle”

82 "BLAKE, THE BOOK OF THEL [G], 8 engraved pages, 1789--VISION[s] of the DAUGHTERS of ALBION [J], 11 engraved pages, 1793--2 vols. 4to in One EXQUISITELY FINISHED IN COLOURS BY BLAKE HIMSELF, very fine copy, olive morocco extra, gilt edges, by Hering, EXTREMELY RARE, £105 1789-93" Long quotation from Swinburne.

83 "BLAKE'S (William), ILLUSTRATIONS to BLAIR'S GRAVE, with the Poem, 12 fine engravings, with port. by Schiavonetti, impl. 4to. boards, uncut, £3.3s 1818" [i.e., 1813?]

326 Flaxman, Homer, Æschylus, and Hesiod (1805-31), 4 vols., £5.5.0

461 Hogarth, Original Works (1795), "A REMARKABLY FINE, EARLY COPY; WITH W. BLAKE'S GRAND PLATE", £31.10.0

823 Hayley, Romney (1809), £3.10.0

1883 August 10

Bernard Quaritch, No. 350 Catalogue of Some More Works on the Fine Arts, Painting, Sculpture, Architecture, Miniatures, and Fine Specimens of Bookbinding Chiefly Obtained from Private Sources (10 August 1883) <Bodley>

13,842 Blake Drawings, “the Butts collection”, 26 paintings, 3 vols. (2 folio, 1 royal octavo), “red morocco extra, with flaps like portfolios”, £1,200

It consists of

Comus, 8 designs “mounted to the size of 11 in. by 8½ in” <Butlin #528>

Paradise Lost, 9 designs “mounted to the size of 28 in. by 20 in.” <#536 3-9, 11-12>
Biblical designs, “mounted to the size of 22 in. by 17½ in.,” viz.
“Famine” <#196>
“Plague” <#193>
“Pestilence” <#442>
“Moses and the Bronze Serpent” <#447>
“Goliath and David meeting” <#457>
“The King of Babylon moving to Hell” <#467>
“The Whirlwind, Ezekiel’s Vision” <#468>
“The Woman caught in Adultery” <#486>
“Abraham about to sacrifice Isaac” <#109> with, around the margins, heads of [various] <#84>

40 sketches from “the Tatham collection”, “in pencil or chalk (two or three of them washed in colours) with MS. inscriptions by Frederic[k] Tatham; mounted on 23 leaves of cardboard, and enclosed in a portfolio, hf. red morocco” <#79, 81, 96-97, 103, 150, 177, 205, 211, 218, 228, 339, 369-73, 592, 598-99, 622, 643, 678, 756, 759, 788-89, 792-96, 816, 819, 824, 830-32, 834, R10> plus Mrs Blake, “a Face in the Fire” <#C2> and 4 Wedgwood proofs, £36

“Joseph of Arimathea Among the Rocks of Albion” [L], (1773), “this is one of the Gothick Artists ...”, 10” x 5 ½”, £4

Thel [J] and Visions [G] bound together, coloured, “olive morocco extra, gilt edges, by Hering”, £85, “fetched, 1881, [a]t Christie’s £85 and was priced
by the dealer who bought it at £105”

“Canterbury Pilgrims”, £7.10.0

45 engravings “from the Flaxman collection”,
“including some early pieces of 1800 [perhaps Hayley's *Little Tom the Sailor* (1800) or his *Essay on Sculpture* (1800)], the Portraits of Mr and Mrs William Cowper” [presumably Blake’s engravings for Hayley’s *Cowper* (1803), frontispiece of Cowper after Romney in Vol. I or the frontispiece after Lawrence in Vol. II, plus “Mrs COWPER | Mother of the Poet” in Vol. I, at p. 4] £3.16.0

1883 October

*Catalogue of Works on the Fine Arts ... On Sale by Bernard Quaritch* October 1883 <Harvard>


10,250 *Songs [U]* from the Beckford Collection, £170

10,251 *America [R]*, £36

10,252 The manuscript of Cunningham’s Life of Blake with 103 engravings, with a manuscript index to the *Songs* [see “The Order” of the *Songs*], £80

10,253 Young’s *Night Thoughts* (1797), £12

10,254 Blair, *The Grave* (1808), £5.5.0

10,255 Dante proofs with “2 portraits of Dante and MS.

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793 The other prints might have included some from Flaxman’s *Naval Pillar* (1799), 3 pl., Homer, *Iliad* (1805), 3 pl., and Hesiod (1817), 37 pl.

794 These drawings were also listed in Quaritch’s *Catalogue of Works on European Philology and the Minor European Languages* (1879), at £10.
descriptions added”, £10.10.0 [I have no other record of this]

10,256 Job (1825), £16.16.0
10,257 Works (1876), £4.4.0
10,259 Gilchrist (1880) £1.15.0
12,295 Descriptive Catalogue [F], “green morocco extra, from Beckford’s Library, £10.10s.”
13,842 Drawings from the Butts collection, Comus, Paradise Lost, the Bible, £1,200
13,843 Tatham collection, 40 drawings on 23 leaves, £36
13,844 “Joseph of Arimathea” [L], £4
13,845 Thel [J] bound with Visions [G], £85
13,846 “Chaucer’s Canterbury Pilgrims” (1810), 37 x 22”, £7.10.0
13,847 45 engravings “from the Flaxman collection”, £3.16.0
13,848 Gilchrist (1880) £1.15.0.

1885 January 19-20

Sotheby, Wilkinson and Hodge, Catalogue of the Library of the Late Alfred Aspland, Esq. Of St. Helen’s Field, Dukinfield, Cheshire; Comprising Choice Books of Prints; Works Illustrated by Bewick, Blake, H.K. Browne, and Other Artists ... (London, 1885)

First Day
“William Blake and His Circle”

numerous engravings by W. Blake, Bewick and others; calf extra, g.e. rare” [£2.16.0, to Johnson J]

46 “BLAKE.  [Salzmann] Gymnastics for Youth, front. and several finely engraved copper plates by W. Blake, half crimson morocco“ 1800 [13s to Ridmer(?)]

74 “BLAKE.  Hayley (W.) Ballads, ... fine impressions, half calf“(1803) [£1.11.0 to Ellis]

102 “BLAKE.  Salzmann (C.G). Elements of Morality for the use of Children, vol. I and II, with 32 copperplates engraved by W. Blake, from the designs of Chodowiecki, in the original sheep 1792” [£2.1.0 to Cur ... (illeg)]

107 “BLAKE.  Hayley (W.) Triumphs of Temper ... calf 1803” [10s to Ellis]

309 “BLAKE.  (W). SONGS OF EXPERIENCE [Songs (K)], 24 plates (numbered 30-53) inlaid on folio size cardboard, with guards, half morocco, g.e. The Author and Printer, W. Blake, 1794” [£7.10.0 to Suarez]

573 “BLAKE.”  Young, Night Thoughts, “original impressions of the fine designs by W. Blake, surrounding the letterpress, half morocco”, uncut (1797) [£7.15.0 to Ridler(?)]

574 Blair, The Grave (1808), “russia gilt, g.e.” [£2.18.0 to Juarvis(?)]

William Blake and His Circle

(1822) — ‘On Homer’s Poetry,’ [D] 1 leaf — A small engraving ‘Does thy God O Priest take such vengeance as this?’ (1793) [For the Sexes: The Gates of Paradise pl. 14], and a portrait of Mr. Wright of Derby [Monthly Magazine (October 1797)]; in a volume, with leaves [sic] half crimson morocco [£1.16.0 to Pearson J]

1885 November

Bernard Quaritch, Rough List, No. 73. A Rough List of Valuable and Rare Books, Including Choice portions of Libraries lately dispersed; and many very Cheap Works of every class of Literature (London, November 1885)

WILLIAM BLAKE'S Works, from the Tatham Collection:

50 "Five Pencil Sketches by W. Blake <Butlin #239, 539, 606, 619, 771>, vouched by Fred. Tatham, quarto (?1820) [£]2.2.0"

51 "BOOKOF THEL [A], 8 leaves, 1789--FIRST BOOK OF URIZEN [F], 26 leaves, excessively rare, unknown to Lowndes, Lambeth, 1794--MARRIAGE OF HEAVEN AND HELL [A], 27 pages, 1800, Coloured Texts, with beautiful Designs by W. Blake, half calf, EXTREMELY RARE--in 1 vol. 4to. from the Beckford library, Hamilton Palace

795 There is no known 19th-century facsimile of The Ghost of Abel; Pearson, who bought it, must have recognized it as an original, as he offered this lot in his Catalogue 58 at £12.12.0.
“William Blake and His Circle”

[£]150.0.0"

52 "SONGS OF INNOCENCE AND EXPERIENCE [DD],
12mo. calf gilt The Author and Printer, W. Blake,
1789-94 [£]31.10.0 "COLLATION; Songs of
Innocence, 1789: Plate 1 (frontispiece [pl. 2]),
plate 2 (title [pl. 3]), plates numbered796 3-28 (no
29797) and plate 30--Songs of Experience, 1794, the
plates numbered on 31-53.
"On comparing this copy798 with that from
Hamilton Palace [U] (priced £170), it appears to
want the general title [pl. 1] and the plate 'The Sick
Rose. [pl. 39]"799 Plain copies are scarcer than
those issued in a coloured state."

53 "NINE separate Plates of the above, PROOFS before
the numbers, printed in tints, small 4to. vouched by
Fred. Tatham (?1820) [£]5.0.0"
"Introduction [pl. 30], London [pl. 46], the
Gardner's Love ["The Garden of Love", pl. 44], the
Fly [pl. 40], the Little Vagabond [pl. 45], Spring
[pl. 22], Infant Sorrow [pl. 48], two states; an
Angel carried on the head of a girl [pl. 28,

796 The fact that the plates are numbered indicates that is not a posthumous

797 The loose copy of pl. 28 (printed in black, 12.3 x 16.2 cm, coloured) is
numbered "29". If this pl. 28 (formerly in the collection of Sir Anthony Blunt) is a
disjecta membrum from the newly recorded copy, the rest of the new copy may
have been 12.3 x 16.2 cm, printed in black.

798 "this copy" has 50 plates, lacking pl. 1, 39, a plate in Innocence
numbered 29, and another plate.

799 "The Sick Rose", which is missing, must have been numbered "54". No
extant copy of the Songs has pl. 39 as the last leaf.
"William Blake and His Circle"

Experience frontispiece."

54 "ILLUSTRATIONS of the Book of JOB", 1825, "hf. bd." £13.13.0

55 "EARLY Proof Impressions of 'Job,' plates [numbered] 1, 2, 3, 6, 7, 8, 11, 14, 16, 17, 19, 20, 21--in all 13 plates (of 21), excessively rare 1825", £10.0.0

56 Blair, The Grave (1813), "hf. bd. russia", £2.10.0

57 Jerusalem, "imp[eria]l. 4to. hf. morocco ... (Pearson's reprint)", £2.10.0

1885 December

Bernard Quaritch, No. 74. A Rough List of Valuable and Rare Books, including The choicest portion of the stock of Mr. Fred. S. Ellis, Bookseller, of Bond Street, retired from business on account of ill-health; and many very cheap works of every class of Literature (London, 1885) <Huntington>

170 Job (1825), "calf neat", £12.

1887


29489 America [R] (1793), "printed in a bluish tint, original impression, hf. morocco, gilt edges", £42

800 There is no other record of Tatham's pl. 22, 28,30, 40, 44-46, 48 (two states).
801 There is no other record of these 13 "EARLY Proof Impressions" of Job.
1888 August

Bernard Quaritch, No. 91 Choice Portions Selected from Various Old Libraries, including that of the Earl of Hardwicke, formed during the last century by Lord Chancellor Hardwicke, removed from Wimpole Hall, Herts, of the late Right Hon. A.J.B. Beresford-Hope, LL.D., F.R.G.S., F.R.S.L, F.S.A., F.S.S., Etc, removed from Arklow House; The late Edward Breese, Esq. F.S.A., of Morva Lodge, Portmadoc, Wales; also many Books of general interest from other sources, transferred to 15 Piccadilly (London, 1888) <Huntington>

255 "A Large Water-colour Drawing representing the Incantation-scene in 'Macbeth,' in a gilt frame, 14 inches by 12 About 1800", £3.12.0; "A hideous picture of three hideous women engaged in a hideous operation. Its genuineness is guaranteed by Mr. Muir the Blake-amateur and facsimilist, whose signature, as having catalogued the drawing, is written on the back of the frame." [Not in Butlin]

256 "The HOSTS OF HEAVEN AND HELL mustering for battle" [not in Butlin], "painted on paper by William Blake; covered with glass and protected by a frame ... About 1800", £4.4.0; "One of the most characteristic drawings of the artist. The conception is grand and strange. Above the sun, the champions of Heaven advance in golden light, some of the foremost figures looming mistily across the sun's disk; while from below the earth and the moon, the dark warriors of hell, crowd upwards to attack the new planet, clothed in lurid
raiment of deep blue or black or other sombre tints, touched with gleams of red."
257 Blair, *The Grave*, including a set only on laid india paper
258 Young, *Night Thoughts* (1797), "with 42 [not 43] large illustrations", "hf. morocco, uncut", £5.0.0
259 "the same", "in dark morocco extra, gilt top, uncut, by Holloway", $^{802}$ £6.10.0
260 Blair, *The Grave* ("1808-13"), "hf. bd. russia", £2.0.0
261 "A set of the plates, royal folio, the portrait and 12 plates on India paper, a little stained in one corner of the margins, bds., uncut" ("1808-13"), £4.0.0
262 *Job* (1826), "India Proofs, bds. rare" £18.18.0

**1888 December 3-4**


13 "BLAKE (William) … b. 1787 … A.L. s [autograph

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letter, signed] 1 p. 8vo, 'I have sent all the sketches of this subject that I ever have produced. The others of the Presentation I have studied, but not yet put on paper. You shall have that in a shorter time than I have taken about this, as I have nearly got rid of engraving, and feel myself perfectly happy. I am full of business thank God, and you and Mr. Flaxman.'" [£3 to Moreton]

1890 April 23-May 1

Sotheby, Catalogue of a Portion of the Important Library of Thomas Gaisford, Esq., 23 April-1 May 1890

The Thomas Gaisford, whose bookplate is in America (B), Thel (C), Europe (E), Urizen(C), Poetical Sketches (N), Innocence (H), Songs (M), Visions (I), and Young’s Night Thoughts (1797) (coloured copy G) is not the Greek scholar (1779-1855), as in the BB index, but his son with the same name (b. 1816).

1891 February 7-March 15

[Boston] Museum of Fine Arts Print Department
Exhibition of Books, Water Colors, Engravings, Etc. by William Blake (1891) <BB>

803 "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'" <Butlin #470, 1083-5>, owned by Butts. The letter may have been addressed to Butts in the autumn of 1800.

804 The only other evidence of this letter is the paraphrase of this passage in the Sotheby catalogue of H.V. Morten (5 May 1890), lot 22.

REVIEWS

Anon., “Boston Letter”, Critic, XVIII (14 February 1891), 85 (“admirable”) <BB #900>

[Archibald G.B. Russell], “The Visionary Art of William Blake”, Edinburgh Review, CCIII, 415 (January 1906), 161-79 (with 5 others) <BB>

1891 October 25

Bernard Quaritch, No. 117 A Rough List of Recent Purchases and Announcements of New Publications (London, 1891) <Huntington>

36  Job (1825), "engraved title and 24 plates, INDIA PROOFS, calf neat", "In an oilcloth case", £24.0.0

1891

Bernard Quaritch, No. 61. Bernard Quaritch's Miscellaneous Catalogue of Rare Old Books and Valuable Modern Works, at reduced prices (London, 1891 [the first page is headed "No. 62 December, 1890"] <Huntington>

There are no lot-numbers

Milton (1804) [C], "45 leaves engraved, illustrated, and coloured by the hand of William Blake; calf neat", "The best impression .... Mr. Muir, who has handled all three copies, and reproduced the Museum example, gives his decided preference to mine as superior to both the

806 Presumably a misprint for "21".
others", £180
"Blake's Works, Muir's Facsimiles", including "THE STORY [i.e., Song] OF LOS", "25 copies", and a review of his Europe in The Athenaeum, 31 March 1888

1892 end of March

Bernard Quaritch, No. 122 A Rough List of Recent Purchases and Announcements of New Publications (London, 1892) <Huntington>

There are no lot-numbers.

Milton [C] [description as in Quaritch catalogue No. 61, 1891]
"Blake's Works, Muir's Facsimiles"

1892

Catalogue of an Exhibition of Drawings & Sketches by Turner, Gainsborough, Blake, And other contemporary English Masters. (N.Y.: Frederick Keppel and Co., 1892) 4° height, 12° width

The forty Blake drawings (No. 74-124) lent by Charles E. West, Esq., LL.D., of Brooklyn, had previously been exhibited at the Museum of Fine Arts, Boston (1891); they do not appear in Butlin, perhaps because they were thought to be Camden Hotten reproductions.

1893 June

Bernard Quaritch, No. 62, Bernard Quaritch's Miscellaneous Catalogue of Rare Old Books and Valuable Modern Works, at Reduced Prices (London, 1893) <Huntington>
There are no lot-numbers.

"Various Works of William Blake"

"A SUPERBEARLY SCRIPTURAL DRAWING: A Patriarch with white flowing beard in the centre, receiving five angelic figures, four lovely women on his right, two naked youths, one with a pandean pipe, looking on", 24 x 18", "All the figures executed in Blake's boldest style in colours", £10 "NUNC DIMITTIS", "Simeon prophesying over the infant Christ" ... <Butlin #470: "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'">, "water-colour drawing", 13½ x 12½", "mounted in gold and framed", £25

"St Matthew", <#396>, tempera, 15 x 10", "mounted in gold and framed", £36

"THE BLIND TIRIEL Departing from Har and Heva" <#198 6>, "sketch in indian ink (7½ in. by 10¼), gilt frame", £16.16.0

"A YOUNG MAN kneeling between two crouching figures" <#863>, "pencil drawing, signed W.B. (7 in. by 13)”, £2.2.0

*Songs of Innocence and of Experience [U]"*(1789-94)", "coloured, and gilt by the Author, green morocco super extra, gilt edges, by C. Lewis, extremely rare, from the Beckford Library, *Hamilton Palace ... Pages 1-54, title included*", £170
“William Blake and His Circle”

Marriage of Heaven and Hell [E], "n.d. (1800)", "4to. 27 unnumbered leaves, ... coloured by Blake, hf. bd. uncut", £63
"The Book of Thelel [J], 8 leaves, 1789--Visions of the Daughter[s] of Albion [G], 11 leaves, 1793--2 vols. in 1, sm. folio ... coloured by the hand of the Artist himself, ... olive morocco extra, gilt edges, by Hering", £85 "This volume fetched, [1 April] 1881, at Christie's, £85, and was priced by the dealer who bought it £105"
Milton [C], "large 8vo. 45 leaves ... coloured by the hand of William Blake; calf neat", [description as in Quaritch catalogue 61, 1891], £160
"Joseph of Arimathea Among the Rocks of Albion" [D?] (1773), "10 in. by 5½ in.", quotes inscription, £2.2.0
Young, Night Thoughts (1797) "with 42 large illustrations [as in Quaritch catalogue (August 1888)] ... green morocco extra, gilt top, uncut", £12
Blair, The Grave, "1808-13", "royal 4to ... hf. calf", £2.16.0
"the same, folio, LARGE PAPER, proofs, green morocco by Bedford", £6.6.0
Job (1825), "India Proofs, bds.", £15.15.0
"another copy, India Proofs, very early impressions; calf neat, in a case", £20
"the same, French Paper ... bds", £12.12.0
"the same ... on India Paper", £8.8.0
Dante engravings, "India Proofs", £10.10.0
"Catalogue of his Pictures" [Descriptive Catalogue
"William Blake and His Circle"

(L)(1809), "green morocco, g.e.", £10.10.0
"A Collection of Books illustrated with Blake's Plates, or with designs engraved by him", "17 vols. calf or bds", £15,
consisting of
[3] Campe, *Elementary Dialogues for Youth*, "translated, 12mo. 16 plates" (1791)807
[8] Chaucer, "Prologue and Characters from the Canterbury Tales" (1812)
12mo., 20 plates"

807 There is no known connection between Blake and Campe, Baldwin, and Sarah Trimmer, *Series of Prints from the Old Testament, Designed to Accompany a Book Intitled Scripture Lessons* (1797 ff.).
"Mr. William Muir's Facsimiles of the Works of Wm. Blake"

1893 October

**Bernard Quaritch**, No. 136 *A Rough List of Antiquarian Books and Manuscripts chiefly relating to Great Britain and Ireland, from the Libraries of the late W. Bateman, Esq., and T. Bateman, Esq., of Youlgrave, Co. Derby; from the famous Auchinleck Collection of the Boswell family, rich in rare works on Scotland; from the Library of the late Sir Thomas Phillipps, of Middle Hill, Worcestershire, and Thirlstane House, Glouc., comprising Manuscripts; and from various private sources* (London, 1893) <Huntington>

153 *Job* (1825), "proofs on French paper, calf extra, gilt edges", £10.10.0

1893 November


There are no lot-numbers.

"A Patriarch with white flowing beard in the centre, receiving five angelic figures, four lovely women on his right side, two naked youths, one with a pandean pipe, looking on <Butlin #470: "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'">, ... 24 inches by 18 ... All the figures executed in Blake's boldest style in colours", £10

"The Blind Tiriel Departing [f]rom Har and Heva <#187 6>, sketch in Indian ink (7½ in. by 10¾)."
gilt frame", £16.16.0
"A Young Man Kneeling between two crouching figures <#863>, pencil drawing, signed W.B. (7 in. by 13)"", £2.2.0
Songs of Innocence and of Experience [U] (1789-94), "coloured, and gilt by the Author, green morocco super extra. gilt edges, by C. Lewis ... from the Beckford Library, Hamilton Palace", "Pages 1-54, title included", £170.0.0 Marriage of Heaven and Hell [E], ("n.d. (1800)"). "4to. 27 unnumbered leaves ... coloured by Blake, hf. bd. uncut", £63
The Book of Thel [J] (1789), "8 leaves", Visions of the Daughters of Albion [G] (1793), "11 leaves, ... 2 vols. in 1. sm. folio ... beautifully coloured by the hand of the artist himself, ... olive morocco extra, gilt edges, by Hering", £85
"Joseph of Arimathea among the Rocks of Albion" [?D] ("1773"), uncoloured, "10 in. by 5½ in.", £2.2.0
Young, Night Thoughts (1797), "in green morocco extra, gilt top. uncut", £12.0.0
Blair, The Grave, £2.16.0
Job, £15.15.0
"another copy, calf neat"
"another copy ... hf. bd. green morocco, uncut", £11.0.0
"the same, French Paper", £12.12.0
"William Blake and His Circle"

"the same"
Dante, "INDIA PROOFS", £10.10.0

1893
Royal Academy Winter Exhibition Twenty-Fourth Year Exhibition of Works by The Old Masters, and by Deceased Masters of the British School; including a Collection of Water Colour Drawings, &c., by William Blake, Edward Calvert, Samuel Palmer, and Louise, Marchioness of Waterford (1893) <BB>

REVIEW

1895 July
Bernard Quaritch, No. 152 A Rough List of Choice and Valuable Books, including selections from the libraries of The Right Hon. the Earl of Orford, the late M. Hippolyte Destailleus, the famous Architect and Bibliophile; the late J. Gray, Esq., of Esher, Surrey; and other Old Libraries recently dispersed (London, 1895) <Huntington>
359 Hogarth, The Beggar's Opera, "When my hero in Court appears' ... Hogarth-Blake" (1790), "fine bright impression", 7s

1896 June
Bernard Quaritch, No. 160 A Catalogue of Choice and Valuable Books, including selections from Several Private Libraries, including those of The Right Honorable Lord

343 Blair, The Grave (1808), "SUBSCRIBER'S COPY", "At the end is bound up the Prospectus of Stothard's Canterbury Pilgrims", "half green morocco extra, gilt top, UNcut", £5.5.0

1897 March

Bernard Quaritch, No. 168 A Catalogue of Choice and Valuable Books, comprehending selections from The Libraries of the late Charles Roach Smith, the late Joseph Clarke, Esq., F.S.A., and Other Eminent Antiquaries (London, 1897) <Huntington>

151 Dante engravings (circa 1824), £10.10.0

1897 April 29


120 "Head of William Blake" by George Richmond.

147 Blake drawings <Butlin #77, 178, 200, 220, 368, 465, 516, 587-88, 798, 826, R6-9>

148 "William Blake: Allegorical figures" (with a work
by Cristall)
160 "A set of Blake's wood engravings for Virgil"

1897 April

Bernard Quaritch, No. 169 A Catalogue of Books chiefly relating to the History of European States to which are added some Recent Purchases (London, 1897) <Huntington>

837 Blair, The Grave (1808), "hf. morocco", £5.0.0
838 "the same, Large Paper" "with portrait of Blake on India paper, and 12 plates in proof-state, hf. calf", £5.10.0

1898 March


Without lot-numbers.

Various Works of William Blake
The Book of Thel [J], 8 leaves (1789) bound with Visions of the Daughters of Albion [G], 11 leaves, "2 vols. in 1, sm. folio ... beautifully coloured by the hand of the Artist himself ... olive morocco extra, gilt edges by Hering", £85
Young, Night Thoughts (1797), "with 42 large illustrations ... green morocco extra, gilt top, uncut", £10.10.0"
Blair, The Grave ("1808-13"), "half blue morocco extra, gilt edges", £5.0.0
Job (1825), "INDIA PROOFS, bds", £15.15.0
"the same ... FRENCH PROOF, red mor. extra"
£12.12.0
"the same ... the 21 [not 22] prints on India Paper", £8.8.0
Dante engravings ("?1826"), £10.10.0
"Catalogue of his Pictures painted in Water Colours and Drawings" [A Descriptive Catalogue (F)], (1809), "green morocco, g.e", £10.10.0

1898 June 1
A Catalogue of Some of Blake's Pictures at "The Salterns," Parkstone. ([Parkstone, Dorset, 1 June 1898])

The catalogue of 35 pictures (34 by Blake\textsuperscript{808}) belonging to Captain Frederick John Butts, the grandson of Blake's patron Thomas Butts, was almost certainly made for the visit to his home called The Salterns on 1 June 1898 by the Dorset Natural History and Antiquarian Field Club.

The catalogue cites "Rossetti's Book on BLAKE", i.e., William Michael Rossetti's "Annotated Lists of Blake's Paintings, Drawings, [Writings] and Engravings" in Alexander Gilchrist, Life of William Blake, "Pictor Ignotus" (1863), II, 199-264 (the references correspond to the 1863 edition, not to that of 1880).

The only known copy of the catalogue is among the Mary Butts papers, Beinecke Library, Yale University; the

\textsuperscript{808} Butlin, No. 194, 289, 294, 297, 301, 306, 310, 316, 320, 323, 434, 436, 440, 450, 452, 455-6, 459, 461, 464, 469, 483, 493, 497-9, 503, 505, 509, 511-12, 515, 525, 675.
cover is reproduced and the contents transcribed in Mary Lynn Johnson, "'Catalogue of Some of Blake's Pictures at 'The Salterns': Captain Butts as Exhibitor, Litigator, and Co-Heir (With His Sister Blanche)", *University of Toronto Quarterly*, LXXX, 4 (Fall 2011), 905, 914-15. Dr Johnson is the source of all the information here.

1899 July

**Bernard Quaritch**, No. 190: *A Catalogue of Superbly Illuminated and Decorated Mediaval Manuscripts Rare and Valuable Books relating to the Fine Arts Sports and General Literature* (London, 1899) <Huntington>

165 *Book of Thel* [C] (1789), "7 engraved pages ... COLOURED BY BLAKE, UNCUT, in paper cover, preserved in a morocco case, by Rivière", "IT WAS STOTHARD'S", £25

166 *Descriptive Catalogue* [F] (1809), "green morocco extra, from the Beckford Library", £10.10.0

167 *Job* ("Wrapper dated March, 1826"), "PROOFS", £10.10.0

168 "the same ... INDIA PROOFS, bds" (1826), £12.12.0

169 "the same" (1826), "re-issue, bds", £6.10.0

170 Dante engravings ("1827"), "India proofs before all letters", £10.0.0

171 "the same" (no date given), "Linnell's re-issue" "Mr. William Muir's Facsimiles of the Works of Wm. Blake"

1900 December
Bernard Quaritch, No. 203 A Catalogue of Choice and Valuable Books Comprising Works on The Fine Arts, Numismata Transactions of Learned Societies and Miscellaneous Recent Purchases (London, 1900) <Huntington>

193 The Song of Los (1795) [B], "Folio, title, 4 leaves of text, and 3 full-page illustrations coloured in Blake's own peculiar combination of oil and water colour" [i.e., colour-printed]; Europe [A] (1794), "title, 4 leaves of text, and 3 full-page illustrations coloured in Blake's own peculiar combination of oil and water colour"; and Visions of the Daughters of Albion [F] (1793), "frontispiece, title, and 4 leaves, coloured in water colours", "The three works in 1 volume, folio, bound in contemporary half morocco", £315.0.0

194 The Book of Thel [R] (1789), "4to., 1 leaf, entitled Thel's Motto, title and six leaves coloured by William Blake in water colours, in the original paper wrapper, uncut", £63

1900 March 1


3,651 Songs of Innocence [J], frontispiece, title page, and 10 ll., £20

3,659 Descriptive Catalogue [F], in green morocco,
"William Blake and His Circle"

"from the Beckford Library", £10

1901 November 4

5 Songs [Y] [£700 to Jackson].

REVIEWS
Anon., “Big Price for a Book”, Times [London], 4 November 1901 (the Calvert-F.S. Ellis Songs was sold for £700 to A. Jackson) <BB #A841, date altered>

Anon., "£700 for Blake's Poems | 'Songs of Innocence' and 'Songs of Experience' Sold Together at Auction in London", New York Times, 5 November 1901 (The sale of Songs [Y] is merely an excuse to write about the Songs)

Anon., "Blake's 'Songs of Innocence and of Experience'"", New York Times, 9 November 1901 (A description of Edward Calvert's copy of the Songs which was sold for £700)

1902 July
Bernard Quaritch, No. 217 A Catalogue of Rare and Valuable Books comprising Manuscripts, books printed on vellum, Americana, English Literature, French Illustrated Books and Miscellaneous Recent Purchases being the choicest items of the Libraries formed by The late Lieut.-Col. Hibbert, formerly of the Grenadier Guards, Sir Andrew Fountaine
“William Blake and His Circle”

(temp. Q. Anne and K. George I.), Narford Hall, Norfolk, The late M. Eugéne Paillet, Président de la Société des Amis des Livres and other eminent collectors (London, 1902) <Huntington>

130 Songs of Innocence and of Experience [I] ("1789-94"), "coloured by the author, comprising 54 leaves printed on one side of the paper only; bd. ... A flyleaf bears the signature of H.W. Phillips, the painter", £315.0.0

1902 November

Bernard Quaritch, No. 218 A Catalogue of Rare and Valuable Books comprising works on Africa, America, the Fine Arts, English History and Literature, Genealogy, Heraldry, and Topography including the original portion of the collection of the late Joseph Jackson Howard, Esq, LL.D., F.S.A., Maltravers Herald Extraordinary with a section of Important New Books (London, 1902) <Biblioteca La Solana>

246* Stedman, Surinam (1796), "calf gilt", £2.16.0
261 "Satan's Triumph over Eve" <Butlin #291, "Satan Exulting over Eve", colour print>, "an original Drawing in water-colours, 21 inches by 16, varnished and framed as an oil painting", £42.0.0
262 "My soul cleaveth to the Dust, an engraving by G.I.F. Tupper, from Blake's design from Blake's design [among the Night Thoughts watercolours]. 18½ by 14½ in. Printed for Private Distribution, 1874", 7s.6d.
1903 March 30

Sotheby, Wilkinson and Hodge Catalogue of a Choice Selection of the Original Productions of William Blake, the Property of the Rt. Hon. The Earl of Crewe (1903) <BB>

1. Songs [V] [£300 to Quaritch]
2. Book of Thel [A] [£77 to Edwards]
3. America [M] [£295 to Quaritch]
4. Visions of the Daughters of Albion [M] [£122 to Edwards]
5. Europe [C] [£203 to Quaritch]
6. The First Book of Urizen [G] [£307 to Quaritch]
7. The Book of Ahania [A] [£103 to Quaritch]
8. The Ghost of Abel [A], "The Man Sweeping the Interpreter's Parlour", and On Homer [A] [£43 to Quaritch]
9. Song of Los [E] [£174 to Sabin]
10. There is No Natural Religion [B] [£53 to Quaritch]
11. Hayley, Designs to a Series of Ballads (1802), Ballad 1 [£12.10.0 to Sabin]
12. Marriage of Heaven and Hell [F] [£260 to Osmaston]
13. Young, Night Thoughts (1797) coloured [A] [£170 to Edwards]
14. Blair, The Grave (1808) [£3.15.0 to Burrow]
15. Jerusalem [I] [£83 to Quaritch]
16. Milton, L'Allegro and Il Penseroso watercolours [£1,960 to A. Jackson]
17. Job (1826), 22 plates on india paper plus 21 watercolours plus a portrait of the artist "in colours by himself" [£5,600 to Quaritch]
There is No Natural Religion pl. a2, Europe [K] pl. 1 and another Europe pl., Book of Ahania [Bb], pl. 1, For the Sexes pl. 3, the frontispiece to Burger, Leonora [1796], and two photographs [£10 to Tregaskis]

REVIEWS

Anon., "The Fine Blake Sale ...", New York Times, 28 March 1903 (names the Blakes to be sold at the Crewe sale)

Anon., "Big Prices for Blake Books. 'The Book of Job,' with Original Drawings and Proof Plates, Brings £5,600 in London." New York Times, 31 March 1903 (Job "contains the forty-three original impressions of engravings and original designs in colors", sold to "a dealer"; "Another of Blake's works\[809\] fetched £1,960, and sixteen other of his works were sold for minor prices", including watercolours for L'Allegro <Butlin #543> and Il Penseroso <#543>, Songs of Innocence, Songs of Experience [i.e., SONGS OF INNOCENCE AND OF EXPERIENCE (V)], Thel [B], Visions of the Daughters of Albion [M], America [M], Book of Urizen [G], Book of Ahania [A], Ghost of Abel [I], Song of Los [E], Marriage of Heaven and Hell [F], Young, Night Thoughts ("a specially coloured copy" [A]), "Jerusalem," and 'The Emanation of the Giant Albion'" [I])

\[809\] Watercolours for L'Allegro and Il Penseroso.
Anon., “The Crewe Collection of Blake’s Works”, *Times* [London], 31 March 1903, p. 10 (prices and buyers)

Anon., “Earl of Crewe’s Blake Collection. A Sensational Total of £9,776 5s.” *Daily News* [London], 31 March 1903 <BBS 344>

Anon., “Lord Crewe’s Collection of Blake’s Works”, *Athenaeum*, No. 3928 (1903), 185 <BB #977>

1904 January 14

**Hodgson** sale (1904) <BB 77, 100, 103, 107, 157, 267, 362>

It included aslots 222-29 *America* [A] and pl. d, *Song of Los* [B], *Visions* [F] last plate [i.e., pl. 1], *Europe* pl. 1-2 and 3 others, “The Accusers”, “John the Baptist Preaching”, “Joseph of Arimathea” (F), and *America* [K] pl. 1.

**REVIEW**

Anon., “Sale of Works by William Blake”, *Times* [London], 14 January 1904 <BB #1029>

1904 January

**Carfax and Co., Ltd.** *Exhibition of Works by William Blake*, ed. *A.G.B. Russell* (1904) <BB>

**REVIEWS**


Anon., “Blake Exhibition and Sale”, *Athenaeum*, No. 3976 (9 January 1904) <BBS 341>

**Charles Kennett Burrow**, “Poet, Visionary, and Artist. William Blake’s Work at the Carfax Gallery”,

1059
“William Blake and His Circle”

T.P.’s Weekly, 15 January 1904 (admiring) <BB #1321>


Anon., “Pictures by William Blake”, Art Journal, LXVI (1904), 249-51 <BB #1012>

[Archibald G.B. Russell], “The Visionary Art of William Blake”, Edinburgh Review, CCIII, 415 (January 1906), 161-79 (with 5 others) <BB>

1904 June

Bernard Quaritch, No. 231 A Catalogue of Rare and Valuable Works on The Fine Arts including an important collection of Early Books Illustrated with Woodcuts (London, 1904) <Huntington>

1601 Visions of the Daughters of Albion [I] (1793), "Folio, 11 leaves ... coloured by the hand of the artist himself: half morocco, gilt edges, with the bookplate of Thomas Gaisford", £90

1602 America [A] (1793), "Roy. 4to., frontispiece, engraved title, and 16 plates ... coloured by the hand of the artist himself: in portfolio", £260
1904

§A List of Choice and Rare Engravings (chronologically Arranged), Drawings & Books by J.M.W. Turner ... and Prof Ruskin ... Also a few Miscellaneous Works by Thomas Gainsborough, William Blake, Paul Sandby ... Collected and for Sale by William Ward, 2 Church Terrace, Richmond, Surrey ([London]: Printed by Strangeways and Sons, [?1904])

The Blake is presumably the sketch for "Tiriel Denouncing His Sons and Daughters" <Butlin #199> offered in William Ward's Catalogue of Drawings, Engravings, and Books (1914), lot 1, £8.8.0.

1905 January 26-February 25

Grolier Club, Catalogue of ... William Blake (1905) <BB>

REVIEW

Anon., “The Bibliographer”, Boston Evening Transcript, 8 February 1905 <BB #841>

1905 October


180 Tiriel manuscript ("About 1790"), "neatly written in a small hand on 8 leaves; with the original blue paper wrapper"; "the inscription on ... the original
blue paper cover, 'Tiriel, MS. by Mr. Blake' is in Blake's own handwriting", The handwriting is the same, though the pen with which the last part is written is somewhat finer", £125.0.0

1906 June 14-July 31

*Carfax* Exhibition of Works by William Blake<BB>

REVIEWS &c.

Anon., "A Blake Collection", no periodical identified, 1 May 1906 (a puff)

Frank Rinder, “Seer or Madman? The Blake Exhibition”, *Times* [London], 19 June 1906 <BB #A2522>

Anon., "Blake's Drawings", *Daily Telegraph* [London], [1906]

1906 December 14-15

Sotheby sale (1906)

481 10 [out of 12] of Blake's *Paradise Lost* watercolours <Thomas set, Butlin #529 1-4, 7-12> sold for Sidney Style [for £2,000 to Sabin].

REVIEW


1909 January

Bernard Quaritch, *No. 271 A Catalogue of Rare and Valuable Books including works on Africa, America,
Australasia, Autographs, Bibliography, Classics, Classical Archaeology, Etc., English Literature, European History and Literature, Genealogy and Heraldry, Ireland, Illuminated Manuscripts, Occult Sciences, Oriental History and Literature, Periodicals, Political Economy (London, 1909) <Huntington>

194 Tiriel manuscript ("About 1790"), "neatly written in a small hand on 8 leaves; with the original blue paper wrapper"; "the inscription on ... the original blue paper cover, 'Tiriel, MS. by Mr. Blake' is in Blake's own handwriting" [as in Quaritch Catalogue 231 (October 1905)], £50

1909 March 17
Sotheby sale of Blake’s letter of 1 April 1800 and Songs (C, d) <BB 275, 413, 426>

REVIEW
Anon., “William Blake’s ‘Songs’”, Times[London], 17 March 1909 (Songs [C] to Dobell for £166) <BB #A1081>

1910 March 22
Sotheby mixed sale (1910) <BB 106, 349>
446 "William Blake’s Working Cabinet” in mahogany, 18½” high, 16" long, 8" deep, with a metal stamp of the Butts family on the outside front, the Butts coat of arms painted on the inside by Aubrey Butts (perhaps about 1880 when he received it at age 14), with a secret drawer in “which are some COPPER-PLATES ENGRAVED BY BLAKE” [America pl. d], with others, including two
subjects by T. Butts. [It was bought by Tregaskis for £30.10.0.]

448 Poetical Sketches (F) [£52 to Francis Edwards]
The sale included the copperplate of America pl. a and Poetical Sketches (F) <BB 206, 349, 729>

REVIEWS
Anon., “Relics of Burns, Dickens, and Blake”, Times [London], 23 March 1910, p. 12, Column E (the sale included “William Blake’s working cabinet”, from Butts)
Anon., “Personal Relics of William Blake”, Pall Mall Gazette, 24 March 1910 (Butts’s desk was sold) <BB #1009>

1910 December 1

Sotheby, Catalogue (1910)
125 “A Manuscript Book, written by members of the Chevalier family” containing “a small framed print in monochrome, by W. Blake, of the illustration to the ‘Argument of the Daughters of Albion’—‘The Soul stepping on a floweret takes its adieu of the Flesh’”\(^8\) and “an engraved Portrait of Thomas Chevalier” [1 May 1825] [for £3.3.0]

\(^8\) “The Soul stepping on a floweret takes its adieu of the Flesh” is perhaps an inscription on the print. The design on Visions pl. 3 represents a small naked figure rising from a flower to kiss a much larger nude woman.

The Visions reference was pointed out to me by my friend Bob Essick. The reference was reported in BB 477 from Keynes and Wolf, who imply that all six prints (pl. 1-3, 7, 9-10) from Visions (a) are described in the catalogue.
1911 March 7-10

Anderson Auction Company, Rare and Fine Books Including a Portion of the Library of A. Fontours Xavier Minister from Brazil to Central America and Cuba with Choice Duplicates from a Private Library in Brooklyn (N.Y., 19121) <Grolier Club>

Includes "Aesop's and Gay's Fables Illustrated by William Blake".

1911 April 11


REVIEW

Anon. "Prices for Books High at Hoe Sale | Burns First Editions old for $5,800, a record, and Blake's Milton $9,000 | Keen Rivalry in Bidding | Second Day's Sale total $115,690--Quaritch, the London Buyer, Finds Valuations unprecedented", New York Times, 26 April 1911 (Miss [Bella Da Costa] Green bought (for J.P. Morgan) Milton [B]) ($9,000) and Marriage [C] ($3,500); George D. Smith bought Blake's copy of Lavater's Aphorisms ($1,525), Poetical Sketches [C] ($725), Songs of Innocence [Songs (N)] ($700), Songs of Experience [Songs (N)] ($700), Job ($210), and Blake's letter of 27 November 1805 ($180)

1911 April 25

Anderson Auction Company Catalogue of The Library of Robert Hoe (1911) <BB #602>
“William Blake and His Circle”

REVIEW
§Anon., “Prices for Books High at Hoe Sale ... Blake’s Milton”, New York Times, 26 April 1911

1911 May 1-2
321 Poetical Sketches [L] [£49 to Quaritch]
323 Descriptive Catalogue [M] [£10.50 to Tregaskis]

1911 July 27

It includes property of Robert Ross. W.A. White apparently bought from this catalogue D.G. Rossetti's 60 pp. of additions to Gilchrist.

1912 October
"To the Queen", watercolour for Blair's *Grave*

1912


**REVIEWS**


§Anon., *Athenæum*, 25 January 1913

§Anon., *Morning Post*, 20 March 1913

§*Burlington Magazine*, XXIV, 130 (January 1914), 232-33

1913


**REVIEWS**

Anon., “William Blake. Exhibition at the Tate Gallery”, *Times* [London], 16 October 1913, p. 12 <BB #1065>


For responses, see S.P. Kerr, Roger Fry, Douglas Jerrold, Greville MacDonald, Archibald G.B. Russell, R., “Blake and British Art”, *Nation*, XIV (8, 22, 29 November, 6, 13, 20, 27 December 1913, 3, 10 January, 7 February 1914), 256 (Kerr), 359 (Fry), 395 (Kerr), 434
(Jerrold), 496-97 (MacDonald), 537 (Russell), 574 (R.), 612 (MacDonald), 642 (Russell), 791-92 (Fry) (for Kerr, Fry, Jerrold, and R., it is a debate on “What is Art” [p. 791], with Blake as a touchstone) <BBS 534>


Anon., “Blake at the Tate Gallery”, Athenaeum, No. 4487 (1913), 462 <BB #851>

Anon., “The Blake Exhibition”, Spectator, CXI (1913), 715-16 <BB #867>

§Claude Phillips, “Blake at the Tate Gallery”, Daily Telegraph [London], 1913 <BB #2390>

1914 April

City of Nottingham Art Museum, Nottingham Castle. Catalogue of a Loan Exhibition of Works by William Blake (1757-1827) (1914) <BB>

REVIEWS &c

Anon., "Pictures to Be Seen Shortly in Nottingham", Nottingham Gazette, 10 January 1914 (a herald for the Blake exhibition)

Anon., "Art of William Blake: Exhibition at the Castle Museum: The Swedenborg of Painting", Nottingham Gazette, 28 March 1914 (a herald for the exhibition about to open)
“William Blake and His Circle”

**Criticus**, "Works by William Blake: A Contrast" [No periodical] (1914) (account of works in the Blake exhibition)

**1914 July**

**Bernard Quaritch**, No. 332 A Catalogue of Works Dealing with Geography, Voyages and Travels chiefly concerning America, Africa, and Australia with some books on the Natural History and Languages of those Continents (London, 1914) <Huntington>

- 932 Stedman, *Surinam* (1796), "calf gilt", £1.5.0
- 933 "the same ... LARGE PAPER, with maps and 80 plates in two states (many coloured), engraved by Blake, Bartolozzi, etc.; the title and several plates inlaid, otherwise a fine and perfect copy; red morocco gilt, marbled edges, by Kalthäber; from the Beckford library", £14.14.0

**1914**

§Blake exhibition (Tokyo, 1914) In Japanese

No catalogue is known to me.

**REVIEW**


**1915 May 13-14**

Women and Musicians, Part V: Letters A to E (N.Y., 1915)
Under "Celebrities" is "William Blake". I know nothing more of this.

1915
National Gallery of Scotland Blake exhibition (1915)
No catalogue is known, but there was a Blake exhibition at the National Gallery of Scotland on 22 May-4 July 1914 <BB #607>.

REVIEW

1916 March 29-31
Anderson Galleries, Beautiful Bindings, Rare and Fine Books, Autograph Letters: Being Duplicates and Selections from the Famous Libraries of Mr. Henry E. Huntington of New York and Mr. William K. Bixby of St. Louis with an important consignment of plate books from the estate of Mr. E. Dwight Church formerly of Brooklyn (N.Y., 1916) <Huntington>
Day 1 is Huntington, Days 2-5 are Bixby, Church is Day 5, lots 976-1141, "mainly from the Locker-Lampson Library".
983 Dante on india paper, cloth, "plates a little foxed".
"Laid in is an ORIGINAL DRAWING OF THE
“William Blake and His Circle”

PLAGUE done by Blake in pencil, one of the compositions given by Palgrave in his article on Blake in the 'Quarterly Review"".  

1916 April 26


2009 Visions of the Daughters of Albion [O] [£210 to Miss Carthew]

REVIEW


1917 July

Bernard Quaritch, No. 349 A Catalogue of Rare and Valuable Books including works on Africa, America, Australia, Bibles, Bibliography, Classics, English History and Literature, European History and Literature, Fine Arts, Natural History, Mathematical and Physical Sciences, Numismata, Occult Sciences, Palæography, Periodicals and Transactions of Learned Societies, Philately, Political Economy, Sports and a selection of Important New Books (London, 1917) <Huntington>

471 Blair, The Grave (1808), "hf bd., UNCUt To this

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copy has been added a facsimile, by William Muir of the original dedicatory plate 'To the Queen', £3.15.0
William Muir's Facsimiles of the Works of William Blake (No. 473 ff.)

1918 March 14

§Walpole Galleries, Books, Autographs and Ex-Libris, including the Library of the Late William W. Phillips of New York City (N.Y., 1918)
It includes a painting by Blake. Not in Butlin.

1918 March 15

Christie Catalogue of the John Linnell Collection (1918) <BB #608>

REVIEWS &c.

Anon., "William Blake's Water Colours", Glasgow Herald, 22 December 1917 (next year the important [Linnell] water-colors will be sold)


Anon., “Wonderful Blake Drawings”, Daily Telegraph [London], 5 February 1918 (announcement of the imminent Linnell sale) <BB #1082>

Anon., “Blake Drawings and Prints. The Linnell Collection”, Times [London], 28 February 1918 (announcement of the imminent sale) <BB #860>
Anon., “Blake Drawings for Public Galleries. Big Total at Linnell Sale”, *Times* [London], 16 March 1918 <BB #861>

Anon., "A Blake Furore. The Dante Drawings for the Empire", *Glasgow Herald*, 16 March 1918 (an extensive account of the Linnell sale)

Anon., “A Blake Triumph. 7,300 GS. For ‘The Divina Commedia’”, *Daily Telegraph* [London], 16 March 1918 <BB #881>

A.G.B. Russell, "William Blake: The Linnell Collection", *Burlington Magazine*, XXXII, 180 (March 1918), 118-19 ("The sale ... will be an event of outstanding interest in English art-records")

Anon., “William Blake triumpe”, *Mercure de France*, CXXIX (1918), 575, in French (note concerning purchases) <BB #1073>

1918 September

Bernard Quaritch, No. 351 *A Catalogue of Rare and Valuable Books including works on America, Bibles, Bibliography, Classics, Early Science, English History and Literature, European History and Literature, Fine Arts, Genealogy and Heraldry, an important collection of Incunabula, Natural History, Numismata, Occult Sciences, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Sports, Topography and a selection of New Books* (London, 1918) <Huntington>

519 *Job* (1825), "original bds, enclosed in a cloth case", £24.0.0
1918
Scott Fowles Gallery exhibition (1918)
Apparently there was no catalogue.
REVIEW

1918

The sale includes a small collection from a private source together with a painting by William Blake. Apparently not in Butlin.

1919 February 17-19
§Anderson Galleries sale of books from the libraries of Frederic R. Halsey, Henry S. Van Duzer, and A. Mitchell Palmer (N.Y., 1919)

139 Hayley, Ballads (1805), contemporary mottled calf, inscribed "Mr. Weller, With grateful remembrance from William Blake."
REVIEW
“William Blake and His Circle”

Anon., "Old Colonial Books Offered for Sale from the Halsey Library", New York Times, 16 February 1919 (offers Hayley, Ballads (1805), "a presentation copy, with autograph inscription, from William Blake" [now Pierpont Morgan Library])

1919 October 21-22


It includes "special copies of books illustrated by E.A. Abbey, William Blake ...."

1919 November 17-22

Soetsu (Muneyoshi) Yanagi, William Blake no Fukusei Hanga Tenraikai Mokuroku [An Annotated Catalogue of an Exhibition of Reproductions from the Works of William Blake at The Russian Gallery, Tokyo, The Imperial College, Y.M.C.A. Hall, Kyoto] (1919) <BB>

REVIEW


1919 December 5-1920 January 10

Grolier Club William Blake: An Exhibition (N.Y., 1919) and Harvard (Cambridge, 1920) <BB>

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812 Frederic Robert Halsey sold most of his library to Huntington in 1915, including Song of Los (E) and "Albion Rose".
REVIEWS &c


William M. Ivins, Jr, “The Blake Exhibition at the Grolier Club”, *Arts and Decoration*, XII (January 1920), 183, 218 <BB #1930>

*S. Foster Damon*, “Blake's Illuminated Books now on Exhibition at Fogg”, *Harvard Crimson*, LXXVI, 93 [i.e., No. 94] (23 January 1920), 2 <BB #1447>


1919

“William Blake and His Circle”

REVIEW &c

§Oro Akabane, [Brief essay on the Japanese Blake exhibition <BB>] Chijo [Earth], Year 1, No. 3 (December 1919), in Japanese

1920 February 24-25

§Anderson Galleries. Association Books from the Library of John Greenleaf Whittier, with Manuscripts and Autograph Letters of Whittier and His Friends, to Be Sold by Order of John Greenleaf Whittier Pickard ... To Which Is Added Letters of William Blake ... (N.Y., 1920)

20 Blake's letter of 16 March 1804.

1920 March 15-17

§Anderson Galleries. The Library of the Late H. Buxton Forman... Manuscripts, First Editions, Autograph Letters and Association Copies of... William Blake. (N.Y., 1920) 813

35 Poetical Sketches [M] [$410]
36 James Barry, Account of a Series of Pictures (1783), Blake's copy [$250]
48 No Natural Religion [I] [$625]
50 Twelve copperplates for Job [i.e., Blair's Grave]
51 Songs [g1] [$60]
52 Songs [g2] [$65]
53 Songs [h] [$90]
65 Drawings for Mary Wollstonecraft's Original Stories (with 5 letters from H.H. Gilchrist) [$1,000]

813 For a much abbreviated account of the Buxton Forman sale, see BB #613.
“William Blake and His Circle”

66 Urizen pl. 22 [$1,060]
67 Jerusalem pl. 4, 18-19, 28, 35, 37 [$610]
68 Genesis Manuscript [Hayley translation of Tasso transcribed by Blake] [$1,350]
69 Blake's letter of 12 March 1804 [$125]
71 Blake's letter of 27 April 1804 [$170]
72 Blake's letter of 28 September 1804 [$140]

REVIEW, &c


1920 April 26


64 "Blake's Memorandum" [$17]

1920

National Gallery of Victoria (Melbourne) Blake exhibition (1920)

No catalogue is known.

REVIEW

Anon., “Felton Bequest Pictures”, *Argus* [Melbourne], 11 August 1920 (the 30 Blake drawings [for Dante], bought by the Felton Bequest for £4,000 [“very much in excess of their value”] and now on exhibition, “are grotesque in the extreme, and in some cases repulsive in treatment”) <BBS 345>
"William Blake and His Circle"

1921 March 1-2
§Anderson Galleries, Colour Plate Books; Sporting Books, Library Sets, Rare and Beautiful Bindings ... Original Drawings by William Blake, John Leech and Rowlandson (N.Y., 1921)

It includes books from Anthony J. Drexel [not in Butlin].

1921 April
Brooklyn Museum, Exhibition: Illustrated Books and Drawings by William Blake (William A. White Collection) (Brooklyn, 1921)

Apparently no catalogue was printed.

1921 Summer
Metropolitan Museum (N.Y.) exhibition 1921.

No catalogue of the exhibition is known.

REVIEW &c

*Anon., "A Note on Four Water-Colours by William Blake", International Studio, LXXIV, 294 (September 1921), xxxvii (a comment, presumably by the editor, Guy C. Eglinton, on reproductions (on the cover and pp. xxxvii, xxxviii, xl) "from a small but very choice exhibition recently on view at the Metropolitan Museum")

1921 ?October
Scott Fowles Gallery (N.Y.) exhibition (1921)

No catalogue for the exhibition is known to me.

REVIEW &c

Anon., "Blake's Drawings for Dante Shown: Distorted Figures to Illustrate Inferno Produce Different
"William Blake and His Circle"

Sensations Now Than When They Were Produced", AAN, 22 October 1921 ("Twenty of these tremendous sketches are now on view at the Scott and Fowles Galleries, No. 667 Fifth Avenue, along with all of Flaxman's" Dante designs)


1921 November 28-December 23
A.S.W. Rosenbach, Catalogue of an Exhibition of Rare Books, Autograph Manuscripts and Literary Documents (1921)

 Bl Blair, The Grave, copperplates for Blake's designs

1921

The 2001 reprint gives in black-and-white the four plates originally in colour.

1922 June
Bernard Quaritch, No. 371A Catalogue of Rare and
Valuable Books including works on Africa, America, Australasia, Bibliography, English History and Literature, Fine Arts, French Literature, Ireland, Italian Literature, Medicine, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Scotland, Spanish and Portuguese Literature, Sports and a selection of Important New Books (London, 1918)

Lots 519-20 are *Job* as in Quaritch's September 1918 catalogue.

1922 July 10-11

**Christie** sale (1922) *(BB 473)*

REVIEW, &c


(*Visions [E]* was sold for £135 to Frank Sabin)

1922 August 2

**Sotheby** sale (1922)

No such Blake sale is reported in *BB* or *BBS*.

REVIEW &c

Anon., “The Sale Room: Blake and Kipling”, *Times* [London], 3 August 1922, p. 10 (there were lots of Blakes at yesterday’s Sotheby sale)

1922 February 11-March 31

**The National Gallery of Canada Special Exhibitions:**

Pictures and Sketches by Tom Thomson, Illustrations to the "Book of Job" and Dante's "Inferno" by William Blake and
Modern Colour Prints. Third & Fourth Floors ([Ottawa: National Gallery of Canada, 1922]) 8°

Anon., "Blake's Illustrations to the 'Book of Job' and Dante's 'Inferno'" (pp. 11-17).

1922

§Reproductions from the Works of William Blake (Seoul, South Korea, 1922)

1922

§Henry Sotheran and Co Particulars of Important Reproductions of Unpublished Works by William Blake (London [1922])

Hollyer reproductions.

1923 April 16-18


117 Visions [L] [$1,450 to James Williams]
118 Blake's Job (1826), coloured
128 Blake's Exhibition of Paintings in Fresco (1809) plus his letter of May 1809 [$125]

1923 May 2

§American Art Association. Illustrated Catalog of American and English "Men of Letters": Autograph Presentation Copies & Holograph Manuscripts by Famous Writers ... also
Original Painting in Tempera and an Original Watercolour Drawing by William Blake: Mainly from the Library of the Late Charles Eliot Norton of Boston, Massachusetts, to Be Sold ... by Order of Elizabeth Gaskell Norton and the other Person Hereinafter Named. (N.Y., 1923)

13 "Christ Appearing to the Apostles" <Butlin #325 colour print>, reproduced [$6,100 to Gabriel Wells]

REVIEW

Anon., Blake "Painting for $6,100 | Top Price at Sale Mainly of Contents of Prof. Norton's Library", *New York Times*, 3 May 1923 ("Christ Appearing to the Apostles after the Resurrection" <Butlin #325> was sold to Gabriel Wells; "An original watercolor drawing by Blake for his 'The Marriage of Heaven and Hell'" was bought by James Adams814 for $60)

1923 April 16

§American Art Galleries, sale of the Collection of a Philadelphia Collector815 (N.Y., 1923)

814 James Adams is not known to *BB, BBS, Butlin*, or "William Blake and His Circle" (*Blake* [1992 ff.]). His "original water color drawing by Blake" for the *Marriage* [in fact a copy by Camden Hotten] had been offered in J.W. Bouton, *Original Drawings in Watercolor and India Ink by the Celebrated William Blake* (N.Y., 1875) -- see *BB* 299n.

815 Col. H.D. Hughes of Armore, Pennsylvania, owned *America* (C), *Ghost of Abel* (C) *Poetical Sketches* (E), *No Natural Religion* (F), *Songs* (Z), Blake's letter of May 1809, and a set of coloured Job prints. He was alleged in the Parke-Bernet catalogue of 2 Nov 1938, lot 58, to have been the anonymous vendor in 1923.
Visions of the Daughters of Albion [L] [$1,450 to James Williams]

Job (1826) coloured [$3,125 to James Williams]

Letter of May 1809 and "Exhibition of Paintings in Fresco" [B] [$125]

REVIEW

Anon., "Job, Illustrated, Sells for $3,125 | Highest Price Paid at Sale Here of Philadelphian's Collection of Rare Books. | First Session Nets $31,347 | Henry D. Hughes, Stock Broker, Denies That He Was the Owner of Works on Sale", New York Times, 23 April 1923 (India Paper proof of Job "colored by Blake" was bought by James Williams, who also bought Visions of the Daughters of Albion for $1,450)

1923 May 4

§Walpole Galleries, Books and Letters, a Choice Private Library with a Few Additions (N.Y., 1923) <Grolier Club>

It includes "Blair's Grave and Gay's Fables illustrated by William Blake; Hayley's Life of Romney, extra-illustrated".

1923 July 23-25

The sale offers works which are said to have belonged to William Blake (lots 159, 182, 245, 287, 293, 465, 579f, 737, 812, 861), Thomas Carlyle (lots 466, 470), Charles Dickens (lot 966), David Garrick (lots 556, 571), Dr Johnson (lot 538), Charles Lamb (lots 137, 475, 506-7, 509-10, 512-13, 516), Michael Angelo (lot 579), and "The Poet Schiller" (lot 464). Two of the Lamb items are said to have come from the "Moxon sale, 1805" (lots 506-7 – see below), when Lamb's friend Edward Moxon was four years old. The significant Blakes are

182 "By Blake. A bust Portrait of Dante (12-in. by 9-in.); a ditto of Chaucer with red cap (16-in. by 13-in.)" [Butlin lists no such portraits and nothing owned by R.C. Jackson.]

245 "a fine pen and ink drawing with inscription and figure cartoon by William Blake".

293 "Engraving, The Canterbury Pilgrims [?by Blake, 1810], a ditto, Scene from The Beggars Opera, Act III [surely by Blake, 1790], ... and a letter from William Blake to Flaxman". [BB 276 n3 guesses that this may be the letter 12 September 1800. The "Canterbury Pilgrims" is not in Robert N. Essick, The Separate Plates of William Blake (1983), though Essick does suggest (p. 154) that the "R. Jackson" who gave a copy to the Victoria & Albert Museum in 1889 may be Richard C. Jackson.]

465 "Heppelwhite open arm mahogany chair with seat and back in velvet. FORMERLY THE PROPERTY OF WILLIAM BLAKE, THE POET". [There is no other reference to such a chair.
which belonged to Blake, and its present whereabouts (if it survives) is unknown.]

579f "WILLIAM BLAKE'S PAINTING TABLE, with leather centre, tilting top and on tripod (formerly Gainsborough's) (20-in. by 15-in.)"

737 "The Book of Thel, by William Blake, 1789, in board cover, quarto size, 39 copies, and 23 royal quarto ditto". [This is plainly not the "1789" edition; probably it is the edition "Printed as Manuscript" in 1917 for the William Blake Society, of which Richard C. Jackson was President.]

812 "The Library of William Blake, 25 vols., and 12 vols., various, in paper covers". [Anon., "Felpham and the Poet-Painter Blake. The Thirty-fourth Meeting of the William Blake Society ...", Observer and West Sussex Recorder, 27 May 1914, said "books, with Blake's Autograph" were lent for display at the meeting by R.C. Jackson (BB 681 n1), but no book known to have been owned by Blake has any known association with Richard C. Jackson.]

It is difficult to believe that Blake, Lamb, et al, had any connection with these works before Richard C. Jackson acquired them.816 Jackson was capable of "believing what he

816 Carl H. Woodring, "Charles Lamb in the Harvard Library", Harvard Library Bulletin, X (1956), 208-239, 367-402, says: "it must be doubted whether Lamb owned any" of the 116 volumes which Jackson claimed came from Lamb's
wanted to believe, he called himself Brother à Becket, wore monastic robes in the street, and kept his house in an "indescribable condition of filth and neglect."

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia'," Lamb's "dear old friend", whom Lamb described as

a retired half-pay [naval] officer, with a wife and two grown-up daughters, whom he maintained with the port and notions of gentlewomen upon that slender professional allowance.

As Lamb does not mention a son of his old friend Captain Jackson, it seems very unlikely that Richard C. Jackson was descended from him.

Jackson's grandfather was probably Francis Jackson (born c. 1784), "Citizen, Merchant and Ship Owner, of London, (Offices, Rood Lane E.C. Admitted Freeman of the Paviour City Company, 14th March, 1805.) Red House, Mare Street, Hackney" whose bookplate, headed "RELICS OF CHARLES LAMB Purchased at Edward Moxon's Sale" is in, inter alia, the Victoria University in the University of Toronto copy of John Gay, *Fables* (London: J. Buckland et al, 1788). His parents were Susanah and Richard Charles Jackson of Preston, County Lancashire, to whom he dedicated his *The Risen Life: Hymns and Poems for the Christian Year* (1883;
1886; 1888; 1889). Richard C. Jackson (1851-1923) says that when he was "quite a boy" (c. 1860?), his father, who was born in 1810 and "associated with" Blake's disciples, took him to tea in the house the Blakes had occupied in Hercules Buildings. There they saw Blake's fig tree and "the luxurious vine ... nestling round the open casement", and his father told him that the vine and fig tree were a present to Blake from George Romney, the vine having been "grafted from the great vine at Versailles or Fontainbleau". Since Jackson's father was only 17 when Blake died and cannot have seen him in Hercules Buildings (which Blake left in 1800), and since R.C. Jackson himself is exceedingly unreliable, it is not easy to accept--or reject--his allegations. The vine was still rampant in the neglected garden of Blake's house in 1916.

R.C. Jackson may have owned books and manuscripts and furniture which had belonged to William Blake, but he probably did not. It is ironic that the only pre-1820 works in Jackson's sale which are almost certainly from Blake have no such claim made for them--the large prints of the "Canterbury Pilgrims" and Hogarth's Beggar's Opera.

Additional information about R.C. Jackson's Blake collection is given in Thomas Wright, The Life of Walter Pater (N.Y.: G.P. Putnam's Sons' London: Everett and Co., 1907); Vol. II is largely based on information from R.C. Jackson, information which subsequent Pater scholars have

controverted or, more commonly, ignored. For instance, Wright claimed that Jackson is the original of Pater's *Marius the Epicurean* and that Pater "spent far more of his time in the company of Mr. Jackson than in that of any other friend" (pp. 21, 42).

On the other hand, Wright does present some hard evidence in the form of photographs representing Jackson c. 1882 (as "Brother a Becket"), c. 1886 (as "Marius the Epicurean"), c. 1890, and August 1906 ("in Mr. Wright's study at Olney") (pp. 53, 78, 172, 233) as well as Jackson's richly cluttered rooms in Camberwell (pp. 181, 185, 189, though with no table like the one said to have been owned by Gainsborough and Blake).

Jackson's library may not have been, as Wright claimed, "one of the most valuable private libraries in England", but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900, and Wright's book reproduces from Jackson's library photographs of (1) Virgil, Sebastian Brandt's edition, commentary by Christophoro Landino (Argent: Johannis Gruninger, 1502)

822 For example, Jackson is a "bizarre halluciné" whose "témoigne est ... profondément suspect à nos yeux" (Germaine d'Hangest, *Walter Pater:L'Homme et l'Œuvre* [Paris: Didier, 1961], 287); Jackson "never seems to have realised the boundary between the world of his dreams and the realities of his situation"; and none of Pater's known friends had apparently heard of Jackson (Samuel Wright, "Richard Charles Jackson", *Antigonish Review*, I [Winter 1971], 82, 86). There is no reference to Jackson in the indices to Samuel Wright, *An Informative Index to the Writings of Walter Pater* (West Cornwall, Connecticut: Locust Hill Press, 1987), or in *Letters of Walter Pater*, ed. Lawrence Evans (Oxford: Clarendon Press, 1970).

823 Thomas Wright (1907), p. 81.

(pp. 255, 258, 261), (2) Homer (Venice, 1525) with over 100 woodcuts (pp. 265, 269, 273, 276), (3) Dante, Divine Comedy (Venice, 1529) (p. 248), (4) The Workes of our Antient and learned English Poet Geoffrey Chaucer (London: Bonham Norton, 1598) (pp. 237, 241, 245), and (5) John Guillim, Display of Heraldry, Fourth Edition (London: Richard Bleme, 1660) with "every coat ... properly coloured at the time of publication" (p. 268). Wright also refers to "an early edition of Caxton and a pre-Caxtonian copy of the Golden Legend, with beautiful binding and clasps" and "first editions of Carlyle and Blake" (p. 174).

In particular, the "Blake treasures" which Jackson showed to Pater consisted of

- an engraving of the Canterbury Pilgrims, Blake's original oil-colour sketch for Chaucer, several copies of Blake's works in proof state, including the plates to the Book of Job, Young's Night Thoughts, and Blair's Grave — all in uncut states, and a copy of the famous 'Marriage of Heaven and Hell,' coloured in water-colours by Blake's own hand.825

Of these works by Blake, the only one which appears in the 1923 sale is the engraving of the Canterbury Pilgrims (lot

825 Wright (1907), p. 180. Wright does not mention a number of works associated with Blake in the 1923 catalogue: portraits of Dante and Chaucer (lot 182), a pen-and-ink drawing (lot 245), a "letter from Blake to Flaxman" (lot 293), Blake's chair (lot. 465), his painting table (lot 579f), and 37 volumes from "The Library of William Blake" (lot 812) -- perhaps Jackson acquired these after Pater's death in 1894 or after Wright's book was published in 1907.
293, not attributed to Blake)--perhaps the others had been disposed of before the sale, as the Dante collection had been.

Published "Proofs" of Job (1826) and Blair's *Grave* (1808) are not uncommon, but no other copy of Young's *Night Thoughts* (1797) is known to be "in proof state". "Blake's original oil-colour sketch for Chaucer" which Wright says Jackson owned is not otherwise known. Of the eight known coloured copies of the *Marriage*, copies F-I could not have belonged to Jackson, and it is exceedingly unlikely that A, C-E did.

Almost certainly Jackson did not own a proof copy of Young's *Night Thoughts* (1797), "Blake's original oil-colour sketch for Chaucer", or a copy of *The Marriage of Heaven and Hell*, though he could have had the *Marriage* facsimile of Hotten (1868) or of Muir (1884).

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1923 December 10-11


252 *Thel* [O] and *Milton* [D] (£3,400 to Pickering).

REVIEW &c

Anon., "The Sale Room: A Fine Copy of Blake’s

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Blake's tempera for the Canterbury Pilgrims has been in the Stirling-Maxwell family since 1853 (Butlin #475), and the uncoloured pencil sketch has been in the Cunliffe family since 1895 (p. 476). It is exceedingly unlikely that Blake ever made a sketch for Chaucer *in oil*, as opposed, say, to watercolours.
“William Blake and His Circle”

‘Milton’", *Times* [London], 20 November 1923, p. 17 (announcement of sale)


1923

§National Gallery of Canada. *Sandby Aquatints and Blake Engravings* (Ottawa, 1923)

1924 January 30-31, February 1


307  *"Newton" colour-print <Butlin #307>*

1924 April 22

American Art Association sale [of Col. Henry D. Hughes] (N.Y., 1924)

58  *Poetical Sketches* [E] [$525]
59  *There is No Natural Religion* [F] [$600]
63  *America* [C] [$950 to G. Wells]
66  Hayley, *Ballads* (1805) inscribed by Blake to Mr Weller
70  *Ghost of Abel* [D] [$400 to James F. Drake]
1924 April 30-May 2
§American Art Association, Private Library of Herbert L. Rothschild (N.Y., 1924)
  103 "Job and His Daughters" <Butlin #551 20>, reproduced

REVIEW
Anon., "Water Color Brings $1,660 | It Is One of William Blake's Illustrations of the Book of Job", New York Times, 1 May 1924 ("Job and His Daughters" for Job pl. 20 from the collection of Herbert L. Rothschild of San Francisco was sold to Gabriel Wells)

1924 June 23
§Sotheby. The Valuable Stock of Autograph Letters, Historical Documents, etc., The Property of Messrs. J. Pearson & Co (C.E. Shepheard & F.A. Wheeler), 5, Pall Mall Place, London, S.W. 1 (sold owing to the Dissolution of their Partnership) .... 23 June 1924

The sale includes manuscripts of William Blake and William Hayley. Pearson had previously sold Blake's letters of 1 July 1800 (1893), 13 December 1803 (1858), 16 March 1804 (1885), April 1826 (1885), and April 1827 (1893). I do not know what Blake manuscripts they sold in 1924.

1924 July 1-4, 7-9
Sotheby, Catalogue of the Well-Known and Valuable Library of the late Bernard Buchanan MacGeorge, Esq (1924) <BB>

The important Blakes were lots 108-34.

REVIEWS &c
Geoffrey Keynes, “The Macgeorge Blakes”, *Times Literary Supplement*, **26 June 1924**, p. 403 (announcement of the Blakes to be sold at Sotheby’s) <BB #1031>

Anon., “£4,000 for Books in 10 Minutes”, *Daily Mail* [London], **2 July 1924** (*Songs* [A], *Marriage* [D], *Europe* [A], and other Blakes sold for £4,000) <BB #943>

Anon., “Notes on Sales. The MacGeorge Blakes”, *Times Literary Supplement*, **10 July 1924** (it was “one of the most important Blake auctions of the present century”) <BBS 347>

**1924 October 22-23**


William S. Hall is not otherwise known to have owned first editions of Blake, but see 19-20 February 1929.

**1924 November 10**

Sotheby catalogue (1924)

REVIEW

“William Blake and His Circle”

“Philoctetes and Neoptolemus at Lemnos” <Butlin #676> was sold for £510 to F. Edwards)

1924 December

59 Blake's "Philoctetes and Neoptolemos at Lemnos"
<Butlin #676> £650

1924
British Museum Print Room Exhibition of Blake’s Engravings and Colour Prints (1924)
No catalogue is known.

REVIEW

1925 April 6-8
§Sotheby and Co. Catalogue of Highly Important Manuscripts, Extremely Valuable Printed Books, Autograph Letters and Historical Documents ... Comprising ... an Extremely Fine Drawing by William Blake, the Property of Mrs. A.R. Crosby (London, 1925)

152 "By the Waters of Babylon" <Butlin #466> [£600].

1925 April
Bernard Quaritch, No. 391 A Catalogue of Rare and Valuable Books including works on Americana, Bibles,
“William Blake and His Circle”

Bibliography, Classics, English History and Literature, European History and Literature, Fine Arts, French Literature, Genealogy and Heraldry, Ireland, Occult Sciences, Oriental History and Literature, Palæography, Periodicals & Transactions of Learned Societies, Political Economy, Scotland, Sports, Topography, Wales, and a selection of Important New Books (London, 1925) <Huntington>

303 Job (1825), "ON INDIA PAPER; calf", £52.10.0
304 "THE SAME ... PROOF IMPRESSIONS ON INDIA PAPER; levant morocco, gilt top, by Rivière ... The plates ... bear the words Proof on the lower margin", £65.0.0

1926 January 14-15
Rare First Editions of Famous Writers of the XVIth to XXth Century, English and American (N.Y.: American Art Association, 1926)
Lots 39-50 are Blakes, including
40 *The Gates of Paradise [For the Sexes (H)]

1926 April 14
$Anderson Galleries$, sale of books from the private library of Victor Thane of Chicago and the library of a well-known New York Collector (London, 1926)
75 Songs of Innocence [J] [$1,200 to W. Clarkson]

REVIEW
Anon., "89 Rare Paintings, Sold for $89,850 | Private Collectors Get Most of Art Treasures at Anderson
“William Blake and His Circle”

Galleries Auction ...", New York Times, 15 April 1926 (Songs of Innocence, "printed in green and ... delicately coloured", was bought by W. Clarkson)

1926 May


The only account of the exhibition was the essay by A. Edward Newton, "Works of William Blake", Bulletin Philadelphia Museum of Art, XXI (May 1926), 162-65, which mentions 15 drawings Newton is known to have owned, plus nine books and loose prints from books in Illuminated Printing and some commercial engravings (only Hogarth and Canterbury Pilgrims named), the drawings certainly and the books and prints almost certainly from Newton's own collection; "the very rare catalogue issued by Blake when the original picture ['Canterbury Pilgrims'] was exhibited in 1812" is probably A Catalogue of the Fifth Annual Exhibition of the Associated Painters in Water Colours (1812), in which the tempera of the "Canterbury Pilgrims" was lot 254, though of course the Catalogue was not "issued by Blake".

1926 November

§Francis Edwards, Catalogue (November 1926)

459 Blake's "Philoctetes and Neoptolemos at Lemnos" <Butlin #676>, £650

1926 December 15

Sotheby sale of Alfred G. Gray (1926) <BB 407, 417> REVIEWS &c
Anon., “The Sale Room: William Blake’s ‘Songs of Innocence’”, *Times* [London], 20 November 1926, p. 15; 16 December 1926, p. 9 (the first announces the Sotheby sale; the second records the sale to Spenser of *Songs [L]* for £1,350 and *Innocence [E]* for £450)

1926 December


242 *Visions of the Daughters of Albion [F] (1793),* "Folio, 11 ll., printed in brown on one side only and FINELY COLOURED BY HAND BY BLAKE, with water-colour and opaque pigment, the frontispiece has been inlaid and a torn leaf has been skilfully repaired; loosely inserted in a volume; half morocco, UNCU† ... duplicates of the first three plates, printed in green and painted in water-colours, are inserted. ... From the collection of the Earl of Beaconsfield", £525.0.0

243 "A Collection of Tracings and Facsimiles of Works by William Blake, as detailed below; unbound n.d. America, "Tracings of 6 illustrations" *The Book of Thel*, "Tracings (coloured) of the complete series of 6 illustrations" Europe, "Coloured reproductions of 5 leaves"
“William Blake and His Circle”

(frontispiece, title, and the first three pages)"
"BLAKE'S COMMONPLACE-BOOK. Tracings of 30 drawings"
"THORNTON'S VIRGIL. 13 engravings from"
"MISCELLANEOUS TRACINGS (some coloured)"
"LITTLE TOM THE SAILOR. A modern reprint; boards", £18.18.0

1926

Pennsylvania Museum exhibition of Works of William Blake (1926)

No catalogue was issued.

REVIEW


RECOMMENDATIONS

§L.B. [Laurence Binyon?], Manchester Guardian, 8 January 1926

§Anon., Glasgow Herald, 16 December 1926

§Anon., Times Literary Supplement, 3 February 1927, p. 71
1927 January 11 ff.
§William Blake Centenary Exhibition (Bognor, 1927)
   No catalogue is known.

   REVIEW &c

1927 April 27-29
   The Blake drawing is "Oberon and Titania on a Lily" <Butlin #245>.

1927 May
Victoria & Albert Museum Blake centenary exhibition (May 1927)
   There was apparently no catalogue of the exhibition.

   REVIEW &c
Anon., "Centenary of William Blake", Daily Telegraph [London], 9 May 1927 (twenty drawings, plus Job and engravings are on exhibition at the Victoria & Albert Museum)

1927 August 15-30
“William Blake and His Circle”

§National Gallery of Canada. William Blake Memorial Exhibition (Ottawa, 1927)

1927 October 11-15

List of Books, Engravings, Drawings, etc. contained in the Woolwich Library and Museum Collection and List of Loan Collections.

1927 November 21
§Stan V. Henkels Auction Catalogue No. 1289, Philadelphia, 21 November 1927.

REVIEWS &c
Anon., "Original Drawings by Blake", Boston Evening Transcript, 9 November 1921 (about the prospective Henkel sale of a book with 50 Blake drawings)

Anon., "Philadelphia Book Sale", Boston Evening Transcript, 16 November 1921 (Detailed description of "one of the most important Blake items ever offered in this country". Henkels offers (on behalf of Mrs Ellen M. Dobinson, the step-daughter of T.K. Richmond) as lot 15 "William Blake's Original Sketch Book", 7" x 4", with "about fifty original sketches by William Blake in pencil and in ink, together with many pencil and ink sketches by Geo. Richmond", "probably the most important Blake item ever offered for sale in this country". [However, though Mr Henkels is sure that "the
1102
“William Blake and His Circle”

most sceptical would hesitate to pass an adverse
opinion on them", the half-tone reproductions (the
frontispiece and at p. 6) of what he calls "The
Temptation of the Lord by Satan", "A Lunatic",
"And the Woman was given two wings of a Great
Eagle", and "The Crucifixion" (i.e., a female
mourner from what its inscription calls an "old
print"), bearing "the authograph [sic] of Blake",
seem to GEB and to Robert Essick to be clearly not
the drawing or authograph of William Blake and
probably that of George Richmond])
1927 December 19-1928 January 10
Fogg Museum (Harvard University) exhibition of Young’s
Night Thoughts watercolours (selections) <Butlin #330>
No catalogue is known.
1927 December 25-1928 January 10
Fogg Museum, Harvard University. Blake exhibition
No catalogue of the exhibition is known
REVIEWS, &c
Anon., "Fogg Museum Exhibits Blake Illustrations:
Drawings to Young's 'Night Thoughts' Will Not Be
Shown in this Country After January 10", Harvard
Crimson, 21 December 1927
("The Fogg Museum, Harvard University, has just
opened an exhibition of ... William Blake",
1102


watercolours for Young's *Night Thoughts* destined for the British Museum. The exhibition will close on 10 January 1928)

1927

**Burlington Fine Arts Club Catalogue: Blake Centenary Exhibition** (1927) <BB>

**REVIEWS**

Anon., “Blake Exhibition at British Museum”, *Times* [London], 20 May 1927, p. 19 (apparently about the Burlington Fine Arts Club exhibition)


*Archibald G.B. Russell*, “The Blake Centenary”, *Apollo*, V (1927), 258-61 <BB #2596>

1927

§Blake exhibition, Free Public Library, Lambeth

The exhibition is known only from the §typed catalogue of the 1927 Lambeth Library Blake exhibition with a collection of Blake ephemera formed by Thomas Wright offered in §John Hart, Catalogue 91 (March 2011), lot 75.

1927


It includes “Blake” and “Blake as Poet, Artist, and Mystic.” [The National Gallery, Millbank, later became the Tate Gallery.]

1928 February 1
American Art Association. Important First Editions, Manuscripts and Letters of Jane Austen, J.M. Barrie, William Blake, Robert Burns ... and Others Mainly from Original English Sources (N.Y., 1928)

8 Europe [F] [$11,300 to W.M. Hill]

REVIEW

Anon., "Blake Book Brings $11,300 at Auction | Unrecorded Copy of 'Europe: A Prophecy' Sells for a New High Price. | ...", New York Times, 2 February 1928 (17 pl. on 10 leaves, printed in green and brown, coloured with watercolour and opaque pigments, "with the original wrappers, stitched and pages uncut", bought by W.H. Hill)

1928 March

Metropolitan Museum, N.Y., exhibition of Blake's Night Thoughts drawings

No catalogue is known.

REVIEW

Anon., "Blake Centennial Observed", New York Times, 12 March 1928 ("The Museum is observing the centenary of the death of William Blake by an exhibition of sixteen drawings out of about 1,000 [i.e., 537] made by him to illustrate 'Young's Night Thoughts' ... lent by Mrs. William Emerson ... which are to be given later to the British Museum")

1928 April 3
Anderson Galleries auction (N.Y., 1928)

13 "Directions for Landscape Painting" signed "W.B." and [mistakenly] attributed to the poet

REVIEW

Anon. "Autograph Poe Poem To Be Sold at Auction | First Edition of 'Pilgrim's Progress' and William Blake Manuscript Also Offered", New York Times, 1 April 1928("an unpublished and unrecorded manuscript by William Blake, entitled 'Directions for Landscape Painting.'")

1928 May

Metropolitan Museum (N.Y.) Exhibition of 16 watercolours for Young’s Night Thoughts <Butlin #330>. No catalogue is known.

1928 December 1-1929 February 28

City of Birmingham Museum and Art Gallery William Blake: The Complaint or Night Thoughts (1928) <BB>

REVIEWS &c.

Anon., "Blake's Water-Colours: Exhibition Opened in Birmingham", Observer [London], 2 December 1928 (the Night Thoughts water-colours are to be seen, about 180 per month, at the Birmingham Art Gallery 1 December 1928-28 February 1929)

Anon., “Blake Exhibition at Birmingham”, Times [London], 5 December 1928, p. 17

Anon., “Blake and Birmingham”, Connoisseur, LXXXIII (1929), 99 <BB #844>

1928?
“William Blake and His Circle”


36 commercial book illustrations, editions, criticism, reproductions.

1929 February 19-20


The property of the artist Miss Clara Tice, Mr William Stanley Hall.

1929 March

National Gallery of Scotland exhibition of selections of the Young’s *Night Thoughts* watercolours <Butlin #330>.

No catalogue is known.

1929 July 26

Christie sale by Sydney Morse (26 July 1929), lots 15-21, 37

The Blake’s were *Europe* pl. 1, *Marriage* pl. 14, and miscellaneous drawings <*BB* 109, 302, Butlin #54, 401, 449, 531, 549, 690>.

REVIEW

**1929 July**

**British Museum Print Room** Exhibition of Blake’s watercolours for Young’s *Night Thoughts* 1929)

Apparently no catalogue was issued for the exhibition.

**REVIEWS &c**

Anon., “Water-Colours by Blake: Exhibition at the British Museum”, *Times* [London], 26 July 1929, p. 12


**1929 December 17-21**

**Sotheby** sale (1927)

The sale included the New Zealand set of Job watercolours probably copied by Linnell (Butlin p. 409).

**REVIEW**

Anon., “Blake Drawings Realize £500", *Art News*, XXVI (12 January 1929), 24 <BB #865>

**1929 December**

§**Boston Museum** Blake Exhibition (1929)

No catalogue is known.

**REVIEWS**
William Blake and His Circle
Part IV: Catalogues and Bibliographies


1929

British Museum Print Room exhibition of Water-Colours by William Blake for Young’s Night Thoughts (London, 1929)
  No catalogue of the exhibition is known.
  REVIEW, &c

1929

National Gallery of Scotland exhibition of 100 watercolours by William Blake for Night Thoughts (1929)
  There appears to have been no catalogue.
  REVIEW

1930

Bernard Quaritch, No. 431 A Catalogue of Rare & Valuable Books including works on Americana, Bibles, Bibliography, Early Printed Books, English History and Literature, Genealogy and Topography, Naval and Military Matters,
Oriental History and Literature, Periodicals and Narratives of Scientific Voyages, Sports and Pastimes and a Selection of Important New Books (London, 1930) <Huntington>

639 "THIRTEEN (of seventeen) ENGRAVINGS to illustrate THORNTON'S VIRGIL (1821). A Collection of Tracings and Facsimiles of Works by William Blake, as detailed below; unbound n.d."
America, "6 illustrations"
The Book of Thel, "Tracings (coloured) of the complete series of 6 illustrations"
Europe, "Coloured reproductions of 5 leaves (frontispiece, title, and the first three pages)"
"BLAKE'S COMMONPLACE-BOOK. Tracings of 30 drawings" "THORNTON'S VIRGIL. 13 engravings from"
"MISCELLANEOUS TRACINGS (some coloured)",
"LITTLE TOM THE SAILOR. A modern reprint; boards", £18.18.0

1931 October 22-December 15
Loan Exhibition of Works of William Blake [in the] Fogg Art Museum (Harvard University) (1930) <BB #637>

REVIEWS
*Anon., “Mysticism of William Blake Seen at the Fogg Art Museum”, Art Digest, V (1 November 1930), 25 <BB #993>

*Laura Howland Dudley, “Blake Exhibition”, Fogg Art Museum Notes, II (1931), 285-304 <BB #1519>
1931 October

Dutton's bookshop catalogue of the library of Paul Hyde Bonner (N.Y., 1931) <Edwin Wolf IIInd>

21 "Genesis: the Seven Days of the Created World", $8,500
24 Visions of the Daughters of Albion [F], $10,000
31 "Laocoon" [B], $1,750
34 Songs of Innocence and of Experience [o], $350

REVIEW

Edward Alden Jewell, "Two Exhibitions of Books", New York Times, 6 October 1931 ("At Dutton's, on the second floor" is an exhibition of the works for sale from the library of Paul Hyde Bonner "with its extensive Blake material", especially Visions of the Daughters of Albion [O]--the "fine frontispiece in color ... has been placed in the Fifth Avenue show window"; the Blake works also included "Genesis: The Seven Days of the Created World")

1931

Sale Catalogue of the Private Library of Paul Hyde Bonner As Offered by Duttons, Inc (N.Y., 1931) <BB 207, 269, 469>

The sale included Blake’s Genesis (Tasso) manuscript, “Laocoon” (B), and Songs (o).

REVIEW &c


1932 January 27-29

§Hodgson, A Catalogue of Books from Various Sources ... a
Collection of Books By or Relating to William Blake, formed by the Late Dr. J.H.Clarke (London, 1932)


1932 December 19

Sotheby sale of Anthony Bacon Drury Butts (great grandson of Blake’s patron Thomas Butts) (1932)

The sale included “Blake’s Chaucer: An Original Engraving” (B) and Blake’s receipt of 29 June 1809 <BB 111, 355)

NOTICES &c


1933 January

§William H. Robinson Catalogue 42 A Miscellany of Rare Books ... and an Original Drawing by William Blake to Illustrate “Paradise Lost.” (London, 1933)

The drawing is “Satan, Sin and Death: Satan Comes to the Gates of Hell” <Butlin #520>.

1933 March 1

American Art Association-Anderson Galleries, sale of the library of Willis Vickery (N.Y., 1933)

15 Poetical Sketches [N] [$975 to Beyer]
16 Songs [Z] [$6,000 to Rosenbach]
17 Descriptive Catalogue [J] [$200]
19 Letter of 2 July 1800
21 Letter of 16 March 1804
22 Letter of February 1827
REVIEW

Anon., "Rare Books Bring $48,921 at Auction | Rosenbach Pays $6,000 for Blake's Own Copy of 'Songs of Innocence and [of] Experience' ...", New York Times, 2 March 1933 (Rosenbach bought the Songs, Barnet J. Beyer bought the Poetical Sketches)

1933 April 3

Sotheby sale (1933) <BB 408>

REVIEW, &c

Anon., “The Sale Room. Blake’s ‘Songs of Innocence’”, Times [London], 4 April 1933, p. 13 (Quaritch paid £410 for Innocence [N])

1933 December 12-1934 January 23

§National Gallery of Canada. William Blake and His Followers (Ottawa, 1934)

1933 December

§Art Institute, Chicago, Blake exhibition (Chicago, 1933)

REVIEW, &c.

Cary, Elisabeth Luther, "Drawings for Prints. Comment Based on a Rewarding Group of Examples at New York Public Library", New York Times, 24 December 1933 ("Chicago: Color-plates by William Blake are now on view in the

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827 The "Table of Collections" in BB pp. 57-66 records no original work by Blake at the Chicago Art Institute, though they do have a number of uncoloured
Print Galleries of the Art Institute")

1934 January-March

§Exhibition of British Art c. 1000-1860. Short Catalogue. (London: Royal Academy of Arts, Burlington House, 1934)

It includes 15 major Blake paintings, water colours, large colour prints.


1934 February 15

American Art Association-Anderson Galleries Paul Hyde Bonner collection (NY., 1934)

11 Visions of the Daughters of Albion [F] [$5,200, Rosenbach]

17 "Genesis: The Seven Days of the Created World" [$10.50]

REVIEWS

Anon., "Rare Editions Offered. | Blake Work Formerly Owned by Disraeli to Be Sold", New York Times, 11 February 1934 (the Paul Hyde Bonner collection to be sold includes Visions of the Daughters of Albion[F], "Genesis: The Seven Days of the Created World", and Little Tom the commercial engravings.
Sailor)
§Anon., "Blake Book Brings $5200; Rare Copy Owned by Disraeli", New York Times, 16 February 1934 (Visions of the Daughters of Albion [F])

1934 April
Art Institute of Chicago. William Blake and Two of His Young Followers.
I know of no catalogue for the work.

REVIEW
Elisabeth Luther Cary, "William Blake and Two of His Young Followers [Palmer and Calvert]", New York Times, 22 April 1934. <See BB #1357>
(The Art Institute of Chicago has just acquired 11 Blake prints for Virgil, to be seen at a "small but stimulating Blake exhibition at the Art Institute")

1934 July 11
§Sotheby and Co. Catalogue of the Collection of Important Paintings and Drawings Mainly by English Eighteenth and Nineteenth Century Masters, the Property of Colonel Fairfax Rhodes (deceased); Comprising Paintings by J.S. Cotman, John Constable (a portrait), George Romney, Richard Wilson, William Blake ... (London, 1934) 36 pp.
Col. Fairfax-Rhodes
31 "illustration to Urizen"<sup>828</sup> <Butlin #635, "Death

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<sup>828</sup> It is erroneously inscribed on the verso: "Illustration to 'Urizen', a poem by William Blake--who also made this drawing. It belonged to my father[.] Thomas H. Cromek".

1114
Pursuing the Soul> Through the Avenues of Life"
for Blair's Grave] [£40 to Jacob Schwartz]

1934 June 2-August
National Gallery of Victoria (Melbourne) Blake exhibition (1934)

No catalogue is known.

REVIEW
Anon., “Exhibition of Drawings and Engravings”,
Argus [Melbourne], 2 June 1934, p. 17 (a Blake exhibition “will be open [for two or three months] to the public from to-day”) <BBS 344>

1934
Pierpont Morgan Library exhibition of William Blake (N.Y., 1934)

Apparently there was no catalogue.

REVIEWS
§Elisabeth Luther Cary, “Fresh Light on Blake: Morgan Library Exhibition and Lecture by Mr Bimyon [i.e., Binyon]”, New York Times, 14 January 1934

1934
Pennsylvania Museum exhibition of Lessing J. Rosenwald’s Blakes (1934)

No catalogue is known.

REVIEWS
William Blake and His Circle
Part IV: Catalogues and Bibliographies

*Anon., “Interest in Blake’s Art Receives Impetus”, *Art Digest*, VIII (15 May 1934), 17<BB #962>


1934

**Minneapolis Institute** Blake exhibition (1934)

No catalogue of the exhibition is known.

REVIEW &c


1935


Butlin records no work belonging to Sylvia Beach or offered at Shakespeare & Co.

1935


A "Collection of Tracings and Facsimiles of Works by William Blake" including 13 Engravings" for Thornton's Virgil
1936 February 17-19

§*Messrs. Sotheby and Co. Catalogue of Valuable Printed Books, Illuminated and Other Manuscripts, Autograph Letters, Topographical Drawings of American Interest, etc.: Comprising the Library of Sir Algernon Methuen, Bt. (Decd.) ... Including: the Magnificent Butts-Crewe Copy of Songs of Innocence and [of] Experience (the Second Largest Known, and the Only One with Tinted Wash Borders); the Famous Copy of Young's Night Thoughts Coloured Throughout by Blake, also from the Butts-Crewe Collections; Very Fine Copies of Thel and Visions of the Daughters of Albion ... Which Will Be Sold by Auction ... (London, 1936)

Lots 349-516, 529-30 were important Blakes:
499 Songs [V] [£1,050 to Rosenbach]
501 Thel [B] [£420 to Quaritch]
503 Visions [M] [£540 to Quaritch].
505 Young, Night Thoughts (1797), coloured [A] [£580 to Robinson]

1936 March 11

American Art Association-Anderson Galleries, Library of the late Marsden J. Perry and Others (N.Y., 1936)

36 "A Breach in a City, the Morning After a Battle"
   <Butlin #189> [$2,000 to Charles Sessler]
37 Book of Thel [R] [$2,000 to Drake]

REVIEW

a City--The Morning after a Battle", was sold to Charles Sessler for $1,200, and *Thel* [R] was bought for $2,000 by James F. Drake)

1936 October 17-21
*Furness Library, University of Pennsylvania*, Works from the Collections of Lessing J. Rosenwald and A.E. Newton (1936)

No catalogue is known.

REVIEW


1936 December 9
*American Art Association/Anderson Galleries* sale (1936) <BBS 195>

21 Proofs for *Job* [now in Yale].

REVIEW, &c

§Anon., “Blake Engravings Bring $5,000 at Sale: Rare Set from ‘Book of Job’ ...”, *New York Times*, 10 December 1936

1936
*Philadelphia Museum of Art* exhibition (1936)

No catalogue is known.

REVIEW
§Anon., “Prints of Wm. Blake Seen in Philadelphia Exhibition
Includes Water-colors and Books ...”, New York Times, 18 October 1936 <BB>

1937 January 15-April

Campbell Dodgson, Aquarelles de Turner Oeuvres de Blake;

REVIEWS


André Fouquieres, "Le romantique William Blake", le Semaine a Paris [organe officiel du Syndicat d'Initiative Paris], No. 764 (15 janvier 1937) (it is a "magnifique exposition") In French


*Jean Adhémar, “Turner et Blake à la Bibliothèque nationale”, L’Illustration, CXCVI (1937), 137, in French <BB #783>

William Blake and His Circle
Part IV: Catalogues and Bibliographies


Pierre Messiaen, “William Blake, Poète lyrique”, Revue Bleu Politique et Littérale, LXX (1937), 125-27, in French (an introduction to Blake, with translations of poems, on the occasion of the exhibition) <BB #2217>

*A. Watt., “Notes from Paris: Three Master Water-Colourists: Blake, Turner, Guys”, Apollo, XXV (1937), 154-56 <BB #2934>

Paul Jamot, “Turner et Blake”, Études, CCXXXIV (1938), 592-603, in French <BB #1953>

1937 March-April
Austellung von Englischen Graphiken und Acquarellen: W. Blake und J.M.W. Turner (Vienna, 1937) <BB>

REVIEW


1937 March 2
Sotheby Catalogue of ... Lt. Col. W.E. Moss (1937) <BB>

The Blakes included “Accusers” (E), America (K and the copperplate of pl. a), Descriptive Catalogue (M), “Joseph of Arimathea” (D), Letter (30 January 1803), “Mirth” (B),
Poetical Sketches (O), Innocence (B), Songs (C, b, d), MS of Hayley’s Triumphs of Temper, and coloured Night Thoughts (B) <BB 77, 103-4, 106, 139, 267, 277, 321, 351, 405, 413, 426, 579, 642, 670>

REVIEWs, &c


1937 April 12-13


It includes "a collection of books on Fencing; Mountaineering; History; William Blake; etc., the Property of the late Rt. Hon. Sir Frederick Pollock, Bt., P.C., K.C. (sold by order of Sir John Pollock, Bt.)".

1937

Boston Museum Blake exhibition (1937)

No catalogue is known.

REVIEW


1937

Bernard Quaritch, No. 539 A Catalogue of Books including a fine set of The Atlantic Neptune and works on Bibles, etc.,
William Blake and His Circle
Part IV: Catalogues and Bibliographies

Bibliography, The Drama and the Stage, English Literature printed since 1700, Fine Arts, Genealogy, Heraldry and Topography, Scotland, Wales and a selection of Important New Books (London, 1937) <Huntington>

432 John Scott, Poetical Works (1782), "contemporary calf, gilt, the joints repaired". "It has not, we believe, been noted before that two variants exist of the 1782 edition. In Variant A, presumably the earlier, the verso of leaf A4 is occupied by 15 lines of Errata. In Variant B this leaf is blank and the errata, with one exception, are corrected in the text. Although the setting up of the variants corresponds, page for page, the pagination differs, owing to a fly-title to the Elegies being present in Variant B, but not in A. The present copy is of the second variant." £2.2.0

1938 April 5
American Art Association sale (N.Y., 1938)

279 Songs [L]
280 Jerusalem [J]
281 America [d]

REVIEW
Anon., "Blickling Homilies sold for $38,000...", New York Times, 6 April 1938 (Songs [L] was sold to Charles Sessler for $5,400)

1938 May 25-26
§American Art Association/Anderson Galleries. Americana, Autographs, Library Sets, First Editions... Two
Important Letters by William Blake ... (N.Y., 1938)

73 Blake's letter of 2 July 1800
74 Letter of February 1827

1938 July

Wilson Gallery exhibition (1938)

No catalogue is known, and Butlin lists no Wilson Gallery exhibition.

REVIEW


1938 November 2-3

*Parke-Bernet Galleries, William Blake: The Renowned Collection of ... the late George C. Smith, Jr (1938)<BB>

REVIEWS


1938 December 2

Christie Catalogue of... William Blake (1938)

Miss Enid Morse sold “The Infant Jesus Saying His Prayers” <Butlin #473>. 
William Blake and His Circle
Part IV: Catalogues and Bibliographies

REVIEW, &c

(“The Infant Christ” sold to Colnaghi)

Anon., "Blake Drawings Bought", *Evening Post*
[Wellington, New Zealand], CXXXVI, 135 (5 December 1938), 9 (Christie's sold 17 woodblocks for £661)

1938 December

*Fine Prints Old and New Drawings and Sculpture: Catalogue No. 81* (N.Y.: The *Weyhe Gallery* 794 Lexington Avenue, December 1938)

There are important Blakes as lots 120-43, including *Jerusalem* pl. 50-51, 99 and *Europe* pl. (13-14), (11, 17), 15 from the "MacGeorge Coll.", *Songs* pl. 21-22, 38-39 from the "Charles Eliot Norton Coll.", Dante "brilliant proofs on indialaid paper", *Job* pl. 5, 7, 10, 12, 16-7, 21 plus a "complete set of 21 engravings, early proof states, paper wrappers with original paper label, 1825", 3 Virgil prints (two of them "proof[s] from the Palmer Coll."), and a drawing for the title page of Blair's *Grave*. (I am grateful to Mr. N.W. Lott for reproductions from the catalogue.)

1938


REVIEW

1938
**Philip Brooks**, "Notes on Rare Books", *New York Times*, **22 January 1939**

1938

**Bernard Quaritch**, *No. 550 A Selection of Interesting Books on a Great Variety of Subjects With 27 illustrations* (London, 1938) <Biblioteca La Solana>

47 Blair, *The Grave* (1808), "original boards, with printed label, ENTIRELY UNCUT", £10.10.0

1939 February 10 ff.

[Edwin Wolf 2nd and Elizabeth Mongan], *William Blake 1757-1827: A Descriptive Catalogue of an Exhibition ... Philadelphia Museum of Art* (1939) <BB>

REVIEWS &c

**Anon.**, "Out of Town", *New York Times*, **4 December 1938** (an announcement)

**Anon.**, “Genius of William Blake”, *Art Digest*, XIII (1 January 1939), 11 (seen at the Philadelphia exhibition) <BB #947>

**C.H. Bonte**, “Assembling Blake Show: Display Opening At Art Museum”, *Philadelphia Enquirer*, **1 January 1939** <BB #1257>

**Anon.**, “Blake Exhibition Opens Today in Philadelphia”, *Philadelphia Transcript*, **10 February 1939** <BB #870>

**Anon.**, “Blake Exhibition Opens Today in Philadelphia”, *Boston Evening Transcript*, **11 February 1939** <BB #869>


C.H. Bonte, “Blake Exhibit at Museum. Artist and Seer And also Poet”, *Philadelphia Inquirer*, 12 February 1939 <BB #1258>

*Dorothy Grafly*, “Blake’s Art Exhibition Amazing. Makes U.S. Mecca for His Work”, *Philadelphia Record*, 12 February 1939 <BB #1720>

Anon., “America Pays Homage to Britain’s Only Mystic”, *Art Digest*, XIII (15 February 1939), 12 <BB #821>


Anon., “America Celebrates Blake: All-Native Loans to a Great Philadelphia Show”, *Art News*, XXXVII (18 February 1939), 8, 19-20 <BB #820>


Dorothy Grafly, “A William Blake Exhibition”, *Christian Science Monitor*, 18 February 1939 <BB #1721>


Anon., “Blake at the Philadelphia Museum”, *Magazine of Art*, XXXII (1939), 46 <BB #848>
*Philip Hofer, “Blake Exhibition in America”, *Burlington Magazine*, LXXIV (1939), 82-85 <BB #1865>


*Boies Penrose, “William Blake”, *Art in America and Elsewhere*, XXVII (1939), 97-98 <BB #2378>

1939

A.S.W. Rosenbach, *The March of Books Through the Ages* (1945)

45 *Descriptive Catalogue* (M), $375 [bequeathed to the Rosenbach Foundation]

1940 November 12 ff.

National Gallery of Victoria Print Department (Melbourne) exhibition of Blake’s Dante watercolours (1940)

No catalogue is known.

REVIEWS

*Basil Burdett, “That Strange Genius called William Blake”, *Herald* [Melbourne], 9 November 1940 (a general account of Blake, heralding the exhibition to open next week) <BBS 429>

Anon., “Seer, Painter and Poet”, *Age* [Melbourne], 12 November 1940 (announcement of Blake’s Dante drawings “which are now on view for the first time at the print section” of the National Gallery of Victoria) <BBS 348>
John Harcourt, “Art Exhibitions: Blake Drawings at Gallery”, *Argus* [Melbourne], 12 November 1940 (the exhibition of Blake’s Dante drawings “will open to-day in the Print Gallery” of the National Gallery of Victoria; “praise of them could hardly be too lavish”) <BBS 501>

Anon., ”Exhibition of Blake’s Prints”, *Sun* [Melbourne], 13 November 1940 (announcement of the exhibition of Blake’s Dante drawings at the National Gallery of Victoria; “These are works which everyone can enjoy”) <BBS 344>

1941 March
Sydney Blake exhibition (1941)
  
No catalogue for the exhibition is known.

REVIEW

Frank Medworth, “Exhibition of Blake’s Art”, *Morning Herald* [Sydney], 19 March 1941 (a letter to the editor extending “congratulations ... on ... the current exhibition of pictures by William Blake – ‘Mad Blake’ – in Sydney’s gallery on the Domain” <BBS 570>

1941 April 16-18, May 14-16, October 29-30
Parke-Bernet Galleries, Rare Books, Original Drawings Autograph Letters and Manuscripts Collected by the late A. Edward Newton (1941) <BB>

REVIEWS

Margaret Williamson, “Dealers Get Book Rarities; Blake Item Goes for $4,400", *Christian Science*
Monitor, 18 April 1941 (water-colour for “When the Morning Stars ...”) <BB #2976>
Anon., “Rare Books Sold in New York. High Prices for Blake Drawings”, Times [London], 14 May 1941 <BB #1025>

1941 October 21-December 14
M. Knoedler and Company [N.Y.], Cleveland Museum of Art, Water Colours by William Blake for Bunyan’s The Pilgrim’s Progress (1941)<BB>

REVIEWS
§Anon., “Blake Drawings To Be ... Displayed To Aid Agencies: Exhibition at Knoedler’s ...”, New York Times, 5 October 1941
Anon., “Blake Exhibition Scheduled”, Art Digest, XVI (15 October 1941), 7 <BB #871>
Carlyle Burrows, “Blake Drawings on View”, Christian Science Monitor, 8 November 1941 <BB #1322>
Anon., “Blake’s Bunyan: A Rediscovery: The Long-Lost ‘Pilgrim’s Progress’ Illustrations Plead the
Cause of England’s Homeless Children”, *Art New*, XL (14 November 1941), 26 (about the Knoedler exhibition “for the benefit of the Refugees of England, Inc.”) <BB #904, corrected in BBS 342>

*Ella S. Siple*, “Art in America”, *Burlington Magazine*, LXXX (1942), 77-78 <BB #2708>

### 1940 December

Boston Museum exhibition of Blake.

No catalogue is known

REVIEW

Anon., "Here, There, Elsewhere ... Boston", *New York Times*, 29 December 1940 (The Boston Museum exhibited Blake's 29 watercolours for *Pilgrim's Progress*, "the first time they have been shown since their discovery" by Geoffrey Keynes last year)

### 1941 March

Sydney Blake exhibition (1941)

No catalogue for the exhibition is known.

REVIEW

Frank Medworth, “Exhibition of Blake’s Art”, *Morning Herald* [Sydney], 19 March 1941 (a letter to the editor extending “congratulations ... on ... the current exhibition of pictures by William Blake – ‘Mad Blake’ – in Sydney’s gallery on the Domain” <BBS 570>

### 1941 April 16-18
Parke-Bernet Galleries. Rare Books Original Drawings Autograph Letters and Manuscripts Collected by the late A. Edward Newton ...[Part I] For Public Sale (N.Y., 1941)

REVIEW
Anon., "Rare Books Bring $97,105 at Auction | 1,500 Crowd Galleries as 139 lots From Library of Late A.E. Newton Are Sold | Blake Items Features | Rosenbach Pays $10,100 for Water-Color--English Bible of 1435 Goes for $3,400", New York Times, 17 April 1941 ("Dr. A.S.W. Rosenbach paid $10,100, the evening's highest price ... for ... Blake ... 'The Great Red Dragon'" <Butlin #520>; Rosenbach also bought "The Ghost of Samuel Appearing to Saul" <#458>, Europe [E] ($8,000), Urizen [B] ($8,250), Marriage [F] ($6,300), Songs of Innocence and of Experience [D] "with the cancelled plate, 'The Regenerate Soul'" [pl. 1] ($6,100); Sessler bought "Christ Raising the Son of the Widow of Nain" <#483>, For Children [C] ($3,000), and Young, Night Thoughts [coloured copy A] ($1,750); Thomas J. Gannon bought "The Wise and Foolish Virgins" <#480> ($3,100); and Gabriel Wells bought America [Q] and 3 drawings ($5,500)

1941 April 22
Parke-Bernet auction (N.Y., 1941)
144 Hayley, Ballads (1805) inscribed to Weller [now Pierpont Morgan Library [062 447])

1942 January 14
Parke-Bernet Galleries, Inc, *The Splendid Library of Mr and Mrs Anton G. Hardy including The Important Painting in Tempera "Faith, Hope, and Charity" By William Blake* (N.Y., 1942) <Yale>

19 "Faith, Hope, and Charity" <Butlin #428, "Charity">, reproduction [$2,100 to Sessler (for Charles J. Rosenbloom)]

20 "A Dream of Thiralatha" [*America* pl. d, #267], colourprint, 8⅝ x 9⅜", matted; acquired by Osmaston "in [14 January] 1904" [$575 to Rosenbach]

22 "The Death of the Good Old Man" <#631, copy of the upper part of Schiavonetti's engraving>, wash drawing

24 Burger, *Leonora*

25 Young, *Night Thoughts* (1797)

26 Blair, *The Grave* (1808)

27 *Job*

**REVIEW**


**1942 July 20-21**


Includes "collection of books on ... William Blake" from other collections.
1943 June
Exhibition by the Woman's Club of Erie, Pennsylvania, in the art room of the Erie Public Library, 1943

REVIEW
Anon., "An Exhibition in Erie, Penn.", New York Times, 24 January 1903 ("The Woman's Club of Erie, Pennsylvania, had a book exhibition recently ... in the art room of the Erie Public Library .... An interesting volume lent by William Doxey of New York was Young's 'Night Thoughts,' with forty-two illustrations by William Blake, colored by the artist's own hand.")

1943 August 20-October 24
§National Gallery of Canada. Engravings and Etchings by William Blake (Ottawa, 1943)

1945 February 18 ff.
National Gallery of Victoria (Melbourne) exhibition of Blake’s Dante watercolours (1945)
   Apparently no catalogue was issued.

REVIEWS
Alan McCulloch, “Blake Drawings on View at Gallery”, Argus [Melbourne], 17 February 1945 (announcement of the exhibition which opens tomorrow) <BBS 568>

*Clive Turnbull, “‘Treasure’ Out for Airing”, Herald [Melbourne], 17 February 1945 (a general
account of Blake, as a herald of the exhibition which opens tomorrow) <BBS 665>

Anon., “National Gallery – Print Section”, Age [Melbourne], 19 February 1945 (Blake’s Dante drawings “are poor things .... In these illustrations he diminishes what he touches”) <BBS 347>

George Bell, “Impressive Selection Of Blake Drawings”, Sun [Melbourne], 20 February 1945 <BBS 364>

1945 April 19

Christie sale (1945) <BB 128>

Mrs M.J. Mathews sold Thel [K].

REVIEW &C

Anon., “The Sale Room: Blake’s ‘The Book of Thel’”, Times [London], 10 April 1945, p. 6 (Thel was sold for £540)

1945


13 Book of Thel [K] (1789), "8 plates on 8 leaves, including the small plate at the beginning, 'Thel's Motto,' printed in green, COLOURED COPY; half morocco ... DELICATELY COLOURED WITH WATER COLOUR WASHES, GREEN
PREDOMINATING. THE PAPER HAS NO WATER-MARK ... THE TWO LINES, 'WHY A TENDER CURB ...' AND 'WHY A LITTLE CURTAIN ...', ARE INTACT. IN A FEW COPIES ... THESE LINES ARE ERASED. THE LEAVES MEASURE 29.5 x 23 c.m.", £700.0.0, $2800.00

1946 May 10

1946 December 3
Parke-Bernet sale of Fred W. Allsop (N.Y., 1946) <BB 106>

REVIEW
§Anon., “Blake Book Yields $6,000! First Issue of ‘America a Prophecy’ Is Sold at Auction”, New York Times, 4 December 1946, p. 44 (lot 21 was America [Q])

1946 December 6
William Blake and His Circle
Part IV: Catalogues and Bibliographies

1947 June 7-July 20
British Council exhibition of William Blake Paris-Antwerp-Zurich (1947) <BB>

REVIEW, &c
Anon., “Blake Exhibition on the Continent”, Times [London], 8 May 1947, p. 6 (announcement)

1947 October 7-December 6
Exhibition or Water Colors and Drawings by William Blake [in the] Fogg Museum of Art (Harvard University) (Cambridge, Massachusetts, 1947) <BB #656>

REVIEW

1947 November 22 ff.
§National Gallery of Canada. The Engravings of William Blake, Calvert and Palmer (Ottawa, 1947)

1947 December
A.S.W. Rosenbach, Catalogue 47 (1947)
75 Young, Night Thoughts (1797), coloured copy (K), no price

1947
A.S.W. Rosenbach, Catalogue (1947)
105 Aeschylus, Tragedies (1799), Blake's copy, $345
1947

**Bernard Quaritch**, *Catalogue 649* (London, 1947)

<Biblioteca La Solana>

A "Collection of Tracings and Facsimiles of Works by William Blake" including 13 "engravings" for Thornton's *Virgil*

1947

**A.S.W. Rosenbach**, Catalogue (1947)

105 Aeschylus, *Tragedies* (1799), Blake's copy, $345

1947

**Tate Gallery**, *William Blake, 1757-1827*; **Galérie René Drouin** (Paris); **Musée royal des Beaux-Arts** (Anvers, Brussels); *Ausstellung der Werke von William Blake [1757-1827]*, **Kunsthaus Zurich** (1947)<BB>

REVIEWs

*G.M. Michael Drucker*, “William Blake”, *Arts (Beaux arts)*, No. 108 (28 March 1947), 1, 5, in French (on the exhibition at the René Drouin Gallery) <BB #1518>

Anon., “Four English Painters”, *Times* [London], 21 August 1947, p. 5; see also “Four Great British Artists”, p. 7 (trivial notices of the exhibition of Blake, Constable, Hogarth, and Turner) <BB #942>


*Maurice Collis, “A Display of British Genius”, Time and Tide, XXVII (1947), 932 <BB #1410>

René Guilly, “Blake, Lapicque, les Fauves”, Revue Internationale, III (1947), 358-62, in French <BB #1761>

Perspex [Horace Shipp], “Current Shows and Comments. Manners and Modes”, Apollo, XLVI (1947), 77-78 <BB #2383>

J. Piper, “English Painting at the Tate”, Burlington Magazine, LXXXIX (1947), 285 <BB #2410>

1949 March 3


1949 July 22

[Geoffrey Keynes], Catalogue of Original Works by William Blake the property of the late Graham Robertson, Esq. Which
will be sold by *Christie, Manson & Woods, Ltd.*, July 22, 1949<BB>

REVIEWs &c


*Anon.*, “Graham Robertson Blake Pictures To Be Sold”, *Illustrated London News*, 9 July 1949, p. 67 <BB #950>


*[H. Granville Fell]*, “Dispersal of the Graham Robertson Blakes at Christie’s”, *Connoisseur*, CXXIV (1949), 52-53 <BB #1604>

George Goyder, "The Great Blake Sale--22 July 1949", Chapter XXII (pp. 87-88) of his *Signs of Grace with Additional Chapters by Rosemary Goyder* (London: The Cygnet Press, [1993]) (an account of the secret manoeuvres by which The Blake Trust secured twenty pictures at Graham Robertson's sale at Christie's for English institutions)

1949 September


William Blake and His Circle
Part IV: Catalogues and Biubliographies


947  Malkin, A Father's Memoirs (1806), "original boards, rebacked, uncut", £1.5.0, $5.00

971  Blair, The Grave (1808), "boards, with the original printed label, slightly rubbed, mounted on the upper cover; entirely uncut ... THE WORDS 'SUBSCRIBERS' COPY' ... ARE PRESENT",
    £25.0.0, $100.00

[Verso of the back cover], The Book of Thel [K] (1789), "8 plates on 8 leaves, including the small plate at the beginning, 'Thel's Motto,' printed in green, COLOURED COPY; half morocco ... delicately coloured with water-colour washes, green predominating. The paper has no water-mark ... the two lines, 'Why a tender curb ...' and 'Why a little curtain ...', are intact. ... The leaves measure 29.6 x 23 cm",
    £700.0.0, $2,800.00

1949
Aspects of The Life and Work of William Blake by Ruthven Todd. Catalogue of an Exhibition of Drawings and Books Arranged by the British Council in the Fung Ping Shan Library University of Hong Kong (Hong Kong, 1949 Price One Dollar) Text in English (1-14) and Chinese (10-1 [sic]) 8°

The works are 103 "Illustrations to Dante's Divine
Comedy" and modern books on Blake (1880-1945).

1949

**Bernard Quaritch**, No. 672 *A Catalogue of Books of English Literature & History* (including translations) together with *Books from Modern Presses and a Selection of Books on Bookbindings, Classics, Fine Arts, French Literature and History, Natural History, Science* (including Mathematics, Medicine, etc.), *Sports and Pastime, Travel*, mostly in fine condition, *Suitable for Presentation, also a selection of New and Recent Books* (London, 1949)<Biblioteca La Solana>  
122  *The Book of Thel* [K] (1789) [described as in Quaritch No. 633 (1945)], £700.0.0

1950 April

§**The Fine Art Society** Catalogue 1062. *Spring Exhibition of Early English Water-Colours and Drawings* (April 1950)  

1950 November 24


1950 December 8

§**American Book Auction. The Important Library of William**
H. Atkinson and Other Consignors (N.Y., 1950) Sale code 174
The subjects include art books, William Blake, and books about books.

1950
   679 Job (1825), "in Proof State on ordinary paper; newly bound in half morocco gilt, edges uncut .. THE PAPER IS WITHOUT WATERMARK", £32.0.0

1951
Bernard Quaritch, No. 693 A Catalogue of Books of English Literature and History (including translations), Music and Dancing (London, 1951) <Biblioteca La Solana>
   37 Blair, The Grave (1808), "half morocco", £10.0.0, $28.00

1951
The Tempera Paintings of William Blake: A Critical Catalogue (1951) <BB>

REVIEWS &c
Anon., “Blake Exhibition: Tempera Paintings”, Times [London], 13 June 1951, p. 6 (announcement)
§A.C. Sewter, “Round the London Art Galleries”, Listener, 19 July 1951
1952 March 10-11
Includes "Linnell's copy of Blake's illustrations of the book of Job, 1825".

1952 March 24-26
Messrs. Sotheby & Co. Catalogue of Printed Books Comprising Valuable Printed Books on Art, Including ... Works by and Relating to, William Blake, the Property of Philip Alden Wright, Esq. Which Will Be Sold by Auction ... on Monday, the 14th of March 1952, and two Following Days (London, 1952). <Not in BB or BBS>

1952
Kerrison Preston, The Blake Collection of W. Graham Robertson described by the Collector (1952) The William Blake Trust <BB>

REVIEWS
§Kathleen Raine, New Statesman and Nation, 6 September 1952, p. 270 (with another)
§Anon., Times Literary Supplement, 15 August 1953, p. 530
§J.M., Connoisseur, CXXII (1953), 119

1953 July 20-21
§Sotheby and Co. Printed Books ... Collections of Works by, and after, William Blake ... (London, 1953)
469 No Natural Religion [L1] £205
William Blake and His Circle
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470  *No Natural Religion* [L2], _All Religions are One_ pl. 1, and *For the Sexes* [L] pl. 21 [£42]
484  *For the Sexes* [L], pl. 2, 4-8, 10-14, 16-18 [£64]

1953 Winter

**Huntington Library and Art Gallery** Blake exhibition (1953)

No catalogue is known.

**REVIEW**

Anon., “William Blake”, Henry E. Huntington Library and Art Gallery *Calendar of the Exhibition, November-December 1953*, pp. [1-2] (“This winter the Huntington Library is exhibiting ... all of its original watercolour drawings by William Blake, together with many of Blake’s engravings and color plates”) <BBS 350>

1953


The typescript corrected carbon copy and the corrected and final printers' proofs, with a letter from Robert F. Gleichner to Edwin Wolf 2nd dated 3 March 1952 are in the Library of the Grolier Club, N.Y.

**REVIEWS**

§David G. Williams, *Library Quarterly*, XXV, 1 (January 1955), 130-31
1953

Bernard Quaritch, No. 714 A Catalogue of Books of English Literature and History (including translations) Printed During I the Eighteenth Century II Nineteenth and Twentieth Centuries, also Music and Dancing (London, 1953) <Biblioteca La Solana>

239 Blair, The Grave (1808), "boards, with the original printed label, slightly rubbed, mounted on the upper cover; entirely uncut ... the words 'Subscribers' Copy' ... are present", £21.0.0, $58.50

1954 January 25-26


Includes "books on William Blake".

1954

Fitzwilliam Museum exhibition of Blake’s from the Keynes collection (1954)

Apparently there was no catalogue.

REVIEW


1954

The Blake lots are 1-70, 668-70, including Blake's copy of Barry's *Account of a Series of Pictures* (1783) and nine works inscribed "Original Drawings by William Blake" [now in the New York Public Library], "an interesting imposture".

1954

§Charles J. Sawyer, Ltd. *Catalogue 220*: Oil Paintings, Original Drawings in Water-Colour and Other Media by William Blake, Thomas Rowlandson, Thomas Baines and Arthur Rackham, also Bronzes, Sculptures, etc. All of Literary or Historical Interest, Offered for Sale (London, 1954), 25 cm, 40 pp.

3 Visionary Head of Corinna [Butlin #708], previously offered in his Catalogue 196 (1949), Lot 1, both at £175.

1955 January 12

§Swann Auction Galleries. Important Americana; the Revolution; the West; Civil War; Confederacy; Western Pioneer Letters; Maximilian's Travels with the Atlas; the 1820 "Picturesque Views of America"; Fine William Blake Collection (N.Y., 1955) 22 cm, 33 pp., 320 lots

1955

Bernard Quaritch, No. 743 A Catalogue of Literature in English (including translations) together with books on Music and Dancing (London, 1955) <Biblioteca La Solana>

107 Malkin, *A Father's Memoirs* (1806), "original boards, uncut; rebacked, but with the label replaced", £14.0.0, $39.20
108 Young, *Night Thoughts* (1797), "original boards, ENTIRELY UNCUT, back rather chipped and boards slightly soiled ... enclosed in a limp blue morocco protective case ... Explanation of the Engravings, is present", £65.0.0, $182.00

824 Young, *Night Thoughts* (1797), "half green calf ... With the leaf 'Explanation of the Engravings' ... 16 9/16 x 12¾ inches, with many uncut edges, one imprint being missing", £25.0.0, $70.00

1956 January 12

§Swann Auction Galleries, *Important Americana; the Revolution; The West; Civil War; Confederacy; Western Pioneer Letters; Maximilian Travels with the Alters[?]; the 1820 "Picturesque Views of America"; Fine William Blake Collection; Art and Illustrated Books; Collection of Books in French, Curiosa, General Literature. (N.Y., 1955) <Grolier Club>

1956 February 27-28


531 *Urizen* [A] [£6,800 to Howard Samuel].

1956

William Blake and His Circle
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REVIEW


1956


42 Flaxman, *Naval Pillar* (1799), "original wrapper; entirely uncut", £10, $28

43 Malkin, *A Father's Memoir* (1806), "half calf", "The half-title is wanting", £8, $22.40

44 Virgil, *Georgica* (1827), "red morocco, gilt panelled back and sides, gilt inside borders and edges, green watered silk linings; a little foxed", "With an inscription on half-title:--'For William Blake, Esqre. from William Sotheby with his kind regards--London, June 25th, 1828."[^829] £10, $28

1957 April

Grolier Club Exhibition (1957)

No catalogue is known.

REVIEWS


Anon., “Blake Centenary in America”, *Times Literary Supplement*, 17 May 1957, p. 312 <BB #853>

[^829]: The poet died in 1827; this is another William Blake.
1957 June

Marjorie C. Wynn, Blake exhibition at Yale University Library (1957)
No catalogue is recorded

REVIEW
Anon., "Blake's Works Shown | Yale Display Includes an Old Apology on Woodcuts", New York Times, 30 June 1957, p. 58 (The catalogue was arranged by Miss Marjorie C. Wynne; the "Apology" is for the plates in Thornton's Virgil [1821])

1957 July 4-November 3

Victoria & Albert Museum exhibition of Blake and His Followers (London, 1957)
No catalogue was issued.

REVIEWS
§Denys Sutton, “Blake and His Era: Art and Mysticism”, New York Times, 1 September 1957 (with another) <BB>
§Anon., Observer, July 1957 (a notice)

1957 July 15

Christie, Collection of the late Col. Gould Weston (1957) <BB #652>

REVIEWS
William Blake and His Circle
Part IV: Catalogues and Bibliographies

Anon., “Blake Drawings Sold for 4,000 Gns: Record Price for Single Chinese Plate”, *Times* [London], 16 July 1957, p. 12 (two Blake drawings went to Sessler)

Terence Mullaly, “Drawing by Blake Sold for 4,000 gns. ‘American Buyer”, *Daily Telegraph* [London], 17 July 1957 (the “drawing” is the colour-print [of “God Judging Adam”] sold to Sessler) <BBS 581>

1957 October 18-December 1


REVIEWS


* Anon., “Queen Elizabeth Loans Pictures to Show”, *Washington Post*, 16 October 1957 <BB #1023>

* Leslie Judd Portner, “Queen’s Treasures in Blake Show”, *Washington Post*, 20 October 1957 <BB #2433>

*Ulrich Weisstein, “Blake at the National Gallery”, *Arts*, XXXII (January 1958), 42-45 <BB #2942>

1957 November 22-1958 June 20


1957

British Museum Bicentenary Exhibition of *William Blake and His Circle* (London, 1957) <BB #680>

The only catalogue is a mimeographed list of 199 Blake entries.

REVIEWS

Stephen Bone, “Divided Heritage: Blake the Artist at the British Museum”, *Manchester Guardian*, 30 April 1957, p. 5 <BB #1256>


Stephen Bone, “Divided Heritage: Blake the artist at the British Museum”, *Manchester Guardian*, 30 April 1957, p. 5 <BB #1256>

Anon., untitled, *Listener*, 9 May 1957

§Denys Sutton, “Blake and His Era: Art and Mysticism”, *New York Times*, 1 September 1957 (with the exhibition at the Victoria & Albert Museum)

Perspex [Horace Shipp], “Current Shows and Comments. Blake the Anti-Academic”, *Apollo*, LXV (1957), 199-200 <BB #2382>
William Blake and His Circle
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Terence Mullaly, "Blake in His Time and Ours", Daily Telegraph [London], Spring 1957

1957
Grolier Club Exhibition (1957)
No catalogue is known.

REVIEW

1957
Bernard Quaritch, No. 765 English Literature and History (including translations) Printed After 1700 together with a few Autograph Letters and Manuscripts (London, 1957) <Huntington>

52 Flaxman, Naval Pillar (1799) [description as in catalogue 52 (1956)]
53 Malkin, A Father's Memoirs (1806), "original boards, uncut; rebacked, but with the label replaced"

1957
The 1957 edition includes reproductions of 174 Bible illustrations.

REVIEWS
William Blake and His Circle
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*Anon., "Mystic Visions", *New York Times*, 24 November 1957 (A "truly monumental task, admirably carried out")

§Anon., *Times Literary Supplement*, 13 December 1957, p. 572

§J. Bronowski, *New Statesman*, LIV (14 December 1957), 822

1957

Bicentenary exhibition of Blake his followers at the *Victoria & Albert Museum*, 1957.

Apparently no catalogue was issued.

REVIEWS &c

*Anon., "Blake and His Followers", *Times* [London], July 1957 (account of the exhibition)


1957

§To Celebrate the Bicentenary of William Blake, Painter, Poet, Engraver, and Mystic ([London:] *Saint Pancras Public Libraries*, [1957])


1957, 1971, 1990

William Blake and His Circle
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(1971)<BB>C.  *William Blake 1757-1827* (London: Tate Gallery, 1990) Tate Gallery Collections: Volume Five 1990 Nicholas Serota, "Preface" (pp. 7-8); Krzysztof Cieskowski, "The Formation of the Collection" (pp. 11-16); Butlin, "The Art of William Blake" (pp. 17-26), plus the list of 172 Blake works plus an appendix of associated works (pp. 42-48), most of which are reproduced.

REVIEWS &c

Anon., "Blake Exhibition at the Tate", Times [London], 30 November 1957

§Anon., Times Literary Supplement, 14 February 1958, p. 89

1958 February 10

Christie sale (1958) <BB 109>

REVIEWS &c


Anon., “200 gns. For Rare Blake Print”, Daily Telegraph [London], 11 February 1958) (“yesterday” Agnew bought “The Ancient of Days” [B] [actually a Muir facsimile, see BBS 109]) <BBS 349>

1958 March 3-4

47 Young's *Night Thoughts* (1797) coloured [copy Q] [£680 to Traylen]

1958 May 19


REVIEWS


1958

Bernard Quaritch, No. 783 *A Catalogue of Books of English Literature and History (including translations) Printed After 1700, also books on Music and Dancing* (London, 1958830) <Huntington>

52 Blair, *The Grave* (1808), "half morocco, a little rubbed ... with many uncut edges", £15, $42

53 Virgil, *Pastorals*, ed. Thornton, 2 vols. (1821), "the last woodcut by Blake is slightly cut into at foot and titles of 3 others cut off or shaved; nineteenth century calf, back defective", £150, $420

1959

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830 Date-stamped on receipt at the Huntington "SEP 8 1958".
National Gallery (Washington, D.C.) Blake exhibition (1959)
   No catalogue is known.
   REVIEW &c

1959
Pierpont Morgan Library Blake exhibition (N.Y., 1959)
   No catalogue is known.
   REVIEW

1959, 1995, 2000
   The Martino publication is a photographic reprint in 150 copies.

1960
Frick Art Gallery exhibition of Blake’s watercolours for Pilgrim’s Progress (1960)
   Apparently there was no catalogue.
   REVIEW

1960
The collection by the Rev. Arthur Chichester Crookshank (1889-1958) focuses on Blake (No. 90-201), Hayley, and Chichester printing (p. viii).

1960, 1962
Kerrison Preston, Notes for a Catalogue of the Blake Library at The Georgian House Merstham (1960, 1962) <BB>

REVIEWS
§Anon., Times Literary Supplement, 28 July 1961, p. 472
Anon., Philological Quarterly, XLI (1962), 571
§Geoffrey Keynes, Library, 5S, XVII (1962), 172-73

1961 March 13-14
The Property of E.W. Keese Esq. of New York City
503 Poetical Sketches [E] [£1,300]

REVIEW &c
15 March 1961, p. 7 (*Poetical Sketches* [E] sold to Hollings)

1961 October 27

§*Christie, Manson & Woods. Catalogue of Fine English Pictures and Drawings, the Properties of the Lady Elizabeth Clyde, Mrs. G.R. Delaforce, the Viscountess Lee of Fareham, the Late Dowager Viscountess Harcourt \(^{831}\) ... and Others Which Will Be Sold at Auction by ... on Friday, October 27, 1961 (London, 1961)

43 Blake's "The Horse" <Butlin #366> [sold by Upholland College, £67,638 to Colnaghi]

**REVIEW, &c**


1962 March 14

Sotheby sale (1962)

**REVIEW**


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\(^{831}\) Lady Hesketh wrote on 16 June 1802 about the first of Hayley's *Designs to a Series of Ballads* (1802) illustrated by Blake that she had "sent one to Lord & Lady Harcourt" [William Harcourt (1743-1830), Third Earl of Harcourt, Field Marshall, and his wife Mary (d. 1833)] (*BR* (2) 132).
1962 April 30-May 1
"comprising ... works by, or about, William Blake".

1962 June 25-26
Includes "Young's Night Thoughts and Blair's Grave, illustrated by William Blake".

1964 April 28-May 24
Frick Art Gallery exhibition of Blake’s watercolours for *Pilgrim’s Progress* (N.Y., 1964)
No catalogue is known.

REVIEW

1964
William Blake: *Dichter, Drucker, Prophet* (1964)
Reviews &c

Nigel Gosling, “A New Look at the Old Rebels”, Observer [London], 9 July 1964 (with others) (in part a review of the Tate exhibition)

Anon., "Blake as Artist-Printer", Times [London], 15 July 1964 (a puff)


Anon., “Blake at the Tate”, Times Literary Supplement, 23 July 1964 <BB #849>


Neville Wallis, “Blake’s Vision”, Spectator, No. 7103 (14 August 1964), 212 <BBS 671>


¶John E. Grant, Nation, CC (25 January 1965), 91

¶Werner Helwig, Rheinische Post, 11 September 1965, in German (Dichter, Drucker, Prophet)

¶Anthony Blunt, New York Review of Books, 28 October 1965 (with 4 others)

¶Hans A. Halbey, Frankfurter Allgemeine Zeitung, 30 October 1965, in German (Dichter, Drucker, Prophet)
§Anon., *Times Literary Supplement*, 2 December 1965, p. 1104 (Keynes’s *Study*, with another)

D.V. E[rdman], *English Language Notes*, III (1965), 24

§Anon., *St. Galler Tagblatt*, No. 438 (?1965), in German (*Dichter, Drucker, Prophet*)

§Phillip Wolff-Windegg, *Basler Nachrichten* (?1965), in German (*Dichter, Drucker, Prophet*)

§Laurence Whistler, *Connoisseur*, CLXI, 650 (April 1966, American Edition), 267 (Keynes’s *Study*, with another)

§Kenneth Garlick, *Modern Language Review*, LXI, 3 (July 1966), 503-4 (Keynes’s *Study*, with another)


§Curt Grützmacher, *Die Kunst und das Schöne Heim*, No. 1 (1966), in German (*Dichter, Drucker, Prophet*)

§Laurence Whistler, *Connoisseur*, CLXI (1966), 503-4

§Margaret Willy, *English*, XVI, 91 (March 1966), 22 (Keynes’s *Study*)

§Theosophist [Madras], LXXXIX, 8 (May 1968), 128-29

1964


See G.E. Bentley, Jr, “A Supplement to G.E. Bentley, Jr., and Martin K. Nurmi, A BLAKE BIBLIOGRAPHY (1964)”, *Blake Newsletter*, II, 4, Part ii (April 1969), 1-29, and

**REVIEWS**

§ *Book Collecting World*, IV (21 September 1964)

§ *Antiquarian Bookman* (30 November 1964)

§ *L.W. Griffin*, *Library Journal*, LXXXIX (1964)


*Börsenblatt für den Deutschen Buchhandel*, XXII (April 1965), 858-59, in German

Anon., *Times Literary Supplement*, 2 September 1965, p. 756 (with another)

§ Anon, “Blake More or Less”, *Times*, 2 September 1965, p. 756 (with another)


§ *Book Review Digest* (November 1965)


K.N. C[ameron], *English Language Notes*, III (1965), 21

§D.G. Lochhead, *University of Toronto Quarterly*, XXXIV (1965), 386-87

John E. Grant, *Modern Philology*, LXIII, 4 (May 1966), 361-64

Donald Weeks, *Journal of Aesthetics and Art Criticism*, XXIV (Spring 1966), 455-56

Arnold Goldman, *Notes and Queries*, CCXII (January 1967), 35-36


§Deutsch Literaturzeitung, LXXXVI, in German

1964


[Robert R. Wark], *William Blake and His Circle: Two Exhibitions at the Henry E. Huntington Library and Art Gallery* November 1965 through February 1966 <BB>

REVIEW

*William Wilson, "A Date With William Blake in San Marino", *Los Angeles Times*, 21 November 1965, pp. 42-43 (if one lunched with Blake at the Huntington, "he would probably expound a doctrine of free love, pause to wave at an angel who had appeared to him in a bush, then inform us darkly that the President was the anti-Christ")
1965


22 Virgil, *Pastorals*, ed. R.J. Thornton (1821), "contemporary pink sheep, leather labels ... With an inscription in the first volume: 'Presented to Mrs. Goldsworthy as a mark of his esteem to her eldest Daughter Rt. John Thornton M.D.'" £225, $630

51 Blair, *The Grave* (1808), "original boards with printed label, neatly rebacked; entirely uncut; enclosed in a buckram box with leather labels", "the words 'Subscribers' Copy' at foot of engraved title" £85, $238

53 Hayley, *Ballads* (1805), "calf, gilt-panelled back by Bayntun", £42, $117.60

54 *The Wit's Magazine* (1784-85), "2 vols. in 1 ... contemporary half calf, worn, rebacked ... The corner of one page is torn away affecting the text and the title and end leaves are somewhat grubby and stained", £12, $33.60

1966 November 22

§**Samuel T. Freeman and Co.**, *Rare and Valuable Books ... from the Estate of the Late Stoughton R. Vogel and from Other Accounts* (Philadelphia, 1966) <Grolier Club>

They include "William Blake material".

75 Blair, *The Grave* (1808), "half calf... The imprint below the portrait has been cut into", £35.0.0, $98.00


1967 Summer

**Royal Academy** summer exhibition (1967)

REVIEW


1967 November-December

**Princeton University Library** exhibition of the Blakes in the University Library and the collection of Miss Caroline Newton (1967)

There was no catalogue.

REVIEWS


*Charles Ryskamp*, “Songs of Innocence and of Experience and Miss Caroline Newton’s Blake Collection”, *Princeton University Library*
Chronicle, XXIX (1968), 150-55 (details of the exhibition) <BB #696>

1968 January 9-April 21

REVIEW
Anne T. Kostelanetz, Blake Newsletter, II, 1 (June 1968)
For corrections, see Frederick Cummings, “Blake at Detroit and Philadelphia” and David V. Erdman, “Jerusalem. 95: 2-20", Blake Newsletter, II, 3 (December 1968), 46-49 <BB #1217-28>

1968 November 13
§Parke-Bernet Galleries, American and European Autographs & Manuscripts ... including ... a William Blake Drawing (N.Y., 1968)
16  "Los Walking on the Mountains of Albion"
<Butlin #784> [$2,100]

1969 April 29-May 18
[Elizabeth Johnston], “For Friendship’s Sake’: William Blake and William Hayley. City Art Gallery Manchester 29th April to 18th May 1969. <BB>
REVIEWS

Gerard Young, "Blake's Felpham paintings on exhibition in Manchester", *Post*, 17 May 1969


G.E. Bentley, Jr, “Blake Scholars and Critics: Commentators and Exhibitions”, *University of Toronto Quarterly*, XL (1970), 86-101 (with 8 others)

1969 May 14-June 21

Whitworth Art Gallery, University of Manchester, *William Blake Poet - Printer - Prophet: An Exhibition 1969* <BB>

REVIEW

Christopher Neve, “Blake as Printer and Printed”, *Country Life*, CXLV (5 June 1969)

1969 August


REVIEW

Anon., “From William Blake’s sketchbook”, *Times* [London], 7 August 1969, p. 5 <BB #944>

1969 December-1970 February


REVIEW

George H. Atkinson, “William Blake, Engraver, At Princeton”, *this week* Magazine of the *Times*
William Blake and His Circle
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Advertiser [Trenton], 4 January 1970, p. 5 ("really superb") <BB #1095>

Frederic J. Mosher, Library Quarterly, XL, 3 (July 1970), 361 ("a good example of the better variety of exhibit catalog ... Frustrating, but valuable")


§Frederic J. Mosher, Library Quarterly, XL, 3 (July 1970), 361

1969-1976

REVIEWS
§Kenneth Garlick, Apollo, XLII (1970), 398

David Bindman, Burlington Magazine, CXVI, 857 (August 1974), 482-83 (with another)
("impeccably produced, and ... thoroughly worthy of a most enlightened and generous gift")

1970 January 13

§Sotheby Parke-Bernet. Fine Books; with Drawings by William Blake, George Cruikshank and Others (N.Y, 1970)
The widow of T.E. Hanley sold three visionary heads:
124 "Edward III[?]" <Butlin #736>
125 "Boadicea" <Butlin #718>
126 "Lais of Corinth" <Butlin #712>

1970 July


No catalogue is known.

REVIEWS


1970 October 3-December 6


Apparently no catalogue was published.

REVIEW &c

(announcement of the exhibition)

1970 December 10


Lots 2-13, 17, 19-22, 24-25, 27-28, 30-33, 53, 60-61 are by or related to Blake.
1970


**REVIEWS**


§Gunter Metken, *Frankfurter Rundschau*, 3 April 1971, in German <BBS 572>


§Morchard Bishop, *Book Collector*, XXI, 1 (Spring 1972), 133-34


§John E. Grant, *Philological Quarterly*, LI (July 1972), 643


1970

Pierpont Morgan Library Exhibition (1970)

No catalogue is known.

**REVIEW**

[1970?]

1971 March 29
Sotheby sale of Major S.V. Christie-Miller (1971) <BB 181, 354>

Lots 34-35 were *Poetical Sketches* (X) and *Urizen* (C).

REVIEW &c

1971 May 21-June 4

72 entries, with prices, including under Blake 17 Virgil prints at £460 (#2*), Young, *Night Thoughts* (1797), £390 (#3), Job “1825”, “Very fine proof impressions on French paper”, £6,000 (#4*), plus Calvert (#18-22), and Palmer (#23-35).

1971 Spring
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**Fitzwilliam Museum** Blake exhibition

**REVIEW**

**Günter Metken, Frankfurter Rundschau, 3 April 1971**

**1971 June 15**

*Christie* sale of Important English Drawings and Watercolours (1971) <BB>

Lots 141-72 are detached leaves of the Blake-Varley sketchbook, with 20 reproductions.

**REVIEWS &c**


**Anon.**, “Blake notebook is split up for sale”, *Guardian*, **12 May 1971**, p. 9 (the Blake-Varley sketchbook “has recently been broken up” and the leaves will be sold at Christie’s, “which is perhaps a pity”)

<BB #893>

**David Bindman**, “Heads from Blake’s head”, *Guardian*, **26 May 1971**, p. 16 <BB #1192>


<BB #1192>

**1971 October 26**

*Books: Art History, Literature, Topography including a collection relating to William Blake and Maps and Manuscripts The Property of F.E. Carpenter, Esq., G.L.*
Miller, Esq., and Others To be Sold by Auction On Tuesday, October 26th, 1971 [by] Phillips, Son and Neale [1971].

The Blakes of G.L. Miller (No. 84-114) are dated 1863 ff.

1971 October 19


343 Thel [A] [$21,000 to Warren Howell].

1971 November 9

Christie sale of, inter alia, Gwen Lady Melchett (1971)

It included Butlin #57, 79, 102, 107, 116, 198 (Tiriel No. 1, 6), 396, 633 ("Widow Embracing her Husband’s Grave" for Blair), 723.

REVIEWS

Geraldine Norman, Sale Room Correspondent, “Reversal in values of works by Blake”, Times [London], 10 November 1971, p. 17 <BB #A2299, here replaced> (the nine Blakes sold for Gwen Lady Melchett at Christie’s brought much more than they did when sold in 1958)

Robert N. Essick, "'What is the price of Experience do men buy it for a song’; Blake at Auction 1971", Blake Newsletter, V, 3 (Winter 1971-72), 183-84 (prices and buyers for sales of 19 March, 15 June, 19 October, and 9 November 1971)
1971 November 19-1972 January 23

1971 December 8-1972 January 30
The William Blake Trust <BB>

REVIEWS &c.
Guy Brett, “Blake, Blake, burning bright”, Times [London], 8 December 1971, p. 18 <BB #A1278>
Anon., "Commentary", Times Literary Supplement, 10 December 1971, p. 1550
John Russell, “Blake the craftsman”, Sunday Times [London], 12 December 1971, p. 27
§Marina Viazey, “Blake”, Arts Review, XXIII (18 December 1971), 772-73 <BBS 666>
*Arnold Fawcus, “William Blake’s watercolour designs illustrating Gray’s poems – and Mr. Paul Mellon”, Connoisseur, CLXXIX (January 1972), 10-14 (explication of the 7 watercolours reproduced on the occasion of the Tate exhibition) <BB #1594>
*Dennis Sharp*, “Blake into Print”, *riba journal*, LXXI (February 1972), 80 (2 paragraphs) <BB #C2692>

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


1971


REVIEWS &c


**David L. Shirey**, "Pierpont Display Shows Blake as a Visual Artist", *New York Times*, 27 November 1971 (Blake "did not have the technical wherewithal to realize his vision")

**Anon.**, “Is There a Natural Blake?”, *Times Literary Supplement*, 28 April 1972, p. 470 (with 2 others)

**John E. Grant**, *Philological Quarterly*, LI (July 1972), 642-43
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Robert N. Essick, Blake Newsletter, VI, 1 (Summer 1972), 26-28 (with 2 others)
D.V. E[rdman], English Language Notes, X (September 1972), 32 ("a fine catalogue")

1971

REVIEWS
§Anon., Times [London], February 1968
Robert R. Wark, Blake Studies, IV, 2 (Spring 1972), 160-62 (with another)
Michael Tolley, Blake Newsletter, VI, 1 (Summer 1972), 28-31 (with another)

?1971
§Alastair A. Auld. William Blake: Six Paintings in the Stirling Maxwell Collection, Pollok House ([1971])

1971
Bernard Quaritch, No. 910 English Literature and History (including translations) with some Eighteenth Century Literature (London, 1971) <Biblioteca La Solana>
70 "Mrs. Q ... together with a late reprint of the same ... in a morocco-backed portfolio. 1850", £50.0, $120.00
1972 March 16-April 23

The exhibition is known through a poster and announcement.

REVIEWS &c


§ *Anon.* “Blake and Gray.” *Bookseller*, 15 January 1972

§ *Anon.*, “Water-Colors by Blake to Be Shown at Yale”, *New York Times*, 14 March 1972


*Peter Schjeldahl*, "Blake: A Publicist For the Apocalypse", *New York Times*, 16 April 1972 (An evaluation of the Gray watercolours, which are just published)

1972 April 13-July 28

The six Blakes, lots 74-79, include “Tiriel Supporting Myratana”, three watercolours for Gray, and “Prone on the Lowly Grave” for Blair’s Grave.

1972 May 16
Sotherby Parke-Bernet, Fine Books ... including ... a drawing by William Blake (N.Y., 1972)
[The "drawing by William Blake" is a false attribution.]

1972 May 22-23
"including books illustrated by Aubrey Beardsley, William Blake, Edward Calvert ...".

1972 November 1-1973 January 31
[Larry Gleeson], The Followers of William Blake: An Exhibition at the Henry E. Huntington Library and Art Gallery (1972) <BB>

REVIEW &c
§Robert Wark, “The Followers of William Blake”, Huntington Calendar, November-December 1972

1972
§Bernard Quaritch, Private Press Books, with Some Other Limited Editions and a Section of Books by or about William Blake (London, 1972)

1972, 1979


**REVIEWS**

**Volume I**


Deirdre Toomey, *Blake Newsletter*, VII, 1 (Summer 1973), 19

Irene H. Chayes, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-64 (with 5 others) ("remarkably full bibliographical descriptions")

D.V. E[rdman], *Romantic Movement ... Bibliography for 1980* (1981), 74-75

1973 June 18-19


Including "an extensive collection of books illustrated or engraved by William Blake, including publications of the Trianon Press".

1973 November 20-December 18

The exhibition is known only through a poster.

1974 July 25

   Includes "Young, The Complaint, or Night Thoughts, illustrated by William Blake, 1797".

1974

§*Poems by Mr. Gray* ([Wellington:] National Gallery of New Zealand, 1974) 24 cm, 8 pp.
   British Council exhibition.

1975 March 6-July 27

David Bindman, *William Blake 1757-1827*, Hamburger Kunsthalle; Städelisches Kunstinstitut und Städtische Galerie (Frankfurt am Main, 1975) <BB>
   An enormous *poster (59.5 x 83 cm) for the exhibition reads* Das Städel Zeigt Eine Ausstellung der Städtischen Galerie im Städelschen Kunstinstitut Frankfurt am Main, Schamankai 63 15. Mai-27 Juli 1975 ... Quickborner Offsetdruck <Victoria University in the University of Toronto>

REVIEWS &c

N.B. All reviews are in German and published in Germany except when noted otherwise

§Anon., “Blake-werke im Städel”, *Offenbach-Post* [Offenbach/Main], 29 January 1975 <BBS 342>

§Anon., “Frankfurter Städel zeigt Blake-Werke”, *Main-Echo* [Aschaffenburg], 29 January 1975 <BBS 345>


§Anon., “Städel zeit Blake-Werke”, *Hanauer Anzeiger* [Hanau/Main], 3 February 1975 <BBS 349>

§Anon., “William Blake in Film”, *Hamburger Abendblatt*, 8 February 1975 <BBS 352>

§Anon., “Blake exhibition for Germany”, *Times* [London], 4 March 1975, p. 12. in English


§pth [Paul Theodor Hoffmann], “Grosser Auftakt zur Entdeckung eines ‘grossen Unbekannten’”, *Hamburger Abendblatt*, 6 March 1975 <BBS 512>

§Terence Mullaly, “Big Blake show in Hamburg”, *Daily Telegraph* [London], 6 March 1975 <BBS 581>


§H[ans] F[lemming], “Untwergs zwischen Himmel und Hölle”, *Die Welt* [Hamburg], 7 March 1975 <BBS 472>

1975; §*Giessener Allgemeine*, 8 March 1975; "Imagination ist meine Welt", §*Esslinger-Zeitung*, 7-8 March 1975; *Cannstatter Zeitung* [Stuttgart-Bad Cannstatt], 7-8 March 1975; §*Oldenrugische Volkzeitung* [Vecta], 7-8 March 1975 (abridged version); §“Maler, Philosoph, Prophet. William Blake neu entdeckt”, *Rhein-Zeitung* [Koblenz], 8 March 1975; §“Hamburg Blake-Erfindungskraft auf kleinstem Format”, *Stader Tagenblatt*, 8 March 1975; §”Vorliebe fürs kleine Format”, *Südkurier* [Konstanz], 10 March 1975; §“Blake ging aufs Ganze”, *Schäbische Donau-Zeitung* [Ulm], 8 March 1975; §*NWZ Göppinger Kreisnachrichten*, 8 March 1975; §*Kreiszeitung* [Böblingen], 10 March 1975; §*Teckbote* [Kirchheim/Teck], 10 March 1975; §*Backnanger Kreiszeitung*, 10 March 1975; §*Reutlinger Nachrichten*, 10 March 1975; §*Schwäbisches Tageblatt* [Tübingen], 10 March 1975; §*Alb-Bote* [Münsingen], 10 March 1975; §*Zoltern-Alb Kurier* [Balingen], 10 March 1975; §“Der Maler William Blake in der Hamburger Kunsthalle. Werke von bestürzender Erfindungskraft”, *Salgitter-Zeitung*, 11 March 1975 (Dörrbecker [see below] comments: “Though the titles differ, all the articles by Mrs. Eckert ... have virtually the same text, which was published by the German press agency ‘dpa’”)<BBS 459>

§Paul Theodor Hoffmann, “Die Beschworung von Himmel und Holle”, Hamburger Abendblatt, 8 March 1975 <BBS 512>
§Andreas Rossmann, “Dichtermaier, kaum bekannt”, Deutsches Allgemeines Sonntagsblatt [Hamburg], 9 March 1975 <BBS 627>
§Will Jacobs, “Ein Nachfolger Füsslis”, Grafschafter Nachrichten [Nordhorn], 10 March 1975; §Neue Osnabrücker Zeitung, 10 March 1975 <BBS 524>
§Evelyn Preuss, “In ‘Visionen Zukünftiges vorweggenommen”, Wiesbadener Kurier, 22 March 1975 <BBS 609>
§ *Rosemary Winter*, “William Blake – der visionäre Revolutionär”, *Die Tat* [Zurich, Switzerland], **22 March 1975** <BBS 681>

§ *Anon.*, “William Blake” (Tip der Woche), *Nationalzeitung* [Basel, Switzerland], **27 March 1975** <BBS 350>

§ *Anon.*, “Kunst: Gott Jahwe mit dem Pferdefusse”, *Der Spiegel* [Hamburg], No. 11 (**March 1975**) <BBS 346>

§ *Eduard Beaucamp*, “Blake oder der Austeig aus der Geschichte”, *Frankfurter Allgemeine Zeitung*, **22 March 1975**; §§ pp. 44-49 of *Das Dilemma der Avantgarde: Aufsätze zur bildenden Kunst* (Frankfurt am Main, **1976**) <BBS 362>

§ *Herbert H. Wagner*, “Träumer und Grübler”, *Main Echo* [Aschaffenburg], **29 March 1975** <BBS 670>


§ *L.P.J. Braat*, “William Blake, een zuivere en zeer verre ster”, *De Tijd* [The Netherlands], **4 April 1975**, in Dutch <BBS 424>

§ *pth* [Paul Theodor Hoffmann], “Grosses Interesse an William Blake”, *Hamburger Abendblatt*, **4 April 1975** <BBS 512>

§ *Wieland Schmied*, “William Blake in groben Konturen”, *Tagespiegel* [Berlin], **6 April 1975** <BBS 634>

§ *ej*, “William Blake in Deutschland”, *Die Tat* [Zurich, Switzerland], **12 April 1975** <BBS 523>
§Anon., “Nicht verlängert”, *Hamburger Abendblatt*, 25 April 1975 <BBS 347>


§Anon., *Die Welt* [Hamburg], 5 May 1975 <BBS 339>


§Anon., *Schwäbische Donau-Zeitung* [Ulm], 6 May 1975 <BBS 338>

§Anon., “Kurze Kulturnotizen”, *Pfortzheimer Zeitung*, 6 May 1975 <BBS 346>

§Anon., “Kirchentag mit viel Kultur”, *Frankfurter Neue Presse*, 9 May 1975 <BBS 346>


§Anon., “Blake-Ausstellung jetzt in Frankfurt”, *Offenbach-Post* [Offenbach/Main], 16 May 1975 <BBS 340>
§roh, “Hoffmansschimmer”, *Frankfurter Allgemeine Zeitung*, 16 May 1975 <BBS 497>
§Christa von Helmolt, “Die Vermählung von Himmel und Hölle”, *Frankfurter Allgemeine Zeitung*, 16 May 1975 <BBS 504>
§Dieter Hoffmann, “Blake is Beautiful”, *Frankfurter Neue Presse*, 16 May 1975 <BBS 512>
§Anon., “Staedel zeigt William Blake”, *Hanauer Anzeiger* [Hanau/Main], 17 May 1975 <BBS 349>
§Anon., “Mit 225 Katalognummern”, *Wetzlarer Neue Zeitung*, 20 May 1975 <BBS 347>
§Anon., “Phantastische Malerei”, *Fuldaer Zeitung*, 23 May 1975 <BBS 348>
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Part IV: Catalogues and Bibliographies


§Christian Lenz, “William Blake”, Hectograph published by the Städelsches Kunstinstitut (Frankfurt, May 1975) (a five-page abstract of the exhibition catalogue) <BBS 548>

§Peter Winter, “Blake”, Das Kunstwerk, XXVIII (May 1975), 46-47 <BBS 681>

§Martin Warnke, “Inszenierte Widersprüche”, Frankfurter Rundschau, 2 June 1975;


§Anon., A.Z. Munchen, 8 June 1975 <BBS 338>

§Gerhard Mayer, “Bilder aus dem Jenseits”, Wiener Wochenpresse [Vienna, Austria], 9 June 1975 <BBS 565>

§Anon., Cellesche Zeitung, 11 June 1975 <BBS 338>


§Lilian Schacherlk, “William Blake. Erneuerer der mittelalterlichen Illuminationskunst”, Philobiblon,
Vierteljahresschrift für Buch-und Graphiksammler, 
June 1975, pp. 129 ff. <BBS 633>

§ Anon., “Blake Ausstellung sehr gut besucht”, 
Frankfurter Rundschau, 4 July 1975 <BBS 340>

§ Anon., Frankfurter Allgemeine Zeitung, 5 July 1975 
<BBS 338>

§ Anon., Off Duty [European Edition], July 1975, in 
English <BBS 338>

und Realität” Lady International, July 1975, p. 12 
<BBS 476>

§ Rolf Herzog, Neue Zürcher Zeitung [Zurich, 
Switzerland], 1-2 August 1975 <BBS 506>

§ Anon., Die Presse [Vienna, Austria], 9-10 August 
1975

Seher”, Die Kommenden, Summer 1975, published 
in 2 parts <BBS 629>

§ Anon., Gazette des Beaux Art, September 1975, in 
French

§ Angelika Krogmann, “Die Vermählung von Himmel 
und Hölle”, Die Christengemeinschaft [Stuttgart], 
No. 10 (October 1975), 324 ff. <BBS 542>

§ Heidi Bürklin, “Kunsthalle [Hamburg]. Ausstellung: 
William Blake”, Pantheon, XXXIII (1975), 262 
<BBS 429>

§ Theodor Hans Lemming, Weltkunst, XLV 
(1975), 426-27 <BBS 472>

§ Christian Lenz, “Blake im Städel. Ergebnisse der 
Ausserstellung”, Zeitung-Kunst und Museen in 
Frankfurt am Main, No. 3 (1975) <BBS 548>
§Peter Sager, *Buch und Bibliothek*, No. 3 (1976), 193-93 <BBS 630>

Detlef W. Dörrbecker, “Blake Goes German: A Critical Review of Exhibitions in Hamburg and Frankfurt 1975", *Blake*, XI, 1 (Summer 1977), 44-49, in English (includes an appendix of 108 German reviews and comments on the exhibitions, listed here on his authority) <BBS 382>

1975 June 18


1976 February 24-March 27

Corlette Rossiter Walker, *William Blake in the Art of His Time, University of California at Santa Barbara* (1976) <BBS>

REVIEWS


§Beverley Jackson, “Thoughts about Blake”, *Santa Barbara News-Press*, 9 March 1976

§Barbara Maria Stafford, *Art Quarterly*, NS II (Winter 1979), 118-22 (with 4 others)

1976 March 2-5
Catalogue[of the University of California (Santa Barbara) Art Galleries exhibition for the Blake conference 2-5 March 1976]
Fifteen mimeographed leaves with 99 entries (most of the original Blakes from the collection of R.N. Essick). The catalogue was expanded (to 94 pp.), annotated, and illustrated in the catalogue of William Blake in the Art of His Time (24 February-27 March 1976) <BBS>

1976 April 29-30
Hotel Drouout, Bibliothèque de Sir A.; livres anciens, éditions aldines; architecture, antiquités, décoration, histoire naturelle, ouvrages de William Blake, livres illustrés modernes, Deuxième partie (Paris: Hotel Drouout, 1976)

1976 May-June
Österreichisches Museum für Kunst (Vienna), Buchkunst von William Blake, an exhibition of Blake Trust facsimiles (1976)
Apparently there was no catalogue.
REVIEWS, in German
§Buchsbaum, Wiener Zeitung, 9 May 1976
§Walter Zeleny, Salzburger Volksblat, 11 May 1976 <BBS 695>
§Anon., Wochenpresse [Vienna], 12 May 1976
§Anon., Die Presse [Vienna], 8 [?14] May 1976
1976

**Tate Gallery** Blake exhibition (London, 1976)
Apparently there was no catalogue.

**REVIEW**

**William Feaver,** “Time for Hallelujahs: William Feaver on the Tate’s William Blake exhibition”, *Observer* [London], Sunday, **12 March 1976**, p. 25 (though “the specialists and the credulous may well be disappointed”, “the best response” is to say “Hallelujah, Hallelujah”)

1976

**Victoria & Albert Museum** Blake exhibition (London, 1976)
There was apparently no catalogue of the exhibition.

**REVIEW &c**


1977 March 19-May 29

*Donald by A. Wolf, Tom Dargan,* and *Erica Docterow*, *William Blake: The Painter as Poet: an Exhibition Commemorating the 150th Anniversary of the Artist's Death* ...
[at *Swirbul Library Gallery, Adelphi University*, Garden City, N.Y.]

**REVIEWS, Notices, &c**

**Anon.**, "Garden City", *New York Times*, **10 April 1977**


*Ruth Fine*, *Blake*, XI, 2 (Fall 1977), 112-14

1977 October 26-28


Includes "Young's Night Thoughts, 1797, illustrated by William Blake, and his Illustrations to the Book of Job, and those for Thornton's Pastorals of Virgil".

1977, 2000


In 2000, there are two additions to the 1977 publication: (1) "Preface (2000) Blake Discoveries and Publications 1975-1999: An Evaluation" (pp. 1-15) and (2) "Post Script 2000: Blake Discoveries and Publications 1975-1999: A Checklist" (pp. 1-37 [after the index]).


REVIEWS

Brian Alderson, Times [London], 1 September 1977

Joseph Anthony Wittreich, Jr, Wordsworth Circle, IX (September 1978), 290-92 <BBS 367>

For a response, see G.E. Bentley, Jr, “The Disconcerting Riches of Blake Books”, Wordsworth Circle, X (1979), 126-28

Anon., British Branch of the Friends of the Osborne and Lillian H. Smith Collections Newsletter, No. 20 (October 1977), 3 ("magisterial")

Anon., Choice, XIV (October 1977), 1021

Robert N. Essick, Blake, XI, 3 (Winter 1977-78), 178-99 (lists hundreds of important corrections) <BBS 383>

Adrian Eeles, Times Literary Supplement, 27 January 1978, p. 100

Andrew Lincoln, Review of English Studies, XXXIX, 115 (August 1978), 347-49 ("indispensable")

Ronald Paulson, Georgia Review, XXXII, 1 (Summer 1978), 435-43 (with 7 others) (an "absolutely essential reference work")

D.V. E[rdman], English Language Notes, XVI (September 1978), 27-28

M[artin] D[odsworth], English, XXVII (1978), 200-1

Jeffrey Stern, *Book Auction Records Quarterly* (1979), 5 ("a remarkable achievement")


Max F. Schulz, *Eighteenth Century ... Bibliography*, NS 3 for 1977 (1981), 170-71 ("here is God’s plenty for the most insatiable Blakean")


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1977


47 Hayley, *Life of George Romney* (1809), "contemporary straight-grained green morocco, gilt, all edges gilt, back faded and a little rubbed", $300

48 Hayley, *Triumphs of Temper* (1803), "contemporary calf, rebacked; with a neat inscription on front en[d]paper", $375.00

50 John Scott, *Poetical Works* (1782), "contemporary

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832 The airmail copy to the Huntington bears the date-stamp of arrival on "DEC 19 1977".
calf, gilt panelled back, the joints repaired skilfully at an early date. There are two editions bearing the date 1782 with identical title pages. In the first the verso of A4 is occupied by 15 lines of Errata. In the second edition this leaf is blank and the errata, with one exception, are corrected in the text. The copy offered here is of the first edition." $200.00

1977-78 Winter

§Edwin C. Epps, Jr., “Specializing in William Blake, the 18th century, the PreRaphaelites”, List 5: William Blake. (Columbia, South Carolina, Winter 1977-78) 2 pp. of hand-lettered text

Offers commercial book-illustrations.

1978 January-February 26

Fogg Art Museum [Harvard University] exhibition of "William Blake (1757-1827)"

No catalogue was issued. It is known only through the Notice

§Typescript press-release

1978 March 9-May 21

Martin Butlin, William Blake [catalogue of an exhibition at the] Tate Gallery (1978) <BBS>

REVIEWS

Anon., “Blake at the Tate”, Times [London], 31 August 1977, p. 10 (announcement of the exhibition)

Anon., “Blake at the Tate”, Mid-Sussex Times, 2 March 1978 <BBS 340>
*D.M., “Blake’s best at the Tate”, *Arts Antiques*, 4 March 1978, p. 18 <BBS 556>
*David Bindman, “Blake’s Visions of Eternity”, *Sunday Times Magazine* [London], 5 March 1978, pp. 1, 40-47, 49 <BBS 373>
*William Feaver, “Fiery visions”, *Observer Magazine* [London], 5 March 1978, pp. 18-20, 23 <BBS 470>
Anon., “Blake exhibition at Tate”, *Scotsman*, 6 March 1978 (press-release about the exhibition) <BBS 349, 341>
Anon., “Exhibition”, *Courier* [Dundee], 6 March 1978 (first paragraph of the press-release) <BBS 341>
Anon., “Art Show”, *Journal* [Newcastle upon Tyne], 6 March 1978 (first paragraph of the press-release) <BBS 341>
Anon., “Art Show”, *Journal* [Newcastle upon Tyne], 6 March 1978 (quotes the first paragraph of the press-release in the *Scotsman*) <BBS 339>
Anon., “Blake at Tate”, *Financial Times*, 6 March 1978 <BBS 340>
Anon., “Blake drawings from Milton on show”, *Western Mail* [Cardiff], 6 March 1978 <BBS 341>
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Part IV: Catalogues and Bibliographies

Anon., “Rare work by Blake on show”, *Eastern Daily Press* [Norwich], 6 March 1978 <BBS 348>
*Peter Senn., “Artist”, *Daily Mirror* [London], 9 March 1978 <BBS 636>
*Paul Overy, “Blake the seer and Rowlandson the voyeur”, *Times* [London], 14 March 1978, p. 12 (on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy)
*Caroline Tisdall, “Beyond the senses: Caroline Tisdall considers the major Blake exhibition at the Tate Gallery”, *Guardian Weekly*, 19 March 1978 <BBS 661>


Pauline Hunt, “Tyger at the Tate”, Cambridge Evening News, 22 March 1978 <BBS 517>


Denis Thomas, “Lines by Blake”, Listener, 22 March 1978 <BBS 659>


Michael Young, “Reason and Imagination: Michael Young views William Blake at the Tate Gallery”, Times Educational Supplement, 24 March 1978 <BBS 694>

Mark Stevens, “Pictures from Paradise”, Newsweek, 27 March 1978

Edward Lucie-Smith, “Blake at the Tate”, Illustrated London News, March 1978 <BBS 554>

Martin Baillie, “Portrait of Blake as a painter”, Glasgow Herald, 4 April 1978 <BBS357>


Gertrud Mander, “Augenmensch und Mystiker”, Stuttgarter Zeitung, 4 April 1978, p. 23, in German
*John McEwen*, “Not Like Some Immortal”, *Spectator*, CCXL (8 April 1978) <BBS 568>

For a comment, see *Désirée Hirst*, “Blake the traditionalist”, *Spectator*, CCXL (22 April 1978), 18 <BBS 510>


John Griffiths, “Blake assessed”, *Tablet*, 15 April 1978 <BBS 495>


*Anon.*, “An age through two pairs of eyes: 1. Blake the visionary. 2. Rowlandson the satirist”, *London Hilton Magazine*, April-May 1978 (on the exhibitions of Blake at the Tate and Rowlandson at the Royal Academy) <BBS 339>


Eine Ausstellung der Londoner Tate Gallery", \textit{Frankfurter Allgemeine Zeitung}, \textbf{16 May 1978}, p. 24, in German


\textit{Anon.}, “Blake at the Tate Gallery”, \textit{Book Collector}, XXVII (1978), 159-60, 163-64, 167-68 (the exhibition is “a triumph” [p. 167]) <BBS 340>

\textbf{Ruth E. Fine}, “Blake at the Tate”, \textit{Blake}, XII, 1 (Summer 1978), 42-55 <BBS 384>

\textbf{Gwen Stone}, “William Blake: A Retrospective Exhibition at the Tate”, \textit{Visual Dialog}, IV, 1 (Fall 1978)


\textbf{§Fenella Crichton}, \textit{Pantheon}, XXXVI (1978), 284

\textbf{§Theodore Crombie}, \textit{Apollo}, CVII (1978), 329

\textbf{§Vivien Lowenstein}, \textit{Arts Review}, XXX (1978), 151-52

\textbf{§Christopher Neve}, \textit{Country Life}, CLXIII (1978), 902-3

\textbf{§Ronald Paulson}, \textit{Georgia Review}, XXXII (1978), 435-43 (with 7 others)

\textbf{Martin Butlin}, “Thoughts on the 1978 Tate Gallery Exhibition”, \textit{Blake}, XIII, 1 (Summer 1979), 16-32 (‘Blake must be seen as one of the greatest of the visual artists that Britain has produced” [p. 23]) <BBS 388>

\textbf{§Anne K. Mellor}, \textit{Art Journal}, XXXIX (1979), 76-78 (with 3 others)
1978 May-June

Huntington Library and Art Gallery “Prints by Blake” (1978)

No catalogue is known.

REVIEW


1978 October 19-November 10

G. Ingli James, Images of William Blake: Exhibition at the Arts and Social Studies Library, University College, Cardiff (1978), 1 sheet

Typescript catalogue of 48 photographs and facsimiles.

1978 November 1

Christie sale (1978) <BBS 128>

REVIEW &c

Lily Zimmerman, Publicist, “Blake’s Songs of Innocence and of Experience”, Auction News from Christie’s, X, 5 (November 1988), 4 (“Christie’s is proud to offer” Songs [BB]) <BBS 696>

1978

Bernard Quaritch, No. 985 English Literature from 1700 Including Some Autograph Letters (London, 1978)

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833 Huntington date-stamp "MAY 16 1978".

1202
<Huntington>

27 Cumberland, *Thoughts on Outline* (1796), "original boards, rebacked", $250.00

28 Flaxman, *The Iliad* (1805), "new half calf on the original boards with paper label", $125.00

30 Gay, *Fables* (1793), "contemporary mottled calf, rebacked, the original gilt panelling neatly laid down", $400.00

32 Hayley, *The Triumphs of Temper* (1803), "contemporary calf, rebacked; with a neat inscription on front end-paper", $475.00

1978

**Bernard Quaritch.** *No. 992 English Literature from 1800 Including Some Autograph Letters* (London, 1978)

<Biblioteca La Solana>

58 Malkin, *A Father's Memoirs* (1806), "early half calf, joints cracking", $400.00

59 J.T. Smith, *Nollekens and His Times*, Second Edition (1829), "boards, calf backs", $300.00

1979 March 29-May 13


1979 June 13

**Christie** sale <BBS 123>

*Songs* (D) sold for £70,000.
REVIEW

[1979] September 6-October 31
§William Blake Samuel Palmer and the English Visionaries. Thackrey and Robertson, 2266 Union Street, San Francisco, Ca 567-4842 September 6-October 31 [1979834].

My only information about the exhibition derives from a *poster (34.4 x 61 cm): William Blake Samuel Palmer and the English Visionaries. Thackrey and Robertson, 2266 Union Street, San Francisco, Ca 567-4842 September 6-October 31 [1979]. Saint Heironymous Press <Victoria University in the University of Toronto>

1979 November 15-December 20
§P. and D. Colnaghi, Exhibition of English Drawings and Watercolours (London, 1979)

74  Blake's "The Witch of Endor" <Butlin #74>.

1979 November

1979

834 The printer of the poster, David Goines, says that it was designed and printed in 1979, probably in a run of 500 (minimum) to 1,500 copies (maximum) -- perhaps 950-1,250 (as John Windle reports to me in an e-mail of 30 Sept 2013).
Pierpont Morgan Library  Blake exhibition (1979)
No catalogue is known.

REVIEW

1980 August 8-October 2

A 17-page catalogue in typescript for Blake's 22 Job engravings, 8 works by Fuseli, and others by Alexander Runciman and Richard Westall.

The Blake section is reprinted in the National Art Gallery of New Zealand catalogue of 11 February-25 March [1981]?

1980 October 21-22
§Sotheby Beresford Adams, Printed Books (Chester, 1980) <Grolier Club>
"with a selection of English illustrated books by various artists including William Blake".

1980 November 13
§Sotheby Parke-Bernet and Co., Eighteenth and Nineteenth
Century British Watercolours and Drawings: ... by William Blake ... John Constable ... Joseph Mallord William Turner ... Which Will Be Sold by Auction ... Thursday, 13th November 1980 (N.Y., 1980) 201 pp.

106 "Ugolino" <Butlin #208>
107 A study for "The Good Farmer" < #120A>
108 "Searching Among the Dead on a Battlefield" < #197A>

1980

The catalogue includes prices.

[1981?] February 11-March 25

Except for the illustrated title page, this is identical to the Blake section of the Auckland City Art Gallery catalogue of 8 August-2 October 1980.

1981 September 4[?]-October 4
Pierpont Morgan Library, "William Blake Watercolors and Illuminated Books"

No catalogue of the exhibition is known.

REVIEW

John Russell, "Sendak and Friends at the Morgan
Library", *New York Times*, 4 September 1981
(review includes Morgan exhibitions of Sendak and Mozart)

1981 September

Secondary materials.

1981

**Martin Butlin**,  *The Paintings and Drawings of William Blake*  
(1981) <BBS>

See Butlin, “Paintings and Drawings of William Blake 
1984), 159.

REVIEWS &c

*Martin Butlin*, “The Catalogue of Blake’s Designs 
Completed, and a Last Minute Inclusion”, *Blake 
Newsletter*, IX, 2 (Fall 1975), 48-49

§Michael Mason,  *Times Literary Supplement*, 11 
September 1981, p. 1044

§Robert H. Getscher,  *ARLIS//INA Newsletter*, 
December 1981(with another)

§Anon.,  *Choice*, XIX (1981), 60

I.H. C[hayes],  *Romantic Movement ... Bibliography for 
1980* (1981), 78-79


*Harold Bloom*,  *New York Times*, 3 January 1982, p. 4  
("exemplary")

§Brian Alderson,  *Times Higher Education Supplement*, 
15 January 1982 (with 2 others)
§Peter Parker, *New Statesman*, 29 January 1982, pp. 18-19

§Zachary Leader, *Art Book Review*, I, 1 (March 1982) (with 3 others)

§Maurits Engelborghs, *Deutsche Warande en Belfort*, CXXVII, 4 (May 1982), in German (with 2 others)


§Morris Eaves, *Studies in Romanticism*, XXV, 1 (Spring 1982), 147-54

*Robert N. Essick, *Blake*, XV, 4 (Spring 1982), 22-65 (an important series of corrections, extensions, and evaluations) <BBS 393>

§Irene Tayler, *Art Journal*, XLII, 1 (Spring 1982), 66-69


§David Brown, *Art International*, XXV (1982), 111-12

§Michael Ferber, *Yale Review*, LXXI, 2 (1982), ix-xiii

§Kenneth Garlick, *Notes and Queries*, NS XXIX (1982), 451-54


§Peter Quennell, *Apollo*, CXV (1982), 295


§David Bindman, *Burlington Magazine*, CXXV, 963 (June 1983), 370-71

§Morris Eaves, *Studies in Romanticism*, XXV, 1 (Spring 1986), 147-54

1982 January 27-March 28
It includes prints from *Songs of Innocence* (Y).

REVIEW

1982 February 5-March 28

REVIEW

1982 September 15-1983 February 15
REVIEWS, &c

David Bindman, “Yale/Toronto exhibition”, Blake, XIV, 2 (Fall 1980), 108 (proposed for 1982-83) <BBS 390>

("One woman [Mrs William T. Tonner], a renowned Blake fancier, had left her magnificent collection to the Philadelphia Museum of Art years ago [c. 1972]. But when everything was sorted out, the curators there discovered that a very important print ["Newton" colour print <Butlin #307>], was missing from this bequest." She had left other things, including her mansion in Glen Foerd, Pennsylvania, to the Lutheran Church of America, so Bindman and a curator went there and found it with a Blake water colour ["Moses Striking the Rock" <Butlin #445>]. The print had not been included in the bequest because it was thought to be only a print.)

*Edward Lucie-Smith, “The fiery vision of William Blake is burning bright”, Smithsonian, XIII, 6 (September 1982), 50-59 <BBS 555>


§Anon., *Allgemeine Zeitung*, 24 November 1982, p. 25

§Anon., “William Blake: His Art and Times”, Yale Center for British Art: Calendar of Events, Preview of Exhibitions, September-December 1982


§*Karen Mulhallen, Canadian Forum, LXII, No. 723 (December 1982-January 1983), 33-34


Rob Kelly, “Blake at AGO: A terrible beauty”, Excalibur [York University, Toronto], 21 January 1983 <BBS 533>

*John Bentley Mays, “Blake draws 70,000 across AGO threshold”, Globe and Mail [Toronto], 7 February 1983 <BBS 566>

§Donna Gold, Horizon, January-February 1983, p. 9

*Kenneth Baker, “Northern lights: Seizing the Blakean fire”, Boston Phoenix, 15 March 1983, pp. 6, 13 (reviews the symposium and exhibition and two other Blake books) <BBS 359>

§Martin Butlin, Master Drawings, XXII, 1 (Spring 1983), 62-64

*Ruth E. Fine, Blake, XVI, 4 (Spring 1983), 226-32 <BBS>

§Anon., *Choice*, XX (1983), 964

I.H. C[hayes], *Romantic Movement ... Bibliography for 1982* (1983), 80-81

§Edward Larrissy, “Horses of Instruction”, *Art History*, VI (1983), 478-81 (with others)


G. E. Bentley, Jr, “Blake in Glory”, *University of Toronto Quarterly*, LIV, 3 (Spring 1985), 297-99

Martin Butlin, *Blake*, XXII (1988-89), 105-10


1982 October 3-31

Fogg Museum of Art, Harvard University. Blake exhibition

No catalogue of the exhibition is known.

REVIEW &c.

of its collection of 55 watercolours, 28 engravings, and 2 books of engravings runs through 31 October)

**1982 October 3-31**

**Widener Library, Harvard University.** Blake exhibition

**REVIEW &c.**


**1982 October 7**


**1982**


The only original work is Blair's *Grave* (1808).

**1983 March 15-April 17**

REVIEW

Raymond Lister, *Blake*, XIX, 2 (Fall 1985), 80-83
(with another)

1983 September 10-October 31
Casa di Dante in Abruzzo Castello Gizzi *Blake e Dante* (1983) <BBS>

REVIEWS &c, in Italian unless otherwise noted


Martin Butlin, *Blake*, XVII, 4 (Spring 1984), in English


§Anon., “Blake e Dante: Mostra Patrocinata della Regione Abruzzo dal 10/9 al 31/10 Castello di Torre de’ Passeri (PEA) Ampli Servizi da Radio (7Giorni7)”, *Pescara, 7-13 Settembre 1983*, p. 6 (press release) <BBS 341>

§Anon., “La Mostra ‘Blake e Dante’ nella Casa di Dante in Abruzzo”, *Rotary International* [Pescara], Luglio-Agosto-Settembre 1983, p. 16 <BBS 347>

§Anon., “Il Dante di Blake a Torre de’ Passeri: La mostra verrà inaugurata il 18”, *La Gazetta*, 9 settembre 1983, p. 6 <BBS 343>

gli ambasciatori di Australia e Gran Bretagna”, *Il Tempo d’Abruzzo*, 10 Settembre 1983 <BBS 343>

§*Fortunato Bellonzi*, “L’artista che parlava con gli angeli: Le Illustrazioni Dantesche di Blake per la Prima Volta in Italia”, *Il Tempo*, XL, 247 (10 Settembre 1983), 3-4 <BBS 365>

§*Antonio Buccili*, “Un mostra su Blake grande illustratore: Da Oggi a Torre de Passeri”, *Abruzzo: Il Messaggero*, 10 Settembre 1983 <BBS 427>

§*Renato Barilli*, “Un artista incontro a Dante: Straordinaria mostra di Blake a Pescara”, *arte*, 18-19 Settembre 1983 <BBS 360>

§*Anon.*, “Il ‘Dante’ di Blake a Torre de’ Passeri: Prima Mostra in Italia sui Grande Illustratore Inglese”, *risveglio del molise e del mezzogiorno*, XXIII, 9-10 (settembre-ottobre 1983) (press release) <BBS 343>


§*Stefano Gilbert*, “Centodue Capolavori per la ‘Divina Commedia’: Esposti i celebri disegno dell’inglese William Blake per il poema dantesco”, *Gente*, XXVII, 40 (14 Ottobre 1983), 3, 172 <BBS 484>

§D.D.G., “La Mostra ‘Blake e Dante’ a Torre de’ Passeri in ottobre”, *l’Eco del Sud* [Messina], XXVI, 7 (30 Settembre 1983) <BBS 481>


§*Liana Bartolon*, “William ‘Blake, il grande visionario che ha interpretate Dante”, *Gazia*, No. 2223 (2 October 1983), 23 <BBS 360, 423 (spelled “Bertolon”)


§Anon., “Castel Gizzi e Tate Gallery un gremellaggio ben riuscito”, Gazetta, 21 ottobre 1983 <BBS 343>

§Antonella Anneda, “Blake nell’inferno dantesco”, il manifesto parole, 22 ottobre 1983 <BBS 338>

§*Dede Auregli, “La Dipinta Commedia: Esposte, per la prima volta in Italia, le tavole che William Blake designò, nel 1824, per illustrare il poema dantesco: e anche per cambiari e il contenuto”, L’Unita, 22 Ottobre 1983 <BBS 356>


§*G. Barberi Squarotti, “Ma non si può mettere Dante in soffitta: Dopo tante riserve e le polemiche degli Anni Sessanta che lo consideravano una ‘lettura inutile’, il poeta della ‘Commedia’ ora è riscoperto, Ecco com’è e perché”, Stampa, 29 ottobre 1983 <BBS 645>

§*Anon., “Blake e Dante (Intervista con Fortunato Bellonzi)”, Oggi e Domani, XI, 10 (ottobre 1983) <BBS 341>
§Francesco Desiderio, “Mostra ‘Blake e Dante’”, Abruzzo Oggi, VI, 31 (ottobre 1983) <BBS 452>
§Ugo Crescenzi, “Una mostra che favorisce l’Elevazioni Culturale”, Abruzzo [October 1983], p. 34 (a note by the Assessore regionale alla Cultura) <BBS 444>
§Gabriele Di Cesare, “Mostra ‘Blake e Dante’”, Abruzzo, VI, 31 (ottobre 1983) <BBS 452>
§*Silvio Graziosi, ed., “Blake e Dante a Torre de’ Passeri”, regione abruzzo, Anno XII (ottobre 1985), 39-56 It includes
§*Silvio Graziosi, “In 20,000 al Castello Gizzi” (pp. 39-40)
  2 *”Conversando con corredo Gizzi” (pp. 40-41)
  3 Francisco Desiderio, “Una vita nuova” (p. 41)
  4 *Elia Gizzi, “Un avvenimento da ventimiglia visitatori: Blake e Dante” (pp. 42-51 [sic])
William Blake and His Circle
Part IV: Catalogues and Bibliographies

5  *Giuseppe Belino, “I gioioso calle: Blake e Dante” (pp. 47-48 [sic]) <BBS 493>

6  *Renato Barilli, Fortunato Bellonzi, Liona Bartolon, Martin Butlin, Claudia Corti, Luigi Paola Finizio, Stefano Ghiberti, Corrado Gizzi, Ursula Hoff, Franco Simongini, Ferruccio Ulivi, “Blake e la critica” (pp. 52-56) <BBS 493>

§*Mariano Apa, “Blake visionario: A Torre dei Passeri nel Castello Gizzi”, L’Umanità, 4 novembre 1983, pp. 3-4 <BBS 353>

§*Tommaso Pisanti, “Tutti i titani del cosmo: Torre de’ Passeri/Esposti alla Casa di Dante i disegni acquarellati preparati da William Blake per la incisioni della Divina Commedia”, Il Matino, 5 November 1983, p. 5 <BBS 607>

§Giuseppe Mariani, “Blake nella ‘Casa di Dante’”, Abruzzopress, III, 39 (14 November 1983) <BBS 559>

§*Gi Pi, “Blake e Dante: All’Inferno con l’Ottimismo delle Fede”, Borghese [Milano], LXXXVII, 47 (20 novembre 1983) <BBS 605>


§Martin Butlin, Blake, XVII, 4 (Spring 1984), 160-61 <BBS 396>

1983


Blake is dealt with in Bindman, “William Blake and the Revolution” (pp. 170-73, No. 160-64) and in *“Revolution as myth: public art and private dissent” (pp. 66-74) (“Blake saw the French Revolution in an apocalyptic light from the beginning” [p. 67]).

REVIEWS


§David Kelley, Times Literary Supplement, 30 June-6 July 1989, p. 720

§*Anon., Gazette des Beaux-Arts, 6S CIV (1989), 12

§John Gage, Burlington Magazine, CXXXI (1989), 495-97

§Lionel Lamburne, Apollo, CXXX (1989), 50-51

§Barry Venning, Turner Studies, IX, 2 (1989), 53-54

§Marcus Wood, Print Quarterly, VI (1989), 339-41

1983


REVIEWS

§Anon., Choice, XXI (1983), 262-63
§Anon., Gazette des Beaux-Arts, 6 S, CII, 1378 (1983), 19-20
§David Fuller, Durham University Journal, NS LXXV, 1 (1983), 141-43
I.H. C[hayes], Romantic Movement ... Bibliography for 1983 (1984), 80-81
§Anon., Choice, XXI (October 1983)
§M. Baridon, Dix-huitième Siècle, XVI (1984), 513
§Stephen D. Cox, “Recent Work on Blake”, Eighteenth-Century Studies, XVIII (Spring 1985), 391-405 (with 7 others)
David Scrase, Blake, XX, 2 (Fall 1986), 64-66

1983

*A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special
Collections of the McGill University Libraries (Montreal, 1983) <BBS>

§Scharbach, Deborah. Index to A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries (Montreal: Department of Rare Books and Special Collections, McGill University Libraries, 1990) 21 cm, 26 pp.

REVIEW
G.E. Bentley, Jr, Blake, XXI, 1 (Summer 1987), 33-34

1983

10 Varley, Zodiacal Physiognomy (1828), "text lightly foxed, but a sound uncut copy in full new calf antique", on the back cover is a reproduction of Ghost of a Flea, $2,500.00

11 Hayley, The Triumphs of Temper (1803), "uncut copy in original blue-grey boards, tan paper spine, the hinges cracked but cords quite sound", $475.00

1984 September-October 28
Huntington Library and Art Gallery Blake exhibition (1984)

Apparently there was no catalogue.

REVIEW &c

*Anon, “Blake Exhibit”, Huntington Calendar: An Informal Account of Happenings in the Library, Art Gallery, Botanical Gardens, September-
William Blake and His Circle
Part IV: Catalogues and Bibliographies

October 1984, p. 3 (announcement of “An Exhibition of the Drawings and Watercolors by William Blake in the Huntington Collection”, chiefly Milton designs, which “will remain until October 28")<BBS 341>

1984 December 17
Sotheby sale (1984) <BBS 293>
Sale of coloured Night Thoughts (X).

REVIEW
Karen Mulhallen, “The Crying of Lot 318; or, Young’s Night Thoughts Colored Once More”, Blake, XIX, 2 (Fall 1985), 71-72 (the Dimsdale copy) <BBS 398>

1984

REVIEW
D.W. Dörrbecker, Blake, XXVI, 3 (Winter 1992-93), 85

1985 January 10

1985 Summer

9 Varley, *Zodiacal Physiognomy* (1828), "six plates (all bound at end) ... slight browning throughout, two plates shaved, slightly affecting one signature and one plate number ... in full new calf antique ... A copy in our own Bulletin 11 (1983) has passed to an institution overseas", $3,000.00

42a Gay, *Fables* (1793), "entirely untrimmed in the original blue-grey boards, very skilfully rebacked retaining the original labels and endleaves, preserved in a fold-over cloth case within cloth chemises ... on superfine wove paper", $3,000.00

1985


REVIEWS

§Anon., *Drawing*, VIII, 3 (September-October 1986)

Irene H. Hayes, *Romantic Movement* ...

§Martin Butlin, *Burlington Magazine*, CXXIX, 1009 (February 1987), 123-24

*G.E. Bentley, Jr, Blake*, XXI, 3 (Winter 1987-88), 114-16


1985

The exhibition is known only through the typescript handlist of the exhibition (by David Scrase?), 1985 [Collection of R.N. Essick].

1986 May 3-July 13

**National Gallery of Scotland Department of Prints and Drawings** exhibition of “William Blake Prints and Drawings” (Edinburgh, 1986)

Apparently there was no catalogue.

REVIEW &c


1986 Spring


59 items.

1986 June 11-July 11


REVIEWS

*Nicholas Powell*, “Bizarre Brotherhood”, *Apollo*, NS, CXXIII (1986), 429-31 <BBS 608>


§David McKitterick, *Book Collector*, XXXVI (1987), 305-20 (en passant)

**1986 September**


**1986 Winter**


7 Varley, *Zodiacal Physiognomy* (1828), "uncut throughout, washed and with discreet restoration to some margins to tear on final leaf; the sewing is modern; preserved in a folding cloth box with morocco label ... Copies from our own Bulletins 11 (1983) and 31 (1985) have now passed to overseas institutions", $3,000.00

8 Hayley, *The Triumphs of Temper* (1803), "Large Paper ... Full russet niger morocco, gilt, by Bedford", “[SOLD]"

9 Ritson, ed., *A Select Collection of English Songs*
(1783), "title pages to volumes I and II guarded, the two prefatory essays in volume I transposed and without the fly-title to Part One in the same volume ... full green Regency style morocco, gilt, by Lewis", $1,250.00.

There is a separate reproduction of "Blake: Items 7, 8 and 9"

1986
National Gallery of Scotland Department of Prints and Drawings exhibition of “William Blake Prints and Drawings” (1986)

Apparently there was no catalogue.

REVIEW &c

1987 January
207 items.

1987 May, 1988 May 31-June 9

An exhibition of enlarged photographs of Songs (Z). My only evidence for the exhibition is in Stanley Gardner’s Some
Notes on Blake’s *Songs of Innocence and of Experience* ([Colchester], 1988) \(<BBS\) 482>  

1987 July 14-August 31
The exhibition is only known through a poster for it.  

1987 November 13
46 *America* [R]  

1987 November-1988 February

REVIEWES &c  
*Anon., “William Blake: Exhibit opens, enriches Huntington as the center of Blake studies”, Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens *November-December 1987*, 1 (announcement) \(<BBS\) 351>  


1987


1987


1988 May


Each (except for lot 32) is said to be "From the Library of Lord Clark".

23 Blair, The Grave (1808), "Occasional light foxing,
mostly to the title and in blank margins ... with the prospectus for Stothard's *Canterbury Pilgrims*; later leather-backed dark red cloth, rubbed and worn" £900.0.0

24 Cumberland, *Thoughts on Outline* (1796), "uncut, in later half-leather (rubbed). The legend 'Anche io sono pittore' is present as a slender cancel pasted onto the title ...There is a neat stylistic revision in ink on p. 40, which an early annotator ('R.T.S.') claims as evidence that 'this copy was also the one possessed by G. Cumberland Esq., hence his writing or underlining any letters", £900.0.0

25 Cumberland, *Outlines from the Antients* (1829), "some foxing and minor marginal water-staining. Contemporary green half morocco rubbed and slightly worn", $450.00

26 Flaxman, *Hesiod* (1817), "lacks the engraved half-title. Some occasional light foxing, mostly marginal. Old half calf, worn, spine chipped", $250.00

27 Fuseli, *Lectures* (1801), "small stains in blank margins of the first and last leaves; modern half black morocco", $375.00

30 Lavater, *Essays on Physiognomy* (1789, 1792, 1798) "contemporary full blue straight-grain morocco, gilt, g.e., red morocco lettering-pieces, three covers scraped ... with minimal foxing", with a reproduction, $1,250.00

31 Malkin, *A Father's Memoirs* (1806), "later half leather, rubbed and worn", $375.00

32 Salzmann, *Elements of Morality* (1792), "plate 2
with lateral tear repaired ... contemporary half calf
over marbled boards, fore-edges of boards
attractively lined with vellum", $1,250.00
Varley, *Zodiacal Physiognomy*
35  Wollstonecraft, *Original Stories* (1791),
"contemporary plain calf", $1,500.00
Thornton, ed., Virgil, 2 vols., later morocco, with a
reproduction

**1988 October 28-1989 April 30**

_Kimerly Rorschach_, *Blake to Beardsley: The Artist as
REVIEW, &c

§Anon., *Rosenbach Newsletter, September 1988*, pp. 1-
2 (announcement)

**1988 November 1-2**

_Christie_ sale (1978) <BBS 128, 270 fn 90>
Sale of *Songs* (BB).

REVIEWS &c

_Rita Reif_, “Blake by Blake”, *New York Times*, 28
October 1988, The Living Arts (in a section on
Auctions, Robert Essick is quoted from a telephone
“interview” about the Christie sale) <BBS 620>

_*Robert N. Essick_, “A Copy of William Blake’s ‘Songs
of Innocence and of Experience’”, *Christie’s
International Magazine*, VIII, 8 (October-
November 1988), 22-23 (announcement of the
sale, with some “speculations” about “Blake’s
reasons for producing its unusual characteristics”)

Lily Zimmerman, Publicist, “Blake’s Songs of Innocence and of Experience”, Auction News from Christie’s, X, 5 (November 1988), 4 (“Christie’s is proud to offer” Songs [BB]) <BBS 696>

1988 November 1-24
No catalogue was issued.

REVIEW
D.W. Dörrbecker, Blake, XXX (1996-97), 82-87 (with three other exhibitions) (the shimmering plastic veils “irritated and fascinated the eye” [p. 82])

1988 November

1989 March 21
*The Larger Blake-Varley Sketchbook Which Will Be Sold at Christies ... 21 March 1989 (London, 1989) <BBS>

REVIEWS &c
*David Bindman, “A second Blake-Varley Sketchbook discovered”, Christie’s International Magazine (March-April 1989), 2-4 (the first announcement of its rediscovery and prospective sale) <BBS 373>
178 (the sale was a “flop” because the Sketchbook failed to meet its reserve of £450,000; the scepticism concerns the sale and reserve, not the authenticity of the Sketchbook) <BBS 436>

D.V. E[rdman], Romantic Movement ... Bibliography for 1988 (1989), 113

1989 April 27-August 6

*Wunderblock: Eine Geschichte der modernen Seele, ed. Jean Clair, Cathrin Pichler, and Wolfgang Pircher (Vienna, 1989) for the Wiener Festwochen In German <BBS 374>


1989 April 10-14

English Illustrated Books of the Late Eighteenth Century: Exhibition of Works from the Library’s Collection [at the] Barr Smith Library, University of Adelaide. This exhibition has been prepared to complement an address given to the Friends of the Special Collections ... by Gerald E. Bentley on the topic “The great illustrated book publishers of the 1790s and William Blake” (Adelaide: Barr Smith Library of the University of Adelaide, 1989) Exhibition Catalogue No. 14 16 leaves, 30 cm.

Introduction by Susan Woodburn and Elizabeth Lee.

[1989 May]835

835 Essick annotated his copy "May 1969".

12 Varley, *Zodiacal Physiognomy* (1828), "six plates (all bound at end), ... *stitched, uncut throughout*, washed and with discreet restoration to some margins and to tear on final leaf; the sewing is modern; preserved in a folding cloth box with morocco label ... Copies from our own Bulletins 11 (1983) and 31 (1985) have now passed to institutions overseas", $4,500.00

**1989 December 15-1990 February 19**

**Brooklyn Museum** exhibition of *Job* engravings (1989-90)

Apparently there was no catalogue.

REVIEW

Anon., “Blake’s Job Engravings at the Brooklyn Museum”, *Blake*, XXIII, 4 (Spring 1990), 213 <BBS 406>

**1989**

**Martin Butlin** and **Ted Gott**, *William Blake in the Collection of the National Gallery of Victoria* (Melbourne, 1989) <BBS>

REVIEWS &c.


David Bindman, "Melbourne William Blake", *Burlington Magazine*, CXXXI, 1,042 (January 1990), 75 (the exhibition and catalogue are "exemplary")

*Robert N. Essick, *Blake*, XXV, 2 (Fall 1991), 94-96
David B. Brown, "Blake in Australia", *Print Quarterly*, XII (1995), 87-88 (it gives "a rounded introduction to Blake's mind and methods")

**1990 June 28**

§Christie, *Important Old Master Prints and British Colour Linocuts: the Properties of the Trustees of the Hirshhorn Museum and Sculpture Gardens, the Trustees of the Phillips Academy, Andover, Massachusetts, the Viscount Scarsdale and the Kedleston Trustees and from Various Sources ...* (London, 1990)  
Lots 7-8 are prints by William Blake

**1990 July 8-31**

56 items.

**1990 September 1-October 28**

REVIEW  
*Diana Hume*, “Great Encounter: Blake and Yanagi”,  
*Daily Yomiuri, 13 September 1990*<BBS 517>

**1990 September 25-November 25**

7 *David Bindman. "'Watashi jishyin no kokoro ga watashi no kyokai de aru’, Blake to Paine to French Kakumei ['My own mind is my own church': Blake, Paine and the French Revolution]." Tr. Kozo Shioe. Pp. 40-51. In Japanese (In America, "the debates between Orc and Urizen ... appear to be conducted in terms of the revolution controversy between Burke and Paine and their respective followers"; the title quotation is from Paine. The essay is silently reprinted, under the English title only of course, as Chapter 9 [pp. 112-33] of Reflections of Revolution: Images of Romanticism. Ed. Alison Yarrington and Kelvin Everest [London and N.Y.: Routledge, 1993] "Papers from a conference held at the University of Leicester in July 1789".)

REVIEWS

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 11-12 (in "William Blake and His Circle")

*G.E. Bentley, Jr, "Blake as Craftsman and Artist: Two Exhibitions in Tokyo", Blake, XXVI, 4 (Spring 1993), 168-70 (with another) (the exhibition and catalogue of the National Museum of Western Art make "a major contribution to Blake understanding" [p. 170]).

1990 September 1-October 28

William Blake and His Circle
Part IV: Catalogues and Bibliographies

REVIEWS

D.W. Dörrbecker, Blake, XXV, 1 (Summer 1991), 12-13 (in “William Blake and His Circle”)

*G.E. Bentley, Jr, "Blake as Craftsman and Artist: Two Exhibitions in Tokyo", Blake, XXVI, 4 (Spring 1993), 168-70 (with another) (the exhibition and catalogue of the Japan Crafts Museum represent an "idiosyncratic accomplishment ... perhaps ... fitting for the idiosyncratic William Blake" [p. 170])

[1990 October]

Bernard Quaritch, Bernard Quaritch Catalogue 1132

8 Malkin, A Father's Memoirs (1806), "(the folding map of the imaginary land of Allestone neatly repaired); mid-nineteenth-century dark blue straight-grain morocco, gilt, skilfully and sympathetically rebacked ... [with] a presentation inscription from Malkin to one Dr. Pett. It later belonged to Thomas Dixon, the self-educated cork-cutter of Sunderland ... who gave it to William Michael Rossetti in 1873. Rossetti's autograph note on the front endleaf records the gift", $1,250

1990

Fitch, Donald. Blake Set to Music (1990) <BBS>

836 The Huntington copy bears the datestamp "OCT 30 1990".

**REVIEWS**

D.W. Dörrbecker, *Blake*, XXV, 1 (Summer 1991), 11

§Bryan N.S. Gooch, *Notes [tout court]*, XLVIII, 1 (September 1991), 107-8


§Choice, XXXIII (1995), 577+

G.E. Bentley, Jr, *Blake*, XXX (1996), 25-31 ("Fitch's search for music set to Blake texts seems to have been wonderfully comprehensive" [p. 27]; the Appendix here [pp. 28-31] lists addenda and corrigenda)

**[1990]837**


14  "[Elizabeth Blower]", *Maria: A Novel*, 2 vols. (1785), "B1 in I bound after B11, a few marginal tears, D11 defective at fore-edge affecting five letters, clean tear in H2 ... in contemporary dark blue half morocco and marbled boards, from the Gell family library at Hopton Hall in Derbyshire", [no mention of plates], $2,500.00

1990

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837 Annotated at the Huntington "28 May 1990".

Apparently the brochure of an exhibition.

1991 May 9-11
Sotheby sale (1991) <BBS 80, 258>

REVIEWS &c

*Nancy Bialler, “William Blake discoveries”, Sotheby’s Preview (April-May 1991), 16-17 (about “The Chaining of Orc”, “The Man Sweeping”, and the relief-etching with three Virgil designs which “we believe ... was probably designed and executed by Blake” [p. 17])<BBS 371-72>


*Peter Fischer, “Die Mysterien des William Blake: Druckgraphik in New Yorker Versteigerungen”, Frankfurter Allgemeines Zeitung, 25 Mai 1991, p. 31 in German (about prices at the sale) <BBS 471>

1991 July 10-November 3

REVIEWS

**Tim Hilton**, “The hellish realist: He was too rebellious to hold quiet conversation with the angels. Tim Hilton on the paintings of William Blake”, *Guardian* [London], **21 August 1991**, p. 28 <BBS 509>


*James Hall*, “Divine Intervention: James Hall on the status of William Blake, long exiled from the National Gallery, but now re-evaluated in an exhibition at the Tate”, *Independent* [London], **27 August 1991**, p. 12 <BBS 499>

*John McEwen*, “The genius in the basement: John McEwen on William Blake at the Tate”, *Sunday Telegraph* [London], **8 September 1991**<BBS 568>

§*Dominique Vergnon*, “William Blake et ses Amies”, *L’Œil* [Lausanne], No. 434 (September 1991), 83, in French <BBS 668>

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

§*Ginger Danto*, "Blake and his Followers", *Art News*, XCI (January 1992), 138

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 84
[1991 October]


14  Malkin, *A Father's Memoirs* (1806) [as in Quaritch Catalogue 1132 (October 1990), except for the price], £680.0.0

67  Hayley, *Life of ... William Cowper*, Vol. I-II 1803; Vol. III (1804), supplementary Pages (1806), "4 vols. bound in three, 4to.; the *Life* bound without half-titles ... the 'Weather-House' plate in volume II is in the second state ... Contemporary polished half calf and green marbled boards, with red morocco labels and vellum corners ... Also bound in ... is the first published edition of Thomas Gisborne's *Ode to the Memory of William Cowper* (London, 1800, lacking the final leaf of advertisements)"; £800.0.0 A separate reproduction shows the chapel with the Cowper monument

68  Letter from William Hayley to John Johnson, 27 November 1803 with references to Hayley's *Life of Cowper* [BR (2) 173-74], partially quoted, £1,200.0.0

1991 October

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Essick wrote on the title page "Oct. 1991".
Records of the William Blake Bicentenary Celebrations (1955-59), MS 615 Department of Manuscripts and Special Collections, Hallward Library, University of Nottingham. ([Nottingham: University of Nottingham, October 1991])

A 5-page printed catalogue of "minutes, correspondence, photographs of Blake's paintings, news cuttings, agreements and financial material ... given to the Library in 1991 by Mr John Pyke, whose wife, then Miss D. Vaughan, assisted the committee in its work".

1991


REVIEWS

§Martin Butlin, Burlington Magazine, CXXXIV, 1068 (March 1992), 192-93
§D. Ichiyama, Choice, XXIX (April 1992), 1216-17
§Andrew Wilton, Print Quarterly, IX, 2 (June 1992), 211-13
Jon Mee, Book Collector, XLI, 1 (Spring 1992), 123-24 ("fills a gap")
§Michael Ferber, Word & Image, VIII, 3 (July-September 1992), 283-84
Susan Matthews, BARS Bulletin & Review, No. 3 (October 1992), 14-15 ("an essential research tool for those working on Blake")

**Andrew Wilton**, "William Blake's Commercial Book Illustrations", *Print Quarterly*, IX (1992), 211-13 (the work is "characteristically punctilious", "a remarkably convincing and confidence-inspiring survey" [p. 213])

*G.E. Bentley, Jr*, *Wordsworth Circle*, XXIII (1992), 233-35 (a "most impressive contribution of original scholarship" [p. 234])

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1991* (1992), 85-86

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 84 (in “William Blake and His Circle”)

§**David Fuller**, “Blake as an Illustrator”, *Durham University Journal*, NS LIV, 1 (January 1993), 115-19 (with another)

**G.E. Bentley, Jr** (bis), "Blake the Professional", *Antiquarian Book Monthly*, XX, 4 (April 1993), 31-32 ("magisterial"; the review was commissioned by *Wordsworth Circle* and is reprinted here by permission of its editors)

**Peter Kitson**, *Year's Work in English Studies*, LXXII (1993), 277 ("careful and detailed", "an essential research tool")

**D.W. Dörrbecker**, *Blake*, XXVIII, 3 (Winter 1994-95), 103-10 ("this catalogue raisonné deserves the highest possible praise for its reliability" [p. 107];
an Appendix [pp. 108-10] contains minor corrigenda)


**1991**


**1991**

**G.E. Bentley, Jr** with the assistance of **Keiko Aoyama**. *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1911-1990*. (Toronto: Privately Printed, 1991)

Apparently this is an early version, in typescript, of the work published in 1994 covering 1893-1993; I had entirely forgotten it until I encountered the review below.

**REVIEW**

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 83

**1992 February 6**


**1992 September 5-October 10**

"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition" (Dörrbecker, below).

REVIIEWS &c.

Anon., Die Tageszeitung, 15 September 1992. In German (very brief)

D.W. Dörrbecker, Blake, XXX, 3 (Winter 1996-97), 82-87 (with 3 others) ("the artist's references to a Blakean model [are] ... a fairly banal attempt to dignify with iconographical content ... [an] experiment in replacing the old-fashioned brush with a xerox machine", producing "a decorative color rhythm quite appropriate for a postmodern ice cream parlor" [p. 83])

1992 November 4-December 31


Lawrence B. Salander, "Acknowledgements" (pp. [5-6]); Martin Butlin, "The Art of William Blake" (pp. 9-12): "This exhibition concentrates mainly on Blake's public aspirations as an artist" (p. 9); Robin Hamlyn, "William
Blake: The Apprentice Years" (pp. 13-16) (reprinted from the 1992 Tate catalogue of that title).

The 40 reproductions include all 33 works exhibited. The "descriptive paragraphs" are from Butlin, The Paintings and Drawings of William Blake (1981) and elsewhere.

REVIEW

*Holland Cotter, "Blake, on loan and for sale", New York Times, 4 December 1992, p. C23 (the exhibition "is not to be missed") <BBS 443>

1993 May 1-June 26


Paul Stirton, introduction (pp. 3-4).

1993 May 18-August 8


"Biographical Note" (p. [2]); Robin Hamlyn, "Independence and Innovation" (pp. [3-7]); rudimentary descriptions of 30 works by Blake of 1779-89 plus 21 by other artists.

REVIEWS, &c

§*Rachel Barnes, "Fields of vision", Guardian [London], 23 August 1993, Supplement p. 6

§Theatreprint, XCIII, 6 [1993]

1993 October 2-November 28

A valuable six-page catalogue of designs by Blake and Stothard for Chaucer, with Andrew Moore, "Introduction" (p. 2) and new evidence, in the shape of drawings by Stothard for an engraving of Chaucer's Pilgrims in 1793, that leads Robin Hamlyn to conclude that "Cromek and Stothard can be exonerated from the charge [by Blake] of plagiarism" (p. 4).

1993 October 4-November 6

"The most significant items ... exhibited here are ... Job ... Blair's The Grave [1808] ... and the considerable number of commercial book illustrations" (p. 4).

1993 November 18
§Swann Galleries. Rare Books: Art and Architecture, Bindings, William Blake, Color Plate Books ... (N.Y, 1993), 245 lots

1993 November 30
*Books and Prints by William Blake from the Collection formed by the late Frank Rinder, Esq. To be sold by Christie's (London) 30 November 1993

Thirteen works were sold [by the heirs of Mrs Ramsay Harvey], of which the most important were *Marriage (L) (ESTIMATE: £8,000-£12,000) [sold for £28,000 to John Windle for R.N. Essick], *Milton pl. 38 (ESTIMATE: £20,000-£30,000 [sold for £55,000 to John Windle for R.N. Essick]), *Jerusalem (C) ("Estimate on request" [sold for £560,000 to an Anonymous Collection]), *Jerusalem pl. 25 (ESTIMATE: £2,000-£3,000 [sold for £2,400 to John Windle for R.N. Essick]), 4 Virgil pulls proclaimed with some fanfare as "relief etchings" (ESTIMATE: £10,000-£15,000 [sold for £53,000 to the dealer Nicholas Lott]), "The Man Sweeping the Interpreter's Parlour" first and second states, George Richmond's copy of Job (1826), and Job ([1874]).

N.B. The Rinder copy of No Natural Religion (E) did not appear in the sale apparently because Joseph Viscomi had demonstrated that it is not an original.

REVIEWS &c

*Llewellyn, David, "William Blake's Jerusalem", Christie's International Magazine, November-December 1993, pp. 36-37 (a summary of the poem heralding the sale of the Rinder copy at Christie's)

H.R. Woudhuysen, "Blake's books", Times Literary Supplement, 26 November 1993, p. 16

*Anon., "Books and Prints by William Blake from the Collection formed by The Late Frank Rinder, Esq. [to be offered by Christie's] London, Tuesday, 30 November", Christie's International Magazine,
William Blake and His Circle
Part IV: Catalogues and Bibliographies

November-December 1993, pp. 88-89
(reproductions of four works for sale with estimates of their prices)


1993 November


1993


1994 March 24


1994 July 16-October 16


*Michael Horovitz, "A new display devoted to William Blake has opened at the Tate Gallery. Poet Michael Horovitz explores the obsessions of this

1250
18th-century visionary and discovers that his message, and his artistic methods, still speak to us in the late 20th century”, *Daily Telegraph* [London], *30 July 1994*, pp. 12-13 (“Mr Blake is not sleeping, only dead”)

**1994 August 1-14**


A poster-catalogue listing 135 works from telephones and Fluorescent Tube Lampshades to "a prophetic cake" (as the invitation describes it) and Autosterograms, priced at £25 to £17,000.

According to an information sheet, The House of William Blake is to be "a centre for the dissenting imagination", with "a core business" "working at the forefront of the computer technology" and developing in three stages: (1) "to secure the apartment where Blake lived;" (2) "to open [sic] the upper three floors;" and (3) "to acquire the whole building" and create "a theatre or auditorium in the basement, a coffee shop & art gallery on the ground floor, with each of the three upper levels dedicated to one aspect of Blake's life: words, images and the human heart." Its first publication (unrelated to William Blake) is **T.J. Heath, A Tyger's Tale** illustrated by Gerald Fitzgerald (London: The House of William Blake, 17 South Molton Street, London W1Y 1DE [1994]); ISBN: 0952413906, a tiny accordion work, about 1"
x 1", with tale about a honey-loving tiger on one side and Japanese text on the other.

See also Simon Tait, below.

**1994 September-1995 January 15**


A stiff sheet folded to make eight 8° leaves, with a "Handlist to the Exhibition" with prints from fourteen Illuminated Books in the Huntington plus some loans (pp. 6-7), with Robert N. Essick, untitled introduction (pp. 2-5).

**REVIEWS &c**


*William Wilson, "William Blake's Vision Shines in His Prints at Huntington", Los Angeles Times, 4 October 1994, pp. F1, F5 ("Blake's work ... looks as if it could have been made right here in Angeltown within living memory"; Blake is "the spiritual father of L.A.'s Beat Generation")


*Chia-Ling Nahn-Chang, "Professor [Essick] curates museum exhibit", Highlander, XLIII, 6 (1 November 1994), B3, 6 (the Huntington Blake exhibition "is a rare collection to be enjoyed by all")

Robin Hamlyn, "William Blake at the Huntington", Journal of the Blake Society at St James, I (Spring 1995), 22-26 (Essick's William Blake at the
William Blake and His Circle
Part IV: Catalogues and Bibliographies

_Huntington_, written "in his customary scholarly, crystal-clear and accessible style, ... is both an invaluable guide to the Huntington Blake holdings and an important addition to the Blake literature" [p. 25])

1994 October
77 items.

1994 November
Adam Mills Rare Books  _Occasional List_ (Cottenham, Cambridge, [November 1994])

The catalogue is entirely devoted to "William Blake 1757-1827", No. 1-10 books with Blake's commercial engravings, No. 11-41 with editions and scholarship.

1994
G.E. Bentley, Jr, with the assistance of Keiko Aoyama.  

"Introduction" (pp. xv-xxii); there are almost a thousand entries, many of them not in _Blake Books_ (1977) or _Blake Books Supplement_ (1995).

For an earlier version, see 1991 above.

REVIEWS

Yoko Ima-Izumi, Blake, XXIX, 3 (Winter 1995-96), 82-88 (mostly a useful "necessary historical explanation" concerning the Japanese Blake scholars discussed in the "valuable introduction" to Blake Studies in Japan [p. 82])


Karen Mulhallen, Papers of the Bibliographical Society of Canada: Cahiers de la Société bibliographique du Canada, XXXIV (Fall 1996), 198-200 (high praise)

C.S. Matheson, University of Toronto Quarterly, LXVI (Winter 1996-97), 344-46 (with another) ("meticulous" and "invaluable")

1994

All Blake’s plates are reproduced and offered individually.

1995 June


12 minor Blake items, some from the Raymond Lister Collection.

1995 February 6-17


The catalogue is a small brown paper bag listing (with prices) 42 items in knitting, T-shirts, automata, vases, &c., with no apparent relationship to Blake save, occasionally, the titles, e.g., "The Lineaments of Desire". It is accompanied by a collection of 47 self-portraits of genitalia, entitled The Genitals are Beauty (London: House of William Blake, February 1995), c. 4" x 4", fastened with a pin; ISBN: 0952413914

REVIEWS

[Tim (Heath) and Meredith (Davies)], "Tyger! Tyger! An Interior for William Blake", Journal of the Blake Society at St James, No. 1 (Spring 1995), 40-41 (an account of the two exhibitions at The House of William Blake, on house-furnishings [August 1994] and on The Genitals are Beauty,
including statistics for the latter, e.g., "Visitors who were hugely embarrassed 9")

(the genitalia exhibition "tied together a roomful of genitals with some of the kitschy inheritance of St. Valentine's Day")

1995 April 3-May 25

See Löchle below.

REVIEW

D.W. Dörrbecker, *Blake*, XXX, 3 (*Winter 1996-97*), 82-87 (with 3 others)

1995 July
§Antique & Book Collector (Marlborough, Wiltshire, July 1995)

An exhibition and sales catalogue includes some of Blake's commercial book-illustrations detached from their parent volumes and, aslots 25-27, *Songs* (o) pl. 24 ("Nurse's Song" from *Innocence*), 18 ("The Divine Image"), and 38 ("Nurse's Song" from *Experience*), at £2,250 each.

1995 July 2-August 6
§Jaume Plensa, *"One thought fills immensity*, Städtische Galerie, Göppingen, Germany, 2 July-6 Aug 1995. In German
REVIEW

D.W. Dörrbecker, *Blake*, XXX, 3 (Winter 1996-97), 82-87 (with 3 others) (Blake's Proverbs are blind-stamped on polyester panels in "a highly personal interpretation of Blake" [p. 85])

1995 July 11-October 15


Robin Hamlyn, "Introduction" (p. 2); "William Blake 1757-1827" (pp. 2-7), especially about John Hawkins, Thomas Butts, and William Hayley. Some of the 48 entries are not by Blake.

1995 July 14-October 29


1995 December

*The Blake Collection of Joseph Holland & Vincent Newton With Additions from our Inventory.* John Windle List Twenty-Six (San Francisco: John Windle, [Dec] 1995) 4°, 52 pp., 17 reproductions

"The Blake Collection of Joseph Holland [1910-94] and Vincent Newton" (p. [v]). A very handsome catalogue with 241 entries (lots 1-193 from Holland-Newton, lots 194-236
from Stock, lots 237-41 "Auction Purchases for the Record", priced at $5-$60,000 and "Price on Enquiry".

1995


"Introduction" (pp. 1-9); "Blake Discoveries, Scholarship, and Criticism" (pp. 10-30).

**REVIEWS**

**Bruce Tice,** *Antiquarian Book Monthly,* XXII, 10 (November 1995), 76 (it is "necessary reading" "for those wishing a comprehensive overview of the current state of Blake studies ... 'Every word and every letter is studied and fits into its place'"

**James King,** *English Studies in Canada,* XXIII (1997), 240-42 (it "does not attain quite the same high standards" in Part VI as *Blake Books* did [p. 241])

**Bernice Bergup,** *American Reference Books Annual,* XXVII (1996), 524 ("Scholars ... can only applaud his thoroughness")

**C.S. Matheson,** *University of Toronto Quarterly,* LXVI (Winter 1996-97), 344-46 (with another) ("exemplary")

**David Worrall,** *Blake,* XXXII, 2 (Fall 1998), 46-48 ("Blake Books/Records/Supplements" are "such a Herculean set of labors, and such wonderful achievements" that they should be merged and published on CD-Rom [p. 48])
David Worrall (bis), *Year's Work in English Studies*, LXXVI for 1995 (1998), 396-97 ("encyclopaedic and indispensable")

Michael Phillips, *Burlington Magazine*, CXXXIX (1997), 338-39 (with 8 others) (in *Blake Books* and *Blake Books Supplement*, "the information is there, of all kinds in great detail")

1995


"Introduction" (pp. 3-5) plus a list of 78 M.A., M.Litt., M. Phil., Ph.D. (and D.Phil.) dissertations from *Index to [British] Theses*. "Corrigenda to Previous Checklists" (p. 13) covers chiefly those published in *Blake* (Winter 1992-93).

For information on how to obtain copies, see *Blake*, XXIX, 1 (Summer 1995), 35

1995


[1995]839


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839 Dated by Essick "1995".
18 Hayley, *The Triumphs of Temper* (1803), "large paper ... in contemporary smooth calf, spine gilt in six compartments (neat restoration to upper joint), bound by Edmund Lloyd of Harley Street whose signature is stamped in gilt on the inside edge of the front cover", £1,200.0.0

19 Lavater, *Aphorisms* (1788), "wanting the half-title ('Aphorisms. Vol. I') which was almost inevitably cancelled because no further volume was published; a little spotting ... in old half calf, spine and corners neatly renewed", £600.0.0

1996 February 2-April 7; April 17-June 2


The two catalogues are identical except that (1) the Madrid version is in Spanish and the Barcelona version in Catalan {the Catalan titles are given within curly brackets below} and (2) Plates 28f-i in the Madrid version are mislabeled and in the wrong order but are correct in the Barcelona version.
Note: The reviews indicate that 180 works were exhibited in Madrid and 150 in Barcelona.

**Robin Hamlyn** is the Comisaro or Curator of the exhibition. The book (A) consists of

**Luis {Lluis} Monreal** (Director General, Fundación "la Caixa"), "Presentación" {"Presentacio"} (p. 11), "Foreword" (p. 217): A prime reason for organizing the Blake exhibition is "the fact that his work is not present in any Spanish museum or collection".


**Francisco Calvo Serraller**, "Blake y Goya: convergencias y divergencias entre dos mundos" {"Blake i Goya: convergencies i divergencies entre dos mons"} (pp. 31-42); "Blake and Goya: Convergence and Divergence between Two Worlds" (pp. 229-35): Concerns "Flaxman's possible influence on Goya" (p. 231), with an aside on Fuseli and a paragraph on Blake.

**Estella de Diego**, "La invención de William Blake" {"La invenció de William Blake"} (pp. 43-52); "The Invention of William Blake" (pp. 237-42): "Blake is pervaded by life", and "it is hard to tell just how much the Surrealists actually read of Blake" (pp. 240, 237).

* [Adela Morán and Montserrat Gómez], "Catalogo" {"Cataleg"} (pp. 53-210, with descriptions only of the 180 colour plates reproduced, which include *Innocence*[X], *Europe* [B], and the Job engravings [1826]); "Catalogue" (pp. 243-59 in English of all 188 items exhibited.

"Bibliografía" (pp. 211-13); "Literature" (pp. 261-62).
REVIEWS &c, in Spanish unless otherwise noted
Anon., "Un Maldito entre Nosotros", tiempo [Madrid], 13 November 1995
Anon., "Balthus, Ensor, Blake & Barcello", ABC [Madrid], 29 December 1995
*Anon., "Blake reivindica la 'libertad del artista': Se exponen por primera vez en España 180 obras del pintor y poeta", El País [Barcelona], 2 February 1996, in Catalan
*Isabel Hurtardo, "William Blake, en poeta que cambió el arte británico del siglo XVIII: Inventó una nueva forma de expresión plástica que combina el dibujo y el texto: La Fundación La Caixa ofreca una investra de la obra completa [sic] del artista inglés", Ya [Madrid], 2 February 1996
*Miguel Angel Trenas, "'La Caixa' muestra en Madrid la obra gráfica del pintor y poeta William Blake", La Vanguardia [Barcelona], 2 February 1996
*J. A. Alvarez Reyes, "Las visiones de William Blake: la Fundación La Caixa muestra 180 acuarelas y grabados del dibujante romántico que permanecerán expuestas hasta el próximo 7 de abril", Diario 16 (Madrid), 2 February 1996 (with a paragraph about "Relación Blake y Goya")
Anon. (Efe⁸⁴⁰), "La Caixa presenta hoy en Madrid las 'visiones eternas' de William Blake: Sus escritos y cuadros influyeron notablemente en románticos y simbolistas", Diaria de León, 2 February 1996

Anon. (Efe), "La Fundación la Caixa muestra en Madrid más de 180 obras de William Blake", El Correo [Sevilla], 2 February 1996

Anon. (Efe), "'Visiones eternas', de Blake, en La Caixa de Madrid: La muestra reúne más de 180 dibujos y grabados del artista londinense del siglo XVIII", Alerta (Santandar), 2 February 1996, in Spanish

Anon. (Efe), "Las visiones eternas de William Blake se exponen en la Fundación La Caixa", El Ideal Gallego [La Coruña], 2 February 1996, in Catalan

Anon. (Efe), "'William Blake: visiones de mundos eternas reúne en Madrid más de 180 trabajos del artista: La muestra se inaugura hoy en la fundación La Caixa", Diario de Noticias [Pamplona], 2 February 1996

Anon. (Efe), "Las visiones eternas de William Blake, a través de dibujos, acuarelas y grabados: La exposición del pintor británico reune simbólico", La verdad [Murcia], 2 February 1996

⁸⁴⁰ Efe (or EFE) is a news-agency; the Efe entries often repeat whole paragraphs verbatim.
Anon. (Efe), "Le Fundación La Caixa acoge la muestra 'William Blake: visiones de mundos eternas': Su la institución, con sede en Madrid, pueden verse 180 obras del artista", Sur [Malaga], 2 February 1996
Anon., "Esposicion de Blake", Diario de Navarra [Pamplona], 2 February 1996 (1 paragraph
Anon. (Agencias), "Las visiones eternas de Blake, en Madrid", Atlantico Diario [Vigo], 2 February 1996
*Miguel Morán Turina, "Visiones eternas: Por primera vez puede verse en España la obra de William Blake", Diario 16 (Madrid), 3 February 1996, p. 9
Anon., "Las visiones de William [sic] en la fundación La Caixa", Cordoba, 8 February 1996
*Anon., "Mundos Externos", tiempo [Madrid], 12 February 1996 (one short paragraph
Anon., "La Caixa patrocina una exposición y un catálogo de William Blake", Gaceta de los Negocios [Madrid], 14 February 1996, in Spanish
Anon., "William Blake", Comunidad Escolar [Madrid], 14 February 1996 (one short paragraph
*Elena Delgado Castro, "Las visiones interiores de un artista inglés: William Blake, por primera vez en España: Se reúnen en Madrid 180 dibujos
William Blake and His Circle
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acuarelas y grabados del pintor", *Ya* [Madrid], 16 February 1996, p. 60

Anon., "Héroes clásicos", *El Mundo* [Barcelona], 17 February 1996; April 1996 (almost identical), in Catalan


*Perez Gállego*, "Madrid muestra la obra pictória del poeta William Blake: William Blake nos ofreció unas visiones de mundos eternos que a hora se recogen en una brillante exposición organizada por la Fundación La Caixa en la capital de España", *Heraldo de Aragon* [Zaragoza], 19 February 1996


*Anon., "Visiones de mundos eternos en Fundación La Caixa", Cinco Días, 23 February 1996, p. 35 (one paragraph)


*Anon., "William Blake, por primavera vez en España", el nuevo lunes [Madrid], 26 February 1996, in Spanish

*Lydia Garrido*, "William Blake", *El Siglo* [Madrid], 26 February 1976, p. 53
*Juan Giron Roger, "Más allá de la mirada de un visionario: William Blake, en la Fundacion La Caixa", Dinero [Madrid], 26 February 1996, pp. 96-97


*Juan Carlos Melagón, "Los paraísos perdidos de Blake: La obra del poeta y pintor visionario", Guía del Ocio [Madrid], 11 March 1996

Anon., '"Los mundos eternos' de William Blake: Salas de la Fundación 'La Caixa', Madrid", Nueva Alcarria, 15 March 1996 (one paragraph)

Anon., "Los paraísos perdidas", El Mundo [Barcelona], 23 March 1996, in Catalan

Anon., "William Blake, genio y visionario", Ideal [Granada], 23 March 1996


*Alpy, "Blake, romántico y visionario", Cordoba, 28 March 1996

*Anon., "Poeta y pintor", Economics [Madrid], March 1996 (one paragraph)

*Anon., "William Blake", Ronda Iberia, March 1996, p. 7 (one paragraph)
*Anon.*, "William Blake", *Nuevo Estilo* [Barcelona], March 1996, p. 78 (one paragraph) In Catalan?

*Anon.*, "William Blake, visiones de mundos eternos", *Correo del Arte* [Madrid], March 1996, p. 35


§*E. Flórez*, "William Blake, visión de mundos eternos", *Goya*, No. 251 (March-April 1996), 309-10

Anon., "Romanticismo sublime", *El Mundo* [Barcelona], 1 April 1996 In Catalan

*Anon.*, "William Blake", *Tribuna de Actualidad*, 1 April 1996 (one paragraph)

*Anon.*, "'Los mundos eternos' de William Blake: Salas de la Fundación 'la Caixa', Madrid", *Nueva Alcarra*, 5 April 1996

*Anon.*, "William Blake", *El Pais* [Barcelona], 12 April 1996

*Anon.*, "William Blake, l'avanlguarda actual vista al segle XVIII", *Avui* [Barcelona], 12 April 1996 In Catalan?


*Anon., "Innovadores de distinto signo", *El Periódico* [Barcelona], 14 April 1996, in Catalan

Anon., "Barclani, William Blake", *El Mundo* [Barcelona], 14 April 1996, in Catalan?


Anon., "Spain, Barcelona", *International Herald Tribune*, 15 April 1996 In English

Anon., "Exposiciones: William Blake", *El Periódico* [Barcelona], 16 April 1996 In Catalan

*Catalina Serra, "El arte visionario de Blake, en Barcelona: La Fundación La Caixa exhibe más de 150 obras del creador inglés", *El País* [Barcelona], 17 April 1996, in Catalan

Olga Spiegel, "Una exposición muestra al Blake dibujante y grabador", *La Vanguardia* [Barcelona], 17 April 1996 In Catalan? [a different story than the one above]

*Marie-Claire Uberquoi, "La Fundació la Caixa reúne acuarelas, dibujas y grabados de William Blake: Ningún museo-espanol tiene obra de este precursor del romanticismo: Las imágenes más fascinantes del artista corresponden a los monotipos", *El Mundo* [Barcelona], 17 April 1996, in Catalan
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*Maria Angela Molina, "La sicodelia visionara de William Blake, en la Fundació la Caixa", ABC [Barcelona], 17 April 1996, in Catalan

*Anon., "La Fundació 'la Caixa' discubra las profecías y visiones de William Blake", ABC [Barcelona], 17 April 1996, in Catalan

*Monse Frisch, "L'obra de l'il·lumant' William Blake arriba per primer cop a Barcelona: La Fundació La Caixa expasa un ampli conjunt de debuixos i gravats de l'innovador artista i poeta britanic", Avui [Barcelona], 17 April 1996, in Catalan


Anon. (Efe), "La Fundació 'la Caixa' exposa 150 pintures del poeta William Blake", Punt Diari [Girona], 17 April 1996

Anon., "S'inaugurar avui a Barcelona l'exposició de William Blake", Diari de Girona, 17 April 1996


*Anon., "Des del 19 d'abril al Centre Cultural de Barcelona: 'William Blake, visions de mons eterns'", Panorama ([Barcelona: Fundació "la Caixa"] Abril 1996), 1, 16, in Catalan (announcement of the exhibition)

*Anon, "William Blake en la Caixa de Barcelona", Museos, April-May 1996, 2 pp., in French
*Glória Bosch*, "Un artiste visionaro: William Blake en el Centre Cultural de la Fundació 'la Caixa'", *Guía del Ocio*, 2 May 1996


*M. Montserrat Castillo*, "Blake: visiones de mons eterns", *Avui* [Barcelona], 9 May 1996


*Anon.*, "William Blake", *La Vanguardia* [Barcelona], 14 May 1996 In Catalan?

*Alan Fleischer*, "La Agenda de Hoy: Dia para propuestas inovadoras: contemplar edificues areque téctonicos naveganda por Internet, asistir a una muestra de coches de jugueta o ver peliculas del siempre conliovertido Alan Fleischer", *El Periodico de Catalunia* [Barcelona], 14 May 1996, in Catalan

Antoni Morell, "La Fundació 'la Caixa'", *Opinió* [Andorra], 19 May 1996, p. 13

Anon., "William Blake, la Fundació la Caixa", *El Nou* [Osona i Ripolles], 31 May 1996
*Anon., "William Blake: Hasta el 2 de Juni – Fundació La Caixa Barcelona", *Casa & Jardín* [Madrid], **May 1996**, p. 28 (one paragraph)

*Anon., "William Blake: un recursor a la Fundació 'la Caixa'", *Barcelona informació cultural*, **May 1996** (one paragraph), in Catalan?


*Hans Móller*, "La aventura vitalle William Blake", *Economics* [Madrid], **May 1996**, pp. 70-71

*Anon., "Visiones de William Blake", *Regió 7* (Manresa), **1 June 1996; 3 June 1996**


*Flor García*, "William Blake: Aguest enigmàtic artista, poeta i gravador londinene ha estat protagonist a el mes de maig d'una important exposició a la Fundació 'la Caixa'”, *Revista Illustradeó*, **July-August 1996**, in Catalan

*Shantigarbha. "Visions of Eternity: Blake in Madrid: Exhibition at Fundacion 'la Caixa', Madrid, February-April 1996", *Urthona*, No. 6 (1996), 83 ("an important event"), in English

1996 July 9-October 6


Catalogue and essay by Robin Hamlyn.

1996 November 14


Blake’s 28 Bunyan watercolours and the drawing of "The First Temptation" (*Paradise Regained*) from The Frick Collection (all reproduced in colour in various sizes) were offered (ESTIMATE: £260,000-£340,000) but apparently attracted not a single bid; after the sale they were sold to an Anonymous collector, i.e., *Alan Parker*.

REVIEW

*Henry Wemyss, "Blake Watercolours from The Frick Collection: An exquisite group of watercolours have an intriguing history which is unravelled", *Sotheby's Preview*, November 1996, 18-19 (a herald of the sale)

1996 December 4-5

... *Periodicals, Manuscripts & Ephemera, etc.* ([auction sale by Foncie] Mealy, Dublin, 1996)
The Blakes included lots 263-64, 297, 302, 303, 331, 385, 564-66, 579-88, 635, 637, 729, 797, 1247. Perhaps the most remarkable entry was that for Bewick's Virgil (1821) 1<BB>, Vol. I (?all published), ESTIMATE: £150-£200 [sold for £3,000].

1996?
An 11-page list of 330 Blake items for sale en bloc (without price).

1997 February 1-April 6
"Among Whores and Thieves": William Hogarth and THE BEGGAR'S OPERA Ed. David Bindman and Scott Wilcox (New Haven: Yale Center for British Art; The Lewis Walpole Library, 1997)
*Jessica Todd Smith, "Hogarth, Blake, and The Beggars' Opera'." Pp. 80-84.

1997 February 2-May 4
Includes 30 works by Blake.

1997 April 2-July 6
William Blake and His Circle
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The catalogue (pp. 75-87) is preceded by Patrick McCaughey, "Preface" (pp. vii-viii) and Patrick Noon, "Introduction" [chiefly a history of Mr Mellon's collections]; (pp. 1-12) is "adapted" in his "A 'Mad' but Compelling Vision: At the heart of the British Art Center's collection is a trove of delicate works on paper by the English poet and artist William Blake. A show opening this month illustrates the breadth and depth of his durably disturbing appeal", Yale Alumni Magazine, LX, 6 (April 1997), 26-32.

REVIEWS

*Milton Moore, "The Human Form Divine: William Blake: A Man for all Millennia", The Day [Connecticut], 13 April 1997, C1, 5 (chiefly derived from an interview with Patrick Noon; the exhibits are "visually stunning")

*Deborah Solomon, Wall Street Journal, 23 April 1997, p. A16 (a "fascinating show" which shows that Blake, "the British Van Gogh", "is about as unbuttoned as they come" and that his "etchings grow hairier and hotter over time")


William Blake and His Circle
Part IV: Catalogues and Bibliographies

G. Ingli James, *Burlington Magazine, CXLI, 1157* (August 1999), 485-86

1997 April 13-July 6

The little work consists of:

Anon., "Blake's Contemporaries and Context". Pp. 2-4

1997 September 21-1998 January 19

1997 November 1-1998 11 January

It includes reproductions of "a complete set of Blake's twenty-one engravings" for *Job*, plus watercolours from the Pierpont Morgan Library, drawings from the Fitzwilliam
Museum, and copies ("the New Zealand set") from the Yale Center for British Art.

**1998 June 22-September 6**


The exhibition consists of 17 Blakes and 26 works by Calvert, Francis Oliver Finch, Fuseli, Linnell, Palmer, Richmond, James Smetham, Stothard, and Varley.

**REVIEWS &c**


Anon., "Midlands & North West Previews", *Art Review, July/August 1998* ("A programme of theatrical events, readings, lectures and children's workshops has been organised by the Museum to complement this significant exhibition")


*Anon., "William Blake & His Circle", What's On: Your Leading Leisure Guide, July 1998*, p. 35 ("All but four of the images on show in this exhibition ... are owned by Birmingham Museum & Art Gallery")

**1998 July 11-October 11**
William Blake and His Circle
Part IV: Catalogues and Bibliographies


A sheet folded in three with:

Hidefumi Hashi. "Blake no Hanga ni miru Jukosa to Shinpisei [Depth and Mystery in Blake's Engravings]."
"Sakuhin Kaisetsu [Works Commentary]."
"William Blake Ryakunenpu [Short Chronicle of William Blake]."
"Shuppin Risuto [List of Exhibits]."

The works exhibited were Young's Night Thoughts (1797), Blair's Grave, Virgil's Pastorals (1977), Job (1826), and Dante (1838), all from the Kanagawa Modern Fine Art Museum.

1998 Autumn


Chiefly books with Blake's commercial illustrations, reprints of his art and poetry, and books about him.

1999 April 22-25

Sotheby, The Estate of Mrs. John Hay Whitney841 (N.Y., 1999) <Victoria University in the University of Toronto>

535 The First Book of Urizen (E), with colour

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841 The Whitney collection comes from estates on Long Island, Saratoga Springs (N.Y.), Beekman Place (N.Y.), St James (London), and Georgia.
reproductions of pl. 1, 9, 12, 18, 22, 26 (ESTIMATE: $500,000-$700,000) [$2,300,000 (plus $200,000 Sotheby fee plus 10-15% agent's fee) to Nancy Bialler of Sotheby's on the telephone for an Anonymous collection]  

REVIEWS &c  

Sharon L. Lynch (Associated Press Writer), "William Blake Book Brings $2.5M", Yahoo! [electronic] News AP Headlines, 7:23 PM ET, 23 April [1999] ("It was thought to be the highest price ever paid for a piece of English literature, said Selby Kiffer, Sotheby's senior vice president")  

Holland Cotter, "Rare Blake Book Sells for $2.5 Million at Sotheby's", New York Times, 24 April 1999, p. B14 (Urizen [E] "was bought by a private collector who made the bid by telephone")  

Anon. (AP), "William Blake book is sold for $2.5m", Boston Globe, 24 April 1999, 10  

Anon., "£1.5m for William Blake book", Daily Telegraph [London], 24 April 1999  

Anon., "Blake book sells for £1.5m", Guardian [London], 24 April 1999  

Anon. ("Journal Sentinel wire reports"), "Rare book auctioned for $2.5 million", Milwaukee Journal Sentinel, 25 April 1999  

Anon., "Whitney Sale of Books and Manuscripts Includes Book By Blake, $2.5 Million", Antiques and The Arts Weekly, 30 April 1999, p. 99 ("There was applause ... as William Blake's First Book of Urizen sold for $2,532,500 ... after a heated bidding battle among eight bidders")
Anon., “Going, Going, Gone ...”, Blake, XXXII, 4 (Spring 1999), 150 (on the sale of Urizen [E] to an anonymous buyer for $2,500,000)

Dr Elizabeth B. Bentley, "Urizen in New York City", Blake, XXXIII, 1 (1999), 27-30

1999 April 28-June 30
§Tyger of Wrath. [Exhibition 28 April-30 June 1999 of the Blakes in the National Gallery of Victoria, Melbourne, Australia]

*Tyger of Wrath: A comprehensive website of 176 works online, which accompanied the exhibition at the National Gallery of Victoria, from 28 April to 30th June 1999.

ANNOUNCEMENT

Anon., Blake, XXXII (1999), 150

1999 May 13-14

Sotheby, catalogue (London, 1999)

122 Blair, The Grave (1813), folio “coloured in [sic] hand throughout, portrait frontispiece of Blake by Schiavonetti after Phillips, plates washed, bleached and re-sized, slightly browned, some slight spotting (chiefly to margins) of some plates, occasional offsetting to text, later blue straight-grained morocco gilt by C. Herring, inner dentelles gilt, unobtrusive repairs to boards, rebacked, collector's quarter blue morocco box, bookplate of Thomas Adam (sold in the Woodin sale, Parke Bernet, 6 January 1942, lot 60[]) [Keynes 82], 344 by 275 mm, folio
The colouring of the first plate (engraved additional title) is probably contemporary, and there are possibly some traces of original colouring in the subsequent plates. However, at least two of the colours in these plates (pink and verdigris) are post-1840, and the plates appear to have been extensively re-coloured at some time after this date. £3,000-5,000


16 Cumberland, Thoughts on Outline (1796), "a little marginal spotting, bound in early nineteenth century dark blue half calf, lettered in gilt; some repairs to the spine and with endpapers replaced ... inscribed at the head of the title 'with the Author's compts.' and with a note on p. 49 'all these numbers in Mr. Tassie's new Catalogue have been since changed' ... the motto on the printed titlepage has been corrected by hand", £1,200

17 Cumberland, "An album of prints by George Cumberland (1754-1848) assembled by his son George Cumberland, Jr. for presentation to the publisher, Mathew Gutch of Bristol 1848. Sm. 4to, presentation letter, 2 pp., from Cumberland's son, dated January 1849, black-bordered offprint from a Bristol newspapers [sic] with an obituary of Cumberland by John Eagles, August 11, 1848,

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Annotated by Essick "Nov 1999".
pasted to the front inner cover. Mounted in the album are 13 etchings by Cumberland comprising the poem 'To the Nightingale', proofs of the frontispiece to *Lewina, The Maid of Snowdon* 1793 and the small tail-piece (aquatint by Cumberland and Stothard) to the same book, a portrait of Iyo, a Chinese merchant from Canton, etched in London in 1785, an unidentified coastal landscape, a river scene with a figure resembling Blake intended for *A Poem on Landscapes* 1793, a small unidentified landscape of a gateway with a portcullis, a small portrait of a bearded old man in a fur hat, a portrait identified in manuscript as of John Highmore and another similar of the Rev. S. Breadon, a portrait of John Horne Tooke reading and a view of his house at Wimbledon, and a small aquatint of 'a Saxon monument at Lord Holland's near Ramsgate'. The prints mounted on sheets of Whatman 1846 paper in an album of marbled boards, leather spine perished and contents loose, manuscript paper label on upper cover .... George Cumberland, Jr. seems to have assembled several of these little albums of his father's etched work as there is one in the Bristol City Art Gallery (with 14 etchings) and there were two in the collection of Sir Geoffrey Keynes (with 14 and 27 plates, some duplicating the Bristol specimens)"' with a reproduction, £1,200.0.0\(^{843}\)

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\(^{843}\) Acquired for La Biblioteca La Solana.
23 Flaxman letter to William Hayley, 28 August 1786, extensively quoted, £750.0.0

1999

Stephen’s College (Columbia, Missouri) Exhibition of Blakes from Thomas Dilingham’s collection (1999)
No catalogue is known.

REVIEW &c
Anon, “Blake at Stephen’s College”, Blake, XXXIII, 3 (Winter 1999-2000), 95

1999 December 17-2000 April 24

British Museum Department of Prints and Drawings. The Apocalypse and the Shape of Things to Come. Ed. Frances Carey (Toronto and Buffalo: University of Toronto Press, 1999)

David Bindman, "William Blake: Prophet and History Painter." Pp. 219-23 of Chapter 5 (pp. 208 ff.): "The English Apocalypse".

REVIEWS &c
Mei-Ying Sung, Blake, XXXV (2001), 61-63 ("The exhibition gave Blake a major part in the section on English Apocalypse")
2000 April 11-June 25; September 15-November 19


Tuula Karjalainen, "Sipuhe" (p. 6), "Företal" (p. 7).
"Johdento" (pp. 8-15).

2000 September 15-November 11


Ladislav Kesner, Sr, Head of the Exhibition Department, Prague Castle Administration. [Introduction.] P. 5.


Anthony Griffiths, British Library Department of Prints and Drawings. [Introduction.] P. 7.
"Introduction." Pp. 8-10.
"Return to vision: Night Thoughts and Felpham to Jerusalem 1797-c. 1818." Pp. 60-89.

2000 October 18-November 17
Blake's Heaven: A Tribute Exhibition to William Blake at
Scolar Fine Art Gordon Samuel 35 Bruton Place London
W1J 6NS ... In association with James Huntington-Whiteley
38 Hopefield Avenue London NW6 6LH ... [2000]

The exhibition was in two parts; the first, 18-27 October, was of modern British religious art and pastoral landscape, the second, 1-17 November, was works after Blake by contemporary (20th Century) artists.

James Huntington-Whiteley, introduction. Pp. 4-5. ("Blake should be seen as an inspirational rather than an influential figure").

The Blake section includes some very striking images, such as Rabindra Singh (b. 1966), "after Blake's Temptation and Fall" (Paradise Lost), which shows Eve plucking hand-grenades from the Tree of Life, and Amrit Singh (b. 1966), "The Beast of Revelation--after Blake's 'Beast of Revelation'", which shows a lurid monster rising from the sea with seven heads including William Clinton (most prominently), Margaret Thatcher, Idi Amin, a blind-folded bishop, and Hitler.

REVIEWS
Moncrieff, "The Doors of perception are open at Scolar", Art Newspaper, XI, 107 (October 2000), 73-74
*John Russell Taylor*, "Around the galleries", *Times* [London], 8 November 2000, p. 21 ("a very illuminating exploration of the way in which Blake has continued to influence British art right through the 20th century and into the 21st")

2000 November 9-2001 February 11; March 27-June 24


The Abrams hard-cover version of the Tate exhibition catalogue adds a "Checklist of Works Exhibited at The Metropolitan Museum of Art" (pp. 299-304), with far fewer works than in the Tate exhibition and some additions.

Catalogue of major exhibitions at the Tate Gallery (London 9 November 2000-11 February 2001) and, somewhat reduced, at the Metropolitan Museum of Art (N.Y. 27 March-24 June 2001). The 288 reproductions, reduced or expanded in size somewhat capriciously, include a number of duplicates and "Laocoon" (A), all nine surviving drawings for *Tiriel*, all 12 Large Colour Prints, and *Marriage* (L, M).


Stephen Deuchar. "Foreword." P. 7. ("The present Tate Britain exhibition, though even larger in scale, does not seek to supersede the great 1978 [Tate] undertaking but to complement it .... The project as a whole was conceived and inspired by Robin Hamlyn").


REVIEWS &c
Tate Exhibition

*Stella Gambling, with additional contributions by


Anon., "Blake Exhibition: Advance Notice", Journal of the Blake Society at St James, No. 4 ([September] 1999), 84 (at the Tate Gallery, November 2000-February 2001)

Anon., "Exhibition at the Tate", Blake, XXXIV, 1 (Summer 2000), 32

*Tom Lubbock, "Details Competition", Independent on Sunday [London], 13 August 2000 ("Glad Day" "is a good example of Blake's blatancy")
*Louise Jury*, "Arts world bows to Blake the 'Soho nutcase': A poet and artist dismissed as mad in his lifetime is to be honoured by Tate Britain, writers and pop stars", *Independent on Sunday* [London], 17 September 2000, p. 11 (Alex James says that "Blake kind of invented the idea of a Soho nutcase, which is what I've always aspired to")

*Anon.*, "Tate Britain, Millbank", *Blake Journal*, No. 5 (September 2000), 97


*Waldemar Januszczak*, "Visions of the Damned: He saw things. He heard voices. And he believed the end of the world was just around the corner. Is it any wonder that, almost 200 years after William Blake's death, we are just beginning to decipher the method behind the painter-poet's madness? Waldemar Januszczak reports", *Sunday Times* [London], 15 October 2000

*Blake Morrison*, "The People's Prophet: Wordsworth thought him mad; T.S. Eliot noted his 'unpleasantness'; and Yeats chose to rewrite him. Yet almost two centuries after his death, William Blake seems utterly in tune with the age. On the eve of a major Blake retrospective, Blake Morrison explains why the 'Cockney Nutcase' has the last laugh over his critics", *Independent on Sunday* [London], 15 October 2000, pp. 18-22, 24 (a well-done herald of the Tate Blake exhibition)
*Peter Ackroyd*, "The Key to Blake's Vision: Next month Tate Britain mounts the first major exhibition of William Blake's art in over 20 years. Anxious yet arrogant, practical yet visionary, this 'daydreamer to the point of genius' remains misunderstood. But in such contradictions lies the secret to his character", *Daily Telegraph* [London], 21 October 2000, pp. 1, 8

Blake 1: the painter: *Words Matthew Collings.* "Blake's progress: Like today's YBA's, William Blake felt compelled to shock and provoke. But that's where the similarity ends. On the eve of his Tate Britain blockbuster, we celebrate a great painter and visionary", *Observer Magazine* [London], 22 October 2000, pp. 36-38 (Blake "produced works that obviously are nothing but deep")

Blake 2: the poet: *Neil Spencer*, "Into the mystic: Visions of Paradise to words of wisdom ... an homage to the written work of William Blake", *Observer Magazine* [London], 22 October 2000, pp. 43-44 ("Why is Blake back? Because we sense in his texts and paintings, poems and prophecies, in his arduous but committed life, a glimpse of the fully human, of the transcendent entwined with earthly realities")

As continuations (pp. 43-44) there are paragraphs by

A *Ian Sinclair*, novelist ("We force the poet on to a Procrustean bed, squeezing and shaping him to fit our fantasies")
William Blake and His Circle
Part IV: Catalogues and Bibliographies

B Andrew Motion, Poet Laureate ("Living at a sharp angle to life he often told the truth by telling it slant")

C Tom Paulin, poet and critic ("Blake was important to me when I was growing up in Belfast in the 1960s")

D Billy Bragg, singer ("My song 'Upfield' was inspired partly by Blake")

E Sir John Taverner, composer ("We would indeed be poverty-stricken without Blake")

F Alan Moore, Graphic novelist ("From Hell, my book about Jack the Ripper ... has lots of references to Blake; him seeing a spectre at his house in Hercules Road, for example")

*Michael Bracewell, "Blake's high priestess: Throughout her career, rock iconoclast Patti Smith has had one hero – the artist William Blake. Here she explains to Michael Bracewell how his unique view of the world came to be enshrined in her work", Sunday Times Magazine [London], 28 October 2000, pp. 35, 37, 39 ("one of my favourite things about Blake, [is] that the last thing he sent out for [on his deathbed] was a new pencil, so he could draw his wife. That says it all for me")

*Nigel Reynolds, "Blake's 100 Jerusalem works go on show for first time", Daily Telegraph [London], 2 November 2000, p. 12 (the 100 prints of Jerusalem will all be shown "in Britain" for the first time at the Tate exhibition)

John Glancey, "‘Twixt heaven and hell: Blake’s life
was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land, says John Glancey”, Guardian, 9 November 2000


*Anon., "In preview: Blake's progress", Printmaking Today, Autumn 2000 ("All hail the great leader!")

*Sir Nicholas Goodison, "A British Visionary:  Sir Nicholas Goodison examines the enduring appeal of William Blake and looks at the Art Fund's special relationship with his work", Art Quarterly, Autumn 2000 (about the 200 Blake works in public collections acquired with the assistance of the National Art Collections Fund)


*Birch, "Young British Artists", Private Eye, 3 November 2000 (a cartoon: "Think how much he could have achieved, with a really good agent!")

*Sarah Hemming, Daily Express [London], 3 November 2000, p. 56 (a herald of the Blake exhibition and 4 others)

*Anon., "Blake Addict Ticket offer", Independent [London] week-end review, 4 November 2000 (tickets for four Blake events organized by the Tate)

William Blake and His Circle
Part IV: Catalogues and Bibliographies

*Mark Irving*, "Visions, woes and tales of the City: Born and bred in London, poet and artist William Blake became the city's greatest critic. Mark Irving reports on Tate Britain's tribute to a radical reputation", *Financial Times*, 4-5 November 2000

*Anon.*, "Eye of the Tyger: the best of Blake at the Tate", *Independent on Sunday* [London], 5 November 2000 (caption for a picture)

*Louise Jury*, "The best of Blake from Albion and beyond: The poet and artist's greatest works have been brought together at Tate Britain", *Independent on Sunday* [London], 5 November 2000

*John McEwen*, "Opening this week: William Blake", *Sunday Telegraph* [London], 5 November 2000, p. 20

*Anon.*, "Opening this week: William Blake", *Sunday Telegraph* [London], 5 November 2000

*Alan Taylor*, "Dark Satanic Thrills: William Blake was often dismissed as a crank in his lifetime, but as a new exhibition on his life reveals, this poet and painter with an extraordinary imagination was a complex visionary not easily pigeon-holed", *Sundayherald* [London], 5 November 2000, pp. 16-20

*Anon.*, "Arts Programme of the Day", *Independent* [London], 6 November 2000, p. 16 (announcement of the BBC Omnibus programme on Blake)

*Maev Kennedy*, "Vital relic of artist who stamped indelible mark on visual imagination", *Guardian*
[London], 6 November 2000, p. 10 (a herald for the Tate exhibition)

*Anon.*, "Today's Viewing Choice", *Times* [London], 6 November 2000, p. 32 (announcement of [inter alia] the BBC Omnibus programme on Blake)

*Patrick Stoddart*, "Critic's Choice", *Daily Express* [London], 6 November 2000 (a précis of the BBC Omnibus programme on Blake)

*Kevin Jackson*, "The A-Z of William Blake", *Independent* [London], 6-11, 13-18, 20-25, 27-30 November, 1-2, 4 December 2000 ("X is for Catherine Blake ... Because she was illiterate")

*Tom Lubbuck*, "Heavenly Bodies: William Blake: The Naked Truth", *Independent* [London], 7 November 2000, Tuesday Review p. 1. ("William Blake: was he a nudist? ... Even if the tale is untrue, it's still significant" [p. 1])

*Richard Cork*, "Nor did his sword sleep in his hand: William Blake, the iconoclast's iconoclast, gets his due--200 years on--at the Tate. Richard Cork can only applaud", *Times* [London], 8 November 2000, p. 20

*Richard Dorman*, "Poems for the eyes: The Tate's William Blake show is overloaded with the artist's spectacular but dense works", *Daily Telegraph* [London], 8 November 2000, p. 22

*Samantha Ellis*, "Mystic realist: Angels, demons and many-headed beasts burst out of William Blake's works, and even in his books poetry plays second fiddle to pictures .... Tate Britain, SW1 from
tomorrow ...", *Evening Standard* [London], 8 November 2000

*Claire Allfree*, "Art Review: william blake", *Metro* [London], 9 November 2000, p. 22 ("it's a staggering, awe-inspiring exhibition")

*Jonathan Glancey*, "'Twixt heaven and hell: Blake's life was one of squalor and frustration; most people thought him mad. No wonder he dreamed of a green and pleasant land, says Jonathan Glancey", *Guardian* [London], 9 November 2000, p. 12

*Anon.*, "Best Documentary: Blake Night, BBC Knowledge, from 8pm", *Daily Express* [London], 10 November 2000, p. 65 (announcements of two BBC programmes: (1) "William Blake Night", the centrepiece of which is "The Ancients", "a drama about his later years", followed by (2) "Blake's Heaven" [comments by celebrities])

*Paul Johnson*, "A very English genius who just loathed soap: A major exhibition now open shows how Blake's vision can still inspire us", *Daily Mail* [London], 10 November 2000 ("a huge and beautiful exhibition"; "Blake and Catherine would dance naked in the garden, 'like Adam and Eve' as he put it")

*James Rampton*, "Pick of the Day", *Independent* [London], 10 November 2000 (announcements of two BBC programmes: (1) "William Blake Night", the centrepiece of which is "The Ancients", "a drama about his
later years", followed by (2) "Blake's Heaven" [comments by celebrities])

*Brian Sewell, "Still burning bright, the tiger touched by angels", Evening Standard [London], 10 November 2000, pp. 32-33

*Gabrielle Starkey, "Choice", Times [London], 10 November 2000 (announcement of the BBC Knowledge programme called "William Blake Night")


*Sholto Byrnes, "V. Old Labour sees the signs of free love", Independent on Sunday [London], 12 November 2000, p. 30 (Michael Foot says that Blake's "Jerusalem" lyric is a hymn to free love)

*Charles Darwent, "Order vs chaos: it's the great Blake debate", Independent on Sunday [London], 12 November 2000, pp. 4-5 ("Icky pieces of faux-archaic-Sienna with a dash of half-digested Michelangelo thrown in, these are interesting not as works of art so much as artefacts"; "madness is his method", but the exhibition gives "a sense of order that is at most misleading")

*Mark Hudson, "So could Blake, master of word pictures, really paint as well?", Mail on Sunday [London], 12 November 2000, p. 80 (in the pictures, "the unwavering mood of manic
exaltation becomes exhausting"; "I don't believe he was a great artist in the absolute sense")

Waldemar Januszczak, "First Tate Britain lost its way. Now, by dedicating a huge show to mad old William Blake, it reveals it has lost all reason, says Waldemar Januszczak", *Sunday Times* [London], 12 November 2000 ("Visiting the Blake show is like being chained to the soapbox of a ranting religious lunatic at Speaker's Corner"; the "Blake show ... has little real art in it"

For a response, see *Elizabeth Forrest*, "Flying with Angels", *Sunday Times* [London], 19 November 2000 (in a letter to the editor, she says she was "disappointed and sad" to read Januszczak's essay)

*John McEwen*, "Total immersion with new age man", *Sunday Telegraph* [London], 12 November 2000, p. 8 ("a stupendous exhibition")

Donald Parsnip, "Donald Parsnip's Weekly Journal: Today, some lessons in the game of art and a tribute to the great William Blake", *Independent on Sunday* [London], 12 November 2000 ("Don't Miss! naturist day at the Tate Gallery as part of the great Blake moment followed by grand tiger burning event")

Anon., "A jewel in her crown", *Independent on Sunday* realitymagazine [London], 12 November 2000 (the "latest collection [of jewellery by Philippa Kunisch] was designed especially for the William Blake retrospective")
*Sarah Kent*, "Blake's progress: Saluting the visionary art of William Blake", *Time Out Magazine* [London], 15 November 2000

*Daniel Coysh*, "Successfully taking on an old cliche: Daniel Coysh takes a trip to a new exhibition of the work of William Blake and is impressed with the results", *Morning Star* [London], 15 November 2000

*Anon.*, "Gathering of Blake work at the Tate", *West End Extra* [London], 17 November 2000

*Joanna Carey*, "Joanna Carey takes an illuminating journey through the visionary universe of William Blake", *Times Educational Supplement*, 17 November 2000

*Charlotte Higgins*, "What to say about ... William Blake at Tate Britain", *Guardian* [London], 17 November 2000 ("Point out that William Blake has been all things to all people")


*Cedric Porter*, "God's revolutionary: Immortal hands: Lambeth's role in the career of artist and writer William Blake is just one strand in a fascinating exhibition that looks set to establish Blake's reputation as a great artist, as well as a great writer. Cedric Porter takes a closer look at the man who was William Blake", *Pulse* (south london's top new
and used-car guide), 17 November 2000, pp. 1, 7 (the Adam-&-Eve in the garden story illustrates Blake's "non-conformism")

*Anon.*, "Exhibition of the week: William Blake", Week, 18 November 2000 (a pastiche of reviews)

*Martin Gayford*, "Moments of true greatness", Spectator, 18 November 2000, pp. 71-72 (the exhibition is "indigestible, with its enormous quantities of large images", but "Blake had moments of true greatness")

*Sarah Kent*, "Cerith Wyn Evans", Time Out Magazine [London], 22-29 November 2000 (in "homage to William Blake", Evans "created 'a contemporary celestial scenario" with lights and a glitter-ball which creates "a truly cosmic experience")

*Andrew Graham-Dixon*, "The Ghost of a Flea (c1819-20) by William Blake", Sunday Telegraph Magazine [London], 26 November 2000 (an account of "this week's picture"; "There is something suspiciously hucksterish about the whole performance")

*Louisa Buck*, "Blake and the rock goddess: Seventies icon Patti Smith is in town to pay homage to a fellow maverick poet. Louisa Buck met her", Evening Standard [London], 30 November 2000, p. 27 ("I feel like I'm walking with Blake, that he's here with me")

*Kevin Jackson*, "The Thursday Interview: Patti Smith: More than a rock chick: She was a punk before punk was invented. Now Patti Smith reads the
William Blake and His Circle
Part IV: Catalogues and Bibliographies

Romantic poets and even believes in Jesus. Has she finally grown up?". Independent [London], 30 November 2000 (like Robert Mapplethorpe she "was really into Blake")

*Dr Thomas Stuttaford, "Medical Briefing: Was Blake mad or just bizarre", Times [London], 30 November 2000, p. 10 (today probably "Blake would be treated with ... an atypical anti-psychotic drug")


*Anon., "Poet and prophet", Artist, November 2000

*Martin Gayford, "Blake's heaven: William Blake: visionary, fruitcake, or Regency rock star? Martin Gayford looks for answers at Tate Britain's revelatory new show", Harpers & Queen, November 2000 ("He was too magnificently weird to be mainstream")

*Sue Hubbard, "Still Burning Bright: Poet and artist William Blake was ridiculed as an eccentric mystic in his day, self-publishing his own books and painting his visions. Now, as Tate Britain hosts a major Blake show, Sue Hubbard looks at his apocalyptic legacy", Art Review, November 2000, pp. 41-43

*Stephen Patience, "Exhibition Diary: William Blake: Tate Britain", World of Interiors, XX (November 2000), 155

§*J.-L. Gaillemion, "William Blake: l'imagination c'est la vie", *Connaissance des Arts*, No. 577 (November 2000), 96-103, in French


§*D. Sausset, "Blake halluciné", *L'Oeil*, No. 521 ([Lausanne], November 2000), 82, in French

Anon., “Blake Exhibition at Tate Britain”, *Blake*, XXXIV (Fall 2000), 62-63 (“almost verbatim” quotations from the Tate’s “press releases”)

*Jon Mee, "Revisions of the Prophet", *Times Literary Supplement*, 1 December 2000 (with another) (it includes a long analysis of the "Vision of the Last Judgment" picture and praise of "Marilyn Butler's splendid essay")

*Anon., "William Blake, our apocalyptic visionary, was celebrated. The waters rose over our green and pleasant land", *Observer* [London], 3 December 2000

John Aizlewood, "Performance: Patty Smith St. James's Church, London", *Guardian* [London], 4 December 2000 ("Blake aficionado Patti Smith simply takes 90 minutes to show why she adores him"; "lovely")

Nick Hasted, "Songs of innocence and experience: Pop: Patti Smith, St James's Church, Piccadilly, London", *Independent* [London], 5 December 2000
2000 ("She leaves to a roaring ovation and returns in tears, deeply grateful. Blake would have been proud")

*Michael Phillips, "Don's Diary", *Times Higher Education Supplement*, 8 December 2000 (on what he did for Blake from Saturday to Saturday)

Frank Kermode, “At Tate Britain”, *London Review of Books*, 14 December 2000, online

*Dr Kathleen Raine, "Man of Vision: With the work of William Blake the subject of a major exhibition now at the Tate Britain, London, Dr Kathleen Raine, poet, mystic and scholar, pays tribute to this imaginative 18th-century genius", *Lady*, 19 December 2000, pp. 32-33 ("That Blake's work so well embodies what Plotinus describes is borne out by the ... [exhibition] at the Tate Britain")

*Mary Ambrose, "A Tyger at the Tate: One of history's most influential poet-artists gets a vast show in London. Mary Ambrose asks whether this clarifies the works of William Blake or crushes viewers with information", *Globe and Mail* [Toronto], 28 December 2000, p. R4

*Sue Herdman, "Blake's heaven: The artist and poet William Blake railed against Georgian society and lived a life of poverty. Yet the brilliant, mythical world he created has earned him a unique position at the heart of British art", *H&A*, December 2000, pp. 40-41 (in interview with Christine Riding)

*Anon., "Powerful imagination on Millbank", *Artist*, December 2000
Tim Marlow, "A noble dissent", *tate*, No. 23 (Winter 2000), 3 (an editorial asserting that Blake's works seem "both opaque and wonderfully clear")

*Anon.*, "Blake Illuminated", *Royal Academy Magazine*, Winter 2000

*Matthew Collings*, "Blake and Today's Art—Not Related: Blake was apocalyptic, 'Apocalypse' isn't", *Modern Painters*, Winter 2000, pp. 60-62 ("let's not say he has a burning relevance for today's modern art. He would have a burning bonfire for it" [p. 62])


*Lucy Fisher*, "Burning with Talent: Artist, engraver, poet and thinker, William Blake is honoured in a show as ambitious as his output", *Time*, 8 January 2001, pp. 48-49 ("He was such a one-off")

*Anon.*, "Blake's Big Year", *Globe and Mail* [Toronto], 29 January 2001, p. R1 (a puff for the Tate exhibition)

*Kevin Jackson*, "Under the influence: How many 18th-century artists still passionately inspire musicians, writers and painters? William Blake
does. As his Tate exhibition ends, Kevin Jackson previews Friday's grand celebration", *Independent* [London]. 1 February 2001 (on the evolution of the plans for the celebration)

**Nick Hasted**, "A show that breathed fire into Blake: First Night: The Tygers of Wrath: Purcell Rooms London", *Independent* [London], 3 February 2001, p. 12 (on performances as "the finale" of the Tate exhibition)


**Anon.**, *Blake vs. Glaxos Smith Kline* (11 February 2001) (a leaflet [seen online] given out at a demonstration on the last day of the Blake exhibition at the Tate protesting the neglect by the pharmaceutical company, the sponsor of the exhibition, of Africans with AIDS)


*Anon.*, “Celebrating Blake", *The Hindu*, Sunday 4 March 2001 and online


*David Bindman*, "London and New York: William Blake", *Burlington Magazine*, CXLIII. 1176 (March 2001), 172-74 (on the literary focus of the
exhibition; "Tate Britain can claim to have done Blake proud" [p. 174])


§Kenneth Baker, San Francisco Chronicle, 9 April 2001

John Commander, "Blake at the Millennium", Book Collector, L (Spring 2001), 77-83 (the catalogue is "impressive" and "done with panache", but "Ackroyd seems on auto-pilot" [pp. 82, 83])

*Thomas Kilroy, "Conversing with angels: Like Joyce and Pound, Blake suffered a particular kind of failure, the failure to communicate everything", Irish Times, 2 June 2001 (with another) (the catalogue "makes a handsome introduction to this astonishing artist")


David Fuller, "William Blake", Apollo, CLV (August 2001), 56-57

John Loughery, "The Example of Alfred Stieglitz, "Hudson Review, LIV, 2 (Summer 2001), 286 ("I liked the exhibition at the Met for its intermittent display of the politically-minded Blake")


Michael Grenfell, Blake Journal, No. 6 (2001), 79-80 ("All in all, then, a veritable millennial celebration of Blake's art")

*Laura Cumming, "Visionary or anti-enlightenment scourge? The 'Cockney nutcase' was both – and much more besides", [Journal not identified, n.d.]

*Hodgson, Elinor. "All that we see is vision", http://worldbookdealers.com./home/nw/nw000000 0213.asp (about the Tate Blake exhibition)

Metropolitan Museum exhibition
2001 March 27-June 24

§Sally Hoban, "William Blake: England's Artist Prophet", Lancet, CCCLVII, 9249 (6 January 2001), 75-76

*Michael Kimmelman, "A Visionary Whose Odd Images Still Burn Bright", New York Times, 30 March 2001, pp. B29, 31 (the New York exhibition, a third the size of that in London, is "touching and beautiful if you have a taste for Blake's art")

*Leo Carey, "Books Current: 'The Author & Printer W Blake'", New Yorker, 9 April 2001, p. 18 (with 2 others) (the Butler essay suggests that "Blake deliberately cultivated eccentricity")

§M. Stevens, "Homemade heaven", New York, XXXIV (9 April 2001), 109

§Hilton Kramer, “A Mystery and Genius: Blake is a Conundrum”, New York Observer, 15 April 2001 (viewers should “acquaint themselves with Blake’s poetry before seeing this show”)
*Jerry Salz*, "Wild Thing", *Village Voice*, XLVI, 15 (17 April 2001), 40, 43

*Souren Melikian*, "William Blake: The Image and the Words", *International Herald Tribune*, 21-22 April 2001 ("much of his graphic oeuvre [is] difficult to take")

*Herb Greer*, "Frozen Fire: The Visionary World of William Blake", *World and I*, XVI, 1 (April 2001), pp. 90-97 (Blake's work is "an astounding achievement" [p. 96])


*John Updike*, "Therefore I Print", *New York Review of Books*, 17 May 2001, pp. 9-10, 12 – also given in §http://www.nybooks.com/nyrev/WWWfeatdisplay.cgi??20010517009r ("I found the exhibit itself a bit cave-like, and confusing ... though certain images of uncanny vividness and unabashed loveliness continue to glow in the mind")

*Jed Perl*, "Jed Perl on Art: Off the easel", *New Republic*, CCXXIV (4 June 2001), 33-43 ("There is something essentially unsettled about Blake's achievement" [p. 36])

§R. Hughes, "Chatting with the devil, dining with the prophets", *Time*, XLVII (18 June 2001), 79-80 [not in the Canadian edition]

**Ratnagarbha**, "Nietzsche's diary: A biased and eclectic view of what's new in the world of art and culture", *Urthona: art and buddhism*, No. 15 (**Spring 2001**), 55 ("a feast for Blake lovers and an excellent way for newcomers to be introduced to his graphic works")

**Anon.**, “Met Exhibition through June”, *Blake*, XXXIV (**Spring [July]**) **2001**, 159 (part of the Tate exhibition will be shown at the Metropolitan Museum in the spring)

*Vincent Carretta*, "Exhibition Review", *Eighteenth-Century Studies*, XXXIV, 3 (**2001**), 440-45 (with another) (it is "a very major exhibition" [p. 440])


§**Barthélemy Jobert**, *Revue de l’art*, CXXXII (**2001**), 87, in French (with another)

§**John Loughery**, "Alfred Stieglitz and His New York Galleries' at the National Gallery; Vermeer and William Blake at the Metropolitan Museum", *Hudson Review*, LIV, 2 (**2001**), 286

§**Carter Ratcliff**, *Art in America*, LXXXIX (**2001**), 116-23

*G.E. Bentley, Jr*, “The Blake Exhibition at Tate Britain, 9 November 2000-11 February 2002, and at the Metropolitan Museum, 27 March-24 June 2001, and their Catalogues”, *Blake*, XXXVI (**November 2002**), 64-66 (it was “a major exhibition’, “mounted with enormous éclat and puffery”, and the catalogue is “useful and
responsible” and “very generously illustrated, though the reproductions vary capriciously in size” [pp. 65, 66])

§Morton D. Paley, Studies in Romanticism, XLI, 2 (Summer 2002), 349-51


The 68 reviews &c in the Independent and the Independent on Sunday are doubtless related to the fact that The Independent was a sponsor of the Tate exhibition.


2000


See 1977 above.

2000


An enterprising, rewarding catalogue with a number of great rarities.

The Blake entries are the coloured Canterbury Pilgrims (lot 14, Fitzwilliam), Songs (AA and P), with reproductions on the cover and lots 113-118.

2000 December 1-2001 March 25


A poster.

2001 April


"Introduction" (v-vi), book owned by Blake (lot 1, Quincy, with a reproduction of the title page), *separate plates (lots 2-24), *Writings and Illustrations by Blake (lots 25-150), "Books about Blake" (lots 151-385), "Exhibitions and Sales Catalogues" (lots 386-404), *"Samuel Palmer" (lots 405-10).

2001 September 15-October 31

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Library, 2001]) 4°, 19 unnumbered pages, 38 colour reproductions; no ISBN

An essay on Blake (not a catalogue) with reproductions presumably of what was exhibited, mostly Blake Trust facsimiles; Illustrations of the Book of Job is the library's "only original Blake title". See http://library.UNCG.Edu/depts/speccoll/exhibits/blake.

2001 October 8

6 Songs of Innocence (J) (ESTIMATE: $1,000,000-$1,500,000) [sold for $941,000 to Anon. (i.e., Justin Schiller acting for Maurice Sendak)]

The description records for the first time that the leaves "exhibit [a set of] stab-holes in the gutter margins ... [which] appears to match" the earlier of the two sets of stab-holes in the Innocence in Songs (E). [According to BB 414, these three stab holes are "about 5.0 cm from the top and 3.5, 3.4 cm apart".] The catalogue concludes "on the basis of this new evidence ... that Blake himself made up copy J as it stands today, with its complement of 21 [rather than the normal 31] plates". (Dr Michael Phillips is thanked in the Christie Price-List for advice about Innocence [J].)

However, this "new evidence" of stab holes merely demonstrates that the Innocence prints (pl. 2-27, 53-54) in Songs (E) were once stabbed together with Innocence (J) (pl.
William Blake and His Circle
Part IV: Catalogues and Bibliographies

2-12, 16-18, 22-27, 54). Clearly this stabbing was intended merely to keep these *Innocence* prints together; no one would suggest that Blake intended to issue together a copy of *Songs of Innocence* with 20 duplicate prints in it. The "new evidence" therefore scarcely bears upon when and by whom the prints in *Innocence (J)* were collated.

And in fact even newer evidence indicates that stab holes in *Innocence (J)*, *q.v.*, do not at all match those in the *Innocence* in *Songs (E)*.

REVIEWS &c

Anon. (Reuters), "Outrageous fortune needed for Shakespeare Folio", *Chicago Tribune*, 11 September 2001, Section 1, p. 4 (Abel Berland's Shakespeare folio ([1623] [ESTIMATE: $2,000,000-$3,000,000] and *Songs of Innocence* [J] [ESTIMATE: $1,000,000-$1,500,000] will be sold at Christie's [N.Y.]).

*Richard Lloyd*, "Blake's visions: William Blake lived in the realm of his own imagination – and his art allows us to see inside it", *Christie's magazine*, December 2001, p. 12

2001 October 15-2002 January 14


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844 On the same evidence, one might wonder whether *Songs (I)*, printed in brown, with three stab-holes 3.4 and 3.4 cm apart, may not have been stabbed with *Innocence (J)* and the *Innocence* prints in *Songs (E)*; *Songs (I)* was apparently given by Blake to Thomas Phillips who painted his portrait in 1807.
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There are sections on Blake ("Blake ou le mal(e) absolu"), Fuseli, Goya, and Romney, inter alia.

Turnbull Library and the National Library of New Zealand.

[2001 October]^{845}

Bernard Quaritch, Barnard Quaritch Art and Architecture Catalogue 1291 (London, 2001) <Biblioteca La Solana>

36 [Lavater], "Portrait engraving by William Blake. London, J. Johnson, 1800 ... 320 x 252 mm ...
Second state ... a little foxing at the right hand margin", reproduced on p. 36, £550

2002 January 26-March 31

Jill Hartz (Director), "Foreword" (p. 3)

Stephen Margulies (Curator), "Prints by William Blake: 'Portions of the Eternal World'" (pp. 4-13)

Anon., "Checklist" of 12 black-and-white etched or engraved works (pp. 14-15) from "the Collection of a Private Foundation" (Young's Night Thoughts [1797], Job [1826], Dante [1838], and For the Sexes pl. 1-6, 11-13, 15 [i.e., pl. 3-8, 13-15, 17]) and from the Albert H. Small Special Collections Library, University of Virginia.

REVIEWS &c

^{845} Annotated by Essick "Oct. 2001".


2002 March-May


A leaf 35.4 x 21.5 cm folded in three.

A flyer contrasting Blake’s “remarkably unmarketable dreamworlds of his prophetic illuminated books” with the “‘commercial’ works ... after his own designs” exhibited here, including Blair’s Grave, Hayley’s Ballads (1805), Young’s Night Thoughts (1797), Illustrations of the Book of Job, and Blake’s separate portrait of Lavater.

REVIEW

Wendy Leopold, “Presenting the Commercial Mr. Blake”, Northwestern University Observer online, XVIII, 5 (24 October 2002) (says the exhibition was October-21 December 2002)

2002 May 22-June 22

Francis Carey, “Ian McKeever, William Blake’s Jerusalem The Emanation of the Giant Albion” (pp. 7-13).

McKeever’s twenty-one carborundum etchings are said to be based on (but they do not visually echo) Blake’s Jerusalem except that some of them are on typeset pages of Blake’s text.

2002 September 26

2003 January 19-May 25

A sampling of captions from the 198 entries [33 from the collection of Robert Essick]; there was no separate catalogue.

REVIEWS &c


*Leah Ollman, “He set imagination free: William Blake’s complex metaphysics inspired ridicule in his lifetime. But for artists today, he simply
inspires”, *Los Angeles Times*, 19 January 2003, p. E56. There are separate sections with comments about Blake by the artists **DeLoss McGraw** (Blake’s “best work is embarrassing”, therefore good), **Tom Knechtel** (“Blake is how I think”), **Nancy Jackson** (“He ... went into the darkness, the unknown ... and he sent back messages that we can all learn from”), and **Sharon Ellis** (“It’s this clarity of vision ... that continues to startle”)

**Anon.**, “William Blake at The Huntington”, *Sierra Madre Weekly*, 30 January 2003 (Entirely paraphrased from the captions)

**Martin S. Gonzalez**, “Experience ‘Vision and Verse’”, *Pasadena Star-News*, 13 February 2003, pp. 31-32 (198 works were on display, including 33 from the Essick Collection)

**Matt Bamberg**, “One-tank trip: A taste of Europe at the elegant Huntington”, *Palm Springs Desert Sun*, 16 February 2003


**2003 March 15-2004 January 25**

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David Bindman, “William Blake” (p. 338); the Blakes are No. 144-54, and No. 171-74 are Flaxman drawings for Dante, *The Odyssey*, and Aeschylus.

**2003 March 31-May 2**

*William Blake at Syracuse University:* An Exhibition of Works from the Syracuse University Art Collection and Special Collections at E.S. Bird Library. Introductory Essay by Domenic J. Iacono. Louise and Barnard Palitz Gallery, Syracuse University Lubin House 11 East 61st Street New York, New York ([N.Y., N.Y.?: 2003]) Oblong 4°, 52 unnumbered pages, 79 reproductions (34 from *Innocence*[Q], 13 from Gay, *Fables*[1793], 22 from *Job*[1826])

**2003 May**


Sale catalogue reproducing in colour the Job reprint of 1874, all on one page.

**2003 June**


33 minor Blake items

**2003 August 9-November 1**


2003 November 27-December 27


*Anon., “The Glad Days in the Reception of Blake in Japan.”* Pp. 5-6, 56. (“Our Exhibition aims to show how Blake was received in the early period of his introduction into Japan, mainly through documents.”)

Kozo Shioe, “On the ‘[Taro] Nagasaki Collection’.” Pp. 7-9, 57-59. (His 52 Blakes went mostly to Kyoto City University of Arts.)

The catalogue entries, first in English and then in Japanese, are by Kozo Shioe and Yumiko Goto. Each section begins with a short essay.

Part I consists of “Japan’s Encounter with Blake”, subdivided into “1 Master Writers of the Meiji Period and Blake” (pp. 11-14, 65), “2 The Introduction of Blake’s Art by Soetsu Yanagi and the Shirakaba Group” (pp. 15-20, 66-68), “3 Blake Exhibitions Organized by Shirakaba” (pp. 21-25,
69-70), and “4 The Development of Blake Reception and the 100th Anniversary of the Death of Blake” (pp. 26-37, 71-77).

Part II, “Japanese Blakeans”, consists of “1 Ryusei Kishida and the Artists of the Shirakaba Group” (pp. 38-45, 78-81), “2 Kagaku Murakami and Kokuga Sosaku Kyokai” (pp. 46-50, 81-82), and “3 Blake Collector: Taro Nagasaki” (pp. 51-53, 83-84).

See also The International Blake Conference (2003) in Part VI.

REVIEW

Yoko Ima-Izumi, Blake, XXXVIII (2004-2005), 109-15 ("The catalogue of the exhibition will long stand as one of the most solid and reliable accounts of Blake’s legacy in Japan” [p. 115])

2003

Jarndyce Catalogue CLV: The Romantics: Part One: Byron, Blake, Bowles, Campbell, Clare, & Other Authors A-C (London, [autumn 2003]) 8°, 818 lots

The Blakes are No. 1-24.

2003


403 Blake entries at $3.95 to $68,750 and “Price on application”, including include his tempera of “The Virgin Hushing the Young John the Baptist” (1799), Job, Blair’s Grave (1808, 1813, 1870) (6 copies), and Stedman’s Surinam (1796) with contemporary colouring.
2004 February 24
Printed Books and Maps [to be sold] Tuesday 24 February
2004 by Bonhams 101 New Bond Street, London W1 1SR
It included 47 Blake lots, with 18 letterpress books with Blake prints.

2004 April 4-August 31
* Cathy Leath, William Blake, [Exhibition at the National Gallery of Victoria (Melbourne, Australia: National Gallery of Australia, 2014)] 28 cm, 112 pp.; [ISBN: 9780724103805] 104 reproductions, some of them double page, including all 14 prints from Innocence (X), all 22 Job engravings, and all their Dante watercolours.

Tony Ellwood. "Foreword." (P. 4) (This publication, which presents the NGV's Blake holdings, accompanies the exhibition of William Blake.)

* Dr Rachel Kohn, “William Blake's Erotic Spirituality”, The Spirit of Things [online], 30 March 2014 (a broadcast interview with Marsha Keith Schuchard and Catherine Leahy)

REVIEW, &c
Sandra Kerbent, "William Blake Exhibition @ the NGV", Weekend Notes [online] [Melbourne] 2014

2004 May 5
(N.Y.: Sotheby, 2004) 4º, 19 pp. (one a fold-out page); no ISBN


*David Bindman*, untitled, about the colour-print (pp. 8-19). ESTIMATE: $1,000,000-$1,500,000. [It was sold for a record price of $3,928,000 (including buyer’s commission) to a collector in Europe not previously associated with Blake.]

2004 June 22-September 19

A flyer for the exhibition of “selections from the Saint Louis Art Museum’s rare proof edition of the Book of Job”.

2004 June

Over 300 letters from Bentley, Butlin, Erdman, Essick, Paley, Rosenwald, et al, plus miscellaneous papers, with index.

2004 July 1-August 1

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§[Christopher Bucklow and William Blake.] “I Will Save Your Life.” ([London: Riflemaker, 2004]) One folded sheet 58 x 77 cm

“Published on the occasion of an exhibition held at Riflemaker, London, July 1-Aug. 14 2004.”

Christopher Bucklow is a contemporary photographer (b. 1957); Riflemaker is the name of the Gallery at 79 Beak Street, Regent Street, London W1F 9SU; the name derives from the building’s former use as a gunshop. The exhibition is not related to the copy of “Albion Rose’: (E) found in Ezekiel Baker, Thirty-Three Years Practise and Observations on Rifle Guns (1813).

2004 July 6-October 31


An admirable work with splendid reproductions. The work consists of

Allan Guest, “Sponsor’s Preface” (p. vi)
Robert Woof, “Foreword” (pp. vii-viii)

*Howard J.M. Hanley, “Thou hadst a voice whose sound was like the sea’: Seeing Milton’s Voice” (pp. 1-53, including “William Blake”, pp. 23-24)

*Robert Woof, “The Romantics and Milton” (pp. 55-76)

“Catalogue” of 83 entries (pp. 77-221) including (47) Marriage ([H]), (48) Milton ([A]), (49) Paradise Lost
drawings from the Thomas (Huntington) set, (50-53) *Paradise Lost* drawings from the Butts set, and (54) a previously unrecorded undated letter from Blake to John Linnell

*Anon.*, “Appendix: The Reverend Joseph Thomas” (p. 227)

**REVIEWS &c**

*Adrian Mullen*, “Paradise Lost: the poem and its illustrators”, *Westmorland Gazette*, 2 July 2004, p. 3

*Anon.*, “Rare Drawings on Show”, *Keswick Reminder*, 2 July 2004

*Kate Rees*, “Rare visions of heaven and hell”, *Cumberland News*, 2 July 2004

*Anon.*, “Paradise lost”, *Carlisle News & Star*, 3 July 2004

*Dalya Alberge*, “Returned: Blake’s pictures of Paradise Lost”, *Times* [London], 5 July 2004


*Anon.*, “Blake Watercolours Return to UK for Exhibition”, *Scotsman*, 5 July 2004

*John Ezard*, “Paradise regained: Blake’s visions on show”, *Guardian* [London], 6 July 2004, p. 6 (“Arguably, the legacy of Blake’s ideas is now as great as the influence of Wordsworth’s nature poems”)

Anon., “Blake watercolours back in Britain for the first time in nearly a century”, *Irish News* (Belfast), 6 July 2004


Anon., “Blake works at exhibition”, *Birmingham Express & Star*, 6 July 2004

Anon., “Paradise found at Grasmere”, *North West Evening Mail* (Barrow-in-Furness edition), 8 July 2004

Anon., “Reading in paradise”, *East Cumbrian Gazette*, 8 July 2004

Anon., “Top author inspires pupils”, *Westmoreland Gazette*, 9 July 2004 (about Tom Pullings opening the exhibition)

Anon., Untitled, *Church Times*, 9 July 2004 (merely a reproduction with caption)

Kate Rees, “Plenty of dark material at Paradise Lost exhibition”, *Cumberland News*, 16 July 2004 (on the opening of the exhibition by Phillip Pullman, author of *His Dark Materials*)

Tom Paulin, “This way to paradise: Milton’s great poem – an English republican allegory – has inspired generations of writers and illustrators. Now their work has been gathered together at Wordsworth’s cottage. Tom Paulin drops in for a visit”, *Guardian Review* [London], 17 July 2004,
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pp. 14-15 (“Twelve illustrations by Blake ... from the Huntington ... dominate the exhibition”)

*Anon., “Paradise regained”, Week, 20 July 2004


*Anon., “If you’re only going to see one thing this week ... Art: Milton: Paradise Lost, the Poem and Its Illustrators”, Guardian [London], 23 August 2004, p. 15


*Anon., “Paradise Regained”, Heritage (Milton Keynes), September 2004

2004


REVIEW


2005 March 6-May 9

2005 April 20-21
§Bloomsbury Auctions, Private Press Limited Editions, Children's & Illustrated Books and Performing Arts (London,
2005) <Grolier Club>
   Includes "William Blake, Trianon Press".

   **2005 May**


   **2005 August-September 4**


   The “catalogue” includes

   **Daniell Arnaud, Jordan Kaplan,** and **Philip Norman.**
   “The Harmony of Opposition”. Pp. 1-2. (“Why commission artists and writers to produce new works exploring his [Blake’s] ten years living and working in Hercules Road”.)

   **Michael Phillips.** “Blake’s Lambeth.” Pp. 3-11. (The accompanying flyer says that this is “an edited form of his essay ‘William Blake in Lambeth’” [History Today, L, 11 (November 2000), 18-25].)

   **Jon Newman.** “William’s Footprint.” Pp. 12-17. (“We look in vain within Blake’s work for a ... sense of Lambeth” similar to that of Felpham [p. 12].)

   **Tim Heath.** “To be Divine in a Digital Age.” Pp. 18-21. (“Blake would have enjoyed our multimedia age” [p. 19].)

   **Polly Gould.** “The Floating Press.” Pp. 22-23. (“I work at a copperplate printing press ... on view to the public”.)

   **Manuela Ribadeneira.** “Without Contraries is no progression.” Pp. 24-25. (“Like almost all great poets, he
Blake] was an enemy of dualism”; “This text is taken from ‘Innocence and Experience’ written by Keith Sagar in 2002 as it appears on www.keithsagar.co.uk”.


**Phil Coy.** Untitled specifications for Auto-cue Monitor and Manual. Pp. 28-29. (According to the first essay above, “Phil Coy’s Auto-Cue (Jerusalem) works to include the audience as participants in the recitations of Blake’s lyrics. The words scrolling through the auto-cue are presented backwards”.)


**David Burrows.** “The Sick Rose.” Pp. 32-33. (A commentary.)

**Annie Whiles.** Untitled. Pp. 34-35. (“I came across Glad Day 1794”.)

**Andy Harper.** Untitled. Pp. 36-37.

**Sarah Woodfine.** Untitled. Pp. 38-39. (Visual thoughts on Blake’s garden, presumably in Lambeth.)

**Tracy Chevalier.** “Blake’s Garden.” Pp. 40-42. Reprinted in an extended form on pp. 12-15 of *Women Reading William Blake*, ed. Helen M. Bruder (2007). (She is “writing a novel about Blake” called *Blake’s Neighbours* which begins with the Blakes naked in their garden, even though “Blake scholars have effectively demolished the Adam and Eve story as apocryphal” [p. 40].)

The exhibits are by David Burrows, Brian Catling (one of the three “new collections of writings”; *The Pittancer*, on
which he is working “is centred around [sic] Blake”, Tracy Chevalier, Phil Coy, Polly Gould, Andy Harper, Tim Heath, Jon Newman, Michael Phillips, Manuela Ribadeneira, and Annie Whiles (“She works with embroidery and appliqué”).

REVIEWS

Andrew Limbirth, “Celebrating William Blake: Andrew Lambirth visits an exhibition in the first museum of garden history”, Spectator, 6 August 2005, p. 39 (the exhibits by 21st Century artists are “feeble” and “vulgar”, the pamphlet is of “staggering banality and awfulness”, and the catalogue “is the best thing about the project”)

Raymond Edwards, "Blake takes a back seat", Catholic Herald, 19 August 2005 (All except the topographical essay by Michael Phillips form "a dire collection of art school pretentiousness")

2005 October 16-2006 May 7


It includes Christopher Bucklow, “This Is Personal: Blake and Mental Fight.” Pp. 131-39.

2005 November

An admirable catalogue, including

1 Blake’s receipt of 5 July 1805

68 Quincy’s English Dispensatory (1733) with “William Blake his Book” on the title page

11-13 Multiple sets of Job

20-23 Blair’s Grave

65-67 Young’s Night Thoughts (1797) plus “Works by Blake’s Circle: John Flaxman, Henry Fuseli, and Thomas Stothard” (lots 405-12), “Blake’s Followers, Including Samuel Palmer, Edward Calvert, and George Richmond” (lots 413-23), and “The Wrong William Blake” (lot 424).

2006 February 2-April 19


Linien Graham, introduction (2 p.).

An exhibition of Blake Trust facsimiles. There is no catalogue of the exhibition.

2006 February 15-May 1

*Martin Myrone. Gothic Nightmares: Fuseli, Blake and the Romantic Imagination. With essays by Christopher Frayling and Marina Warner and additional catalogue contributions by Christopher Frayling and Mervyn Heard.

The catalogue consists of


The catalogue is rewardingly learned and very generously and handsomely illustrated; it focuses upon Fuseli and the Gothic, but there are 33 Blake reproductions, particularly in the section on Revelation.

**REVIEWS**

**Audrey Niffenegger,** “Creatures of the Night: As Tate Britain’s major spring exhibition Gothic Nightmares opens this month, Audrey Niffenegger
succumbs to the dark seductions of Blake and Fuseli”, *Guardian, 4 February 2006* online

§*Brian Sewell, Evening Standard, 17 February 2006*


§*Tara Pepper, “The Lure of the Gothic: a New Tate Britain exhibit demonstrates why grotesque images are still so effective in portraying our hidden demons”, Newsweek, 20 February 2006*


*Stéphane Guégan, “Gothic Nightmares: Sombres rêveries à la Tate Britain”, Beaux Arts Magazine, No. 260 (February 2006), 124, in French

Brian Dillon, “Gothic Nightmares: Tomb Raiders”, *Modern Painters (February 2006), 60-65*

Alan Riding, “To sleep, perchance to have a Gothic nightmare”, *International Herald Tribune, 3 March 2006, p. 24*

Kelly Grovier, “‘She is mine and I am hers!’ Henry Fuseli, voyeurism, and the dark side of the canvas”, *Times Literary Supplement, 10 March 2006*, pp. 16-17

§*Stéphane Guégan, "Gothic Nightmares: Fuseli, Blake and the Gothic Imagination", Tribune de l'Art, 24 March 2006*

Martin Myrone, “A Taste for Horror: How did the Age of Reason give birth to the Gothic, with its emphasis on the irrational and supernatural? Martin Myrone, curator of a major new exhibition at Tate Britain, argues that the British taste for
Gothic art was the product of uncertainty, change and revolution”, *Fourteen Times: The World of Strange Phenomena*, March 2006, pp. 32-40

§M. Farine, “Supernaturel”, *L’Oeil*, No. 578 (March 2006), 81, in French

§F. Whiteford, “Gothic Nightmares: Tate Britain”, *World of Interiors*, XXVI, 3 (March 2006), 195


2006 May 2


A very handsome, responsible catalogue, printed in red and black, with coloured reproductions.


The 20 lots consist of

1. Title page (ESTIMATE: $180,000-260,000 [$650,000 to Anon.])
2. “The Meeting of a Family in Heaven” (ESTIMATE: $280,000-$360,000 [$500,000 to Sievking])
3. “Death of the Strong Wicked Man” (ESTIMATE: $1,000,000-$1,500,000 [$1,400,000 to Anon (for the Louvre)])
“The Grave Personified”, a **massive** seated, moth-winged female with outspread arms and hands holding poppies (ESTIMATE: $1,000,000-$1,500,000 [$800,000 to Price])

“While Surfeited Upon Thy Damask Cheek”, a young couple at a graveside (ESTIMATE: $700,000-$1,000,000 [$520,000, bought in])

“The Reunion of the Soul & the Body” (ESTIMATE: $900,000-$1,200,000 [$900,000 to Anon.])

“The Soul Hovering over the Body” (ESTIMATE: $700,000-$1,000,000 [$520,000, bought in])

“The Descent of Man into the Vale of Death” (ESTIMATE: $700,000-$1,000,000 [$480,000, bought in])

“The Day of Judgment” (ESTIMATE: $1,500,000-$2,000,000 [$1,100,000, bought in])

“Death’s Door” (ESTIMATE: $1,000,000-$1,500,000 [$750,000, bought in])

“The Soul Exploring the Recesses of the Grave” (ESTIMATE: $700,000-$1,000,000 [$550,000 to the Rothmans])

“The Gambols of Ghosts” (ESTIMATE: $700,000-$1,000,000 [$520,000, bought in])

“The Counsellor, King, Warrior, Mother & Child, in the Tomb” (ESTIMATE: $700,000-$1,000,000 [$500,000, bought in])

“The Death of the Good Old Man” (ESTIMATE: $550,000-$700,000 [$700,000, bought in])

“A Father and Two Children Beside an Open Grave” (ESTIMATE: $350,000-$550,000 [$280,000 to Anon.])
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16 "Heaven’s Portals Wide Expand to Let Him In”, Christ floats with attendants towards an angel-crested archway (ESTIMATE: $350,000-$550,000 [$280,000 to Essick])

17 “Our Time is Fixed”, eight women with the thread of fate plus six babes and a crescent moon (ESTIMATE: $350,000-$550,000 [$280,000 to Anon.])

18 “Christ Descending into the Grave” (ESTIMATE: $350,000-$550,000 [$280,000 to Parker])

19 “Friendship”, two men with laced hands walk towards a river and a radiant city (ESTIMATE: $180,000-$260,000 [$270,000 to Parker])

20 The red morocco portfolio in which the drawings were found, reproduced also as the covers (ESTIMATE: [$4,200 to Windle])

No. 1-3, 6-11, 13-14, 18 were engraved in the 1808 edition.

The news of the discovery and the proposals for selling the drawings created a journalistic and scholarly uproar:

*Colin Cleadell*, "Blake's lost work found 165 years on", *Telegraph* [London], **31 January 2002**

*Colin Blackstock*, “William Blake illustrations are found after 165 years”, *Guardian Review* [London], **31 January 2002**, online

*Martin Butlin*, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake", *Blake*, XXXV, 3 (**Winter 2002**), 68-73 (these 19 designs for Blair's *Grave* [1805] constitute "arguably the most important" Blake discovery since 1863)
Karin Goodwin, “Blake’s ‘lost’ art earns Glasgow sellers £3m ... but it will stay hidden”, *Sunday Herald*, 2 February 2003 and <http://www.sundayherald.com/print31098> (on the sale by Libby Howie of the Blair watercolours)

Anon., “Lost Blake paintings fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m.”, *BBC News*, 19 February 2003 and http://newsvote.bbc.co.uk/mpapps/pagetools/print/news.bbc.co.uk/1/entertainment/arts/2 (about the sale of the Blair watercolours to an overseas buyer)

*William Bennett*, “Blake’s paintings found in bookshop fetch £5m”, *Daily Telegraph* [London], 19 February 2003, p. 3 (reproduces the watercolours of “Death’s Door”, “Death of the Wicked Strong Man”, and “The Soul Exploring”)

John Shaw, “Unknown Blakes sell for £5 m.”, *Times* [London], 19 February 2003, p. 5 (the drawings for Blair’s *Grave* were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libbie Howie] acting for an anonymous client” bought them for a trifle more)

*Martin Bailey*, “From £1,000 to £10 million in two years for newly discovered Blake watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now
expected and Tate would like to acquire it”, *Art Newspaper.Com*<http://www.theartnewspaper.com/news/article.asp?idart=11037> (an account full of original matter about the ownership and sale of Blake’s watercolours for Blair’s *Grave*)


*Will Bennett*, Art Sales Correspondent, “Collector buys lost Blake paintings for £5m (Filed: 19/02/2003)”, *BBC News*, 13 March 2003 and <http://www.telegraph.co.uk/core/Content/displayPrintable.jhtml;$sessionid$VMRP14VRC><http://www.telegraph.co.uk/core/Content/displayPrintable.jhtml;$sessionid$VMRP14VRC>

§Anon., “Collector Buys Lost Blake Paintings for £5 Million”, *Sunday Telegraph* [London], 27 April 2003

**British Department of Culture, Media, & Sports 20 March 2005**

(www.culture.gov.uk/globalpress_notices/archive_2005/dcms051_05.htm)

Anon., “Beyond the grave: ban saves lost Blake paintings”, *Herald*[Glasgow], 30 March 2005, online

Anon., “Britain stops export of Blake Paintings”, *Kansas City Star*, 30 March 2005, online

Anon. [Associated Press], “Britain Stops Export of Blake Paintings”, *Newsday*, 30 March 2005, online


*Anon.*, “Bid to save Blake art for nation”, *BBC News*, 31 March 2005, online

Danielle Demetriou, “Export Bar placed on Blake paintings”, *Independent* [London], 31 March 2005, online

*Nigel Reynolds*, “Export ban on Blake’s vision of ‘Blair’s Grave’: 19 watercolours commissioned for the poet (not the Prime Minister) could stay in Britain – if £9m can be found”, *Telegraph* [London], 31 March 2005 (the “anonymous collector living in America ... recently applied to remove them from Britain but Miss Morris [Arts Minister] announced a temporary export stop of up to six months yesterday to allow a public collection in this country to come up with a ‘matching’ offer of £8.8 million, excluding VAT”)

Anon., “Entertainment; Blake watercolours barred from leaving country”, *Keralanext.co* [India], 31 March 2005, online

Anon., “Export of lost Blake watercolours held up”, *Toronto Star*, 31 March 2005, p. A31 (“A British buyer now has until May 30 to ante $16.5 million
(U.S.) to keep the works *drawings for Blair’s Grave* in Britain”)

*Maeve Kennedy*, “Export Bar on Blake pictures”, *Guardian* [London], 31 March 2005, online

First to Inspire Christian Magazine (www.lst2inspire.co.uk/blairsgrave.php), 31 March 2005

Anon., “Bid to keep paintings in Britain”, *Icscotland.co.uk* [March 2005], online

**Hastings, Sheena.** “William Blake and the Book Dealer.” *Yorkshire Post*, 1 April 2005, online

(about Dr Paul Williams (age 76) of Ilkley who found Blake’s watercolours [which he then thought were coloured engravings] in a Glasgow bookshop)

*Anon., “Export stop to save Blake watercolours”, Rare Book Review online <www.rarebookreview.com> (2005) (Caledonia Books (Glasgow) sold Blake’s 19 Blair watercolours to Paul Williams and Jeffery Bates for £950, who valued them at £1,000,000, offered them to the Tate for £4,900,000, paused to settle a law-suit with Caledonia Books “who said they had not recognized the true significance of the items they had sold”, and sold them for “more than £5 million” to “an anonymous collector living in America”; “their price has now spiralled to £8.8 million”, and “Tate Britain is said to be reviewing its position on the paintings”)

Anon., “Government bans export of William Blake Engravings”, *InTheNews.co.UK*, 1 April 2005,
online (The “Engravings” are Blake’s watercolours for Blair’s Grave)

Anon. [Associated Press], “Britain forbids export of Blake watercolors”, Relish [Winston-Salem, North Carolina], 3 April 2005, online


§M. Bailey, “Will Tate save a set of William Blake’s watercolours?”, Art Newspaper, XIV, 158 (May 2005), 30

Anon., “Export Stop to Save Blake Watercolours”, Rare Books Review, XXXII (May 2005), 6

George, “Sotheby’s as Corporate raider?”, Future Modern, 15 February 2006 online (about the New York Times article [by Vogel])


fairly incidentally, assertion that two “Art Experts [Martin Butlin and Sir Nicholas Serota, Director of the Tate Gallery are] Upset Over Auction That May Break Up Rare Set by Blake” (as the heading on p. B7 has it); Butlin says “that selling them individually at auction was [i.e., would be] ‘absolutely philistine’”)

Andrew Dickson, “Dismay as Blake auction splits collection”, Guardian [London], 17 February 2006 (Tim Heath of the Blake Society says that to break up the set of Grave watercolours “is an affront to everyone who loves Blake”)

Anon., “William Blake and ‘The Grave’”, New York Times, 20 February 2006, p. A18. B. §Anon., “William Blake and ‘The Grave’”, International Herald Tribune, 21 February 2006 (the argument that, because one of the Blair watercolours is now in Yale, the set is now broken up and can appropriately be sold piecemeal “is nonsense”; “This is an auction that should not take place”)


*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, No. 167(16 March 2006), 8, online (“The decision to break up the album [was] made by London dealer Libby Howie
on behalf of a small group of investors”; the “application for a UK export licence ... was made by a family trust registered in the British Virgin Islands”)

*Harry Eyres, “Dark days for Blake’s spiritual illuminations”, Financial Times, 15-16 April 2006, p. 26 (“These Blakes should have a room to themselves somewhere”)

*Martin Bailey, “Spinning Blair’s Grave: How the British government feared an announcement on the deferral of an export licence for Blake watercolours could tarnish the prime minister”, Art Newspaper, No. 168 (April 2006), 3 (the office of Prime Minister Tony Blair feared that a reference to “Blair’s Grave” on the eve of the announcement of an election might be misconstrued, and the headline “Arts Minister defers export of ‘Blair’s Grave’” was altered to “... export of 19 rediscovered watercolours”)


Souren Melikian, “Louvre leads bidding for lost Blake work”, International Herald Tribune, 3 May 2006 (“a private group of benefactors, including Société des Amis du Louvre and a collector, Antoine Prat” paid $1,680,000 [sic] at Sotheby’s [for “The Death of the Strong Wicked Man”])

*Carol Vogel, “Rare Watercolor Collection Auctioned Piece by Piece”, New York Times, 3 May 2006 (Nicholas Serota of the Tate: “It is heart-breaking
that this exceptional group of [Blake’s Blair] watercolor illustrations should be broken up”)

Colin Cleadell, “Market news: Blake, Phillips auctioneers and Max Ernst: Colin Cleadell rounds up all the latest news from the fine art and antiques market”, Telegraph [London], 9 May 2006 (the Blake sale at Sotheby’s on 1 May had “very mixed results”)

*Susan Moore, “Bleak Blake: A Picasso and a Van Gogh are estimated to fetch at least $40m. each in new york, where a dispersal of Blake watercolours leaves a sour taste”, Apollo, CLXIII (May 2006), 96-98 (“The saga of the [Blake] drawings ... is a tale of cupidity and duplicity too depressing to relate”)

*Faye Hirsch, “Blake sale falls flat”, Art in America, XCIV, 6 (June-July 2006), 43

“Sotheby’s Press Release” (2006) calls it the “Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby’s in New York: Most Important Offering of works by the Artist Ever to Appear at Auction [sic] Estimated to Bring $12/17.5 Million on May 2, 2006: Watercolors Will Be Exhibited in London [9-15 March], Paris [20-24 March], Chicago [27-28 March], Los Angeles [11-12 April] and New York [31 March-5 April, 28 April-May 1]”; the vendor is described as “a European based private collector”

REVIEWS &c

A fold-out sheet (3 leaves) announcing the sale.

Sour ten Melikian, "Art: Louvre leads bidding for lost Blake work", New York Times, 2 May 2006 (a description of the sale; the [unidentified] watercolour for the Louvre went for $1,680,000)

Anon., "The watercolour windfall worth £5m.", Scotsman, 13 May 2003

*Didier Rykner, "Dix-neuf aquarelles de William Blake interdites temporairement de sortie du Royauame Uni", Tribune de l'Art, 16 mai 2005 online, in French


§Anon., "Blake collection to be broken up and sold in New York", Independent [London], 17 February 2006

*Didier Rykner, "Les aquarelles de Blake pour Designs for Blair's Grave dispersées aux enchères", Tribune de l'Art, 17 February 2006, in French

Andreas Whittam Smith, "Paintings that really are worth saving for the nation", Independent [London], 20 February 2006

§Anon., "19 Blakes tumble out of attic", Bahrain Tribune, 5 April 2006

*Nancy Bialler, William Blake Designs for Blair’s GRAVE: Nineteen Watercolors ([N.Y.: Sotheby’s, 2006])

*Anon., “Greatest Blake Discovery in 100 Years: Lost Watercolors to Be Sold by Sotheby’s in New York: Most Important Offering of Works by the Artist Ever to Appear at Auction Estimated to Bring $12/17.5 million on May 2, 2006”, New-Antiques
online
*Will Bennett*, "Art sales dream discovery turns to dust", *Telegraph* [London], 2 May 2006 (very full and useful)
*Paul Jeromack*, "Bomb-a-Rama." *artnet.com* (29 June 2006) (a summary of the sale: "If one wants to illustrate exactly how the art market operates on a rarefied plane of greed, callousness, stupidity, lawsuits and dishonesty, the saga of the Blake album tells you all you need to know")
*Colin Cleadell*, "Blake's lost work found 165 years on", *Telegraph* [London], 31 January 2002
*Colin Blackstock*, “William Blake illustrations are found after 165 years”, *Guardian Review* [London], 31 January 2002, online
*Martin Butlin*, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake", *Blake*, XXXV, 3 (Winter 2002), 68-73 (these 19 designs for Blair's Grave [1805] constitute "arguably the most important" Blake discovery since 1863)
*Karin Goodwin*, “Blake’s ‘lost’ art earns Glasgow sellers £3m ... but it will stay hidden”, *Sunday Herald*, 2 February 2003 and <http://www.sundayherald.com/print31098> (on the sale by Libby Howie of the Blair watercolours)
Anon., “Lost Blake paintings fetch £5m: A clutch of William Blake watercolours which were found in a second-hand bookshop have sold for £5m.”, BBC News, 19 February 2003 and http://newsvote.bbc.co.uk/mpapps/pagetoools/print/news.bbc.co.uk/1/entertainment/arts/2 (about the sale of the Blair watercolours to an overseas buyer)

*William Bennett*, “Blake’s paintings found in bookshop fetch £5m”, Daily Telegraph [London], 19 February 2003, p. 3 (reproduces the watercolours of “Death’s Door”, “Death of the Wicked Strong Man”, and “The Soul Exploring”)

John Shaw, “Unknown Blakes sell for £5 m.”, Times [London], 19 February 2003, p. 5 (the drawings for Blair’s Grave were “found by chance [by two book dealers] in a second-hand [Glasgow] bookshop”; “The Tate Gallery had been prepared to pay £4.9 million for them, but a dealer [Libbie Howie] acting for an anonymous client” bought them for a trifle more)

*Martin Bailey*, “From £1,000 to £10 million in two years for newly discovered Blake watercolours: A set of 19 watercolours by William Blake was sold to a Glasgow bookshop for a pittance in 2000. It was then recognized and sold to an overseas collector. An export licence deferral is now expected and Tate would like to acquire it”, Art Newspaper.Com 2003<http://www.theartnewspaper.com/news/article.asp?idart=11037> (an account full of original matter about the ownership and sale of Blake’s watercolours for Blair’s Grave)

*Will Bennett*, Art Sales Correspondent, “Collector buys lost Blake paintings for £5m (Filed: 19/02/2003)”, *BBC News*, 13 March 2003 and <http://www.telegraph.co.uk/core/Content/displayPrintable.jhtml;$sessionid$VMRP14VRC>...

§Anon., “Collector Buys Lost Blake Paintings for £5 Million”, *Sunday Telegraph* [London], 27 April 2003

**British Department of Culture, Media, & Sports** 20 March 2005 (www.culture.gov.uk/globalpress_notices/archive_2005/dcms051_05.htm)

Anon., “Beyond the grave: ban saves lost Blake paintings”, *Herald* [Glasgow], 30 March 2005, online


Anon., “Britain stops export of Blake Paintings”, *Kansas City Star*, 30 March 2005, online

Anon. [Associated Press], “Britain Stops Export of Blake Paintings”, *Newsday*, 30 March 2005, online

*Anon.*, “Bid to save Blake art for nation”, BBC News, 31 March 2005, online

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*Nigel Reynolds, “Export ban on Blake’s vision of ‘Blair’s Grave’: 19 watercolours commissioned for the poet (not the Prime Minister) could stay in Britain – if £9m can be found”, Telegraph [London], 31 March 2005 (the “anonymous collector living in America ... recently applied to remove them from Britain but Miss Morris [Arts Minister] announced a temporary export stop of up to six months yesterday to allow a public collection in this country to come up with a ‘matching’ offer of £8.8 million, excluding VAT”)

Anon., “Entertainment; Blake watercolours barred from leaving country”, Keralanext.co [India], 31 March 2005, online

Anon., “Export of lost Blake watercolours held up”, Toronto Star, 31 March 2005, p. A31 (“A British buyer now has until May 30 to ante $16.5 million (U.S.) to keep the works [drawings for Blair’s Grave] in Britain”)

First to Inspire Christian Magazine (www.lst2inspire.co.uk/blairsgrave.php), 31 March 2005

Anon., ‘Bid to keep paintings in Britain”, Icscotland.co.uk [March 2005], online

Hastings, Sheena. “William Blake and the Book Dealer.” Yorkshire Post, 1 April 2005, online (about Dr Paul Williams (age 76) of Ilkley who found Blake’s watercolours [which he then thought
were coloured engravings] in a Glasgow bookshop)

*Anon., “Export stop to save Blake watercolours”, Rare Book Review online <www.rarebookreview.com> (2005) (Caledonia Books (Glasgow) sold Blake’s 19 Blair watercolours to Paul Williams and Jeffery Bates for £950, who valued them at £1,000,000, offered them to the Tate for £4,900,000, paused to settle a law-suit with Caledonia Books “who said they had not recognized the true significance of the items they had sold”, and sold them for “more than £5 million” to “an anonymous collector living in America”; “their price has now spiralled to £8.8 million”, and “Tate Britain is said to be reviewing its position on the paintings”)

Anon., “Government bans export of William Blake Engravings”, InTheNews.co.UK, 1 April 2005, online (The “Engravings” are Blake’s watercolours for Blair’s Grave)

Anon. [Associated Press], “Britain forbids export of Blake watercolors”, Relish [Winston-Salem, North Carolina], 3 April 2005, online


§M. Bailey, “Will Tate save a set of William Blake’s watercolours?”, Art Newspaper, XIV, 158 (May 2005), 30

Anon., “Export Stop to Save Blake Watercolours”, Rare Books Review, XXXII (May 2005), 6
George, “Sotheby’s as Corporate raider?”, *Future Modern*, 15 February 2006 online (about the *New York Times* article [by Vogel])

Anon., “Auction to Split Up Rare Set of Blake Watercolors”, *ArtInfo*, 16 February 2006 online (Four brief paragraphs from the story by Carol Vogel, “Art Experts Protest Sale ...”, *New York Times*, 16 Feb 2006)


*Carol Vogel*, “Art Experts Protest Sale Of Rare Set of Blakes”, *New York Times*, 16 February 2006, pp. B1, B7 (with a correction on 28 Feb 2006 about the title of a Blair drawing). B. “Blake watercolors land at Sotheby’s after a desperate struggle”, *International Herald Tribune*, 17 February 2006, online (a history of the designs, announcement of their sale at Sotheby’s [N.Y.] on 2 May 2006, and, fairly incidentally, assertion that two “Art Experts [Martin Butlin and Sir Nicholas Serota, Director of the Tate Gallery are] Upset Over Auction That May Break Up Rare Set by Blake” (as the heading on p. B7 has it); Butlin says “that selling them individually at auction was [i.e., would be] ‘absolutely philistine’”)  

Andrew Dickson, “Dismay as Blake auction splits collection”, *Guardian* [London], 17 February 2006 (Tim Heath of the Blake Society says that to break up the set of *Grave* watercolours “is an affront to everyone who loves Blake”)
Anon., “William Blake and ‘The Grave’”, *New York Times*, 20 February 2006, p. A18. B. §Anon., “William Blake and ‘The Grave’”, *International Herald Tribune*, 21 Feb 2006 (the argument that, because one of the Blair watercolours is now in Yale, the set is now broken up and can appropriately be sold piecemeal “is nonsense”; “This is an auction that should not take place”)


*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*, No. 167 (16 March 2006), 8, online (“The decision to break up the album [was] made by London dealer Libby Howie on behalf of a small group of investors”; the “application for a UK export licence ... was made by a family trust registered in the British Virgin Islands”)

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*Martin Bailey*, “Spinning Blair’s Grave: How the British government feared an announcement on the deferral of an export licence for Blake watercolours could tarnish the prime minister”, *Art Newspaper*, No. 168 (April 2006), 3
Prime Minister Tony Blair feared that a reference to “Blair’s Grave” on the eve of the announcement of an election might be misconstrued, and the headline “Arts Minister defers export of ‘Blair’s Grave’” was altered to “... export of 19 rediscovered watercolours”)


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*Carol Vogel, “Rare Watercolor Collection Auctioned Piece by Piece”, *New York Times*, 3 May 2006 (Nicholas Serota of the Tate: “It is heart-breaking that this exceptional group of [Blake’s Blair] watercolor illustrations should be broken up”)

Colin Cleadell, “Market news: Blake, Phillips auctioneers and Max Ernst: Colin Cleadell rounds up all the latest news from the fine art and antiques market”, *Telegraph* [London], 9 May 2006 (the Blake sale at Sotheby’s on 1 May had “very mixed results”)

*Susan Moore, “Bleak Blake: A Picasso and a Van Gogh are estimated to fetch at least $40m. each in new york, where a dispersal of Blake watercolours leaves a sour taste”, *Apollo*, CLXIII (May 2006),
96-98 (“The saga of the [Blake] drawings ... is a tale of cupidity and duplicity too depressing to relate”)

*Faye Hirsch*, “Blake sale falls flat”, *Art in America*, XCIV, 6 (June-July 2006), 43

*Martin Bailey* and *Georgina Adam*, “‘The break-up could and should have been avoided’: A unique William Blake album has been dispersed forever, probably on behalf of an investor from the Gulf”, *Art Newspaper*, 1 June 2006, online (the company that offered the collection of Blair watercolours, which is “registered in the British Virgin Islands”, probably made no profit)

E.B. Bentley, “Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s Grave”, *Blake*, XL, 2 (Fall 2006), 66-71 (an account of the break-up of the set of illustrations for *The Grave*, with prices and buyers; eleven watercolours were sold for $7,102,640 [including premiums] “which is about what they [the vendors] are believed to have paid for them in 2002, viz. £4,900,000. They still have eight watercolors, for which $4,810,000 was offered and rejected at the 2006 sale” [p. 71])

2006 July 20-September 15

*William Blake: Visionary and Illustrator*. [Catalogue of an exhibition at] Rare Books & Special Collections, Thomas Cooper Library, University of South Carolina, July 20-September 15, 2006. 4°, 22 leaves; no ISBN

Patrick Scott, “Preface.” P. 1
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

The modest teaching exhibition includes chiefly Blake Trust facsimiles and 26 works with Blake’s commercial book illustrations, some of them acquired not long after the founding in 1805 of South Carolina College, the precursor of the University.

REVIEWS


*Pat Berman, “Romancing the plate: Blake engravings bring artist’s heavenly visions down to Earth”, State [Columbia, South Carolina], 25 August 2006

2006 September 15-October 28

“All Genius Varies”: A display celebrating William Blake (1757-1827) at the Bodleian Library 15 September-28 October 2006.

A 4-leaf flyer describing 9 important Blake works in Bodley, in conjunction with the “Blake and Conflict” conference at University College, Oxford. 22-23 September 2006.

2006 September 16-2007 January 1


2006 October 30-December 15

[Robert C. Brandeis.] William Blake & his Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria


The reproductions include the unique Marriage (M) (entire), the Riddle MS (recto and verso), Visionary Head of Henry VIII, Linnell oil sketch of Mrs George Stephen, Stothard watercolour of “Infancy” (for “The Seven Ages of Man”), and Henry Tresham’s oil of Anthony and Cleopatra (for the Boydell Shakespeare). There are separate sections on William Blake, George Cumberland, John Flaxman, Henry Fuseli, John Linnell, Thomas Stothard, and Henry Tresham, mostly in the context of Blake.

REVIEWS

*C.S. Matheson, Blake, XLI (2007-8), 131-33 (“The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration”)

Anon. [?Nicholas Barker], “Exhibitions”, Book Collector, LVII (2008), 105-12 (on pp. 107-8 is a factual summary of the catalogue)

[November] 2006

847 Marriage (M) (the first 2 pp. reproduced), Songs pl. 39, and an electrotype of the Songs were exhibited in Extra muros / intra muros: A Collaborative Exhibition of Rare Books and Special Collections at the University of Toronto: The Thomas Fisher Rare Book Library, University of Toronto, September 25-December 22, 2006 (Toronto: University of Toronto Library, 2006).

John Windle, “Introduction” (p. [3]).

There are 93 lots for sale, mostly Blake prints removed from books, each very briefly described and reproduced on a greatly reduced scale. The most remarkable lots are:

5 Engraved title page from “the very rare folio proof edition of [Blair’s] *The Grave*, issued in 1808 ... colored, clearly by a contemporary hand, and the coloring has a very strong connection to Blake’s and Mrs. Blake’s palette”

7 “Chaucers Canterbury Pilgrims”, 5th state, on india paper mounted on heavy wove paper, $22,500

76 *Songs* pl. 23 (“Spring”), colour-printed, trimmed to the design only with irregular outlines, P.O.E. (Price on Enquiry) [from The American Blake Foundation Library]

77 *Songs* (o) pl. 24 (“Nurses Song” from *Innocence*), in grey ink on paper with “partial Whatman watermark”, trimmed close to the print, P.O.E. [sold to Victoria University in the University of Toronto]

78 *Songs* (o) pl. 38 (“Nurses Song” from *Experience*), printed in red on wove paper without watermark, P.O.E. [sold to Victoria University in the University of Toronto]

79 *Songs* (o) pl. 53 (“The School Boy”), printed in orange on unwatermarked wove paper, P.O.E. [sold to Victoria University in the University of Toronto]
There is No Natural Religion (G¹), pl. a4, a6, b3, “rudimentary color printing” in olive-brown on unwatermarked wove paper, P.O.E. [from The American Blake Foundation Library] [sold to R.N. Essick]

“Morning Amusement” and “Evening Amusement” (Watteau-Blake), “printed in sepia, with touches of hand-coloring in blue and rose, cleaned and repaired”, $7,500 [sold to Victoria University in the University of Toronto].

2007 January 11-March 21

It “features unique items lent or donated by writers and artists who have been inspired in some way by Blake’s life and work, including Tracy Chevalier, Philip Pullman and Patti Smith”.

REVIEWS
§Rare Book Review, February-March 2007

2007 February
§Charles Cox Catalogue 54 (February 2007)
William Blake and His Circle
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199 “Bernard Quaritch’s Wholesale Stock. Annual Results”, a folio ledger of business records with “the statistics on William Blake’s Book of Ahania (1895) [William Griggs facsimile (n.d.)], Songs of Innocence [and of Experience, ed. E.J. Ellis] (Quaritch, 1893) and the three-volume Works of 1893 edited by Yeats and Ellis (small and large paper”).

2007 March 31–June 10

The volume was “Published on the occasion of the exhibition ... [in] Gallant House Gallery, Chichester 31 March-10 June 2007.”

The exhibition revolves around William Hayley. The sections relevant to Blake are


REVIEWS
§Anon., Independent [London], 31 March 2007
*Andrew Motion, “Songs of Experience: From William Blake to the Romantics of the 1940s, artists took refuge in capturing the idyll of the countryside.
Andrew Motion finds little peace but much beauty in their work”, *Guardian* [London], **7 April 2007**

*Richard Moss*, *Culture/History*, No. 24 (**17 April 2007**), online


Robin McKie, “The other life of Walter Hussey: We have one man to thank for much of the thrilling British painting show at Chichester’s beautiful Pallant House”, *Observer*, **29 April 2007**

§*Andrew Lambirth*, *Spectator*, **June 2007**, p. 45

§*Alex Butterworth*, “Enduring Visions: William Blake continues to exert a profound influence over modern artists and writers”, *RA Magazine*, No. 94 (**Spring 2007**)

*Melany Hughes*, *Art Book*, XV, 2 (**May 2008**), 26-27, online

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**2007 April 7-2008 April 6**


It consists of 77 (sic) illustrations plus

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REVIEWS
§C. Pickstone, “William Blake: Impression Spectacular Bodies”, Month, XXXIII, Part 12 (2007), 497-98 (review of the Tate exhibition and of Spectacular Bodies at the Hayward Gallery)

Jason Whittaker, Year’s Work in English Studies [for 2007], LXXXVIII, 1 (2009), 732

Jeremy Tambling, Blake, XLIV (2011), 143-44 (with another) (“some of Bindman’s interpretations ... seemed oversimplifying”)

2007 April 30-October 21
§Blake, and Slavery and the Radical Mind. Tate Britain exhibition 30 April-21 October 2007

REVIEWS
*Sara Allen, “Blake, Slavery and the Radical Mind at Tate Britain”, 24 Hour Museum News, 5 August 2007, online

*Hew Lewis-Jones, “Mind in Chains Two Exhibitions devoted to Blake and slavery reveal an artist of baffling ambiguities as well as savage power, writes Hew Lewis-Jones”, Apollo, November
2007, online (on the exhibitions at the Tate and Hayward Gallery)

2007 June 23-October 7
§[Rembrandt to Thibaud. Including Artist Books by William Blake Exhibition at the California Palace of the Legion of Honor (San Francisco, 2007)]

2007 July 13-September 30, October-December
Exhibited at the Virginia Museum of Fine Arts, Richmond (13 July-30 September 2007) and at the State Hermitage Museum, St Petersburg, Russia (October-December 2007).
The works exhibited include some by William Blake (pp. 68-77) John Varley (pp. 124-29) Cornelius Varley (pp. 130-31) Samuel Palmer (pp. 178-81).

2007 August 7-November 18
*David Bindman, Stephen Hebron, Michael O’Neill. Dante Rediscovered: From Blake to Rodin (Grasmere: The
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake


David Bindman. “‘Nature worse than Chaos’: Blake’s Dante”. Pp. 31-38 of “Artists Discover Dante.”

A very impressive catalogue and exhibition, including Blake reproductions as Fig. 4, 10-17, 21, 28, 30, 32, Catalogue No. 17, 23, 30, 36, 38-39, 43-44, 46-47, 49, 51-52, 55, 58, 61-64, 67-68, and Fuseli and Flaxman.

REVIEWS &c

*[David Bindman and Stephen Hebron.] Dante Rediscovered: From Blake to Rodin. (Grasmere and London: The Wordsworth Trust, 2007) Oblong 4°, 24 unnumbered pages plus covers; no ISBN. (“This booklet accompanies the exhibition Dante Rediscovered”)

§Sue Hubbard, “Divine inspiration”, Times [London], 1 September 2007
A.N. Wilson, “Dante inspired a wealth of genius”, Telegraph [London], 19 November 2007, online

2007 October 6-2008 January 13


The Blakelots, 231-48 from the Yale Center for British Art, include Songs of Innocence [F] pl. 2-3, 13, 15, 25, Urizen
William Blake and His Circle
Part VI: Biography and Criticism

[C], pl. 11, 17, 23, Jerusalem (E), pl. 26, 46, 61, 100, Dante water colours, and “The Sea of Time and Space”.

2007 October 7-December 2
§Every eye sees differently: presented in collaboration with the great unsigned: Charles Avery, Dira Bell, Haiko Blenkinstein, Ernesto Caivano, Kerstin Kartscher (London: The Drawing Room, Tannery Arts, 2007) 1 sheet (folded), 21 cm

“Published on the occasion of an exhibition at the Drawing Room, 7 Oct.-2 December 2007, to mark the 250th anniversary of William Blake’s birth”, with an essay by Irene Bradbury.

2007 November 1-2
Sotheby, Prints (N.Y., 2007)
The descendants of Heinrich Neuerburg of Cologne offered Songs of Innocence (Y¹):
*16 “Introduction” (pl. 4); ESTIMATE: $3,000-$5,000 [sold for $28,000 to John Windle for R.N. Essick]
*17 “The Shepherd” (pl. 5); ESTIMATE: $35,000-$45,000 [sold for $109,000 to John Windle for R.N. Essick]
*18 “The Little Black Boy” (pl. 9-10); ESTIMATE: $45,000-$65,000 [sold for $193,000 to John Windle for R.N. Essick]
*19 “The Chimney Sweeper” (pl. 12); ESTIMATE: $3,000-$5,000 [sold for $73,000 to Alan Parker]
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*20 “The Divine Image” (pl. 18); estimate: $5,000- $10,000 [sold for $121,000 to John Windle for R.N. Essick]

*21 “A Cradle Song” (pl. 16-17); estimate: $10,000-$15,000 [sold for $115,000 to Alan Parker848] all reproduced in colour.

[N.B. According to BBS 120, Dr Walter Neuerburg placed Innocence (Y), consisting of pl. 4-18, “on permanent deposit in 1978 in the Wallraf-Richartz-Museum, Cologne”; the ownership and location of the seven leaves (Y2) with pl. 6-8, 11, 13-15 are not alluded to in the Sotheby catalogue.]

2007 November 3-2008 June 1
§William Blake: “I still go on / Till the Heavens & Earth are Gone.” Exhibition at Tate Britain 3 November 2007 to 1 June 2008.

The exhibition focuses upon 8 newly discovered colour-prints from Thel, The Marriage of Heaven and Hell (including pl. 16), and Urizen (including pl. 23), together with 13 new lines accompanying the prints.

REVIEWs &c

Vanessa Thorpe, “Fresh finds unveil Blake’s mystic world: Tate Britain showcases eight lost watercolours with handwritten texts by visionary poet,” Guardian [London], 11 November 2007,

seen online (about the Tate exhibition of the newly-discovered prints (not watercolours) for Small Book of Designs (B), each with “startling” verse)

Anon., “Long-lost Blake watercolours shown for 1st time”, *CBC News*, **12 November 2007**, seen online

**2007 November 20**


According to a publicity release, it was an exhibition of “translations of William Blake’s Lambeth work ... [as mosaics] made by [37] artists and volunteers for installation in Centaur street”. Apparently there was no catalogue.

**2007 November-2008 February**

*William Blake at 250: an exhibition from November 2007 to February 2008 [in the] University of Iowa Libraries* 8°; a 2-leaf description of the exhibition

“Exhibit Planning: Mary Lynn Johnson, John Grant, Eric Gidal, Judith Pascoe, Greg Prickman”. The exhibits are facsimiles plus “Commercial Engravings and Book Illustrations”.

**2008 January 26-April 28**


**2008 November 14-2009 February 1**

§*Blake’s Shadow: William Blake and His Artistic Legacy –*
Exhibition at Seoul National University Museum of Art (2008)

It includes works by Flaxman, Calvert, Palmer, Fuseli, Stothard, Ford Madox Brown, Walter Crane, Frederic Shields, John Everett Millais, Dante Gabriel Rossetti, Simeon Solomon, G.F. Watts, and “British artists working in the 20th and 21st century”. “Blake, more than any other figure in British culture, is constantly recast and reformed in high and popular culture.”

REVIEWS

Manchester

“Julian Cope’s opening speech at the exhibition Blake’s Shadow: William Blake and his Artistic Legacy, The Whitworth Art Gallery 26 January-20 April 2008”, 4 pp., online

Robert Clark, “Blake’s Shadow, Manchester”, Guardian [London], 26 January 2008, online

Jeremy Tambling, Blake, XLIV (2011), 143-44(with another) (Blake’s Shadow seemed “patchy”)

Seoul

*Penelope Thompson, Art’n About in Korea, 6 Dec 2008, online

§Anon., British Council (2009) online

2008 March 11


Works by Blake (lot 27 Blake, “Two studies of a baby’s head ... Estimate £10,000-15,000”), Flaxman, Linnell, Palmer, and Varley.

2008 March 19-April 19

A handsomely produced description of an “exhibition [which] culminates a senior seminar titled ‘The Blake Gallery’ ... curated by the students and me” (Grant Scott). The exhibition features facsimiles from private collections and Muhlenberg’s *“Canterbury Pilgrims” (3rd State) and a *coloured copy (G) of Night Thoughts (1797).

REVIEW

*James Rovira, *Blake, XLII, 3 (Winter 2008-2009), 110-11

2008 June [3 ff]


Lots 2-54 are members from dismembered books.

For an essay keyed to the catalogue, see Chris Saunders, “Eye of the Tyger ...”, Rare Book Review, August-September 2008.

2008

William Blake and His Circle
Part V: Books Owned by the Wrong William Blake


DESCRIPTION: The archive is 9 vols., folio, 4º, and 8º, c. 1,000 pp.


Volume Two: Album of autograph letters collected by T.H. Cromek for the biography of his father, 4º, 85 leaves

Volume Three: T.H. Cromek, manuscript notebook relating to Gilchrist’s life of Blake “etc.”, dated December 1863, 4º, c. 115 pp. <extracts on rectos, T.H. Cromek’s comments on versos>

Volume Four: Album of letters and manuscripts largely relating to Thomas Bewick, 4º, 52 pp.


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849 In a letter of 9 August 1979 Dennis Read told me that the original copy of Memorials dated 25 July 1865 was in the possession of Mr Wilfred Warrington, Cesterton’s, Yattendon, Near Newbury, W. Berks, RGH16 OXD (in 1979). A photocopy of this version is quoted in Blake Records Supplement (1988), 58 and BR (2) 224, 262.

850 Tatham’s letter of 11 April 1829 about Catherine Blake is quoted in

Volume Seven: Thomas Hartley Cromek, manuscript Introductory Lessons in Hebrew Grammar, 6 November 1861, 4°, 62 pp.

Volume Eight: T.H. Cromek, an essay on the origins of Stothard’s Canterbury Pilgrims, foolscap, c. 150 pp., first section (pp. 1-75) dated 16 October 1851

Volume Nine: T.H. Cromek, manuscript record of his paintings with dates and purchasers, 31 December 1834-December 1872

HISTORY: (1) Compiled by T.H. Cromek (1809-73, the son of R.H. Cromek), from whom it passed to (2) “Mrs. [Mary C.] Warrington [1804-1907], at Worsborough Hall, near Barnsley, the grand-daughter of R.H. Cromek”;851 and thence by 1979 to her grandson (3) Paul Warrington (b. 1909) of Stafford House, 59 York Place, Harrogate, Yorkshire;852 (4) Sold at Sotheby’s (London), 17 July 2008, lot 9, for £20,000; (5) Offered in the catalogue of John Hart and Chris Johnson (2008), no price printed; sold in Winter 2009 to PRINCETON UNIVERSITY LIBRARY.


851 Robert Burns, Works, ed. W. Scott Douglas (1877), II, 292, referring only to the “Memorials” (according to a letter to me from Dennis Read).

852 Dennis Read provided me with a Cromek genealogy according to which T.H.Cromek’s daughter Mary (1840-1907) married John Warrington (1820-1908), and their son Austin Warrington (1879-1953) married Isabella Wimpenny (1874-1970) and begot Paul Warrington (b. 1909). Austin’s brother Thomas Warrington (1881-1937) married Ursula Paul (1877-1964) and begat 8 children including Wilfred Warrington (b. 1910). Paul and Wilfred Warrington therefore are cousins.
2008 October 7--2009 January 4
§*Angels and Imagination.* New Art Gallery, Walsall (Walsall, 2008) online

REVIEW

2008 December 12-2009 March 29
§*William Blake: The River of Life at Tate Liverpool* (Liverpool, 2008)

2008
The New York Public Library Blakes are catalogued and each plate is reproduced online, including America (L), Europe (F in the Berg Collection), and Milton (C).

2008
The Collection List of the Blakes in the library of Victoria University in University of Toronto was added in 2008 to the William Blake Archive.

2008
Extraordinarily, indeed uniquely, comprehensive, from
William Blake and His Circle
Part VI: Biography and Criticism

original watercolours and books to postcards and posters, meticulously catalogued.

2008
An exhibition apparently without a published catalogue.

2009 April 2-June 28
The text is chiefly a collection of very brief essays:


*Robert Simon. “Les Chants d’innocence et Les Chant d’expérience.” Pp. 91, 96, 99, 211. (In the “première édition (1789)” of Songs of Innocence, the second plate of “The Ecchoing Green” shows the boy’s cricket bat as “incurvée selon l’usage”, but in the 1820s the bat is straight according to the new standard of the time.853)

*Jon Stallworthy. “Les chant syncopés du poète, une étude linguistique.” Pp. 101-3, 211. (The “nouveau rhythm ‘syncopé’ de Blake” consists of “la suppression d’une syllable que l’on attendrait normalement dans un vers anapestique (par example ‘When the tongues | of the child | dren are heard | on the hill’)).”


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853 No copy of either version is cited or reproduced. My own survey of reproductions of Songs copies B (1789), E (1789), W (1825), and c (posthumous) shows the cricket bat with exactly the same curvature. The dates derive from Joseph Viscomi, Blake and the Idea of the Book (1993), 376-381.
Daniel Marchesseau. “La pérennité de Blake chez trois artistes du XXe siècle.” Pp. 205-7. (Francis Bacon, lithograph based on the life mask of Blake; Jean Cortot, “Éloge de William Blake”, acryllic; Louis de Brocguy, oil on canvas, apparently unrelated to Blake.)


*Catherine de Bourgoing et David Fuller (n° 138 à 142 [Dante watercolours]). “Notices des œuvres” (i.e., catalogue of the 163 works in the exhibition854). Pp. 223-50. Often the reproductions seem unrelated to the essays they accompany.

REVIEWS &c, the essays in French unless otherwise noted


*Craig McGinty, “William Blake at the Petit Palais”, *This French Life*, 7 April 2009, online (the notice gives no indication that he has seen the exhibition)

*Anon., “William Blake du 1 avril au 28 juin”, *France

854 The catalogue strangely omits numbers 1, 17, 24, 89, 97, 118-19, 153-55, 160-62, 164, 172-73 but adds 27 bis, 94 bis and ter.
Inter, n.d., online
Anon., “William Blake, Le Génie Visionnaire”, *paris étudiant, April 2009*, online
*Grant F. Scott*, *Blake*, XLIII, 2 (*Fall 2009*), 61-64 (“succeeds admirably”, “a magnificent introduction to Blake’s versatility and range”), in English
§*Dominique Blanc*, “William Blake génie visionnaire”, *Connaissance des Arts*, No. 670 (2009), 16-23
§*Meredith Davis*, caa.reviews (2009)
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Philippa Simpson, Blake, XLV (Summer 2011), pp. 37-38 ("It is hard to excuse the large overlaps among several of the essays", and the catalogue of Blake's graphic work is oddly supported by "the concentration upon Blake's writings") in English

2009 April 20-October 4


A Descriptive Catalogue of Pictures (1809). Pp. 41-86. (Omits Blake’s Index.)


“Indexes to A Descriptive Catalogue.” Pp. 103-27. (A modern index, not Blake’s, including headings such as Accident, Cartoons, Pencil.)

REVIEWS &c


Charlotte Higgins, “Blake retrospective: Tate stages 1809 show”, Guardian [London], 18 December 2008 (the Tate will show at least 9 of the 11
surviving works from the 1809 exhibition and republish the Descriptive Catalogue)

Anon., Globe and Mail [Toronto], 21 December 2008
(announcement of the partial recreation of Blake’s 1809 exhibition)


§*Peter Ackroyd, “Genius Spurned: Blake’s Doomed
Exhibition is Back”, Times [London], 4 April 2009

*Louise Jury, “Blake’s Progress 200 years on;
[Canterbury] Pilgrims join re-creation of 1809
show”, Evening Standard [London], 16 April 2009

Mona Bobe, “Pelerini din Canterbury’, într-an remake
al singurei expoziţii solo din viaţa lui William
Blake”, Ultima Ora, 16 April 2009, online, in
Romanian

*Anon., “Blake painting fights old battle”, BBC News,
17 April 2009, online (“a painting [of Chaucer’s
Canterbury Pilgrims] by William Blake is to be
displayed alongside the 19th century work [by
Stothard] which stole its thunder”; it is “a last
minute loan”)

2009, online

*Richard Dorment, “William Blake exhibition – Tate
Britain, review. Richard Dorment applauds the
decision to restage a 200-year-old William Blake
exhibition, despite its obvious shortcomings”,
Telegraph[London], 20 April 2009

*Alexa Baracaia, “Slated William Blake show revisited
by Tate Britain”, thelondonpaper, 20 April 2009,
online

*Anon., “Blake exhibition at Tate Britain”, View London.co.uk ([20 April 2009])

Mike Collett-White (Reuters), “Tate recreates Blake show”, Globe and Mail [Toronto], 21 April 2009, p. R5

*Brian Sewell, “William Blake’s 1809 Exhibition”, Evening Standard [London], 24 April 2009 (Blake’s Descriptive Catalogue shows “blundering ignorance” and “silly polemics”; “This is an exhibition of interest only to those for whom Blake is a sacred cow”)

Robin Blake, "William Blake at Tate Britain”, Financial Times, 25 April 2009 (“the Tate’s tribute to the most loveable of all English artists ... is rather melancholy, and very touching”)

§Tom Lubbuck, "William Blake: The art of a ‘lunatic’?

In 1809, an exhibition by William Blake was derided by critics and buyers alike: At the Tate’s revival of that show, Tom Lubbuck explains just how wrong they were”, Independent [London], 27 April 2009 (Largely about Robert Hunt’s review)

*Andrew Kirkby, “Blake – Madman or genius?” Planet Eye Traveler, 29 April 2009

*Anon., “Blake Exhibition at Tate Britain”, viewLondon.co.UK online (April 2009)


online, 19 May 2009

§ Martin Butlin, “Blake in London”, Burlington Magazine, CLI, 1276 (July 2009), 487-88

Paul Flux, Albion Magazine (Autumn 2009), online (it leaves an "impression ... of worthiness")

*Alexander Gourlay, Blake, XLIII, 3 (Winter 2009-2010), 96-100 (The exhibition “is no more successful than the original in communicating Blake’s ideas”)

§ Andrew Lambirth, Art Book, XVII, 2 (2010), 73-74

2009 September 11-2010 January 3

An exhibition from the Morgan’s holdings, divided into
I Engravings [separate, 8], II Friends and Followers (8), III Book of Job watercolours and watercolour portrait of Blake in a blue coat after Phillips, IV Continental Prophecies, V L’Allegro and Il Penseroso watercolours, and VI Job engravings, Urizen, Visions, and watercolours, accompanied by a recording of Charles Ryskamp’s lecture “Collecting William Blake” (about his own collection, now in the Morgan). There was no catalogue, but the 92 pictures are reproduced on the Morgan web-site.

REVIEWS &c

William Blake and His Circle
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*Anon., “Poet, Painter, Engraver, Creator of Illuminated Books: New Morgan Exhibition Presents the Genius of William Blake. Show Includes the Seldom Seen Complete Book of Job Watercolour Series – Among Blake’s Greatest Works”, Pierpont Morgan press release, online, 2009 (over 100 works are exhibited)


Pierpont Morgan Library Media Preview, online, 10 September 2009 (includes Charles Ryskamp’s gifts)

Evan Mantyk, “Blake’s Anti-Atheism on Display at Morgan Library”, Epoch Times, 10 September 2009, online


Barbara Hoffman, “He’s hellbent on purgatory”, New York Post, 11 September 2009 (“there’s a helluva

lot of hell at the Morgan”)

*Lance Esplund,* “Artist as Oracle: Morgan’s exhibition of the work of William Blake reminds us of the artist’s many gifts”, *City Arts, 15 September 2009*, online

*Judith H. Dobrzynski,* “Extra Credit For The Morgan”, *Arts-Journal, 15 September 2009*

*Jill Krementz,* ”Photo Journal: William Blake’s World”, *New York Social Diary, 15 Sept 2009* (32 reproductions), online

*Anon.,* *AO Art Observed™, 17 Sept 2009*, 5 pp., online

*Beatrice V. Thornton,* “William Blake at the Morgan Library”, *MagazineAntiques.com, 17 September 2009*

Arielle Concilio, “William Blake and the Imagination at the Morgan Library and Museum”, *Columbia Daily Spectator, 22 September 2009*


*Anon.,* “William Blake’s World: ‘A New Heaven is Begun’ at The Morgan Library”, *artrepublic.com, September 2009*

*Anon.,* *Art Newspaper, September 2009* (about Patti Smith singing)

*Anon.,* *Week, 16 October 2009*, online

*Graham Fuller,* “Extreme Blake”, *Arts Desk, 18 October 2009*, 6 pp., online

*World Journal, 24 October 2009*, online, in Japanese

*Anon.,* “Blake Illuminations At Morgan”, *Northport
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Journal, 8 October 2009


*Anon., “Blake in Poetry and Song: An Evening with Patti Smith”, Week, 18 November 2009

*Anon., “William Blake @ The Morgan: Tyger, Tyger!”, eCognoscente.com [N.Y.], November 2009


Menachem Wecker, “Did William Blake Know Hebrew? Did the poet and artist know the Kabbalah from his mystical studies?” Jewish Daily Forward, 11 December 2009, also online (“Blake had not even mastered the letter alef”)


Richard Goodman, Fine Books & Collections, 5 pp.,
date not known
*Morton D. Paley, *Blake*, XLIII, 4 (Spring 2010), 149-151

*Anon., *ArtMagick*, online, date unknown

James Rovira, *Blake*, XLIV, 3 (Winter 2010-11), 110-111. (The exhibition included Phillips’s “reproductions” of copperplates and prints from them of *Songs* [18 plates and prints], *America* pl. 1, *Europe* [5], and “inking daubers, historical pigments, ...”; “Illustrations of the exhibition and of some of the Phillips copperplates and impressions are online at ...http://www.blakequarterly.org”.)

2009 April 20-October 4


REVIEW

Jason Whitaker, *Year's Work in English Studies*, X, 1 (January 2011), 652-53

2009 [November]

*William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46*(San Francisco: John Windle Antiquarian Bookseller, 2009) plus a CD of the whole in lieu of index and a keepsake reproduction of Leonard Baskin’s watercolour bust of Blake after the life mask 4°, xii, 164 pp., 48 reproductions (in black-and-white version, in colour in the versions on CD Rom and online); no ISBN

A very handsome and rewarding publication; “this may
be the largest bookseller’s catalogue of books by and about Blake and his circle ever to have been issued” (p. ix). The 1706 lots are priced at from $5.00 to $89,500 (for Hayley, Designs [1802] (Bentley-Essick copy) plus Sold and P.O.A. (Price on Application). (A distressing (to me) number are marked “Not in Bentley”.)

[2009]


50  [Darwin], The Botanic Garden, Vol. I (1791), Vol. II (1789), "very occasional spotting to vol. I, offsetting to title from frontispiece, and from other plates to facing pages, ... in contemporary speckled calf, with gilt-tooled spines and gilt borders to sides, gilt morocco lettering pieces, with the armorial bookplate of Sir George Shiffner in both vols., and the contemporary ownership inscription of one A. Lewis 1795 to front free endpaper in both vols.", with two copies of a print, £2,500.0.0

2009


Simpson and Sibylle Erle. Tate Britain, London, 8 November 2010-4 April 2011

There was no catalogue. The exhibition was associated with the publication of Sibylle Erle, Blake, Lavater and Physiognomy (2010).
**REVIEW**

Martin Butlin, *Burlington Magazine*, CLIII (2011), 608 (with another) (Butlin dates the exhibition January-March 2011)

**2010 June 19-July 10**


Exhibition with only an invitation-card.

**2010 August 3-October 2**


The exhibition focuses particularly on works acquired since the gift (2005) of the Bentley Collection of Blake and his contemporaries (see the Victoria University exhibition of 30 October-15 December 2006), including the extra-illustrated Bray, *Life of Thomas Stothard* (1851) (see pp. 13, 22, 24-25), *Diario de los Niños* (1839-40) (pp. 16-17), Varley, *Zodiacal Physiognomy* (1828) (pp. 18-19), Stothard, “The Fall of Rosamond” (1783) (pp. 22-23), Watteau, “Morning [and] Evening Amusement” (1783) (pp. 26-28), Morland, “The Idle Laundress” and “The Industrious Cottager” (pp. 29-31), “Chaucer’s Canterbury Pilgrims” (1810) (pp. 34, 36-37), “Spring” (pp. 46-47), and Remember Me! (1824, two copies, one with the rare colour-printed slip-case) (pp. 52-55).
Marriage (M) is reproduced entire.

N.B. The undated draft letter by William Hayley addressed to “Dear Poet & Philosopher” (laid into a copy of Hayley’s Triumphs of Temper [1803]) was almost certainly sent to Erasmus Darwin, not “to William Blake” (p. 21). The letter recommends “my excellent friend Flaxman who is just returned [in 1794] from Rome” as a sculptor for a monument to Wedgwood. (Flaxman’s monument to Wedgwood is in Stoke-on-Trent church.)


“Pod-casts on-line” in video and audio of the exhibition (still photos) and symposium were recorded in “Blake in Our time: A Symposium Celebrating the Future of Blake Studies & the Legacy of G.E. Bentley, Jr.” at the E.J. Pratt Library of Victoria University in the University of Toronto. The symposium part consists of

Karen Mulhallen. “Welcome and Introduction.”

Robert N. Essick. “Collecting Blake.” (About great collectors of the past, not about his own major collection.)

Joseph Viscomi. “Recovering the Earliest Versions of Blake’s Oddest Book.” (About the Song of Los.)

Mary Lynn Johnson. “Blake’s Pictures at ‘The Salterns’ and How Captain Butts Challenged his Sister’s Inheritance.”

Angus Whitehead. “Blake & George Cumberland’s ‘Pocketbooks’.”

Dennis Read. “Disputing the Sins of His Father: Thomas Cromek contra Gilchrist.”


Mark Crosby. “Blake’s Seal.” (The images with which he sealed his letters.)


Susanne Sklar. “The Mouth of a True Orator: Jerusalem’s Operating Instructions.”

2010


2011 January 26

Property from the Collection of Charles Ryskamp Sold for the Primary Benefit of Princeton University, Sotheby (N.Y.), 26 January 2011, online

*149 William Blake, “A Woman Enthroned, Two Figures on each side”, pen and black ink (late 1770s) <Butlin #88> (ESTIMATE: $7,000-$10,000 [sold for $5,313 to John Windle for Robert N. Essick])
*208 “Sketches for America and Other Books and the Lion Lying Down with the Ox (Verso)” <Butlin #226>, 26.3 x 20 cm, given by Grace Lansing Lambert to Charles Ryskamp 1969 (ESTIMATE: $30,000-$50,000 [sold for $56,250 to John Windle for Robert N. Essick])

**2011 March 12-June 27**

**Huntington Library. Born to Endless Night: Paintings, Drawings, and Prints by William Blake Selected by John Frame** (San Marino, California: The Huntington Library, 2011)

Apparently there was no catalogue.

**2011 March 22**

*Sale 18784 Books, Maps, Manuscripts and Historical Photographs, Bonham’s* (London, 22 March 2011) <seen online>

24* *Poetical Sketches ([Y]) (ESTIMATE: £60,000-£80,000) [sold for £60,000 plus "buyer's premium" of £12,000 = £72,000 to John Windle for Robert N. Essick].

**2011 March 29**


264 Blake’s letter to Ozias Humphry of 18 January 1808 (A) (ESTIMATE: £50,000-£60,000) [not sold]
2011 March

*Omnium Gatherum*, Catalogue 48 of *John Windle* (San Francisco, 2011) 4º

A gorgeously illustrated catalogue with splendid treasures including

- **28** *Job* (1826), “Proof” set, including the printed *label* (unpriced) and Linnell’s draft prospectus plus “the original hand-lettered wrappers” ($82,500) [previously offered in Windle Catalogue 46 (2009), lot 8; Essick bought the draft prospectus and the wrappers]
- **29** George Cumberland’s card (1827) printed in pale brown, no indication of whether this copy is recorded in Essick, *Separate Plates* ($17,500)
- **30** Hayley, *Little Tom* (1800), Muir’s excellent facsimile [1886] ($750)
- **31** Gay, *Fables* (1793), “very tall, possibly large-paper” ($1,500)
- **32** Hayley, *Ballads* (1805), “very fine copy with large margins showing the plate marks. Bookplate of Lord Eversley”, “with the first three plates in the first state” ($6,750)
- **33** Malkin, *A Father’s Memoirs of his Child* (1806) ($1,875)
- **34** Stedman, *Surinam* (1796), “large-paper copy”, “every plate with fine original coloring” (3 heightened with gold), “virtually identical” to a copy sold to Bob Essick in 2000, in “Contemporary marbled boards” ($29,750)
2011 November 29-2012 February 19
§William Blake exhibition at the Pushkin Fine Arts Museum, Moscow.

The exhibition was organized with help from the British Council, with 150 exhibits from the Tate, British Museum, Victoria & Albert Museum, National Portrait Gallery, Fitzwilliam Museum, Whitworth Art Gallery, Petworth House, and "Britten-Pears Foundation (Aldeburgh)".

The apparatus includes an inter-active education program.

REVIEWS, Puffs, Videos, &c

*Joy Neumeyer, "Mysterious visions", Moscow News, 12 December 2011, seen online

Anon., "Blake Exhibition in Moscow", Blake, XLV, 3 (Winter 2011-12), 103 (Announcement of "The first major exhibition of Blake's works in Russia ... at the Pushkin State Museum of Fine Arts")

2011 December 10-2012 June 3
§Mead Art Museum, Amherst College Blake exhibition

REVIEW/Notice

*Anon., "A New Blake for Amherst, On View through June 12012." Amherst College online notice

(Blake's tempera of "The Raising of Jairus's Daughter" was given by Dr Henry deForest

856 By January 2012 there were 3,343,000 accounts of the Pushkin Blake exhibition on the World Wide Web; the first hundred I saw seem to be merely publicity. I have not tried very hard--indeed scarcely at all--to find reviews of the Moscow exhibition, both because the vast majority of them simply re-cycle publicity hand-outs from the Museum and because I can't read Cyrillic script.
2011 [December 11]

[John Windle.] Pictorial Blake: A Catalogue of recently acquired original Blake Illustrations from a Private Collection, along with the reference library and a complete run of the Blake Trust Publications, and other facsimiles.

Also Blake facsimiles from the Biblioteca La Solana, printed by Robert N. Essick (San Francisco: John Windle Antiquarian Bookseller, 2011) 4°, 80 pp., 135 reproductions; no ISBN

There are 249 lots, No. 1-118 being mostly single prints by Blake taken from commercial books.

*A Note on the Blake Facsimiles from the Biblioteca La Solana* (pp. 76-79).

247-48 Prints pulled in July and August 2011 from "relief photo-etchings "on copper and zinc made "in the 1970s" by "professional craftsmen" and Robert Essick of *No Natural Religion* pl. a2, *Songs* pl. 3, 8, 18, 24, 33, 47, *America* pl. 1-2, 12, 14, and *The Ghost of Abel* pl. 1-2 using "intaglio ink" and J Whatman | 1794 or 19th Century or "modern" paper.

The Windle catalogue reproductions include all 22 for *Job* (1826), all 13 for Blair's *Grave* (1813), and all 43 for Young's *Night Thoughts* (1797).

2011


The Blakes in the National Gallery of Scotland (pp. 42-
49) include Blake's "Hecate" <Butlin #317>, "God Writing on the Tables of the Covenant" <#448>, and "Job Confessing his Presumption to God Who Answers from the Whirlwind" <#461>. There are also sections on John Flaxman (pp. 114-16), Samuel Palmer (pp. 234-40), and Thomas Stothard (pp. 333-38).

2011 Autumn
§Rosebery's Auctions (London, 2011)
Sold For Children pl. 15.

2011 November 28-2012 February 2012

REVIEW
*Vera Serdechnaya, Blake: An Illustrated Quarterly, XLVII, 1 (Summer 2013), 77-79, plus large, unlabeled photographs of the exhibition, pp. 79-81 (The “lavish” catalogue included works by Blake’s successors; “the queue [was] half a kilometre long”, but the responses were mostly perplexed)

2012 März 15-Juni 17
§Agnes Husslein-Arco and Thomas Zaunschirm. Gold.
The exhibition included Blake.

2012 April 26-27


Sold from *Songs of Innocence* (Y)

42  **"The Blossom"** [pl. 11] *(ESTIMATE: US $40,000-$60,000) [$74,500 to the photographer Adam Fuss]^{857} *

43  **"The Lamb"** [pl. 8] *(ESTIMATE: US $35,000-$45,000) [$40,625 to John Windle for Victoria University in the University of Toronto]^{858} *

44  **"Laughing Song"** [pl. 15] *(ESTIMATE: US $40,000-$50,000) [$80,500 to an anonymous collector on the telephone] *

45  **"The Echoing Green"** [pl. 6-7] *(ESTIMATE: US $70,000-$100,000) [$116,500 to the dealer James Cummins for Northwestern University] *

46  **"The Little Boy Lost"** [pl. 13] *(ESTIMATE: US $10,000-$20,000) [$59,375 to John Windle for Robert N. Essick] *

47  **"The Little Boy Found"** [pl. 14] *(ESTIMATE: US $35,000-$45,000) [$68,500 to John Windle for

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857 See §Adam Fuss and Andrew Roth, *Ark* ([Kolkata [India]: Adam Fuss], 2007). 43 cm, 35 pp. According to the colophon, it was "Designed by Adam Fuss and Andrew Roth. 333 signed and numbered copies, printed by Anderson Printing House and Laurens and Co. Press, Kolkata, India. Engraving by William Blake, 1776. All daguerrotypes, 2004."

Robert N. Essick]

2012 July 2 – October 21


Organized by Tate Britain and produced by Obra Social "la Caixa". Curated by Alison Smith, London. No catalogue was published.

74 works by Blake, including watercolours, etchings, drawings and paintings, and pieces by British artists influenced by him: Cecil Collins (1908-1989), John Piper (1903-1992), Graham Sutherland (1903-1980), Ceri Richards (1903-1971) and Eduardo Paolozzi (1924-2005).

A poetry reading celebrating Blake was held on July 5 at 21 pm. Spanish poets Antoni Marí (coordinator), Antonio Martínez Sarrión, Jorge Riechmann, Jordi Doce and Carlos Marzal read their poems and *Songs of Innocence and Experience*.

REVIEWS &c

All are in Spanish save for two in English and one in Galician

*Anon.,* (Efe) “William Blake”, *Noticias médicas* [Madrid], 1 July 2012, p. 38

*Anon.,* (Efe) “La obra visionaria de William Blake llega a CaixaForum Madrid”, *Diario de Mallorca* [Mallorca], 3 July 2012, p. 51

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859 According to the Web CaixaForum entry on 19 Oct 2012, there were "47,000 results" for the Blake exhibition. I have been somewhat selective in recording them.
**Concha Carrión,** “El arte visionario e incomprendido de William Blake llega a Madrid”, *La opinión de A Coruña* [La Coruña], **3 July 2012,** p. 55

*Anon.,* (Efe) “El arte incomprendido de William Blake, en Madrid”, *La opinión de Murcia* [Murcia], **3 July 2012,** p. 45

Anon., (Efe) “El arte visionario de William Blake”, *El Día* [Santa Cruz de Tenerife], **3 July 2012,** p. 49

*Anon.,* (Efe) “Una muestra lleva el arte visionario e incomprendido de Blake a Madrid”, *El norte de Castilla* [Valladolid], **3 July 2012,** p. 38

*Anon.,* (Efe) “El arte incomprendido de William Blake aterriza en CaixaForum”, *El día de Córdoba* [Córdoba], **3 July 2012,** p. 42

M.D. Colpisa, “El inconformismo del creador William Blake está de vuelta”, *El adelanto de Salamanca* [Salamanca], **3 July 2012,** p. 22

*Begoña Marín,* “El arte del pintor, poeta y visionario William Blake llega a CaixaForum”, *La gaceta de los negocios* [Madrid], **3 July 2012,** p. 27

*Anon.,* (Efe) “El arte incomprendido de William Blake, en CaixaForum Madrid”, *Diario de noticias* [Pamplona], **3 July 2012,** p. 63

*Concha Carrón,* “El arte visionario e incomprendido de William Blake”, *Heraldo de Aragón* [Zaragoza], **3 July 2012,** p. 43

*Concha Carrón,* “El arte incomprendido y visionario de William Blake”, *Lanza* [Ciudad Real], **3 July 2012,** p. 48 (A shorter, edited version of the previous article)

*C. David Carrión,* “William Blake, el místico
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

*Antonio Lucas,* “Blake, el espíritu romántico de la disidencia”, *El Mundo* [Madrid], 3 July 2012, pp. 43-44

*A. Serrano,* “Visiones de William Blake”, *20 minutos* [Madrid], 4 July 2012, p. 15

*Raúl Álvarez,* “Visionario y dinamitador”, *Guía del ocio* [Madrid], 6 July 2012, p. 76

*Ángeles García,* “Visions of Britain”, *El País* (English edition) [Madrid], 6 July 2012, p. 4 In English

*Pilar Ortega,* “Los delirios de William Blake”, *El Mundo (La luna de metrópoli)* [Madrid], 6 July 2012, p. 41


*Nieves Fontova,* “El visionario del mundo”, *El correo español* [Bilbao], 7 July 2012, p. 12

*C. Méndez,* “Murillo y William Blake para el verano”, *Expansión* [Madrid], 7 July 2012, p. 35

*Ángeles García,* “Profecías de William Blake”, *El País (Madrid Domingo)* [Madrid], 8 July 2012, p. 16

*Antonio Rojas,* “Un artista visionario. Huellas isleñas de William Blake”, *Canarias* 7 [Las Palmas], 11 July 2012, pp. 29-31 (Points out Blake’s influence on two artists from the Canary Islands: Néstor Martín-Fernández de laTorre and Tomás
Morales)
*Luis Ángel Vega, “Dos oscuros del Siglo de las Luces”, La nueva España [Oviedo], 14 July 2012, p. 70
*Delfín Rodríguez, “William Blake, el visionario”, ABC Cultural [Madrid], 21 July 2012, pp. 24-25
Mila Trenas (Efe), “Las diez exposiciones del verano”, El norte de Castilla [Valladolid], 23 July 2012, p. 34
*Anon., “El genio desconocido”, Vanity Fair [Madrid], 1 August 2012, p. 95
*A. San Juan / C. Velasco, “Diez exposiciones para este verano”, Las provincias [Valencia], 16 August 2012, p. 26
*Ana Rodríguez de la Robla, “Imagen, poesía e inconformismo: el arte libre y total de William Blake”, El diario montañés [Santander], 17 August 2012, p. 4
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*Ana Echeverría, “Esotérico”, *Historia y vida* [Madrid], September 2012


Anon., “El legado de Blake, en Caixaforum”, *Ausbanc*, September 2012

Gudi Moragues, “Cita con los grandes”, *Última hora (El domingo)* [Palma de Mallorca], 2 September 2012

Javier Alonso Sandoica, “¿Estaba loco William Blake?”, *ABC (Alfa y omega)* [Madrid], 6 September 2012, p. 34

*Guillermina Royo-Villanova*, “For Goodness Blake”, *La Razón* [Madrid], 6 September 2012, p. 48

*Anon., “El lunático que inspiró a los Stones”, *La voz de Galicia* [Vigo], 8 September 2012, pp. 6-7

*Anon., “Con vocación de eternidad”, *Diario de Jerez* [Jerez de la Frontera], 9 September 2012, p. 52

*B. García Suárez*, “Antidogma”, *Correo farmacéutico* [Madrid], 10 September 2012, p. 37

*Jorge Muñoz*, “Grabados de Blake y Goya. Renace la moda por los monstruos”, *Inversión* [Madrid], 21 September 2012, pp. 62-64 (Includes charts with recent auction prices of works by Blake and Goya)

Anon., “Con vocación de eternidad”, *Diario de Cádiz*
[Cádiz], 22 September 2012, p. 49

*Martín Carrasco, “Blake, entre el bien y el mal”, Hoy [Badajoz], 29 September 2012, p. 42

Salvador García-Bodaño, “A creación alucinada”, El correo gallego [Santiago de Compostela], 7 October 2012, p. 3 In Galician (Galician-Portuguese)

*Mauro Armínio, “De la calle a los museos”, El siglo [Madrid], 15 October 2012, pp. 52-53

Michelle Ferreiro, Blake, XLVII, 2 (Fall 2013), pp. [40-43] In English

2012 September 7

§Skinner Auctions. (Boston, 2012)

30 For Children: The Gates of Paradise pl. 10, "plate size" (i.e., platemark) 8.8 x 12.0 cm. In fact, this is For the Sexes: The Gates of Paradise pl. 10, W.A. White facsimile (c. 1913) (8.8 x 12.0 cm). <BB #46, BBS p. 80> The dimensions of Blake's plate are 6.3 x 9.3 cm.

2012 December 6


96 Blake's *Enoch lithograph purchased by Edward Croft Murray from Colnaghi's in 1957 for £3; ESTIMATE: £100,000-£150,000 [sold for £170,000 (hammer price) to, it is rumoured, a U.S.  

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861 The Enoch lithograph is also reproduced in Essick, ut supra. The leaf is 33.1 x 23.8 cm on wove paper without watermark.
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institution]. The *Cumberland writing on the verso shows through on the print; "a made up paper loss in the upper subject, a short repaired tear and pale stain in upper right, otherwise in good condition".

2013 January 30
*Sotherby, Old Master Drawings (N.Y., 2013)
285 "The Gambols of Ghosts According with their Affections Previous to the Final Judgement", watercolour, reproduced (ESTIMATE: $400,000-$600,000) [sold for $722,500; at its previous sale on 2 May 2006, lot 12, it was bought in at $520,000]

REVIEW, &c
Gleadell, Colin, "William Blake, Craigie Aitchison and Tracey Emin work up for sale", Telegraph, 29 January 2013 ("The Gambols of Ghosts" will be in "tomorrow's sale")

2013 January 31
*Christie Sale 2675, Old Masters & Early British Drawings & Watercolors Including an Important Canadian Collection and a Distinguished Private Collection (N.Y., 2013)
147 "An angel, arms upraised, with another figure" <Butlin #692 53-54, Smaller Blake-Varley Sketchbook, p. 53> (20.7 x 15.5 cm),"indistinct inscription[s] in the hand of John Varley 'Hotspur ..." on the recto and "is allways [sic] to keep your self collected" on the verso, reproduced (ESTIMATE:
$12,000-$18,000)[$22,500 to Victoria University in the University of Toronto]

2013 January

Peter Harrington, Exceptional Books and Manuscripts, Catalogue 90 (London, 2013)

2 Young, Night Thoughts (1797), "ownership inscription of George Kelly, 1823", £12,500

2013 [January]


**"William Blake 1757-1827. The meeting of a family in heaven."**862 Pp. 44-49. Watercolour from the Tulk Album, very interesting. [No price; reported on Libson's web-site in September 2013 to have been sold to a "Private Collection, USA"]


2013 February 8-June 23


According to Burning Bright, below, the undertaking is

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862 See Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", Blake, XLVII, 2 (Fall 2013).

a project for the students of Colin Trodd.

A "booklet to accompany the exhibition" is:

*Anon. *Burning Bright: William Blake and the Art of the Book* ([Manchester, 2013]) 22 pp., 22 reproductions; no ISBN. On line, seen 15 February 2013

There is no list of what was exhibited. There is some éclat about the statement that "many of these works had previously lain undetected" (p. 4). Their obscurity to the students may be explained in part by the fact that the section on "Further Reading and Resources" omits Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator* (1979), R.N. Essick, *William Blake's Commercial Book Illustrations* (1991), *BB, BBS*, and "William Blake and His Circle" (*Blake* [1994 ff.]), which record the Manchester works reproduced here.

**REVIEW &c.**

*Anon., "Blake etchings discovered at the John Rylands Library", *University of Manchester News* <seen online 22 January 2013> ("They discovered that a large proportion of the books Blake engraved had found their way into the Rylands collection including a number of engraved illustrations by the artist." Many of them will go into the exhibition "next month" called “Burning Bright”: William Blake and the Art of the Book", 8 February-23 June 2013)

*Sibylle Erle, Blake: An Illustrated Quarterly, XLVIII, 3 (Winter 2014-15) [pp. 24-28] ("None of what was on display was actually new"; she felt a "sense of disappointed excitement")
2013 April 9-10


*64* Songs of Innocence and of Experience (p), bound in "late-19th-century English green roan, sides panelled with triple gilt fillets and blind roll-tooled border, spine gilt in compartments with fleurons and lettering, gilt edges, marbled endpapers, laid-paper flyleaves", "printed in grey-black ink", "brief autograph description of the book laid in". Sold by the Pasadena bookseller Alice Parsons Millard (1873-1938) to Caroline Boeing Poole (1884-1932); acquired in 1977 by Bernard M. Rosenthal (b. 1920), who sold it in 1979 to the Vershbows. The otherwise unique selection of plates "corresponds precisely with copy d (printed in sepia ...)" (ESTIMATE: $100,000-$150,000) [sold for $100,000 ($123,750 with buyer’s premium)]

*65* "The Waking of Leonora" <Butlin #338>, preliminary watercolour for Bürger, *Leonora* (1796) tail-piece (p. 16) (ESTIMATE: $60,000-$80,000) [sold for $170,000 ($207,750 with buyer’s premium)]

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864 Details are as in *BBS* pp. 112, 130 unless noted above; *BBS* says it was sold by Mrs George Madison Millard of Pasadena for $100 to Mrs John Hudson Poole (née Boeing). The birth-and-death dates are not in *BBS*.

865 Beginning in March 2013, "Christie's charged the buyer 25% on amounts up to $75,000, 20% on amounts thereafter to $1.5 million, and 12% on amounts above $1.5 million ... Sotheby's charged 25% on amounts up to $1 million, 20% between $1 and $2 million, and 12% thereafter" (Robert N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 4 (Spring 2014).
buyer’s premium) to an unidentified buyer]

2013 May-October
§Hayley Flynn, *Landscape in Blake* exhibition at Tate Britain.

Apparently there was no catalogue.

2013 June 14-23
E-Bay. A veteran bookseller of Bath offered a facsimile of *Songs of Innocence and of Experience* ([St Dominic's Press, "1920's"], "54 printed pages", bound in pale blue card, with a calligraphic MS title on the cover ("Songs of | Innocence & | Experience") and spine and, in the same hand, a gift-inscription from Eric Gill to his son-in-law Denis Tegitmeier (d. March 1987): "Denis T. from | EG | 25.Dec.1931".

The reproductions show the title pages of *Songs* [pl. 1], *Innocence* [pl. 3], and *Experience* [pl. 29], printed in reddish-brown, 12 x 15.5 cm, with red framing lines round the design (2 on pl. 1, 1 on pl. 3, 29), numbered in red ink within the top right corner of the framing lines (1, 3, 29, implying an over-all order of pl. 1-54). There is no colouring, but on pl. 1 the fig-leaves are outlined in black ink. Sold for £390.

Probably these are the prints from the facsimile of the *Songs* by Quaritch (1893).

2013 June 25
§Bonham's, *Fine Books and Manuscripts* (N.Y., 2013)
3,217 Blair, *The Grave* (1808), quarto, uncut, in original boards worn and rebacked, "paper label upper cover", quarter morocco slipcase, inscription of 22
February 1816 by James Neagle["Mr Neagle" was an original subscriber] (ESTIMATE: $2,000-$3,000) [not sold]

2013 July 3

§Sotheby, *Old Master and British Drawings* (London, 2013)

160 "Joseph Ordering Simeon to Be Bound" <Butlin #158>, pen and watercolour over pencil, 48.2 x 33.8 cm, reproduced (ESTIMATE: £20,000-£30,000) (£27,500 to John Windle on behalf of Robert N. Essick]

2013 July 5-September 1


The Blake’s are his designs for “Hymn on the Morning of Christ’s Nativity” and “The Ancient of Days”.

2013 August


32 Hayley, *The Triumphs of Temper* (1803), "in contemporary marbled calf, spine gilt with wheel motif, red morocco label; ownership inscription of Louisa Anne Hope dated 1807, bookplate of her descendant Julius Hope, Baron von Szilassy", £650.0.0

2013 September 17

1 *Job* (1826), "Proof' edition", from the estate of Mrs Adolph (Bucks) Weil, Jr (ESTIMATE: £15,000-£20,000) [£31,250 hammer price with buyer's premium]

2013 October 29


784 Bürger, *Leonora* (1796) (ESTIMATE: $3,000-$4,000) [$3,000 to John Windle for a private customer]

785 Young, *Night Thoughts* (1797), with the "Explanations" leaf, tall (42.5 x 33.2 cm), uncut (ESTIMATE: $10,000-$15,000) [$10,000]

786 Hayley, *Triumphs of Temper*, 12th edition (1803), lacks half- title (ESTIMATE: $800-$1,200) [$813 to John Windle for stock]

787 Hayley, *Ballads* (1805), "Original boards, paper spine label, uncut", with a slipcase (ESTIMATE: $1,500-$2,000) [$2,500]

788 Blair, *The Grave* (1808), large paper proof, text watermarked "J Whatman 1801", bound by Charles Hering in Cathedral Style (ESTIMATE: $10,000-$15,000) [$12,500]

789 Blair, *The Grave* (1813), text watermarked "Edmeads & Pine 1802" or "Edmeads & Co 1811", "all finely hand coloured", "POSSIBLY THE
"According to Martin Butlin, the present copy appears to have been colored by Blake himself";
"Butlin proposes that the coloring of this copy is consistent with Blake's coloring scheme, and two plates show 'heavy areas' typical of his coloring."
"The Death of the Strong Wicked Man" and "The Reunion of the Soul & the Body" are reproduced showing very Blake-like colouring, especially in the red flames (ESTIMATE: $60,000-$80,000) [$93,750]

790 Virgil pen, ink, and water-colour drawing for "Colinet and Thenot" (ESTIMATE: $40,000-$60,000) [$40,000 to Windle for Robert N. Essick]

791 Virgil (1821), "wood and steel-engraved plates", signed on a flyleaf by "S.K. Blake", with Frances Hofer's bookplate (ESTIMATE: $5,000-$7,000) [$17,750]

792 Job (1826), "original buff boards", paper label, wove paper (ESTIMATE: $30,000-$50,000) [$68,750]

793 Marriage of Heaven and Hell ([Camden Hotten], 1868) (ESTIMATE: $700-$1,000) [$688 to John Windle for stock]

794 Facsimile of What Is Believed to Be the Last Replica of the Songs of Innocence and of Experience (Quaritch, 1893) (ESTIMATE: $500-$700) [$688 to John Windle for stock]

795 Auguries of Innocence (1959), wood engravings by Leonard Baskin (ESTIMATE: $800-$1,200) [$1,188]
2013

**Tennyson Research Centre** (Lincoln Central Library, Lincoln, England), online exhibition of Tennyson's copy of Blake's *Job* devised by **Sibylle Erle**


**2014 April 4-August 31**

§*William Blake, National Gallery of Victoria International*, Melbourne, 4 April-31 August 2014 and its catalogue.


**Tony Ellwood.** "Foreword." p. 4 ("This publication, which presents the NGV's Blake holdings, accompanies the exhibition of *William Blake.*")

Reproduces in colour every Blake work in the collection, including 36 Dante Watercolours; *Europe* pl. 11, *First Book of Urizen* pl. 21, *Jerusalem* pl. 51, *Songs of Innocence and of Experience* (X) pl. 13-14, 16-19, 23-25, 27, 35-36, 53-54; *Job* (1826) much reduced in size, Blair's *Grave* (1808) (frontispiece and pl. 11-12), Chaucers Canterbury Pilgrims, Young's *Night Thoughts* (coloured copy Y, Night III title page and p. 95).

**REVIEWS**

**Rachel Kohn**, "William Blake's Erotic Spirituality", *The*
**Spirit of Things, 30 March 2014** (a broadcast interview with Marsha Keith Schuchard and Catherine Leahy)

*Claire Knowles, Blake: An Illustrated Quarterly, XLIX, 1 (Summer 2015), [48-55] (The exhibition is rewarding, and “The catalogue ... would be a welcome addition to any Blakean’s library”.)

**Sandra Kerbent**, "William Blake Exhibition @ the NGV", *Weekend Notes* [Melbourne] [2014]

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**2014 April 5-May 3**

*Sapientia Ubi Invenitur*. Espacio Valverde, calle Valverde 30, 28004 Madrid. Curated by Antonio Betancor (Madrid, 2014) In Spanish

All the reproductions are of *Job* "Proof" plates numbered "1", "8", "11", "13", "18", "20", "21" which show how Blake served as inspiration for eight young Spanish artists.

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**2014 May 19**


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**2014 May 27-July 6**

"Une minute ... un secret": Exposition au Château de Nérac [Aquitaine, France] sponsored by L'Association William Blake and His Circle
Blake (2014), whose President is André Furlan.

The online account of it suggests that the only work exhibited is Blake's engraving after Hogarth for *The Beggar's Opera*, apparently the copy belonging to the Château, with manuscript additions attributed to Blake.

**2014 June 18**

**Bonhams auction, Books, Maps, Manuscripts, and Historical Photographs** (London, 2014) Seen online

71 "Unpublished proof of an engraved vignette, [1791]", "oval device enclosing ships at sea, surround with anchor, cannon, flags and banner with motto 'cuncta mea mecum', signed in the plate lower left 'Blake'" above the muzzle of a canon, image 5.6 x 7.5 cm, sheet size 25.0 x 19.0 cm, designed for the "title-pages" of John Gabriel Stedman, *Narrative, of a five years' expedition, against the Revolted Negroes of Surinam* (1796), presumably one of "above 40 Engravings from London, Some well Some very ill" that Stedman received in December 1791; "I wrote to the Engraver Blake to thank him twice for his excellent work" (*BR* (2) 62). "The vignette ... as it appears in the book varies in a number of ways: an additional flag has been added to the mast of each ship, the clouds have been amended and Blake's signature has been removed", reproduction; **ESTIMATE**: £1,000-£1,500 [to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO]

72 *Job* (1826), wove paper, watermark J. Whatman
Turkey Mill, 1825, 37 x 25 cm, "FINELY AND RICHLY PRINTED IMPRESSIONS", "one of 100 copies issued shortly after the initial 215 'Proof' copies", "bound in slightly earlier [sic] crushed red morocco", "Provenance: Henry Cunliffe (1826-1894), bookplate; thence by descent to the present owner"; ESTIMATE: £25,000-£35,000 [sold for £27,500 including the buyer's premium]

Songs of Innocence and of Experience [i], "44 relief etchings, including 3 decorated titles, 2 pictorial frontispieces, and 39 plates ... printed in grey ink on wove paper, several sheets watermarked J. Whatman 1831, plate 23 hand-coloured, plate 48 on a slightly smaller sheet of thinner paper (240 x 185 mm.), pencilled numbers at upper right corners, occasional light dust-soiling at edges, a handful of spots, plates 6-7 and 13 with notch at one edge, plates 12-13 with nineteenth century pencil notes in margin, final plate bumped at fore-edge, preserved in red morocco pull-off box ... A SUBSTANTIALLY COMPLETE COPY", with "plates 1-14, 16-29, 33-36, 38-43, 46, 48-49, 52-54. (Bentley erroneously records this copy having plate 30 instead of plate 29.) ... acquired by Henry Cunliffe (1826-1894); thence by descent to the present owner", reproductions of pl. 1 (combined title page), pl. 3 (Innocence title page), pl. 23 ("Spring", second plate), and 42 ("The Tyger"); ESTIMATE: £50,000-£70,000 [for £62,50 including the buyer's premium, to VICTORIA UNIVERSITY IN THE
**2014 July 10**

*Bloomsbury Auctions, Bibliophile Sale* (Godalming, 2014)

452 *Songs of Innocence and of Experience* [Ed. James John Garth Wilkinson] (London: 1839), as in the 19 May sale [£1,054]

**2014 July**

*Sophie Schneineman Rare Books*, on-line catalogue for the Melbourne Book Fair, no catalogue number

Virgil, *Pastorals* (1821), 2 vols., "original contemporary sheep, skilfully rebacked, Great copy", illustrated, £24,000

Young, *Night Thoughts* (1797), "generously margined copy in 20th century brown half morocco by Riviere", £12,500

**2014 October 17-November 7**


An exhibition and sale, consisting chiefly of prints taken from contemporary books (including two prints by Samuel Palmer) (lots 1-49), facsimiles, and editions illustrated by others (lots 53-62), contemporary books with Blake engravings (lots 63-72), and facsimiles (lots 75-86). The most important are

51 *Job* ("1825"), with the bookplate of Henry Cunliffe, £57,000
52 George Cumberland's card, £12,750
64 Young, Night Thoughts (1797), with bookplate of Bernard, Lord Coleridge, and signatures of "J.T., Mary, and Jane Coleridge", £11,150
67 Hayley, Triumphs of Temper (1803) with the signature of R.M. Rossetti, 1868, £625

2014 November 22-2015 March 16
Apparently there was no catalogue.

2014 November
Sophie Schneineman Rare Books, "William Blake & His Followers", on-line catalogue, no catalogue number
Virgil, Pastorals (1821), 2 vols., illustrated, £25,000
Young, Night Thoughts (1797), illustrated, £12,500

2014 November
Sophie Schneideman Rare Books, William Blake and His Followers (online), includes Job, "Proof" printing on "French" wove paper (£65,000)

2014 December 4-2015 March 1
30 x 23.2 cm, i-vi, 7-272 pp., 341 illustrations! (many not by Blake, rarely true size, often trimmed, including Europe [B] in
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various sizes); ISBN: 9781854448288

Alexander Sturgis. "Director's Foreword." P. [7].


Part One: Education


Part Two: Innovation

IX  "'A Method of Printing which Combines the Painter and Poet'." Pp. [88]-101.

X  "'Illuminated Printing'." Pp. [102]-[107].


XIV  "The Manuscript Notebook and the Creation of Songs of Experience." Pp. [130]-[43].

XV  "Colour Printing before Blake." Pp. [144]-[51].


XVII  "'Fit Audience find tho' Few'." Pp. [164]-79.
XVIII "Blake's Last Residence: No. 3 Fountain Court, The Strand. c. 1820-1827." Pp. [180]-85.
XIX "'A Correct and Finished Line Manner of Engraving'." pp. [186]-205.
XX "Illustrations to Dante." Pp. [206]-[15].

Part Three: Inspiration


REVIEWS, notices, &c

*Anon., "Stationer's Register goes to Ashmolean Exhibition", Stationer's Company [online], 4 November 2014 (Blake's apprenticeship record)

866 The exhibition of Blake at the Ashmolean Museum (Oxford, 4 December 2014-1 March 2015) stimulated a cataract of responses -- "53,800 results" on Google by 10:00 A.M. on 10 December 2014 and 1,400 more by 4:00 that afternoon. The focus of the responses was often on the mock-up of Blake's printing studio in Hercules Buildings, where he lived in 1790-1800. Only a few of these responses are reported here, their frequently derivative character and vapidness discouraging further exploration. Most are exclamatory and a few dismissive -- "I was underwhelmed".
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November 2014 (digest from a press release)
Richard Moss, "Curator recreates William Blake's studio following discovery of previously unknown plans", culture24 [online], 7 November 2014
Anon., "Ashmolean to recreate William Blake's studio following discovery of previously unknown plans", artdaily.org, 8 November 2014
*Jonathan Jones, "How William Blake keeps our eye on The Tyger", Guardian [London], 18 November 2014
*Andrew Ffrench, "Oxford's Ashmolean Museum prepares to celebrate work of artist William Blake in new exhibition", Oxford Mail [seen online], 20 November 2014
*Anon., "Gaze in wonder at visionary poet and artist William Blake's spellbinding paintings inspired by works of William Shakespeare", Shakespeare [online], 28 November 2014
*Philip Pullman*, "William Blake and me: As an exhibition of Blake's paintings opens in Oxford, Philip Pullman reflects on how his poetry has influenced his work and intoxicated him for more than 50 years", *Guardian* [London, seen online], **28 November 2014** (long and eloquent)

*Anon.*, "Inspired by Blake Festival", *Broad Conversation: Events, news and opinion from Blackwell's, Broad Street, Oxford..."* [online], **1 December 2014** ("We'll be posting on Tuesdays and Fridays ... up to and through the festival" 18-31 January 2015)

*Zoe Pliger*, "William Blake's printing and engraving: New show does not do his vision justice", *Independent* [London, seen online], **1 December 2014** ("I was underwhelmed"; "There is too much technical detail about engraving")

*Anon.*, "Ashmolean Museum opens William Blake's studio exhibition ...", *BBC News* [online], **3 December 2014**

*Fleur MacDonald*, "William Blake: the ghostly brother who inspired a revolution: William Blake emerges not as a mad visionary, but as a fan of progressive Christianity in a new show at the Ashmolean", *Catholic Herald Magazine* [seen online], **4 December 2014**


§Anon., "On Show William Blake: Apprentice and
Master ...", *Daily Mail*, 5 Dec 2014

*Fu Peng*, "Exhibition explores artistic roots of poet and artist William Blake", *Xinhua News* (Global Edition) [seen online], 6 December 2014

*Laura Cumming*, "William Blake: Apprentice and Master, review--the most erratic exhibition in recent history: This frustrating show places more emphasis on William Blake's technique than his revolutionary vision", *Observer* [London, seen online], 6 December 2014

*Martin Gayford*, "Exhibition review: William Blake at the Ashmolean, Oxford: Martin Gayford argues that Blake's vision and his home-made philosophy can be a barrier to appreciation of his art", *Country Life* [seen online], 7 December 2014 (Gaylord's conclusion is, as he acknowledges, merely an echo of that of Sir Kenneth Clark)

*Anon.*, "British exhibition explores the roots of William Blake", *The Hindu* [seen online], 8 December 2014

*Anon.*, "Blake's vision brings big crowds to Ashmolean exhibition", *Oxford Mail* [online], 8 December 2014

§*Anon.*, "Exhibition Explores Artistic Roots of Poet and Artist William Blake", *Xinhua News Agency*, 8 Dec 2014

Rupert Toovey, "William Blake exhibition unites Sussex and Oxford", Worthing Herald [seen online], 11 December 2014


*Anon., "William Blake. Apprentice and Master", Wall Street International [online] [December 2014]

*Robert Clark, "Howard Hodgskin, Imran Qureshi, William Blake": this week's new exhibitions", Guardian [London, seen online] [December 2014]


§Tamara Lucas, "William Blake: The Making of the Man", Lancet, CCCLXXXV, 9964 (17 Jan 2015) (a "fabulous exhibition"; "All the parts fit together beautifully")

§Anon., "It's Blake Heaven; the Definitive Exhibition of Visionary Poet and Artist William Blake: From Humble Engraver to Romantic Hero", Mail, 18 Jan 2015


*T.J. Clark, "A Snake, a Flame: Blake at the Ashmolean", London Review of Books, XXXVII, 3 (5 Feb 2015), 24-26 (Earnest and learned but not
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much about the Ashmolean exhibition)
§*Carl-Johan Malmberg, "En bildkonst med explosiv öppenhet", Svensk Dagbladet, 10 Feb 2015, 14 paragraphs. In Swedish
*Jenny Uglow, "William Blake: Wonderful and Strange", New York Review of Books, 23 Feb 2015 (The "exhibition ... is at once didactic and very strange"; it "left me dazed by the technical detail but aware that I would never look at a Blake work in the same way again")
§Naomi Bullingsley, "William Blake: Apprentice and Master", Art and Christianity, No. 81 (Spring 2015), 9

2015 January 9-30
1 "Beggar's Opera" (Hogarth-Blake) (c. 1795),
   "trimmed to image an[d] laid to album page",
   framed, £400
2 Darwin, Botanic Garden [1795] "Fertilization of Egypt" (Fuseli-Blake), "light foxing ... to margins",
   framed, £580
3 Darwin, Botanic Garden (1795), "Tornado" (Fuseli-Blake), "light foxing ... to margins",
   framed, £580
4 Virgil, Pastorals, ed. Thornton (woodcut, 1892 reprint), "A fond desire strange lands and swains to know" only, £1,250
5 Virgil, Pastorals, ed. Thornton (woodcut, 1892 reprint),

7-15 *Job* (1826) pl. "1", "3"-"6", "8", "11", "16"-"17", each "Framed", £2,850 each

16 *Job* pl. "18" (1968 impression) "Framed", £2,650

17 *Job* pl. "19" (1968 impression) "Framed", £2,300

18 Dante (1968 impression) pl. 2, £2,650

19 Dante (1968 impression) pl. 3, £2,300

20 Dante (1968 impression) pl. 5, £2,650

21-22 Dante (1968 impressions) pl. 6-7, "Framed", £2,300

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**2015 January 21**

<Christie (N.Y.) sale of Maurice Sendak>

In the autumn of 2014 there were a number of highly derivative newspaper articles about the sale, though none names Blake in the title. The first of them was by Peter Dobrin, "Rosenbach sues Sendak Foundation over rare books", *Inquirer* [Philadelphia], 9 November 2014:

The [Sendak] estate claims two illuminated books by William Blake, *Songs of Innocence* [J] and *Songs of Experience* [Songs (H)], are not rare books because one lacks a binding, and the other has pages that do not correspond to another copy of the same title .... [The Rosenbach says that] the executors have advised the Rosenbach that they intend to sell the Blakes.

Sendak owned *First Book of Urizen* pl. 3, *Jerusalem* pl. 18 | 10 and 41 | 47, *Songs of Innocence* (J), *Songs of Innocence and of Experience* (H), Hayley, *Designs to a Series*
of Ballads (1802), Hayley, Little Tom the Sailor, and a drawing for Thornton's Virgil (1821).

By December 2014 the sale had been postponed sine die because of the legal actions.

2015 January-May 3
§William Blake, Visionary / Envisioning William Blake. Exhibition at the University of Virginia Library

Apparently there was no printed catalogue.

Review, Notice, &c

§David Whitesell, "William Blake, Visionary", Notes from the Under Grounds: The Blog of the Albert and Shirley Small Special Collections Library, 22 Jan 2015 (from the Sandra Elizabeth Oliver and Raymond Danowsky Reference Collection of William Blake, 275 titles in 400 volumes received in 2010)

2015 January

*Blackwell's. William Blake Short List 30 (Oxford 2015)

Sixty-seven items at £50-£12,750, including

8 Cumberland card £12,750
9-10 "Chaucers Canterbury Pilgrims", india paper, after March 1881, £9,000 each

57 Gilchrist, Life of William Blake, "Pictor Ignotus" (1863), extra-illustrated with 34 plates (price on request), £2,250

2015 March 2-August 21

§Illuminated Printing: William Blake and Book Arts at

2015 March 18

§Bonham's, Fine Books, Manuscripts, Atlases, & Historical Photographs (London, 2015)

91 Blake's letter to Ozias Humphry of 18 January 1808 (A) [sold almost certainly by Roy Davids]
(ESTIMATE: £10,000-£15,000) [for £43,750 to the London dealer Benjamin Spademan]

2015 March 28-July 5


REVIEW

§*Anon. "Rare Books by Blake, Carroll and de Sade emerge from Edinburgh Collection for Surrealist display." Culture 24 Reporter, 11 March 2015

2015 May 12

<http://uoft.me/blake-collection>

2015 May 15

Lion Heart Autographs, 100 Important Autographs in Art, History, Literature, Music & Science--Authenticity Guaranteed, No Buyer's Premium (N.Y., 2015)
William Blake and His Circle
Part V: Books Owned by the Wrong William Blake

29  Benjamin Disraeli's autograph letter to Mrs
    Gilchrist of 5 November 1862 about the poet
    William Blake [page reproduced, text of whole
    quoted] [ESTIMATE: $1,500-$1,800] [not sold]

2015 [June]


68  Letter from the artist John Martin of 30 Allsop
    Terrace, New Road, London to "Bernard Barton
    Esqr Woodbridge Suffolk", 12 February 1830, 3
    pp., 19 x 23 cm, with Martin's seal (a bust).
    "He reports on his pleasure in discovering
    that Barton's opinion of the life of Blake coincided
    with his own. He notes his recent reading of the
    biography of Blake in Allan Cunningham's The
    lives of the most eminent British painter, sculptors
    and architects ... (London, 1829-1833) and offers
    his observations: 'I had no conception that he
    would prove so especially interesting, he was
    indeed a most important character ...' Martin offers
    his view of Blake's talents, also finding praise for
    his illustrations of Young's Night Thoughts
    ('exceedingly good, indeed I like them better than
    any of his works that I have seen ..."[867] £750 [sold

[867] Not in BR (2) or its supplements in Blake (1992 ff). The reproduction of
p. 1 illegible.

Mr Gedge tells me that he purchased the manuscript in Britain from a dealer
who was selling off items taken out of a 19th century album that contained letters
mainly written by musical and artistic figures of the 19th century. He could find no
sign of ownership in the album. He believes it was originally purchased at auction
John Windle, Catalogue 63 (San Francisco, 2015)

32 *Ritson, ed., *Select Collection of English Songs* (1783), $975

in Britain by a different dealer.
SECTION B

Collections of Catalogues


Detailed lists of the Blake contents of over a thousand catalogues recorded in chronological order.