

**PART IV**  
**CATALOGUES**  
**of Exhibitions,<sup>734</sup> Sales,<sup>735</sup> and Bibliographies**

**1780**

*The Exhibition of the Royal Academy, M.DCC.LXXX.* The Twelfth (1780) <BB> **B.** Anon. "Catalogue of Paintings Exhibited at the Rooms of the Royal Academy", *Library of the Fine Arts*, III (1832), 345-358 (1780) <Toronto>.

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

<sup>735</sup> 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](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

Anon., "The Exhibition. *Sculpture and Drawing*", *Morning Chronicle and London Advertiser*, Thursday **27 May 1784**, p. [3] <British Library>. In the Royal Academy exhibition, Blake in his War, Fire and Famine, outdoes most of the strange flights in our memory--Sir Richard Blackmore's impressions on an other sense,

Rending our ears asunder

With gun, drum, trumpet,  
blunderbuss and thunder,<sup>736</sup>

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

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<sup>736</sup> 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 cancellans"<sup>737</sup>

**1791**

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<sup>737</sup> Robert N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 3 (Winter 2013-2014).

“William Blake and His Circle”

**[William]** *Richardson's*<sup>738</sup> *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, Paternoster-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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<sup>738</sup> “At Mr. Richardson’s Print Warehouse, Clements-Inn, Fore-gate, near Temple-Bar”.

**[William] Richardson,**<sup>739</sup> *Portraits, India Drawings, &c. A Catalogue of a Genuine and Valuable Collection of English and Foreign Portraits, India Drawings, &c. ... Which Will Be Sold by Auction* (London, 1799) <Princeton>

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,**<sup>740</sup> *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,

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<sup>739</sup> "At His House, No. 31, the Corner of Villiers-Street, in the Strand".

<sup>740</sup> Jeffrey was "at No. 11 Pall-Mall".

1797" [10s]<sup>741</sup>**[1807]**

**Cuthell**<sup>742</sup> 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>

Folio

- 15 "Stuart's Antiquities of Athens, 3 vol. *half bound*, 16l 16s"  
 16 "Another copy, 3 vol. *splendidly bound in ruffia*, 24l 1762, &c."  
 60 "Vetusta Monumenta, 3 vol. *half bound Lond.* 1747 &c."

Quarto

- 128 "Cumberland's Thoughts on Outline", "*with 24 plates, boards*, 14s 1796"  
 129 "Another copy, *handsomely bound in calf*, 11 1s 1796"

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<sup>741</sup> 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".

<sup>742</sup> John Cuthell (d. 1818).

- 133 "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*"
- 134 "Lavater's Essays on Physiognomy, with engravings by Holloway, vol. 1, *fine impressions boards, 1l 11s 6d*"
- 960 "Young's Night Thoughts, *beautifully printed, with engravings round the letter press, part I, all that was ever published, 15s -- 1797*"
- Quarto
- 2454 "Darwin's Botanic Garden, *plates, elegantly bound in russia, with gilt leaves, 1l 16s -- 1791*"
- 2554 "Hunter's Journal of the Transactions in New South Wales, *plates, elegantly bound in russia, gilt leaves, 2l 2s 1793*"
- 2639 "Lavater's Essays on Physiognomy, 5 vol. *first impressions of the plates, handsomely bound in russia, gilt leaves, 28l 1789*"
- 2840 "Stedman's Account of Surinam, 2 vol. *plates, elegantly bound, 6l 6s -- 1796*"
- 2841 "Another copy, 2 vol. *large paper, with coloured plates, boards, 8l 8s*"
- 2842 "Another copy, 2 vol. *large paper, the plates plain, but first impressions, elegantly bound in calf, with gilt leaves, 9l 9s*"
- 3061 "Cumberland's Thoughts on Outline Sculptures,

*plates, elegantly bound, 11 1s 1796"*

Octavo

- 4806 "Gay's Fables, *plates, boards, 5s 6d -- 1793"*
- 4807 "Gay's Fables, *printed on royal paper, fine impreffions of the plates, elegantly bound, 18s -- 1793"*
- 4809 "Gay's Fables, Stockdale's edit. 2 vol. *plates, boards, 11 1s"*
- 4810 "Another copy, 2 vol. *superbly bound, 11 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 "Shakfspeare'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 Fufeli, boards, 4l 6s -- 1805"*
- 5641 "Another copy, 10 vol. *printed on fine thick paper, with fine impreffions of the plates, boards, 8l 8s -- 1805"*
- 5642 "Another copy, 10 vol. *printed on fine super royal paper, firft impreffions 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. 605-606 (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",<sup>743</sup> 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*"<sup>744</sup> (lot 324). Thomas Butts, who apparently owned "Nelson" and Chaucer,<sup>745</sup> 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**), 340-346 (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. 279-280) <BBS 350>

**1818 October 1-2**

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

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

<sup>744</sup> Probably *Jerusalem* pl. 25, 32, 46 (*BB* 262-263).

<sup>745</sup> 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.

DRAWINGS, PORTFOLIOS, &c. | *CONSIGNED FROM ABROAD.* | = | 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

*Catalogue of the Library* [of Francis Mary Richardson Curren] *at Eshtan-hall, in the County of York.* ("London. By Robert Triphook. 1820") P. 87. <Bodley>

Lists Blair's *Grave* with Blake's designs (1808).

### 1821

**Thomas Edwards**, A | CATALOGUE | OF | *A Valuable and*

*Select Collection of Bo[oks]*<sup>746</sup> | CONTAINING | *SEVERAL UNIQUE and RARE ARTICLES*, | Many of which are in the most elegant Bindings, in mo[dern] | 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<sup>747</sup> 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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<sup>746</sup> The top right hand corner is torn off.

<sup>747</sup> G.E. Bentley, Jr, "The 1821 Edwards Catalogue", *Blake*, XVII, 4 (Spring 1984), 154-156; see *Blake Books Supplement* (1995), 284.

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.<sup>748</sup>

**1831 August 3-11**

*Library, Books of Prints, Music, Casts, Pictures.* | A  
CATALOGUE | OF | THE VALUABLE AND  
EXTENSIVE | LIBRARY | OF | THE LATE GEORGE  
EDWARD GRIFFITHS, ESQ. | *EDITOR OF THE*  
*MONTHLY REVIEW.* | TOGETHER WITH THE | BOOKS

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<sup>748</sup> 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]<sup>749</sup>

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<sup>749</sup> All these details are from Marc Vaubert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library", pp. 111-142 of *Under the Hammer: Book Auctions Since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (2001).

**1833 May 6-11, 13-14**

**MR. STANLEY,**<sup>750</sup> 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)<sup>751</sup>  
 <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"

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<sup>750</sup> 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 Bond Street".

<sup>751</sup> 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**

*Catalogue of the Fifth and Concluding Portion of the Valuable and Extensive Library of P.A. Hanrott, Esq.* Which Will Be Sold by Auction by Mr. **Evans** ... 22, 24-27 March 1834. <New York Public Library>

- 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**

*Nouvelles Recherches bibliographiques, pour Servir de Supplément au Manuel du Libraire et de l'Amateur de Livres* par **Jacq.-Cha. Brunet**. (Paris: Silvestre, **1834**) I, 169 <Bibliothèque nationale et universitaires, Lausanne> **B.**



*Manuel du Libraire ...*, Quatrième Édition (Bruxelles, 1839)  
 <BB #552A> C. (1842) <BB #552B> D. Vol. I (Paris,  
 1860) <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,<sup>752</sup> 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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<sup>752</sup> R.H. Evans was "at his house, No. 93, Pall Mall".

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'"<sup>753</sup> [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*.<sup>754</sup>

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

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<sup>753</sup> 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 Sivright and the Lost Designs for Blair's *Grave*", *Blake*, XIX [1984-85], 103-106; the information here did **not** make its way into *BBS*.

<sup>754</sup> According to Flaxman's letter of 18 Oct 1805 (*BR* (2) 207).

**1838 November 10**

**John Bryant**,<sup>755</sup> "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**,<sup>756</sup> 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.<sup>757</sup> (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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<sup>755</sup> "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*.

<sup>756</sup> "At his house, 3, Wellington Street, Strand" (London).

<sup>757</sup> The Library of the Deceased Clergyman begins on Day 1, lot 418; that of the Deceased Gentleman commences on Day 3, lot 601.

*marbled leaves Chichester, 1809"*

Day 2

Folio

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

### 1839 December

**J.F. Setchel,**<sup>758</sup> 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)<sup>759</sup>

- 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.

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<sup>758</sup> John Frederick Setchell (d. 1846), bookseller (*Gentleman's Magazine*, June 1846, 663).

<sup>759</sup> Issued with *Gentleman's Magazine* (Dec 1839) <Michigan>.

cloth"

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

### 1839 December

**John Russell Smith**, *A Catalogue of Useful and Valuable Second-Hand Books, Ancient and Modern, on sale at very reduced prices* (London, 1839)<sup>760</sup>

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

### 1843

*Catalogue of English Books, In All Classes of Literature on Sale by John Bohn* (London, 1843). P. 67. <Harvard>

The Blake lots are:

- 1,120 *Visions of the Daughters of Albion* [E],<sup>761</sup> "tinted by the Author himself", folio, £1.11.6  
 1121-1122 *Job*, £3.3.0 (plain) and £5.0.0 (India proofs)  
 1,123 *Songs of Innocence and of Experience* [?V],<sup>762</sup> "coloured by the Author", "2 vols in 1, 8vo, LARGE PAPER, morocco, gilt edges", accompanied by quotations from Cunningham and Lamb, £5.5.0.<sup>763</sup>

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<sup>760</sup> Issued with *Gentleman's Magazine* (Dec 1839)<Michigan>.

<sup>761</sup> It could also be *Visions* (A-D, I-N).

<sup>762</sup> *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).

<sup>763</sup> Geoffrey Keynes and Edwin Wolf II, *William Blake's Illuminated Books: A Census* (N.Y.: The Grolier Club, 1953), cite an 1843 Henry G. Bohn

**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.<sup>764</sup>

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

**1845**

**A.E. Evans and Son**, *Catalogue of a Collection of Books, Books of Prints, and Works in General Literature On Sale at Very moderate Prices, Part III [1845]*<sup>765</sup> (bound with *Gentleman's Magazine*, NS, XXIV [1845] <Michigan>)

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 *BB* p. 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*.

<sup>764</sup> Copy Y is the newly recorded copy owned by Essick.

<sup>765</sup> Another copy of the catalogue is dated [1860] in the Bodley catalogue.

- 720 "a Stereotype design for Pilgrim's Progress, presented by Mrs. Blake to Mrs. Tatham, 1828, rare", 10s 6d<sup>766</sup>
- 721 "a Small Etching by him, representing Sampson destroying the Lion", 10s 6d<sup>767</sup>
- 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."<sup>768</sup>

### 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>*

- 47 "Beloe (Wm.) Poems and Translations, 1788--Borrow, Romantic Ballads, from the Danish, 1826--[Henry Card] Brother-in-Law, a Com[edy] *Lee Priory Press*, 1817--Boyd, Plays, 1793--Blake, Poetical Sketches *together*, 5 vol." [Rodd, 7s], perhaps copy K.

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<sup>766</sup> This copy of "The Man Sweeping the Interpreter's Parlour" (c. 1822) is not recorded in R.N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983).

<sup>767</sup> No such print is reported in Essick, *Separate Plates*, or **BB**.

<sup>768</sup> 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**

**Henry G. Bohn's** Catalogue of Books. Vol. I. ... (London, **1848**). Pp. 74, 259 <Bodley>

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**

**Sotheby**, *Catalogue of Very Valuable and Choice Books and Books of Prints* (London, 1852) <British Library>

First Day

45 *Songs of Innocence and of Experience* [T<sup>2</sup>], "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 Kerlake]

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*<sup>769</sup> (London, 1852)

- 11 "W. Blake. The Transfiguration [Butlin #484(?)],<sup>770</sup> *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 Jereboam" [#460, "Jeroboam and the Man of God"] [6s to "do"]

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<sup>769</sup> The "*Amateur*" is clearly Thomas Butts Jr.

<sup>770</sup> 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 (171-173, 175, 178-179, 181) which went to Butts were offered again in 1853. All the Lots (170, 176-177, 180, 182) which sold for over £1 went to Fuller. All the Lots (157-160, 165, 167-174, 178-180) which went to Butts reappeared in his catalogue of 29 June 1853.

- 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 Candlesticks" [#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 illumine" [#638, "The Descent of Man into the Vale of Death: 'But Hope Rekindled, Only to Illumine the Shades of Death,

- 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"<sup>771</sup>), 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."<sup>772</sup>
- 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**

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<sup>771</sup> That is 1783.

<sup>772</sup> 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).

**Sotheby sale of John Hugh Smith Pigott, 16 October 1849**  
 <BBS 86, 98>

253 *Jerusalem* (D)

260 *Marriage* (I)

REVIEW, &c

**Anon.**, "Our Weekly Gossip", *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 300-301 *Marriage of Heaven and  
 Hell* [I], £4.16.0 and *Jerusalem* [D], £4.16.0)

### 1854 March

**Bernard Quaritch**,<sup>773</sup> *No. 76 Bernard Quaritch's Catalogue  
 of Rare, Valuable & Curious Books, Works of Art, Etc.*  
 (London, 1854) <Biblioteca La Solana>

6 Blair, *The Grave* (1808), "hf. gd", £1.1.0

### 1854 October

**Bernard Quaritch**, *No. 85 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*,<sup>774</sup> *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)

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<sup>773</sup> "16, Castle Street, Leicester Square".

<sup>774</sup> The initial letter of "Kahn" is defective and therefore dubitable.

## &lt;Biblioteca La Solana&gt;

- 29 Blair, *The Grave* ("1808"<sup>775</sup>), "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**

**George Willis**, New Series, No. 100. July 25, 1855 *A Catalogue of Superior Second-Hand Books ...* (London, 1855)  
<Bodley>

- 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*,<sup>776</sup> imp. 4to. *half morocco, uncut, scarce*, £1.18s 1797"

**1855 September 25**

**George Willis**, New Series, No. 102. September 25, 1855 *A Catalogue of Superior Second-Hand Books ...* (London, 1855)  
<Bodley>

- 3 "ÆSOP'S Fables, with Life, STOCKDALE'S FINE

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<sup>775</sup> The presence of the Memoir, first printed in 1813, indicates that this is the 1813 edition.

<sup>776</sup> The portrait engraved by Schiavonetti is in Blair's *Grave* (1808), not Young's *Night Thoughts* (1797).

- EDITION, *printed with large type, and illustrated 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

**George Willis**, New Series, No. 102. September 25, 1855 *A Catalogue of Superior Second-Hand Books ...* (London, 1855)  
<Bodley>

- 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,*<sup>777</sup> £2.2s-- worth this sum for the binding alone 1808 An original Proof Copy, with list of Subscribers."

### 1855 November 25

**George Willis**, New Series, No. 104. November 25, 1855 *A Catalogue of Superior Second-Hand Books ...* (London, 1855)  
<Bodley>

- 6 "ÆSOPS FABLES, with Life, STOCKDALE'S FINE

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<sup>777</sup> C. Smith fl. 1828-40, according to Charles Ramsden, *London Bookbinders 1780-1840* (London: B.T. Batsford, 1987), 131, 133, Plate XXII.

## "William Blake and His Circle"

EDITION, *printed with large type, and illustrated 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**

**Willis & Sotheran**, New Series, No. 107. February 25, 1856 *A Catalogue of Superior Second-Hand Books ...* (1856) <Bodley>



- 239 "DARWIN'S (Dr.) Works, BEST EDITIONS, *with fine 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<sup>778</sup>

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<sup>778</sup> It does not include Rogers's *Songs of Innocence* (C) which was sold by the family in 1875.

- 232 Hayley, *Essay on Sculpture* (1800), "*beautiful 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  
 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"<sup>779</sup>),  
 5 vols., £8.8.0  
 633 Rees, *Cyclopaedia* (1819), 45 vols., £7.10.0  
 675 Shakespeare, *Dramatic Works*, ed. Johnson,  
 Steevens, and Read, 21 vols., "WITH UPWARDS OF  
 400 EXTRA ENGRAVINGS", £9.18.0

### 1856 December 25

**Willis & Sotheran**, New Series, No. CXVII. December 25,  
 1856 *A Catalogue of Superior Second-Hand Books ...* (1856)  
 <Bodley>

- 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  
 1808"

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<sup>779</sup> Lavater's *Physiognomy*, 3 volumes bound in five, Vol. I  
 (1789), Vol. II (1792), Vol. III (1798).

- 275 Catullus, Latin and English verse, tr. Nott (1795)  
7s 6d
- 637 Lavater, *Essays on Physiognomy* ("1789-1801"), 4  
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*

## "William Blake and His Circle"

*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**

**Henry Sotheran**, *Catalogue of Superior Second-Hand Books* ... (London, 1857) <New York Public Library>

- 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**

§A *Catalogue of the Art Treasures of the United Kingdom. Collected at Manchester in 1857* (London: For the Manchester Art Treasures Exhibition [1857]) <BB> **B.** §Second Edition (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

**Willis and Sotheran**, *A Catalogue of Superior Second-Hand Books ... on Sale at Remarkably Low Prices* (1859) <New York Public Library and Princeton>

- 46 "Æsop's Fables, with Life, STOCKDALE'S Fine Edition, *printed in large type with 112 beautiful engravings by Blake,*<sup>780</sup> *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*

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<sup>780</sup> 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).

- Howard*", 4 vols. in 2, "1805 &c", £4.10.0
- 2,868 "FLAXMAN'S Compositions from Homer's Iliad 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.

*Bibliotheca Dramatica. Catalogue of the Theatrical and Miscellaneous Library of the Late William E[vans] Burton, the Distinguished Comedian, Comprising an Immense Assemblage of Books Relating to the Stage ... To Be Sold at Auction by J. Sabin and Co., New York, On Monday, October 8, 1860, and following days.*

- 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

**Bernard Quaritch**,<sup>781</sup> *A Catalogue of Books in All Classes of Literature, many of them Rare, Valuable and Curious*

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<sup>781</sup> "15 Piccadilly".



(London, 1860) <Astor Library [New York Public Library]>  
 5,400 *Songs of Innocence and of Experience* [G and N]  
 (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 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),<sup>782</sup> £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 Piroli, 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)

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<sup>782</sup> The work was advertised thus, but no plate bears his name.

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

### 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

*A Catalogue of Superior Second-Hand Books ... on Sale, at Remarkably Low Prices*, by **Willis and Sotheran**, No. 136 Strand, (W.C.) (25 June 1862), p. 5 <Michigan><sup>783</sup>

- 116 *America* [S] (1793), "18 engravings"; *Europe* [N] (1794), "15 engravings";<sup>784</sup> *First Book of Urizen* [K] (1794), "27 engravings", *Visions of the Daughters of Albion* [S] (1793), "11 engravings"; *Book of Thel* [S] ("1792"), "7 engravings";<sup>785</sup> "in all 78 most remarkable Designs ... 5 vols. 4to. in one, half-calf, £21.10s", "A VOLUME OF EXTREME RARITY, from the LIBRARY of JOHN FLAXMAN, the Sculptor, with his AUTOGRAPH."

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<sup>783</sup> Mike Drew of Henry Sotheran Ltd told me on 6 May 2010 that the Sotheran "archives were blitzed during the war".

<sup>784</sup> *Europe* ordinarily consists of 18 prints.

<sup>785</sup> *Thel* usually has 8 prints; the one missing may be pl. 1, "Thel's Motto", as in copy E.

## "William Blake and His Circle"

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

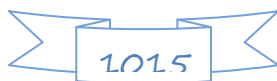
**Willis and Sotheran**, No. CLXVI October 25, 1862 *A Catalogue of Superior Second-Hand Books ... at Remarkably Low Prices* (1862) <Michigan>

- 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 Strand, (W.C.) (**25 December 1862**), p. 5. <Michigan>

91 "RARE VOLUME OF BLAKE'S DESIGNS" [described as in lot 116 of their catalogue of 25 June 1862].

## 1862

### International Exhibition (1862)

#### REVIEWS

**Anon.**, "International Exhibition. The English Water-Colour Pictures", *Athenaeum*, No. 1803 (**17 May 1862**), 663, reprinted in pp. 179-181 of §*What Do You Think of the Exhibition? A Collection of the Best Descriptions and Criticisms from the Leading Journals Concerning the International Exhibition*, ed. Robert Kempt (London, 1862) (one sentence about Blake: "Blake's transcendental fancies are freely seen") <BB #964>

**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)

## &lt;Michigan&gt;

- 91 [*America, Europe, First Book of Urizen, Visions of 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) <Princeton, Toronto>

- 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]<sup>786</sup>

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

It includes the "Pickering [Ballads] Manuscript" and at

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<sup>786</sup> 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)

<sup>787</sup> 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.<sup>t</sup> 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>.

least 24 drawings.

### 1864

**Bernard Quaritch**, *A Catalogue of Books ...* (1864)  
<Harvard>

6,521 "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."

6,522 *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"

6,523 Dante 7 prints



- 9,032 "BLAKE (William) [*For the Sexes:*] THE GATES OF 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. £2.16s s.a.*<sup>788</sup> (?1830)"<sup>789</sup>

### 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]

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<sup>788</sup> I do not know the significance of "s.a."

<sup>789</sup> 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 *Songs* g<sup>1</sup> 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.

- 14,815 Flaxman, "Classical Compositions, viz. HOMER, 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), 492-493 (about the "grotesque" works by Blake, who was "hopelessly mad") <BB #936>
- J. Beavington Atkinson**, "Exhibition of Works of William Blake, Burlington Club", *Portfolio*, VII (1876), 69-71 <BB #1096>

- William Michael Rossetti**, "Blake at the Burlington Club", *Academy*, IX (1876), 248 <BB #2573>
- William Michael Rossetti**, "The Blake Catalogue", *Academy*, IX (1876), 364-365 <BB #2575>
- William Bell Scott**, "The Blake Catalogue", *Academy*, IX (1876), 385 <BB #2677>
- H.H. Statham**, "The Blake Drawings at the Burlington Fine Arts Club", *Macmillan's Magazine*, XXXIV (1876), 55-68 <BB #2744>
- [**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (January 1906), 161-179 (with 5 others) <BB>

### 1877

**Henry Sotheran and Co.**, *A Catalogue of Choice Second-Hand Books ...* (London, 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**

**Bernard Quaritch**, *Catalogue 317, Catalogue of Works of European Philology* (London, 1878) <Huntington>

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 “

[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.) ILLUSTRATIONS OF THE BOOK OF 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

## "William Blake and His Circle"

of Vol. 2, *numerous plates bound in 2 vol. calf, 1786-96 ...*"

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), *Cyclopedia ... 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**

**[Boston] Museum of Fine Arts** *Exhibition of Drawings, Water Colors, and Engravings by William Blake* (1880) <BB>

REVIEW

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (January 1906), 161-179 (with 5 others) <BB>

**1881 February 28**

**Henry Sotheran**, No. CC. New Series. February 28, 1881. *A Catalogue of Second-Hand Books ...* (London, 1881) <University of California (Berkeley, 1882)>

227 Gay, *Fables* (1793), £2.10.0

266 Hayley, *Romney* (1809), 16s

**1881 March 31**

**Henry Sotheran**, No. CCI. New Series. March 31, 1881 *A Catalogue of Second-Hand Books ...* (London, 1881) <University of California>

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.,<sup>790</sup> J. Linnell, A. Cooper, etc.", 16s

**1881 April 30**

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<sup>790</sup> 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.".



**Henry Sotheran & Co.**, No. CCII. New Series. April 30, 1881 *A Catalogue of Superior Second-Hand Books ...* (London, 1881) <Bodley>

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"<sup>791</sup>

**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

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<sup>791</sup> A similar advertisement appears on subsequent Sotheran catalogues; that in the 1881 catalogue dates the work "1876".

**1881 July 25**

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

**Henry Sotheran & Co.**, No. CCX. New Series. December 28, 1881 *A Catalogue of Superior Second-Hand Books ...* (London, 1881) <University of California>

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

**1881 November 30**

**Henry Sotheran & Co.**, No. CCVIII. New Series. November 30, 1881 *A Catalogue of Superior Second-Hand Books ...* (London, 1881) <University of California>

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 Hering, EXTREMELY RARE, £105. 1789-93"*

**1881**

**Henry Sotheran & Co.**, *A Catalogue of Second-Hand Books on the Fine Arts, Embracing Picture Galleries and Other Books of Prints, Sceneries, Portraits, Illustrated Works, Drawings, Treatises on Painting and Engraving, Histories of Art, Lives of Painters, Architecture, Engineering, Etc.*

- (London, 1881)<sup>792</sup> <University of California>
- 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 EXQUISTELY 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

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<sup>792</sup> The discovery of the 1881 Sotheran catalogue on-line was made by my friend Bob Essick.

- 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]  
 "Golia[t]h 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]  
 13,843 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, 369-373, 592, 598-599, 622, 643, 678, 756, 759, 788-789, 792-796, 816, 819, 824, 830-832, 834, R10] plus Mrs Blake, "a Face in the Fire" [#C2] and 4 Wedgwood proofs, £36  
 13,844 "Joseph of Arimathea Among the Rocks of Albion" [L], (1773), "this is one of the Gothick

- Artists ...", 10" x 5 ½", £4
- 13,845 *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"
- 13,846 "Canterbury Pilgrims", £7.10.0
- 13,847 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 "M<sup>rs</sup> COWPER | Mother of the Poet" in Vol. I, at p. 4]<sup>793</sup> £3.16.0

### 1883 October

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

- 10,249 Three drawings for *Songs*: "Introduction" to *Innocence*, "The Shepherd", frontispiece to *Innocence*, and "An ideal Hell" [#217], "From the Collection of a friend of Blake's", £10<sup>794</sup>
- 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

<sup>793</sup> 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.

<sup>794</sup> These drawings were also listed in Quaritch's *Catalogue of Works on European Philology and the Minor European Languages* (1879), at £10.

- 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. 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
- 10,258 "A Collection of [11] Books illustrated with Blake's plates", £28
- 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

- 2 "BLAKE. Thornton (R.J.) Pastorals of Virgil. 2 vol. *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 cardboards, 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(?)]



- 575 "Facsimile of a Portion of a Work entitled 'The Ghost of Abel: a Revelation in the Visions of Jehovah, seen by William Blake,' [D] 2 leaves (1822)<sup>795</sup>—'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) <Huntington>

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 "BOOK OF 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,*

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<sup>795</sup> 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.

*Coloured Texts, with beautiful Designs by W. Blake, half calf, EXTREMELY RARE--in 1 vol. 4to. from the Beckford library, Hamilton Palace [£]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 numbered<sup>796</sup> 3-28 (no 29<sup>797</sup>) and plate 30--Songs of Experience, 1794, the plates numbered on 31-53.  
"On comparing this copy<sup>798</sup> 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]'<sup>799</sup> 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

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<sup>796</sup> The fact that the plates are numbered indicates that is not a posthumous copy.

<sup>797</sup> 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.

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

<sup>799</sup> "The Sick Rose", which is missing, must have been numbered "54". No extant copy of the *Songs* has pl. 39 as the last leaf.

- [pl. 22], Infant Sorrow [pl. 48], *two states*; an Angel carried on the head of a girl [pl. 28, *Experience* frontispiece]."<sup>800</sup>
- 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<sup>801</sup>
- 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

**Bernard Quaritch**, *A General Catalogue of Books Vol. V* (London, 1887) <Huntington>

29489 *America* [R] (1793), "printed in a bluish tint,

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<sup>800</sup> There is no other record of Tatham's pl. 22, 28,30, 40, 44-46, 48 (two states).

<sup>801</sup> There is no other record of these 13 "EARLY Proof Impressions" of *Job*.

*original impression, hf. morocco, gilt edges", £42*

### 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",<sup>802</sup> £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

**Sotheby, Wilkinson and Hodge**, *Catalogue of an important and very interesting collection of Autograph Letters And Historical Documents, the Property of Various Private Collectors, comprising Autograph Letters, &c. Of T. Bewick, William Blake ..., a very interesting series of autograph letters and portraits relating to Wesleyism, Interesting Letters by Lord Strafford, And a Valuable Autograph Manuscript of E.A.*

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<sup>802</sup> Samuel Holloway, fl. 1769-1819 (Ellic Howe, *A List of London Bookbinders 1648-1815* (London: The Bibliographical Society, 1950), 48).

*Poe* (London, 1888) <British Library>

- 13 "BLAKE (William) ... b. 1787 ... A.L. s [autograph letter, signed] 1 p. 8vo, 'I have sent all the sketches of this subject that I ever have produced. The others of the Presentation<sup>803</sup> 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]<sup>804</sup>

### 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).<sup>805</sup>

### 1891 February 7-March 15

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<sup>803</sup> "The Presentation in the Temple: 'Simeon was not to see Death before he had seen the Christ'" <Butlin #470, 1803-5>, owned by Butts. The letter may have been addressed to Butts in the autumn of 1800.

<sup>804</sup> 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.

<sup>805</sup> Joseph Viscomi, "Two Fake Blakes Revisited; One Dew-Smith Revealed", p. 70 in *Blake in Our Time*, ed. Karen Mulhallen (Toronto, Buffalo, London: University of Toronto Press, 2010).

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

## 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), 161-179 (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<sup>806</sup> 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<sup>1</sup> 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.

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<sup>806</sup> Presumably a misprint for "21".

Muir, who has handled all three copies, and reproduced the Museum example, gives his decided preference to mine as superior to both the 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 SUPERB EARLY 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 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,*

*extremely rare, from the Beckford Library, Hamilton Palace ... Pages 1-54, title included", £170*

*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], 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* (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  
 [1] Salzmann, *Elements of Morality* (1792), "*hf. calf*"  
 [2] Salzmann, *Gymnastics for Youth* (1800)  
 [3] Campe, *Elementary Dialogues for Youth*, "translated, 12mo. 16 plates" (1791)<sup>807</sup>  
 [4] Allen, *Roman History* [no date given]  
 [5] Enfield, *The Speaker* (1799)  
 [6] Hayley, *Triumphs of Temper* (1803), Large Paper  
 [7] E. Baldwin [William Godwin], *Fables, Ancient and Modern* (1805), "2 vols. 12mo. 73 plates printed on the text"  
 [8] Chaucer, "Prologue and Characters from the Canterbury Tales" (1812)  
 [9] Virgil, *Pastorals*, ed. R.J. Thornton (1821)  
 [10] Mrs [Sarah] Trimmer, "Scripture Lessons, illustrated by a Series of (64) Prints" (1816-17), 2

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<sup>807</sup> 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 Intituled Scripture Lessons* (1797 ff.).

vols., 24mo.

[11] "SHAKESPEARE'S Tales, by C. Lamb, 2 vols.  
12mo., 20 *plates*"

"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

**Bernard Quaritch**, *A Miscellaneous Catalogue of Valuable, Rare, and Curious Books, Books of Prints, Works of Natural History, Science and Art, etc.* (London, 1893) <Huntington>

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"

## "William Blake and His Circle"

"another copy ... *hf. bd. green morocco, uncut*",  
 £11.0.0  
 "the same, French Paper", £12.12.0  
 "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

**Alfred T. Story.**, "The Royal Academy Old Masters Exhibition: William Blake and His Disciples", *Art Journal*, [XLV] (1893), 43-44 <BB #2770>

**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 Destailleur, 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 Coleridge, Lord Chief Justice of England; of Adrian Hope, Esq., of Chesterfield Gardens, Mayfair, W.; of John Tudor Frere, Esq., of Roydon Hall, Norfolk* (London, 1896)  
<Huntington>

- 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

§**Christie, Manson and Woods**. *Catalogue of a Choice Collection of Engraved Portraits of Sir Joshua Reynolds, the Property of the Late George Richmond, R.A., and Engravings after his Works; and Drawings by James Barry, R.A., William Blake, T. Gainsborough, R.A., S. Palmer and Others.* (London, 1897) 14 pp.

- 120 "Head of William Blake" by George Richmond.

- 147 Blake drawings [Butlin #77, 178, 200, 220, 368, 465, 516, 587-588, 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

**Bernard Quaritch**, *No. 178: A Catalogue of Choice and Valuable Books including Transactions of Learned Societies and Selections from Several Private Libraries* (London, 1898) <Huntington>

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<sup>808</sup>) 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

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<sup>808</sup> 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.

that of 1880).

The only known copy of the catalogue is among the Mary Butts papers, Beinecke Library, Yale University; the 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, 914-915. 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**

§**Bernard Quaritch**, *Catalogue 197. Catalogue of the Literature and History of the British Islands Part V* (London, 1900) <Huntington>

- 3,651 *Songs of Innocence* [J], frontispiece, title page,

and 10 ll., £20

3,659 *Descriptive Catalogue* [F], in green morocco,  
"from the Beckford Library", £10

### 1901 November 4

**Sotheby, Wilkins and Hodge.** *Catalogue of a Small but Valuable Collection: Choice Books and Autographs Forming a Portion of the Library of the Late Mr. F.S. Ellis, including Wm. Blake's Songs of Innocence and [of] Experience ...* (London, 1901) 15 pp.

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 (temp. Q. Anne and K. George I.), Narford Hall, Norfolk, The late M. Eugène 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]

- 18 *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<sup>809</sup> 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

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<sup>809</sup> Watercolours for *L'Allegro* and *Il Penseroso*.

copy" [A]), "'Jerusalem,' and 'The Emanation of the Giant Albion'" [I])

**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 as lots 222-229 *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.**, "The Carfax Gallery. A Memorable Blake Exhibition", *Daily News* [London], **8 January 1904** <BB #907>

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

**Anon.**, "Exhibition of Works by William Blake", *Daily Telegraph* [London], **19 January 1904** <BB #935>

**§B. Kirkman Gray**, "Notes on a Blake Exhibition", *Inquirer*, **February 1904**; reprinted in pp. 201-205 of his *A Modern Humanist: Miscellaneous Papers of B. Kirkman Gray*, ed. Henry Bryan Binns (London, 1910) <BB #1732>

**Anon.**, "Pictures by William Blake", *Art Journal*, LXVI (1904), 249-251 <BB #1012>

[**Archibald G.B. Russell**], "The Visionary Art of William Blake", *Edinburgh Review*, CCIII, 415 (**January 1906**), 161-179 (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,

“William Blake and His Circle”

*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 "Tiriell 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

**Bernard Quaritch**, No. 243 *A Catalogue of Rare and Valuable Books comprising Africa, America, Bibles & Theology, Bibliography, Early Printed Books, English History and Literature, European History and Literature, Fine Arts, Genealogy and Topography, Japanese Art Publications, Naval Affairs, Oriental History and Literature, with a selection of Important New Books* (London, 1905) <Huntington>

- 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

**Anon.**, "Drawings by William Blake", *Times* [London], **17 November 1906**, p. 12

**1909 January**

**Bernard Quaritch**, *No. 271 A Catalogue of Rare and Valuable Books including works on Africa, America, Australasia, Autographs, Bibliography, Classics, Classical Archæology, 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'"<sup>810</sup> and "an engraved Portrait of Thomas

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<sup>810</sup> "The Soul stepping on a floweret takes its adieu of the Flesh" is perhaps an inscription on the print. The design on

“William Blake and His Circle”

Chevalier” [1 May 1825] [for £3.3.0]

### 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

**Anderson Auction Company**, *Catalogue of The Library of Robert Hoe of New York* (N.Y., 1921)

#### 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.

*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.

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>

#### REVIEW

§**Anon.**, "Prices for Books High at Hoe Sale ... Blake's Milton", *New York Times*, **26 April 1911**

### 1911 May 1-2

§**Sotheby, Wilkinson and Hodge.** *Catalogue of Books & Manuscripts Comprising the Property of a Gentleman. Including Valuable Works in French Literature in Fine Bindings ... the Property of a Lady including First Edition of the Writings of Matthew Arnold, William Blake ... the Second Folio of Shakespeare ... Early Works on Aeronautics ... Works Illustrated by Cruikshank ...* (London: Dryden Press, J. Davy and Sons, 1911) 47 pp.

321 *Poetical Sketches* [L] [£49 to Quaritch]

323 *Descriptive Catalogue* [M] [£10.50 to Tregaskis]

### 1911 July 27

§**Sotheby, Wilkinson, and Hodge,** *Catalogue of Valuable Books, Autograph Letters and Illuminated and Other*

*Manuscripts* (London, 1911) <British Library>

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

**Bernard Quaritch**, *Catalogue 318 A Catalogue of Books in English Literature and History Part I* (London, 1912) <Huntington>

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

### 1912

**Archibald G.B. Russell**, *The Engravings of William Blake*, (1912, 1968) <BB #603>

#### REVIEWS

**Thomas Wright**, "Appendix: The Engravings of William Blake", *The First Meeting of the Blake Society*, [ed. **Thomas Wright?**] (1912), pp. 56-58 <BB #3016>

§**Anon.**, *Athenæum*, 25 January 1913

§**Anon.**, *Morning Post*, 20 March 1913

§*Burlington Magazine*, XXIV, 130 (January 1914), 232-233

### 1913

**Archibald G.B. Russell**, *Catalogue of Loan Exhibition of Works by William Blake* [at] **The National Gallery, British Art** (1913) <BB>

#### REVIEWS



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

**Anon.**, "The Artist of the Soul", *Nation* [London], XVI (**25 October 1913**), 169-170 <BBS 339>

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), 496-497 (MacDonald), 537 (Russell), 574 (R.), 612 (MacDonald), 642 (Russell), 791-792 (Fry) (for Kerr, Fry, Jerrold, and R., it is a debate on "What is Art" [p. 791], with Blake as a touchstone) <BBS 534>

**Richard C. Jackson**, "William Blake at the Tate Gallery. Resident in Lambeth from 1793-1800", *South London Press*, **31 October 1913** <BB #1937>

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

**Anon.**, "The Blake Exhibition", *Spectator*, CXI (1913), 715-716 <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 &amp;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)

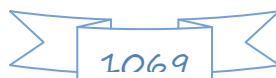
**Criticus**, "Works by William Blake: A Contrast" [No  
 periodical] (**1914**) (account of works in the Blake  
 exhibition)

**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 Kalthæber; from  
 the Beckford library", £14.14.0

**1914**

§Blake exhibition (Tokyo, 1914) In Japanese  
No catalogue is known to me.

## REVIEW

[**Soetsu (Muneyoshi) Yanagi**], "Blake Tenrankai ni tsuite [On the Blake Exhibition]", *Shirakaba* [*The White Birch*], V, 11 (1914), 272; V, 12 (1914), 137. B. Reprinted in *Yanagi Muneyoshi Zenshu* (1981), V, 104, 105, in Japanese <BSJ>

**1915 May 13-14**

§**Anderson Galleries**, *The Collection of the Late Hon. John Boyd Thacher of Albany, N.Y., English Autographs, Famous 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

**Mabel Sharples**, "The Art of William Blake", *Theosophy in Scotland*, V (1915), 56-57 (an account of the Blake pictures at the National Gallery of Scotland seen by "some of the Theosophical Convention") <BBS 636>

**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 PLAGUE done by Blake in pencil, one of the compositions given by Palgrave in his article on Blake in the 'Quarterly Review'".<sup>811</sup>

**1916 April 26**

**Christie**, Red Cross and St John Sale (London, 1916)

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

## REVIEW

**Anon.**, "Rare Books Aid War Funds | More than \$3,600 Netted at Christie's Sale in London", *New York Times*, **28 April 1916** (*Visions of the Daughters of Albion* [O] with 11 pl. "presented by the Misses Field, brought \$1,050")

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<sup>811</sup> See [Francis Turner Palgrave], review of Gilchrist, *Life of William Blake* (1863), *Quarterly Review*, CXVII (Jan 1865), 1-27. The drawing is called "The Plague" in the *Quarterly Review*, "Pestilence" in Butlin <#191>. Butlin does not record this pencil drawing.

**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 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.

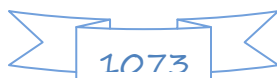
**1918 March 15**

**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.**, "Water-Colours by William Blake", *Nottingham Gazette*, **27 December 1917** (announcement of the [Linnell] sale next year)
- 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**), 118-119 ("The sale ... will be an event of outstanding interest in English art-records")
- Anon.**, "William Blake triomphe", *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

520 "the same. Folio, PROOF IMPRESIONS ON INDIA PAPER; *vellum gilt*", £28.0.0

### 1918

**Scott Fowles Gallery** exhibition (1918)

Apparently there was no catalogue.

#### REVIEW

§**Anon.**, "Drawings, Sculpture and Miniatures", *New York Times*, **24 November 1918**

### 1918

§**Walpole Galleries**. *Books, Autographs and Ex-Libris, Including the Library of the Late William W. Phillips of New York City ... to Be Sold by Auction ... [at] the Walpole Galleries, No. 10 East 49th Street, New York (N.Y., 1918) 51 pp.*

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

**Anon.**, "Old Colonial Books Offered for Sale from the Halsey<sup>812</sup> 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

§**Anderson Galleries**, *The Library of Frederick H. Evans of London* (N.Y., 1919) <Grolier Club>

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*

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<sup>812</sup> Frederic Robert Halsey sold most of his library to Huntington in 1915, including *Song of Los* (E) and "Albion Rose".



*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

[**Soetsu (Muneyoshi) Yanagi**], "Blake Tenrankai [Blake Exhibition]", *Shirakaba* [*The White Birch*], X (1919), 180; reprinted in his *William Blake* (1981), Vol. V, p. 180, in Japanese <BB #3020, BBS 687>

**1919 December 5-1920 January 10**

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

## REVIEWS &amp;c

**Anon.**, "Dante Gabriel Rossetti and William Blake", *New York Times Magazine*, **30 November 1919**, p. 10 (plans for the Grolier Club exhibition) <BB #910>

**Anon.**, "The William Blake Exhibition", *New York Times*, **21 December 1919**

**Anon.**, "An Exhibition of the Works of William Blake", *Publishers' Weekly*, XCVI (1919), 1611 <BB #932>

**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>

- \***S. Foster Damon**, "Exhibition of Blake's Books", *Harvard Alumni Bulletin*, XXII (1920), 359-361 (the Grolier Club exhibition came to Harvard) <BB #1448>

### 1919

§"Shirakaba bijutsukan" setsuritsu no tame ni: *William Blake fukusei hanga tenrankai mokuroku* [An Annotated Catalogue of an Exhibition of Reproductions from the Works of William Blake: For the Establishment of Shirakaba Art Museum] (1919) In Japanese

#### 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)<sup>813</sup>

- 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* [g<sup>1</sup>] [\$60]
- 52 *Songs* [g<sup>2</sup>] [\$65]
- 53 *Songs* [h] [\$90]
- 65 Drawings for Mary Wollstonecraft's *Original Stories* (with 5 letters from H.H. Gilchrist) [\$1,000]
- 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, &amp;c

**Anon.**, "Blake, Browning, and Keats: High Prices at New York Sale", *Times* [London], **17 March 1920**, p. 19

**1920 April 26**

§**Anderson Galleries.** *The Library of the Late H. Buxton*

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<sup>813</sup> For a much abbreviated account of the Buxton Forman sale, see *BB* #613.

*Forman.* (N.Y., 1920)

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>

### 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 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)

**Anon.**, "The World of Art. Blake's Drawings for the Divine Comedy", *New York Times*, **16 October 1921** (The Scott and Fowles Gallery exhibition of watercolours for Dante is the occasion for a long discussion of Blake's Dante designs and comparing them to Flaxman's)

### 1921 November 28-December 23

**A.S.W. Rosenbach**, *Catalogue of an Exhibition of Rare*

*Books, Autograph Manuscripts and Literary Documents*  
(1921)

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

### 1921

\***Geoffrey Keynes.** *Bibliography of William Blake* (N.Y.: The Grolier Club, 1921) <BB> **B.** (N.Y., 1921 [i.e., 1969]) <BB> **C.** §(N.Y., 1921 [i.e., Storrs-Mansfield [Connecticut]: Martino Publishers, 2001) 517 pp.; ISBN: 1578982766

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 519-520 are *Job* as in Quaritch's September 1918 catalogue.

### 1922 July 10-11

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

REVIEW, &c

**Anon.,** "The Sale Room: Blake's 'Daughters of Albion'", *Times* [London], **11 July 1922**, p. 7  
(*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 &amp;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**

§**American Art Association.** *Illustrated Catalogue of Books, Manuscripts, Drawings of Superlative Importance* [sold by Col. Henry D. Hughes] (N.Y., 1923) 1,009 titles

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]

15 watercolours [by John Camden Hotten] of *Marriage* pl. 1-2 <BB 299 n. 12>.

## 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 Adams<sup>814</sup> for \$60)

### 1923 April 16

§**American Art Galleries**, sale of the Collection of a Philadelphia Collector<sup>815</sup> (N.Y., 1923)

117 *Visions of the Daughters of Albion* [L] [\$1,450 to James Williams]

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

128 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)

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<sup>814</sup> 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.

<sup>815</sup> 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.

**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**

*Catalogue of the Valuable Contents* [of] 185, Camberwell Grove, Denmark Hill, [London] S.E., [sold 23-25 July 1923] at the Residence By Order of the Executor of **R.C. Jackson** by Messrs. **Goddard and Smith** (22 King Street, St. James', London, S.W.1, 1923)

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, 506-507, 509-510, 512-513, 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 506-507 – 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.<sup>816</sup> Jackson was capable of "believing what he wanted to believe";<sup>817</sup> he called himself Brother à Becket, wore monastic robes in the street, and kept his house in an "indescribable condition of filth and neglect".<sup>818</sup>

Jackson "claimed descent from Capt. Jackson of the 'Essays of Elia'",<sup>819</sup> 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.<sup>820</sup>

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<sup>816</sup> 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 library.

<sup>817</sup> Anon., "An Eccentric Recluse – Mr Jackson and Walter Pater", *Times* [London], 30 July 1923, p. 8.

<sup>818</sup> Anon., "Richard C. Jackson. Eccentric Camberwell Recluse who Collected Everything. Died as He Lived", *South London Press*, 3 Aug 1923.

<sup>819</sup> G.W. Wrigley, "Jackson of the Red House, Hackney", *Notes and Queries*, CLIII (9 July 1927), 28.

<sup>820</sup> Charles Lamb, "Captain Jackson", *The Last Essays of Elia* (1833).

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".<sup>821</sup> 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

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<sup>821</sup> R.C. Jackson, "William Blake, An Unlooked for Discovery", *South London Observer*, 22 June 1912.

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<sup>822</sup> 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

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<sup>822</sup> 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).

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",<sup>823</sup> but it was sufficiently extensive to allow Jackson to give 850 books on Dante to Southwark Public Library in 1900,<sup>824</sup> 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) (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

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<sup>823</sup> Thomas Wright (1907), p. 81.

<sup>824</sup> Samuel Wright, "Richard Charles Jackson", *Antigonish Review*, I (Winter 1971), 87.

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.<sup>825</sup>

Of these works by Blake, the only one which appears in the 1923 sale is the engraving of the Canterbury Pilgrims (lot 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.<sup>826</sup> 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

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<sup>825</sup> 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.

<sup>826</sup> 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.



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).

### 1923 December 10-11

§**Sotheby, Wilkinson and Hodge.** *Catalogue of Valuable Printed Books, Illuminated & Other Manuscripts, Drawings, Caricatures & Book-Plates, Autograph Letters, Literary Relics, etc. ... Comprising ... Very Fine Copies of William Blake's MILTON and THEL, and a Collection of Over 1500 Drawings by T. Stothard, formerly in the Library of the Late B.G. Windus, Esq. ...* (London, 1923) 66 pp.

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

#### REVIEW &c

**Anon.**, "The Sale Room: A Fine Copy of Blake's 'Milton'", *Times* [London], **20 November 1923**, p. 17 (announcement of sale)

**Anon.**, "Blake's 'Milton' Is Sold. | Pickering and Chatto Pay £3,400 for Copy in London", *New York Times*, **12 December 1923**, p. 14 ("it will go abroad")

### 1923

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

### 1924 January 30-31, February 1

§**American Art Association.** *Herman L.R. Edgar Collection*

*of First Editions of W.M. Thackeray; Inscribed First Editions of Joseph Conrad; Charles B. Eddy Collection of First Editions; Superb Sporting Prints in Color; Fresco Paintings by William Blake ...* (N.Y., 1924)

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. Shephard & 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 108-134.

#### 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**

§**Anderson Galleries.** *Selection from the Library of Mr William S. Hall, New York City; First Editions in Great Variety, Including Many Blake, Whitman Burroughs Volumes; with Other Private Collections in a Separate Alphabet* (New York, 1924) 66 pp.

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

**Anon.**, "The Sale Room: A Blake Drawing", *Times* [London], **11 November 1924**, p. 11 (Blake's "Philoctetes and Neoptolemus at Lemnos" [Butlin #676] was sold for £510 to F. Edwards)

**1924 December**

§**Francis Edwards.** *Catalogue 466. A Catalogue of English Literature of the Nineteenth and Twentieth Centuries, Mostly First Editions* (London, 1924) 21 cm, 51 pp.

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

**Anon.**, "Art Exhibitions. Blake Engravings and Colour Prints", *Times* [London], **30 April 1924** <BB #838>

### 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, 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

“William Blake and His Circle”

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

### 1926 May

**Pennsylvania Museum of Art** *Works of William Blake* exhibited May 1926.

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), 162-165, 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

**Bernard Quaritch**, *No. 405 A Catalogue of Standard English Books (including Translations) Printed Since the Beginning of the Eighteenth Century Part I . . . A-K* (London, 1926) <Biblioteca La Solana>

242 *Visions of the Daughters of Albion* [F] (1793),

## "William Blake and His Circle"

- "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, UNCUT ... 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 (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

\***Alfred Edward Newton**, "Works of William Blake", *Pennsylvania Museum Bulletin*, XXI, 103 (May



**1926**, 162-165 (description of the exhibition) <BB  
#2284>

**1926, 1967, 2012**

**Laurence Binyon**, *The Engraved Designs of William Blake*  
(London N.Y., 1926) <BB> **B.** (N.Y., 1967) <BB> **C.**  
§(Paderborn [Germany]: Klassik Art, 2012) ISBN:  
9783954910595

REVIEWS

§**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

**Anon.**, “Blake Exhibition at Bognor”, *Times* [London],  
**28 December 1927**, p. 13 (the exhibition opens 11  
January, directed by G.P. Baker)

**1927 April 27-29**

§**Sotheby.** *Valuable Printed Books, European & Oriental  
Miniatures & Manuscripts, Autograph Letters and Historical  
Documents ... Comprising ... a Fine Drawing by William  
Blake* (London, 1927)

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

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

### 1927 October 11-15

*William Blake. Artist. Poet. Seer. (born 1757, died 1827). Centenary Exhibition at the Old Town Hall, Woolwich From Tuesday to Saturday October 11th-15th 1927.*

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 &amp;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 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, &amp;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**

**Anon.**, untitled, *New York Times*, **25 December 1927** ("The Fogg Museum, Harvard University, has just opened an exhibition of ... William Blake", 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)

**Herbert Read**, "William Blake", *Country Life*, **9 July 1927**, pp. 66-68 <BB #2499>

\***Archibald G.B. Russell**, "The Blake Centenary",

*Apollo*, V (1927), 258-261 <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

§*National Gallery, Millbank: Illustrated Guide, British School* ([London: National Gallery, Millbank], 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?**

§**James F. Drake**, *A List of Fine Books Illustrated by and Relating to William Blake, English Artist, Poet and Mystic*. (?1928) Typescript.

36 commercial book illustrations, editions, criticism, reproductions.

**1929 February 19-20**

§**American Art Association**. *First Editions of Nineteenth and Twentieth Century Authors, Dreiser, Hardy, Johnson, Kipling, Millais, O'Neill, Shaw, Trollope; Finely Illustrated Works, William Blake, French Engravings of the Eighteenth Century*,

*Examples of Early Printing, Vierge, etc. and a Series of Nonesuch Press Books* (N.Y., 1929) 94 pp., 754 lots.

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

**Anon.**, "The Sale Room. Nathaniel Horne Portrait. William Blake Drawings", *Times* [London], **27 July 1929** <BB #1030>

### 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

**Anon.**, "Blake Book Illustrations. British Museum Exhibits. Now on View", *Daily Telegraph* [London], **26 July 1929** (on the exhibition of about



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40 of the recently-acquired *Night Thoughts*  
drawings)

**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

\***Anne Webb Karnaghan**, "Blake Manuscripts Shown at Museum", *Boston Evening Transcript*, 11 December 1929 <BB #1986>

**Anne Webb Karnaghan**, "Blake Exhibition at Boston Museum", *Art News*, XXVIII, 13 (28 December 1929), 11 (lists contents) <BB #1985>

**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

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

**1929**

**National Gallery of Scotland** exhibition of 100 watercolours by William Blake for *Night Thoughts* (1929)

There appears to have been no catalogue.

REVIEW

**Anon.**, "Water-Colours by William Blake. Exhibition in Edinburgh. Fascinating Collection of Imaginative Work", *Glasgow Herald*, **29 March 1929**

**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*

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*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

§**Edward Alden Jewell**, "Art: Blake's Work to Be on View", *New York Times*, **23 September 1931**

### 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)

John Henry Clarke published books about Blake in 1927, 1928, and 1930.

### 1932 December 19

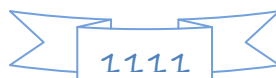
**Sotheby** sale of **Anthony Bacon Drury Butts** (great grandson of Blake's patron Thomas Butts) (1932)

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

#### NOTICES &c

**Anon.**, "The Sale Room. Blake Relics", *Times* [London], **1 December 1932**

### 1933 January



**William Blake and His Circle**  
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**§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<sup>827</sup> by William Blake are now on view in the 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.

It is accompanied by §*\*British Art: An Illustrated Souvenir of the Exhibition of British Art at the Royal Academy of Arts* (London: William Clowes and Sons for The Executive Committee of the Exhibition, 1934) which reproduces 4 Blakes, and §*Commemorative Catalogue of the Exhibition of British Art, London, Jan.-March 1934* (London: Oxford University Press, 1935).

**1934 February 15**

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<sup>827</sup> 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 commercial engravings.

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**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 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 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

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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".



**William Blake and His Circle**  
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§**Anon.**, “Blake Art Shown in Morgan Library: 3 Series of Writer [sic] Colors for ‘Book of Job’ Are displayed ...”, *New York Times*, **9 January 1934**

§**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

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

\***Anon.**, “William Blake”, *Pennsylvania Museum Bulletin*, XXIX, 162 (April 1934), 75-76 <BB #1053>

**1934**

**Minneapolis Institute** Blake exhibition (1934)

No catalogue of the exhibition is known.

REVIEW &c

**Anon.**, “Blake’s Engravings for the Book of Job”, *Minneapolis Institute Bulletin*, XXIII (1934), 29-30 (to be exhibited) <BB #892>

**1935**

§\**Catalogue of a Collection Containing Manuscripts & Rare Editions of James Joyce; A Few Manuscripts of Walt*

*Whitman; and Two Drawings by William Blake Belonging to Miss Sylvia Beach and Offered for Sale at Her Shop* (Paris: Shakespeare & Co, 12, rue de l'Odéon, 12 Paris VIe ([Paris: Shakespeare & Co., 1935]) 14 pp.

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

### 1935

**Bernard Quaritch**, *Catalogue 502* (London, 1935)  
<Huntington>

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, 529-530 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

**William Blake and His Circle**  
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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

**Anon.**, "Long MS. by Conrad Brings \$2,400 at Sale. | Wells Acquires 'Under Western Eyes'--Blake Water-Color for \$1,200", *New York Times*, **12 March 1936** (the Blake watercolour, "A Breach in 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

§**Anon.**, "Prints of Wm. Blake Seen in Philadelphia Exhibition Includes Water-colors and Books, Some Items Not to Be Found in the British Museum", *New York Times*, **18 October 1936** <BB #1019>

**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; Ausstellung von Englischen Graphiken und Aquarellen: W. Blake und J.M.W. Turner* (Paris, 1937) <BB>

**REVIEWS**

Anon., “A la Bibliothèque nationale. Deux Artistes anglais précurseurs de l’Art moderne”, *Beaux-Arts*, **8 January 1937**, p. 1, in French <BB #819>

**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

Anon., “L’exposition Blake et Turner”, *Beaux-Arts*, **15 January 1937**, p. 8, in French <BB #937>

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- \***J[acques] Guenne**, “Blake, Turner à la Bibliothèque nationale”, *Art Vivant*, No. 209 (February-March 1937), 35, in French <BB #1759>
- \***Magdeleine A-Dayot**, “William Blake et Turner à la Bibliothèque nationale: premier exhibition organisée par ‘Art et tourisme’”, *Art et les Artistes*, NS XXXII (1937), 125-219, in French <BB #781>
- \***Jean Adhémar**, “Turner et Blake à la Bibliothèque nationale”, *L’Illustration*, CXCVI (1937), 137, in French <BB #783>
- Paul Alfassa**, “L’Exposition Blake et Turner”, *Revue de Paris*, XLIV (1937), 665-678, in French <BB #798>
- \***G. Bazin**, “Blake et Turner à la Bibliothèque nationale”, *L’Amour de l’Art*, XVIII (1937), 30-31, in French <BB #1138>
- H.-F. Delattre**, “L’Exposition Blake et Turner à la Bibliothèque nationale”, *Études anglaises*, I (1937), 183-184, in French <BB #1474>
- Pierre Messiaen**, “William Blake, Poète lyrique”, *Revue Bleu Politique et Littéraire*, LXX (1937), 125-127, 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), 154-156 <BB #2934>
- Paul Jamot**, “Turner et Blake”, *Etudes*, 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

**Anon.**, “Blake and Turner Exhibition in Vienna”, *Times* [London], **3 March 1937**, p. 12

**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, 103-104, 106, 139, 267, 277, 321, 351, 405, 413, 426, 579, 642, 670>

REVIEWS, &c

**Anon.** “The Sale Room. Works by William Blake”, *Times* [London], **9 February 1937**, p. 12 (the W.E. Moss sale will be at Sotheby’s in March)

**Anon.**, “Blake Rarities in the Sale Room: £1400 for ‘Songs of Innocence’ [B]”, *Times* [London], **3 March 1937**, p. 17 (prices and buyers)

**1937 April 12-13**

§**Sotheby and Co.**, *Catalogue of Printed Books and a Few Manuscripts* (London, 1937) <Grolier Club>

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

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by order of Sir John Pollock, Bt.)".

**1937**

**Boston Museum** Blake exhibition (1937)

No catalogue is known.

REVIEW

**Anon.**, "William Blake Water Colors at the [Boston] Museum", *Boston Evening Transcript*, **13 April 1937** <BB #1076>

**1937**

**Bernard Quaritch**, *No. 539 A Catalogue of Books including a fine set of The Atlantic Neptune and works on Bibles, etc., 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 A<sub>4</sub> 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

**Anon.**, "English Drawings and Water-Colours: Rowlandson, Blake, and Rossetti", *Times* [London], **23 July 1938**, p. 10

**1938 November 2-3**

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

REVIEWS



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**Phillip Brooks**, "Notes on Rare Books", *New York Times Book Review*, **30 October 1938**, p. 35 <BB #1293>

**Anon.**, "Blake Collection sold for \$66,807", *New York Times*, **3 November 1938** <BB #857>

**Anon.**, "Works by William Blake: Auction in New York", *Times* [London], **7 November 1938**, p. 10 (prices and buyers; more than 100 Blakes sold for \$66,807)

**1938 December 2**

**Christie Catalogue of ... William Blake** (1938)

Miss Enid Morse sold "The Infant Jesus Saying His Prayers" [Butlin #473].

REVIEW, &c

**Anon.** "The Sale Room. Blake Drawing Sold for £630", *Times* [London], **3 December 1938**, p. 9 ("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 120-143, 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 india-laid 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**

**C.H. Collins Baker**, *Catalogue of William Blake's Drawings and Paintings in the Huntington Library* (San Marino [California], 1938) **B.** (1957) **C.** (1969)

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)

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- 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>
- Howard Devree**, "Blake exhibition in Philadelphia", *New York Times*, **11 February 1939** <BB #1483>
- Anon.**, "Blake at Philadelphia", *New York Times*, **12 February 1939** <BB #847>
- 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>
- \*Richard Powell**, "Phila. Displays 'Exiled' Art of Blake, World's 'First Surrealist' Painter", *Philadelphia Ledger*, **15 February 1939** <BB #2446>

- Anon.**, “America Celebrates Blake: All-Native Loans to a Great Philadelphia Show”, *Art News*, XXXVII (18 February 1939), 8, 19-20 <BB #820>
- \***Walter Friedländer**, “Notes on the Art of William Blake: A Romantic Mystic Completely Exhibited”, *Art News*, XXXVII (18 February 1939), 9-10 <BB #1637>
- Dorothy Grafly**, “A William Blake Exhibition”, *Christian Science Monitor*, 18 February 1939 <BB #1721>
- Anon.**, “William Blake à Philadelphia”, *Beaux-Arts*, 24 March 1939, p. 3, in French <BB #1057>
- 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>
- \***John S. Newberry**, “William Blake’s Original Line-Engravings in the Philadelphia Exhibition”, *Print Collector’s Quarterly*, XXVI (1939), 67-81 <BB #2281>
- \***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.

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**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.**, "Drawings by Blake Sold for \$4,400: Water-Color Drawings Top Price at Auction of Works of Works from A.E. Newton", *New York Times*, **18 April 1941**

**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

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- §**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>
- Anon.**, “William Blake Art Will Assist Relief”, *New York Times*, **19 October 1941**, Section D, p. 1 (on the Knoedler Gallery exhibition for the Refugees of England, Inc.) <BB #1060>
- Anon.**, “Paintings Shown of William Blake”, *New York Times*, **21 October 1941** <BB #1007>
- 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]



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(\$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, 8<sup>3</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>8</sub>", 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

**Anon.**, "Blake Art Brings \$1,200. Tempera Painting Sold at Auction of the Hardy Collection", *New York Times*, **15 February 1942** <BB #846>

**1942 July 20-21**

§**Sotheby and Co**, *Catalogue of Printed Books and Manuscripts, Comprising the Stock of the Late Mr. Noel M. Broadbent. The Second and Final Portion* (London, 1942) <Grolier Club>

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.")

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**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 *The* [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**

**Bernard Quaritch**, *No. 633 A Catalogue of Rare and Valuable Books comprising English Literature and History (including translations) Printed Since 1700, The fine Arts and recent Miscellaneous Purchases, Bibliography, British Museum Publications, Heraldry, Incunabula, Topography, Etc.* (London, 1945) <Biblioteca La Solana>

- 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**

§**American Book Auction**. *A Fine Collection of Books from Various Owners: Art, William Blake, Books about Books, First and Limited Editions, Literature, Presentation Copies, Sets of Walt Whitman, etc. etc.* (N.Y., [1946]) <Grolier Club>

**1946 December 3**

**William Blake and His Circle**  
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**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**

§**American Book Auction**, *The Library of J.C. Manning, of Richmond, Va., and Other Owners; Art and Color Plate Books, William Blake, Books in Binding, Ceramics, Cezanne, Furniture Books, Fine Press Books, Sets, the Great Works on Chinese Ceramics by Hobdon and Gorer, etc.* (N.Y., 1946) <Grolier Club>

**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 of Water Colors and Drawings by William Blake* [in the] **Fogg Museum of Art** (Harvard University) (Cambridge, Massachusetts, 1947) <BB #656>

REVIEW

**Anon.**, "Exhibition of Water Colors and Drawings by William Blake 1757-1827 October 7-December 6",

*Bulletin of the Fogg Museum of Art*, X (1947), 210  
<BB #933>

**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,

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Brussels); *Ausstellung der Werke von William Blake [1757-1827]*, **Kunsthau 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>

\***Anon.**, "Great Examples of English Painting: Masterpieces of Four Artists at the Tate", *Illustrated London News*, **23 August 1947**, p. 219 <BB #954>

**Hedy A. Wyss**, "William Blake Kunsthau, 20. Juni bis 20. Juli 1947", *Werk*, XXXIV, heft 8 (**August 1947**), 90, in German (notice about the Zurich exhibition) <BB #3020>

\***Sir Eric Maclagen**, "Drawings and Paintings of William Blake", *Listener*, **2 October 1947**, pp. 569-570 <BB #2173>

\***Maurice Collis**, "A Display of British Genius", *Time and Tide*, XXVII (**1947**), 932 <BB #1410>

**René Guilly**, "Blake, Lapique, les Fauves", *Revue Internationale*, III (**1947**), 358-362, 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

§**Swann Auction Galleries**. *Fine William Blake Collection, Americana Books and Prints, New England and the West, Art and Illustrated Books, Books about Books and Bookbindings, Press Books and First Editions, French Literature and Art, Early Printed Books, Autographs, etc.* (N.Y., 1949) 33 pp., 344 lots <Grolier Club>

### 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.**, “Sale of Blake Drawings: The Graham Robertson Collection”, *Times* [London], **1 July 1949**, p. 2 (announcement)

\***Anon.**, “Graham Robertson Blake Pictures To Be Sold”, *Illustrated London News*, **9 July 1949**, p. 67 <BB #950>

**Anon.**, “Blake Pictures Sold: Important Gift to Public Galleries”, *Times* [London], **23 July 1949**, p. 7.

\*[**H. Granville Fell**], “Dispersal of the Graham Robertson Blakes at Christie’s”, *Connoisseur*, CXXIV (1949), 52-53 <BB #1604>



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**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**

§**Maggs Bros.** *Catalogue 117: Mercurius Britannicus ... a Selection of Original Pencil Sketches by William Blake Poet and Painter, 1757-1827* (London, 1949)

Sixteen Blake drawings are recorded in R.N. Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999).

**1949**

**Bernard Quaritch**, *No. 665 Books on Archæology and Architecture, reference works for collectors of Armour, Coins, Costume, Drawings, Engravings, Furniture, Glass, Illuminated MSS., Metal Work, Paintings, Pottery & Porcelain, Textiles, etc., Books Illustrated by Famous Artists* (London, 1949) <Biblioteca La Solana>

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

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**1950 April**

§**The Fine Art Society** Catalogue 1062. *Spring Exhibition of Early English Water-Colours and Drawings* (April 1950)

It includes "Saint Paul Shaking off a Viper", "Jephthah Met by His Daughter", and, "Laid in loose" an advertisement for "The Remaining Thirty-Eight Sets of Original Impressions" of Blake's Job engravings (1950).

**1950 November 24**

§**American Art Auction**, *The Library of Dr. Joseph Collins and Other Consignors, Comprising American Art, William Blake, First Editions, Illustrated Books, D.H. Lawrence, Medical, The Orient Press Books, Sporting, Sets, etc.* (N.Y., 1950) <Grolier Club>

**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**

**Bernard Quaritch**, *No. 675 A Catalogue of Books on the Fine Arts including Numismatics* (London, 1950) <Biblioteca La Solana>

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)

**Anon.**, "Blake exhibition: Paintings in Tempera", *Times* [London], **19 June 1951**, p. 6

**§A.C. Sewter**, "Round the London Art Galleries", *Listener*, **19 July 1951**

**1952 March 10-11**

**§Sotheby and Co.**, *Catalogue of Valuable Printed Books, Autograph Letters, Historical Documents etc.* (London, 1952) <Grolier Club>

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 ...*

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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* [L<sup>1</sup>] [£205]

470 *No Natural Religion* [L<sup>2</sup>], *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

**Geoffrey Keynes and Edwin Wolf 2nd**, *William Blake's Illuminated Books: A Census* (1953) <BB>

The typescript corrected carbon copy and the corrected and final printers' proofs, with a letter from Robert F. Gleckner to Edwin Wolf 2nd dated 3 March 1952 are in the Library of the Grolier Club, N.Y.

#### REVIEWS

§**John Harthan**, *Library*, 5S, IX (1954), 137-139

§**Anon.**, *Times Literary Supplement*, 19 March 1954, p. 192

§**David G. Williams**, *Library Quarterly*, XXV, 1 (January 1955), 130-131

### 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

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§**Sotheby and Co.**, *Catalogue of Printed Books with a Few Manuscripts* (London, 1954) <Grolier Club>

Includes "books on William Blake".

**1954**

**Fitzwilliam Museum** exhibition of Blake's from the **Keynes** collection (1954)

Apparently there was no catalogue.

REVIEW

**Anon.**, "The Blake Exhibition at Cambridge", *Times Literary Supplement*, **19 February 1954**, p. 128  
<BB #868>

**1954**

\**William Blake, The Romantic Poets, The Nineteenth Century: The Brick Row Book Shop*, Inc., Catalogue No. 41. (N.Y.: Brick Row Book Shop, 1954)

The Blake lots are 1-70, 668-670, 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*



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*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**

§Messrs. **Sotheby and Co.** *Catalogue of a Selected Portion of the Celebrated Library from Brogyntyn, Oswestry, Salop, the Property of the Rt. Honble. Lord Harlech ... also, William Blake's BOOK OF URIZEN, One of Only two Complete Copies Known, the Property of Major T.E. Dimsdale Which Will Be Sold by Auction.* (London, 1956) 84 pp.

531 *Urizen* [A] [£6,800 to Howard Samuel].

**1956**

**Geoffrey Keynes**, *Engravings by William Blake: The Separate Plates* (1956) <BB>

REVIEW

§**Anon.**, *Times Literary Supplement*, **28 February 1958**, p. 116

**1956**

**Bernard Quaritch**, *Catalogue 752* (London, 1956) <Huntington>

- 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."<sup>829</sup> £10, \$28

### 1957 April

#### **Grolier Club** Exhibition (1957)

No catalogue is known.

#### REVIEWS

**DA.**, "Art: William Blake Show: Poet's Verses and  
Illustrations for Books on Display at Grolier Club",  
*New York Times*, **19 April 1957**

**Anon.**, "Blake Centenary in America", *Times Literary  
Supplement*, **17 May 1957**, p. 312 <BB #853>

### 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)

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<sup>829</sup> The poet died in 1827; this is another William Blake.

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No catalogue was issued.

REVIEWS

\***Anon.**, "Blake and His Followers", *Times* [London], **4 July 1957**, p. 5

§**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

§**Anon.**, "Drawing Brings \$11,560: U.S. Dealer Buys Blake Work at London Auction", *New York Times*, **16 July 1957**

**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**

\***[Elizabeth Mongan]**, *The Art of William Blake. Bicentennial Exhibition October 18th-December 1st, 1957.*

**National Gallery of Art, Smithsonian Institution,  
Washington [D.C., 1957] <BB>**

REVIEWS

**Anon.**, “Blake Bicentenary in America”, *Times Literary Supplement*, **17 May 1957**, p. 412 <BB #853>

§**Anon.**, “Exhibit on Blake Slated in Capital: National Gallery to Display Works of British Poet and Artist in Queen’s Honor”, *New York Times*, **6 October 1957**

\***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>

**Edwin Wolf 2nd**, “Blake Exhibitions in America on the Occasion of the Bicentenary of the Birth of William Blake”, *Book Collector*, VI (1957), 378-385 (notes the owners of many works) <BB #3000>

\***Ulrich Weisstein**, “Blake at the National Gallery”, *Arts*, XXXII (January 1958), 42-45 <BB #2942>

**1957 November 22-1958 June 20**

§**National Gallery of Canada.** *William Blake and His Circle* (Ottawa, 1957)

**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.

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REVIEWS

**Stephen Bone**, "Divided Heritage: Blake the Artist at the British Museum", *Manchester Guardian*, **30 April 1957**, p. 5 <BB #1256>

\***Anon.**, "A Tintoretto Cleaned; and William Blake", *Illustrated London News*, **4 May 1957**, p. 739 <BB #1036>

**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>

**Terence Mullaly**, "Blake in His Time and Ours", *Daily Telegraph* [London], **Spring 1957**

**1957**

**Grolier Club** Exhibition (1957)

No catalogue is known.

REVIEW

**Anon.**, "Art: William Blake Show: Poet's Verses and Illustrations for Books on Display at Grolier Club", *New York Times*, **19 April 1957**

**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

*William Blake's Illustrations to the Bible: A Catalogue* compiled by **Geoffrey Keynes** (London: The Blake Trust, 1957) The William Blake Trust <BB> **B** §(2003) xii, 53 pp.; ISBN: 0758130732

The 1957 edition includes reproductions of 174 Bible illustrations.

### REVIEWS

- \***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.

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REVIEWS &c

- \***Anon.**, "Blake and His Followers", *Times* [London],  
**July 1957** (account of the exhibition)
- \***Terence Mullaly**, "Blake's Power a Visionary: V. & A.  
Display for Centenary", *Daily Telegraph*,  
[London] **July 1957** (a herald for the exhibition)

**1957**

§*To Celebrate the Bicentenary of William Blake, Painter, Poet, Engraver, and Mystic* ([London:] **Saint Pancras Public Libraries**, [1957])

**Anon.**, "William Blake: A Memoir."

**1957, 1971, 1990**

\***Martin [R.F.] Butlin**. *William Blake (1757-1827): A Catalogue of the Works of William Blake in the Tate Gallery* with an Introduction by **Anthony Blunt** and A Foreword by **John Rothenstein** (London, 1957) <BB> **B.** \**William Blake: a complete catalogue of the works in the Tate Gallery* (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. 42-248), 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.**, “William Blake Print Sold for 220 Gns”, *Times*  
[London], **11 February 1958**, p. 10 (*Europe* pl. 1  
[B] sold to Agnew)

**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**

§**Sotheby and Co.** *Catalogue of Valuable Printed Books,  
Autograph Letters, and Historical Documents Comprising ...  
Young's Night Thoughts with Illustrations by William Blake,  
coloured by the Artist* (London, 1958) 24 cm, 94 pp.

47 *Young's Night Thoughts* (1797) coloured [copy Q]  
[£680 to Traylen]

**1958 May 19**

**Sotheby** *Catalogue of the Celebrated Collection of Books  
Illuminated & Illustrated by William Blake The Property of  
the late Mrs. William Emerson*, 19 May 1958 <*BB*>

REVIEWS

\***Anon.**, “William Blake Works Bring £44,310: London  
Contest of Overseas Buyers”, *Times* [London], **11  
February 1958**, p. 7 (prices and buyers)



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**§Anon.**, “Works of Blake Sold: Collection Brings  
\$124,090 at London Gallery”, *New York Times*, **20  
May 1958**

**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, 1958<sup>830</sup>)  
<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**

**National Gallery (Washington, D.C.)** Blake exhibition (1959)

No catalogue is known.

REVIEW &c

**§Anon.**, “Exhibit on Blake Slated in Capital: National Gallery to Display Works of British Poet and Artist ...”, *New York Times*, **6 October 1959**

**1959**

**Pierpont Morgan Library** Blake exhibition (N.Y., 1959)

No catalogue is known.

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<sup>830</sup> Date-stamped on receipt at the Huntington "SEP 8 1958".

REVIEW

§**Stuart Preston**, “Changing Symbolism: From William Blake to Modern Use of Near-Abstract Imagery”, *New York Times*, **8 February 1959**, p. X13

**1959, 1995, 2000**

**Robert F. Metzdorf**. *The Tinker Library: A Bibliographical Catalogue of the Books and Manuscripts collected by Chauncey Brewster Tinker* (New Haven: Yale University Press, 1959) <BB> **B.** (1995) **C.** (Storrs-Mansfield, Ct: Maurizio Martino Publisher [c. 1998])

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

**Robert M. Coates**, “The Art Galleries: William Blake at the Frick”, *New Yorker*, **9 January 1960**, pp. 69-72 <BB #1405>

**1960**

**Francis W. Steer**. "William Blake." Pp. 6-14 of *The Crookshank Collection in the West Sussex Record Office: A Catalogue*. Ed. Francis W. Steer (Chichester: West Sussex County Council, 1960) See also pp. xii-xvi and passim

The collection by the Rev. Arthur Chichester Crookshank (1889-1958) focuses on Blake (No. 90-201), Hayley, and Chichester printing (p. viii).

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**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), 172-173

**1961 March 13-14**

§**Sotheby and Co.** *Catalogue of Valuable Printed Books, Autograph Letters and Historical Documents ... including ... William Blake's Poetical Sketches, 1783* (London, 1961)

The Property of E.W. Keese Esq. of New York City  
503 *Poetical Sketches* [E] [£1,300]

REVIEW &c

**Anon.**, “£650 for Second Folio Shakespeare: Blake Poetical Work Fetches £1,300”, *Times* [London], **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*<sup>831</sup> ... and Others

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<sup>831</sup> 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 &

*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

**Anon.**, "The Sale Room: 3,200 Gns for Blake Miniature: Christie's £67,638 for Old Masters", *Times* [London], **28 October 1961**, p. 10 (Blake's "miniature" is "The Horse" bought by Colnaghi)

### 1962 March 14

**Sotheby** sale (1962)

REVIEW

**Anon.**, "Blake Water-colour Sold for £3,500", *Times* [London], **15 March 1962**, p. 14 (Sotheby sold "The Raising of Lazarus" [Butlin #487] for £3,500 and "The Humility of the Saviour" [Butlin #474] for £2,600 to the Fine Arts Society)

### 1962 April 30-May 1

§**Messrs. Sotheby and Co.**, *Catalogue of Printed Books ...* (London, 1962) <Grolier Club>

"comprising ... works by, or about, William Blake".

### 1962 June 25-26

§**Sotheby and Co.**, *Catalogue of Printed Books comprising the Property of Professor Thomas Bodkins, K.G., M.I.R.A., D. Litt, the Property of the Late Arthur Jeffress, Esq., the*

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Lady Harcourt" [William Harcourt (1743-1830), Third Earl of Harcourt, Field Marshall, and his wife Mary (d. 1833)] (*BR* (2) 132).

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*Property of the Late G.A. Marshall, Esq., the Property of Claude Steen, Esq.* (London, 1962) <Grolier Club>

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

**Stuart Preston**, "Art: William Blake's Clear Visions: Frick Shows Drawings for Bunyan Allegory: Illustrator Saw World in a Cloak of Dreams", *New York Times*, **28 April 1964** <BB #2459>

**1964**

**William Blake Trust**, *An Exhibition of the Illuminated Books of William Blake Poet - Printer - Prophet* (1964) <BB>

**Geoffrey Keynes**, *A Study of the Illuminated Books of William Blake, Poet - Printer - Prophet* (1964) <BB> *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 in facsimile", *Guardian*, **15 July 1964**, p. 8 <BB #876>

- §\*Anon., “Tate Gallery Tribute to Blake’s Genius”,  
*Daily Telegraph* [London], **15 July 1964** <BBS  
349>
- Anon., “Blake at the Tate”, *Times Literary Supplement*,  
**23 July 1964** <BB #849>
- §T.G. Rosenthal, “Round the Art Galleries: The  
Group”, *Listener*, **23 July 1964**
- Neville Wallis, “Blake’s Vision”, *Spectator*, No. 7103  
(**14 August 1964**), 212 <BBS 671>
- Anon., “Exhibition of Works by Blake in Capital  
[Washington]”, *New York Times*, **25 October 1964**  
<BB #934>
- Anon., “William Blake: Poet, Printer, Prophet”,  
*Connoisseur*, CLVI (**1964**), 199 <BB #1070>
- §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*)

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- §**Laurence Whistler**, *Connoisseur*, CLXI, 650 (**April 1966**, American Edition), 267 (Keynes's *Study*, with another)
- §**Kenneth Garlick**, *Modern Language Review*, LXI, 3 (**July 1966**), 503-504 (Keynes's *Study*, with another)
- §**John Adlard**, *Werk: Schweizer Monatschrift für Kunst, Architektur, Künstlerisches Gewerbe*, LIII (**October 1966**), sup. 255, in German (*Dichter, Drucker, Prophet*)
- §**Curt Grützmacher**, *Die Kunst und das Schöne Heim*, No. 1 (**1966**), in German (*Dichter, Drucker, Prophet*)
- §**Laurence Whistler**, *Connoisseur*, CLXI (**1966**), 503-504
- §**Margaret Willy**, *English*, XVI, 91 (**March 1966**), 22 (Keynes's *Study*)
- §*Theosophist* [Madras], LXXXIX, 8 (**May 1968**), 128-129

**1964**

**G.E. Bentley, Jr.**, and **Martin K. Nurmi**, *A Blake Bibliography* (1964) <BB>

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 **Stuart Curran** and **Joseph Anthony Wittreich, Jr.**, "Some additions to *A Blake Bibliography*", *Blake Newsletter*, III, 1 (15 June 1968), 4-6.

REVIEWS

- §*Book Collecting World*, IV (21 September 1964)  
§*Antiquarian Bookman* (30 November 1964)  
§L.W. Griffin, *Library Journal*, LXXXIX (1964)  
William White, *American Book Collector*, XV  
(January 1965), 6, with additions in *Bulletin of  
Bibliography*, XXIV (1965), 155-156  
Cheney, Frances Neal, "Current Reference Books",  
*Wilson Library Bulletin*, XXXIX (February  
1965), 491-494  
*Börsenblatt für den Deutschen Buchhandel*, XXII (April  
1965), 858-859, 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)  
Anthony Blunt, *New York Review of Books*, 28 October  
1965, 22-23 (with 4 others) ("admirably edited and  
annotated")  
David V. Erdman, *Journal of English and Germanic  
Philology* (October 1965), 744-747  
§*Book Review Digest* (November 1965)  
Janine Renaudineau, *Bulletin des Bibliothèques de  
France*, I (1965), in French  
K.N. C[ameron], *English Language Notes*, III (1965),  
21  
Geoffrey Keynes, *Book Collector*, XIV (1965), 250-253  
§D.G. Lochhead, *University of Toronto Quarterly*,  
XXXIV (1965), 386-387  
John E. Grant, *Modern Philology*, LXIII, 4 (May  
1966), 361-364



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**Donald Weeks**, *Journal of Aesthetics and Art Criticism*,  
XXIV (Spring 1966), 455-456

**Arnold Goldman**, *Notes and Queries*, CCXII (January  
1967), 35-36

**Peter Ure**, *Review of English Studies*, XVIII (1967), 83-  
86

§*Deutsch Literaturzeitung*, LXXXVI, in German

**1964**

§**Francis Edwards**, *Books Both Old & Modern: History, Arts  
and Crafts, William Blake, Literature, Illustrated Books,  
Works of Reference, European Travel and History* (London,  
1964) <Grolier Club>

**1965 November-1966 February.**

[**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**

**Bernard Quaritch**, *No. 861 A Catalogue of Books of English  
Literature and History (including translations) Printed Before*

1700 (London, 1965) <Huntington>

- 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".

### 1966

**Bernard Quaritch**, *No. 871 A Catalogue of Books of English  
History and Literature (including translations) Printed After  
1700* (London, 1966) <Huntington>

- 75 Blair, *The Grave* (1808), "half calf ... The imprint

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below the portrait has been cut into", £35.0.0,  
\$98.00

- 79 Virgil, *The Pastorals*, ed. R.J. Thornton, 2 vols.,  
"contemporary calf, rebacked", £200.0.0, \$560.00

**1967 Summer**

**Royal Academy** summer exhibition (1967)

REVIEW

§Anon., "Illustration of 'William Blake: double image' (aluminium) by John W. Mills exhibited at the Royal Academy summer exhibition 1967", *Times Educational Supplement*, **28 April 1967** <BBS 345>

**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

§Anon., "Blake Books Here", *Town Topics* [Princeton], 9 November 1967, reprinted in **M.D. Paley**, "Blake at Princeton", *Blake Newsletter*, I (1967), 6-7 <BB #854 and #1217-5>

\***Charles Ryskamp**, "Songs of Innocence and of Experience and Miss Caroline Newton's Blake Collection", *Princeton University Library Chronicle*, XXIX (1968), 150-155 (details of the exhibition) <BB #696>

**1968 January 9-April 21**

\***Frederick Cummings**, "William Blake 1757-1827", pp. 157-166 of Frederick Cummings, Allen Staley, Robert Rosenblum, *Romantic Art in Britain: Paintings and Drawings 1760-1860* [at] **The Detroit Institute of Arts** 9 January-18 February 1968 [and] **Philadelphia Museum of Art** 14 March-21 April 1968 (Philadelphia, 1968) <BB>

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

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**Morton D. Paley**, *Blake Newsletter*, III, [3] (15 December 1969) (with another)

**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**

**Tate Gallery** exhibition of pages from Clayton-Stamm's [smaller] Blake-Varley Sketchbook (London, 1969)

REVIEW

\***Anon.**, "From William Blake's sketchbook", *Times* [London], 7 August 1969, p. 5 <BB #944>

**1969 December-1970 February**

\***Charles Ryskamp**, *William Blake Engraver: A Descriptive Catalogue of an Exhibition* [in] *Princeton University Library* (Princeton, 1969) <BB>

REVIEWS

**George H. Atkinson**, "William Blake, Engraver, At Princeton", *this week Magazine of the Times 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")
- \***Howard C. Rice, Jr.**, "Lesser Known Examples of Blake's Engraving Skill", *Princeton Alumni Weekly*, LXXIX (**29 September 1970**), 38-44, and in *University: A Princeton Quarterly*, No. 76 (Fall 1970), 12, 26-32 <BB #2515>
- §**Frederic J. Mosher**, *Library Quarterly*, XL, 3 (**July 1970**), 361

### 1969-1976

*William Blake: Catalogue of the Preston Blake Library* (1969) **B.** ... Supplement (1972) <BB> **C.** ... Cumulative Supplement(1976) <BBS>

### REVIEWS

- §**Kenneth Garlick**, *Apollo*, XLII (**1970**), 398
- David Bindman**, *Burlington Magazine*, CXVI, 857 (**August 1974**), 482-483 (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

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**Pierpont Morgan Library, [William Blake:] 21 Watercolors, Illustrations for the Story of *Job* (1970)**

No catalogue is known.

REVIEWS

§**J.R. Mellow**, *New York Times*, **19 July 1970**, Section II, p. 19, col. 1

**Stuart Preston**, "Changing Symbolism: From William Blake to Modern Use Of Near-Abstract Imagery", *New York Times* **8 February 1959** (About the Job watercolours on exhibition at the Morgan Library)

**1970 October 3-December 6**

**Cincinnati Art Museum** exhibition of Books and Prints by William Blake (1970)

Apparently no catalogue was published.

REVIEW &c

§\**Cincinnati Art Museum 1970-71 Program (1970)*  
(announcement of the exhibition)

**1970 December 10**

§**Messrs. Sotheby and Co.** *Catalogue of Printed Books: Comprising Architecture: Campbell's Vitruvius Britannicus, Vol. 1-3, 1715-23; Art: Books by and Relating to William Blake, including The Book of Job, New York, 1935* (London, 1970)

Lots 2-13, 17, 19-22, 24-25, 27-28, 30-33, 53, 60-61 are by or related to Blake.

**1970**

**David Bindman**, *William Blake: Catalogue of the Collection in the Fitzwilliam Museum* (1970) <BB>

REVIEWS

**John Russell**, "Blake for all", *Sunday Times* [London], 7 February 1971 (on the exhibition of 13 January-27 March 1971)

§**Gunter Metken**, *Frankfurter Rundschau*, 3 April 1971, in German <BBS 572>

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, 10 December 1971, pp. 1537-1539 (with 12 others)

\***John Beer**, "Blake at the Fitzwilliam", *Cambridge Review*, XCII (1971), 110-113 <BB #1142>

**Duncan Macmillan**, *Blake Newsletter*, V, 3 (Winter 1971-72), 202-206

§**Morchard Bishop**, *Book Collector*, XXI, 1 (Spring 1972), 133-134

**Robert R. Wark**, *Blake Studies*, IV, 2 (Spring 1972), 160-162 (with another)

§**John E. Grant**, *Philological Quarterly*, LI (July 1972), 643

§**Jacques Lethève**, *Bulletin des bibliothèques de France*, XVII (1972), 942, in French

1970

**Pierpont Morgan Library Exhibition** (1970)

No catalogue is known.

REVIEW

**James R. Mellow**, "William Blake: Put Upon Painter of the Patient Job", *New York Times*, 19 July 1970 <BB>



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**[1970?]**

§ *William Blake Samuel Palmer and the English Visionaries: An Exhibition of the Engravings for William Blake's Master Work The Book of Job* (San Francisco: Thackrey and Robertson [?1970]) 4°, 16 leaves.

**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

**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**), 183-184 (prices and buyers for sales of 29 March, 15 June, 19 October, and 9 November 1971)

**1971 May 21-June 4**

*An Exhibition of English Prints Blake to Sutherland May 21st-June 4th, 1971. Folio Fine Art 6 Stratford Place London WIN 0BH* [1971].

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**

**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 141-172 are *detached* leaves of the Blake-Varley sketchbook, with 20 reproductions.

REVIEWS &c

**Geraldine Keen**, "Sketches of Blake's visions for auction", *Times* [London], 10 May 1971, p. 14

**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>

**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), 183-184 (prices and buyers for sales of 29 March, 15 June, 19 October, and 9 November 1971)

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].*

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The Blakes of G.L. Miller (No. 84-114) are dated 1863 ff.

**1971 October 19**

§**Parke-Bernet Galleries.** *Sale 3246: Fine Books: Modern Illustrated Books: Oriental Miniatures: Illustrated Manuscript Leaves: Illustrated and Fine Books from the Fifteenth to the Nineteenth Centuries Including a Copy of William Blake's Book of Thel: Sporting Books* (N.Y., 1971) 56 pp.

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**), 183-184 (prices and buyers for sales of 19 March, 15 June, 19 October, and 9 November 1971)

**1971 November 19-1972 January 23**

§Marie Cazort Taylor and Tanis Hinchcliffe. **National Gallery of Canada.** *William Blake: A Man Together* (Ottawa, 1971)

**1971 December 8-1972 January 30**

**Geoffrey Keynes,** *William Blake's Water-Colour Designs for the Poems of Thomas Gray* [at the] **Tate Gallery** (1971)The William Blake Trust <BB>

REVIEWS &c.

\***Colin Cross,** "Blake Revealed", *Observer* [London], XII (21 November 1971), 19-23, 25-26 <BBS 445>

**Anon.,** "Blake's illustrations to Gray's Poems", *Times* [London], 24 November 1971, p. 13

**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), 772-773 <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>

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

See **G.E. Bentley, Jr.**, "The Accuracy of the Blake Trust Gray Catalogue", *Blake Newsletter*, VI, 4 (Spring 1973), 95; **Geoffrey Keynes**, "The Blake Trust Gray Catalogue and the Blake trust Facsimiles", *Blake Newsletter*, VII, 3 (Winter 1973-74), 64-66; and **G.E. Bentley, Jr.**, "The Accuracy of the Blake [Trust] Reproductions", *Blake Newsletter*, VIII, 3 (Winter 1974-75), 88-89

**1971**

\**The Blake Collection of Mrs. Landon K. Thorne*. Catalogue by **G.E. Bentley, Jr.** Introduction by **Charles Ryskamp**. The **Pierpont Morgan Library** (N.Y.: The Pierpont Morgan Library, 1971) <BB>

REVIEWS &c

\***G.E. Bentley, Jr.**, "The Thorne Blake Collection at the Pierpont Morgan Library, New York", *Apollo*, XCIV (1971), 416 (notice of the exhibition) <BB #1176>

**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), 642-643

**Robert N. Essick**, *Blake Newsletter*, VI, 1 (Summer 1972), 26-28 (with 2 others)

**D.V. Erdman**, *English Language Notes*, X  
(September 1972), 32 ("a fine catalogue")

**1971**

**Martin Butlin**, *William Blake (1757-1827): A Complete Catalogue of the Works of William Blake in the Tate Gallery* (1971) <BB>

REVIEWS

§**Anon.**, "The Composite Art of Blake", *Times Literary Supplement*, **10 December 1971**, pp. 1537-1539  
(with 12 others)

§**Anon.**, *Times* [London], **February 1968**

**Robert R. Wark**, *Blake Studies*, IV, 2 (**Spring 1972**),  
160-162 (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**

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**Yale University Art Gallery, New Haven, *Blake Illumines Gray*. 16 March-23 April 1972.**

The exhibition is known through a poster and announcement.

REVIEWS &c

§**Marjorie Bruce-Milne**, “‘Lost’ Blake Paintings on View”, *Christian Science Monitor*, **14 January 1972**

§**Anon.** “Blake and Gray.” *Bookseller*, **15 January 1972**

§**Anon.**, “Water-Colors by Blake to Be Shown at Yale”, *New York Times*, **14 March 1972**

§**Fawcus, Arnold**, “William Blake’s Watercolour Designs Illustrating Gray’s Poems--and Mr. Paul Mellon”, *Connoisseur*, CLXXIX, 1719 (**January 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**

§*English Drawings and Watercolors 1550-1850 in the Collection of Mr. and Mrs. Paul Mellon*. Catalogue by John Baskett and Dudley Snelgrove, Foreword by Charles Ryskamp, Introduction by Graham Reynolds. [Exhibition at the] **Pierpont Morgan Library**, New York, 13 April-28 July 1972

The six Blakes, lots 74-79, include “Tiriell Supporting Myratana”, three watercolours for Gray, and “Prone on the Lowly Grave” for Blair’s *Grave*.

**1972 May 16**

**Sotheby 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**

§**Sotheby and Co.**, *Catalogue of English Illustrated Books of the 19th and 20th Century* (London, 1972) <Grolier Club>

“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**

**Roger R. Easson** and **Robert N. Essick**, *William Blake: Book Illustrator: A Bibliography and Catalogue of the*



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*Commercial Engravings*, Volume I (1972) <BB #709>, Vol. II (1979) <BBS>

See R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX (2006), 181-182, for "Appendix: New Information about Blake's Engravings".

REVIEWS

Volume I

§**Anon.**, *Times Literary Supplement*, **16 February 1973**, p. 189

§**Douglas Cooper**, *Books & Bookmen*, XVIII (August 1973), 40-42

**Deirdre Toomey**, *Blake Newsletter*, VII, 1 (Summer 1973), 19

**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-164 (with 5 others)  
("remarkably full bibliographical descriptions")

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1980* (1981), 74-75

**1973 June 18-19**

§**Sotheby and Co.**, *Catalogue of English Illustrated Books of the 19th and 20th Centuries* (London, 1973) <Grolier Club>

Including "an extensive collection of books illustrated or engraved by William Blake, including publications of the Trianon Press".

**1973 November 20-December 18**

**Fitzwilliam Museum**, §*William Blake Exhibition*. 20 November-18 December 1973 (Cambridge, 1973)

The exhibition is known only through a poster.

**1974 July 25**

§**Sotheby and Co.**, *Catalogue of Printed Books* (London, 1974) <Grolier Club>

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; Städelsches Kunsinstitut 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 Galerei 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

§**Peter Engel**, "Hauptthema Kunst um 1800", *Augsburger Allgemeine*, **21 January 1975** <BBS 462>

§**Anon.**, "Blake-werke im Städel", *Offenbach-Post* [Offenbach/Main], **29 January 1975** <BBS 342>

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- §Anon., “Frankfurter Städel zeigt Blake-Werke”, *Main-Echo* [Aschaffenburg], **29 January 1975** <BBS 345>
- §Anon., “Der Städel-Museum zeigt Blake-Werke”, *Giessner Anzeiger*, **30 January 1975** <BBS 345>
- §Anon., “Frankfurter Städel zeigt Blake-Werke”, *Frankfurter Rundschau*, **30 January 1975** <BBS 345>
- §Anon., “Städel zeit Blake-Werke”, *Frankfurter Abendpost-nachtausgabe*, **3 February 1975** <BBS 349>
- §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
- §[S.N.D.], “William Blake in Hamburg”, *Waiblinger Kreiszeitung*, **5 March 1975**; §*Nürtinger Zeitung*, **5 March 1975**; §*Kornwestheimer Zeitung* [Kornwestheim], **5 March 1975**; §*Kreisnachrichten* [Cawl], **5 March 1975**; §*Heidenheimer Neue Presse*, **5 March 1975**; §*Leonberger Kreiszeitung*, **5 March 1975**; §*Nord-Stuttgarter Rundschau* [Stuttgart-Zuffenhausen], **5 March 1975**; §*Fellbacher Zeitung*, **5 March 1975** <BBS 446-7>
- §T[heodor] H[ans] F[lemming], “Das Lebenswerk eines Visionärs”, *Die Welt* [Hamburg], **6 March 1975** <BBS 472>

- §**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>
- §**Georg Syamken**, “William Blake 1757-1827”, *Berichte und Dokumente* (published by the senat der Freien und Hansestadt Hamburg, Staatliche Bressestelle) [Hamburg], No. 438 (**6 March 1975**) <BBS 653>
- §**Anon.**, “Blake-Ausstellung in Hamburg”, *Frankfurter Abendpost Nachtausgabe*, **7 March 1975** <BBS 340>
- §**H[ans] F[lemming]**, “Untwergs zwischen Himmel und Hölle”, *Die Welt* [Hamburg], **7 March 1975** <BBS 472>
- §**Karla Eckert**, “Erfindungskraft auf Kleinstformat”, *Iserlohner Kreisanzeiger*, **7 March 1975**; §“Zwischen Schrecken und Lieblichkeit”, *Neue Westfälische* [Bielefeld], **7 March 1975**; §“Hamburg gibt William Blake schon die zweite Chance”, *Heilbonner Stimme* [Heilbronner/Neckar], **7 March 1975**; §“Erfindungskraft auf kleinsten Format”, *Lübecker Nachrichten*, **7 March 1975**; §*Flensburger Tageblatt*, **7 March 1975**; §*Badische Neueste Nachrichten*, **7 March 1975**; §*Giessener Allgemeine*, **8 March 1975**; “Imagination ist meine Welt”, §*Esslinger-Zeitung*, **7-8 March 1975**; *Cannstatter Zeitung* [Stuttgart-Bad Cannstatt], **7-8 March**

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- 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 kleinsten Format”, *Stader Tagenblatt*, **8 March 1975**; §”Vorliebe fürs kleine Format”, *Südkurier* [Konstanz], **10 March 1975**; §“Blake ging aufs Ganze”, *Schwäbische 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>
- §**Rolf Gaska**, “Weltenwurf in Bildern”, *Kieler Nachrichten*, **8 March 1975** <BBS 483>
- §**Paul Theodor Hoffmann**, “Die Beschwörung von Himmel und Holle”, *Hamburger Abendblatt*, **8 March 1975** <BBS 512>

- § **Andreas Rossmann**, “Dichtermaler, 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>
- § **Hans-Eberhard Lex**, “Der Seltsame Maler aus Soho”, *Frankfurter Neue Presse*, **11 March 1975** <BBS 550>
- § **Detlef Wolf**, “Visionen eines exzentrischen Charakters”, *Mannheimer Morgen*, **11 March 1975**; *Heidelberger Tageblatt*, **11 March 1975** <BBS 683>
- § **Doris Schmidt**, “William Blake–Satan und Adam”, *Süddeutsche Zeitung* [Munich], **15/16 March 1975** <BBS 634>
- § **Petra Kipphoff**, “Das Kosmische und das Komische. Zu einer Ausstellung in der Hamburger Kunsthalle”, *Die Zeit* [Hamburg], **21 March 1975** <BBS 536>
- § **George M. Gallweit**, “Nahezu unbekannt: William Blake”, *Schleswig-Holsteinische Landeszeitung*, **22 March 1975** <BBS 482>
- § **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>

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- §**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>
- §**Ursula Langpohl**, tr., “William Blake–Dichter, Drucker, Prophet”, Hectograph published by the Hamburger Kunsthalle <BBS 544>
- §**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>

- §**Georg Syamken**, “Dämonen zwischen Buckdeckeln”,  
*Westermanns Monatshefte*, **April 1975** <BBS 652>
- §**Anon.**, “Blake-Ausstellung im Städel”, *Saarbrücker  
Zeitung*, **3 May 1975** <BBS 340>
- §**Anon.**, *Die Welt* [Hamburg], **5 May 1975** <BBS 339>
- §**Anon.**, “Ausstellungen”, *Mannheimer Morgen*, **5 May  
1975** <BBS 339>
- §**Anon.**, “Blake-Ausstellung Kommt ins Städel”,  
*Frankfurter Rundschau*, **5 May 1975** <BBS 340>
- §**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>
- §**J. Sch.**, “Letzte Folge ‘Kunst um 1800’”,  
*Braunschweiger Zeitung*, **10 May 1975** <BBS  
633>
- §**Anon.**, “William Blake im Städel”, *Frankfurter  
Allgemeine Zeitung*, **14 May 1975** <BBS 351>
- §**S.Z.**, “Unschuld und Erfahrung”, *Frankfurter  
Abendpost-Nachtausgabe*, **15 May 1975** <BBS  
695>
- §**Anon.**, “Die Erfahrungen eines Geistersehers”,  
*Frankfurter Neue Press*, **15-16 May 1975** <BBS  
344>
- §**Anon.**, “Blake-Ausstellung jetzt in Frankfurt”,  
*Offenbach-Post* [Offenbach/Main], **16 May 1975**  
<BBS 340>
- §**roh**, “Hoffmannschimmer”, *Frankfurter Allgemeine  
Zeitung*, **16 May 1975** <BBS 497>



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- §**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>
- §**lh**, “Eine phantastische Blüte aus dem trockenen England”, *Frankfurter Rundschau*, **17 May 1975** <BBS 497>
- §**Günther Vogt**, “Ein Urahn der Malenden Rebellen”, *Frankfurter Allgemeine Nachtausgabe*, **17 May 1975** <BBS 670>
- §**Herbert H. Wagner**, “Ein Visionär und Gedankenkünstler”, *Giessener Anzeiger*, **17 May 1975** <BBS 670>
- §**Anon.**, “Mit 225 Katalognummern”, *Wetzlarer Neue Zeitung*, **20 May 1975** <BBS 347>
- §**Alberto Arbesino**, “Le Grande Mostre in Germania: Blake e Schiele”, *Corriere della Sera*, **22 maggio 1975**, in Italian <BBS 354>
- §**Anon.**, “Phantastische Malerei”, *Fuldaer Zeitung*, **23 May 1975** <BBS 348>
- §**Doris M. Trauth**, “Phantastische Blüte aus dem trockenen England”, *Die Rheinpfalz*, **24 May 1975** <BBS 663>
- §**A.G.**, “Wirklichkeit aus der Eingebung”, *Allgemeine Zeitung* [Mainz], **25 May 1975** <BBS 481>
- §**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**; §“Inszenierte Widersprüche: William Blake”, pp. 45-71 of *Künstler, Kunsthistoriker, Museen: Beiträge zu einer kritischen Kunstgeschichte*, ed. Heinrich Klotz (Lucern and Frankfurt am Main, **1979**) §“Bucher Report”, Vol. **6**
- §**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>
- §**Andreas Rossmann**, “Auf dem Suren eines Utopisten”, *Mannheimer Morgen*, **20 June 1975** <BBS 627>
- §**Anon.**, “Um die Einheit von Vernunft und Religion in der Kunst”, *Presseinformation des Press- und Informationsamts* [Frankfurt, Sonderner], 2 zum 16. Evangelischen Kirchentag [**June 1975**] <BBS 349>
- §**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>

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- §**Anon.**, *Off Duty* [European Edition], **July 1975**, in English <BBS 338>
- §**Ute B. Fröhlich**, "William Blake – zwischen Mythes 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**
- §**Diether Rudloff**, "William Blake – ein Maler als 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>
- §**T[heodor] H[ans] F[lemming]**, *Weltkunst*, XLV (**1975**), 426-427 <BBS 472>
- §**Christian Lenz**, "Blake im Stadel. Ergebnisse der Ausserstellung", *Zeitung-Kunst und Museen in Frankfurt am Main*, No. 3 (**1975**) <BBS 548>
- §**Peter Sager**, *Buch und Bibliothek*, No. 3 (**1976**), 193-193 <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**

§**Samuel T. Freeman and Co.** *From the Libraries of the late Harold H. Kynett, Francis L. Randolph, Lewis Heizmann (of Reading, Pa.) and Other Estates and Accounts: First Editions, Rebecca Gratz, Lord Byron and William Blake Material* (Philadelphia, 1975)

**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

**Richard Ames**, “Blake exhibit creative, restrained and scholarly”, *Santa Barbara News*, **28 February 1976** <BBS 336>

§**Beverley Jackson**, “Thoughts about Blake”, *Santa Barbara News-Press*, **9 March 1976**

§**Barbara Maria Stafford**, *Art Quarterly*, NS II (Winter 1979), 118-122 (with 4 others)

**Robert R. Wark**, “Facets of William Blake: Demand Several Shows”, *Los Angeles Times*, **21 March 1976**, p. 88 <BBS 672>

**1976 March 2-5**

*Catalogue* [of the University of California (Santa Barbara) Art Galleries exhibition for the Blake conference 2-5 March 1976]

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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 Drouot**, *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 Volksblatt*, **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”) <BBS 470>

**1976**

**Victoria & Albert Museum** Blake exhibition (London, 1976)  
There was apparently no catalogue of the exhibition.

REVIEW &c

\***Arnold Fawcus**, “Blake’s Job”, *Illustrated London News*, CCLXIV (**December 1976**), 63, 65-67 (about the exhibition at the Victoria & Albert and the “astonishingly accurate”, “almost perfect” three-volume facsimile of *Job* to be published by [his] Trianon Press “next year”) <BBS 469>

**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**

**Anon.**, “Art. William Blake Show. Books of William Blake Displayed at Adelphi”, *New York Times*, **26 April 1977**

**David L. Shirey**, “Art: Ideas Revealed Through Swirls”, *New York Times*, **15 May 1977**

\***Ruth Fine**, *Blake*, XI, 2 (**Fall 1977**), 112-114

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**1977 October 26-28**

§**Sotheby Parke Bernet and Co.**, *Catalogue of Illustrated Books of the 19th and 20th Centuries* (N.Y., 1977) <Grolier Club>

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**

**G.E. Bentley, Jr.** *Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript and Reprints thereof, Reproductions of his Designs, Books with his Engravings, Catalogues, Books he owned, and Scholarly and Critical Works about him* (Oxford: At the Clarendon Press, 1977) <BB> **B.** ... *New Preface and Post Script by G.E. Bentley, Jr. 2000. Facsimile of the Original 1977 Edition Published by Oxford University Press* (Mansfield Centre, Ct 065320: Published by Arrangement with Oxford University Press by Martino Publishing, 2000) 8°, xxxvii, 1117 pp.; ISBN: 157898243X

See G.E. Bentley, Jr., "A Supplement to BLAKE BOOKS", *Blake*, XI, 3 (Winter 1977-1978), 136-177.

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]).

See *Blake Books Supplement* (1995).

REVIEWS

- Brian Alderson**, *Times* [London], **1 September 1977**
- Joseph Anthony Wittreich, Jr.**, *Wordsworth Circle*, IX  
(**September 1978**), 290-292 <BBS 367>  
For a response, see **G.E. Bentley, Jr.**, "The  
Disconcerting Riches of *Blake Books*", *Wordsworth  
Circle*, X (**1979**), 126-128
- 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-  
199 (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**), 347-349 ("indispensable")
- Ronald Paulson**, *Georgia Review*, XXXII, 1 (**Summer  
1978**), 435-443 (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**), 200-201
- Morton D. Paley**, *Papers of the Bibliographical Society  
of America*, LXXII (**1978**), 396-400 ("an especially  
valuable reference tool")
- Jeffrey Stern**, *Book Auction Records Quarterly* (**1979**),  
5 ("a remarkable achievement")
- Stuart Curran**, *Modern Language Review*, LXXV, 2  
(**April 1980**), 367-370



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**Max F. Schulz**, *Eighteenth Century ... Bibliography*, NS 3 for 1977 (1981), 170-171 ("here is God's plenty for the most insatiable Blakean")

**John E. Grant**, "Review Article: Who Shall Bind the Infinite and Arrange It in Libraries? *William Blake's Writings and Blake Books*", *Philological Quarterly*, LXI (Summer 1982), 377-304 (with another)

**Michael Gassenmeier**, *Anglia*, CII (1984), 248-259 (with another)

**1977<sup>832</sup>**

**Bernard Quaritch**, *No. 979 English Literature Printed After 1700 and Associated Items* (London, 1977) <Huntington>

- 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 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 A<sub>4</sub> is occupied by 15 lines of Errata. In the second edition this leaf is blank and the errata, with

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<sup>832</sup> The airmail copy to the Huntington bears the date-stamp of arrival on "DEC 19 1977".

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>

**Anon.**, "Blake", *Hampstead & Highgate Express*, **3 March 1978** <BBS 340>

**\*D.M.**, "Blake's best at the Tate", *Arts Antiques*, **4 March 1978**, p. 18 <BBS 556>

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- \***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”, *Press and Journal* [Aberdeen], **6 March 1978** (first paragraph of the press-release) <BBS 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>
- \***Anon.**, “Event of the Day”, *What’s On In London*, **9 March 1978** <BBS 344>
- 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>

- Anon.**, “Art”, *Guardian*, **11 March 1978** <BBS 339>
- \***Terence Mullaly**, “William Blake burning bright”, *Daily Telegraph* [London], **11 March 1978** <BBS 581>
- \***Edward Mullins**, “The Visions of William Blake”, *Telegraph Sunday Magazine* [London], No. 75 (**26 March 1978**), 36-42 <BBS 581>
- Michael Shepherd**, “Visions of Blake”, *Sunday Telegraph* [London], **12 March 1978** <BBS 637>
- \***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)
- \***David Piper**, “The Spirit of William Blake”, *Financial Times*, **14 March 1978** <BBS 606>
- Anon.**, “Blake Loans from the States”, *American*, **17 March 1978** <BBS 341>
- \***Michael Shepherd**, “Still burning bright”, *What’s On In London*, **17 March 1978** <BBS 637>
- \***Caroline Tisdall**, “Beyond the senses: Caroline Tisdall considers the major Blake exhibition at the Tate Gallery”, *Guardian Weekly*, **19 March 1978** <BBS 661>
- Grahame D. Phillips**, “Unrevealing view of Blake”, *Guardian Weekly*, **16 April 1978** <BBS 603>
- \***Andrew MacKenzie**, “Art on Show by Andrew MacKenzie: Emigrant art works return to London”, *Morning Telegraph* [Sheffield], **20 March 1978** <BBS 556>
- \***Pauline Hunt**, “Tyger at the Tate”, *Cambridge Evening News*, **22 March 1978** <BBS 517>

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- \***Theo**, “Nuclear Tonic”, *News Letter* [Belfast], **22 March 1978** <BBS 659>
- \***Denis Thomas**, “Lines by Blake”, *Listener*, **22 March 1978** <BBS 659>
- Tom Phillips**, “The heraldry of heaven and hell”, *Times Literary Supplement*, **24 March 1978**, p. 349 (an idiosyncratic account) <BBS 604>
- John Spurling**, “Corners of Paradise: William Blake Tate Gallery”, *New Statesman*, XCV (**24 March 1978**), 408-409 <BBS 645>
- \***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** <BBS 357>
- §\***Bernard Levin**, “Ecstasy indeed in Blake's blinding light.” *Times* [London], **4 April 1978**, p. 14
- 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>

- \***Robert Hughes**, “The Gentle Seer of Felpham: London’s Blake Retrospective”, *Time*, CXI (10 April 1978), 48 50 <BBS 516>
- \***Frank Davis**, “Who’s afraid of William Blake? Frank Davis sees the Tate Gallery’s major exhibition”, *Arts & Antiques*, 15 April 1978, pp. 10-11 <BBS 449>
- John Griffiths**, “Blake assessed”, *Tablet*, 15 April 1978 <BBS 495>
- \***Arthur Moyse**, “Fie to You, Sir”, *Freedom*, 29 April 1978, pp. 12-13 (caviar for the masses) <BBS 580>
- Theodore Crombie**, “Round the Galleries: Things in Heaven and Earth”, *Apollo* (April 1978) <BBS 445>
- \***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>
- Edda Schmitt**, “Kosmische Geister in Wasserfarben: Unheimliche Begegnung vor 200 Jahren – Tate Gallery zeigt William Blake”, *Frankfurter Neue Press*, 6 May 1978, in German
- Karl-Heinz Bohrer**, “Geometrie des schrecklichen Ausdrucks: William Blakes gezeichnete Visionen – Eine Ausstellung der Londoner Tate Gallery”, *Frankfurter Allgemeine Zeitung*, 16 May 1978, p. 24, in German
- \***William Vaughan**, “The Arts in Europe. Great Britain. William Blake”, *Connoisseur*, CXCVIII (May 1978) <BBS 668>

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- Anon.**, “Blake at the Tate Gallery”, *Book Collector*, XXVII (1978), 159-160, 163-164, 167-168 (the exhibition is “a triumph” [p. 167]) <BBS 340>
- Ruth E. Fine**, “Blake at the Tate”, *Blake*, XII, 1 (Summer 1978), 42-55 <BBS 384>
- Gwen Stone**, “William Blake: A Retrospective Exhibition at the Tate”, *Visual Dialog*, IV, 1 (Fall 1978)
- David Bindman** (bis), “William Blake – an exhibition and a Book”, *Burlington Magazine*, CXX (1978), 418-421 (with another) <BBS 374>
- §**Fenella Crichton**, *Pantheon*, XXXVI (1978), 284
- §**Theodore Crombie**, *Apollo*, CVII (1978), 329
- §**Vivien Lowenstein**, *Arts Review*, XXX (1978), 151-152
- §**Christopher Neve**, *Country Life*, CLXIII (1978), 902-903
- §**Ronald Paulson**, *Georgia Review*, XXXII (1978), 435-443 (with 7 others)
- Martin Butlin**, “Thoughts on the 1978 Tate Gallery Exhibition”, *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>
- §**Anne K. Mellor**, *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

**Robert R. Wark.**, "Prints by Blake", *Huntington Calendar: An Informal Account of Happenings in the Library, Art Gallery, Botanic Gardens* **May-June 1978**, pp. 2-3 <BBS 672>

**1978 October 19-November 10**

**G. Inqli 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**<sup>833</sup>

**Bernard Quaritch**, *No. 985 English Literature from 1700 Including Some Autograph Letters* (London, 1978) <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

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<sup>833</sup> Huntington date-stamp "MAY 16 1978".



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- 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**

§**Diana L. Johnson**. "William Blake (1757-1827)." *Fantastic Illustration and Design in Britain, 1850-1930*. [Catalogue for an exhibition] ... *March 29-May 13, 1979 at Museum of Art, Rhode Island School of Design etc.* (Providence: Rhode Island, 1979) Pp. 49-50.

**1979 June 13**

**Christie sale** <BBS 123>

*Songs* (D) sold for £70,000.

REVIEW

**Anon.**, "Blake Book Fetches A Record \$140,000", *New York Times*, **14 June 1979** <BBS 340>

**[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 [1979<sup>834</sup>].

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**

§**Woodspurge Books [Edwin C. Epps, Jr.]** Special List 79-  
2: *William Blake – A Supplement to Catalogue One*.  
(November 1979) 3 pages

**1979**

**Pierpont Morgan Library** Blake exhibition (1979)

No catalogue is known.

REVIEW

§**John Ashbery**, "Blake and the Fuseli Circle", pp. 71-  
73 of *Reported Sightings: Art Chronicles, 1957-  
1987*, ed. David Bergman (N.Y., **1989**) (reprint of

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<sup>834</sup> 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).

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a review [1979] of the exhibitions of Blake at the Pierpont Morgan Library and of the "Fuseli Circle in Rome" at Yale) <BBS 354>

**1980 August 8-October 2**

[**Andrew Bogle.**] *William Blake: ILLUSTRATIONS OF THE BOOK OF JOB; Henry Fuseli, THE THREE WITCHES OF MACBETH and Associated Works.* [Exhibition at the] **Auckland City Art Gallery August 8-October 2 1980** ([Auckland: Auckland City Art Gallery, 1980])

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" [Butlin #120A]  
108 "Searching Among the Dead on a Battlefield"  
[Butlin #197A]

### 1980

§*From Blake to Miró: Fine Prints by 19th & 20th Century European and British Masters* (London: **William Weston Gallery**, [1980]) Weston Catalogue No. 3 44 pp.

The catalogue includes prices.

### [1981?] February 11-March 25

\***Andrew Bogle**. *William Blake: ILLUSTRATIONS OF THE BOOK OF JOB* [Exhibition at the] **National Art Gallery**, 11 February-25 March [?1981] ([Wellington, New Zealand: National Art Gallery, (?1981)]

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

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§**Estate Book Sales** [catalogue of] *William Blake*.  
(September 1981) 5 pp.  
Secondary materials.

**1981**

**Martin Butlin**, *The Paintings and Drawings of William Blake*  
(1981) <BBS>

See **Butlin**, "Paintings and Drawings of William Blake  
(1981): Some Minor Additions", *Blake*, XVII, 4 (Spring  
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

§**Eric Shanes**, *Turner Studies*, I (1981), 45-47

\***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)
- §**Jean H. Hagstrum**, *Modern Philology*, LXXIX, 4 (**May 1982**), 445-451
- §**Morris Eaves**, *Studies in Romanticism*, XXV, 1 (**Spring 1982**), 147-154
- \***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
- §**Jerrold Ziff**, *Art Bulletin*, LXIV, 4 (**December 1982**), 673-675
- §**David Brown**, *Art International*, XXV (1982), 111-112
- §**Michael Ferber**, *Yale Review*, LXXI, 2 (1982), ix-xiii
- §**Kenneth Garlick**, *Notes and Queries*, NS XXIX (1982), 451-454
- §**John Hayes**, *Journal of the Royal Society of Arts*, CXXX (1982), 594-595
- §**Peter Quennell**, *Apollo*, CXV (1982), 295
- §**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-109 (with 2 others)
- §**David Bindman**, *Burlington Magazine*, CXXV, 963 (**June 1983**), 370-371
- §**Jonathan Wordsworth**, *Review of English Studies*, XXXV (1984), 92-95
- §**Morris Eaves**, *Studies in Romanticism*, XXV, 1 (**Spring 1986**), 147-154

1982 January 27-March 28



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**\*Götz Czymmek**, *Druckgraphik von William Blake aus der Sammlung Neuerberg Ausstellung in der Graphischen Sammlung des Wallraf-Richartz-Museum vom 27. Januar bis. 28. März 1982* (Cologne, 1982) In German <BBS298>

It includes prints from *Songs of Innocence* (Y).

REVIEW

**Anon.**, “Ausstellungen Im Studiensaal der Graphischen Sammlung 27. Januar bis 28. März 1982 Druckgraphik von William Blake aus der Sammlung Neuerburg”, *Museum der Stadt Köln* Januar bis June 1982 [**December 1981**] (the Blakes are *Innocence* [Y] and *Job*), in German <BBS 339-340>

**1982 February 5-March 28**

*William Blake to David Hockney: a private collection of British Prints* [exhibited at the] *Ashmolean Museum (1982)* <BBS>

REVIEW

§**Celina Fox**, *Times Literary Supplement*, **26 February 1982**, p. 215

**1982 September 15-1983 February 15**

**\*David Bindman**, *William Blake His Art and Times* [Catalogue of an exhibition at] **The Yale Center for British Art** [15 September-14 November 1982, and at] **The Art Gallery of Ontario** [3 December 1982-15 February 1982] (London, New Haven, Toronto, 1982) **B.** §(London, 1988) <BBS>

REVIEWS, &c

**David Bindman**, “Yale/Toronto exhibition”, *Blake*, XIV, 2 (Fall 1980), 108 (proposed for 1982-83) <BBS 390>

**Tracie Rozhon**, "Search Reveals 'Missing' Print by Blake", *New York Times*, **26 September 1982** ("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>

**K[aren] M[ulhallen]**, “Blake: His Art and Times”, *Canadian Forum*, LXII, 723 (September 1982), 42 <BBS 580>

\***John Russell**, “Compelling Images Are Blake’s Hallmark”, *New York Times*, **3 October 1982**, p. H27 <BBS 629>

§**Kenneth Baker**, *Boston Phoenix*, **28 October 1982** <BBS 359>



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- \***I.N.**, “Pursuing the Fiery Vision of William Blake – Artist, Poet, Radical Romantic – in a Radiant New Show”, *Vogue*, **October 1982**, p. 82 <BBS 582>
- §**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**
- \***David Hume**, “Poet, prophet, artist, mystic: AGO exhibition offers rare glimpse into the mind of William Blake”, *Toronto Star*, **4 December 1982**, p. F5 <BBS 516>
- \***John Bentley Mays**, “The Vision of Blake: brilliant, disturbing: William Blake – social revolutionary, working man, poet, painter, eccentric, Christian visionary, ‘a man perfect in his way, and beautifully unfit for walking in the way of any other man’ – meets the public today in a glorious exhibition of his tempera watercolors and engravings at the Art Gallery of Ontario”, *Globe and Mail* [Toronto], **4 December 1982**, p. E1 <BBS 566>
- §**Gillian MacKay**, *Maclean’s*, **13 December 1982**, p. 52
- \***Anthony Bannon**, “Blake’s Genius Burns Bright: once-in-a-lifetime exhibition in Toronto”, *Buffalo News*, **19 December 1982** <BBS 360>
- \***Katharine A. Lochnan**, “The Art of William Blake Comes to Toronto”, *The Gallery: a Publication of the Art Gallery of Ontario*, IV, 10 (**December**

- 1982), 1 (background of the exhibition) <BBS 553>
- §\***Karen Mulhallen**, *Canadian Forum*, LXII, No. 723 (December 1982-January 1983), 33-34
- Morton D. Paley**, "Toronto and Yale: William Blake: His Art and Times", *Burlington Magazine*, CXXIV, 957 (December 1982), 789-791 ("a Storehouse of Intellectual Riches") <BBS 598>
- 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), 226-232 <BBS>
- W. L. Pressly**, "The Art of William Blake", *Art Journal*, XLIII 1 (Spring 1983), 77-80 <BBS 609>
- §**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), 478-481 (with others)

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- \***Richard V. Lee**, M.D., "The Generalist: A Jaundiced View. XXVI. A Message from Mister William Blake", *American Journal of Medicine*, LXXV (1983), 902-904 (the Blake exhibition at Toronto should prove "a revelation" particularly for "Contemporary medicine"; "it will be wise for physicians to keep Blake in mind" <BBS 547>
- \***Carter Ratcliff**, "William Blake", *Print Collector's Newsletter*, XIII (1983), 209-211 <BBS 618>
- G. E. Bentley, Jr.**, "Blake in Glory", *University of Toronto Quarterly*, LIV, 3 (Spring 1985), 297-299
- Martin Butlin**, *Blake*, XXII (1988-89), 105-110
- §**David Fuller**, *British Journal for Eighteenth-Century Studies* for 1982, pp. 207-208

**1982 October 3-31**

**Fogg Museum of Art, Harvard University.** Blake exhibition

No catalogue of the exhibition is known.

REVIEW &c.

**John Russell**, "Compelling Images Are Blake's Hallmark", *New York Times*, **3 October 1982**, p. H27 (review of the exhibition at the Yale Center for British Art. The Fogg Art Museum exhibition 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.

**John Russell**, "Compelling Images Are Blake's  
Hallmark", *New York Times*, **3 October 1982**, p.  
H27 (review of the exhibition at the Yale Center  
for British Art. The Fogg exhibition "coincides  
with a show of Blake's illustrated books at the  
Widener Library")

**1982 October 7**

§**Swann Galleries**, *Art & Architecture: American Art,  
Oriental Art, Ceramics, Jewellery, William Blake, Furniture,  
Antiquities, Topography, etc.* (N.Y., 1982)

**1982**

\***T[iit] Kodar**, *William Blake Books in Scott Rare Books  
Special Collections [of York University]*. A New Edition  
(Toronto: The Author and Printer T. Kodar, 1982) 4°, 23  
unnumbered mimeographed pages, no ISBN

The only original work is Blair's *Grave* (1808).

**1983 March 15-April 17**

**Joseph Viscomi**, *Prints by William Blake and His Followers*  
[at the] **Herbert E Johnson Museum of Art, Cornell  
University** (1983) <BBS>

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>

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REVIEWS &c, in Italian unless otherwise noted

- §\***Helen Duffy**, “Un visionaire: William Blake”, tr. Carbon, *Vie des Arts*, XXVII, 110 (**Mars-Mai 1983**), 62-63 In French <BBS 457>
- Martin Butlin**, *Blake*, XVII, 4 (**Spring 1984**), in English
- §**Francesco Desiderio**, “La mostra dei dipinti di Blake un success per la Casa di Dante”, *Il Tempo d’Abruzzo*, **5 Settembre 1983** <BBS 452>
- §**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 Gazzetta*, **9 settembre 1983**, p. 6 <BBS 343>
- §**Anon.**, “Il ‘Dante’ di Blake in mostra a pescare: Stasera l’Inaugurazione al de Cecco: Saranno presenti Gaspari, Rognoni, Spadaccini, Casalini e 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>
- §**Leone Piccioni**, “Quando Ungaretti si misurò con quel ‘visionario’: Sessanta Composizioni, in un Lungo Lavoro di Traduzione dal 1930 al 1965”, *Il Tempo*, XL, 247 (**10 Settembre 1983**) <BBS 605>
- §**Franco Simongini**, “Vedera nelle cose il riflesso delle idee transcendenti: Rabbia e Candore nell’Esistenza di un Rivoluzionario che amava Michaelangelo”, *Il Tempo*, XI, 247 (**10 Settembre 1983**), 3 <BBS 639>
- §**Francesco Desiderio**, “Il Bene e il Male nelle tele di William Blake: Folla di Visitatori alla Mostra della Illustrazioni Dantesche al Castello de’ Passeri”, *Il Tempo*, **12 Settembre 1983** <BBS 451>
- §\***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>

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- §**Gabriele Di Cesare**, “La ‘casa di Dante’ e una mostra di Blake: Benemerite iniziative dei prof. Corrado Gizzi”, *Abruzzo: Amata Terra Nostra*, **Settembre 1983** <BBS 452>
- §\***Liana Bartolon**, “William ‘Blake, il grande visionario che ha interpretate Dante”, *Gazia*, No. 2223 (**2 October 1983**), 23 <BBS 360, 423 (spelled “Bertolon”)>
- §**Renato Sigismondi**, “Riflessioni filosofiche sul pensiero di William Blake”, *Abruzziopress*, **3 October 1983** <BBS 639>
- §**Leo Strozzi**, “Quel Blake rivoluzionario: Una Mostra Dantesca al Castello Gizzi”, *Pescara*, **28 Settembre-4 Ottobre 1983** <BBS 648>
- §\***Flamino Gualdoni**, “William Blake: Il Dante del ‘maledetto””, *Il Giorno* [Milano], XXVIII, 41 (**14 ottobre 1983**) <BBS 496>
- §\***Anon.**, “Un angelo all’Inferno Grandi mostre | ‘Blake e Dante””, *Il Messaggero*, **15 ottobre 1983**, pp. 4-5 <BBS 339>
- §\***Anon.**, “La ‘Divine Commedia’ nell’illustrazioni di William Blake: Una Mostra di Acquerelli al Castello Gizzi di Torre dei Passeri”, *L’Osservatore Romano*, **20 ottobre 1983**, p. 2 <BBS 343>
- §**Anon.**, “Castel Gizzi e Tate Gallery un gemellaggio 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 cambiarsi e il contenuto”, *L’Unita*, **22 Ottobre 1983** <BBS 356>
- §**Francesco Desiderio**, “Miglia di visatatori al Castello Gizzi per ammirare le opere di William Blake: Verso la Chiusura l’Eccezionale Rassegna alla Casa di Dante”, *Cronaca di Pessaro*, **27 ottobre 1983** <BBS 452>
- §\***Anon.**, “William Blake poeta dell’immaginario interprete della pittura fantastica: Una delle piú complesse e rappresentative personalità della pittura inglese”, *Gazetta*, **28 ottobre 1983** <BBS 352>
- §\***G. Barberi Squarotti**, “Ma non si può mettere Dante in soffita: Doppo tante riserve e le polemiche degli Anni Sessanta che lo consideravano una ‘lettura inutile’, il poeta della ‘Commedia’ ora é riscoperto, Ecco come e perchè”, *Stampa*, **29 ottobre 1983** <BBS 645>
- §**D.D.G.**, “A Torre de’ Passeri il ‘Dante’ di Blake”, *Marsica Domani*, VII, 11 (**31 October 1983**) <BBS 481>
- §**Anon.**, “Attivita della casa i ‘Dante: A Torre de Passeri”, *l’araldo abruzzese* [**?October 1983**] <BBS 339>
- §\***Anon.**, “Blake e Dante (Intervista con Fortunato Bellonzi)”, *Oggi e Domani*, XI, 10 (**ottobre 1983**) <BBS 341>



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- §**Francesco Desiderio**, “Mostra ‘Blake e Dante’”,  
*Abruzzo Oggi*, VI, 31 (ottobre 1983) <BBS 452>
- §**Anna Ventura**, “Un poeta – una poesia: Corrado Gizzi: Rappresentante di un’epoca storica e letteraria, scrittore di elevato impegno culturale”,  
*Marsica Domani*, VII, 11 (31 Ottobre 1983)  
<BBS 668>
- §**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 ventimilia visitatori: Blake e Dante” (pp. 42-51 [sic])
- 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>
- §\***Luciano Luisi**, “William Blake il visionario: Una mostra di incisioni per la ‘Divina Commedia’ ripropone la singolare figura dell’artista inglese”, *Il Gazzettino di Venezia*, **25 novembre 1983** <BBS 555>
- §\***Luciano Luisi**, “William Blake: Una lectura dantis visionaria e immaginative”, *il Carabiniere*, XXXVI, 11 (**November 1983**) <BBS 555>
- §\***Anon.**, “William Blake nella casa di Dante col casteli Gizzi”, *Pescara economica*, IV (**1983**), 291 <BBS 352>
- §**Martin Butlin**, *Blake*, XVII, 4 (**Spring 1984**), 160-161 <BBS 396>

1983



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**David Bindman**, *The Shadow of the Guillotine: Britain and the French Revolution*. With Contributions by Aileen Dawson and Mark Jones. (London: **British Museum**, 1989) <BBS 374>

Blake is dealt with in **Bindman**, "William Blake and the Revolution" (pp. 170-173, No. 160-164) 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

§**Linda Colley**, *London Review of Books*, **22 June 1989**, pp. 12-13

§**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), 495-497

§**Lionel Lamburne**, *Apollo*, CXXX (1989), 50-51

§**Barry Venning**, *Turner Studies*, IX, 2 (1989), 53-54

§**Marcus Wood**, *Print Quarterly*, VI (1989), 339-341

**1983**

\***Robert N. Essick**. *The Separate Plates of William Blake: A Catalogue* (1983) <BBS>

For addenda, see **Robert N. Essick**, "A Supplement to *The Separate Plates of William Blake: A Catalogue*", *Blake*, XVII, 4 (Spring 1984), 139-144, and Essick's "New Information about Blake's Engravings" for *The Separate Plates*, see his "Blake in the Marketplace", *Blake* (1993, 1995-1996, 1998-2000, 2002-2003, 2006-2008, 2012).

REVIEWS

- §Anon., *Choice*, XXI (1983), 262-263
- §Anon., *Gazette des Beaux-Arts*, 6 S, CII, 1378 (1983),  
19-20
- §David Fuller, *Durham University Journal*, NS LXXV,  
1 (1983), 141-143
- I.H. C[hayes], *Romantic Movement ... Bibliography for  
1983* (1984), 80-81
- §Anthony Payne, *Book World* [*Washington Post*], III, 3  
(1984)
- §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
- §Joseph Viscomi, *Wordsworth Circle*, XIX, 4 (Autumn  
1988), 212-218B. Also accessible in his "Collected  
Essays on Blake and His Times", q.v.

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.

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REVIEW

**G.E. Bentley, Jr, *Blake*, XXI, 1 (Summer 1987), 33-34**

**1983**

**Bernard Quaritch**, *New Series: Bulletin 11 A New Miscellany of English Books 1700-1900* (London, 1983)  
<Biblioteca La Solana>

- 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-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

\***Joseph Viscomi**, *Blake at Cornell: An Annotated Checklist of Works by and About William Blake in the Cornell University Libraries and the Herbert F. Johnson Museum* (1984)

REVIEW

**D.W. Dörrbecker**, *Blake*, XXVI, 3 (Winter 1992-93), 85

1985 January 10

§**Swann Galleries**, *Modern Illustrated Books, Art & Architecture and Related Subjects, Ceramics, William Blake, Plates from Diderot* (N.Y., 1985) <Grolier Club>

1985 Summer

**Bernard Quaritch**, *New Series: Bulletin 31 Miscellany Seven, English Literature* (London, 1985) <Biblioteca La Solana>

- 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

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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**

**Robert N. Essick**, *The Works of William Blake in the Huntington Collections: A Complete Catalogue* (1985)  
<BBS>

REVIEWS

- §**Anon.**, *Drawing*, VIII, 3 (September-October 1986)  
I[rene] H. C[hayes], *Romantic Movement ... Bibliography for 1985* (1986), 85
- §**Martin Butlin**, *Burlington Magazine*, CXXIX, 1009 (February 1987), 123-124
- \***G.E. Bentley, Jr.**, *Blake*, XXI, 3 (Winter 1987-88), 114-116
- §**P. Malekin**, *Review of English Studies*, XL (November 1989), 573-575 (with another)

**1985**

§**Fitzwilliam Museum**, *The Sir Geoffrey Keynes Collection* [of works by Blake and his circle, 1985] (Cambridge, England, 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

**Anon.**, “William Blake: Prints and Drawings”, *National Gallery of Scotland News*, **May-June 1986**, 1 unnumbered page (announcement of a small Blake exhibition) <BBS 352>

**1986 Spring**

§**Ben Abraham Books.** *William Blake and His Circle.* Spring 1986. (Toronto, 1986)

59 items.

**1986 June 11-July 11**

**Wildenstein** [Gallery], *William Blake and His Contemporaries: A Loan Exhibition in Aid of the Fitzwilliam Museum, Cambridge*, ed. **Michael Jaffe** (London, 1986) <BBS>

REVIEWS

\***Judy Egerton**, “London: William Blake at Wildenstein”, *Burlington Magazine*, CXXVIII (1986), 619-621 <BBS 461>

\***Nicholas Powell**, “Bizarre Brotherhood”, *Apollo*, NS, CXXIII (1986), 429-431 <BBS 608>

\***Patricia Seligman**, “William Blake and His Contemporaries: Wildenstein”, *Arts Review*, XXXVIII (1986), 330 (“a feast for scholars”) <BBS 636>



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§**David McKitterick**, *Book Collector*, XXXVI (1987),  
305-320 (en passant)

**1986 September**

**Ben Abraham Books** Catalogue 6. *William Blake*.  
September 1986 (Toronto, 1986) <BBS 303 dates it 1985>  
222 items.

**1986 Winter**

**Bernard Quaritch**, *English Literature Catalogue 1066*  
(London, 1986) <Biblioteca La Solana>

- 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

**Anon.**, “William Blake: Prints and Drawings”, *National Gallery of Scotland News*, **May-June 1986**, 1 unnumbered page (announcement of a small Blake exhibition) <BBS 352>

**1987 January**

**Ben Abraham Books** Catalogue 7. *William Blake*. January 1987 (Toronto, 1987) <BBS 304, dates it 1986>  
207 items.

**1987 May, 1988 May 31-June 9**

§**University of Colchester (Essex)** Exhibition of Blake’s *Songs* May 1987, and **The Blake Society at St James’ Church, Piccadilly**, London, 31 May-June 9 1988.

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**

§**Fitzwilliam Museum**, *William Blake and His Contemporaries*. 14 July-31 August 1987 (Cambridge, England, 1987)

The exhibition is only known through a poster for it.

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**1987 November 13**

§**Christie, Manson and Woods**, *Printed Books and Manuscripts: The Properties of the Estates of ... Margaret M. Sullivan ...* (N.Y., 1987)  
46 *America* [R]

**1987 November-1988 February**

\***Huntington Library and Art Gallery**, *William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick, An Exhibition at the Henry E. Huntington Library and Art Gallery November 1987 through February 1988* (1987) <BBS>

REVIEWS &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>
- \***Robert N. Essick**, "William Blake: Essick on the exhibition", *Calendar* [of] *The Huntington Library, Art Collections, and Botanical Gardens November-December [1987]*, 2 <BBS 465>
- Anon.**, "William Blake: Exhibition Catalogue, Other Huntington Blake Publications", *Calendar* [of] *The Huntington Library, Art Collections, and Botanical Gardens November-December [1987]*, 3 <BBS 351>
- \***Suzanne Muchnic**, "The William Blake Who Knew Exactly Where to Draw the Line", *Los Angeles*

*Times*, 5 January 1988, Part 4, pp. 1, 4 <BBS 580>

**M[ark] T. S[mith] and D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1987 (1988)*, 116-117

### 1987

\**Printmaking in Britain 1775-1965: Two Centuries of the Art of the Print in Britain* [at the] **William Weston Gallery**. Catalogue No. 1 (1987, Year 20, Issue No. 203). (London: William Weston Gallery, 1987)

Blake is 96-100, Palmer 101-105.

### 1987

§**William and Victoria Dailey** [catalogue]. *William Blake Poet Printer Prophet* (Los Angeles, 1987)

30 items.

### 1988 May

**Bernard Quaritch**, *Catalogue 1087, The English Romantics* (London, 1988) <Biblioteca La Solana>

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

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- 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 Illustrator*, **Rosenbach Museum & Library** (1988) <BBS>

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”) <BBS 464>

**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**

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**Verena Immerhauser.** *Vala: Arbeiten zu Blake, Berner Galerie*, 1-24 November 1988 (1988), in German

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**

§**Jack Tilton Gallery.** *Literary Vision: November 1988, A.R. Ammons, John Ashbery, William Blake, William Burroughs, e.e. cummings ...* (N.Y., 1988) 28 cm, 30 pp.

**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>

**Sara Jane Checkland,** “Scepticism over Blake sketchbook”, *Times* [London], **22 March 1989**, p. 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>

\***David Bindman**. "William Blake: Dichter, Drucker, Maler", tr. Monika Seidel (pp. 69-81) (a general account of Blake's work in Illuminated Printing)

**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]**<sup>835</sup>

**Bernard Quaritch**, *Catalogue 1104 English Books, A New Selection* (London, 1989) <Biblioteca La Solana>

- 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

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<sup>835</sup> Essick annotated his copy "May 1969".



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(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.

§**Zara Guthrie**, *Ormond Papers*, VI (**1989**), 153-156

**D.W. Dörrbecker**, *Blake*, XXV, 1 (**Summer 1991**), 20  
(in "William Blake and His Circle")

**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 Kedlston Trustees and from Various Sources ...* (London, 1990)

Lots 7-8 are prints by William Blake

**[1990?] July 8-31**

§The Antique & Book Collector, **Katharine House**. *William Blake, Samuel Palmer & Edward Calvert: Original Prints*. ([?1990])

56 items.

**1990 September 1-October 28**

\**William Blake (Yanagi: Blake no deai): William Blake (Great Encounter: Yanagi and Blake)* (Tokyo, 1990) In Japanese and English An exhibition at the **Nihon Mingeikan: The Japan Folk Crafts Museum** <BBS>

REVIEW

\***Diana Hume**, "Great Encounter: Blake and Yanagi", *Daily Yomiuri*, **13 September 1990** <BBS 517>

**1990 September 25-November 25**

\**William Blake: William Blake: 25 September-25 November 1990*. [Catalogue of an exhibition at] **The National Museum of Western Art**, Tokyo [Tr. **Koji Yukiya**, **Chikashi Kitazaki**, and **Akiya Takahashi**] (Tokyo, 1991) <BBS>

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.

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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. 112-133] 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), 168-170 (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 (Yanagi: Blake no deai): William Blake (Great Encounter: Yanagi and Blake)*. 1990.

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), 168-170 (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]<sup>836</sup>

**Bernard Quaritch**, *Bernard Quaritch Catalogue 1132 English Books & Manuscripts* (London, 1990) <Huntington>

- 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>

For \***Donald Fitch**, "*Blake Set to Music: Supplement 2001*", see *Blake*, XXXV (2001), 40-61.

REVIEWS

**D.W. Dörrbecker**, *Blake*, XXV, 1 (Summer 1991), 11

§**Bryan N.S. Gooch**, *Notes* [tout court], XLVIII, 1 (September 1991), 107-108

§**William S. Brockman**, *American Reference Books Annual*, XXII (1991), 505-506

§**Brian N.S. Gooch**, *Notes*, XLVIII (1991), 107-108

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<sup>836</sup> The Huntington copy bears the datestamp "OCT 30 1990".

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§*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]<sup>837</sup>

**Bernard Quaritch**, *Catalogue 1120 English Books & Manuscripts* (London, 1990) <Huntington>

- 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**

§*William Blake: The Book of Job and Dante's Inferno*. (Buffalo: **Fine Arts Academy**, 1990) 19 pp.; ISBN: 0914782789

Apparently the brochure of an exhibition.

**1991 May 9-11**

**Sotheby sale** (1991) <*BBS* 80, 258>

REVIEWS &c

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<sup>837</sup> Annotated at the Huntington "28 May 1990".

\***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 371-372>

§**Geraldine Norman**, “Blake Print Cleans Up at Sotheby’s New York Sale”, *Independent* [London], **14 May 1991** (on the prices of “The Man Sweeping” and “The Chaining of Orc” [\$60,500]) <BBS 589>

\***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

[**Robin Hamlyn**], *William Blake and his Followers*, **Tate Gallery** (1991) reprinted in the Salander O’Reilly Galleries catalogue of 4 November-31 December 1992.

#### REVIEWS

§**David Lee**, “William Blake (and His Followers)”, *Arts Review*, XLIII, (**4 October 1991**), 494 <BBS 547>

\***Tom Lubbock**, “Divine forms with a cartoon ‘whoosh!’”, *Independent* [London], **28 July 1991** <BBS 554>

**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>

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- John McEwen**, "William Blake and His Followers [at the] Tate Gallery", *Sunday Telegraph* [London], **25 August 1991**, p. xxiii (announcement) <BBS 568>
- \***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]<sup>838</sup>

**Bernard Quaritch**, *Bernard Quaritch Catalogue 1150 English Books & Manuscripts* (London, 1991) <Biblioteca La Solana>

- 14 Malkin, *A Father's Memoirs* (1806) [as in Quaritch *Catalogue 1132* (October 1990), except for the

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<sup>838</sup> Essick wrote on the title page "Oct. 1991".

- 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) 173-174], partially quoted, £1,200.0.0

### 1991 October

*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





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**Robert N. Essick.** *William Blake's Commercial Book Illustrations: A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists* (1991) <BBS>.

For Essick's "New Information about Blake's Engravings" for *William Blake's Commercial Book Illustrations*, see his "Blake in the Marketplace", *Blake* (1992, 1995-1996, 1998-1999, 2002, 2006-2008, 2011).

REVIEWS

§**Martin Butlin**, *Burlington Magazine*, CXXXIV, 1068 (March 1992), 192-193

§**D. Ichiyama**, *Choice*, XXIX (April 1992), 1216-1217

§**Andrew Wilton**, *Print Quarterly*, IX, 2 (June 1992), 211-213

**Jon Mee**, *Book Collector*, XLI, 1 (Spring 1992), 123-124 ("fills a gap")

§**Michael Ferber**, *Word & Image*, VIII, 3 (July-September 1992), 283-284

**Susan Matthews**, *BARS Bulletin & Review*, No. 3 (October 1992), 14-15 ("an essential research tool for those working on Blake")

**S.L.M.**, *Gazette des Beaux-Arts* (October 1992), 19, in French ("Catalogue extrêmement précis et rigoureux")

**Andrew Wilton**, "William Blake's Commercial Book Illustrations", *Print Quarterly*, IX (1992), 211-213 (the work is "characteristically punctilious", "a remarkably convincing and confidence-inspiring survey" [p. 213])

- \***G.E. Bentley, Jr**, *Wordsworth Circle*, XXIII (1992), 233-235 (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), 115-119 (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), 103-110 ("this catalogue raisonné deserves the highest possible praise for its reliability" [p. 107]; an Appendix [pp. 108-110] contains minor corrigenda)
- Robert F. Gleckner**, *Eighteenth Century ... Bibliography*, NS XVI for 1991 (1998), 332-333 (a "splendid book")

### 1991

§*The William Blake Collection in the George Grey Rare Books Room Auckland Public Library*. (Auckland, Australia: Auckland Public Library, 1991) 8 pp.

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**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**

§**Swann Galleries**, *Art & Architecture and Related Subjects; William Blake, George Grosz, Decorative Art, Ceramics, Antiques Modern Art, Oriental Art, Costume* (N.Y., 1992)  
<Grolier Club>

**1992 September 5-October 10**

§**Nikolaus Utermöhlen**. 1992 *Nikolaus Utermöhlen "An Infinite Painting" on A Vision of the Last Judgment by William Blake 1808*. **Zwinger Galerie**, Berlin, 5 September-10 October 1992

"In lieu of a catalogue, the gallery issued an 'artist's book' in an exceedingly small (and expensive) edition" (Dörrbecker, below).

REVIEWS &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

\**William Blake: Paintings, Watercolors and Drawings* [exhibited 4 November-31 December 1992 at **Salander-O'Reilly Galleries, Inc.**] Essays by **Martin Butlin** and **Robin Hamlyn** (N.Y.: Salander-O'Reilly Galleries, Inc., 1992) <BBS>

**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

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\**William Blake and His Circle*. [Exhibition] *1 May-26 June 1993* [at the] **Hunterian Art Gallery: University of Glasgow** ([Glasgow: Hunterian Art Gallery, 1993]) 8°

**Paul Stirton**, introduction (pp. 3-4).

**1993 May 18-August 8**

\***Robin Hamlyn**. *William Blake: Independence and Innovation* [Catalogue of an exhibition] *18 May-8 August 1993* [at the] **Tate Gallery** (London: Tate Gallery Publications, 1993)

"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**

\*[**Robin Hamlyn and Andrew Moore**.] *William Blake: Chaucer's Canterbury Pilgrims*. [Catalogue of an exhibition 2 October-28 November 1993 at **Norwich Castle Museum**] (Norwich: Norfolk Museums Service, 1993) [Norfolk and Norwich Festival]

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

\**William Blake in Durham Libraries: An Exhibition* [of the holdings of Durham University and Dean and Chapter Libraries] in *Durham University Library Main Library and Palace Green Sections October 4th-November 6th 1993* [Catalogue by **David Fuller**. Durham, 1993]

"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

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"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*, **November-December 1993**, pp. 88-89 (reproductions of four works for sale with estimates of their prices)

\***Robert N. Essick**, "Blake in the Marketplace, 1993, Including a Report on the Sale of the Frank Rinder Collection", *Blake*, XXVII, 4 (**Spring 1994**), 103-129

**1993 November**

§**Ben Abraham Books** Catalogue 12. *William Blake*. November 1993 (Toronto, 1993)

166 items.

**1993**

\**William Blake: The Poetry Bookshop List 86 (West House, Broad Street, Hay-on-Wye via Hereford HR3 5DB [1993])*

171 items of 1806-1990 for sale.

**1994 March 24**

§**Samuel T. Freeman and Co**, *Books at Auction, Sale 637* (Philadelphia, 1994)

Includes William Blake.

**1994 July 16-October 16**

§\***Robin Hamlyn**. *William Blake: Art & Revolution. Exhibition at the Tate Gallery, 16 July-16 August 1994*. 8 pp.

REVIEW

\***Michael Horovitz**, "A new display devoted to William Blake has opened at the Tate Gallery. Poet Michael Horovitz explores the obsessions of this 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**

*Exhibition 1794-1994 the bicentenary of The Songs of Innocence and of Experience Tyger Tyger: An Interior for William Blake Open Monday to Sunday 1st to 14th August [in] The House of William Blake, 17 South Molton St, Mayfair, London [1994]*



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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**

\**William Blake's Illuminated Prints, 1788-1822*: [An exhibition September 1994-15 January 1995 at] ***The Huntington Library, Art Collections, and Botanical Gardens*** ([San Marino, California, 1994])

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

- \***Anon.** "'William Blake's Illuminated Prints': Opens September 27 in the Huntington Gallery", *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens*, **September-October 1994**, p. 3
- David Weiner**, "Illuminated Blake", *Los Angeles Reader: The Free Weekly City Magazine*, XVI (**23 September 1994**) (a response to the exhibition)
- \***Meg Sullivan**, "Huntington has pictures to go with Blake's words", *Daily News*, [San Gabriel Valley, California] **27 September 1994**, pp. 1, 15 (a herald for the Huntington exhibition, largely based on an interview with Robert Essick. The same text, attributed to "New York Times Service", appears in Anon., "Blake's art burns bright", *Globe and Mail* [Toronto] **15 October 1994**, p. C26, and doubtless elsewhere.)
- \***Janette Williams**, "More than words: Blake exhibit has illustrated poetry", *Pasadena Star-News*, **28 September 1994**, p. A3
- \***Farrell, John.** "William Blake exhibit very illuminating: 'William Blake's Illuminated Prints' opened Tuesday in the Huntington Library, displaying more than 90 pages in a show of brilliant colors and vivid lines", *Cheers! San Gabriel Valley Newspapers*, **30 September 1994**, p. 32

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\***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")

**Brad Zukovic**, "William Blake: A Creator, Not a Mystic", *Los Angeles Times*, **15 October 1994**, p. F6 (protest against "the terrible groaner of pegging the man [Blake] as a 'mystic' and a 'metaphysical seer'" in William Wilson's review)

\***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 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**

§**Yerba Buena Books**, *William Blake*. (1994) Typescript  
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**. *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1893-1993. In Commemoration of the Twentieth Anniversary of the Foundation of the Japan Association of English Romanticism 1994* (Tokyo: Japan Association of English Romanticism [26 December] 1994) 4°, pp. i-xxv, 1-190, 17 reproductions; ISBN: 4755302056

"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.

See also Anon., "Blake Studies in Japan", *Eigo Seinen*, CXL (1994), 49; Keiko Aoyama, "Blake Studies in Japan ...", *Shoshi Sakuin Tenbo*, XIX (1994), 1-27, and her "Blake Studies in Japan ...", *Igirisu Romanha Gakkai Kaiho*, No. 18 (1994), 24-25.

### 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])

**Noriko Kawasaki**, *Igirisu Romanha Kenkyu*, *Igirisu Romanha Gakkai: Essays in English Romanticism*,

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*Japan Association of English Romanticism*, No. 19-20 (1996), 178-180, in Japanese (highly esteemed)

**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), 344-346 (with another) ("meticulous" and "invaluable")

**1994**

\***William Weston Gallery** Catalogue No. 1, 1994 (Year 27, Issue No. 249), *William Blake: 1757-1827: The Complete series of original engravings for The Book of Job With an outstanding fully documented provenance directly from John Linnell who commissioned the series from Blake* (London: William Weston Gallery, 1994)

All Blake's plates are reproduced and offered individually.

**1995 June**

§**Adam Mills**. *Occasional List: William Blake 1757-1827: Facsimile Editions* (Cottenham, Cambridge: Adam Mills, June 1995)

12 minor Blake items, some from the Raymond Lister Collection.

**1995 February 6-17**

*The Genitals are Beauty: a mixed media exhibition 6-17 February 1995* [at the] **House of William Blake Design & Advertising** ([London: The House of William Blake, 1995)

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")

**Keri Davies**, *Blake*, XXIX, 3 (**Winter 1995-96**), 102-103 (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

\***Dieter Löchle**, *William Blake--Roof'd in from Eternity: Erschienen als Begleitheft zur Ausstellung vom 3. April bis zum 25. Mai 1995 in der Universitätsbibliothek Tübingen* (Tübingen: Universitätsbibliothek Tübingen, 1995) In German

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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, as lots 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**

\**William Blake and Patronage* [Catalogue of an exhibition] 11 July-15 October 1995 [at the] **Tate Gallery** (London: Tate Gallery, 1995) 4°, 8 pp.

**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**

§**Antonio Rivera.** *Bodas del Cielo y del Infierno: Exposición sala Antonieta Rivas Mercado Del 14 de julia al 29 de octubre* [1995] (Mexico, D.F.: **Museo de Arte Moderno**, 1995) 71 pp.; ISBN: 9686600132 Bilingual in Spanish and English

**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 237-241 "Auction Purchases for the Record", priced at \$5-\$60,000 and "Price on Enquiry".

**1995**

\***G.E. Bentley, Jr.** *Blake Books Supplement: A Bibliography of Publications and Discoveries about William Blake 1971-1992, being a Continuation of BLAKE BOOKS (1977)* (Oxford: Clarendon Press, 1995) 8°, xviii, 789 pp., 13 reproductions; ISBN: 019812534X

"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")



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"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), 240-242 (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), 344-346 (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), 396-397 ("encyclopaedic and indispensable")

**Michael Phillips**, *Burlington Magazine*, CXXXIX (1997), 338-339 (with 8 others) (in *Blake Books* and *Blake Books Supplement*, "the information is there, of all kinds in great detail")

**1995**

**Dörrbecker, D.W.** "*In ... Cambridge & in Oxford, places of Thought*": *Blake in British Theses, 1950-1994* (Trier an der Mosel, 1995) 8°, 14 pp.

"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

*The Poetry Bookshop, Author List No. 1: William Blake* (Hay-on-Wye, Wales: The Poetry Bookshop, 1995) 3 leaves, 51 entries

### [1995]<sup>839</sup>

**Bernard Quaritch**, *Bernard Quaritch Catalogue 1208, English Books Eighteenth and Nineteenth Century* (London, 1995) <Huntington>

- 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**

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<sup>839</sup> Dated by Essick "1995".

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*William Blake: visiones de mundos eternos (1757-1827)*. [Exhibition] 2 de febrero-7 de abril de 1996 [at the] *Sala de Exposiciones de la Fundación "la Caixa", Madrid*. [Tr. **Gabriel Sánchez Espinosa, Russell B. Sacks, and Elvira Villena**] (Madrid: Fundación "la Caixa", 1996) 4º, 262 pp., 180 reproductions; ISBN: 8476645376 In Spanish B. *William Blake: visions de mons eterns (1757-1827)*: [Exhibition] 17 d'abril-2 de juny de 1996 [at the] *Centre Cultural de la Fundacio "la Caixa", Barcelona*. [Tr. **Ignasi Sardá, Russell B. Sachs, Elvira Villena**] (Barcelona: Fundació "la Caixa", 1996) 4º, 262 pp., 180 reproductions; ISBN: 8476645384 In Catalan

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 {Lluís} 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".

**Robin Hamlyn**, "William Blake (1757-1827)" (pp. 12-29 in Spanish {and Catalan}; pp. 219-228 in English): A general account for a Spanish audience.

**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. 229-235): 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. 237-242): "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" {"Catalog"} (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. 243-259 in English of all 188 items exhibited.

"Bibliografía" (pp. 211-213); "Literature" (pp. 261-262).

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**

\***Ramón Mayrata**, "William Blake el Profeta Furtivo",  
*El Pais* [Barcelona], **27 January 1996**

\***Felipe Pereda**, "William Blake: Dibujos Grabados y  
Palmas de un Profeta del Siglo XVIII", *El Mundo*  
[Barcelona], **28 January 1996**

\***Alvaro Delgado-Gal**, "William Blake, un visionario",  
*ABC* [Madrid], **2 February 1996**, p. 34

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- \***Anon.**, "Blake reivindica la 'libertad del artista': Se exponen por primera vez en España 180 obras del pintor y poeta", *El Pais* [Barcelona], **2 February 1996**, in Catalan
- \***Isabel Hurtado**, "William Blake, en poeta que cambió el arte británico del siglo XVIII: Inventó una nueva forma de expresión plastica que combinahe 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.** (Efe<sup>840</sup>), "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 mas de 180 obras de William Blake", *El Correo* [Sevilla], **2 February 1996**

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<sup>840</sup> Efe (or EFE) is a news-agency; the Efe entries often repeat whole paragraphs verbatim.

- \***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 reúne simbólico", *La verdad* [Murcia], **2 February 1996**
- 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.** (Efe), "Exponen en Madrid mas de 180 obras del poeta y pintor británico William Blake", *El Correo Español* [Bilbao], **2 February 1996**, in Catalan
- Anon.**, "Esposicion de Blake", *Diario de Navarra* [Pamplona], **2 February 1996** (1 paragraph)
- Anon.** (Agencias), "Las visiones eternas de Blake, en Madrid", *Atlantico Diário* [Vigo], **2 February 1996**
- \***Miguel Morán Turina**, "Visiones eternas: Por primera vez puede verse en España la obra de

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- William Blake", *Diario 16* (Madrid), **3 February 1996**, p. 9
- Anon.**, "William Blake", *Revista Iberia*, **7 February 1996**, in English and Spanish
- 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 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
- \*Anon.**, "William Blake: 'El hijo pródigo'", *semanal antenna* [Madrid], **18 February 1996**, pp. 32-35
- \*Perez Gállego**, "Madrid muestra la obra pictórica 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.**, "Los héroes de William Blake", *Guía del Ocio* [Madrid], **19 February 1996** (one paragraph)
- \***Anon.**, "Visiones de mundos eternos en Fundación La Caixa", *Cinco Días*, **23 February 1996**, p. 35 (one paragraph)
- \***Julián Gállego**, "William Blake: Meditaciones Poéticas", *Bianco Negro* [Madrid], **25 February 1996**, pp. 30-35
- \***Anon.**, "Entre el paraíso y el infierno: William Blake en la Caixa", *Epoca* [Madrid], **26 February 1976**, 2 pp.
- \***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 Fundación La Caixa", *Dinero* [Madrid], **26 February 1996**, pp. 96-97
- \***Anon.**, "William Blake: Una Mirada Diferente", *Revista Belles Artes*, **February 1996**, pp. 4-5; *Casa & Jardín* [Madrid], **March 1996**, pp. 4-5
- Anon.**, "William Blake", *Revista Arte Omega*, **February-March 1996**, p. 59
- \***Marcos-Ricardo Barnatan**, "El tigre de Blake", *El Mundo* [Barcelona], **9 March 1996**
- \***Juan Carlos Melagón**, "Los paraísos perdidos de Blake: La obra del poeta y pintor visionario", *Guía del Ocio* [Madrid], **11 March 1996**



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- 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**
- \***Pedro Alfageme Ruano**, "Sublime William Blake", *El Correo* [Sevilla], **24 March 1996**
- \***Juan J. Luna**, "Las imagenes de Blake", *Tribuna de Actualidad*, **25 March 1996**, pp. 66-67
- \***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
- \***Pilar Gómez**, "William Blake: Artista simbolista", *Reseña* [Madrid], No. 270 (**March 1996**), p. 41
- \***Harry Kampianne**, "William Blake, peintre-poète", *Muséart*, **March 1996**, p. 101 In French
- \***Luis Racionero**, "William Blake: El profeta de la New Age", *Ajoblanco* [Barcelona], **March 1996**, pp. 58-61 In Catalan?
- \***Guillermo Solana**, "El demiurgo ambidiestro: William Blake, visiones del mundos eternas",

- Arquitectura Viva* [Madrid], **March-April 1996**, pp. 61-63
- §\*E. Flórez, "William Blake, visión de mundos eternos", *Goya*, No. 251 (**March-April 1996**), 309-310
- 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?
- \*Jorge Muñoz, "William Blake", *inversión*, **12 April 1996**, pp. 57-58
- \*Anon., "Los mundos eternos de William Blake", *Guía del Ocio*, **12-18 April 1996**
- \*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?
- \*Olga Spiegel, "Sublime William Blake", *La Vanguardia* [Barcelona], **14 April 1996**, 3 pp. In Catalan?
- Anon., "Spain, Barcelona", *International Herald Tribune*, **15 April 1996** In English

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- 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 mas de 150 obras del creador inglés", *El Pais* [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-español 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
- \***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.**, "Muestu sobra las visiones de William Blake", *El Periódico* [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**
- M. Carme Gironès Oms**, "Proposar William Blake", *Avui* [Barcelona], **19 April 1996**, in Catalan
- \***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'", *Guia del Ocio*, **2 May 1996**
- Anon.**, "Barcelona Art: 'William Blake – Visions of Eternal Worlds'", *Wall Street Journal*, **3 May 1996**, in English
- \***Toni Días**, "William Blake, un visionari incompès", *Revista Barcelona*, **6 May 1996**, p. 15, in French
- \***Herve Gauville**, "Virée catalane pour Blake le roc: Arts: A Barcelona, deux cents [sic] œuvres de William Blake, poète britannique du siècle dernier, artiste visionnaire et précurseur des conceptuels et minimalistes", *Libération*, **9 May 1996**, in French
- \***M. Montserrat Castillo**, "Blake: visiones de mons eterns", *Avui* [Barcelona], **9 May 1996**

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- \***Tina Casademont**, "Les visions eternes del William Blake dibuixant", *Punt Diari* [Girona], **12 May 1996**, 2 pp.
- \***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 Catalunya* [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 & Jardin* [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?
- \***Sara Armada**, "William Blake (1757-1827): Visions de Mons Eterns: Centre Cultural de la Fundació La Caixa de passeig de Sant Edan", *Revista Barsalona*, **May 1996**, 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**

- \***Roman Caselé**, "Incisione e Presagi: La Fundacio la Caixa presenta a Madrid e Barcelona una mostra di William Blake", *Arte in: Bimestrale di critica e d'informagune delle arti visione*, Anno IX (**June 1996**), 53-54
- §**Anon.**, "Blake Drawings Take a Trip to Spain", p. [6] of *Rosenbach Newsletter*, No. 31 (**Spring 1996**) (on the loan of works to the exhibition), in English
- \***Flor García**, "William Blake: Agust enigmàtic artista, poeta i gravador londinene ha estat protagonista el mes de maig d'una important exposició a la Fundació 'la Caixa'", *Revista Illustradeó*, **July-August 1996**, in Catalan
- \***María Correas**, "Más allá: William Blake: Visiones de mundos eternos Fundación 'La Caixa'", *Gaceta de Belles Artes*, No. 6 ([**1996**]), 34-35
- \***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**

§*William Blake: Illustrations to Young's NIGHT THOUGHTS*. [Exhibition at the] **Tate Gallery**, 9 July-6 October 1996 (London: Tate Gallery, 1996) 8 pp.

Catalogue and essay by **Robin Hamlyn**.

**1996 November 14**

\**Eighteenth and Nineteenth Century British Drawings and Watercolours. Auction: Thursday, 14 November, 1996, Sotheby's* (London: Sotheby's, 1996)

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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 unravalled", *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 263-264, 297, 302, 303, 331, 385, 564-566, 579-588, 635, 637, 729, 797, 1247. Perhaps the most remarkable entry was that for Bewick's *Virgil* (1821) <BB>, Vol. I (?all published), ESTIMATE: £150-£200 [sold for £3,000].

**1996?**

*William Blake*: [Sale catalogue of] **R.A. Gilbert** (Bristol: R.A. Gilbert, [?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**

§*Six Centuries / Six Artists*. **National Gallery of Art**, Washington, D.C., 2 February-4 May 1997.

Includes 30 works by Blake.

**1997 April 2-July 6**

\***Patrick Noon**. *The Human Form Divine: William Blake from the Paul Mellon Collection* (New Haven and London: Yale University Press [for the] Yale Center for British Art], 1997) 4°, pp. i-vii, 1-87, 61 colour plates; ISBN: 030007174 (cloth)

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



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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")

§**\*Anon.**, "The human form divine: William Blake from the Paul Mellon Collection", *Drawing*, XVIII (Spring 1997), 120-121  
**\*William Zimmer**, "William Blake, Home-Grown and Dazzling", *New York Times*, **14 June 1997** (with another)

§**R. Kimball**, "The human form divine: William Blake from the Paul Mellon Collection", *New Criterion*, XV (June 1997), 55-56

§**\*S. Bayliss**, *On Paper*, I (1997), 24-27

§**Robert Orme**, *Art Book Review*, V, 2 (March 1998), 44-45

**G. Ingli James**, *Burlington Magazine*, CXLI, 1157 (August 1999), 485-486

**1997 April 13-July 6**

*The Visionary Company: Blake's Contemporaries and Followers*. [Catalogue of an exhibition] *April 13-July 6, 1997* [at the] *Yale Center for British Art* ([New Haven: Yale Center for British Art, 1997) 4° height, 12° width, 20 pp., no ISBN

The little work consists of:

**Anon.**, "Blake's Contemporaries and Context". Pp. 2-4

**Jessica Todd Smith**, "Visioning the Visionaries: Images of and by Blake's Followers." Pp. 5-7.

**Anon.**, "Checklist of the Exhibition." Pp. 7-19.

**1997 September 21-1998 January 19**

§**National Gallery of Canada**. *William Blake: Illustrations of the Book of Job* (Ottawa, 1997)

**1997 November 1-1998 11 January**

§\***Malcolm Cormack**. *William Blake: Illustrations of the Book of Job. Virginia Museum of Fine Arts, November 1 1997-January 11 1998* (Richmond: Virginia Museum of Fine Arts, 1997)

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**

\**William Blake and his Circle: Exhibition Guide, Birmingham Museum and Art Gallery, June 22-September 6 1998* (Birmingham: Birmingham Museum and Art Gallery, 1998) 4°, 8 pp., 47 entries.

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

\***Dave Freak**, *What's On: Birmingham and Central England, 13-26 June 1998*, p. 28

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**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")

\***Terry Grimley**, "Visions of a new Jerusalem: Terry Grimley welcomes a rare public showing for Birmingham's William Blake collection", *Birmingham Post*, **30 June 1998** ("The heart of Birmingham's Blake collection consists of six" Dante watercolours)

\***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 Hanganen* [Exhibition of William Blake's Engravings]. *Kanagawa Kindai Bijutsukan Bekkan*. [Kanagawa Fine Arts Museum] (Kanagawa, Japan, 1998) In Japanese

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

\***John Windle**, Antiquarian Bookseller. *List Twenty-Nine: William Blake* (San Francisco: John Windle, Autumn [November] 1998) 8°, [50] pp., 221 lots, no ISBN

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 Whitney*<sup>841</sup> (N.Y., 1999) <Victoria University in the University of Toronto>

535 *The First Book of Urizen* (E), with colour 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**

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<sup>841</sup> The Whitney collection comes from estates on Long Island, Saratoga Springs (N.Y.), Beekman Place (N.Y.), St James (London), and Georgia.

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- 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, rebaked, 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

**[1999 November]**<sup>842</sup>

**Bernard Quaritch**, *Bernard Quaritch Catalogue 1267 Art and Architecture* (London, 1999) <Biblioteca La Solana>

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<sup>842</sup> Annotated by Essick "Nov 1999".

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- 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, 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<sup>843</sup>

- 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 Dillingham'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

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<sup>843</sup> Acquired for La Biblioteca La Solana.



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**Carey** (Toronto and Buffalo: University of Toronto Press, 1999)

**David Bindman**, "William Blake: Prophet and History Painter." Pp. 219-223 of Chapter 5 (pp. 208 ff.): "The English Apocalypse".

REVIEWS &c

**Anon.**, "The Apocalypse and the Shape of Things to Come: Room 90 (Prints and Drawings Gallery) British Museum, 17 December 1999-24 April 2000", *Blake*, XXXII, 3 (**Winter 1998/99**), 86 (announcement of an exhibition and its catalogue with a section by David Bindman on "millenarianism in England from the mid-seventeenth to nineteenth centuries")

**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**

\**William Blake 1757-1827. 11.4-25.6 2000* (Tennispalatsi: **Helsingin kaupungin taidemuseo**; Tennispalatset: **Helsingfors stads konstmuseum** [2000]) 4°, 188 pp., 55 reproductions; ISBN: 9518965447 In Finnish and Swedish

**Tuula Karjalainen**, "Sipuhe" (p. 6), "Företal" (p. 7).  
"Johdento" (pp. 8-15).

**2000 September 15-November 11**

*William Blake 1757-1827*. [Catalogue by **David Bindman** and **Simon Baker**, tr. **Simon V. Turner**, of an exhibition at the Imperial Stables, **Prague Castle**] (The British museum:

The British Council, 2000; "Printed by CZ, Brno.") 4°; ISBN: 8086010325 107 reproductions, including all of *Job*.

**Ladislav Kesner, Sr**, Head of the Exhibition Department, Prague Castle Administration. [Introduction.] P. 5.

**Brett Rogers**. Deputy Director, Visual Arts, British Council. [Introduction.] P. 6.

**Anthony Griffiths**, British Library Department of Prints and Drawings. [Introduction.] P. 7.

"Introduction." Pp. 8-10.

"Commerce and Imagination: Blake and the making of prints." Pp. 11-29.

"Emerging Synthesis: History painting to Illuminated printing 1779-89." Pp. 20-29.

"Confronting Revolution: the Prophecies of the 1790s." Pp. 30-41.

"Colour Printing liberated: The 'Books of Designs' 1794-96." Pp. 42-59.

"Return to vision: Night Thoughts and Felpham to Jerusalem 1797-c. 1818." Pp. 60-89.

"The Last Years c. 1818-27." Pp. 90-124.

"A Chronology of Blake and His Times." Pp. 125-127.

### 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.

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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**

\**William Blake* (London: Tate Publishing, 2000) 4°, 301 pp., 286 pl.; ISBN: 1854373145 Comprehensive online information on the exhibition is still in 2004 at <<http://www.tate.org.uk/britain/exhibitions/blake.htm>>.

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 *Tiriell*, all 12 Large Colour Prints, and *Marriage* (L, M).

**Anon.** "Sponsor [*Glaxo Wellcome*]'s Foreword." P. 6.

**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".)

**Robin Hamlyn** and **Christine Riding.** "Acknowledgements." P. 8.

**Robin Hamlyn** and **Christine Riding.** "Preface." P. 9.

\***Peter Ackroyd.** "William Blake: The Man." Pp. 11-13. (The essay is remarkable only for knighting "Sir William Hayley" [p. 13].)

\***Marilyn Butler.** "Blake in his Time." Pp. 15-25.

\***Christine Riding, David Blayney Brown, Elizabeth Barker, Ian Warrell, Lizzie Carey-Thomas, Martin Postle, Martin Myrone, Michael Phillips, Noa Cahaner McManus, Robin Hamlyn.** "Catalogue." Pp. 29-293.

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\***Stella Gambling**, with additional contributions by

**Anthony Dyson, Liz Ellis, and Malcolm Livingstone**, "Note for [primary and secondary school] teachers and group leaders", 20 pp., online.

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It consists of **Stella Gambling**, "William Blake" (pp. 10-15), **Anon.**, "Blake's wide appeal for young minded people of all ages and decades" (p. 16), **Anthony Dyson**, "William Blake: The Practical Man" (p. 17), **Liz Ellis**, "William Blake and the Voice of the Unheard" (p. 18), and **Malcolm Livingstone**, "Sitting Sly – a teacher's version of Blake" (pp. 19-21)

**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

\***Anon.**, "Tate Britain: William Blake", *Living Music*, inserted in *Evening Standard* [London], **September 2000**

\***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

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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")
- 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 Tavener**, 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**

*William Blake*. [Exhibition] 9 November 2000-11 February 2001 [at the] Tate Britain ([London: Tate Britain [November] 2000]) 8°, 16 pp. (an introduction to the exhibition)

\***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



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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)

**Helen Sumpter**, "William Blake", *Evening Standard* [London], **2 November 2000**

\***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)

\***Richard Dorment**, "pick of the week: William Blake", *Telegraph* [London], **4 November 2000**

\***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")

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- \***Tom Lubbock**, "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 Dorment**, "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")

\***Anon.**, "The spirit of William Blake – still burning bright today", *Independent* [London], **11 November 2000** (an editorial)

\***Richard Cork**, "Richard Cork's Choice: William Blake", *Times* [London], **11 November 2000**

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- \***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* reallitymagazine [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 cliché: 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**

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- \***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")
- \***Paul Levy**, "Must-See Museum Shows: London's 'William Blake,' 'Impression' and 'Brand New'", *Wall Street Journal*, **17 November 2000** (a "beautifully laid-out show" with a "splendid, hefty catalogue" and "an astonishingly well-done Web site")
- \***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 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 Stuttford**, "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")
- §**Patti Smith** ("New York's priestess of punk"), *tate: The Magazine* (**November 2000**)
- \***Anon.**, "Exhibition of the Month: William Blake", *London Magazine*, **November 2000**
- \***Anon.**, "Poet and prophet", *Artist*, **November 2000**



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- \***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
- §\***M. Kramer**, "William Blake", *Magazine Antiques*, CLVIII, 5 (**November 2000**), 636
- §\***J.-L. Gaillemion**, "William Blake: l'imagination c'est la vie", *Connaissance des Arts*, No. 577 (**November 2000**), 96-103, in French
- §\***S. Guégan**, "William Blake: le seigneur des anneaux", *Beaux Art Magazine*, No. 198 (**November 2000**), 88-94, 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** ("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

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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])
- \***Jamie McKendrick**, "Painter and Poet: William Blake's passionate vision", *Modern Painters*,

- Winter 2000**, pp. 32-35 ("a sense of awe seems a fitting response")
- \***Joe Muggs**, "Blake's Heaven: William Blake's luscious unreason still challenges after 200 years, says Joe Muggs", *Pure*, I (**Winter 2000**), 114-116
- \***Anon.**, "William Blake: England's artist prophet", *Lancet*, CCCLVII (**6 January 2001**), 75
- \***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)
- \***Warren Hoge**, "Blake's Tygers (And Much More) Burning Bright at the Tate", *New York Times*, **1 February 2001**, pp. E1-2, reprinted as "The Dizzying World of Blake: The Mystical, Radical

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Poet-Painter Is on Show in London", *International Herald Tribune*, **3-4 February 2001**

- 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)
- Paul Kingsnorth**, "Worth Seeing: William Blake Exhibition at Tate Gallery", *Ecologist*, **February 2001**, online
- \***Anon.**, "Celebrating Blake", *The Hindu*, Sunday 4 **March 2001** and online
- §**Anon.**, "[William Blake Revived: Tate Britain]", [*Art World*], No. 1961 (**March 2001**), 36-39, in Korean
- \***David Bindman**, "London and New York: William Blake", *Burlington Magazine*, CXLIII. 1176 (**March 2001**), 172-174 (on the literary focus of the exhibition; "Tate Britain can claim to have done Blake proud" [p. 174])
- §\***S. Baker**, "William Blake. Tate Britain, London", *Art on Paper*, V, 4 (**March-April 2001**), 84
- §**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")

**Anon.**, "Art Guide", *New York Times*, **8 June 2001**

**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")

§**Barthélémy Jobert**, "William Blake á la Tate  
Gallery", *Nouvelle de l'estampe*, CLXXVI (**2001**),  
33-35, in French

**Michael Grenfell**, *Blake Journal*, No. 6 (**2001**), 79-80  
("All in all, then, a veritable millennial celebration  
of Blake's art")

§**Robin Hamlyn**, and **Michael Williams** [i.e., Phillips],  
"Department – Books – William Blake", *ARTnews*,  
C, 5 (**2001**), 152

\***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](http://worldbookdealers.com/home/nw/nw0000000213.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**

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**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])
- \***Matthew Gurewitsch**, "The Gallery: Images of Blake's Mythology", *Wall Street Journal*, **9 May 2001**, p. A24

- \***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]
- §\***A. MacAdam**, "William Blake: Metropolitan Museum of Art", *Art Newspaper*, C (June 2001), 128
- 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), 440-445 (with another) (it is "a very major exhibition" [p. 440])



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- §**L. Gordan**, "William Blake: The Exhibition", *Antiquarian Book Monthly*, XXVIII, 314 (2001), 20-35
- §**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), 116-123
- \***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), 349-351
- §**Jadviga M. Da Costa Nunes**, "Visionaries, Realists, and Reformers: Exploring the Creative Impulse in Nineteenth Century Art", *Nineteenth Century Studies*, XVI (2002), 157-179

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.

An online checklist for the exhibition at [http://metmuseum.org/special/william\\_blake/blake\\_checklist.htm](http://metmuseum.org/special/william_blake/blake_checklist.htm) included some works not in the printed catalogue, according to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002).

**2000**

**G.E. Bentley, Jr.** *Blake Books* (2000)

See 1977 above.

**2000**

**\*John Windle**, Antiquarian Bookseller. *Catalogue Thirty-One: William Blake* (San Francisco: John Windle, 2000) 4°, 48 pp., 237 entries; no ISBN.

An enterprising, rewarding catalogue with a number of great rarities.

**2000**

**\*Robert Woof, Stephen Hebron, with Pamela Woof.** "William Blake 1757-1827." Pp. 181-193 of *English Poetry 850-1850: The First Thousand Years with some Romantic Perspectives* ([Grasmere] The Wordsworth Trust, 2000)

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**

§**\*Vicki Robson**, *Burning Bright: The Visionary Art of William Blake, 1757-1827*. **National Library [of New Zealand]** Gallery, 1 December 2000 to 25 March 2001. This exhibition is based on the collections of the Alexander

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Turnbull Library (Wellington, New Zealand, 2000)

A poster.

**2001 April**

**\*John Windle** Antiquarian Bookseller. *Catalogue Thirty-Two: William Blake* (San Francisco: [John Windle, April], 2001) 4°, viii, 80 pp., no ISBN

"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 405-410).

**2001 September 15-October 31**

*\*William Blake: Dreamer of Dreams: [An exhibition] September 15-October 31, 2001 [of the] Special Collections Division of Jackson Library, The University of North Carolina, Greensboro* ([Greensboro, North Carolina: Jackson 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**

**Christie**, *\*The Library of Abel E. Berland: Part I: Important English Literature, Science and Philosophy* [to be

sold at auction on] Monday, 8 October 2001 (N.Y.: Christie's, 2001) 4°

- 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. 2-12, 16-18, 22-27, 54).<sup>844</sup> 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).

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<sup>844</sup> 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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**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**

§**Régis Michel**. *La peinture comme crime: ou, la part maudite de la modernité. Musée du Louvre, Hall Napoléon* (Paris: Éditions de la Réunion des musées nationaux, 2001) ISBN: 2711843084 In French

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]<sup>845</sup>

**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 ...*

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<sup>845</sup> Annotated by Essick "Oct. 2001".

Second state ... a little foxing at the right hand margin", reproduced on p. 36, £550

**2002 January 26-March 31**

\**Prints by William Blake: "Portions of the Eternal World"*. [An exhibition] 26 January-31 March 2002 [at the] **University of Virginia Art Museum** (Charlottesville: University of Virginia Art Museum, 2002) 4<sup>o</sup>, 16 pp.; no ISBN

**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

\***Anon.**, "Exhibitions: 'Portions of the Eternal World': Prints by William Blake January 26-March 31, Octagonal Gallery and Main Gallery", *University of Virginia Art Museum (Spring 2002)*, [p. 4]

§\***Ruth Latter**, "Artistic Prophet", *Daily Progress* [newspaper, Charlottesville, Virginia] **7 February 2002**, Section D, pp. 1-2

**2002 March-May**

\***Scott Krafft**. *The Commercial Mr. Blake: William Blake As Book Illustrator and Copy Engraver: An Exhibition at the Charles Deering McCormick Library of Special Collections, Northwestern University Library March-May 2002*

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([Evanston, Illinois: Northwestern University Library, 2002])

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**

\***Ian McKeever**. *William Blake's 'Jerusalem', The Emanation of the Giant Albion*: [an exhibition] 22 May-22 June 2002 (London: **Alan Cristea Gallery**, 2002) 4°, 63 pp., no ISBN

**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**

§**Swann Galleries**. *Modern Press and Illustrated Books: Including William Blake, Jean Cocteau ...* (N.Y., 2002)

**2003 January 19-May 25**

\*[**Robert N. Essick.**] *Vision and Verse: William Blake at The Huntington. The Huntington Library, Art Collections, and Botanical Gardens, Mary Lou and George Boone Gallery, January 19-May 25, 2003.*

A sampling of captions from the 198 entries [33 from the collection of Robert Essick]; there was no separate catalogue.

REVIEWS &c

\***Robert N. Essick**, “Showcasing Blake’s Vision and Verse: Major exhibit captures essence of renowned artist/poet”, *Calendar [of] The Huntington Library, Art Collections, and Botanical Gardens*, **January-February 2003**, pp. 2-3

**Anon.**, “Around Pasadena: Blake works exhibit to open at Huntington Library”, *Pasadena Star News*, **2 January 2003**

\***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)



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**\*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**

**Frank, Peter**, “British Invasion: They’re coming: Exhibitions of U.K. artists William Blake and Lucian Freud plus Anglo’d Americans John Singer Sargent and R.B. Kitaj march into L.A.”, *Angeleno* (**May 2003**), 142-143

**2003 March 15-2004 January 25**

*\*A Private Passion: 19th-Century Paintings and Drawings from the Grenville L. Winthrop Collection, Harvard University.* [An exhibition at the **Musée des Beaux-Arts**, Lyon, March 15-May 26, 2003; The **National Gallery**, London, June 25-September 14, 2003; and The **Metropolitan Museum of Art**, New York, October 23, 2003-January 25, 2004.] Ed. **Stephen Wolohojian** with the assistance of **Anna Tahinci** ([New Haven:] Yale University Press; [N.Y.:] The Metropolitan Museum of Art, 2003) 4<sup>o</sup>; ISBN: 1588390764

**David Bindman**, “William Blake” (p. 338); the Blakes are No. 144-154, and No. 171-174 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**

§\*Peter Nahum at The **Leicester Galleries**. *Medieval to Modern* (London: Leicester Galleries, 2003)

Sale catalogue reproducing in colour the Job reprint of 1874, all on one page.

**2003 June**

§**Adam Mills**. *Blake List* (Cottenham, Cambridge: Adam Mills, June 2003)

33 minor Blake items

**2003 August 9-November 1**

§*William Blake: Inspiration and Illustration*. [Exhibition at **Graves Art Gallery**, Sheffield, 9 Aug.-1 Nov. 2003.

**Nick Todd**, “Foreword”; **Sian Brown**, “William Blake: A Short Biography”; **Robin Hamlyn**, “What Inspired Blake?”

**2003 November 27-December 27**

\**The Glad Days in the Reception of Blake in Japan: The International Blake Conference “Blake in the Orient”: A Concurrent Exhibition [27 November-27 December 2003 at **Kyoto University Museum**] Organized by **Masashi Suzuki** and **Steve Clark** (Kyoto: The Blake Conference Committee, 2003) 4°, ii, 93 pp., no ISBN In English (pp. 1-53, 93) and Japanese (pp. 54-92)*

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**Masashi Suzuki** and **Steve Clark**, “Preface.” Pp. 1-2, 54.

**Sori Yanagi**, “Message.” Pp. 3, 55. About his father.

\***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 100<sup>th</sup> 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), 109-115 (“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

\***John Windle** *Catalogue Thirty-Six* (San Francisco: John Windle, [October] 2003) 4°, iv, 88 pp.; no ISBN

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 W15 1SR ([London: Bonhams, 2004])

It included 47 Blake lots, with 18 letterpress books with Blake prints.

### 2004 April 4-August 31

\***Cathy Leahy**. *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

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Dante watercolours.

**Tony Ellwood.** "Foreword." (P. 4) ("This publication, which presents the NGV's Blake holdings, accompanies the exhibition of *William Blake*.")

REVIEWS, &c

**\*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**)

**Sandra Kerbent,** "William Blake Exhibition @ the NGV", *Weekend Notes* [online] [Melbourne] [2014]

**2004 May 5**

*\*William Blake's Good and Evil Angels: Property of the Greentree Foundation from the Collection of Mr. & Mrs. John Hay Whitney, New York May 5, 2004.* This lot will be offered as lot 5, [Sotheby] Sale 7989, Impressionist & Modern Art (N.Y.: **Sotheby**, 2004) 4<sup>o</sup>, 19 pp. (one a fold-out page); no ISBN

Anon., "The Greentree Foundation: Mrs. John Hay Whitney" (p. 6).

**\*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.<sup>846</sup>]

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<sup>846</sup> For details of the sale, see R.N. Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005).

### 2004 June 22-September 19

*\*Heaven in a Wild Flower: William Blake's Book of Job. Curated by Phillip Prodger. St Louis Art Museum, 22 June-19 September 2004.*

A flyer for the exhibition of “selections from the Saint Louis Art Museum's rare proof edition of the *Book of Job*”.

### 2004 June

**Ruthven Todd.** *Handlist, University of Leeds, The Library, MS 470 Blake letters and papers of Ruthven Todd (Digitised June 2004)* Online. 56 pp.

Over 300 letters from Bentley, Butlin, Erdman, Essick, Paley, Rosenwald, et al, plus miscellaneous papers, with index.

### 2004 July 1-August 1

§[**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

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**\*Robert Woof, Howard J.M. Hanley, Stephen Hebron.** *Paradise Lost: The Poem and its Illustrators* [An exhibition 6 July-31 October 2004] (Grasmere: The **Wordsworth Trust**, 2004) 4<sup>o</sup>, viii, 226 pp., 55 Blake reproductions (including all 12 from the Thomas [Huntington] set of *Paradise Lost*); ISBN: 1870787943

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)

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**\*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.**, “Poet’s Drawings Go On Display”, *News & Star*, [?Whitehaven] **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”)
- \***Ian Herbert**, “Paradise found: Blake works back in UK”, *Independent* (London), **6 July 2004** (“The bicentenary of [Blake’s] *Milton* is being celebrated”)
- \***Anon.**, “Blake watercolours back in Britain for the first time in nearly a century”, *Irish News* (Belfast), **6 July 2004**
- \***Anon.**, “In Pictures: Paradise Lost exhibition”, *BBC News*, **6 July 2004**
- \***Anon.**, “Blake paintings for Grasmere”, *North West Evening Mail* (Barrow-in-Furness edition), **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**



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- 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**, pp. 14-15 (“Twelve illustrations by Blake ... from the Huntington ... dominate the exhibition”)
- \***Anon.**, “Paradise regained”, *Week*, **20 July 2004**
- \***Matthew Sturgis**, “Poetic works: Matthew Sturgis hopes a new show will reinstate Milton in the national consciousness”, *New Statesman*, **23 August 2004**, pp. 29-30
- \***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.**, “Wordsworth trust: A dozen rare Blake drawings in UK for the first time in nearly a century”, *Lancashire Today*, **August 2004**
- \***Clive Wilmer**, “Prophet of life and Liberty: The Romantics’ sympathy for the Devil, and John Milton”, *Times Literary Supplement*, **17 September 2004**, pp. 18-19 (with another)
- \***Anon.**, “Paradise Regained”, *Heritage* (Milton Keynes), **September 2004**

## 2004

\**Blake at Work*. Exhibition at the **Tate Gallery** without printed catalogue.  
<<http://www.tate.org.uk/serlet/CollectionDisplays?roomid=2780>>.

An admirable, ground-breaking exhibition, using captions from **Joyce H. Townsend** and **Robin Hamlyn**, ed., *William Blake: The Painter at Work* (2003).

## REVIEW

Professor Dr **Antoine Capet**, “Blake at Work Exhibition: Tate Britain, London”, Online at H-Museum, the H-Net Network for Museums and Museum Studies <<http://www.h-museum.net>>, 28 July 2004. 2 Printed in *Blake*, XXXVIII (2004-5), 115-119 (“a magnificent introduction to ‘art appreciation’ from the point of view of the media used” [*Blake*, p. 115])

“GEB Books: Illustrated Books c. 1770-1830 chiefly those written or illustrated by William Blake, George Cumberland, John Flaxman, or published by F.J. Du Roveray, John,

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Richard, and Thomas Edwards, Thomas Macklin, plus Illustrated English Bibles before 1830 and Related Scholarship In the Collection of **G.E. Bentley, Jr.** Given by Beth and Jerry Bentley in 2005 to **Victoria University Library** (Toronto).” Compiled in Toronto and Dutch Boys Landing Winter, Spring, and Summer 2000 and amplified occasionally thereafter ([Toronto: Privately Printed in 5 copies, October 2004]) 4°, xxx, 365 pp., typescript.

**2005 March 6-May 9**

§*Grabadores del Inframundo: Jacques Callot, William Blake, Francisco de Goya, Honoré-Victorin Daumier, Marzo 16-Mayo 9, 2005.* [Ed. **Beatriz Gonzalez** and **Carolina Vanegoes**] (Bogota [Colombia]: **Biblioteca Luis Angel Arango**, Banco de la Republica, 2005) 28 cm, 76 pp.; ISBN: 9586641562 In Spanish

**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**

§*William Blake* list of **Henry Sotheran Ltd** (London, May 2005)

**2005 August-September 4**

\**Cloud & Vision.* Curated by **Danielle Arnaud**, **Jordan Kaplan** and **Philip Norman** and presented at the **Museum of**

**Garden History**, London, summer 2005 (London: parabola, 2005) 4°, 44 pp.; ISBN: 095476174X

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](http://www.keithsagar.co.uk)”.)

\***Brian Catling.** “Lambeth tenant Extracted reflections on Blake’s Ghost of a flea.” Pp. 26-27. (Illustrated by juxtaposed representations of Disney’s Jiminy Cricket and Blake’s Ghost of a Flea.)

**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.

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The words scrolling through the auto-cue are presented backwards”.)

**David Burrows.** Untitled page from “Comic Book, work in progress, 2005”. Pp. 30-31.

**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 Limbirt,** “Celebrating William Blake: Andrew Lambirth visits an exhibition in the first museum of garden history”, *Spectator*, **6 August 2005**, p. 39 (the exhibits by 21<sup>st</sup> 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

§**René Zechlin** and **Ciara Healy**. *Blake and Sons: Alternative Lifestyles and Mysticism in Contemporary Art. Catalogue of an exhibition held at the Lewis Glucksman Gallery, Cork, Ireland, 16 October 2005-29 January 2005 and the Model Arts and Niland Gallery, Sligo, Ireland, 24 February, 2006-7 May 2006* (Cork [Ireland]: Lewis Glucksman Gallery [2005]) 24 cm, 143 pp.; ISBN: 9780950244099

It includes **Christopher Bucklow**, “This Is Personal: Blake and Mental Fight.” Pp. 131-139.

### 2005 November

\**Catalogue Forty: William Blake and His Circle: Books of Scholarship, Books of Beauty*. [Ed. **Robert N. Essick**] (San Francisco: **John Windle**, Antiquarian Bookseller, [Nov] 2005) 4°, 104 pp., 431 lots; no ISBN

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)

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plus “Works by Blake’s Circle: John Flaxman, Henry Fuseli, and Thomas Stothard” (lots 405-412), “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**

*\*Flaming Pages: The Illuminated Books of William Blake.* University Art Gallery, **California State University, East Bay** [Hayward, California] (2006) *The Art of the Book* [No. 4] Online

**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.** [Catalogue of an exhibition 15 February-1 May 2006 at **Tate Britain**] (London: Tate Publishing, 2006) 4°, 224 pp.; ISBN: 9781854375822

The catalogue consists of

**Michael Frayling.** “Fuseli’s *The Nightmare*: Somewhere between the Sublime and the Ridiculous.” Pp. 8-20.

**Marina Warner.** “Invented Plots: The Enchanted Puppets and Fairy Doubles of Henry Fuseli.” Pp. 22-29.

**Martin Myrone.** “Fuseli to Frankenstein: The Visual Arts in the Context of the Gothic.” Pp. 30-40.

The catalogue is organized into “The Nightmare: Fuseli and the Art of Horror” (No. 1-8, pp. 43-51) “Perverse Classicism” (No. 9-30, pp. 53-71), “Superheroes” (No. 31-52, pp. 73-99), “Gothic Gloomth” (No. 53-73, pp. 101-121), “Witches and Apparitions” (No. 74-98, pp. 123-145), Martin Myrone and Mervyn Heard, “The Phantasmagoria” (No. 99, pp. 146-149); “Fairies and Fatal Women” (No. 100-123, pp. 151-175), “Revolution, Revelation and Apocalypse” (No. 124-151, pp. 177-205), Christopher Frayling and Martin Myrone, “The Nightmare in Modern Culture” (No. 152-157, pp. 207-212).

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**

§**Tom Lubbock**, “The Body Abominable”, *Independent* [London], **20 February 2006**, pp. 46-47

§**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**



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- §**Jackie Wullschlagen**, “Dawn of Our Violent Dreams”,  
*Financial Times*, **27 February 2006**, p. 11
- \***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

- \*§**Martin Butlin**, “Gothic Nightmares”, *London Magazine*, February-March 2006, pp. 28-35  
§**David Bindman**, “Fuseli”, *Burlington Magazine*, CXLVIII (2006), 364-365

### 2006 May 2

\**William Blake: Designs for Blair’s GRAVE* [Sotheby’s auction] Tuesday, May 2, 2006 (N.Y.: Sotheby, 2006) 4°, 84 pp. (including 14 pp. about Sotheby’s), 50 reproductions including the 20 lots, 10 of them “actual size”; no ISBN

A very handsome, responsible catalogue, printed in red and black, with coloured reproductions.

**Nancy Bialler** with the assistance of **Robert N. Essick**, “William Blake Designs for Blair’s *Grave*.” Pp. 7-16. Essick also assisted with the catalogue of the watercolours.

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)])
- 4 “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])
- 5 “While Surfeited Upon Thy Damask Cheek”, a young couple at a graveside (ESTIMATE: \$700,000-\$1,000,000 [\$520,000, bought in])

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- 6 “The Reunion of the Soul & the Body” (ESTIMATE: \$900,000-\$1,200,000 [\$900,000 to Anon.])
- 7 “The Soul Hovering over the Body” (ESTIMATE: \$700,000-\$1,000,000 [\$520,000, bought in])
- 8 “The Descent of Man into the Vale of Death” (ESTIMATE: \$700,000-\$1,000,000 [\$480,000, bought in])
- 9 “The Day of Judgment” (ESTIMATE: \$1,500,000-\$2,000,000 [\$1,100,000, bought in])
- 10 “Death’s Door” (ESTIMATE: \$1,000,000 -\$1,500,000 [\$750,000, bought in])
- 11 “The Soul Exploring the Recesses of the Grave” (ESTIMATE: \$700,000-\$1,000,000 [\$550,000 to the Rothmans])
- 12 “The Gambols of Ghosts” (ESTIMATE: \$700,000-\$1,000,000 [\$520,000, bought in])
- 13 “The Counsellor, King, Warrior, Mother & Child, in the Tomb” (ESTIMATE: \$700,000-\$1,000,000 [\$500,000, bought in])
- 14 “The Death of the Good Old Man” (ESTIMATE: \$550,000-\$700,000 [\$700,000, bought in])
- 15 “A Father and Two Children Beside an Open Grave” (ESTIMATE: \$350,000-\$550,000 [\$280,000 to Anon.])
- 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

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<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* **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*)

**Anon.**, “Blake paintings may leave UK: The future of a set of watercolours by William Blake remains uncertain as the foreign buyer decides whether to

take them abroad”, *BBC News*, **13 March 2003**  
and <http://news.bbc.co.uk/go/pr/fr/-/1/hi/entertainment/arts/3024811.stm>

\***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](http://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 halts export of rediscovered William Blake watercolours”, *Baltimore Sun*, **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

**Sherna Noah**, “Blake Paintings Barred from Leaving U.K.”, *News.Scotsman.com*, **30 March 2005**, online

\***Anon.**, “Bid to save Blake art for nation”, *BBC News*, **31 March 2005**, online

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**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](http://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](http://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

\***Anon.**, “Arts Minister Defers Export Of William Blake’s Works”, *Artdaily.com*, **19 April 2005**, online



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- §**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 February 2006)
- §**Anon.**, “Selling Out William Blake: Paintings Up for Sale”, *New York Times*, **16 February 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**, on line (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 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”)
- Anon.**, “Opinion: No Justification for Splitting Up Blake’s Watercolors”, *ArtInfo*, **6 March 2006** online, citing *New York Times* today
- \*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”)

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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 (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”)
- §\***R.M. Healey**, “Grave Mistakes: ‘Discovered’ William Blake Set Broken Up at Auction”, *Rare Book Review*, XXXIII, 2 (**April/May 2006**), 6-7
- 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.

§\***Jeremy Loft**, "Blake Watercolours Export Barred", *Country Life*, **31 March 2005**

**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

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interdites temporairement de sortie du Royaume Uni", *Tribune de l'Art*, **16 mai 2005** online, in French

§**Carol Vogel** "The splintering of a masterpiece", *New York Times*, **15 February 2006**

§**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)

\***Didier Rykner**, "Les Amis du Loures acquèrent un aquarelle de William Blake pour Designs for

Blair's Grave", *Tribune de l'Art*, 3 May 2006, in French

- \***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/pagetools/print/news.bbc.co.uk/1/entertainment/arts/2> (about the sale of the Blair watercolours to an overseas buyer)

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- \*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*)
- Anon.**, “Blake paintings may leave UK: The future of a set of watercolours by William Blake remains uncertain as the foreign buyer decides whether to take them abroad”, *BBC News*, **13 March 2003** and <http://news.bbc.co.uk/go/pr/fr/-/1/hi/entertainment/arts/3024811.stm>

- \*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](http://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 halts export of rediscovered William Blake watercolours”, *Baltimore Sun*, **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
- Sherna Noah**, “Blake Paintings Barred from Leaving U.K.”, *News.Scotsman.com*, **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



**William Blake and His Circle**  
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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”)
- \***Maeve Kennedy**, “Export Bar on Blake pictures”, *Guardian* [London], **31 March 2005**, online  
*First to Inspire Christian Magazine*  
([www.lst2inspire.co.uk/blairsgrave.php](http://www.lst2inspire.co.uk/blairsgrave.php)), **31 March 2005**
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- 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)

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Part V: Books Owned by the Wrong William Blake

- \***Anon.**, “Export stop to save Blake watercolours”, *Rare Book Review* online <[www.rarebookreview.com](http://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
- \***Anon.**, “Arts Minister Defers Export Of William Blake’s Works”, *Artdaily.com*, **19 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)
- §**Anon.**, “Selling Out William Blake: Paintings Up for Sale”, *New York Times*, **16 February 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**, on line (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”)

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- 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”)
- Anon.**, “Opinion: No Justification for Splitting Up Blake’s Watercolors”, *ArtInfo*, **6 March 2006** online, citing *New York Times* today
- \*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*

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*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”)

§\***R.M. Healey**, “Grave Mistakes: ‘Discovered’ William Blake Set Broken Up at Auction”, *Rare Book Review*, XXXIII, 2 (**April/May 2006**), 6-7

**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**),

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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<sup>o</sup>, 22 leaves; no ISBN

**Patrick Scott**, "Preface." P. 1

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

**Anon.**, "USC holding exhibit on poet, artist William Blake", Gaffney Ledger, **21 July 2006**, online

**\*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**

§**Robert Cook**, *Under God's Hammer: William Blake versus David Shrigley*. [An exhibition in the] **Art Gallery of Western Australia** (Perth: Art Gallery of Western Australia, 2006) Art in Focus 22 x 24 cm, 47 pp.; ISBN: 0975809881

**2006 October 30-December 15**

[**Robert C. Brandeis.**] *William Blake & his Contemporaries: An Exhibition Selected from the Bentley Collection at Victoria*



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**University** [in the University of Toronto held in] *Victoria University Library, Toronto October 30-December 15, 2006* (Toronto: Victoria University Library, 2006) Large square 8°, 36 pp., 39 reproductions; ISBN: 0969525761

Robert C. Brandeis, "Introduction". P. 5.

Maureen Scott Harris, "Portrait of a Collector." P. 36. Reprinted from *VicReport*, XXXV (2006).

The reproductions include the unique *Marriage* (M) (entire),<sup>847</sup> 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), 131-133 ("The Bentley collection is both an entity and the emanation of a distinguished scholarly collaboration")

**Anon.** [?**Nicholas Barker**], "Exhibitions", *Book Collector*, LVII (2008), 105-112 (on pp. 107-108 is a factual summary of the catalogue)

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<sup>847</sup> *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).

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[November] 2006

\***John Windle**, *Catalogue Forty-Two: Blake Plates* (San Francisco: John Windle, [Nov] 2006) 4<sup>o</sup>, 24 unnumbered pages, 97 reproductions; no ISBN

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", 5<sup>th</sup> 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]

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- 85-87 *There is No Natural Religion* (G<sup>1</sup>), 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]
- 90 “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**

*William Blake: Under the Influence. Exposition at the **British Library** 11 January to 21 March 2007.* Electronic “pressrelease”

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

§\***Michael Glover**, “Angels and demons”, *Independent* [London], **12 January 2007**, pp. 2-4

**Anon.**, “Notes on a famous Tyger”, *Times* [London], **12 January 2007**

§**Anon.**, “Following the Trail of the ‘Tyger’ Poet”, *Los Angeles Times*, **12 January 2007**

§*Rare Book Review*, **February-March 2007**

**2007 February**

§**Charles Cox** Catalogue 54 (February 2007)

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**

**\*Simon Martin, Martin Butlin, Robert Merrick.** *Poets in the Landscape: The Romantic Spirit in British Art.* (Chichester: **Gallant House Gallery**, 2007) 20 Blake reproductions 120 pp.; ISBN: 9781869827014

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

**Simon Martin**, “Everything except the Poetry: William Hayley and Romantic Patronage 1775-1805.” Pp. 17-25, 115-116.

**Martin Butlin**, “The Pastoral Vision: Blake, Palmer and the Ancients 1805-1850.” Pp. 41-45, 116-117.

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

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in their work”, *Guardian* [London], **7 April 2007**\***Richard Moss**, *Culture/History*, No. 24 (**17 April 2007**), online§**Charles Derwent**, *Independent on Sunday* [London], **25 April 2007**, p. 1572**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**2007 April 7-2008 April 6**\***Bindman, David**. *Mind-Forged Manacles: William Blake and Slavery*. With an essay by Darryl Pinckney. With 66 illustrations (London: The British Museum; Arts Council; Southbank Centre Hayward Publishing, 2007) Square 8°, 147 pp.; ISBN: 9781853322594An exhibition at **Ferens Art Gallery**, Hull (7 April-20 May 2007), **Burrell Collection**, Glasgow (3 November [2007]-6 January 2008), and **Whitworth Art Gallery**, Manchester (26 January-6 April 2008)

It consists of 77 (sic) illustrations plus

**Ralph Rugoff** and **Roger Malbert**, “Foreword.” Pp. 7-9.

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**David Bindman**, “Mind-Forged Manacles: William Blake and Slavery.” Pp. 10-21.

**Darryl Pinckney**. ““In My Original Free African State.”” Pp. 22-28.

**Anon.**, “William Blake’s Printing Technique.” P. 44.

**Anon.** “William Blake Biography.” P. 146.

**Anon.** “Glossary.” P. 147.

REVIEWS

§**C. Pickstone**, “William Blake: Impression Spectacular Bodies”, *Month*, XXXIII, Part 12 (2007), 497-498 (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), 143-144 (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)

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**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)]

An accompanying volume is §**Robert Flynn Johnson, Karin Breuer, Louise Siddons**, *Rembrandt to Thibaud: A Decade of Collecting Works on Paper* (San Francisco: Fine Arts Museums of San Francisco, 2007)

**2007 July 13-September 30, October-December**

\***Matthew Hargreaves**. *Great British Watercolors From the Paul Mellon Collection at the Yale Centre for British Art. With an introduction by Scott Willcox* (New Haven and London: Yale University Press, 2007) 4°, 223 pp.; ISBN: 7980300116588

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. 124-129)  
Cornelius Varley (pp. 130-131)  
Samuel Palmer (pp. 178-181).

**2007 August 7-November 18**

\***David Bindman, Stephen Hebron, Michael O'Neill**. *Dante Rediscovered: From Blake to Rodin* (Grasmere: The

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**Wordsworth Trust**, 2007) 4°, xii, 259 pp.; ISBN: 9781905256228 (case bound)

**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**

§*British Vision: Observation and Imagination in British Art 1750-1950.* Ed. **Robert Hoozee**, **Museum voor Schone Kunsten**, Ghent, 6 Oct. 2007-13 Jan. 2008. (Ghent, 2007) 424 pp., ISBN: 97808014469408

Introductory essays by John Gage and Timothy Hyman, “William Blake, *The Sea of Time and Space*” by **David Bindman.**

The Blake lots, 231-248 from the Yale Center for British Art, include *Songs of Innocence* [F] pl. 2-3, 13, 15, 25, *Urizen*



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[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* (Y<sup>1</sup>):

- \*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 Parker<sup>848</sup>]

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 (Y<sup>2</sup>) 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

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<sup>848</sup> Prices and buyers derive from R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI (2008). The underbidder for the Essick lots was Parker and for the Parker lots Essick.

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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**

*“Innocence & Experience 2007. ”Southbank Mosaics* (73 Waterloo Road, London), exhibition 20 November 2007.

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**

**Colin Trodd.** *Blake’s Shadow: William Blake and his Artistic Legacy.* **University of Manchester** exhibition summary online (Manchester: The Whitworth Art Gallery, 2008)

**2008 November 14-2009 February 1**

§*Blake’s Shadow: William Blake and His Artistic Legacy* –

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**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.”

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**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), 143-144 (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**

§**Bonhams**, *18th & 19th Century British Watercolours and Drawings* (London: Bonhams, 2008)

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**

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**\*Grant Scott.** *Wings of Fire: The Illuminated Books of William Blake.* [An exhibition at the **Martin Art Gallery, Muhlenberg College** (Allentown, Pennsylvania: Muhlenberg College, 2008)] 4<sup>o</sup>, 16 pp. (including covers), no ISBN

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”* (3<sup>rd</sup> State) and a \*coloured copy (G) of *Night Thoughts* (1797).

## REVIEW

**\*James Rovira,** *Blake*, XLII, 3 (Winter 2008-2009), 110-111

**2008 June [3 ff]**

**\*William Blake: An Exhibition of Prints, Books and Facsimiles June 2008** Offered by **Henry Sotheran Limited** In Conjunction with **John Windle** Antiquarian Bookseller (London: Henry Sotheran Limited, 2008) 4<sup>o</sup>, 38 pp., 105 lots (most reproduced in colour), plus 18 “Trianon Press Facsimiles”. Also online

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**

*Robert Hartley Cromek & Thomas Hartley Cromek: With Records of Blake and Turner & Other Contemporary Artists: A Major Unpublished Archive of Manuscripts and Drawings*

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[offered for sale] By **John Hart** [bookseller of Binham, Norfolk] and **Chris Johnson**, 2008) 4<sup>o</sup>, [48] pp.

DESCRIPTION: The archive is 9 vols., folio, 4<sup>o</sup>, and 8<sup>o</sup>, c. 1,000 pp.

Volume One: T.H. Cromek, “Memorials of the Life of R.H. Cromek, Engraver, F.A.S. Edinburgh. Editor of the ‘Reliques of Burns’; ‘Remains of Nithsdale and Galloway Song.’ With the unpublished correspondence on these works and other papers relative to his professional and literary career. Collected and edited by his son”, 4<sup>o</sup>, 200 pp., preface dated 23 December 1864,<sup>849</sup> includes a list of R.H. Cromek’s engravings, fair copy

Volume Two: Album of autograph letters collected by T.H. Cromek for the biography of his father, 4<sup>o</sup>, 85 leaves

Volume Three: T.H. Cromek, manuscript notebook relating to Gilchrist’s life of Blake “etc.”, dated December 1863, 4<sup>o</sup>, 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, 4<sup>o</sup>, 52 pp.

Volume Five: John Pye, [22] autograph letters [3 September 1862-1 August 1866] to T.H. Cromek relating to R.H. Cromek, [J.M.W.] Turner, Pye, and the History of Engraving, 8<sup>o</sup>, 66 pp.<sup>850</sup>

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<sup>849</sup> In a letter of 9 August 1979 Dennis Read told me that the original copy of the 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.

<sup>850</sup> Tatham’s letter of 11 April 1829 about Catherine Blake is quoted in *Blake Records Supplement* (1988), 90-91 and *BR*, 495-496, 871.

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Volume Six: T.H. Cromek, MS “Recollections of conversations with Mr John Pye, London, 1864-4 [sic in catalogue], with other matters relating to men of his time” , signed by T.H. Cromek, May 1863, 4<sup>o</sup>, 80 pp.

Volume Seven: Thomas Hartley Cromek, manuscript Introductory Lessons in Hebrew Grammar, 6 November 1861, 4<sup>o</sup>, 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”,<sup>851</sup> and thence by 1979 to her grandson **(3)** Paul Warrington (b. 1909) of Stafford House, 59 York Place, Harrowgate, Yorkshire,<sup>852</sup> **(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

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<sup>851</sup> Robert Burns, *Works*, ed. W. Scott Douglas (1877), II, 292, referring only to the “Memorials” (according to a letter to me from Dennis Read).

<sup>852</sup> 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.

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(2008), no price printed; sold in Winter 2009 to PRINCETON UNIVERSITY LIBRARY.

**2008 October 7--2009 January 4**

§*Angels and Imagination*. New Art Gallery, Walsall (Walsall, 2008) online

REVIEW

**Freya McClelland**, “William Blake: Angels And Imagination at New Art Gallery, Walsall”, *24 Hour Museum City Heritage Guide*, **29 October 2008**, online

**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**

**Essick, Robert N.** “William Blake and His Circle and Followers: A Catalogue of the Collection of Robert N. Essick Compiled by the Collector.” ([Altadena: Biblioteca la Solana, 2008]) 869 pp., typescript.



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Extraordinarily, indeed uniquely, comprehensive, from original watercolours and books to postcards and posters, meticulously catalogued.

**2008**

§**Christine Riding.** *Cecil Collins and William Blake.* **Tate Britain** (2008).

An exhibition apparently without a published catalogue.

**2009 April 2-June 28**

*\*William Blake (1757-1827): Le Génie visionnaire du romantisme anglais* [Exhibition] sous le direction de **Michael Phillips** avec le collaboration de **Catherine de Bourgoing**. [Tr. from English by **Jeanne Bouniort**.] **Petit Palais – Musée des Beaux-Arts de la Ville de Paris** 2 avril-28 juin 2009. (Paris: Petit Palais / Paris musées [2009]) 4<sup>o</sup>, 256 pp., 173 reproductions, including all *Europe* (B), *The Ghost of Abel* (B), *The Marriage of Heaven and Hell* (M), and all the watercolours for Milton, “On the Morning of Christ’s Nativity”; ISBN: 9782759600779 In French

The text is chiefly a collection of very brief essays:

**Bertrand Delanö.** “Prèface.” P. 11.

**\*Gilles Chazal** and **Daniel Marchesseau.** “Avant-propos.” Pp. 13-14.

**\*Daniel Marchesseau.** “Exposer Blake à Paris: une mission de reconnaissance.” Pp. 17-20.

**\*Yves Bonnefoy.** “Un prophète de l’écriture.” Pp. 23-37. (“Blake a été mal connu en France.”)

**\*Michael Phillips.** “William Blake, graveur visionnaire.” Pp. 39-61, 209-210.

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\***Martin Butlin.** “L’Art de William Blake.” Pp. 65-73,210.

\***Mark C. Crosby.** “L’apprentissage de William Blake, 1772-1779.” Pp. 75-77, 210.

\***David Alexander.** “William Blake, graveur d’interprétation.” Pp. 79-81, 210-211. (In June 1788 William Blake, engraver of St James’s Parish, took as an apprentice Thomas Owen for a fee of fifty guineas.)

\***Angus Whitehead.** “Blake dans son atelier.” Pp. 83-85, 211.

\***Elizabeth C. Denlinger.** “Catherine Blake, une esquisse.” Pp. 86-87, 211.

\***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.<sup>853</sup>)

\***Jon Stallworthy.** “Les chant syncopés du poète, une étude linguistique.” Pp. 101-103, 211. (The “nouveau rhythm ‘syncopé’ de Blake” consists of “la suppression d’une syllable que l’on attendrait normalement dans un vers anapestique (par exemple ‘When the tongues | of *the* chil | dren are heard | on the hill’).”

\***Saree Makdisi.** “Blake et la politique.” Pp. 105-107, 211.

**Jon Mee.** “William Blake et Thomas Paine.” Pp. 108-

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<sup>853</sup> 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.

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109, 212.

**Bethan Stevens.** “*Visions des filles d’Albion, féminisme et esclavage?*” Pp. 111-112, 212.

**Andrew Lincoln.** “*America et Europe, la prophétie comme Histoire.*” Pp. 115-116, 212-213.

**Jared Richman.** “Blake et Milton.” Pp. 137-144, 213.

\***Morton D. Paley.** “*Jérusalem et les derniers ouvrages de William Blake.*” Pp. 147-149, 213.

\***Martin Myrone.** “Blake et le gothique.” Pp. 153-155, 213.

\***Andrew Loukes.** “*Les Portraits de poètes pour William Hayley.*” Pp. 156-159, 213.

\***Troy Patenaude.** “L’exposition de Blake à Londres en 1809-1810.” Pp. 161-163, 213-214.

\***John Barrell.** “Les relectures de Geoffrey Chaucer par Blake.” Pp. 164-165, 214.

**William L. Pressly.** “Les prédécesseurs de Blake: Mortimer, Fuseli et Barry.” P. 166-167, 214.

**Martin Postle.** “Blake, Reynolds et la Royal Academy.” Pp. 171-172, 214.

\***Anthony Dyson.** “William Blake, graveur au trait.” Pp. 175-178, 214-215.

\***David Fuller.** “Les illustrations de Blake pour *La Divine Comédie.*” Pp. 181-182, 215.

**Suzanne R. Hoover.** “La renommée de Blake en Angleterre et aux États-Unis.” Pp. 187-188.

**Céline Mansanti.** “La réception de l’œuvre de Blake en France de 1868 à 1947.” Pp. 190-191, 215.

**David Steel.** “William Blake et André Gide.” Pp. 194-195, 215.

**Peter France.** “Le poète William Blake traduit en français.” Pp. 200-202.

**Daniel Marchesseau.** “La pérennité de Blake chez trois artistes du XX<sup>e</sup> siècle.” Pp. 205-207. (Francis Bacon, lithograph based on the life mask of Blake; Jean Cortot, “Éloge de William Blake”, acrylic; Louis de Brocguay, oil on canvas, apparently unrelated to Blake.)

**\*Catherine de Bourgoing.** “Éléments biographiques.” Pp. 217-221. (A chronology 1757-1863.)

**\*Catherine de Bourgoing et David Fuller** (n<sup>o</sup> 138 à 142 [Dante watercolours]). “Notices des œuvres” (i.e., catalogue of the 163 works in the exhibition<sup>854</sup>). Pp. 223-250.

Often the reproductions seem unrelated to the essays they accompany.

REVIEWS &c, the essays in French unless otherwise noted

**\*Anon.** (Agence France-Press), “William Blake au Petit Palais à Paris”, *Arts visuels*, **2 April 2009** (cyberpresse.ca)

**\*Anon.**, “William Blake au Petit Palais”, *Actualité Paris*,  
**3 April 2009**

**\*Lorène de Bonnay**, “Les Illuminations de William Blake”, Femmes.com, **3 April 2009**

**\*Julie Malaure**, “Exposition – ‘Mad Blake’ au Petit Palais”, *Le Point*, **5 April 2009**

**\*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*

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<sup>854</sup> The catalogue strangely omits numbers 1, 17, 24, 89, 97, 118-119, 153-155, 160-162, 164, 172-173 but adds 27 bis, 94 bis and ter.

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*Inter*, n.d., online

**Anon.** (press release), “Le génie visionnaire de romanticisme anglais”, *Evene: Toute la Culture*, **10-12 April 2009**, online

**Anon.**, “William Blake, Le Génie Visionnaire”, *paris étudiant*, **April 2009**, online

§\***Céline Chicha-Castex**, “William Blake: Graveur et Poète Visionnaire”, *Art & Métiers du Livre*, No. 271 (**March-April 2009**), 44-57 (with 21 color reproductions)

\***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**)

§**Jean-Loup Bourget**, “William Blake: Albion–Babylone–Jérusalem”, *Critique* [Paris], LXV, 745/746 (**2009**), 562-570 (with another)

**Amandine Rabier**, “William Blake: le plus visionnaire des romantiques anglais”, *L’Oeil*, No. 612 (**April 2009**), 72-75

\***Jean-David Jumeae-Lafond** and **Didier Rykner**, “William Blake: Le Génie visionnaire du romantisme anglais”, *Tribune de l’Art*, **5 June 2009**

§\***María Paz Amaro**, “William Blake: la exposición de 1809”, *Istor: Revista de historia internacional*, No. 38 (**2009**), 92-99 In Spanish

§**Georges Raillard**, “Exposition – William Blake”,

*Quinzaine littéraire*, No. 990 (2009), 17

**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

\***Martin Myrone**, ed. *Seen in my Visions: A DESCRIPTIVE CATALOGUE OF PICTURES* (London: Tate Publishing, 2009 [distributed in the United States and Canada by Harry N. Abrahams, N.Y.]) 8<sup>o</sup>, 128 pp., 19 reproductions; ISBN: 9781854378637

**Martin Myrone**. "Introduction: The grand Style of Art restored." Pp. 7-37.

**Anon.** "Bibliographical Note." Pp. 38-39. (About the *Descriptive Catalogue*.)

*A Descriptive Catalogue of Pictures* (1809). Pp. 41-86. (Omits Blake's Index.)

"Illustrations of the [11] Surviving Works." Pp. 89-101.

"Indexes to *A Descriptive Catalogue*." Pp. 103-127. (A modern index, not Blake's, including headings such as Accident, Cartoons, Pencil.)

### REVIEWS &c

§**Arifa Akbar**, "Recreated: The exhibition that broke William Blake", *Independent* [London], **18 December 2008** (a puff)

**Charlotte Higgins**, "Blake retrospective: Tate stages 1809 show", *Guardian* [London], **18 December 2008** (the Tate will show at least 9 of the 11

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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)

**Anon.**, "Blake in Paris", *Blake*, XLII, 3 (**Winter 2008-2009**), 111

§\***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-un remake al singurei expoziții solo din viața 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")

\***Anon.**, "Blake v Stothard", *London Art News*, **19 April 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 Lubbock**, “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 Lubbock 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)

\***Laura Cumming** (Observer), “Exhibition”, *Guardian  
Weekly* [London], **1 May 2009**, p. 36

\***Ashley Eldridge-Ford**, “London Journal:  
Reintroducing William Blake”, *Art We Love*



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online, **19 May 2009**§**Martin Butlin**, “Blake in London”, *Burlington Magazine*, CLI, 1276 (**July 2009**), 487-488)**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***William Blake’s World: “A New Heaven is Begun”*. **Pierpont Morgan Library and Museum** (N.Y., 2009)

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<sup>855</sup>


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<sup>855</sup> Reviews of the exhibition only (there was no catalogue), omitting mere notices in *New Yorker*, 3 Aug, **12 Oct 2009**; *artdaily.org*, **17 Aug 2009**; *Antiques and the Arts Weekly*, **28 Aug 2009**; *edge*, **1 Sept 2009**; *New York Times*, **6, 13, 14, 23 Sept 2009**; *Curated*, **8 Sept 2009**; *Architectsnewspaper*, **9 Sept 2009**; *Record*, **10 Sept 2009**; *artcritical.com*; **7-13 Sept 2009**; *New York*, **13 Sept 2009**; *Time Out*

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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)
- \***Anon.**, *The Morgan Calendar of Events, Fall and Winter 2009*, 2 (events included “Blake in Poetry and Song: An Evening with Patti Smith” and her daughter Jesse, 19 November, and a lecture by Joseph Viscomi, “Blake’s Enlightened Graphics: Illuminated Books and New Technologies”, 8 Oct) *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
- \***Holland Cotter**, “The Palace of Excess Imagination”, *New York Times*, **11 September 2009**, pp. 23, 25-26 (largely fictitious, about Blake in pubs with the Archangel Gabriel and Socrates)
- \***Barbara Hoffman**, “He’s hellbent on purgatory”, *New York Post*, **11 September 2009** (“there’s a helluva

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*New York*, **10-16 Sept 2009**; *Arts-Journal*, **15 Sept 2009**; *Newsday* [Long Island], **18 Sept 2009**, **1 Jan 2010**; *New York*, **21 Sept 2009**; *Connecticut Post*, **22 Sept 2009**; *News-Times* [Danbury, Connecticut], **24 Sept 2009**; *Artnet.com*, **Sept 2009**; *On the Promenade* [N.Y.], **Sept 2009**; *Selectism*, **Sept 2009**; *MHNA: The Murray Hill Neighborhood Association Newsletter*, **Autumn 2009**; *Week*, **22 Dec 2009**; \***Anon.**, *NY Art Beat* [2010]; *artcalendar.com*, **dates unknown**; *Artlog*; \***Anon.**, *Art Wolf.com*; *ExploreLI.com*; *L Magazine*; *MBO*; *nycgo.com*.

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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*<sup>TM</sup>, **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**
- \***Drew Toal**, “William Blake’s World: A New Heaven Is Begun”, *Time Out New York*, **24-30 September 2009**, online
- \***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

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- Anon.**, “Blake Illuminations At Morgan”, *Northport Journal*, **8 October 2009**
- \***Thomas Micchelli**, “William Blake’s World: ‘A New Heaven Is Begun’”, *Brooklyn Rail*, **October 2009**, online
- \***Marjorie Welish**, “Extreme Art: The creative talent of William Blake and Eighteenth-Century French drawings are at the Morgan Library”, *New York Observer*, **9 November 2009**
- \***Chloe Malle**, “William Blake’s Heavenly Imagination”, *Daily Beast.com*, **12 November 2009**, 4 pp.
- \***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**
- \***Greta Berman**, “William Blake: Praise the Lord With Stringed Instruments”, *Juliard Journal online*, XXV, 3 (**November 2009**)
- \***Peggy Roalf**, “William Blake: Sympathy for the Devil”, *Design Arts Daily*, **8 December 2009**, online
- 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”)
- Michaelanthony Mitchell**, “William Blake at the Morgan”, *Mapcidy*, **18 December 2009**, online
- Richard Goodman**, *Fine Books & Collections*, 5 pp.,

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**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**

\***Martin Myrone**, ed. *Seen in my Visions: A DESCRIPTIVE CATALOGUE OF PICTURES* (London: Tate Publishing, 2009)

## REVIEW

**Jason Whitaker**, *Year's Work in English Studies*, X, 1 (January 2011), 652-653

**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<sup>o</sup>, xii, 164 pp., 48 reproductions (in black-and-white version, in colour in the versions on CD Rom and online); no ISBN

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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]**

**Bernard Quaritch**, *Around Rousseau, Bernard Quaritch List 2009/19* (London, 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**

§[Exhibition of prints from Michael Phillips's facsimiles of Blake's copperplates.] **Cornell Fine Art Museum**, Rollins College, Winter Park, Florida, 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).

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**REVIEW**

**Martin Butlin**, *Burlington Magazine*, CLIII (2011), 608  
(with another) (Butlin dates the exhibition January-  
March 2011)

**2010 June 19-July 10**

*\*William Blake: Engravings for The Book of Job and Other Prints.* **Larkhall Fine Art Ltd** Exhibition 19 June-10 July [2010] (Bath, 2010).

Exhibition with only an invitation-card.

**2010 August 3-October 2**

*\*[Robert Brandeis and Karen Mulhallen.] Remember Me! Blake in Our Time: A Keepsake Book In Celebration of An Exhibition and Symposium on the Life and Art of William Blake (1757-1827) [at] Victoria University, Toronto* [Toronto: Victoria University Library, 2010] Horizontal 8°, 64 pp., 38 reproductions, 61 exhibits; ISBN: 9780986707100

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,

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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.)

The exhibition and catalogue were associated with *Blake In Our Time: A Symposium Celebrating the Legacy of G.E. Bentley Jr and The Future of Blake Studies* (28 August 2010) organized by Karen Mulhallen and the launch of *Blake in Our Time: Essays in Honour of G.E. Bentley Jr*, ed. Karen Mulhallen (2010).

“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’.”



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**John E. Grant.** “Songs for Thomas Butts: Visions of the ‘Title Page’, ‘Earth’s Answer’, and ‘The Tyger’.”

**Dennis Read.** “Disputing the Sins of His Father: Thomas Cromek contra Gilchrist.”

**Garry Leonard.** “Without Contraries Is No Progression: Did Blake Invent Modernist Cinema?”

**Stephen Nachmanovitch.** “Job Returns – A Music and Multimedia Meditation on Blake’s *Illustrations of the Book of Job*.” Introduced by **Brian Corman**.

**Mark Crosby.** “Blake’s Seal.” (The images with which he sealed his letters.)

**Keri Davies.** “Brother Blake and Sister Blake and the Lost Moravian History of William Blake’s Family.”

**Susanne Sklar.** “The Mouth of a True Orator: *Jerusalem’s* Operating Instructions.”

**2010**

§**Riding, Christine.** *Art and the Sublime: Terror, Torment and Transcendence* (London: Tate Publishing, 2010) 19 pp.

An exhibition especially of J.M.W. Turner, William Blake, John Martin, and Douglas Gordon.

**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.

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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**

*Sale 19386: Papers & Portraits: The Roy Davids Collection Part II, Bonham's*, London, New Bond Street, 29 March 2011, online

- 264 Blake's letter to Ozias Humphry of 18 January 1808 (A) (ESTIMATE: £50,000-£60,000) [not sold]

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**2011 March**

*Omnium Gatherum*, Catalogue 48 of **John Windle** (San Francisco, 2011) 4<sup>o</sup>

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)

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**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<sup>856</sup>

\***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 Webster, '48)

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<sup>856</sup> 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.

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**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<sup>o</sup>, 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).

247-248 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**

§\***Christopher Baker.** *English Drawings and Watercolours 1600-1900* [in the] *National Gallery of Scotland* (Edinburgh: Trustees of the National Gallery of Scotland, 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. 114-116), Samuel Palmer (pp. 234-240), and Thomas Stothard (pp. 333-338).

### **2011 Autumn**

§**Rosebery's Auctions** (London, 2011)  
*Sold For Children* pl. 15.

### **2011 November 28-2012 February 2012**

§Exhibition of "William Blake and British Visionary Art, **Pushkin State Museum of Fine Arts**, Moscow, 28 November 2011-19 February 2012", and its §catalogue, *Уильям Блейк и британские визионеры. Каталог выставки [Uil'yam Bleik i britanskije vizionery. Katalog vystavki] [William Blake and the British Visionaries: Exhibition Catalogue]* (Moscow: Krasnaya ploshchad', 2011), 248 pp.; ISBN: 9785915210485 800 roubles. In Russian

#### 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*. (Vienna: Österreichische Galerie Belededere; Munich:

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Hirmer, 2012) In German  
The exhibition included Blake.

**2012 April 26-27**

**Sotheby.** *Prints.* (N.Y., 2012)

Sold from *Songs of Innocence* (Y)

- 42 \*"The Blossom" [pl. 11] (ESTIMATE: US \$40,000-\$60,000) [\$74,500 to the photographer **Adam Fuss**<sup>857</sup>]
- 43 \*"The Lamb" [pl. 8] (ESTIMATE: US \$35,000-\$45,000) [\$40,625 to John Windle for Victoria University in the University of Toronto]<sup>858</sup>
- 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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<sup>857</sup> 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."

<sup>858</sup> Prices and buyers here derive from Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013).

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Robert N. Essick]

**2012 July 2 – October 21**

*William Blake (1757-1827). Visiones en el arte británico.*  
Exhibition from 02.07.2012 to 21.10.2012 at CaixaForum  
Madrid. Paseo del Prado 36, Madrid

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<sup>859</sup>

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

**Concha Carrión**, "El arte visionario e incomprendido

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<sup>859</sup> 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.



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- 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

- maldito”, *La razón* [Madrid], **3 July 2012**, pp. 64-65
- \***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
- \***Elena Vozmediano**, “William Blake, pozo sin fondo”, *El Mundo (El Cultural)* [Madrid], **6 July 2012**, pp. 26-27
- 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 la Torre and Tomás Morales)

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- \***Natividad Pulido**, “Blake. De profeta a icono contracultural”, *ABC* [Madrid], **12 July 2012**, p. 49
- \***Pablo Sobisch**, “William Blake”, *El País (On Madrid)* [Madrid], **13 July 2012** p. 26
- \***Luis Ángel Vega**, “Dos oscuros del Siglo de las Luces”, *La nueva España* [Oviedo], **14 July 2012**, p. 70
- \***Virginia Miranda**, “Inconformismo británico”, *El siglo* [Madrid], **16 July 2012**, p. 56
- \***Anon.**, “Los delirios del gran pintor”, *Supertele* [Madrid], **21 July 2012**, pp. 90-91
- \***Delfín Rodríguez**, “William Blake, el visionario”, *ABC Cultural* [Madrid], **21 July 2012**, pp. 24-25
- \***Marisa García**, “Los delirios de Blake”, *Teleprograma* [Madrid], **23 July 2012**, p. 92
- 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
- \***Anon.**, “William Blake”, *Viajar* [Madrid], **1 August 2012**, p. 47
- \***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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- \***Anon.**, “William Blake. Visiones en el arte británico”, *El País (On Madrid)* [Madrid], **31 August 2012**, p. 26
- \***Ana Echeverría**, “Esotérico”, *Historia y vida* [Madrid], **September 2012**
- \***Anon.**, “William Blake y su particular visión del mundo”, *Llei d’art*, **September 2012**, p. 81
- 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

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- \***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 Armiño**, “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><sup>860</sup> The dimensions of Blake's plate are 6.3 x 9.3 cm.

**2012 December 6**

- \***Christie.** *Old Master Prints.* (London, 2012) Online.
- 96 Blake's \*Enoch lithograph<sup>861</sup> 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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<sup>860</sup> Information from R.N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013).

<sup>861</sup> The Enoch lithograph is also reproduced in Essick, ut supra. The leaf is 33.1 x 23.8 cm on wove paper without watermark.

verso institution]. The \*Cumberland writing on the  
loss shows through on the print; "a made up paper  
in the upper subject, a short repaired tear and pale  
stain in upper right, otherwise in good condition".

### 2013 January 30

\*Sotheby, *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]

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**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]**

**\*Lowell Libson Limited**. *British Paintings & Works on Paper* (London: Lowell Libson, 2013) <seen online 9 January 2013>

\*"William Blake 1757-1827. The meeting of a family in heaven."<sup>862</sup> 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"]

\*"William Blake, 1757-1827. Studies for 'America: A Prophecy' and an early treatment of 'Job'." Pp. 50-55 [no price<sup>863</sup>]. Very interesting sketches.

**2013 February 8-June 23**

**Stella Halkyard**. *Burning Bright: William Blake and the Art of the Book*. **John Rylands Library**, University of Manchester (2013)

According to *Burning Bright*, below, the undertaking is a project for the students of Colin Trodd.

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<sup>862</sup> See Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", *Blake*, XLVII, 2 (Fall 2013).

<sup>863</sup> It was "Still offered on Libson's web site, early March 2014", according to R.N. Essick, "Blake in the Marketplace, 2013", *Blake*, XLVII, 4 (Spring 2014).

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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**





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**Christie's**, *The Collection of Arthur & Charlotte Vershbow* (N.Y., 2013)

- in \*64<sup>864</sup> *Songs of Innocence and of Experience* (p), bound "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)]<sup>865</sup>
- \*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) to an unidentified buyer]

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<sup>864</sup> 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*.

<sup>865</sup> 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)).

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 rebaked, "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)

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[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**

*Revolutionary Light: Blake, [Anish] Kapour, Turner.*  
**Whitworth Art Gallery**, Manchester (2013).

The Blake's are his designs for "Hymn on the Morning of Christ's Nativity" and "The Ancient of Days".

**2013 August**

**Bernard Quaritch**, *English Books and Manuscripts, New Acquisitions Summer 2013, Music, Poetry, the Stage, Beckford, Byron, Milton, Broadsides, Translation* (London, 2013) <Huntington>

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**

**Sotheby**, *Prints & Multiples--Old Master, Modern and*

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*Contemporary* (London, 2013)

1 Mrs Job (1826), "Proof" edition", from the estate of Adolph (Bucks) Weil, Jr (ESTIMATE: £15,000-£20,000) [£31,250 hammer price with buyer's premium]

**2013 October 29**

**Christie**, *The Collection of Arthur & Charlotte Vershbow, Part Four: The Neoclassical, Romantic, Symbolist and Modern Periods. 29 October 2013* (N.Y., 2013)

- 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 MASTER COPY, COLORED BY BLAKE". "According to Martin Butlin, the present copy

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- 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**

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**Tennyson Research Centre** (Lincoln Central Library, Lincoln, England), online exhibition of Tennyson's copy of Blake's *Job* devised by **Sibylle Erle** <<http://lincstotheast.com/exhibitions/tennyson/tennyson-blake-and-the-book-of-job.>>

**2014 April 4-August 31**

§\**William Blake*, **National Gallery of Victoria International**, Melbourne, 4 April-31 August 2014 and its catalogue.

\***Cathy Leahy**. *William Blake*. [Exhibition at the] National Gallery of Victoria (Melbourne: National Gallery of Victoria, 2014) 28 cm, 112 pp., 104 reproductions, some of them double page, including all 14 prints from *Innocence* (X), all 22 *Job* engravings, and all their Dante watercolours; ISBN: 9780724103805.

**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

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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**]

**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.

**2014 May 19**

**Bloomsbury Auctions**, *Important Books, Manuscripts, & Works on Paper* (London, 2014)

99 *Songs of Innocence and of Experience* [Ed. James John Garth Wilkinson] (London: 1839), preface dated 9 July 1839, second issue lacking "The Little Vagabond", presentation inscription from W.M. Wilkinson to Elizabeth R. Wilkinson dated 4 January 1839 ESTIMATE: £1,000-£1,500 [not sold]

**2014 May 27-July 6**

*"Une minute ... un secret": Exposition au Château de Nérac* [Aquitaine, France] sponsored by L'Association William 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



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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]

- 73 *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 UNIVERSITY OF TORONTO]

**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**

**Henry Sotheran Limited [and John Windle]**. *William Blake* (London: Henry Sotheran Limited, 2014) 4<sup>o</sup>, [ii], 42 pp., 93 lots; no ISBN

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

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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**

**Huntington Library and Art Gallery.** *Eccentric Visions:  
Drawings by Henry Fuseli, William Blake, and Their  
Contemporaries* (San Marino, California: The Huntington  
Library, 2014)

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**

**\*Michael Phillips** [and **Colin Harrison** (Senior Curator  
European Art, Ashmolean Museum)]. *William Blake:  
Apprentice & Master* (Oxford: Ashmolean Museum, 2014)  
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  
various sizes); ISBN: 9781854448288

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**Alexander Sturgis.** "Director's Foreword." P. [7].  
[**Michael Phillips.**] "Author's Acknowledgements." P. 9.  
"William Blake: Apprentice & Master: Introduction." Pp. 11-15.

Part One: Education

- I "Childhood and Pars's Drawing School: 1757-1772." Pp. 19-25.
- II "Apprentice Engraver: 1772-79". Pp. 27-37.
- III "Westminster Abbey." Pp. 39-47.
- IV "The Royal Academy Schools." Pp. 48-59.
- V "Out into the World. 1779-1785." Pp. [60]-65.
- VI "First Poems." Pp. [66]-69.
- VII "The Manuscripts of *An Island in the Moon* and *Tiriell*." Pp. [70]-79.
- VIII "Master of His Trade: 1785-1791." Pp. [80]-85.

Part Two: Innovation

- IX "'A Method of Printing which Combines the Painter and Poet'." Pp. [88]-101.
- X "'Illuminated Printing'." Pp. [102]-[107].
- XI "*Songs of Innocence*, 1789." Pp. [108]-111.
- XII "No. 13 Hercules Buildings, Lambeth: 1791-1800." Pp. [112]-121.
- XIII "*The Marriage of Heaven and Hell*: 1790-1793." Pp. [122]-129.
- XIV "The *Manuscript Notebook* and the Creation of *Songs of Experience*." Pp. [130]-[143].
- XV "Colour Printing before Blake." Pp. [144]-[151].
- XVI "The Large Colour Prints of 1795." Pp. [152]-163.
- XVII "'Fit Audience find tho' Few'." Pp. [164]-179.
- XVIII "Blake's Last Residence: No. 3 Fountain Court, The Strand. c. 1820-1827." Pp. [180]-185.

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XIX "'A Correct and Finished Line Manner of Engraving'."  
pp. [186]-205.

XX "Illustrations to Dante." Pp. [206]-[215].

## Part Three: Inspiration

XXI **Martin Butlin**. "The Interpreter and the Ancients." Pp.  
[218]-223.

XXII **Colin Harrison**. "Samuel Palmer 1805-1881." Pp.  
[224]-[231].

XXIII **Colin Harrison**. "Edward Calvert 1799-1883." Pp.  
[232]-235.

XXIV **Colin Harrison**. "George Richmond 1809-1896." Pp.  
[236]-[239].

XXV "The Last Furrow." Pp. [240]-249.

REVIEWS, notices, &c<sup>866</sup>

\***Anon.**, "Stationer's Register goes to Ashmolean  
Exhibition", *Stationer's Company* [online], **4  
November 2014** (Blake's apprenticeship record)

\***Maeve Kennedy**, "William Blake's Lambeth studio  
recreated for Ashmolean exhibition: Victorian  
floor plans and descriptions by contemporaries  
help curators envisage work space from house  
demolished in 1918", *Guardian* [London], **7  
November 2014** (digest from a press release)

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<sup>866</sup> 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".

- Richard Moss**, "Curator recreates William Blake's studio following discovery of previously unknown plans", *culture24* [online], **7 November 2014**
- \***Henri Neuendorf**, "Museum to Reconstruct William Blake's Studio", *artnet news*, **7 November 2014** (at Ashmolean, citing a press release)
- Roslynn Sulcas**, "Exhibition Will Feature Recreation of William Blake's Studio", *New York Times*, **7 November 2014**
- Anon.**, "Ashmolean to recreate William Blake's studio following discovery of previously unknown plans", *artdaily.org*, **8 November 2014**
- Anon.**, "William Blake at Ashmolean Museum, Oxford", *Times* [London, seen online], **8 November 2014**
- \***Anon.**, "William Blake: Apprentice and Master at Ashmolean Museum", *VO: Visit Oxfordshire* [online], n.d. [seen **14 November 2014**] (1 paragraph)
- \***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,

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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.**, "William Blake; Apprentice & Master at the Ashmolean: William Blake exhibition tickets plus five-star hotel stay in Oxford", *Guardian* [London, 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**
- Ben Stevens**, "Oxford: Inspired By Blake Festival: January 18 2015 at Blackwell's Bookshop Oxford in Oxford [sic]", *England Events* [online], **9 December 2014**
- Rupert Toovey**, "William Blake exhibition unites Sussex and Oxford", *Worthing Herald* [seen on-



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line], **11 December 2014**

- \***Anon.**, "Strange and marvellous: William Blake studio recreated in Oxford show", *Guardian* [London, seen online] [**December 2014**]
- \***Anon.**, "William Blake: Apprentice and Master at Ashmolean Museum", *VO: Visit Oxfordshire* [online] (**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**]
- \***Jackie Wullschlager**, "William Blake: Apprentice and Master, Ashmolean Museum, Oxford", *Financial Times* [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**
- §\***Ammar Kalia**, "William Blake's Composite Art", *Helicon: University of Bristol Creative Arts Magazine*, **24 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 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

\***Sanders of Oxford**, *William Blake, Printmaker* (Oxford, 2015), on-line

- 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) "Thine ewes will wander" only, £1,250
- 6 Virgil, *Pastorals*, ed. Thornton (British Museum,

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- 1977, "Numbered 20"), £3,750
- 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

**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 Pilgrimage", india paper, after 5 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 **Robert B. Haas Family Arts Library** (Yale University)

Review &c

**William Blake and His Circle**

Part V: Books Owned by the Wrong William Blake

**Finnegan Schick**, "New exhibition 'illuminates' artwork by William Blake", *Yale Daily News*, **4 March 2015**

**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**

**Scottish National Gallery of Modern Art**. *Surreal Roots: From William Blake to André Breton*.

## 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**

**G.E. Bentley, Jr**, *Sale Catalogues of Blake's Works 1791-2014: A Catalogue Somewhat Raisonné*. 1,035 pp. <<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)

- 29 Benjamin Disraeli's autograph letter to Mrs

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Part VI: Biography and Criticism

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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]**

**Samuel Gedge**, *Catalogue XX* (Norwich, England, 2015)

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 ...'<sup>867</sup> £750 [sold to VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO]

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<sup>867</sup> 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 in Britain by a different dealer.

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**2015 September 19-2016 January 31**

**2015 Holiday**

**John Windle**, Catalogue 63 (San Francisco, 2015)

32 \*Ritson, ed., *Select Collection of English Songs*  
(1783), \$975

## SECTION B

### Collections of Catalogues

**G.E. Bentley, Jr.** *Sale Catalogues of Blake's Works 1791-2014: A Catalogue Somewhat Raisonné* (Toronto: Spring 2014) 1,023 pp., (550 of them added in May 2014) repeatedly emended [http://library.vicu.utoronto.ca/collections/special\\_collections/bentley\\_blake\\_collection](http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection)

Detailed lists of the Blake contents of over a thousand catalogues recorded in chronological order.