

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

BIBLE
EDITIONS OF DRAWINGS

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

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

Job
(1824-1826)

EDITIONS OF DRAWINGS

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

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

REVIEWS

§**Anon.**, *Times Literary Supplement*, 6 June 1935, p. 359
Elisabeth Luther Cary, "The Years Bring New Honors to Blake", *New York Times Magazine*, 20 Oct 1935 <**BB**>

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

§**Leonard L. Mackall**, “William Blake’s ‘Job’ Illustrations”, *New York Herald Tribune*, 20 Oct 1935

§**Anon.** “Illustrations of the Book of Job by William Blake”, *Fine Prints*, IV, 9 (Nov 1935)

§**Frank Jewett Mather**, *Saturday Review of Literature*, 18 Jan 1936, p. 16

Illustrations of the Book of Job Reproduced in Facsimile from the original “New Zealand” Set, ed. **Philip Hofer** (1937)
<BB>

REVIEWS

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

§**H.R. Wackrill**, *London Mercury*, XXXVII (1938), 346

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

REVIEW

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

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

A *William Blake’s Illustrations of the Book of Job: The Engravings and related material*, ed. **David Bindman et al**

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

REVIEWS &c

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

§**Anon.**, *Book Collector*, XXXV (1986), 362-365 (announcement)

§**Andrew Wilton**, *Times Literary Supplement*, 14 Aug 1987, p. 879

§**Morton D. Paley**, *Burlington Magazine*, CXXIX (Nov 1987), 747-748

§**David McKitterick**, "Job and the Blake Trust", *Book Collector*, XXXVI (1987), 305-320

***Martin Butlin**, *Blake*, XXII, 3 (Winter 1988-89), 105-110

Anon., *Romantic Movement ... Bibliography for 1987* (1988), 114-115 (based on the prospectus)

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

Anon., "Publisher's Note" (pp. iii-iv) says that the 69 reproductions from 134 prints in the Pierpont Morgan edition (1935) include all the Linnell watercolours, selections from

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the Butts and New Zealand sets, "a selection of the drawings", and all 22 engravings.

BLAIR, Robert
The Grave

DRAWINGS

John Flaxman wrote on 18 October 1805:

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

[*BR* (2) 207]

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

These drawings Cromek promptly exhibited at the Royal Academy and at his house at No. 23, Warren Street, Fitzroy Square.³⁵¹ Later he carried them with him on his Northern tour to solicit subscriptions to his edition of *The Grave*,

³⁵¹ First and Second Prospectuses (both November 1805); see *BR* (2) 210-212, 214-215.

exhibiting them in July 1806 at the shop of "Messrs. Knott and Lloyd, Birmingham" (*BR* (2) 226) and in November 1807 "at Mr Ford's, Bookseller, Market-street-lane", Manchester.³⁵² In April 1807 Cromek said that he showed "Blake's Drawings for 'The Grave' [*not the engravings*] ... to the Queen & Princess at Windsor" (*BR* (2) 238).

Cromek had twelve of the designs engraved by Schiavonetti (not Blake), but then the twenty watercolours virtually disappeared from the public record. We know that Mrs Cromek offered them for sale for £30 in 1813 after her husband's death (*BR* (2) 315) and that they were sold at an Edinburgh auction in 1836 for £1.5.0,³⁵³ but then they vanished entirely. Scarcely anything was known of them for almost two centuries.

Suddenly in the summer of 2001 nineteen of the twenty missing designs reappeared.³⁵⁴ In them the predominant colour is pale blue. Those later engraved are very close indeed to the prints, though the critic for *The Anti-Jacobin* complained in November 1808 that "the defect of giving strong corporeal semblance to spiritual forms was much less glaring in them [the original drawings], than in the prints. The figures were more shadowy and insubstantial" (*BR* (2) 274).

BINDING: The mounted drawings were loose in a red morocco portfolio with a buckle and a stamped label: "DESIGNS FOR | BLAIR'S GRAVE"; the lining paper is

³⁵² *Manchester Gazette*, 7 Nov 1807 (*BR* (2) 248).

³⁵³ "Thomas Sivwright and the Lost Designs for Blair's *Grave*", *Blake*, XIX (1985-86), 103-106.

³⁵⁴ The descriptions below of the designs themselves are from the essay by Martin Butlin entitled "New Risen from the Grave: Nineteen Unknown Watercolours by William Blake" for *Blake*, XXXV (2002), 68-73, which he generously sent me in typescript, but other details derive from my own examination of the drawings in London in December 2001.

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watermarked "BEILBY & KNOTTS 1821". It does not now bear the title given in the 1836 auction: "Black Spirits and White, Blue Spirits and Grey".

The unwatermarked leaves, of various sizes, are mounted on stiff brownish paper (though three, including No. 16, are a slightly different shade of grey), with matching framing lines around the designs. Watermarks on the mounts are faintly-perceptible: RUSE | 1800 (No. 2), J WHATMAN 1801 (No. 11), and J WHATMAN (No. 13).

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

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

- 1 The title page drawing is inscribed "The Grave | a Poem | by Robert Blair | illustrated with 12 Engravings | by Louis Schiavonetti | From the Original Inventions | of | William Blake. | 1806", while the etched version reads: "*THE* | GRAVE, | **A Poem.** | *Illustrated by twelve Etchings* | Executed | *BY* | LOUIS SCHIAVONETTI, | *From the Original* | Inventions | *OF* | WILLIAM BLAKE. | 1808." Notice that the engraver named on the watercolour is Schiavonetti, not Blake as in the first Prospectus (Nov 1805). When the design was engraved as the title-page of the 1808 *Grave*, it was

called "The Skeleton Re-Animated" in the account "Of the Designs" No. IX. There was no title-page design in Cromek's first Prospectus (Nov 1805), and this design is first named in his advertisement in the *Manchester Gazette* for November 1807 as the ninth design (*BR* (2) 248). This design was plainly lettered after the second Prospectus (Nov 1805) in which Schiavonetti is named as the engraver rather than Blake. It is therefore unlikely to have been among the designs exhibited at the Royal Academy in the early autumn of 1805.

There are sketches for this title page design, mostly variants, untraced (Butlin #609-610, 617), Yale Center for British Art (#611, 19.8 x 10.4 cm, acquired by Butts), British Museum Print Room (#612, 11.6 x 9.2 cm, acquired by Butts; #613, 42.5 x 31.0 cm, the latter "on thin card"), the Pierpont Morgan Library³⁵⁵ (formerly Mrs Seth Weyhe Dennis) (#614), the late Gregory Bateson (#615), and the Huntington (#616).

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

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

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

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

³⁵⁵ The leaf with sketches for an alternative titlepage (two versions, recto and verso) was given in 2001 by Gertrude Weyhe Dennis to the Pierpont Morgan Library (according to R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX [2006], 154).

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- 4 Engraved as "The Counsellor, King, Warrior, Mother & Child in the Tomb" ("Of the Designs" No. VIII omits the last 3 words).
A sketch is in the Victoria & Albert (Butlin #624^r).
- 5 Engraved as "Death of the Strong Wicked Man" ("The Strong and Wicked Man Dying", No. IV).
A sketch is in the Victoria & Albert (Butlin #624^r).
- 6 Engraved as "The Soul hovering over the Body reluctantly parting with Life" ("Of the Designs" No. VI omits the last 4 words).
Sketches are in the Tate (Butlin #625) and untraced (#626-628).
- 7 Engraved as "The descent of Man into the Vale of Death" ("Of the Designs" No. II).
A sketch (24.2 x 26.6 cm, acquired by Butts) is in the British Museum Print Room (Butlin #638).
- 8 Engraved as "The Day of Judgment" ("The Last Judgment", No. XII)
- 9 Engraved as "The Soul exploring the recesses of the Grave" ("Of the Designs" No. VII).
A sketch is in the British Museum Print Room (Butlin #629).
- 10 Engraved as "The Death of The Good Old Man" – the old man's hand is on "THE | NEW | TESTAMENT" as in the engraved version ("The Good Old Man Dying", No. V).
A sketch is untraced (Butlin #631).
- 11 Engraved as "Death's Door" ("Of the Designs" No. III).
The design is very close indeed to Schiavonetti's

engraving and radically different from Blake's treatment of the same scene in his engraving of it. The difference may make one (reluctantly) feel more sympathy for Cromek who commissioned Schiavonetti to engrave Blake's designs, apparently on seeing Blake's plate of "Death's Door".

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

- 12 Engraved as "The Reunion of the Soul & the Body", "The Re-Union of Soul and Body", No. X.
- 13 "A touchingly innocent representation of two men walking along a path into a distant landscape, the horizon of which is dominated by the sun setting behind what must be the Celestial City ... inscribed 'Friendship' on the mount by an unknown hand", as in the first Prospectus (Nov 1805)
- 14 "An oblong composition dominated by a nude female figure, seated full-face with her arms extended, holding poppies and with butterfly-like patterned wings ... [*inscribed on the mount in a hand different from 'Friendship'*] 'The Grave Personified --Unfinish'd'. The figure, particularly the wings, is similar to the clothed figure seen in profile on the right side of the altar-like tablet in one of the alternative designs for a title-page for *The Grave*" (Butlin #616). The design is very powerful and surprising; the figure with poppies in her hand occupies almost all the space, and there are grieving figures on each side of her feet. This may be "A characteristic Frontispiece" which is listed in Cromek's first Prospectus (Nov 1805).³⁵⁶

³⁵⁶ A "Design for the frontispiece to Blair's Grave" was sold with seventeen other unidentified Blake drawings and prints at Christie & Manson, 25 March

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

- 15 "A night scene, illuminated by a lantern, showing a father kneeling by the grave reading from a book ... accompanied by two children". It is very like the design (reversed) for "The Garden of Love" (*Songs* pl. 44) (Butlin #137^r, dated by him 1780-85).
- 16 "Christ leading the blessed souls into Heaven", related to Butlin #624^v.
- 17 "Two young adults standing by an open grave in a churchyard with a Gothic church on the left ... the young girl pointing at the 'high-fed worm', 'surfeited on the damask cheek' of the deceased 'Beauty'. The male figure is presumably the stripling who has been enamoured of her".

1859, No. 119* (£2.8.0 to Nosedá) (not in Butlin). The frontispiece to *The Grave* (1808) was Thomas Phillips's portrait of Blake, but the first Prospectus (Nov 1805) advertised "A characteristic Frontispiece".

In the same 1859 sale, No. 120-121 were "Time, and three others, by W. Blake" (£1.11.6 to Evans) and "Scene from the Revelation, by W. Blake" (£1.2.5 to Evans). One may be "A Life Study: Time" lent by Alexander Macmillan to the Burlington Fine Art Club exhibition (1876), No. 245 [Butlin #866] and not traced since, and another might be "Pity" which was described as a "Subject from the Revelation of St. John" in the 1876 exhibition, No. 38 [Butlin #311]. (Other Blake illustrations of Revelation are Butlin #514, 517-522, 524, 639-648.)

18 "Eight exquisite air-borne female figures, two, accompanied by six cherubs, rising above a crescent moon, while the others soar up and encircle them; together they hold the thread of life. This allusion to the Fates is presumably based on the line, in the midst of a long passage on the horrors of suicide on page 18, that reads 'Our time is fix'd, and all our days are number'd!'"

Below on the mount are two illegible pencil lines.

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

The watercolour is far clearer and more detailed than the very rough sketch (*Butlin #636*, watermarked

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IHS IxVILLEDARY); the baptism is indeed very strange.

A sketch is untraced (Butlin #637).

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

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

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

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

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

represents a soul rising from the tomb, on which Blake has written, very neatly, [*the*] title.³⁵⁷

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

I possessed three fine specimens of Blake's Drawings ... among which was the drawing of the Frontispiece to Blair's Grave, bearing on it, in Blake's own writing, the date 1806³⁵⁸

This description of the design fits fairly accurately the watercolour in the Huntington (Butlin #616, Pl. 853).³⁵⁹

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

- 22** The second additional Blair design Cromek owned is entitled in the first Blair Prospectus (Nov 1805) "Death Pursuing the Soul through the Avenues of Life" (Collection of Professor R.N. Essick; Butlin #635, mounted on "card"), inscribed on the verso: "Illustration to 'Urizen',³⁶⁰ a poem by William Blake – who also made

³⁵⁷ "Memorials" transcribed in the 2008 catalogue, p. [8].

³⁵⁸ "Memorials" p. 33 (2008 Catalogue p. [23]).

³⁵⁹ However, Butlin's provenance does not allow for T.H. Cromek's ownership of it: Catherine Blake? Frederick Tatham? Sotheby, 29 April 1862, Lot 159 (with others) sold to Smith; B.B. Macgeorge catalogue (1912), sold at Sotheby's 1 July 1924, Lot 123 (with others); ... given to the Huntington in 1946.

³⁶⁰ T.H. Cromek wrote of a visit he made to the British Museum Print Room about 1863:

I looked over Blake's 'Urizen' [*D*] a very mad work. It is the first part only, and does not contain the subject which I have by him and

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this drawing. It belonged to my father[.] T.H. Cromek". Cunningham, who lived with the Cromeks in 1810, described it in 1830 as Urizen chasing "a female soul through a narrow gate and hurl[ing] her headlong down into a darksome pit" (*BR* (2) 638). The mistaken association with *The First Book of Urizen*³⁶¹ may explain why Mrs Cromek did not sell it with the other Blair designs.

- 23** "A Destroying Deity: A Winged Figure Grasping Thunderbolts" (Butlin #778) passed from Mrs Blake to Tatham.
- 24** "Churchyard Spectres Frightening a Schoolboy" (Butlin #342) acquired by Mrs Gilchrist and recently by R.N. Essick, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).
- 25** Blake's dedication for his *Grave* designs (April 1807; Butlin #620, British Museum Print Room) was refused by Cromek in his letter of May 1807.
A sketch for it is in the Victoria & Albert (#624^v).
- 26** "A Figure Ascending in a Glory of Clouds" (U.S. National Gallery of Art; Butlin #619) may be for *The Grave*.

which I was told by Mr. Frost [*William Edward Frost (1810-77)*]

A.R.A. formed one of the illustrations.

³⁶¹ See Dr. Elizabeth B. Bentley, "Urizen in New York City", *Blake*, XXXIII (1999), 27-30.

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

They include three of the designs mentioned by Flaxman in October 1805 (No. 5, 10, 19) but not the fourth, "The Widow embracing her Husband's Grave", which was listed in Cromek's first Prospectus (Nov 1805).³⁶²

T.H. Cromek wrote of the watercolours for *The Grave*:

The original design for the frontispiece, still in my possession, was suppressed, and one much finer substituted. It is a pen outline, slightly shaded with Indian ink, and blue, & represents a soul rising from the tomb, on which Blake has written, very neatly, [the] title.³⁶⁴

This is clearly the drawing called by Butlin "A Spirit Rising from the Tomb" (Butlin #616; 20.5 x 24.0 cm; now in the Huntington) on which Blake wrote: "A Series of Designs: Illustrative of The Grave a Poem by Robert Blair. Invented & Designed by William Blake".³⁶⁵

³⁶² It stayed with Blake until his death and was sold at Southgate in June 1854 with other Blake drawings which passed from his widow to Tatham.

³⁶⁴ T.H. Cromek, "Memorials of the Life of R.H. Cromek, Engraver" (?1865), now in Princeton University Library.

³⁶⁵ Butlin does not connect this title page design with T.H. Cromek. The provenance he gives is ?Mrs Blake, ?Frederick Tatham; ?Sotheby sale of 29 April 1862, Lot 159 (with others) for 7s. T.H. Cromek's "Memoir" of his father suggests that most if not all of these attributions are wrong. The correct provenance is given in Essick, *The Works of William Blake in the Huntington Collections* (1985), 122-

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PAPER SIZES OF THE DRAWINGS

1 33.2 x 28.5 cm ³⁶⁶	14 20.3 x 29.8 cm
2 23.0 x 12.4 cm	15 17.5 x 23.5 cm
3 24.0 x 14.0 cm	16 23.75 x 12.85 cm
4 14.7 x 23.5 cm	17 19.6 x 13.35 cm
5 20.4 x 25.5 cm	18 23.6 x 17.6 cm
6 15.8 x 22.7 cm	19 27.3 x 21.7 cm
7 23.5 x 13.5 cm	20 15.4 x 20.8 cm
8 27.4 x 22.2 cm	21 24.0 x 20.5 cm
9 23.3 x 11.7 cm	22 11.4 x 24.7 cm
10 20.2 x 25.87 cm	23 20.6 x 29.7 cm
11 23.8 x 13.7 cm	24 17.9 x 11.6 cm
12 23.9 x 17.45 cm	25 23.8 x 30.2 cm
13 23.9 x 17.6 cm	26 18.8 x 22.9 cm

HISTORY: (1) Blake made “a set of 40 drawings from Blair’s poem of the Grave 20 of which he [*Cromek*] proposes [*to*] have engraved by the Designer and to publish them” (according to Flaxman’s letter of 18 October 1805); (2) Cromek bought twenty drawings for £21 (according to his letter to Blake of May 1807), commissioned Louis Schiavonetti to engrave them, and published them in 1808; after Cromek’s death in 1812 the drawings, copperplates, and copyright passed to (3) His widow Elizabeth Hartley Cromek, who promptly sold the copperplates and copyright for £120 (*BR* (2) 315) to Ackermann (who published the prints in 1813 and 1826); she vainly offered the watercolours on 3 February 1813 through

123.

³⁶⁶ The size of the mount.

William Roscoe “with other curious Drawings of his, valued at thirty Pounds and likely to sell for a great deal more if ever the man should die”; **(4)** The 19 watercolours were acquired by an anonymous buyer who had a red morocco portfolio made for them after 1820; **(5)** Sold in the auction by Tait of Edinburgh from the *Catalogue of the Extensive and Valuable Collection of Books, Pictures, Drawings, Prints ... of the Late Thomas Sivright, Esq. of Meggetland and Southouse*, 1-16 Feb 1836, Lot 1835 (“Volume of Drawings by Blake Illustrative of Blair’s Grave, entitled ‘Black Spirits and White, Blue Spirits and Grey’”³⁶⁷) for £1.5.0; **(6)** Acquired by John Stannard (1794-1882), watercolour artist of Bedford, from whom it passed to his son **(7)** Henry John Stannard (1840-1920), watercolour artist, thence to his grandson **(8)** Henry John Sylvester Stannard (1870-1951), and from him to **(9)** John’s great-grandson, **(10)** “and then a nephew in Glasgow”;³⁶⁸ “The portfolio was finally sold [*as 19 coloured prints*] in 2000, as part of a small family library, to **(11)** Caledonia Books, a general second-hand bookshop in Glasgow ... run by Maureen Smillie” who offered them at £1,000; in April 2001 the portfolio was acquired by **(12)** Dr Paul Williams of Fine Books, Ilkley, Yorkshire, who associated Jeffrey Bates of the Leeds bookshop of Bates & Hindmarch with the purchase; the portfolio was offered for £2,000,000 (later raised to £4,200,000 plus £700,000 tax) to the Tate Gallery, but the sale was held up by a law-suit initiated by Caledonia Books (claiming that the portfolio had not been purchased but simply taken on approval); the suit was resolved when Messrs Williams &

³⁶⁷ This title was not with the designs when they were rediscovered in 2001.

³⁶⁸ Martin Bailey, “From £1,000 to £10 million in two years for newly discovered Blake watercolours”, *Art Newspaper*, which I have seen only on-line at <http://theartnewspaper.com/news/article.asp?idart=11037>; this is the source for all the Stannard provenance and some details of the sales in 2001-2003.

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Bates agreed to share the profits with Caledonia Books, and the portfolio was abruptly sold for £6,000,000 in February or March 2005 through Libby Howie to **(13)** “Marburg BVI”, variously said to be a Swiss corporation, a U.S. collector with a castle in Scotland, and a consortium of Middle Eastern investors; the export of the drawings was stopped by the British Arts Minister Estelle Morris until 30 May, extended to 30 September 2005, to enable a British institution to purchase the drawings, valued at £8,800,000 in the Reviewing Committee Report of 16 March 2005 <http://213.225.138.141:/resources/assets//R/revcom_case_043_note_doc_6927.doc>; the 19 watercolours were sent to Switzerland³⁶⁹ for “a family trust registered in the British Virgin Islands”³⁷⁰ and then to Sotheby’s (New York), who displayed them in Paris, New York, Los Angeles, and Chicago, and sold them on 2 May 2006:

³⁶⁹ The details above are from R.N. Essick, “Blake in the Marketplace, 2005”, *Blake*, XXXIX (2006), 154. For publicity connected with the sale, see 2 May 2006 under Catalogues below.

³⁷⁰ Martin Bailey, “Dealer’s decision to break up William Blake album branded ‘philistine’: The Tate could not raise the money to buy this unique portfolio. Will a US museum save it before it is dispersed at Sotheby’s?”, *Art Newspaper*, 16 March 2006, on-line.

Num-ber	Watercolour	Price	Buyer
1*	Title page	\$ 650,000	Anon. ³⁷¹
2*	“The Meeting of a Family in Heaven”	\$ 500,000	Sievking ³⁷²
3*	“Death of the Strong Wicked Man”	\$1,400,000	Anon. ³⁷³
4	“The Grave Personified”	\$ 800,000	Price ³⁷⁴
5	“While Surfeited upon thy Damask Cheek” – young couple by a grave	\$ 520,000	Bought in ³⁷⁵
6*	“The Reunion of the Soul and Body”	\$ 900,000	Anon.
7*	“The Soul Hovering over the Body”	\$ 520,000	Bought in
8*	“The Descent of Man into the Vale of Death”	\$ 480,000	Bought in
9*	“The Last Judgment”	\$ 1,100,000	Bought in ³⁷⁶
10*	“Death’s Door”	\$ 750,000	Bought in
11*	“The “Soul Exploring the	\$ 550,000	Rothmans ³⁷⁷

³⁷¹ Essick, “Marketplace, 2006”, *Blake*, XL (2007), writes: “I have not been able to confirm the rumor in the New York art world that the purchaser was Salander-O’Reilly Galleries, New York, acting for David Thomson, Toronto ... the son of [*the late*] Kenneth Roy Thomson, 2nd Baron Thomson of Fleet”. The drawing did not go with the Thompson Collection to the Art gallery of Ontario (Toronto).

³⁷² Hinrich Sievking was “probably acting for the Winterstein Collection, Munich”, according to Essick, “Marketplace, 2006”, *Blake*, XL (2007).

³⁷³ For the Louvre; see Melikian below.

³⁷⁴ H. Charles Price and Jessie Price, of Dallas, Texas.

³⁷⁵ That is, it did not meet the unpublished reserve price and was not sold.

³⁷⁶ “The Day of Judgment”, not sold at the 2 May 2006 Sotheby sale, was seen on the wall of Sam Fogg’s book and antique shop, 15d Clifford Street, London, but was, according to Fogg, “not presently for sale” (R.N. Essick, “Blake in the Marketplace, 2007”, *Blake*, XLI [2008]).

³⁷⁷ Florence and Noel Rothman, who, according to Essick, “Marketplace, 2006”,

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Part II: Paintings and Drawings

	Recesses of the Grave”		
12	“The Gambols of Ghosts”	\$ 520,000	<i>Bought in</i>
13*	“The Counsellor, King, Warrior, Mother, & Child in the Tomb”	\$ 500,000	<i>Bought in</i>
14*	“The Death of the Good Old Man”	\$ 700,000	<i>Bought in</i>
15	A Father and Two Children Beside an Open Grave”	\$ 280,000	Anon.
16	“Heaven’s Portal Wide Expand to Let Him In”	\$ 280,000	Essick
17	“Our Time Is Fix’d”	\$ 270,000	Anon.
18*	“Christ Descending into the Grave”	\$ 280,000	Parker
19	“Friendship”	\$ 270,000	Parker
20	Portfolio	\$ 4,200	Windle ³⁷⁸

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

In June 2008 “The Death of the Good Old Man” was acquired from Libby Howe via John Windle by **Robert N. Essick**. “The Gambols of Ghosts” is “no longer available” (as Libbie Howie told John Windle on 1 May 2008³⁷⁹), presumably meaning that it had been sold to a private customer. Marburg

Blake, XL (2007), “over the last 25 years assembled the finest Blake collection in private hands”.

³⁷⁸ The portfolio was sold in July 2006 by Windle to “a California private collector”, according to Essick, “Marketplace, 2006”, *Blake*, XL (2007).

³⁷⁹ R.N. Essick, “Blake in the Marketplace, 2008”, *Blake*, XLII (2009), 116.

Ltd, “headquartered in Tortola, British Virgin Islands, retains legal title to ‘Whilst Surfeited Upon Thy Damask Cheek’, ‘The Descent of Man into the Vale of Death’, and ‘The Counsellor, King, Warrior, Mother & Child in the Tomb’”. The drawings are in London under bond – that is, they have not been officially imported.³⁸⁰

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

EDITION

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

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

The text volume consists of

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

Martin Butlin. “Editor’s Acknowledgements.” P. 7.

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

***Martin Butlin.** “The History of Blake’s Illustrations to The Grave.” Pp. 13-19.

³⁸⁰ Robert N. Essick, “Blake in the Marketplace, 2008”, *Blake*, XLII (2009), 116.

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

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

Bibliography. P.70.

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

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

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

Blake-Varley Sketchbooks
Folio

In his biography of Blake in his *Lives of the Most Eminent British Painters, Sculptors, and Architects* (1830) (BR, 497), Allan Cunningham described "a large book filled with drawings", which included "Pindar as he stood a conqueror in the Olympic games", Corinna, Lais the Courtesan, the "task-master whom Moses slew in Egypt", Herod, and "a fiend" who "resembles ... two men ... a great lawyer, and a suborner of false witnesses".³⁸¹ Only three of these Visionary Heads survive today: Pindar, Corinna, and Lais.³⁸² The leaves are very

³⁸¹ Butlin #710, 708, 711, 696, 706 (another version of the Task Master), 762 – Herod (#706), Pindar (#710), and "A Fiend" (#762) could not be traced in 1981.

³⁸² A drawing inscribed by Varley "The Egyptian Task master who was killd &

similar in size: Pindar: 41.5 x 26 cm; Corinna 26.2 x 41.7 cm; Lais 26.7 x 41.9 cm. Note that leaves razored out of a volume are likely to differ significantly in width (as these do) but not much in height. No other Visionary Head recorded in Butlin is significantly like these in size.

Further, the drawings are on paper bearing the watermark W TURNER & SON,³⁸³ and this watermark is found on no other surviving drawing, manuscript, or print by Blake.

All these drawings belonged to John Varley, for whom most of the Visionary Heads were made and who is apparently the "friend" who showed Cunningham the volume. **BINDING:** (1) A folio volume of leaves c. 27 x 42 cm watermarked W TURNER & SON contained portraits of "Corinna", "Herod", "Lais and Pindar",³⁸⁴ "Pindar at the Olympic Games", "The Task Master Slain by Moses", "A Fiend", and probably other Visionary Heads; (2) Probably dismembered between 1880, when "Pindar at the Olympic Games" was still "in the Varley family",³⁸⁵ and 1885, when Alfred Aspland sold "Corinna" and "Pindar at the Olympic Games".

HISTORY: (1) About 1820,³⁸⁶ Blake drew his Visionary Heads in the folio volume for John Varley, and Varley showed

Buried by Moses" and "Saul King of Israel somewhat Influenced by the evil Spirit" (Butlin #696) differs in size (20.3 x 32.5 cm) from the other surviving designs in the Folio Book of Visionary Heads (27 x 42 cm), lacks the watermark they exhibit, and is probably another version of the "Task Master" seen by Cunningham.

³⁸³ The watermark is not known for Pindar (#710) which has not been recorded since 1942.

³⁸⁴ The number "45" on "Lais and Pindar" (#711) added by Adam White seems to match the "45" added to the Wat Tyler counterproof (#740) when White inscribed it "given me by [*Varley's brother-in-law*] J.W. Lowry may 27. 1854". Both drawings may have been part of White's extra-illustrated Gilchrist (1863) along with his "Lais" (#712), Boadicea(?) (#718), Edward III(?) (#736), The Lute Player and Profile of a Man (#760) -- and perhaps *Marriage* pl. 20.

³⁸⁵ W.M. Rossetti in Gilchrist (1880), II, 262, #70.

³⁸⁶ Pindar and Lais is inscribed by Linnell "drawn by Blake Sepr 18. 1820".

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them to Allan Cunningham, who described six of them in 1830; **(2)** The volume was dismembered, probably after 1880, and only three of the leaves can be traced today: two heads of Corinna (Butlin #708) in the University of Kansas Museum of Art, Lais and Pindar (#711) in the Harris Museum and Art Gallery (Preston, Lancashire), and Pindar at the Olympic Games (#710) in the collection of Ruthven Todd (last recorded in 1942) -- the rest are *UNTRACED*.

Blake-Varley Sketchbook
Large

HISTORY: **(1)** Sold posthumously for William Mulready (John Varley's brother-in-law) at §Christie's, 28 April 1864, Lot 86 [to Kempton for £5.5.0]; **(2)** Acquired by Lionel Robinson from whom it passed "by descent" to **(3)** An Anonymous Owner, who offered it at Christie's, 21 March 1989,³⁸⁷ the whole catalogue devoted to this work, all the Blake drawings reproduced (ESTIMATE £450,000), not sold, loaned it to the Tate Gallery 1992-1998, and sold at Sotheby's, 8 April 1998, *Lot 151 (ESTIMATE £200,000-£300,000), for £216,000 to **(4)** An anonymous buyer, i.e. Mr *Allan Parker*, who lent "Milton When Young" anonymously to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), No. 257.

³⁸⁷ Not 1983 as in *BBS*, though the date is correct in the main entry on p. 306. The connection of Mulready and Robinson is recorded in the 1998 catalogue.

Blake-Varley Sketchbook

Small

EDITION

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

REVIEWS

§**T. Abercrombie**, *Apollo*, XCII (Oct 1970), 319

D.V. E[rdman], *English Language Notes*, VIII (1970), 169

§**David Irwin**, *Burlington Magazine*, CXIII (June 1971), 341-342

Large

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

BUNYAN, John

Pilgrim's Progress

HISTORY: Blake's Bunyan designs were offered by the Frick Collection (N.Y.) (along with a design for *Paradise Regained*) at Sotheby's (London), 14 Nov 1996, Lot 243 (ESTIMATE £260,000-£340,000), the designs reproduced in colour in various sizes, bought in, and sold to an *Anonymous* British collector,³⁸⁸ i.e., Mr *Allan Parker*, who lent them anonymously to the Petit Palais exhibition of 2 April-29 June 2009.

EDITIONS OF DRAWINGS

The Pilgrim's Progress. Illustrated with 29 watercolour paintings by William Blake now printed for the first time. Ed.

³⁸⁸ For behind the scenes details, see R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX (1997).

William Blake and His Circle
Part II: Paintings and Drawings

G.B. Harrison. With a new introduction by **Geoffrey Keynes.** (N.Y., 1941) Limited Editions Club <BB> B. §(Norwalk, Connecticut: The Easton Press, 2007)

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

Colour Prints (Large)

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

DANTE

Divine Comedy
(1824-1827)

The Dante drawings at the Fogg and Tate are reproduced on-line through ArtCyclopedia.

EDITIONS OF DRAWINGS

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

REVIEWS

Morton D. Paley, *Blake Newsletter*, III (15 Dec 1969), 62-64 (with another)

§**Geoffrey Grigson,** *Apollo*, XC (1969), 352

§**C. Ryskamp,** *Master Drawings*, VIII (Spring 1970), 56

La Divina Comedia.* Prólogo de **Marcial Olivar; La Divina Comedia en la Literatura Español, por **Francisco José Alcántara**, Ilustraciones de William Blake. (Barcelona: Mateu [1967]) Toda para Muchos 155 B. (Barcelona:

Ediciones Nautica, 1968) <**§BBS, 208**, listed erroneously under engravings>. C. (1969) D. §[4th edition] (Barcelona: Nauta, [1974]) 21 cm E. §(Barcelona: Nauta, D.L., 1987) Clásicos (Ediciones Nauta) v. 14-15 2 vols. ISBN: 8427811448 F. (1989) In Spanish

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

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

REVIEWS

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

§**Anon.**, *Art Express*, Sept/Oct 1981 (with 2 others)

§**Anon.**, *Choice*, XVIII (1981), 1094

D.V. E[rdman], *Romantic Movement ... Bibliography for 1980* (1981), 79

Ron Padgett, *Drawing*, II (1981), 134-135

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

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

The Divine Comedy: Die Göttliche Komödie: La Divine Comédie*. Ed. **David Bindman. Traduction en français: **Nicholas Powell**; Übersetzung ins deutsche: **Inge Hanneforth**. (Paris: Bibliothèque de l'image [2000]) Oblong 4^o, 223 pp.,

William Blake and His Circle
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103 colour reproductions; ISBN: 2909808939 (“Edition in english”); 2-909808-94-7 (“Deutsche ausgabe”); 2-909-9808-71-8 (“Édition en français” [but the copy in Victoria University in the University of Toronto is tri-lingual in English, French, and German]) **B.** §**La divina comedia = la divina commedia = de goddelijke komedie.* (Paris: Bibliothèque de l’image, 2000) 222 pp., ISBN: 2909808955 (Italian); 2909808963 (Spanish); 2909808971 (Dutch)

A "Introduction: William Blake's Watercolours to the Divine Comedy", "Einleitung: William Blakes Aquarelle für Göttlichen Komödie", "Introduction: Les Aquarelles de la Divine Comédie de William Blake" including (in three languages) "The History and Division of the Watercolours" and "Bibliographical Notes" (pp. 4-19, in three columns), plus all 7 Dante engravings (greatly reduced in size) plus reduced colour reproductions of all 103 watercolours, with tri-lingual descriptions of them.

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

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

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

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

ENOCH
([1824-27])

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

GRAY, Thomas
Poems

EDITIONS OF DRAWINGS

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

REVIEWS &c

***Anon.** "Blake and Gray." *Bookseller*, 15 Jan 1922, pp. 171-172 (a puff)

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

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

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

William Blake's Water-Colour Designs for the Poems of Gray*, Introduction and Commentary by Geoffrey Keynes, Kt. (London, 1972) The William Blake Trust <BB> **B. **Blake's Water-Colours for the Poems of Thomas Gray With Complete Texts.* (Mineola [N.Y.]: Dover Publications, Inc., 2000) 4^o, ix pp. of text, 116 reproductions; ISBN: 0486409449 <BB> **C.** §(2007) ISBN: 9780486409443

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

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"Commentary" (pp. 9-28), and adding an anonymous "Publisher's Note" (pp. iii-iv).

REVIEWS, &c

- ***Arnold Fawcus**, "Unknown watercolours by William Blake", *Illustrated London News*, CCLIX (Dec 1971), 45-46, 49-51 (about the Gray designs to be exhibited at the Tate and the "perhaps dangerously accurate" Blake Trust facsimile [made by Mr Fawcus's Trianon Press]) <**BB #C1593**>
- ***Arnold Fawcus**, "Blake: Lost and Found: *Horizon* presents for the first time in America [*sic*] one of the major art rediscoveries of recent years: Blake's illustrations for the poems of Thomas Gray", *Horizon*, XIV (1972), 112-120 (a one-page description by the publisher of the Gray facsimile, complete with price ["\$1,378"] and address of the publisher, plus 8 plates in colour) <**BB #A1593**>
- Morton D. Paley**, *Blake Newsletter*, VI, 1 (Summer 1972), 33-34
- §**J. Canaday**, *New York Times Book Review*, III (Dec 1972), 90
- §**Anon.**, *Books & Bookmen*, XVIII (March 1973), 96
- G.E. Bentley, Jr.**, "The Accuracy of the Blake Trust Gray Catalogue", *Blake Newsletter*, VI, 4 (Spring 1973), 95-96
- §**Kenneth Garlick**, *Apollo*, NS XCVIII (July 1973), 71
- §**Irene H. Chayes**, *Studies in Romanticism*, XIII, 2 (Spring 1974), 155-164 (with 5 others)
- Janet Warner**, *Blake Studies*, VI, 2 (1975), 203-204

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

HEADS OF THE POETS (1800-1803)

Reproduced on-line by ArtCyclopedia under Manchester City Art Gallery.

MILTON, John

Comus **(1801)**

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

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

REVIEWS

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

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

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

“On the Morning of Christ’s Nativity” (1809)

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

Reproductions of the Butts set were added to the William Blake Archive in 2008.

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Paradise Lost
(1807)

The Small, Thomas set (Huntington Library and Art Gallery) (1807) is reproduced in J.M.Q. Davies, "Blake's *Paradise Lost* Designs Reconsidered", in Deirdre Coleman & Peter Otto, ed., *Imagining Romanticism* (1992), pp. 143-181, and in the William Blake Archive

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

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

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

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

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

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

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

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

Reproductions were added in 2008 to the William Blake Archive.

EDITION OF THE DRAWINGS

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

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Paradise Regained
(1825)

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

EDITION OF THE DRAWINGS

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

Poems in English
EDITIONS OF THE DRAWINGS

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

The 1994 printing is one volume of the Keynes edition silently reprinted in monochrome (not in two colours as on the 1926 titlepage). Note that the 1994 publication (ISBN: 0781273757, 2 vols. announced in *Books in Print* as published in August 1992) bears no indication of the true (i.e., 1994) publication date, the place of publication, or the publisher's name. (The publisher told GEB that the companion-volume of *Paradise Lost*, announced for August 1992, would be published in May 1995.)

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

REVIEW

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

VIRGIL

The Pastorals

Drawings

1821

According to R.N. Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998), Blake's designs for Virgil's Eclogues are in the collections of the Beinecke Library (Yale University) (1), Robert N. Essick (2), Fitzwilliam Museum (Cambridge University) (2), Houghton Library (Harvard University) (2), Pierpont Morgan Library (3), Princeton Art Museum (1), Maurice Sendak (1), Arthur Versbow (1), and untraced (7).

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

EDITION

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

REVIEW

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

NEW ENTRY

Mary Wollstonecraft, *Original Stories*

(1791)

DRAWINGS

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"Every prospect smiled" (Butlin #244 1)

"God sent for him" (Butlin #244 2)

"How delighted the old bird will be" (Butlin #244 3)

"She turned her eyes on her cruel master" (Butlin #244 5)

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

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

BINDING: Loose.

HISTORY: (1) The set was owned by Alexander Gilchrist (Gilchrist, 91); (2) On his death in 1861 it apparently passed to his widow Anne Gilchrist and from her to (3) Their son H.H. Gilchrist, who lent the drawings to the Academy of the Fine Arts exhibition (Philadelphia, 1892), No. 120; (4) Acquired by H. Buxton Forman, who sold it at Anderson Galleries, 15 March 1926, Lot 65 (with 5 letters from H.H. Gilchrist) [for \$1,000 to (5) A. Edward Newton], who lent them to the exhibitions at the Philadelphia Museum of Art in May 1926 and 1939 (No. 237) and sold them at Parke-Bernet, 16 April 1941, Lot 120 [for \$1,500 to (6) A.S.W. Rosenbach], who sold them in 1946 to Lessing J. Rosenwald, by whom they were presented to (7) THE LIBRARY OF CONGRESS.

In 2009, the 10 monochrome wash drawings reproduced in the William Blake Archive.

YOUNG, Edward
Night Thoughts
(1797)
Watercolours

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

HISTORY: (1) Blake was employed on the 537 *Night Thoughts* watercolours for “nearly two years” (1821 catalogue) or “more than two years” (1826 catalogue); according to Fuseli on 24 June 1796, “Blake asked 100 guineas for the whole [*of the watercolours*]. [(2) *Richard*] Edwards said He could not afford to give more than 20 guineas for which Blake agreed” (*BR* (2) 71), a sum which J.T. Smith (1828) described as a “despicably low ... price” (*BR* (2) 610); “Fuseli understands that Edwards proposes to select ab.^t 200³⁸⁹ from the whole and to have that number engraved [*by Blake*] as decorations for a new edition”, but only 43 were engraved for the first part issued in 1797, Richard Edwards retired from bookselling very shortly thereafter, took a government position in Minorca, and when he returned to England in 1802 he wrote on f. 1^v “Richard

³⁸⁹ The prospectus specified “one hundred and fifty engravings” for the whole.

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Edwards High Elms” (Watford), where he had moved; the watercolours passed from Richard Edwards to **(3)** his brother Thomas, who offered them in [Thomas] *Edwards’s Catalogue* (Halifax, 1821), Lot 3 (£300), Thomas Winstanley & Co auction (Manchester) of Thomas Edwards, 20 May 1826, Lot 1,076 (bought in below the reserve of £50), and Stewart, Wheatley & Adlard auction (London) of Thomas Edwards, 24 May 1828, Lot 1,130 (withdrawn at £52.10); the two volumes were inherited by **(4)** the Rev John Edwards of Todmorton and thence by **(5)** his widow; in March 1874 H.W. Birtwhistle³⁹⁰ of Halifax inserted “in some of the London papers” an extensive description of the bound watercolours which are “at present deposited in the hands of **[(6)]** Mr. Rimell, the bookseller, of 400 Oxford Street”,³⁹¹ who sold them to **(7)** James Bain for £475;³⁹² Bain offered vainly in June 1875 to the British Museum Print Room for £2,000, and sold them over 20 years later to Marsden J. Perry for £1,500;³⁹³ and sold them by 1905 through Scribner’s (New York) to **(8)** Marsden J. Perry, who lent them anonymously to the Grolier Club Blake exhibition of 26 January-25 February 1905, Lot 87 (in 2 vols.) and sold them to **(9)** W.A. White, who wrote on f. 1^v “W A White 28 March 190[5?] of M.J. Parry [*sic*]”, lent them to the Grolier Club

³⁹⁰ Butlin, who is the authority for John Edwards and his widow, says they were sold through “Thomas” Birtwhistle.

³⁹¹ Anon., “Notes and News”, *Academy*, 6 June 1874, pp. 645-647.

³⁹² James S. Bain, *A Bookseller Looks Back: The Story of the Bains* (London: Macmillan, 1870), 72-73.

³⁹³ British Museum Print Room “Original Letters and Papers” (Reg. No. 2822), June 1875 – see G.E. Bentley, Jr, “The Selling of Blake’s *Night Thoughts* Designs in the 1870s”, *Blake*, XII (1978), 70-71.

Blake exhibition of 1919-1920, Lot 40 (in 2 vols.), and gave them to **(10)** his daughter Mrs Frances White Emerson, who gave them in 1928 to **(11)** **THE DEPARTMENT OF PRINTS AND DRAWINGS OF THE BRITISH MUSEUM** – en route to the British Museum they were exhibited, according to Butlin, at the Fogg Museum (Cambridge, Massachusetts) in 19 December 1927-10 January 1928, at the Metropolitan Museum (New York) in May 1928 (16 pp.), at the City Art Gallery (Birmingham) in December 1928-February 1929 (all the leaves shown in rotation), at the National Gallery of Scotland in March 1929 (selections), and at the British Museum Print Room in July 1929.

EDITIONS OF THE DRAWINGS

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

REVIEW

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

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

REVIEWS

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

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

§**David Bindman**, *Burlington Magazine*, CXXIII, 938 (May 1981), 312-313

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- §**Andrew Lincoln**, “Images of Solitude”, *Times Literary Supplement*, 5 June 1981, p. 646
- §**Peter Quennell**, *Apollo*, CXIV (Aug 1981), 136-137 (with 3 others)
- §**Karen Mulhallen**, *Wordsworth Circle*, XII, (Summer 1981), 157-161
- §**Dennis Welch & Joseph Viscomi**, *Philological Quarterly*, LX (Fall 1981), 539-542
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1980* (1981), 75-76
- §**Jean H. Hagstrum**, *Eighteenth-Century Studies*, XV, 3 (Spring 1982), 339-344
- §**Joseph Viscomi**, *Fine Print*, VI, 2 (Spring 1982), 49-50
B. Also accessible in his “Collected Essays on Blake and His Times”, q.v.
- §**W.J.T. Mitchell**, *Modern Philology*, LXXX, 2 (Nov 1982), 198-205
- John E. Grant**, “A Re-View of Some Problems in Understanding Blake’s *Night Thoughts*”, *Blake*, XVIII, 2 (Fall 1984), 155-181 (a response to “unfavorable review[s]”, especially by Dörrbecker, Paley, and Mitchell) <**BBS, 397**>
- W.J.T. Mitchell**, “Reply to John Grant”, *Blake*, XVIII, 2 (Fall 1984), 181-183 (“It is not, on the whole, pleasant reading” [p. 181]) <**BBS, 397**>
- Morton D. Paley**, “Further Thoughts on *Night Thoughts*”, *Blake*, XVIII, 2 (Fall 1984), 183-184 (the commentary volumes in preparation are “likely

to prove as great a disappointment as the plates have been" [p. 184]) <**BBS**, 397>

D.W. Dörrbecker, "Grant's 'Problems in Understanding': Some Marginalia", *Blake*, XVIII, 2 (Fall 1984), 185-190 ("Grant's response to his critics" is characterised by "wishful thinking" [p. 185]) <**BBS**, 397>

***Detlef W. Dörrbecker**, *Blake*, XVI, 2 (Fall 1982), 130-139

§**Josephi Viscomi & Dennis Welch**, *Philological Quarterly* (Fall 1982), 539-540. **B**. Also accessible in Viscomi's "Collected Essays on Blake and His Times", q.v.

§**Morton D. Paley**, *Studies in Romanticism*, XXI, 4 (Winter 1982), 674-682

§**Robert Halsband**, *Journal of English and Germanic Philology*, LXXXI (1982), 576-577

§**William Vaughan**, "Blake and the Interpreters", *Art History*, V (1982), 106-109 (with 2 others)

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

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

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(c. 16½ x 12 7/8") and significantly smaller than the leaves onto which the drawings are mounted (20½ x 15½").

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

REVIEWS

- ***Karen Mulhallen**, *Blake*, XLI (2007), 84-91 (a major review, with original identifications of portraits in the drawings. "We can actually climb into these drawings for the first time, and it is a profound experience." However, there are "remarkable variations in the accuracy of color in the Folio [*Society*] edition throughout the series ... [*In some reproductions, the*] coloring is almost unrecognizable", particularly with respect to "greenishness", and there are omissions of many significant details. "Hamlyn's commentary is a major contribution to Blake scholarship" [pp. 85, 89, 90])
- Jason Snart**, *Romanticism on the Net*, No. 45 (Feb 2007), 37 paragraphs (it is "incomparable", but the colours are not true, it omits borders and margins ...)

Section B

COLLECTIONS AND SELECTIONS

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

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

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

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

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

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

REVIEWS

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

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

§**Thomas Parkinson**, *Nation*, 30 Nov 1957, pp. 414-415
(with another)

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

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

REVIEWS

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

§*Antiques Magazine*, 14-20 Jan 2006

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

REVIEW

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

David Bindman, "William Blake – an exhibition and a Book", *Burlington Magazine*, CXX (1978), 418-421 (with another) <**BBS**, 374>

§**Jerrold Ziff**, *Art Bulletin*, VI, 2 (June 1979), 326-328 (with 2 others)

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

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REVIEWS

1970

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

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

Raymond Lister, *Blake Newsletter*, V, 3 (Winter 1971-72), 208-209

D.V. E[rdman], *English Language Notes*, X (Sept 1972), 34-35

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

Illustrations accompanied by anonymous mini-essays.

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

REVIEWS

§**Anon.** [probably **Frank Rinder**], “Blake’s ‘Kingdom’”, *Glasgow Herald*, 3 Dec 1925

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

Geoffrey Keynes, “Blake Drawings”, *Times Literary Supplement*, 17 Dec 1925, p. 883 <**BB, 847**>

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

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

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REVIEWS

- §**David Fuller**, *Durham University Journal*, NS XLVIII (June 1987), 373-374
- §**Brian Allen**, *Apollo*, CXXV (1987), 150-151
- §**J. Barter**, *Choice*, XXIV (1987), 1388
- Shelley Bennett**, *Blake*, XXII, 1 (Summer 1988), 20-21 (with another)
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for 1988* (1989), 113-114
- I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1988* (1989), 113-114
- David G. Riede**, *Eighteenth Century ... Bibliography*, NS XII (1992), 407-408

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

REVIEW

§**Anon.**, *Times Literary Supplement*, 15 Sept 1927 (with another)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

REVIEWS

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

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- Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)
- §**Anne K. Mellor**, *Art Journal*, XXXIX, 1 (Fall 1979), 76-78 (with 3 others)
- §**T.J. McCormick**, *Choice*, XXVIII (1990-91), 1,116
- §**Angus Stewart**, *Spectrum*, Oct 1991 (with 2 others)
- M[ark] T. S[mith]**, *Romantic Movement ... Bibliography for 1990* (1991), 82
- §**L.M.**, *Gazette des Beaux-Arts*, 6 S, CXIX (April 1992), 20-21, in French

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

REVIEWS

- §**Anon.**, *Choice*, XV (1978), 852-853
- §**Peter Stockham**, *Antiquarian Book Monthly Review*, V, 7 (July 1978) (with 2 others)
- §**Anon.**, *New Yorker*, 14 Aug 1978, p. 100
- §**Anon.**, *Neue Zürcher Zeitung*, 30 Aug 1978, p. 33, in German
- Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)
- §**Anon.**, *Neue Osnabrücker Zeitung*, 28 Nov 1978, in German
- §**Anon.**, *Fuldaer Zeitung*, 4 Dec 1978, in German
- §**Anon.**, *Der Bund*, 23 Dec 1978, in German

- §**Susan Hoyal**, *Connoisseur*, CXCVIII (1978), 330
- ***Robert R. Wark**, *Blake*, XII, 3 (Winter 1978-79), 211-212
- §**Anon.**, *Cuxhavener Nachrichten*, 9 Feb 1979, in German
- §**Edwin Wolf 2nd**, “You’ve come a long way Billy Blake”, *Fine Print*, V, 2 (April 1979), 60-61
- §**William Vaughan**, *Burlington Magazine*, CXXI (June 1979), 394
- §**Jerrold Ziff**, *Art Bulletin*, VI, 2 (June 1979), 326-328 (with 2 others)
- §**Anne K. Mellor**, *Studies in Romanticism*, XVIII, 1, 76-78 (Spring 1979) (with another)
- I.H. C[hayes]**, *English Language Notes*, VII (Sept 1979), 70
- §**Anne K. Mellor [bis]**, *Art Journal*, XXXIX, 1 (Fall 1979) (with 3 others)
- §**Raymond Lister**, *Journal of the Royal Society of Arts*, Nov 1979 (with another)
- §**Barbara Maria Stafford**, *Art Quarterly*, NS II, (Winter 1979), 118-122 (with 4 others)
- §**Victor H. Elbern**, *Das Münster*, XXXII (1979), 349-350, in German
- §**Zachary Leader**, *Essays in Criticism*, XXIX (1979), 81-88 (with another)
- Robert Wark**, *Blake*, XII (1979), 211-212
- §**William Vaughan**, *Burlington Magazine*, CXXI (1979), 394
- §**Kenneth Garlick**, *Apollo*, CXV (1982), 510

**William Blake at The Huntington: An Introduction to the William Blake Collection in The Henry E. Huntington Library*

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and Art Gallery, San Marino, California [by] **Robert N. Essick**. (N.Y. & San Marino: Harry N. Abrams, Inc., Publishers In Association with The Henry E. Huntington Library and Art Gallery, 1994) 4°, 159 pp., 67 colour reproductions; ISBN: 0810925893

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

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

REVIEWS

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

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

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

**William Blake: 2001 Calendar*. ([No place:] The Ink Group [2000]) Square 4° (c. 12" x 12"), ISBN: 1876551674

Reproductions from Blakes in the Tate Gallery.

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

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

REVIEWS

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

§**Anatole Broyard**, *New York Times*, 9 Nov 1977, section C, p. 22

§**Ronald Paulson**, *Georgia Review*, XXXII, 1 (Summer 1978), 435-443 (with 7 others)

§**Anon.**, *Choice*, XV (1978), 58

§**Kenneth Garlick**, *Apollo*, NS CVII (1978), 439-440

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

***Gerda S. Norvig**, *Blake*, XV, 4 (Spring 1982), 184-187

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